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# Light Weight, A Baroque Way of Curating – Edith Karlson's Sculptures in Exhibition

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## Weight

It is on point to begin this text about the exhibition 'Edith Karlson: Dawn till Dawn' at the Museum of Contemporary Art Kiasma by focusing on materials, on the very concrete. Karlson works hands-on with a variety of materials. In her practice the materials retain their characteristics, they are still able to communicate their origins, even when sculpted and given form to convey other narratives. Karlson seems to stop working at the point where the material can still hold onto its essence. Clay, concrete, latex; mostly monochromatic, mainly bare, tactile.

By bringing the sculptures together, the exhibition celebrates both the weight of the material and the sculptures' presence. The three *Giants,* with their sturdy, 4-metre bodies, are present, you might say omnipresent, in the exhibition. Hardly anywhere in the show is sculpture a sole protagonist, or a loner. The few exceptions prove the rule. To populate the exhibition space *en masse,* here, is purposeful. It aims more to create a scene rather than

**Installation view of the exhibition 'Edith Karlson: Dawn till Dawn' at the Museum of Contemporary Art Kiasma. *Hora Lupi: Sad Women* (centre) surrounded by the tall columns of *Dawn till Dawn.***
Photo: Finnish National Gallery / Pirje Mykkänen

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to foreground repetition as an artistic method. It is like a choir where many voices make the sound more robust.

The exhibition in the fifth floor gallery in which Karlson's works are shown, is rectangular in its overall form, an elongated, open space. The intention was to create various directional pulls to it, to guide the visitor to navigate in diverse directions and to follow several narratives within. The exhibition includes four separate chambers that give the works on the walls their own detached or enclosed spaces. This layout creates a force that pulls the visitor from the centre of the gallery space to the sides to find their way around the corners and into the chambers. The chambers stand slightly above the museum floor, which emphasises them as separate spheres, too. Furthermore, the placement of the groups of sculptures marks out distinct areas within the exhibition space. In *Hora Lupi: The Giants and the Snake,* the three massive figures form a circle, as does the trio of mermaids in *Hora Lupi: Can't See*. The warriors in the series *March*: *Army* form a distinct entity of their own, one that is more unwavering in its forward motion. Elsewhere in the show, sculptures form assemblages and the diverse bodies of works relate to one another, mingling, supporting and reinforcing one another's presence. The tall columns of *Dawn till Dawn* provide a protective area for *Hora Lupi: Sad Women*.

Originally, the chambers inside the exhibition space were referred to as chapels. The reference to a church in the spatial organisation is intentional. It did not contradict Karlson's practice as the artist has exhibited her works in ecclesiastical spaces. The sacred is not a foreign concept to describe what Karlson seeks in her sculpted world.[1] Here, the reference is not so much to elevate the visitor's spirit and to shift their orientation toward the otherworldly, away from the here and now, but to enable them to let go and to make an effort to cross a threshold into an unknown or forgotten territory. To enter the exhibition is to step into a world inhabited by herds of animals, crowds of people, and mythic beings, where another logic, another timeline prevails.

## Baroque spiral: twists and turns in time

Edith Karlson's works, together with the scale of Kiasma's architecture, evoked connections with baroque to be made in my curatorial approach to the exhibition. The cultural theorist Mieke Bal shows a possible way to visit the 'Baroque' and to consider 'baroque' as being less tied to a period and more conceptually, as a way of thinking. Instead of reading in linear time from the past centuries to the present, her proposition opens a way to move back and forth in time.

For Mieke Bal, baroque, poses a question about the relation between present and past. She describes this relationship as a 'preposterous history', which in her research, in concrete terms, means that an artwork that chronologically existed first is affected by later artistic practices, rather than the historical influencing what comes after. For Bal this is a fruitful reading of both historical and contemporary artworks and a means to analyse the conceptions of history.[2] Her approach includes an awareness of one's own positioning in the present.[3]

1 In the Estonian pavilion for the Venice Bienniale 2024, the abandoned church of Santa Maria delle Penitenti was used as the exhibition space. Eero Epner, the dramaturge of that exhibition, writes that the space supported the idea of yearning towards the sacred. It was not about a narrative where the protagonists were in a conscious search for the sacred, instead they were guided by instincts and a lust for life. According to Epner, sacrality in Karlson's sculptures is a pairing for brutality or the quotidian, or a sense evoked by the works; it is aspirational, a desire for 'a place where, for some reason, everything vulgar turns poetic, dirt turns into a starry sky, everything physical into metaphysical, this is not in a ceremonious manner but a rude, soiled, and physical one.' Eero Epner, *Edith Karlson. Hora Lupi*. Milan: Mousse Publishing; Tallinn: Estonian Centre for Contemporary Art, 2024 (63–78), 63–65, 74, 78.

2 Mieke Bal, *Quoting Caravaggio: contemporary art, preposterous history*. Chicago, London: The University of Chicago Press, 1999, 6–7.

3 Ibid., 19.

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**One of the chambers, a chapel-like structure which provides space for reliefs. Placed high up near the ceiling, *The Storks are Leaving*, a group of sculptures by Karlson**
Photo: Finnish National Gallery / Pirje Mykkänen

She is mindful that representational practices which belong to the Baroque are practices of the past, but that they are not accessed directly but from the perspective of today.[4] To look at an historical object is always through the present point of view, the older object is even formed by it.[5]

Bal lays the ground for reading artworks from past and present together, works that are materially graspable today, co-existing. Bal does not analyse artworks of the Baroque so much as the dialogue between those 17th-century artworks and the contemporary artists who quote them. Also, baroque is not a style but a perspective and a way of thinking which had its origins in a specific period. Bal also distances herself from the concept of tradition, which implies continuity and permanence. In her own case studies of contemporary artists quoting baroque, Bal prefers to think of the relationship as recycling which, for her, entails a break.[6]

Mieke Bal re-visions baroque and in doing so acknowledges precedents. In the exhibition 'Going for Baroque', curated by art historian Lisa G. Corrin, Bal is specifically interested in Corrin's question about the relationship between the historical and the contemporary in order to rethink history.[7] In that exhibition, Corrin presented artists who were seeking a relationship to the past and for many, even if the question was difficult to tackle, according to Corrin, the artworks from the past seemed to offer raw material.[8]

Whether it is 'quoting' or 'going for' baroque, it is interesting to look at baroque as a contradictory concept. Bal chooses not to use the term neo-baroque, because it would refer to a style.[9] For art historian Altti Kuusamo, to approach the Baroque is to approach an epoch with contradictions as such. He rereads the history of the period and observes how the lack of cohesion stays with the ideas about the period and how historians have given it different emphases at different times.[10]

The contradictory ideas and the hesitation surrounding the epoch keep the Baroque in motion and allow it to expand

4 Bal 1999, 7.
5 Bal 1999, 27.
6 Recycling can mean response, dialogue, appropriating gestures or reframing. Bal 1999, 23.
7 Ibid., 3.
8 Lisa G. Corrin, 'Contemporary Artists Go For Baroque', in Lisa G. Corrin and Joaneath Spicer (eds.), Going for Baroque: 18 Contemporary Artists Fascinated with the Baroque and Rococo. Baltimore: The Contemporary, 1995. [https://www.academia.edu/7375618/_Why_Baroque_] (accessed 12 Dec 2025) (17–33), 17. Lisa G. Corrin writes about contemporary artists and their relation to baroque. In connection with the exhibition 'Going for Baroque' she curated, Corrin looks at history as a dynamic, organism-like entity whose features are defined both by past and present. As an example of the artists she included, Frank Stella observed Caravaggio's paintings and found a solution to the crisis he felt his abstract painting had. For him, Caravaggio's illusionism gave a model for the painting to go beyond the frame into the viewer's space. When letting go the figure, Stella felt, the painting had lost the sense of the physicality of the space and had become shallow. Corrin 1995, 17. In Andres Serrano's photographs Corrin saw a debt to baroque in his use of symbols, body language and Christian imagery and how he explored the use of them to affect the emotions of the viewer. Corrin 1995, 27.
9 Bal 1999, 2.
10 Altti Kuusamo, 'Barokin katkoksia, laskoksia ja tulkinnan affekteja', 2016. https://www.alttikuusamo.net/?p=28 (accessed 12 Dec 2025). Kuusamo chooses to approach the Baroque more as a culture than as a style.

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from the 17th century to the present. For me, baroque as a reference or as an approach allows temporal oscillation between past and present, between art history writing − not only Bal but also others − and contemporary art and curatorial practices, and to ponder the meaning and weight of materials that travel through time. It releases me from reading the ancient objects as mere testimonies of time past or looking for forbears. When an approach is considered as quoting, as Mieke Bal does, it opens up possibilities to consider baroque strategies as applicable to exhibition curating. To use baroque as a spatial approach to exhibition making: to think on a baroque scale, with its twists, turns and various directions; sculptures and their gestures; figurative and narrative; and not least, the embodiedness. It leads me to think of the dynamic and tension as a driving force within.

Bal speaks about both motifs, features and visual ways of thinking, or visual discourses that are baroque.[11] The art historian Irving Lavin, whose research focuses on the Baroque, looks at contemporary art together with the baroque strategies of image and space making. For Lavin, one of the most essential innovations was the interaction between medium and space, more specifically between painting and sculpture together with architecture. This merging meant that artworks existed in the real world and were part of the spectator's realm instead of remaining distant as a separate sphere.[12] Here, Lavin points to a way to think of a baroque approach to shaping space and the way it draws the viewer into an embodied relationship with the work.

In Gian Lorenzo Bernini's (1598−1680) Cornaro chapel (inaugurated in 1651, completed in 1652), which is in the church of Santa Maria della Vittoria, in Rome, the architecture and the visual art within it form a unity, they are interdependent and inseparable[13]. According to the art historian Rudolf Wittkower, Bernini's intention was to create a whole, consisting of sculpture, painting, decoration and architecture and thus to erase the barrier between the spectator and the work of art.[14]

The oscillation between here and there, being spectator and participant, is present in this chapel which is dedicated to St Teresa of Avila. The scene in Bernini's sculpture depicts the saint in ecstasy, in a state of transverberation, in a moment when a cherub pierces Teresa's body with an arrow, a mystical event that is experienced both as bodily pain and spiritual joy. Bernini deliberately placed the spectator as an accidental visitor to the scene. Neither Teresa nor the cherub is turned towards the viewer, as would have been the case in a traditional depiction of Teresa. This, according to Lavin, is Bernini's invention and way of placing the spectator as a coincidental witness. Bernini's figures are no longer set as performers. Nor is this a mere symbolic depiction.[15] According to Wittkower, Bernini aimed at drawing the viewer into the work and into a reality that would be different, more dream-like. Illusion and effects were used to guide the viewer to enter into a realm in which real and imaginary

11 Bal mentions baroque features such as the fold, the oscillation between the macroscopic and the microscopic, the spatial thickness between the two and the three-dimensional, and the incongruous that disrupt the entire image. Bal, 1999, 7–8.

12 Irving Lavin, 'Why Baroque' in Lisa G. Corrin and Joaneath Spicer (eds.), Going for Baroque: 18 Contemporary Artists Fascinated with the Baroque and Rococo. Baltimore: The Contemporary, 1995, (5–8), 7. [https://www.academia.edu/7375618/_Why_Baroque_] (accessed 12 Dec 2025).

13 Irving Lavin, *Bernini and the Unity of the Visual Arts*. New York, London: Oxford University Press, 1980, 6–7, 13–15, 103. Cornaro chapel includes several parts, of which each carries specific religious meaning. In this article I concentrate on the figure of Teresa and the parts that are closely connected to the depiction of her ecstasy.

14 Rudolf Wittkower, *Bernini: The Sculptor of the Roman Baroque*. Oxford: Phaidon, 1955 [1981], 24–25. Rudolf Wittkower emphasises Bernini's religious vocation and his relation to the Catholic church as the context in which to examine his works. Wittkower 1955 [1981], Preface ix; 37. Following Mieke Bal's approach for the relation between past and present, the ecclesiastical space can be preposterously read as an installation in which, from the perspective of experiencing it, the line between the artwork and the space is ambiguous to define.

15 The Cornaro chapel was not a novelty from the perspective of subject matter; it is about salvation, but the way Bernini envisioned it, not as symbolic but as an event here and now, was something new. Lavin 1980, 108, 139.

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spaces, past and present, and the transitions from one to the other, were erased.[16] […] *with her limbs dangling up, her head thrown back, her eyes half shut, her mouth half open a groan of anguish.* […] *Her nostrils are distended, and the mouth with full lips expresses a thrilling receptivity.* [17] Like Irving Lavin, Rudolf Wittkower describes the saint's posture as if present right in front of his eyes: [Teresa] *is swooning in an ecstatic trance, her limbs hang inert and numb, her head has sunk back, her eyes are half closed and the mouth opens in an almost audible moan.*[18]

The here and now, together with the shared space of the sculpture and the viewer, become complicated; the figure is described as a living person in both art historians' writings about Bernini's work, Wittkower in 1955 and Lavin in 1980. The presence of Teresa, the sculpture, crosses the boundaries of centuries and resists time being an obstacle for sharing the space-time of the viewer and the object.[19]

**Gian Lorenzo Bernini, *Ecstasy of St Teresa*, 1647 in the Cornaro Chapel at the church of Santa Maria della Vittoria, Rome**
Photo: Wikimedia Commons

However, with her eyes half-closed and pupils turned upward, Teresa herself is elsewhere, even if her embodied presence shares the same space with the visitor to the chapel. Her reclining body turned away from the viewer indicated a private moment, which Bernini nevertheless turned into a public spectacle.[20] The figures of Edith Karlson's sculptures, with their disengaged presence and inward-looking posture or closed eyes, are here, yet not really present, like the small dog sleeping (*Hora Lupi*) in its basket. The three women depicted in *Hora Lupi: Sad Women* seem to hide rather than inviting the visitor to engage with them. They are turned towards each other and cover their faces with their hands. Some sculptures hide in the corners behind the built walls, out of sight. Their display goes against being exhibited, in fact this is anti-exhibiting. A few of the sculpted figures have no eyes, leaving the viewer confronted with faces that communicate very little. In addition, in *March*, with their skin about to be peeled away, the warriors look like they are about to leave their material bodies behind. The sand reliefs in the series 'March' show barely visible faces and figures.

Karlson's sculptures linger. They are sculpted as if being present and their scale and materials communicate weight, yet their postures refer to being elsewhere. This is how the sculptures' dramatic effect operates; through the tension they generate and their engagement with the viewer. The embodied spectatorship is relevant in both spatial arrangements − in the Cornaro chapel and in Karlson's exhibition − and how

16 Wittkower 1955 [1981], 24, 28.
17 Teresa has her eyes half-closed and her pupils are also turned upward. Lavin has paid attention to this detail, too. Lavin 1980, 3.
18 Wittkower 1955 [1981], 25.
19 The sculpture of Teresa is still in its original place and can be experienced in the setting it was made for. I have visited the chapel in the early 2000s and 2021. Mieke Bal writes about 'navel' paintings, works in which a specific, even if small, detail takes over the entire representation. This odd detail sets in motion the process of the painting and entangles the viewer. The example given is Caravaggio's painting *Doubting Thomas* (1601–02). Jesus' wound, the skin and flesh depicted, acts as a disturbing detail overruling the subject and entangling the viewer across time. It is a detail that fascinated Bal the first time she saw it. In the painting, the materiality and the skin with realistic visual rhetoric is a baroque motif that entails the viewer to be involved in the material experience. Bal 1999, 30–32. In my view, Teresa's expression can be seen as an equivalent attention-catching detail to a contemporary viewer.
20 Lavin 1980, 3.

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**One of the three sand reliefs from the series 'March', by Karlson**
Photo: Finnish National Gallery / Pirje Mykkänen

**Part of the sculpture series 'March', installed in the south end gallery of the exhibition**
Photo: Finnish National Gallery / Pirje Mykkänen

the viewer is invited to consider the actual and real-time presence of the sculpted body. It is a baroque way of thinking about the relationship between the space and the spectator. Not to lose oneself, or be carried away, but to consider the sculpture's being in a shared material world. It is not staging with props added but using the existing architecture and the display elements, in Karlson's exhibition mainly light and different structures, and at the same time engaging with the works that weave together past and present, here and there, the imaginative and the real.

In addition to the interplay of the representation and the time-space of the viewer, another baroque way of considering space, or a baroque rhetoric of display, is applied in Karlson's exhibition. In the Cornaro chapel, on both sides the tabernacle hosts a series of portrait busts of the patron's family members. They form an audience for the spectacle of the altarpiece and are witnesses to the scene: they are depicted as living people engaging with each other and with the surroundings, displayed in a balcony, as if seated in a box at the theatre.[21] There is an ideal position in which to view the chapel where the visitor can grasp the chapel as a whole from both an optical and a conceptual point of view. Standing in this spot, the visitor can see one of the portrait figures leaning out from the balcony, turned towards the spectator, as if delivering a message.[22] Rudolf Wittkower writes how the Cornaro family members belong to the viewers' realm, they seem alive, just like the beholders of the mystical scene. Both are equal participants to the event.[23] In Karlson's exhibition, *The Storks are Leaving*, a flock of birds placed high up near the gallery's ceiling, looks down on visitors from above. They guard the space, and are out of reach, resisting close inspection, they act as viewers of the totality. Throughout the show, Karlson developed the constellation of the

21 Lavin 1980, 3–4, 92–93, 100.
22 Lavin 1980, 97–98, 101.
23 Wittkower 1955 [1981], 25–26.

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**The chamber in the Panorama space in the north end of the exhibition, with reliefs from Karlson's series 'Hora Lupi'**
Photo: Finnish National Gallery / Pirje Mykkänen

sculptures with a keen sense of drama.[24] Specific works belong together, creating dramatic scenes and pointing the way to the next constellation. Mermaids in their three-dimensional format connect to the reliefs in the same space with the same theme, as if they have emerged out of the pictorial plane into the viewer's space. Gestures and a sense of movement of the sculptures are key. The drama is generated through the presence of the works and strengthened by their spatial arrangement.

Besides utilising a way for the sculptures to assign a place for the viewer, other quotes, intentional and unconscious, to baroque motifs and visual discourse are made. The embodiment and the corporeality, and the groundedness of human existence is palpable in Karlson's use of materials and works. Moreover, the presence of death is not avoided in Karlson's world and loss is threaded through the exhibition, for example in the grieving female figures. Mieke Bal reminds us how Christian tradition embraced the flesh and how religion was embodied practice, something that has lately been revived in religious practice.[25] It is only later that body and mind were separated. St Teresa's ecstasy in Bernini's sculpture is rendered as an embodied experience, marked by corporeal pain and sensual content.[26]

Edith Karlson plays with forms and motifs from the past and reminds the viewer of a time long gone. It is part of her visual vocabulary. This can be a direct reference to Medieval sculpture[27], a skeleton – a relic that evokes the presence of past life among us – dust left in its place in the exhibition space[28]. At Kiasma, traces of the museum's previous show by

24 The works connecting with each other and creating drama was discussed with Karlson right from the beginning of the planning of her exhibition at Kiasma. Previously, in writing about her work the concept drama has been used. Eero Epner has described Karlson's exhibitions as having 'dramatised exhibition narrative' or 'dramaturgical arcs' or the sculptures create 'miniature dramas'. Epner 2024, 63, 65, 70–71.

25 Transfiguration is a baroque motif that in Bal's view resonates today. The transfiguration of the dead body, from decay and abjection to celebration, in the Baroque meant more metaphysical consolation but today gives more social consolation. According to Bal, it is also the revived connection to the embodied (religion) that interests contemporary artists she explored. Bal 1999, 38.

26 The way of depicting the saint raised criticism by Bernini's contemporaries, even if it was based on St Teresa's own description about the mystical event; she describes the physical pain that was spiritual but the body had its share of it. Bernini was accused of being vulgar and by a contemporary account he had made '[…] this pure virgin into a Venus, not only prostrate, but prostituted.' Lavin reminds us that the work is religious and the depiction has religious meaning even if the representation includes physical eroticism. Also, physical love was used as conveying the experience of mystics. Lavin 1980, 3–4, 113, 121–22.

27 Medieval sculpted portraits, the series of ordinary peoples' portraits in St John's church in Tartu, Estonia triggered Karlson to work on similar self-portraits for the presentation in the Venice Biennale 2024. According to Eero Epner, Medieval sculpture has a straightforward relation to death, which appeals to Karlson. Epner 2024, 64, 70.

28 In 'Hora Lupi', the exhibition for the Estonian pavilion for the Venice Biennale 2024, the dust in the church was not wiped away

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**Display by BBPR of Michelangelo's *Pietà Rondanini* at Castello Sforzesco, Musei Civici – Museo d'arte Antica, Sala degli Scarlioni, Milan. Photographer Paolo Monti, 1956**
Photo: © Civico Archivio Fotografico, Comune di Milano

Sarah Lucas were left on the wall, a more recent reminder of the context related to the past before Karlson's exhibition. Ghost-like figures and haunting images are part the language of ancient tombs or commemorative portraits used by Karlson. The reliefs with wooden frames reference altarpiece cabinets and tall pillars holding eggs remind us of baroque spiral columns, here consciously citing Bernini [29]. The initial reference of the display chambers in Karlson's exhibition was to side chapels in churches: the fifth floor in the Kiasma building has a high ceiling and the rectangular shape of the space is reminiscent of a nave in a church. A baroque scale called for a baroque spatial solution. However, the reference was made via a detour and the ecclesiastical citation was distanced. The form of the display structures refers to a display of Michelangelo's *Pietà Rondanini* (1552–64) at Castello Sforzesco designed by BBPR (Banfi, Belgiojoso, Peressutti, Rogers) in 1953: a religious sculpture transported into a mundane setting of a museum. Recycling par excellence, with many twists and turns.

## A light dimmer

Restricted and indirect light falls on Teresa's figure in the chapel in Rome. The light was very much controlled in Bernini's original design. Natural light was meant to flow to the interior space via an opening in the cupola above the chapel. The desired impression was that the sculptures appear vague, as if between nothingness and reality, the light creating a mystical illumination for the scene.[30]

Light is one of the materials that is embraced at its fullest in Karlson's exhibition. The skylights are covered with coloured filters and the light is tinted yellow, to make the immaterial an elemental substance. The manipulated light becomes material equal to clay or latex, its sculptural quality is considered. Furthermore, the tiny sparks of light in some of the works are material. The LEDs in the candle holder sculptures give out small bursts of light into their surroundings. Light is the unifying element, the common denominator, with the exhibition title, 'Dawn till Dawn', highlighting this idea.

29 The twisted columns, so called Solomonic columns, are referred to in Bernini's baldachin (1624–33) of the basilica of Saint Peter's, Vatican. Actually, it is a recycled motif from Constantine the Great and the columns he had erected above the tomb of the apostles. Lavin 1980, 20.

30 Light had a religious meaning in the design. Lavin 1980, 87, 104, 106. Wittkower writes how divine revelation had been associated with light in religious painting. Bernini used light to create effective visions in front of the spectator. Wittkower describes how the light in the chapel is heavenly, mysterious and magic. Wittkower 1955 [1981], 25, 33.

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**Installation view with gradual change of the light from intense tinted into clear unfiltered natural light. In front, chamber containing the relief *Doomsday*, by Karlson**
Photo: Finnish National Gallery / Pirje Mykkänen

In the gallery, light becomes a guiding element, too, leading the viewer through the collective drama produced by the artworks. The intensity of the lighting changes from different tones of yellow and orange into clear, unfiltered natural light. The Panorama space at the north end of the exhibition is bathed in sunlight, while at the south end the light is more intensely coloured and the space less strongly lit. To have this 'moving light' was crucial for Karlson. As there are three different entry points to the gallery space, visitors' orientation and direction of approach differ. This also complicates the narrative. From being a simple idea of a rise or fall, a transition from one state into another, it becomes more of a back and forth movement in-between.

The ceiling is high and the skylights are open on the fifth floor in Kiasma. The push for the visitor's attention upwards is strong in the space. The sculptures and their material, though, pull the visitor back to the shared space of the exhibition, to submit to gravity. And if the display structures housing the reliefs were first referred to as chapels, a gesture to counteract a solely spiritual reading was made; the outer walls of the chambers show the signs and marks of fingers, scratches left in their plastered surfaces. It is a more mundane than mystical gesture.

If, in the exhibition, the Baroque draws the visitor back in time, 'baroque' sets a movement in motion between time periods, between immaterial and material, between light and weight. The baroque spiral recalls older times, the cat and the dog are grounding figures while a skeleton is, again, one haunting past. The light in space might seem magical, and it is, but it is also genuine natural light falling equally on the sculptures and the viewers. In Edith Karlson's exhibition, whenever the attention is carried away to the abstract, the works with their materiality recall an earth-boundedness. Still, embracing the imaginative means holding on to the capacity to imagine, even when faith is shaken. The viewer is present in the shared space with the works and the other visitors, yet they might just as well be half-way somewhere else.

**The exhibition 'Edith Karlson: Dawn till Dawn', is at the Museum of Contemporary Art Kiasma, Finnish National Gallery, Helsinki, 17 April to 27 September 2026**