

# Kiasma

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

2011 **49** vol 14

**Colourful ARS 11  
Programme**

**Skulls from South Africa**

**Will Africa Become a Winner?**

**Cow Tails or Bunk Beds?**

**Wisam hosts in Kiasma**

**Calendar**





Otobong Nkanga:  
Fragilologist's Predicament,  
2011, woven textile.

# Cow Tails or Bunk Beds?

The works in the ARS 11 exhibition pose some difficult questions for the Kiasma acquisitions committee. Purchases are made as much on the basis of the work's degree of interest as on the always meagre financial resources. All works cannot be bought for the collection. So how are the final choices made?

Should the collection be augmented with photographs of sculptural Nigerian headwraps and hairstyles, or of an electronic waste dump in Ghana? Should the museum purchase a construction of cow tails mirroring the shape of a Swazi hut, or a tower constructed from bags and bunk beds from a refugee camp? It is questions like these that



TONY MENTDES COURTESY MICHAEL STEVENSON GALLERY, CAPE TOWN



Andrew Putter's video work *Secretly I Will Love You More* (2007) depicts a Dutch commander's wife who adopted a Khoikhoi girl. In a semblance of the Khoikhoi language, she confesses to loving the girl more than her own children.

Elina Saloranta worked in Zambia in 1997. She began taking photographs of herself dressed as a nun among locals. Saloranta's work *the Nun* (2011) examines the tradition of Christian missionary work and its imagery. Saloranta was inspired by archived pictures from the Finnish Mission Museum KUMBUKUMBU.

PANG / GAA / RETIIVIRIINEN



the Kiasma acquisitions committee considers when making purchases from the ARS 11 exhibition.

And what about the crowd puller of the show, which work will it be? Will it be the net of scrap metal on the wall, or perhaps the Khoikhoi-language lullaby that stays in the mind? Will the opinions of the public match those of the art experts?

#### HIGH QUALITY CONTEMPORARY ART

ARS 11 is diverse, both in terms of its structure and as regards the ownership of the works in it. All the works are not available for purchase. Some are on loan from artists, others from galleries or private collectors. Some are the result of the artist working in Finland, or were created directly on-site as a response to the museum space.

The aim of Kiasma is to purchase topical, interesting and high-quality contemporary art from abroad that

transcends national or geographical borders. The focus of acquisitions is on nearby regions, however. Over the years, the ARS series has not only provided impressive exhibitions but also great opportunities to purchase international art.

#### MEAGRE FUNDS

Purchases of international art are limited by the scarcity of acquisition funds. The funds have not grown annually to meet the needs. It often happens that important works of contemporary art cannot be bought because of insufficient funds. In 2011 Kiasma has a total of 455 000 euros for purchases, which is 135 000 euros more than in a standard year.

The diversity of materials in contemporary artworks is a continuous challenge to the museum's conservators. When deciding on acquisitions, we must consider the life cycle of the work, the condition and preservation

of the materials used in it. The maintenance of technical solutions and the purchase of spare parts also require money.

#### ARS LEAVES A MARK

While the works in the ARS 11 exhibition are linked to Africa, their themes are universal. One already confirmed purchase is the sculptural textile piece by the Nigerian artist **Otobong Nkanga**. The title of the work, *Fragilologist's Predicament*, points to both fragility and a science of the fragile. The pictorial elements in the piece are connected with netlike string. If the string breaks, the entire construction collapses. Nkanga wants to show how everything can change in just a single moment. The world as one knows it can collapse at the blow of a tsunami.

Another acquisition is the video installation *Secretly I Will Love You More* by the South African artist **Andrew**

**Putter**. The work raises the topical issue of cultural clashes between immigrants and locals.

Kiasma also received the work *The Nun* as a donation from the artist **Elina Saloranta**. In the photographic series, Saloranta investigates the tradition of Christian missionary work in Africa and the related imagery. Saloranta has had her picture taken in Zambia, dressed as a nun.

The interest in contemporary art awakened by the exhibition is reflected very concretely in the selection of works purchased for the Kiasma collections. ARS 11 will leave a permanent mark on Finland.

□ Eija Aarnio





"You can still make it!  
The exhibition will be open  
until the end of November."

# ARS lives in performances

**THE AWESOME AUTUMN** programme at Kiasma will refresh, revive and challenge you to discuss art. Contemporary Africa will grip you in Kiasma through performances, screenings, guided tours, workshops, lectures and talks relating to the ARS 11 exhibition.

**ON SATURDAYS**, a Finnish-Sudanese woman, Wisam Efladl, will invite people of African descent living in Finland to her talk show at ARS 11. Enjoy Poverty by the Dutch film director Renzo Martens is an intentionally trenchant commentary, highlighting how the media depict suffering, famine and chaos, how even misery can be turned into a commodity. The live installation by the South African theatre director Brett Bailey is based on the history of colonialism, its darkest side.

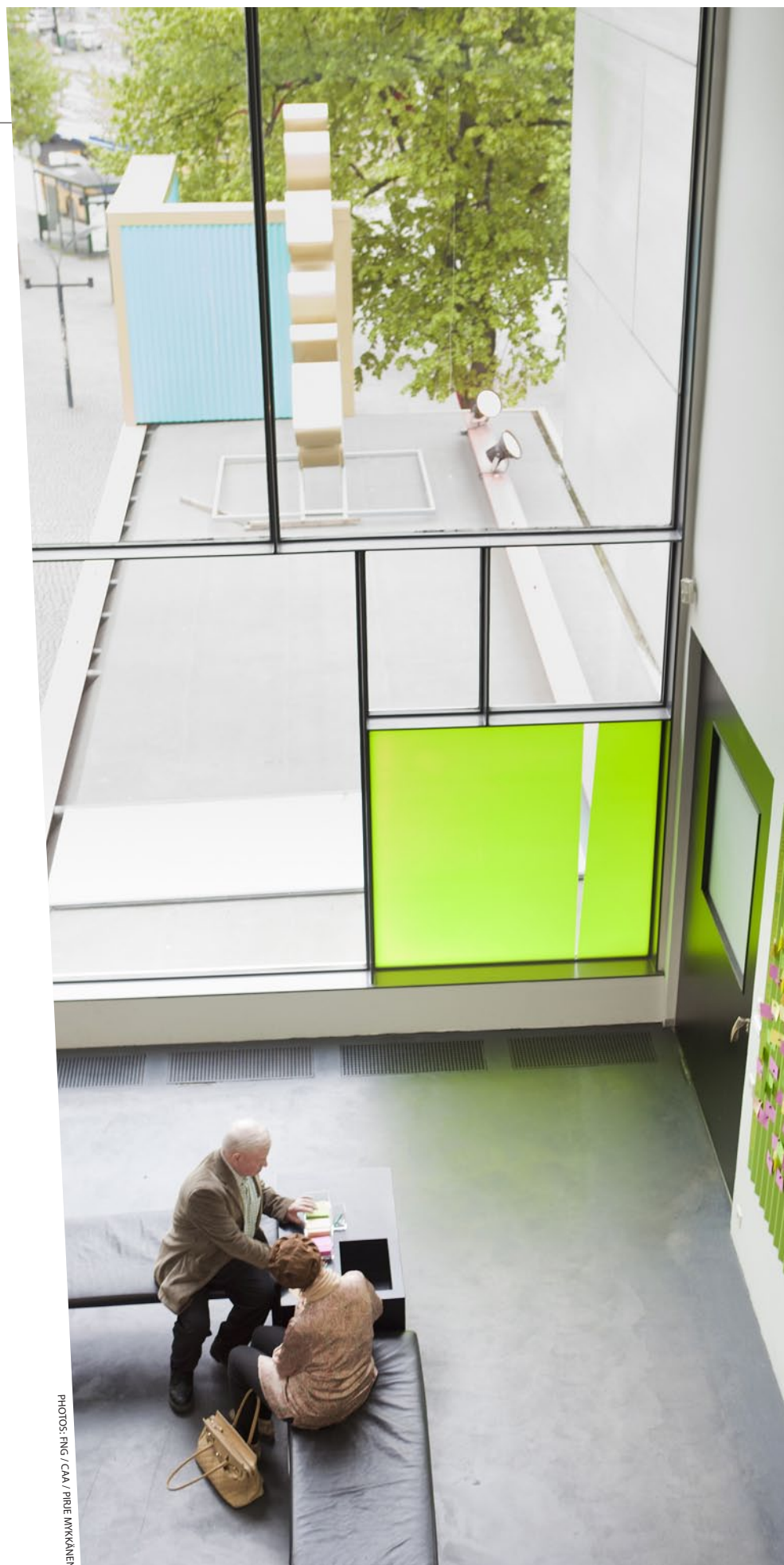
**ARS 11 ARTIST** Alfredo Jaar will give a lecture in September, discussing his work on the theme of Rwanda. And much, much more. Choose the events that interest you from the calendar in

this magazine or from the Kiasma website. The exhibition itself will be open until the end of November – you can still make it!

**FIVE MORE ARS 11 SATELLITE** exhibitions will open in Finland in September, in Hämeenlinna, Kajaani and Oulu. The topical themes of the exhibitions range from refugeeism and the depictions of femininity to the economic role of China in Africa and to an African version of the official song of the province of Kainuu.

**YOU ARE MOST** heartily welcome to ARS 11.

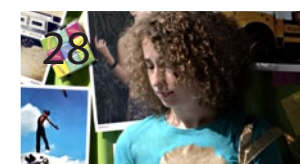
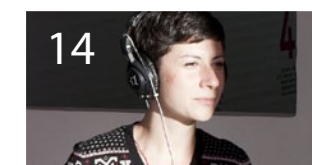
□ Pirkko Siitari, Museum Director



PHOTOS: RING / CAA / PIIRJE MYKKÄNEN

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Isaac Julien's video installation WESTERN UNION: Small Boats, 2007.

## Isaac Julien's Work in Turku Part of the ARS 11 Exhibition

**THE THEME OF Isaac Julien's** *Western Union: Small Boats* is immigration, a common phenomenon in contemporary Africa. Considering the current situation in North Africa, the theme is particularly topical.

The video piece by the internationally renowned British artist Isaac Julien will be on show until 18 December at Logomo, the exhibition centre of the Turku Culture Capital Year, as part of the ARS 11 exhibition.

Purchased for the Kiasma's collections in 2010, the work is now being presented to the public for the first time. It is the third part of a trilogy of film installations, the other two parts of which are *True North* (2004) and *Fantôme Afrique* (2005). □

**SATELLITE EXHIBITIONS  
IN THE AUTUMN**  
**Poikilo – Kouvola Art  
Museum** Contemporary Art  
from East Africa 2 May – 25 Sep  
**Hämeenlinna, GalleriaKONE**  
Paolo Woods: Chinafrica  
3 – 27 Sep  
**Kajaani Art Museum**  
Africa Calling and Anne  
Siirtola 18 Sep – 27 Nov  
**Oulu, Northern Photo-  
graphic Centre** Jani Ijäs,  
Annu Kekäläinen & Adolfo  
Vera 24 Sep – 30 Nov  
**Oulu Art Museum**  
Stars of Africa & Jodi Bieber  
24 Sep 2011 – 8 Jan 2012



Kiasma is for everybody.

## Family Day!

**SATURDAY 22 October** is Family Day in Kiasma. There will be a programme for children and parents, guided children's tours, stories and workshops. Experience ARS 11 together! Free admission. □

## Shared Experience

**COME ALONG** to a guided tour. Tours in Finnish are held on Wednesdays and Fridays at 6 pm and on Sundays at 3 pm.

You can as well book a tailored tour for your group: *ARS 11 Highlights*, *ARS 11 for Singles*, *Curator's tour "the making of ARS 11"*, *Viewpoint*, *Fantasy*, *Love & Hate*, *Architecture*, *Baby*, and *ABC of Contemporary Art*. Ask also for free tours for day-care and school groups.

A tour in Swedish is held on the first Sunday of every month at 1 pm, and in English at 2 pm.

Booking Monday–Friday 9 am – 12 noon, +358 (0)9 1733 6509 or [opasvaraus@kiasma.fi](mailto:opasvaraus@kiasma.fi). For prices and more information visit [www.kiasma.fi](http://www.kiasma.fi) □

## Viewpoints

**THE TOURS** are held on alternate Wednesdays at 5 pm, offering the audience fresh perspectives on the works from the visiting 'tour guides'. The talks are in Finnish.

- 7 Sep Professor **Jeremy Gould**
- 21 Sep Writer, documentarist **Elina Hirvonen**
- 5 Oct Actor, dancer **Fatima Usman**
- 19 Oct Professor of Islamic Studies **Jaakko Hämeen-Anttila**
- 2 Nov Multiculturalism expert **Ahmed Al-Nawas**
- 16 Nov Comics teacher **Warda Ahmed** □

## Lectures on the Continent of Riches

**SUB-SAHARAN AFRICA** is poor and plagued by a myriad of problems, but it is also a continent of cultural and social wealth. The lecture series opens up perspectives on urban lifestyle, economy and the environment as well as topical cultural issues based on the latest Finnish research. In Finnish, programme [www.kiasma.fi](http://www.kiasma.fi) □



Café Kiasma is a place for discussion.

## ARS CAFÉ – Discussions

**WHY IS AFRICA SO POOR?** What is Finland's immigration policy like today? And what about development cooperation? Discussions in the Kiasma Café on Friday nights explore African issues.

The speakers include **Teppo Rantanen**, Chairman of the Kiasma Foundation, **Gunvor Kronman**, Director of the Hanasaari Cultural Centre, and **Osku Pajamäki**, Helsinki City Councillor. After the discussions, the themes will be further explored in performances and screenings at the Kiasma Theatre. See [www.kiasma.fi](http://www.kiasma.fi). □





## On the Boundaries of Performance Art

**DANCE, CIRCUS, THEATRE**, magic! The annual /theatre.now festival at the Kiasma Theatre blurs the boundaries of visual and performance art with contributions from Finnish as well as international artists. *Voyageurs Immobiles* at the Espoo City Theatre by the French group **Compagnie Philippe Genty** presents a humorous spectacle.

*Autumn Break* at Kiasma offers performance artists a break from their everyday grind. The event invites practitioners of contemporary art to share experiences. All the invited practitioners use performance as their vehicle, and they include visual artists as well as dancers, etc. The public opening of Autumn Break on the weekend of 15–16 October will include performance interventions. □

## The Gap between Ideologies and the Individual



JACQUES HOEFFNER

Rachid Ouramdane

**RACHID OURAMDANE'S** insightful solo piece *Exposition Universelle* examines the gap between ideologies and the individual. One of the leading names in European contemporary dance, Ouramdane's work is a comment on how our identity is influenced by national emblems.

The work is a personal and political statement by the French choreographer of Algerian descent. Throughout his career, Ouramdane has, in his work, investigated the construction and presentation of social, geographical and cultural identities.

Having been on tour in France and North America, *Exposition Universelle* is part of the *FranceDanse going North* project. Now part of the Moving in November festival. On 5 and 6 November at the Kiasma Theatre. □

## ARS 11 Seminar 24 September

**THE TOPICS OF THE DISCUSSIONS** in the ARS 11 seminar at the Kiasma Theatre will include memory performances, the artist's role in history writing, the status of African art in Europe, and the political representation of art in exhibitions.

On Friday 23 Sep the seminar will include the screening of **Bart-hélémy Toguo's** short film *The Third Hand* (2009) about contemporary grassroots art in Africa.

On Saturday 24 Sep the ARS artist **Alfredo Jaar** will tell about his works addressing Africa and its history. The second talk on Saturday will be by **Elvira Dyangani Ose** who has conducted research on the urban space projects of artist collectives. □

## Escort Service Kiasmassa

**WOULD YOU LIKE TO WATCH** a contemporary performance piece together with a professional performance artist? Kiasma's *Escort Service* now makes it possible, offering a unique opportunity to catch a glimpse of the thinking of a performance professional. For bookings and additional information, contact [jonna.strandberg@kiasma.fi](mailto:jonna.strandberg@kiasma.fi).

If the Escort Service seems too daring, the *Deep Dive* workshop offers another way of learning about performance art. Deep Dive features group discussions, a selection of performances, and blogging.

Send in free-form application to Deep Dive by 16 Sep to [kaisa.laitinen@tanssiareena.fi](mailto:kaisa.laitinen@tanssiareena.fi) with your name, age, profession and interests, and your reasons for wanting to participate in the workshop. □

## The Beast – a Book in an Orange Tent

**A BEAST AND AN OLD TENT** from the 1970s. Those are the main elements of dancer-choreographer **Sanna Kekäläinen's** piece *The Beast – A Book in an Orange Tent*, which examines the world from the viewpoint of exaggeration and catastrophe. The political conflicts of the world, marginal identities, the inside and the outside are all interlaced within an individual's mindscape.

Known for her experimental performances, Sanna Kekäläinen has played a major role in shaping the development of Finnish contemporary dance since the 1980s.

Naturally, the beast also needs a beauty. *The Beauty*, the second part of the two-part series, will be produced in 2013. The premiere of *The Beast* at the Kiasma Theatre will be on 17 November. □



Compagnie Philippe Genty: Voyageurs Immobiles



Sanna Kekäläinen



## Lens Politica Festival Opening

**ORGANISED NOW** for the sixth time, the Lens Politica festival is dedicated to media activism, political film and contemporary art. Through art, films, workshops and seminars, the festival offers commentary and provokes discussion and political reflection.

As always, the opening will be held at the Kiasma Theatre on 16 November. The surprise guest of the festival will present his/her latest film, which will have its Finnish premiere in the Kiasma Theatre. □

## Make Your Own ARS

**DIVE INTO THE ARS 11** exhibition, express yourself in a Kiasma workshop. Bring your family or friends, or just come alone. The workshops are held on Saturdays and are suitable for all ages. For the price of the museum ticket you can see the exhibition and get expert guidance in the workshop. The themes and techniques change every week. Under-10-year-olds must be accompanied by an adult. Programme [www.kiasma.fi](http://www.kiasma.fi) □



## Celebrations

The opening of the ARS 11 exhibition in Kiasma in April was attended by almost 4000 friends of contemporary art.

The exhibition was opened by Tarja Halonen, President of the Republic of Finland.

Kiasma's birthday celebrations at the end of May were inspired by the ARS 11 exhibition. Workshops, performances, guided tours and discussions were attended by 4500 visitors.

The ARS 11 satellite exhibition Water & Waste was opened in May in Mariehamn. At the opening, Valentina Lundström, Director of the Kiasma Foundation, met with the artist Makode Linde who also performed as DJ at the ARS 11 opening.



## Kiasma is...

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 m<sup>2</sup>, of which the galleries account for 9,100 m<sup>2</sup>. 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*.

### 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

Kiasma will be open until 27 Nov when ARS 11 closes. Exhibition floors will be closed **28 Nov 2011 – 26 Jan 2012**. Other programme see [www.kiasma.fi](http://www.kiasma.fi). Follow Kiasma also in Facebook and Twitter.

## 50 Years of Contemporary Art

**THE ARS EXHIBITIONS** have presented new art movements to Finnish art audiences, and have moulded the ideas on art of the public and artists alike. The shows have been a source of scandal, discussion and debate, and they have also featured in ideological contexts. These issues will be examined by art critic and journalist **Heikki Kastemaa** on 15 September at 5 pm in Kiasma. In Finnish. □

## Kiasma Naked

**NAKED KIASMA** is a rare opportunity to learn about the unique architecture of the museum and to take a peek behind the scenes. Naked Kiasma will be held before the opening of the first exhibition in 2012. □



Sembène Ousmane: Moolaadè

## ARS 11 and Africa in Orion Cinema

**THE MASTERS OF AFRICAN** cinema will be showcased at the Orion Cinema in October–November. The ARS 11-related series is the first joint collaboration between Kiasma and the National Audiovisual Archive (KAVA) of Finland.

The programme will include depictions of Marxist terror by **Haile Gerima**, *Heremakono* by **Abderrahmane Sissako** on the issue of immigration, and **S. Pierre Yameogo's** heart-rending witch-hunt story.

Also included in the programme will be *Daratt* and *Un homme qui crie* by **Mahamat-Saleh Haroun**, one of the most celebrated contemporary film-makers in Africa. The latter film won the Jury Prize at the Cannes Film Festival last year. □

## Three for the Price of Two

On Fridays at 5pm–9pm 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 and Kiasma Store.







Abraham Onoriode Oghobase: From the series Ecstatics, 2009–2010, 9 c-print on aluminium, detail

# Connecting the Dots: A Lagosian Constellation

One of the advantages of experiencing a large exhibition like ARS 11 is that viewers are often compelled to construct their own narratives about the work that they encounter.

Given the exhibition's focus on Africa, a culturally and geographically diverse continent, there are numerous ways of analyzing work along similar ideas, places, objectives, formal strategies, and concepts. This is especially evident if we take Lagos as an example. As Nigeria's most populous city with over 13 million people, Lagos has a reputation for being unlike any other place in the world. With its rough contours and contagious vitality, the city is characterized by its irony, its riotous colors and boisterous sounds, its skyscrapers and shantytowns, its writers and artists; it is characterized by both disorder and liberation. And as such, the practices of many artists participating in ARS 11 provide us with interesting ways of engaging the contemporary conditions of Lagos.

## SENSE OF CHAOS

The Philadelphia-based artist **Odili Donald Odita's** visually and conceptually layered wall painting *Time Curve* (2011) resonates within the context of Lagos on many levels. The work's rhythmic repetition of horizontal and diagonal bands of color can be easily associated with the colorful visual landscape of the city.

In Oditia's wall painting we encounter a sense of chaos as the seemingly disparate system of colors and geometric shapes compete with each other in a manner not unlike the designs of West African textile patterns. Yet this sense of chaos is highly ordered and controlled, as the artist strategically selected the palette and specifically rendered the work in relation to the museum's architectural space. The sense of "orderly chaos" that governs our engagement with Oditia's work is comparable to one's experience of physically and mentally navigating a mega-city such as Lagos. Underlying the city's frenetic traffic and lively neighborhoods is a highly nuanced organizational structure that, particularly from a local perspective, makes everything "work."

We can discern a similar formal structure in **Emeka Ogboh's** ongoing sound project, *Lagos Soundscape* (2008), wherein we hear the bustling sounds of the urban living which defines the artist's home base. While one's initial engagement with the sound piece in Helsinki is likely to elicit confusion, subsequently attentive experiences of the piece are bound to reveal the sounds of Lagos bus conductors' repetitive yelling their routes, or the perpetual shouting of street vendors advertising their wares.





Abraham Oghobase



Emeka Ogbob

The work's looping structure enables the listener to gradually make out the sounds, thereby encouraging us to imagine the environs of Lagos. Thus, while our interaction with Oditia's wall painting requires visual and physical methods of engagement, Ogbob's soundscape demands more imaginative forms of engagement.

#### EVER-EVOLVING URBAN LANDSCAPE

The liveliness of Lagos is metaphorically present in **Abraham Oghobase's** *Ecstatics Series* (2008). In this photographic project, the artist highlights the constant flux of the city's urban spaces by depicting himself frozen in motion. In these works, Oghobase hovers in midair above buses and cars – objects which themselves are manifestations of mobility – as a way of questioning and complicating one's relationship to a particular place. The artist thus appears to physically withdraw from the congested spaces of Lagos while still referencing them.

Oghobase's interaction with his homeland connects with the work of the Antwerp-based artist **Otobong Nkanga**. In her *Alterscape Stories Series* (2006) we encounter the uprooting of architectural elements, the flows of toxic waste and the presence of modern architecture. These gestures can be likened to the radical transformations occurring in urban cities such as Lagos. Given the city's everevolving landscape, it is common to witness the rapid displacement



Otobong Nkanga



Odili Donald Odita

of informal housing settlements, the emergence of skyscrapers and the construction of new roads

In a world where displacement often inspires migration, one's memory becomes a vital link between the past and the present. It is this idea, among others, that informs Nkanga's large-scale textile drawing *Fragilologist's Predicament* (2010), a work that weaves a complex fabric of relations, which symbolically references the precariousness of ideas and the fragility of everyday life.

That all of these artists were born in Nigeria is not an attempt to delimit our understanding of their work to a specific geographic space, but rather to highlight and connect the diversity of artistic methods conditioning their work.

Their strategies of social exchange, geopolitical critique and interactivity animate our understanding of, and engagement with, the contemporary conditions in Lagos, Nigeria, Africa and the world over. As such, their work and that many other artists in the show, exemplify the penetrating strategies and the conceptual character of today's contemporary art practices.

□ Antawan I. Byrd

Writer is currently a Curatorial Assistant at the Centre for Contemporary Art, Lagos. He also participated in putting together the section of J.D. 'Okhai Ojeikere's *Moments of Beauty* in the ARS 11 exhibition.

Emeka Ogbob:  
This is Lagos, 2011  
sound installation  
from the series  
Lagos Soundscape





RNG / CAA / PIIE MIKKÄNEN

# Good for Finland

Twenty-four-year-old Wisam Elfadl is a young Finnish-Sudanese woman living in Helsinki who loves all kinds of honeys. She is also studying to be a cultural producer, and works in Kiasma as a cultural interpreter.

In the autumn, Wisam will host a talk show at ARS 11 with guests of African descent, and will also challenge museum visitors to participate in the discussion.

"I want to have a discussion with my guests about things that are lacking in Finland, and also to give voice to people who are not usually heard. The discussions can be critical and break stereotypes."

The discussions will be held in the galleries among the artworks. There will be room for a lot of people, and the discussions can be heard from a distance. "I wanted to invite the guests to the museum space, because it's a place where people don't usually talk. It's very African, that there's no place where people don't talk."

All the guests are living in Finland, but have their roots in Africa – just like Wisam – friends and family in both countries. "I was born in Sudan, and moved to Finland when I was five. I live in Finland, but I spend all my summers and Christmas holidays in Sudan. I have two homelands, one in which I live and the other where I spend my holidays. I have a Finnish husband, and the wedding too was held in both countries."

## INACCESSIBLE KIASMA

People often think that Kiasma is difficult to approach, and that the art there is inaccessible. Wisam refutes

the idea. The reason for the high threshold is that the building itself is unattractive. "The doors are so deep-set in the dark that you can't see them. When you look at the building from Mannerheimintie, the first thing you see is a wall. If I could alter the building, I would open it up towards Mannerheimintie and add lots of light to the entrance. People are drawn by sound and by aesthetic beauty."

Wisam discovered Kiasma when she was doing project work with **Umayya Abu-Hanna**. Then she discovered cultural interpreting. Kiasma's cultural interpreters, aka Kultus, are a group of 18- to 24-year-olds interested in art and culture. They have had several projects in Kiasma, organising an exhibition, producing an artist documentary, designing and running workshops. They also maintain an ARS 11 blog at the [lily.fi](http://lily.fi) website.

"I have made new friends in Kiasma, and hear about Kiasma projects in advance. Besides, being part of Kiasma's inner circle of makes me interesting to other people."

## ARS 11 CHANGES IDEAS ABOUT NORMS

"We should get Africans living in Finland to come to Kiasma, not as a group, but as ordinary visitors. They are not a homogeneous group, there are people who were



"My name is Arabic and means 'badge of honour'. It is often a male name, so it is unusual that my parents named me Wisam. The name Wisam Elfadl means 'medal of gratitude'."



ENG / CAA / PIIE MYKKÄNEN

### Wisam & Guests

Saturdays 15:00–15:30 in the exhibition

**3 Sep Fatima Usman**, Nigeria  
and **Christel Poto-Mirano**, Congo  
AFRICAN WOMAN

What are the future prospects for a Finnish-African woman? What is a woman's role?

**17 Sep**

ENTREPRENEUR IN FINLAND

Does it pay to become an entrepreneur in Finland? What would it have been like in your homeland?

**1 Oct Khadar Ahmed**, Somalia  
AFRICAN CINEMA

What is it like to be a young screenwriter in Finland? How has family supported you in the early stages of your career?

**15 Oct Dora Puhakka**, Namibia  
FINLAND IN AFRICA  
Finnish presence in Namibia.  
Finnish-Namibian identity.

**22 Oct Sadiyo Dhuubow**, Somalia  
COMMUNITY AND FAMILY  
Ideas about family, community,  
family relations.

The discussions are in Finnish.

born here, and there are those who moved to Finland when they were young, as well as young students and working people. Extroverted people, if you know how to approach them. There are a lot of stories behind every one of them. You will miss half of Finland if you don't know this side of Finnishness."

Wisam is convinced that ARS 11 will change normative ideas about Africa. It might also change ideas about African identity. In her show, Wisam will be talking with guests about such things as identity: what things in the guests are African, what are Finnish. What are the future prospects of a Finnish-African woman, what it is like to be an entrepreneur in Finland, or what they think about the family and community. Issues that touch us all.

#### WISAM IN 2021

Asked about where she sees herself in ten years' time, Wisam stops to consider. "The role of the cultural producer is expanding all the time, and I have many leads I can follow. I also know how to say 'no', and I will not take on a job I don't like."

Nor does she want to become classified solely as someone working with immigrants, that is too inflexible. "Immigrants are today a distinct group in cultural production, but hopefully in ten years' time the situation will be different."

"I hope that ten years from now I will be doing something that can benefit Finland in 20 years' time", Wisam says.

□ Piia Laita

## Will Africa Become a Winner?

The winds of change have been blowing over the African continent for a long time.

**In economic terms**, many countries are developing and have already partly developed away from purely raw-materials-based economy. South Africa is the largest economy on the continent, but the middle class is growing fast in many countries, raising consumer demand. Production and the creation of added value through service processes are increasingly common.

**With its large** population, Africa as a whole will inevitably grow more important economically as factors contributing to corruption, unemployment and other types of political instability are brought under control in different sectors. With increasing stability, indications of intense growth have become apparent in many places, such as Nigeria. With Zimbabwe adopting the US dollar as its base currency there is no longer a single country in the world suffering from hyperinflation. These are examples of progress on the long path towards balance which will improve the status of African nations in the international economy.

**Operating in Africa** requires a longterm perspective and background research, and there are no quick rewards. Responsible practices should be a priority among foreign companies: investing in the development of local skills and expertise will help to harness the enormous potential of the continent also in the future.

**Europe is late** in realising the many opportunities of Africa. The Chinese are already a powerful presence on the ground, supporting the development of many countries, exploiting natural resources and pulling their weight politically. The role of the Chinese may be changing, however. The race for "the Star of Africa" is escalating.

**Upcoming elections** in more than 15 African countries will in part indicate the direction of the future development of the continent. It remains to be seen whether Africa has the potential to become a new global concentration of outsourcing and production. Much depends on

whether the many challenges can be turned into opportunities.

**Research shows** that there are today less armed conflicts in the world than ever before. Acquainting myself with ARS 11, I felt very strongly the connection between the work addressing the Rwandan genocide and the present day and global events. Art has and always will retain its important role as an instigator of discussion and as an interpreter of different eras, cultures and international relations.

□ Teppo Rantanen

*The writer is CEO of Deloitte and Chairman of the Kiasma Foundation.*



# Skulls Sing of Mass Destruction

South Africa with all its contradictions is one of the countries well presented in the ARS 11 exhibition. For the South African artists Brett Bailey and Steven Cohen, politics and art are one. Both artists have brought skulls to Kiasma, although in very different ways.



Steven Cohen: Golgotha

© MARIANNE GREIER - VRK WIEN



© MARIANNE GREIER - VRK WIEN

South Africa is a country where traditional and modern, extreme poverty and wealth, black and white coexist. Apartheid lives on in the minds and hearts of the people, even though it was officially abolished in the 1990s. Historical periods intertwine with everyday life in many ways. Old rituals live on in the form of animal sacrifice in suburban settings and in initiations performed along motorways. Social diversity, conflicts and variety are also apparent in many South African artists' way of thinking and creating art.

## GIVING VOICE TO A SILENCED HISTORY

The ARS programme at Kiasma Theatre in the autumn will feature work by the South African theatre director **Brett Bailey** and the performance artist **Steven Cohen**. The latter also has a video piece on exhibit in the galleries.

There are surprisingly many common features in the work of these two South African artists. Both have provoked audiences with their live art at home as well as abroad. The work of both artists bridges the divide between visual and performance art, and has been exhibited all over the world.

Both artists belong to the generation of those born in the 1960s that grew up in white suburbia with very little contact with blacks. Each artist has severely criticised apartheid. They examine the not-so-flattering history of humanity with its oppression, racism and mass destruction. Both artists would also like to give a voice to those things and people who otherwise are not heard properly.

## COHEN AND THE SKULLS OF CAPITALISM

In his performance video, *Golgotha*, Steven Cohen walks on Wall Street wearing high heels made of skulls.

The work was inspired by skulls he found in an antique store in Soho. But on whose skulls is Cohen strutting on Wall Street?

Golgotha can be seen as a comment on the amorality of trading and capitalist society where everything is for sale. On the other hand, the skulls can also be seen as an allusion to those who bear the brunt of the creation of wealth, those who pay the bill for capitalism without getting any of its benefits themselves. The thinking in the piece spans from African slaves imported into America to the exploited labour of today.

## BAILEY'S SKULLS TELL ABOUT MASS DESTRUCTION

Brett Bailey brings skulls on stage in a performance and in photographs. *Exhibit A* is a performance installation in which skulls of the Nama people sing touching stories about the mass execution of the Nama and Herero peoples by the Germans in South-West Africa in the late 19th and early 20th centuries.

The skulls were used as exhibits in Europe and pseudo-scientific studies were conducted on them. Germany returned 59 skulls to Namibia as late as 2010 after prolonged negotiations. Proof of the skulls and of the mass executions is found in photographs that used to be sold in stores specialising in colonial produce.

A few black-and-white photographs showing the heads of Nama men executed in 1906 are included in *Exhibit A*. There is also a workshop for Finnish immigrants associated with the work.

□ Jonna Strandberg  
Brett Bailey: *Exhibit A*  
Premiere 6 October



## Memories, history, perspectives

**After reading** the history of Ars exhibitions, I felt a longing for the past. The book painted a fascinating picture of the exhibitions that changed the Finnish art scene as well as art audiences.

**Helena Erkkilä's** article on the first exhibitions as they relate to transformations in visual arts also reveals the original purpose of Ars. According to **Sakari Saarikivi**, the then director of the Ateneum Art Museum, the purpose was to display explorative and rebellious art in a country where people adhered to ideals from a hundred years earlier and found even the most conventional modern art obscure and unfathomable. Ateneum was the first venue for Ars exhibitions.

**The history of Ars** is as unclear or difficult to define as the art exhibited over the past 50 years. All of the exhibitions, however, have excelled at reflecting their times.

**The book** also illustrates the significance of Ars exhibitions for the development of Finnish modern art. They played an essential role in introducing new styles and

movements to the country as well as shaping Finnish conceptions of art, even among artists, at a time when opportunities to see the latest international art were few and far between.

**The 1983 Ars** exhibition holds special status for many reasons. It was the last exhibition with no specific theme other than presenting the most current work in modern art. It also introduced Finnish audiences to the budding genre of video art. Along with photography, video art has since been an integral part of all Ars exhibitions, even though this form of art always meets with resentment as well, as **Perttu Rastas** mentions in his article.

The exhibition in 1983 attracted a record-breaking 180,000 visitors, making Ars widely known as a brand. Ever since, visitors have expected to see and experience something shocking and extraordinary. In 1995, at the last exhibition held at Ateneum, Ars delivered on these expectations with a controversial display. That exhibition was particularly important for the Museum of Contemporary Art

Kiasma, because according to curator **Leevi Haapala**, it laid the foundation for Kiasma's artistic direction.

**In the 2000s**, rather than showcasing masters and new movements of modern art, the exhibitions have taken a stand on globalisation. All this makes the history of Ars exhibitions an excellent handbook on the arrival of modern art in Finland. The historical context and significance make it possible to see and enjoy the 2011 Ars exhibition as part of a great continuum.

□ Riitta Lindegren

*The writer chairs the board of Friends of Kiasma and serves as a Kiasma Foundation board member.*





# Thank You for the Music!

**Quoting the song** *Thank You for the Music* by the Swedish band ABBA, the artists in the exhibition pay tribute to their teenage idols – or parody the megastars of pop in a spirit of humour.

**The exhibition examines** the interplay between contemporary visual art and popular music. Music is a powerful presence in the works either as a thematic source of inspiration or as a soundtrack that supports or challenges their visual appearance. One recurring motif is the pleasure instilled by music, which appears either as an individual or as a collective experience,

and often as a passionate attitude towards music or its performers.

**The personal experience** of music is a prominent theme in many works. In his work, **Petri Ala-Maunus** deconstructs his youthful dream of becoming a rock star. The sculptures of the British artist **Graham Dolphin** replicate the unofficial monuments to pop and rock stars where fans gather to pay respects to their deceased idols. In her video, **Katarzyna Kozyra** from Poland imitates the perceptions of women in music videos, whereas the German artist **Susanne Bürner** turns the camera towards the idolising audience

whose collective trance divested of inhibition is both fascinating and frightening.

**The exhibition** features work from both Finnish and international artists, including also **Adel Abidin**, **David Blandy**, **Rauha Mäkilä**, **Kalle Nieminen**, **Anneli Nygren**, **Pink Twins** and **Bojan Sarcevic**. There are also many works from Kiasma's own collections.

□ Kati Kivinen  
*Thank You for the Music*  
27 Jan – 17 Jun 2012

## Fantastic and Realistic Worlds

**Contemporary Finnish comics** have blossomed unprecedentedly and have almost acquired a global reputation in the last five years.

**The invited artists** in Kiasma exhibition include some of the best comics authors in Finland, whose work focuses on the creation of visual and narrative worlds. Although the starting point of the exhibition is the comics album, all artists have found their own way of portraying their comics in three dimensions, or of transplanting the world of the comic or the process of its making into the exhibition context.

**In their works**, the exhibition artists explore the essence of the comics narrative and the various methods and forms of narrativity. Although the artists are all different, in terms of content they share a tension between everyday reality and a certain surrealism. Many of the artists tell stories that bear a resemblance to their own lives, creating a kind of autobiographical fiction.

**Many Finnish** comics artists have made a breakthrough in France, yet are relatively unknown in Finland. Finnish art comics are well-known, but mainly abroad. Let's hope that

the coming exhibition will be a means of increasing the recognisability of Finnish comics, of raising the profile of comics as an art form, and also of showing what contemporary comics can achieve as a form of visual art.

**The exhibition curators** are the comics editors **Ville Hänninen** and **Harri Römppötti**, and Kiasma Chief Curator **Arja Miller**.

□ Arja Miller  
*comics exhibition*  
9 Mar – 9 Sep 2012



1. ARS 11 artist Georges Adéagbo attended the opening of the German Pavilion at the Venice Biennale.

2. Vesa-Pekka Rannikko was the representative of Finland at the Venice Biennale. He was presented to the audience on the opening day of the Aalto Pavilion (3) by Laura Köönikkä, Artistic Director of FRAME the Finnish Fund for Art Exchange.

4. Minna Koivurinta and Valentina Lundström from the Kiasma Foundation with Sanna-Mari Jäntti, Development Director of Helsinki World Design Capital 2012. Together with FRAME, the Helsinki Art Museum and the Design Capital 2012 project, Kiasma and the Kiasma Foundation organised an Open Helsinki Party in Venice with some 300 international art celebrities attending.

5. Ami Hasan, Deputy Chair of the Board of the Kiasma Foundation, attended the opening with his wife, Virpi Lahtinen. In the middle Mirku Kullberg, Managing Director of Artek

6. Tuula Haatainen, Deputy Mayor of Helsinki, chatted with Taru Tappola, Assistant Director of Kunsthalle Helsinki, and Pirkko Siitari, Director of Kiasma.

7. Riitta Lindegren, Chair of the Board of Friends of Kiasma and Board member of the Kiasma Foundation, was kept busy, although she has passed on the editor-in-chief position of the Gloria magazines.

8. Risto Ruohonen, Director General of the Finnish National Gallery, was cornered by Anu Uimonen, art reporter from Helsingin Sanomat.

9. Elina Vuorimies from the K.H. Renlund Museum in Kokkola and Raija Kallioinen from the Union of Rural Education and Culture enjoyed the opening. "The ARS 11 satellite exhibition Africa Calling in Kokkola is well worth including in the summer itinerary."

## Encounters in Venice

The 54th Venice Biennale opened to the public on 4 June. Participants in the internationally prestigious contemporary art event included more than one artist from the ARS 11 exhibition. Kiasma Magazine saw at least Mary Sibande, El Anatsui, Andrew Putter and Georges Adéagbo – and many Finnish acquaintances in Venice.





## ARS 11 products

Guide 2 e · poster 8 e (4 different) · postcard 2 e (6 different) · chocolate 2,80 e  
t-shirt 17 e (2 different) · notebook 13 e (2 different) · bag 10 e.

These products and many others available from Kiasma Shop at [www.kiasma.fi](http://www.kiasma.fi) or from Kiasma Store.

ENG / CMA / ARU HÄRVÖNEN

# Kiasma Calendar

## exhibitions

**Open until 27 November**  
**ARS 11**  
Kiasma floors 1–5

The artists featured in the international ARS 11 exhibition have all personal experience of, a vision of and an opinion about Africa. They address topical issues in their work in poignant ways, sometimes shot through with humour.

The artists are 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 Maïmouna, Romuald Hazoumè, Ditte Haarløv 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.

## lectures and viewpoints

**ARS Exhibitions**  
**– 50 Years of Contemporary Art**  
**Thu 15 Sep from 5 pm to 7 pm**  
**Seminar Room.** Free admission.

**Lecture series: The Age of Africa**  
**Thu from 5 pm to 6.30 pm**  
**Seminar Room.** Free admission.

**Wisam & Guest, discussion series**  
**Sat from 3 pm to 3.30 pm**  
With museum ticket.

**Viewpoint tours of ARS 11**  
**Wed from 5 pm to 6 pm**  
With museum ticket.

A lecture by the art critic and journalist Heikki Kastemaa. Since 1961 the ARS exhibitions have presented new art movements to Finnish art audiences and have influenced the ideas on art of both the public and artists alike. In Finnish.

Sub-Saharan Africa is poor and beset with a myriad of problems, yet it is also a continent of cultural and social riches. The lecture series is organised in cooperation with the Helsinki Summer University. In Finnish.

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|--------|--|
| 20 Oct | Introduction to the ARS 11 exhibition. Arja Miller, Chief Curator, Kiasma. Introduction to The Age of Africa. Docent Annika Teppo. |
| 27 Oct | The shadow of history over Africa. Docent Risto Marjomaa.  |
| 3 Nov  | African chief in the age of neoliberalism. Dr. Timo Kallinen.  |
| 10 Nov | From caravans to mobile phones – the urbanising languages of Africa. Dr Lotta Aunio.   |
| 17 Nov | African cities: dialogue between modernity and tradition. Docent Annika Teppo.   |

Roots in Africa, home in Finland. Wisam Elfadl talks with interesting guests in the museum galleries. The discussions are in Finnish.

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|--------|--|
| 3 Sep  | The African woman: Fatima Usman and Christel Poto-Mirano |
| 17 Sep | Being an entrepreneur in Finland                         |
| 1 Oct  | African cinema: Khadar Ahmed                             |
| 15 Oct | Finland in Africa: Dora Puhakka                          |
| 22 Oct | Community and the family: Sadiyo Dhuubow                 |

Visiting guides talk about the works in the ARS 11 exhibition and African contemporary reality from their own perspective. The talks are in Finnish.

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|--------|--|
| 7 Sep  | Professor Jeremy Gould                             |
| 21 Sep | Writer, documentarist Elina Hirvonen               |
| 5 Oct  | Actor, dancer Fatima Usman                         |
| 19 Oct | Professor of Islamic Studies Jaakko Hämeen-Anttila |
| 2 Nov  | Multiculturalism expert Ahmed Al-Nawas             |
| 16 Nov | Comics teacher Warda Ahmed                         |



## ARS Fridays

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

The programme includes talks, screenings, special exhibition tours (in Finnish), performances, DJing.

In cooperation with Kiasma, Café Kiasma and Kiasma Store.

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|--------|--|
| 9 Sep  | 6 pm guided tour "ARS 11 Highlights", museum ticket<br>6:30 pm ARS CAFÉ: Discussion about economics with Teppo Rantanen, Chairman of the Kiasma Foundation and CEO of Deloitte. Café Kiasma.<br>8 pm documentary Enjoy Poverty, 90 min, Kiasma Theatre   |
| 16 Sep | 5 pm–10 pm ARS CAFÉ by Kiasma Store  |
| 23 Sep | 6 pm documentary THIRD HAND by Barthélémy Toguo, 30 min, Kiasma Theatre<br>6 pm guided tour "ARS 11 Highlights", museum ticket   |
| 30 Sep | 5 pm–10 pm ARS CAFÉ by Kiasma Store  |
| 7 Oct  | 6 pm & 8 pm ARS 11 performance Exhibit A by Brett Bailey, Kiasma Theatre, tickets 20/15 e<br>6 pm guided tour "ABC of Contemporary Art", museum ticket<br>6:30 pm ARS CAFÉ: Discussion on development work with Gunvor Kronman, Chair of the Finnish Service Centre for Development Cooperation, Café Kiasma |
| 14 Oct | 5 pm–10 pm ARS CAFÉ by Kiasma Store  |
| 21 Oct | 5 pm–10 pm ARS CAFÉ by Kiasma Store  |
| 4 Nov  | 6 pm tour "The Making of ARS 11" Conservator Siukku Nurminen, museum ticket<br>6:30 pm ARS CAFÉ: Discussion on social media and the civic society with city councillor and TV producer Osku Pajamäki. Café Kiasma  |
| 11 Nov | 5 pm–10 pm ARS CAFÉ by Kiasma Store  |

## ARS 11 for families

**Open Saturday workshops**  
**Sat 24 Sep – 22 Oct 1 pm–4 pm**  
With museum ticket.

**ARS 11 Family Day**  
**Sat 22 Oct**  
Free admission.

Immerse yourself in ARS 11 at hands-on workshop. The non-stop workshops are suitable for all ages. The themes and methods used in the workshops change every week. Under-10-year-olds must be accompanied by an adult.

On Family Day, Kiasma will offer a full programme for families with young children. Children's tours of the exhibition, performances, stories and workshops. The Family Day is organised in cooperation with the National Audiovisual Archive (KAVA). Kirikou films in the Orion Cinema at 12 noon and 2 pm. See programme online at [www.kava.fi](http://www.kava.fi).

## Kiasma Theatre

**Sun 11 Sep 2 pm–5 pm**  
**ARS-Dokkino** Free admission.

**Fri–Sat 23–24 Sep**  
**ARS 11 seminar**  
Free admission.

"Africa through Finnish eyes – who has the right to tell about Africa?" Seminar and film screening in cooperation with the Finnish Documentary Guild. In Finnish.

Fri 9 am – 4 pm A seminar on the mobility of art and culture and the future challenges of artist residency programmes. Seminar languages: Scandinavian languages and English. Fri 6 pm ARS 11 artist Barthélémy Toguo's short film The Third Hand. Sat 12 noon. Two talks about the main themes of ARS 11: ARS artist Alfredo Jaar and freelance curator and researcher Elvira Dyangani Ose. The talks are in English.

The /theatre.now festival will feature Bailey's two-part performance installation (human exhibition) Exhibit A – Dr Fischer's Cabinet of Curiosities / Found Objects, which poignantly references the colonial history of Germany in South-West Africa and its contemporary immigration policy. Tickets 20/15 e  
/theatre.now continues its cooperation: the French performance Voyageurs Immobiles (Immobile Voyagers) visiting performances at Espoo City Theatre (address Kaupinkalliontie 10, Tapiola). Tickets 32/27/15 e, from theatre ticket office tel. +358 (0)9 4393 388 or Lippupiste.  
/theatre.now invites performance artists to take a break in Kiasma from 10 to 16 October. The public can see the results on 15 and 16 October from 1 pm to 4 pm.

**/theatre.now**  
**ARS 11 performance:**  
**Brett Bailey: EXHIBIT A**  
6–7 Oct 6 & 8 pm, 8–9 Oct 2 & 4 pm  
**at Espoo City Theatre:**  
**COMPAGNIE PHILIPPE GENTY:**  
**VOYAGEURS IMMOBILES**  
11. –14 Oct 7 pm, 15 Oct 3 pm  
**AUTUMN BREAK for performance artists** 10–16 Oct, Free of charge

## Kiasma Theatre

**Moving in November**  
**Dance films**  
Sun 30 Oct 3 pm, free of charge  
**Rachid Ouramdane:**  
**Exposition Universelle**  
5–6 Nov 5 pm

**ARS 11 / Africa in Orion Cinema**  
**In Oct–Nov**  
**Performances in the Orion Cinema**  
**at Eerikinkatu 15**  
Tickets from the cinema.

**Premiere Sun 27 Nov 3 pm**  
**Sanna Kekäläinen:**  
**The Beast – A Book in an Orange Tent**  
30 Nov, 2, 4, 7, 9, 11, 14, 16 and 18 Dec  
Performances at 7 pm, Sundays at 3 pm  
Tickets 15/10 e

**16 Nov 6 pm**  
**Opening of the Lens Politica festival**  
Kiasma Theatre, tickets 10 e  
(festival 16–20 Nov)

Dance films by Thierry De Mey: Prékude à la mer (17 min), La Valse (13 min), One Flat Thing, reproduced (22 min). Ouramdane's dance solo piece is a part of the Moving in November festival programme. Tickets 25/15 e, Festival pass 37 e. Single tickets from Kiasma and Lippupalvelu. Festival pass from Lippupalvelu.

The Africa series at the Orion Cinema. Produced jointly by the Finnish National Audiovisual Archive (KAVA) and Kiasma. [www.kava.fi](http://www.kava.fi)

The Beast is the first of a two-part series. Known for her experimental performances, Sanna Kekäläinen has played a major role in shaping the development of Finnish contemporary dance.

The opening screening and seminar of the festival of political film, media activism and contemporary art will be held at the Kiasma Theatre on 16 November. At the opening, the festival surprise guest will present his/her new film, which will also have its Finnish premiere that night. [www.lenspolitica.net](http://www.lenspolitica.net).

## info

**Address**  
**Opening hours**

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](mailto:info@kiasma.fi)

**Tickets**  
**Info**

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

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. Museum ticket.

**Tour bookings**

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](mailto:opasvaraus@kiasma.fi). Prices on weekdays € 65, Sundays € 80. In Finnish, Swedish, English and Russian.

**[www.kiasma.fi](http://www.kiasma.fi)**

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.

**Café Kiasma**  
**Kiasma Store**  
**Friends of Kiasma**

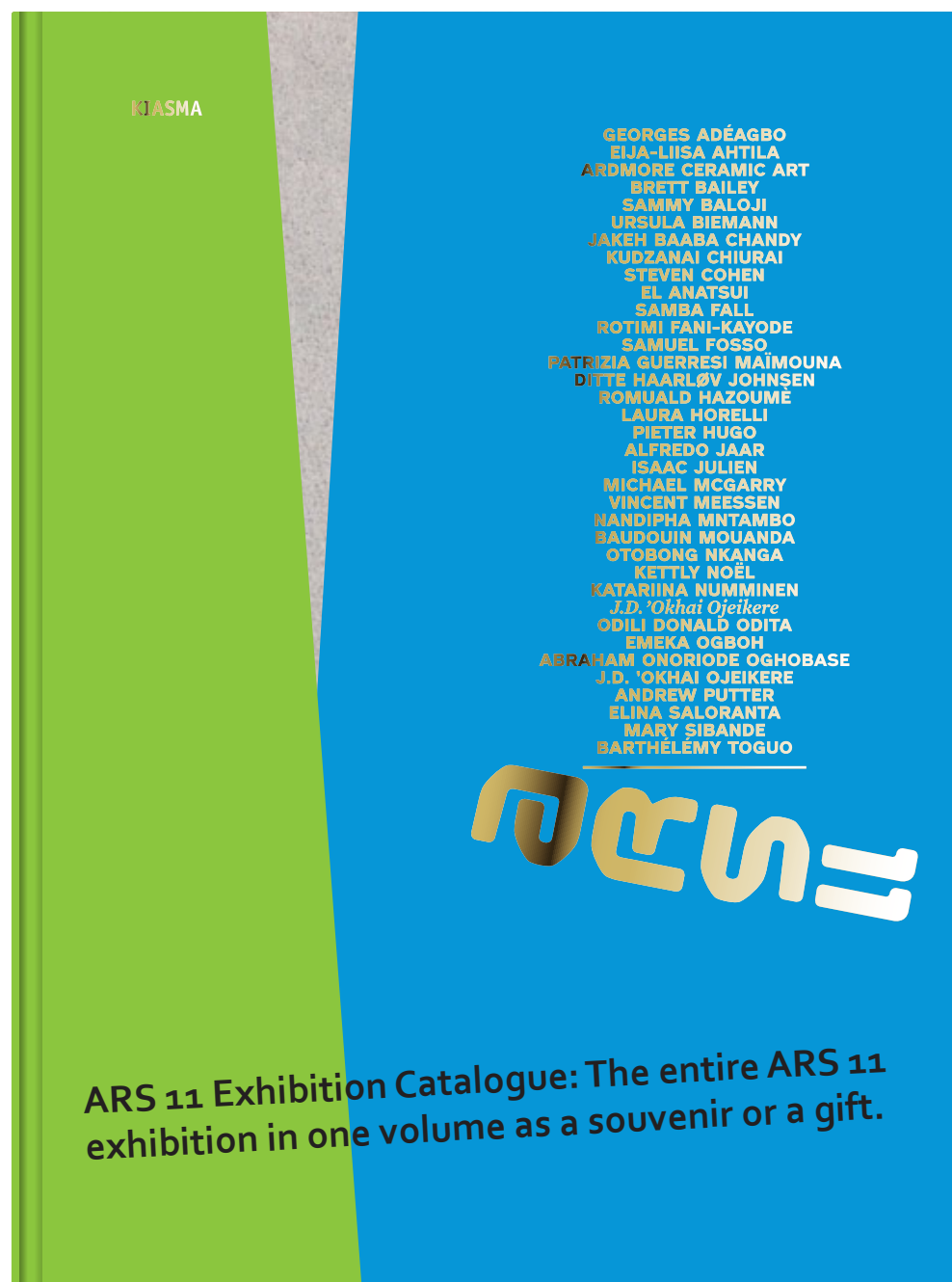
Follows the museum opening hours, tel. +358 (0)9 1733 6504  
Follows the museum opening hours, tel. +358 (0)9 1733 6505  
[www.kiasma.fi/kiasmanystavat](http://www.kiasma.fi/kiasmanystavat), tel. +358 (0)9 1733 6595.



Kiasma is fully accessible.  
Guide dogs are welcome.

all information is subject to change





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