

Kiasma

www.kiasma.fi

2012 **52** vol 15



Toby Ziegler

Osmo Rauhala

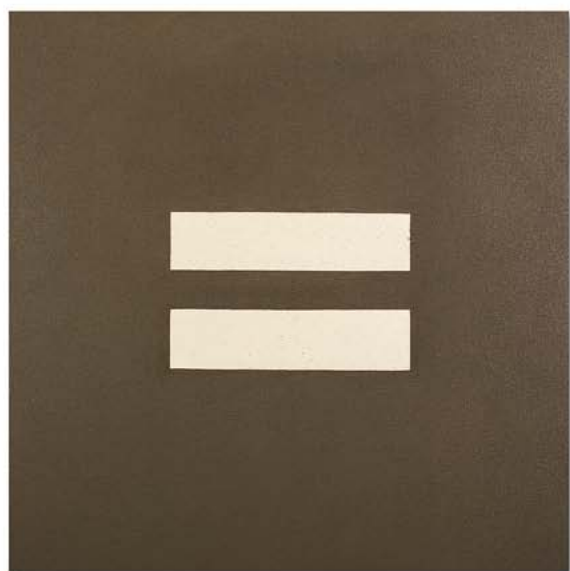
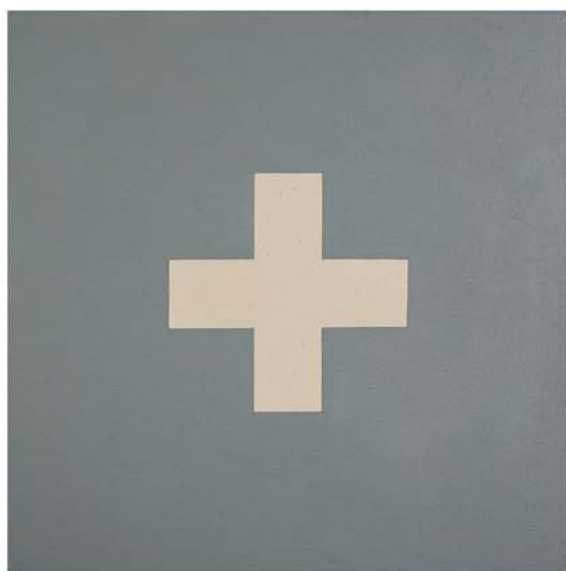
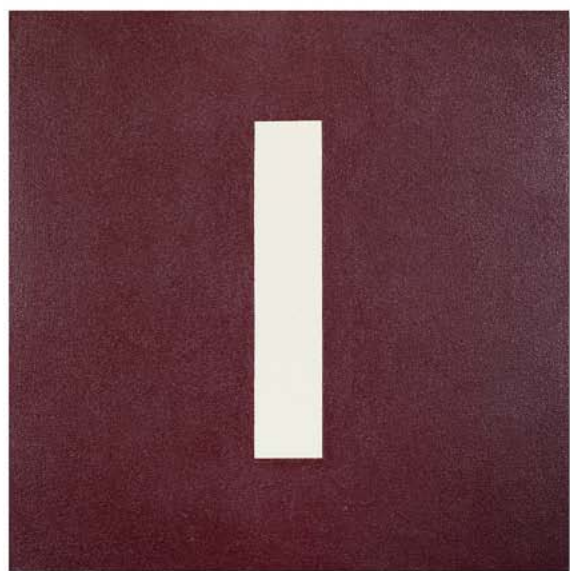
Sounds Like Work

Collections

Reality Bites

+ Calendar

Osmo Rauhala: Game Theory – South, 2012



VILLE HEINONEN, RAUHALA: PNG / CAA / JENNI NURMINEN

Harvest Time

“The title of the exhibition is The Book of Life and its theme is the significance of language for biological life. This theme has occasionally surfaced in my writings and works in the past 20 years, but now I finally got a chance to concentrate on it,” says Osmo Rauhala about his exhibition in Kiasma.



Osmo Rauhala began painting at the age of 12 using his father's furniture paints, and he learned from books how to prime canvases. "We drew a lot at school, because one teacher was teaching three grades at once, so everybody drew a lot every day. Already back then, my sister submitted some of my works to an art event for young people, and I won the regional competition. That of course encouraged me to think that could actually draw. I was admitted to the artist society in my home town while I was still in high school, but because of my father's death I could not seek admission to art school after matriculation. I first studied economics and history. When I had completed one degree, I decided I would learn to know art thoroughly. I studied for one year at the Free Art School, and then I gained admittance to the school of the Fine Arts Academy. At that stage I had decided I wanted to be an artist instead of making an academic career for myself or working in the field I had trained for previously."

SIURO JA MANHATTAN

"When I still was in high school, I was forced to take on the running of the family farm, so I learned it and got used to doing it alongside everything else. For three years I travelled by train every day between Tampere

and Helsinki to take care of the cattle back home and to pursue my studies in the academy. That taught me how to quickly concentrate on whatever is at hand. Something in the rhythms seems to fit, and although I have lived for over 20 years in New York, I still haven't given up farming. Although farming is more tangible, it too has an element of mysticism. No one knows exactly all the elements involved in causing a seed to grow into a big plant. Energy, temperature, humidity, soil, etc., constitute an equation that not even the best agricultural science is able to simulate in outdoor conditions. My co-existence in these two different worlds has worked for a long time, and a functioning system is best left alone."

The artist's time and the farmer's time is divided between New York and Siuro. Agriculture and painting share some similarities in that they are both seasonal, and depend on light and the time of the year. "When you're in Siuro, you observe nature and animals and store up the visual briefcase in a way that is slightly different than when you're in New York. When you're in Manhattan, you look at pictures, read and analyse art, converse with people in the art world, and so on. Social interaction is different in the two places. New York is much more profuse in, say, the availability of organic food, whereas it has considerably less nature. On the

other hand, while you're there, you tend to notice natural phenomena. You see the rain, the wind and the trees in the parks differently when there is less of them on offer. A crowd of people also leads you to observe our species in terms of the dynamics between the community and the individual differently than in a small village."

LANGUAGE AS A PART OF EVOLUTION

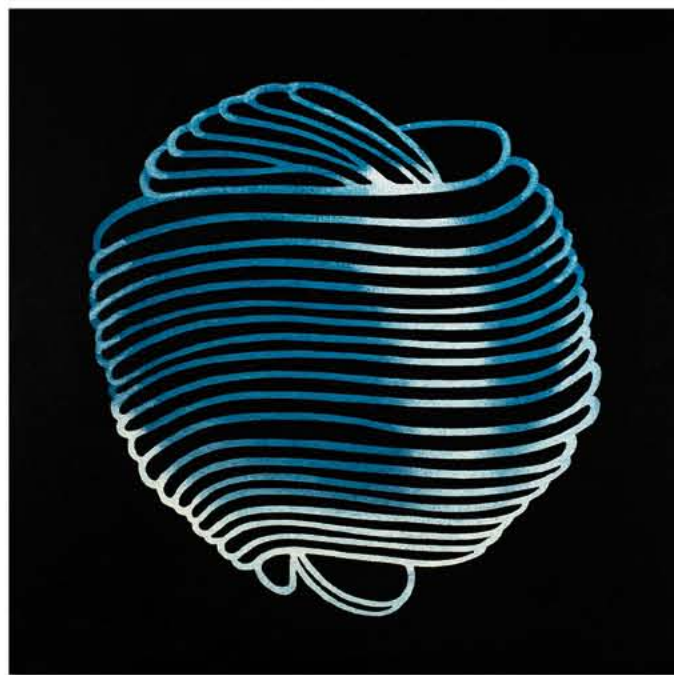
"All the paintings in the show were completed in 2012," Rauhala adds, "although many of them have of course been in process in one form or another for much longer than that. The first pieces in one series, *Game Theory*, were made as far back as five years ago, but I painted a new nine-part series just for this exhibition. Seriality is perfect for a theme about language, because it creates a kind of readable situation for the viewer. Structurally too it resembles language, you can arrange the components like letters in a word, or words in a sentence."

Human actions and decisions are increasingly based on linguistic information, and mathematical information in particular plays a significant part in governing our behaviour. What if that information is not in keeping with reality, and our ideas of the causal relations of life

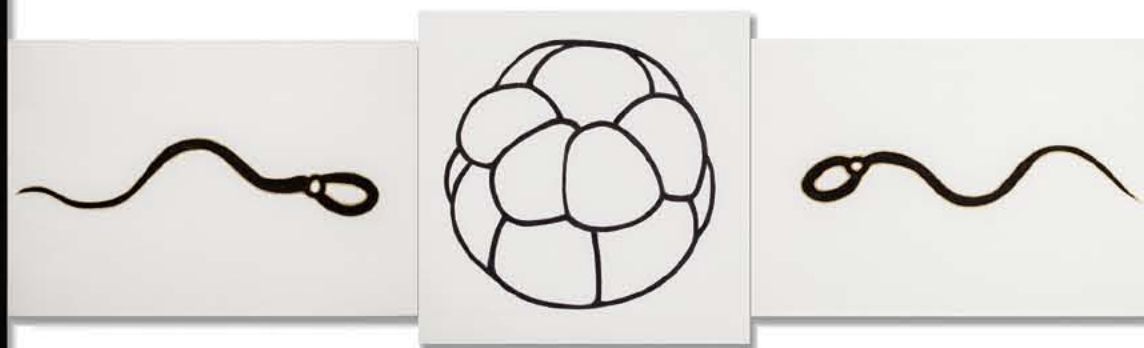
are actually incorrect? As the activities of humanity already affect the entire planet and its surrounding space, we can no longer afford any mistakes in this matter, because they are difficult or even impossible to correct afterwards."

According to Rauhala language has become a key element in the survival of our species, and also part of the evolution of life. "Art has played an important role in the development of humanity since time immemorial. It would otherwise be difficult to understand why people in bleak Stone Age conditions would have taken the time to sculpt things from bone or to paint fabulous animals on rock walls. You would think that gathering food and making weapons and tools would be more relevant for survival than activities of that sort. Evolution has proved the necessity of art for the human community, because we are still here. One of the functions of art is to transmit information to future generations, while investigating and also questioning that information, and creating new visions. This creates an elastic glue that holds the community together and passes on the durable elements of culture as a foundation for future generations."

continues on page 20



Osmo Rauhala: Abiosis, 2012



VILLE HENONEN



"A museum is inevitably an archive."

Collections are a document of our time

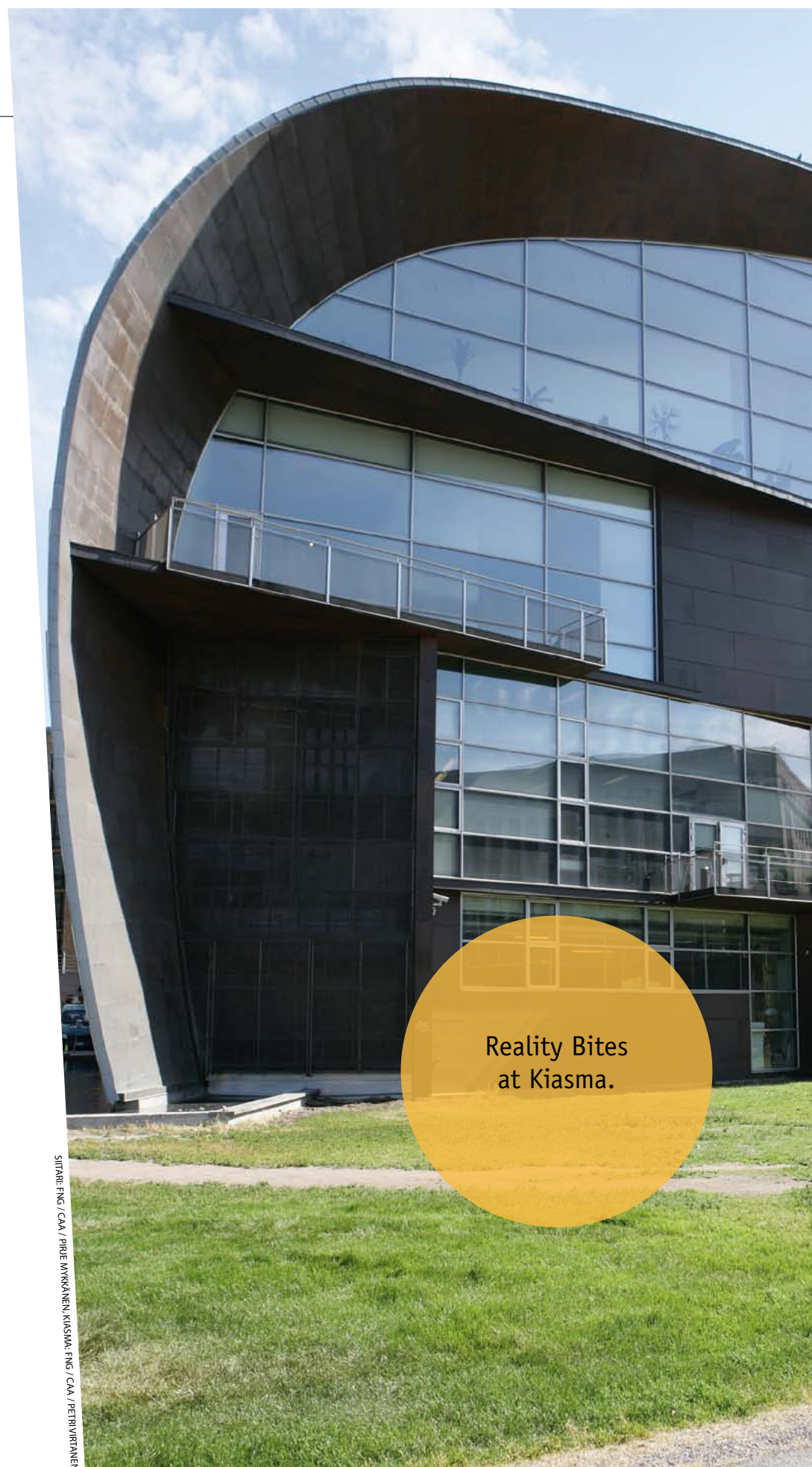
DOCUMENTS AND THE DOCUMENTARY genre are commonly associated with lence-based images. This stems not only from the technique but also from the early belief that the camera provides a window on reality and that camera-captured images are somehow more objective than, say, paintings. The presumed documentary objectivity of the photograph has been a topic of heated debate particularly in the 1980s and 90s, with commentators emphasising how a photograph is always an interpretation and a sum of choices made by the photographer, constituting its own reality. The photographic image – even the moving image – can distort and tell untruths.

SPREADING OUT across the top three floors of the museum and the Kiasma Theatre, Reality Bites is our most extensive thematic exhibition to date featuring works from our own collections. One of our motivations in producing such an extensive exhibition on this topical theme was the desire to increase the visibility of our collections and their appreciation among the general public. Kiasma's collections form the core and backbone of the museum's very existence and all its endeavours.

THE THEME of this exhibition prompts our museum, too, to consider its policies and principles, for a museum is inevitably an archive and repository of documents. Kiasma's collections are in themselves a constantly expanding document of the art of our time. They reflect changing ideas regarding what constitutes art in the eyes of those assembling our collections and the prevailing cultural constructs of each given period. Being part of the Finnish National Gallery, the Kiasma Museum of Contemporary Art has a special responsibility to capture the zeitgeist as faithfully as possible. And, yet, just like each individual document, our collections too are inevitably the sum of certain interpretations and choices.

OUR VISITORS are invited to share their own interpretations of the realities created and relayed to us by art and to consider how art itself is a document – both fiction and non-fiction at the same time.

□ Pirkko Siitari
Museum Director



SIITARI: FNG / CAA / PIIRJE MYKKÄNEN KIASMA: FNG / CAA / PETRI VIRTANEN

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Reality Bites
at Kiasma.

WRITERS IN THIS ISSUE | Eija Aarnio, Curator | Leevi Haapala, Curator | Saara Hacklin, Curator | Katve-Kaisa Kontturi, Post-doctoral research fellow specialising in contemporary art and theory | Kultu Group: Kristoffer Ala-Ketola, Petra Vuolanan, Reija Meriläinen, Santeri Räisänen ja Valter Tornberg | Piia Laita, Communications Manager | Kimmo Modig & Jenna Sutela, Artists | Patrik Nyberg, Curator | Päivi Oja, Subeditor | Pirkko Siitari, Museum Director | Jari-Pekka Vanhala, Curator

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| **e-mail** kiasma-lehti@kiasma.fi | **Tel.** +358 (0)9 173 361 | **Fax** +358 (0)9 1733 6503 | **Editor in Chief** Communications Manager Piia Laita +358 (0)9 1733 6507
| **Subeditor** Press Officer Päivi Oja +358 (0)9 1733 6534 | **Web** Network Media Manager Janne Heinonen | **Lay out** Graphic Designer Timo Vartiainen | **Digital Imaging** Finnish National Gallery / Central Art Archives / Pirje Mykkänen | **Translations** Mats Forsskahl, Tomi Snellman | **Printed at** F.G. Lönnberg | The schedules of exhibitions and events are subject to change.

VEIKKO KAHKONEN



Do You Know Kiasma?

ARCHITECTURAL TOUR of the beautiful museum building by Architect Steven Holl on the first Saturday of every month. In Finnish at 2 pm, English at 1 pm. □

Collective inspiration

DOES YOUR WORK TEAM need an infusion of inspiration and collective spirit? Looking for something to spice up a meeting of friends? Aimed at corporate and adult groups, our workshops provide a relaxed opportunity to learn about contemporary art and spend some time together. All workshops include a visit to the exhibitions, which also serve as inspiration for the workshop activities. Read more www.kiasma.fi □

Your very own babies' workshop

What colour is a blueberry? What does yellow taste like? The colour workshop is for babies between 3 and 11 months and their parents. The workshop activities are all based on play and take their cue from the child's interests. Babies get acquainted with new textures and colours by feeling, tasting, smelling and listening. More information opasvaraus@kiasma.fi □

Seductive, fearless and outrageous

THESE ARE JUST SOME of the adjectives used to describe performance artist Marina Abramović. In a career spanning nearly 40 years, Abramović has redefined the concept of art. In her works, she uses her own body as a vehicle, pushing herself beyond her limits, sometimes even risking her life in the process. The result is art that challenges, shocks and moves us. The film documentary *Marina Abramović The Artist Is Present* follows the artist as she prepares an extensive retrospective show in MoMA in New York. The performance is in the Kiasma Theatre. □



MATTHEW AIGERS: MARINA ABRAMOVIĆ THE ARTIST IS PRESENT

The Forest Sings and the Sky Is Noisy

THUS WRITES Jari-Pekka Vanhala about the international contemporary art exhibition in Kassel. The blog on the Kiasma website gives a human face to the institution.

People from Kiasma explore art at international venues, report on their journeys, discuss the content of other museums and cultural institutions, explain Kiasma's projects and analyse topical issues in art. □

Note!

DID YOU KNOW that a ticket to the Kiasma Theatre entitles you to see all exhibitions that are on display in the museum on the day of the performance? □



New work for the collections

Aurora Reinhard: The End (replica of a fake Dior), 2009–2012

A Performance for Memory

CHOREOGRAPHER LIISA PENTTI'S poetic and humorous piece *The Weight of My Heart* is a tribute to the human capacity to remember.

The work is the first part of Pentti's series *MeMo*. Using old photographs, film clips, text and movement, Pentti creates a dance piece in which the reality we call memories is expressed through the body. Memories – real or imaginary – merge with the present moment, making room for the viewer's own imagination.

In conjunction with *The Weight of My Heart*, Kiasma is organising a series of events on dance documentation. The series is called *Les Traces Mnésiques – Mnemic Traces*. The featured content includes Agnès Benoit-Nader's pioneering book *On the Edge/Créateurs de l'Imprévu*, the Books on the Move book-store concept, and Claude Sorin's unique audio work *Les voies de la danse*.

The premiere of *The Weight of My Heart* will be in the Kiasma Theatre on 22 November. □



Liisa Pentti: *The Weight of My Heart*

The Magic of a Designer Bag

THE BAG ON THE PEDESTAL is by Dior, wait – the bag on the pedestal is a fake Dior, no – the bag on the pedestal is a plaster sculpture by Aurora Reinhard, an imitation of Dior's Monogram Girly Boston handbag. Reinhard's piece is made with consummate skill, and is just as authentic as a Dior bag. Yet it reminds us of the conflict between dream and reality: a genuine article can be a fake, even down to the red wine stain.

Reinhard also has another work that features the same bag. In the video animation *Handbag* (2011), desperate cries for help emanate from inside the Dior bag. The bag moves, as if a woman was caught inside it.

The animation is fun and surreal, yet it is quite possible to become a prisoner of a bag in reality. Luxury objects offer their owners holistic pleasure and satisfaction. They contribute to the mental idea of the perfect woman. □

Birthday Parties for Kids

KIASMA IS the perfect place to spice up a birthday party. Choose between two fun and action-packed exhibition visits. The guides will customise the tour to suit the age of the visitors.

On *Picture adventure* the party starts with a picture orienteering trail through the exhibitions. Choose one picture on the story cube, follow the clues, and find the right artworks! What story do they tell?

The guide will lead the story-telling. To top off the tour, a collective picture story is made for the birthday boy or girl.

Kiasma tour begins with a guided tour of the exhibitions, picking the best bits of Kiasma building and the artworks. After the tour, everybody gets to make a personal badge as a souvenir.

The tours end with a party menu in Café Kiasma. More information opasvaraus@kiasma □

Kurenniemi Rules...

EXHIBITION OF WORK by Erkki Kurenniemi will open in Kiasma towards the end of 2013. Kurenniemi's digitally remastered major electronic compositions have been released on an analogue double album under the title Rules. Some of the works are previously un-recorded and are released on the LP for the first time. The record is an almost exhaustive collection of Erkki Kurenniemi's best electronic compositions and collaborations from 1963 to 1975. The record was

compiled and mastered from original reel tapes by the Kurenniemi expert Mikko Ojanen. Rules refers to Kurenniemi's terse rules for creating a musical piece:
#1 The work has to be completed in a single day.
#2 Consecutive sounds must be chosen so that they are totally inconsistent or surprising and have no rational relationship with each other.
#3 ..? □



The collectible record is released only on vinyl in an edition of 500 copies. Get yours directly from the Ektro shop www.ektrorecords.com/shop. Available also in Kiasma Store.



Björn Säfssten:
Display

Ice Hot

ICE HOT – Nordic Dance Platform will present a series of contemporary Nordic dance pieces in Kiasma. The series begins with Eva Ingemarsson's Sisters, in which the Swedish choreographer investigates the connections between dance, photography and moving images. Sisters is the last part of Ingemarsson's trilogy Tesoro. Display by the Swedish choreographer Björn Säfssten examines

identities, the world of gaming and theatricality within the contemporary flood of bright images and captivating soundscapes. With her unique sense of space and body control, the Danish dancer-choreographer Kitt Johnson has created a highly personal expression and a powerful style. DRIFT or drive is a solo performance about human instincts caught between culture and biology. □

Twitter Knows

DO YOU WANT TO KNOW what is happening in Kiasma? What do museum personnel do when everyone else is on holiday? Learn this and much more by following Kiasma on Twitter @KiasmaMuseum. News is also reported in Facebook. □

Kiasmail

A MONTHLY NEWSLETTER. What? Where? When? In Kiasma. Subscribe at www.kiasma.fi □



Lens Politica

A FESTIVAL OF POLITICAL FILM, media activism and contemporary art, Lens Politica aims to provoke and inspire discussion and debate. It provides a platform for political discourse and analysis where views and visions can be shared at screenings, in galleries, at panel discussions, in seminars and workshops.

The opening of the festival has traditionally been organised in the Kiasma Theatre, and this, its seventh year, is no exception. At the opening, the surprise guest of the festival presents his or her new film, which also has its Finnish premiere that night. Kiasma Theatre on 28 November. □

Saturday Workshops for Adults And Kids

ON SATURDAYS 1–4 pm for all ages from 4 years up; under 10-year-olds must be accompanied by an adult. Come alone or with others – no previous experience or advance registration is necessary.
22 Sep. St Junk. Create a sculpture from junk! The workshop examines the potential of recycled materials.
29 Sep. Badges. A small badge can be the carrier of a great idea. Create a work of art that you can wear on your chest.
6 Oct. Urban mask. How do you disguise yourself? Participants create masks from an unexpected material – plastic bags.

13 Oct. Metamorphoses in pictures. Choose a picture and modify it with ink and stop-out varnish.
20 Oct. Wall collage. Take part in the making of a collective work. Participants create a landscape with a variety of materials, including leaves, paperboard, foil and felt-tip pens. □



Kiasma is...

THE MUSEUM OF CONTEMPORARY ART was founded in 1991; the building was completed in 1998. Kiasma was designed by Steven Holl (USA), the winner of the architectural competition. Kiasma has five floors. Total floor space is 12,000 m², of which the galleries account for 9,100 m². Kiasma's collection has some 7,900 Finnish and foreign works of contemporary art. The Museum of Contemporary Art Kiasma is part of the Finnish National Gallery.

KIASMA *Chia.sm*, 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.typ.y*, n. Genetics. the process of chiasma formation, which is the basis for crossing over. Cf. *crossing over*.

OPENING HOURS 2012

Tue 10 am – 5 pm
Wed–Thu 10 am – 8.30 pm
Fri 10 am – 10 pm
Sat 10 am – 6 pm
Sun 10 am – 5 pm

EXCEPTIONS

Wed 31 Oct 10 am – 4 pm
Thu 1 Nov 10 am – 4 pm
Thu 6 Dec 10 am – 5 pm
Mon – Tue 24 – 25 Dec closed
Wed 26 Dec 10 am – 5 pm

Programme www.kiasma.fi
Follow Kiasma also on Facebook and Twitter.

Søren Dahlgaard: from the series
Dough Portraits, 2012



Reality Bites in Kiasma's Collections

There is a mobile phone, a laptop, a pile of books and magazines, an even bigger pile of paper and a glass of water on the desk of Pirkko Siitari, Director of Kiasma. In his Twitter profile, curator Leevi Haapala styles himself as "Art & life enthusiast, retro design and glass lover".

Neither the collection of objects on Siitari's desk nor Miller's Twitter profile can be considered an official document, yet they contain information and thus function as documents of sorts as well as personal archives.

People have a fairly uniform, generic idea of what really constitutes a document. The concept of a document is associated with notions of truth, proof, even something official or judicial. A documentary film or television programme is expected to conform to a certain format. One idea associated with documentation is expert knowledge, which can also be based on personal experience. Documents are stored in a certain way, and their content refers to something, an event or a phenomenon, that is relevant to a large number of people. Yet a document is always a result of choices.

A document can also be personal. A familiar example from the media is a story in which the content of a shopping basket or a handbag reveals

the truth about a person. A Facebook or a Twitter profile is a carefully constructed image, a document of the kind of person the profile owner wants to project to others. Yet even personal documents share certain recognisable, common features.

The pictures of a holiday trip or a family reunion in a photo album show precisely the things one wants to remember. With selection and emphasis, the same pictures can tell many different stories. The record thus created is a document.

DOCUMENTS IN CONTEMPORARY ART

The *Reality Bites* collection exhibition poses critical questions about truth, authenticity and the relationship between original and copy. Addressing issues of power and authority, it investigates whose information is presented as true and worth communicating.



Cildo Meireles: Babel, 2001



A document in the exhibition can be the artist's interpretation of some event or thing, an archival system that differs from the norm, a set of evidence of an event presented through something mundane, a misremembered thing, an alternative reality. The freedom of art blends in with the popular conceptions and forms of documents.

Many artworks are ultimately accessible only through documents, never directly. In performance art, for example, the debate on documentation has been continuing for a long time: What is the significance of a camera in a performance? What is the relationship between performance documentation and the performance itself? Is one "more real" than the other?

In contemporary art, a document is the artist's personal truth, and as such it is similar to the personal truths of anyone. A collectively shared or a given truth is replaced by an unofficial truth.

COLLECTIONS TELL ABOUT THE MUSEUM

The collections of Kiasma are a record of Finnish and international contemporary art from the 1960s



Kari Vehosalos painting Hygiene from the Fear of Violent Death series, 2010
< Peter Liversidge: Proposals for Kiasma, 2011. You can also buy the work as publication containing all the 77 proposals.

into the future. The collections are the very heart of Kiasma. The Reality Bites exhibition invites the audience to consider the operating principles of the museum itself – a museum is, after all, always an archive and a document. Kiasma's collections are in themselves a continuously growing document of the art of the age. Kiasma has a special responsibility to portray our times as faithfully as possible. And yet, just as all documents, the collections too consist of selections and interpretations.

□ Piia Laita

Reality Bites
Document in Contemporary Art
Kiasma Collections Oct 2, 2012 – Mar 10, 2013
3rd, 4th and 5th floors
Performance Compost Oct 2 – 21, 2012
Kiasma Theatre

Four Perspectives on the Collections

Curators have selected one favourite of the works in the exhibition.

Kiasma's collections and the exploration of documents in contemporary art together constitute a major project that highlights the museum's collection activities at their most diverse. Most of the works in the exhibition are from the museum's own collections, selected to investigate the role of document and reality in contemporary art. The show was curated by **Eija Aarnio**, **Leevi Haapala**, **Saara Hacklin** and **Patrik Nyberg**. In the exhibition book, the curators each discuss their own approach to the theme. Everyone has selected one picture of a work in the exhibition.

Leevi Haapala discusses how artists combine documents and fiction. Patrik Nyberg examines the way in which instruments of documentation frame their subject and mould our ideas of reality, even create realities.

The starting point in Eija Aarnio's essay is the relationship between document and memory in contemporary art, and how things are archived and catalogued. Saara Hacklin discusses the concepts of truth, authenticity and documentation. □



© TATE LONDON 2012
PHOTOS OF THE CURATORS: PNG / CAA

EXTRAMISSIION 6 (Black Maria) (2006) by the British artist **Lindsay Seers** presents a distillation of the genre of docufiction used by contemporary artists. The work traces the story of an artist through different narrators. According to the artist's mother, the artist did not begin to talk until she was eight. Before that, she recorded things in her photographic memory. The construction is a replica of Black Maria, the film studio of the Ame-

rican inventor **Thomas Alva Edison**. Having learned to speak, the artist is transformed from a camera into a projector, projecting through her eyes eidetic memories of childhood views from Mauritius. The audience enters Black Maria to watch the layered story unfold.

Leevi Haapala



FIG / CAA / PIRIE-MKKÄNEN



OFFICIAL DATABASES, such as registers of persons, can function as aesthetic patterns for the presentation formats of contemporary art. Along their borders, affluent countries in the West demand a visa or a residence permit of people coming from outside the area. *All Fake Passports Are Always Handicraft, part 3: Travel Document* (2009) alludes to the issue of the global circulation of people. Born in Iranian Kurdistan, artist **Dzamil Kamanger** has made the identification documents using hand-beaded technique that requires patience and precision.

The loose threads hanging around the edges evoke the flying carpets of Oriental legend. However, reality does indeed bite for people who do not have the required permit to cross the border, or who are otherwise unable to prove their identity. **Eija Aarnio**



CAN A PAINTING BE A DOCUMENT? The word 'document' derives from the Latin *documentum*, which refers to teaching and showing. Oral tradition may have been a document too. It is only later that the term has come to be associated with written inscriptions, authenticity and evidence. In visual art, likeness is easily equated with authenticity and documentation; for contemporary artists, however, these concepts are inherently questionable. *Index* (2011) by **Janne Nabb** and **Maria Teeri** is a series of photorealist paintings of piles of objects. What the viewer's eye cannot see

– the content of the bag or box in the painting – is revealed on an audio tape which lists the objects of all the paintings. The work brings the very conditions of art making into the gallery: it is a document of the content of the artists' studio.

Saara Hacklin



© KALLE HAMM
© IVAN GRUBANOV

IN AN AGE OF PHOTOGRAPHY, recording reality by drawing seems outdated. It is a slow and inevitably subjective, 'unreliable' technique. Yet it is precisely because of its subjective quality that drawing also records the artist's personal reactions and attitudes towards events, inscribing the artists into the picture in a way. The Serbian artist **Ivan Grubanov's** *Visitor* (2003), series of 160 drawings of the war crimes trial of **Slobodan Milošević**, the former president of his homeland, addresses the ambiguity of reality already by the choice of its subject. In a trial, the reliability of the depositions of several witnesses – drawings of the events, if you will – are weighed and finally a 'judgement' is made, thereby deciding what will be recorded as history, as the things that really happened. **Patrik Nyberg**



Dogs Gone Polygons

Around 30 kilometres south-east of Porvoo, in Loviisa, there is a peaceful island called Sarvisalo. It was here that the British–Finnish Zabłudowicz Collection initiated a residency programme in 2010. The international emerging artists invited to the residency spend time on the island, producing art and interacting with other artists.

THE BRITISH ARTIST Toby Ziegler produced his piece *The Alienation of Objects* as a commission for Sarvisalo, one of the three art centres of the Zabłudowicz Collection. The work will remain a permanent part of the Zabłudowicz Collection in Sarvisalo. The installation is located in an old barn refurbished as an art space.

Part of Toby Ziegler's series of installations will be on show in the autumn at Studio K. Kiasma's Kultu group met Ziegler and **Ben Washington**, one of Toby's six assistants. Ben's work mostly consists of computer modelling of the works.

How did you come to display your work in Sarvisalo?

Toby: The show has been through several reincarnations now. This

piece [Ziegler points at one of the sculptures] was originally shown in Berlin as part of a different show, and **Anita Zabłudowicz** bought it in 2009. It was actually made in a barn a bit like this. The project grew, and this group of sculptures evolved specifically for the Zabłudowicz Collection's space in London.

There was a wooden structure that supported the sculptures there, too, but it was quite different. It feels like the show has been reborn each time, and this structure is obviously a response to the space very much. In Kiasma, freight containers will serve as plinths for the sculptures

Why do you modify your exhibition for different locations?

Toby: Because it wouldn't fit otherwise. I always work very specifically to the space, and I suppose it's



DAVID REBER



DAVID REBER

about how you encounter things.

Ben: I think it also has to do with technology, because it's possible for us to start thinking about the space already a year before we go there.

Toby: When I work with things, I think of them as autonomous objects that have to function in isolation, but when I'm thinking about an exhibition, it becomes about the dialogue between the objects in space.

The sculptures are made of aluminium?

Toby: Yeah, the aluminium is oxidized, so basically rusted. We scrub them and wash them with caustic acid, which creates the white texture. I wanted a paper-like quality to it, but still not denying what it actually is, which is sheets of aluminium. I wanted them to feel very hollow, like it was just the skin that was creating this form. Somehow they play a game, where they have this large volume and they kind of ask you to believe in that volume. At the same time, they constantly remind you of their hollowness. So it feels like a mass, but at the same time like something inflated.

What roles do the people in your work group have?

Toby: They drink a lot of tea. They've all found really specific roles. We all talk a lot as well, and no one is scared to voice their opinion.

Ben: Everyone's got something to say.

Toby: And it's brilliant, I love it. Me and Ben work most closely. I work with someone else on the paintings as well, but that's something I

generally do by myself. It's harder to delegate. But with the sculptures, we work very closely and it's been a really long relationship. There's a lot of stuff that we don't really even have to say anymore. And we fight.

Ben: Quite a lot.

Toby: Usually it's me going "I want that leg chopped off" or "We need to simplify this".

Ben: And then I go "Do you know how long it took me to make that?"

Toby: But it's about the essence of the form, what needs to be left, and not really having any sort of academic reasoning. Just hashing it out and struggling with an object until it works, until it does something awkward or balances, or just feels right.

The starting point for one of your sculptures is porcelain Staffordshire dogs. Why?

Toby: They're something that's very common in England, on people's mantelpieces. These pottery dogs, which they started making in the 18th century. They were already a kind of bastardized version of oriental pottery dogs. They're just curious things. They've been through so many different transformations; they were originally Chinese lion dogs.

Ben: Sort of like guard dogs, meant to be quite ferocious.

Toby: And then people started producing them in England and gradually they got domesticated and became spaniels, these cute little dogs. They would use the mould over and over again, so after a while, some of the ones being produced were really abstract, sort

of forms that just looked like a turd with a face painted on it. And I think that's what really appealed to me, this idea of things that had lost information in so many ways. And then, I went to my parents place one day, and I noticed they had a pair on their shelf, which I had completely forgotten about.

Do you think it's important for the audience to know the background of the original object?

Toby: These are not knowledge-based works. It's not the sort of work where I want people to walk in and read a piece of paper and find definitive meaning. I think they should have associations. Maybe they feel familiar, but you can't locate exactly what that is. They function in a number of ways; they do something on a really personal, sometimes a sort of intuitive, level I don't even really know about.

What's the best and worst thing about being an artist?

Toby: Doing interviews is the worst. I don't know what the best thing about being an artist is. It's a right pain! No, it's a great job and it's really hard as well. I'm sorry, I don't really have an answer for this one.

□ Kristoffer Ala-Ketola, Petra Vuolanen, Reija Meriläinen, Santeri Räisänen and Valter Tornberg

Kiasma's Kultut is a group of cultural interpreters that are 16 to 22 year-olds interested in art and culture.

continues from page 5

REMEMBER TO FORGET EVERYTHING

The titles of the works and the series have two roles to play. According to Rauhala, the titles in the analytical series refer to connections beyond the work itself. For instance, the title of the series *Game Theory* refers to the scientific theory of decision making and mathematics that is used today in economics, biology and psychology. In the poetic works, such as *Remember to Forget Everything*, the titles are part of the works themselves; they employ language to create an ambience.

Osmo Rauhala's working method has changed over the years, from the early wet-on-wet, one-piece-at-a-time approach to a more sustained process of layered painting that allows several works to be in progress at the same time. The layers of paint are thinner, and even small differences are caught by the eye more easily. "It is a bit like harvesting: first you sow the motif by drawing on the canvas, then you cultivate it layer by layer, all parcels at the same time, and finally the whole thing comes together like a field of corn ready to be harvested."

STILL BUSY IN FUTURE

"When the swallows returned to nest on our farm after an absence of decades," Rauhala exclaims, when I ask him what has inspired him. "They were like long-lost friends. I observed and guarded their nesting, and I was really excited when they succeeded in getting five fledglings to fly. Now their genetic memory of their nesting place on our farm has expanded, and I am waiting for them to come back next spring."

Regarding his future plans, Rauhala says that after the opening of the exhibition in Kiasma, he plans to have a holiday with his family and to visit New York. His next museum exhibition will be in MASS MoCA in the United States. Back on the farm in Siuro, he is working on a new sheep barn. The first section will be completed in the autumn, the rest next spring. "I also need to fix the old village schoolhouse and to finish a log studio, so there's no lack of things to do."

□ Päivi Oja

Elämä ilman Eevaa?



EEVA

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Irtonumerohinta 7,80 €

Sounds Like Work (SLW) event is a part of month-long performance installation Performance Compost.

Sounds Like Work



Every space has a different acoustic signature that affects the characteristics of sounds emitted in that space. For example, think of where you work. The audio signals you emit at work sound different in an empty studio than in a teeming auditorium.

Now think of the Finnish art world as a space and local artists as signals. How are these signals sculpted by the space? How long is the reverberation time; does one need to count in seconds, days, or years? Who or what constitutes the walls, and where are they placed? If you stand outside, does it still resonate?

Our recent experiences suggest that the soundscape of the Finnish art world is mainly orchestrated by officials in institutions and public funding bodies who have a predilection for heavy notation. When artists tune in for their performance by adapting to the given notes, a feedback loop is often created.

If dynamics are lacking in work, and also in the arts, then new ways of playing are urgently needed. Furthermore, when practically everything is turning into work due to recent social and technological developments, could it be that only free sounds finally make a difference?

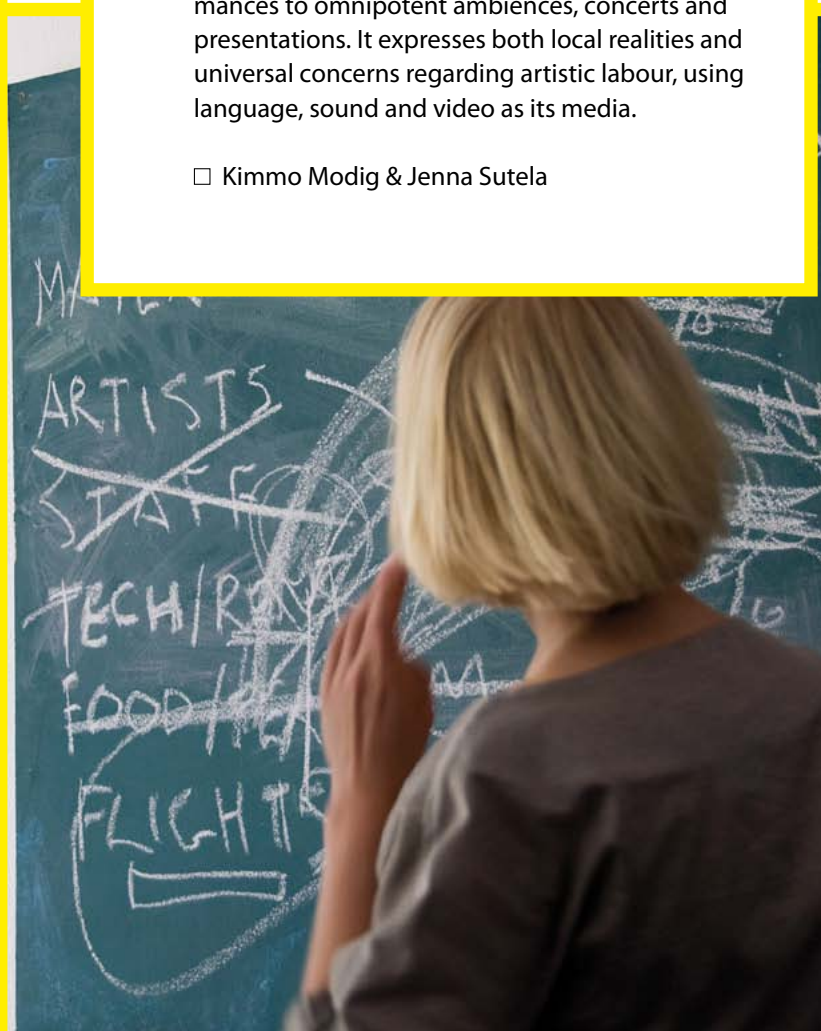
Organized at the Kiasma Museum of Contemporary Art, adjacent to an exhibition on the documentation of art, the Sounds Like Work (SLW) event might be as exhausted by bureaucracy as

any other cultural project. However, it is committed to turning the rustling of paper-work and the beat of ticking schedules into a subversive melody.

All work connected to the SLW will be executed with an artistic sensibility. In the manner of musicians, or dilettantes, we will play work instead of working on it: ask for a CV and a protest song is what you will get. Our undertakings from administration to curating are made accessible and transparent in an open office at Kiasma.

The SLW programme ranges from solo performances to omnipotent ambiances, concerts and presentations. It expresses both local realities and universal concerns regarding artistic labour, using language, sound and video as its media.

□ Kimmo Modig & Jenna Sutela



Performance Compost

Things will be happening in three galleries every day during opening hours: performances, lectures, presentations, installations, gigs and exercises. Documents of old performances in the Kiasma Theatre will also be on display.

THE LIFESPAN OF A PERFORMANCE

Performance Compost examines the lifespan of artworks. Can performances be musealised, and if so, how? In what types of documents can performances be encapsulated? What is the role of documents in performance art? Can performance documentation serve as material for new performances? How can the boundary between fact and fiction become blurred in a performance?

Each of the three galleries has its own function. One is empty, a space reserved for new performances and experiments. Another is reserved for encounters. In the third gallery, the compost will already be decomposing: the space is an archive where traces of past performances are deposited and new things emerge.

The planning team of Performance Compost consists of artists **Saara Hannula, Tuomas Laitinen, Elina Latva, Kimmo Modig, Nora Rinne and Jenna Sutela, with Jonna Strandberg** from the Kiasma Theatre. They will also serve as museum guides to the public.

□ Päivi Oja

SLW Open Office on the Kiasma foyer balcony on 2-21 October, Event at the Kiasma Theatre on 16-18 November.

PHOTO HERTTA KISIL, ILLUSTRATION JETRO KANKKONEN

PUUTTUUKO MARKKINOINNISTASI JOTAIN OLEELLISTA?



WWW.DYNAMO.FI

Exhibition Catalogue

Eija-Liisa Ahtila *Parallel Worlds*, 2012,
200 pages, co-produced by Moderna Museet
Stockholm and Kiasma



FIG / CAA / PIIE MYKKÄNEN

Raven Flies in Your Face

Eija-Liisa Ahtila's exhibition catalogue *Parallel Worlds* is impressive in more ways than one. It contains a wealth of information about Ahtila's experimental cinematic, often multichannel work: three topical scholarly essays and an interview with the artist by one of the two editors of the book. But as soon as you lay your hands on the volume, it becomes clear that visuality plays a very special role in it.

For when you bend your head to take a closer look at the shore landscape on the cover, the raven hovering in the distance suddenly flies right at you – filling the entire width of the book! The cover photo actually moves. A few pages later you find a donkey staring at you. The photo is cropped very tightly: you look at the hairs on the muzzle from a distance few of us would dare to come in real life.

Next, we see the raven from farther off, in the safety of a darkened exhibition space. The book abounds with such pictures that show or reveal that they are installation

views. They deserve special thanks. It is important to get a sense of the viewer's place in relation to Ahtila's moving imagery, both for the scale and the perspective: in the pictures, the viewers are sitting and lying on the floor with their heads in their hands.

There are also some process pictures that show camera work. The moving images are visualised functionally as series. The informative pictures are placed rhythmically within the text.

Setting the tone, the first of the essays is a thematic study by the American post-humanist **Cary Wolfe** of the biopolitics of Ahtila's art, relations between the human and the animal, and how we ought to be exposed suitably to the strange and the different in suitable proportions.

Then comes Ahtila's interview and useful presentations of the works that summarise both the themes and the technical execution. Next is the essay by Kiasma's **Leevi**

Haapala who discusses the bodily and mental experience instigated by Ahtila's installations.

The last essay is by the British university lecturer **Alison Butler**, presenting a comprehensive view of the cinematic quality of Ahtila's works: she reminds us of the importance of editing, slow motion and repetition, and also of the special genres of animation and documentary.

Together, the essays provide an overview of the main elements of Ahtila's art as well as the essential directions in critical contemporary research. It is not an easy read. But it is fascinating and extraordinary – both intellectually and visual-materially.

□ Katve-Kaisa Kontturi
*Postdoctoral research fellow
specialising in contemporary art and
theory, University of Turku, Finland*

*The exhibition opens in Kiasma
on 19 April 2013*

Gorgeous Insights

"I draw in white and black but my humour comes in many colours."

Romanian artist Dan Perjovschi is known for drawing installations that take events in the art world as well as politics as their theme. Perjovschi draws with felt-tip pens or chalk directly on the gallery walls, floor or windows. The resultant installations consisting of numerous individual drawings are full of humour, satire and irony, gorgeously spontaneous insights. The extremely reduced images are a distillation of many topical subjects: Perjovschi has the knack of hitting the nail on the head.

Perjovschi's political art has its roots in the recent societal changes in his homeland. He began making art in the early 1990s by drawing political caricatures for Romanian opposition newspapers. Over the years, Perjovschi built up a veritable archive of motifs that he recycles from one exhibition to the next.



Among them he inserts pictures commenting on topical events and the venue in question.

Dan Perjovschi has exhibited extensively in museums and galleries around the world. This is his first appearance in Finland. Perjovschi was born in 1961 in Sibiu, Romania. He lives and works in Bucharest.

□ Jari-Pekka Vanhala

Dan Perjovschi
8 Feb – 1 Sep 2013
Studio K



© DAN PERJOVSCHI

Jouko Lehtola and the Lacerating Themes

Jouko Lehtola (1963–2010) achieved international acclaim for himself as a Finnish contemporary photographer. His career began in the 1990s, with photographs of rock stars and people attending music festivals. Over the years, his themes became more sombre and socially critical. Stories about everyday life became condensed into a single shattering moment that was captured in the pictures as traces, objects or places.

In early 2012, Kiasma acquired 19 photographs from the Jouko

Lehtola Foundation. The selection was based on discussions with Lehtola in spring 2010, when he visited the collection storage facility prior to his death. Composed of works from different series, the selection will be on display in early 2013.

Several works were added to the series *Marked Skin* (1999) on people presenting their tattooed bodies. Kiasma also bought photographs from the series *Young Heroes* (1995–1996) that are a fine testimony to Lehtola's skill of communicating with the camera. He is able to

simultaneously demonstrate the sensitivity of the people in the pictures and the harshness of human life. Lehtola continued his merciless observation of Finnish culture and society in the series *Landscapes* (2001), *Crashed Cars* (2003), *Blades* (2003), *Dogs* (2004) and *Anonymous* (2004).

□ Eija Aarnio

Jouko Lehtola
8 Feb – 1 Sep 2013
2nd floor

Jouko Lehtola: Untitled, from the series *Dogs*, 2004



Kiasma Calendar

exhibitions

28 Sep 2012 – 13 Jan 2013
Osmo Rauhala
The Book of Life
2nd floor

Osmo Rauhala uses art to explore our ability to understand the reality we live in. In his paintings, he complements animal and plant symbolism with a pure world of abstract signs, pointing to the way we conceptualise and organise the things we see.

28 Sep 2012 – 13 Jan 2013
Toby Ziegler
The Alienation of Objects
Studio K

The London-based artist Toby Ziegler has searched books and the internet for pictures of historical art objects. Using 3D modelling software, he has turned these images into sculptures in which the features of the original objects are mere references.

2 Nov 2012 – 10 Mar 2013
Reality Bites
Document in Contemporary Art
Kiasma's Collections
3rd, 4th and 5th floors

We are obsessed by the need to document ourselves and our environment from the cradle to the grave. Thanks to the camera, we have all become documentarists and transmitters of information. The 12th collection exhibition in Kiasma investigates the nature of the documentary in different media – from object based works to cinematic narratives and live performances.

upcoming 2013

8 Feb – 1 Sep 2013
Jouko Lehtola
2nd floor

Jouko Lehtola (1963–2010) began his career in the 1990s with photographs of rock stars and people attending summer music festivals. Over the years, his themes became more sombre and socially critical.

8 Feb – 1 Sep 2013
Dan Perjovschi
Studio K

The Romanian artist Dan Perjovschi is famous for drawing installations that take events in the art world as well as politics as their theme.

19 Apr – 1 Sep 2013
Eija-Liisa Ahtila
Parallel Worlds
3rd floor

Eija-Liisa Ahtila's exhibition is produced in cooperation with Moderna Museet in Stockholm. One of the internationally most acclaimed contemporary artists in Finland, Ahtila's previous major exhibition in Kiasma was in 2002. In addition to globalisation, Ahtila's most recent works explore the relations between humans, animals and the natural world as seen through the perspectives of bio-politics and post-humanism.

24 May – 13 Oct 2013
Marja Kanervo
4th and 5th floors

Marja Kanervo is a Finnish pioneer of installation art. Her show is part of Kiasma's exhibition series showcasing the work of middle generation artists in Finland. Kanervo's show will concentrate on new site-specific works realised for this exhibition. It will also include new versions and interpretations of Kanervo's earlier installations.

Support Kiasma

A pop-up shop has opened in the Kiasma lobby. It offers a broad range of Kiasma merchandise, including notebooks, a new series of Kiasma postcards, dishcloths, mouse mats, bags, badges, magnets, art books, chocolate and candy... Kiasma wine is the only product you must either order from Alko or the café. □



T-shirts for children.

events & workshops

Free Fridays in the autumn
5 Oct, 2 Nov and 7 Dec
from 5 pm to 10 pm

Meet the Artist!

Workshops

Admission to exhibitions in Kiasma is free on the first Friday of the month from 5 pm to 10 pm. Come and enjoy theme events, interesting guests, music – not to mention great company and fabulous art!

Sat 6 Oct at 2 pm. Artist Osmo Rauhala introduces his exhibition to the public. In Finnish.

Inquiries and bookings +358 (0)9 1733 6509
Tue–Fri 9 am – 12 noon or opasvaraus@kiasma.fi

See all
workshops
online!

Kiasma Theatre

2–21 Oct /theatre.now
Performance Compost
With museum ticket (10/8/0 e)

Peter Liversidge
Proposals for Kiasma

Sounds Like Work
With museum ticket
Theatre free entry

The Performance Compost installation will be in three galleries for the period of one month. The audience can see every day performances, lectures, presentations, installations, gigs, exercises and also documentation of theatre performances.

Proposals for Kiasma, a book by the London-based artist Peter Liversidge, will be released in the autumn as part of the /theatre.now festival.

2–21 Oct The open office as part of the Performance Compost project.
A series of events in the Kiasma Theatre.
www.soundslikework.biz www.aanenlumo.fi

Fri 12 Oct 12 – 9 pm
Vexations (x2)
Café Kiasma

Sat 3 Nov 5 pm
Jonathan Burrows ja Matteo Fargion
Cheap Lecture & The Cow Piece

Fri 9 Nov 6 pm Marina Abramović:
The Artist is Present Tickets 8 e

Premier on Thu 22 Nov 7 pm
Liisa Pentti
The Weight of My Heart

30 Nov – 2 Dec
Les Traces Mnésiques

Wed 28 Nov 6 pm
Opening of the Lens Politica
film festival
Tickets 7 e

An all-day performance, the event reflects Satie’s concept of ‘furniture music’ (musique d’ameublement) that sees music as an inseparable part of the environment.
www.whitecolors.tumblr.com

In cooperation with the Moving in November festival.
Tickets 25/15 e, pass 37 e.
www.liikkeellamarraskuussa.fi

The documentary film follows the artist as she prepares an extensive retrospective show at MoMA in New York.

Choreographer Liisa Pentti’s poetic and humorous piece is a tribute to our ability to remember. Other performances: Sat 24 Nov at 3 pm; Thu 29 Nov at 7 pm; Sat 1 Dec at 3 pm; Sun 2 Dec at 3 pm; Thu 5 Dec at 7 pm. www.liisapentti.com

In conjunction with The Weight of My Heart, Kiasma organises a series of events on dance documentation. The series is called Les Traces Mnésiques – Mnemic Traces.

A festival dedicated to political film, contemporary art and media activism. At the opening night, a surprise guest presents a new film that also receives its Finnish premiere that night. (Lens Politica festival 28 Nov – 2 Dec).
www.lenspolitica.net

Kiasma Theatre

12–15 Dec ICE HOT Tickets 20 / 15 e

Thu 13 Dec 5 pm Eva Ingemarsson
Dance Production: Sisters – Tesoro III

Fri 14 Dec 5 pm Björn Säfsten
Display

Sat 15 Dec 3 pm Kitt Johnson X-act
DRIFT or drive



ESCORT SERVICE

ICE HOT – Nordic Dance Platform presents contemporary Nordic dance.

Eva Ingemarsson began her career in the late 1970s. In her works she investigates the connections between dance, photography and moving images

Display examines identities, the world of gaming and theatricality using bright images and captivating soundscapes,

DRIFT or drive is a solo performance about human instincts caught between culture and biology.

See theatre in a new way! Attend a performance in the company of a professional performance artist. Send an e-mail to escort@kiasma.fi. Specify in your message which show you are coming to see and when. We will book a ticket for you and arrange the date with your escort.

info

Address
Opening hours

Tickets

Info

Guided tours in Finnish
Guided tours in Swedish
Guided tours in English

Architectural tour in Finnish
Architectural tour in English

Tour bookings

www.kiasma.fi
facebook.com/KiasmaMuseum
twitter.com/KiasmaMuseum
youtube.com/KiasmaMuseum

Café Kiasma
Kiasma Store

Friends of Kiasma
Kiasma Foundation



Museum of Contemporary Art Kiasma, Mannerheiminaukio 2, 00100 Helsinki
Open Tue 10am–5pm, Wed–Thu 10am–8.30pm, Fri 10am–10pm, Sat 10am–6pm, Sun 10am–5pm. Mon closed.
Museum ticket € 10/8, free for under 18-year-olds.
Free entrance on the first Friday of each month at 5–10pm.
Tel. +358 (0)9 1733 6501, info@kiasma.fi

2012, Wed and Fri 6pm., Sun 3pm. Museum ticket.
On the first Sunday of each month at 1pm. Museum ticket.
On the first Sunday of the month at 2 pm. Museum ticket.

On the first Saturday of each month at 2pm. Museum ticket.
On the first Saturday of each month at 1pm. Museum ticket.

Bookings Tue–Fri, 9am–12 noon, +358 (0)9 1733 6509 or opasvaraus@kiasma.fi. Prices on weekdays € 65, Sundays € 80. In Finnish, Swedish, English, Russian and Italian.

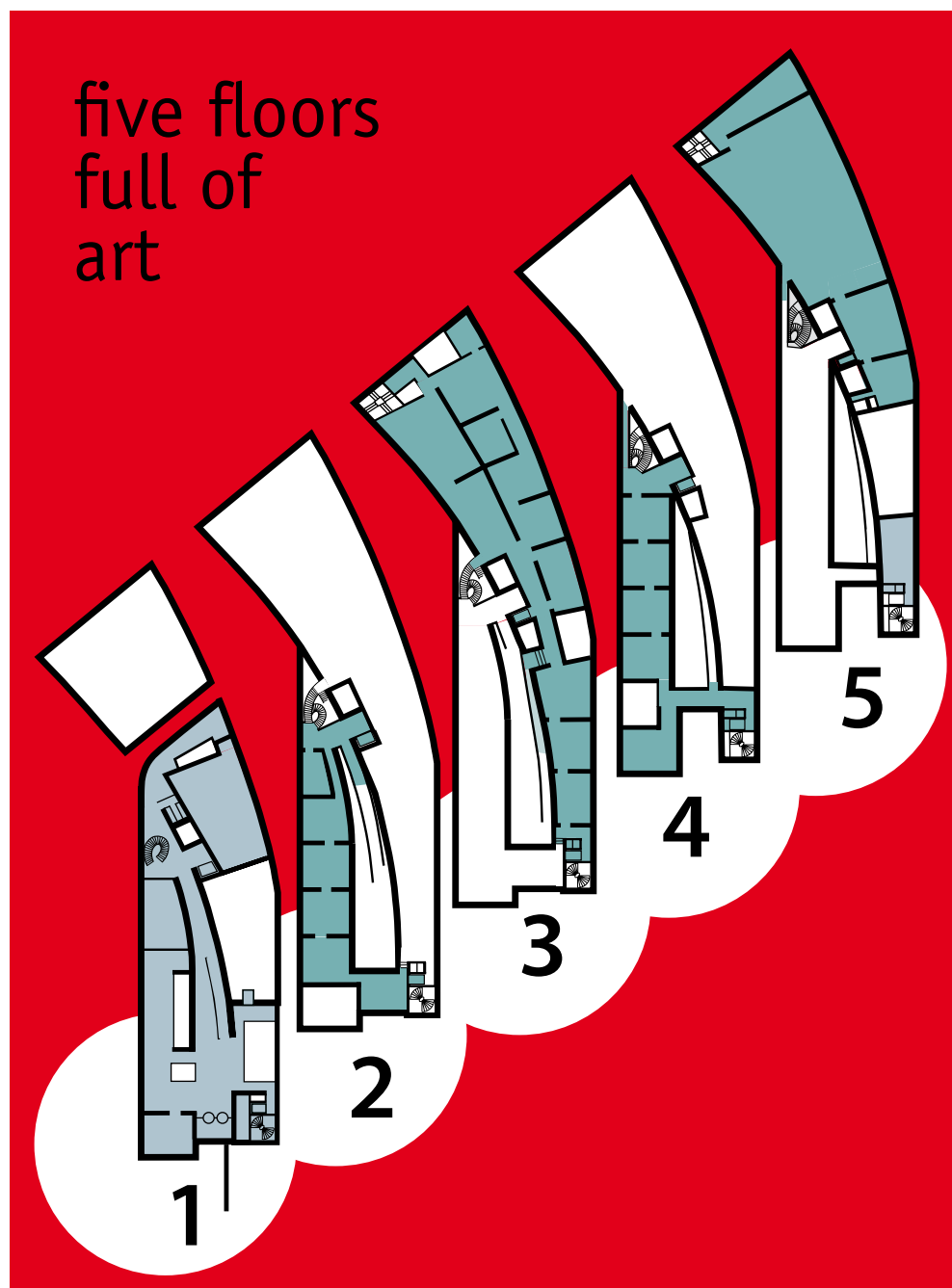
Read more about the current programme, join the free mailing list. Drop in to shop at Kiasma’s online store for catalogues and Kiasma items.

Follows the museum opening hours, tel. +358 (0)9 1733 6504
Follows the museum opening hours, tel. +358 (0)9 1733 6505

www.kiasma.fi, lena.teromaa@kiasma.fi
www.kiasmafoundation.fi, valentina.lundstrom@kiasmafoundation.fi

Kiasma is fully accessible.
Guide dogs are welcome.

all information is subject to change



JOUKO LEHTOLA: UNTITLED, FROM THE SERIES DOGS, 2004 (DETAIL) PHOTO: NG / CAA / PETRI VIRTANEN

CONTACT PERSONS | Museum Director Pirkko Siitari | Director's Assistant Paula Pullinen +358 (0)9 1733 6516 | Chief Curator / Exhibitions Marja Sakari +358 (0)9 1733 6519 | Chief Curator / Collections Arja Miller +358 (0)9 1733 6537 | Head of Education Minna Raitmaa +358 (0)9 1733 6515 | Kiasma Theatre, Producer Jonna Strandberg +358 (0)9 1733 6649 | Research Library Piia Pitkänen +358 (0)9 1733 6527 | Cooperation Coordinator Päivi Hilska +358 (0)9 1733 6668 | Communications Manager Piia Laita +358 (0)9 1733 6507 | Head of Development Inka Hein +358 (0)9 1733 6653 | Friends of Kiasma, Secretary Lena Teromaa +358 (0)9 1733 6595 | Kiasma Foundation, Director Valentina Lundström +358 (0)40 527 5535

