


Kiasma

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**Ars Fennica
Creativity Lab
URB on Tour
Landscape Expedition**





Ars Fennica candidates (clockwise):
Elina Merenmies, Anna Tuori,
Elina Brotherus, Markus Kähre

PHOTOS: PETRI VIRTANEN / CA

Introducing Ars Fennica candidates

Four young visual artists have been nominated for the Ars Fennica award, Finland's foremost visual arts award. The winner of the 2007 Ars Fennica award will be chosen in January by Glenn Scott Wright, an art expert from London. The audience of the exhibition will also be able to vote for their favourites. Competition notwithstanding, this is an exhibition created in a good team spirit and it has much to offer.

Artists **Elina Brotherus** (EB), **Markus Kähre** (MK), **Elina Merenmies** (EM) and **Anna Tuori** (AT) have replied to frequently asked questions about creating art.

What does being an artist mean to you?

EM: In financial terms, and in terms of health, the pace of work and many other things, a commitment to art means giving up a certain amount of comfort, humane working hours and often even making allowances in terms of occupational safety. On the whole, however, being an artist means enjoying one's work.

AT: An opportunity to deal with things that are important to me. It also means the freedom to have quite a lot of control over what I do every day, which is sometimes great and sometimes hard.

EB: Work and freedom, in that order.

MK: The most important thing is the intellectual challenge. And finding a meaningful story you like. Being an artist also means a lot of work and giving up lots of other things.





Markus Kähre



Elina Brotherus

Where do you get the ideas for your works?

EM: From enthusiasm. It has very little to do with inspiration, but enthusiasm and my belief in what I do remain constant. I take a great interest in the reality of people in this world, and on the other hand I have a lot of visions that are connected with it or to some specific part of it.

AT: From my own experience.

EB: From what I see and from things I've read or experienced.

MK: All of a sudden, I have a vision that is so strong that I have to put it into practice. I just know that "That's something I want to experience for myself". The vision comes to me on the move, never when I'm sitting at my desk.

How do you work?

EM: Like crazy, ha ha. I do try to work in a way that allows me to retain a strong feeling that I am also living my life. That I have the ability to live my life. That includes being able to enjoy what I do, coffee breaks, the sound of the rain, for instance, and everything that an artist's work is. In other words, I live when I work.

AT: In many different ways, at my studio I paint and I sit and stare at paintings and try to figure out the practical work; I can think about themes anywhere.

EB: Slowly. I take pictures with a big camera and I let time pass. I think and look for a long time at every stage: when I take the photograph, before I decide to do prints, and in the darkroom. Carrying heavy equipment with you means you have to put up with some discomfort or inconvenience. Making

The vision comes to me on the move, never when I'm sitting at my desk.

Markus Kähre

I work slowly. I think and look for a long time at every stage.

Elina Brotherus

prints requires a sharp eye and a good memory.

MK: I walk. I don't get any ideas sitting down. Maaretta Jaukkuri once said very aptly that an artist must have good shoes. Finding the question is harder than finding the answer. It's only when I have had the idea that I sit down at my desk. That's when the sheer hard graft begins. The boring practical implementation takes the most time.

What is the significance of the technique you use?

EM: It has great significance. I use a number of different techniques. The use of a specific paint, material, binding agent or colour is a very tangible thing. The way the material spreads, or some other particular characteristic that affects the coincidental movement in the picture is crucial. Especially in tempera paintings, an organic feel is essential.

AT: As a technique, painting is a part of the content. Taken by themselves, the elements of painting such as colour or brush strokes don't mean much, but the subject of the painting, the colour, the brush strokes and the textures combine together to make the content.

EB: The slowness of the film demands that the model is relatively static. The slow shutter speeds sometimes produce visual surprises. I don't use digital technology, because I enjoy the results I get with film and photographic paper.

MK: The technique serves the idea, nothing more.

When is a work finished?

EM: Somehow that's always different. Maybe when



Elina Merenmies



Anna Tuori

a work looks like itself, that's when it's finished.

AT: When it no longer bothers me; obviously the content of a work may be disturbing or ambivalent, but the execution must be precise.

EB: When it's been framed.

MK: That's hard to know. At the stage when you're doing the practical work, you tend to lose track of how someone would react if they were seeing the work for the first time. So I use a test audience, who tell me when the experience is finished. I can tell myself when something works in the visual and technical sense.

Does your art have a goal of some sort?

EM: I admit that there is a certain ethic involved.

AT: The goal is the direction, a little like a vanishing point, a place you can't see. If you ever got there, you might as well quit. Searching and seeking are an essential part of art.

EB: To outline a piece of order in a visually chaotic environment.

MK: Every work of mine has a goal, but I don't want to lock down my entire production into serving just one goal. That would be too simple. When we reach the point where I begin to copy myself, I'll say what my goal is.

What is the artist's role in society?

EM: I don't really know, the role of an outsider, that carries certain advantages, too. Working long days for 15 years without wages, without an income... well, it isn't easy, that's for sure, and there is a high risk of social exclusion. Most artists live in terrible poverty. I have also gathered

When a work looks like itself, that's when it's finished.

Elina Merenmies

The goal is the direction, a little like a vanishing point, a place you can't see.

Anna Tuori

from the bureaucracy that many artists are forced to somehow justify their choice of occupation over and over again. I remember an incident from when I lived in Brussels; it was four o'clock in the afternoon and all the civil servants were leaving their offices when I was just setting out to go to my studio. A vast wall of people with briefcases moved towards the central railway station and I had to somehow dodge through against the current. It was positively Kafkaesque and it may be a simple but apt reflection of the artist's role in society.

AT: It's hard to say. I think the artist's role in society is somehow to defend meanings and values that are hard to measure but that nevertheless exist and exert an influence. The freedom of art lies in the fact that you can choose to express the injustice of society or the lovely feeling of a summer day.

EB: In society today, the artist defends cultural values and things that cannot be measured in terms of money.

MK: The artistic brotherhood likes to see itself as an alternative source of good. Artishood can also be a statement in favour of a good life. □

When I look back, three things emerge that I am especially pleased with, says Museum Director Tuula Karjalainen.



Kiasma is the dynamo of

I came to Kiasma only three years after its inauguration and the hype was still enormous. Although our resources have continually diminished, our standard and ability to create interest must not do so. We have to take a positive but realistic attitude towards the future.

When I look back, three things emerge that I am especially pleased with. The reform of collection displays, and giving the collections a more prominent role in general, are important to me. We have followed a stricter than hitherto thematic policy in our collection displays, making the exhibitions more approachable and interesting to the general public. Each collection display is also accompanied by an extensive exhibition catalogue. The series already has five volumes.

Exhibitions are of course part of my everyday work, but some of them have been especially important to me. The *In Another World* exhibition presenting contemporary Finnish folk art and international outsider art broadened the concept of contemporary art and opened doors to discussion on the boundaries of art. I had been involved in





JENNY NURMINEN / OMA

In Another world exhibition on the Fifth floor.

Kiasma School on Wheels, 2003
The blackboard van and performing teachers Minna Turtiainen, Tellervo Kalleinen and Riiko Sakkinen ready to go.

organising an exhibition of “self-made” art before, but Kiasma provided the forum in which to display contemporary Finnish folk art in an international context. The exhibition simultaneously attracted new audiences to the museum.

The *Faster than History* exhibition, which presented contemporary art from the Baltic countries, Finland and Russia, directed our eyes east. It also attracted wide international publicity as, at the time, post-Soviet art had not yet been displayed anywhere else to a comparable extent. Kiasma’s future exhibitions will also look east. February will see the opening of an exhibition displaying contemporary art from three major Asian countries, and in summer we will continue with an introduction to the art of the former Soviet republics of Central Asia.

Naturally, I cannot think of Kiasma without thinking of the ARS exhibitions. *ARS 06* was a major effort for all of us at Kiasma and much more than just an exhibition. It proved that the ARS exhibitions mean a lot more to people than just a house full of contemporary art.

A third key aspect I, as the Director of Kiasma, have wanted to focus on is the *Creativity Lab*. This umbrella concept has allowed us to develop different projects promoting creativity and art, such as the *Kiasma School on Wheels* and *URB on Tour*, realised in collaboration with Vattenfall, and the joint the *Art Renewing the Welfare Society* project with Stakes and numerous other bodies. Key to the realisation of these projects is networking with various partners and the insight that the activities and significance of Kiasma exceeds exhibitions, collections and other events taking place in the Kiasma building. Thanks to the co-operation projects, Kiasma has become an important player and a sought-after co-operation partner. As I see it, it is in just this area that Kiasma has tremendous growth potential.

In future, Kiasma will be a dynamo, particularly as regards exhibition activities and the Creativity Lab. I sincerely hope that the close relationship that has emerged between Kiasma and artists will be fostered and that it will bring similar joy to my successor.

□ Tuula Karjalainen
Museum Director

the future



MINNA BALTHAZAR



President of the Republic of Finland
Tarja Halonen and Tuula Karjalainen
at the opening of Ars Fennica exhibition.

Creativity Lab creates new museum practices

"The art is out there," says Museum Director **Tuula Karjalainen** of Kiasma and gestures towards Mannerheimintie street from her office window. Such a claim from the lips of a museum director is surprising. After all, there is right now a representative selection of contemporary art within the walls of Kiasma, the *Landscape* collection display and the *Ars Fennica* candidates. Despite this, Karjalainen already has her sights set elsewhere.

"Contemporary art happens here and now, and its heart is somewhere quite different than exhibition rooms," Karjalainen says.

"The definition of a work of art has changed radically. Contemporary art is not only concrete things or objets d'art. It is also happenings, events, interactivity, experiences... It is an inseparable part of society and people," Karjalainen describes.

The process-like character of contemporary art has not only changed the nature of art, but also the sphere of activity of museums. For Kiasma, this change has meant new modes of operation: because contemporary art is everywhere, the museum has to be everywhere as well.

"Kiasma cannot be an organisation that just produces exhibitions. For us to be a living museum of contemporary art, in society. Ivory towers cannot be our goal. Instead, we must build co-operation with different players in society."

To avoid ivory towers, Karjalainen started the *Creativity Lab* project a couple of years ago. The aim is to employ different pilot projects to develop new ways of working and making a mark as a museum, focusing on the blind spots of Kiasma's

permanent basic functions. The idea of the Creativity Lab being just that, a laboratory, opens up many possibilities.

"The Creativity Lab creates a framework for new things to happen. The aim is to begin experiments, which might not even be meant to be part of Kiasma forever. Even the words Creativity Lab underline the existence of risks," Karjalainen points out. "We will not shy away from anything, but gladly welcome all risks and free ourselves from the compulsion to succeed. What is crucial is experimenting."

Although success has not been prescribed, the short history of the Creativity Lab is full of success stories. As an example, Karjalainen names the first actual Creativity Lab project, *Kiasma School on Wheels*. This art education project took the message of contemporary art, in a van, to ninth graders all over Finland in 2003–2005. Even after the pilot project's end, the ideas have continued to live on in new forms and contexts. The project also proved that the right approach makes it easy to arouse genuine interest in contemporary art.

The test-tube experiments of the Creativity Lab have also inspired wider debate on culture and welfare policies. For instance, the shared desire of many different players in society to make art and culture an even more central element of Finnish welfare policy has found a concrete form in an extensive *Art Renewing the Welfare Society* project.

"The project employs a wide perspective to find out all that it is possible to achieve through art; what art means to

people. We are talking about the fundamental things in life and art," says Karjalainen.

The good reception of the project on all fronts has shown that there is a demand for such activities. It has simultaneously also proved the significance of one of the basic tenets of the Creativity Lab: finding the right co-operation partners. For instance, the Art Renewing the Welfare Society project has numerous participants ranging from the National Research and Development Centre for Welfare and Health (STAKES) and art universities to the Culture and Health network.

"The Creativity Lab projects have largely been collaborative efforts. Networking is surprisingly easy: the general attitude towards contemporary art is clearly in a state of positive change," says Karjalainen. "We have brought together as widely different partners as possible, which has given birth to new things. Different co-operation partners affect the way we think and that in turn affects our choices."

The Creativity Lab pilots and Kiasma's conscious networking have made Karjalainen reconsider the basic function of museums. "A museum of contemporary art must primarily be an active organisation. We must act, not just display art. That way we will not cocoon ourselves. Kiasma must adopt the role of a trailblazer. After all, it is a role that is inherent in contemporary art."

□ Tuula Karjalainen was interviewed by Riikka Haapalainen, Head of Education

Kiasma Calendar

The opening of Ars Fennica exhibition



PETRI SIMANEN / OMA

EXHIBITIONS

Landscape in Kiasma's collections

until 2 Sept 2007
2nd and 3rd floors

If 'landscape' is expanded to also imply our physical experience of an artwork, or if it is used to discuss ecological values and environmental issues, what more can it mean but a beautiful or sublime view? Answers to questions like this can be sought in an exhibition where the landscape is lived, exhibited and unravelled.

Kain Tapper

until 7 Jan 2007, Studio K

The production of sculptor and professor Kain Tapper (1930–2004) crystallises the central features of the 1960s Informalism in the free-form sculptures of stone and wood. Besides the sculptures, which have since become classics, the Studio K exhibition introduces Tapper's drawings.

Ars Fennica 2007

until 21 Jan 2007
4th and Fifth floors

The joint exhibition by Ars Fennica candidates will fill the 4th and Fifth floors of Kiasma. The four young Finnish artists are Elina Brotherus, visual artist, Markus Kähre, sculptor, Elina Merenmies, painter, and Anna Tuori, painter.

The winner of the 2007 Ars Fennica award will be chosen in January by Glenn Scott Wright, an art expert from London. The visitors to the exhibition will also be able to vote for their favourites during the exhibition.

UPCOMING 2007

Three Insights into Contemporary Asian Art

17 Feb – 27 May 2007
4th and Fifth floors

Ancient cultures encounter contemporary art. Indonesia, China and Thailand share long histories and a powerful cultural heritage. Kiasma's exhibition shows works in which the old and the new, the East and the West, myths and reality are intertwined.

The Asia exhibition continues the introduction to contemporary Asian art that started with the Cities on the Move exhibition in 1999 and followed with ARS 01 and ARS 06. It is also a kind of sequel and expansion to the Faster than History exhibition of 2004 that discussed the social change in Russia and the Baltic countries.

PROJECTS AT KIASMA

Home for Christmas

1 Dec 2006 – 7 Jan 2007, Rear Window
Home for Christmas will introduce video stories made by 24 immigrants, one per day. The videos were made in Kiasma workshops organised for young immigrants to discuss their relationships with the place, region, country and culture. The project is part of a larger Home for Christmas event organised by the Finnish National Gallery.

Calling Eura

24 Nov 2006 – 7 Jan 2007, Room X
The environmental art project Calling Eura by Kalle Hamm, educational curator and visual artist, was created in co-operation with school-children from Eura in Southwest Finland. They collected mementoes from places significant to the people of Eura. The project discusses our relationship with the place, region and landscape.

DARE

1 – 31 Dec 2006, Intro 3
In autumn 2006, Kiasma and PSP (PlayStation Portable) organised the DARE competition for university and polytechnic students of art, visual culture and technology. The best contestants will be introduced in Kiasma in December.

URB on Tour in spring 2007

Inspired by the Kiasma Theatre URB summer festival, URB will go on Tour. Events and courses in urban art will take place in the Tampere region in February, the Lahti region in April, the Oulu region in May and the Hämeenlinna region in June. URB on Tour is a collaboration between Kiasma and the energy company Vattenfall. www.urb.fi

The work of Ars Fennica 2007 candidate Elina Brotherus



PETRI VIRTANEN / CMA

Pekka Nevalainen: Nature Documentary, 1993–1995 (detail)



LECTURES

Ars Fennica tours

Wednesdays at 6 pm. Museum admission.
In Finnish.

Guided tours to the Ars Fennica exhibition given by the Ars Fennica candidates and the contemporary art experts.

25 Oct Professor Jan Kaila, photographic artist: Elina Brotherus

1 Nov Markus Kähre, sculptor

8 Nov Anna Tuori, painter

15 Nov Leevi Haapala, researcher of contemporary art: Markus Kähre

22 Nov Elina Merenmies, painter

29 Nov Kari Immonen, art historian, museum director: Anna Tuori

13 Dec Juha-Heikki Tihinen, art historian, art critic: Elina Merenmies

10 Jan Elina Brotherus, visual artist

17 Jan Winner of the Ars Fennica award

Philosophy of the Gaze: The nature of art

Thursdays at 5 pm in the Seminar Room.

Free admission. In Finnish.

The theme for the series of talks is nature and the ways it has been presented in art. In cooperation with the Critical Academy.

2 Nov Lauri Astala, visual artist: Nature, image and distance

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

Drawing nights

Thursdays at 5–8 pm in the Seminar Room.

Free admission. (Bring your own tools)

The Heavenly Academy is a group of Finnish visual artists. The group used to convene in Kain Tapper's atelier and will now introduce their drawing nights twice at Kiasma during the Kain Tapper exhibition. Short introduction.

23 Nov Marjukka Paunila, painter

14 Dec Outi Heiskanen, graphic artist, honorary member of the Heavenly Academy

KIASMA THEATRE

IETM – Mobile Home

from 9 to 12 Nov

Artists' mobility in the EU will be the theme of the international Mobile Home conference.

Programme in Kiasma, admission EUR 12/8:

Maus&Orlovski: Mr Tossavainen – Memorandum I on Time 9 Nov and 10 Nov at 7.30 pm

Maija Hirvanen: Perception Score – Just Looking 9 Nov at 9 pm, 10 Nov at 6.30 pm and 11 Nov at 7.30 pm, Kiasma Seminar room

Reality Research Centre, Pilvi Porkola and team: How are you? – and other everyday documentaries 10 Nov at 9 pm, Kiasma Seminar room

Avanto Festival

17 – 19 Nov

Organised for the 7th time, the Avanto Festival has established its position as an experimental film and music event. Finnish and international guests. British sound artist Zoë Irvine will be presenting her work Magnetic Migration Music at the Kiasma Theatre's lobby during the Festival weekend. The programme also includes Sähkömetsä (FI), Tony Conrad (US), Avanto-scope, Gerd van Prins & Bas van Koolwijk, Frédérique Devaux (NL), Lee Ranaldo & Leah Singer (US). www.avantofestival.com

UPCOMING 2007

DocPoint

– the Helsinki Documentary Film Festival

24 – 28 Jan 2007

The sixth DocPoint festival will present the best Finnish and international documentaries of the year. This time focus will be on Mexico and Denmark. The programme will also include seminars, lectures, workshops and concerts. www.docpoint.info

Sanna Kekäläinen: Puna-Red-Rouge

Premiere in February 2007

The new solo work Puna-Red-Rouge by Sanna Kekäläinen discusses the antipodes of the extremely private and the public recognised by everyone. The choreographer asks whether it is possible to create a common and shared experience through either revealing, or living in, extreme privacy. The video material for the work was designed by Heli Rekola.

PixelAche

from 28 March to 1 April 2007

The PixelAche is an annual festival of electronic art and subcultures. The festival introduces projects that challenge the limits of technology and audiovisual expression. Most of them are prototypes and on display for the first time. An integral part of the event is the presentations and workshops where visitors can study the creation of the projects and meet their makers. www.pixelache.ac

IETM – Mobile Home Maus&Orlovski: Herra Tossavainen – Memorandum I on Time

Sanna Kekäläinen: Puna-Red-Rouge



HELI REKOLA

WORKSHOP

Let's do it together for children and adults
Saturdays 10.30 am – 1 pm and 2 – 4.30 pm.

4 Nov The dream city: dreams, found objects, recycling materials

11 Nov A dream map: maps, wandering about

18 Nov Searching for a dream: recycling materials, maps, wandering

25 Nov As it happens: acrylic painting

2 Dec The wrong landscape: staging

9 Dec The travel photo: photoshopping

Registration for the morning workshop
Mon–Fri from 9 am to 12 noon,
tel. +358 (0)9 1733 6509.

No registration in advance for the afternoon non-stop workshop. Under 18-year-olds free admission; adults EUR 6.

With friends for adults

With Friends is a workshop aimed at work groups and clubs, in which participants become acquainted with contemporary art through hands-on artistic work. The workshop includes an exhibition visit and instruction by the guide. Group size: 10–15 people; duration: 3 hrs; fee EUR 13 per person (includes admission, materials and instruction). Inquiries/bookings tel. +358 (0)9 1733 6521.

The map of memories

24 Nov 2006 – 7 Jan 2007, 3rd floor
What is the most significant place in the world for you? Come and write about your memories of your favourite spot and make it part of an artwork. At the same time you can read about other people's favourite places and stories as well as the environmental art project Calling Eura? Workspace open to everyone. Museum admission.

GUIDED TOURS

Guided tours

The *Landscape* collection display on Fridays at 6 pm. Free admission.

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

Kiasma guides can tailor the tour according to the wishes of each group.

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

Audio guide

Starting in February 2007, the audio guide will provide background and different ways of interpretation for the Landscape collection display. Fee EUR 2. Download the audio guide for free into your MP3 player from www.kiasma.fi.

FOR SCHOOLS AND KINDERGARTENS

Your own spot for schoolchildren in the

3rd and 4th grades in November,

Room X, 3rd floor

The workshop related to the Calling Eura? project takes visitors to the Landscape exhibition and collects stories about places significant to people. The stories will be part of a wall map shown to visitors. Inquiries by 6 Nov tel. +358 (0)9 1733 6521 or kalle.hamm@kiasma.fi.

The new scenery! – light, transient spaces and three-dimensional sculptures, for 4- to 6-year-olds from 7 Nov to 14 Dec, 3rd floor

Tue 9–11 am and 12 noon–2 pm; Wed–Thu

10 am–12 noon and 1–5 pm

The workshop introduces children to the various forms of the landscape. The workshop includes visiting a selection of artworks in the Landscape exhibition. Inquiries Mon–Fri 9 am–12 noon tel. +358 (0)9 1733 6509.

UPCOMING 2007

What a wonderful landscape tour for kindergartens in January

The one-hour guided tour takes kindergarten children to the Landscape exhibition. Inquiries Mon–Fri 9 am–12 noon
tel. +358 (0)9 1733 6509.

A trip to the Far East for schoolchildren in 1st–9th grades in February–April

The workshops take schoolchildren to the exhibition presenting Asian contemporary art. Inquiries tel. +358 (0)9 1733 6521.

A trip to the Landscape for kindergartens and schoolchildren in 1st–6th grades

Inquiries tel. +358 (0)9 1733 6521.

FOR SCHOOLS AND KINDERGARTENS

Tour bookings

Mon–Fri 9 am–12 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 particular theme or perspective.

Guides for schools

Kiasma offers a special service for schools and kindergartens 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.

INFO

Kiasma

Mannerheiminaukio 2, 00100 Helsinki

Info +358 (0)9 1733 6501, info@kiasma.fi

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.

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

Kiasma Store is open

Tue 10 am–5 pm, Wed–Sun 11 am–7 pm,

tel. +358 (0)9 1733 6505.

Café Kiasma is open

Tue 10 am–5 pm, Wed–Sun 10 am–9 pm,

tel. +358 (0)9 1733 6661.

Friends of Kiasma

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

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

Information subject to change.

URB refers to urban culture; *urban* relates to a city and paired with *culture* it is often understood to imply New York's hip-hop culture including (rap) music, (break) dance and (graffiti) paintings, which have since gone their own ways.

Far from New York, we are packing our paintbrushes and sledgehammers and going to the country to create brouhaha and sing and dance. Why? Country people are in fact a minority today, as more than fifty percent of the world's population lives in cities and towns. Yet in no way does this mean that all city dwellers would be on first name terms with their urban environment or that it would be us who are taking urban culture to the countryside; it will go there anyway.

My starting point for the URB workshops was the idea that the participants should operate in their own environments. The workshop will have to use the local resources and find out what to do with them. At least we will be painting walls: murals and graffiti. Or *graffito*, as the original Italian word is in singular, meaning 'a little scratch' on the wall. Later the word has expanded to imply any writing or painting on a wall. Mural painting, however, is usually considered something

apart from graffiti and contains the idea of figurative art. The idea is to combine the figurative and the non-figurative and make it big.

Graffiti is an excellent introduction to visual arts; it starts from the self, from one's own tag, and reaches out to the environment where the painting will be located. Even if you haven't actually seen a graffiti piece, you still have an idea of what they are or should be like and where. Add the participants' visually or contentually interesting pictures and voilà, the soup is ready.

□ Karri Kuoppala
Artist

URB ON TOUR

Murals and graffiti



URB on Tour offers young people an arena for the making of urban art in Central Finland and the regions of Tampere, Oulu and Häme. The project continues the national cooperation between Kiasma and energy company Vattenfall based on social responsibility and targeted at encouraging young people to work together with contemporary art and increasing cooperation between local people and authorities.



Three insights into contemporary Asian art

China, Indonesia and Thailand have of late been making headlines in the Finnish media for various reasons: China for its strong economic growth and human rights issues, Thailand and Indonesia for natural catastrophes, the tsunami and earthquakes as well as for political unrest. The news has also provided us with daily updates of the military coup in Thailand.

How have the art and artists of these countries reacted to such rapid changes? The extensive exhibition, which will open in Kiasma in February, will present three perspectives on contemporary Asian art. Included are artists from three very different countries: Indonesia, China and Thailand. What these countries do, however, share is strong economic growth and escalating social problems. One quarter of the world's population, some 1.5 billion people, lives in the three countries.

Heri Dono:
The Angels fallen from the sky, 2004
Shock Therapy for Politicians, 2004
Execution, 1995–2002

The countries are culturally very different. Thailand is mainly a Buddhist country, while in Indonesia a number of religions, ranging from animism to Islam, from Christianity to Buddhism and Hinduism, coexist. In China, Taoism, Confucianism and Buddhism have prevailed in spite of the long Communist regime. China is developing into an economic superpower and many Asian countries are following suit in adopting the Western market economy.

FAST AND SLOW

How do ancient cultures and contemporary art encounter each other – and do they? China, Indonesia and Thailand all have long histories and strong cultural traditions. Development in these countries seems to be extremely fast and yet, at the same time, the nearly unchanging ancient cultures give them a pulse that appears unaffected by what happens around them. Kiasma's exhibition shows works in which the old and the new, the East and the West, myths and reality are intertwined.

The subject matters and imagery of the works may reiterate vernacular or traditional cultural elements, but in a new form and contentually linked to the present. The Indonesian artist **Heri Dono's** flying puppet installations or "ethnographic" objects placed in display cabinets are reminiscent of Wayang puppets or god masks, but once transferred to the present they speak in plain terms of the problems in Indonesian society, the encounter between the present and the past. The Thai **Araya Rasdjarmrearnsook** in turn creates video installations in

which she discusses death, a theme that in the West has come to be approached so clinically. With very little ceremony, the artist gives lectures and reads sacred texts to the dead or dresses them in hospital morgues. Death becomes ordinary, less frightening, merely a transition from one phase to the next.

Hu Yang from China has taken his camera to Shanghai homes, creating commentary on the explosive pace of construction in the city and its impact on individuals through pictures of and interviews with the city's residents. The old human-scale building stock, which was organised in traditional town blocks and vibrant streetscapes, was demolished to make way for the new skyscrapers and large corporations. Where will these people go from there, what will their fate be in the face of this gigantic machinery that literally grinds the old and the weatherworn to pulp? These are some of the questions that the artists have wanted the audience to consider.

As the Asian proverb goes, "Different fields, different grasshoppers, different seas, different fish". The universal language of art and global dialogue bring the works now displayed in Kiasma close to the Finnish art audience regardless of the cultural and societal differences.

□ Marja Sakari
Senior Curator

Rajoitettu erä, mukana erikoissisältöä ja Pinkin UMD.



PlayStation®Portable

goes
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VATTENFALL 

ENERGIAA TAITEENKIJÖILLE



Julia Cima leads on a tour of history of dance

A solo piece by the French dancer/choreographer **Julia Cima** takes the audience on a journey through history. Cima has studied landmark works of 20th century dance and compiled a choreographic interpretation of historical solos. The original solos are linked to specific historical events and people, and they can never be replicated perfectly. Therefore, Julia Cima's *Visitations* must be seen as a new piece and an interpretation of the history of dance.

"Visitations is first and foremost an interpreter's project. It is a series of solos that do not belong to me but which I make my own. I wish that this leap into history reveals the endless wealth and variety of the moment as these dances would have done in the days of these craftspeople," says Cima.

In this solo work, Julia Cima visits the works of ten choreographers from a period spanning almost a hundred years. The solos in question are not just any works, but cornerstones of Western dance that have blazed new trails, developed choreographical thinking in and created entire schools of dance. The dance luminaries featured include **Vaslav Nijinsky**, **Tatsumi Hijikata**, **Valeska Gert** and **Merce Cunningham**. □

FRED KJHN

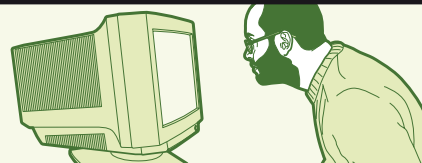
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Landscape Expedition

How contemporary art conveys meanings can sometimes seem confusing. For this purpose, Kiasma has guides who can help visitors approach art. The guides are art professionals or students who not only provide information related to art, but also through conversation encourage visitors to make their own interpretations.

On Fridays, 5–8 pm, Kiasma has free admission, and there is a guided tour of the collection display at 6 pm. The *Landscape* exhibition will be open until 2 September 2007 on the 2nd and 3rd floors.

The following are quotes from guided tours of *Landscape*. The guides are Ulla-Maj Saarinen, Inka Yli-Tepsa, Laura Törmikoski and Päivi Matala. □



PÄIVI MYKKÄNEN / CAA

“The name refers to a novel that is told from the viewpoint of a young girl called Laura. You can see the work as a world view, someone’s philosophy. Just as what we are able to understand defines the limits of our world. For small children, the world is the yard around their homes. The older they get, the more they understand about the world and gradually conquer it.” *Pasi Karjula: Little House on the Prairie, 1999–2000*

“These could be stardust far away in space, or pollen on the surface of water ... this resemblance between something so small and something so huge ... you get this dreamy feeling as if someone wants to capture the whole universe in one image.”

Jan Kaila: Pollen I, 1997



PETRI VIRJÄNEN / CAA

“There is some irony in this painting. The frames in the middle act like a comment on the idea of people seeing the world from one point only. During the Renaissance, people developed rules of perspective that were considered the culmination of it all, in that with the rules one could form a true and correct picture. But there are many contemporary artists who want to show that perhaps this wasn’t the whole truth.”

Thomas Nyqvist: Dark Land, 1987



PETRI VIRJÄNEN / CAA



KEVIN REGAN / CAA

“This photograph invites you to see the world through a child’s eyes. That bush looks like a forest, but yet there is that hole, the unknown, that tempts you on an expedition. You want to go inside but wonder whether you have the courage to do so.”

Marte Aas: Like a Forest, 2003

PETRI SUMMANEN / CAA

“Earth art emerged in the 60s as a protest to the clinical white cube. ‘White cube’ is a disparaging expression for a gallery or museum where works are hung for sale. Earth artists work in the wild, outside the white cube. The artist originally made this stone circle in nature. Gradually he saw the significance of documenting earth art, photographed his works and brought them to galleries and museums.”

Richard Long, Drought Circle, 1989



JENNI NURMINEN / CAA

“The artist has been photographing in the countryside in Rumania, the Ukraine and Russia. When you think of the completely different standard of living in these countries compared to ours, the photos no longer seem so classical and beautiful. Often people think that a beautiful landscape equals cultivated land. From that angle this is an ideal landscape.”

Pentti Sammallahti: Transylvania, 1985



SAKARI VIITA / CAA



- 2 Four young visual artists have been nominated for the Ars Fennica award, Finland's foremost visual arts award.
- 8 "The art is out there," says Museum Director Tuula Karjalainen of Kiasma and gestures towards Mannerheimintie street from her office window.
- 13 "Far from New York, we are packing our paintbrushes and sledgehammers and going to the country to create brouhaha and sing and dance", write artist Karri Kuoppala. URB on Tour project continues the national cooperation between Kiasma and energy company Vattenfall targeted at encouraging young people to work together with contemporary art.
- 14 The universal language of art and global dialogue bring the works now displayed in Kiasma close to the Finnish art audience regardless of the cultural and societal differences.
- 18 How contemporary art conveys meanings can sometimes seem confusing.

COVER: Ars Fennica candidates Markus Kähre, Elna Brotherus, Anna Tuori and Elna Meremies

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