

Kiasma



23 • 2004 vol. 7

Charming or Irritating?

Who-what-artist?

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URB04 – Five years of urban arts

Charming, Infuriating or Irritating



The acquisition of **Markus Copper's** Archangel of Seven Seas for the Museum of Contemporary Art Kiasma's collections at the end of 1998 prompted unusually widespread interest in the main Finnish daily papers.

The articles expressed concerns about where this unique, important work that had aroused such powerful emotions would end up if Kiasma did not buy it for its collections. A total of over thirty articles were published. The purchase of the work was closely monitored during November – December. At the beginning of the following year, the putting of the work on display at Kiasma hit the news and then came the choice of Markus Copper to receive the Ars Fennica prize.

The most wonderful exhibition in Helsinki's Art Festival is to open at Gallery Kari Kenetti tomorrow. The sculptor Markus Copper's eight-metre-long whale sculpture 'Archangel of Seven Seas' will be both seen and heard. The old organ pipes from Kotka Church that are a part of the sculpture play a deep-toned whale song, which vibrates both in the viewer's limbs and in the structures of the building. (IS 5.11.1998)

The discussion about the acquisition in the daily newspapers began with the naming of potential purchasers. "Gallery Kenetti reckons that at least three buyers can afford it: Kiasma, Helsinki City Art Museum and **Pentti Kouri.**" When faced with artworks, museum visitors frequently speculate on the size of the sums spent on them, but with Copper's work no such discussion arose. Interest was sparked by the appearance of another potential buyer in Sweden.

The articles set up Kiasma and Malmö Art Museum as competing potential buyers, while at the same time hoping that the work would remain in Finland.

The Director of Malmö Art Museum, **Göran Christenson**, has been to look at the whale sculpture and indicated that he would like to buy it for the museum's collection. (...) At Gallery Kari Kenetti the deal was already being celebrated by Saturday, even though there is a small proviso. That is, if Kiasma were in any case to buy the work. Museum Director Tuula Arkio is making no comment on the matter, since she has not seen the work. 'Some of the committee's members have already been to see it, but we have not really discussed it,' she says. Arkio, nevertheless, is surprised by the general conception that the state-run Museum of Contemporary Art has a prior right of purchase on Finnish works sold in galleries. The idea underlying this notion is presumably that Finnish art should stay in public collections in Finland. (HS 10.11.1998)

'The mass of Finns' also wanted Markus Copper's work to stay in Finland:

Gallerist **Kari Kenetti** hopes that the work will stay in Finland, since the public has made it the focus of exceptionally inquisitive and affectionate attention. – It has got quite un-believable feedback. Old people, whose conception of art you might imagine being different, have taken to it, Kenetti says. (Kymen Sanomat 22.11.1998)

The Museum of Contemporary Art has made an offer for Markus Copper's 'Archangel of Seven Seas' now being shown at Gallery Kari Kenetti, which had a sale price of 300,000 marks. The museum cannot, however, afford this, so it would have liked to buy the work more cheaply. The fabrication of the

work was, nevertheless, expensive, and gallerist Kenetti says he has rejected the deal. Because it was hoped that the work would remain in Finland, the Museum of Contemporary Art was given the option, even though Malmö Art Museum has already announced that it would buy it. (HS 28.11.1998)

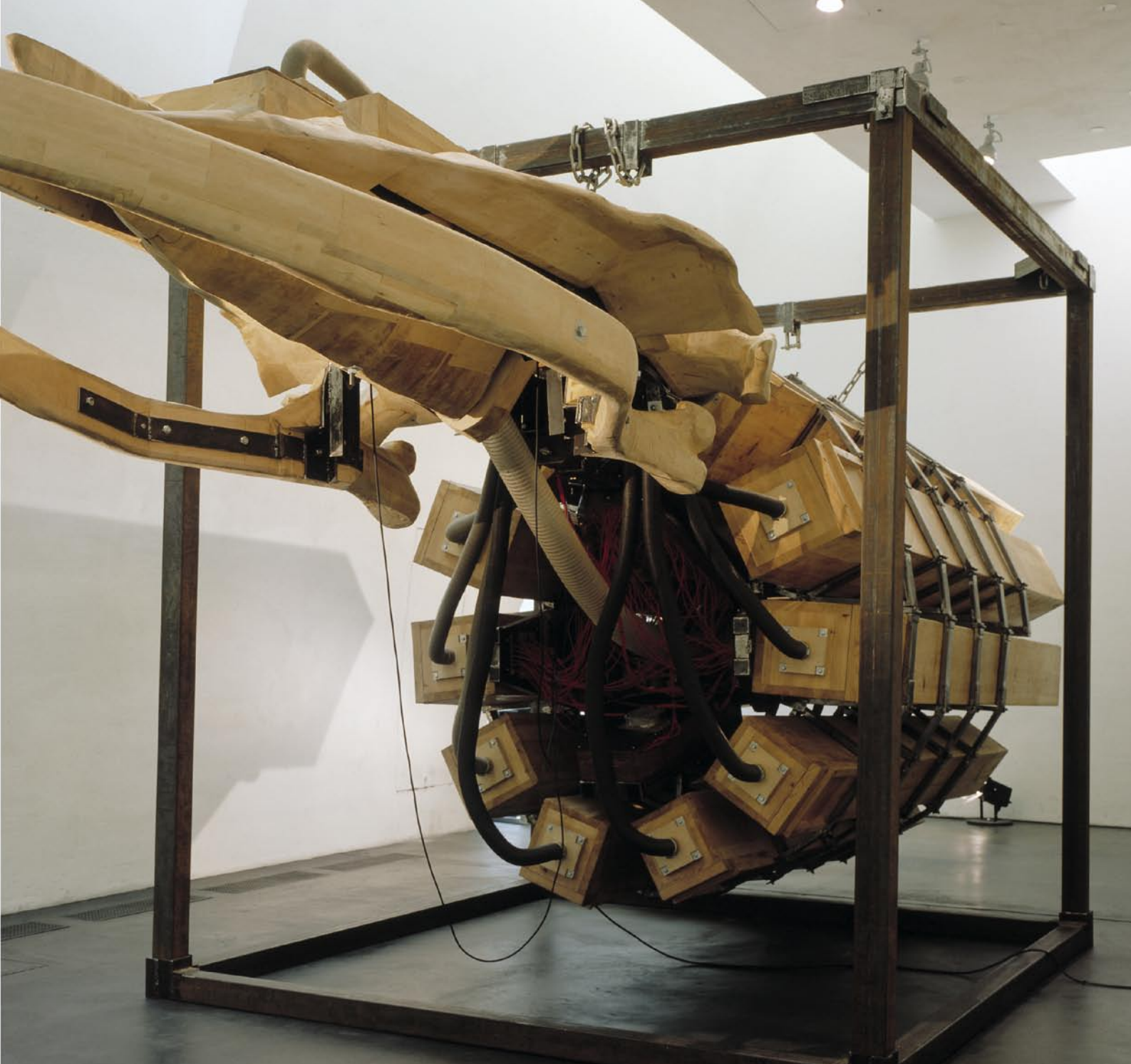
The Museum of Contemporary Art's ultimate decision to purchase the work was reported in a newspaper article dated 16.12.1998. The same article also detailed the artist's other successes, which include the Finland Prize for Young Artists and his candidature for the 1999 Ars Fennica prize.

Great, said artist Markus Copper when he received the 100,000 mark Finland Prize for Young Artists in Helsinki. Copper's whale sculpture 'Archangel of Seven Seas' has just been bought for the Museum of Contemporary Art for a considerable sum. (IS 16.12.1998)

"Despite its staggering price this impressive sculpture had several takers. Malmö Art Museum wanted it for its collection, but left our own Museum of Contemporary Art a prior right to buy, which Kiasma took up. So Copper's great whale is swimming to Kiasma... (HS 31.12.1998)

□ **Eija Aarnio**

Markus Copper:
Archangel of Seven Seas, 1999



Love Me or Leave Me also as a book

The extract below is from an article the *Love Me or Leave Me* exhibition book. The book presents contemporary art through viewers' experiences and gives tools to contemplate why you like or hate an artwork.

Art historian **Anna Kortelainen** writes about the department store of art and **Harri Kalha**, researcher of visual culture, takes Freud to Kiasma. Senior Curator **Marja Sakari** and Curator **Eija Aarnio** have edited the book. It is published by LIKE Kustannus and is available at Kiasma Store.

Have a say

The visual recordings of Kiasma's collections have been made into an interactive computer program, the *Selector*, from which the audience can search for their most and least favourite works in Kiasma. The *Selector* tells in percentages of the other visitors' choices.

The interactive program is open at Kiasma until the end of July. The audience choices and comments are then compiled into the second round of the exhibition, *The Audience Selections*, which will be on display on the second floor beginning 16 November.

The exhibition is sponsored by Helsingin Sanomat.



Who-what-artist?

A hundred years ago hardly anyone was an artist. Today, 'Jeder Mensch ist ein Künstler'. A hundred years ago the world changed and art with it. Today, everything is drowned in a deluge of the self.

Artists have always been considered special, masters of a skill. On the other hand, the Indians had no special word for artist. Arrows simply needed to be painted, otherwise they would not hit their target. The ritual tools of the shaman and the witchdoctor have put me in the same state of rapture as the cave paintings of Lascaux; in the beginning Art was. In the words of our own backwoods primitive **Alpo Jaakola**, "Art does not change from its original divinity but backward".

Originally, the artist was an instrument of this divinity until God was nailed to the coffin that is the church and the artist became a hireling of religion. He no longer created images inspired by magical ecstasy, but as an advocate of the 'holy' policies of the power structure. Yet the artisans of holiness managed to instil startlingly genuine holiness in their altar images, which the 'dark non-sages' have lost.

"Contemporary artists can work with any material whatsoever, from dust to live sharks."

The Renaissance and the emergence of the natural sciences gradually did away with the holy, while the rising bourgeoisie provided work for artists, commissioning portraits and landscapes.

Painting was revolutionised by the invention of paint tubes which allowed the artist to leave his studio and go stand by a field to illustrate his immediate relationship with the landscape. Later, the invention of photography shifted the artist's duty to the ego. After all, **Pablo Picasso** said: "After Vincent van Gogh, every artist has to create his own art history". Thanks to **Marcel Duchamp** who turned a toilet bowl into the watershed of Contemporary Art nearly a century ago, what we face is this question: in the general confusion, who-what-artist?

Contemporary artists can work with any material whatsoever, from dust to live sharks. Or they can



Teuri Haarla

◀ Teuri Haarla's art work by Töölö Bay

make their dog the artist or be their own dog. They can paint a picture of the dog or the dog itself. But what is the point of it all?

HOLY SHIT!

Last autumn, the 'wormworker' **Teuri Haarla** renounced his artisthood at the Happihuone (oxygen room) by Töölö Bay in Helsinki because the curators had decided his earth work was a piece of art and cared nothing for its inherent sacred value. Haarla's renunciation came in a speech that included his private declaration of faith. The snake of history bit its own tail! The Lost Holy is found in the private Ideal Excrement. The curators should have knelt in front of the piece like the ancient Tabu cult and not made indecent proposals. The product of the Ego is the untouched essence of contemporary holiness.

We are faced with the same thing in **Pentti Koskinen's** performances where he takes the piss out of himself for his audiences, or stands with his thumb in his bleeding anus in one of his 'performances' with his God, or has his feet washed as he lays on a wet street.

Understandably, many abhor his sensational pieces but they may well be compared with the dread of holiness, which after all is an illness of contemporary culture. His works incorporate common expressions 'It stinks!' and 'Shit!' But at the same time they have a healing aspect. Acknowledgement of holiness while degrading yourself. The lotus rises from the mud and shit turns into the gold of fertility. A prophet is convincing only after he has revealed his true self.

"Performance art threw the artist out of the studio. "

SOCIAL HEAT SCULPTURE: SAUNA

"Peeling potatoes is a piece of sculpture" declared **Joseph Beuys** who was also responsible for the German phrase "Every man is an artist" quoted above.

In the 1960s, Beuys invented an expanded concept of art within the Fluxus movement, which offered a third alternative to the socialist and capitalist models of society: social heat sculpture! In Finland, the sauna has always been such an alternative; naked Finns have always assembled in the heat of the sauna. **Papu's** peat sauna by Töölö Bay in Helsinki, the tent saunas of the **Renvall brothers**, set up alongside their film discos, and **DJ Tiksa's** and **Kimmo Helistö's** Steam sauna, which left its home in Helsinki to travel the world, even visiting a hotel roof in New York City; they all represent heat sculpture. Tiksa's performing word-art and outsiderism inspire people to think up hot ideas.

HUNDRED YEARS' COLLAGE

Kurt Schwitters collected trash from the street and invented the collage a hundred years ago. Last century was indeed the trashiest and most collage-like in human history. Puritan staidness has been dismantled almost violently, iron curtains have been ripped apart to reveal the most secret of places. Getting rid of fascism, racism and the suppression of women, protecting unspoilt nature, deposing money from ultimate power, etc.; to verify distortions has become the holy act of art, too. Green politics began with environmental happenings which altered politics. The forest drama of the 'Indians' living in a natural state in Kittilä shocked the entire sick society into counterattack. One of them built his wigwam in the treetops and invited people to return to the trees. Such a total life-style work is fully comparable to Contemporary Art's idea of providing art, social critique and a new form of living. **Veltto Virtanen's** Kipu (pain) party combined play with gravity in a revealing and theatrical manner with Parliament and the media as its stage.

The emergence of disabled artists has also been extremely important. The exhibition of paintings by the mentally handicapped of the Kirsikoti in Lieksa revolutionised the art world and decisively changed people's attitudes to disabilities. The next big step will be the dive into art by mental patients.

THE RISE OF PERFORMANCE

The surrealists photographed and filmed each other in the strangest settings and performances. Dreams have a clairvoyant ability to communicate to us physically experiences in their mysterious contexts; the Ego wanders in dreams as a film director, set designer, animator, actor and a performer inside consciousness. Performance art finally threw the artist out of the studio or invited others into its own studio, as did the artists **Irma Optimisti** and **Pekka** and **Lauri Luhta**, inviting people to their Lå-Bas studio in the basement of Helsinki's Cable Factory. Or **Roi Vaara** to EXIT, also at the Cable Factory, where hundreds of artists arrived from around the world to take part in every kind of show imaginable.

In the early 1980s, Roi Vaara turned performance into a one-man protest movement, stuffing sausage into his mouth until he vomited in front of a condemned but historically important building in Lohja (which was eventually demolished and replaced by a parking lot), grew flowers on asphalt, walked as the **White Man** into a world conference of critics at the Old Student House in Helsinki, walled up one of the windows of the Academic Bookstore with brick, planned art actions and installations in the Ö group with **Harri Larjosto** and **Pekka Nevalainen** where "anything could be anything". It was a complete about-turn for the role of an artist.

SUBJECTIVE IMPROMPTU

In 1985, a summer-long joint event took place in an old, condemned youth club building in Kangasniemi, which transformed the entire building during its course. The building was painted inside and out and each of its spaces took on a particular form.

The words "Aino Museum of Finnish Contemporary Art" were written on the gable of the building, as a parodic comment by contemporaneous artists on what a museum could be. The idea originated in the East Village in New York City where I took a suitcase full of Ö art to local dilapidated galleries to which anyone could bring their work. The process continued in Helsinki in the form of the Pirtola and his Toverit (comrades) exhibition at Gallery Pelin, where the walls were filled with works of art

"Officialdom is ready to accept artists' ideas."



"Every man wants to be an artist."

on a first-come-first-mounted basis, and at Jangva gallery where works were changed daily and amateur paintings and revolutionary declarations existed side by side in harmony.

In the early 1990s **Pekka Kainulainen** and I set up an entire school as Art in Helsinki where the students could decide their curriculum. We raised money to pay the rent by organising exhibitions at Finland's largest gallery at the Helsinki Railway Station with 200,000 daily visitors and, finally, **Yoko Ono's** and **John Lennon's** WAR IS OVER poster.

Aino was also the beginning of my video diary on which I have recorded these events that either are or are not art. A magical media dream became real on the Finnish cable TV channel ATV in the late 1990s and early this decade. ATV let me film and edit my own art programme as I pleased, without forcing any format upon me. Either it was a last flash of media freedom that would become the top spot for art or then the first taste of a great future.

ADVENTURERS OF WORK ART

The creative adventurer spirit could be used to create flourishing centres where people could find and identify themselves. This requires the transformation of the artist's attitude from someone gawking at a circle in the confines of the studio into a full-fledged society builder. **Ritva Harle** is such an avantgardist, for example. This East Helsinki working rose has employed the unemployed to build her log berms, in her housing estate projects and at Unelmagalleria (Dream gallery) where people have had a chance to leave their caves in the flat-mountains and get to know each other.

She has not received funding from culture or art appropriations for her social sculpture but talked the money she has needed out of social services. Harle's example indicates how officialdom is ready to accept artists' ideas and can get enthusiastic about totally new activities. The same took place in the Myllypuro district of Helsinki last Christmas, when the housing-estate artist **Jonna Pohjalainen** had the windows of the concrete blocks decorated with light-ornaments the inhabitants themselves made from bicycle wheels.

Such a brave combination of kitsch and social radicalness does not, of course, diminish the value of gallery art, the weekly turnover of which is simply astounding. Instead, it is related to the changing role of the artist in society. Various institutions could well employ artists, as proved by **Petri Kaverma** with his Giverny project with the art school Maa (Earth), by placing students under artist guidance to work in Helsinki's hospitals and homes for the elderly.



Ritva Harle, Pöllimuuri (Logwall), Torpparinmäki
 ◀◀ Papu and friends, peat sauna by Töölö Bay ▶▶

HEY BRAINS, HOLD ON!

Contemporary folk art or DIY Art has emerged parallel to Contemporary Art. DIY artists, the self-made guardians of their own lives, generally know nothing about the art world but whip up their works from recycled scrap in their backyard shed-studios. Paradoxically, this grass roots and deep woods art is the most expressive of all contemporary art, even if the artists do prefer to stay in the trees. Their works are animal pictures for forest animals, the savannah with its palm trees and lions among the Northern woods of Kauhajoki. Or an entire Karelian-style villa in parts in the artist's basement, or a marker-pen-ticked pop art catalogue of magazine cut-outs in the one-man Punainen Torppa museum in Petäjävesi, wood-block cubism and social satire in Siuro, white-painted 'mercy Mercs' and 'Jesus combines' in the front yard of a conceptual raw Pentecostal preacher in Pohjanmaa. Finland seems to be bursting with DIY Art which is a visual expression of folk humour and flash of holiness like that present in folk poetry, fairytales and mocking ditties and which is what keeps this country going. Every man wants to be an artist.

□ Text and photos by **Erkki Pirtola**

How to be an artist?

Kiasma's summer exhibition *Vision and Mind* discusses artists' everyday work, the phenomena through which artists make their art, find inspiration and begin their story as artists.

The exhibition explores the role of an artist today and also what the ingredients of an artwork are, how an observation is translated into an artwork. The audience has the opportunity to see into the "mind" of an artist and to experience the multiplicity of the artist's role.

In addition to completed works, the exhibition features material documented during the creation process, such as sketchbooks or diary entries, videoed work situations, or photographs. The exhibition takes an open-minded look at the work methods and works of very different artists of different ages.

The exhibition is curated by **Otso Kantokorpi**, editor-in-chief for Taide art magazine and **Marja Sakari**, kokoelmaintendentti for Kiasma, who have also edited a book on the artist's role today, published by Kustannus Oy Taide. *Vision and Mind* is the 140th anniversary exhibition of the Artists' Association of Finland in Kiasma. The exhibition is sponsored by Vattenfall.

The exhibition explains the process that is initiated by an artist's idea and observation and which ends in a work of art. The artists featured are **Annette Arlander, Tuija Arminen, Pirjetta Brander, Teuri Haarla, Ritva Harle, Gun Holmström, Markus Konttinen, Marcus Lerviks, Ulla Liuhala, Jaakko Niemelä, Kirsi Peltomäki, Outi Pienimäki, Ossi Somma** and **Vertti Teräsvuori**.

Guided tours in Finnish on Wednesdays at 6 pm and on Sundays at 3 pm. Museum admission.

Vision and Mind
May 29 – September 26, Fifth floor

Artist in the Picture



JARMO HIETANEN



MIKKO AND KERSTIN CARLSTEDT



MARTINA NOTZBAUGH



MATTI A. PITKANEN



PERTTI NISONEN



LIIISA VALONEN



SUSANNA KEKONEN



SIMO RINSA

Risto Suomi, Paris, 1987
Jukka Mäkelä, 1980's
Matti Peltokangas, 2003

Mikko Carlstedt, 1912
Nina Terno, 1960's
Kimmo Pyykkö, 1960–70's

Jiri Geller, 2003
Marcus Collin, 1960's
Tarja Pitkänen-Walter, 2003

In the exhibition put together by the Central Art Archives the role and status of the artist is viewed through pictures of studios and work spaces. Artist in the Picture is the 140th anniversary exhibition of the Artists' Association of Finland in Kiasma. **Guided tours** in Finnish on Wednesdays at 6 pm and on Sundays at 3 pm. Museum admission.



Kiasma Calendar ▶



Exhibitions ▶



Detail from Gun Holmström's video

VISION AND MIND

29 May – 26 September, Fifth floor

The exhibition *Vision and Mind* explores artist's work and questions related to being an artist. The exhibition reveals to the audience the process which begins with the artist's idea and ends in a completed work of art: installation, painting, video or some other undefined artistic end result.

Guided tours

From 1 June, on Wednesdays at 6 pm and on Sundays at 3 pm in Finnish. Guided tours in Swedish on the first Sunday of each month. Museum admission.

Contact guides

Contact guides available in exhibitions on Tuesdays 10 am–4 pm and Wed–Sun noon–6 pm.

STUDIO K ▶

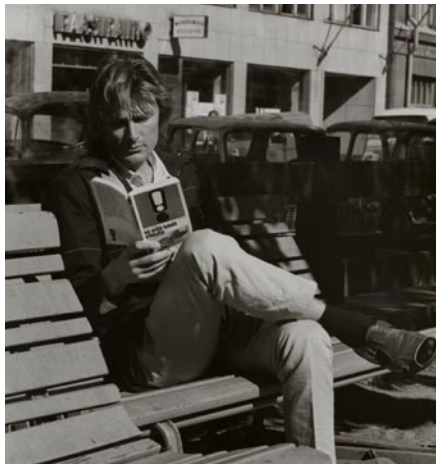
Timo Vartiainen

Tsurraa
until 8 August

An installation inspired by the artist's walking and hitchhiking tour from Venice to Istanbul, from West to East.

Tellervo Kalleinen

5 November – 31 January '05



SAMO RISTIA

Veikko Eskolin (Veikko Esk), 1960's, photo CAA

ARTIST IN THE PICTURE

29 May – 8 August, 4th floor

The photographic exhibition compiled by the Central Art Archives, *Artist in the Picture*, presents Finnish artists and their work over a period of 140 years. The roles of the artist and the external circumstances for making art have changed significantly in the past 140 years. The studio of an artist has always been a place for creative work, it has served as a workshop, as well as a mental space for the creative mind. The studio is also where a private space merges with a semi-public one, when the lonely, focused work stops while customers visit or the studio becomes the venue for festivities.

Guided tours

From 1 June, on Wednesdays at 6 pm and on Sundays at 3 pm in Finnish. Guided tours in Swedish on the first Sunday of each month. Museum admission.

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KONTTI ▶

George Legrady Pockets Full of Memories
until 1 August

George Legrady's work *Pockets Full of Memories* is an interactive media art installation which grows and reorganises itself in the course of the exhibition. A chosen object described by a viewer will be scanned to make a digital image of it. The application then sorts the images and data and then shows them on the video screen in an order it finds logical.

Get Real 12 November – 16 January '05

Wireless Experience

ISEA2004

20 August – 24 October
2nd and 4th floors, Kontti Studio K

ISEA2004, an international event presenting new media culture from a variety of angles, will be hosted this year by Helsinki and Tallinn. The event brings together media art and research in exhibitions, conferences seminars, concerts, clubs, as well as on a cruise linking four cities on the Baltic Sea. ISEA2004 main exhibition is held at Kiasma. Kiasma Theatre will stage a wide range of live performances.

Dias & Riedweg

Possibly Talking about the Same

30 October – 16 January '05, Fifth floor 4th floor

The Brazilian Mauricio Dias and Swiss Walter Riedweg carry out art projects about the reality in which people live in the shadow and fringes of the majority population – street children, immigrants, refugees and male prostitutes.



GEORGE LEGRADY

Collections ▶

LOVE ME OR LEAVE ME

Favourites from the Collections

3 April – 27 February '05, 2nd and 3rd floors

Love Me or Leave Me collection display encompasses the most loved, discussed and hated works in the collection. Expect provocation, humour, nostalgia and stimulation for all senses. The exhibition also includes works that have not previously been on display.

120 visual recordings in the Kiasma Collections have been made into an interactive computer program, the Selector, which is open at Kiasma until the end of July. The Selector allows the audience to search for their most and least favourite works in Kiasma and comment on them. The audience choices and comments are then compiled into the second round of the exhibition, The Audience Selections, which will be on display beginning 16 November.



PIRE IMKKÄNEN/CMA

Simryn Gill: Forest (detail), 1998

Room X ▶

New acquisitions in the Collections

Charles Sandison

until 20 June

In the Living Rooms installation, by artist **Charles Sandison** currently living in Finland, computer programmed words roam around a darkened room. The interaction between words creates visual images and series of events.

Tal R & Kimmo Schoderus

3 July – 19 September

Pertti Kekarainen

1 October – 2 January '05

Kiasma Theatre ▶



For the Love of Big Brother

Premiere on 7 May at 7 pm

Performances 9, 12, 13, 14, 15 and 16 May

A scenic vision about the future, love and the fate of idealism. Written and directed by **Janne Saarakkala**. Starring **Seppo Halttunen**, **Lotta Lindroos**, **Pentti Halonen**, **Marc Gassot**, **Niina Hosiasluoma** and **Seela Sella**.

Ask the Artist: 12 May Janne Saarakkala
Tickets EUR 12/8

Med Andra Ord

Bubbling Under

Premiere 19 May at 7 pm

Performances 21, 22 and 23 May at 7 pm,
25 May at 11 am

A performance of the taletelling new circus. The group includes **Iлона Jäntti**, **Henna Kaikula** and **Ola Ranli** (Sweden). The performance is directed by **John-Paul Zaccarini** from Britain. Music by **Frederik Iversen**.

Tickets EUR 12/8



ERIK ABERG

URB ▶



HANNA MAUNISELA/CMA

Next Level in concert on Kiasma Stage, URB03

URB04 – 5 years on the street level

28 July – 8 August

URB04, the urban art festival celebrates its fifth year on the street level. URB04 is an urban art festival directed particularly at young people which discusses the various phenomena of urban culture. As before, the festival boasts a number of top Finnish and international artists, such as **FlowMo**, **d'maestre**, **Farid Berki** (France), **Rubberbandance** (Canada) and **EthaDam** (France). The marriage of text and theatre is presented by **Individual** and **Zena Edwards** (UK) together with musicians **Jarmo Saari** and **Teppo Mäkynen**.

subURB

The courses continue in June, more information at www.urb.fi
The subURB project is part of the European Union Urban II community initiative programme.



NIINA MAKITALU/CMA

Kiasma Stage ▶



Kiasma Stage

From URB04 to the Night of the Arts
Highlights in front of Kiasma.

Workshop ▶

Workshops will continue in the autumn.

Information Kalle Hamm,
kalle.hamm@kiasma.fi

MARCO JAAKKINEN/CA

Info ▶

KIASMA

Mannerheiminaukio 2, 00100 Helsinki, Finland.
Opening hours Tue 9am to 5pm, Wed–Sun 10am to 8.30pm, Mon closed. Admission 5.50/4 e, under 18s free, Fridays 5pm–8pm entrance free. In Kiasma Theatre prices vary according to the event.

Info Tel. +358 (0)9 1733 6501, info@kiasma.fi
www.kiasma.fi

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

The Museum of Contemporary art is part of the Finnish National Gallery.

Guided tours

Guided public tours of collection displays are held on Fridays at 6 pm. Free admission. Guided tours (beginning 1 June) on Wednesdays at 6 pm and on Sundays at 3 pm. Museum admission. Tours in Swedish are held on the first Sunday of each month at 12 noon. Museum admission.

Contact guides

Available throughout the summer,
Tue 10am–4pm and Wed–Sun 12–6pm .

Reserved Tours

Bookings on weekdays 9 am–12 noon, tel. +358 (0)9 1733 6509. The tour fee is EUR 55, on Sundays EUR 68, free of charge for school groups. Tour languages are English, Estonian, Finnish, French, German, Spanish, Swedish and Russian.

KIASMA STORE

Exhibition catalogues, books, magazines, and Kiasma products. Open Tue 9am to 5pm, Wed–Sun 10am to 7pm, Mon closed. Tel. +358 (0)9 1733 6505

CAFÉ KIASMA

The café/restaurant with outdoor terrace on the ground floor.
Tue–Sat 10am to 10pm, Sun 10am to 9pm. Mon closed. 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.

School on the move???

The day dawned and my back ached. Dragging myself to school again. Mysteriously, the alarm clock struck the wall. Eyes crossed, I get up, I get out and go to school; was that what the day was supposed to be about? Had I forgotten something? I'd find that out at morning assembly. As I walked towards the assembly hall, I remembered: the people from Kiasma and the Pedagogical Performance! That's it! They sure let all kinds of crazy people into our school, I thought. Chairs had been brought into the hall and the ninth-graders were chatting, as unimpressed as ever. There was strange stuff in front of the stage. Minna and Eeva-Mari gave a long 'assembly speech'.

Pedagogical performance? That was the topic of the assembly that morning but what on earth did it mean? Two very difficult words together, were they trying to twist our tongues? Well. I still don't know, but it was fun. We were taught different subjects with the help of Contemporary Art: in biology we saw a modern Eagle Owl, for example. I thought the poor bird was a bit skinny but then life outdoors is tough. In home economics we got to hear what foods Eeva-Mari recommended and what she thought were bad for us, although we didn't really agree with the artists' food art. I guess seven litres of whole milk on the floor would make even a home economics teacher wonder. Refuse-sack clothing are in fashion, too, at least in Kiasma. I suspect, though, that it'll take some time before we'll see people walking down the street wearing a plastic bag from the local grocer's.

After an hour off to recuperate, it was time to decorate Kiasma's blackboard van. If someone was still feeling sleepy, they woke up doing this. Especially since we were totally barehanded. But with music playing in the background, the lorry was quickly decorated. Stiff fingers don't hurt a bit when you get to draw on the sides of a lorry, with permission. The lorry turned out a real piece of art, although I think doctors will be treating a lot of people for stress disorder when they see the lorry and think they are hallucinating. I would gladly take the lorry any time, though, at least you'd never get bored of the way it looked. My granny would probably not accept a ride in it, though.

Next stop was history. We really got a historical lesson on history. To start with, we cleared our voices by fighting over whether the class should be communist or democratic. Minna and the communists won the day. The social democrats, on the other hand, felt that passing laws should have come before painting the leader's portrait (odd bunch) and finally they took over after staging a revolution.

A rather colourful day. I think it made a nice change from an ordinary school day. And I got a better idea of what Kiasma is. After all, it is too far away to just get up and go there. I've been there but only in the ladies' toilet, but the school on the move made me think it is not such a bad place after all. Or it's so bad that it's really worth a visit.

▣ **Nora Saloranta**

9th grade student at Anna Tapio School

School on the Move

is a three-year national project targeting ninth-grade pupils. Kiasma's partner in the project is energy company Vattenfall.

KOPS

The study programme for the Kiasma School on the Move has been produced as support material for schools and teachers.

It contains material and information on contemporary art linked with different school subjects as well as versatile, fun exercises. The book is suitable to anyone interested in art. Available at Kiasma Store.



MINNA RAITTAA



Kiasma – Eastern Helsinki

Five years of urban arts

The 'do it yourself' ideology of art and culture works as a counterbalance to consumer culture. In multicultural communities, art can have an enriching and integrating effect and increase understanding. The subURB project increases the opportunities for young people to participate in and influence society.



URB04 – 5 years on the street level 28 July – 8 August

URB04, the urban art festival celebrates its fifth year on the street level. URB04 is an urban art festival directed particularly at young people and which discusses the various phenomena of urban culture.

As before, the festival boasts a number of top Finnish and inter-national artists, such as, **FlowMo**, **d'maestre**, **Farid Berki** (France), **Rubberbandance** (Canada) and **EthaDam** (France). The marriage of text and theatre is presented by **Individual** and **Zena Edwards** (UK) together with musicians **Jarmo Saari** and **Teppo Mäkynen**.

INSTITUTIONS AND YOUTH CULTURE

URB, the urban art festival of Kiasma Theatre, has from its inception been a diverse urban festival aiming to raise questions and evade definition. It has stretched the boundaries of art and culture and remained open to different artistic phenomena. The subURB art education project is a central part of the URB festival. Its aim is to bring suburban youth culture into focus and lower the threshold for people to come into contact with art. subURB develops new methods to encourage interaction between art institutions and youth in the

suburbs. Young people participate in the project as art makers, producers and audience

FROM STREET TO GALLERY

Discussion about urban space and its use are key questions in subURB and the entire urban festival. The central goals for a multi-cultural society are cultural democracy and equality, participation, societal influencing and access.

The cultural and social networks in cities are where new ways of expression are created. Many of the ideas originating in the streets have moulded contemporary culture, established art forms and visual culture. The roots of young people's own art are in the streets and public spaces.



HYVÄ LUOJA



CREATIVE CO-EXISTENCE

subURB reaches out to the young people in Eastern Helsinki in their own areas. The workshops led by art and dance professionals emphasise the significance of culture and art in young people's lives. The courses and workshops create a space for expressing and discussing one's thoughts, emotions and experiences, without avoiding difficult and topical issues. They form a base for creative interactive situations and may open up a window for young people into adulthood, while providing adults with a key to the emotions and thoughts of the young.

The workshops stress the connection between young people's own productions and the international festival. The international main guest of the URB festival performs and teaches in the suburbs. The young participants will present their work and take part in the festival events. Performing at the festival gives the young people a channel to develop their skills in a more professional direction.

RIGHT TO EXPRESS

Culture and art are important tools for building one's personal identity, social networks and membership in communities. The workshops give young people an opportunity for free expression, to experiment and develop cross-disciplinary urban forms of art and culture.

This year, subURB concentrates on the visual and performing arts. The visual arts workshops explore new technologies as a tool for personal expression and media literacy and criticalness towards the flood of images and information. The workshops also teach how to manage the contentual and technical aspects of the technologies.

In the performing arts, the focus is on dance and theatre. In the variety of basic and advanced dance courses, the participants can train in the basic elements of street dance. The theatre courses introduce the craft of acting and writing one's own texts. This spring's free courses offer, for example, introduction to theatre work,

hip hop dance, DJ culture, and weekly and weekend courses on different themes of visual expression.

▣ Riitta Aarniokoski

subURB

The courses continue in June, more information at www.urb.fi

The subURB project is part of the European Union Urban II community initiative programme.

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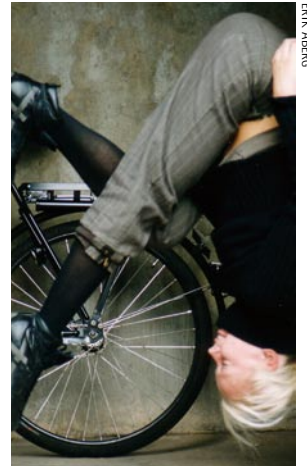
YMPÄRISTÖTYÖN ON TEKOJA



Kiiskin ympäristötyö on edellyttävää ja
ilkeämielinen kehittäminen ja varvalla
tarkkuus. Vastuuta on oltava
ympäristön paperitehtaan voimakkaita
ympäristössä parantaminen säilyy
reittien katoamisen riskidokkaiden
ovat uusia investointien aloita
teet 97 % ja mukaisilla 81 % 92 %.



Forthcoming



ERIK ABERG

Circus in Kiasma

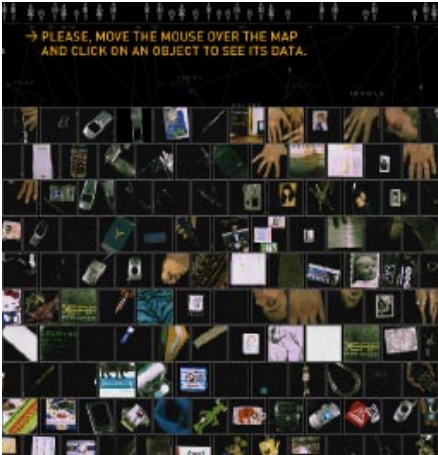
Bubbling Under is a performance of the taletelling new circus including aerial acrobatics, acrobatics and juggling.

The group includes **Ilona Jäntti**, **Henna Kaikula** and **Ola Ranli** (Sweden). The performance is directed by **John-Paul Zaccarini** from Britain. Music by **Frederik Iversen**.

Med Andra Ord
Bubbling Under

Premiere 19 May
at 7 pm
Performances 21, 22
and 23 May at 7 pm,
25 May at 11 am
Kiasma Theatre
Tickets EUR 12/8

LÖNNBERG
LAIITAA
ILMOITUKSENSA
TÄHÄN



GEORGE LEGRADY

PFoM

In **George Legrady's** installation *Pockets Full of Memories*, the viewer chooses an object that he or she is carrying, which is scanned and the image then stored in a digital archive. The viewer can also describe the object by answering a couple of questions. The data collected in this way is stored in a database program, based of the SOM (self-organising map) technology developed by Professor **Teuvo Kohonen**. The program in turn organises the images and descriptions in relation to each other and reflects them on a big video screen. The program will show in close proximity those objects that it understands to have similarities. All this can also be seen on the project website, allowing users around the world to add new objects and data to the database and this way affect the art work. The work grows and changes in the course of the exhibition. It is completed only on the last day of the exhibition.

George Legrady is a professor at the University of Santa Barbara, USA. He made *Pockets Full of Memories* in co-operation with the University of Art and Design Medialab and Professor **Timo Honkela**. Other co-operation partners are Professor Teuvo Kohonen (SOM technology), C3 Center in Budapest (database application), Projekttriangle Stuttgart (visual design), CREATE lab, University of Santa Barbara (web design and realisation).

George Legrady
Pockets Full of Memories
 7 May – 1 August, Kontti



TIMO VARTIAINEN

800 kilometres on foot

Last spring, the artist **Timo Vartiainen** travelled mainly on foot and by hitchhiking from Venice to Istanbul, west to east, carrying only a backpack of supplies. He spent most nights outdoors in his sleeping bag.

Vartiainen made only perfunctory plans for his trip and left it up to chance, the weather and his own resources. In Slovenia, the *burya* wind, freezing temperatures and snow slowed him down. In Croatia and Bosnia-Herzegovina he had to skirt minefields. With two months for the journey, he had plenty of time, and collected loads of experiences and material for his upcoming exhibition – newspapers, abandoned music cassettes, his own audio recordings and the odd object.

To the people he came across on his journey Vartiainen was often “some wanderer from afar”. So far, in fact, that some even confused the Nordic countries with Germany. As a walker and hitchhiker he felt he was passing through as an observer – but not one who looks down. He sees his hitchhiking as a form of participatory art: “People open up to hitchhikers. Many tell the story of their lives even during a brief ride”.

Vartiainen values independence in travel. “I like these slower methods when you have time to see and understand what you see”, he says. His own way of travelling, challenging and physical, is also a reaction to the hurried pace of today. His idea is to go and see what the world looks like and not rely on the media. There is also a lot of irony in his attitude, directed both at himself and mass tourism. In his opinion, ridiculous situations are unavoidable on all kinds of trips.

Timo Vartiainen
 Tsurraa

April 30 – August 8, Studio K A media culture feast

ISEA2004, an international event presenting media culture from a variety of angles, will be held this August in Helsinki. The event brings together popular cultures and art in new media and their research in exhibitions, conferences seminars, concerts, clubs, as well as on a cruise linking four cities on the Baltic Sea.

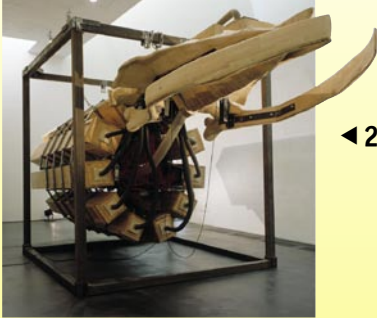
ISEA2004, which spreads from Helsinki to Tallinn, Mariehamn and the Baltic Sea, culminates in an extensive exhibition *Wireless Experience* opening in Kiasma on 19 August and a conference held in the Media Centre Lume of the University of Art and Design Helsinki. During the event, Kiasma Theatre will stage a number of live performances and new media will take over the Helsinki cityscape.

ISEA2004 will introduce some of the most remarkable works and projects in the field of media culture. It is particularly interested in analysing and presenting the cultural and social applications of new technologies by way of wireless and wearable technologies, sound art and electronic music, interactive installations and media performances.

ISEA was held in Helsinki once before. Ten years ago in ISEA94, the themes included the Internet and the opportunities it created. ISEA2004 discusses in the Histories of the new theme such issues as, how fast the past “ten years online” have gone by. ISEA has previously been held in Utrecht, Groningen, Sydney, Minneapolis, Montréal, Rotterdam, Chicago, Liverpool-Manchester, Paris and the last time was two years ago in Nagoya.

ISEA2004 event's main organiser is m-cult, centre for media culture in Finland. The patrons for the event are UNESCO and the President of the Republic of Finland **Tarja Halonen**.

Wireless Experience
ISEA2004
 August 20 – October 24
 2nd and 4th floors, Studio K and Kontti
 www.isea2004.net



◀ 2 **Charming, Infuriating or Irritating**
The acquisition of Markus Cooper's Archangel of Seven Seas for the Museum of Contemporary Art Kiasma's collections prompted unusually widespread interest. Love Me or Leave Me collections display



◀ 4 **Erkki Pirtola: Who-what-artist?**
Vision and Mind and Artist in the Picture exhibitions explores life and the role of an artist in Finland.

Kiasma in the summer 9 ▶

School on theMove??? 13 ▶



URB02, dikaestre photo SANDRA URWIK/CAA



URB02, Olympic Starz (FRA) photo SANDRA URWIK/CAA

◀ 14 **Five Years of Urban Arts**
URB, the urban art festival of Kiasma Theatre, is a diverse urban festival aiming to raise questions and evade definition. In the subURB art education project young people participate as art makers, producers and audience.



COVER Henttietta Lehtonen: Dream, 1992 (video installation) PHOTO JENNI NURMINEN/CAA

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HELSINGIN SANOMAT

VATTENFALL 