

MAGAZINE

This is the magazine of Flow Festival, Helsinki.
FEATURING: Irritatingly Healthy Food, Gorgeous
People, Techno Dungeons, Tallinn, Art Parties For
Poor People, Women Like Cows & The Based God.





***F* is a magazine
hailing from
Helsinki, Finland.
Commissioned
by *Flow Festival*.
We are portraying
a city of loud
music, free art,
honest cuisine
and weird fashion
- r e l i s h i t !**

history

p. 6

Helsinki's warehouses burned down so that Flow Festival could be on fire.

in short

p. 7–9

Briefings on storms, Holly Herndon, ski masked rappers etc.

deep-frying? never!

p. 10–11

Three top chefs tell us what to eat.

looking gorgeous

p. 14–17

Beautiful places toured with our man-about-town, Jussi.

daamn ronya!

p. 18–23

Fashion editorial with our first lady, singer/songwriter Ronya.

reaching echelons

p. 26–29

Into the underground techno abyss.

baltic get away

p. 30–33

We paid a visit to our beloved sister town Tallinn and you should do the same.

women are as good as cows

p. 34–35

Artist Terike Haapoja and author Laura Gustafsson don't look up to Lenin, but goats.

poor people you're invited

p. 36–37

In-depth tutorial to the bustling art gallery scene.

trust the almighty

p. 38–39

Lil B makes all of us believe the hype.

a diamond with a mop

p. 40–41

Sia is the Shia LaBeouf of women.

MAGAZINE
F

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history

THIS IS THE
STORY OF
HELSINKI,
THE FLOW
FESTIVAL
AND
VITAMIX.

WORDS AURORA RÄMÖ
ILLUSTRATION ROBERT LÖNNQVIST



2007

In August 2008 artists like Cut Copy and Crystal Castles performed at Flow, now located on that courtyard in Suvilahti. The festival's name already held more meaning, however. It became the place where we all went to embrace our newly found, neighbourhoody attitude.

It went pretty much like this in Helsinki: When people with opinions started to make food and sell it to other people on the same day, other people stopped calling them activists. Now they were called urban culture activists. Restaurant Day is a worldwide concept nowadays.

The police had been chasing graffiti painters, the ones who didn't use understandable language to communicate, for ten years. But then, building a legal graffiti wall in Suvilahti made these criminals seem like they were just self-healing with occupational art therapy.

The Finnish national broadcast company Yle called Helsinki the new Berlin. That was slightly awkward, like your dad tweeting stuff. Naked stuff.

2015

2016



There used to be old railroad warehouses in the centre of Helsinki. It was the place to be if you were a hippie or someone with opinions, but Makasiinit was liberal, too.

Flow started there as a two day festival called FlowO4 – Nuspirit Helsinki Festival. It was named after festival's producer TUOMAS KALLIO'S jazzy band, Nuspirit Helsinki.

But then, flaaames! The fire was one of the biggest in Helsinki's history. It started in the evening on the 1st of May, when a couple of hundred people with opinions put up a bonfire in the middle of the warehouses. Makasiinit was completely ruined. Bricks and all.

Flow had to move to Sörnäinen, an old working-class district next to Kallio, which was essentially empty. The only place around open till 4 am, Kuudes linja, had emerged just one year before. The next year Tuomas Kallio rented the courtyard nearby for just 360 euros. That's like half of what Vitamix costs.



Now, we plan unplanned parenthood like people in New York. Everyone's kids are called Pepperiozoni and Laquisha. We have pet dogs so rare they were born without legs. In the year 2016 Flow is sort of an institutionalized late spring break, official carnival at the end of summer.

Vitamix blenders are quite expensive, still, so we in Helsinki have to eat our zucchini halves and DIY coriander in their natural form. Surely someone will start a startup to address this sooner rather than later. Such potential – enzymes in their natural habitat. Blending them is like a gang of youths attacking, emotionally. Plants have feelings.

Anyway, nowadays individuals yearn for communality. MARIAH CAREY is kind of cool, cause I mean, have you seen what she wears? No one wears that shit anymore! So sincere!

Like Lil B! What a bbbbaaeeee!

in short

WEATHER REPORT

This just in: Slightly warmer temperatures will linger throughout the weekend in Helsinki.

Talking about weather in Finland is no joke, it's relevant life-altering business. (84,3 per cent of the Helsinkians speak Finnish and rally driver English. Other recommended subjects: Finnish pop stars and KIM KARDASHIAN, according to the Google searches.)

The long winter makes you forget your name and social security number. On a winter day, you have 17 hours and 9 minutes of darkness. It's violent – as cold as your ex-girlfriend, as dark as a blind man's me-time. The temperature difference between the seasons can stretch past 30 celsius degrees.

The summer is just the opposite – the darkness shrinks to 3 hours and 11 minutes. So when the summer hits your average citizen, it really does things. No flower blossoms as vividly as a local 23-year-old gearing up for the heatwave after a seven-month, introverted Netflix binge.

Flow weekend is the climax of euphoria. It is the product of three months of practice dancing in the streets like BRUCE SPRINGSTEEN, all the while counting down the days until the climax, when everyone and everything you'll ever need is there for you, on the closing weekend of your life.

(The last stormy day in August in Finland was in 2008.)

WORDS KAARLE HURTIG
ILLUSTRATION LA LA BOY



stimulating quote:

“Anything we create today is going to end up being space junk at one point anyway, and I find it really fascinating and scary at the same time – beautiful too in a way.”

Anthony Gonzalez, M83

M83 AT FLOW 13TH AUG.

in short

THIS IS NOT EASY TO CLARIFY, BUT...



There are three essential things you need to know to understand the voice of **HOLLY HERNDON**.

1. SOUND IS MATERIAL. Around 2010 the early works of American musician Holly Herndon were no more than a chopped mixture of song, speech and breath.

2. SOUND IS THEORY. The classically trained musician moved on to start digitally expanding the human vocal register. For Herndon technology is concepts, and not only practical applications, although her album *Platform* (2015) gave way to its byproducts: a tag-cloud became the music video and an extension that translates your internet browser's activity into music. ASMR (brain orgasms) pioneer **CLAIRE TOLAN**, design and architecture strategist **BENEDICT SINGLETON**, economist **HANNES GRASSEGGGER** as well as the Dutch Metahaven studio took part in the creation of *Platform*. For its creators, the process of making the record turned into a platform for an active exchange on information practices.

Herndon's influences include theorist **SUHAIL MALIK**, who criticizes the centrality of interpretation in modern art, to whom the political message of art disappears into the conventions of its presentation and the search for its meaning and reading. The thesis is close to the object-oriented ontology of **LEVI BRYANT**, among others, who wrote about noise music; rather than pieces being implemented as mechanisms of performance, their power comes from technology.

3. SOUND IS PURELY TECHNOLOGY. It does not require an intelligible syntax, it does not communicate, instead it makes broader bodies of information primary instruments.

WORDS JONI KLING
ILLUSTRATION ALIINA KAURANNE

HOLLY HERNDON AT FLOW 13TH AUG.

Welllll, here's two unique rappers but which one is Julma Henri and which is Eevil Stöö? xD

EEVIL STÖÖ AT FLOW 12TH AUG.

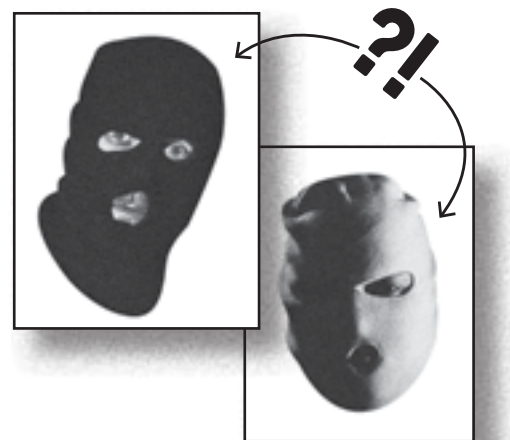
HOW TO DO A FESTIVAL STICK 'N' POKE

1. Get sterile rubber gloves and a plate with plastic wrap on it. If you don't have a tattoo needle you can use a sewing needle or a guitar string. Indian ink can be messy but will do the trick if you don't have tattoo ink at hand.

2. Draw the image to your sterilized skin. Use a regular pen or draw the image on tracing paper and roll some deodorant to stick it. Sterilize the needle with a lighter.

3. Rub some vaseline on your skin, stretch it, poke it. Have some courage to stick the needle deep; it hurts less than a regular tattooing. Clean with dish soap and water. Stick and poke as long as the lines are strong. Cover with plastic wrap for a day, wash with soap daily and moisturize with antiseptic cream for two weeks.

WORDS & ILLUSTRATION VIIVI PROKOFJEV



in short

SMALL TALK

The significant people of Helsinki reveal their eating, clothing and living habits.

WHAT ARE YOU UP TO TONIGHT?

MIKKO SILTANEN: We should continue to record the new Räjättäjät album. Let's see how long we'll have the strength to work with it this time. Last night we finished around eleven but we'll work at least few hours.

KRISTIINA MÄNNIKKÖ: I'm going as a guest to Basso radio station to do a mix. I also have to prepare for gigs which I have this weekend and to do some image processing late in the evening.

TOMMI LAITIO: Tonight I'm visiting youth clubs in Helsinki suburbs. It's part of my work so I'm going to meet teenagers and talk to youth workers there so I get to know what's the vibe in Pasila and Arabia and so forth.

HANNE JURMU: I have some fashion work to do and I also have to pick up my backpack which I forgot in a bar last week.

LAURI PIPINEN: I'm just going to head up home from my café to see my kids and sleep.

MY TURTLE WUPPE JUST DIED A COUPLE OF WEEKS AGO. WHERE DO YOU THINK IT IS NOW?

MIKKO SILTANEN: I guess it is in the heaven of turtles.

KRISTIINA MÄNNIKKÖ: Oh no! I'm so sorry for you. I really don't have a clue where it's going at the moment but I'm sure it'll have a great time anyway wherever it is.

TOMMI LAITIO: Well it depends whether you buried it or cremated it. That kind of defines it and where you placed the ashes or the remains. I don't believe in heaven – or at least turtle heaven.

HANNE JURMU: I believe it is in the sea of turtles.
LAURI PIPINEN: Wuppe is wherever you want it to be.

YOU HUNGRY FOR SOMETHING? I'M HUNGRY.

MIKKO SILTANEN: There was läskisoosi (a stew made of mainly fat) on offer for lunch but I ate steaks made out of chickpeas. I guess that's what I was hungry for.

KRISTIINA MÄNNIKKÖ: Ummm. Some fresh vegetarian food for sure... ummm. Yeah, now I know. Masala dosa would be really nice. They're fermented pancakes and taste so good.

TOMMI LAITIO: I just had liquorice pipes so I'm pretty okay for now.

HANNE JURMU: French fries with all the spices.
LAURI PIPINEN: Right now I feel like having a cold beer.

WHAT ARE YOU WEARING?

MIKKO SILTANEN: A t-shirt and a pair of jeans. That's my basic uniform.

KRISTIINA MÄNNIKKÖ: I'm wearing this orange bomber jacket. It's very flashy. My brother calls it a lumberjack jacket. Very flattering of him!

TOMMI LAITIO: I am wearing jeans, a cardigan and a shirt.
HANNE JURMU: Clothes, ancient ones.

LAURI PIPINEN: Hah! Such a vulgar question. I have clothes that stink of coffee.

OK BYE.

MIKKO SILTANEN:
Bass player of Räjättäjät performing at Flow Festival and a multi-instrumentalist of the blues trio Talmud Beach.

KRISTIINA MÄNNIKKÖ:
DJ and photographer who has played at Flow Festival several years in a row.

TOMMI LAITIO:
Director of Youth Affairs of Helsinki, a-man-about town.

HANNE JURMU:
Finnish fashion designer showcasing this year in the finals of the Hyères Fashion Festival, France.

LAURI PIPINEN:
Award-winning barista. Founder of Good Life Coffee serving fresh mocca in Kolmas Linja 17 and at Flow Festival.

WORDS MARKO YLITALO

inspirational quote:

“She looked at me penetratingly. So I suppose you can figure out what happened next.”

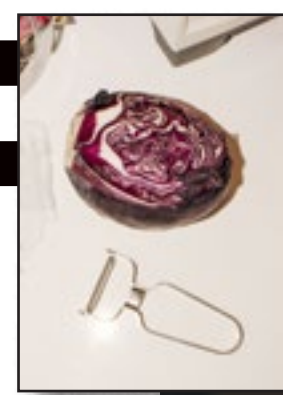
Iggy Pop, 69

IGGY POP AT FLOW 12TH AUG.

Wasabi tofu, hot Finnish zucchini and something smoked. Three of Flow's chefs know what you're going to be eating next summer.

WORDS VALTTERI VÄKEVÄ
IMAGES SAMULI HÄRKÖNEN

date & kale



Healthy, with flowers on top



The dish of the day is a vegetarian version of a Hawaiian poke bowl. Usually these are made with raw fish and rice but **ANNI KRAVI** has replaced them with tofu, quinoa and vegetables.

In Flow Date & Kale is going to serve vegetable based bowl food and healthy snacks such as bliss balls made with dates and cacao.

She is a self-trained passionate cook. The yoga and body combat enthusiast got interested in healthy cuisine about five years ago and started her blog Blueberryboost. Now the Master of Science in Economics is working on her first cookbook about porridge and smoothies for the British publisher Quadrille. But, now that all the ingredients for the poke bowls are ready, Kravi starts to very carefully compose the dish. There is wasabi-lime-marinated tofu, carrot strips, red cabbage, cucumber, kale... On top of the dish she puts an edible flower. It's a shame to destroy such a beautiful composition.

"I would advise you to mess it up so that all the tastes get mixed."

Health food during a party weekend? To be honest, Date & Kale, the brainchild of Kravi and **RICHARD MCCORMICK**, sounds like a risky business. Kravi is going to cook us a sample dish that will prove us wrong.

Date and Kale are also the nicknames of the founders. Richard McCormick, the man behind many cool Helsinki restaurants, is Date. He is known for Lebanese-inspired food, and you are very likely to find dates in his couscous. Kravi, on the other hand, is Kale.

"Of course! I am a health freak and kale is such a healthy ingredient."

Once in a while Mister Date and Miss Kale disagree on cooking methods.

"Deep-fried foods especially are a horror to me! Sometimes Richard says 'we could deep-fry this', and I protest: 'that is never going to happen'."

The variety of flavours is surprising. Marinated kale brings saltiness, lime gives acidity and cucumber freshness. But would I eat this at the festival? Probably.



kimchi wagon

Hot and occasionally mild Korean

An armada of glass jars on the counter contain various toppings: crispy onion, wasabi hot sauce, coconut flakes... The biggest jar is filled with kimchi, Korean-style fermented cabbage.

The owner of the restaurant Kimchi Wagon is **SAMUEL MCCORMICK**, brother of **RICHARD MCCORMICK**, the other founder of Date & Kale. McCormick got UK gastro pub George in the Michelin guide when he was its head chef and has operated the kitchen of North African/Middle Eastern restaurant Sandro in Finland.

Kimchi Wagon was founded in 2014 and McCormick now runs it together with **VILLE JUNTILA** from BBQ on Wheels.

Everything is based on Korean cuisine, but McCormick has added ingredients like coconut milk, an atypical ingredient in Korean cuisine.

"I want to get milder spiciness without compromising the flavours. Many people like spicy food, but not everyone."

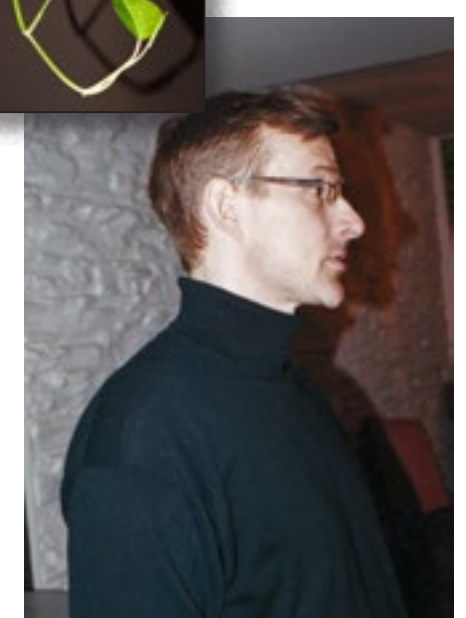
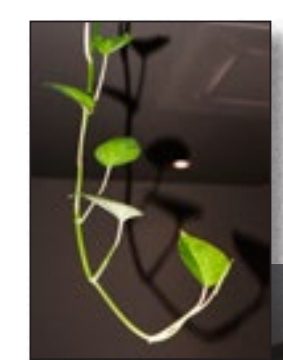
Not all of the dishes are mild, however.

"Our bulgogi pork translates literally as 'fiery pork'. It is really hot. I want the food to give a wow experience and leave a lasting memory."

This year there are Finnish seasonal vegetables like carrot and zucchini sizzling on the grill. McCormick harvests some of the root vegetables, kale and herbs in his own garden.

At Flow, McCormick plans to serve his classic dishes: bulgogi pork, coconut ginger chicken and mint & sesame tofu. What's new this year is mussels that have been steamed in kimchi and coconut water.

"I have two teams preparing food day and night. The worst thing is to run out of it. If that happens it doesn't matter that the food was good."



bistro sinne

Ex-fine dining chef doing festival food

When Bistro Sinne opened its doors in the town of Porvoo in 2012, it had an explosive start. **ANNA PALJAKKA**, a renowned restaurant critic, gave the newcomer five stars. Soon foodies made the pilgrimage to Porvoo and the restaurant was fully booked for months.

The owners operate another restaurant in Helsinki and will open their second place in Porvoo this year. In August, they plan to expand to festival food.

KAI KALLIO, the owner of Sinne sips morning coffee in the corner table of his Helsinki restaurant on Eerikinkatu. Kallio is both nervous and excited about Flow. He has worked at restaurants since he was 15 years old, but never at a music festival.

Before opening Sinne, Kallio was

head chef at legendary restaurant Savoy in Helsinki but after nine years Kallio got tired of fine dining.

"I wanted to work on something simpler."

Kallio describes the current style as modern Scandinavian bistro. The chefs at Sinne use a lot of local ingredients and the restaurant even has its own one hectare garden in Porvoo. Their cooking techniques are simple: grilling, roasting and smoking. That's probably what they'll be doing at Flow, too.

"I think food should never be boring. It has to have some distinctive element. If nothing stands out, it doesn't matter if the flavours are good. No one will remember the dish afterwards."



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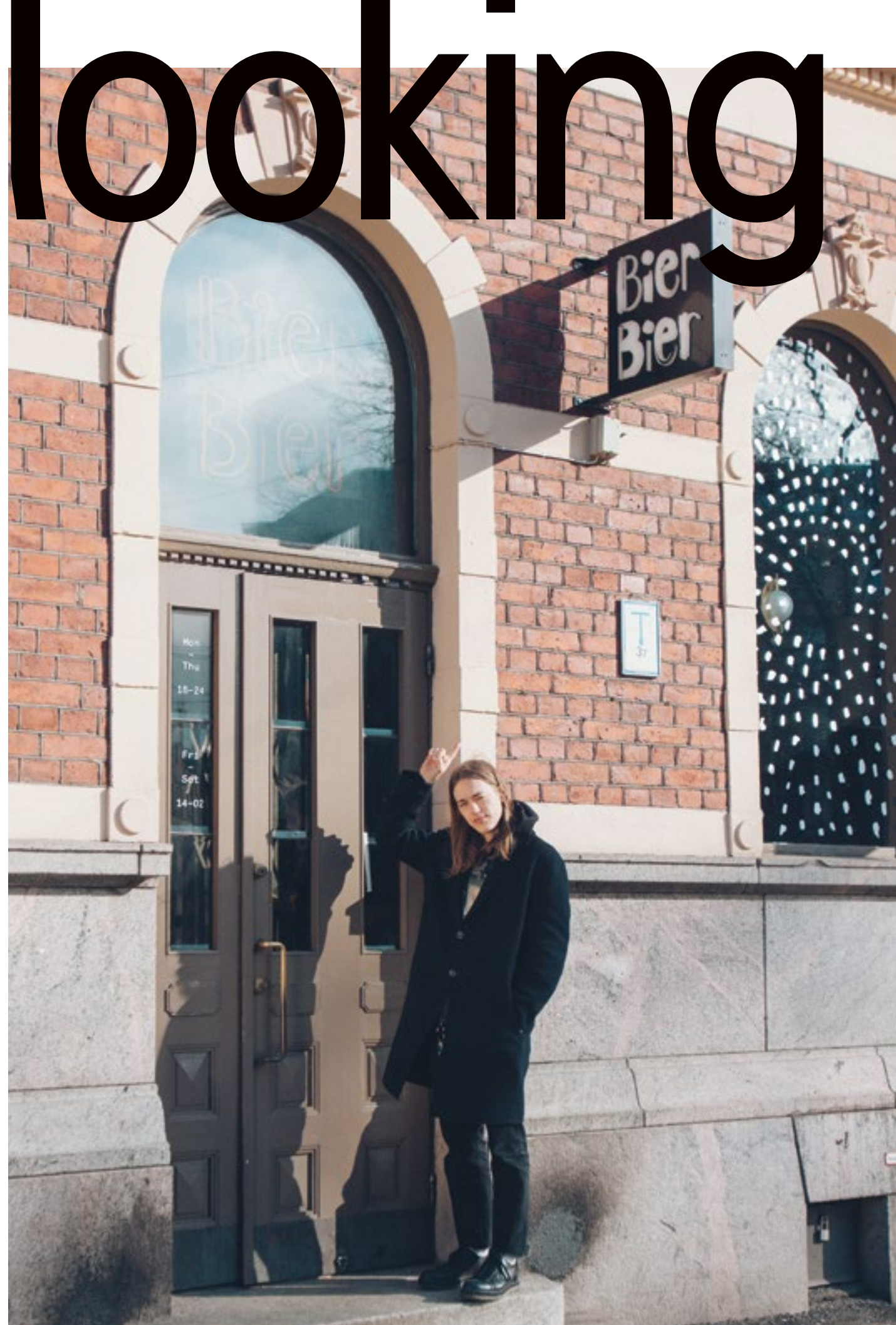
HERKUTTELIJAT



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Ilja Björs ja Arto Koskelo keskusteleval ravintola-alan vaikuttajien kanssa
ruoasta ja ruokatrendeistä sekä kurkkaavat huippuravintoloiden keittiöihin.

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RADIO
HELSINKI **98.5**

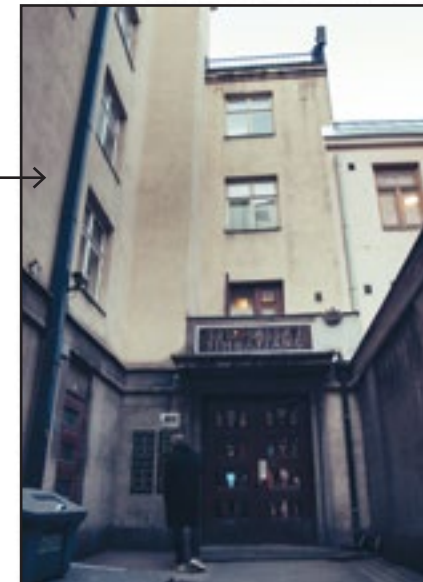


gorgeous

—
WE CHOSE
THE MOST
BEAUTIFUL
MAN IN
HELSINKI
TO SHOW US
THE MOST
BEAUTIFUL
PLACES IN
HELSINKI

WORDS KARTASTENPÄÄ & RÄMÖ
IMAGES EETU MAARANEN
LUSH LAD JUSSI KANTONEN

RELAXATION: Yrjönkatu Swimming Hall, Yrjönkatu 21
There are no proper spas in Helsinki, but this 1920's indoor pool is more than enough. The days are divided alternately for men or women, while swimming suits are allowed but not recommended. Servants will bring you vispipuuro (7 e) and beer (4,5 e) to the second-floor resting cabins. Gay-loving.



CULTIVATION: Orion Cinema, Eerikinkatu 15. Popcorn is a crime in this art deco theatre, opened in 1927. This is where existentialistic pale men gather to honor TRUFFAUT. The best seats are unfortunately not in the safe haven of the balcony but in the middle-floor.



ELITISM: Bier-Bier, Erottajankatu 13
Over one hundred beer options to show off your artisan microbrewery craftsmanship, along with one hundred euro bills. Posh, like white collar posh, but not like in their smart casual office but like in their newly renovated New York attic apartment.



TRANQUILITY: Vallisaari, Baltic Sea. Please take a ferry from Market Square to this ancient military base before tourists' tupés block your view of the scenery. It should be just you on the rocks.



CIVILIZATION: The National Library, Fabianinkatu 35. Straight from the top of CARL LUDVIG ENGEL'S dome! The Grand Kaaba of cultural heritage, the Harry Potter-esque National Library is home to books sprawled over 109 metres of shelves. Remember books?

BEING: Merihaka
A brutally gray concrete outpost of what appears to be social housing in the middle of upscale, seaside Helsinki. One shop, three pubs, but a lavish selfie setup. You stand out, wind in your hair.

MORE FAB SPOTS

NIDE & KOSMINEN, BOOK STORES

There's a renaissance of book stores in Helsinki. Nide at Fredrikinkatu 35 offers a fine selection of domestic and international quality editions. Kosminen at Eerikinkatu 15 is more focused on exquisite independent art and design publications.

KOLMAS LINJA, A STREET

A hilly street in the district of Kallio has a proper selection of distinguished restaurants. For comfy fine dining choose Kolmon3n, for classic thai Lemon Grass, for a North African experience Sandro and for juicy burgers and cocktails head to Loung3.

ISLAND OF LONNA

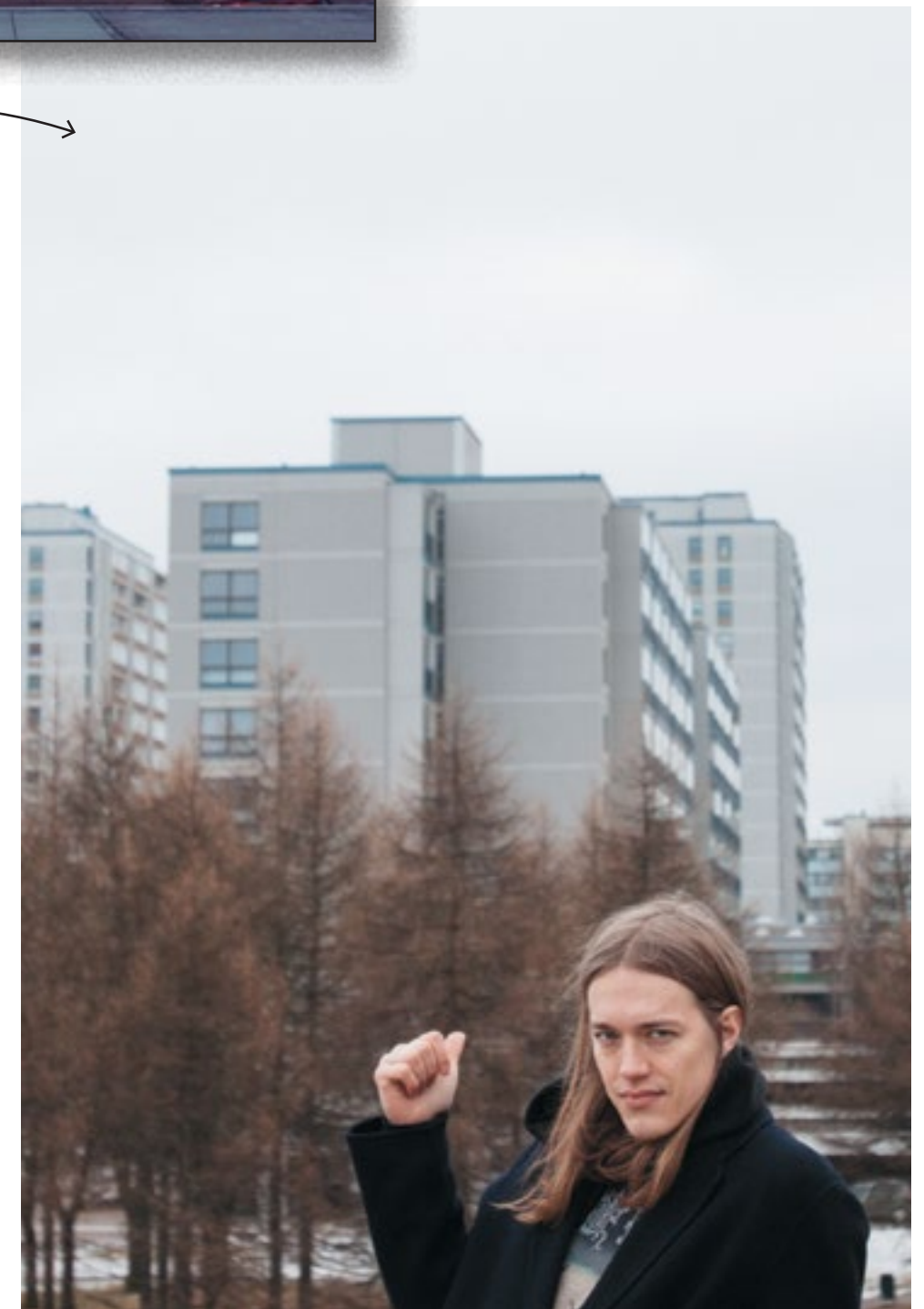
Take the sea bus to rowdy parties and tasty food. Watch out for feisty barnacle geese though! Stay long enough to witness the picturesque sunset.

TEURASTAMO AREA

An old slaughterhouse along with the wholesale trade premises were transformed into the Meatpacking District of Helsinki.

HELSINKI POOL

The brand new outdoor pool and sauna complex is supposed to open this summer right next to the Market Square with an iconic view of the capitals urban shoreline.



daamn

IMAGES NICK TULINEN
STYLE JUHO PIHLAJAOJA
MAKEUP KASPER VÄHÄ-OJALA

BACK AT IT
AGAIN WITH
THE ELABORATE
LOOKS!

ronya!

18





**R O N Y A
CURRICULUM
VITAE**

R'n'b royalty with
two albums out

High school
graduate

Experimental
hair dyer

Specialist on what a
girl needz and feelz

RONYA AT FLOW 13TH AUG.

Jacket and pants: Carolina Forss

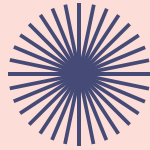


shirt: Ann Demulemeester



top: Caroline Forss, jacket: Helmut Lang

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reaching

If you look at the facts or read the papers, it's supposed to be a pretty bleak time to be young in Helsinki. Yet, despite the general zeitgeist of despair with youth unemployment and right-wing intolerance – or perhaps because of it – it feels like there's never been more of an abundance of good techno parties in Helsinki. Especially if your flavor is to stay up until ungodly hours and lose yourself on the dancefloor with a mishmash of misfits and wannabe creatives, the 2010s is as good a time as any for this town. So, come the weekend, you shake off your mundane existence and descend into a whole other reality, where nothing matters apart from friends, fun and being pleasantly fucked up.

WORDS IOTAS MOURN
ILLUSTRATION ARTO VAVERKA

4 AM, FALLING UNDER

The venue is located a few kilometers outside of the city center, so me and my friends have had to Uber it from the club. From the outside, the place looks like most underground parties – like nothing at all. Apart from the handful of slightly unraveled, sweaty-faced people smoking out front, you would never guess there was something going on inside.

Our party of four files out of the car, still high from the club night and itching to hit the dance floor again. These days, Helsinki has some decent club venues like Kaiku, Kuudes Linja and Ääniwalli, all owned by the same two guys, with a classy set up – banging sound system, top international bookings and local talent playing to a crowd that knows what it's doing. All electronic music beginning of EDM has made a revival in 2010's, and the mainstream makes the smaller substyles grow too. Techno and house are easy and cheap to make, Berlin not that difficult to copy.

Parties suffer from strict Finnish regulations though. The mandatory cut off at 3:30 am – meant to keep the nation's innate alcoholism in check – comes right when the crowd would be hitting its sweetest grooves.

"That's also why the underground is so vital here," claims a young Finnish dj-cum-party-organizer I run into at the party. "We really need to do it ourselves if we want to party properly."

Which is just as well, as you could say the underground is where techno culture is most at home anyway. In Helsinki too, the whole scene grew out of DIY parties in basements, abandoned buildings and warehouses in the early 90s.

By the 2000's, the heyday of large warehouse parties was well over with. Nowadays, you don't call them raves anymore: most parties are on the smaller side, ranging from a few dozen to some several hundred

people. In the past few years though, there just seem to have been a lot more of them. The left-of-mainstream techno and house scene has been revitalized by a new generation of cosmopolitan club kids, independent record labels and up-and-coming party collectives. For a small, relatively peripheral town, Helsinki has a lively scene.

Usually, these underground shindigs are promoted through closed Facebook events. You kind of have to know somebody to hear about it, which gives the scene its dubious sense of exclusivity. But the Helsinki social circles are rather tiny, so by making friends with someone who's tapped into the UG scene, you'll be able to hear about most of the parties.

We file in, pay the spaced out dude working the ticket desk a tenner to get in, and walk through a tiny corridor into the party space.

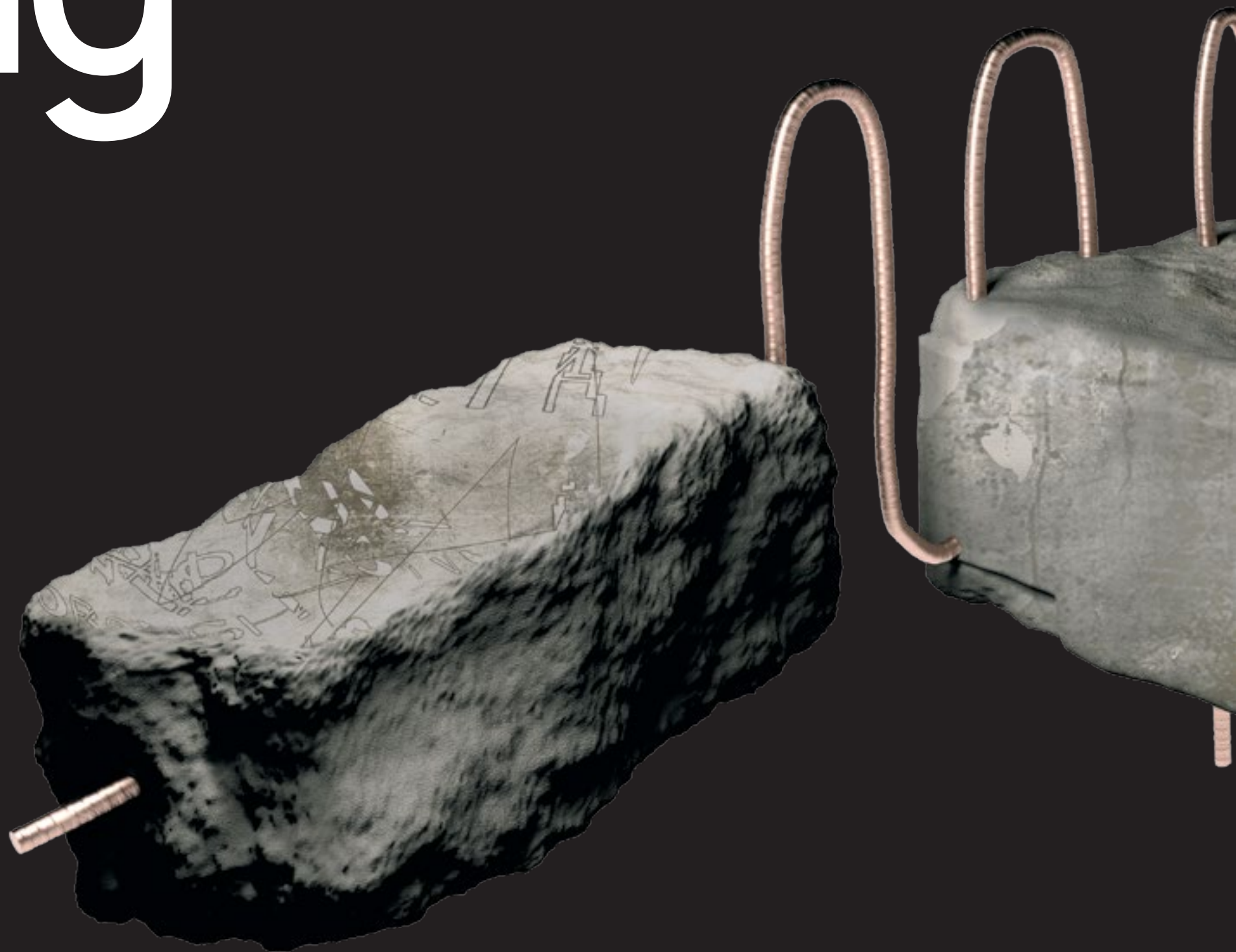
5 AM, FEET ON THE FLOOR

The set up at this party is on the minimalist side. It's about fifty people in a dark, medium-sized dance space and a few dozen more in a chill-out room with thrift-store couches and pillows under a canopy of scarves creating a soft, nest-like feel.

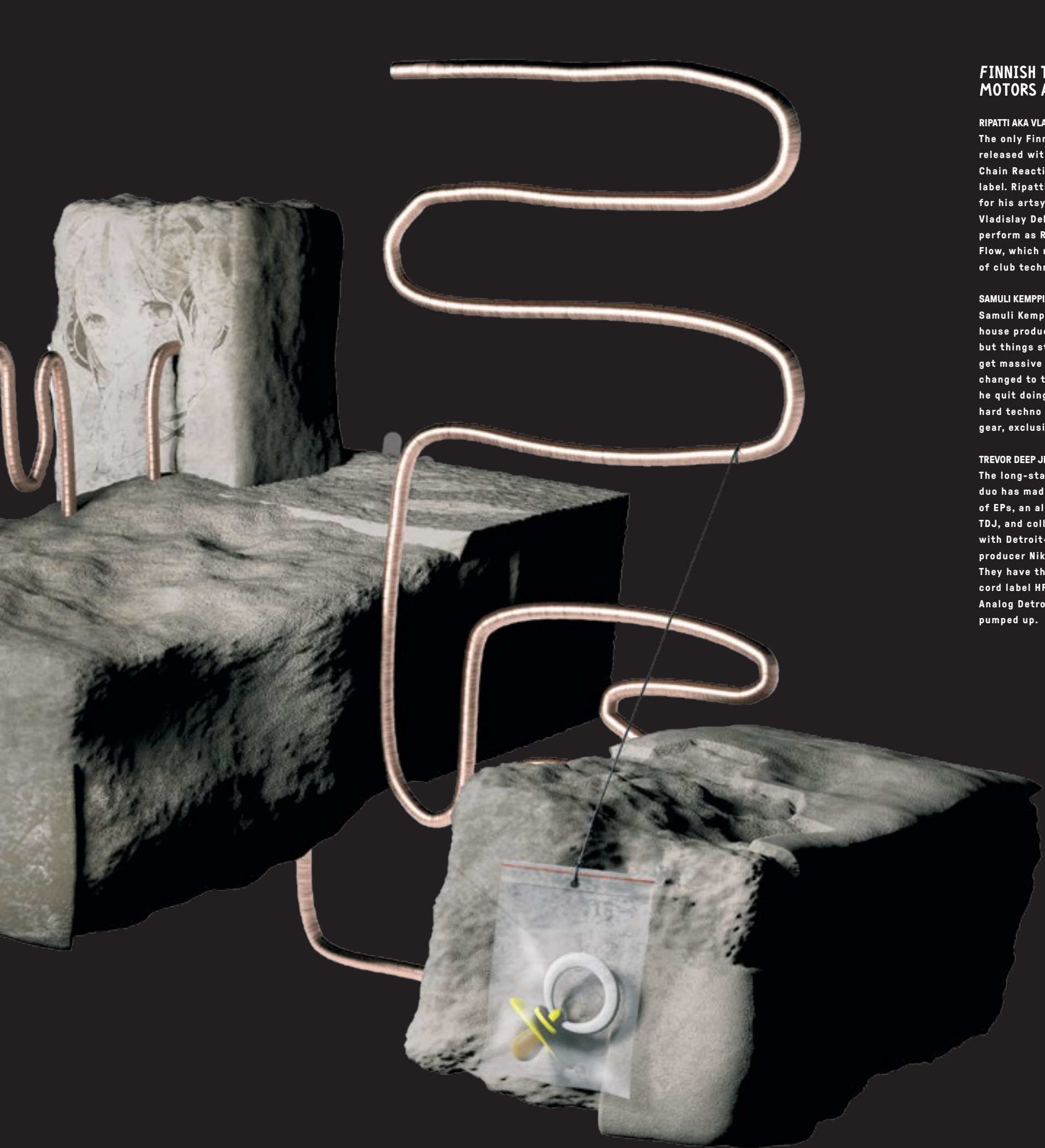
The atmosphere is comfortably sketchy and the crowd is a mellow mix of stoners, black-clad techno nerds, artsy types and creative yuppies – basically anyone who you would imagine sneering at "the mainstream".

Some parties – usually put on by the happy-go-lucky house or disco crowd – can be more visual; there's more glitter, lights, décor and activities, and the ambition seems to be to turn the weekend into a fanciful Never-never land for overgrown peter pans and tinker bells.

The one we're at is more for the sworn-in techno heads: darker, rawer, more dystopian than glitzy.



echelons



FINNISH TECHNO MOTORS AT FLOW

RIPATTI AKA VLADISLAV DELAY
The only Finn who has released with Berlinian Chain Reaction record label. Ripatti is known for his artsy persona Vladislav Delay but will perform as Ripatti in Flow, which means more of club techno.

SAMULI KEMPPI
Samuli Kemppi was a house producer before but things started to get massive when he changed to techno. Then he quit doing gigs. Big, hard techno with analog gear, exclusively in Flow.

TREVOR DEEP JR
The long-standing dj duo has made a bunch of EPs, an album called TDJ, and collaborated with Detroit-based dj/producer Niko Marks. They have their own record label HPTY Finland. Analog Detroit/Chicago pumped up.

There's just the basics of what you need: a DJ playing hard-hitting, spacey techno to an appreciative but focused dancefloor.

These wee morning hours are often a party's prime time. The restless sociability of the early evening is gone but the crowd is still upbeat and full of energy. It's almost pleasantly anti-social; no one's here to make small talk or hit on each other, the sole focus is getting immersed in the punishing beat.

Though unofficial parties can lack the expensive sound systems and big-name dj line-ups to compete with commercial clubs, they often make up for it with a more intimate feel. You don't get harassed by drunks or find yourself stuck behind a circle of exchange students dancing around their handbags, there's just a general feeling of sharing mutual space with friends, even if you never talk to them.

6 AM, SIT DOWN

After an hour or so of dancefloor bliss, I go rest my feet in the chill room and run into an American DIY party organizer chick, who's active in a few different underground scenes around the world. We get to talking about parties and she tells me that compared to the major party capitals of Europe - London, Barcelona, Berlin - Helsinki has similar basics, but in a smaller, more low-key set-up, kind of like Finland in general.

She says the underground attracts open-minded and creative people everywhere; folks who have an appreciation for DIY culture and alternative ways of life. And while Helsinki is very much the same, Finns put a more reserved spin on it. Things are a bit less 'out-there' in the way that people dress, dance and socialize.

And, of course, it's just a much smaller city. Although there may occasionally be more than one on a weekend, there generally isn't a huge range to choose from.

"Basically, I could find dozens of these parties in London or Berlin in a weekend," she says. "Plus there's the more large-scale events. In big cities there are so many different underground scenes revolving around different styles and social circles. But that's not to put Helsinki down; the whole point is for people to create a good time for each other, wherever they are."

The real magic of an underground party is not in how big the event is or how flamboyant the set-up. It's about the feeling of a community of people creating a shared experience from scratch, and taking it apart in the end.

The easiest way to get in with the UG crowd is volunteering to contribute somehow: help set up or break down, do the décor, play records or take a shift at the ticket desk or kiosk. There's no real profit to be made or salary to be paid for people organizing these parties, so every event is a manifestation of people's collective willingness to work for a good time.

7 AM, SOUL MATES

I'm taking a breather on the sofa when a dude next to me taps me on the shoulder and passes me a laced cigarette. He shares the sob story of his life: a recent break up combined with getting the boot from his blue-collar job for smoking weed. The ex got the off-spring and the property - even the house, which he'd built with his own two hands.

I feel a strong wave of empathy toward the dude and we commiserate about his situation. It's like a god-damn blues song or a character from a **KAURISMÄKI** movie: small-time working-class man kicked about by the big bad world and the cruel people in it. My serotonin-heavy brain has me imagine myself as some

grand therapeutic healer, soothing the poor man's broken spirit through a soul-to-soul conversation.

It's mostly an addled illusion, of course, but this sense of immediate openness of communication between strangers is one of the best parts of underground parties. The people you meet can come from any walk of life, from unemployed home growers to hot-shot executives, but it feels as if you're all part of the same crew by dint of being there. It's relatively easy to bypass the 9-to-5 roles and bullshit pleasantries of normal life and strike up an honest conversation.

Though, sometimes connections can be as flakey as they are fast to make. You might have the deepest, sincerest interaction with somebody that lasts hours, and yet when you come across the person later, outside of the context of underground after-hours looseness, there might be nothing left but the deepest, sincerest awkwardness.

In any case, I start to get the impression that my Kaurismäki character is starting to interpret my soul-to-soul healing connection as a lead up to genital-to-genital connection, so I flake out of the situation when I see my friends on the other side of the chill room.

8 AM, THE END IS NIGH

The vibe of the place starts to wind down some time after eight. The dance floor is emptying out, while the chill area turns into a sea of stoned-out people sitting, sipping cheap beer, and trying to hold on to their highs with one last joint after another. It's a bit like lounging in the living room of some offbeat hippie commune.

Only one dude is well out-of-it, writhing on the floor like little Regan from the *Exorcist*, possessed by the demon of too many substances for one night. A small chick - perhaps his girlfriend - straddles him by the waist, and the two of them perform a sort of mini-rodeo on the floor before the wild buck calms down enough for his friends to escort him out of the party.

You don't see this kind of behavior often. Doing pills, mdma, speed or mild psychedelics is a pretty obvious part of clubbing everywhere and the Finnish underground is no different, but drugs in Helsinki are still harder to come by and a lot weaker than in Central Europe, so people tend to be only moderately fucked up. Usually the underground scene is much better-behaved than the standard Finnish bar crowd, full of alcoholic aggression.

Fated or not, our weekend warrior ways seem to be catching up on us. I can feel the upcoming come-down materializing. Somewhere in my brain the fact that Monday morning is less than 24 hours away is becoming a tangible reality.

9 AM, NO MORE

So we share a cab to someone's place to listen to some chill music and unpack the evening. Who did what and who was too fucked, how was the dj, the crowd, the place, the conversations. Should we go to karaoke later?

In the most mystified stories, underground parties seem like a ritualistic practice of a secret cult - the freaks of the night meeting in clandestine locations to dance themselves into an esoteric rapture. In reality, the underground is just about people who want to party a bit past the government-mandated bed-time.

The formula is pretty simple: coming together to move bodies in sync to a beat. In the best case scenario, by the magic of human energy, it can feel like we're journeying through infinite spaces of sound - while really we're just stomping our feet in place in some moldy, old basement in a sad, Northern town.

baltic away

**HELSINKI TOO
CHILL FOR YOU?
CRUISE TO
ITS SOUTHERN
EXTENSION,
TALLINN, ONLY
2 HRS AWAY.
THEN COME
BACK.**



**Suit up in vintage Humana.
The velvet dresses you remember
wearing in the 2nd grade in a
larger size, only three times
cheaper than they would be out
from behind the Iron Curtain.
Narva maantee 4.**



WORDS KARTASTENPÄÄ, RÄMÖ & FRIENDS
IMAGES LIINA AALTO-SETÄLÄ

**The ferry ride to Tallinn,
starting from Länsisatama in
Helsinki, may appear to be full
of disoriented cattle, but the
sea expedition only takes a
couple of hours. The midnight
show gets going before dawn
and tax is free.**

get

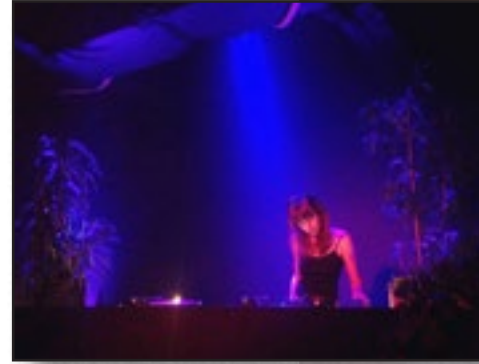
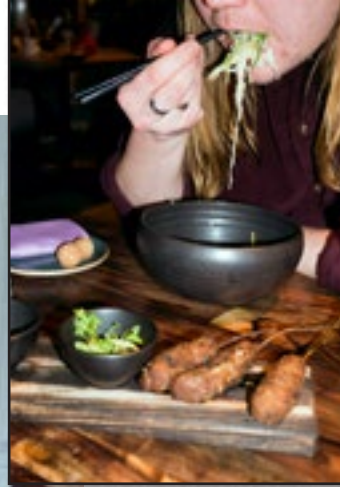


This is the best restaurant in the city – or bordering it, 10 km from the center – at least according to the travel guides and our Uber driver. Agreed, Noa's owners have read the self-help guide to bliss: kebab and cabbage. Very nice. Ranna tee 3.

Sir recommends Self Baar, a gin joint offering over 30 different varieties. Tapas available. Väike-Karja 8.



It's OK to chill for a bit if you're staying in the same casino hotel as Hillary Clinton, Toto and Hurts. Really though, the city's first high-rise building, the Radisson Blu Hotel Olümpia, has a picture of Hurts in the lobby. Liivalaia 33.



Head to this old warehouse at Tulika 9/11 around 3am. Asum has a wooden dance floor, vj's, a smoky atmosphere, ping-pong tables and just about anything else you might want, and be able to handle, at that hour. No need to stop staring hazily at the dj before 10am.

Three floors of functionalism with a view to the Middle Ages, an interior that belongs in a Pixar animation. At Pegasus, the dining bill comes inside a book as a reminder of its former status as a cultural hangout. Good bread. Harju 1.



Frank is good if you're a fan of the 1930's, but try to avoid retro theme parks. Booked but negotiable. The whisky sour is 9 euros and well worth it. Sauna 2.



women are as

We exploit this planet thinking it's our privilege. Shameful. We are just a small minority — what about the 8.7 million other species? Artist Terike Haapoja and author Laura Gustafsson are opening a museum for non-human creatures.



WORDS MARKO YLITALO
IMAGES MATTI TANSKANEN

LENIN, SOBHUZA II, BISMARCK, IMAM REZA... There's no shortage of mausoleums built for men, but where are all of the historical monuments for animals? Finnish visual artist **TERIKE HAAPOJA** and author **LAURA GUSTAFSSON** have wondered about this. After thinking about it, they set out to rewrite history by founding the Museum of Nonhumanity.

"Our aim is to critically examine what so called progress and human conventions mean to the lives of other species", says Haapoja. "By doing so, we try to avoid the burden of our own cultural heritage and to notice the special nature of nonhuman creatures."

The museum is the third and latest part of the artists' ongoing art and research project called *History of Others*.

Both have delved into the topic before; Helsinki-based Gustafsson is a critically acclaimed novelist and theatre screenwriter. Her debut novel *Whorestory* broke genre boundaries from pornography to chick lit and has been described as a literary *Kill Bill*. The book was about violence against women, a theme it also linked to breaches of animal rights.

Gustafsson wrote: "One, who has a killed animal digesting in their stomach is no better than one who allows a baby to die."

Haapoja – based in New York and Inkoo, Finland – is internationally known for her dealings with existential and political boundaries and themes including nature, death and other species. Her previous installation, *The Museum of History of Cattle* (2013), was an examination from the perspective of cattle on how scientific theories such as evolution, their technological implementations and related ideologies have affected the lives of both species.

Gustafsson and Haapoja had a professional crush on one another even before their first meeting. When they met, they began to talk about holocaust memorials and the absence of an animal perspective in our mainstream history.

After Haapoja's *The Museum of History of Cattle*, they got together and made a performance lecture called *The Trial* (2014), focusing on the argument that animals should be considered as legal persons the same way states and associations are. Wolves howled in the background of a mimicked courtroom hearing.

Both have the same ideology on how discussions of human rights should be combined with the discourse of animal rights. One shouldn't treat other species as products or something to be taken advantage of. All boundaries and categories should be destroyed.

"Try to imagine how a pet dog sees the world, surrounded by two-legged hairless monkeys who try to scratch them all the time. Pets aren't usually even allowed to approach their own kind," says Gustafsson.

Haapoja points out the significance of imagination. It's crucial to try to see the world from another perspective. We could learn how to respect the lives of others and to abandon dual morality and double standards between humans and non-humans.

Artists call for equality among all living beings; de-humanization is discrimination, they claim.

The prelude of *Museum of Nonhumanity* will be displayed at Flow Festival in August. The slogan of the utopian museum is "Embrace your empathy", denoting the question the artists wish to ask: what if our guideline in life and in all of our actions was sympathy?

The outcome will be landmark-like in its magnitude and resemble the dystopian setup of sci-fi classic *Blade Runner* in its aesthetic. Ads are used to clarify the message.

After the festival, there will be a versioned, large-scale installation in Suvilahti, Helsinki as well as a series of seminars held by invited academics. The fourth part has a longer name, The Museum of the History of Nonhumanity, in which regarding non-humanity as discriminatory is seen as a passed phase of history.

The artists wish Flow was completely vegan, like Gustafsson herself. Haapoja is merely vegetarian, but Gustafsson lets it slide and doesn't give her a hard time.

"You could justifiably rag on me about it a lot more, if you wanted to," Haapoja says.

Gustafsson: "But I don't want you to feel guilty and have a bad conscience because of me."

How empathetic!

The Museum of the History of Nonhumanity's prelude will be at Flow Festival from August 12th–14th. It opens on September 1st at Tiivistämö in Helsinki. Flow's arts and design program is curated in collaboration with the University of the Arts Helsinki.

LAURA GUSTAFSSON
Finnish author based in Helsinki. Born in 1983. Her debut, *Huorasatu* (Whorestory), was a Finlandia Prize nominee. It's been translated into German, French and Turkish. The second novel *Anomalia* (Anomaly) has been translated into French. Currently working on a third novel *Korpisoturi* (Warrior of Wilderness, upcoming in August). Has written several screenplays and a radio series called *Pet Shop* for the Finnish National Broadcasting Company Yle.

TERIKE HAAPOJA
Finnish visual artist based in Berlin and New York. Born in 1974. Represented Finland in the 55th Venice Biennale and has been rewarded with numerous grants and prizes, including the Kiila prize for *History of Others*. Haapoja contributes to journals and publications internationally, and is currently teaching at local universities in NYC and planning new series of artwork dealing with freedom and the concept of man.

good as

cows

poor

THE FINE ART SCENE OF HELSINKI OPENS FOR ACTION FOR A FLEETING MOMENT.

WORDS TERO KARTASTENPÄÄ
IMAGES LIINA AALTO-SETÄLÄ



GALERIE ANHAVA
Fredrikinkatu 43
Art: Always classy.
Openings: It's five o'clock and the most powerful gallerist in Helsinki, Ilona Anhava is waiting by the counter for the art elite.
Openings: Nice wine served from real glasses – not common.

EXHIBITION LABORATORY PROJECT ROOM
Lönnrotinkatu 35
Art: This a gallery of the Academy of Fine Arts, the womb of the art scene, so prepare yourself for some irritating experimentations.
Openings: Catering the cheapest potato chips and maybe some beer.

HELSINKI CONTEMPORARY
Bulevardi 10
Art: Quality but always desperately waiting for commercial success.
Acclaimed Finnish talents and old-masters.
Openings: People come to see the art, really. Stepping inside to the bright white space can be intimidating so arrive late.

PHOTOGRAPHIC GALLERY HIPPOLYTE
Yrjönkatu 8
Art: The Finns made the best fine art photos of the 2000s and you can still sense the pride in the gallery of the Photographic Artists' Association. More about

Once a month, on the first Thursday, most of the art galleries in Helsinki open their new exhibitions, all at the same time. O-Day lasts for only four happy hours so you have to have a plan for the opening binge because most of the action is over just before 7 pm.

Vernissage evenings are a hobby for some – there's even a secret Facebook group called Avajaisvahdit, or The Guards of the Openings, where art students and artist-wannabes make precise calculations to optimize their time at these free celebrations. Wrapped in all-black, the little vampires of The Guards of the Openings will suck two bottles of wine from a poor artist with not even a hint of shame.

However, it is possible to get through the O-Day festivities while remaining elegant. Here's how.

Many locals feel uneasy when visiting white, clean galleries during normal opening hours and have misconceptions that nasty doormen demand invitations to

the openings. They don't: all the galleries really want is visitors.

Even if the event is invitation-only, like they often are at the big art museums, you can talk yourself in. The easiest ones are Kiasma or HAM, but government funded institutions seldom serve free drinks. Hence, art partiers should stick to the commercial spaces.

The gallery district has evolved around Ruttonpuisto (Plague Park, but officially Vanhan kirkon puisto). Four of the places try to be more or less international: Anhava, Forsblom, Helsinki Contemporary and Heino. Then there are the more relaxed ones that don't need to sell to survive, like photographers' Hippolyte, art students' Exhibition Laboratory Project Room and Finland Swedish foundation-funded Sinne.

people



installations and videos nowadays.
Openings: Enter the old movie theater and try to push yourself through the crowded corridor. The photographers tend to be too serious, so leave quickly and return to art later.

SINNE
Iso Roobertinkatu 16
Art: Sinne has the money to take risks and transform the open space completely for every exhibition.
Openings: When most of the galleries close at 7pm, there's still Sinne. The fun goes on in the old party street of Iso Roobertinkatu, even if you just missed the last drinks at the opening.

SAARIAHO JÄRVENPÄÄ
Merimiehenkatu 31
Art: Started with design shows in 2015 but has recently been on a mission to reach for the young audience not used to buying art.
Openings: The gallery is a few blocks from the main attractions but they make it a worthwhile last stop. Kind, a celebratory atmosphere, good wine and goes until 9pm.

you're

36

invited

37

trust the



**F SORRY FOR
BEING A FANGIRL
BUT EVERYTHING
TURNS POSITIVE
UNDER THE
INFLUENCE OF
LIL B, THE
BASED GOD.**

WORDS SELIM SAUKKOMAA
ILLUSTRATION ALIINA KAURANNE

38

Google “lil b ps2 collection”. You’ll find a video of **LIL B** showing off his tasteful collection of Playstation 2 titles and making comments on whether or not the game is a classic (pretty much all of them are) and if he has played it yet (not many).

Watch the video immediately. Unless you are some kind of a sociopathic trash can of a human being, this will leave you with a sense that hope exists in the world. From this video alone, you might understand what’s up with the fanatic online following of the 26-year-old eclectic performance artist/rapper/internet wizard/cooking dance innovator/occasional MIT lecturer/Twitter aficionado hailing from Berkeley, California.

I’m on computers/Profusely/Searching on the internet for answers given to me/It’s like I’m married/I’m watching the bloggers profusely, Lil B raps in *The Age of Information*.

Nobody knows how many tracks Lil B has released but a rough figure places the number somewhere in the thousands, maybe even tens of thousands. It’s easy to see the appeal; Lil B produces too much of everything. A 2011 mixtape called *Free Music: The Complete MySpace Collection* features no less than 676 tracks. He pumps out stream-of-consciousness commentaries on basketball, money, fame, life advice, women, men, prisons, late night TV and video games, just to mention a few topics the Based God has touched upon. He has compared himself to, at least, **ELLEN DEGENERES**, **CHARLIE SHEEN**, **JESUS CHRIST**, **BILL CLINTON**, **MEL GIBSON**, **PARIS HILTON**, **KURT ANGLE**, **R. KELLY**, **BILL BELLAMY**, **MILEY CYRUS**, **PETER PAN**, **TUPAC SHAKUR** as well as the ocean.

Depending on who you ask, Lil B is either the **ANDY MILONAKIS** or **BILL MURRAY** of rap. Like Milonakis, there’s an ephemeral quality to the output of Lil B where the audience can’t be sure if the artist is laughing at a private joke or not. Like with Murray, however, it doesn’t really matter if he is laughing at a private joke, because he includes you in his own lil circle. After all, not many rappers would dare name their highly anticipated album *I’m Gay*. Then again, most homophobic rappers would not understand to explain the title by referring to the original meaning of being gay as being happy. Ha-ha!

It would be feasible to trace the lineage of cloud of rap and even a great deal of modern trap straight back to Lil B. One might argue that Lil B has had a huge influence on artists like **FRANK OCEAN**, **ILOVEMAKONNEN**, **KENDRICK LAMAR**, **ASAP ROCKY** and **DRAKE** by using

internet language as a source of lyrical and stylistic inspiration.

Lil B’s importance is in his honesty, positivity and vulnerability, all of them rare qualities in hip-hop today. Whether he is crying in a pet store in the positivity-rap anthem *I Love You* and racking up millions of Youtube views on *Hoes on my Dick* or laying down a verse on one of the best money-rap tracks of the 2010s, *30 thousand 100 million* with **SOULJA BOY**, Lil B shines.

For him, the word based is a compliment, even though when Brandon Christopher McCartney was a kid in Berkeley, California people used it to make fun of him, calling him a dopehead, a basehead. He made the negative term his power word, a synonym to joie de vivre. “I started embracing it like, yeah, I’m based,” he has said.

Lil B is self-deprecating even in his rare diss tracks, such as the brilliant *Fuck KD* aimed at the Olympic gold medalist and NBA MVP **KEVIN DURANT**, which Lil B starts off by proclaiming “I ain’t never seen you play a game” to Durant who has had a career spanning almost 10 years. Lil B proudly presents himself to his fans – also known as the BasedWorld – as an irrational, temperamental and flawed human being. That is the real magic of Based God. In the exhaustingly serious world of hip-hop Lil B brings some much-needed levity to the table. As **ANDREW MARANTZ** so expertly put it in the *New Yorker* in his 2012 profile on Lil B: “Most rappers claim to be ‘real’, Lil B claims to be Ellen Degeneres.”

Onstage, you can expect a high-energy, contemporary rap show. When performing Lil B is a powerhouse of stage presence and showmanship, demolishing the venue with renditions of current rap hits that have gone through the Based God treatment. At his Boiler Room gig in August 2015 he treated fans with a version of **O.T. GENASIS’** *CoCo*, but sang the chorus “I’m in love with the Based God”. He gave his oddly positive monologues: “How lucky we are to have this structure. Who built this? Tell me who built this building, please” and “How many people in here have more than one follower on social media?”

Come for the great postmodern hip-hop, stay for the great life advice.

LIL B AT FLOW 12TH AUG.

almighty

39

a diamond

SIA IS READY TO RETURN TO THE STAGE. IS IT POSSIBLE FOR THE HIT-MAKER BEHIND RIHANNA AND BEYONCÉ TO BE AN ARTIST WITHOUT BEING VIEWED AS A WOMAN.

WORDS IIDA SOFIA HIRVONEN
ILLUSTRATION KIIA BEILINSON

with a mop

40

41

SIA FURLER rarely speaks publicly about anything at all. You know her, the Australian singer-songwriter who hired the 14-year-old kid to hang from a chandelier in her music videos as her stand-in. The one-woman hit machine who would rather you not see her anymore.

She is famous for her aversion to fame itself. Furler wants media to focus on what she cares about most: not her looks, not her personality, not God or feminism or climate change or whatever but her music. That's what they all say, even in tryouts for American Idol, but hardly anyone ever acts upon it. Furler instead hid her face in a paper bag on the cover of *Billboard* magazine, a move very similar to actor-artist SHIA LABEOUF'S appearance at the premiere of the sex drama *Nymphomaniac*, when he announced that he was "not famous anymore".

It's her wig that speaks.

Furler does tweet however, including this one from 2013: "I truly believe that feminism is being nice to other women, and allowing them to express themselves however they choose, without criticism."

Over the past few years, feminism has become a trending topic on the internet, so no wonder even the biggest pop stars have started talking about it. The popular type of feminism is a kind of glittery, accessible feel-good feminism, a cause that creates an illusory bond between every female-identifying person. Now even mass clothing chains provide T-shirts shouting FEMINISM or RIOTS NOT DIETS. While feminism sells, that doesn't necessarily mean that sex has suddenly "stopped selling". One might cynically think that artists like BEYONCÉ are just playing it safe by criticizing beauty standards all the while hitting red carpets in the sheerest dresses imaginable, showing off the perfection of her couture and her body at the same time.

When singer KESHA sued her producer LUKASZ GOTTWALD for sexual assault and was accused of lying, celebrities came out to support her on social media. Cases like #FreeKesha show us that the music industry might finally be ready to admit how badly it has been treating women and minorities for decades.

It would be easy to say that Sia is a feminist creation. Sia Furler has spoken up about how she hates the fact that female musicians are judged on their desirability first, and their art second. She knows all too well that in order to stay relevant in the pop music game, female artists should look "naturally" fit and beautiful even as they get older. They are expected to work more carefully on their bodies than their music.

Grand old entertainer lady MADONNA casts a muscular shadow on how hard it is to mature without seeming a bit pathetic. There are plenty more, like actress-singer-socialite MARLENE DIETRICH who withdrew into her apartment in Paris and spent the final 11 years of her life bedridden, making angry phone calls and writing letters to her friends and former lovers instead of meeting with them. She isolated herself solely because she didn't want to ruin her image of an eternally glamorous star.

For Furler, the typical celebrity career didn't work for very long. In 2010, she relied increasingly on alcohol and drugs like oxycontin and xanax to get through her live shows. Because everyone on tour continued to get high, nobody noticed that Furler had become addicted and depressed. On the verge of her suicide attempt she decided that it was time to change her life. She started to attend AA meetings, sobered up and began to write songs exclusively for other artists.

She successfully turned her alcoholism into workaholism. Behind-the-scenes songwriting allowed her to become invisible and write hits like RIHANNA'S *Diamonds* or DAVID GUETTA'S *Titanium*. Her songwriting method was to sit down and listen to artists like Beyoncé and Ri-Ri tell their worries.

One of the prevailing themes of her writing is still "victim to victory", she has said, a term which describes her personal resurrection as well. She leaves posing in front of bright letters adverting FEMINISM to Beyoncé and other pop stars who can handle being in spotlight. Turning painful feelings and experiences into empowering anthems seems to be the work that suits her best.

Considering the backstory, it's remarkable that Furler is now, at the age of 40, more commercially successful and critically acclaimed than she's ever been.

When she saw that she was able to write one massive hit after another, she realized her worth. She likely became somewhat envious of her own songs. Most of them were heartbreakingly personal, so why couldn't she perform them as well and get the full credit herself?

Having tried and "failed" once, in 2014 Furler knew better. She released *1000 Forms of Fear*, her first solo album since 2010. She decided that she could be a pop star again, but only if she got to wear a wig.

In December 2015, she announced her return to live music and confirmed her first show in half a decade at Flow Festival Helsinki.

While performing, she often wears a huge bow on her head and a hairpiece with curtain-thick bangs covering her eyes. Looking at her is uncomfortable, like staring at a suited-up Disneyland character. It's almost as though she wants to be seen, but refuses to be stared at. Just as the French electronic duo Daft Punk turn into robots to keep their distance from the pressures of the industry of celebrity, Furler has turned herself into an exaggerated red carpet cutie. The wig allows her to be an impersonal "behind-the-scenes" songwriter and a charismatic artist at the same time.

Visual artist LOUISE BOURGEOIS once said something similar to Furler's 2013 tweet: "My feminism expresses itself as an intense interest in what women do." Maybe it's not relevant to ask if Sia Furler is a stand-out feminist. Perhaps it is better to celebrate the fact that in spite of all the fears of her past, she now expresses herself, just the way she wants to.

*We're beautiful like diamonds in the sky
Shine bright like a diamond
Oh, yeah!*

SIA AT FLOW 14TH AUG.

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Liima
ii



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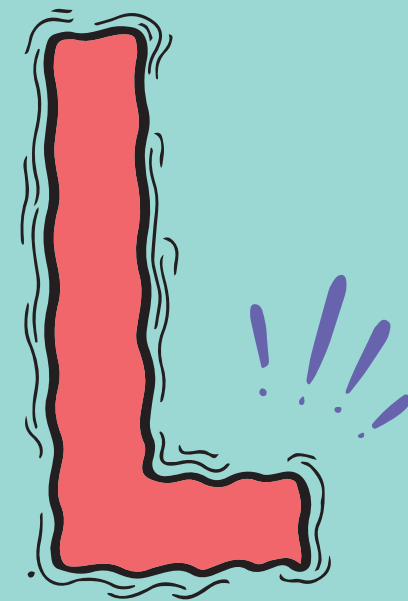
Since 1952

FLOW FESTIVAL 12.–14.8.2016 Suvilahti, Helsinki

FLOW FEST IVAL™

HELSINKI 12.–14.8.2016

IGGY POP (US)



MASSIVE ATTACK
& YOUNG FATHERS (UK)

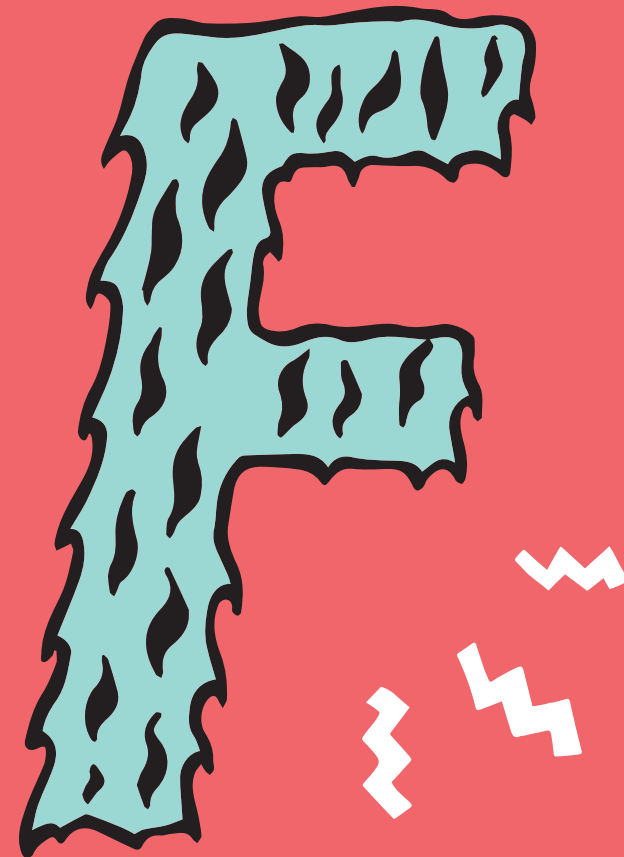


FRIDAY AUG 12TH

MASSIVE ATTACK
& YOUNG FATHERS (UK)
IGGY POP (US)
JAMIE XX (UK)
FOUR TET (UK)
SLEAFORD MODS (UK)
LIL B (US)
STORMZY (UK)
BEN KLOCK (DE)
PHUTURE LIVE
(DJ PIERRE & SPANKY) (US)
THE BLACK MADONNA (US)
ROMAN FLÜGEL (DE)
+ many more

FLOW FESTIVAL 12.–14.8.2016 Suvilahti, Helsinki

SIA (AU)



SUNDAY AUG 14TH

SIA (AU)
NEW ORDER (UK)
DESCENDENTS (US)
DAUGHTER (UK)
ANDERSON .PAAK
& THE FREE NATIONALS (US)
KAMASI WASHINGTON (US)
THUNDERCAT (US)
THEE OH SEES (US)
ARCA (DJ SET) (VE)
JOHN TALABOT (DJ SET) (ES)
PANTHA DU PRINCE PRESENTS
THE TRIAD (DE)
+ many more

ANDERSON .PAAK
& THE FREE NATIONALS (US)



SATURDAY AUG 13TH

THE LAST SHADOW PUPPETS (UK)
M83 (FR)
CHVRCHES (UK)
THE KILLS (US/UK)
HERCULES & LOVE AFFAIR (US)
FLOATING POINTS (LIVE) (UK)
GOLDLINK (US)
WOODEN WISDOM
& DJ FITZ (US/UK)
HOLLY HERNDON (US)
JEFF MILLS (US)
OSCAR MULERO (ES)
VOICES FROM THE LAKE (IT)
+ many more



CHVRCHES (UK)



THE LAST SHADOW
PUPPETS (UK)

TICKETS &
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flowfestival.com/tickets

Age restriction 18+

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TAIDE YLIOPISTO

[yellow tail]

colour in your life



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