

Kiasma

26 • 2005 vol. 8



**On Empty and Filled Landscapes
Who Deserves Punishment?
School on Wheels goes abroad
Life of Aarne and Arja**



Heli Rekula: Landscape no. 7 Jesus & Mariana, 1989

Heli Rekula: Altarpiece on the Theme of Pilgrimage, 1996



Thoughts and Notes – Conversations with Heli Rekula 15 and 26
October 2004. Excerpts from an interview by Kati Kivinen

On Empty and Filled Landscapes

In the past few years you have been photographing landscapes instead of people. They tend to be quiet and anonymous, unburdened by unnecessary meanings. What made you shift from people to landscapes?

I have always photographed landscapes, ever since I first began taking pictures. I first exhibited landscapes as independent works in 1998. Earlier on I had always presented them as part of some other work, such as in the triptych *Pilgrimage* (1996).

Making constructed and staged photos of people is quite hard work. There are so many things one must keep track of. I always feel I am holding a great responsibility, both for the work process and the finished work itself. If there are people in my landscapes, they are there as elements of

the landscape itself. I'm mostly interested in the distance between myself and the people in these pictures.

As a subject, the landscape gives me a moment of respite. I live in a city where I am surrounded by a massive amount of information all the time. I find that the feeling of presence and my own existence is somehow strengthened in the silence of the landscape, it clarifies my thoughts.

You have called your landscapes "experiential notes". Are all your works memos of experiences or does this only apply to the landscapes?

To me, the landscapes are evidence of something that has already happened, of the experience that some event has preceded my note or memo,



© HELI REKULA

■ info

Heli Rekula DESERT works from 1989–2004

5 Feb–24 Apr, Fifth and 4th floor

Heli Rekula's exhibition Desert highlights one of the foremost media and photographic artists in Finland. In the past few years, Rekula has been very active in both Finnish and foreign art, including participation in 2001 in the main exhibition at the Venice Biennial. In 2002 Heli Rekula was awarded the prestigious Art Fennica prize.

The memos will be included in the exhibition book, to be published in conjunction with the exhibition.

Heli Rekula:
"Desiré or I just don't know
what to do with myself", 1996

preceded the taking of the photograph. The portraits are made in a different way. The actual photo shoot is often preceded by a long planning period. In my staged portraits I use my notes and sketches to construct an image, whereas in the case of the landscapes, the pictures themselves are like notes. Perhaps all my images are both presentations and memos. But the processes and methods are completely different.

Your landscapes are a delicious combination of precision and vagueness. The pictures contain a lot of detail, but usually none of the details rise above the others. How do you find and choose your subjects? At what stage do you decide the format and cropping of the landscape picture?

Most of my landscape photographs have come about quite by chance. Shooting a photograph is never a 'calculated' thing for me. Instead I feel that I am open to a potential encounter in the landscape. I like to think of it as 'settling into the landscape'. The most important thing is the emotion or thought that makes me take the picture in the first place.

Making a work is the same as expressing that experience. When exhibiting a work, it is like asking the question, whether it is possible to convey those feelings and experiences to other people in the same way as one experienced them oneself. What interests me in these landscapes is that their elements are all equal. They don't have some object that one would look at over others. The object one looks at is the landscape itself, whatever it may contain.

The dimensions of the finished photograph, say a 75-by-180 centimetre panorama, is based on my viewing of the picture, on my own experience in front of the image. I cannot look at such a big picture all at once; I have to read it horizontally, with my eyes traversing the image. When I read a picture, I am always reminded of the moment when I was physically present in the situation that the photograph depicts. It is never the same thing. Maybe that's why the landscape photograph is a note that helps me to remember my original experience.

□ Kati Kivinen



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© HELI REKULA

Heli Rekula: Landscape no. 15, Inch Strand, 2000

Heli Rekula: Landscape no.28, Breaking of The Sea, 2000



Aarne Jämsä: from the series *Aarne and Arja*, 1998–2004



PETRI VIRKÄNEN/CA

Aarne and Arja

A middle-age man's life a blues? At least it's not the whimpering song of survival by the skin of one's teeth that plays in the world of Aarne Jämsä, soon to turn 50. His world tastes of life. Or what else would you say about the cartoon series *Aarne and Arja*?

The title of the series points to its prominent autobiographical streak. It is Aarne depicting his life by the side of his mate Arja over the past six years (1998–2004). The Kiasma collections already have several dozen of these paintings made in ink and watercolour. Square in shape, they are like panels in a comic strip that follows the changing fortunes of a married couple. Although Aarne Jämsä's narrator's voice comes across quite strong, the idiosyncratic scenes do not easily yield their secrets to those who have not shared the everyday life of Aarne and Arja. The viewer must invent the missing speech balloons.

Aarne's and Arja's life is no saccharine idyll. On the contrary, the pictures give a vivid sense of both love and anger on the home front, with the main characters loving, sulking or gripping each other by the throat. They watch holiday slides sitting in each other's laps in the light of a lava lamp. But they can also be staring at the computer screen, neglecting their spouse, or wallow in a crapulous anger that distorts everything. The lush

domestic decorations in the pictures suggest the artistic life: there are Aarne's drawings on the walls, miniature sculptures on top of the cabinet. The forces of gravity or laws of perspective cannot flatten the visions in the pictures. Forms are distorted and bent, should the mood of the image demand it.

The basic ingredients in the pictures are most obviously sensual. At home, Aarne and Arja walk about in their birthday suits, naked like Adam and Eve. But the postlapsarian paradise must make do with withered potted plants for its symbols, nor is the state of innocence too pure, either. The pictures also contain – should one wish to read them so – elements of a triangular drama.

Nevertheless, they are quite endearing, the soft, rotund Aarne and Arja, strangely alike, as if they have grown into images of each other. The pair of anti-heroes is sculptural. In artist registers Jämsä is described primarily as a sculptor. But the title does not tell the whole story of his artistic activities. Through



■ info

FRACTURES OF LIFE

2 Apr–20 Nov 2nd and 3rd floor

Selected from Kiasma’s collections, some of the works are openly political, while others have a more subtle effect on our ethical views and thinking habits.

Fractures of Life – speaking about art and power

A lecture series on Wednesdays at 5pm.

Seminar Room, free admission. In Finnish.

20 Apr Leena-Maija Rossi: Art, Power, Politics

27 Apr Erkki Berndtson: The Politics of Space

4 May Annamari Vänskä: Art vs. Porn – on the politics of high and low in visual culture

11 May Juha-Heikki Tihinen: Politics of Masculinity

Audio guide informs about the works and themes of the exhibition.

his hands, a wealth of different materials has acquired a second, reckless life as works of art. Jämsä also teaches art, and the last item on his merit list is being short listed for the Ars Fennica 2005 fine arts prize.

But what is a series of pictures about the recurrent events in a couple’s life doing in a show dedicated to new politics in art? The works do not convey a serious view of the world, nor do they express concern over anything other than the everyday life contained in them. But they take us to the very place where tolerance begins – our own living rooms.

□ **Riikka Haapalainen**
Head of Education

Art is part of humanity at ARS 06

Kiasma is preparing an extensive international exhibition of contemporary art. ARS 06 will open in January next year. Over the years, the ARS exhibitions have highlighted the prominent themes of art of their time. The theme of ARS 06 is art as an integral part of humanity.

Opening in January 2006, the ARS 06 central theme is the capacity of man for good and evil. Art is seen as a central form of human activity. Humanity is explored from various perspectives, such as emotional experiences, sensuality and sexuality. The works open up individual ways of explaining the world and reflect the social structures people have built for themselves.

Media images play a crucial role in constructing our notions of this age and the world, of others and ourselves. Today's public visual culture is dominated by fear, desperation and even horror. Art can console and provide touching experiences in our rapidly changing, insecure world. Art is part of the reality of our own time.

CONFRONTING FUNDAMENTAL QUESTIONS

Some 40 contemporary artists from all over the world will be invited to take part in the exhibition. The selections are not made on a geographical basis, however. The criterion for the choice of artists is rather the ability of their works to speak to today's audiences.

The thematic focus of the exhibition is on timeless fundamental questions, how people experience themselves and their reality. Issues of beauty and ugliness are also once again a topical question.

ARS 06 forms a dynamic whole, where works on display throughout the exhibition are paired with a series of temporary projects. The projects, which are also connected to the ARS theme, are carried out in co-operation with various partners.

SEVENTH ARS EXHIBITION

ARS 06 is the seventh ARS exhibition and it will take over the entire Kiasma building. The Kiasma Theatre will be also hosting a programme on the ARS themes.

The previous ARS was held in 2001, when the theme was the multidimensionality of the globalised world and the possibility of cultural dialogue. The earlier ARS shows were held in the Ateneum building in Helsinki in 1961, 1969, 1974, 1983 and 1995. The principal aim of the exhibitions is to present international contemporary art for Finnish audiences.

□ **Tuula Karjalainen**
Museum Director

■ info

ARS 06
20 Jan–27 Aug 2006

The ARS 06 exhibition team is chaired by Dr Tuula Karjalainen, the director of Kiasma. The members of the team are Kati Kivinen, exhibition coordinator, Patrik Nyberg, curator, Perttu Rastas, acting chief curator, Marja Sakari, senior curator, and Jari-Pekka Vanhala, curator. The ARS programme in the Kiasma Theatre is put together by Virve Sutinen, producer.



PETRI VIRANEN/CAA

Tuula Karjalainen
Museum Director



□ Kiasma Calendar

Exhibitions



© HELI REKULA

Heli Rekula: Landscape no. 7 Jesus & Mariana, 1989

Heli Rekula

DESERT

works from 1989–2004

5 Feb–24 Apr, Fifth and 4th floor

Kiasma's exhibition on two floors brings together nearly all the works by Rekula to date. The exhibition will present moving images, photographs and new works never before seen. The exhibition will be complemented by the publication of an exhibition catalogue with articles by Maria Hirvi, Arja Elovirta, Jarmo Valkola and others *pp.* 2

Expert tours in the exhibition on Wednesdays at 6pm.

In Finnish. Museum admission.

16 Feb Perttu Rastas: Compiling Desert

2 Mar Maria Hirvi: How does the image talk?

16 Mar Pertti Kekarainen:

A colleague's view on Rekula's works

30 Mar Kati Kivinen:

Encounters in moving images

13 Apr Anna-Kaisa Rastenberger:

Representing a woman

IN ANOTHER WORLD

14 May–21 Aug

Fifth and 4th floor

The exhibition presents Finnish and international outsider artists – one of the themes of the exhibition being the difference between outsider artists and artists operating on the margin yet within the mainstream, as well as between amateur art and outsider art. The exhibition will also take a look at the history of Outsider Art. *pp.* 16

Contact guides are available on Tuesdays

10am–4pm and Wednesdays to Sundays

12noon–6pm.

Art in Mind 25–26 May

International seminar discussing the connection between art and mental health.



Petri Martikainen: Red Buddha

STUDIO K



CHRISTOPHER BURKE Courtesy/Chern & Read

Otto Zitko, walldrawing, Cheim & Read, New York, 2003

Otto Zitko 18 Feb–22 May

Austrian artist Otto Zitko will create a mural in Studio K, which continues in thought the same line that Zitko began drawing in the 1980s. The dynamic line runs through various places and settles in each place as a tight whirl, taking the viewer inside the drawing. www.zitko.at

Kimmo Schroderus 3 Jun–11 Sep

Sculptor Kimmo Schroderus' work *Expander* (2004) takes over the exhibition space with its long steel limbs, radiating from the core of the structure.

KONTTI

Péter Forgács 11 Feb–15 May

Péter Forgács (Hungary) is known for works in which he recycles

old film footage. *The Danube Exodus* uses found 8mm footage from two exoduses of the Second World War. In the interactive installation, Forgács has divided the strata of the stories on different screens as pairs of eyes that saw different things in the same situation. *pp.* 19

www.danube-exodus.hu



PÉTER FORGÁCS

Pia Tikka 3 Jun–21 Aug

Obsession is a cinematic installation based on unconscious interaction. The viewer loses his or herself in the emotional world of fictional characters Emmi and Henrik. *Obsession* describes how a violent act against an individual also damages people close to this individual and his or her entire life. The case history of an obsessive girl opens up a discussion on sex and violence in film and in society in general.

LOVE ME OR LEAVE ME

Favourites from the collections

3rd floor

Audience selections 2nd floor
until 27 Feb

The virtual exhibition **360°** at www.kiasma.fi The website also includes visitors' comments on works.

FRACTURES OF LIFE

2 Apr–20 Nov
2nd and 3rd floors

Artists have always served as the voice of social maladies, the voice of truth, pointing out and revealing wrongs in our surroundings and the world. How does art react to these questions – or does it react at all? How does art approach the fracture points between sets of values and concepts? What tools does art have to present, for example, the increasing impact of the market economy and consumerism in society? Selected from Kiasma's collections, some of the works are openly political, while others have a more subtle effect on our ethical views and thinking habits. Art teaches us to see things differently. By looking at things openly, repeatedly we will learn to see better and with more compassion. □p. 6

□ Collections



Henrik Duncker: Marko "Veve" Hynnälä, Hynnälä, 1993

PETRI VUORINEN/CA

Fractures of Life

– speaking about art and power

A lecture series in the Seminar Room, Wednesdays at 5pm. In Finnish. Free admission

20 Apr Leena-Maija Rossi:
Art, Power, Politics

27 Apr Erkki Berndtson:
The Politics of Space

4 May Annamari Vänskä: Art vs. Porn
– on the politics of high and low in visual culture

11 May Juha-Heikki Tihinen:
Politics of Masculinity

Audio guide

Audio guide informs about the works and themes of the exhibition. Visitors can borrow an MP3 player and headphones. The audio guide is at a trial stage in Kiasma, so it is free of charge. Give us your opinion!

DocPoint 12–16 Jan

The largest documentary film festival in the Nordic countries offers both a national and an international selection of the best new documentary films. www.docpoint.info

Deborah Hay: Lecture on the Performance of Beauty and The Match (video)

28 and 29 Jan at 6pm

Fifth annual Side Step Festival is organised 22–30 January. The theme this year is "Dance, perception and bodily thinking". Deborah Hay will visit Side Step with her solo work and her award-winning choreography, *The Match* (New York, 2004), will be seen in a video screening.

Tickets EUR 17/12

www.sidestep.fi

Juha Huuskonen and Tuomo Tammenpää: Plan*B for Arkadianmäki

24 Jan–6 Feb

*Plan*B for Arkadianmäki* has invited various artists and activists who have created projects about public opinion, future utopias and various forms of world governance to choose the topics for seven referenda. The voting is in January and takes place on the Internet. The official results will be submitted to the Finnish Parliament, which is free to take heed of the advice as it sees fit. The project headquarters is at Kiasma, which hosts discussions and video screenings related to the event. □p 13

www.publicopinion.fi

□ Kiasma Theatre



ERIK BERG

Zero visibility corp: ...it's only a rehearsal

2–3 March at 7pm

The Norwegian group Zero Visibility shows two people, a man and a woman, who are lovers. In a powerful and intense dance performance, the nature of their relationship is revealed through physicality instead of being mediated by dramatic or representative elements. □p. 14

Tickets EUR 15/12

Mikko Hynninen: Kiasma Theatre

10, 12, 16 and 18 Mar at 7pm

A composition with no musicians or instruments, only the empty Kiasma Theatre, the sounds of which are used as material for the piece. □p. 19

Tickets EUR 12/8

The Best of Tampere Film Festival 19 Mar

Some of the best pieces and winners of the Tampere International Short Film Festival.

www.tamperefilmfestival.fi

PixelAche05 Festival

14–17 Apr

PixelAche offer new tools and new technology. The festival gathers together theoreticians, writers, artists, designers and activists to offer different views on *Dot Org Boom*, grassroots networks that develop and question media and technology. The festival features audiovisual concerts and clubs, participatory and interactive films, as well as experimental interactive projects and electronic music.

www.pixelache.ac

TheatreNow! 11–15 May

TheatreNow! creates a meeting point for contemporary performances and theatre that remains outside the boundaries of traditional theatre. The programme includes Nordic visiting performances, and the director Esa Kirkkopelto and Nälkäteatteri. The programme also includes performances by young artists, small performances, films and artistic encounters.

Nälkäteatteri: In Alternate Spaces

Premiered 14 May at TheatreNow! Festival.

Performances on 15, 18, 20, 21, 22 May at 7pm

The project moves in the zone between experimental theatre, performance, dance and visual arts. The project gathers together a group of leading Finnish makers of alternative theatre and performance artists, with a joint purpose of finding new reasons and forms for the encounter between the performer and the audience.

Tickets EUR 6/5

□ Kiasma Workshop

Inquiries, please contact Kalle Hamm, tel. +358 (0)9 1733 6521, kalle.hamm@kiasma.fi

ADULTS AND CHILDREN

Let's make things together On Saturdays *morning workshop* 10.30am–1pm

afternoon non-stop workshop 2pm–4.30pm

Children, young people and adults can stretch their creativity. The age limit is 4.

Adults EUR 5.50/4, under 18s free.

22 Jan Beauty or a beast? *plaster mask*

29 Jan Secret behind the door, *mixed media*

5 Feb Story in one colour, *painting and collage*

12 Feb Love is snow-white? *light workshop*

19 Feb Garment, *painting on clothes*

26 Feb The Venue, *reproduction and mixed media*

19 Mar Animals as architects, *building*

2 Apr Sand castles, castles in the air, *carborundum*

9 Apr Border crossing, *poster*

16 Apr Heroes and antiheroes, *building*

23 Apr Future city, *scrap art*

7 May Carnival, *face painting, make-up*

The morning workshop is reserved for visitors from outside Helsinki. Booking on weekdays from 9 am–12 noon, tel. +358 (0)9 1733 6509.

The afternoon workshop is an open workshop, no booking required. Contact Info desk.

□ Guide

Guided tours

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

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

Reserved tours

Bookings on weekdays 9am–12noon.

Tel. +358 (0)9 1733 6509. Prices on weekdays EUR 55 and Sundays EUR 68. Languages: English, Swedish, French, German, Estonian and Russian.

□ Lectures

Meetings with artists

Arranged by the Friends of Kiasma.

Kiasma Seminar room. In Finnish. Free admission.

10 Feb 5pm Presentation of Ars Fennica candidates

3 Mar 6pm Inka Nieminen

7 Apr 6pm Markus Kåhre

12 May 6pm Pasi Karjula

Philosophy of the gaze lecture series

In collaboration with Critical Academy.

On Wednesdays 5pm in Seminar room.

In Finnish. Free admission.

16 Feb Harald Arnkil: Colour

2 Mar Eero Ojanen: On observation

16 Mar Aarne Jämsä: Language and plasticine

□ Schools and kindergartens

WORKSHOPS

ABC Workshops in February

kindergartens and 1–2 graders

The first visit is a guided tour in the Love Me or Leave Me exhibition. The second and third visit involve workshop activities, learning about the materials and techniques used in contemporary art. Max. 15 participants. Booking starting on 24 January tel. +358 (0)9 1733 6513. Free of charge.

Pins and brushes in April

3–9 graders

During the visit you will see the Fractures of Life exhibition and attend a workshop. In the workshop we will discuss the different ways we all can express our opinions. Max. 15 participants. Booking starting on 24 January 1pm tel. +358 (0)9 1733 6513. Free of charge.

Something old, something new...

Spring trip to Ateneum and Kiasma 10–26 May *school groups, particularly outside Helsinki*

We will see some of the Ateneum collections, and at Kiasma we will see the Fractures of Life exhibition, after which we will discuss in workshops the different ways we can all express our opinions. A class (max. 32 pupils) is divided into two groups, each working in either museum for two and a half hours. Both groups should be accompanied by an adult. Booking starting on 4 April 1pm tel. +358 (0)9 1733 6513. Free of charge.

GUIDED TOURS FOR SCHOOL GROUPS

Guided tours can be booked for the collection display and the temporary exhibitions. If you wish, you can ask the guide to discuss the exhibition from a specific angle of your choice. Guide bookings on weekdays 9am–12noon tel. +358 (0)9 1733 6509. Guided tours are free for school groups. If your class needs somewhere to eat packed lunches or exercise, please mention this when booking.

ABC tours on contemporary art

25 Feb until and 5 Apr–27 May

1–2 graders

You can bring your class to Kiasma once or twice and the visit takes c. 45 min.

1. Sensory guidance Watching, listening and smelling the works on display

2. What is contemporary art made of?

We will study the works of the collection display. After the visit, the teacher will receive a booklet (Nykytaiteen ABC) which has background information and exercises to support teaching at school. Guide bookings weekdays 9am–12noon tel +358 (0)9 1733 6509 or arja.samulin@kiasma.fi

Guides for schools

Kiasma offers a special service to schools who visits Kiasma regularly: the dedicated guide is at your school's service if you have at least three teachers who are interested in using Kiasma in their teaching. The school will have its own guide who introduces the exhibitions to the teachers and helps plan the exercises given to the pupils. For more information see www.kiasma.fi

□ Info

KIASMA

Mannerheiminaukio 2, 00100 Helsinki, Finland.

Opening hours Tue 9am to 5pm, Wed–Sun

10am to 8.30pm, Mon closed. Admission

EUR 5.50/4, 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.

KIASMA STORE

Exhibition catalogues, books, magazines,

and Kiasma products. Open Tue 9am to 5pm,

Wed–Sun 11am to 7pm, Mon closed.

Tel. +358 (0)9 1733 6505

CAFÉ KIASMA

The café/restaurant on the ground floor.

Open Tue 10am–5pm, Wed–Sun 10am–9pm.

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.

Plan B

"I see the concept of art in very broad terms. On the other hand, if you subscribe to a narrow definition of art, I do many other things besides art. In the last ten years, I have worked in an area somewhere between the engineering world and the art world," says Juha Huuskonen, known for his projects that explore the relationship between technology and art.

"Besides art, other areas I follow quite closely are design, media and civic activism. The computer is just a tool for me, I'm certain I could work with other tools just as well. The important thing is to challenge technology, that is something that has not changed over the years. Media criticism is another major area of my work. This is particularly apparent in my coming project *Plan*B for Arkadianmäki* and *The Moment of Long Now*, now on show in the Kontti in Kiasma.

I want to encourage people to take a critical view of the media and technology. Although the critical attitude can take the form of concrete action, my main aim is to encourage people to be creative in different ways by showing them the kinds of things you can do with technology. In the talks and workshops of the PixelAche festival we have told people about all kinds of exciting, free tools and subcultures you can find on the Internet.

Subcultures often revolve around generally available tools; it is not some kind of esoteric technology. They work over the Internet, where you can find people and information and where you can join in the action. Finding such subcultures can be very hard work, however. My own activities aim to help people find things that may at first seem odd or exotic.

I read the other day that the curricula in primary and secondary schools will in the future include material designed to develop the pupils' media skills, linking communication technology to the school subjects. For me, such education is of paramount importance. There has been a

great demand lately for an understanding of culture and art, as well as for an understanding of technology. Decisions are being made all the time, technology is advancing, but there has been insufficient time to deal with these things or criticise them from the cultural viewpoint.

Many of my projects start from some small thing, such as PixelAche that began with the English word itself, coined to denote the predicted overdose of monotonous media content in the future. Plan*B began from my thoughts about a contradiction that is inherent in the Parliament building in Helsinki. The building is the seat of democracy, yet its architecture is totally forbidding. An interactive, projected House of Parliament seemed like an interesting idea, which then had to be challenged, of course. More people will get involved in the project at this stage, and the end result will be the sum of the good ideas of a great many individuals. The third stage is to do something in concrete terms. This 'to do something' has been the most important slogan for me over the past ten years. Things can be mulled over endlessly, it's a totally different thing to make those visions come true and place the results for the public to see.

There is often talk in the media about whether a referendum should be held over some question or other. That is one way we can make our views known, a tangible form of public opinion. I have invited seven groups to join in the Plan*B for Arkadianmäki project. Each of the groups has addressed things like democracy, constitution and public opinion in the field of art or culture. I offered them an opportunity to ask any question they like of the nation. Anyone can propose an eighth topic, and then there's a vote. The poll will differ from a traditional referendum in that the responses will be more complex than a mere yea or nay." □

■ info

Plan*B for Arkadianmäki

The referendums will be carried out between 24 January and 6 February. Happenings and panel discussions will be held during the voting period in Kiasma.

www.publicopinion.fi

PixelAche

PixelAche festival offers fresh perspectives on the Dot Org Boom, grassroots networks that develop and criticise the media and technology. Held in Kiasma Theatre 14–17 April, the festival features audiovisual concerts and clubs, participatory and interactive films, as well as experimental interactive projects and electronic music.

www.pixelache.ac





Who deserves punishment?

In the ancient myth, the hunter Actaeon sees the virgin goddess Artemis bathing naked in a stream. Artemis punishes the hunter by turning him into a deer, and Actaeon's own dogs tear him to pieces.

■ info

Zero Visibility Corp
...it's only a rehearsal
2–3 Mar Kiasma Theatre

Choreography: Ina Christel Johannessen; lights and scenography: Jens Sethzman; dance: Line Tørmoen, Dimitri Jourde; music: Murcof; text: Ovid

Tickets EUR 15/12

The story is told by **Ovid** in his *Metamorphoses*: Actaeon does not know the reason for his punishment, the hunter becomes the hunted. The story is perplexing. Did Actaeon deserve his punishment? Artemis ruled over wild nature, but today we might say that she controlled the wilder side of the human psyche.

...*it's only a rehearsal* by the Norwegian group **Zero Visibility** shows two people, a man and a woman, who are lovers. In a powerful and intense dance performance, the nature of their relationship is revealed to the viewer through physicality instead of being mediated by dramatic or representative elements. Does the performance tell the ancient story? How do we reward or punish those who see us at our most vulnerable?

The terms that best describe the group's work are action, visuals and intellect. The group aims to create an ambiguous pleasure for the audience. The group gets the material for its performances from films and journalistic sources. Zero Visibility favours a simple visual aesthetic and uses new experimental electronic music in its pieces.

Zero Visibility was founded in 1996 by the choreographer **Ina Christel Johannessen** and the visual artist **Jens Sethzman**. The group's piece *Hunt Out* was named the most innovative production of the year in Ballet International Yearbook, Critic's Survey in 2000. In 2002 Johannessen received the Stage Art Award of the National Dance and Theatre Network of Norway for her *Confession Time*. □

New

diary / notebook / sketchbook



Charlotte Gyllenhammar Fall I

From Kiasma Store EUR 13

Dagmar



www.dagmar.fi

The Boundaries of Art

What is art? What are its criteria? Is the acceptance of the art world a necessary condition for art? What are the borders and boundaries of art? Maybe it is time to have a closer look at the invisible attitudes that separate professional art from Outsider Art.

Outsider Art has begun attracting more and more attention in Finland, both among artists and the art public. The exhibition to be organised next summer at Kiasma will present a broad selection of international and Finnish Outsider Art, exploring the edges of contemporary art and the idiosyncratic art produced outside the mainstream.

One of the themes of the exhibition is the difference between outsider artists and artists operating on the margin yet within the mainstream, as well as between amateur art and Outsider Art. The exhibition will also take a look at the history of Outsider Art.

Relegated to a position on the vague periphery of the art world, Outsider Art is replete with amazing handiwork, exuberant fantasy, intellectual insight, humour and social criticism, as well as agony, traumas, fears, exclusion and obsessive manias.

Art Brut, Outsider Art – or DIY Art as it is commonly known in Finland – is a subject of academic research abroad, where there are also museums dedicated to this art form. We hope that *In Another World* will bring Outsider Art into the art discourse also in Finland.

STORIES ABOUT THE ARTISTS

In Another World presents not only works of art, but also their makers, whose personal worlds are present in the exhibition both as documents and texts written by the artists. One of the featured artists is **Petri Martikainen**, a younger generation self-taught contemporary folk artist from Finland.

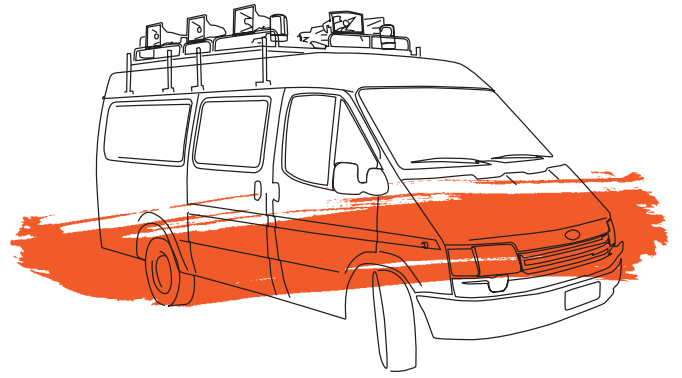
Petri Martikainen writes, sculpts, paints and builds. He uses recycled and waste materials, seasoning his creations with trinkets and his boundless visual imagination. Martikainen is interested in theosophy and mysticism, foreign cultures, art and customs. His influences include India, South America and China, as well as Christianity, Hinduism and Confucianism. □



Petri Martikainen: Eagle

■ info

In Another World
14 May – 21 Aug
Fifth and 4th floor



After touring schools in Central Finland, Kiasma's School on Wheels plucks up courage to go abroad.

School on Wheels goes abroad

The first stop was Vilnius, or rather the geographical centre of Europe, where the School was invited to participate in a Nordic-Baltic seminar organised by the Europos Parkas sculpture park. Together with School on Wheels teacher **Minna Turtiainen** we gave the seminar participants a biology lesson on the eagle owl, and afterwards Minna led a workshop on making biological portraits. Taking a biological look at old and new art, the lesson was conducted to the sound of Lithuanian interpretation which provided ample proof that the eagle owl is not part of the avifauna of Lithuania. Nevertheless, the recognition and imitation of the owl's call OO-hu went quite well.

School on Wheels was presented in Vilnius along with other hands-on art education projects. The School's biology workshop explored issues of human identity and depiction by comparing portraits made in different epochs and by discussing the importance of identification. After the lesson the participants made a bioportrait of themselves based on biological identifiers. The main target audience of the seminar was art educators, for whom the workshop gave a demonstration of our teaching methods. The spontaneous feedback was quite positive. The participants especially liked the relaxed atmosphere of the performance-like lesson with its entertaining way of transmitting information, and also our novel perspective on portraiture.

In June, the School inflicted its biology lesson on the participants of the Two Way Travel seminar at the Tate Modern, another European art centre. Organised by Engage, an international association for art educators, the seminar focused on moving and touring art projects, which included a Spanish

art bus that toured a province to advertise the opening of a new museum, and a Scottish travelling gallery that rural and urban communities can book for a limited period of time. Composed of British art and museum educators, the audience praised School on Wheels' entertaining 'instruction' and the way different subjects were integrated into the lesson. The lesson also sparked off a discussion about regional equality and the choice of age groups for art education projects.

School on Wheels' principle of integrating multiple subjects was next presented at the annual seminar of the Engage association in November. Again the venue was Tate Modern, where the topic of discussion was co-operation between schools and museums, especially in the area of school curricula. This time, we told the British museum educators about OPS, the Finnish acronym for curriculum. Then we introduced them to KOPS, the particular instance of OPS as adapted to Kiasma's School on Wheels. The concept of multiple subject integration promoted by KOPS is supported by the new national curriculum in Finland, which provides for multiple-subject instruction through the use of thematic entities. Similar ideas to support creativity and new approaches in art are found also in Britain, where the government and various organisations have made several initiatives and started funds to promote innovative projects in schools and museums.

□ **Kaija Kaitavuori**
SISW (Senior Inspector, School on Wheels)

■ info

Kiasma's School on Wheels

School on Wheels is a national project implemented by the support of the energy company Vattenfall Oyj.

□ Forthcoming

In The Artist's House

The Artist's House brings together six young artists from four EU countries. Each house tells about one of the artists, about their works and things they feel are important.

Coming from Finland, Denmark, Lithuania and Italy, each artist travels to a museum to present his or her work. The visit lasts for three days. The artist's house is displayed in the museum for about four weeks, during which time it may be used for educational purposes.

The Artist's House is part of Didart 2, a networking project among European museums funded by the EU. Its aim is to promote interaction between the education departments of museums and to present young artists from different countries to young audiences in particular.

The Finnish member of the project is **Tellervo Kalleinen**, who will present her work in Rovereto, Italy. Finland will host the video and performance artist **Anna de Manincor**, whose Artist's House will be open at Kiasma Rear Window from 21 April to 15 May. □

Anna de Manincor: Artist's House
21 Apr – 15 May Rear Window
www.didart.net



CHRISTOPHER BURKE. Courtesy Chem & Read, New York, 2003

Austrian artist Otto Zitko will create a mural in Studio K, which continues in thought the same line that Zitko began drawing in the 1980s.

Otto Zitko
18 Feb – 22 May Studio K
www.zitko.at

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ja Nyt.fi verkossa joka päivä.*

□ Forthcoming

PÉTER FORGÁCS



A Trip Down the River Danube

Péter Forgács is one of the foremost authors in Hungarian documentary film and media art. Forgács is known for works in which he recycles old film footage. *The Danube Exodus* uses found 8mm footage from two exoduses of the Second World War. One was by Slovakian Jews travelling south on the River Danube to the Black Sea and on to Palestine. The other, reverse exodus took place on the same boat upstream. It was made by Rumanian Germans who returned to their Fatherland. The captain of the ship, **Nandor Andrásovits**, filmed events on a boat travelling between the hotspots in the heart of Europe.

In his installation, Forgács projects the stories on different screens, showing the same situation from different angles. Although we may never understand war, the everyday memories of war stay on as a powerful presence in our lives. Péter Forgács' work asks questions about memory, the interpretation of memory, the origin of memories and their reinterpretation.

A film made from the footage of *The Danube Exodus* (1998) was awarded the Grand Prize for Documentary Film at the Hungarian Film Week festival. □

Péter Forgács
The Danube Exodus
11 Feb–15 May Kontti
www.danube-exodus.hu

A Composition Named Kiasma Theatre

The concept of *Kiasma Theatre* by **Mikko Hynninen** is simple: a composition with no musicians or instruments, only the empty auditorium of the Kiasma Theatre, the sounds of which are used as raw material for the piece. The work stretches the minimalist starting point to the utmost. Using microphones, Hynninen amplifies the sounds of stage technology from winches to the buzz of fluorescent tubes and the hum of air conditioning.

The composition directs attention to stage dramaturgy and meditation. "I did not want to do a piece that would make the listeners go 'Wow, what a clever way to make music with everyday objects!' I am more interested in turning their attention away from music to presence and the empty space," says Hynninen.

Hynninen, who graduated as a sound and lighting designer from the Theatre Academy, has created a style with rich audiovisuality and elaborate stage dramaturgy. His works usually start out from conceptual ideas. According to Hynninen, the work of art that has made the greatest impact on him is **Robert Morris' *Box with the Sound of its Own Making***. It is a wooden box with sounds of sawing and hammering coming from within.

Kiasma Theatre was premiered at the Avanto Media Art Festival in 2004. □

Kiasma Theatre
10, 12, 16 and 18 Mar at 7 pm.
Tickets EUR 12/8



- 2 **On Empty and Filled Landscapes**
Heli Rekula talks about her art works.



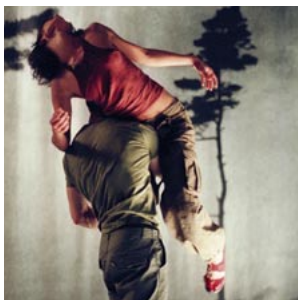
- 6 **Aarne and Arja**
What is a series of pictures about the recurrent events in a couple's life doing in a show dedicated to new politics in art? The works do not convey a serious view of the world, nor do they express concern over anything other than the everyday life contained in them. But they take us to the very place where tolerance begins – our own living rooms, ponders Riikka Haapalainen, Head of Education.



- 8 **Art is Part of Humanity**
Kiasma is preparing an extensive international exhibition of contemporary art. ARS 06 will open in January next year. Over the years, the ARS exhibitions have highlighted the prominent themes of art of their time.

- 9 **Kiasma's Spring**

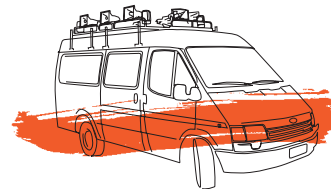
- 13 **In the Picture Juha Huuskonen**



- 14 **Who Deserves Punishment?**
Norwegian Zero Visibility Group shows the Story of Ovid.

- 16 **The Boundaries of Art in Kiasma**
What is art? What are its criteria?

- 17 **School on Wheels goes abroad** u



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HELSINGIN SANOMAT

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