

NINA RANTALA

SELECTED PROJECTS 2002-2019

father 2019

we are all animals 2016–2018

the house of metamorphosis 2015

remembrance of the landscape past 2008–2009

father's grave & the creeper & forest pond 2008

an attempt to live in the spirit of heroism 2008

latva 2007

rebuilding the church 2007-2008

true romance 2006

about space 2006

green areas 2005

structures going by 2004

city sculptures 2003

structures 2002

hausbesuche 2002

butterfly 2002

cv

contact

updated 25.3.2020

NINA RANTALA SELECTED PROJECTS

About

Nina Rantala is a Finnish visual artist, living in Turku, Finland. She works with expressions of structures and architecture. Rhythms and compositions of constructions can be found from her works. She is interested in questions how we perceive space and urban environment and what is the relationship between body and space which is often perceived through unconscious bodily sensations. Rantala wrote her master thesis to University of Art and Design Helsinki about Japanese Concept of Space.

The core in Rantala's community art based projects has been in observing and becoming conscious of ones own environment. Lately she has explored the concepts of extended and interactional sculpture, questions about non-human related to our body and spatial experiences. It is continuum to Rantalas focus on skin as the outmost extension of the human body between man and the universe.

NINA RANTALA
SELECTED PROJECTS

Father / Isä (2019)

Silicon dioxide and variations of hydrocarbon
Site-specific installation
Stålhandske Chapel
Turku Cathedral
Turku 2019

Photographs by Niko Tampio

The *Father* examines energy and transformation as well as loss and renunciation. By moulding from clay the shape of the father, artist traces down the moments of closeness and bodily memories. It is based on the experience of washing her father's dead body prior to its burial. This ritual evoked a strong feeling of both presence and absence in her.

Important part of the site-specific installation is the blue, starry ceiling of the Stålhandske Chapel known also as the Chapel of All souls. Under this sky lies a figure composed of the same materials as universe, you and me. Matters like silicon dioxide (SiO_2) and hydrocarbon (organic compounds of C and H) have been here since the Big Bang and like stars, we are shaped from those. There is the blurry line between life and death. Where does a human being begin and end? What is matter, spirit and energy?

Rantala's installation was part of the *Scenes* project curated by artist Eero Merimaa. *Scenes* consists of contributions by visual artists Markku Haanpää, Marjatta Holma, Eero Merimaa and Nina Rantala, philosopher Antony Fredriksson, art historian Riikka Niemelä and a photo-essay by photographer Niko Tampio in the publication.





NINA RANTALA SELECTED PROJECTS

We are all animals / Me olemme eläimiä (2016-2018)

Community Art Project

Pyhä Pyhä primary school students

Mynämäki 2018

Talk with Tuija Kokkonen at Saari Residence 2018

Project documentation Yehia Eweis

We are all Animals is project about empathy and empathizing. Project started as a continuation to my former work Remembrance of Landscapes Past where the core is to observe and become conscious of ones own environment. Here we examined the environment through the animals the children identified with.

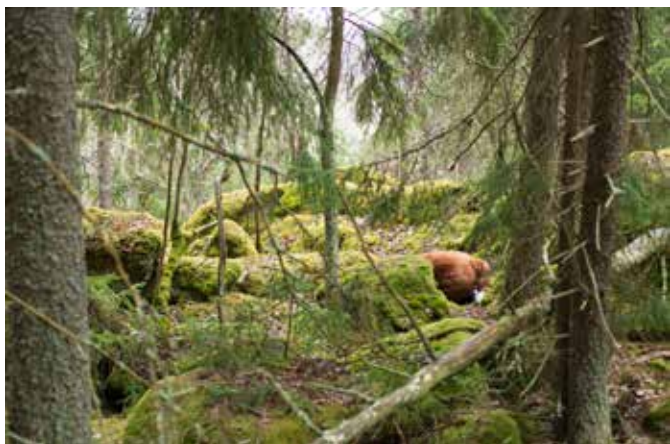
When the project proceeded it involved questions about our relation to the nature as well as questions about performing with the nature. I consider costumes as extended and interactional sculpture.

We set out by studying and empathising with different animals. We compared animal territories to the children's own home grounds. Half way through the project the children chose which animal they wish to be. Partly with the children's help, I made animal costumes and masks. I also made costumes for the teacher and myself. During the spring, we told stories together and deepened our ideas about what their chosen animals would make of their habitat. The project culminated in a jointly planned two day forest excursion with games, storytelling, self-produced sounds and songs. The forest was taken over by a flying squirrel, fox, buzzard, wolf, hare, bat, beaver, squirrel, bear, dragonfly, golden eagle, tiger, lynx, reindeer and toad.

The project involved twelve children from the 1st and 2nd forms of the small rural primary school of Pyhe. In the end of the project they were at 3rd and 4th forms. The project was carried out as part of the new curriculum and multidisciplinary learning. The project also fulfilled many of the key objectives of environmental education. I had around 25 meetings with the children during autumn 2016 and autumn 2018. All the children come from the built-up countryside.

Talk with Tuija Kokkonen and Nina Rantala 2018 reflected questions of empathy, performativeness and performances with and for non-humans.





NINA RANTALA
SELECTED PROJECTS

The House of Metamorphosis (2015–)

Arson of the Church (2008) >>> The house metamorphosis
Turku 2015–

The House of Metamorphosis explores the continuous change in life. Rantala worked 2006–2009 with communities where church was destroyed by arson and rebuild with the support of community such as Porvoo Cathedral, St Olaf's Church in Tyrvää and Fantoft Stave Church in Norway. Destruction is not an end. There is a time to give space for the new beginnings. Rantala wanted to give a matter a new form. She transformed Arson of the Church to a house where humus, organic matter morphs to new life, plants and vegetation. Soil is produced from organic waste of the household.



NINA RANTALA
SELECTED PROJECTS

Remembrance of Landscapes Past / Kadonnutta maisemaa etsimässä (2008-2009)

Community Art Project with Upper Secondary School students
Kivimakasiini
Mynämäki 2009

14 videos, 10 pairs of photographs and the sound installation,
discussion with students and municipal council

Remembrance of Landscapes Past is a community art project about the importance of environment to people. A song of praise to personal experience and the ordinary landscapes we flash past in our cars, but which to some are treasured places, the milestones of identity. The theme concerned seeing one's own living environment, observing changes and experiencing landscapes as one's own. In the resulting exhibition, the project widened to include the personal landscape experiences of members of the community with discussions.

Remembrance of Landscapes Past is carried out with the third year six-formers of Mynämäki Upper Secondary School. What students had in common was the experience of living in the countryside, either on outlying farms or rural conurbations.

The name of the project comes from Marcel Proust's novel *Remembrance of things past*. The book closely follows the subjective emotions of the young protagonist. It is suggested that from these subjective observations an objective picture of man's psyche is born. I had something like this in mind: that we gather information from numerous personal experiences to learn how landscapes have changed and how these changes affect people. In Proust's story, the young travels the road from idealism to realism. Perhaps the same thing happens with my sixth formers. Man's life circle expands from oneself to the surrounding reality in which changes are inevitably taking place. It is then essential to replace cynicism by knowledge and feel that things can be influenced. The students were at a turning point in their lives: the end of school and the beginning of life outside the home.

The project was largely realised through videos and photographs. The students interviewed someone who showed them a place considered important but which no longer existed. In addition to videos, pairs of photographs were also used to document changes. Students searched through the family photo albums for pictures in which a landscape was either the actual subject or the background. They then took a new photo of the same place.



In analyzing the pairs of photos and videos we thought about the changes that had taken place in the landscapes. Their foremost reaction was surprise with the degree to which familiar landscapes had changed. Even though the album pictures were familiar, as, too, were the places in the present landscape, the changes only became apparent when they were compared. The students drew the following conclusions from the photos: that the general standard of living has risen, ie, prosperity, defined gardens rather than open spaces, changes in agriculture, spread of thickets, free-time spent in different ways, new housing rathercuildings.



The exhibition was held in the Kivimakasiini in the centre of Mynämäki, a two-storey stone building dating from 1892. Even the surroundings of Kivimakasiini have not been spared from change. At the time of the exhibition there was a field opposite; soon after there was the building site for the new sports hall.

NINA RANTALA SELECTED PROJECTS

An Attempt to live in the Spirit of Ancient Heroism (2008)

Chancing Line. 150 Years of Art of Drawing
Lillehammer Art Museum
Lillehammer, Norway 2008

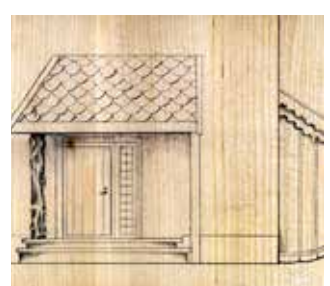
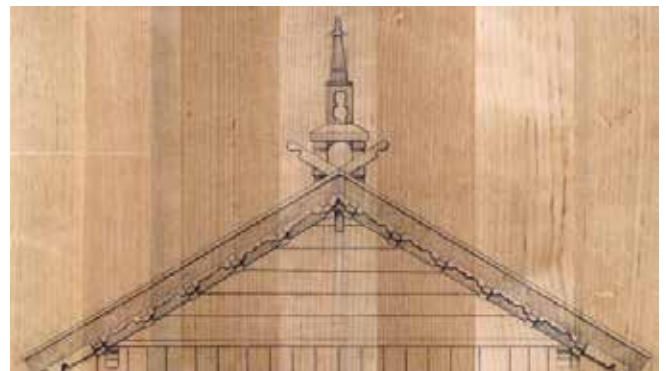
This installation is based on my visit to Lillehammer in 2007. I was invited by curator Janeke Meyer Utne to create an interactive work about the city. A museum-like place, houses are either built in the traditional style and those that aren't, incorporate historical elements in one way or another. New houses in Lillehammer use rustic structures, elements and ornaments. I felt that by doing this, the people were nurturing their relationship with tradition; partaking in the spirit of ancient heroism.

After examining the collection of Lillehammer Art Museum, the sports life in Lillehammer and The Maihaugen Open Air Museum, I got a strong impression of the Norwegian way of living heroically with nature. Together, the city's architecture, national romantic paintings and sporting events like Birkebeinerrennet, manifest the struggle, yet strong spirit and optimism of living in the Norwegian countryside. The sense of tradition and historical heroism is palpable throughout Lillehammer.

The installation consists of two photographs and 20 wooden plates resting on one table. One side of each wooden plate has a drawing, the other, a carving. There is space in the centre of the table for the viewer to rebuild a house with the wood pieces on display.

The photographs were shot from the top of Nevelfjell, a popular hiking spot close to Lillehammer. I was interested in the competitive side of outdoor sports, a contemporary struggle against Nature that the comfort of modern-day living has diminished. I used the photographs as evidence of my own attempt to live in the spirit of ancient heroism.

The drawings on the wooden plates are fragments of different sections of private houses in Lillehammer, houses in the Maihaugen Open Air Museum and of cottages from Hafjell, which is close to Lillehammer. I have borrowed motifs for the carvings on the backside of the plates from old houses in Maihaugen. The two most decorative ones are from a cupboard inside the Andersstua in Maihaugen. Master woodcarver Tero Hulkkonen has carved these pieces.



NINA RANTALA
SELECTED PROJECTS

Father's Grave / Isän hauta (2008)

The Creeper / Villiviini (2008)

Forest Pond / Metsälampi (2008)

Opening Exhibition of 30th Anniversary of Finnish Photographic art
Together with Ismo Kajander
Photographic Gallery Hippolyte
Helsinki 2008

Forest Pond, The Creeper and Father's Grave are silent monuments for the captured moments.

During guided Latva walking tours in Helsinki 2007, I met a woman who said she had been photographing the film spool endings since the 1970s from the balcony of her apartment building. I wanted to see the pictures. The material was huge. The pictures featured a sports field, a playground, trees, house rows, factory pipes, Pasila rising on the shore of the sky, new Ferris wheel on Linnanmäki, a wild wine from a neighboring house, sunsets, May Day marches, intersections, a courtyard.

Forest Pond (2008) consist of these photographs. Forest Pond is a name used by a woman, along with a neighbor's lady, for a concrete pool on a playground. The pool is hardly noticeable from the street level, but on the 9th floor you can see the sun sparkling in the pool water and the trees surrounding it.

There is something fascinating and extremely touching about shooting for years. Not only do they convey an interest in one's environment and its changes, there must be something more appealing to the shooting.

Father's Grave (2008) forms another ensemble. When she was three days old, her father died in the Continuation War in 1941. She did not see her father, but before his death father received the word that he had a girl. The work includes pictures from the fathers grave taken by the woman since the 1950s. The photographs are like evidence to the woman that she has visited her father's grave. They are also concrete pictures of their relationship. Photographs contain also pictures from soldier's grave and official wreath-laying ceremonies.



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SELECTED PROJECTS

Latva (2007)

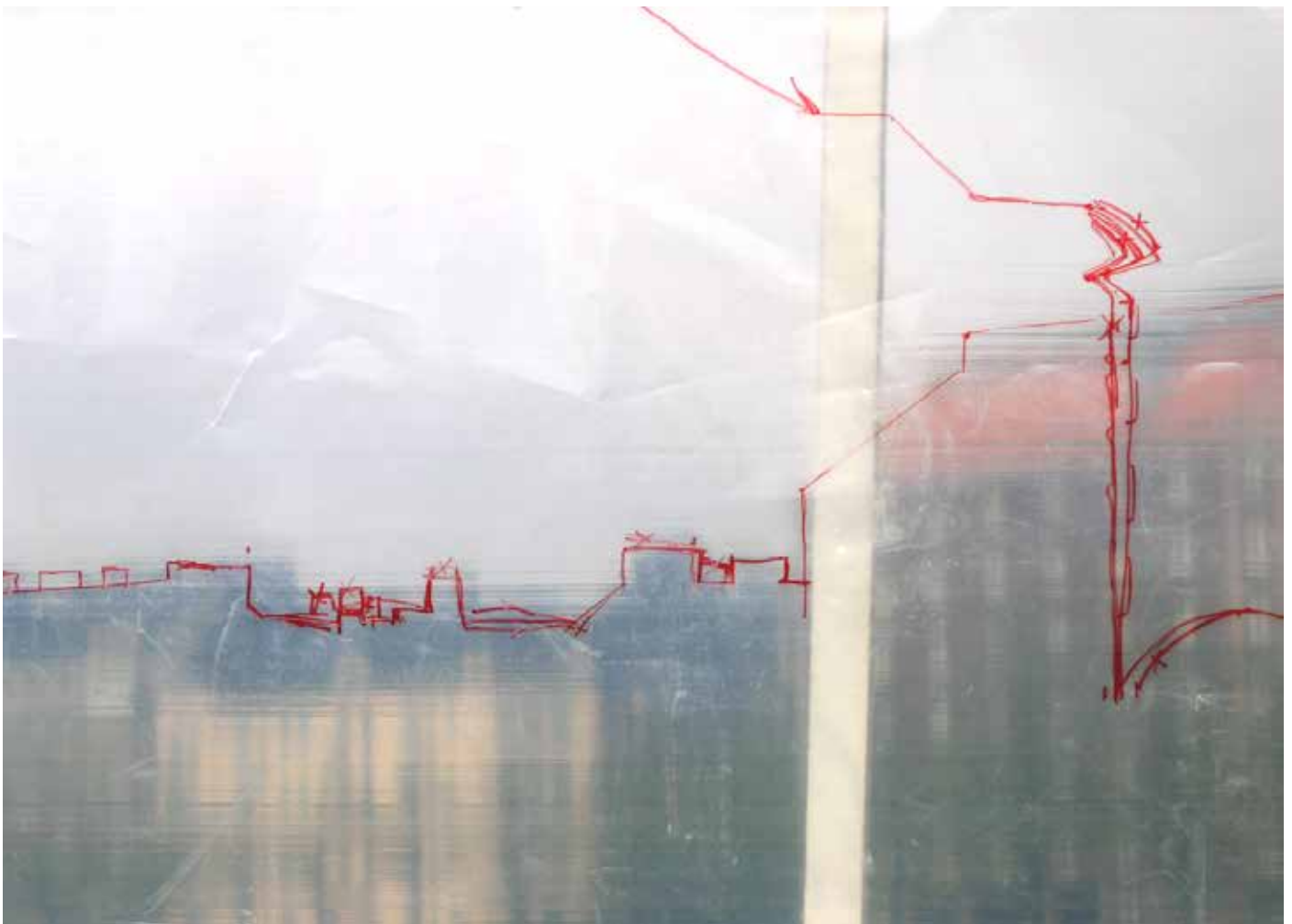
Walking tours and site specific sculptures
Helsinki city centre,
Helsinki Festival 2007
in collaboration with Ria Piritta Mette
and Hanna-Mari Nieminen
Helsinki 2007

Latva is a site specific project about perceiving city space. It consists of four walking tours and eight sculptures located in five different places in the Helsinki city centre. Characteristic of those locations is that they are undefined borderlands but are near lively walking paths. Also massive city structural changes will take place in some location in near future.

The work describes the line between sky and buildings. We have picked up different kinds of landscapes and details in every sculpture. It is an anamorphic work which opens to the viewer from one point. Next to the each sculpture is a sign which describes the essence of location and gives keys for viewer to observe the city space in new ways.

Horizon is made out of wood. It stands up with tubes and concrete block used in traffic signs.

Pictures from the making process - capturing of horizons by drawing them through plastic





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SELECTED PROJECTS

Rebuilding the Church I-II / Kirkon uudelleen rakentaminen I-II (2007)

Drawing on wall with ink, wood, nails. Viewers hanged shingles on the wall

340 cm x 440 cm and 340 cm x 520 cm

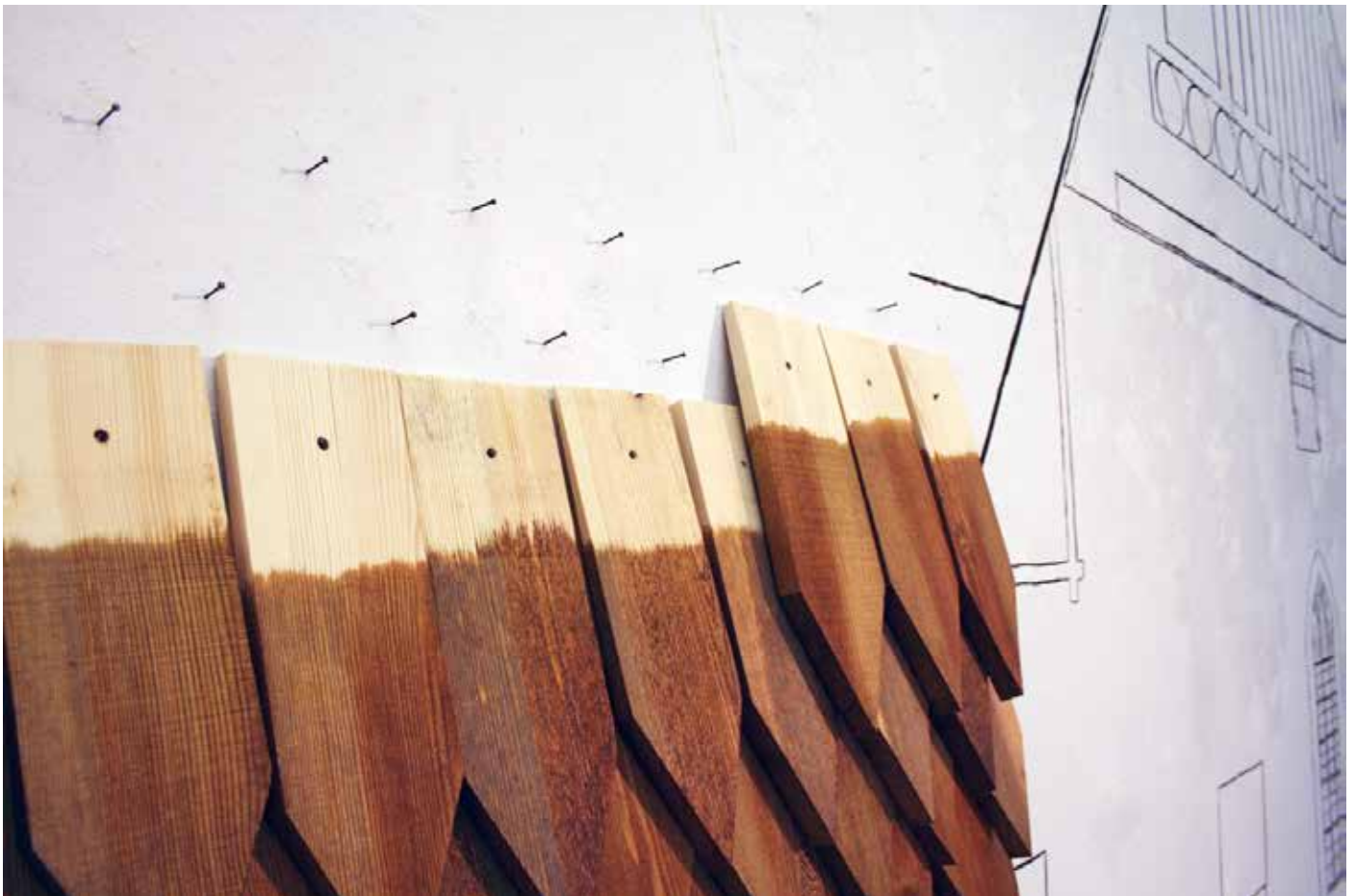
1 Porvoo Art Hall, Porvoo 2007

2 Ama Gallery, Helsinki 2008

3 Wäinö Aaltonen Art Museum, Turku 2009

Porvoo Cathedral was built in the 13th century and is an important construction in the cultural and political history of Finland. In May of 2006 it was the object of a random act of violence. The church's shingle roof was completely burnt away and its frescoes were severely damaged by the water used to put out the fire.

In these works I am dealing with the arson of the Porvoo Cathedral. At a deeper emotional level, these works address a person's indifference, that is, their reluctance to consider the consequences of their actions. I am also interested in the way in which a community experiences a tragedy of this magnitude. At Porvoo Art Hall, I presented people with the opportunity to symbolically rebuild the church's roof. I drew the facade of the Porvoo Cathedral on the wall of the gallery. I made 308 shingles that were the exact reproduction of the originals. I displayed them next to the drawing, inviting visitors to participate by re-building the roof, hanging the shingles on nails I had previously hammered into the wall. On the adjacent wall, I drew the gable of the Porvoo Cathedral. Here I gave children the opportunity to build the roof of the vestry with smaller shingles I created especially for them. I have been invited to participate in a wood sculpture exhibition in July 2007, by the Aura River in Turku. I will display a work that deals with this same theme.





NINA RANTALA
SELECTED PROJECTS

True Romance (2006)

35 photographs, wood, tar
M/F Stryn, Mannheller-Fodnes, Norway
Norse Ferry Tales, Nkd in Dale
curated by Juha van Ingen and Anders Tomren
1 M/F Stryn, Norway 2006-
2 Lillehammer Art Museum, Norway 2008
3 Ama Gallery, Turku 2008

In 2006 I was invited to be a part of an exhibition, Norse Ferry Tales, which dealt with people's travels, their relocation, and the local cultural implications of this phenomenon. The exhibition was to take place in Western Norway on different ferries and piers. I chose to present my work on the M/F Stryn which navigated between Mannheller and Fodnes.

By installing True Romance on the ferry, my intention was to present to passengers the romantic aspect of the history of navigation, as well as highlight the men who work on ferries today. The title *True Romance* refers to the romantic illusion which people have on sailors sailing the "Seven Seas" and getting tattooed in overseas ports. Many of the crew of M/F Stryn were former sailors but had no tattoos. Times have changed. The oceans have changed in to a never-ending 20 minutes journey.

I lived aboard the ferry for three weeks and made drawings on the skin of the crew of M/F Stryn. I drew variations of classical sailor tattoos. The subjects of the drawings came from the men's stories and their everyday life onboard the Ferry. True Romance consists of 35 prints of my skin drawings using already existent frames throughout the Ferry as well as a separate space which I covered with wooden panels painted with tar. Big photographs about skin and the smell of tar created an unexpected contrast within the Ferry's usually sterile interior.

Norse Ferry Tales was organized by the Nordic Artist's Centre in Dale. It took place from August 17, 2006 to April 10, 2007. Among the artists included were Anders Tomren (N), Frans Jacob (DK), Finbogi Peturson (IS), Juha van Ingen (FIN).





Engineer Oddvar Stave (2006),
digital print on aluminium/framed, 65 cm x 90 cm



Seaman Ole Johnny Ålsberg (2006),
digital print on aluminium/framed, 65 cm x 90 cm



Ticket seller Karen Tatiana Eilertsen (2006),
digital print on aluminium/framed, 50 cm x 70 cm



Captain Ingolv Gudvanger (2006),
digital print on aluminium/framed, 60 cm x 82 cm

NINA RANTALA
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About Space (2006)

Solo Exhibition Installation of five works
Lume Media Centre
Helsinki 2006

In 2006, at Mediacentre Lume I exhibited works dealing with the perception of space. These were my reflections of the space were they were themselves presented. My goal was for the viewer to focus on the room itself by observing this collection of works: two videos, a wood sculpture, a drawing and a wall composition of milk film. The works revealed themselves to the viewer only after concentrated perception of space. In order to appreciate the poetic nature of these works, it was essential to move throughout, using the entire body, not just one's eyes. The viewer's experience of space became the content of the works.

Still pictures from videos

01 *A Study of Sequentiality of Light in Space (2005)*
video, duration 3'12"

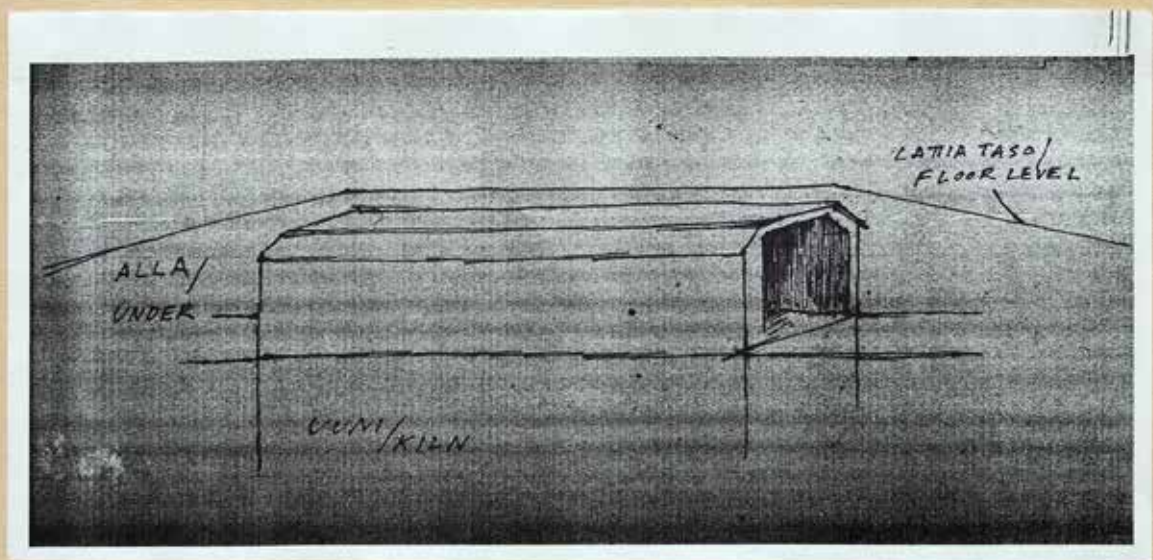
02 *A Study of Light as Structure (2005)*
video, duration 2'21"



01



02

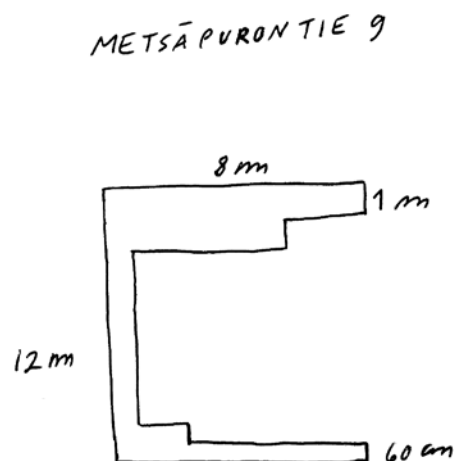
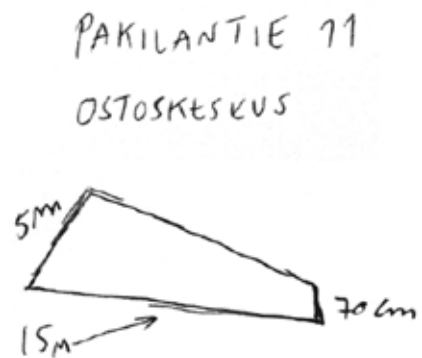


NINA RANTALA
SELECTED PROJECTS

Green Areas (2005)

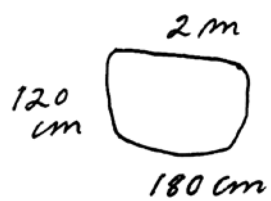
Series of photographs and drawings based on measurements of green areas in Maunula area, Helsinki
Urban Space by Artists' Association MUU
Helsinki City Centre,
Museum of Contemporary Art Kiasma
Helsinki 2005

The Swiss-French architect Le Corbusier stated that houses should be built in parks. The town plans he designed formed the basis for the idea of park-like living environments. These types of areas were also built in Finland in the 1960s, as exemplified by the Maunula area in Helsinki. The idea of green areas around housing flats survived; however, these areas gradually became smaller as the demands for building efficiency increased. In my work, Green Areas, I represent the evolution of Maunula's green areas. Metsäpurontie 9 was built in the 1970s and Mannerheimintie 172 in the neighboring Ruskeasuo area was built towards the end of the 1980s.

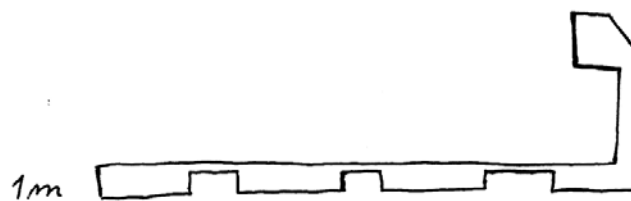




PAKILANTIE 10



MANNERHEIMINTIE 172
RUSKEASUO



NINA RANTALA
SELECTED PROJECTS

Structures Going by / Ohikiitävät rakenteet (2004)

Drawings, notes, digital prints

Tram stop in Sörnäinen

Rahtia! Art in City Space-project

Helsinki 2004

Structures Going By is my first work about perceiving city space. It attempts to capture the experience of the city. I was drawing my new hometown from the tram. The speed reduced the buildings and revealed their rhythm. In these drawings the lines of buildings morphed into something incorporeal, into musical notes or writings from a distant country. Different parts of the city speak different languages.

The work was exhibited at the Sörnäinen tram stop in Helsinki and it included drawings of buildings, written comments about other passengers, as well as annotated maps of the tram routes I used. My drawings are notes of constructed environment. I exhibited the work so that it was accessible for other passengers to view as they began or ended their travels on the tram. I was interested in inviting them to partake in the experience like I did. We all see the same view from the tram window. The work encouraged passengers to look out and make their own new observations.

Sörnäinen tram stop with white Rahtia! box



NINA RANTALA
SELECTED PROJECTS

City Sculptures (2003)
Mäntinranta Art Center
Tampere 2005

Sculptures about city. In these sculptures, I combined the city's anonymous buildings with subjective and unconscious experience. Parking Hall, Office Building, Glasshouse, Green Area, Groundplan, My Size Cemetery.



01 *Parking Hall (2003)*,
dhardboard, wood, building block 111 x 138 x 48 cm

02 *Office Block (2003) Glass House (2003), My Size Cemetery (2003)*,
hardboard, wood, paint

03 *Ground Plan (2003)*,
dig building block, wallpaper, ink, paper 413 x 207 x 38 cm



02



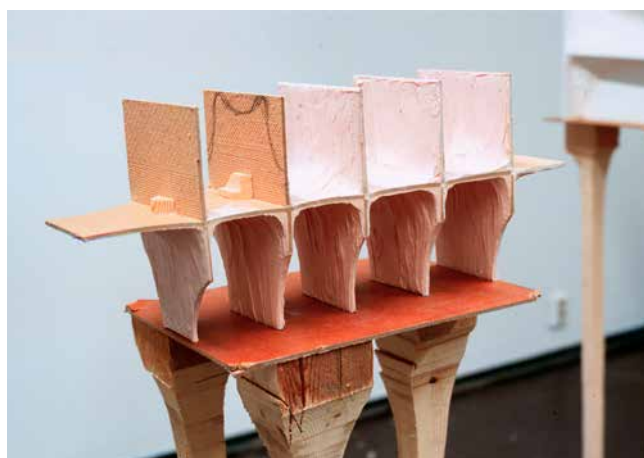
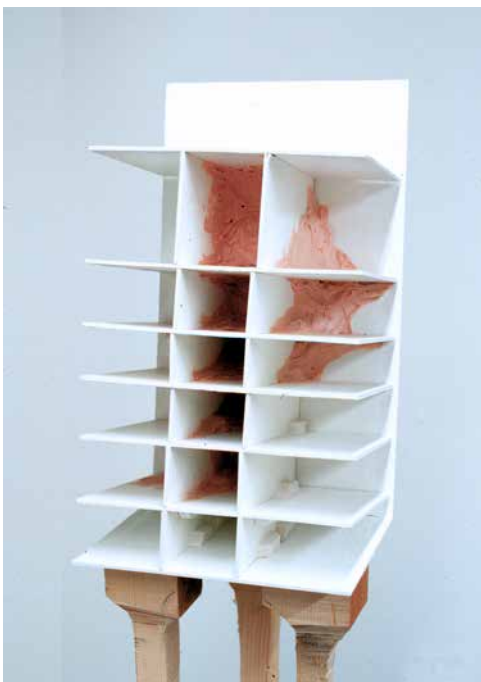
03

NINA RANTALA
SELECTED PROJECTS

Structures I-IV (2002)

Series of sculptures, wood, hardboard, body-tinted silicone
Titanik Gallery
Turku 2002

Structures is a series of sculptures which I developed as part of my thesis work at Turku Academy. While making these sculptures I was thinking about the relationship between body and space. Space is perceived through unconscious bodily sensations. Appearing for the first time in my work, were hints of the architectural rhythms and compositions of constructions. While making these sculptures, I was also thinking about the spaces where people spend the majority of their lives. How does an office or a school affect a person, for instance? Also, what kind of responses they create and what their power is to engage the imagination. I installed Structures in a gallery where I modified the space by building additional walls. I also designed the lighting for the piece using fluorescent lamps.



NINA RANTALA
SELECTED PROJECTS

Butterfly I-VI (2001-02)

Photographed drawings on skin

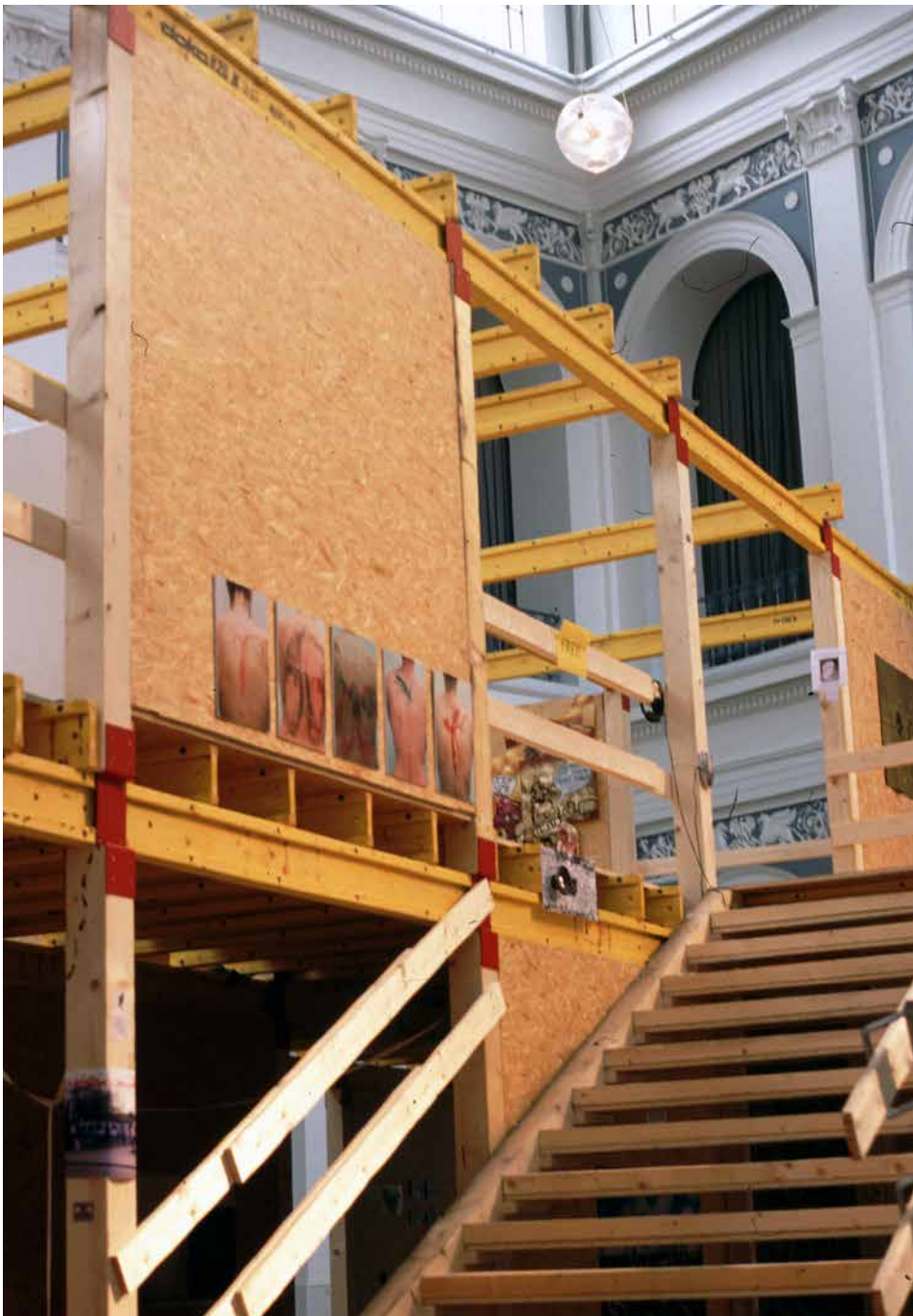
45 cm x 30 cm

Hall Of Fame Artgenda 2002

Hamburg 2002

in collaboration with Elisa Haaranen

Installation view from Hall of Fame





NINA RANTALA
SELECTED PROJECTS

Home Visit/Hausbesuche (2002)

Photographed drawing on skin

A project in which people could order an artist to visit them and do the act of art

Artgenda 2002

Hamburg 2002

It was a hot day. I was sweating profusely when I went to visit Mrs Thilmann. I was worried whether the colour would stay on her skin. She had asked some friends for a visit and bought strawberries for me. Fortunately, it was cool on the balcony. Plants provided shadows and there was a slight breeze.





<i>Studies</i>	2003-06	University of Art and Design Helsinki, Finland, Fine Arts, MA
	2005	Kyoto City University of Arts, KCUA, Japan, Conceptual and Media Art
	1998-02	Turku University of Applied Sciences, Fine Arts
	1997-98	Liminka Art School
	1994-98	University of Tampere, Department of Philosophy
	2008-12	Community Artist in Saari Residence, Kone Foundation
<i>Community Art Project</i>	2016-18	We are all animals, Mietoinen, Finland
	2008-10	Remembrance of Landscapes, Mynämäki, Finland
	2006-08	Rebuilding Arsoned Church, Porvoo, Finland
	2006	True Romance, M/F Stryn, Drawing on skin of sailors, Norway
<i>Solo Exhibitions</i>	2009	Wäinö Aaltonen Museum of Art
	2008	Photographic Gallery Hippolyte, Helsinki
	2008	Galleria AMA, Helsinki
	2008	Galleria AMA, Turku
	2007	Latva, 8 site specific work in Helsinki city centre, Helsinki Festival, Helsinki
	2006	Media Centre Lume, Helsinki
	2003	Mäntinranta Art Centre, Tampere
	2002	Gallery Titanik, Turku
<i>Selected Group Exhibitions</i>	2019	Scenes, Turku Cathedral, Turku Finland
	2009	Mäntän kuvataideviikot
	2008	Art Copenhagen, The Nordic Art Fair 2008, Denmark
	2008	Changing Lines. 150 Year of Art of Drawing, Lillehammer Art Museum, Norway
	2007	Placing Sense 2, www.kuten.net Kuten Association with ID:I Gallery, Stockholm, in collaboration with Nao Saito
	2006	Norse Ferry Tales, M/F Stryn, Mannheller-Fodnes, Norway
	2005	Masters of Arts 2006, UIAH, Helsinki
	2005	Kyoto Art Center, Kyoto, Japan
	2004	Urban Spaces, Kiasma, Museum of Contemporary Art and city space, Helsinki
	2004	Rahtia! Environmental art project, city space, Helsinki
	2002	ARTGENDA 2002, biennial, Hamburg, Germany
	2002	Forum Box, Helsinki
	2001	Young artists of the Barents Sea region, Rovaniemi Art Museum, Rovaniemi
	2001	Lahti Art Museum, Lahti
	2000	Oulu Art Museum, Oulu
	1999	Scholarship Exhibition, NUKU Art Centre, Oulu
<i>Working in Residence</i>	2005	Kyoto, Japan, KCUA, Space and Environment project
	2006	Nordic Dale

<i>Other Artistic Activities</i>	2017	Sound–space workshop at Turku City Library
	2005	Faces and Phases; performance with Nomade~s Dance Company, Tokyo, Japan, Stoa, Helsinki. Choreography Nakao Ikemiya and Noriko Kumagai
	2005	Cat/Death, Owl/Knowledge; participation to Bella Rune's exhibition Djurish, MUU gallery, Helsinki
	2005	Urban Spaces workshop, MUU ry. with visual artist Markus Degerman
	2003	Performance with Taina Valkonen, Tampere Theatre Festival , Mältinranta Art Centre, Tampere
	2003	Sound and Space workshop, UIAH , with composer Päivi Takala
	2002	Hausbesuch/ Visit, ARTGENDA 2002, Hamburg, Germany
	2001	Performance 'Ruin' , Incognito event, Parker , Turku
<i>Set design</i>	2005	Photograph 'Self-portrait' by Jaakko Koskentola
	2003	Contemporary dance video '43h' choreography Wilma Mehtonen
	2002	Play, Tehdas Theatre, Turku
	2002	Contemporary dance piece, Tilburg, Netherlands
	2001	Contemporary dance piece, Turku
<i>Lecturing</i>	2018–20	Master School programme Contemporary Contexts of Arts, Turku university of applied sciences
	2016–19	Space and Time I, Turku Arts Academy
	2018	Art and Society, Turku Arts Academy
	2009	Environmental Conference, St Petersburg, Russia
	2009	Community Art, Academy of Fine Arts, Helsinki
	2009	Lopputyön ohjaus, Turku Arts Academy
<i>Grants and Awards</i>	2018	Arts Council of Finland Proper
	2016	Kone Foundation
	2008	Arts Council of Helsinki Metropolitan Region
	2008	Art Council of Finland
	2007	Paulo Foundation
	2007	City of Helsinki
	2006	Foundation of Enviromental Art
	2005	University of Art and Design Scholarship
	2005	Foundation of University of Art and Design Helsinki
	2005	International Affairs AIC (UIAH)
	2003	Art council of the south-western province of Finland
	2002	Finnish Art Association
	2002	Konkordia Association
	2002	Wäinö Aaltonen Art Museum
	1998	Rolf Siilasvuo debutante scholarship in Liminka Art School
<i>Memberships</i>		Artists' Association MUU
		Association of Finnish Sculptors

NINA RANTALA

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