

Kiasma

www.kiasma.fi

2012 **51** vol 15

Hamlet

Osmo Rauhala

Comics Guide

visual art  design

**Vantage Point
for Contemporary Art**

+ Summer
Programme

Kiasma Is a Vantage Point

Kiasma is an oasis of contemporary art and visual culture in the heart of Helsinki. Surrounded by the bustle of urban life and flanked by the Postitalo, Parliament and Lasipalatsi buildings and the Helsinki Music Centre, the shimmering aluminium-clad art museum has in a short time earned its place at the summit of the most talked-about cultural life in Finland.

kiasma

JANI TOOMI, FINO / CAA / RIBE WYKÄNEN, PETRI SUMMANEN, TERO SUVIJÄMMI, PETRI VIRJÄNEN

AS A MUSEUM OF contemporary art, Kiasma is the place where to go to see the very latest in art. While showcasing Finnish and international art in its exhibitions, Kiasma also augments its extensive art collections as required by its duties as a museum. Kiasma is a vantage point where you can enjoy both art and the unique atmosphere created by **Steven Holl's** architecture.

PEOPLE FROM the cultural elite in Finland answered question from the Kiasma Magazine. The answers can be read in full at www.kiasma.fi



Kaarina Gould
Programme Director,
World Design
Capital Helsinki 2012

1. Today my first association is to the actual building and the scene outside the entrance – the noise of traffic and the rhythmic sounds of the skateboards, spring sun

and street dust. The next thing that comes to mind is the narrow resource framework of museums today, which means that Kiasma too is associated with many unfulfilled expectations.



Anna Eriksson
Singer-songwriter

1. The crossing of chromosomes. It's a clever and interesting name. It also reminds me of 'narcissistic architecture'.
2. The **Kalervo Palsa** exhibition, absolutely. Some of Palsa's oppressive works touch a nerve deep in me. I appreciate the 'unfiltered' quality of his art. It's rare these days.
3. My favourite place is exhibition room Kontti. It's a surprising space. It is a place which allows works to be approached from different angles.
4. No, I'm not. But in the winter I love to spend time in museums, and of course in Kiasma too.



Minna Koivurinta,
Partner, Advertising
Agency Satumaa

3. The café.
4. Yes, I go there almost every time I come to Helsinki.



Päivi Lipponen
Member of Parliament

2. I very much liked the exhibition where you could smell different scents. It was a totally new dimension. Some of the smells were good, others were so industrial. I also thought the Russian *kommunalka* toilet was great. Standing at the door, you got a real feeling of what it was like to live in a communal apartment, with just one toilet.
3. The top floor is fabulous. It allows really big works to be displayed. And the view is magnificent. You can also look in from Mannerheimintie and always see something interesting there.

1. LAURI ERIKSSON 2. ANNE HEINONEN 3. JUHA SAARINEN 4. FINO / CAAPETRI VIRTANEN 5. JAMNE HENONEN 6. FINO / CAAPRIE MYKKÄNEN 7. - 8. - 9. VYEDOMAA



Riitta Lindegren,
Freelance Journalist,
Writer

1. Kiasma is of course the only museum of contemporary art in Finland, it is internationally known and recognised. It is also one of the most famous buildings in Helsinki, an example of the 'WOW' architecture of its time.
2. Difficult to say – I have participated in so many events in Kiasma. Fine exhibitions are of course the most important thing in a museum. Two extremes come to mind: **Kalervo Palsa** and **Julian Schnabel**.



Paavo Arhinmäki,
Minister of Culture
and Sports

2. In the early 2000s, the atmosphere at the graffiti happening in front of Kiasma was great.
4. I go to Kiasma quite often, both in summer and in winter.



Teppo Rantanen
CEO,
Deloitte

1. Courage, creativity, good partnership, future.
2. The Deloitte opening at ARS11, where President **Martti Ahtisaari** reminisced affectionately about his time in Africa.



Pilvi Kalhama,
Director (-1 June),
EMMA – Espoo
Museum of Modern Art

1. Especially in the early days, I remember I associated it with the word 'sketch'. 'Sketch' has an affinity with work in progress – an idea. I think it's a good description of Kiasma's active stance and continuous search for new directions in contemporary art.
3. The flow of space and the expectant mood of the visitors can best be observed from the ramp.



Rakel Liekki,
Artist,
Journalist

The most impressive is the tall, asymmetric main gallery on the top floor, which must be also one of the most challenging for exhibitions.
3. My favourite place in Kiasma is the ramp that leads up from the ground floor in the lobby. Walking the ramp always relaxes me, because I know that for the next few moments I will be able to just look and breathe in peace. Walking up the ramp, the mood is expectant, because I don't yet know what I'm going to see and feel next.
4. I am, certainly. I visit Kiasma quite often, but not always to see an exhibition or a performance. I often have meetings in the Café Kiasma, and I buy presents for my friends in the Kiasma Store. It's very seldom that two weeks go by without me popping into Kiasma for some reason. □

QUESTIONS 1. What does the word Kiasma bring to your mind? 2. Your best memory of Kiasma? 3. Do you have a favourite place in Kiasma? 4. Are you planning to visit Kiasma this summer?





"No one has an exclusive right to culture, it is something people do together "

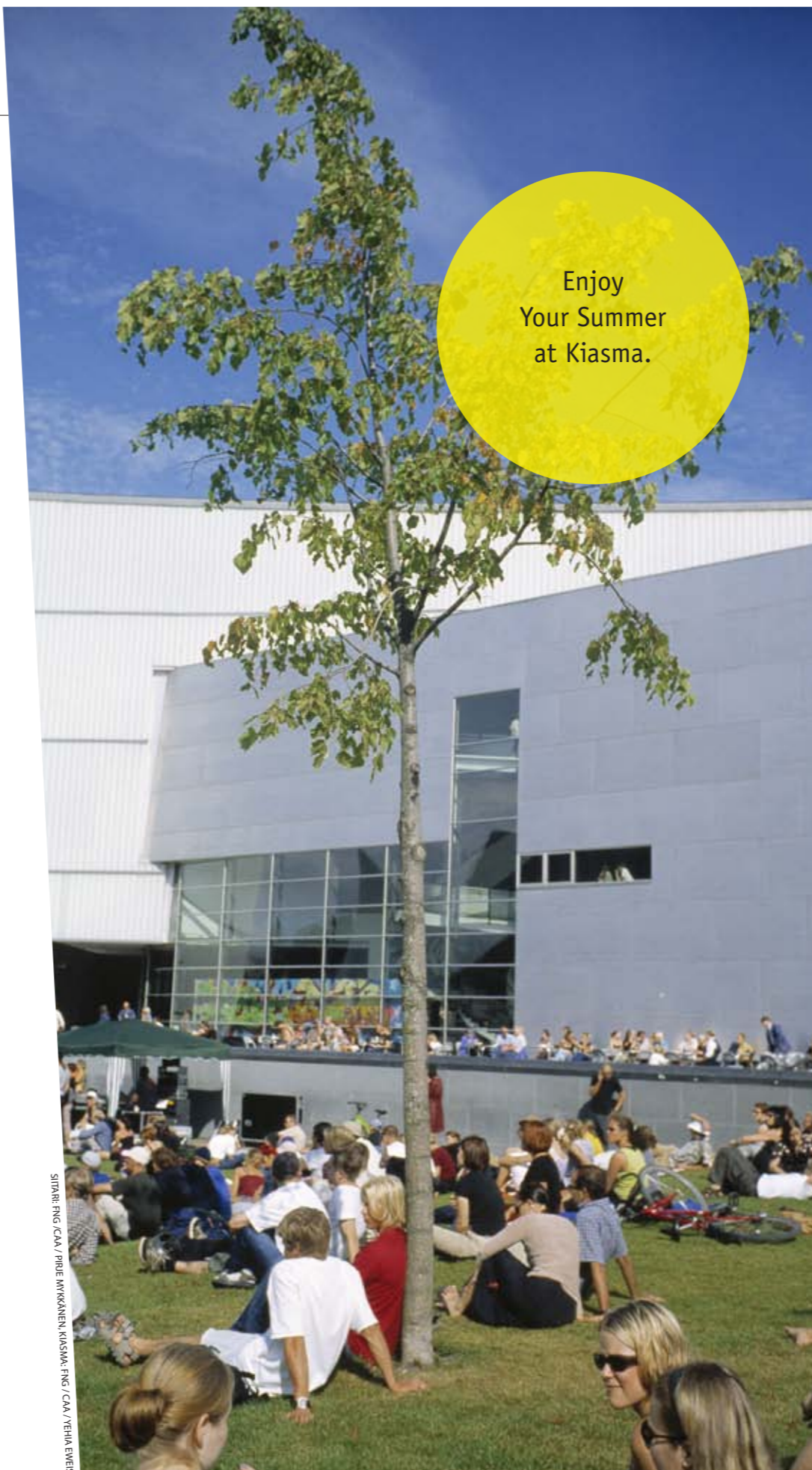
Shared Joy

KIASMA'S MAIN EVENT in summer 2012 is the Camouflage – Visual Art and Design in Disguise exhibition. It continues the theme of this year's programme in which visual art interacts with other artistic disciplines: music, comics, and now design. In today's world, different forms of cultural expression are increasingly affecting each other. Boundaries are being dissolved by new hybrids, encouraging us to appreciate different skills and art forms.

A SIMILAR SYNERGY arises when cultural actors from different fields join forces. This will increasingly be a survival model for many actors organising cultural and art events in the future. No one has an exclusive right to culture, it is something people do together and with audiences.

THIS YEAR many innovative events are being organised under the logo of World Design Capital Helsinki 2012. The theme year highlights the importance of design as a natural part of an improved everyday life and a livelier urban culture. These elements can also be found in many of the works featured in the Camouflage exhibition in Kiasma: things that are familiar, but that are made and seen differently. Kiasma's summer guests include a crocheted police car, a Russian souvenir kiosk, and a children's climbing frame made of glass, all 100% contemporary art. New insights such as these bring joy to our life – that, too, is allowed in art.

□ Pirkko Siitari, Museum Director



SITURI, FING / CAA / PIIRJE MYKKÄNEN, KIASMA, FING / CAA / VEIHA EWES

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FNG/CAA/PIRE MYKKÄNEN



Interesting Architecture

THE HELSINKI MUSIC CENTRE opened not long ago, and Kiasma shows its best side in the summer. Following an expert guide from Kiasma to the music centre, this bookable walking tour highlights the special architectural features of

both buildings while casting a look at current plans for the Töölönlahti area. For international guests, the tour can also be booked in English, Italian, Swedish and Russian. □

How Much Water Do You Eat?

WONDERWATER CAFÉ will set itself up in the outdoor terrace of Café Kiasma. The restaurant uses design to campaign for clean water. The pilot project Wonderwater Café operated in China during the Beijing Design Week in 2011.

Wonderwater Café tells about the water footprint of food – how much water is used to produce food. The menu lists the water footprint of every dish in litres. The water footprint calculations and the visual identity of the Wonderwater Café were both developed in collaboration with the Aalto University.

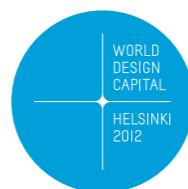
As a concept, however, Wonderwater is much more than just a café:

it disseminates information about global and local water issues.

Wonderwater Café is part of the Helsinki Design Week and part of the WDC Helsinki 2012 programme. □

Kiasma Blog

IS KIASMA international? Is it alright to advertise art? Guggenheim Helsinki? In the Kiasma blog art professionals write about art and museums both in Finland and abroad. www.kiasma.fi □



Life Continues in Facebook

A YOUNG LEBANESE MAN commits suicide. In his farewell letter, he says that his death is a purely personal act and should not be used for political purposes. But is personal always political as well?

33 Rounds and a Few Seconds (33 tours et quelques seconds) invites us to follow the final days of the young man. Instead of actors, the story is told by a room, reconstructed on stage by Rabih Mroué and Lina Saneh, in which the young man's television, mobile phone, computer and Facebook page continue his life even after death.

The Beirut-based duo Mroué and Saneh work as writers, directors and actors. They are known around the world for their works which brilliantly address social problems and the political situation in the Near East.

33 Rounds and a Few Seconds in Kiasma Theatre from Thursday, 23 August 2012. Part of the Stage – Helsinki Theatre Festival produced by the Korjaamo Theatre. □

INTRODUCING a whole new way to experience theatre! Enjoy a show in the company of a performing arts professional. Contact escort@kiasma.fi for further info. □

Kiasma
Escort
Service!

Wine from Under the Southern Sun

THE NEW KIASMA HOUSE WINES throw the spotlight on small batches and organic production.

The Kiasma Cava sparkling wine comes from the Masia Can Tutusaus winery in the heart of the Garraf Massif. The grapes are harvested from Xarello vines that are almost 80 years old.

The Kiasma White is a white wine from Italy, the Illasi valley near Verona. Its grape is Garganega.

Kiasma Red comes from the Antica Enotria winery in Puglia. "Because Puglia is still an unknown area for a great many wine lovers, it is the perfect region for making great finds. Antica Enotria proves this by titillating the palate in a big way but without emptying your wallet," the importer's representative Toni Immanen asserts proudly.

The Kiasma house wines can be enjoyed in Café Kiasma, especially in its outdoor area in the summer. The wines can also be ordered from Alko. They are imported to Finland by Viinitie Oy. □

Kiasma in Your Mobile

THE HISTORY, architecture and secret details of Kiasma are now available in a dedicated free app for your mobile phone. Released for Nokia N9 and Symbian, the application also features information about exhibitions and a map of the museum. The app can be downloaded from Nokia Ovi Store. □



The small bag in red, blue or black, is perfect for carrying Kiasma merchandise, but is also just the right size to give your iPad a disguise.

A Dizzy Landscape

New Work for the Kiasma Collections

FOREBODING DESTRUCTION, the vision of man at the mercy of the forces of nature is executed in vibrant, delectable colours and broad brushstrokes. Maiju Salmenkivi's painting presents a dizzy and riveting landscape scene. Its inner tension arises from a mood of simultaneous beauty and disaster. The carefully observed human figures and separate events give an idea of the scale of the piece

Maiju Salmenkivi's *The Waterway* is one of this year's acquisitions to the Kiasma Collections. □



Maiju Salmenkivi: *The Waterway*, 2011

RNG / CAA / PIRE MYKKÄNEN

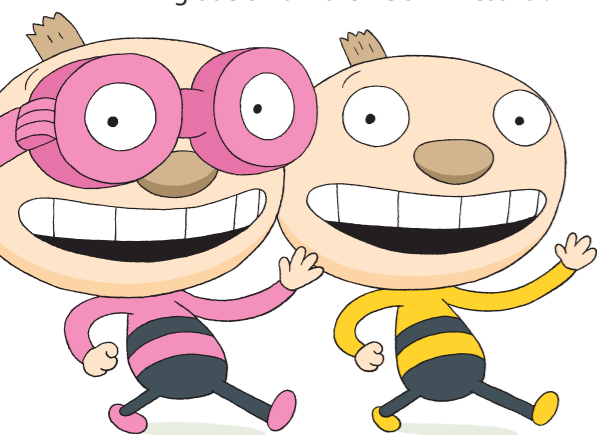
Rarerare and Friends at Citizens' Square

THE BUSES, METROS AND TRAMS in Helsinki will be crammed on 24 August as over four thousand school children with their teachers head towards Kiasma and the new Helsinki Music Centre. Held in the Music Centre and the Citizens' Square, the event is an invitation to enjoy and experience art for second graders from the Helsinki Festival.

The day will include participatory activities and surprise events. Everyone will get to experience a piece commissioned specifically for this day, performed in the main concert hall of the Music Centre. Instead of listening quietly in their seats, however, the more than a thousand strong audience will participate in the performance with their self-made instruments.

The programme also includes the building of a long 'contemporary art bridge' to join Kiasma together with the Music Centre. Surprise programme and a gigantic picnic are also on the day's menu. Perhaps the participants will even find out what or who is Rarerare.

Organised jointly by the Helsinki Festival, Helsinki City Education Department, Tapiola Sinfonietta and Museum of Contemporary Art Kiasma. □



Tatu and Patu

HAUKKAINEN/TOIVANEN

Comics Festival in September

HELD IN THE GLASS PALACE Square, the 27th Helsinki Comics Festival will also be featured in Kiasma. In the Comics in Concert series, Finnish and international comic artists will draw improvised pictures to the accompaniment of live music. Comics will be explored in depth in panel discussions and artist interviews. Belgium, the signature country of this year's festival, will feature on the programme as prestigious honorary guests and interesting new names.

The Eyeballing! exhibition programme is produced jointly by Kiasma and the Helsinki Comics Centre. □

New Take on Shakespeare

GIANTS OF DRAMATIC literature feature large in the programme of the Kiasma Theatre in 2012. The year began with Pilvi Porkola's Chekhov Concept, and the next visitor is Shakespeare in September, when director Markus Sunblom's Neo-Hamlet receives its premier.

Neo-Hamlet is a projected video work which moves in the interstices of different artistic disciplines. The work combines the most famous non-religious literary text in the world with text animation, the soundscape of an experimental audio play and cinematic narration. The aim is to create a Hamlet that is accessible to the contemporary audience.

There are two performances on the opening night, one in Swedish. □

Forget the Keyboard

UNPLUG YOURSELF from the daily grind with creative play and a relaxed attitude towards contemporary art. The workshop begins with a visit to the exhibition and continues with two hours of hands-on work at the Kiasma workshop using surprising materials and techniques. A great way of getting energy for new challenges. For more information, contact opasvaraus@kiasma.fi □

Book Your Colour Play for Babies

NOW ALSO IN THE SUMMER:

3–11 month-old babies and their accompanying adults can explore the wonderful world of colours. For workshop booking and information, visit www.kiasma.fi □

Bassline Festival

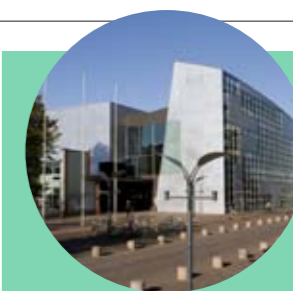
THE BASSLINE urban festival kicks off the summer season in front of Kiasma on 8 June. □

saattaa sisältää nykytaidetta

Johannes in Lily.fi Blog

WHO MIGHT KNOW what young women are interested in? In his blog May Contain Contemporary Art at the Lily.fi blog platform, a charming young man called Johannes gives

glimpses into the wings of contemporary art by blogging about Kiasma, contemporary art and all the things museum workers come across in their everyday work. □



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.

KIASSMA *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*.

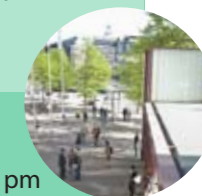
KIASSMA IS OPEN

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

Wed 13 Jun	10 am – 5 pm
Thu 14 Jun	10 am – 5 pm
Thu 21 Jun	10 am – 5 pm
Fri 22 Jun	closed
Sat 23 Jun	closed

Programme www.kiasma.fi
Follow Kiasma also on Facebook and Twitter.



RNG / CAA / ELLA TOMMILA

Osmo Rauhala Confronts Ultimate Questions

VILLE-VERKO HEINONEN / AASIN MEDIA OY

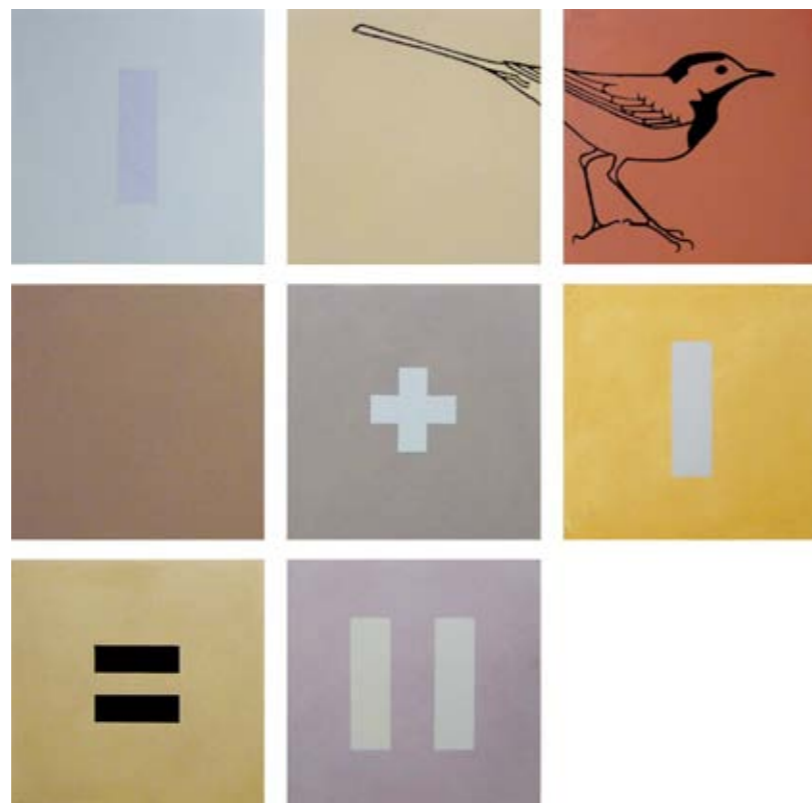
Is everything just chance, or is life governed by some structure or memory which is capable of learning and of guiding us? Memory is a key component of our survival, but how can it be re-charged? Can our inability to formulate a universal theory of life be due to the constraints of language?

Osmo Rauhala uses art to explore our ability to understand the reality we live in. In his paintings, Rauhala complements animal and plant symbolism with a pure world of abstract signs, pointing to the way we conceptualise and organise the things we see.

The nine-part series *Game Theory* is associated with the mathematical theory of the same name. The theory was first used in economics and has later also been applied to psychology and biology.

The visual inspiration of the paintings is the sliding puzzle, familiar from childhood, with one empty square and eight sliding pieces which have to be put in correct order.

The other group of works, *Book of Life*, takes as its theme the language used to describe our genetic heritage. The four proteins designated by the letters ATGC form an enormous number of combinations which govern the behaviour of cells. The structure of the DNA was discovered already in the 1950s, yet the human genome still remains a mystery.



Osmo Rauhala: *Game Theory I*, 2009

Opening in September, Osmo Rauhala's show consists new paintings whose common denominator is the relationship between language, image and nature.

Satu Metsola

Osmo Rauhala, 28 Sep 2012 – 13 Jan 2013

Toby Ziegler Alienates Objects

JONATHAN SHAW

The London-based artist Toby Ziegler has scoured books and the Internet for pictures of historical art objects. Such objects include a classic statue of Venus and Staffordshire pottery dogs, popular pieces of the Victorian era.

Ziegler has taken these images and used 3D modelling software to create new sculptures in which the features of the original have become mere references. The alienated sculpture looks strange, yet recognisable.

Ziegler's installation in Kiasma also includes air freight containers. The abandoned containers introduce another kind of mass to the high space, scuffed aluminium, which has been used to transport all sorts of objects around the world.

Saara Hacklin

Toby Ziegler
28 Sep 2012 – 13 Jan 2013
The works are on loan from
Zabludowicz Collection London.

Toby Ziegler: *The Alienation of Objects*
installation at The New Art Gallery Walsall, 2011





Riitta Ikonen travelled around South-West Norway together with the Norwegian photographer Karoline Hjort, investigating whether old folk beliefs were still respected.

RIITTA IKONEN & KAROLINE HJORT: HALLVAR, FROM THE SERIES EYES AS BIG AS PLATES, 2011



HANDKERCHIEF PRODUCTIONS: \$ MINASSAS ON CHINA, 2003-2007

The artist duo Amy Cheung and Erkkka Nissinen, aka Handkerchief Productions, present \$, a gigantic landscape, architecture and interior decoration project carried out in China (2003–2007). They designed a China-shaped island, situated in a lake in the grounds of a private factory, and a stylised restaurant, shaped like a dollar sign, which is used for official functions. The installation in this exhibition introduces a globalisation-critical and participatory perspective into the project.

Visual Art and Design in Disguise

Visual art and design have often crossed paths in recent years in exhibitions, trade fairs and auctions. They have also come into contact on the pages of glossy magazines on design, art, architecture and urban living, as well as in blogs and online publications. In the Camouflage exhibition, contemporary art and design come even closer, engaging in dialogue and even masquerading as each other.



Classic chairs by Alvar Aalto are encircled by cow horns in Kaisu Koivisto's Territory (1999).



Opera d'Inferno (2011) by the Chilean-born US based artist Sebastian Errazuriz was acquired for the Kiasma Collections by the Kiasma Foundation.



© SILVIA B. COURTESY NON MANDOS GALLERY

The leather gloves by dutch artist Silvia B have hair, freckles, warts and tattoos on them. In these wearable sculptures, high fashion blends seamlessly with contemporary art.

The Dutch artist duo Idiots, Afke Golsteijn and Floris Bakker, combine stuffed animals with other materials such as forged iron and textiles. Fake V (2007).

IDIOTS (AFKE GOLSTEIJN & FLORIS BAKKER)

Contemporary art and design share features that simultaneously unite and separate them: visuality, wit, creativity, a critical attitude, conceptualisation, user orientation, sustainability, durability, commercialism, productisation. The opposite ends of the continuum are the individual's freedom of expression, on the one hand, and the demands of product development and user orientation, on the other.

TWINING CONTEMPORARY ART AND DESIGN

I believe the differences and similarities can be found by looking at history and the present moment, at the different circumstances of the multicultural generation, and the situations where art and design are presented and articulated side by side.

Both camps feel attracted to the ideas and practices of the other, yet they frequently try to preserve the dividing lines. Contemporary art is

by its very nature receptive to cultural change. With their actions, works, active discussion and concept definition, designers and artists alike have opened the intersecting area in interesting new directions.

SURPRISING CLASSICS

Visitors to the Camouflage exhibition can expect to see Finnish design classics and prestigious utility objects. A few can indeed be found – but reused..

Kaisu Koivisto's *Reviiri (Territory)* has two worn Alvar Aalto chair 69s, encircled by cow horns assembled around them in spirals. The colour of the horns is reflected by the grey patina of the wooden surfaces of the chairs. The disguise is almost perfect, only the red oilcloth on the seats struggle against the deception.

For her piece *Gun, So What!* **Maaria Wirkkala** has used Bolle bottles designed for Venini by **Tapio Wirkkala** in the 1960s. The coloured glass bottles



Designed by Sebastian Errazuriz, the Occupy Chair series (2011) was inspired by signs seen in the Wall Street demonstrations. The slogans are all authentic: We Are the 99%, Kill Corporate Greed and I'm So Angry I Made a Sign.



Company toured Russia on this side of the Ural Mountains – Zhostovo, Sergiev Posad, Bogorodskoe, Nizhny Novgorod, Semenov – to discover traditional businesses whose products would inspire new applications. With an underlying ethos of empathy, the project expands upon and merges the Slavic idea of beauty with aesthetic definitions of Scandinavian good taste.

sit on shelves, and the viewer aims a rifle at them. Looking at them through the scope, when the trigger is pulled, they merge with a picture of a child with its back to the viewer.

CAREFULLY AIMED PROVOCATIONS

What will be the real consequence of the inter-lacing of these two disciplines, contemporary art and design? What will happen when the traditional boundary between the art object and the utility object is dissolved? The Camouflage exhibition focuses on how designers and artists work when they filter impulses, process ideas, seek a direction for their work. The ideas presented here are suggestions, discoveries and carefully aimed provocations that hint at the authors' future work in relation to the ongoing discussion on the topic.

The artists, designers, duos and collectives live in different parts of the world. In addition to

Finland, they come from Argentina, Great Britain, Hong Kong, the Netherlands, Switzerland and the United States. Many of them work between two or more cities and cultures. They come from a range of cross-disciplinary backgrounds, and their changing projects provide them with changing professions and identities.

□ Leevi Haapala



Camouflage [kæmɒflɑ:ʒ]

The French loanword *camouflage* refers to deception, protective colouring and disguises. These things are familiar in both nature and warfare.

The purpose of the protective colouring of animals is to fool the predator or the enemy, sometimes also the prey, and thereby to ensure survival. Some species pretend to be something they are not – certain crickets seem uncannily like leaves, and harmless snakes can look like deadly ones. One form of protective camouflage is striking colouring which confuses the enemy and makes the outlines, speed and direction of the moving target difficult to see.

Nature's idea of protective colouring was first applied as camouflage for battledress and military vehicles in the 19th century. Up until then, soldiers had paraded around in bright colours. The need for camouflage arose with the advent of aerial warfare and long-range weapons. Further development eventually led to the familiar camouflage patterns for blending in with a green forest or a desert.

It is said that modern art, such as cubism, has affected the development of military camouflage. Early 20th-century artists were interested in disrupting figurativeness and outlines, and they also had an interest in colour theories – and their skills were exploited for warfare. Influences have travelled not only from art to war, but also from war to art: military camouflage patterns had already been adopted in civilian clothing by the beginning of the last century. The use of camouflage patterns in art as well as in fashion has become more ubiquitous in the past 50 years.

□ Sanna Hirvonen

Kiasma and the City of Helsinki Employ Young People

“Making art was a very satisfying job. After a day’s work, you felt you had really made a difference in your own life.”



FINO / CAAY / PIRRE MYKKÄNEN, ILLUSTRATION: JETRO KAIKONEN

Last summer Elina Izarra Ollikainen directed a performance for the Kiasma Theatre, entitled *Jos olisin*, which featured young people employed by Kiasma and the City of Helsinki. For summer 2012 Ollikainen will produce a new project.

Last summer, the URB festival began a collaboration with the City of Helsinki to provide summer jobs for young people. The festival hired five youths whose job was to create a production under the guidance of professionals, giving them a taste of art as a profession.

“It was fabulous and wonderful, I hope I will be able to make art for a living again in the future!”

The project participants did not know each other beforehand and came from very different backgrounds. They all represented their own particular sub-culture, yet being engaged in the same project to produce a joint performance made everybody mutually supportive. The youngsters felt the project had improved their teamwork skills and boosted their self-confidence.

“This was a very different job from others I had done before. I think my social skills and self-knowledge improved during that month more

than at any other job that I had undertaken. I also discovered that it’s possible to care about someone you had had no prior connection with, so that you sincerely want the other person to succeed.”

It was an intensive month, with everybody working on weekdays from nine to half past three. The youngsters were surprised at how demanding the project was, but creating the performance was also rewarding.

“Making art was fun, yet tough. It was fun when you weren’t tired and things went smoothly, but if you felt out of sorts and the work did not go well, it could be really frustrating.”



Feedback encouraged Kiasma and the City of Helsinki to continue the collaboration. This summer, too, the urban art festival will employ young people from Helsinki to engage in an art project. This time the project will involve the urban space. The theme will be Helsinki, the atmosphere in its districts.

I will conduct the project together with dance instructor **Heli Keski-kallio**, whose previous works were inspired by different locales. We will make the young people do exercises involving spatial

sites, and gather from them material for the performance. We will explore what Helsinki looks, sounds and feels like, and what kinds of stories inhabit its various districts. We aim to create a performance that uses motion and theatre to depict the variety, rhythm and pulse of the city.

□ Elina Izarra Ollikainen





Katja Tukiainen: Paradis k (Kidnap), 2012 and Matti Hagelberg: Poor People, 2005–2010



Kati Kovács: Eye Out: veni, vidi, mansi, 2012

Comics Going Beyond Paper

When the centenary of Finnish comics was celebrated last year, the emphasis was on history. The *Eyeballing!* exhibition in Kiasma can be seen as the culmination of the centenary – or alternatively the beginning of the next one. The exhibition explores a current trend in comics: gallerisation.

The number of comics exhibitions has increased a multiple of times over the past few years. They can in fact be considered a new presentation format for comics. But we might equally well say that comics are returning to their origins: to a place beyond the printing press.

Comics as a form of popular culture are associated with newspapers and comic books and albums. But their sequential format and comics as an art form are considerably older.

As everyone familiar with the history of the genre knows, comics are older than literature, older even than writing. Cave paintings, pictorial scrolls, the Bayeux Tapestry, stained glass paintings in churches – all these involve a serial format in which pictures are juxtaposed, tell stories and invite interpretation.

THE GUTENBERG GALAXY

However, comics as an art form are far from abandoning the Gutenberg Galaxy. On the contrary. Modern technologies, lower printing costs and a wider view of comics as a genre have finally made it possible to create stories



Marko Turunen: Comic Transformer, 2012, in the background Terhi Ekebon: Home, 2012

that are limited only by imagination rather than by the restrictions set by newspaper or printing technology.

Nearly a hundred comic albums were published in Finland last year. At the same time, comic artists have increasingly begun to consider the world beyond printed publications. One key issue that has emerged in this context is the spatial presentation of comics. Whether traditional popular comics or more experimental works, comics exhibitions have often comprised just originals on walls, complemented with a few dramatic enlargements. The originals of comics published in magazines and books are small and do not make the desired impact in an exhibition space: we read traditional comics, but we look at exhibitions.

APPROPRIATING THE SPACE

The exhibition space could be considered a new format for the presentation of comics. It is no longer

enough to show previously completed work in an exhibition. Old works in a new space demand at least new concepts and opportunities for new interpretations.

A good comics exhibition reveals the core of the art in a new and special way. It nestles in the space in such a way that it could not function in the same way anywhere else. A challenging but interesting task.

As **Jyrki Heikkinen** says in the *Eyeballing!* exhibition catalogue: "We as humans are destined to compete. Good results can be achieved only by tackling boundaries. For me, at least, creating art is impossible without emotional storms, and those cannot be achieved without struggle."

□ Ville Hänninen

The writer is a journalist and one of the curators of the Eyeballing! exhibition.

Marshall Mannerheim's Guide to Comics

□ Lissu Lehtimäja



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Column



Nora Sternfeld, Professor of Curating and Communication at Department of Art in Aalto University.

What Comes after the Show?

Notes on a post-representational museum

Since the 1960s representation has been confronted with increasing scepticism in the art field, in theory and in political activism (as in today's Occupy!-protests). Representational critique became an important engine for conceptual artistic practices, curatorial approaches and activist reclamations.

Let's think for example of the process character of happenings and all the artistic strategies of institutional critique. As a rule, they were opposing the idea of art as representation. Now, some decades later, these strategies became representational themselves. We can find them canonised and depoliticised in Museums of Contemporary Art worldwide.

Has institutional critique become institutionalized? And what does it "

mean for the possibility of taking a critical position?

One thing is for sure, the only perspective available now is one of critical complicity. It has become impossible to presume an external standpoint for criticism. Hence, the question "What is to be done?" has to be posed nevertheless. What we need to envision is a curatorial and artistic practice after the regime of representation.

So what comes after the show?

A post-representational Museum would not represent scenes, fields, nations, tendencies or discourses. Emphasizing the referential and relational dimensions of curating, a post-representational museum would turn into a public space where things are "taking place" rather than "being shown".

So when we talk about an "educational turn in curating" this is not about handing down existing national and bourgeois values, nor is it about the mere reproduction of knowledge. It is about exploring the possibilities of an alternative and emancipatory production of knowledge that resists, supplements, thwarts, undercuts, or challenges powerful canons.

□ Nora Sternfeld

Writer is one of the keynote speaker in It's all Mediating – an international conference on curating and education in the exhibition context 30–31 May 2012.

What Is a Document?

The rolled-up handmade carpet leaning against the wall is a conceptual work by Mikko Kuorinki entitled Union. A rag rug is not usually choosy about its materials. This time, however, pieces of old tricot or textile just would not fit the bill. The rolled-up multicoloured carpet hides its secret, it is the name tag that first reveals what is hidden within.

It is often said that seeing is believing. That is why we have grown to accept the idea that documentary photographs are evidence that must be credible precisely because it comprises photographs. But what is it ultimately that a photograph or a documentary remembers and what does it forget? We are obsessed by the need to document ourselves and our environment from the cradle to the grave. By virtue of the camera, we have all become documentarists and transmitters of information.

The 12th collection exhibition investigates the nature of documentarism in different media – from object works to cinematic narrative. The works in the exhibition reuse and reinterpret documents, pushing the envelope of the concept of documentarism.

The themes explored in the exhibition include knowledge, authority and truth, but also the recording, gathering and storage of



information. Issues of origin and reproduction are also common to all areas of art. The broad range of contemporary artworks that invoke the various aspects of documenting attest to the flexibility and instrumental value of the concept of document.

How are documentarism and fiction combined in art? How is a document's form altered in different media, and how does the document in turn affect the content of the art? What is the impact of the documenting medium, and how is the object altered thereby? How can a document or a record be combined with history writing, archives and data systems in contemporary art? How are things recorded, archived and classified? How can a document refer to a kind of reconstruction of something that is already gone?

Mikko Kuorinki's carpet is actually woven from the flags of 27 Member States of the European Union. The handling of national flags is governed by many rules. A rug, by comparison, is traditionally meant to be spread on the floor to be trod upon. Through his work, Kuorinki succeeds in opening up new interpretations for flags when they are cut up and woven into a carpet. The work remains a document of the composition of the European Union in 2010.

□ Eija Aarnio

Collections Exhibition
2 Nov 2012 – 17 Mar / 14 Apr 2013

Mikko Kuorinki: Union, 2010
handmade carpet made out the flags of
27 Member States of the European Union.

MIKKO KUORINKI

Kiasma Calendar

exhibitions

Open until 17 Jun
Thank You for the Music
– How Music Moves Us
3rd floor

Music is a powerful presence in the works on show, either as a thematic source of inspiration or as a soundtrack that supports or challenges their visual appearance. Artists Petri Ala-Maunus, Eduardo Balanza, David Blandy, Candice Breitz, Susanne Bürner, Graham Dolphin, Rose Eken, Iain Forsyth & Jane Pollard, Jenni Hiltunen, Petra Lindholm, Liisa Lounila, Sophie MacCorquodale, Maria Stereo, Kalle Juhani Nieminen, Anneli Nygren, Bojan Sarcevic, Terhi Ylimäinen.

Open until 9 Sep
Eyeballing! The new forms of comics
2nd floor

The influences of comic artists arise from underground culture, popular culture and other comics, but also more generally from contemporary art, illustrations and even folk art. The featured artists are Mari Ahokoivu, Terhi Ekebom, Matti Hagelberg, Jyrki Heikkinen, Kati Kovacs, Hanneriina Moisseinen, Tommi Musturi, Ville Ranta, Aapo Rapi, Anna Sailamaa, Ville Tietäväinen, Katja Tukiainen, Marko Turunen and Amanda Vähämäki.

15 Jun – 7 Oct
Camouflage
– Visual Art and Design in Disguise
4th and 5th floors

Design and contemporary art are both united and separated by visually, wit, critical attitude, conceptualisation, sustainability, commercialism and productisation. The two disciplines of visual culture often appear side by side in exhibitions, art magazines, online applications, as well as auctions and art fairs. The artists: Silvia B., Hans-Christian Berg, Florencia Colombo, Company: Aamu Song & Johan Olin, Sebastian Errazuriz, Jiri Geller, Tommi Grönlund & Petteri Nisunen, Handkerchief Production: Amy Cheung & Erkkä Nissinen, Idiots: Afke Golsteijn & Floris Bakker, Riitta Ikonen & Karoline Hjorth, Kariel: Muriel Lässer & Karri Kuoppala, Kaisu Koivisto, Tuomas Aleksander Laitinen, Kaija Papu, Kim Simonsson, Unbuilt Helsinki, Zoë Walker & Neil Bromwich, Maaria Wirkkala, Antti Yli-Tepsa. The exhibition is part of the World Design Capital Helsinki 2012 programme..



upcoming

28 Sep 2012 – 13 Jan 2013
Osmo Rauhala
2nd floor

Osmo Rauhala's exhibition consists of new paintings whose common denominator is the relationship between language, image and nature.

28 Sep 2012 – 13 Jan 2013
Toby Ziegler
Studio K

The London-based artist Toby Ziegler has searched books and the Internet for pictures of historical art objects, from which he has created new sculptures using 3D modelling software.

2 Nov 2012 – 17 Mar 2013
(14 Apr, 5th floor)
Collection Exhibition
3rd, 4th and 5th floors

The exhibition investigates the nature of documentarism in different media – from object works to cinematic narrative. The works in the exhibition reuse and reinterpret documents, pushing the envelope of the concept of documentarism.

events

Sat 26 May
Comic Saturday
The Road Through the Arts

1 pm A seminar on comics in education: How to teach the making of comics; the potential of comics as an educational tool. Seminar Room, free admission. **4 pm** Comics in Concert: Ville Ranta, drawings; Aleksis Ranta, guitar; Niko Kumpuvaara, accordion. Kiasma Theatre, free admission. **1–4 pm** Meet the artist, Eyeballing! exhibition. Museum ticket (under-18s free) **2 pm** Guided tour of the Eyeballing! exhibition. Museum ticket (under-18s free). In cooperation with the Helsinki Comics Center.

Fri–Sun 7–9 Sep
Helsinki Comics Festival

Fri 7 Sep Opening club of the festival in Café Kiasma. Free admission to the exhibitions between 5 pm and 10 pm. **Sat–Sun 8–9 Sep** In the Comics in Concert series presented in the Kiasma Theatre, Finnish and international artists draw impro-vised comics to the accompaniment of live music. There will also be panel discussions and interviews with comic artists. The festival's guest country is Belgium, from where prestigious honorary guests and interesting new names will feature in the programme. There will be a programme in Lasipalatsi Square throughout the entire comics festival weekend. In cooperation with the Helsinki Comics Center.

workshops

19 Jun – 11 Aug Tue–Sat
Babies Play with Colours

3–11 month-old babies and their accompanying adults learn about colours through play. Duration 1.5 hours, includes a visit to the exhibition. Max. group size, 10 babies with adults. The fee of €180 includes admission, materials and instruction.

Workshop info

workshop
programme
on internet!

Inquiries and bookings +358 (0)9 1733 6509 Tue–Fri 9 am – 12 noon or opasvaraus@kiasma.fi

Kiasma Theatre

performances until 23 May
Aune Kallinen
Social Movement
Tickets 15/10 e

Social Movements is a performative attempt to understand the potential for a polyphonic, conflicting, gentle, carnivalistic and autonomous community or society.

26 May at 4 pm
Comics in Concert
Free admission

In the comics concert, Ville Ranta, Aleksis Ranta and Niko Kumpuvaara create an event where drawing is music and music is storytelling. The concert is part of the Eyeballing! comics exhibition and The Road Through the Arts Comic Saturday event.

8 Jun
Bassline Festival

The Bassline urban festival kicks off the summer season on the front lawn of Kiasma.

28 Jul – 5 Aug
URB12
– Urban Art Festival

The URB12 festival invites everyone to join the event, which presents some of the most interesting happenings and actors in the field of urban art. The festival programme will be published in June.

Kiasma Theatre

premier on Thu 23 Aug at 6 pm
Rabih Mroué & Lina Saneh
33 tours et quelques seconds
(33 Rounds and a Few Seconds)
Tickets €30, pensioners €27, students €22
(from Lippupiste and Korjaamo shop)

premier on 13 Sep at 7 pm
Markus Sundblom
Neo-Hamlet
Tickets €18/10



A young Lebanese man commits suicide. In his farewell letter, he says his death is a purely personal act and should not be used for political purposes. Lebanese performing art that blends fact and fiction. Other performances on Fri 24 Aug at 6 pm, Sat 25 Aug at 4 pm. Part of the Stage – Helsinki Theatre Festival produced by Korjaamo

Neo-Hamlet combines sound, images and text in a novel way to create a Hamlet that is accessible to the contemporary audience. Other performances on 15 and 22 Sep at 3 pm, 19 and 20 Sep at 7 pm. There are two performances on the opening night, one in Swedish.

Introducing a whole new way to experience theatre! Enjoy a show in the company of a performing arts professional. For further information, please contact escort@kiasma

info

Address

Museum of Contemporary Art Kiasma,

Mannerheiminaukio 2, 00100 Helsinki

Opening hours

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

Tickets

Museum ticket € 10/8, free for under 18-year-olds.

Info

Free entrance on the first Friday of each month at 5–10pm.

Tel. +358 (0)9 1733 6501, info@kiasma.fi

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

Wed and Fri 6pm., Sun 3pm. Museum ticket.

On the first Sunday of each month at 1pm. Museum ticket.

Guided tour in English on the first Sunday of the month at 2 pm, in July–August every Sunday at 2 pm

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.

The bookable walking tour begins in Kiasma and ends in the Helsinki Music Centre. Duration 1 hour.

Max. 25 persons/group, fee €125.

www.kiasma.fi
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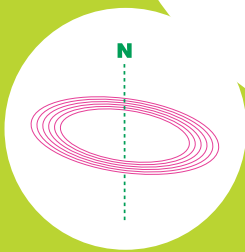
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Kiasma is fully accessible.
Guide dogs are welcome.

all information is subject to change

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