Kiasma goes to Taidehalli
Kiasma goes Taidehalli

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Simryn GILL
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Joseph L. JAMES · Donald JUDD
Esa LAUREMA · Richard LONG · Liisa LOUNILA
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Richard SERRA
Osmo VALTONEN · Annu VERTANEN · Marko VUOKOLA
New Views on the Collection Exhibition

In the late 1940s, The New Yorker magazine ran the headline “Frankie goes Hollywood” telling about the breakthrough of crooner Frank Sinatra in the movie business. Kiasma goes Taidehalli is also about a breakthrough, a very different one.

Museums and art institutions have been collaborating for ages. Individual works and entire exhibitions are given on loan, even abroad. In that sense, the present collaboration does not warrant talk of a breakthrough, not even in the case of such an extensive show of a neighbouring institution’s collection, and so close by. But when the discussion spotlights the concept of beauty, the Kiasma collections and the architecture of Kunsthalle Helsinki, it can indeed be called a sensation.

Kunsthalle Helsinki and Kiasma are much more deeply involved with each other than one might think. Their common roots go back to 1939. Bertel Hintze, the driving force and first director of the Kunsthalle, was one of the founders of the Nykytaide association, which eventually led to the establishment of Kiasma.

Kunsthalle Helsinki was opened at the height of the economic boom in 1928, and Kiasma 70 years later in spring 1998. Both were architectural landmarks of their time.
The function of Kunsthalle Helsinki is to showcase architecture, art and design through exhibitions, not to augment or maintain a collection. That is its greatest difference compared to a museum. For decades, the Kunsthalle was virtually the only venue in Finland for contemporary art. It showcased modernism in the arts and explored themes of social change and urbanisation that were sometimes even painful, and it had its share of scandals as well. In the heady days of the late 1960s, curators even had to defend their selections in court.

Kiasma has also had a taste of turbulent change in society and culture. Responding to a need for and a growing interest in contemporary art, it too has from time to time been subject to volleys of sharp criticism. Yet there is no doubt that, thanks to Kiasma, we will soon have an entire generation of young adults who have grown up with contemporary art.

Kiasma has more than 8,500 works in its collections. As part of the Finnish National Gallery, they are owned by us all collectively, as it were. It is therefore more than natural for Kiasma to present its collections not only in its own exhibitions, but also in other, new contexts.

The show in the Kunsthalle is a kind of laboratory experiment. The collaboration has resulted in a superb sample of Kiasma’s collections and of the output of Finnish as well as international artists. The selection comprises powerful and important works that jolt and shock, give food for thought and titillate the imagination.

The aim of the collaboration is to make us look at these works with fresh eyes. A new setting with its different galleries generates meanings and gives a chance to find new ways to see the works. The strength of Kiasma has been its uncompromising policy, at the same time as its works are committed to a discourse on the institution. It is interesting to see how the meaning of these works change when they are on loan in Kunsthalle Helsinki.

A central element of the cooperation has been the encounter between workplace practices and cultures it has entailed. The two institutions, though different in character as well as size, have been able to adopt best practices and learn from each other. The significance of this as an aspect of the collaboration cannot be overstated.

On closer examination, collaboration between Kunsthalle Helsinki and Kiasma seems so natural as to make one wonder why it has not been attempted on such a scale before.

It may be premature to talk of a new paradigm, but hopefully we will see similar joint ventures in the future between other actors as well. I am convinced that the result will surprise both the makers as well as the lovers of art. After all: the most important thing is to provide the audiences with new and unique experiences.
Spatial and Emotional Experiences

Curating the Kiasma goes Toidehalli exhibition put the entire enormous first-class Kiasma collections at our disposal, which made the task challenging but also extremely fascinating. Together with Eija Aarnio, the other co-curator, we decided that the main goal would be to find works that are particularly suited to the Kunsthalle galleries. At that point, we did not want to restrict our imagination by committing to some specific theme.

As we burrowed deeper into the archives, the photographs of artworks that piled up on the desk soon began to lead our thoughts towards certain stylistic movements – and why resist a message when intuition breaks in? Ultimately we took a kind of minimalist approach, which meant that the most intriguing concepts in the curating were the siting of the works in the galleries and their reciprocal dynamic. Changes in scale and the juxtaposition of very different materials made the selection of works interesting. As a side-effect, a complex sense of beauty emerged in the process.

The entire team took a very ambitious approach to the planning. We studied old architectural drawings of the Kunsthalle building and made new calculations on the load bearing capacity of the floors. The process was also educational: we learned that a single block of wood can easily weigh 500 kg. We calculated how certain works would had to be moved in the galleries to ensure they stay upstairs. The director of the Kunsthalle tried doggedly to prevent the inclusion of one particular work as he saw a nightmare that had
burned itself into his mind as a conservator reappearing in front of her eyes – but sometimes it is good to confront even painful memories. Regrettably a few true gems were rejected at the last moment, perhaps to wait for the next shared opportunity...

The exhibition features work by more than 20 major artists representing genres ranging from minimalism to kinetic art to 21st century painting and sculpture. The oldest works are two kinetic sculptures by Eino Ruutsalo from 1972, the newest Marjatta Holma’s Window (2014), which represents the very latest acquisitions in Kiasma.

Abstraction and minimalism co-exist in the largest gallery in the Kunsthalle, the sculpture hall, where the space is dominated by Jan Fabre’s gigantic work, Flying Rooster (1987). All works in the gallery are characterised by symmetries achieved with basic geometric shapes, visibility of the artist’s hand, and development of the work over time. Beauty acquires an edge from oxidisation, rusting and decolourisation. The mood in the room is quiet and calm, the more sensitive might even say awe-inspiring.

Moving on from the sculpture hall to the other galleries, one easily misses Joseph L. James’s wispy Suspended Rationality (2010). Its very title invites one to stop for a moment. The work is now on show for the first time since it was acquired for the Kiasma collections.

The works in the centre gallery are associated with motherhood, childhood and femininity, subjective experiences of which can be healing but also restricting – the road may rise up or end altogether. Louise Bourgeois’s No Escape (1989) blends the rough with the smooth – just like memories do. Next to her piece, the floor is occupied by six hundred seed, pod and cone animals by Simryn Gill, updated to the 21st century. Helena Hietanen’s strident Feminine Fault (1993) draws well-deserved attention, reminding us how choices of colour and material can be used to construct powerful impressions.

In the gallery at the far back, the viewer is met by colours, repeating patterns and surprising details. Liisa Lounila’s Coming Soon (2011) features stacks of posters collected in Berlin and plated in silver, Mari Rantanen’s Shop till You Drop (2003) consists of shopping mall floor plans. Both artist succeed in elevating the everyday into something loftier. The experience of beauty often arises from an insight. Sharing the same gallery, Heikki Ryyanen’s Drop (2001) that aspires to the perfect plunge and Richard Deacon’s Almost Beautiful (1994) both comment in their own way on the possibility of creating perfect beauty. Vesa-Pekka Rannikko’s In Between (2000) poses more questions than it answers. What is it? Is it a sculpture, or part of the wall? Is it just about to slip onto the floor?
In the last gallery, the mood changes again. The works on show repeat certain movements incessantly, over and over again. Whereas Esa Laurema’s Spring Dance (1974) may awaken good-natured mirth, Osmo Valtosen’s Circulograph (1983) draws a line that is positively hypnotic. Marko Vuokola’s Irreversibility (1994) is made like a sculpture, inviting you to walk around it. The exhibition ends with the aesthetics of light. Dan Flavin’s works made of fluorescent lights embellish the viewers’ passage with colours and light, incorporating it into the piece itself. We all perceive colours differently and ascribe different meanings to them. Flavin’s palette is familiar from city streets, and anyone familiar with neon ads can feel comfortable with the work.

You should take your time in the exhibition, wending your way around the works. Give them a chance to appeal to all senses. The exhibition toys with the notion that bringing the works into a different setting gives viewers an opportunity to experience the joy of rediscovery and also to discover entirely new meanings in the works. The venue itself carries its past within, and through different exhibitions it too can be a new experience to the visitor.

One of the key themes that emerged in the curating of the show is beauty, but it is not always the theme addressed by an artist in his or her work. The works in the show were created in different periods, and beauty has not been a trending topic for some time. The mood evoked by the works arises from their interrelations and their dynamic with the surrounding space. A sense of beauty can be elicited by very different sensory perceptions. In this exhibition, it may arise from harmony, from detail, from symmetry or its violation. Discussion of beauty is always about taste as well. What someone considers beautiful, may be unbearably tedious and boring for someone else. For instance, does abstraction make works of art harmless or apolitical? Should works of art be a nuisance? A tour of the exhibition can be enjoyed just as well without giving a single thought to such issues.
Remarks on Beauty

La beauté est la raison d’être.
Louise Bourgeois 1

The classical idea of beauty was associated with notions of virtue and natural aptness, with underlying principles, proportions and order. For a long time, visual arts were seen primarily as consisting of imitation and manual skill based on knowledge, while music and poetry were considered inherently divine or mystical. It was therefore by no means obvious that the term might also be used to describe man-made objects. Over the centuries, beauty came to denote mostly our subjective and sensory perceptions.

Over the years, the importance of the concept of beauty has changed in discussions of aesthetics and art theory. Dave Hickey put forward his claim concerning “the return of beauty” in 1993 2. He predicted that beauty would become a key subject of debate in the decades to come. The dramatic assertion also elicited counter-claims. Has beauty ever been really gone? Perhaps it is just that beauty has not played a central role in art in the past few decades, and has therefore been sidelined in aesthetic discourse as well. Has the situation changed? Would this be the time for a redefinition of beauty? Might contemporary art have a need to challenge the increasingly ubiquitous aestheticisation of everyday life? 3
SENSE OF PURE PLEASURE

The concept of beauty in minimalism is based on a sparse and reserved style. One typical minimalist device is repetition and serialisation of themes or motifs. The attractiveness of minimalist art derives from its materiality and abstract, impersonal and clear form.

Many mathematicians get aesthetic pleasure from the beauty of mathematical formulas or number series. While numbers may be regarded ideal and complete in themselves, our lot as humans is to live in a world of defects and imperfections. Pure pleasure can arise when the boundaries of the body are overcome or transcended. Mathematical beauty can be compared to poetry or music – or why not to minimalist or kinetic art.

Window (2014) by the Finnish artist Marjatta Holma consists of MDF board and squares of canvas mounted in stretcher frames that cover almost an entire wall. The work is a comment on the surrounding space expressed through colour and material. The work foregrounds the traces of the artist’s work on the material. Holma bleaches and washes fabrics of linen and jute, she sands MDF boards or coats cloth with heavy concrete paint. The subtlety of her work comes across most vividly at points where different elements meet, seams where colours change or materials with a different feel come together.

In the 1970s, the German artist Gerhard Richter became interested in the aesthetics and immediacy of photography and its ability to challenge the tradition of painting. He recycled motifs from one medium to another, eliminating elements that pointed towards the beautiful and the sublime. In the Colour Fields series (1974), he focused on three primary colours, which he tinted with grey. The grey scale is a deliberate reference to concealment and ambiguity of expression.

What does beauty mean to us? How do we define it? Our awareness of the multiplicity of the meanings of beauty has increased. The art world is losing its power over the definition and control of art. It is being replaced by direct and spontaneous links between the culture of visual art and its users. More and more people are spending more and more time with aesthetic stimuli and experiences. Contemporary art is no longer seen as a mere visual experience, but as something that should be interpreted through more senses than one. A thoroughly aestheticised world highlights the viewer’s role as an actor who interprets art and ascribes meanings to it. We all bring to the meeting with art our own cultural background and past experiences. Taste preferences and the meanings of beauty arising from different cultures and social identities interact with each other, yet they are also subject to continuous change.

Gerhard Richter: From the series Colour Charts, 1974

Marjatta Holma: Window, 2014 (detail)
Spring Dance (1974) by the Finnish artist Esa Laurema consists of springs that are put in motion by an electric motor to create flickering moiré patterns when they overlap. Glamour (2002) by the Swedish artist Jacob Dahlgren consists of MDF boards painted in different shades of pink and overlaid by an aluminium strip and plastic grating. As the viewer moves, the painted surface under the grating comes alive optically.

Kinetic art is based on motion: either the work itself contains moving parts, or the viewer must move in order for the kinetic effect to emerge. The optical motion effects in the works of Laurema and Dahlgren evoke emotional responses comparable to the feeling of pure visual pleasure derived from the paintings of, say, Barnett Newman or Mark Rothko.

The practice adopted by Jacob Dahlgren in the 2000s, incorporating materials found in discount stores, represents a deliberate violation of the principles and values of modernism regarding originality and the particularity of art. Modernism and abstraction have lost their original prestige and content and have become mere signs among other signs. Dahlgren discovers new aesthetic possibilities in everyday objects that allow an insignificant and inexpensive material to become artistically and aesthetically interesting.

UNCONTROLLED BEAUTY

The idea of beauty began acquiring richer and broader meanings some two hundred years ago along with the adoption of the concepts of the sublime and the picturesque. The difference between the beautiful and the sublime was that beauty was seen as a culturally conditioned response, whereas the sublime was an awe-inspiring experience of beauty which transcended all cultural boundaries.
An experience of the sublime was seen as having the power to expand sensory perception and deepen one's understanding of art. When talking about beauty, the question also arises of the relationship of beauty to horror and ugliness. As far back as the mid-18th century, Edmund Burke claimed that an experience of the sublime always involves an underlying sense of fear. When that fear is overcome, it is replaced by pleasure, which enables one to experience the sublime. Theodor Adorno talks about the ugly in parallel with the beautiful, and also highlights the ambiguity of beauty. Ugliness, which is synonymous with everything that is threatening and uncontrollable, is always there on the reverse side of beauty. Ugliness is sublimated by beauty.

Although the idea of beauty can be experienced, beauty itself does not exist. It is a mystification of our own inner sensations. As the French artist Louise Bourgeois describes her work: “Uncontrollable beauty is in the effort to seduce one through my sculpture.” “It is ‘le désir de plains’ (the desire to please)” “I am still motivated by an attraction to ‘the Other’, which is a mysterious beauty...” “I am the indefatigable seducer. Beauty is the pursuit of ‘the Other’.”

Bourgeois’s works are very personal. They are about the unconscious and fear, about sexual desire and the body. In Bourgeois’s No Escape (1989), a set of stairs rises up between sturdy wooden pillars. At the back of the stairs is a hatch. If you peer through the hatch with a flashlight, you can see two spherical sculptures. Round shapes in Bourgeois’s work often allude to testicles or breasts. An American photographer Robert Mapplethorpe has created a fine image of Bourgeois as an artist. In his portrait, Bourgeois looks impossibly into the camera while cradling Fillette, an erotic sculpture of her own, under her arm.

Flying Rooster (1987) by the Belgian artist Jan Fabre is made by drawing with a blue ballpoint pen on satin cloth. The deep blue curtain-like canvas presents the viewer with an almost monochromatic surface. There is something immense, immeasurable or incalculable, in the work. During the blue hour, the light of the setting sun becomes scattered in the atmosphere. Scattered light has a predominance of low frequencies, which is why it is blue. This winter phenomenon, the brief moment just before sunset, is familiar to all us northerners. Just as the artist is said to have been hypnotised by the blue colour, so he enchants us with his work. This magical experience may also involve an experience of abandoning oneself to the forces of nature.

Fabre has pushed the dimensions of the process of drawing to their extremes. The markings on satin have no beginning or end, the tracing and the movement are repeated endlessly, continuing beyond the edges of the fabric, into infinity.

4. ibid.
Abstract art
Abstract, non-figurative art does not imitate or portray any visible subject. Abstraction is the reduction of a subject to the point where it becomes abstract. Abstract art became the dominant form in modern art, and its impact is felt to this very day.

aesthetic
In everyday speech, the word ‘aesthetic’ is associated with beauty and external good looks, such as aesthetic surgery or dental care that focus on the appearance of the body or teeth. Aesthetics as an academic discipline developed in the 18th century. Its object of study is not only beauty, but aesthetic perceptions and issues of art on a more general level.

The word aesthetic derives originally from the Greek word for perception. An aesthetic experience can in principle be evoked by anything that is perceptible to us, whether art, a townscape or a swamp.

beauty
The classical idea of beauty was based on pleasant and harmonious impression. Beauty was to be found in nature, but also in best artworks. Beauty was deemed the central objective of art prior to the 20th century.
Contemporary art can be unsettling because it presents us with things that are disturbing, ugly or oppressive. Instead of beauty, it offers us new experiences and food for thought. On the other hand, beauty and beauty ideals are also potential subjects of art. Art can inspire us to consider what beauty is and what kind of ideals we aspire to.

contemporary art
Contemporary art is art made by artists in our time. The beginning of contemporary art is often dated to the 1960s, although there are conflicting views regarding the point in time. For instance, the Kiasma Museum of Contemporary Art collects work by artists who began exhibiting in 1960 or later.

Contemporary art is often difficult to assess with the same criteria as used for older art, such as beauty or skill. The point of a work of art may be something that has nothing to do with how the work looks. It can be an insight, an event or even a feeling evoked by the work.

installation
An installation is a spatially constructed work of art. It can consist of everyday objects, exhibition structures, lights, sounds or video projections; a performance installation can also incorporate people. The components of an installation can be separate and represent different art forms, but they are united by some common theme, idea or aim. Installation is a site-specific art form, and should always be appraised in its context.

kinetic art
Kinetic art is based on motion or the illusion of motion. Many kinetic artworks are three-dimensional structures that contain moving parts. The motive power may be provided by an electric motor, a magnet, a stream of air – or the viewer.

In painting, the word ‘kinetic’ is used to refer to optical illusion. For instance, a black and white or some other stark contrast in combination with a striped or grid pattern can deceive the eye and produce the impression of movement.

materials
It is hard to think of a material that could not be used to make art. In contemporary art, the choice of material or medium is dictated by the aims of the artist. Mirror, ash, dough or blood as the medium of art can produce very different experiences.

There are also immaterial works of art. They can consist of lights or sounds, or just an idea, a plan or instructions. Many media artworks are computer files. It is an interesting question: what is in fact acquired for the collection when a work of art is purchased?

minimalism
Minimalist art seeks to achieve an impersonal expression that is completely devoid of all signs of the artist’s work and personal style. According to minimalism, art does not need to imitate anything; form, material, structure and scale are sufficiently interesting in themselves.
In everyday language, modern can mean anything that is new, but in art contexts the word has a special meaning. Modern art is an umbrella term for many art movements and styles produced in a period that extends from around the 1860s to the 1960s. The concept of art that defines the period is called modernism.

Modernism is associated with the specialisation of art forms and a refocusing on the intrinsic expressive styles of each medium. The medium and its potential became the central content of art. In visual art, the important aspects were material, form, colour and rhythm. Theme and story could be discarded, and abstract art gained ground.

Contemporary art can in many ways be understood as a reaction against modernism. Contemporary artists have rejected the ideals of modernism, yet many of them borrow, comment on and reassess modernist imageries. The works may outwardly seem similar to modern art, but their basic tenets and content are different.

Contemporary art is best appreciated with open senses. Appreciating a work of art is not only an act of looking, it is an active encounter and an experience.

Tools for articulating an encounter with contemporary art can be found in phenomenology, particularly in the thinking of the French philosopher Maurice Merleau-Ponty (1908–1961). A key attitude in his writings is wonderment: knowledge of the world is gained through perception and bodily experience. Confronted by a work of art, the viewer can consider what it feels like and what it reminds them of.

Senses
The experience of art is based on the senses – vision, hearing, taste, smell, touch and balance. From early on in childhood, our senses learn to work together, and our perceptions are pictures co-created by many senses working in tandem.

The multisensory approach is also an important way of observing contemporary art. Works of art can be viewed, but sometimes also touched, listened to, smelled and sometimes even tasted.

The sublime
The sublime is associated with solemnity, greatness and sanctity. In aesthetics, it denotes the kind of aesthetic experience that transgresses our boundaries of comprehension. The sublime awakens feelings of awe, horror and reverence.

The sublime has fascinated philosophers in many ages. In art, it is traditionally associated with late-romantic landscape painting and gothic imagery. In the 20th century, the sublime came to be associated with abstract art, which instead of an image presents us with just the materiality of the work. In contemporary art, an experience of the sublime may be found in the vast and complex worlds enabled by new technologies.
list of works

Louise Bourgeois 1911–2010 France
No Escape, 1989
wood and metal constructions
244 x 251.5 x 305 cm
Kouri Collection
Kiasma, Collections

Jacob Dahlgren 1970 Sweden
Glamour, 2002
acrylic paint on MDF board, aluminium strip, plastic grating
320 x 630 cm
Kiasma, Collections

Richard Deacon 1949 Great Britain
Almost Beautiful, 1994
wood, moulded polycarbonate, steel
190 x 340 x 95 cm
Kiasma, Collections

Joseph L. James: Suspended Rationality, 2010
Jan Fabre 1958 Belgium
Flying Rooster, 1987
ball point pen on satin
7 x 7.1/6 m
Kiasma, Collections

Dan Flavin 1933–1996 USA
Untitled (To Annemarie and Gianfranco) 2, 3, 4, 1989
pink, yellow and green fluorescent light
3 x 244 x 414 x 12 cm
Kouri Collection
Kiasma, Collections

Simryn Gill 1959 Singapore
Self-Seed, 1998
seeds, pods and cones from Australia, Malaysia and Finland, plastic and rubber wheels
measures variables
Kiasma, Collections

Helena Hietanen 1963 Finland
Femmine Fault, 1993
silicone, fake fur
80 x 50 x 50 cm
Kiasma, Collections

Heleno Henriques 1959 Finland
Spring Dance, 1974
electro-kinetic sculpture
3 parts
3 x 62 x 62 cm
Kiasma, Collections

Joseph L. James 1979 USA
Suspended Realism, 2010
papercut
76 x 106 x 60 cm
Kiasma, Collections

Marjetta Holma 1976 Finland
Window, 2014
A. latex, gesso, chalk ground on jute canvas; canvas bleached with chlorine,
B. tempera on canvas, pigment and glue on MDF board,
C. pigment and glue on MDF board; concrete paint on canvas
à 420 x 280 cm
Kiasma, Collections

Donald Judd 1928–1994 USA
Untitled, 1989
Cor-Ten steel, purple Plexiglass
101 x 203 x 203 cm
Kouri Collection
Kiasma, Collections

Esa Laurema 1950–2010 Finland
Spring Dance, 1974
electro-kinetic sculpture
3 parts
3 x 62 x 62 cm
Kiasma, Collections

Richard Long 1945 Great Britain
Drought Circle, 1989
white sandstone
hulkansa 160 cm
Kouri Collection
Kiasma, Collections
Liisa Lounila 1976 Finland
Coming Soon #4, #5, #6, 2011
silver-plated posters
80 x 64 x 10,5 cm
90 x 64 x 5,5 cm
86 x 64 x 10 cm
Kiasma, Collections

Mari Rantanen 1956 Finland
Shop till You Drop, 2003
acrylic and pigment on canvas
140 x 340 x 45 cm
 Donation: Friends of Kiasma
Kiasma, Collections

Veera-Pekka Rannikko 1968 Finland
In Between, 2000
plaster tinted with pigment
189 x 143 x 45 cm
Kiasma, Collections

Gerhard Richter 1932 Germany
From the series Colour Charts, 1974
6 parts
offset lithography
340 x 492 cm
Kiasma, Collections
Eino Ruotsalo 1921–2001 Finland
Three disks in a rectangle, 1972
kinetic sculpture, polished stainless steel, electric motor
Kiasma, Collections
110 x 44 x 14 cm
Ateneum, Collections

Heikki Ryyänen 1974 Finland
Phara, 2001
painted wood (Birch)
78 x 98 x 246.5 cm
Kiasma, Collections

Osmo Valtosen 1928–2002 Finland
Circulograph, 1983
recorder, sand, wood
halkaisija 200 cm, korkeus 43 cm
Kiasma, Collections

Eino Ruotsalo
No 67, 1974
acrylic sculpture
37.5 x 91 x 18 cm
Ateneum, Collections

Richard Serra 1939 USA
The U.S. Government Deprives Artists of Their Moral Rights, 1989
paintstick on paper
242 x 461 cm
Kouri Collection
Kiasma, Collections

Marko Vuokola 1967 Finland
Irreversibility, 1994
video tape from a film, film loop
Kiasma, Collections

Aino Vartanen 1960 Finland
Position charts inhaling, 2011
Position charts engagements, 2011
Position charts affections, 2011
woodcut
31 x 31 cm
Kiasma, Collections

Eino Ruotsalo
Three disks in a rectangle, 1972
kinetic sculpture, polished stainless steel, electric motor
Skop collection
36 x 72 x 14 cm
Ateneum, Collections

Four disks in a rectangle, 1972
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Ateneum, Collections

Marko Vuokola 1967 Finland
Irreversibility, 1994
video tape from a film, film loop
Kiasma, Collections

Aino Vartanen 1960 Finland
Position charts inhaling, 2011
Position charts engagements, 2011
Position charts affections, 2011
woodcut
31 x 31 cm
Kiasma, Collections

Eino Ruotsalo
Three disks in a rectangle, 1972
kinetic sculpture, polished stainless steel, electric motor
Skop collection
36 x 72 x 14 cm
Ateneum, Collections

Four disks in a rectangle, 1972
kinetic sculpture, polished stainless steel, electric motor
110 x 44 x 14 cm
Ateneum, Collections

Eino Ruotsalo
No 67, 1974
acrylic sculpture
37.5 x 91 x 18 cm
Ateneum, Collections

Marko Vuokola 1967 Finland
Irreversibility, 1994
video tape from a film, film loop
Kiasma, Collections

Aino Vartanen 1960 Finland
Position charts inhaling, 2011
Position charts engagements, 2011
Position charts affections, 2011
woodcut
31 x 31 cm
Kiasma, Collections
Kiasma goes Taidehalli
10 October – 16 November 2014

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Kiasma goes Taidehalli

10.10. – 16.11.2014
Helsingin Taidehalli