

WALTER GÖTSCH WORKS 2026

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I am Walter Götsch, a Finnish/German conceptual visual artist whose practice combines anthropology, field research, sculpture, land art, and myth-based narratives. I am working within the artistic practice he has developed, Mythographic Geospatial Art.

I create M.A.R.P.S. (Mobile Art, Research and Production System) works in rural settings, documenting them with GPS coordinates and photography. My practice also includes Zone Probing (ZP), an artistic research method rooted in psychogeography, searching for human made and natural anomalies, and Additive Enchantment (Æ), a sculptural approach in which discarded materials are given new meaning. Drawing inspiration from Land Art, Situationist thought, and the environments I traverse, I create works that engage in a dialogue with history, materials, and environment. I am also part of the Pillars of Autumn artist group, Dirty Art Foundation member, and a Walking Artists Network member.

My education includes an MA at the Dirty Art Department of Sandberg Instituut in the Netherlands (2019); BA in Fashion and Clothing design from the Aalto University in Finland(2016), with an exchange program at Musashino Art University in Japan(2014).



*My work is to
Prepare, empower, and direct.*

*Hopeful-post-corona design futures with system-
scale problems and
subjective user experiences, my art is looking
beyond the settlement.*

*Not self-reliant driven as romantic possibilities to
enforce chauvinism,
but sanguine, communal, feral, narratives. A
coalition of practices between
“rewilding “ city-states without trying to put all
the technological genes
back into the bottle. With or without the VR
glasses.*

*Beneath a Mountain, Next to a River. My works
are tools.*

*Its is the
forest smelling,
rural observing,*

*mountain-dwelling,
world building,
mind-bending,
storytelling*

*IPCC panels + associative modeling + 230 million
years of animal
biochemistry = human identity that prioritizes
mobility and
migrations as the unexceptional state.*

*Think of the System as Terrain.
Let's do it as our mothers did it.*

*The rural is where both my work and the future,
are happening.*

*Along with the mountains, the sea, the garden,
Standing Rock
Reservation, the 4th generation nuclear reactors,
and metaverse
cloud platform megastructures.*



“ Weaving & Believing “ at Galleria Loisti with Aoi Yoshizawa. Her:Blue, Me:Red. 2026

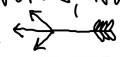
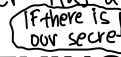





"As worldwide crises become more commonplace and technological determinism a norm, our position offers a secondary point: let's slow down and return to fundamental ideas of humanity.

Weaving, an ancient craft practiced even before agricultural settlement, spans the globe. Virtually the same can be said about belief systems - folklores and creation myths remain in the background even as materiality and mass individuality dominate. We present tools for humans; in a hyperinflation of objects, we choose the slow, the analog, the meaningful and the sacred." Weaving and Believing is a sculptural installation that evolves daily in the gallery, as works are added, removed, or developed during opening hours.



Aoi has probably 2 artworks, Walter has a few more
 This exhibition is called:   

WEAVING & BELIEVING

both Aoi and Walter think of their artworks as tools. These tools give access to human life

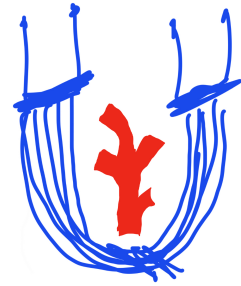
Aoi Yoshizawa ^{loves water/rowing}

Walter Götsch ^{horoscope: cancer/horse}

We have our studio on Harakka island.

The spiritual side is the craftsmanship; the materials come from the ground from water

We want to be invisible to the audience, and to show the work-in-progress it's you feeling. We are opening up this body of work.



Since we both have our studio on the island, nature is constantly part of our work. * We have also lived together. * It's better day to have this party. * Aoi is mother so not too late please

1.-15.4.2026
 Tue-Fri 13-18?
 Sat-Sun 12-17?

Galleria Loisti
 Vaasankatu 15

Midway gathering 12.4.15-18

So it means the visual side will develop during the course of the exhibition. The important information is negotiable since Aoi is mother, Walter is working at a state.





“There ain’t no turncoats; some sink, some drink, some float”. Group show at Harakka Island.2025





“ The Weirdness in front of us” Gallery Lennätin, 2025







“ Meandering, Drifting, Wandering “ Myymälä2, 2024. M.A.R.P.S works from 2022-2024





60°08'59.9"N 24°57'20.7"E



42°55'45.0"N 42°55'42.1"E



60°08'42.2"N 24°50'51.3"E

FILUM RUBRUM or Subverting the Collective Capitalistic Disassociation. “ The piece aims to create an experience of sharing and connection while simultaneously forming a surreal and ritualistic space.



“FILUM RUBRUM” Performance at Maunula-talo with Aoi Yoshizawa, Välke Ruusunen. 2024



“Drinking from the Fire Hose”, Galleria Myymälä2, Helsinki, 2023

During the performance, the audience is free to move around the space, except in designated areas, and preferably without obstructing the performers’ movements.”

Communication with & to

Self Reliance and isolation for these tools. Frequency, Waves, Radiation, Visible, invisible.

“ Rewilding Culture “

Hacking life, modify life

Rural terrain, rural settlement, Health Habit Habitation

Dislocationism

Ferar / Rural

pattern recognition/associative modelling/drinking from the fire hose to catch some information.

Abrahamic monotheistic dive into AI to make the judgement of friend and enemy.



A drawing part of the exhibition



“Grassroot”, NiR-compliant textile, Galleria Longa, 2023





” Some functions seem unfamiliar...” Installation at Gallery Asbestos, 2022



“DERSU USALA”, Installation at Mallusjärvi lake, 2022



“Järven Henki1” floating sculpture, Mallusjärvi lake, 2021

