

CURATOR KIT

Jaakko Autio

Large-scale multi-channel sound installations.



RE-BIRTH, MUU Helsinki Contemporary Art Centre, 2025.

BIO

Jaakko Autio is a Finnish sound installation artist working with large-scale multi-channel spatial environments. His installations unfold over exhibition duration and function as acoustic systems in which collective perception regulates spatial experience.

Since 2019, the RE-Series has formed an ongoing body of work exploring how shared perception stabilises within architectural space. Working with distributed systems (20–40 channels), Autio composes environments structured around calibrated intensity, spatial balance and peripheral zones designed for reduced sensory load.

The works are conceived as exhibition-duration environments rather than time-based performances. Low-frequency sound, breath and resonance function as structural materials through which attention reorganises collectively in shared space.

In 2024, *Re-Verb* was acquired into the permanent collection of Aine Art Museum.

RE-BIRTH — MUU Helsinki Contemporary Art Centre, 2025

40-channel immersive installation.

RE-BIRTH is a 40-channel exhibition-duration installation combining breath choir, spatialised piano, low-frequency physical sound and generative video. The spatial configuration adapts to architectural scale, with channel count and speaker distribution calibrated to each venue.

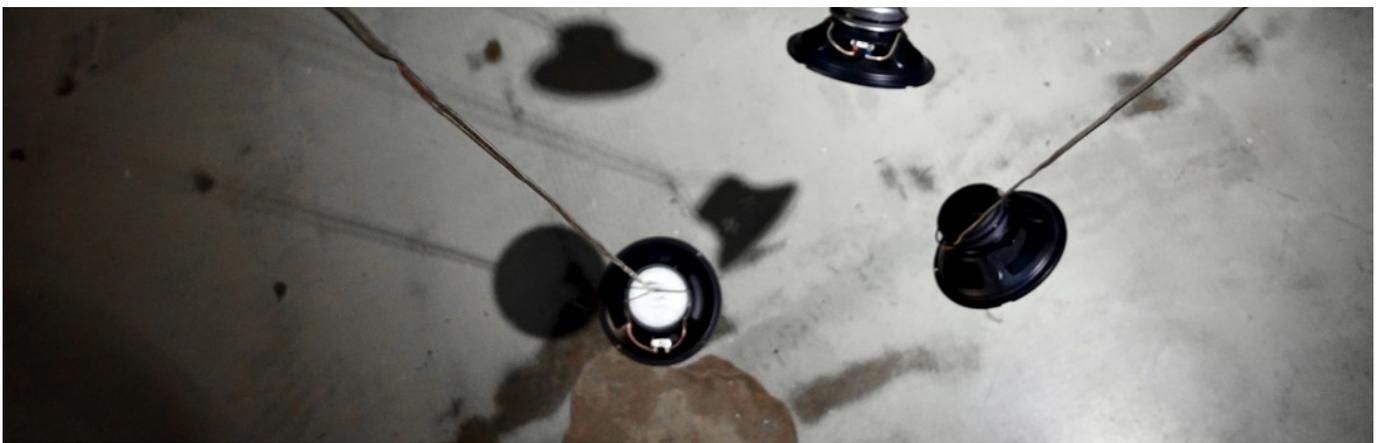
The work is structured around a central intensity field surrounded by distributed listening positions. Visitors move freely within the system, encountering varying perceptual densities. The installation operates continuously across exhibition hours.



Spatial overview.



Suspended multi-channel speaker constellation.

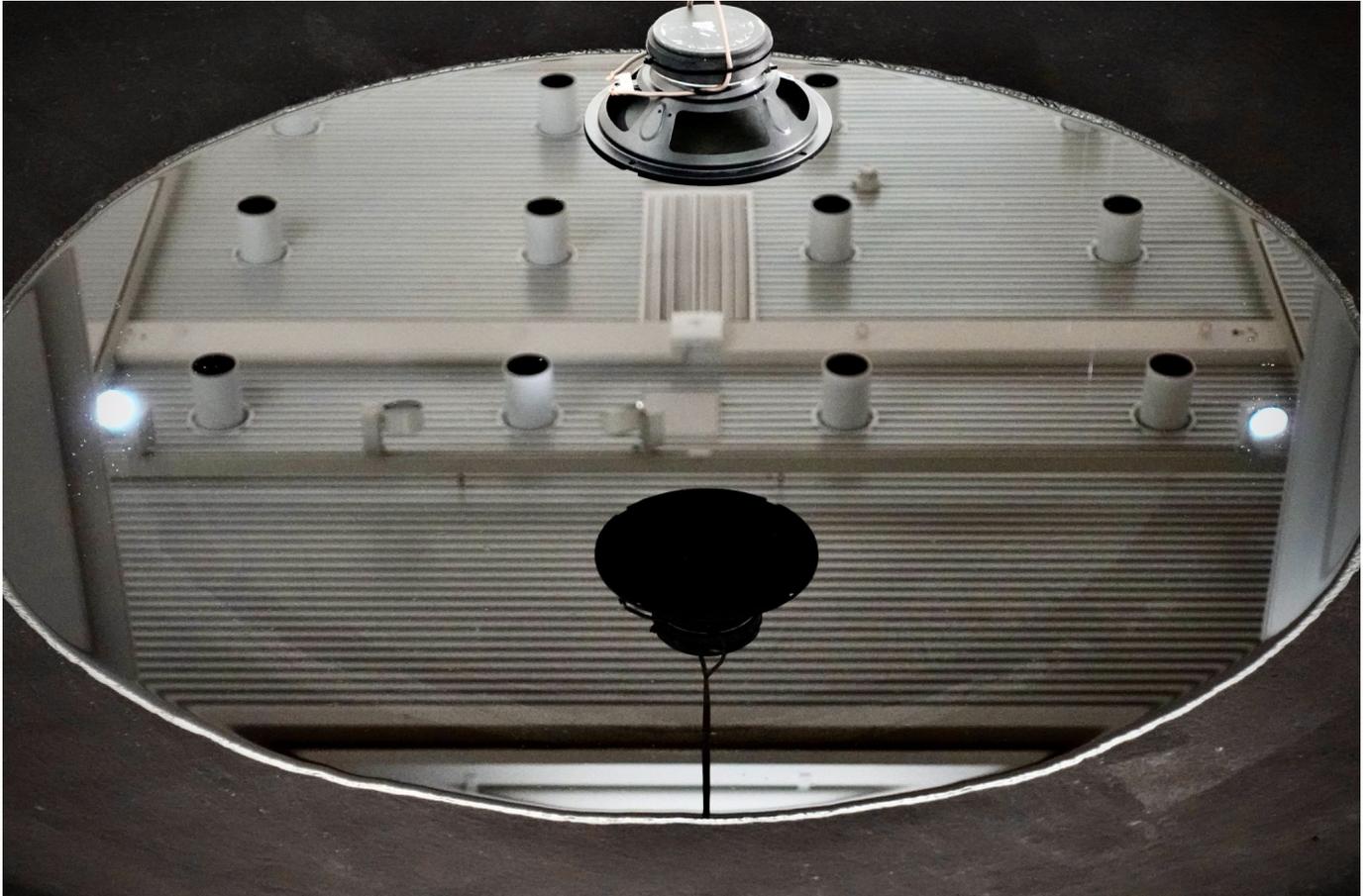


Audience presence within the durational sound field.

RE-VERB — Aine Art Museum (Permanent Collection)

Re-Verb was acquired into the permanent collection of Aine Art Museum. The installation distributes vocal micro-variations across a calibrated multi-channel system, activating the architectural volume and a central water basin as a resonant surface.

The work explores how minimal sonic variation reorganises spatial perception. The water basin functions as both physical resonator and visual field, translating acoustic vibration into subtle surface movement.



Ceiling lights reflected on the water basin surface.



Distributed speaker field in gallery space.



Interaction with the water basin surface.



Detail of the vibrational surface.

OWLA — Oulu Art Museum, 2023

Community-rooted spatial installation involving 56 singers. The exhibition hall was transformed into a distributed listening field shaped by collective vocal presence.



Installation view.



Opening event.



Individual listening within the installation.

PRODUCTION MODEL

Touring installation

20–40 channel system scalable to venue size. 3–7 day installation period including spatial calibration. Primary technical equipment provided by the artist.

Locally embedded version

Optional collaboration with a local choir or vocal community. Site-specific vocal material integrated into the spatial composition.

CURATORIAL RELEVANCE

The installations create spatial listening fields that support multiple modes of engagement. Intensity gathers toward the centre while peripheral areas allow lowered sensory load and rest. This structure aligns with institutional concerns around accessibility and sensory-aware exhibition design.

The works are particularly suited for institutions interested in durational formats, collective modes of perception and sustainable exhibition rhythms.

TECHNICAL OVERVIEW

Channels: 20–40 (scalable)

Playback: multi-channel digital system

Installation: 3–7 days including calibration

Detailed technical rider available upon request.

CONTACT

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