

Kiasma

An underwater photograph of four children riding bicycles. The water is a clear, vibrant blue-green. The children are shirtless and wearing dark shorts. They are positioned at different depths and angles, creating a sense of movement and depth. The lighting is soft and diffused, typical of an underwater environment.

30 • 2006 vol. 9

**ARS 06 – Sense of the Real
Looking for Paradise
Images of a Flawed World
Human in the Main Role
Kids as ARS guides**



PETRI VIRTANEN/OJA

Tuula Karjalainen.
On the background Swan Lake, an installation which was constructed in Kiasma by the Swiss artist couple Gerda Steiner and Jörg Lenzlinger.

ARS 06 was born very freely and loosely because we did not commit ourselves to a rigidly predetermined theme. The actual theme became more focused during the exhibition process. We wanted to break free from a verbal framework and let the visual dimension guide us and provide the basis for our artist selection. Our basic idea was to put together an exhibition in which fundamental human emotions and basic experiences are examined through art.

ARS 06 – Sense of the Real

In planning ARS, we did not shy away from big words and also sought to include already forgotten, marginalised or lesser used expressions in the art world rhetoric. Such expressions are inherently value-laden and represent grand emotions, such as compassion, grace, hatred, touch and hope. The extremes of emotions beckoned to us and created the different worlds of ARS 06, the worlds of money and pleasure, soul and religion, nature, caring, love and beauty. These worlds are the surface level of the exhibition, the heart is underneath.

ARS 06 is the latest in a long line of ARS exhibitions. ARS can be considered a deeply rooted institution of fine arts and is our most extensive and significant fine arts tradition with a clearly international emphasis and renown. The first exhibition was held in 1961 and this year's exhibition is the seventh in all. Since Kiasma was completed and opened, the functions of ARS have also changed radically. Previously, their main function was to show what is happening else-where in the world, to bring the latest in contemporary art to Finland. The exhibitions then were reporting and educational. Now there is no longer that need. Finland is no longer on the periphery of the contemporary art world and we are well aware of what is being done internationally and are a significant contributor to the activity. Yet every once in a while there is a need for a major exhibition in which one or several core issues in art are explored. This is the case now and the reason for putting ARS 06 together. It is an exhibition which, despite its international flavour, is directed specifically at Finnish audiences.

WHAT DOES ART MEAN TO PEOPLE?

Through the works in the exhibition we wish to ask what art means to people. In fact, this is a fundamental question in all our work in the art museum. Now and always. Art is an ancient phenomenon, a companion to man older than bread. It has been said that art makes us human and it may well be the case. On the other hand, art surely cannot change the world but it may mean a great deal to an individual. It can offer consolation, hope, joy or even rage that triggers new ways of thinking. Depending on the viewer, art can be a conversation partner, driving force and soul.

Putting the ARS 06 exhibition together has been a wonderful adventure. I hope that this great joint effort, *ARS 06 – Sense of the Real*, gives the audience new ways of looking at life and their own existence amongst these contraries. Most of all I hope that the exhibition will lead the way from looking to seeing and from seeing to experiencing.

May the exhibition give you experiences, grace, consolation, joy and cuts because they are all needed.

□ Tuula Karjalainen

Director of Museum of Contemporary Art Kiasma



Looking for Paradise – a Wonderful Adventure

Human existence is based on the union of good and evil, beauty and ugliness, love and hate, strangeness and familiarity, joy and sorrow, dream and wakefulness – on the dialogue of contraries, in which the first term denies the latter and the latter the first. Yet they only become real in connection with each other, good cannot be comprehended without evil, sorrow without joy, or life without death. Fundamental human experiences are shared and universal, they are facts independent of cultures and time.

A FRAMEWORK FOR UNDERSTANDING

People live in the chaos of their emotional space and try to comprehend life that in itself is incomprehensible. The grand narratives of various cultures differ in content but their function everywhere is to bring order to the chaos that is life and build a framework for understanding. They frame, console and structure. They provide an opportunity to get in touch with the time before the Fall, time before Eve offered the apple. The theme of return to Paradise is evident in many of the works exhibited but the line between Paradise and Hell has become transparent and very ambiguous. Modern man has no certainty about right and wrong, everything has become increasingly complex and relative.

EVERYDAY LIFE IN PARADISE

Paradise has inspired many contemporary artists and several different and sometimes very questionable takes on Paradise are included in the exhibition. The starting point for selecting the

works was **Lars Nilsson's** video work *In Orgia*, which takes place in a paradise-like suburb bathing in the sumptuous golden light of the sunset. The people in the video demonstrate indifference that is crueller than hate towards each other and their inner frigidity is only emphasised by their beautiful surroundings.

Motohiko Odani's video work "Romper" also takes place in a sort of Paradise. A young girl sits on a tree branch singing in gloriously colourful and beautiful scenery. However, despite its magnificent splendour, the scenery has already passed its peak and its sumptuous beauty has turned into something frightening and horrifying. A literal Paradise is the setting of **Sergio Vega's** work *Genesis According to Parrots*, in which parrots present their view of how the creation of the world and the Fall really happened and what were the consequences.

The Swiss artist couple, **Gerda Steiner** and **Jörg Lenzlinger** construct a new world in *Kiasma*, which may remind many

of Paradise. Situated in the second floor lobby, this work has been constructed from various twigs, roots and rubbish, as well as waste oil and swans, considered a sacred bird in Finnish mythology. **Carl Michael von Hausswolff's** and **Thomas Nordanstad's** video work about the island of Hashima in Japan brings to mind Hell or the world after a nuclear explosion. This formerly very densely populated area grew up around the mining industry but after the natural resources ran out the inhabitants were forced to abandon their island. It had been a mere commodity, which was used up and when it turned unprofitable it became unnecessary and forgotten – problem waste. At present, it is as horrifying as a landscape after a nuclear explosion. And yet its demise was brought about by mundane everyday matters – uselessness, time and loneliness.

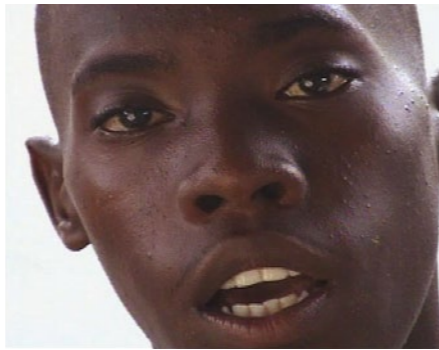
LIFE ON THE MARGINS OF PARADISE

The name of the exhibition is *Sense of the Real*. Sense, not an absolute truth about reality. The extremes of human





ATOR MENDEZ



Carl Michael von Hausswolff & Thomas Nordanstad: Hashima, Japan, 2002. Courtesy of the artists and Brändström & Stene Gallery, Stockholm.
 El Perro: Security On Site. Creative Security, 2003–2005. Courtesy: El Perro / Salvador Diaz Gallery.
 Juan Manuel Echavarría: Bocas de Ceniza – Mouths of Ash, 2003–2004. Daros Latin America Collection, Zürich.

experience are never far apart. In fact, they are the same, only dependent on the perspective. Our experiences are multifaceted, changing and dependent on who experiences them. One person's Paradise may be another's Hell. Sometimes the first impression may be misleading. Opportunity may present itself in the form of losing the way – it is precisely what may trigger new thoughts and break through habitual ways of thought.

The works in ARS are approachable and readily experienced and yet very complex. They also open up vistas to horrifying and hurtful things, such as **Juan Manuel Echavarría's** video work *Mouths of Ash*. In it, Columbian survivors of massacres sing songs of praise to God after their harrowing experiences. The songs are a way of giving thanks for having survived bloodshed in which many of their relatives were killed. There is no hint of revenge or willingness

to continue the cycle of violence in the songs. Works by **Walter Martin** and **Paloma Muñoz** are like childhood snow globes, the shaking of which covered Santa or baby Jesus in the manger in snow. It is just that the subjects of the snow globes of the artist couple are quite different: cruel everyday events in a beautiful setting.

The installation by the artist group **El Perro** has a glass booth in which you can hide from the evils of the world, natural disasters and terrorism. But just when you think you are safe and sound in the booth, you are at your most vulnerable and defenceless, as so often happens in the real world. The paintings by Brazilian **Adriana Varejão** are seemingly realistic images of tiled surfaces. However, a mass of flesh and hidden interiors pushes through the cracks in the tiles and spreads over the neat exterior. Large drawings by **Juul Kraijer** are tied to trends and classics of art

history and are so controlled and beautiful that they make your heart ache. However, another look can pick out something from the works that transports the viewer towards a surprising and unfamiliar world. This is close to what **Angelo Filomeno** says about his exquisite but simultaneously horrifying neo-baroque works embroidered on silk cloth: *This is not an amusing presentation*. The same could be said about many of the works in the exhibition.

□ **Tuula Karjalainen**
 Director of Kiasma, ARS Curator

Lars Nilsson
 In Orgia, 2004

Images of a Flawed World



All the works in the ARS 06 exhibition have various levels, many different approaches and attempts to understand them. They are interpretations of an incomplete world.

Personally, one of the most important ARS works is **Lars Nilsson's** video installation *In Orgia*. We had just started assembling ideas, which were used as tools in the planning of ARS, when we saw Nilsson's work in an exhibition of Nordic contemporary art in Berlin. Then we knew what we were looking for. The work seemed to present in

images the words we curators had used in trying to map out our thoughts on the content of the exhibition. Later, the same thing also happened with many other works.

We have not attempted to assemble an all-star cast of contemporary art, but have rather concentrated on works that

have impressed and haunted us. As if on its own, the intuitive selection led to many links between the works. These are, for example, commentaries on history, tradition of painting and various religions. Of course, at the forefront are contemporary values and perspectives on the world surrounding us.



Mariele Neudecker
Think of One Thing, 2002 (detail)
Courtesy the artist and
Galerie Barbara Thumm, Berlin

WINTER LANDSCAPES

If one wishes, one can see a Finnish take on nature and winter in the works, in particular. But from the perspective of contemporary art, even nature is not innocent but reveals values of the day and results of human activity.

Walter Martin and **Paloma Muñoz's** snowy landscapes captured inside snow globes, in particular, may remind you of headlines in the yellow press in which whole human destinies are condensed into three words. You could write your own sensationalist news item from their miniature tableaux: Child drowns in well, Falling tree kills woman, Naked man escapes in snow ...

Mariele Neudecker's mist-covered mountain tops in glass tanks appear in turn to be overly romantic nature scenes. In fact, they are combinations of liquid chemicals, plastic and other synthetic materials, which are far from the pure nature and fresh mountain air. You can also follow a voyage on the Arctic in **Alexander Ponomarev's** work. There the freezing environment serves to interpret emotions.

SOUND AND MUSIC

Art affects emotions and it shows – and can be heard – in many ARS works. Music is a direct channel to emotions and memories in particular. The exhibition presents works based wholly on sound, like **Susan Philipz's** audio work and **Juan Manuel Echavarría's** singing Columbians. Neudecker's series of short films *Winterreise* in turn utilises classical music and **Tellervo Kalleinen** and **Oliver Kochta-Kalleinen's** joint project creatively renews the tradition of choral music.

Music by the band Bloodhound Gang can also be heard blasting in the exhibition as part of the artist group **El Perro's** installation. It remains to be seen which tune will stay in the mind of any given viewer.

WORKS TO SPACE

When selecting works, we constantly bore in mind that they are to be displayed particularly in Kiasma. This applies especially to works commissioned to be built for the ARS exhibition in an assigned space in Kiasma. A good example is **Gerda Steiner** and **Jörg Lenzlinger's** multi-piece installation in the lobby of Kiasma. A new installation will also be constructed by **Charles Sandison**, **Monika Sosnowska** and **Maaria Wirkkala**. Many artists, such as **Jota Castro** and **Sergio Vega**, will also make a new version of their earlier work that has been adapted for Kiasma.

To assemble a whole from often very different works by forty different artists is quite a challenge. On the other hand, it is precisely through this difference and contrariness that the exhibition will be a more interesting experience for the audience. The exhibition also gives a good overview of how many different methods and ways of expression are used in contemporary art.

□ **Jari-Pekka Vanhala**
ARS curator

The only Certainty Is Uncertainty

"I've written of your art that it thinks but in a way that transcends words", says Marja Sakari PhD, Senior Curator, when talking to the artist Maaria Wirkkala. The conversation flows from works, names, beginnings and starting points to the concept of artistry and meaning.

You have made installations tied to a particular place and time since the 1980s.

I construct moments and places. Time is a material. Temporality anchors on to something that exists and is pictured through it. The prerequisite of my work is becoming aware of the situation and using it as material.

What do objects and places mean to you?

Elements – a ladder and a chair follow me like a shadow. I don't know why. With animals I've tried to make sense of numbers and events that are difficult to comprehend. Images of Renaissance art are a significant part of my childhood. As real images that I've experienced. As journeys or postcards sent to me by my parents. I have used postcards in my works. Places, I used to look for places. Now they come to me without looking for them. A place has a memory and memory has a place. Light is extra. Not independent.

Names have a significant role in your works; *Yhtä tyhjän kanssa (A Void of Me)*, *So What, Maarian satama (Maria's Harbour)*, *Tabulava*. What is your relationship to language as a partner of visibility?

Words. The space in between words. Voice. Curious translation. Double meaning. The name is part of the work. You could also say that names create a narrative.

The *Yhtä tyhjän kanssa (A Void of Me)* exhibition was kind of a retrospective. You had minimized displays in almost empty rooms. What does emptiness mean to you?

In the beginning of my working with the exhibition a couple of lines from Eeva-Liisa Manner's poem *Chromatic Levels* were important to me. To deal with emptiness and only emptiness. Later I understood emptiness as a loss, absence, even death.

How do different spaces affect the starting points of your works and artistic thinking?

At its simplest, the starting point may be the history of the location. It can also be the reverse of the location or something that remains unseen. I can also think that I'll frame the hidden.

I used to look for places that were in some sense outside - on the periphery of the artworld. I also used my own position as an outsider as a situation. Now I can't do that anymore because the periphery has moved to the middle.

There is no longer a margin.

My research continued last autumn in an exhibition *Tabulava -pöytiä ja tuoli (Tabulava - tables and a chair)* held in the Skanno furniture shop, in the city centre.

It turned out to be a perfect success in experiencing being an outsider.

It was interesting to see the reactions of the "art crowd". A furniture shop as a location pretty much defined it.

The difference between an industrial product and production was part of what I was examining.

It really was a case of TABLES AND A CHAIR.

The question that I somewhat perplexed tried to answer was: "Yes, they are quite pretty but how should we understand them?" Do you really have to UNDERSTAND a table? I think a table is a table.

Is there something strange in bringing a TABLE into a furniture shop?

Is it not strange to bring a table or a furniture shop or a fitness centre to an art museum?

Would the reaction have been different if I'd displayed the tables in a gallery? I had great fun discussing the TABULAVA project with René Block.

The location was of prime importance also when I had my retrospective *Yhtä tyhjän kanssa (A Void of Me)* in the Museum of Finnish Architecture, a museum dedicated to the built environment.

Could you tell us something about the work to be displayed in the ARS exhibition?

One work leads to another. The TABULAVA project is followed by tabula rasa. I clear my table and start from where I stand.

The question I'm thinking of is: A person can stand in the exact same place and think in two completely different ways. I'm in the middle of nowhere, or

I'm at the heart of the world. Your relation to time and space is defined from this perspective.

Another thing defining the future work is that the only certainty is uncertainty.

□ Marja Sakari

Meanwhile, in another place, 1989
PHOTO SAKARI VIIKA

Long Distance
Call 1993, Gotlanti
PHOTO NISSE PETERSSON

Blind Wall 1999,
PHOTO SAKARI VIIKA





Tellervo Kalleinen & Oliver Kochta-Kalleinen
The 1st Complaints Choir of Birmingham,
2004

The Premiere of the Helsinki Complaints Choir

Complaining brings people together. There is always something to complain about. Therefore, it is opportune to set them to song and mock our propensity for constantly complaining. Saying out loud what is bothering you is a relief. The important thing is that someone is listening.

Tellervo Kalleisen and **Oliver Kochta-Kalleisen's** work *Complaints Choir* gives you a chance to complain about everything. Many commonplace things are a source of irritation: the computer is too slow, busses do not run on time, everything is too expensive and the salary is too small. Complaints are gathered from the opening of ARS 06 onwards in various ways. Anyone can register for the choir to perform a song compiled and composed on the basis of the complaints, a singing voice is not a prerequisite. Choir performances in Kiasma and elsewhere in town are taped and the video is added to the ARS exhibition.

Complaints Choir was performed earlier in Birmingham. There the complaints were mundane and varied, serious and amusing. Through song, we can perhaps understand how much we complain every day. It also becomes equally evident from the finished work that, at first, singing in Birmingham was guarded but towards the end it turned out to be rousing and manifestly great fun, even if the subject was complaining.

□ **Helsinki Complaints Choir**
25 March at 6 pm
Supported by Helsingin Sanomat

Ideas Are Born in Everyday Life

Valentine's Day, 14 February, is the night for a Shooting Star party in Kiasma. Then everybody can make a wish. During the party, the wishes will be gathered and incorporated in the work. When you see a shooting star in the sky, you get to make a wish and that wish will come true – if you believe in it enough. During the two-minute shooting star, there is plenty of time to ask for many things either for yourself, your loved ones or your friends.

The Japanese artist duo, **Mai Yamashita** and **Naoto Kobayashi** met in an art club when they were in high school. They have been working together since the beginning of their artistic career in their teens.

In their performance and video works, Yamashita and Kobayashi examine 'real world' in a humorous fashion. They are also greatly inspired by their childhood memories.

In 2004, the artist couple moved from Japan to Germany to be closer to its exciting art scene. Currently, they live in Berlin enjoying seeing the many museums and meeting artists in the city. They habitually carry a notebook, in which they write down ideas they come up with in their everyday life. Observing ordinary life is very important to them. To Yamashita and Kobayashi, life and art are inseparable and their apartment is also their studio.

WHEN I WISH UPON A STAR

In ARS 06, Yamashita and Kobayashi present their work entitled *When I Wish upon a Star*, which is a prolonged video of an actual shooting star. Under it Mai Yamashita makes her own wishes.

□ **Shooting Star Party**
14 February from 5 pm.
Supported by Helsingin Sanomat



Mai Yamashita & Naoto Kobayashi: When I Wish upon a Star, 2004



Six experts from different fields introduce the reader to the themes of the ARS 06 exhibition. Two psychoanalysts, an art historian and researchers of philosophy of law, criminal law and politics examine how art meets ambivalence and the reality based on duality.

Once upon a Time there Was a Woman ...

"Once upon a time, before there was time or history, in a garden called Eden, there was a woman. The garden had been created by a god, who is also known as the Lord God. The woman was naked and happy because she was innocent – and she was innocent because she was innocent of good and evil. But in this very same garden, the garden of innocence, there was also a serpent, more subtil than any beast of the field as is told in the Bible, which means 'the book'. This wise serpent, eloquent and well-mannered, asked the woman: Hath God said: 'Ye shall not eat of every tree of the garden'? The woman was not surprised to hear a serpent talking – these things happened in the Garden of Eden. And so she replied to the animal correcting its understanding of God's commandments: We may eat of the fruit of the trees of the garden. But of the fruit of the tree which is in the midst of the garden, God hath said: 'Ye shall not eat of it, neither shall ye touch it, lest ye die.' However, the serpent was better informed, for it really was cleverer than any other animal in Eden. It said to the woman: Ye shall not surely die. For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil. And the woman, who is also known as Eve, believed the serpent. And she wanted to be like God, knowing good and evil. And so she ate the fruit of the tree in the midst of the garden and her eyes opened: she became wise and now she knew both good and evil."

This is how **Mika Ojakangas** begins his article. The events follow each other and lead to their inevitable conclusion. Or do they?

ARS 06 raises questions about the meaning of art in our time. The exhibition book transports the reader to the worlds of ARS 06: the worlds of good and evil, and joy and sorrow dissolving in the boundaries of opposites. In their articles, the writers examine the works displayed in the exhibition and seek new interpretations. At the same time, great narratives get retold.

Contributors to the exhibition book *ARS 06 – Sense of the Real* are **Ari Hirvonen**, LL.D, Senior Lecturer of Philosophy of Law, University of Helsinki, **Bracha L. Ettinger**, PhD, artist, psychoanalyst and theoretician, **Mika Ojakangas**, DScS, Senior Lecturer, **Sami Santanen**, researcher of aesthetics, **Pirkko Siltala**, psychoanalyst and **Riikka Stewen**, PhD, art historian.

The artists in the exhibition are introduced in the articles providing an in-depth look at the works and their themes.

□ **ARS 06 – Sense of the Real**
Edited by Marja Sakari.
288 pages, richly illustrated.

The visual look of the ARS 06 exhibition is created by Taiivas Design.



Kiasma Calendar

AES+F RUSSIA, Michaël Borremans BELGIUM, Jota Castro PERU, Jake & Dinos Chapman GREAT BRITAIN, Petah Coyne USA, Amy Cutler USA, Berlinde De Bruyckere BELGIUM, Willie Doherty NORTHERN IRLAND, Juan Manuel Echavarría COLUMBIA, El Perro SPAIN, Angelo Filomeno ITALY, Carl Michael von Hausswolff & Thomas Nordanstad SWEDEN, Kent Henricksen USA, IC-98 FINLAND, Jesper Just DENMARK, Tellervo Kalleinen & Oliver Kochta-Kalleinen FINLAND/GERMANY, Juul Kraijer THE NETHERLANDS, Edouard Levé FRANCE, Shu-Min Lin TAIWAN/USA, Walter Martin & Paloma Muñoz USA/SPAIN, Muntean/Rosenblum AUSTRIA, Mariele Neudecker GERMANY, Jun Nguyen-Hatsushiba JAPAN/VIETNAM, Lars Nilsson SWEDEN, Motohiko Odani JAPAN, Susan Philipsz GREAT BRITAIN, Chloe Piene USA, Alexander Ponomarev RUSSIA, Mark Raidpere ESTONIA, Charles Sandison GREAT BRITAIN/FINLAND, Monika Sosnowska POLAND, Gerda Steiner & Jörg Lenzlinger SWITZERLAND, Tabaimo JAPAN, Montri Toemsombat THAILAND, Roi Vaara FINLAND, Adriana Varejão BRAZIL, Yuri Vasiliev RUSSIA, Sergio Vega ARGENTINA/USA, Maaria Wirkkala FINLAND, Mai Yamashita & Naoto Kobayashi JAPAN

ARS 06 – Sense of the Real

21 Jan – 27 Aug 2006

Art seeks diverse ways of understanding reality. ARS 06 concentrates on art as a integral part of human experience.



ART EVENTS

Opening weekend Sat 21 and Sun 22 Jan
Montri Toemsombat's meditation performance, personal trainers present at the gym installation, performance by Roi Vaara.

Shooting Star Party Tue 14 Feb at 5–9pm
On Valentine's Day, 14 February, Kiasma will host a Shooting Star Party with a work *When I Wish Upon a Star* by the Japanese artists Mai Yamashita and Naoto Kobayashi.

Upside Down family event
Sun 19 March at 12noon–4pm
3–7-year-olds, who have been introduced to contemporary art and the work of a museum guide comment on works on display. In the Workshop students from the art schools run ARS workshops they have planned for children and adults.

The Complaints Choir of Helsinki
Sat 25 March at 6 pm
In Tellervo Kalleinen and Oliver Kochta-Kalleinen's project Complaints Choir of Helsinki you can complain about anything. Complaints are gathered in various ways and the choral work based on the complaints will premiere in Kiasma on 25 March.

Focus on Human Factor Thu 18 May 5pm–8pm
Performance artist Roi Vaara has assembled the ARS performance programme: High Heel Sisters, Kurt Johannesen, Antti Laitinen, Taje Tross.

Meditation Picnic Thu 15 June at 5pm
The artist Montri Toemsombat wants us to relax for a while. The meditation event invites people to come together to breathe, meditate and spend time

Kiasma Family Reunion event
Sun 20 Aug at 12noon–5pm
The family reunion in August gathers the whole family to Kiasma.

CHANGING PROJECTS

Room X, museum admission
Thin Shell of the Body 21 Jan–5 March
In the gym installation by Vanna Bowles and Robert Johansson the viewers use new kinds of training equipment under the guidance of a FAF Personal Trainer at weekends.

Art Taxi and Art as a Gift 7–26 March
Workshop and exhibition by students of the Academy of Fine Arts.

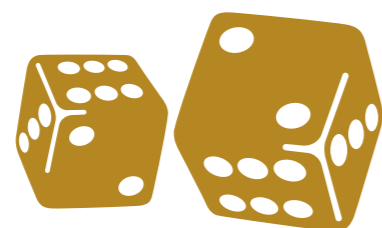
Blind Date 28 Mar–23 April
Workshop and exhibition by Nordic and Baltic art students.

Sleep Toy 27 April–14 May
In the main role of Jenni Leskinen's installation and workshops are bedtime toys.

Camp Lab 16 May–11 June
Workshop and exhibition by the Departments of Painting and Printmaking of the Academy of Fine Arts.

Rice/Life 15 June–23 July
Installation by Montri Toemsombat (Thailand).

Collaboration 25 July–27 Aug
Workshop and exhibition by international art students.



Rear window, free admission

Jota Castro 3–26 March
Let It All Out! 28 March–9 April
Works from *Four Times in Kiasma* workshops.

Trans-Siberia April–May
Researchers and media artists met on the Trans-Siberia train in September 2005. Documentation.

Villa Nova project August
Recovering substance abusers will realise an art project under the instruction of the Forest Camp group. In collaboration with Helsinki Deaconess Institute.

SEMINARS

Sense of the Real – ARS 06 Seminar
Fri 3 and Sat 4 March, Kiasma Theatre
An international seminar digs into ARS 06 exhibition by exploring what is the significance of art as a part of today's reality. Is art true? Speakers include researchers, critics and artists from Finland and abroad. Seminar languages are English and Finnish. Registration by 28 Feb seminaari.ars06@kiasma.fi. Free Admission.

Courage, Joy and Criticism – Art renewing the Welfare Society Seminar
Wed 17 May at 10.15–5 pm, Kiasma Theatre
The seminar will discuss the potential of art and culture to act in the centre of a new kind of welfare society. Registration by 30 April arja.samulin@kiasma.fi. Free Admission.

ARS-TOURS

Making of ARS
ARS 06 exhibition as seen by the makers.
Wed at 6 pm. Museum admission. In Finnish.
25 Jan Background to ARS 06 exhibition, Tuula Karjalainen, museum director, ARS curator
1 Feb Constructing the ARS exhibition, Petri Ryöppy, project manager
8 Feb ARS and viewers, Riikka Haapalainen, head of education
15 Feb Putting together the ARS exhibition, Jari-Pekka Vanhala, ARS curator
22 Feb On conserving ARS art, Siukku Nieminen, conservator
1 Mar Making of ARS 1969–2001, Tuula Arkio, director general, Finnish National Gallery

Thoughts alongside ARS works.
Wed at 6 pm. Museum admission. In Finnish.
8 Mar Women's Day extra – Senses open in ARS, Maarit Hedman, artist and Anna Kortelainen, art historian, non-fiction writer
15 Mar Paradise, Mika Ojakangas, researcher
22 Mar Song and consolation, Heikki Laitinen, professor of folkmusic
29 Mar Presentation and presence, Robin Svartström, actor
5 Apr Art as a creator and challenger of contemporary reality, Ilkka Levä, historian
12 Apr Suffering, solace, clemency, Terhi Utriainen, researcher of comparative religion
19 Apr Encountering normality and strangeness in art, Kalle Haatanen, researcher, DSS
26 Apr Sleep and creativity, Claes Andersson, author, psychiatrist
3 May Taking turns, Umayya Abu-Hanna, Finn since year 1981
10 May Complaints Choir of Helsinki, Tellervo Kalleinen, artist and Oliver Kochta-Kalleinen, artist (Finnish/English)
17 May Camp, good and bad taste, Max Ryyänen, aesthetician
24 May Love, Virpi Hämeen-Anttila, researcher-author
After the summer break, the programme continues on 2 August.



SPOKEN WORD

Historical roots of contemporary art
Thu at 5 pm Seminar Room. Free admission. In Finnish.
Lecture series charting the historical roots of practices and theories of contemporary art.
26 Jan Introduction to the lecture series and ARS 06 exhibition, Annamari Vänskä, researcher of visual culture and Riikka Haapalainen, head of education
9 Feb Vanguard walking backwards – avant-garde and sense of history, Helena Sederholm, professor of art education
16 Feb From values to transparency, Marja Sakari, collection curator
23 Feb The corpse of contemporary art, or funeral of humanism – long live post-humanism? Annamari Vänskä, researcher of visual culture
16 Mar On nature and art, Hanna Johansson, researcher on art history
23 Mar On art and reality, Leevi Haapala, researcher
20 Apr Art for art's sake: On the history of perspective, Riikka Stewen, professor
In collaboration with the Institute for Art History of University of Helsinki.

Kiasma Theatre

DocPoint 25.–29 January
Documentary Film Festival presents international and Finnish documentary films. www.docpoint.info

PixelAche 30 March–2 April
Festival of electronic art and a laboratory for audiovisual projects. www.pixelache.ac

ARS artists from various decades
On the first Thursday of each month at 5.30. Seminar Room. Free admission. In Finnish.
2 Feb ARS 06 Maaria Wirkkala, exceptionally at 5 pm Tuula Arkio, director general, talks about previous ARS exhibitions.
2 Mar ARS 95 Nina Roos
6 Apr ARS 74 Kari Jylhä
4 May ARS 61 Kauko Räsänen
In collaboration with Friends of Kiasma.



ARS PERFORMANCES

Tickets 15/12 euros
Rachid Ouramdane (France)
Les morts pudiques
24–25 February at 7pm

Daniel Léveillé (Canada)
Amour, acide et noix
9–11 March at 7pm

Felix Ruckert (Germany)
Messiah Game
7–8 April at 7pm

Felix Ruckert (Germany)
Placebo
6–8 April at 10am–4pm Seminar Room

Charlotte Engelkes (Sweden)
Sweet – an evening with Charlotte Engelkes
5–6 May at 7pm

WORKSHOP

FOR ADULTS AND CHILDREN

Museum admission, free for under 18-year-olds

Let's Make Things Together

Sat at 10.30–1 pm and 2–4.30 pm

21 Jan Strange Place, construction

28 Jan With Vibrant Colours, painting

4 Feb Ghost Town, construction

11 Feb Plot, building scale models

18 Feb Teeth of Time, object collage

25 Feb Faces, digital image processing

4 Mar Hidden, wire, plaster

11 Mar Birdie Labyrinth, rye-grass architecture

18 Mar Invisible, collage

25 Mar Lizard Summer, painting

1 Apr Tattooed Garden, face-painting

8 Apr Made by Man and Nature, headpiece on mixed media

22 Apr Shaping Up, scrap construction

6 May Black/White Like ..., clothing out of recycled materials

Registration for the morning workshop Mon–Fri at 9–12noon, tel. +358 (0)9 1733 6509. There is no advance registration for the non-stop workshop in the afternoon. Workshop guide will collect the group from the information desk at 2 pm.

Sleep Toy workshops

Sun 7 May and 14 May at 1–4 pm.

Workshops include visiting the exhibition and making bedtime toys and care dolls.

Registration by 28 April, Mon to Fri at 9–12 am, tel. +358 (0)9 1733 6509 or arja.samulin@kiasma.fi.

"Every night when the lights are turned off ..."

Sat 13 May at 4–7.30 pm

How does darkness feel? Discussions about the soft world of dreams and darkness, making 'dream catchers' from different materials and singing lullabies. Registration by 8 May, Mon to Fri at 9–12 am, tel. +358 (0)9 1733 6509 or arja.samulin@kiasma.fi.

FOR ADULTS

especially for senior citizens

Three Times in Kiasma: Incredible Life

Wed 15, 22 and 29 March at 5–8 pm.

What did you think your life would be like when you were young and what happened then?

The workshop includes visiting ARS 06 exhibition and looking back on life and its surprises.

Workshop fee EUR 30/person includes admission, materials and instruction. Enquiries and registration 13 Feb starting at 1 pm, tel. +358 (0)9 1733 6521.

With Friends

With Friends is a workshop aimed at work groups and clubs, in which participants acquaint themselves with contemporary art through hands-on artistic work. The workshop includes visiting the exhibition and working under a guide's instruction. Workshops are on Fridays. Size of the group 10–15 people, duration 3 hrs, workshop fee EUR 13/person includes admission, materials and instruction. Enquiries/reservations tel. +358 (0)9 1733 6521.

FOR SCHOOLS AND KINDERGARTENS

Additional information and registration instructions: www.kiasma.fi/kouluille.

GUIDED TOURS

Guided tours

Guided tours to ARS 06 exhibition

Fri at 6 pm and Sun at 3 pm.

In the summer, 31 May–26 July, guided tours are also available on Wed at 6 pm.

ARS tours in Swedish are held on the first Sunday of each month at noon.

Museum admission.

Lunch time guided tours

Lunch time guided tours lasting approximately half an hour are held on the first Tuesday of each month at 11.30 am.

Museum admission.

Tour bookings

Tour bookings on weekdays at 9-noon from +358 (0)9 1733 6509. Prices on weekdays EUR 55, on Sundays EUR 68. Tour languages are English, Estonian, Finnish, French, German, Swedish and Russian.

Contact guides

Contact guides are at the viewers' disposal on Wed–Fri 12noon–6pm and Sat–Sun at 12noon–4 pm and Fri at 2–8 pm.

ARS Audio Guide

ARS audio guide provides background information and interpretation assistance to the exhibition. It introduces a selection of works in the exhibition and the artists participating in ARS 06. Rental fee is EUR 2. Audio guide is also available for free iPod download from www.kiasma.fi.

ARS Bag for Senses

ARS Bag for Senses is backed by information, stimuli and short exercises about some of the ARS works. The bag is especially meant for families with children and the special groups. Bag can be borrowed free of charge from the cloakroom in Kiasma.

Kiasma Store

Open Wed–Sat 11am–7pm, Sun and Tue 10am–5pm, Mon closed. Tel. +358 (0)9 1733 6505.

Café Kiasma

Open Wed–Sat 10am–9pm, Sun and Tue 10am–5pm, Mon closed. Tel. +358 (0)9 1733 6504.

Information subject to change.

INFO

ARS 06 is open 21 Jan – 28 Aug 2006

Wed–Sat 10 am–8.30 pm, Sun and Tue 10 am–5 pm, closed on Mon

Tickets EUR 8/6.50, free for under 18-year-olds. Tickets to the ARS performances in the Kiasma Theatre EUR 15/12.

Kiasma is fully accessible. Guide dogs are welcome. The ticket office and the Theatre are equipped with tele / induction loop systems.

Kiasma

Mannerheiminaukio 2, 00100 Helsinki
Info +358 (0)9 1733 6501, info@kiasma.fi
www.kiasma.fi

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

Friends of Kiasma

Additional information on the Friends' association, tel. +358 (0)9 1733 6595.

REKA KIRJALY



Aukosta kurkistaa Ur öppningen tittar

- eläin/ett djur
- ihminen/en människa
- mies/en man
- nainen/en kvinna
- ruma/det fula
- kaunis/det vackra
- hyvä/det goda
- paha/det onda

Peek at the Exhibition

Kurkistuksia (Openings) is the ARS exhibition catalogue. The book examines and peeks at a selection of works in the ARS exhibition through five themes.

The book is literally a peek. In addition, it reminisces about a lost paradise, ponders on frightening things, examines hands and faces and makes wishes. The book available in Finnish and Swedish is meant for ARS visitors of all ages. At the end of the book there are exercises connected with the themes.

- ARS 06 Kurkistuksia/Öppningar**
Available at Kiasma Store.

3 to 7-year-olds as Guides

Upside Down family event overturns traditional roles on Kiasma's guided tours. On Upside Down day 3 to 7-year-olds from Vironniemi kindergarten, instead of adult guides, tell about their observations on the works in the ARS exhibition.

Before ARS, all the children from the kindergarten have been given in-depth instruction on contemporary art. On Upside Down day, they will show what they have learnt to museum guests of all ages and function as conversation partners in exhibition rooms.

Also part of the programme are non-stop workshops by children and youths from Espoo School of Art that will be held in the Kiasma workshop. The workshops are directed at children and adults alike and combine hands-on artistic work with visiting the ARS exhibition.



The pictorial dance group from Vantaa Art School for Children and Young People hold a workshop in the Kiasma seminar room. The workshop is directed at both children and adults and involves reacting to works displayed in the ARS exhibition with movement and dance

- Upside Down family event**
19 March 12–4 pm



Death Meets the Absoluteness of Youth

Solo performance by the French artist Rachid Ouramdane entitled *Les Mort Pudiques (Coy Deaths)* is an extraordinary work about death. For his work, Ouramdane has examined how death is dealt with on websites dedicated to young suicide bombers and different ways of committing suicide.

Death is a difficult subject. On the one hand, it is ever present in the reality dominated by the electronic media but, on the other, it has been almost completely shut out of everyday reality. However, **Rachid Ouramdane** does not present death as abstract or faceless but rather as simultaneously personal and political. Ouramdane creates a mood in the performance through which handling of such subjects as identity or death remains concrete, specific and private. The performer's background as a dancer and a Frenchman of Algerian descent is also strongly present in the performance.

SYMBOLS OF DEATH

Ouramdane arrives on stage in jeans and a T-shirt with a whitened face. At the same time, video screens show him wiping his face. With each wipe of the towel the face of the performer turns increasingly black until it is completely black. Masks are often symbols of death

on the stage. Hiding or covering the face repeatedly reflects the complex networks of identity and roles.

The political nature of the performance is subtle and finds its expression in various ways. Through pantomime Ouramdane presents various stereotypes of Arab men. The stage is framed by a boxing rink made of garden hoses with liquids of various colours running through them. At times they are the colours of the tricolour, at others just blood red.

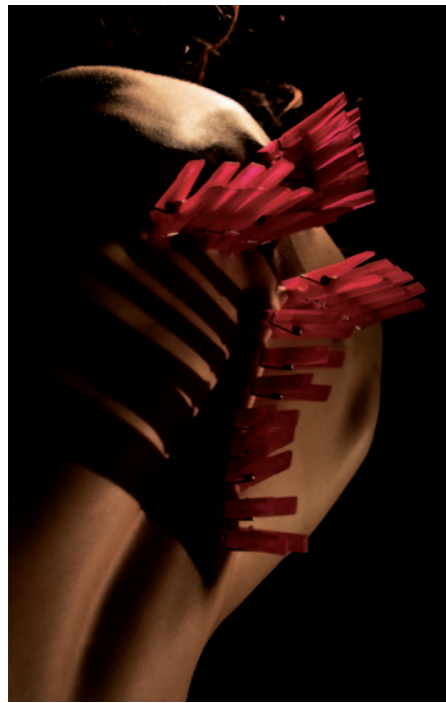
ABSOLUTENESS OF YOUTH

Les Morts Pudiques is a provocative and beautiful piece, in which action, deeds, videos and visuals lean heavily on the music, lighting and the presence of the performer. It is based on Roland Petit and Jean Cocteau's popular ballet *Le Jeune Homme et La Mort*. The ballet created in 1946 is set to Johann

Sebastian Bach's music. Ouramdane's performance begins like Cocteau and Petit's ballet with Bach's music but the musical range of the performance varies from electronic music to North African drumming and symphonies.

In his work, Ouramdane connects death to, for example, motorcycles, boxing and political fanaticism. Deaths of young men in the East and the West are parallel expressions of a power stronger than culture, maybe the absoluteness and tragedy of youth. The song in the latter part of the performance speaks of youth, greenness and strength which have been exchanged for the darkness and weakness of the deepest sea.

□ **Virve Sutinen**
producer



Cie Felix Ruckert
Messiapeli

by sacrifice, martyrdom and self-denial. Performances combine the personal and political in ways which do not avoid human vulnerability but rather make it visible.

MESSIAH GAME

The German choreographer **Felix Ruckert** is a reformer and experimenter, who does not shy away from extreme solutions when examining taboos, boundaries and conventions. His performances often leave long-lasting effects on the spectators. *Messiah Game* consists of five interpretations of subjects drawn from the New Testament. The scenes get their names from the Bible: Baptism, Temptation, Last Supper, Crucifixion and Resurrection. Any one of the eleven dancers can take the place of the chosen one, the Messiah, during the performance. The power struggle emphasises the themes of subjugation and submission. According to Ruckert, master and servant meet in the character of the Messiah.

PLACEBO

In Ruckert's other ARS performance *Placebo*, three dancers care for volunteer participants on special table. The performers have at their disposal packages of various sizes and shapes filled with glass, sand, metal, rubber, plastic and liquids. With the help of these packages the performers convey the experiences of, for example, weight, hardness, and softness to the participants. The physical properties of the objects are similar to the dynamics of the dancers as they move in space and time. With them the 'therapists' care for their patients. *Placebo* is based on the latest research on the connection of mind and body. The placebo effect would seem to mean that creativity has an important role in healing.

LOVE, ACID AND PEANUTS

In his work, the Canadian choreographer **Daniel Léveillé** examines being alone and loneliness. Léveillé seeks the truth about loneliness and especially about how it is manifested in human relationships. In *Amour, acide et noix* naked dancers are on the stage. The work has been stripped bare of all aesthetics and only essential movement remains. Almost in a classical manner, Léveillé's work is based on duets, trios and quartets, in which the dancers touch, lift and carry each other. Even though it deals with desire and longing, the performance is completely stripped of seductiveness or need to please. For Léveillé, nudity is a costume, a deliberate means to expose the relationship between movement and the body also on an anatomical level.

SWEET

Sweet – An evening with Charlotte Engelkes is actors' theatre. It is **Charlotte Engelkes's** evening in many senses. It is a story of passion, fear of sugar, the past in the entertainment industry – and of doing good. In the role of a surprise performer, she often gets herself in embarrassing situations, such as hiding in a birthday cake and having to wait in the kitchen. The wife of a director suffers a lifelong trauma from the cake incident and starts a global campaign against the sugar conspiracy. *Sweet* is one woman's cabaret act, in which a bystander, the wife of a director, takes centre stage.

□ **Virve Sutinen**
producer

Human in the Main Role

One of the main ideas for ARS 06 is to examine art expressing humanity. When it comes to the performing arts, instead of humanity you could talk about the centrality of humans because it is precisely the presence and living interaction that are inherent in their nature. Energy created by different levels of expression and communication in the theatre is precisely what brings people together and creates an impression of power. The ARS performers' presence and ways of expression vary sometimes wildly but at the centre of all the works is a human: narrator, dancer, performer, actor.

We have considered the power of a performance as trying to restore human strength and unity. At the same time, the belief in the body is also restored, not as a means and locus of consumption but as a world in which energies and powers are to be seized. We have attempted to make the ARS 06 performances an entity dealing with the culture, even cults, of the body and spirit. It offers a view of a culture dominated

TAIVAS DESIGN



Some of the works in ARS 06 are created on site. Two of the artists in the exhibition, Monika Sosnowska of Poland and Susan Philipz of Scotland visited Kiasma in the autumn looking for an appropriate place for their works. One of them makes art out of space, while the other uses sound as her material.

Art to Measure

SPACES ON AN EMOTIONAL LEVEL

Monika Sosnowska is a Polish artist who has studied painting for a long time but nowadays concentrates on architecture. She aims to construct spaces that affect the viewer on an emotional level. "Sometimes it's difficult for me to name my works because I'm not certain if they're sculptures or architecture or where the architecture begins and where it ends. I don't want to classify things and say what is art and what is not. In my opinion, the question is more complex than that. Everything interesting is art."



PETRI URBANEN/CA

"Everything interesting is art."

Monika Sosnowska

You moved from painting to building ...

I've played with scale models ever since I was a child, when I used to build houses for my toys. In Poland, I went to an art high school which mostly trained young people to become skilled craftsmen. They were especially keen on teaching calligraphy, bookbinding and typewriting, although, of course, they also taught basics of traditional art studies, such as drawing and painting still lifes, landscapes and models. From high school I moved on to Academy of Fine Arts in Poland, where I studied painting for five years. After that I entered the Rijksakademie in Amsterdam, where there were no compulsory subjects and it is there that I stopped painting.

What is the intention behind your work?

I'm interested in creating a mental space, a situation which affects the viewers and creates certain emotions in them. I had an important experience in Amsterdam. I visited the house of a blind couple in which they had created artificial environments, such as a park, street, bar and a room. It was completely dark in the house. You could only sense the space by voices, touch and smells. You got an inkling of what the blind feel, how they perceive reality. It was a great and important experience because in the dark I learned a great deal about space. I

learned that we mostly perceive three-dimensional space through sound and not vision, which means that the deaf perceive dimensions rather poorly. I also learned that final understanding of a thing can come about through small fragments. People with eyesight normally think from the 'general' image to the details. The blind do it exactly the other way around. By touching a statue they gather fragmented knowledge about it, on the basis of which they construct the final image. I utilise this in my works. The most important thing I learned was that some spaces feel comfortable and some don't. Even though I couldn't see anything, the space affected my emotions. In a noisy room resembling a street, I felt really uncomfortable but sitting in the bar without seeing anything I felt comfortable for no apparent reason.

The colours in your works have been inspired by the communist era ...

If I lived in Helsinki, I would probably have chosen completely different colours and used a different aesthetic expression. I choose certain colours because they are familiar to me and they represent a certain normalcy. I know that you cannot run from your experiences. During my life, I have collected memories, experienced things and together these form my personality. But I'm really not very interested in roots or history. I'm not creating a narrative. I'm not particularly interested in stories, events, history. My works are not politically or socially engaged but in some ways universal. Museums often like to classify things in this way to make things easier for themselves I hate it because it is not always true and it doesn't interest me. I'm interested in completely different things.

Do you miss anything about your childhood in Poland?

I think everyone misses something about their past. We always have to give something up.

When I was a child, I travelled a lot with my parents and we moved often. For three years, I lived in Moscow and we travelled in Asia and Eastern Europe. Great changes were happening in Poland at the time but then I also starting to travel elsewhere than the Eastern bloc. I think that people in Poland are nowadays more frustrated than before because they see much of the world and understand that it is not always possible to fulfil their dreams. So in some ways the old situation wasn't all bad just as the current situation isn't all good. I don't feel like I'm missing anything from that time because I wasn't aware of it. I think that at the moment Poland is an interesting place to live in for me, perhaps not the easiest but very inspiring.

SOUND TURNS ATTENTION TO SPACE

The meaning of music in public spaces is usually to cover uncomfortable silences but Susanne Philipsz does the exact opposite. She plays her versions of familiar pop songs in the most unexpected contexts. "I've worked with museums quite a lot. I enjoy working in open public spaces because the audiences happen upon the art and are not expecting it. I like that. It's a completely different experience from that of people who come to visit a museum or a gallery where they expect to see art", says **Susanne Philipsz**.

You originally specialised in sculpture.

When did you start working with sound?

I moved from sculpture to sound when I went to do my MA in Fine Arts in Belfast. To me it seemed like a natural progression because I was interested in the sculptural qualities of sound and began to think about how to define space. At the same time, I also started to get interested in working in public space and became interested in buildings architecturally, like working in stairwells and buildings with interesting acoustics.

Do you record your works yourself?

If it's a work where I'm using my voice I have to be completely alone. When I'm singing or playing the piano I want to sound like what I sound like when I'm by myself. I'm singing unselfconsciously in my own time. I've worked with a technician in a studio but it's different to sing when the clock is ticking and you only have a fixed amount of time. I prefer to be on



PETRI URBANEN/CA

"I'm trying to evoke the sense of solitude."

Susanne Philipsz

my own. The whole point of my work is that I'm trying to evoke the sense of solitude in time passing and so I want to record the silences in between and the pauses and the breaths and things like that. I have chosen particular songs because they have similar themes of longing. They're the type of songs that you might sing when you're on your own, melancholy songs about escape and longing.

What is the intention behind your work?

What I'm interested in is making people aware of the space, hiding their own sense of self while making them aware of their environment. I'm interested in entering their everyday life for just a few moments. People might be waiting for the bus, not really concerned about their environment and all of a sudden they hear this voice which draws their attention to the architecture. You are in the company of strangers and when you hear the singing you look around at the people around you and speculate "did you hear that as well?"

Have you ever recorded the responses of your audience?

Yes! Actually, the BBC made a documentary about it. They filmed people's responses when I did a live performance in a supermarket. I was upstairs in the office and sang through the PA system. People were bewildered, looking around and going "!" It sounded just like someone was singing alone to themselves and somehow accidentally pressed the button. I think that this is not necessarily a comfortable experience for a lot of people. I think most people probably thought they were listening to something quite private. No one burst out laughing but there might have been a nervous giggle.

How do you go about starting a piece?

For instance, when I came to plan my work for Kiasma the architecture was one of the things I would look for. Then I became interested in the fact that right beside it is the Parliament House and now it turns out that ARS 06 is going to take place at the time of the presidential elections. I thought that might be interesting as well. Different things inspire my works. It could be architecture, it could be history.

□ Helga Lara Thorsteinsdottir

Trainee of communications

Gym equipment cast from aluminium and bronze is inspired by different animals: hawks, cows, lions, turtles, rams, etc. These ancient animal symbols that are replete with different meanings have now been placed in a new context as a part of a luxurious gym.

Exclusive Animals in the Gym

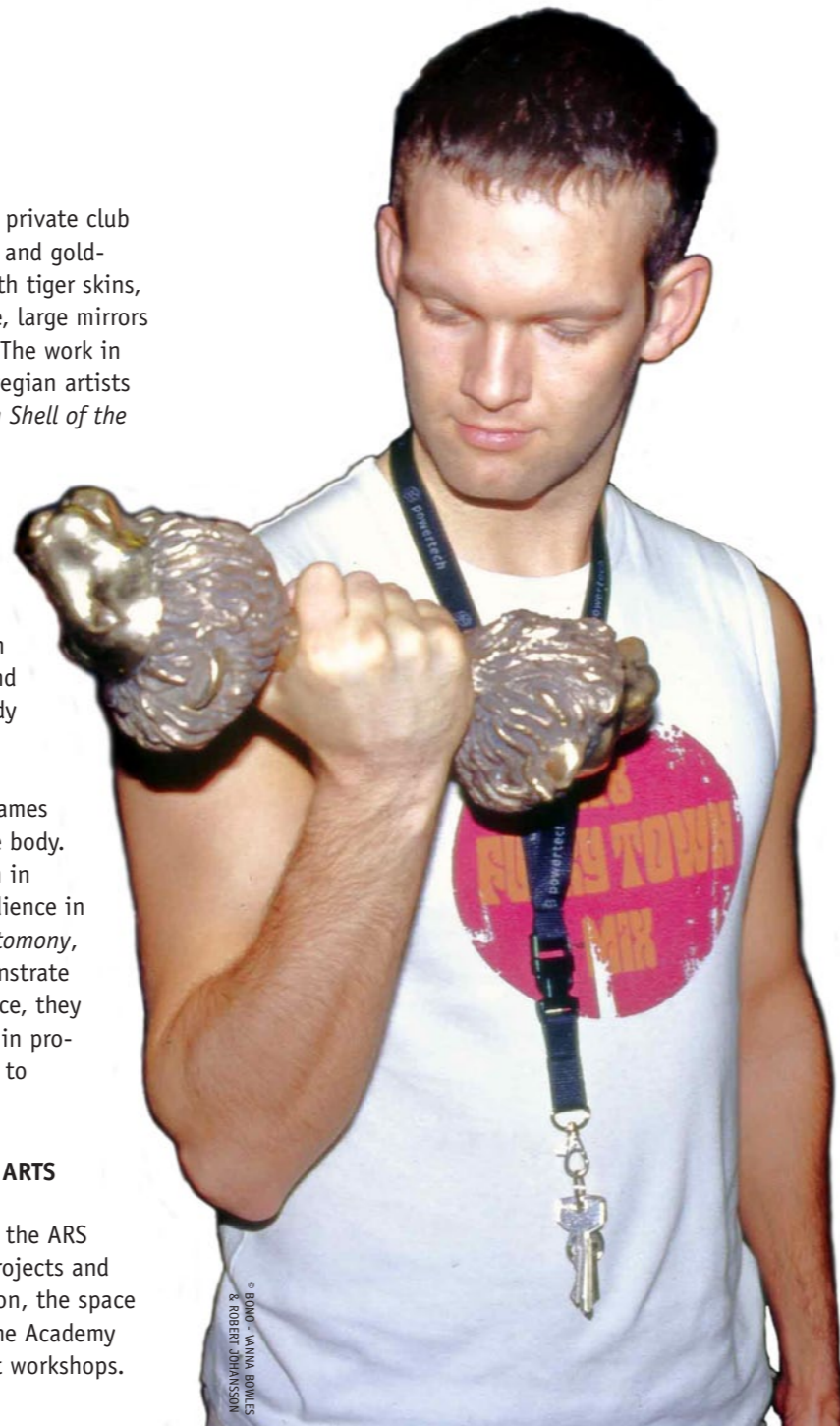
The gym might have been copied from an exclusive private club or the homes of the nouveau riche. Silver-, bronze- and gold-coloured weights are set off by benches covered with tiger skins, black velvet and decorative flooring. And, of course, large mirrors that are part of the basic equipment of every gym. The work in question is a gym installation by the Swedish-Norwegian artists **Vanna Bowles** and **Robert Johansson** entitled *Thin Shell of the Body* and it is displayed in Room X until 5 March.

A gym instructor – FAF Personal Trainer – will be present to instruct in the use of weights at weekends. The work brings a physical dimension to the exhibition experience and while you are pushing yourself to the limit and sweating, you can enjoy the extraordinary beauty of the equipment and maybe consider your own attitude towards your body and existing beauty ideals.

Bowles and Johansson have examined sports and games as public spectacles and as a part of the cult of the body. In 2002, they arranged an impressive boxing match in which they boxed each other in front of a large audience in Oslo's Kunsternes Hus. In another performance, *Testimony*, they invited Norway's three strongest men to demonstrate their weightlifting ability. In *Mera Kropp* performance, they collaborated with a group of children, who dressed in protective gear and played living paintbrushes in tune to rhythmic gymnastics.

ARS IN COLLABORATION WITH ACADEMY OF FINE ARTS

Room X situated on the third floor in the middle of the ARS exhibition offers a changing exhibition space for projects and events of shorter duration. During the ARS exhibition, the space is mostly reserved for collaboration projects with the Academy of Fine Arts. These projects are realised as different workshops.



© BOMBO - VANNA BOWLES & ROBERT JOHANSSON

"Collaboration with Kiasma is a unique opportunity for the Academy of Fine Arts to develop higher education in fine arts in the context of an international exhibition. One of the aims of ARS 06 is transparency and dialogue – to give rise to a discussion that is inspired by art and continues outside the context of individual works or the exhibition. We hope that workshop projects of the Academy of Fine Arts are a part of this discussion", says Professor **Mika Hannula**.

Art Taxi and Art as a Gift bring art to homes The workshop of the Department of Media Studies (Time Based Art) and sculpting students of the Academy of Fine Arts is based on the discussion about availability of art and meetings between artists and new audiences, in which the artist is an active participant and seeks direct interaction with his spectators. The students work on the idea of art as a gift and produce their works in ARS 06 or around town. The idea is to set up an 'art taxi' that functions like a pizza taxi, and delivers a work of art and an artist to customers when they get a sudden craving for art.

Blind Date is a workshop and exhibition of the results by Nordic and Baltic art students. It is the first meeting and the first joint exhibition project of over 40 students. Even though the students have prepared for the project, they arrive on the scene as if on a blind date. They have two weeks to construct an exhibition. It is not merely a question of an exhibition but stepping into a situation where you are forced to think in a new and fresh way about what you want as an artist, why and how - and how this relates to the needs and wishes of your neighbour.

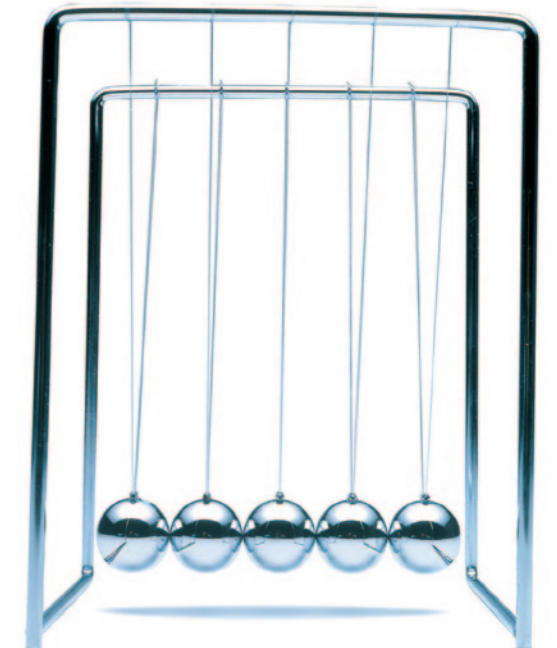
CAMP Lab examines challenges of artistic work. The workshop of the Departments of Painting and Printmaking deals with becoming inspired by the exhibition, being influenced, getting ideas rolling, opening new avenues for discussion and commenting. Camp Lab culminates in an artistic workshop activities and a subsequent exhibition instructed by **Erik Snedsbøl and Jukka Korkeila**.

International art students' *Collaboration* workshop concentrates on collaboration in contemporary art as opposed to creations of individual geniuses somewhere in a darkened corner. Each student collaborates with a person of their choice. Not with each other but with an unknown outsider. International institutions of higher education in art are networking and seeking meaningful and fruitful means of co-operation in the context of international exhibitions. The project in Helsinki is a continuation of the *Lost in Translation* workshop that was part of the 9th Istanbul Biennial in 2005.

☐ **Changing projects in Room X**
Programme see Calendar

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Can Art Be Made out of Dreams?

Even dreams are art. At least my dreams are as miscellaneous as some contemporary paintings. There is a difference between dreaming and being awake. In dreams, things can happen that would not happen in real life. In fact, in most dreams this is the case. It is the same with art.

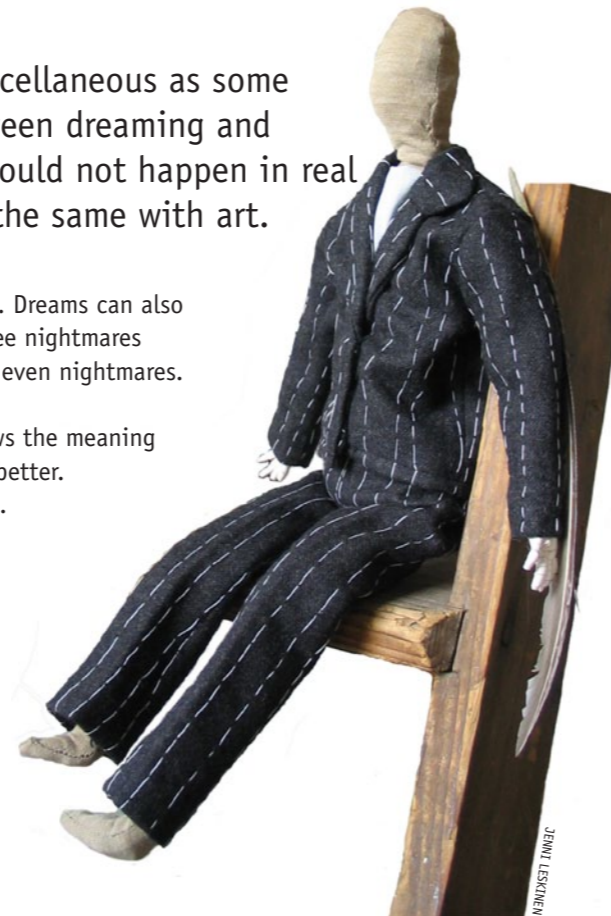
Sometimes dreams can tell of events that have taken place whilst awake. Dreams can also predict things. Dreams are a good thing, even though it is not nice to see nightmares because they are bad and scary dreams. Still, dreams are a good thing – even nightmares.

What do dreams mean? The artist Jenni Leskinen says: The dreamer knows the meaning of dreams better than experts. It is the same with art. The artists know better. Or then they do not. Nobody knows what art means. Only art knows that.

Art can even be made out of bedtime toys as in Jenni's workshop. Jenni's idea that you can go through life with bedtime toys is nice.

Pinja Vuorinen, 8 years

Sleep Toy
Room X 27 April–14 May.



Dagmar



www.dagmar.fi

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Participate!

Sense of real – ARS 06 Seminar
Kiasma Theatre Friday 3 and Saturday 4 March

An international seminar digs into ARS 06 exhibition by exploring what is the significance of art as a part of today's reality. Is art true?

Speakers include researchers, critics and artists from Finland and abroad. Seminar languages are English and Finnish. Free admission.

Advance registration by the end of February e-mail: seminaari.ars06@kiasma.fi



*It's only Rock 'n Roll,
but We Like It!*

=

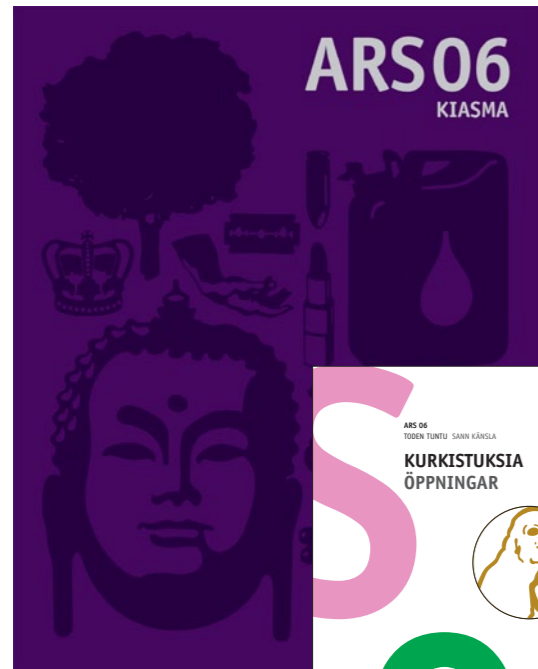
*Se on vain luukutusta,
mutta me pidämme siitä!*

MicroMedia

toll-free 0800-0-5055 www.micromedia.fi

ARS 06 publications and Minor Blessings product range are on sale at the Kiasma Store.

Minor Blessings



In the **ARS 06 exhibition catalogue** experts from different fields introduce the reader to the themes of the exhibition. The artists are introduced in the articles providing an in-depth look at the works and their themes. Richly illustrated.

ARS parcels

The book meant for ARS visitors of all ages examines and peeks at a selection of works in the ARS exhibition through five themes. The book is available in Finnish and Swedish.



warmth and comfort

Hairahdus (indulgence) dark chocolate bar and **Lohtu** (comfort) milk chocolate bar, both 5 euros.



Hehku (glow) candles in ARS colours 6 e/piece.



Mieli (mind) hardcover notebooks in two colours. 13 euros/piece

marks and memories

ARS-stickers for labelling everything necessary. Five colours. 1 euro/sheet



skin deep

Kosketus (touch) massage oil. 9,50 euros
Riitti (ritual) non-fragrance soap. 3 euros



Heimo (tribe) tattoo transfers, six different selections. 1 euro/sheet



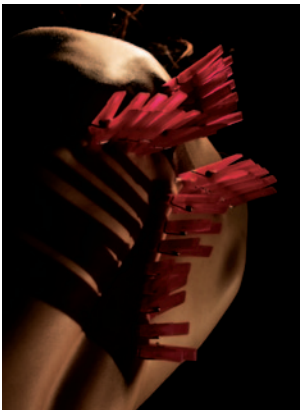
A visit to Kiasma is a perfect gift. With personal **ARS-passport** you can visit ARS 06 exhibition as often as you wish. 15 euros
Kiasma one-visit gift card. 8 euros



for present

ARS paperbag for books and presents. 1 euro





◀3 **Director of Kiasma**, ARS curator Tuula Karjalainen writes about exhibition: "The extremes of emotions beckoned to us and created the different worlds of ARS 06, the worlds of money and pleasure, soul and religion, nature, caring, love and beauty. These worlds are the surface level of the exhibition, the heart is underneath."

◀7 **"As if on its own"**, the intuitive selection led to many links between the works. These are, for example, commentaries on history, tradition of painting and various religions. Of course, at the forefront are contemporary values and perspectives on the world surrounding us." think ARS-curator Jari-Pekka Vanhala in his article.



15 Calendar

◀21 **The producer of Kiasma Theatre** Virve Sutinen tells, how they have attempted to make the ARS 06 performances an entity dealing with the culture, even cults, of the body and spirit. It offers a view of a culture dominated by sacrifice, martyrdom and self-denial. Performances combine the personal and political in ways which do not avoid human vulnerability but rather make it visible.

COVER: Jun Nguyen-Hatsushiba: Memorial Project Mha Trang, Vietnam: "Towards the Complex - For the Courageous, the Curious, and the Cowards", 2001
 Courtesy Mizuma Art Gallery, Tokyo / Lehmann Maupin Gallery, New York / the artist Commissioned by Yokohama Triennale 2001.

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