

Kiasma



9 · 2000 vol.3

Nearing walls

Pilot Glasses

How to read contemporary dance

Kiasma magazine

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Museum of Contemporary Art

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ISSN 1456-9124

Graphic design:

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Printed at F.G. Lönnberg

The schedules of exhibitions and events are subject to change.

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Sanna Kekäläinen

photo: Petri Virtanen/CAA

Now

Young Artists' Exhibition in Kiasma

Arranged by the Artists' Association of Finland, an exhibition featuring works of young artists is on view between 20 January and 18 February in Kunsthalle Helsinki and Kiasma, which presents mainly media art works. All Finnish artists or artists residing in Finland under the age of 35 could submit their works, completed during the last three years, to be viewed by the jury.

The selected works will be announced on 11 January, when the catalogue of the exhibited works will be available at www.artists.fi. In addition, the Finnish Art Society will hand out FIM 30,000 as the Ducat prize.

Under the Same Sky catalogue series now available

The urban art project, *Under the Same Sky*, by Kiasma and the City of Culture Foundation was implemented in four Helsinki districts between 1 September 1999 and 31 August 2000. The catalogues of each part are now collected as an impressive collection covering Kallio, Munkkiniemi, Vuosaari and Hernesaari. The series is now available at the Kiasma store.

The man of a thousand stories

Can a penguin fly or a teacup laugh? Why is a rabbit biting a woman in the eye? Or how did a boy's head end up on Super Goofy's nose? Why is the shrew throwing tantrums, what is Hamlet fleeing from, who will solve the mystery of the Sphinx? The works of Olli Lyytikäinen tell stories at a breathtaking pace. The multi-layered works of art with their ambiguous names challenge the exhibition audience to think about the stories to be found in the pictures.

In the exhibition catalogue researchers examine the works of art from different points of view, including art theories and psychoanalysis. Friends of the artist have their say in a documentary made for the exhibition and children too are given a chance to express their interpretations of Lyytikäinen's art. Some of their stories can be found at www.kiasma.fi and on page 10 of this magazine.

PIIA LAITA

A new kind of outdoor advertising

Outdoor advertising of *It's all yours* exhibition by Olli Lyytikäinen explored new techniques: in the daytime, Maximedia's abribus posters show Olli Lyytikäinen's *self-portrait*; but when the lights are turned on at night, the smiling coffee cup from *We know!* emerges from the background.



PHOTO: PIIEKE MYKKÄLÄ/CAA

Dagmar

FINN AIR

TAIVAS

Lönnberg Painot Oy

Open I happening
picture shows Pekka
Kantonen



Open II
Eye of God, Northern Norway, Laksevi, 1987
picture shows Lea Kantonen

The Art Of Acts And Space

OPEN I was a happening organised in summer 1984 by six young art students, in which painting and installations were combined with performance and environmental art. Nowadays the event would be called social art. The group invited the public to their home, a small red cottage with a yard. The happening was based on the group's collective preparation and work and on the sharing of experiences with the general public. Group members apart from the **Lea and Pekka Kantonen** were **Heidi Tikka, Tarja Pitkänen, Juha Saitajoki** and **Iris Koistinen**.

Open II, which took place in 1986-7, continued the communality approach, but with new emphases. The group, joined at this point by **Katri** and **Jouni Pirttijärvi** and **Ami Hyvärinen**, decided to carry out the next project in the Norwegian Laskelv wilderness, which the Kantonens had visited earlier. In Lapland the group put on performances partly prepared in advance. The photographic and video material recorded from these was presented later at the *Open II, Eye of God* exhibition.

The OPEN group's performances and exhibitions opened up borders in many directions: the individual became mutual, life became art, performance became real – and vice versa. Communality, the interaction between the creators and the public, and also the relationship of man towards the holy, nature and religion were the issues being dealt with. The boundaries between different types of art also blurred still further. The group's performances were the forerunners of political and social art, and anticipated their later

projects. For example the *Tent* project initiated by the Kantonens among the Tarahumara Indians, the Setus and the Sami is still continuing.

The *Acts of Art and Space* exhibition is part of Kiasma's *Nordic Postmodernism* collection display. It presents a slice of the history of Finnish performance and environmental art from the 1980s. It was at this time that the forms of making art began to rapidly exceed their traditional boundaries: conceptual art, spatial and environmental art, process art, video art and other new forms began to dominate the field in Finland as elsewhere. The presentation of art moved outside of museums and galleries to increasingly marginal places. Artists discovered abandoned factories and warehouses, wasteland, forests, mountains and marshes. The human body too became a place, medium and subject for art.

The Art of Acts and Space is the story of the OPEN group and the trip to Northern Norway which preceded its birth. On show are documents from three separate projects, linked partly by the same participants, but also by continuity of content and method of realisation. The exhibition begins in 1981 at the river Reisa in northern Norway and ends with the 1987 OPEN II Eye of God exhibition and presentation.

The exhibition focuses its gaze on a small but significant part of the decade's events. The OPEN group condensed into their performances something essential of the phenomena of the time.

THE ART OF ACTS AND SPACE
Documentaries on performance and environmental art of the 1980s
Room X
3 November 2000 – 21 January 2001

Kiasma is
sponsored by:

NOKIA
CONNECTING PEOPLE

SOKOS



HELSINGIN SANOMAT

TRANSCIENCE

Transcience will address and (re)interpret the urban soundscape; it will reflect the transient nature of both urban life and of sound itself. It will fill the void at the centre of Kiasma via the invisible medium of sound, using a unique computerised diffusion system to allow artists and composers from Finland and the UK to 'choreograph' the movement of sound especially for this space. Designed and curated by John Wynne and Michael Madsen with support from NIFCA, *Transcience* is an installation which is large in scale but at the same time ethereal; the work will embody the paradox of the urban environment, which generates a state of heightened sensitivity to sounds as signifiers while also demanding a highly developed process of selective listening.

**Transcience-
soundinstallation**
1 Feb – 31 Mar
Kiasma's entrance hall

Nearing walls

It is most usual to speak of sound as an accessory to vision – after all, we don't hear the presence of someone standing behind us or the texture of a wall as we walk past it, do we?

There is no doubt 'visual culture' dominates; the eye is celebrated in human society, in art and science, as the most potent and powerfully expressive sensory faculty we possess. It is historically bound up in the act of recording (drawing, painting, writing and photography for example) and is the instrument through which we realise our obsession to capture and 'visualise' our experiences. Visualisation, however, is by definition a mind-centred skill that is by no means constrained to visual thinking: we visualise auditory and touch experiences in the same way, we do not live by light alone.

In some ways I have been given the gift of transcience: I see more by sound than light and visualise the world around me by interpreting the soundscape arriving at my ears. It is not so much that I inhabit a world void of light, more that in light I can see no detail. By saying these things, I expose myself to misinterpretation since living by listening is not an approach understood by many, and one which, if truth be told, most will no doubt consider a rather one-dimensional existence. I can say, having experience of both 'styles of living', that neither is superior in experiential quality - it seems we live more by 'the sum' of our sensory experiences than by the information we derive from any single

source. To communicate something of what I am saying, I have, for the first time, written out in words my thoughts during a recent collaboration at a gallery in East London, and in places expanded on the ideas.

"HOW DID YOU KNOW I WAS HERE?"

It was the sum of many things about 'the air' around me, that primed my expectancy, that set a mild breeze blowing and a mountain range of flags gently waving and pointing towards there being a change in the pressure of air. It wasn't so much that I knew you were there, more that a new object now occupied a space which, previously, was just air.

At least 30 yards away to the right, across the expanse of dusty concrete that reached out to the loading bay, a leaf scratched over the ground, moving in erratic starts by gusts of wind, its dry frame etching a path in sound alone. Turning my head as if to watch the leaf's journey, I must have glanced right at it, although it was far too small to see. I was still unfamiliar with this gallery, an old aircraft factory with walls built to withstand huge pressures of unmeasurable vibrations. The factory manufactured propeller blades for fighter aircraft many decades ago and had the feel of an extraordinarily heavy construction. To my eyes, there were no doors on any wall of the space, anywhere, although, at intervals just long enough for my mind's eye to settle on something else, I would become aware of a door opening and closing, way off behind me. Turning round, not fast enough to perceive any change in the bare white walls which rose up 40 feet or more, a person's footsteps approached, then joined by the infinitesimal folds of fabric friction, they pass very close, say nothing, then, framed against the glare of the loading bay, decline in size and sound before turning the corner and becoming washed away in a passing car. All this would set the leaf swirling, up off the ground where I lost it temporarily,

before it scratched at another piece of the floor revealing itself once again.

“WHERE DO YOU WANT THE CAMERA?”

This is an awkward question, as it also means ‘what is it you’re about to do?’, neither of which I could really answer. There is a wall directly out in front, the click of the tripod’s leg extenders reflected off this, and hinted that the wall must be 10 yards or so away. After ten paces towards it, I resisted the urge to hold my hand out for protection, preferring to trust my judgement, as I have learned to do. What it is that seizes up my legs and tenses my stomach well before I reach the wall is not clear. I can relieve this sensation by forcing breath between my teeth, a subtle hiss will light-up the wall brightly, allowing me to hold my finger out, pause, and then to touch with perhaps less than one inch to spare. In another part of the city, there is a corrugated bridge. If one walks with head turned sideways, and hisses at the corrugated wall, the reflected sound is equivalent to that made by hissing and fluttering one’s tongue at the same time, a fluttering hiss. Since discovering this, I now hiss at a lot of things when walking, just for the pleasure of listening to the reflections. Walls coated in pebbles, walls of roughly angular stone, smooth featureless concrete and traditional brick, all reflect the hiss in subtly different ways. Hard glossy surfaces sound bright, dull honeycomb surfaces seem to absorb most of the ‘sssss’ of the hiss, but still reflect enough information about the surface texture.

“PUT THE CAMERA OVER THERE IN THE GAP.”

Now with my back to the wall, I could clearly perceive a conduit from where part of another soundscape was spilling through into the space: this gap might well be a ‘walk-through’ between this space and another part of the gallery - it was hard to tell. The camera and scraping tripod legs moved into the conduit and seemed to suddenly diminish in size. It was, like

the hissing sound I make to light up walls, showing me there was indeed a gap which drew its sound into the other space. The fact that I could perceive no evidence of the scraping conveyed back along the conduit, told me the other space was acoustically different - perhaps larger, perhaps more absorbent. As the conduit did not convey a similar soundscape to the loading bay, it could not have been outside. This was made plain by the momentary sound of a car back-firing on the loading bay side. Such an intense sound would have rolled over the top of the factory and been present along the conduit moments later, so I knew it was an interior space. In the hour before, when I had emerged from the underground station, ascending the steps into an unfamiliar soundscape filled with the familiar sounds of engines, squealing brake pads, horns, pneumatic tyres rolling over tarmac roads and the other sonic signatures of modern city life, I had been glad to hear the explosion produced by a badly-tuned petrol engine. The bang, like a burning flare hovering over a military encampment, lit up the landscape, each building peeled out its presence revealing the layout of the area around me in staggered reflections. This ‘flare’ lasted only one moment in time, not sufficient to interpret in detail, but its energy rolled over a long distance and served as a momentary ‘scenic view’. There was no need to hiss at walls here, the high frequency noise generated by fast moving cars lit up the near surroundings, doorways, alleyways, shop fronts and even the fabric glossiness of peoples’ coats. It is autumn, there are many raincoats and umbrellas moving around me.

Two small beeps indicated the camera was ready, it was now time to improvise and experiment, using my body to explore the space. How could I communicate what I had been thinking about sound to the camera? Like everyone else, it was looking and not really listening, but I needed it to listen deeply - or did I? For the sake of the

visual image, I tied a rag around my eyes and walked away from the wall, carefully measuring the distance until I reached the auditory centre of the space, perhaps 30 paces or more. Turning round to face the wall, I adjusted the blindfold to optimise my forward hearing by tucking the rag behind my ears. The wall had now disappeared: hissing at it from this distance yielded nothing. Suddenly, playing to the camera, I began to run towards the wall holding my arms at my sides, my purpose being to raise my hands at the precise moment prior to impact. Hissing as I ran, the wall remained hidden from view, it would light up only at the last moment which meant I must be very quick with my hands.

I remained still after impact, half to communicate visually how close my head had come to the surface and half to consider how little time there really had been to perform this manoeuvre. The wind in my ears had affected my listening, the fast motion had altered the process of anticipation, though with practice, I may be able to run faster.

What did the camera see of this? Indeed, what can anyone else see in the bizarre act of running headlong at a wall while blindfolded? For me, this act was nothing more than an extreme version of a relatively mundane listening skill, one tiny part that makes up ‘living by listening’, a skill we all possess but must use in different ways.

HUGH HUDDY

The writer is a sonic artist based in London. Since 1996, he has worked on an array of installations and projects which explore ‘space’ and ‘surface’ from non-visual perspectives. He has completed a two-year post-graduate research project investigating the ways ‘touch’ and ‘grasp’ may be used to mould ‘sound’ using computers which have no visual interface.

POINT OF VIEW

Although contemporary art is said to speak to all our senses, it is sight which still dominates. The Museum of Contemporary Art offers visual stimuli and its name Kiasma refers quite fittingly to the intersection of the optic nerves. However, to see what Kiasma has to offer, one might need glasses. Or binoculars. Or cotton gloves of the type Iris Keitel used when she studied Jyrki Siukonen's work *Pilot Glasses*, in Kiasma's collection.

A LADDER TO THE SKY

Large, white-rimmed glasses are mounted on the wall of Kiasma's Studio K. The glasses have wooden frames and reflecting glass surfaces, mirrors and lenses. This is Jyrki Siukonen's work *Pilot Glasses*, which is now being displayed as part of Siukonen's exhibition *Dream of Flying*. In addition to the glasses, the exhibition consists of an enormous blue globe filled with helium, from which is suspended a bucket full of sunflower seeds, and a relief-like silver bird on the wall.

For years Siukonen has thought about flying and images of flying. Central starting points of Siukonen's thinking include dreams of overcoming gravity and of returning to the feeling experienced at birth of being "carried by the stork". "Ascension to heaven, either by ladder or without any aids, is an integral part of spiritual imagery. My own work is connected – without a specific meaning – to this imagery," Siukonen says.

Jyrki Siukonen:

Pilot Glasses, 1999



PHOTOS: PETER VIRTANEN / KMA

The photographs show Iris Keitel

IIRIS IN THE EYE OF THE PILOT

Iiris Keitel, who has suffered from cataracts since birth, regularly visits Kiasma exhibitions with her friends. The group might include both sighted and visually impaired friends. Together they discuss what they see and tell the partially sighted about the works. Sometimes they bring a whole arsenal of aids including different kinds of binoculars and glasses. "I myself cannot distinguish details, I live in a world of colours and shapes," Keitel explains. "But the different shades and tones of colours I can distinguish quite well."

Iiris Keitel says she prefers to visit the exhibitions on cloudy days, as the glaring sunlight makes seeing more difficult. She examines the Pilot Glasses from a few metres away: "It is difficult to distinguish the light frames against a light wall." The natural light falling from the windows of Studio K is just barely enough to cast shadows around the glasses. "I can, however, see that there are glasses on the wall."

The Pilot Glasses immediately raise the question of the position of the viewer. At first Keitel feels she is watching the pilot from the outside. As she moves closer, she says she can distinguish the pilot's eyes behind the glasses. Even closer, the viewpoint suddenly changes: "Now I can see what the pilot sees!"

The images reflected in the mirrors and lenses fascinate Iiris Keitel for a long time. Viewed from a certain angle, the blue globe multiplies into three globes of varying sizes and her own reflection can be seen manifold. Then, from a low angle, the globe looks like the pilot's eye. The perception of the globe as a blue "iris" and Iiris' own mirror image is especially interesting. The work of art suddenly receives very personal meanings. "I have undergone an eye operation on both my irises."

WHICH IMAGE IS TRUE?

The functioning of the eye and the optic and physiological aspects of visual perception fascinate Jyrki Siukonen. He tells us that as he was working on the Pilot Glasses he thought about the "truth values" of different reflections. The image from the lenses in the middle of the frames is the most in focus, but in it the people walking in the gallery and the cars driving along Mannerheimintie appear upside down. The clearest image is the most distorted. At the same time, an impression of flying trams and people is created and the whole sur-

rounding world seems to free itself from the chains of gravity for a short while. "Being upside down is central to flying."

But on the other hand, our brain also turns an image upside down. The image we see is optically turned upside down, but our brain adapts the visual perception so that the image is understood the right way up. Siukonen tells of an experiment in which a researcher wore glasses which turned everything upside down. Gradually the brain adapted to the situation and "turned" the world back the way it should be. The researcher was even able to ride a bicycle wearing the distorting glasses.

Jyrki Siukonen also speaks about "dream lenses". Like optical lenses, dreams create different illusory states. Dreams present us with a world that resembles the waking world, but in dreams we can effortlessly free ourselves from the Earth's gravitation and fly. According to Siukonen, flying and dreams of flying are closely connected with seeing: "If I can't see, how do I know I'm flying?" Siukonen says he also has pondered what kind of dreams of flying blind people have.

THE FLYING MANNERHEIM

Iiris Keitel says the Pilot Glasses help to examine different ways of seeing in a concrete way. The bright mirror image visualises the way most people see. The mirror covered by a grey film shows the world through Iiris Keitel's eyes.




The largest and brightest mirror image allows Keitel to see the Mannerheim equestrian statue outside Studio K's window quite well, but in the smaller and darker mirror image only the pedestal of the statue is visible. "It looks as if Mannerheim and the horse have taken wing," Keitel says. "In the clearer mirror I can check that they're still there!"

Sources:
Interviews with Iiris Keitel and Jyrki Siukonen on 13 October 2000.

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Kiasma's guides are trained to guide visually impaired people. The guides will also advise on which works of art visually impaired people can touch. Cotton gloves for this are available in the cloakroom. Guided tours can be booked from 1733 6509 (weekdays 9am to 12pm)



I'm interested in ways of questioning the border between popular culture and something classified as contemporary art, which doesn't mean rendering one's own work banal. People frequent video rental shops and watch television more than ever, instant experience is quite in. Dance is also about experiencing. But how to make it active, to prevent contemporary dance and physical theatre from being a bugbear, how to make people stop thinking that they wouldn't understand it anyway. That is the mission, says Sanna Kekäläinen, a choreographer and dancer, when she tells about the Physical Art Theatre and *Slow 0* to be premiered in Kiasma.

How to read co

PHYSICAL ART THEATRE SLOW 0 – DREAM IS ANOTHER LIFE

Choreography Sanna Kekäläinen, text Kari Hukkila, lighting design Matti Jyväskylä, costume design Riitta Röpelin, music (piano) Timo Fredriksson, video Olli Turunen, production Cilla Werning, dance Tommi Haapaniemi, Sari Haapamäki, Anne Hiekkaranta, Sanna Kekäläinen, Sampo Kivelä, Jatta Lukkari

Performances
Kiasma Theatre
6, 8, 10, 14, 15 and 16 Dec 2000 at 7 pm
3, 4, 6 and 7 January 2001 at 7 pm
Tickets FIM 60/40

In my works, I have resorted to popular aesthetics in some sort of high-brow way, I haven't tried to eliminate the border that much. The most important thing is to be able to create a connection with the audience. I'd like as many different people as possible to be able to read my works. We have all sorts of audiences from all age groups and, in my opinion, my works can succeed in communicating with almost everyone.. For example, Kiasma's audience is interested in contemporary art in different ways. And *Slow 0* is contemporary art.

THE PHYSICAL ART THEATRE

The Physical Art Theatre is known for its dance art which fuses speech, powerful presence and dance in a way which leaves no-one cold. Even the name of the theatre stirs the imagination.

I've wanted to be explicit in expressing what I'm doing. Dance is often too narrowly understood. I have also wanted to elicit emotions and conceptions about theatre. Our aim in the Physical Art Theatre is to employ the human being as a holistic performer. These works are about physical art.

Like all theatres, we also have a board of directors who approve the programme, plus an artistic director who suggests programme content. Author Kari Hukkila has

suggested some of the topics for our performances during these 5 years of operation. They are new interpretations built around literary motifs. Most of the ideas, however, come from me. The first thing is to process the subject. Two of the subjects are Hukkila's, namely *Querelle – variations* and *Death in Venice*. He suggested these and then we thought about them ourselves for a couple of years before we actually started work.

DRAMATURGY OF DANCE

If the starting point for a work is literary, the situation is clear because the dramatic structure has to be decided in advance, usually by me. In *Querelle*, the dramatic structure is, by and large, a result of cooperation with Hukkila, as this dance work involves an actor's presence all the time, whereas *Venice* is a dance work in which the motifs were selected from a story, and part of it consisted of Hukkila's independent text, von Aschenbach's monologue. In such cases you just have to know in advance what aesthetics of movements does, and how to process the motif. Usually after the aesthetic side is clear to me, we begin to make it concrete through rehearsals. This is where the dancer's personality enters the picture. It is not until the dancers and actors are involved



contemporary dance

that we start to process the motif and consider what kind of form it will have. There are images and finished material. Structural issues and form, which come from the unconscious, are most essential. The overall artistic responsibility is entirely mine.

It is fascinating when a writer, a stage or costume designer, understands that together they are portraying someone's mental world. At the same time, they want to bring their own contribution to the work. It is co-operation at its best, despite the occasional debates. But I appreciate this, I like strong co-operation partners! I have a willingness to co-operate. In order to do this, I must have the feeling that I could also create the work on my own. What I mean is that I have really wanted people to bring something of their own to the work. We aim, and I aim, to communicate with the audience. That's the primary objective.

SLOW O?

Slow O is a woman. The name is a fantasy name, or a dream-like, onomatopoeic utterance. I try to depict the slowness of change. I am exploring the vast difference between the reality of day and night. On the other hand, I also seek the significance of different ages for women: growing old,

understanding – or misunderstanding oneself. The piece starts from the dream world. A woman has dreamt the same dream for a long time; there's always some event which never proceeds, which never comes true. An atmosphere of longing, languor and even humour prevails. But then again we're not talking about a woman who has been through it all, but more of a woman who has become a child again. I don't give a role to the woman – I try to express the variety of things a woman goes through in her life. Through dreams, the world can be viewed irrationally. The world in the impossibility of dreams, from the perspective the reality of day. If all our dreams came true, what would we do then?

DREAM

For a long time, I have sought a form for myself. How would I, at this moment, at this stage as a creator, a living human being make it concrete, shape or set it? The work springs from my own dream world, my imagination and feelings, and from my experiences of being in the outer world. Then again, I also have to ponder how I could transmit my inner world and what kind of things could be done on stage. I'm Slow O. The work got an English name because dreams are like a foreign language: we move about in the dream

world and try to make sense of the fantasy world, a bit like a Hollywood atmosphere. It's another reality which is alien to everyday reality where I exist as Sanna Kekäläinen. I chose English as a stylistic device. Despite being a foreign language, it's familiar and everyone knows at least some English.

Slow O is not a description of the language of movements, rather, it's an attribute of a person. Change is very slow and very important, including personal changes in one's life as well as the more profound changes in life. The leading idea is that a lot of things happen but so awfully slowly. Through people, we can approach the general principles of humanity. Has the human condition changed at all throughout history? We keep thinking where we stand now, what is the state of humankind, don't we? We could ask whether the values and humans are, in principle, the same? People who lived a hundred or a thousand years ago probably dreamt in the same way and had similar aspirations. Things have different meanings, they have been attached to different values. But the existence related to hoping never changes. Hopes can be seen through a dream.

PÄIVI OJA

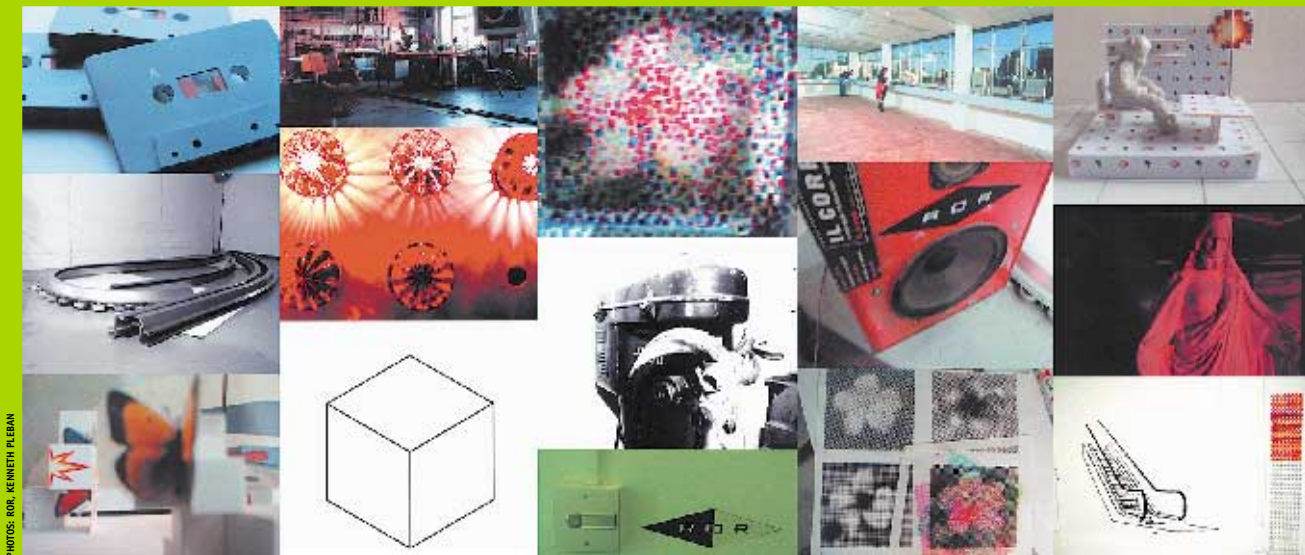
The shadow of the Zeppelin over Kiasma

ROR: Utopia

ROR production
exhibition *Terror 2.1*
Utopia on Kiasma's
Fifth floor, 10
February to 22 April
2001.

ROR
Klaus Nyqvist
Jiri Geller
Karoliina Taipale
Heikki Rynnänen
Panu Puolakka
Alvar Gullichsen
Juha Mäkelä
Ned Ludd

Guest artists
Jessica Leino
Ricky Swallow
Heikki Tolonen



PHOTOS: ROR, KENNETH PLEBAN

The two-year-old co-operative ROR, or Revolutions on Request, is a working community of seven artists from Helsinki. In its production the group comments on present-day phenomena by balancing on the boundaries between applied art, handicraft and art, and searches for an answer to the question, "Does technical development automatically mean a better life?" Jiri Geller, Klaus Nyqvist, Panu Puolakka and Karoliina Taipale talk about ROR's preparation for the opening of the *Utopia* exhibition in Kiasma in February.

ROR-production began its adventure between free and applied art. When the City of Culture Foundation was looking for projects for the City of Culture in year 2000, operations took shape: the group exhibited together for the first time in the *TERROR 2000* exhibition at the Into Gallery. Originally 16 members strong, the group has now contracted to less than half this size, but exhibitions also feature the work of guest artists.

"The Terror exhibition, like the coming Kiasma exhibition, was built around a theme approved by the group members. Everyone works independently. Boundaries of course are defined anew in the work process. Works by guest artists are used to complete the final entity."

UTOPIA

The *Utopia* exhibition is made up of individual works, but by the use of exhibition architecture designed by the group members themselves they are integrated into one complete artwork. "We needed some element to organise the asymmetrical space of Kiasma's Fifth Floor. So we developed a three-dimensional, standardised pixel which acts both as the structure of individual works and as an aid to perceiving the space. For instance the exhibition contains cubic

modules covered with pixel-design wrapping paper/wallpaper, which each represent some kind of utopian living room."

ROR did not want to create a ready-made utopian model for the exhibition, but to picture a journey. "Utopia is the death and rebirth of the model. It is strongly linked to rotation, the circulation of everything. Utopia is a circle which contains everything positive and negative, it has its own place in the circuit."

ROTATION

Specific motifs are repeated in ROR's productions, only the methods of realising them change. "One example of a repeated theme is the Zeppelin. It crops up repeatedly in our conversations as some sort of magical form of transport, which in its own time made the impossible come true, a Utopia moving on the buoyant force of a highly inflammable gas." The same description also fits ROR. The group tests the boundaries of its activity as if it was playing leaping games. Its place in the rotation is approved: "ROR will explode or become an institution."

Now and then coincidences make them stop. When a vision of a ROR 2000 cockpit was published in a leaflet that came out a couple of years ago, the cockpit of Concorde was used for the picture. The group received

news of the Concorde accident when they were taking part in the Utopia seminar at the Villa Mairea. When they were planning a trip to New York, the explosion of the Hindenburg in United States airspace was in their minds.

"Playing with forcibly explosive matters also serves as a safety valve for fear."

ERROR

In its production ROR emphasises the significance of error. The graphic expression of the *TERROR 2000* exhibition was found partly by chance when the computer's internal logic brought to the screen a different version of the refined solution. In art too, in the group's opinion, excessive refinement can stifle the freshness.

"Screwing art to death is a good way to kill it."

In between exhibitions ROR concentrates on other projects. These have included a magazine and a planned TV programme *Revolution studio*.

"We want to do something different in between exhibitions. Exhibitions involve a lot of responsibility, timetables, budgets... Projects need to be lighter; the airship flies to new adventures."

PIIA LAITA

The children's fairy tales quoted in the text are harvested from the four story crafting Sundays organised in October. The children's drawings and tales are on show in the Rear window during November. You can order the services of creative story telling guides on 1733 6509, weekdays 9am – 12am

The person with four hands throws a rock. They throw it on top of a little person, but the person gets out from under the rock quickly. The end.
Ville, 4 years old.

AUTUMN COLOURS
The sun was shining. It's hot. It's autumn. The leaves are different colours. The colours are bright. Brightnesses can be different colours.
Valpuri, 6 years old.

This is about, where people can't go, but diggers go.
Vertti, 3 years old.



Tale or interpretation?

When the museum produces texts to accompany works of art – catalogue texts, room texts, wall texts – they are usually written by professional specialists. When it comes to commenting on art, what the ordinary museum visitor has to say is rarely heard, and even more rarely seen in print. Kiasma has broken up the traditional museum-guide arrangement and introduced, for example, the 'contact guides'. The contact guides do not just take groups around, but place themselves instead beside the museum visitor as a viewing or conversation partner.

We usually read children fairy tales written by adults. When the child itself tells a tale, it can be very different.

We form our concept of what constitutes a 'proper' fairy tale on the basis of stories written by adults. In the museum world, unwritten rules dictate who the authorities are when it comes to speaking about art. From their texts we form a concept of what authentic 'art talk' should be like.

Children often have no say in matters relating to them; even in the day care centre it's the adults who are talking. Creative story telling is something which has been used to alter this relationship. The child narrates and the adult listens and writes down the child's narration. Creative story telling has been used for a couple of decades and has shown us how, for example, day-care approaches or teaching/learning can indeed be founded on listening to children.

Liisa Karlsson, who recently completed her Doctor's thesis on children's own stories, has now trained the Kiasma guides in this art. Creative story telling is linked to the metaphorical and narrative nature of Olli Lyytikäinen's art. As with the day care centres, now the arrangements in museum rooms have for once been turned upside down: the guides listen. So what does the child want to say in the museum, what is the child's experience? It isn't necessarily a tale with a plot, nor one that follows the pattern of Aristotelian drama, nor is it always even one about artworks – just as exciting might

be the ride in the lift or the view from the window of an upper storey. An adult has learned to see nothing beyond the frame whereas the child may see more comprehensively, thus without categorising in the same way as us.

Creative story telling has been perceived to have an influence on the development of children's self-esteem. 'Doctor of Fairy Tales' Karlsson writes: "The idea of creative story telling is based on the idea that everybody has thoughts, information and tales which no-one else has. Every person's thoughts are valuable and worth listening to. The person writing down the fairy tale does not ask questions, or demand further explanations, or suggest improvements. The narrator's own tale is fine just as it is, in the way he or she presents it."

The adult museum-going public values the 'official' interpretation of art: on guided tours the listeners often expect the guide to explain what the artwork is about. But a work of art is not a riddle, with only one correct solution. The meaning of a work of art is not ready-made and complete somewhere, waiting for someone to find it; most importantly, the meaning is not the same for everybody. The meaning is a process, it takes shape and changes according to time and place, for every viewer separately. Information coming from outside may help and give more depth, but in the end how a work of art is experienced depends on individual interpretation. The viewer can of course share his experience and find connections with and differences from the interpretations of others.

The contact guides hear the enjoyable and sometimes touching interpretations of visitors. But how to get the viewers' experiences one step further, on view in the museum alongside the 'official' text? The results of creative story telling can be seen on the touch screens and net pages of the Lyytikäinen exhibition.

This time the voice is that primarily of children, mainly because they are more ready to take on this sovereign role. Few adults dare to start telling a fairy tale, that is, to narrate something – Heaven forbid! – entirely their own.

Perhaps even adults would be encouraged to give their own interpretations, if the interpretations of others too were visible in the museum. The real issue is probably this – whose meanings and interpretations are valued, whose voice is heard, who talks in the museum?

And that's the end of the tale.

KAIJA KAITAVUORI

THE BIRD DREAM

A bird knocked at the window. Nothing. The dream ended. It was a crow.

Doris, 2 years 6 months

continued on page 15 ►►►



PHOTOS: YEHIA EWES/CAA

Kulttuurikaupungin pyyteetön päätukija.



FRIENDS OF KIASMA

The Society arranges various events, including previews of the exhibitions guided by the artists and Curators, art tours, lecture series, atelier visits, and excursions. The society receives its funding through membership fees and donations. The more members there are, the more we can do.

Yes, I want to join Friends of Kiasma
in the capacity of...

membership fees 2001

- annual member 150,-
- youth member (under 25 years) 50,-
- lifetime member 1500,-
- supporting member 5000,-
- two members at the same address 200,-

Name

Address

Post office

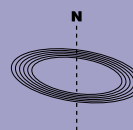
Tel.

Signature

Please give your age if under 25; for under 16-year olds the signature of the guardian is required

Additional information:

Friends of Kiasma
Mannerheimin aukio 2
00100 HELSINKI
Tel. +358-9-1733 6595
fax +358-9-1733 6503



Kiasma-kaupan syksyn uutuus on Rosa Liksomien suunnittelema rannekello. Värikäs kuva-maailma löytyy myös t-paidoista ja palapeleistä

The **Kiasma Store's** novelty of the autumn is a wrist watch designed by Rosa Liksom. The colourful imagery can also be found on T-shirts and in jigsaw puzzles.

165 FIM

Tietoa tuotteistamme osoitteessa
Information on our products at
www.edita.fi/kiasma-kauppa

KIASMA

Kauppa
Store

Kiasman ystävät saavat á la carte -listan annoksista 30 % alennuksen

Friends of Kiasma receive a 30% discount on items from the á la carte menu.

Tervetuloa!
Welcome!

Café Kiasmassa voit järjestää tilaisuuksia suurillekin ryhmille.

Café Kiasma provides setting even for large groups.

Pöytävaraukset ja tiedustelut/
Table reservations and further information: **(09) 1733 6504**

KIASMA

Kahvila
Café

Café Kiasma

GUIDED TOURS

Visitors are provided with guided tours, discussions, lectures, and supplementary materials offering alternative ways of approaching art. Conversation guides are available daily. Guided tours provide information on Kiasma's activities and insights into contemporary art. Those who have special interests or needs, such as groups interested in specific collection or groups of children, are also catered to. Tours can be reserved in advance. Their duration is one hour, with a maximum of 25 participants. The top floor of the museum houses the Workshop, which organises courses providing hands-on experience on the themes and techniques of contemporary art.

KIASMA AIMS

... at expanding and exploring understanding of contemporary art through a high-quality national and international programme, with an emphasis on unique and varied ways of serving the public.

MEETING PLACE

Moreover, the café and the adjacent Seminar Room provide discussions, meetings with artists, and other events. Bitti is a computer room for school groups. The Kiasma Store has a wide variety of arts literature and periodicals available, as well as Kiasma accessories.

THE FRAME

Architect Steven Holl has made Kiasma an unpretentious yet strong backdrop for the presentation of art. Exhibition rooms occupy five overlapping storeys, connected by building-wide ramps, staircases in the north and south ends, and elevators. The total floor area of Kiasma is 12 000 m², of which some 4 000 m² is used for display.

Updated calendar of programmes and guided tours, art from the collections and Net art, and other interesting items are available at www.kiasma.fi

OPENING HOURS

Tue 9 a.m. to 5 p.m.,
Wed-Sun 10 a.m. to 10 p.m.,
Mon closed
Tickets FIM 25/20, Kiasma theatre: see programme
Info tel. +358-9-1733 6501
Guided tours tel. +358-9-1733 6509

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.

Kiasma, Art. Museum of Contemporary Art, meeting place, Mannerheim Square 2, Helsinki.



erikoinen



erikoisen tavallinen

SOKOS

Kiasma

winter 2000–01

FIFTH AND 4. FLOOR
30 Sep 2000 – 14 Jan 2001
Olli Lyytikäinen

It's all yours
Olli Lyytikäinen was a sovereign draughtsman. With only a few lines, he could accurately record his visual observations and give new meanings to things. His image register is also rich, encompassing art history as well as popular imagery.
see page 11

4. FLOOR and KONTTI
20 Jan – 18 Feb
Arranged by Artists' Association of Finland, an exhibition featuring works of young artists'.
see page 3

STUDIO K
Till 28 Jan 2001
Jyrki Siukonen
Dream of Flying
Jyrki Siukonen's works depict man's upward desire, the endeavour to liberate oneself from the Earth's gravity. The exhibition is a part of the artist's doctoral graduation program.
see page 6-7

FIFTH FLOOR
10 Feb – 22 Apr
ROR
Terror 2.1. Utopia
see page 10

Transience
1 Feb – 31 Mar
Soundinstallation in Kiasma's entrance hall
The British Council

COLLECTIONS

Nordic postmodernism

3RD FLOOR and PRINTTI

Till 26 Aug 2001
Different angles on the art of the 1980s and 1990s. The exhibition includes Finnish and Nordic paintings, sculpture, and installations. Watercolours, prints and drawings are exhibited in Printti.

ROOM X
3 Nov 2000 – 21 Jan 2001
Art of Act and Space
see page 3

KONTTI
Till 7 Jan
Ann-Sofi Sidén
QM, I Think I Call Her QM
see page 15

KIASMA-THEATRE

Tiina Huczkwski
Red Portrait
In a solo by choreographer, dancer and singer Tiina Huczkwski, a woman climbs up on the trapeze and flies. Huczkwski is well known for her intimate and personal soloworks.
17., 19., 22., 24. and 25. Nov 7pm
Tickets: 60/40 FIM

Physical Art Theatre
Slow 0 – Dream is Another Life
Slow 0 is a woman in the timelessness of her dreams and simultaneously lives her present and past life.
6., 8., 10., 14., 15. and 16. Dec 2000 7pm
3., 4., 6. and 7. Jan 2001 7pm
Tickets 60/40 FIM
see pages 8–9

Helsinki Sound
13 Jan – 14 Jan

MEDIATHEQUE

Video and CD-ROM works from Museum's media art collection can be viewed and browsed in the Mediatheque's multimedia kiosks.

REAR WINDOW

The exhibition space in the free zone at street level presents visual phenomena in contexts where images are used for the purposes of information, forming opinion and social activities.

▶▶▶ from page 7

DREAMS OF FLYING

In the end Keitel approaches the glasses wearing white cotton gloves. She feels the frames and the lenses. As her hands meet the bulges in the middle of the lenses, she fishes her own reading glasses from her bag. Keitel's glasses with their thick lenses of +16 and +14 dioptres strikingly resemble Siukonen's work of art. "Maybe the pilot was partially sighted," Keitel says.

Iris Keitel does not consider her visual impairment a particularly limiting factor. Her work as cultural coordinator in the Cultural Service of the Visually Impaired, moving about town, visiting art exhibitions and painting as a hobby are self-evident, everyday things to her. When Iris Keitel as a child was asked what she wanted to be when she grew up, she briskly replied: "I can be anything I want, except maybe I won't be a pilot." Nevertheless she says from time to time she has dreams of flying and furthermore she also believes that completely blind people can dream of flying too. "You can also feel flying in your body."

MINNA RAITMAA



▶▶▶ from page 11

THE FISH THAT WAS DIFFERENT

That fish has come from some other country and it's quite different. Those others have come to look at it. They're coming to see what it's like, if it's good or evil. Then they notice that yes it is really good. So they make it one of their friends.

Juuso, 10 years old

YERHA BIRJES/CAA

THE TWO-EYED BOY

The two-eyed boy sat on top of the hill with an ox, eating tuna fish. Then the wind blew the tuna fish into the sea. The boy's name was Olli. Then he went home to sleep. In the night he had a nightmare about a war in the Near-East. Suddenly his dream moved to Egypt. On top of a pyramid sat a man with no clothes on. He was reading Donald Duck. Then Olli woke up again and noticed that it was morning. In the morning Olli went to fetch the post. On the way he noticed a skull. Suddenly he noticed three men following him. They were ugly. When Olli got home, the three ugly men were sitting round the table playing chess and drinking wine. Olli wondered how

they had got in but he didn't really care. Then Olli went into the living room to watch television. Then he noticed it was King Kong on the television. He changed channels and saw Matilda. The old witch was eating a hare. Suddenly an owl appeared on the television. Then Olli turned the television off and went to his room to write a letter to his dear friend Krista. In it he told how he had fished in the summer for perch and flounder. Then Olli went to the sauna, when he had finished writing the letter. After that Olli drank a cup of cocoa. Then he went to bed to read his Goofy paperback and fell asleep.

Katja, 11 years old and
Krista, 12 years old



Who is looking out of the mirror?

Hotel Reflection at the Kiasma Theatre takes the audience to the extreme intersection of theatre and performing arts. The concept 'experimance' consists of three words: performance, experience and experiment.

In this work designed and directed by **Eero-Tapio Vuori** and **Jukka Aaltonen**, the significance of research and performance are equal. The work looks for answers to basic questions dealing with existence through paradigms of quantum theory, cognitive science and performing arts.

The performance, somewhere between the theatre, visual arts, a science centre and amusement park according to its creators, begins with an experiment familiar to us all: looking in the mirror. Through this experience, the work searches for the answer to questions: "Who am I? Where am I? How is the me in me born?"

Hotel Reflection
Kiasma Theatre
Spring 2001



Nocturnal run of a mud woman

QM, I Think I Call Her QM from Kiasma's collections is a multi-dimensional film by Swedish artist **Ann-Sofi Sidén**. A curious mixture of a prehistoric human being born in twilight and a female figure launched by American mud wrestling enthusiasts grows from a guinea pig into a mystery fleeing to freedom.

A creature found under the bed of an enigmatic scientist becomes the object of observation - or is the viewer the real guinea pig as the work sinks into the layers of imagination?

Ann-Sofi Sidén is a central figure in contemporary Swedish art. The topics of her video works include observations about the media (*Who told the chambermaid*, 1998), sci-fi (*No. 144 - It's by confining one's neighbor that one is convinced of one's own sanity*, 1994) and social problems such as prostitution (*Warte Mall*, 1999).

Ann-Sofi Sidén:
QM, I think I Call Her QM
Kontti 9 Nov 2000 - 7 Jan 2001

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PIIBE MYKKÄINEN/CAA, VALIETRI RADE



Nearing walls p. 4

Hugh Huddy,

There is no doubt 'visual culture' dominates; the eye is celebrated in human society, in art and science, as the most potent and powerfully expressive sensory faculty we possess.

Point of view Jyrki Siukonen: Pilot Glasses. p. 6

PETRI VIRTANEN/CAA



How to read contemporary dance. p. 8

About **Sanna Kekäläinen's** coreography in Slow 0.

ROR, KENNETH PLEBAN



ROR Utopia p. 10

The shadow of the Zeppelin over Kiasma

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What does the child want to say in the museum? The idea of creative story telling.

YERHA EWES/CAA

