

Mattolaituri (Carpet Pier) was a site-specific temporary wooden construction, located on the bank of the Pankajoki River, in the small city of Mikkeli, Eastern Finland, during summer 2023. The artwork was a sort of a wooden narrative or a negation of a monument; a memory-bound sculpture, pondering how memory and materials intertwine. It was built on top of the demolished structures of an old, disused carpet pier. The support of the old pier, the railings, the surface boards, and the wooden carpets were made of recycled wood. The artwork was not advertised, explained, nor were the audience or spectators specifically invited to visit it. The aim was for it to be found by passers-by on the riverbank, as if by accident. In addition to the wooden structures, the artwork also included a sound element that contained memories about the river by the residents of the area. This element was found behind a QR code and could be listened to on one's own smart device. At the beginning of September 2023, the artwork was dismantled, and the materials were recycled again.

Mattolaituri (Carpet Pier) is the second pre-examined part of the artistic research project *The Negation of Monument and the Meanings of a Fissure* (working title) that explores the ways in which wood as a material and memory intertwine. The research ponders the memory that wood as a material, but also different kinds of memory objects, might carry. What can we find or read in materials, what can we learn from them and from working with them? What cultural meanings do the materials contain, what stories can they reveal and bring to light? In this research, materiality acts as an affective starting point for remembering, a tool for recalling as well as a carrier of memories. The wood as a material itself remembers, and in line with the methods of artistic research, not all remembering is articulated in words and concepts. The horizontal sharing of experience

with other materials like wood is seen as a step towards ecological sensitivity (e. g. Bennett 2020, 37; Keto 2022, 155-156).

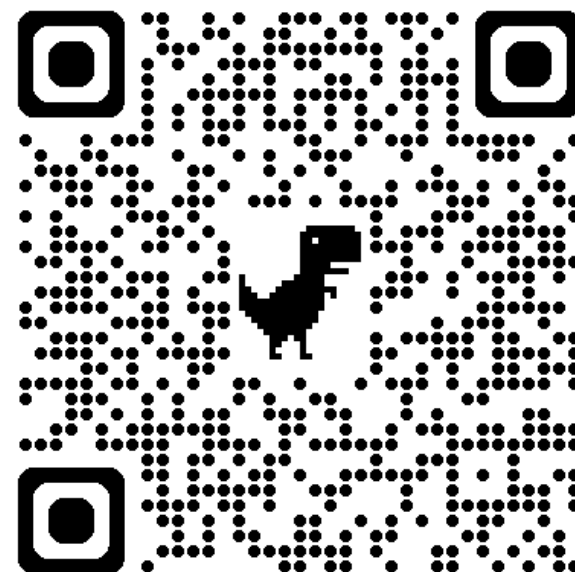
The research arises directly from experience and experientiality, relying entirely on artistic practice. The method is a kind of cleaning, where one moves among traditions and layers of memory, dismantling and rearranging intergenerational expectations, models, and stories. In addition to cleaning, the methods include carving, chiselling, walking in the landscape, sitting on the pier, and art-writing (e. g. Elo et al. 2023). Material methods (Woodward 2020) not only open up the phenomena studied afterwards, but the artist-researcher is a creative part of the whole, which also tries to understand (e. g. Iovino and Oppermann 2014, 9; Woodward 2020, 29). While my research focuses mainly on wood as a material, and on small, intimate, and personal memories, it also addresses the question of monuments as objects of national hegemony, which are being re-imagined. Through wooden narration, the aim is to understand the past, to bring into the present what is missing, and to slow down the fading of memories.

Materials and objects are filled with immaterial meanings, memories, and even magical thinking. They can evoke unexpected and powerful sensory experiences that open the floodgates of memory. Materials, objects, artworks, and experiences intertwine and bring history to life (e. g. Kajander, Koskinen-Koivisto 2021, 357). In order to share events and experiences, they first need to be articulated in a communicable form. One such example is a carpet pier.

The documentation of the artwork Mattolaituri (Carpet Pier) is collected in a Research Catalogue exposition, which can be found under the link below. In addition to documentation, the exposition includes texts and other material related to the context, background, starting point, and reception of the artwork. The exposition has five pages, in which the artwork is approached from different angles. This multimedia exposition was created side by side and in interaction with the construction of the artwork



Mattolaituri (Carpet Pier). The text is partly fictional, partly fragmentary, and does not always proceed linearly. The pages can be approached in any desired order.



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