

# Kiasma

A man with a beard and blue eyes, wearing a black coat and a dark scarf, is leaning against several white vertical pillars. He is looking towards the camera. The background shows a cityscape with buildings and a construction crane under a bright sky. The ground is covered in snow with some footprints.

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**Middle of Berlin  
Tracking Collections  
Art and Invisible Reality**



# Art and Invisible Reality

Marita Liulia's exhibition *Choosing My Religion* brings religious themes and symbolic imagery to the fifth floor of Kiasma. Liulia has studied the religions of the world in depth and has been presenting the results in the form of art for several years. Metropolitan Ambrosius from the Helsinki diocese of the Finnish Orthodox Church discusses the relationship between art and religion before the exhibition opens.



© MARTA LIULIA

Marita Liulia  
CHOOSING MY RELIGION  
Christianity: Assisi series (turquoise), 2008  
detail

Presenting different religions by means of art in a museum of contemporary art is rather unusual. Today it is surely more topical than ever. **Metropolitan Ambrosius** approaches the subject with interest by observing how every presentation of religion is also an expression of a statement. "Certainly some fundamentalists may be upset by the exhibition, but it shouldn't and mustn't be seen as a risk. I think that this encounter between religions, something that has been very much in the limelight in many different forums, from different viewpoints, has seldom been addressed in art, or at least in exhibitions such as this. The museum, Kiasma that is, is certainly keeping up

with the times, because an encounter between religions, on the level of religions, is as a rule a dialogue, although it also involves a dialectic and tensions between some religions." According to Ambrosius, the tensions stem primarily from other issues, often social in nature, not so much from religious principles themselves.

ART, RELIGION AND TRENDS

Futurologists have for years been predicting the rise of both art and religion. As an example, Ambrosius cites **John Naisbitt**, who wrote in the 1980s about religion being one of the mega-trends

of the new millennium. Another megatrend Naisbitt mentioned was art. Metropolitan Ambrosius sees art as a superb vehicle for depicting the invisible reality. "The Orthodox church has throughout history used the expressive potential of art. Where the church in the West has tended to use written and spoken words and logical argumentation, the church in the East has used images and drama and music." He looks forward with interest to what connections and contrasts the exhibition will present about the dialogue between our 'European' religion and the religions of the East.

DISCUSSIONS AND ENCOUNTERS

Metropolitan Ambrosius considers discussion to be one of the key tasks of contemporary art. Art can "help us enter into dialogue and become aware and see more, to see more deeply, to hear more and thereby to understand ourselves more holistically and to identify our own black holes". The meeting of art and religion in Kiasma is particularly exciting. "Our European religion is so thoroughly purged of all invisible reality. Most European Christians are not familiar with angels anywhere except in Christmas carols, there are no saints anymore, and relics are passé. Such an invisible world has more or less disappeared."

WOMEN IN THE WORLD OF RELIGION

According to Marita Liulia, her exhibition also illustrates the position of women in different religions. With a sigh, Ambrosius admits that "Yes, in most religions women have had a subordinate status. Religions have traditionally been the sphere of men, and it's plain to see that the majority of saints in Christian churches are men. Men represent the hierarchy in other ways as well".

But he also points out that this is more a reflection of the societies and the history of the cultures in question, rather than an expression of the religion's innermost essence. With a touch of exasperation he adds that "of course you can say without overly exaggerating that our track record in this matter is nothing to be proud of, if you look at the history of churches and religions".

#### FUNDAMENTAL QUESTIONS

Metropolitan Ambrosius has visited Kiasma countless times. He promises to come to the opening of this exhibition too, if he can find the time in his busy schedule. "This new exhibition is necessary and it's also intriguing to analyse it with friends. After all, these are the fundamental questions of humanity."

"You see, it's much more powerful when an exhibition and the works in it represent the viewpoint of just one person, the artist; otherwise it easily turns into sociology."

*continues page 19*

Artist Marita Liulia bases her topical project on the major world religions. She interlinks Christianity, Judaism, Islam, Sikhism, Hinduism, Buddhism, Confucianism, Taoism, and Shintoism. The extensive multimedia work creates new connections between various fields of art and research.

## An artist on the trail of religions

Liulia has delimited her project to just the religions and, unlike the media, focused herself on their positive goals. She says that she deliberately leaves politicising religions to others, and the same goes for the links between religion and economy. This is why the code words are 'beauty and wisdom'.

Liulia utilises the characteristic symbols, colours, forms and narratives of different religions in her photos, paintings, installations and media art. She offers an original and markedly feminine perspective on the religions. The exhibition emphasises tolerance and diversity, and the religions are discussed on equal terms.

The viewer can compare the identical objectives of the religions, and study the religious systems as an element of human culture. Key to the exhibition, as well as the world of different religions, is an information packet, published both in print and on the web, and a documentary telling about the creation of the exhibition. The nine religions address nine questions, such as the following: Which are central characteristics of each religion? How was the world created? What is god like? What is man? What is life?

#### WOMAN TAKING ON A MAN'S ROLE

The comprehensive photo study that forms part of the exhibition is presented through the artist's own perspective. Liulia has photographed herself in the traditional dresses and symbols of the religions, in both masculine and feminine roles. "The woman in the *Choosing My Religion* photos is often a scholar," explains Liulia. "This is possible in art, but very rare in the reality of the religions. There, a woman's most important task is to transfer the faith, created and defined by men, to the next generation in as unchanged a form as possible. Women cannot practice their religion in the same way as men. The gender division in religions is present everywhere and in all cultures."



Metropolitan Ambrosius

PIRE MYKKÄNEN / OJA



**Marita Liulia**, an internationally renowned and recognised pioneer of Finnish media art, was born in 1957, in Perho. She lives and works in Helsinki.

Liulia's best known media works are *Jackpot* (1991), *Maire* (1994), *Ambitious Bitch* (1996), *Son of Bitch* (1996) and *Tarot* (2000–2004). At the start of this century, she has collaborated with musician Kimmo Pohjonen (*Manipulator and Animator*) and dancer/choreographer Tero Saarinen (*Hunt*).

[www.maritaliulia.com/cmr](http://www.maritaliulia.com/cmr)

In addition to images of people, the study contains photos of nature, architecture, pilgrimage sites and religious objects. The installations contain books, furniture, cult objects and souvenirs relating to various religions. Some of the exhibits are also the artist's research material, as well as dresses and jewellery used in the photo shoots.

#### PAINTING AS MEDITATION

*Choosing My Religion* will also put on display Liulia's newest mode of expression: painting. The exhibit features large paintings, created in 2008, which express the exhibition's theme through a profoundly symbolist imagery. Her aim has been to create images laden with different meanings, inspired by religious art. "Painting is a kind of meditation; the artwork is born out of the union of my body and mind. I painted the huge canvasses with my bare hands, so that the fragile link wouldn't break," she says, describing the creation process. Like the choreography, *Return of the Goddess*, created by **Virpi Pahkinen** especially for this exhibition, these paintings emphasise the physical and emotional aspects of religion.

#### JOURNEY INTO THE LAND OF RELIGIONS

Religion scholar **Terhi Utriainen** has characterised the *Choosing My Religion* project as both a scientific excursion and a shrine to many religions. For the project, the artist has conducted long and thorough research all over the world. Her objective, however, was not to make a scientific analysis or realistic documentation of the world of religions. Liulia made selections and changes in her material and its presentation with the creative freedom of an artist.

#### LOSING MY RELIGION

Liulia sees her own non-engagement with religions as an asset to her work as both an artist and a researcher. The reference in the project's title

to the hit *Losing My Religion* by **R.E.M.** reveals a personal philosophy of life, chosen at a very young age. "When you study religions, you might also lose your own. Nevertheless, it's difficult to understand other cultures if you don't understand other religions. This has been my point of departure." In her exhibition, Liulia invites the visitors to play with the idea of which religion they would choose or what kind of religion they would assemble from the various elements.

#### UNDERSTANDING RELIGIONS AND ART

According to Liulia, art and religion share an aspiration for emptiness and meaninglessness, absolute beauty and purity. "Contemporary artists are especially fascinated by the various forms of Buddhism, Taoism and Orthodox Christianity. You can't grasp contemporary art either, if you don't know religions," she says. At the exhibition, the visitor can also think about the differences between a religious experience and an aesthetic sensation. And how can different religions and their sets of values be interpreted and understood through art? And finally: is art also a matter of faith?

- Jari-Pekka Vanhala
- The presentation above is based on articles by Marita Liulia and Terhi Utriainen in the book *Choosing My Religion*, published by Maahenki Oy. Available from: Kiasma Store, [www.kiasma.fi/shop](http://www.kiasma.fi/shop), [www.maahenki.fi](http://www.maahenki.fi) or [www.maritaliulia.com](http://www.maritaliulia.com)*

Ola Kolehmainen: Index of Fantasy, Uncanny, and Desire, 2007





© OLA KOLEHMAINEN

The Berlin-based artist photographer Ola Kolehmainen finds a connection between contemporary Berlin with the Paris at the fin de siècle. “The spirit of a new age. You had it in Paris, and now you have it in Berlin. Paris was rife with idealism, and Utopias began emerging. Although Utopias are far removed from today’s Berlin.” Kolehmainen’s exhibition in Kiasma is due to open soon.

Berlin gallerist Helga Bischoff describes the current situation: “The vacuum in East Berlin provided a good place for interesting art to grow. I wouldn’t like to be an artist working in Paris. Whenever I go there, I sense the past, not the present. All that romanticism and nostalgia, just like the effect that art museums such as the Louvre have, can even be detrimental to contemporary art.”



# Mitte is in the middle



*Mitte is in  
the middle*



The Berliner Dom and the TV tower at Alexanderplatz are landmarks of former East Berlin

When the wall came down in 1989, East and West Berlin began to reform themselves. Artists were interested in East Berlin because of the low rents, empty industrial premises and other spaces suitable for the making and presentation of art. After artists had settled down, the area began attracting trendy boutiques, cafes and clubs. "Everything that's new and interesting comes to the East, especially to Mitte. The districts in former West Berlin have withered culturally," says Bischoff.

#### EAST SIDE, WEST SIDE

**Ola Kolehmainen** moved to Berlin about four years ago, when the bargain sale of properties in the East had already passed. "In former East Berlin you could have a studio when you put a lock on the door. In the past four or five years the situation has changed so that it's now cheaper to get a flat on the west side. East has become so hip that it's difficult to get a decent apartment even with money. The average rent is higher

than in the west, so are the prices of owned flats. Studio rents have increased the same everywhere." Kolehmainen lives with his wife in Schönberg. His studio is in former East Berlin.

Kolehmainen had been thinking about moving abroad for a number of years. A trip to Berlin in spring 2004 made an impression on him. The move to Berlin was made possible in the autumn of the same year by the success of his exhibition in Bielefeld Kunstverein and alternation leave from his permanent job as a picture editor in television. "For my wife and I, the threshold of leaving Finland was reduced by the fact that my wife's work situation became easier, and we have no children. Our original idea was to stay in Berlin for just one year."

There are many good reasons for choosing Berlin as a place to live and work. For some ten years already Kolehmainen has been using a photographic laboratory in Düsseldorf for printing his photographic works. "I visit Düsseldorf about



once a month and stay there from a few days to a week. Before I used to fly to Finland to have my works printed. Now I can also drive to the places I photograph. These days I first go to take preliminary photos and return for the final ones on a different trip. I travel more than 150 days each year."

Apart from practical reasons, Kolehmainen is also attracted to the city by its open and tolerant atmosphere. In Berlin people understand the artistic profession. "When people in Finland ask me what do I do and I tell them that I'm an artist, the next question is usually 'But what do you do for a living?' Here the question is 'What kind of art do you make?'"

"Since the 19th century Berlin has been an established art city, and especially a centre for theatre, music and literature. People don't ask too many questions or stare at you. Sexual minorities are free to flourish here. Some of the restaurants never close." So it's all bohemian life and romantic decadence? "Well. I don't know about that. There's a lot of clubbing for adults too, like theatre and music."

Ola Kolehmainen's first gallerist proved to be incompetent about the intellectual content of art – and even worse a former Stasi informer. It opened Kolehmainen's eyes. "Gallerists are businessmen, not philanthropists. There are very few things indeed that are written down in laws about the art business. There are only practices and moral codes as well as mutual, usually oral, agreements." Currently Kolehmainen does not have a gallerist in Berlin.



© OLA KOLEHMAINEN

Ola Kolehmainen: In Its Own, 2006

## SIX HUNDRED GALLERIES

**Helga Bischoff** has been following art life in Berlin as a gallerist for 12 years. She is currently the executive curator and partner in KFA Gallery. The gallery is located in the borough of Mitte in former East Berlin. It is estimated that there are 600 art galleries in Berlin. "When I was starting my career as a gallerist in Berlin, there were only about a dozen other galleries that were on the same level as me. New galleries sprung up especially around Kunst-Werke, in Auguststrasse and nearby streets."

KFA Gallery is situated in Bergstrasse in Berlin-Mitte. The gallery specialises in figurative and neo-expressionist art. Among the 16 young artists featured there, two come from Finland, the artist

photographer **Jyrki Parantainen** and the painter **Jukka Korkeila**.

Bischoff does not have any particular interest in Finnish art. "It's always about individual artists and their work. Their country of origin does not matter. Finnish art is not particularly well represented in Berlin, although there's every reason why it should be." Bischoff has her own contacts for finding new Finnish talent. "The Internet helps a lot, too. It's not necessary to travel so much. Sad to say, but I've never been to Finland."

If Berlin doesn't come to the periphery, the periphery at least has access to Berlin. In addition to Kolehmainen, there are some 20 Finnish artists currently resident in Berlin.



*Mitte is in  
the middle*

© OLA KOLEHMÄNEN



Ola Kolehmainen: Voluptuous, 2008

#### HIGH SOCIETY OF ART

Near to KFA is Gallery TaiK which promotes Finnish photography in Berlin. Gallery TaiK exhibits work by photographic artists of the Helsinki School, graduates from the University of Art and Design Helsinki as well as artists who have taught there. The curator of the gallery is **Timothy Persons**. "In Berlin it's easy to establish long-term contacts, meet colleagues and art writers and exchange information. If someone doesn't get attention here, it's because he or she is lazy," summarises Persons, who lives alternately in Berlin and Paris.

"Many important private collectors have at least a second apartment in Berlin. They come and go, visiting the art events in the city. Gallery Weekend at the start of May is one such event, attracting gallerists, artists and curators from all over the world. "

In the last few years, many foreign galleries have also opened branches in Berlin. Bischoff doesn't think these affiliates of Swiss and American galleries are lucrative businesses. "A second gallery in Berlin is an inexpensive marketing ploy. It's more about having a display window than about selling.

The annual rent of a big gallery in Berlin can be about the same as a week in the Art Basel fair."

#### AFTER THE PARTY

The Berlin art market has also been hit by the economic crisis. It's even driven a few big names in the gallery business back to the other side of the Atlantic. "The stock market crash last autumn was felt immediately in the overheated art market. At the moment nobody has it easy," says Bischoff.

The recession puts a damper on trade, yet galleries continue to have visitors. Now tourists have discovered the gallery streets of Mitte. Helga Bischoff is not particularly happy about the growing number of art tourists, however. "Tourists, backpackers in particular, never step into a gallery for the purpose of buying art."

The flourishing art market has also led to a rather surprising side effect. Criminals have wised up to the gallerists' penchant for Mac computers. Galleries are frequently burglarised because of the computers in the backroom. "I'm certain the next trend is to have galleries above street level."



MICHAEL HUGHES www.hughes-photography.eu

Currently residing in Berlin, **Ola Kolehmainen** (born 1964 in Helsinki) is one of the most international of Finnish artist photographers. He studied journalism initially, but switched to photography, graduating from the University of Art and Design Helsinki in 1999.

His work is in several international collections, and he has exhibited extensively, both solo shows and group exhibitions, including touring exhibitions of the Helsinki School. Kolehmainen is known for his large-format photographs where architecture is transformed into an exploration of the potential of vision and the structural elements of pictorial representation.

Kolehmainen's exhibition *A Building Is Not a Building* opens in Kiasma in February. The exhibition will include a gigantic, nearly 20 metres wide photograph entitled *Composition With David and Goliath*. The work was made possible by a grant from the Kiasma Museum of Contemporary Art Foundation.

"Berlin is different these days. There is still a huge supply here, there's high culture and many subcultures. But the general mood is no longer as intellectual or politicised as it was in West Berlin in the 1980s. Since the wall came down, there's no longer anything to fight against," deduces Bischoff.

□ Kaija Suni

[www.helsinki.fi](http://www.helsinki.fi)  
[www.kfa-gallery.com](http://www.kfa-gallery.com)

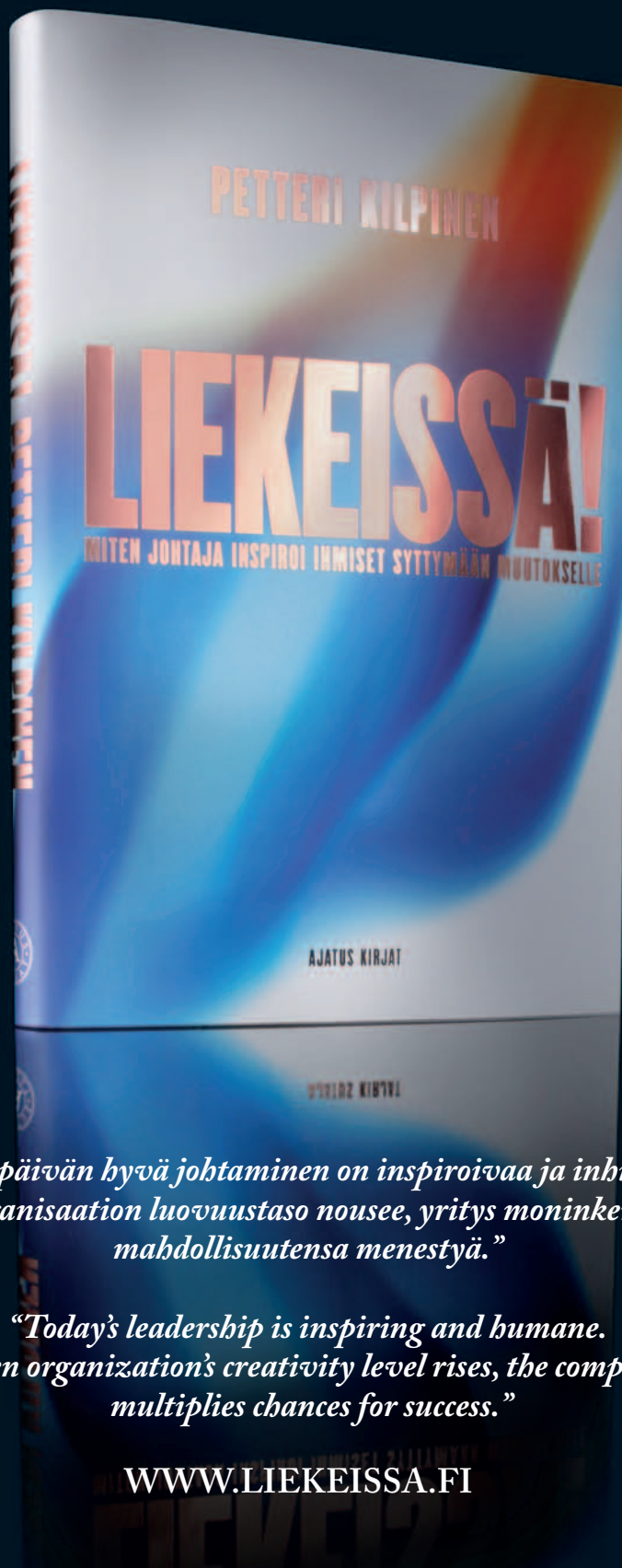
## Doctor Pentti Kouri 1949 – 2009

The art collector Dr **Pentti Kouri** died in January after a severe illness. The Kouri Collection, which the Ministry of Education acquired and donated to Kiasma in its opening year in 1998, forms the core of the collections at Kiasma. The collection was comprehensively displayed in the *FULL HOUSE: The Kouri Collection and minimalist adventures from America* exhibition at the end of the year.

Pentti Kouri lived to see the opening of the FULL HOUSE exhibition in Kiasma in October. He also attended the opening of the exhibition and the publishing event for the book put together on the collection. In his speech that he gave at the preview, Kouri referred to his special relationship with Kiasma, which has continued for the entire existence of the museum.

Personally speaking, it was Pentti's humble and inquisitive attitude towards art and artistry that left the greatest impression on me. A few years ago, I went round the Kiasma's exhibitions with him for the first time. Pentti knew some of the artists in the exhibition personally and was only too happy to relate his encounters with them in detail. Speaking about art was something he enjoyed and would have hoped to have had many more discussions about. My most vivid memory of him, however, is the moment when he saw the FULL HOUSE exhibition for the first time – by himself, humble before art, and happy to be able to make a difference in his own way on the history that will be written on art.

□ Berndt Arell, Museum Director, Kiasma



*“Tämän päivän hyvä johtaminen on inspiroivaa ja inhimillistä.  
Kun organisaation luovuustaso nousee, yritys moninkertaistaa  
mahdollisuutensa menestyä.”*

*“Today’s leadership is inspiring and humane.  
When organization’s creativity level rises, the company  
multiplies chances for success.”*

[WWW.LIEKEISSA.FI](http://WWW.LIEKEISSA.FI)

## TBWA\HELSINKI

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TBWA\Helsinki is Finland’s leading marketing consulting and planning group that includes Advertising Agency TBWA\PHS, Marketing Agency TBWA\POINTER, Design Agency TBWA\TANGO, B2B Sales and Marketing Agency TEQUILA, Communications Agency TBWA\TOPIC, Internet Consultant TBWA\DIEGO as well as Insourced Marketing Services Agency TBWA\NORTH. The CEO of TBWA\Helsinki is Petteri Kilpinen. [www.tbwa.fi](http://www.tbwa.fi)

## Upcoming in summer

### (Un)naturally

How can a man express his feelings? Does everyone still have to be heterosexual? What is the beauty of deformity like?

The exhibition *(Un)naturally* remixes the sexes, looking for femininity as well as masculinity in works created by men. Nature and the artificial are among the subject matters of the works. The exhibition offers a perspective on the variety and multiculturalism of male artists' activities. The exhibit includes works that critically examine the relationship between the gaze and the image as well as the tradition of visual arts and contemporary media imagery.

The artists included are **Jan-Erik Andersson, Kalle Hamm** and **Dzamil Kamanger, Jukka Korkeila, Jouni Kujansuu, Pekka Niskanen, Harri Pälviranta, Kari Soinio** and **Viggo Wallensköld**. The exhibition curators are **Marja-Terttu Kivirinta** and **Leena-Maija Rossi**. □

### Horror Vacui

In the exhibition, three major Finnish artists, **Kimmo Schroderus** (b. 1970), **Markus Copper** (b. 1968) and **Jari Haanperä** (b. 1957) focus on spatial issues. As the name of the exhibition *Horror Vacui* suggests, they abhor empty space and move to fill it comprehensively with powerful ideas, sculptural masses, motorised artefacts, moving image, light and sounds. The exhibition acts as a powerful whole that re-examines the concepts of space and scale. It assimilates traditional handicrafts and technology, while at the same time testing the borders of sculpture and media art.

The exhibition will also have a presence outside the Kiasma exhibition spaces. Kimmo Schroderus's giant sculpture *Mörkö (Bogey)* (2006–2007) will be erected in front of the main entrance to Kiasma. The exhibition will display new works from all the artists. □

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## Anna luovuuden virrata.



On rohkeutta kyseenalaistaa totutut tavat ja virrata tuntemattomille vesille. Uuden etsiminen vaatii näkemystä ja kykyä oppia uutta. Deloitte on Suomen johtavia asiantuntijapalveluyrityksiä. Haluamme tarkastella maailmaa erilaisista näkökulmista ja uskallamme uida myös vastavirtaan. Laaja palvelutarjontamme varmistaa kattavan kokonaisnäkemysten asiakkaidemme monimutkaisiin haasteisiin.

# Art for everyday life



Kiasma's new Chief Curator of Collections Pirkko Siitari and her team have spent the last six months preparing the Tracking Traces... collection exhibition to be opened at the end of March. The toughest part, the exhibition concept and selection of works, is already done. What remains is writing, editing of the catalogue and lots of talking after the exhibition opens. Siitari is firmly entrenched in the world of art. Contemporary art is an essential part of her life both at work and at home.

On the background photographs by Pinar Yolacan which will be on display on the *Tracking Traces...* collection exhibition



PIRKO SIITARI / CAA

**Pirkko Siitari's** job is to take care of the 8000 contemporary artworks in Kiasma's art collection, and also to acquire new works for it. The mission of Kiasma is to acquaint the public with both Finnish and international contemporary art. The main emphasis in its collection is on Finnish art. In addition to annual collection exhibitions, Kiasma's exhibition programme also includes changing exhibitions as well as numerous smaller shows and events.

Kiasma is part of the Finnish National Gallery, which also includes the Ateneum and Sinebrychoff art museums. Kiasma's collection comprises works by artists whose careers began in the 1960s or later

**Kiasma is dedicated to contemporary art. What kind of a setting is a museum of contemporary art?**

A museum of contemporary art is the most challenging of all museum concepts. It is challenging to try to see what is important here and now. We have many interesting decades from which to draw material, although the line between contemporary art and modernism is at times blurred for the public. Our job is to make it clearer by giving audiences a chance to acquaint themselves with contemporary art.

You must remember that all collections of the Finnish National Gallery are available to all three museums if necessary. If we want to provide background or a contrast to some phenomenon in contemporary art, Kiasma can also borrow works from other museums. For instance, the next collection exhibition will feature a sculpture by **Laila Pullinen** from Ateneum's collection.



### What is the significance of Kiasma's art collection?

Museum collections can only have significance when they are used, and for that you need to be active and also come up with new exhibition concepts. We produce a collection exhibition once every year, we publish books and studies, we give works on loan to other art institutions, and we produce touring exhibitions. There is also a section on our website dedicated to works in our collection. Our plans for the future include a comprehensive book on the collection that we will start compiling this spring. If we just use the collection in many different ways we can reach all kinds of groups across the social spectrum.

Our job is to figure out what is happening in art right now and to preserve that art for future generations. Kiasma has an excellent collection of contemporary art from Finland and nearby regions. That's why our collection is also interesting internationally. In addition, we have quite a few internationally important works of contemporary art, such as the Kouri Collection which was recently featured in the *Full House* exhibition. Prominent international artists lend more weight to the museum.

### Why doesn't Kiasma have a permanent exhibition that presents the key works in its collections?

That's something worth thinking about. Unfortunately Kiasma doesn't currently have the facilities for a permanent collection exhibition. I see changing exhibitions as a productive way of working with the collection. When we produce changing exhibitions, we have to search constantly for new ways to approach the collection.

### Kiasma's new collection exhibition was called *Tracking Traces...* What is the theme of this exhibition and how did you arrive at it?

An exhibition concept is always the result of many different factors. One starting point for this exhibition was the Finnish phenomenon we might call Neo-Pop, or perhaps a rock or a heavy metal attitude. For instance, artists like **Jiri Geller** or **Riiko Sakkinen** often incorporate elements from popular culture or advertising into their work. Their meanings are altered in the final piece, or the original starting point can be totally unrecognisable. Many artists take a very active attitude towards the boundless field of visual culture.

*Tracking Traces...* shows how the spectrum of visual culture is reflected in contemporary art, how traces and signs have percolated into art. The exhibition is also about other kinds of traces, such as traces of memory, or the body.

Today art engages actively with the surrounding reality and our everyday life. The combination of everyday things with art has been seen as a counter-reaction to the modernist view of art in which art, artists and the practice of art are autonomous, a reality that exists only in ivory towers.

### How has the artist's role changed, if art has become more mundane?

The scope of art as well as artists in society has expanded. Artistic practice can today be something other than just creating works of art. It can consist of creating new situations or concepts, such as when **Jani Leinonen** set up a *Art Super Market Picasso* where contemporary art was sold in the former premises of a grocery store, or community artists who work with different groups of people. And many artists of course work as curators or writers.

### What does it take to become a collection artist in Kiasma?

We purchase works based on their content and certain quality criteria, but those are difficult to define explicitly. We do not acquire works based on technical aspects or because they represent a certain genre.



In other words, we do not buy photographic art or paintings just because they happen to be one or the other. When we consider acquiring some work, we always consider it as part of the collection and its significance in the contemporary situation. Future exhibition plans can also be a consideration when purchasing work.

### **Why is contemporary art considered so difficult?**

Contemporary art has always been considered problematic. Take the impressionists, who were not tolerated by their contemporaries. Today, impressionist paintings are considered lovely, romantic and beautiful, even overly beautiful. The same goes for many other art movements.

Contemporary art is not difficult, because it usually deals with things that are common to all people. Recent years have seen an emphasis on the viewer's role as a factor that determines the meaning of art. This is liberating and it also allows all kinds of talk about art. Every individual's own experience of art and views of it are valuable.

### **Do you have any practical pointers on how visitors should approach contemporary art?**

The only thing that's needed is an open mind and curiosity. You don't have to be able to understand art. You should allow yourself to experience the works freely. Approach it with an open mind and give free rein to your associations. Many artworks appeal to emotions as well as the intellect, so you can use both as the situation demands.

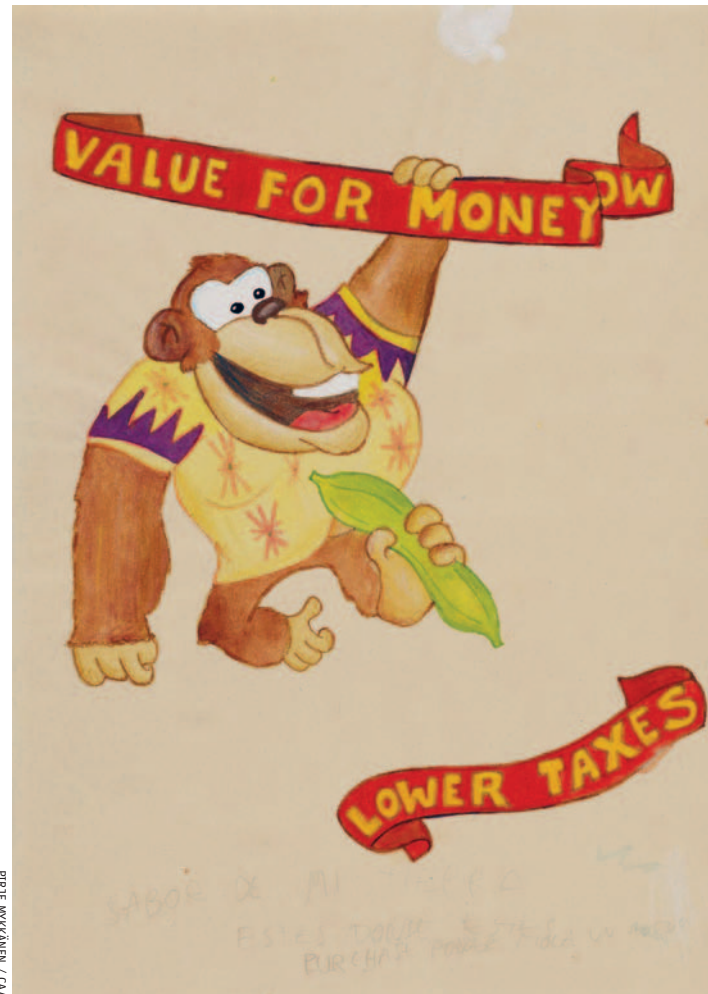
We use a variety of different channels to acquaint the public with contemporary art. An important factor in this is our Education Department. It has made and continues to make an invaluable contribution, one which must be strengthened.

### **What kind of art are you yourself most interested in?**

I like all kinds of art, but perhaps most recently works that refer outside themselves. I'm interested in art that speaks about this day and age.

### **What is your life like outside of the everyday art experience?**

My life is permeated with art, but I'm never bored with it. We have art at home, and my husband is an artist. Art is part of my everyday life, and has been for more than 20 years. My youngest son has positioned himself in the opposition by refusing to enter any museums at all. My son of course has his own, personal reasons.



### **We photographed you with the photos of Pinar Yolacan whose work will be featured in the upcoming exhibition. What is your relationship to photography?**

In the '90s I was director of the Northern Photographic Centre in Oulu, where I specialised in international contemporary photography. I also worked for five years as the Chief Curator of exhibitions in the Finnish Museum of Photography. I am also a member of the National Council for Photographic Art. I have a strong background in photography and of course I still carry it with me. But that doesn't mean that I would focus on just one medium. My work is with the entire spectrum of contemporary art. Actually, my first recommendation for purchase in Kiasma was a sculpture!

Kaija Suni



AVA BRACE, KRISTINA KILPE

# First We Take Museums in Liverpool

Island of Ego is shown in the international art biennial at Tate Liverpool. Visitors to the museum frown at the paper installation, regarding it with caution. And for a reason. The work was created by a collective named Kultu, a group of young cultural interpreters from Kiasma.

Kultu is one of the groups that received an invitation to Liverpool at the end of October 2008. The invitation was sent by Young Tate, a group of young art activists in Liverpool. The purpose of the trip was to give an opportunity for similar groups coming from Helsinki, London, Paris and Madrid to get to know each other. All groups share the same aim: to make museums into attractive places for other young people.

## YOUNG PEOPLE INTO MUSEUMS

The Kultu group, just as those of Tate Forum from London, were selected on the basis of their interest in art and experience of being in a cultural minority. These young people might know how to attract into museums an important group: young people from immigrant backgrounds. In Liverpool, the Kultus did not hesitate to make contact with the other foreigners. Only some of the Kultus speak Finnish as their native language. Everyone speaks good English and many are bilingual.

## ART AND NEW FRIENDS

In order to expedite the process of getting to know one another, each group had planned a 45-minute workshop for the other groups. In the Kultu workshop, entitled *Fantastic Portraits*, each of their new friends got a life-size portrait. First everyone's outline was drawn on paper, and then each guest began telling about him or herself. As people were getting to know each other, the outline was filled with drawings of the things they learned about one another.

Kultu's work *Island of Ego* was created in the workshop run by the Spanish group. The Kultus were asked to invent a new technique that they would use to create their breakthrough work. It was agreed that they would make a paper sculpture with their eyes closed. Part of the group folded paper boats that were mounted on the piece. The resultant sculpture was described as Kiasma's alter ego. At the end of the workshop, the French group asked the Kultus to deliver their work to the museum. The group printed out a title tag. The museum attendant was rendered speechless when a group of young people came to take over the second-floor gallery.

## MUSEUM-CUM-CLUB

The Halloween party was also part of the activities organised by Young Tate. The party was advertised on Facebook and also publicised at Tate Liverpool with posters and flyers. The young people took over the museum, moving in it just like in a club. Some of the galleries were open and many people also stopped to view the artworks.

During the four days in Liverpool a fresh and creative atmosphere emerged that was developed to the full in collective discussions. It seems everything is possible for young people.

□ Petra Vuolanen

*The writer is one of the 14 cultural interpreters in Kiasma. The groups' trips to Liverpool were funded by the European Cultural Foundation and the British Council.*



## Art and Invisible Reality

... from page 4

According to Ambrosius, it is impossible to address all religions impartially, unless of course the term impartiality is understood in the sense of an open-minded, dispassionate interest. We each have our own personal priorities, and "in that sense it's just like love; it focuses on a specific object, which precludes us from being sociologists".

### REFLECTION AND PROCESSING

Ambrosius has, as he himself puts it, "never" felt that other religions might be a challenge for his own spiritual convictions. On the contrary, he thinks that we can reflect upon our own faith precisely by encountering other religions and their religious imagery. "Because no religion is a package that you adopt and then you own the truth. It's more like a process and a question concerning one's own mental and spiritual growth."

Christian religion and tradition have many common points with the high religions in Asia. One is the question of holiness. That is very much a common issue. Metropolitan Ambrosius finds a great deal of spiritual wisdom in Asian religions, wisdom that we can read and learn from.

□ Päivi Oja

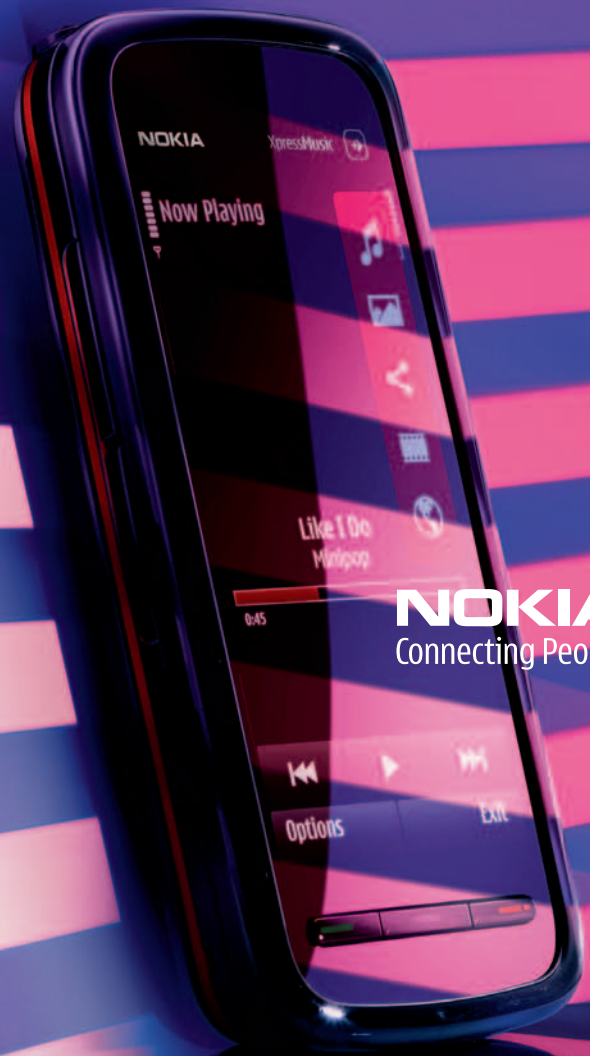
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# Theatre producer in an art museum

“Theatre is team work. A theatre is a community with shared objectives. For example, it is impossible to do theatre without theatre technique,” says Riitta Aarniokoski, executive producer of the Kiasma Theatre.

“In the theatre, the employees are experts in their fields, so in a way, I am managing or am a part of a team of experts. As the executive producer, it is my job to make sure the team and its everyday activities run smoothly. We spend time together outside work as well and maintain a professional but relaxed approach to work. It takes time to create a good atmosphere,” says Aarniokoski, a 20-year veteran of the theatre.

The Kiasma Theatre is an integral part of the contemporary art museum concept and it is, first and foremost, a visiting theatre. The executive producer goes through approximately 30–40 programme proposals. This calls for artistic choices. The Kiasma Theatre has succeeded in creating and consolidating the field of performing arts. In practice, this means during a typical day, the producer and her team “meet with two or three groups, go over practical matters, timetables, funding, marketing, communications, set design, technology... that is to say everything that helps with the creation and realisation of the performance. We don’t meddle much with the artistic content after the visiting group has been selected. Groups are left to freely realise their artistic visions.”

Kiasma Theatre’s */theatre.now* festival was originally created to give more visibility to how theatre could be done in a contemporary performing arts context, using the field of theatre’s own way of working. The *URB festival* focuses on urban culture and expands the conception of urban art. “Our productions are a contribution to societal debate.”

□ Päivi Oja

Kiasma Theatre spring includes premiere by Aune Kallinen, PixelAche 2009 and DemoWednesdays



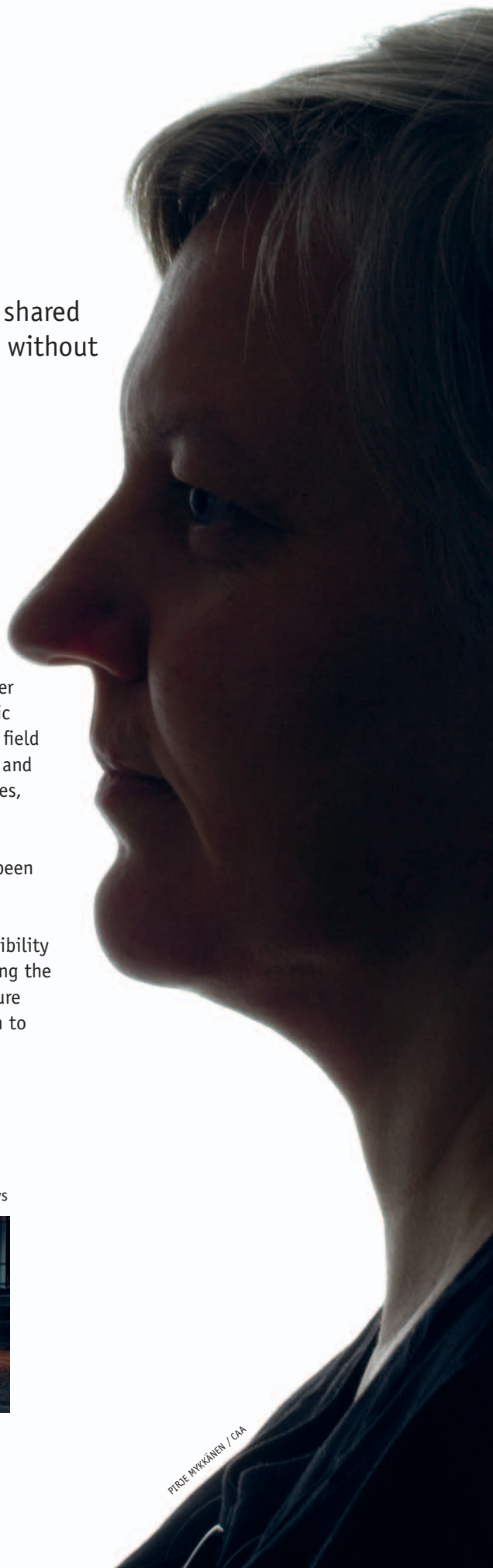
YLIOPPILASTEATTERIN ARKISTO



HARDDISKO / VALENTINA VUKSIC, KUNSTHALLE VIENNA 2004



JANI-MATTI SALO



PIRJE MYKKÄNEN / CAA



Marita Liulia: Confucianism: The Bonsai Meditation, 2007

## Marita Liulia Choosing My Religion

13 Feb – 19 Apr, 5th floor

**Choosing My Religion** is Marita Liulia's (b. 1957) most recent exhibition project, a multidimensional interpretation of the major world religions. The exhibition guides the visitor through a topical debate on different cultures through photographs, paintings, videos, artefacts, research materials, a book and multimedia. □

## Ola Kolehmainen A Building Is Not a Building photographs

26 Feb – 26 Apr, 4th floor

**Finnish artist** Ola Kolehmainen (b. 1964) photographs architecture not as a document but as an expedition to the structure of image itself: its colour, form, composition, repetition, alteration of surface and depth and reflection and illusion. □



Ola Kolehmainen: Uninvited Reflection, 2006

## On the right track... collection exhibition

27 Mar 2009 – 14 Feb 2010, 2nd and 3rd floors

**The exhibition On the right track...** examines people, nature and culture through a variety of traces. Tracks can be found near and far, from the human body to imagery of advertising and urban space. Tracks may deliberately or accidentally created marks or indentations that we leave and encounter every day. □



Maarit Hohteri: Mikko, Sleep Markings, 2000

## COLLECTIONS

### Image and After

until 1 Mar, 2nd and 3rd floors

The meaning of image – or absence of image – has become one of the central questions of visual arts from Modernism to contemporary art. A free-of-charge audio guide to the Image and After exhibition is available in Finnish, Swedish and English.

### as a part of the Image and After exhibition:

**Juha van Ingen** until 1 Mar, Room X  
**Marja Kanervo** until 1 Mar, Mediateekki

### as a part of On the right track... collection exhibition:

**Cristina Lucas** 26 Mar – 7 Jun, Room X

### Curator's tour (in Finnish)

Wed 6 pm. Are you interested in how the exhibition was made?

**29 Apr** Leevi Haapala  
**6 May** Eija Aarnio  
**13 May** Pirkko Siitari

## LECTURES

### Philosophy of the gaze How does art empower?

Thursdays at 5 pm, Seminar room. Free entry.

**29 Jan** Pauline von Bonsdorff, Professor of Art Education

**5 Feb** Heinrich Ilmari Rautio, painter

**19 Feb** Minna Pöllänen, pianist

**5 Mar** Tapani Kokko, sculptor

In co-operation with the Critical Academy.

### as a part of the Choosing My Religion exhibition:

#### Panorama discussions

Wed at 6 – 7.30 pm, 5th floor. Museum admission.

**18 Feb, 1 Apr, 15 Apr.** Marita Liulia presents her exhibition, after which museum guests have the opportunity to ask questions.

#### Seminar: Religious locations

Wed 8 Apr, 2 – 6 pm, Kiasma Theatre. Free entry. Limited places, binding registration by 31 March: opasvaraus@kiasma.fi

Researchers of religion and art professionals discuss locations of religion. The participants include Terhi Utriainen, Adjunct Professor, Marita Liulia, artist and Kimmo Ketola, researcher. In cooperation with the Finnish Society for the Study of Religion and the Department of Comparative Religion of the University of Helsinki.

## PAJA WORKSHOP

Enquiries about and registration for workshops (unless otherwise stated) Tuija Rantala: tuija.rantala@kiasma.fi, +358 9 1733 6521.

### ADULTS AND KIDS

**Let's do it together!** on Saturdays (in Finnish)  
11 am – 13.30 pm and 2.30 – 5 pm.

Children, young people and adults can experiment together with their creativity and handiwork, supervised by professionals. The activities are inspired by Kiasma's exhibitions.

Registration for the morning workshop from tour guide reservations, Mon–Fri 9 am – 12 noon, tel. +358 9 1733 6509. Advance registration for the afternoon non-stop workshop is not needed. The workshop guide will collect the group from the information desk at 2.30 pm, but you can join the activities later if there is room in the workshop. Museum admission, free of charge for children under 18.

17 Jan Spy sculpture – wire  
24 Jan Colour of the sky  
30 Jan 3 x Asia workshop – paper folding  
2 Feb Words, rhymes and stories – collage  
14 Feb Jumping Jack  
21 Feb Totem – sculpture  
28 Feb Imaginary town – watercolour  
7 Mar Everyday forms and curves – coating colour painting  
14 Mar My nest – recycled materials  
21 Mar Let's play! – making a board game  
28 Mar Expedition in the city – cyanotype  
4 Apr A picture of me – coating colour painting  
18 Apr Decorated – makeup and face-painting  
25 Apr Come, spring! – watercolours

#### Drop-in workshop for the little ones

February–March (in Finnish)

Drop in to the workshop while visiting the exhibitions! The workshop is for under 4-year-olds and accompanying adults. No advance registration needed. Museum admission, free of charge for children under 18. Pram park in the lobby.

#### Babies play with colour

February–March (in Finnish)

How do colours look, feel and taste? The Babies play with colour workshops are meant for babies aged from 3 to 11 months and adults accompanying them. In the workshop, babies get acquainted with the museum surroundings in exhibition spaces and the Paja workshop.

## UPCOMING

### HORROR VACUI

15 May – 9 Aug, Fifth floor, Kontti and Studio K

Three major Finnish artists, Markus Copper, Jari Haanperä and Kimmo Schroderus, concentrate on spatial issues in the Kiasma summer exhibition.

### (UN)NATURALLY

15 May – 30 August, 4th floor

A perspective on what it means to be a man in the 2000s through contemporary art. What do men who are not content to stick with standard assumptions present in their art? Jan-Erik Andersson, Kalle Hamm & Dzamil Kamanger, Jukka Korkeila, Jouni Kujansuu, Pekka Niskanen, Harri Pälviranta, Kari Soinio and Viggo Wallenskiöld.



Viggo Wallenskiöld: Princess, 2004

PETRI VIRTANEN / OMA

## KIASMA THEATRE

PATRI MANTALA



Museum admission, free of charge for children under 18. Registration with the educational curator. It is possible to register for one or more workshops.

### Babies play with colour on request

It is also possible to request Babies play with colour workshops for groups comprising 10 babies with an adult.

## ADULTS

### Familiar group

The workshop provides groups of friends, colleagues and hobby groups with an opportunity to acquaint themselves with contemporary art by doing it for themselves. In addition to an exhibition visit, there will be guided art activities.

### Get together workshop

Workshops tailored for company and adult groups provide an opportunity to get to know your colleagues and friends while working on contemporary art and in the workshop. The activities are linked with topical exhibitions and they are planned beforehand together with the workshop instructor.

### Getting to know contemporary art

Contemporary art raises debate and invigorates! Workshops planned for various therapy and rehabilitation groups to visit the exhibition and work in the workshop.

## SCHOOLS AND DAYCARE CENTRES

Topical information and hints related to school work can be found at [www.kiasma.fi/kouluille](http://www.kiasma.fi/kouluille) (in Finnish)

## PREMIERES

### SANNA KEKÄLÄINEN

#### Onni-Bonheur-Happiness

Premiere Sun 22 Feb at 7 pm

Sanna Kekäläinen has been at the forefront of Finnish contemporary dance since the 1980s.

Performances: 26 Feb, 28 Feb, 1 Mar, 4 Mar, 5 Mar, 7 Mar, 11 Mar, 12 Mar, 15 Mar at 7 pm.

Audience discussion on 26 Feb, after the performance.

TICKETS 12/8 e

### AUNE KALLINEN Toden näköinen (Life like)

Premiere 25 Mar at 7 pm

Life like is the second part of a societal trilogy where its themes are deepened and carnivalised.

Performances: 27 Mar, 28 Mar

at 7 pm and 29 March at 3 pm. Audience discussion on 29 Mar, after the performance.

TICKETS 12/8 e

### UND ER LIBET Bakkantit 3 (Bacchantes 3)

Premiere 22 Apr at 7 pm

The series of performances drawing its inspiration from a tragedy by Euripides reaches its climax in the last party, which you would not want to end.

Performances: 24, 25, 26, 29

Apr at 7 pm and 30 Apr at 3 pm. Audience discussion on 29 Apr, after the performance.

Performances: 24, 25, 26, 29 Apr at 7 pm and 30 Apr at 3 pm. Audience discussion on 29 Apr, after the performance.

TICKETS 12/8 e

### ERVI SIREN Ruusuikkuna (The Rose Window)

Premiere 14 May at 7 pm

Ervi Sirén has had a profound effect on Finnish dance art since the 1970s. Currently, she is working as a choreographer and dance artist.

Performances 15 May at 7 pm, 17 May at 3 pm, 20 and 22 May at 7 pm, and 24 May at 3 pm.

TICKETS 12/8 e

### EERO-TAPIO VUORI / HELENA RATINEN

#### Walking on the Water

Premiere in the Kiasma lobby 31 May

at 2–3 pm.

Walking on the Water is an environmental butôh performance/bodily installation.

Performances in the vicinity of Kiasma, the last performance in Kiasma lobby 2, 3, 4, 5, 6 Jun at 2–3 pm

FREE OF CHARGE

## FESTIVALS

### Pixelache 2009 2–5 Apr

Festival of electronic art. The programme includes performances, concerts, club events, exhibitions, seminars and workshops. E.g. an Alternative Economy Cultures -seminar explores the relationship between networks and economy.

[www.pixelache.ac](http://www.pixelache.ac)

### 6 Mar–7 Jun, Mediateekki

Capsula: Agnes Meyer-Brandis, Mireia C.

Saladrigues and Tommi Taipale

### Circo – New Circus Festival in Helsinki

8–9 May

Finnish and international stars of contemporary circus.

TICKETS 12/8 e

## EVENTS

### Demo Wednesdays

The first Wednesdays of the month from February to May at 5–8 pm. Kiasma's first floor Demo Wednesdays are events of unfinished ideas, works-in-progress and rehearsals. FREE OF CHARGE

### Secret Re-Programming Camp

Recruiting Event 28 Feb – 1 Mar

at 12 noon – 4 pm, Seminar room

Come and be transformed! The aim of the secret re-programming camp is to involve the audience inpracticiseinworkshop-styleevents.REGISTRATION at the recruiting event or through the group website [www.toissatiloissa.net](http://www.toissatiloissa.net) FREE OF CHARGE

### The Best of Tampere 14 Mar at 6 pm

International and Finnish short films honoured at the Tampere Film Festival.

TICKETS 7/5 e

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

### Edge of Europe / Ylva Gislén's Presentation "A Disturbing Practice"

21 Mar at 3 pm, Seminar room

The Edge of Europe project will organize, among other things, Ylva Gislén's presentation, an open writing circle and an artists' laboratory.

FREE OF CHARGE

[www.edgeofeurope.net](http://www.edgeofeurope.net)

## INFO

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

**Kiasma is open**  
Tue 10am – 5 pm, Wed–Fri 10 am – 8.30 pm,  
Sat–Sun 10 am – 6 pm.

**Tickets**  
Museum ticket 7/5 e, free for under 18-year-olds. Free evening, every first Wednesday of the month from 5 pm to 8.30 pm

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

**www.kiasma.fi**  
Read more about the current programme, join the free mailing list.

**www.kiasma.fi/shop**  
Drop in to shop at Kiasma's online store for catalogues and Kiasma items.

**Café Kiasma is open**  
Tue 10 am – 5 pm, Wed–Fri 10 am – 8.30 pm,  
Sat–Sun 10 am – 6 pm.  
Tel. +358 (0)9 1733 6661.

**Kiasma Store is open**  
Tue 10 am – 5 pm, Wed–Fri 11 am – 7 pm,  
Sat–Sun 10 am – 6 pm.  
Tel. +358 (0)9 1733 6505.

**Friends of Kiasma**  
Additional information:  
tel. +358 (0)9 1733 6595.



PETRI VIRTANEN / CMA

## GUIDED TOURS

**Guided tours** (in Finnish)  
Wed and Fri at 6 pm. Sun 3 pm. Museum admission.  
Guided tours of topical exhibitions by Kiasma guides or curators.  
Tours in Swedish are held on the first Sunday of each month at 12 noon. Museum admission.

**Tour bookings**  
Tours can be individually tailored to groups.  
Tour bookings Mon – Fri 9 am – 12 noon, tel. +358 (0)9 1733 6509.  
Fees: 65 e on weekdays, 80 e on Sundays. Available in English, Finnish, German, Russian, Spanish, and Swedish.

**Audio guide to collection exhibition**  
An audio guide provides background information for the collection exhibition. You may also download the audio guide to your MP3 player free of charge at [www.kiasma.fi](http://www.kiasma.fi)  
In Finnish, Swedish and English.

All information is subject to change.

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