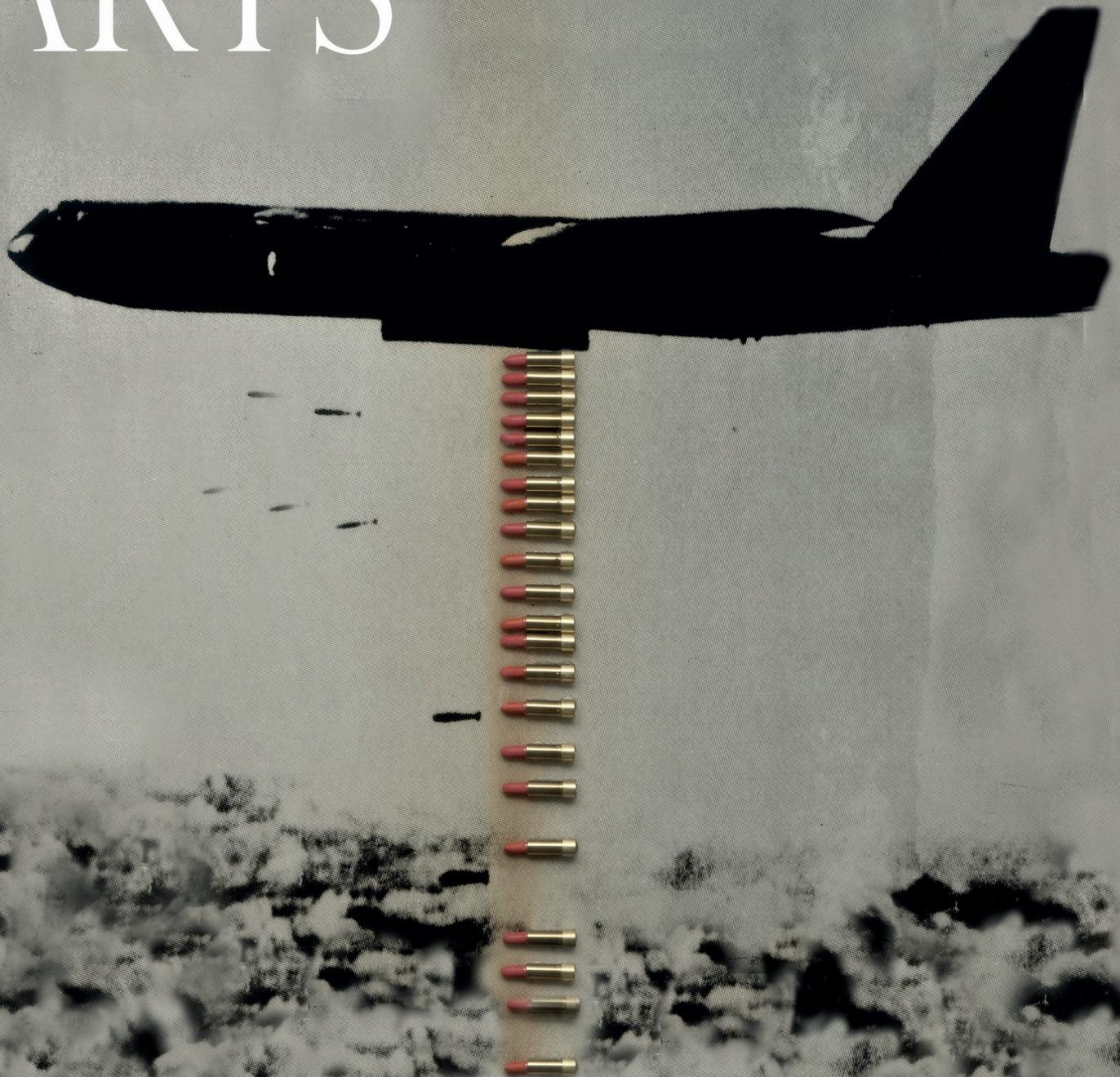


# TALLINN ARTS



Volume # 1  
Fall/Winter 2013

Bonne & Amundsen Media Group  
[www.tallinnarts.com](http://www.tallinnarts.com)

Copenhagen office  
[camilla.bonne@tallinnarts.com](mailto:camilla.bonne@tallinnarts.com)

Tallinn office  
[michael.amundsen@tallinnarts.com](mailto:michael.amundsen@tallinnarts.com)

Advertising: Nordicom  
[reklaam@nordicom.ee](mailto:reklaam@nordicom.ee)

Cover: Wolf Vostell - Lipstick Bomber - 1968 -  
Collage  
Design by Camilla Franziska Bonne

Magazine lay-out design: Camilla Franziska Bonne

# TALLINN ARTS

Covering Creative Tallinn  
Fall/Winter 2013

51



20



72



30



86



- 6 AUTUMN & NOSTALGIA**  
10 Make Love not War in USSR  
14 A Three-Martini Breakfast
- 16 NORDIC ISLAND CUISINE**
- 25 THE CONVERSATION ON MUSIC**  
30 Maetro Neeme Jarvi  
32 Eugene Birman  
34 Martin Kuuskmann
- 32 FEELING GOOD**  
32 Estonian believers shop a spiritual  
'marketplace'  
44 BonBon Lingerie
- 40 THE DESIRE FOR FREEDOM:  
CRITIQUE & CRISES**
- 60 TARTU SKI MARATHON**
- 62 ESTONIAN FASHION INDUSTRY**  
62 I Export Beauty & Dreams  
68 The Daily Life of a Model  
70 Eve Anders Way
- 75 FLÂNERIE**  
76 The many faces of Kalamaja  
82 Daytripping to Helsinki & back

---

# EDITORS.



## **MICHAEL AMUNDSEN**

Michael has a master of arts degree in the humanities from San Francisco State University in California. He has been an instructor of humanities and English literature at San Francisco State University, Tallinn University and the Estonian Academy of Art. He has written on cultural matters in Estonia, Russia and the Baltic region for Estonian Public Broadcasting, the Christian Science Monitor, the Financial Times, Vice and others. He is currently pursuing a PhD at Tallinn University.



## **CAMILLA FRANZISKA BONNE**

Camilla has a master's degree from the University of Roskilde in Denmark in sociology. She has applied her degree and life experience to working in Copenhagen's NGO community, social work and fostering cultural encounters. A lifelong designer of clothes, her interests in fashion, cultures and aesthetics have found expression in her work in graphic design and media production. She has particular interest in the sensory-emotional value of the built environment and cultural products.

---

# CONTRIBUTORS.



## TRIIN OJARI

Born in 1974 in Tallinn, Estonia. 1996 graduated Estonian Academy of Arts, Tallinn with a degree in art history. 1994-2000 worked as curator in the Museum of Estonian Architecture. Since 2000 editor-in chief of the Estonian architectural review MAJA.

Her research subjects have included the 20th century modern architecture, the housing and urban planning of the Soviet period, contemporary architecture and architectural writing. Author of the book „21st Century House: New Estonian Residential Architecture“ (2007) and „Positions. Contemporary Estonian Architecture Reader, 1992-2011“ (2012).



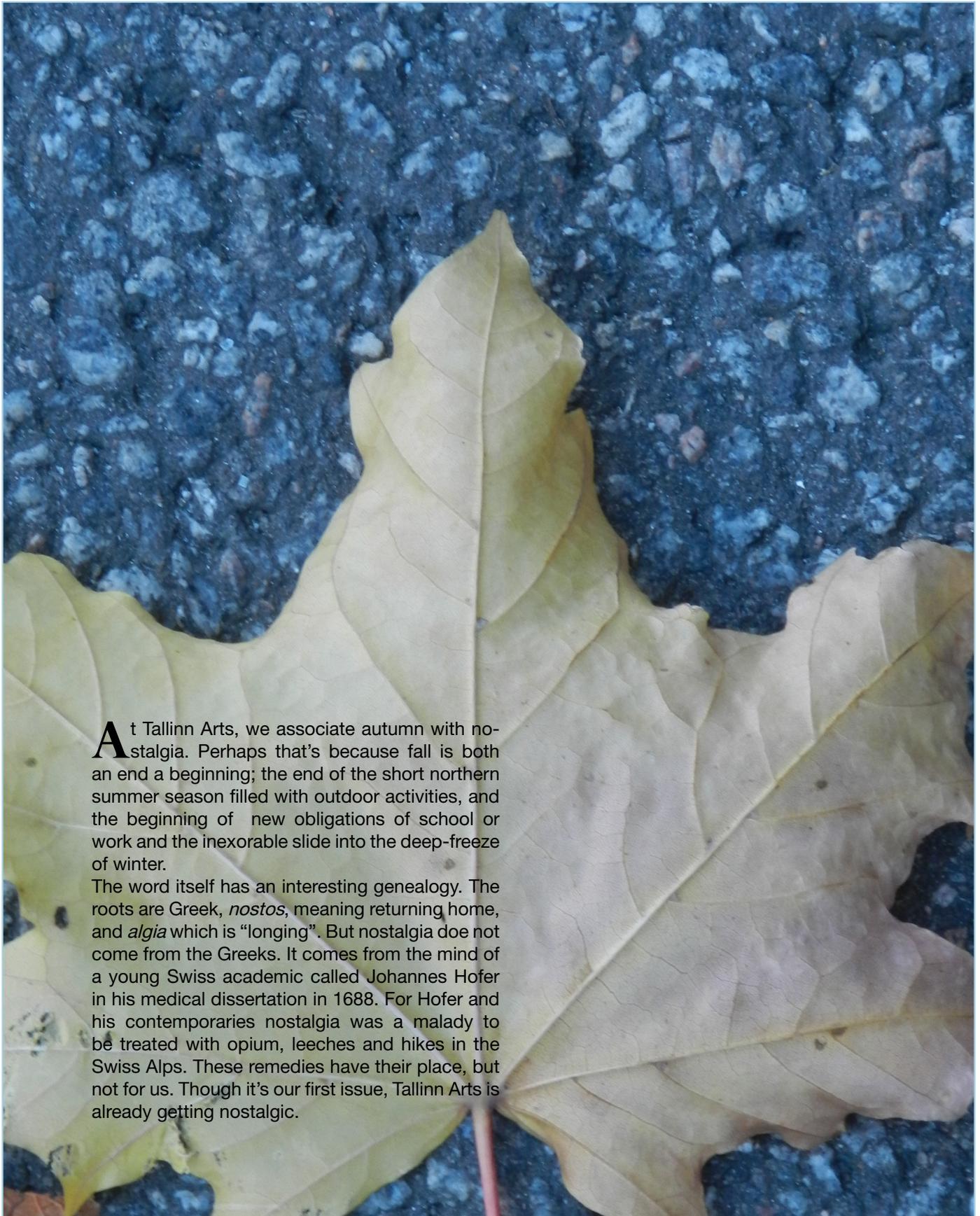
## VELLO VIKERKAAR

Vikerkaar is a Canadian-Estonian born and raised in Toronto. After service in the Canadian Army (missions: drinking Molsons and being polite abroad), he played drums in the band Reckless Dentistry. It was a short-lived music career. He lives in Tallinn with his wife Liina and son Robert.



## TERJE TOOMISTU

Terje Toomistu is an author and anthropologist, currently a Fulbright scholar in University of California, Berkeley, and a PhD student in University of Tartu, Estonia, holding double MA degrees (cum laude) in Ethnology and in Media and Communication. She has supplemented her studies in France, Russia and Indonesia, traveled extensively throughout four continents and worked as freelance journalist, active blogger, documentary film-maker, photographer and curator. Her current primary areas of research focus on the transgender community in Indonesia and the hippie culture in the Soviet Union.



**A**t Tallinn Arts, we associate autumn with nostalgia. Perhaps that's because fall is both an end a beginning; the end of the short northern summer season filled with outdoor activities, and the beginning of new obligations of school or work and the inexorable slide into the deep-freeze of winter.

The word itself has an interesting genealogy. The roots are Greek, *nostos*, meaning returning home, and *algia* which is "longing". But nostalgia does not come from the Greeks. It comes from the mind of a young Swiss academic called Johannes Hofer in his medical dissertation in 1688. For Hofer and his contemporaries nostalgia was a malady to be treated with opium, leeches and hikes in the Swiss Alps. These remedies have their place, but not for us. Though it's our first issue, Tallinn Arts is already getting nostalgic.

# NOSTALGIA



*Martin Kuuskmann  
Bassoonist*

Photo: Karl J Kaul

” Nostalgia... Nostalgia is warmth, love, passion, sorrow, joy... it is the truth, and it is truly yours. As a concert artist, being able to find oneself in that moment in a piece of music is incredibly special. To convey these inner feelings to the audience is what makes these special moments that much more special. And I'm getting nostalgic now... ”

---



” Nostalgia brought me back to the Baltics I barely knew as a young child and my music has never been the same since. It is not so much the longing to return whence its meaning is derived, but a longing to experience a memory or time that may not have even existed in the first place. ”

---

*Aija Kivi*  
*Director at Metro Models*



” Nostalgia is some kind of missing. It’s when you have had a beautiful experience that is gone or lost and it makes you feel sad as you are not in the moment anymore. That way it feels like a sad word but there is something beautiful about it, because you can be thankful of the beautiful experience that you have had. For me nostalgia is being thankful of the moment that you have had in your life.”

---

# MAKE LOVE NOT WAR IN THE USSR

By Terje Toomistu

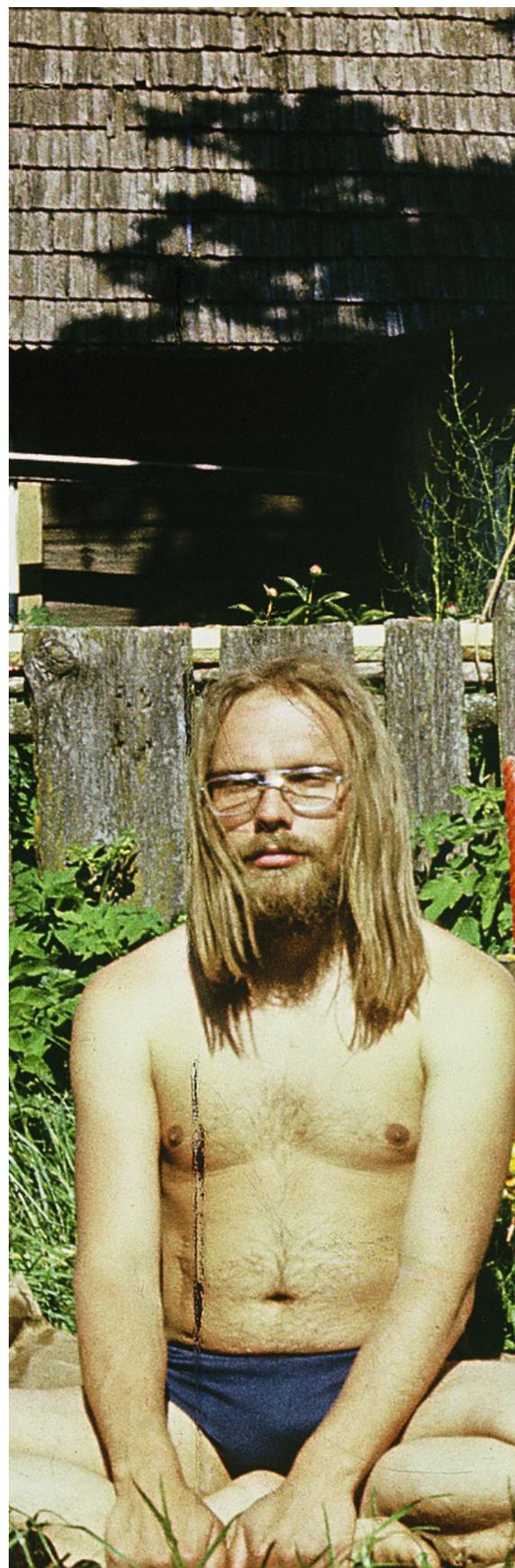
In the autumn of 1970 a rumor about a major hippie gathering coming to Town Hall Square was spread around Tallinn. All the long-haired guys - and there wasn't many of them - got excited by a vision of the cheerful crowd whose social criticism would be masked by the language of rock music and the psychedelic play of colors. Although this vision never became a reality, it did enough to provoke some sense of community for those who longed to be part of the legendary Summer of Love in San Francisco or the Woodstock Festival in late 1960s America.

The bare fact that there was a hippie movement in the Soviet Union might come as a surprise for many. But in truth it lasted longer than any other hippie movement in the world. Despite authoritarian rule and the Soviet system's desire to control, and thus limit, people's lifestyles and worldviews, some young people were well aware of what was going on at the same time in the West. Hippie culture in the Soviet Union had its own trajectory that formed along the information flows distorted by the filters of the Iron Curtain, and got twisted by the overall cultural repres-

sions within USSR. Coveting Western freedoms and spiritually inspired by the cultures of the East, the Soviet flower children detached themselves from the official ideology and channeled their self-expression into rock music, the cult of love, pacifism, actual and cosmic travel, and a physical appearance that was certainly considered unacceptable for a decent Soviet citizen.

The Khrushchev Thaw (1956-1964) that followed Stalin's repressions brought a breath of fresh air to some places in the Soviet Union. But the stagnation that accompanied Brezhnev's rule did not leave much room for hope or personal freedom. Thus the generation that grew up in the late 1960s saw the world as a one big lie, so it was better just to deal with your own things.

In Estonia, the so-called Soviet West, foreign radio broadcasts kept people updated on the happenings elsewhere in the world and Finnish television that traveled across the Bay was an open window to the world. They knew that their contemporaries in the "free world" were rocking in the spirit of the slogan "Make love not war". An old hippie lady told me: "I was young and personally





Estonian philosopher, an expert on sanskrit, yoga and meditation, Mihkel Ram Tamm became a guru for many Soviet hippies in Estonia and from elsewhere. Aare and Julia visiting Rama in early 1970s. © From the collection of Vladimir Wiedemann



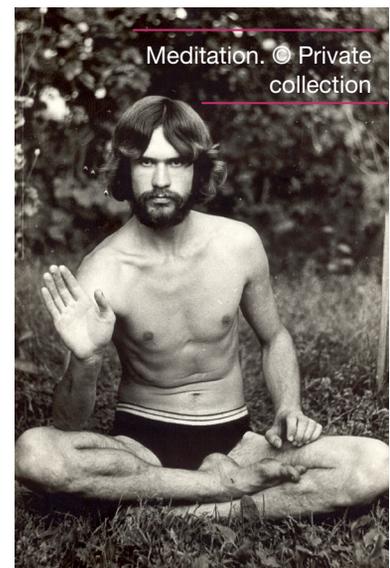
Hippies from across the union gather in Tallinn on the 1st of May, 1978. This was to celebrate the beginning of the hitch hiking season. © From the collection of Mihhail Bombin

influenced by this movement as this was something that made us even behind the Iron Curtain feel free, as being part of the world youth and their spirit of protest.”

Young minds were enthralled by iconic hippie-era albums from the West which were illicitly distributed, exchanged and re-recorded on reel-to-reel tapes. Jimi Hendrix and Janis Joplin were their heroes too. Arguably the very first psychedelic rock band in the Soviet Union Keldriline Heli (translates as ‘sounds from the basement’) was established in 1970 in the basement of today’s Tallinn University of Technology. They got

to play some good shows, until one of them was so awesome that it was seen as a threat by the authorities. The group was banned, but they continued with a different name for a while – another common practice by musicians who got in trouble with the state.

Hippies stood against the established system and the values of the petit bourgeoisie, which in the West was nurtured by a consumption mentality and Christian conservatism, but on this side of the Iron Curtain rather by the red flag parade. For Soviet hippies, it was a form of passive protest against Soviet rule. They opposed the system



Meditation. © Private collection

through symbolic expression. But the power elite saw these “long-hairs” as “infected” by Western influences, and as social parasites whose activities posed a political danger. This resulted in several measures designed to rein in the youth: strategic harassment by the KGB, strict limits on cultural activities, censorship, expulsions based on appearance, involuntary treatment in mental hospitals, etc.

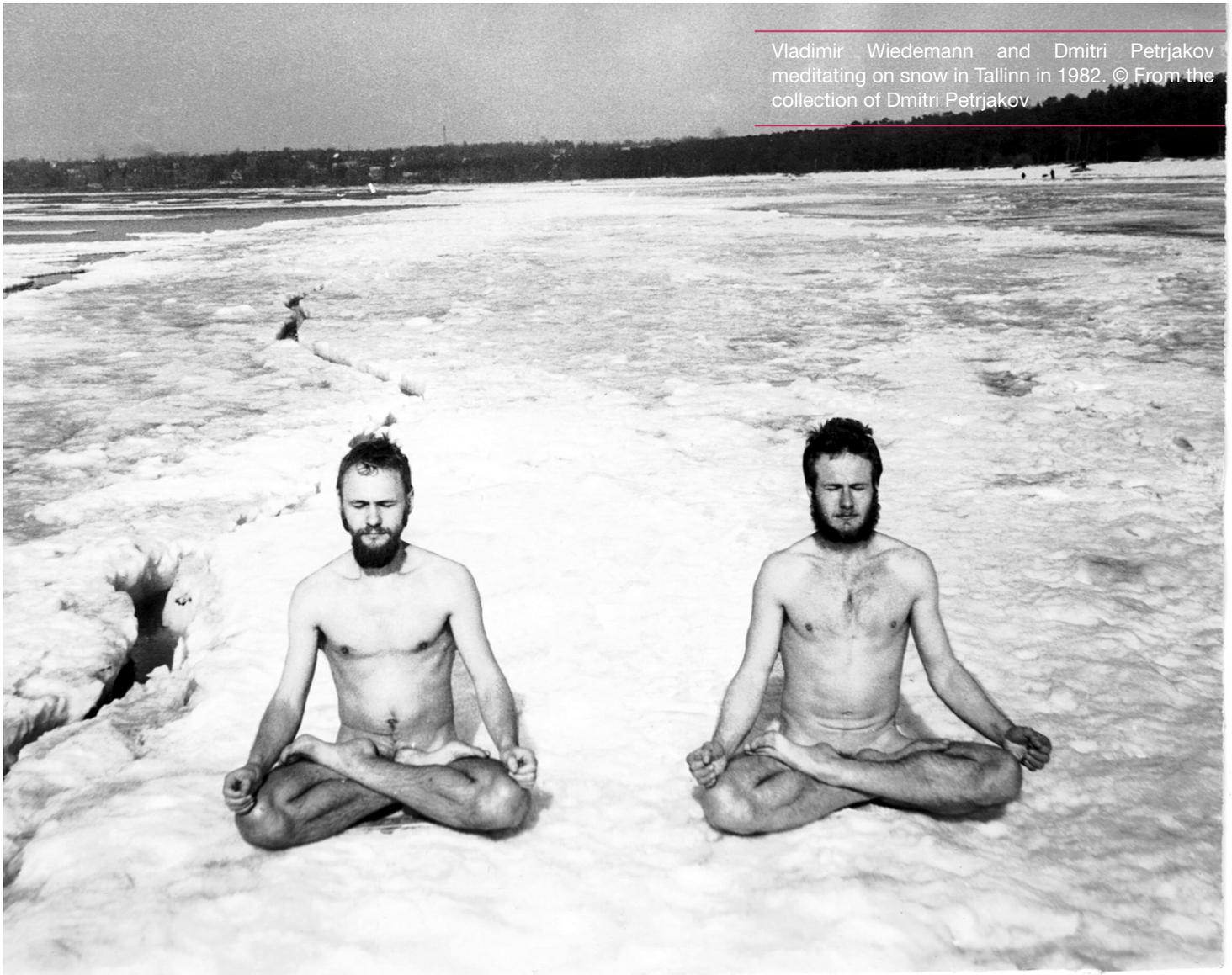
We could now even speculate that the “cross-union hippie gathering” was a KGB operation--in order to nail down all the “social parasites” at once. Fortunately the youth got scent of it and a smaller international crowd met in privacy.

It was not only rock’n’roll, but also

various spiritual practices that provided a way to deal with the social absurdity of the time. If in the West hippies searched for other spiritual paths that transcended the limitations of institutionalized religion, in the officially atheistic Soviet Union any spirituality was an alternative, providing an option to escape the gray daily reality. Hippies found their inner freedom by combining spiritual guidance from partially available Western media, samizdat literature, the locally emerging Hare Krishna movement, Buddhist studies, and the teachings of some local gurus such as Mihkel Ram Tamm. Experimenting with

various states of perception allowed the hippies to escape Soviet reality and strive toward a sense of freedom.

--- The author Terje Toomistu together with the artist Kiwa curated the multi-disciplinary exhibition Soviet Hippies: The Psychedelic Underground of the 1970s Estonia which has been exhibited at the Estonian National Museum and Moderna Museet in Malmö, Sweden. See [www.hipid.ee](http://www.hipid.ee)



Vladimir Wiedemann and Dmitri Petrijakov meditating on snow in Tallinn in 1982. © From the collection of Dmitri Petrijakov

# A THREE-MARTINI BREAKFAST

By Vello Vikerkaar

---

“Perhaps a tad bit of Lapsang Souchong?” offered the businessman, “before I tell you all about my philosophy of life?”

His sentence contained two clear reasons to run the other direction, and normally I would have, but I was being paid to interview him. But for money or not, if I was to endure what was surely to be his cliché-ridden, borrowed outlook on life, I was going to need something stronger than tea. “Got any whiskey?” I asked.

“No, but maybe you’d prefer Bai Hao Yinzhen?”

I had no idea what that meant, but I was very much afraid he might next suggest that we go get pedicures together. “As long as there’s plenty of alcohol in it,” I answered. But there wasn’t any alcohol in it. Bai hao Yinzhen, he explained, was also a tea.

\*\*\*

The great thing about getting drunk in the morning, Sergei Dovlatov once wrote, is that you can take the rest of the day off. And Dovlatov had done enough journalism to know. While I never lived in Estonia in the Soviet time, the early 90s were close enough, with the bottle-in-the-desk-drawer office culture still largely intact.

It was usual to have a brandy with your morning coffee, a beer or two with lunch, and then a bottle of vodka or two at whoever’s place you ended up for dinner. All this alcohol consumption seemed to aid us in the office where I worked, though to an outside observer it might have

appeared that our chief competence was the ability to take anything simple and make it excruciatingly complicated. But Estonia had no real international ambitions in those days: the focus was on a move to capitalism, and a bit of alcohol on the job was merely a transitional tool.

“You’ll be judged by what you eat and drink,” a kolkhoz director once announced when I visited for a tour of his farm. We got loaded and then drove around in his Volga to inspect the cows. Once a morning meeting with a brewery director turned into a two-hour drinking session culminating with a singalong to “Õllepruulija” where all present performed the last verse on top of the conference table. What the directors of those companies knew was, respectively, how to make a cow calve and how to brew beer. They had little use for parroting modern management books, utterances such as “two plus two equals five!” or “Business 2.0” or “win-win.” These men just rolled up their sleeves and, at least between the drinking, did their jobs. And they never asked if you needed a yixing pot or wanted yak butter with your beverage.

It sometimes seems the trouble with post-EU Estonia is that the previous work culture has been thrown out wholesale, the baby along with the bath water. The works of Vladimir Lenin have been replaced by Deepak Chopra, Tom Peters, Peter Drucker, and Michael Porter, whose chief contributions, it seems to me, have been to make us all take ourselves very seriously. Was it one of them who, when I wasn’t looking, replaced the alcohol with

green tea?

I never worked in North America during the three-martini lunch period, but in the 1980s it was perfectly acceptable to eat lots of red meat and have a drink or two with lunch. We even enjoyed coming back to the office a bit lit. It offered additional courage for negotiations or for flirting with the office hottie.

But in a nascent business culture the pendulum swings wider, and I fear we are saddled with living like Buddhist monks for a while. Hang some wind chimes in your office, attend yoga classes at lunchtime, quote Sun Tzu to a visiting journalist.

\*\*\*

My particular businessman started in about “CSR,” and though I know what it means I gave him the satisfaction of explaining it to me.

“Corporate Social Responsibility...” he continued, as if he had personally invented the concept and would be soon beatified for donating a couple of Chinese-made bicycles to an orphanage. He went on with the altruist act, throwing in terms like “synergy” and “human capital” and half a dozen other terms which had nothing to do with calves calving or beer brewing, until he realized that my mind was elsewhere.

“Aren’t you going to write any of this down?” he asked. How could I have explained to him that a good journalist respects his readers?

But since it was a corporate assignment, and since I was being paid in part to make him feel good about himself, I told him that I had been blessed with an audiographic memory and that, anyway, he’d get to approve whatever I wrote. And then I said I was feeling a bit ill (which wasn’t a lie) and asked to use his bathroom. There, squirreled away in a stall, I phoned Liina and begged her to call me in exactly three minutes and shout into the

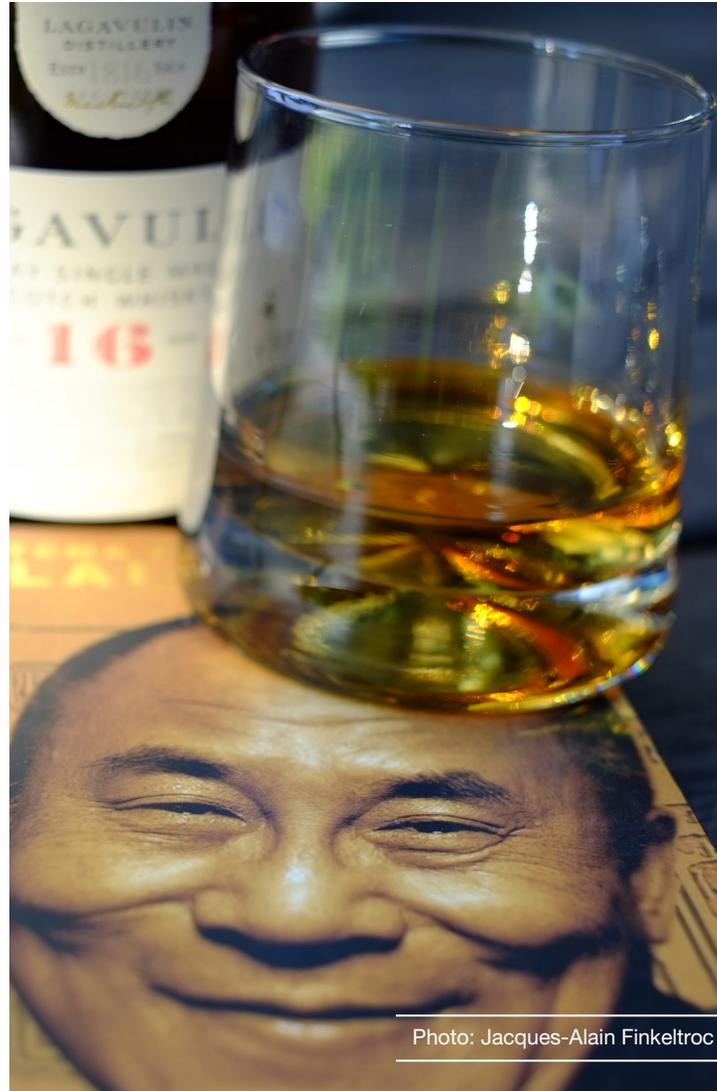


Photo: Jacques-Alain Finkeltroc

receiver: “Warren Buffett called again. He wants to talk right now.”

“Who?” she asked.

“Warr-en Buff-ett,” I enunciated. “Just make sure you’re loud enough to be heard.”

Back in his office I excused myself when my phone rang. “This call I have to take.”

“I completely understand,” he said, after he overheard my brief conversation with Liina. And of course he understood, because after all it was his god of gods who needed to talk to me.

“Do you think he might come to Estonia?” the businessman asked.

“He’s an old-fashioned guy,” I replied, standing in the doorway. “He likes steak or burgers washed down with Cherry Coke. Or a beverage even stronger.”

With that I brought my hands together in front of my chest. “Namaste,” I said, bowing slightly as I stepped out into the world.



# NORDIC ISLAND CUISINE

Martin Breuer is a Dutch born hotelier and restaurateur. He is the owner of PÄDASTE MANOR, a small, 5 star hotel, resort and spa on Muhu Island off of the west coast of Estonia. Here simple luxury awaits the traveler from the beginning of March until the end October yearly. From the resort on Muhu evolved Neh restaurant in Tallinn, which specializes in Nordic Islands cuisine-- food and methods of preparation indigenous to the islands of the Northern Baltic Sea region. Tallinn Arts caught up with Martin to find out about his early inspiration in gastronomy and what exactly *Muhu Apurok* is.

By Camilla Franziska Bonne



**W**hat are your fondest food memories from childhood? When did you gastronomy enter your consciousness as a life pursuit?

The excitement when my granddad would invite me to come as a young kid for family dinners at the famous Excelsior fine dining restaurant at L'Europe in Amsterdam. My brother and I were offered either a quarter to put in our piggybank or to join in for dinner. My choice was dinner and of course my brother's was the piggybank.

**You are one of the entrepreneurs behind Pädaste Manor and Alexander Restaurant on Muhu Island and Neh in Tallinn. How did the ideas for the hotel and restaurants come up?**

Actually it all started out 17 years ago when we contemplated how to give the Pädaste estate on Muhu Island a new lease of life and bring out the soul of this magnificent place that I had fallen in love with. The rest followed naturally, commanded by the very essence of Pädaste Manor and its surroundings together with the vision that Imre Sooäär and I had, of how a well traveled individual would come to enjoy an experiential visit to an unspoiled and inspiring destination that has so much to give.

**Your restaurants are based on the Nordic Islands' Cuisine. What defines it? Where do you scout out good ingredients?**

In the Nordic Islands' Cuisine we define our terroir as the islands in the Baltic Sea that have so much in common with each other in terms of climate, seasonality, but also traditions and culture, yet there is great diversity. We should not forget that until only a hundred years ago there was intense interaction between these islands. Muhu lay closer to Gotland than Tartu so to speak. When we embarked on what we call our expedition in search of the Nordic Islands' Cuisine we decided to turn the table and base ourselves on produce both wild and raised that is indigenous; grown by small farmers, locally hunted or caught, prepared by artisan producers and not to forget foraged by ourselves from the forest, fields, meadows and shores of our estate and elsewhere on Muhu. Doing so we discovered and still discover a wealth of prime material that finds its way into our kitchen. Close cooperation developed with farmers, hunters and fishermen plays an important role. The seasons that so much define life on the Islands, its harsh winters, short but powerful spring,

luminous summer and humid fall, play an important role in our cuisine. They dictate what we serve and bring us the delicious flavors resulting from traditional conservation techniques like pickling, drying, smoking, curing, aging and fermenting that play a large role in our cuisine.

**Can you tell us about a quintessential Nordic islands' cuisine dish?**

Muhu Apurok is a fine example of a Nordic Islands' dish that has transcended time. Prepared on the basis of potatoes and fermented milk as main ingredients, it is delicious, creamy and unexpectedly light. Traditionally the dish would be taken along in the early morning when Muhu farmers went out to work in the fields. It kept well until lunchtime and was eaten from a common bowl. We adapted the dish to fit our less caloric lifestyle and serve Muhu Apurok as a desert.

**Where does the Nordic islands' cuisine intersect and differ from Estonian cuisine?**

I would say that the Nordic Islands' Cuisine is more sharply defined and maybe more focused than Estonian Cuisine. Estonian Cuisine in general finds its roots in the distinct different cultures that had left their footprint in Estonia during the past millennium. Elements of German cuisine play a role in certain dishes, while other dishes can be linked to Swedish or Russian traditions. The terroir of the Nordic Islands' Cuisine on the other hand is more homogeneous in terms of climate zone, geological conditions of the soil, and livelihood of its people, even if the islands lie in different countries. But then there are of course crossroads where both meet like the fondness for root vegetables and berries.

**What dish should every person in the world try from Estonia?**

Most cultures have these typical things that everybody loves and where the rules of preparation are heavily contested from region to region, village to village and even family to family. Kurk or pickled cucumber is that dish in Estonia. For many Europeans pickled cucumbers have become that standard ingredient sometimes served on the side, that nobody really cares for. Not so in Estonia. Kurk takes pride to prepare and gives joy to eat and of course the opinions how to best prepare it differ widely. For a quick scan of the variety I suggest visiting Tallinn's central market to sample what the 'gherkin ladies' have on offer.





---

Lamb & nettle

---

Duck & thuja



Beetroot & goats' cheese





---

*Yves Le Lay  
Chef de Cuisine*

---

**”FOOD HAS TO WELL-CONNECT TO WHERE YOU ARE,  
TO THE ORIGIN OF PRODUCE; THEN FOOD WILL  
INVITE TO AN UNDERSTANDING AND ENJOYMENT OF  
THE BEAUTY AND DIVERSITY OF NATURE.”**

**How did you design the hotel and restaurants to complement the dining experience?**

It all starts with recognition of the fragile and diverse beauty of Muhu Island, its nature and culture, bringing that together with a profound understanding for the genuine experience that a well-traveled client seeks, then you come to what guides us. Simple Luxury has been our leitmotif since first opening Pädaste Manor in 1996- no ostentatious displays of misplaced glitz or glamour, no thick wall-to-wall carpets or gold plated taps - Yet the full acknowledgement of the Manor’s noble ancestry and the dignity of the buildings is emphasized by furnishing the house with an appropriate sense of understatement.

**Most chefs are not considered artists, because it is often perceived as an entirely different discipline. In your case as a restaurateur do you feel you are trying through food to get in some sense to a transcendent experience?**

I like the view of Italian chef Massimo Bottura on the role of a chef as a servant of nature, a servant of the animals, or equally so - a servant of the farmers that raised their produce; translating the prime matter to his best knowledge and with respect for its origin into enjoyable food.

**What are the current trends in the Estonian restaurant and hospitality scene? Where do you see things heading?**

Trends in the more serious restaurants are definitely moving towards identity, sustainability of the food chain and celebration of things local.

**What do you think people are looking for in a contemporary dining experience?**

In an ever-wider globalization with fast food and fast eating more common than ever, foodies and those looking for a serious dining experience search for anchor, authenticity, artisan preparation and want to reconnect to nature so that it gives a sense of here and not there. Dining as a pleasure with friends and loved ones allowing taking time. It’s a counter balance in the contemporary faster moving world. the animals, or equally so - a servant of the farmers that raised their produce; translating the prime matter to his best knowledge and with respect for its origin into enjoyable food. Food in my opinion needs context and has to well-connect to where you are, to the origin of produce; then food will invite to an understanding and enjoyment of the beauty and diversity of nature.

**What are the current trends in the Estonian restaurant and hospitality scene? Where do you see things heading?**

Trends in the more serious restaurants are definitely moving towards identity, sustainability of the food chain and celebration of things local.



---

Pea & Goats' cheese

---

# THE CONVERSATION ON MUSIC



---

**MAESTRO NEEME JARVI**  
Conductor

**EUGENE BIRMAN**  
Composer

**MARTIN KUUSKMANN**  
Bassoonist

# NEEME JARVI

**C**onductor Neeme Jarvi has had a long and illustrious career gracing stages across the globe and working with some of the finest orchestras. He splits time between his duties as director of the Orchestra de la Suisse Romande in Geneva, his home in Manhattan and Tallinn doing what he loves best; conducting ERSO. We discussed his professional music debut at aged four, his appreciation of jazz and why Detroit isn't so bad after all.

---

## **How did your life in music begin?**

I was raised in the Nõmme neighborhood of Tallinn. We were a musical family. My parents were amateur musicians and encouraged us. My brother Vallo was a big influence in my musical development; I learned a lot from him. He was also a conductor, especially of theatre and opera productions. My professional debut was at aged four! I played a Khachaturian piece on the xylophone on the radio.

## **And after studying in Tallinn you went to Leningrad?**

Yes, to the Leningrad Conservatory. Leningrad, or St. Petersburg, it's a miraculous place. Created from a swamp by Peter the Great as a window to the west. A world capital of culture. Fantastic architecture and music. Petersburg is a cultural center for the whole region and certainly helped to broaden the vision of Estonia, to lessen its provincialism. I started out in music as a percussionist but moved into choral and orchestral conducting.

## **As someone not from this part of the world, I have been very impressed by Estonia's strength in the arts.**

Yes, but we need to value culture more. We had to struggle to bring back our own language in the 19th century. Have you seen the Estonian Song Festival? Amazing. There is nothing like it in the world. Money is constantly an issue. Musicians in Helsinki make four times what their Estonian counterparts earn. We make fantastic music. The government needs to value our cultural heritage. It is very important. This is what the future generations will remember; music, architecture. It's a matter of thinking, of priorities. The Linnehall (a massive Soviet era auditorium-TA) just sits empty. It's narrow minded thinking. We must remember that we're part of Europe. I could conduct anywhere, but I love this country.

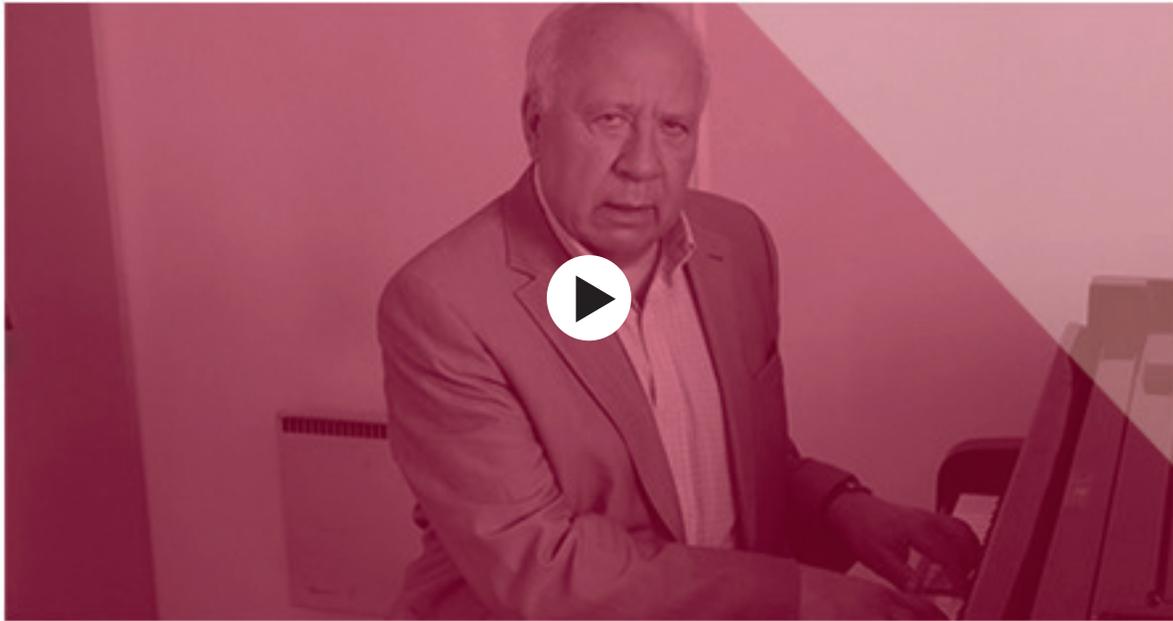
## **So in 1980 you immigrated to the US?**

Yes, Arvo Part and I left for the West in 1980. I premiered

his work Credo, which as the name implies is a profession of faith. This was in 1968. The authorities were in an uproar. They fired the symphony's music director the next day. The country was completely locked up. It was a total KGB system. But the year we left was about the same time the Soviet Union invaded Afghanistan and they were trying to show the world they weren't so awful. If they let a few artists immigrate this could help their image. Also my son was ill, so there was a medical reason. We couldn't get the right medicine in the Soviet Union. We went to New Jersey. When we got to America, my son took two tablets and was fine.

## **You have an astonishing number of recorded works. How did you develop into such a prolific recording artist?**

Well, I have over 500 recordings. I have, of course, made a point of recording our great Estonian composers—Arvo Part, Eduard Tubin and many others. I was the conductor of the Gothenburg Symphony for 22 years and transformed it into the national orchestra. We recorded all of the Scandinavians—the complete Sibelius and Nielsen. When I was at the Royal Scottish National Orchestra we turned to Russian music and recorded for Chandos. And I have also worked frequently with Deutsche Grammophon. I record for the same reason a painter paints; to leave an artistic record, a legacy. And I loved promoting Estonian music to the world.



**Aside from the classical genre, are there other sorts of music you appreciate?**

It's not so much about genre. There are two kinds of music: good and bad. Jazz is the real American music. Oscar Peterson, Miles Davis—this is great music. There are good melodies and a good atmosphere of music. My son Kristjan is the director of the Absolute Ensemble, a group he started in New York. It is very avant-garde with a strong influence from jazz.

**You worked in Detroit for some time, a city that doesn't have the best reputation. How was that?**

I was the music director of the Detroit Symphony Orchestra from 1990-2005. Detroit was wonderful, a great community orchestra with great musicians. In America it's a different system. Private donations support the symphony. When this source of money dries up, it is very difficult. The city has, sadly, seen better days.

**You are an energetic conductor and involve the audience quite a bit. Is this something you consciously strive for?**

It's not about this (he waves his arms around frantically). It's more about body language; a flick of the wrist. There are no bad orchestras, only bad conductors. Bad conducting is like a violinist who just can't make the instrument work. At the conclusion of a show, I have always done encores. This involves the audience, but it's really for the musicians. The success goes to the orchestra.

**How long do you feel you will stay on with ERSO?**

I'll leave when I die! I enjoy every day here. It's wonderful to work with an orchestra with which I only have to speak Estonian. I am enjoying it all; every single minute.

# EUGENE BIRMAN

**E**ugene Birman is a young Latvian born composer making significant waves in the classical music world. He has written diverse pieces for vocal performance, ensemble and orchestra which have been performed around the world. Birman holds a BA in economics from Columbia University and an MM from Julliard School. He is currently studying for a doctorate of philosophy in music at Oxford. Recently Birman teamed with librettist Scott Diel to create the “mini opera” “Nostra Culpa”, a cantata for string orchestra and dramatic soprano. Tallinn Arts had a chat with Eugene about silence, Bach and why AD/DC beats Radiohead hands down.

---

**It has been noted that silence plays a big role in your works. What is the “sound of silence” to you as a composer?**

Silence can be deafening. But more importantly, there is not enough silence – particularly in music being composed during the past century, let’s say. There is an academic notion, perhaps some pressure, to fill the page with notes, to use classical music to prove something. Silence and simplicity get left at the wayside a little too often. There is tremendous beauty in that balance between sound and silence. Some of the most dramatic moments in music come from that. Surely for me, silence is somehow a place of great tension, or perhaps – where I can really let the listener go to find some peace. I find peace in that silence myself very much.

**Your CV is impressively steeped in academia. How does your scholastic background inform your creative work?**

My “academic” background has actually had a much more profound effect on my music than any

music theory or such thing. Though it is a bit cliché for a Columbia University alum to cite the Core Curriculum, I honestly do find it a powerful influence in everything I do as a composer. Literature, the poetry and paintings of both local and foreign cultures, landscapes: those are the kinds of things that inspire me most. But I never think about music in a scholastic way – certainly not my own, and rarely that of others anyway. If the idea behind the piece doesn’t somehow get elucidated even a little bit through the performance, then there’s something wrong with the piece, no matter how clever or scholastic the idea is. You could call me an anti-intellectual in music, in that sense. I care about the audience most, although I never compromise my own ideas for it.

**We can assume that the likes of Bach, Mozart and Beethoven were less formally schooled than Eugene Birman and many contemporary composers. Is it possible to over think or over intellectualize the process of creating music?**

They were schooled in other ways! Certainly their upbringing gave them a strong foundation in music, far stronger than most composers these days get from conservatories. Somebody like Mozart knew everything about what was happening in music during his day, and was endlessly curious in music history. These composers were aware. And they weren’t limited in their knowledge only to music. Their minds were more open, somehow less specialized, and that made an effect on the music, too. You can see in Beethoven, in Bach, in Mozart, not simply incredible talent and originality, but also a commanding



understanding of the world. I wish music schools emphasized that more, because, really, it is very possible to over-intellectualize the process of making music. It is a crutch to writing a piece; it makes it easier because it takes the responsibility of the composer out, and gives it to chance, or to systems, or to whatever else. I don't think audiences are captivated by these kinds of things, or, at least, the ones that are, are considerably smaller.

**Aside from admiration, any thoughts on the greats of modern composition like Glass, Reich and Pärt?**

Arvo Pärt is a genius in so many ways; his music inspired me tremendously when I was younger. With few other composers is silence more golden than with Arvo Pärt's music. And looking at it from the point of view of an Estonian, he has put this country on the map. I'm happy to report that these days, there is a lot of interesting

music being written, by composers young and old. I'm less interested in the "greats" than those whose music might not have so much commercial appeal but says something really powerful and is beautiful in its own way. That's the kind of music that will be remembered in history, too. Popularity today isn't actually a great barometer of lasting greatness.

**Finally, AC/DC or Radiohead?**

AC/DC. Two reasons; I tend to find overt politicization of pop music less than convincing, and second, because I do enjoy AC/DC a lot more. My best friend's cousin was a roadie for them, so there's some bias too!

# MARTIN KUIUSKMANN

**E**stonian born bassoonist Martin Kuuskmann is considered one of the true virtuosos of his instrument, working with both its traditional cannon and the avant-garde trends he his helping to forge. His playing has been lauded on stages around the world and in 2007 he received a Grammy nomination for his recording of David Chesky's bassoon concerto. Tallinn Arts caught up with Martin for a conversation on how his musical career took off in Estonia and where it's headed.

---

## **So, why the bassoon? What drew you to the instrument? What drew me?**

Nothing, quite frankly, the bassoon had never even crossed my mind — I was coaxed, kind of tricked into playing it. As for most young musicians bassoon is this instrument they have heard of, but rarely does it get considered as an actual option, unless someone suggests or “sells” it very well. In my case it was the solo tuba player of the Estonian National Symphony Orchestra, a professor of tuba at the Estonian Academy of Music (back in 1986, Tallinn Conservatory of Music), Riho Mägi — a legendary figure in Estonian brass. I was a pretty good clarinet player, or I appeared so, and was auditioning for the Tallinn Music High School as fresh graduate of the Nõmme Music School's clarinet studio of Villu Musting. Just before the audition Riho Mägi approached me and my mother (our mutual families had had a longstanding friendship) and pretty much tore apart everything I had worked for the last couple of years, by suggesting for me to study the bassoon, saying that I was tall enough, a talented clarinetist, and that Estonia needed bassoonists! He pointed at this short, very shy looking man literally dweedling his thumbs in the corridor, just a few steps away, and told me it was Ilmar Aasmets, a former solo bassoonist of ERSO and a teacher at the music high school. I remember thinking he seemed so lonely, and that I couldn't hurt this nice, shy man's feelings by not studying the bassoon. Of course, the fact that “Estonia needed bassoonists” wasn't a bad sell either. After the school had started up again in the fall I played both the clarinet and the bassoon as a double major for 3 months, after which bassoon had clearly won me over. The rest is history.

## **To what extent did your musical education in Estonia shape the musician you became? What was musical education like in Soviet Estonia?**

Well, to the extent that after graduating from the Tallinn

Music High School I was able to pass out of all of the required music theory and solfege (solfege is a method of teaching musical pitch-TA) courses at San Jose State University (California) all the way to Manhattan and Yale Schools of Music. Also, I was able to sing from age 9 to 19 (with a voice change break in between, of course) at the Philharmonic Boy's Choir under Venno Laul. I traveled quite extensively with them all through the Soviet Union, sang a season in the Estonian Opera Company's production of “Carmen” in the children's chorus and travelled to the US and Canada where I ultimately met my beautiful wife. So, it was exciting and very rewarding. Ultimately, there are very few countries that have such music schools. I was in a regular secondary school and attended the Nõmme Music School several times a week in the afternoon. On top of all that there was choir twice a week and either track training or tennis. The graduates of the Nõmme Music School often go on to the Music High School and onto a professional career. Some of Nõmme's graduates are (conductor) Anu and (music director) Kadri Tali, composer Tõnu Kõrvits and pianist Siim Poll (my mother's student), to name just a few. It's impossible to compare music studies from age 7 at the Nõmme Music School followed by the Music High School, to four or seven years at the university anywhere else in the world. Most countries simply lack this kind of government supported educational system. I admit I was merely an average student in music theory — I got by with what I needed to do. But, I pretty much coasted through theory and harmony in all of the schools all the way to the Manhattan School of Music. That is not to say that what they teach there is by any means inferior — one simply can't compare something that has been taught since age 7 to something that is in a way crammed into one from age 18 onwards—all this theory and harmony, and solfege My studies in Estonia were slowly but surely being aged in my brain like good wine. So in America, apart from studying a lot of English I was

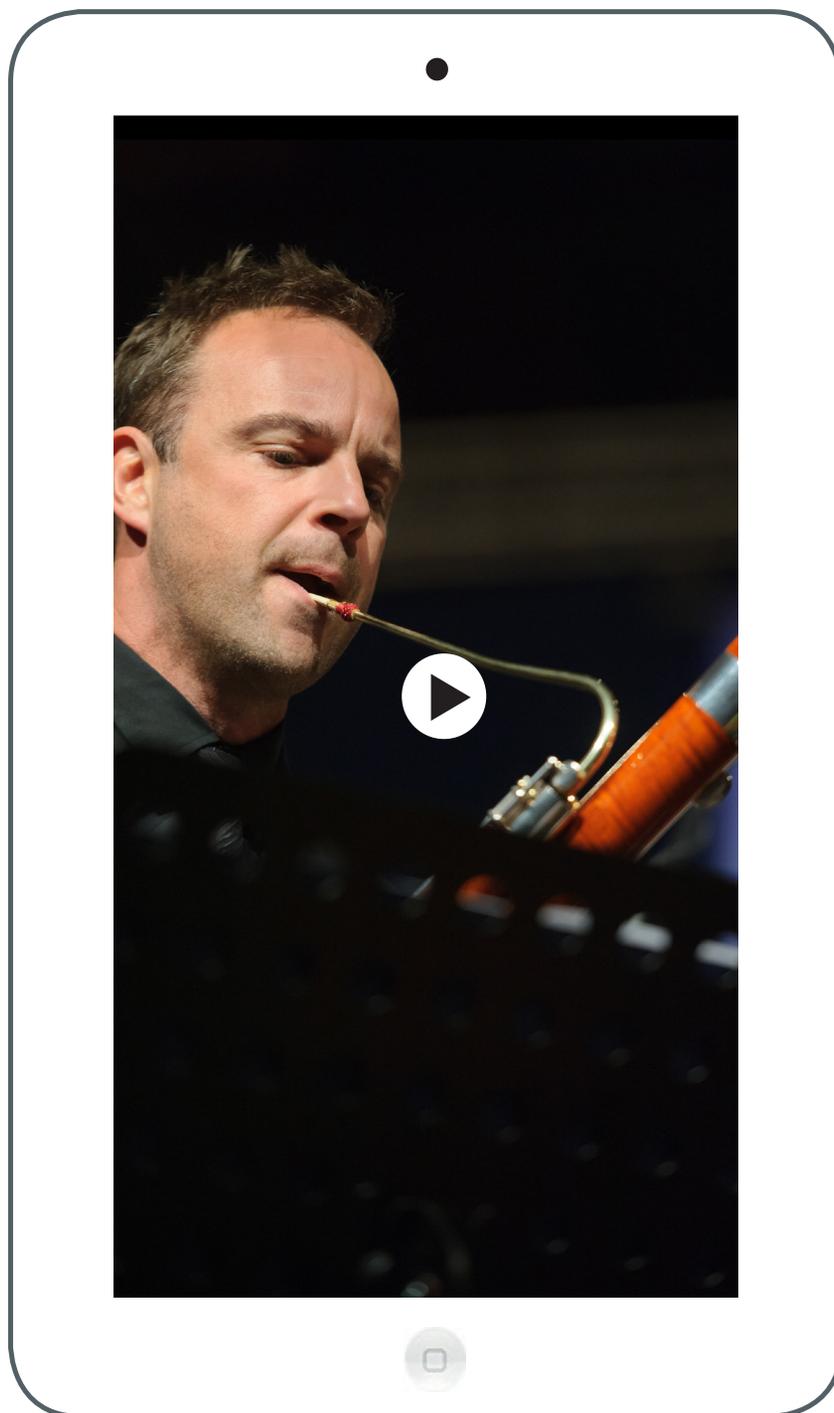
able to spend much more time practicing the bassoon...and playing basketball, swimming in the outdoor pool and just hanging out and getting to know the American ways. Back then I was in San Jose, California — not a bad place to start the American experience for a young fellow from Estonia.

**For a small nation Estonia produces a great number of fine musicians, but alas many choose to live abroad. What do you feel the future holds for “high art” music in Estonia?**

Frankly, I get asked this question often. Indeed, it is quite remarkable that for a small nation like Estonia we do have a lot of very fine musicians, if not very famous musicians. I don't think it's much different in other countries, whether big or small — musicians often travel away from their native country to live somewhere else. It is very evident Estonian orchestral musicians are grossly underpaid. They do get by, but it is not like the life of their well paid and supported colleagues across the bay in Finland or in Germany for example. We still have a ways to go in Estonia. However, most of the talent still stays in Estonia and we are not as “doomed” as it seems. “High art” music in Estonia or anywhere else in the world — it will stay, and I'm sure of it. Nothing can replace the experience of going to hear a live concert — whether it is classical or rock. It's a deeply personal experience. And those talents that have chosen to live outside of Estonia's borders — we'll always be Estonian musicians and will always proudly rally for our little country. I think we can do a lot of good for our country's music while not being physically in Estonia.

**What is jazz bassoon music like? Does the instrument lend itself to improvising a la the saxophone?**

Jazz bassoon — not so common for sure, but it can sound great. Take a listen to Paul Hanson for example, he's fantastic! It is no saxophone, but the bassoon has its own special character that can definitely stand on its own in jazz. It'll always remain one of the non-mainstream jazz instruments, though, in my belief.



**Lastly, what do you miss most about Estonia? What don't you miss (please don't say the weather!)**

I miss my family and friends, of course. Thankfully there is Skype! I miss a good sauna with a good Estonian beer. Every time I visit there seems to be few more choices of some fine Estonian brew. Last time I visited I was on antibiotics — such a pity. I miss cross country skiing any time I wanted to do it!! America is still in the stone age with that great sport for the most part. What I don't miss...as lovely and beautiful as Estonia is, it is still a very small county where everyone knows everyone, pretty much. The latter has its charms but its curses I can live without.

# ESTONIAN BELIEVERS SHOP A SPIRITUAL 'MARKETPLACE'

Though often cited as one of Europe's most agnostic countries, Estonia is not so much a nation of atheists as a place where seekers can explore traditional and non-traditional beliefs equally.

By Michael Amundsen

In Tallinn's medieval Old Town, the primary tourist attraction of the Baltic seaport capital, Estonia's Christian heritage is ubiquitous. Gothic church spires and crosses are the architectural leitmotif. Despite prominent symbols of faith in public spaces, Estonia is noted as one of the world's most agnostic nations. A history of foreign occupation and cultural imposition has left an ambiguous relationship between Estonians and the role of religion in their lives.

But Estonia is not so much a nation of atheists – France led the way in that category in the latest poll of European religious sentiment, the Eurobarometer survey of 2010 at 40 percent – as an amalgam of the utterly indifferent and the spiritually seeking.

"The image of Estonia as the most atheistic country seems to exist only in the Estonian popular imagination," explains Atko Remmel, a scholar of Estonian church history at the University

of Tartu, the country's leading research institution.

Indeed, many Estonians have faith of a sort. Half of respondents to the Eurobarometer poll expressed belief in "some sort of spirit or life force."

Where Estonians are irreligious is in lack of church attendance and specific religious affiliation, in part due to the country's historical legacy.

## **An anticlerical tendency**

Pagan Estonia was Christianized by the sword during the Northern Crusades of the 13th century and dominated for centuries by the Baltic German nobility, who imposed Catholicism and, after the Reformation, Lutheranism. Ensuing colonial powers included the Swedes, who were also Lutheran, and importantly after the Great Northern War in 1721, the Russian Empire which introduced the Orthodox Church.

For Estonia, one of the least populous nations in Europe, religious life

imposed by much larger powers resulted in a measure of resentment which has become part of the national consciousness. Riho Altnurme, professor in the faculty of theology at the University of Tartu, notes it is not Estonian history as such, but the reconstruction of the past through narrative which emphasizes the contentiousness of religion.

"It is actually not the past or events in the past that suggest this problem," says Dr. Altnurme, "but rather the historical construction of the past that works that way. Estonian nationalism has a strong anticlerical tendency that has influenced historical writing."

In fact, opposition to the various Christian churches made the job of imposing atheism all the more easy when the Soviet Union absorbed an independent Estonia following World War II.

"Cultural hostility towards the church

was a part of the national narrative before Estonia became part of the Soviet Union, a fact that was very handy for Soviet propagandists of atheism,” says Mr. Remmel. “But the main outcome of Soviet anti-religious policy, at least in Estonia, was not conversion to atheism but indifference towards religion and total ignorance. It created a religious gap.”

### **A spiritual 'marketplace'**

Since the collapse of the Soviet Union, this gap has been filled in various ways with those interested in spiritual matters left a panoply of choices.

The path of economic liberalism chosen by the government at the time of Estonian independence was mirrored in religious policy, which promoted freedom, tolerance, and openness in the spiritual “marketplace.” This meant that the traditional Estonian Lutheranism was on equal footing with Seventh Day Adventists, Baptists, Buddhists, and Hare Krishnas. Interest in non-traditional religions has seen an upsurge in the ensuing twenty years.

The “new age” movement can trace its roots to the 1960s and '70s, but its worldview has taken on popular cache in contemporary Estonia.

“Since the 1990s, the new age ideas have become part of the general spiritual scene, and it could be claimed that the new age ideas are not considered as specifically religious ones,”

says Ringo Ringvee, an expert on contemporary religious life in Estonia and an adviser to the ministry of interior on religious affairs.

“Many of the ideas that have their roots either in Estonian pagan/indigenous traditions, Eastern religions, or new age such as reincarnation, the law of karma, the notion of plants and animals having a soul, and respect for nature are so widespread that they are not considered anymore as religious ones or ideas coming from some specific tradition, but accepted as common knowledge.”

Still, as some spiritual notions have become commonplace or even taken for granted, the deeply private quality of religious feeling remains.

For Erkki Sivonen, an Estonian living in London, the religious landscape of his homeland is still an opaque one.

“For Estonians, religion or lack thereof is still a very personal thing, not discussed amongst friends or colleagues. As it was hidden during the Soviet times, so it has remained,” Mr. Sivonen says. “In all sorts of polls I usually tick the ‘agnostic’ box though my agnosticism doesn’t prevent me from shouting to God occasionally.”

--This article first appeared in the Christian Science Monitor





# BONBON LINGERIE

Iris Tust is the lead designer of BonBon lingerie, Estonia's premiere maker of ladies intimate apparel. Iris has taken over from former designer and BonBon founder Tiiu Roosma, who started the company in 2004 but recently departed. BonBon continues with its stated mission, to make exciting and quality accessories, transforming a gorgeous woman into a real femme fatale. Tallinn Arts had a chat with Iris to find out what inspires her to create fashion that makes women feel beautiful.

---

**H**ow did you come up with the name and how does it relate to your brand ethos?  
The brand was started by our previous designer, Tiiu Roosma, who created it in 2004. BonBon was meant to be a "candy for eyes", tasty, playful and - as one of our slogan says - with a little twist.

I like this conception and continue designing in the same style, trying to find the finest materials and use to most innovative ideas ensuring that our lingerie pieces would be comfortable and make ladies happy.

**What inspires you? And how do you determine what will work and what won't?**

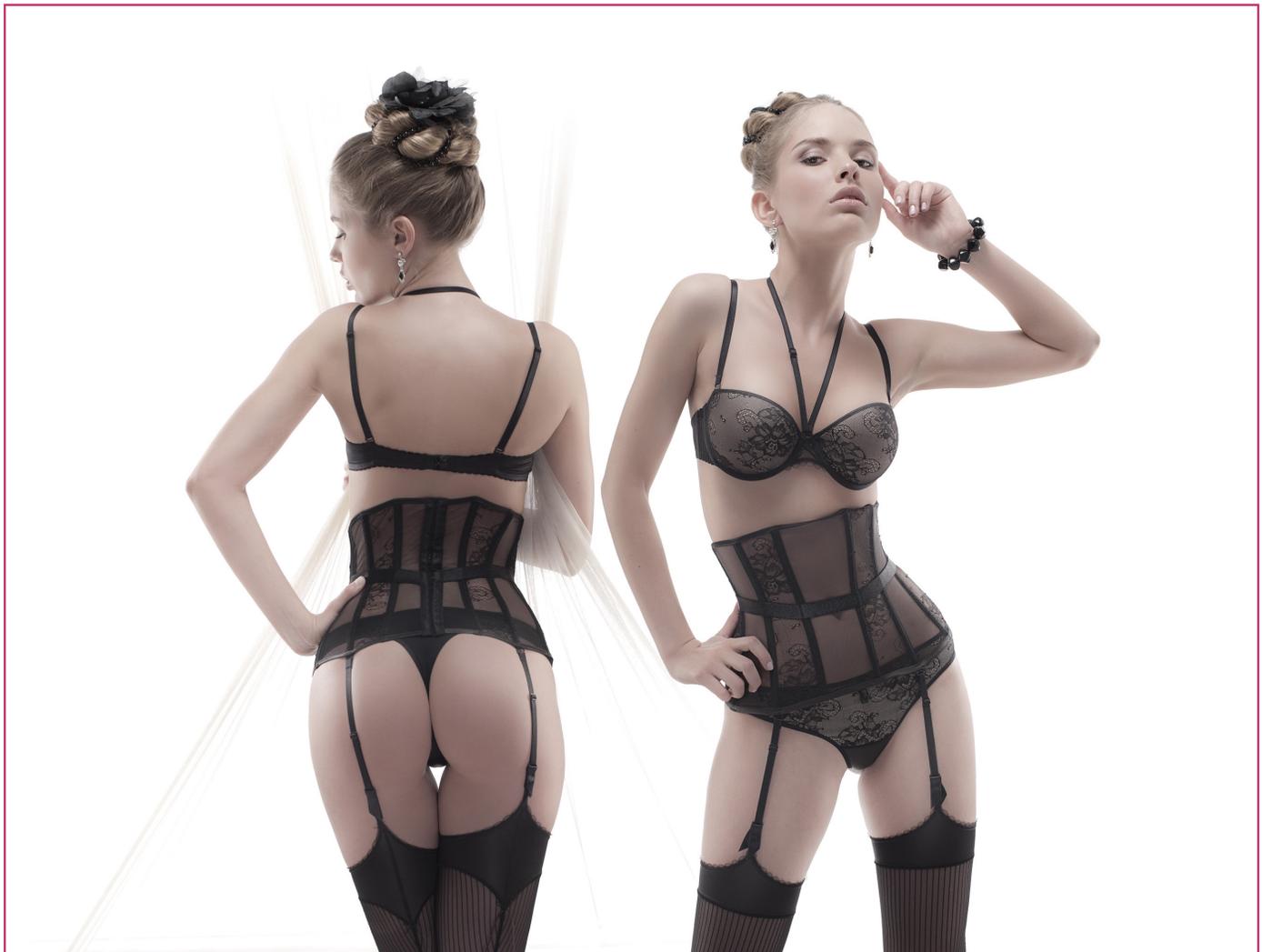
I get inspired from materials, colours, patterns or people on the street, who have interesting accessories or who are wearing cool colour combinations. Sometimes I get

inspired studying or reading about cultures of different nationalities. One of my sources for inspiration is traveling – it sets my mind free from everyday routine and worries. Sometimes the inspiration comes from positive developments, new experiences or just good feelings – these emotions you just want to take with you and keep forever. Some ideas come from crazy dreams, mystical stories or movies.

I think that if some idea really impresses me, then it also impresses other people.

**What are your favourite pieces in the collection, and why?**

My favourites are corsets and babydolls. Corsets are complicated – they consist of so many different items to sew together ... and babydolls are just cute and feminine. The nicest thing is when the idea I put on paper and the end result are very close to each other. To see that the game of colors and patterns that I drew on the paper



comes alive, is real happiness. But this is so hard to achieve because it's extremely difficult to find proper materials and combinations of materials.

**What have been the greatest challenges to overcome in the intimate apparel market?**

The greatest challenge is to be different, catch the eye of the lingerie buyers and to be liked by the customers. BonBon has many adoring customers and my aim is to offer them the possibility to continue adoring our products. At the same time it's important to keep the fine line between delicate, sophisticated sexiness and vulgar underwear.

**Where would you most like to see your label stocked? And how do you see the BonBon Lingerie evolving over the next few years?**

Our lingerie's design and quality are very good and we are working constantly towards being amongst the best

European lingerie brands.

**What should the world know about Estonian fashion and how would you define it? How does your work reflect Estonian style?**

There are many Estonian fashion designers who have original ideas and designs which are frequently inspired from nature. The natural approach and simplicity has its own fluidity and people who are tired of routine and fast pace are seeking peace, calm and something different in fashion styles in places which are far from big cities, and Estonia would be a proper place to find that.

I hope that wearing our sexy and glamorous lingerie puts a little secret smile on the lips of a lady, who's everyday wear is official, trendy or solid.

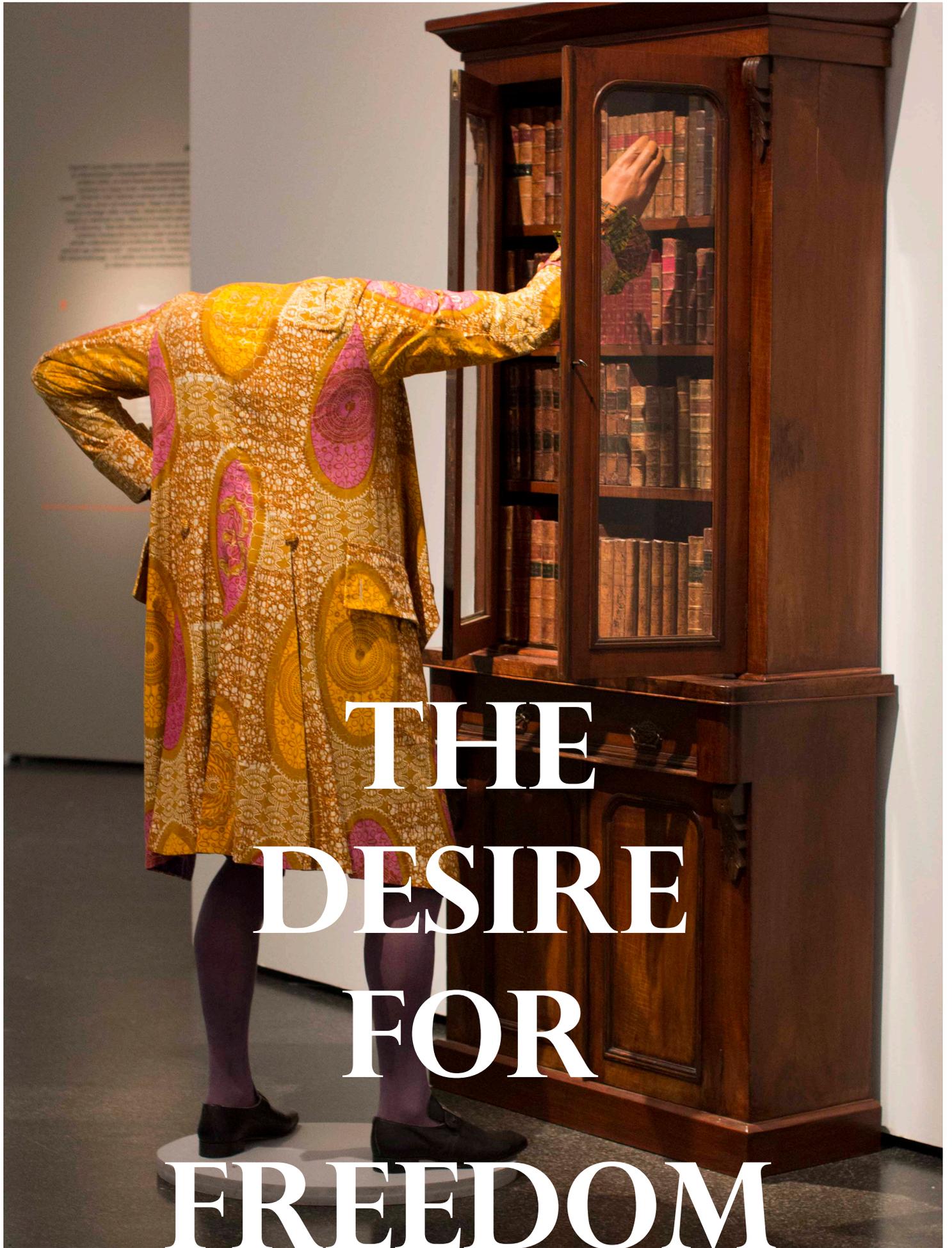
**What famous person would you put on your wall?**

Salvador Dali and the Indian philosopher Osho.









THE  
DESIRE  
FOR  
FREEDOM

# CRITIQUE & CRISES AT KUMU

By Michael Amundsen

---

Critique and Crises; Art in Europe since 1945 was shown in the Art Museum of Estonia's main exhibition space at Kumu from 28 June to 3 November 2013. This was an immensely ambitious project that looked at post-war European art from east and west without drawing political distinctions. The focus was how artists critiqued their societies, which shows far more in common than has been supposed.





---

Other page: Yinka Shonibare, The Age of Enlightenment—Adam Smith. 2008. Fiberglass, Dutch wax print, wood, mixed media. Italy.

**C**ritique and Crises was the 30th art exhibition of the Council of Europe curated by Monika Flacke, Henry Meyric Hughes and Ulrike Schmiegelt, and was shown in Berlin and Milan before Tallinn. It finishes in Krakow in early 2014. It was perhaps the most important show of its kind ever exhibited at Kumu. For the Art Museum of Estonia and its director Sirje Helme, Critique and Crises was a milestone and many years in the making.

“It has a long history. I remember our first meeting in Kumu with Henry Meyric-Hughes and Irene Weidmann in 2007 or 2008, to get an idea of what it was to be,” Helme says. “We met several times, and finally the Deutches Historisches Museum and Monika Flacke as curator were proposed to be the initiators and to work out the concept of a post-war European art exhibition. I was involved almost from the beginning and I am very proud to have had the exhibition in Estonia, in Kumu.”

An intriguing aspect of Critique and Crises is that it looks at post-war European societies as a result of the 18th century Enlightenment, whether they were communist or capitalist. Thus common ground and a mutual point of reference is found. The search for freedom can be seen as a problem in both east and west. The works comprising the exhibition have sharp and often humorous insights into the political and economic ideologies of post-war Europe.

“The rhetoric of the Enlightenment was probably the most logical choice for the curator, as the modern world, and there are endless debates on this of course, gets its first basic ideas from the Enlightenment philosophers,” Helme explains.

The pieces in the exhibition examine the totalizing philosophies on each side of the Iron Curtain without drawing specific distinctions. A critique of the ethos of consumption and free markets stands side by side with commentaries on living in societies where basic rights like freedom of expression are curtailed and where running afoul of the state could get you imprisoned or killed. This tension spurs a reexamining of a modernity we often take for granted.

“Were the final goals for the two power-blocs similar, although the same goal was attempted with the diametrically opposed means of repressive surveillance and playful self organization, as is written in the catalog?” asks Helme.

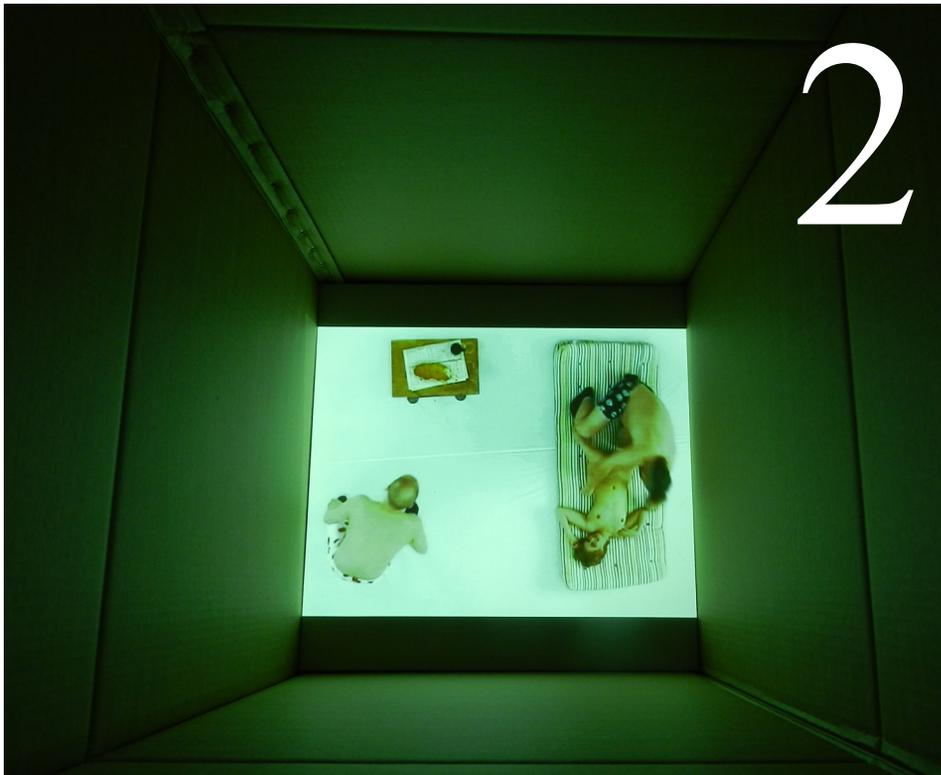
“Maybe we stress too much the differences between the West and East in post-war art, and should find the

similarities of artistic ideas and creation. This viewpoint is quite different from most research done from the beginning of the 1990s, but can be productive and open some new perspectives on research of post-war culture.”

The tool most often used by the artists in Critique and Crises is irony which works to awaken the viewer to some new understanding. What freedom means in its various contexts is central to the show. Freedom in western, democratic nations could be perceived as a philosophical category and tied to the power to consume through wealth accumulation, whereas in eastern bloc nations freedom was a tangible problem of everyday life.

“The term freedom can be different in different times and different places,” explains Helme. “Whereas for western artists freedom was mostly an intellectual phenomena, for us the word freedom was very concrete – to have back an independent Estonian Republic. It was the reason I kept the title for the exhibition as Critique and Crises and didn’t use The Desire for Freedom as it was opened in Berlin.”





---

**The Blue Noses Group, Reality Show, 2004. Video. Russia**

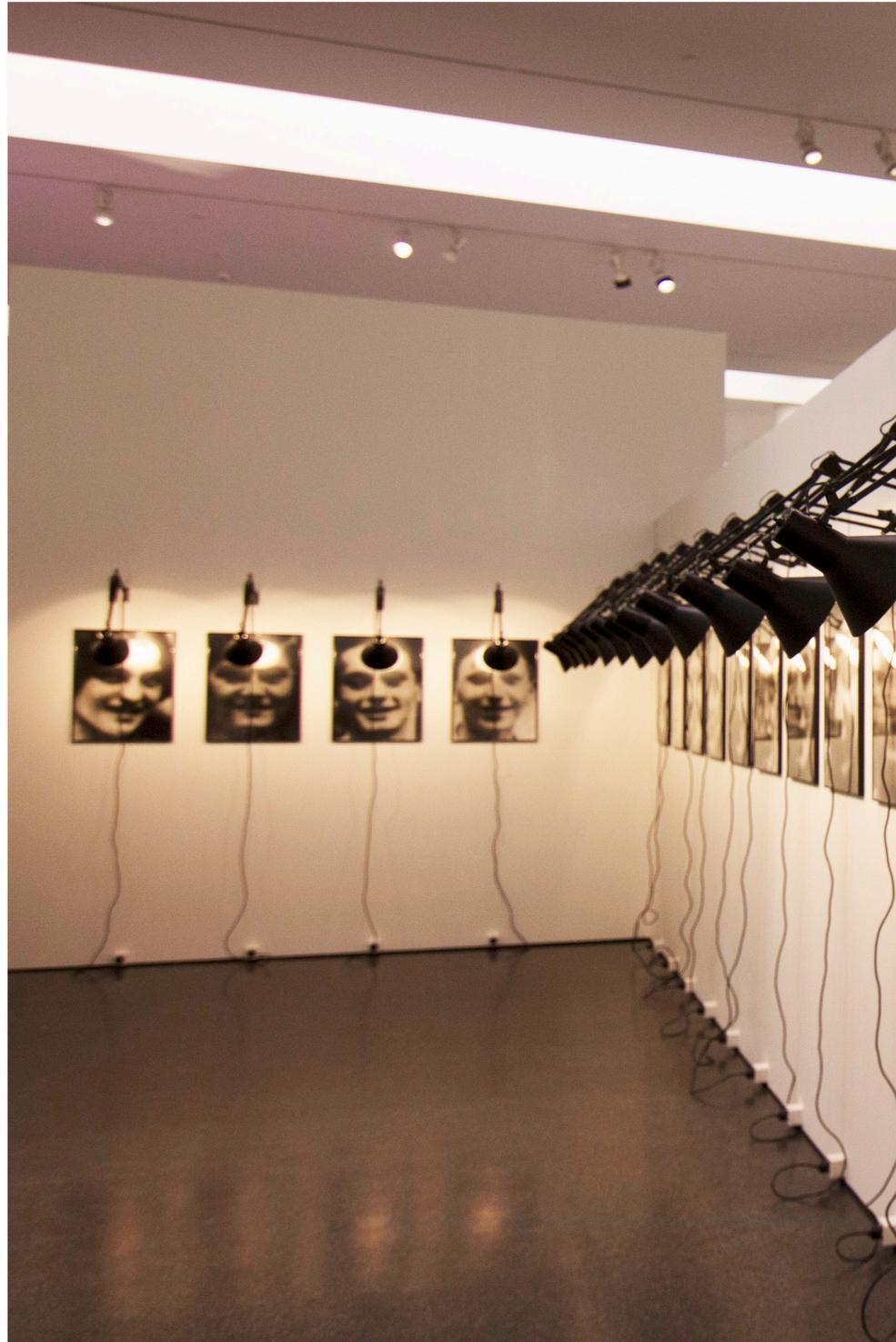
Reality Show is an attempt to get to grips with the kinds of television show that claim to depict the realities of ordinary people. It is reminiscent of the Big Brother series that was called “The House” (Dom) in Russia. The title is also a play on George Orwell’s novel, 1984, though the surveillance in the Soviet Union was a fact of life, rather than literature. The blurring of the private and public spheres and the crass exhibitionism of reality TV is critiqued here.



---

Christian Boltanski, *Le Lycee Chases en 1931*.  
1987. Installation with 18  
photographs and 18 lights.  
Austria.

Le Lycee Chases en 1931  
show a group of graduates  
from the Jewish Gymnasium  
in Vienna. The portraits are  
enlargements from a group  
photo of graduates of the class  
of '31. The school building  
was a collecting point from  
October 1941 to November  
1942 for Viennese Jews  
destined for deportation. There  
is a lamp shining on each  
portrait showing the victims  
as individual people, not  
the undifferentiated mass of  
genocide.

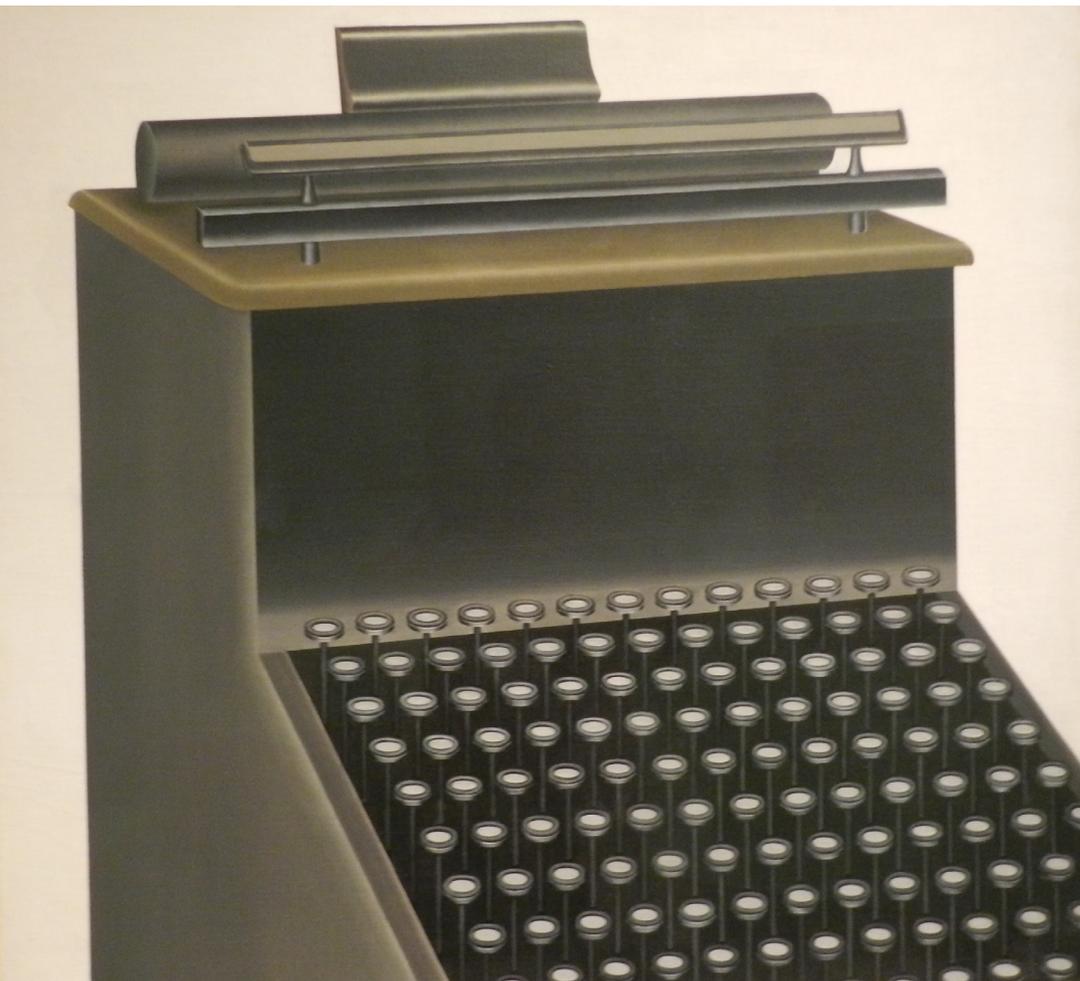




---

**This page:** Konrad Klapheck. The Will to Power. 1959. Oil on canvas. Germany.

**Opposite page:** Natlia LL. Consumer Art. 1974. Photographs mounted on wood and aluminum. Austria.









---

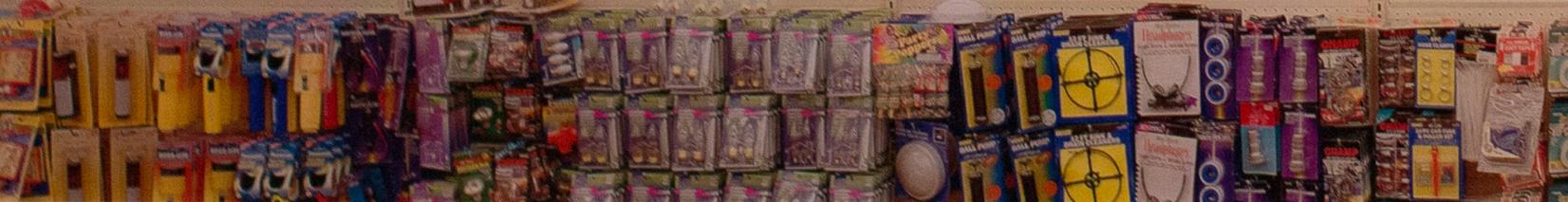
**This page: Nam June Paik. Buddha. 1989. Installation with bronze sculpture, television casing, candle. Germany.**

In Buddha, the TV is reminiscent of an open shrine. Since a television in the West occupies the place that is reserved for a home altar in a Buddhist house, the figure meditates in a familiar setting. However, the Buddha is not meditating on the void. Here we see one of the great world religions of the East absorbed in contemplation of the light of a modern western device--a product of the Enlightenment. The TV is a great common denominator, found in homes the world-over.

**Opposite page: Fritz Winter. Motive Forces of the Earth. 1944. Oil on paper. Germany.**

Fritz Winter was still a soldier during World War II when he painted the series Motive forces of the Earth. This picture compares the creative powers of nature to the destructive forces of war. Light crystals, fallen leaves and branches enact the eternal cycle of creation, through the changing seasons of autumn, winter, spring and summer. The artist created these images out of the profound conviction that the forces of nature would overcome the power of darkness and terror.

NOTHING OUT **9** **EVER** **OPEN** **9**



99 DAYS A WEEK!

99 THANKS FOR 2 3 4 5 6



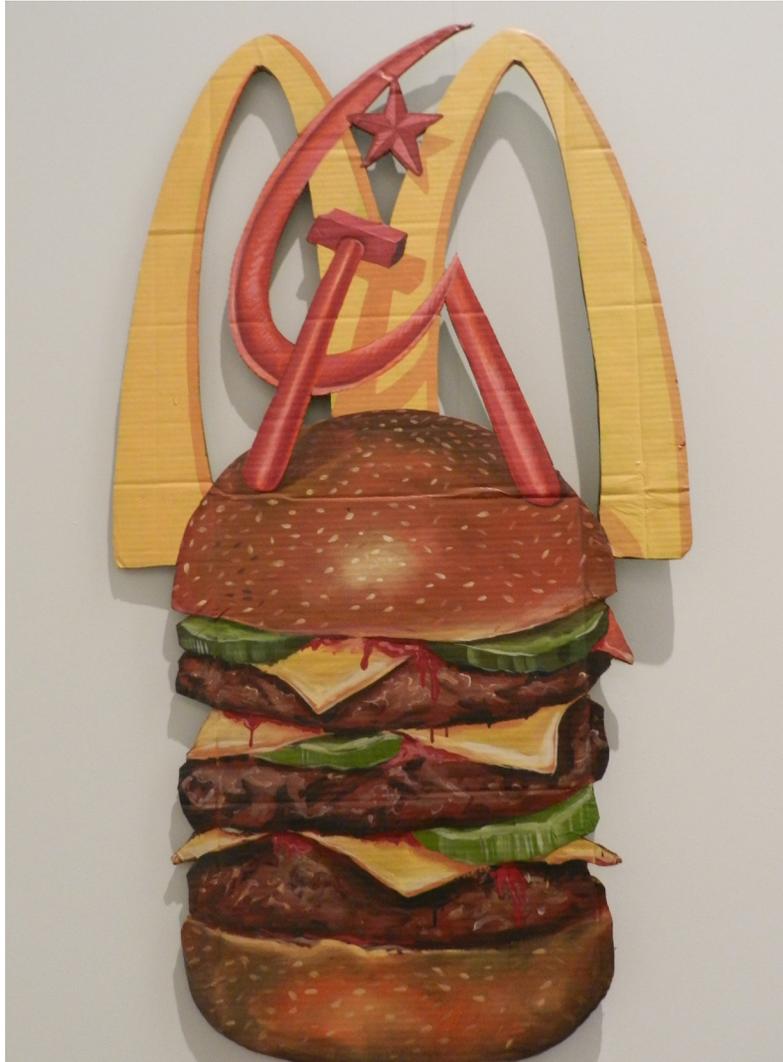
Andreas Gursky, 99 cent II.2001.  
Cibachrome prints. Germany.





---

Sylvia Fleury. *Insolence*. 2007.  
Installation of shopping bags  
with contents. Germany.



---

**Milan Kunc. Coca-Cola Hammer. 1978. Acrylic on canvas and cardboard. Prague, Czech Republic**

In Eastern Europe, the Coca-Cola brand symbolized the capitalist world. The fictional image of the West as a zone of unattainable temptation and pleasure was replaced in 1989 by the consumer society's diktat of instant gratification. Kunc's Coca-Cola Hammer is both the stylized fantasy of forbidden pleasures, with its roots in totalitarianism's restrictiveness, and the depiction of an economy of desire that finds meaning solely in consumption.







---

Antony Gormley. Home. 1984. Lead, terracotta, plaster, fiberglass. Austria.



# TARTU SKI MARATHON

By Michael Amundsen

**T**he Tartu Ski Marathon has a proud history stretching back to 1960. It was a major sporting event during Soviet times and drew participants from all over the Soviet Union. The biggest turnout to date was in 1986 when 12,000 skiers took part. After Estonian independence the numbers grew smaller, but the field is more international, drawing athletes from all over the world.

This winter's race is on 16 February. The number of events has greatly expanded over the years. The 43rd Tartu Marathon will include a 63 kilometers race from Otepää to Elva (the legendary and original track of the cross country skiing marathon), a 31 kilometers shorter race

from Arula to Elva, a 16 kilometers Tervis Pluss Ladies Race, an Open Track race (63, 31 and 16 km), and Team Relay and children's races. In all, over 10,000 skiers will participate.

Last year's race was dominated by Norwegians who took three of the four top spots. The winner was Simen Haakon Oestensen in a time of 2:45:01. Norwegians are to distance skiing what Kenyans and Ethiopians are to marathon running. So look for a similar result in 2014.

For more information check the Tartu Marathon website at <http://www.tartumaraton.ee/eng>



Photography: PR

”I  
EXPORT  
BEAUTY AND  
DREAMS  
!”

By Camilla Franziska Bonne

---

**A**IJA KIVI IS A YOUNG WOMAN ON A MISSION. HER EXPERIENCES AS A MODEL IN ESTONIA AND FINLAND GAVE HER INSIGHTS INTO THE ISSUES FACING UP AND COMING GIRLS IN THE INDUSTRY. SHE HAS TAKEN HER KNOWHOW AND PASSION TO HER WORK AS DIRECTOR OF THE TALLINN OFFICE OF METRO MODELS, AN AGENCY HEADQUARTERED IN ZÜRICH, SWITZERLAND. TALLINN ARTS TALKED WITH AIJA ABOUT THE NUTS AND BOLTS OF THE MODELING BUSINESS, WHY NOSTALGIA IS A BITTERSWEET WORD AND WHAT HAS BEEN CALLED ESTONIA'S GREATEST EXPORT BUSINESS, ITS BEAUTIFUL MODELS.



## **H**ow did you find your way to working with Metro Models?

It was coincidence of circumstances. First I started working for Metro Models in Zurich doing different things. Later when I came back to Tallinn to graduate from university, the owner asked me if I was interested in continuing working from Tallinn for them. A year later the owner and I talked about opening a scouting office of Metro Models here as it's really a good place for finding potential models. So in March, we opened a scouting office in Tallinn and I am the head of that office.

### **Do a lot of Estonian models go abroad and work?**

Yes, because there is not a lot of work and the fees are not that big. Much work is done for free or you get some beauty gifts and gift cards, but for new face models it's still a good opportunity to develop their book and catwalk experience. It's also good to get noticed in this market too.

### **What has been a challenge so far?**

It's not so easy to find perfect top model material models. We also have quite many model agencies in a very small country, so there is a big competition for the models.

### **How do you differentiate yourself from other agencies?**

One of the big pluses about us is that the head office is in Switzerland, so we are getting very well paid modeling jobs from there too. We are working quite hard to get more direct booking jobs in, but not only, from Switzerland. I don't know all the other agency rules, but in our agency models don't need to pay for their test shootings and professional snaps & videos. It's our investment to the models we believe in.

### **Is the social media important to a model agency?**

Yes, Facebook is very useful. You can look through so many people in very little time. It's not the same when you scout in the street. In the street you never know if you are gonna be lucky or not. In Facebook you can also get an idea if the person is photogenic, but to be honest most of the models who I have met are in real life much better looking and make great fashion pictures compared to the ones they have in their Facebook page.

## **What do you look for when you scout? What are the requirements for your models?**

Her face needs to be somehow special and unique. She also needs a body of a model - skinny and tall. Minimum of 170 centimeters, but hopefully taller. It all depends on the face. If the face is sweet looking like a doll face, then 170cm can be enough. Editorial models need to be taller. There is not a formula because you never know who works well and what the industry wants. All the agencies and bookers have their own taste and the market is always in changing.

### **What's a good personality for a model?**

First of all, you have to like modeling. You have to be motivated and give your best in every job. And then there is the indefinable factor that some people just have, an aura or charisma. That's the IT-factor.

What advice would you give a model that is going to a casting?

Do a background check of the client. Show them that you know something about their brand.

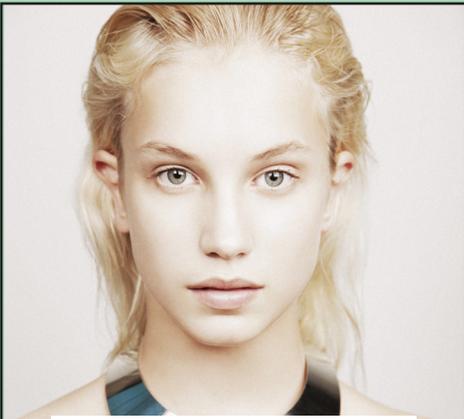
### **What's your goal for the agency?**

I want to find strong models and take them to the top. I want to make Metro agency well-known in a good way in Estonia and worldwide too.

### **What do you like about the job at the agency?**

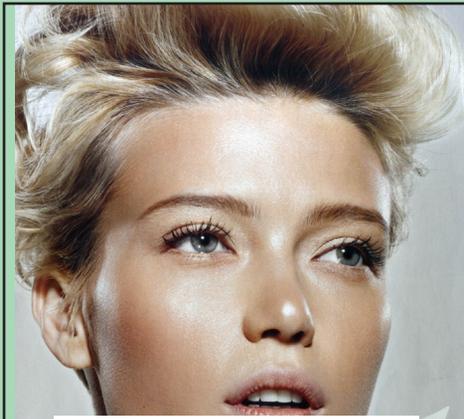
I like to work with people. I like the contact with the models and also the contact with agency bookers and scouts. I really want to give my best when developing a model's career who I believe in. I have a background as a jewelry

**"It was my dream, but despite that I have had nice modeling experiences in Estonia and Finland. Maybe that is one of the reasons why I would like to help my models to achieve that dream."**



Laura-Lisa

TALLINN



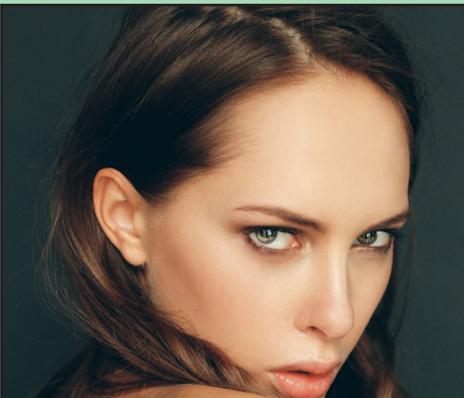
Nastya

ZÜRICH



Jackie

ZÜRICH



Chloe

ZÜRICH



Kelli

TALLINN



Mia

TALLINN



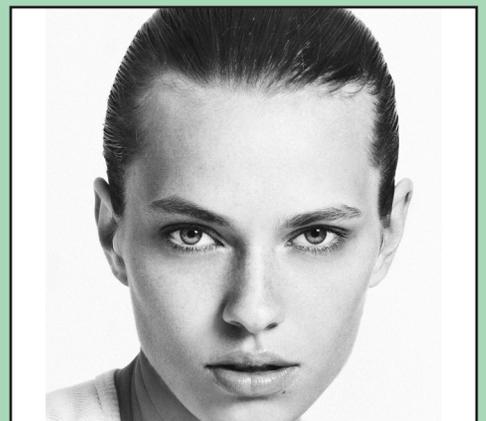
Anna S.

ZÜRICH



Karis

TALLINN



Daria A.

ZÜRICH

---

Jackie - Zürich Office

---



designer but the agency seems to be more my passion. Of course I like jewelry design, but somehow the agency work seems to come more easily. I like to believe that I can make another person's life better.

#### **What motivates you?**

A little over a year ago I graduated as jewelry designer but didn't feel that it's the thing that I want to do every day. Then came the opportunity to work in the modelling agency full time. Every morning when I get up I feel it's the right thing for me. That I can do so much, make it stronger, find good models and somehow give a better life to them.

#### **How can you make her life better?**

If the girl already has the perfect body and face for modeling, then it's the best way for her to travel for free and meet new people and earn a living through it as it can be very well paid. There are so many girls who would like to be a model but don't have the face or body. But some girls are already born this way so why not use it in the best way.

#### **Is it a dream you share with the other girls?**

In a sense yes - it was my dream, but despite that I have had nice modeling experiences in Estonia and Finland. Maybe that is one of the reason why I would like to help my models to achieve that dream.

#### **How close is the stereotypical view of a model's life to the real deal?**

In some way it is very hard job. You work all the time in

different cities, so you are not able to see your parents and friends for many months. It's not so easy to have a relationship too if your girlfriend or boyfriends can't travel with you. The competition is also hard. You go to many castings per day where are many other models who all want to get the same job. When you start with modeling, you live together with other models and it can be hard for your self-esteem if you start comparing yourself to others, how they look and how much work they are getting.

#### **On a slightly different note, how would you define nostalgia?**

Nostalgia is some kind of missing. It's when you have had a beautiful experience that is gone or lost and it makes you feel sad as you are not in the moment anymore. That way it feels like a sad word but there is something beautiful about it, because you can be thankful of the beautiful experience that you have had. For me nostalgia is being thankful of the moment that you have had in your life.

#### **Are you nostalgic about your modeling career?**

In some way yes, but in another way this is my dream now. It is much greater to help others if they really want it. I like that I can be in the process and see their development. For me it is very important to have a close relationship with my models so they feel happy in the agency and are not afraid of asking questions and advice. I want them to feel that I really do my best for them. I don't do it because of the money. The money comes when you do what you love. When it comes from the heart.

# DAILY LIFE OF A MODEL

Anni Jürgenson is a young model from Tartu, Estonia's southern university town. She started blogging about fashion, including posting pictures of herself, a few years ago. Anni was "discovered" through her blog and started modeling professionally. Her career has taken her to Paris and presently Tokyo. She continues to blog, design jewelry and is an avid photographer. Tallinn Arts caught up with Anni to find out about her multitasking life and how the real world of a professional model differs from the clichés.

By Camilla Franziska Bonne

---

**H**i Anni. Thank you for taking the time to speak to us. How is life for you? Are you modeling full-time or are you balancing it with school? Everything's good! Summer was treating me well and I am always very excited about autumn which means new beginnings and projects. At the moment I'm trying to balance school and modeling and take the best of both. This year will be my last year in high school so after that I might go full-time.

## **When and how did you get discovered?**

I got discovered about 2 years ago. I was already blogging back then and my photos of myself as a fashion blogger were often published in magazines and newspapers. Then one day my agent Margit Jõgger approached me and took me into modeling world.

## **What does a typical day look like for you at the moment?**

I'm in Tokyo for what I call Model Boot Camp. Every day I go to the agency and all the girls are taken to castings in cars. The Tokyo streets are bit too complicated to go castings by ourselves so all the models have to spend the day in the car together. It can be fun but also very nerve-racking at times. Some days castings can go until 10pm so after that there's nothing to do but eat, shower and go to bed. Unless you're

working, weekends are off and I use my every free moment to walk around, visit museums, parks and cafes. It would be so much easier to sit in my air-conditioned room than go outside but I can't miss the chance to explore this extraordinary hectic city.

## **What do your friends back home think about what you're doing and how do their lives differ from yours?**

My friends are all very supportive and excited about how am I doing. When I'm back in school I feel like every other student. The biggest difference is probably that I've already experienced being independent and getting by on my own as they're still living with their parents.

## **What's been your proudest moment modeling so far?**

I enjoy when I can mix modeling with my other interests and show more of myself. Because for example when you are shot for a magazine editorial, you are just a tool to present someone else's vision and ideas.

One of the most exciting projects was blogging for Vogue Italia in collaboration with Italian brand Pinko. I took a lot of photos and showed people my life in Paris during fashion week.

I'm also very happy that besides modeling here in Tokyo, I can also show my ear cuff designs to editors and stylists.

The Japanese are crazy about the ear cuffs and two of them already landed in ELLE Japan's September issue.

**Model's live a mobile lifestyle. Hotels, flights and never being in the same city for too long. What would you say were the highs and lows of that kind of life?**

Living in suitcase can get quite annoying but then you'll see you actually don't need many things to get by. Traveling is exhausting but you rarely get bored or fall into routine.

How close is the stereotypical view of a model's life to the real deal?

It's definitely not true that we get flown around in 1st class and earn billions of dollars for doing basically nothing. Usually people don't take modeling as a serious job, they don't see that it's physically and mentally very exhausting and difficult. There's a long way until earning some real money, before that young girls spend months away from home, often living in rather poor conditions and sharing bunk beds with other models, in order to get some jobs and hopefully have a big "breakthrough". The stories about crazy partying and unhealthy lifestyle can be true but it doesn't mean that every model is living this kind of life.

**Away from modeling, how do you spend your time?**

School takes most of the time but most of my free moments are filled with making jewelry, reading, taking photos, seeing

exhibitions and having coffee with my friends.

**If someone said you have to stop modeling right now, what job would you do?**

I would like to collaborate in fashion shoots – do the art direction and maybe even styling.

**What projects do you have coming up in the near future? You're a real multi-tasker – can you tell us a little about your many projects?**

I would like to evolve my jewelry line and I'm already in the process of getting more retailers all over the world. I hope to continue with my little fashion column in Postimees and start taking my blog more seriously.

**Where do you hope to be in five years time?**

I hope I'll be speaking perfect French and living in Paris! This is just a dream but yes, most likely I will be aboard to have more opportunities in modeling and whatever else I'll be doing. I haven't decided about my future career yet, but I'm sure it will be something I can link with fashion and modeling.

If you had to spend \$50,000 in one day, what would you do? I would go to Saint-Ouen flea market in Paris and buy all the amazing 1920 s mirrors, lamps and furniture for my future apartment.





# EVE ANDERS WAY.



Eve Anders is an Estonian fashion designer with a difference. She is at the forefront of the “eco-fashion” movement which sources materials that are strictly natural and from animals that were raised humanely. She is now issuing her Eve Anders Vintage clothing line that uses special traditional fabrics. Tallinn Arts had a chat with Eve about what eco-fashion means and the wisdom of Goethe.

**W**hat mediums do you work with and why those materials?

Considering the idea behind our brand, we exclusively utilize natural materials, their production was not harmful for the environment or people living in it.

Also this season sees an introduction of Eve Anders Vintage line that brings forth vintage fabrics that we source in markets and specialized stores in Europe and United States - vintage articles are

very popular overseas among people of vastly different backgrounds.

**Do you see your work as relating to any current movement or direction in fashion? And what made you chose this direction?**

We work in a rather niche sector of eco fashion that is becoming more and more accepted and seen as a real alternative to mainstream clothing. Choice of this direction was brought mainly by my personal abnegation of anything synthetic in my life.

**Can you name five essential steps you took to make it in the business?**

This is more of a personal creed than an instruction - 1. Be very good at what you do. 2. Mistakes are not lethal. 3. Be open to anything. 4. No surrender. 5. Practice times thousand.

**What should the world know about Estonian fashion designers and production methods?**

I unfortunately can not consider myself among Estonian designers, since I have not spent that much time in Estonia,



but I'm sure there many talented and inspired people who are trying their best to put Estonia on the fashion map.

**Who taught you the most about fashion? And what are you presently inspired by - are there particular things you are reading, listening to or looking at to fuel your work?**

Fashion is too fluid to be strictly taught, it can be studied, but it is always an ongoing process. But if I'd have to pinpoint the source of my style and artistic framework - that would be my mom.

These days I've been studying history of Estonian folk costumes, spend

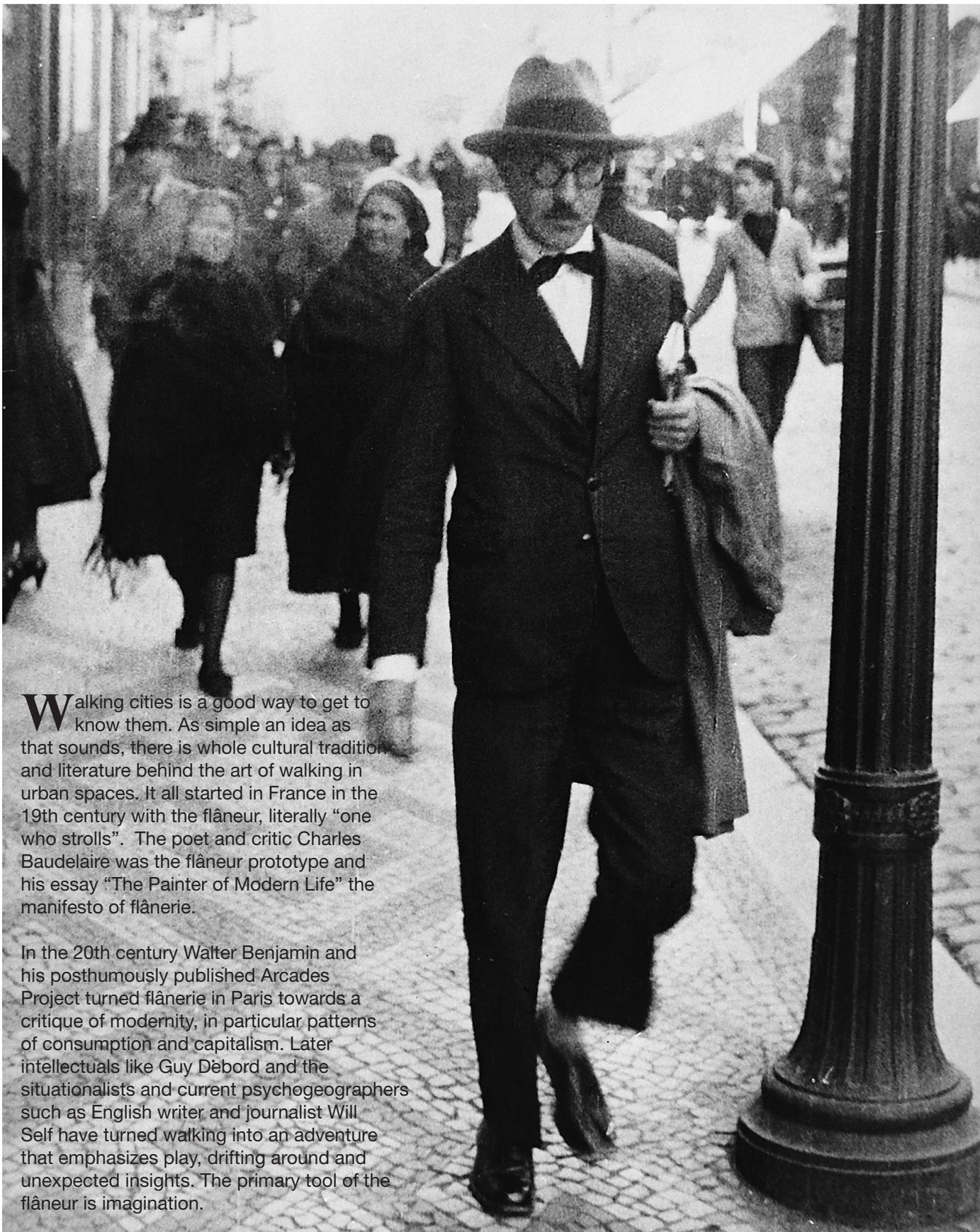
much time in libraries, museums and arts exhibitions, try to find any peculiar workshops and just generally travel the land and local farms.

**Words of wisdom? A motto or favorite quote?**

Goethe - "We are shaped and fashioned by what we love".







Walking cities is a good way to get to know them. As simple an idea as that sounds, there is whole cultural tradition and literature behind the art of walking in urban spaces. It all started in France in the 19th century with the flâneur, literally “one who strolls”. The poet and critic Charles Baudelaire was the flâneur prototype and his essay “The Painter of Modern Life” the manifesto of flânerie.

In the 20th century Walter Benjamin and his posthumously published Arcades Project turned flânerie in Paris towards a critique of modernity, in particular patterns of consumption and capitalism. Later intellectuals like Guy Debord and the situationists and current psychogeographers such as English writer and journalist Will Self have turned walking into an adventure that emphasizes play, drifting around and unexpected insights. The primary tool of the flâneur is imagination.

# FLÂNERIE





# THE MANY FACES OF KALAMAJA

By Triin Ojari

**I**t is unexpected that the most popular and socially active urban district of Tallinn has become Kalamaja. The neighbourhood was defined a decade ago as “decaying”—a reference to an inherent characteristic of its wooden buildings if they are not maintained properly—and occupies an area between the criminogenic Baltijaam train station and Kopli peninsula.

From an urban construction point of view Tallinn is a so-called “lumpy” environment, where the boundaries of different construction periods are clearly visible and a hectic political history has left its clear marks on the urban fabric. Kalamaja is without a doubt one of the most authentically preserved lumps with the best location. In large part its 19th century buildings are still standing between the sea and the Old Town, the former street network continues to exist and many great industrial buildings (Noblessneri, Volta and railway factories) as well as military buildings (Patarei sea fortress-prison and seaplane harbour) remain intact. Although there are other historical districts of wooden buildings in Tallinn, Kalamaja is notable for its completely preserved milieu. The historical links with nearby industry, railway and fishing and residents remains. The district was once mostly occupied by workers, fishermen and artisans who have, of course, disappeared by now but there is continuous activity aimed at creating a sense of unified community.

Kalamaja paints a picture of Estonian urbanization at the end of the



19th century. The increase in industry and housing stock also reflects the construction rules and urban building principles of the 1920s and 1930s. The oldest layer of Kalamaja's buildings consists of simple log houses on slate foundations covered with wooden boards. The most common ornamental elements are saw-cut decorative slates around windows, doors or roof edges.

One of the most typical buildings in the neighbourhood is the so-called Tallinn building -- wooden structures with one central stone stairwell and two or three floors. These buildings were constructed in high numbers from the end of the 1920s everywhere in Tallinn and a large number of them are still standing. In the modern cityscape these buildings form a kind of unified whole; a larger row in the wall of the street. One significant example in Kalamaja is a section located right next to Salme cultural centre with its lively articulated facades and roofs. Living conditions in these buildings reflected the level of comfort of the 1920s and 1930s which, of course, does not live up to modern expectations: stove heating, small apartments with two or at most three rooms, usually common bathrooms in the basement or corresponding communal facilities. Kalamaja sauna with its beautiful architecture on Vana-Kalamaja Street was completed in 1928.

During Soviet times the modernisation of such historical areas was not a priority. These areas were considered as subject to demolition and all the construction activity was focused on the so-called "massive construction areas" of Mustamäe or





Lasnamäe. Therefore the state of the buildings in Kalamaja was extremely bad. The buildings were nationalised and belonged to the housing cooperatives who, for example, demolished the fences around the houses. Instead of living in Kalamaja, people dreamt of the comfortable apartments of new panel buildings with central heating and hot water, and the population of the old neighbourhoods was changing rapidly. Nevertheless, these historical districts did not disappear--the Soviet regime feared a lack of living space and did not demolish the buildings. They are unique in Northern Europe. After Estonia regained its independence, Kalamaja was reborn together with the developing real estate market and changes in the image of the district as a whole. The ownership reform, which took place in the beginning of the 1990s, restored



ownership relations as well as the status of the owner, and created the basis for a modern real estate market. By the beginning of the 21st century, Kalamaja had completely transformed and not just at the level of the physical wellbeing of the environment. Renovations and reconstructions of historical buildings were undertaken by the Tallinn City Culture and Heritage Department and heritage conservation rules were established, but a set of social values was also instilled in the neighbourhood.

This rather densely populated but still sufficiently private district with green gardens was firstly highly valued by artists and people related to culture, who are known as the precursors to gentrification in the urban regeneration practice. They make rather deserted districts their own, and give creative function to large rooms in the buildings, open galleries and organise events. All this has taken place in Kalamaja. Many young families with children have moved there together with a wide sector of various so-called creative workers--artists, designers, architects and other young people active in the intersection of culture and business.

These people are characterised by an active attitude towards life and high expectations for a "special" place of living. A boring suburban house or a brand new typical apartment is not suitable for them.

"Kalamaja has become synonymous with sustainable renovation, bicycling, flea markets, district festivals, recycling, organic products and bio shops," is a common statement from the media. This image originates from the community activities of the district. Together with new values, Kalamaja has been filled with numerous cafes, organic shops, markets, second hand and vintage goods stores. There is a wide variety of so-called creative industry enterprises and Telliskivi Loomelinnak, which started as a renovation project for a couple of Soviet factory buildings, is the heart of the neighborhood's hipster scene.

Kalamaja keeps producing grand plans. In three years time Estonian Academy of Arts will move to a former Suva sock factory building located on the edge of Kalamaja, right next to the Old Town. This will amplify the creative image of the



district even further. A course of development similar to Telliskivi area is being followed by the Noblessneri area with magnificent buildings by the sea--a former military harbour and ship factory. The renovated seaplane harbour is a good example of a modern recreation and history centre built with support from the European Union. Hopefully, it will give a kick-start to the whole seaside area of Kalamaja.

Kalamaja is one of the most quickly developing districts of Tallinn. Its advantages include a completely preserved historical environment offering different possibilities for modern service and recreation based business activity and living-- this applies especially to slightly "quirky" people for whom it matters greatly what their address is and who their neighbours are.



**I**F YOU ARE VISITING TALLINN FOR A FEW DAYS, A DAYTRIP TO HELSINKI IS A MUST. LOCATED 80 KILOMETERS NORTH OF TALLINN ON FINLAND'S SOUTHERN SHORE, HELSINKI IS A CAPITAL CITY OF OVER ONE MILLION WITH ENOUGH CULTURAL ATTRACTIONS TO FILL A WEEK. BUT IF YOU ONLY HAVE A DAY, THE CENTER IS COMPACT AND A SHORT JOURNEY CAN PROVE REWARDING.

By Michael Amundsen

---





DAY TRIPPING:  
TO HELSINKI AND  
BACK WITH TALLINK



**H**elsinki is the northernmost capital of any EU country, easily reached by Tallink ferries departing seven times daily from Tallinn harbor. To give plenty of time for a daytrip in Helsinki, it is recommended to catch the morning Star/Superstar line departures at 7.30 or 10.30 for the two hour journey north. Star Comfort Class, located on deck 8, is an economical way to travel with more amenities and service than in standard Star Class. You can enjoy a comfortable separate area with extra services, including a choice of snacks and non-alcoholic drinks, newspapers, WIFI and power outlet. Arriving in Helsinki's West Terminal the trip to the center can be made on tram number 9 in less than 15 minutes.

Helsinki is striking for its architectural composition. The most important figure in creating Helsinki's appearance is German born Carl Ludvig Engle, the architect appointed by Czar Alexander I when Finland was a duchy of the Russian Empire. Starting in the early part of the 19th century, Engle built in a Neoclassical style very similar to the buildings of

St. Petersburg. These structures still dominate the city center. Helsinki's streets were a frequent stand-in for Saint Petersburg and Moscow in Hollywood thrillers made when filming in the Soviet Union wasn't possible, including *Reds* and *Gorky Park*. Engle's most famous contribution to the cityscape is Helsinki Cathedral, a tribute to Czar Nicholas I. The church towers above the street below in the Kruununhaka district of the city center.

The most eye-catching bits of Helsinki are Art Nouveau constructions from the early 20th century. Finnish Art Nouveau is strongly influenced by the national revival movement in architecture based upon the epic *Kalevala*, a founding story of identity for Finns. The main railway station of Helsinki is the most famous example of this style. Impossible to miss in the center, the station was completed in 1919 and designed by Eliel Saarinen, the most important architect in the National Romantic school. The station is definitely worth a visit even if you don't need to catch a train. Make sure to have a look inside to appreciate the extraordinary Art Nouveau interior details and motifs.



But the city isn't all about buildings. Meet some Finns at the farmers market at Kauppatori, in the center of Helsinki right by the harbor. The Market Square offers a wonderful variety of fruits, vegetables and fish in an outdoor setting in months where weather is favorable. A great spot to get everything needed for a picnic.

If your party wants a cozy retreat from the climatic caprices of Helsinki's waterfront, head to the M-Bar, a bohemian café just a short walk from Kauppatori at Mannerheimintie 22. A place for the hip to hatch creative plans and hang out, M-Bar is Helsinki's longest running internet café, so if you don't have your laptop, you can always use one of their computers. Enjoy a wide selection of salads, sandwiches, coffee drinks and beer or wine in a super chilled environment right across the street from the modest, in Finnish style, statue of national hero Carl Gustaf Mannerheim.

After lunch Finnish culture is just the thing. Right behind the railway station is the Ateneum Art Museum, housing the largest collections of art in Finland with more than 20,000 works from the 1750s to the 1950s. If functional aesthetics is more your bag, the Design Museum at Korkeavuorenkatu 23 offers a look at why Finland is considered non plus ultra in crafting beautiful, useful items and spaces.

After all of this you need a relaxing trip back to Tallinn. Tallink's Star/Superstar ferry departs Helsinki at 19.30. Returning on Tallink Business Class is a good option. The Business Lounge buffet means you don't have to worry about dinner. Over the two hour journey, enjoy a delicious

hot buffet of select entrees and sides, plus starters, desserts and complimentary beer, wine and spirits. There is also wireless internet connection, tax-free menu and newspapers available. There are TVs throughout the lounge showing the latest sports events.

Staying in Tallinn, an excellent and convenient choice is the Tallink Spa and Conference Hotel. Situated at the Tallinn harbor at Sadama 11, the hotel has 275 all non-smoking rooms and an utterly unique interior with an aquatic center in its middle. With the pool and sauna world Aqua Spa, various private saunas for social gatherings, a relaxing wellness centre, the invigorating MediSPA Health Centre, a fitness centre with big pool, and Hera beauty salons, offering classic beauty services, the Tallink Spa and Conference Center offers a multitude of ways to relax and make the most of a stay in Tallinn, whether for business or pleasure. Restaurant Nero provides an array of delicious choices and the cigar bar Fidel allows for a relaxing smoke after dinner or the conclusion of a business deal.

Any visitor to Tallinn who has a bit of extra time would be remiss not to make a daytrip to Helsinki, the legendary White City of the North.

