

# Valmet News

The sculptor and his work, a frail old man collecting money for war invalids. The picture goes with the article entitled VALMET WORKER BECOMES SCULPTOR on the previous spread.



## Valmet Abroad

### SWEDEN

#### Valmet Traktor AB

Danmarksgatan 55, Uppsala  
Sales of tractors, materials handling equipment, etc.  
Mailing address: P.O. Box 18, S-75103 Uppsala 1  
Telephone: 018-111 220  
Cables: Valmettraktor Uppsala  
Telex: 76022 valmet s

### BRAZIL

#### Valmet do Brasil S.A.

Av. Senador Queiróz, 96, 8º Andar, Sao Paulo  
Tractor works  
Mailing address: Caixa Postal 1085, Sao Paulo  
Telephone: 227-7436, 227-0217, 227-1083  
Cables: Valmetbras Sao Paulo  
Telex: 110212-Valmetbras (via EMBRATEL)  
Works:  
Rua Valmet, 160, Mogi das Cruzes, Sao Paulo  
Telephone: 3172, 3173, 3174, 3175

### U.S.A.

#### Madden Machine Company, Inc.

9 Rockefeller Plaza  
New York, N.Y. 10020  
Telephone: 246-9373  
Cables: Maddenmach  
Sales of machines for pulp and paper industries

#### Valmet Information Office

One World Trade Center, Suite 8553  
New York, N.Y. 10048  
Telephone: (212) 432-1290  
Cables: Valmetinfo Newyork

+ 100 agents & representatives in over 40 countries

KIVIRANTA 12.74



- FINNISH TRACTORS FROM TWO CONTINENTS
- MODERN LOGGING MACHINES
- SAAB-VALMET CAR PLANT
- THE CASE OF ARGENTINE WILLOW AND POPLAR



# Valmet worker becomes sculptor

**Veikko Haukkavaara, 53, originally a skilled metal worker and mechanic, at present a highly regarded artist, has chosen steel as his basic material and the welding rod as his tool. His fresh creations have made his career a meteoric one.**

Early in the morning just three years ago, Veikko Haukkavaara put on his overalls in the changing room at Valmet's Tampere Works and went to work at seven o'clock. He had a long career as a mechanic behind him, which he began in 1937 as a young man at the same factory.

## The spark

The artist tells how his career began more as the result of curiosity than of conscious determination.

"Some five years ago I began to think about the many different pieces of scrap steel left over from the machining stage. I ran my hands over them and decided to weld them together to form various kinds of figures. The idea wouldn't leave me alone until I had borrowed a welding set and begun to combine the steel pieces into birds and other animals. This is the story of my first works, back in 1969."

When hard work had resulted in a fair



number of these sculptures, and because they appeared to please many people, Veikko Haukkavaara packed them into his car and drove from Tampere to Helsinki to find a place where he could exhibit them. A Helsinki art gallery, an active dealer and agent, took the unknown sculptor under its wing and his career took off.

## The taste of success

Now in his fifties, Haukkavaara is progressing rapidly in his career as a sculptor and is winning many friends for his art. The criticism has been favorable, art enthusiasts and collectors greatly interested, and the works have sold well.

How should we assess Haukkavaara's art? Is it something we should take seriously or is it merely harmless, handicraft that sells well?

When you follow the reactions of visitors at his exhibition you're impressed with the simple, spontaneous and favorable reception. The works seem to arouse both learned connoisseurs of art and technocrats, school children and workers. It's obvious that Haukkavaara's themes — frequently from the animal kingdom — appeal to the public in an era when nature conservation is on the rise.

But it is not on this basis alone that people have come from afar to see his works, request them for exhibitions and purchase them for private and public collections. If you study the matter more closely, you realize that Haukkavaara depicts animal types with a rugged realism that is at once magnificent and commonplace, but not individual animals.

This is an important fact. Apparently it releases the artist and image-maker in each one of us, permitting us to use our

The motifs of Veikko Haukkavaara's work are mostly from the animal kingdom, from land, sea and air.



own experience and participate in the act of creation itself. This is essential when an artist wins widespread recognition.

## First a line

As the artist discusses his work as cartoonist, the facts begin to fall into place. Haukkavaara is an experienced artist, a virtuoso of the line, and this obviously dominates the manner in which his works take shape. In fact many of his works — projected on a single plane — might also succeed at an exhibition of graphics.

As an illustrator and cartoonist he achieved professional competence — he worked as a contributor of illustrations to a large newspaper for some ten years before he began his career as a sculptor. In his youth he received instruction in drawing at night school.

Thanks to a thorough understanding of metals and a solid background in drawing, Haukkavaara's work is strongly intuitive, advances rapidly and is clearly the product of a spirited hand. His materials offer no resistance to the welding and the result is a series of birds, cats, dogs and piscine monsters which stimulate the public in some mysterious way and awaken their sympathy.

When you look at Haukkavaara's sculpture it is easy to forget completely that his material is in fact hard, sterile steel. The secret is in the dim patina of the surface. He's developed a method of surface treatment that seemingly suits all his themes and protects the metal from outside influences at the same time.

## A microcubistic realist

People sometimes ask what artistic style or trend Haukkavaara represents.

Of course the material — mainly pieces of steel — does not place him in any special category. And he isn't the first welder-sculptor. Haukkavaara himself remarks that he mustn't be grouped with the venerable "junk artists" who use discarded metal objects, machine components, structural parts, etc. in their work.

If it is really necessary to categorize Haukkavaara, then perhaps he should be grouped with the graphic-plastic sculptors of the realistic school. Still, he does exhibit a special feature. On the "micro-level" his works comprise regular, frequently geometric pieces of steel — cubistic units — which lack strong reflection in the surface.

It is interesting to observe whether Haukkavaara's scale of expression and approach suit the traditional portrait.



Thanks to a thorough understanding of metals and a solid background in drawing, Haukkavaara's work is strongly intuitive and rapidly advancing.



Thus far he has displayed two significant realistic human figures. One is that of a frail old man collecting money for war invalids. A second statue, commissioned by the town of Hamina, depicts an aged woman, a seller of buns and part of the

local street scene in bygone days. In these works Haukkavaara used more steel plates and pieces, shaped beforehand to suit his purpose, than he normally does. The natural approach used previously is no longer apparent in these works. ■