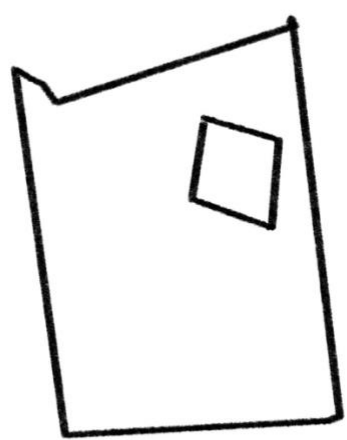


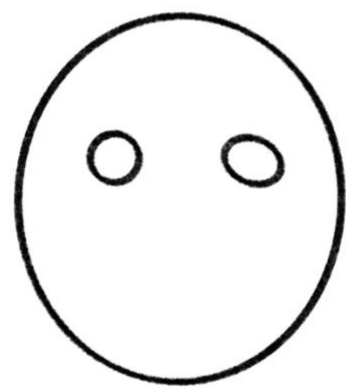
MY
SMALL
HAND BOOK



FOR
UNDERSTANDING

HUMANS AND

CULTURE.



By: Timo Rytönen

Timo Ryhänen, OK 2000

Näyttelyssäni on teoksia, jotka kertovat Ambaria nimisen maailman tapahtumista, innovaatioista sekä historiasta itsenäistymisen jälkeisellä aikakaudella. Näyttelyni jakautuu kolmeen eri käsitteeseen, jotka avaavat maalaustaiteen tulkintatapoja.

“Concept of Things” tarkastelee objektien sekä tuntemuksien ominaisuuksia filosofian historiaan pohjautuvan metafysiikan kautta.

“Perspectives” kuvaa ihmiskunnan perspektiivikäsityksien monipuolistumista mielikuvituksen keinoin.

“Concepts” rationalisoi sanojen, symbolien sekä homonyymien indeksikaalisuuden vaikutusta maalaustaiteen muotokieleen. Näyttelyni on kertomus julmuuden runtelemasta maasta, jonka asukkaat alkavat nähdä toivoa ja optimismia tulevaisuudessaan.

Kiitos Taikelle näyttelyn tukemisesta.

Timo Ryhänen

Timo Ryhänen, OK 2000

My exhibition contains works that tell the tale of my imaginary world called Ambaria. Innovations, technical development and important historical events are described within the context of the era after the independence. Exhibition represents three concepts that enlarge interpretational aspects of the painterly language.

“Concept of Things” Objectifies feelings and their attributes on the basis of metaphysical and philosophical history.

“Perspectives” Describes the diversification process of perspectives within humanity and it’s intuitive and imaginary development.

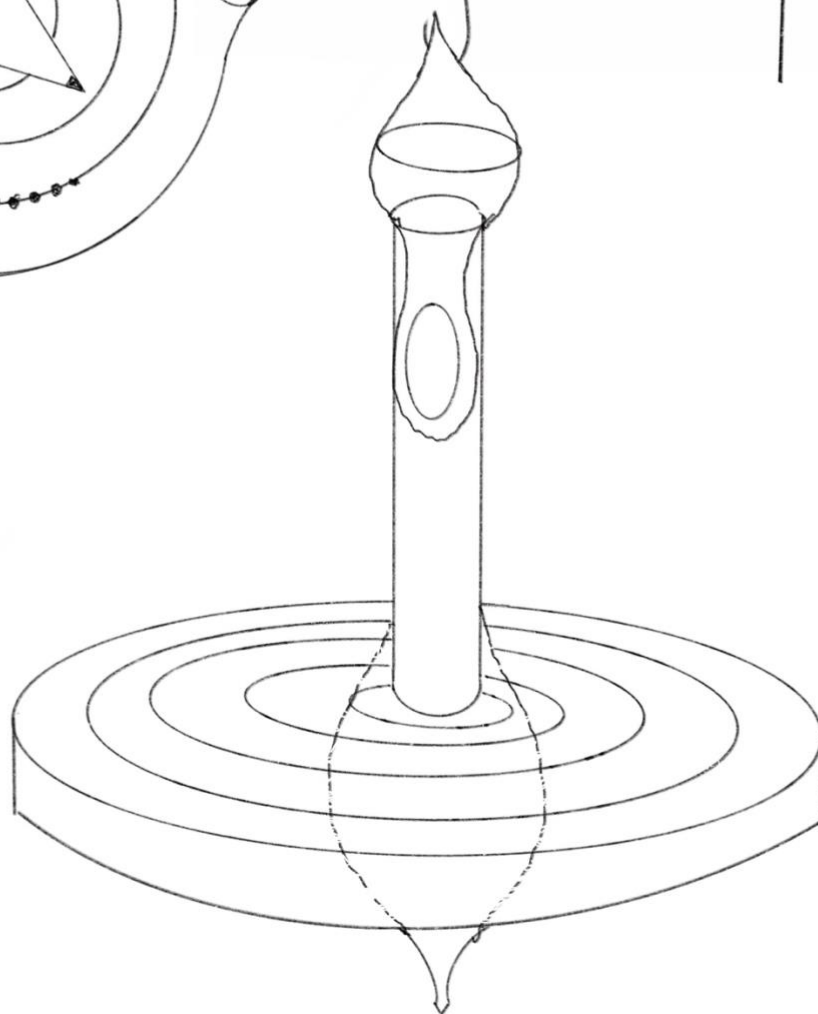
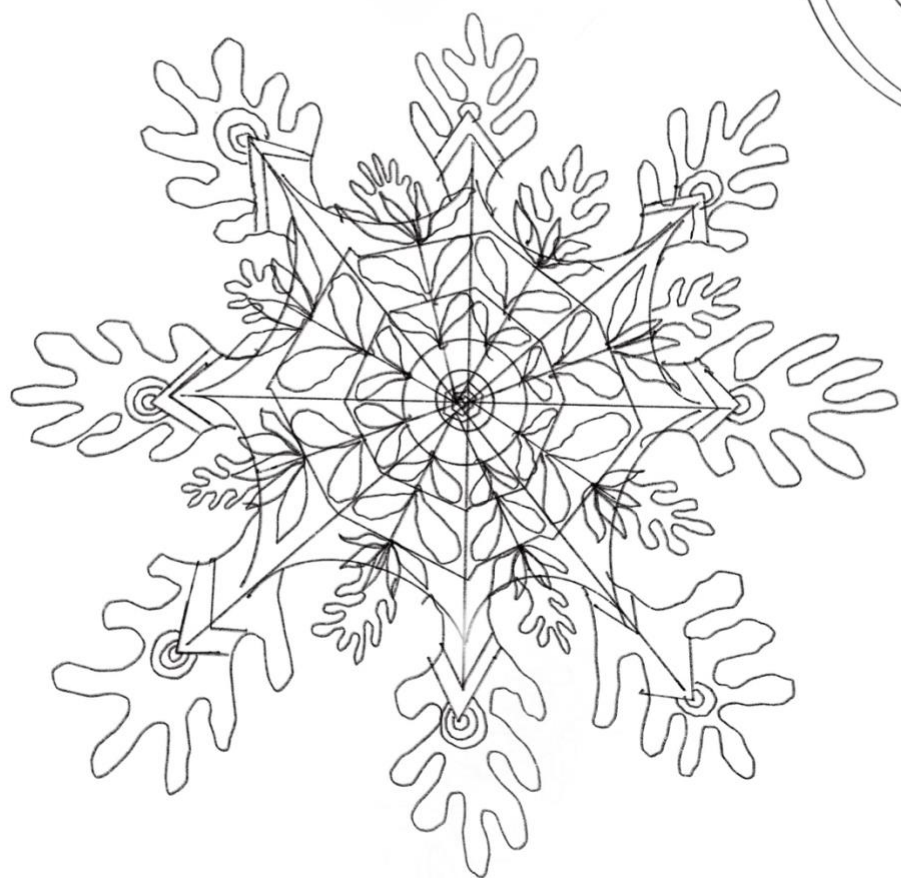
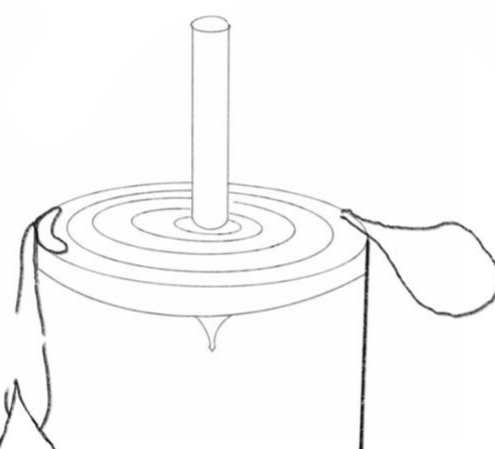
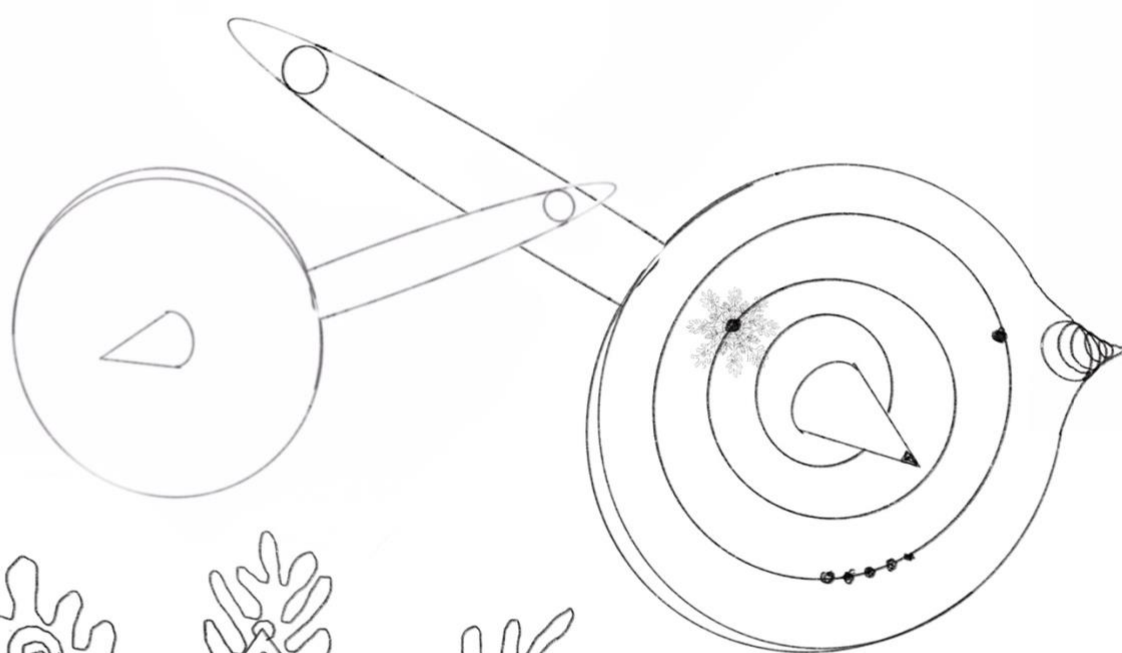
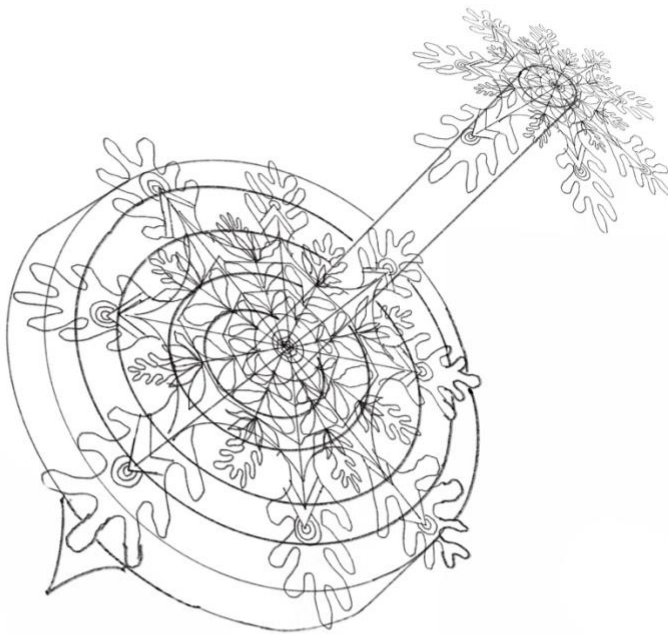
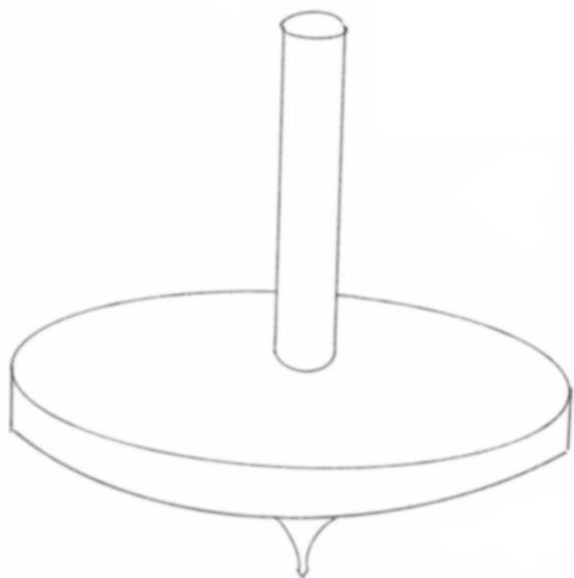
“Concepts” Rationalises words, symbols and homonyms according to their indexicality and it’s effects on the pictorial language.

My exhibition is a story about cruelty, ravaged landscape, hope and optimism that the future may bring for the citizens of Ambaria.

Thanks to the Arts promotion centre Finland for supporting the exhibition.

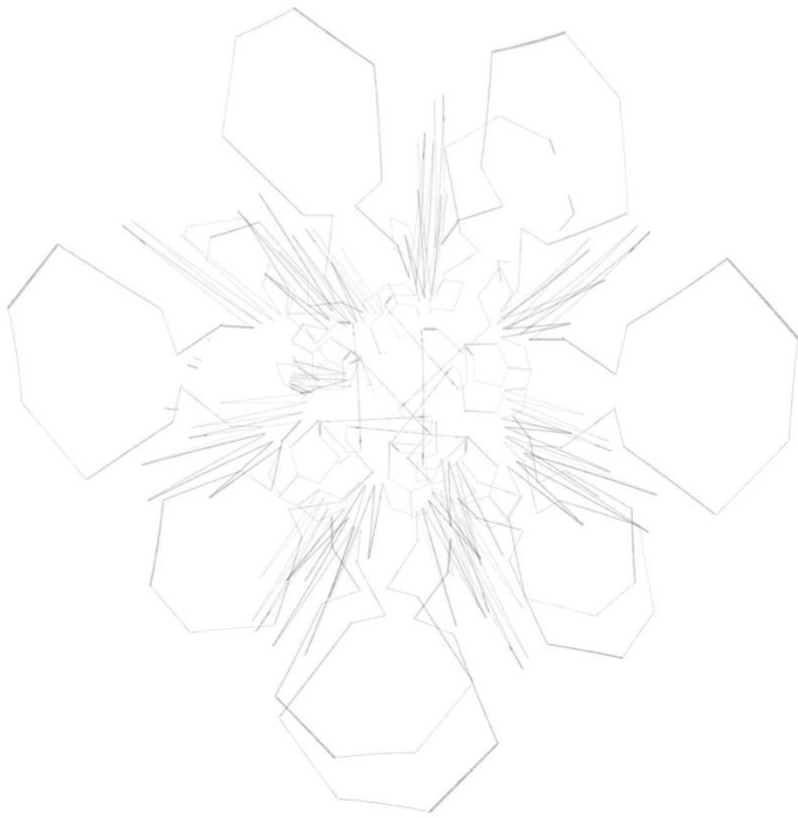
Timo Ryhänen

IMAGINARY MODELS

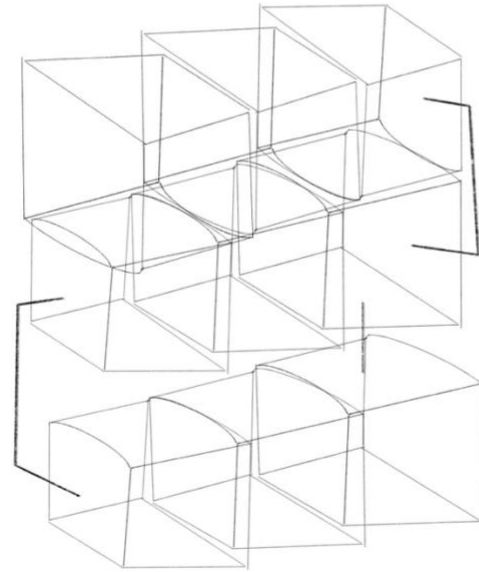


MODELS FOR INTELLIGENCE

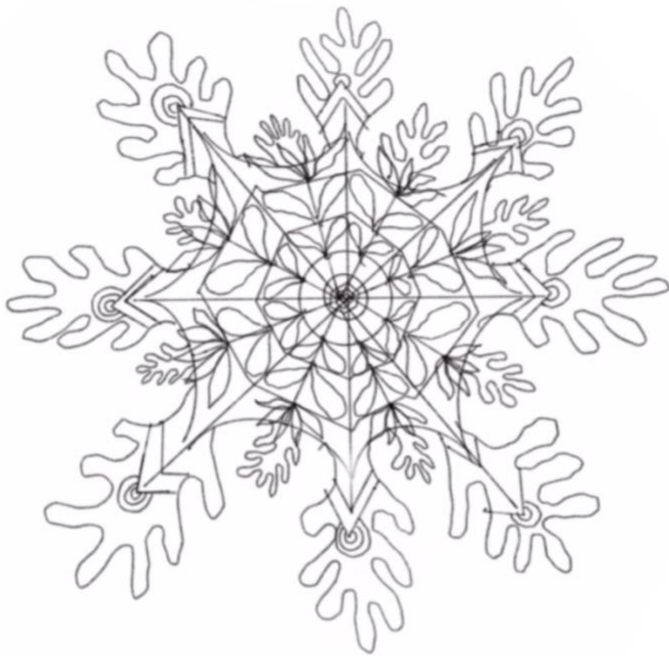
INSPIRATION:



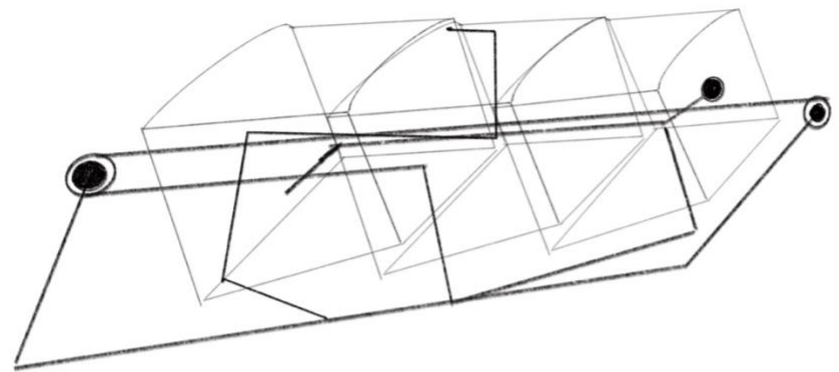
DISCIPLINE:



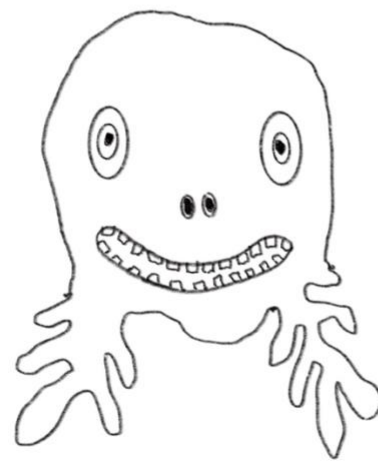
INTERESTS:



TRIAL AND ERROR:



PRODUCT:



• CONCEPT OF THINGS

- IMAGINARY THING
- BEAUTIFUL THING
- NOTHING
- A METAPHYSICAL THING
- ABNORMAL THING
- THE THING
- DIFFERENT THING
- MAGICAL THING
- BEST THING
- GENETIC THING
- BAD THING
- HUMAN BEING AS A THING
- DO YOUR THING
- POOR THING
- THE WORST IMAGINABLE THING

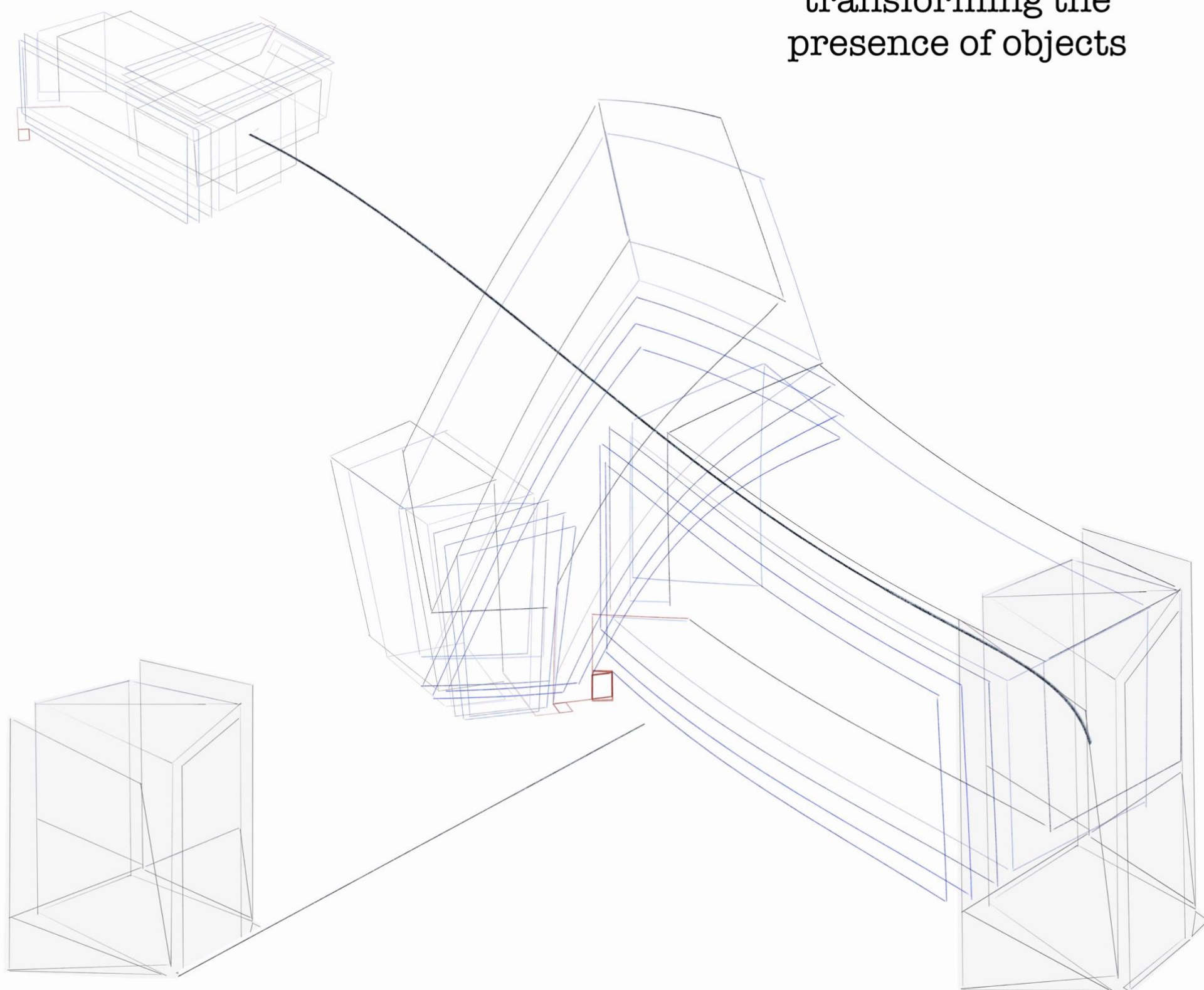
CONCEPTS AND PERSPECTIVES

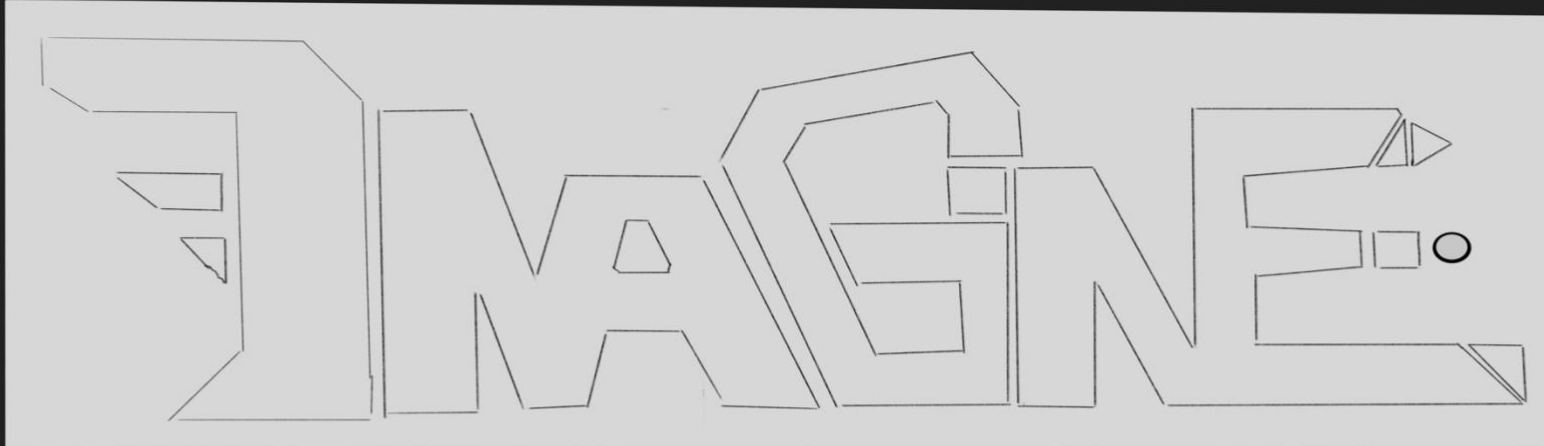
- CONCEPT OF WILL POWER • BIRD PERSPECTIVE
- CONCEPT OF DEPRESSION • HORIZONTAL PERSPECTIVE
- CONCEPT OF COMFORT • OBJECT PERSPECTIVE
- CONCEPT OF GAME
- CONCEPT OF MIRROR
- CONCEPT OF ROOM
- RIBOSOME
- CONCEPT OF TRAILER AS A MOVING ARCHITECTURAL MODEL
- CONCEPT OF TESSERACT
- CONCEPT OF MODELING
- CONCEPT OF CONCRETE
- CONCEPT OF INTELLIGENCE
- EINSTEIN'S ENLARGED MODEL OF PERCEPTION
- SNOWFLAKE
- BEER GOGGLES
- GREEN
- DIETARY PERSPECTIVE
- HISTORICAL PERSPECTIVE
- IPAD INFLUENCED SOLUTION FOR BUILDING A WATER TRANSPORTATION SYSTEM

Objects

I always include a personal object of mine into the paintings because it will authenticate the work. The object will always be something that I have a personal relationship with. It can be a feeling type of thing or a thought or a coincidence that has happened in a certain moment and that moment belongs to that certain period of time that cannot be reproduced in the future. Object signifies that immaterial connection in between the object, the painting and my own inner life. By placing the object with the painting I am demonstrating the fact that the moment authenticates my personal presence that is made visible by the connection with the object and the painting. By that said, I declare that my current thoughts and emotions are the artwork and those cannot be reproduced in another time or place as is my current state of being while connecting the object into the work.

Generative model for transforming the presence of objects

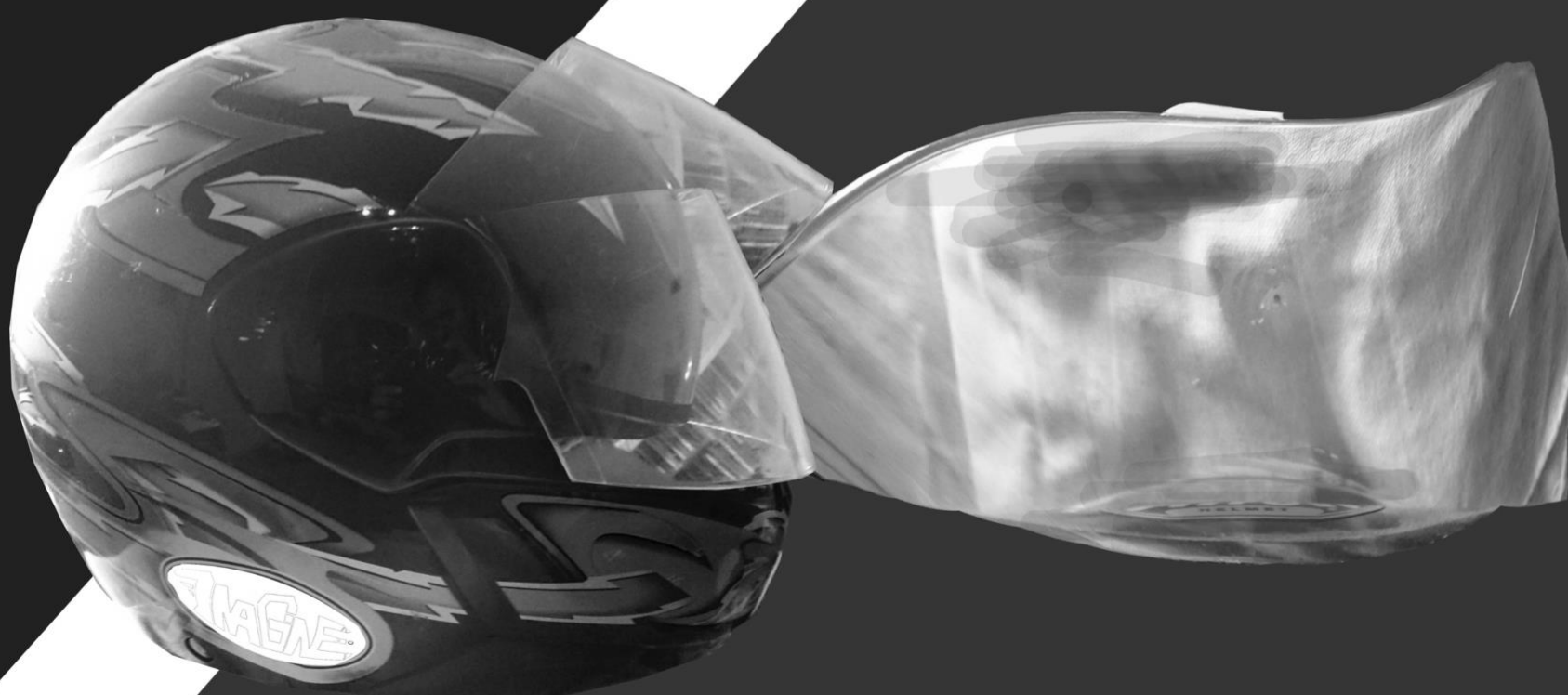


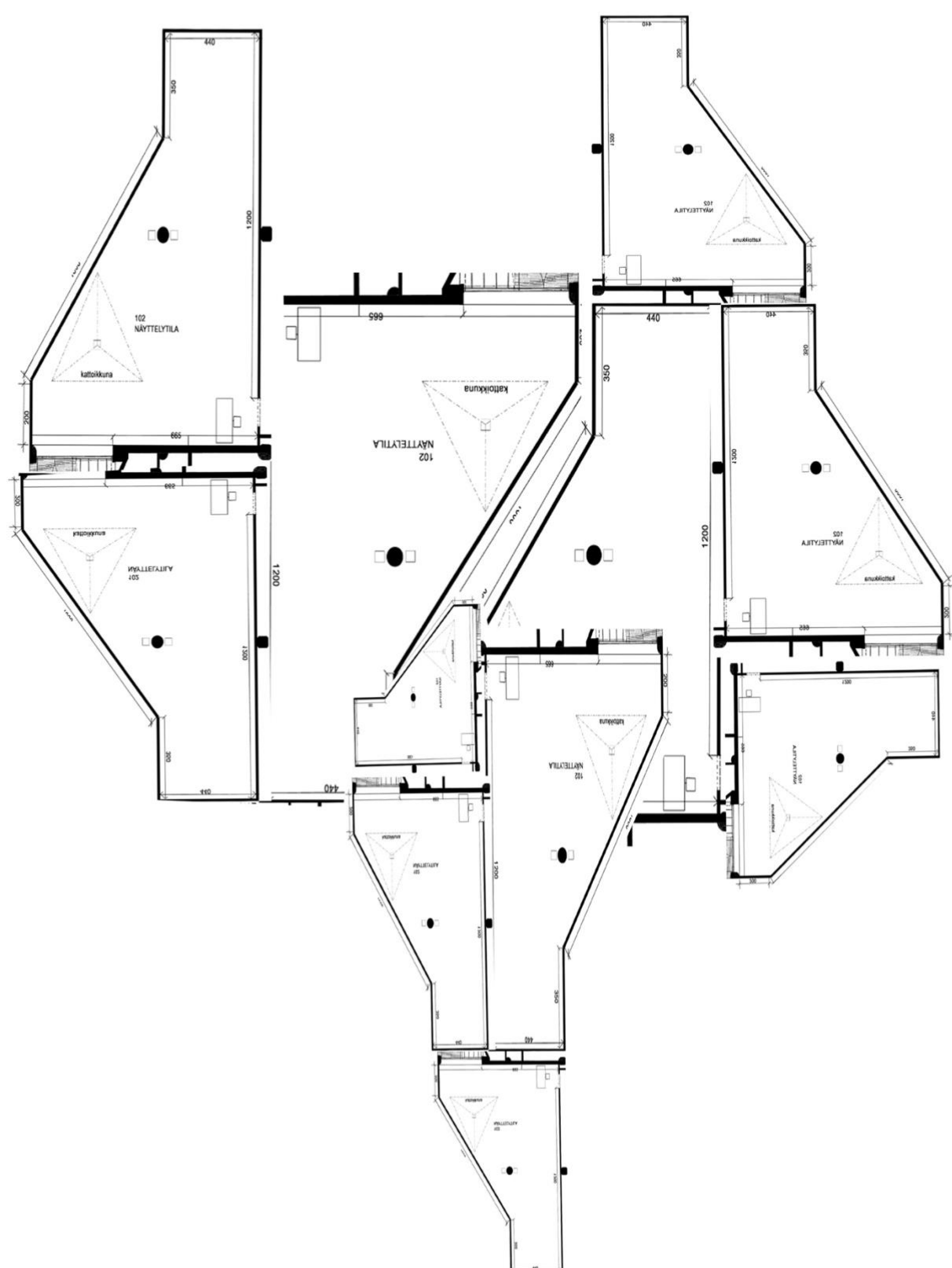


How would you
transfer your imagination into an
exterior form?



Imagine: solution for sharing
your dreams - connect with the
world





FACTS

- WATER
- OXYGEN
- HOUSE
- BEER
- POTATOES
- CLOCK
- SENSES
- BRAIN
- BED
- CLOTHS
- ELECTRICITY
- VISIBLE
WORLD
- MEMORY
- DETERIORISATION
- GLUE
- WORDS
- NONSENSE
- HAIR
- DNA
- WHEEL
- BIRDS
- INSECTS
- INVISIBLE
RAYS & HZ

THEMES

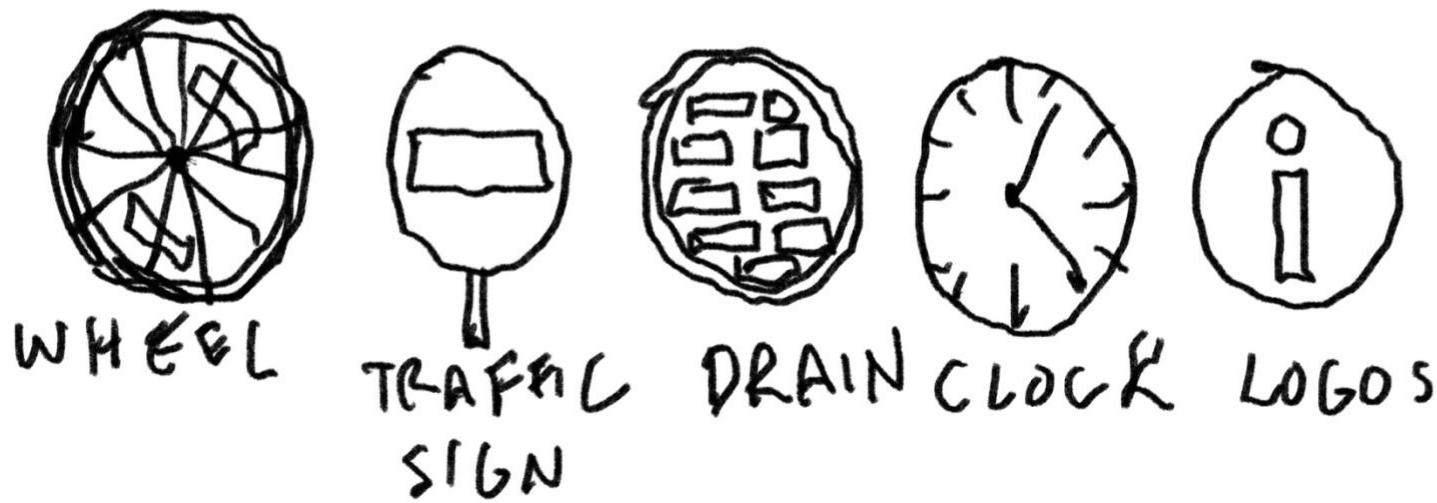
- THEME OF SAFETY ~ INSURANCE
- THEME OF ILLITERACY - A GOOD READ
- THEME OF RAIN ROMANTICS
- THEME OF DEATH + NATURE
- MEMORY IMAGE CREATED BY THE SENSE OF SMELL
- THEME OF WEIGHT GAIN
- THEME OF WATCHING A MURDER SERIE FROM NETFLIX
- OPPOSITE OF POLARITY IS NORMALITY
- THEME OF ART LOOKING LIKE SOMEONE ELSE'S ART
- THEME OF AMERICANA
- CURRENCY OF ENERGY TANK AS A NEW FORM FOR CAPITALISM
- THEME OF SHIT TRANSPLANTS

CIRCLES INSIDE RECTANGLES: • THE MOST COMMON FORM FOR HUMANS TO MAKE EVERYTHING. SPACES ARE RECTANGLES AND THE CIRCLE IS EASY TO USE WITH HANDS.



CAMERA MACHINES TECH-NOLOGY HOUSES DOORS AND ALMOST EVERYTHING

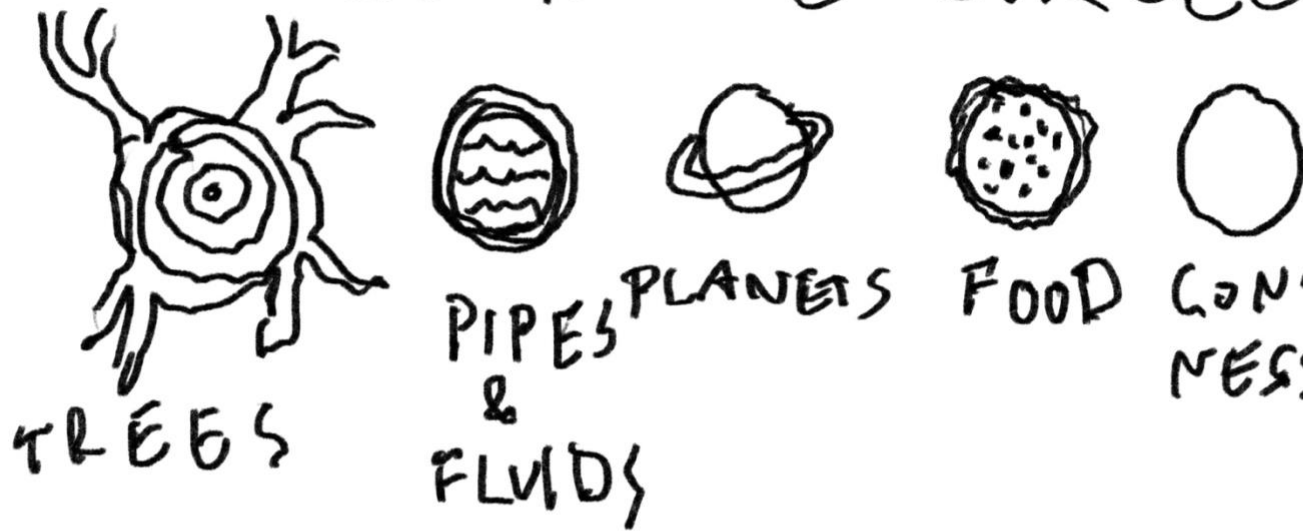
RECTANGLES INSIDE CIRCLES:



WHEEL TRAFFIC SIGN DRAIN CLOCK LOGOS

• ARE VERY RARE BUT MOST OFTEN CONTAIN A FUNCTION/AN INFORMATIONAL PURPOSE

CIRCLES INSIDE CIRCLES:



TREES PIPES & FLUIDS PLANETS FOOD CONSCIOUSNESS

• CIRCLES ARE MADE FOR TRANSMITTING PURPOSES AND ARE VERY ESSENTIAL FOR LIFE AND ENERGY.

RECTANGLES INSIDE RECTANGLES:



COMPUTER & TV & IPHONE BED & ART HOUSES FORMS & MODELS MAGAZINES

• RECTANGLES ARE THE BASE THAT FORMS WESTERN CULTURE.

IADB

Internet Art Database
gives a solid 7.4% rating
for OK 2000.

★★★★★, "Ambaria Times"

"The next step in fiction...
Edgy, accurate, and darkly
witty..."

"Reality News"

"A joyful
visit into
childhood,
filled with
humorous
and painful
realities
of life"
3.7/5.

"Despite the lack of coherence
in narrativity, brush technique
and semiotics, the work is able
to reflect a sense of "bareboness" and
plain stupidity in its structure. Although,
the layout is close to perfection and painterly
mediums are being carried out delightfully."