

Kiasma

www.kiasma.fi

2010 44 vol 12

**New: Comic Strip
by Kaija Papu**

**Adel Abidin in
Kiasma's Reality TV**

Spring Calendar

Colourful Winter in Kiasma

**Olav Christopher Jenssen
Chasing Titles**

**Olavi Paavolainen and Hertta Kuusinen:
A Love Story on Stage**



For the Berlin-based Norwegian artist Olav Christopher Jenssen, naming works is like mixing paint. Right Panorama/Preface.



BERND BORCHARDT

Where Do Titles Come From?

Names are fascinating and difficult. Anybody who has ever tried to think of a name for something – a child, a boat, a band – knows that naming can be surprisingly hard. It is easy enough to think of a nice name, but what if you have to find a name that is original, long-lasting, memorable, sufficiently layered and even rolls off the tongue easily?

CAA / PIRELAKKÄNEN

Olav Christopher Jenssen's Panorama series gave the title to the entire exhibition. Right Panorama/Begonia.



BERND BORCHARDT

When an artwork is just labelled *Untitled*, does it imply that the artist's treasure-house of words is empty? Or can the lack of a title in itself be intentional and therefore meaningful? Some artists may not want to give any clues for interpretation, others can feel the title is unimportant.

Entitling works 'untitled' has also been an extreme modernist phenomenon, part of an ideology of art which states that a work does not, and should not, point to any reality beyond itself. For example, a painting must only be a painting, addressing such issues as colour, form, texture and composition, and nothing more. According to this strategy, inventing a title for a painting leads the viewers' imagination astray instead of leading them to focus on the essential, the painting's intrinsic reality.

Often, however, a work of art does have a title. Many artists name their work after the idea or motif that originally inspired it. Some may give a clue as to influences.

For the Norwegian artist **Olav Christopher Jenssen**, titles are extremely important. The titles of his paintings usually develop organically, as part of the process of making the painting. At best, the title emerges automatically, springing into mind from the work itself,

as if the painting were offering the title to the painter, not the other way round. Sometimes, however, Jenssen has to hunt for a suitable name, working well into the night, or even longer.

NORWEGIAN MINDSCAPE

The title of Olav Christopher Jenssen's exhibition in Kiasma is *Panorama*, after a series of ten paintings in the show. According to Jenssen himself, the title evolved slowly during the painting process. It is hardly a coincidence that the northern end of Kiasma with its floor-to-wall landscape window is also known as *Panorama*. Perhaps Jenssen was already thinking about Kiasma when he painted the series, standing in his mind in the upcoming show, looking out of the window at the panoramic view over Helsinki...

The idea of *Panorama* embodies the notion of a broad view, an encompassing, unbroken horizontal perspective. Although Jenssen has lived in an urban environment most of his life, no one ever forgets to mention his affinity to nature: he is from northern Norway, where the landscape is absolute and incontrovertible. Perhaps the title derives from Jenssen's



There are no hidden meanings in his works, Jenssen promises, everything is in full view. Above the work *Panorama/Recognition*.



Sometimes Jenssen needs the etymological dictionary in his hunt for the elusive title. Above the work *Appointment/Idiom*.

inner landscape, the childhood mindscape that he says he always carries within him.

THE TITLE IS A CLUE FOR THE VIEWER

It is difficult to persuade Jenssen to tell me anything more about this. He says he would prefer not to explain his works; that the best way for him to explain his paintings is to paint them, and the best way to understand them is just to look at them.

The paintings in the *Panorama* series also have subtitles or parallel titles. *Panorama/Massimo*; *Panorama/Insulan*; *Continental*, *Esplanad*, *Phonetica*, *Environment*, *Solution*, *Preface*, *Recognition* ja *Begonia*. The titles seem to describe moods suggested by the paintings to Jenssen. They are associative, playful and even a bit random, yet they offer the viewer one end of a string they can start to follow if they want.

DICTIONARY ASSISTANCE

Jenssen's titles are usually in a foreign language, Latin or English – rarely Norwegian or German, the artist's languages. The use of foreign titles probably involves the aim of extending the meaning to a more general

level. Sometimes they are place names (*Verona*), sometimes the title seems refer directly to colour (*Grenadine Painting*), sometimes it has to do with language and its forms (*Idiom*). The titles are juicy and meaningful and give rise to new associations that complement the visual stimulus of the painting itself. Moreover, Jenssen's titles are often quite pleasing phonetically, like beautifully sounding miniature poems or aphorisms.

Collecting names and their meanings is for Jenssen like the process of mixing paint: the smallest change can alter the tone. The etymological dictionary is a much-used book in his studio, something that carries Jenssen away into an endless chain of associated meanings and signification.

□ Arja Miller

Olav Christopher Jenssen's exhibition Panorama will be held on the fifth floor of Kiasma from 22 January to 28 March 2010. The artist will talk about his work and exhibition in English Sat 23 January at 3 p.m.



Audiences are fragmented in terms of not only experience, but also their starting points.

Kiasma Is Seeking a Real Relationship

THE MOST important thing in museum work is the production of meaning. Without meaning, any encounter between art and people remains just a passing touch. As in any relationship, in art feeling is more important than seeing, a true meeting more significant than understanding. Meaning-construction is made challenging by the fact that people come to art with such different perspectives. Just as in life, in art people respond to different things. There is no longer anything guaranteed to spark off passions or inspire discussion. Audiences are fragmented in terms of not only experience, but also their starting points. People are increasingly seeking relationships with the world, but the establishment of that relationship is beset by ever greater expectations.

EVEN customer surveys show that what audiences expect from Kiasma is something to shake them, to leave an impression and give food for thought for a long time. The image of contemporary art is problematic precisely because so much is expected of it. A visit to a contemporary art museum is also regarded a risk, because great expectations can never be satisfied for every visitor. "Something for everyone" is just as challenging a task as "everything for everyone". Audience orientation does not mean that the museum has to

respond to every need, but that it should make a genuine effort to give the audience an opportunity to establish a relationship with art on some meaningful level. That relationship is not necessarily based on love or even infatuation. A relationship can be just as meaningful if it emerges through wonderment, questioning or disagreement.

KIASMA'S spring season is full of opposites. The year opens with an exhibition of large, luminous paintings by the Norwegian painter **Olav Christopher Jenssen**. February will see the opening of an exhibition by the young Iraqi-Finnish artist **Adel Abidin**, which shows the world from a totally different angle. Exhibitions towards the end of the season will include **Denise Grünstein's** photographs and a thematic show on Finnish history based on portraits by the Russian painter **Ilya Glazunov**. The spring season is rounded off by a new collection exhibition that explores the concept of events in art. Viewpoints change frequently, the different floors of the museum host shows that represent mutually contradictory worlds. Through its exhibitions, Kiasma is looking for a real relationship full of meaning.

□ Berndt Arell



In 2010 Kiasma will open seven major exhibitions and a collection exhibition.

The inauguration of ARS 11 will be celebrated in April 2011. It will offer perspectives on African contemporary art.

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THE MUSEUM OF CONTEMPORARY ART was founded in 1991; the Kiasma building was completed in 1998. Kiasma was designed by Steven Holl (USA), the winner of the architectural competition (Chiasma). Kiasma has five floors. Its total floor space is 12,000 m², of which the galleries account for 9,100 m². Kiasma's art collection has some 7,900 Finnish and foreign works of contemporary art. The Museum of Contemporary Art Kiasma is part of the Finnish National Gallery

KIASMA *Chia.sm*, n. *chiasma*. *Chi.as.ma*, n., pl. *-mas, -ma.ta*. 1. Genetics. an exchange of segments between two of the four chromatids of paired chromosomes during late prophase and metaphase. 2. Anat. a crossing or decussation, esp. that of the optic nerves at the base of the brain. *Chi.as.ma.typ.y*, n. Genetics. the process of chiasma formation, which is the basis for crossing over. Cf. *crossing over*.



CAA / PIIRRE MYRKÄINEN

An art workshop for toddlers is a colourful affair.

A Colourful Winter with Tikkurila

KIASMA and the Tikkurila paint manufacturer have signed a partnership agreement for 2010. Tikkurila provided the paints already for the glowing colour milieus of **Marita Liulia's** 2009 exhibition, which had a religious theme. For the first time, Tikkurila Oy will be Kiasma's official partner. Tikkurila is especially interested in children's workshops that deal with colours. For the workshop programme and instructions on registering, please visit www.kiasma.fi. □

What Would Kiasma Do?

OR WHAT would **Olav Christopher Jenssen** do? What is more, what would you do? In 2010 Kiasma will challenge its visitors to make a contribution and think about doing in various contexts. The campaign will be carried out with the advertising agency Hasan & Partners. You may come across it in some unexpected places, so be prepared to give an answer: What would you do? □



Esa Rahikainen and Reijo Liski bringing a portrait of Urho Kekkonen to Kiasma from the Urho Kekkonen Museum currently under renovation.

Kekkonen to Be Cleaned up

ILJA GLAZUNOV'S portrait of president **Urho Kekkonen** maalaama was brought from Kekkonen's final home Tamminiemi, which is now the Urho Kekkonen Museum, to Kiasma for the upcoming exhibition. "From a conservation perspective the work is very dirty and faded because of cigarette smoke," says **Siukku Nurminen**, Kiasma's conservator. "There it is, staring at you, waiting to be dealt with." The cleaning of the portrait will also provide an opportunity to study its development with modern tools. Glazunov had to make improvements to satisfy Kekkonen. □

Workshops with Friends

THE WORKSHOP in Kiasma is a great place to inspire creative play in a work community and to learn about contemporary art. *Get Together Workshops* are designed specifically for companies. The visit is planned with the workshop leader and the themes and times tailored to the company's needs.

The *Familiar Group* workshops are held on Friday afternoons. Book one for a group of friends or fellow hobbyists. The two-hour workshop package includes a visit to the current exhibition. Booking instructions at www.kiasma.fi. □

Strange Adventure

BORROW a strange assortment of cubes and create your own route through the *Tracking Traces...* exhibition. Suitable for 3-100-year-olds, alone or in groups.. □



MINNA RAITTAA

Endless Performance

CHRONOPOLITICS – III Memo of Time is a performance that aims for a duration that exceeds the human lifespan and reaches towards eternity. It is the last instalment in the *Memos of Time* performance series, which is part of **Tuija Kokkonen's** doctoral research project at the Finnish Theatre Academy.

The latest performance in March 2010 is divided into three sub-performances: a live performance, a web performance and a nature performance. Each sub-performance examines the issue of duration in the context of different performance media, human memory and non-human actors. The production team has artists from different disciplines, who are all performers also in the live performance. □

Who Is the Favourite?

ARS FENNICA 2009 prize was awarded in November to artist **Jussi Kivi**. The results of the audience vote will be announced on 4 January, when the exhibition of the five Ars Fennica candidates will be open for one more week. The winner of the audience vote will also be posted on Kiasma website. □

Café Kiasma

Café Kiasma is open

Tue 10am–5pm, Wed–Fri 10am–8.30pm,
Sat–Sun 10am–6pm. Tel. +358 (0)9 1733 6504.

Kiasman Ystävät

Friends of Kiasma association

Information Tel. +358 (0)9 1733 6595
or www.kiasma.fi/kiasmanystavat

Kiasma in Brief



Jussi Kivi's collection of fire fighting objects is a dream come true for young boys.

Choose 112

FEBRUARY 11 has been declared the European 112 Day to raise awareness of the official emergency number 112. On the same day, **Jussi Kivi's Fire and Rescue Museum** will open in Studio K, displaying objects he has collected since a small boy. The piece was also shown in the Finnish Pavillion at the Venice Biennial last summer. □

Information about current exhibitions, happenings and other programme in www.kiasma.fi



In a hydroponic garden, plants grow in a nutrient solution and in water without any soil.

Hydroponic Window Farm

PIXELACHE, a festival of electronic art and subcultures, is an annual presentation of some 100 international artists and a comprehensive review of Finnish electronic art.

In March, the Kiasma Theatre will put on two music pieces based on the sounds and rhythms within our bodies. **The Heart Chamber Orchestra** is a piece based on the heartbeats of its musicians, performed by the Austrian duo **Terminalbeach** (Erich Berger & Peter Votava) with twelve other musicians playing classical instruments. Each musician has a computer screen displaying the composition which changes according to their heart beat.

Pixelache will also premiere **Ona Kamu's** new piece *Elektromys*. Its principal materials are the sounds

of the electrical functions of the muscles registered in nerve pathway measurement.

The exhibition in the Mediatheque is the first presentation in Finland of the interactive works of the American **Golan Levin**. They are playful visual worlds that react to the sounds, movements and facial expressions of the audience.

The *Window Farms* project of the American artists **Britta Riley** and **Rebecca Bray** will be shown on the foyer of the Kiasma Theatre. It is a hydroponic window farm made from ecological materials. *Window Farms* is part of the Herbologies/ Foraging Networks programme, which studies the encounters of folk wisdom related to herbs and digital culture. □

Press Your Hand against the Stone

THERE is a marble block in the foyer of Kiasma that visitors can touch. **Hannele Rantala's** (b. 1952) *Guest Book* (2009) is a piece of Greek marble exactly the size of an A4 sheet of paper, and it carries a brass plaque that tells the story of the block: the stone comes from the same quarry at Pentelikon as the stones used to build the Acropolis in Athens. The quarry is at least 2,500 years old and is still operational.

Rantala's *Guest Book* takes one's thoughts to transience, permanence and the passage of time. As people touch the stone, it is gradually worn down, making the passage of time visible as a depression in the marble. By touching the stone, visitors leave their traces in the guest book, and connect with all those who have earlier pressed their hand against the stone, thus making the touch a collective, shared experience. The guest book could also be called a social sculpture realised through the touch of the audience. □

Ars and the Cold War

A TOTAL of seven Ars exhibitions have been put on since 1961. They have been influenced by the cultural policies of the cold war era, changes in art and increasing art sponsorship. **Heikki Kastemaa's** book *Nykyaikojen kampanjat* (Contemporary campaigns) tells how the Ars exhibition evolved into international and multidisciplinary contemporary art events.

As sources, Kastemaa has used the vast number of newspaper articles written about the exhibitions and documents related to their planning. He documents, investigates and interprets the compositions of the various Ars events, their backgrounds, related journalism and the often heated public debates. The book was published by The Central Art Archives in its series Kirjoituksia taiteesta and it's available from the Kiasma Store and the Finnish National Gallery online store at www.fng.fi. □

Ars Curators in Africa

ARJA MILLER and **Pirkko Siitari**, the curators of the ARS 11 exhibition, visited Bamako, the capital of Mali, to learn about African photographic art. Read their trio report in the next Kiasma magazine, which will come out on 1 April 2010. □



The Bamako Photo Biennale in Mali is one of the largest international art events in Africa.

Do Not Steal, Buy One Instead

A NEW shipment of the popular *I stole this from Kiasma* mugs has arrived. The mugs are for sale at Kiasma Store and Café Kiasma for six euro apiece. □



The 50th birthday reception of Museum Director Berndt Arell drew representatives of art, politics and business to Kiasma. Congratulating Arell is Lenita Airisto, B. Sc. (Econ.).

EXCEPTIONAL opening hours in the spring

Wed 6 Jan, 10am – 5pm
Fri 8 Jan, 10am – 3pm
Good Friday, 2 April, closed
Holy Saturday, 3 April, 10am – 5pm
Easter Sunday, 4 April, 10am – 5pm
Easter Monday, 5 April, closed
Fri 30 April, 10am – 5pm
May Day, Sat 1 May, closed

Normal opening hours
Tue–Fri 10am – 8.30pm
Sat–Sun 10am – 6pm
Mon closed. □



The audience can literally dive into Jacob Dahlgren's *The Wonderful World of Abstraction*.

Surrender To the Caress of Ribbons

ENTER the work of art, plunge within the colours and feel the silk ribbons slide along your body – perhaps you will meet another museumgoer, too.

Jacob Dahlgren's *The Wonderful World of Abstraction* (2009) is a sculpture, painting and an interactive installation. It comprises thousands of colourful silk ribbons that reach from the ceiling to the floor. From the outside it has the appearance of an abstract painting or a colourful sculpture. It is everyday and sublime at the same time and conveys a powerful experience.

In fact, it inspired the planning team to choose 'event' as the theme of the museum's next collection exhibition. The upcoming, eleventh collection show will open in March. But what does 'event' mean in the context of contemporary art? In the collection exhibition the theme will be approached from two angles: the exhibition will include works where the event is the actions taken by the viewers, whether actual participation in a work or art or, more subtly, becoming impressed by it while on the other hand, it will include works where the artist creates the event by staging a situation.

You could say that in the context of the collection exhibition, 'event' depends on the viewer, above all. Would you like to surrender to the caress of colourful ribbons?

Pirkko Siitari

Adel Abidin

Kiasma's cultural interpreters are young people between 16 and 22 years of age who are interested in art and culture. During the autumn, they studied the background of Adel Abidin's art while making a documentary of the artist. Produced together with Kiasma's main sponsor Deloitte, the documentary will be included in Adel Abidin's exhibition opening in Kiasma in February.

A Different Kind of Documentary

"We Are at Something"

What happens when five young people get hold of a video camera and a contemporary artist? Kiasma's cultural interpreters and director Ville Kiiski made a documentary about the artist Adel Abidin. Interpreters Petra Vuolanan, Taika Mannila and Jaakko Uoti kept a journal of the production process.

MEETING WITH THE DIRECTOR

"Reality TV at Kiasma?"

Petra: "Today we launched one of the most interesting culture-interpreter projects so far: making a documentary about Iraqi-Finnish artist **Adel Abidin**. We met its director **Ville Kiiski** at Kiasma. Midway through the meeting Kiiski revealed that we would start filming from the very first meeting. He wants all of us to have a camera. We would film

each other talking about Abidin's art. Everyone was amused with the idea. Is reality TV making inroads at Kiasma?"

Jaakko: "The atmosphere was exciting and a little tense, too. What does he mean we will be filming each other? What will we film and when? On the other hand, we were all in the same boat and no-one was sure of the result. That was a good feeling."

CAA / PIRJE MÄKKÄNEN



Very Important Now"



Adel Abidin

Born in Baghdad, Iraq in 1973, lived in Helsinki since 2001.

Has had exhibitions in the United States, France, UK and Egypt. Represented Finland at the Venice Biennial in 2007.

Often uses video and video installation. Uses black humour and irony to deal with encounters between cultures and experiences of marginalisation, conditions of life during war, gender roles and sexuality.

The exhibition at Kiasma is Abidin's first exhibition in a museum in Finland and will present his work from recent years. □



Adel Abidin in his studio at the Cable Factory in Helsinki.

CAA / PIIRIE MUKKANEN

ADEL ABIDIN



The Bread of Life video work shows four men making music by drumming hard loaves of Egyptian bread.

PRESENTATION TO PARTNERS

“Like the architecture of Centre Pompidou”

Two cultural interpreters Petra Vuolanen and Erkka Luutonen attend a meeting with Kiasma's partner Deloitte, which is sponsoring the making of the documentary. Others present include Kiasma personnel, director Ville Kiiski and the artist Adel Abidin.

Petra: “Kiiski said that we will not be making a conventional artist documentary with a deep-voiced narrator and pretty pictures of the artist's work and life. His vision is that the Abidin documentary will be like the architecture of the Centre Pompidou in Paris: the structure will be out in the open. The document will be an expedition into the art of Adel Abidin. I have to say I'm excited.”

FIRST DAY OF SHOOTING

“Oh, you mean we'll already be filming today?”

Petra: “I was under the impression that at the first actual session



The exhibition in Kiasma will also include four new works. One of them is Ping Pong which embodies several themes addressing contemporary power relations.

working on the documentary we'd write the manuscript. I was wrong. All we had to do was to learn how to hold a camera and press the rec button."

Jaakko: "I arrived a bit early at the Paja, which was dramatically lit with spotlights. Working with the lights, cameras and microphones was fun and strange."

Taika: "It was almost scary to be in front of the camera - I kept thinking do I look alright or do I sound really stupid. I got confidence by operating the camera myself, though. When you are observing others, being observed also becomes easier. We talked a lot about the role of museums and our relationship with art."

SECOND DAY OF SHOOTING "What to ask Adel?"

Taika: "I feel that we're now getting up to speed. We're talking about Adel as an artist and analysing (or attempting to analyse and understand) his art. The discussion about his work is wonderful, it's

really interesting to guess at themes and hear how others interpret them. It'll be really exciting to meet the artist himself after this. What questions should we pose to him?"

Petra: "We looked at pictures and descriptions of works that will be shown in the exhibition. Adel Abidin deals with war, nationality and power relationships naturally through sarcasm and irony. Is nothing sacred to Adel Abidin?"

Jaakko: "I liked learning about Adel's works but meeting him was still a little unnerving. Our art history lecturers always tell us that contemporary artists are not and don't want to be mysterious creative geniuses. They're just normal people. Based on his works Adel seems to have a sense of humour and to be easy to get along with."

THIRD DAY OF SHOOTING, MEETING THE ARTIST "Do artists take vacations?"

Taika: "Adel seemed to be more nervous than we were. It was a little like an interrogation. Suddenly

>



Behind the cameras are Taika Mannila, Petra Vuolalanen and Jaakko Uoti. The meeting with Adel Abidin was attended also by representative from Deloitte.

I had so many questions and wanted to learn as much as I could from Adel. The best part was to hear about Adel's background and the way he works."

Petra: "It was a surprise to hear that Adel's parents didn't encourage an interest in art. He started as a painter but never really believed in himself until he started working with video. Studying at the Academy of Fine Arts in Helsinki was the best time in his life. It was interesting to hear that even for a professional artist the most important source of support and feedback is friends."

Jaakko: "It was great how open and kind of straightforward the artist was about his work. What interested me most about the artist's work were practical things like how video works are made, does the artist have to know how to film, edit and do the lighting? Does the artist ever take a vacation? Where does the artist get money?"

Petra: "Adel said he gets his ideas from things around him,

people's talk and even clothes. He develops ideas and how to present them in his head. When he has formed a clear idea of what he wants, he starts to work. Sometimes he works 30 hours straight. He prefers being responsible for his own timetable. He says, with irony in his voice, that it's his job, it's not a charity. He must earn a living somehow. He used to study business and has financial goals, too, but he says he'd display his works even if he wouldn't be making any money out of it if it was the only way to express himself."

FOURTH DAY OF SHOOTING, THE ARTIST'S STUDIO "A privileged feeling"

Taika: "We filmed at Adel's studio. The atmosphere was great and everyone was excited. I felt somehow privileged to be there. I learned a lot, too, just by looking around. Is this how a contemporary artist lives and works? It was very interesting to see works in progress and also older works. I wonder what how the exhibition will feel like

when I've learned so much about the background."

Petra: "If you read the mirror image of the Coca-Cola logo, it says To Mohammed, to Mecca. We'd only seen a conceptual image of the ready work, whose prototype was standing modestly in a corner. *Abidin Travels* was waiting for February and the exhibition in a container along the wall.

Adel showed us the video works *Bread of Life* and *Ping Pong* on his computer. The latter is still in progress and doesn't yet have a soundtrack. In *Ping Pong* two sweating men play ping pong. Instead of a net across the table there is a naked woman. Adel didn't want to say what themes the work deals with because he wants to leave room for interpretation. I asked him how it feels to show works that have not been finished yet. He said he doesn't enjoy it but that it's part of the deal. A pretty unusual situation."

Jaakko: "It seems like we had come full circle: this was our aim, after all. Being at the studio was



What is a cultural interpreter?

KIASMA'S CULTURAL INTERPRETERS are 16 to 22 year-olds interested in art and culture. They work on a voluntary basis and are eager to attract a more varied audience to contemporary art and the shows Kiasma puts on. They have associate groups abroad at the Tate museums in the UK, Centre Pompidou in Paris and Reina Sofia in Madrid. □

a little like being a voyeur, which was nice: it was so clean, no paint or charcoal stains anywhere. The studio inspired more down-to-earth questions about work, art, daily life and culture. It really was an inspiring experience and wound together everything we had done. This is what it's all about, bringing art closer to people and ourselves. A big hand to Adel."

□ Taika Mannila, Jaakko Uoti, Petra Vuolanen

The documentary, directed and edited by Ville Kiiski, will be shown at Kiasma at Adel Abidin's exhibition. In addition to Taika Mannila, Jaakko Uoti and Petra Vuolanen, Erkka Luutonen and Reija Meriläinen also took part in the making of the video. Adel Abidin will introduce his exhibition to the public on 21 February at 3 pm.

Kivirinta, Marja-Terttu, Rossi, Leena-Maija: LUONTOA JA LUONNOTONTA - (Un)naturally, Miestaidetta uusien silmin, ELIXIR: The video organism of Pipilotti Rist, Horror vacui, OIKEILLA JÄLJILLÄ... TRACKING TRACES..., Ola Kolehmainen: A BUILDING IS NOT A BUILDING, Marita Liulia CHOOSING MY RELIGION - Uskontoja jäljittämässä, Company (Aamu Song ja Johan Olin) SUOMEN SALAT / Top secrets of Finland, Jiri Geller Selected works 1998-2008, PILVIIN PIIRRETTY Aasia-laista nykytaidetta, KOURI-KOKOELMA NYKYTAITEEN MUSEO KIASMASSA, FULL HOUSE Kouri-kokoelma ja minimalistisia seikkailuja Amerikasta, Notkea katu: Yksin, yhdessä, KUVAN JÄLKEEN, JULIAN SCHNABEL, TARINANKERTOJEN AIKA - Kertova ja etäinen katse entisten neuvostotasavaltojen taiteessa, 1-4 SAMAN TAIVAAN ALLA - Taidetta kaupungissa 1999-2000, Huhtamo, Erkki: OUTOÄLY, TIMO VARTIAINEN: TSURRAA, DIAS & RIEDWEG, KALERVO PALSAN - TOINEN TULEMINEN, RUDOLF STEINER: KOLMINKERTAINEN LUOMINEN - Luentopiirustuksia 1919-1924, POLLY APFELBAUM, AAVAN MEREN TÄLLÄ PUOLEN, KAIN TAPPER PIIRTÄJÄNÄ, ARS 06 - Toden tuntu, TELLERVO KALLEINEN: IN THE MIDDLE OF A MOVIE, GUNILLA KLINGBERG: REPEAT PATTERN, HISTORIAA NOPEAMMIN - Näkökulmia nykytaiteen tulevaisuuteen Baltian maissa, Suomessa ja Venäjällä, ERIK SNEDSBØL: SAKSANPAIMENKOIRA, YÖJUNA - Surrealistisia reittejä Kiasman kokoelmiin, TARJA PITKÄNEN-WALTER: MAALAUUS ON LIHAN KIILTO SILMISSÄMME, YINKA SHONIBARE: DOUBLE DRESS, BORIS GERRETS: MIELENKENTTIÄ, ERWIN WURM: NOLO VEISTOS, DAN GRAHAM: WORKS 1965-2000, EIJA-LIISA AHTILA: Kuviteltuja henkilöitä ja nauhoitettuja keskusteluja, ARS 01 - Avautuvia näköaloja, EVA GRUBINGER: OPERATION R.O.S.A., ROR: UTOPIA, SUSAN NORRIE: TERMOSTAATTI, JYRKI SIUKONEN: LENTÄMISEN HAAVE, OLLI LYYTIKÄINEN - It's all yours-pitäkää hyvänä, MUTLU CERKEZ - Valikoituja teoksia kirjoittamattomasta oopperasta, TASAPAINOILUA - kuusi reittiä Himalajalle, JOB KOELEWIJN: FLUCHT OHNE E, MONICA NYSTRÖM: TRACES/JÄLKIÄ, MARKUS HEIKKERÖ, KENELLE SOITTAISIN SEURAAVAKSI? - Uusi suomalainen sarjakuva, PETRI HYTÖNEN: ITSEANALYYSI / NOLLAUSPROJEKTI 1988-1999, CILDO MEIRELES, PERTTI KEKARAINEN: PAIKKA 1, JUKKA MÄKELÄ: MERKKI JA ELE - maalauksia kolmelta vuosikymmeneltä, BJARNE MELGAARD Everything American is evil the return to Constantinople, BRUCE NAUMAN - Kuva/teksti 1966-1996, HELI REKULA: AUTIOMAA - teoksia vuosilta 1989-2004, WILLIAM WEGMAN, MAISEMA Kiasman kokoelmassa, IDÄSTÄ TUULEE - Näkökulmia Aasian nykytaiteeseen

Art books
from Kiasma
www.kiasma.fi

Love on the Congo River

It is the eve of the Second World War. Germany is going to cede Belgian Congo to Finland. Author Olavi Paavolainen travels to Africa on a secret mission to establish diplomatic relations with the new Finnish colony.

The Second World War is about to begin and the atmosphere is dismal. People are anxiously waiting for the spark that will set off the explosive situation. The allies of Germany, including Finland, have drawn up a plan to redistribute the colonies. Under the deal, Finland will take control of Belgian Congo, an immense country rich in natural resources in the heart of darkest Africa.

The Finnish Government has sent the flashy socialite **Olavi Paavolainen** on a secret mission into the Congo to establish diplomatic relations with the local ruler and population, and to find out the best way to modernise the country. In the jungle, he meets the mysterious Finnish adventuress **Hertta Kuusinen**, recently released from prison. Together the two begin to plot the future of Finland's negroes.





This is the beginning of the play *Kauniiden unien joella* (*On the River of Beautiful Dreams*) by the Aurinkoteatteri theatre ensemble. It is the story of two Finnish adventurers in darkest Africa, transported by great passions. Finland is far away, as is Belgium; so are Hitler's Germany and Stalin's Soviet Union, at least geographically. The air is heavy with anticipation, excitement, strange moods. No one knows what tomorrow will bring, but it will undoubtedly be something exceptionally good.

FEVERISH ENCOUNTER

In 1939, Congo is a country of grief and anger, violence and tribulations. The country is rich in uranium and rubber, slaves, copra and malaria; oil, death and Congo copal. But why would any Finn want to come here? This is the question that preoccupies Olavi Paavolainen, the new colonial attaché of Finland, as he travels up the Congo River.

In the upper reaches of the river, he is suddenly visited by stupendous visions. The mangrove trees rise up from the river like mighty pillars reaching for the canopy of the jungle. Birds of paradise flit through the mist rising from the river. As night falls, Paavolainen arrives at the fork of a small river called Ebola. Close to the river is a grassy clearing with a tent in its centre, surrounded by a magnificent line of black men bearing torches.

Olavi Paavolainen disembarks and walks up to the tent. In the tent he finds his friend Hertta Kuusinen, wracked by fever. Paavolainen is delighted. He has travelled tens of thousands of miles by aeroplane, zeppelin and steamer, ending far away from White civilisation, only to find a cultured, beautiful and companionable white society belle, a sensual bohemian and brisk politician. He falls in love.

THE HARSH REALITY OF THE CONGO

On the River of Beautiful Dreams is the story of the birth of an empire. The King of Belgium, **Leopold II**, decided in the late 19th century to convert Belgium into a superpower. Disguising his plan as international charity, he was able to fool several humanitarian organisations in Europe and the United States to protect his goal, which in reality was simple economic profit. Information about the atrocities in the Congo did not reach the public until much later.

The former colonies, known today as developing countries, are increasingly used as zones of economic exploitation. Finnish corporations outsource their operations to cheap labour countries, and almost every major Finnish company has established tentacles in some such part of the world. Congo remains topical even today: Finns are there for the purpose of providing "humanitarian aid". They participate in the construction of roads whose primary purpose is not to provide a safe ride for school buses, but access to natural resources. At night, the roads carry convoys of armed militia who "purge" the area of unwanted material – its inhabitants.

□ Juha Mustanoja

On the River of Sweet Dreams by Aurinkoteatteri will be presented in Kiasma Theatre in February-March. Written and directed by Juha Mustanoja. Starring Oona Airola, Sanna Hietala, Miko Kivinen, Milla Kangas, Nora Raikamo and Anna Ranta. The play is about cultural racism, racial hatred, genocide and colonial ideology. The story is a sad one, and is not suitable for children.

JUHA MUSTANOJA



Kaija Papu Draws Using the Power of Infatuation

When artist Kaija Papu from Tampere meets a new lover, she draws a comic about it. For the next year, readers of Kiasma Magazine will get to follow the artist's unfolding romance. The comics can also be cut out and folded into a small book.

Who are you?

I am Kaija Papu, a visual artist from Tampere. Sometimes I play records, and then my name is DJ Risto Paristo.

How would you describe your comics?

I don't use any frames in my comics and very few speech balloons. Sometimes my comics almost feel more like picture books than traditional comics. For me, personally, the important thing is the insight or a funny gag. I feel like a winner when a finished piece seems funny to me as well, or when I suddenly get a brilliant idea. Generally speaking, ideas and contexts are more important for me than the visual appearance. A shitty picture can be saved by a good idea, but even a great picture cannot redeem shitty content. Oh yes, my comics are often about gender norms and sexuality, and they contain black and brutal humour and self-irony.

What inspires you?

The strip in this issue of Kiasma Magazine came purely from the force of infatuation. I recently met a great guy who had for a long time been reading the comics I have made with **Aino Louhi**. When we got round to kissing, I said as a joke

that he should be careful, he would soon appear in a strip. He told me he didn't mind being a character in a comic, but so did all the others before half the town of Tampere began sneering at them.

In other ways, too, this strip was a rediscovery of the fun of drawing for me. Drawing has for a long time been mostly about work and production, not something I enjoyed. But when I was drawing this, I had fun when I was holding the pen, not just when I was developing the idea. I am really excited about the concept of folding comics. This is a neat way of making a small colourful magazine that does not cost a fortune. On a more general level, I'm inspired by the feelings, humour and directness of the comic-strip medium.

How do you work?

I usually work too much, and it's difficult to disengage myself from it. It would be nice to be able to switch off my working brain, just as I switch off the lights when I leave the studio. It's the thinking that takes time with comics, the actual drawing goes quite quickly in my case. Cutting the diamond is the hardest bit, but the paper is usually still blank when that's over with.

□ Piia Laita

Kiasma comic strip is drawn by artist Kaija Papu.



Kiasma Comic Strip

Visual artist Kaija Papu from Tampere is the author of the new comic strip in Kiasma Magazine. Kaija Papu's comics are available e.g. in Kiasma Store. www.kaijapapu.com, www.kaino-kustanne.com □

PHOTO KAIJA PAPU, HAIR AND MAKE-UP WIHITI HAANIKKO / KAMBARIMO HUUTIA

- Everyone who claims that rain is romantic is a total idiot!! - Could we still make out?!

WWW.KAIJAPAPU.COM

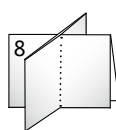
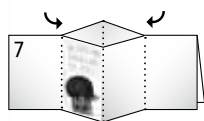
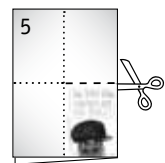
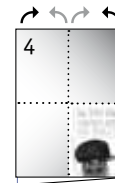
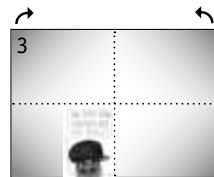
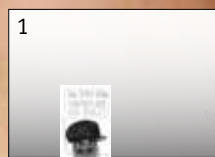
- This present is a killer.

Beauty mark they say. POOP IT IS!!

Muka hameus pihku. KAKKAA SE ON!!

HA, HA!
I knew it!

WELL, 'COS MY OL' MAN
HAS SPIKY HAIR!



Cut out and fold into a booklet.

experiences for people of all ages

more information www.kiasma.fi

Kiasma calendar

exhibitions

until 10 Jan
Ars Fennica 2009
4th floor

Matti Kalkamo, Mika Karhu, Jussi Kivi, Jyrki Riekkö and Petri Yrjölä in a joint exhibition.

22 Jan – 28 Mar
Olav Christopher Jenssen
Panorama
5th floor

The exhibition features current works, paintings and sculptures by Norwegian artist, now based in Berlin. In collaboration with Kunsthallen Brandts (Denmark) and Sørlandets Art Museum (Norway).

12 Feb – 25 Apr
Adel Abidin
4th floor

The Iraqi-Finnish Adel Abidin (b. 1973) invites the viewer to take a critical look at national and sexual identity.

14 Apr – 19 Sep
Swedish and Finnish
contemporary art
2nd floor

The public and the private, and the aesthetic and the political, are engaged in a dialogue in the works of the exhibition. Part of the exhibition is shown in the Hanasaari Swedish-Finnish Cultural Centre gallery.

30 Apr – 1 Aug
Denise Grünstein
5th floor

Finnish-born, currently Stockholm-based photographic artist Denise Grünstein (b. 1950) is known as a particularly insightful portrait photographer. Her intense images incorporate a touch of romanticism and a strong element of staging, with nature and landscapes playing a prominent role.

21 May – 1 Aug
Ilya Glazunov and Finland
4th floor

The exhibition approaches Finland as it was during President Urho Kekkonen's reign through an interesting phenomenon in the art world. Ilya Glazunov's role as the favourite of the political and social elite raised eyebrows in the 1970s.

Studio K

until 17 Jan
Pilvi Takala: The Trainee

Pilvi Takala's work is based on a month-long visit to the premises of Deloitte, one of Kiasma's main sponsors.

12 Feb – 16 May
Jussi Kivi
Fire & Rescue Museum

The exhibition presents a collection of fire and rescue paraphernalia collected by Finnish artist Jussi Kivi. The unique collection was shown in art context for the first time in 2009 at Finland's Aalto Pavilion at the Venice Biennale.

meet the artist!

Sat 23 Jan at 3pm
Olav Christopher Jenssen

The Norwegian artist living and working in Berlin will talk about his work and exhibition in English. Free admission.

Sun 21 Feb at 3pm
Adel Abidin

The Iraqi-Finnish artist introduces his exhibition in English. Museum ticket.

Wed 7 Apr at 5pm
Jussi Kivi

Ars Fennica 2009 winner Jussi Kivi introduces his work Fire & Rescue Museum. 6pm–7.30pm artists Jussi Kivi, Outi Turpeinen and Veli Granö discuss the borderline between obsessive collecting and art. In Finnish. Free admission.

collections

Until 14 February
Tracking Traces...
2nd and 3rd floors

Audio guide and Celebrity tours
for Tracking Traces... exhibition

26 Mar 2010 – 20 Feb 2011
Collection Exhibition
3rd floor

Tracking Traces... collection display examines humans, nature and culture through the traces they leave.

Borrow one from Kiasma for free or download to your MP3 player at www.kiasma.fi. The audio guide provides brief introductions to more than 30 works. In Celebrity tours well-known, articulate guest guides interpret what they see.

Kiasma's 11th Collection Exhibition will investigate the idea of the event in contemporary art. The works may, for example, invite viewers to use different senses, to dive into the sea of colour made up of textile strips, or open a view to a staged situation.

talks and seminars

Thu 5pm–7pm
Philosophy of the gaze:
Best before

12 Mar, 14 May, 10 Sep and 12 Nov
A machine called curator

A series of talks on the novelty value of art, organised in collaboration with Critical Academy. Seminar room. Free admission. In Finnish.

14.Jan The arc of art in ancient Egypt. Dr. Jaana Toivari-Viitala

28 Jan On the genres of the Golden, Chief Curator Leena Ahtola- Moorhouse

4 Feb On the path towards a common remembrance, painter Ilkka Väätti

18 Feb Contemporary art and eternal questions, Artist Hannele Rantala

25 Feb When will contemporary art stop being contemporary?

Discussion with Art Critic Heikki Kastemaa and Chief Curator Pirkko Siitari

A seminar series on the curator's work. In collaboration with the Finnish Society for Curators. Seminar Room. Free admission. In Finnish.

workshops

Colourful winter!

Adult groups

Schools and daycare centres

Workshops for the whole family in January–March. In the Babies Play with Colours workshop, children under the age of one can see, taste and feel for themselves what colours are like. Toddlers from one to four years can join the toddler workshops, where they can complete fun challenges and tasks. Play with Colours workshops in February also for 7–77-year-olds. Further information and bookings www.kiasma.fi or opasvaraus@kiasma.fi

Workshops for groups of friends or colleagues, hobby groups, therapy groups, rehabilitation groups... Inquiries and bookings Mon–Fri, 9am–12 noon, +358 (0)9 1733 6509. Read more at www.kiasma.fi. Workshops for companies: inquiries +358 (0)9 1733 6668.

Topical information and ideas for school work:
www.kiasma.fi/kouluille

Kiasma Theatre

27–30 Jan DocPoint

Wed at 5pm – 8pm DemoWednesdays
Performances in progress, open rehearsals and talks by artists.

Premiere 10 Feb at 7pm
Aurinkoteatteri: Kauniiden unien joella
12, 18, 19, 25, 26 Feb; 4, 5 Mar at 7pm
13, 20, 27 Feb; 6 Mar at 3pm

Premiere 18 Mar at 7pm
Elina Pirinen & Elina Lifländer:
Wrong Right Love Fight
19, 20 Mar at 7pm; 21 Mar at 3pm

Tuija Kokkonen/Maus&Orlovski:
Chronopolitics – III Memo of Time
The never-ending show begins in March.

20 Mar at 2pm The Best of Tampere

25 – 28 Mar Pixelache 2010

Premiere Fri 9 Apr at 7pm
Sanna Kekäläinen:
Onni-Bonheur-Happiness
11, 18 Apr at 3pm; 14, 16 Apr at 7pm

Helsinki Documentary Film Festival. www.docpoint.info

3 Feb Open rehearsals of Aurinkoteatteri 3 Mar at 5 pm Wrong Right Love Fight performance team demo, at 7pm Artist talk with Joshua Sofaer (UK), 7 Apr at 7pm Open dress rehearsal of Onni-Bonheur-Happiness.

(On the River of Sweet Dreams) The themes include cultural and ethnic racism, genocide and colonialism. Written and directed by Juha Mustanoja. This is a sad performance and not suitable for children. Tickets EUR 15/10. www.universum.fi

A third collaboration between dancer-choreographer Elina Pirinen and scenographer Elina Lifländer, which seeks comprehensive imagery through bodily experience. Tickets EUR 15/10.

The last sequel of the series Memo of Time, part of Tuija Kokkonen's artistic doctoral dissertation at Theatre Academy.

Short films honoured at the Tampere Film Festival. Tickets EUR 8/6.

Organised since 2002, the festival of electronic art. www.pixelache.ac

A new interpretation of the work premiered in February 2009 at the Kiasma Theatre. Tickets EUR 15/10

info

Address
Opening hours
Tickets
Free evening
Info

Guided tours in Finnish
Guided tours in Swedish
Tour bookings

www.kiasma.fi

Café Kiasma, Kiasma Store

Friends of Kiasma



Museum of Contemporary Art Kiasma, Mannerheiminaukio 2, 00100 Helsinki
Tue 10am–5pm, Wed–Fri 10am–8.30pm, Sat–Sun 10am–6pm. Mon closed.
Museum ticket EUR 8/6 e, free for under 18-year-olds.
Every first Wednesday of the month 5pm–8.30pm
Tel. +358 (0)9 1733 6501, info@kiasma.fi

Wed and Fri 6pm., Sun 3pm. Museum ticket.
On the first Sunday of each month at 12 noon. Museum ticket.
Tours are tailored according to the needs of the group. Bookings Mon–Fri, 9am–12noon, +358 (0)9 1733 6509 or opasvaraus@kiasma.fi. Prices on weekdays EUR 65, Sundays EUR 80. In English, Swedish, German and Finnish

Read more about the current programme, join the free mailing list.
Drop in to shop at Kiasma's online store for catalogues and Kiasma items.

Tue 10am–5pm, Wed–Fri 10am–8.30pm, Sat–Sun 10am–6 pm.
Café tel. +358 (0)9 1733 6504. Store tel. +358 (0)9 1733 6505.

www.kiasma.fi/kiasmanystavat, tel. +358 (0)9 1733 6595.

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

all information is subject to change

Olav Christopher Jenssen's paintings
get their titles as he paints them p. 2



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documentary p. 14



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