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Found Voices and Meaningful Silences: Situating Mika Vainio's Sound Installations and their Spatial Practices

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Mika Vainio (1963–2017) is known in his homeland primarily for his minimalistic electronic music and he achieved international acclaim as a pioneering avant-garde composer. What is less well known to many Finns is that, in addition to carving out a notable musical career, Vainio also distinguished himself as an accomplished sound artist within the domain of contemporary art. In the late 1990s, he began exhibiting spatial sound installations in many group exhibitions, mainly in continental Europe and North America.

Sound art rose to prominence in contemporary art in the late 1990s through exhibition projects foregrounding sound in its various forms and meanings.¹ During this period, Vainio created a number of sound installations for exhibitions, both as solo projects and in collaboration with other musicians and artists, such as his fellow member of the band Pan Sonic, Ilpo Väisänen; the German artist and composer Carsten Nicolai; and the Italian-born artist Micol Assaëli. In addition to creating his own sound installations, Vainio collaborated actively with many artists and choreographers, composing soundscapes and music for their various works.²

- 1 The sound art boom took off in earnest around the turn of the millennium. Among the exhibitions then featuring sound and aurality in contemporary art were 'Sonic Boom: The Art of Sound' at London's Hayward Gallery (2000) and 'Volume: Bed of Sound' (2000) at New York's MoMA PS1. Vainio took part in both exhibitions together with Ilpo Väisänen. A few years later Vainio was invited to take part in 'Frequencies [Hz]: Audio-visual space' (2002) at Frankfurt's Schirn Kunsthalle. Sound and music in contemporary art were also highlighted in 'Sons & Lumieres: A History of Sound in the Art of the 20th Century' at the Centre Pompidou in Paris in 2004. More recent exhibitions dedicated to sound art have included ZKM's 'Sound Art. Sound as a Medium of Art' (2012), MoMA's 'Soundings: A Contemporary Score' (2013) and Fundació Joan Miró's 'Sound Art?' (2019). Among the earliest sound art events was 'Soundings', an exhibition curated by art historian Suzanne Delehanty at Neuberger Museum SUNY Purchase, as early as 1981.
- 2 Mika Vainio composed music for video works by artists including Mika Taanila, Saara Ekström and Anu Pennanen. He also composed music for dance performances, for example for the Belgian choreographer Cindy Van Acker. For further details, see Mika Taanila. 'Soundtracks from a Distance', in Kati Kivinen & Rikke Lundgreen (eds.), *Mika Vainio: 50 Hz*. Museum of Contemporary Art. Publication 172 / 2020. Helsinki: Finnish National Gallery / Museum of Contemporary Art Kiasma, 63–76.

Sound in space

*Sound, gathered from the space around us by our skin and bones, as well by as by our ears, is inextricably bound to both our perception and experience. [...] Ambient sound, or the sound that surrounds us, gives us a sense of our proper bodily location in space.*³

– Suzanne Delehanty

We experience space through sounds, tactile sensations, scents, densities, gravities, and bodily movement.⁴ It so follows that physical space should not be conceived as a static place, but rather as a web of universal possibilities formed by the relations between things, as an enabler of 'situatedness'.⁵ Our experience of space – or spatial experience – is shaped by our surrounding cultural signifiers and the spatio-temporal context, and this happens in dialogue with the implicit expectations of a given cultural framework. How we use space, what is happening in the given moment, and how we exist and move in space are all critical factors determining how we perceive and sense space and assign its meanings.⁶ In analysing the relationship between architectural space, its context, and its users, art historian Kirsi Saarikangas uses the term 'dialogue' to describe how meanings are formed through the interaction of the physical environment and its constituent elements, as well as its designers and occupants, 'extending from verbal and non-verbal, extremely personal associations all the way to culturally shared experiences'.⁷

The things we hear, in tandem with the other senses, contribute to shaping our experience of space in very subtle ways. Sounds evoke both a sense of spatiality and a particular auditory ambience. Sounds help us to articulate our experience of space on a synaesthetic level: through our ears, we sense the physical properties of a space as well as the atmosphere evoked by sounds. Our perception of sound is always synaesthetic and synoptic, for hearing is not the sum of different sensory perceptions, but rather an experience born through the interplay of different senses.⁸ Vainio shared his thoughts on the relationship between sound and the exhibition space in an unpublished video interview from 2009. In the interview, Vainio describes how a given space is always the decisive starting point when he begins designing a sound installation, combined of course with the content of the exhibition in which the work is presented. Because the space invariably forms part of the work, the sounds must be chosen to achieve specific desired effects tailored to the venue in question.⁹

3 Suzanne Delehanty. 'Soundings', in Arnau Horta (ed.), *Art Sonor?* Barcelona: Fundació Joan Miró, (1981) 2019, 137–40.

4 See e.g. Kirsi Saarikangas. 'Tilan tekijät', in Arja Elovirta & Ville Lukkarinen (eds.), *Katseen rajat: taidehistorian metodologiaa*. Jyväskylä: University of Helsinki Research and Training Centre in Lahti, Gummerus, 1998, 185. See also Kati Kivinen. *Toisin kertoen. Kertomuksen tilallistaminen ja kohtaaminen liikkuvan kuvan installaatioissa*. Helsinki: Finnish National Gallery / Central Art Archives, 2013, 26, 83–84.

5 Maurice Merleau-Ponty. *Phenomenology of Perception*. Abingdon/New York: Routledge Classics, (1945) 2002, 284.

6 Michel de Certeau. *The Practice of Everyday Life*. Los Angeles / London: University of California Press, Berkeley, (1974) 1988, 117. Adapting the ideas of the sociologist Henri Lefebvre, the French cultural philosopher Michel de Certeau analyses space as a social environment that is scripted by the experiences of the individuals who navigate it. He writes: 'Space is a practiced place. Thus the street geometrically defined by urban planning is transformed into a space by walkers.' '[...] space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programmes.'

7 Kirsi Saarikangas. 'Tila, konteksti ja käyttäjä: Arkkitehtonisen tilan, vallan ja sukupuolen suhteista', in Kirsi Saarikangas (ed.), *Kuvasta tilaan: Taidehistoria tänään*. Tampere: Vastapaino, 1999, 247.

8 See e.g. Vivian Sobchack. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton, New Jersey: Princeton University Press, 1992, 5, 13–22. See also Kivinen, *Toisin kertoen*, 297.

9 Vainio interviewed by Mika Hannula, Richard Lange & Rikard Lassenius in Berlin, 2009. Two unpublished video interviews with Mika Vainio in Berlin and Brussels, 2009. The recordings are in the author's possession.

Installation view of Mika Vainio's sound installation *Onko*, 1996, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020

Photo: Finnish National Gallery / Pirje Mykkänen



When experienced as part of an installation, sounds are perceived as immersive spatial elements, or 'three-dimensional' messages that reinforce our experience of the installation in a multidimensional, multisensory way.¹⁰ Sounds create and articulate the space, forging links between the constituent parts of the installation. The special resonance of sound becomes evident if we compare it to visual elements, which 'keep their distance' from the viewer, whereas sound reaches out and literally gets under our skin, resonating in our very bodies, penetrating every crevice.¹¹

One of Vainio's earliest appearances within a contemporary art context took place in 1996 at the first Manifesta biennial at Rotterdam's Museum Boijmans Van Beuningen.¹² The Swiss-born curator Hans Ulrich Obrist, who was on the biennial's curatorial team, had a prior interest in Vainio's music and invited him to contribute to the exhibition.¹³ The 36-minute piece Vainio composed for the biennial, *Onko* (1996), unfolds as a succession of monotonous crackling and buzzing sounds that waver and change. Combining tape-recorded atmospheric sounds with noise created and manipulated with analogue devices, the piece is reminiscent of radio tuning and the buzzes and beeps of technical gadgets.

Vainio's installation was located in the circular entrance vestibule near the main staircase of the Boijmans Museum.¹⁴ In a later interview with artist Rénee Green, Vainio revealed that although he was happy with the recorded sound and the installation as a whole, he was disappointed by choice of location. He had originally planned the installation to be situated in the museum café, but for some reason it was relocated to

10 See e.g. Susanna Välimäki. *Miten sota soi?: Sotaelokuva, ääni ja musiikki*. Tampere: Tampere University Press, 2008, 12–13.

11 See e.g. Kivinen, *Toisin kertoen*, 183–85.

12 The curators of the first Manifesta biennial in 1996, a nomadic exhibition held in a different European city every two years, were Katalyn Neray, Rosa Martinez, Viktor Misiano, Andrew Renton and Hans Ulrich Obrist.

13 Vainio interviewed by the American artist Rénee Green in 2002. Green's *Wavelinks* (2002) is a video installation comprised of seven video interviews in which Green interviews various electronic musicians and other practitioners on the electronic music scene, asking them to describe their relationships with electronically generated sound. The themes of the video interviews are: 1) Electronic Music? 2) Into the Machine: Laptops, 3) The Aural and The Visual, 4) Activism + Sound, 5) Mediations: *The Wire*, 6) Spectrums of Sound, 7) A Different Reality.

14 A recording of Vainio's *Onko* sound installation was released as the first track of an eponymous CD in 1997. See e.g. Daniela Cascella. 'Let the Sound Flow', in Daniel Klemm and Olaf Bender (eds.), *Mika Vainio: Time Examined*. Chemnitz: raster-noton, Archiv für ton und nichtton, R-N 109, 2009, 39.

Installation view of Mika Vainio's sound installation –27, 1998, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020

Photo: Finnish National Gallery / Pirje Mykkänen



the vestibule, where there was nowhere for people to sit in peace and listen to the entire 36-minute composition.¹⁵

After Manifesta, Obrist continued collaborating with Vainio, inviting him to take part in 'Nuit Blanche – Scenes Nordiques: les années 90', an exhibition of Nordic contemporary art held at the Musée d'Art Moderne de la Ville de Paris in 1998.¹⁶ For the Paris show, Vainio created a very different kind of sound installation for a corridor-like space through which visitors moved quickly when passing from gallery to gallery. Conscious of the location as a transitional space, Vainio decided to compose a brief piece of just 1 minute 32 seconds duration. Titled –27 (1998), the installation consisted of pure sound with no visual elements. Sporadic bursts of high-frequency blue noise created a sonic scape so minimalistic and subtle that visitors barely noticed it unless they made a deliberate effort to give it their attention. Some visitors noticed it despite the surrounding clamour of the noisy corridor, others did not. Some only noticed the work after spotting the wall label.¹⁷

In search of warm, analogue sound

*For me it just appears that analogue generated sounds have more fullness, richness, which I prefer myself. There's nothing ideological behind that, it's just something about the way I am experiencing sound myself. For me, the difference is that in the analogue sound you have so much more information than in a digital one.*¹⁸

– Mika Vainio

In many of his installations Vainio used vintage tube radios either as amplifiers or to add effects to the sonic scapes he created. One of his earliest vintage radio installations was a

¹⁵ Vainio interviewed by Green in 2002.

¹⁶ The exhibition was curated by Laurence Bossé and Hans Ulrich Obrist. It was later presented in Finland at Pori Art Museum (21 November 1998 – 10 January 1999), but contrary to the original plan, Vainio's sound installation was not included. Email message to the author from Simo Rissanen, assistant at Pori Art Museum, dated 16 September 2019.

¹⁷ Vainio interviewed by Hannula & Lassenius in Berlin, 2009.

¹⁸ Vainio interviewed by Ute Meta Bauer in Barcelona, 2001, 5/10. Ute Meta Bauer. 'Sondear. Sounding out Sounds: Dialogue between Mika Vainio and Ute Meta Bauer', in Ute Meta Bauer (ed.), *Architectures of Discourse: Case 1*. Barcelona: Fundació Antoni Tàpies, 2001.

Installation view of Mika Vainio's sound installation 2 x 540 kHz, 2009, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020
Photo: Finnish National Gallery / Pirje Mykkänen



piece that debuted at the Musée d'Art Moderne de la Ville de Paris in 1997. Hans Ulrich Obrist had invited Vainio to hold a solo exhibition as part of the museum's long-term 'Migrateurs' exhibition series (1993–2004).¹⁹ Vainio's *4 x Radio* (1997) consisted of four vintage vacuum tube radios dating from the 1950s. One of the radios played CD-recorded music, while the other three concealed miniature mechanical devices that adjusted the radios' amplitude and frequency for 15 seconds at intervals of a few minutes.²⁰ The resulting soundscape was a mixture of music and random fragments of transmissions and radio frequency interference. The work additionally had a highly evocative visual presence: the antique radios displayed side by side on tables, paired with the flashing tuner lights and the glow of the vacuum tube radiating inside the radios, were all carefully thought-out details intended to achieve a specific visual effect.²¹

Vainio returned to vintage radios in 2009, when, at the invitation of the LAB[au] artist collective, he created *2 x 540 kHz* (2009) for the Brussels MediaRuimte gallery.²² The work was a minimalistic installation comprising six wood-and-Bakelite-encased vintage tube radios playing two different loops at a frequency of 540kHz, three playing one loop, three playing

the other.²³ The soundtrack was based on Vainio's tape recordings of sounds produced by antique radios, which he further manipulated in his studio. He used these recordings as raw material for creating two compositions of slightly different lengths. In the installation, the two compositions play on the vintage radios, which independently generate additional random sounds, or interference, adding their own provocative twist to the mix. The recordings play in a non-stop loop, and because they are of different lengths, their mutual relationship keeps changing. This, according to Vainio, adds 'life' to the piece.²⁴

Vainio chose vintage tube radios not only because of their warm, appealing sound, but also for their

visual qualities.²⁵ He was intrigued by old analogue devices that 'do their own thing', adding an unusual flourish to the final result.²⁶ The dispersed, somewhat stately placement of the radios on spot-lit pedestals and the mismatched lengths of the two loops together produce a diffracting soundscape of buzzing, radio static, and random sounds lost between radio frequencies. As with many other installations by Vainio, what we hear in the gallery space is not just a pre-recorded composition, but a flow of sounds actively generated and shaped by

19 Deborah Wye and Wendy Weitman. *Eye on Europe: Prints, Books & Multiples, 1960 to Now*. New York: The Museum of Modern Art, 2006, 77, 289.

20 Vainio's hand-written technical description of *4 x Radio* (1997), undated, Oslo.

21 Vainio's hand-written technical description of *4 x Radio* (1997), undated, Oslo.

22 LAB[au] (laboratory for architecture and urbanism) is an art studio dedicated to architecture and urban culture. It was founded in Brussels, Belgium in 1997. LAB[au]'s projects focus on how spaces are constructed, planned, experienced and conceptualised in the digital era. LAB[au]'s founding members are Els Vermang, Manuel Abendroth and Jérôme Decock.

23 The piece features two looped compositions of different duration, one 18:17 and the other 15:57 minutes long.

24 Vainio interviewed by Lassenius in Brussels, 2009.

25 Vainio interviewed by Lassenius in Brussels, 2009.

26 Vainio interviewed by Lassenius in Brussels, 2009.

the devices in the installation. The final result – which is further enlivened by the acoustics – is a rich, warm soundscape emanating from six unique radios that subtly draw attention to even the most delicate tones and nuances. It is almost as if the six radios were ‘communicating with one another’ – sometimes breathing, sometimes sighing – in the gallery space.²⁷

Sound as narrator

*In my sound installations, I want the sound sources at least to a certain extent to be independent of me. A sound shouldn't be manipulated too much, that's not my intention and I don't appreciate that kind of concept. That's why I like to use many sound sources, which have a life of their own.*²⁸

– Mika Vainio

Sound in its essence was the core element of Vainio's oeuvre, both in his music and sound art. The micro level of sound was more important to him than musical structures such as melody and rhythm.²⁹ Vainio drew inspiration for his music and other aural creations from films and books, but also from everyday urban environments. Indeed the aural world beyond musical instruments and synthesizers held a special fascination for Vainio, especially the rich tapestry of natural and artificial sounds found in different kinds of urban soundscapes.³⁰

Vainio once said that he discovered many of the sounds he used for his installations and musical compositions quite arbitrarily, often stumbling on them by pure chance.³¹ In 2001 he was invited to take part in the ‘Architectures of Discourse’ group exhibition in Barcelona, where he was living at the time. The exhibition was organised by the Fundació Antoni Tàpies and the idea was somehow to connect the show to the foundation's history, fostering the legacy of the painter and sculptor Antoni Tàpies and its role as a library specialising in art history and art theory. Vainio's contribution was *Sondear*: sound of three microphones connected to sculpture through Fx-unit (2001). The piece highlighted the localised soundscape of a Tàpies sculpture called *Núvol i cadira* (Cloud and Chair, 1990) situated on the roof of the museum. Vainio rigged up microphones to pick up sounds produced by Tàpies' metal sculpture and its immediate surroundings, which varied with the changing weather conditions. The sounds of the city also changed at different times of day and on different days of the week. In an interview with Vainio, curator Ute Meta Bauer described how the artist's work gave ‘visibility’ to invisible (or otherwise overlooked) sounds by non-selectively picking them up with his microphones and incorporating them as part of his art, thereby endowing them with a recognisable ‘existence’.³²

The sounds of the city similarly provided the raw material for *Soundchamber Berlin* (2004), Vainio's sound installation for the 3rd Berlin Biennial for Contemporary Art. The theme of this international group exhibition was ‘Complex Berlin’ the formerly divided city,

27 The curator and art critic Ive Stevenheydens describes Vainio's work in Hicham Khalidi's ‘Diffraction – Curator's Statement’, in Hicham Khalidi. *Diffraction, an exhibition with Mika Vainio, David Letellier, Jon Eggeskov & LAB[au]*, TAG – institute for contemporary audiovisual art, Hague, 2010. Curated by Hicham Khalidi and Els Vermang (MediaRuimte, Brussels). <http://www.hichamkhalidi.com/index.php/tag/diffraction/> (accessed 4 January 2020).

28 Vainio interviewed by Bauer, 2001, 3/10.

29 Vainio interviewed by Bauer, 2001, 3/10.

30 *Soundscape* is a term popularised by the Canadian composer and writer R. Murray Schafer describing a combination of natural or artificially generated sounds forming an immersive acoustic environment. It can refer to a biophony, i.e. a natural acoustic environment or an abstract anthropophony such as an immersive composition. See e.g. Helmi Järviluoma. ‘Äänimaisematutkimus’, in Tuomas Eerola, Jukka Louhivuori and Pirkko Moisala (eds.), *Johdatus musiikintutkimukseen*. Helsinki: The Finnish Musicological Society, 2003, 347–55.

31 Vainio interviewed by Lassenius in Brussels, 2009.

32 Vainio interviewed by Bauer 2001, 3/10.



Installation view of Mika Vainio's sound installation *Soundchamber Berlin, 2004*, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020

Photo: Finnish National Gallery / Pirje Mykkänen

with curator Ute Meta Bauer leading an investigation into the identity of post-Cold War Berlin under five sub-themes, one of which was the city's sonic scapes. Vainio's work was situated in the smallish basement gallery of the KW Institute for Contemporary Art. This sound installation consisted of sonic scapes he had recorded on his walks through Berlin, where he was then residing. Vainio often noted down the most interesting sounds he noticed while exploring urban spaces, and he would return to the same location at a quieter time to record them free of disturbance, for example at night-time.³³ The sounds conveyed to him something revealing about the mood or character of a particular place or building or, on a more elemental level, they would simply bear testimony to something as basic as the existence of an interesting-sounding air-conditioning unit in a certain building.³⁴

Time and silence

*Even to experience the silence is related specifically to sounds, because in the end, you hear the sounds of your own body and you cannot escape those sounds even if you want to.*³⁵

– Mika Vainio

The musicologist Juha Torvinen describes sound as a complex phenomenon that is perceived directly by our bodies: it can be heard and felt physically, both by our auditory and tactile faculties. Focusing on sound also heightens our awareness of silences, or which might

³³ Vainio interviewed by Green, 2002.

³⁴ 'Lähietäisyys', Laura Horelli, Anu Pennanen and Mika Vainio, joint exhibition at Forum Box, 8 September – 1 October 2006, media release.

³⁵ Vainio interviewed by Bauer, 2001, 4/10.

alternatively be described as absences of sound. A sound can, then, be totally soundless, it can be a silence or pause recorded on a file, on a record, or a tape recording, or inscribed as a sound effect in a cartoon frame.³⁶

Soundless moments and silent pauses in music were also significant to Vainio. In an interview he gave in the early 2000s, he described the role played by silences and pauses in his music. He explained that his music consisted purely of the bare essentials, of carefully selected elements that he stripped down to the minimum necessities – all else could be dispensed with. ‘What you don’t hear is just as important as what you hear,’ stated Vainio in his characteristic ‘no-frills’ style.³⁷

Vainio’s music and sound art are often associated with everyday events, experiences and atmospheres. One of the most extreme examples – ingenious in its very simplicity – is *3 x Wall Clocks* (2001), a sound installation reflecting on the passage of time and its subtle lack of synchronicity. Vainio hung three identical clocks – the typical kind of clock found in public buildings – side by side on a wall, at a height of two metres.³⁸ He attached a small contact microphone to each clock, and as the clocks ticked away, each tick-tock passed through a mixer and amplifier, reverberating loudly through the exhibition space.³⁹

Although the three clocks displayed the same time, the minute hands ticked at a slightly different pace, creating an erratic auditory rhythm in the exhibition space. In addition to its visual and auditory elements, the work had a further dimension that was silent and

invisible – a temporal dimension. The curator Nicole Gingras described how Vainio’s work is firmly anchored in reality by virtue of how it illustrates the passage of time in a lyrical yet highly prosaic way: ‘...this sound punctuates the time we spend in the gallery, accompanying us in the same way as other regular and cyclical sounds, such as our heartbeats.’⁴⁰ In Vainio’s own words, ‘the piece is based on a very versatile idea of time’.⁴¹

Sound is inherently a temporal element that evinces the passage of time and acoustically articulates our environment, making us aware of the relations between different spatial elements. Due to its nebulous, imprecise nature, our perception

of the auditory environment is often secondary to visual perceptions and verbal definitions. Vainio and artist Tommi Grönlund collaborated to create *808* (2015), an installation that leaves



Installation view of Mika Vainio's sound installation *3 x Wall Clocks*, 2001, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020

Photo: Finnish National Gallery / Pirje Mykkänen

36 Juha Torvinen. ‘Ääni ilmiönä’, in Yrjö Heinonen (ed.), *Taide, kokemus ja maailma: Risteyksiä tieteidenväliseen taiteiden tutkimukseen*. Turku: Utukirjat 6, University of Turku, 2020, 21–23.

37 Jukka Mikkola. ‘Musiikkia toisinajattelijoiaksi aikoville’, *YLE Music*, 2015. <https://yle.fi/aihe/artikkeli/2015/10/01/musiikkia-toisinajattelijoiaksi-aikoville> (accessed 4 January 2020).

38 The piece is sometimes installed differently, with three identical clocks hanging one under the other. See e.g. Peter Lang (ed.). *ipeg bild.ton.maschine. – Schnittstellen von bildender Kunst und Musik*. Berlin: Künstlerhaus Bethanien, 2004, 58–59.

39 Jesper N. Jørgensen. ‘Mika Vainio’, in Max Hollein and Jesper N. Jørgensen (eds.), *Frequencies [Hz]: Audio-visual Spaces*. Frankfurt: Schirn Kunsthalle, 2002, 72. See also Nicole Gingras. ‘Particles’, in Nicole Gingras (ed.), *Traces*. Montréal: Leonard & Bina Ellen Art Gallery, Concordia University, 2006, 29.

40 Gingras, ‘Particles’, 29–30.

41 Jørgensen, ‘Mika Vainio’, 72.



Installation view of Tommi Grönlund & Mika Vainio's sound installation 808, 2015, at '50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 2020

Photo: Finnish National Gallery / Pirje Mykkänen

us waiting in anticipation of sound that never comes; instead, the piece opts to withdraw and remain silent. Resting on red velvet inside a glass display case we see a Roland TR-808 drum machine, one of the most common models used in electronic music and also one of the instruments favoured by Vainio himself. For this sound installation Vainio composed and programmed a 1 minute 46 second piece for the drum machine inside the display case. The composition was never saved or recorded in any other form, nor does it exist as sheet music: the only place the composition can be found is in the memory of the 808 drum machine locked inside the glass case.⁴² The enigmatic silence of this piece is arguably the most imaginatively illustrative sample of the abstract minimalism of Vainio's music and sound installations.

'Mika Vainio: 50 Hz', Museum of Contemporary Art Kiasma, Helsinki, 20 August 2020 – 10 January 2021

⁴² See e.g. Jukka Häätinen. 'Ääni-installaatio mystisen kokemuksen vartijana', *Rytmi*, 2015 <http://www.rytmi.com/uutiset/aani-installaatio-mystisen-kokemuksen-vartijana/> (accessed 3 March 2020).