

Kiasma

anniversary
issue

www.kiasma.fi

2012 **50** vol 15



Escort Service

**Voices Beyond
the Dreams**

Eurovision Lifestyle



Let the Music Move You

**The Minister's
Moment of Truth**

Musical Fridays and other
events in the spring

Janet Cardiff (b. 1957) and George Bures Miller (b. 1960) live in Grindrod, Canada. In 2001 they represented Canada at the Venice Biennale. They were awarded the prestigious German art prize, the Käthe Kollwitz Prize, in 2011.

PHOTOGRAPH BY BERND BOITLANDER / BERND BOITLANDER PHOTOGRAPHY

Voices Beyond the Dreams

Janet Cardiff and George Bures Miller have built their installation *The Murder of Crows* from voices, songs, music and other sound effects. The viewers find themselves in a space physically and acoustically tuned by 98 loudspeakers and devoid of all potentially narrative visual elements.



PHOTO: ROMAN MAERZ / COURTESY OF THE ARTISTS. COMMISSIONED BY THYSSEN-BORNEMISZA ART CONTEMPORARY

“...it was a very bizarre dream,
one of the strangest...”

The audience can move among the flocking of speakers, lie down on the floor or sit on the wooden folding chairs on which some of the black speakers already perch, as if to observe the performance of their colleagues. All the elements visible in the space are functional and serve to create a total aural and emotional experience. The story and poignancy of the installation provide a unique experience for each listener – they are exclusive creations of the subjective source of mental images.

The visual inspiration for the piece was provided by **Francisco de Goya's** famous etching *The Sleep of Reason Produces Monsters* (1799) that depicts a man, asleep at a table, surrounded by his anxious nightmares in the form of flitting owls and bats. Just as in Goya's etching, so in the centre of the installation sits a small table with an old-fashioned megaphone playing four nightmares narrated by Janet Cardiff in a dreamy voice.

Following the tortuous logic of dreams, the stories articulate and bring cohesion to the complex aural drama. The stories call for a sensitive ear and an immersive ability. The narrator's hypnotic voice leads the listener into the mood of the text of the dreams even if one cannot discern every word of the story.

It is like the soundtrack of a film heard through a superb sound system, joined by the sounds and energy of the presence of other co-listeners in real time. *The Murder of Crows* can be entered at any time; it is not a concert performance that needs to be heard in one go from the beginning to the final applause. With repeated listenings, the work grows in intensity and one is ultimately captivated by its addictive charm.

The *Murder of Crows* (2008) was commissioned by Thyssen-Bornemisza Art Contemporary for the Sydney Biennale 2008.

The dark drama of the piece is underlined by its title. 'A murder of crows' is not only an idiomatic expression for a grouping of crows, but also an allusion to the violent death with which crows, ravens and other ominous birds are associated in many traditional stories and myths.

Despite the title of the piece, the cawing of the birds and the flapping of their wings are only a small part of the varied soundscape of *The Murder of Crows*. Some of the music was commissioned for the piece, and some is borrowed from various sources. Among the more pompous elements is *Sacred War*, a famous patriotic Soviet song from World War II performed by an army choir. An entirely different type of charm is in the Tibetan prayer music with its heavy drums and grating horns. Contemporary young composers are represented in the piece by **Freida Abtan** from Canada and **Tilman Ritter** from Germany.

As the voices of the last birds fade away into the invisible horizon, the touching and suggestive climax of the work comes in the form of a lullaby composed by **George Bures Miller** and interpreted by **Janet Cardiff**, entitled *Crows Did Fly (Kathmandu Lullaby)*, which contains melodic elements for an addictive hit song: "I hear their cries / From far and wide / Echo through the sky / Strange lullaby / Crows did fly / Close your eyes and try to sleep..."

□ Jari-Pekka Vanhala

The installation is accompanied by an artist book of the same title, complete with a DVD of the piece (Hatje Cantz 2011).



PHOTO: ROMAN MAERZ / COURTESY OF THE ARTISTS. COMMISSIONED BY THYSSEN-BORNEMISZA ART CONTEMPORARY



“Music, sound, comics and design – all extend the boundaries of contemporary art.”

New Environment, New Perspectives

A CULTURAL CENTRE is emerging in the vicinity of Kiasma in the Töölönlahti bay area. Along with the new Helsinki Music Centre, the area has developed into a meeting place for citizens and culture, to be complemented in the future with the planned central city library. In this new environment, a new light is shed on the architecture of Kiasma and its operations.

THE AREA in front of Kiasma has always been a place that has attracted all sorts of people and events. The area between Kiasma and the Music Centre has only recently been completed. It will be interesting to see how people begin using it.

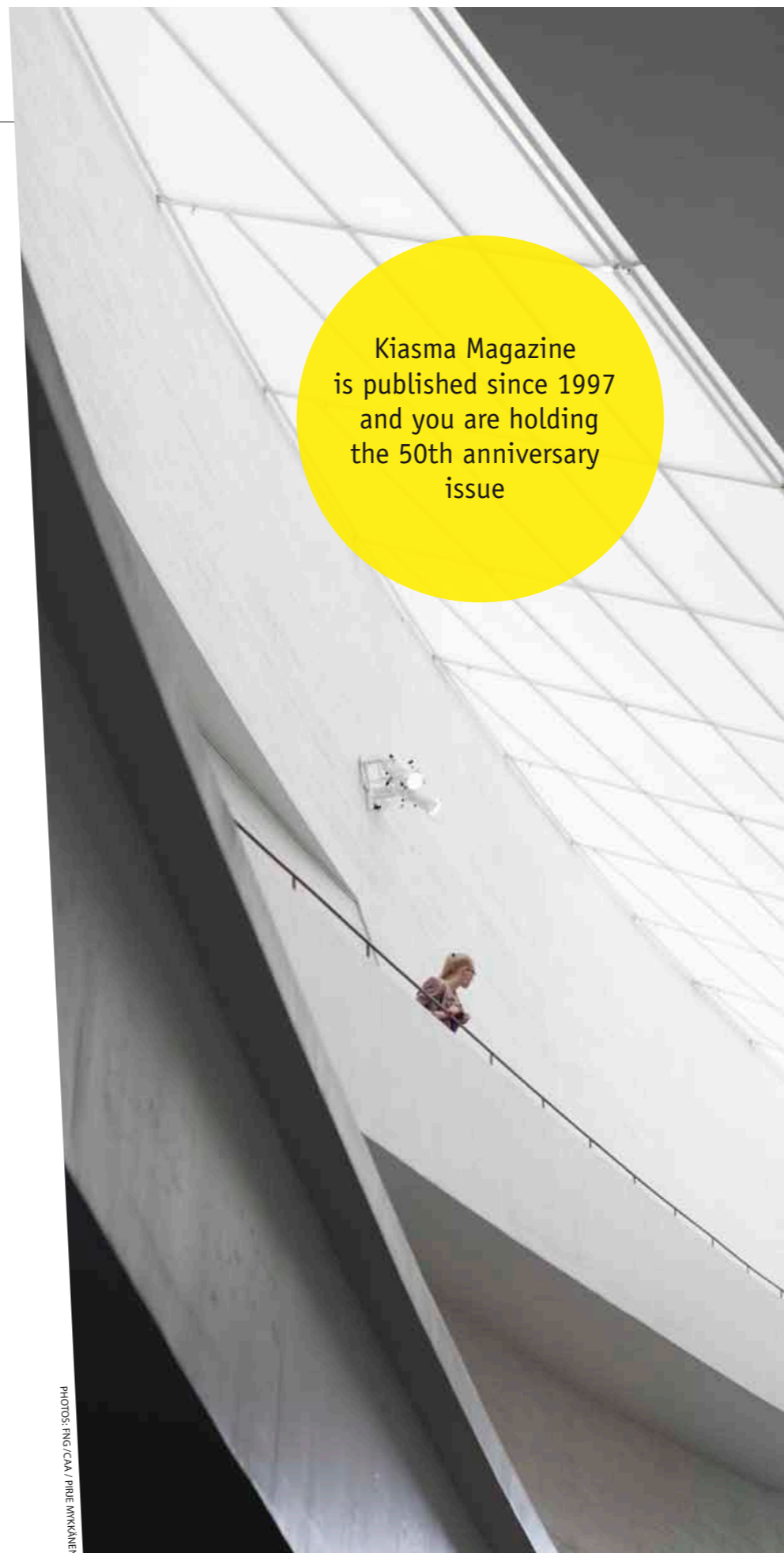
ONE OF THE KEY missions of Kiasma is to make art available to everyone, even beyond the walls of the actual museum. ARS satellite exhibitions, the URB Festival, the School on Wheels – projects such as these have taken art elsewhere in Finland, to the suburbs of Helsinki and the grounds of Kiasma, the busiest place in the city. Our aim in the future is to ensure that as many people as possible will be able to access art in or from Kiasma.

NEW APPROACHES are another way of making contemporary art accessible to the wider public. The exhibitions of the spring programme attest to the living and mutually enriching relationship between popular culture and contemporary art. The Thank You for the Music exhibition examines the way in which we are moved by music. The Murder of Crows by Janet Cardiff and George Bures Miller constructs a soundscape on the top floor of the museum. In the spring, one of the floors will be taken over by contemporary Finnish comic art, and in the summer the Camouflage exhibition exploring the interplay between contemporary art and design will spread beyond the museum’s walls. The latter exhibition is part of the World Design Capital 2012 programme.

MUSIC, SOUND, comics and design – all extend the boundaries of contemporary art, both within and beyond Kiasma

WELCOME!

□ Pirkko Siitari, Museum Director



Kiasma Magazine is published since 1997 and you are holding the 50th anniversary issue

content

- 2 Voices Beyond the Dreams
- 6 Point of View
- 8 Kiasma in Brief: News, Happenings, Forthcoming Programme...
- 14 How Music Moves Us, artist interviews
- 20 Eurovision is a lifestyle
- 22 Comic by Tommi Musturi
- 24 Chekhov in Kiasma
- 25 Visit Kiasma Theatre with Escort
- 26 Interview with the Finnish Minister of Culture Paavo Arhinmäki
- 28 Kiasma Products
- 29 Kiasma Calendar



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COURTESY OF THE ARTIST AND LA CONSERVATORIA, CEUTIVMURCIA, SPAIN



Eduardo Balanza:
The record is not over yet, 2010
installation

Musical Fridays in Kiasma

LET YOURSELF be moved by music and get your weekend off to a flying start in Kiasma! As part of the programme for the Thank You for the Music exhibition, the club nights offer musical moments, glitter and fan culture. Free admission to the clubs. Admission to the exhibitions is free on the first Friday of every month.

The programme includes a heavy rock tour and tour by the British artists, who also have a wild DJ fight Blandy Soul Brother vs. Dolphin Axe Attack, as well as a costume party when the house will be full of world-famous star artists and legends. □

Fri 20 Jan · Remix

Tour by the British artist. See David Blandy and Graham Dolphin in DJ fight!

Fri 3 Feb · Feel the Darkness

Heavy metal tour: Terhi Ylimäinen and Janne Joutsenniemi. DJ Kjell from Hell.

Fri 2 Mar · Electro Cut

Music & Art tour: Sami Sänpäckilä and Ville Pirinen. Pink Twins in concert. DJs Kuupuu & Tsembla.

Fri 30 Mar · Stardust

Most star-studded fancy dress party. Thriller Live Dance and lots of other star-spangled events!

Fri 20 Apr · We love Eurovision

Fan tour: Tiina Rinkinen and Janne Poikolainen. Eurovision Song Contest Quiz. DJ Werner.

Sat 21 Apr · We love Eurovision

Pre-screening of Eurovision 2012, Presentation of the Finnish Eurovision candidate, Eurovision karaoke, Eurovision disco. DJ Werner.

Fri 4 May · Music Video

Pick-and-Mix Music video tour: Vesa Vehviläinen and Hanna Maria Anttila. DJ Mikko. AV-arkki presents: Loose Candy – a series featuring musical media art. □

Kiasma in Copenhagen

KIASMA CURATOR Kati Kivinen sat on the jury of the GL Strand EXTRACT competition in Copenhagen to select the 2011 prizewinner. The purpose of the EXTRACT prize is to promote interaction between the Danish and the international art fields. □

We love Eurovision

THE EUROVISION SONG CONTEST will be celebrated in Kiasma on 20 and 21 April together with the Eurovision club OGAE Finland. The programme will include fan tours of the Thank You for the Music exhibition, a Eurovision Song Contest quiz, Eurovision karaoke, Eurovision disco, a pre-screening and presentation of the Finnish Eurovision candidate. □

Oblivia Captivates Europe

COMBINING POPULAR culture with entertainment, the Entertainment Island trilogy by the Oblivia group has been a critical as well as popular success across Europe.

“The meticulous physicality and unstinting humour of this superb Finnish company are a tremendous vehicle for communicating complex issues and profound observations on popular culture.” writes the British newspaper The Herald.

In Germany, the leading dance and performance magazine Tanz nominated Oblivia as the company of the year in its 2011 yearbook: “From the edge of the west European scene, the Finnish-British company has developed a distinguished and minimalistic aesthetics between dance and performance.”

The premier of the last part of the The Entertainment Island trilogy was at the Kiasma Theatre in November 2010. □



ELJA MÄKIVUOTO



RING/CAA/ELJA TOMMILA

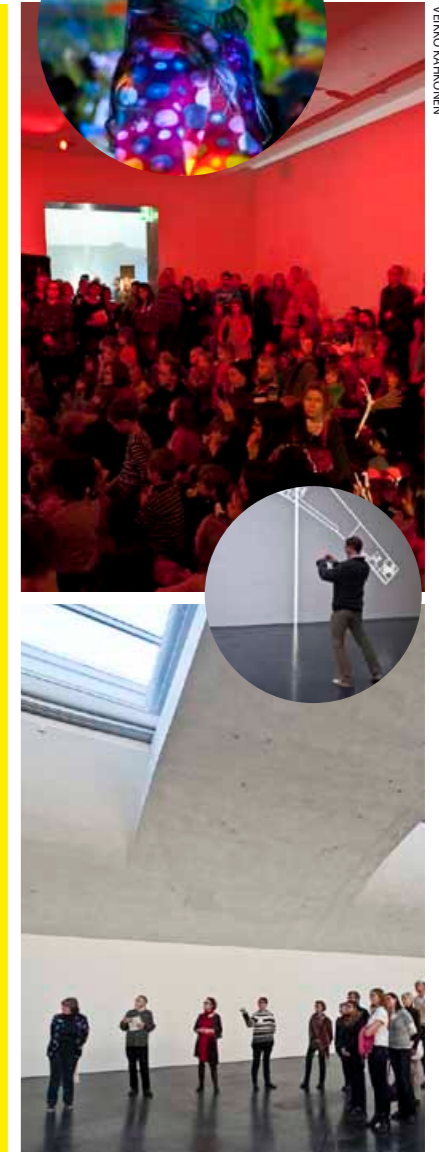
VEIKKO KÄHKÖNEN

The ARS 11 Family Day attracted 3500 visitors to the ARS exhibition, which was introduced to its young visitors through children's tours in Finnish, Swedish, English and Russian. Workshops gave young as well as grown-up visitors an opportunity to make art themselves.

On New Year's Eve, a light adventure was staged in the empty galleries for visitors of all ages, 4400 visitors attended.

New Year's Day was dedicated to the Kiasma building itself. Through guided tours, visitors could get a glimpse behind the scenes, and on the top floor there was a new sound and light installation, Kiasma 5th Floor, by sound designer Timo Muurinen and light designer Jani-Matti Salo from the Kiasma Theatre.

Carnival Mood in Kiasma





TÄMÄ VOI OLLA KOKO ELÄMÄMME IHANIN PÄIVÄ.

Veikkauksen asiakkaana tuet taidetta, tiedettä, liikuntaa ja nuorisotyötä.

Katso kuinka ilo kiertää takaisin sinulle: veikkaus.fi/iloaelamaan

VEIKKAUS
Iloa elämään.

Kiasma in Brief

Support Kiasma

LENA AND VALENTINA will be glad to help you. The Friends of Kiasma and the Kiasma Foundation offer ways to engage with Kiasma in just the way you prefer.



Lena Teromaa is your guide to the activities of the Friends of Kiasma. As a member of the association, you will receive all kinds of benefits associated with Kiasma and contemporary art. You will be treated like a regular patron: the Kiasma Magazine delivered to your door,

free admission to the museum, invitations to exhibition openings, discounts at Café Kiasma and the Kiasma Store, excursions, group activities, and much more. The membership fee for one year is €30.

Valentina Lundström is in charge of the donation programme for the Kiasma Foundation. The programme is a nice way to support Kiasma and engage with contemporary art. The foundation supports Kiasma and offers its members a ring-side seat for following contemporary art and developing Kiasma.



As the operation of the Kiasma Foundation rests entirely on private donations, it needs a solid base of supporters with an interest in contemporary art. A donation of between 1000 and 10,000 euros gives you access to the programme and to exciting art events in Kiasma and abroad. □

More information about the activities online at www.kiasma.fi and www.kiasmafoundation.fi.

FNG/CAA/PIRE MYKKÄNEN

An Intimate Spectacle

THE MULTI-PLATFORM EU project Intersection: Intimacy and Spectacle explores the relationship between performance and visual art. The project is run by Prague Quadrennial from the Czech Republic, and the Kiasma Theatre is one of the partners.

In 2011, Intersection was presented in nine European countries. In Prague, in June, installations by Terike Haapoja and Hans Rosenström

were part of a multilayered "installation village" comprising work by 30 international artists, an outdoor cinema and a bar. The works subsequently toured Europe to Norway, Italy, Latvia and Slovakia. From the installation village, the Kiasma Theatre invited the South African artist Brett Bailey to bring the "human exhibition" of his anti-racist piece Exhibit A to Kiasma in October. □

A New Work for the Kiasma Collections



Pieter Hugo: Untitled, Agbogbloshie Market, Accra, Ghana 2010 (series Permanent Error)

Working on a landfill in Ghana

INHABITANTS of the Agbogbloshie slum salvage tons of electronic waste transported to Africa from the West. The usable metal is resold.

A large-format photograph and video installation from the series

Permanent Error by the South African artist Pieter Hugo is now a part of the Kiasma Collections. The work was acquired from the ARS 11 exhibition and donated to Kiasma by the Friends of Kiasma. □

Dissertations

CURATOR Leevi Haapala explores moving image works, sculptures and installations from a psychoanalytic perspective in his study The Unconscious in Contemporary Art.

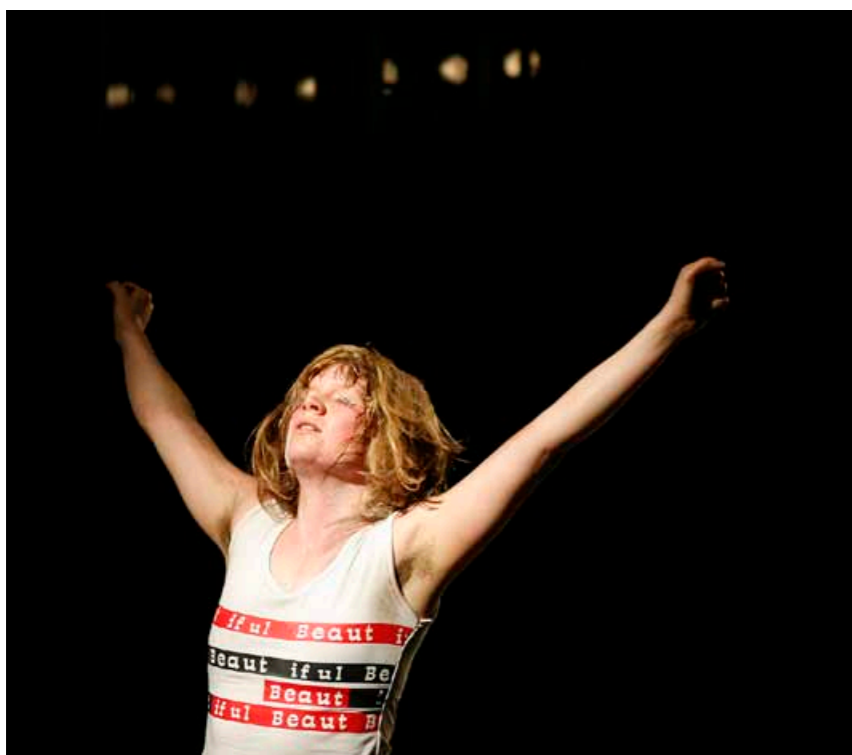
Assistant curator Saara Hacklin examines the phenomenology of the French philosopher Maurice Merleau-Ponty (1908–61) through lectures on contemporary artworks. She will defend her doctoral dissertation at the University of Helsinki in February. □

Helsinki Comics Center Goes Kiasma

KIASMA JOINS forces with the Helsinki Comics Center during an exhibition of contemporary Finnish comics opening in Kiasma in March. The exhibition will include a range of comic workshops and courses for both beginners and experienced artists, as well as two thematic Comic Saturdays. Kiasma will also serve as one of the venues of the Helsinki Comics Festival next autumn. For more information on the programme, see the calendar or online at www.kiasma.fi. □

Babies Play with Colours, Drop in Workshops, Get together workshops...

www.kiasma.fi



Maija Hirvanen: On Ice (Re-make 2012)

A Deranged Female in Kiasma Theatre

ON ICE is a choreographic performance by Maija Hirvanen which revolves around a deranged female character. The performer, Anna-Maija Terävä, slides along the slippery slopes of identities, dressed in a cheerleader costume.

On Ice is inspired by Hirvanen's own experience of being a cheerleader of the Finnish championship ice hockey team Turun Palloseura while being engaged in 'serious' art studies. Ten years later the discordant and absurd experience gave rise to a solo piece created for another performer on the themes of gaze, performing and resignation. The perspective on the themes arises from humour.

Having seen On Ice now for about 70 times, Hirvanen and her team decided to create a new version of the solo for the Kiasma Theatre.

On Sunday 15 April from 12.30pm to 2.30pm, before the performance, an audience workshop will be held where Hirvanen and her team give a hands-on introduction to the performance techniques used in On Ice. The workshop fee is included in the price of admission, and it is suitable for everyone. Places for the workshop can be booked until 1 April by email at teatteri@kiasma.fi. □



Kiasma is...

THE MUSEUM OF CONTEMPORARY ART was founded in 1991; the building was completed in 1998. Kiasma was designed by Steven Holl (USA), the winner of the architectural competition. Kiasma has five floors. Total floor space is 12,000 m², of which the galleries account for 9,100 m². Kiasma's 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*.



NEW OPENING HOURS

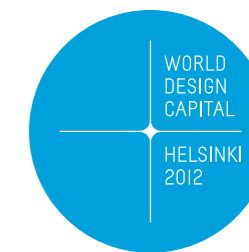
Tue	10 am – 5 pm
Wed–Thu	10 am – 8.30 pm
Fri	10 am – 10 pm
Sat	10 am – 6 pm
Sun	10 am – 5 pm
Mon	closed

Exceptions

Apr 5, 7 and 8 at 10 am – 5 pm, Apr 6, 9, 30 and May 1 closed. Programme see www.kiasma.fi Follow Kiasma also in Facebook and Twitter.



Kaisu Koivisto: Territory, 1999 (cow horns, Aalto chairs, plastic)



Design Meets Contemporary Art

Creativity, creative freedom, user-orientation, the requirements of product development and contextual assessment are all part of both design and contemporary art. The Camouflage exhibition builds connections between these two disciplines.

The concept of the show is built around the dialogue and productive blending of contemporary art and design. The idea of camouflage serves as a metaphor for the overlapping of these two areas. The exhibition features some 15 invited artists, designers collectives from Finland and abroad.

The function of a camouflage pattern is to disguise things so that they blend into their surroundings. The concept is generally associated with military apparel, but it has its connections to contemporary art as well. Camouflage in art is associated with visual deception and the strategy of concealing by exposing.

Some of the things which both unite and separate design and contemporary art are visibility, inventiveness, critical attitude, conceptualisation, durability, sustainability, commercialism and commoditisation. These two areas of visual culture frequently come into contact in

exhibitions, art magazines, web applications as well as auctions and art fairs. The Camouflage exhibition features people who by virtue of their training and professional profile feel equally comfortable in presenting their work as contemporary art or design.

□ Leevi Haapala

Camouflage 15.6.–7.10.2012
The exhibition is part of the World Design Capital Helsinki 2012 programme.



Candice Breitz:
Marilyn Manson Monument, Berlin, June 2007
Abba Monument, Berlin, June 2007



How Music Moves Us

Music is the key to making our memories come alive. It frames our memories, bringing out the true colours of our feelings. Certain melodies or songs are associated with important moments or people in our lives. Even after many years, those songs have the power to revive forgotten memories and moods. In fact, our personal story can be traced out in music, creating a soundtrack of our lives.

COURTESY OF THE ARTIST AND WHITE CUBE



PHOTO: PRODUCTION STILL M. OLIVA SOTO. COURTESY ZAKI BERANICA, BERLIN

Katarzyna Kozyra
Cheerleader, 2006

David Blandy
Crossroads, 2008



PHOTO: CLAIRE BARRETT. COURTESY OF THE ARTIST AND THE ZABUDOWICZ COLLECTION, COMMISSIONED BY SPIKE ISLAND WITH ASSISTANCE FROM ARTS COUNCIL ENGLAND

Thank You for the Music is a thematic exhibition about the interplay between contemporary visual art and popular music. Music appears in the works in many ways, as a source of inspiration or as a soundtrack reflecting the visual material. The enjoyment and pleasure of music is a central thematic element which appears in the works as a personal or a collective experience.

The world of music fandom is explored by the South African artist **Candice Breitz** in photographs of fans from Berlin posing in large family-type group portraits. In her video piece, the British artist **Sophie MacCorquodale** follows fans of the American band Slayer on its tour. Many artists, such as **Jenni Hiltunen** and **Katarzyna Kozyra**, have taken the aesthetic of music videos as a starting point for their work.

A HOMAGE TO POPULAR MUSIC

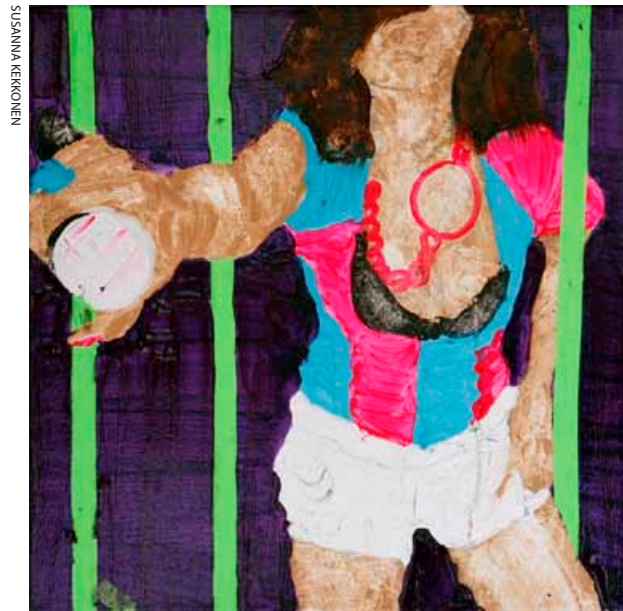
The exhibition provides many examples of how the culture of popular music and contemporary art can influence each other. This reciprocal relationship is evident in the work of the Pink Twins duo as well as the video works of **Pipilotti Rist**. The works also demonstrate how music and art are united by a shared interest in other cultural and social phenomena.

As its name implies, *Thank You for the Music* is a homage to popular music which affects our lives in so many ways. The video by the French artist **Fabien Giraud** takes the viewer into the very core of the straight edge scene, a concert where “dancing” consists of extremely physical jostling. Many artists also examine the central role music has played in the trajectory of their artistic career. **Petri Ala-Maunus** takes a song inherited from his teenage years and updates it to the new millennium, thus also saying goodbye to the young boy’s dream of becoming a rock star.

HISTORY OF MUSIC

The works of **David Blandy** and **Susanne Börner** share an interest in music and its history. Blandy travels with his dobro guitar to the roots of the blues in the Mississippi delta, while Börner’s video piece manipulates old film footage of an ecstatic concert audience, waiting impatiently for their idol to appear on stage.

Many works in the exhibition address the social situations of music listening, concerts and dancing, where social interaction and participation are a large part of the total experience. **Liisa Lounila** uses palladium to coat a pair of Converse sneakers



Rauha Mäkilä
M.I.A. 2, 2008

Terhi Ylimäinen
Deliverance # 1, 2007



TERHI YLIMÄINEN



COURTESY OF THE ARTIST AND SEVENTEEN

Graham Dolphin
Bench, 2010

that have been to many concerts, transforming the worn shoes into a sumptuous art object. In the paintings of **Rauha Mäkilä** young people dance ecstatically while artists such as **Lady Gaga** or **M.I.A.** strike a pose.

PORTRAITS OF HEAVY METAL

The social aspect of music and its performative expressions are an important facet of the culture of music – a visual and functional dimension involving costumes, hairstyles, makeup and manners. This is an aspect of music which is also addressed in many works, such as the dark portraits of heavy metal men by **Terhi Ylimäinen**.

Thank You for the Music bears witness to the myriad ways in which our lives are affected by listening to and participating in music.

Kati Kivinen

PING/CAM/TELLA TOMMILLA



Katarzyna Kozyra makes art to learn new things. The music in her video *Cheerleader* is **Gwen Stefani's** song *What You Waiting For?*

What made you choose that particular song?

– It was the DJ and drag queen Gloria Viagra who suggested it. I immediately liked the energy and the atmosphere of the piece. I was particularly taken by the lyrics, which tell us to do something. Such as “take a chance you stupid ho!”

Does your Cheerleader video tie in with the original music video?

– No it doesn't, I just use Stefani's piece as the soundtrack in my video. I did not even want to see the original video before I had made my own.

How much do you actually rework the themes you use in your other works, such as male and female identity?

– I do work with the same themes I have used in my previous works. In fact, I myself appear in the video not only in the role of the Cheerleader, but also as the fat woman from the work *Diva: Reincarnation*, and as the naked man from my early piece, *Men's Bathhouse*.

Do you watch music videos?

– I used to, but not really anymore. But are we not all of the music video generation?

Did you play some instrument when you were young, or did you sing in a choir?

– I had no musical hobbies at all, and I have no musical background. For me, making art is about learning new things. The most important thing is to do, not to do well or badly .

Arja Miller

Pink Twins are **Juha** and **Vesa Vehviläinen**, a duo which combines music with visuality. Their work at the Thank You for the Music exhibition is the video *Defenestrator*.

Vesa, what is your relationship to music?

– I am a visual artist by training. I don't really have a background in music, I first began making music in the Pink Twins. The availability electronics and computers and software has enabled me to make music without having any virtuoso skills. At first, our work was influenced by electronic music and noise, free jazz and dub.

Which comes first, music or images?

– Initially music became first, because Pink Twins was founded as a band with visualisations. Gradually the duo became what it is today. Now you might say that the image precedes the music: it defines the tempo, density and intensity of the music.

In Defenestration, architecture changes its form, it appears to disintegrate or implode. Would you tell us something about the spaces and locations in the work?

– Some of the spaces were shot by us, some were found online. We were looking for large-scale architecture where the human figure is clearly small.

Where does the name Pink Twins come from?

– Pink Twins is a hybrid of Twin Peaks and Pink Floyd.

Arja Miller





The Chairman of OGAE Finland Jouni Pihkakorpi and Paradise Oskar in Düsseldorf 2011, Jouni in Moscow 2009 with Swedish Malena Ernman and Lys Assia (the first ever winner from 1956, Switzerland), and with Cat Cat -duo 2010.

Finland Twelve Points

The live broadcast of the final of the Eurovision Song Contest is the most popular non-sporting event in Europe, with over 100 million viewers.

I was first moved by the Eurovision in 1974, when ABBA won the contest with Waterloo. Over the following years, the contest developed into true fandom. In the 1970s, the Eurovision Song Contest was still a window into the wider world of music. There were at the time basically three types of music programmes on Finnish television: the *Syksyn sävel* song contest in the autumn, a dance programme on Saturdays called *Lauantaitanssit*, and the highlight of the year, the Eurovision Song Contest.

I remember being excited in the spring over the selection of the Finnish representative, and mailing

postcards for the vote. Spring culminated with the live broadcast of the contest. The whole family sat transfixed in front of the TV set, and I always recorded the broadcast onto a compact cassette. We then played the cassette throughout the summer, until the tape disintegrated.

ONE IN A 100 MILLION

With its big orchestra, the audience dressed in their finest and the compères hosting the show in French and English, the Eurovision Song Contest gave an impression of a grand musical event, one in which

I wanted to participate some day in some capacity. To this day, when I hear the signature tune and the contest begins, I still get goosebumps. I am one of the 100 million people who participate in the event.

A SOCIETY OF EUROVISION FANS

Eurovision also moved many other fans in Finland, and a club was founded for them in 1984. As membership grew, the club, known as OGAE (*Organisation générale des Amateurs de l'Eurovision*) Finland, was finally entered in the register of associations in 2004. The club has currently almost a thousand

members. Started by Finnish Eurovision fans, the organisation now has branches in nearly 40 countries. Almost all countries participating in the contest have their own local OGAE organisation.

For the fans, the Eurovision Song Contest is not merely a music competition. The Final is preceded by two so-called Eurovision Weeks, during which artists and fans arrive in the host city. The participating countries pitch their songs, and fans follow them around. The atmosphere becomes tense with excitement as we inch towards the Final, and every fan is convinced that he or she knows who will win the contest. Every year, more than 2000 fans travel to attend the event as well as an equal number of reporters, making the contest a major social and media event.

A DREAM COMES TRUE

I personally travelled to see the Eurovision Song Contest for the

first time in Stockholm in 2000. My dream had finally come true. Since then, I have attended the contest every year.

The dream, shared by me and many other Finnish fans, of winning the contest finally came true in 2006. The song was not my favourite of the candidates, but in the Final I supported Lordi 110 per cent. I remember sitting in the auditorium and watching the points being counted. I still could not believe it. When the song got maximum points for the third time, my detachment turned into excitement, and the premonition that Hell might indeed freeze over that May night in Athens became reality. The celebrations went on into the small hours of the morning. Once again it was great to be a Finn.

The Eurovision Song Contest gives people permission to raise their own country to be the best. And even if it is not quite successful, no matter – it is, after all, the Eurovision Song Contest.

EUROVISION IN KIASMA

The contest stays alive throughout the entire year. Every year OGAE Finland organises competitions, a Eurovision cruise, Eurovision discos, karaoke nights and a pre-screening of the contest, where Finnish fans evaluate the songs.

This year the pre-screening will be held in Kiasma on 21 April, when Kiasma becomes a Eurovision centre. Many national clubs organise similar events, with fans attending from all over. The 2011 Eurovision cruise had fans from 12 countries, with over 1000 participants!

For me and many other fans, Eurovision is a lifestyle. We are moved and we are united by Eurovision.

□ Jouni Pihkakorpi



Hey wait.
How many comic artists
can Kiasma hold?!? And the
exhibition will not begin
until March?

FINNISH
COMICS
MANUAL
2012

Chekhov's Adventures in the Context of Post-Dramatic Theatre

SORIN: But we can't do without a theatre.

TREPLJOV: No, but we must have it under a new form. If we can't do that, let us rather not have it at all.

My relationship with **Anton Chekhov** began by accident. I was producing a series of experimental performances called *As If* with actor **Jussi Johnsson**, we were talking about different acting styles and we taped the conversation. We were talking about non-pretentious

acting, and all of a sudden I heard myself saying: "I want to direct Chekhov!" The idea stayed with me, one thing led to another, and now *The Chekhov Concept* gets its premier in the Kiasma Theatre.

The piece is about how Chekhov's texts can be performed today. I have thought about what Chekhov stands for in this day and age. Is it nostalgia, a longing for complete, rounded characters, unfragmented stories and emotionally evocative acting? A longing for theatre which used to be True Theatre? What is Chekhov in the context of post-dramatic theatre?

My relationship with Chekhov and drama is fundamentally problematic. I am a performance artist. I understand performances where performers stick Sellotape on the floor and wrap themselves up in toilet paper. Whereas when a real actor declaims on stage, my jaw drops and I'm at a loss: what I should be thinking about it all?

NINA: Your play is very hard to act; there are no living characters in it.

TREPLJOV: Living characters! Life must be represented not as it is, but as it ought to be; as it appears in dreams.

And yet, on reading *The Sea-Gull*, I feel as if I have received a gift. It is so full of narrative, characters, feelings. It is also full of history and contexts, countless Ninas have

pined for their dreams on countless stages, Treplieff has shot himself again and again in the backyard of his cynical mother's house. I have encountered something everyone knows and yet I cannot be certain that I understand it.

I am interested in lace curtains and postmodernism, the idea of a porch and of course drinking tea and talking about art. I am interested in *Chekhovianism*, a language I cannot speak.

One of the strands in *The Sea-Gull* is theatre. There is a play within the play, a scene from Treplieff's play. In addition to setting up the play, the characters discuss ideas about theatre and what it should be. It is meta-theatre of its time. That's a good place to start.

ARKADINA: What decadent rubbish is this?

Pilvi Porkola

Quotations from Anton Chekhov's play The Sea-Gull, translator unknown.



Escort Service for the Inquisitive

Do you consider yourself to be open-minded about the world and about art, but have never yet visited the Kiasma Theatre? You may be just the right person to use the theatre's new *Escort Service*.

Maisa Hollmén is an active senior citizen and a frequent user of the cultural services in Helsinki. She is also unprejudiced and curious about contemporary art. In October, at the suggestion of young female relative, she decided to participate in the Kiasma Theatre's Escort programme.

The Escort Service is a new concept which gives visitors an opportunity to watch a performance in the Kiasma Theatre together with a performing arts professional. The visitor meets his or her art escort in the Kiasma lobby before the performance. They watch the performance together and afterwards sit down to have a cup of coffee and a chat about the experience.

Maisa Hollmén, how would you describe your experience of the Escort Service? "Contact," she says smiling. The conversation over a cup of coffee was particularly rewarding for her: "It was a meaningful discussion, a new kind of immersion. It gave us an opportunity to share ideas freely and replay the performance again in our minds."

You can never know in advance who your viewing companion will be. Were you nervous? "Of course it's always exciting to meet a new person, but it is also an opportunity, a kind of curiosity." Although the service is intended especially for newbies, it can also benefit viewers who are already familiar with the Kiasma Theatre, who are open to a bit of an adventure.

So would you be willing to visit the theatre again with an escort? "Absolutely," Maisa says without hesitation.

Interested? Get in touch with the Kiasma Theatre by email on escort@kiasma.fi

Elina Latva



VTM / KKA / ELIA TOMMILA

Two of the works of art chosen from Kiasma's Collections for his office by Minister Paavo Arhinmäki are Jiri Geller's *The Battle of the Worlds* and Tiina Mielonen's painting *La Perla*.

The Minister's Moment of Truth

A battle of the worlds is being waged in the office of the Finnish Minister of Culture, Paavo Arhinmäki. A tiny globe rolls on the playing field, kicked by plastic Shiva and Christ figurines. Finally the strains of "halleluiah" sound in the air. The minister's team has won 5-3.

What is your view of the significance of culture and art in today's society?

Every nation needs culture. It unites people and promotes a sense of participation. Culture brings joy and wellbeing to people, and the inventiveness of art has a stimulating effect. On the other hand, art also addresses social injustices.

We live in very interesting times, when the boundaries between popular and high culture are changing, they are no longer as clear-cut as they used to be. Art is difficult to categorise, which is a good thing.

Is there a way to make art and people come together?

The consumption of culture is very concentrated: the people who enjoy art and culture do it on a broad front. Meanwhile, some people never attend any cultural events.

One way of improving the accessibility of art would be to ensure that there is art in public buildings, such as hospitals or schools. Moreover, art should not be confined to indoor spaces, it should also be brought to residential districts, for example. Also, the idea that one should be knowledgeable about art before one can enjoy it, should be dismantled.

What kind of culture resonates with you personally?

In my free time, which is very rarely these days, I attend all sorts of cultural events. I visit exhibitions and galleries, I like to go to the theatre and I listen to music. And I follow football.

I find it delightful that art can already be found in so many different places: on construction site hoardings (such as the one behind the Finlandia Hall!), in the streets and in brownfields.

The subtitle of the Thank You for the Music exhibition opening in January is How Music Moves Us. What kind of music moves you?

Although I don't confine myself to any specific genre, it's mostly popular music. Finnish rap, American rap music

from the 80s, 90s British pop, Finnish popular music in general...

Are you a fan?

I'm not very comfortable with the word fan, particularly if it involves the idea of fanaticism. I mainly associate fandom with football, and I prefer to think of myself as a supporter rather than a fan. Supporters are the truly loyal people, but also the critical ones. In music, I can imagine myself getting a fan experience at a gig of, say, Oasis or Noel Gallagher, but I would never lose my head even if I met Noel Gallagher face to face.

Will Finland play in the Football World Cup in 2030?

I should hope we will participate in championship games even before that. But to achieve that we must get young players more time in the Veikkausliiga division. We also need more qualified coaches for junior players.

But I think the greatest contribution here comes from schools. The time after school ends and before evening hobbies begin is long, and schools should be encouraged to organise activities for the afternoon, such as providing opportunities to play football in the yard, for example. Schools have a responsibility in both sports and culture. When the status of art and physical education is improved in the school curriculum and schools are given better resources to support sports and the cultural activities of children and young people, everyone gets an equal opportunity to develop their skills and engage in rewarding activities

□ Piia Laita

Kiasma Calendar

exhibitions

20 January – 17 June
Thank You for the Music
– **How Music Moves Us**
3rd and 4th floors, Mediatheque

This is an exhibition on how the experiences of listening to music, watching music videos or going to a concert can appear in the life and work of an artist, a music lover or a fan. Artists: Adel Abidin, Petri Ala-Maunus, Eduardo Balanza, David Blandy, Candice Breitz, Susanne Bürner, Graham Dolphin, Rose Eken, Iain Forsyth & Jane Pollard, Fabien Giraud, Jenni Hiltunen, Jani Hänninen, Katarzyna Kozyra, Petra Lindholm, Liisa Lounila, Sophie MacCorquodale, Maria Stereo, Rauha Mäkilä, Kalle Juhani Nieminen, Anneli Nygren, Pink Twins, Pipilotti Rist, Bojan Sarcevic, Terhi Ylimäinen.

17 February – 20 May
The Murder of Crows
Janet Cardiff & George Bures Miller
5th floor

A murder of crows gathers on the top floor in Kiasma. The large sound installation by the Canadian artist duo explores the effects of sound on our experiences and how they arise. The installation is commissioned by Thyssen-Bornemisza Art Contemporary in Austria.

9 March – 9 September
Eyeballing!
The new forms of comics
2nd floor

Comic artists are influenced by underground culture, popular culture and other comics, and by contemporary art, illustrations and even folk art. Artists: Mari Ahokoivu, Terhi Ekebon, Matti Hagelberg, Jyrki Heikkinen, Kati Kovacs, Hanneriina Moisseinen, Tommi Musturi, Ville Ranta, Aapo Rapi, Anna Sailamaa, Ville Tietäväinen, Katja Tukiainen, Marko Turunen, Amanda Vähämäki.

15 June – 7 October
Camouflage
4th and 5th floors

Summer
Exhibition

Contemporary design and art are two areas of visual culture which have many aspects in common. It is in fact often impossible to draw a clear line between the two. Part of World Design Capital 2012 programme.

events

Musical Fridays

Fri 20 Jan • Remix

Fri 3 Feb • Feel the Darkness
free entry to the exhibition 5pm–10pm

Fri 2 Mar • Electro Cut
free entry to the exhibition 5pm–10pm

Fri 30 Mar • Stardust fancy dress party

Fri 20 Apr • We love Eurovision

Sat 21 Apr • We love Eurovision

Fri 4 May • Music Video Pick-and-Mix
free entry to the exhibition 5pm–10pm

Free admission to the clubs, guided tours with admission fee. Part of the Thank You for the Music exhibition programme with musical moments and fan culture.

5pm Artist tour in exhibition. David Blandy and Graham Dolphin. In English. 6pm Guided tour in Finnish. 6pm–10pm Battle of the DJs! Blandy Soul Brother vs. Dolphin Axe Attack. 8pm Music-themed video works.

5pm Heavy metal tour of the exhibition. Terhi Ylimäinen and Janne Joutsenniemi. In Finnish. 6pm Guided tour in Finnish. 6pm–10pm DJ Kjell from Hell.

5pm Music & Art tour of the exhibition. Sami Sänpäckilä and Ville Pirinen. In Finnish. 6pm Guided tour in Finnish. 7pm Pink Twins in concert. 6pm–8pm DJs Kuupuu & Tsembla. 8pm–9pm Kuupuu & Tsembla Live. 9pm Film screening.

5pm Star tour of the exhibition. 6pm Guided tour in Finnish. 7pm Napoleon Pink Horse, €15/10. Plus Thriller Live Dance and lots of other star-spangled events!

5pm Fan tour of the exhibition. Tiina Rinkinen and Janne Poikolainen. In Finnish. 6pm Guided tour in Finnish. 6pm–7pm DJ Werner. 7pm Eurovision Song Contest Quiz. 7.30pm–10pm DJ Werner.

3pm Pre-screening of Eurovision 2012. Free tickets, info desk (Tue 17 Apr–). 6pm the Finnish ESC 2012 candidate. 6.30pm–9pm Eurovision Karaoke. 9pm–2am Eurovision Disco, DJ Werner. In cooperation with OGAE Finland.

5pm Music video tour of the exhibition. Vesa Vehviläinen and Hanna Maria Anttila. In Finnish. 6pm Guided tour in Finnish. 6pm–10pm DJ Mikko. 7pm–9pm AV-arkki presents: Loose Candy – a series featuring musical media art.

Mixed Media or Readymade?

New Kiasma merchandise is now on sale. The colourful products feature words from the world of art. By purchasing a product, you will support Kiasma's activities. Browse the collection at the Kiasma Store or online at www.kiasma.fi/shop.

events

Comic Saturdays
Sat 31 Mar · **Comic Politics!**

26 May · The Road Through the Arts

Comic workshops
Sat 1 pm–4pm
Paja (5th floor)
Advanced courses in comic art

Thursdays 5pm–7pm
HIAP TALKS@Kiasma
Seminar Room.
Free admission. In English.

Sat 11 February 2pm–4pm
Talking about advertising and marketing
Seminar Room.
Free admission. In Finnish.

Current in comics, part of the Eyeballing! exhibition programme.
1pm What is the impact of values in the comic artist's work? A panel discussion with comic artists. 3pm The position of comic art in cultural policy. Discussion with policy professionals. 1pm–4pm Comic workshop for grown-ups and children. 12 noon–3pm Meet the artist. 2pm Guided tour of the exhibition. With museum ticket. In Finnish.
1pm Seminar on comics pedagogy: the potential of comics as an educational tool. 4pm Comics in Concert. 1pm–4pm Meet the artist. 2pm Guided tour of the exhibition. With museum ticket. In Finnish. In co operation with Helsinki Comics Center.

Comic workshops for grown-ups and children. Minimum age 4 years; under-10-year-olds only with an adult. With museum ticket, no registration necessary. 17, 24 and 31 Mar, 14, 21 and 28 Apr. Inquiries +358 (0)9 1733 6509 (Tue–Fri 9am–12 noon).
Four sessions. No previous experience necessary! These are fee paying courses. Registration starting on 28 Feb +358 (0)9 1733 6509 (Tue–Fri 9am–12 noon)

Topical themes in contemporary art are explored in discussions with international curators, artists and other experts in contemporary art. In co operation with HIAP. 2 Feb Hedwig Fijen, Director of the Manifesta Biennial, Amsterdam. 23 Feb Bartomeu Mari, Director of Museum of Contemporary Art MACBA, Barcelona. 1 Mar Charles Esche, Director of Van Abbemuseum, Eindhoven. 12 Apr Chus Martinez, Member of Core Agent Group of Documenta (13), Director of d(13) publications, Kassel. 3 May David Madela, Artist, London.

A discussion on art, its marketing and communications. Speakers include Anna Kortelainen, Author, Markus Leikola, Advertising and Marketing Consultant, and Eka Ruola, CEO of Hasan & Partners. Co operation with SARV.

Kiasma Theatre

24–29 Jan · DocPoint
Helsinki Documentary Film Festival

Pilvi Porkola: Chekhov Concept
Premiere Thu 9 Feb at 7pm
Tickets €15/10

Nora Rinne: Infantile Amnesia
Premiere Sat 10 Mar at 3pm
Seminar Room. Tickets €10/8

17 Mar at 2pm · The Best of Tampere Film Festival Tickets €7

Napoleon Pink Horse
Premiere Sat 24 Mar at 3pm
Tickets €15/10

Maija Hirvanen
On Ice (re-make 2012)
Performances Sat 14 Apr and Sun 15 Apr at 3pm, Wed 18 Apr at 7pm
Tickets €15/10

The 11th DocPoint presents in Kiasma Theatre films that explore the meaning of good and bad design. Part of the World Design Capital Helsinki 2012 programme.

The ensemble met to read Chekhov's texts and to discuss such themes as longing, the passage of time, European realism now and in the past.
Other performances: 11, 18, and 26 Feb at 3pm; 15, 16, 17, 22, and 24 Feb at 7pm.

A performance about children, parenthood, transience and guilt.
Other performances: 11, 17, and 18 Mar at 3pm; 14, 15, and 16 Mar at 6pm.

The Best of Tampere Film Festival screenings at the Kiasma Theatre is already a tradition.

Napoleon Pink Horse is an ensemble which works like a band. Artist are used as instruments like performance, music, literature, pop, dancing, spoken word, electricity, singing, sound waves, emotional movement, dining and noise. In co operation with Esitys-taiteen seura. Other performances: 28, 29, and 30 Mar at 7pm; 31 Mar and 1 Apr at 3pm.

On Ice received its premiere in 2009 at the Zodiak Center for New Dance in Helsinki. It has since then toured European festivals and theatres.

Audience workshop Sun 15 Apr at 12.30pm. Maija Hirvanen and her team give a hands-on introduction to the performance techniques used in On Ice. With the ticket, suitable for everyone. Booking until Apr 1 by email at teatteri@kiasma.fi.

Kiasma Theatre

14–15 Apr · Bookies Seminar
Seminar Room

25–29 Apr · Là-bas Biennale
Concept of Performance
Free admission

Social Movements
Premiere 9 May at 6pm
Tickets €15/10

26 May at 4pm
Comics in Concert
Free admission.



Through talks, discussions and exhibitions, the seminar examines the evolving role of printed matter in the intermediate area between art and design. In co operation with World Design Capital 2012 and Helsinki Photograph Biennial.

The international biennale is an experimental meetings between the various fields of live art. The programme comprises performances, sound art, action poetry and video art, as well as a seminar on different ideas of performance.

A group of women moves in the wastelands between the private and the social, the personal and the political, paying particular attention to the soft spots where the boundaries of the self become porous and let things through. Come and attend a socially moving soiree, with coffee, pastry and postmodern issues! Other performances: 10, 11, 16, 23 May 6pm; 13 and 22 May at 2pm.

The live comics get their power from the music. Ville Ranta, Alekski Ranta and Niko Kumpuvaara are all masters of their own discipline, but Comics in Concert is more than the sum of its parts: drawing is trans-formed into music and music turns into storytelling.

info

Address
Opening hours

Tickets

Info

Guided tours in Finnish
Guided tours in Swedish
Guided tours in English
Architectural tour in Finnish
Architectural tour in English

Tour bookings

workshop programme on internet!

www.kiasma.fi
facebook.com/KiasmaMuseum
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Café Kiasma
Kiasma Store

Friends of Kiasma



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

Wed and Fri 6pm., Sun 3pm. Museum ticket.
On the first Sunday of each month at 1pm. Museum ticket.
On the first Sunday of each month at 2pm. Museum ticket.
On the first Saturday of each month at 2pm. Museum ticket.
On the first Saturday of each month at 1pm. Museum ticket.

Bookings Tue–Fri, 9am–12 noon, +358 (0)9 1733 6509 or opasvaraus@kiasma.fi. Prices on weekdays €65, Sundays €80. In Finnish, Swedish, English, Russian and Italian.

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
Follows the museum opening hours, tel. +358 (0)9 1733 6505

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

Kiasma is fully accessible.
Guide dogs are welcome.

all information is subject to change



Season's books from Kiasma

THANK YOU FOR THE MUSIC EXHIBITION. EDUARDO BALANZA. CONFESSIONES DETRAS DE UNA MASCARA. THE PAST CONFESSIONS OF A MASK. 2010. COURTESY OF THE ARTIST AND LA CONSERVERA, CEUTIV/MURCIA, SPAIN



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