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OUR ART

**The reasoning for the acquisition and placing of the public sculptures
of the Jyväskylä City Art Collection in 1977-2007**

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<p>Tiivistelmä – Abstract</p> <p>Julkista taidetta olennaisesti määrittelevä piirre on sen välineellinen käyttö kaupunkikuvan rakentamisessa ja kaupungin asukkaiden taidekasvatuksessa. Taidekasvatuksen pro gradu – tutkielmani tavoitteena oli selvittää millaisia tehtäviä julkisilla veistoksilla oli Jyväskylän kaupungissa vuosina 1977-2007. Pyrin ratkaisemaan tutkimusongelman selvittämällä julkisten veistosten hankinnan ja sijoittelun perusteet kunnallisessa päätöksenteossa tuona aikana. Mainitut perusteet selvitin haastattelemalla viittä taideteosten hankinnan ja sijoittelun valmisteluun, esittelyyn tai toteuttamiseen osallistunutta Jyväskylän kaupungin virkamiestä, analysoimalla Jyväskylän kaupungin taidekokoelmiin ja sen veistoksiin liittyviä tekstejä sekä tutkimalla kaupungin taidehankintaan liittyviä kulttuurilautakunnan, kuvataidejaoston ja kaupunginhallituksen pöytäkirjoja. Tekstiaineiston sisällönanalyysi tuki haastatteluvastausten merkitysrakenteiden tulkintaani.</p> <p>Ensimmäinen tutkimustulos oli, että julkisia veistoksia hankittiin julkisille paikoille ja samanaikaisesti kaupungin taidekokoelmiin pääosin kaupunkikuvallisin perustein; veistoshankinnoilla kaupunki pyrki kaunistamaan kaupunkikuvaansa ja elävöittämään ympäristöä. Julkisen taiteen hankinnalla haluttiin osoittaa, että kaupungilla on halua ja voimavaroja parantaa visuaalista ilmettään. Toinen tutkimustulos oli, että kaupunki hankki ja sijoitteli julkisia veistoksia taidekasvatuksellisesta näkökulmasta. Hankkimalla erityisesti abstraktia veistotaidetta kaupunki pyrki 1970- ja 1980-luvuilla haastamaan asukkaita julkisesti esillä olevaan taiteeseen. Leikkiveistosten hankkimista puistoihin perusteltiin lasten taidekasvatuksen edistämiseksi ja totuttamisella esteettiseen arviointiin.</p> <p>Tutkielman johtopäätös oli, että nykyisillä, pysyväisluonteisilla Jyväskylän kaupungin julkisilla veistoksilla on sekä kaupunkikuvallinen että taidekasvatuksellinen tehtävä: taideteokset tekevät julkisista tiloista kaupunkimaisempia ja taiteesta saavutettavampaa suurelle yleisölle. Jatkotutkimukseksi ehdotin kysymystä soveltavan estetiikan alueelta: kuinka voitaisiin ottaa riittävästi huomioon nimenomaan julkisten taideteosten esteettiset hankintaperusteet ja esteettinen arvo julkisessa päätöksenteossa pohdittaessa niiden hankintaa ja sijoittelua.</p>	
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Aika – Month and year April 2009	Sivumäärä – Number of pages 82 + appendix
<p>Tiivistelmä – Abstract</p> <p>The feature which specifies public art essentially is its instrumental use in building the image of a city and in the inhabitants' art education. The objective of my Master's thesis in Art Education was to clarify the functions public sculptures performed in the city of Jyväskylä in 1977-2007. I attempted to answer the research problem by finding out the grounds on which the acquisition and placing of public sculptures were based in the municipal decision-making in that period of time. I found out the grounds for the acquisition and placing of public sculptures by interviewing five municipal officials who have prepared, introduced or decided on public art acquisitions. In addition, as a source I used the texts about the Jyväskylä City Art Collection and its sculptures as well as the minutes related to municipal art acquisition. My interpretation of the meaning structures of the interview responses was complemented by content analysis of the textual material.</p> <p>The analysis showed that with the sculpture acquisitions the city of Jyväskylä attempted to "beautify" its cityscape and enliven its urban environment. The first research result was, thus, that the sculptures were acquired by the city with grounds related to the cityscape. Furthermore, by acquiring public sculptures the city aimed at demonstrating that it desires and can afford to improve its visual outlook. The city expected in the 1970's and the 1980's that by acquiring specifically abstract sculptures it could challenge the city dwellers to art installed in public places. It was also thought that by placing play sculptures in parks the city could make children acquainted with the visual environment and aesthetic appreciation. The second research result is, therefore, that public outdoor sculpture acquisitions were made from an art educational perspective.</p> <p>The conclusion of the research results was that the studied, permanent sculptures in public places and simultaneously in the city art collection make public space more urban and art more available to the general public. I suggested a question in applied aesthetics as a topic of further study: how particularly aesthetic grounds and aesthetic value of public artworks could be taken sufficiently into consideration in public policy when considering the issues of their funding and displaying.</p>	
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ABBREVIATIONS

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1 Introduction

1.1 Subject of the thesis

Before the end of the 1970's nearly all the public sculptures of Jyväskylä were acquired by different associations and civic organisations. The acquisition of public sculptures indeed began with among the third sector. However, at the end of the 1970's the city began to acquire sculptures for its possession – for public buildings and public places – in a more target-oriented and systematic way, in other words, by arranging artwork competitions and commissioning.

According to Marcia Muelder Eaton, an aesthetician and Professor of Philosophy at the University of Minnesota, it is justified to question who should make the decision of the acquisition and placing of public art¹; councillors or municipal officials, professionals in the art field or the city dwellers. In my view, it is further well-founded to question *on what grounds* public sculptures are acquired and placed in public places, firstly because in practice the sculpture projects are often expensive and take a long time. For instance, organising sculpture competitions require commissioner economic resources, orderliness and will. Secondly, unfortunately it is not always clear how public decisions concerning the funding and displaying of artworks are made.

Even if people like public sculptures, one can question whether it justifies spending time, energy and public funds for acquiring them. It is thus interesting to clarify whether one expects public funds and efforts to lead to benefits beyond the pleasure of the general public.² Things that have *inherent value* are prized for themselves alone; things with *consequential value* are prized because they produce or lead to something else that is valued³. Public sculptures are often indeed featured by consequential value and their instrumental use. Traditionally the acquisition of public art has been justified on grounds related to politics, history, and aesthetics as well as social and art policy.

¹ Eaton 1988.

² See Eaton 1988, 142.

³ Eaton 1988, 126.

The objective of my MA thesis in Art Education is to bring out the reasoning for the acquisition and placing of public sculptures particularly by the city of Jyväskylä in 1977-2007. Since I have qualification in cultural production (Bachelor's degree in Cultural Management and Production at the Humak University of Applied Sciences), one of my tasks is to mediate between the audience and the artists. For this reason, I was initially interested in the role of the city as one sort of producer of art and further, the possible wishes public artworks fulfil. Accordingly, I expected that by clarifying the grounds for the acquisition and placing of public sculptures, I would be able to describe, explain and interpret the functions of public sculptures given in public policy as well as examine the change of these functions in different time periods.

The subject choice was affected decisively by the fact that in 2006 the Jyväskylä Art Museum offered the students in the Department of Art and Culture Studies at the University of Jyväskylä a study subject related to visual arts in Central Finland: "Art acquisitions of the city of Jyväskylä after the year 1976 – the acquisition principles and focus areas". The art museum hoped that the subject would be studied from the year 1977 on in the form of a Master's thesis. The proposed treatise would be an extension to an earlier study entitled *Art acquisitions of the city of Jyväskylä before the year 1977*⁴. I seized this given study subject, but whilst the research project proceeded, I made two subject delimitations. I chose to study particularly public sculptures of the city of Jyväskylä since 1977. I marked off public sculptures from all the art acquisitions since 1977, because it would have been nearly impossible to examine all the art acquisitions en bloc. The Jyväskylä City Art Collection contained more than 5000 artworks in 2008⁵: paintings, drawings, graphics, photographs and sculptures. Public sculptures form only a small fraction of this collection: in the city art collection there are altogether fifty-three public sculptures, from which over a half, thirty-one public sculptures, have been acquired in 1977-2007⁶. Furthermore, I decided to concentrate on outdoor sculptures in public

⁴ Partanen, Jukka (1985) *Jyväskylän kaupungin taidehankinnat ennen vuotta 1977*. Master's thesis in Art History. University of Jyväskylä.

⁵ JAM. *Collection Policy Programme. Art Collections*, 3.

⁶ JAM. Jaana Oikari. Jyväskylä. The art collection database. *Public sculptures*.

places, even though the city acquired also indoor sculptures especially in accordance with building public buildings in the 1980's⁷.

This is how I ended up with the subject of the thesis *Our art. The reasoning for the acquisition and placing of the public sculptures of the Jyväskylä City Art Collection in 1977-2007*. With this topic I aim at clarifying the causes to which the augmented public art acquisition by the city of Jyväskylä was related. More generally, the topic concerns the acquisition and placing of public artwork in relation to time and place. In sociology of art the thesis merges with the institutional research. Among the theories of aesthetics the approach of the thesis is closest to the theory based on artistic objects and their contexts.

1.2 Structure of the thesis

The thesis has eight chapters. Chapter 1 introduces the subject of the thesis, some previous Finnish studies on public art and the linkage of them to this thesis. In Chapter 2 the research frame is presented: the research problem, the research question as well as the research material and methods with which the question is approached. Chapter 3 brings out the theory supporting the analysis. At first, the key concept, public art, is defined by discussing art: contemporary art and public art such as sculptures and monuments. Secondly, public art is approached from a practical point of view and in connection with institutional art theory. The analysis of the research material is supported by the art political objectives of two different modern systems of art in Finland since the 1960's presented by Erkki Sevänen (1998). The analysis of the material begins in Chapter 4 by reviewing the beginnings of the Jyväskylä City Art Collection and the public sculptures included in the collection. In the following Chapter 5 three periods of art acquisition policy of the city of Jyväskylä are discussed. Chapter 6 is dedicated to the research results explaining the grounds on which the acquisition and placing of public sculptures were based. In Chapter 7 conclusions are drawn from the results; the functions of public sculptures in Jyväskylä in 1977-2007 are presented. The section concludes with a discussion of the legitimate grounds to acquire public sculptures. Chapter 8 summarises

⁷ Among these sculptures are the sculptures at the entrance hall of the City Library and the Adult Education Centre: sculpture *Tiedon puu (Tree of information)* (1980) by Kari Huhtamo and light kinetic work *Galaxi* (1980) by Unto Hämäläinen. The marble sculpture *Galateia* (1982) by Harry Kivijärvi and wall sculpture *Väliaika (Interval)* (1985) by Veikko Hirvimäki are placed in the City Theatre.

the framework of the research problem and the objectives of the whole thesis. Here the presented research results are discussed critically and it is also discussed whether the research results can be generalised. In the very end subjects for further study are proposed.

1.3 Previous research and its interconnection with the thesis

There is one previous research that has been conducted on the acquisition of public artworks by the city of Jyväskylä. The MA thesis of Jukka Partanen, *Art acquisitions by the city of Jyväskylä before the year 1977* (1985), deals in general with the character of the public art collection, the significance of public art acquisitions and the art acquisitions of municipalities in Finland. Regarding the art acquisitions by the city of Jyväskylä, in particular, Partanen goes through the art acquisitions before the establishment of the committee of the Art Purchases of the city of Jyväskylä in 1962 and after that until the establishment of the Visual Arts Division under the Board of Culture of the city in 1977. The starting points of Partanen's study are the importance of supporting local art and the turning points of the local history related to municipal art acquisitions. Partanen's study has served as a good source of information for my thesis.

The acquisition and placing of public artworks by the city of Jyväskylä have also been examined in two national studies. These studies have been commissioned by the arts management of the state in the 1970's and the 1990's. The earlier report, *Report on the public art acquisitions in Finland* (1977), deals with the acquisition of artworks by the state and municipalities in public spaces in the 1970's and up to the middle of the decade. In the publication, researcher Anne Valkonen clarifies the activities of art acquisition between 1970 and 1975 by both the Committee for the State Art Collection of 1973 and by twenty-two Finnish municipalities with the biggest number of inhabitants between 1970 and 1975. The purpose of the report was to analyse the size of the allowances used for public art acquisitions and their base, the acquisition practices of artworks and the problems related to the placing of the artworks⁸. The conclusion of the study is that the art acquisitions by the state and municipalities are important both from the point of view of the aesthetic quality of public spaces and as improvers of working preconditions of the artists. In Valkonen's view, by developing the acquisition of artworks from the present the

⁸ Valkonen 1977, 86.

quality of public spaces could be essentially increased, the working preconditions for the artists could be improved and the distribution of visual arts could be intensified⁹.

The other national study related to the acquisition and placing of public artworks by the city of Jyväskylä is *Purchases of Works of Art by Finnish Municipalities in 1984* (1990), written by sociologist-researcher Sari Karttunen and published by the Arts Council of Finland. The book is an extension of Anne Valkonen's report from the 1970's. In the study the art acquisitions of municipalities are examined in detail with both statistical and qualitative methods: the study clarifies basic facts about the art acquisitions by the state and Finnish municipalities at the turn of 1984. In addition, the art acquisitions have been examined from the points of view of the democratization of culture and cultural democracy.

The cities and towns (the member municipalities of the Association of Finnish Cities and the Finnish Municipal Association) were examined separately and as a result it was noted that the practices of art acquisition of the cities and towns differ from each other. The art acquisitions of the cities were altogether about 7,8 million Finnish marks (FIM) whereas the acquisitions of the towns were about 2,9 million FIM (there were 18 overlapping members in the associations)¹⁰. On the basis of the inquiry, the number of the art acquisitions and related allowances seem to have increased especially in the non-cities in the 1980's, because in many of the towns the public acquisition of artworks had started only in the 1980's¹¹.

In reference to the democratization of culture, the study showed that the art purchases of municipalities have promoted the democratization of culture but have not corrected disadvantages in the distribution of art in every way. The art purchases per inhabitant were bigger in average in the municipalities in which the municipality form was a town, whose financial status was high, which were big in number of inhabitants and in which there was a post of municipal official in the Culture Activities.¹² In connection with cultural democracy, Karttunen stated that in practice unanimity about how the citizens could

⁹ Valkonen 1977, 91.

¹⁰ Karttunen 1990, 79.

¹¹ Karttunen 1990, 80.

¹² Karttunen 1990, 81-82.

define what public art is does not seem to dominate¹³. In her opinion it is more difficult to determine the significance of cultural democracy within the established high cultural art field, such as the visual arts¹⁴.

Karttunen's study is premised on the basis of the discipline of social policy. As the tasks of public art, she considered mainly the striving for the democratization of culture and cultural democracy and defined the concept of public artwork as a public commodity, which is not a common practice in humanistic research. Karttunen brought out, for example, that art acquisitions may benefit the inhabitants of a municipality even though some of the other tasks of public art may even be in conflict with the democratization of culture and cultural democracy. The municipality may obtain a culture reputation and expand its tourist current via a public artwork (a public commodity). She also stated that one of the most central tasks of public art in the 1980's was the employment of local artists. Briefly, the study emphasised the view according to which public art has consequential value for municipalities.

As a further study Karttunen suggests a case study which would brighten the picture of the art acquisitions by municipalities. She mentions that the history of art acquisitions and the tradition in visual arts of the municipality could be taken into consideration in the case study and that the time span of the study could be several years. I have particularly paid attention to the above mentioned viewpoints in my thesis. By reviewing the Jyväskylä City Art Collection and examining the art acquisition policy in Jyväskylä between 1977 and 2007 I am able to describe, explain and interpret especially the tasks of the public art acquisitions by the city of Jyväskylä.

In the studies of municipal central organizations the municipal art acquisitions are seen as a part of the Culture Activities of municipalities. The Finnish Municipal Association and the Association of Finnish Cities (later the Association of Finnish Local and Regional Authorities) have published studies about art acquisitions by municipalities in the 1980's and the 2000's. In these studies – mainly based on budget information – the art acquisitions by the city of Jyväskylä in addition to the art acquisitions by other municipalities are examined.

¹³ 1990, 84.

¹⁴ 1990, 85.

In 1984 Marja-Liisa Putkonen clarified in the Culture Office of the Finnish Municipal Association the municipal culture activity in the member municipalities of the association at the turn of 1983 and 1984, including, their art acquisitions in 1982-1984¹⁵. Ismo Porna for his part wrote a report on the use of the percentage principle and allowances in the acquisition of the visual arts by the members of the Association of Finnish Cities in 1980-1983 regarding both public building and operational economy¹⁶. The latter study was carried out mainly since the Association of Finnish Cities had recommended municipalities earlier in 1981, based on the proposal of the Artists' Association of Finland, to take measures in order to develop the supply of the visual arts in municipalities and the conditions for making art.

In 2000 the municipal art acquisitions were studied by Liisa Murto, a planner in the Artists' Association of Finland. The publication *Artistic construction of municipalities and the use of the percentage principle: report on a questionnaire survey made to the municipalities* was made after the recession of the 1990's, when the Artists' Association of Finland was especially concerned about the fact that the percentage principle was no longer complied with in the municipalities.

In relation to Murto's study, an inquiry clarifying the significances and effects of the percentage principle was sent to the Technical Office and the Culture Activities of the municipalities in 1999¹⁷. The study proved that the art allowances of municipalities actually rose in the end of the 1990's. According to the study, many municipalities, including the city of Jyväskylä, complied with the percentage principle in public building during the time of answering the inquiry.

The public sculptures of the Jyväskylä City Art Collection have not been studied earlier separately in their totality. However, the public sculptures acquired in Jyväskylä by different agents have been dealt with in several connections: in the BA-level paper in Art Studies *Public sculptures of Jyväskylä* (1978) by Simo Kotilainen and in Teija Hihnala's text for a slide series of the Alvar Aalto Museum *Public sculptures of Jyväskylä* (1988),

¹⁵ Putkonen 1984.

¹⁶ Porna 1984.

¹⁷ See Murto 2000, 28.

among others. The book *Jyväskylä Town Art Collection* (1981) published by the city and the Alvar Aalto Museum lists all the artworks of the Jyväskylä City Art Collection till then: paintings, graphics, drawings and sculptures.

The present profile and focus areas of the art collections of the Jyväskylä Art Museum are described in *the Jyväskylä Art Museum's Collection Policy Programme* (since 2002) and also, in the national report *Mapping the Collections of Art Museums* (2006). The national project about the collections of art museums in Finland launched in 2002 by the Finnish National Gallery has resulted in the latter report and in the summary *Collection Policy and Resources of Art Museums* (2006). The goal of the project was to collect commensurable information about the collections of art museums and to outline the quality and quantity of the whole "Finnish art museum collection" as well as to examine challenges and possibilities related to the collections of art museums¹⁸. Together with the collection policy programme of the Jyväskylä Art Museum, these reports are relevant to my study because by using them I was able to compare the art acquisition principles of art museums and of other municipal bodies.

Concerning the previous Finnish studies on public art in general I benefited from studies on monuments although there are only four monuments among the thirty-one sculptures acquired by the city of Jyväskylä in 1977-2000. This is because public sculptures and monuments often have the same significance. Tuuli Lähdesmäki, a researcher of art history, has examined the debate on Finnish presidential memorials of Helsinki in the 1980's¹⁹ and continued the study of the monuments to a person²⁰. At large the former book deals with the non-figurative monument tradition and touches the renewed functions of a monument. This study is interesting from the point of view of my own study because it also deals with functions of public art formulated in a specific forum. Lähdesmäki analyses the functions of monuments given to presidential memorials in public debates while I analyse the functions of public sculptures of the city of Jyväskylä given in municipal decision-making.

¹⁸ The Finnish National Gallery 2006b.

¹⁹ *Pirun tusinan valitsema hirsipuuta muistuttava häkkyrä. Helsingin nonfiguratiivisista presidenttimonumenteista käydyn julkisen keskustelun analysointia.* (2000) Master's thesis in Art History. University of Jyväskylä.

²⁰ in *Kuohahdus Suomen kansan sydäimestä: henkilömonumentti diskursiivisena ilmiönä 1900-luvun lopun Suomessa* (2007), which is a Research Centre for Contemporary Culture publication 94, University of Jyväskylä.

In the Helsinki City Art Museum publication *Havis Amanda Mon amour 100 years* (2008), scholars delve into one single public artwork, the Havis Amanda fountain, which is commissioned by the city of Helsinki and included in the Helsinki City Art Museum's collections. The authors present a very familiar and beloved public sculpture created by Finnish sculptor Ville Vallgren (1855-1940) mainly from the point of view of the birth of the sculpture and its reception at the time of its uncovering in 1908. In regard to my thesis an interesting point of view to the sculpture is presented in the publication by Pessi Rautio, an art critic and chief editor of Art magazine²¹. The article suggests that the symbolic meanings of sculptures could be compared to the physical experience they give rise to: Rautio claims that the human being will first think of the sculpture bodily and only after that realises its symbolic significance²². The sculpture operates for its part in the area of the physical perception activating to some extent kinaesthetic sense of movement and the sense of balance²³.

Slightly in a similar vein with Rautio, art in the city is discussed in the Museum of Contemporary Art publication series *Under the Same Sky* (2000). In the articles of the series, urban art is approached from the point of view of a viewing situation and as an experience shared by artists and spectators. Instead of public art, the scholars rather discuss urban art. Interestingly, urban art is defined in the texts commonly as artist oriented; as ways to use urban environment and the city life as a part of artistic expression²⁴. This perspective is very different from the approach in my thesis, since my study is context-oriented. I approach the concept of public sculpture from an institutional point of view. However, having read the articles of this publication series, it was easier to differentiate between urban art and municipal art. In other words, reading the articles made it easier to recognise the faces of public art.

I continue dealing with a Finnish study on site-specific art: *Health from art. Artworks in the Art Collection of the Federation of Municipalities of the Central Finland Health Care District*²⁵ (2007). In the book, art historian Marjo-Riitta Simpanen clarifies the type of art

²¹ Taide -lehti.

²² 2008, 77.

²³ Rautio 2008, 77.

²⁴ Hirvi 2000, Introduction.

²⁵ *Terveyttä taiteesta. Taideteoksia Keski-Suomen sairaanhoitopiirin kuntayhtymän taidekokoelmasta.*

that fits in the hospital environment and discusses how the artworks there affect the health and welfare of the human being.

The framing of the question of Simpanen's study corresponds with the framing of the question of my study; Simpanen brings out the grounds on which artworks are acquired especially for the hospital and nursing environment. Simpanen's study demonstrated that the Committee for Art Purchases of the Federation of Municipalities of the Central Finland Health Care District and the city of Jyväskylä have often acquired artworks from the same artists from Central Finland, but on diverging grounds. The Committee for Art Purchases of the Federation of Municipalities of the Central Finland Health Care District has purchased paintings with themes of landscape, nature and animals and also narrative and naive pictures. The art which is to be placed in the hospital should be calm and peaceful²⁶. The art in the hospital indeed differs from the art to be included in the city art collections or other collections of art museums, for example, simply because "a sick person looks at an artwork in a different way from a healthy one"²⁷. Simpanen states that the selection of an artwork for the hospital environment has been successful when it feels nice to look at the artwork.²⁸ On the basis of the empirical data of my thesis, a public sculpture in the city has succeeded as an acquisition and with regard to its placing when it stops a spectator to think²⁹.

Above I have tried to clarify the previous research carried out about public art in reference to its acquisition, placing and functions. I hope that I have defined my position in the field of research, in other words, in the study on public art acquisitions.

²⁶ Simpanen 2007, 17.

²⁷ See Simpanen 2007, 17.

²⁸ 2007, 18.

²⁹ Interview of Osmo Rosti.

2 Research frame

2.1 The functions of the public sculptures in the city of Jyväskylä in 1977-2007

The thesis attempted to find the reasons why the city of Jyväskylä, in particular, acquired and placed public sculptures in 1977-2007. The main research problem was: what kind of functions did the public sculptures in the city of Jyväskylä have in 1977-2007? It is related to the purposes for which the sculptures were commissioned by the municipality.

Public sculptures are acquired upon different grounds and values according to their owner. Consequently, the research problem is connected to the role of the city as a supplier of public art. A fruitful additional point of view to the handling of the problem was indeed the fact that the municipality is not the only possible commissioner of public sculptures. In Finland, in addition to municipalities, public sculptures are commissioned and placed in urban space by the state, separate organisations, house companies, congregations and health care districts, among others.

The results of my thesis can be placed in comparison with previous Finnish and international studies concerning functions of public art and public sculptures. Also, solving this research problem offers new information, because especially the functions of public sculptures in the city of Jyväskylä have not been studied previously.

2.1.1 The grounds for the acquisition and placing of the public sculptures in the municipal decision-making in 1977-2007

I attempted to respond to the research problem by presenting the grounds on which the acquisition and placing of the public sculptures in question were based. At first, I tried to formulate the relevant research question by observing formally the aesthetic features of the public sculptures while walking in town as well as by finding out the artists and owners of the sculptures. Whilst I concentrated more on the external properties of the public sculptures e.g. the acquisition allowances and acquisition decisions, I could eventually form the research question. I noticed that by chasing up the acquisition and

placing grounds of public sculptures in the municipal decision-making in 1977-2007 I could explain the functions the sculptures have performed during that time.

I had two assumptions in the study concerning the reasons for the sculpture acquisitions. The first assumption was that with the help of new public sculptures the city of Jyväskylä aspired to build the image of the city. Thus, the sculpture acquisitions by the city could be based on the will to build the image of the city. The assumption derived from the fact that the city began to pay attention to the cityscape and to environmental matters in the end of the 1970's.

The second supposition was that the public sculptures were acquired on grounds based on art education, at least with respect to the placing of the sculptures. Previous research proves, nevertheless, that the use of the Jyväskylä City Art Collection for art educational purposes gained only little attention until the end of the 1970's, even though "--one task of the public art collection is usually to bring citizens closer to visual arts and to the visual environment"³⁰. I expected the art educational point of view would have taken root in the city administration followed by the launching of the new cultural policy in the 1970's, that is, attempts to democratize culture and to promote cultural democracy.

2.2 Research material and methods

The approach in this study is qualitative and the research material consists of both, already existing text material and new data. Since the analysis of the material is inductive, I analysed the text material and the minutes in addition to the interview material.

The existing material includes publications and presentations about the Jyväskylä City Art Collection and its sculptures, two culture strategies and *The City of Jyväskylä's Architecture Policy Programme* as well as *The Jyväskylä Art Museum's Collection Policy Programme*. When listing the public sculptures acquired by the city in 1977-2007, I used the art collection database of the Jyväskylä Art Museum. The research material comprises as well the minutes of the Visual Arts Division, the Board of Culture and the City Board of Jyväskylä concerning the art acquisition grounds in specific. Related council initiative

³⁰ Partanen 1985, 122-123.

from the year 2004³¹, ordinances of the Board of Culture and of the Urban Planning and Engineering and the city budgets during the given time period were used as a source as well. I dealt with the text material and the minutes mainly in Chapter 4 and Chapter 5. The text material was used to draw up the birth history of the Jyväskylä City Art Collection. When clarifying the municipal art acquisition policy more widely, I made use of the minutes, culture strategies and the architecture policy programme. Furthermore, since the art acquisition policy is dealt with in *The Jyväskylä Art Museum's Collection Policy Programme*, I could compare that with the art acquisition policy of the city.

In order to gather new data I interviewed five municipal officials who are or have been in charge of the preparation or execution of the sculpture acquisitions in the city of Jyväskylä. The chosen interviewees were Leena Rapo, the constructor horticulturist of the Street and Park Department, Päivimarjut Raippalinnä, the Jyväskylä Art Museum director, Osmo Rosti, the Urban Planning and Engineering director until 2008, Marketta Mäkinen, the former intendent of the Alvar Aalto Museum and the former Jyväskylä Art Museum director and Markku Lahti, the Alvar Aalto Museum director. The choice of the informants was made with the help of Seija Heinänen, the planner of the Jyväskylä Art Museum and Leena Lokka, the curator of the art museum. I dealt with the interview answers to the full in Chapter 5.

When analysing the text material and the minutes I used content analysis and in the analysis of the theme interviews I focused on the meaning structures. The content analysis of the text material and the minutes facilitated above all understanding of the local context in which the public sculptures were acquired. I chose content analysis of the corpus as a research method because it provided with a possibility to generate the description 'bottom-up', based on the phenomenon itself. Content analysis could also connect the results to the wider context of the phenomenon and to other research results concerning the subject.

Particularly in the content analysis based on the corpus concepts are joined and this way an answer to the research task is obtained. The content analysis is based on the interpretation and reasoning in which one proceeds from the empirical material towards a more conceptual view of the phenomenon to be examined.³²

³¹ City Council, council initiative of City Council, 1.3.2004, 376/505§, ACA.

³² Tuomi & Sarajärvi 2003, 115.

I read through the text material keeping in mind the previously conducted interviews and analysed the material by applying content analysis. In practice I went through the text material and separated and marked matters which applied directly to the Jyväskylä City Art Collection and its sculptures. Next, I wrote Chapter 4 *Review of the Jyväskylä City Art Collection and its sculptures* and outlined Chapter 5 *Public sculptures and art acquisition policy of the city of Jyväskylä*.

I supposed that the acquisition grounds for public sculptures are mentioned in the decisions about the sculpture acquisitions. Thus, I assembled the minutes of the Board of Culture, the Visual Arts Division and the City Board concerning art acquisitions in 1977-2007 in the archives of the Jyväskylä City Art Museum, in the city of Jyväskylä central archives and in the archives of the Cultural Service Centre as well as in the archives of the Urban Planning and Engineering in March and in June-July 2008. I arranged the minutes in chronological order. Three different periods of art acquisition policy were clearly to be divided according to the state of the economy of the city and according to the organ that at a given time prepared and made a decision about the municipal art acquisitions.

Whilst analysing the text material and the minutes, I noticed that the whole research material actually is interconnected by the art acquisition policy and the funding of the sculpture acquisitions. Eventually the funding could be included in the acquisition policy as well. I abstracted, therefore, a group or a class which connects the whole research material: views on the art acquisition policy by the municipal decision-makers.

The purpose of the theme interviews in the thesis was to bring out practical experiences and points of view from the present and past reasoning for the acquisition and placing of public sculptures. The attempt was to form a network of different themes forming the research problem and to understand the internal logic of the network.

The interviews were structured; I carried them out following a ready question form with fixed themes. Generally speaking, theme interviews are conducted relying on central themes chosen beforehand and the specified questions related to them³³. Further, in a theme interview the persons' interpretations of the matters are emphasised, an attempt is

³³ Tuomi & Sarajärvi 2003, 77.

made to bring out the meanings given to the matters and to find out how these meanings have been created in the interaction with other people³⁴.

Before interviewing I structured the interview questions under five different themes: I The function of public art and decision-making about municipal art policy, II The selection of an artwork and its location, III The process of acquisition, IV The funding and budgeting of a public artwork and V The views on the success in municipal art acquisition policy. I sent the themes and two grounding questions to the informants by e-mail a week before the interview by which I aimed at facilitating the officials' preparation for the theme interview. I found out beforehand the role and the years the informants prepared or executed the acquisition and placing of public sculptures. I performed the interviews in March and June 2008 with the help of a semi-structured question form. I interviewed everyone personally because I supposed the answers could contain confidential information. The purpose of the semi-structured theme interview was to obtain subjective and spontaneous views of the informants. The chosen method indeed proved to function well because of its flexibility. In contrast to, for example, a mail inquiry it was possible for me to repeat questions, correct misunderstandings, clarify the wordings of expressions and to have a discussion with the informants³⁵.

The municipal officials answered the questions about the tasks of public art according to the themes. I clarified, for example, whether tasks of public sculptures have been set up in the plan accepted by a municipal organ and what kind of art acquisitions belong and do not belong to the branch of the municipality. In addition, I got answers about the selection of a public sculpture and its location, the acquisition procedure, the financing and budgeting of public sculpture and the successfulness of the municipal art acquisition policy in general.

In the analysis of the interviews I interpreted meaning structures³⁶. At first, I transcribed the recorded interviews and listed all five answers under each theme. This way I got the general idea about what meanings the interviewees gave to the questions and I was able to compare the answers easily. Next I simplified the interview material. By simplifying I

³⁴ See Hirsjärvi & Hurme 2001, 48.

³⁵ See Tuomi & Sarajärvi 2003, 75.

³⁶ Moilanen & Riihä 2007.

mean that I left outside the analysis matters the informants did not comment on more specifically or did not emphasise, in other words, the matters which they did not consider significant from the point of view of the reasons for the acquisition and placing of public sculptures.

In most cases the informants did not tell directly the acquisition principles of public sculptures – that is, the type of public sculptures that were acquired and the grounds used in acquiring them. Therefore, I had to interpret and read between the lines the grounds set up and fulfilled. Also, the meaning structures of the interview answers revealed unpredictable themes, which I interpreted as forming part of the research problem. For example, the fact that the interviewees discussed the art concept of the shore line of Lake Jyväsjärvi as municipal art policy seemed to be related to the question about the public art policy of Jyväskylä. Eventually the network of different themes described the subject of the thesis, the reasoning for the acquisition and placing of public sculptures by the city of Jyväskylä in 1977-2007.

Concerning the research methods of the thesis I approached this qualitative study subject by examining the material as a whole and by trying to understand its internal consistency. The chosen methods for analysing the textual material and the minutes as well as the interviews enabled explaining the reasons for the acquisition and placing of the sculptures of the Jyväskylä City Art Collection in 1977-2007.

3 Theory of public art

3.1 Institutional research

Since the topic deals with the public sculpture acquisition in a city context, the thesis can be placed in the field of sociology of art, in which art is seen as an interactive part of society. Typically sociological studies of art have related to “system” and “institution” of art as well as to “world” and “field” of art, in other words, study areas in which an attempt is made to catch the structure of art life or its general operating principles. The birth of democratic societies in the 1900’s for its part created an interest for the explaining of art with social means³⁷. In Finland studies about art in society have been based on models developed by philosopher George Dickie and sociologist Howard S. Becker from the United States and French sociologist Pierre Bourdieu.

The theoretical background of my thesis connects with the institutional research of sociology of art. Institutional research attempts to take into consideration both the artworks and the position and functions of art in society. Institutional research can thus be divided into artwork analysis and operational analysis. In connection with the artwork analysis I specify the characteristics of the public sculptures acquired by the city of Jyväskylä in 1977-2007. However, I did not include the analytic interpretations of individual artworks. As far as the operational analysis is concerned, I deal with the transmission of the given public sculptures, in other words the reasons for the acquisition and placing the public sculptures by the city.

It can be thought that institutional research has attempted to repair the shortcomings of the earlier sociology of art. Originally there have been two main branches in the traditional art sociology: a “positivistic” and a “dialectic” tradition. The researchers committed to the positive or empiric tradition concentrated on clarifying the production and transmission of art and especially its reception and effects with the help of empirical materials. The artworks stayed outside the study in the positivistic tradition. Instead, in the dialectic tradition which had been based on classic German philosophy and sociology, the main targets of the study were individual artworks, trends and periods which the researchers,

³⁷ See Töyssy, Vartiainen & Viitanen 1999, 169.

who had belonged to the sphere of the tradition, interpreted and explained with the help of theories about history and society. Both traditions were examined separately and therefore the objective of institutional research was to connect critically the points of view represented by both traditions and, at the same time, to produce more valid information about the art bound up in society.³⁸

The institutional approach to art in the studies by Christa and Peter Bürger³⁹, German Professors of Literature, in the mid-1970's, reformed the field of art sociology research from the times of Georg Lukács and Theodor W. Adorno. The American representatives of philosophical aesthetics, Arthur C. Danto ("The Artworld" 1976/1964) and George Dickie can be considered as pioneers of the institutional approach on the humanist side. Institutional art theory epitomizes the contextual approach, it emphasises the significance of the societal ways and institutions in the definition and analysis of the term "art".

It can be stated that aesthetic values and politics are tied up with each other, because aesthetic issues have become more intertwined with other public decisions⁴⁰. According to aesthetician Marcia Muelder Eaton, an adequate theory of aesthetic value – a theory about art as a part of the tradition – should explain why society should devote its resources to aesthetic matters⁴¹. Along with the views of Danto and other institutionalists the views of Eaton relate to the external context of an object called an artwork. Eaton believes that what is special in the artworks is our way of handling them: we protect, respect and display them and this special treatment, in particular, distinguishes an artwork from an ordinary object.

In sociology of art a consensus does not generally prevail about where the institution research should be directed. For example, Antoine Hennion (1988) regards the art institution as the main objective of study, whereas Janet Wolf (1998) defends a wide study that comprises both artworks and the institutions. In any case institutional study has established its position in sociology of art, in its social as well as in its humanist branch.⁴²

³⁸ See Sevänen 1998, 10-11.

³⁹ Peter Bürger has written, among other works, *Theorie der Avantgarde* (Theory of the Avant-Garde, 1974), a book which is considered classic of the avant-garde theory of art and institutional research.

⁴⁰ Compare Eaton 1988, 12.

⁴¹ See Eaton 1988, 136.

⁴² Sevänen 1998, 12.

My thesis emphasises the role of institutions and the centrality of the modern art institutions. Further, in my opinion not only art museums and galleries, but also municipal bodies acquiring public art in public urban space can be considered as modern art institutions. In my view, the social, political and historical conditions of public sculptures need to be fulfilled in order for public sculptures to be understood as artworks and be experienced aesthetically in the first place. Therefore, among the theories of aesthetics the approach of the thesis is closest to the theory based on artistic objects and their contexts.

In connection with the general approach in the thesis it must be mentioned that I examine the research problem from a humanist point of view above all. I conduct the study in the area of Art Education outside the discipline of sociology, utilising only methods and some concepts of sociology. As a humanist researcher, I use principally the concepts of art studies such as artwork, public art, public sculpture and monument. With these concepts I try to catch the special sociability which is characteristic of the area of art. Furthermore, I emphasise the centrality of the historical point of view as well, which means that I take into consideration the historical-societal context of artefacts and phenomena when interpreting and explaining the artworks and the functions of public sculptures.

3.2 Public art

The key concept of the thesis is public art, which I examine from a practical point of view and by applying institutional art theory. Before I deal with the concept of public art, I analyse the characteristics of contemporary arts and public arts.

3.2.1 Contemporary art

As the difference between art and non-art has become decreased, one might accept the thought that the difference has been very much institutionally regulated⁴³: modern art institutions are able to define what is called art. Further, due to the widening and change of the concept of art, I consider that it is justified to examine in particular the social basis of art.

⁴³ See e.g. Sevänen 1998, 385.

Also according to Helena Sederholm⁴⁴, an art researcher and Professor of Visual Art Education at the University of Art and Design Helsinki, it is impossible to understand contemporary art profoundly without acknowledging the institutional and social conditions that gave birth to it. Erkki Sevänen, a sociologist and Professor of Literature at the University of Joensuu, states for his part that since the concept of art has become more flexible and indefinite than before, the study has to tackle more widely with the question: in what kind of connections and situations cultural products obtain the status of artwork⁴⁵.

In the following I will describe in brief how the concept of art has been enlarged and changed. Nowadays it is no longer intended to draw a limit between art and non-art from the formal properties of the artefacts. According to the conception which is dominating and originates from the movements of avant-garde, artworks do not have physical or textual properties which are distinctly distinguishable from other artefacts or objects. Thus, today any given being, event or artefact can in principle obtain the status of art. According to Sevänen, representatives of the current research of the art world, however, have not taken into consideration enough the possibility that this generalisation cannot be adapted as widely to concrete national, local and genre-based art worlds⁴⁶. In the light of my thesis the notion of Sevänen is valid: the city of Jyväskylä has not acquired sculptures which are “just anything that is called art”. Based on the analysis of the research material the public sculptures of the Jyväskylä City Art Collection are supposed to “beautify” the cityscape and enliven urban environment, among other things.

In addition to the fact that an artwork is no more defined based on its formal properties, nowadays an artwork does not deviate much from, for example, ordinary utility articles and it is closer to people’s everyday life than earlier. In Walter Benjamin’s (1980) view, this development started when the genres of modern popular art were created. For example, film industry and music business produce several copies of the work which leads to a fact that the artwork is not unique anymore and its aura as an artwork weakens in tandem.⁴⁷

⁴⁴ in her dissertation in Art Education at the University of Jyväskylä *Starting to play with Arts Education. Study of ways to Approach and Understand Experimental and Social modes of Contemporary Art* (1998).

⁴⁵ Sevänen 1998, 395.

⁴⁶ See Sevänen 2005, 143.

⁴⁷ See Sevänen 2005, 146.

Therefore, one can speak of the change of the character of traditional art forms on the one hand, and on the other hand, of the dynamic enlargement of the area of aesthetic communication: de-aestheticization of traditional art forms and aestheticization of everyday life⁴⁸. In connection with the latter phenomenon Christa Bürger even claims that the aesthetic character has been released from the paternalism of art and art institution and spread to all the walks of life⁴⁹.

From the point of view of my research problem it is noteworthy that urban planning is defined as the process which aestheticizes everyday life. The aestheticization of everyday life includes phenomena such as advertising, fashion, design, urban planning, consumption and the omnipresence of the media⁵⁰. The solutions of urban planning, for instance the successful placing of public sculptures and uniform outdoor pieces of furniture in the cityscape, actually make the social environment more pleasant and the significance of aestheticization of everyday life increases.

Partly the claim that there is not a very big distance anymore between an artwork and ordinary utility objects is based on the fact that art has essentially been commercialised over the past few decades. Consequently, national and municipal art policy and cultural policy, which are connected to the making, transmitting and receiving of artworks, have been in the orbit of commercialism over the past decades.

In the Western European countries in the 1980's and the 1990's the way of thinking has been drawn away from the emphasising of the polarity between art and commercialism, art and the centrality of markets. Because of this the wider opening up of art to the direction of commercialism is not necessarily considered as a phenomenon which is negative and against art.⁵¹

When art is supported and displayed, an aspiration for economic growth is often in the background. In the field of politics already in the latter part of the 1960's an idea of art as "national resource in the social and economic development" became common; the political groups were unanimous in emphasising the necessity of its support⁵².

⁴⁸ See Sevänen 1998, 186.

⁴⁹ Bürger 1986.

⁵⁰ Sevänen 2005, 145.

⁵¹ See Sevänen 1998, 387.

⁵² Heiskanen 1995, 52-59.

It must be mentioned that the actions in supporting and displaying national culture by the state can in principle be parallel to the acquisition of public sculptures by municipalities. The state and municipalities use art instrumentally; an image of a country and of an individual city or town is created by means of art. The state emphasises for example the nationality of art - public artworks are commissioned from Finnish artists nearly without exception by the Committee for the State Art Collection⁵³. In turn, the municipalities attempt to display local and regional art and simultaneously employ the artists of the city or town.

3.2.2 Sculptures and monuments

Public art is often thought to comprise sculptures and monuments. A typical example of public art is a monument that has been placed in the centre of a locality, in space which is available to everybody --⁵⁴. The acknowledgement of a sculpture and a monument as public art, unlike for example a painting, is natural at least for five reasons. Firstly, for example a public outdoor sculpture in a park is within the reach of everybody. A public sculpture is concretely the most visible artwork, as it requires neither stepping into a public building, museum or gallery space nor buying an entrance ticket for an art exhibition. Secondly, the expenses of public sculpture are the highest of all artworks and they are often publicly funded. Thirdly, the acquisition methods, such as competitions and commissions, of public sculptures and monuments are often public. Fourthly, public sculptures and monuments raise public discussion, since the public acquisition processes are eventful and interesting as projects and because sculptures and monuments may depict generally known persons or events. Fifthly, sculptures and monuments can be regarded as public artworks, because the artists often deliberately attempt to enter a dialogue with the public.

Recent philosophical thought has sought to understand sculpture primarily in terms of the physical characteristics of art materials and the role of our perceptual and cognitive faculties in appreciation⁵⁵. In my opinion sculpture should, however, be specified rather through culture and history, because sculpture is apparently dependent on the material and

⁵³ On the other hand the allowances granted by the state and municipalities are indeed considered to belong to the Finnish artists. See Valkonen 1986, 102.

⁵⁴ Karttunen 2000, 46.

⁵⁵ See Koed 2005, 147.

spiritual culture, such as other art forms, of its time. Visual arts form a wide cultural field of information in which different sectors are in constant interaction with each other⁵⁶. As regards material culture, the earliest known sculptures have been made from natural materials: from tree and stone. In the 1970's the use of plastic based materials has become common; in Finland in the early 1970's sculptors Heikki Nieminen and Kimmo Kaivanto, among others, used reinforced plastic and fibreglass in their sculptures⁵⁷. Nowadays sculpture can be made from any given material, for example snow, ready-made objects and groceries or the making of the sculpture does not require material at all. In brief, it is not reasonable to define sculpture with certain universal criteria. Instead, one can speak of ancient sculpture, modern sculpture and post-modern sculpture.

In the spirit of the above interpretation I understand sculpture "as a cultural product of its time". I present the definitions of sculpture deriving from art history and aesthetics: the definition of sculpture by Albert Gleizes and Jean Metzinger in 1912, which connects sculpture to the nascent thought of modern art and its independence, and the postmodernist view of sculpture, the widening of the category of modern sculpture, according to Rosalind Krauss, an art critic and scholar.

Whilst the placing of art works became more common in the early 1900's, Gleizes and Metzinger noticed that a picture and a sculpture had different positions. Painting was an independent and uniform whole, whereas sculpture was essentially dependent and incomplete work, for example as a decoration element or when placed in front of a public building. Sculpture had been bound to its task, its place and its supporter because, as expensive and wide projects, sculptures were usually carried out based on the commission. Later sculptures became "moving" with the use of plaster moulds and reached a similar position with pictures. The plaster moulds gave the general public an opportunity to examine the sculptors' production irrespective of the place of the sculpture, its context and its final realisation⁵⁸.

Modern sculpture began to reach the position of an independent artwork in which case it may have been appreciated without context. Roughly speaking the aesthetic value of

⁵⁶ Töyssy, Vartiainen & Viitanen 1999, 5.

⁵⁷ See Valkonen 1986, 38.

⁵⁸ Gamboni 2005, 177.

sculpture replaced its instrumental value. In philosophy of art mainly useful and aesthetic artefacts have indeed been separated, even though every artefact can always be described and appreciated aesthetically⁵⁹.

Rosalind Krauss claims in her article “Sculpture in the Expanded Field” that the status of modern sculpture and its significance and function are basically nomadic⁶⁰. Krauss further observed in the 1970’s the constant widening of the category of sculpture. At that time one started to call the most different objects sculpture; a narrow path which ends with television monitors; a big photograph documenting hiking in the countryside; mirrors which had been placed in an ordinary room in an extraordinary way⁶¹. Post-modern sculpture operates with several tools and attempts to draw the spectator’s attention to the environment outside the work; to society and nature.

In art studies since the 1950’s and 1960’s, the reverse logic of sculpture indeed started to be discussed. Sculpture had to be defined negatively. It was impossible to deduct the meaning and the task of sculpture for example from the architecture or landscape which surrounded the sculpture concretely. Since the 1970’s when defining post-modern sculpture, a critic or a historian thus needed to seek for the determining factors beyond not just a decade but even millenniums. According to Krauss, for example the prehistoric Stonehenge and Indian grave mounds as well obtained the status of sculpture. The category of sculpture is indeed historically bound instead of being a universal category⁶².

Concerning the definition of monument a monument can be a sculpture or a building: essential here is the function, not the form. A monument has a function in relation to the logic of representation and marking. The term monument derives from a Latin verb *monere*, to remember. Accordingly the monument is described as a commemorative representation.

Monumental art represents functional art, which has had for example political and ideological tasks in regard to the public. A monument has traditionally been a statue, which reminds of some person, event or idea. One speaks of monuments to a person, hero

⁵⁹ Bredin & Santoro-Brienza 2000, 106.

⁶⁰ Krauss 1979, 34.

⁶¹ See Krauss 1979, 30.

⁶² Krauss 1979, 33.

monuments, war memorials and national monuments. Monuments are symbols, they tell about the persons of a given time that will become raised to the status of great men, as well as about acts and ways of thinking that are seen to be valuable⁶³. The city of Jyväskylä has participated in erecting four monuments in 1977-2007: *Monument of Päivö Oksala* (1982), *Marketplace king* (1989), *Tribute to a hewer* (1991) and *Veteran Memorial* (1992). These monuments are most evidently erected to honour local persons or groups of people for well-grounded reasons.

Monuments always function as artworks as well. Monuments are significant because they represent the art of their own time according to Marketta Mäkinen, the former director of the Jyväskylä Art Museum and an informant in my thesis.⁶⁴

From the point of view of my research problem, it is particularly interesting that a monument may give surplus value to a public place or building. In addition to social meanings, regionally and locally attuned emotions are connected to many monuments⁶⁵. For instance, the Havis Amanda fountain is supposed to symbolize the city of Helsinki, the Eiffel tower and the Arc de Triomphe are known as symbols of Paris and Christ the Redeemer has become an icon of Rio de Janeiro.

Throughout the history of monuments strong emotional charges and symbolic significances have been connected to monuments in people's minds, which naturally often is one of the reasons why monuments are erected and people wants to erect them⁶⁶.

3.3 A practical perspective on public art and the application of institutional art theory to public art

The narrow pragmatic definition of public art is as “art installed by public agencies in public places at public expense”⁶⁷. In practice one can consider that 1. placing an artwork in public space, 2. applying the public acquisition methods in connection with the art purchase and 3. public financing of an artwork are the factors that make art public. For

⁶³ See Lähdesmäki 2000, 24.

⁶⁴ Interview of Marketta Mäkinen.

⁶⁵ See Lähdesmäki 2000, 25.

⁶⁶ Lähdesmäki 2000, 24.

⁶⁷ Mitchell 1990.

instance, an artwork placed in a public library is a public artwork. An artwork acquired through a public competition is a public artwork. Likewise an artwork financed by allowance from a public budget is a public artwork.

Päivimarjut Raippalinna, the director of the Jyväskylä Art Museum and an informant in my thesis, specifies public art in a quite practical way. Raippalinna states that public sculpture acquisitions are always site-specific, which in her opinion means that when a city builds an area, a certain amount from the building funds will be used for art acquisition.

Professor of Philosophy Hilde Hein does not choose to define contemporary public art pragmatically. She claims that artworks are specified as public art - a little loosely - on the basis of the fact that artworks are represented in public space, they are in public possession, they are of public interest or involved in the social sphere. Artworks seldom meet all these requirements of being public which has caused the fact that a wide selection of artworks is controversially interpreted as public art.⁶⁸ She suggests that

public art today seems to engage more abstract concerns and more ephemeral interpretations of site, memory and meaning. Space and time continue to play a definitive part, but like most philosophical categories, their meaning has grown attenuated. They no longer refer simply to “where” and “when“, but have become symbolic and relational indicators, far removed from the coordinates that once sufficed to situate things.⁶⁹

Like Hein claims, art does not become “public” only because it is displayed publicly. Art is not automatically made public by the fact that the artwork is sited outdoor, in a bus terminal or in the reception hall of a hotel – more than bringing a tiger to the yard of a farmhouse makes the tiger a domestic animal. An object, an artwork or an animal, does not derive its identity from the character of the place in which it is found.⁷⁰ Instead the public character of art is to be connected to social and political connotations which the public cannot reach directly⁷¹. Hein emphasises that the joining of public to public art is

⁶⁸ Hein 1996, 2.

⁶⁹ Hein 1996, 2.

⁷⁰ See Hein 1996, 4.

⁷¹ See Hein 1996, 1.

essentially political - at its conservative and revolutionary extremities⁷². Lähdesmäki states rectilinearly about politics in art:

Public sculpture and especially the setting up of monuments always reaches a political character of some degree, because defining the use of public space and financing art by public resources are social matters in the decision-making of which the politicians participate⁷³.

From a pragmatic point of view, the public sculptures in the Jyväskylä City Art Collection are public artworks. I may also state that they do not derive their identity only from the character of the place in which they are found. They are political and social in nature due to their public ownership and acquisition method. Also, the urban setting, an essentially social and cultural, multifaceted and often contested milieu, has offered these artworks challenging possibilities for dialogue⁷⁴.

Another approach to public art is to apply institutional art theory to it. According to institutional art theory, artworks are art appointed by the art world, the core of which is formed by artists and the audience; more specifically the interaction between artists, mediators, critics, researchers and the public, among others. However, the concept of art world does not necessarily refer to concrete institutions. For example the artwork equates the way of thinking of art according to Arthur C. Danto, a philosopher of art. After seeing "Brillo Box" by artist Andy Warhol in an art exhibition, Danto wrote that seeing something as art requires something that the eye is not able to distinguish – an atmosphere created by the theory of art, information about the history of art: art world⁷⁵.

According to institutional art theory, all the public sculptures of the Jyväskylä City Art Collection are artworks by definition: they were carried out by the decision of a division, board or working group which consists of members of the art world. Considering these sculptures as artworks requires the public information about the *history* of art, as Danto puts it. Related to the public sculptures in question it is to be noted that there has been interaction between artists and the public.

⁷² See Hein 1996, 3.

⁷³ Lähdesmäki 2000, 117.

⁷⁴ Compare Bonsdorff 2000, 73.

⁷⁵ Danto 1964.

The same can be stated about the sculpture *Tilted Arc* in New York by artist Richard Serra and the monument *Vietnam Veterans Memorial* in Washington by May Lin, an architect and artist. Nevertheless, some scholars who have studied these artworks interestingly do not consider the sculpture by Serra as a public artwork. For example, in the view of professor Michael Kelly, Serra's *Tilted Arc* is not a public artwork, because when designing the sculpture to be executed in the neighbourhood of thousands of people's working places, Serra did not take the public into consideration in a desired way, unlike for example Lin when she designed *Vietnam Veterans Memorial*. The former artist was indifferent to the identity of the public and in relation to the rights of the public to the place. Kelly states that to be public, art must be created with recognition on the artist's part of the people who constitute the "public" of public art, whoever they are⁷⁶.

3.4 The development of the modern systems of art in Finland since the 1960's

The acquisition of public sculptures by the city of Jyväskylä can be considered as a part of the modern systems of art in Finland, which in their part have developed in interaction with other systems and with the rest of society. Thus the development of the systems of art and their art political objectives must be briefly explained. According to Erkki Sevänen the systems of art in Finland since the 1960's are the "period of the nationalised system of art" and the market-based period of the system of art⁷⁷. From the perspective of my research problem, it is essential to realise which goals national cultural policy had during the two above mentioned periods, because one can suppose that art political objectives of the state had at least indirectly an effect on the grounds which the city of Jyväskylä based its public sculptures' acquisition on.

Since the 1960's, the system of art has begun to integrate with the political-administrative system to an increasing extent. One can speak of the "period of the nationalised system of art" in Finland. This means that the state and the municipalities have a central role in the possession, administration and financing of art institutions and in the securing of working

⁷⁶ Kelly 1996, 17.

⁷⁷ Sevänen 1998.

conditions for artists⁷⁸. The nationalising and municipalising of the system of art in Finland are connected essentially to the building of the national welfare state.

During the welfare state period of the system of art, increasing public support aimed at mainly securing the working conditions of the professional art institutions and artists. For example, a law on the arrangements of the promotion of art came into operation in 1968 in Finland. In the middle of the 1970's, the public cultural policy's other objective was to equalise the social and regional differences in the availability of cultural services. The laws and regulations of the culture activities of municipalities prescribed in the early 1980's seemed to be emphasising cultural democracy. The new cultural policy was based on the ideal about "the spontaneous creative activity of members of society". Also

In the social policy in the 1980's, the starting point will probably be the assumption that art and culture activity are regarded as necessary basic needs as sufficient livelihood, health, housing and social security for the realization and development of the overall personality of the human being.⁷⁹

However, it is to be noted that in spite of the ideal of cultural democracy which emphasises the independent initiative of the citizens, it was not really possible for the inhabitants of municipalities to affect what phenomena were defined as culture activities in the municipalities. The contents of the municipal culture activities were determined in a centrally planned way, from the legislation.⁸⁰ After the beginning of the 1980's, mainly cultural democracy was emphasised and the supporting of the professional and institutional activities remained a secondary task⁸¹.

The system of art, created alongside the wide welfare state, began to loosen in the early 1990's. According to Sevänen, the system of art in Finland in the end of the 1990's seemed to become internally divided in two blocks: on one hand into a block which emphasises functional and normative autonomy and, on the other hand, into a block which emphasises the different points of view of utility. The position of the former has been reduced and the latter has been enhanced. When thought this way, the position of the modern system of art was characterised by the increasing uniting with other systems - the

⁷⁸ See Sevänen 1998, 349.

⁷⁹ Murto 2000, Appendix 1. A letter by the Artists' Association of Finland for the Association of Cities of Finland 16.1.1981.

⁸⁰ See Sevänen 1998, 355.

⁸¹ See Sevänen 1998, 350-351.

system of art has opened up for example in the direction of operating principles of business.⁸²

In national art policy from the 1990's onwards an attempt has been made to promote local utilitarian viewpoints even more than the ideals of the democratization of culture and cultural democracy. The interest of municipalities towards the culture sector increased, arts and culture could be seen as benefiting tourism and building the image of the city. It is noteworthy that during the latest market-based period of the system of art, regional and municipal culture activities actually became increasingly independent in relation to the state.

The Finnish visual arts were granted 1,33 million euros for the improvement of the cooperation of artists and companies in the project called ART360 funded by the European Social Fund and a few municipalities. With the help of the support the aim has been to establish manager activity, among others, as part of the business in the field of art⁸³. The project exemplifies well the latest phase of the development of the Finnish system of art in general and reflects in specific the business of the visual arts being market-based and useful for the city as well as for artists.

⁸² See Sevänen 1998, 368.

⁸³ See Kivirinta 2008.

4 Review of the Jyväskylä City Art Collection and its sculptures

4.1 The beginnings of the Jyväskylä City Art Collection

The art collection and its importance had been discussed a lot within the sphere of the Jyväskylä Teacher Seminar. In the early 1900's Yrjö Blomstedt (1871-1912), an architect and senior teacher of handwork, drawing and geography of the Jyväskylä Teacher Seminar, proposed that the town needed an art collection of its own. His reasons were both cultural and pedagogic, since he believed that art refined human beings.⁸⁴

However, the town of Jyväskylä had only little interest in acquiring artworks during the first half of the 1900's. It shows that the cultural life of the town began to grow nearly from nothing similarly to other Finnish small inland towns⁸⁵: mental and material culture developed side by side⁸⁶.

The earliest art acquisitions of the town were made from art exhibitions arranged in the Jyväskylä Town Library in 1918-26. Nine paintings, which the board of directors of the library collected as an exhibition rent from local artists in the above mentioned exhibitions, have laid the foundations for the city art collection⁸⁷.

Kyösti Sorjonen, a local journalist and Doctor of Social Sciences, states referring to the sculptures *Aino* (Maiden) and *Karhu* (Bear) acquired by the town of Jyväskylä in 1944:

After the war, when the town councillors were considering the town's functions in the field of art, the objective which was set by them was not only to commission portraits of persons but also to make the enjoyment of the works of art available to all the townspeople; in other words it was considered that this purpose would best be served by placing statues in public spots.⁸⁸

⁸⁴ Simpanen "Keskisuomalaisen kuvataide-elämän alkua 1950-luvulle saakka".

⁸⁵ *ibid.*

⁸⁶ See Repo & Nousiainen 1958, 5.

⁸⁷ See Mäkinen 1981, 3.

⁸⁸ Sorjonen 1977.

An allowance for art acquisitions was included in the city budget in 1947 for the first time⁸⁹, which meant the turning point in the acquisition of public art in Jyväskylä. The City Board bought mainly paintings on the basis of offers and “then, in 1961, it established a committee for purchasing works of art, while retaining for itself the final say in the matter”⁹⁰. Naming the committee for art purchase, the expert body, to be centrally in charge of the municipal art acquisitions meant finally establishing the position of public art acquisitions⁹¹.

The artworks for public art collections are often purchased in exhibitions, and the art collections of Jyväskylä do not make an exception in this matter. The art collections of Jyväskylä have increased mainly with exhibition purchases. The municipal bodies bought artists’ works in the exhibitions that were kept in different places. The art exhibitions were arranged in the town hall, in private firms, bank halls and the library⁹².



Picture 1. Displaying of the works of the members of the Jyväskylä Artists’ Association in the “the Painter’s pit” in 1964. In 1964-1973 the premises of the Jyväskylä Artists’ Association, “the Painter’s pit”, located in Cygnaeuksenkatu 7 C, in other words, in the cellar floor of the corner house in Cygnaeuksenkatu and Kauppakatu. Picture: The Picture Archives of the Museum of Central Finland. Photographer: Seppo Turpeinen.

⁸⁹ The allowance was the transferable appropriation of 150 000 FIM.

⁹⁰ Sorjonen 1977.

⁹¹ Partanen 1985, 117

⁹² See Mäkinen 1981, 3.

The Jyväskylä Artists' Association got its first own exhibition space no sooner than in 1985⁹³, when the town offered an exhibition space for local artists.

Kyösti Sorjonen writes about the art collection of Jyväskylä in 1977, the year when the Board of Culture and its Visual Arts Division were established in Jyväskylä:

[--] it is only in our time that the point of view has begun to be accepted in civic life that the fine arts also play a part in the functioning of the town, that the life of townspeople can and should be enriched with what the fine arts has to offer. There are even signs nowadays that towns consider it one of their functions to support the artists who are active in the area. Towns have also started, like the princes of earlier times, to create an image of themselves as being supporters of culture by starting art collections [--].⁹⁴

It seems to be obvious that there have been various grounds for acquiring public art in the city of Jyväskylä until 1977. For example, in the municipal decision-making in 1944 remembrance of persons and equal distribution of visual arts, interestingly by installing particularly public sculptures in public places, were regarded as the tasks of public art. The enrichment of the lives of the city dwellers, employment of the local artists and creation of the culture affirmative picture of the municipality were considered as the functions of public art in 1977. I may conclude here that the establishment of the art collection of Jyväskylä is clearly based on consequential value rather than inherent value.

4.2 Early public sculptures of the Jyväskylä City Art Collection

The acquisition of public sculptures in Jyväskylä started among associations and civic organizations. In fact, nearly all the public sculptures of Jyväskylä before the end of the 1970's were included in the city art collection through different associations which also collected largely the resources for statues.

⁹³ Notice of Tuija Ollikainen.

⁹⁴ Sorjonen 1977.

According to the study of Partanen, the city usually only either gave a place to the sculptures or paid the pedestal and the environmental work of a sculpture before 1977⁹⁵. Overall the donations have been in a significant position through the history of the city art collection. The outdoor sculpture donations by the active civic organisations increased the collection significantly in the 1950's and further in the 1960 and 1970's⁹⁶.

The persons or communities that considered sculpture important founded statue committees spontaneously. For instance, in 1900 the employees of the Seminar acquired and donated to the city the monument of "the father of Finland's elementary schools", Uno Cygnaeus. The monument to a person and simultaneously the national monument by Ville Vallgren (1855-1940) is the first public sculpture of Jyväskylä and it is considered a nest egg of the Jyväskylä City Art Collection⁹⁷.

Also the local Brothers in Arms Association and the Foundation of the Merchant Association, among others, have participated in the acquisition costs of sculptures in Jyväskylä. The Jyväskylä Society has acquired altogether five sculptures and monuments during its fifty-five years of existence⁹⁸. By founding monuments the society fosters the historical memories of the city, according to the manifesto of the Jyväskylä Society⁹⁹.

Kyösti Sorjonen states with a respectful tone that "it has been a fortune to have societies and associations in the municipal sphere which have acquired and donated sculptures to the city. With them the past of Jyväskylä has been memorialized and the views of the town have been enlivened at the same time"¹⁰⁰.

The city of Jyväskylä acquired on the basis of an offer its first public sculptures in the 1940's and the 1950's. In 1944 the city bought two granite sculptures *Maiden* and *Bear* carved by sculptor Oskari Raja-aho (1899-1932) in 1930. The sculptures ended up in the Church Park after the distribution of the inheritance of J.E.Nieminen, a building contractor, who had been a supporter of the young artist. The heir of Nieminen offered the

⁹⁵ 1985, 115.

⁹⁶ JAM. *Collection Policy Programme. Art collections*, 3.

⁹⁷ JAM. *Collection Policy Programme. Art collections*, 3.

⁹⁸ Erecting of monuments has been the central area of operation of activities related to native region in Finnish cities. This has also been the central part of operation in the Jyväskylä Society.

⁹⁹ See Kohvakka-Viinanen 2003, 11.

¹⁰⁰ Sorjonen 1977.

city the sculptures that had been on Nieminen's lot. The city stated the following about the sculptures in the purchase decision:

Even though the pieces probably do not have an important artistic value, the acquisition of them for the decoration of town parks can be supported, because the sculptor who had died early was so far one of the few sculptors from Central Finland.¹⁰¹

One can perceive the acquisition of these sculptures based on their ornamental value and as recognition of the promising artist of the province as well: they are to be considered as the monuments of sculptor Oskari Raja-aho.



Picture 2. *Maiden* (1944) sculpted by Oskari Raja-aho.
Picture: Oona Myllyntaus.

¹⁰¹ City Council, Municipal report of the city of Jyväskylä, CACJ, 77.



Picture 3. *Bear* (1944) sculpted by Raja-aho. Picture: JAM.

The city decided to commission a public sculpture for the first time in 1951. The sculpture in question was *Leikkiviä poikia* (Boys Playing) carved by sculptor Pauli Koskinen (1921-2003), who was a representative of the younger artist generation. The piece was ordered in the exhibition of the Jyväskylä Artists' Association on the basis of a statuette and was planned to be situated in front of the head gate of the sports field of Harju. As an acquisition ground it was stated that hopefully the sculpture would add the interest in fostering body culture¹⁰².

¹⁰² See Hihnala 1988.



Picture 4. The first public sculpture, which was purchased with the initiative of the city of Jyväskylä, was Pauli Koskinen's *Boys Playing* (1951).
Picture: Oona Myllyntaus.

It is to be noticed that before the sculpture *Boys Playing* only monuments had been erected in Jyväskylä by different agencies: *Monument of Uno Cygnaeus* (1900), *Monument of the Old Church of Jyväskylä* (1938) and *Monument of the Battle of Taipale* (1940) and that they were all placed in city parks, which were commonly considered as the centres of the cities.

4.3 New public sculptures of the Jyväskylä City Art Collection

The art collection database of the Jyväskylä Art Museum provides information about fifty-two public outdoor sculptures in the city art collection from which over a half, thirty-one, public sculptures were included in the city art collection in 1977-2007¹⁰³. In the following I will list the public sculptures included in the Jyväskylä City Art Collection in 1977-2007 and their location in the order of the realization of the sculptures. Subsequently I describe briefly their form and style.

¹⁰³ JAM. Jaana Oikari. Jyväskylä. The art collection database. *Public sculptures*.

1979

Raimo Heino *Rumat, uteliaat ja hyväntahtoiset* (The Ugly, Curious and Benevolent¹⁰⁴),
Kyllö health centre yard

Heikki Häiväoja *Elinehto-ajatus-liiketoiminta* (Condition of life-thought-business), Are
square, Jaroslav square since 1995

Risto Salonen *Suomalainen sarja* (The Finnish Series), Moirislampi shore

1981

Helmer Selin *Pupumuori* (Bunny Mommy), Pupuhuhta School yard

1982

Veikko Hirvimäki *Päivö Oksalan muistiomerkki* (Monument of Päivö Oksala), the Alvar
Aalto Museum yard

1983

Architectural office Aarne von Boehm, *Work of the basin of Huhtaharju School*, the basin
in Huhtaharju School

1985

Antti Maasalo *Rakastan* (I love), Yrttisuo family park

1987

Juhani Petäjaniemi *Keinumieli-Tyhjämieli-Häkkimieli* (Swing Mind-Empty Mind-Cage
Mind), Viitaniemi School yard

1989

Riitta Uusitalo *Kulutusjuhla* (Consumption Feast), the car park of Torikeskus shopping
centre

Veikko Hirvimäki *Torikuningas* (Marketplace King), Jyväskylä market square

¹⁰⁴ The names of the artworks in English are my own translations, since they have not been translated by the artists.

1991

Kai Liljeblad *Kunnianosoitus kivenveistäjälle* (A Tribute to a Hewer), Lake Jyväsjärvi shore, shore wall

Markku Hakuri Suuri kompassi (Big Compass), Lake Jyväsjärvi shore

1992

Erkki Kantonen *Veteraanimuistomerkki* (Veteran Memorial), Church Park

1996

Jarmo Väisänen *Käräjäkivet* (Court Sessions Stones), Pohjanlampi School yard

Riitta Uusitalo *Elämää preerialla* (Life on the Prairie), Mäki-Matti family park

1997

Anne Alho *Rondo*, frontcourt of Hippos sports hall

Anne Alho *Rannasta saareen - saaresta rantaan* (From the Shore to the Island - From the Island to the Shore), Saunaranta Park in Säynätsalo

2002

Aino-Kaarina Pajari *Kiveen kirjoitetut* (Written on Stone), Ainola shore

Seppo Uuranmäki *Keinuja* (The One Who Swings), Kuokkala Bridge

Harald Karsten *Kakophone*, Mattilanniemi, shore line

Timo Hannunen *Halla* (Frost), Kuokkala, the roundabout of Survontie and Siltakatu

Reijo Veijalainen *Exit*, Mattilanniemi, lawn between Agora and Lake Jyväsjärvi

Virpi Lehtonen *Tähystäjät* (Lookouts), Mattilanniemi, shore line

2003

Kari Alonen *Kajo* (Dawn), Lutakko shore

Onni Kosonen *Ystävyysden viila* (The File of Friendship), Eskilstuna square

Jussi Heikkilä *Silmällä pidettävä* (The One to Be Kept an Eye on), Kauppakatu pedestrian street, under a blue litter basket under the sign Mestarin Herkku grocery store

Matti Peltokangas *Kahden kesken* (In Private), Kauppakatu pedestrian street

Kain Tapper *Yö* (Night), Church Park

2005

Harald Karsten *Lintutuoli* (Bird Chair), Lutakko park

2006

Pekka Pitkänen *Rakentajan kilpi* (The Constructor's Shield), frontcourt of the Constructor House

2007

Marja Kolu *Aatamin puraisu* (The Bite of Adam), Lutakko park, paradise section



Picture 5. The public sculpture *Marketplace King* (1989) by Veikko Hirvimäki dedicated to a local legend Otto Toivainen rises in the heights at the Jyväskylä market square. Picture: Oona Myllyntaus.

The public sculptures included in the art collection in 1977-2007 are principally sculptures of their type. There are twenty-four sculptures, which is about 75 per cent of all the public

sculptures. By sculptures in this context I refer to artworks made by, for example, carving or by casting. The city has participated in the acquisition of four monuments in 1977-2007, which are included in the city art collection: *Monument of Päivö Oksala* (1982) *Marketplace King* (1989) *A Tribute to a Hewer* (1991) and *Veteran Memorial* (1992). Furthermore, there is one wall painting, one fence painting and one environmental artwork.

The sculpture *Big Compass* sited on the Lake Jyväsjärvi shore and *the work of the basin of Huhtaharju School* deviate from other public sculptures with their form and can be described as architectonic. It is stated that the latter one “is an architectonic element even more than an actual sculpture”¹⁰⁵.

As far as style is concerned, the majority of the sculptures are abstract. Only eight sculptures are figurative. It is interesting that three of the four monuments are abstract, non-figurative monuments: *Monument of Päivö Oksala*, *Marketplace king* and *Veteran Memorial*. The monument *A Tribute to a Hewer* represents the chisel of a hewer, and, thus, is a figurative sculpture. The sculpture *From the Shore to the Island - From the Island to the Shore* combines both abstract and figurative style¹⁰⁶. In accordance with the environmental artwork *Court Sessions Stones* made by stones it is difficult to define whether it is an abstract or a figurative public sculpture.

¹⁰⁵ JAM *Public sculptures in Jyväskylä. The sculpture of the basin of Huhtaharju School.*

¹⁰⁶ The complex work consists of eight frame parts constructed from plywood and two bronze figures that have been fastened to the plywood bases. JAM. Jaana Oikari. Jyväskylä. The art collection database. *Public sculptures.*



Picture 6. *Court Sessions Stones* (1996) by Jarmo Väisänen placed on the yard of Pohjanlampi School is used as a group work site, among others. Picture: JAM.

In the opinion of Marketta Mäkinen, the former director of the Jyväskylä Art Museum, the public sculptures acquired by the city cannot commonly be characterised as environmental artworks; environmental work should be carried out in the environment in a certain way or made by materials from nature. “The artworks of Richard Long are environmental works, as they take over the landscape in an extremely wide area -- or Christo who wraps mountains”¹⁰⁷. It can be stated that the location of an artwork is the biggest determinant of environmental art. For its part a public sculpture has been moved from a place in which it has been made to a public place. Often the sculpture has even been upraised with a base because with its help the sculpture is noticed. A public sculpture on a base can rise above the mass of streets to the sight of everyone. “A sculpture on a base is not an environmental work even though it is in the urban environment”¹⁰⁸.

Instead of being environmental artworks, the public sculptures of Jyväskylä are more like site-specific artworks. A public sculpture is placed in a special place, a place in which many people move and in which people can be brought to a stop. According to Osmo Rosti, the director of Urban Planning and Engineering, in fact it has been attempted that the sculptures would halt people. “Rather the attempt has been that they [public

¹⁰⁷ Interview of Marketta Mäkinen.

¹⁰⁸ Interview of Marketta Mäkinen.

sculptures] would be stoppers”¹⁰⁹. The public sculptures acquired by the Art Working Group of Common Areas since 2000 cannot be considered as monuments in any case, states Rosti.

Mäkinen gives as well examples of non-traditional sculptures of Jyväskylä. With the sculpture by Kain Tapper *Night* it was obvious that the work is not put on a pedestal. One wanted to give up the thought according to which the base raises the work into the position of an artwork.



Picture 7. The sculpture *Night* (2003) by Kain Tapper stands purposefully without a pedestal in the Church Park close to Kauppakatu. Picture: Oona Myllyntaus.

In the opinion of Mäkinen, also the installation *Säteilevä, virtaava, pysyvä* (Beaming, Running, Stabile) by artist Tuomo Blomqvist, which expands from the ceiling of the Kuokkala School to outdoors, takes over the space and is nothing but a traditional statue¹¹⁰.

¹⁰⁹ Interview of Osmo Rosti'.

¹¹⁰ Interview of Marketta Mäkinen.

5 Public sculptures and the art acquisition policy of the city of Jyväskylä

The art acquisition policy of Jyväskylä in 1977-2007 can be divided into three periods according to the state of the economy of the city and the municipal body having prepared and executed the art acquisitions. The first period of the art acquisition policy can be dated to the years 1977-1988, when the Visual Arts Division of the Board of Culture acquired public artworks along with public sculptures with the annual allowances in the city budget named *art acquisitions* and *art acquisitions of real estates*. The Visual Arts Division decided to pay special attention to sculpture in the early 1980's¹¹¹. The second period of the art acquisition policy in 1989-1996 paralleled mainly the years of general recession in Finland. At that time the Board of Culture was responsible for the art acquisitions, but because of the smallness of the allowances it was able to acquire public sculptures only scantily. Since 1999 the art museum has been increasing the city art collection. However, it did not acquire public outdoor sculptures. In 2000 the Art Working Group of Common Areas, consisting of experts of different fields, took the acquisition of public sculptures to its responsibility with the help of the allowance that was appointed to the Urban Planning and Engineering. Over a half of the sculpture acquisitions in 1977-2007 were made in this third period of art acquisition policy in 2000-2007. The Art Working Group of Common Areas acquired, thus, public art most actively among the municipal bodies acquiring public art in Jyväskylä. Accordingly, the analysis of the research material showed that besides the economy and acquisition organisation of the city the amount of sculpture acquisition has been affected by the attitudes towards culture in the city administration. From the end of the 1970's until the 1990's the city did not willingly allocate money for public sculptures¹¹². Mäkinen has been, for example, astonished that the sculpture *I love* was eventually acquired and placed in the Yrttisuo family park in 1985, because the head of the city first let understand that the city has more important matters to take care of than art acquisitions. According to Mäkinen, the Chairman of the City Board may have said to the secretary of the Board of Culture that there is no need to come and "talk here about art when there are unemployed in the city -- the money is much more sorely needed in the public health service". In the City Board the previous kinds of antitheses have probably

¹¹¹ See Visual Arts Division, Minutes of Visual Arts Division, 5.2.1981, 8§, CACJ.

¹¹² Interview of Marketta Mäkinen.

been more rare in the 2000's, as it is commonly accepted that art improves the welfare of people.

5.1 Period of the Visual Arts Division of the Board of Culture 1977-1988

The Visual Arts Division of the Board of Culture was given the responsibility of taking care of the city art collection in 1977¹¹³. The task of the Visual Arts Division was to make a decision on the art acquisitions of the city within the limits of allowances and to deal with the placement questions of public artworks.

In 1979 the Visual Arts Division acquired three new sculptures: Raimo Heino's sculpture *The Ugly, Curious and Benevolent* to the yard of Kyllö health centre, Risto Salonen's glass sculpture *The Finnish Series* to the shore of Moirislampi and Heikki Häiväoja's sculpture *Condition of life-thought-business* to Are square, which had been commissioned from the artist already in 1961.

In 1980 the theme year of the environment was spent in Jyväskylä¹¹⁴. As one measure of the theme year, a specific allowance of 190 000 FIM was allotted for sculpture purchases. Sculptures were planned to be placed especially in new residential areas and the task of acquiring outdoor sculptures was given to the Visual Arts Division of the Board of Culture.

Another measure of the theme year related to public art was the acquisition of artworks for playgrounds designed by artists. The purpose was to contribute to the art education and the aesthetic appreciation of children. 70 000 FIM were allotted for play sculptures and the Environment Division of the Board of Culture was responsible for their acquisition.¹¹⁵

In 1984 the Alvar Aalto Museum director began negotiations with the artist to acquire sculptures to Yrttisuo family park, which was a part of the House Fair area of Jyväskylä. Art that time the Visual Art Division considered quite important to commission artworks

¹¹³ City Council, Municipal regulation collection of the city of Jyväskylä 1977 no 13, Rule of the Board of Culture of the city of Jyväskylä, 8§, CACJ.

¹¹⁴ According to City Council's decision in February 26th 1979.

¹¹⁵ Cultural Office, Manifesto of the theme year of environment in 1980 in Jyväskylä. CACJ.

for Yrttisuo, because they would affect the image of the area. The Visual Arts Division commissioned the sculptures from artist Antti Maasalo because the artworks of Maasalo were considered suitable to a family park. The artist had carried out play sculptures in several different localities earlier in Finland.

The objective of the art acquisition plan drawn up in 1981 was to document as perfectly as possible art from Central Finland, supplement the existing collections of the city, create a representative Finnish and foreign graphics collection and acquire Finnish modern art with special focus on young artists. Accordingly the vice-mayor proposed that attention should be paid to the acquisition of the sculptures of the Yrttisuo family park from “available sculptors from Central Finland”. However, in spite of the proposal the City Board decided to approve unanimously the division’s decision on acquiring the sculptures from Maasalo from Southern Ostrobothnia. On the basis of the minutes of the Visual Arts Division it can be claimed that the two play sculptures by Maasalo and the sculpture *I love*, were acquired on grounds mainly related to the cityscape.

In 1980 the art acquisition allowance of real estates was 161 000 FIM and in 1981 as much as 510 000 FIM. In 1981 for the first time the art acquisition allowance was indeed allotted beforehand for the city budget as a real estate-specific sub-item for each building to be built¹¹⁶ and the architect’s statement was heard in conjunction with the art acquisitions of real estates¹¹⁷.

The Visual Arts Division began acquiring sculptures for schools in 1981. The first public sculpture acquired to a school was a huge granite sculpture *Bunny Mommy* by Helmer Selin in front of Pupuhuhta School.

¹¹⁶ The budget of the city of Jyväskylä 1981, CACJ.

¹¹⁷ See Visual Arts Division, Minutes of Visual Arts Division, 5.2.1981, 8§, CACJ.



Picture 8. The subject of the public sculpture *Bunny Mommy* (1981) by Helmer Selin derived from the name of the district, Pupuhuhta. Picture: JAM.

The architect proposed the acquisition of free-form play sculpture to be placed in the school yard. The museum director proposed that the work be commissioned from a local artist, either from Helmer Selin or from Onni Kosonen. Before the carrying out of the sculpture the artist had to present a sketch drawing to be accepted by the division.¹¹⁸

The Visual Arts Division decided to acquire another sculpture for a school area in 1983: a sculpture for the basin of Huhtaharju School according to a presentation of Architectural Office Arne von Boehm¹¹⁹.

Since in 1986 the art acquisition allowance was relatively small, 100 000 FIM, the Jyväskylä City Art Collection was unbalanced in respect of sculpture, in particular¹²⁰. The Visual Arts Division proposed 140 000 FIM to be allotted for art acquisitions for the year

¹¹⁸ Visual Arts Division, Minutes of Visual Arts Division, 15.6.1981, 47§, CACJ.

¹¹⁹ See JAM Public works of art in Jyväskylä. *The sculpture of the basin of Huhtaharju School*.

¹²⁰ See City Council, Amendment of art acquisition allowance, 1987, CACJ.

1987¹²¹. The allowance indeed rose into 140 000 FIM, an amount which stayed until 1989. When the art allowances remained unchanged, the prices of artworks, however, rose and the value of money fell. In 1988 with 140 000 FIM one could acquire only one rather large painting and a small sculpture.

According to the Visual Arts Division, the cuttings of art acquisition allowances were above all for the loss of artists of the city and the area. The division stated in 1988 that it should be possible to acquire both local and regional art more representatively when there are active and nationally recognised artists in the city and the area of Central Finland.¹²² The division gave importance to the fact that in 1987 two out of four winners of the National Award in Visual Arts¹²³ were artists who worked in Jyväskylä; the prize was given to artist and sculptor Veikko Hirvimäki (1941-) and graphic artist Kirsi Neuvonen (1960-).

Closer examination of the winners of the National Award in Visual Arts shows interestingly that besides gifted graphic artists, several nationally renowned sculptors worked in Central Finland. By 1987 there were actually four sculptors among altogether seven award winners from Central Finland¹²⁴. In short, it can be stated that the employment of local artists was considered as one task of the municipal art acquisition by the Visual Art Division, but this aim did not come to fruition very well.

When the period of the Visual Arts Division was coming to an end, the division still proposed, based on the letter of the Artists' Association of Jyväskylä, that the City Board would take the costs of an artwork into consideration as a part of the total building budget of the bridge of Lake Jyväsjärvi.

During the twelve year-long operation period of the Visual Arts Division the city began to acquire public sculptures more systematically than before. The responsibility for the acquisition of sculptures transferred more and more from organisations to the city. In 1979, when the Alvar Aalto Museum was municipalized, the city art collection began to

¹²¹ See City Council, Operation plan 1987-91 concerning art allowances, 1987, CACJ.

¹²² Visual Arts Division, Minutes of Visual Arts Division, 15.3.1988, 18§, CACJ.

¹²³ The award has been granted since the year 1969.

¹²⁴ According to the notice of Ansa Aarnio the award was granted to sculptor Heikki Häivöja (1929) and graphic artist Frans Toikkanen (1926) in 1970, to artist Unto Hämäläinen (1923-2003) in 1972, in the following year to painter Erkki Santanen (1925-1990) and in 1985 to sculptor Kain Tapper (1930-2004).

be taken care of by the museum. In practice this meant that the city art acquisitions were funded from the budget of the Alvar Aalto Museum and that as a secretary of the Visual Arts Division, the intendent of the museum made the proposals for the art acquisitions. The Visual Arts Division made the actual acquisition decisions. The Jyväskylä City Art Collection increased numerically in 1979-1985 with over a half, in other words from 950 artworks to 2334 artworks. Altogether six sculpture projects were carried out during the period of the Visual Arts Division. In this time the allowances for art acquisitions increased from 78 000 FIM into 140 000 FIM. The allowances for the art acquisitions of real estates were between 150 000-510 000 FIM. The actual boom of art acquisition allowances was at the end of the 1970's and the beginning of the 1980's, when the allowances were in the rise also in other big cities in Finland.

5.2 Period of the Board of Culture 1989-1996

The Board of Culture began to acquire public art for the city by arranging an art competition of the bridge of Lake Jyväsjärvi¹²⁵. The competition was eventful and also nationally significant competition. In the following I will deal with the competition more closely because it unfolds as one of the most significant sculpture projects of the city and at the same time the municipal art acquisition policy in the 1990's.

The City Board decided to arrange a common competition for the artwork of the bridge of Lake Jyväsjärvi on October 3rd 1988 and called Finnish artists and artist who live permanently in Finland to participate in the competition. The rules by the Artists' Association of Finland and regulations drawn up in Jyväskylä were followed in the competition.

The jury of the competition was chosen by the City Board and included Erkki Kantonen, the jury chairman and the city architect, Ulla Jylhä, a journalist, Veikko Mäkeläinen, a painter, Anja Penttinen, a journalist and Kyösti Sorjonen, Doctor of Social Sciences. The member chosen by the Finnish Painters' Union was Artist Pekka Nevalainen, Tuomas Renvall was chosen on behalf of the Finnish Sculptors' Union and Tarja Teräsvuori on behalf of Finnish Graphic Artists' Union. Päivimarjut Raippalinna was chosen as secretary.

66 proposals were sent to the competition by the deadline. According to the competition rules of the Artists' Association of Finland, the artist members of

¹²⁵ The art competition of the bridge of Lake Jyväsjärvi took place between November 14th 1988 and April 7th 1989.

the jury formed the working committee of the jury. The working committee presented the results of its work to the jury after which one could state that the working committee had been unanimous in its decision.

The results of the artwork competition of the bridge of Lake Jyväsjärvi were published on May 4th 1989 and artist Päivi Jukola was chosen as the winner with her proposal 365. The proposal contained 365 cast iron park benches for two, painted in white, and their light fixtures. It was intended that the benches would be placed one metre from one another on the shore of Lutakonniemi which would then form an about 900 metres-long light-bench band. The conceptual artwork 365 by Jukola aimed at directing the spectator's attention from the work itself to surrounding nature, to the cityscape or to a subjective imaginary world, providing a busy city dweller an opportunity to rest.

The jury stated as grounds for the proposal:

In its artistic unprejudiced attitude and its courage the work which has won the competition will refer to the future and reflects in a sensitive way aesthetic and social values which only are awakening. When coming true "365" could be a significant tonic to the withering culture image of the city of Jyväskylä and it could again bring to the city the role of a pioneer and traveller in the front line of culture, which has been more or less missing during the last few decades.¹²⁶

With the proposal *Big Compass* Markku Hakuri was granted the second prize. Reijo Paavilainen was granted the third prize with his proposal *Hermes*. The jury suggested for the city that as the result of the arranged common competition the proposals which had received the first and the second prize would be carried out¹²⁷.

After winning the realisation of the proposal of Jukola was in a big contrary wind. First of all, the jury was criticised for accepting the proposal of Jukola even though the scale model required in the competition rules had not been included in Jukola's proposition. One of the participants of the competition, Urho Johansson, publicly disapproved of the working method of the competition board and suggested that "crookedness has taken place in the competition". Johansson required a clarification from the Finnish Sculptors' Union, and also a few other artists, who had participated in the competition, demanded the matter to be clarified. Jukola for her part defended the missing of the scale model by stating that 365 was a presentation of conceptual art.¹²⁸

The realisation of the work was hampered secondly by the fact that the Board of Culture had to wait for further measures of the art competition until the architectural competition of Lutakonniemi would come to an end in April 1990. It was possible that the south-west shoreline of Lutakonniemi would change as a result of the architectural competition, in which case for example the winning proposal of the art competition would not be worth designing to

¹²⁶ Board of Culture, Minutes of Board of Culture, 14.11.1989, 216§, ACSC.

¹²⁷ See City Board, Minutes of City Board, 5.6.1989, 838§, CACJ.

¹²⁸ See Helsingin Sanomat "Jyväskylän veistoskilpailun tulos vastatulessa: Taiteilijat kiistelevät sääntöjen tulkinnasta".

suit the present situation.¹²⁹ Thus the clarifying of the places and cost estimates of the artworks had to wait until the architectural competition was solved and until the master plan of the area would be ratified in early autumn 1990.

It also appeared during autumn 1989 that the participants of the second stage of the architectural competition of Lutakonniemi had not been informed about the art competition and its results. The competitors had even been given such instructions for the extension plan which made it impossible to carry out at least two artworks which had won the first prizes in the art competition. The Board of Culture stated that one competition is quite a lot out of phase with the other one, in spite of the good objectives originally set up¹³⁰. The public resources used for the art competition and the work already done seemed to be wasted at least so far.

The confusing situation proves that in the planning of the architectural competition of Lutakonniemi the Construction Office of the city did not, for one reason or another, pay attention to the City Board's decision to arrange the common competition about an artwork, which would possibly be placed in the bridge area of Lake Jyväsjärvi.

Eventually the proposal of Markku Hakuri placed second in the competition was approved to be carried out in connection with the building of the shore of Lake Jyväsjärvi¹³¹. In the agreement the city was represented by Marketta Mäkinen, the deputy Alvar Aalto Museum director and the secretary of the Board of Culture. However, the whole sculpture expenses were paid by the Technical Service Centre (the present Urban Planning and Engineering). The city carried out the sculpture *Big Compass* in 1991, the purchase price being 500 000 FIM. The same year in connection with the building of the shore of Lake Jyväsjärvi also the monument *A Tribute to a Hewer* by Kai Liljeblad was carried out on the shore wall.

The realisation of the artwork 365 would have come to cost altogether 730 000 FIM for the city, according to the artist's original cost estimate¹³². The total cost estimate of the bridge of Jyväsjärvi contained 500 000 FIM for the artwork which is 230 000 FIM less than the price of the work. It is obvious that it was impossible to carry out the work of Jukola both for economical reasons and due to the incompleteness of Lutakonniemi.

In the early 1990's there was not a separate allowance in the city budget for the art acquisitions of real estates and neither was there an established procedure in the art

¹²⁹ Construction Office, Letter of the Jury of the architectural competition for the Board of Culture, 27.6.1989, CACJ.

¹³⁰ Board of Culture, Minutes of Board of Culture, 14.11.1989, 216§, ACSC.

¹³¹ Board of Culture's meeting in June 12th 1990.

¹³² 365 park benches à 1000 FIM and the artist reward of 365 000 FIM. The price for light fixtures was not estimated separately.

acquisition for new constructions¹³³. In the proposal made by Marketta Mäkinen in 1990 for the Board of Culture, the topmost objective was to acquire local and regional art to public buildings primarily by commissions. Until 1990 art was acquired for real estates either as exhibition purchases or by arranging artwork competitions, but only to a small extent by commissions. The advantage of the commission is that when the architect of a building and the artist work in cooperation already during the building stage, the building will obtain artworks planned to the location in question.

The Board of Culture made eventually in 1991 a proposal for the forming of a team which would take responsibility for the measures and proposals related to the art acquisitions of real estates. It was emphasised in the instructions for standardising and establishing the procedures of the acquisition of artworks that the place and realisation of an artwork have to be taken into consideration in the planning of the building project. According to the instruction the allowance required for the acquisition should not be more than two per cent of the budget of the building project and it should be budgeted as its own sub-item in the project budget.¹³⁴ In the same year the City Board approved the instructions to be followed in the art acquisitions of new constructions. The instructions had to be followed also to an appropriate extent when the project dealt with renovating an old building. Thus, in principle the instructions did not really change from the earlier decision made by the City Council, according to which the art acquisitions can be funded from the building costs of the building project with a certain percentage.

In the city budget for the year 1990 200 000 FIM were allotted for the art acquisitions of real estates, for the year 1991 500 000 FIM and for the year 1992 150 000 FIM for the art acquisitions of the extensions of Kyllö health centre and Keljonkangas School. In 1993 150 000 FIM from the building allowances were reserved for the acquisition of an artwork of the new construction of Kuokkala Secondary School. In 1994-1996 the allowances for the art acquisitions of real estates were again a null. One can conclude that until 1997, instructions for the art acquisitions of new constructions were followed neither in the production of new public buildings nor in the renovations, to which, however, allowances were allocated every year.

¹³³ According to the decision in principle made by the City Council in the past the art acquisitions can be financed from the building costs of the house building projects with a certain percentage. Alvar Aalto Museum, Notice of meeting, 9.1.1991, AJAM.

¹³⁴ City Board, General letter of City Board. 7.3.1991. CACJ.

The architects of the Central Finland Safa Association expressed their concern about the forming and development of the public milieu in the region of Jyväskylä and sent a letter to the City Board in 1997. The association claimed that aesthetic values in the built environment are not taken into consideration enough and suggested that the region begin to take care of securing for the inhabitants' a human and aesthetic environment.

Also the Artists' Association of Jyväskylä pointed out in its letter to the City Board in 1997 that in their circle of 66 professional artists expertise, desire and ability can be found for carrying out public artworks. The Board of Culture stated in its reply¹³⁵ that an attempt has been made to fund art acquisitions with the allowance that has been reserved for each building project according to the decision in principle of the year 1991. In practice, however, funds did not remain for art acquisitions, which indicates that art acquisitions had failed to come true. As a solution to this, a separate allowance of 200 000 FIM was reserved for the year 1998 in the investment part of the city budget for art acquisitions¹³⁶.

The decision-making of the acquisition of artworks and the art acquisitions of real estates fell away from the tasks of the Board of Culture in 1996¹³⁷. After the mid-1990's the acquisition of public art gradually became a responsibility of the Technical Service Centre. It is noteworthy that the Board of Culture used to make only partial decisions on the art acquisitions of real estates which were paid for from the budget of the Technical Service Centre. Osmo Rosti mentions that the acquisition of art for the city is in fact the task of the Board of Culture, but the Board of Culture was not able to make bigger art acquisitions, because the city did not allocate enough money for it¹³⁸.

¹³⁵ Board of Culture, Minutes of Board of Culture, 15.4.1997, 42§, ACSC.

¹³⁶ Board of Culture, Minutes of Board of Culture, 15.4.1997, 42§, ACSC.

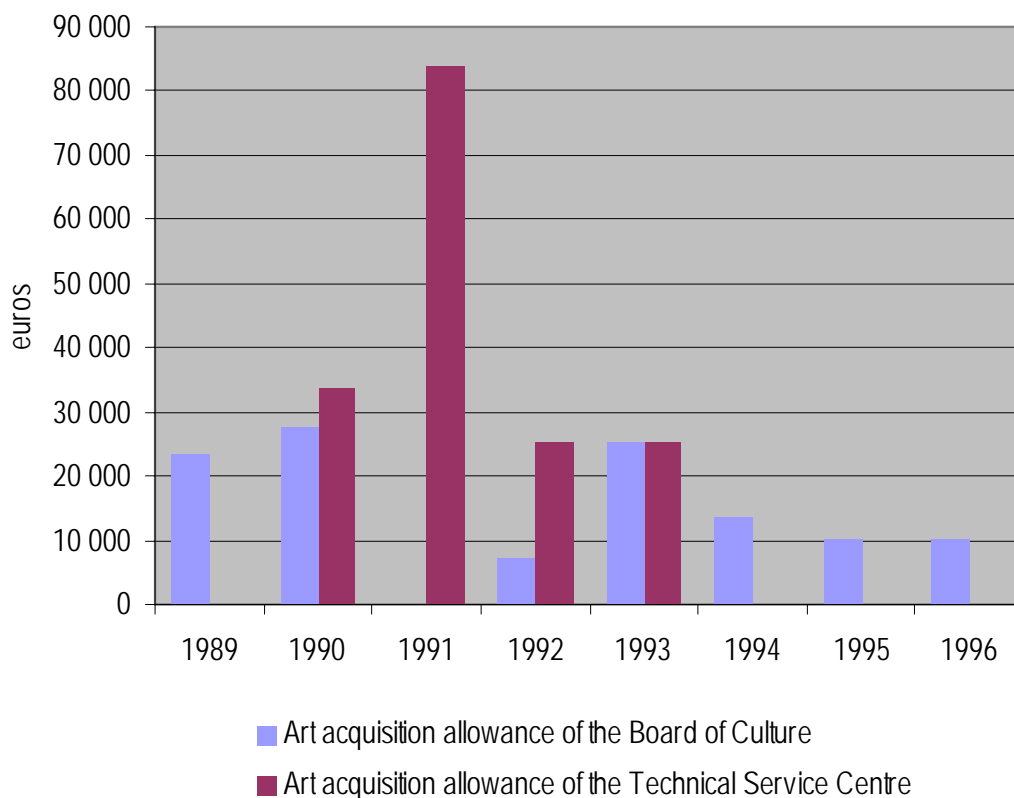
¹³⁷ The decision became valid from January 1st 1997. City Council, Municipal regulation collection of the city of Jyväskylä 1996 no 20, Rule of the Cultural Activity of the city of Jyväskylä, CACJ.

¹³⁸ Interview of Osmo Rosti.

Table 1. Art acquisition allowances and art acquisition allowances for real estates in 1989-1996.

Art acquisition allowances and art acquisition allowances for real estates in 1989-1996

Source: The budgets of the city of Jyväskylä 1989-1996



The enclosed table shows that the art acquisition allowances of the Technical Service Centre maintained the acquisition of public art during the recession years when the city did not allocate much or any funds for art acquisition for the Board of Culture. However, with the art acquisition allowance of the Technical Service Centre, the city was able to acquire public sculptures such as *Big Compass*.

The Board of Culture acquired different kinds of sculptures at long intervals in 1989-1996, altogether five new public sculptures. Artist Riitta Uusitalo got the paint and utensils from the city for the fence painting *Life on the Prairie*, which she painted with children without salary in two weeks¹³⁹. Instead the sculpture *Big Compass* was redeemed from the art competition with the highest purchase price in Jyväskylä so far. The eight-year period of the Board of Culture as a supplier of public art was stamped mainly by the

¹³⁹ See JAM. Public works of art in Jyväskylä. *Life on the Prairie*.

recession. It is noteworthy that in spite of an unstable economic situation the board made many initiatives and tried to expand the acquisition of public art with its proposals for the use of visual arts in urban planning.

5.3 Period of the Art Working Group of Common Areas 2000-2007

The year 1998 signified a change in the acquisition of public art: as a consequence of the establishment of the Jyväskylä Art Museum, the acquisition of public art became the task of the museum. Accordingly the art acquisition allowance in the budget for the year 1998 increased with 100 000 FIM, which meant two thirds more money than over the past three years. The significant addition to the art acquisition allowance can be interpreted to mean that the city wished to increase the city art collection and that at last the recession had been passed also in the part of art acquisitions. The Jyväskylä City Art Collection has been increased since 1999 in the Jyväskylä Art Museum so that the art museum acquires artworks to be included in Jyväskylä City Art Collection with the decision of the art museum director. However, the Jyväskylä Art Museum is not responsible for the acquisition of public outdoor sculptures.

According to Osmo Rosti artworks were not actually acquired for outdoor sites in 1998 when he started as the technical director of the city. The acquisition of public artworks was discussed in the Technical Service Centre and on the basis of these discussions it seemed justified, according to Rosti, to found a special art working group which would take the measures of the acquisition of public art of the city. Rosti states that the art working group is like a builder which acts as an art supplier. He continues that the art working group does not try to think about the aesthetic guidelines for the city. When, for example, a park or a roundabout has been built, it simply has been thought that there could also be an artwork in the location.¹⁴⁰

The first negotiation of the procedures to acquire public art for common areas took place in the Technical Service Centre in October 6th 2000. Elli Ojaluoto from the Culture Office, Marketta Mäkinen from the Jyväskylä Art Museum, Anne Sandelin from the Planning Division and Osmo Rosti were present. The working group drew up a “placing plan of

¹⁴⁰ Interview of Osmo Rosti'.

artworks” for the acquisition of individual artworks in accordance with available allowances.¹⁴¹ In 2000 the Art Working Group of Common Areas listed the roundabout of Siltakatu, the shoreline of Lake Jyväsjärvi, Lutakko fair marketplace, the Kauppakatu pedestrian street, the City Harbour, Church Park, Parade square, Lukkarinpuisto and Seppälä as possible new places for artworks.

In September 24th 2002 the first acquisition of the art working group for the circulation extension of Siltakatu was uncovered: a massive granite sculpture *Frost* by artist Timo Hannunen. The place in the middle of the roundabout was reserved for the sculpture already at the planning stage of the circulation extension. At the planning stage of the project the expensiveness and even traffic safety of the sculpture were however doubted; the acquisition of the sculpture, which cost 331 500 FIM provoked discussion and was criticised by the City Board. As a defence the Technical Board uttered to the City Board that as a “sacrifice” of ten years the acquisition of *Frost* cannot be considered big.¹⁴² With the sacrifice the Technical Board referred to the fact that the city had not acquired any public sculptures over the past ten years.

In addition, the art working group planned to connect art and landscape architecture in an exhibition¹⁴³. The starting point was that when the exhibition comes to an end, the city can consider buying some artworks from the exhibit. Four artworks were eventually redeemed from the exhibition of environmental art arranged on the shoreline of Lake Jyväsjärvi between June 6th and October 13th 2002: a granite sculpture *Written on Stone* by Aino-Kaarina Pajari on the shore of Ainola, a human figure *The One Who Swings* by Seppo Uuranmäki under the bridge of Lake Jyväsjärvi, a humorous sculpture *Kakophone* by Harald Karsten close to the underpass of Mattilanniemi and a complex sculpture *Lookouts* by Virpi Lehtonen on the shore of Agora.

¹⁴¹ See Art Working Group of Common Areas, Minutes of Art Working Group of Common Areas, 6.10.2000. Minutes of the Art Working group of Common Areas 2000-2007, AUPE.

¹⁴² Kakkori 2002.

¹⁴³ See JAM Public works of art in Jyväskylä. *Lookouts*.



Picture 9. *The One Who Swings* (2002) by Seppo Uuranmäki catches the attention under the Kuokkala bridge. Picture: Oona Myllyntaus.

Immediately in the following summer the town arranged the art exhibition *Spot art*¹⁴⁴ in the Kauppakatu pedestrian street¹⁴⁵. From this exhibition a small bronze sparrow *The One to Be Kept an Eye on* by Jussi Heikkilä and two-piece stone sculpture *In Private* by Matti Peltokangas were redeemed and placed in the pedestrian street. In 2005 the city continued the exhibition tradition by carrying out the 60 years jubilee exhibition of the Jyväskylä Artists' Association in cooperation with the association. The artists were asked to make an artwork for the honour of the jubilee year for a place they had always wanted to see an artwork in. The Art Working Group of Common Areas thought that the sculpture *Bird Chair* by Harald Karsten in the exhibition was funny and the group acquired it in connection with the building of Lutakko Park.

Besides the artist's association the Art Working Group of Common Areas cooperated with a real estate company Jyväshelmi Oy, when it carried out a sculpture *Dawn* by Kari Alonen located in Lutakko. In order to place the sculpture *Night* in the Church Park, the working group cooperated with the Jyväskylä Society.

¹⁴⁴ Bongaa taide

¹⁴⁵ The exhibition took place between 6th June and 10th November 2003.

As the Board of Culture was no longer responsible for the sculpture acquisitions of the city, the Technical Service Centre gradually began to deal with this task. In the beginning the Street and Park Department under the Technical Service Centre was responsible for the acquisition, placing and maintenance of public outdoor sculptures. The Art Working Group of Common Areas, with the technical director as a chair, has been responsible for the task since 2000. In 2005 the allowance for the moment *art acquisitions for common areas* was determined in connection with the approval of the investment programme of the Urban Planning and Engineering¹⁴⁶. The programme was accepted by the Technical Board when the City Council had approved the budget of the year in question. The Urban Planning and Engineering also maintains the register of the artworks¹⁴⁷. The art working group acquired thirteen public sculptures, which is more than during the two previous periods together.

¹⁴⁶ According to City Council, Pronouncement, 16.5.2005, 376/04 for council initiative of City Council, 1.3.2004, 376/509§, Minutes of the Art Working group of Common Areas 2000-2007, AUPE.

¹⁴⁷ Notice of Seija Heinänen.

6 Research results

In the thesis I have tried to clarify the reasons or arguments for the acquisition and placing of the public sculptures of the Jyväskylä City Art Collection between the year 1977 and 2007. I further attempted to describe, explain and interpret the tasks of the sculptures in the municipal decision-making during that time.

I presented two assumptions about the tasks of the public sculptures. I supposed that the public sculptures acquired by the city in 1977-2007 carry out a task related to the cityscape. The second assumption was that the public sculptures would have, furthermore, an art educational task. The first assumption was based on the fact that the city of Jyväskylä began to pay attention to the cityscape and to environmental matters at the end of the 1970's¹⁴⁸. The second assumption was based on the fact that in Jyväskylä as in other cities in Finland in the 1970's there were attempts to democratise culture. The objective was to make cultural services accessible to all citizens, in other words, to bring art closer to the city dwellers and enhance their aesthetic appreciation.



Picture 10. The wall painting (1991) by the local artist Jaakko Valo melting in the cityscape in Yliopistonkatu 10. Picture: Oona Myllyntaus.

¹⁴⁸ For example, in 1980 the city of Jyväskylä had the theme year of environment.

6.1 The task of public sculpture related to the cityscape

The most significant result of the study was that in 1977-2007 the acquisition of public sculptures and their placing were determined mainly on grounds related to the cityscape. The bodies which made the decisions on the acquisition and placing of public sculptures aspired to “beautify” the cityscape, increase the city dwellers’ satisfaction with the urban environment and to influence the city image; with public art it was demonstrated that the city has a desire and can afford to improve the visual appearance of the city. “It is quite a cliché, but one makes the city dwellers’ living room with them [public sculptures]. And then they are for showing outsiders that we are doing well.”¹⁴⁹



Picture 11. As many people a city strives to impress. Line etching *Kaupunkivenus* (Cityvenus) (1976) by graphic artist Simo Hannula. Picture: JAM. The Collection of the Association of Finnish Graphic Artists.

Mäkinen states that from the end of the 1970’s the selection of public sculptures and artists was often based on the fact that the artwork is suitable for its place in the cityscape. The artists were asked proposals for a certain building, space or section in the cityscape by the Visual Arts Division or the Board of Culture. They may also have been asked for

¹⁴⁹ Interview of Marketta Mäkinen.

additional elaboration after having seen the artist's artwork so that it would be suited for its environment as well as possible.

According to Markku Lahti, the Visual Arts Division and the Board of Culture determined the task of public sculptures based particularly on the cityscape. In his opinion, the art acquisition principles had nothing to do with art in terms of content. According to Lahti, an attempt was made to discuss for example the meaning of environmental art in connection with the building of the bridge of Lake Jyväsjärvi, among others. But generally speaking the city did not engage much in conversation about the objectives of art acquisition.

Among the public sculptures in the Jyväskylä City Art Museum Collection especially the architectonic sculpture *Big Compass* fulfils the task related to the cityscape, since it has been placed in a strategic section in the cityscape. According to Mäkinen, *Big Compass* was consciously placed in the intersection of two lines. The sculpture is in a horizontal line with the shore and in a vertical line with Harju. The sculpture can be seen even all the way from the top of Harju in which case it emphasises a certain line in the cityscape¹⁵⁰.

The two-piece granite sculpture *In Private* located in the pedestrian street in Kauppakatu provides second example of a sculpture acquired particularly with the cityscape in mind. According to Mäkinen, people almost bump into it. They remain looking at the balls and touching the rugged surface¹⁵¹.

¹⁵⁰ Interview of Marketta Mäkinen.

¹⁵¹ Interview of Marketta Mäkinen.



Picture 12. The sculpture *In Private* (2003) by Matti Peltokangas stops passers-by in Kauppakatu. Picture: JAM.

Attention has been paid more and more to matters of the cityscape when acquiring public sculptures in the 1990's and the 2000's, because the acquisitions have been made in connection with the building of public buildings and common areas. Accordingly, the recent public sculpture acquisitions can be seen as a part of the urban planning of the city rather than as accomplishments by the policymakers of cultural policy or by the actors in the field of art.

Already when building the Yrttisuo family park in the first half of the 1980's the city acquired two play sculptures and one steel sculpture to be placed in the park. When building the shore of Lake Jyväsjärvi in the 1990's one sculpture and one monument were acquired. Two sculptures were carried out in conjunction with the building of Lutakko Park in the mid-2000's. Hence, the fact that the city acquired public sculptures particularly in connection with the building of areas since the 1980's makes clear that public sculptures have fulfilled a function related to the cityscape.

6.2 The task of public sculpture related to art education

The second research assumption was that public sculptures would be acquired based on art educational grounds. The second research result is that the city of Jyväskylä acquired public sculptures from art educational viewpoints in 1977-1996.

The public sculptures in the Jyväskylä City Art Collection are mostly abstract sculptures. The Visual Arts Division considered important that the sculptures are abstract, because abstract art is always more challenging to receive by the general public than figurative art¹⁵². For example the abstract form of the sculpture *Big Compass* has exercised the minds of the inhabitants of Jyväskylä according to Mäkinen. Markku Lahti found it progressive that the city did not begin to seek for figurative proposals, but laid the main stress very clearly on abstract art¹⁵³. The minutes of the Visual Arts Division and the Board of Culture indicated that it was considered important to promote children's art education and habituation to aesthetic appreciation. Instead the Art Working Group of Common Areas did not justify sculpture acquisitions on art educational grounds. However, it is noteworthy that the by acquiring public sculptures the working group intended to inspire city dwellers visually, among other things.

Leena Rapo states that public sculptures always fulfil educational or art educational tasks according to the character of the feedback given to the public sculptures in question. The sculptures have provoked many kinds of discussions. "Perhaps it [the acquisition of sculptures] also leads to the fact that art itself is pondered."¹⁵⁴

6.3 Other research results

The third research result is that the grounds of the acquisition and placing of public sculptures were clearly affected by the economical situation of the city and the body which at a given time prepared and made a decision on the acquisitions. The analysis of the material indicated that there is a correlation between the sculpture acquisition grounds and the state of municipal economy as well as the acquisition and the active body in the

¹⁵² Interview of Marketta Mäkinen.

¹⁵³ Interview of Markku Lahti.

¹⁵⁴ Interview of Leena Rapo.

city administration; the municipal body that prepared and made the decision on acquisitions at a given time affected the grounds and the type of acquired public sculptures. It was also demonstrated to inhabitants that with public art the city has a desire and can afford to improve the visual appearance of the city.

The body responsible for culture, such as the Visual Arts Division and the Board of Culture from the end of the 1970's until the year 1996 seemed to have justified sculpture acquisitions with the need to promote art education and the equal accessibility of culture. For example the acquisition grounds of public sculptures for schools reflect the objectives of the new cultural policy of the 1970's in the spirit of "art must go to people". These bodies attempted as well to demonstrate that the city desires and can afford to improve the visual outlook of the city.

The body responsible for the urban planning, such as the Street and Park Department and the Art Working Group of Common Areas, since the late 1990's often seemed to have based the sculpture acquisitions on the percentage decision or the principle to allot a certain percentage from the budget of a building project for the art acquisition or artistic planning. By applying the percentage principle it was attempted above all to improve the quality of urban environment. All the bodies in the city organisation that made sculpture acquisitions considered as important to employ local artists and to support the visual arts from Jyväskylä and Central Finland.

In connection with the previously described correlation between the municipal body and the acquisition grounds the fourth research result came up: the acquisition policy of the municipal bodies and, further, the art acquisition policy of the Jyväskylä Art Museum had a different character. The sculpture acquisitions by municipal bodies differed from the art acquisitions made by the art museum: the public sculptures acquired by the bodies did not need to be tied to the artworks included in the city art collection or with other collections of the art museum, while the art acquisitions made by the art museum were supposed to supplement the already existing city art collection and other collections of the museum. In *The Jyväskylä Art Museum's Collection Policy Programme* from the year 2007 the art

historical significance of the art acquisitions and their compatibility with the collections in the possession of the museum are especially emphasised¹⁵⁵.

¹⁵⁵ Since 2002 the Jyväskylä Art Museum increases the city art collection according to an annual art acquisition plan. The art museum refers with the art acquisition principle to the quality, condition of artworks, art historical significance and compatibility of artworks with other collections in the possession of the museum. These acquisition principles are checked out when needed.

7 Conclusions

On the basis of the research results it can be concluded that the present, permanent sculptures in the urban space of the city of Jyväskylä perform the functions related to the cityscape and art education: the public sculptures make the urban space more urban and art more available to the general public. In connection with the task related to the cityscape, public sculptures create the visual appearance of the city in addition to architecture and outdoor lighting systems¹⁵⁶. In connection with the art educational task, the sculptures displayed in different areas of the municipality - outside galleries and art museums - make the public more familiar with visual arts and the visual environment.

In connection with the consequential value of public sculpture one can question what the legitimate grounds to acquire public art are and whether art acquisitions should be justified at all. In my opinion, since public sculptures are installed in public urban spaces, the acquisition and placing should be justified based on the tasks of the urban area. In other words, the acquisition of public sculptures should be a part of urban planning in which people's needs are taken into consideration. One can question further what the needs the city would have to fulfil are. Are they only immediate needs? If so, do public sculptures fulfil the city dwellers' immediate needs? The analysis of the research material showed the contrary: by acquiring public sculptures and by placing them in public places the city aspired to build the image of the city; demonstrate that it can afford more than just the most necessary. It is indeed interestingly said that the human being needs solely something else than the necessary. Something else than the necessary is, for example, the experiences, insights and memories that public sculptures, like art in general, are able to invoke. Put it differently, the human being does surely not live without experiences.

By acquiring public sculptures, the city attempted to influence people's ideas of a good town. By good I mean a town, which is more than just the necessary, a town that increases general welfare and improves the inhabitants' quality of life. The second conclusion of the study is, thus, that the public sculptures of the city of Jyväskylä had consequential value also due to their inherent value.

¹⁵⁶ The visual outlook of the city is created, for example, by building a pedestrian street in the heart of the city and by developing the cooperation project "Jyväskylä – the City of Light" part of which is organised as an annual event *The Light in Jyväskylä*.

8 Finally

The research problem was related to the role of the city as a supplier of art. I studied the motives for acquiring and placing public sculptures and the function of the sculptures from the point of view of the city of Jyväskylä. The purpose of the thesis was to clarify the grounds on which the acquisition and placement of public sculptures were based by the city of Jyväskylä in 1977-2007.

In connection with the commitments as a researcher in this study it was in my opinion necessary to clarify what the city of Jyväskylä proposed as art – is it a statue, a fountain or something else acquired to a square - and how the decisions on acquisitions were made, because often the acquisition of public sculpture is above all an expensive and time-consuming project. Secondly, unfortunately it is not always clear how the public decisions on funding and displaying artworks are made.

Since instrumental use is the feature which essentially defines public art, I had two assumptions concerning the functions of public sculptures. The first assumption of the thesis was that by acquiring and placing public sculptures the city of Jyväskylä aspired to affect its cityscape. The second supposition was that the public sculptures of Jyväskylä would carry out an art educational task in public places.

I found out the acquisition grounds by interviewing five municipal officials who prepared and executed sculpture acquisitions and by analysing texts about the Jyväskylä City Art Collection and its sculptures as well as the minutes with reference to municipal art acquisition. When analysing the existing text material and minutes I used content analysis. In the analysis of the theme interviews I focused on the meaning structures.

As the informants of the study I chose Markku Lahti, the Alvar Aalto Museum director, because he prepared sculpture acquisitions in the Visual Arts Division and later made decisions on public sculptures in the Board of Culture in his position in the Alvar Aalto Museum. I interviewed Marketta Mäkinen, the former Alvar Aalto Museum intendent and the Jyväskylä Art Museum director in 1998-2004, because she has a broad view on the acquisition of public art by the city from the end of the 1970's until the 2000's. The next and present Jyväskylä Art Museum director Päivimarjut Raippalinna I chose as an

informant because she has been making decisions on the acquisition and placing of public sculptures since 2004 as a member of the Art Working Group of Common Areas¹⁵⁷. Raippalinna served also as the secretary of the art competition of the bridge of Lake Jyväsjärvi in 1988-1989. It was justified to interview Osmo Rosti, the Urban Planning and Engineering director in 2005-2008 and the founder of the Art Working Group of Common Areas, since he has had a visible role in the acquisition of public art since 1986, when he was appointed as the chief of the Planning Department of Municipal Engineering. The planning and building of streets and parks was on the responsibility of his functional unit. As a technical director since 1998 he has influenced the following of the percentage principle and the allotment of the art acquisition allowances for real estates. I chose to interview Leena Rapo, the constructor horticulturist of the Street and Park Department and the secretary of the Art Working Group of Common Areas since 2002, because she does the investments of green services and public sculptures have been part of these investments since the end of the 1990's.

The researcher-informant -relation functioned flexibly. The theme interview enabled true discussion and posing additional questions. In gathering the interview material I sent the headings of the themes to the respondents who had agreed to be interviewed. At the same time I found out the years and the positions in which the informants prepared, executed or made decisions on the acquisition and placing of public sculptures. I interviewed each informant individually face to face. Depending on the interviewee the interview took from over half an hour to an hour. I recorded the interviews and later transcribed them. The informants did not read the research results before they were published.

The art political objectives of the modern art systems in Finland since 1960's supported the analysis of my material. The objectives during the period of the art system becoming nationalized (from the 1960's until the early 1990) were shown in the acquisition grounds of public sculptures by the city of Jyväskylä. By acquiring public sculptures municipal officials indeed attempted to improve the equal accessibility of art. Since the market-based period from the beginning of the 1990's, the acquisition of sculptures was justified based on arguments related to benefits of art acquisition for the city such as a positive city image.

¹⁵⁷ At first as a deputy director of the JAM.

The thesis shows that in 1977-2007 the sculptures acquired for public places by the city of Jyväskylä were mainly justified with reference to the cityscape. By acquiring public sculptures the city attempted to “beautify” the cityscape and build the image of the city.

The second research result was that the sculpture acquisitions were justified on art educational grounds: it was considered essential to distribute art democratically, challenge the general public with abstract art to art installed in public places and make especially children acquainted with the visual environment and aesthetic appreciation.

The third research result was that the reasoning for the acquisition and placing of public sculptures varied according to the economical status of the city and what municipal body at a given time prepared and made decisions on the acquisitions. The bodies responsible for culture seemed to have justified the acquisitions with the need to promote art education and the equal accessibility of culture. The percentage decision was often the acquisition ground in the bodies responsible for urban planning. By following the percentage principle it was above all attempted to improve the cityscape. Both the bodies responsible for culture and urban planning strived to bring out the artworks of local artists and thus to increase the local artists’ opportunities of employment.

The fourth research result was related to the previous one: the art acquisition policy of municipal bodies was different from the art acquisition policy of the Jyväskylä Art Museum. The art acquisitions made by the art museum supplement the already existing city art collection and other collections of the museum, whereas the public sculptures acquired by municipal bodies did not need to be tied to the Jyväskylä City Art Collection or other collections of the Jyväskylä Art Museum.

It can be stated that the two research assumptions were correct. In order to criticise the research results, I must state that the views on the acquisition grounds by the interviewed municipal officials were implicit. The informants did not state the grounds directly, or the grounds were not documented by the city administration. Most often I had to read the sculpture acquisition grounds between the lines. To secure the reliability of the thesis I made research before analysing the data; I examined the beginnings of the Jyväskylä City Art Collection and the art acquisition policy of the city before the year 1977 and in 1977-

2007, which indeed facilitated the interpretation of the meaning structures of the answers of the informants and the other research material.

The research results can be placed in comparison with the research results of the previous study on the subject. Jukka Partanen showed in his thesis that the use of the city art collections for art educational purposes had received only little attention in the city administration. According to my analysis, after the late 1970's the city instead considered important the promotion of art education and the habituation of children to aesthetic appreciation. A few new sculptures in the city art collection placed in schools and parks actually performed this function. Partanen suggested that in the future it could be studied how the founding of the Board of Culture and the Visual Arts Division have affected municipal art acquisition. My thesis answers in part to this question. The Board of Culture and the Visual Arts Division in 1977-1996 attempted to bring art within the reach of everybody by acquiring public art and especially public sculptures.

The conclusion of the treatise was that the present, permanent sculptures in the urban space of Jyväskylä perform both tasks related to the cityscape and art education: the sculptures make public spaces more urban and art more available to the general public. However, it is to be noted that the research target - the public sculpture acquisitions of the city of Jyväskylä in 1977-2007 - is relatively limited and the conclusions presented here can be obtained also with different studies. Also, as the study process proceeded, I noticed that my thesis considers particularly art and public policy. Therefore the study can be considered as belonging more in the field of applied aesthetics rather than in sociology of art.

The study brought out a group of new questions and suggestions for further study. One further study could be conducted in applied aesthetics, but it could clearly draw more on theories of aesthetics, such as the theory of aesthetic value. In stead of examining more public sculpture's functions related to the cityscape and art education, one approach could be to clarify particularly the aesthetic value of public sculptures. Since the aesthetic grounds were not taken into consideration largely in public policy in the city of Jyväskylä in 1977-2007, the conclusion of Marcia Muelder Eaton is interesting concerning the studied public sculptures: "the use of public money to support aesthetic activity or

decisions about how to maintain and improve environmental resources demand attention to aesthetic issues”¹⁵⁸.

A theory of aesthetic value should suggest ways for handling public decisions about funding and displaying works of art and should outline strategies for “beautifying” public spaces¹⁵⁹.

In connection with the aesthetic value of public sculpture, it is also very interesting that it is possible that there is no aesthetic value in public sculptures in the eyes of the general public, even though the sculptures are particularly intended to serve the public. What is required is not just a way of determining whether something has aesthetic value, but comparing this value with other types of values¹⁶⁰.

As the second further study I suggest a study that examines how the sculpture acquisition grounds of the city of Jyväskylä differ from the similar grounds of the state and private companies. Since ownership naturally defines the tasks of sculptures, it is justified to sort out the uses of public sculpture by different agencies.

Furthermore, I propose a third study subject derived from my study. New art forms are very carefully utilised in public art in Finland, in other words, the widening of the category of the sculpture has been realized only very recently in the municipal and national policymaking on public art acquisitions. For example the public sculpture acquisitions by the city of Jyväskylä include only one rare example; artist Tuomo Blomkvist's installation *Beaming, Running, Stabile* (1995) at Kuokkala Secondary School, in the realisation of which the artist used discarded objects and materials from nature. The state pondered how new art forms could be applied in public art whilst planning art acquisitions for real estates and buildings of the state in 2005. The Committee for the State Art Collection asked whether a public artwork can be a momentary event, a performance, a sound installation, a light installation, a video installation or environmental art¹⁶¹. Eventually the committee organised an invitation competition for media artists and environmental artists for the first time in the history of the committee¹⁶². The state acquired the first artwork with sound in 2005. The first performance *Lumipallokauppias*

¹⁵⁸ 1988, 145.

¹⁵⁹ Eaton 1988, 138.

¹⁶⁰ Eaton 1988, 139.

¹⁶¹ The Committee for the State Art Collection. *Annual report 2005*.

¹⁶² Environmental artwork competition of the university area Viikki.

(Snowball Seller) by artist Roi Vaara commissioned by the committee for the State Art Collection came true in 2008. The examination of applying new art forms in public art would nourish art and culture studies as well as the policymaking on public art acquisitions.

ABBREVIATIONS

AAM Alvar Aalto Museum

ACSC Archives of the Culture Service Centre

AJAM Archives of Jyväskylä Art Museum

AUPE Archives of the Urban Planning and Engineering

CACJ Centre Archives of the City of Jyväskylä

JAM Jyväskylä Art Museum

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APPENDIX

The theme interview form for the municipal officials responsible for the acquisition and placing the public sculptures of the Jyväskylä City Art Collection in 1977-2007.

Oona Myllyntaus
NACS/Taidekasvatus, JY

Gradun teemahaastattelu
12.3.2008

Pohjustavat kysymykset

Missä roolissa toimit julkisia veistoksia valittaessa?

1. valmistelija
2. esittelijä
3. päätöksentekijä/luottamushenkilö, mikä ltk?
- 3a. toimielimen pj
- 3b. toimielimen jäsen

Mitkä vuodet olet/olit vaikuttamassa päätöksiin julkisia veistoksia valittaessa?

Teemat

I JULKISEN TAITEEN TEHTÄVÄ JA KUNNAN TAIDEHANKINTAPOLITIIKASTA PÄÄTTÄMINEN (tavoitteet julkisen taiteen kohdalla, kunnan taidepolitiikka)

II TEOKSEN JA SEN PAIKAN VALINTA (valinta ja päätöksenteko)

III HANKINTAMENETTELY (hankinta ja sovelluskäytäntö)

IV JULKISEN TAIDETEOKSEN RAHOITUS JA BUDJETOINTI

V KUNNAN TAIDEHANKINTAPOLITIIKAN ONNISTUNEISUUDEN ARVIOINTIA

I JULKISEN TAITEEN TEHTÄVÄ JA KUNNAN TAIDEHANKINTAPOLITIIKASTA PÄÄTTÄMINEN

Taidepoliittinen ohjelma

1. Mikä taho mielestäsi merkittävimmin ohjasi kunnan veistoshankintoja aikanasi?
 (kunnan poliittisissa luottamustoimielimissä: virkamiehet ja asiantuntijat
 = missä ja kuka päättää taidepolitiikasta, hankinnoista ja julkisen taiteen tehtävästä)

2. Asetettiinko julkiselle taiteelle tehtäviä kunnan toimielimen hyväksymässä suunnitelmassa (ts. taidepoliittisessa ohjelmassa)?

Jos näin on, millaisia?

3. Sisältyikö edellä mainittuun suunnitelmaan kokoelmapoliittisia linjauksia?

Jos näin on, millaisia ne olivat?

Kunnan toimiala

4. Millainen taidehankinta kuuluu mielestäsi kunnan toimialaan?

Millainen taidehankinta ei mielestäsi kuulu kunnan toimialaan?

(Toimiala

Kunnan toimialalla tarkoitetaan niitä tehtäviä, joita kunta hoitaa tai voi ottaa hoidettavakseen. Toimiala jaetaan yleiseen toimialaan ja erityistoimialaan. Yleiseen toimialaan kuuluvat tehtävät, jotka kunta voi omilla päätöksillään ottaa hoidettavakseen ja erityistoimialaan tehtävät, jotka kunnan on hoidettava eri lakien nojalla. Lähde: Suomen Kuntaliitto *Toimiala*,

http://www.kunnat.net/k_peruslistasivu.asp?path=1;29;349;31055;31095>, 12.3.2008.)

II TEOKSEN JA SEN PAIKAN VALINTA

Keskeiset julkiset taideteokset

5. Mitä merkittäviä julkisia ulkoveistoksia aikanasasi hankittiin?

6. Minkälainen oli näiden teosten hankintaprosessi?

7. Miten luonnehtisit mainitsemisiasi teoksia? (useat vaihtoehdot mahdollisia)
(määritelmä, parhaiten kuvaava substantiivi)

1. monumentti
2. patsas
3. muistomerkki
4. veistos
5. ulkoveistos
6. julkinen veistos
7. julkinen taideteos
8. kaupunkitaideteos
9. ympäristötaideteos

Aloite taidehankinnasta

8. Kuka teki aloitteen edellä mainituista merkittävistä teoksista?

9. Millä tavoin aloite tehtiin?

1. valtuustoaloitteena

2. kansalaisaloitteena
3. virkamiehen idea
4. lautakunnan pyytämä selvitys
5. muulla tavoin, miten?

10. Mille toimielimelle aloite tehtiin?

11. Kuka vastasi valmistelusta?

12. Kuka vastasi esittelystä?

13. Kuka teki hankintapäätöksen?

Teoksen valintakriteerit

14. Mitä valintakriteereitä käytettiin ensisijaisesti edellä mainittuja teoksia hankittaessa?

1. taiteilija: esim. keski-suomalaisuus
2. muoto ja tyyli: esim. teos edustaa modernia veistotaidetta, nykytaidetta
3. hinta: hankittavissa määrärahojen puitteissa
4. kohde: paikka on otollinen taideteokselle
5. strategiatyö: kaupunkisuunnittelu yms. < alueellisuus, paikallisuus halutaan tuoda esiin, kaupungin imagotekijät, kansalliset ja kansainväliset kaupunkikulttuuriset trendit
6. valitsijoiden henkilökohtaiset mieltymykset ja taiteen tuntemus
7. taideasiantuntijoiden suositukset
8. joku muu peruste

15. Eroavatko nämä perusteet jollakin tavoin yleisistä taideteoksen hankintaperusteista, jotka määritellään kunnan toimielimen hyväksymässä suunnitelmassa?

Kokoelman profiili

16. Mikä taho ja kuka vastasi kaupungin taidekokoelman hoidosta aikanasi?

Paikan rooli teoksen hankinnassa

17. Mikä rooli paikalla oli merkittävien teosten hankinnassa?

18. Vaikuttivatko nämä teokset paikan valintaan vai päinvastoin vai sekä-että?

19. Kuinka päätettiin siitä, sopiiko teos paikkaan?

III HANKINTAMENETTELY

(Eli mitä teoksen hankinta käytännössä merkitsee?)

Kaupunkitaiteen hankintamallit

20. Mitä hankintamenettelyä aikanasi sovellettiin edellä mainitsemissasi merkittävissä hankinnoissa?

1. valmiin teoksen ostaminen
2. tilausteoksen teettäminen
3. julkisen kilpailun järjestäminen

21. Millaista hankintamenettelyä itse ehdotit edellä mainittujen taidehankintojen kohdalla?

Toteutuivatko ehdotukset?

22. Mitä hankintamenettelyä aikanasi käytettiin yleisesti?

(ensisijaisesti, toissijaisesti jne.)

23. Missä päätösasiakirjoissa hankintamenettelystä määrättiin aikanasi?

(Entä nykyisin?)

1. (kunnan?) johtosäännössä
2. talousarviossa
3. päätetään hankekohtaisesti
4. muulla tavoin

24. Mitkä tekijät vaikuttivat eniten taideteosten hankintaan?

1. taiteelliset
2. tekniset
3. taloudelliset
4. aineelliset, materiaaleihin liittyvät
5. poliittiset
6. sopivuus paikkaan
7. sosiaaliset, esim. yleisö vaikuttanut teoksen valintaan merkittävästi
8. media ja tiedotusvälineet

V JULKISTEN TAIDETEOSTEN RAHOITUS JA BUDJETOINTI

Taidehankintojen rahoitus

25. Miten merkittävät taidehankinnat rahoitettiin aikanasi?

1. Verorahoituksella kaupungin talousarviossa
2. Kaupungin lahjoitusrahastojen varoista
3. Avustuksilla ja keräyksillä
4. Muuten, miten?

Budjetointi

26. *Miten taideteosten hankinnat budjetoitiin kaupungin talousarviossa aikanasasi?*

1. käyttötalousmenona
 - 1.1. mille tehtävälle?
2. investointimenona
 - 2.1. omaksi hankkeeksi
 - 2.2. sisällytettynä esim. rakennusten tai kiinteiden rakenteiden (puistot, torit, kadut, sillat) rakentamismäärärahoihin?

27. *Mikä taho ja kuka päätti aikanasasi valtuuston taidehankintoihin osoittaman määrärahan jakamisesta eri kohteisiin?*

1. valtuusto talousarviossa
2. ...lautakunta käyttösuunnitelmassa
3.johtaja (esim. taidemuseon)

28. *Noudattiko Jyväskylän kaupunki prosenttiperiaatetta julkisissa taidehankinnoissa aikanasasi?*

Jos näin, millä aikavälillä?

29. *Miten prosenttiperiaate tuolloin määriteltiin?*

V KUNNAN TAIDEHANKINTAPOLITIIKAN ONNISTUNEISUUDEN ARVIOINTIA

Julkisten taidehankintojen arviointi

30. *Kuinka yksi- tai erimielistä päättäminen taidepolitiikasta ja -hankinnoista oli aikanasasi?*

1. päätökset tehtiin yksimielisesti
2. asioista jouduttiin äänestämään harvoin/usein/aina
3. lautakunnan päätöksiin sovellettiin otto-oikeutta (=siirretty ltk:lta kunnanhallitukselle tai valtuustolle, montako kertaa?)
4. päätöksistä valitettiin (montako kertaa?)

(Onko kunnan taidehankinnoista valitettu hallinto-oikeuteen?

Jos näin on, niin millaisin seurauksin?)

31. *Pyrittiinkö aikanasasi tietoisesti hankkimaan tietyn tyyppistä veistotaide?*

Jos näin on, kuinka hyvin siinä onnistuttiin?

Hankintaprosessin arviointi

32. *Jäivätkö edellä mainitut merkittävät taidehankinnat mieleesi onnistuneina vai kenties epäonnistuneina hankkeina?*

33. *Mitä olet oppinut julkisen taideteoksen valinnasta, hankinnasta ja rahoituksesta Jyväskylän kaupungissa?*