

# Kiasma



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**Third space in Kiasma**

**Understanding the unfamiliar**

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Hannu Karjalainen/CAA



# Now

## Does colour count?

You are holding the first black and white issue of Kiasma magazine. Black and white evokes many feelings often tinged with nostalgia. In the old days, there were no Technicolor movies, colour televisions or coloured pictures in newspapers. Now that technology makes the unlimited use of colours possible, black and white is a choice. Black and white is not only associated with things stylish or artistic, it can also refer to alternative culture. Black and white is not the same as lack of colour. The theme of this issue is the ARS 01 exhibition, the attraction of which refuses to fade away with time.

PIIA LAITA

The human form related to the visual and cultural themes of ARS 01 exhibition is a familiar sight in the cityscape of Helsinki. The visual image of ARS 01 and the figures were designed by Taivas Design.

PIIA LAITA/CAA



## Disco fever in Sanoma House

ARS 01 exhibition extends to the neighbouring Sanoma House, the head office of the Sanoma Corporation. The enormous disco globe of Seppo and Markus Renvall reflects enticing shades and lights in the spacious premises of Sanoma House. The mirror globe has appeared in different forms in Renvall's artworks featuring apparently superficial juxtapositions: Hi-tech – low-tech, high art – popular art, and private – collective.

◀ The Ball Show by Seppo and Markus Renvall delights in Sanoma House.

## Deli@ars

Cultural interaction is apparent also in Café Kiasma. The regular buffet menu becomes Deli@ars, serving delicacies from the home countries of the ARS 01 artists. The menu will include dishes from almost 40 countries, thus presenting Kiasma visitors with an opportunity to taste delicacies from near and far. During the final week, the buffet will offer specialties from the hometown of ARS 01, Helsinki.

Themes:  
Week 47: Egypt, Democratic Republic of Congo, South Africa  
Week 48: Finland, Denmark, Norway, Sweden, Iceland  
Week 49: China, Japan  
Week 50: Canada, USA  
Week 51: Deli@ars.helsinki

## Forthcoming in February

ARS 01 Exhibition will continue until 20 January 2002, after which the Kiasma building will be closed for a couple of weeks. The ground floor with the cafe and shops will be opened to the public on xx.x., although the exhibitions will not open until 16.2. On the third floor, a collection display bearing the working title, *Popcom and politics*, features works in the international and Finnish collections from the 1960s to the present day. February will see the opening of the internationally acclaimed artist Eija-Liisa Ahtila, featuring her production from over ten years. The programme of Kiasma Theatre begins with the DocPoint film festival on 8–10 February. This year, the visiting country is France and its festival, Fictions du Réel. In addition, a series of Finnish documents will be seen in the festival.



▶ Harro Koskinen's Pig Messiah gave rise to a lively debate in the 1960s. What will the reception be in 2002?  
◀ Eija-Liisa Ahtila's film installations tell stories of life.

HANNU KARJALAINEN/CAA

Sponsored by:



HELSINGIN SANOMAT

Kivi Sotamaa's architecture for ARS 01 invites interpretation

# Third space in Kiasma

◀ OCEANNORTH, a group consisting of architects, town planners, and industrial designers, actively searches for alternative modes of action behind and at the margins of existing cultural codes. In addition to Kivi Sotamaa, the architectural design team of ARS 01 included Tuuli Sotamaa and Michael Hensel.

**For Kivi Sotamaa, designer of the exhibition architecture of ARS 01, the third space can be found in the unpredictability of multi-cultural metropolises, in the evolving contemporary reality, or in biological organisms.**

Third space, the theme of the ARS 01 exhibition, is not a new thing for Kivi Sotamaa, who designed the exhibition's architecture. In fact, his thinking and works have revolved around the subject for a long time. Sotamaa sees the third space as being linked, above all, with the contemporary reality of multi-cultural cities and their unpredictability.

"Life in big cities is characterised by changing reality and unpredictability. It's difficult to predict anything, especially the economy, more than a couple of years in advance. One just has to learn to live with reality. At the same time, reality is rich and complex, it contains the potential for several interpretations."

According to Sotamaa, major urban conglomerations are a prime example of the concept of hybrid used in connection with ARS 01. The character of cities does not rest on culturally specific features, but on the distinguishing marks of global metropolises.

## FLOWS IN TIME

ARS 01 is an exceptional exhibition for Kiasma in that, for the first time, the entire building is filled with one single exhibition, and the borders between the various spaces are blurred. In order to emphasise this special feature, it was decided that the exhibition architecture must have an exceptionally robust role. However, the architecture of the exhibition must not conflict with that of the building itself, says Sotamaa, it is rather a web of structures thatich functions within the scale set by the Kiasma building. Sotamaa's aim was to blur the borders between the various galleries and reinforce Steven Holl's idea of a flowing space.

"Often exhibition architecture merely provides a frame for the works. We have consciously sought to

depart from such a collage-like approach. The main goal was to create natural paths and to strengthen the flow of visitors with abstract directions."

Sotamaa's point of departure was, nevertheless, different from that of Steven Holl, who designed Kiasma. Instead of Holl's phenomenological approach, Sotamaa wanted to give visitors an active role, an opportunity for multiple interpretations.

"The abstract level – natural scenery, form, colour, material, light... does not contain culturally specific clues, but allows meanings to be formed through the interaction between people and the material environment."

## BIOLOGICAL ORGANISM

One of the greatest challenges of the architectural design of ARS 01 was, for Sotamaa, the creation of a harmonic whole with artworks by 73 artists. His solution was to give up the idea of a modernistic grid and the consciously conflicting presentations of postmodernism. Instead, he compares the architecture of the exhibition to a biological organism, which changes gradually when one moves from one space to the next. All works have their own space, yet they are in contact with each other. In some places, the architecture is prominent, in others it retreats into the walls of the museum, as it were.

"The work actually began by defining the approach: the role of architecture in this exhibition is exceptional. Another distinguishing feature of the architecture is the thematic grouping of the works. The third, of course, is Kiasma itself."

Sotamaa has worked in Kiasma before, but this time it took a considerably longer time to go through the

artistic material of the exhibition.

"The artists had already been chosen when the design work began, but some of the works had not. Some of them were made specifically for this exhibition, so naturally there was no material available on them. This meant that we had to familiarise ourselves with the entire oeuvre of the artists and their distinctive characteristics."

One important milestone in practical design work was the completion of scale models for each floor. The models allowed everyone to explore alternative hangings and to modify and discuss spatial solutions. "The architecture and the hanging were developed together with the builders, as well as the curators. We never had to resort to compromises or last-minute alterations, because all parties could already effectively influence planning in its earliest phases."

#### DOUBLE ROLE

Architecture is not the only thing linking Kivi Sotamaa with ARS 01. Sotamaa and Markus Holmstén's *Extrater-*

*rain* from 1995 is one of the works featured in the exhibition. *Extraterrain* is at least a design object, a seat, an architectonic sculpture, a utility article, and a topology inviting interaction, all at the same time.

"I don't think the roles of exhibition designer and artist are in conflict. For me, the role was a natural one, and I believe that it even served to dispel the kind of conflictual opposition which sometimes can arise."

Although *Extraterrain* is an old work, it, nevertheless, contains in a condensed form Sotamaa's ideas about the third space, in which form does not dictate use. The "spirit" of *Extraterrain* is illustrated by Sotamaa's idea of the designer as a choreographer and of form as an adventure.

"The art community is one context in which my work fits quite well. We have no corresponding experimental field in architecture in Finland. On the other hand, the work of many artists is based on architecture and the convergence between these two fields."

PIIA LAITA

PHOTOS: HANNU KARJALAINEN/CAA







VAL ADANSON

## The Floating Outfit Project

Rona  
7–8 Dec at 7 pm  
Tickets FIM 90/70

*Rona* means 'us' in se-Sotho, an African language. Indeed, the performance is a celebration of the spiritual identity of South Africans, in which history lives in the present. *Rona* is searching for an expression for a body moving in the space between cultures. The performance is characterised by sensitivity, an unaffected style, and the expression of the essence of humanity through motion. The almost sacred atmosphere emphasises the elements of the mind-scape, a kind of spirituality.

*Rona* creates mental images of the classical way of perceiving the human body and examines notions of what is stereotypically African in the body and its movement, which in turn is uniquely modern African.

In its work, **The Floating Outfit Project** group examines the "everyday madness" of the changing, transitional South Africa. **Ntsikelelo "Boyzie" Cekwana's** choreography, carved out of silence, creates silhouettes of historical or geographical myths, which become merged with the budding contemporary identity. The theme is worked on and imitated with such things as ritualistic hymns.



VAL ADANSON

## Artists

Doug AITKEN (USA)  
Ghada AMER (Egypt/USA)  
Carlos ARIAS (Chile/Mexico)  
Matti BRAUN (Germany/Finland)  
Elina BROTHERUS (Finland/France)  
Lilbeth CUENCA RASMUSSEN (Philippines/Denmark)  
Anju DODIYA (India)  
Anita DUBE (India)  
Jimmie DURHAM (USA/Germany)  
Meschac GABA (Benin/Holland)  
Kendell GEERS (South Africa)  
David HAMMONS (USA)  
Siobhan HAPASKA (Ireland)  
Laura HORELLI (Holland)  
Henrik HÅKANSSON (Sweden)  
Mella JAARSMA (Holland/Indonesia)  
Anna JERMOLAEWA (Russia/Austria)  
Isaac JULIEN (Great Britain)  
Humberto JUNCA (Columbia)  
Brian JUNGEN (Canada)  
Yishai JUSIDMAN (Mexico)  
Anish KAPOOR (India/Great Britain)  
Emma KAY (Great Britain)  
William KENTRIDGE (South Africa)  
KIM Sooja (South Korea)  
Bodys Isek KINGELEZ (Republic of Congo)  
Jukka KORKEILA (Finland)  
Guillermo KUITCA (Argentina)  
Surasi KUSOLWONG (Thailand)  
Moshekwa LANGA (South Africa/Holland)  
LEE Bul (Korea)  
LEONILSON (Brazil)  
LIEW Kung Yu (Malaysia)  
Michael LIN (Taiwan)  
Liza LOU (USA)  
LU Qing (China)  
Tor-Magnus LUNDEBY (Norway/Finland)  
Cildo MEIRELES (Brazil)  
Tracey MOFFATT (Australia/USA)  
Franco MONDINI-RUIZ (USA)  
Delcy MORELOS (Columbia)  
Krisna MURTI (Indonesia)  
Marko MÄETAMM (Estonia)  
Esko MÄNNIKKÖ (Finland)  
Shibu NATESAN (India)  
Ernesto NETO (Brazil)  
Gabriel OROZCO (Mexico/USA)  
Damián ORTEGA (Mexico)  
María Clara PIÑEYRO (Columbia)  
Araya RASDJARMREARNSOOK (Thailand)  
Hans Hamid RASMUSSEN (Norway)  
Seppo & Markus RENVALL (Finland)  
Pipilotti RIST (Switzerland)  
Pablo RIVERA (Chile)  
Egil SÆBJÖRNSSON (Iceland)  
Doris SALCEDO (Columbia)  
Bojan SARCEVIC (Yugoslavia/France)  
Sanna SARVA (Finland)  
Santiago SIERRA (Spain/Mexico)  
Shahzia SIKANDER (Pakistan/USA)  
Kivi SOTAMAA & Markus HOLMSTÉN (Finland)  
Nancy SPERO (USA)  
Yoshihiro SUDA (Japan)  
Fred TOMASELLI (USA)  
Milica TOMIC (Yugoslavia)  
Mette TRONVOLL (Norway)  
Natee UTARIT (Thailand)  
Kara WALKER (USA)  
WANG Du (China/France)  
WONG Hoy Cheong (Malaysia)  
Vadim ZAKHAROV (Russia)  
ZHAO Liang (China)  
Darius ZIURA (Lithuania)

## ARS 01 Unfolding Perspectives Till 20 January 2002

75 international contemporary artists will participate in ARS 01, a major exhibition taking over the whole Kiasma building. The theme of the first ARS exhibition of the new millennium is the third space, which is the result of different visual cultures encountering each other. Kiasma Theatre will have an extensive international repertoire, embodying the themes of the exhibition.

The exhibition will examine increasingly rapid intercultural interaction, which is a result of mass-migration and a radical change in the amount of information in the contemporary world. Tourism and popular culture have also had an impact. The subtitle for the exhibition, "unfolding perspectives", refers to this new space, constantly being actively created, in intercultural communications. ARS 01 presents artists whose works display simultaneous influences from different cultures.



MARITA LIULIA

## Manipulator

performance/virtual artwork  
17–19 Jan 2002 at 2 pm–8pm

In *Manipulator*, **Marita Liulia**, a Finnish pioneer of multimedia art, **Aki Suzuki**, Japanese choreographer and dancer, and **Kimmo Pohjonen**, musician-composer, will combine traditional art forms with new technology. Dance, visual arts, and music are the foundation, which the group manipulates to create a new whole. A master of Japanese buto dance, Suzuki manipulates movement and Pohjonen the notes he pulls out of his accordion. Liulia in turn films Suzuki and Pohjonen as they perform and manipulates the image with a computer in front of a live audience. With this work, the artists want to draw attention to the relationship between the human body and computers as well as dreams and nightmares made possible by technology.

*Manipulator* takes place at Kiasma Theatre. In the course of the six-hour performance, the audience is free to come and go as they like. The work is simultaneously broadcast on the Internet at [www.kiasma.fi/ars/manipulator](http://www.kiasma.fi/ars/manipulator). Edited material (music, video, images) is projected on Kiasma's outer wall on the nights of the performance.

## Arsmarket


On 8–9 December, Kiasma's first floor will be transformed into a world market, offering cultural products from many countries, Kiasma's own ARS 01 products included. The event is co-arranged with the International Cultural Centre Caisa and Service Centre for Development Cooperation KEPA. The traditional Christmas Bazaar arranged by Caisa and KEPA will be open on 15 and 16 December at Caisa.

## ARS meetings

Photographic artist **Elina Brotherus** discusses her work on Thursday, 13 December at 6 pm in Kiasma Seminar rooms. ARS 01 exhibition displays a part of her series *Suites Françaises 2*, which explores the problem of being an outsider. It is based on the artist's experience and long-term residence in a foreign country, France. Free admission.

ARS rendezvous, shedding light on the views of the curators and artists on the artworks, will continue in January. Admission with the exhibition ticket.

# Understanding the unfamiliar



It is said that our world is becoming increasingly global. Money flows around the globe irrespective of state borders. People move either voluntarily or under compulsion. And even if you never did move anywhere, it is highly unlikely in today's world that you would live your life only amidst your own kind. Interaction between people coming from different countries and cultures, and speaking different languages, will become more commonplace. Co-existence requires understanding the new and unfamiliar. Many cultural researchers claim that we are in the middle of a continuous process of translation from one language to another.

Globalisation has a special influence in art. The concepts of art and the museum institution, born and bred in the Western world,

expand throughout the world assimilating issues formerly considered non-western into its own art and concepts, and as a result, they also transform. In this sense, translating, borrowing and applying language, concepts and practices is also taking place visually.

Questions like *How to make Western contemporary art more familiar to people, whose scope of experiences has never touched on it in any manner at all?*, or reversed, *How to apprehend visual culture which comes from outside our own concept of art?* have been pondered from the moment art audiences began to grow and after non-western art from different continents first became exhibited in art galleries side by side with Western art.

Understanding the unfamiliar is possible through the familiar. One

must already know something in order to know something new. What we already know directs our observations and understanding of the new and influences our comprehension. And by the same token, when we learn a new thing it influences our former knowledge. This hermeneutic circle is actually paradoxical. Pre-knowledge, or prejudices, makes us see things which fit in our former framework and hamper new learning. But then again, pre-knowledge is elementary as a basis for understanding new things.

## INDIVIDUALS VS. CULTURES?

In Finland, the aim of immigrant education is to raise children as members of two cultures; in this endeavour, the culture of origin plays an important role. Children learn to live with two languages and cultures simultaneously or side by side: they learn to translate.

Kiasma's Farshaxan project explored the ways in which Finnish and Somali ways treat pictures and included studies in the Islamic culture and art in the form of lectures. The project also included co-operation with school classes consisting of Somali children. During the project, we learnt to translate and understand.

On a practical level, the project meant being together with people as individuals. We realised through our experiences how preconceptions are most often based on superficial generalisations. When we interacted with 'real' people, the foundations of these conceptions shook to the core. The use of the word 'culture' may result in misapprehension that a given group would act on the basis of a 'culture' that is homogenous and never questioned. Maybe we tend to see culture from this collective perspective when we encounter issues which seem distant and about which we know little.

Nevertheless, we are influenced by something more extensive, something that makes us behave in a certain way. I use the word 'cul-

ture' here to denote the intellectual world beyond art, values, traditions, custom and practices that help us structure everyday life and nurture our relationship with other people. The attitudes of Somali parents towards school and Finnish society as a whole, as well as our project, are coloured by an array of value judgements and concepts about the good and permissible or the bad and prohibited, let alone what they expect from art or a museum. It seems that the Somalis living in Finland cling much more forcefully to their religion and customs than to their former home country – an indication of unbalanced power and the uncertain position of Somalis among the majority culture.

## CLASH

Growing up in two cultures is possible as long as these cultures do not clash. But what if this happens at some point, as it probably will? Which one gives way? In the course of our lectures, we tackled two issues, which are very different in the Western and Islamic ideologies. The first was the essential content of our project, art and images, and the other was nakedness. Unfortunately, both were issues which could not be entirely avoided on museum visits to Kiasma.

The prohibition of nakedness proved more problematic. During our museum visits, the fact that there was practically no space in Kiasma without at least a small piece of uncovered human body visible was problematic. Our different attitudes surfaced as I realised that I had not even noticed the whole thing until I started to prepare the group visit and watched the works *with that certain look* – I was taken aback. The occasional bum here and breast there had never attracted my attention – and I am not even talking about the works in which nakedness is very prominent, or which contain downright pornographic elements, but the completely 'decent' works.

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**Art and its venue, a museum, can serve as a 'third space'. It can serve as a forum for different visual and cultural traditions to encounter each other, as well as for communication.**

►►► continued from previous page

I hear other teachers' grim experiences on the matter and the hysteria caught on: we tried to rush the groups past questionable works and were embarrassed when the children spotted precisely the works they were not supposed to and started to giggle. Of course, this is to be expected of any group consisting of 6-year-olds, but this time some of the children were very embarrassed and tried to hush their friends. With Finnish children we can always ask *What's so funny?* but in a group of Somali children we were not allowed to deal with the matter and somehow had to pretend that nothing ever happened. What we feared was the judgement of the adults, not the children.

Moreover, there are prohibitions related to concepts of 'art' and 'image'. They were, however, more 'negotiable' than nakedness: despite the essential negative attitude of Islam towards the use of images, children even drew pictures of people on their own initiative and the Somali assistants did not try to check this in any way. When the matter was discussed in the lecture,

the Somali representative suggested that maybe it was not necessary to depict human beings in the visual arts classes of Somali children. But even this attitude was tolerant; she emphasised that many things are acceptable as long as there is a justified reason for it. For example, having one's passport photograph taken is acceptable as it is 'necessary' because of the arrangements of society. Could 'art' then be an adequate alibi to accept images, even nakedness? We have to remember, however, that the concept of 'art' signifies quite different things in Somali culture than it does in Kiasma but then again, this is nothing exceptional. In the end, contemporary art is a lot more than mere images.

#### THE MISSION

Societal changes, such as the integration of different groups of people into the majority, bring new requirements for the museum. Projects like Farshaxan are part of the idea of an open, empowering museum, in other words, the museum audience would consist of as many different groups and individuals as possible.

#### ► FARSHAXAN / ART

During the school year 2000–2001, we in Kiasma rehearsed encountering cultures in practice when the museum launched a project entitled Farshaxan. The project was carried out with pre-school children in cooperation with schools in the City of Vantaa. During the project, four classes of 6-year-old Somali children made themselves familiar with Kiasma and its art in a programme designed specially for them. Farshaxan was a continuation of the joint EU project 'Learning in Museums' in which six countries took part when it was carried out last year. During the Farshaxan project, two classes became acquainted with Kiasma. The aim was to study a museum's potential as a tool for cultural integration. (more detailed description of both programmes in [www.kiasma.fi](http://www.kiasma.fi) under *palvelut/koulut*).

The idea of the Farshaxan project started from teachers' experiences that the Somali children had a weaker preparedness for visual

expression than Finnish children, as the narrative tradition is stronger in Somali culture. At first, the museum as a concept was quite alien to all of the children. Art, and an art exhibition in particular, was no more familiar to them, despite the fact that they had drawn pictures and seen pictures in their classrooms. In the Farshaxan project, we aimed to build a bridge between the strong Somali narrative tradition and the Western presentation of images by making them appear side and side with the help of **Olli Lyytikäinen's** art and story-telling. Children both viewed, talked, and drew and painted pictures. By listening to the parents' stories, we were able to establish links to the parent's culture. The concept of the museum was approached through the concepts of memory and its storage, and we also discussed collecting. Many children collected Pokemon cards, which seem to surpass all cultural boundaries...

Simultaneously, and side by side with other school activities, we arranged meetings aimed at increasing our (that is the Museum staff and teachers) understanding of the relationship the Islamic world has to images and art. We heard about the Muslim faith, Islamic art, and Orientalism. The lectures were supplemented by a presentation of Islam from the Somali perspective. We also heard how a Muslim sees Western (or Finnish) images.

Getting acquainted and establishing a level of confidence with a community, which is, at least to a certain extent, unattached to the majority culture is a long process. This marked a beginning. Had one of the museum staff or project members been a Somali, the situation would have been entirely different. An ideal solution would be a representative of one of the minority cultures of Finland whose specific job would be to concentrate on establishing such contacts.

Special services offered to different cultural groups form part of the notion of accessibility, which serves as a channel to engage new groups of people in museum activities. This is particularly true when we talk about people who are not, owing to cultural, social, linguistic or other reasons, self-evidently and innately museum visitors. As regards immigrants, their life situation, perhaps also ideology and relationship with the majority culture, is different from that of the ordinary museum visitors. And conversely, the default audience of the art galleries are also different from those who come from Somali culture.

Art and its venue, a museum, can serve as a *third space*. It can serve as a forum for different visual and cultural traditions to encounter each other, as well as for communication. This is the case with many artists' works, although it still does not always mean harmony and a happy co-existence. We in Kiasma must also consider *who is the one back down when concepts and values clash?* How much can we invest in establishing contacts and should we hide images containing naked body parts – or should others learn to tolerate them? Should visitors transform into consumers of culture on their own initiative? Our boundaries are constantly being negotiated, but the status of groups participating in these negotiations can be very different: minorities such as the Somalis are on the defensive. The majority culture lays down the conditions and is inclined to think that the newcomers must either adapt or stay quiet. Too stern attitudes may ruin the contact altogether and, in the case of the museum, may result in losing a potential audience.

KAIJA KAITAVUORI

#### KIAsMA AIMS

... at expanding and exploring understanding of contemporary art through a high-quality national and international programme, with an emphasis on unique and varied ways of serving the public.

#### MEETING PLACE

Moreover, the café and the adjacent **Seminar Room** provide discussions, meetings with artists, and other events. **Bitti** is a computer room for school groups. The **Kiasma Store** has a wide variety of arts literature and periodicals available, as well as Kiasma accessories.

#### THE FRAME

Architect Steven Holl has made Kiasma an unpretentious yet strong backdrop for the presentation of art. Exhibition rooms occupy five overlapping storeys, connected by building-wide ramps, staircases in the north and south ends, and elevators. The total floor area of Kiasma is 12 000 m<sup>2</sup>, of which some 4 000 m<sup>2</sup> is used for display.

Updated calendar of programmes and guided tours, art from the collections and Net art, and other interesting items are available at [www.kiasma.fi](http://www.kiasma.fi)

#### OPENING HOURS

Tue 9 a.m. to 5 p.m.,  
Wed–Sun 10 a.m. to 10 p.m.,  
Mon closed  
Tickets 7,5 / 7 / 2 e,  
Kiasma Theatre: see programme  
Info tel. +358-9-1733 6501  
Guided tours tel. +358-9-1733 6509

**Chi.as.m**, n. **chiasma**.  
**Chi.as.ma**, n., pl. **-mas**,  
**-ma.ta**.

**1. Genetics.** an exchange of segments between two of the four chromatids of paired chromosomes during late prophase and metaphase.

**2. Anat.** a crossing or decussation, esp. that of the optic nerves at the base of the brain.

**Chi.as.ma.ty.p.y**, n. Genetics. the process of chiasma formation, which is the basis for crossing over. Cf. crossing over.

**Kiasma, Art.** Museum of Contemporary Art, meeting place, Mannerheim Square 2, Helsinki.

#### GUIDED TOURS

Guided tours to ARS 01 exhibition last 1.5 hours

#### ARS TOUR

The ARS 01 exhibition is presented in Finnish on Wednesdays at 6 p.m. and Sundays at 3 p.m. The tours in Swedish are given on Saturdays at 11 a.m.

#### CHILDREN'S TOURS

Guided tours for children in the ARS 01 exhibition are held on Sundays at 3 p.m.

Guided tours can be joined by all ticket holders.

#### RESERVED TOURS

**Languages:** Finnish, Swedish, English, German, Spanish, French, Russian, Japanese and sign language.

**Duration:** 1.5 hours.

**Group size** 25 max/guide.

**Price:** Tue–Sat 67,28 e, Sun 84,09 e.

**Entrance fee:** Groups over 7 e 40/person, otherwise 7,5 e/person. Under 18 years, 2 e/person, and under 6 free.

**Reservations:** weekdays from 9–12 noon.  
tel. +358-9-1733 6509

For the ARS 01 exhibition we also offer packages including a guided tour and a ticket to one of the ARS 01 performances in the Kiasma Theatre. For more information please call +358-9-1733 6509 on weekdays between 9 and 12 noon.

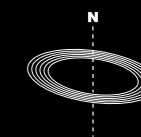
#### CONTACT GUIDES

Contact guides provide information on any art-related issues that may come to mind in the exhibition halls. For hours, please visit [www.kiasma.fi](http://www.kiasma.fi) or call the Info desk, tel. +358-9-17336501.

#### FRIENDS OF KIAsMA

The Society arranges various events, including previews of the exhibitions guided by the artists and Curators, art tours, lecture series, atelier visits, and excursions. The society receives its funding through membership fees and donations. The more members there are, the more we can do.

**Additional information:**  
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# ARS under construction

During the opening week of ARS 01, 47 artists came to Kiasma to construct, hang or put the final touches on their works. In addition to Kiasma staff, they were helped by students from the Academy of Fine Arts, project workers hired for the exhibition, as well as a great many professionals from various fields. The number of people who participated in setting up the exhibition was well over a hundred, all of whom had a common goal: ARS 01.



PETRU VIRTANEN/CAA

PIIBE NYKÄNEN/CAA



1. *Minimal* by the Chilean artist Pablo Rivera was quite a sight when the work, constructed in a shipyard, was transported through the streets of Helsinki.

2. Although Lee Bul's *Siren*, constructed of aluminum and polyurethane, is not very heavy, it took several people to assemble the work and hang it from the ceiling. The white monster is related to the artist's earlier theme, cyborgs.

3. Yoshihiro Suda uses sophisticated woodworking techniques to make the flowers in his works. The deceptively realistic flowers are mounted in surprising places, which in ARS 01 were decided just before the opening night.

4. Chinese artist Wang Du, who currently lives in France, unpacking crates in which his huge sculptures, displayed in Kiasma's entrance hall, travelled to Finland.

5. Lu Qing's *Untitled* contains a roll of silk nearly fifty metres long that took months to prepare. The silk cloth is filled from one end to the other with tiny squares painted with minimalist precision. At the opening night of ARS 01, the artist demonstrated how she works.

6. Elina Bortherus was among the first to arrive to hang their works. In her series of works, the Paris-based Bortherus, explores the problems of being a linguistic outsider.

7. The faces of clowns painted on wooden orbs in Yishai Jusidman's work are distorted so that they can only be seen correctly from one angle.

8. Michael Lin from Taiwan painting his work, *Kiasma Day Bed*, on the second-floor balcony of the museum. Sometimes the painstaking work had the artist working far into the night.



HANNU KARJALAINEN/CAA

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## Third space in Kiasma p.4

For Kivi Sotamaa, designer of the exhibition architecture of ARS 01, the third space can be found in the unpredictability of multi-cultural metropolises, in the evolving contemporary reality, or in biological organisms. Kivi Sotamaa interview.

## Rona p.8

*Rona* means 'us' in se-Sotho, an African language. The performance of the Floating Outfit Project is a celebration of the spiritual identity of South Africans, in which history lives in the present.

VAL ADAMSON



## Understanding the unfamiliar p.10

It is said that our world is becoming increasingly global. Money flows around the globe irrespective of state borders. People move either voluntarily or under compulsion. Kiasma's educational Curator Kaija Kaitavuori writes that even if you never did move anywhere, it is highly unlikely in today's world that you would live your life only amidst your own kind.

## ARS under construction p.14

Well over 100 hundred people, 50 of them artists, came to mount ARS 01.

HANNU KARJALAINEN/CAA



Thousands of ceramic eyes stare at visitors from *The Sleep of Reason Produces Monsters*, a work by the Indian artist Anita Dube. Here the artist is shown sketching her enormous work.