

Kiasma



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**Co-operation Enlivens an Institution
Art and Change
Charlotte Engelkes
Montri Toemsombat**



SANNA IHALAINEN/OMA

The role of creativity has grown increasingly important in the debate on people's wellbeing. In artistic activity, creativity is a self-evident element. In today's society, institutions must also be able to operate creatively, whether it is a question of art, co-operation or finances.

Co-operation Enlivens an Institution

One of the key themes in *ARS 06 – Sense of the Real* exhibition is the relationship of good and evil in human action. People of today may be ambivalent towards right and wrong, and everything is more complicated than before and nothing is absolute. The same relativity applies to art, too; it is neither good nor bad, it is both. Creativity in art means its ability to help people see things differently, through and beyond the boundaries created by prevailing conceptions. Art breaks down the thought patterns we have adopted, learnt and settled for, while helping us fathom the world. This paradox manifests creativity in art at its best.

It is no longer enough for art museums to create new content, exhibitions and programmes. Creativity also has to be evident in the development of the institutional operations. A crucial observation in this sense is to understand that we cannot work alone. A networking museum will actively seek co-operation partners and thereby create new operative culture for itself.

FINANCIAL CHALLENGES

The financial targets are set high. Facing increasing competition over people's free time at the same time when the financial resources are being cut back is a fact. The state demands that cultural institutions take an active initiative in seeking funding. The relationship between art museum and the market economy is a paramount topic in the art museum circles. Funding needs to be acquired from different sources.

This, in turn, means that cultural institutions, Kiasma included, will have to succeed in active and visible marketing. Without efficient means of gaining sponsorship and professional marketing, developing art museum activities, or even maintaining their current standard, is impossible. Were it only up to state funding, many large-scale art projects would never have seen the light of day. By securing financial resources we will also secure the high artistic standard and independence of our artistic endeavours. Creativity must guide the use of money, not the other way around.

Fundraising and improving marketing requires an incredible amount of work and new skills from art museums and their staff. The tightening economy leads to collaboration projects between various national and international operators. Partners should be sought not only in the cultural but also the business sector.

New technology also plays a part in our search for creativity. Co-operation with PlayStation has enabled new ways of producing educational material for the audience to learn and enjoy.

□ **Tuula Karjalainen**
Director of Kiasma

INNOVATIVE COLLABORATION

In the case of Kiasma, collaboration has clearly proved a fruitful ground for new ideas, views and innovative encounters. Creatively thinking partners have been discovered from amongst other cultural actors as well as other sectors of society and business.

The “Creativity Lab” of Kiasma will develop new projects, one of which is a seminar *Art and the reform of welfare society* organised as part of ARS 06. Organised jointly with the National Research and Development Centre for Welfare and Health (STAKES), it launches a programme that aims at facilitating encounters between the spheres of art and social and health care, and gathers in one place existing competencies and skills.

Kiasma has also engaged in joint exhibitions, as well as co-operation networks involving various other forms of activity with actors from the neighbouring regions of Finland. An example of such regional co-operation is the Karelia Project, which is designed with a number of actors and based on cultural exchange.

One of the most visible projects was the Kiasma School on Wheels project carried out in partnership with Vattenfall, which ended last year. Co-operation with Vattenfall continues in a national project which is realised together with regional organs. The aim is to strengthen the impact of art education among young people.

Monika Sosnowska:
The Fountain, 2006
Courtesy Foksal Gallery Foundation

Charles Sandison:
Conclusion, 2005
Courtesy Baronian_Francey, Belgium /the artist



VLADIMIR POHOJAKI



SANNA IKÄLÄINEN/CAA

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A Sea of Symbols on the Façade

ARS 06 began to make inroads into the lives of Helsinki residents back in December, when the building’s façades began to dress up for the grand occasion. The walls were covered with symbols of passion, hate, temptation, soul-searching and responsibility, all inviting us to think about the themes of the ARS 06 exhibition and about life itself. The façade still attracts much attention among passers-by and the media.

When the process of designing a visual image for the ARS 06 exhibition began, we had long, rewarding discussions with the staff of a number of Helsinki design and ad agencies. We quickly found a common tune with Taivas Design, and became enchanted with the many dimensions and versatility of their proposal. It was equally well suited to the exhibition catalogue or product labels, the façade or brochures without losing any of its strength. The visual image of ARS 06 activates the imagination. The viewer can choose the symbols of his or her liking, meditate on them or build a story, creating links between symbols.

Today, the original ideas are condensed into five colours and their symbolic sig-

nificance: green for responsibility and man’s relationship with nature, black for hate and violence, purple for spirituality, pink for passion and pleasure and gold for consumption. In the beginning, there were hundreds of symbols, which were then pruned and polished for months, and the ones left are each laden with individual meanings, yet also work together.

The visual image designed for the ARS 06 exhibition has been applied across a wide front, from a commercial break logo of our partner, Nelonen television channel, to the labels of ARS wine. Several organisations and numerous people have engaged passionately in the process. The enthusiasm of our partners has been

rewarding. It has been wonderful to see how much art and the themes of the ARS 06 exhibition have touched people, regardless of their speciality.

The aim of the wide array of ARS merchandise and the energetic marketing is to make the art experience part of the lives of people, even if they have not yet visited the exhibition. Simultaneously, we aim at prolonging the memory of the exhibition. Kiasma wants to participate in societal activities in many ways, and, being the cultural organisation that we are, participation in this way is already familiar to us.

□ **Annikka Klinge**
Head of Marketing and Sponsorship



PHOTOS: MIKKO SINERVO

A new string of words appeared in the work papers of Kiasma during the ARS exhibition: “art renewing the welfare society.” The words seem grandiose enough by themselves, joined with the others they sound almost embarrassingly pompous. That art would have an impact on society, and be able to reform the welfare state? Just like that? Has Kiasma been smitten with the eighth deadly sin, pomposity?

Art and Change

Let’s think about this for a moment. It is not unheard of that museums justify themselves with noble aspirations that are notoriously difficult to prove. For instance, museums have already for some time declared themselves to support the spiritual and ethical growth of citizens or the strengthening of their identity. However, Kiasma’s idea of reforming the welfare state avoids the run-of-the-mill memory organisation rhetoric about the preservation of artistic and cultural heritage for future generations. The memory function Kiasma has set for itself is to actively remember and to use art to remind the public of the diversity of the world and alternatives, while avoiding any purely valuative or moralistic attitude.

But what exactly is this power of art that is capable of producing welfare? After all, the history of contemporary art is very much characterised by a certain reductionism. All the things that used to be considered solid and

sound markers of art have little by little been whittled away. You know: works of art are no longer necessarily even made by the artist, any found or industrially produced objects can be served up as art. Nor does art have to have a tangible form these days: the wildest variety of processes or events can be classified as art. Even the immediate or continuous presence of the artist has been abandoned as a criterion for art, not to mention the institutional framework offered by art museums and galleries.

After all this pruning, what is left? If art can by definition be almost anything, almost anywhere or for anybody, what is interesting is no longer what art looks like, but what kind of relationships and situations it creates. The central thing in the art of situations is exchange: art brings different types of people together to share and exchange their thoughts, time and feelings. At the same time art also inevitably reveals the inherent diversity of things. Dif-

ferences lose their dogmatic importance and function together to create a new kind of community spirit and tolerance; in other words, welfare.

Built upon the ideals of equality and justice, the Finnish welfare state has primarily aimed at safeguarding the satisfaction of basic needs for all. Everyone has a recognised and equal right to food, shelter or cleanliness, for example. Yet the welfare society has not been able to put its ideals into practice, it has been unable to stop the vicious circle of disadvantage. When the workplace saps your strength, when the phantom of efficiency breathes down your neck, or your self is simply lost for some reason, inclusion in art may open up a channel for seeing things differently, and for making a change. Into a world of normative and egalitarian routines, art can introduce a spontaneous disorder, unpredictability and playful experimentation.

The union of art and the welfare state signals a move away from the exceptionality of art towards ordinary moments and things. The position of art at the very spearhead of the avant-garde is exchanged for a distilled presence in the here and now, in what already exists. Art does not seek, find or aspire to new things, more clearly than before it serves as a tool for change that arises from everyday life. To take an example, the *Villa Nova* project run by Kiasma, where the **Forest Camp** group spends time with homeless alcoholics, remodelling log furniture with them and having barbecues, it certainly seems very ordinary. The boundaries of art and life become blurred.

The eighth deadly sin, pomposity?

Works of art are no longer necessarily even made by the artist.

The boundaries of art and life become blurred.

In the charity of art, the blind may remain blind, the drunks drunk and the poor poor.

Of course art cannot solve everything, even though the effects of art promoting health and wellbeing have scientifically been shown to be real. In the charity of art, the blind may remain blind, the drunks drunk and the poor poor. Participatory art – just like life itself – rests upon many uncertain and unpredictable factors whose end result cannot be fixed or decided in advance.

Thus the purpose of art is not to reach for some utopian or basically fictitious social systems, but simply to *be*, as lifestyles and as examples of how to do things. Its foundation is the right of all people to their own creativity. In keeping with this, the *Art renewing the welfare society* programme wants to question strict sectoral boundaries and to reclaim art as an active force in all areas of life. It is this kind of small and everyday union of art and the welfare society that Kiasma wants to promote.

□ **Riikka Haapalainen**
Head of Education

Art renewing the welfare society is a co-operation network launched on the initiative of the Finnish National Gallery/ Museum of Contemporary Art Kiasma in autumn 2005. In its initial stage the project partners have included the National Research and Development Centre for Welfare and Health STAKES, the Culture and Health network, the Finnish Ministry of Labour, the University of Art and Design Helsinki, the Theatre Academy, the Academy of Fine Arts, and the City of Helsinki Cultural Office.

Montri Toemsombat: Artists Have a Responsibility

“During my studies, I realised what important work artists do and that they are responsible for the ideas and world view they pass on. I realised early on that art can also help others as well as yourself. I take that very seriously”, tells Thai artist Montri Toemsombat in Senior Curator Marja Sakari’s interview.

You spent your childhood in the countryside as your parents are farmers. Could you tell something about your childhood?

I had an ordinary childhood in my home village in Chaiyaphum province in north-eastern Thailand. There, in the country, I learned about life as I saw and experienced it, with its joys and sorrows. In the country, it is much easier to break free from your home. I spent many a day in the fields, herding buffalo (herding was the children’s job at the time, and there were still lots of buffalo in the country), or I would climb a tree to dream or sing to forget the sorrows awaiting me down on the ground.

How did you decide to become an artist? Where there artists around you or was it just a very individual decision?

I remember vividly how my father, brother and sister taught me to draw. I immediately displayed a talent for drawing. In school, a teacher noticed that I was talented in visual arts and encouraged me to participate in small local competitions. When it was time to go to university, another teacher made me apply to the Faculty of Fine and Applied

Arts at the Chulalongkorn University in Bangkok. I submitted my application the very next day, which was the closing day for applications.

Your art has as its source some basic Buddhist ideas. Could you tell something about Buddhism influences in your artworks?

I was born in a country with a Buddhist culture. Although Thai Buddhism has many influences from animism and although the formal traditions include much superstition and rituals – quite contrary to Buddha’s teachings – Buddhist wisdom permeates deep into Thai society. The Buddhist influence is manifest in how the Thais act in everyday social life and in relation to other people, life and death. Buddhism as an ever-present and non-transcendental thought is a reliable tool for us to control sorrow and suffering.

My artworks are closely connected to my life and personal experiences, so Buddhism plays an important role as it is part of my mental makeup. I recently rediscovered the true depth of Buddhist thought and the benefits of meditation. It is a very efficient therapy that should

be used more widely. In my art, I have tried to transmit some of this wisdom to help others.

You told me that you spent some time lately in a Buddhist monastery. Can you tell me a little bit about the daily programme and how your stay influences your art?

The Buddhist tradition encourages you to retreat to a monastery for a time. For instance, in Thailand, men are traditionally expected to don a monk’s habit and enter a monastery at least once in their life. A temple is an open building where you can seek haven whenever you need. People who retreat to monasteries have many reasons. They seek peace, want to engage in self-examination or gather their thoughts, solve inner conflicts, run away from family quarrels or the police, or study for free in schools led by the monks.

My experience at the temple was like a mental stocktaking, a “check-up” of the mind.

The daily rhythm was very strict. Wake up in the middle of the night, common prayer, searching for food, cleaning the

temple, meditation, learning tenets. There was only one meal per day. Such discipline conditions you and helps you focus your mind on yourself. In the first meditation exercises you examine yourself and become aware of conditioning that curtails your body and mind. That is, the first aim is not the control of mind and instincts. Instead, the aim is reaching a state of awareness. First you have to accept that everything is relative and transient, and use that basis to learn that there are tools to deal with existential suffering and ill-being. If you want to, you can engage in spiritual work either with the help of the monks or by yourself and aim at attaining the awakening of the consciousness. You need to take the middle way, the path that is spiritually in the middle, where dualities become one and do not have a tendency to diverge. Spiritually, you should try to take the middle road, where the powers cancel each other, where nothing happens and where everything is possible.

Consciousness, attention, concentration and diligence are keys to open the gates of Buddhist wisdom. Buddhism is most of all work.

In the temple I realised that reaching the middle path is difficult and that I was not yet ready. Instead, I saw all the fundamentals of Buddhist thought in the nature surrounding the temple: transience, relativity, the pathetic power of life, which is only an illusion. Nature is a strong element in my art.

Does the meditation practice have a direct influence on what you are doing in your art?

Meditation is a way of improving your mind, but it is not an end in itself. Meditation helps you examine reality and see it as it is, transient, that is, an illusion. Meditation helps you see yourself, understand your mental schemas,

become aware of the illusion of the ego and free yourself from its conditions. Meditation is manifest in my works as a means or a therapy I try to transmit. However, I do not believe that meditation has a direct effect on making art.

Next year you are going to apply for a residency in Paris. Do you think your work will change in Europe?

Like I said earlier, my art is based on my life. Now my life will continue in France. I will be there with my questions, doubts and conflicts. Science has proved that there is only one human species, so I will meet the same *Homo sapiens* in Paris.

I think the greatest difference in Western thought is linked with theist religions. Just as Buddhism unconsciously permeates Eastern thought, theist religions influence collective and individual behaviour. Christianity is based on temptation, immortality of the ego and the belief in absolute power. It gives rise to a temptation to create and destroy in turns. This leads to the undeniable cultural power in the Western world, which I find interesting.

I think that in the West I will examine different suffering and new manifestations of existential ill-being. I have an antidote for them.

You will be coming to Finland in May to prepare an installation of rice in Kiasma. Can you tell something about the new work?

The theme of the installation is duplication and moving on to the cycle of nature and culture. This concept is related to Buddhist tenets and it emphasises presence.

My work will focus on the significance of experiences, memories, repetition of practices and preservation of knowledge. Simultaneously, it will reveal the ultimate inefficiency of rituals and transcendentalism.

The architecture of the Room X inspired the concept for this installation. The shaft of light falling down from the ceiling gave me an impression of a cavern, pit or hole dug in the ground, ready to receive a seed. The objects in the installation represent presence, a treasure to be kept or a seed with a kernel that is supposed to germinate and sprout. Meditating statues made of germinated rice seeds will, in practice, be hung side by side next to the wall directly under the skylight, which will recall Eastern caves with images of Buddha.

The sound will be water falling drop by drop. This aims at creating an atmosphere suitable for meditation.

□ **Marja Sakari**
Senior Curator

Montri Toemsombat





Maaria Wirkkala: Solitude in Stability, 2006



Motohiko Odani, Jota Castro, Vanna Bowles, Petah Coyne and Mariele Neudecker build their works in ARS 06 exhibition.
Photos: Sanna Ikäläinen, Pirje Mykkänen, Petri Virtanen/CAA



Wax de Dior on Kiasma's Floor

How does Maaria Wirkkala's floor move? What does a conservator do with a pint glass fixed to a broomstick? Petri Ryöppy, technical project manager, and Siukku Nurminen, conservator, give you a behind-the-scenes look at the ARS exhibition, how it was built and how it is maintained.

Exhibition managers and other technical staff are responsible for the transport and handling of the exhibition works, as well as their storage and safety. They build and hang the exhibition in co-operation with the conservators and the exhibiting artists. Technical staff also looks after the exhibition rooms. "A major exhibition such as this requires constant maintenance. The rooms and works need to be maintained and serviced from time to time," says project manager **Petri Ryöppy**.

From the perspective of technical staff, ARS 06 differs from other exhibitions by its sheer volume. "When the entire building is refitted at the same time, and only for one exhibition, there is a lot of everything. More than 40 artists participate in the exhibition and there are approximately 100 works. Hanging and installing all the works was a big job, although we had almost double the normal number of builders. Careful planning, in particular, becomes emphasised in large projects because the exhibitions are built in stages," says Ryöppy.

A MOVING FLOOR

When putting together exhibitions, most of the works are usually borrowed from other collections or the artists. Art is also produced in the museum. An artist designs and realises the work of art together with the museum's technical staff. "Those are the projects you remember best afterwards. You are part of it from beginning to end. Following the creative process and its realisation is to my mind the most interesting part of this job," says Ryöppy.

Artwork produced exclusively for the ARS 06 exhibition includes *Swan Lake* by Swiss artists **Gerda Steiner** and **Jörg Lenzlinger** and *Solitude in Stability* by Maaria Wirkkala. The production process can be quite long. Steiner and Lenzlinger visited Finland last summer to collect material for their work and then came back to Finland to build their work in Kiasma in December and January. Designing and planning Wirkkala's work began in Kiasma as early as spring 2005. Ryöppy stresses that understanding the artist's idea first is important

before you can even begin to plan and design the technical implementation. There are usually several ways of realising the work, so the idea behind the work has to be refined. Ryöppy says this process sometimes takes a great deal of time even if production deadlines were already looming.

"The idea of Wirkkala's work is to place the viewer on emptiness, both physically and figuratively. She wanted to build a floor that would reveal the uncertainty of being. We had long discussions on exactly what kind of movement she wanted the floor to have. She said the floor should react sensitively and unstably even to the movements of a single person. A large, heavy stone on the floor posed a special challenge," Ryöppy says, describing the birth process of Wirkkala's work.

Ryöppy goes on to tell that the technical design for the exhibition works is also influenced by whether they are intended to be displayed later at a different time or place. It is then important to keep in mind at the planning stage



Gerda Steiner & Jörg Lenzlinger: *Swan Lake*, 2005

that dismantling the work cannot be done by breaking the work. Some of the works, such as *Swan Lake* by Steiner and Lenzlinger, are unique and will never be built again. "That's part of contemporary art. An artwork ceases to exist when it is dismantled. It is easy to become attached to a work of art during the long production process, and when you take the work down, you sometimes feel sad knowing that you'll never see that work again."

WAX DE DIOR

People often associate art conservation with restoring old works of art. Kiasma conservator **Siukku Nurminen** tells us more about her job from the perspective of contemporary art. One of the most important tasks is the careful documentation of the works on loan between different museums and collections. "We document in detail the condition of the work both when it arrives and when it leaves. Conservators also participate in building the exhibitions, and if necessary, we repair works that have suffered in transport. In addition to that, we look after the works during the exhibition together with exhibition managers and guards," Nurminen says of her job description as a conservator.

Nurminen tells us that the most laborious works of the ARS 06 exhibition were *Untitled #1111 (Little Ed's Daughter Margaret)* and *Untitled # 1163 (Home-land)* by **Petah Coyne**. The massive

steel-framed sculptures arrived in huge transport cases and assembling and finishing the works, which came in pieces, took Kiasma's staff a couple of days. "We received a 40-page manual just for assembling the sculptures and there are just as many instructions for taking it apart again. Then again, it took the artist a couple of years to create the sculptures."

Little accidents always happen when building an exhibition. Coyne's works are mainly made of flowers dipped in wax and attached to a steel frame. When the conservators were finishing the works for the ARS 06 exhibition, more wax-dipped flowers were attached to the works. "We were patching up the signs of transportation in other ways as well. We had special wax developed by **Christian Dior** in a water bath in a bucket on the floor. We first dipped the flowers in the wax one by one, and then had to rush to fix them in the right place on the work before the wax solidified. In all that rush, I managed to trip over the wax bucket, which fell over in the middle of the



Jota Castro: *Breaking Icons*, 2006

floor. Fortunately, the work of art was not damaged. Now exhibition visitors can see a stain left by the wax on the floor, a reminder of building the ARS 06 exhibition."

IMAGINATIVE TOOLS

Being so diverse, contemporary art poses changing challenges to conservators. The upkeep and maintenance of the works sometimes require imaginative solutions and tools. Nurminen shows us the tools she developed for Steiner and Lenzlinger's *Swan Lake*. The installation's pond consists of motor oil and liquid urea, which fertilises the pink growth around the pond. Fertiliser must be added regularly and the pond also needs maintenance. "We use this to carefully pour urea in the middle of the pond," says Nurminen and shows a self-made tool, a long broomstick with a plastic pint glass attached to one end. A whisk attached to a broomstick is used for mixing the pond's ingredients and smoothing the oil surface.

"A conservator's number one tool in the exhibition rooms is a broom and a dustpan," says Nurminen and illustrates her words by **Montri Toemsombat's** work *Inhale/Exhale*. The sand forming the chessboard in Toemsombat's installation is apt to spread onto the room's floor. "We also use many different brushes. For instance, **Berlinde de Bruyckere's** *Mute Horse* needs to be brushed daily to retain the shine of its coat."

□ **Vappu Penttilä**
Trainee of Communications

The visual look of the ARS 06 exhibition is created by Taivas 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 an integral part of human experience.



ART EVENTS

Focus on Human Factor Thu 18 May 5pm
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
Sunday 20 August from noon–4 pm.
Welcome to celebrate a family reunion at Kiasma! Invited are families, clans and parties of all descriptions and sizes. Like a true family reunion, the programme includes music and socialising, workshops and barbecues, for children and adults alike. On offer are also guided tours of the ARS 06 exhibition for ears of all languages, from Finnish with a Savo twist to English, from clipped Estonian to Portuguese. Weather permitting, there will also be programme on Kiasma's lawn.



CHANGING PROJECTS

Room X, museum admission

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.



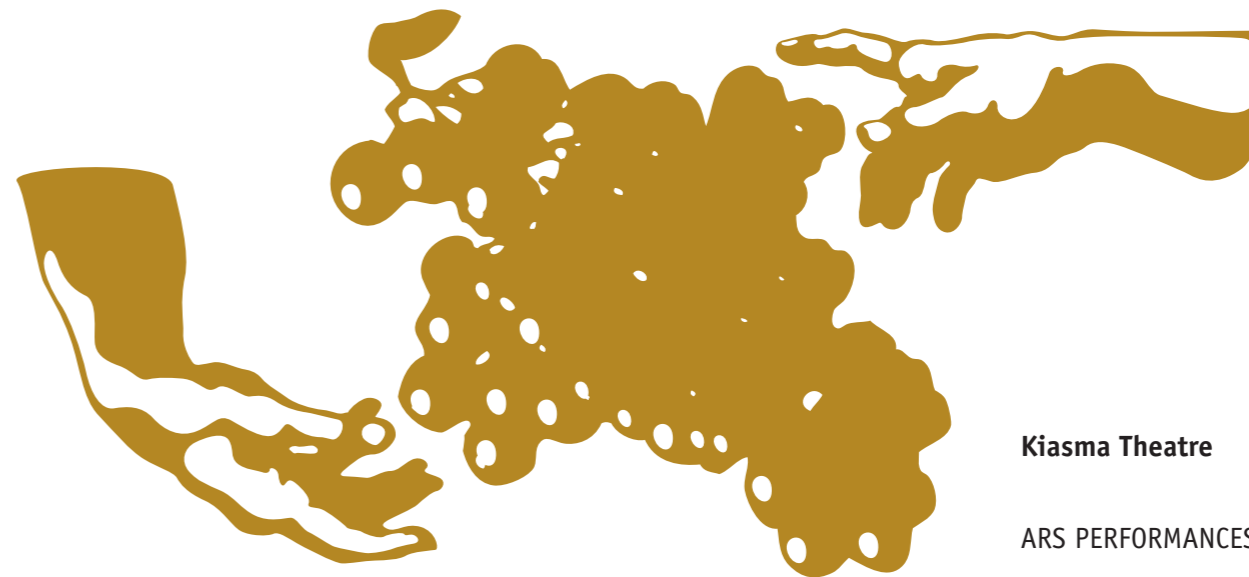
Rear window, free admission

Trans-Siberia 20 April–2 July
Researchers and media artists met on the Trans-Siberian railway in September 2005. Kiasma's Rear Window presents descriptions of works and other material created during the project.

Villa Nova 1–27 Aug
Villa Nova is a halfway house in Myllypuro, an eastern Helsinki suburb, for "socially challenged groups". Until last spring, the halfway house was populated by men with a history of severe alcohol and drug abuse and long bouts of homelessness. The halfway house was closed down for a complete renovation in autumn 2005. Temporary accommodation in the inner city suburb of Kallio began an empowering art project. One of the aims was to create a work of environmental art for the yard of their former home, Villa Nova, by August 2006. The driving force behind the project is the five-member group Forest Camp. Their artistic work is characterised in part by anonymous group work based on improvisation.

The Villa Nova project will come to ARS 06 in two ways. First, the halfway house men will visit the exhibition on guided tours. Secondly, in August, part of the work done by the men and Forest Camp will be brought to Kiasma's Rear Window. Documentary material of the process will also be on display.

The Villa Nova project is realised in co-operation with the Helsinki Deaconess Institute.



Kiasma Theatre

ARS PERFORMANCES

Charlotte Engelkes (Sweden)
Sweet
5–6 May at 7pm. Tickets 15/12 euros.

URB 06 URBAN FESTIVAL

Helsinki, 2–13 Aug, 2006
In August, the URB Festival will present the seventh edition of movers and shakers of urban culture and art. The programme, to be published in late May, will include Finnish premieres as well as international guests from Belgium, the United States, the UK, and more. As in previous years, the audience can expect a surprising, sprawling event that throws preconceived ideas on the scrap heap. The festival will celebrate the importance of joy and intelligence, of young energy and a critical attitude.

URB 06 will explore the relationship between art and urban culture. It will search for new perspectives and ideas for acting in an urban space. Performances and events will also spread outside the theatre, in dialogue with the audience and the environment. URB will be visible on the streets, clubs and cinemas of the city.

The community project subURB, realised in east Helsinki, will be continued. URB Summer Job is an employment project targeting 15- to 20-year-olds. The project, to be realised in July and August, will hire approximately 40 young people for a month to work with dance, theatre and visual art. The URB Summer Job will take place in four groups led by professionals in their respective fields and will culminate on 10 August at an URB event organised at Stoa, the Cultural Centre of Eastern Helsinki, where the audience will be able to see the fruits of the labour.



SEMINARS

Courage, Joy and Criticism – Art renewing the Welfare Society
Wed 17 May at 9.45–5 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. In Finnish.

ARS-TOURS

Thoughts alongside ARS works.
Wed at 6 pm. Museum admission. In Finnish.
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 Rynnänen, aesthetician
24 May Love, Virpi Hämeen-Anttila, researcher-author
Summer break.
2 Aug Arja Miller, Head of Education, Helsinki City Art Museum
9 Aug Otso Kantokorpi, journalist, art critic
16 Aug Image and story, Saila Susiluoto, author
23 Aug Moving photograph, Jan Kaila, artist, professor

SPOKEN WORD

ARS artists from various decades
On the first Thursday of each month at 5.30. Seminar Room. Free admission. In Finnish.
4 May ARS 61 Kauko Räsänen
In collaboration with Friends of Kiasma.

NIGHT OF THE ARTS

Thur, 24 Aug
Guided tours of the ARS 06 exhibition at 6 pm and 7 pm. Museum admission. In Finnish.

COMING UP

Landscape 23 Sept 2006 – autumn 2007
Landscapes from Kiasma's collections

Ars Fennica 14 Oct 2006 – 28 Jan 2007
4th and Fifth floor
Joint exhibition of Ars Fennica candidates. Elina Brotherus, Markus Kähre, Elina Merenmies and Anna Tuori.



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

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 3–6 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

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

Finger in Mouth I

6–8 June, 10 am – 1 pm

For school children grades 1 to 4

Finger in Mouth II

13–15 June 10 am – 1 pm

For school children grades 5 to 7

How to celebrate New Year underwater? Can parrots really talk? What do Finns complain about? Come and see the ARS 06 exhibition with a workshop guide and take part in Kiasma's Finger in Mouth summer courses. The first 15 to book are admitted on each course. Bookings from Monday, 15 May 1 pm at tel. (09) 173 36521. Free of charge.

GUIDED TOURS

Guided tours

Guided tours to ARS 06 exhibition in Finnish 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. In Finnish.

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.

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.

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. In Finnish.

SANNA IKÄLÄINEN/KIA



Finnish Wishes and Complaints Join the ARS 06 Exhibition

Wishes collected in Kiasma on St. Valentine's Day and a videotape of the Helsinki Complaints Choir supplement the exhibition.

The work by **Mai Yamashita** and **Naoto Kobayashi**, *When I Wish Upon a Star*, has caressed the audience's ears with

wishes in English, Spanish and Japanese. Now the work has been added with wishes recorded at the Shooting Star Party. 500 wishes were collected in various ways and some of them can be seen in Café Kiasma in the work *Wish Columns*.

The work for ARS 06 by **Tellervo Kalleinen** and **Oliver Kochta-Kalleinen**, *The Birmingham Complaints Choir*, got its Finnish counterpart when the perform-

ance of the Helsinki Complaints Choir was recorded at the end of March. The resulting new work of art, can be seen on Kiasma's second floor.

The artist couple, the composer **Esko Grundström** and the choir compiled 2,000 complaints into a 17-verse song with 2 choruses. In the work, complaints transform into positive energy that the audience can also enjoy.

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
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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.

Kiasma Store

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

Café Kiasma

Open Tue–Sat 10am–10pm, Sun 10am–6pm, Mon closed. Tel. +358 (0)9 1733 6504.

Information subject to change.

Creepy Crawlies! This is Cute!

Children took over Kiasma on Upside Down day in March and, true to carnival tradition, roles were reversed. Children from Vironniemi day care centre shared their views on artworks in the ARS 06 exhibition and asked the audience tricky questions.

Suvi Tamminen



Drawings by **Chloe Piene** inspired 5-year-old **Matias** to tell a story about a skeleton and its human friend, progressing from one picture to another.

Suvi interpreted **Walter Martin** and **Paloma Muñoz's** work, in which a miniature man and woman, chained together by the ankles with their backs turned to each other, inhabit a snow globe. "Here we have a happy love story. They have chains so that they would stay together." Her friend in turn authoritatively explained how the sculpture *Sex I* by **Jake and Dinos Chapman**, in which bugs have eaten people to skeletons, is made of expensive bronze and that the artists made it for ARS because there was nothing else scary in the exhibition. Alongside, a knee-high little girl was whooping. "Creepy crawlies! This is cute!"

The little contact guide **Nanouk** stood by **Gerda Steiner** and **Jörg Lenzlinger's** *Swan Lake* and wondered, "Why is the cat swimming in the pond?"

SHADOW DANCE

Slightly older children held art workshops. A joint workshop of the Vantaa Art School and Vantaa Dance Institute played with shadows. They performed a fierce shadow battle on the work *Last Riot* by the group **AES+F** projected on a large sheet. In addition, twigs and hay became shadow art, there was shadow dancing and volunteers from the crowd were given new clothes with the help of an overhead projector.

The workshop by Espoo Art School, in turn, examined the ARS theme of good and evil by constructing a work of art from



chains of words by workshop participants, discussing moral issues.

LIFT TO HAPPINESS (OUT OF ORDER)

The audience was also asked to invent new titles for works in the ARS 06 exhibition. The installation *Security on Site* by the Spanish group **El Perro** became *Pseudo security, Lift to Happiness (Out of Order)* and *Prison*. **Angelo Filemeno's** embroidery *Stardust* became *Eagle Claws, Tear of Death, Skull* and *Don't Try This at Home*. *Swan Lake* inspired numerous suggestions for a new title, including *Scrap Heap, The Innocent, Spoiled Nature, The Black Sea, The Contradiction of Purity, Beautified Mass Murder* and *The Beginning of the End*.

Kiasma Theatre hosted three performances by the orchestra **Äänima Jänis**, which sang, and made the audience sing familiar children's songs from back to front, sung and played from the end to the beginning with astonishing skill. "Sdnah ruoy palc, ti wonk uoy dna yppah er'uooy fi..."

LUNCH BREAK WAS THE BEST

During the day, the children gave many an insightful, arresting and, sometimes, to adult ears, unorthodox comment. It was wonderful to see with what an open and unprejudiced mind the children related to the artworks and making art – though after some initial nervousness.

And how truthful their replies were to questions put to them. For instance, Ahti, a small boy who got a bit tired towards the end of his shift described being a contact guide, "It's pretty hard because you have to talk all the time. The lunch break was the best part."

That is how it is, being a guide surely is not always easy even for grown-ups. Indeed, we owe a big round of applause to all the children who made Upside Down day the success it was!

□ **Jonna Strandberg**

Photos: Petri Summanen



FORTHCOMING

Kiasma Family Reunion

Sun 20 Aug from 12noon–4 pm

To a family reunion at Kiasma are invited families, clans and parties of all descriptions and sizes. The programme includes music and socialising, workshops and barbecues, for children and adults alike.

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.

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

Sat 13 May at 4–7.30 pm

Discussions about the soft world of dreams and darkness.

Additional information and registration instructions in Calendar pages or www.kiasma.fi.



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Kurt Johannesen

Human factor

The performance happening *Focus on the Human Factor* introduces new generation performance artists from different countries. **High Heel Sisters, Kurt Johannesen, Antti Laitinen** and **Taje Tross** use performance to search for answers to the relationship between art and social life, for instance. Performance art does not try to create an illusion. Instead, it takes place in concrete reality, according to the physical properties of matter. The programme of the happening is compiled by the artist **Roi Vaara**.

The performances of the Finn Antti Laitinen are created in stages. He often builds his performances as a process, moving from one meaning to another. He reflects on cultural meanings especially by using humour, which stems from the meeting of impossible or disproportionate elements. His contribution to the happening is a *Snowman* performance, complete with a carrot nose.

The group High Heel Sisters, comprising three Scandinavian women, began their collaboration in 2002. The power of the performances comes from their shared experiences, which they use to explore the rules and boundaries of communities. The perspective is feminist. The group combines performance art, cabaret and Nordic uniqueness.

Taje Tross from Estonia has studied in the Academy of Fine Arts in Finland. She is part of the internationally acclaimed group Non Grata. The group, characterised as art activists, combine their art with social, political and provocative views.

Kurt Johannesen of Norway is one of the most esteemed performance artists in Norway. He also works in visual arts. He has studied art in Bergen, Reykjavik and London and his performances emphasise the visual aspects.

□ **Focus on Human Factor**
Thursday 18 May, 5pm – 8.30pm.

Changing Images

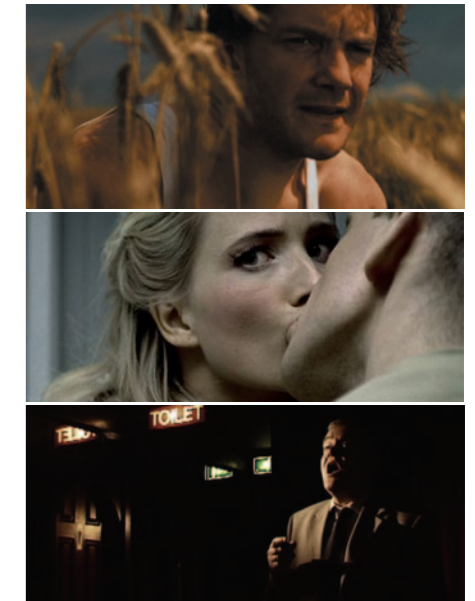
May sees two new artists at the ARS 06 exhibition as the Dane **Jesper Just** and **Mark Raidpere** of Estonia make their debut in Kiasma. Just's series of three short films replaces **Mariele Neudecker's** video *A Winter's Journey* and Raidpere's video work *10 Men* **Juan Manuel Echavarría's** *Mouths of Ash*. This change of video works, taking place half-way through the seven-month exhibition, tunes the whole exhibition into a new mode and brings new voices and emotional charges to it.

Just's work deals with encounters between people, and, most of all, fleeting moments of love, attraction and adoration. Raidpere, in turn, shows us ten wrongdoers in a nostalgic and romanticised light.

On Kiasma's 4th floor, the first underwater video by Japanese-Vietnamese **Jun Nguyen-Hatsushiba** is complemented by a later work by him, showing underwater Chinese New Year celebrations with dragons and all the appropriate paraphernalia. The work continues the artist's arresting interpretations of recent Vietnamese history.

□ **Jari-Pekka Vanhala**
ARS Curator

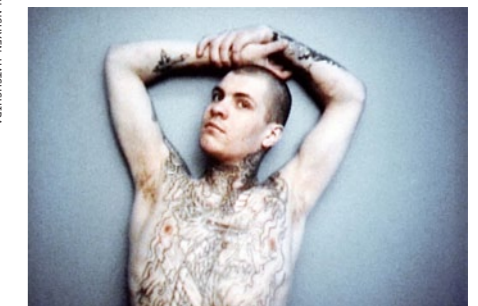
NEW VIDEO WORKS AT ARS 06
FROM 18 MAY



1ST FLOOR
Jesper Just (Denmark)
No Man is an Island II, 2004, 4 min
Bliss and Heaven, 2004, 7.30 min
Something to Love, 2005, 8.10 min



©2003 JUN NGUYEN-HATSUSHIBA



2ND FLOOR
Mark Raidpere (Estonia)
10 Men, 2004, 8 min

4TH FLOOR
Jun Nguyen-Hatshushiba (Japan/Vietnam)
Happy New Year-Memorial Project Vietnam II, 2003, 14 min

Palvelut
kokonaisviestinnän hallintaan
ja
toimintaympäristön havainnointiin.

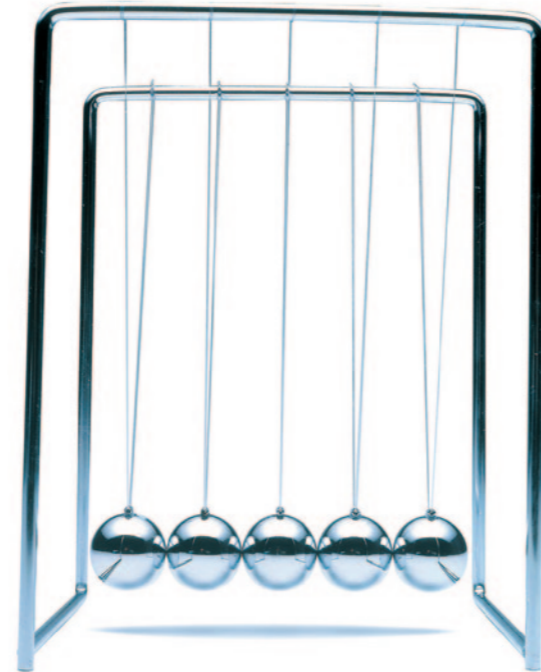
Kokoamme päätöksenteon kannalta
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Your Place and Mine

Art has something to offer to everybody. It is an essential part of being human. Art helps us to explore and understand the world, society, ourselves and other people. Art can increase wellbeing, harmony and life management, but also act as a channel for criticism and dissent, absent from other fields of society.



Cultural Diversity Coordinator Umayya Abu-Hanna voices her thoughts on the ARS 06 exhibition on Wednesday, 3 May at 6 pm, under the heading "Your place and mine". Free admission with the museum ticket.

Art and museum professionals wish to facilitate access to this world of art and encourage people to enter it. This does not mean forcing people into museums, but rather, providing equal opportunities. The idea of accessible museums is being expanded by the perspective of cultural differences, or, rather, diversity. One of the key questions is how to understand visual culture which has not been born within a conception of art familiar to us.

Kiasma has promoted this diversity and cultural accessibility with various projects since its opening. The aim of the projects *Learning in Museums* and *Farshaxan* was to explore how a museum can act as a tool of integration between cultures. In the *Farshaxan* project, 6-year-old immigrant Somali children got to know art by **Olli Lyttikäinen**. Art, not to mention an art exhibition, was not a previously familiar concept to the children. Indeed, the project aimed at creating a bridge between the strong narrative tradition of the Somalis and Western visual representation. Language workshops organised at Kiasma Workshop have also attracted participants from various ethnic groups. In the workshops, people encountered art through doing things themselves in their own language.

The subURB art education projects linked with Kiasma Theatre's URB Festival have also contributed to bridging different traditions. The site chosen for realising the project, multicultural eastern Helsinki, directed the planning of the content. The *Be Your Enemy* workshop brought together young people with different ethnic backgrounds to discuss their idols and enemies and ended up with the participants photographing their self portraits. In a workshop focusing on the VJ culture, young people combined stories related to their backgrounds with their observations on the city.

Kiasma is a pioneer of multicultural projects. Now Finnish National Gallery has taken the next step forward and established a position for a Cultural Diversity Coordinator. **Umayya Abu-Hanna**, herself an immigrant and long-time resident of Finland, was chosen for the position. A project led by the Cultural Diversity Coordinator discusses what a minority is and what culture is. How are they defined, and, most of all, who defines them and why.

□ **Kaija Kaitavuori**
Head of Development, Finnish National Gallery

Taitoa ja taidetta
– yhdessä



Lönnberg Painot Oy



ARNO DECLAIR

Charlotte Engelkes: I Believe in Being Honest on Stage

Sweet is the first solo piece that I created myself for myself. The woman, the director's wife, is powerful and smart but the discovery of a sugar conspiracy trying to take over the world, obsess her completely and make her like "Hamlet" a rather tragic and weak figure.

Sweet is something like a cabaret in the land between stand-up and theatre. It is based on my own songs and stories. The fact that I started as a dancer will always affect my performances.

I feel closer to dance than traditional theatre. I think that choreographers, more often than theatre directors, use different art forms and seem more open to un-traditional methods in their work.

My method has more or less always been the same even in projects with other directors/ choreographers. I do. There might be a theme or story for the piece. I try to feel what this means to me personally. Then I do, before thinking too much. Afterwards I analyse and see if there is any use in it. And start to compose. This method, I noticed, is often frustrating for theatre actors, since there is never the question "why"? To

me it has been more interesting to ask myself "how" and "when" and "what" instead. And it is easier to keep freedom with that. I also believe that if material is from me personally it must relate to others as well. But it is not the same as being private on stage, this I am not interested in.

ARNO DECLAIR

IS IT THEATRE? IS IT DANCE?

There is a big need especially in Sweden compare to rest of the world to put a word, a definition, to what it is you do on stage. Is it theatre? Is it dance? I do what I can do and sometimes what I cannot. This includes dancing, singing, acting and what is needed to do. I perform. Some people like to call it performance art. I associate that word with more improvised happenings or installations, but I don't mind being called performance artist since I work with improvised material. And I think today performance artist includes the fact that you do different things.

I wanted to become a painter, but discovered quite late in life that I had to move my body and dance first.

I started in an oriental dance group 1984 and we performed over 300 performances one year. We performed in theatres, shopping centres, and parties, home for old people, in hospitals, in concert houses, in tents, libraries, whatever. We made an old traditional art form available for a lot of people. I am autodidact and I see these years as big part of my education. We sew our costumes, we made the dances and we sold our show. My education is still going on though. Life.

I have been to one audition in my life, for **Michael Laub**, *Remote Control* production. We worked for nine years together. My view on theatre is definitely affected by him. " - If it looks good it makes sense".

I CHALLENGE MY DANCING

A project with **Raimund Hoghe** *Dialogue with Charlotte* has deepened my believe in being honest and personal on stage. A six-year long touring piece with composer **Heiner Goebbels** *Hashirigaki* has let me trust in repeating and in musically own visions. It has also given me the opportunities of playing in really big Theatre and Opera houses all over the world.

With different projects since 2002 by choreographer **Sacha Walz** I happily challenge my dancing and way to improvise together with really good dancers from all over the world. The last piece; *Dido and Aeneas* gives me great pleasure of being part of an opera and a big company.

I TRY TO SUFFER MORE RELAXED

I am always in jobs that include different stage languages. Like with the Singaporean director **Ong Keng Sen**. In one piece we have a traditional Chinese opera singer together with Thailand mask dancer, French modern dancer, Japanese techno composer, Korean Court singer and me. Everyone asks what on earth I do there then. I am telling stories from my childhood and singing James Bond songs. It is a Buddha project.

My own performances is developing me the most I think. It is a practice of staying strong and focused and same time trusting the process. The female

perspective is strong. I never search for it but it is always there and important. It can be painful to do your own shows, but nowadays I try to suffer more relaxed. I admit I also enjoy it a lot. A lot!

I did Strindberg *Miss Julie - the Musical* and lately *Miss very Wagner*. I call my work folklore because they are my versions. I like my pieces to be for everyone. Not necessary for educated or only interested in art-people.

Miss very Wagner show contains the essence off four different female opera characters and I present them in a way that I like. The Wagner operas transformed down to a one-woman show with depth and humour but not really satire. With love for the art but no respect for the form.

Humour is the most important thing for me. But of course it can be very sad at the same time. I think total commitment as well as distance to your self is good ingredients to art and life itself.

Charlotte Engelkes

Charlotte Engelkes
Sweet
5 and 6 May at 7 pm
Kiasma Theatre
Tickets 15/12 EUR





2 “By securing financial resources we will also secure the high artistic standard and independence of our artistic endeavours. Creativity must guide the use of money, not the other way around”, writes Director of Kiasma, Tuula Karjalainen.

8 Head of Education Riikka Haapalainen speculates the relationship between art and welfare society: “of course art cannot solve everything, even though the effects of art promoting health and wellbeing have scientifically been shown to be real. In the charity of art, the blind may remain blind, the drunks drunk and the poor poor.”

◀ 10, 18 To build and experience the exhibition

◀ 8, 26 Interviews with artists Montri Toemsombat and Charlotte Engelkes



13 Kiasma’s summer

COVER: 2-years-old Johanna Honkavaara in the Upside Down family event as contact guide PHOTO: PETRI SUWMANEN

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