

Kiasma

A close-up portrait of artist Pipilotti Rist. Her face is the central focus, with her left eye closed and her right eye open, showing a striking green color. She has short, blonde hair. The background is a warm, orange-red color.

43 • 2009 vol. 12

Pipilotti Rist
Superstar of Video Art
Celebrity Audio Guide
Ars Fennica



□ point of view

Towards New Challenges

Working in a museum has always been both a dream and a goal for me. I have been privileged to do this work for 30 years. It is a long time, and I have enjoyed my it all enormously.

Kiasma was for me a dream come true. It afforded me an exceptional vantage point and an opportunity to work with many important, distinguished and competent people. The work has been demanding, but also very rewarding. It will soon be three years since I came to Kiasma. When I started, I had lots of ideas, thoughts and wishes. Cooperation has been 'colourful' but productive. It gives me great satisfaction that many of the ideas and wishes – both mine and those of artists and colleagues – have been realised in Kiasma. I feel I have achieved a lot. I feel in fact that I have accomplished most of what I was hoping to do.

Contemporary art and Kiasma are important to me. They are more than just a job and a workplace. The Kiasma Foundation and the Kiasma Committee have both given me great pleasure. It is wonderful that things have progressed and that Kiasma has excellent sponsors and partners. I am happy that so many people have joined our venture, and that I have been able to contribute to the creation of the Kiasma Foundation and the Committee to support the museum.

I am now approaching my 50th birthday. How ever one may view it, it is a milestone in one's life. It is a time to look both back and to the future. The past year on the Arts Council of Finland has given me a refreshing new outlook beyond the museum world. Even if one has a passion for one's work, it is not obligatory, nor is it necessary, to have the same job all one's life. Changing one's views can be productive, both for oneself and for others.

An opportunity to start something new is exciting and tempting. At the same time it is a joy to see the 'results of one's handiwork'. I feel like an actor after a successful performance: now it's over, but it turned out well and it was great!



□ Berndt Arell
Director, Kiasma

Berndt Arell was appointed in September as the incoming Director of Svenska kulturfonden. He will take up his new post in 2010.



Arja Miller, Käthe Walser,
Jo Dunkel, and Harri Toivonen
backing Pipilotti Rist.



19 TUESDAY

24 hours with Pipilotti Rist

The Swiss-born superstar of media art Pipilotti Rist visited Kiasma in May. She checked the premises for her upcoming exhibition Elixir and met with staff from Kiasma. The hectic 24-hour visit was hosted by Chief Curator Arja Miller.

TUESDAY, 19 MAY, 4 PM

Pipilotti Rist arrives in Kiasma straight from the airport and wants to get down to business right away. She is an imposing person, fast in her movements, darting this way and that, operating at high speed. Pipilotti has already donned her work clothes, elegant overalls in dark blue canvas. We quickly scan her schedule and move straight on to the galleries.

The artist's first question is why we wanted her exhibition in Kiasma in the first place. And, also, why is it organised in cooperation with the Boijmans Van Beuningen museum from Rotterdam. She is very direct in both speech and action, and expects no less from others. I often find myself using the phrase 'to be honest', especially when I have to speak about difficult or awkward things. When I start a sentence with this phrase, Pipilotti looks me straight in the eye and says: 'It's always important to be direct'.

I tell her we have been wanting a major show of her work for a long time, but that the schedules have just never fitted before. Her exhibition in Stockholm a couple of years ago was an important experience for me personally. I went there with some

Apple Tree Innocent on the Diamond Hill installation is made from Finnish birch.

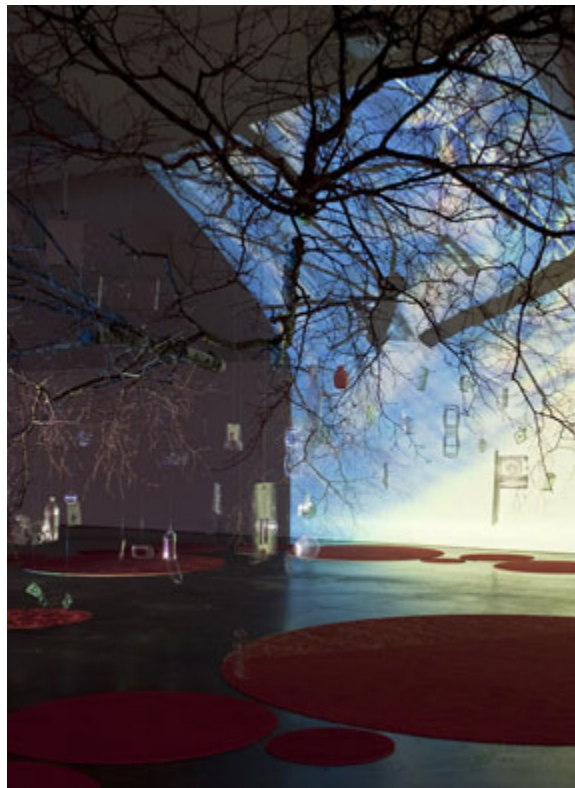
female friends and we all felt a collective, bubbling joy. That's a very rare thing, for art is always a very private experience. We reclined in the gallery, watching the works, holding hands and sharing our wonder at the lushness of the works. I am convinced that many people will be able to feel something at least as powerful in Kiasma.

Pipilotti Rist's works are very site-specific. Although the initial idea was to bring Elixir to Kiasma in its original format, it will be revised to fit the spatial requirements of the building. The fifth floor in Kiasma is demanding and sweeping as an exhibition space. When Pipilotti inspects the venues, her works expand or shrink as the space demands.

TUESDAY, 19 MAY, 8.30 PM

It's half past eight when we finally get down to dinner. Pipilotti reads the menu carefully and wants to know which of the dishes are organic. We end up recommending Arctic char. The conversation meanders; we talk about Finnish and Swiss society and their differences. I'm once again reminded of the peculiarity of Switzerland. The country produces rebel artists, even though the orderly German-speaking Swiss society is the very antithesis of the exuberance of Pipilotti's art.

Because of the intensity of her personality, the artist is very interested in everything around her. She asks me about Helsinki and in particular about the films of **Aki Kaurismäki**; she is a fan. Pipilotti's brother even has a bar named Helsinki in Zurich.





Jo Dunkel, David Lang and Davide Legittimo installed the works.



20 WEDNESDAY



WEDNESDAY, 20 MAY, 9 AM

The next day we get down to the nitty-gritty. We check the places for texts in the gallery, the location of the shoe rack and where to hang the projectors. Their positioning and projection angles require precise calculations, and Kiasma's technicians have their work cut out for them making plans and preparations. The artist was accompanied to Helsinki by her project manager **Jo Dunkel** and her technological sidekick **Käthe Walser**. Based on their reconnaissance the previous day, they had already discussed matters and now present their new plan.

Pipilotti is adamant that she wants to include her work *Apple Tree Innocent on the Diamond Hill* in the exhibition. She redesigned a version of the piece just for Kiasma, where instead of one tree there are several trees of different sizes and also branches. Pipilotti wishes to use the Finnish archetypal tree, the birch. The Park Division of the City of Helsinki has promised to help us find suitable trees. Trees that have died in winter or are marked for thinning are perfect for the purpose. Furthermore, birch is not particularly susceptible to wasps or other bugs, so conservators at Kiasma also consider it an excellent choice.

We are finally ready to go to lunch. Pipilotti takes a short break and dashes to the shops to buy Finnish Reino slippers as a souvenir.



Pipilotti Rist with her work *À la belle étoile*
(Under The Sky, 2007)

WEDNESDAY, 20 MAY, 1 PM

After lunch, we talk about events around the exhibition and the guided tours and communications. There is a lot of material about Pipilotti's work on Youtube, for example, and we watch it together. Although the artist generously shares her work online, she nevertheless prefers personal contacts. She does not want to be on Facebook, for example, because she already has pangs of conscience for not meeting enough with her friends.

When planning an exhibition, it is important that as many people as possible on the staff in Kiasma meet the artist. This allows things to be discussed face to face and many items can be accomplished in one go. Living artists make contemporary art special and interesting. All artists are not as generous and giving as Pipilotti Rist, however. I am genuinely happy to have met her again.

WEDNESDAY, 20 MAY, 4 PM

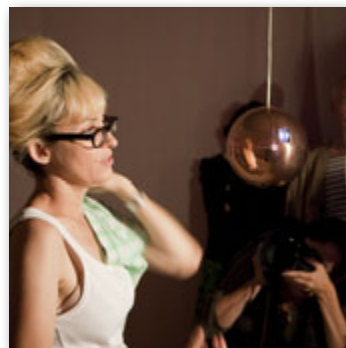
Return journey to Zurich begins.

□ *Arja Miller's thoughts were compiled by Piia Laita*





Pipilotti Rist
introducing her exhibition.



GALA DAYS



ELLE Preview was enjoyed
by Pipilotti Rist and Mirva
Saukkola, Editor-in-Chief

Berndt Arell in ELLETV's
interview. See more
www.elle.fi



PHOTOS: ELLE / MIKA POLLARI, ARI LAHTI

Finnish Celebrities Tracking Traces

Brimming with pithy remarks and outrageous associations, the Celebrity Audio Guide has celebrities giving you their interpretations on contemporary art. The idiosyncratic and knowledgeable audio tracks can be downloaded for free at the Kiasma website.



RETTA HARAJOKI



◁ Remu Aaltonen with the painting of Roy Lichtenstein and the work of Anssi Kasitonni △ Maria Veitola with the work of Humberto Junca.

The celebrities commenting on the *Tracking Traces...* collection exhibition are **Remu Aaltonen**, musician, **Lenita Airisto**, the grand old lady of Finnish business, **Dome Karukoski**, film director, and **Maria Veitola**, journalist. Director of Kiasma **Berndt Arell** talks about the works in Swedish, all the other tracks are in Finnish. Each interpretation is unique, shot through with the speaker's personality, background and professional knowledge.

The Celeb Guide gives you not only the views and opinions on art of the celebrities, but also details and reminiscences from their private life, such as when Remu Aaltonen looks at **Marja Kanervo's** *The First Sketch* that consists of impressions of the artist's back, he is reminded of the time he spent in jail and of black fingerprint ink. The celebrities even seem to have a shared favourite, **Jiri Geller's** *The Big Time*. The vibes from the work inspired no less than four different interpretations of the piece.

The Celeb Guide by the fabulous five is a complement to the museum's 'official' audio guide, downloadable

at Kiasma's website, which sheds light on the works in Finnish, Swedish and English. The online audio selection also includes Children's Kiasma Radio with recordings and photos that introduce the viewer to interesting secrets of the Kiasma building itself.

The entertaining audio guides also contain a wealth of additional information, they point out things and details and invite listeners to make their own personal interpretations. The audio tracks are an easy way to make art part of everyday life on a mobile phone, MP3 player or computer. Although all audio guide tracks can be listened online, the best way to enjoy them is right here in Kiasma. Why not download a personal selection of audio guide tracks (why not download them all!) onto the phone in your pocket and come to Kiasma to track traces.

□ Reetta Haarajoki
The writer is a tour guide in Kiasma

Whose Interpretation?



Jiri Geller's *The Big Time* inspired Kiasma's celebrity guides to make their own interpretations, but who said and what?

Try to pick out the personal voice of Lenita, Dome, Remu and Maria.

Also included is an excerpt from official audio guide. Correct answers are given at the bottom of the page.

1 – This makes my nerves go all over the place, man. Like, you know, when I look down over the railing at the water, it's like, uh-oh, it pulls me in, the water, down under. And when you're pissed, like at Midsummer or something, I said it in some magazine, like: don't go pissing at Midsummer and never look down at the water. You gotta piss like a girl.

2 – Very impressive. I've mostly admired these Hokusai's waves in postcard size, but here, it's so huge, you're almost sucked into it. All that's missing is a

surfboard so you could see what it feels to go through there.

3 – Jiri Geller is a silversmith by education. The precision required in jewellery making remains in his work, only their scale has grown bigger. His sculptures are endowed with the perfectly polished surfaces typical of jewellery. The pieces are often familiar, everyday objects that Geller has created with consummate craftsmanship.

4 – The sea has always exerted a tremendous pull on us humans. At least I am really tempted, I could spend hours just looking at it and... There are so many things that represent power or some kind of transgression of boundaries.

5 – What's wonderful about it for me is that it's a kind of metallic thing painted with car paint. Oh yeah, it's not like it's just car paint, the seams also look like they're from a car. And of course you aren't supposed to touch it, either, even though you'd like to. □



The Celeb Guide includes the interpretation by Lenita Airisto

1 Remu Aaltonen, 2 Lenita Airisto, 3 museon äänitapas, 4 Dome Karukoski, 5 Maria Vetola





Maire Gullichsen-Ehrnrooth, Berndt Arell, Jussi Kivi and the Ambassador Pauli Mäkelä
On the right Arja Miller, Chief Curator of Kiasma and Maire Gullichsen-Ehrnrooth

The invited guests included the cream of the art world, museum professionals, representatives of the media both from Finland and from abroad, as well as members of the Kiasma Foundation. The exhibition was opened by the Finnish Ambassador to Italy Mr **Pauli Mäkelä**. Speeches were given by **Berndt Arell**, Exhibition Commissioner and Director of Kiasma, and **Maire Gullichsen-Ehrnrooth**, Chairperson of the Maire Gullichsen Art Foundation.

This year marks Kiasma's debut appearance at the Venice Biennale. The exhibition in the Alvar Aalto-designed Finnish Pavilion was a co-production between Kiasma and FRAME Finnish Fund for Art Exchange. The exhibition hosted in the pavilion was *Fire & Rescue Museum* by the Finnish artist **Jussi Kivi**. Organised now for the 52nd time, the Venice Biennale is one of the most important international exhibitions of contemporary art today.

The Fire & Rescue Museum exhibition is based on a collection of firefighting material that is the result of Jussi Kivi's lifelong passion. The show will be seen in Kiasma in spring 2010. □



Cultural Councillor Tuula Arkio

Kiasma Celebrating at Venice Biennale

It was a sunny day at the Venice Biennale when the opening of Jussi Kivi's exhibition in the Aalto Pavilion was celebrated.





Ars Fennica 2009 candidate Jyrki Riecki "Always Bite the Hand that Feeds You"

Ars Fennica, the biggest Finnish prize for visual art, is awarded in November. How does it feel to be a candidate? What is the point of art awards and art itself? Artist Jyrki Riecki has the answers.

Jyrki Riecki is one of the five candidates for this year's Ars Fennica. I find him at home in Nummi-Pusula, an hours drive from the Helsinki Metropolitan Region, getting ready for the candidates' joint exhibition.

Riecki's studio is in a barn in the yard. It is there that he creates his paintings and installations in which people and animals, symbols of decay and death, as well as childhood heroes, all blend into a noisy riot of colour and material.

"You must be able to laugh at everything," says Riecki. "Some people see something wrong in painting as a profession – so art and spending tax money can be provocative. And at the same time we manufacture and sell guns in Finland. Why don't people get upset about that? Or about the way urban space is used? We're bad guys all of us," Riecki explains the revolutionary nature of art.

The practice of art is a ritualistic, intense event for Riecki. "I want to be

totally open and uninhibited when I make art. Nothing is sacred, and yet everything is sacred. The work goes fast in a way, but also damn slow."

Do you plan your works ahead?

"Never. They come straight out of the experience of being. I'm kind of childlike when I work, I can't make sketches."

The Ars Fennica exhibition is a joint exhibition by the five candidates. The other four candidates are sculptor **Matti Kalkamo**, artist **Mika Karhu**, visual artist **Jussi Kivi** and painter **Petri Yrjölä**.

How has the joint exhibition affected your own creative work?

"It has not affected my work at all. We've only discussed how to divide the space so that adjacent rooms won't have works that are too similar in size." The challenge for Riecki in the exhibition is to get things "finished enough, but not too finished." It is necessary to leave room to manoeuvre in the hanging stage.

One would think an art competition does not go too well together with a rebel attitude. How does it feel to be a candidate?

"If it were a contest, I wouldn't be in it. I'm not a competitor, I've just been nominated as one possible recipient of the award. All competitive situations are wrong. Everyone must do what they believe in. If you start thinking about what others think about your work, it's no longer real. You must always bite the hand that feeds you."

But it is the biggest art award in Finland.

"That's nice of course. Kiasma is perhaps the most high-profile place to exhibit

art in Finland. And with all that money you could finance your work, do something wicked... And maybe buy some musical instruments. Yet in my mind I'm looking for something negative about it – like, who am I to fawn on anyone?"

For Riecki the greatest thing about the award is that it enables the winner to work independently. He distrusts the idea that an artist should market himself and be a businessman. Realising large art projects is often difficult in a small country like Finland.

What is art needed for?

"One cannot go on for very long without some spiritual nourishment. Imagine life



There Are No Rules in Art

Sometimes the whole world seems to revolve around competition. People are driven by the desire to do better – often better than someone else. In culture, too, there is competition in many areas. Competitions are common in literature and music, and are often an important step in an artist's career. Competition has a venerable history in the visual arts as well. The British Turner Prize regularly triggers off a massive response every time it is awarded. The Carnegie Art Award is the biggest art award in the Nordic countries. The most important art prize in Finland is Ars Fennica, although the candidates can be from any Nordic or Baltic country.

Competition is not bad. Winning an art competition can be of enormous benefit, securing a maximum audience for the artist's work. The monetary prize that often goes with an award ensures that the artist is able to continue working. Talented, distinguished and industrious artists deserve to be promoted, be it through competitions or other means.

But is a competition the best way to maximise attention in art? It may well be, at least when attention does not focus exclusively on the winner, but also on the other contestants. All candidates for the Ars Fennica award get their work into the exhibition where the viewers are jurors, and everyone is free to make up their own mind about the works. The viewers' opinions often differ from those of the jury – and the ensuing discussion only enriches the discourse on art.

There is one irresolvable problem in art competitions, however: there are no rules in art. It is therefore never easy to justify the selection of the winner. In the end, it is personal taste that settles the matter – whether it is the taste of the competition jury or the museum audience.

□ Berndt Arell
Museum Director, Kiasma

without music and poetry. Without art life is nothing but dry bones.”

“Art is necessary to make things alive, to cheer us up and prod the community. An artist can be a shaman who sees, from a mountain top or a valley, from high or low, things that are important to the individual and the community. Art is about the meaning of existence.”

Of course art has personal significance too. “It’s simply necessary, when you’re pathologically creating things all the time – paintings, sculptures, object works, music, writing. It’s a way of living and breathing.”

But can or should art be understood?

“Art is part of our existence, and it is its own justification. No one is under any obligation to be interested in art. It’s an experience that some are quite passionate about and others are not.”

“The word ‘understand’ implies a reduction in the definition of art. Art has its own meaning, which is also its language. Can or should people be understood? What do we understand about anything, really – about the world, the stars in the sky or a lawn?”

□ Sanna Hirvonen
Senior Curator of Education, Kiasma

JOA PIRHONEN



Ars Fennica candidates Petri Yrjölä, Mika Karhu, Jyrki Riekkö, Matti Kalkamo, and Jussi Kivi

What Is Ars Fennica?

The Ars Fennica art award is made to one artist in recognition of distinctive artistic output of high merit. Bestowed annually by the Henna and Pertti Niemistö Foundation, the award includes a monetary prize of 34,000 euro. The winner is announced in November.

The Ars Fennica 2009 candidates **Matti Kalkamo, Mika Karhu, Jussi Kivi, Jyrki Riekkö, and Petri Yrjölä** are showcased in a joint exhibition in Kiasma. The winner’s solo exhibition will be held in the Kuntsi Museum of Modern Art in Vaasa in spring 2010.

□ *Read the interviews with all the Ars Fennica 2009 candidates at www.kiasma.fi*

Ars Fennica ▷



HELI RYHÄNEN

Matti Kalkamo: The Seeds of a Bitter Heart, 2008



HANNU SALARI

Mika Karhu: Female Christ 1, 2007



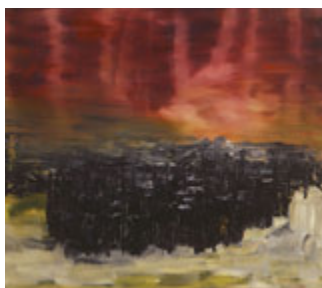
JUSSI KIVI

Jussi Kivi: Cave 1245, "The Theatre" Kivikko, Helsinki, 2006



ANTTI LÄTTINEN

Jyrki Rieki: Meet the great big successful men of the north!, 2007-2008



STUDIO IONATIUS

Petri Yrjölä: EXTRACTION, 2004

Ars Fennica 2009 -ehdokkaista sanottua

All Ars Fennica 2009 candidates are presented by art experts in a richly illustrated publication that will be released in conjunction with the exhibition.

In **Matti Kalkamo's** (b. 1968) sculptures the human figures undergo a series of metamorphoses. The figures are frequently grotesque, and yet fragile and human. In these works black humour and concern for the world of humanity meet. (*Jyrki Siukonen*)

Mika Karhu's (b. 1969) art comments on society, values and the way we live. He analyses the desperate attempts of the human individual permeated by consumer culture, militarism and the illusion of autonomy to forget the social constructedness of his corporality, mortality and experiences. (*Teemu Mäki*)

Jussi Kivi (b. 1959) makes notes on his expeditions: he writes, draws and makes maps, photographs and videos. Some of these become artworks, for example, large photographic prints. Although he seeks the aesthetic, the works still reflect an awareness of contemporary art: distance, irony, and politicality. (*Otso Kantokorpi*)

Jyrki Rieki's (b. 1976) paintings are terrifically loud, energetic and furious. They are filled with critical power, alloyed with a genuine talent for painting. Beneath the script there lies a carnality that can bear allusions to baroque painting, but cut and shaken up for our own brutal, frightening age, often with a streak of scorching black humour. (*Måns Holst-Ekström*)

Petri Yrjölä's (s. 1972) paintings nowadays often take their subjects from northern nature: water and reflections on it; a forest that sucks us into its depths; an impenetrable, tangled thicket, through which gleam a few rays of light that turn the colours unreal; a lone tree. Somewhere an engaging little creature, a bumblebee, perhaps representing a threatened living environment. (*Ullamaria Pallasmaa*) □



The ARS committee of Kiasma

both nationally and internationally. The committee will also search for ways to highlight the theme of ARS 11, Africa. One focus area is economy, more specifically how to develop cultural funding in the current financial situation.

In its first meeting, the committee elected Minister **Christoffer Taxell** as its chairman. Other members of the committee are **Pekka Haavisto, Liisa Heikkilä-Palo, Kimmo Helistö, Liisa Jaakonsaari, Juha Kaiponen, Riitta Kaivosoja, Tuula Kallio, Petteri Kilpinen, Sixten Korkman, Pekka Korpinen, Gunvor Kronman, Jarmo Leppiniemi, Riitta Lindegren, Osku Pajamäki, Sanna Perkiö, Teppo Rantanen, Suvi Rihtniemi, Risto Ruohonen, Martin Sandelin, Anne Santamäki, Kimmo Sasi, Heleena Savela** and **Janne Virkkunen**. □

Kiasma's New Advertising Partner: hasan & partners

The advertising agency hasan & partners and Kiasma have entered into a cooperation agreement. Results of the cooperation will be available early in 2010. The agreement also covers the next ARS exhibition opening in 2011.

"Kiasma is one of the crown jewels of this country, a delicious and inspiring brand. It is exciting to be invited to make this funhouse for grownups even more appealing," says **Eka Ruola**, creative director of hasan & partners, who in the PHS advertising agency was responsible for Kiasma's anniversary year campaign "I don't quite get it". □

Committee Appointed for ARS 11

Kiasma continues to network dynamically with actors in the business and the public sector, in order to learn from the considered views of experts in several fields when planning the museum's future agenda. From 2007 to 2009, Kiasma's Anniversary Year Committee focused on the museum's 10th anniversary and provided a social sounding board for the drawing up of Kiasma's overall strategy. Committee work proved to be so useful that it was decided to extend its term of office to the next period 2009–2011. Now its theme the ARS 11 exhibition.

The agenda of the ARS committee covers the role of Kiasma as a public actor, and how to improve the museum's effectiveness

Theatre Now and Tomorrow

Dialogue, performative installation, performance demonstration, workshop event, social card game tournament, video essay, lecture performance, timespace, club, artist laboratory...

Events at */theatre.now*, the festival of performance art now in its fifth year, refuse to stay under the definition of theatre. Nor does the festival wish to draw firm boundaries between artistic disciplines. It is intended specifically for works that are difficult to pin down. Their starting points may be in theatre or the performing arts, but definition is a matter for the future. The festival itself is nebulous and eludes definition, the very point being that it is not a performance art institution that remains unchanged, but an unfinished series of events that also involves the potential of failure.

/theatre.now is planned in close collaboration with artists, and conversations between professionals, feedback from projects and networking are among the most important aspects of the festival. People attend in order to learn and to share their experiences. Sometimes the public is allowed a peek into the work processes.

OPTIMISTIC FINANCIAL CRISIS

Theatre brings people together, but at */theatre.now* this does not necessarily happen in the same place or even at the same time. Yet there is an underlying spirit of community in the festival. One theme in this year's programme is societal approach.

The festival brings to the public two international visits and presents the very latest



PETRI SUOMAINEN



in performance art. Theatre-makers **Pieter De Buysser** from Flanders and **Jacob Wren** from Canada ask themselves what optimism can mean in today's world of financial crisis, climate change, rising right-wing ideology and ever harder values. Artist **Ong Keng Sen** from Singapore conducts an artist laboratory that looks into the craft of performance art.

Finnish names in the festival include **Tellervo Kalleinen**, whose *Recycling You* performance likens old opinions to old clothes.

The conversation card game by **Lauri Wuolio** features one hundred most common arguments used in social debate. At the *Secret Retraining Camp* by the In Other Spaces ensemble, people search for an experiential connection with life-forms alien to humanity.

THE EUROPEAN DIMENSION

The /theatre.now festival has networked actively with European partners. One of them is the Intersection project, funded by the EU, whose participants come from the Czech Republic, Italy, Serbia, Hungary, Latvia and England.

The project investigates the relationship of performance to visual arts, video, installation, architecture and new technology.

/teat
teri
.nyt



The project focuses on artist exchange. In the space of three years, experts, researchers and artists from a variety of disciplines come together to have meetings, seminars and workshops. The aim is to create a foundation for a research process that investigates contemporary performance art, multidisciplinary performance, as well as themes and approaches to performance.

Intersection is part of PQ11, the Prague Quadrennial. PQ is an international event that showcases the work and achievements of scenographers, costume designers and theatre architects as well as light and sound design, theatre technology, installation and

performance. The Intersection performances at PQ vary from encounters between viewer and performer in small, intimate spaces to large spectacles. The event brings together theatre professionals from about

60 countries. Intersection performances will be seen at the /theatre.now festival in October 2011.

FESTIVAL COOPERATION

Finland is often cited as the promised land of summer festivals and events. However, the darkest time of the year in the autumn and winter is not without its bright spots in the form of performing arts festivals that are now developing their cooperation network.

/theatre.now at Kiasma Theatre and other festivals affiliated with Kiasma – *Moving in November*, *Baltic Circle* and *Lens Politica* – all offer their own, distinctive performances and experiences. Their common goal is to offer high-quality international performance art to ever widening audiences.

□ Piia Laita
Communications Manager, Kiasma

Café Kiasma

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 6504.



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 PRINT & PROMO

I Love My Job... or not?

Tellervo Kalleinen and **Oliver Kochta-Kalleinen** are currently gathering material for their new work, *I Love My Job*, which will be about work communities. "Most people spend a large part of their life in some work community, which inevitably has a major effect on their life. However, workplaces are often fruitful ground for interpersonal conflicts," say the artist duo.

For their piece, they are gathering workplace experiences from Finns, as well as fantasies triggered by unresolved conflicts. The stories will be used to produce short films. You can send in your own story (description of a conflict and related fantasy) to job@workhorror.org. More information is available online at www.ykon.org/kochta-kalleinen. The work will be shown in Kiasma in spring 2010. □

Return of the Strange Trainee

Pilvi Takala's work *The Trainee* is based on a two-month period spent in the facilities of Kiasma's corporate sponsor Deloitte. Once ensconced there, the initially normal-seeming marketing trainee begins to adopt strange working methods. Takala's piece deconstructs behavioural patterns associated with social situations. *The Trainee* got its start in 2008, when Kiasma sponsor Deloitte offered an opportunity for an artist residency in its corporate premises in Ruoholahti. The idea was to search, together with an artist, new angles on how to develop the cooperation between Deloitte and Kiasma. Exhibited previously at the Helsinki-Vantaa Airport, the work returns to Kiasma in November 2009 when Deloitte donates it to the Kiasma Collection. □

Workshops to Order

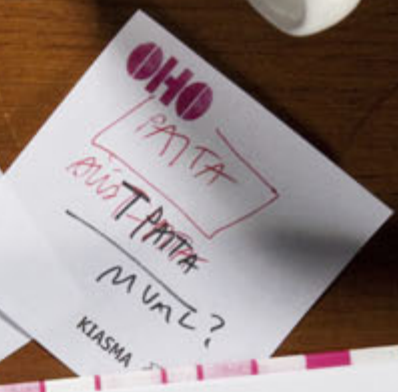
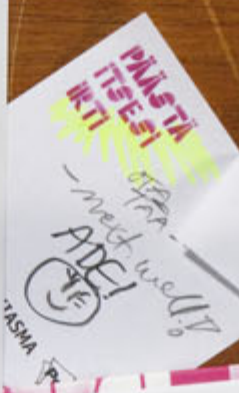
It is now possible to order a workshop for yourself and your team. Featuring the themes of ongoing exhibitions in Kiasma, the workshops range from colour games with babies to workplace health promotion. The Using Art to Cope at Work! workshop is structured around personal stories of the members of the work community, with advance assignments and activities inspired by ongoing exhibitions in Kiasma. The Get Together workshops use information and activities associated with contemporary art to create an atmosphere to promote group spirit among colleagues and friends. The Babies Play with Colour workshops explore the look, feel and taste of colours. If you want to know what colour is blueberry or what yellow tastes like, bring mummies and babies you know to play with colours in a workshop just for you. The workshop can accommodate up to 10 babies with accompanying adults. For instructions on how to reserve a workshop, see page 27 or online at www.kiasma.fi □

Kiasman Ystävät

Friends of Kiasma

Additional information:

tel. +358 (0)9 1733 6595 or www.kiasma.fi



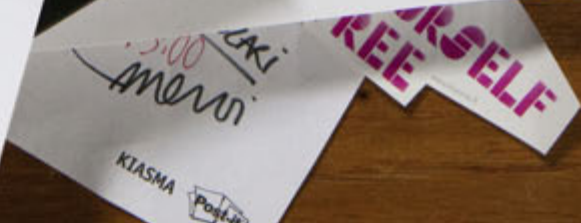
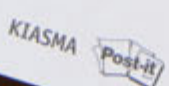
Set Yourself Free

There is no set or proper way to view contemporary art. You are free to look at the works and comment on them in any way you like. The important thing is to allow yourself to see and feel. 'Set Yourself Free' is also the motto of Kiasma's new range of merchandise. Buy a notebook or post-it notes to set down ideas you never expressed before, or use a sticker to let others know what you think. A T-shirt can eloquently tell whether you like to think OHO or VAU.

You'll find the products in our online store at www.kiasma.fi/shop or in the Kiasma shop.



VAU
notebooks EUR 16
t-shirt EUR 15
post-it notes EUR 2,50
sticker sheet EUR 1



Kiasma Calendar

3 • 2009

Elixir – Pipilotti Rist

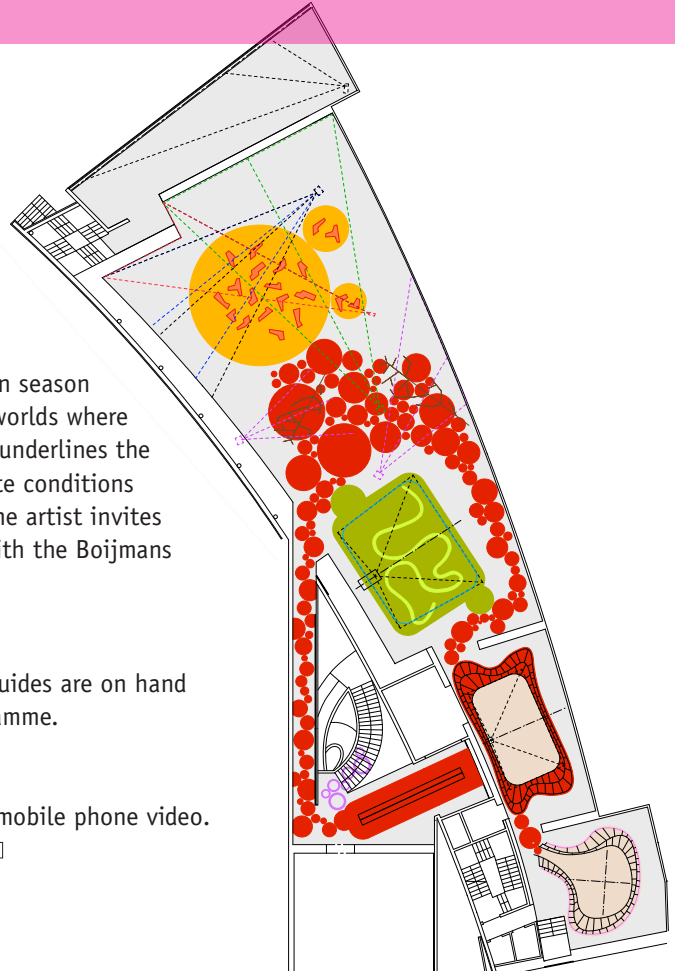
5 Sep – 6 Dec 2009 □ 5th floor

The international guest artist of the main exhibition of the autumn season in Kiasma is Pipilotti Rist. The Swiss artist creates intense visual worlds where sensual visual narrative merges with meditative soundscapes. She underlines the experiential dimension in her most recent work, and seeks to create conditions for a pleasant viewing experience. The works are a Paradise that the artist invites her viewers to enter. The exhibition is organised in cooperation with the Boijmans Van Beuningen museum in the Netherlands.

Night of Delight Wed 4 Nov 2009 from 5pm–8pm, free admission.
Come and enjoy art for free during our Night of Delight. Contact guides are on hand to discuss the exhibition and introduce the ancillary events programme.

Elixir Live – Mobile Phone Videos

Take your cue from the world of Pipilotti Rist and make your own mobile phone video. Share your clip with others. For instructions, visit www.kiasma.fi □



Ars Fennica

9 Oct 2009 – 10 Jan 2010 □ 4th floor, Kontti



The Ars Fennica art award is made annually by the Henna and Pertti Niemistö Foundation to one artist in recognition of distinctive artistic output of high merit. The award is the largest of its kind in Finland. Ars Fennica 2009 candidates sculptor Matti Kalkamo, artists Mika Karhu and Jussi Kivi, painters Jyrki Riekkö and Petri Yrjölä will present an exhibition in Kiasma. The winner of the award is announced in November 2009.

Ars Fennica – Meet the Artists Thu 5 Nov 2009 from 5–7pm, Seminar Room.
In Finnish. Free admission.

Ars Fennica 2009 candidates talk about their work. Organised jointly by Friends of Kiasma and the Henna and Pertti Niemistö Foundation Ars Fennica.

Ars Fennica Public Vote

Vote for your favourite of the Ars Fennica 2009 candidates. □

COLLECTIONS

Tracking Traces...

Until 14 Feb 2010 □ 2nd and 3rd floors

Kiasma's collection exhibition examines humans, nature and culture through the traces that they leave. The exhibition will see some changes in the autumn with the inclusion of photographic work by Aino Kannisto, Jouko Lehtola, Pekka Luukkola and Arno Rafael Minkkinen, an installation by Seppo Salminen and a video installation by Mauricio Dias and Walter Riedweg. They will replace work by Stig Baumgartner, Annika von Hausswolff, Maarit Hohteri, Hannu Karjalainen, Anni Leppälä and Jani Ruscica. Eija-Liisa Ahtila's video installation Today will be replaced by Terike Haapoja's video work Community.

Room X: **Fanni Niemi-Junkola**, 28 Aug – 31 Oct 2009; **Ilmari Gryta**, 7 Nov 2009 – 14 Feb 2010.
Mediatheque: **Cory Arcangel**, 28 Aug – 4 Oct 2009; /theatre.now, 5 Oct – 1 Nov 2009;
Milja Viita, 6 Nov 2009 – 14 Feb 2010.

Programme for Tracking Traces...

Audio guide

Tour the collection exhibition with our audio guide. Free of charge. Available in Finnish, Swedish and English. Borrow a player from Kiasma or download the audio tour to your own MP3 player at www.kiasma.fi

Celebrity tours

Celebrities acting as visiting guides talk about their perception of the show. Tour the exhibition in Finnish with Remu Aaltonen, Lenita Airisto, Berndt Arell (in Swedish), Dome Karukoski or Maria Veitola. Free of charge. Borrow a player from Kiasma or download the tour to your own MP3 player at www.kiasma.fi

Significant Adventure

Borrow a strange assortment of building blocks and create your own route through the Tracking Traces... exhibition. For 3–100-year-olds.

The artists

Adel Abidin, Vito Acconci, Eija-Liisa Ahtila, Cory Arcangel, Stig Baumgartner, Peter Buggenhout, Mervi Buhl-Kytösalmi, Richard Deacon, Mauricio Dias & Walter Riedweg, Ulrika Ferm, Lucio Fontana, Jiri Geller, Veli Granö, Ilmari Gryta, Charlotte Gyllenhammar, Terike Haapoja, Annika von Hausswolff, Maarit Hohteri, Juha van Ingen, Humberto Junca, Aarne Jämsä, Marja Kanervo, Aino Kannisto, Hannu Karjalainen, Anssi Kasitonni, Jukka Korpihete, Tuomas Laitinen, Jouko Lehtola, Jani Leinonen, Anni Leppälä, Roy Lichtenstein, Liisa Lounila, Cristina Lucas, Pekka Luukkola, Bjarne Melgaard, Arno Rafael Minkkinen, Fanni Niemi-Junkola, Kukka Paavilainen, Zoltan Popovits, Laila Pullinen, Mimmo Rotella, Jani Ruscica, Heikki Rynänen, Riiko Sakkinen, Seppo Salminen, Lena Séraphin, Zhao Shaoruo, Anssi Törrönen, Milja Viita, Pinar Yolacan.

STUDIO K

Leena Saarto RE- 5 Sep – 1 Nov 2009

Pilvi Takala The Trainee 18.11.2009 -17.1.2010

Meeting with the Artists

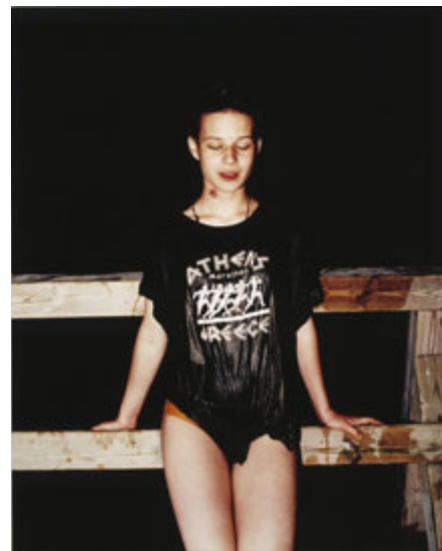
Artists featured in the Tracking Traces... exhibition discuss their work. Wednesdays at 5pm, Seminar Room. In Finnish. Free admission.

30 Sep Jani Leinonen
21 Oct Anssi Kasitonni

Lecture Series

Experts discuss the themes of the exhibition and topical events in contemporary art. Thursdays from 5pm–6.30pm, Seminar Room. In Finnish. Free admission.

29 Oct Leevi Haapala: Impression – Re-reading Emotions and Body Memory
12 Nov Marko Gylén: Reunions – On the Identification, Function and Ethics of Visual Borrowing
26 Nov Hille Koskela: "Not afraid" – Smudge, Threat, Contention



Jouko Lehtola: Girl, 1995

The Celeb Guide includes the interpretation by Remu Aaltonen



SEMINAR

Heading the Critic – Criticism and Contemporary Art

Thu 22 Oct 2009 from noon–6pm, Seminar Room. Free of charge. In Finnish.

Can criticism reflect the moods of art, or add something to the work? Can criticism be art in itself, or is it more like science? Who are the people who are touched by criticism?

In cooperation with cultural association Mustekala and the Finnish Critics' Association.

WORKSHOPS

Queries about and registration into workshops (unless otherwise indicated) Tuija Rantala: +358 (0)9 1733 6521, tuija.rantala@kiasma.fi. The workshop includes a visit to the current exhibition, and work under instruction. More information (price, duration) www.kiasma.fi/peda.

FOR ADULTS

Familiar Group

A workshop for friends, colleagues and hobby groups where you can learn about contemporary art through hands-on activities.

Get Together Workshop

Get to know your colleagues and friends in a workshop featuring information and activities around contemporary art. Inquiries: paivi.hilska@kiasma.fi, +358 (0)9 1733 6668.

Getting to Know Contemporary Art

Contemporary art is invigorating and inspires discussion. Designed for groups in therapy or rehabilitation. Free of charge. Inquiries Mon–Fri 9am–noon, +358 (0)9 1733 6509.

Using Art to Cope at Work

Spend an afternoon in Kiasma dedicated to workplace health promotion. The meetings are structured around the personal stories of the members of the work community. Advance assignments and workshop activities. Inquiries Mon–Fri 9am–noon, +358 (0)9 1733 6509.

FOR YOUNG PEOPLE

Evening Workshop 13–18-year-olds

October–December Wed–Fri 5pm–7.30pm Get a group together and have a thought-provoking night in Kiasma. The workshop includes a visit to the wonderful worlds of Pipilotti Rist. Free of charge.

FOR ADULTS AND KIDS

Let's Do It Together on Saturdays

The workshops give children, young people and adults an opportunity to explore their creativity and manual skills. Themes and techniques vary weekly.

Morning workshop 11am–1.30pm: registration Mon–Fri 9am–12am, tel. +358 (0)9 1733 6509. Afternoon non-stop workshop 2.30pm–5pm: no advance registration necessary.

Babies Play with Colour on request

What colour is blueberry? What does yellow taste like? Bring mommies and babies you know to play with colours in a workshop just for you.

KIASMA THEATRE



/theatre.now

7–18 Oct 2009

This year's /theatre.now festival focuses on social approach and philosophies about ethics, life and art.

The programme includes

An Anthology of Optimism

Wed 7 Oct at 7pm

Saara Hannula: ImMaterial Behavior

Performances on 7 Oct and 9–11 Oct from 3pm–6pm, Installation 13 Oct – 1 Nov, Mediatheque

Pauliina Hulkko and team:

Pavlova's Experiment Nr. 1

Demo performances on 9 Oct at 7pm, 10 Oct at 3pm and 11 Oct at 1pm, Theatre foyer

Secret Retraining Camp

Sat 10 Oct from 10am–4pm Workshop event.

Tellervo Kalleinen: Recycling You

Sat 10 Oct at 5pm, Seminar Room.

Lauri Wuolio MASTER OF CONCEPTS '09,

Societal card game tournament

Sun 11 Oct at 3pm, Seminar Room.

Yar Habnegal: detached retina X

Wed 14 Oct at 7pm

Julius Elo and team: Dialogues

Sat 17 Oct and Sun 18 Oct at 6pm, Kiasma Theatre

/theatre.now club – Rock Your Body!

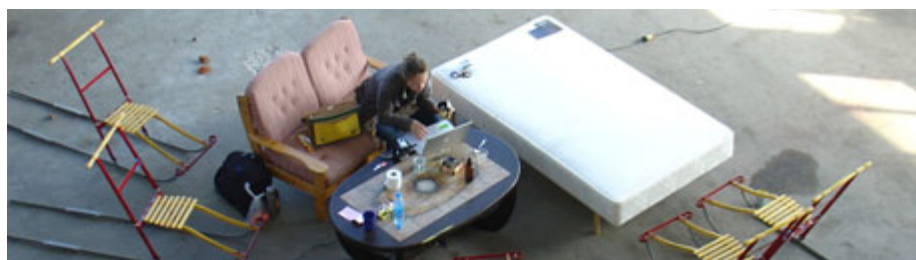
On Friday 16 Oct at 9pm, Universum

"Is Performance the Future Craft of the 21st Century?" A Laboratory with Ong Keng Sen

Open presentation on Sun 18 Oct

at 1pm–8pm, Seminar Room

"Is Performance the Future Craft of the 21st Century?" A Laboratory with Ong Keng Sen



PETRI SUHMANNEN

Moving in November

Tickets EUR 20/15. Festival pass EUR 32. (from www.piletti.fi)

Performances in Kiasma Theatre:

Ivo Dimchev: Lili Handel

4–5 Nov at 6pm

Apocalyptic talk-show and fragmentary variety acts alternate in a solo that amalgamates Butoh dance, falsetto singing and performance art. The Bulgarian-born choreographer and performer lives in the Netherlands.

Antonia Baehr: LAUGH

Sat 7 and Sun 8 Nov at 6pm

Usually the audience laughs at the performer in a comedy, but in LAUGH Antonia Baehr laughs herself – and a lot.

www.make-up-productions.net

Oblivia: Entertainment Island 2

Premiere on Wed 18 Nov at 7pm, performances: 19–21 Nov and 26–28 Nov at 7pm

The three-year project of the international and interdisciplinary performance group Olivia examines popular culture and entertainment from different angles. www.oblivia.fi

Demo Wednesdays

Artist lecture on Demo Wednesdays at 6pm.

7 Oct Riikka Pelo, author, scriptwriter

4 Nov Esa Kirkkopelto, theatre director, playwright, Professor of Artistic Research at the Theatre Academy

2 Dec Timo Muurinen, sound designer, musician, composer

Lens Politica Festival Opening

11 Nov at 6pm, Kiasma Theatre

The Lens Politica festival of political film and art from 11 to 15 November serves as a forum for films, art and discussions. At the opening night, the surprise guest of the festival will present a new film that also receives its Finnish premiere that night. www.lenspolitica.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 6504.

Kiasma Store 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 6505.

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



PIRKO SIITARI / CAA

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, 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
In Finnish, Swedish and English.

All information is subject to change.

Kiasma magazine | Publisher: Museum of Contemporary Art | Editor in Chief: Communications Manager **Piia Laita** +358 (0)9 1733 6507 | Subeditor: Press Officer **Päivi Oja** +358 (0)9 1733 6534 | Address: Kiasma, Museum of Contemporary Art, Mannerheiminaukio 2, 00100 Helsinki, Finland | Tel. +358 (0)9 173 361, Fax +358 (0)9 1733 6503 | Internet: www.kiasma.fi | E-mail: kiasmalehti@kiasma.fi | ISSN 1456-9124 | Graphic Design and Lay out: **Timo Vartiainen** | Translations: **Tomi Snellman** and **AAC Noodi Oy** | Printed at **F.G. Lönnberg** | The schedules of exhibitions and events are subject to change. | **CONTACT PERSONS** | Museum Director **Berndt Arell**, Director's Assistant **Tuula Vuorio**, Tel. +358 (0)9 1733 6516, Fax +358 (0)9 1733 6574 | Chief Curator / Exhibitions **Arja Miller** +358 (0)9 1733 6537 | Chief Curator / Collections **Pirkko Siitari** +358 (0)9 1733 6519 | Head of Education **Sanna Hirvonen** +358 (0)9 1733 6514 | Kiasma Theatre: Producer **Riitta Aarniokoski** +358 (0)9 1733 6512 | Head of Marketing and Sponsorship **Sanna-Mari Jäntti** +358 (0)9 1733 6653 | Cooperation Coordinator **Päivi Hilska** +358 (0)9 1733 6668 | Guided Tours, reservations: +358 (0)9 1733 6509 | Friends of Kiasma +358 (0)9 1733 6595 | The Museum of Contemporary Art Kiasma is part of the Finnish National Gallery

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