

# Kiasma



**KIASMA FIVE YEARS**

**THE WORLD'S MOST POPULAR MUSEUM OF CONTEMPORARY ART  
ROOM FOR ART**



Kiasma's opening, photo: Piipa Mykkänen / Osa

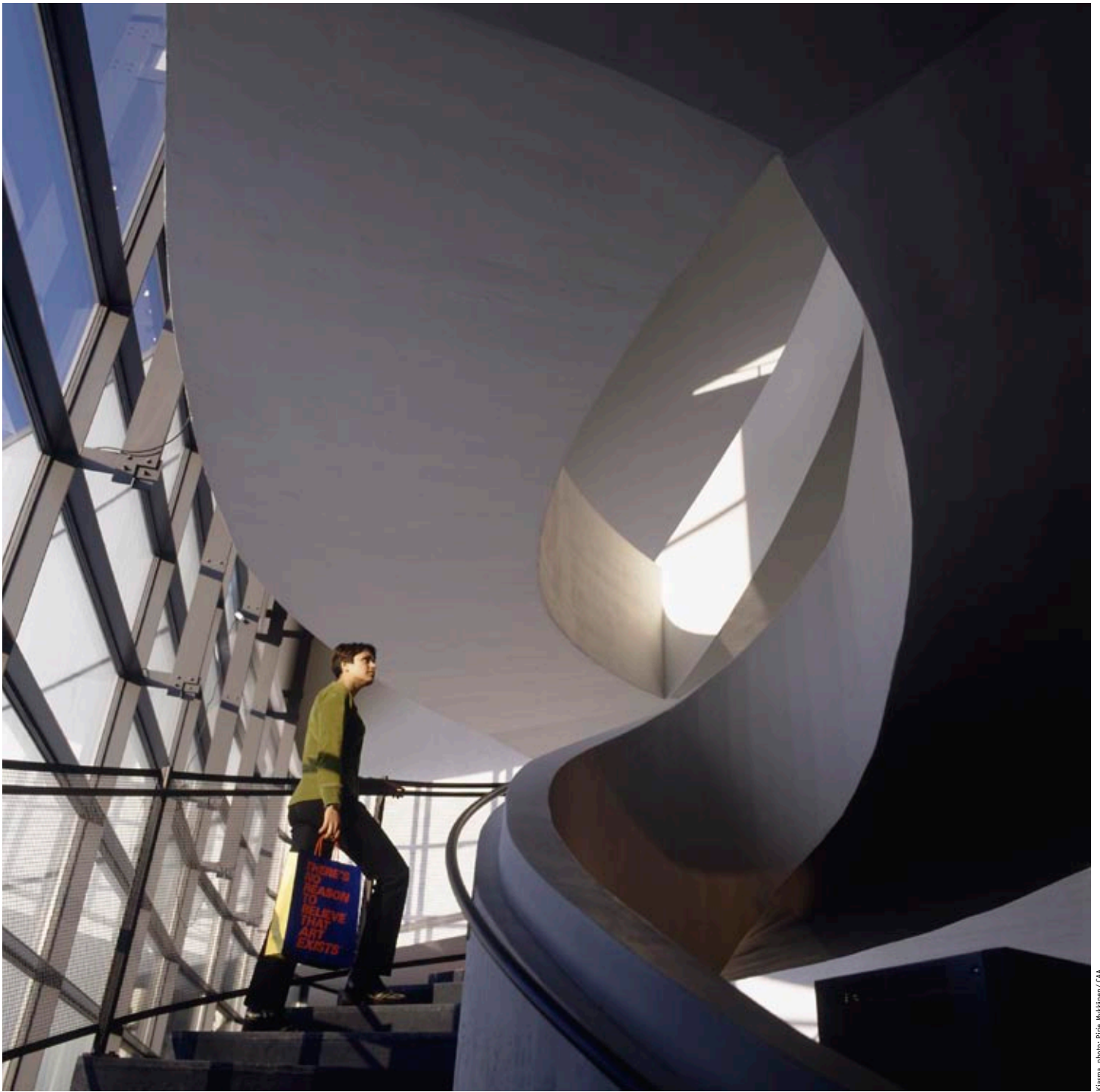
## **THE WORLD'S MOST POPULAR MUSEUM OF CONTEMPORARY ART**

**A museum of contemporary art must be ready to experiment and assume the risk of failure, to face the fact that everyone will not necessarily be overjoyed.**

**We are not there to please everybody. This is not an easy task, but to play safe is the same as death.**

Tuula Karjalainen

Director of Kiasma



Kiasma, photo: Piia Nykänen / C&A

Kiasma took people's hearts by storm. For four years, it was the most popular museum in Finland, and remains the most well known. Kiasma is probably the world's most popular museum of contemporary art, judged by admission rates in relation to the population.

After the five-year honeymoon, the novelty has worn off, but Kiasma has established its position. It still attracts visitors, not only those who just come to marvel or sneer at the architecture. I am particularly glad about the proportion of young people and young adults,

and the fact that there are many boys and men among the visitors. I cannot think of Helsinki without Kiasma: it has become a meeting place, and you could not imagine the cityscape without its familiar shape.

Kiasma is the number one displayer of contemporary art in Finland, and also the one with the highest responsibility. Our responsibilities also cover activities other than exhibitions. The significance of augmenting and maintaining collections and other work that stays invisible from the great public cannot be overempha-

sised. Our aim is to present art so that Finnish art becomes internationally interesting. No one else has such opportunities for this work but us. It is quite a challenge, but we must live up to the standard – and have done, too.

### **INTERNATIONAL KIASMA**

Next autumn, Kiasma will be taken over by a process event approaching the presentation of art in a novel way. After that we will sail new seas again. *The Faster than History* exhibition will have a social undertone: it will explore

countries, which abolished certain borders but received a set of new ones. *ARS*, our large-scale review of international art, is also underway.

International exhibitions are necessary for us to put Finnish art in an international framework. Finnish and foreign art complement each other; we cannot remove a piece of one without harming the other. Kiasma is the sum of its exhibitions. The public is also interested in international art and artists as well. In that respect, we consider ourselves the carriers of the torch.

## MUSEUM AS A PRODUCER OF ART

We should also produce art. I am afraid that the cuts made in our funding will be most harmful to this area, which has never been given enough resources. Supporting artistic production should be raised to the international level, as this is quintessential to contemporary art. Contemporary art is different from old art, with its own set of problems. This affects the way we operate.

Finnish media art has gained success around the world, and Kiasma's Kontti is a central

venue for young artists to both present their own works and see international media art. Venues and resources like this are rare in Finland. The Museum of Contemporary Art must see to young artists, searching for their place between the art school and the art world. This mission is hand in hand with internationalisation. When it comes to Studio K, we consider it a kind of laboratory of art. Its international exhibitions are important to both artists and the great public. It is always a thrill to hear someone say "I didn't understand anything" and seeing at the same time that they are truly involved in thinking about what they have seen. That is success to me.

## SOCIAL RESPONSIBILITY

The museum is also a social actor, and we have good opportunities to assume that role. The smallest contributions may have unusual consequences. Even now we have generated phenomena, which would be sorely missed. But I do wish our resources were larger in order to start up new projects. Multicultural contacts should be maintained and extended, as well as contacts with people facing the risk of marginalisation. These are only a few of the issues we should address in co-operation with other op-

erators. Nation-wide activities should also not be overlooked. Currently, we are starting a mobile museum on wheels touring secondary schools outside the metropolitan area. Collaboration with schools is an immense challenge, to be developed constantly. This is how we can reach out beyond the museum walls.

I hope that in the future we will have retained our integrity both in Finland and internationally. For this, we have to do our basic work well: collections and exhibitions. And to remain a lively centre for art, a meeting place where people can come to see each other as well as art: a true chiasma. I do not think this is too much to ask when I look at Kiasma today. Our museum is something unique in the world. **K**

## THE FIVE-YEAR ANNIVERSARY CELEBRATION

The Museum of Contemporary Art Kiasma was opened to the public in May 1998. The five-year anniversary will be celebrated on the International Museum Day on 18th May at 12noon – 3pm. The celebrations include guided tours, workshops and all things suitable for a museum's fifth anniversary. Admission to the museum will be free. Welcome!



Brian Eno: Kite Stories, photo: Petri Virtanen/ CAA



Michael Lin: Kiasma Day Bed, 2001, photo: Pirje Mykkänen/ CAA

## POINTS OF VIEW

**Kiasma magazine asked a couple of multidisciplinary figures in visual arts to define their own standpoints on Kiasma.**

### HOW DID PEOPLE COPE BEFORE?

I found the idea of Kiasma as the citizens' living room really attractive from day one. Yet it was dangerous, too. Something rather slippery, a true challenge in an environment where there is precious little tradition and experience of casual socialising and constructive, critical communality. In a sense, the idea of a living room is a mission impossible. It is an ideal: something you pursue in spite of the fact you will never reach it. Actively and adequately.

The fundamental philosophy of Kiasma seems to have been a tremendous success under the circumstances. This is evident on the basis of the brutal admission statistics and pricing policy, the organic, self-supporting and productive vivacity of the Ground Floor events, and the standard and keenness of the exhibitions. Kiasma has an open nature and attitude. It invites you in, to be present – in more ways

than one. The settings and opportunities are provided, but not enforced in a top-to-bottom manner. Kiasma has retained the freedom of choice and participation. A deed that is as magnificent as it is rare, by a public institution. It is also a deed, which is only underlined by the strong opposition faced by the building before its completion.

Kiasma is neither a threat nor a provocation. It is an opportunity, using its flexible structure to create and modify the scene and agenda of visual culture: what happens, where and when. Kiasma is not unlike a fruitful white lie (but not a whale). A lie that lures us inside, making us feel nice and cosy. A situation, which through exhibition policies makes the visitor face and contemplate central, common themes such as politicality, cultural encounters and sexuality – the multiplicity of our entire existence and everyday lives, its richness and exuberance.

Issues that are always so difficult and complicated that they warrant a tender approach. An attitude and reality that I think Kiasma still manifests and radiates, particularly in comparison with other international centres of contemporary art. **K**

Mika Hannula,  
Researcher, Headmaster of the Academy  
of Fine Arts Helsinki



Arno Coenen ja Rene Bosma: Output: 62.500 materialized pixels, detail, photo: Petri Virtanen/ CAA

## KIASMA OFF THE BEATEN TRACK

My feelings about the five-year anniversary celebration are mixed. Was it only five years ago? By now, the museum is so established that it is hard to reconstruct life before Kiasma. And what is amazing, all this was done by a Museum, a museum of contemporary art to speak out loud!

For the concept of a museum – and the museums are not entirely innocent themselves of this fact – is still deplorably often associated with standstill institutions which are not expected to influence their community, let alone take a stand or address burning issues. Contemporary art is as often as not mere “contemporary art”, something that is impossible to understand or something your kids could have made up.

But Kiasma’s starting point was to approach people, calling itself the citizens’ living room. Its highly central location provided great prerequisites for this.

Certainly contemporary art does not attract all people – we don’t all go to ice hockey matches either. Yet in Finland contemporary art does raise discussion and influences attitudes in that way. While the average museumgoer is a middle-aged, educated woman, in Kiasma you see all sorts of people. There are men and women, girls and boys. Young people make dates at the museum, and the toilets are probably the most popular free public conveniences in town. Although toilet paper has been a surprisingly high expense, it is worth the investment. People might drop in at the exhibitions as well, you never know.

Kiasma sees itself as a service provider, with everyone as the possible customer. The challenges and achievements of museum pedagogy have accordingly been significant. The most recent project, the museum on wheels touring schools around the country, is equally welcome. Not only does it lend a hand in the urgent need for art education in schools: it may also trigger long-standing improvements.

An opportunity to see international art is important simply for being able to examine our own art in an international framework. From a foreign viewpoint Kiasma has been at its best when doing things unlike others, stepping off the beaten tracks in art world vogues.

The fact that in Finland the threshold of an art museum is low does not necessarily entail popular entertainment and cheap tricks. It was hardly self-evident that the exhibition of **Kalervo Palsa**, an artist who was not a household name and whose imagery reflected his own personal anguish, would become a popular and much discussed event that broke admission records. Well-planned information and a rich auxiliary programme must have been key factors. An important innovation is also extended theme exhibitions based on museum collections, *Night Train* being a prime example. The era of traditional collection exhibitions should be over in other museums of contemporary art as well. Luckily, the age of single truths is past: viewpoints change according to the context. And there are at least as many viewpoints as there are curators.

I am well aware through my own work of Kiasma’s significance as a showcase of Finnish contemporary art. It is easy to invite interna-

tional experts when you have the exhibitions and archives to offer in order to provide background information. Kiasma and FRAME can also prepare a tailor-made, original model for presenting Finnish art abroad through joint exhibition and publishing projects.

Of course, a five-year-old is at a sensitive age, far from being “ready”. One might mention, for example, the horrid café chairs: heavy and terrible to sit on. I sometimes miss the noise they used to make when moved (now the legs are provided with mufflers), it was actually quite refreshing. It did prevent you from having a conversation, though, but when you learn to listen to it as a polar bear’s roar, as advised by the Cherokee artist **Jimmie Durham**, “it begins to sound quite endearing”. Although the significance of Kiasma has been tremendous, I do hope the influence of those café chairs in Finnish living rooms, or in our sacred Finnish Design, will remain small. **K**

Marketta Seppälä  
Director of FRAME  
Finnish Fund for Art Exchange



Kiasma under construction, photo: Central Art Archive

## ART POLICY AND POLITICS

The five-year course of Kiasma has been interesting to follow. As an important institution, Kiasma has contributed to the definition of what is, in my opinion, one of the most tangled skeins of contemporary world of art, namely the abyss that has or is being opened up between Modernism and contemporary art, willingly or unwillingly. More willingly at times: I remember how fiercely the early interviews emphasised the fact that Kiasma was a museum of ‘contemporary’ and not ‘modern’ art. To draw a comparison, Moderna Museet in Stockholm has managed to be both, whatever that may be, irrespective of labels and not making a fuss over the matter. Throughout this time, I have taught art sociology in a number of educational institutions and have frequently used Kiasma as a case example, both as a positive and a negative one. I also have to admit that at times Kiasma’s exhibition policy has proved that the unnecessarily wide abyss can be crossed.

I have never given up my faith in the 1970s ideas about “art belonging to everyone”, but my relationship with Kiasma has been ambivalent in this respect, too. I have interpreted

the handsome admission rates as rituals of our increasingly middle-class culture, the meaning of which is in a Bourdieuan sense to show one’s cultural goodwill, a social game, taking part. Of course, this is not something to be belittled either, taking into account the possible positive influences of culture, but I believe that for most visitors a visit to Kiasma is just a visit to Kiasma. Kiasma has, nonetheless, been responsible for providing me with my greatest art experiences during the last few years, which have also been highly significant in terms of culture – I could mention, for example, **Olli Lyytikäinen** and **Kalervo Palsa** and collection exhibitions such as *Popcorn and Politics* and *Night Train*. Many smaller projects, and those that have taken place outside the museum walls, have also been successful, such as *Under the Same Sky*: **Maaria Wirkkala’s** contribution made the project unforgettable for many people living in the Kallio area. But the number of projects has also been exhausting: it is hard to keep track of all the small exhibitions, performances, events and seminars even if that is what you do for a living. I sometimes feel that the ever-accelerating cycles of art would need a decent counterforce, an opportunity to stop for a moment.

When it comes to international art policy, Kiasma has, in my opinion, failed. Instead of showing originality, it has meekly followed the standard offering of international biennials and triennials, the star system of global art markets; the large-scale endeavour *ARS 01* also manifested this empty politically correct progressiveness. Another piece of evidence of this emptiness is the fact that the state of Israel maintains a huge cultural institution, the Israel Museum, to build, for example, a “decolonising” exhibition of **Yinka Shonibare**, while, on the other hand, the state is more engaged in vile neo-colonialism, state-led violence and racism than any other “democracy”. And it is with this institution that Kiasma collaborates in themes of decolonisation and progressiveness. Shonibare’s exhibition is something I will boycott. In this respect the world is still out there, for Kiasma to look for.

✎

Otso Kantokorpi  
Editor in Chief of *Taide* magazine

# COLLECTIONS TAKE THE NIGHT TRAIN

The present age is often described as being fragmented and nebulous, but our concept of reality underwent a series of fundamental changes already in the early twentieth century: psychoanalysis divided the human mind into the conscious and the subconscious, physics split the atom, and our view of the world was cut up into abstract pieces in art

Raisa Laurila-Hakulinen

Member of the exhibition team

During its five years of existence, Kiasma has presented its collections under different themes and headings. The Night Train exhibition approaches the works from the framework of Surrealism. The exhibition title alludes to nocturnal moods, dreamlike states of mind and the unconscious layers of the mind. The thematic exhibition continues the tradition wherein contemporary art was most recently contrasted with art from the sixties and seventies and, before that, to Postmodernism in the eighties. From the flow of images, the current exhibition spotlights works whose connecting factors are compulsive beauty, the wonderful and the uncanny, and objective chance.

Surrealism and its legacy in art offer a broad front to approach the exhibition works. Early surrealists almost a hundred years ago had several things in common with contemporary artists. They were interested in disrupting ordinary perception and vision, utilising chance and the logic of dreams, and investigating the boundaries of and relationship between the mind and the body. They also shared an interest in primitive cultures, evolution and the combination of human and animal qualities.

The exhibition works also re-examine the concept of identity in many ways. Experiences of strangeness and fragmentation can easily disrupt a psyche balancing under internal and external pressures. Construction of identity has become one of many life-long projects for the contemporary human being. In her article, **Riikka Stewen** examines the effects of culture and history on an identity based on representational repetition. We could say that collecting identities has almost become a fashion for individuals and localities alike; no longer just the body, but the self, too, is something that is consciously built.

The presence of war is another link between those thinking about the purpose of art today and between the two World Wars. Surrealists wanted to change the world, to believe in

the human capacity for good. War today is an expression of growing greed, and the innocence of a hundred years ago seems lost to us. For the surrealists, change began with the individual and continued in the aspiration for a society free from the control of power and violence. Changing the world through art was no simple matter even then, and the political stance eventually caused fragmentation within the group. Like many others, **André Breton** was most keen on overcoming the rulers inside the individual, breaking down the control of reason and overthrowing narrow-minded moral ideas.

The purpose of such liberation was to get in touch with the hidden logic of reality, with accidental beauty welling up from the unconscious. The photographs of **Harri Larjosto** can easily be seen as a continuation of this tradition. They can be examined from a variety of different angles, the exhibition theme providing only one connecting approach.

A real find is **Julio Hernández's** *Bedroom* (1973), purchased from the 1974 ARS exhibition. Even as it opens up, the work presents a closed, dark scene of dramatic events, a nest of the traumas of love, birth and death. The surrealists, too, were interested in psychoanalysis and the concept of the unconscious, and **Freud's** theories supported the emphasis on sexuality. Exceptional mental states such as hypnosis, psychosis and hallucinations were seen as fascinating clues to the hidden parts of the mind. **Marjaana Kella's** photographic series of people under hypnosis and **Marjatta Oja's** video work *Interview* allow visitors to take part in inner journeys and exceptional states of mind that cannot be expressed by verbal or visual means, but which are nevertheless within the circle of shared experiences. The religious and mystical experiences discussed by Marjatta Oja's interviewee were also close to the Surrealists.

**Otto Mäkilä's** poetic paintings from the thirties followed faithfully in the footsteps of the metaphysical wing of Surrealism. Mäkilä's pantheistic view of nature offers consolation for the oppressing transience of life: for him, nature is 'a living eternity within us'. **Ulla Vihanta** writes in the exhibition book how Mäkilä's 'spiritual Surrealism' acquired dark tones of death and separation because of the war. Later on, Mäkilä told later on that he admired **Max Ernst**, one of the original surrealists, whose *Genius of the Bastille* is featured in the exhibition. As an artist, Otto Mäkilä felt he had a responsibility towards the age he was living in, for 'groping ahead with intuition', and he saw Ernst's endeavour as a valuable contribution to this. In addition to paintings, the exhibition also features drawings by Mäkilä where his concept of a human being appears in a very contemporary way. In *The Inner Men* Mäkilä calls for humanity that inhabits an empty shell in solitude.

The topical worldview of Night Train is neither universal nor uniform, but it does offer food for thought on a shared journey, not away from, but towards reality. The exhibition works often include mirrors and objects that reflect back our gaze. Darkness must be met with caution, and the recognition of darkness outside of us requires that we see it also inside, by looking into a mirror. **K**



## EXHIBITION ROUTES

Night Train runs along four routes with themes evoking an almost surreal mood.

### Summer Night

Summer Night leads the spectators into the midst of mystical nature. Along the way they encounter magical animal emblems. The works demonstrate the interest on the part of both early surrealists and contemporary artists in ancient cultures, tribes and their rites. The primitive quality of the works draws attention to the irrational animality in man. The journey continues towards the desolate fringes of the city – towards the city as the stage of the unconscious. Strange meetings take place on the threshold of dream and wakefulness.

### The Ghost at Noon

Along A Ghost at Noon man encounters himself in an astonishing light. The works along the route raise questions about existence and extreme states of mind. The central theme is the fragility of modern man. Interesting extreme states of mind include metaphysical and religious experiences. The works depict situations where man's integrity is put to the test. Spectators become conscious of the transience of their own existence.

### Mad Love

One of the main ideas in Surrealism was encounter with the loved one, a sudden meeting that alters the course of life. One of the popular themes in contemporary art is time after love, or love's dying moment. The darkest aspects of passion are governed by the death instinct. Attendant to the emotions of longing and desire, the themes of disintegration, death and self-destruction acquire a visual rendering in the works.

### Un Chien Andalou

The central theme on this route is the emergence of horror in contemporary art. It appears as references to horror stories and science fiction, resulting in apocalyptic or nightmarish visions. But beyond monsters, horror has also a psychological dimension. In the art context, the experience of horror safely takes place through illusion. The same effect is familiar from popular culture, horror movies, cartoons and computer games. Laughter and horror walk hand in hand.

## ARTISTS

Ahonen, Eino  
Ahtila, Eija-Liisa  
Bellini-Akatemia  
Berg, Hans-Christian  
Clemente, Francesco  
Ekström, Saara  
Ernst, Max  
Etkin, Suzan  
Favier, Philippe  
Florensky, Alexander  
& Olga  
Friberg, Maria  
Furunes, Anne-Karin  
Gamdrup, Mats  
Hannula, Simo  
Harri, Juhani  
Heiskanen, Outi  
Hernández, Julio L.  
Hietanen, Helena  
Jaakola, Alpo  
Junno, Tapio  
Juvonen, Jari  
Kaikkonen, Kaarina  
Kanervo, Marja  
Karhu, Mika  
Kaskipuro, Pentti  
Kella, Marjaana  
Kivinen, Markku  
Kolár, Jiri  
Koskinen, Pentti Otto  
Kounellis, Jannis  
Kähre, Markus  
Larjosto, Harri  
Laukkanen, Irma

Lumikangas, Pentti  
Mahn, Inge  
Merenmies, Elina  
Mäkilä, Otto  
Mäntynen, Taru  
Nieminen, Antti  
Nyqvist, Thomas  
Oja, Marjatta  
Óskar, Jón  
Oursler, Tony  
Paladino, Mimmo  
Pyykkö, Kimmo  
Raetz, Markus  
Ratalahti, Antti  
Rekula, Heli  
Renvall, Seppo  
Ruotsala, Maria  
Savolainen, Alli  
Scharmanoff, Magnus  
Sherman, Cindy  
Sidén, Ann-Sofi  
Siikamäki, Arvo  
Smith, Michael  
Snedsbøl, Erik  
Somma, Ossi  
Suomi, Risto  
Tapiola, Marjatta  
Urbonas, Gediminas  
Uutinen, Marianna  
Wall, Jeff  
Whitehead, Oliver  
Wirkkala, Maaria  
Virtanen, Petri

## FROM EXHIBITION CATALOGUE TO BOOK

The Night Train book examines the legacy of Surrealism in contemporary art through articles and four-colour plates. Published jointly by Kiasma and LIKE Publishers, the book presents contemporary art by over 70 artists from Finland and abroad. The articles were written by Leevi Haapala, researcher at the Central Art Archives, Ulla Vihanta, director of the Central Art Archives, and Riikka Stewen, art historian. The book was edited by Raisa Laurila-Hakulinen.

## THEMATIC TOURS

Fridays at 6 pm. Admission free. In Finnish.

May 9 at 6 pm  
Surrealist literature and cinema.

May 16 at 6 pm  
Uncharted areas of nature and the mind.

May 23 at 6 pm  
Surrealities, the merging of dream and wakefulness in art.

May 30 at 6 pm  
The theory and manifestos of Surrealism.



# LET'S TALK ABOUT ART

Kiasma has over the past five years arranged dozens of discussion events and talks in which contemporary art has been approached from a variety of angles.

But who are those who talk about art and does art need to be talked about?

Kaija Kaitavuori & Jyrki Simovaara

Kiasma's Educational Curators



by 40 young volunteers and the humour was quite rough. In the downstairs lobby, they played pip-peli [engl. 'willy'] with a noose and on the fifth floor they were sculpting a "shitman". The audience also got their voices heard in **Olli Lyytikäinen's** exhibition, during which children's own stories, which were born while watching the works during the creative story-telling tours. The invited speakers have also had their chance to ask anyone they liked to be their discussion opponent and plan their own series of discussions on topics related to an exhibition.

>> Still, I find it hard to say anything about art.

>> In fact, Kiasma's public discussion events very seldom talk about art itself. Recently the topics have been, for example, masculinity, mental health, religion and identity. The speakers have included not only artists, but also others from all walks of life. The discussions focus on themes that everyone has something to say about.

>> Then why is it said that these talks are about art, when they are not, and why are these talks held during art exhibitions?

>> Because artists don't create works and exhibitions to discuss art but to discuss life. That's why people come to Kiasma, to look for new experiences and food for thought, as well as to see art. The works make difficult issues tangible, fuelling long discussions.

>> Yes, but you can never explain images exhaustively.

>> Of course not, but it is when it evokes thoughts which then become part of people's lives and discourse that art is truly alive. For example, at Kalervo Palsa's exhibition people discussed how the autobiographical elements of Palsa's 1960s work carried on in our time. **Atte Oksanen**, a researcher of rock lyrics, and **Vexi Salmi**, a lyricist, explored the shared perceptions of masculinity in hard rock and Palsa's work. The theologian **Jaakko Heinimäki** and the writer **Torsti Lehtinen** talked about the balance between religious and personal morality, and the audience took the theme even further to the fundamental questions of morality, which Palsa himself pondered. The

evening ended with a debate on whether suicide can be justified or not. The series of discussions showed that Palsa's art still has a lot to say.

>> And you go on and on about all sorts of things that the artist never had in mind in the first place.

>> But maybe you shouldn't expect that we can really be that aware of what the artist had in mind. A good exhibition is an excellent starting point to bring new topics into discussion. After all, the artist has given his or her works to be put on display, open for interpretation. Besides, Kiasma has artist meetings, in which you can talk about the artist's work with the artist. In *Popcorn and Politics*, the artists who started in the '60s covered, through discussing their own work, quite a stretch of Finnish art history. And artists can also introduce their own exhibition and discuss it with the audience, as **Tarja Pitkänen** did.

>> But isn't it all just idle talk while the art itself slips out of focus.

>> No, on the contrary, talking about art may, in fact, help viewers "see better", as it gives knowledge about the background or new points of departure to the exhibition. *The ARS 01* exhibition seminar dealt with the multi-dimensional concept of the third space and analysed the globalisation in art. The seminar heard the views of theoreticians as well as artists, which could be conflicting, depending on personal experiences in different political and cultural climates. Such a wealth of knowledge simply cannot be possessed by one person, but through listening to different statements, one can better understand in what realities different forms and works of art are conceived.

>> And put the world to rights...

>> Yes, why not. Why could a museum not be an active player in public discourse by not just putting on exhibitions but also by offering a forum for different voices to be heard? **K**

>> Let's not. All these exhibitions have already been explained and discussed in books and pamphlets. Artists and critics say what they say in papers and television. I don't think our contribution is needed.

>> I think good art should evoke thoughts in ordinary viewers. I would be interested to hear what kind of thoughts exhibitions arouse in you.

>> But can just anyone say just anything in an exhibition? Surely there have to be some limits!

>> Actually those very limits and authorities are precisely what should be discussed. The discussion events have intentionally made room for different speakers to have their say. It is fascinating to hear how, for example, a mathematician and an art historian see a geometric painting.

>> But that is like having me comment on nuclear physics.

>> Exactly! Haven't you ever felt the urge to comment on nuclear physics? In art that kind of thing is possible. Interesting things have emerged when the audience is given a free hand to create their own programmes and express their views for others to see. For the **Kalervo Palsa** exhibition, the *Young Audiences Permitted* event programme was designed

# KIASMA CALENDAR SUMMER 2003

Night Train · Yinka Shonibare · Future Cinema · Perry Hobermann · Erik Snedsbøl

Demoskene.katastro.fi · Ville Walo & Kalle Hakkarainen · URB03 · Topi Tateishi

Hush Hush Hush · New Young Europeans · Flexadea · Flow Mo



## Collections



Megun Scharanoff: Taglioni tunte  
Kuva: Magnus Schimanooff



Suara Bektöre: Exposed, detail  
photo: Petri Vitamery / C&A



Kaarina Kalkonen: Did I Reach a Harbour?  
detail, photo: Petri Vitamery / C&A



Marija Kamenov: Boundary I,  
photo: Ilmo Pellonen

### Night Train - Surrealist Routes to Kiasma Collections

15 March 2003–29 February 2004  
2nd and 3rd floors

Night Train collection display's theme is the night and nocturnal moods, transitions and events. The nighttime horizon opens somewhere between twilight and dawn. The darkness falls; strange things begin to happen in the environment. The atmosphere of the city of partying people is electric.

#### Future Cinema

28 June–28 September  
5th and 4th floors, Kontti

Future Cinema is an international contemporary art exhibition focusing on video, film and computer installations and envisioning the cinematic expression and techniques of the future. The programme includes film installations, multimedia and web projects from the last ten years. Featured are films by young and more renowned international artists, such as Eija-Liisa Ahtila's installation House, which is displayed in Finland for the first time.

#### Performance

15th August Multimedia artist Perry Hoberman on Kiasma Stage

#### Contact guides

Contact guides are available at the Future Cinema exhibition 1 July–31 August on Tuesdays between 10 am and 4 pm and from Wednesday to Sunday between 12 noon and 6 pm.

#### SENIOR CITIZENS and the new media

##### To the World through the Internet

In this workshop we search for material on the artists of Future Cinema exhibition and their works. At the same time we learn to use the Internet. No previous experience required. Course fee includes instruction and museum admission.

Tue 12 August 12 noon–3 pm, Kiasma Workshop, EUR 10, registration on weekdays 9 am–12 noon tel. +358 (0)9 1733 6509. For more information, please contact the Education Curator tel. +358 (0)9 1733 6521.

#### 30 years of wired art – schools and classics.

Wed 13 August, 10.30 am–12 noon. Jyrki Simovaara talks about media art. After the talk there will be a guided tour of the Future Cinema exhibition. Registration on weekdays 9 am–12 noon, tel. +358 (0)91733 6509. Museum admission EUR 4.

#### New and Traditional workshop

In this workshop we will explore the relationship between cultural backgrounds and art. Can purely global art exist? In the workshop we will look at works by artists from different countries from this angle and do an exercise based on discussions. We will use computers and the Photoshop program, so bring along your own photographs! Wed-Fri 13–15 August, 5 pm–8 pm, Kiasma Workshop, EUR 30, registration weekdays 9 am–12 noon, tel. +358 (0)9 1733 6509. For more information, please contact Educational Curator tel. +358 (0)9 1733 6521.

## Kontti

### Demoskene.katastro.fi

28 March–15 June  
Kontti, 4th floor

The development of digital media art from the late 1980s to the present day from the point of view of the generation who grew up with PCs and computer games.

26 June Gerhard Matt, Director of Kunsthalle Wien, and Peter Weibel, Director of ZKM, discuss populism in culture. Free admission.



Demoskene.katastro.fi, detail, photo: Petri Vitamery / C&A

## Kiasma-teatteri

### Ville Walo ja Kalle Hakkarainen

*Waiting Room*

Premiere 26 April. Other performances 2, 3, 4, 9 and 10 May, 7 pm. Ville Walo and Kalle Hakkarainen are creators of new Finnish circus, combining juggling with video projection in their co-performance. Tickets EUR 12/8.



Ville Walo & Kalle Hakkarainen: A Waiting Room,  
photo: Piire Mykkänen / C&A

## URB

### URB03

30 July–10 August

URB03 continues the adventure through the labyrinth of urban culture. The fourth URB festival, like the previous ones, takes us through the different layers of urban culture. URB03 turns the concepts of high and low upside down. To URB03 nothing urbane is foreign. The international main performer is Hush, Hush, Hush.

The URB03 festival programme features Flexadea, Topi Tateishi, Flow Mo, Hush, Hush, Hush...

#### New Young Europeans

New Young Europeans photographic exhibition discusses the life of young refugees and the "ordinary" young in Europe through images and stories. In co-operation with the British Council. Part of URB03 programme.

**Guided tours on given themes**  
Fridays 6 pm. Free admission. In Finnish.

**9 May** Surrealist literature and cinema.

**16 May** Uncharted areas of nature and the mind.

**23 May** Surrealities, the merging of dream and wakefulness in art.

**30 May** The theory and manifestos of Surrealism.

Yinka Shonibare: *Blue 14*, Victoria Bondo, detail, Collection of the Victoria and Albert Museum, London, UK. Photo: Stephen Friedman Gallery, photos: Peter Witman/CAA.

## Exhibition



### Yinka Shonibare *Double Dress*

25 January–1 June  
5th and 4th floors

Based in London with Nigerian roots, Yinka Shonibare explores topical issues on individual, class and racial identity in a witty, playful approach.

## Fifth floor

**Guided tours on given themes**  
Sundays 3 pm and Wednesdays 6 pm.  
Museum admission. In Finnish.

**4 May** X-dressing, y-dressing, cross dressing, double dressing. Clothing in the service of identity, social standing and gender

**7 and 11 May** Literary and art historical references in Shonibare's art

**14 May** "National identity is a political instrument". Authenticity, copies, cultural recycling

**21 and 25 May** "Blacks also know how to laugh". Carnival, humour and changing preconceptions

**28 May** "When you get off the plane, you are an alien". Dandy, vagabond, alien

## Studio K

### Tarja Pitkänen-Walter

*Painting is the gleam of flesh in our eyes*

14 February–18 May  
Studio K, 2nd floor

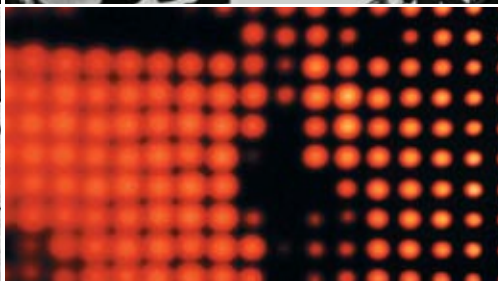
The viewer walks on a canvas turned into a three-dimensional space. The exhibition is part of Pitkänen-Walter's doctoral dissertation for the Academy of Fine Arts. The artist introduces the exhibition on 14 May, 7 pm.

### Erik Snedsbøl

*German Shepherd*

28 May–14 September  
Studio K, 2nd floor

Created by Norwegian Erik Snedsbøl (b. 1965), the installation comprises large photographs, videos and objects. [www.eriksnedsbol.com](http://www.eriksnedsbol.com)



Jim Campbell: *Church on Fifth Avenue*, photos: Matthew Bleckemanna, Courtesy The Hoelck Gallery, San Francisco  
William Kentridge: *Overlook*, detail  
Copyright: William Kentridge

## Workshop

For more information contact Educational Curator Kalle Hamm, tel. +358 (0)9 733 6521, [kalle.hamm@kiasma.fi](mailto:kalle.hamm@kiasma.fi)

### subURB03

In co-operation with the URBAN project, City of Helsinki Youth Department and Cultural Office, and Stoa – The Cultural Centre of Eastern Helsinki.

**VJ Workshop**, Kontupiste 10–11 May 12 noon–4 pm and FINAL VIEWING 18 June

**Streaming Workshop**, Vesala Art Corner 24–25 May 12 noon–4 pm and 26–28 May 4 pm–8 pm

**Collective painting and the clash of styles**, STOA 2–6 June 11 am–4 pm

**Be your enemy**, STOA 9–13 June 11 am–4 pm

**Theatre Workshop**, STOA

9–13 June 11 am–4 pm and 21 July–6 August 11 am–4 pm, for 15–20-year-olds.

**Hip Hop Noste**, Noste youth centre, Wednesdays, 26 March–28 May 5 pm–9 pm

**Break dance workshop**, Kurkimäki community centre 2–6 June, 10 am–12 noon. Registration also directly at Kurkimäki youth centre.

**Hip hop dance workshop**, Liikuntamyly 7–11 July, 10 am–1 pm

**Dance workshops continued**, STOA 28 July–1 August 11 am–4 pm

**Dance workshop** 4–8 August 11 am–2 pm STOA. Age 15 or over. Language of instruction English. Course leader Abdelaziz Sarrokh, Hush Hush Hush (Belgium)

**Space and Time** 10–14 June 2 pm–5 pm, KIASMA/Kiasma Workshop, meeting by the info desk

**URB guide workshop** 31 July 1 pm–5 pm, KIASMA, meeting by the info desk.



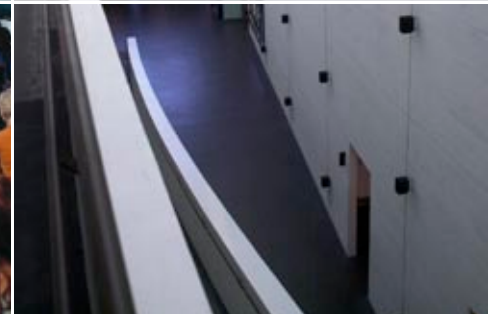
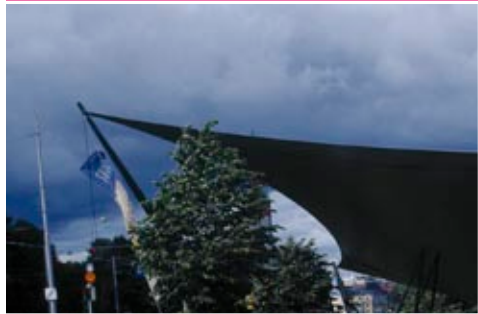
Fleasdas, photos: Piije Mykkänen/CAA  
Problematik, photos: Sandra Unak

## Kiasma 5 years

Kiasma's 5th anniversary festivities on Sunday, 18 May, the International Museum Day. The day includes guided tours, workshops and all things suitable for a museum's fifth birthday. Free admission.



Photos: Piirje Mykkänen, Yehia Eweis, Marko Mäntinen / OMA



## Info

### KIASMA

Mannerheiminaukio 2, 00100 Helsinki.  
Opening hours Tue 9 am to 5 pm, Wed–Sun 10 am to 8.30 pm, Mon closed. Admission EUR 5.50/4, under 18 free. Kiasma Theatre tickets priced per production. Fridays 5 pm to 8 pm free admission. Info tel. +358 (0)9 1733 6501, [info@kiasma.fi](mailto:info@kiasma.fi), [www.kiasma.fi](http://www.kiasma.fi) join the **KIASMA CLUB** free of charge, and receive information on the Kiasma programme at your own e-mail address!

### GUIDED TOURS

Exhibitions are presented in Finnish on Wed at 6 pm and Sun at 3 pm. Beginning 1 June, Swedish-language guided tours on the first Sunday of each month at 12 noon. Guided tours of collection displays on Fridays at 6 pm. Guided tours are included in museum admission.

### RESERVED TOURS

Bookings Mon to Fri 9 am to 12 noon, tel. +358 (0)9 1733 6509.  
Duration approximately one hour. The contents of the tour can be arranged in advance, if so desired. Max. 25 participants per guide. Languages: Finnish, Swedish, English, French, Dutch, Spanish, Russian, and Japanese. Price: weekdays EUR 51 and Sun EUR 68. Admission: EUR 5.50 per person, EUR 4 per person for groups of ten or more. Under 18 year-olds free.

The building is fully accessible. Guide dogs welcome. The ticket office and Theatre have an induction loop system.

### KIASMA STORE

Catalogues, books, magazines, and special Kiasma products on sale at the Kiasma Store. Open Tue 9 am to 5 pm, Wed–Sun 11 am to 7 pm, [www.edita.fi/kiasma-kauppa](http://www.edita.fi/kiasma-kauppa).

### CAFÉ KIASMA

Enjoy a cup of coffee or a delicious meal at the museum café or on the summer terrace. Open Tue 10 am to 5 pm, Wed–Sun 10 am to 9 pm. Open May–August Tue–Sat from 10 am to 10 pm and Sun from 10 am to 9 pm. Tel. +358 (0)9 1733 6504.

### FRIENDS OF KIASMA

For more information on the activities of Friends of Kiasma, please call +358 (0)9 1733 6595.

All information is subject to change.

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

EVVÄ LUOJA



©Häme, Roope K. Jantti Tehti, photo: Sandra Urvak



Reidy (F-Roy), photo: Sandra Urvak

## **STREET, MUSIC, TEXT, RHYTHM, RHYME, SPEECH, WORD, CITY**

**URB festival is an urban festival with inner conflicts, which raises questions, evades definition, remains open to influences, and keeps abreast of the times.**

**The Festival is a window into the richness and plurality of the city and it has always been breathing freely in and out, challenging the audiences and art makers to alter and reconsider the definitions and limits of art and culture, and self-expression.**

**The festival reinvents itself every year, it lives a life of its own, and the future that is here and now.**

Virve Sutinen & Mikael Aaltonen

Producers of URB festival



URB is a festival of urban dance, with the aim of using living city culture and the wealth of urban arts to create a space that is free of preconceived values and definitions. From the start, the central idea has been the visibility of urban art and culture in the urban space. Throughout its existence, there has been an ideological and public debate about the definition and control of urban space, the limits of art and self-expression, freedom of speech and expression, and the creativity of art and its potential in the city environment.

The seed of URB was sown with the outdoor stage programme for Kiasma's opening celebrations in 1998. Dancer-choreographer **Renny Harris** and his **Puremovement** hip-hop group were then performing and teaching at Tanssivintti dance school and on the Kiasma stage. The sheer energy of the group, as well as the artistic level of their performance, combined popular dance, culture and music in the context of art. The artistic idiom of the performance was founded in street and club dance styles, and was full of joy and energy, but also expressed social and political thinking. It paid homage to the roots of dance, from African war dance to jazz and capoeira.

The first URB festival was held in 2000 and was built on the theme of history, taking a journey through time, from jazz to hop-hop. It also explored the impact that different forms of low and popular cultures have had on higher arts. How street dance had influenced the idiom of dance art, ballet and contemporary dance, how rhythm is perceived differently in different varieties of dance, and how hip hop, born here and now, enriches art. The theme sought the roots of dance. The key objective for the Festival was to celebrate urban dance culture and dance styles that have evolved around it. The programme included different styles – rap, street, hip hop, jazz and break. The Festival brought to the fore urban culture in a positive light and with new vitality and through free happenings embraced the richness and strength of the urban milieu.

In 2001, the theme was new moves and new forms of doing. The Festival featured hip hop groups from the Nordic countries. In addition to performances, the groups participated and taught in workshops. A unique sample of the potency and diversity of low culture was seen in the American **Bill Shannon**, a disabled artist and activist.

URB's theme – text, rhythm, rhyme – has carried through in a range of different forms. In 2002, the focus was on the union between

word and movement, word and music, music and movement, the urban speech. URB02 looked at the city as an energetic, diverse space full of potential, in which being different and tolerating difference is part of the richness of urban culture. The rhymes and poems composed by the people of the city were compiled through text messages in love rhyme competition.

The Festival has also given life to the suburban project subURB, in which young people have written, photographed, and worked on images of themselves and their environment. The significance of the subURB project was clear from the start: the workshops want to encourage the young to do things themselves, try out different forms of urban art – dance, painting, writing. The idea behind subURB has been to combine art and social interaction in the young people's own multicultural environment and among different identities.

URB03 concentrates on urban stories and legends, the new modern Europe and multiculturalism. 🗨

### URB03 FESTIVAL JULY 30 – AUGUST 10

Featuring e.g.  
**Flexadea, Topi Tateishi, Flow Mo,**  
**Hush Hush Hush...**

#### **Hush Hush Hush**

**The main performer of URB03 is Hush Hush Hush (Belgium). This multicultural dance group's performances are a genuine melting pot of styles and cultures. The group mixes hip hop, break, capoeira, flamenco, acrobatics and contemporary dance creating an energetic clash of styles. The group is choreographed by Moroccan-born Abdelaiziz Sarrokh, who through his works speaks his own choreographic Esperanto. Bobo in Paradise is a work portraying multicultural, modern Europe and, for example, how contemporary Islam is viewed through a Western eye.**

### REAR WINDOW JULY 29 – AUGUST 31

**New Young Europeans photographic exhibition discusses the life of young refugees and the "ordinary" young in Europe through images and stories. Compiled by the British Council, the exhibition wants to raise discussion among young people on new European identities.**



Pekko Avelbaum: Hölle, photo: Antti Kovalainen / CAA



Susan Norrie: Thematik 1, photo: Petri Vitamery / CAA



Carsten Höller: Valeris III, photo: Petri Vitamery / CAA



Gido Heiderer: Babel, photo: Petri Vitamery / CAA

## ROOM FOR ART

Studio K has presented works by Finnish and international artists. The room presents a challenge for artistic experiments. It has also invited visiting curators to introduce their selections. Studio K has a special architecture: in the nine-metre-high room the viewer can look at the work both on the floor level but even from above as well.

Curator Maaretta Jaukkuri and one of the visiting curators, Paula Toppila from FRAME Finnish Fund for Art Exchange, got together to discuss Studio K.

Maaretta Jaukkuri, Kiasma

Paula Toppila, Frame

**MJ>>** First I found the space quite strange and difficult, but the more I have followed the activities, the more interesting it becomes. The opportunity to view the room from above was something I found appealing from the very beginning. To be able to view from two different directions changes the viewing situation.

**PT<<** The Studio has presented fine works of art which seen from the floor level were almost invisible, but provide you with a whole new aspect when viewed from above. The works by **Simryn Gill** and **Polly Apfelbaum**, for example.

**MJ>>** Polly Apfelbaum makes paintings on floor level. We chose her work specially for the first exhibition in this room. Usually, we try to provide the artist with an opportunity to see the room first, in order to be able to take the space into account. You were a visiting curator in 1999 and brought **Job Koelewijn's** exhibition here. Did you find the room a problem?

**PT>>** I found it a challenge. In the end, the presence of the artist is more important, for it is he or she who suggests a work for it. Of course, there are always a number of possibilities to discuss. It is also the artist's choice to define the significance of the space.

## VISITING CURATORS

**MJ>>** Visiting curators are very important for us. They have given us insights we might otherwise have missed. Or might have missed something that we didn't realise was topical and interesting at the time.

**PT<<** When it comes to Studio K, heterogeneity is really positive, especially the opportunity to invite visiting curators. I think it is important that they can take the room into account from the very beginning. It is commonplace to have exhibitions, which are first made ready for a given place and then sent off touring from one museum to another. What is special in Studio K is the fact that the works are tailor-made for this space. Sometimes I find myself thinking about different spaces and their suitability to this and that artist.

**MJ>>** I prefer the artist as the point of departure, leaving the space for him or her to deal with. Many artists do find the room a challenge: it is not the generic white cube.

## PUTTING IT SUCCINCTLY

**PT>>** What all the displays at Studio K have in common is that they contribute to the museum's program as a whole. I think that is the most important aspect of Studio K. Large-scale exhibitions tend to be heavy. You need something refreshing, something brief and focused; I often come specially to see what's in Studio K.

**MJ<<** I have often thought that Studio K has become a sort of experimental space for new ways of displaying art. Take works of art with elements of performance, for example, or paintings combined with object art. Today, all works of art are not mere paintings or sculptures; they are often mixed with a video or performance, before or after. Studio K has been a good place to experiment with small-scale projects, which would not be

suitable to a large exhibition. Focusing on one artist or on a clearly-defined group creates the kind of precision which might be difficult to attain in a bigger event. That may have been the finest thing about Studio K.

## NEW ACQUISITIONS

**PT>>** I recall many excellent works of art from Studio K: **Carsten Höller's Slides**, **Mutlu Cerkezs' Selected works from an unwritten opera** ...You could organise a retrospect one day.

**MJ<<** Actually we have purchased quite a few works from Studio K. Simryn Gill's work is in the collections, and we recently bought two drawings from **Boris Gerrets**. We also purchased **Bjarne Melgaard** and **Eva Grubinger's** works. We purchased two large works by **Cildo Meireles**. Producing art is one of the basic functions of a contemporary art museum, and we have produced quite a few of the works displayed at Studio K right here. 

## STUDIO K exhibitions

1998  
**POLLY APFELBAUM** Reckless  
**SIMRYN GILL** Self-seeds  
Kuraattori **BART DE BAERE**: **BJARNE MELGAARD**  
Everything American is Evil, the Return to  
Konstantinople

1999  
**MARINA ABRAMOVIC** Travelling Cabinet  
**MARKUS HEIKKERÖ**  
**ANSSI TÖRRÖNEN** Untitled  
**CILDO MEIRELES** ku kka, ka kka  
Curator **PAULA TOPPILA**: **JOB KOELEWIJN**  
flucht ohne e

2000  
**ANTERO KARE** Kapova and the dogs  
Curator **DANIEL BIRNBAUM**:  
**CARSTEN HÖLLER** Slides  
**MUTLU ÇERKEZ**  
selected works from an unwritten opera  
**JYRKI SIUKONEN** Dream of Flying

2001  
**SUSAN NORRIE** Thermostat  
Curator **CRISTINA RICUPERO**: **EVA GRUBINGER**  
Operation R.O.S.A.  
**CILDO MEIRELES** Babel

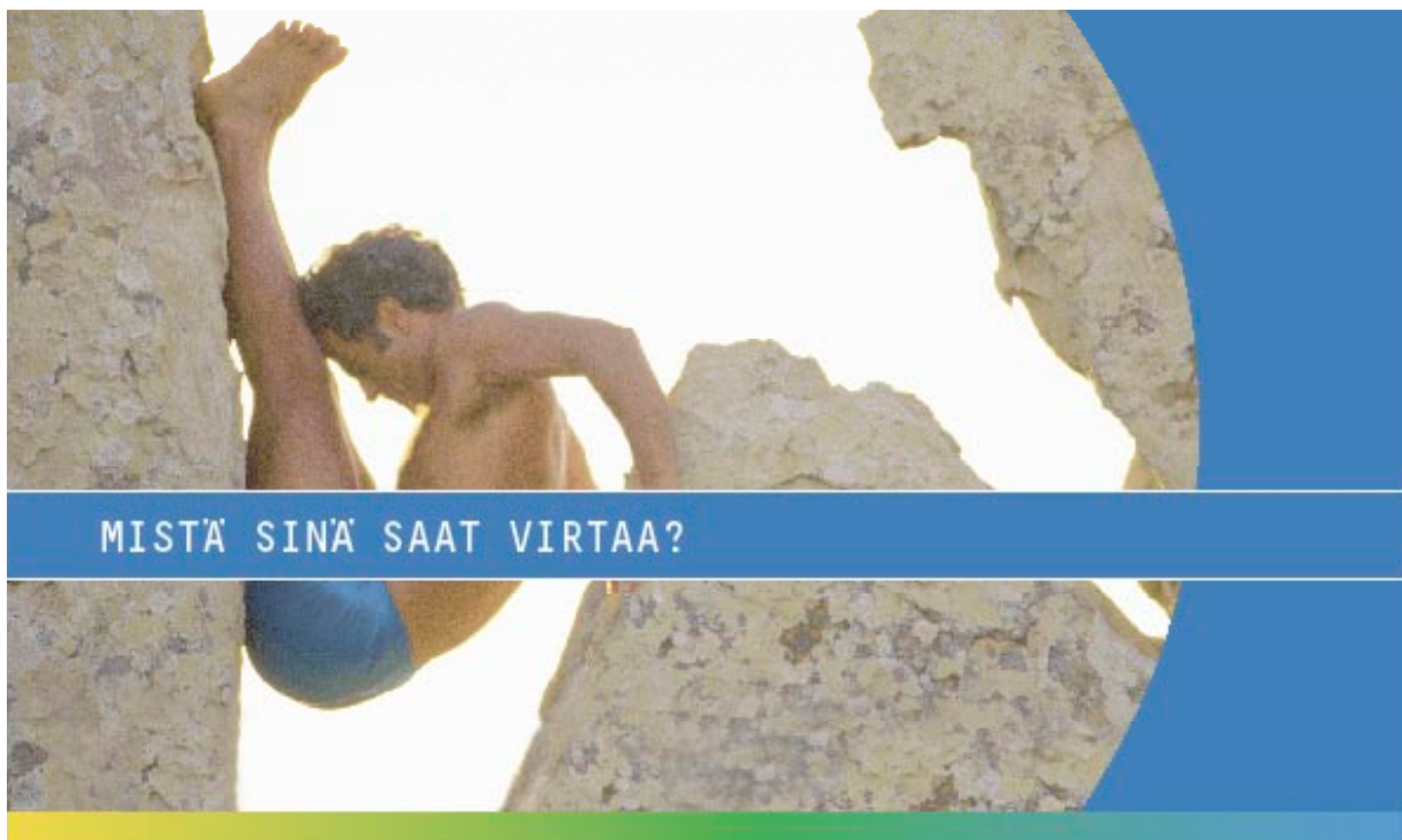
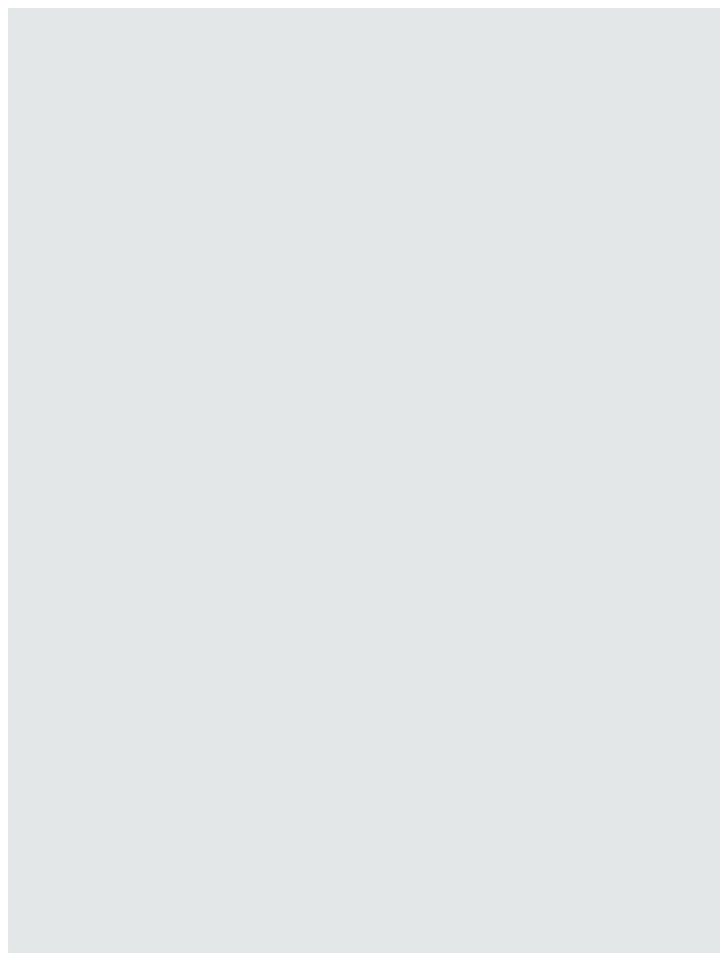
2002  
**PASI KARJULA** Bad dough and other sculptures  
**DONALD JUDD** Untitled, Untitled, Untitled  
**ERWIN WURM** Sculptures with Embarrassment  
Curator **GUY BRETT**: **BORIS GERRETS** Mindfields

2003  
**TARJA PITKÄNEN-WALTER**  
"Painting is the gleam of flesh in our eyes"  
**ERIK SNEDSBØL** German Shepherd



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for better  
decisions*

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MISTÄ SINÄ SAAT VIRTAA?

Tutustu viimeisiin virtauksiin osoitteessa [www.vattenfall.fi](http://www.vattenfall.fi)



## German shepherd



Erik Snedsbøl: German shepherd  
photo: Erik Snedsbøl, camera: Vegar Horn

The installation of the Norwegian artist Erik Snedsbøl (b. 1965) comprises large photographs, videos and objects. His works stem from narrative staged photographs bearing occasional resemblance to performance documentaries. Some of his themes deal with identity and the power structures. Snedsbøl's focus is on the fringe area between reality and fiction. He approaches these themes by applying of the visual vocabulary of popular culture, sub-cultures and fashion. **K**

[www.eriksnedsbol.com](http://www.eriksnedsbol.com)

May 29 – Sep 14 Studio K

## Kiasma as a process

Process is a word which is used almost every day in conversations and discussions about anything from working life and industry to ways of understanding events and relationships involving influence and interaction. Process is also a key concept in cultural debate. It contains the idea that the world and we, the human beings in it, are in a constant 'state of becoming'.

Process thinking challenges our traditional ways of understanding, for example, in the context of the essence and nature of an artwork. Artists have adopted process (sequence of events, series of developments) as a method in their work: sequences of events become manifest in different social contexts and artists harness the newly emerged consciousness in new contexts. This is exemplified by many interactive events. The process is also present every time an artwork is being completed: during the process, one thing leads to another, things take shape and choices are made.

Culture understood as different kinds of processes – including the dialogue between the viewer and the artwork – also creates new requirements for the operational culture of any institute. The idea of the event launched in Kiasma in September seeks to display art based on process and interaction, also with the help of timing events outside the traditional exhibition hours. In this process, individual artworks/events/exhibitions/performances/actions/workshops and museum education become entwined. Simultaneously, all events complement each other by forming an environment and background against which to reflect the experiences. **K**

4th and the Fifth floor, Studio K and Kontti. detailed programme will be published early this autumn.

## Faster than history



Kristina Geller: Office Portrait

In the exhibition *Faster than History* time weaves together events from the recent past with the present situation and even with the future. 'Faster than history' is a term that has entered the lexicon of international politics and economics in the past few years, referring to the need for ever more rapid development.

Underlying the current period of transition is also a resetting of borders and territories, redefinition of society, culture, language, and religion, and on a more individual level, a search for ourselves in the new world.

The core of the exhibition consists of the 'new generation', i.e., mainly artists born in the 1960s and 1970s. They are breaking free of portraying marginal and peripheral, geopolitically limited difference, to become part of pluralistic, international contemporary art. The exhibition includes works by 20 to 25 artists from Estonia, Finland, Latvia, Lithuania, Latvia, and Russia. This geographically definable area contains different cultures, histories and survival strategies which only now can unfold in all their diversity. **K**

Forthcoming

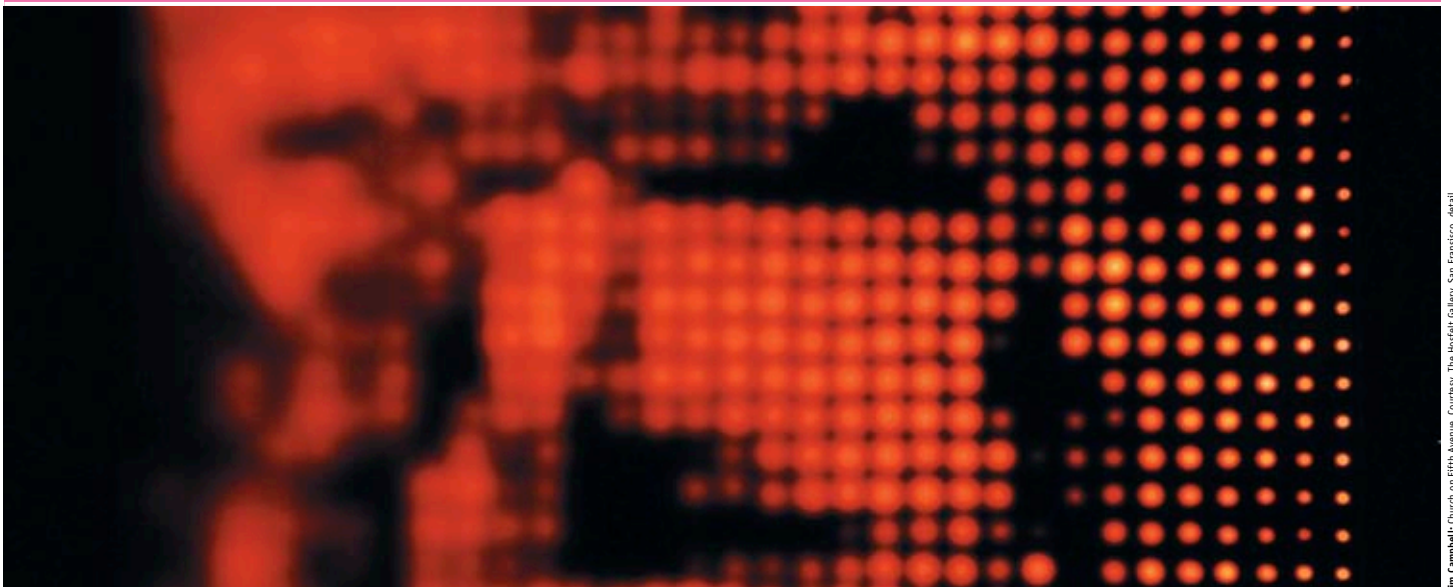
January – May 2004



Naoki Fujihara: Field-Work@Axiom. Copyright: N. Fujihara

## FUTURE CINEMA

or how cinematic imaginary transforms film after the fact



Jim Campbell: Church on Fifth Avenue. Courtesy: The Hosielle Gallery, San Francisco. detail  
photo: Mathew Biedermann

The conditions of cinematographic art have undergone a profound change over the past years. The technological revolution has introduced new possibilities for camera and production techniques that also allow new modes of narration and image vocabulary. Although technological and creative diversity is not new in film, it is Hollywood that has begun to dictate not only the dominant forms of production and distribution, but also the narrative forms. Digital media technologies provide a new opportunity to question these forms. For this reason, the rise of videos, computer games and location-based entertainment industries is a phenomenon deserving attention.

“Rather than commercial or industrial production teams, the *Future Cinema* exhibition introduces individual works from artists who have found new modes of expression from the narrative content or questioned the global standards of film industries,” says **Jeffrey Shaw**, who together with **Peter Weibel** assembled the exhibition already displayed in ZKM Karlsruhe, Germany in autumn 2002.

## FROM FILM TO MEDIA ART

The Future Cinema is an international contemporary art exhibition focusing on video, film and digital installations. The artworks shed light on the future cinematic modes of expression and techniques. The exhibition features film installations, multimedia and web-based artworks from the last ten years, presenting works from both young and internationally renowned artists, such as **Eija-Liisa Ahtila's** installation *The House*, which has not been previously displayed in Finland.

“One could – and should – consider an extensive exhibition like the Future Cinema from two angles at least: how does the overall concept work and does one find meaningful individual works from within it?” says **Perttu Rastas**, the Curator of the forthcoming Kiasma exhibition.

“I consider the theme of the exhibition important. The film is central in moulding our visually centred way of life. It is quite natural that film is chosen as one point of departure in media art in particular. Many historical ‘tasks’ of the film have been transformed into media art or transferred through it to the ever-expanding, ‘not yet so commercialised’ fields of visual arts. We only have to think about the concept of the communal and political film or consider the media art a method for experiencing different visual narrative techniques.”

The artworks in the exhibition refer to familiar forms of film. For example, they study the opportunities provided by setting and film screen. The works are media installations that contain cinematic elements. These elements may be technological, such as different experiments in methods of producing images, or related to the contents, exploring new possibilities of cinematic narrative. The emphasis will be on installations which diverge from the conventional on the wall mounted and projected screen format; more immersive and technologically innovative environments are employed, such as multi-screen or panoramic, shared multi-user and on-line configurations.

“Cinematic experiences may not be the ultimate gain from them”, Perttu Rastas ponders. “Rather, the works simulate the future more on a theoretical level. Should one wish to explore the matter in more depth, and expand one’s cinematic horizons, Hollywood-style experiences is hardly what they get. Rather, the role of the audience as the interpreter of the works and protagonist in interaction will become emphasised. It is fascinating to see how a computer, spectator, public vote or coincidence – rather than a production machinery devouring millions – acts as an impulse for a narrative to begin. A comprehensive catalogue in English published by the MIT Press accompanying the exhibition provides more than food for thought. The message of the exhibition is that the narrative techniques of films evolve and develop in more than one direction. **K**

## ARTISTS E.G.

Eija-Liisa Ahtila	William Kentridge
Zoe Beloff	Norman M. Klein
Thomas Beth	Andreas Kratky
Jean-Louis Boissier	Dirk Lüsebrink
Jim Campbell	Lev Manovich
Rosemary Comella	Jennifer McCoy
Peter Cornwell	Kevin McCoy
Luc Courchesne	Margie Medlin
Max Dean / Kristan Horton	Jörn Müller-Quade
Toni Dove	Michael Naimark
Daniel Egg	Werner Nekes
Shelley Eshkar	Pat O'Neill
Thomas Fürtner	onesandzeros
Masaki Fujihata	Philip Pocock
Christopher Hales	Joachim Sauter
Axel Heide	Michael Schmid
Gary Hill	Gregor Stehle
Perry Hoberman	Takeshi Kawashima
Paul Johnson	Peter Weibel
Paul Kaiser	Maciej Wisniewski
Kristy H.A.Kang	Christian Ziegler

## ACCOMPANYING PROGRAMME

### Contact guides

Contact guides are available at the Future Cinema exhibition between 1 July–31 August.

On Tuesdays between 10 am–4 pm and from Wednesdays until Sundays between noon and 6 pm.

### For the elderly

Future Cinema exhibition provides a diverse programme on the new media for the elderly. Please see the calendar pp. 12–13 for further information. In Finnish.

### Performance

Multimedia artist Perry Hoberman performs at the Kiasma Stage on August 15. [www.perryhoberman.com](http://www.perryhoberman.com)

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22-23

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