

FLOW FESTIVAL IN THE MEDIA

2022

1211 news from the first announcement in
November 2021 to August 2022

489 Finnish news

722 international news

News from all over the world:

UK, Ireland, Germany, France, Belgium, Luxembourg, Italy, Estonia, Latvia, Lithuania, Switzerland, Austria, Spain, Greece, Turkey, Albania, Poland, Serbia, Bosnia & Herzegovina, Croatia, India, Vietnam, Japan, Australia, New Zealand, Nigeria, Kenya, South Africa, Egypt, Argentina, Chile, US, Canada

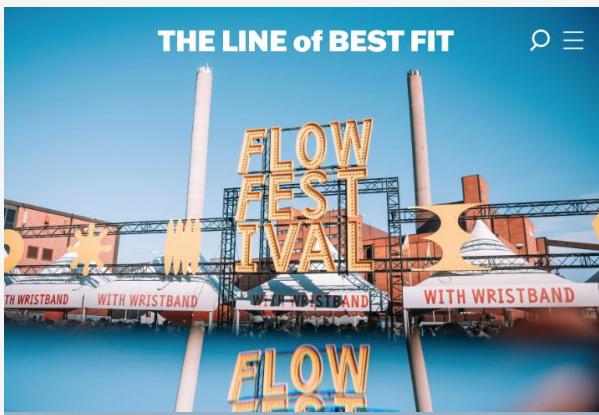
Source: Meltwater Media Monitoring





"Flow Festival is the happiest place in the world"

The Line of Best Fit (UK)



Flow Festival is the happiest place in the world

17 August 2022, 19:00

Words by *Christina Almeida*

Photography by Riikka Vaahtera, Jussi Hellsten, Petri Anttila an Konstantin Kondrukho

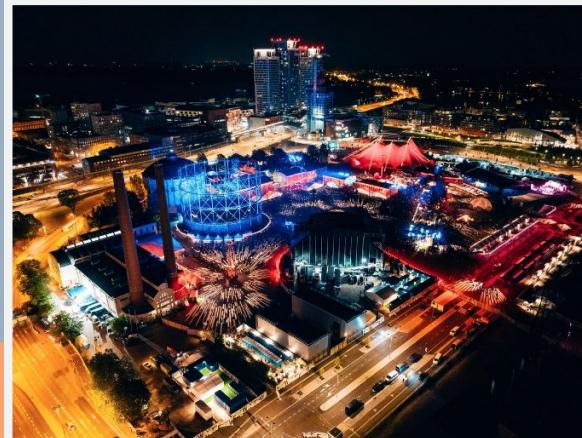
(LINDA FREDRIKSSON) (NICK CAVE AND THE BAD SEEDS) (BIKINI KILL)
(GORILLAZ) (BURNABY BOY) (FLOW FESTIVAL)

One of the first ever music events to go carbon emission free, at Flow festival nothing is missing and nothing exceeds - it fits in perfectly and inspires what other festivals dream to be.

On the flight to Helsinki, a television on the airplane states "Welcome to Finland, the happiest place in the world".

For the fifth year in a row, the country has won this accolade, according to an UN-sponsored index. Helsinki celebrates wellbeing and takes action towards it. A recording of birds singing is played at the airport; public saunas grant midnight swims in the moonlit ocean; and in the middle of August, the city hosts one of the most well-planned, smooth and fun festivals in Europe.

Flow Festival is set in Suvilahti, a former power plant in Helsinki. There's no astroturf to reclaim nature; the festival's landscape is urban, industrial and comfortable with it. Greener than other festival's fake grass, Flow is actually one of the first to go carbon-neutral and to drastically reduce its footprint within each edition. Green electricity, 100% reused materials, sustainable meals. It's hard to notice there's no meat or poultry on the menu when the variety of tacos, curries, poke bowls, buns, dumplings are all, really, delicious.



Riikka Vaahtera

Cheers to *Fisu* - the eucalyptus and menthol Finnish shot- and to *Hartwall's Original Long Drink* - the local can of gin and juice that leaves foreigners wondering why gin and grapefruit soda are not mixed more often. After one too many cans, the festival site is only a 20-minutes train or bus ride from Helsinki's central station. Arriving and leaving at Flow Festival is remarkably uncomplicated. Cycling is also on the cards: Flow's bicycle parking is one of the largest seen in Finland.



Mid August, there's not that much of summer left and there are not that many big international names that haven't played in other music festivals. Quality trumps novelty. Nigerian superstar Burna Boy starts the gig with a row of fire coming out of the stage and ends it carrying a bra he's given by a fan: "Helsinki, I wish I could play for you everyday," he comments.

Gorillaz play for the first time in Finland and there's little space left to debate whether they're a great live band. The encore brings Freddie Gibbs on for *Clint Eastwood*, after De La Soul's Posdnuos gets an emotional crowd to repeat in communion: "I will never let anyone tell me what to think. I will never let anyone tell me what to say. I will never let anyone, not even the dude next to me, tell me who to love. I will never let anyone tell me what to feel. I feel strong, I feel confident and... I feel gooood! HAHAHAAAAA, FEEL GOOD." Song intros don't get better than this, and arguably a Gorillaz song also doesn't get better than *Feel Good Inc.*

reach 200k





“The happiest country in the world bets on collective well being rather than restricting it to a certain group or area. That’s the way forward. Flow Festival shines in it.”

The Line of Best Fit (UK)



After many festival cancellations, we get to see Bikini Kill playing to a full crowd on a hot and sunny Saturday afternoon. It's been bittersweet to see all the ageing 90s bands on tour this season – you can never quarantine the past. All the same, it's still raw and emotional and empowering to see Riot Grrrl Kathleen Hanna yelling on stage. Her voice doesn't lose power nor anger and there's not that much missing in comparison to (my imaginary) Bikini Kill set from thirty years ago. At the end of the gig, Hanna thanks the festival and her crew for letting the band be themselves in this tour. It's exactly what I would say to her.



On the final gig of the final day, Nick Cave does his thing, plays the epic set. "Get ready for love," he sings from the edge of the stage, pointing his long fingers at the crowd, leaning on people, holding their hands like a messiah. If he knows some kind of fundamental truth, people in the first rows of his gig are the chosen ones that receive it. Half way through, he reads a sign 'Mr Cave, will you dance with me?' and brings a woman from the audience to a 30-second slow dance on stage. Cave rides in the wave of the rock-star-poet with the same assurance of the one of a cult leader. It's always something to watch, and to watch out for.

When the line-up secures big international names, it also reserves main stage time slots for plenty of Finnish artists. Local star Vesta delivers a nuanced and lyrical alt-pop set on a Saturday afternoon and one of Finland's most well respected pop stars, Chisu, plays her last gig at Flow Festival, before going on hiatus from her solo career. The festival has nine stages and it's musically safe and well recommended to wander around the festival to experience less mainstream acts.



Saxophonist Linda Fredriksson is a highlight. Leading her recent solo project, Linda Fredriksson Juniper, she plays a cosmic jazz set at the Balloon 360° stage - Flow's own version of an amphitheatre, decorated with a huge lit balloon in the middle. As a sit down gig, the location is at full capacity and security has to stop people from going in before the gig starts. The situation doesn't dishearten her fans that decide to gather outside the fence to quietly hear her playing.

There's Dj Stingray 313 from Detroit playing fast paced techno at the Front Yard stage; Norwegian duo Smerz at the Other Sound stage; Canadian DJ Jayda G at the Backyard Stage; Fontaines DC, Black Midi, Princess Nokia, Jarv Is, Sigrid, Jamie XX, Acid Arab, Florence and the Machine - the list of good acts is a big as the FOMO, but somehow we're still not able to be at all places at all times.



Bottom line is there's no shortage of goodness. In and out of the festival. The street markets, the *Muikku* (fried-whitefish-Finnish-delicasye) and reindeer meatballs with lingonberry sauce, the floating swimming pool, the Nordic architecture, boat cruises, the islands, the parks filled with berries, the everyday salmon. The happiest country in the world bets on collective well being rather than restricting it to a certain group or area. That's the way forward. Flow Festival shines in it.

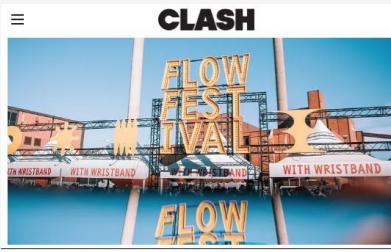
Flow Festival returns in 2023 and runs from 11-13 August. Find out more at flowfestival.com





“...one of Europe’s flagship festivals.”

CLASH (UK)



Live Report: Flow Festival 2022

One of Europe's flagship festivals...

CLASHMUSIC / LIVE / 22-08-2022

Affectionately referred to as the ‘Daughter Of The Baltic’, Helsinki is situated across a low-lying peninsula having been founded by Swedish invaders in 1550. Since gaining independence in 1917, Helsinki has swiftly become a leading tourist destination heralded for its cutting-edge design and sustainability. The rugged landscape, climate and the country’s historic struggles – have helped forge a distinct Finnish culture, illuminating ideals of a progressive, clever, ingenious individual who can find a way through difficult circumstances. This concept is known as *sisu*, which refers to courage, stamina and perseverance. It’s an ethos reflected at Flow Festival – whose willingness to reinvent themselves knows no bounds, positioning it as one of Europe’s flagship festivals.



The capitals sustainable ethos and progressive inhabitants have made it the perfect setting for a festival for several years. The event takes place at a defunct Suvislahti power plant and its industrial surroundings in downtown Helsinki’s immediate vicinity, welcoming both domestic and international artists. The sold-out festival gathered a record-breaking 90,000 attendees to enjoy the unique atmosphere during the three festival days that welcomed artists such as Gorillaz, Jamie xx and Bikini Kill.

Music aside, the festival embarked on a mission this year to offer a truly environmentally-conscious festival – aiming to be one the world’s first carbon neutral festivals. The festival offers a sustainable rider, giving artists the ability to play their part with sustainable ground transportation and single-use plastic bottles.



Amid a hyped crowd, flawless arrangements and political anthems, Afro-fusionist Burna Boy sets the festival alight with ‘Rock Your Body’, from his breakthrough album, 2018’s ‘Outside’. The show is nothing short of outrageous, we are all living in his world, and we’re totally okay with that.

Meanwhile, **Princess Nokia** graces the Main Stage with one of the most dazzling performances of the festival. Her debut show in Finland cements her reputation as one of the most outspoken, unique and important voices in the hip-hop realm. The Clash Cover Star’s luggage was lost at the airport, so she dons a makeshift outfit, still pulling it off in true icon style.

Festival goers gravitated in mass to see **Gorillaz** headline the opening night of the festival, marking their debut show in Finland. They delivered an audacious set that flaunted their burgeoning discography that propels them into their mind-bending universe.

Revellers are treated to an exothermic concoction of funky numbers, pop futurism and art rock that showcases long-term collaborations from Sean Ryder to Schoolboy Q. There’s something quite unique about hearing Damon Albarn belt out synth-pop track ‘Strange Timez’ with the Cure’s Robert Smith, then moments later hear him vocally spar with slowthai on ‘Momentary Bliss’.

The set ends with De La Soul’s Kelvin Mercer teasing us into ‘Feel Good Inc’. Wielding chaos in the palm of his hand, he preaches words of self-gratitude to an all-adoring crowd, now totally transfixed – “repeat the following – I feel strong, I feel confident, I feel good!” The final track written to rouse the hearts of both vandals and poets does just that as the crowd are sent into a frantic dervish. Gorillaz are a band in the sonic elixir of the past, present and future of music. It is what positions them as a band so ubiquitous with British music culture and beyond.

JARV IS... delivered an overindulgent set, that cries for a Pulp reunion. His indistinguishable vocals of souped-up scuffles jar with crashing riffs leave even the most diehard of fans growing tiresome. The first half of his set is received like a sonic stink bomb, forcing half the crowd to vacate. However, he quite comfortably persists with a crazed smile and knowing nod to the irony of it all.



Off the back of a viral Boiler Room, it feels odd not seeing **Fred again...** perform on the mainstage, but as the Red Arena packs out it quickly becomes clear this is the perfect setting for one last dance. Fred who describes his music as ‘Actual Life’, delivers a set that is about longing, loneliness and what comes next. Before playing Marcea(we’ve lost dancing), he tells the crowd it was written during the worst times in the pandemic, where over a phone call with the Blessed Madonna, she reassured him that what comes next will be truly magnificent. He then looks up to the crowd and says ‘this is what comes next’. What follows is transcendental rave bliss that showcase of his other tracks – From Kyle(i found you), to Baxter(these are my friends), he’s been through different phases in his life, absorbing these experiences and overhauling them into his music in the process.

A twenty-minute walk from Flow Festival takes us to the state-of-the-art Erkko Hall, the hall’s 700-seat ascending auditorium which is venue for the play Tree of Codes – a collaboration between choreographer Wayne McGregor, artist Olafur Eliasson, and Jamie xx.

The performance was an hour of chiming perfection, that documented the pain, love and fragility of the human condition laid bare. Jamie’s emotively-charged soundscape is one lurches from disaster, that fuses perfectly with the dancer’s movements. It’s a soundtrack drenched in emotion, it’s euphoric yet mournful, cascading from thunderous crescendos before reaching nimble moments of near silence where you could hear a pin drop.



The highlight of the festival came courtesy of **Erika De Casier** who performed at Flow Festival’s landmark Balloon 360° stage. The seated area surrounding the striking round stage enables the audience to immerse in the music in a unique way, which couldn’t suit de Casier’s style better.

De Casier’s breathy vocals are soaked in a reverb-heavy, retro-affair. The crowd gradually lights up track by track with the audience waving their lighters, with de Casier’s stage presence growing with each track. de Casier finally drops crowd pleaser ‘Little Bit’ to an all-adoring crowd, all now swaying in unison. breathy vocals are soaked in a reverb-heavy, retro-affair that sends listeners to celestial heights.

The festival ends with a walk to a public sauna – in every sense of the word – it was built by a group volunteers during the pandemic. You might initially be hesitant upon entering- there are no staff, showers, service or storage. But, show trust and you’ll be rewarded with a sense of community and truly unique experience.

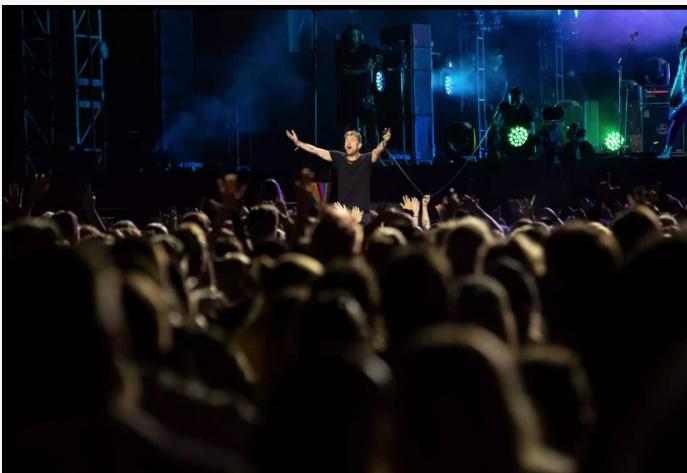
Festivals so often encourage us to run away from reality, Flow Festival does the polar opposite; it challenges us to embrace our surroundings, meet new people and tell everyone from back home about it. Never have I felt so welcome at a festival.

Words: **Josh Crowe**



“Gorillaz, Burna Boy and Fred again.. provide standout moments as the Finnish festival opens its gates once again”

[DIY Magazine \(UK\)](#)



Live Review

FLOW FESTIVAL 2022

12th - 14th August 2022

Gorillaz, Burna Boy and Fred again.. provide standout moments as the Finnish festival opens its gates once again.

Words: [Eily Watson](#)
Photos: [Emma Swann](#)

19th August 2022



Three years since Flow last took place, the Helsinki festival's gates open once again to welcome a crowd eager to make up for lost time. Taking place at a defunct power plant, the event hosts acts spanning all genres, with some of the biggest names in pop playing alongside the buzziest DJs in the world.

Finland's own Vessala kicks off the fun on Friday with her Poppy-esque blend of thrashing guitars and pop melodies, before Sigrid returns to the Main Stage for her first time since 2018 urging the crowd to dance along as her stellar vocals power through hits including 'Don't Kill My Vibe' and 'Stranger'. Over in the Black Tent, it's a slightly different style of on-stage dancing as Aldous Harding robots along to her compelling folk, but the party truly starts when Nigeria's Burna Boy hits the Main Stage.

IT



Armed with pyrotechnics which light up almost instantly, his Afrobeat-inspired sounds conjure an immaculate vibe as the sun sets, and the crowd in front loves every minute of it, with Burna Boy returning from high-fiving the front row at one point with a newly-acquired bra. Heading on over to the Red Arena, Jarvis Cocker prances about the stage as JARV IS... begin their set with a take on alma mater Pulp's 'She's a Lady', before performing new track 'Proceed To The Route', and closing proceedings with a sing-a-long of the frontman's own iconic '...Running The World'. Later on, MO - whose birthday coincides with her midnight stage time - wows the same arena with her electro-pop bops, including recent release 'True Romance'.

Gorillaz close out the Main Stage's first night with a huge headline set that sees Damon and co. lead the crowd through nearly two hours' worth of their huge discography. Recent track 'Cracker Island' sounds vibrant, while 'On Melancholy Hill' has the whole crowd waving their arms in the air. Marking the band's first time in Finland, the collective deliver a 24-song strong setlist, with Slowthai featuring 'Momentary Bliss' providing a late highlight, but it's during the encore that Damon really gives the Finnish crowd what they've been waiting for. With guest appearances from Bootie Brown and Freddie Gibbs, Pos arrives to lead the crowd in an affirmation repetition session, asking them to state that they feel confident and loved, before yelling "repeat after me, I feel good!" Closing the set with 'Feel Good Inc' and an extended version of 'Clint Eastwood', it's a mighty finish that truly shows off Damon and co's ability to craft a glowing headline set and welcomes Flow back with a bang.



“Taking place at a defunct power plant, the event hosts acts spanning all genres, with some of the biggest names in pop playing alongside the buzziest DJs in the world.”

[DIY Magazine \(UK\)](#)



London DJ Sherelle starts off our Saturday with her golden hour rave-ready set at the Resident Advisor stage before it's over to the Red Arena to watch the iconic Bikini Kill. Though the tent's sound seemingly can't quite handle Kathleen Hanna's riotous voice, the band still have the crowd lapping up their riot grrrl stompers, albeit a bit quieter than most would wish for.

Princess Nokia arrives on the Main Stage in the only outfit she could find after her luggage didn't arrive in Helsinki with her, but the rapper's commanding performance would've been breathtaking no matter what. Voguing across the stage, her snarling verses shine in 'Sugar Honey Ice Tea', 'Slumber Party' and 'Tomboy', but it's the moment that she leads the crowd in an impromptu rendition of Gloria Gaynor's 'I Will Survive' that her voice truly shines, proving her status as multi-talented threat. In contrast, over at the Black Tent, London's Holly Humberstone brings a little bit of calm, her soothing vocals bewitching the crowd during renditions of 'London Is Lonely', 'Overkill' and 'Scarlet'. But it wouldn't be Flow if the night ended on too much of a mellow note, and so, Jamie xx closes Saturday with a tight 60-minute set in front of a bulging Red Arena tent that shows just why he's so consistently exciting.



First performing at the event back in 2015, Florence and the Machine returns to Flow with a triumphant second night headline show. Sprinting across the stage as she belts out her hits that span the last decade, the front row - all decked out in flower crowns, of course - scream along to every word. "You're now all a part of the cult of Florence and the Machine," Flo will grin later in the set, having urged the crowd to put away their phones and be present in the moment. 'King' and 'Ship To Wreck' provide early highlights as she commands the crowd while performing under the full moon (both literally in front of her and enlarged behind her on a backing screen), before she further conjures utter devotion from the crowd with a run of 'Never Let Me Go', 'Hunger', 'Shake It Off' and epic closer 'Rabbit Heart (Raise It Up)'.



Sunday begins a bit differently, as we head to Dance House Helsinki to get a second dose of Jamie xx via his stunning collaboration with choreographer Wayne McGregor and installation artist Olafur Eliasson, Tree Of Codes. Part of the city's Helsinki Festival, it's a visually stirring and utterly bewitching 75 minutes of dance and music, a bewitching ballet set soundtracked by Jamie's club-ready backing that has the lucky few who managed to score a ticket spellbound.





DIY Magazine (UK)

Back to Flow itself, and [Goldlink](#) is lighting up the Red Arena playing Nirvana's 'Smells Like Teen Spirit' and urging the crowd to mosh while otherwise impressing with his own flow, before [Black Midi](#) take to the same stage with a raucous showcase of their experimental rock that flits from jazzy influences to screaming choruses. [Michael Kiwanuka](#) aptly gets into the spirit of the sunset Main Stage slot as he soothes any Sunday hangovers with his effortless folk-infused tracks, but the majority of the crowd are already amped up to see final night headliners [Nick Cave & The Bad Seeds](#). Surprisingly starting five minutes early, Nick's already launching himself into the adoring crowd within seconds, as he impresses with gems including 'Jubilee Street' and 'Red Right Hand'. Someone at the front holds up a sign asking Nick to dance with them, which he obliges, bringing them up on to the stage for a slow dance, although another audience member who hands him sunglasses has a slightly less warm reception, as he sings "these sunglasses are shit" with a smile. By the time they close with 'Into My Arms', 'Vortex' and 'Ghosteen Speaks' though, any eyewear slights are long forgotten.

While he may not have climbed to a main stage headline spot just yet, [Fred again..](#) showcases in the Red Arena why he'll be there very soon. Performing to a rammed tent that hangs on his every drop, he wows with his effortlessly compelling electronic beats, and the packed tent's hands don't go down for the whole set. Delivering up huge tracks including 'Kyle (I Found You)', the Baxter Dury-featuring 'Baxter (These Are My Friends)' and a remix of Frank Ocean's 'Chanel', any Sunday lulls are fully pushed away as he launches into new track 'Turn On The Lights Again' featuring Swedish House Mafia and Future, giving us a taste of his upcoming project 'Actual Life 3'. With last month's Boiler Room set currently going viral, IRL Fred lives up to the hype and then some, closing Flow Festival in the most perfect way possible.



◆Tags: [Sigrid](#), [Aldous Harding](#), [Burna Boy](#), [JARV IS...](#), [MØ](#), [Gorillaz](#), [Bikini Kill](#), [Princess Nokia](#), [Holly Humberstone](#), [Jamie Xx](#), [Florence + The Machine](#), [Goldlink](#), [Black Midi](#), [Nick Cave And The Bad Seeds](#), [Fred Again..](#), [Flow](#), [Festivals](#)





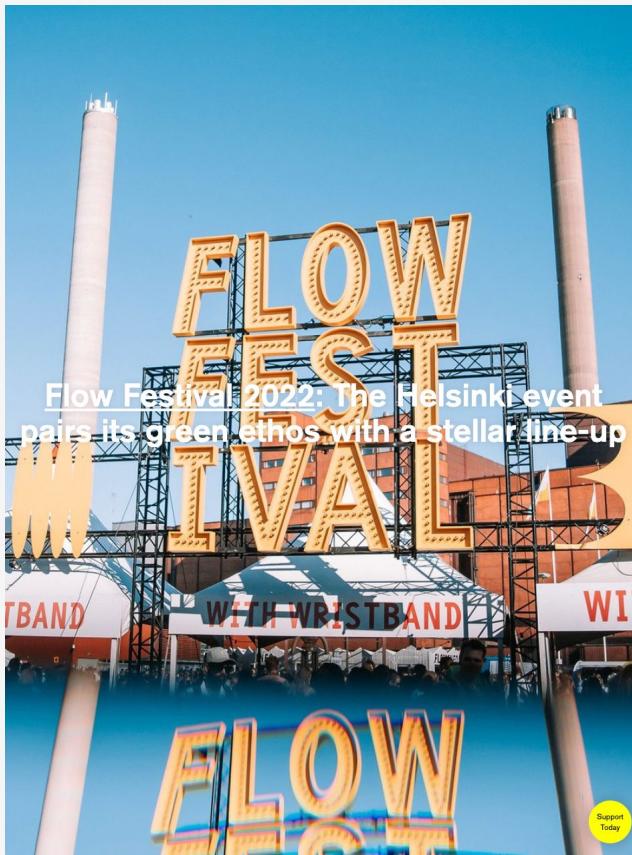
DIY Magazine (UK), print





"The Helsinki event pairs its green ethos with a stellar line-up"

[CRACK Magazine \(UK\)](#)



Flow Festival 2022: The Helsinki event pairs its green ethos with a stellar line-up

LIVE REVIEWS / JAKE APPLEBEE / 23.08.22
Helsinki

There was effortlessness in easing into Helsinki's Flow Festival after the world's three year hiatus from large-scale public events. Upon arrival in Finland there is a societal warmth that greets you much beyond the heat emanating from the two million saunas (the most per capita in the world).

This is a healthy and strong populous for whom destructive acts such as pitting varying tribes against each other in a form of culture war isn't a concern, and a youth that isn't starved of opportunity. Daytime tours to the design university and state library showcase a free higher education model coupled with amenities such as free-to-use music studios, VR and 3D printers – all of which are available to anyone. It's this foundational grounding that unifies the people and gives them a sense of national pride.

Set in the disused power plant called Suvilaituri, Flow is impeccably programmed and detail driven. As one of the world's first carbon neutral festivals, they are also meat free but from a musical standpoint there is also a lot to admire. Friday kicks off with former Crack cover star **Burna Boy** beaming with energy and a summer-soaked Afro-pop vibe to the visually pleasing main stage. The Nigerian superstar is flanked with an eight piece band, backing singers, and a huge confetti cannon for a crescendo finish showing all the hall-marks of a future headline performance.



Burna Boy © Rikka Vahtera

Over at the Backyard stage, NTS mainstay OK Williams re-upped the tempo with a selection of proggy trance cuts which set the energy for the night. Further exploring the site's hidden indoor seated gem – The Other Stage – I witnessed a superb performance from Finnish experimental ambient outfit TRAINS, but the evening's highlight came from London experimental jazz outfit (and MC) **Alfa Mist**. Playing on the excellent Balloon 360 Stage with the crowd circled around them, it was a privilege to be able to watch these musicians connect with each other in this unique setting. Unfortunately less can be said for main stage headliners **Gorillaz** whose continued transition away from being an animated audio-visual project into a live band means a lot of the magic that made them so unique has been lost.

Saturday was the busiest day for beats which were amply served by Sherelle, **Anz**, and **DJ Stingray** who played consecutively. In between the DJs, I took the rare opportunity to see the reformed Bikini Kill replete with Kathleen Hanna's high-octane energy continuing to justify why they achieved cult status in the 90's. Her battle-cry to the audience to start their own bands and make an impact on the world was a perfect continuation of their lofty position.

The evening belongs to Dublin's **Fontaines DC**. With three albums since 2019 and a rare consistency across this output,, the pandemic downturn has propelled them forward as perhaps the most vital band around today. Packing one of the smaller tents at midnight, Singer Grian Chatten prowls the stage with anxiety-inducing restlessness that amplifies the sincerity and urgency in their music. This was a rare moment to watch them in an intimate setting and it was gratefully taken.



Bikini Kill © Konstantin Kondrakow

On Sunday, as part of the adjacent, yet overlapping month-long series of events, I was able to watch the outstanding choreographic masterpiece *Tree of Codes* from Wayne McGregor alongside installation artist Olafur Eliasson and electronic composer Jamie xx. Originally commissioned in 2015 but continuing to tour, if you are presented with this opportunity then its essential viewing. A spell-binding and unique collaboration of physical brilliance.

The energy left is focused on Nick Cave and the Bad Seeds' triumphant return to Flow. A performance that many may feel wouldn't be possible given a further familial bereavement a year ago. Cave's ability to channel grief into further amplification of his huge back-catalogue means there is further power and emotion that runs through every vein of what they and he do. Cave spends half of the performance in the adoring crowd who fanatically try to entice their hero to engage deeply with them which he duly does. It's a performance that leaves many in tears including Cave.

With weekend sightings of outgoing Finnish Prime Minister Sanna Marin, there is no doubt this is Helsinki's main event in cultural calendar. Flow Festival remains a jewel in the Scandinavian festival crown. They are continually raising the bar.

reach 105k





"Flow Festival 2022: Universal celebration of music and life"

EATWEEK Guide

**EATWEEK
GUIDE**

THE GUIDE NEWS TRAVEL EAT & DRINK TRENDS STYLE TALKS ABOUT US

EVENTS HELSINKI SEASONAL

FLOW FESTIVAL 2022: UNIVERSAL CELEBRATION OF MUSIC AND LIFE

FLOW FESTIVAL 2022: Universal Celebration of Music and Life

Zero waste, maximum taste

Helsinki

EATWEEK

One of the most grandiose and unforgettable events in the music world of the outgoing summer, **FLOW FESTIVAL HELSINKI 2022**, returned to the arena after three years break. It's a world-famous and sustainable brand of festivals and events, based on the same fire and fuse that have always been there — great music, responsible and strong values, self-imposed art, high quality food, spectacular lighting and an ambitious and sustainable festival production.

The main partner of **FLOW FESTIVAL HELSINKI 2022** was the well-known Finnish brand **Lapin Kulta Pure**.

The first **FLOW FESTIVAL** was held in 2004 by Nuspirit Helsinki in the old railway warehouses in the city center. Since 2007 festival has been organised in *SuviLaita* — the former power plant lot in Helsinki has created a globally unique atmosphere with its post-industrial ambience and strategic location.

FLOW MUSIC



Every year **FLOW FESTIVAL** developed and became more and more exciting and large-scale event, where the most popular international talents were invited. Organizers chose the name "FLOW" to convey the expanding undertone that was taking over Helsinki and to promote innovative urban development.



FLOW FESTIVAL has grown from a 4000 visitor downtown event into a 84 000 festival guest grand celebration. In its past years, **FLOW FESTIVAL** has had over 1600 performers, including Alicia Keys, Arctic Monkeys, Björk, Frank Ocean, Grace Jones, Kanye West, Kendrick Lamar, Kraftwerk, Lana Del Rey and many more world of the high standing artists in the world. Among the undeniably renowned performers, there has also always been room for rising talent and new phenomena.



With the stages, technical production, audiovisuals, area and festival production growing, one thing still remains the same — ever since the first festival, the performers and the audience have been guaranteed to enjoy themselves and experience unforgettable moments.

The **FLOW FESTIVAL** 2022 line-up of artists is a carefully curated combination of big names in pop culture, exciting young artists, indie artists, experimental artists and international superstars. In total, about 150 performers at the festival.



The headliners of the 2022 festival were massive stars such as **Gorillaz**, **Florence + The Machine** and **Nick Cave & The Bad Seeds**.



Created by Britpop legend **Damon Albarn** and cartoonist **Jamie Hewlett**, the virtual band **Gorillaz** (recognised by The Guinness World Records as the most popular virtual band on the planet), came out in full force on the main stage on the opening day of the festival, thereby changing its "only virtual concept".





EATWEEK Guide



The joy of the audience knew no bounds — the most popular hits of the band, accompanied by their constant animation and lighting effects, blew the hearts of fans with stormy emotions.



The whole gig was held in one breath, while the entire concert venue sang with the artists, and explosive comeback filled with more timeless hits led Friday night to burst.



Sunday most-awaited guests in face of one of the most intense and magical live acts on the planet, **Nick Cave & The Bad Seeds** played their first shows in 4 years in festivals across Europe throughout summer 2022.



Led by the charismatic **Nick Cave**, band grew from a cult performers into one of the most important and popular rock stars of our time over a nearly 40-year career, gave the performance which attracts and blows the minds of any person in the crowd — accompanied by poetic, sometimes melancholic and extremely powerful music.



It seemed that everything around stopped, and goosebumps ran through the body when amazing rock ballads performed by legendary artist sounded. Nick, with his charming magic, covered all corners of the festival site, uniting artists and spectators into a single big performance lasting two hours. This grandiose show completed the three-day musical celebration.

FLOW SUSTAINABLE



An important component of **FLOW FESTIVAL** is the sustainability program, which guarantees the fulfillment of its obligations related to the environment and social aspects of sustainable development.



The festival is also one of the first carbon-neutral festivals in the world, the total carbon footprint of festival products, waste minimization and energy recycling are calculated annually.

FLOW CHAMPAGNE & LOUNGE



One of the sponsors of **FLOW FESTIVAL HELSINKI 2022**, the famous champagne brand Lanson, presented three of its blends *Le Black Label Brut*, *Le Rosé* and *Le Green Label Organic* in two festival bars — **Lanson Rosé Bar** and **Lanson Organic Bar**.



EATWEEK Guide



"Lanson main mission is all about Love! Values that drive the Maison are: openness, kindness, humility, authenticity and elegance. In a world of uncertainty that becomes more and more divided each day, we're among those who believe that the world, like happiness, is better when shared. Those who believe that love for others, is also love of life, — says **Martin Nordell**, HARTWALL Category Manager Wines. — At Lanson, we're among those who believe in love — love for the soil, for the terroir, of a job well done, a sustainable love, a love of sharing, of being together, of making people happy. Since 1760, we've been for those who hold out a hand, who love each other, and prove it. Each in their own way, but always the most beautiful way."



Le Black Label Brut — The Maison's signature cuvée (Pinot Noir 50%, Chardonnay 35%, Pinot Meunier 15%) embodies Lanson style: freshness, fruitiness and vitality. The authentic style of Le Black Label Brut is crafted from a rich and diverse palette of wines that highlight the full diversity of Champagne terroir.



Le Rosé — The freshness and delicate fruitiness of Le Rosé cuvée (Pinot Noir 53%, Chardonnay 32%, Pinot Meunier 15%) complements the Maison's historic expertise in making Rosé Champagne. With a unique pale, salmon colour and a combination of fruitiness and finesse, it stands out from other rosé Champagnes, turning into ideal aperitif for a long summer evenings and a picnics.



Le Green Label Organic (Pinot Noir 50%, Pinot Meunier 30%, Chardonnay 20%) — it reveals the very essence of the terroir and biodynamic farming, with a perfect blend of freshness, fruitiness and minerality. It is the only Champagne to have achieved every organic and biodynamic certification.

"Organic wines are getting more and more focus, not only in Champagne but all over the world. In general, people are more and more interested in what they eat and drink and organic choices are reflecting this trend. Sustainability has always been at the core of how Champagne Lanson is operating, this is reflected in the vineyard, in the winery and of course also in the final product like the Green Label," — says **Martin**. — It was so great to be part of the festival, It was so much fun to meet people, and once again share live experiences."



A cozy area by POOL was organized for VIP clients of the festival, where they could relax and unwind under a tent on soft sofas, enjoy bubbles of champagne and soft drinks or have a bite at the **OUTRUN** cafe — a specialty coffee cafe and patisserie setting a new standard in Finland.



"We specialize in plant-based baked goods and original drinks, striving for excellence and taking great care to provide experiences that appeal to all the senses and take into account every detail," — says **Marko Peck**, Outrun Co-Owner. — We feel that food sustainability is an increasingly relevant topic due to the important role it plays in combating climate change. A cornerstone of our concept is our focus on plant-based products due in part to their lower carbon footprint compared to traditional products. It was the first time we participated in such an event and we enjoyed it immensely and learned a lot from the experience."

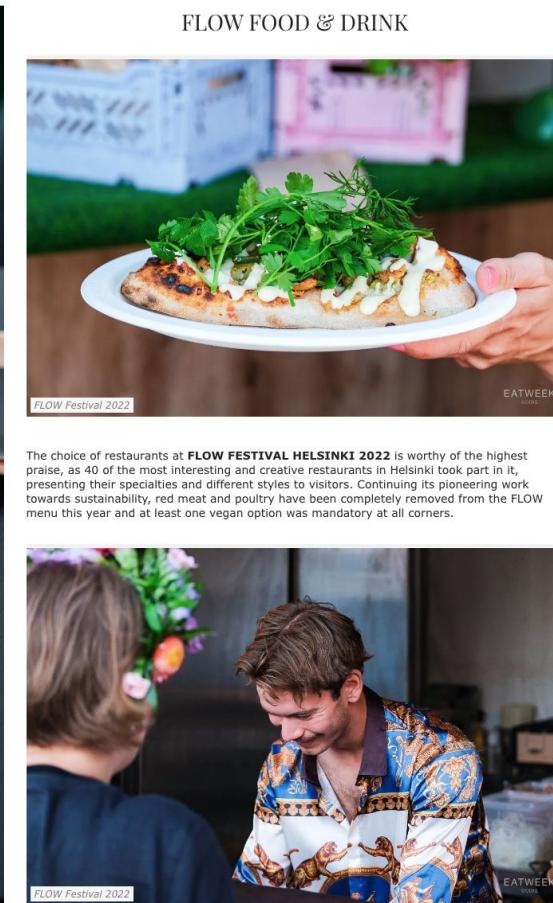
EATWEEK Guide



Guests could enjoy refreshing and energizing Cold-brew coffee-based drinks, specialty coffee, craft juices.



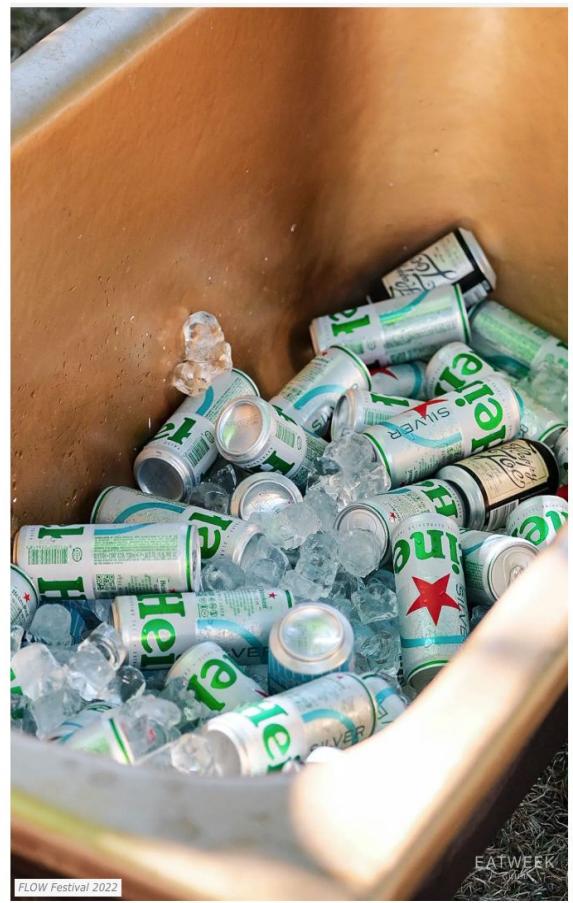
From Food — Croissants, Vegan Cupcakes, Outrun Original Pastries as well as Savory Dario Balls with various fillings.



The choice of restaurants at **FLOW FESTIVAL HELSINKI 2022** is worthy of the highest praise, as 40 of the most interesting and creative restaurants in Helsinki took part in it, presenting their specialties and different styles to visitors. Continuing its pioneering work towards sustainability, red meat and poultry have been completely removed from the FLOW menu this year and at least one vegan option was mandatory at all corners.



Great attention was paid to the origin and ethical standards of the ingredients used, the energy efficiency of food production, packaging materials, as well as the use of local, organic and seasonal products.



The festival also featured a wide selection of wines, including organic wines, craft beers and desirable soft drink accompaniments from more than 20 Helsinki bars.

EATWEEK Guide

Yakitori By BRASA



BRASA restaurant has gained popularity with its open fire dishes, taking each ingredient to the next level, deepening and emphasizing its originally stunning features. Every choice a restaurant makes is driven by a passionate strive for the best possible outcome.



Adhering to "without meat" rule of the festival, **BRASA** presented delicious Japanese Yakitori-style dishes cooked on an open fire: Tiger prawns with teriyaki sauce, Tempura pikeperch with sweet chili sauce or Portobello with tonkatsu sauce (VE). Alongside the skewers, they served Wakame salad and Brasa's kimchi.

"Project's main mission was serve (not that common) Japanese street food in, biggest and best festival in the whole Finland, — says **Severi Lukkarinen**, BRASA Co-Owner and Head Sommelier. — We must stop and think about the way we are living while at the same time population is rising. Our lovely planet earth can't handle everything. Everyone should have the right to clean water and healthy food, which is why food sustainability is so important. It was a great honor and joy for us to take part in such an event — this is the best festival in Finland, as I already said, with a great atmosphere, great music, smiling people and delicious and healthy food."

W30



W30 is a flavour journey to French-Scandinavian cuisine. The restaurant menu is built from seasonal fresh ingredients and different techniques to maximize the culinary experience.

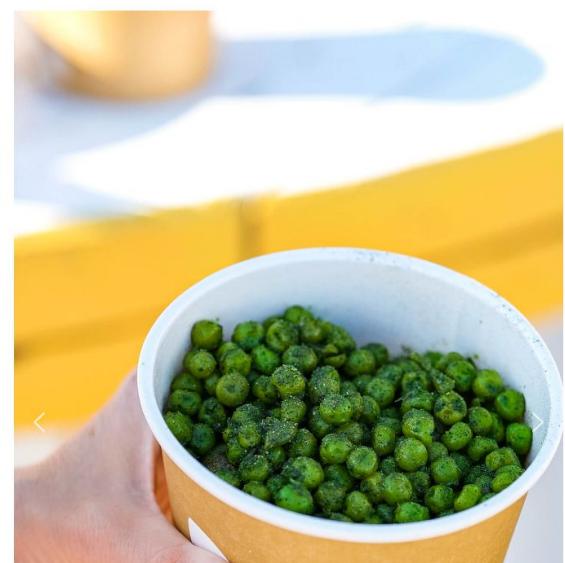


"We wanted to show off the stylish food from our restaurant at the festival as our food was a bit different from other great restaurants in my opinion, — says **Simo Pietarinen**, W30 Head Chef. — We adhere to the principles of sustainable development because we understand that it improves the quality of our lives, protects our ecosystem and preserves natural resources for future generations. And it's very nice to know that sustainable development is an integral part of the festival.

This year was our first time in Flow and we had fun! Planning and preparing dishes for festivals is different from normal restaurant operations but we managed well."



At the heart of the **KAJO** practice is the courage to innovate and create something new — it's a way to move forward. The concept of the restaurant is based on the principles of responsibility and sustainability, where no part of the ingredient goes to waste — this is what inspires the search for new ways of cooking and exploring endless culinary possibilities.



EATWEEK Guide

Only Vegan dishes were presented at the festival: "Xo" served grilled portobello & pickless. Potato, peas & with summer greens "ceviche", "Around thousand flavours" punch from kaihola garden.



"Our main mission is to make people happy with awesome flavours and friendly service. We believe that food and dining can bring people together and make amazing memories," says **Marko Simunaniemi**, KAIO Co-Owner. — For us, sustainability and responsibility (in all aspects) are an important cornerstone of our daily lives. Sustainability is getting more important, and many companies have (such as us) started to be more vocal and transparent when it comes to their responsibility towards ingredients, environment, and people. We straight away said 'yes' when we were presented with the opportunity to be part of the FLOW 2022. The experience was really something! We made a lot of people happy, and it indeed was an experience to remember. At the same time we got to challenge ourselves and also the guests at the festivals, since we were not serving the most traditional festival food. I think we made a lot of people to appreciate charcoal grilled potatoes over french fries."

STORY



STORY restaurants proudly present *pizzadogs*, which are baked with sourdough from organic 00-pizza flour from the Cranni farm, and the toppings are carefully selected from small artisan partners. Delicious and juicy pizza dogs combine international flavors and Finnish ingredients, just like the FLOW festival brings together the most interesting international performers and the surroundings of Helsinki and other cities in Finland.



"The purpose of our existence is to allow people to enjoy life. We were here to make it possible to have pleasurable moments that make a life more enjoyable, both sides of the counter, — says **Hanna Riihimäki**, STORY restaurants Head of Concept. — Sustainability has been at Story's dna since the beginning. We have always co-operated with small, local producers. We use first-class ingredients and we are aiming for zero waste. FLOW FESTIVAL HELSINKI 2022 was amazing, well organized, the best Helsinki restaurant's offering mouth watering dishes, brand music and art program and lovely people in a great mood and having fun for three days. Could not be better so we are very happy we participated."



During the festival guests could try *pizzadogs* with different fillings, sauces and with herbs, like Fish Kebab and Curry dog (VE).

BUN2BUN



Vegan restaurant **Bun2Bun** is Finland's first 100% vegan burger chain that serves burgers better for people, animals, the environment, and the world.



Bun2Bun's burgers are based on the first fully vegetable-based steak developed by Beyond Meat that looks, tastes, and behaves like a traditional burger steak. In addition, Bun2Bun's steak is gluten-free, soy-free, and GMO-free.



"Flow Festival has set a new benchmark on the European festival scene."

EATWEEK Guide



During FLOW 2022, Burger-lovers could enjoy the rich flavors of BBQ & CHDR Burger (VE), Fairly Spicy Flow Burger (VE) as well as French fries produced from domestic potatoes with bioenergy.

"Our mission is to make people to eat less meat. We want to offer people a delicious alternative for food that has meat and animal products. The global warming forces us to rethink our way of eating. Growing population could be fed much more sustainably with plant based diet, – says **Pasi Hassinen**, Bun2Bun CEO. –This was our 8th time in Flow as a food vendor. The experience was great as always! There is no other festival like Flow. Not just the music, but the food, the art and the decor of the event.



The vision of **FLOW FESTIVAL** Helsinki is to become the international leader in festivals and one of the most attractive and prestigious festivals in the world. With an extensive music and arts program, hand-picked food and catering services, a thoughtfully designed and decorated festival venue, and an extensive sustainability program, FLOW FESTIVAL has set a new benchmark on the European festival scene.

Tickets for **FLOW FESTIVAL 2023**, which will be held on August 11-13, can already be purchased on the festival website.

FLOW FESTIVAL



www.flowfestival.com

Instagram: @flowfestivalhelsinki

Text: **Marina Timo**
Photo courtesy: **EATWEEKGUIDE**





FLOOD Magazine (US)

EVENTS, LIVE, IN PHOTOS

Live, in Photos: Flow Festival 2022 with Gorillaz, Florence + the Machine, and More

Shots of Nick Cave, black midi, Bikini Kill, Sigrid, and more from Helsinki, Finland.

Words: JOSHUA MELLIN
Photos: JOSHUA MELLIN
August 15, 2022



Helsinki's [Flow Festival](#) returned to the decommissioned Suvilahti Power Plant for the first time in three years following the pandemic. The post-industrial setting was complemented by crisp, bright blue skies for three sold-out days with over 50,000 unique visitors celebrating the peak of Finnish summer.

On the opening day of the festival, Finland's Prime Minister Sanna Marin [joined with organizers](#) for a panel discussion titled [Flow Talks Music](#), discussing building a more robust international Finnish music industry, with some of the county's top acts like Paula Vesala and Helsinki natives Vesta and Chisu delivering enthralling performances from the festival's main stage.



Friday saw fellow Nordic singer Sigrid presenting a strong case for international stardom following the release of her second EP this year, *How to Let Go*, before acclaimed Afropop superstar Burna Boy set the stage afire for a headline-worthy performance, pulling one of the strongest crowds of the weekend into an undeniable dance party.



Sigrid



Burna Boy

reach 106k





FLOOD Magazine (US)

Opening night headliners **Gorillaz** boasted one of the largest productions in Flow's history, as Damon Albarn and company offered up a deep set sprinkled with rarities, and were joined by rapper **Freddie Gibbs** for an encore rendition of "Clint Eastwood" that saw him cutting in with his own "Thuggin" verses.



Gorillaz's Damon Albarn with Freddie Gibbs

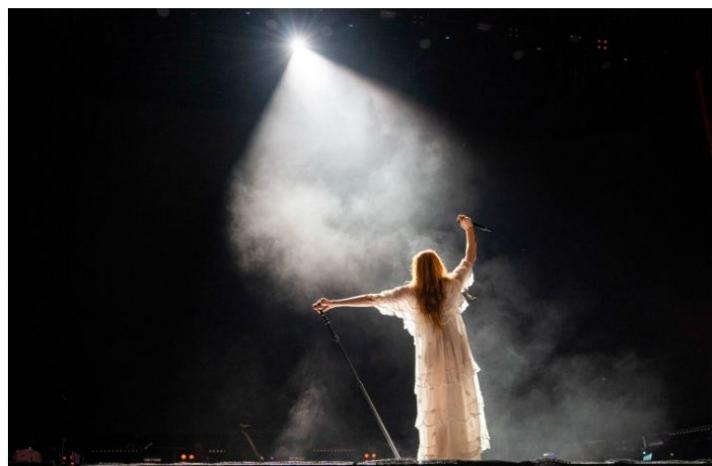
On Saturday, Princess Nokia arrived directly from the airport for her blistering afternoon set after a two-hour flight delay, while riot grrrl legends Bikini Kill marked their first visit to Finland with a fiery set in the Red Tent and Florence Welch bewitched the weekend's biggest crowd, summoning fans onto their friends' shoulders as human sacrifices to the cult of **Florence + the Machine** to end her headlining set on the main stage.



Princess Nokia



Bikini Kill



Florence + the Machine





FLOOD Magazine (US)



Florence + Machine

The last day of the festival belonged to Michael Kiwanuka, the British guitarist who was one of the most anticipated acts of the weekend, delivering a sly set of smooth guitar licks before sticking around in the crowd to meet fans while enjoying [Nick Cave's](#) enthralling headlining set to close out the seaside festivities.



Nick Cave

A model of environmentalism, the festival continues its trend as the first fully sustainable music fest in the world, accounting for zero emissions with carbon offsets and tree-planting programs, and extended that mission this year with an almost fully vegan menu with no poultry or red meat on site. The result was some of the best tasting festival food I've ever encountered, from cauliflower korma to curry dumplings hitting the spot.



Michael Kiwanuka

Scroll through more from Flow Festival in the gallery below.



PREV

NEXT





Rolling Stone Italy (IT)

RollingStone

HOME / MUSICA / LIVE 16 AGOSTO 2022 14:37

Siamo stati al Flow Festival, il Coachella finlandese

Non solo tre giorni di musica, ma una finestra su una società che funziona semplicemente molto meglio della nostra tra energia green, dieta vegetariana e acqua per tutti

di MATTIA BARRO



Il celebre Balloon 360°. Foto: Flow Festival / Kiril Juha Kainulainen

Ve l'avevamo detto che il Flow Festival di Helsinki sarebbe stata la fuga ideale per quest'estate bollente e, ora che ci siamo stati, non possiamo che dirvi: avevamo ragione.

Main Stage. Foto: Flow Festival / Jussi Hellsten



Il pubblico durante il live di Goldlink. Foto: Flow Festival / Kiril Kainulainen

Al Flow ci eravamo passati nel 2019, l'ultima estate prima della catastrofe e, per il momento storico, si era rilevato come **il vero antidoto a quell'inquietante estate salviniana**. Tre anni dopo, con una pandemia sulle spalle, ci siamo tornati sperando potesse essere il vero antidoto alla torrida estate meloniana. E infondo lo è stato: per tre giorni abbiamo potuto vivere in un paese stupendo, fatto di rispetto e cura reciproca, prendendo una boccata d'aria dall'asfissiante nazionalismo populista pre-voto dell'alt right italiana.

Festival come il Flow, infatti, non sono solo un modo diretto per ascoltare bellissima musica, vedere grandi concerti e stare in mezzo ad una marea di persone, ma sono anche – e soprattutto – occasioni tangibili di scambio, momenti per conoscere una cultura, per vedere e sperimentare coi propri occhi un modo di concepire il contemporaneo in maniera differente. Viaggiare è il modo migliore per imparare, confrontarsi, crescere ed è un valore aggiunto – e in Italia spesso non riconosciuto – dei festival.

Helsinki ci ospita in un bel weekend di sole, con temperature ideali (con una massima di 25° e una minima di 15°, un sogno per chi fugge dalle città italiane) e con quell'impeccabile gentilezza scandinava. Se nei giorni del festival, tra un giro alle architetture locali (la nuova e innovativa smart city, la stazione, la chiesa del silenzio) e le deliziose isolette dell'arcipelago (facilmente raggiungibili con traghetti), ci si avventura in un giretto di shopping (che fa subito estate e turismo) tra i tanti negozi vintage e di vestiti usati della città, si rimane colpiti dalla grande affluenza di giovani finlandesi alla ricerca del look perfetto per il Flow. A modo suo, infatti, il Flow Festival sembra una versione scandinava del Coachella.

Mentre ci si aggira tra gli otto palchi (tutti a loro modo personalizzati, come il pallone aerostatico del Balloon 360° o la tenda da circo della Red Arena), non si può che rimanere colpiti dagli outfit proposti. C'è chi recupera l'estetica Kardashian e chi si lancia nel mondo dei cosplayer, ma c'è soprattutto l'espressione queer e il minimalismo scandinavo. Nessuno scampa alla prova outfit, **nemmeno Sanna Marin**, la giovanissima prima ministra finlandese, presente all'evento in abito paiettato, occhialone nero e boots da battaglia. Ammettiamolo; all'inizio ci si sente leggermente destabilizzati da quest'esercito di occhi azzurri e capelli biondi, una *uncanny valley* della bellezza, ma superato l'impatto iniziale, ad emergere sarà un gioioso clima festivo, in cui c'è spazio per il puro divertimento quanto per gli intellettualismi.



reach 787k





Rolling Stone Italy (IT)

La proposta musicale infatti funziona proprio per la capacità di aprire più percorsi di ascolto, come fossimo all'interno di un librogame. Un primo percorso possibile è infatti quello del main stage, degli headliner, degli artisti imperdibili e intoccabili, quest'anno rappresentati da Gorillaz, Florence + The Machine e Nick Cave & The Bad Seeds seguiti da Princess Nokia, Burna Boy, Michael Kiwanuka. Un filo più ricercata e intrigante è invece la possibilità di muoversi tra gli altri due grandi palchi, la Red Arena e la Black Tent, tra Jarry Is... e Jamie XX, tra i Fontaines D.C. e Fred Again., tra Acid Arab e le Bikini Kill; è qui che troviamo forse gli show più affascinanti. Per chi invece pone la sua attenzione al ballare e ballare e ballare, dimenticandosi dello spazio-tempo, il Flow dedica tre differenti stage al mondo del clubbing, quello di Resident Advisor, una sorta di istituzione dove ci siamo più volte persi negli alti BPM di dj come Sherelle, Ant, DJ Stingray 313 (ma che ha ospitato anche nomi come The Blessed Madonna, Dixon, DJ Koze), il Backyard e il Red Garden. Infine, per gli amanti delle novità, ecco il The Other Sound, l'unico palco al chiuso pensato per i live più sperimentali come Caterina Barbieri (in uno show mozzafiato), KMRU, Smerz, e l'iconico Balloon 360°, lo stage circolare in cui ha brillato il talento di Erika De Casier, lo show di chiusura del festival, forse il vero highlight di questa tre giorni.



Florence + The Machine. Foto: Flow Festival / Konstantin Kondrukov

Menzione d'onore, inoltre, per l'hospitality del festival, con punti ristoro con acqua gratuita disseminati in tutta l'ampia area post-industriale della manifestazione (una mancanza vergognosa nella maggior parte degli eventi italiani e europei), zone di free wi-fi e un'attenzione al food che non ha rivali, con oltre 40 stand in cui viene assicurato, in ognuno di essi, un'opzione vegana in menu prevalentemente vegetariani. Oltre tutto, il festival è sostenibile, sì, ma per davvero, essendo stato uno dei primi al mondo a diventare completamente a emissioni zero, tra elettricità verde e il 100% di materiali riutilizzati. Inoltre nella line up del festival, già dal 2019, le donne e le persone non-binary sono presenti al 65%; quando parlavamo dell'importanza culturale di un festival, ci riferivamo anche a questi dettagli fondamentali che parlano un'etica lingua del futuro.



Nel verde del backyard Stage. Foto: Flow Festival / Samuli Pentti

Il Flow è un imperdibile momento dell'estate dei festival europei perché non è solo un contenitore musicale, ma una finestra su una cultura da cui si potrebbe apprendere molto. Visitare Helsinki, e la Finlandia, è un'occasione (rincuorante) per poter vivere, anche solo per un momento, in un futuro migliore e trovare ispirazione per portare dei cambiamenti in se stessi e, magari, nel proprio paese. La cultura è anche (e a volte soprattutto) questo.

La prossima edizione è prevista dall'11 al 13 agosto ed è già possibile acquistare i biglietti ad un prezzo speciale a questo [link](#). Vi abbiamo avvisato: avete un anno per preparare il vostro miglior outfit.





ERR (EST)



kultuur

Arvustus ja galerii: Flow võiks vabalt olla ka neli eraldiseisvat festivali



Foto: Flow festival 2022 Autor/allikas: Angelica Öunapuu

MUUSIKA

Kaspar Vilup
23.08.2022 22:44

Muusikafestival

Flow festival

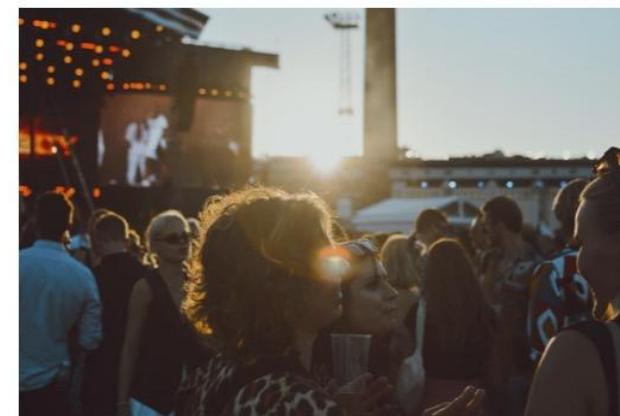
12. kuni 14. augustini Helsingis

Esinesid Gorillaz, Florence and the Machine, Nick Cave and the Bad Seeds, Fred Again..., Jamie xx, Princess Nokia, Michael Kiwanuka, Sherelle, DJ Koze, Anz jpt

Tänavu kevadel, kui sai suveplaanidesse kavandatud Positivus ja Flow festival, tekkis mõneti üllatav ootuseärevus. Koroonaviiruse töötu on suuremate festivalide toimumisse kaheaastane paus jäänud, mistöötu hakkas juba vaiksest ununema, mida see muusikafestivali kogemus üldse tähendab.

Positivus mõjus seetõttu kui värskkendav ämbritäis vett kuklasse, hetkega meenus, miks ikka ja jälle festivalidele ronin. Seda ekstaatilist ja ülevoolavat tunnet, et igal pool ja igal ajal kõlab muusika, mida tahaks kuulata, ei asenda miski muu. Võib ju öelda, et see on tüti rapsimine, kui peab pidevalt ühelt lavalt teisele jooksma, aga pärast paariaastast jõudeperioodi kulubki pisut FOMO meile köigile ära.

Kui Positivus oli hea kompaktne meeldetuletus muusikafestivalist – kava oli küll tihe, aga piisavalt hoomatav, et ilma surema ärevuseta läbi öhtu kulgeda –, siis Flow festivalile ei ole nii lihtne läheneda. Kuigi tänavu sai külalstatud põhjanaabrite võib-olla parimat festivali juba viiendat korda, siis üllatusin avapäeval taas, kuivõrd laiallaardeline nende kava ikkagi on.



Flow festival 2022 Autor/allikas: Angelica Öunapuu

Kodus sai küll orienteeruv plaan paika pandud, kuhu ja millal minna, aga festivalialale sisse astudes ajas see virvare peat ikkagi ringi käima. Okel, peaks jooksma Resident Advisori peoareenile, et *amapiano* superstaari Uncle Wafflesi järgi pisut ötsuda, aga seal tuleb nii umbes poole tunni pärast tuhiseda tolmuusele

Backyard lavale, et veidi Yung Singhi *punjabi garage*'i järgi hullu panna. Või oot! Samal ajal esineb ju tegelikult pealaval ka *afropop*'i tipptegija Burna Boy. Mis siis ikkagi teha tuleks? Kuhu minna? Appli-appli-appi.

Hetkeks ajas see valikute paljusus juhtme kokku, aga tegelikult on see alati olnud Flow festivali suurim voorus, mille nad ka tänavu veenvalt välja mängisid. Kui noppida festivalialalt sada jahuslikku inimest ja küsida, keda nad nende päevade jooskul kuulanud on; siis heal juhul leialt ilmselt vaid paar sellist, kelle kava on üks-ühele sama. Seda tänu sellele, et Flow programm on kümnete ja kümnete teeradadega labirint, kus kõik valitud suunad vilvad finišisse.

See pisut totakas võrdlus annab aga küllalt hästi edasi Flow festivali sügavama idee: kolmeks päevaks rajatakse Helsingi sadamapirirkonda selline imeline paik, kus on võimalik koos olla noortel ja vanadel, peohimulitel *techno-huntidel* ja pehmemat tiiksi igatsevatel *indie-hingedel*, räpiveadel ja *jazz'l-gurudel*.



Flow festival 2022 Autor/allikas: Angelica Öunapuu

See kõik on ühdendatud ühe festivali alla, kuigi hea tahtmisse korral võiks need elemendid lahutada laialt ja korraldada neli eraldiseisvat muusikafestivali: Flow jazz-festival (mis oli ka selle festivali algusaastate fookus!), Flow indie-festival, Flow räpifestival, Flow tantsumuusika festival. Niiviisi korraga, omavahel pölimunulaabikasvanuna on see festival aga töeline päril laia muusikamaitsega inimestele.

reach 87,7k





ERR (EST)

Kargad end Sherrelle'i ja Anz'i raju relvikutte ajal higiseks, aga lähed jahutad end pärast Florence and the Machine'i ajal maha. Vähemalt Flow festivali kontekstis on selline komplekt täiesti normaalne, muul ajal sedalaadi mustrit päriseilt ette ei kujutaks.

Huvitav on seogi, et tänu tihedale festivalialale ning -kavale muutuvad lõpuks konkreetseid artistid isegi ebaoluliseks. Muidugi tahad kuulata sellist muusikat, mis sulle korda läheb, aga lõpuks sulab see köök üheks tervikuks, eraldiseisvatest artistidest saab osa suuremast Flow kogemusest.

Ühest küljest on selline kolm päeva kestev kappamine tore, kuid teisalt möjus tänavune kava kuidagi eriti lämmataval. On muidugi meeldiv, kui ei pea öhtu jooksul kordagi tühja passima, sest pidavaltoimub kuskil midagi põnevad, aga kui ikkagi kolmel laval on korraga selline esineja, keda kuulata tahaks, teebe see lõpuks meeles mõruks. Ehk oleks variant venitatud festival taas neljale päeval? Või jaotada osad välisesinejad päeva esimesesse poolde, kui esinevad muidu põhiliselt Soome artistid? Pisut rohkem öhku kuloks kavasse igatahes ära.



Flow festival 2022 Autor/allikas: Angelica Öunapuu

Kuigi varem sai räägitud sellest, et kõigi küllastajate kogemus Flow festivalist on erinev, siis üks element ühendab kõiki: pealava juurde satub ühel hetkeliga inimene. See on festivali tuksuv süda, vähem või rohkem näeb seal toimuvat iga

söögi- ja joogiputka eest, samuti lähevad seal mööda enamik käigteed. Selles valguses üllatas aga lajhapoolne peaesinejate valik: mitte et näiteks Florence and the Machine'i oleks midagi halba, kuid õhtu finaaliks ootaks midagi ekstaatilisemalt, mis sunniks rahva korras tulema ja päeva jooksul kogutud elamustele rasvase joone alla tömbama. Sel aastal tundus pigem, et see pärise final toimus hoopis väiksematel teljilavadel.

Aga mis selles ka iseenesest halba on? Tähusin sel aastal isegi, et tahaks FOMO täielikult körvalte jäätta, unustada köik need vägevad artistid, kes üles astuvad, ning lihtsalt kolmeksi päevaks Flow festivalile people minna. Nende tantsumuusika kava on aasta-aastalt üha tugevamaks läinud ning tänavu joonistati kolme päevaga lahti eriti lai spekter suurematest ja väiksematest elektroonika nurgatägustest, mis pakkus pidavaltoit üllatusi. No näiteks, üks tipphetki oli Ameerika produtsendi Mike Q ballroom'li kava, kus gaas oli tund aega järjest pöhjas, tänu millele ununesid täielikult samal ajal teistel lavadel esinenud artistid. Seda tahakski saavutada: lihtsalt lähe ja tantsid ennastunustaval kolm päeva järjest. Mega.



Flow festival 2022 Autor/allikas: Angelica Öunapuu

Veelgi enam tahaks aga, et lõpuks saaksime ka Eestisse sellise festivali, kus tunneskin end samamoodi. Et lihtsalt astud festivalialale sisse ja korraldajad on kõik sinu eest ära teinud. Ma ei pea mõtlema, et okei, tiksun nüüd järgmised kolmeli tundi sellise muusika saatel, mis mind kuigivõrd ei liiguta, et siis näha

ööpimeduses seda üht esinejat, keda päriseilt ootan. Äkki võiksid siinsed korraldajad pead ja kukrud kokku panna ning teha ühisel nööl ja jõul ühe superfestivali, mis konkurreeriks Flow, Positivuse, Way Out Westi ja kõigi teiste siinse regiooni suurte tegijatega? Ma usun, et see on võimalik.

Seniks aga soovitan kõigil ikka augustis see teekond Helsingisse ette võtta.

flow festival





Chosun Ilbo (KOR)

문화·라이프 >
문화 일반

행복지수 1위 나라의 음악축제 키워드는 '친환경'

핀란드 '플로 페스티벌'

윤수정 기자

입력 2022.08.15 03:00



12일 오후 8시 핀란드 수도 헬싱키 수빌라티 지구에서 개최된 '플로 페스티벌'에서 나이지리아 출신 래퍼 '버나보이'가 공연을 펼치고 있다. 밤 10시쯤 해가 지는 백야 시즌에 매년 펼쳐지는 이 축제는 올해 3일간 약 9만 관중이 모였다. /플로 페스티벌

"무궁화 꽃이 피었습니다."

12일(이하 현지 시각) 오후 8시 핀란드 수도 헬싱키 북동쪽 폐기된 발전소 터 '수빌라티(Suvilahti)', 나이지리아 출신 래퍼

'버나 보이(Burna Boy)'가 드라마 '오징어게임' 속 대사를 활용한 곡 '디퍼런트 사이즈(Different Size)'를 노래하자 객석에서 환호가 터졌다. 에드 시런 등과 협업한 버나보이는 최근 전 세계 유행 중인 '아프로 비트(퓨전 서 아프리칸 리듬)' 장르의 떠오르는 스타. 아직 아시아 투어를 한 번도 진행하지 않아 내한 공연을 보기 힘든 가수다.

이날 버나보이가 선 '플로(Flow) 페스티벌'은 '북유럽 최대 규모 야외 음악 축제이자 가장 혁신적인 축제'로 불린다. 2004년부터 매년 핀란드 수도 헬싱키로 일일 3만명, 사흘간 약 9만 관중을 끌어모았다. 코로나 팬데믹으로 3년 만에 개최된 올해 축제에선 각각 1990년대 브릿록 밴드 전성기를 이끈 '블러'와 '펄프'의 프런트맨(메인 보컬) 출신인 데이먼 알반(밴드 고릴라즈)과 서비스 코커(밴드 자브이즈), 영국 인기 록 밴드 '플로렌스 앤드 더 머신' 등 유럽 내에서도 보기 힘든 150팀이 공연에 섰다.

그러나 이 축제가 주목받는 건 화려한 출연진 때문만이 아니다. 핀란드는 유엔(UN·국제연합) 산하 SDSN(지속가능발전해법네트워크)가 매년 세계 146국에 대해 평가하는 세계행복지수에서 올해 5년 연속 1위(10점 만점 7.8점)를 기록했다. '지속

가능' '공생' '친환경' 등 플로 축제가 전면에 세운 주제들은 '행복한 나라 핀란드' 비결을 엿볼 수 있는 키워드다.



플로 축제장 곳곳 비치된 '장애인 편의구역' 표시 풍선.

◇ '휠체어' '어린이'가 낯설지 않은 축제

이 축제장에 들어서면 가장 먼저 '휠체어' 그림이 그려진 풍선이 곳곳에서 눈에 띈다. 입구는 물론 관중석과 화장실 구역에 마련된 휠체어 전용 입장 경로를 풍선으로 표시해둔 것. 질환





Chosun Ilbo (KOR)

이 있는 경우, 미리 요청해 ‘빠른 입장’ 카드를 받아 놓으면 화장실 대기줄 가장 앞줄에 설 수도 있다.

매년 8월 중 일요일로 지정하는 이 축제 마지막 날은 유독 ‘어린이’들이 많아진다. ‘가족 일요일(Family Sunday)’이라 이름붙인 이날만큼은 티켓(올해 1일권 기준 115유로·약 15만원) 구매자들이 오후 1시부터 5시까지 12세 이하 어린이를 무료 동반할 수 있다. 10세 DJ 카스페리 등 어린이 뮤지션들의 음악 공연도 개최한다. 축제 설립자인 수비·투오마스 칼리오 부부가 “우리 스스로 아이를 낳아 가족끼리 시간을 보낼 수 있는 축제”를 만들고 싶다며 시작한 전통. 플로 페스티벌 관계자는 특히 “모든 출연진의 남녀 성비도 최소 50대50으로 맞추는 게 원칙”이라고 했다. 이날 축제를 찾은 독일 출신 블로거 줄리안 로이터는 “같은 유럽 내에서도 축제 간판 공연자 절반 이상이 여성인 경우는 극히 드물다”고 했다.

◇탄소 배출 감소 연구하는 음악 축제

이 축제에서 ‘가금류와 붉은 육류’는 찾아볼 수 없다. 2009년부터 축제 기간 배출된 탄소 발자국(배출량)을 자체 계산하며 ‘세계 최초 탄소 중립 축제’로 자처해왔기 때문. 육류는 생산 과정에서 이산화탄소(CO₂) 배출이 많다는 이유로 축제장 내

대부분 음식을 콩고기 같은 대체육과 튀긴 두부 등을 활용한 채식 혹은 해산물 메뉴로 채웠다.

이 밖에도 ‘자동차 주차장’ ‘디젤 전기’ ‘건축물 폐기물’도 이 축제에서 사라진 것들이다. 대신 자전거 주차장을 마련했고, 축제장 내 모든 전기는 핀란드 전기 업체에서 풍력 생산 인증 전기를 구매해 쓴다. 현대 건축의 거장 알바 알토를 배출한 디자인 강국 축제답게 유럽 각국 디자이너들이 설계한 조형물이 축제장에 가득하지만 대부분 재활용 폐기물을 75% 이상 재사용해 제작했다. 2012년부터 핀란드 자연보호단체 및 지역 기업들과 탄소 감축 기술 연구도 시작했다.

플로 축제 측은 “2019년 축제 탄소 배출량이 전년 대비 32% 감소했다. 이산화탄소 272톤 분량으로, 317명의 승객이 헬싱키와 방콕 간 왕복 항공편을 탔을 때 배출되는 양과 같다”고 했다.

◇지속 가능 축제, 국내에도 수혈돼야

공연 전문가들은 이 축제가 10년 넘게 지속될 수 있었던 건 “장소의 상징성 덕분도 크다”고 평가했다. 버려진 폐발전소를 재활용하고, 낙후된 주변 지역을 활성화한다는 명목으로 지금의 개최지 ‘수빌라티’를 계속 고집해왔기 때문이다. 영국 유명

음악 축제 ‘글래스턴베리’, 미국 최대 야외 음악 축제 ‘코첼라’ 등도 개최지 고유의 역사를 축제 전면에 내세우고 있다. 반면 국내에선 자라섬 재즈 페스티벌, 인천 펜타포트록 페스티벌 등을 제외하고는 개최지 연고를 오래 간직한 축제를 찾기 힘들다. 인재진 자라섬 재즈 페스티벌 총감독은 “우리도 이젠 지속 가능한 축제의 미래를 고민할 필요가 있다”고 말했다.



윤수정 기자



Bedroomdisco (GER)



Veröffentlicht am 22.08.2022 | von Julianne Reuther

FLOW FESTIVAL 2022 – Eine Spielwiese für Musikfans

Foto: © Konstantin Kondrukov / Flow Festival

Entspannt 24 Grad, ein laues Lüftchen und reichlich kühles finnisches Bier. Für ein Festival im Hochsommer ist das **Flow Festival** in ziemlicher Luxus. 2022 ging das Musikfest in der finnischen Hauptstadt nach einer dreijährigen Zwangspause endlich in eine neue Runde und wir waren live vor Ort. Mit gerade einmal 30.000 Besucher:innen ist das Flow im Verhältnis zu deutschen Festivals wie zum Beispiel dem **Hurricane** (ca. 80.000 Besucher:innen) ein recht überschaubares Event. Gerade in Beitracht dieser Tatsache konnte Musikelebhaber:innen beim diesjährigen Line-up wohl nur die Kinnlade runterfalten.



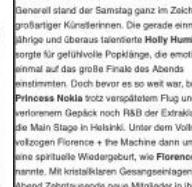
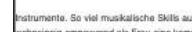
Das Festival in unmittelbarer Nähe der baltischen Küste legte zudem viel Wert darauf, so umweltfreundlich und nachhaltig zu agieren wie möglich. Neben einem ausgedehnten Pflanzen- und Recyclingsystem wurde auch bei der Verpflegung auf niedrige CO₂-Emissionen geachtet. Fläschchen flog deshalb komplett von der Speisekarte. Wer jetzt denkt, dass das Flow damit wohl zu einem der weniger befriedigenden Festivals geworden ist, liegt komplett falsch.

Während gerade Veganarinnen zum Beispiel bei Rock im Park seit Jahrzehnten diesen vegetarischen Frühlingsrollen und Nudeln mit Tomatensoße aufgetischt bekommen, hat sich das finnische Festival selbst übertröffen. Veganes Pfeffersteak, Bao Buns, Poke Bowls, fleischlose Kimchi Burger und Churros mit veganem Kaviar haben sich die Festivalgänger:innen in Helsinki genauso einverlebt.

Doch nun zurück zur Musik: Los ging es am ersten Tag des Festivals mit reichlich finnischer Power.

Erika Viikman brachte das Publikum der Red Stage mit ihrem schlagereuellen 80s-Pop schon am späten Nachmittag komplett zum Auszittern. Sprachlos? Bei so viel Energy absolut kein Problem. Auch der Nachwuchssänger Ido aus Helsinki legte mit seinen 23 Jahren eine Performance hin, die unsere Ohren und Augen zum Staunen brachte. Sigrid brachte dagegen norwegischen Skandi-Pop in den Mix, bevor die Main Stage musikalisch eine 180-Grad-Drehung mache.

Mit dem nigerianischen Afrobeat-Praemonium Burna Boy hat das Flow einen Geniestreich gelandet. Normalerweise finden Afrobeats in der Szene der Mainstream-Festivals meist gar keine Beachtung. Fans müssen vor allem zu speziellen Events pilgern. Dabei sollten viel mehr Booker sich die Stars des Genres für ihre Festivals unter den Nagel reißen. Denn bei keinem Act an diesem Wochenende herrschte so



am Sonntag.

Am Sonntag lohnte es sich, früh auf dem Festivalgelände zu sein, um Tag 3 einzuläufen. Bereits am Nachmittag verführte Goldlink die Hip-Hop-liebende Crowd in Cropot und Baggy Jeans mit einer wilden Show. Zu Tönen von Nirvana sollten sie alle im Publikum erst einmal richtig warm feiern, bevor der Rapper unter anderem einen unerlaubten Remix von *Woman of Doja Cat* zum Besten gab. Groovy wurde es am frühen Abend erst mit Musik von Q, bevor Michael Kiwanuka die Weichen für einen entspannten Sonntagabend auf der Main Stage legte. Das französische Ensemble Acid Arab brachte mit einer Mischung aus elektronischer Clubmusik und traditionellen, arabischen Klängen die bereits müden Beine der Festivalseucher:innen erneut zum Tanzen. Ebenso wie der Londoner Musikproduzent Fred Again, der mit massenverträglichem Gute-Laune-Electro die Massen vor die Bühne zog.

Pünktlich um 21 Uhr kam dann der Mann auf die Bühne, auf den viele Fans bereits seit Freitag gewartet



Die wurde fast gehört von dem Headliner des Abends: Gorillaz. Obwohl die Show der britischen Band eine der größten Produktionen war, die das Flow je gesehen hat, und eine rein musikalisch großartige Performance abgeliefert wurde, fehlte doch das gewisse Etwas. Oder vielleicht war es auch der Personenkult um Frontman Damon Albarn, den sieben auf der Bühne etwas zu sehr rausdrängten lässt, der uns am Ende etwas unbedingt zurückließ. Zum Abschluss des Abends wurde sowohl von Trapwave-Rapper M Huncho als auch der Kult-



hatten. Nick Cave and the Bad Seeds glänzten mit musikalischer Exzellenz. Nick Cave ließ es sich dabei nicht nehmen, den Fans in der ersten Reihe so nah zu kommen wie kein Headliner zuvor. Ganze Songs verbrachte er Händchen haltend mit dem Publikum und unter einem Fan sogar den Wunsch, eine Runde gemeinsam auf der Main Stage zu tanzen. Ein würdiger Abschluss für ein Festival, gefüllt mit ganz viel Liebe für Musikfans) aller Art.

Wir können es kaum erwarten, zu sehen, welches Line-up die Veranstalter des Flow Festivals 2023 zaubern. Doch so viel wissen wir: Es wird garantiert für jeden Geschmack etwas dabei sein. Das nächste Flow findet vom 11. bis 13. August 2023 in Helsinki statt. Super-Early-Bird-Tickets sind bereits im Vorverkauf erhältlich.



BURNA BOY
FLOW FESTIVAL

Tags: 2022 acid arab, Arte Live, Bericht, Bikini Kill, Burna Boy, Festival, finland, Florence + The Machine, Florence and the machine, flow, flow 2022, Flow Festival, Fred again, Freddie Gibbs, Goldlink, gorillaz, helsinki, Holly Humberstone, Jamie XX, live, m huncho, Mr. Nachbericht, Nick Cave, Nick Cave and The Bad Seeds, Open Air, Princess Nokia, Review, session, Sigrid, Vesta, Video, Yeboyah, youtube

Über den Autor



Julianne Reuther



L'Oreille à l'envers (FR)

The screenshot shows the homepage of the L'Oreille à l'envers website. At the top is a navigation bar with links: actualités, interviews, reportages, chroniques, clips du mois, agenda, photo-galerie, instants friandise, and Carte des Festivals. Below this is a "SUIVRE:" section with social media icons. The main content area features a large image of a concert stage with a band performing. To the left is a sidebar with a "reportage" section about "L'Échappée Belle Vol.3" by Gwenaelle Bauvois from August 23, 2022. It includes a thumbnail of the album cover and a short description. To the right is a sidebar with links to "PLUS" sections: "ROI ARTHUR", "LIEUX DE VIES", "POUR LES YEUX", and "franc ile-de-france". A large central banner for the "FLOW FESTIVAL 2022" is prominently displayed.

FLOW FESTIVAL HELSINKI 2022

Le premier jour commence en douceur avec la chanteuse auteure compositrice Néo-Zélandaise **Aldous Harding**, une des artistes dont j'attendais le plus la prestation. Malheureusement, la musique délicate de Harding ne se prêtait guère à une tente de festival. J'aurais tellement aimé pouvoir la voir dans une petite salle sombre, tard le soir. Un rendez-vous manqué avec une artiste dont l'intensité et le talent ne font pourtant aucun doute.



(Flow Festival 2022©photo by Konstantin Kondrukov)

Virage à 90 degrés avec **Burna Boy**, le chanteur, auteur-compositeur et producteur nigérien, nommé pour le meilleur album de musique du monde aux Grammy Awards de 2019, trophée qu'il remporte d'ailleurs en 2021. Son melting pot de Dancehall, R'n'B et Afro Beat a le mérite d'être joyeux et dansant, en plus d'être accompagné d'excellents musiciens.

Direction ensuite **Jarv Is...** le projet lancé par la légende britpop **Jarvis Cocker** en 2017, l'ancien chanteur de Pulp, groupe que l'on ne présente plus. Je ne savais pas vraiment pas à quoi m'attendre car depuis Pulp, j'avoue n'avoir pas vraiment suivi la carrière de Cocker. Mais agréable surprise, il a encore la classe et son rock pop élégant et dandy marche plutôt bien, même en festival.



(Flow Festival 2022©photo by Riikka Vaahera)





L'Oreille à l'envers (FR)

Mais le groupe le plus attendu de la soirée était évidemment l'autre légende british, [Gorillaz](#), pour son premier concert en Finlande. Le fameux groupe virtuel a sorti le grand jeu pour [FLOW](#) et a offert au public chauffé à blanc un show XXL. Les visuels éblouissants et la succession de hits ont hypnotisé le public pendant près de deux heures. Un groupe pas si virtuel que cela au final car de nombreux invités ont fait des featuring surprises, dont [Posdnuos](#) du légendaire groupe [De La Soul](#) et le rappeur américain [Freddie Gibbs](#), autre tête d'affiche de [FLOW](#). Même si ce genre de show est évidemment calibré pour les festivals d'été, on sent malgré tout la fougue toute juvénile de [Damon Albarn](#) et on ne peut qu'être admiratif face à son foisonnant talent. Un très bon moment qui donne la banane.



(Flow Festival 2022©photo by Konstantin Kondrukhov)

Pour clôturer la soirée, direction le seul lieu de concert fermé du festival, dans une ancienne centrale électrique pour [Huoratron Deconstructed](#), un show (dé)construit spécialement pour [FLOW](#). [Huoratron](#) est le projet du musicien finlandais [Aku Raski](#), qui seul dans le noir, assène une techno brutale, sans répit, sous des flashes à donner une crise d'épilepsie. Si je peux apprécier le talent du monsieur, il est temps d'aller se coucher.



(Flow Festival 2022©photo by Samuli Penti)

Le samedi commence sous les meilleurs hospices, à la Balloon Stage, cette scène à 360 degrés surplombée d'un ballon géant, avec le concert de [Jimi Tenor](#) et [UMO Helsinki Jazz Orchestra](#). Comment définir [Jimi Tenor](#) ? Le musicien est une légende de la scène indépendante Finlandaise depuis les années 80. Trompettiste virtuose, [Jimi Tenor](#) est surtout un grand touche à tout qui se balade aisément d'un style musical à un autre : jazz, electro, soul... Il était à [FLOW](#) accompagné du formidable big band [UMO Helsinki Jazz Orchestra](#) que j'ai eu la chance de voir en concert précédemment. Sous un ciel d'azur, assis autour de cette scène circulaire spectaculaire, il est difficile de bouder son plaisir d'écouter ce jazz de haut vol.



(Flow Festival 2022©photo by Konstantin Kondrukhov)

J'enchaîne toujours à la Balloon Stage avec [Kit Sebastian](#) que je ne connaissais pas avant le festival mais qui m'a séduite dès la première écoute. [Kit Sebastian](#) est un duo franco-turque installé à Londres qui enchanter les oreilles avec un mélange de musique psychédélique, traditionnelle turque et 60's. Une des meilleures surprises du festival pour sûr !

Un des groupes que j'attendais avec le plus d'impatience est sans nul doute le légendaire [Bikini Kill](#), les rebel girls des années 90 et pionnières du mouvement riot grrrl. Même si la qualité du son laissait à désirer sous la grande tente, leur coolitude absolue, leur énergie et leur bonne humeur ont largement compensé les difficultés techniques. Difficile de bouder son plaisir devant ces nanas de 50 balais jouer du punk et faire des gros doigts au patriarcat, au conservatisme et au jeunisme. "Rebel girl, rebel girl, you are the queen of my world!"



(Flow Festival 2022©photo by Konstantin Kondrukhov)

Un grand contraste avec la rappeuse américaine [Princess Nokia](#) qui, dans un genre différent, affirme elle aussi (en toute petite tenue) sa position de femme forte. Le fait de tenir seule la scène principale en soi force le respect. On continue avec le rap américain avec [Freddie Gibbs](#) dont la qualité technique n'est plus à démontrer mais qui manque un peu d'originalité. Demander 50 fois au public de scander 'Fuck the police' m'a fait un peu grincer les dents. Gibbs était bien meilleur la veille sur le Clint Eastwood de Gorillaz.





L'Oreille à l'envers (FR)

Mais la reine de la journée était sans nul doute [Florence + the Machine](#) pour un de ses seuls concerts européens de l'année. J'avais eu la chance de la voir il y a quelques années et j'avais absolument adoré. Je me suis donc dit que j'allais jeter un œil, sans penser être éblouie de nouveau. Ridiculement présomptueux de ma part car dès que Florence apparaît et commence à chanter, c'est comme une vague qui submerge tout sur son passage. Sa seule présence – belle comme une peinture préraphaélite dans sa somptueuse robe blanche – donne des frissons, et cette voix ! Mais au dessus de tout cela, ce sont ces émotions qui viennent des tripes qu'elle nous communique, cette douleur, cette colère, cette énergie du désespoir. Absolument éblouissante Florence !



(Flow Festival 2022©photo by Konstantin Kondrukhov)

La soirée se termine avec un de mes groupes préférés du moment, les jeunes irlandais de [Fontaines D.C.](#), qui depuis 2019 nous offrent une musique à l'efficacité sans faille. J'avais bon espoir que leur performance soit à la hauteur de mes espérances – ayant déjà visionné des extraits de leurs concerts. Ont-il été à la hauteur ? Nous ont-il donné un concert nerveux, dense, transpirant et impitoyable ? Mille fois oui ! Pour être honnête, la chaleur, la tension et les stroboscopes étaient tellement intenses que j'ai dû sortir de la tente (aussi pour échapper à un certain public plus très frais...) mais cela n'enlève rien à la performance du groupe.



(Flow Festival 2022©photo by Konstantin Kondrukhov)

Fatiguée et la tête un peu lourde, on entame le dernier jour du festival sous un soleil de plomb avec le farfelu et décalé Australien [Donny Benét](#). Ah, Donny, tout un poème ! Inconnu avant [Flow](#), il m'a conquis dès le visionnage de son clip « [Konichiwa](#) » (chanson listée par The Weekend comme une de ses sources d'inspiration !) et j'attendais avec plaisir sa performance. Celui qui auparavant chantait des reprises de Tom Jones dans des hôtels nous offre une musique funky, sexy et pleine de dérision : plaisir garanti ! Un concert qui donne vraiment la pêche.



(Flow Festival 2022©photo by Konstantin Kondrukhov)

Programmé à la dernière minute, [Black Midi](#) avait attiré tout de suite mon attention. Le groupe londonien, dont le nom est dérivé du genre musical black MIDI (du fait qu'il y a tellement de notes dans chaque morceau que la partition semble presque noire...) propose un intéressant et foisonnant (trop peut-être ?) mélange de noise rock et de post-punk. Leur premier album studio [Schlagenheim](#) acclamé par la critique a même été nominé pour le prix Mercury 2019. Malheureusement, la magie n'a pas vraiment opéré live, sûrement à cause de la mauvaise qualité du son. Bien dommage !

Appréciant énormément la musique toute en délicatesse de [Michael Kiwanuka](#), j'étais curieuse de le voir sur scène mais comme j'en avais peur, les nuances du chanteur anglais ne semblent guère adaptées à une grande scène de festival en plein soleil. Frissons malgré tout lors de son interprétation du sublime *Cold little heart* qui dans ce cadre peu adéquat m'a donné un peu l'impression de donner de la confiture à des cochons.



(Flow Festival 2022©photo by Konstantin Kondrukhov)





L'Oreille à l'envers (FR)

Le **FLOW** festival s'achève en beauté par le grand **Nick Cave**. Un mot pour définir sa prestation ? Phénoménal. Le concert commence par *Are you ready to love?* avec un Nick Cave qui démarre au quart de tour, accompagné par des **Bad Seeds** au sommet de leur art et des chanteurs de gospel tout vêtus de paillettes apportant une texture nouvelle à la prestation, avec par instant des touches presque à la Elvis (période Las Vegas, of course). Ce n'est d'ailleurs pas un hasard si **Nick Cave** a écrit *Tupelo*, chanson qu'il a aussi interprétée, quasiment en transe. Le chanteur nous a également gratifié d'une interprétation au rasoir de *There she goes my beautiful one*, *From her to Eternity* et *Red Right Hand*. Ces moments de rock extatiques furent entrecoupés par des chansons seul au piano – comme *I need you* – dont Nick Cave a le secret et qui forcent au silence absolu la foule immense. Cave et Ellis ont aussi interprété des morceaux de Carnage, leur premier album studio en duo sorti en 2021, comme le somptueux *White Elephant*, tout enrobé de chants gospels. J'ai déjà eu la chance de voir Nick Cave deux fois auparavant – au Festival Pori Jazz et lors de sa tournée *Conversations with Nick Cave* où le chanteur jouait seul et répondait aux questions du public – mais l'émotion de le voir sur scène reste absolument intacte et pure. La façon dont le chanteur de 63 ans se tord, saute, hurle et agrippe son public relève presque de la possession par instants. L'énergie brute et viscérale que Cave dégage reste absolument électrisante. Une expérience inoubliable.



(Flow Festival 2022©photo by Riikka Vaahtera)

L'édition 2022 du **FLOW** festival a tenu toutes ses promesses et valait la peine d'affronter la chaleur et la foule (et peut-être les virus...). On en prend plein les oreilles et plein les yeux, et on ressort KO, perclus mais heureux, d'autant plus après cette prestation finale à couper le souffle. FLOW a déjà annoncé ses dates pour 2023, **du 11 au 13 août**, et l'on sera de nouveau au rendez-vous ! A l'année prochaine, **FLOW** !

(Article par Gwénaëlle Bauvois)



(Flow Festival 2022©photo by Jussi Hellsten)

- > Site : <https://www.flowfestival.com>
- > Facebook : facebook.com/FlowFestival



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Kulttuuri | Konserttiarvostelu

Gorillaz täytti Flow'ssa tehtävänsä, mutta suurinta musiikin iloa päästiin nauttimaan muilla keikoilla

Gorillaz osoitti Flow'n ensimmäisenä päivänä nostalgian voiman, kirjoittaa HS:n kulttuuritoimittaja Juuso Määttänen.



Flow-esityminen oli Gorillazin yli 20-vuotisen historian ensimmäinen konserti Suomessa. KUVA: JUHA METSO

Juuso Määttänen HS
13.8. 12:49 | Päivitetty 13.8. 14:27

Flow Festival perjantaina 12. elokuuta.

NOSTALGIA on vahva tunne. Se on ollut selvää jo vuosien ajan musiikkisneksessä, mutta kahden vuoden koronatauon jälkeen paluunsa tähseen Flow-festivaalin ensimmäisenä päivänä se konkreetsoiti valtavaksi ihmismereksi Suvilahden päälaavan edustalla, kun maailman tunnetuin virtuaaliyhtiö Gorillaz oli valmis aloittamaan keikkansa.

Konsertin aikana ei ollut epäilykään siitä, mikä oli festarin avauspäivän odotettu esiintyjä enemmistölle festarikansasta.

Odotukseen oli syytä, koska Flow-esityminen oli Gorillazin yli 20-vuotisen historian ensimmäinen konserti Suomessa.

2000-LUVUN alussa suurimmat hittikappaleensa julkaisseen brittiyhtyeen kutsuminen pelkäksi nostalgia-aktiksi olisi turhan rankka yksinkertaistus, koska yhte on julkaisut 2010-luvulla nähdyn muutaman vuoden taukonsa jälkeen kolme levyä. Ne on otettu vähintäänkin varovaisen myönteisesti vastaan, ja julkaisut ovat nousseet useiden maiden albumilistoilla läheille kärkisijaa.

Lähes saman hengenveto on silti todettava, että vuonna 2005 julkaistu *Demon Days*-albumin jälkeen Gorillazita ei ole tullut mainittavasti - jos ollenkaan - todellisia klassikkokappaleita.



Nykyisin Gorillazin perustajajäsen Damon Albarnin vetämä yli kymmenhenkinen kiertuekokoonpano on lavalla täysin nähtävissä. KUVA: JUHA METSO

Todennäköisesti merkittävälle osalle paikalla olleesta suomalaisleisöstä Gorillazin uudempia tuotanto olivat varsinkin vierasta. Sen saattoi päättää ainakin siitä, miten yleisö innostui juuri 19-2000:n, *Dirty Harryn* ja *Clint Eastwoodin* kaltaisten ikonisten kappaleiden kohdalla - verrattuna keikan suvantovalheisiin, jotka osuivat vähemmän tunnettujen bieissen kohdalle.

Yliivoimaisesti suurimman reaktion bändi repi tieteenkappaleella, josta on tullut yhteen huonominen tunteville ihmisille synonyymi Gorillaz-nimen kanssa. Keikan aikana saattoi kuulla ympärillä seisoivien ihmisten pohtivan useamman kerran, milloin Se Biisi tulee.

Milloin kuulemme *Feel Good Incin*, yhden 2000-luvun ensimmäisen vuosikymmenen muistuttavimista pop-kappaleista?

Kun encoren loppusuoralla lavalle marssi De La Soul -yhtyeen jäsen Pos, yleisölle tarjottui vihdoin sitä, mitä he olivat halunneet. *Feel Good Incin* ensitoshit aiheutti reaktion, jota ei turhan usein näe keikoilla.

Tämän ihmiset olivat halunneet nähdä, kuulla ja kokea.

Yleisö esitteli positiivisesti nopeallesta



Nykyisin Gorillazin perustajajäsen Damon Albarnin vetämä yli kymmenhenkinen kiertuekokoonpano on lavalla täysin nähtävissä. KUVA: JUHA METSO

KUN Jamie Hewlettin piirroshahmoista tunnettu Gorillaz aikoinaan aloitti keikkoilun, bändi pilotteli katsosilta, ja yleisö sai nähdä pelkästään jättimäiset animaatiohahmot.

Vuosien aikana tyili on muuttunut, ja nykyisin perustajajäsen **Damon Albarnin** vetämä yli kymmenhenkinen kiertuekokoonpano on lavalla täysin nähtävissä samalla kun Hewlettin hahmot heijastetaan isoille näytöille. Visuaalisesti kokemus oli Suvilahden pimenevässä kesällässä tyylikkäästi toteutettu.

Kokonaisuudessaan konkariyhteen esiintyminen Suomessa tuntui silti perusvarmalta. Kaksitutisella keikalla riitti kokoa ja pituutta, mutta tunnepuolella esitys jää vajaaksi.

Blur-yhtyeestä alun perin tunnetuksi noussut Albarn teki teknisesti keikan aikana kaiken vaadittavan. Lauamisen lisäksi hän soitti melodikaa ja pianoa, esitti yhdessä kappaleen käytännössä kokonaan yleisössä kiertäen ja marssitti lavalle useita vierailevia tähtiä.

Räppäri **Bootie Brownin** energinen esiintyminen oli lahduuttavaa kuuluvaa *Dirty Harryssa*, ja todellinen ylätys oli säästetty viimeiseen kappaleeseen, kun tänään lauantaina solo-keikkansa Flow'ssa esittävä hiphop-artisti **Freddie Gibbs** nousi lavalle esittämään *Clint Eastwood*-kappaleen yhdessä bändin kanssa.

Päällisin puolin pätevä esitys Flow'ssa tuntui livebändinä hehkutetulta Gorillazilta lähes rutinonomaiselta vedolta. Yleisö saatui mukaan perushuudatuksilla. Lopussa nähtiin jopa nykypäivän festariklisee: koko yleisömeri pakotettiin kyykistymään alas, jotta he voisivat hetkeä myöhemmin pomppata valtoimenaan ylös.

Omoperäisyys uupui, eikä Albarnilla ollut koko show'n aikana lähes mitään sanottavaa. Välispiikejä kuultiin vain pari, ja niidenkin sisältö oli kaikin puolin yhdentekevää.



Pulp-yhteen perustajan Jarvis Cockerin bändi Jarv Is esiintyi Flow'ssa.

RUTIININOMAISEN fiiliksen esityksillään jättivät myös ennen Gorillazioa isoimmassa teltassa esiintynyt, Pulp-yhtyeestä tunnetun englantilaisen **Jarvis Cockerin** luotsaama rock-yhtye Jarv Is ja samaisella lavalla illan päättänyt tanskalainen pop-tähti **Mø**.

Erityisesti Molta olisi voinut toivoa enemmän, koska vuoden 2019 Flow ssa ruotsalainen pop-muusikko **Robyn** päätti illan humokselliseen bilemeininkiin. Mön keikalla tunnelma ei yltynyt ollenkaan samalle tasolle.

reach 2,8M





Norjalainen Sigrid esintyi Flow'n päälavalla onnellisen oloisena. KUVA: JUHA METSO

Sen sijaan ensimmäisen päivän ilahduttavimmat keikat nähtiin päälavalla ennen Gorillazia. Valkoisessa topissa ja sinisissä farkuissa bändinsä kanssa esiintynyt 25-vuotias norjalainen pop-muusikko **Sigrid** osoitti, miten erinomainen pop-keikka ei tarvitse automaattisesti kikkailuja, showtempuja tai räjähteitä.

Riittää, kun laulajan ääni kuulostaa upealta ja bändi soittaa tiukasti. Neljä vuotta sitten Sigrid oli uransa alussa ja esiintyi silloin Flow'n pienemmässä mustassa teltassa. Silloinkin keikka oli onnistunut ja jätti lupaksen siitä, että tästä kuuallaan vielä. Neljässä vuodessa Sigrid on levyttänyt ison määrin hyviä pop-kappaleita, jotka kuulostavat livenä vielä paremmalta kuin studioversioina.

Kaikkein ilahduttavinta Sigridin keikassa oli silti hänen luonteva tapansa ottaa minimalistisen oloisella keikalla haltuunsa Flow'n suurin lava. Laulaja näytti aidosti olevansa onnensa kukkuloilla esiintyessään suomalaisen festariyleisön edessä, ja Sigridin sympaattinen olemus saattoi hyvinkin kään்டää puolelleen kyynisemmänkin kriitikon.



Grammy-palkittu Burna Boy oli Flow'ssa yllättävä nimi. KUVA: JUHA METSO

SIGRIDIN jälkeen saman lavan valloitti hyvin päävastaisella show'lla nigerialaismuusikko **Burna Boy**.

Afrikkalaisen pop-musiikin kiinnostavimpiin nimiin kuuluvia, Grammy-palkittu artisti oli juuri siitä, mitä Flow'ltä sopii edelleen odottaa artistibuumiakausissaan: yllättävä nimi, joka ei etukäteen sano isolle osalle suomalaistaan mitään, mutta joka saa Flow'n päälavalla yleisön tanssimaan, laulamaan mukana ja nauttimaan musiikin riemusta.



Yleisö innostui Burna Boyn esiintymisestä. KUVA: JUHA METSO

Ensimmäisen päivän ehdoton kohokohta oli seurata lavan edustalla vellovaa yleisömassaa, joka ei näyttänyt saavan tarpeeksi Burna Boyn afrobeatia, dancehallia ja popia yhdistelevästä musiikista. Päästähti, oikealta nimeltään **Damini Ogulu**, oli suoranainen karisman ruumiillistuma, joka vaikutti syntyneen esiintymään festarilavoille, mutta vähintään yhtä suuren ylistyksen ansaitsee yli kymmenhenkinen **The Outsiders**-niminen livebändi.

Keikka seurataan ei voinut kuin ihailla sitä, miten hienosti esimerkiksi saksofonistit **Folahan Olaniyan ja Jeremiah**, trumpetisti **Luis Gonzalez**, kitaristi **Otis B** ja rumpali **Emmanuel Laj** hoitivat osutensa.

Tunnin kestaneen keikan jälkeen oli sellainen olo, että tästä olisi voinut kuunnella toisenkin vastaan.



Erika Vikman esintyi Flow'ssa perjantaina Red Arenalla. KUVA: JUHA METSO

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YLE

Festivaalit

Erika Vikman yllättyi kesäfestareiden suurista yleisömassoista – mutta menossa on myös tapahtumien pudotuspeli, sillä kävijöitä ei riitä kaikille

Tänä kesänä festareita on järjestetty ennätysmäärä, mutta kaikille niistä ei ole riittänyt yleisöä. Tapahtuma-alalla nähdäänkin, että festareita on jo liian paljon. Nyt viikonloppuna Helsingin Suvilahdessa järjestetään Flow Festival, joka on lähes loppuunmyyty.



Ihmiset ovat hirvittävän vapautuneita, hyväntulisia ja musiikkia rakastavia, Erika Vikman kuvaillee suomalaisista festarielisöistä. Vikman esintyi perjantaina Flow Festivaalilla Helsingissä. Kuva: Esa Syväkuru / Yle

VILLE VEDENPÄÄ

13.8. 18:24 • Päivitetty 13.8. 18:40



Erika Vikman oli perjantaina Flow Festivalin keikan jälkeen ällikällä lyöty. Hänen esitystään isoon teltaan oli tullut katsomaan niin suuri määrä ihmisiä, etteivät kaikki mahtuneet edes sisään.

Hämäystystä lisäsi se, että keikka oli osittain samaan aikaan **Vesalan** päälavan keikan kanssa. Myöskään Vikmanin popdisco ei ole sitä, mitä hipsterifestarina tunnetussa Flow'ssa on totuttu kuulemaan. Silti Vikman sai yleisön laulamaan ja tanssimaan villisti.

- Kyllä toi porukkamäärä yllätti varsinkin kun tässä on muutama vuosi mennyt aika vähillä porukoilla. Tämä kesä on ollut tämmöinen, että sitä oikeasti aina hätkähää, kun astuu yleisön eteen ja näkee sen massan. Mäkin oon aika uusi tällä popkentällä niin kyllä tähän menee tottuessa, että tollasia massaaja on vastassa.



Kireisen festarikesän jälkeen Erika Vikman nähdään Vain elämää -sarjan uudella kaudella. Lokakuun lopussa alkaa puolestaan syyskiertue. Kuva: Esa Syväkuru / Yle

Vikman on yksi kesän ahkerimmista esiintyjistä. Tähän mennessä takana on parikymmentä keikkaa ja vielä on edessä kymmenkunta.

Tämä kesä on Vikmanille ensimmäinen kunnon festarikesä. Hän on päässyt esiintymään ensimmäistä kertaa isoilla festareilla kuten Provinssissa, Ruisrockissa, Ilosaarirockissa ja nyt Flow'ssa. Suuret festarit ovat olleet laulajalle elämäksä.

- Provinssissa meinasin pyörtyä, kun näin sen yleisömäärän, että apua voiko mulla olla tällainen yleisö. Siellä oli joku 15 000 ihmistä. Mutta en yhtään aliarvioi pienempiä festareita. On ollut hienoja esiintymisiä pienemmässä kaupungeissa ja kunnissa. Kaikki keikat ovat yhtä arvokkaita.

Festareiden pudotuspeli

Tätä kesää on kutsuttu kaikkien aikojen festarikesäksi. Koronavuosien jälkeen kevyen musiikin festivaaleja järjestetään kesäkuukausina 350.



Viikonloppuna Helsingissä järjestettävä Flow Festival on lähes loppuunmyyty. Suvilahde on odottavaan 30 000 kävijää per päivä. Kuva: Esa Syväkuru / Yle

Vaikka monet festarit ovat rikkoneet kävijäennätyksiä, tapahtumia on jouduttu myös perumaan poikkeuksellisen paljon vähäisen yleisön vuoksi. Tapahtuma-alalla nähdään, että festareita alkaa olla jo liikaa.

- Varmaan tässä on jo tietynlainen ylikuumentuminen tapahtunut. Voi olla että on jo vähän liikaakin tarjontaa ja tapahtumia. Siellä on tapahtumia, jotka eivät ole elinkelpoisia. Jossain se raja menee. Suomessa on pieni populaatio ja jos tehdään tapahtumia vain kotimaisille kävijöille. Meitä ei ole kuin se tietyt määrät ja sillä mennään, sanoo Flow Festivalin taiteellinen johtaja **Tuomas Kallio**.

reach 4,95 M



Flow Festival on tänä vuonna lähes loppuunmyyty. Suvilahteen odotetaan jokaisena kolmena päivänä 30 000 kävijää. Kallion mukaan Flow'n hyvä lipunmyynti ei ollut itsestäänselvyys.

– Ei oltu ihan varmoja saadaanko kaikki liput myytyä. Se mikä on muuttunut nyt niin tietyistä kansainvälisistä kävijäryhmistä ei ole pystynyt tulemaan, Kallio sanoo viitaten venäläisyleisön puuttumiseen.



– Flow on myös kannattavaa liiketoimintaa. Kyllä se on mahdollista, mutta ei se ole helppoa tai itsestään sanottua. Eikä tämä ole mikään kultakaivos. Eikä tämä ole helppo toimiala, sanoo Flow Festivalin taiteellinen johtaja Tuomas Kallio. Kuva: Esa Syväkuru / Yle

Kovassa kilpailussa vakiintuneet tapahtumat näyttävät pitävän pintansa, mutta uusilla tulokkailla on ollut vaikeampaa.

– Se johtuu varmaan siitä, että heillä oli ylimitoitutetut odotukset kysynnän puolesta. En tiedä sitten, kuinka moni näistä uusista festareista jatkaa ensi vuonna. Toivottavasti mahdollisimman moni, sanoo Nelonen Media Liven markkinointipäällikkö **Matti Markkola**.

Nelonen Media Live on yksi Suomen suurimmista festivaali- ja tapahtumajärjestäjistä. Tänä kesänä se järjesti kolme stadionkeikkaa sekä 13 festivaalia, joista neljä oli loppuunmyytyjä.



Flow Festival järjestetään Helsingin Suvilahdessa ainakin vielä ensi vuonna. Jatko paikassa on vielä auki, sillä alueelle tulee remontti. Kuva: Esa Syväkuru / Yle

Uuden opettelu kaikille

Välivuosien jälkeen tapahtumien järjestämiseen on tullut uusia haasteita. Korona toi tapahtuma-alalle esimerkiksi työvoimapulan, kun ihmiset siirtyivät muihin töihin. Esimerkiksi Flow'ssa on töissä paljon ensikertalaisia.

– Tässä ollaan jollain tavalla uuden äärellä, kun maailma on mennyt monella tapaa niin kummalliseen asentoon. Ne asiat joita on ennen pitänyt itsestäänselvytenä, vaikka sen, että kaupasta saa vaneria sen kun vaan menee ostamaan, että ei se enää olekaan niin. Aika paljon yllättäviä haasteita, sanoo Flow'n Tuomas Kallio.

Myös yleisön käyttäyminen on muuttunut. Ihmisistä tuli koronan aikana varovaisempia ostopäätökseen.

– Se oli yllättävä, että lipunmyynti oli tosi loppupainotteesta. Ihan valtavia myyntipiirtejä on nähty jopa aivan viimeisenä päivänä, kun tapahtuma on jo auki, kertoo Nelonen Media Liven Matti Markkola.



– Tämä on kaikkien aikojen festarikesä comeback. Tosi moni on ollut ensimmäistä kertaa isoissa massatapahtumissa yli kahteen vuoteen. Tosi mahtava filis nähdä ihmisiä iloisina, vapautuneina ja tytyväisiniä, sanoo Nelonen Media Liven markkinointipäällikkö Matti Markkola. Kuva: Esa Syväkuru / Yle

Ensimmäinen kunnollinen festarikesä on ollut uuden opettelua kaikille.

– Tämä on ollut muistustus sekä järjestäjille että yleisölle, että minkälaisia nämä massatapahtumat oikein ovatkaan. Näissä soi musiikki kovaa, näissä saattaa syntyä jonot ja palvelu ei väittämättä pelaa samalla tavalla kuin kotisohvalla. Mutta kyllä ihmiset ovat ottaneet tapahtumat avosylin vastaan, Markkola sanoo.

Flow Festivalin keikkoja voi katsoa striimattuna ja tallenteina [Yle Areenassa](#).





"Festivals so often encourage us to run away from reality, Flow Festival does the polar opposite; it challenges us to embrace our surroundings, meet new people and tell everyone from back home about it."

Never have I felt so welcome at a festival. "

CLASH

"Flow Festival remains a jewel in the Scandinavian festival crown. They are continually raising the bar."

CRACK