

Kiasma

The cover of Kiasma magazine features a portrait of a man with short hair and glasses, wearing a blue zip-up hoodie over a green shirt. He is looking directly at the camera with a neutral expression. The background consists of a blue sky with scattered white clouds and a portion of a light-colored building with horizontal lines. The title 'Kiasma' is printed in a large, bold, pink font at the top. Below the title, on the right side, is the text '40 · 2008 vol. 11'. At the bottom right, there are three lines of white text: 'Collecting with Passion', 'Asia Drawn in the Clouds', and 'Routes and Remarks'.

40 · 2008 vol. 11

Collecting with Passion
Asia Drawn in the Clouds
Routes and Remarks

Kiasma – travels elsewhere

From November to mid-January Kiasma provides a unique crossing point. Museum guests can decide whether they want to travel first to east or west. The route from the museum lobby takes the guests to metropolises of the Orient together with Asian contemporary artists. From the 4th and 5th floor a view opens up to Manhattan and the history of Minimalism. The exhibitions simultaneously offer beauty and personal manifestoes as well as strong masculinity and non-representativeness.

This magazine presents many art world actors who have made it possible to organise international art excursions like *FULL HOUSE* and *Drawn in the Clouds* exhibitions. In addition to artists and art lovers, collectors, museums, exhibition constructors, museum staff, conservators, curators, sponsors and critics are also needed.

It is worthwhile to follow the example of the art critic Kim Levin's exhibition. Good notes preserve memories from travels for future generations.

□ Kaija Suni



Love for Minimalism

Pentti Kouri became interested in collecting art in New York in the 1980s. Following his passionate and uncompromising instinct for art, he accumulated a collection that is a true reflection of the collector. The FULL HOUSE – The Kouri Collection and American Minimalist Adventures exhibition will now display some of these works. It will provide an overview of minimalism and is complemented by works on loan from the Solomon R. Guggenheim Museum in New York.

Museum Director Berndt Arell discusses in his article the significance of Kiasma's Kouri Collection as well as Pentti Kouri as an art collector.



PETRI YRJÄNEN / CAA

Carl Andre: Revel for KF, 1987
– Illustration from the book *The Kouri Collection*
in the Museum of Contemporary Kiasma.

Supporting new art and the creation of new culture too has an enormous impact on the overall development of society – art is a reflection of the nation. This interplay between the historical continuum and the creation of new things is the playing field of artists, art museums, art galleries and art collectors alike. Without the one you can't have the other.

One of the main functions of Kiasma as a museum is to build our collection of international contemporary art and to offer our audiences an opportunity to experience the world and themselves in new ways through art. Augmenting the collection in conditions of steadily declining resources is therefore a challenge to the entire museum. How does one keep fulfilling the museum's task of collecting, conserving, presenting and researching art in a changing world, when resources remain on the same level they were at when the museum was first opened? One answer to this dilemma comes from the passion of private collectors for art. It was precisely such passion that provided the nucleus of Kiasma's collection: the Kouri Collection.

The collection built by Dr **Pentti Kouri** is the heart and soul of Kiasma's art collection. The Kouri Collection represents a significant development in the Finnish museum world, and its acquisition instantly made Kiasma a leading museum of contemporary art in the Nordic context. In the early years, the Kouri Collection represented the international perspective in Kiasma's collection, which otherwise focused mainly on Finnish art. The importance of the Kouri Collection is also recognised internationally, attracting partnerships for Kiasma from museums abroad. It also contributes to the profile of Kiasma as a whole – a collection consisting mainly of American art, housed in an a space designed by an American architect.

Pentti Kouri was interested in art that presents itself as purely as possible; minimalism was for him a natural way of experiencing the world in a new way.

The Kouri Collection is also indicative of a collector who has a personal and passionate relationship to art and artists. It was very important for Kouri to meet the artists face to face and to follow their development over a long period of time, and in fact many of the artists became his personal friends. The significance of the Kouri Collection does not reside merely in its value, rather it communicates also a vision of time and place from a very personal perspective.

Pentti Kouri began collecting art in New York in the late 1980s. His interest in art stemmed from his interest in his times. Soon art developed into a central and important part



JONATHAN URBAN, PHOTO@ARTGALLERY.NET

of his life. In my conversations with Pentti Kouri he has often said that he was primarily interested in art that presents itself as purely as possible; minimalism was for him a natural way of experiencing the world in a new way. When his finances allowed it, Kouri wanted to build up a collection that would communicate his idea of art and the world. Collecting was for him not only a venture with a purpose, but also very rewarding personally. Possessing works of art was no longer an end in itself – the *raison d'être* of his collecting became his contact with art on a very personal level.

As a collector, Kouri shuns compromises. For example, the collection has several pieces by **Richard Serra**. American art in the Kouri Collection also includes important works of the *Arte Povera* school, such as large, monumental works by **Jannis Kounellis** and **Mario Merz**. English sculptors are also well represented in the Kouri Collection. The collection is in fact quite rare in that only museums usually have the resources to acquire and maintain such massive works of art. The Kouri Collection ended in Kiasma when the Finnish Ministry of Education bought it in 1997 from the Finnish Postipankki bank and subsequently donated it to the Museum of Contemporary Art in 1998. This arrangement also reflected Pentti Kouri's personal wish that the collection would stay in Finland. The opening exhibition in 1999 presented the Kouri Collection in its entirety for the first time to the Finnish public.

The importance of the Kouri Collection is also recognised internationally, attracting partnerships for Kiasma from museums abroad.

The Kouri Collection in Kiasma shows how the passion of an individual can become an important part of an entire nation's cultural heritage. It can also bring joy and new insights to the audience, change its shape and communicate in an ever-expanding range of languages in a changing world. It allows culture to reflect upon its own age and to preserve messages from the past. Its deepest

meaning is nevertheless personal for both the collector and the viewer – and the interpretation of that meaning is always private.

I am happy that the Pentti Kouri Collection has found a home in Kiasma.

□ *The text is abbreviated from Berndt Arell's article You Can't Have One Without The Other in the book The Kouri Collection in the Museum of Contemporary Kiasma. The publication of the volume was enabled by The Kiasma Foundation.*

Kounellis, Jannis: Untitled, 1990
– Illustration from the book *The Kouri Collection in the Museum of Contemporary Kiasma*.





PHOTOGRAPH BY DAVID HEAD © THE SOLOMON R. GUGGENHEIM FOUNDATION

Koo Jeong-A: Oslo, 1998 · crushed aspirin, wood, and blue light · dimensions variable
Solomon R. Guggenheim Museum, New York PURCHASED WITH FUNDS CONTRIBUTED BY THE YOUNG COLLECTORS COUNCIL, 2003 2003.62

WORK OF ART AS A LICENCE

Many of the works loaned from the Guggenheim museum in New York for the *FULL HOUSE* exhibition represent contemporary art in which the physical work of art has been replaced by the idea for a work. This idea then travels in the form of instructions and other documents from the artist. The borrower of the work, as it were, receives a licence to realize the work according to the instructions provided. It is the responsibility of the lender to ensure that the instructions are followed to the letter.

Questions and installation plans have flown endlessly from Kiasma to the other side of the Atlantic. And not just in the form of e-mails. Four litres of Kiasma's wall paint were sent to Guggenheim museum's conservators for **Ricci Albenda's** *Portal to another dimension* so that the work could be embedded in the right kind of panel.

Koo Jeong-A's *Oslo* is a miniature mountain landscape, like a small Nordic scene bathing in bluish light. The artist works diligently, creating still lifes that contain the appearance of permanence and solidity from inconsequential, fragile and breakable materials. A surprising perspective to this picturesque atmosphere is offered by the fact that the cone-shaped mountains have been moulded from aspirin, the most commonly used medicine in the world. For the work, we received written instructions on the size of the base plate, lighting and the quality of the aspirin powder. We could not use ready-made aspirin powder because its consistency was too fine. So, we broke the aspirin tablets ourselves with an electronic coffee-mill.

THE POWER OF LIGHT

If Koo Jeong-a's mountain range were not bathed in blue light, the work would not appear anywhere near as fairytale-like. Skilled use of light creates the mood

Aspirin, morning milk and other mysteries

FULL HOUSE – The Kouri Collection and American Minimalist Adventures presents artworks from the giants of Minimalism. It illustrates the influences of the restrained and austere aesthetics and industrial materials of the 1960s on the surprising and everyday art of the subsequent generations of artists.

Minimalism or the trends in Contemporary Art it inspired are not coherent movements.

Chief Curator Arja Miller tells how light, aspirin and milk transformed into works of art for a major exhibition at Kiasma.



COURTESY STUDIO OLAFUR ELIASSON

Olafur Eliasson: Your inverted veto, 1998 · yellow monofrequency light, white flute light and blue plastic · dimensions variable · Solomon R. Guggenheim Museum, New York

PURCHASED WITH FUNDS CONTRIBUTED BY THE INTERNATIONAL DIRECTOR'S COUNCIL AND EXECUTIVE COMMITTEE MEMBERS: EDYTHE BROAD, ELAINE TERNER COOPER, LINDA FISCHBACH, RONNIE HEYMAN, J. TOMILSON HILL, DAKIS JOANNOU, CINDY JOHNSON, BARBARA LANE, LINDA MACKLOWE, BRIAN MCVIVER, PETER NORTON, WILLEM PEPLER, ALAIN-DOMINIQUE PERRIN, RACHEL RUDIN, DAVID TEIGER, GINNY WILLIAMS, ELLIOT K. WOLK, 1998 98.5230

of the work and the exhibition has many works in which light plays a major role. **James Turrell's** *Shanta Pink* has been created entirely by using just light. Basically, bright light is projected from a certain angle to the corner of the room. From afar it looks as if a bright pink cube was hovering in the corner. You want to see the light cube from closer up but this causes the illusion to disappear. The three-dimensionality was a trick of the light.

Even though the idea behind *Shanta Pink* sounds simple, it is a complex piece and its realisation took an enormous amount of work. A new room had to be built inside the exhibition space. James Turrell's assistant also participated in the realisation of *Shanta* by inspecting the installation drawings and by installing the projector in *Kiasma*.

Aside from all the technical challenges and pressures that light presents, it's good to remember that it also has a spiritual dimension. Turrell says his projected works are "holes in reality" and reminds us that our relationship to light is instinctual. We turn our eyes to the light almost without thinking; when we stare at fire, we drift off in wordless contemplation.

BLUE TARPAULIN

Olafur Eliasson's art is also linked with immaterial minimalism. The materials of his work *Your inverted veto* displayed in the exhibition are yellow and white light, and a wall made of tarpaulin in the exhibition space. Guggenheim sent us a stack of hand-written instructions and

drawings. More instructions were received from the artist's studio as well as an approval of the plans. The technicians and the exhibition architect struggled with details relating to the work. The tarpaulin had to be the right thickness and colour. Moreover, they had to decide where the work could be built, how the tarpaulin should be hung and where the entrance hole would be cut, and how the lights should be installed. The end result is surprising. Eliasson's work is like a laboratory, where anyone can study the reality created by light and their own perceptions.

WHOLE MILK

The display of the works in the Kouri Collection also required special measures of their own. For example, the Kiasma conservators had to study what kind of milk produced enough surface tension for **Wolfgang Laib's** *Milkstone*.

The museum guards take care of the maintenance of the work during the exhibition. In the mornings, the milk is poured slowly over the stone and in the evening it is washed away. The daily ritual is repeated the same way until the end of the exhibition. Somehow, however, the white stone and the even whiter milk on it manage to emanate peace and permanence.

□ Arja Miller

What minimalism?

Minimalist art means art made *with as few means as possible*. Minimalism has its origins in the younger generation of American artists in the 1960s. These artists, among them **Donald Judd**, **Robert Morris**, **Richard Stella** and **Dan Flavin**, did not set out to form a special minimalist school as such. What their art shared was a tendency towards *objective and impersonal expression*, a counter-reaction to the expressionist art trends which arose after the Second World War.

The minimalists engaged in a new kind of art, which they variably called ABC art, or object art, or "suggestions". The key was *non-representativeness, repeated geometrical shapes and use of readymade industrial materials*.

The minimalists believed in the *independence of art work*. Art has its own reality and it does not have to represent or imitate anything else. The materials, form, structure and scale of the work are interesting in themselves.

A crucial issue in minimalist works is *how they are located in space* and how they change the space and our perception of it. Aesthetically, minimalist works are often *beautiful in a simplified manner* and they have been seen as *representing order and harmony*. Perhaps it is for this reason that minimalist art is often seen as having a spiritual quality, even though the original minimalists rarely made such connection. □



Aasia flew to Kiasma

During the first decade of its operation, Kiasma has also profiled itself as a presenter of contemporary Asian art. Asia is always topical. The continuously-developing field of contemporary art of the continent and the output of hundreds of talented artists cannot be comprehensively covered in just a few exhibitions. *Drawn in the Clouds – Asian contemporary art* at Kiasma brings fresh greetings from 12 contemporary artists from Japan, China and Korea.

With increasing globalisation, Asian countries also affect everyday life in Finland. The rapidly-developing economic and cultural area is no longer as distant temporally or mentally as it used to be. The Asian metropolises have gained significance as stages for global contemporary art. More and more exhibitions of Asian contemporary art are organised both in Europe and the United States. Major art events are organised in China, Korea and Japan, and many Western galleries are opening new offices, particularly in Beijing. The direction of the art trend ebb and flow is turning and balancing. The West no longer has the monopoly on contemporary art.

The Drawn in the Clouds exhibition comprises airy works that symbolically reach from the ground towards the clouds. The sky, with all its metaphors and symbols, has played a central role in many Asian religions and cultural traditions. Now, taking off from the ground in the artists' works takes place in this moment as if in a dream coming true, as gliding between the earth and sky, detached from everyday reality, breaking the laws of scale and gravity. Personal memories and experiences of the artists play a key role in stories where the imagined is often seen as reality. The works share the same refined technical realisation and wealth of visual narrative and details. Many of the works comment on the collision between the rapidly progressing social change and traditional cultures.

Drawn in the Clouds – Asian contemporary art will be on display at Kiasma until 1 February 2009. The exhibition is curated by the Museum Director **Berndt Arell**, Chief Curator **Arja Miller** and Curator **Jari-Pekka Vanhala**. The exhibition is sponsored by Finnair, which is celebrating its 85th anniversary.



▷ *Asia flew to Kiasma*

REMEMBRANCE OF HOME

The Korean **Do Ho Suh** opens the *Drawn in the Clouds* exhibition with his work displayed in the lobby. The work, floating in air and made of green transparent cloth, is a fragment of the wall of the artist's home. It represents memory and longing for the past, a permanent haven in the identity of incessantly travelling artist. A private place, the artist's home, becomes part of a public space and the architecture of the exhibition space. Do Ho Suh has made several actual-size textile versions of his apartments in Korea and the United States. The works made out of transparent cloth, soft and thin, embedded with fine details, seem ghostly dream images about to be materialised.

Do Ho Suh was born in 1962 in South Korea. He lives and works in New York. ▷



PRIIE MYKÄINEN / CAA



PETRI VIRRAMÄNEN / CAA

SHOUTING IN SPACE

In his installations, **Tsang Kin-wah** uses words and short sentimental sentences, which form ornamental figures. The traditionally beautiful, harmless and restrained decoration seen from afar turns out, at closer inspection, to be a critical outpouring by the artist. The decisive experience in the formation of Tsang's chosen expression took place in the early-2000s when he was studying in London. What, at first, at felt like a nice and tolerant major city revealed its intolerant and racist face. At Kiasma, Tsang is going to realise his new installation in the staircase of the southern end of the building. The work leads the audience from the lobby to upper floors and visually links together works of the *Drawn in the Clouds* exhibition displayed in different places.

◁ *Tsang Kin-wah was born in China in 1976. He has lived in Hong Kong since 1982. www.tsangkinwah.com ▷*



KIN-WAH TSANG



PIIRE MYKKÄNEN / CAA

PAPER SHADOWS

The Japanese **Kako Ueda** makes her works by cutting monochrome black or red paper. Skilfully realised small animal, human and floral subjects create a larger picture with symbolism linked with the cycle of nature. From everyday materials, Ueda carves out with her knife delicate lace-like surfaces. With their shadows and out-reaching parts they appear like reliefs. Paper-cutting is an ancient technique requiring skill and patience, which has been used, for example, for making models for the ornamentation of kimonos. Ueda brings the technique, which has often been identified with hobbies and handicrafts, up-to-date and makes it art.

◁ *Kako Ueda was born in 1966 in Japan. She lives and works in New York.*
www.kakoueda.com ▷

COURTESY OF GEORGE ADAMS GALLERY, NEW YORK



HOME AS A RUNWAY

The location of almost all of **Hiraki Sawa's** video works is his small flat in London. However, the subject matter of the works is far from humble because they deal with international air traffic. In his early video *Dwelling* (2002), he staged, with a relatively simple animation technique, dozens of aircraft circling around the air space of his flat. The planes take off and land in harmony without a threat of an accident. Sawa has created a believable imaginary micro-world, which seems like a small boy's dream, or an illusion. Even though Sawa's works are created in his cramped flat, walls do not stop the flight of his imagination.

Hiraki Sawa was born in 1977 in Japan. He lives and works in London.
www.softkipper.com ▷



COURTESY OF JAMES COHAN GALLERY, NEW YORK

STAGED REALITY

Li Wei's (*p. 9*) background and identity are in performance art and occasionally dangerous performances. In his photographs, Li Wei challenges gravity: in them people are floating in air, falling to the ground or travelling to great heights. The energetic and daredevil-like nature of the works has been achieved with wires and scaffolding but without actual trick photography. With his consciously theatrical photos, Li Wei refers to the immensely fast pace of change and instability in China. In his photos, he presents with a staged and consciously-constructed reality, similar to contemporary society, that which we believe in even though we know it is not true.

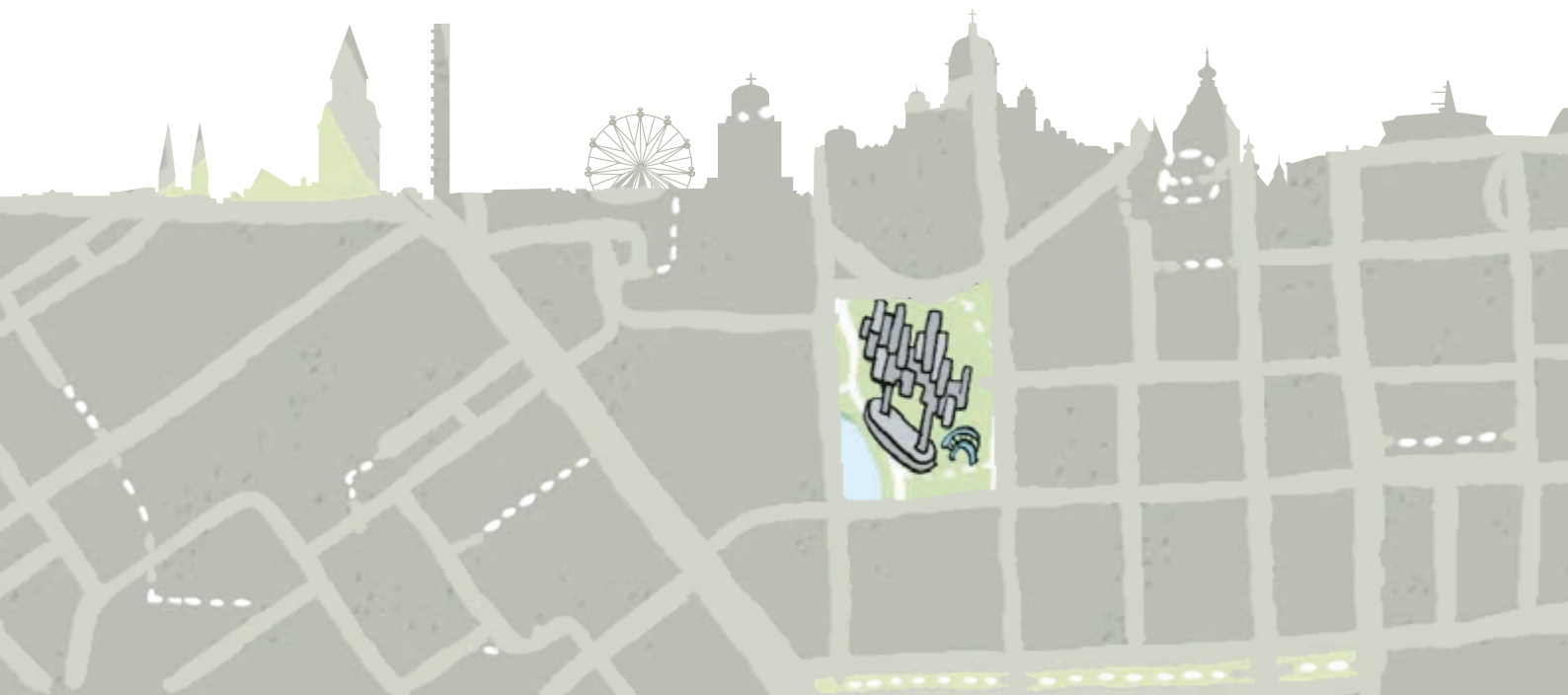
Li Wei was born in 1970 in China. He lives and works in Beijing. www.liweiart.com

□ Jari-Pekka Vanhala

Löydä Stadin huikeimmat

*museot
monumentit!*

Kokeile karttahakupalvelua, jossa kaupunkilaiset jakavat tietoa.





Have you been to Kivikko yet?

Kiasma celebrates its 10th anniversary together with its twin town district, Kivikko. The year culminates in an exhibition that the residents of Kivikko have realised themselves, with expert advice from Kiasma. The project is supported by the City of Helsinki's Neighbourhood Project and the Helsinki City Art Museum.

About twenty works from Kiasma's collections has been brought to Kivikko. There are six exhibition locations: quarter centre Ruuti ja Nalli, parish house Pyhä Jysäys, health centre, youth centre and Kipinäpuisto park. Kivikko residents' interpretations of the links between the works and the exhibition spaces will be presented in the exhibition catalogue and guided tours. You can also collect stamps from the exhibition locations with which you can get more art surprises from Kiasma. The exhibition will be on display until 2 November 2008.

The opening hours of exhibition locations vary. You can visit all six exhibition on two Sundays, 28 Sep and 6 Oct at 14–16. Information about other opening hours and supplementary programmes can be found at www.kiasma.fi/kivikko □

Free guided tours for school groups!

With view to their shared anniversary year, Media Agency Dagmar (35th anniversary) and Kiasma (10th anniversary) have started a project to provide schoolchildren with opportunities to experience contemporary art in Kiasma. The aim is to organise 35 free guided tours for school groups during the autumn.

Free guided tours have been one of the most visible and important facets of Kiasma's pedagogical activities but they have had to be cut significantly due to diminishing financial resources. **Kaija Kaitavuori**, Kiasma's Head of Education, is very pleased about Dagmar's project: "It provides concrete added value. Without their support we wouldn't have been able to offer the required amount of free guided tours. We are delighted that Dagmar chose us for their anniversary project."

Dagmar has cooperated in the development of Kiasma's marketing and communications since the opening of the museum. □

Window gallery in Kallio

"The sculpting cinematographer of Sahalahti", **Anssi Kasitonni**, is the last artist to be presented in the Alkovi exhibition series in December. The visual artist, born in 1978 and who hails from Sahalahti near Tampere, can be described as a new wave folk artist, whose works, presented in the spirit of self-made pop art, draw their inspiration from the recent history of popular culture.

Joy and the pleasure of making things are evident in Kasitonni's art. His humorous, enthusiastic and punk-spirited art surprises and provides the spectators with both insight and guffaws. Kasitonni's art is not weighed down by compulsive need to theorise; rather he, in a bold and relaxed manner, makes references to the TV series and movie heroes of his childhood as well to skater and rock cultures. Even though Kasitonni's art is coloured by playfulness and boyish humour, his sympathetic works sometimes also deal with more serious subjects.

□ *Galleria Alkovi, Helsinginkatu 19*

kiasmail

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MEMORY 1: *A picture painted in the memory: naked **Julius Elo** lies on the low white stage on the window ledge of the Kiasma's fourth floor gallery; out the window you can see the hole where the Makasiini storehouses used to be, and the traffic on the Mannerheimintie road in the dusk. I'm thinking that Elo looks like Jesus but even more than that, like some kind of a living thing, whose body is simultaneously human and non-human. I'm thinking that this image was worth waiting. Time passes in many ways and this is one of them. The calendar says /theatre.now festival, 2007.*

In addition to various forms of performing arts, the concepts present in season programme texts have dealt with wider social and cultural aims. Guiding words in the theatre's choice of programming have included encounters, scientific analysis, crossroads, border, process, communality, experimentation, critical attitude, tolerance, creativity and personal/political.

Fields of art presented and discussed have included contemporary theatre, contemporary dance, media art, cinema and video and, in a more limited manner, performance and music. Significant emphasis has also been placed on urban art, which through the URB festival has meant, for example, street dance and various forms of performing arts inspired by urban art. The versatility introduced through performances and co-operation festivals (for example, Pixelache, Avanto, Moving in November) has been an integral part of the identity of the Kiasma Theatre. The theatre has also forged strong ties with international stages and festivals producing contemporary performances.

The Kiasma Theatre has created new kinds of discourse in the field of performing arts in Finland. After the creation of the theatre in 1998, a whole new generation of artists has been born, who consider the Kiasma Theatre as a key part in the formation of their artistic activities. The theatre has also introduced a comprehensive selection of international artists who have affected our understanding

PETRI VIRTIMÄKI / OMA

Performance brightens up in the evening

The choreographer and performance artist Maija Hirvanen leafed through Kiasma Theatre's season programmes from the last decade. Powerful memories sprung up, ideas about the present of theatre and visions of the future.



of what groups, artists, trends and nature of contemporary performing arts are. In ten years, many of the subspecies of performing arts earlier considered as marginal have also become more recognisable.

THEATRE FUNCTIONS AT THE CROSSROADS

The Kiasma Theatre is not only a stage inside a building but also a context, social network, international operational unit and crossroads of operators.

MEMORY 2: *A restaurant terrace during the Gothenburg Dance and Theatre Festival 2006. The Swedish artist **Charlotte Engelkels** is telling me about her visit to Kiasma the same year: "Great experience, though the Makasiini storehouses were burning during the performance and smoke was entering the building."*

MEMORY 3: *Whoa... The actor **Marja Silde** is playing a horse in **Tuija Kokkonen** and work group's performance of Mr Nilsson in 2007. But this is no children's theatre. This horse is meant for adults even though there's no reason why children couldn't like it as well. In his part, the actor **Robin Svarström** is putting his soul into the exhausting spawning journey of an eel which will lead to its death.*

ARNO DECLAIR
PETRI SUOMAINEN
CA



TRAILING PERFORMANCE

The history of Western performance is often tracked through Dadaism and Surrealism to the Conceptualism of the 1960s and 1970s and onwards. This is the perspective to the history of performance culture and simultaneously to – for example – theatre and dance, taken by **Rose Lee Goldberg** and many other commentators. The tradition of performance art, born almost half a century ago, often emphasised process and impermanence, as opposed to objects.

The French choreographer **Xavier Le Roy's** *Self Unfinished*, which was performed in the exhibition space on the fifth floor, is one of the conceptual performances that have visited the Kiasma Theatre. With the precision of a

molecular biologist, Le Roy metamorphoses his body visually and physically from a robot to a chicken. For her part, **HK 119** or performance artist **Heidi Kilpeläinen**, seen in the URB festival in 2006, is a good example of performing artists following the tradition of Surrealism.

MEMORY 4: *HK 119 takes huge strides on the stage of the Kiasma Theatre dressed in a black, skin-hugging PVC costume against a neo-Bauhaus setting, the central elements of which are young women holding geometric shapes and moving geometrically. Kilpeläinen sings on the microphone both high and low but always loud.*

*Earlier that same evening, breakdancer **Jussi Sirviö** performed, and there is still a large contingency of young adults in loose jeans in the audience, who are clearly enjoying the performance. The evening proves so popular that an extra performance is organised.*

NEA HEISTO / CMA
NEA HEISTO / CMA



TOWARDS CONTEMPORARY PERFORMING ARTS

While the new technology is becoming increasingly common, more and more performing artists have started using technology as a tool in the communication between the artist, the work and the recipient. Live moment has not disappeared, but the variety of forms around it has grown more diverse. However, this living moment, the moment of happening, the now, remains the central layer in all its approximations.

There are many subspecies of performing arts. A prolonged performance. Theatrical-ironic performance. Multimedia performance. Object performance. Body as an image. Choreographed performance, dance performance, conceptual dance. Action. Monologue. Interactive or participatory performance. Multi-sensorial performance. Lecture performance. Activist performance. DIY performance. Contemporary theatre performance... These, at the very least, have been tried, seen and experienced in the Kiasma Theatre – and in another ten years' time there are bound to have been even more.

□ Maija Hirvanen



Patron of the Arts

In an art museum, it is the conservator's job to make sure the art works feel good and are seen as closely as possible in their original form, also in the future. There are two full-time conservators in Kiasma.

"Light is often the number one enemy of art works. Photographs and paper-based works are particularly sensitive to light. UV radiation from the sun and large volumes of light promote the disintegration of paper and the fading of pigments. In the the Image and After exhibition we had to limit the displaying of **Joseph Kossuth's** large photographs. They were restored for the exhibition and stored in the dark for the summer and replaced with **Kristján Gudmundsson's** drawings. The intention is to display Kossuth's works again later in the autumn. However, the condition of the works will have to be assessed before the decision of further displaying them is made," says **Siukku Nurminen**, Conservator.

"In principle, contemporary art faces the same threats as older art: wrong storage and display conditions, people, insects. Exhibition guests can trip over sculptures or children can touch sensitive works. There are also works that, for one reason or another, awaken an impulse to destroy them in a spectator. Fortunately, these cases are immensely rare. We have had to fight insects, for example, with **Simryn Gill's** over 600-piece work made of pinecones, coconuts and other natural materials. Sometimes the artist chooses materials that are problematic with regard to conservation in the first place."

Siukku Nurminen has worked as a conservator in the Finnish National Gallery since 1987. She has worked with contemporary art since the founding of Kiasma. "The good thing about working with contemporary art is that you get a chance to discuss the manufacturing history of the work with the artist and the possibility of replacing some of the materials."

□ Kaija Suni

Aimo Taleva's work Growing (1972–79) being worked on for the Image and After collection exhibition.





Index

Löydä tärkeät
kohdat.
Nopeasti!



merkitse.

Post-it® Index -teippimerkit



järjestä.

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korosta.

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www.kiasma.fi

New York, New York

The cooperation partners of Kiasma's FULL HOUSE exhibition, Sokos Hotel Tornii and Sokos Hotel Vaakuna welcome the exhibition with New York style menus from the 17th October.

The restaurant Tornii offers its customers three different culinary journeys to Manhattan: the open-minded Lower East Side, the Meatpacking District offering the arts of tastes and seasoning, and the sophisticated Village. Tornii's Full House Menu at first tickles the taste buds with, for example, tuna-watermelon tartar and duck nuggets as hors d'oeuvre. The main course is brisket of beef filled with mushrooms on a tomato-mascarpone-risotto cake. The experience is crowned with cheesecake and cherry compote and tarragon syrup.

Next door to Kiasma, the restaurant Loiste offers, for example, duck breast burgers or Porterhouse steaks. The dessert is inspired by **Wolfgang Leib's** work *Milkstone* on display in the FULL HOUSE exhibition. Loiste's version of Milkstone comprises yoghurt pannacotta with salty liquorice and pineapple-apple salsa.

The FULL HOUSE menus of both restaurants include tickets to Kiasma's exhibition.

- Restaurant Loiste, Kaivokatu 3, 10th floor, www.ravintolaloiste.fi
- Restaurant Tornii, Kalevankatu 5, www.ravintolatorni.fi
- Reservations, tel. +358 20 1234 800
(Mon-Fri 8am-16pm)

From the Kiasma kitchen

MICHAEL ASTON



Café Kiasma's chef, **Marko Luhtala**, has created inspired recipes for the lovers of contemporary art and food. The cookbook gives recipes, for example, for absinthe snails, Manga Snacks,

Helsinki 10 tapas and six different kinds of meatballs. A five-tier birthday cake will be baked to celebrate the 10-year-old Kiasma!

The cookbook is a visually bold culinary journey from the corridors of Kiasma to the heart of its kitchen and the city surrounding it. The magnificent photos and styling are by **Michael Aston** and **Nikola Tomevski**. The following artists and their works are also presented in the book: **Hans-Christian Berg**, **Marjatta Tapiola**, **Marianna Uutinen** and **Ville Walo**. The book published by the Museum of Contemporary Art is available from the Kiasma Store and the web shop.

□ *Living room Fridays at Café Kiasma are here again. On Fridays 31 Oct and 7, 14, 21 and 28 November the customers are entertained with DJ music and food samples from 5 to 8 pm.*



MANGO SALSA

1 large ripe mango
1 whole red onion, peeled
2 fresh jalapeno chillies
1 fresh red chilli
half a cucumber
3 tbsp dried cranberry
the juice of a lime
½ bundle of leaf parsley
salt and pepper
a splash of olive oil or flavoured oil

Cube the ripe mango into 1 cm pieces. In an emergency, frozen cubes are also acceptable. Peel and cube the cucumber. Wash and finely chop the leaf parsley. Split the chillies, de-seed and finely chop. Mix all vegetables and the rest of the spices in a bowl. Season with salt and pepper.

□ *Marko Luhtala recommends mango-salsa with Columbian arepas bread (recipe in the book), grilled beefsteak or, for example, grilled halloumi cheese.*

Wrap up Kiasma

The anniversary year has shown in Kiasma and its surroundings. Now you can own a piece of Kiasma in the form of a silvercolour Kiasma book or send your love with some Kiasma chocolate.

I don't quite understand... is the well-known phrase that adorns the Kiasma anniversary products: colourful chocolate packages and T-shirts. The popular black T-shirt is again available and the product family will be supplemented during the autumn with notebooks and mugs. The slogan is also available in Finnish and Swedish.

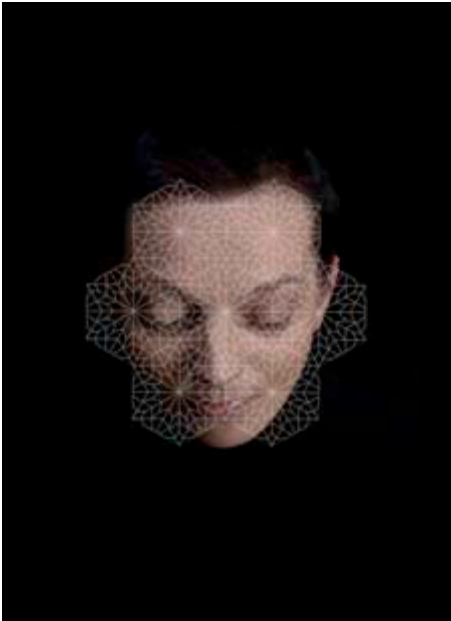
The Kiasma book provides a ringside seat to the activities of Kiasma in its first ten years and serves up thoughts on contemporary art and Kiasma's role as a museum of contemporary art. A brilliant silvery poster and a set of four postcards are also available. □

Buy as a gift or for yourself – books and products from the Kiasma Store or conveniently from the web shop at www.kiasma.fi/shop



PIIRE MYKKÄNEN / CMA

Green Ener**G**y
 Likvidi
 Vara**I**nhoito 30
 Rahas**T**okori
 Fen**N**o
 Parkkit**I**li
 Ko**R**ko Optimaattori



UPCOMING 13.2.2009, 5th floor

Choosing My Religion

Marita Liulia's newest multimedia project opens up vistas to the major religions in the world, particularly from a female perspective. Liulia discusses Christianity, Judaism, Islam, Sikhism, Hinduism, Buddhism, Confucianism, Taoism, and Shintoism. The extensive and topical multimedia work creates new connections between various fields of art, research and technology.

The work emphasises tolerance and diversity, and the religions are discussed on equal terms. The exhibition is a visual and experiential whole comprising photographs, paintings, objects and media works. In addition to the exhibition, the project comprises a book, a website and a documentary film on the creation of the exhibition. The exhibition is premiered in Kiasma from where it travels to Tampere, Turku and Vaasa. □

UPCOMING 26.2.2009, 4th floor

Building is not a Building

One of the most international of Finnish photographers, Ola Kolehmainen, crops and raises to the fore interesting and surprising architectural details. In his photographs, a building is not primarily a building but a web of colour, light, shapes, surfaces and depth, repetition and composition, an expedition to the image. The exhibition space, other works and the spectators are reflected and multiplied on the shiny surfaces of the large-scale works. This transforms looking at a photograph into a powerful spatial experience.

Kiasma's exhibition comprises primarily brand new works. □



Ola Kolehmainen: Minimal Interventions of Linear Elements, 2007 (detail), Kiasma collections

Exhibitions | FULL HOUSE – The Kouri Collection and American Minimalist Adventures 17.10.08–18.1.09, 4th and 5th floor | Kim Levin: Notes and Itineraries 1975–2004 17.10.08–1.2.09, Kontti | Drawn in the Clouds – Asian Contemporary Art 1.11.08–1.2.09, Studio K, lobby |
Collections | Image and After – 1.3.09, 2nd and 3rd floor |
Kiasma Theatre | Moving in November 1.–9.11.08 |



What was there before Kiasma?

What has Kiasma acquired for its collections and why? What kind of an actor is Kiasma on the field of contemporary art? What effects do acquisitions made by Kiasma have? And how are the collections displayed and preserved?

These and many more questions are answered in a publication which takes a look back at the development of Kiasma's collection activities and policies. The perspective has been widened to include displaying and preservation of art. The development of Kiasma's collection activities and acquisition policies are also examined in relation to the fields of artists and art museums, as well as art markets.

The publication includes texts by **Eija Aarnio, Riitta Autere, Tuula Arkio, Leevi Haapala, Kirsti Harva, Maaretta Jaukkuri, Teijamari Jyrkkiö, Annukka Jyrämä & Eero Anhava, Kaija Kaitavuori, Tuula Karjalainen, Sari Karttunen, Eija Liukkonen, Maritta Mellais, Asko Mäkelä, Susanna Pettersson, Päivi Rajakari (Ed.), Marja Sakari and Ulla Vihanta.**

Kiasman kokoelmatoiminnan vaikuttavuus (The impact of Kiasma's collection activities) is the first volume in the publication series on the impact evaluation of the Finnish National Gallery. The next study is to be made on the collection activities of the Ateneum Art Museum. □

Kiasmathematics for all

The book *Yks, kaks, monta – Kiasmatematiikkaa kaikille* (One, two, many – Kiasmathematics for all) takes you on a journey of numbers to contemporary Finnish arts. There is no need to have prior knowledge of contemporary art or mathematics; it is enough to have a curious and playful attitude. Instead of one or a correct truth, contemporary art is revealed to have numerous, sometimes humorous, ways of interpreting art.

The sympathetic Kiasma monsters wonder about the kiasmathematic puzzles of contemporary art. The book is intended for browsing or reading and it includes a number of exercises in which by drawing or pondering you can deepen your kiasmathematic skills.

The book is written by **Riikka Haapalainen** and illustrated by **Reka Kiraly**. *Yks, kaks, monta* is available from the Kiasma Store and Kiasma's web shop at www.kiasma.fi □



A critic's memory

For decades, the New York-based art critic legend, Kim Levin, has made notes about her visits to art exhibitions. She has also prepared route plans for her weekly gallery and museum visits. In this way, she has been able to navigate New York's myriad art offerings and arrange what she has seen into a practicable archive.

Artist **John Salvest** was inspired by this "obsessive and systematic" documentation and compiled Levin's notes and itineraries, written on press releases and invitations, into an exhibition called *Kim Levin: Notes and Itineraries 1975–2004*.

The exhibition takes a look at the working methods of a scrupulous art critic, systematic information collection and organisation, and the tools that assist the memory. For Levin, these tools summarise her reactions to, thoughts about and moods inspired by art, all recorded as compact comments or drawings in the margins of gallery material using different colours and markings. Later, these markings are used to recall her ideas, tell about them to others and transform them into reviews and recommendations.

As a compilation, Kim Levin's notes take a unique glance at the exhibition history of the world's most important centre of contemporary art, spanning a period of almost 30 years. They document the rise of new artists, galleries and trends – and the fall of others, the different stages of the art scene in New York, and the changes in the emphasis of contemporary art. The exhibition provides a background for the FULL HOUSE exhibition opening at the same time.

□ Taru Tappola



Check the 2009 opening hours at www.kiasma.fi



ART PALM

COVER: artist Do Ho Suh - Drawn in the Clouds - Asian Contemporary Art 1.11.2008 - 1.2.2009 PHOTO: PIRRE MITKÄNEN / CAA

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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.

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

Café Kiasma is open
 Tue 10am – 5pm, Wed–Sun 10am–8.30pm,
 tel. +358 (0)9 1733 6661.

www.kiasma.fi
 See the latest program information
 and visit our on-line museum shop!

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