

**Viljami Nissi:  
Gran de Finale  
14.–30.3.2025**

*The exhibition includes three durational performances, which Nissi will realise together with artist and performer Corinne Mustonen. The audience can arrive at any time and stay for as long as they wish. Performance dates:*

Sun 16.3. at 12–16 Grande finale

Sat 22.3. at 12–16 Abyss

Sat 29.3. at 12–16 Reklamaationi

**What remains?**

Viljami Nissi's artistic practice and the worldview of this exhibition are driven by the concept of *homosion*. The term, combining homosexuality and erosion, was coined by Nissi himself. Where erosion wears down the Earth's crust, *homosion* infiltrates spaces, the body, and the mind.

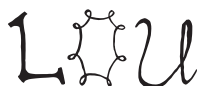
Until 1981, homosexuality was still classified as a disorder in Finland. In ecological terms, homosexuality can still be seen as a kind of disturbance—a phenomenon that forces the environment to adapt to something new. In homophobic rhetoric, queerness is still presented as a contagious force that threatens normative society.

*Homosion* harnesses this transformative power to its own advantage. In Nissi's work, the stereotypical spaces, materials, and symbols of gay culture are not in the focus. Beyond clubs and public restrooms, homosexuality becomes embedded in everyday objects and materials.

Working in a site-specific way, the artist creates comprehensive, spatial works rather than individual objects—rooms within rooms. Here, the artist transforms the gallery space into a *niche* that's hollowed out in the wall of the apartment building at Vaasankatu 15. The niche is enclosed by PVC tarpaulins, with a fountain at its center.

A *niche-nissi* in Finnish—denotes a hollowed-out space, a recess in the wall traditionally meant to hold something of value, such as statues or memorabilia. Nissi, the artist, carves out a space both physical and conceptual where meanings erode and reform. Here, sanctity is found in the everyday, in worn-down objects—used rather than untouched. The surfaces are porous, ready to absorb more.

*Gran de Finale* could mark a climax—an ending or a final act. But of what? And when does it truly end?



we-fri 14–18  
sat-sun 12–16

Vaasankatu 15  
00500 Helsinki

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Nissi's works maintain a tender relationship with negativity and the queer-theoretical notion of queerness as unproductive, useless, and non-reproductive. Negativity here should not be understood as the opposite of action or resistance, but rather as a possibility for engaging with politics in unexpected places and unpredictable ways.<sup>1</sup>

*Gran de Finale* is a gesture of grandeur, yet devoid of any suggestion of what came before it—let alone what follows. "You know how fantasy works," Eve Kosofsky Sedgwick writes:

*"It's like a closed room with all the air sucked out of it—hence, no gravity, and just a few, diverse objects tumbling around together. And the objects could be anything; they're all in different registers... words and phrases, some of them acts, organs, angles... and what makes them add up to 'fantasy' is that there isn't a stable context for them, or a stable place to identify, or anything".<sup>2</sup>*

Nissi's works do not present a queer utopia, either; rather, they offer an endless, consuming, and infinitely potential present moment.

Remi Vesala  
Curator

<sup>1</sup> Berlant, Lauren, and Lee Edelman. 2014. *Sex, Or the Unbearable*. Durham, NC: Duke University Press.

<sup>2</sup> Sedgwick, Eve Kosofsky. 2000. *A Dialogue on Love*. Boston: Beacon Press.

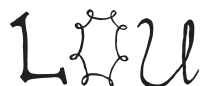
## Work description

Plastic chairs, dog pool, fountain pump, water, dried orchids, camellia petals, coins, towels, metal bowl, ultrasonic diffuser, photographs, contact paper, metal basket, pomelos, pomelo peel, pomelo and lemongrass essential oils, champagne glasses, body hair in wax strips, seashell magnets, wire, PVC tarps, three performances: Grande finale, Abyss and Reklamaationi.

The artist would like to thank:  
Corinne, Aleks, Oskari, Aino and Lou (Remi, Maikki and Tuomo)

**Viljami Nissi** is a visual artist and performer based in Helsinki, whose work is inspired by the concept of homosion: homosexuality as an erosive force, with the natural power to shape and wear down its surroundings.

**Corinne Mustonen** is a contemporary dancer, actor and writer. Corinne is committed to practising, sharing and facilitating multidisciplinary, corporeal art. All of the art they make and/or organises, derives from or relates intimately to the body; to their physical body, to other bodies, to otherworldly bodies and the to the contexts that these bodies manifest through.



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la-su 12-16

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