

Kiasma

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2011 **48** vol 14

Pekka Haavisto:
10 Facts about Africa

Beautiful Nigeria

What is Your Africa?

Meet Africa in ARS 11

ARS 11 Product Family

Calendar





TONY MENTIS COURTESY MICHAEL STEVENSON GALLERY, CAPE TOWN

Andrew Putter: Frances Hosea from the series African Hospitality, 2009. Many European merchant vessels were shipwrecked on the South African shoreline in the seventeenth and eighteenth centuries. These portraits are based on historic figures who learnt about and were accepted into the local culture.

What Is Your Africa?

Africa as a theme for an exhibition of contemporary art is more or less doomed to failure. Consider this: what if a group of Nigerian curators decided to mount an exhibition of contemporary European art. What would it be about?

If one had to choose 30 European artists, who would they be? What would they stand for? And what would be the European identity purportedly expressed by such an exhibition? Might it perhaps be about something else altogether? Maybe the way Nigerians regard Europe and its many nations?

African identity is even a more problematic issue than European identity, if only because the African continent is such a vast and complex place with thousands of languages and cultures. It would be foolish indeed to try to present the entire range of contemporary African art in a single exhibition. The question of what constitutes contemporary African art is just as nebulous and impossible as a similar question concerning contemporary European art.

Instead of sweeping generalisations, a much more interesting proposition is to consider the work of a few dozen artists, and the themes and ideas that for some



COURTESY CAC - THE PIGOZZI COLLECTION, GENOVA

Romuald Hazoumè: Bob the Shell, 1994 and Ati, 1994
With masks made of found plastic items, Hazoumè comments on Western notions concerning African art. His works also assess the consumerist culture and the status of developing countries in the global trade.

reason have become so important for them that they have wanted to turn them into art. Another interesting perspective is to turn attention to our reality, to the selection criteria of the exhibition. Why have these particular artists been included? What is the story of the relationship of Finns to Africa that the exhibition is relating?

VIEWPOINTS ON AFRICA

The ARS 11 artists have been selected over the course of a two-year research project. While each one of them has their own viewpoint on Africa, they are all engaged in contemporary issues and a shared world, often through very personal concerns. The art they make speaks across all boundaries. Instead of making assertions, it questions or suggests or interprets things.

ARS 11, therefore, is not an exhibition of contemporary African art. The common factor instead is the artists' relationship to Africa, to a continent saturated with myths, yet where a great deal more is happening than we see on TV, a place full of cultures, histories and events

few people know much about. All the artists featured in the exhibition have their own personal attitude towards Africa. Some were born there. Some explore issues in their art that have to do with some particular African country, or its real or imagined history. Some tell stories about their own life, some create imaginary things.

'GENUINE AFRICA'

Some of the ARS 11 artists exploit the expectations or myths associated with African culture or African art, turning an ironic and deconstructive eye on them. On the other hand, some of them hardly consider themselves representatives of Africa at all, and why should they? Perhaps ARS 11 might also be regarded as a statement that ethnic identity or place of birth can never be the sole defining factors of a person.

There is much nostalgia for a genuine and authentic Africa. Naturally enough, some people coming from Africa take advantage of the sentiment over here. Underlying the demand for authenticity is the notion

Mary Sibande: I put a Spell on Me, 2009 (detail)
In her works, Sibande depicts a woman named Sophie who wears a dress reminiscent of a Victorian costume and a maid's outfit. The racial segregation in Sibande's homeland, South Africa, forced many in the Black community into service. In the artworks' fantasy world, Sophie turns everyday rules upside down.

of the familiar and the alien, of us and them. Do we still today want to see art that bolsters the things we already know?

Cultures and art are always in a constant state of flux, merging and influencing each other; it is therefore impossible to connect with something genuine, because it simply does not exist. Why is it so difficult to let go of the concept of authenticity? Instead of authenticity and a search for familiar comparisons, it might be more interesting to let the artists speak for themselves through their work.

PERSONAL HISTORIES

Some of the artists in the exhibition explore very personal and intimate issues: longing, love or the lack of it, reaching beyond everyday reality. From the private sphere they move nimbly to the public, and the themes addressed in the works are also global, touching all of us. ARS 11 frontlines stories about migration, the movement of people and goods, and the restrictions on movement. Some of the artists focus on environmental issues, such as the recycling of goods, while others concentrate on consumer culture or waste problems. Many works pulse with the rhythms of urban life. History is present in city streets as well as in the countryside.

Africa is rife with powerful mental images that have been constructed in our western minds through the imageries produced by movies, literature and explorers, through the entire collective and painful history of colonialism. The works in the exhibition recall authentic events from the past, yet they also suggest new and alternative interpretations of the past and thereby also of the future. The roles adopted by the artists, sometimes sheer poses, force us to re-evaluate our own relationship to Africa.

□ Arja Miller



JOHN HODGKISS COURTESY GALLERY MOMO, JOHANNESBURG



“Instead of the Afro-pessimism spawned by the news, ARS 11 offers diverse and even conflicting stories.”

Meet Africa at ARS 11

WHY AFRICA? Africa is a topical theme in art, and also in other areas. The continent has in recent years been the subject of growing interest economically, politically as well as in research and culture. Finnish companies are investing in Africa. Thanks to the mobility of products, information and people, Africa has become part of everyday life in Finland.

INSTEAD OF the Afro-pessimism spawned by the news, ARS 11 offers diverse and even conflicting stories, observations and interpretations that, owing to their global nature, also touch us here in Finland. The themes of the exhibition are topical, such as the issues of refugeeism, environmental problems and urban life. At best, such a broad review of African contemporary culture in Finland can produce new understanding and also provide background information on the situation in today's Africa. ARS 11 will extend the idea of what Africa, contemporary art and African contemporary art are today.

ARS 11 IS wide-ranging, open and pluralistic in terms of both its content and structure. Instead of aiming to present a cross-section of African contemporary art, it focuses on selected perspectives that have emerged during a two-year research process into the statements and works of more than two hundred artists.

UNLIKE MANY OTHER exhibitions of African contemporary art, ARS 11 also includes Western artists who address African issues in their work. Artists of African origin currently living outside their native country are also featured in the exhibition.

ONE OF THE VIEWPOINTS uniting the artists in ARS 11 is memory and recollection. They all have their own way of rewriting history, many use archives as their sources, others their personal memories. Remembering is a process that embraces within itself both the past and the present. In the presentation of personal memories, private experience merges with general history – and the meeting is often a charged one.

ARS 11 EXHIBITION its extensive events programme examine the current realities and histories of Africa, a continent of mental images, using contemporary art as a vehicle. The exhibition will be open until the end of November. With such a long exhibition period, it will be easy to visit the exhibition more than once. The show is extensive, and there is no need to try to see everything at one go. You can always return, to discover new perspectives in the exhibition and the events programme.

We look forward to seeing you at ARS 11

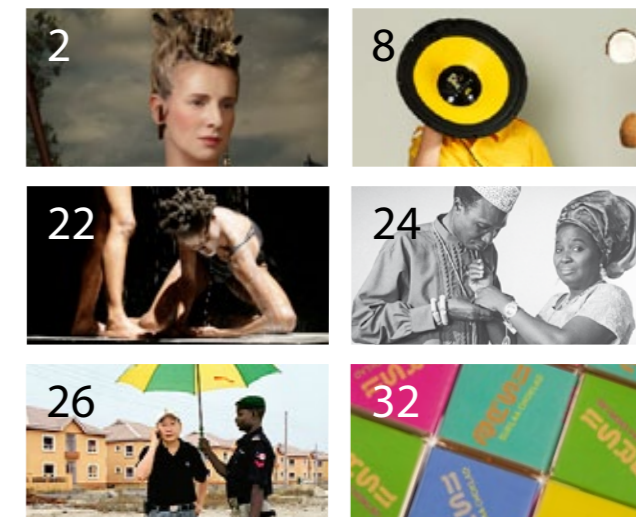
□ Pirkko Siitari, Museum Director



PIRKKO SIITARI PHOTO: RING / CAA / PIIRIE MUKKANEN

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FMS/CAA/ANTTI KUIVALAINEN HANNU AALTONEN

One of the most popular works in ARS 95 exhibition was Portia Munson's Pink Project (1993) which was made by 2000 found pink objects.

ARS – 50 Years of Contemporary Art

THE ARS EXHIBITIONS have brought contemporary international art to Finnish audiences for half a century. The exhibitions have shocked, delighted and challenged their viewers and also altered prevalent notions of what contemporary art is. The first ARS exhibition was held in 1961 at the Ateneum Art Museum in Helsinki. In 2001 the exhibition was held in Kiasma for the first time. ARS 11 is the eighth exhibition in the series.

To celebrate the anniversary, a short film, *Ars 50 years*, produced

by the Central Art Archives, will be playing in the Kiasma lobby. The film features archive footage and photographs from the archives of the Finnish National Gallery, the Finnish Museum of Photography and the Finnish Broadcasting Company YLE. The Central Art Archives has also published a book with essays exploring the significance of the exhibition series. □



FMS/CAA/PIRIE MYKKÄNEN

ARS 11 artist Abraham Onoriode Oghobase speaks about his work on Friday 15th April.

Meet the Artist!

THE OPENING WEEK offers unique opportunities to hear ARS 11 artists speak about their own work. The artist talks held in the galleries are in English. The Kiasma Theatre will also give screenings of two video works by **Ditte Haarløv Johnsen**.

FRIDAY 15 APRIL

5.00 pm **J.D. 'Okhai Ojeikere**

5.30 pm **Abraham Onoriode Oghobase**

6.00 pm **Ursula Biemann**

6.30 pm **Barthélémy Toguo**

7.00 pm The Kiasma Theatre presents: **Ditte Haarløv Johnsen: Sisters** (2003) and *One Day* (2007). Duration 54 min. Meeting with the artist after the performance.

SATURDAY 16 APRIL

3.00 pm **Nandipha Mntambo**

3.30 pm **Andrew Putter** □

ARS Experiences Online

TAKE A PLUNGE into the world of ARS online at ARS11.fi, where among other things you can test your skills as a djembe drummer.

Become a friend of Kiasma's on Facebook and you will receive information about ARS events. At www.kiasma.fi you can subscribe to a newsletter to receive up-to-date information on events and exhibitions in Kiasma.

The website also provides background information on the artworks, interviews with artists, a history of the ARS exhibitions, and masses of information about events. To keep your finger on the pulse you can also follow Kiasma on Twitter. □

ARS 11 Guide

BRIEF DESCRIPTIONS and pictures of the works. Available at the ticket/information desk in Finnish, Swedish and English.
Price: € 2. □

Take a Tour

FREE GUIDED TOURS of ARS 11 are conducted in Finnish on Wednesdays and Fridays at 6 pm, and on Sundays at 3 pm. Viewpoint tours are also held on Wednesdays.

Guided tours in Swedish are held on the first Sunday of every month at 1 pm, and in English at 2 pm; tours in English are also conducted in July and August every Sunday at 2 pm.

Tours can also be tailored to the wishes and needs of your group. Inquiries Mon–Fri 9 am–noon, call +358 (0)9 17336 509 or e-mail opasvaraus@kiasma.fi. □



Ardmore Ceramic Art: (Wonderboy Nxumalo, ceramist and Nkosinathi Mabaso, painter) Mthakathi: Some people think AIDS is caused by witchcraft, 2008

© COURTESY OF ARDMORE CERAMIC ART

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Lisää & infoa
kiasma.fi

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ennakkoon
lippupalvelu.fi

ARS MUUTTAA SINUA
15.4. - 27.11.2011

Teininä ahmin eteläafrikkalaisen André Brinkin apartheidia käsitteleviä kirjoja. Niiden sanoma oli kuitenkin päässyt unohtumaan johonkin maanantain ja perjantain välimaastoon. Nyt Mary Sibanden työt muistuttivat mua tästä tärkeästä sanomasta: vaikka yhteiskunta asettaa normeja tuskallisestikin, oman pään sisälle pääsee pakoon.”
— Anne Kulkkovi —
päättöpäivä 2011

Mary Sibandea ja 30 muuta ARS 11 –taiteilijaa yhdistää solidaarisuus Afrikkaan.

KIASMA
KIVITÄITTELYN MUSEO • MUSEET JA MUSEOKESKUS • MUSEON OVI CAPELLANKATU 4 A
00030 KIASMA • Puh. 09 2535 1000 • www.kiasma.fi
ARS 11: 15.4. - 27.11.2011, klo 10-18. Arsta: 15.4. - 27.11.2011, klo 10-18. Arsta: 15.4. - 27.11.2011, klo 10-18.

Media partner: IMAGE MONDO
A-lehdet Deloitte. NOKIA
Connecting People

ARS 11 advertising campaign.

Dare to Change

THE AFRICAN THEME of ARS 11 has also inspired marketing of the exhibition. The underlying concept is that the diversity of ARS 11 can change our ideas of Africa and thereby shake our prejudices.

“The ARS exhibitions have always been an inspiration to the audience. They leave an indelible mark on the visitors. This is also the main theme in the marketing communications. ARS 11 will change you,” Eka Ruola, Executive Creative

Director of the advertising agency hasan & partners, put it in a nutshell.

As the exhibition can change our ideas about Africa and undermine prejudices, Kiasma wanted to introduce things in the marketing concept that differ from the visual elements conventionally associated with Africa. The colours are based on the Congolese La Sape sub-culture. Sape is a French acronym for ‘Societe des Ambianceurs et

Advance Tickets to ARS from Lippupalvelu

GET YOUR TICKET to ARS 11 online. You can buy tickets for the week of your choice. In addition to standard tickets, discounts are available for students, the unemployed and senior citizens. □



African Film Festival

THE HELSINKI African Film Festival HAFF offers fresh viewpoints on the rich and varied life of Africa, thereby challenging the prevailing one-sided portrayal of Africa in the news and media as a continent riddled with war, famine and hopelessness.

The HAFF programme includes fiction, documentaries, drama, comedy, art house, sci-fi and shorts from all across Africa. It also features discussions, club nights and a workshop for young film-makers.

This second edition of HAFF will go on a nationwide tour in cooperation with regional film centres. In Helsinki, HAFF events will be held in the Andorra cinema and the Kiasma Theatre from 12 to 15 May 2011. □

URB Festival

THE URB 11 FESTIVAL will be held 29 July – 7 August. To be published in early June, the programme will include a Finnish-French dance performance that combines street dance and contemporary dance, live action role play in the urban space, urban poetry, as well as a summer job project by young people. □



VEIKKAUS-KORTILLA

KAKSI YHDEN HINNALLA

KESKI-VIIKKOISIN KIASMAAN



Friday night
at
Kiasma!

Come with
your friends

Three
for the Price
of Two

New!

On Fridays at 5 pm–9 pm three people can see ARS 11 exhibition for the price of two.

There will also be special offers in the café as well as events including talks, screenings, special exhibition tours, performances, DJs.

In cooperation with Kiasma, Café Kiasma, Kiasma Store and Image Publishing.

ARSA



Alla Kovgan & David Hinton: Nora, 2008

Learn to Play the Djembe

THE LAST WEEKEND in May is chock-full with ARS events that celebrate Kiasma's birthday.

On Saturday, master drummer Ousmane "Zoumana" Dembele will hold a drumming workshop for the public in the Kiasma Theatre. Born in 1975 in Burkina Faso, Zoumana represents the tradition of griot music and storytelling passed down through the generations. A documentary on Zoumana and the griot culture will also be screened throughout the day.

The programme on Saturday also includes a concert by Andrew Ashimba (Tanzania), Teho Maja-mäki and Jussi Jaakonaho as part of the World Village Festival cooperation.

On Sunday, the Kiasma Theatre will present two award-winning African films on contemporary dance. The documentary by Joan Frosch and Alla Kovgan is an unpretentious portrait of creativity, beauty and tragedy in 21st-century Africa. A short film by Alla Kovgan and David Hinton features the dancer Nora Chipaumire, who was born in Zimbabwe in 1965 and later emigrated to the USA.

Both days also include workshops, guided tours, and viewpoint tours of the ARS 11 exhibition. □

Coconut Disco

HOW DOES one create a silence brimming with suspense for the moment just before a lion or a crocodile strikes? What does Africa sound like? Does everyone's Africa sound alike? Coconut Disco exploits and deconstructs audio exoticism: the swarming jungle, the noises of the city, afro pop radio, Tarzan's call, drums. Marrabenta, Xipamanine, Awesome Tapes from Africa, Gran Turismo... Soundscapes appear and disappear in front of the audience, piece by piece. Played on stage in the Kiasma Theatre, the work is broadcast live on YLE Radio 1. □



JACK BALANCE

ARS 11 OPENING HOURS

Tue	10 am – 5 pm
Wed–Thu	10 am – 8.30 pm
Fri	10 am – 10 pm
Sat–Sun	10 am – 5 pm
Mon	closed

SPECIAL OPENING HOURS

21 April	10 am – 5 pm
22 April	closed
25 April	closed
1 May	closed
23 June	10 am – 5 pm
24 June	closed
25 June	closed

Kiasma is...



RING / GAA / RETIRIVIRANEN

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*.

Upcoming



Isaac Julien: Flight Towards Other Destinies 1 (Western Union Series No. 2) 2007, Fujitrans in lightbox 120 x 244 cm

Escaping from Libya to Lampedusa

WESTERN UNION: SMALL BOATS by the world-renowned British artist Isaac Julien will be part of the ARS 11 exhibition in Turku.

Isaac Julien's work tells about illegal immigrants who are transported from North Africa to Sicily or to some other Italian island, such as Lampedusa. The boat refugees are driven by war and famine from Libya to Italy in the hope of a better life. Immigration and mobility are part of everyday life in Africa today. Recent developments in Libya and elsewhere in North Africa make Julien's piece even more topical.

The work is a visual and poetic examination of illegal migration in the Mediterranean area. Footage of struggling refugees and breathtaking scenery alternate with dreamlike scenes shot at Palazzo Gangi in Palermo. They tell about the long history of the Mediterra-

nean region and the movement of cultural influences.

"Many people who seek a better life on their way to Sicily end up having that better life in heaven, so to speak," says Isaac Julien when describing his work.

Western Union: Small Boats (2007) was acquired to the Kiasma Collection in early 2010. The video will be on show in the Logomo venue from 17 June to 18 December as part of the programme of the 2011 Capital of Culture year in Turku.

Julien's work will be preceded by Eija-Liisa Ahtila's video piece *Where Is Where?*, which will be on show in Logomo until 29 May.

□ Päivi Oja

Pieter Hugo: from the series Permanent Error:
David Akore, Agbogbloshie Market, Accra, Ghana, 2010

The ARS 11 Artists Give a Face to Africa

The glue that binds together the ARS 11 artists is their relationship to Africa. The coordination vectors are places on the map, such as Agbogbloshie, Brazzaville, Johannesburg, Cape Town, Lagos, Maputo, Nairobi and Helsinki, and global phenomena, such as refugeeism and diaspora, environment and consumerism.

The relationship between man and the environment is prominent in the work of many of the artists in the show. Woman as the builder and destroyer of the landscape is the topic of the photographs of the Nigerian artist **Otobong Nkanga**. Many artists use discarded goods and waste as material for their work. **Romuald Hazoume** from Benin makes his works from plastic jerrycans that have been used to smuggle petrol from Nigeria to Benin. He transforms them into African masks, because “that’s what Westerners want anyway”.

Another artist who reuses waste material in his work is **El Anatsui** from Ghana. His gigantic tapestries made from flattened bottle tops already attracted attention in the 2007 Venice Biennale. Materials can serve as cultural memory, evoking the history of colonialism and trade, for example. But this is not recycling in the ecological sense of the term. The materials and forms in the artworks can also convey a powerful spiritual charge or can reference the traditions of some particular culture. This is the case with the works of **Nandipha Mntambo** from Swaziland whose sculptures made of cowhide and tails also clearly allude to the traditions of both classical and modern sculpture.

The South African artist **Pieter Hugo** has photographed young men on a landfill in Ghana, burning electronic waste to salvage the metal parts for sale. The mood and presentation in the photographs are uncannily close to the famous Finnish painting by **Eero Järnefelt**, *Under the Yoke (Burning the Brushwood)*. Criticism of consumerism is also the theme of



COURTESY MICHAEL STEVENSON GALLERY, CAPE TOWN



Ditte Haarløv Johnsen: from the series Maputo Diary, 2000–2009



Baudouin Mouanda: S.A.P.E., Congo Brazzaville, 2008 >
Ursula Biemann: Sahara Chronicle, 2006–2007 >

© DITTE HAARLØV JOHNSEN

© BAUDOIN MOUANOA / GENERATION ELLI-ARFQUE IN VISU



© URSULA BIEMANN



Samba Fall, a Senegalese artist living in Norway. The message in Fall's installation, composed of video animations and counterfeit credit cards, is familiar to all people around the world.

URBAN AFRICA

The opposite of the breathtaking landscapes in nature documentaries is urban Africa and its megacities. One of the oldest artists in the exhibition is the Nigerian photographer **J.D. 'Okhai Ojeikere**, born in 1930. His contribution is an extensive series of more than a hundred photographs produced in collaboration with the Centre for Contemporary Art, Lagos. In the black-and-white pictures, the capital of Nigeria appears as the centre of fashionable urban life, attracting visitors such as the young **Queen Elisabeth II of Britain**. A different Lagos comes across in the works of **Emeka Ogboh**, where the listener's ears are bombarded with the sounds of the bustling contemporary Lagos. **Abraham Oghobase** combines self-portraiture with the urban milieu of Lagos. In the photos, we see him straining to lift himself off the ground and to set himself apart from everyone else.

Brazzaville dandies or *sapeurs* are the protagonists in the photos of **Baudouin Mouanda** from the Democratic

Republic of the Congo. The *sapeurs* wear colourful clothes and Western labels, and may pay the equivalent of an average Congolese's annual salary for a pair of shoes.

The everyday life of ordinary people is the topic of the Danish photographer **Ditte Haarløv Johnsen**, who moved from Copenhagen to Maputo, Mozambique, when she was five. In her photographs she returns to her childhood milieu. Another artist returning to places from her childhood is the Finn **Laura Horelli**, who lived in the Kenyan capital, Nairobi, when her parents were working there.

AFRICA IN MOTION

In Africa, everything is in flux. Borders are redrawn. Some areas cross the threshold of awareness in the West, others are forgotten. Crowds of people migrate between countries. In her work, **Ursula Biemann** follows the flow of illegal immigrants across the Sahara. Every inch of the desert is monitored closely by satellite, and the movement of the caravans of immigrants can be followed using Western high technology.

The Cameroonian artist **Barthélémy Toguo** makes use of his own travel experiences in his art. In the 1990s, he tried to get to Finland without a visa, he travelled on



Rotimi Fani-Kayode: Nothing to Lose VII, 1989

COURTESY OF AUTOGRAPH AFB



Kudzanai Chiurai: from the series The Ministers, 2009



Samuel Fosso: from the series African Spirits, 2008



Elina Saloranta: The Nun, 1997/2011

© ELINA SALORANTA

a train in France in first class dressed as a refuse collector, and tried to get onto an aeroplane with three suitcases sculpted from solid wood.

HISTORY AND MEMORY

Recollection and the simultaneous presence of different time periods are among the shared starting points of many works featured in ARS 11. **Sammy Baloji** combines black-and-white photographs from the Belgian colonial period with new pictures taken in a mining area in the province of Katanga, for a long time the economic centre of the Democratic Republic of the Congo. In a video work, **Vincent Meessen** travels to Burkina Faso to track down a boy shown greeting the French colonialists on the cover of *Paris Match* in 1955. Another Finnish artist in the exhibition is **Elina Saloranta**, who worked in Zambia as a volunteer in 1997. She had a pictures of herself, dressed in a nun's habit that she had bought, taken with locals. In the exhibition, Saloranta's travel pictures are juxtaposed alongside archive photos from the history of Finnish missionary work.

Political and economic rule in Africa is not only a privilege of Western colonial powers. The grip of China on the African economy is growing. The conquest was launched in the 1960s by the then Foreign Minister and

Prime Minister of China, **Zhou Enlai**, whose likeness the South African artist **Michael MacGarry** has incorporated into his work.

A particularly dark chapter in the history of Africa is the spread of AIDS. The ARS 11 exhibition features ceramics by the internationally acclaimed **Ardmore** studios from the KwaZulu-Natal province of South Africa. The politically conscious ceramics break taboos and seek to tell the public about the dangers of AIDS.

REAL AND IMAGINED PERSONS

Artists, too, are in the picture. In a performance that brings together many extremes, artist **Steven Cohen** dresses up as a luminous chandelier to bring light to a Johannesburg slum being demolished. In Vincent Meessen's video *The Intruder*, a figure wrapped in white cotton causes consternation in the everyday bustle in Ouagadougou.

Pictures of **Angela Davis**, **Nelson Mandela**, **Martin Luther King**, **Haile Selassie** and **Muhammad Ali** are familiar from the international press. But something is amiss here. On closer inspection, you realise that they are all one and the same person, the photographer artist **Samuel Fosso**. Born in Cameroon, Fosso spent his childhood in Nigeria, but fled the Biafran War to the

Patrizia Guerresi Maimouna: Blue Virgin, 2008

Central African Republic, where at the age of 13 he opened his own photographic studio.

For many generations, the women in **Mary Sibande's** family worked as maids in a South Africa divided by apartheid. Based on this family history, Sibande has created a fictitious woman named Sophie who blends stereotypical roles and turns them upside down. In the 17th and 18th centuries, many European trading ships were wrecked along the South African coast. **Andrew Putter** blends reality and fantasy by imagining what the shipwrecked mariners would look like had they been rescued by the Mpondo people and adopted their ways.

Real events also underlie the works of the Chilean artist **Alfredo Jaar**, who depicts the Rwandan genocide and, in particular, a speech by the then President of the United States, **Bill Clinton**, in which he regrets the events on behalf of all Western countries. If only we had known...

In his series of African ministers, **Kudzanai Chiurai**, an artist who fled from Zimbabwe to South Africa, challenges the clichés associated with African identity and the hip-hop culture in particular. In Chiurai's work, Africa is ruled by a black president with a cabinet of imaginary ministers. In the work of artist **Georges Adéagbo** from Benin, we witness a meeting between two great men of history, **Napoleon** and **Mannerheim**.

Religion and spirituality are evident in the works of the Italian artist **Patrizia Guerresi Maimouna**. While in Senegal, Guerresi converted to Mouridism, a form of Sufism that emphasises mysticism and mediation. In her work, symbols and figures representing African Islam meet those of other world religions. The pictures of men by **Rotimi Fani-Kayode** represent a meeting between the spiritual heritage of the Nigerian *Yoruba* culture, Christian motifs and the Western manner of depicting the male body.

In his mural, the Nigerian-born **Odili Donald Odita**, who made his career in the United States, combines the legacy of modernist painting with many traditions of geometric ornamentation.

□ Piia Laita and Jari-Pekka Vanhala



COURTESY GALLERIA PAOLA COLOMBAI, MILANO

The Finland-based Zambian artist Baaba Jakeh Chande will dress up the linden trees outside Kiasma. The environmental piece draws attention to the presence of trees in the urban space and encourages us to look at a familiar place in a new way.

One Leg in Finland, Two in Zambia

What made you to start performance art?

I've always had interest to directly interact with the public and performance has the potential to attract curiosity. It is also the kind of art not well known in my local community and I aim to enlighten and encourage others especially young, up and coming artists to take up the challenge and set to use the medium to say what they want to say without much restrictions

How have you experienced your possibilities as an artist in Finland?

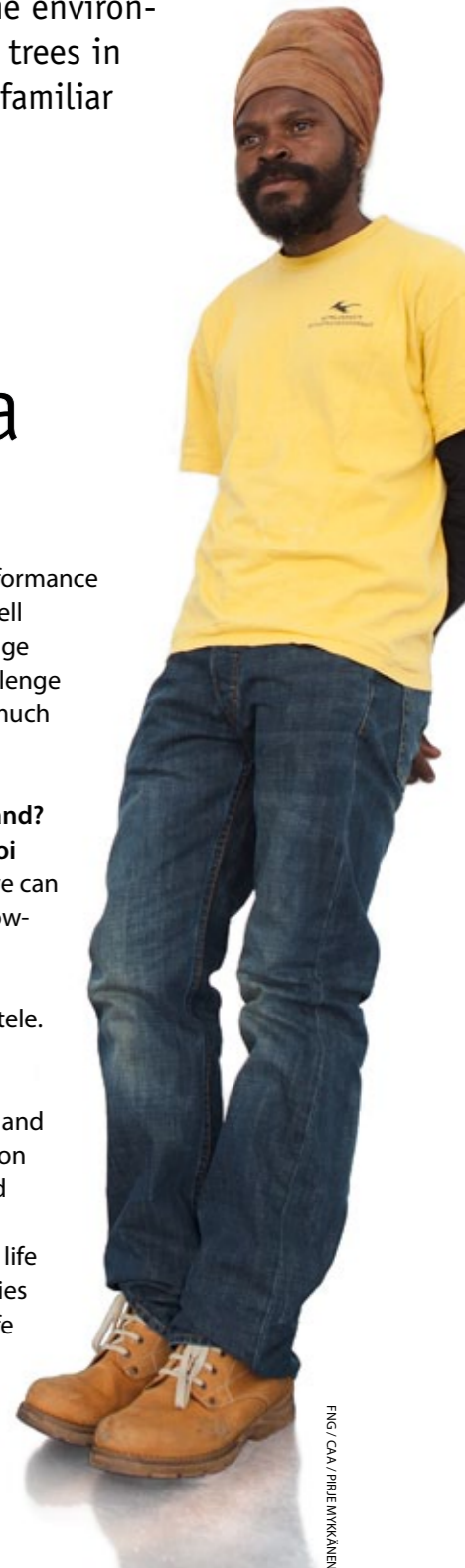
I've been happy to get to know Finnish performance artists, like **Roi Vaara**, and to participate into various events. Hopefully one day we can host Finnish performance artists in Zambia. On the other hand, however, one could say that I'm still a kind of outsider as to the Finnish art world, if one considers points like being a member of an artist association, having grants, exhibiting in galleries or having a clientele.

And what about now?

In my recent work, I'm developing concepts in the areas of live art and performance and site specific installation, sometimes a combination of the two. This in a way is influenced by change, the contrasts and similarities I encounter in the two lifestyles I have, Zambian and Finnish. I use materials that are directly connected to daily human life to evoke memories around personal or collective histories, tragedies and hopes. My body and dreadlocks are the embodiment of my life but I also use them as framework for transfiguration and identity, to explore or play with notions and perceptions that transcend cultural boundaries.

□ Jari-Pekka Vanhala

The interviews with other ARS 11 artists at www.kiasma.fi



FINO / GAA / PIRENMYKKÄNEN



ERIC BOUDIER

ARS 11

Kiasma Theatre

Kettly Noël (Haiti / Mali) & Nelisiwe Xaba (South Africa):
Correspondances

The Female Image

“It is not just about African women, but about strengthening the status of women in general in the context of contemporary art, which remains very masculine,” says Kettly Noël, whose dance performance *Correspondances* will be presented in the Kiasma Theatre as part of the ARS 11 events programme.

Compare the position of African women to that of Western women.

The main difference is in education. The Western woman is more aware of her rights, opportunities and battles. There are also differences in their positions in society and tradition: the family is more highly valued in Africa. As education and Internet connections become more ubiquitous, these differences will fade. One can live in Bamako today, New York tomorrow, then Helsinki... The world is available to us in new ways, and connections – both material and immaterial – are faster.

One part of the woman I carry within me is Western, specifically French, but another is Caribbean and, today, also African. I inhabit a global world. I like to wear clothes by European designers as often as I wear traditional costumes. It is all about how we reflect the world and our places in it. In other words, you can be a fully global woman while wearing traditional clothes. It's about the way we are, our behaviour and our attitude.

So you are from Haiti, you live in Mali and you have worked in dance at least in Europe. How would you describe your identity?

I arrived in Mali in late 1999 with my husband, due to his work. Before that I had lived in Benin, Paris and Haiti. I studied dance in Haiti and on various European scenes. My identity is global and has many levels. What is distilled from this nomadic life is my own, unique

self; an identity that arises from everything I have experienced – my travels, my career and the life I have lived as a whole.

The status of a woman artist in Mali is by no means self-evident. Some people think you are living the easy life. There is little trust and you are under constant scrutiny; they see you as scheming. But when you do your work properly and concentrate on getting better at it, you can achieve recognition and respect.

The woman artist's lot is also harder because women still have more social and family-related obligations than men, which can lead to feelings of guilt. Things are changing even in Africa, though: women are claiming their territory, without regard for the not-so-independent image of the African woman. The traditional duties of Malian women are to reinforce and protect the status of the family, always to think about the family before oneself, and to be beautiful. This tendency is also shifting, thanks above all to education, which empowers us to change things. The easier it is for women to obtain education and reach sources of information, the more emancipated they can be.

You have started your own dance centre, Donko Seko, in Bamako and worked as the artistic director of the Danse l'Afrique Danse biennial. How do you yourself view this work?

I see it as difficult but wonderful; my work has broadened my understanding of the world and of



ERIC BOUJLET

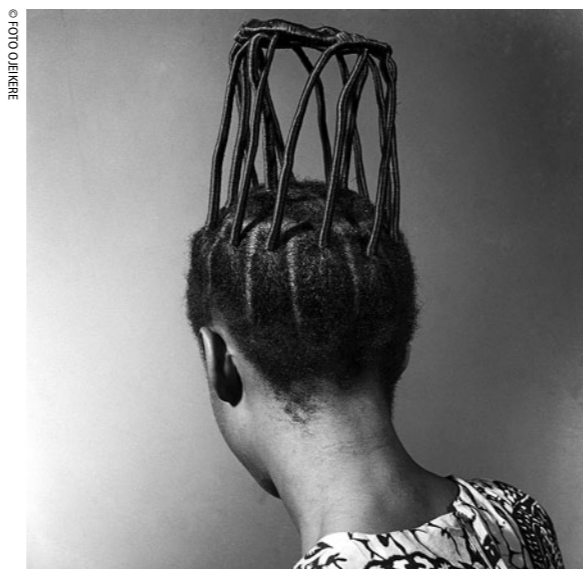
myself. It has also allowed me to develop new ways of doing things. I am faced with endless questions: what kind of place do I want to create and what should it offer? This work opens a lot of doors; it acts as an engine not only for self-improvement but also for social and economic development. My main duties are within the dance centre and in professionalising dance. Culture in itself can act as a source of sustainable economic development and as a genuine way of reducing forced emigration.

How do you see the future of Mali and, above all, the future of contemporary dance?

If in the next few years things are kept going in the right direction and if private and public institutions work to uphold development and facilitate the existence of diverse spaces and creativity, then good things can happen.

We are on the threshold of possibility. Still, young dancers and choreographers have to prove the standard of their artistic efforts and come up with high-quality, avant-garde proposals that reflect today's world. Then they can achieve public approval. It is already easier than before for dancers to tour the continent. In order for this to take root, we must focus even more on the mobility and development of art, and on art education.

□ Jonna Strandberg
Ketty Noël & Nelisiwe Xaba:
Correspondances 5.–6.5.



© FOTO OJEIKERE



Moments of Beauty: from the series Hairstyles, 1972
from the series Modern Architecture, 1967
from the series Gentlemen, 1962
> from the series Models, 1971

Nigerian artist J.D. 'Okhai Ojeikere has documented Nigerian life for 60 years. Moments of Beauty is an independent part of ARS 11 exhibition.



Moments of Beauty

J.D. 'Okhai Ojeikere (b. 1930) documented significant moments in Nigerian history with great passion and discernment. Throughout his career, he has focused on the social, political and cultural transformations occurring during Nigeria's transition from a colonial state to an independent republic. His formal investigations, documentary work and various commercial endeavors captured the unique atmosphere and élan of Nigeria during a period of great euphoria and ambivalence. Practicing since the early 1950's, Ojeikere is a leading artist of his generation, devoted to the art of image making, the history of his country and the critical possibilities of the photographic medium.

The Centre for Contemporary Art, Lagos presents *Moments of Beauty*, a groundbreaking exhibition of work by the Nigerian artist J.D. 'Okhai Ojeikere as a part of ARS 11 exhibition. Moments of Beauty is curated by **Aura Seikkula** and **Bisi Silva**, director of CCA Lagos. Curatorial Assistant is **Antawan I. Byrd**.

Occasionally elegiac, but invariably elegant, the works in this exhibition reflect what the artist deems as "moments of beauty," referring to the ebullience of Nigerian life engendered by independence and decolonisation. The exhibition highlights the breadth and

depth of Ojeikere's practice, chronicling his experiences as a documentary and commercial photographer and a visual artist by presenting works that cover a range of subjects including architecture, education, fashion, everyday (social) life and cultural festivals.

This first comprehensive survey of Ojeikere's work to date with over 150 photographs, marks the beginning of current scholarship and engagement with the artist's practice, which spans more than half of a century. With this thorough and critical overview *Moments of Beauty* aims at giving in-depth perspectives to the practice of an artist whose formidable archive has become a unique anthropological, ethnographic, and artistic national treasure.

Founded in 2007, the Centre for Contemporary Art, Lagos is an independent visual art organization featuring a gallery space and one of the largest specialised visual art libraries on the continent. CCA Lagos provides platform for the development, presentation, and discussion of contemporary art and visual culture.

□ Antawan I. Byrd

The Long Way from Kajaani to Sudan

ARS 11 will also extend beyond Kiasma. The satellite exhibitions comment on the theme of the main exhibition in nine cities.

The starting point of the satellite exhibitions is contemporary Africa and its many interpretations in contemporary art. The themes will include the status of women in African culture, the environment and ecology, and the role of Africa in the global economy. One special point of focus is contemporary African folk art, which will be presented extensively in several projects.

THE ROLE OF WOMEN

The role of African women as the pillars and pioneers of their community is a theme in several of the satellite exhibitions. The status of women in the cross-pressures of tradition and change is highlighted in many works, including the short films of the female director **Fanta Regina Nacro** from Burkina Faso, presented at the Aboa Vetus & Ars Nova museum in Turku. Nacro's short films explore the life and circumstances of African women, in particular the challenges that women who advocate change face in their everyday life.

In all communities, even in such complex and layered societies as those found in South Africa, women are insecure and learn to question their appearance from very early on. The South African photographer **Jodi Bieber** opposes the beauty ideals created by the media in a satellite exhibition produced in collaboration with the Northern Photographic Centre and the Oulu Museum of Art. The portraits show South African women at home candidly without trying to mask or conceal their pimples, scars, cellulite or other 'blemishes'.

The exhibition in Poikilo – Kouvola Art Museum focuses on East Africa, on the rapidly developing art scene in Nairobi. The show is a review of contemporary East African art, where the central themes include colonialism, the blending of nationalities, identities, as well as ecology and recycling.

The exhibition examines the life of ordinary Kenyans and the political situation through the media of painting and sculpture. The exhibition in Poikilo is accompanied by a Finnish-Kenyan collaboration, completed in 2010, where textile artists **Mari Martikainen** and **Minna Impiö** engaged some thirty women from the village of Karinde in a crocheting project to create a community artwork.

GLOBAL ECONOMY


Environmental issues and the significance and finiteness of natural resources are themes highlighted in several satellite exhibitions. In *Water and Waste*, the exhibition in the Åland Art Museum, the topic is our relationship to the environment and to water, and also to environmental problems. Water is not only a vital condition for all living organisms, but it also plays an essential role as a bond and a channel which both unites and encloses.

The life of Chinese immigrants in Africa in the 21st century is the topic of *Chinafrica*, a photographic series by the Italian-born **Paolo Woods**, on show at Gallery Kone in Hämeenlinna. Thirsting after oil, copper, uranium and wood, the government in Beijing sends out Chinese state enterprises and adventurous businessmen

BACKGROUND PHOTO © MARANG MUNIRI ADINI, 2005



OULU
Northern Photographic Centre
24.9. – 30.10. Jan Ijäs,
Annu Kekäläinen & Adolfo Vera




KUOPIO
VB Photographic Centre
10.6. – 4.9.
Living Archive




HÄMEENLINNA
GalleriaKONE
3.9. – 27.9.
Chinafrica, Paolo Woods




KOUVOLA
Poikilo – Kouvola Art Museum
2.5. – 25.9.
Contemporary Art from East Africa




TURKU
Aboa Vetus & Ars Nova
21.4. – 29.5.
Fanta Regina Nacro



MAARIHAMINA
Åland Art Museum
11.5. – 4.9.
Water & Waste



STOCKHOLM
Hallwyl Museum
19.4. – 4.9.
Ardmore Ceramics Art



KOKKOLA
K.H. Renlund Museum
12.5. – 4.9.
Here Africa

KAJAANI Kajaani Art Museum
18.9. – 27.11. Here Africa & New Verses



HÄMEENLINNA
Hämeenlinna Art Museum
20.5. – 11.9.
Stars of Africa

OULU OMA – Oulu Museum of Art
24.9.2011 – 8.1.2012. Stars of Africa & Jodi Bieber

ARTWORKS / PHOTOGRAPHS
OULU Jan Ijäs: GHOSTS / © Kai Baer
KUOPIO Ronel with Indian Ringneck Parakeet, Betty's Bay From Parrot Jungle series, 2009
Courtesy of Lien Botha and The Photographers Gallery ZA / Lien Botha
HÄMEENLINNA Nigeria, Lagos, 2007 / © Paolo Woods
KOUVOLA Joseph Mbatia Njoroge "Bertiers": Refferendum Girl / Anna-Kaarina Kippola
TURKU Fanta Regina Nacro: Bintou, 2001
MAARIHAMINA Bright Ugochukwu Eke: Acid Rain, 2005–2011
STOCKHOLM Ardmore Ceramic Art: Rabbit, Tureens, 2010
KOKKOLA – KAJAANI Julien Yémadjé: Allo maman? Mon arrivée est imminente!, 2010 / © Laurent Danchin
HÄMEENLINNA – OULU unknown, Accra, Ghana: Cover Pot, 1990.
Collection Robert Combas / © Pierre Schwartz



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<http://www.deloitte.fi> – Tietoa meistä – Yhteiskuntavastuu



to Africa, which has become the 21st century dream land, the 'Wild West' of our time.

AFRICAN FOLK ART IN FOCUS

A great attention in the series of satellite exhibitions has been paid on the rich and diverse field of contemporary African folk art. The division between contemporary academic art and folk art is not as clear-cut as in the Western art world. The current status of African folk art is the theme in four exhibitions which are produced jointly by the Finnish Union for Rural Culture and Education and local museums.

Stars of Africa in the Hämeenlinna Art Museum seeks to expand the view of African art as ritual objects, masks and human figures, familiar from ethnographic museums, towards contemporary folk art which is characteristically a cultural hybrid.

From Hämeenlinna the exhibition will travel to the Oulu Art Museum in the autumn. Artists whose work has moved farthest from the local craft traditions are currently well known also in international outsider art circles. Works by these self-taught African artists are also on show in *Here Africa*, an exhibition in the K.H.Renlund Museum in Kokkola, from where it will travel to the Kajaani Art Museum in the autumn.

HOME ABROAD

Many Africans seek a better future for themselves and their families by moving to the North, either legally or illegally. The exhibition in the Northern Photographic Centre in Oulu will feature work by three artists. The Finnish journalist and writer **Annu Kekäläinen** lived in the Kakuma refugee camp in Kenya for three months, interviewing, observing and collecting material in the multicultural desert town for a documentary book.

Adolfo Vera is a Chilean photographer who moved to Finland in the 1970s. His portraits and installations also highlight Africans in search of a better future, whether in Africa, in European cities or in Finland. In his documentary, the young Finnish filmmaker **Jan Ijäs** follows the life of residents in the Tammela reception centre in Tampere, now closed. That "warehouse for useless people" was home to 130 asylum seekers, some

of whom never once stepped outside the walls of the centre.

In terms of kilometres, the distance from Kajaani to Sudan or Somalia may seem long, but in the streets of Kajaani the distance dwindles and disappears. Artist **Anne Siirtola** worked with immigrants in Kajaani when she was making her video *Nälkämaan laulu*. The video was named after the official song of the province which acquired new stanzas and rhythms from the multicultural ensemble; the members of the group came from many places, including Sudan, Somalia, the Congo, Syria and Iraq.

THE HISTORY AND PRESENT OF SOUTH AFRICA

Documentary photography has a long history in South Africa, but the language of photography began to change in the early 1990s with the ending of apartheid. New, different topics emerged in photography when artists began looking at issues of identity, representation, history, gender, AIDS and HIV, as well as traditional values, through personal perspectives. *The Living Archive* exhibition in the VB Photographic Centre in Kuopio presents the history of South Africa through the work of two photographers.

Artists of the **Ardmore** studios explore South African society as well as issues such as its serious health problems in colourful hand-painted ceramics. The striking, yet also politically engaged, Ardmore ceramics will feature in the ARS 11 satellite exhibition in the Hallwyl Museum in central Stockholm.

□ Kati Kivinen



Ten Facts about Africa

ARS 11 in Kiasma is a good place to review our ideas about contemporary African art and culture. But what else is happening in Africa?

- 1. A continent of a billion people.** Africa accounts for 23 percent of the land area of the Earth. If Africa were just one country, it would be the tenth largest economy in the world. Every sixth person in the world is an African.
- 2. African economy follows China.** If we have forgotten Africa, the same cannot be said of Asia and China. The economic development in Africa has begun to follow China, not Europe.
- 3. The third wave of investment.** In colonial times, roads and railways were built to transport raw materials. During the Cold War, the competition was for the souls of African nations. Now we are seeing a third wave of investment, one in which China and Asia are playing a key role.
- 4. There are many doors to Africa.** Economic bonds between Europe and Africa were forged during the colonial period. When we say the word 'Africa' we easily think of the most developed country of the continent, South Africa. Among the 54 African states there are many approaches to the continent.
- 5. The African Union is a real contender.** The unified currency, the afro, or the passport union are still far from reality, but integration is advancing. The African Union has been among the first to send peacekeeping missions to crisis areas such as Darfur and Somalia.
- 6. Good governance equals good economy.** Except in the oil-producing countries, good governance, democracy and economic growth go hand in hand, also in Africa. Economic activity is inhibited in countries with poor governance and corruption.
- 7. A continent of values.** One third of all Africans are Christians. Islam is spreading through the Middle East and North Africa. Great world religions come together. Churches and mosques exist side by side in villages and towns. African Islam has always been tolerant.
- 8. On the road to sustainable development.** Africa accounts for no more than four percent of greenhouse gas emissions in the world. At the same time, deserts are advancing and climate change is
- altering the patterns of rains and floods. The poor suffer most from the changes. Sustainable development is needed in Africa.
- 9. A young and urban continent.** By 2030 one-third of the increase in the world's population will take place in Africa. The trend will change slowly. Africa is a continent of young people, and much education will be needed there.
- 10. Africa is on the phone.** Thanks to submarine cables, communications are improving. The greatest growth in the use of mobile phones in the world is currently in sub-Saharan Africa. Thanks to communications, old authorities are collapsing. The pressure for civic rights and democracy is growing.

□ Pekka Haavisto

The writer is a Finnish MP who has worked in UN and EU missions in African peace processes. He is also a member of the ARS Committee in Kiasma.

LÄHDE NOJATUOLIMATKALLE. Tilaa matkailulehti Mondo: lehtitarjoukset.a-lehdet.fi/mondo

ARS 11 Product Family

Add a dash of African attitude! Get your ARS 11 merchandise from Kiasma Store or online shop from 15th April.

Dazzle!

Pink ARS 11 wig and hairpin
A zesty Afro wig to spruce up your own look or a gift for a friend in need of change.



Spice up!

ARS 11 pins
Trendy metal pins for hair, clothes or your tie. The pins come in pink&gold or brown&gold.

Decorate!

ARS 11 stencil
An Africa-inspired stencil for decorating and framing your own artworks. Size 18x16 cm.

Cheer up!

ARS 11 rattle
A colourful toy for culture-loving toddlers. Made of non-toxic polypropen



Stand out!

ARS 11 student cap
For new and old school graduates, the number one hit accessory this spring.

Scribble!

ARS 11 Notebook
Record your funniest memories and craziest plans in this hard-cover notebook.

Reflect!

ARS 11 Exhibition Catalogue
The entire ARS 11 exhibition in one volume, for closer study or as a souvenir. Four different cover options.

Indulge!

ARS 11 chocolates
Small chocolates wrapped in luscious colours to give as a gift to your friends or to yourself. Dark milk chocolate, 9 pcs/packet.

Check out special offers in our webstore: www.kiasma.fi/shop



Kiasma Calendar

exhibitions

15 April – 27 November 2011
ARS 11
Kiasma 1st–5th floor

The common factor uniting the ARS 11 artists is their relationship to Africa. The 30 artists featured in the exhibition all examine the same continent, although their themes are global: migration, environmental issues and urban life, and the presence of history in today's world.

Georges Adéagbo, Ardmore Ceramic Art, Sammy Baloji, Ursula Biemann, Baaba Jakeh Chande, Kudzanai Chiurai, Steven Cohen, El Anatsui, Samba Fall, Rotimi Fani-Kayode, Samuel Fosso, Patrizia Guerresi Maimouna, Romuald Hazoumè, Ditte Haarlov Johnsen, Laura Horelli, Pieter Hugo, Alfredo Jaar, Michael MacGarry, Vincent Meessen, Nandipha Mntambo, Baudouin Mouanda, Otobong Nkanga, Odili Donald Odita, Emeka Ogboh, Abraham Onoriode Oghobase, J.D. 'Okhai Ojeikere, Andrew Putter, Elina Saloranta, Mary Sibande, Barthélémy Toguo.

opening week

Fri–Sun 15 – 17 April

Meet the Artist!
Fri 15 Apr 5 – 7 pm
Museum ticket.

ARS 11 artists talk about their art and practice. The talks are in English.

5 pm J.D. 'Okhai Ojeikere
5:30 pm Abraham Onoriode Oghobase
6 pm Ursula Biemann
6 pm Guided tour in Finnish
6:30 pm Barthélémy Toguo

Fri 15 Apr 7 pm
Kiasma Theatre
Free entrance.

Screening of Ditte Haarlov Johnsen's video works *Sisters* (2003) and *One Day* (2007). Duration 54 min. Meeting with the artist after the performance.

Sat 16 Apr 2 – 4 pm
Museum ticket.

2 pm Tour: ARS 11 Highlights (in Finnish)
3 pm Nandipha Mntambo
3:30 pm Andrew Putter

Sun 17 Apr 3 pm
Coconut Disco
Kiasma Theatre
Tickets € 15/10.

What does Africa sound like? What sounds are needed to create a suspenseful silence for the moment just before a lion or a crocodile strikes? Broadcast live on YLE Radio 1.

viewpoint tours

Wednesdays at 5 pm
Museum ticket.

Looking at African contemporary reality from multiple viewpoints.

20 April Curatorial Assistant Antawan I. Byrd
4 May Midwife, nurse Batulo Essak (in Finnish)
18 May Writer Juha Vakkuri: "Misunderstood Africa" (in Finnish)
The series continues in the autumn on 7 and 21 Sep; 5 and 19 Oct; and 2 and 16 Nov.



ARS Fridays

Three for the price of two to Kiasma on Fridays from 5 pm to 9 pm

Start your weekend in Kiasma. The programme includes talks, screenings, special exhibition tours (in Finnish), DJ performances. In cooperation with Kiasma, Café Kiasma, Kiasma Store and Image Publishing.

- 29 Apr 6 pm guided tour "ARS 11 for Singles";
6 – 9:30 pm PreVappu DJ, Café Kiasma
- 6 May 6 pm curator's tour "The Making of ARS 11";
7 pm Correspondances dance performance, Kiasma Theatre,
tickets € 20/15
- 13 May 6 pm guided tour "ABC of Contemporary Art";
5 and 7 pm screenings of Helsinki-Africa Film Festival, Kiasma Theatre
- 20 May 6 pm guided tour "ARS 11 Highlights";
6 – 9:30 pm DJ, Café Kiasma
- 27 May 6 pm curator's tour "The Making of ARS 11";
6 – 9:30 pm DJ, Café Kiasma
- 3 June 6 pm guided tour "ARS 11 for Singles";
6 – 9:30 pm DJ Super Mazembe, Café Kiasma
- 10 June 6 pm guided tour "ABC of Contemporary Art";
6 – 9:30 pm DJ Super Mazembe, Café Kiasma
- 17 June 6 pm curator's tour "The Making of ARS 11";
Image Club, Café Kiasma
- 22 July 6 pm guided tour "ABC of Contemporary Art";
Image Club, Café Kiasma
- 29 July 6 pm guided tour "ARS 11 Highlights"; URB Festival
- 5 Aug 6 pm guided tour "ABC of Contemporary Art"; URB Festival
- 12 Aug 6 pm guided tour "ARS 11 for Singles";
Image Club, Café Kiasma
- 19 Aug 6 pm curator's tour "The Making of ARS 11"; DJ, Café Kiasma
- 26 Aug 6 pm guided tour "ARS 11 Highlights";
6 – 9:30 pm screening of two performance videos by the South African
artist Steven Cohen, Golgotha and Cleaning Time (approx. 31 min.),
Kiasma Theatre
- 9 Sep 6 pm guided tour "ARS 11 Highlights";
6:30 pm ARS 11 CAFE discussion, Café Kiasma,
8 pm film screening Enjoy Poverty 3, Kiasma Theatre
- 23 Sep 6 pm guided tour "ARS 11 Highlights"
- 7 Oct 6 pm guided tour "ABC of Contemporary Art";
6:30 pm ARS 11 CAFE discussion, Café Kiasma;
6 and 8 pm Brett Bailey: Exhibit A, Kiasma Theatre, tickets € 20/15
- 4 Nov 6 pm curator's tour "The Making of ARS 11";
6:30 pm ARS 11 CAFE discussion, Café Kiasma

anniversary weekend

**Sat – Sun 28 – 29 May 2011
from 12 noon to 5 pm**
Free admission

- Sat 28 12 noon documentary In the Blood: Portrait of Griot, Kiasma lobby
1 and 2 pm Drumming workshop, djembe master Zoumana Dembele,
Kiasma Theatre
12 noon, 1 and 2 pm Guided thematic and viewpoint tours
1 pm – 3 pm Carrying workshop, Martina Hakli & Milja Viita
1 pm – 4 pm Non-stop workshop by cultural interpreters in
the Seminar Room, workshop in Paja. Contact guides will be present
4 pm Concert, in cooperation with the World Village Festival: Andrew
Ashimba (Tanzania), Teho Majamäki & Jussi Jaakonaho (Finland),
Kiasma Theatre
- Sun 29 12 noon, 1 pm, 2 pm and 3 pm Guided thematic and viewpoint tours
1 pm – 4 pm Non-stop workshop by Kiasma cultural interpreters,
Seminar Room, contact guides will be present
2 pm and 4 pm Dance documentaries Movement (R)evolution Africa
and Nora, Kiasma Theatre

Kiasma Theatre

Sun 17 Apr 3 pm
ARS 11: Coconut Disco
Tue 19 Apr 11 am

5 – 6 May 7 pm
ARS 11: Kettly Noël & Nelisiwe Xapa
Correspondances

13 – 15 May
ARS 11: Helsinki African Film Festival
(HAFF)

29 July – 7 Aug
URB 11

Fri 26 Aug 6 – 8 pm
Night of the Arts

/theatre.now
ARS 11: Brett Bailey EXHIBIT A
6 – 9 Oct

Wed 19 Oct
ARS 11: African Film Screenings

What does Africa sound like? What sounds are needed to create a suspenseful silence for the moment just before a lion or a crocodile strikes? Tickets € 15/10. Broadcast live on YLE Radio 1.

A dance performance about the roles of the contemporary global woman and the strengthening of her position – and also about friendship. The work explores the relationship between the global and the local; mobilisation, immigration and the concept of 'home'. Tickets € 20/15.

The festival offers fresh perspectives on the rich diversity of life in Africa. Through contemporary film, the festival challenges the prevailing one-sided portrayal of Africa in the news and media as a continent riddled with war, famine and hopelessness.

The URB 11 programme includes a Finnish-French dance performance that combines street dance and contemporary dance, live action role play in the urban space, urban poetry, a summer job project by young people, as well as workshops. The programme will be published in June at www.urb.fi.

Kiasma Theatre will present two performance videos by the South African artist Steven Cohen, Golgotha and Cleaning Time.

The ARS 11 performance by the South African artist Brett Bailey presented as part of the /theatre.now festival.

The launch of a series of African films compiled by the Finnish National Audiovisual Archive. Includes screening of the first film in the series.

info

Address
Opening hours

Tickets
Info

Guided tours in Finnish
Guided tours in Swedish
Guided tours in English

Tour bookings

www.kiasma.fi

Café Kiasma
Kiasma Store
Friends of Kiasma



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

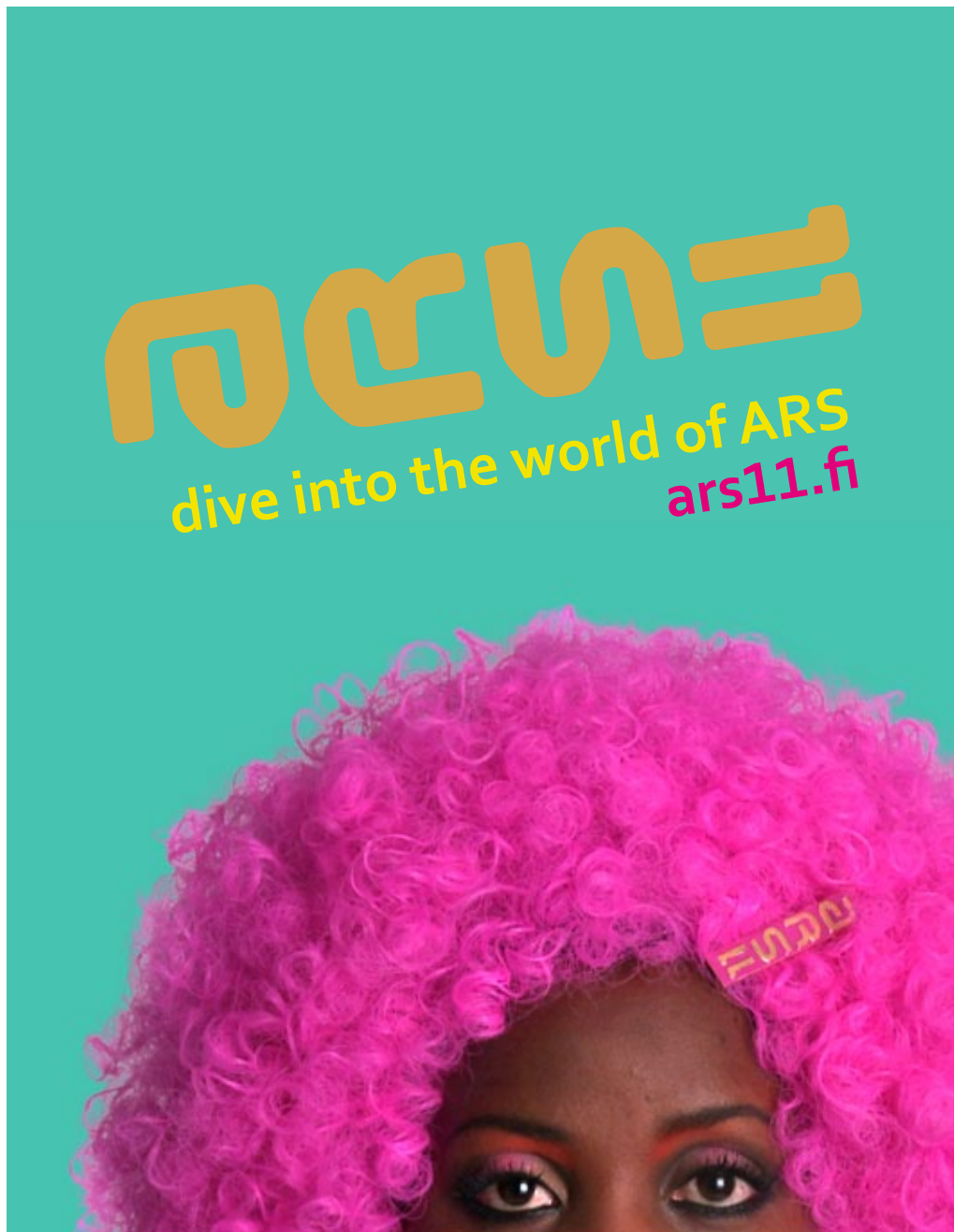
Wed and Fri 6 pm., Sun 3 pm. Museum ticket.
On the first Sunday of each month at 1 pm. Museum ticket.
On the first Sunday of each month at 2 pm. In July – August every Sunday
at 2 pm. Museum ticket.
Tours are tailored according to the needs of the group. Bookings Mon – Fri,
9 am – 12 noon, +358 (0)9 1733 6509 or opasvaraus@kiasma.fi. Prices on
weekdays € 65, Sundays € 80. In English, Swedish, Russian, 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.

Follows the museum opening hours, tel. +358 (0)9 1733 6504
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www.kiasma.fi/kiasmanystavat, tel. +358 (0)9 1733 6595.

Kiasma is fully accessible.
Guide dogs are welcome.

all information is subject to change



DITTE HARILDV JOHNSEN FROM THE SERIES MAPUTO DIARY, 2000-2009 © DITTE HARILDV JOHNSEN

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