

# Kiasma

A woman with dark hair pulled back, wearing a bright pink off-the-shoulder top, is the central figure. She has a microphone held in her mouth, with the handle extending downwards and to the right. Her expression is one of surprise or intense focus, with wide eyes and a slightly open mouth. In the foreground, a white plate with a yellowish soup is visible. The background is a plain, light-colored wall. The lighting is dramatic, with strong shadows.

24. 2004 vol. 7

**Wireless Experience**  
**A cabaret from Spain – CONSERVAS**  
**In between the media and the reality**  
**Art and energy**



# ISEA2004 offers Wireless Experiences

ISEA (Inter-Society for the Electronic Arts) is an international network of media artists and researchers. ISEA is also the name of a symposium and media art event, which will take place for the second time in Helsinki this year, co-hosted by Tallinn. Helsinki was also the venue ten years ago. The Museum of Contemporary Art was a partner of ISEA94 but the exhibition was organised in the Ateneum.

**Diego Diaz • Spain**  
Zona de Recreo • Playground

∴ The virtual spaces for social relation, such as internet games and chat rooms have replaced urban playgrounds as venues for social interaction. In Playground the traditional game device has been adapted to the world of the new technologies. It reminds us of parks and playgrounds. To move, explore and navigate within the virtual space the participants must use their body weight. The installation forces the users to cooperate and participate as a group.

2 Kiasma

**Jan-Erik Andersson & Shawn Decker • Finland/USA**  
Bird's Nest Helsinki

∴ The Bird's Nest, constructed with triangular wooden modules, may first seem chaotic. In the nest made for the Wireless Experience exhibition small ornaments, shaped as leaves and birds are fastened on piano wires which form a transparent roof. Visitors can sit down by tables inside the nest and experience the transparency of the wooden pattern, and through that, the environment.



**Rebecca Cummins & Paul DeMarinis • USA**  
Light Rain

∴ Raindrops produce recognisable tunes when falling on a resonating surface. Light rain uses this phenomenon to play musical melodies on spectators' umbrellas. The falling water also produces rainbows while the sun shines.



**Pamela Jennings** • USA  
Constructed Narratives

∴ Constructed narratives is a component blocks game designed for adults. The combined blocks form a network that monitors the developing structure and identification of the participants. The participants fill in a short questionnaire concerning their personality and beliefs. As the construction progresses, the background computer system processes information on the developing models, the ownership of individual component blocks and the profile of the builders.

What makes ISEA so important is the interaction, encounters of ideas and people and the demos. As an international event, ISEA has always acted as a local booster of sorts, an initiating and revitalising force that has had a strong influence on the development of the organising country's media culture. ISEA94 played an important role as the force launching the internationalisation of Finnish media culture.

Hopefully ISEA2004 will also function as a similar booster; after all, Finnish media art and culture has – at least from the inside – meant a strong internationalisation of Finnish art and the presence of Finnish academics and artists in the key forums of international interaction.

The theme of ISEA2004 for Helsinki – including the conference and the exhibition – is wireless experience, which refers to how



**Ian Andrews** • Australia  
In a Few Seconds Across the Ocean

∴ The work is an audiovisual composition for wireless imagination. It utilises a number of generative techniques to produce aleatory music graphics and text. The piece plays continuously in a loop that never repeats in the same way twice.

the expanding wireless media technology and the new media experience it offers (freer movement and the increasingly diverse terminal devices using various media programmes) are becoming part of the art world. Online is a new sphere of meaning for art.

The international ISEA event has been organised since 1988 around the world. Originating in the Netherlands, this movement of events has so far covered Europe, the United States, Australia and Japan. It is organised by a small international community which has grown into a large debating conference in the form of a series of events and exhibitions.



**Beeoff (Mikael Scherdin, Olle Hüge & Tomas Linell)** • Sweden  
Tentacle

∴ Tentacle is a project by the Swedish artist group, combining sculpture and advanced streaming media. Inside the sculptural, plastic body there is a projector, a camera and a microphone. It will register movement and sounds in the surroundings which will be real-time-streamed via the Internet to a studio in Stockholm to be edited. The material is sent back to the tentacle, and it will be displayed as a projection in its body.

Its principal forms are international collaboration and interaction and encounters between media science, research and activism. The next ISEA will take place in the United States in San Jose, California in 2006. Material from earlier events is stored in the archives of the Daniel Langlois Foundation in Montreal, Canada.

□ **Perttu Rastas**

**Hanna Haaslahti** • Finland  
Scramble Suit

∴ A kinetic monster tries to overlap user's reflections in the projection and take it under its own control. When user moves and tries to avoid the visual invasion, he is engaged in a struggle to keep his own appearance in the projection. Scramble Suit transforms user's reflection into a media zombie, which remains wandering around the screen until somebody gives it an identity again. The installation encourages people to fight for their own image and protect it from the cloning effect Scramble Suit does.

**Arthur Elsenaar & Taco Stolk** • Netherlands  
BuBL Space

∴ Arthur Elsenaar and Taco Stolk are irritated by the use of mobile phones in public areas. In order to protect themselves from this interference into their private domain, they invented the BuBL Space. This device jams all mobile phone frequencies within a three-meter radius. With BuBL Space you can create your own bubble of silence, restoring the 'private sphere'.

The BuBL Space is designed according to the latest trends and has been launched with an official marketing strategy and business plan. Of course this gadget can never be commercially produced. Law does not allow you to send out radio signals without permission. All frequencies in the ether are owned either by the government or large phone companies, and they cannot afford it if someone starts jamming them.



**Heidi Tikka** • Finland  
situations4x

∴ The work is a mobile image experiment: a group of families try to find new ways to share their everyday life through play and improvisation. During the experiment, the images of MMS messages will be brought together in thematic order. Improvised situations, which are displayed in parallel, as if they had occurred simultaneously, have not necessarily taken place on the same day. The piece illustrates an imaginary summer's day, shared by participants, with different variations.



**Timo Kahlen** • Germany  
Media Dirt

∴ The interfering radio frequencies create a complex, artificial, purely technological but seemingly 'natural' soundscape: an irritating, strangely mimetic but purely technological 'natural setting' with references to insects whirring through the air, to birds singing... The sound sculpture Media Dirt consists of the gurgling, whispering, hissing, singing 'dirty' sound of interfering radio waves, several loudspeakers and three glass cylinders which become the laboratory for a re-construction, a new abstract form of 'nature'.



**Karen Lancel** • Netherlands  
StalkShow

∴ The StalkShow deals with the threat of insecurity and isolation. It invites the audience to provide the threat with a personal face and space. Lancel carries a backpack with a laptop/touchscreen through public spaces. By webcam and wireless Internet connection, a live video portrait of the audience appears together with the text on a large projection screen in the same public space at Kiasma. Projected, 'watching' faces, view the (watching) audience.

**Ed Osborn** • USA/ Germany  
Harvester

∴ The work consists of moving microphones which pick up ambient sounds, including their own amplified signal coming from the loudspeakers. These sounds are processed and sent to the speakers resulting in a feedback network whose sound varies as the positions of the microphones change.

## Creative ways of using a computer

**Ranjit Makkuni** • India  
The Crossing Project

∴ Ranjit Makkuni was one of the people in the 1980s, who helped design the first user interface in which a computer is operated not by keyboard commands, but by clicking icons on the screen with a mouse. Now he is involved with Kiasma's *Wireless Experience* exhibition, asking what kind of user interfaces 21st century technology will enable us to create between computers, culture, art and people.

"While the graphic user interface of 30 years ago transformed the way in which people interact with computing media, we missed a fundamental connection: the integration of the hand and eye in the act of interaction. In the present user interface, the user's position, action, situation and how they have placed themselves are irrelevant," says Makkuni in an interview with *I.D. Magazine*.

The Crossing Project is re-questioning the graphic user interface assumption for both the techno-man and Third World users. While techno-men are spending increasingly large amounts of time interacting with modern tools, mouse-clicking means nothing to the majority of world's people and teaching "cut,

copy and paste" in the paddy fields of India makes no sense. Instead, Makkuni thinks, computers should adapt to the world.

The Crossing Project is a pioneering effort presenting alternative models for information retrieval. It integrates the hand and body in the act of computer-based communication and learning. The work incorporates the traditional arts and crafts into the design of information delivery devices.

"There are many reasons why we should investigate body-friendly, culture-friendly forms: in Chinese systems of medicine and wellness, hand positions and pressure points are integral to the evocation of healing and intelligence states, as in tai chi or acupuncture. If modern society can learn to embrace alternative but time-tested forms, then we can build a case for tactile modes of intelligence behaviours. Computers might, for example, be responsive to pressure and gesture. We need to figure out how to manipulate digital technology using the same physical dexterity a Chinese calligrapher uses to evoke gesture with the touch of a brush."

**Leslie Sharpe** • USA/ Canada  
Haunt > Pass

∴ Haunt > Pass is a tale of a ghost found on-board the Silja Opera ferry, drifting from device to device in the form of electronic data. The ghost relays moments of disturbance, disembodied presence – transformation and transference – in stories of naval collisions, early wireless distress signals, and sonar 'pings'. While Kiasma museum-goers may experience the work semi-privately reclining in the gallery, they can also engage the public and social space of the museum by passing story files to others with bluetooth devices.

**Steve Heimbecker** • Canada  
POD (Wind Array Cascade Machine)

∴ POD consists of an array of sixty-four movement sensors on a roof in Montreal, Canada and sixty-four corresponding light sculptures at Kiasma. As the wind blows across the roof in Montreal, the sensors gather real-time data and transmit it over the Internet to the light markers in Kiasma. The lights illuminate according to the pressure waves of the wind, showing the audience a visual representation of the pattern related to the amplitude, direction and wave motion of the wind.



**Mathias Fuchs & Sylvia Eckermann** • Austria/England  
fluID – Arena of Identities

∴ fluID is a multi-user computer game about identities. The fluID game puts you into a terrain of identities where you start as a perfect nobody. You have got no face, no name, no clothes, no sex, not anything which differentiates you from other players. You can discover and change your identity, steal or borrow another person's identity, destroy identities or create new ones from scratch.

**Teri Rueb** • USA  
Drift

∴ Ubiquitous global positioning satellite technology could lead us to claim that being lost is an experience that has disappeared. GPS units are effortlessly used in everyday technology, such as cameras, mobile phones, palm computers or car dashboards. Drift attempts to redefine the age-old question "Where am I, and where am I going?" The installation invites people to take part in the flow of straying, the pleasure of getting lost and the playful unexpectedness of drifting.

**Marko Peljhan** • Slovenia  
MAKROLAB

∴ MAKROLAB is an on-going laboratory set-up equipped with sensors which will be set up on an island just off Helsinki. The lab operations are linked to three fixed locations and the mobile location on a ferry. There will also be a console installed in Kiasma museum which is linked with the lab and provides information on the research being undertaken. The work demonstrates deployment and operability of tactical open source media networks for activists, artistic, science and reflection uses. The final aim of the project is the establishment of an independent art and science based research station on the Antarctic continent in 2007.

**Bundith Phunsombatlert** • Thailand  
Path of Illusion

∴ The Path of Illusion criticises the excessive consumerism of present-day society. The symbolic setting of five electricity poles of different sizes illustrates how commercial advertising messages exploit people solely for the commercial gains. The advertising messages are in Thai or English and can be modified or changed by typing on the keyboard at pole-bottom. The viewers can participate in modifying or changing the moving advertising texts at pole-top to air their own messages as they please.



**Wireless Experience**  
ISEA2004  
20 August–24 October  
2nd and 4th floors, Kontti Studio K

**Contact guides**  
Available in Wireless Experience exhibition  
Tue 10 am–4 pm and Wed–Sun noon 12–6 pm

**20–21 August**  
**Kiasma Theatre and Kiasma Stage**  
Concerts, seminars and live performances.  
Kiasma Theatre presents the Akirema Project  
– Devining the Borders of Cyberspace and  
Petri Kuljuntausta's Northern Lights.

**Read more**  
[www.isea2004.net](http://www.isea2004.net)  
[www.isea-web.org](http://www.isea-web.org)  
[www.fondation-langlois.org](http://www.fondation-langlois.org)

**The exhibition has been supported by:**  
NSW Ministry for the Arts, Australia; Cañada Blanc Foundation; Fine Arts School of Valencia; INJUVE; Austrian Embassy, Helsinki; AVEK – The Promotion Centre for Audiovisual Culture; Arts Council of Finland; Helsinki University of Technology – Telecommunications Software and Multimedia Laboratory; Senatverwaltung für Wissenschaft, Forschung und Kultur Berlin; Mondriaan Stichting; Ministry of Culture of the Republic of Slovenia; City Council for Culture of the City of Ljubljana; Mobitel d.d. Ljubljana; Asia Europe Foundation; ELISA; Canadian Embassy in Finland; Canada Council for the Arts; Conseil des arts et des lettres Quebec; Daniel Langlois Foundation for Art, Science, and Technology, and Hivos Foundation

**ISEA events 1988–2004**  
Utrecht, The Netherlands (FISEA, 1988), Groningen, The Netherlands (SISEA, 1990), Sydney, Australia (TISEA, 1992), Minneapolis, USA (FISEA, 1993), Helsinki, Finland (ISEA94), Montréal, Canada (ISEA95), Rotterdam, The Netherlands (ISEA96), Chicago, USA (ISEA97), Liverpool/Manchester, Great Britain (ISEA98), Paris, France (ISEA2000), Nagoya, Japan (ISEA2002), Tallinn, Estonia; Helsinki, Finland (ISEA2004).

Conservas keeps the contemporary going. *El Pais* 23 Oct 2002

Conservas is never too tired to blast away the conventional. *Que Fem?* 25 Oct 2002

One of the most radical alternative performances to date. Provocative, ironic. *El Periódico* 23 Oct 2002

An ironic contemplation on the logics of the working life. *AVUI* 17 Oct 2002

Conservas pitää nykyaikaisuuden tunteen sykkivänä. *El Pais* 23.10.2002

# Conservas

Conservas ei koskaan lakkaa räjäyttelemästä sovinnaisuuksia. *Que Fem?* 25.10.2002

Yksi radikaaleimmista vaihtoehtoisista esityksistä tällä hetkellä. Provosoiva ja ironinen. *El Periódico* 23.10.2002

Ironinen pohdinta työelämän logiikasta. *AVUI* 17.10.2002



A cabaret from Spain

# 7 Dust Show

Work means  
wasting your life...



...and nowadays far too much time is spent at work. This is the point of departure for the spectacle *7 Dust Show*, an ironic contemplation on the logics of working life by the Spanish theatre ensemble *Conservas*.

"For ages we have been told that work is good for us. Along the way we have been ground to pieces and what is left is definitely far from happiness," says **Simona Levi**, the director of the performance. These themes encouraged her to explore the contradictions in the 21st century working life in a form of a spectacle.

The stage is filled with videos, music, choreographies, interaction, and, to quote the director, "fools and simpletons". These are the ingredients for a cabaret with the work theme as its focus. In the cabaret, work is counterbalanced by the culture of idleness.

## A COLOURFUL FLOOD OF IMAGES

The first part of the performance explores the 'great modern cabaret', television. Simona Levi employs interaction with irony and lets the audience fidget with different kinds of remote controls, which 'just refuse to stop working'.

The projection screen shows how human ants begin to swarm over the film screen; how naked women crawl on all fours. Meanwhile, a man is being nailed to his desk - literally. Thanks to the mechanical machines, female workers manage to serve soup without interrupting their work. The ants get to symbolise

the bewildering amount of work. "The ants are funny. The only thing they do is stupid work," says Simona Levi, director.

With its performers, singers and striptease, the atmosphere resembles that of any contemporary cabaret. The philosophical topic is discussed by means of a light-hearted multimedia cabaret. The experiment gives the audience an opportunity for channel hopping and even contains a questionnaire surveying the significance of marketing and sociology in working life. The viewer is faced with questions, What do you think about the general strike? How far would you go in order to earn a promotion? With whom would you like to work?

## CONSCIENCE IS PUT TO A TEST

The performance illustrates the grim side of working life. Submission, acceptance of the inappropriate, competition between those lower in rank, a temptation to turn one's back on the problems, the inconceivability of the genuine freedom of choice, and ultimately, the invasion of work in an individual's private life are some of the perspectives that are used to tweak the spectator's conscience.

Conservas denies having a moral agenda. "We only want to tease people's consciousness. If we succeed we are happy," Simona Levi says.

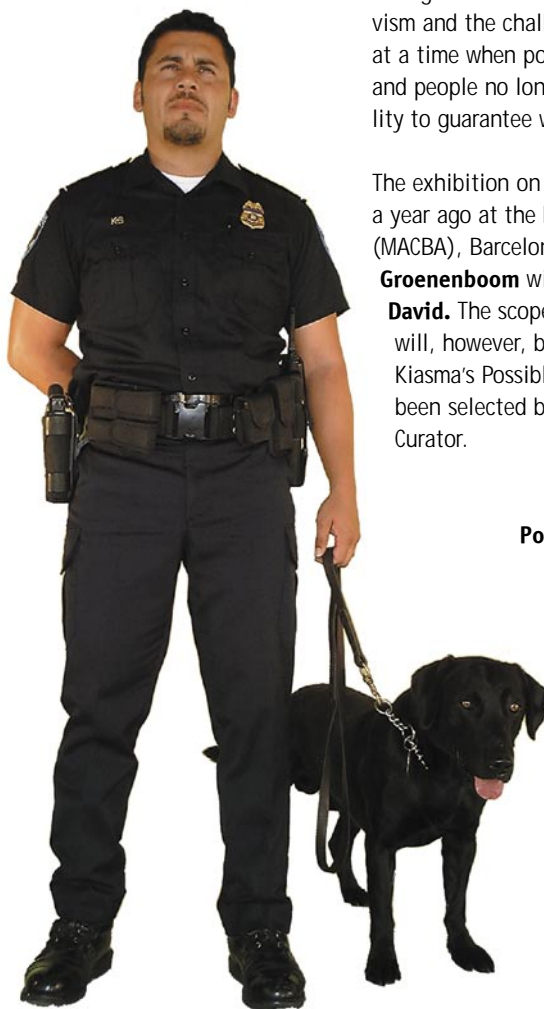
**Conservas: 7 Dust Show**  
**24-25 Sep at 7pm Kiasma Theatre**

Simona Levi, Director, and Dominique Grandmougin, Assistant Director.  
Performers: Agnès Mateus, Albert Rial, Judit Saula and Mirela Serra. Dancers on the video: Mònica Muntaner, Sofia Asencio, Mirela Serra. Stage set and machines: Lali Canosa, E.B.A., Conservas. Music: Maddish Falzoli y Gat, Xavi Marx and Mónica Oca.  
In Co-operation with Copec, Mercat de les Flores, Generalitat de Catalunya Departament de Cultura, Institut de Cultura  
**Tickets 15/10 e**

The Brazilian **Maurício Dias** and Swiss **Walter Riedweg** carry out art projects about the reality in which people in the shadows and on the fringes of the majority population live – street children, immigrants, refugees and male prostitutes. For the first time in Northern Europe, their works will be extensively displayed in the **Possibly Talking About the Same** exhibition opening in Kiasma in October.

The projects have been carried out throughout the world: in Brazil, the United States and Europe. The artists are initiated into the everyday life and living conditions of their target group by sharing life with them. They work on these observations together with the people they depict, for example, in workshops. The communication strategies of each project are planned and targeted both at clearly restricted audiences and the general public. The projects are artistically polished, and succeed in crystallising the quintessential, even the revolutionary.

For Kiasma, the artists will design a new work **Throw** to be completed in Finland. The work will explore the concept of demonstration and the ways of protesting in Helsinki over the decades, focusing not only on the local but also on the global situation. In Finland, the artists will work together with students and local residents. The aim of this process is to create a setting for a genuine discussion allowing for all kinds of views to be expressed.



In connection with the opening, Kiasma will arrange a seminar on the potential of civil activism and the challenges of democratic processes at a time when politics has lost its attractiveness and people no longer have faith in society's ability to guarantee welfare.

The exhibition on display in Kiasma was seen a year ago at the Museum of Contemporary Art (MACBA), Barcelona, and was curated by **Roland Groenenboom** with assistant curator **Catherine David**. The scope of the exhibition at Kiasma will, however, be wider. The works in the Kiasma's **Possibly Talking About the Same** have been selected by **Maaretta Jaukkuri**, Chief Curator.

**Dias & Riedweg**  
**Possibly Talking about the Same**  
**30 Oct–16 Jan 2005**  
**Fifth floor and 4th floor**

Dias & Riedweg:  
Mama & Vicious Rituals, 2000  
MACBA © MAURÍCIO DIAS & WALTER RIEDWEG

# Demonstrations in Helsinki



A woman with brown hair and bangs is looking down at a large, dark blue, textured ceramic vase. The vase has a rough, cracked surface and is reflecting light. In the background, there is a blurred view of water with sunlight reflecting off it. A yellow banner with the text 'Kiasma Calendar' and a right-pointing triangle is overlaid on the image.

# Kiasma Calendar ▶

## Collections ▶



Helen Chadwick: I Thee Wed, 1992–93

## Exhibitions ▶



Vertti Teräs vuori: Ossi Somma, 2004

### LOVE ME OR LEAVE ME

#### Favourites from the Collections

until 27 February 2005, 3rd floor

#### The Audience Selections

16 November–27 February 2005, 2nd floor

Love Me or Leave Me collection display encompasses the most loved, discussed and hated works in the collection. The second round of exhibition, the Audience Selections, opening on 16 November will be assembled on the basis of data collected from the audience. p 14

### 360°

At [www.kiasma.fi](http://www.kiasma.fi) you will find a virtual exhibition augmented with visitor's comments.

### Room X ▶

#### New acquisitions in the collections

#### Tal R & Kimmo Schorderus

3 July–19 September

Tal R's colourful motifs of everyday life conceal macabre messages of suppressed desires and fears linked with our subconscious. Kimmo Schorderus' sculptures are also characterised by clever manipulation of the basic elements. By using unexpected techniques and materials, he transgresses against conventional masculinity.

#### Pertti Kekarainen

1 October–2 January 2005

The serial photographs by Pertti Kekarainen and the monochromatic series in particular, form a perfect surface. His most abstract and expressionist works, such as documentary photographs and portraits approach each other. The common denominator in the photographs is the sculpture-like manner of the artist to organise the space.

### Debate forum 'Stupid Questions'

In connection with the Love Me or Leave Me exhibition, Kiasma gathered visitors' views on works, as well as questions about contemporary art. Now you will have an opportunity to discuss with the museum and art professionals. Remember, there are no such things as stupid questions!

On Wednesdays at 5 pm in Kiasma Seminar room  
Free admission

22 Sep, 6 Oct, 20 Oct, 11 Nov (N.B. Thursday)

### Komar and Melamid in Kiasma

Saturday, 27 November, sees an open seminar on the complex relationship between art and audience. The keynote speakers will be the artist duo Vitali Komar and Alex Melamid, who will tell about their research projects on the making and reception of art in a performance-like presentation. Other speakers include the researchers Harri Kalha and Anna Kortelainen.

### VISION AND MIND

Until 26 September Fifth floor

The exhibition Vision and Mind explores artists' work and questions related to being an artist. The artists: Annette Arlander, Tuija Arminen, Pirjetta Brander, Teuri Haarla, Ritva Harle, Gun Holmström, Markus Konttinen, Marcus Lerviks, Ulla Liuhala, Jaakko Niemelä, Kirsi Peltomäki, Outi Pienimäki and Ossi Somma including Vertti Teräs vuori who documented the artists.

### KONTTI ▶

Get Real 12 November–16 January '05,

The nonTVTVstation broadcast for two years in Mediatheque will be followed by the Get Real exhibition by Nordic artists, with the theme of real time in the media art. In addition to Kiasma, the exhibition will be shown in the museums of contemporary art in Reykjavik and Roskilde. p 17



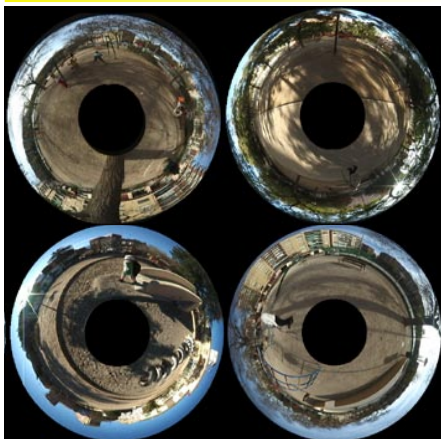
### STUDIO K ▶

#### Tellervo Kalleinen

5 November–31 January 2005

The artist says of her project In the Middle of the Movie, started in 2001: "When travelling abroad, I put a notice in the paper: 'Plan a movie scene in your own home and give me a role in it!' So far, I have acted in 50 scenes in private homes in St Petersburg, Hamburg, Iceland, Helsinki and Tallinn. p 13

## Kiasma Theatre ▶



Diego Diaz: Zona de Recreo / Playground

### Wireless Experience

#### ISEA2004

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

The exhibition presents and analyses the cultural and social use of new technologies by means of sound art and electronic music, interactive installations and media performances. In most works, the leading role is given to different soundscapes, as sound art seems to be gaining a foothold as an interesting part of contemporary art. p 2

**Contact guides** available in exhibitions on  
Tue 10 am–4 pm and Wed–Sun noon 12–6 pm



Dias & Riedweg: Voracidad Máxima, 2003

### Dias & Riedweg

#### Possibly Talking about the Same

30 October–16 January 2005,  
Fifth floor and 4th floor

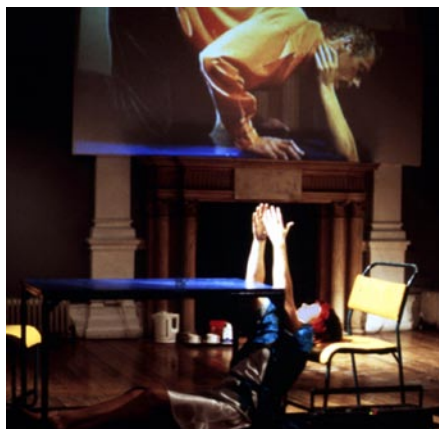
The Brazilian Maurício Dias and Swiss Walter Riedweg carry out art projects about the reality in which people in the shadows and on the fringes of the majority population live – street children, immigrants, refugees and male prostitutes. The projects are carried out throughout the world: in Brazil, the USA and Europe. The artists become familiar with the everyday life and living conditions of their target group by sharing life with them. p 8

#### ISEA2004

20–21 August, Kiasma Theatre, Kiasma Stage

Concerts and live performances, Kiasma Theatre presents the Akirema Project – Diving the Borders of Cyberspace, Petri Kuljuntausta's Northern Lights and more.

Tickets sold for individual performances.



JAN POLCZAK

A THEATRE VISIT FROM GREAT BRITAIN

#### Station House Opera

##### Roadmetal Sweetbread

10 and 11 September at 7 pm

One of the largest and most important European groups, the Station House Opera, has been elaborating its unique physical and visual style since 1980. The group brings Roadmetal Sweetbread to an intimate theatre space but captures the spectator, as in spectacles, in the no-man's land between reality and the imaginary. Encounters between men and women are populated with fantasies and ghosts. The scenes shot in advance in Kiasma are mixed with the live performance and the viewer can no longer be certain about anything. The visit is arranged in co-operation with the British Council.

Tickets EUR 15/10

### Rax Rinnekangas

#### Château de l'âme

18 September at 7 pm

A documentary by Rax Rinnekangas on the meeting of the art of Kaija Saariaho, composer and Nacho Angulo, wood artist. Museum admission.

A CABARET VISIT FROM SPAIN

#### Conservas

##### 7 Dust Show

24 and 25 September at 7 pm

An interactive cabaret, 7 Dust Show – a dose of anarchy à la Barcelona. Spontaneous and direct energy blends a visual performance, video choreographies, forced interaction, women and insects. The group has created something of a cult

reputation with their radical and unrestrained performances under the directorship. p 6  
Tickets EUR 15/10



PETRI VIRHANEN/CMA

### Ville Walo ja Kalle Hakkarainen

#### Vanishing Point

Premiere 7 October at 7 pm.  
Performances 9 Oct at 7 pm, 10 Oct at 3 pm,  
13 and 15 Oct at 7 pm, 17 Oct at 3 pm, 19 Oct  
at 11 am, 20 Oct at 7 pm, 24 Oct at 3 pm.

The leading names of the new circus in Finland continue mixing conjuring tricks with image tricks. Vanishing Point explores the relationship of a human to himself and the environment, different perspectives and seeing and being seen. Tickets EUR 12/8

GERMAN DANCE VISIT

#### Felix Ruckert

##### Secret Service

4 and 5 Nov at 4–8 pm, 6 and 7 Nov  
noon 12–6 pm.

Secret Service offers the audience an opportunity to experience dance and movement directly. The performance in the exhibition space stretches the limits of traditional performing. Secret Service is extreme and the most private dance performance in the world. Part of Dance in November Festival programme. p 17 Tickets EUR 20/15

### Avanto Helsinki Media Art Festival

18–21 November

The largest annual Nordic media art event. The focus is on experimental music and films. Tickets sold for individual productions.

### Sanna Kekäläinen

#### TEO

Premiere 1 December at 7 pm  
Performances 2, 4, 5, 8, 9, 11, and 12 Dec at  
7 pm. 14 Dec at 2 pm.

TEO by the choreographer Sanna Kekäläinen draws a parallel between two realities: the Western and Eastern European reality. TEO reveals how individual people feel about the market changes brought about by globalisation. Tickets EUR 12/8

## Lectures ►

### Ateneum and Kiasma

#### – museum as a venue for art

A museum building reflects the concepts of culture and arts, emblematic of their own era. Two lectures explore familiar buildings: Ateneum (Theodor Höijer, 1887) and Kiasma (Steven Holl, 1998). Lecturer: Mikko Lindqvist, architect. In co-operation with the University of the Third Age. Free admission. In Finnish. Ateneum Hall Thu 21 Oct at 2–3.30 pm. Kiasma Seminar room Thu 28 Oct at 2–3.30 pm.

### Meetings with artists

Arranged by the Friends of Kiasma, the meetings with artists take place every first Thursday of the month at 6 pm in Kiasma Seminar room. Free admission. In Finnish. 2 Sep Ossi Somma, 7 Oct Matti Peltokangas, 4 Nov Liina Lång (aka Miina Äkkijyrkkä), 2 Dec Pirkko Nukari

### Philosophy of the gaze

The theme of the lecture series arranged by the School of Criticism is language and senses. On Wednesdays at 5 pm in Kiasma Seminar room. Free admission. In Finnish. 15 Sep Marja Sakari, D.Phil, senior curator: Senses and contemporary art; 29 Sep Daniela Seeskari, art therapist, psychologist: The sensing and communicating child – perspective to the development of interaction; 13 Oct Vesa-Pekka Rannikko: On image, light and object; 27 Oct Harry Forsblom, writer, critic: The position of the literary culture and mother tongue in present-day Finland; 3 Nov Eero Ojanen, philosopher: Language and consciousness; 10 Nov tba

## Workshop ►

### Workshop

Further information  
Educational curator Kalle Hamm,  
tel. +358 (0)9 1733 6521, kalle.hamm@kiasma.fi

**Language workshops** November–December  
Kiasma Workshop offers workshops for groups in their own mother tongue. Workshops in Russian, Spanish and Arabic.  
Inquiries, tel. +358 (0)9 1733 6513.

#### FOR CHILDREN AND ADULTS

**Let's make things together!** On Saturdays Children, young people and adults can stretch their creativity and try their manual skills. The activities are inspired by the Love Me or Leave Me collection display. The morning workshop from 10.30 am to 1 pm is reserved for visitors from outside Helsinki. Booking on weekdays from 9 am–12 noon (starting on 23 Sep), tel. +358 (0)9 1733 6509. Afternoon workshop from 2 to 4.30 pm, booking at Kiasma info desk at 1.45 pm on the day. For sixteen participants. The minimum age is 4 years. Free of charge for children under 18. Adults EUR 5.50/4

**11 Sep A Sweet Memory;** egg tempera  
**18 Sep Pandora's Box;** fusain, painting  
**25 Sep Strange creatures;** modelling  
**2 Oct Fragrant Forest;** painting, collage, construction  
**9 Oct Strange Vehicles;** mixed media, construction  
**16 Oct Coarse, Smooth, Soft, Sharp;** touchable works  
**23 Oct Kitchen Art;** painting and building  
**30 Oct Oddities,** cipher  
**13 Nov Ugly? Beautiful?;** painting  
**20 Nov In the Land of Lilliputians;** a scale model  
**27 Nov 1+1=3;** building, scarp mosaic  
**4 Dec A Speed Game;** recycled material and building

#### FOR ADULTS

**With Friends** on Fridays during the autumn. A workshop intended for groups of friends, or people (10–16 persons per group) sharing the same workplace or hobby. The sessions last for three hours and include a guided tour and group activities on exhibition themes. The workshop ticket of EUR 13 per person includes admission to the museum, materials and guidance. Inquiries/bookings, tel. +358 (0)9 1733 6521.

#### FOR SCHOOL CHILDREN

**Contemporary Art Primer,** a workshop for 1st–2nd graders of comprehensive schools (in Sep–Nov) and **Working with an Artist,** a workshop for 7th–9th graders of comprehensive school (in Sep). **KOPS Workshops** based on the Kiasma School on the Move curriculum for 7th–9th graders and upper secondary school students. Booking on weekdays tel. (09) 1733 6513. (starting on 23 Sep from 1 pm) Free guidance for **Contemporary Art Primer** for 1st–2nd graders during the autumn. Guide bookings, weekdays 9 am–12 noon tel. +358 (0)9 1733 6509.

#### FOR TEACHERS

**Art as a learning environment**  
– multidisciplinary day  
Kiasma Theatre, 16 Sep  
Further information Minna Raitmaa,  
minna.raitmaa@kiasma.fi  
**Developments in the teaching of visual arts**  
– art museums supporting schools in art education  
Kiasma Theatre, 17 Sep and 28 Oct  
Further information Päivi Huhtinen,  
paivi.huhtinen@edu.hel.fi

More on co-operation with schools at  
[www.kiasma.fi](http://www.kiasma.fi)

## Guide ►

### Guided tours

Guided public tours of collection displays are held on Fridays at 6 pm. Free admission. Guided tours 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 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.

## 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](http://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.

### 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 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.

## In the Picture

# Tellervo Kalleinen

## Wanted: a role

**“When travelling abroad, I put a notice in the paper: ‘Plan a movie scene in your own home and give me a role in it!’ the artist Tellervo Kalleinen says in her project *In the Middle of the Movie* and goes on with her story.**

“I used to dig music when I was younger. At that stage, my band was important for me. We used to live and play together. I started to take photographs of our band because life seemed somehow so absurd. The Academy of Fine Arts accepted me on the basis of those band shots.

### **breaking the system**

As a first year student at the Academy, I felt that a certain worship of individualism prevailed there. I came from a collective background: first we formed a band and then it became a performance group. When I enrolled in the Academy, I had anticipated meeting a creative community to share things with and I was shocked when I realised how isolated people were. I found this to be extremely negative. I, **Nina Braun** and **Mirka Raito** decided to form a choir, Voukkoset. Our choir soon evolved into quite an absurd stage show. We started to arrange guided city tours in Helsinki and Hamburg, including tours in openings of art exhibitions. The Voukkoset was an important phase in my life: it strengthened my conviction that being an artist does not mean squeezing oneself into some convention of the art world. The mission of an artist is to create and renew the systems in the art world and this is not possible unless you engage only in activities that feel right, good and natural.

### **the desire or need for independence?**

During my studies in the Academy of Fine Arts I also studied in the Braunschweig Art Academy in Germany. Travelling to Germany was the first signal that I needed to do something on my own. I knew I needed distance from my colleagues, and let’s face it, I was the only member in Voukkoset who had never embarked on anything alone. In Germany, I had an opportunity to mature and also develop myself as an

artist in my own right.

### **a career as an independent agent**

I am greatly amused by the fact that my main artwork, which I am supposed to have completed alone, involved the efforts of approximately one hundred people. I will perhaps never create an artwork, which would not involve other people in one way or another. My works are like studies, not in the scientific but in the human sense. They always encompass a mystery to unravel or a challenge to meet which enhances my interest in the process. For example, *In the Middle of the Movie* could be described as a unique imagination archive and a survey on theme emphases given in Estonia, Russia, Germany, Iceland and USA.

### **future plans, dreams**

It is always difficult to talk about ideas in advance. Dreams are so commonplace. I wish to pursue an artistic career, both alone and in groups in the future, too. I just completed a big project with **Oliver Kochta**. It would be quite natural to continue the project with him. We would be interested to work with other communities, to find Finnish colonies throughout the world. That would provide a great opportunity to study communities by means of art again: the relationship between individuality and communality.

### **towards the world**

Recently I have spent much more time abroad than in Finland. Screening *In the Middle of the Movie* at Kiasma is especially important to me because it also deals with the Finnish identity. The film always features this Finnish woman for whom people have written a role, and therefore, it is more important to screen the work in Finland than, for instance, in Rio de Janeiro where it was just shown.

**Tellervo Kalleinen**  
***In the Middle of the Movie***  
**Studio K**

**5 November–31 January 2005**

JEMMI-NURMINEN/CAA

Sharp contrasts and themes from the shady side of life are an inherent part of the *Love Me or Leave Me* exhibition featuring the works the audience loves or hates most. Therefore, the visitors are not necessarily surprised when, after having entered the third floor, they are encircled by an alarming soundscape echoing with aggressive cries and desperate gasps for breath.

# Dolls

in between  
the media and the reality



The sources of the sounds turn out to be **Tony Oursler's** video projections *Destroyed* (1995) and *Choking Doll* (1995). It is easy to see why these dolls have not left anyone cold: the emotions triggered by the works have ranged from one extreme to the other, for and against.

An American, born in New York in 1957 and still working in his home city, Tony Oursler has critically assessed social phenomena in his art. The balance of power in families and human relationships, violence and domination come to mind when watching the *Destroyed* and *Choking Doll* from the Kiasma collection. Themes from the darker side of humanity. Oursler's human figures are half-human, half-machine: the video projection revives the faces of the rag doll-like figures, otherwise the dolls resemble lifeless scarecrows. The technological details are not hidden but frankly visible, thus creating tension between the viewer and the doll. Viewers become omnipotent and simultaneously their role becomes more interactive. Although the violence in Oursler's work is familiar from TV and films, the position of the viewer is more complex in Oursler's motion picture. I suggest that this is the starting point for Oursler's critical and provocative approach. As if mere watching was prohibited and this is where the relationship of the media and reality becomes blurred.

The contrasts are violent and varied in these two works. Multi-coloured pieces of cloth with flower patterns are generally associated with home or folk art, dolls with childhood innocence, an armchair with unhurried relaxation. Oursler fails these expectations by introducing out-of-the-ordinary combinations. In his works, the materials and elements are assigned new meanings: a cosy piece of cloth is shown parallel to cold technology; a doll with an aggressive message is a travesty of the doll we know.

Classifying Oursler in the field of visual arts is not simple either. His name has appeared in connection with a continuum of film and video art, sculpture, music videos, performance art and theatre. Co-operation with performers and actors has linked him with the theatre. In *Love Me or Leave Me* exhibition the situations and feelings of the *Destroyed* and *Choking Doll* are interpreted by Oursler's trusted actress, **Tracy Leibold**. The open presence

of technology also makes the works more like performances.

Tony Oursler is called one of the most significant media artists of the 1990s. Both works in the *Love Me or Leave Me* exhibition date from the mid-1990s. At that time, Tony Oursler worked by listening to several radio and TV channels simultaneously, picked up occasional phrases from here and there and mingled them with his stream of consciousness. The everyday reality and the world of the media are seamlessly integrated into the works of art. Oursler testifies that the media dictates our feelings, occasionally even more effectively than our everyday experiences.

*Choking Doll* is an extremely physical work. I have a vivid memory of how I felt nasty in my stomach and throat when I first saw the work. The repulsion came as soon as I saw the work. But with *Destroyed*, given the echoing halls of Kiasma, you must prick up your ears to hear what a woman forced under an armchair actually says. The contradictions do not end here: the subordinated figure utters all but subdued comments; rather, it shouts obscenities and aggressive threats like: "I'm gonna break your arm" or "I'm gonna punch you in the face". Who is dominating whom? Has the figure lying under the chair deserved this? Are Oursler's living dolls 'freer' or more alive than dolls in general? The viewer can no longer be certain and becomes vexed; there are neither instant answers nor remote controls to turn the sound down. There is only the cacophony of sounds and feelings, creating emptiness. Should one cry or laugh, love or leave? Was this what Oursler meant when he told that during the process of making these works, he was intrigued by the similarities between MPD (multiple personality disorder) and the media audience?

□ **Eeva-Mari Haikala**  
artist, who works as guide  
in Kiasma



Tony Oursler: *Choking Doll*, 1995

## Love Me or Leave Me

### Favourites from the Collections

until 27 Feb 2005, 3rd floor

### The Audience Selections

16 Nov–27 Feb 2005, 2nd floor

*Love me or Leave Me* collection display features the most celebrated and curious works of Kiasma collection. The second round of the exhibition, the **Audience Selections** will be assembled on the basis of audience feedback.

**Guided tours in Finnish** on Fridays at 6 pm. Free admission.

### Debate forum 'Stupid Questions'

In connection with the *Love Me or Leave Me* exhibition, Kiasma gathered visitors' views on works, as well as questions about contemporary art. Now you will have an opportunity to discuss with the museum and art professionals. Remember, there are no such things as stupid questions!

On Wednesdays at 5 pm in Kiasma Seminar room. Free admission. In Finnish. 22 Sep, 6 Oct, 20 Oct, 11 Nov (N.B. Thursday)

### 360°

The works in *Love Me or Leave Me* will be displayed in a virtual exhibition which can be browsed at Kiasma's website ([www.kiasma.fi](http://www.kiasma.fi)). The website also includes visitors' comments on works.

### Komar and Melamid in Kiasma

An open seminar on the complex relationship between art and audience. The keynote speakers will be the artist duo Vitali Komar and Alex Melamid, who will tell about their research projects on the making and reception of art in a performance-like presentation. Other speakers include the researchers Harri Kalha and Anna Kortelainen. 27 Nov. Free admission.

*Love Me or Leave Me* exhibition is sponsored by Helsingin Sanomat.



“In fifteen minutes everybody will be famous” Andy Warhol

## An invitation to Pop Art gala dinner

On Saturday 13 November at 7 pm

In the autumn, the Friends of Kiasma will arrange the legendary art gala dinner the proceeds of which will be allocated to the museum acquisitions. This year the theme is Pop Art.

Those who have purchased the dinner invitation will be presented with a unique Artist plate. Jarmo Mäkilä will be first artist to contribute to the collection.

Enjoyable and inspiring evening will include an introduction to Pop Art, a gourmet dinner, 'pop' music, superb art lovers, artists and fascinating subjects. Be there and be pop.

Register in time – places are limited.  
The invitation is an excellent Father's Day gift on 14 November.



**The Friends of Kiasma** FURTHER INFORMATION AND REGISTRATION  
Lena Teromaa tel. (09) 1733 6595  
e-mail lena.teromaa@kiasma.fi

## The Friends of Kiasma in Tallinn

The Friends of Kiasma arranged an art trip to Tallinn in May. 24 Friends of Kiasma attended the trip. **Pirkko Arstila** reports on the journey.

The greatest hit in the Tallinn art world in May was the Ich bin ein Maler exhibition. 32 leading Estonian artists had painted their works directly on the walls of Tallinn Kunsthall.

We, the Friends of Kiasma, viewed the works with interest. No one can buy them or take them home. The artist Jarmo Mäkilä, who accompanied us on the trip, wondered why everyone had copied their painting onto the wall but never utilised the vast wall space. They would have had an excellent opportunity to create graffiti, frescos or whatever. Nevertheless, the works were exquisite. What a pity that they will disappear.

Our guide was the textile artist Peeter Kuutma. He took us through the Old Town in Tallinn and wanted to take us to all his favourite spots in his hometown. We had to admit that Tallinn is getting greater and greater every year. Old buildings are being renovated with style and skill.

Some of us had a chance to visit the atelier of Leonard Lapin, a celebrated artist also in Finland. Naturally all of us wanted to visit there, but there was only room for five. Nice and cosy, said those who managed to get in.

With Peeter, we popped into small galleries. The Floor, which was a musical play in Erki Kannus' exhibition, turned us into children again. When we stepped on the grey fitted carpet, the floor began to play new tunes as we walked on it, while the video projector reflected new images on the wall.

In their exhibition Piktogram, the artists Bruni Lillemets and Kärt Maran had set their tiny glass and metal works on white platforms on the floor. We picked our way among them just like one does when picking berries in the forest. We also found beautiful pastel works, designed by Märje Uksinen, a prominent artist in Estonia.

Our one-day trip culminated in the Old Salt Chamber. It featured the works of the leading 60s 'Op' artist, Bridget Riley of Britain. Mathematical, geometric and refined, they brought echoes of the early days of Marimekko, Mary Quant's clothes and many other nostalgic things. The works date from the time when there were no computers, so designing optical illusions and eye deception plays demanded quite a skilful artist. Riley must have been a maths wizard! The works were good exercise for the brain. We stood for a long time before three works which had utilised the same harlequin line but on differently coloured bases. Finally we were unsure what to believe. Was the red in the works the same or not?

We also visited the Finnish Embassy – quite a tourist attraction in itself. The balcony gave a terrific view over the rooftops and churches. It must be the most magnificent balcony in town.

When we finally began our journey back as night was already falling, we were quite dizzy having seen and experienced such a lot. We felt the Tallinn cobblestones on our feet, actually we still felt them the next day! Although we do not meet otherwise, in these trips the group is like old pals. Our love for Kiasma and interest in the contemporary art of our neighbour is a great bridge builder.

More information on the activities of the Friends of Kiasma  
at [www.kiasma.fi](http://www.kiasma.fi)



## Forthcoming



### Felix Ruckert captures the audience

"No art. No bullshit. No fussin' around. Only the curious, courageous and mentally strong theatre-goers need apply. They will be taken into their own, strictly sensual, inner world. Trust pays off," reads **Felix Ruckert's** Secret Service programme text.

In recent years, contemporary dance and theatres have repeatedly focused on the relationship between the viewer and performer. Nobody, however, has approached the subject with such a profound and radical attitude as Felix Ruckert, a German choreographer who studies in his works the communicative processes between the viewer and the dancer. Secret Service in Kiasma takes this approach to the limit.

Secret Service is an interactive dance performance the success of which is dependent on the mutual trust of performers and participants. The participant's body becomes the centre of action, an object of study. The individual completely submits to the artwork.

The performance focuses on the sensing of motion. The viewers' eyes will be covered and they are moved tenderly but determinedly. Without eyesight, the notion of time and space becomes radically altered.

"Time and space are a part of our body, not the other way around. Thinking and seeing are not enough for us to understand this. Only the physical observation of motion will make us realise where our movements come from," Ruckert says.

**Felix Ruckert: Secret Service**  
2nd floor, exhibition space  
4 and 5 Nov at 4–8 pm and  
7 Nov at noon 12–6 pm.

**Part of Dance in November Festival Programme.**

**Tickets EUR 20/15**

### Art in real time

The aim of the **Get Real!** exhibition is to explore what real time might mean in art. The works reach the spectator at the same moment they are produced.

"Real time means something that takes place just now, this very moment right before our eyes. In real time art, real time is the artist's most important tool: the works would cease to exist without it. The media may range from videos or installations to performances, virtual art or whatever as long as real time is in focus," says **Björn Norberg**, the curator of the exhibition.

"Real time is closely entwined with our communications society. The Internet and mobile phones have speeded up the exchange of information. We lose our patience more easily and we can no longer stand waiting for the answers."

The Swedish Beeoff is one of the most long-standing real time groups in art. The members of the group perceive real time as exploring the borderline between the possible and impossible, as well as a philosophical stance. "Transfer of control directly to art is emblematic of real time art. The artist creates the conditions for work but after that, leaves it to lead a life of its own," the group says.

The exhibition spreads from Kontti on the 4th floor to the other parts of the museum. The artists draw from the entire museum and the surrounding city. The exhibition is implemented in co-operation with Reykjavik Art Museum and the Museum of Contemporary Art in Roskilde and production company Splintermind.

**Get Real**  
12 Nov – 16 Jan 2005  
Kontti



Heli Rekula: DESIRE # 3 – "I just don't know what to do with myself", 1999

### Heli Rekula will open the Kiasma spring

A solo exhibition by **Heli Rekula**, will focus on a leading Finnish media artist and photographer who has been active in the art world both in Finland and abroad.

Rekula's most common motifs are the female body and the many roles of women, as individuals and as members of a group. The most important themes in her production are innocence and loss of innocence, purity and impurity and drawing a line between these concepts.

Heli Rekula was awarded the prestigious **Ars Fennica** prize in 2002. In his statement about the prize-winner, **Robert Storr**, an artist, critic and Senior Curator at the Museum of Modern Art, New York, writes: "Strikingly unsentimental given their subject matter, the photographs and videos of Rekula are simultaneously evocative and challenging. For even as they beckon us, they make it hard to know where one can stand in relation to them."

The exhibition continues the Kiasma tradition of presenting the central production of one domestic artist as extensively and comprehensively as possible. The previous artists have included **Eija-Liisa Ahtila**, **Nina Roos** and **Jukka Mäkelä**.

**Heli Rekula**  
5 Feb – 24 Apr 2005  
4th and Fifth floor



**Lauri Virkkunen**, General Manager of Vattenfall Finland since spring, freely admits to being a friend of contemporary art. He is also proud of the fact that Vattenfall sponsors Kiasma's School on the Move, whose enthusiastic reception has been a pleasant surprise for its creators.

# Art and energy

Lauri Virkkunen is very pleased with the co-operation with Kiasma. Kiasma's School on the Move project, now halfway through, has successfully reached its target audience, and the reception has been enthusiastic. It has also provided Vattenfall with an opportunity to bear its share of social responsibility. Virkkunen says an energy company has a great responsibility to the community it operates in.

"We look after the energy infrastructure of society, ensuring that people have power, heat and light. As a company, we play an important role in our wide operating environment. Social responsibility means that we are also involved in the other activities of the community, in one way or another."

Virkkunen says that there is great demand for artistic activity outside the Helsinki metropolitan area. The effects of migration and the great changes in Finnish society that have taken place in the last 20 years are obvious.

"My mother lives in the countryside, and with her I have seen how village shops and schools are closed down and services move to larger centres. This worries people, they feel that everything is petering out. Obviously, School on the Move cannot solve this problem, but it does offer activities to and inspire children and young people."

Another important message is that Kiasma and contemporary art are not confined inside the building called Kiasma. "School on the Move makes contemporary art more democratic. Contemporary art belongs to everyone, regardless of where they live."

## DIRECT FEEDBACK

Virkkunen gained a new perspective on School on the Move last spring, when the School's art van arrived at his daughter's school. Direct feedback to Vattenfall management was positive.

"It is difficult to touch a chord with young people of that age. They have a critical attitude towards everything coming from parents or teachers. In this case, feedback was overwhelmingly positive: it was one of the best, if not the best day of the year. My daughter is into art, so she was interested in the topic, but even boys who do not normally care for these things got involved after a few raised eyebrows."

Doing things yourself in the biology workshop was particularly inspiring. "Having more options contributes a lot to teaching art. On the other hand, schools may have very meagre resources, making it more difficult for teachers to keep creating something new. They need materials, interaction and influences from outside."

Much of art education is left to families, how much interest they take and how frequently they visit museums and exhibitions. This is particularly evident away from the big cities.

## ART PROVIDES A PLEASANT SURPRISE

There is no need to force contemporary art on Lauri Virkkunen. He says he visits museums of contemporary art voluntarily on his trips abroad. Kiasma's School on the Move has strengthened his opinion that contemporary art is approachable, fun and people-friendly.

"I have not made art myself, but I frequently visit art museums. When travelling abroad with the family, we have visited museums of contemporary and modern art in particular because they are places the children also like to see."

The attraction of contemporary art lies in that it is full of surprises and has a different way of looking at reality. Media used in contemporary art are also close to the everyday life of children and young people in particular. "The works contain video, sound,

Also Simryn Gill's Self-Seeds (1998) travel with the School on the Move.



images and collage. They include elements taken from the reality our children live in."

Virkkunen's favourite museums are in New York, especially PS1 and MoMA. Tate Modern in London has recently emerged as a new favourite. One of Virkkunen's most memorable art experiences was a work by the Icelandic artist Olafur Eliasson in Tate Modern.

"It was an awesome experience to walk inside the work of art, lie on the floor, look up and find myself in the sky of mirrors, entering another world and a different reality after walking in the cold London streets for hours."

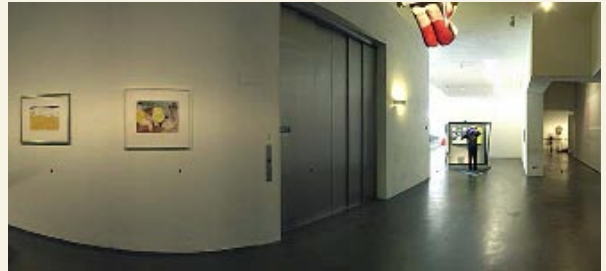
## CULTURE AND SPORTS

Virkkunen says art has a good chance of becoming a target for sponsoring to be reckoned with alongside sport. Sponsors and art institutions only need to lay down ground rules that benefit all parties. Vattenfall has experience in sponsoring both sport and art. In sport, it sponsors a cup for athletic clubs for young athletes aged between 11 and 17. Although there are differences, Virkkunen thinks the fundamentals are the same.

"Both projects have the same target group: children and young people. By sponsoring art education of the young on the one hand and youth sports on the other, we support young people's opportunities to be active in different areas. In addition, both are about culture - one of the mind, the other of the body."

## Visit Kiasma virtually

By clicking the link [Love Me](#) or [Leave Me](#) at [www.kiasma.fi](http://www.kiasma.fi) you will find a virtual exhibition augmented with visitor's comments.



360° at [www.kiasma.fi](http://www.kiasma.fi)

## School on the Move

Kiasma's School on the Move is a national three-year project implemented by the support of the energy company Vattenfall. In the autumn term the school bus will tour the southwestern part of Finland.

PETRI VIRKANEN/CIA

PETRI VIRKANEN/CIA

There are of course differences. In sport, sponsorship is part of the package, an everyday thing. Virkkunen says corporate visibility on sports arenas is somehow easier. Sponsoring art, on the other hand, is a more recent phenomenon in Finland, and the message does not always reach stakeholders as expected.

"The concept is new to companies, partners and, most of all, the community as a whole. I am convinced, however, that culture will become more significant as we find new ways to co-operate."

## □ Pii Laita

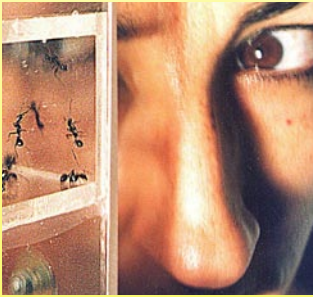




Karen Laner: Silkshow

◀2 **Wireless Experience**

The works in the Wireless Experience exhibition present and examine various new media forms and states. With the information network, artists have an opportunity to build works that exist in several locations.

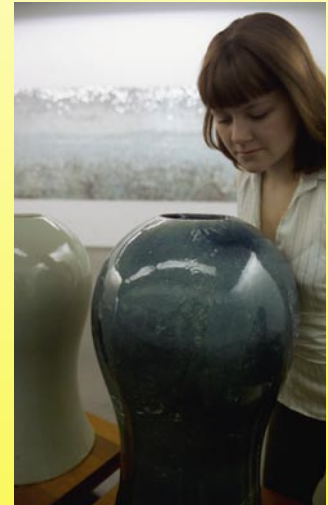


◀6 **A cabaret from Spain – CONSERVAS**

Work means wasting your life ...and nowadays far too much time is spent at work.

**The autumn programme**

9 ▶



◀14 **In between the media and the reality**

Artist Eeva-Mari Haikala works also as Discussion Guide in Kiasma's collection display Love Me or Leave Me. She writes about Tony Oursler's video projections Destroyed and Choking Doll.

**Art and energy**

18 ▶

Lauri Virkkunen, General Manager of Vattenfall Finland gained a new perspective on School on the Move, when the art van arrived at his daughter's school. Direct feedback to management was positive.



COVER conservas: 7 Dust Show PHOTO DAVID RUIANO

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**HELSINGIN SANOMAT**

**VATTENFALL** 