

KAAMOS TRILOGY

“Kaamos Trilogy” is a triptych about the individual’s interrelations, the natural space that surrounds her, and the environment that molds her sensibility during the almost mystical time of preparation for Finland’s dark months: “kaamos”.

“Kaamos trilogy” is a total work, which condenses its potential narrative thread within the few images that are constantly repeated and permuted within an expanded, hovering, time frame. In a meditative, almost trance-like state, Mia Makela juxtaposes the narrative abstraction typical of music videos with digital pictorial practices, thereby developing a new poetic dimension of the audiovisual field. The shadows on screen mirror the contents of the visual fields of two women walking into the middle of a forest in search of a spring, known for its powers to cure blindness. On their return, they cannot find their way out: either they are lost or the world around them has changed. The figure of the guru is latent throughout the piece. The guru is not only a person who dissipates the darkness of ignorance, but furthermore, in a literal sense, guru, designates the movement from darkness (gu) to light (ru), according to several Sanskrit texts. The main story line in “Kaamos Trilogy” is the search for light in darkness by digital shamanic means, as a physical experience of inner exploration.

The narrative in “Kaamos Trilogy” is structured in three episodic segments, three different moments of the last days of light in the countries of the Arctic Polar Circle. The piece traces “a journey into the heart of darkness” reminiscent of Andrey Tarkovsky’s “Stalker”, whereby time is poetically fixed in the sublimation of an intimate ritual of initiation. In what seems like a tribute to the Russian filmmaker, Makela works on the basis of Aristotelian dramatic ideas in that she locates the narration on one single space during one solar day. Time is however an undissociated element within the narrative configuration: it seems not to evolve; yet something changes. The electronic painted image constantly mutates, dynamising its profundity in the accumulation of different pictorial moments.

“Kaamos Trilogy” is a clear example of live cinema in which the central story plot is composed of intuitions and sensations, rather than linear texts. Real-time video software controls the development of the situation according to the improvisation of the artist as she responds to the emotional state of her audience: she is a shamanic guide that directs her audience among the shadows of the darkness in the room in a kind of dialogue of pictorial empathies.

It is essential to process the video signal in order to uncover images that don’t exist. This is the case with fire, which “[...] *is the sand moving at the bottom of the spring. When it is mixed into the forest, it turns into fire. The software thereby contributes to the video at a meta-narrative level - a digital alchemy by means of which earth turns into fire*”. Makela’s work suggests an active process that never attests to the end of a piece: “*video recording is just a moment in the life of a performance,*”

Carlos T. Mori
(Interview with Mia Makela for HAMACA Catalogue)