

"From twilight of associations to clarity of thought - Sirpa Häkli", Pia Parjanen-Aaltonen, Mintblack, April 8, 2015:

"The name of the exhibition is 'Hämärä ja kirkas' in Finnish, roughly translated as 'The twilight and the brightness (or clarity, perhaps)', and Häkli puts emphasis on the said words by referring to Herakleitos, one of the philosophers of the ancient Greece, who, apparently, viewed the mentioned words as a circle of tension that unites two sides of the same world in a harmonious manner. As for one not having read the said gentleman's ideas on the thought, I reach for another thinker whose thoughts regarding the somewhat same idea were based on Greek thinkers when it comes to his research regarding movement as an endlessly shifting sphere; namely Rudolf Laban, the father of the Laban Movement Analysis (LMA).

Basically what intrigued me regarding this exhibition is that the artist herself seemed to have the similar kind of idea on the constant movement between both the inner and the outer tension, which in this case becomes visible through a painting process: the painter's inner intention creates a need to visualize the circling thoughts on canvas, and thus an artwork is made. It is a familiar circle of an idea and an execution that many artists know by heart and constantly keep in touch with during the everyday acts, and which, as Häkli nicely points out, is something resembling wandering through twilight towards the clarity of thoughts, yet at the same time everyone knows that the direction can also go inside an even darker space should one fail to grasp the surfacing thoughts and get a good hold onto them. In this sense, "hold that thought" is a very accurate proverb when it comes to creating a piece.

In her writing about the exhibition, Häkli mentions to be interested in polar opposites, and also she describes her way to work by making many different versions and series out of her works. Through such process she seems to strive for showing the spectator how many paths one thought process can take when changing the viewpoints as well as the material or technique used for creating a solid form for the lingering ideas. All in all it is a nice reminder how many artists are still interested in the balance of tension between the artist and their work, the material and the tools, the general ideas and personal visions, et cetera.

Though from a personal point the small works in the exhibition do draw my interest in way better than the big ones and perhaps it would be more meaningful to see this exhibition with the knowledge on what the artist had earlier done concerning the same theme, but still the balance between both the large pieces and the small series is well thought, calming even. Viewing the paintings did give a good push to put some movement back into my own thoughts, so perhaps the artist's intention did succeed, after all."

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