



ERIZ MORENO

erizmoreno.info

Background Skills Motivation

I am reaching out to express my interest in the Art Director position at Aalto University Business Students (KY). With a background in Fine Arts and a decade of practicing as an artist specializing in photography and graphic/editorial design, I am excited about the opportunity to contribute creatively and professionally to the graphic communication of your organization.

Since completing my Fine Arts studies in Spain in 2009, I have been actively involved in developing projects centred around photography and publications, including magazines and books. Following this line of work and research, in 2020, I finished my Ph.D. with a thesis specialized in art publications entitled “The Road Trip and the Photo Essay as Place Experiences (United States of America, 1958–2012)”.

In 2021, I relocated to Finland, to Oulu, where I completed a project at Pohjoinen Valokuvakeskus for the Oulu 2026 Culture Capital. At the moment I keep working for the Pohjoinen Valokuvakeskus as a freelance designer, creating one or two photography-based magazines every year. At the same time, during my stay in Oulu, I studied the Finnish language, reaching a B2 level. En ole tarpeeksi itsevarma kirjoittaakseni hakemusta suomeksi, mutta jatkan koko ajan kielen opiskelua ja käytän suomen kieltä arjessa.

One year ago, I moved to Helsinki with my family. After finishing several long term projects, I am now looking for a job in my field of expertise. I am applying to this position because it aligns perfectly with my knowledge and skills. Furthermore, as a photographer, I am used to working independently, and as a researcher, I am accustomed to collaborating and carrying out tasks in groups. In this sense, working at the KY would be the perfect place to combine my different interests in an environment where I can be a part of a community where I can offer my experience and solutions as well as challenge myself and be constantly learning.

I am proficient in working with cameras and scanners, which includes digital restoration of photographs. Additionally, I stay updated on graphic design programs and consistently study how to solve the technical challenges I may encounter as technology advances. Regarding my IT skills, I regularly use Adobe Photoshop, InDesign, Illustrator, Dreamweaver (for web design), and Premiere (for video editing). It is precisely because of this background that I am drawn to this position, and I believe that with the experience described here, I can assist and help KY's volunteers and office members by providing them with the practical and original solutions they might need.

Therefore, I consider this position as the work I am truly aiming for. It is an opportunity to do what I enjoy doing, working on a creative environment where I can offer my vision and new concepts. This is also a chance to develop my career in Finland, with the added benefit that I can combine this job with my career as an artist/photographer and with my academic research.

Please find attached my portfolio as a designer for your review. Thank you for considering my application.

Magazines

The publications were created on occasion of photowalks. During these walks, participant photographers observed the environment with gentleness, criticality, and fresh perspectives.

In 2023, the Photowalks took place in Meri-Toppila, where photographers observed the features and characteristics of a neighborhood described as barren. Throughout the walks, the surroundings were examined with gentleness, criticality, and fresh perspectives. Photographs from the walks were compiled into a Meri-Toppila Photowalk zine and displayed in an outdoor exhibition, spread across Meri-Toppila from December 16, 2023, to May 5, 2024. A map showing the locations of the works can be found at Zoneatlas.

In the fall of 2022, the Photowalks occurred in Kaijonharju, where the walks expanded beyond the geographical boundaries of the area, close to the university campus, and into historical and current perspectives around the Oulu city area. Throughout the photography walks, exploration focused on how Kaijonharju appears through the eyes of its residents, identifying the places where the sunset is most beautiful and experiencing a photography walk from the perspective of a wheelchair user.

In these publications, I collaborated with photographers who participated in the walks, ensuring that at least one picture from each photographer is included.



Kajonharju Photowalk, 2022
16 pages
200 x 297 mm
Finnish / English
ISBN: 9789519657486



Kajonharju Photowalk, pages 2 / 3



Meri-Toppila Photowalk, pages 10 / 11



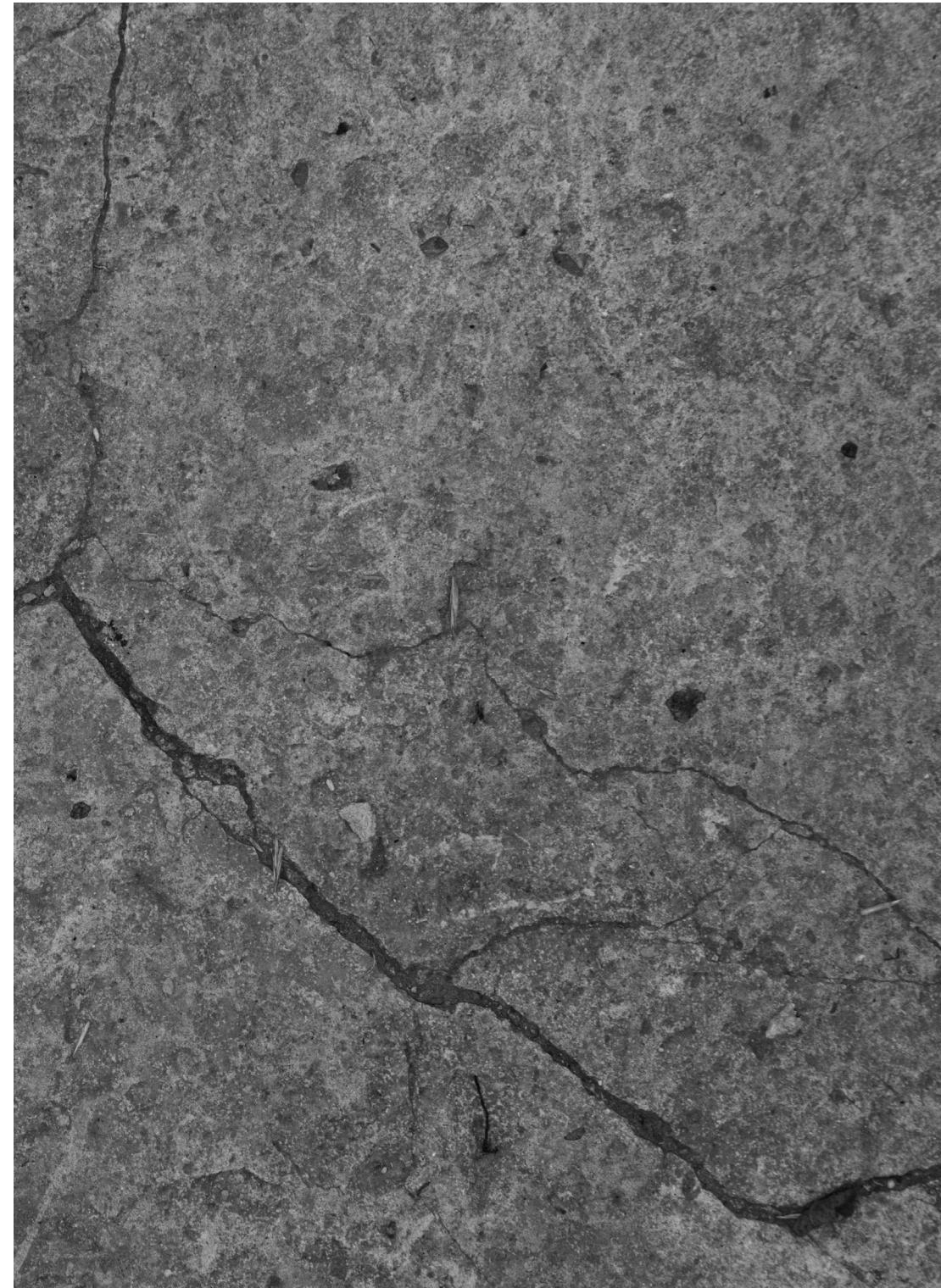
MERI-TOPPILA PHOTOWALK

Meri-Toppila Photowalk, 2023
32 pages
170 x 240 mm
Finnish / English
ISBN: 9789526537009

For the realization of this publication project, the journey took the authors through the remnants of the Spanish Civil War in Larrabetzu (Spain) and its surroundings. The primary goal was to delve into the historical traces and tangible remains of this tumultuous past, aiming to capture and preserve the essence of those who once inhabited these war-torn lands. We focused our attention on the bunkers, trenches and the found remains from the soldiers that silently bore witness to the battles of yesteryears.

Starting from the cold concrete that once provided shelter and safety, the structures of remembrance that bring to the present the emotions were photograph, struggles, and aspirations of those who once sought refuge within these fortified walls. Together with the found artefacts, from rusted bullets to shoe prints in the concrete, these remains are silent witness to the untold stories of sacrifice. These relics, thoughtfully collected, offered glimpses into the lives of soldiers and civilians alike, leaving us the resilience and courage exhibited during such trying times. As our exploration deepened, we discovered an intriguing layer of significance beyond the physical remains.

The research process led the authors to explore the interplay between collective memory and the evolving natural landscape, revealing a remarkable connection. Notably, they encountered the presence of the Eucalyptus tree, a species introduced to the area for its perceived economic benefits, now replaces the native flora. This encounter ignited a profound realization, shedding light on the consequences of human decisions influenced by historical events. The Eucalyptus appears as a poignant symbol of the complex relationship between the past and present.



1936 - 1937 / ∞

A continuing search: Where we are, where we remain. We are looking for a reality, a story or history - that can no longer be composed from the documents of the earth, searching for the truth that lies beneath it. The war of 1936 and the decades that followed draw us into the depths of our memory. There is no reason to deny the undeniable: our history is that of the defeated. We are the sons and daughters of the mothers and grandmothers, the great-grandchildren of the subjected who are looking for answers to questions from the past. We are the ones who ask what arrives eight decades later can barely be called justice. Our memory is like an untended forest, where the branches grow over the scars of war, so has our memory been veiled. Forgetfulness has obscured our vision. Although they have been buried, the events of the year in 1936 and the subsequent 40-year dictatorship remain with us, and we are looking for the meaning.

As a society, we both remember,

and we forget. The French historian and writer Jacques Le Goff wrote about the role of historical memory in human identity. According to him, "the ruling memory of their citizens, 'forgetfulness' is silent; if history is, on one hand, an instrument for memory, for the transmission of memory, on the other hand, perpetuates forgetting". That is to say, those who control the past control the future. The memory of what is unremembered does not even exist. This might be the greatest achievement of the Franco regime: to make us forget that we remain hardly aware of what happened on their own lands. On top of this, the opinion of many is that the memory of the war must be opened up to the wounds of the entire society - rearing serves to leave the matter as it is without questioning the past. But the truth is not well closed: it is always prone to open and bleed again, because it was never completely healed. This is how we are, when the ninth generation approaches, still in search of our roots.

The most effective weapon of

Francoism was undoubtedly fear. In one way or another we generate fear, silenced by terror. Even so, the marks left by four decades of physical, political, economic, cultural, and social violence are still very much forgotten. Three testimonies of fellow-citizens recording their experiences, modest yet powerful, are the starting point for this book. They are specific experiences, but they also stem from a collective consciousness.

The first experience "After the war?"

records a particular moment in Larrabetzu who was eleven years old at the time of the Civil War in 1936. He made a gesture of closing his mouth with his fingers on his lips: "Shut up, and don't say anything". He had heard reports produced reports on the political tendencies of up to 80,000 people in Biskia. They often forced him to do the same in other towns and other locals in order to prevent and punish any anti-regime thinking in the public. They spared no effort to silence the public among the citizens. During Francoism, it was said that even the walls were listening. It was better not to

reveal anything too loudly – remain silent. The Larrabetzuanos compiled a large quantity of informant documents.

The second experience recalls things that were said as we at that time were not spoken. No one nothing was mentioned in our family there was a missing member. My brother died in the war, he was 18 years old, his lips until death: Ignacio Larraio Etxea." The father and uncle of the witness both fought after the conflict, but his uncle "He went to war at the age of 18 and never returned from it. There was no recognition of what happened. During the transition it was said that the man with the void of a missing person? The number of people who have disappeared is unknown and reaches a total of 20,000 people in Spain – this is the highest number in all of Catalonia in the Basque Country, one in 2000 people disappeared in the 1930s."

A total of 8,656 men and women from Araba, Bizkaia, and Gipuzkoa are on the list of forced

disappearances reported to the Aranzadi Science Society.

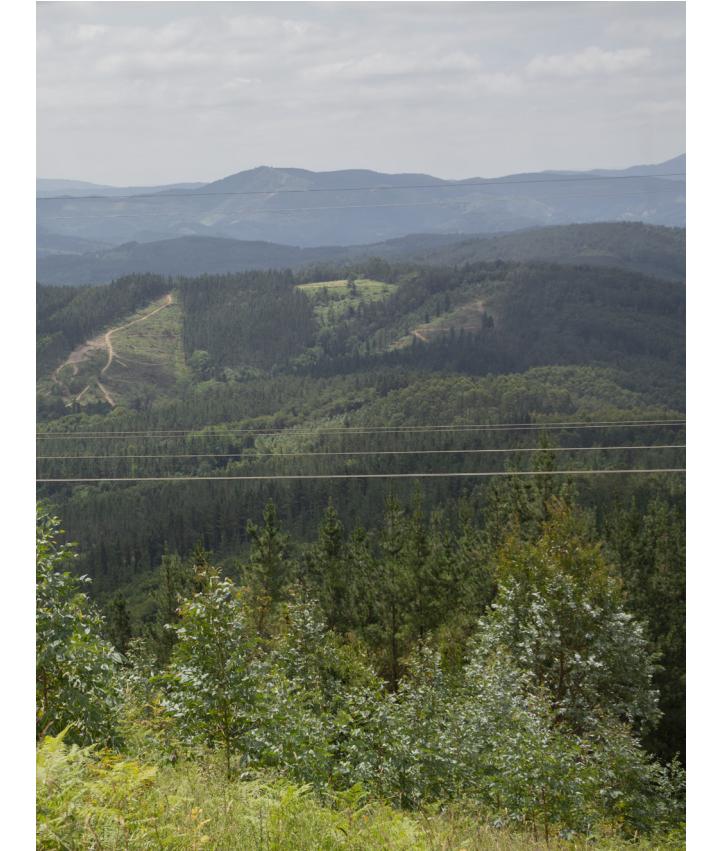
During and after the war, thousands of people disappeared, the edge of roads or in mass graves. Little by little due to the lack of activity of thousands of people in recent years, the map of missing people is being completed, but the search continues. In Larrabetzu, four graves have been found so far. The amount of corpses still buried in the ground is unknown. It is difficult for someone to find them is unknown. At some point, the town was the scene of fierce fighting, but the remains of the conflict are still visible in the events of June 1937. The enemy found Gaztelumendi covered with a layer of corpses. Larraio Etxea says that the bodies were crushed by hundreds of bombs, and even the trench line was completely demolished; human remains were attached to the ground, surrounded by trees that are not native and harmful to the ecosystem. Our memory is like our forest, or the forest is like our memory.

Even though it was a small town, the military conflict left a great deal of weight in the village (and in the rest of the Basque Country) of dictatorship, which can be examined and looked at from countless angles and disciplines. That is why the project "Zirrikitura" has been looking at it from the nearby woods. They remind us of the remains of our memory covered by vegetation, of the remains of our past, outgrown by trees that are not native and harmful to the ecosystem. Our memory is like our forest, or the forest is like our memory.

Each generation leaves a mark, as mentioned by the historian Bernardo Arribalzaga in his book *Makala. Guernica 1937*. The key is to determine whether we want to erase or keep them, and if we want to do so, what places to do so. Perhaps this is one of the greatest challenges of our time: to collect, dig up, reveal those remains, to analyze them, to stop at that moment, to examine, and to determine to decide consciously what we want to preserve and what we want to forget. To be able to connect citizens and gather meanings, to continue building a collective identity.

Ainhoa Larraio Amairiz
Historian & Journalist

1. Casa de los Pobres. Fue de los que se quedaron en el asedio de la Falange Espanola de los JONS (política de la Falange). Los poemas fueron escritos en diciembre 1935 y son usualmente creditados a José Antonio Primo de Rivera. 2. Abusos (descripción de la violencia de la patria): es un euskera term usado referente a las personas que están asociadas con Bangar (nacionalismo).



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ZIRRIKUTIA



For the realization of this publication we have travelled the visible remains of the Civil War in Larrabetzu and surroundings between 2021 and 2022. Our work material has been the found objects, the vindications, the bunkers and their concrete, the trenches, the monument and the nature that surrounds it. The passing of time.

Text
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Amaia Molinet Dronda
Eri Moreno Aranguren

Proofreading
Ángela Miralda Tena

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Made in the Basque Country

Edition of 750

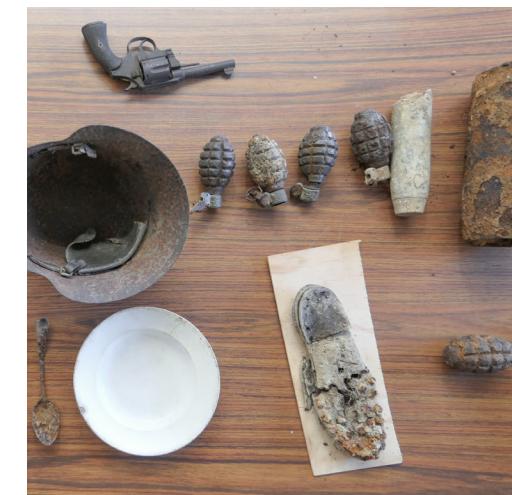
This publication is part of the Larrabetzu Oroimen project.

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Town Council of Larrabetzu

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erizmoreno.info



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Eroberungen is a publication project where several guest artists will reflect on the historical development of highways and their relationship with the landscape.

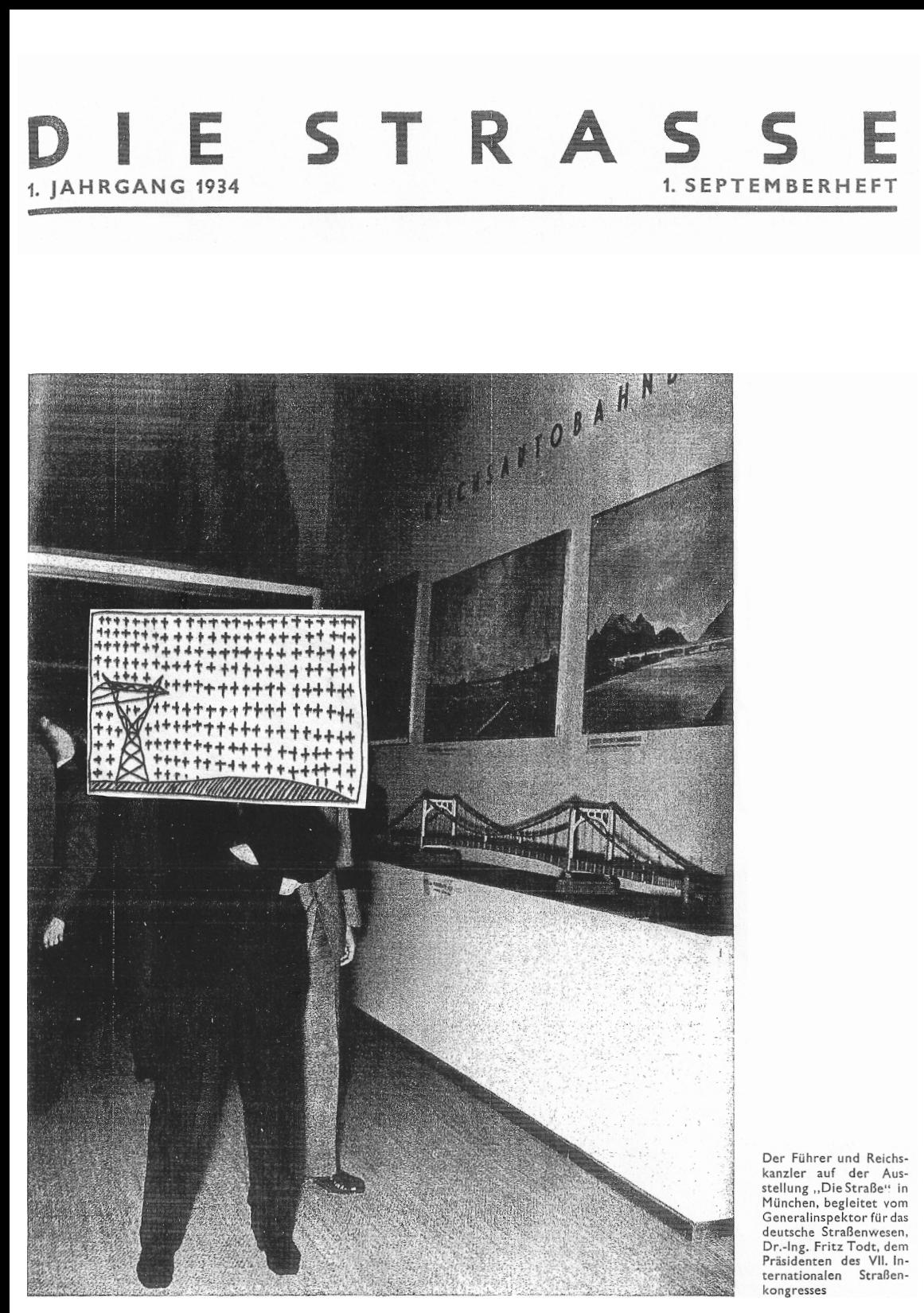
The publication we propose will revolve around the development of European highways in the 1930s, with the main references being the development of German highways (journey + landscape) and Italian highways (speed + pragmatism).

The publication will be carried out in collaboration between the Cultural Association Espacio Abisal in Bilbao and ANT-Espacio.

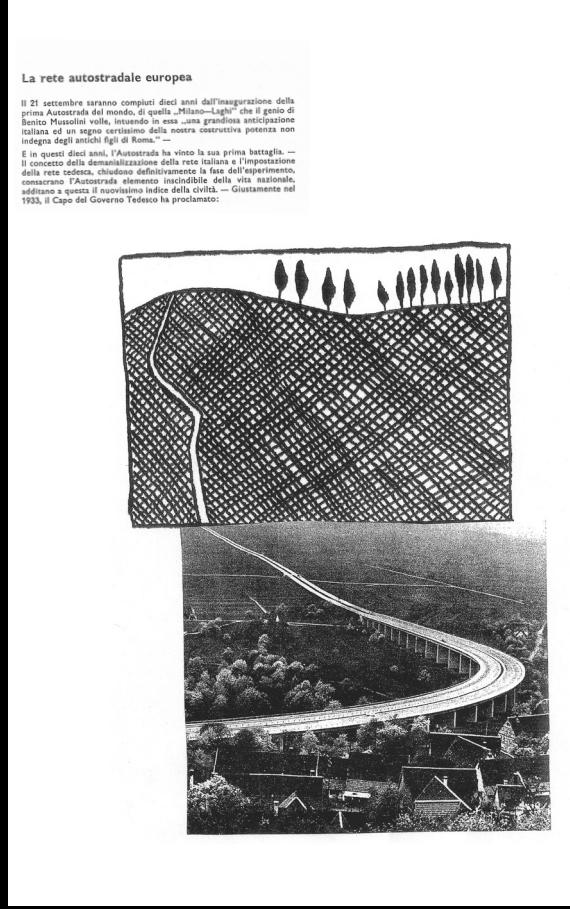
This publications aims to:

- Generate artistic projects based on current themes.
- Investigate and document the different viewpoints of a group of multidisciplinary artists participating in our proposals.
- Be an example of collaborative projects.

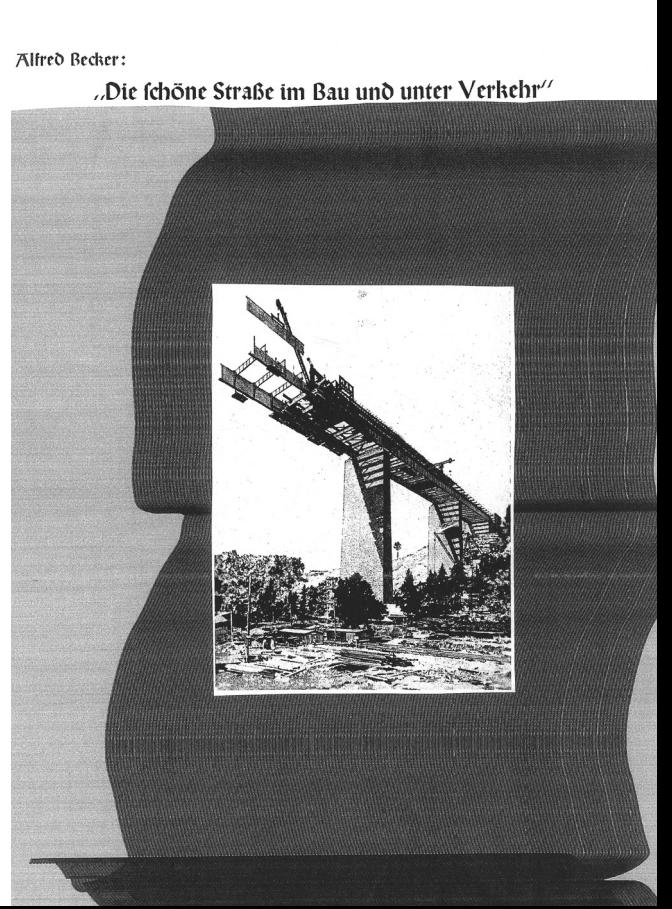
In this magazine, I created the content by scanning all the publications at the National Library of Leipzig, Germany. Once the artists finished their actions on the photocopies, I co-edited the publication by choosing the layout of the images and creating the printed version.



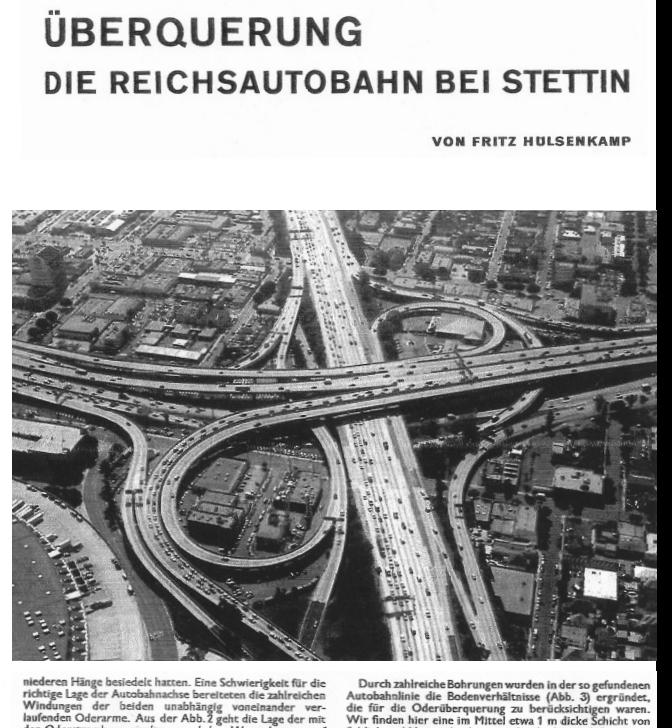
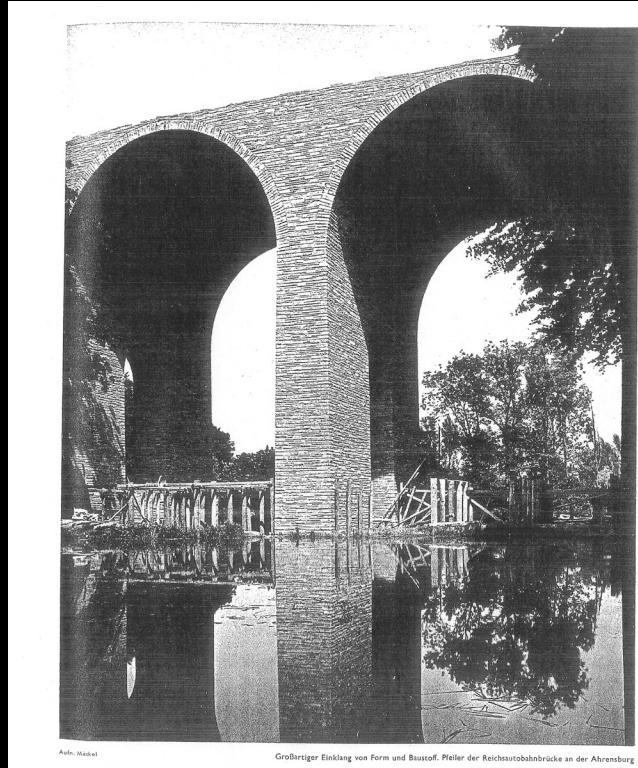
Eroberungen, 2014
48 pages
230 x 330 mm
German / English
ISBN: 8493939226



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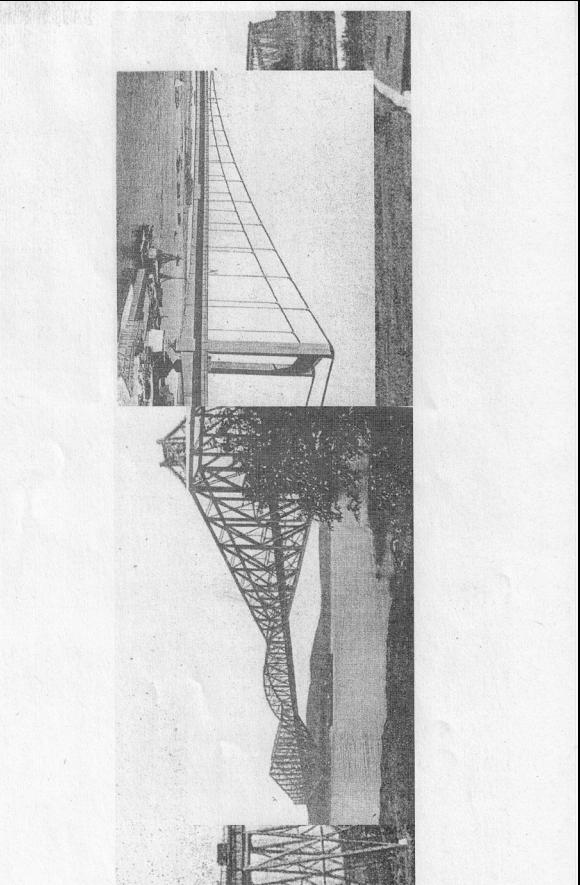
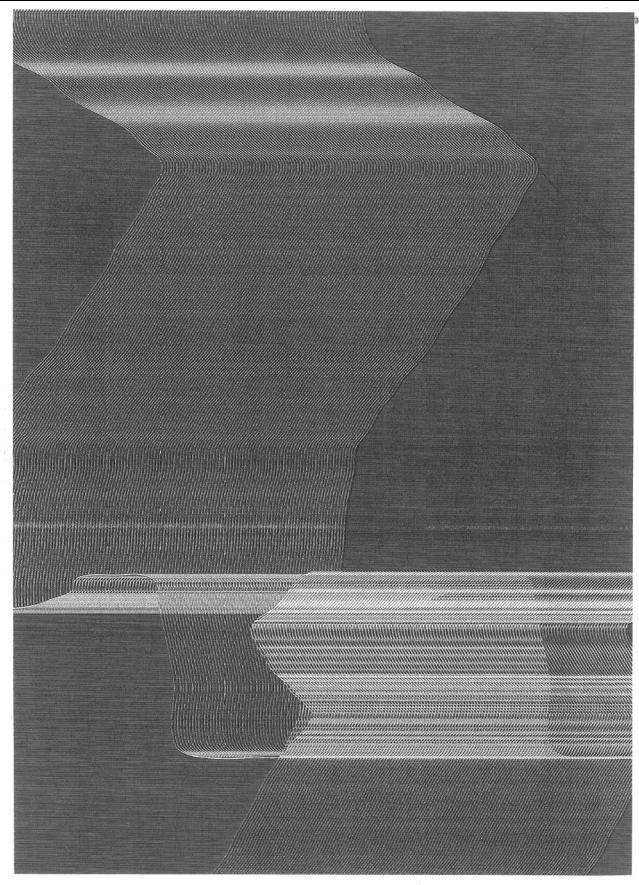
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Durch zahlreiche Bohrungen wurden in der so gefundene Autobahnlinie die Bodenverhältnisse (Abb. 3) ergründet, die für die Oderüberquerung zu berücksichtigen waren. Wir finden hier eine im Mittel etwa 1 m dicke Schicht von Schlick und Moorende, darunter durchschnittlich 4 m Flachmoortorf und weiter bis zu stellenweise 10 m unter dem Wasserspiegel eine Reihe von Schichten, die nach oben gesehen die sandigen Bodenschichten sind. Um genauer feststellen zu können, in welcher Tiefe festgelagerte Schichten vorhanden sind, wurde die ganze Linie mit eisernen Röhren in der Tiefe abgetastet. Die so gefundene als unnachgiebig anzusehende Tiefenlage ist in Abb. 3

85

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Danzine, 2011
12 pages
105 X 148 mm
German / Polish



Famous Fantastic - Exhibition catalogue, 2009
40 pages
215 x 280 mm
English
ISBN: 9789519657486

Other commissions

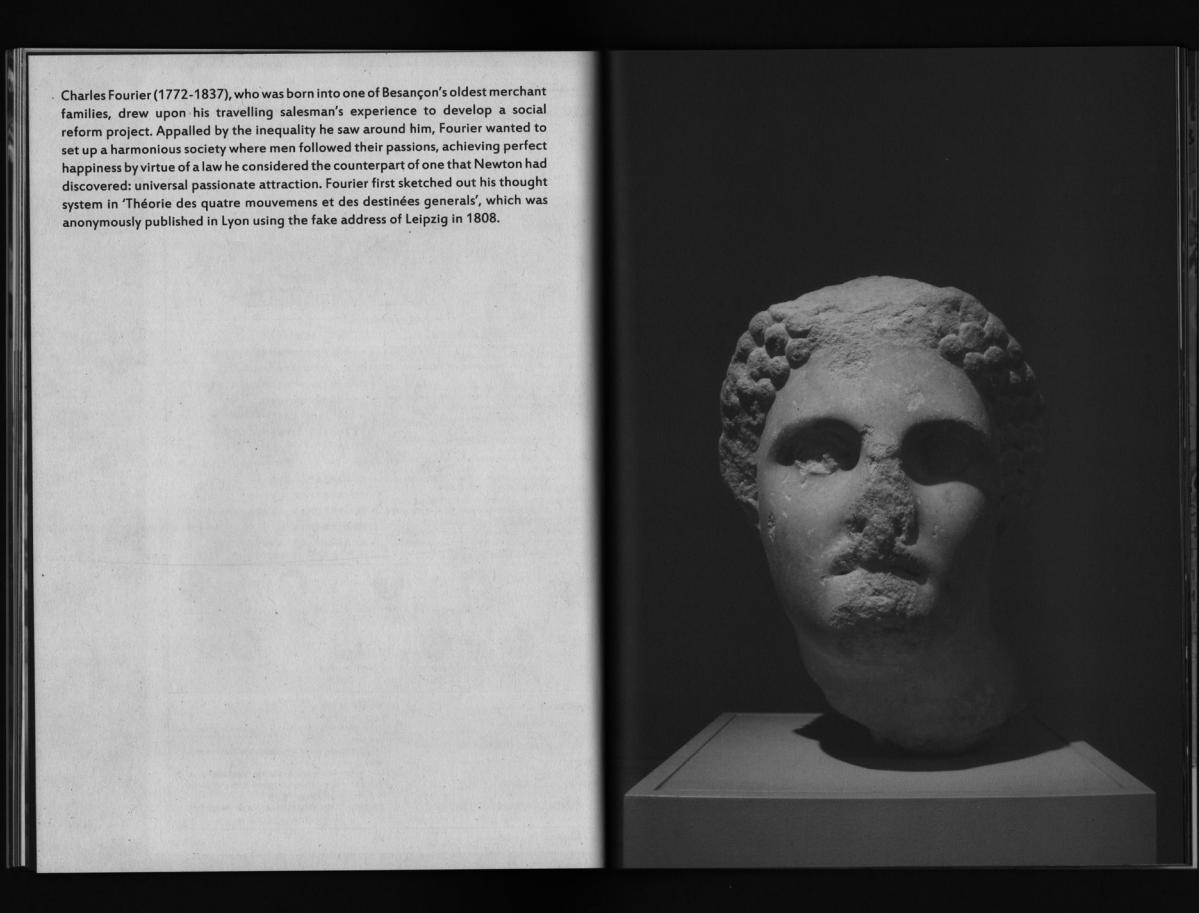
The HEYHEYHEY! editorial project was an activator of ideas through experiences about what is possible, the politics and the illusion. A project designed to learn together to establish new questions that can move sensibilities from contemporary creation.

#8 is the last number printed by the association *Hey, Hey, Hey!* Approaches to the city before its closure, in it we dealt with the closure of the association by printing all our failed projects: all those projects that we worked on but were never completed.

In this publication I made the design including with photos taken by myself, archive and other authors.



HEYHEYHEY! #8, 2014
100 pages
148 × 210 mm
English
ISBN: 9788493939212



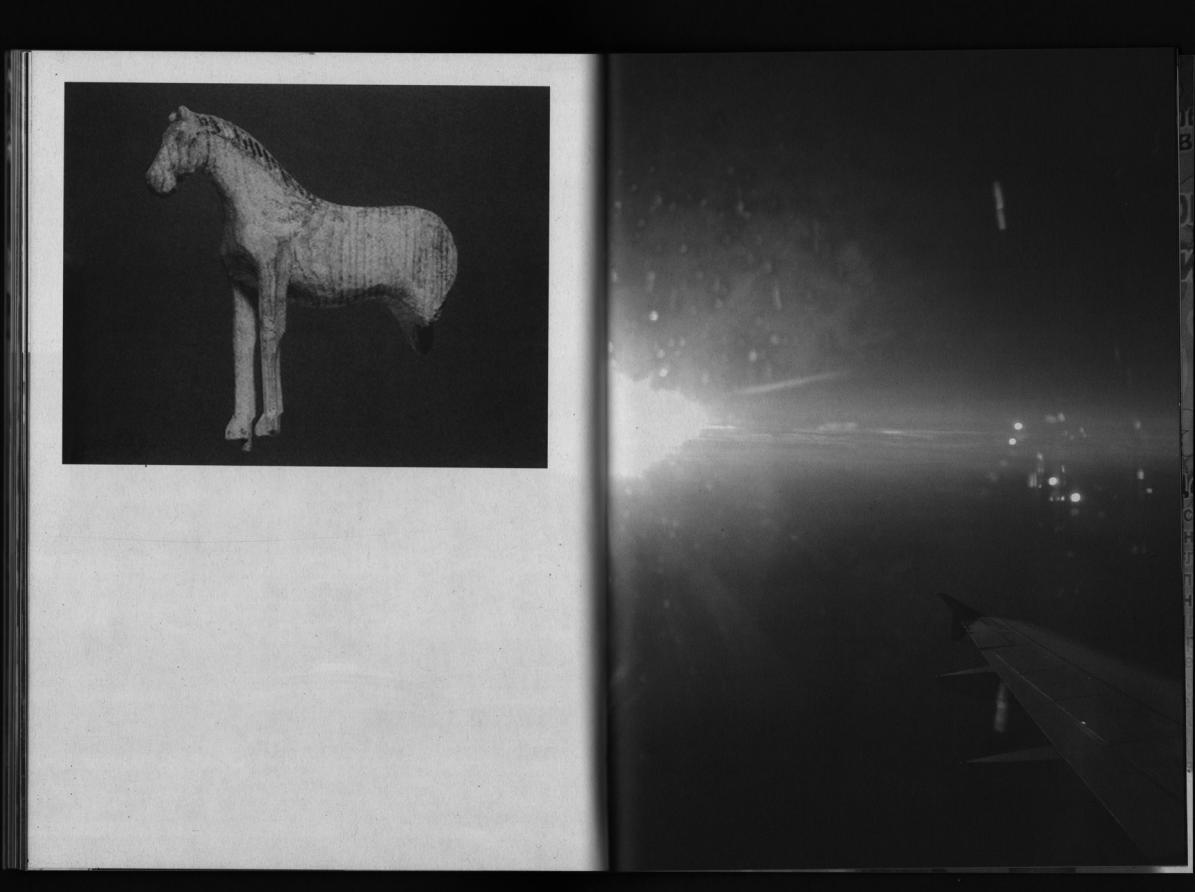
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In cooperation with the Museum of Yugoslavia, Belgrade, Serbia, I started working on the creation of a book with the photographs taken by Josip Broz "Tito", president of Yugoslavia since 1945 until his death in 1980.

During his presidential period Tito took thousands of pictures, often during his holidays and trips with a focus on certain topics like flowers, service workers (maids, gardeners, etc.) or multitudes cheering him.

With the book, my aim and the museum's aim is to show this diverse variety of interests taken by an amateur photographer and statesman, showing the other side of the official photographs taken of him.

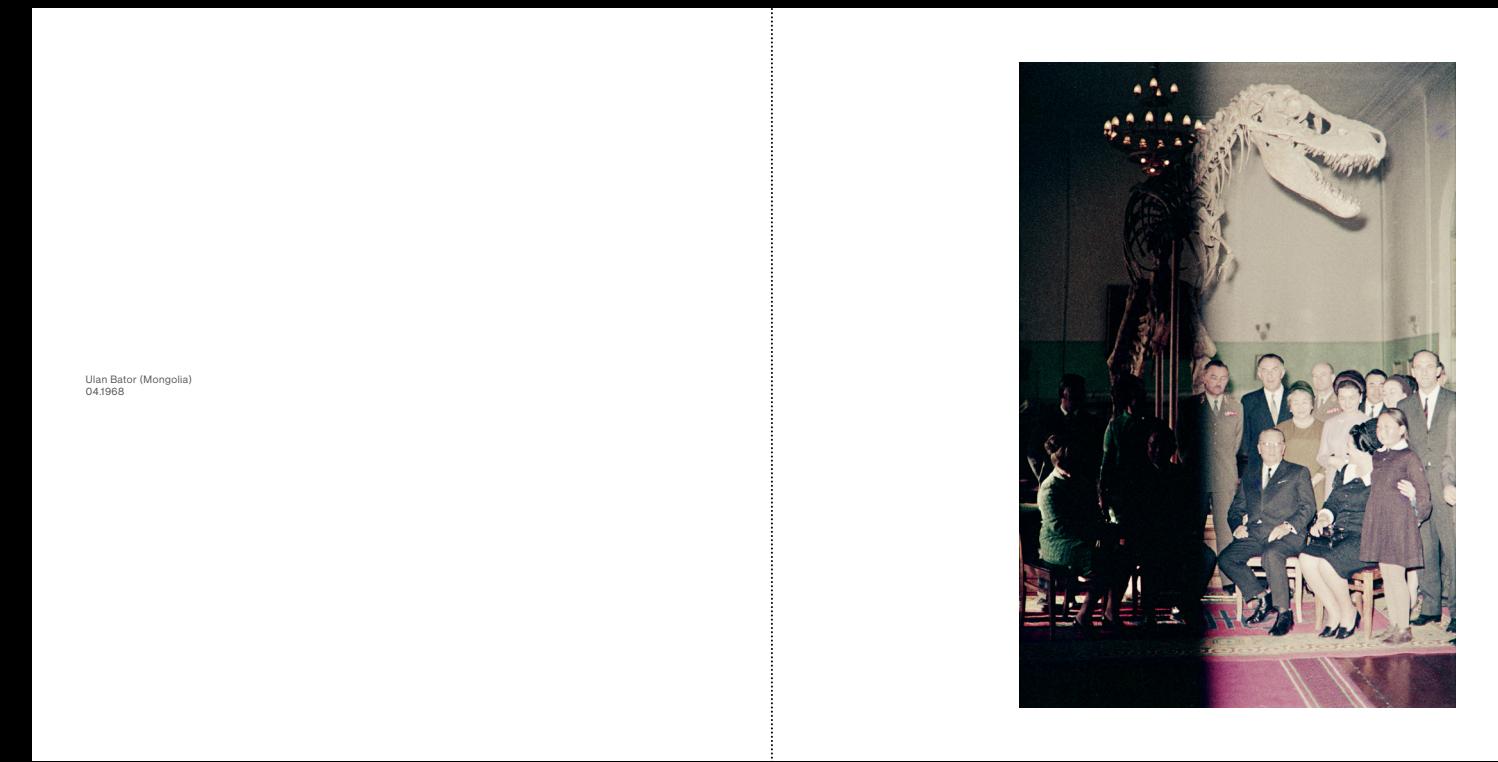
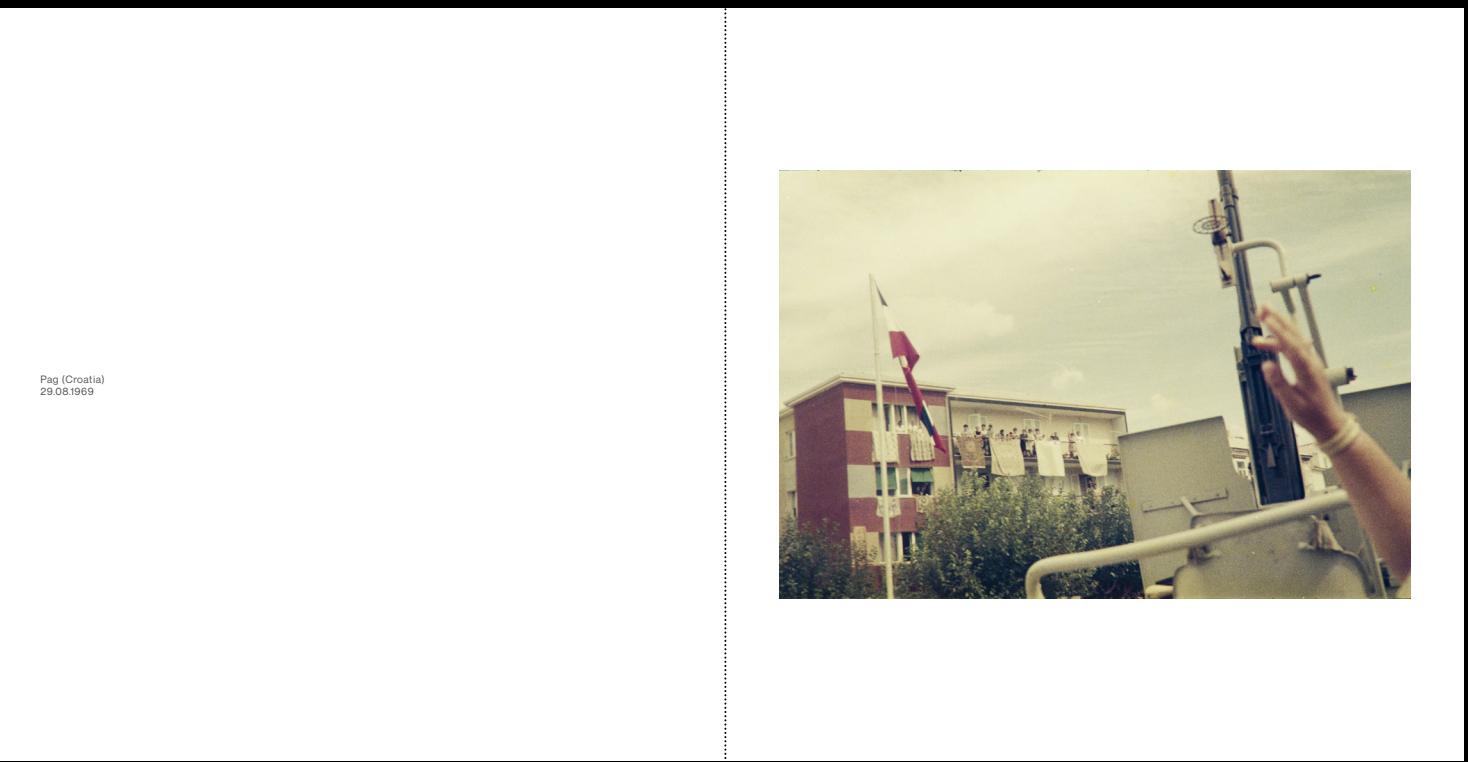
JOSIP BROZ



PHOTOGRAPHS

[logo]

Josip Broz - Photographs
152 pages
275 x 280 mm
Serbian / English



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Publications as author*

*Concept,design,photography

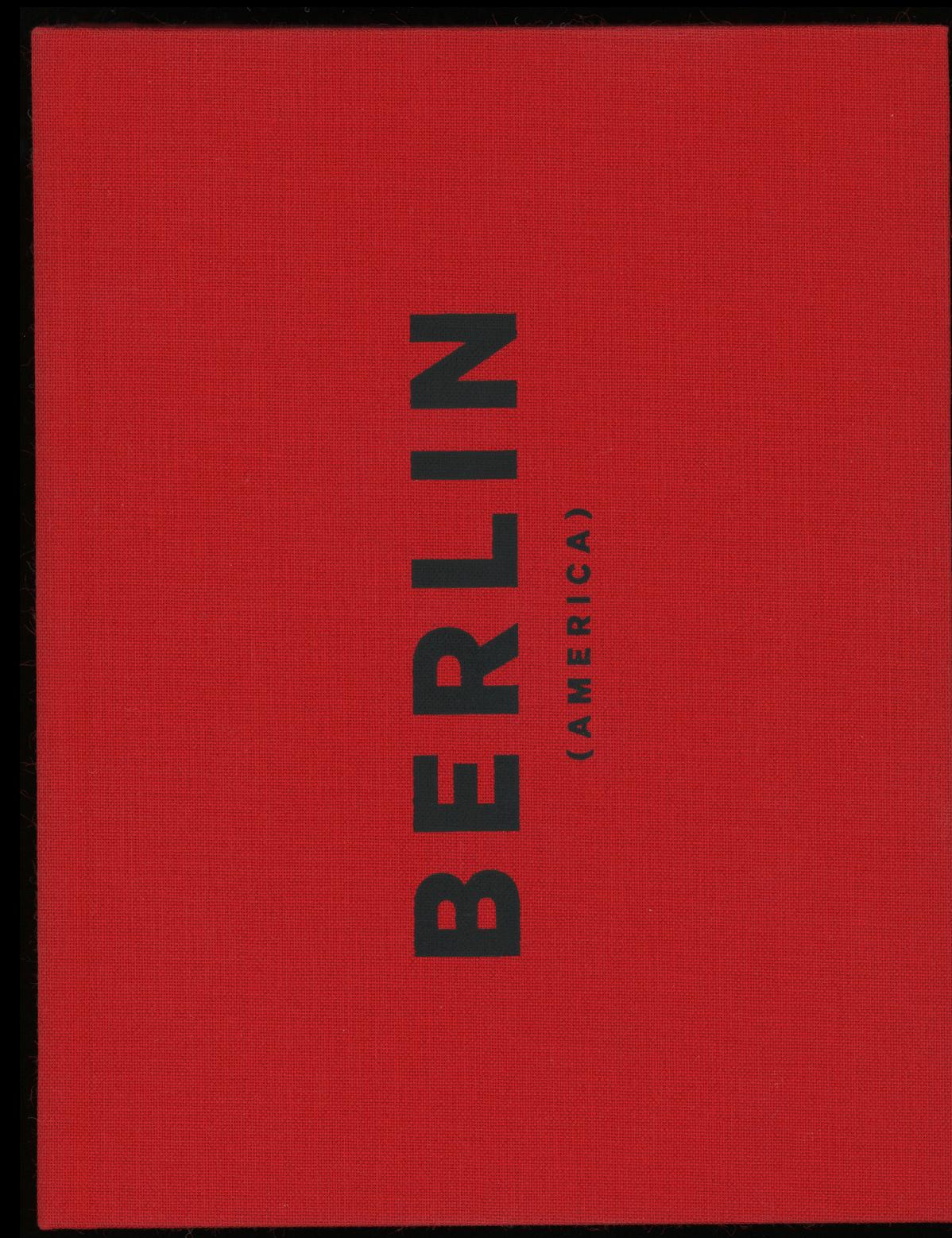
Untitled (BERLIN), consists of a road trip with the objective of visiting and cataloguing with slide photographs all the US communities called "Berlin," thirty in total.

The project looks at the meanings that establish a conceptual connection between different landscapes linked by the same name. This link, which at the start is purely toponymical, makes it possible to connect and establish a relation between very different and geographically remote realities. A link which, having been formally registered and following the same protocol (compositional neutrality of an image, vanishing points, no people, distance to the object, format, etc.), provides us with tools to establish main coordinates on which one can find and analyse other elements of continuity, such as the typical architecture or vehicles of the American Way of Life, that determinates the image of the American landscape. This allows us to think about a territory visually homogeneous despite the big distances that can separate one Berlin to another.

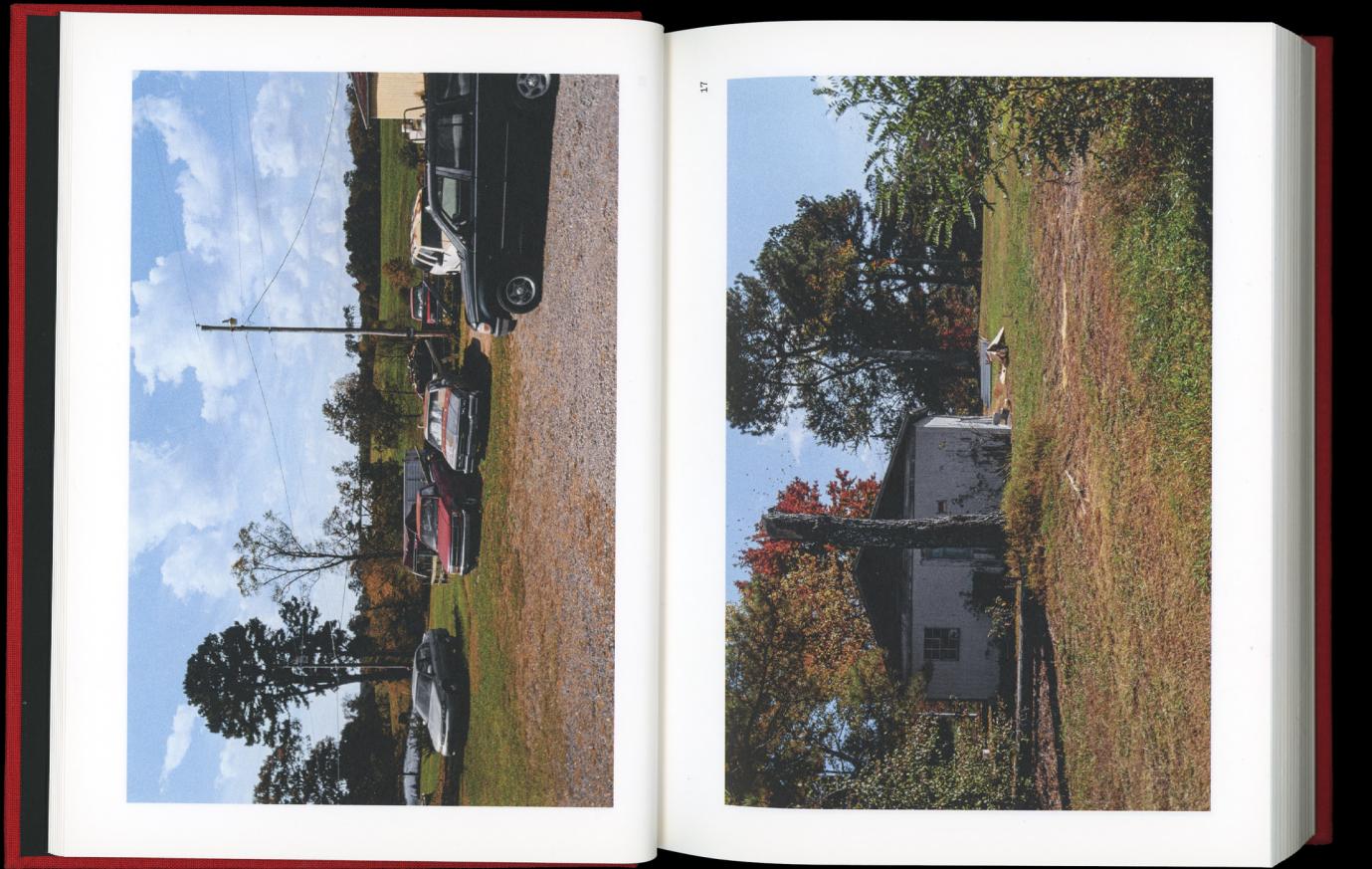
An experience of place: backgrounds without shape, interrupted lives, the "presence" of the absent.

The project is shown with thirty series of 140 slides, a selection of eight pictures from each Berlin are going to be published in *Berlin (America)* photographic-essay in 2021. During the journey I also recorded a *road documentary* (digital video, 50 hours) where the road trip –connecting all the Berlin experience is registered.

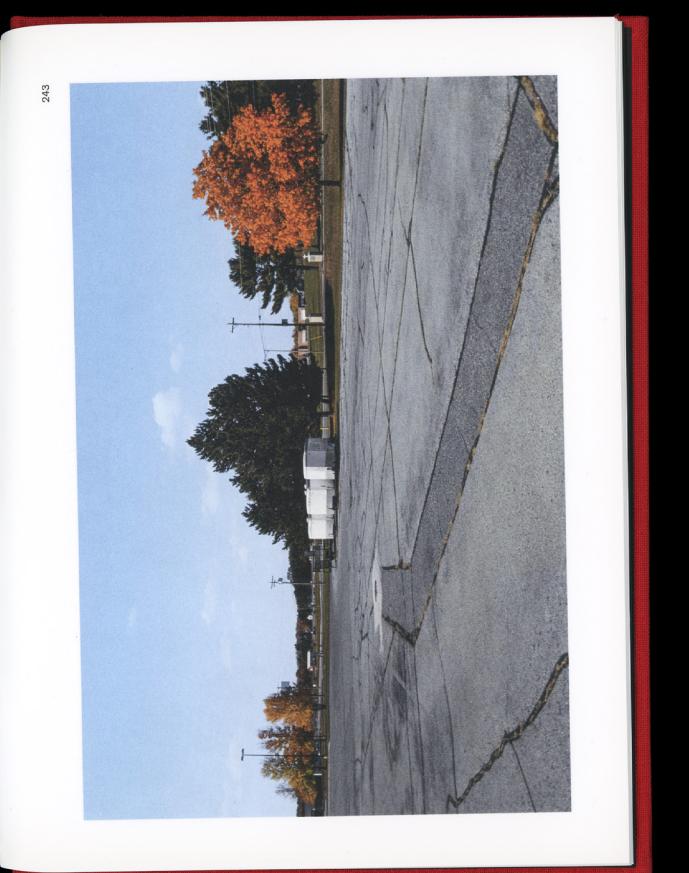
"In the realization of the project every day it is presented as a road trip observing the landscape that was happening, lending to this experience the attention it deserves, until arriving at the destination. A destination that has been repeated continually, going constantly from Berlin to Berlin, from Berlin to Berlin, etc. ... for 21,394 kilometres."



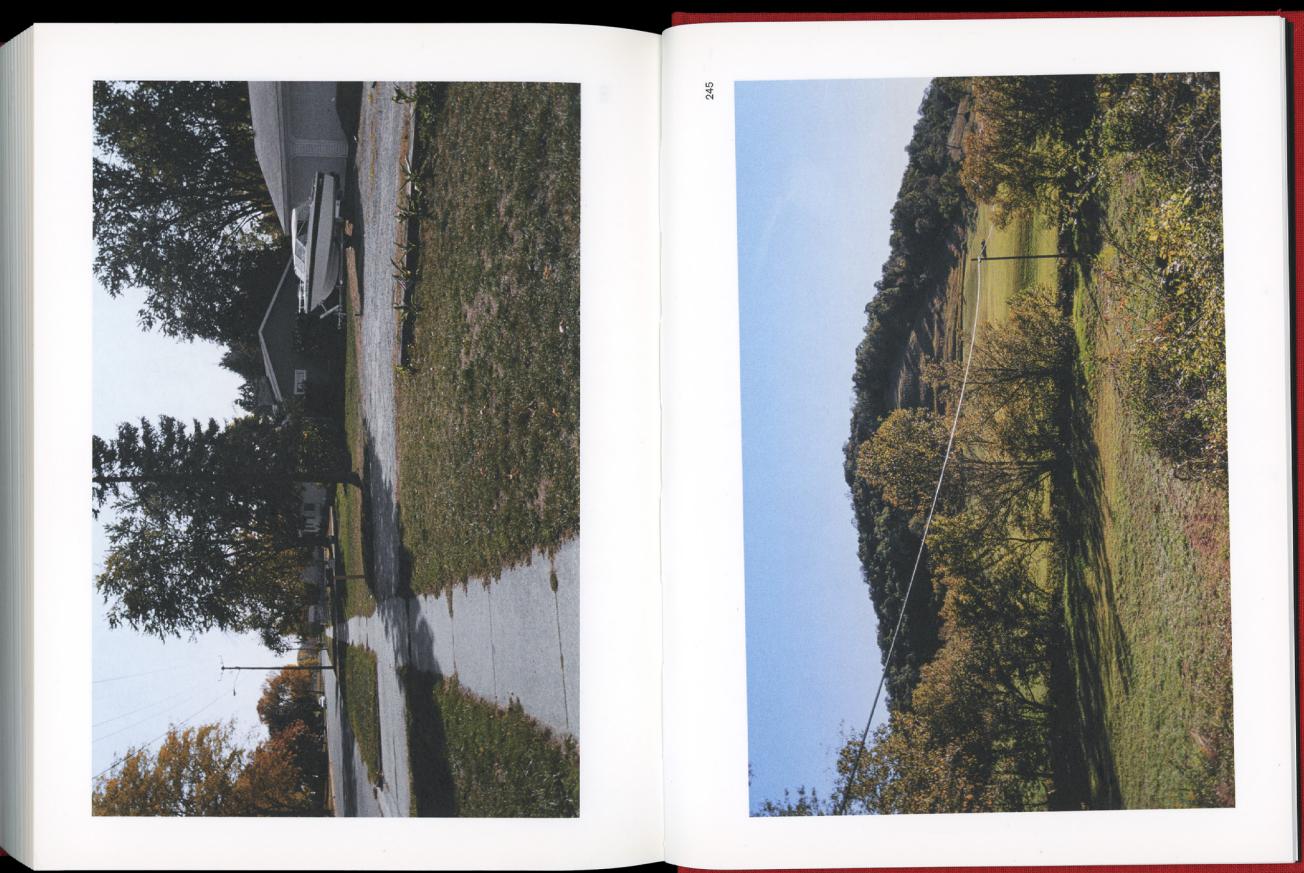
Berlin (America), 2022
256 pages
130 x 180 mm
English
ISBN: 9783000714733



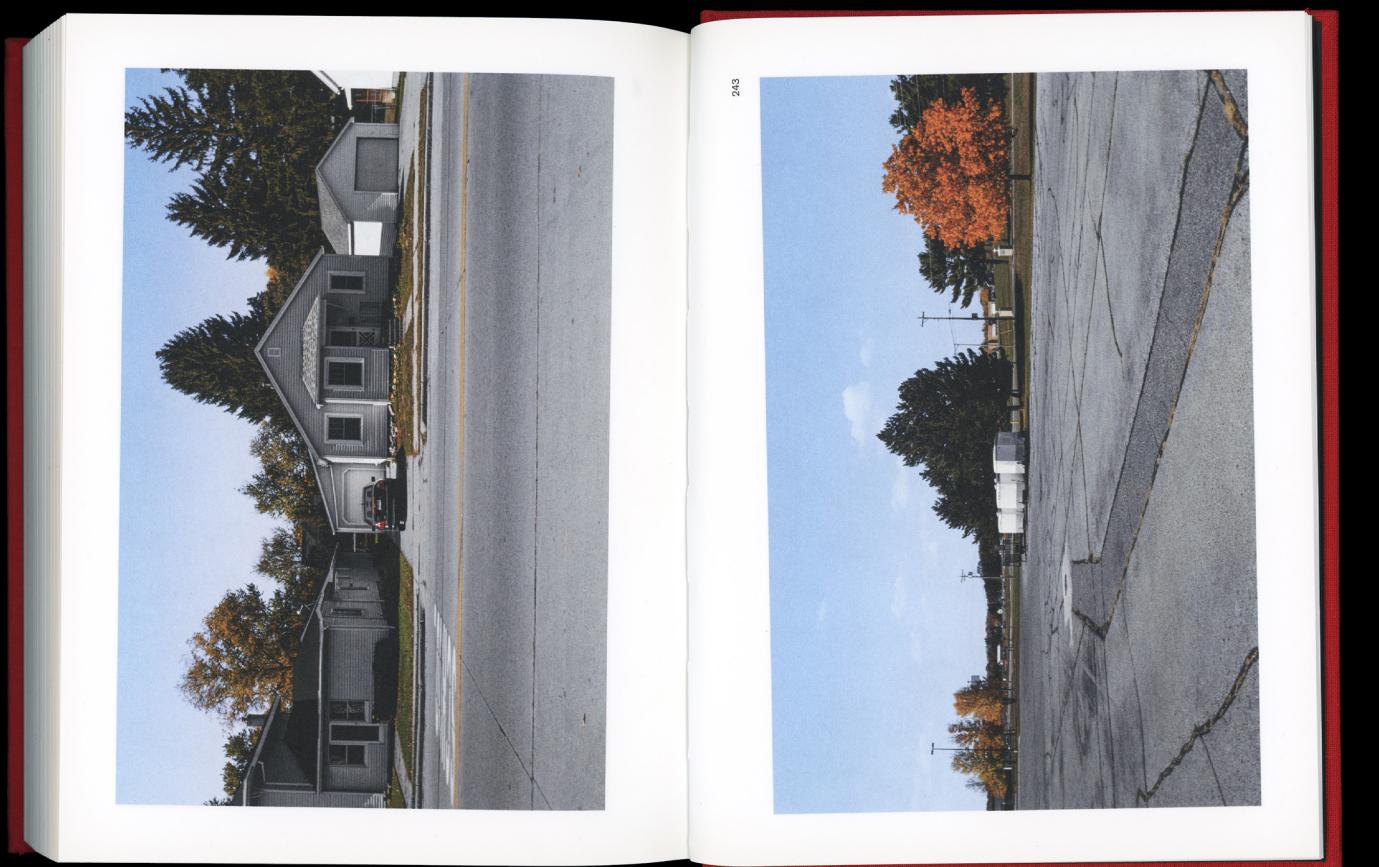
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The *London IV* project is a publication created using photographs captured during a journey that combines the concepts of a “photographic safari” and a road trip, featuring the figure of the *flâneur*, around London, using a combination of different bus routes (public transportation). This journey involved circling around London’s fare zone 4, the farthest from the city center at the boundary of the municipal area, located between 10 and 16 kilometers from the center (Piccadilly Circus).

A route was designed based on bus network maps, utilizing a total of 33 bus lines to encircle London. Throughout the journey, which took four working days to complete, the photographer captured whatever seemed interesting from inside the bus, aiming to convey the author’s experience with the territory through the journey. What could be seen along the way was not known in advance.

Once the journey was completed, 37 photographs were selected to narrate this experience. The photos were taken using a mid-range digital compact camera, emphasizing a direct experience with transportation and distancing from extensive technical equipment. The parameters of shutter speed, ISO, aperture, and focus remained the same throughout all the days (1/250, ISO: 400, f 5.6, ∞). The goal of this practice is to highlight the passage of time through light.



London IV, 2015
56 pages
146 x 206 mm
English
ISBN: 9788460851592



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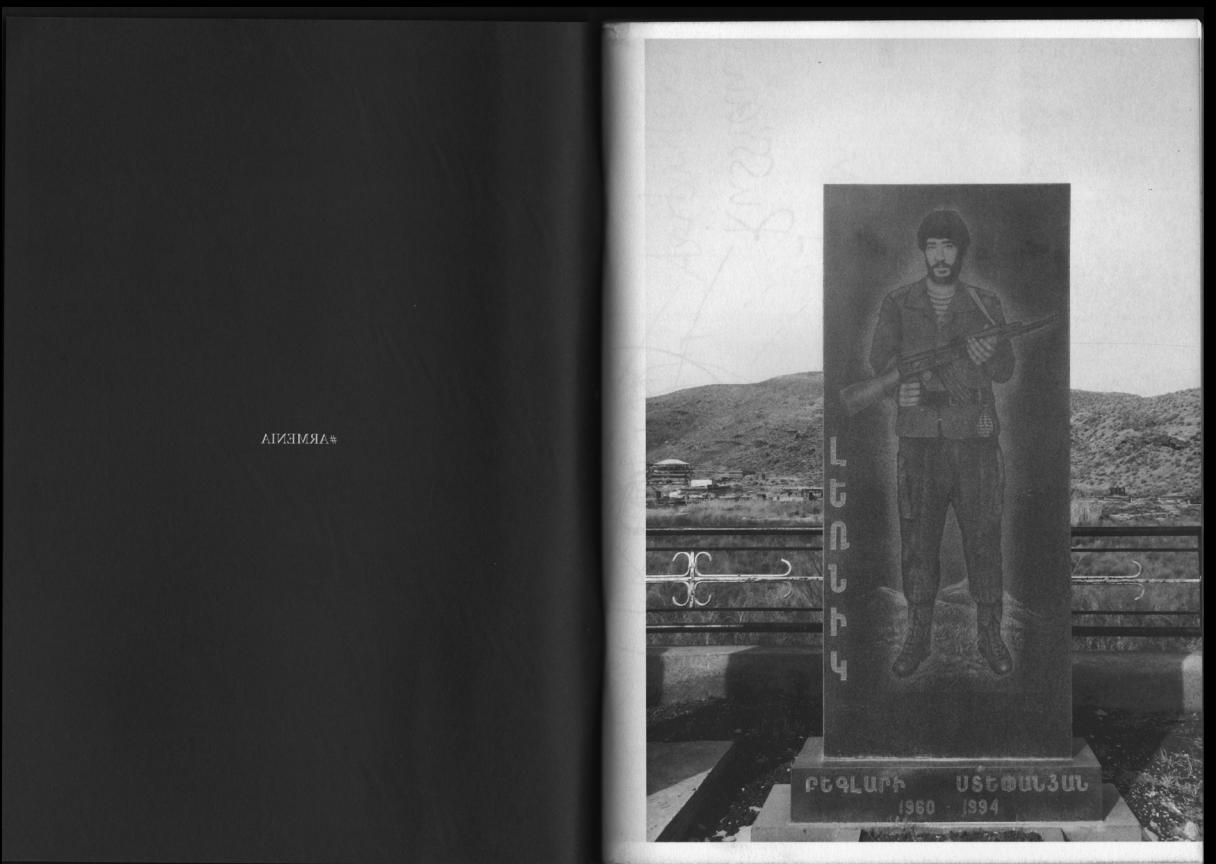
Boundaries of Europe #Armenia is the beginning of a series of publications that explores - through research - the geographic, political and cultural boundaries of the different territories of the European border; with a specific focus on the territories with a culture not well known to the majority of the inhabitants in Western Europe.

The publication is a "snapshot" of the culture and society of the territories chosen at a given time, each journal consists of a collection of material both taken by the authors and obtained after researching files and/or interviews with key people in the contemporary cultural scene of each territory (with a special interest in the visual arts, politics and society), due to their role as "seismographs" and representatives of the reflective observation of society and creative thinking.

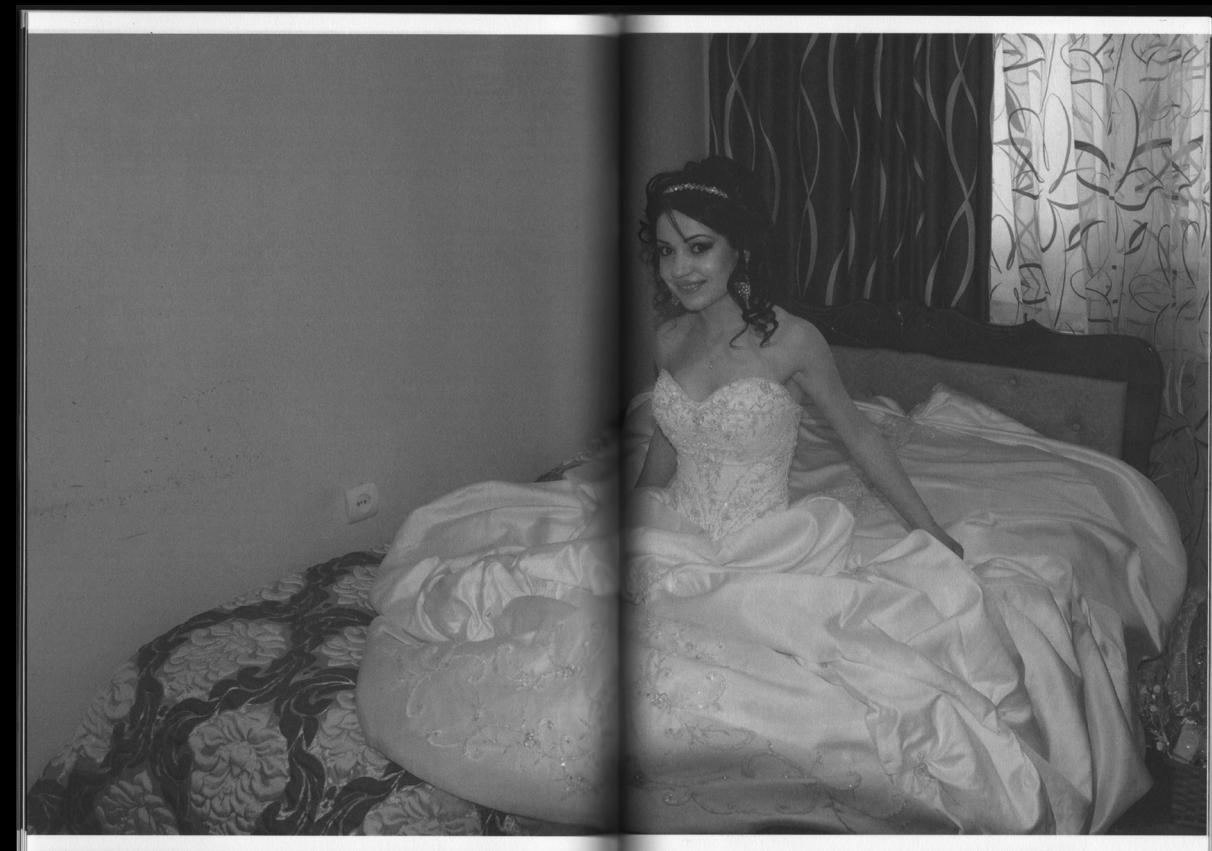
The approach to each place is done without wanting to establish an external vision to it, but with the intention of collecting local perspectives through meetings and interviews. From these connections, the objective of each publication is to describe a deeper perspective by documenting each of the participants' experiences through the inputs they contribute (images, texts and objects). In this sense, the interviews are the best way to get an idea of the background, the perspective, and hopes and dreams the people of these countries have and share, as well as the understanding of how they see Europe and the relations with their identity.



#Armenia, 2015
100 pages
148 x 210 mm
English
ISBN: 9788460690252



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Conflict between Armenia and Azerbaijan:
→ <http://www.cfr.org/global/global-conflict-tracker/p32137#!/?marker=23>
→ <http://www.mfa.am/en/artsakh/#3> (Armenian website)
→ http://www.azerbaijan.am/_Karabakh/_ArmenianAgression/_armenianAgression_e.html

(Azerbaijani website) 

[4] Hasmik Poghosyan (Armenian SSR, 1960),
1977–1982 / Qualification of biology-teacher from the Department of Biology of the Yerevan State University.
1982–1985 / Postgraduate studies at the Yerevan State University.
1985–1993 / Biology teacher, school No. 182 of Yerevan.
1993–2000 / Adviser of the Armenian society of cultural ties and cooperation with foreign countries,
senior adviser, head of department, secretary-in-charge, first deputy chairman of the board, board
chairman,
2006–2008 / Minister of Culture and Youth Affairs,
2008–2012 / Minister of Culture,
2012–2013 / Appointed to the post of Minister of Culture.
A presidential decree was issued on May 8, 2013 to re-appoint her to Minister of Culture.
A presidential decree was issued on April 22, 2014 to re-appoint her to Minister of Culture

A presidential decree was issued on April 22, 2014 to re-appoint her to Minister of Culture. Address: 10, Vazgen Sargsyan Street, Yerevan 0010, Armenia.
Awards and decorations: Republic of Armenia Prime Minister's commemorative medal, CIS diploma, Moses Khorenatsi medal, RF Ministry of Interior Medal for Cooperation, French Republic Knight of Merit Order, Fridtjof Nansen Gold Medal, Republic of Armenia Police medal for strengthened cooperation, Art and Literature Knight French Medal, International Academy of Television and Radio diploma. While at AOKS, she organized cultural programs, international scientific conferences, founded "Dialog of Cultures" information centre. She is author of many scientific, journalistic, creative articles and a number of drafts of books and periodicals, including the Russian language "Palen" magazine, English-language "Armenian Review", series, different cultural reference publications. She authored Global colours and "Literary ark: European writers about Armenia" books.
Party Membership: Non-party
Marital Status: Married, with two sons and two grandchildren.
Information found in the official website of the Government of the Republic of Armenia:

→http://www.gov.am/en/gov-members/10/
[5] Serzh Sargsyan (Stepanakert, Azerbaijan SSR, today Nagorno Karabakh Republic, 1954).
1990 / Chairman of the Nagorno-Karabakh Republic Self-Defence Forces Committee and was subsequently elected to the Supreme Council of Armenia. He organized several battles in the Nagorno-

National Security.
1999-2000 / Chief of Staff for the Republic of Armenia President Robert Kocharyan.
1999-2001 / Secretary of the Republic of Armenia National Security Council led by the President.
2000-2007 / Defence Minister of the Republic of Armenia.
July 2007 - May 2010 / Minister of Internal Affairs of the Republic of Armenia.

4 April 2007 / Appointed as the Prime Minister of the Republic of Armenia.
19 February 2008-2013 / Elected as the third President of the Republic of Armenia.
18 February 2013 / Re-elected as President.
Both elections were disputed by the opposition, who claimed Sargsyan rigged the elections.

[6] Observers from the Organization for Security and Cooperation in Europe (OSCE) on Saturday questioned the credibility of the official results of Armenia's presidential election, saying that President

Serzh Sarkisian benefited from "implausibly high" voter turnout recorded in many precincts. The OSCE's election observation mission pointed to a correlation between very high turnout and the number of votes for the incumbent. This raises concerns regarding confidence [about] the integrity of the [voting] system.

Citing the final results released by the Central Election Commission (CEC), the mission noted that more than 80 percent of eligible voters ostensibly cast ballots in 144 of the nearly 2,000 polling stations across Armenia. Sarkisian got over 80 percent of the vote in 115 of them, according to the CEC.

[7] Война, "War", (founded in 2007, <http://free-voina.org/>) is a Russian street-art group known for their provocative and politically charged works of performance art. The group has had more than sixty members, including former and current students of the Rodchenko Moscow School of Photography and Film.

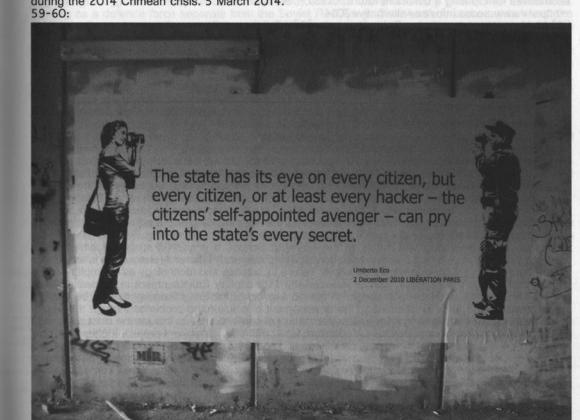
more than sixty members, including former and current students of the Rodchenko Moscow School of Photography, Moscow State University, and University of Tartu. However, the group does not cooperate with state or private institutions, and is not supported by any Russian curator or gallerist.

cooperate with state or private institutions; and is not supported by any Russian curator or gallery. [8] Pussy Riot (founded in 2011, <http://pussy-riot.livejournal.com/>) is a Russian feminist punk rock

protest group based in Moscow. The group stages unauthorised provocative guerrilla performances in unusual public locations, which are edited into music videos and posted on the Internet (<https://www.youtube.com/user/PussyRiotOfficial>). The collective's lyrical themes include feminism, LGBT rights, and opposition to Vladimir Putin, who they accuse of being a dictator, and to his links with the leadership of the Russian Orthodox Church. Some members of Pussy Riot, including Nadezhda Tolokonnikova and Yekaterina Samutsevich, were members of Bolotnaya.

[8] John Prescott (United Kingdom, 1938) Leaders of the two opposition parties in Armenia's parliament have accused a top official of the Council of Europe's Parliamentary Assembly (PACE) of pro-government bias after meeting him to discuss the political situation in the country, RFE/RU's Armenian Service reports. Senior parliament deputies from the Armenian Revolutionary Federation (Dashnaksutyun) and the Heritage party said on 16th January that John Prescott, a PACE co-reporter on Armenia, rudely brushed aside their concerns about the forthcoming parliamentary elections and human rights abuses. Prescott came to Yerevan to discuss preparations for the May elections and to assess the Armenian authorities' commitment to democracy. The resolution urged the authorities to hold "genuinely democratic parliamentary elections", reform the law enforcement and judicial systems, and create a "pluralistic media environment". It said this was essential for preventing a repeat of the deadly 2008 street violence in Yerevan after those elections. http://www.rferl.org/content/armenia/opposition/upset_with_pace_official/24454156.html

⁵⁴http://www.rferl.org/content/armenia_opposition_upset_with_pace_official/24454156.html
[10] Eurasian Customs Union. Introduction, note [7].
⁵⁴⁻⁵⁵



63:
Decoration from the garage of Gohar Margaryan in Urtsadzor.
64-65:
Karen Alekyan. The Maps of the Future. 04min 59sec. 2014. Photo of the video.

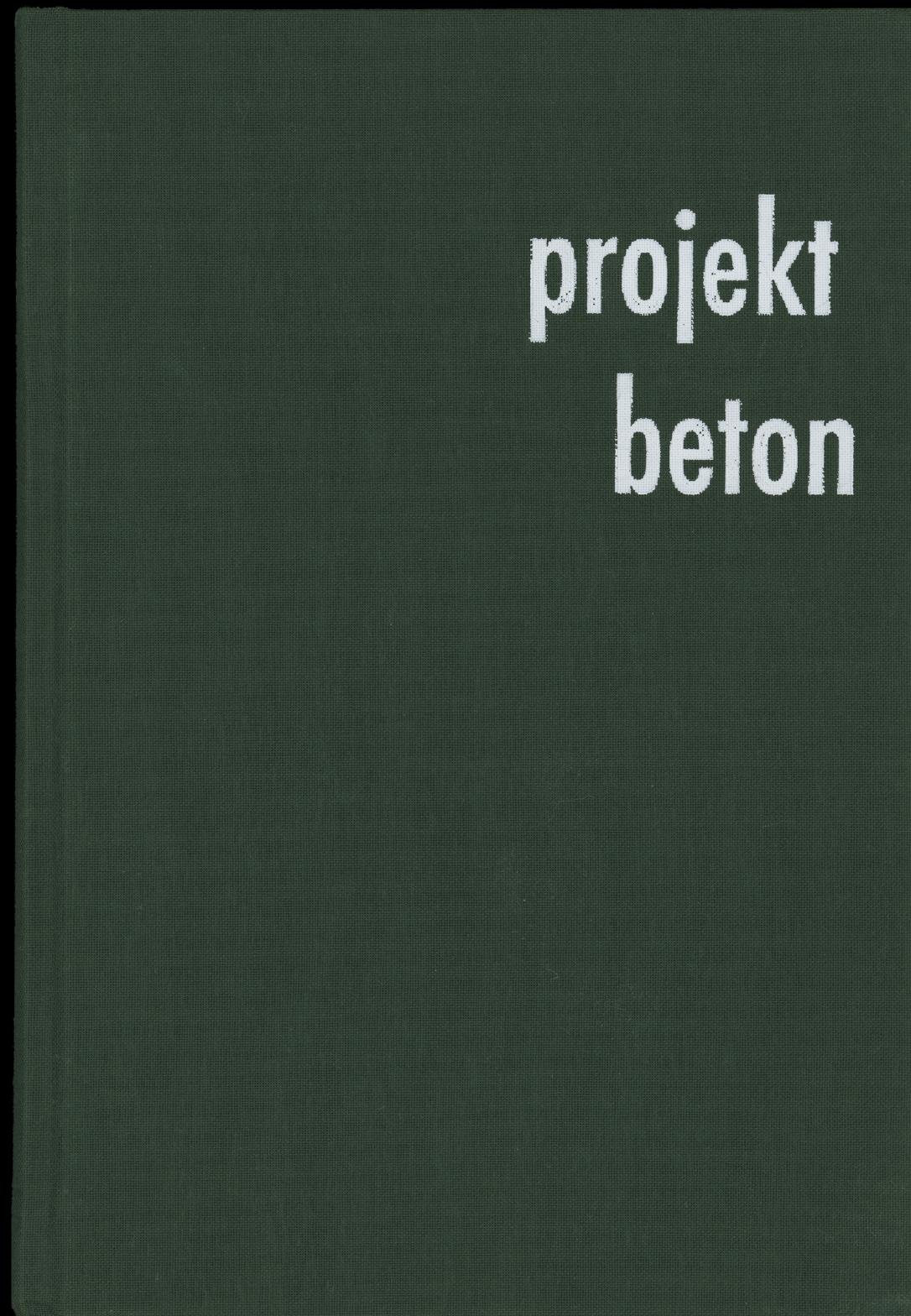
Projekt Beton [Polish: Project Concrete] consists of exploring and registering the partly abandoned *Reichsautobahn* [German: Imperial Highway] Berlin-Königsberg between Germany, Poland and Kaliningrad Oblast (Russia).

The construction of the *Reichsautobahn* began in 1933, making use of the unemployed German workers as a part of the German government's strategy to overcome the consequences of the Great Depression. The highway was intended to connect Germany with its exclave of East Prussia, whose capital was Königsberg. The Polish refusal to cross the "Polish Corridor" was used in 1939 as one of the pretexts for the invasion of Poland. However, due to the turn of the Second World War against Germany, the highway was never fully completed. After the war, the movement of the borders and the lack of investment left the highway as it was in 1945, which caused the unfinished sections to be covered by nature.

Projekt Beton explores the landscape, where each day of the fieldwork is considered as a continuation of a journey along a highway that appears and disappears. It is a search for the image and the movement, in relation to the territory, as a way of traveling and looking. In the project, the camera is used as a means of approach (input) to one of the original ideas of the *Reichsautobahnen*: to show the landscape to the people who travelled through them. A transit and, therefore, a landscape that, in the case of the *Reichsautobahn* Berlin-Königsberg, has been interrupted.

The project has been taking shape over several years. Between 2011 and 2013 the 125 kilometres of the highway, from Szczecin to Barwice where the constructions were left unfinished, were registered. This first phase of the project concluded with a book that shows the complete section, currently covered by nature, through photographs taken every 500 meters and a selection of relevant architectural elements.

In 2017 the view of the route was completed by means of a video that shows the entire highway. Including the finished parts of the highway (Berlin-Szczecin / Elbląg-Kaliningrad), the area that was photographed in the first phase of the project, and the section that remained with isolated or only planned constructions (Barwice-Elbląg). The total duration of the video is 4 hours 51 minutes (97 videos of 3 minutes each, shot every 10 kilometres), this is the same time as the journey from Berlin to Kaliningrad in the case that the highway had been completed (currently it is more than 12 hours).



Projekt Beton, 2013
296 pages
226mm x 157mm
English / German / Spanish / Basque / Russian
ISBN: 9788461628018



* Unnumbered pages

Fallopia japonica, known in Finnish as Japanintatar and in English as Japanese knotweed, is a fast-growing, clump-forming perennial plant native to East Asia, specifically Japan, China, and Korea. It was introduced to Europe as an ornamental and forage plant during the early 19th century.

Besides its ornamental use, it was also employed as a cover and grazing plant and as fodder for embankments. It was initially considered a substitute for asparagus. It spreads from plantations through rhizome growth and is mainly transported accidentally through rhizome parts or illegal disposal of garden waste.

The origin of this ecological challenge in Europe started in Germany, where the species likely first went wild around 1872, originating from an abandoned nursery near Oberplanitz, now part of Zwickau. Today, this species is widely distributed in all Europe, from Finland to Spain, and is recognized as Europe's most aggressive and destructive plant. It is also listed as one of the world's worst invasive species by the International Union for Conservation of Nature.

In the production of this publication, I have researched the origin in Zwickau, locating the place where the nursery was with old maps. In 2018, during an art residency in Leipzig, not far from this city, I could travel several times to explore the area. I was surprised that still we can find *Fallopia japonica* in the vicinity of the remains of the now-vanished nursery. In one of my incursions I used a scanner connected to a laptop to digitalise one of these plants. In this way, instead of the photographic camera, the scanning process became the main tool for registering, in real scale, the elements of continuity among plants with the same origin. When I am collecting leaves of the *Fallopia japonica* plants in Helsinki to include them in the book, I am collecting the results of that slow travel started 150 years ago.

6

Eriz Moreno
Fallopia japonica



Fallopia japonica
200 pages
148 × 210 mm
English



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This publication is a narration of the The New Soviet Man concept, symbolizing the ambitious social engineering of the Soviet leadership, stands at the intersection of idealism and pragmatism, embodying both the aspirations and limitations of a grand vision for societal transformation. While the ideals set forth by the Bolsheviks may have fallen short in the harsh realities of implementation, the concept remains a captivating lens through which to scrutinize the intricate dynamics of ideology, human nature, and the enduring impact of political visions on society.

The legacy of the New Soviet Man is multi-faceted, serving as a poignant reminder of the complexities inherent in attempting to mold individuals according to a predetermined set of ideals. The idealistic pursuit of a selfless, industrious, and ideologically committed citizen clashed with the complexities of human nature, cultural diversity, and the inherent tension between state control and individual freedoms. The New Soviet Man, in its pursuit of a utopian society, became entangled in the paradoxes of attempting to reconcile collective aspirations with the diverse and often contradictory nature of individual liberties.

As a cautionary tale, the legacy of the New Soviet Man prompts reflection on the delicate balance required in navigating the complex terrain of societal transformation. The lessons drawn from the Soviet experiment underscore the challenges of imposing a singular vision on a diverse and dynamic population. The echoes of the New Soviet Man resonate in the ongoing struggles of post-Soviet societies, serving as a guidepost for understanding the enduring impact of historical narratives on the shaping of contemporary identities.

Post-Soviet societies continue to grapple with the multifaceted legacy of the New Soviet Man, attempting to reconcile the remnants of a state-controlled ideology with the newfound emphasis on individual liberties and pluralism. The echoes of the New Soviet Man reverberate in discussions surrounding political structures, cultural expressions, and societal norms, offering valuable insights into the intricacies of navigating the intersection between collective aspirations and individual freedoms.

In the ongoing discourse on the New Soviet Man, the importance of recognizing the complexities of human nature, the limitations of ideological prescriptions, and the necessity of safeguarding individual freedoms becomes increasingly apparent. The legacy of the New Soviet Man, far from being a mere historical artifact, remains a living testament to the challenges inherent in shaping societies according to predefined ideals, inviting societies worldwide to contemplate the delicate dance between state intervention and individual autonomy in the ongoing pursuit of societal transformation.



The Soviets
528 pages
140 x 190 mm
English
All the photographs displayed in this publication are from my private collection



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