

# Kiasma



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**On Fluid Street  
Beautiful Exhibition  
Ten-year-old Kiasma**

# On Fluid Street

## Editorial

Ten years – quite a respectable age! The challenges and on the other hand also the possibilities of starting something new are in the past. The activities have taken shape according to the thoughts of the people responsible. In a contemporary art museum this means quite a variety of versatile activities, as you can read in the next pages.

Having earned its self-evident position within the Finnish culture field, it is time for Kiasma to face new challenges. The museum of contemporary art must be able to continuously convey the value of art to new public and decision makers alike. At the same time it is vital to be able to separate the lasting forms of activities from the ones time has already flown by, and maintain the former whilst renewing the latter.

However, the essence remains the same. Today and ten years ago, it has always been all about art. Kiasma provides the chance of encountering the most vibrant art of our time. Welcome to experience!

□ Milla Unkila

Sit down if you can. Danish artist Jeppe Hein's white park benches are set out for use by passers-by in the street. However, this is no ordinary seating: Hein has modified stereotype benches in a variety of ways, by bending and twisting them into sculptured forms. But they are intended to be sat on, although perhaps not in a conventional manner: you may sit side by side with a friend or maybe a stranger, or just recline comfortably.



The name of the series *Modified Social Benches* refers to their purpose, to serve as a practical element in a shared public space and to spark off, through the sheer curiosity their shapes arouse, contacts between city folk who do not know each other. The gleaming white seats also mark places where there really could be a permanent bench to rest on or to watch the world go by. When he visited Kiasma in spring, **Jeppe Hein** (b. 1974) explored Kiasma's surroundings and chose what he felt were the most suitable places for his benches. Forming a white chain, they beckon people off the street and into the museum and perhaps also to consider whether a bench is somehow different when encountered in an institutional exhibition space.

#### FROM HELSINKI TO THE STREETS OF CALCUTTA

You have bought tickets for a theatrical performance but you are not ushered into a theatre. You are given keys and shown a door. You open the door and a phone rings in the room. When you pick up the phone, someone speaking English with an accent strikes up a conversation. On the other end of the line is a call centre worker from Calcutta, India. Usually they sell credit cards and insurance to the other side of the world. Or offer navigation assistance to cities they have not even visited. But this time you are not expected to buy anything or to find your way. You stand in front of a window and your conversational partner on another continent points out that there are some interesting looking people walking along on the road...

*Call Cutta in a Box* is a one-to-one show. The first two parts of the Rimini Protokoll project took place in 2005 as mobile phone theatre tours in Calcutta and Berlin. The third sequel is produced in cooperation with Kiasma Theatre, Baltic Circle and Helsinki Festival as part of the anniversary Fluid Street exhibition.

#### THE STREET FLOWS INTO AN EXHIBITION

Nomadic contemporary art is constantly on the lookout for new settings, contexts and audiences. The street as a place and time is fascinating when viewed from different perspectives. A street is a social space, an everyday life situation and as such, a key target of interest for contemporary art – art uses characteristics typically associated with street life as a background and a setting.

A street is part of a city. The sixteen artists in the exhibition wander the streets of places such as Madrid, Istanbul, Vienna, São Paulo, Copenhagen, New York, Berlin, Guangzhou, St Petersburg and Helsinki examining, interpreting and working endlessly flowing moments in a street.

The street is presented and features in the exhibition in differing roles: as a documentary, a backdrop for events, a public space... The *Fluid Street* exhibition, curated by **Maaretta Jaukkuri**, works on a metaphorical level that provides encounters and experiences as well as on a theoretical level where we can contemplate the times we live in, both from the perspective of the individual and the society.

#### FIND YOUR OWN FLUID STREET

People leave their traces in city spaces, whether by accident or on purpose. City spaces and the people in them form daily performances. And a city is not merely made up of the cultural layers built by man – nature, too, also puts out sprouts, rustles and scampers in between the buildings and asphalt. *Fluid Street* opens up different vistas of the city and its life.

In May, Kiasma Theatre takes audiences on a performance tour to Kivikko, the ancient sea line, and to rooftops in



CHRISTIAN MOSAR



the city centre, the possible seashore of the future as an outcome of climate change. **Maus&Orlovski's** *A Performance with an Ocean View* is an attempt to create a break – a slow area filled with opportunities – in the middle of a potential catastrophe.

The city tours examines familiar surroundings from new perspectives. The choice of tours includes nature tours, a track tour as well as tours of city spaces and street art tours.

During the summer, you can also combine art with sports by joining in on a *Gallery jog* – a gallery jog is done in a group wearing gallery clothing and jogging from one exhibition space to the next. And for what cause would you like to raise a monument in Helsinki? The *Monument workshop* builds monuments on wheels and pushes them around city spaces. Or are you brave enough to have a go at the *Uuno Turhabuto* performance workshop that gets its inspiration from members of marginalised sectors of society?

Things will also be going on in Kiasma's yard. What would a Kiasma summer be without skateboarders? This year, a new ramp is being built in cooperation with the Finnish Skateboarding Federation. Besides the opening in June, the ramp will be used throughout the season for skateboarding, skateboarding courses as well as for other events.

What do Finns do to round off a stretch of hard work? They jump into the sauna! Come and have a steam sauna in Kiasma's yard on the closing weekend of *Fluid Street!* □



JEPPE HEIN

FLUID + THEATRE + BENCH + CONTEMPORARY ART + CITY + MUSEUM + STREET = KIASMA

Once upon a time, there was a clearly defined world where everyone knew their place. Art included paintings and sculptures, music was classical or popular and when the curtain went up in a theatre, audiences watched scripted plays. Then came Kiasma and its theatre.

Well, to be exact, not everything started from Kiasma. Back in the day, opera and cinema had blurred the boundaries between art forms. In the last century, suddenly a work of art wasn't a painting on a wall or a piece of sculpture on the floor; it was an idea of painting or a sculpting event. The talk was all about concept art and performances. Actors began to act strange and drift from screens and theatre stages into the midst of audiences, out into the streets and living rooms. Neither was music as it used to be, melody made way for sound effects and composing to digital audio landscaping.

Art forms lost their limits and broke down into elements perceived by all the senses – colours, shapes, movements, technology, thoughts, materials, sounds, ideas, words, odours and stories from which new art started to form. New became contemporary: contemporary art, contemporary music and contemporary theatre. And it was in this world that Kiasma came into being.

As a museum and a cultural centre, Kiasma provides the framework, space and resources, for current art, whatever its form, whatever elements it may comprise. The symbiosis of Kiasma and Kiasma Theatre is tangible in the tenth anniversary exhibition – art overflows from the exhibition spaces through the theatre into the lobby and out on to the city streets, drawing out experiences that can be perceived with all the senses.

□ Milla Unkila

Jeppe Hein, *Modifies Social Benches #10, #2, #7 ja #4* (up corner), 2005/2008 Courtesy of Johann König, Berlin; 303 Gallery, New York.

HENRIK EDLBO

BEEN TO  
KIASMA YET?



PETRI VIRANEN / CAA

Jiri Geller: Dunkelheit 5, 2007

## Geller's balloons

What would a birthday be without balloons? And what would happen if an artist who churns out revolutions to order were to take up the matter? The basic premise of silversmith and artist **Jiri Geller** (b. 1970) in his private exhibition is to examine light and uplifting things, such as balloons, instead of the sombre.

The names, colours and position of the balloons now on display explain a lot about their nature. The black one lying on its side has been given the name *Dunkelheit*, the swaying bundle *Happy Together* and the burst one has been prosaically named *Vittumäoonihanriekaleina* [I'msofuckedup]. One of the balloons has got away as they traditionally do, as should be the case at a really good kiddies party. The vivid balloons perhaps say more about us as viewers than about traditional birthday party decorations. □

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## Museum comes to visit

A pizza shop, bar, grocery store, kiosk, schools, day-care centres, church hall, lots of parks, flats and detached houses. The residential area of Kivikko with its 5,000 residents is located in East Helsinki. Kivikko and the Museum of Contemporary Art are both celebrating their tenth anniversary, and in honour of this event, Kiasma asked Kivikko to become the museum's friendship neighbourhood.

Kiasma enters the heart of Kivikko: the schools, day-care centres, and various events. Works from Kiasma will be displayed in the neighbourhood's public buildings. In addition, children from the area visit the museum with a special guide, receiving also a free museum ticket to take home as a gift. The children's guide will later visit them at the schools and day-care centres and give workshops on what they saw at the museum. The projects will also be seen inside Kiasma.

The project is based on free admission, voluntary participation and community spirit. Kivikko is also one of the venues in **Maus&Orlovski's** *A Performance with an Ocean View*.

The histories of Kiasma and Kivikko are bound together as at the beginning of the 1990s, the City of Helsinki and the Government agreed on an exchange. The City built the building for the Museum of Contemporary Art for the Finnish National Gallery near Töölönlahti bay and in return the Government gave the City the area of Kivikko. □



## Artist as curator

On the first Friday of every month, an artist or curator will present the video work they have chosen in the Mediateekki for the *Loop of the Month* series. The work exhibited in the exhibition concept changes once a month, and the artist takes the role of curator. During the summer, the artists **Elena Näsänen, Anu Pennanen, Elina Saloranta** and **Denise Ziegler** will present their own selections. □



## Window shopping at the Colonial grocery store

Opening in July *The colonial grocery store* came about when **Kalle Hamm** and **Dzamil Kamanger** undertook a mission to buy one product from every independent country in the world from the shops in the Helsinki region. This artistic experiment continues earlier series in which the duo has highlighted the global routes of such things as plants, the raw ingredients in pizzas and bottled water. It's not about getting a product from every country – the fact that not a single product is available from some countries is a significant result too. It shows with whom we trade and with whom we do not.

*The Colonial grocery store* also reminds us of our own near past when these types of stores were still part of the Finnish street scene. In them you could buy products from distant lands, coffee, tea, nuts, exotic fruits... The products were often expensive luxuries that were bought for celebrating special occasions. In the 1980s, supermarkets superseded the old colonial grocery stores thanks to their extensive selection of imported goods.

The area of Kallio in Helsinki is an interesting environment for *The Colonial grocery store* because minorities have set up their own shops in this area, selling copying or recruitment services, long-distance phone calls and products from their own home countries. These colonial grocery stores of the new millennium tell their own tale about globalisation, emigration streams and cultural fusion.

□ Galleria Alkovi, Helsinginkatu 19

## I DON'T QUITE GET IT...

"I don't quite get it" reflects the post-it note corner. Write your reply, comment on the art and ambience and leave your note to the ongoing dialogue on Kiasma's wall.

We have undertaken various projects in honour of our tenth anniversary in cooperation with 3M Finland.

KIASMA



## Transformation of the museum

Is there anything new in contemporary art or is the art just an update, reproduction or cover version? *reMAKE* is a series of miniature exhibitions in honour of Kiasma's anniversary year. Kiasma's *reMAKE* series will present works, interventions and projects that deal with redefining the relationship between the work of art and the museum.

During the summer, the exhibition *Kiasma's Adventures Under Ground* will be showcased in the *reMAKE* series in Room X, in the heart of the museum. In the exhibition, the pink pig character of the Spanish artist resident in Finland, **Gabriel de la Cruz**, will go on adventures in the form of a horse riding machine and animations. The museum building, which has undergone a transformation, will be recognised in the form of character. □



© GABRIEL DE LA CRUZ

**The new Kiasma book** offers a large number of illustrations, the reader can explore Kiasma's colourful history over its first ten years. 56 pages, available from Kiasma's Store or the online shop at [www.kiasma.fi](http://www.kiasma.fi)



Anniversary weekend 31 May – 1 June

# Kiasma celebrates

Kiasma's 10th anniversary culminates in a spring weekend with free entry when visitors can enjoy art inside and outside the walls of Kiasma. The programme includes new circus by Wille Valo, sound art created at Kiasma, street dance and street musicians, Kiasma flea market, workshops, DJ music in the café as well as art events in the yard. And of course some birthday cake!



## SOUNDS IN KIASMA

*Strip* at the Kiasma Theatre, is an audio work that falls somewhere in between an installation and a concert. The work is the creation of the musicians **Niclas Kristiansson**, **Roope Kinnunen** and **Matti Pentikäinen**. The work mirrors the experience of an art museum. The source of the sounds for the work is Kiasma alone. The sounds recorded in real-time with microphones placed around Kiasma and at night in the empty Kiasma are processed and arranged as a work on the stage of the Kiasma Theatre. The opening composition is the prevailing sound landscape, the cacophony of the public that gradually moves from the obvious to the hidden, from day to night, from the motion of the front doors to an individual art experience and its subsequent state of mind.

## SCENES IN THE THEATRE

**Ville Walo** will hold open rehearsals of his work *Scenes*, which will be premiered in September. The performance examines the essence of the reality of objects and people's relationship to paper as a cultural construction material, natural resource and almost invisible daily means of communication and usable artefact. The relationship between paper and people will be approached through juggling, the written word, sketches and film narration and vocal expression.

## STREET MUSIC ON THE YARD

In the true spirit of **Andy Warhol**, 15 minutes of fame is on offer for the street artists and musicians. A stage by the main entrance will feature performers who have previously expressed their interest on giving a show.

## SURPRISES IN TOWN

Keep your eyes open in downtown! During the weekend, you may come across guides dressed in pink suits who will tell you for example how to be a part of a poem in the lobby of Kiasma.

□ Jonna Strandberg

**Anniversary special: the Kiasma 10 Card is now on sale!** The card (EUR 50) includes ten visits to Kiasma and special offers for Kiasma's café and store. Visit ten times yourself or bring nine friends. The 10 Card will give you a one-time 10% discount on your purchases in Kiasma Store. In Café Kiasma you can enjoy a glass of wine for only five euros during the entire anniversary year.

# Beautiful exhibition

Dare we describe a contemporary art exhibition as beautiful? If theory and aesthetics are in the balance, which one tips the scale? Why are specific works shown together in a certain room? Curator Leevi Haapala takes us for a walk around the Image and After exhibition with illuminating answers.





## HOW DO YOU BEGIN AN EXHIBITION?

The first room of the exhibition is all white and serene. Leevi, why does this room look this way? Why are these specific works here? “The theme at the start of the exhibition is Imminent image. We wanted to make sure that when viewers walk in, they will immediately see something that makes them stop and focus on the image, find it. We wanted to create a sense of calm and to open up viewers to the exhibition already in the very first room. For example, the work by **Yishai Jusidman** that is painted white on white cannot be seen at a glance. You really have to look at it.”

Planning an exhibition begins with thinking of a general theme for it. If the exhibition is made up of works from Kiasma’s own collections, the next step is to look for art in the collections that fits the theme. At what stage did this exhibition acquire sub-headings? Did they emerge on the basis of theory or did the works begin to form certain kinds of groups by themselves? “Actually both are true. When you go over several thousand works, they begin to cluster, so to speak. You begin to notice that this work and those works might have some connections, either in terms of content, in terms of the artist’s world view or in visual terms. After that, you need to figure out a common denominator that is defined in broad enough terms and discreetly enough so as not to lump together very different works in the wrong way. To begin with, eight themes had emerged, but in the end, they were distilled down to four.”

While it is true that the works in the first room of the exhibition are linked by an idea, they also simply look beautiful together. What takes priority when you plan an exhibition: the idea, or the way things look? “Both have an impact. To begin with, it is mainly the idea, the content and the themes, but once you are in the space and actually setting up, the look of things emerges, and you can see how everything fits together. For instance, we had originally planned to have more works in this room, and the ones you see were switched around several times. The deciding factor is the unifying visual aesthetic.”

The second room is a wake-up call: this is no longer beautiful and white. What is the idea here? “This room offers more for the senses;

in addition to colour, the choices of material also have significance. For example, the work that features a sock was associated by the artist with a blistered heel!”

## ARTISTS AND TECHNIQUES

The next room adds yet another element to the palette of experiences, moving images. “These works obscure the boundary between moving images and static paintings.” When a work uses moving images, that brings technology into the mix, and we can see that used in very different ways in one room. For instance, the work by **Elina Brotherus** is just an image on the wall, there is no projector in evidence, nor a screen, while the work by **Marjatta Oja** has the projector on a pedestal, quite literally.

Who makes the decision on the type of technology that is used and how visible it is in the exhibition? “That is generally the artist. Take Oja, for instance: technology is always visible in her works, it makes a part of the whole, so to speak. By contrast, Brotherus has shown the same video work projected directly onto the wall, and on a screen. This time she wanted it like this, although I was rather in favour of a plasma screen. That might have made the work even more intimate, as the surface of the screen would have seemed to be a mirror surface that the naked artist is reflected in. I felt it would have given more the sense of a private bathroom, but naturally the artist decides how her work will be displayed. One of the interesting things about being a curator of a museum of contemporary art is that you get to work with the living artists.”

The only work in the room that does not use a video is a portrait by **Anne-Karin Furunes**. How does that fit into a room that is focused on moving images? “When you walk past it, you will see that the picture has a life of its own. It, too, is a moving image. For it, we had to find a place where the viewer has to walk by. It is also the first work you see when you enter the exhibition from Studio K. We wanted also at this entrance a work that would draw people’s attention – a face always does that.”

We walk through Studio K and the southern second-floor gallery and climb the few steps to the third floor. It made sense to cross the second floor the way we did, but is there a

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right or a wrong way to go round this exhibition? "Not really. The exhibition has been designed so that wherever you enter it, you are at the start of one theme or another."

## ARCHITECTURE

In the southernmost room of the third floor, it feels as if the exhibition is an extension of the architecture or vice versa. **Vesa-Pekka Rannikko's** tubes are like a soft version of the pillars that support the window wall and the way the window panes filter the daylight is echoed in **Jan Schoonhoven's** grid patterns. To what extent does the architecture of the building influence how you build an exhibition? "This room is the best example of the way in which you can use architecture to benefit an exhibition. Just look at this lovely natural light! From here, we can also see a work by **Aimo Taleva**, which is a reminder of the idiom of 1970s architecture. The way that the work and its period ambience combine with the turn-of-the-century utopia that this building represents is something that creates its own meanings."

Since planning an exhibition begins with themes and works, at what stage does architecture enter the equation? "It is actually there more or less the whole time. When you know the building and the collections, you tend to think about themes, for instance, in terms of what space they would fit. In what space would small and intimate works be best, works you look at from close up, and where could you put works that demand a spacious setting? Themes, works and spaces were all part of the planning process all along."

The view into the following exhibition halls seems to continue in the atmosphere of this room. Gleaming metal and grids reoccur further into the exhibition, enticing us onward. Is this uniformity all in the viewer's head or is it deliberate? "It may well be in the viewer's head, too, but it is a deliberate view that we really worked on with exhibition manager **Mikko Hintz** and exhibition architect **Jari Kantanen**. Although we had drawn up a plan of where the works would be placed, it still took some time before they all really found their place, before all the pieces miraculously fell into place."

## ON BEAUTY

The view that opens up from the room is very beautiful – not a very frequently used adjective in contemporary art. As a curator of contemporary art, how do you feel if you are told that your exhibition is beautiful? "As I said in my article for the exhibition catalogue, it was once the case that beauty was not a valuable quality for contemporary art because it had been the only valuable quality of the traditional visual art that preceded contemporary art. When it comes to visual arts, the artists naturally take an interest in visual aspects – beauty is on its way back into contemporary art. We have had feedback on this exhibition specifically from artists, who find its aesthetic qualities pleasing."

So an artist can choose to create a work that is beautiful or not. *The Image and After* exhibition is specifically beautiful as a whole, even if individual works choose not to be. The exhibition as a whole is the responsibility of the curator, and in the case of contemporary art, he or she approaches the exhibition specifically through themes and ideas. Is a curator permitted a beautiful exhibition? Do you lose your credibility if you say you want to create an exhibition that is beautiful? "I doubt that, but it might not be the first thing you would say out loud. I did think about that a lot. I think it is important to be aware of why you would do it, what you are trying to say by doing it. I pondered this at the last Venice biennial in a pavilion that had been made supremely beautiful. In some way, the impression it left was old-fashioned in a way that made the end result very new and fresh. Maybe that was an inspiration in its own way. It left me thinking why a museum as an institution could not create a beautiful exhibition." Since contemporary art is not considered stereotypically beautiful, is the idea of a beautiful exhibition of contemporary art to question prejudices and startle the viewer? Are ugliness and broken things old news already? "That might be one way of looking at it."

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*"Beauty is on its way back into contemporary art."*

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## POINTS OF VIEW

From the light, south-facing room, we enter the narrowest space of the third floor. "The exhibition is structured on the principle that after seeing a wide and spacious setting, you can focus on works that require a closer look."

We are playing with light here, stepping from a very light room into this darker corridor.”

What is the common denominator of the works in this room? “The way of thinking, and the artist’s attitude. Although the works as such are very different from each other, the background and thinking of the artists have similar features that link them with the theme. In addition to repetition and serial works, the entire space focuses on visual disturbances, the thing that does not fit in. In addition to that, the concept of time is also present in this room. The atmosphere of the works by **Eino Ruut-salo** and **Mika Taanila** is the same, even if they come from different decades and use different techniques. It is also interesting how 1970s video art, pioneering as it was in its day, and 1990s video art, which used much more advanced techniques, both look just as old seen from today’s perspective.”

The acrylic sculpture by Aimo Taleva has been glinting in the distance throughout our tour of the third floor, but seen up close now, it looks different. “Some works of art are meant to be looked at both from a distance and close up. For instance, when you see the sculpture with the works that are visible from the rooms furthest to the south, it brings out different aspects than when you see it up close like this, surrounded by the other works here. In this case, we approach the work through different time frames – when you look at Taleva with Ruutsalo, we are in the 1970s, and then this room is very definitely in the present.”

The skateboarders in the pictures deliberately use the surroundings in different ways than originally intended. On the floor of the same room, there is a sculpture by **Carl Andre**, which makes the museum visitor feel uncomfortable: what is intended here, is the piece meant to be trod on or not? “You are allowed to walk on the work, but that is not a point. It’s funny to see that people clearly watch out for the work, even if there is no sign to say that the work is not to be touched. As a seasoned museum worker, I have to admit that I find it hard to step on it myself.”

When you leave the room, the sculpture on the floor is gradually lost from view. “This space was designed so as to look empty at first, when you enter from the direction of the lifts.

Gradually, the sculpture on the floor comes into view, but the other works are seen only as you enter the room. By the way, finding the right position for that sculpture was far from easy, we spent quite some time fitting it into place.”

## ENTRANCES

If you come straight to the third floor to start viewing the show, which way are you supposed to go? “Whichever way you like. The rooms on either side have their own theme, but they can be viewed in any order.”

This room looks as if all the works somehow knew their place. Is that a carefully created illusion, or was it easier to set up some rooms than others? “It was self-evident that the pink wall by **Jacob Dahlgren** would be over there. Actually, that was not completely straight-forward, because it turned out that the wall was 17 centimetres too short. Luckily we have highly skilled exhibition managers and they extended the wall! After that, the other works gradually found their place.”

There are lots of grid patterns, especially in this room. For instance, a grid is an element in about the only work in the exhibition of which you can tell what it represents. “This work by **Sami Lukkarinen** is interesting as it specifically shows what happens after image. The picture has been emptied, shaped into a grid, and then the artist has begun to refill it with meanings. The image also offers a different type of entrance into this exhibition by giving rise to a number of associations. The visitor can read many different stories from it.”

The works by **Joseph Kosuth** in the next room may be on show for the last time. “It was quite an achievement to be able to exhibit these works at all, because years ago, they had been exposed to light too long. The conservators worked for months on these before we dared put them on show. The works will be removed for the summer and, in the autumn, we will consider whether they can be displayed again, or whether we should let them rest.”

There is a lot of technical skill that goes into making an exhibition, like conservation and building walls. How much thought does a curator give to this side of things? “Certainly some. Exhibitions of the collections have the

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advantage that all the work we do to restore and conserve the works is for ourselves, we benefit from it. It is nicer to show the works than to keep them in storage.”

#### THERE TO BE SEEN AND EXPERIENCED

Does art exist if it is seen by no-one? Does art need a viewer? Take the Kosuths, for instance: if they are shown for the last time, what happens to them when they are put into storage? “Well, we try to document them as thoroughly as possible, and after that they will only be available to researchers. Art lives on as long as it is being interpreted and analysed in different ways. What happens when no-one looks at it, no-one thinks about it, no-one interprets it, or writes about it is something I do not know. It is a good question.”

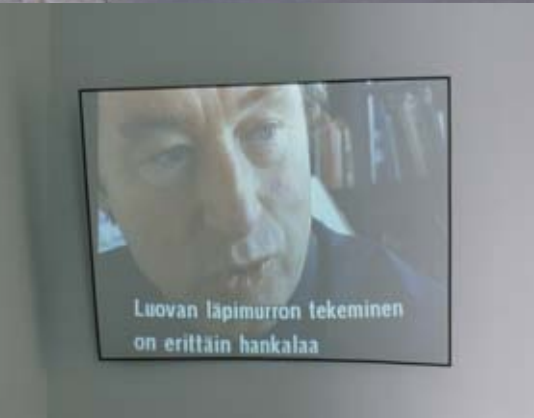
One purpose for arranging an exhibition of the museum’s own collections is specifically to bring works into view so people can experience them. “There are about 120 works on show in this exhibition. That’s not very many when you consider that Kiasma’s collections comprise about 9,000 works. Actually, none of the works shown here in the northernmost room of the third floor has ever been exhibited at Kiasma before.” When you were choosing works, how important was it that a work had not been seen by the public at Kiasma before? “It was one of our main principles in making the choices. Even to the extent that if we came across a work that fit the theme, but had been exhibited before, we really thought hard about whether the work was so excellent that it could be absolved of having been seen before. In this room, for example, there is a work on the wall that was one of the first acquisitions for the collection of the Museum of Contemporary Art; however, this is the first time it has been exhibited.”

#### THE IMPACT OF IMPRESSIONS

In the last room of the exhibition, you can make discoveries. What was the inspiration for this theme? “We wanted something intimate, delicate and airy for the end. At the same time, I wanted to create an impression of an artist’s studio, where there are sketches and lots of interesting little things to look at. We even considered painting this space in some colour to give it a more intimate feel.”

▷ *continues on page 29*





**Kiasma history:** building site (1996), exhibition Alien Intelligence (2000), opening weekend (1998) Steven Holl video (1998), ARS 01, Lee Bul set-up (2001), exhibition Dan Graham (2002), exhibition Possibly Talking about the Same (2004), URB 06, Rancid Rockers (2006)



It feels very weird that it has only been ten years since Kiasma opened its doors for the first time. What was there before Kiasma? And what else happened in 1998?

# Ten intense years

The building of Kiasma, designed by the American architect **Steven Holl**, was started in Finland when the local currency was the Finnish markka and there were still phone booths in the streets. Mobile phones were a rare sight and sound; there were no iPods, no Facebook, we couldn't even Google. **Bill Clinton's** affair with **Monica Lewinsky** was in the headlines, and **Mika Häkkinen** won his first world championship. **Matti Ahtisaari** was President of Finland. Feels like a long time ago, doesn't it?

The last years of the twentieth century were crammed with innovations. The ever accelerating advances of e-mail,





PHOTOS: OJA: NEA HELSTO, NANA HEITANIEN, HANNU KARJALAINEN, ANTTI KOTIALAINEN, LENA MARKKANEN, MAJJA MIEHTINEN, PIIRRE MYKKÄNEN, JENNI NURMINEN, PIRRI VIRANEN, jmm@oma.fi

Internet applications and mobile technology had a huge impact on the way people use their time, the concept of time and the passage of time – what can be achieved in a day's work. We hurtled towards the new millennium and suddenly everyone was really busy. The tempo of our lives surreptitiously shifted into a faster mode.

Kiasma's first exhibition in the new millennium was the aptly named *Alien Intelligence*, which explored the relationship between art and computers. Through this and other exhibitions, Kiasma profiled itself as an interesting place to see media art. In an interview in Kiasma

Magazine at the time, **Erkki Huhtamo** explored the need to understand the relationship between contemporary culture and technological development. According to him, what we need is media archaeology, to help us understand what is really new about computer culture and technology, and to help us understand technological development even better. This is still highly relevant today!

Kiasma Magazine was published way before the actual museum opened. The first issues exude the anticipation of the people making it, their passion and commitment to a huge project.

Something completely new was emerging on the art scene, both in terms of the building and its contents.

Kiasma was marketed from the very beginning as a living room for the people of Helsinki, a museum that was easy to approach and cheap to visit, on par with the price of a pint of beer (though both the price of beer and entry have since changed...).

The same spirit is also found in issue 2 of Kiasma Magazine in an article about a study circle on art that was arranged for the builders of the Museum. The group got together five times in one of the site



barracks during construction. Some twenty builders and a museum educator pondered questions like why contemporary art is the way it is, what makes art into art, and what it is all about: is it one big joke or might there be hidden insight into life in it?

The debate around the whole Kiasma project also focused on these fundamental issues. In addition to enthusiasm, the impressive new Museum of Contemporary Art also gave rise to resistance. The plot of land was considered too small for the building, and the shape of the building reminded a steel sausage or a Hoover attachment. For some, Kiasma was too

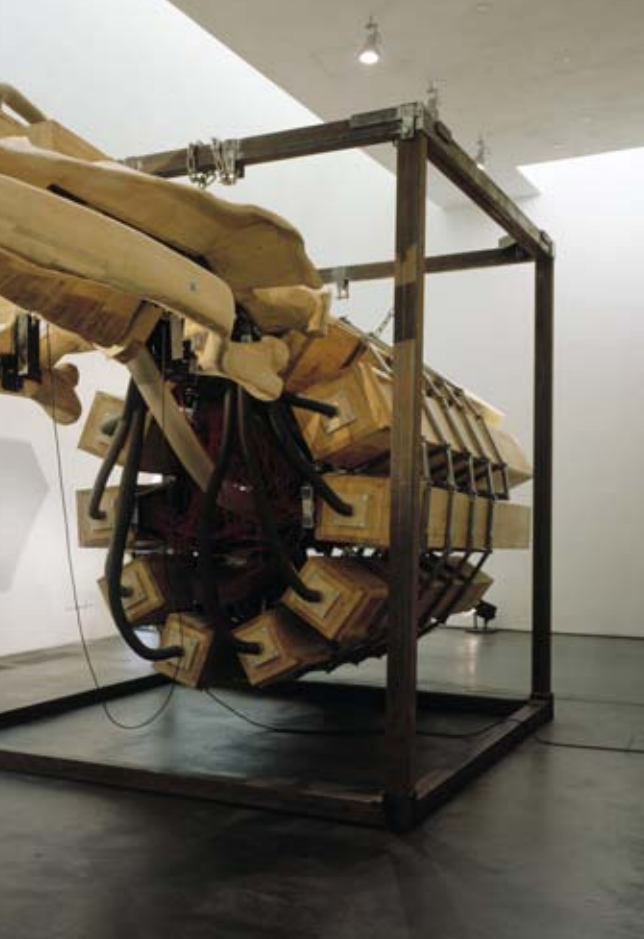
close to the equestrian statue of Marshal Mannerheim.

Even the fence around the building site became an issue. A competition was arranged to liven up the fence. Art students painted it hot pink – in accordance with the winning entry by **Nanne Prauda** – but the stretch of fence by the Mannerheim statue had to be left a neutral grey.

Once the building was finished, art students sawed up the fence into triangular pieces that would serve as tickets to the museum. Over the years, many of these pink triangles have turned up at the entry.

In the first issues of Kiasma Magazine, the new logo caught the eye: a sphere that moved around. The slogan was "find out". During Kiasma's ten years, there have been plenty of opportunities to find out about one thing or another, including globalisation, activism, avant-garde, rear-garde, ARS, URB, multiculturalism and hip hop, among other things.

Leafing through the issues of Kiasma Magazine brings back visions of many exhibitions that were important for me, the tough **Bruce Naumann**, the fragrant and smelly **Cildo Meireles**, the transparent **Nina Roos** and the intense **Kalervo Palsa**. On the pages of the magazine,



**Kiasma history:**  
exhibition Nina Roos (1996),  
Kiasma Collections, work by  
Markus Copper (1999),  
Café Kiasma (2002),  
exhibition Kalervo Palsa  
(2002), exhibition Cildo  
Meireles (1999) Kiasma  
Magazine, (2005), exhibition  
ROR, work by Panu Puolakka  
(2001), Kiasmas neighbour  
site (2007), Kiasma (2003)



other works also beckon: **Markus Copper's** mystic whale, **Santeri Tuori's** video waterfall and **Panu Puolakka's** textile television test picture.

It is good to notice that all the talk in the early issues of Kiasma Magazine about the Museum of Contemporary Art as a living, changing and motivating force has not been mere talk. The programme has not been confined within the walls of the museum: projects have reached out all over Helsinki. Not to mention the Kiasma School on the Move, in which various subjects were taught at schools around Finland through contemporary art.

What did we actually have before Kiasma? During its short, intense history, it has firmly established its place, both in the urban fabric and as a special meeting place for people. It would be hard to imagine Mannerheim square without Kiasma. The hotly debated sausage has become part of our everyday lives, something we cannot do without.

□ Arja Miller

Kiasma's brand new Chief Curator, Arja Miller, took a look at the museum's ten-year history by reading all 37 issues of Kiasma Magazine



# FULL HOUSE, minimalism at Kiasma

The series of exhibitions in honour of Kiasma's anniversary ends with the co-operation exhibition entitled FULL HOUSE, which examines the minimalist trend in visual arts. The core of the exhibition is Kiasma's Kouri collection and its works representing American minimalism.

In the exhibition, the collection engages in dialogue with works selected from the collections of the Guggenheim Museum in New York. In terms of its scale, the exhibition is the first major presentation of American minimalism in Finland. The exhibition follows the development of this art trend, which changed the conventions of viewing and experiencing art in the 1960s, up to the present day.

Minimalism made the spatial and temporal questions of art works a subject for scrutiny. At the same time, the tension and interaction between the materiality of the work and the corporality of the viewer came to be regarded as a key element in experiencing a work of art. Along with works from the early period of minimalism that were like industrial objects, minimalism was, right from the beginning, interested in

creating spatial illusions, for example with the use of light. For instance, **Dan Flavin's** neon light works create an illusion of an almost ethereal continuity in the room. Later on, artists such as **Olafur Eliasson** and **James Turrell** have continued working in different kinds of spaces in a way that lends the art experience features that are little short of the miraculous. The viewer's powers of perception are challenged to the extreme.

The exhibition highlights works in which the visual illusion has been created using systems or mathematical systems that appear logical, and works in which the spatial experience is emphasised in the interaction between the works and the viewer. Various materials from aspirin to salt and cellophane wrapped sweets form piles or heaps in the room; the space on Kiasma's fourth and fifth floors are filled with a sense of immateriality on the one hand and a maximal totality or mass on the other.

The participation of the viewer in the experience of the work is essential. Observations through the viewer's eyes alone is insufficient to impart the meaning of these works. The physical presence of the public in the room opens the experiential dimensions of the works. The world of Minimalism, which is rich in experience, opens up through stepping inside, viewing, experiencing and going round the works.

□ Marja Sakari



Dan Flavin: Untitled (To Anne Marie and Gianfranco), 1989



PETRI LAGUS / CAA

## Asia – always contemporary

The exhibition that opens at the start of November, *Drawn in the Clouds*, has as its theme works that reach from the ground towards the clouds. The sky with all its metaphors and symbolic value has always been a key element in many Asian religions and cultural traditions. Breaking free from the ground and taking flight is now possible in the works of the artists like a dream come true, as though flying between the earth and the sky, away from daily reality, breaking the laws of gravity and scale.

In recent years, Kiasma has gained a profile as an exhibitor of Asian contemporary art. Artists from Indonesia, Japan, China, Korea, Malaysia and Thailand as well as from Central Asia have been exhibited over the years in ARS exhibitions and other joint exhibitions put together by the museum.

The rich contemporary culture of this vast continent has been highlighted in a commendable way in Finland. Asia is always contemporary: a few exhibitions will only scratch the surface of its continuously developing contemporary art scene and the output of its hundreds of talented artists.

The globalisation of the world means that many Asian countries are having an impact on the Finnish way of life at many levels and even in a very concrete way – both for good and for bad. That makes it all the more important to try to keep up with the tide of change in the contemporary culture taking place in these countries that are geographically remote but close in terms of their influence.

Through actively updating cultural knowledge and creating new cooperation networks, we can better understand and appreciate opinions and world views that differ from our own. In this endeavour, art acts as an excellent means of transmission and as an interpreter of experiences that bring people together.


□ Jari-Pekka Vanhala

## Kiasma in Basel

Exhibitors at the Art 39 Basel art fair, held at the start of June, will include over 300 gallery owners and over 2,000 artists from North and South America, Europe, Australia and Africa. At the art event in Switzerland, artists, gallery owners and the public come face to face. Kiasma has been invited as the first museum from the Nordic countries to give a presentation of its activities within the setting of this international event. Art Basel is expecting 50,000 visitors over the course of a few days. □

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*"We want as many people as possible to visit Kiasma to enjoy art, not to fill quotas set by state administration!"*

**Berndt Arell**

Director of Kiasma

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*"In practice Kiasma's external funding means that we attempt to get funding from as many parties as possible."*

**Sanna-Mari Jäntti**

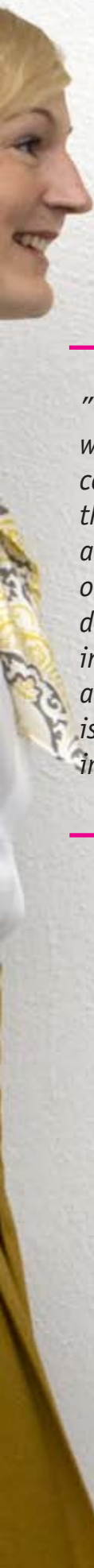
Head of Marketing and Sponsorship

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# Art Justifies the Means?

The ten-year-old state-owned museum is constantly balancing artistic ambition and economic realities on a knife-edge. Kiasma aims to offer as many people as possible the opportunity to encounter the most interesting art of our time. But making, producing and displaying art as well as maintaining the organisation's framework does not come for free – who should be responsible for covering the costs? The state, in other words taxpayers, private companies or donors, or perhaps museum audiences? Can the party that foots the bill have a say in the kind of art that goes on display?



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*"Funding, whether it comes from the state, a company or a private donator, is an investment into an activity that is considered important."*

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The primary task of the Director of Kiasma, together with the experts who work there, is to ensure that Kiasma displays interesting, quality and topical contemporary art. The job description of its Head of Marketing and Sponsorship also includes, to an increasing extent, procuring external funding for state-funded organisation, of which corporate sponsorship is the most familiar. It could be said that art and money meet head on – in an unholy alliance? **Berndt Arell**, Director of Kiasma, and **Sanna-Mari Jäntti**, Head of Marketing and Sponsorship, respond.

#### **How has Kiasma's anniversary year started?**

**BA** Superbly. I'm extremely satisfied with the range of content for the entire year, the diversity of contemporary art is apparent in a fine way. *The Image and After*, open all year and exhibiting works from Kiasma's collections, and the anniversary exhibition, *Fluid Street* represent contemporary art exhibitions that focus on topical themes in art and society. **Julian Schnabel** and **Nan Goldin**, whose works were on display in the spring, started off a presentation of contemporary art classics, which will culminate in the autumn. *FULL HOUSE* will exhibit gems of American contemporary art by combining works from Kiasma's Kouri collection with works from the collections of the Guggenheim Museum in New York. In addition the smaller exhibitions give added depth to the concept.

**S-MJ** The anniversary year has got off to a really good start also in terms of financial success. The number of visitors has increased in line with our objectives. New forms of cooperation, which have been under preparation for a long time, have finally reached fruition. I'm pleased with the pace the Kiasma Foundation, established in the spring, has embarked on its activities as well as with the active role by Kiasma's Anniversary Year Committee. As for corporate cooperation, we have added some interesting newcomers to our corporate partners.

#### **When an art lover visits Kiasma, who pays for the experience?**

**BA** Kiasma's basic funding comes from the state. The exceptional status of a museum of contemporary art as a national gallery is indicative of the vigour of cultural life in

Finland and of the recognition of the intrinsic value of art within the society. However, the majority of state funding goes towards maintaining the framework: the lease for the building, electricity, salaries and other inevitable expenses of an organisation. State support is also directly linked to the number of visitors, so the more visitors we get the more likely it is that our budget for next year will not be cut. However, that's not the reason why we work here. We want as many people as possible to visit Kiasma to enjoy art, not to fill quotas set by state administration!

An increasingly smaller proportion of state funding remains for producing content, increasing collections or making exhibitions. For instance, it simply isn't enough to procure works by artists who have generated international interest. These days, funding for individual exhibitions is put together from several different sources. When it is possible to divide up the expenses incurred by an exhibition of an artist of international interest among several actors, all the parties benefit.

Kiasma's future closer cooperation with FRAME – Finnish Fund for Art Exchange is a step in this direction. The same equally applies to networks between international museums as well as to cooperation with galleries.

**S-MJ** Procuring external funding for Kiasma is based on a principle of so-called mixed funding, which in practice means that we attempt to get funding from as many parties as possible. Currently, a visit to the museum is made possible by the state and museum visitors themselves as well as by four main corporate and several other partners. Along with the Kiasma Foundation's activities, in the future private individuals and bodies that consider contemporary art and a Finnish museum of contemporary art vital will also contribute towards the costs of a visit to Kiasma.

#### **Does the money from the state come with fewer attachments than the money from other sources?**

**BA** All financiers always have a viewpoint on the kind of activities they want to support or maintain financially. Here the role of the state is no different to that of other financiers.



I don't believe that any organisation in the cultural sector expects funding to fall into its lap automatically anymore. Financers also pay increasing attention on the reporting of results – we must be able to articulate and convey the significance and value of our operations.

**S-MJ** In my opinion, funding is always an investment. Regardless of whether it comes from the state, a company or a private donor, funding is an investment into an activity that is considered important. Each recipient of financial support should have a sense of responsibility towards their fund-providers. By this, I mean that managing organisations should be based on setting clear strategic objectives and on constant development. Transparency is also important. When you look at it from this perspective, the state's role as a financer is very similar to other financers.

#### **Foundation, committee, donations – what's happening to sponsorship?**

**BA** Kiasma has always been a trailblazer as a developer and implementer of corporate cooperation. From the beginning, it has been clear that working with corporate partners is a part of Kiasma's activities.

**S-MJ** Already during the time of its opening, Kiasma was a pioneer in procuring external funding. Ten years ago, this meant corporate cooperation and innovative marketing. The trend nowadays is leaning towards private donations. Here, too, Kiasma is breaking new ground. Further down the line, the Kiasma Foundation's donors, who may be private individuals or companies, will rise up alongside corporate partners as fund-providers and partners. Expanding its funding base enables a cultural organisation such as Kiasma to ensure continuity and flexibility of funding in a challenging environment.

Kiasma has never viewed cooperation as merely a means for procuring additional funding. Our corporate partners play key roles in acquiring new audiences and perfecting marketing practices. The partners of Kiasma are and will continue being very important to us.

#### **Who decides what kind of art is on display at Kiasma?**

**BA** I'm responsible for Kiasma's overall content together with exhibition and collection curators. Deciding on the contents for individual exhibitions is a lengthy process specific to each exhibition and besides me, it also involves the museum's experts, curators, amanuenses and other professionals in the art sector. Each exhibition has its own curator who is ultimately responsible for those works that are displayed in the exhibition. A committee comprising artists and professionals in the art museum sector and myself is responsible for augmenting the collections of Kiasma.

**S-MJ** The director and the professionals who work with content.

**Do external factors, such as sponsors, donors or marketing have influence on Kiasma's contents? Does Kiasma avoid art that could offend a sponsor? If an art work makes for sensational marketing, does it affect decisions?**

**BA** The exhibitions are made up of works that together form the best possible artistic entity. If the content calls for challenging opinions, daring works, we adhere to the demands of the content.

Of course, I want as many people as possible to come and see the art we display, but we display the said art because we believe in it, in its value, and not because we'd achieve the best marketing results with it. We don't generate our exhibitions in search of dead cert hits along the lines of the pop music world; rather, we rely on the fact that when we do our job well and seek out what we consider to be the most interesting exhibition collections, it gives our visitors the finest experience.

**S-MJ** I must say that our partners want to work with us because we do new, bold and surprising things. If we aspired to a policy that had no smell or taste, we wouldn't be anywhere near as interesting for our corporate partners as we are right now. Companies want to cooperate with organisations that have a strong brand and that do not compromise their core values. Kiasma has always been at the forefront of trends – not through its marketing, but because of its content.

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*"We cooperate with everyone wanting to promote Finnish contemporary art and develop the internationally interesting profile of Kiasma."*

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**If I gave Kiasma a million euros, would that give me a say on the works purchased for the collections?**

**BA** No.

**S-MJ** You'd get to have such an effect on the formation of collections that with your donation it would be possible to acquire more art or art that's harder to come by than we would be able to procure without your donation. However, the collection acquisition committee decides which art works to acquire, and there you could not gain access, not even for a million euros.

**What is Kiasma Foundation? What is the ideal relationship between a museum and art collectors?**

**BA** The The Kiasma Foundation supports Kiasma. Support in this instance refers to financial

support and to supporting activities, such as networking. The Foundation's activities are grounded in voluntarism and passion. I personally feel it's very important that we are surrounded with people who are prepared to give their time and their contacts in order to further Kiasma's development.

Throughout the ages, it has largely been due to art collectors that historically outstanding art collections have formed in Finland. In the international contemporary art field, museums and art collectors frequently work together with the shared objective of promoting artists and advancing the position of art. We gladly cooperate with everyone wanting to promote Finnish contemporary art and further develop the internationally interesting profile of Kiasma.

**S-MJ** The field of contemporary art is fundamentally so international that operating within it cannot succeed without adopting international practices. The Kiasma Foundation signifies new beginnings for us in the sense that in addition to our networks, we now also have an active group of supporters. We're open to all kinds of cooperation because Kiasma is a strong brand and we're strategically on a brilliant development curve.

**Art doesn't produce. Whose responsibility is it to cover the costs of the fact that basically anyone can just walk in to look at works of art whose prices could provide a living for the average citizen several times over?**

**BA** Art produces several things, including financial value. Art produces human capital, enlightenment and cultural continuity. It produces innovations and creates a context for a new kind of thinking. The economic value of art lies in its direct and indirect impacts; for instance, it has been found that people who take an interest in culture remain healthier. Art also has significance as the promoter of the attraction of different regions and the developer of the national image. For instance, when companies recruit new creative staff for Helsinki, Kiasma plays a key role as the region's profiler.

**S-MJ** I think the whole question is old-fashioned. If we view funding art specifically as an investment, it's clear from Kiasma's perspective that the largest provider of funds



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*“With greater resources we could be an even more visible actor in the international art arena.”*

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as well as the greatest benefiter is the State of Finland, in other words all of its citizens who enjoy the wellbeing produced by experiences with art.

Research into the economic impact of art and the activities of art organisations has been ongoing for a long time. The development is ongoing, and the challenge is to find research tools on how the activities of art organisations affect the economic wellbeing of society. Great Britain is currently at the forefront of research of the economic impact but there is a lot of research being conducted in Europe and the United States. Dialogue on whether art produces economic wellbeing is no longer of interest *per se* – what is important is to ask how much welfare the art sector produces and what its long-range impact on the structure of the whole of society will be.

**Does the Anniversary Year Committee have anything to do with funding?**

**BA** In the sense that we listen to the Committee’s opinions and proposals with an extremely sensitive ear when making plans to develop the funding structure. The social networks that open up through the Committee are also crucial when we plan funding on a wide scale.

**S-MJ** The Committee is primarily a group of experts whose professional skill and expertise gives us the opportunity to create a level of strategic competence that would otherwise be impossible. Sharing new plans with members of the Committee has helped me to develop funding planning creatively and also to take social structures into broader consideration. At Kiasma, we also recognise the responsibility of our position as a forerunner organisation. Through our activities, it is possible to exert an influence on the attitude that decision-making in society will adopt on matters such as the procurement of external funding by cultural organisations.

**When it comes to having enough money, is sky the limit? Where is Kiasma in 2011?**

**BA** My hopes with regard to Kiasma’s content wouldn’t change even if we had ten times the money we have now. When I came to Kiasma, I had a very clear idea of Kiasma’s position

then and in which direction I wanted to start developing it. The development has started, even though increased financial resources are still a long way off.

Increased funding would most probably lead quickly to three fundamental changes. Additional funding would be seen fastest in art purchases. My dream is to expand Kiasma’s collections in an international direction. However, this won’t happen without considerable addition in the acquisition budget. A second clear change would be in the number of staff. Kiasma’s staff does brilliant work in challenging conditions. There are no surplus resources and barely any time for research. I’d use the extra money to hire more staff. The third target for development is the international identity of Kiasma. With greater resources we could be a more visible actor in the international art arena, bringing Finnish contemporary art more to the attention of the world. I believe that we will be able to further develop the international activities in cooperation with the Kiasma Foundation. The effects should be visible in ARS 2011.

My dream for Kiasma is to firmly establish the museum’s international stature and to increase its content. Making the dream a reality will bring about the development of the Finnish art field as a whole as well as the development of its actors.

**S-MJ** From the perspective of a person who works with funding, there can never be too much money. However, the current challenge is to cover the basic needs for the museum to operate. We’re focusing on the strategic development of our operations and on safeguarding our core functions. But we’ve already made plans in anticipation of better times ahead. I believe that if you can articulate your dream clearly enough, you will find people who are prepared to support it. The dream of Kiasma has already attracted several new major supporters, and I believe that as this development continues, the museum’s activities will be on an even firmer ground by 2011.

□ Milla Unkila

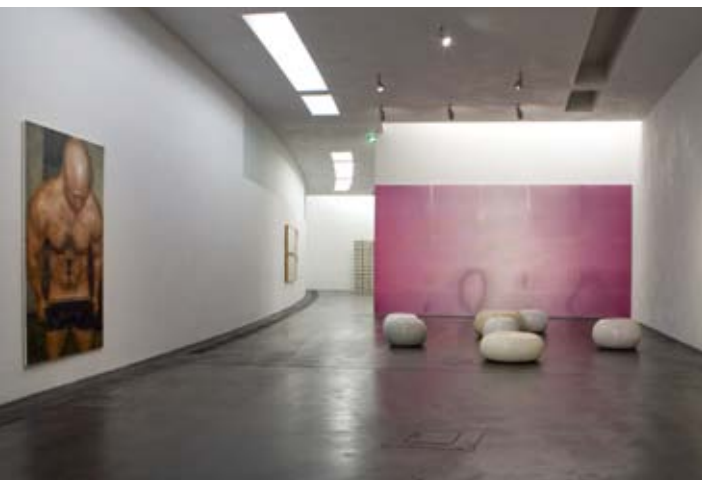
## Beautiful exhibition... continues

The overall impression of the space is very light, even if the focus is on small objects. Small objects are often highlighted by using spotlighting, but here we did not do it. Was this more general lighting a deliberate choice? "It was. There are many works in the other parts of the exhibition that are highlighted with spotlights. In a way, these works are sketch-like, we wanted a space where thoughts can fly freely. You can pick thoughts out of the air, you can look at everything in any order you like, in a focused or random way. In the last room of the exhibition, we wanted to offer small, light observations. In a sense, if you go round the exhibition in the order we just did, you will find something delicate that entices you to really see things, both at the beginning and at the end of it."

With what kind of feelings would you like viewers to leave the exhibition? What would you most like them to remember? "I'd like them to warm to the visual elements. Perhaps they would begin to perceive more in their environment, seeing things in a new light, observing things that have not occurred to them before."

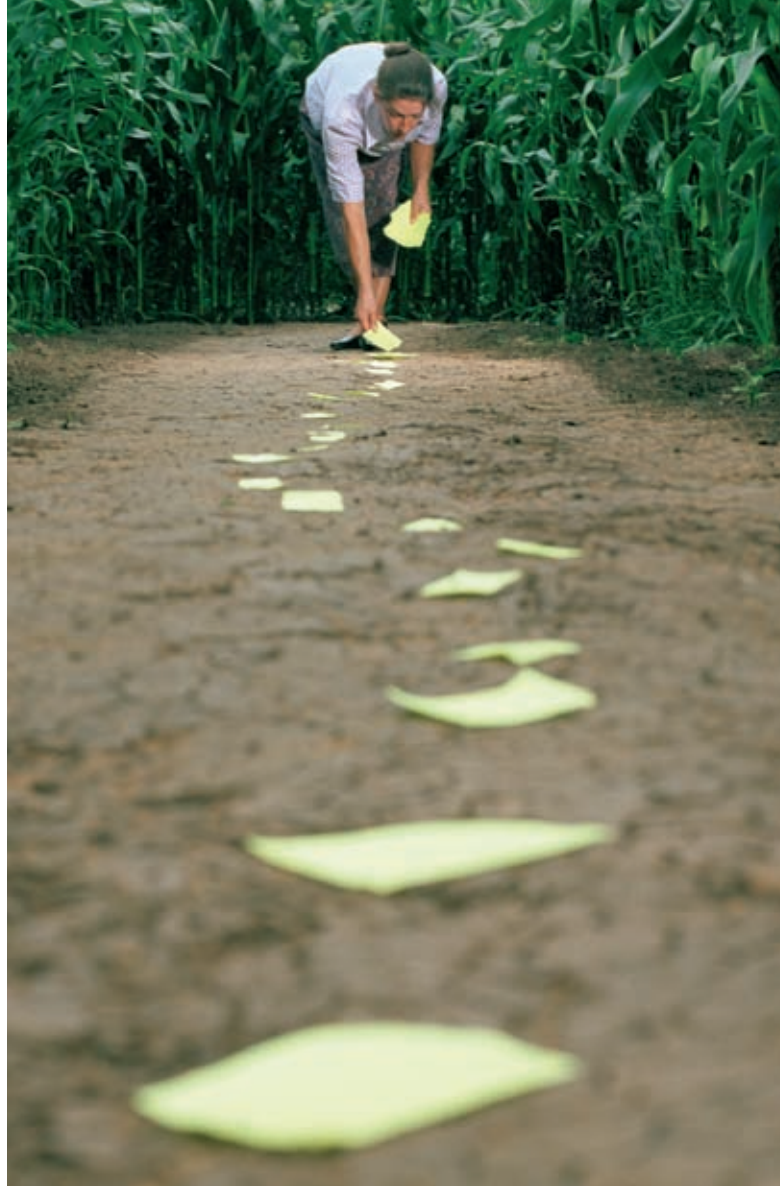
To look at what you are seeing, to really see what you are looking at: now there is a mission for life.

□ Milla Unkila



PIRIE MYKKÄNEN / GAA

Image and After exhibition view: works by Sami Lukkarinen, Jacob Dahlgren and Matti Braun.

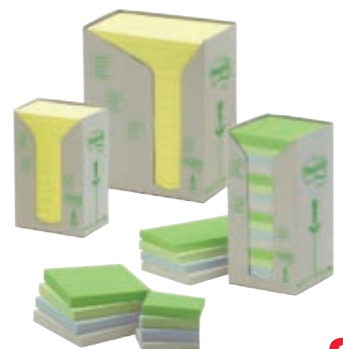


UUTUUS!



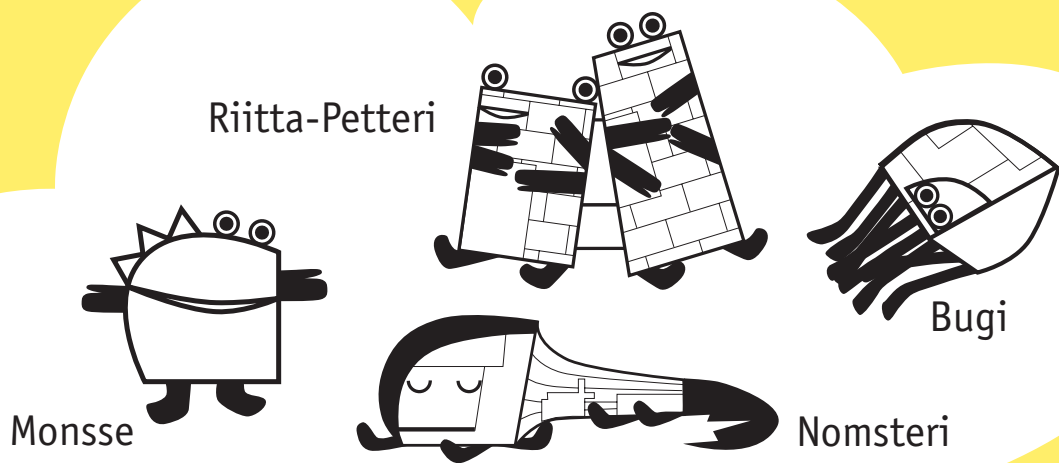
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Monsters got their names, thank you for all the competitors!

## Monsters on the run

Monsters for families! The four wonderful monsters that have appeared at Kiasma guide children, families and all other people who are young at heart in taking a closer look at Kiasma. Maps and Kiasma tours have already received the monster stamp. Come and meet Monsse, Riitta-Petteri, Bugi and Nomsteri and get involved in Kiasma's monster goings-on!

*On yrityksiä, joissa mennään.*



**Muutos on pysyvästi jäädäkseen tullut olotila.**

Sen nopeutta on turha siunailla, on mentävä eikä meinattava. Muutoksen kääntäminen kilpailueduksi vaatii vankkaa pohjatyötä, asioihin tarttumista, halua uida vastavirtaan sekä kumppanin, joka ajattelee samoin.

**Deloitte. Kokonaisnäkemystä, täysillä, yhdessä.**



Kid's Kiasma Radio reporters

#### KIASMA BY KIDS FOR ADULTS

*Kid's Kiasma Radio! (tour for tourists)* is the name given by children to the Kiasma tour that they created. Asla, Elvi, Aamu, Mikael, Mirva and Anja visited the museum in small study groups and found exciting views, interesting holes, weirdly shaped shadows and strange reflections. The children's observations and discussions were documented and can be heard on the audio guide. *Kid's Kiasma Radio! (tour for Tourists)* is in Finnish and it is recommended especially for adults. The tours will begin in autumn.

#### TASK TOUR

What do you know about Kiasma? What about the trick hidden in the grid of Kiasma's sliding doors? On the Kiasma themes tour you will get to find out about the secrets of the Kiasma building with your family and friends. You can get a task sheet from the lower lobby, which will lead to check points on Kiasma's different floors. The Kiasma-crypto (in Finnish) will be solved on the tour, and tour participants will listen to Kiasma and make their own sculpture.

#### STATE OF ART

Who is Kiasma's prime minister? The Kiasma State of Art introduces itself. The monsters are this nation's Under-Secretaries of State and the works of art its inhabitants. The State of Art map leads visitors to works that can be found in Kiasma's collections. The colourful map can be hung on a wall at home. The State of Art map (in English, in Finnish and in Swedish) available in Kiasma Store and [www.kiasma.fi/shop](http://www.kiasma.fi/shop) □

**Exhibitions** | Fluid Street 9 May – 21 Sep, 4th and 5th floors | FULL HOUSE, American Contemporary Art 17 Oct 2008 – 25 Jan 2009, 4th and 5th floors | Jiri Geller 9 May – 24 Aug, Studio K | Leena Saarto 12 Sep – 19 Oct, Studio K | Kim Levin 17 Oct 2008 – 1 Feb 2009, Kontti | Drawn in the Clouds 1 Oct 2008 – 3 Feb 2009 |  
**Collections** | Image and After until 22 Feb 2009, 2nd and 3rd floors |  
**Kiasma Theatre** | URB 08 1 – 10 Aug | /theatre.now 1 – 12 Oct |

[www.kiasma.fi](http://www.kiasma.fi)



PHS

COVER: FLUID STREET Matthew Buckingham: A Man of the Crowd, 2003 (16 mm film installation with sound, 20 min loop) Courtesy of Murray Guy, New York

**Museum of Contemporary Art Kiasma**  
Mannerheiminaukio 2, 00100 Helsinki  
Info +358 (0)9 1733 6501, info@kiasma.fi

Kiasma is open Tue 10 am–5 pm, Wed–Sun 10 am–8.30 pm  
Tickets EUR 7/5, free for under 18-year-olds. Kiasma is fully accessible. Guide dogs are welcome. The ticket office and the Theatre are equipped with tele/induction loop systems.

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tel. +358 (0)9 1733 6505

**Café Kiasma** is open  
Tue 10am – 5pm, Wed–Sun 10am–8.30pm,  
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