

Kiasma

36 · 2007 vol. 10

Kid Weeks

**Carnegie
Art Award
2008**

**Culture at Heart – Director of Kiasma
meets Minister of Culture**



Kiasma's Director Berndt Arell challenged Stefan Wallin, Minister of Culture, to a debate on some of the topical issues of the day.

Culture at Heart

We meet in a cosy café and have a unique opportunity during a long lunch to discuss, undisturbed, certain central issues in culture, both those that our new Minister of Culture and Sports has introduced already at the start of his period of office, and also issues raised in earlier discussions.





ANNIINA PIETIMÄÄ

Questions concerning the art sector in particular are our primary concern, and our first conversation revolves around the new culture voucher. The voucher is intended as a kind of parallel to the exercise voucher. Together with the Ministry of Finance, the Minister has appointed a working group, which in the coming autumn is expected to draw up a bill for a revision of the income tax law. The culture voucher should be ready for launch in the beginning of 2009. It is still debated where and how the voucher should be applicable, but one possibility is to make it valid in all cultural institutions that enjoy government support. This in itself is a quality control measure that should function well.

Our thoughts move next to issues involving free admission, reduced admission price in the form of a culture voucher issued by employers, and what effects it can have. The Swedish example of free entry to state-run museums, which as we know was concluded in the beginning of this year, was positive. Visitor numbers increased in all museums, sometimes dramatically, and people were generally happy with the system. Free admission applied to basic museum exhibitions, but not special exhibitions. When it was withdrawn, visitor numbers dropped very quickly.

The culture voucher is a refinement of the concept of free entry. The reduced admission price entails entry to permanent collections as well as special exhibitions, and would not be restricted to state-run museums. Our discussion examines such issues of principle, and Stefan Wallin wants to emphasise that it is precisely this, that the admission fee is not scrapped altogether, but that instead people are offered a voucher which in itself has a value, that can be seen as the more valuable option. The fact that the voucher could be used anywhere one likes, that it would not be limited only to museums, but would also apply to theatres, concerts, and the like,

would undoubtedly bring the voucher greater added value.

CULTURE BRINGS HEALTH

This discussion leads us unbidden to questions about the general significance of culture in society. The Minister has obviously just come from heated budget negotiations, because we spend a great deal of time discussing issues that involve measurability, the ever-present burden of proof laid on culture: how to demonstrate that cultural experiences have a real effect as part of the quality of life, and also as an important building block of the welfare society.

Stefan Wallin says that it is possible to show that the deteriorating physical condition of the population is costing the country about 400 million euro every year. Similar figures can also be cited about culture. A Swedish study undertaken at the Karolinska Institutet in Stockholm in 2001 shows that culturally active people use 57% less health-care services than people on average. I am particularly taken by the fact that it is possible to measure the effect of cultural experiences on us. The endorphin content in the body increases after art experiences, and it is clearly measurable. Wonderful, I think to myself, that's what it has often felt like after a really good concert or art exhibition.

TAX DEDUCTIONS OF DONATIONS

We finish our lunchtime conversation by touching upon the situation of state-run cultural institutions. The Minister assures me that the state will also, in the future, be an active financing body committed to maintaining operations at a certain level without allowing them to flag. He sees the contributions of the business sector in this area as something exclusively positive,

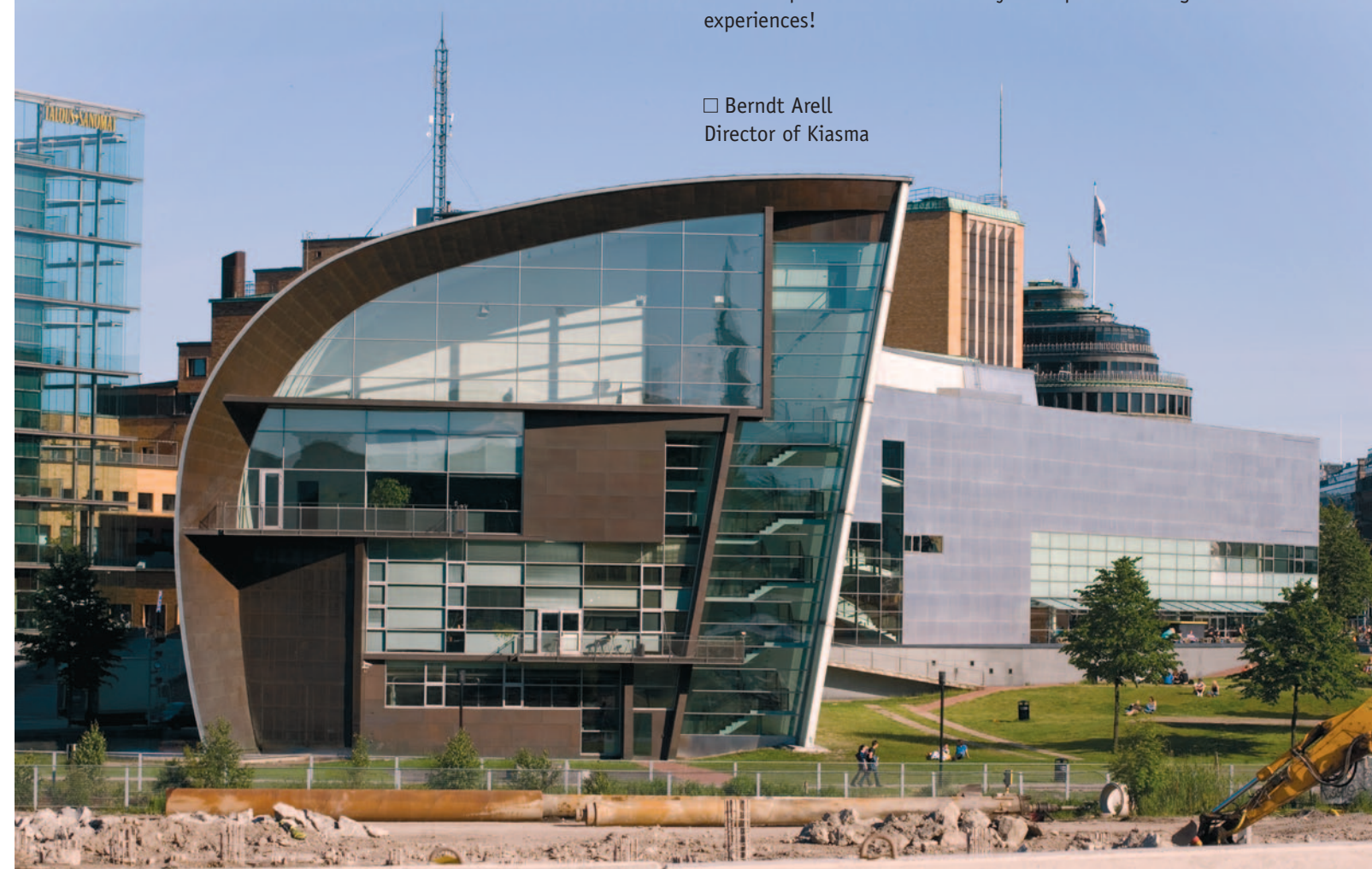
PETRI VIRJANEN / CAA

“How to demonstrate that cultural experiences have a real effect as part of the quality of life, and also as an important building block of the welfare society.”

especially the fact that increasingly more businesses today like to be associated with culture as a natural part of their profile. The new government has taken this into special consideration by including in its new budget a proposal for increasing the tax deduction of donations to science and culture from the current 25,000 euro to 250,000 euro. The minister is also working to have the deduction extended so as to cover not only businesses but private individuals as well, and that this should happen during the current election period.

To conclude our conversation, I cannot resist asking Stefan Wallin about his own relationship to art, contemporary art in particular. His diplomatic answer is that he “is working on it”, while he also stresses that there are no short cuts to contemporary art. All you can do is to see as much as possible. Among the summer's most interesting art experiences is the exhibition of **Maire Gullichsen's** art collections at the Pori Art Museum, and **Sigrid Juselius's** mausoleum in the same town. The strategy is to include an art exhibition in every visit to a new place. That means many endorphin-inducing experiences!

□ Berndt Arell
Director of Kiasma



◁ Torsten Andersson
Nathalie Djurberg:
New Movements in Fashion, 2006



HANSS BERG

The Museum of Contemporary Art, Kiasma, is hosting the opening of this year's Carnegie Art Award Exhibition and the presentation of one of the biggest art awards in the world. The award, worth SEK 1,000,000, goes this year to the Swedish artist Torsten Andersson, known for the energetic quality of his paintings. Other recipients are Danish artists Jesper Just and John Kørner and Nathalie Djurberg from Sweden who received the young artist's scholarship.

Carnegie Art Award 2008

The biggest art award in the Nordic countries to be presented in Kiasma

The jury unanimously awarded the first prize to **Torsten Andersson** (born 1926) in recognition of his conceptual painting and energetic use of materials. Torsten Andersson's imagery is extremely individualistic and he has developed it throughout his long artistic career.

The second prize, SEK 600,000, goes to **Jesper Just** (born 1974) from Denmark for his film *A Vicious Undertow*. In its emphasis on accurate visuals the work includes many references to painting. Just has previously received a great deal of praise for his films, which have dealt with, for example, gender roles and social codes transported from Hollywood cinema.

The Dane **John Kørner** (born 1967) receives the third prize worth SEK 400,000. In his art, Kørner deals with various historical, social and political issues. The jury particularly appreciated the artist's playful, radiant paintings, in which he reduces the figurative elements of everyday subject matter into abstract forms.

The SEK 100,000 scholarship for a young artist goes to **Nathalie Djurberg** (born 1978) for her visual narrative in the film *New Movements in Fashion*. Djurberg's animations have been described as children's films unsuitable for children.

THE TOUR BEGINS IN KIASMA

The awards will be presented at an official ceremony in the Museum of Contemporary Art Kiasma, in Helsinki on 25 October. At the same time, the Carnegie Art Award 2008 touring exhibition will be opened. After Kiasma, the exhibition will go on tour to other Nordic capitals, Gothenburg and London. The exhibition comprises works from the 26 Nordic finalists who were chosen from among 143 entrants.

SIX FINNISH ARTISTS

Finnish artists are represented in the exhibition by **Pertti Kekarainen, Jukka Korkeila, Jussi Niva, Vesa-Pekka Ranikko, Silja Rantanen** and **Anna Tuori**.

Pertti Kekarainen received his education as a sculptor and painter at the Royal Academy of Art in The Hague. Kekarainen is interested in the relationship between colour and light, space and time, as well as two and three dimensionality and issues pertaining to them. "The content depends on which series of pictures or which combination of pictures we are talking about. Spaces, movement, expressions, atmospheres, memories ... things that are like the tip of the iceberg, you can find a lot of surprising things underneath them. What you see gives rise to stories later on," says Kekarainen in the exhibition catalogue Site 1.

Internationalism and knowledge of different cultures can be perceived as being realised on a different level in the case of Jukka Korkeila. The artist, who was born in Hämeenlinna, has lived and studied in, for example, Berlin. His paintings have been exhibited in Sweden, Spain, Belgium and the United States, just to give a few examples.

CARNEGIE ART AWARD

Experience and interest in different countries and cultures is made concrete in Korkeila's art: in his paintings he combines various visual cultures of globalised popular culture.

In his works, Jussi Niva has studied and questioned the conventions of painting, in addition to which his output also includes photographs as independent works of art or as parts of paintings. Moreover, the colour scale of photography has affected his paintings. In his works, Niva has studied the absolute, context-independent characteristics of colour and space.

Vesa-Pekka Rannikko has worked with video, sculpture and painting as well as performance art. He has worked on sculptures made from tinted plaster to make the feeling of light present in the sculpture itself. "These works create a paradox, where the sculpture as a three-dimensional object is present in a given space and light while at the same time representing another situation, marked by the light and shadow it carries. Thus, the sculpture is simultaneously present in the past and in the present," says the artist on his website.

Anna Tuori's paintings are expressionism-flavoured works in which discordant elements appear behind the veneer of apparent idyll. Moods and memories of what she has read, seen and experienced serve as points of departure of Tuori's works. "In my work, experience is a prerequisite of expression. I'm not attempting to repeat an experience in my works in a straightforward manner, or relate

what has happened to me, but to share and bring out, for example, issues that have arisen in my mind."

The subject matter of Silja Rantanen's paintings are closely associated with the meaning of space and experience as well as the various ways of expressing those concepts in painting. Both the worlds of art and everyday reality are powerfully present in the Helsinki-based artist's paintings. According to Rantanen, art is always based on the personal experience of the artist, which, however, can be focused on general or conceptual issues. "This is something that audiences nowadays have a hard time dealing with in contemporary art: that someone with all her might would want to build a model of, say, the greenhouse effect."

□ *Further information: Carnegie Art Award 2008 catalogue or www.kiasma.fi*



Nathalie Djurberg
Scholarship for a young artist

What does it mean for you to make art?

Art is my only form of expression in which I am completely honest.

What do you consider to be the most important way of expression or material for you?

Whatever means necessary.

Who or what has had the biggest influence on your art?

Myself and certain literature, but of other art I'm very influenced by the Chapman brothers and Goya.

Does art have to be based on the artist's personal experience?

No.

Is there some element that unites Nordic contemporary art?

Yes I believe so; I think it's impossible to ignore the fact that we share a similar cultural background. By this I do not mean that the art looks the same but that we perhaps approach questions and problems in a similar fashion.



John Kørner: 1st Floor Museum, 2007

Do we have contemporary Nordic art?

The aim of the Carnegie Art Award Exhibition is to promote and support contemporary Nordic art and artists. But are there any features that the exhibited works share? Are there some characteristics common to contemporary Nordic art? We asked the artists in the exhibition about their views on the matter.

Anna Tuori (Finland): "I think there is, but it's difficult to say what it is. Maybe a certain kind of straightforwardness. The weight of tradition does not hinder art in the Nordic countries to the same degree that it does in many of the Meccas of older art. On the other hand, there is not as clearly branded an arts identity as, for example, the East German retro boom that followed after Abstract Expressionism in Germany or the intellectual cool still prevalent in the arts in England.

Else Marie Hagen (Norway): "Even though it is possible to look for and find elements that might be typical of contemporary Nordic art, such as the

closeness of people with nature or the worry over one's own culture arising in sparsely populated areas, there are other factors affecting the decision over which elements will be displayed.

Artists and art movements that come to the fore in any given era are largely dependent on the kind of atmosphere that prevails among the most influential members and institutions in the field of arts. This means that the question of the typical features of contemporary Nordic art might, for example, depend on whether Nordic countries are perceived as the backwater of the international scene or part of it.



Jesper Just: A Vicious Undertow, 200t
 Torsten Andersson: Blood-Coloured Flow
 – Personality as Person, 2006



Personally, I don't find it important to identify with any particularly Nordic identity or fit in with any particular international trend. Even if I was in possession of some comprehensive view that would allow me to say something about the prevalent features of Nordic art, I assume it would still be complex in nature. Complexity is an advantage because it allows artists to participate in different contexts and forge new relationships."

Fie Norsker (Denmark): "If I had to choose just one common element it would probably be interest in art outside the Nordic countries."

Karin Wikström (Sweden): "I don't know really. In many ways it's difficult to see what would be particularly Nordic nowadays in a world where people are trying hard to be global. In some sense, the idea of a certain field of contemporary Nordic art is somewhat anachronistic. On the other hand, we still are, of course, part of a Nordic context. Many of us artists live and work here and it is bound to have some effect on the art. But what those elements are, I really can't say for sure."

Silja Rantanen (Finland): "Contemporary Nordic art is art made by Nordic artists. They are connected by their background: Nordic countries are sparsely populated, they are representative democracies, which work in such a self-evident manner that the citizens have stopped appreciating politics, and they all have a high standard of living. Almost everyone can read. The countries have historical and geopolitical differences but these have a negligible impact on contemporary art. All of this has, of course, formed the artists who have been raised in this culture. A caring atmosphere tends to encourage individuals to believe in their rights but I don't see any signs of it in the art itself. Sweeping interpretative generalisations are dangerous. Even in art, they often lead to abuse. The viewer is no longer capable of looking at individual works but begins by adapting ready-made interpretative models."

Thordis Aðalsteinsdóttir (Iceland): "Not that I know of."

Thór Vigfússon (Iceland): "Probably."

Tor-Magnus Lundebj (Norway): "I would guess the general Nordic temper

affects the art too in the way the story is told or presented. One doesn't eventually need to speak out loud, if one is listening to each other. I mean maybe it depends on whether Nordic art is presented or made site specific in for example Southern Europe or up North."

Jens Fänge (Sweden): "No, there isn't any."

□ Julia Kristensen

Theatre: now! 10.-21 Oct. - Reality Research Centre / Pivi Porokola: LURE - Performance about new work PHOTO Pivi Porokola (detail)



EXHIBITIONS

Time of the Storytellers Narrative and Distant gaze in Post-Soviet Art

Until 30 September, 4th and 5th floors

Carnegie Art Award

26 October–6 January, 4th and 5th floors

The Carnegie Art Award is both an exhibition and an art award whose aim is to promote and support contemporary Nordic art and artists. This year the touring exhibition starts off from Kiasma and it gathers together 26 artists. The winner of the Carnegie Art Award 2008 is Swedish artist Torsten Anderson.

The exhibition artists: Thordis Adalsteinsdóttir (IS), Torsten Andersson (SE), Nathalie Djurberg (SE), Gardar Eide Einarsson (NO), Anette H. Flensburg (DK), Jens Fänge (SE), Else Marie Hagen (NO), Ellen Hyllemose (DK), Jarl Ingværsson (SE), Kristina Jansson (SE), Jesper Just (DK), Pertti Kekkarainen (FIN), Jukka Korkeila (FIN), Ferdinand Ahm Krag (DK), John Kørner (DK), Tor-Magnus Lundebj (NO), Jussi Niva (FIN), Fie Norsker (DK), Allan Otte (DK), Vesa-Pekka Rannikko (FIN), Silja Rantanen (FIN), Kirstine Roepstorff (DK), Thorbjørn Sørensen (NO), Anna Tuori (FIN), Thór Vigfússon (IS), Karin Wikström (SE).

A Carnegie Contact Guide will be available Wed 10am–3pm, Thu 2–7pm, Fre 5–8pm and Sun 11am–2pm.

The Raw, the Cooked, the Packaged – The Archieve of Perestroika Art

16 November–6 January 2008, Studio K

Works of art, photographs, sketches, manifestos, official documents, posters and fliers form a whole, which brings artists' personal perspectives to that historically perestroika era Soviet Union.

When the Heavens Fell... remake

Maija Blåfield and Anu Suhonen
12 Oct 2007–6 Jan 2008, Kontti

The video work is a reinterpretation of Risto Jarva's 1972 film *When the Heavens Fell*, which was a story about a scandal involving a press reporter and his victim.

COLLECTIONS

Landscape in Kiasma's Collections

Until 4 November, 2nd and 3rd floors

Landscape is one of the most beloved subjects in fine arts. Kiasma's Landscape collection exhibition presents contemporary artists' takes on the subject. In addition, the website of the Finnish National Gallery provides basic information on works and artists in its collections. You can acquaint yourself with Kiasma's collections at www.kiasma.fi

Evil Eye

28 September–4 November, Studio K

Humberto Junca's, Tuomas Laitinen's, Liisa Lounila's and Kim Simonsson's works from Kiasma's collections.

PROJECTS AT KIASMA

Kiasma's Kid Weeks 2–12 October

Workshops and activities for under four-year-olds and accompanying adults.

Babies Play with Colour workshops are a place for 3- to 12-month-old babies to acquaint themselves with the world of colours and materials. Advance registration.

Kid Tour presents the Landscape exhibition to children and their parents from the child's perspective. Adults museum admission. Tue–Sat 2–6 October, 11–12 noon. Tue–Fri 9–5 October, 3–4 pm.

In the **Drop-in Extra Small's workshop** toddlers and adults can examine and work together on assignments pertaining to the Landscape exhibition. Adults museum admission. Tue–Fri 9–12 October, 10 am–1 pm, 2–5 pm.

Expert lectures for adults provide information about the stages of children's early development. Seminar room. Free admission. In Finnish. Tue 2 Oct 3–4.30 pm & Wed 10 Oct 5–6.30 pm
Researcher, MA (Psychology) Niina Komsio: Babies have their own personalities and a unique way of encountering the world. Wed 3 Oct 3–4.30 pm & Fri 5 Oct 5–6.30 pm
Brain researcher, Adjunct Professor Minna Huotilainen: How babies learn about what they see and experience.

Kid Sunday activity day 7 October 10am–5pm programme for the whole family on children's terms. Extra small's workshops, Kid Tours and story-composing workshops. A Kid route built on Kiasma's 4th is particularly for 1- to 3-year-old toddlers. Free entry.

Home for Christmas

The workshop, organised in November, is aimed at young people with a multicultural background. Part of a Home for Christmas project of the Finnish National Gallery. Further information: elina.katara@kiasma.fi. Free admission.

KIASMA THEATRE

Oblivia

Everything You Say Will Become Dust Anyway

Premiere Thu 23 August 7 pm, Kiasma Theatre
The group typically utilises conceptualisation, minimalism and comedy. In English. Performances: 28 Aug at 3 pm, 26 and 30 Aug at 7 pm, 1 Sep at 3 pm and 5 Sep at 7 pm. Tickets EUR 12/8 www.oblivia.fi

Circus Maximus

The Best in the World – “the Virtual” and “cyborgs” in developed capitalism

Premiere Wed 19 Sep, Kiasma Theatre
The performance deals with a manifestation of capitalism: gambling addiction, the act of gaming and beating others at it. Other performances: 21, 22, 23, 26, 27, 28 and 30 September at 7 pm. Audience discussion on 26 Sep, after the performance. Tickets EUR 12/8



/theatre.now
10–21 Oct

Reality Research Centre

Politics of Silence – a bodily installation

Premiere Wed 10 October, Kiasma 3rd floor
The topic is people's experiences of silence. Part of the Reality Research Centres research plan, the theme of which is social issues and art. Performances: 11 and 12 Oct at 6 pm and 13 Oct at 1 pm. Tickets EUR 12/8

Sanna Kekäläinen: Puna-Red-Rouge

Wed 10 Oct at 7pm, Kiasma Theatre
In Sanna Kekäläinen's solo piece the colour red is a metaphor for both the private and subjective as well as the provocatively public. The work had its premiere in the Kiasma Theatre in spring 2007. Tickets EUR 12/8

Rude Mechanicals: Get Your War On

Premiere Thu 11 Oct at 7 pm, Espoo City Theatre / Louhisali / Espoo Cultural Centre
The Texan theatre group has created a political satire based on the comic series by David Rees, in which white-collar office workers try to grasp the post-9/11 America. Performances: 12 Oct at 7 pm and 13 Oct at 3 pm. Tickets EUR 25/21/15. www.espoonteatteri.fi www.rudemechs.com

Reality Research Centre / Pilvi Porkola LURE – Performance about new work

Premiere Wed 12 Oct at 7 pm
LURE is an art exhibition comprising imaginary works. The performance was premiered in spring 2007 at The Story of Work festival in Copenhagen. Performances: 14, 16, 18, 19, 20, 23, 24, 25, 26 and 27 Oct at 7 pm. Tickets EUR 12/8. www.todellisuus.fi

Martin Bélanger: Spoken Word/Body

Premiere Wed 31 Oct at 7 pm, Kiasma Theatre
Martin Bélanger pays tribute to the American tradition of the spoken word, a musical form in which poems and stories are recited and spoken. Spoken Word combines autobiographical material with social, political and poetic narration. Part of the Moving in November festival. Performances: 1 Nov at 7 pm. Tickets EUR 17/10.

Avanto Festival 16–18 Nov, Kiasma Theatre

Festival will focus on experimental cinema under the heading “International Free Cinema”. The main guests are Michael Snow and Peter Kubelka. The festival also features Douglas Gordon's newest work *Zidane: A 21st Century Portrait*, and a series of experimental 21st century Russian films curated by Masha Godovannaya from St Petersburg. The Avantoscope series presents an overview of the new experimental film. The tickets sales will begin on 1 November. www.avantofestival.com.

/theatre.now festival offers a new vision or perspective on performance art. This year the programme includes international visits and new openings on the fringes of institutional theatre.

Demo Market Sat 13 November at 2 pm

Unfinished performances, unrealised ideas, gaps and fringes in Kiasma's lobby and in the Kiasma Theatre. The duration of the demos is max. 20 minutes. Tickets EUR 6/4.

Nora Lähteenmäki: FAMILY ALBUM: Securing the Shadow (live installation)

Mediateekki, Kiasma's 2nd Floor
Performances: Oct 13 at 1 pm, Oct 17 at 6 pm, Oct 19 at 6 pm, Oct 20 at 6 pm
Installation: museum's opening hours. Installation that combines photography, video, live performance and music. Museum tickets EUR 12/8.

Venus Theatre: Dirty stories

Premiere Tue 16 Oct, Kiasma Seminar room
Dirty Stories takes an in-depth look at the city centre, the polished consumer environment, imitating actions that in that environment turn into rubbish, dirty and forbidden acts. The Venus theatre is a Helsinki-based group established in 1983. Performances: 18 and 19 Oct at 6 pm, 20 and 21 Oct at 5 pm. Tickets EUR 12/8. www.universum.fi/venus

Maus & Orlovski: Mr Nilsson – I Memo of Time

Tue 16 Oct at 7 pm, The Finnish National Theatre, Omapohja
Mr Nilsson – I Memo of Time addresses the relationship of humans to other animals and nature. The performance premiered in the Kiasma Theatre in autumn 2006. The new version to be seen is the English-language touring version. Tickets EUR 20/10. www.nationaltheatre.fi

DemoKino: Baltic Circle

Premiere Wed 21 Nov at 7 pm, Seminar room
DemoKino is a virtual biopolitical parliament the format of which resembles democratic decision making. Eight short films portraying a young man's everyday life in his own home. At the end of each film, the audience can vote either in favour of or against the issue. Performances: 22 and 23 Nov at 7 pm, 24 Nov at 3 pm. Tickets EUR 6/4. www.q-teatteri.fi/baltic_circle

Nälkäteatteri (Hunger Theatre): Odradek

Premiere Wed 28 Nov at 7 pm, Kiasma Theatre
In the interactive performance by the In Alternate Spaces project Odradek from Kafka's short story “Cares of a Family Man” is a chameleon, a creature constantly changing shape, a metamorphosis towards the unknown. Performances: 30 Nov at 7 pm, 2 Dec at 3 pm, 5 Dec at 7 pm and 7 Dec at 7 pm. Tickets EUR 12/8. www.toissatiloissa.net

PONI

Project 2: Soma Sema

Wed 17 Oct at 7 pm, Kiasma Theatre
The Brussels-based collective PONI's Project 2 (2006) turns its sights on theatre. The key words of the Soma Sema performance are Ritual, Illusion and Death. The question is how to dismantle the rituals and obsessions of theatre. Tickets EUR 12/8. www.poni.be

Kate McIntosh: All Natural

Fri 19 Oct at 7pm, Kiasma Theatre
The performance deals with the myth of “naturalness” and our craving for it. Kate McIntosh is a dancer and choreographer from New Zealand, who has for the last six years lived and worked in Brussels. Tickets EUR 12/8. www.margaritaproduction.be

Ulos kaapista (“Out of the Closet”)

Sat 20 Oct at 2–7pm, Kiasma Theatre
The video series from Kiasma Collections features gems of video art and short film, seldom seen on the big screen. Tickets EUR 6/4.

Parallax writing workshop

Writing laboratory Parallax directs its gaze at /theatre.now events. Further information majahirvanen@yahoo.com.

John Kørner: Birds in the Yellow Gallery, 2007 · Maija Blåfield and Anu Suhonen: When Heaven Fell... remake · Marte Aas: Like a Forest, 2003 · Kid Weeks



TOVE KURTZWEL

HEIDI ELOMAA

LECTURES

Philosophy of the gaze: Free art, power and powerlessness

Wednesdays and Thursdays at 5 pm. Seminar room. In Finnish. Free admission. In co-operation with the Critical Academy.

12 Sep Claes Andersson, MP

13 Sep Markus Konttinen, painter

20 Sep Raija-Leena Loisa, Doctor of Social Sciences, Researcher

26 Sep Power relationships in fine arts in a state of flux, panel discussion chaired by Berndt Arell, Director of Kiasma, Jan Kaila, artist, Professor, Reetta Meriläinen, Editor-in-Chief Helsingin Sanomat, and Petri Tuomi-Nikula, Director General of the Dept. of Communication and Culture, Finnish Foreign Ministry.

4 Oct Radoslaw Gryta, sculptor

GUIDED TOURS

Guided tours

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

Expert tours and guided tours to changing exhibitions on Wednesdays at 6 pm. Museum admission. In Finnish.

The changing exhibitions also on Sundays at 3 pm. Museum admission. In Finnish.

Guided tours in Swedish are held on the first Sunday of each month at noon. Museum admission.

Tour bookings

Tours can be individually tailored to groups. Tour bookings Mon–Fri 9 am–12 noon tel. +358 (0)9 1733 6509. Prices on weekdays EUR 60, Sundays EUR€5. Tour languages available are English, Finnish, French, German, Russian and Swedish.

Landscape audio guide

The audio guide provides background information and different ways of interpretation to the Landscape collection display. Fee EUR€. Download the audio guide to your MP3 player free of charge at www.kiasma.fi. In Finnish, Swedish and English.

Expert tours

Experts from various fields will guide the audience through exhibitions on Wednesdays at 6 pm. If there is no visiting expert, a guided tour of the changing exhibition will its place. The Museum Director of Kiasma, Berndt Arell guides the audiences on three Wednesdays at 6 pm. **5 Sep** in Finnish, **7 Nov** in Swedish, **21 Nov** in Finnish. Museum admission. Further information, www.kiasma.fi

WORKSHOP

Let's do it together! (adults and children together) Saturdays at 10.30 am–1 pm and 2.30–4.30 pm. The activities are inspired by Kiasma's exhibitions. In Finnish.

8 Sep Heroic tales – building a miniature world

15 Sep Forgotten time – graphics

22 Sep Identifying colour – building and painting

29 Sep Dreams – a story about me – water-colour and collage

13 Oct The Earth – painting

20 Oct Curious wanderers – making clothing

27 Oct From the mould – moulding characters

3 Nov Camouflage – camouflaging as a part of a work of art

10 Nov In mechanical landscapes – building out of scrap

17 Nov Coloured dreams – letterpress graphics

24 Nov Invisible city – collage

1 Dec Secret – crayon drawing

8 Dec Carnival – watercolour painting

Registration for *the morning workshop* Mon–Fri 9 am–12 noon, tel. +358 9 1733 6509. Under 18-year-olds free, adults EUR 6/4.

No registration in advance for *the afternoon non-stop workshop*. Under 18-year-olds free, adults EUR 6/4.

With friends, for adults

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

FOR SCHOOLS AND KINDERGARTENS

For more information in Finnish see: www.kiasma.fi/kouluille



PETRI YRINÄNEN / CAA

INFO

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Kiasma is open

Tue 10 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 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

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

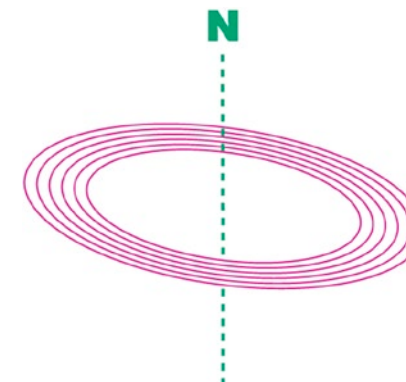
Café Kiasma is open

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.

Information subject to change.



Tule ystäväksi
Be a Friend

Kiasman Ystävät ry | Friends of Kiasma www.kiasma.fi

Talent Suomi

Nyt etsitään seuraavaa suurta suomalaista viihdyttäjää!
Laji on vapaa ja kaikki voivat osallistua.
Oletko sinä vuoden 2007 huikein kotimainen kyky?

Nelonen.fi/Talent

33 000
works

14 600
images

6 000
artists

Kiasma for You

Browse, search and find The Art Collections

The Collections web service provides basic information on the works and artists represented in the collections of the Finnish National Gallery.

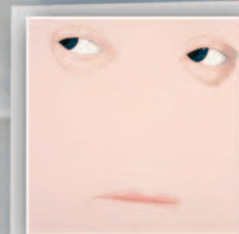
You can search for information according to subject, keyword, date, main category or art form, with an open search according to artist or work names, or by using the search form. Or find your own path. You can for example follow the path from **Kalervo Palsa** to Nina Roos.

Roos, Nina
Fantasy of Escape from Rotation, 2000
oil on acrylic board
depth 0,8 cm, height 190 cm, width 220,5 cm
purchased 2001 08 29, N-2001-44

Iconclass:
rotating, twisting (movement of the human body) (1), **face** (54), sight, looking (one of the five senses) (59), mind, spirit (4), Fantasy, Caprice; 'Capriccio' (Ripa) (12), surrealia, surrealistic representations (24), Unlimited Space (2), back view (4), Motion (27), Unclarity, Imprecision (2), camera ~ photography

Theme: Face 5/54

*Iconclass is an international subject specific classification system for artworks.



Lucander, Robert
B.K.,
1995



Oskar, Jon
Beneath The Ornament,
1989



Palsa, Kalervo
Former Director,
1969



Roos, Nina
Fantasy of Escape from
Rotation, 2000



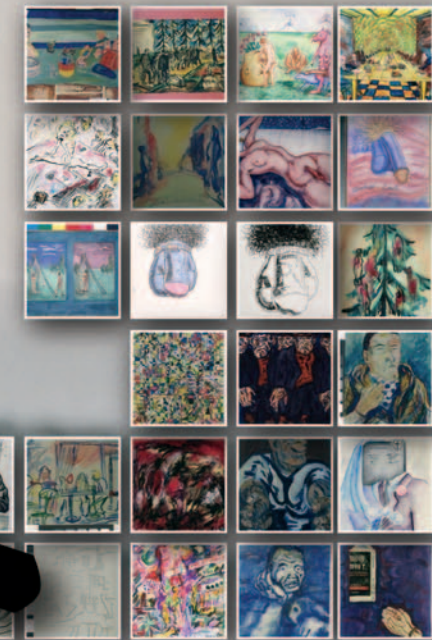
Hyttinen, Niilo
Controlled Structural
Change, 1988



Palsa, Kalervo
painter
b. 12.3.1947 Kittilä
d. 3.10.1987 Kittilä



Kalervo Palsa Former Director, 1969
Iconclass: **face** (54), eyes (21), Pain, Sorrow, Sadness; 'Dolore', 'Dolore di Zeusi' (Ripa) (40), teeth (5), director, boss (in modern industry) (1), past (5)



On the Margins of Theatre

/theatre.now is a lively festival that offers a new vision or new perspectives on the performing arts. The event emphasises the creation of social context: the coming together of people and interaction are at the core of the programme.

/theatre
.now

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.nyt



KATE MCINTOSH

Kate McIntosh: All Natural

PONI
Project 2: Soma Sema

Various performance encounters, discussions and demonstrations are an integral part of /theatre.now's programme. The new cooperation partners of the festival, the Espoo City Theatre and the Finnish National Theatre, open up an avenue to institutional theatres and the Finnish theatre world.

An impressive array of Finnish theatre professionals has been involved in creating the programme, whose ideas and discussions will provide the basis for this year's event as well. The festival is an open zone for different encounters: instead of imposing different definitions or limits, the festival collects makers, seers, talkers and debaters to performances, panel discussions and informal meetings. /theatre.now reflects the change in the field of art, which has resulted in more active and dynamic participation by artists and other people in the field.

The Belgian collective PONI questions the various definitions of theatre. In their performance *Soma Sema*, they ask how to dismantle the rituals and conventions of theatre. And what is the illusion to which we cling, at all costs? PONI challenges hybrid theatre comprising performance, live music, dance and theatre to a furious duel.

STARTING POINT REALITY

Even though individual performances vary stylistically, they all have something in common. Many of the performances examine the relationship of theatre, performing and text to reality. How is the reality concretely, politically and socially present?

The Reality Research Centre will present two performances at this year's festival. The Politics of Silence examines the possibility or impossibility of silence in society. **Pilvi Porkola's** *LURE* is an art exhibition comprising imaginary works



LUC MASSIN/SUBJECTIVE

of art. The subject matter covered by the work includes the transformation of work and working life.

The festival programme contains many performances that have taken as their starting point documents, real conversations, minutes and speeches. They are used for creating historical and social parallels, glimpses of the past and an understanding of the present.

Sanna Kekäläinen's solo dance piece *Puna-Red-Rouge* is based on her own texts about her personal memories which are expanded to cover the general and recent history. The performance by the Texan Rude Mechanicals theatre group is a political satire based on comics by **David Reese**. It is a funny and sarcastic portrayal of today's key political questions, such as the **George W. Bush** administration and the War on Terror.

ANIMAL AND HUMAN

One of the festival's international guests is the dancer-choreographer **Kate McIntosh** from New Zealand, who in her piece *All Natural* examines the quest for naturalness and the myth surrounding it.

Also Maus & Orlovski group's *Mr Nilsson* addresses the relationship of humans to other animals and nature. The performance, written and directed by

Tuija Kokkonen, was first premiered at the Kiasma Theatre in the autumn of 2006, and is now performed in an English-language version.

Dirty Stories by the Venus Theatre scratches at the relationship between repulsion and morals while tracking down actions, which turn into dirty and forbidden acts in the polished urban consumer environment. At the same time, questions emerge about connections between aestheticisation and ethics as well as aestheticisation and the performing arts.

REVEALING THE PROCESS

/theatre.now does not merely present things but also reveals the processes of making art. The Demo Market is a one-day event, providing artists with an opportunity to bring their work-in-progress, ideas, and process or performance demonstrations to a public forum.

The writing workshop Parallax observes the events of /theatre.now, noting down the conversations and preparing texts from the performances. The participants represent a variety of viewpoints and philosophies.

□ Virve Sutinen

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How to get everything without doing anything?

The Kiasma Theatre has been a venue for all kinds of circus acts over the years. In September, Circus Maximus celebrating the premiere of its *The Best in the World* introduces yet another new definition of circus. The director Mikko Kanninen took some time to answer the questions.

Circus Maximus does not really have a great deal to do with traditional circus, now does it – so why the name?

Circus Maximus was founded by four drama students in the student association of the Department of Acting at Tampere University. At the time, there was an article in the University magazine comparing – rather loosely and even facetiously – the similarities between the hegemonies formed by the Roman Empire and contemporary Western countries, which included dichotomies such as slaves and technology, and circus and entertainment. The point was that Rome was destroyed even though it saw itself as eternal. The destruction was not a big bang or a collapse but rather a slow decay. Likewise, the Western cultural hegemony has been destroyed or is about to be destroyed because of its own infeasibility. The Circus Maximus hippodrome was one of the last “great” projects of the Roman Empire. The Circus Maximus theatre aims to be the “greatest show” in the time of our apocalypse.

The Best in the World talks of the “Las Vegasation” of the world. What is the term all about?

“Las Vegasation” is a term used by many, primarily American, thinkers to widely demarcate different ideological currents, the form of which is the same, present in contemporary societies.

Mainly it refers to the general zeitgeist and the question of how to get everything without having to do anything. It is equally about the values of companies being changed into mere default values, the Pop Idol competition as a selection process for musicians, “Who wants to be a film star” reality shows as actor training, the poker boom, a diminishing appreciation of education and refinement, politics turning into a Pop Idol competition – that is, the overall increase in focus on entertainment in society and its concurrent transformation into a “Las Vegas”. In the background there is the realisation of the capitalist dream; everything is quantifiable nowadays, up for gambling and buying.

One of the main themes of the performance is gambling addiction. What does it refer to?

For example, business life, trade, chemistry, religion, the art world politics, relationships ... and, of course, gambling.

The subheading of the show contains the words virtual and cyborg. What do they refer to?

Las Vegas is virtual, a pure virtual manifestation of the idea of America. If you want to virtually experience America in a day, you should fly to Las Vegas! There, cyborgs are attached to gambling tables and machines and even deeper are at one in the very core of machine and an idea.



Usually these two terms have a very negative and desolate ring. We are trying to examine the revolutionary, positive and life-affirming qualities of the virtual and cybernetics.

How would you describe The Best in the World in the context of performing arts, is it traditional theatre or something else?

It is theatre if the art form is perceived as a collective action between artists with various backgrounds.

The Best in the World aims at defining itself outside the traditional or prevailing view of the performing arts by trying to get closer to more historical forms of theatre, maybe even opera. But it does contain speech as well.

□ Jonna Strandberg



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PETRI SIMANEN / CAA

Kiasma's Kid Weeks – activities for babies and families

Kiasma's Kid Weeks is a two-week event aimed at the youngest of the family and their parents, where they get to do things together while learning. Kid Weeks provide a multi-sensory and cross-disciplinary programme, workshops, lectures and guided tours with a special focus on children's experiences.

THE IMPORTANT THING IS BEING TOGETHER

As a museum of contemporary art, Kiasma specialises in arts education for people of various ages but activities for babies are just beginning. Experiences have been garnered from the "Babies play with colour" workshops, which were held by the art teacher **Liisa Kemppainen** in spring 2007.

In the "Babies play with colour" workshops, babies aged from 3 to 12 months and their parents got together to play and learn using their different senses. There was time in the hour-long workshops to also awaken the experience of looking through visiting the exhibitions and to feel various materials. The babies also got to paint with safe food colours.

"The most important thing is not the traditional art education, painting or making a picture but awakening the different senses. A child's natural curiosity leads to experiments, as a part of play. Furthermore, the fact that the baby and the parent are together in the situation is important," says Liisa Kemppainen who ran the workshops. Playing with colour in an art museum also attunes the child to looking. "Sight is an important sense and there are more visual stimuli in a museum than at home."

SATISFIED CUSTOMERS

At least, **Meimi Nieminen** who took part in playing with colour at the age of ten months, got interested in looking. Her mother,

Mimmu Pekkanen, says that her daughter started pointing at paintings in the shop windows in the city centre with new enthusiasm after the workshop. "Doing things with her hands and feeling different materials was important, and you got new ideas for home as well, because I didn't have that much experience of making things. While playing you could for once properly mess around and experiment, the awakening of the senses was fantastic!" says Mimmu Pekkanen. "Meimi was clearly influenced by the experience, you can see it in everything she does and how she explores at home. And working in a group was also a great experience. Babies watched how others were doing things and learned to be with others."

SHARED INTERACTION

Playing with colour provided fun moments for children and parents alike but there is a scientific background to the activities. During the Kid Weeks, brain researcher **Minna Huotilainen** and temperament researcher **Niina Komsa** will give lectures in which a child's world and its development are discussed.

"Doing and being together are extremely important to a child. An adult can participate in a child's experience through a shared interaction. When an adult participates in a child's observation and reacts when the baby reacts, the child understands his/her experience better," says Niina Komsa. "Just the mere looking and following the child's attention can teach a great deal about the child and bring joy to both. What the child likes, what he/she is not interested in or what he/she is frightened

of is important, as is reacting to observations. A child always needs an adult to help when dealing with great emotions."

LET THE CHILD GUIDE YOU

Komsa advises people to slow down the pace of the adult world and let the child guide the parent: "It's worthwhile to embark on an expedition into a child's way of seeing and experiencing the world. A child is honest and will allow him or herself to be found if the parent is interested. You just have to be patient and not assume there are right or wrong ways of doing things. The way in which a child reacts to things is individual. There may be completely different personalities in the same family to which you have to respond in completely different ways," says Komsa.

An adult's view of what is important may not always be the same as a child's: "A child is interested in things an adult may not necessarily even notice. Even then it is important to affirm the observation. All experiences are good just as long as they come from the child. If a child is more interested in a wall socket than art, even that has to be encouraged," concludes Niina Komsa.

□ Päivi Matala



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COVER: /theatre now! 10.-21. Oct. · Nora Laitteenmäki: FAMILY ALBUM: Securing the Shadow (live installation) PHOTO: Nora Laitteenmäki

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