



Kiasma

28-29 · 2005 vol. 8



Forthcoming: ARS 06
The city belongs to everyone
Kiasma School on Wheels





Skateboarding and travelling with skaters has given **Ed Templeton** a continuing, intimate access to young people's lives. Documenting what goes on around him through photography and painting has been Templeton's method of working as an artist all through his career. "Basically I am always around very young kids as a skateboarder. They are familiar with me as a pro skater, so I have a great access to them without being a stranger."

Ed Templeton depicts the life of American youth

Ed Templeton's photographic work has all to do with his travels and associations with the skateboard world. His photographs of skateboarders shooting guns, smoking, taking their first steps in their sexual lives and experimenting with drugs make use of the snapshot aesthetic but transcend photography as a memory backup and enter the realm of art.

Similarly, Templeton's board graphics and ads for Toy Machine – the Blood Sucking Skateboard company – go beyond selling a product. They communicate with the skateboard community on an equal level and comment on the consumption driven culture and the role of marketing in homogenizing our society.

FAST LIVES

Although he's often labelled as a 'street artist' or 'skateboard artist' Templeton's works have never been specifically about skateboarding and he has never been a graffiti writer. In a similar way that artist **Nan Goldin's** photographs of her intimate circle of friends act as a window to a world of bohemian lifestyle, Templeton's photographs of skateboarders' lives talk

about the wider reality of being young in today's America.

"I think by default the work is about youth: hard, fast lives fuelled by money at a young age, the coming of age, being a teenager, living in the suburban USA, relationships, travel... If you are a skateboarder, you will perhaps be able to take more away than someone who is not. But I want any person who sees it to take home a story from what I am doing. An outsider looking at these images can hopefully get a great inside look at youth and being human."

The photograph of **Arto Saari** in a hospital bed with a drip in his hand right after heart surgery at the age of just 17 is a touching portrait of the vulnerability of young life. It's a photograph of one of the most respected professionals in skateboarding. There's deep intimacy about it, seldom present in the image conscious representation of professional skaters.

FROM SKATESHOP TO GALLERY

The international skateboard community has been very supportive of its own.

Skateboarders are interested in things that other skateboarders do in other fields. Art has also been an important part of the culture since the very beginning. Ed Templeton's art started getting recognized outside the skateboard culture through his association with the New York based curator **Aaron Rose** and his Alleged Gallery in the 90's. In 1999 an Italian collector bought his series of photographs called *Teenage Smokers* from his show at the Alleged. She then entered the series in a competition in Italy, where the series won the first prize. Sitting in the jury in Milan that time, among others, was **Jerome Sans**, the curator of Palais de Tokyo in Paris. Shortly after winning the prize in Milan, Templeton was invited to have a personal show in Palais de Tokyo.

The widening scope of his audience hasn't affected the way Templeton goes about his work or what he hangs in his exhibitions. "I am doing the exact same stuff I always do. If anything, I can use these nice venues to expand and do bigger and better things." Templeton's current access to the nice venues hasn't distanced him from his roots in skateboarding either. "I just did a show in Vancouver at **Rick McCrank's**



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skateshop, AntiSocial. I never want to get to the point where I can't do a show at a skateshop."

BEAUTIFUL LOSERS

The work produced by the group of artists who started working with Rose in the early 90's and currently extensively displayed in a touring exhibition and an accompanying book, both titled *Beautiful Losers*, has since become known loosely as 'street art'.

"People in general love to label things, and it does make things easier to digest. So this term 'street art' goes way beyond graffiti into any kind of art someone does as long as that person is a surfer or skater. Very weird."

And while Templeton points out that there are many others, not associated with the movement around Alleged Gallery, doing similar things, it is predominantly the *Beautiful Losers* that have become to define 'street art' in much of popular media internationally. The exposure of skateboarding artists like Ed Templeton and **Mark Gonzales** and the UK based **Side Effects of Urethane Collective** to a non-skate audience has done a lot for the wider understanding of skateboard culture. Similarly, the involvement with the art establishment has given a lot to skateboarding, and its favourite artists.

But to swap a career in skateboarding for a career in art? "I think about it all the time! But I am a Lifer. There is no stopping me from skateboarding. I love doing Toy Machine and plan on doing that until it goes out of business. I am getting older, and I am glad that I have other things to do with my time once my sponsors don't need me anymore. But I will always skate."

□ **Tuukka Kaila**
Skater and Artist



© ED TEMPLETON



© ED TEMPLETON

Ed Templeton: Blue man painting, Swastika kid



Ed Templeton was born in 1972 in Orange County, a suburb of Los Angeles. He got into skateboarding in his teens and became a professional skateboarder in 1990. Templeton started his own skate company Toy Machine in 1993. Since then, he has been the president, team manager and art director of his company and continues to ride pro for them. At the same time, Ed Templeton has made a steadily growing career for himself as an exhibiting artist.

Templeton's works are part of the First We Take Museums exhibition.





The city belongs to everyone

First We Take Museums is an exhibition of urban art that in the wake of Kiasma's URB festival continues to trace the essence of urban and street art. It is not an exhibition on street art, not even a post-graffiti exhibition. It discusses urban life and conflicts through art, often from a young people's perspective.

The exhibition title *First We Take Museums* refers to **Leonard Cohen's** song *First We Take Manhattan*, lending a historical dimension to the title. Kiasma has always taken an interest in the complex and ambiguous relationship between visual culture and art. A dialogue between various phenomena poses a challenge to artists and museums alike.

The debate on street art and urban art has been delightfully lively and the city residents have adopted an active role in it. The artists' contributions have formed a part of this debate, which instead of street credibility has focused on development of the urban space, aesthetics and politics. Kiasma has taken part in the debate in many ways, for example, in connection of the exhibitions *Cities of the Move* or *Process – Encounters in Live Situations / Changing Spaces*.

First We Take Museums is a contemporary art exhibition that forms connections to the city and young people by way of phenomena in urban subcultures and youth culture. The exhibition makes no clear distinction between highbrow and lowbrow, and it does not attempt to exhaust or monopolise any urban or street art phenomena. Rather it wants to bring to the fore different views, create encounters that you either love or hate and provide a chance to talk, relax and spend time in the museum.

First We Take Museums begins with **Elvis** and ends with skaters, whose art the London-based **The Side Effects of Urethane Collective**, who will be featuring in

COLLECTION OF JEFFREY DETICH



Karel Funk: Untitled, 2002

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the exhibition, consider mainly outsider art. The collective will create a sculpture the size of Kiasma's entire fifth floor, with a wave-like shape that reminds us of California surfers, who were the originators of skating culture. In an urban environment, different sub- and counter cultures exist in an ever-narrowing space, dictated by commercial interests and values of efficiency. Alternative lifestyles and movements are the source of urban creativity, and therefore in many ways indispensable.

Urban art forms often have political intent. Urban problems are universal and real. Urban art forms may well have the power to reveal and make us conscious of the space and the social agreements governing it. The First We Take Museums exhibition provides a floor for dialogue and a chance to rethink urban existence. In addition to the exhibition, the seminar *Urban/Street Art and Public Discourse*, jointly organised with the British Council, will address these questions.

First We Take Museums continues where the URB Festival leaves off. It relentlessly asks us new questions. Will The Side Effects of Urethane's sculpture turn the museum into one great big skating ramp?

□ **Virve Sutinen**
Head of Curator Team



PETRI SUMMANEN



MIKKO SINERVO

© THE SIDE EFFECTS OF URETHANE COLLECTIVE - PETRI SUMMANEN





There are many ways to understand contemporary art. Some like to contemplate quietly by the artwork. Others prefer to encounter art through their own action.

Kiasma as an interface

A museum visit is more than just that one visit. Visitors compare what they see and experience with what they have seen and experienced before. A museum visit underlines social aspects and creativity, one's relationship with art and life in general. Open interaction with art is freedom to try out one's ideas, skills and attitudes – without full certainty of where this might lead.

First we take museums exhibition takes over the museum for action, making Kiasma a kind of interface with urban culture. The young urban art featured in the exhibition lives and progresses through processes. Therefore, the exhibition events and workshops emphasise the process-like character of art and one's own action.

Creating styles and presenting these different styles – putting oneself on show – is central to urban culture. First We Take

Museums plays with styles and self-presentation. In the Tuning Workshops, recycled clothes are made into something new that represents the makers' own views. You can further personalise your creations by using the workshop's silkscreen print.

The city is approached from many angles. The animation workshop is for searching for and creating one's own interpretation of the urban environment. The Town Planning Seminar takes a theoretical approach to the urban space and the guided tours will bring additional substance to the exhibition. Skate Video workshops and city orienteering trips take the audience to the city at the very grassroots level.

□ **Riikka Haapalainen**
Acting Head of Education



First We Take Museums

10 Sep–20 Nov, Fifth floor and 4th floor
The exhibition features 23 artists, and consists of concerts, workshops, performances and DJ shows.

Artists

Marc Bijl, Olaf Breuning, Olivier Dollinger, Johanna Domke, Karel Funk, Shaun Gladwell, Otto Karvonen, HK 119, Karri Kuoppala, Liisa Lounila, Alex McQuilkin, The Side Effects of Urethane Collective, Kambui Olujimi, Kristofer Paetau, Mike Paré, Janne Räisänen & Janne Siltanen, Bill Shannon, Tomoaki Suzuki, Ed Templeton, Dmitry Vilensky, Sislej Xhafa

Guided tours Sun 3pm. In Finnish.

Expert tours Wed 6pm. In Finnish
Museum admission.

14 Sep Patrick Nyberg, curator, 21 Sep, Virve Sutinen, Head of Curator Team, 19 Oct Janne Räisänen, artist, 16 Nov Tuomas Toivonen, architect.

Skateboarding times at the First We Take Museums exhibition Wednesdays 6–8pm.
Inquiries and bookings at www.kiasma.fi

More First We Take Museums programme see Kiasma calendar and www.kiasma.fi



From recycling to tuning

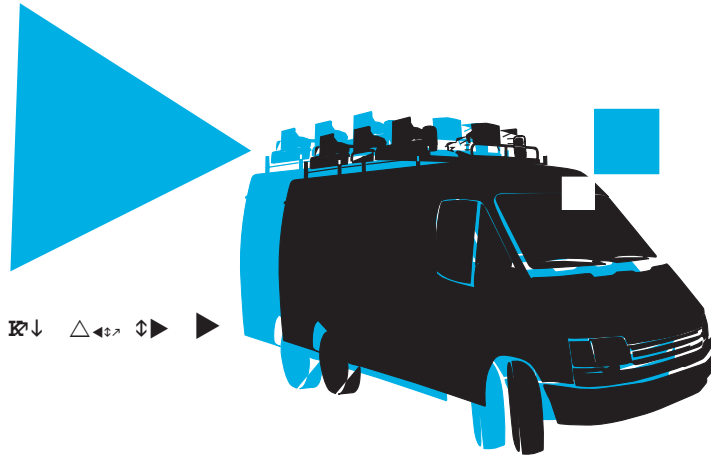
4–25 Oct, Fifth floor
Part of First We Take Museums exhibition, this workshop is for designing and making new clothes from old ones. In collaboration with Emmaus. Museum admission.

Art from the graffiti workshop

26 Oct–13 Nov, Fifth floor
Fruits of the graffiti workshop held at Annantalo arts centre. In collaboration with Myymälä2, Annantalo and Generation Vegetation exhibition. Museum admission.

Toxic Dreams: Jabberwocky

16–20 Nov, Fifth floor
The Avanto festival features an installation performance by the Austrian group. Museum admission.



ILLUSTRATIONS Reetta Nykänen



"Thanks for coming!"

The School on Wheels set off on its first school visit on 29 September 2003. Since then, it has visited 68 locations in five provinces, covering some 20,000 km. The teachers have carried the paraphernalia of the van – the technical equipment needed in the pedagogical performance, the artworks and workshop materials – into 76 auditoriums and back. The visits have been met with anything from puzzlement to excitement.

A teacher once described pupils' attitudes towards contemporary art as ranging from rejection and intolerance to acceptance and interest. Kiasma's School on Wheels has not, according to feedback, made any major breakthrough but it has moved people's minds. Although this three-year art education project is nearing its end, there are still nine school visits in the coming autumn which will show how contemporary art and school work can indeed be combined and in a fun way, to boot.

Kiasma's School on Wheels has attracted wide interest. It has made national news and in nearly every municipality it has visited, the local paper has covered the visit. The School on Wheels has been invited to teach at the teacher training departments of the University of Turku

and The Chydenius Institute in Kokkola, and the multidisciplinary of contemporary art has attracted great interest from teachers attending the courses organised at Kiasma. The School on Wheels has also been introduced in international art education seminars in London and Vilna. Last spring a group of Estonian youngsters and teachers had the opportunity to take part in the School on Wheels when the Finnish Institute in Estonia invited it for a week's tour.

At the end of 2005, the art education project, which has evoked praise, enthusiasm and amazement, as well as criticism and developmental suggestions, will finally be wrapped up. There will be a final report consisting of statistical information and research data produced in academic dissertations of the subject, as well as feedback gathered along the way. The feedback has been encouraging: "More of this, please! Thanks for coming! What you do is so important!"

□ **Päivi Venäläinen**
producer

Kiasma School on Wheels is a national three-year project supported by the energy company Vattenfall Oyj.

www.kiasma.fi/kiertokoulu

STATISTICS ▷ 4 school terms

→ Karstula, Viitasaari, Pihtipudas, Äänekoski, Laukaa, Tikkakoski, Jyväskylä, Muurame, Keuruu, Toivakka, Saarijärvi, Vaajakoski, Jämsä, Jämsänkoski, Palokka, Petäjävesi, Joutsa, Kuhmoinen, Toijala, Aitoo, Vammala, Nokia, Urjala, Ylöjärvi, Valkeakoski, Hämeenkyrö, Orivesi, Viiala, Halli, Juupajoki, Mänttä, Vilppula, Kihniö, Parkano, Virrat, Ruovesi, Kuru, Pirkkala, Pälkäne, Sysmä, Heinola, Padasjoki, Lahti, Humppila, Tammela, Riihimäki, Parola, Tervakoski, Kärkölä, Loppi, Nastola, Orimattila, Hämeenlinna, Isojoki, Kurikka, Peräseinäjoki, Teuva, Kauhajoki, Alavus, Ilmajoki, Lapua, Vimpeli, Evijärvi, Ylihärmä, Alajärvi, Soini, Ähtäri, Oulainen, Ruukki, Ylkiiminki, Kuivaniemi, Haukipudas, Kiiminki, Kuusamo, Taivalkoski, Nivala. Abroad: London, Vilnius, Tallinn, Rakvere and Tartu.

→ School days 104

→ Kilometres 19,539

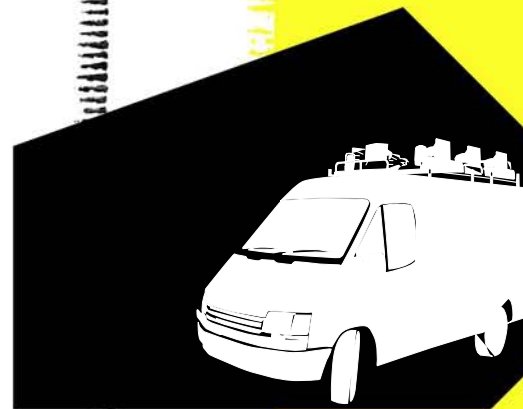
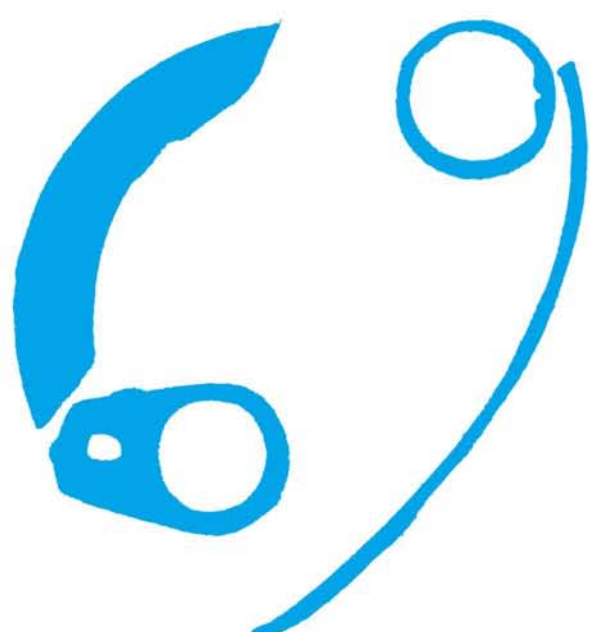
→ Teachers 471

→ Educational performances 95

→ Artist's Anatomy performed 72 times

→ Local artists featured 61 times





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Altogether

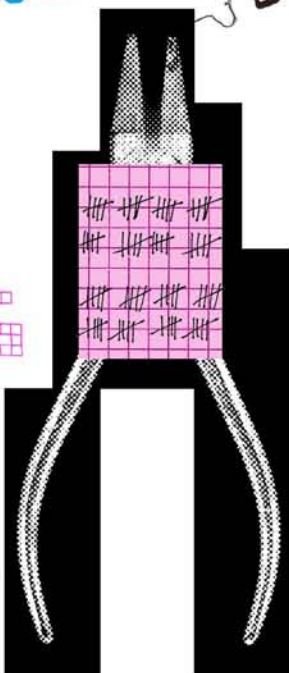
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Ecorations





Jan Kaila's *Porkkala* series and its political message are directly connected to Finland's political history and taboos. Kaila gave a talk on politics in art at the IAPL (International Association of Philosophy and Literature) Conference held at Kiasma in June.

Who was Kolja?

In his talk *Kolja and the Birch*, Kaila discussed his *Porkkala* series displayed in the *Fractures of Life* exhibition, "If you look closely, the name K O L J A inscribed with Russian letters is still discernible on a birch tree in the small village of Torsvik in Porkkala, twenty kilometres from Helsinki. Who was Kolja, and why and when did he carve his name on the tree?"

When the President of Finland suddenly announced in 1944 that the *Porkkala* peninsula would be leased to the Soviet Union for 50 years, the 8,000 inhabitants had to leave their homes within two weeks. They did their best to secure their property. Things they could not take with them were either burnt or buried. Many thought they would never see their homes again. 25,000–40,000 Soviet troops and their families, plus a number of civilians replaced the Finnish inhabitants to work at the base. *Porkkala* became a kind of black hole, excluded from outsiders. The trains on the Helsinki–Turku line that ran through the area had to do so with covered windows. The section was known as the 'Porkkala tunnel'.

But instead of 50 years later, the area was returned to Finland in 1956. Why did this happen? According to one explanation, the rapid development of nuclear weapons made army bases such as *Porkkala* redundant. Another theory goes that the Soviet Union used the gesture to support Urho Kekkonen's presidential campaign. Be that as it may, the original residents returned in 1956 to see everything changed. Houses had been burnt down while new ones had been erected. The place had acquired a kind of magical or sinister atmosphere.

MY PORKKALA

Kaila said of his own relationship with *Porkkala* and thereby his works: "I moved to *Porkkala* in 1980. It soon became clear to me that the area was full of hidden history. When I renovated our house, I found hundreds of pages of 1940s *Pravda* newspapers under the wallpaper. When I walked the fields, I would suddenly come across ammunition. At the end of the 1980s, I decided to make an artwork on the period 1944–1956. I posted an ad in the local newspaper saying that I was interested in objects left behind by the Soviet troops. I got several responses and for a while I went from house to house photographing things ranging from Russian jewellery to personal diaries and letters. This led to the work entitled *150 Russian Objects*.

In 1994 I was finally ready to put on an exhibition based on my *Porkkala* project. Many political changes had taken place since I started the project. The Soviet Union had collapsed, finally allowing an open debate about *Porkkala*. The story of *Porkkala* was no longer taboo – on the contrary, the local authorities are actually trying to turn the whole thing into a tourist attraction.

But what about *Kolja*? If he is still alive, having survived the Stalin regime and adjusted to the new capitalist era, he is perhaps around 75 years old. I wonder if he still remembers the birch tree near the stable."

CHIASMATIC ENCOUNTERS

The International Association of Philosophy and Literature IAPL held its annual conference in Helsinki 2–7 June 2005 and convened on Sunday at Kiasma to discuss 'chiasmatic encounters'. The day consisted



Jan Kaila: *Porkkala* 1944–56, detail

of two seminars, the first of which focused on Kiasma's architect **Steven Holl's** ideas on architecture.

The afternoon seminar took its themes from the *Fractures of Life* exhibition. The session was chaired by Penny Florence, the Head of Research Programmes, The Slade School of Fine Art, University College London.

Other speakers included **Joanna Hodge**, Professor of Philosophy, Manchester Metropolitan University, UK, Professor **Jeremy Gilbert-Roffe**, painter, Pasadena Art Centre, USA, and **Jo Baer**, artist. After the break, the Finnish artists Jan Kaila and **Pekka Niskanen** talked about their works and through them on the politics of art.

□ **Marja Sakari**
Senior Curator

■
**FRACTURES OF LIFE –
Political Contemporary Art
in Kiasma Collections**
2 April–27 November, 2nd and 3rd floor

The free audio guide provides information about the works in the exhibition.

Lempi evening 24 November 5–8pm
Lempi and Lemmikki's name day will be marked by a Lempi (Love) Evening where the discussion will be on happiness and richness in everyday life and the films screened are those we love.



► Kiasma Calendar

Anna Dernoolaewa: 3 Attempts to Survive, 2000





► Exhibitions

HK 119: Neurotica, 2003, video

FIRST WE TAKE MUSEUMS

10 Sep–20 Nov, Fifth and 4th floor

First We Take Museums exhibition brings together different forms of urban culture and creates an open space for encounters and interaction to take place. Some twenty artists from Australia, Canada, Finland, France, Germany, United Kingdom, Japan, Netherlands, Switzerland and United States will participate in the exhibition. The exhibition will continue the themes of Kiasma Theatre's urban festival in the field of visual culture. Just like the annual URB Festival, the exhibition manoeuvres in the middle ground between art and popular culture. The art institution becomes a stage for a variety of phenomena. ► p. 2

Expert tours on Wednesdays 6 pm. In Finnish. Museum admission. 14 Sep curator Patrik Nyberg, 21 Sep Virve Sutinen, Head of Curator Team 19 Oct Janne Räisänen, painter, 16 Nov Tuomas Toivonen, architect.

Urban/Street Arts and Public Discourse

seminar 28–29 October Kiasma Theatre
A seminar organised in collaboration with the British Council, Myymälä2 and the Generation Vegetation exhibition on urban and street art. Speakers include Ian Boarden, who studies skateboard culture from the perspective of architecture.

Skateboarding times

at the First We Take

Museums exhibition Wednesdays 6–8pm. Inquiries and bookings at www.kiasma.fi

Bill Shannon

11 Sep, 7pm
Performance by the dancer-choreographer from the URB04 festival. Museum admission.



From recycling to tuning

4–25 Oct, Fifth floor
Part of First We Take Museums exhibition, this workshop is for designing and making new clothes from old ones. In collaboration with Emmaus. Museum admission.

Art from the graffiti workshop

26 Oct–13 Nov, Fifth floor
Fruits of the graffiti workshop held at Annantalo arts centre. In collaboration with Myymälä2, Annantalo, Generation Vegetation exhibition. Museum admission.

Toxic Dreams: Jabberwocky

16–20 Nov, Fifth floor
The Avanto festival features an installation performance by the Austrian group. Museum admission.

► Forthcoming

ARS 06

from 21 Jan 2006
Kiasma's international exhibition ARS 06 focuses on art as an elemental part of humanity and opens up individual ways of explaining the world and ourselves. The central themes are the values and ideals of our time, our ability to be good and evil, as well as the capacity of art to offer consolation and touching experiences, a small miracle. ► p. 16

► Collections



Anna Jermolaewa: 3` Attempts to Survive, 2000

FRACTURES OF LIFE – Political Contemporary Art in Kiasma Collections

2 April–27 Nov, 2nd and 3rd floor

Art offers a path for considering the very issues that make life insupportable. In that sense, it offers us ways and means to understand life and different situations. Art also comments on the events and phenomena in our society. It can offer places to rest to offset a life filled with hectic work. Art can also serve as a retreat or create illusions about a better and more tolerable everyday life. ► p. 10

The collection display will expand to Studio K, which as of 23 Sep will house Ossi Somma's work *The Last Equestrian Statue*.

Lempi evening

24 Nov, 5pm–8pm
Lempi's and Lemmikki's name day will be marked at the Fractures of Life exhibition by a Lempi Evening (Love Evening) where the audience is welcome to join the discussion on the happiness and richness in everyday life and view some of the works we love.





► Talks

Meetings with artists

Arranged in collaboration with the Friends of Kiasma, the meetings with artists take place every first Thursday of the month at 6 pm in the Seminar Room. Free admission. In Finnish.

6 Oct, 3 Nov

Philosophy of the Gaze: From forests to markets

Series of talks, Wednesdays at 5pm in Seminar Room. Free admission. In Finnish. The autumn theme for talks by the Critical Academy and Kiasma's is the city and urban environment.

28 Sep Panu Lehtovuori, D.Sc., architect: Towards experiential urban planning **5 Oct** Riitta Nikula, professor of art history: The city and the living **12 Oct** Ritva Harle, community artist: This side of Pitkäsilta bridge, on the suburbia and art **26 Oct** Minna Törmä, PhD, art historian: Chinese garden as a mindscape **2 Nov** Pauline von Bonsdorff, professor of art education: Sound and touch in the urban space **9 Nov** Jussi Kivi, artist: Wasteland

OPEN READING CIRCLE Experience and reflection

An open discussion series on the status of contemporary art in Finnish literary and philosophical debate. Fridays at 5.30 pm in the Seminar Room. In Finnish. Free admission.

30 Sep Jaana Kokko, visual artist: My Romanticism **7 Oct** Johanna Oksala, philosopher, researcher: Thinking of violence, violence of thinking **21 Oct** Riikka Pelo, screenwriter: Tragic thinking as a basis for screenwriting **11 Nov** Elina Saloranta, visual artist: Do not disturb – thoughts on incompleteness **18 Nov** Annamari Vänskä, art historian: Pornography research or pornographisation of research?

► Kiasma Theatre

Dance by DocPoint 2–4 Sep

2 Sep 6pm, 3 and 4 Sep 5pm and 7pm
Dance by DocPoint screens a selection of Pina Bausch documentaries. Choreographer Pina Bausch's individual idiom has generated a unique phenomenon in European dance theatre. Part of Helsinki Festival programme and the Nordrhein-Westfalen cultural year programme in Finland. www.docpoint.info Tickets EUR 5

Quo Vadis: Objects & Emotions (Final version!)

16 Sep 7pm premiere, performances 17 Sep 7pm and 18 Sep 3pm.

This work represents Quo Vadis's attempt at reinventing the theatre. Yet Quo Vadis is not a theatre, it is a dream of what theatre was supposed to be. Tickets EUR 12/8

Hotinen, Mäki, Savikangas: Badminton Opera

6 Oct 7pm premiere, performances 8 Oct 7pm, 9 Oct 3pm, 12, 14 & 15 Oct 7pm and 16 Oct 3pm.

The opera deals with violence, what violence is, how it is expressed, what it causes and what causes it. The work discusses the qualities, forms and characteristics of violence.

Music: Max Savikangas; script, text, visualisation and direction: Teemu Mäki, Juha-Pekka Hotinen; production: The Museum of Finnish Contemporary Theatre, Kiasma Theatre. Tickets EUR 12/8

Teatteri Venus: Mielenliikutuksia (Affections)

9 Oct 2pm premiere, performances 16, 22, 23, 27 & 30 Oct 2pm at Seminar Room

Can the words of another reach a mind that is incapable of expressing itself? Is it possible to understand and recognise the feelings, needs, intentions of another person? Tickets EUR 12/8



mouvoir/Stephanie Thiersch:

Under Green Ground

2., 3 and 4 Nov 7pm

The German Stephanie Thiersch's Under Green Ground introduces the invisible world where she creates her works. Stephanie Thiersch is particularly known for using video and multimedia as elements of dance choreography. Mouvoir's visit is part of the Nordrhein-Westfalen cultural year 2005 programme in Finland Part of Moving in November festival programme. In co-operation with Tanzhaus NRW. www.liikkeellamarraskuussa.fi Tickets EUR 17/10 ► p. 15

AVANTI! and contemporary music

from Germany and France 21.–22 Oct

Two of the most significant composers and makers of European contemporary music and theatre, the Paris-based Greek-born Georges Aperghis and the German Heiner Goebbels are guests at contemporary music weekend organised by the chamber music orchestra Avanti! which is led by the French conductor Diego Masson. The weekend will also include video screenings of the stage works by both composers. In collaboration with Goethe Institute and the French Cultural Centre. www.avantimusic.fi

Avanto

18–20 Nov

Avanto festival for avant-garde film and experimental music takes a fresh look at art with the curiosity of a six-year-old. The new programme includes 'Avanto art' that interests children, made by both children and adults. Full programme to be announced in the autumn. www.avantofestival.com

Baltic Circle

18–26 Nov

The international theatre festival Baltic Circle is a network for theatre makers from the Baltic Sea Region. Kiasma hosts a workshop, Mekanika Popular, with the Serbian group Skart, producing a small-scale shadow theatre work.

Reality Research Centre: Zeckett II

24 Nov 7pm premiere, performances 25 Nov 7pm, 26, 27 Nov 3pm, 30 Nov 7pm, Kontti Zeckett II – on time and oblivion is a sequel to the company's 2002 production Zeckett I – being and waiting. Tickets EUR 12/8 ► p. 22



The Cost of Living

ROTATION05 Dance and music video festival 29 Sep–2 Oct

Rotation05 presents Finnish and international dance and music videos from the past few years. In addition, a video dance course will be organised for Finnish choreographers in collaboration with Zodiak – the Centre for New Dance. Full programme see www.kiasma.fi





► Kiasma Workshop

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

FOR CHILDREN AND ADULTS

Let's make things together! On Saturdays 10.30am–1pm and 2pm–4.30pm This is an opportunity for children and adults together to try out the limits of their creativity and skills. EUR 5.50, free of charge for children under 18.

3 Sep I hereby declare...! – painting, silkscreen on T-shirt **10 Sep** Working with templates **17 Sep** The dark side – ink painting **24 Sep** A story about my day – paper, collage, mixed media **1 Oct** Everyday humour – paper, comics **8 Oct** Beauty is in the eye of the beholder – portraits **15 Oct** From skip to art – mobile **22 Oct** Turncoats – dress design **29 Oct** Myrsky ja mylväys! – letterpress printing **12 Nov** Monsters' Ball – plastic modelling and building *The morning workshop* registration as of 8 Aug, Mon–Fri 9am–12noon, tel. +358 (0)9 1733 6509. *The afternoon workshop* requires no registration. The group gathers at 2pm by the info desk, where we will proceed to the workshop, where you can also join the group later if there is room.

FOR ADULTS

With friends

A workshop intended for groups of friends, or people sharing the same workplace or hobby. The workshop includes a visit to the exhibition and working at the Workshop. The workshops are usually on Fridays. Lasting about three hours, the workshops take 10 to 15 participants. Fee EUR 13/person, which includes the admission, materials and instruction. Inquiries/bookings tel. +358 (0)9 1733 6521.

► For schools

WORKSHOPS

ABC Workshops in Sep 1–6 graders

The ABC Workshops on contemporary art comprise three visits to Kiasma. The first is a guided tour to *Fractures of Life* exhibition. The second and third visits involve workshop activities, learning about the materials and techniques used in contemporary art. Max 15 participants. Registration as of Monday 29 Aug 1pm, tel. +358 (0)9 1733 6513. Free of charge.

From recycling to tuning in Oct

5–9 graders, upper secondary schools In the workshop connected to the *First We Take Museums* exhibition, students can design and make new clothes out of old ones. The 'tuned' clothes can also be silkscreened with personal motifs. Groups are divided into three parts circulating between the workpoints. Max 15 participants. Registration as of Monday 29 Aug 1pm, tel. +358 (0)9 1733 6513. Free of charge.

Statements

Fri 28 Oct 5pm–8pm, 13–18-year-olds The workshop is for making short animations with a digital video camera. The starting point is the urban environment and different phenomena in it. No previous experience in making animations or using the equipment required. Max 12 participants, in the order of registration. Registration as of Monday 3 Oct 10am, 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 on weekdays. If your class needs somewhere to eat packed lunches or exercise, please mention this when booking.

Dedicated guides for schools

Kiasma offers a special service to schools who visit Kiasma regularly, provided the school has at least three teachers of different subjects, who would like to use 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/kouluille

► Info

GUIDED TOURS

Guided tours to *Fractures of Life* exhibition in Finnish on Fri 6 pm. Guided tours to *First We Take Museums* exhibition in Finnish Wed 6pm and Sun 3pm. Tours in Swedish are held on the first Sunday of each month at 12 noon.

Tour bookings

Tour bookings Mon–Fri 9am–12noon, tel. +358 (0)9 1733 6509. Prices on weekdays EUR 55 and Sundays EUR 68. Tours are given in Finnish, Swedish, English, French, German, Estonian or Russian.

Contact guides

available in exhibition Tue 10am–4pm, Wed–Thu 12–6pm, and Fri 2pm–8pm.

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.

WE ARE BUILDING ARS O6

Exhibition floors are closed 28 Nov 2005–20 Jan 2006

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.



Solo for four

Stephanie Thiersch, the Cologne-based choreographer, has created a fresh and clever dance work *Under Green Ground*. She introduces an invisible world where works of art are created. The performance overlaps the time before and after curtain-up.

A joint creation by Stephanie Thiersch and dancer **Alexandra Naudet**, *Under Green Ground* is a solo work in which Naudet is accompanied on stage by three other dancers. The audience finds itself following both the show and preparation for the show simultaneously. The production crosses the boundary that separates staging and performance.

As the virtuoso 'roadies' let loose to the music of **Madonna** while building the set,

Naudet performs multidimensional images of women known from paintings and pop culture. Her expressive dance and believable performance draws the audience in with its simplicity and appeal. Dancing and building go on side by side, sometimes ignoring, and sometimes disturbing each other.

Stephanie Thiersch is renowned for her use of video and multimedia as elements in choreography. Thiersch conjures up changing moods, atmospheres, and situations, creating a hybrid performance on the border between live action and video installation. In *Under Green Ground*, technology is used in an impressive light and sound display. The music of the

performance mostly consists of pop music and evergreens.

Born in Wiesbaden, Germany, in 1970, Thiersch studied English, Romance languages, and literature as well as communications before settling on dance studies. She has been a member of several independent and international dance groups. In 1997, when she established the **mouvoir** dance group, which has come to be known for its merge of dance, theatre, media and video art and music.

Aleksandra Naudet is well-known for the rare expressive quality of her work, and as a member of the French dance group, **DAC/Philippe Decouflé**. *Under Green Ground* is a solo work made for her, extending from dance into a kind of tableaux vivants performance, presenting images through living human beings.

Before arriving in Helsinki, the work toured in Germany and South America. From Helsinki, it will continue on to Mulhouse, France. □

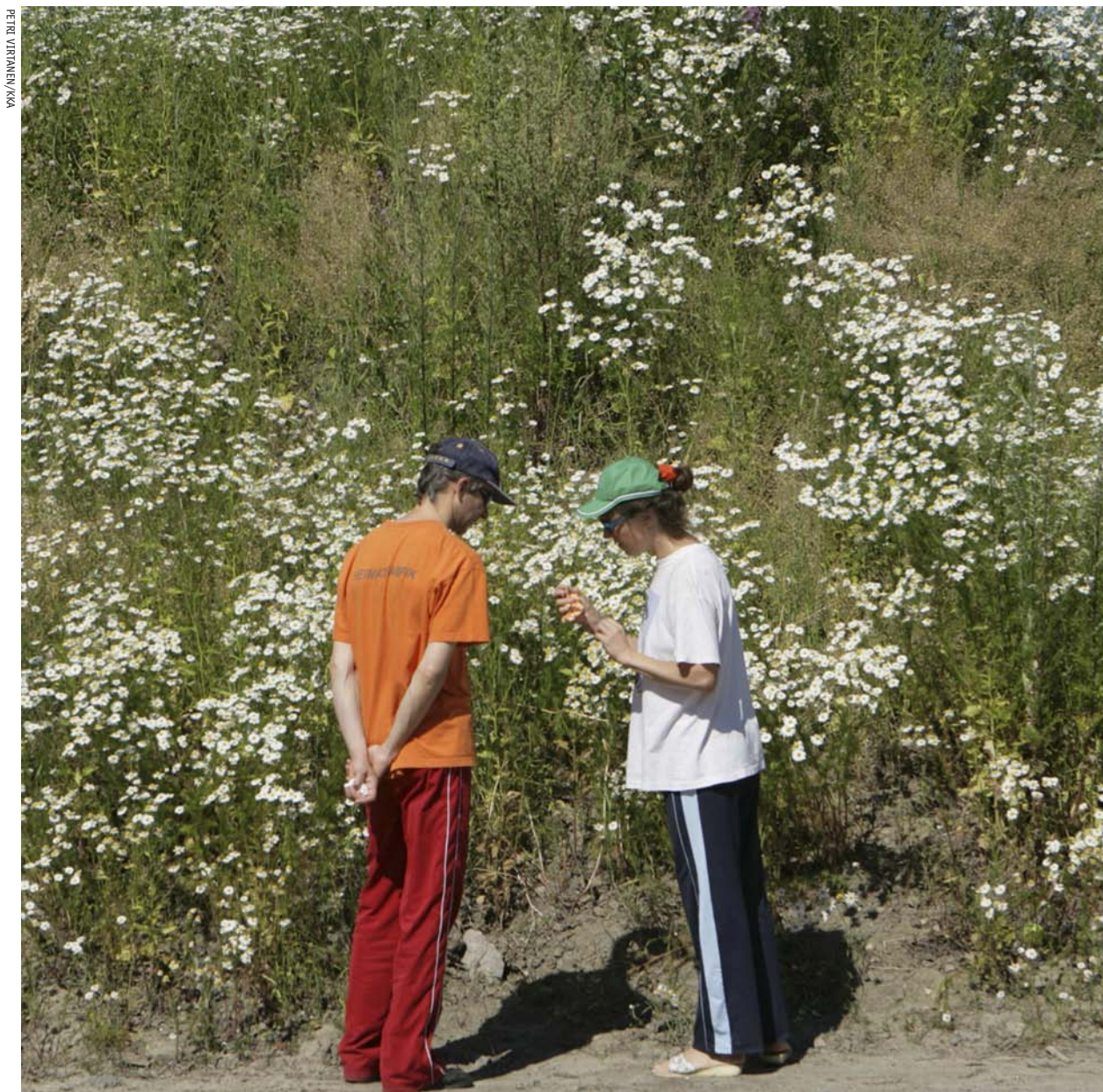
mouvoir/Stephanie Thiersch:
Under Green Ground
 Kiasma Theatre 2, 3, and 4 Nov 7pm
 Part of the Moving in November
 festival programme. In co-operation
 with Tanzhaus NRW
 Tickets 17/10 euros

Alexandra Naudet

ARS 06

Playing with serious matters

The Swiss artist couple **Gerda Steiner** and **Jörg Lenzlinger** came to Helsinki in the heat of July to gather material for their work to be displayed at ARS 06 exhibition. For two weeks, they scoured the environs of Helsinki, Juupajoki and Joutseno and came up with the material they needed.



Jörg Lenzlinger and Gerda Steiner



Steiner and Lenzlinger's large-scale installations are always specifically designed for the given exhibition space, and the materials may range from wild plants to crystals and plastic flowers. Imaginary gardens and fairytale worlds fill up, exploit and shape the entire surrounding space. For ideas, the couple studies not only the exhibition space, but also local history, culture and folklore.

Steiner and Lenzlinger's works are also often full of playfulness and irony. For example, the installation created in 2003 for La Casa Encendida in Madrid, *How Did the Walrus get to Madrid?* began with a visit to Madrid's Museum of Natural History. There the artist couple met half of a stuffed walrus named **Lolita**, and were left wondering how it got to Madrid, which was inland, and what ever happened to the rest of it. Lolita was eventually let out of the museum to feature in the artwork and was placed in a maritime surrounding consisting of different natural materials.

The thought of a walrus may be amusing, but the theme of the work is serious, as it tells about rootlessness and detachment. The eggplant foliage was gathered from El Edijo greenhouses, where much of the vegetables eaten by Europeans over the winter are grown, tended by immigrant workers. "We want to turn things upside down and tell stories. For example, in Finnish folklore, the fox is a clever animal, so we could make a work where it would be depicted as stupid," the artists say. The fun in Steiner and Lenzlinger's works comes usually from turning things upside down. At the same time, they invite the audience to view things from a new perspective.

FAIRYTALE GARDENS AND ENVIRONMENTAL ISSUES

The space is a central element in Steiner and Lenzlinger's works, as the works are designed and built for a specific space. So, the exhibition space is actually part of the work. *The Hanging Garden* featured at the Church of San Staë during the 2003 Venice Biennale filled the white building, which a doge had built as his final resting place, with a plethora of materials and studied the atmosphere of the church. There were fake flowers, pig's teeth, seaweed and banana leaves hanging from the ceiling



The Hanging Garden, 2003



Root Treatment, 2004



© STEINER & LENZLINGER



Root Treatment, 2004

and the audience could walk in the space or lie on a bed on top of the doges tombstone and admire the garden above. "We want our audience inside our works, not just looking at them from the outside," say the artists.

Another central element in Steiner and Lenzlinger's works is nature, present in the works from the choice of materials. Some of the works comment on nature and environmental issues, often by way of humour. *Les envahisseurs* (The Invaders, 2004) was created for Geneva botanical gardens, or in fact in a container in front of it. The idea came from invader plants that spread into new habitats and steal the living space from the area's original vegetation. The garden built inside the container was in fact a testing ground for what would happen if all sorts of plants, flowers, herbs and endangered grasses were planted in the same space. The plants were planted in old suitcases, handbags and shoes.

Environmental issues are close to Steiner and Lenzlinger's hearts. "We have travelled

PETRI VIRTANEN/KIASMA



Jörg Lenzlinger and Gerda Steiner

the world and seen many different kinds of environments and also environmental problems. You Finns will be so rich one day, with all this water at your disposal," the artists pointed out. Their work *Root Treatment* created for Tel Aviv Art Museum in 2004 discusses the lack of water and arable land, which in much of the world is a burning daily question. The artists borrowed plants that do not grow on soil as their roots hang in the air and they are fed with a mixture of water and nutrients. Beneath the roots, the artists

built a fake flower garden. Gradually the saline dripping from the roots crystallised and made the flowers underneath seem like they were covered in snow. Salt is both necessary and detrimental to life. Although plants need nutrients, intensive farming has led to the excessive salinisation of the soil, and not just in Israel.

A SWING OR A NEST ?

The two weeks Steiner and Lenzlinger spent in Finland included trips to Juupajoki and Joutseno. They gathered great amounts of natural materials from the forest. The artist couple also familiarised themselves with Helsinki and its surroundings and the Finnish lifestyle and folklore.

For artists, closeness to nature and tranquillity were qualities that were particularly attractive in Finland. "People are part of nature and we should take responsibility for our environment. I love how nature is so close here. The forest starts almost from the city centre," the artists enthuse.

The Kiasma premises also impressed the artists, who already have ideas of what kind of work they would like to build in the tall church-like lobby space. Steiner would like a swing in which the audience could lie down, with a hanging garden above, while Lenzlinger has been thinking about a bird's nest into which the audience could climb. A third idea is a spring, with stuffed animals around it. The audience would peek into the spring side by side with animals. It remains to be seen, whether any of these ideas will see daylight, or whether there will be completely new plans.

Kiasma's storage rooms now have a large amount of material awaiting the artists who have returned to Switzerland to work on their ideas. Steiner and Lenzlinger's work will acquire its final form in December, when the work's erection begins. "Although we have ideas and the material is there, the work itself is always ultimately improvisation," the artists conclude.

□ Auli Karra

This year's Venice Biennale International Art Exhibition also featured two artists invited to the ARS 06 exhibition: Willie Doherty, Ireland, and Jun Nguyen-Hatsushiba, Japan. Kiasma Magazine met them in sunny Venice.

ARS artists appeared in Venice



Willie Doherty

Willie Doherty lives in Derry, a small town in Northern Ireland. The situation in the area is the key to his work. "I would not describe myself as a political artist, although the starting point for my works is the Northern Ireland situation. I think being political means choosing a particular perspective."

ARS 06 displays Doherty's video installation *Non-Specific Threat*, which was also seen in Venice. The video focuses on a young man around whom the camera revolves. The work is based on stereotypes of terrorists as conveyed in the media. Although the man does not behave in a threatening manner, the viewer will associate him with violence.

The idea of the work comes from an incident in Belfast a couple of years ago, when pupils were stopped from going to a North Belfast Primary School that

became a hotbed of controversy between Protestants and Catholics. The incident was dramatised for television and the actor playing the scapegoat also appears in Doherty's work. "The actor in the BBC drama gives a face to the threat. The aim of my works is to depict threat and find a language to describe it."

Doherty says working in Derry has two dimensions. On the one hand, the locality and the conflicts in it provide a wealth of topics to discuss. On the other, living in a slightly remote location distances him from the art world. "International exhibitions, such as ARS 06, are a way for me to be part of a larger whole."

HISTORY UNDER WATER

The works of Jun Nguyen-Hatsushiba, who was born in Japan, educated in the U.S. and currently resides in Vietnam, show the influence of the three cultures. "My cultural background is evident in my works. They are informed by the history and past experiences of these three countries."

Nguyen-Hatsushiba's video works move in the underwater world and they discuss the recent history of Asia. The racing underwater rickshaws refer to the slow recovery of Vietnam from the chaos caused by decades of war and political turmoil. The other work is connected to the 1968 assault when the North Vietnamese troops struck during the most important holiday of the year, the New Year, despite a truce. The artist describes the problematic



Jun Nguyen-Hatsushiba

relations between the U.S., Vietnam and Japan in his work Okinawa. "The locations of the works play a major role, they have to support the history."

Getting used to working underwater took its time. "I had never scuba dived before, so when shooting my first work, I had to learn how to move and behave underwater. I am still a little scared in the first few days of a shoot."

Although Nguyen-Hatsushiba's works are based on historical conflicts, their underwater setting also has dreamlike beauty. "Art should have an element of beauty, that's why it's called art."

□ Piia Laita

Baby steps to ARS

Do you often get lost in Kiasma? Is there an exhibition here that is always on show? How long have you been working in Kiasma?

These tough questions were pencilled on pieces of paper by **Kirsi, Kaisa** and **Teemu** from Vironniemi kindergarten. Their expedition team 'Polly wants a chocolate biscuit' came to Kiasma in May to interview for the kindergarten's *Viesti* (Message) magazine.

The interview would be the first of many joint activities Kiasma and the kindergarten would undertake in connection with ARS. The children will delve deeply into contemporary art during the coming autumn and spring. The fruits of the project will be for all museum visitors to see in the forthcoming exhibition. A number of children from Vironniemi will serve as ARS guides assisted by adult guides as part of the children's event of spring 2006.

But the Vironniemi children are not the only ones training as museum guides for ARS. Kiasma is also starting a project with art schools in Espoo and Vantaa, in which the young students will run ARS workshops for other children of their age.

REVERSING THE ROLES

So are ARS organisers short of competent staff, or why do they train so many new guides? Not really. Kiasma's team of some twenty competent and inspired guides is still there, happy to tell all ARS visitors, regardless of age, about the works and discuss them. 'Peer guides' will, how-

ever, provide something extra to the interaction between art and the audience. For children to be guided by someone of their own age may help create a much more personal relationship with contemporary art as their experiential backgrounds and aesthetic development stages are closer to one another.

But the adult ARS audience is also offered a more pluralistic approach. This means that the art works are not just presented from the perspective of the established canon of art. Instead, new approaches to contemporary art and contemporary interpretations are actively sought. A philosopher, social scientist, psychologist, or why not even a clergyman, politician or a lay person, may take on the role of a guide and take visitors on a completely different kind of tour through the exhibition.

The guided tour programme for ARS may turn out to be an exploration into a new kind of museum talk, where the established expert's voice is toned down. The themes of ARS are not exhausted by a single visit, its contents are in constant flux and take on different meanings, depending on the guide.

□ **Riikka Haapalainen**
Acting Head of Education



20 Kiasma

WY/EMERSON/TINEC



ARS 06

Join the club!

ARS Club is a new link between Kiasma and organisations and companies, inexpensive and fun. The ARS Club programme offers member organisations' employers and partners reviving experiences, stirs up their creativity and helps make new contacts.

The Club members have access to different events in line with the prolific programme of ARS 06, ranging from parties to lectures, workshops to meditation sessions and children's events. Friends of Kiasma will also contribute to the fun by inviting ARS Club members to their own functions.

Membership in ARS Club gives visibility in Kiasma Magazine, a link from Kiasma website and invitations to various exclusive ARS events, such as the pre-opening of ARS exhibition. Moreover, ARS Club members can rent Kiasma premises at a reasonable cost for their own use, and buy tickets and ARS products at special prices.



ARS Club membership is an opportunity to approach contemporary art from many aspects, and it offers a completely new way for businesses to network. ARS Club will be marketed to companies and other organisations in the Helsinki metropolitan area during the coming autumn. At the same time, ARS Club's own website www.kiasma.fi/ars-klubi will be launched. □



ARS 06

21 January–27 August 2006 Kiasma

The central themes of ARS 06 are the values and ideals of our time, our ability to be good and evil, as well as the capacity of art to offer consolation and touching experiences, a small miracle.



Some 40 contemporary artists from all over the world have been invited to join the exhibition. The ARS programme includes seminars, workshops, lectures and a series of performance at Kiasma Theatre.

Exhibition team Chair: Tuula Karjalainen, PhD, Director of Kiasma; other members: Kati Kivinen, exhibition coordinator, Patrik Nyberg, curator, Marja Sakari, senior curator, and Jari-Pekka Vanhala, curator. The ARS programme at Kiasma Theatre is compiled by Virve Sutinen, producer.



The exhibition content, artists and art is presented in an exhibition publication, edited by Marja Sakari and Jari-Pekka Vanhala.

The exhibition design, created by Taivas Design, will embellish several products, Kiasma itself and the streetscape.



The first ARS exhibition was organised in Helsinki in 1961, and ARS 06 is the seventh ARS exhibition.





► Tulossa

Theatre of the bodily and the experiential

Reality Research Centre's *Zeckett II – on time and oblivion* is a sequel to the company's 2002 production *Zeckett – being and waiting* performed on the outdoor stage of Esplanadi park. The project's name is a combination of the words 'Zen' and 'Beckett' and, discussing the relationship between time and being, it has been influenced by Zen philosophy and **Samuel Beckett's** work, as well as the philosopher **Martin Heidegger's** thinking.

The performance is based on the idea of Western thinking being merely instrumental and on the attempt to achieve a more authentic mode of being. The only essential thing is, what is present at this moment, conceptual thinking has no place in the



VIKTOUR ORIN

performance. The method in *Zeckett* is the 'aesthetics of silence', which emphasises the immediate, holistic and flowing nature of existence.

It shares the Zen idea of action in the present being essential, action that primarily is experiential, not conceptual. Zen art does not attempt to represent the world, it merely gives it a chance to come into view. Therefore, *Zeckett* may be difficult to understand in a conceptual sense, the experience is what matters. □

Reality Research Centre:
Zeckett II – on time and oblivion
Premiere 24 Nov at 7pm, Kontti
Other performances 25 Nov, 7pm, 26 and 27 Nov 3pm,
and 30 Nov 7pm.
Tickets 12/8 euros

22 Kiasma

a day & night on the
FIFTH
FLOOR
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Merimiehenkatu 36 D, 00150 Helsinki
puh. (09) 686 131
info@observer.fi | www.observer.fi



E.G. Lönnberg
ISO 9001



Pakarituvantie 7, 00410 Helsinki
Puh. (09) 7511 813, Fax (09) 7511 8300
www.lonnberg.fi/fgl



TÄSTÄ ELÄMÄSTÄ. **HELSINGIN SANOMAT**



Kiasma 28–29



◀ 2 **Pro skater and artist Ed Templeton:** "There is no stopping me from skateboarding."



◀ 8 **Kiasma's School on Wheels** set off on its first school visit on 29 September 2003. Since then, it has visited 68 locations in five provinces, covering some 20,000 km.

11 Calendar



◀ 15 **Kiasma Theatre's** international guest coreographer Stephanie Thiersch has created a fresh and clever dance work Under Green Ground.



◀ 16 **ARS 06** The Swiss artist couple Gerda Steiner and Jörg Lenzlinger came to Helsinki in the heat of July to gather material for their work to be displayed at ARS 06. For two weeks, they scoured the environs of Helsinki, Juupajoki and Joutseno and came up with the material they needed.

Kiasma magazine | Publisher: **Museum of Contemporary Art** | Editor in Chief: Communications Manager **Piia Laita** +358 (0)9 1733 6507 | Subeditor: Press Officer **Päivi Oja** +358 (0)9 1733 6534 | Web: Network Media Manager **Justus Hyvärinen** +358 (0)9 1733 6532 | Address: **Kiasma, Museum of Contemporary Art, Mannerheiminaukio 2, 00100 Helsinki, Finland** | Tel. +358 (0)9 173 361, Fax +358 (0)9 1733 6503 | Internet: www.kiasma.fi | E-mail: kiasma-lehti@kiasma.fi | ISSN 1456-9124 | Graphic Design: **Timo Vartiainen** | Lay-out: **Reetta Nykänen** | Printed at **F.G. Lönnberg** | The schedules of exhibitions and events are subject to change. | **CONTACT PERSONS** | Museum Director **Tuula Karjalainen**, Director's Assistant **Tuula Vuorio**, Tel. +358 (0)9 1733 6516, Fax +358 (0)9 1733 6574 | **Exhibitions:** Senior Curator **Marja Sakari** 09-1733 6519 | Kiasma Theatre: Producer **Virve Sutinen** +358 (0)9 1733 6511 | Head of Marketing and sponsorship **Annukka Klinge** +358 (0)9 1733 6653 | Cooperation Coordinator **Päivi Hilska**, +358 (0)9 1733 6668 | Guided Tours, reservations: +358 (0)9 1733 6509 | Friends of Kiasma +358 (0)9 1733 6595 | The Museum of Contemporary Art Kiasma is part of the Finnish National Gallery

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