

Kiasma

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Wind from the East
Female Energy in Kiasma Theatre
Landscape for all Senses

Wind from the East

The record economic growth in Asia is also boosting contemporary art. Museums and centres of contemporary art are springing up; dynamic centres such as Shanghai attract innovative people from all over the world, and contemporary Asian artists are building an increasingly international network. The canon of international contemporary art is still defined in the West, but will the baton be passed on to Asia at some point?





PHAC, FONDOS NATIONAL DE L'ART CONTEMPORAIN, FRANCE / FLORIAN KLEINERENEN

Chen Zhen: Cradle, 1995



Hu Yang: Shanghai Living, 2005



Hu Yang: Shanghai Living, 2005



HU YANG, COURTESY OF SHANGHAI GALLERY AND THE ARTIST

ECONOMIC GROWTH

The immeasurable resources of the continent have so far been largely untapped, and many social problems and human rights issues still await resolution. The clash of strong, living traditions and rapid change has its risks, but also opportunities.

The Wind from the East exhibition focuses on three Asian countries with a particularly rapid rate of change, a lively contemporary art scene, strong cultural heritage and varied political history. Indonesia, China and Thailand are quite different in their culture, political situation and religion. They all have their own ways of facing the current promises and challenges in Asia: economic growth, environmental and social problems, human rights issues and, in the case of China and Indonesia, huge populations. The exhibition is compiled by **Tuula Karjalainen** and Senior Curator **Marja Sakari** from Kiasma.

EVERYDAY POLITICS

The exhibition presents contemporary artists, whose works intertwine old and new, the East and the West, myths and reality, and change and permanence into a multilayered dialogue of opposites. The participating artists are **Chen Zhen**, **Hu Yang** and **Yang Zhenzhong** from China, **Heri Dono**, **Eko Nugroho**, **Melati Suryodarmo** and **Entang Wiharso** from Indonesia and **Araya Rasdjarmrearnsook** from Thailand.

Hu Yang (b. 1959) depicts the continuous change and huge social differences that exist in his native Shanghai in his photographic series *Shanghai Living*. The photographs take

a peek into the living quarters, dreams and reality of illegal immigrants, the overworked middle class and the self-indulgent upper class.

Yang Zhenzhong (b. 1968) also takes the constantly changing Shanghai as his subject matter. His witty and humorous video works and installations open up new perspectives on the contradictions in Chinese society, consumerism and its flip side, mortality, and the required conditions for a happy family.

Heri Dono (b. 1960) is one of the best-known Indonesian contemporary artists. His art draws on Indonesian heritage, magical realism and criticism of the political situation.

Eko Nugroho (b. 1977) is a member of the younger, politically aware and fast-moving artist generation of Yogyakarta. His humoristic and surreal imagery, adorned by ironic slogans, is created using the techniques of comic strips, painting, animation and tapestry.

QUESTIONS OF LIFE AND DEATH

Chen Zhen (1955–2000), who emigrated to Paris in 1986, was one of the most renowned contemporary Chinese artists of his generation. His experiences of living between two worlds are crystallised in his poetic installations, which bond together Western and Chinese motifs, a childhood informed by the Cultural Revolution and Buddhist philosophy.

Melati Suryodarmo (b. 1969), a performance artist, moved to Germany in 1994 to study under **Marina Abramovic**.

Her intensive, strongly physical and sensual performances balance between laughter and seriousness, the everyday and the absurd.

Entang Wiharso (b. 1967) divides his time between the United States and Indonesia. His paintings and installations combine personal, Western and Indonesian mythologies and cast a critical eye on international politics, environmental issues and cultural stereotypes and prejudices.

Araya Rasdjarmrearnsook (b. 1957) is currently one of the most famed and controversial Thai artists. She is famous for her video works that bring death close to us as she reads to the dead or dresses them in a tranquil and respectful atmosphere.

□ Taru Tappola

Indonesia is open for change

An expert on Indonesia, researcher **Leena Avonius**, Ph.D., of the Renvall Institute at the University of Helsinki, tells us about changes in the Asian region using Indonesia as her example. She is also the author of a comprehensive article in the publication accompanying Kiasma's *Wind from the East* exhibition.

Although China, Indonesia and Thailand have widely different histories, cultures, political situations and religions, they are all united by the current promises and challenges facing Asia. What is the impact of strong economic growth and the associated social problems on the social fabric of these countries?

Indonesia suffered greatly, both economically and socially, from the Asian

economic crisis in 1997, and recovery has been very slow. The economic crisis also ushered in significant political change as President **Suharto** renounced power in May 1998. This was followed by a period of political chaos, manifest in the fact that since 1998 the country has had four Presidents. This, in turn, has resulted in seesawing reform policies. However, since 2004 the situation has greatly improved as the cautious but steady chain of reforms by the current President, **Susilo Bambang Yudhoyono**, has stabilised the country.

Political chaos and Islamic violence, often targeted at Westerners, drove foreign investors away. In the past few years, the situation has clearly improved. If the policies of stable economic growth and reforms continue, Indonesia can look forward to rivalling China and India as a significant Asian investment and market area. By the same token, international companies must change their way of operation in Indonesia and shoulder their share of the effort to decrease poverty and developing the socio-economic situation.

Heri Dono: Shock Therapy for Political Leaders, 2004



BRANDRO SANTOSO

These three countries have a total of 1.5 billion inhabitants, one quarter of the world's population. For us, inhabitants of a sparsely populated northern country, lack of space, crowding, scarcity of arable land and urban slums are quite foreign concepts. How do you think the large population affects the culture, its production and consumption?

The majority, approximately 60%, of Indonesia's 240 million inhabitants live on the main island, Java. Java is hugely overpopulated, with up to 700 people per square kilometre. However, Indonesia is composed of 13,000 inhabited islands, and many of them are quite sparsely populated. So, when talking about the effect of overpopulation on culture, we're only talking about parts of Indonesia. Overpopulation mainly concerns Java, Bali and Lombok. There is hardly any privacy and everything is done together. This also applies to art. Making art is above all a social process. The materials are worked together, building an exhibition is a joint effort.

The powerful cultural heritage and long histories of the countries on the one hand create resistance, while on the other provide a fertile soil for current change, innovation and emerging new ideas. How does today's cultural life and art react to the current trend?

The history of the Indonesian archipelago is full of new cultural influences. The earliest outside influences are manifest in archaeological objects, highlighting trade contacts with China and India, and also in ruined temples. Indian influences are very clear as Hindu-Buddhist kingdoms ruled over South-East Asia for centuries. For instance, batik, so archetypal of Indonesia, dates from this period. Likewise, many court traditions, such as theatrical representations of the Mahabharata and Ramayana, hark back to this period. The earliest Islamic influences are from the 13th century, and Islam has profoundly shaped Indonesian culture.

During the Dutch colonial era, modern European art culture became part of the Indonesian field of art. Therefore, Indonesia has always been open to change, and in that sense today is no exception. The old does not resist the new, even if traditions are cherished. Indonesia is not as fanatical about indigenism and originality as Europe is. External influences are downright embraced, which is evident in music videos and films, for instance, but, on the other hand, references to old traditions can always be found side by side with the latest fads. Indonesian soap operas, for instance, draw heavily on old stories concerned with the supernatural.

□ Päivi Oja



PHOTO: INSIDE OUTSIDE & LETTER TO THE PRESIDENT

Films about urban culture will be strongly present at the Tampere URB on Tour event. Kiasma will collaborate with the international Tampere Film Festival to screen a series of urban films, both short and feature-length. The repertoire not only includes Western films but also a selection of Third-world urban films.

URB ON TOUR offers young people an arena for the making of urban art in Central Finland and the regions of Tampere, Oulu and Häme. The project continues the national cooperation between Kiasma and energy company Vattenfall based on social responsibility and targeted at encouraging young people to work together with contemporary art and increasing cooperation between local people and authorities.

URB on Tour in Pirkanmaa

Urban culture flourishes on the silver screen

The urban festival organised by the Kiasma Theatre embarked on a tour of Finland in autumn 2006. The first URB on Tour event took place in the Jyväskylä region in central Finland. Now it's time to conquer Pirkanmaa: Ylöjärvi, Nokia, Pirkkala, Kangasala and Tampere. The spring will see further shows in Päijät-Häme in April, Northern Ostrobothnia in May and Kanta-Häme in June.

In early March, the tour will arrive in Pirkanmaa, where URB on Tour will collaborate with the Tampere Film Festival. Urban films have long been an important part of the URB repertoire, and URB has previously co-operated with the Dutch Black Soil International Hip Hop Film Festival, among others, in selecting the films.

URB on Tour will implement a special programme of urban art workshops and performances in collaboration with local partners. Kiasma's partner on tour is the energy company Vattenfall.

WORKSHOPS AND EVENTS

Free DIY workshops in Ylöjärvi, Nokia, Pirkkala and Kangasala provide an opportunity to explore different angles on urban art. The programme includes rap, video mixing and graffiti. The workshops, organised on 1–3 March, vary from one town to another and target 15- to 19-year-olds. The theme in Ylöjärvi is rap, in Nokia visual art, in Pirkkala VJs and in Kangasala dance.

The towns will also host URB on Tour events, where the workshop instructors take the stage with different performances and exhibitions. In addition, different material and documents from the workshops will be on display. The event in Tampere will take place on 10–11 March at the Hällä Stage and is a collaboration with the Tampere Film Festival. In addition, Galleria Huoltamo will host an exhibition of **Karri Kuoppala**, the graffiti workshop instructor, on 1–25 March. □

Berndt Arell: “Strong Kiasma has many opportunities”

Berndt Arell, Director of Kiasma since January 2007, wants to see a future where contemporary art and literature are equally important. The language and methods of contemporary art are close to the everyday lives of people, so visiting an art museum could be as natural as going to the library. In this interview with Kiasma magazine, Berndt Arell approached his new job from the perspective of a SWOT analysis.

STRENGTHS

“Kiasma’s main strength is its position, partly natural, partly hard-earned. Natural in the sense that, as part of the Finnish National Gallery, Kiasma is the ‘official’ museum of contemporary art. However, Kiasma has worked hard to become Finland’s most popular museum and to retain that status.”

Among Kiasma’s other strengths, Arell mentions its good contact with its audience and visitors, significantly many of whom are young people. This strength is accompanied by a challenge: How, on the one hand, do you keep young people interested and, on the other, attract older visitors?

OPPORTUNITIES

When visiting Kiasma, Arell has noticed that the employees care about their museum. Video works run as they are supposed to, guards know a great deal about how the various works of art function and are able to help and guide visitors. Everything shows that the

employees are committed to Kiasma. This creates a solid base for new developments.

“The world keeps changing and there is a lot of diversity, so we have plenty of benchmarks. If you took the best parts of all the art museums, that would give you an idea of what Kiasma could be. Personally, I’m particularly fond of the Museum of Contemporary Art San Diego at La Jolla. It is just the right size to be seen at one go. What I like about Kiasma is that you can come and see a certain project or exhibition, there’s always something going on. On the other hand, people are used to the idea that once they come to a museum, they want to see everything.”

Arell has often expressed his interest in developing museum education. Good examples are available, for instance, from the United States.

“Museums in the United States invest heavily in education, as well as in all aspects of customer relations. It is understandable because the museums are mainly financed by ticket sales, but we can still learn a lot from them.”

THREATS

“The worst threat facing a cultural institution is the constant reduction in resources. It can easily give you a feeling of defeat, something that must be prevented. However, I believe that our financial resources will grow, one way or another. We must also look after our

human resources. Kiasma is full of skilled and committed employees, but we must not take them for granted. We must motivate our staff in various ways. The independent nature of the work and the opportunity to be a part of creating something new make the work more meaningful.”

Arell likes to see the rapidly changing environment and the new competitive position of Kiasma more as an opportunity than as a threat.

“New players in the field incite new discussion on art and culture, which is a positive thing. The national concert house, which will be built next to Kiasma, will be a natural co-operation partner for us. We’ll be sure to discuss future co-operation.”

WEAKNESSES

Arell thinks that Kiasma’s weakness can partly be found in its strength. Retaining its strong position requires constant renewal, so the work is never finished. Kiasma’s activities are also scrutinised with a more critical eye than those of many other players in the field. This can easily lead to conservatism. On the other hand, Kiasma also holds the initiative in art debate. A functioning whole makes it possible to boldly experiment over a wide range.

□ Piia Laita



PETRI VIRTANEN / CAA

Melati Suryodarmo: Clothes Ape, 2007 (performance, installation of objects)



SARI CEMETI (ART HOUSE, YOGYAKARTA, INDONESIA)

Kiasma Calendar

EXHIBITIONS

Landscape in Kiasma’s collections

until 2 Sept
2nd and 3rd floors

The collection display focuses on the way contemporary art views the surrounding world. When we think of landscapes, we often perceive them as a view set before us.

Artists with a conceptual orientation work like scientists, collecting and observing parts of landscapes. These parts are often displayed just as they are, so that the viewer can assemble the whole that the parts refer to in his or her mind. A landscape can only be experienced by combining information and seeing.

UPCOMING

Contemporary Art from Central Asia

21 June – 30 Sept
4th and Fifth floor

The exhibition continues the dialogue with contemporary art from the former Soviet Union, which began with the Faster than History exhibition in 2004. This time, the perspective will be extended to encompass Central Asian countries. The formation of a new national identity in the region is informed by a rich cultural tradition, steeped in the nomadic lifestyle, shamanism, as well as in Islam. The Soviet heritage and new Western influences are also prominent.

The exhibition will display mostly installations, photographs and videos from approximately a dozen artists. Their works make a conscious break from exotic oriental stereotypes, on the one hand, or, on the other, deal with topical political or social themes.

LECTURES

Philosophy of the Gaze:

On the links between religion and art

Thursdays at 5 pm in the Seminar Room. Free admission. In Finnish. This series of talks discusses the spiritual content of art.

In co-operation with the Critical Academy.

1 March Eero Ojanen, philosopher, Executive Director, the Critical Academy: Why art and religion are always interconnected?

8 March Eero Ojanen, philosopher, Executive Director, the Critical Academy: Beauty and sacredness

15 March Marja Väättäinen, MA, artist:

The (un)holy alliance of art and Christianity

22 March Marja Sakari, PhD, Senior Curator, Kiasma: Religious themes in the Wind from the East exhibition

Who is art made for?

Fri 23 March at 3–5 pm and Sat 24 March 1–6 pm in the Seminar Room. Free admission. In Finnish.

Artists, scholars, critics and other players in the field of art discuss the state and status of contemporary Finnish art in a two-day seminar. The talks will deal with such topics as the scope for action by artists and art criticism.

Meetings with artists

Wednesdays at 5.30 pm in the Seminar Room. Free admission. In Finnish.

A series of meetings with artists organised by Friends of Kiasma on the first Wednesday of every month.

KIASMA THEATRE

Sanna Kekäläinen: Puna-Red-Rouge

Premiere Wed 21 Feb
Sanna Kekäläinen’s pioneering choreographies have from the beginning combined various art forms with contemporary dance. She began to work on Puna-Red-Rouge by writing down her personal memories, which took on larger general meanings and connected to recent history. Video footage for the performance is designed by Heli Rekula.
Preview Sun 18 Feb, premiere Wed 21 Feb, other performances 23, 24, 28 Feb, 1 and 3 March at 7 pm. Tickets EUR 12/8.

The Best of Tampere Film Festival

Sat 17 March at 2 pm
The Tampere International Short Film Festival will be organised for the 37th time. The cornerstones of the film festival are the Finnish and International competitions. The best of both competitions can be seen fresh from the festival in the Kiasma Theatre on the first Saturday after the festival. The programme includes animations, documentaries, fiction and experimental films from around the world. Tickets EUR 6.

Critical Art Ensemble:

Marching Plague (USA/2006)

Thu 22 March at 7 pm
Critical Art Ensemble’s film Marching Plague presents a powerful critique of UK-US bioweapons research and addresses the paranoia surrounding bioterrorism. Critical Art Ensemble founder Steve Kurtz visits Kiasma. In co-operation with Lens Politica festival.

PixelACHE

Festival of electronic art and subcultures
26 March – 1 April
PixelACHE is an audiovisual experiment lab, which annually gathers a multidisciplinary young crowd from around the world. Performances, exhibitions and clubs introduce electronic art, which displays a light and experimental, yet also critical approach to new audiovisual media and technologies. Practical workshops and seminars address current issues in the development of digital media. www.pixelache.ac

Kalevala Generator

Premiere Wed 11 Apr at 7 pm
Kalevala Generator brings together women, whose bodies are full of experiential power of expression. Included are pioneers of experimental theatre, modern dance, performance and media art: Idalotta Backman, Cris af Enehielm, Elina Hurme, Sue Lemström, Tarja Nyberg, Seija Metsärinne, Janice Redman and Riitta Vainio. They will be directed by the Russian choreographer Sasha Pepelyaev.
Other performances 13, 14 Apr at 7 pm, 15 Apr at 3 pm, 18, 19, 20 Apr at 7 pm and 22 Apr at 3 pm. Tickets EUR 12/8.

Kuriton Company: The Survivors

Premiere 9 May at 7 pm
Kuriton Company makes physical music theatre. It explores the opportunities presented by the performer’s physical being and sound and their various manifestations. The human voice is the ensemble’s main instrument.
Other performances 12, 16, 19, 23 and 24 May at 7 pm. 13 May at 3 pm (on Mother’s Day 2 for the price of 1), 20 May at 3 pm. Tickets EUR 12/8.

PROJECTS

URB on Tour in spring 2007

Inspired by the URB festival organised by the Kiasma Theatre every summer, URB goes on tour. In store are events and workshops on urban art, in Pirkanmaa in February, in Päijät-Häme in April, Northern Ostrobothnia in May and Kanta-Häme in June. URB on Tour is a collaboration between Kiasma and the energy company Vattenfall. www.urb.fi

Spit it out rap competition

24 January – 23 April
Inspired by the UN Convention on the Rights of the Child, the theme of this rap competition organised by Plan Finland is the rights of children and young people. Kicking off in January, the competition is open to all under-18-year-olds; however, half of the members in a group may be aged 18–23. Entries are accepted until 23 April. The best songs will be compiled into a CD and performed at the Kiasma Theatre’s URB festival in August. There are also rap workshops during the competition. For more information, see www.turpaauki.fi.

Richard Long: River Avon Mud Hand Print, 1986



PIRE MYKÄNEN / CAA

Araya Rasdjarmrearnsook: Feces, Life, Love, Lust, 2006 (video)



Heri Dono: Political Clowns, 1999



Kalevala Generator



Kuriton Company: The Survivors



KIRILL LORECH

WORKSHOP

Let's do it together for children and adults
Saturdays at 10.30 am–1 pm and 2–4.30 pm
Workshop activities are inspired by Kiasma's exhibitions.

27 Jan Microcosm – painting

3 Feb A painting in the landscape – mixed media

10 Feb Landscape of light and shadow – light, shadow, silhouette, mixed media

17 Feb Ritu and Risto Riemukas – rollercoaster, building

24 Feb Travel accounts – comics

3 Mar Mysterious island – paper sculpture

10 Mar Souvenirs - building

17 Mar Landscape in silhouette – light, shadow, silhouette, mixed media

24 Mar Travel journal – paper-making, collage

31 Mar Parade – paper dolls and shadow play

14 Apr Asian archaeology – building

21 Apr Ghosts – monotype

28 Apr Preserved in silk – silk painting

5 May With the wind – painting, prints

Registration for the morning workshop
Mon–Fri from 9 am to 12 noon,
tel. +358 (0)9 173 36509, from Tue 2 Jan.
No registration in advance for the afternoon
non-stop workshop. Under-18-year-olds free,
adults EUR 6/4.

Babies play with colour

Babies 3 to 12 months old with families

23 and 30 Mar, 5, 13 and 20 Apr

Group 1 meets from 10 to 11 am, and
group 2 from 11.15 am to 12.15 pm.

Introduced for the first time in Kiasma, Babies play with colour is a workshop for babies and their parents. The five meetings awaken the senses of the baby. Activities centre on the baby, who can feel the inviting world of different colours and materials with his or her own hands. Instructor: Art teacher Liisa Kemppainen.
Furthermore, workshop participants can attend a **Wagon tour** of the exhibition, designed especially for those with prams. 27 Apr from 11 am to 12 noon. In Finnish.
Series of workshop meetings, five times, EUR 25, Wagon tour with museum ticket. Registration and inquiries from 15 Feb 2 pm, tel. +358 (0)9 1733 6521.

With friends for adults

With friends is a workshop aimed at work groups and clubs, in which participants become acquainted with contemporary art through hands-on artistic work. The workshop includes an exhibition visit and instruction by a guide. Workshops on Friday afternoons. Group size: 10–15 people; duration 3 h; fee EUR 13 per person (includes admission, materials and instruction). Inquiries/bookings tel. +358 (0)9 1733 6521.

SCHOOLS AND KINDERGARTENS

Programme in Finnish

The new scenery! – light, transient spaces and three-dimensional sculptures, January–February
Askew – darkness, lightscapes and camera obscura, February–March
Tue at 9–11 am and 12 noon–2 pm, Wed–Thu 10 am–12 noon and 1–3 pm.
Workshops for 4- to 6-year-olds will be supervised by art teacher Ulla-Maj Saarinen or artist Inka Yli-Tepsa. Registration Mon–Fri 9 am–12 noon, tel. +358 (0)9 1733 6509.

What a wonderful landscape tour for kindergartens

Registration Mon–Fri 9 am–12 noon,
tel. +358 (0)9 1733 6509.

A trip to the Far East for schoolchildren

in 1st to 9th grades
Registration from 29 Jan 1 pm,
tel. +358 (0)9 1733 6521.

A trip to the landscape for kindergartens and schoolchildren in 1st to 6th grades
Registration from 29 Jan 1 pm,
tel. +358 (0)9 1733 6521.

Animals and landscapes, a spring trip to Ateneum and Kiasma, especially for school groups from outside the Helsinki Metropolitan Area
Registration to Ateneum's Educational Curator from 22 Jan 10 am,
tel. +358 (0)9 1733 6314.

Tour bookings Mon–Fri 9 am–12 noon, tel. +358 (0)9 1733 6509. If you need a place to eat packed lunches or hand out assignments, please let the booking agent know. You may also ask the guide to talk about contemporary art according to a specific theme or perspective.
NOTE: On Tuesdays, school and kindergarten groups are welcome on guided tours from as early as 9 am.

Guides for schools

Kiasma offers a dedicated guide service for schools visiting the museum regularly:
For more information contact Päivi Matala, tel +358 (0)9 1733 6654, paivi.matala@kiasma.fi.

Kiddy guides

The dedicated guide service extends to kindergartens. For more information, contact Päivi Matala, tel +358 (0) 1733 6654, paivi.matala@kiasma.fi.

For more information in Finnish see
www.kiasma.fi/kouluille

GUIDED TOURS

Guided tours

The Landscape collection display on Fridays at 6 pm. Free admission. In Finnish.
The changing exhibitions on Wednesdays at 6 pm and Sundays at 3 pm. Museum admission. In Finnish.
Guided tours in Swedish are held on the first Sunday of each month at noon. Museum admission.

Tour bookings

Kiasma guides can tailor the tour according to the wishes of each group. Tour bookings Mon–Fri tel. 358 (0)9 1733 6509. Prices on weekdays EUR 60 and Sundays EUR 75. Tour languages are English, Finnish, French, German, Russian and Swedish.

Audio guide

The audio guide provides background and different ways of interpretation for the Landscape collection display. Fee EUR 2. Download the audio guide for free onto your MP3 player from www.kiasma.fi.

INFO

Kiasma

Mannerheiminaukio 2, 00100 Helsinki
Info +358 (0)9 1733 6501, info@kiasma.fi

Kiasma is open

Tue 10 am–5 pm,
Wed–Sun 10 am–8.30 pm
Tickets EUR 6/4, free for under 18-year-olds. Fridays 5–8 pm free admission.

Museum of Contemporary Art Kiasma is part of the Finnish National Gallery.

Kiasma Store is open

Tue 10 am–5 pm, Wed–Sun 11 am–7 pm,
tel. +358 (0)9 1733 6505.

Café Kiasma is open

Tue 10 am–5 pm, Wed–Sun 10 am–9 pm,
tel. +358 (0)9 1733 6661.

Friends of Kiasma

Further information about Friends of Kiasma activities tel. +358 (0)9 1733 6595.

Kiasma is fully accessible. Guide dogs are welcome. The ticket office and the Theatre are equipped with tele/induction loop systems.

Information subject to change.



New frontiers for contemporary art

Resurgent Orientalism and the mythical past smoothly combine with a 21st century world view in an exhibition of Central Asian contemporary art

To be opened in the summer, this exhibition will continue Kiasma's dialogue with contemporary art from the former Soviet Union. This time, the perspective will be even wider, encompassing such countries as Kazakhstan and Uzbekistan. Due to geography and their rich natural resources, many of these countries are a target of keen political and economic interest. The formation of a new national identity in the region is informed by a rich cultural tradition, steeped in the nomadic lifestyle, shamanism, as well as in Islam.

The Soviet heritage and new Western influences are also present. All these influences emerge in the work of contemporary artists. Their works make a conscious break with exotic oriental stereotypes, on the one hand, or, on the other, deal with topical political or social themes. The expert in putting together this exhibition is the Moscow critic and curator **Viktor Misiano**, who has travelled extensively in the relevant countries and helped to put them on the artistic map of the world.

One of the works of art in our exhibition is *Kazakhstan. Blue Period* by the Kazakhstan artist couple **Jelena Vorobieva** and **Viktor Vorobiev**. As they were travelling around Kazakhstan, they were intrigued by the fact that the colour red, so ubiquitous during the Communist regime, had been replaced by colour blue. In Kazakh, the colour is called *kok*, which denotes both blue and green, so actually it

refers to a kind of turquoise. "The Kazakhs love blue. If you have to paint something, choosing the colour is never a problem: it will always be kok," artists say.

□ Jari-Pekka Vanhala

Jelena Vorobieva, Viktor Vorobiev: Kazakhstan. Blue Period. 2002–05, (details from the installation)



NIKLAS EKMAN

Female energy in the Kiasma Theatre

Big names of Finnish performing arts dominate the Kiasma Theatre's spring season. February sees the premiere of *Puna-Red-Rouge*, a solo work by Sanna Kekäläinen, and in April the repertoire is enhanced by the brainchild of Cris af Enehielm, *Kalevala Generator*. Kiasma magazine interviewed Kekäläinen and Enehielm on their future performances.

Kalevala as a powerhouse

Kalevala Generator is a stage collage consisting of movement, sound, images and action. The performers are experienced women, who are united in being pioneers of experimental performing arts. The cast includes e.g. **Idalotta Backman, Cris af Enehielm, Elina Hurme, Sue Lemström, Tarja Nyberg, Seija Metsärinne, Janice Redman** and **Riitta Vainio**. The convener of the group and the mother of the idea, **Cris af Enehielm**, artist, set designer, musician and art pedagogue, talks about the starting points of the work.

Where did you get the idea for the work?

I teach and direct a lot, and have not performed in a long time. I thought that it was high time to dance now, while I still have legs that move. I was fascinated by the choreographer **Sasha Pepelyaev's** grotesque performances, which I felt very close to. I also like his way of creating dance performances with people who are not professional dancers. I am tired of the dominance of men and young women in professional dance.

For this project, I sought women in their late 40s or early 50s, whose bodies already have some character. I want to see a dance performance with not only well-groomed, sleek people and I also want to demonstrate the power of older performers.

How did you choose the performers?

I admire the artistic work of all these women. They have experience outside institutional theatres, in the free art scene, which has not been the easiest way. Yet they all have survived and retained their anarchism. Furthermore, they are all familiar with multi-disciplinary work. I also wanted to have expressive bodies of different sizes and looks. Performers with charismatic faces or gestures. The people who were selected for the performance are dramatic talents, all with their own individual view of art.

Are you not afraid of clashes between these strong, independent and experienced women performers?

If clashes do occur, that will only be interesting. I am used to working in clash-prone improvisation groups.

How is your co-operation with the Russian director Sasha Pepelyaev?

I think he will create a rich visual world, which will use multimedia art. He will also design the set and costumes. He has an astonishing ability to create illusion. I am sure that he will work with us, the performers, through improvisation and dramatic methods.

Where do the performance's subject matter and themes come from? Why Kalevala?

Then we began to think about the women in *Kalevala* and about *Kalevala* on a more general level. About the fact that such a rich and imaginative world had been created at a time of poverty and bleakness. In our performance, the bleakness is perhaps evident in the bodies, which are already in pain. It will be interesting to see the interpretation a Russian man gives to *Kalevala*.



HELI REKULA

Seeing red

In her piece *Puna-Red-Rouge*, **Sanna Kekäläinen** explores the links between general and private experiences.

What is the story behind the name?

As a colour, red is strong and inspires powerful feelings. It is associated with public and private experiences, political history and sexuality. My solo draws parallels between profoundly private things and public and shared things. My own memories and personal experiences extend to take on political meaning. It is about a small individual and the longing for love in relation to globalisation and the power of money. I began work on this piece with a six-month period of writing, which is exceptional for me. On a metaphorical level, the name also contains the idea of language immersion. I wanted to see how deep into the movement I can get when I have a finished text and idea.

How is your piece political?

I want to take a stand on the unfairness of the world. It is shocking to see the

current division into east and west, north and south, rich and poor, A- and B-class citizens.

I have thought of how very private things experienced in the body can be linked to broader contexts. For instance, I think that the importance of intimacy as a physical experience concerns individuals as well as states. The opposite of intimacy is then violence: abusive terror, ethnic cleansing or a state of war. Art is a way of inspiring insights. I want to stress the possibility of discovering shared opportunities as opposed to division and isolation.

What is the significance of being a woman for your work?

Men and women live in a different public reality. It is upsetting to realise how short a time in history women artists have been able to do what they want. As recently as 100 years ago, women artists found it extremely difficult to get anything published. And you still run into trouble if you do not do things on men's terms and from their perspective. It's OK to be a feminist in Finland, if you stay in your own closed circle and do not come out in the open with your ideas.

Supporting art by women is one of my missions.

What is the significance of contemporary dance?

As a form of art, contemporary dance has potential and is evolving. It combines several things to make a fascinating whole. My great passion is to find out how to instil as much information and thought as possible into movement. I am convinced that movement can be as accurate a tool for communication and expressing the mind as any other form of communication.

What is your relationship to the visual?

Puna-Red-Rouge has a clear visual world that is infused with meaning. The visual aspects are a way of thinking for me, just like everything else in the piece. This time **Heli Rekula**, with whom I have earlier often collaborated with photo-graphs, is also represented as video artist. The video adds the themes of absence and presence.

□ Jonna Strandberg
Kiasma Theatre

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Audio landscape

The audio guide compiled for the *Landscape in Kiasma's collections* exhibition provides background information on the artworks. It is available for loan at Kiasma for 2 euros but you can also download it for free for your own MP3 player from Kiasma's website.

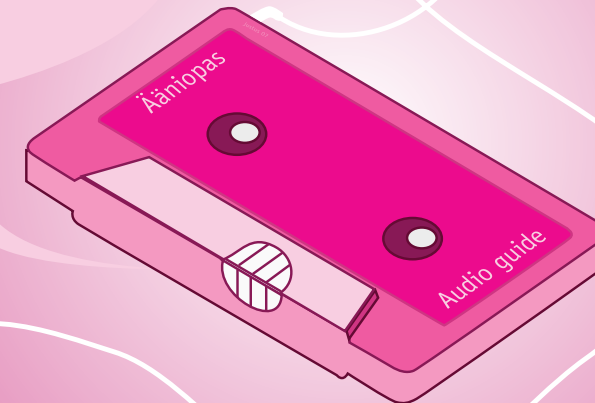
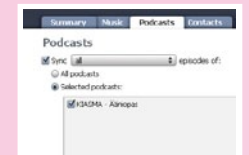
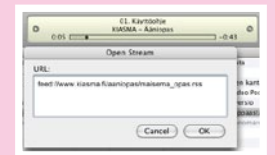
1 Open www.kiasma.fi
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> go to the audio guide page.

2 Copy the audio guide link
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the sound files.

4 Transfer the files
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5 Hurry to Kiasma
to see the exhibition.



A landscape for all senses

Santeri Tuori's *Waterfall* is, at heart, a very simple piece of video art. He has photographed, videotaped and sound recorded a roaring waterfall from a fixed point. This work is, however, the result of studying different forms of expression over a long time and a keen awareness of art traditions.

Waterfall seems a natural continuation of **Santeri Tuori's** earlier work, a further application of his expression and technique. The video of the waterfall is combined on a still photograph of the same waterfall. The underlying image is not always clearly discernible, it is there only as a faint idea. The sound of the artwork consists of the sound of the waterfall, taped at the time of shooting the images and played back at slow speed. Furthermore, the low frequencies have been exaggerated, which makes the rumble of the waterfall sound even deeper.

Although *Waterfall* is based on a moving image, Tuori shuns the characteristically cinematic idea of narration. Instead, he only records his subject. He does not employ tracking, editing or other narrative methods. Instead, his camera is stationary and the landscape is stripped to the bare essentials. However, the presence of the camera can be sensed, and even the simplest of landscapes changes with time.

According to Tuori, *Waterfall* has a special affinity with the tradition of landscape art. "Waterfall is both an image and a physical experience. The starting point is the tradition of the fine art, mainly based on seeing. In my waterfall, I've introduced something extra. The work attempts to simulate the real experience of a natural phenomenon," Tuori says.

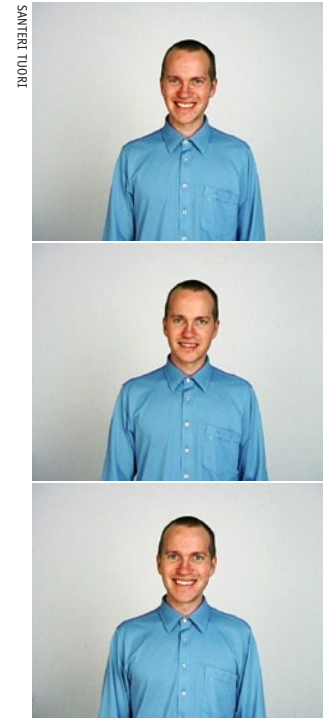
While Santeri Tuori portrays his object similarly to previous landscape artists, his landscape nevertheless extends to embrace several human senses simultaneously. In addition to the sense of sight, hearing and touch are also stimulated as the low rumble of the waterfall can be felt as vibrations on the walls and seats of the video room. Participation in the landscape is so strong that you can almost feel tiny droplets of water in the air and smell the fresh water. It is hard to get any closer to experiencing nature in the centre of Helsinki.

FROM IMAGE TO MOVING IMAGE

Tuori has moved gradually from photographs towards moving image and his characteristic expression, so evident in *Waterfall*. With hindsight, it is easy to discern a kind of an evolutionary process from his earlier works towards *Waterfall*.

His first work that dissociated itself from 'pure' photography, and simultaneously reminded us all of an alternative way of seeing, was *Blind City* (1998). It showed us the path a blind man takes through the city. Photography was supplemented by a new element, sound, so crucial to the visually impaired.

The concept of photography was also expanded in the portrait *Julia / 3 min 36 sec*, which consist of 78 photographs.



35 Minute Smile, 2002
DVD, monitor
duration: 35 min 41 s

The prints are shown on a grid, which allows us, the audience, to observe the changes taking place in this person, Julia, for 3 minutes and 36 seconds.

Somewhere between photography and moving image, *Posing Time* was a series of animated portraits. Tuori took the portraits by cable release from the room next door. He pressed the shutter release every two seconds for an hour without knowing what the person next door was doing. The images were then transferred to video and played back at three images per second. The result is a jerky portrait, which reveals in a very concrete way how a person is a captive of time. The changes in the subjects of the portraits are small but perceptible.

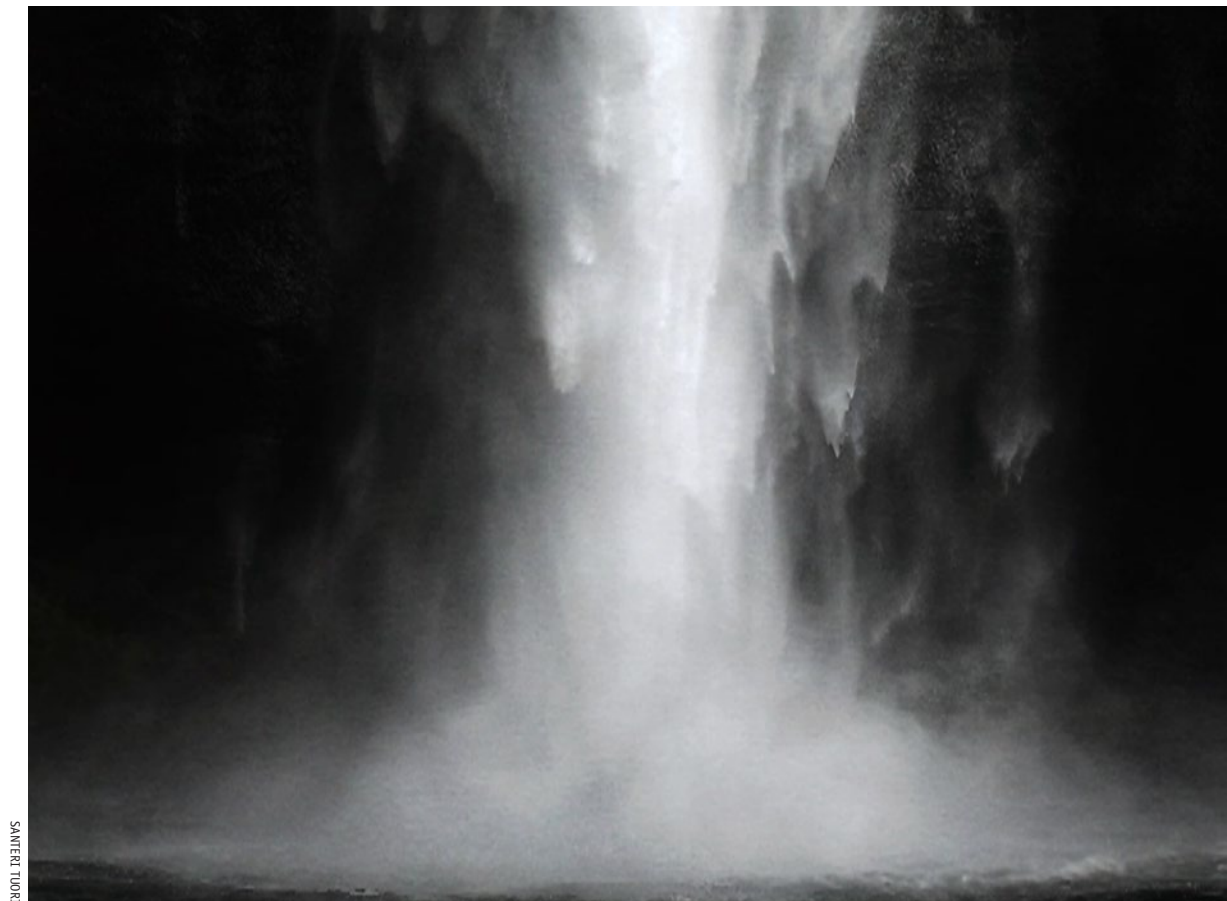
Similar tiny changes are registered in the series *Smile*, which also reminds us of the presence of the camera. Tuori videotaped different people smiling at

the camera for periods of thirty minutes to an hour. The smile of both the viewer and the object occasionally freeze. The camera is well nigh screaming its presence as the smile gets protracted and becomes ever more forced.

We, the viewers, are also reminded of the camera and of passing time by Tuori's work *Bogeyman*. A lively child seems to move faster than the viewer can think, leaving a ghostly image in its wake. In this work, Tuori uses a simple but original technique. He projects coloured moving image on black-and-white still photographs. This results in an original expression, also repeated in many of his other works.

□ Minna Raitmaa

Waterfall, 2006, video projection, duration 14 min 23 sec, sound Mikko Hynninen





- 2 The Wind from the East exhibition focuses on three Asian countries with a particularly rapid rate of change, a lively contemporary art scene, strong cultural heritage and varied political history.
- 7 Films about urban culture will be strongly present at the Tampere URB on Tour event.
- 8 New director of Kiasma.
- 9 Calendar
- 14 Santeri Tuori's Waterfall is, at heart, a very simple piece of video art. This work of art is, however, the result of a long study of different forms of expression and a keen awareness of the traditions of art.
- 18 Big names of Finnish performing arts dominate the Kiasma Theatre's spring season. February sees the premiere of Puna-Red-Rouge, a solo work by Sanna Kekäläinen, and in April the repertoire is enhanced by the brainchild of Cris af Enehielm, Kalevala Generator.

COVER: Henri Dono: Political Clowns, 1999 (detail from the installation) PHOTOS: Biantoro Santoso

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