

Bill

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Viola

INNER
JOURNEY



This is a guidebook for your journey through the exhibition and maybe even into yourself. It contains an introduction to the exhibition, the artist's own descriptions of the works and an essay, as well as a floor plan to help you navigate the space.

Scattered throughout are the artist's own thoughts on art and existence as well as quotes by philosophers and poets that have shaped his world view. Viola's art is the result of a contemplative and distillatory creative process that draws inspiration and knowledge from a wide range of sources, from Buddhism, Sufism, and Christian mysticism, to medieval and Renaissance art.

We invite you to reflect on the key themes in the exhibition: life, death, spirituality and introspection. How are they reflected in your own life? What does your reality look like, and what defines it?

What is your life philosophy?

IF YOU ENGAGE
IN TRAVEL,
YOU WILL ARRIVE.

- Ibn Arabi
Sufi mystic (1165–1240)

Bill Viola

INNER JOURNEY

22.9.2021–27.2.2022

American Bill Viola (b. 1951) is one of the most acclaimed video and installation artists of our time. Through his visionary use of the moving image, Viola has created an emotionally expressive body of work informed by art history, culture and religion that explores key themes of human existence: birth, life and death, and spirituality.

Viola began working with video in the early 1970s and contributed along with artists such as Nam June Paik and Peter Campus to establishing video art as a contemporary art form. Early on Viola recognised the unique potential of the new medium to explore human consciousness, inner states and the passage of time. As a self-proclaimed “sculptor of time” Viola considers time to be both the subject matter and the raw material of his art. His works are often stretched through extreme slow motion to reveal hidden folds of time – or brought into a continuous loop echoing the cyclical nature of existence.

Inner Journey presents works from the artist’s later period 1994–2015. On view are large immersive projections of mythically flowing waters and fires, serene installations of people lying submerged in water, intense expressions of

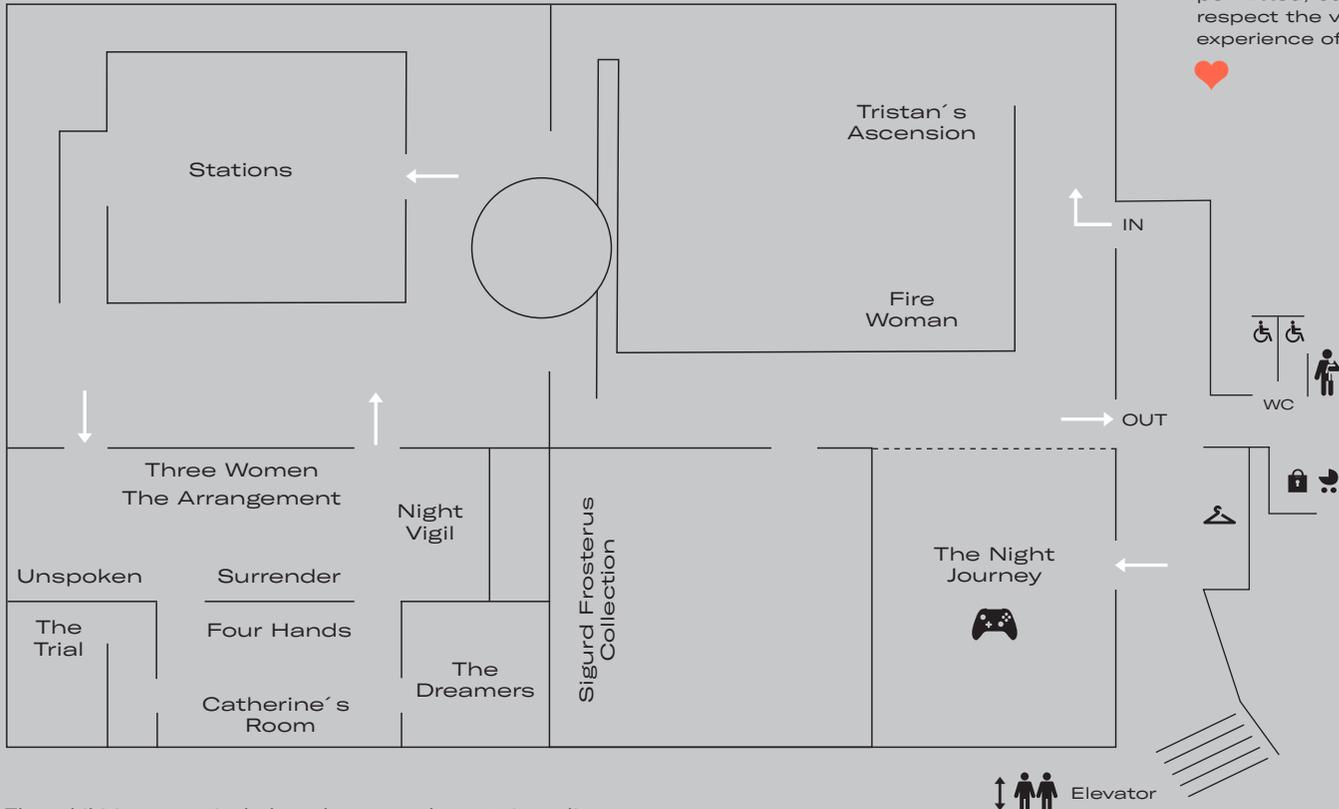
spiritual rebirth, as well as smaller, intimate works that portray emotions and inner states.

The exhibition also includes works from Viola’s collaborations across other art forms. *Tristan’s Ascension* (*The Sound of a Mountain Under a Waterfall*) and *Fire Woman* (both 2005) are derived from his four-hour video to accompany a Peter Sellars’ production of Richard Wagner’s opera *Tristan und Isolde* for the Los Angeles Philharmonic and the Paris Opera.

The twinned works explore heightened emotions that take over body and mind. *The Night Journey* (2007–2018), a collaboration between Bill Viola Studio and USC Game Innovation Lab, allows players to traverse monochromatic landscapes and reflect on life as they slowly journey towards a more enlightened state. Like Wagner’s expansion of opera into other art forms, Viola is continually searching for new, immersive ways to experience his unique style of art.

Metaphors of journeying and water recur throughout the exhibition. Viola often refers to life as an endless journey. He likens journeying to searching, transformation and rebirth, while water represents reflection, purification and transitioning from one state to another, from sleep to awake, from life to death. Moving through darkened exhibition spaces, viewers encounter evocative works that express and ponder different layers of consciousness and stages of human life, and what it means to exist and to have existed. Avoiding literal narratives locked in meaning, Viola uses metaphors and visual language such as light and darkness, water and fire, to create open-ended works that reach towards the unknown, bringing viewers into a personal, reflective experience.

Photography is permitted, but please respect the viewing experience of others.



The exhibition space is dark, and some works contain nudity and loud sound. For additional information on accessibility and content remarks, kindly ask our staff or go to:

amosrex.fi

I have been trying for so long to show the side of life I believe in – to live in that space – to understand and use the language of that space as the formulas of my work. This is the real space – the danger place, under our feet, our nose, below our belly, after our death, before our birth, which we only get to glimpse occasionally, if lucky. I have looked for it everywhere – squeezed it out of rocks, out of the stones of buildings and the floorboards of rooms... The key is getting beyond value judgments, and touching the pure mind.

– Bill Viola journal entry, November 2, 1984

— *Fire Woman and Tristan's Ascension* as well as *Night Vigil* (2005/2009) are independent artworks derived from Bill Viola's cross-disciplinary work on Richard Wagner's 19th Century opera *Tristan und Isolde*, together with conductor Esa-Pekka Salonen, director Peter Sellars, and executive producer Kira Perov for the Los Angeles Philharmonic and the Paris Opera.

Monumental in content and scope, the works expand on the themes in the Passions-series, a group of works in which Viola explores heightened emotions, and are also a continuation of his broader interest in life, death and rebirth.

Based on the Celtic tale of Tristan and Isolde, the works describe a love so intense that it cannot be contained in the material bodies of its star-crossed lovers. Separated by death, their souls break free and reunite in the spiritual realm. Rather than illustrating the story, Viola conjures archetypal scenes of fire and deluge in his visualisation of the tragic tale. Water and fire are here purifying, transcendent forces that act as conduits between life and death, freeing the soul from its human form.

I wanted to create an image world that existed in parallel to the action on the stage, in the same way that a more subtle poetic narrative mediates the hidden dimension of our inner lives.

– Bill Viola

Fire Woman

2005

Video/sound installation

Colour high-definition video projection;
four channels of sound with subwoofer (4.1)

Projected image size: 5.8 x 3.25 m

11:12 minutes

Performer: Robin Bonaccorsi

Fire Woman is an image seen in the mind's eye of a dying man. The darkened silhouette of a female figure stands before a wall of flame. After several minutes, she moves forward, opens her arms, and falls into her own reflection. When the flames of passion and fever finally engulf the inner eye, and the realization that desire's body will never again be met blinds the seer, the reflecting surface is shattered and collapses into its essential form – undulating wave patterns of pure light.



Tristan's Ascension (The Sound of a Mountain Under a Waterfall)

2005

Video/sound installation

Colour high-definition video projection;

four channels of sound with subwoofer (4.1)

Projected image size: 5.8 x 3.25 m

10:16 minutes

Performer: John Hay

Tristan's Ascension describes the ascent of the soul in the space after death as it is awakened and drawn up in a backwards-flowing waterfall. The body of a man is seen lying on a stone slab in an empty concrete room. Small drips of water become visible as they leave the ground and fall upward into space. What starts as a light rain soon becomes a roaring deluge, and the cascading water jostles the man's limp body and soon brings him to life. His arms move of their own accord and his torso arches upward amidst the churning water.

Finally, his entire body rises off the slab and is drawn up with the rushing water, disappearing above. The torrent of water gradually subsides and the drips decrease until only the empty slab remains, glistening on the wet ground.



Night Vigil

2005/2009

Video installation

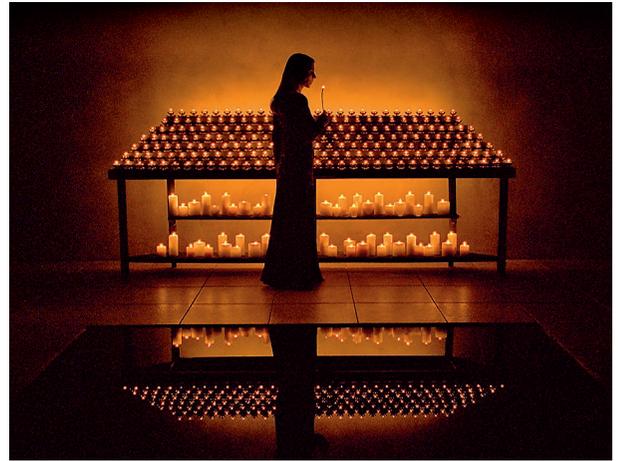
Colour rear-projection video diptych on two large screens
mounted into wall in dark room

Overall projected image size: 2.01 x 5.28 m

9:20 minutes

Performers: Jeff Mills, Lisa Rhoden

Night Vigil is a rear-projected video diptych on two adjacent screens. In the video sequence a woman and a man, separated by darkness in the middle of the night, are drawn to each other and to the source of light that illuminates their longing. They undertake individual journeys to reach their goal: his, an outward journey of action – the long approach through the dark night into the light of a blazing fire, and hers, an inward journey of contemplation – the methodical lighting of a bank of candles until the darkness of her room is filled with light. Although solitary and separate, the destinations of their individual journeys are the same – the merging of their individual selves in a world beyond death.



LIFE — DEATH — PASSIONS

I think it is important to emphasize the role of time in all this. Although we are talking about images, the existence and transformation or growth of the image in time (the “moving” image) is at the center of this whole process. Perception over time equals thought.

– Bill Viola

— Working with video art in the 1970s, Bill Viola recognised the technical and artistic potential of this new time-based medium to represent human consciousness, perception and time. He has compared video art to sculpting with time. By looping, editing, and extending scenes Viola reveals what escapes our conscious mind.

Drawing parallels between the mediums of video and water, Viola refers often to video as electric water with a similar current flowing through it. For Viola these aspects mean that video art resonates with the human water-based body and the mind in ways unmatched by other art forms. Water is present in many of his works from the 1990s onward; *Stations* (1994) is the first in a line of works that depict human bodies submerged in water lingering between life and death.

A near-death experience in his childhood opened his eyes to hidden worlds and different levels of consciousness. As he sank under the surface towards the bottom of the lake, Viola recalls being struck by the beauty of this previously concealed world, the shafts of light and the calming underwater sounds. He felt no fear and did not want to return to the surface. This experience forms the base of Viola’s continued fascination with water as a conduit between life and death, the conscious and the unconscious mind and as a portal into the unknown.

Stations

1994

Video/sound installation

Five channels of colour video projections on five cloth screens,
five slabs of black granite on floor in front of each screen;
five channels of amplified mono sound

Scrim/granite size: 2.81 x 1.8 m each

Continuously running

Performers: Cheri Gaulke, Claire Johnston,

Gary Murphy, Griffith Stecyk, Jirayr Zorthian

Courtesy ZKM | Center for Art and Media Karlsruhe



Stations is an installation for five channels of video projection and sound focusing on images of the human body submerged underwater. Five cloth screens are suspended from the ceiling of a large, dark, open space. Under each, a slab of polished black granite lies flat on the floor. The granite slabs are the same dimensions as the screens on which five different images of the human figure underwater can be seen. The figures are lit with a strong cross light and stand out against the dark void of the background. The submerged bodies hang limp, suspended in space in the subjective tense of slow motion. They are projected upside down and their righted reflections can simultaneously be seen on the polished stone surface below. Underwater sounds are heard locally near each screen.

The images play continuously, and at varying intervals the bodies are seen to slowly drift out of the frame, eventually leaving the room dark and silent. Suddenly, the figures plunge into the water in an explosion of light and turbulence. Gradually the disturbance subsides as they are again slowly at drift until the cycle repeats itself. There is no single viewing angle to the piece, and viewers are free to enter and move about the space at will. An initial surface appearance of eerie, serene beauty resides over a deeper disturbing aspect of muted violence and disorder, with the unrooted, isolated, free-floating bodies evoking an eternal state between dream and death.

The Dreamers

2013

Video/sound installation

Seven channels of colour high-definition video on seven flat panel displays mounted vertically on wall in darkened room; four channels of stereo sound

Screen size: 155.5 x 92.5 x 12.7 cm each

Continuously running

Performers: Gleb Kaminer, Rebekah Rife, Mark Ofugi, Madison Corn, Sharon Ferguson, Christian Vincent, Katherine McKalip

The Dreamers is a room-sized installation containing seven large flat panel screens that depict seven individuals submerged underwater at the bottom of a streambed. Their eyes are closed and they appear to be at peace. Water ripples across their bodies, subtly animating their movements. The sound of running water permeates the space as dreams filter through the room.



— The works *Unspoken (Silver & Gold)* and *Surrender* (both 2001) are part of a larger group of works titled *Passions* that Bill Viola has worked on from the late 1990s onwards.

Initially inspired by Italian Renaissance paintings of religious passions, the series focuses on extreme emotional states, and examines the details of uncontainable and incoherent emotions that take over the body and mind resulting in a loss of sense of self. With his signature use of extreme slow motion Viola stretches a scene and opens hidden folds of time revealing hitherto unconscious layers of emotions to the conscious mind. The works often elicit strong emotional responses as viewers mirror the emotions on view; the raw pain of the protagonists in *Unspoken* is piercing and reaches into areas of our subconscious that we sense but are often insulated from.

When I put my hands on
the body, I put my hands
on the unconscious.

— Wilhelm Reich, psychoanalyst (1897–1957)

Unspoken (Silver & Gold)

2001

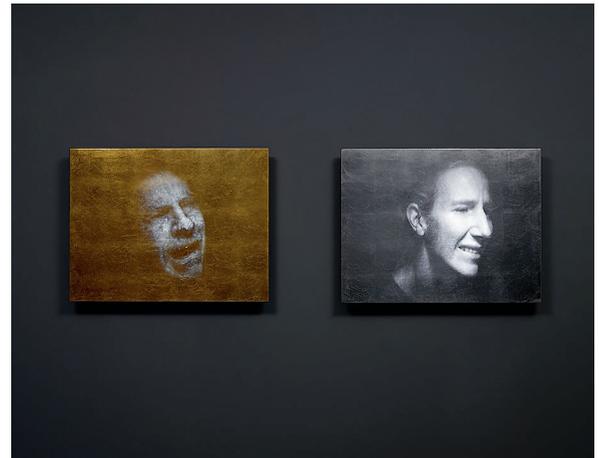
Black-and-white video projected diptych on one gold
and one silver-leaf panel mounted on wall

62.3 x 193 x 5.7 cm

35:40 minutes

Performers: Weba Garretson, John Malpede

Unspoken (Silver & Gold) is a projected image diptych in which the material substance of the image and the emotional stability of two individuals are viewed at their limits. The man and woman are seen in close-up as grainy, indistinct images recorded under very low light conditions. They each silently endure states of extreme anguish as waves of emotion continue to wash over them in unrelenting succession. Subtle changes in light and shadow continually push the visual image to the threshold of visibility while the two reach their emotional extremes, locked in a relationship of continual suffering with no apparent beginning or end.



EXTENDED — HEIGHTENED — EMOTIONS

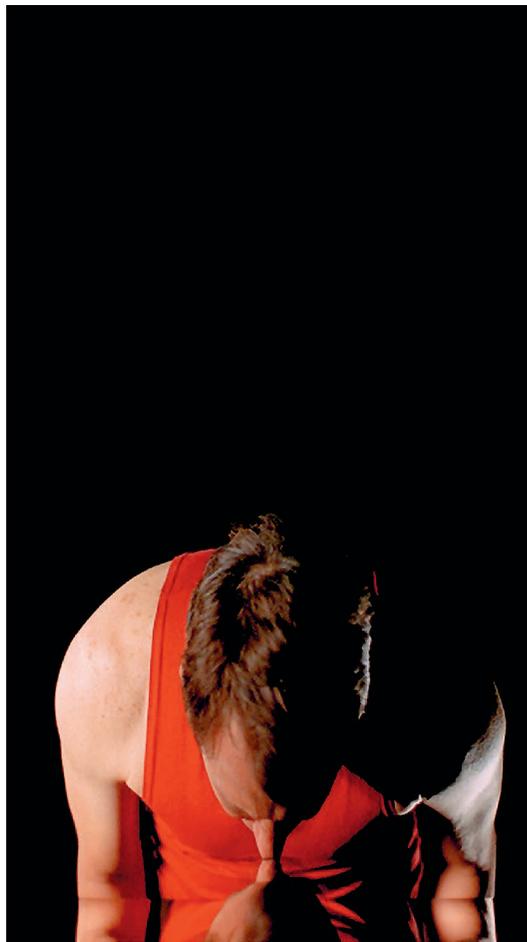
Surrender

2001

Colour video diptych on two flat panel displays mounted vertically on wall
204.2 x 61 x 8.9 cm
30:51 minutes
Performers: John Fleck, Weba Garretson

Surrender is a vertically oriented work composed of two flat-panel screens. Images of a man and a woman appear separately on each panel, and their positions alternate from upper to lower screen with each repetition of the playback cycle.

The man and woman perform three synchronized downward movements of increasing emotional intensity and duration. At first, this appears to bring them physically closer to each other as if to embrace or kiss. However, their actions reveal the presence of a water surface below at the edge of the screen, and they physically penetrate this surface face-first. As they emerge, their sorrow and anguish appear to increase along with the undulating disturbances on the surface of the water that they have caused. When the images of their bodies themselves begin to break up into rippling wavering forms, it becomes apparent that we have been looking at their reflections on the surface of water all along, not their actual bodies. This “image of an image” becomes more violent and distorted each time they enter the water, until finally their extreme emotional and physical intensity peaks and their visual forms disintegrate into abstract patterns of pure light and colour.



Distance and nearness
are attributes of bodies,
The journeyings of spirits
are after another sort.
You journeyed from the
embryo state to rationality

without footsteps or
stages or change of place,
The journey of the soul
involves not time and place.
And my body learnt from
the soul its mode of journeying.
Now my body has renounced
the bodily mode of journeying.
It journeys secretly and
without form, though
under a form.

– Jalālod-din Rumi, Sufi mystic (1207–1273)

I AM
THE SERVANT
OF HIM
WHO LOOKS
INTO
HIMSELF.

– Jalālod-din Rumi
Sufi mystic (1207–1273)

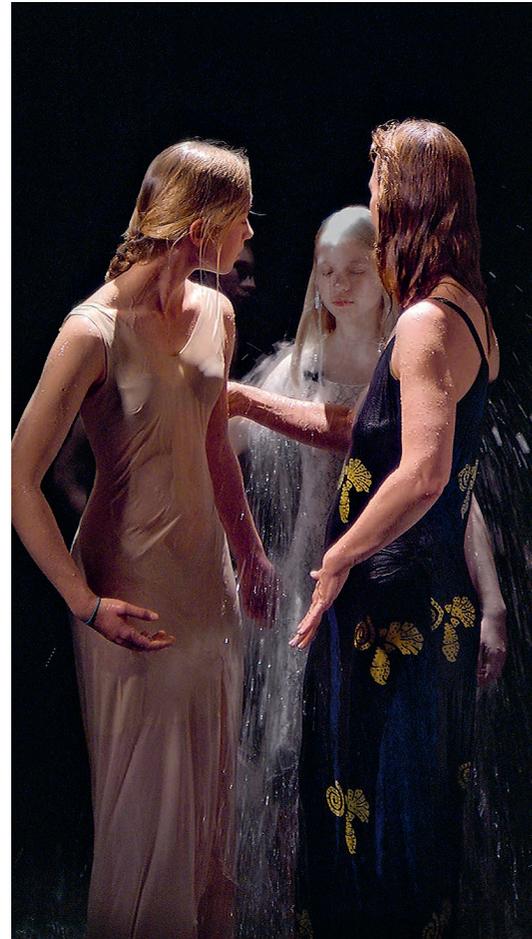
Three Women

2008

Colour high-definition video on flat panel display mounted vertically on wall
155.5 x 92.5 x 12.7 cm
9:06 minutes
Performers: Anika, Cornelia and Helena Ballent

Three Women is part of the Transfigurations series, a group of works that reflect on the passage of time and the process by which a person's inner being is transformed. The Sufi mystic Ibn Arabi described life as an endless journey when he said, "The Self is an ocean without a shore. Gazing upon it has no beginning or end, in this world and the next." *Three Women* expresses this profound vision of the eternal nature of human life.

In the dim, ghostly grey of a darkened space, a mother and her two daughters slowly approach an invisible boundary. They pass through a wall of water at the threshold between life and death, and move into the light, transforming into living beings of flesh and blood. Soon the mother recognizes that it is time for her to return, and eventually her children slowly follow, each tempted to have one more look at the world of light before disappearing into the shimmering, grey mists of time.



The Arrangement

2007

Colour high-definition video diptych on two flat panel displays
mounted vertically on wall
122 x 144.8 x 12.7 cm
7:27 minutes
Performers: Page Leong, Larry Omaha

A woman and a man emerge independently from the shadows and walk towards us, their features becoming increasingly clear as they approach. Even though they are side by side, we realize that their journeys are solitary, with no interaction between them. Each passes through a wall of water that becomes more turbulent as they cross. As they move into the light, their faces reveal emotions of bitterness and anger that seem to connect them briefly in their separate spaces, before they turn and each return to the darkness through the rushing water.



REFLECTION — RITUAL — REBIRTH

Four Hands

2001

Black-and-white video polyptych on
four LCD flat panels mounted on shelf

22.9 x 129.5 x 20.3 cm

Continuously running

Performers: Blake Viola, Kira Perov, Bill Viola, Lois Stark

Four small flat panel screens mounted on a shelf display moving images of four pairs of hands. Shot with a black-and-white low-light camera, the hands of a young boy, a middle-aged woman and man, and an elderly woman are seen as they slowly and deliberately form a series of predetermined gestures. The gestures are both familiar and strange, influenced by a variety of sources from Buddhist *mudras* to seventeenth-century English *chirologia* tables. The symbolic patterns of the motions of three generations of hands – son, mother and father, grandmother – describe a timeline that encompasses both the parallel actions of the individuals in the present moment and the larger movements of the stages of human life.



REFLECTION – RITUAL – REBIRTH

Catherine's Room

2001

Colour video polyptych on
five LCD flat panel displays mounted on wall
38 x 246 x 5.7 cm
18:39 minutes
Performer: Weba Garretson



Catherine's Room is a private view into the room of a solitary woman who goes about a series of daily rituals from morning until night. The woman's actions are simple and purposeful, and appear simultaneously in parallel across five flat panel screens arranged in a horizontal row. Each panel represents a different time of day – morning, afternoon, sunset, evening and night. In the morning she is seen preparing for the new day by doing yoga exercises. In the afternoon she mends clothes as sunlight pours in through the window. At sunset, she struggles to overcome a block with her intellectual work as a writer. In the evening she enters a reflective state by lighting rows of candles to illuminate her darkened room. Finally, at night she prepares for bed: she puts out the lights, removes her clothes, and slowly drifts off to sleep, alone in the still dark room.

A small window in the wall reveals a view of the outside world where the branches of a tree are visible. In each panel the tree is seen in successive stages of its annual cycle, from spring blossoms to bare branches. The world outside the window represents another layer of time, transforming the scene from a record of one day into the larger view of a life bound to the cycles of nature.

The Trial

2015

Colour high-definition video diptych on two flat panel displays mounted vertically on wall; two channels of mono sound
160.4 x 186.2 x 89 cm
7:39 minutes
Performers: Jana Kolarikova, Peter Moffatt

A young woman and a young man, standing naked from the waist up, are depicted in two vertical screens mounted side by side. Even though their worlds are separated, they undergo the same violent transformations that might ultimately unite them.

Vulnerable in their exposed state, they are assaulted by streams of liquids that pour from above. First comes the black fluid of despair, which turns to fear as the liquid changes to red. With the flow of white liquid comes relief and nurturing, followed by the purification of cleansing water. Finally, a soft mist brings acceptance, awakening, and birth. The fluids represent the essence of human life: earth, blood, milk, water, and air, and the life cycle from birth to death, a transformation from darkness into light.



Bill Viola: Statement

1989

I have come to realize that the most important place where my work exists is not in the museum gallery, or in the screening room, or on television, and not even on the video screen itself, but in the mind of the viewer who has seen it. In fact, it is only there that it can exist. Freeze a video in time and you are left with a single static frame, isolated from context, an abandoned image, like a butterfly under glass with a pin through it. Yet, during its normal presentation, viewers can only physically experience video one frame at a time. One can never witness the whole all at once; by necessity it exists only as a function of individual memory. This paradox gives video its living dynamic nature as part of the stream of human consciousness.

It is not the monitor, or the camera, or the tape, that is the basic material of video, but time itself. Once you begin to work with time as an elemental material, then you have entered the domain of conceptual space. A thought is a function of time, not a discrete object. It is a process of unfoldment, an evolving thread of the living moment. Awareness of time brings you into a world of process, into moving images that embody the movement of human consciousness itself. If light is the basic material of the painter or photographer, then duration is the *materia prima* of the time-based arts of cinema and video. Duration is to consciousness as light is to the eye.

Once involved with time, it becomes clear that one must also embrace the first stages of an insight as being just as important as the insight itself. This is the state of confusion, unclarity, non-understanding that precedes all creative breakthroughs. It is the time of an unfinished thought, the time that the painter must go through (not the painting itself), the time behind the façade of all great discoveries. The still turbulence of being up alone working at three-thirty in the morning. It is the time of risk, the point of unification between art, science, and all the creative activities. Its center is personal transformation. The medieval Christians called it “the cloud of unknowing,” or, in the words of St. John of the Cross, the “dark night of the soul.”

“DURATION
IS TO
CONSCIOUSNESS
AS LIGHT IS
TO THE EYE.”



Bill Viola on location for *Room for St. John of the Cross*, recording Sierra Nevada mountains near Lone Pine, Owens Valley, CA, April 1983.

In this domain of the unknown, the uncertain, the “great ball of doubt” talked about in Zen practice (which is so necessary for spiritual development), the only light to follow is faith – faith in that other thing, that something else dimly felt behind the veil of daily life.

The late Mircea Eliade, extraordinary scholar of world religions, described the socio-historic roots of this feeling in a discussion on the emergence of paleolithic culture 25,000 years ago:

It is difficult to imagine how the human mind could function without the conviction that there is something irreducibly REAL in the world, and it is impossible to imagine how consciousness could appear without a meaning on man’s impulses and experiences. Consciousness of a real and meaningful world is intimately connected with the discovery of the sacred... In short, the sacred is an element in the structure of consciousness and not a stage in the history of consciousness.

This was such a significant discovery for me – “the sacred as an element in the structure of consciousness.” It is within us all. The intuitive awareness and unwavering belief in this other world interwoven with our own, this other place, the “separate reality,” or whatever it has been called, has been the fuel for the fire of almost every artist who has left his or her mark on the earth.

First published as “Statement for this Festival,” in *Delicate Technology* (supplement), eds. Video Gallery SCAN (Fujiko Nakaya) and I&S (Japanese and English) (Tokyo: 2nd Video Television Festival at Spiral, 1989).

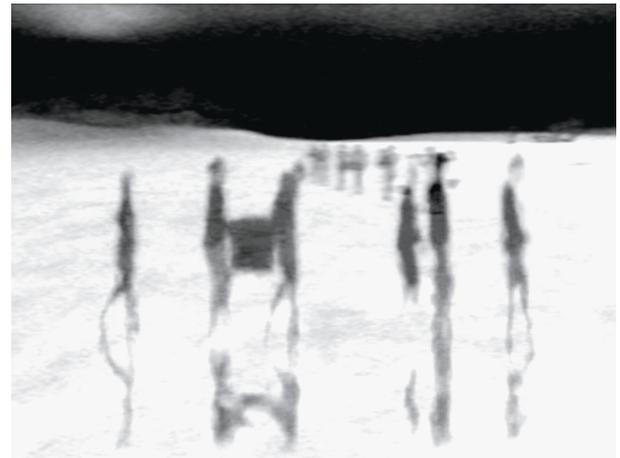
Bill Viola
USC Game Innovation Lab

The Night Journey

2007–2018

Video game

The Night Journey is a collaboration between renowned media artist Bill Viola and designers at the USC Game Innovation Lab, it uses both game and video techniques to tell the universal story of an individual's journey towards enlightenment. After being exhibited as an art installation around the world for the past decade, this foundational videogame artwork has now been released for home platforms. Updated and remastered with new, original dream footage, the project stands as a milestone in the search to expand the boundaries of what game experiences may communicate through their game mechanics and world design. The game takes place in a mysterious landscape on which darkness is falling. There is no one path to take, no single goal to achieve, but the player's actions will reflect on themselves and the world, transforming and changing them both. If they are able, they may slow down time itself and forestall the fall of darkness. If not, there is always another chance; the darkness will bring dreams that enlighten future journeys.



Immerse yourself in Bill Viola's world

What is the inspiration behind Bill Viola's art? What does it mean to describe video as "electric water"? Let's explore Viola's artistic process and the themes and ideas underlying the exhibition and artworks!

You can book a short **intro (appr. 20 min)** that gives your group pointers for exploring Viola's art before entering the exhibition, or opt for a longer **hosted visit (appr. 45 min)** that encourages active contemplation of key themes in the exhibition.

Silent tour

Duration appr. 45 min + time to roam freely

The tour takes place in the museum before regular opening hours, allowing you to experience Viola's art without the distraction of mobile phones, chatter or other disturbances. Let the elements and movements in the works guide your breathing and ground you in the moment. Where do you begin and where do you end?

After the tour you can share your experience with other participants and view the rest of the exhibition. Bring your own yoga mat or something comfortable to sit or lie on.

More information: amosrex.fi

Visiting the exhibition with kids

Some of the works in the exhibition may be a bit scary for younger children. The rooms are dark and some works have loud sounds.

Because the works explore fundamental questions about human existence, such as birth and death, we ask accompanying adults to be prepared to discuss these subjects with their children. Some works contain nudity, and in others people are depicted engulfed by fire or water.

Our discussion guides in the exhibition space are happy to advise and assist you in all situations!

We recommend visiting our webpage, [Amos Rex for Kids](https://amosrex.fi/ou), at amosrex.fi/ou

WHEN
A QUESTION
IS POSED
CEREMONIOUSLY,
THE UNIVERSE
RESPONDS.

- Chinese proverb, Bill Viola journal entry, 1980

Upcoming Exhibitions

Subterranean

March 30 – August 21, 2022

The group exhibition explores caves and cavities, underworlds in myth and fiction, as well as the subterranean structures created by humans through contemporary and historical works from around 60 artists.

Tadashi Kawamata: The Nest

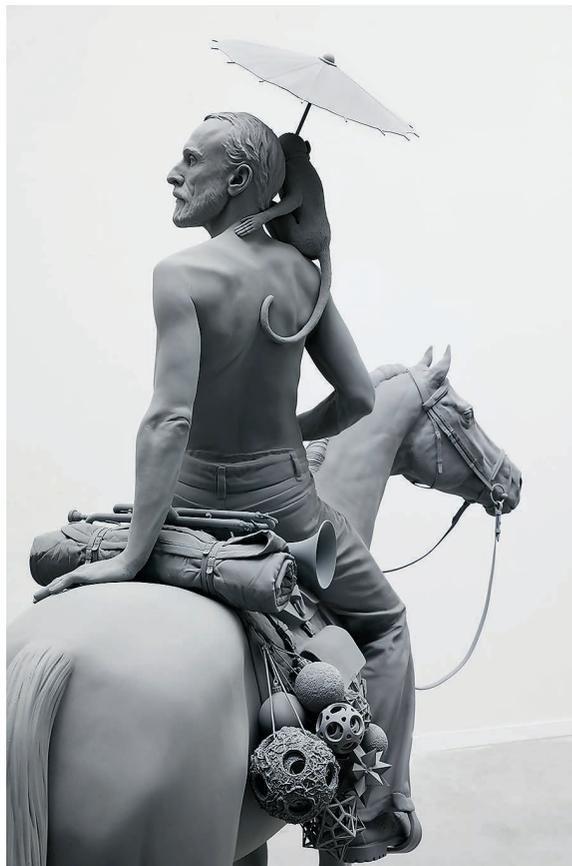
May 18 – September 4, 2022

Japanese sculptor Tadashi Kawamata builds a sculptural constellation composed of recycled materials on top of the Lasipalatsi (Glass Palace) building.

Hans Op de Beeck: The Quiet Parade

September 21, 2022 – February 26, 2023

Belgian visual artist Hans Op de Beeck creates a new hypnotic world in Amos Rex. The immersive installation invites the viewer to ponder the ordinary moments and the essential questions of being.



The Horseman, Hans Op de Beeck, 2020. Photo: Studio Hans Op de Beeck.

Bill Viola

INNER JOURNEY

22.9.2021–27.2.2022

Exhibition team

Kai Kartio, Teijamari Jyrkkiö, Itha O'Neill, Amos Rex
Kira Perov, Bobby Jablonski,
Gene Zazzaro, Bill Viola Studio

Exhibition design & technical supervision

Bobby Jablonski, Bill Viola Studio

Curation & project management

Itha O'Neill

Exhibition assistant

Krista Mamia

Coordination

Niclas von Bonsdorff

Conservation

Mia Derichs

Loans

Bill Viola Studio
ZKM | Center for Art and
Media Karlsruhe

Museum technicians

Jussi Piironen, Fredrik Willberg

Freelance technicians

Timo Aho, Andreas Behn-
Eschenburg, Tatu Engeström,
Petteri Enroth, Willem Heeffer,
Nikki Jääskeläinen, Tuukka Kaila,
Tuomas Karjalainen, Patrick
Kuoppamäki, Tii Laakso, Maikki
Pekkala, Olavi Pietiäinen, Topi
Vähäsarja, Sohei Yasui

AV installation

Alfredo Ardia, Moritz Ermen-
Bausch, Ludger Hennig,
Ulrich Leistner, 235 Media

Lighting design

Marianne Lagus, Amos Rex
Bill Viola Studio

Studio Rex

Laura Porola, Maikki Pekkala,
Fredrik Willberg, Amos Rex
Bill Viola Studio
USC Game Innovation Lab

Public programmes

Elsa Hessle, Henna Korpela,
Melanie Orenius, Laura Porola,
Krista Vikman

Customer service staff,
discussion guides and
exhibition guides

Events

Marjo Sahi, Rex Events

Communication & marketing

Iia Palovaara, Ida Kukkapuro,
Hanni Vakkilainen

Corporate collaboration

Sara Järvi

Products

Kristiina Syssoev

Visual identity

Dog Design

Graphic production

Media Kakko
Grano

Translation

Tomi Snellman (FI)
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Gallery guide

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Krista Mamia, Itha O'Neill

Texts

Amos Rex (p. 3–5, 9, 17, 23, 48–51)
Descriptions of the works and
Statement © Bill Viola (p. 10–15,
18–21, 24–27, 30–47)

Translation

Tomi Snellman (p. 48–49)

Photos

Kira Perov © Bill Viola Studio
(p. 11, 13, 15, 21, 27, 31, 33, 35
bottom, 36, 39, 42–43) Charles
Duprat (p. 18) Peter Mallet
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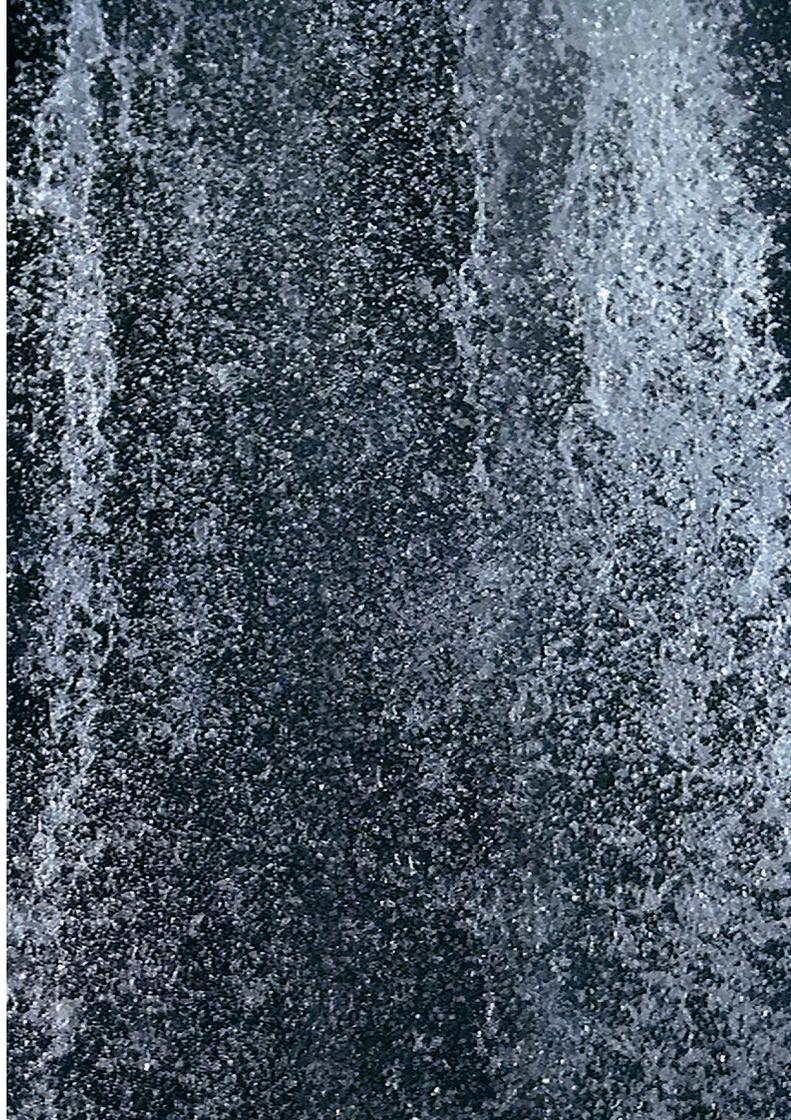


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