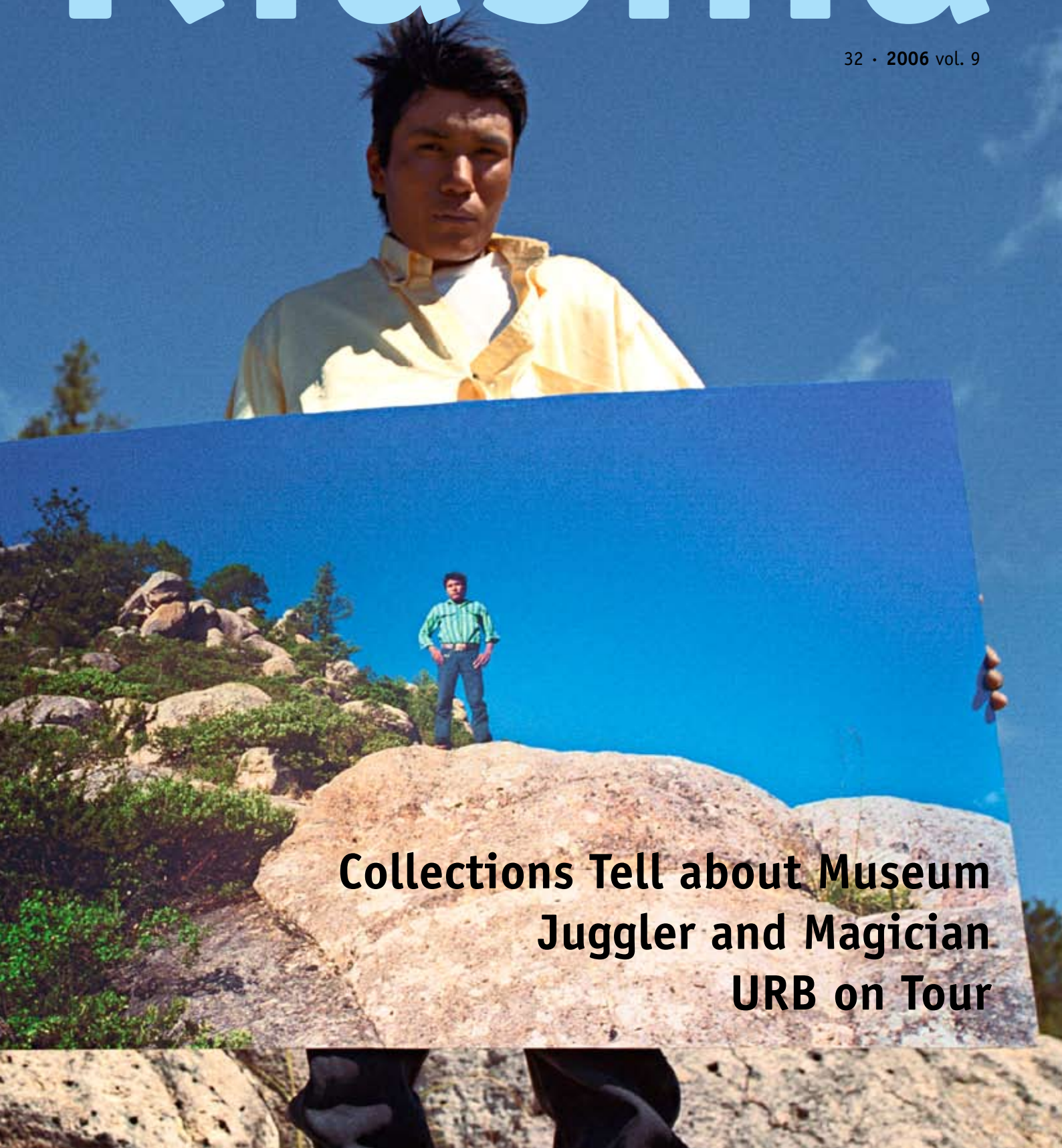


Kiasma

32 • 2006 vol. 9



**Collections Tell about Museum
Juggler and Magician
URB on Tour**





Axel Antas:
Low lying cloud formation captured, 2005
(detail)

Collections are vital to a museum: a museum is only as good as to its collections. The profile of every museum, what the museum looks and feels like, is built upon its collections. Some works are purchased, some donated to the museum, such as the works by Kalervo Palsa in Kiasma's collections. The collections are constantly growing. They are like an organic plant building upon earlier growth, adding to the whole.

Taking Risks to Build Collections

Purchasing contemporary art differs radically from that of old art. There are no old masters in contemporary art. It is not a paradise for investors, because no one can predict the future with certainty. Trying to maintain a totally risk-free policy is a sure-fire guarantee of failure. The goal is to find works having the power and energy that allows them to retain their vitality so they can still be exhibited after half a century. No one can predict such things, but if you start thinking about it too much, you will certainly fail. It is a built-in paradox.

Another typical feature is that there is so much contemporary art. Contemporary art is just as broad, shifting and unpredictable as life itself. Moreover, the methods and media that are used to make and present contemporary art are practically limitless and changing all the time. Technical issues are another thing. If a work is made with a certain technology and is presented with a certain technology, how can we know 50 years from now that it can still be presented?

These are big questions, which no one has yet been able to solve entirely.

Purchasing contemporary art calls for exceptionally broad expertise. A work may be only a paper in a safe, a permit to exhibit. There are conceptual works that are no longer conceptual when they are built. What you purchase is the right and the instructions for installation, not the work itself.

The boundaries of art are also changing. What is art, and what is visual art? A case in point is when we purchased a while ago several films by **Eino Ruut-salo**. They were not purchased earlier, because they were not considered visual art, but cinematic art. Yet now they are visual art, and part of the collections in the Ateneum Art Museum. Even the very concept of art has changed. There is now process art, earth art and so on. The line between art and popular art is constantly being negotiated.



COLLECTIONS MIRROR THEIR TIMES

When you look at the collections decade by decade, you see that they reflect the decade when the works were purchased. They also reflect the kind of art made at the time. But collections also tell about the people who selected the works, and what they thought was important. That is the most difficult thing about art acquisition. No one can see everything that is happening. It is therefore fortunate that collections can be added to later.

Kiasma's collections are presented to the public in thematic shows. Since the collections start from the 1960s, their timeline is less than 50 years. That is a short time for making historical reviews. Moreover, people are not very familiar with contemporary art. The works do not tell familiar stories. It is therefore natural to make things easier for the public and compile the exhibitions around a theme. On the other hand, the world of contemporary art is very broad. A strictly thematic approach is not only called for, it also works well. Without a common theme, there would be nothing but good works. They would also comprise a good exhibition but it would be too heterogeneous for the audience.

Collection exhibitions are also a way of updating the collections. When I was curating the exhibition *Popcorn and Politics*, I noticed that we had next to no pop art from the 1960s and 1970s in our collections, and we actually bought several such works for the exhibition.

INTERNATIONAL RISK BUSINESS

Kiasma has a purchase committee, whose members include an artist and his/her deputy, a senior curator, a curator and the museum director. Purchase committees are fairly common in museums. I do not believe that anyone would want to shoulder the responsibility alone. Nor would it be wise, because one person's viewpoint can be too narrow. In the 1960s and 1970s there were even political departments, but political criteria for art acquisition is not good. What is needed is solid professionalism and vision.

The most problematic area is buying international art. First of all, it is so expensive that the allocations are simply not enough. Even more so, if the work is by anyone with a name in art circles. Information usually travels better when it is about artists who have already gained a name for themselves. When you have to buy affordable work by aspiring artists, you have to follow the international art scene very closely indeed. That is something you must do in any case for exhibitions and other activities. But the risk is greater. Biennials are a good showcase for international art, and knowledge of international art also helps one evaluate Finnish art.

The ARS exhibition series and our other international shows are good occasions to purchase art, and we have done so ever since the first ARS show in 1961. A new feature are works where the museum is a participant as producer. This may be the case in video or process art. One good example is the *Helsinki Complaints Choir* in ARS 06, where we were co-producers and of which we now have a copy in our collections. Works like this really feel like they are Kiasma's own.

Of the international works in ARS 06, purchase deals have been concluded at least for the work of the American artist **Petah Coyne**, some snow globes by the artist couple **Walter Martin** and **Paloma Muños**, and **Sergio Vega's** video work *Genesis According to Parrots*.

Lack of money gives a wrong idea about the collections. International art should be affordable with less risk. In that respect we can be glad that Finnish art is of such extraordinarily high quality. But it must be presented in the proper frame of reference, next to international art. There is quite a lot of Scandinavian art in Kiasma's collections, and in recent years we have purchased works from the East, from Russia and the Baltic countries. Yet neighbouring regions must not be the only source of works in the collections. After all, artists do not live inside borders or boundaries.

□ Tuula Karjalainen
Director of Kiasma



-The signs of subjectivity are like diarrhea: unavoidable.

Sergio Vega: *Genesis According to Parrots*, 2002–2005 (video)



Carl-Erik Ström: Landscape on canvas

Take Good Care of Art

“More than anything else I must emphasise that caring for the collection is teamwork,” says Marja Sakari, chief curator in Kiasma, and adds, “You must co-operate above all with conservators and exhibition technicians.”

Marja Sakari explains the brass tacks of tending the collections. The bottom line is to ensure that the works are in a condition that allows them to be displayed for the public. Every time a collection exhibition is mounted, the collection is also maintained by, for example, mounting works on paper in frames or fixing parts in installations.

Hanging contemporary works differs quite a lot from the way old art is displayed, because contemporary art is different and often composed of many parts. A case in point is **Markus Copper**'s huge whale, *Archangel of Seven Seas*, which incorporates electronic machinery that must function properly. Complex technology places tough demands on the display of works. It is not unlike switching on a machine in a factory; everything must work perfectly. This cannot be accomplished without special skills.

WORKS ON THE ROAD

The Kiasma collection has about 9,000 works. Some of them are dormant, as it

were, in storage, but in principle they too must be kept representable, in a sort of state of alert. For instance, there is currently a great show of works from Kiasma's collection on exhibit in Vestfossen, Norway.

“There is a lot of work to export such an exhibition. The works must first be taken from storage here to Kiasma for packing, and when the works are big it is no easy task to move them. The mere transport is quite a feat,” Sakari says. Moreover, works are ‘deposited’ in the residences, reception facilities and offices of Finnish embassies, as it is “particularly important that great works of Finnish contemporary art are also seen abroad. They too are part of our collections and require maintenance from time to time,” she says.

SHIFTING BOUNDARIES BETWEEN THE ATENEUM ART MUSEUM AND KIASMA

The boundaries of contemporary art are always in flux. To prevent problems, the timing of Kiasma's collection is based

on a zoning scheme, which allows works classifiable as Modernist art to be moved from Kiasma over to the Ateneum, which both are part of the Finnish National Gallery.

The boundary between the collections of the Ateneum Art Museum and Kiasma was last reviewed in the spring, with the result that works by artists who started their career before 1960 were moved to the Ateneum. Such revision may be necessary every ten years or so. Although it is significant for the maintenance of the collection, it does not affect display. For instance, the works by **Kain Tapper** that were recently moved to the Ateneum Art Museum will be exhibited in the autumn in Kiasma.

□ Päivi Oja



Sense the Landscape in Kiasma's Collections

Kiasma's collection exhibition *Landscape* explores the ways our environment is portrayed in contemporary art. When we think of a landscape, we tend to think of it as a view laid before our eyes.

But an important part of the landscape experience also involves other senses: we hear birds singing, sense the breeze on our skin, feel the warmth or the cold. We not only look at the landscape, we live it.

The eighth exhibition of works from Kiasma's collections examines the concept of landscape in contemporary art and in the light of art history, as well as more broadly as a culturally constructed landscape of the mind. Landscapes still appear in many contemporary works of

art: in photos, videos, installations, earth art and environmental art.

Landscape is a way of seeing, structuring and valorising both ourselves and our community. Seeing and depicting a landscape can also have political dimensions, or its representation can be used to explore issues of perception and vision. On the other hand, the viewer can be invited to consider landscapes or circumstances excluded from the picture by framing, such as substandard living conditions or the pollution of nature. The picture



Ilkka Halso: Kitkajoki, 2004 (detail)

Oliver Whitehead: Parkbench, 2004



PETRI VIRANEN / CMA

Collections in Bits and Pixels

Museum people are in the habit of declaring every once in a while that collections belong to everyone. They are part of the common cultural heritage of every one of us – you, me and our neighbours. Yet the limited volume of the Kiasma building is not enough to display but a small part of the museum's collections at a time. To overcome the problem of space, the museum has established virtual wings. The collections can also be accessed in bits and pixels: on the Internet.

A good example is the website *Town and Again* (www.townandagain.fi) produced by the Finnish National Gallery. Of course, from the start the website had to admit that perusing a physical work of art in a museum is quite different from examining an electronic representation on a computer. Therefore, the website plays around with hangings of a completely different kind.

To achieve this, the website employs works from the collections of several Finnish art museums. A thousand works or so were taken from Kiasma, and combined with nearly three thousand images of artworks administered by other museums. As a bonus the site also features material presenting cultural history from the mid-19th century to the present day: maps, documentary photos, texts, even a selection of Finnish literature. These ingredients make up the largest digitisation and content production project ever undertaken in the Finnish art museum world.

Urbanisation in Finland took place in different phases. Initially the towns celebrated the triumph of industrialisation, then it was European connections, until the Second World War and the optimism of the reconstruction period redefined the cities. City culture made its appearance in Finnish lifestyle, which along the way had also gained new aspects from multiculturalism. These waves of urbanisation have transformed not only the physical urban setting, but also everyday life. Art too has followed these changes in its own way or denied them.

The *Town and Again* website explores Finnish urban life mainly through visual art, but new pictures and interpretations are being constantly added. From a collection of stories by artists and art historians and works from museums, it may gradually even become a collective site with the development of a section where school students can add their own pictures of the city to the massive database. As a result, the website not only explores and juxtaposes works from different eras and collections, but it also presents broader reflections on what the city and art mean to us now and in the past.

of a landscape or scenery can even seem like a nostalgic glimpse of something lost.

Conceptually oriented artists work like scientists, collecting and observing the constituent parts of landscapes. The parts are often displayed as they are, allowing viewers to reconstruct for themselves the whole that the parts refer to. Landscape can be experienced only by joining knowledge and vision.

□ Marja Sakari

□ Riikka Haapalainen



Series of Reading Experiences

Complemented annually, the series of collection catalogues is a continuously growing storehouse of information on both contemporary art and Kiasma's collections. It provides new and interesting perspectives on the collection of nearly 9,000 works. The fifth volume of the series will be published in conjunction with the Landscape collection exhibition opening this autumn.

Every collection catalogue reflects its own time. The expertise of the contributing writers has also extended the research material derived from the collections. The texts support and deepen the exhibition themes arising from the public debates on contemporary art. In the catalogues, writers usually discuss the significance of individual works and their position as part of the collection. The exhibition catalogue also communicates the aims of Kiasma's acquisition policy.

The catalogues deepen our knowledge and provide new insights about the artworks. The photos refresh the reader's memory, while continuing the museum experience. The catalogues are bilingual, Finnish/English, so they also serve as Kiasma's visiting cards abroad.

COLLECTIONS IN CATALOGUES

Kalervo Palsa, Resurrection is a book of photos and essays that open new angles on the mythical artist image of **Kalervo Palsa**. It introduces us to an elaborate personality who observed his loved ones and surroundings with a sensitive eye and whose art transcended confessional autobiography to discuss eternal human themes.

The Night Train takes the reader on a surreal route through Kiasma's collections. Articles accompanied by beautiful photos present the legacy of Surrealism

in contemporary art. The artworks in the book share the feelings of alienation and strangeness, the focus on the unknown territories of the human mind and existence, the nocturnal awareness.

Love me or leave me provides an in-depth account of the reasons behind the feelings triggered by contemporary art while taking the reader on an emotional trip. The book contains the most loved and hated works in Kiasma's collections that were also on display in the exhibition. The articles explain why works of contemporary art touch the heart and mind.

Fractures of Life collection catalogue shows that contemporary art really speaks out. In the texts unravel such innocent-looking concepts as everyday life and ordinary people. The writings alter our fixed ideas about both.

The collection catalogue published in the context of the *Landscape* exhibition approaches the idea of a landscape from different angles. The conventional ideas about the landscape and the way contemporary art challenges its viewer to analyse the actual viewing experience and his or her own part in it. Articles examine the concepts of landscape, environment and nature, as well as the cultural influences on our ideas of a landscape and the landscape into its art historical context.

□ Eija Aarnio



Kiasma Calendar

EXHIBITIONS

THERE'S STILL TIME

ARS 06 – Sense of Real

until 27 August

Art seeks diverse ways of understanding reality. ARS 06 concentrates on art's role as part of the human experience.

40 artists and collectives from over 20 countries are to participate in the exhibition. The works exhibited offer moving experiences, small miracles.

Villa Nova in Rear Window

Collaboration – workshop and exhibition by Academy of Fine Arts students in Room X.

Family Fest on 20 August, noon to 4 pm, gathers families, tribes and groups of all ages and sizes to Kiasma.

Landscape

Works from Kiasma's Collections
23 Sep 2006 – autumn 2007
2nd and 3rd floor

"Landscape as a genre in art is a historically evolved convention of viewing, presenting and appreciating nature. Consequently, representations of landscapes in contemporary art should be seen as part of the tradition of landscape art and natural beauty, on which works of contemporary art seem to be commenting. They not only continue the tradition, but also distance and deconstruct it," says researcher Hanna Johansson in her article that will be published in the exhibition catalogue. The works from Kiasma's collections shed light on the contemporary idea of a landscape.

Studio K 23 Sep 2006 – 7 Jan 2007
Kain Tapper

In the production of Professor Kain Tapper, sculptor, the almost magical forms taken to the extreme and concrete subject choices confused audience and stirred debates back in the 1960s. Besides the sculptures, which have since become classics, the Studio K exhibition introduces drawings that are very strong in their atmospheres.



FORTHCOMING

Ars Fennica

14 Oct 2006 – 28 Jan 2007
4th and Fifth floor

Ars Fennica 2007 candidates are introduced in the Ars Fennica exhibition, now for the first time in Kiasma. The candidates are Elina Brotherus (b. 1972), photographic artist, Markus Kåhre (b. 1969), sculptor, Elina Meremies (b. 1967), painter, and Anna Tuori (b. 1976), painter.

Henna and Pertti Niemistö Art Foundation Ars Fennica was established in 1990 to promote the visual arts, open up new international contacts for the Finnish art world and encourage artists in their creative work. The Ars Fennica art award is given annually to one artist in recognition of distinctive artistic output of quality. The candidates are nominated by the Ars Fennica award committee, who also invites an international art expert to choose the winner. The audience can also vote for their favourite in Kiasma.

Teuri Haarla: The Body of the Memory-Soil 2001-05-17, 2001 (detail)



Ars Fennica 2007 candidates Anna Tuori, Elina Brotherus, Markus Kåhre



LECTURES

Meetings with artists

Wednesdays at 5.30 pm Seminar Room.

In Finnish. Free admission.

Arranged in collaboration with the Friends of Kiasma, the meetings with artists take place every first Wednesday of the month.

4 Oct, 1 Nov

Philosophy of the Gaze: The nature of art

Thursdays at 5 pm Seminar Room.

In Finnish. Free admission.

The autumn theme for the series of lectures is nature and the ways it has been presented in art. In co-operation with the Critical Academy.

28 Sep Perspectives to the relationship with nature in Western art; Hanna Johansson, Ph.D., art historian.

5 Oct The sublime message of forests and rivers – on Chinese landscape painting; Minna Törmä, Ph.D., art historian.

12 Oct The tendencies behind the Landscape exhibition in Kiasma; Eija Aarnio, curator.

19 Oct What else is a landscape but an object of looking; Professor Yrjö Haila.

2 Nov Nature, image and distance; Lauri Astala, visual artist.

30 Nov On the nature of my art; Inari Krohn, graphic artist and painter.

KIASMA THEATRE

Amorph!06 – cover up

13–20 Aug

The Amorph! festival, organised by the Artists' Association Muu, is curated by the performance group Oblivia. Programme www.muu.fi/amorph

Bulgaria by DocPoint

1–3 Sep

The Helsinki Documentary Film Festival DocPoint introduces documentary films rarely seen in Finland. The history of the Balkan area and its characteristics are the themes of Bulgarian documentarists. Director guests also present. Part of the Helsinki Festival programme. www.docpoint.info
Tickets EUR 6

Theatre.now

13–24 Sep

Theatre.now is a meeting point for contemporary performances and theatre, artists, producers and the public. The event approaches the area of performing and living art, creating a diverse mix of contemporary art, drama, environmental art, conceptual and performance art. Theatre.now is performances, demos, artists' addresses and discussions. Finnish artists include Tuija Kokkonen, Esa Kirkkopelto, Terike Haapoja, Maija Hirvanen, Tomi Humalisto, Mikko Hynninen, Aune Kallinen and Pilvi Porkola.

Herra Tossavainen

Premiere 20 Sep

Herra Tossavainen (Mister Nilsson) is a performance about our relationship with animals, death and fiction. The line between knowing and imagining is its starting point. The performance studies the bonds that people make with their surroundings, including technology. Direction: Tuija Kokkonen. Other performances on 23, 24, 27, 29 and 30 Sep, 1, 4 and 6 Oct. Tickets EUR 12/8

Ville Walo & Kalle Hakkarainen

Discussions

Premiere 12 Oct

The performance discusses communication through surreal situations and the plastic motion of juggling. Music by Kimmo Pohjonen and Samuli Kosminen's duo called Kluster. In co-operation with Circo – Centre for New Circus as part of the New Circus Festival. Other performances on 14, 15, 18, 20, 24, 26, 27, 28 and 29 Oct.
Tickets 12/8

Julia Cima: Visitations

1–2 Nov

Julia Cima's (France) solo performance alludes to the works by ten choreographers for a period of nearly a hundred years. Visitations catches the cornerstones of dance. Part of the programme of the Moving in November festival.

IETM – Mobile Home

9–12 Nov

Artists' mobility in the EU is the theme of the Mobile.Home Conference. Mobile.Home partners include a number of international organisations, such as IETM (Informal European Theatre Meetings), Visiting Arts, Pearle, Goethe-Institut and on-the-move. The programme will consist of workshops, seminars and meetings under the conference theme. Finnish theatre, dance and new circus will be introduced at the Finnish Case Festival which will be organised during the conference. Kiasma Theatre will provide experimental performances.

Avanto Media Art Festival

17–19 Nov

Organised for the seventh time, the Avanto Media Art Festival has become one of the biggest events on experimental film and music in the Nordic countries. Finnish and international guests. www.avantofestival.com

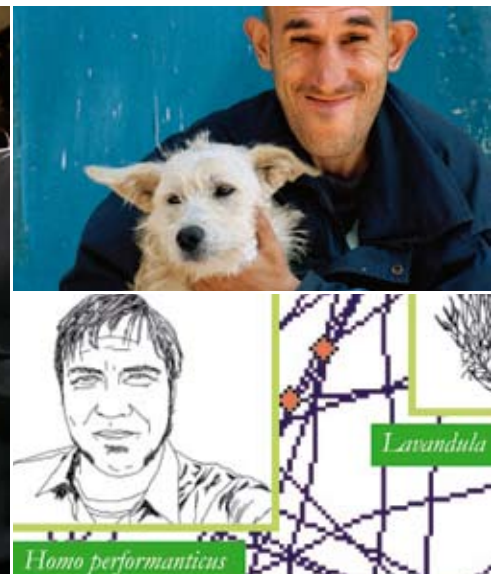
re, and Elina Merenmies.



Theatre.now Esa Kirkkopelto: Anira



Bulgaria by DocPoint Herra Tossavainen ▼



WORKSHOP

Let's Do It Together!

For adults and children
Saturdays 10.30 am–1 pm and 2–4.30 pm

- 23 Sep** An imaginary herbarium – a photo collage
- 30 Sep** A bird or a frog – a perspective workshop
- 7 Oct** The wanderers – a photo story
- 14 Oct** Calm before the storm – charcoal drawing
- 21 Oct** Stamping ground – a collage
- 28 Oct** The changing forest – painting
- 4 Nov** The dream city – dreams, found objects, recycling materials
- 11 Nov** A dream map – maps, going about
- 18 Nov** Searching for a dream – recycling materials, maps, wandering
- 25 Nov** As it happens – acrylic painting
- 2 Dec** The false landscape – staging
- 9 Dec** The travel photo – photoshoping

Registration for the morning workshop starting Monday 14 Aug, tel. +358 (0)9 1733 6509
Mon–Fri 9 am–noon. Under 18-year-olds free admission; adults EUR 6/4.

No registration in advance for the afternoon non-stop workshop. The workshop guide will collect the group from the Info desk at 2 pm. Under 18-year-olds free admission; adults EUR 6/4.

With Friends for adults

With Friends is a workshop aimed at work groups and clubs, in which participants get acquainted with contemporary art through hands-on artistic work. The workshop includes visiting the exhibition and working under a guide's instruction. Mainly organised on Fridays. Group size 10–15 people; duration 3 hrs; fee EUR 13 per person (includes admission, materials and instruction).
Enquiries/registration tel. +358 (0)9 1733 6521

An excursion to the landscape

Kindergarten and 1 to 6 graders
Workshop takes children to the Landscape exhibition to discuss their relationship with the surrounding space and landscape. How do artists approach the landscape? What kind of excursions do we make to different landscapes? What would it be like to be part of the landscape?
Registration starting 18 Sep at 1 pm, tel. +358 (0)9 1733 6521

GUIDED TOURS

Guided tours

Guided tours to the Landscape collection display on Fridays at 6 pm. Free admission. Guided tours to the changing exhibitions on Wednesdays at 6 pm and Sundays at 3 pm. Museum admission.
Guided tours in Swedish are held on the first Sunday of each month at noon. Museum admission.

Tour bookings

A one-hour guided tour is an excellent way to visit exhibitions. Kiasma guides can tailor the tour according to the wishes and needs of each group. Tour bookings Mon–Fri 9 am–12 noon tel. +358 (0)9 1733 6509. Prices on weekdays EUR 55, Sundays EUR 68. Tour languages available are English, Estonian, Finnish, French, German, Russian and Swedish.

For school and kindergarten groups

Tour bookings Mon–Fri 9 am–noon tel. +358 (0)9 1733 6509. Guided tours can be booked for collection displays and changing exhibitions, and are free of charge for school and kindergarten groups on weekdays. If your group requires a place to eat packed lunches or hand out tasks, ask the booking agent. You may also ask the guide to present contemporary art according to a theme or perspective.

Guides for schools

Kiasma offers a special service for schools visiting the museum regularly: dedicated guides. The dedicated guide introduces the exhibitions to teachers and helps plan exercises for students. Active participation by the teachers is expected.



PIIJE MYKKÄNEN / CAA

INFO

ARS 06 is open until 27 August
Wed–Sat 10 am–8.30 pm, Sun and Tue 10 am–5 pm, Mon closed.
Tickets EUR 8/6.50, free for under 18-year-olds.

From 23 September, as the Landscape exhibition opens, Kiasma is open
Tue 9 am–5 pm, Wed–Sun 10 am–8.30 pm
Tickets EUR 6/4, free for under 18-year-olds.
Fridays 5–8 pm free admission.

Kiasma

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

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

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

Kiasma Store is open on Tue 10 am–5 pm, Wed–Sun 11 am–7 pm, tel. +358 (0)9 1733 6505.

Café Kiasma is open on Tue 10 am–5 pm, Wed–Sun 10 am–8.30 pm, tel. +358 (0)9 1733 6504.

Friends of Kiasma

Further information about Friends of Kiasma activities
tel. +358 (0)9 1733 6595.

Information subject to change.



Upside Down workshop, soaps by Eve and Hanna

Glimpses of the Workshop



People process matters in different ways: some want to discuss what they have just seen, while others want to comment on it with images. Kiasma's Paja Workshop offers various options to process the exhibition and leave your own imprint on the exhibition or workshop space.

The Paja on the Fifth Floor organises workshops for kindergartens, school classes and mixed groups of children and adults. They are always closely related to the current exhibition. Participants can process the thoughts evoked by the exhibitions through hands-on artistic work. In some workshops, children decide the tasks and supervise them. Last spring visitors could borrow special ARS sensory bags containing background information, stimuli and short exercises about some of the ARS works.

Such hands-on tasks encourage people to work together, express their ideas and share them with others, which deepens our relationship to art and artworks and inspires us to interpret them for ourselves.

WORKSHOPS FOR SCHOOL CHILDREN

During ARS 06, children from the second, fourth and sixth grades of comprehensive school participated in the Four Times in Kiasma workshops. The first time included a guided tour to the exhibition. The other three times consisted of work on the various themes of the exhibition.

One of the workshops was about remembering. Children discussed consideration for other people and giving presents. Their task was to design a gift soap for a person of their choice and fill it with a surprise.

CHILDREN AS DESIGNERS

Besides participating in workshops, children also planned them. Five workshops by children were organised at the Upside Down family event. First they studied pictures of the ARS works in November. Then they visited Kiasma to see the exhibition being constructed and finally the actual exhibition. The children also chose the artwork they were interested in and planned the task related to it.

Artist's work is a video about men lugging rickshaws behind them at the bottom of the sea. The children described it as dreamlike, lonely and a little sad, but exciting because of the fine music. In the workshop, they wanted to build a miniature world of wire, reed and modelling clay in an aquarium filled with water. Both children and adults participated in the workshop.

SENSORY BAG

Designed for families with children and special groups, ARS Bag for Senses was available for the first time in ARS 06. Visitors could take the bag, the size of a small suitcase, along to the exhibition. The sensory bag was packed with background information, stimuli and short exercises about five works in the exhibition. It also contained materials used for the works, and the visitor could touch them. The sensory bag was also suitable for the visually impaired, as some of the texts were in Braille.

Kalle Hamm



More than just Talking

The juggler Ville Walo and the magician Kalle Hakkarainen are very busy. They are leaving for France to prepare their new show Discussions. They will return to Helsinki in autumn, when Discussions will be premiered at the Kiasma Theatre.





Vanishing Point, 2004
Waiting Room, 2003

Ville Walo and **Kalle Hakkarainen** are new circus artists'. New circus is pretty far from the traditional image where clowns fool about, dancers smile gaily and the magician saws in half the scantily dressed woman in the box. The new circus duo will not saw scantily dressed women in half without good reason. For them magic and juggling are instruments, and a performance is a whole where none of the parts is pointless.

PARTNERSHIP LED TO THE WORLD TOUR

The circus group of Walo and Hakkarainen started with *Waiting Room*, their first work together. It was performed at the Kiasma Theatre in 2003. Next year saw the completion of the *Vanishing Point*. Together the shows hurled the duo straight to the top of Finnish experimental circus. They began touring the world with their shows.

But the journey to the world tour was by no means easy. Both artists worked hard on the hobby in their youth and performed on circus school stages. Most circus professionals have taken the same route: the hobby gradually becomes the profession. Hakkarainen and Walo also shared an interest in video making.

ESCAPE FROM TRADITIONS

Kalle Hakkarainen was a professional magician before new circus, but he gave up traditional magic with the new project. Collaboration with Walo combined his two passions: magic and video. He also left behind the

conservative magician circles where new approaches are not very welcome.

Ville Walo has his parents to thank for his career: they gave him a unicycle when he was small. "I got to rehearse in a circus school and I realised that I was quite good at juggling", said Walo. But he soon noticed that his way of performing did not suit the circus. "They asked me why I never smiled on stage. I wondered why I should – there must be other ways for self-expression!"

WORDS WITHOUT SPEECH

Premiering at Kiasma Theatre in autumn 2006, *Discussions* will consist of familiar elements: object manipulation, juggling, magic and videos. But the contents are dictated by the new theme of the show: communication and the ways people communicate. "Someone said to me that there's never any talking in new circus performances. I decided to perform a trick with words but no speech. For us communication is so much more than just talking. Gestures, emphases and facial expressions contribute a great deal to our experience of other people," Walo says.

Besides videos and projected staging, the two men will march artificial people on stage. "It has been my long-time plan to bring on stage people that aren't really there. Now I have finally managed to do it," says Walo. They both hope that the audience will experience something completely new and surprising. "Our tricks never cease to surprise me," Hakkarainen laughs.

EXPEDITIONS

But how can we possibly categorise new circus? It combines magic, video art, object theatre, object manipulation, dance and performance. Walo has lately been excited about puppetry but with juggling rules. He finds it important to approach different art forms through juggling. "Our shows are expeditions where we explore and merge different approaches. It has taken us a long way from stereotypes."

A completely new element in the coming show will be the music composed by **Kimmo Pohjonen** and **Samuli Kosminen's** duo called *Kluster*. The new circus artists welcome everyone to see the show, no matter what their motivation. "Just come as if you were going to a concert or cinema or to see an installation. But if you just want to enjoy yourself in a circus, you might be disappointed," Hakkarainen says. Whatever the show will be, the artists' enthusiasm is enough to create a connection between them and the audience, with or without speech.

□ Petro Poutanen
Trainee of Communications



Pianistin sormet



Pelisilmä



Sävelkorva



Rahanenä

Lahjakkuuden anatomia

FIM

Omistautunut sijoittamiseen

www.fim.com





Kiasma's super effort ARS 06 will close on 27 August. Seven months on display, the exhibition has been extraordinary in Kiasma's history in many ways. Familiar themes, an abundant programme, long opening hours and positive reviews made ARS 06 a success.

ARS 06 Moved Us All



The exhibition comprised forty artists from twenty-four countries. The first week saw 10,000 visitors. By just three months from opening, there had been 100,000 visitors, and by the rush before the closing day, the exhibition had been seen by 158 000 visitors. Two million visitors had visited Kiasma by the beginning of May.

The rich additional programme offered new insights and enlivened the exhibition. Visitors could make art by themselves in the workshops. Programme, performances, special guided tours and workshops were arranged on 128 days, and there were often several events per day. On top of that, almost 2000 guided tours were booked.

During ARS 06, visitors were invited to share their wishes and complaints, which were then used for artworks. More than 500 wishes and 2,000 complaints were collected. The *Helsinki Complaints Choir* got nearly a hundred members.

Two visitor surveys were organised during ARS 06, and the results prove that the themes and artworks really touched us all. Satisfaction was evident in the feedback and the resulting public debate.

□ Piia Laita



URB on Tour workshops are hosted by e.g. Matti Pentikäinen and Jussi Sirviö

Do It Yourself, Do It Together

The partnership project between Kiasma and the energy company Vattenfall, URB on Tour was inspired by the URB Urban Festival of the Kiasma Theatre. URB on Tour features innovative art forms and young artists-to-be. URB on Tour will start in autumn, and the first stop will be in Central Finland.

URB on Tour continues the national project aimed at encouraging young people to work together with contemporary art and spurring local people and authorities into co-operation.

“We have created an extensive network during the URB Festivals, and it has enabled us to develop the concept further and keep it active. We now wish to share this know-how at the national level. People have been excited about the idea in different parts of Finland, which means that one of our main targets, the development of regional co-operation, is becoming true,” says director of the URB Festival **Virve Sutinen** from Kiasma Theatre.

NATIONAL CO-OPERATION

URB on Tour offers young people an arena for the making of urban art in

Central Finland and the regions of Pirkanmaa, Pohjois-Pohjanmaa, Kanta- and Päijät-Häme. The project aims at bringing together regional institutions, authorities and residents, listening and creating ideas together and then organising a programme of workshops and performances characteristic of each region.

“Social responsibility is an inseparable part of all our activities at the energy company Vattenfall. Kiasma and Vattenfall work together to promote social responsibility and create opportunities for young people to find something new and exciting in their lives. We want to contribute to local co-operation in the provinces where we provide services as a reliable energy company,” says **Anne Westersund**, Communications Director at Vattenfall.



◀PETRI SUMMANEN ©JANI SALONEN ▶

Networking and dialogue are used to find new resources for young people and challenge them to develop the workshops' activities and supply of contemporary art in their home region. A national network for the URB Festival will be created during URB on Tour. The long-term goal is for local people also to continue organising similar events after the two-year period of URB on Tour.

CENTRAL FINLAND IN OCTOBER

The first regional event will be organised in Central Finland – Jyväskylä, Hankasalmi, Muurame and the Jyväskylä Rural District – in October. In 2006 and 2007, URB on Tour will visit the regions of Pirkanmaa, Pohjois-Pohjanmaa, Kanta- and Päijät-Häme.

The event in Central Finland will comprise four workshops organised on 16–20 October. The dance workshop studies the relationship between dance and different spaces. Participants will learn the basics of break dance and contemporary dance with the break dancer **Jussi Sirviö** and the dance artist **Inga Sippo** from Hankasalmi. The video jockey workshop studies video mixing, or combining two or more videos into one video stream. The workshop will be hosted by the video artists **Jenni Valorinta** and **Petri Ruikka**. The visual arts workshop will concentrate on the young participants' surroundings which will be studied with the artist **Karri Kuoppala**. The result can be posters, murals, graffiti or an installation. The rap workshop will create a choir work that will be sung with rap vocals. Led by **Matti Pentikäinen** from the band Ceebrolistics,

the workshop is targeted at young people interested in rap music and part singing.

URB on Tour in Central Finland will climax on 28 October with an event for young people, urban artists and the general public of the whole region. The workshop hosts will be presented through their performances and exhibitions. Material and documents produced by various workshops on visual and performing arts organised in the Jyväskylä region will also be on display. The event will take place at the small stage of Jyväskylä City Theatre and Suoja exhibition space.

□ Piia Laita



URB KIERTUELLA

Keaki-Suomi

Kanta-Häme

Pirkanmaa

Päijät-Häme

Pohjois-Pohjanmaa



1 sek.

1 sek.

1 sek.

1 sek.



- 2 "The profile of every museum, what the museum looks and feels like, is built upon its collections", says Tuula Karjalainen, Director of Kiasma.
- 6 The eighth exhibition of works from Kiasma's collections examines the concept of landscape in contemporary art.
- 9 Kiasma's Autumn
- 14 The juggler Ville Walo and the magician Kalle Hakkarainen are making new circus.
- 18 URB on Tour will start in autumn, the first point of tour is in Central Finland.



IN THE NEXT ISSUE

Ars Fennica 14 Oct 2006 – 28 Feb 2007

COVER: Lea and Pekka Kantonen: Favourite Place, 1999–2004, photograph installation (detail)

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

