

Kiasma

www.kiasma.fi

2010 47 vol 12



Ars Fennica

Between Identities

/theatre.now

Guests of ARS 11

The Power of Collecting

Autumn Calendar



MARKUS
KONTTINEN

ANNE
KOSKINEN

CHARLES
SANDISON

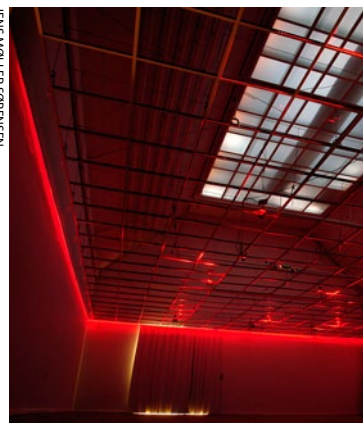
JAAKKO
NIEMELÄ



JORMA
PURANEN

Ars Fennica Awarded for the 18th Time

This year's candidates for the most prestigious art award in Finland, the 34,000-euro Ars Fennica, are the painter Markus Konttinen, the sculptor Anne Koskinen, the photographic artist Jorma Puranen and the visual artists Jaakko Niemelä and Charles Sandison. The candidates' joint exhibition will be on show in Kiasma.



Anne Koskinen
Last Meal - Karuna series, 2008–2009
bronze and mouse traps, 13 parts, detail

Jaakko Niemelä
Balance, 2010, installation

Markus Konttinen
Meeting the Sun
2008–2009, oil on canvas

The candidates for the award were selected by **Berndt Arell**, director of the Svenska Kulturfonden, **Matti Peltokangas**, sculptor, **Elina Merenmies**, painter, and **Leena Niemistö**, the Foundation's managing director. The award winner will be chosen by the international art expert and curator **David Elliott**. He has been the director of Moderna Museet in Stockholm, the Mori Art Museum in Tokyo, the Istanbul Modern and the Sydney Biennale.

The winner of Ars Fennica 2010 will be announced on 25 November. The winner of the audience vote will be announced on the same day.

We asked all the candidates about their plans for now, and what they intend to do after the Ars Fennica.

Markus Konttinen: My plans for after Ars Fennica revolve around the overall schedule of three areas: my creative work, my work in teaching independent artists, and my personal life with my family. In these areas of my life I often come across things and people that lead me to think in different and new ways. As regards art, I do not think it is necessary to define any themes or methods through which I will approach my next exhibition or other public appearances. I think the underlying principles of art are anchored in so many important platforms that they only become clear to the artist much later – or perhaps by accident.

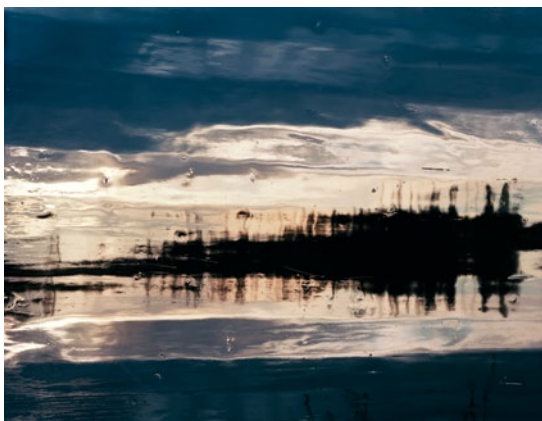
Anne Koskinen: Autumn seems to be full of anniversaries. When the Henna and Pertti Niemistö Art Foundation celebrates its 20th anniversary, also my Galerie Werner Klein in Cologne, Germany, will celebrate its 10th anniversary with a special exhibition in which I'll participate. The Association of Finnish Sculptors, celebrating its 100th anniversary, has invited me to hold a show in Galleria Sculptor in November. Although, for someone like me who lives in a rural area, one is kept busy by work and nature, one still has to find time for creative projects. You could say that an artist, working alone in the studio, is like the sole student in her own private art school. And it is a school that one apparently never graduates from, especially if one is inventive and the media and techniques change from one work to the next.

Jaakko Niemelä: In September–October I have an exhibition with my wife, **Helena Hietanen**, in the Jyväskylä Art Museum. It's entitled *Process – Light Works and Lighting Designs*. The exhibition will present our works and competition entries for public artworks. We are also developing further our plan for an artwork for Mäntyniemi, the official residence of the President of Finland, for which we won a competition last spring. After the Ars Fennica show, I will have a solo exhibition in Galleri Andersson-Sandström in Stockholm in January 2011.

Jorma Puranen: I still have three exhibitions to finish before Ars Fennica. First there is a solo show in EMMA in



JORMA PURANEN



Jorma Puranen
Icy Prospects 20, 2008
c-print, Diasec

Charles Sandison
Sinuhe, 2008, (Mika Waltari exhibition at Ateneum Art Museum)
14 projectors, 14 computers, C++ computer code



FINCCIA

Espoo, then a group exhibition in the Daegu Biennale in Korea, and finally the *Carnegie Art Award* exhibition in Kunsthalle Helsinki. In spring 2011 I will spend a couple of months in Paris, collecting material in Parisian museums and from collections for my new project. I will also continue the project of photographing portraits in the Sinebrychoff Art Museum, which will present an extensive solo show of them in September–December 2011.

Charles Sandison: The summer was too short and the autumn too busy for me. My primary concern now is to find time to spend with my family. My next one-man show will open in Boston in October, a week before the opening in Kiasma, so around the turn of the month I will be flying between Tampere, Boston and Helsinki. The works have all been packed already, and I just hope that the right works will end up in the right museums. In November I will create a large-scale outdoor projection in Le Mans and another in the Palais des Papes in Avignon in France. As the Culture Capital Year 2011 in Turku gets under way, a permanent work of mine will be installed in front of the main entrance to the old library in Turku. In the beginning of February I will have a solo exhibition at the Yvon Lambert Gallery in New York, and the Singapore Biennale, which opens in March, has already omitted a work from me, as has the Colorado Art Museum. So there are really big challenges ahead.

□ Merja Kukkonen

Ars Fennica 20 years

The Ars Fennica prize is awarded annually to one artist in recognition of distinctive artistic output of high merit. In addition to the prize money, the winner will have an exhibition next autumn in the Hämeenlinna Art Museum.

The prize is awarded by the Henna and Pertti Niemistö Art Foundation, which is also celebrating the 20th anniversary of the establishment.



Ars Fennica 2010
8 Oct – 12 Dec, 4th floor



Intervention in topical social and political issues is a common practice for many contemporary artists.

In Between Identities

A WORK OF ART stemming from a private experience can also inspire debate on the public level. A case in point is *After-War* (2009) by the Estonian artist **Kristina Norman**. Its original impetus is Bronze Soldier, a statue the Estonian government decided to remove from its original location in the centre of Tallinn, a decision that led to rioting in the streets of the city.

THE BRONZE SOLDIER monument was erected in 1947 in commemoration of soldiers of the Red Army who had died in World War II. The statue signifies different things to Estonians and the Russian-speaking minority in the country. For most Estonians, it is a reminder of the period of Soviet occupation, repression and mass deportations, whereas for many Russians it symbolises victory over the Nazis.

CONSISTING OF a gilded plaster copy of the Bronze Soldier and documentary video and photographic material, the *After-War* installation explores the conflict, rituals and meanings associated with the statue. These, in turn, reflect issues of the past and present of the country, and of different cultures.

THE ARTIST SAYS that she has always found it difficult to place herself in either Estonian or Russian culture. For Norman, her identity lies between the two. In reality, cultural interaction and blending create new cultures and iden-

ties, and return to the original culture is not always possible.

THROUGH HER ARTWORK and writings, Norman highlights the social problems underlying the conflict around the statue. One of these is the status and rights of the Russian minority, in particular the fact that all Russians living permanently in Estonia did not automatically receive Estonian citizenship when the country regained its independence in 1991.

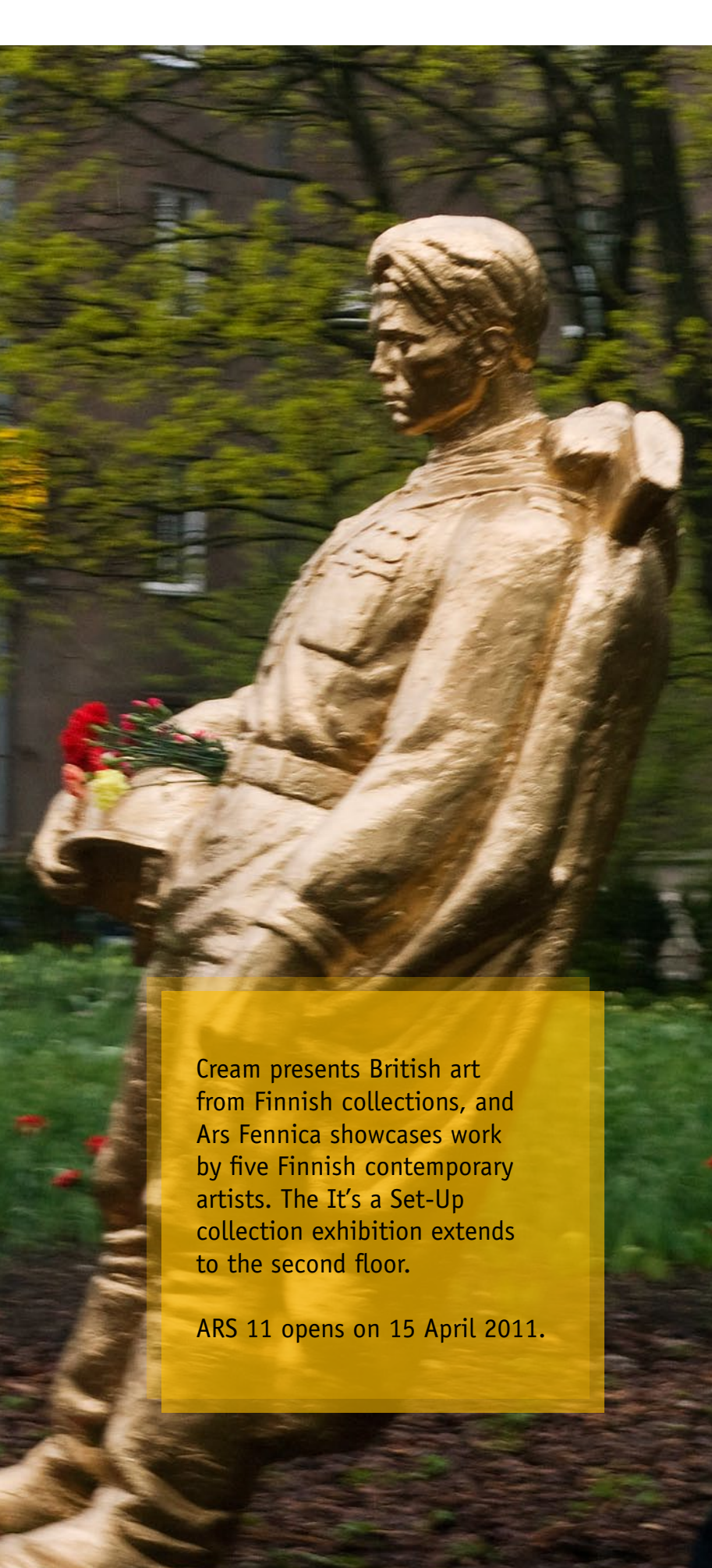
INTERVENTION in topical social and political issues is a common practice for many contemporary artists. The works do not necessarily present solutions, but instead use art to make draw attention to things. Broader issues are often reflected in particular and local topics.

AFTER-WAR gives us an opportunity to consider the situation, brought on by global migration, where such concepts as nation state, nationality or origins have come under reassessment. How to live in a multicultural society? Who has the right to citizenship? How is nationality or culture defined by ethnicity?

□ Pirkko Siitari, Museum Director

Norman's After-War will be on show on the second floor in Kiasma from 8 October 2010 to 6 February 2011.





Cream presents British art from Finnish collections, and Ars Fennica showcases work by five Finnish contemporary artists. The It's a Set-Up collection exhibition extends to the second floor.

ARS 11 opens on 15 April 2011.

MEELIS MUHU, ERIK NORKROOS, KRISTINA NORMAN

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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 *Chiasma*, 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*.



ERIKALUUTONEN

Kiasma's Cultural Interpreters are planning their first exhibition in Kiasma.

First Time

"IN OUR MEETING with the artist **Heta Kuchka** the conversation turned to fears. The fears of young people are often very concrete, such as concerns over the environment or admission to studies. Sometimes the fear is more abstract, such as a sense of loneliness or fear of failure. One of the aims adopted for the project was therefore to create empowering and participatory experiences for the audience."

"We decided on an installation where the viewer can use sound and images in different ways. We also wanted to create a distinctive spatial experience. Since the work will be in Room X, it is in the middle of the exhibition and thus engages in an interesting dialogue with its surroundings," write Kiasma's Cultural Interpreters, also known as Kultus.

First Time is a joint project by the Kultu Group and the artist Heta Kuchka, created for the *It's a Set-up* collection exhibition. □

Lecture series

THE CORE CONCEPT in the *It's a Set-up* exhibition is 'event'. The underlying influences include the traditions of staged photography and performance art as well as participatory art forms.

Many of the works in the exhibition shift the focus of attention onto the viewer and the event of the viewer's encounter with art. In the lecture series, art experts explore the themes of the exhibition and also discuss the kinds of challenges posed to museum exhibitions and collections today by contemporary art with its critical attitude towards the artwork as object.

The series begins with researcher **Saara Hacklin** introducing the audience to the themes of the exhibition. The other lecturers in the series are **Hanna Johansson** and **Tiina Purhonen**, art historians; **Annette Arlander**, professor of performance art and theory; and **Helena Sederholm**, professor of art education. □



Isaac Julien: WESTERN UNION: small boats, 2007
 Film Still, Super 16mm colour film, transferred to High Definition 5.1 Sound
 Courtesy of Isaac Julien

Kiasma in Logomo

THE AFRICAN THEME of ARS 11 will be launched in January as part of the Turku Capital of Culture programme for 2011. Logomo – the main venue for productions during the Culture Capital year – will present **Eija-Liisa Ahtila's** *Where is Where?* (2008) starting on 15 January.

Ahtila's work will be followed in June by *WESTERN UNION: small boats* (2007) by the world-famous video artist and film director **Isaac Julien**. Both works are from Kiasma's collections and address in poignant ways the history of colonialism in Europe. The large-scale installations are now seen for the first time in Finland. www.logomo.fi □

Book a guide

BOOKED IN ADVANCE, guided tours are customised to the needs and wishes of each group. Guided tours are available in Finnish, Swedish and English. Read more about tours and themes at www.kiasma.fi □

Tidelines

THE TIDELINES EXHIBITION is an interdisciplinary work that moves in both space and time and combines music with pictures and text. Created by visual artists **Raija Malka** and **Melek Mazici** together with composer **Kaija Saariaho**, the work is inspired by the writings of the Lebanese author **Amin Maalouf**. The theme of the exhibition is the importance of identity in contemporary culture.

According to Maalouf, our humanity is composed of many different identities instead of just a single, extreme one. Maalouf's texts, Saariaho's music and the works of Malka and Mazici build up into a single experience with multiple voices, one where interaction is realised through art forms appealing to different senses. 28 Jan – 13 Mar 2011, Kontti. □



PETRI SUMMANEN

Experiment

PAVLOVA EXPERIMENT is not just a performance, but first and foremost an experiment. A field of sensory experimentation is set up amidst the audience. Dancer **Veli Lehtovaara's** choreography builds upon soundscapes created by a harpsichord played by **Assi Karttunen** and Japanese shakuhachi and hochiku flutes played by **Jone Takamäki**. □

Oblivia celebrates

Three action-packed weeks! Oblivia's three-year project *Entertainment Island 1–7* culminates in Kiasma in November–December, when Oblivia also celebrates its 10th anniversary.

Entertainment Island examines popular culture and entertainment from different perspectives, through a performance trilogy, a seminar, a short film, photographs and a book. After the anniversary party, the project will go on tour to the Nordic countries and Europe. □

FINCCAA / PETRI VIRTANEN



Kari Cavén:
Ball, Ball, Ball...
2010

Eyes Crossed

THERE IS no end to surprises. The artist is swept along by the materials accumulated in the studio, conducting experiments, gaining insights and making discoveries. A miracle happens, junk becomes an image. Everything takes place seemingly without effort, as in play, albeit serious play. The best part of creative work is the process.

Beginning his career as a painter, artist **Kari Cavén** finally discovered his true calling in the use of second-hand and recycled materials to make three-dimensional object works. Cavén knows how to surprise the viewer over and over again.

The *Eyes Crossed* exhibition offers the audience lots of activity, and the experience of a suddenly changing viewpoint can be unsettling. It is all about half seeing, half thinking. Sometimes it makes you wonder, sometimes it makes you laugh. □

Chosen one

THE DO IT BETTER YOURSELF online campaign received about 600 artworks. Who has got most of votes will be on exhibit at Rear Window from 2 Nov to 31 Dec 2010. □



Soldier in Kiasma



Kristina Norman's *After-War* will be on show from 8 October 2010 to 6 February 2011.

Magic Kit

INKA YLITEPSA created a Magic Kit for the use of families with children and over-3-year-olds in daycare or in school.

The project was a joint effort by Kiasma's museum education unit and the Vironniemi and Loiske daycare centres.

The Magic Kit can be borrowed at cloakroom. □



AOKITAKAMASSA

Charm of Sound

KIASMA participates in the *Äänen Lumo – Charm of Sound* organised now for the first time.

On Saturday, 13 November, Kiasma Theatre will present three works commissioned by the festival. Composer **Shinji Kanki** will present *Symphony*, played by a symphony orchestra of artists formed by Kanki. Sound designer **Heidi Lind** and composer **Masi Tiitta** from the group Und Er Libet will create a new sound-based performance.

The new music trio **Islaja, Kuupuu** and **Lau Nau** will create a performance for Kiasma Theatre entitled *Hertta Lussu Ässä*. The artistic director of Charm of Sound is Kimmo Modig. The organiser is Äänen Lumo ry. □

KIASMA special opening hours

Sat 30 Oct 10 am–5 pm
 Mon 6 Dec closed
 Thu 23 Dec 10 am–5 pm
 Fri 24 Dec & Sat 25 Dec closed
 Sun 26 Dec 10 am–5 pm
 Fri 31 Dec 10 am–5 pm
 Sat 1 Jan closed
 Thu 6 Jan 10 am–5 pm

Screenings!

SCREENINGS come under the theme of staged situations in the *It's a Set-Up* collection exhibition. Shown on free nights, the videos are projected on a big screen to create an atmosphere of real cinema for the audience. Admission is free.

Screening II in October presents *99 YEARS OF MY LIFE*, a fictitious biography by **Marja Mikkonen**, and the three most recent pieces from the *Complaints Choir* series by **Tellervo Kalleinen** and **Oliver Kochta-Kalleinen**, Chicago, Singapore and Tokyo. The Complaints Choir series was conceived on a cold winter day in Helsinki when the artist couple decided to try to channel people's energy to something else than just complaining.

Screening III in November presents *Breath Made Visible: Anna Halprin*, a documentary film about the American dance pioneer, directed by **Ruedi Gerber**.

Screening IV in December takes Film as Stage as its theme. The videos examine performance and what happens when a situation is exposed to be a performance. The works all play consciously with content, style and the traditions of presentation. The works screened are *Stage Fright* by **Elina Minn**, *Therapy Animal Story* by **Johanna Lecklin**, *The Social Construction of Reality* by **Erkka Nissinen**, *Beginning an Ending* by **Jani Ruscica** and *Adaptation* by **Jenni Toikka**. □

SAARA EKSTRÖM



Saara Ekström:
From the Series Excess
and Ascesis. Sponge,
2010, c-print

The works of Saara Ekström challenge our ideas of the beautiful and the valuable, breaking boundaries and extending the scope of contemporary art.

Between Beauty and Ugliness

THE FIRST major solo exhibition by *Saara Ekström* (b. 1965) in Kiasma presents photographic and video works by the artist created in the past five years. The show also includes two new pieces.

Ekström uses organic as well as artificial materials in her work, creating worlds where the visible and the invisible, growth and decline, visual attractiveness and formlessness, all challenge one another. The artist's unconventional aesthetic questions the cultural hierarchy of materials.

Saara Ekström has been a designated artist of the *Helsinki Festival*, and has also featured in the *Ars Fennica* and *Carnegie Art Award* exhibitions. Her work has attracted attention in Europe as well as in the United States, Japan and South Korea. Mounted on the fourth and fifth floors in Kiasma, the show is part of a series of retrospectives of Finnish artists in their mid-career.

□ Leevi Haapala

Saara Ekström 14 Jan – 13 Mar 2011

CREAM and the Art of Art Collecting

Curating the Cream exhibition was a unique process in which private art collectors played an important role. Collecting contemporary art is increasingly common in Finland, and this opens new opportunities for Kiasma. It also offers a rare opportunity to peek into the collections of Finnish art collectors.

PINGGA / PIIRIMÄKKÄNEN





CREAM

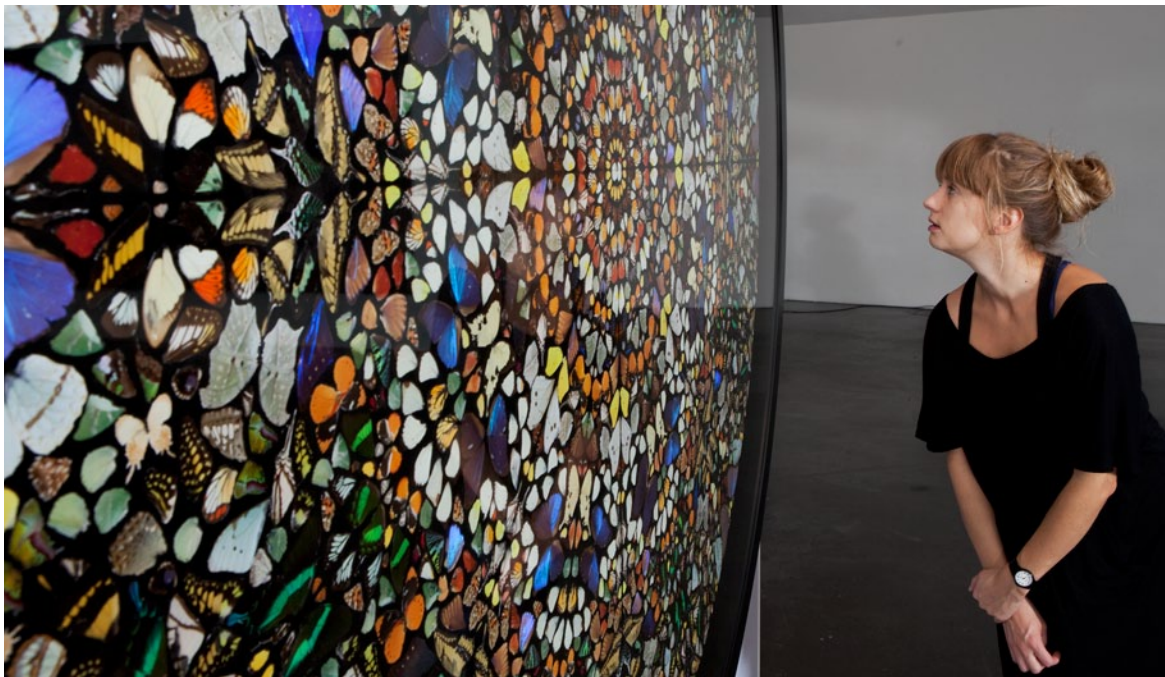
Michael Landy:
Costermonger stall no 3,
1992–1997
Zabludowicz Collection

The central theme of *Cream* is Young British Artists, or YBA, a group that dominated British art in the 1990s, with **Damien Hirst** as their spearhead. Most of the works on exhibit are on loan from Finnish private collections, which were found to contain plenty of really interesting British art. The collectors' contribution to the exhibition is incontestable.

BRITISH ART COLLECTOR CHARLES SAATCHI

Collectors also played a vital role in the formation of the YBA phenomenon. In fact, without the contribution of one particular British art collector, **Charles Saatchi**, the very concept of Young British Artists might be unknown, at least in its present magnitude. The founder of the famous advertising agency Saatchi & Saatchi, as well as a gallerist, Charles Saatchi systematically collected work by young British artists, starting with the legendary 1988 show *Freeze*. He continued to buy their work throughout the 1990s in an unprecedented volume and intensity. Saatchi not only acquired individual works: he could buy up entire shows. "Charles Saatchi buys artworks like **Imelda Marcos** bought shoes," ran a headline in *The Independent* in 1996.

Perhaps the most memorable example of Saatchi's contribution to the development of the YBA phenomenon was his £50,000 commission from Damien Hirst in 1991 for creating a work that has sometimes been called the Mona Lisa of contemporary art, *The Physical Impossibility of Death in the Mind of Someone Living*. The work consisted of a tiger shark submerged in a tank with 16,000 litres of formaldehyde. The work created an uproar; *The Sun* declared it "£50,000 for Fish Without Chips". Contemporary art became the talk of the day. It amazed, horrified and amused the public, but it also questioned the morality and justification of art, and ultimately also the content of art.



The work heralded the triumph of the YBA group. There were exhibitions galore, trade was booming and there was always a party going on somewhere. People wanted to hobnob with the new cream of British art, and their exploits and personal lives were followed closely. Unprecedented scandals accompanied Saatchi's 1997 exhibition *Sensation*, which began its world tour at the prestigious London Royal Academy.

THE HOLY TRINITY

In addition to Saatchi, another important figure in the launching of YBA was **Jay Jopling**, founder of the White Cube gallery in London. Talented and well connected, Jopling befriended Damien Hirst when the latter was still a student at Goldsmith. Jopling organised early exhibitions of YBAs in old warehouses in the London Docklands. It is said that, besides Saatchi, Jopling was the one who facilitated Damien Hirst's rise into contemporary art superstardom.

As **Gregor Muir** writes in his book *Lucky Kunst*, Damien Hirst, Charles Saatchi and Jay Jopling made up the Holy Trinity of the artist, the dealer and the collector. All that was needed on top of that was the hungry media, which the YBAs fed skilfully with scandals, sex and taboos.

VALUES OF ART

Creating uproar in the media and manipulating the art market became a kind of art in itself, one that has nowhere culminated better than in the person and work of Damien Hirst. It is difficult to find an article about Hirst that does not also mention money. Yet his works provoke thoughts about much more than just the price of art; they pose questions about the connections between art, science and popular culture, about human vulnerability, love and death, and often do so in a way that is visually quite unforgettable.

The position of Hirst among the YBAs, just like the status of the YBA group in the British art world as a whole, has been both exaggerated and branding. Hirst's colleagues and fellow students who participated in the first Freeze exhibition and other early events, will for the rest of their days be known as the legendary Young British Artists.

MORE THAN A PHENOMENON

The Young British Artists are referred to as a uniform group, although their art had great variety. What unites them is not any single style, medium or content, but instead a new kind of attitude towards the practice



< Damien Hirst:
Hallelujah 2, 2007
Private Collection, Helsinki

Damien Hirst:
The Cure, 2003–2008
detail
Private Collection, Helsinki

Marc Quinn: Beached, 1998
Private Collection,
Courtesy White Cube, London



ENGELAA / PETRI VIRTANEN

of art. They began devising new strategies in the art world. They refused to accept a situation where exhibitions were only granted to a select few. They began organising exhibitions themselves, getting their own sponsors, networking with collectors and managing their own publicity.

It is now more than 20 years since the Freeze show, but YBA remains an unparalleled phenomenon in contemporary art. Cream in Kiasma touches upon the story of the Young British Artists, but also shows a broader view of the work of the generation of artists who had their breakthrough in the 1990s in London. The show includes more recent works by the YBAs that have made their way into Finnish art collections. The theme of the exhibition thus expands to cover art collecting and the internationality of the art market. It offers a rare opportunity to peek into the homes of Finnish art collectors, the choices they have made, the stories they have scripted.

□ Arja Miller

Kiasma Foundation and Kiasma

The Kiasma Foundation was established in 2008. Following examples from the international museum world, the purpose of the foundation is to support the collections and exhibitions of Kiasma.

The Kiasma Foundation has already promoted the museum in many ways. One example is the acquisition of **Eija-Liisa Ahtila's** installation *Where Is Where?* which would not have been possible without the foundation.

The cooperation between the foundation and the museum is not limited to finances. The production of Cream, this autumn's main exhibition, relied heavily on the foundation's extensive contact network, which provided access to private collections that loaned many of the show's headlining works.

A considerable number of works in the exhibition are on loan from Finnish art collectors. Important complementary works were also borrowed at short notice from two British collections; here, too, the contacts of the Kiasma Foundation played a vital role.

It is a privilege to present to the public works that have never been shown in Finland. The collaboration with the Kiasma Foundation is crucial, and we share the same goal: to make Kiasma an even more interesting forum of contemporary art, for ever larger audiences.

□ Pirkko Siitari

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Kiasma Theatre

/theatre.now

Kiasma's annual /theatre.now festival has offered new visions and perspectives on performance art already for six years.



Goes International

Held in October, this year's festival features Finnish and international performances as well as interactive presentations, installations, demos, artist talks and discussions, stretching the boundaries between visual and performing arts to unprecedented degree. Presented in the exhibition galleries of Kiasma, the /theatre.now performance installations are part of the museum's *It's a Set-Up* collection exhibition.

INTIMICY AND SPECTACLE WITH /THEATRE.NOW

The programme of the festival in 2010 and 2011 will feature events from *Intersection: Intimacy and Spectacle*, an EU-funded project that explores the relationships between performance art and other artistic and cultural disciplines, visual arts included. Thirty artists from all over the world have been selected to participate in the project, six of whom are featured in this year's /theatre.now festival. **Iona Popovici** from Romania presents her solo piece, *Work in Regression*, inspired by **George Orwell's** *Animal Farm*.

A work by the British visual artist **Nathaniel Mellors** will be presented in Studio K. Entitled *The 7 Ages of Britain Teaser*, the work is a video piece commissioned by the BBC, in which Mellors takes a Monty Python-esque look at language as a form of control. Just as Mellors' earlier work, this video too presents an absurd combination of film and theatre.

Bohdan Holomíček and **Eva Hrubà** from the Czech Republic will be taking photographs during the first week of the festival. The resulting piece will be screened in the foyer of the Kiasma Theatre prior to the festival club on Sunday, 10 October. The club will be hosted by **TJ Tape Head**, who invites everyone to bring along their old mixtapes. The man behind the TJ Tape Head pseudonym is **Paul Divjak**, an Austrian multitalented artist and do-it-yourself enthusiast who promises there won't be a dull moment at the club.

The Finnish voice in the Intersection project is **Terike Haapoja**, whose artist's statement, *Should Trees Have*



Theatre, will be presented together with an introduction to the project by the artistic director of Intersection, **Sodja Lotker**.

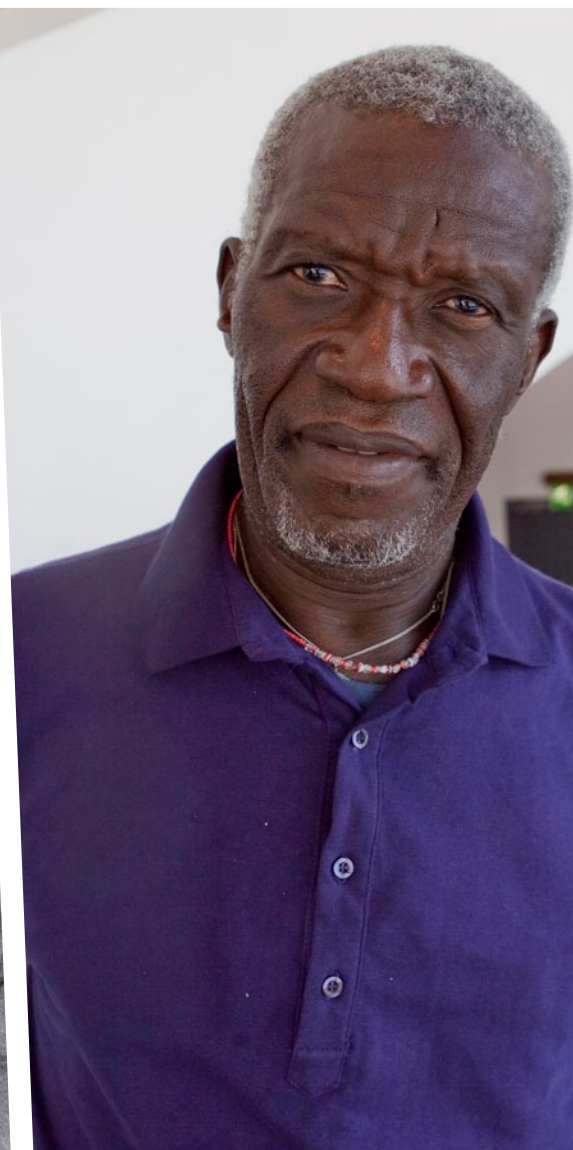
INTERNATIONAL COOPERATION

The Intersection project is coordinated by the Arts and Theatre Institute from Prague. The Finnish organiser is Kiasma Theatre, the others are from Hungary, Serbia, Great Britain, Latvia and Italy. In addition to a host of performance encounters, Intersection also includes symposia that aim at establishing a foundation for a research process which uses theory and discussion to explore contemporary performing arts, cross-disciplinarity as well as new ways for creating performing art. The project will culminate next June in the main event of the Prague Quadrennial of Performance Design and Space. Intersection has selected 30 artists to appear in Prague, some of whom will be seen at the /theatre.now festival in October next year.

□ Jonna Strandberg
/theatre.now 6 – 17 Oct
www.kiasma.fi, www.intersection.cz



ENG/CAM / PETRI VIRTANEN



ARS 11 Artists Visit Kiasma

Kiasma has already hosted visits by Georges Adeagbo, Samba Fall and Odili Donald Odita. They came to study the facilities and Finnish culture with which most of them were still relatively unfamiliar. These artists differ from each other, in terms of both their background and their art. They give a foretaste of the range and diversity contained within the umbrella term of African contemporary art.

ARS 11 will open in April 2011. The show will feature new projects, site- or situation-specific works and events. The uniqueness of ARS 11 will be based on these works either designed or adapted for Kiasma.

Georges Adeagbo
Georges Adeagbo (b. 1942), from Benin, is one of the most famous



Samba Fall, Georges Adeagbo, and Odili Donald Odita are planning their works for ARS 11 exhibition.

economics that affect all of our lives on a global scale. In his animations, he analyses our current consumerist culture and its global impacts. Fall spent the month of August at the Helsinki International Artist-in-residence Programme, HIAP, at the Cable Factory preparing the new work to be shown in Kiasma.

Odili Donald Odita

Odili Odita was born in 1966 in Nigeria, but his family moved to the United States when he was still a child. He is currently Professor of Painting at the Tyler School of Art in Philadelphia. Odita makes site-specific paintings that engage in a close dialogue with the architecture of the venue. He creates large colour surfaces composed of wedge-like shapes that introduce a new event into the space and create a multi-dimensional spatial experience for the audience. The palette in the works is based on things that the artist has seen and experienced around the world. Odita visited Kiasma in May to study its architecture, and will compose his future wall painting on the basis of it.

□ Jari-Pekka Vanhala,
Kati Kivinen, Arja Miller

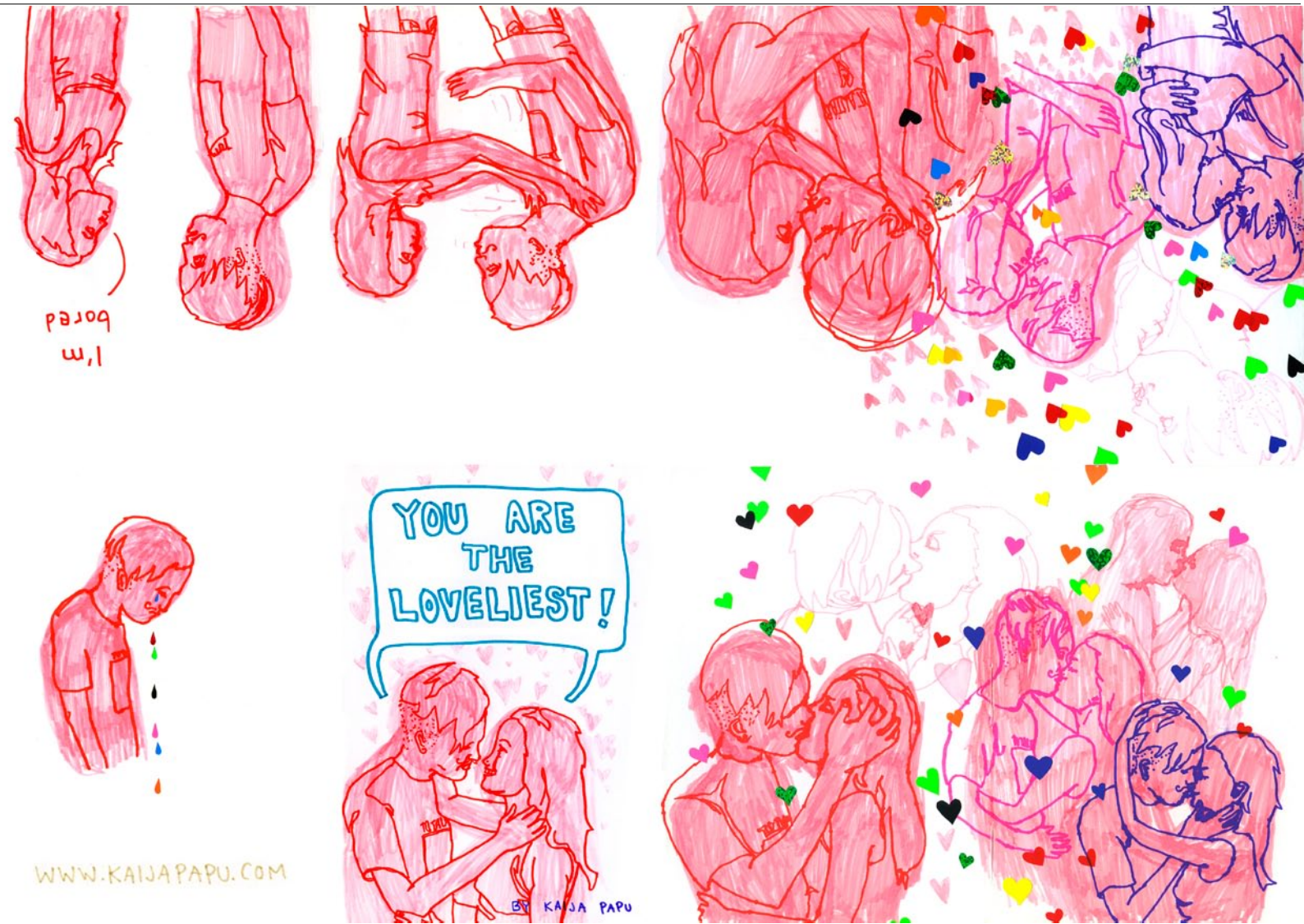
names in African contemporary art. Visiting Kiasma in July to collect materials for his work, he was surprised to discover that many Finnish artists were familiar with his homeland. There was even an exhibition in Kunsthalle Helsinki of work by artists who had been in residency at Villa Karo in Grande Popo. While still in Finland, Adeagbo created his first installation on the couch of the place where he stayed in Töölö. Using material from magazines,

books and printed matter, the assemblage gave an idea of the large installation Adeagbo will create for ARS 11, from predominantly Finnish materials.

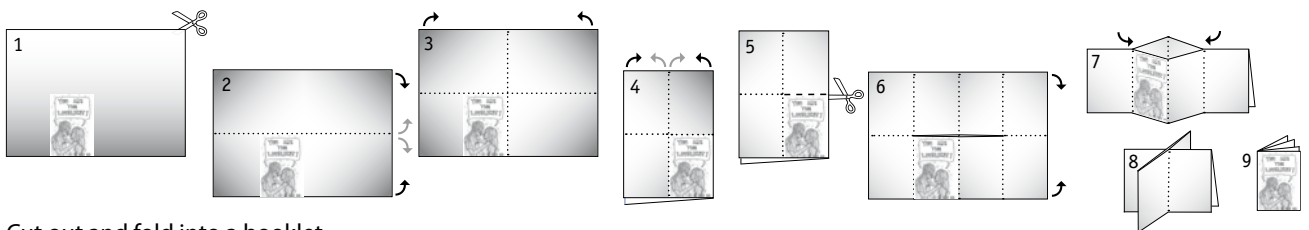
Samba Fall

Born in 1977 in Senegal, Samba Fall has lived in Oslo since 2002. One of the youngest artists in ARS 11, Fall works with animation, installation and interactive projects. The topics of his art are the laws of society and

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 □



Cut out and fold into a booklet.

Kiasma Calendar

exhibitions

until 7 Nov

CREAM

Damien Hirst & Contemporaries

5th floor

The exhibition presents works by Damien Hirst and contemporaries, most of them from Finnish private collections. The group known as Young British Artists, with Hirst as their figurehead, stirred up the art market in the 1990s and made contemporary art a hot topic in the media and among the general public alike.

8 Oct – 12 Dec

Ars Fennica 2010

4th floor

The Ars Fennica prize is awarded annually to one artist in recognition of distinctive creative output of high merit. The 2010 Ars Fennica candidates are the painter Markus Konttinen, the sculptor Anne Koskinen, the photographic artist Jorma Puranen and the visual artists Jaakko Niemelä and Charles Sandison. Also the public will have a chance to vote for its favourite.

Thu 14 Oct 5 pm – 7 pm

Presentation. Museum ticket.

Ars Fennica candidates present their works to the audience.

In cooperation with Friends of Kiasma and Ars Fennica Foundation.

Studio K (2nd floor)

29 Oct 2010 – 6 Feb 2011

Kari Cavén

Eyes Crossed

Chance, playfulness and humour as well as the relationship between words and images are recurring themes in the work of Kari Cavén. Eyes Crossed is a concept based on an optical illusion.

collections

until 6 Feb 2011

It's a Set-Up

3rd floor

What kind of an event is a Set-up? Generally, it means that something is predetermined or even staged. The line between staged and natural, spontaneous and scripted is shifting one.

Kristina Norman: After-War

8 Oct 2010 – 6 Feb 2011, 2nd floor
part of the It's a Set-up exhibition

Kristina Norman's famous work After-War reflects the social unrest sparked by the Bronze Soldier statue in Tallinn.

Mediatheque

Arttu Merimaa until 7 Nov; Charm of Sound 9 Nov 2010 – 2 Jan 2011;

Minna Suoniemi 7 Jan – 6 Feb 2011

Room X

Joachim Koester until 7 Nov; Kiasma Cultural Interpreters: First Time

16 Nov 2010 – 6 Feb 2011

forthcoming

the new exhibitions 2011

Saara Ekström 14 Jan – 13 Mar, 4th and 5th floor

Tidelines – Amin Maalouf, Raija Malka, Melek Mazici, Kaija Saariaho
28 Jan – 13 Mar, Kontti (4th floor)

ARS 11 opens on 15 April 2011

talks and seminars

Wed 5 – 8 pm

Meet the artist!

Artists featured in the It's a Set-up exhibition will discuss their work. Free admission.

Wed 7 – 8 pm

Let's Talk in Peace

Artists featured in the It's a Set-up exhibition will discuss their work. Museum ticket, (3rd floor).

Thu 5.15 – 6.45 pm

The Art of Events

A series of lectures on the themes of the It's a Set-Up exhibition. Seminar room, free admission.

Fri noon – 4.30 pm

Curator Lecture series.

Seminar room, free admission.

Rear Window (1st floor)

Actual subjects and phenomena. Free admission.

Wed 6 Oct Live Situations: Staging and Performance in Contemporary Art

Wed 3 Nov Bronze Soldier and Other Political Issues. Discussion about art, society and multiculturalism. Debaters include Kristina Norman and Pirkko Siitari;

Wed 2 Feb Open Up Your Senses! See www.kiasma.fi

Discussion events organized by students of art history, aesthetics, visual arts, and art education. Wed 6 Oct: Mikko Kuorinki, invited by TOKYO. Wed 20 Oct: Santeri Tuori, invited by TOKYO ry. Wed 3 Nov Aurora Reinhard, invited by Eidos ry. Wed 17 Nov "WHO SETS WHAT UP?" Hosted by students from the Finnish Academy of Fine Arts, the panel discussion features Jaakko Karhunen, Minna Henriksson and Sezgin Boynik, Filippo Zambon, and Leevi Haapala. In English.

21 Oct How can an event be turned into an exhibition? Saara Hacklin, researcher. 4 Nov Spatial encounters. Hanna Johansson, art historian. 11 Nov The viewer's story. Tiina Purhonen, art historian. 18 Nov Tracing the limits of performance. Annette Arlander, professor. 25 Nov How to do things with art? Helena Sederholm, professor. In cooperation with the Aalto University, the University of Helsinki, the Finnish Academy of Fine Arts and the Finnish Theatre Academy

12 Nov International activities. Curators' global work opportunities.

In cooperation with the Finnish Society for Curators SKY. See www.kiasma.fi

7 – 31 Oct Exhibition of photographs taken by homeless people.

In cooperation with VVA – Vailla vakinaista asuntoa r.y.

2 Nov – 31 Dec Winner of the Do It Better Yourself online campaign.

Part of the It's a Set-up exhibition.

workshops

Do it better yourself

Non-stop workshops, Sat 1 – 4 pm. No advance reservation necessary! Museum ticket.

Book a workshop for adults

Minimum age 4 years; under-10-year-olds only with an adult. No upper age limit.

2 Oct Putting on a show – photography; 9 Oct Scenes – acrylic painting;

16 Oct Here and now! – sculpture; 23 Oct Glittering pictures – painting and mixed media; 30 Oct Life in a glass jar – building a miniature world.

Groups of friends, work communities, therapy, and other adult groups.

Information and bookings: Mon–Fri 9am–12 noon, +358 (0)9 1733 6509.

Workshops for companies tel. +358 (0)9 1733 6668.

Book a workshop for babies

Babies Play with Colour. Babies between 3–11 months of age and their accompanying adults get to know colours through play.

Information and bookings: Mon–Fri 9am–12 noon, +358 (0)9 1733 6509.

Schools and nurseries

Current information and tips for schools: www.kiasma.fi/kouluille (in Finnish).

Kiasma Theatre

6 – 17 Oct /theatre.now

Premiere Wed 20 Oct 8 pm

Pavlova Experiment

22, 27, 28 and 29 Oct 8 pm

23 and 31 Oct 5.30 pm

Moving in November

Gintersdorfer/Klaßen (DE):

Logobi 01 5 Nov 7 pm

Logobi 05 7 Nov 4 pm

8 – 14 Nov

Charm of Sound

17 Nov – 4 Dec

Oblivia: Entertainment Island 1-7

Oblivias 10th anniversary

12 Dec 12 noon – 6 pm

The Birth Of The Green Movement

An allegory of a project

DemoWednesdays

Video art in three screenings.

Free admission.

New perspective on performing arts. See www.kiasma.fi/theatre

Sensory field built among three performers and the audience.

Working Group: Pauliina Hulkko, Veli Lehtovaara, Jone Takamäki, Assi Karttunen, Timo Muurinen. Tickets: EUR 15/10. Open rehearsals during / theatre.now: 12 and 14 Oct 10 am – 12 noon; 15 Oct 2 – 4 pm.

Logobi dance series where two actors or dancers – one European, the other African – interact insightfully with movements and dialogue.

Tickets: EUR 25/15 from Kiasma info. Festival pass EUR 35 from Piletti: www.piletti.fi www.liikkeellamarraskuussa.fi

Besides the Kiasma concerts (12 and 13 Nov), the festival will also showcase works, performances, and discussions. See www.kiasma.fi/theatre

Three action-packed weeks in Kiasma! Popular culture and entertainment from different perspectives, through a performance trilogy, a seminar, a short film, photographs and a book. www.oblivia.fi

The artistic conclusions of the interdisciplinary research project The Actor's Art in Modern Times. Research report 12 noon – 2 pm. Free admission. The Birth Of The Green Movement: performance 3 – 6 pm, tickets EUR 15/10.

Wed 6 Oct 6 pm Screening II / Marja Mikkonen; Tellervo Kalleinen and Oliver Kochta-Kalleinen; Wed 3 Nov 5 pm Screening III / Breath Made Visible, dance documentary. In cooperation with the Moving in November; Wed 1 Dec 6 pm Screening IV / Film as stage. Elina Minn, Erkkä Nissinen, Jani Ruscica and Jenni Toikka

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, 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, 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.

all information is subject to change

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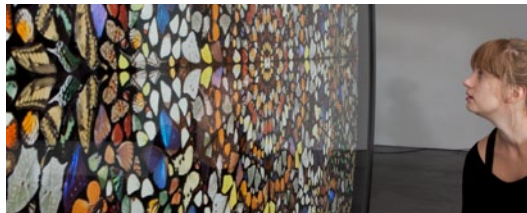


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