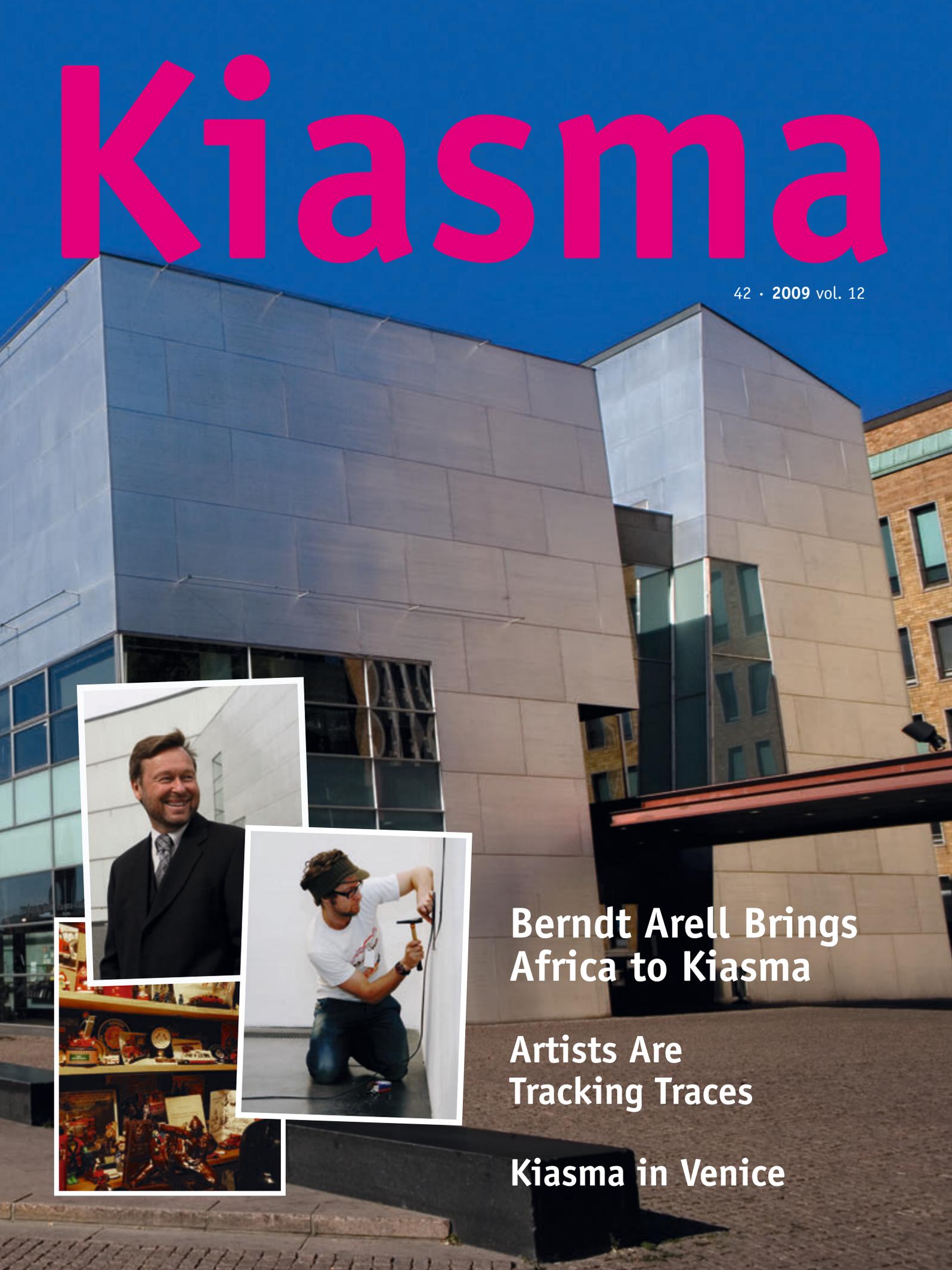


Kiasma

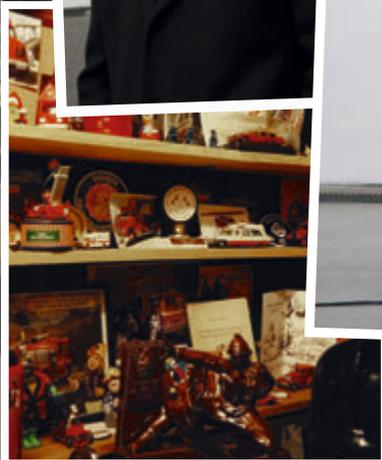
42 · 2009 vol. 12



**Berndt Arell Brings
Africa to Kiasma**

**Artists Are
Tracking Traces**

Kiasma in Venice





LANDIA

Finnish Aalto Pavilion
COURTESY OF MUSEUM OF FINNISH ARCHITECTURE

□ point of view

Kiasma on International Forums

International operations have always been a natural and important part of Kiasma. The meaning of the international orientation has, however, changed with time. In the global field of contemporary art, Kiasma self-evidently produces international exhibitions and carries on a dialogue with the contemporary art field and operators in the whole world. Still, bringing international art and artists to Finland is not enough. When seeking a position on major international forums, visibility in international art events is crucial. Kiasma also strives for closer teamwork with several museums of international fame. One of the most important openings was the launch of cooperation with the Solomon R. Guggenheim Foundation in 2008.

Last year, Kiasma was invited to participate in the Art Basel event. Presence in Basel meant a great leap in the international recognisability of Kiasma and resulted in many new contacts. After Art Basel, the natural course was to present Kiasma operations in Venice through art: This year, Kiasma will participate in the Venice Biennale for the first time. **Jussi Kivi's** exhibition will be co-produced with the Finnish Fund for Art Exchange (FRAME) at the Finnish Pavilion 'Aalto'. The exhibition gains particular importance for marking the permanent reacquisition of Aalto Pavilion into Finnish hands. Having a designated space in the Biennale area will provide Finnish contemporary art with an interesting international venue, offering opportunities for dialogue with wide audiences and other contemporary art organisations during the Biennale.

Cooperation with FRAME provides Kiasma with a natural platform for international operations. Finnish art organisations must work as a unified front in their international relations: the joint purpose of promoting the recognisability and appreciation of Finnish artists and art organisations must be kept in mind.

For Kiasma, strategic promotion of international operations is divided into three main objectives. All operations are based on the promotion of international partnerships, the international recognisability of Kiasma, and the global promotion of Finnish contemporary art. To support and advance these objectives, the entire Finnish contemporary art field must combine its forces and engage in concrete operations. One major point of development lies in the securing of the continuing operations and strategic development of Finnish Pavilion. The Pavilion is not only a vital part of Finnish art history, but also a future resource in the increasingly competitive market. Opportunities for such a tangible and visible presence on one of world's most important art forums are rare and precious.



□ Berndt Arell
Director, Kiasma Museum
of Contemporary Art

Veli Granö and his installation *Islands*.

Memories are Bruises of the Mind

A pillow mark, a bite or a bruise often shows on the body. The mental imprint of an event can be more permanent than the physical trace. The *Tracking Traces...* exhibition publication presents traces from the perspective of art.

The stories open up a picture of change in the society, a past world now lost in time. The stories the elderly people are telling from their personal experience form the starting point of **Veli Granö's** installation *Islands*. The story and the people in it are very important and significant in the storyteller's life.

"Winter was an interesting theme for me because many of my childhood memories are about winter. My mother's and my father's stories in the work have influenced the whole family, and I have heard these stories many times when I was a child", tells Veli Granö in the book.

"I always start from the idea that there is a person with a story, a big one or a small one. I talk to people, and ideas and entire worlds are created in my mind. You must not use the stories against the storyteller, however. I hope that the storyteller will also get something out of the collaboration and that the stories will promote self-understanding. The stories are about the storyteller's life, and they do not refer to anything else but the personal reality of the teller. The reality still exists", he continues.

An elderly lady reminisces in Granö's work about how she was required to help her mother and do hard physical work already as a young child. Her hands became numb from washing laundry in an icy lake in winter, something she could recall vividly even in her old age. In her story, the woman wondered if her present state of paralysis and the washing in the ice-cold water could be related. Can paralysis be a "trace"?



JOHANNA VILJAKAINEN / STT INHO KUVA (1, 3, 4), PIRRE MYKKÄNEN / CAA (2)

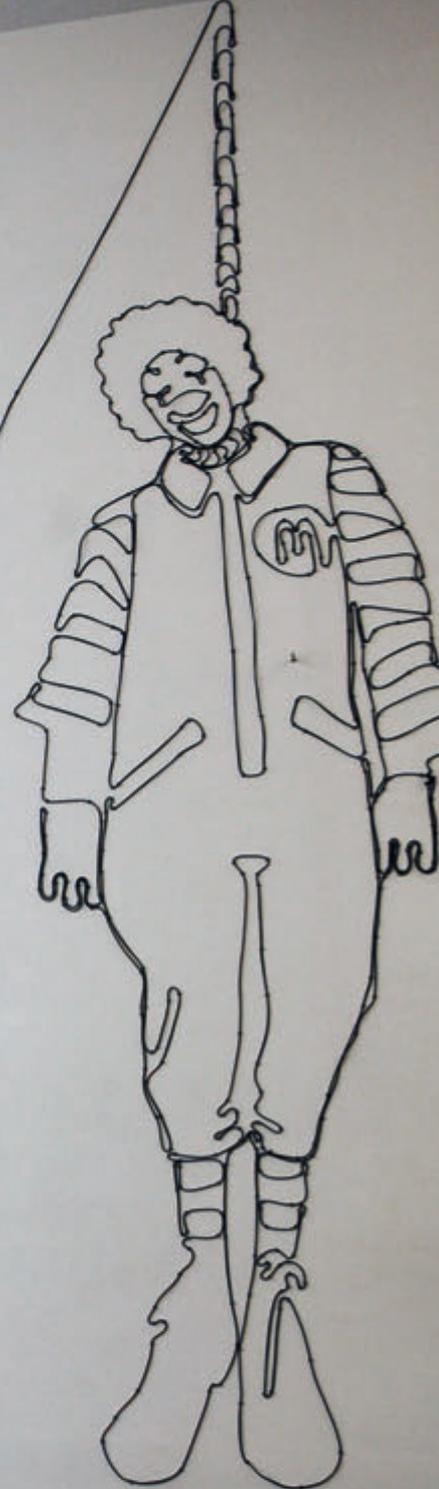
FEAR OF CLOWNS

Popular culture, advertisements and other images have left their trace on art. Contemporary art recycles images and their meanings. There interactive relationship between visual culture and contemporary art.

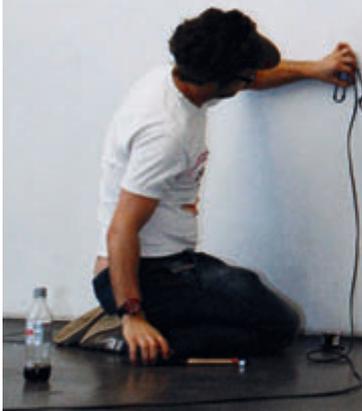
Jani Leinonen has taken advantage of the logic and practices of the free market economy in his art – brands, media and networks. Lately he has been developing the backgrounds and everyday lives of comical, “very funny” and thin characters. Elovena was the first. In New York he was absorbed in Cap’n Cruch and Kellogg’s Cornelius. Now he’s working on Ronald the Clown.

Leinonen’s work *Koulrofobia* is an installation “drawn” directly on the wall with an electric cord, in which a clown hangs at the end of the rope. In the attached text the clown tells a doctor about his loneliness, the difficulty of finding a meaning for his life. The doctor encourages his patient to go and see Ronald the Clown who is currently in town. That would certainly cheer him up. “But Doctor, I am Ronald the Clown,” answers the patient.

According to the author, Wikipedia knows a definition for coulrophobia, meaning an intense fear of clowns. It mainly occurs in children, but young people and adults may suffer from it, too. It is caused by a scary encounter with a masked figure in childhood. This fear also occurs in people in power. The clown can break taboos and take up hidden issues.



Jani Leinonen and Koulrofobia



GOOGLE AND WIKIPEDIA

The origins of **Riiko Sakkinen's** drawings and installations are in product catalogues and advertisements. Many of the figures in his works come from the shelves of the super market or from TV commercials. They receive new meanings from the texts the artist attaches to them. Observations on intercultural conflicts, market economy, nationalism, globalisation and current political questions have been dressed up in cartoon or advert-like costumes.

In the exhibition catalogue Sakkinen describes his own work : "I read everything from politics to sport and from the economy pages to the prostitutes' ads in the newspapers. While buying my groceries I examine every bag of sweets and box of cereals. When I have chosen a theme for a work or even an entire exhibition, my main tools are Wikipedia, Google and Urban Dictionary."

On first sight Sakkinen's works look like colourful and happy consumerism, a deeper reading reveals the darker side of the spectacle. Sakkinen knows how to crystallise his point and how to hit the sore spots without adopting a preaching attitude, all veiled up in lightness: "Stop No More African Immigrants If They Are Not Top Football Players", "Eat More and Get More. More Choco. More \$. More Freedom." "I Love Mexican Food But I Hate Mexicans", "Cold Cola War".

□ *Based on essays by Chief Curator Pirkko Siitari and Curator Eija Aarnio in the Tracking Traces... exhibition book, collated (borrowed, changed and stolen) by Piia Laita.*

Tracking traces...

The Tracking Traces... collection exhibition examines people, nature and culture through traces. Traces can be found near and far, on the human body, in advertising imagery and in the urban space. They can be consciously or accidentally created signs and imprints that we leave and encounter every day.

The exhibition is divided into three thematic sections: Smudge, Bar Code and Imprint. The Smudge theme shows the city as it is mediated through signs and actions. The Bar Code section shows contemporary art employing the full range of visual culture as its material. The traces left by or on the human body are the starting points of the Imprint theme. An imprint can equally be a memory.

The lavishly illustrated exhibition book Tracking Traces... is available from the Kiasma Shop, or it can be ordered over the Internet at www.kiasma.fi/shop. 134 pages, essays and information about all works in the exhibition. Price 35 euros.

See Tracking Traces... programme p. 17.

Riiko Sakkinen



JOHANNA VILKAKAINEN / STI INFO KUVA



Rafaela Seppälä

The Kiasma Foundation

The Board and the Patron's Circle consist of private supporters who share an enthusiasm for art and the promotion of Finnish culture. The term of office for the members of the Board is three years. The current Chairman of the Board is Rafaela Seppälä. Members are Berndt Arell, Carl Gustaf Ehrnrooth, Ami Hasan, Anne Lyytikäinen-Palmroth, Liisa Ollila, and Jussi Westergren. Minna Koivurinta and Carl Ahlström were nominated as new members this spring.

PIRRE MYKKÄNEN / OMA

Foundation for Future

“Art is a collective mental resource for a society. Art will challenge people to see things differently and break outdated boundaries”, says Chairman of the Board Rafaela Seppälä of the Kiasma Foundation.

In May 2008, the Museum of Contemporary Art's Kiasma Foundation was founded to celebrate the museum's ten years of operation. The purpose of the foundation is to support exhibitions and publications as well as building up the collections of Kiasma. In addition to financial support, the Foundation supports Kiasma's international operations, community relations, and dialogue with collectors of contemporary art. Founding members of the Kiasma Foundation include Director **Berndt Arell** of the Kiasma museum, **Carl Gustaf Ehrnrooth**, the late **Pentti Kouri**, and **Rafaela Seppälä**.

Seppälä wanted to create the foundation for two reasons. Firstly, because public funding has not been adequate to actively develop Kiasma operations. Secondly, she wanted to make sure that the collection of contemporary art would grow and the Finnish national heritage would be preserved. Seppälä also felt that it was important to bring collectors and museums closer together. “Contemporary art plays a particular role in sustaining a dialogue with society. Institutions of contemporary art have a key position in this dialogue”, says Seppälä.

In the first year, the Kiasma Foundation has added to its own capital to ensure continuing operations, and has participated in many major projects of Kiasma. In autumn 2008, the Foundation gave support to the publication of a book on

Kiasma's Kouri collection. At the turn of the year, the foundation made it possible to produce the gigantic *Composition with David and Goliath* by artist **Ola Kolehmainen** in the museum lobby. This spring, the foundation made its first acquisition of a work of art, adding **Eija-Liisa Ahtila's** new work *'Where is Where'* to the museum's collections. This is one of the most remarkable acquisitions in the Kiasma collections.

The Foundation's operational model is unique for Finland. Seppälä says that the Kiasma Foundation's operations are clear and transparent, and they secure the independence of the museum management in every way. In the future, private financing will play an even bigger role in the Finnish art scene. The Kiasma Foundation wants to set an example for the importance of such operations and to create useful practices for other organisations to copy. Although the current global economy does not favour private patronage, Seppälä sees light in the foundation's future. “We have created the Foundation for the future. The first year shows encouraging results, but these are mere baby steps in the world of contemporary art.”

□ Sanna-Mari Jäntti
Head of Marketing and Sponsorship

ARS11 Is Africa

For many years I have wanted to produce an exhibition that would use art to make Africa real for the art audience. I do not just want to show things, but rather to make people experience Africa with all their senses, fully and deeply.

Since a single exhibition would be too restricted for such a broad concept, we have decided that the next ARS exhibition, to be held in 2011, will be on the theme of Africa. Our aim is not to mount something unprecedented or sensational on African contemporary art, but to present our own view of what is topical and interesting right now. There have been few extensive reviews of African contemporary art in Finland. Also, I feel that this is the right moment for this exhibition. Africa is today more topical than ever.

TOILING UNDER THE PRESSURES OF CHANGE

From the perspective of modern geography, Africa seems to be far removed from Finland. It is a world of its own in miniature. I myself am particularly interested in Sub-Saharan Africa – an area of contrasts where the world's greatest riches and beauty are found side by side with unspeakable poverty and ugliness. People's lives are ruled by the forces of culture and history, but also by changes that threaten basic human rights and the preconditions for a decent life. These forces of change often leave the individual stranded. We too are blinded to the distress of individual people. In the news, Africa is generally mentioned in conjunction with news about natural catastrophes, famine, AIDS or national emergencies. These things reportedly affect millions of people – in the light of such numbers, the life of one individual often seems meaningless.

Contemporary art gives us an opportunity to hear better the voice of the individual. When we think of African art, traditional techniques and interpretations are what frequently come to mind first. However, urban culture and urbanisation are giving rise to new perspectives and art movements that reflect the present state of affairs in Africa. Enabled by advanced technologies, faster communications are creating new opportunities for artists. African media art is unique and is developing rapidly. The sensitivity of artists to change and their ability to portray that change through art bring us

closer to a personal, private experience of what is really happening in Africa. The artist is the voice of the individual.

Our aim in Kiasma is to present a comprehensive and fresh view of contemporary culture in Africa. Because African culture has for centuries been developing also beyond the African continent, we will not restrict our exhibition concept exclusively to artists living in Africa, or even to artists who consider themselves Africans. Instead of geographical location, the main thing is to arrive at a concept that will communicate a sense of a culture that is alive and developing and that has discovered its own voice.

AN UNEASY MELTING POT

Africa is an uneasy melting pot of hundreds of different cultures, religions, languages and social structures. There are more than 50 states in post-colonial Africa. African societies suffer from coups, tribal clashes, human rights violations and ubiquitous corruption. The life of ordinary people is circumscribed by a shortage of food and of basic information. At the same time, Western-type welfare is growing in the cities, with an influx of Western goods and corporations. From afar, the continent we know as traditional Africa seems to be suffering from chronic poverty that is linked to traditional culture and livelihoods. The affluent class has adopted Western culture and Western symbols, but at the expense of the indigenous culture. At the same time, pride in African cultural heritage and its symbols is rearing its head in the southern parts of the continent.

Our challenge is to explore this region of contrasts and prejudice through art. However, I do not want to offer just one truth about Africa, or even about African contemporary art. I do not believe there is such a truth. I hope that ARS11 will offer a new perspective on what we regard as our own heritage. Many of the customs and beliefs we consider European or Western can be traced back to Africa and the



“Truth isn’t always beauty,
but the hunger for it is.”

Nadine Gordimer

beginning of the human race. Africa is a huge opportunity. At the same time, it remains one of the principal mysteries of the future.

50 YEARS OF ARS EXHIBITIONS

I began my work as Director of Kiasma in the aftermath of the ARS06 exhibition, and of course I took a great interest in the formation of earlier ARS exhibitions as well. For me, the ARS exhibition is a challenge and an opportunity. It is one of the best-known and most talked-about phenomena in contemporary art in Finland. The public returns again and again to the works and artists on show in the ARS exhibitions. Many of the works have been purchased for the Kiasma Collection, and as a continuing institution in contemporary art, ARS also plays a part in giving artists a spot in the limelight. ARS touches people, in both good and bad ways. It is like a breathing space in the hectic world of contemporary art – an opportunity to focus, concentrate and immerse oneself in art. For these reasons I am happy that I could bring with me the idea of Africa as a theme for the ARS exhibition.

The next ARS exhibition in Kiasma will be mounted in 2011. The year also marks the 50th anniversary of ARS exhibitions. Through its content, ARS11 will review the very best of contemporary art, but at the same time it will also explore links to its own past of half a century. The anniversary will also be celebrated in several satellite exhibitions in Finland and abroad. The spread of the ARS theme over many different locations will not only reach new audiences, but also establish new perspectives on the common theme.

□ Berndt Arell

Director, Kiasma Museum of Contemporary Art

Kimmo Schroderus is not only one of the foremost Finnish sculptors, but also a passionate car aficionado. Sometimes these two aspects meet. The Kiasma Horror vacui exhibition includes a sculpture capturing the path of a rear-wheel drive car burning rubber.

Kimmo Schroderus and the art of cars

What do cars mean to you?

A car is a creature with a personality, combining transport and the pleasure of being on the move. A car is a travel companion. The trip can be good or bad, but we are in it together. We are both left on the road or we both reach the destination happily together.

What can you tell us about your cars?

We have three cars in active use: *Lydia*, *Reino* and *Piiska*. Lydia is the youngest member of the gang, an Audi S4 Avant 17 years old. Lydia works the hardest, in summer and in winter. Reino is an original Audi Quattro, 25 years of age. Piiska is an Opel Kadett Coupe, 34 years old. Piiska is my wife's car, and I'm not allowed to drive it very often, as I've been told that I "consume too much petrol" and "will surely wreck Piiska". Reino and Piiska spend the winter in a warm warehouse. Until summer comes around, we just look at their pictures on the wall.

Have you modified your cars?

The right feeling is essential for driving, and feeling can be best improved by modifying the sounds that the car makes and the things that you see or touch most frequently, such as the steering wheel, the gear stick and the meters. Tyres and alloy wheels are the fastest way to change the appearance and riding qualities of the car. The walls of our home are filled with different coloured wheels.

Actual modifications include the wide rear arcs for Lydia and changes in Reino's turbocharger pipes and intercooler. Both have been fitted with new brakes, several times. Lydia's chassis was first converted from standard to low, and then from low to high. Lydia is more about fun and experimenting. With Reino, emphasis is on speed and good riding qualities. The purely technical aspects of conversion and servicing are often done in cooperation with my brother. Lately, I have welded him a ramp and he returned the favour by offering expert help when Lydia needed a new timing belt.

Piiska has the most original configuration of the three, and we hope to get it registered as a museum vehicle at some point. I have many plans for the cars, but sculpting is such slow work that it often takes up all my time.

In which ways your cars are involved in your art?

Sculpting and cars can happily coexist and relate to each other in many ways. The subjects of sculptures vary endlessly. On the other hand, spending time with cars involves everything from driving to moulding a gear knob. I believe that contradictory impulses are a major ingredient of art. I want the audience to create many different associations when looking at my work. My car sculpture is not only targeted at audiences interested in cars, but at audiences interested in art.



PIIRE MYKÄNEN / OMA



Lydia and Reino

Cars are a major part of your works 90° and *If Not Today, Then Tomorrow*. Tell us about it.

The car is a very important part of modern life, you know. I want to create art on themes that I have a real personal relationship to. I'm not happy with a superficial relation to the subject matters of my work. At best, cars can be very sculptural, and sculpture-like in size, for example. *If Not Today, Then Tomorrow* was in my head for eight years before evolving into a viable idea. Those days, my relationship with cars was not as concrete as it is now.

My latest work with a car theme, *90°*, and related ideas had been with me for about five years. I had various alternatives in my mind, but this particular depiction of movement, with this particular car, felt right for the time and the purpose. The sculpture describes the path of a car rotating around its nose in a slide. Up to the miniature stage I considered a handbrake turn as an alternative, but that proved a surprisingly complex movement. Too complex in the sense that a visitor to the exhibition might have found it rather difficult to understand what the movement is all about.

Which qualities do you value in a car?

People and cars must always have character. An average car is a compromise for the masses, and lacks character. Character may involve power, looks, sound, smell or special historical or

individual features. I don't value luxury equipment or an increased amount of computer technology. The car doesn't have to be easy to handle by anybody and everybody. Anybody and everybody are not allowed to drive a truly important car, anyway.

If money wasn't an obstacle, which car would you buy?

I don't even want to enter into any "if money was no obstacle" games. I'm interested in cars that are possibilities even for me, if I just want them enough. Ultimately, it is all about choices and what you spend your money on. Why would it be more logical to spend 20,000 euros on an impersonal new car than on a moody old sports car?

If I absolutely have to make such choices, I would choose different cars for different purposes. Not too many, as I like to retain a personal relationship to each car, to make them all my friends and not just a part of a collection.

If I had to make the decision in one minute, I would choose these: for careful use and ultimate macho action, De Tomaso Pantera; for a more sophisticated companion to the Pantera, a Datsun 240 Z. For a working car, a Jeep Wrangler, which would double as a convertible in the summer. For my wife, I would choose a Fiat 500 or 600; I'm not quite sure which is her favourite. Maybe even the retro model with a design that beats many other new cars. And perhaps the Opel Manta B to

practice racing with my brother. I might also buy him either an Audi Sport Quattro or the rally version, S1. The S1 may be the one model on the list that I can't afford even if I sold every single thing I own and lived in a tree.

If I had to choose just one car, it would be the Pantera. Right after the Kiasma opening, my wife and I will go to Italy to participate in the 50th anniversary of the De Tomaso factories. There we will get to see dozens of Panteras. You can't really see them in Finland. Or hear them, or smell them.

If you were a car, which car would you be?

A car is never a fully independent creature, and it can't look after itself. Someone else must always take care of a car. Therefore, I don't think I'd like to be a car. On the other hand, a car that's well maintained will take good care of its driver – it is a sort of symbiosis.

□ Arja Miller, Chief Curator
The writer is a co-curator of the exhibition *Horror vacui*.

Kimmo Schroderus, Markus Copper and Jari Haanperä in Horror vacui exhibition in Kiasma. See programme p. 17.

Read more on the cars of Kimmo and Noora Schroderus at <http://schroderus.suntuubi.com/>.

Men for many purposes



Lately, men's rights activists have paid attention to problematic issues experienced by males: social exclusion, compulsory military service, strict dress codes, and the lack of (heterosexual) sex. Men have learned to complain. And they often have good reason to. The problem is, however, that the blame for any problems is too often laid on women and the demand for equal rights. The 21st century Finnish discussion between the genders is not a source of joy for anyone. Blaming each other is not the path to cooperation and successful problem solving.

All the prerequisites for a very different discourse exist. Greater freedom has been achieved for both men and women in the areas of gender and sexuality when compared to the situation of, let's say, 50 years ago. Legislation and everyday attitudes have undergone a pivotal change particularly in sexual equality. But even in the third millennium, the genders are continuously pitted against each other. This must be a sign of something. Boys are ever more eagerly dressed in dark blue and girls in pink right from the start, and toys are divided into strict categories. For adults, the labour market still holds on to old gender segregation, and the uncompromising

differences between the sexes are explained as natural based on evolution, the genes or other such arguments.

The exhibition *(Un)naturally* takes a stand in the current gender equality discourse. Together with **Marja-Terttu Kivirinta**, we have selected nine male artists who together express the idea that men may be equal, but they are certainly not all the same. There are men who do not flinch from ornamentation or home decoration any more than from the depiction of a hairy back as a beautiful thing. One artist comments on violence in a peaceful manner, another gently examines the concept of strangeness. For some, homosexuality or queerness is an interesting theme; others explore the construction of heterosexuality. Not all artists seem to discuss gender or sexuality in their work displayed in the current exhibition, but have done so at some point of their careers.

We believe that the differences and variety that exist between and among men are a viable cause for building an exhibition with all-male artists. Emphasis on a single male viewpoint would be the last straw to break the back of art history, already built on a male canon. We hope that the exhibition will awaken serious doubts about the existence

Anna luovuuden virrata.



On rohkeutta kyseenalaistaa totutut tavat ja virrata tuntemattomille vesille. Uuden etsiminen vaatii näkemystä ja kykyä oppia uutta. Deloitte on Suomen johtavia asiantuntijapalveluyrityksiä. Haluamme tarkastella maailmaa erilaisista näkökulmista ja uskallamme uida myös vastavirtaan. Laaja palvelutarjontamme varmistaa kattavan kokonaisnäemyksen asiakkaidemme monimutkaisiin haasteisiin.

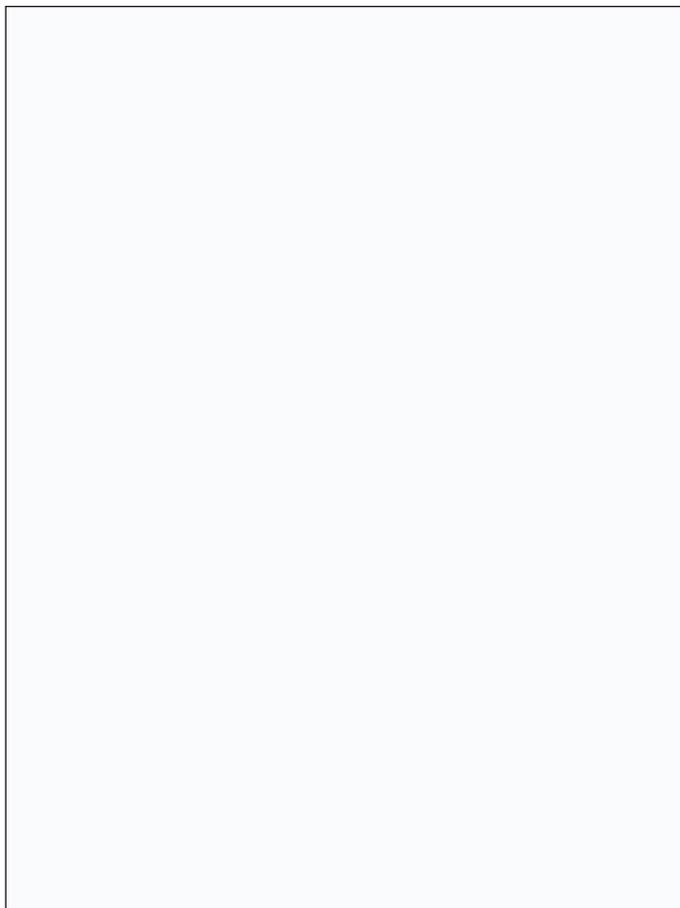
of one common male viewpoint, and remind us that all men are certainly not the same. We even claim that there is no sense in making statements about "the man" in singular.

The name of the exhibition, *(Un)naturally*, is meant to be provocative and ambiguous. In this connection, being unnatural is not automatically a bad thing. And in no sense is it an accusation. The word is used to remind us that human culture is made by people and mostly artificial – but that it still may have connections to nature. In some interpretations, nature may even refer to human nature, not only to nature as the opposite of human pursuits, also known as culture. Some works may also show a certain longing to return to nature, while others have no trace of this.

(Un)naturally was first created a couple of years ago as a joint project of two authors, critics and researchers looking at art from two different feminist viewpoints. We wanted to compile a book, but found that an exhibition was in the making as well. The exhibition is an essential part of our stance. If any removal of confrontational lines occurs, in the best tradition of the feminist movement's objectives, it will be achieved and made real through the work of the artists.

□ Leena-Maija Rossi

The writer is a co-curator of the exhibition (Un)naturally.



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KIASMA HEINÄNEN

Finnish Aalto Pavilion

Kiasma in Venice

Kiasma makes a debut at the Venice Biennale. The exhibition gains particular importance for marking the reacquisition of Aalto Pavilion into Finnish hands.

Kiasma continues its conquest of international art forums this year by participating for the first time in the Venice Biennale. The debut will be *Fire & Rescue Museum* by the Finnish artist **Jussi Kivi**, an international co-production between Kiasma and Frame, the Finnish Fund for Art Exchange. The exhibition commissioner is **Berndt Arell**, Director of Kiasma, and the exhibition will be presented in Finnish pavilion 'Aalto' designed by **Alvar Aalto**.

The Pavilion designed by Alvar Aalto (1898–1976) for the Venice Biennial grounds was built for 1956 biennial. It is one of Aalto's most unassuming building projects, and also one of the smallest exhibition pavilions in the Giardini Park in Venice. It was initiated by **Maire Gullichsen** (1907–1990) and realized by the Nykytaide (Contemporary Art) association of Finland.

The exhibition is based on Jussi Kivi's long-time passion for collecting material about firefighting. Kivi worked in Studio Johan Tobias, a sculpture studio administered by the governing body of the Suomenlinna fortress in Helsinki, where he spent the spring classifying and documenting objects and documents for the exhibition. His assistant is **Filippo Zambon**, a student of Finnish Academy of Fine Arts. A broader thematic context for the exhibition is presented in issue 10 of *Framework The Finnish Art Review* published by Frame. □



JUSSI KIVI



The World of Firefighting

Jussi Kivi (born 1958 in Helsinki) has up to now kept separate two of his roles in life: he is a visual artist by profession, but ever since he was a little boy, he has shown a passionate interest in the world of firefighting. His childhood home was in Helsinki near a fire station, his earliest aesthetic experience was of wailing fire engines rushing past.

The drama of speed and valour associated with firemen's work made them the greatest heroes in the world in Jussi's eyes. The young boy spent all the time he could at the station. The climax of the young boy's "career" in the fire brigade came in 1971. A cousin of his grandmother was a fire chief in the small town of Warren in the United States, and he took the 11-year-old Jussi with him for a month to follow the work of real firefighters around the clock. Jussi also carried a cheap camera with him.

In the late 1980s, when the fire brigade was just a gilded childhood memory, the snapshots he had taken in America and the toy fire engines he had played with as a child began haunting him again. Nostalgia developed into a passion, a mania for collecting everything that had to do with fire brigades.

The result was a collection whose earliest items were drawings of firefighting made by Jussi at the age of five that his mother had kept, and his father's photos of the young boy playing with toy cars and wearing a fireman's helmet. Friends who knew about his passion helped Kivi increase his collection. First the collection filled just a clothes closet in his flat, but since then it has taken up more and more space wherever he has moved. The last place he kept it, the back of his studio, was filled from floor to ceiling.

Finally the space was needed to store his artworks and their transportation crates, so the fire brigade collection – that "childhood haven beyond the reach of the art world and its conflicts" – had to be packed in banana crates. Jussi decided to grow up, and prepared to give up the collection.

But in spring 2008 an unexpected turn of events occurred. As an artist member of the Romantic Geographic Society, Jussi ended up on an expedition with his friends in an old, Soviet underground nuclear bomb shelter in eastern Estonia, abandoned when the country had gained independence. Scattered on the walls and floors of the former training bunker was a huge amount of partly moldy Soviet information boards and posters presenting civil defense and fire fighting procedures before and after the nuclear fallout.

The romantic adventurers rescued some of the material and, by force of the inevitable, Jussi's fire museum came to a new level. Now the relationship between firefighting and art was realigned: personal nostalgia was transformed to communicate new meanings. Childhood adoration for rescuers was mirrored against a kind of threat of total destruction for which artifacts of heroism, or underground bunkers, can no longer provide protection.

□ Marketta Seppälä
Director, The Finnish Fund
for Art Exchange



KONSTANTIN SERGEYEV

Tune Yourself to URB

The URB Festival is now in its tenth year, and is yet again set to conquer new areas. With its focus on dance, visual and text art and theatre, the festival will now extend its repertoire to concert performances.

The album of the Brooklyn cabaret punk band The World/Inferno Friendship Society was transformed into a concert performance, a perfect fit for the URB Festival. *Addicted to Bad Ideas: Peter Lorre's Twentieth Century* is a dive into the mysterious life of the Jewish actor **Peter Lorre**.

In the 1920s, Peter Lorre settled in Berlin where one of the people he worked with was the German playwright **Bertolt Brecht**. Nevertheless, Lorre is perhaps best remembered as the psychopathic murderer in **Fritz Lang's** classic movie *M* (1931). *Addicted to Bad Ideas* follows Lorre's life from his career during the two World Wars to his grim downfall in the drug-infested jungle of Hollywood.

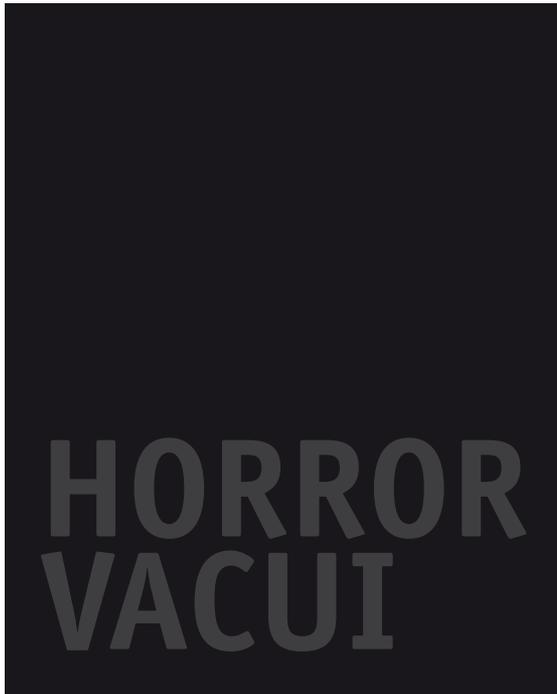
The World/Inferno Friendship Society collective has over 30 members. The URB Festival will bring about a dozen of them to Helsinki. The performance is directed by **Jay Scheib**, one of the greatest young visionaries of New York theatre. The performance has already toured several major performance art festivals. The Helsinki venue will be the Savoy Theatre.

CUTTING NEW GROOVES

The URB slogans from past festivals reveal the festival as an evolving, topical event that presents and comments on urban phenomena. The perspectives of the URB Festivals on urban art are demonstrated by their slogans: From Jazz to Hip-Hop – New Moves – Text, Rhythm, Rhyme – Urban Arts, Free Style – Urban Adaptations.

"In terms of its location and its internationality, Kiasma is a natural host for the URB Festival," says producer **Mikael Aaltonen**, who is in charge of the festival programme. "The diversity of the Kiasma Theatre and of the presentation forms of contemporary art in Kiasma is exceptionally well suited to the idea of an urban festival. The programme gives us an opportunity to always surprise our audiences."

□ For more, visit www.urb.fi



Horror vacui

15 May – 9 Aug □ 5th floor, Kontti, Studio K

Sculptors Markus Copper and Kimmo Schroderus and the media artist Jari Haanperä fill an empty space with steel, wood, sound and light, on a large scale and in surprising ways.

Markus Copper's (b. 1968) sculptures combine mechanical movement and motorised structures with sound and the clanging of metal. Electrically animated, the works seem almost alive.

Jari Haanperä's (b. 1957) structures appear to be small mechanised cities, but in actual fact they are made of discarded everyday objects. Light is projected onto the wall in moving patterns and reflections from the glass surfaces create illusions that distort reality.

The expanding sculptures of Kimmo Schroderus (b. 1970) stretch up to the sky, like the gigantic Ghoul next to Kiasma's main entrance. □

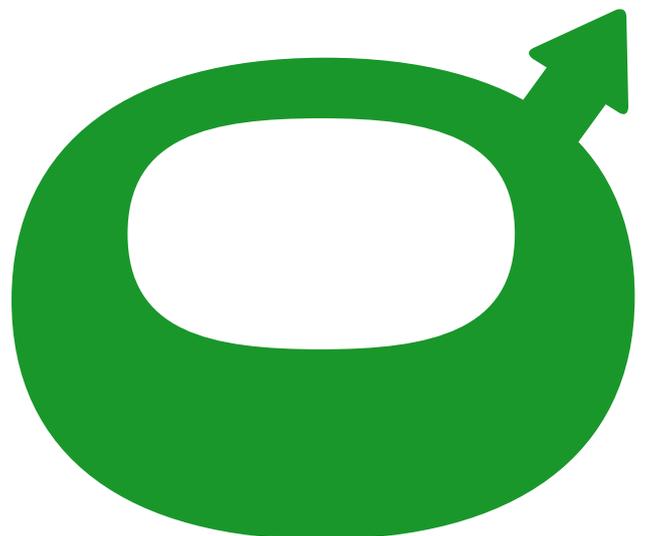
(Un)naturally

15 May – 30 Aug □ 4th floor

The exhibition (Un)naturally reshuffles the sexes and in addition to masculinity looks for femininity in the works created by men. Nature and the artificial are among the subject matters of the works. The exhibition offers a perspective on the variety and multiculturalism of artistic activities of male artists. Included are works that examine critically the relationship between the gaze and picture as well as the tradition of visual arts and contemporary media imagery.

Themes of the exhibition are discussed at a meeting with the artists and curators. Wed 27 May at 5 pm & Wed 19 Aug at 6 pm (museum admission).

Artists are Jan-Erik Andersson, Kalle Hamm ja Dzamil Kamanger, Jukka Korkeila, Jouni Kujansuu, Pekka Niskanen, Harri Pälviranta, Kari Soinio ja Viggo Wallensköld. The exhibition curators are Marja-Terttu Kivirinta and Leena-Maija Rossi. □



COLLECTIONS

Tracking traces...

until 14 Feb 2010 □ 2nd and 3rd floor

The works in the Tracking traces... collection exhibition have been divided into three thematic sections: The works under the Smudge theme explore the way in which the city is transmitted through activity as signs and deeds. The works deal with, for example, globalisation, subverting and activism. The works under the Barcode theme use the whole spectrum of imagery offered by the visual culture as their material. The works borrow various images and in doing so change their original meanings. The third theme looks at the body as an image. Imprints are often seen as recognisable signs on the body, such as sleep wrinkles, bites or bruises. The traces left by the event may be more permanent than the physical sign.

Room X: **Cristina Lucas** until 7 June, **Zhao Shaoruo** 12 June – 23 Aug, **Fanni Niemi-Junkola** 28 Aug – 31 Oct; Mediateekki: **Lena Séraphin** 12 June – 23 Aug, **Cory Arcangel** 28 Aug – 4 Oct.



Jiri Geller and The Big Time

as a part of the Tracking traces... collection exhibition:

Audio guide

Visit the new collection exhibition while listening to the audio guide. The audio guide provides brief introductions to more than 30 works. Free of charge. In Finnish, Swedish and English. Borrow one from Kiasma or download to your MP3 player at www.kiasma.fi

Celebrity tours

Well-known 'guest guides' interpret what they see. Take a tour guided by Remu Aaltonen, Lenita Airisto, Berndt Arell, Dome Karukoski, or Maria Veitola. Free of charge. In Finnish or Swedish. Borrow from Kiasma or download at www.kiasma.fi

Upcoming in autumn

A significant adventure. Independent tour of the collection exhibition. Meetings with artists on Wednesday evenings and lectures on Thursday evenings.



Maria Veitola

The artists

Adel Abidin, Vito Acconci, Eija-Liisa Ahtila, Cory Arcangel, Stig Baumgartner, Peter Buggenhout, Mervi Buhl-Kytösalmi, Richard Deacon, Mauricio Dias & Walter Riedweg, Ulrika Ferm, Lucio Fontana, Jiri Geller, Veli Granö, Ilmari Gryta, Charlotte Gyllenhammar, Terike Haapoja, Annika Von Hausswolff, Maarit Hohteri, Juha van Ingen, Humberto Junca, Aarne Jämsä, Marja Kanervo, Aino Kannisto, Hannu Karjalainen, Anssi Kasitonni, Jukka Korpihete, Tuomas Laitinen, Jouko Lehtola, Jani Leinonen, Anni Leppälä, Roy Lichtenstein, Liisa Lounila, Cristina Lucas, Pekka Luukkola, Bjarne Melgaard, Arno Rafael Minkkinen, Fanni Niemi-Junkola, Kukka Paavilainen, Zoltan Popovits, Laila Pullinen, Mimmo Rotella, Jani Ruscica, Heikki Ryyänen, Riiko Sakkinen, Seppo Salminen, Lena Séraphin, Zhao Shaoruo, Anssi Törrönen, Milja Viita, Pinar Yolacan.

UPCOMING

WORKSHOPS

KIASMA THEATRE

ERNST MORITZ



Pipilotti Rist

5 Sep – 6 Dec □ 5th floor

The international artist guest of the main exhibition in the autumn is the Swiss superstar of video art Pipilotti Rist, who creates intensive visual universes, in which sensual visual narration is combined with meditative soundscapes. In her most recent work, Pipilotti Rist emphasises experientiality and constructs different opportunities for a pleasant viewing experience. The works are the artist's paradise, into which she lures spectators. Cooperation with Boijmans Van Beuningen museum.

Ars Fennica 2009

9 Oct – 10 Jan 2010 □ 4th floor

The Ars Fennica art award is given annually to one artist in recognition of distinctive artistic output of high merit. It is awarded by the Henna and Pertti Niemistö Ars Fennica Art Foundation. The Ars Fennica 2009 nominees, Matti Kalkamo, Mika Karhu, Jussi Kivi, Jyrki Riekkö and Petri Yrjölä hold a joint exhibition in Kiasma. The private exhibition of the awarded artist is held in the spring 2010 in the Kuntsi museum of modern art in Vaasa. The award winner will be announced in November.

Enquiries about and registration for workshops (unless otherwise stated) Tuija Rantala: tuija.rantala@kiasma.fi +358(0)9 1733 6521.

ADULTS AND KIDS

Drop-in workshop for the little ones Aug-Sep

Activities for under 4-year-olds in an open workshop. Children to be accompanied by an adult. No advance registration needed. When the workshop is full, you can pass the time waiting by touring the exhibitions.

Babies play with colour Aug-Sep

How do colours look, feel and taste? The workshops are meant for babies aged from 3 to 11 months and adults accompanying them. In the workshop, babies are acquainted with the museum surroundings in exhibition spaces and Paja workshop. Duration 1.5 hrs with approximately 30 minutes of playing with colours. Group size: 10 babies with their adults.

Babies play with colour on request

It is also possible to request Babies play with colour workshops for groups comprising 10 babies with accompanying adult. The price is EUR 140 (museum admission and guide) + materials EUR 3/baby + VAT 22%.

ADULTS

Familiar group

Familiar group is a workshop aimed at groups of workmates and clubs, in which participants get acquainted with contemporary art through hands-on artistic work. The workshop includes an exhibition visit and instruction by the guide.

Get together workshop

Workshops tailored for company and adult groups provide an opportunity to get to know your colleagues and pals while working on contemporary art and in the workshop. The activities are linked with topical exhibitions and they are planned beforehand together with the workshop instructor. Inquiries paivi.hilska@kiasma.fi, +358 (0)9 1733 6668.

Getting to know contemporary art

Contemporary art raises debate and invigorates! Workshops planned for various therapy and rehabilitation groups visit the exhibition and work in the workshop.



EERO-TAPIO VUORI

PREMIERES

Eero-Tapio Vuori / Helena Ratinen NEO-ARCHAIC THEATRE

Walking on the Water

Premiere in the Kiasma lobby 31 May at 10 am – 3 pm.

An environmental butôh performance / bodily installation. Other performances in the vicinity of Kiasma, the last performance in Kiasma lobby 2, 3, 4, 5, 6 Jun at 10 am – 3 pm. Free admission.

VIRVA TALONEN

Poikkeustapauksia – Special Cases

Premiere 26 Aug at 7 pm.

Special Cases investigates normality and the boundaries between peculiarity and usualness. In focus is the need to stand out, to be more famous, healthier, smarter, prettier and more interesting.

Performances 28 and 29 Aug at 7 pm, and 30 Aug at 3 pm. Audience discussion on 28 Apr, after the performance.

Tickets 22/12 e. Advance sales Lippupiste 0600-900900 (1,75e/min+local network charge), www.lippu.fi

Dance work commissioned by the Helsinki Festival.

FESTIVALS

URB 09 30 Jul – 9 Aug

The 10th edition of the festival of urban art. www.urb.fi

INFO

Museum of Contemporary Art Kiasma
Mannerheiminaukio 2, 00100 Helsinki
Info tel. +358 (0)9 1733 6501, info@kiasma.fi

Kiasma is open
Tue 10am – 5 pm, Wed–Fri 10 am – 8.30 pm,
Sat–Sun 10 am – 6 pm.

Tickets
Museum ticket 7/5 e, free for under 18-year-olds. Free evening, every first Wednesday of the month from 5 pm to 8.30 pm

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

www.kiasma.fi
Read more about the current programme, join the free mailing list.

www.kiasma.fi/shop
Drop in to shop at Kiasma's online store for catalogues and Kiasma items.

Café Kiasma is open
Tue 10 am – 5 pm, Wed–Fri 10 am – 8.30 pm,
Sat–Sun 10 am – 6 pm.
Tel. +358 (0)9 1733 6661.

Kiasma Store is open
Tue 10 am – 5 pm, Wed–Fri 10 am – 8.30 pm,
Sat–Sun 10 am – 6 pm.
Tel. +358 (0)9 1733 6505.

Friends of Kiasma
Additional information:
tel. +358 (0)9 1733 6595.



PIIRE MYKKÄNEN / CAA

GUIDED TOURS

Guided tours (in Finnish)
Wed and Fri at 6 pm. Sun 3 pm. Museum admission.
Guided tours of topical exhibitions by Kiasma guides or curators.
Tours in Swedish are held on the first Sunday of each month at 12 noon. Museum admission.

Tour bookings
Tours can be individually tailored to groups.
Tour bookings Mon – Fri 9 am – 12 noon, tel. +358 (0)9 1733 6509.
Fees: 65 e on weekdays, 80 e on Sundays. Available in English, Finnish, German, and Swedish.

Audio guide to collection exhibition
An audio guide provides background information for the collection exhibition. You may also download the audio guide to your MP3 player free of charge at www.kiasma.fi
In Finnish, Swedish and English.

All information is subject to change.

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