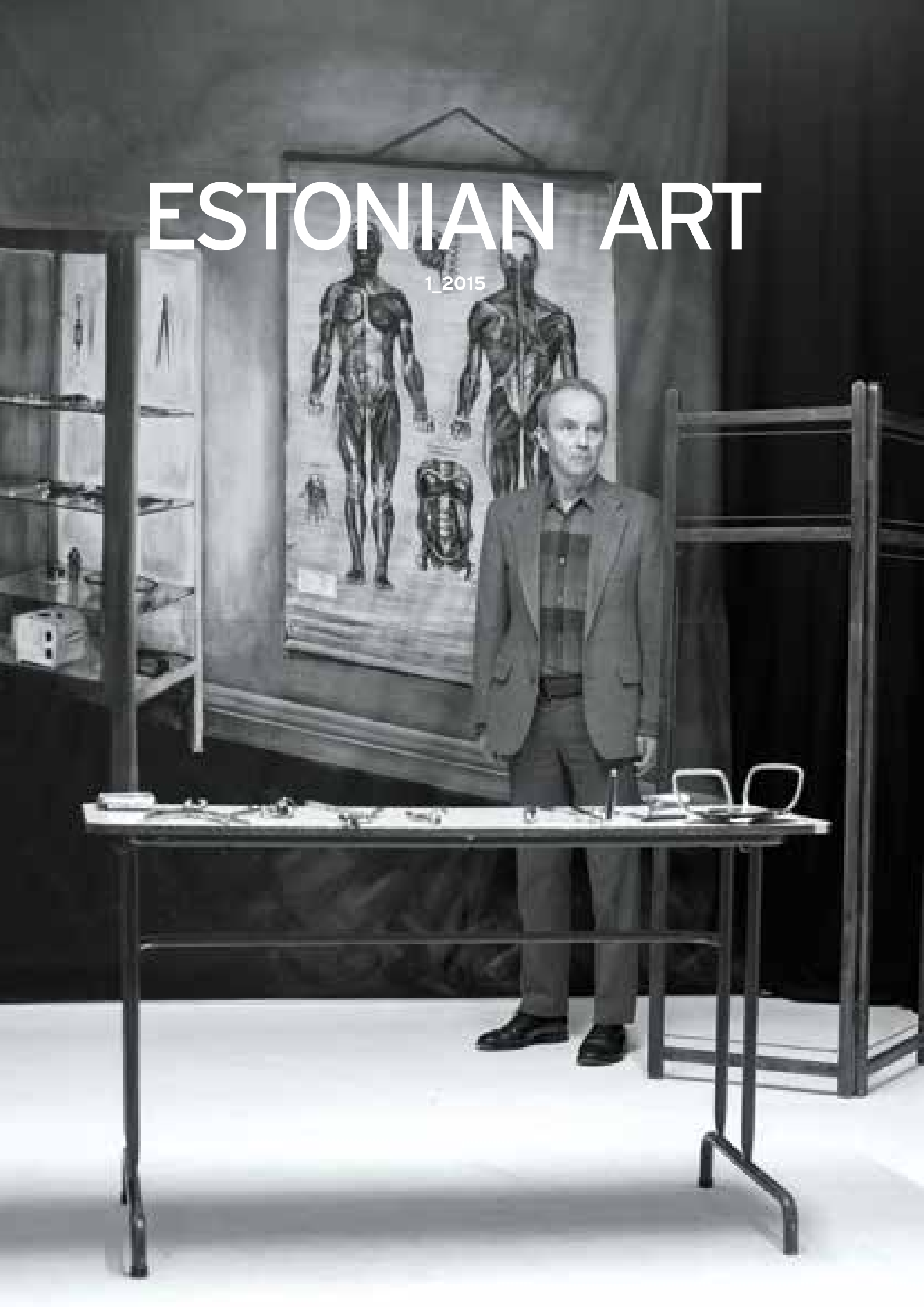


ESTONIAN ART

1_2015



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Front cover: Jaanus Samma. *Forensic Medical Examination #1*. 2015. Pigment ink print. 120 x 92 cm

Back cover: Fire, ashes and coals have left their traces on Andrius Janulaitis's (LT) sculpture, creating a unique painting. Kohila International Ceramics Symposium 2014. Photo: Evelin Saul

Insert: Anu Vahtra

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The 10th Tallinn Design Festival

Design Night | 17–20 September 2015

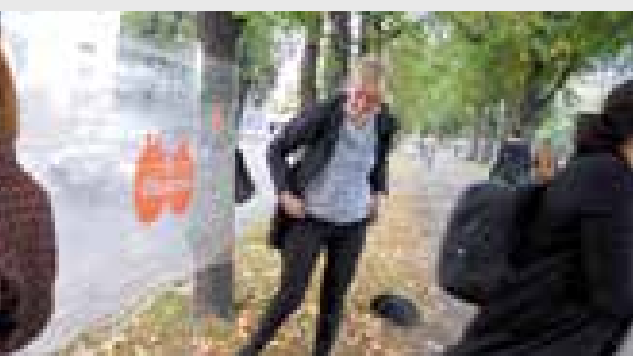
The festival introduces the ideas behind the future design and meditates upon the changes which cause shifts in the field of design. Through the seminars, workshops, exhibitions, fashion shows, film programs and PechaKucha lightning talks, the festival tries to offer new knowledge and experience.

One of the main guests of the Festival is Charles Landry (UK), the author of the *Creative Cities* concept, who gives a presentation on the developments of the future city. Jon Marshall, Design Director MAP from UK introduces his design project for Virgin Atlantic. Jon Eliason (Sweden) will take audience to Villeroy-Boch Gustavsberg design world. Freek Wallaard, the representative of Grow, Official Representative of Netherlands Higher Education Institutions, concentrates on the shortcomings in design management education. Daniel Charny reveals the Fixperts project which values sustainability and encourages problem-solving design.

The kick-off of a new series of events called *Me, Designer. Me, Architect* takes place introducing Estonian designers. Italian industrial design is presented through the works of Paolo Favaretto. The exhibition *No Randomness* and a presentation at the seminar by Oscar Lhermitte (UK) shows that nothing is random in design. The stories of the winners of DBA Design Effectiveness Award measuring the effectiveness of British design are displayed. Parallel to *Design Night* Tallinn Architecture Biennale TAB is held and more attention is paid to the cooperation between architects and designers.

On May 20, 2015 Tallinn Design Festival *Design Night* received the Europe-wide recognition – *Design Night* was listed in the renowned European festivals.

www.disainioo.ee/en



Tallinn Photomonth '15

Tallinn Photomonth is an artist led biennial of contemporary art and visual culture in Tallinn and Tartu, held for the third time this autumn. Initially started in 2011 by a group of artists working mainly with photography and video, the biennial has surpassed medium specificity and looks at developments in art and society in a world mediated by cameras, screens and images.

The third Tallinn Photomonth starts on 17 September with the opening of *Prosu(u)mer*, an exhibition curated by David Raymond Conroy at the Contemporary Art Museum of Estonia.

Also included in the main programme are exhibitions opening throughout the autumn at the Tallinn Art Hall and the Art Hall Gallery, Tartu Art House and Tartmus. A satellite programme runs in Tallinn's public and commercial galleries. The exhibitions are contextualised through a programme of public events and an education programme for schools.

The Photographic Art Fair Estonia, the country's first and only contemporary art fair takes place from 2 to 4 October at Telliskivi Loomelinnak, with a professional preview evening on 1 October.

The Artistic Director of Tallinn Photomonth 2015 is Kristel Raesaar. Tallinn Photomonth is led by Foku, Estonian Union of Photography Artists.

See more at: www.fotokuu.ee

Kilometre of Sculpture 2015 Võru

4–26 July

The Visitors

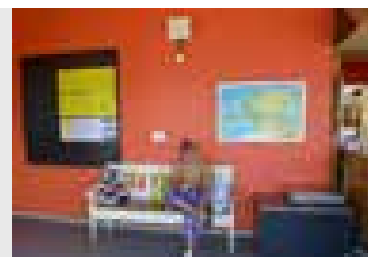
The exhibition *The Visitors* has been put together by guest curator Andreas Nilsson from the Moderna Museet, Malmö, Sweden, with assistance from exhibitions manager, Siim Preiman. The jury for the open call section consisted of an international selection panel including Maria Kjær Thomsen, Kirke Kangro, Maarin Ektermann and Siim Preiman.

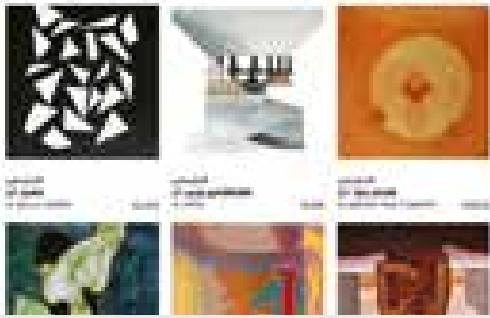
Every year the Kilometre of Sculpture (KoS) invites a guest curator to tackle the challenge of staging an exhibition in the public space of a regional town in Estonia. This year Andreas Nilsson saw this as an opportunity to explore the notion of an exhibition in the context of the social fabric of a community and the materiality or lack of it in contemporary conceptions of sculpture. The artists invited to exhibit at *The Visitors* all tend to explore in different ways the social and political structures we inhabit in our daily existence.

Artists: Liisa Ahlfors* (FI), Carola Björk* (SE), Karolina Erlingsson (SE), Angelica Falkeling* (SE), Luca Frei (CF/SE), Ingrid Furre (SE/NO), GIDEONSSON/LONDRÉ (SE), Kaspars Groševs (LV), Johnson and Johnson* (EE), Sergey Karev* (RU), Edith Karlson (EE), Laura Kaminskaitė (LT), Essi Kausalainen (FI), Henning Lundkvist (SE), Marge Monko* (EE), Kristine Niedraja* (LV), Ats Parve* (EE), Liina Siib* (EE)

* artists from the open call

<http://sculpture.ee>





Art environment NOAR

The aim of NOAR.eu is to fill the gap on Estonian art landscape, offering a simple and comprehensive opportunity to see the works of professional Estonian artists on the web. NOAR provides easy access to the masterpieces by established artists such as Ado Lill, Raoul Kurvitz and Jüri Arrak, as well as intriguing works by emerging talents, e.g. Katrin Piile, Kaarel Kütas and others.

NOAR art environment introduces the best of Estonian art to wider audiences.

NOAR's valued cooperation partners include the Estonian Artists' Association and the Tartu Artists' Union, who contribute to the selection of artists and artwork, as well as the Estonian Contemporary Art Development Center.

See more at: noar.eu

A.I. - EAA art & innovation residency

A.I. is an Artist-in-Residence centre funded by the Estonian Artists' Association (EAA). The A-I-R program encourages international contacts for artists and focuses on visual arts including innovation, architecture, cultural heritage and locally rooted practice. A.I.'s interests are interdisciplinary, as they lie in integration of art with environmental issues, science(energetics), innovation in general and also in poetical interaction between art and society.

A.I. is situated both in Tallinn and in village Nõmmküla on Muhu island, at west coast of Estonia. EAA residencies are most appropriate for artists who seek time and professional support for critical thinking, research, experiments, and for those who need a big studio or open spaces in nature. Artists are free to use specific studios in Tallinn (for graphics, ceramics etc.), give own workshops, hold artist-talks and exhibit their work in galleries. EAA is member of Res Artis.

Address: Muhu island 94752, Estonia, tiuu.rebane@eaa.ee

www.ai-res.org



Boris Bernstein in memoriam | 17 November 1924–23 June 2015

The art historian Boris Bernstein died at the age of 90 in Palo Alto in the USA. He devoted most of his long-lasting career to Estonian culture.

Bernstein was born in Odessa and found himself in the turmoil of war, first as a refugee, later as a soldier. In 1946 he began his art history studies at Leningrad University, graduating in 1951. Because of anti-Semitic attitudes prevailing in Soviet universities, Bernstein was not able to continue his studies. He found work in Tallinn, teaching art history at the State Art Institute (now the Academy of Arts). Bernstein said that his choice of specialty and coming to Tallinn were pure chance, but it brought about "...resettlement and immersion in another civilisation and peculiar ethno-cultural traditions." In 1968 he received his MA in Estonian graphic art and in 1993 his PhD at Moscow university about theoretical issues of art history and art culture. From 1988 he was professor of art history in Tallinn from 1995 professor emeritus at the Estonian Academy of Arts. Together with his pianist wife Frieda he moved to Palo Alto in California to live with their daughter in 1995.

In the 1960s–1980s Boris Bernstein was among the leading art critics in Estonia and a prominent analyst of art innovation at the time. He published over 300 articles in various languages. Besides his work as an art critic, Bernstein tackled the issues of art history methodology. His masterpiece, *Visual image and the art world* (2009) was the summit of art culture analysis of those years.

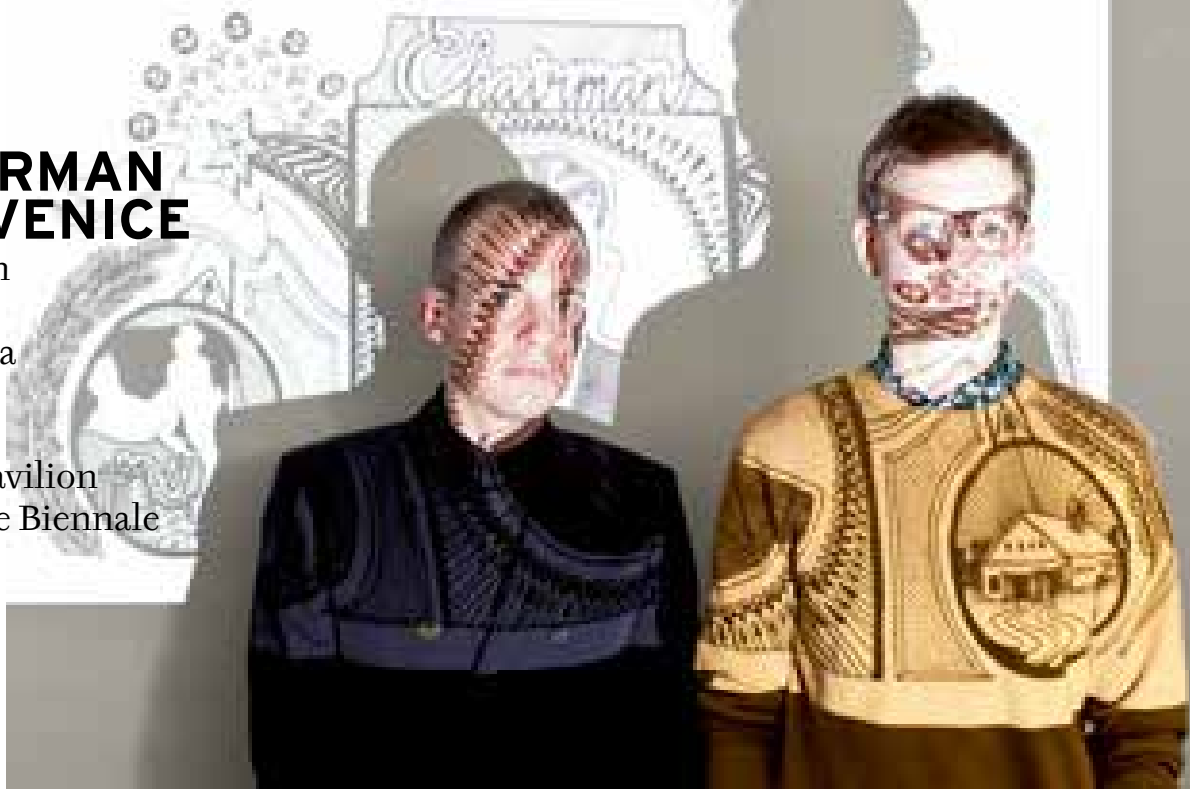
Boris Bernstein was honorary member of the Estonian Society of Art Historians and Curators and honorary doctor of the Estonian Academy of Arts. In 1991, Liina Kulles made a film about him, *Art historian Boris Bernstein*.

See also http://www.estinst.ee/Ea/2_06/rynk.html

THE CHAIRMAN GOES TO VENICE

An interview with
Jaanus Samma
and Eugenio Viola
about *NSFW:
A Chairman's Tale*
at the Estonian Pavilion
of the 56th Venice Biennale

Eugenio Viola and Jaanus Samma at the press conference of the 56th Venice Biennale at the Center for Contemporary Arts, Estonia.



Stacey Koosel (SK): Sometimes when I talk to people about your work, they are not aware that the Chairman is based on a real man, and that you have gathered information about this man from archives and interviews with people who knew him. After all these years of getting to know him, how do you feel about the Chairman (dubbed Juhan Ojaste)?

Jaanus Samma (JS): Yes, it is based on the life story of an actual person, but in the end I'm more interested in the generic aspects of his biography than his persona. He has been a tool for me to get closer to understanding what it meant to be gay in 1960s Soviet Estonia. It is important to understand that it is not just the story of one man, but the story of many people: a story that happened 50 years ago and that one day could happen again if we don't learn from history.

SK: As I understand it, the exhibition deals with the topic of the violation of the human rights of sexual minorities and the oppressive culture of the occupying Soviet regime. Through the life and trials of a small-town man (Juhan Ojaste), does it tell a larger, untold story of Soviet LGBT history?

Eugenio Viola (EV): Although this private story is historically contextualized in Soviet Estonia, in my opinion it becomes just hypertext in order to speak more widely about human rights, as you properly pointed out. In this sense, the Chairman's story becomes a universal symbol of potentially infinite untold stories of discrimination, and not only about homosexual discrimination, and obviously not only in Soviet Estonia, but everywhere, in

the past as in the present. I am not a specialist of Soviet LGBT history. I faced the issue with this project and it was interesting for me to do research in order to better understand the context. I discovered, for example, an active American school of thought, and I jumped into the work of a specialist of this issue, Prof. Kevin Moss, who we invited to contribute about this complex and still under-investigated 'grey area' in the catalogue published in conjunction with the exhibition.

SK: *NSFW: A Chairman's Tale* is a project that has been many years in the making. When and why did you start researching this character, the Chairman?

JS: I started my research on gay subculture in Soviet Estonia when I was invited to take part in the show *Untold Stories* at the Tallinn Art Hall in 2011. I began conducting interviews with elderly gay men about the everyday life of previous times. They told me many interesting stories about characters with such nicknames as the Butterfly, the Balloon, the President and the Seal. In the end, I decided to stick with the Chairman because his story was so complete and had elements that are crucial when we talk about gay life in Estonia during the Soviet time.

Also I think his nickname is a good symbol for the downfall of high social positions. Of course, in interpreting the story I combined and mixed it with other elements I found during my research. But I decided to make the exhibition about one man's personal story because I like the method of investigating micro-histories and concentrating on details. I

believe that once we've very carefully zoomed in then it is easier to zoom out and understand the bigger picture.

SK: What made *NSFW: A Chairman's Tale* a compelling or challenging project? What essential concepts did you want to communicate? What made this project personally interesting to you?

EV: *Not Suitable For Work. A Chairman's Tale*, is a challenging project with different perspectives which offer multiple possible interpretations. The first layer is related to the subject, which deals with an uncomfortable topic, a gay discrimination case, in an uncomfortable historical period, the Soviet era. The second recalls untold suppressed memories and repressed identities, which authorize different readings related to the sense of the past and history. The ethical task of the artwork is thorny as it deals with the unexpressed in order to discuss a number of acquired notions connected to the concepts of truth, authenticity and the credibility of sources. The last level provokes counter-interpretations capable of creating alternative visions and points of view, beyond the historical, social, political and cultural references, as well as gender ones. For all these different reasons, I am personally interested in this project.

SK: You've made a small-town man from a small country into part of the international psyche. How do you communicate where he came from? How do you interpret and communicate what life was like in the Soviet Union?

JS: Of course we were aware of the international audience of the Venice biennale and we decided to open up the context. So, for example, I decided to add some archive photos of the kolkhozes, of the city of Tartu, etc. But the main challenge was to communicate the story so that visitors would not bother too much about understanding the exact context of time and place, instead leading them to a general understanding of the wider meaning of the exhibition, which is universal.

SK: You've said the story of the Chairman is a Soviet Estonian story, as he grew up in the Soviet Union and died in 1990 just before the Estonian Soviet Socialist Republic (ESSR) ceased to exist and homosexuality was decriminalized. Twenty-four years after decriminalization, how has life changed for sexual minorities in Estonia?

JS: If we compare the condition of sexual minorities at present with the Soviet period then of course it has changed a lot. But I think

it should have changed more. If we compare Estonia with the countries we usually like to compare ourselves with, then it is obvious that we have a long way to go. I understand that we cannot raise salaries to the level of Switzerland for example, but making a country more tolerant doesn't cost anything.

SK: Eugenio, you are an internationally successful curator, and have worked with many well-known artists of different nationalities. Jaanus is not the first Estonian artist that you have worked with? Do you have any future plans for collaborations with other Estonian artists?

EV: I was introduced to the interesting Estonian art scene during my first visit to Tallinn in 2008. I was working with Reet Varblane to move Orlan's retrospective from Le Musée d'art moderne et contemporain de Saint-Étienne Métropole to the Kunstihoone. It was during this time that I met Mark Raidpere, a talented artist whom I admire and respect, and whom I now consider a friend. I worked with him successfully in Naples in 2012, when he invited me to curate his site-specific exhibition at the Morra Greco Foundation, which resulted in two further projects: the first at the Michel Rein Gallery, in Paris, and then, co-curated with Anders Härm, at EKKM. Anders invited me to be part of the Köler Prize jury, which resulted in my encounter with Jaanus. At the moment, I am still working on this project, which was very well received in Venice, both by the public and by a number of art professionals... Regarding future Estonian plans, nothing is fixed yet, but I am open to suggestions.

SK: As a curator you have worked with the topics of art and homosexuality extensively. Do you consider yourself an activist? If so, do you see similarities between the current social conditions in Italy and Estonia?

EV: That is true. I have worked extensively on this topic, both on the curatorial and theoretical sides. I think art has to face reality from different perspectives and point of views, in order to provide the opportunity to perceive from different points of view the contradictions and wounds that still surround our uncertain times. I think it is important to face these issues at this precise historical moment, which is characterized by new waves of fundamentalism, as all fundamentalism is intolerant of any real or supposed 'difference'. However, I don't consider myself an activist. I am a curator, trying to work in an ethical way,





although I deal often with political and problematic issues.

Actually, I don't see any similarity between Estonia and Italy. I could mention some corresponding elements in our history, related not only to the homosexuality 'problem', but also to the repression of all forms of expression and dissent, common in both the Fascist era and Soviet times. The time-frames of these experiences were slightly different in the two countries, but that just emphasizes how authoritarian power is characterized by a meta-historical approach.

Regarding the present, I think Estonia is much more tolerant than Italy. For example, I didn't receive any questions in Estonia about the fact that I was dealing with a 'gay story' and because of that no Estonian newspaper launched any debate about why Estonia decided to accept such an uncomfortable issue to represent the country at the Venice Biennale. Unlike several European countries, in Italy we still don't have any 'suitable' laws for common-law couples and common-law marriages, because the Italian parliament is still debating it. Gay couples can't get married and for gays to adopt a baby is obviously blasphemy; it is too simplistic to justify this attitude with the proximity, not just geographical, of the Vatican...

In 2007 I curated the first institutional exhibition about the slippery relationship between art and homosexuality in Italy. It was promoted by the cultural councilor in Milan,

but the former mayor of the city censored the catalogue, ten pieces in the exhibition and the opening. I did not accept the censorship and the exhibition never re-opened... This was followed by a huge international scandal and I took the risk of career suicide, but I moved this exhibition, uncensored, to Florence after four months...I don't think in Estonia such a thing could happen.

SK: A visceral and raw element of this exhibition are the videos. I understand that the videos were made in collaboration with Marko Raat. How did this collaboration start?

JS: My first collaboration with Marko was when he curated the show *Corporal Punishment* in EKKM in 2012. He invited me to participate in the show with the garden installation with nettles *Passage*. When the show opened, we both had a very abstract idea of doing something together in the future. So, when I decided to take part in the open call for an Estonian pavilion in the Venice biennial, I immediately asked Marko if he would be interested in making a few videos with me for the show. I enjoyed the process, because when it comes to work Marko is much more uncompromising than I am and I admire that a lot.

SK: The theme of this year's Venice Biennale is *All The World's Futures*. Does *NSFW: A Chairman's Tale* touch on the future? Or is it a project firmly rooted in the past?

EV: Our project was thematically centered in Enwezor's vision for the Biennale. *NSFW: A Chairman's Tale* deals with the past in order to admonish the future, in a preparatory way. Jaanus' practice is driven by a preoccupation with the past in order to investigate the present. It is connected to his archive-based methodology. His work is an attempt to critically formalise a visual and cultural experience, suspended between past and present, that challenges the concepts (today more relevant than ever) of memory and identity. I think to investigate our roots in the past without being rhetorical means studying contemporaneity and applying our critical faculties to address the burdensome significance of social, political, economic and cultural change. It means exploring the layers of culture, the ruins of history, clashing with the changing value system, eradication, the erosion of the principle of inheritance and an emphasis on differences – and art is always in favour of the coexistence of differences, whether racial, social, political or gender-based.

Jaanus Samma

(1982) studied graphic art at the Estonian Academy of Arts and is currently reading design and art for his PhD. He has participated in numerous group exhibitions and organized solo exhibitions in Estonia and internationally since 2005. In 2015, his project *NSFW: A Chairman's Tale* represented Estonia at the 56th Venice Biennale.

Jaanus Samma. *Study of Underwear*. 2013/2015. Ink, pencil on paper. 19 x 10 cm.

Installation view *NSFW: A Chairman's Tale*.

Stacey Koosel

(1982), a contemporary art curator, media theorist and art critic born in Thunder Bay, Ontario, Canada. In 2015 she defended her PhD dissertation entitled *The Renegotiated Self: Social Media's Effects on Identity* at the Estonian Academy of Arts. Her areas of research include contemporary culture, contemporary art, media ecologies and the philosophy of technology.

Eugenio Viola

(1975) is chief curator at the Madre museum in Naples. He has worked with such world names as Marina Abramović, Teresa Margolles and Tanja Bruguera; he also knows Estonian art life quite well, having curated Orland's exhibition at the Tallinn Art Hall in 2008 and the solo exhibition of Mark Raidpere in 2013. He was the curator of Jaanus Samma's project at the 56th Venice Biennale.

WORK UNSUITABLE, LIFE UNSUITABLE

Anna Matveeva



Jaanus Samma. *Trial #1*. 2015.
Pigment ink print.
120 x 92 cm.

Jaanus Samma. *Trial #5*. 2015.
Pigment ink print.
120 x 92 cm.

Let's call him Juhan. That is possible and necessary, as well as following Estonian Law regarding personal data. Possible because it is possible, and necessary because those who knew him and who probably loved him might not want the real name of the protagonist revealed in this story. Here, at the very start, we encounter the first problem, the first furcation of the path of this discourse: why? On the one hand, the story is intimate and quite miserable. On the other hand, people still cannot be certain of their own safety when it comes to discussing homosexuality, and even less certain about the safety of the memory of a person deceased long ago. The stigma remains even now.

Jaanus Samma's project *Not Suited For Work: A Chairman's Tale*, which represented Estonia at the 56th Venice Biennale of contemporary art in 2015, is based on a story about a person not remarkable in any respect. 'Juhan Ojaste' was born in 1921 in an Estonian village, made it through the war, married, worked on a collective farm and eventually became its chairman. Everything was fine until the early 1960s, when he was arrested for same-sex relations. The situation was utterly straight-forward: a long-time lover, an incidental lover and some money involved; he was sent to jail not for the money but for the sheer fact of his homosexuality. He was sentenced to a year and a half, and was released from prison totally broken. He could no longer dream of continuing as the chairman of the farm. His wife abandoned him. His dignity was crushed. He was left with nothing else but doing odd jobs and making equally odd contacts with outcasts like himself. For a quarter of a century more, he lived in the 'grey zone' of the homosexual community, and even found a niche for himself; in the late 1980s he ran

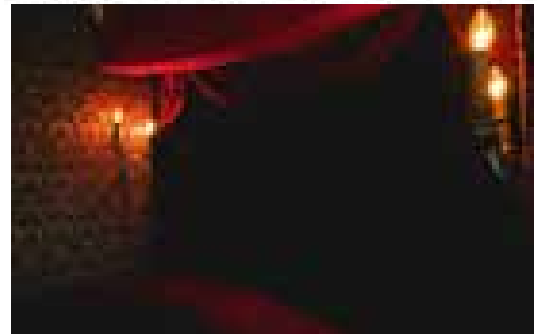
an underground video club for gays, and in 1990 he was murdered in a conflict over ownership of that covert business. The killer was rumoured to have been a young male prostitute: another victim and another monstrous product of the Soviet system, which criminalized homosexuality. Jaanus Samma's project does not mention if the killer was ever found; if he was, he has received his victim's baton in the monstrous marathon of discrimination.

Jaanus Samma. *Study of Chairman*. 2013.
Ink, pencil on paper.
11 x 21 cm.

Jaanus Samma. *Loge*.
2013-2015. Room
installation. Courtesy:
Jaanus Samma.

The project *Not Suited For Work: A Chairman's Tale*, presented in the Palazzo Malipiero in Venice, is a thorough, scrupulous, pathology-style research on the 1964 'Juhan Ojaste' case. It is designed to be intentionally dry: in the first room, viewers are presented with volumes of criminal records on the case: official references of the defendants, witnesses' objective statements, expert examinations by psychiatrists and proctologists, investigation records, and the final sentence. Sitting by a table lamp, as in a library or police office, you leaf through copied pages of the criminal case. In the next room, in glass display cases, you see the material evidence: worn-out leather gloves (it seemed to be the loss of gloves that started the conflict between Juhan and his one-night lover, which gave rise to the criminal case), three roubles and fifty kopeks, which Juhan, according to the evidence, promised to pay for sex with the stray acquaintance, and a tube of Vaseline. Another glass case displays what that cost Juhan: the Communist party membership book which he had to return, a wedding ring that was left after his wife fled in horror, and the medal of a war hero: i.e. the whole life of a Soviet man. The third glass case contains urological and proctological instruments of forensic experts, instruments of ultimate humiliation: among the most terrifying and disgusting pages of the criminal case are forensic records listing in detail the length and diameter of the genitals of the individuals under investigation, characteristic features of their sphincters, and conclusions of whether the person in question practiced homosexual acts in active or passive roles. The human body itself becomes evidence against the man himself: yes he could, no there was no anatomical impediment found for this, but some found for that. The expert records the dimensions of the defendant's penis in centimetres and, dryly and impartially, concludes what prohibited acts the dimensions allowed and what not. Two rooms away, the protagonist in the video will take off his pants and, smearing his penis in black ink, will roll it over a police card usually used for collecting fingerprints: his very body and its natural sexuality are now instrument of crime, the *corpus delicti* and proof of guilt.

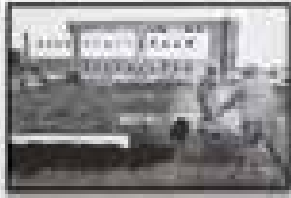
Three videos (two as a pair exhibited on opposite walls, and one demonstrated in a separate room) are completely connected with this compelling, awful criminal story; they do not offer any rethinking or way out of it. Moreover, they re-enact the scenes from the criminal case thoroughly and obsessively, like a nightmare: how they met, where they went, what he touched and what he asked. How he was subsequently arrested, examined by forensic experts, interrogated, humiliated, mixed with dirt, his humanity ripped away. The scenes repeat again and again, locking the viewer in a closed airless space of a story without a single gleam of joy or hope either in the beginning or the end or even in the central erotic scenes: sex is also suppressed here, stigmatized in advance, does not contain a second of enjoyment, not a morsel of naturalness; the only thing it is full of is the feeling of overwhelming guilt, and its only result is humiliation in the investigator's office. The bed is not a place for love but a site for a crime which goes on and on, and the only way out of this closed circle is through



the court docket, then to jail, and then what remains of a man will forever be cast aside.

The only breakthrough to some other dimension is the tiny 'secret' room, where there's nothing to be seen. A small opera box should have a view of the stage, but there is darkness instead. Sitting on armchairs upholstered in red velvet, viewers become listeners: from the darkness, a male voice sings to them; the aria in English is all about anxiety, unrest, struggles with fears and desires, and the presentiment of trouble. But its very beauty and its integration in the paradigm of classical music lift the scene above pain and humiliation or a crime story and transfer it to a space of sublime drama, where evidence and records matter no more, and where it is no more the investigator, defendant and witnesses who argue but life and peril, the presentiment of terror and the craving for rescue. We cannot see them, and there is no stage: we only hear voices. We need characters no more, as the feeling has come to life. At the same time, this of course suggests the commonplaces of USSR's gay subculture: 'hidden' gay men often used opera theatres as places for their discreet dates, and no matter what was to be seen on the stage, the couples performed the play of their lives, their feelings and loves visible to them alone. They were 'invisible men' – exactly like Jaanus Samma's heroes. Exactly like 'Juhan'. The moment he became visible, he was crushed.

Jaanus Samma does not flatter his hero, and does not write a sugary sentimental story of love oppressed. His plot contains many disgusting elements. His protagonist is not only forced to conceal his sexuality, but also



NSFW. A Chairman's Tale.
Archive photos of Tartu
cruising spaces.

practices random sex in public toilets, 'picks up' soldiers for 3.50 roubles per night of love (the sum pedantically recorded in criminal records), and when he has a steady relationship, the promiscuity already engrained in both partners' skins and turned into a lifestyle of quarrels and jealousy finally brings them to the attention of the police. The Chairman, the war veteran Juhan – homosexual and random sex fancier – is not the least likable, but evokes acute pity. It's hard to sympathize with a person who feels up young guys in public toilets, but the feeling that this is not how it should be is apparent. Innocent people should not hide in corners, like rats, should not replace the freedom of feelings with shameful couplings for 3.50, and should not build their private lives on the basis of guilt, sin and criminal prosecution.

Samma has chosen the stylistics of alternative history, pseudo-documentalism, though it's not actually alternative since all the content of the story is real and officially recorded. The artist tries, first, to build a story based upon the materials of the criminal case and, second, to present it as impartially as possible. He even avoids calling his protagonist by name: it is only mentioned in criminal records, and in all other parts of the project he is just called the Chairman. The actors in the videos look completely average, faces you would never remember if you saw them in the street. This makes Samma close to the neo-documentalists, primarily German, such as Thomas Ruff and Thomas Struth: like them, he diligently removes all emotion from the frame;

like them, he prefers direct demonstration to storytelling; and, like them, he tries to keep a straight face; but, like them, it is obvious that the seeming documentalism of the image is a deliberate attempt to conceal inner tension which makes it force its way even more strongly to the surface. This makes it all the more fearful: it's clear that the almost nameless and almost faceless Chairman is not just one unlucky defendant in a criminal case: there are hundreds of other identical broken lives. This criminal case is just an awful symbol of hundreds of other similar cases all over Estonia, all over the USSR, all over the world.

Samma chooses a very 'Estonian' manner: unhurried, reserved, devoid of bright colours and loud sounds. Europe, when 'Nordic design' is mentioned, immediately pictures spare straight lines and natural materials; thus, Samma's presentation in the Estonian pavilion at the Venice biennale can be considered a safe strategy of fitting into the 'national spirit', which presupposes no jerky movements. But Samma's deliberate minimalism is also the restraint of a pathologist who does not flinch or turn away when he sees another corpse. The corpse here is the life of a living man, a life which was erased for no reason many years before the unhappy Chairman himself died. The artist's merit is that he does not present the story of his character as heroic: Juhan is not only an LGBT advocate or fighter who suffered for his convictions, he is also a miserable person who was placed under such conditions that he could not be anything but miserable. He is the direct result of a repressive system, and it is clear why in this project he has almost no name and almost no face: the name and the face can at any moment be replaced with others, and anyone else would be doomed to the same terrible and pathetic fate. In his shoes, you would look no better nor act more heroic. You would have no way out either, and no artist would be able to make, from your life story, anything more spectacular and attractive than a video about paid sex in some stranger's flat, lost Party membership and a tube of Vaseline. 'Juhan' is not one person but a collective grave of thousands of ordinary people – not heroes, not activists – whose lives were smashed into shards just for the sheer fact of being born who they were. Whose lives were sealed with a stamp: NOT SUITED FOR WORK. Meaning – NOT SUITED FOR LIFE.

Anna Matveeva

(1975), was born in St Petersburg, Russia, and studied philosophy in St Petersburg State University. Since 1998, she has worked as an art critic and art journalist. She has curated numerous local and international exhibitions of contemporary art, and has worked as a staff curator in the Museum of Non-Conformist Art in St Petersburg and in the National Center for Contemporary Art. She is the translator of numerous articles and books on contemporary art theory, including books by Slavoj Žižek, Rosalind Krauss and Terry Smith. Currently, she is a staff writer at Artguide.com

Where do curators come from?

Rael Artel



The job of curator was imported to Estonia in the early 1990s by the Soros Center for Contemporary Arts, and annual curator exhibitions began. Significant contributors to domesticating and developing this institution in the mid-1990s were Eha Komissarov, Peeter and Eve Linnap and Mari Sobolev, plus several fairly open art people with art history backgrounds from the Estonian Academy of Arts. Now, 20 years later, curatorial projects are daily occurrences in the exhibition programmes of art institutions, although Estonia does not offer the relevant education. Most curators operating in Estonia have developed their abilities by trial and error. Where, then, do the curators come from who organise exhibitions? What should we do to ensure that we have more diverse and responsible curators? How to train people who can arrange art communication on as professional level as possible, so that it considers the wishes of the masses and meets the expectations of professionals?

A few months ago I saw in a mail list a job offer from the Tallinn Art Hall for a curator. I immediately thought “oh, if I were still an unemployed freelance curator of contemporary art, I would certainly apply!” At the same time I grasped the fact that the criteria declared in the announcement could be met by barely a dozen people in Estonia, who are all too busy already, so that the Art Hall faced a real challenge in getting a suitable employee ... It turned out that indeed the competition to attract a qualified applicant failed. As an

Helmi Arrak, Eike Eplik.
Lick It Up. Be Your Own Pet.
2015. Drawings, sculptures.
Exhibition *Youth Mode*, Tartu
Art Museum, 2015.

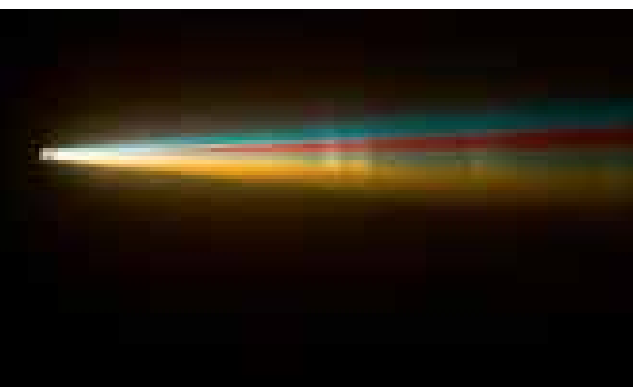
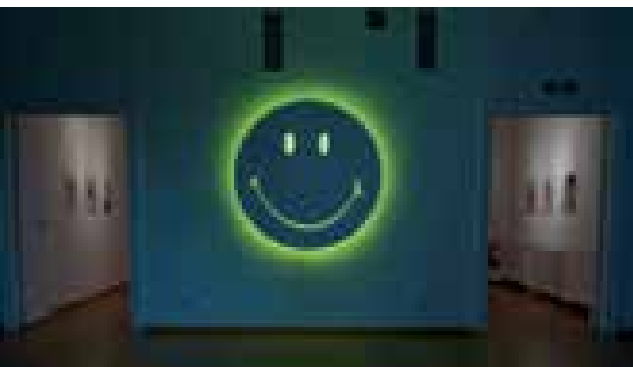
employer I know myself how difficult it is to find an art professional for a job with very specific demands, often also requiring some international experience, whereas the salary would be a meagre 700–800 euros. Besides, the curator possessing interesting ideas must find the resources for exhibitions himself/herself. I also doubt whether suitable people could be found even if the salary were doubled, as there are very few people in Estonia with the required professional preparation and experience.

Where should curators come from? From art history fields specifically or instead from the context of more general culture? Dozens of young people graduate each year from both the Academy of Arts and the art history department at the University of Tartu. The



Mihkel Maripuu. *Comes from somewhere at some point and goes somewhere*. 2010. Painting.
Mihkel Maripuu. *Monsters under My Bed II*. 2010. Painting.

Timo Toots. *Media Bubble*. 2008. Interactive installation. Exhibition *Youth Mode*, Tartu Art Museum, 2015.



Bruno Peinado. *Untitled. Endless Summer*. 2007. Installation. Exhibition *Youth Mode*, 2015.

Mari-Leen Kiipli, Kulla Laas, Aap Tepper, Mari Volens, Kristina Õilek. *Micro #2*. 2015. Spatial installation. Exhibition *Youth Mode*, 2015.

majority of them do not focus on organising exhibitions, because they get no preparation at the BA level. At the Academy's Institute of Art History an introductory course on curatorial work happens only during the first MA year. The course consists of about 20 contact hours and a prelim, when students learn a little about the history of the exhibition format and idea possibilities, plus put together a project themselves. The art history department at Tartu University focuses on academic research, supervised by local professors who do not pay attention to the problems of contemporary art. The world of art and museums has increasingly moved towards offering mediation, educational activities and intellectual entertainment, whereas university curricula are still training art historians for the ivory tower. Alas, art historians are not likely to get jobs anywhere except at the academy, as the area needs people with different, more open and practical profiles. A curator should most definitely have excellent knowledge of art history, but s/he must also be able to write, calculate, introduce art to viewers at all levels, communicate with different interest groups and manage everything.

The need to educate curators has been a topic of conversation for years, but specific study plans have yet to be compiled. I am not at all sure whether Estonia needs special curatorial courses in the same academic environment. It would be too expensive. Our culture is so narrow and diminishing that I doubt if we can manage to fully develop through local resources the specialities that bigger and richer cultural contexts can afford. Is there any point in keeping our expensive home-spun curriculum, or should we give grants to the few people keen on curating and send them out into the wide world to learn the trade? The university should realise that curatorial work in its modern sense does not mean lecturing on art history in an art hall; instead, it is a highly complex intellectual practice, which in recent decades has exploded against the background of global art life.



Democracia. Sery Durar
(*To Be and to Last*). 2011. Video
installation. Exhibition *Youth
Mode*, Tartu Art Museum,
2015.

Another problem hindering the activities of young curators is the fact that those interested in curating obviously need artists to work with. The Academy of Arts is scattered all over town, and the students of the Institute of Art History hardly come into contact with students from the Faculty of Fine Arts. And what should the first curatorial project of a future curator be if not showing the first artistic attempts of his or her contemporaries? The art scene should ideally be a cohesive network, where all the parties cooperate and know exactly what the others are doing. This is the only way to realise the first exhibition projects of young curators. Today's art scene is crumbling because there is no compact academy building: no canteen in which to meet up, no smoking corner where friendships can be formed, no gallery where exhibition experience can be obtained*.

How to solve this problem with limited resources and in our tiny cultural context? I suggest that curators' courses could be offered by acting art institutions in a creative and trusting manner. Estonia has several active and internationally suitable exhibition venues, which compared with developing a curriculum (and with much less state support) would be able to train curators within a few years who would be well versed in the local art life and would get enough experience in organising exhibitions. This would be considerably cheaper and more cost effective than establishing clumsy academic curricula and finding teachers just for a few interested people. The lack of curators could perhaps also be alleviated if art institutions offered hands-on practical opportunities for young exhibition organisers, paid and fixed by contracts. Why cannot, for example, the Hobusepea Gallery, with its focus on young artists, be the place to offer, say, a two-year gallerist contract to a young promising person?

Rael Artel

(1980), graduated as an art historian from the Estonian Academy of Arts and the De Appel curators' programme in Amsterdam. She is curator of contemporary art, since 2013 director of the Tartu Art Museum.

Why shouldn't energetic future curators get direct experience (and of course responsibility) together with space and small budgets? If the Art Hall wants a curator then why can't the Estonian Artists' Association turn a few of its exhibition venues into platforms to deal with this shortage?

Museums also have a great potential to train curators – why not start a programme of assistants or assistant curators? Facing a desperate lack of workforce, I have myself taken a risk and employed people with backgrounds in art history and adequate contact with the existing discourse, who are keen to get things done. Organising exhibitions can best be learned by doing precisely that every day: this makes people replenish their professional knowledge and develop practical skills. There is no universal or ideal situation; exhibition contexts differ and every institution dictates its own rules. Employing young people enthusiastic about curating in museums has not been a disappointment: doing real work is how true professionals are born; they should simply be trusted and if necessary should be offered support, help and supervision. A curator's work

is above all practice: if opportunities for work are there, people who can do the work will emerge.

* In the autumn of 2014, the Estonian Academy of Arts opened a new gallery space - EAA gallery - at Vabaduse Square 6/8 in Tallinn.



Views of Raymond Pettibon's display *Living the American Dream* at Kumu Art Museum. 2015.

HOME AND AWAY - Raymond Pettibon and Marko Mäetamm

A conversation at the exhibition *Home and Away**, the day after the opening, between Alistair Hicks, Elo-Hanna Seljamaa, Marko Mäetamm and Liina Siib

Frieze Art Fair in New York. I led an ad hoc guided tour at the fair for Rein Lang, who was the Estonian Minister of Culture at the time, and introduced him to the works of Raymond Pettibon. Olga later mentioned that Pettibon was Estonian on his mother's side. I had no idea. Then we decided on the spot that he ought to have a show in Estonia. So I went to check with one of his gallerists, Sadie Coles. I met with Raymond in London and then in New York; he had never been to Estonia. For a long time, I have been interested in his works. The idea of using Marko's works was almost simultaneous between the Kumu Art Museum and me when we were thinking about who would fill the other half of the exhibition space. It just seemed obvious that

Alistair Hicks (AH): Using text and images goes back to illustrated manuscripts, when it was common to use images as well as other means of communicating.

Elo-Hanna Seljamaa (EHS): Have you noticed any regional differences in the use of image and text: the cultural space where Marko Mäetamm is coming from and Raymond Pettibon's use of images and text?

AH: Actually, I think this is very much an international trend and it cuts through the differences but, if you think back to medieval Europe, that was a very international time. It was a time when the Church united everyone, so you had scholars who all communicated in Latin. Today, we are in a time where communication can be international, and the potential is there for us to be able to communicate.

Liina Siib (LS): How long did you work on this project? How did this project come about?

AH: It came about partly through Olga [Temnikova, gallerist, Temnikova & Kasela gallery – Ed]. We met three years ago at the





Views of Marko Mäetamm's display *Feel at Home* at Kumu Art Museum. 2015.

Marko was the one that you would show at the same time.

LS: Two different types of anxieties?

AH: Lots of anxieties.

EHS: And anger.

AH: Luckily I am very laid back. Actually Raymond is quite laid back in a way but full of anxiety in another, as you said, and filled with outrage, fighting with the world.

EHS: It seems like he follows the news and everything very closely. He is very much in dialogue with what is going on in the world at large.

AH: I am not quite sure how he assimilates information because he does it very rapidly.

EHS: I translated Raymond's texts into Estonian for the exhibition. And I actually got to see the texts before I saw the images. It was interesting for me that the texts worked perfectly well without the images: they were very poetic.

AH: Yes. I also like the way he purposely makes mistakes in the texts. Look, he wrote 'holey' and then 'cross fatched image...'

EHS: Yes, I was reading it in this morning and was glad I did not have to translate that one. While translating the texts of his works, I noticed how they go all over the place; they are very intertextual, referring to literature and all sorts of things.

AH: When we were talking yesterday with Raymond, there was suddenly a reference to Shakespeare. His use of language is quite Elizabethan, and then there is the way he abuses the language. In a way, as you said, it is not preconceived. Language as a source. Not something to be revered. Very practical. His work is uncompromising. That is the difference. Everyone always feels that they make too many compromises.

EHS: If we compare the role of images and text in the works of these two artists, what can we say?

AH: Comparing their use, Raymond made films, quite hard core, a long time ago. From a visual point of view, quite often you feel a lot of Marko's work is like storyboards, but with Raymond they are more individual, even when there is a sequence. They are more isolated, works on paper. Marko explores lots of different media. Raymond has done a bit with other media but he generally works on paper. The basic use of text and images is so natural to both of them. It is quite similar the way they do handwriting. Marko's work are more like graphic novels: he uses the comic format more often. That is something that I will think about when I write the book. I don't think you can attribute the differences to the individuals; there is more about being part of today's society and responding to it.

EHS: And using English as a new lingua franca. I have the impression that Marko is more in control of his output. In Pettibon's case, it is more like a flow starts coming or maybe it is coming and you are not quite sure what is coming at that point, when it is coming etc.

AH: Yeah. With him there is no point in organising it anyway because the unpredictable form is enjoyable, quite an old style of artist, sort of a rock star. He is about eight years older than Marko. I suppose their lives are quite different.

LS: Marko's work seems to contain more of the autobiographical element more explicitly, or rather he exploits it. We don't know if it is true or not. Everyone believes what they believe.

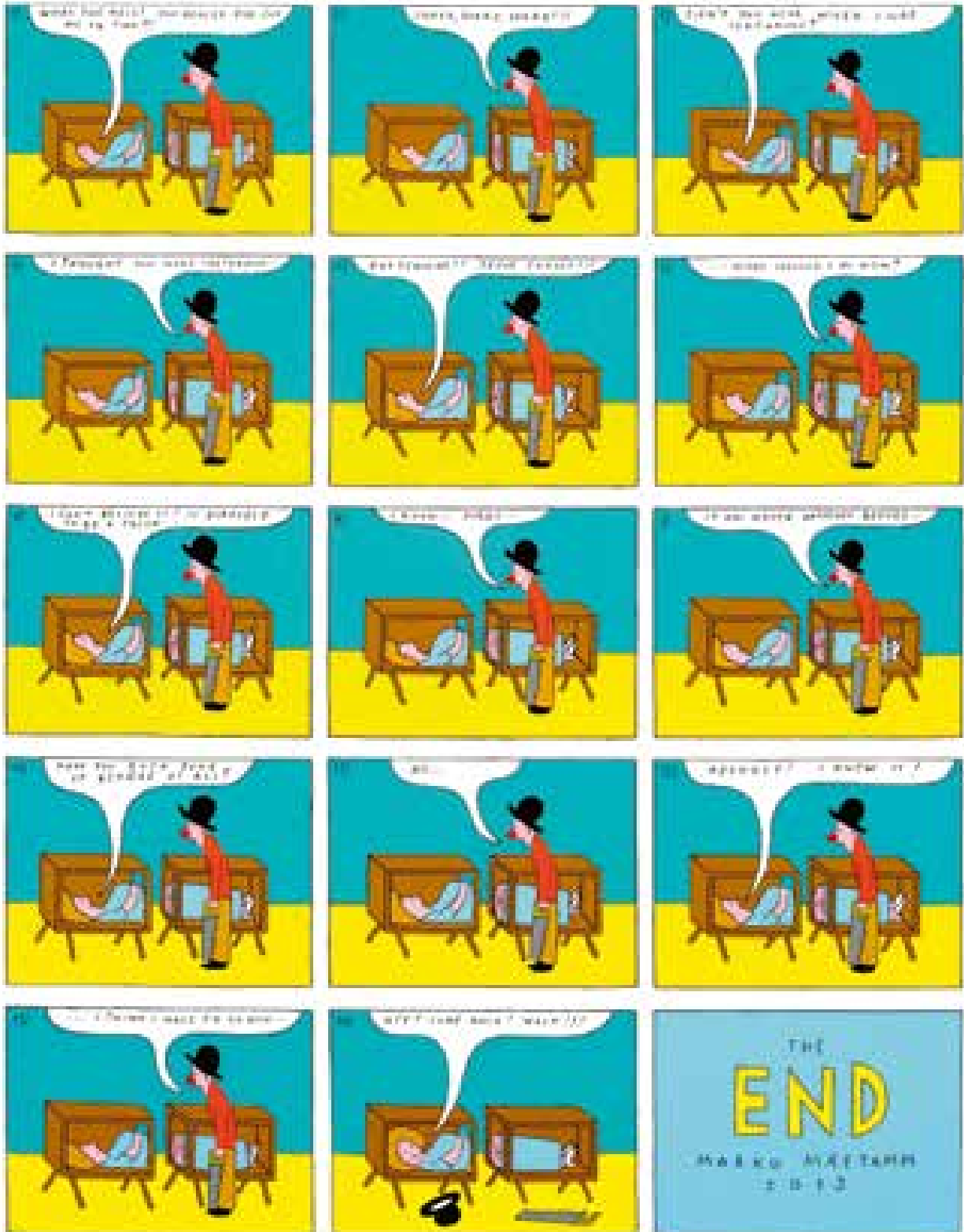
EHS: Yes this relationship between the autobiographical and fiction, that's what it is like.

AH: Raymond's father was a writer and taught at a university. So Raymond was brought up in a literary atmosphere and carries books around with him. Usually he tears them up and takes bits from the books that he wants. That's the approach: when he does the work, he is just tearing his brain up and placing it on the wall for viewing.

Raymond

AH: Yesterday when he did his last painting on the wall, I did not want to disturb him but we had a conversation while he was painting it. That was fascinating because I felt in a way he was talking to himself as much as talking to me and it was all about the process. To be a painter in a way is quite a lonely existence. He was talking about how everything that he does actually refers to something but then if

CIRCO



Marko Mäetamm. *Circus*. 2013.
Acrylic on canvas. 200 x 150 cm.
Courtesy: Temnikova & Kasela.

someone like me goes and hangs it, different references come out. The one thing he did yesterday explains it extremely well: it says 'I cannot count on a flame of rage.' In a way, he is an angry man and he expresses lots of thoughts about how the world is so fucked up. Each work is independent but they link up, or a lot of them link up, because it's him, it's him painting. And so what makes sense and what doesn't make sense is just like a human life, isn't it? A sequence of what he is doing. Now you have to come into the final room, which contains 18 Stalins. Here it feels very much in honour of his Estonian uncle (Otto Peters, b 1919) and his time in Siberia, in Stalin's gulag, where he spent 11 years for fighting against the Russians. Raymond made the series from 1985 to 1987.

LS: It is a great series. Somehow Stalin becomes one of the Party guys he ordered killed in 1937. He looks here like a composite of the communists executed during the purge. It also reminds me of the portraits of Mao Zedong.

AH: I wanted to put them up as an Army of Stalins marching at you because they are all different sizes. But in the end I thought it was more powerful just to have them so that their eyes are all lined up. Eha Komissarov also did not think it would work as an army so we came up with the idea of lining them up by their eyes. It is interesting if you compare it to images of Mao. Strangely enough, the image of Mao we remember now is by Warhol.

Marko

AH: It is quite nice to have such a contrast. I remember talking to Marko about the idea of *Home and Away*, the journey home, and what we do with Pettibon that is about his family's journey away. All Marko's rooms are different rooms. It's a house but it doesn't make sense. There are no bedrooms, for instance. But there is a kitchen. And this maze into darkness is very particular. I love mazes and imagine him using all the space to create false trails and going off etc., but instead what happens you know... this is how it ends.

LS: Like a long movie.

EHS: Sort of nauseating in a way.

LS: I think it also explains his work method, where he tries desperately to find solutions to things but ends up with something that there is no way out of.

AH: Marko is just so full of ideas. It just bubbles over. This show is completely full of sex.

Marko Mäetamm (MM): Because without sex we would not be here. It is a very big part of my life. Shit and sex and money: I constantly deal with these things. I am getting older and I think less about sophisticated things. I get tired and work only in one tune and there's sex.

AH: Would you believe as you walk around this exhibition that he is slowing down?

LS: Not really.

AH: He is still going to the music, running around. This is the video about shooting and the bloody axe coming out. The feeling of horror movies. A sort of haunted house. People found it very difficult to look at, actually.

LS: Five or six years ago Marko would use tiny dolls to present a crime scene and now he has expanded the little figures to life size.

AH: Then there is this positive video with the artist's wishlist; you sit there and you get this lovely music and no mention of sex. Except, of course, that water is the Freudian symbol for sex. And at the end, beyond the little closet, there is the hidden space, all red, with red carpet and trophies, all with his name on them: a great winner. Every man's fantasy.

EHS: It's interesting. You said that the exhibition is like a house but here it is all on the same floor; you yourself have to picture what belongs in the cellar and what goes in the attic.

MM: Say something serious now.

AH: What's nice for me coming out of this thing is that now I am planning a book about text and image. So it does not feel like the end. I hope to work with Marko and Raymond again. I enjoyed working with the Kumu museum and its team.

EHS: They lived happily ever after.

* *Home and Away*. Raymond Pettibon: *Living the American Dream*. Marko Mäetamm: *Feel at Home*. Kumu Art Museum, 29 May-13 September 2015; curator: Alistair Hicks.

Alistair Hicks

is Art Advisor to Deutsche Bank AG and author of *Art Works: British and German Contemporary Art 1960-2000*, Merrell Publishers, 2001, *The School of London: the resurgence of contemporary painting*, Phaidon Press, 1989 and *New British Art in the Saatchi Collection*, Thames and Hudson Ltd, 1989. In 2015 he curated the exhibition *Home and Away* at the Kumu Art Museum.

Elo-Hanna Seljamaa

(1980), folklorist, PhD, researcher at the Department of Estonian and Comparative Folklore, University of Tartu. Current research interests include ethnicity, nationalism and multiculturalism in post-Soviet Estonia.

Marko Mäetamm

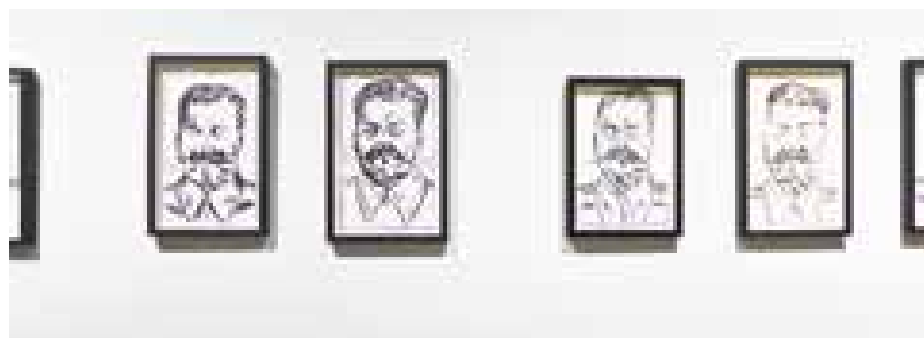
(1965), received an MA from the Estonian Academy of Arts. He is a freelance artist, and works with a wide range of media including photography, sculpture, animations, painting and text. He has exhibited internationally and represented Estonia twice, at the 50th Venice Biennial in 2003 and at the 52nd Venice Biennial in 2007.

www.maetamm.net

Raymond Pettibon

(1957), an American artist known for his comic-like drawings. In addition to his works on paper, he has also made animations from his drawings, live action films from his own scripts, unique artist's books, fanzines, prints, and large permanent wall drawings.

Raymond Pettibon. *No Title*. 1987. Pen and ink on paper. Kumu Art Museum, 2015. Courtesy of the artist, David Zwirner, New York/London, Sadie Coles HQ, London and Regen Projects, Los Angeles.



Comment: Two violent artists in Kumu, *Home and Away*

Eha Komissarov



Raymond Pettibon. *No Title (It seemed...everyone...)*. 2015. Ink on paper. Kumu Art Museum, 2015. Courtesy of the artist, David Zwirner, New York/London, Sadie Coles HQ, London and Regen Projects, Los Angeles.

Raymond Pettibon. *No Title (Land of the...)*. 2015. Ink and collage on paper. Kumu Art Museum, 2015. Courtesy of the artist, David Zwirner, New York/London, Sadie Coles HQ, London and Regen Projects, Los Angeles.

The two artists with different backgrounds at the exhibition in Kumu *Home and Away* demonstrate skill in tackling negative social experiences. We would not be able to talk about contextual integrity here if the American Raymond Pettibon with his display *Living the American Dream* and the Estonian Marko Mäetamm with his project *Feel at Home* hadn't created a successful variegated whole. It seems to focus on vague links with the Estonian, which in itself is totally insignificant from the point of view of contemporary art.

Raymond Pettibon (real name Raymond Ginn, b. 1957 Tucson, Arizona) landed at Kumu like a comet. His mother left Estonia during World War II and in the US she became the mother of a five-child, typically American family. The exile-Estonian databases contain no reference to Pettibon. His Estonian roots were discovered by Andreas Trossek, the editor of KUNST.EE (Magazine of Art and Visual Culture in Estonia) in the course of research on the US music scene, which led him to the dramatic story of the Californian punk-band Black Flag. In the 1970s–80s, this band marked the beginning of Raymond Pettibon's remarkable career as an artist, which eventually took him to the top level of essential US artists. Pettibon's mythology was shaped by such authorities in the art world as Benjamin H. D. Buchloh, with his essay *Raymond Pettibon: Return to Disorder and Disfiguration* in 2000 and the curator Okwui Enwezor, who exhibited his work in 2002 at Documenta 11.

The roots of the Estonian artist Marko Mäetamm, b. 1965, lie in Soviet-era Estonian art and traditions, which were not suitable for themes that Mäetamm tackles at the exhibition. Mäetamm was the first Estonian artist who, without being a caricaturist, found a way to black humour and filled the gap caused by the banning of surrealism in Soviet culture. Renato Poggioli describes black humour as a 20th century concept, defined by surrealists:

it is pathetic, grotesque and artistic, and is linked with romantic irony and the spleen of decadents, expressing the absurdity, coarseness and paradoxes of modern reality; black humour is often associated with tragedy or equated with tragic farce.¹

In 2000 Mäetamm compiled a comic strip-like series of paintings with numerous dialogues, *God, the Devil and M. Mäetamm*, where God and the Devil chat with Mäetamm about his appearance, behaviour, thoughts and dreams. This marked the beginning of images and plotlines that are part and parcel of Mäetamm's mature work. In 2007, Mäetamm represented Estonia at the Venice biennial. The hero of his tale is a father figure who dreams of destroying his family, to whom the artist often lends his identity to increase credibility. His ability to stage black comedy attracts attention, as does the topic of domestic violence.

Marko Mäetamm and Raymond Pettibon are literary artists who use text in their work; they share the habit of nihilistic self-determination and reflecting on the aura of crime, which is usually connected with artists working with themes concerning the body, identity, individual security and sexuality. There are also similarities in their approach to freedom; for both, freedom is a condition that haunts them, and they avoid this by means of pathological types, gothic themes and fantastic tales. Freedom in the direction of evil, which Bataille writes about, is certainly productive in Marko Mäetamm's work. In her article, Katrin Kivimaa raises issues that are often repeated in modern art and culture: what is the relationship between a creative person with a strong desire for autonomy and his family, who require at least some sacrifice of his freedom. She says that when Mäetamm in his animated video chases his wife and children with an axe, the confessional undertone, on the one hand, emphasises the seriousness of the problem but, on the other hand,

Mäetamm's manner of presentation, peppered with black humour, lessens the tension and reduces the problem to an exercise of how to use rough comedy..²

Bataille has presented a hypothesis about the essential connection of literature with evil and about links between writing and guilt, because freedom in the direction of evil requires that we go 'as far as possible'.³ At least three accusations are made regarding black humour: it is scary, it lacks respect for values and manners of behaviour which guarantee the stability of culture and keep it functioning, and it ridicules such serious subjects as death and suffering, making them frivolous. It is possible via black humour to liberate the self that has been determined by culture and open the way to murky unconscious, meta-physical yearning.

Mäetamm's tales follow the theme of man's frustrations and shift the main elements of masculine ideology: strength, hyper-sexuality, suffering because of lack of recognition, etc. They are characterised by repeated narratives, and a tale's conceptual narrative is also directed by spatial treatments that use navigation methods typical of computer games.

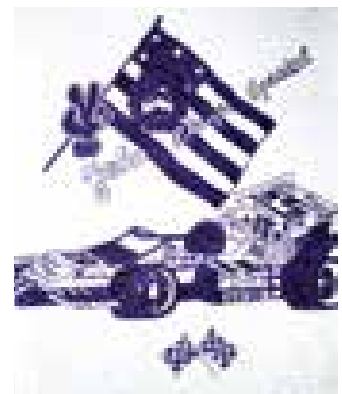
Mäetamm's display at Kumu has a fixed beginning and end, an entrance hall and a trophy room, where the head of the family, suffering from a lack of recognition, has amassed a red carpet and various trophies. The exhibition proceeds through a labyrinth, where the system of corridors and passages leads the viewer to diverse views, new perspectives and misleading dead ends. Although the narrative stipulates that the action develops in the home of a middle-class family, several crimes and deviations have been adapted to dollhouses and their interiors. Dollhouses also come from the game culture, but here the games evolve from archaic forms of communication, and dollhouse traditions send intense messages of a secure home. Murders are out of place in a dollhouse, but they are not cruel, and do not destroy the sentimental and comic initial meaning of the location.

Among the keywords associated with Pettibon's work, conflict and society matter most. The splitting of his authorial position is expressed in a bright mentality and a dark atavistic side. Pettibon is acclaimed as an artist who has broadened art perspectives, as his novel views on the usage of text influenced the emergence of the second gen-

eration of American artists working with text in the 1980s. This, in turn, is surrounded by his grim reputation as a punk-anarchist. Its inner chemistry is tackled by Benjamin H. D. Buchloh's analysis: "The harsh and clumsy drawing style of Pettibon's early zines actually does not allow one to distinguish easily whether these remain deliberately close to the drawing culture of underground magazines as a result of a virtuoso performance of false naiveté, whether drawing skills and artistic knowledge are displaced here by a gesture of solidarity with the compulsive crudeness and the instrumental emergency with which zine drawings are driven to communicate with their marginalized and self-marginalizing audiences, or whether Pettibon's drawings only acquire their astonishing intensity and art-historical and technical mastery in the course of his subsequent development as an artist, gradually moving away from the aspiration for a direct subcultural communication with the members of his presumed audience of post-Altamont sex-drugs-and-rock-and-roll consumers."⁴

Pettibon fills his pictorial surfaces with alternating characters and their inner monologues; life bubbles up and Pettibon's heroes are full of an inexplicable passion to invade space. His favourites are trains, baseball players, surfers who glide on huge waves, criminals and prostitutes who hatch evil plans, and others. Pettibon is known as an excellent storyteller, and he himself mainly considers the most typical feature of his work to be the literary dimension.

Among space categories, Henri Lefebvre singles out 'perceived space', influenced by the register of presentation codes indicating the existential state of the one using the space. This is a space where physical extension conveys the artist's experiences, and it is no coincidence that Lefebvre used Munch's *The Scream* as a prototype of perceived space. The painting vividly shows the anxieties and fears that tormented Munch. One of Pettibon's key works, *Vavoom*, continues the theme of *The Scream*; the word Vavoom does not possess the burden of meaning; it is accompanied by a kind of megaphone which blasts this word in various ways and always in bleak landscapes. Pettibon compares this word with the most powerful, elementary base phenomenon, which was uttered "before the language and Babylon collapsed".



Marko Mäetamm. Ballpoint pen drawings. 1978/79.

- 1 Renato Poggioli. *The Theory of the Avant-Garde*. Harvard University Press, 1981, p 141.
- 2 Georges Bataille, Jules Michelet. *Vikerkaar* No 1-2, 2014, p 112.
- 3 Katrin Kivimaa. *Möistatades Mäetamme*. *Vikerkaar* No 1-2, 2014, pp 173-175.
- 4 http://dash.harvard.edu/bitstream/handle/1/3205618/Buchloh_RaymondPettibon.pdf?sequence=2

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Power and pictures

Eero Epner

Spring 2015 in Estonia was like it always is: the weather never quite warmed up and the right-wingers won the elections. Less than 24 hours after the election results were announced, it was already clear which parties would form a coalition, and the following negotiations seemed just cosmetic touches. The leaders of three parties gathered every morning, and every afternoon they took a seat at a long table with a venerated top for a press conference to offer an account to society of what had actually happened behind the closed doors. During the first days, full of enthusiasm and expectations, the flower arrangement on the table was so big the cameras were barely able to capture the blooming chairmen behind the tulips. A few days later the bouquets became smaller and then disappeared altogether.

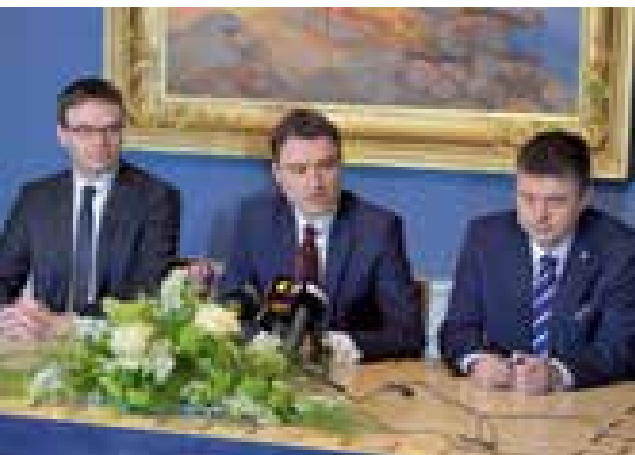
Another thing that changed was the wall behind the chairmen. On the first day it was simply white and citizens could project their dreams and wishes on to it. (More sensitive people were probably watching the alternating light and shadow, thinking about Robert Rauschenberg's *White Paintings* (1951). The empty screen for interpretations was however quickly replaced by a painting in a golden frame. Although the photographs in the media only show the lower edge of the painting, it is not difficult to recognize Roman Nyman's (1881–1951) painting, probably made in the early 1940s. As is typical of Nyman's works, there is a boat dragged ashore, a field of stones surrounded by a stylized contour

and a bit of sea, where the blue nicely harmonises with the wallpaper and the chairmen's jackets. Nyman painted dozens of similar northern Estonian coastal scenes, and a notebook preserved in the archive reveals that during World War II he used his paintings as exchange goods with German officers. Nyman received cigarettes and food and the officers posted views of the occupied territories back home, preferring paintings, as a much more 'cultivated' medium, to postcards and photographs. They were, after all, intelligent, as Germans are known to be in Estonia to this day. A few years ago when the art collection previously belonging to a prominent nazi, former head of the local Security Services (SA) was auctioned, the TV coverage focused at length on a painting by Nyman that the grateful employees had gifted to their chief. "This painting constitutes an escape from reality," commented the TV host and added that Nyman was a good artist: "there is a reason why his work hangs above the desk in the president's office."

As the talks unexpectedly began to drag on, the press conference location soon changed and a new painting appeared behind the chairmen: Jüri Arrak's *Builders of the Old Town* (1985). This painting circulated in the Estonian media for the next three weeks, reaching the social bloodstream every day via newspapers, TV programmes and internet portals. Thus they sat there – the chairmen of three parties – with Arrak's painting behind them. The plot connections between the painting and the coalition talks are even too obvious: in the first, weird characters (probably biblical) are trying to build the town of Tallinn, stone by stone; in the other, the haggard-looking chairmen are trying to do something similar with the whole country. (Incidentally, Tallinn and the country are governed by different parties, who are in acute conflict.) The work was ideologised and it became the visual comment of power construction but, besides the painting, Arrak's artistic mythology was hijacked as

Coalition talks in spring 2015. From left Sven Mikser (SDP), Taavi Rõivas (Reform Party), Urmas Reinsalu (Pro Patria and Res Publica Union).

Coalition talks 2015: chairman of the Free Party Andres Herkel, chairman of the Social Democrats Sven Mikser, chairman of the Reform Party Taavi Rõivas and chairman of the Pro Patria and Res Publica Union Urmas Reinsalu finished discussing issues of national defence. Postimees, 10.03.2015.



well. There are few visual images in Estonia which commonly circulate in the social consciousness, and Arrak's original handwriting is one of them. He was among the most significant avant-garde artists of the 1960s, and his assemblages and early paintings greatly contributed to the development of the local *art pour l'art* trend of modernism. Like many other Estonian avant-gardists, Arrak was keen on various religious and esoteric teachings (he once told me how he used to be fascinated by Castaneda, went running in the woods with a blindfold over his eyes to seek spiritual teaching, did karate and built a stupa on the beach), and soon turned to Christianity. The paintings of his subsequent periods often rely on biblical motifs, where grotesque characters with the backs of their heads torn apart are doing great symbolic deeds with clearly recognisable moral aspects. "So singular and charmingly perfect, so original," reads an internet comment. "One of the few truly Estonian artists," adds another.

Builders of the Old Town is not the only Arrak painting that has been used by politicians as a suitable background in recent years. "The office of the Prime Minister is furnished with the dark brown furniture from Toompea Castle that has served all of Estonia's heads of government, and which combines both Baroque and Gothic styles," stands on the homepage of the government residence, and it continues: "The Prime Minister's office is decorated with a painting by Jüri Arrak: *Receiving Commandments*, 2001. The painting was specifically commissioned for this room. The artist took his time and spent a few hours sitting in the office for inspiration. The idea emerged to depict the Old Testament episode of how Moses, having got his commandments from God on the mount, descended and took the commandments to the people. In the artist's view, the Prime Minister is the chosen one who, like Moses, conveys the laws to his people." The introduction ends: "One of the two fireplaces in Stenbock House is also in this office. The big carved grandfather clock in the corner emits beautiful chimes every half hour."

The problem does not lie in Jüri Arrak's paintings. What is questionable is why Estonia, which in the last few decades has always aspired to present itself as an innovative, open, bold and swift country, surrounds itself at the state level with visual images that perpetuate conservative values. The party trio at coalition talks, where everyone promised decisive reforms, surrounds itself with homeland and biblical motifs, and the 35-year-old prime minister juxtaposes himself with Moses. It is probably not a wholly conscious programme, but instead a misreading. Things like that happen. A younger member of an extreme conservative party recently circulated an abusive message to all liberals, where he called for a fight against immigrants and for the nation, finishing his letter with ... Bob Dylan's line from the

Eero Epner

(1978), art historian;
dramaturg at the Theatre
NO99.



anthem of human rights activists, *The times they are a changin'*.

Receiving Commandments (2001) by Jüri Arrak in the Prime Minister's office in Tallinn in 2015.

Still, there could be another character and his name is God. Looking through dozens of photographs of the coalition talks, the paintings in the background and the prime minister against the background of Moses, you inevitably recall Dietmar Elger's claim about the paintings of Gerhard Richter: a photograph emphasises the momentary and fixes the situation in its present, whereas a painting is instantly placed in the art historical tradition, at once makes the motif transcendental and allows it to appear timeless and generally valid. If the coalition talks had reached us only in photographic form, they would have emerged for us as momentary and in the present. Paintings on the walls, however, afford everything quite a different pretension. Paintings that surround power in a sense belong there by right, organically and logically. The attraction of pictures and power are the same: we like both because they seem like openings into transcendentalism. Leaving a wall bare and open for interpretations would fill both politicians and viewers with horror.

Everybody talks about weather, music and politics!

Kerttu Männiste



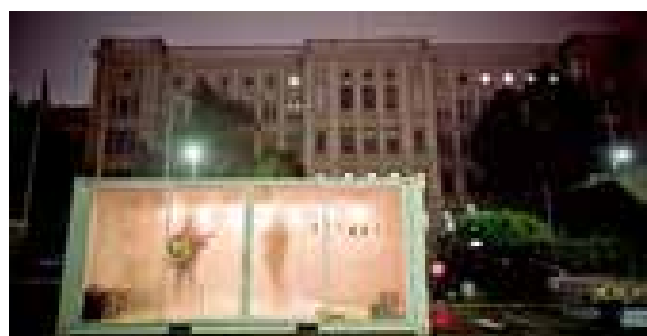
Prague Quadrennial 2015 award ceremony, Archa Theater. The international jury awarded the Golden Triga for best display to the Estonian project *Unified Estonia*. Ene-Liis Semper from the Theatre NO99 on the right.

PQ 2015. Section of Countries and Regions. Finnish exposition: *Weather Station. Staging Sound*.

Between 18 and 28 June 2015 Prague became the Mecca of theatre and performance art professionals, students and the general public, with the 13th Prague Quadrennial of Performance Design and Space. The PQ Artistic Director Sodja Lotker commented on the continuous popularity of the event, the topic *Shared Space: Music Weather Politics*, and the most intriguing trends in performance space design.

The Prague Quadrennial of Performance Design and Space is taking place for the 13th time. What is the secret of the long life of the quadrennial?

The Prague Quadrennial (PQ) is a unique event since it is the largest theatre exhibition in the world. I think one of the reasons behind the long life of the quadrennial lies in history: in the 1960s Czechoslovakia was the heart of inventive fresh performance design and concept in theatre. During the 1970s and 1980s one of the PQ's central functions was to be a meeting point for theatre professionals from both West and East. Prague, on the border of different political worlds, every four years provided at least some kind of contact and communication between professionals; it was a place to experience the most up-to-date theatre design ideas and simply to meet colleagues and spend some time in an inspirational environment. Nowadays I think the importance lies in the PQ structure: we have the International Exhibition of Countries and Regions, providing an opportunity for both professionals and students to display their creations. This year 78 countries are represented, with almost 1000 artists.



How has the PQ managed to keep up with the changes in the field of performance design?

I would say that there are two major changes in the way we see and think of performance design. Firstly, more and more performances are leaving traditional theatre buildings to find stages in a variety of public and private spaces. Secondly, more often we see situations where the performance designer becomes an organizer of space: not much is built in the sense of traditional scenography but a lot of attention is devoted to the meaning and contextualizing of space. Since the 1990s PQ has tried to broaden the understanding of what scenography/performance design is and what it can be. We have shifted from standard drama, ballet and opera to new genres, such as interventions, installations, media and technologies. Instead of being simply an exhibition it has become more of an event incorporating workshops and performances. I think the platform as meeting point for theatre professionals has not been lost, but the PQ has definitely become more open and accessible to the wider public.



This year the PQ takes over the very city centre of Prague...

Yes, spatially the PQ 2015 is very different: the main sections (the Section of Countries and Regions and the Student Section) will be located at several venues located in the very centre of Prague, which have different architectural characters. We will have the rich baroque interiors at the Colloredo-Mansfeld Palace, as well as the Clam-Gallas Palace, St Anne's Church and the Kafka House. I hope the historical interiors have been inspiring to curators and teams of national exhibitions. But as in every old building there have been many limitations and worries regarding the weight and measurements of the installations. You simply cannot place tons of material on 18th century wooden parquet... And, as I said before, I hope the new and more central locations help to bring the PQ closer to the Prague inhabitants and visitors.

The subject of the PQ 2015 is *Shared Space: Music Weather Politics*. Going through the exhibitions it looks like music and

weather have been more inspirational topics...

(Enthusiastically) Except for the Estonian exhibition!

Yes, except for the Estonian exhibition, *Unified Estonia*, the subject of politics seems to manifest itself rather discreetly compared to different studies of sound and climate.

Actually it never was our intention to have exhibitions commenting directly on current daily political situations. In the PQ 2015 context, politics can be reflected upon in the widest sense of the word. Here politics means more the 'why' of what we do (scenography, installations, interventions etc.), as well as the overall political, social and cultural situation which creates the reality we work in. Art, ethics and Mother Nature influence our lives on a daily basis and politics/ethics is just one aspect that shows how a specific world-view, specific culture and issues they deal with influence the artist and designer. In this context, quite a number of exhibitions deal with politics/the political and cultural history, the legacy of previous generations. I am very

PQ 2015. Section of Countries and Regions. Estonian project: *Unified Estonia*.



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- 1. PQ 2015. Section of Countries and Regions, China.
- 2. PQ 2015. *Makers*. Australia: *For the Love of an Orange*.
- 3. The Gold Medal PQ 2015 for the Best Exhibition Design went to the Belgian national display, *MovingLab.be*.



anxious to learn more about *Unified Estonia*. Unfortunately I haven't seen the event, but from the photos and exhibition synopsis I find the whole idea most interesting, intriguing and definitely most straightforwardly public: in the political and spatial senses.

In addition to *Unified Estonia*, which exhibitions/events have most engaged your interest?

I am greatly interested in the exhibitions of what we used to call 'Eastern European' countries: Poland, Bulgaria, Slovakia, Romania, Serbia etc. I personally see there a strong tendency to merge conceptual, precise and innovative thinking with poetic, even somewhat romantic thinking. And a new openness. For the first time these exhibitions seem to have some-

thing in common that is unique to the region. On Monday, 22 June – five days after the press conference and interview with Sodja Lotker – at the Archa Theatre, the awards for the Prague Quadrennial 2015 were presented to this year's winners. An international jury comprised of Antonio Araújo, Kirsten Dehlholm, Eloise Kazan, Dmitry Krymov, Radivoje Dinulović, Joslin McKinney, Katrina Neiburga, Dominic Huber and Kamila Polívková awarded the main PQ Award, the Golden Triga for the Best Exposition, to the project *Unified Estonia*. The outstanding nature of the project was mentioned repeatedly, as were the project's far-reaching implications for what it is possible to do with performance design when we take the essence of theatre and apply it to the social and the political.

- 4. PQ 2015. *Tribes*. Czech Republic: *Animal Kingdom*.
- 5. PQ 2015. *Tribes*. Switzerland: Massimo Furlan - *Blue Tired Heroes*.
- 6. PQ 2015. Section of Countries and Regions, Greece.

Kerttu Männiste

(1986) has an MA in theology. She works as a curator at Kadriorg Art Museum, researching the relations between visual art, performance arts and memory institutions.

Paradoxes of blending in performing arts

Laur Kaunissaare



Vivarium Studio / Philippe Quesne (FR). *The Melancholy of the Dragons*.

When I see international festival curators at work – watching performances, taking notes, talking to colleagues or reflecting by themselves – I often think about categories that decide programme choices for festivals or theatres, which in turn influence the artists who see these selected works, perhaps in turn shaping their new work. And how all this develops into what could be called the aesthetic consensus of European performing arts.

For years contemporary programmes of theatres and theatre festivals have contained performing arts and performance art, visual arts, band concerts and cinema, all side by side. Strictly speaking, it is a bit silly to attach ‘theatre’ or ‘dance’ to the word ‘festival’, and perhaps because of this the previously named August Dance Festival is now simply the SAAL Biennale. Blending different art fields in per-

forming arts no longer only happens in big cosmopolitan cities, but also in regional centres and venues in small towns across Europe. It increasingly seems that modern liberal Europe – the blending of art forms is an expression of this – is a set of islands located on European territory, and ‘province’ is an intellectual, not a geographical notion.

It is blending as an aesthetic common denominator that connects European ‘cool’ theatres in some sort of perceptible network. This network often formally exists – there are joint programmes and joint applications – although in most cases it can be perceived the moment you enter a theatre and something (maybe the font on the posters, something in the lighting or in the people in the foyer, artists from various fields in the programme) tells you that wherever you find yourself, you have come to something similar to HAU in Berlin or to Nanterre-Amandiers in Paris. You are at home.

The blending, however, does not just happen in the theatre programmes, but also between artists. It often seems that an actor, a graphic designer and a metal artist can have much more in common than two theatre people who might even formally belong to the same creative union. Although this seems a recent phenomenon, it actually is not. As



Brett Bailey (ZA).
Exhibit B.



Romeo Castellucci / Societas
Raffaello Sanzio (IT). *Hey Girl!*
Stills from the performance
video, [www.youtube.com/
watch?v=V5Jr0WSvg3I](http://www.youtube.com/watch?v=V5Jr0WSvg3I).

early as the explosive 1920s there were numerous creative associations that included various art fields; a good example is the circle of photographers, writers and designers surrounding the Russian journal ЛЕФ. It has been claimed that forcing creative unions to specialise in just one field (at least in Russia) was largely a method of the Stalinist era, aiming at more efficient control over the unions. Artists, however, might be united by totally different categories rather than a joint art field.

The blending of various fields can be purposefully encouraged by curators and festival organisers – either by aesthetic consensus or conditions of financing programmes – but such associations essentially emerge as explosions. Platforms can be created, but artistic blending is not automatically facilitated by building the supportive infrastructure, and contacts cannot be pre-planned. Everything starts with human relations, an artistic chemistry between specific artists of different areas. And maybe even more crucially, with the broader social situation.

The blending of different art fields as a phenomenon in contemporary European theatre has its lineage. One (although by no means the only) initial source of this contemporary aesthetic consensus is the Flemish performing arts scene of the 1980s in Belgium: Anne Teresa De Keersmaeker, Wim Vandekeybus, Jan Lauwers, Jan Fabre and Alain Platel. Strictly speaking, they should be called choreographers and theatre directors, but the tectonic changes that happened in the Flemish scene in Belgium gave rise to the now widely accepted understanding that art is art is art is art, and it does not make much sense to rigidly differentiate between disciplines.

On the other hand, blending in the Flemish scene often happened within the work of a single artist. After all, the theatre director Jan Lauwers was initially a painter, like the broad-profile *enfant terrible* Jan Fabre, who already at twenty attached a sign to his parents' house: "Here lives and works Jan Fabre". These artists blended dance and theatre, visual arts and performance already in their early works.

The Flemish scene in the 1980s was also fascinating because of the way society influenced the birth of blending art fields as a phenomenon. In interviews and private chats, curators and artists have said that one of the main reasons why such an aesthetic restart occurred in the Flemish scene was that back then the Flemish theatre had no strong aesthetic tradition in the prevailing French-speaking Belgium. "We didn't have a father whom we had to kill, so we could do as we pleased," said Alain Platel in an interview. Ground zero. Inventing the wheel at that time has had an immense impact on today's European theatre

aesthetics. In Estonia, too, blending in performing arts was not quite so legitimised a few decades ago as it is today. Theatre (although it could be said that this particular art form has always united disciplines, e.g in the person of the refined colourist Eldor Renter) back then was certainly running on the more secure rails of text-based theatre. The ideological and aesthetic roots of today's Von Krahl Theatre, Kanuti Guild Hall, Theatre NO99, Tartu New Theatre, Cabaret Rhizome and Free Stage can be found approximately in the period of the birth of Ruto Killakund's performances, Siim-Tanel Annus's performances and the festival Baltoscandal. A significant impact on becoming legitimate was no doubt played by the surge of Estonian contemporary visual art in the 1990s and Mati Unt as an interdisciplinary artist with an international grasp who had a huge role in putting the cultural and aesthetic shifts taking place in Estonia into a global context. However, as with the Flemish scene,



SUPERAMAS. *SuperamaX* (Vienna, Amiens, Ghent). SAAL Biennale 2015, Tallinn.

Hendrik Kaljujärvi (EE). *Rising Matter*. SAAL Biennale 2015, Tallinn.

Benjamin Verdonck, Pieter Ampe (BE). *We Don't Speak To Be Understood*. SAAL Biennale 2015, Tallinn.

Ene-Liis Semper / Theatre NO99 (EE). *A Girl That Was Looking For Her Brothers*.

personal relations and mutual impact were quite important, which could all be mapped by comprehensive research.

Despite the triumph of blending in performing arts, there are still issues of reception and wider social communication. Although for the practitioners and theoreticians of performing arts, and for the more change-eager audiences, the interdisciplinary art projects often seem most exciting, they nevertheless exist in a social context where the taste of the more wider audiences may be much more conservative and experimentation-shy. European theatre as a whole will of course never become like Jan Lauwers's works, and there is no need for it to be. All of that would not be a problem if reception were not linked with financing. In the conditions of economic difficulties, for example in the Netherlands, where the blending of arts had perhaps developed furthest in Europe, cuts mostly occurred in the

field of experimental performing arts. Other examples of aesthetic conservatism being encouraged by political conjuncture are the latest developments in contemporary Russian theatre, where there is also talk of the danger of cuts in state funding.

"No, we do not rely on the income from tickets that much. Naturally we have a strict budget that we follow but if we mainly relied on selling tickets, we would not be able to do what we are doing. Sometimes the halls are full and sometimes they are not," said the programme director for performing arts of the Berlin's HAU recently in a conversation we had. This is a theatre where Rimini Protokoll merges theatre and sociology and Ivo Dimchev brings together theatre and performance. "Theatre can only exist in the conditions of state funding. The entire contemporary European theatre proves it and the almost non-existent American contemporary theatre scene also proves it," said Marina Davydova, the best Russian theatre critic and the theatre curator of next year's Wiener Festwochen, in an interview. The blending of art fields in performing arts remains essentially a modernist project that sails against the winds of market rules.

Laur Kaunissaare

graduated from the Drama School of the Estonian Academy of Music and Theatre as a director in 2004. Works as dramaturg at Theatre NO99.

The ARTIST

Kaarel Kurismaa

The artist sauntered slowly along the road. A lush cornfield was thriving on one side of the road, and wide-crowned beeches towered on the other side of the road. "How interesting – even at this time of day one can observe the smooth transitions from one form of speech to another", remarked the artist with a joyful heart.

He remembered that it was raining and his watch showed four o'clock. But was it four in the morning or afternoon?

"I don't know, no idea. I emerged from the club, and the sky was cloudy."

He noticed a road sign: "Steep ascent". The artist felt his heart start thumping and he stopped. "It's time to have a little rest and sort out the nooks and crannies of my memory", decided the artist. He emptied his pockets, pouring out a handful of memory fragments and laid them in a row by the roadside. These bits and pieces of memory that he did not remember and which tended to slip through his fingers, found places across the road. The artist sat down and perceived immediately that the moment had arrived when all else fades into obscurity. The beauty of life clings to you jealously and elevates all your actions to chapters that sparkle like dew drops. The body of reality lost its blunt appearance and the sky was filled with expected clouds.

Soon there was something sticky in the air, and also under his collar.

The known and the unknown were boisterously joined into a gripping *crescendo* and all of the surroundings, along with him, subsided somewhere. Everything was whirling round dizzily, dashing colourfully up and down, only to be engulfed by a grey sleepy fog.

The artist dozed off. He was just about to perceive modernist thoughts in his head, was already yearning for sunspots and black holes, when merciless reality struck him anew. A few security men arrived and, despite his protests, dragged him back to the Kuku club.

"How did I come to be here again?" muttered the artist, seeing lush cornfields on one side of the road, and tall, wide-crowned beeches on the other side. When his eye caught the sign "Steep ascent!", he disappeared rapidly into the beech grove, snatching up all the fragments and bits of memory, and

then sank wearily to the ground. At the same time, he recognised in himself a considerable increase in idealism and readiness to protect anything that could not be grasped with bare hands. And an overpowering wish to restore the whole, to turn it from visible to more visible, gave him no peace.

Soon the artist found himself again among his fragments, and his inner self was pierced by an eager wish to be the demiurge that restores a lost civilization on the basis of pot fragments which have been unearthed from a dark corner of distant history. Perceiving a considerable increase in responsibility, the artist now laid these fragments in gold-cut proportion.

The sky was clearing and the barley grew in a mild wind, when he suddenly remembered what the Master had said: "Where walks our revered Curator, the trees become more firmly rooted, barley grows higher and the sky clears." What joy, then, when the artist cheerily yelled: "Curator, are you there!" and started looking for him nearby.

"Curator, where are you?" he screamed incessantly in the beech grove.

There's nobody here, grieved the artist and his disappointed glance wandered over the cleared sky, until he noticed high above amongst the tree branches a hat, with its crown turned upwards.

It was the Curator's hat, he remembered. Eagerly he climbed the tree in order to find among the branches the lost Curator. But the Curator was nowhere to be seen, neither here nor there. Only the sour-grey shadows kept sniffing at him from under the trees and bushes. "Of course, that's not possible", thought the artist more calmly, when he remembered that the Curator was at home at this time.

The artist felt lonely and unhappy, and the distant horizon was even more distant. He sighed desolately and his thought, shivering with cold, was on its way towards the Curator. The artist pushed his hands deeper into his pockets and touched something pleasantly warm. He pulled out a hot-water bottle and it occurred to him that this was a consolation from the Curator. It had to be carried about all the time, so that the violent bouts of coughing and severe cold would not assault such a defenceless body. Happily the artist pulled off his sodden boots and placed his bare feet on the bottle. So a sweet wave of warmth ran through him, opened up all the cells and tissues and the artist's tender thought floated with quiet devotion above the Curator's home. "I wonder how our revered Curator is doing over there? He is no doubt awfully busy and might well be still awake at the moment. I imagine him stooping over his desk in order to glue *scyphistomic strobilisations* on the Curator's articles and dossiers and, with a presence of mind typical only of curators, he is able to grasp the ensuing *ephyrs*."

The sky had cleared even more and the leaves quivered gently in the steam of drying clothes, blending with a sweet aroma of barley and it seemed as if somebody was plucking a zither right here at his feet. The artist's softened glance wandered around for a while, until he found a pair of brand-new shoes at his side and he formed a grateful verse with the shoe-laces: "Revered Curator. Many happy returns of the day!"

PS. How the artist's old boots ended up under a table in the Kuku club and how he himself reached home, barefoot, none of us will ever know.

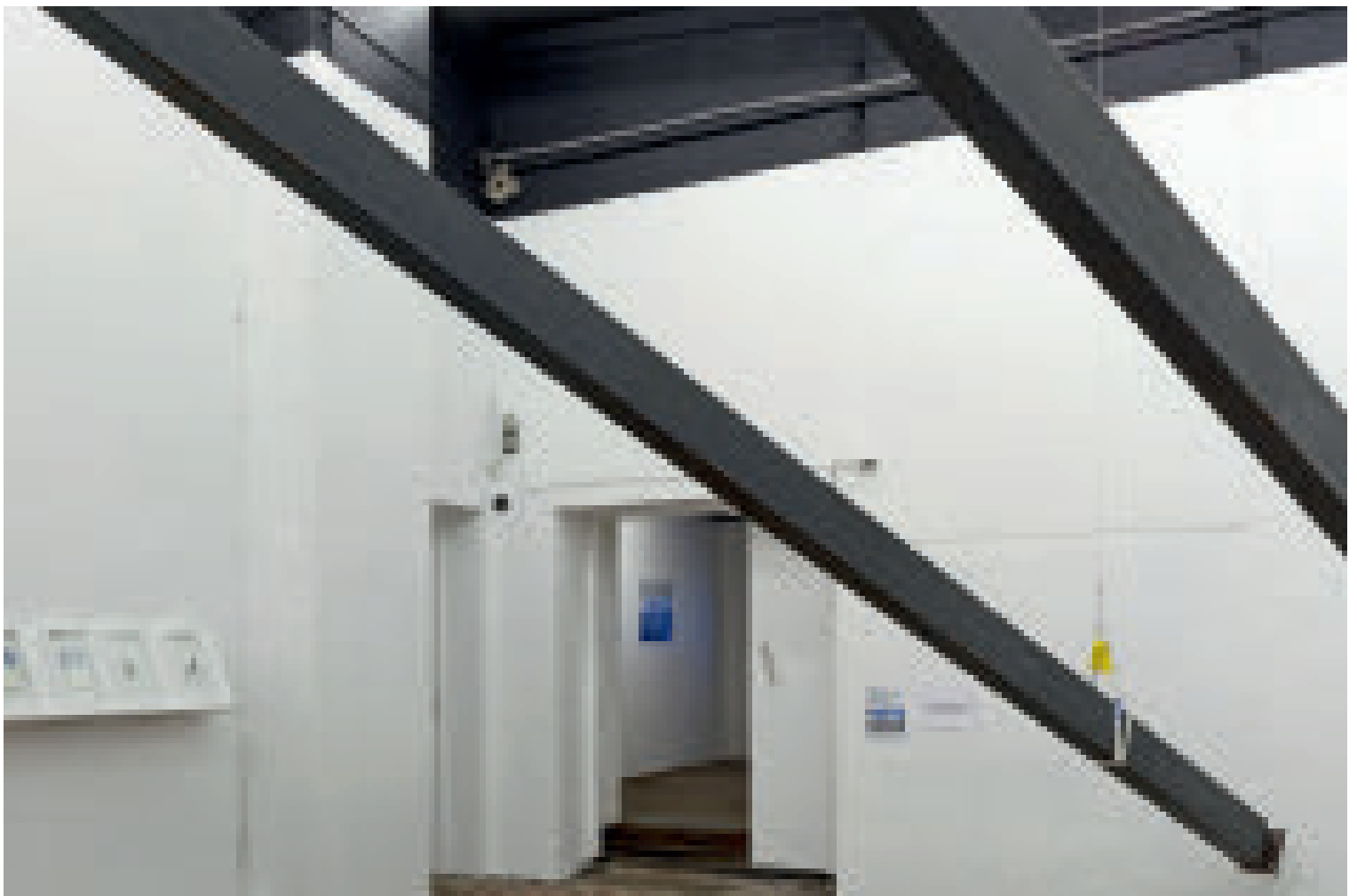
Translated from Estonian
by Mart Kurismaa.

Kaarel Kurismaa

(1939) graduated the Art Institute in 1971 in monumental painting. Painter and installation artist, among the first Estonian artists to cultivate kinetic art.



Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension I. Welded rectangular steel pipe. Installation at Tartu Art Museum, 2014



Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension I. Welded rectangular steel pipe. Installation, adapted for the Contemporary Art Museum of Estonia (EKKM), 2015



Courtesy of Tartu Art Museum

Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension II. Spatial intervention. Installation at Tartu Art Museum, 2014



Courtesy of Tartu Art Museum

Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension II. Documentation of the spatial intervention. Installation at the Contemporary Art Museum of Estonia (EKKM), 2015

I'm frightened. I'm frightened of what I don't know. I want to escape this fear. So I must try to know everything. Knowledge is power. Someone might ask me what that's quoted from. I don't know. But that is not the kind of not knowing that frightens me. That kind of knowledge is not power. The kind of knowledge which is power – the kind of power that relieves fear because you know damn well you can beat the enemy from whichever side they come – is not even how, it is why.

From *Statement or I'm frightened* by Roger Bridgman. First published in *Typos* no 3, London College of Printing, 1963/4. Republished in *Dot Dot Dot* 3, Summer 2001.

Over the period 2002–2007 I studied photography in three different art academies: the Estonian Academy of Arts (EAA) in Tallinn, Estonia, for a semester at the Bergen Academy of Art and Design in Bergen, Norway, and finally at the Gerrit Rietveld Academy in Amsterdam, The Netherlands. EAA provided me with a solid, above all a technical base of knowledge. In Bergen I realized my first self-initiated projects. However, the question “why?” became of importance for me only after starting my studies at the Rietveld. As Roger Bridgman continues in his text: “When someone places a why in front of a question, he is not looking for information, he is looking for

understanding. What is understanding? Understanding is the next best thing to experiencing.” This is what I slowly realised when discussing my work with my teachers.

By the end of my studies I had come to question why for all these years I had been engaged with the medium of photography at all – this quick, two-dimensional medium that at times can seem quite claustrophobic – and therefore I started to look for an opportunity to add a different dimension. Why? Because the space around the artwork suddenly began to appear as important as the work itself.

For the exhibition *Save the Last Dance* at P/////AKT, a space for contemporary art in Amsterdam, just before the graduation show, I made my first work dealing with space and photography. From then on space, the awareness of space and its characteristics, the border between the second and the third dimension, have in one way or another always been part of my work. I work with elements that are already there, often drawing from an architectural characteristic of a given site or re-visiting a historical precedent. I activate those elements by combining, multiplying or reinventing them, thereby adding an extension to the existing. I keep questioning myself, and photography has become one of the instruments in my toolbox, as has space.

Anu Vahtra (1982), is an artist based in Tallinn, Estonia. She studied photography and fine arts at the Estonian Academy of Arts, the Bergen Art Academy (Norway) and the Gerrit Rietveld Academy (The Netherlands). The main focus of her work is on photography and large-scale spatial installation. However, she has also been involved in numerous collaborations across fields. She is the co-founder with Indrek Sirkel of Lagemik Publishing (2010) and Lagemik Bookshop (2013), since 2012 she has taught at the Estonian Academy of Arts. She is the winner of the Köler Prize 2015, an art award initiated by the Contemporary Art Museum of Estonia (EKKM). See more at: www.anuvahtra.com
www.lagemik.ee www.ekkm.ee



Courtesy of Tartu Art Museum

Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension III. Stripped postcards, 105 x 148 mm. Series of 9 framed postcards at Tartu Art Museum, 2014



Courtesy of Tartu Art Museum

Anu Vahtra. Illusion, distorted perspective, lack of balance, another dimension III. Stripped postcards, 105 x 148 mm, series of 9. Series of 9 framed postcards at the Contemporary Art Museum of Estonia (EKKM), 2015

The small machine and friends

Conversation with Kaarel Kurismaa in the Vabaduse Gallery in January 2015*

1. Kaarel Kurismaa's studio in 1975, his objects on and by the wall.

2.-3. Kaarel Kurismaa's works at the Metabor events.

4. After the second concert of the band Mess in the Tallinn Polytechnic Institute in 1975. A large number of Kaarel Kurismaa's objects, with band members posing around them.

5. Kaarel Kurismaa. The Tallinn Post Office object was completed in 1980 and dismantled in 2002.

6. Kaarel Kurismaa. The object placed in front of the Northern High Voltage Power Network building, today's Eesti Energia, was completed in 1981, dismantled in 2002.

Raul Keller (RK): You have been active in the art field for a long time, doing different things: can you keep them separate or are they all more or less the same?

Kaarel Kurismaa (KK): I have asked myself why I do all these things. My inner voice tells me they can either be kept separate or thrown together. That's what I do.

RK: How did you come to produce objects for various undertakings and music events in the 1970s, in addition to being involved in sound, for example for the band Mess [Mess was an Estonian band 1974–1976, Sven Grünberg's project, which was the first to use electronic sound fields systematically – Ed]? Did someone suggest that you might be interested in producing some objects?

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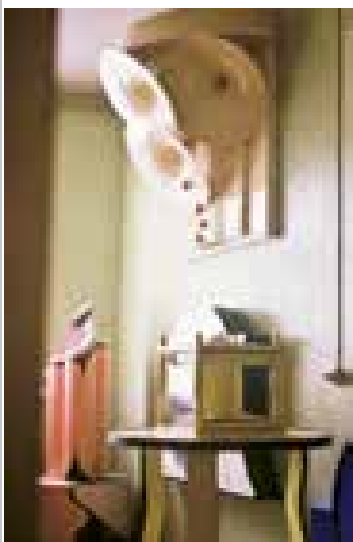
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KK: In the early 1970s I had amassed lots of material that I had realised in works. I listened to Mess's rehearsals, I liked them and then I invited them to my place to look at the objects. The band had a song called *Iron Hands*. Helvi Jürisson's poetic text was absolutely wonderful. Sven Grünberg was inspired to make his piece of music because of it. I found a work at home I had made in 1973: two plaster hands holding a small dwarf. I asked them to look at it and decide whether it suited their way of thinking. One song had a sentence, "Blue lights in the pond", and I also had an object with blue light. I showed them this as well and we agreed that they would take it to the concert that took place in 1975 in the great hall of today's Tallinn University of Technology. There was a yellow fountain in the middle of the room, spurting water, then there was the blue light object, plaster hands and something else. We had a few concerts like that in this venue, plus at the Pedagogical Institute, and Grünberg's concert at the Vanemuine Theatre in Tartu. There were also several performances with Mess. My objects were linked with Grünberg's later work as well.

RK: In the late 1990s you took part in the events of Metabor.

KK: Yes, with Kiwa. Especially memorable was the first concert, when we played together with much younger people who used modern devices to process the sounds of my machines. Repeated, mixed and fantasised. This happened in an abandoned hospital building. It even still had signs on the doors, "Nurse" etc, and under these signs the boys fiddled with their instruments: a wonderful environment. Later concerts took place in the old Dvigatel factory and lasted all night. This was an exciting period.

RK: We once travelled to St Petersburg together, to a fascinating big performance and art festival in the Manege. The upper floor was devoted to Estonian art and the lower ...

KK: The lower floor was for international people.

RK: Our accommodation, a hostel, had a radio-record player. I remember how you switched it on. An enthusiastic approach to physical sounds.

KK: This makes me want to participate.

RK: Let's talk about the object at the top of the escalator in the main post office in Tallinn which sometimes worked and sometimes didn't.

KK: It was a large object of glass; a group of people put it together and it stood in the post office for about twenty years. Someone must have had enough of it and it was demolished.

Incidentally, when I visited an old friend, Jüri Ojaver, the post office thing came up in conversation, and what had become of it. Jüri lived in a former postal employees' summer house by the seaside and he claimed to have seen bits and pieces lying around in the yard that could have once belonged to the post office object [the post office no longer exists, having been replaced by an H&M department store store – Ed].

Jüri Ojaver (JO): I was then the caretaker-gardener of the Estonian Post summer house. I cannot remember these bits and pieces then, but people remembered seeing them. You don't have any details left then?

KK: I don't, but I have smaller details and the small machine is ready to pulsate again. The model is still intact.

JO: It would be interesting to know where many such works ended up. If you don't know, who does?

KK: I am not a hunter. The same happened with another work, plus another twelve have disappeared into thin air.

Kaido Ole: I am very much struck by how many works Kaarel has in public spaces. Has it occurred to you to do something, for example, concerning the percentage act? Everybody yearns for art whenever a new house is completed. You must have drawers full of things?

KK: It is a very attractive proposal, as I do have all sorts of things left over that I never used in the past. These can be imagined as tiny but also as huge. The post office object was undersize, the tram was about 10 m, and it still exists. Another object was 11.5 m, and was taken away, but is reputedly somewhere. If there is a place, I would gladly produce a little model and offer that. However, after that we would need to operate together with architects and interior decorators.

RK: Have your texts been published?

KK: They have, yes. Paranoia published two texts in the anthology of non-existent books [compiled by Kiwa, ;paranoia, 2014]. Some pieces have appeared in cultural papers and some other places.



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1. Kaarel Kurismaa. *Oddball Pigeon*. 2013.

2. Kaarel Kurismaa. *Small Machine*. Vabaduse gallery, Tallinn, 2015

3. Kaarel Kurismaa. *Little Aurora Machine* (2014) and *Green Wind* (1985). *Small Machine*, Vabaduse gallery, Tallinn, 2015.

4. Kaarel Kurismaa. *Challenge Cup*. 2009.

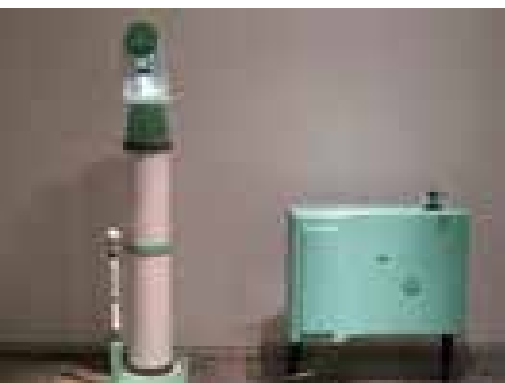
5. Kaarel Kurismaa. *Body of Light*. 2014.

6. Kaarel Kurismaa. *Muffin's Metronome*. 2014.

* Exhibition *Small machine and friends* by Kaarel Kurismaa, 9-27 January 2015, Vabaduse Gallery in Tallinn



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An attempt to summarise art

Peeter Talvistu

When Rael Artel became the director of the Tartu Art Museum, an archive project called *Tartu 88* was initiated. Its aim is to map the undertakings in the town's art life during the past tumultuous quarter of a century, and at the same time archive materials about events, locations and people which due to technological development is in increasing danger of vanishing. As a museum, we naturally also wished to map the period by means of exhibitions. As the relevant era was complicated and diverse, we decided to divide it into thematic stages and invited several curators to deal with them.

Firstly, last spring **Triin Tulgiste (TT)** produced the exhibition *Jumpers and Kostabis. Tartu exhibition venues 1990–2014*, which introduced significant (commercial) institutions in art life and provided the whole project with a background system. The jumpers mentioned in the title are the typical Tartu bohemians, and the exile-Estonian artist Kalev Mark Kostabi symbolises the success cult of the 1990s. These two poles have characterised the art life in Tartu and can be associated with the legendary Tartu-Tallinn opposition. With its innumerable newspaper clippings, display stands with society photographs and video-

Jumpers and Kostabis. Tartu exhibition venues 1990–2014. Tartu Art Museum.



Typical individuals. Tartu graffiti and street art 1994–2014. Tartu Art Museum.

interviews, the exhibition constituted an example of a classic archive project.

In November 2014, **Marika Agu (MA)** presented a display called *Typical individuals. Tartu graffiti and street art 1994–2014*, which summarised the art trend that had become the symbol of Tartu in the last two decades. In the 1990s street art could easily be linked to alternative youth cultures, whereas now it has become a crucial worldwide means of political discussion and a favourite at auctions. Earlier graffiti in Tartu has mainly been replaced by works in stencil technique, often commenting on social and cultural problems. Increased attention has naturally brought about commercialisation: the city government uses street art in its tourist campaigns. A 30-minute documentary was made for the exhibition and, through the choice of works and catalogue texts, the curator tried to associate the graffiti writer with the 19th century flâneur.

The most recent display was produced by **Kaisa Eiche (KE)** last spring, and was called *The Dream City. Tartu text art 2002–2015*, which introduced a truly weird aspect of Tartu's art life, immersed in semiotics and mirages. This concept gathers artists who even in today's all-accepting art world still seem to find themselves in a kind of peripheral area. However, all artists have a stronger or weaker connection with texts. Important aspects here are the photography department at the Tartu Art College and the Department of Semiotics at the University of Tartu: both have had a considerable impact on the local art life.

The Dream City. Tartu text art 2002–2015. Tartu Art Museum.



Although this stage tackled perhaps the most peculiar artists and themes, the display still resembled a classic curator's choice.

I invited the curators to answer my questions and share their experiences.

What happens to live art after a museum announces its intention to lock it up in an archive? How long should the gap be between when an act takes place and systematised collecting?

TT: First, I disagree that archiving can somehow suffocate art. Instead, it is an excellent opportunity to bring the long-forgotten material back to life and make it topical again for the public via a museum display. A little distance in time certainly helps to make decisions, although it is not really necessary. For my project, I gathered data about the early 1990s galleries, as well as about the Y-gallery, which closed the doors of its previous venue only weeks before the exhibition opened. Such decisions always depend on the researcher's subjective opinions and must be justified.

MA: I can reply on the basis of my own experience: nothing much happens to graffiti and street art. In the publication, I tried to imagine the development of the art field over time after the exhibition. For example, I predicted the growth of the Stencibility festival, and the stability of Edward von Lõngus. Still, considering the modern information flow, people tend to forget much more easily and it is increasingly difficult to reconstruct the context.

KE: The function of a museum is to take a keen interest in art and artists (including living ones). Developments in technology and society have greatly influenced the creation, mediation and possession of art. The *Tartu 88* project does not focus so much on collecting works for the archive as on presenting them in exhibition format.

The museum invited each of you to produce one stage of a bigger project as a guest curator. As an idea, *Tartu 88* was quite clearly formulated, although we wanted to give every curator a free hand and keep the aims somewhat 'vague'. How did you formulate the task?

TT: My aim was to gather a selection of galleries operating in Tartu and to try to get venues with as different profiles as possible, which would enable me to present a wide range of tendencies in Tartu art. In other words, I did not want to focus on documenting the work of galleries only, but also on revealing the background behind their main activity, showing art.

MA: This may be wrong regarding the balanced archive, but I primarily relied on an exhibition which set specific borders on what kind of information to collect. I followed the idea that it made no sense to smother visitors with a huge mass of information, newspaper wallpaper and hundreds of photographs. Instead, I tried to create the context in which graffiti writers and street artists work. This requires conceptualisation, which does not necessarily fit in with the principles of an archive exhibition. Unlike text art, it is not easy to display place-specific graffiti and street art in an exhibition hall, so I had to find solutions that would not be quite as straightforward and clear-cut.

KE: I understand the archive project and the invitation to participate as a much longer term and thorough cooperation. The exhibition is more like a starting point. I also fully realise that, considering the museum's limited possibilities and resources, you cannot really go very deep.

How did the earlier *Tartu 88* exhibitions (or their absence) influence your displays? Did the knowledge that the same concept would include other choices/views make you alter or restrict your own ideas?

TT: Inventing the archive exhibition format was definitely complicated and in hindsight I would do many things differently. Archive materials are just as demanding as art itself and working with them turned out to be surprisingly complicated. It seemed that my experience led the next curators to present much smaller and less elusive sets.

MA: I believe that Triinu's pilot project on the exhibition venues in Tartu was a classic archive display and had a strong level of information. Alas, visitors could not quite cope with the amount of information. When we asked young people for some feedback, they expressed a wish to have more interaction with the exhibition: the monologue format was not working. The young seemed to have forgotten the way to museums. I decided to take this into consideration when preparing the exhibition.

KE: I had seen the earlier exhibitions and in a sense it was not possible to ignore them. However, I was more influenced by works and artists with whom I cooperated, and Tartu is a location that has had a huge impact on their/our development.

Although the aim of *Tartu 88* seems to be an (indiscriminate) amassing of information, every curator has to be an interpreter as well. Each exhibition requires some ranking and selecting. How does temporal

Typical individuals. Tartu graffiti and street art 1994–2014.





*The Dream City. Tartu text art
2002–2015.*



*Jumpers and Kostabis.
Tartu exhibition venues
1990–2014.*

proximity influence the initial overview and the summarising analysis? Is curating an archive project different from the usual curating work?

TT: I decided to map the local gallery landscape first – I selected vastly diverse cases for the exhibition and tried to avoid repeating similar tendencies. My ambition was not to provide an art historical diagnosis of the Tartu gallery landscape, give a comprehensive overview or create a canon. I have in fact been criticised because of this in the exhibition context, but I saw my role primarily as carrying out preliminary work, gathering material which would make it possible to start a thorough research.

MA: It seems that the duty of producing an exhibition does not have a good effect on gathering archive material: it requires a special focus. Exhibition outlets are different.

KE: Focusing on the visible part for the public, i.e. the exhibition, time as a linear factor does not play any significant role in the examined phenomenon. Still, the progress of time as a metaphor has some weight in the exhibition concept: history, memory, death/immortality and remembering/forgetting. I assume the archive project is essentially different.

What lessons did you learn in the course of the project? What was surprising? Is it true that temporal proximity also means that people are not yet ready to turn in materials and choose their words carefully?

TT: There were those who shared their material willingly, and those for whom it was a significant chapter in their personal history and they wanted to keep it to themselves. Although only a few agreed to donate their materials to the museum, the positive aspect was that because of the brief temporal dis-

tance people remembered the events fairly well and therefore the conducted interviews were valuable. There were many lessons, for example the problem of how to track down people who had not been involved in the art world for perhaps twenty years or so, and how to reconstruct the programme of a gallery on the basis of the adverts in the cultural paper *Sirp*.

MA: I am annoyed that introducing new ideas into the development of the art scene causes irritation because people feel that I have not explained the basic terms: it's strange that after 20 years somebody can still wonder what tagging, graffiti, street art or even hip-hop culture is. I realise that in compiling an exhibition in a museum you have to be quite selfless and occasionally rely on the lowest common denominator.

Considering the temporal proximity of the phenomenon, it could easily happen, for example, that interviewees talk too much in the past tense, thus giving the misleading impression that all developments are finished, and that everything has come to a standstill. Social skills are quite important in gathering material; after all, an archive is a result of human communication.

KE: Communication is certainly prevalent, although thanks to fresh and often not yet conveyed recollections something is recorded which is very alive and typical of everyday existence.

How many ways are there to compile an archive exhibition?

TT: An infinite number?

MA: I have noticed that the archive method, with its showcases and scattered artefacts, is quite trendy in exhibition halls, as evidenced, for example, by the 8th Berlin Biennial, where one venue, the Ethnology Museum, offered art a highly fascinating context.

KE: No idea. An archive exhibition is a random intersection in the intense realms of the curator, artists, space, idea and institutional interests.

Peeter Talvistu

(1983) read art history at the University of Tartu. Currently keeper of the library and archives at the Tartu Art Museum. Published art criticism and curated various exhibitions.

Marika Agu

(1989), curator of contemporary art at the Tartu Art Museum. Graduated the University of Tartu in semiotics and cultural theory, currently reading art history for her MA degree at the Estonian Academy of Arts.

Kaisa Eiche

studied photography in 2002–2007 at the Higher Art School in Tartu. She has worked in Y gallery, lectured in fashion photography and stylistics at the Higher Art School and produced a radio art programme *kunster*.

Triin Tulgiste

(1987), curator and editor, MA in art history from the University of Tartu.

GOOD PUBLIC SPACE

Kalle Vellevoog

If everything goes according to plan, by the centenary of the Republic of Estonia in 2018, fourteen town centres will be totally renewed. At the moment, there are car parks and self-emerged green areas or wastelands, which do not exactly encourage people to spend time in these places. The project *Good Public Space*, dedicated to the 100th anniversary of the Republic of Estonia, has been organised by the Union of Estonian Architects in cooperation with the organisational team.

During the last year, town and public space has become a theme that increasingly fills news portals and newspaper pages and which is discussed by people not actually involved in architecture. Fuel was added to the fire by Jan Gehl's book *Cities for People* (2010), recently translated into Estonian. The book makes it absolutely clear how significant urban topics are even to otherwise ignorant state and city officials. Primarily, however, the large amount of such news reveals the acuity of urban themes and problems connected with towns' development.

It is no secret that Estonian towns are getting smaller. There are many reasons for this: smaller towns are unable to compete with the attractions of bigger centres; and services such as post, library, cash dispensers and local schools disappear and the officials point to the policy of reducing costs. A small town loses its pulling power, inhabitants leave, enterprises dwindle, jobs vanish and the town's decline is accelerated.

Good Public Space is one possible way to change the development of Estonian towns through seemingly tiny spatial interference. The first steps are discussions with the town councils about the most acute issues in urban development. The emerging problems in the towns are quite similar. The town centres are vegetating, distinguished historical houses by the main squares or former high streets are crumbling, and suburban supermarkets have sucked the last bit of strength out of centres. The town councils only have enough money for urgent needs and public space is certainly

not a priority. At the same time, it is clear to everyone that as towns are getting smaller, they should be made more compact physically, primarily maintaining buildings with cultural-historical value and, if necessary, demolishing the Soviet dormitory-type complexes at the edges of towns that are losing their inhabitants.

What then are the stimuli that would fill town centres with people and boost the small businesses along the main squares or streets? What would attract lads sipping beer in suburban supermarket car parks, families pushing prams or the elderly back to the town centres? What would prevent young people from leaving the towns after graduating from school? What would attract both domestic and foreign tourists to Estonian small towns? According to architects and urban theoreticians, a crucial stimulus is the quality and appeal of public space. It has been a long and arduous process to explain the things to politicians and officials that are totally obvious to architects. The whole Western world is full of wonderful examples of how diverting transit traffic, broadening pedestrian areas and their attractive redesigning have enormously boosted the rebirth of town centres, and brought people back to bleak urban environments.

There are fourteen towns with whom the Union of Architects has initiated a series of open architectural competitions for town centres. Half the competitions have already been successfully completed, and Põlva, Tõrva, Võru, Kärđla, Rapla, Valga and Rakvere now have new designs for their centres. The average population of these towns is 2500–15 000.

Some entries focus on the empty places in the hearts of towns to create new squares, while others try to reinterpret the areas of historical main squares or streets. The common denominator is the human dimension.

The winning entry of the Põlva competition best captures the new urban identity, which largely relies on the local timber indus-

try and the topic of energy efficiency. The new central square is thus surrounded by wooden buildings using local laminated timber which perfectly represent the urban construction scale in Põlva. In between the buildings, there is a cosy area where pedestrians can spend their leisure time.

The winning entry of Kärddla involves new usage for the elongated main square, which is now a car park. The square was cut in two by a new market building, leaving one side of the square mainly for summer events and the other for winter activities. The light transformable market building and the surrounding area make it possible to organise various activities, from open-air concerts and performances to a skating rink in winter.

The competition in Valga redesigned the connecting road between the border towns of Valga and Valka (Latvia), which will run through Valga's oldest historical quarter. The middle of the quarter will be a cosy pedestrian zone where various activities can be organised throughout the year.

The historical central square in Võru is today a post-World War II square that developed by itself. The plan is to restore the historical square space and open up views of the surrounding magnificent 18th–20th century buildings. The square will become a universal field of activities, with local people and their ideas playing a significant role in designing it.

The planned central square in Tõrva is currently taken up by a bus station and a car park. However, it deserves to be a place for the main undertakings in town; in the 1990s wonderful summer concerts were indeed organised here. From here you can also get to the local government building and the riverside park, where music festivals are organised. The competition entry unites these different areas into one functioning whole, where pedestrians have no need to fear traffic.

Rapla is trying to create a new main square in a central, poorly used empty space and connect it with the market area. Thus a totally new active pedestrian movement axis will emerge in the middle of town, which will help to unite different urban areas.

Rakvere wants to reanimate Pikk Street, the essential business street since the Middle Ages, lined by the oldest and most distinguished buildings. A large number of them are currently not properly used, while the street space mainly serves car traffic. The new solution should give priority to pedestrians and provide

The winner in Põlva, *The Wooden Town*, by Studio 2 Architects and Metusala Architects. The architects' vision is based on the fact that the Põlva town centre has a lot of wooden architecture and several Põlva enterprises are involved in timber.



The winner in Kärddla, *Kärddal*, by Oskar Ivarson, Charlotte Sellbrandt, Martin Allik, Andreas Lyckefors and Johan Olsson from the landscape architecture office MARELD in cooperation with Bornstein Lyckefors Architects. The winning entry suggests a new multifunctional building on the square, which would help create smaller squares of suitable sizes.



The winner in Võru, *Urban Gadget*, by Villem Tomiste from the architectural office Studio Tallinn. Tomiste designed 'urban machines' for the central square: benches, various shelters and flower boxes, which local people can invent themselves.



a strong incentive to renovate the historical buildings and start using them again.

Talks with ministries and various institutions have been positive and it is likely that the winning entries can be realised via the European Union's structural funds for regional development in 2014–2020. This financial support, however, can help only partially. It would be logical that the programmes tackling long-term developments of such artificial environments not be initiated only in order to celebrate one-time jubilee events. Instead, they should form a part of the whole architectural policy of Estonia, and the work to making the living environments more comfortable for people should be continuous.

Kalle Vellevoog

(1963), accredited architect-expert. Graduated from the Estonian Academy of Arts as an architect in 1986. Since 1990 architect and owner of JVR Architects. Vice chairman of the Union of Estonian Architects, initiator and head of the programme *Good Public Space*. www.jvr.ee



The winner in Rapla, *Holly*, by Siiri Vallner from Kavakava Architects. The new town square has light pavement and a relief surface, a large water body and cafes lining the square.



Rakvere's winning entry *A Long Museum* by Kai Süda and Risto Parve from KARISMA Architects. The Pikk Street in Rakvere will be covered with white concrete, which emphasises the distinguished historical buildings and evokes a sense of walking in a square.



The winner in Tõrva, *The Mulgi Resort*, by Mari Rass, Ott Alver, Alvin Järving and Ilmar Klammer (Novarc Group and Architect Must). The division and design of the square includes the local government building, and maintains the impact of greenery in the town.



The winner in Valga, *Totem*, by Gianfranco Franchi, Chiara Tesi and Rea Sepping from the Italian FRANCHI ASSOCIATI. The entry emphasises the axis between the two towns, and at the same time draws and slows down pedestrians' movement to the main square, offering various opportunities to spend time there.





Architectural competition for the Arvo Pärt Centre

Ra Luhse

Arvo Pärt at Kellasalu.

This summer, a year has passed since one of the most high-level architectural competitions in Estonia, but the question of whether the chosen design was the best is still debated. Can the Spanish architects Fuesanta Nieto and Enrique Sobejano and their company actually realise here their idea of an airy pavilion-type building amongst trees, which they presented in their competition project *Tabula*? The doubters point out the huge cost of the glass building and the later maintenance expenses, all sorts of obstructing regulations, possible damage to the natural environment and many other factors. It would of course be possible to choose other locations and build totally different structures, but the international jury has made its decision on the basis of the works presented at the competition, and the choice was approved by Arvo Pärt personally. It is essential that this building be in Estonia and not anywhere else. The forest of Laulasmaa, with its cultural history, which has inspired so many Estonian composers and musicians (Heino Eller, Eino Tamberg, Heino Kaljuste, Tõnu Kaljuste, Ester Mägi and others) is the best location possible.

We should immediately mention that the jury was unanimous in their decision. This particular work emerged by the end of the second working day of the jury, when too conceptual and architect-centred entries had been discarded. During the competition, I think it was Nora Pärt who best formulated the idea of the centre: “we should find a design where Arvo Pärt’s music dominates, and not an architect’s ego, the idea that inspired him.” The entry called *Tabula* was closest

to that wish. The idea is actually very simple: the building is placed in the middle of the forest. Plenty of glass and inner courtyards guarantee such a strong presence of nature that every slight breeze and the movement of pine needles and moss can be perceived inside the building all through the year. The idea of the building so inspired one jury member, the famous Japanese architect Sou Fujimoto, that he used the same idea in his subsequent competition work: the House of Hungarian Music, and so successfully that he was selected as a member of the three teams who will design it.

A decisive factor in choosing the work was its flexibility, or the potential to develop it further without damaging the original idea. The form of the building can be altered without any losses by specifying the landscape conditions and programme, while still maintaining the context of the location.

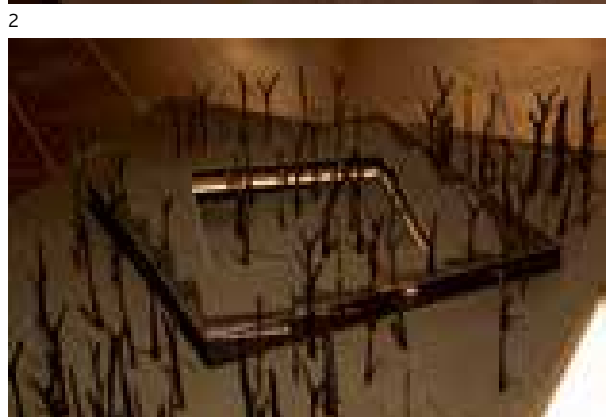
The location is on the edge of Laulasmaa village in a pine forest, on a peninsula close to a limestone slope, where the sea is 1.5 km in every direction as the bird flies. The plot is rather big, but the competition entry placed the building in the upper northern corner, close to the village and the road in order to spare the beautiful nature and landscape as much as possible. All of the rooms are located on one floor under one huge roof, which, thanks to its disruptions (inner courtyards where trees grow), totally disappears into the forest. The inside rooms are surrounded by curvy wooden walls, constituting the rooms of the centre, an archive and a small concert hall. We are in a landscape where the border between the interior and exterior is vague. The forest seems to grow through the house. This sensation is intensified by large glass surfaces and supporting constructions outside that make the building transparent and airy. The only dominant factor is a viewing tower

beside the building, and it has more of a symbolic value. A lift takes you up to the viewing platform.

Although much acclaimed throughout the world, the career of the Spanish architects really took off only after winning the Estonian competition. They are at the height of their creative life. This year they were awarded the prestigious Alvar Aalto medal, they also received a high accolade in America – the AIA Honorary Fellowship from the American Institute of Architecture – and their design for the Madinat al-Zahra museum in Spain got to the final round of the Mies van der Rohe European architecture competition. They have won big competitions: a museum and a cultural centre in Munich and Guangzhou, China.

The high level of their architecture was evident this spring at the exhibition at the Museum of Estonian Architecture *The Window and the Mirror – Nieto Sobejano Arquitectos*, where models of their work were the focus of the display, and large boards on the walls showed enlarged photographs of architectural details of the same buildings. The bulk of

First prize - Fuensanta Nieto and Enrique Sobejano from Nieto Sobejano Arquitectos SLP, Spain, titled *Tabula*.



3

1. Kellusalu, Laulasmaa, Harju County.

2. Second prize – Brad Cloepfil from Allied Works Architecture, USA, titled *Between Stone and Sky*.

3. Third prize – Siiri Vallner, Indrek Peil, Üllar Ambos and Joel Kopli from KAVAKAVA OÜ, Estonia, titled *Väike Sekund*.





THE CURRENT ROOM PLAN OF THE CENTRE'S NEW BUILDING IN GROUPS OF ROOMS (development, May 2015)

- **storage and storage area**
 Archive work and storage rooms
 Rooms for personal, musicology and other work
- **rooms related to the library**
 Reading rooms, library
 Arvo Pärt's books store
- **activity**
 Practice room, multi rooms
 Youth group
 Children play, music, storage
- **auditoriums area**
 Auditorium for 130 persons
 Small concert room
 Rooms for performers
- **utility rooms**
 Closets
- **utility rooms**
 Corridors

Nieto Sobejano Architects.
 Winning entry for the
 Arvo Pärt Centre *Tabula*.
 Graphical part. See more
 at: www.arvopart.ee/en/kellalalu/about-kellalalu/.

Ra Luhse

(1964), accredited architect-expert. Graduated from the Estonian Academy of Arts as an architect in 1987; currently at Luhse & Tuhhal Architects, being its founder and owner with partner Tanel Tuhhal since 1994.
www.luhsetuhal.ee

their work is made up of monumental culture-related buildings, such as art centres and museums, mainly commissioned via architectural competitions. During the exhibition at the museum, Enrique Sobejano presented a paper about his work in general and his completed works, and he also talked briefly about the Arvo Pärt Centre. A certain pattern or matrix in details and later enlarged in parts of a building (windows and openings) – in the case of the Pärt Centre, a pentagram – characterises all their designed buildings. Great attention to details which are inseparable from the building as a whole and uncompromising effort regarding the context of the location, as well as form and programme in the designing stage and later at the construction site, have guaranteed them international success. Spatial impressions evoked by their architecture are the result of the carefully considered usage of selected materials and architectural methods. The idea of their most famous, much awarded achievement – the Contemporary Art Centre in Cordoba – relies on hexagonal elements, precisely used as a pattern in the lighting on the facades, windows, light wells and also

in the ground plans of the building. These make the monumental concrete architecture light and ethereal.

The Arvo Pärt Centre will be completed in Kellalalu in Laulasmaa in 2018. Hopefully the main idea of the building, transparency and airiness, will not disappear during the process.

This work is difficult to adapt to our harsh northern climate. The architects admitted that this was their first project so far north. The real challenge for the engineers is to keep the architectural idea and still stay within the required energy-efficiency parameters. The trees growing in the inner courtyards have caused a great deal of speculation, and some pines will probably have to be sacrificed. The quite unique, fragile and slowly recovering landscape in Laulasmaa is highly sensitive to any construction work. Builders have to be extremely careful: instead of caterpillar tractors and powerful diggers, spades must probably be used. Considering the architects' keenness for details, these must be realised with the precision of a watchmaker. The externally simple building will require great effort and care in the subsequent design process and in the construction itself.

No competition design has ever been one hundred per cent realised. It will be quite interesting to see what the building will be like in local conditions, to what extent the Spanish architects can translate their idea into the local environment. They must take into consideration the highly volatile climate and the client's low financial capacity, i.e. be prepared for compromises. Good buildings are finally completed through a process in which all participants are equally involved and at the same time ready to take risks and go beyond established limits.



Art life outside the capital city

Gregor Taul

Dadaist circus troupe Giraffe with a Burning Neck performing on a lawn between the Kondas Centre and Enn Põldroos Museum during international Hanseatic Days. Viljandi, June 2015.

Viljandi, a town of 18 000 inhabitants in southern Estonia, and other historically significant county centres have been known amongst architects as the nodal points of the spatial settlement structure in the country.¹ Towns such as Rakvere, Haapsalu, Kuressaare and others have been the supporting pillars of several Estonian areas and they will continue as such in the future. The architect Toomas Paaver believes that due to Estonia's small size we are in fact privileged and should not call these towns small, but medium, normal-sized towns. In order to reanimate ordinary towns, we should emphasise each town's specialisation and spatial peculiarities. Viljandi has chosen traditional handicrafts and keeping music alive as its speciality.

Talking about Viljandi's (visual) art life, it must be admitted that it is either lacking or,

even if it exists, it is not in my opinion self-sufficient, but is linked with broader topics, such as maintaining and developing the living environment, and fighting against sinking into the periphery. However, viewing the situation from a more positive and wider aspect, we see a lot of top-quality urban space, and various important cultural institutions; there is an audience who enjoy culture, good entrepreneurs/wealthy supporters and a strong identity directed at creation.

Educational institutions

Viljandi Gümnaasium (grammar school) is the first of its kind to operate at the rural level in Estonia. The school's annex received several architectural awards and its interior is adorned by the best examples of commissioned artworks: the paintings of Merike



1 2



3 4



1. Street artist Pierre-Loup Auger finishing his graffiti in the courtyard of Koidu community centre. June 2015.

2. Performance of Viljandi art school students at the opening of *Body Material*.

3. Henri Hütt's performance at exhibition *Body Material* (1 April-16 May 2015 in Viljandi town gallery). Curators Krislin Alert, Kamilla Selina Lepik, Annemai Mutso, Kerly Ritval and Geitrud Fia Kristjohann.

4. Kris Lemsalu and Artjom Astrov's performance in Kondas Centre. June 2014.

Estna. With the seven study plans the school offers, the pupils can choose the best suited to them out of a dozen optional subjects, plus it is possible to enjoy nearly fifty free subjects. During the last study year, I was fortunate to supervise the subject called "curating contemporary art", which is probably not taught in any other secondary school in the world. The result of the course was an exhibition, which attracted a lot of attention, in the Viljandi town gallery on the topic of bodies. Several prominent Estonian artists participated as well. Secondary school children do not, on the whole, take part in social life, but their contribution to cultural life in Viljandi is quite remarkable, both as audiences and creators.

The Viljandi children's art school represents a special species in the Estonian hobby schools scene, trying to interpret and reinterpret the supporting pillars. On the initiative of the director, Kristjan Mändmaa, the teachers are young and talented artists who, besides developing children's manual skills, instruct them in how to critically and conceptually relate to making art. In addition to the

Waldorf school, which offers more extensive education, a new school will be established in autumn 2015. Supervised by the educational activist Piret Anier, the school in its utopian (spatial) programme aspires to integrate basic and hobby education, synthesising traditional with the most radical teaching methods. I mention this educational establishment opening in an old factory building because Viljandi's alternative education, just like its art, theatre, dance and literary life, largely proceeds according to the rhythm of ecological communities as described in the research compiled by Airi-Aliina Allaste.²

The Viljandi Culture Academy is a college of the University of Tartu. The bold and straightforward aim of the four departments (performing arts, culture education, music and native crafts) is to honour and develop traditional knowledge and methods. The clearest results of perceiving the primal spirit can be seen in music: several graduates have skilfully synthesised the wisdom of tradition with contemporary rhythms. Unfortunately, no artistic sparks are flying among the young performing arts in Viljandi. It seems that it is easier for musicians to relate, via the internet, to the rest of the world and to position themselves than it is for young actors, who must first justify themselves to the local conservative theatre audiences.

Art institutions

As Viljandi is known in Estonia as the capital of the self-taught and outsiders, it is not



surprising that the country's only naivist museum, the Kondas Centre, is here. Besides the permanent exhibition of Paul Kondas's paintings, the museum organises over 30 exhibitions a year, half of which introduce marginalised creators. The art museum, which examines cultural borders and the topic of the periphery, is a community centre for Viljandi's art people, a place to pop in any time for a chat.

The Viljandi Town Gallery operates in the conference hall of the town library. Although the room is all right, it's pointless to exhibit space-sensitive contemporary art there because once a week the hall must accommodate up to one hundred people when the town rents the space out for extra income. The absence of a proper town gallery is also the main problem in the art life of other Estonian towns.

Enn Põldroos's private museum opened in 2014. The grand old master presents his recent work there, and the public might not even be aware that this is one of the most significant Estonian painters of the second half of the 20th century. The museum, with its enchanting interior, exudes the aura of provincialism, which is quite ironic as Põldroos as an artist has always been emphatically cosmopolitan. In a museological sense, the room is certainly packed with meaning, but will probably bear true fruit only in a few decades' time.

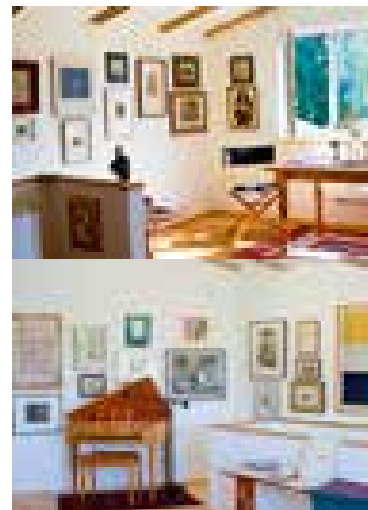
Rolan Paul Firnhaber's home gallery Imagi opened at the same time as the Põldroos Museum. Firnhaber is an American anthro-

pologist with German roots, an authority on cave paintings, whose PhD on shamanism was supervised by Mircea Eliade. A decade or so ago he decided to buy a summer house in Viljandi County and a few years later moved permanently to Estonia. His home is a magical treasure trove for Viljandi's art people, where the enthusiastic host has gathered many artefacts that have travelled with him all his life. He can now archive them at home at his leisure. He has enough stuff for several exhibitions, if not for a museum.³ Firnhaber is the miracle of Viljandi, and we do not quite know how to look after him and introduce him to others.

The Koidu community house, the White Hall⁴ in the aeroplane factory (in the 1930s, aeroplanes for civil use were produced in the Viljandi town centre), and Wimka,⁵ curated by students, are the most recent project spaces in Viljandi. As non-institutional efforts, they are still struggling to find a place in the cultural arena. The community house was built in the early 20th century as a grand theatre building. It is now warmed by choreographers, artists, art historians and theatre people, who besides the regular cultural programmes are trying to get an international residence programme going. In recent years, the building has been a stage for notafe⁶, an excellent example of local activities with a global reach. The White Hall is the public rehearsal room for experimenting students in the performing arts. Experimentation is crucial in a town the size of Viljandi, as it indicates that people believe in working in the local context: spending and investing time, energy and money. The litmus test of the experiments is the number of interested people. Performing to empty halls crushes the spirit of even the most ardent enthusiast. I have delivered what I believe are exciting talks to an empty room at the Kondas Centre and, trust me, it gets you nowhere. On the other hand, even five eager listeners are enough to have a very encouraging effect. Still, is an art programme for five people really sustainable? The main issues therefore are: for whom, why and what to do?

1 Pae, Kaja (editor), Linnafoorumid. Urban Forums. Tallinn: Eesti Arhitektuurikeskus 2011.
 2 Allaste, Airi-Aliina (editor), Ökokogukonnad teoorias ja praktikas. TLÜ kirjastus, 2011.
 3 The list of Imagi's upcoming exhibitions, and an overview of Firnhaber's art collection are on <http://www.thegalerii.com>.
 4 <http://valgesaal.eu>.
 5 <https://www.facebook.com/wimka>.
 6 About the young dance festival, see <http://notafe.ee>.

Enn Põldroos's private museum in Viljandi, August 2015.



Exhibition *The Art of the Print* at R. Paul Firnhaber gallery Imagi. Viljandi, August 2015.

Gregor Taul

read semiotics at the University of Tartu and art history at the Estonian Academy of Arts and at University of Technology and Design in St Petersburg. Currently works as a curator at Kondas Centre in Viljandi and teaches at various schools.

Taming fire in Kohila

David Jones

Fire provides us with warmth and security and the power to change matter, but it also has destructive potential. These aspects of technology have been nurtured by the Kohila International Ceramics Symposium as a possibility for creating contemporary art; 2015 is its 15th anniversary.

This is a remarkable achievement for a country with no great clay deposits and no history of high-fired ceramics. It represents a unique contribution to the establishment of an international network of artists who wish to express themselves through clay and who are committed to the exploration of the possibilities of wood-firing to realise their intentions. The symposium is sited close to Tallinn, at the Tohisoo manor in Kohila, set in beautiful countryside. The participants are drawn from both local and internationally recognised practitioners, and the aim is to achieve a balance between experienced and emerging talents. The initiative for organizing the first ceramics symposium in 2001 was taken by the kiln master Andres Allik. Later the Estonian Ceramists Association was invited to help with the organisation (the original kiln was rebuilt in 2014). The one chamber kiln (in Japanese, *anagama*) takes about 30 hours and four cubic meters of timber, mostly softwood off-cuts, to reach yellow-white heat throughout the kiln. The spontaneous effects resulting from flying ash and vapours that characterise wood-fired ceramics replace much of the need for glazing and special surface treatment. Thus the artist's work is an expression of sculptural intent tested by extreme heat. A kiln is a connecting focus which links the participants in collaborative action: an ancient process where relays of firers must watch over the slow build-up of temperature. Thus sociability and the performative quality of the firing are fundamentals in the consideration of the artistic outcome.

Our most fundamental relationship with the world involves using it (what Heidegger calls its 'ready-to handedness'). Fire contained by a kiln is just such a tool; its use allows objects fashioned from clay to be brought into the aesthetic world, as well as into the world of function. In addition, the utilization of fire in creating art can also have a symbolic value, since fire can have a ritualized effect on

A bulky vase by Sergei Suharev with a mother-of-pearl glow, fresh from the kiln, invites artists on an admiring tour. Such a surface is quite exceptional and is usually created in the course of difficult firing, when the wood is damp and it is hard to get the temperature up. Hard labour is, however, amply compensated for and the collection has gained another pearl.

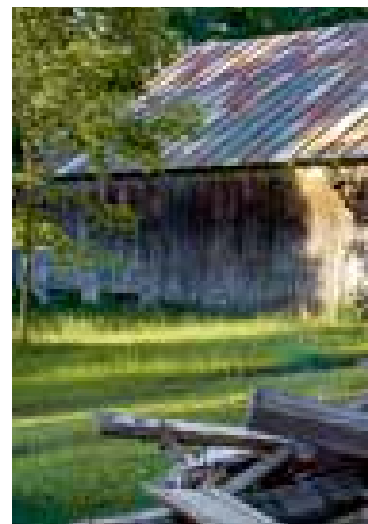
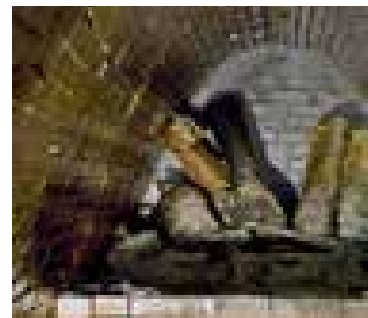
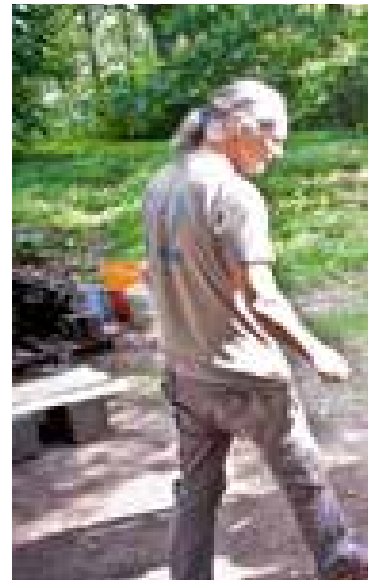
Firing an *anagama* kiln is always a bit dramatic, as the primeval elements fire, air and earth meet up. The powerful roar of fire inside the kiln moulds and colours sculptures according to its own will, and the seemingly catastrophic chaos finally produces spectacular, nuanced artworks.

It is customary at the Kohila symposium that young talents work alongside experienced masters. In the course of three weeks they share working spaces, as well as skills, ideas and inspiration. Everyone's a winner.

Elsa Naveda from Mexico and Kazuya Ishida from the famous Bizen pottery centre in Japan are busy lathing.

Firewood is a crucial part of the firing process. The drier it is the better. Several old Kohila houses have found distinguished endings in our kiln, thus contributing to the birth of artworks.

At the end of the firing, the deep red glow of the kiln in the light Estonian summer night can be seen far away: proof of nearly 36 hours of the firing process, with temperatures reaching over 1300°C.

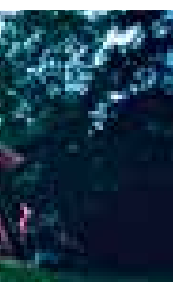




Tired but happy ceramicists posing against the background of the kiln after the firing: symposium participants from Lithuania, Russia, France, Tasmania and Estonia in 2014.

matter: fire is one of the central discoveries made by our ancestors and through its use we are permitted to enter this ancient atavistic realm and employ its symbolic ability to both physically and chemically effect change. Thus the artist can employ that passage of flame across the surface of the work and the marks indelibly left from that change to symbolize transformation in his or her work.

In the *anagama* kiln, the stoking and the piling of ash creates resonances with the creation of culture (and also its demise). The firing of clay represents a way in which flame is made manifest, and yet it still represents the Apollonian control of fire, as opposed to the Dionysiac destruction wrought when fire threatens to destroy a city. Nietzsche developed this polarity: the controlling aspect is named after the sun god and is represented by what we would now, perhaps, describe as the conscious ego; the Dionysiac is the uncontrolled urge, the wildness that is manifest in unconscious expression. Dionysian Fire striking out across a clay body in a firing can complement, contrast with, or ruin carefully fashioned Apollonian Clay.



A moment of rest before the next armful of firewood. The kiln watchers experience intense stoking, as well as heart-to-heart chats and quiet reflection. Neil Hoffmann (Tasmania) and Jarõna Ilo (Estonia) in the picture.

Our sustenance depends on cooking. Claude Lévi-Strauss in *The Raw and The Cooked* – his study of the myths of South American Indians – shows how for them a meal – ‘real’ food – had to consist of cooked food, and his analysis shows that in these myths it is clear that raw=natural, cooked=culture. There is a strong

The heat in the kiln can be measured by cones made of a special mass that collapse one after the other and then melt at a certain temperature. Trying to find them in the raging fire through a door that can be opened for just a moment is not an easy task: it requires striking elaborate poses.



Sidestoking towards the end of firing demands great heat resistance and endurance in order to keep feeding the greedily glowing kiln with more and more firewood. At this stage, the kiln resembles a kind of mythological primeval creature who can be influenced to a certain extent, but never completely tamed.



Ceramicists never seem to tire of firing: taming the fire can also be playful, firing a tiny mini-*anagama* that you have built with your own hands.

The picturesque Keila river in Kohila.

kinship between food, its cooking and preparation and ceramics. This is also reflected in language. In many cultures there is an overlap between the words for kiln and cooking place. The etymology of the English word kiln comes through the Latin and Italian word 'cucina', which also gives us 'kitchen' and 'cooking'. The words for 'kiln' and 'oven' are the same in French, Spanish, Italian, German, Estonian ('four' in French, 'horno' in Spanish, 'forno' in Italian, 'Ofen' in German, 'ahi' in Estonian) etc. We can trace the route back through language; one can hear the words 'fire', 'furnace' and 'cooking' within this etymological maze and find traces of the common heritage of firing, cookery and thus culture.

Since an *anagama* has no separate firebox (which might protect the clay from attack by smoke and flame), the artists are taken back to an earlier quality of firing, where the surface

of the clay is directly struck by the flames of the wood fuel, instead of being protected from them, leaving marks of their passage through the stack of ware in the kiln, as the ash fuses with the surface of the clay. The *anagama* firing is in a kiln where the work is isolated to retain the extreme heat; it took 2 days heating and 2 days fast cooling in Kohila. The work was only revealed after being locked away for almost a week. It was a fast version of an *anagama* firing, which in some cases can last much longer. Working with such a kiln creates an opportunity to deepen the vocabulary of the embodied narratives of firing, since it provides a more profound marking of clay by fire through the highest possible temperatures and duration of firing; in addition there is exposure of the clay body to fly-ash, cinder burning and introduced combustibles. This is maximal 'cooking' in Lévi-Strauss's terms.

David Jones

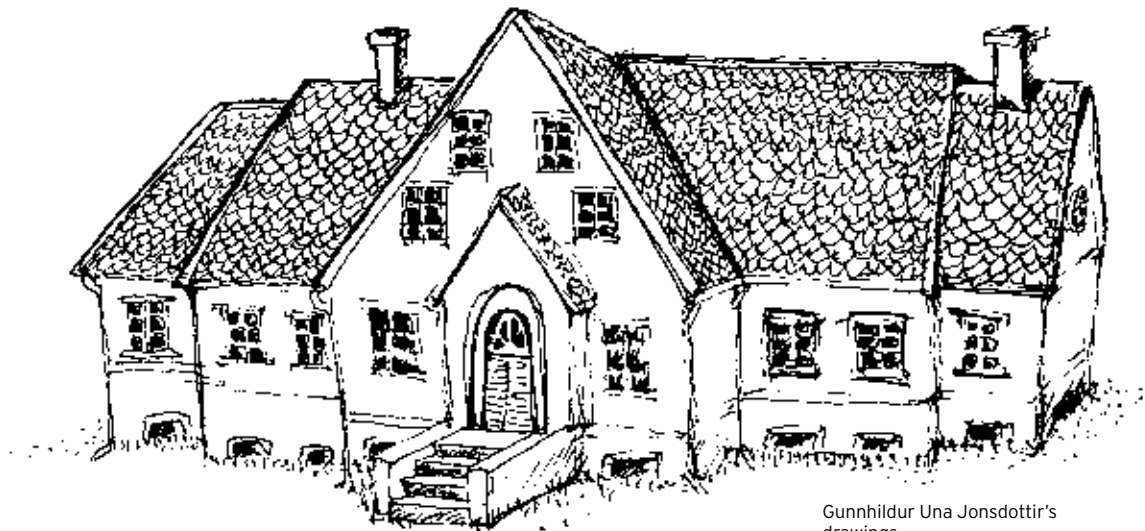
is an artist and writer. He is a member of the International Academy of Ceramics and the Craft Potter Association of the UK. He teaches in the BA and MFA courses in Applied Arts at the University of Wolverhampton. He is the author of *Raku – Investigations into Fire*, and *Firing – Philosophies within Contemporary Ceramic Practice* (both published by Crowood Press).

Kohila International Ceramics Symposium

takes place since 2001. It focuses on wood-firing ceramics technique, promoting it among ceramicists and sculptors.

Three visits to MoKS

Gunnhildur Una Jónsdóttir



Gunnhildur Una Jonsdottir's drawings.
The House.

The first time I went to MoKS, I arrived by taxi from Tartu, since the buses were running infrequently. It was a Saturday, I think, and I brought a bouquet of flowers with me from my hotel. On arrival, the manor house buildings of Mooste Manor, some renovated, some in ruins, confused the taxi-driver as much as they did me. I felt that I had arrived at a mixture of different historical time periods, with the old manor house buildings restored and functioning next to the Soviet-era grocery store and run-down buildings from the time of collective farming. Finally, we stopped when we saw a couple of people standing on the steps outside of a yellow house that looked familiar to me from their website. This was indeed the MoKS artist residency.

I was welcomed by the residency administrators, John Grzinich and Evelyn Mürsepp, along with their little daughter Kate and Siiri Kolka, the house manager. That weekend John was giving a workshop on how to create different kinds of microphones. The students were from different places, including Tartu and Tallinn. I learned later that there had been a general interest in underwater microphones in this particular workshop.

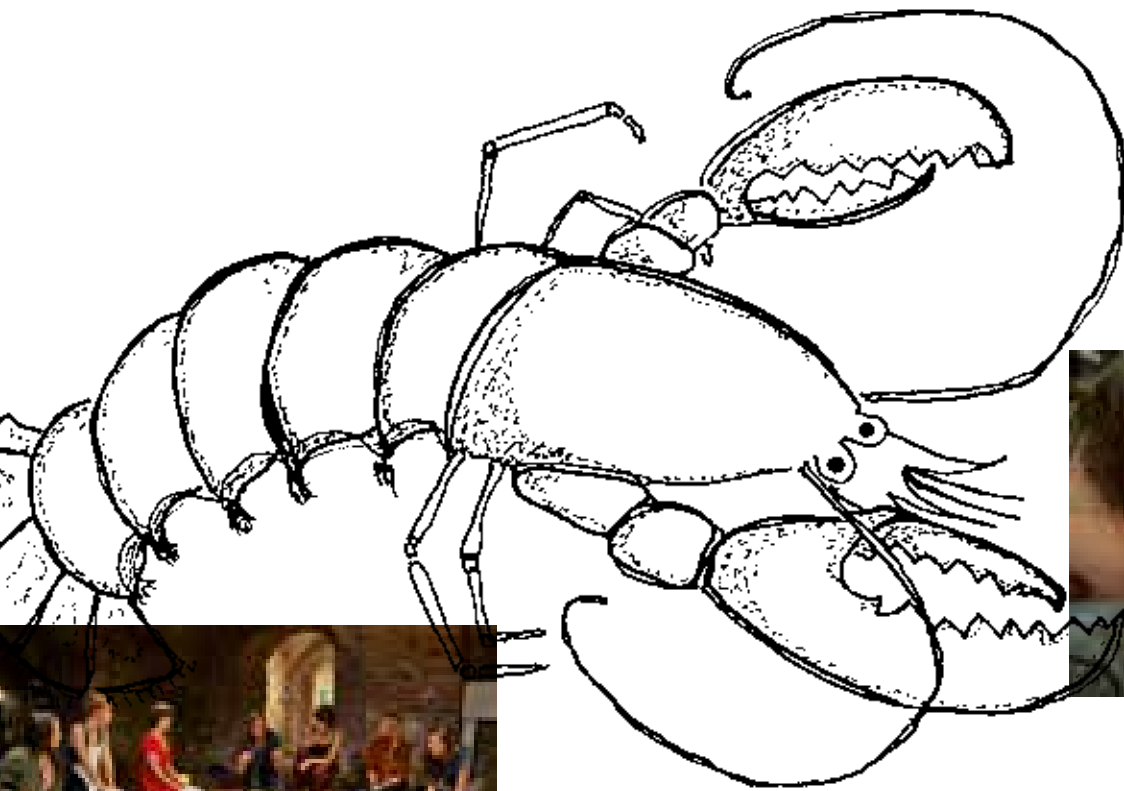
Siiri took me on a tour of the building, and explained to me how the second floor had recently been renovated to add two new studios and living quarters, one of them used by Evelyn and John when they stayed at MoKS. Upstairs there was also a little library and a projector for film screening nights. In this common area there were also mattresses for student groups or short-term visitors and enough table space to host dinners with local villagers.

I walked outside with Siiri, around the manor buildings. I had never seen such a place. Forming a square, the old manor had been the main farming centre for the local farmers for centuries, but maintained the unequal distribution of power between the Baltic-German Manor owners and the Estonian local farmers. History seemed overwhelm-

ingly present. I felt naive in my own personal experience of Icelandic fishing villages, where instead of foreign lords and ladies, the people depended on fish and the weather to survive.

Siiri told me that MoKS was located in the old 'governor's' house, and that Evelyn had come up with the idea of the restoration of the old Mooste Manor. There are still a couple of buildings not yet in use, and I tried to imagine coming to Mooste when the whole manor was in ruins.

Siiri told me about when the local people were farmers, located far from each neighbour, forming a circle around the manor. Coming from Iceland and partly growing up in a little fishing village, the social structure of the farms and manors was as foreign to me as the Soviet block houses. Icelandic fishing villages normally grow out from the shoreline, and modern freezing factories are built by the harbour. I recalled being a teenager, when we all got summer jobs packing lobster for freezing. At that time, the lobster had not yet been over-fished, and every possible working person was needed to get the catch ready for freezing. This included young teenagers, as I was twelve when I got my first summer job and fourteen when I vowed never to work in a freezing factory again.



MoKS Art Centre, opening of Olga Dermendji's (BG) exhibition.

Lobster.

MoKS artists in residence Anna and Emma Fält (FI, SE).

The striking difference in architecture and social structure, both from what I knew and also from the two main structures seen in Mooste, stayed with me when I returned to the residency almost a year later. This time I came to stay as an artist-in-residence, working on my doctoral research on the social value of artist residencies in rural areas. Siiri was now expecting a baby, and I had accepted the offer of bringing a family member with me, so I was happily accompanied by my ten-year-old daughter.

In MoKS, I had a lovely big bedroom, with a separate large studio space. I mainly spent my time writing and reading, using the floor space for my extended notes and drawings, kept on an endless roll of paper. My daughter spent a great deal of time creating a paper doll family and together we walked around and tried to understand the history all around us.

"Mommy, when did the communist stuff start?" my daughter asked one night. "Well, this was probably after World War II", I replied, uncertain of my historical facts. "But mommy, was it right after, like the day after the war ended, or were there some days in between?" she continued. Again, facing my ignorance about the history of this country

that is only three hours flight away from my own, I tried to answer her question: "I am not sure. Probably not many days... perhaps none... why do you ask?" "Well, mommy, how can we say that the war ended here if the people were not free?" my ten-year-old asked, with her clear insight into the 'rights and wrongs' of nations' histories.

I thought about this. Could we say that World War II had not ended here until 1991, when Estonians regained their independence? I thought about the cultural isolation brought on by power structures. Then I thought about other sorts of cultural isolation, brought on by geographical isolation. In Iceland. When I was growing up, the national television station was the only one. They broadcast briefly in the evening, six nights a week, with Thursday nights off. Summer holidays were also needed, so television shut down for a month during the summer. I remembered the thrill when the first American TV series was broadcast in Iceland and wondered if glasnost had also opened up the possibility in Estonia of following J.R. from *Dallas*.

During this summer stay in Estonia the weather was unusually hot, which led to many walks to the local lake, where children and grown-ups joined in play and cooling off in the water. My daughter claims that she learned how to swim there, or at least realised that she could swim. She was afraid in the beginning, and thought that the fish or waterlilies might be mischievous but she quickly got as used to the natural lake as to our geothermal swimming pools back home. Having her with me created a healthy rhythm to my working schedule: we had to attend to lunch and dinner, walks and swims in between my reading and writing. I most certainly recommend bringing a ten-year-old along on a residency.



I felt somehow different when I came back to MoKS for the third time. Every visit has been unique. On my first visit, the resonant feeling was the wonder and admiration of the work achieved by Evelyn and John. That time, after walking around the manor houses with Siiri, I managed to get John to leave the microphone workshop for an hour and sit down with me, Siiri and Evelyn around the kitchen table for a recorded discussion. I was curious. “Who starts an artist residency and why?” “How does it work with the finances?” “Whom is it for?” “How do you select visitors based on the applications?”

The interview was valuable, not only in order to know more about MoKS, but as the first step in my PhD research on artist residencies in rural areas.

My second visit was very focused on the historical and geographical surroundings. Lake Mooste, warm enough to swim in. Trees shaping the horizon, rather than mountains and ocean, like back home. The experience of letting go of tasks brought from home, allowing myself to be influenced, to be interrupted even, by the space and place. Enjoying the large working space of the studio floor, compared to my normally limited office desk. Giving up on speaking English in the little grocery shop, and opting for Icelandic instead: “Góðan daginn. Já, takk, eitt súkkulaði líka. Takk kærlega og bless,” with a smile. The second visit was the time when I read the publications by MoKS, about the Postsovkhoz and GROUND projects. I also looked carefully through the MoKS blog, learning about community-affiliated projects that artists have worked on here. Ironically, the thought occurred to me that every visitor was surprised in the same manner. We all felt like outsiders in terms of social history; wanting to understand and become a part of it, we created projects that addressed something we had looked into personally.

Autumn is the time of harvest in Mooste and MoKS. I learned this through the futility of my store-bought apples next to the orchard apple trees swaying with the weight of their fruit.

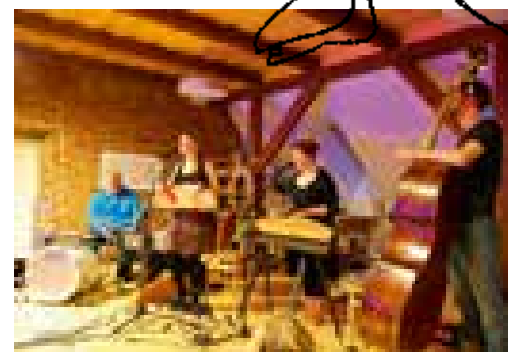
This third time I was alone and sometimes my days, spent with my pile of books and at the computer, were lonely. The curiosity and excitement of the summer faded and even the ruins of the old sovkhos buildings had grown familiar to me. Instead of struggling with the question of what the social value of artist residencies might be, I started reading Hannah Arendt and Jerome Bruner. Instead of walking around taking photos in awe, I started doing pencil drawings and portraits of people from photographs. Life in the residency started to become routine. I was ready to return home. What had been strange became familiar, the questions subsided, and my mind travelled north, home to autumn storms and rainy darkness. I would return home with work done and interviews recorded. My research on artist residencies will be completed in the unforeseen future, but I have a feeling that the experience of being in MoKS will always remain a favourite, a place of beginnings, wonder and awe.

Fishbabies.

MoKS artist in residence
Camilla Graff Junior (DK).

The Paper doll.

Runorun and Mari Kalkun
(EE) rehearsing in MoKS.



MoKS

is a non-profit artist-run project space in Estonia, situated in the rural community of Mooste, southeast of Tartu. MoKS offers an international residency program and a gallery, as well as symposia, workshops and community events.

www.moks.ee

Gunnhildur Una Jónsdóttir

is a PhD student in the University of Iceland. Her background is in fine arts, but she works now within the School of Education, researching the social cultural value of artist residencies in rural areas.

The art collection of Matti Milius

Raivo Kelomees

Matti Milius died in June 2015, leaving behind, besides his art collection, vivid memories. There is no need to imagine him bigger or more fascinating than he was, unlike many people marginally involved in art. He was thoroughly analysed during his lifetime. As an object of interest of the public media space, he went through the whole gamut of stages, from the darling of the gutter press in the early 1990s to having a personal catalogue written about him as a respected art collector, where he was analysed by the best writers and thinkers: Jüri Ehlvest, Hasso Krull, Mihkel Mutt, Harry Liivrand, Priidu Beier, Ants Juske and Miervaldis Polis. In a later book dedicated to him on his 55th birthday, *Milius in Word and Picture* (Umara, 2000), the authors were Ervin Õunapuu, Viktor Niitsoo, Tarmo Teder, Eve Pärnaste, Jüri Arrak, Leonhard Lapin, Peeter Tulviste, Gleb Bogomolov, Andrei

Matti Milius. Courtesy: Tartu Art Museum.

Print from Ilya Kabakov's print folder *Antipov Staring in the Window*. 1972-1974. Print, manually coloured pencil. Acquired by the Tartu Art Museum from Matti Milius's collection.

Matti Milius with Ilya Kabakov and Lidia Sooster. Courtesy: Art Museum of Estonia.



Memorial exhibition to Matti Milius at the Tartu Art Museum, June 2015. Left: Peeter Mudist's *Milius on a Hill* (1979).





Monastõrski and others. Before all this, he was targeted by the KGB, but he managed to emerge untarnished, continuing to circulate and copy banned literature.

The main facts related to Milius are linked to the method of his collecting, i.e. asking, even begging, artists to donate pictures to his collection. The collection therefore mainly consists of donations that artists deemed necessary to give him. The St Petersburg artist Gleb Bogomolov called Milius Zeus's nephew and wrote that after the sentence "ja hotchu chtobõ tõ padaril mne etu kartinu" ("I want you to donate this picture to me") his heart skipped a beat because as Milius was asking, he must have liked it. He donated three pictures.

Milius circulated in various groups of art people not only in Estonia, but throughout the Soviet Union: Moscow, St Petersburg, Riga, Yerevan and Kiev. He stunned people with his imposing figure and poor Russian, always associated with foreigners. He spread news and gossip. How a work by Ernst Neizvestny found its way into his collection is legendary. At some time in the mid-1970s Milius happened to visit Neizvestny's studio and asked his usual question in broken Russian: "Võ ne mozhete podarit odno grafitcheski list?" "Shtoooo?!" (What!?!?) shouted the artist. Nevertheless, a Neizvestny drypoint of the 1960s with a dedication ended up in Matti's art collection. While

begging for artworks, he often referred to prominent names already in his collection. This made it easier for the artist to make a decision.

It also happened that artists sneaked in their second-rate stuff just to get rid of him, as he was not fully trusted. Leonhard Lapin once admitted that it took time for him to appreciate Milius. Milius's collection now holds hundreds of Lapin's works. Besides Lapin, Milius had excellent contacts with Jüri Arrak, Peeter Mudist and, among poets, he had the strongest and most contradictory relationship with Priidu Beier. Both Arrak and Mudist produced portraits of Milius. Arrak's *Pan with a Maiden* (1981) and Mudist's *Milius on a Hill* (1979) are iconic works, where Milius is presented playfully, as he generally was. *Pan with a Maiden* was purchased by the Art Fund and presented to the publishing house Kunst (Art), where it hung behind the editor-in-chief for years. Arrak was rumoured to have had some problems because of Milius's picture, because Milius was a dissident in the Soviet era. The chairman of the Artists' Association had to report to the party leaders on why such a person had been depicted and why the painting was shown at an exhibition.

Milius and the poet Priidu Beier were both keen on literature and did creative work together. Matti Mogući, a pen name, became their joint alter ego, under which they produced poems walking the borders of both moral and political tolerance. Mogući means 'mighty' in Russian, appropriate for Milius, who shouted out these poems in poetry cellars or on television.

Milius's art collection contains some true pearls that the biggest collections would covet. Nikita Aleksejev, Anatoli Belkin, Gleb Bogomolov, Valeri Gerlovin, Sven Gundlah, Francesco Infante, Vladimir Jankilevski, Ilja Kabakov, Lev Kropivnitski, Andrei Monastõrski, Ernst Neizvestny, Vladimir Ovchinnikov, Viktor Pivovarov, Dmitri Prigov, Konstantin Zvezdotshotov and others are Russian artists whose generosity to the art collector is quite astonishing. The same generosity was expressed by the Latvians Ilmars Blumbergs, Miervaldis Polis and Maia Tabaka, and the Ukrainians Igor and Svetlana Kopystjanski.

Many Estonian artists contributed to Milius as well, such as Jüri Arrak, Ulrik Amen, Leonhard Lapin, Lembit Lepp, Ado Lill, Kaljo Põllu and Aili Vint. Siim-Tanel Annus, Andrus Kasemaa, Jüri Kask, Mari Kurismaa, Raoul Kurvitz, Ilmar Malin, Raul Meel, Peeter Mudist, Valdur Ohakas, Sirje Runge, Paul Saar, Ülo Sooster, Tommy & Laurentsius, Jaan Toomik, Silver Vahtre, Tõnis Vint and others donated some of their best works.

Milius's contacts with Finnish art were established through Leonhard Lapin and Jorma Hautala, and his collection was supplemented with works by Juhana Blomstedt, Lars Holmström, Matti Kurkki, Olavi Heino, Paul Osipow, Gunnar Pohjola, Markku Pääkönen and Jorma Hautala.

Besides assembling his extraordinary art collection, Matti Milius was remarkably successful in his dealings with people; he brought together the young and the old, the well-known and the unknown, the recognised and alternative artists of different nations, friends and foes.

Matti Milius

(1945-2015) was a collector of contemporary art based in Tartu. His collection contained numerous ex-libris and over 1200 drawings, prints and paintings by artists from Estonia, Latvia, Finland, Lithuania, Russia, Armenia, Canada, Azerbaijan and elsewhere. Most works were donated to him. Since 1968 he regularly displayed works from his collection in Estonia and abroad.

Raivo Kelomees

(1960), PhD (art history) is an artist, critic, art historian. Main area of research: history of media art, ephemeral art, artsience, data base documentary.

Exhibitions

Kumu Art Museum

Weizenbergi 34 / Valge 1, Tallinn

<http://kumu.ekm.ee>

Open: April-Sept Tue, Thu-Sun 11 am-6 pm, Wed 11 am-8 pm
Oct-March Thu-Sun 11 am-6 pm, Wed 11 am-8 pm

Permanent exhibitions: *Treasury.*

Difficult Choices until 31 Dec 2015

- 17 April-16 Aug *Art Revolution 1966*
15 May-30 Aug *Jaromír Funke and Avant-garde Photography in Czechoslovakia 1922-1950*
29 May-13 Sept *Home and Away.* Raymond Pettibon. Marko Mäetamm
3 July-8 Nov *The Force of Nature. Realism and the Düsseldorf School of Painting*
13 Aug-31 Dec Concordia Klar and Peeter Ulas
4 Sept-3 Jan 2016 *Silence d'Or.* Ilmar Laaban and experiments in sound and language
11 Sept-17 Feb 2016 *Ants Laikmaa. Vigala and Capri*
9 Oct-20 March 2016 *Saga. Iceland: Art and Narrative*
11 Dec-13 March 2016 Ryoji Ikeda. *Supersymmetry*

Kadriori Art Museum

Kadriori Palace, Weizenbergi 37, Tallinn

<http://kadriorimuseum.ekm.ee>

Open: May-Sept Tue, Thu-Sun 10 am-6 pm, Wed 10 am-8 pm
Oct-April Thu-Sun 10 am-5 pm, Wed 10 am-8 pm

Permanent exhibition: Paintings from the 16th-18th century. Dutch, German, Italian and Russian masters. Western European and Russian applied art and sculpture from the 18th-20th century

- 28 March-4 Oct *True Art or a Fake?*
28 March-4 Oct *Art Work in Close-up*
24 Oct-13 March 2016 *Between Dresden and St Petersburg.* Artist Twin Brothers von Kugelgen

Adamson-Eric Museum

Lühike jalg 3, Tallinn

<http://adamson-eric.ekm.ee>

Open: May-Sept Tue-Sun 11 am-6 pm
Oct-April Wed-Sun 11 am-6 pm

Permanent exhibition: Works by Adamson-Eric. Adamson-Eric (1902-1968) is one of the most outstanding Estonian painters of the 20th century. He also devoted much of his time to applied art. The museum's permanent exhibition consists of a display of Adamson-Eric's works (painting, ceramics, porcelain painting, leather art, metal forms, jewellery, decorative tiles, textile, and furniture).

- 10 July-25 Oct Efraim Allsalu. *The Joy and Poetry of Life in Tough Times*
6 Nov-28 Feb 2016 *Traces of the Gods.* Paintings by the Japanese artist Torii Rei

Niguliste Museum

Niguliste 3, Tallinn

<http://nigulistemuuseum.ekm.ee>

Open: May-Sept Tue-Sun 10 am-5 pm
Oct-April Wed-Sun 10 am-5 pm

Permanent exhibitions: Ecclesiastical Art from the 14th-20th centuries. The Silver Chamber

Until 31 Dec 2016 *Interactive Rode Altarpiece*

Mikkel Museum

Weizenbergi 28, Tallinn

<http://mikkelimuuseum.ekm.ee>

Open: May-Sept Tue, Thu-Sun 10 am-6 pm, Wed 10 am-8 pm
Oct-April Thu-Sun 10 am-5 pm, Wed 10 am-8 pm

Permanent exhibition: Collection of Johannes Mikkel: the Art of Western Europe, Russia, and China from 16th-20th centuries

- 28 March-4 Oct *True Art or a Fake?*
25 April-11 Oct *Folded World.* Fans from the collections of the Art Museum of Estonia
24 Oct-13 March 2016 *Lavater's Book of Faces. An Enlightenment Era Glance at People and Art*

Museum of Estonian Architecture

Rotermann's Salt Storage

Ahtri 2, Tallinn

<http://www.arhitektuurimuuseum.ee>

Open: Wed-Fri 11 am-6 pm, Sat-Sun 10 am-6 pm

Permanent exhibition: *Space in Motion.* A Century of Estonian Architecture. The exhibition encompasses the most important segments of 20th century Estonian architectural history, as well as the more intriguing phenomena.

- 10 April-7 June Ulla-Maija Alanen. *Bodyscapes*
24 April-7 June *Unbuilt. Visions for a New Society 1986-1994*
19 June-27 Sept *From the Upper Class to Classrooms.* Estonian Manor Schools
20 June-30 Aug *Estonian Manor Houses: Splendour, Forever Lost*
11 Sept-11 Oct Tallinn Architecture Biennale 2015 main exhibition *Body Building*
30 Sept-25 Oct Estonian Culture Poster 2015
8 Oct-25 Oct Architecture Competition of the Narva Castle
21 Oct-22 Nov *no pain no game.* Interactive exhibition of the *//////////fur////* Artist Duo

Estonian Museum of Applied Art and Design

Lai Street 17, Tallinn

www.etdm.ee

Open: Wed-Sun 11 am-6 pm

Permanent exhibition of Estonian design

- 27 March-17 May Annika Teder. *Time Capsules*
23 May-27 Sept *New Nordic Fashion Illustration 2*
1 July-4 Oct Furniture designs by Anna von Maydell for the Atelier für Kunstgewerbe
29 Aug-25 Oct Lennart Mänd. *Bindings*
10 Oct-10 Jan 2016 *Classics.* Peeter Kuutma
30 Oct-10 Jan 2016 Eve Koha. *Experience of space*

Contemporary Art Museum of Estonia

Põhja pst 35, Tallinn

www.ekkm.ee

Open from April-October: Tue-Sun 1 pm-7 pm

- | | |
|------------------|--|
| 25 April-14 June | <i>Köler Prize 2015</i> . Exhibition of Nominees |
| 19 June-26 July | <i>T:H:E:R:E:A:L: After Psychedelia</i> |
| 31 July-6 Sept | 1995 |
| 18 Sept-18 Oct | <i>Prosu(u)mer</i> . Tallinn Photomonth '15 |

Tallinn Art Hall

Vabaduse väljak 8, Tallinn

www.kunstihoone.ee

Open: Wed-Sun 12 am-6 pm

- | | |
|--------------------|---|
| 3 June-5 July | <i>Spring Exhibition</i> . Annual exhibition of the Estonian Artists' Association |
| 15 July-16 Aug | <i>Enchanted by Fire</i> . Kohila International Ceramics Symposium. Curator Pekka Paikkar |
| 22 Aug-27 Sept | <i>Black and White</i> . Tallinn 5th International Drawing Triennial |
| 8 Oct-8 Nov | Tallinn Photomonth '15. International Show <i>Time Lapse</i> . Curator Anna Laarits |
| 25 Nov-10 Jan 2016 | <i>DOings&kNOTs</i> . Curator Margit Säde-Lehni |

Tallinn Art Hall Gallery

Vabaduse väljak 6, Tallinn

www.kunstihoone.ee

Open: Wed-Sun 12 am-6 pm

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|--------------------|---|
| 19 March-26 Apr | Anne Parmasto. <i>Indian summer</i> . Paintings |
| 30 April-24 May | Arne Maasik. <i>Deep Sea</i> |
| 3 June-28 June | <i>Spring Exhibition</i> . Annual exhibition of the Estonian Artists' Association |
| 3 July-26 July | Marje Üksine. <i>Openings</i> . Intaglio prints |
| 1 Aug-23 Aug | <i>TL;DR</i> . Curator Stacey Koosel |
| 29 Aug-20 Sept | Eleriin Ello. <i>Closer</i> |
| 25 Sept-18 Oct | Tallinn Photo Month. <i>Cold Water</i> . An insight into the transition era of Baltic photographic art in the 1990s. Curator Tanja Muravskaja |
| 22 Oct-15 Nov | Urmas Viik. <i>Folk Psychedelia. Muhu Patterns</i> |
| 19 Nov-13 Dec | Jüri Kask. <i>White Line</i> |
| 18 Dec-10 Jan 2016 | Ülle Marks & Jüri Kass |

Tallinn City Gallery

Harju 13, Tallinn

www.kunstihoone.ee

Open: Wed-Sun 12 am-6 pm

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|-----------------|--|
| 24 April-24 May | Karel Kravik. <i>Winner of the Annual Artproof Young Photographer's Award</i> |
| 3 June-21 June | <i>Spring Exhibition</i> . Annual exhibition of the Estonian Artists' Association |
| 26 June-19 July | Karl-Kristjan Nagel. <i>Unknown Revolution</i> |
| 23 July-23 Aug | <i>Elektra 2015</i> . Mari Prekup, Ott Jeesser, Raivo Kelomees, James Connor, Sven Pärtel, Johann Tael |
| 26 Aug-20 Sept | Valeri Vinogradov. <i>Reflections</i> |
| 24 Sept-11 Oct | Eike Eplik. <i>Some of These Birds Flew on Their Backs</i> |
| 17 Oct-1 Nov | Group Neoexprepost. <i>Trash 2</i> |
| 5 Nov-29 Nov | Jass Kaselaan |
| 3 Dec-27 Dec | Alice Kask |

Draakon Gallery

Pikk 18, Tallinn

<http://www.eaa.ee/draakon/english/eindex.htm>

Open: Mon-Fri 11 am-6 pm, Sat 11 am-5 pm

- | | |
|-------------------|--|
| 27 April-16 May | Lilli-Kröödt Repnau |
| 18 May-6 June | Kristiina Hansen & Sigrid Viir |
| 8 June-27 June | Faculty of Architecture, EAA |
| 29 June-18 July | EAA Young Artist Prize - Taavi Suisalu |
| 20 July-8 Aug | Piia Lehti (FI) |
| 11 Aug-29 Aug | Henri Hütt & Evelyn Raudsepp |
| 31 Aug-19 Sept | Grisli Soppe-Kahar |
| 23 Sept-10 Oct | Viktor Gurov, Hedi Jaansoo, Andrus Lauringson, Andres Lõo, Pire Sova |
| 12 Oct-31 Oct | Taavi Piibemann |
| 2 Nov-21 Nov | Alexei Gordin |
| 23 Nov-12 Dec | Andres Tali |
| 14 Dec-9 Jan 2016 | Tõnis Kenkmaa, Mari-Liis Oksaar |

Hobusepea Gallery

Hobusepea 2, Tallinn

www.eaa.ee/hobusepea/english/enindex1.htm

Open: Wed-Mon 11 am-6 pm

- | | |
|--------------------|------------------------------|
| 22 April-11 May | Tanja Muravskaja |
| 13 May-1 June | Uku Sepsivart |
| 3 June-22 June | Krista Mölder & Helena Tulve |
| 22 July-10 Aug | Mall Paris |
| 12 Aug-31 Aug | Len Murusalu |
| 2 Sept-21 Sept | Eve Kask |
| 23 Sept-12 Oct | Sten Saarits |
| 14 Oct-2 Nov | Anna-Stina Treumund |
| 4 Nov-23 Nov | Kaarel Eelma |
| 25 Nov-14 Dec | Marco Laimre |
| 16 Dec-11 Jan 2016 | Britta Benno |

Vabaduse Gallery

Vabaduse Sq 6, Tallinn

<http://www.eaa.ee/vabaduse/>

Open: Mon-Fri 11 am-6 pm, Sat 11 am-5 pm

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|-------------------|---|
| 21 May-9 June | Mall Nukke |
| 11 June-30 June | Enn Pöldroos |
| 2 July-21 July | Tenno Sooster (IL) |
| 23 July-11 Aug | Vilen Künnapu |
| 13 Aug-1 Sept | Awards of Tallinn 4th Drawing Triennial |
| 3 Sept-22 Sept | Illimar Paul |
| 24 Sept-13 Oct | Terje Ojaver |
| 15 Oct-3 Nov | Eve Kiiler |
| 5 Nov-24 Nov | Hille Palm, Kaie Parts |
| 26 Nov-15 Dec | Mari-Liis Tammi |
| 17 Dec-5 Jan 2016 | Kersti Vaks |

HOP Gallery

Hobusepea 2, Tallinn
www.eaa.ee/hop
Open: Thu-Tue 11 am-6 pm

29 May-16 June	Anu Samarüütel
19 June-7 July	Sofia Markarova
10 July-28 July	Pille Kaleviste, Eelike Virve
31 July-18 Aug	Ivar Kaasik
21 Aug-8 Sept	Sergei Isupov
11 Sept-29 Sept	Nils Hint
2 Oct-20 Oct	Estonian Metal Artists' Union
23 Oct-10 Nov	Mae Kivilo, Merle Suurkask
13 Nov-1 Dec	Kristiina Kibe, Sven Tali
4 Dec-21 Dec	Tiina Puhkan
23 Dec-12 Jan 2016	Eva Mustonen

A-Gallery

Hobusepea 2, Tallinn
www.agalerii.ee
Open: Mon-Fri 10 am-6 pm, Sat 11 am-4 pm

5 June-19 June	Marje Kerem
3 July-27 July	Aino Kapsta
31 July-24 Aug	Pilleriin Jürisoo
28 Aug-21 Sept	Mari Relo-Šaulys and Adolfas Šaulys
25 Sept-19 Oct	Jurgita Ludaviciene
23 Oct-16 Nov	Andrei Balašov
20 Nov-14 Dec	Jens A. Clausen

Vaal Gallery

Tartu mnt 80d, Tallinn
www.vaal.ee
Open: Tue-Fri 12 am-6 pm
Sat 12 am-4 pm

June	Maarit Murka
Aug	Estonian Painters' Association
Sept	Raul Rajangu
Oct	Peeter Laurits
Nov-Dec	August Künnapu
Dec-Jan 2016	Vano Allsalu

Tartu Art Museum

Raekoja Square 18, Tartu
www.tartmus.ee
Open: Wed, Fri-Sun 11 am-7 pm, Thu 11 am-9 pm

9 April-31 May	<i>Tartu 88. City of Dreams.</i> Curator Kaisa Eiche
28 May-23 Aug	<i>The Space Around Me.</i> Curator Tiiu Talvistu
3 June-14 June	University of Tartu Masters of Painting graduation exhibition
19 June-30 Aug	Tõnis Saadoja. Curator Hanna-Liis Kont
3 Sept-1 Nov	Kiwa. Curator Marika Agu
16 Sept-8 Nov	<i>The Hidden Side of Tartu Art Museum's Collection.</i> Curator Nele Ambos
5 Nov-3 Jan 2016	<i>Is This The Museum We Wanted? Part 2: New Building.</i> Curators Rael Artel, Mare Joonsalu, Tiiu Talvistu
19 Nov-28 Feb 2016	Tallinn Photomonth '15. <i>From Explosion to Expanse.</i> Estonian Contemporary Photography 1991-2015. Curator Anneli Porri

Tartu Art House

Vanemuise 26, Tartu
kunstimaja.ee
Open: Wed-Mon 12-6 pm

Big hall

2 July-26 July	Ivar Kaasik
30 July-23 Aug	Andres Koort
27 Aug-20 Sept	Eda Lõhmus
26 Sept-18 Oct	Tarvo Hanno Varres and Kirke Kangro
22 Oct-15 Nov	Estonian Lithography Centre
19 Nov-13 Dec	Olivia Parmasto and Kaia Otstak
18 Dec-10 Jan 2016	End-of-the-year exhibition

Small hall

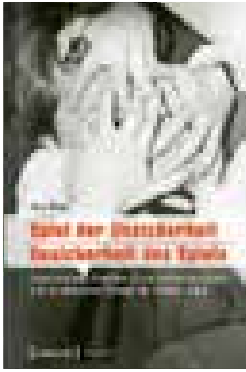
2 July-26 July	Egge Edussaar-Harak
30 July-23 Aug	Lajos Veszeli (HU)
25 Aug-20 Sept	Art Society <i>Pallas</i>
26 Sept-18 Oct	Tarvo Hanno Varres and Kirke Kangro
22 Oct-15 Nov	Piret Bergmann
19 Nov-13 Dec	Ove Maidla
18 Dec-10 Jan 2016	End-of-the-year exhibition

Monumental Gallery

2 July-26 July	Sigrid Viir, Johannes Säre, Kristiina Hansen
30 July-23 Aug	Andrus Peegel, Tõnis Paberit
27 Aug-20 Sept	Diana Tamane
26 Sept-18 Oct	Tarvo Hanno Varres and Kirke Kangro
22 Oct-15 Nov	Johnson & Johnson
19 Nov-13 Dec	Raivo Kelomees
18 Dec-10 Jan 2016	End-of-the-year exhibition

Tallinn Photomonth '15
exhibition *Prosu(u)mer* -
Karl Smith. *Orca (Rockstar
Games)*. 2015.

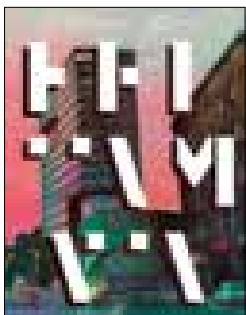




**Spiel der Unsicherheit /
Unsicherheit des Spiels:
Experimentelle Praktiken in
der estnischen Kunst und im
estnischen Theater der 1960er
Jahre**
**The Play of Uncertainty / The
Uncertainty of Play: Experimental
Practices in Estonian Art and
Theatre of the 1960s**

Author: Anu Allas
Dissertation, Freie Universität Berlin 2013
Supervisors: Erika Fischer-Lichte, Luule Epner
Editor: Angelika Wulff
Design (cover): Kordula Röckenhaus
In German
312 pages
Published by transcript, Bielefeld 2015

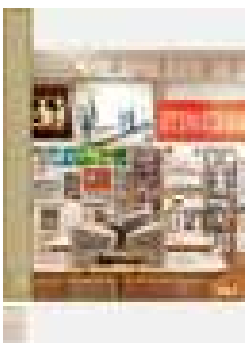
The book focuses on experimental practices in Estonian art and theatre at the end of the 1960s and examines the functions and meanings of the notion of 'play' in relation to these practices. It analyses comparatively the 'theatre renewal' in Tartu and the first happenings organised by art and music students. In both cases, the artistic activities were conceptualised as 'playing' (rather than making art) by the initiators. The main argument of the book is that the affinity with the phenomenon of play in the arts was created by the interaction of three factors: the late socialist cultural dynamic, the re-actualization of the avant-garde idea about reunion of art and everyday life, and the preoccupation with existentialism and the concept of absurd in Eastern Europe in the late 1960s.



**Unbuilt. Visions
for a New Society
1986-1994**

Author: Ingrid Ruudi
Editor: Mari Klein
Design: Margus Tamm
In Estonian and English
208 pages
Published by the Museum
of Estonian Architecture,
Tallinn 2015

Unbuilt. Visions for a New Society 1986-1994 presents a selection of architectural projects and conceptual designs from the period from the launching of *perestroika* until the first years of newly independent Estonian Republic. During this time, an unprecedented number of open and invited competitions took place whereas ambitious businessmen of the transitional economy commissioned a lot of projects on their own as well. However, the majority of these plans remained unbuilt. The outrageous visions have been forgotten, the clients have ceased to exist, and many designs are irretrievably lost. Today, as we have come to take our independent society for granted and the built environment faces a lot of critique, it is about time to take a look at the beginnings of these processes.



**Explosion in
Pärnu**

Concept and editing: Rael
Artel
Design: Jaan Evert
320 pages
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This publication is a book-format-version of an exhibition-installation *Explosion in Pärnu* that was displayed in the framework of the show *Archaeology and the Future of Estonian Art Scenes* in 2012 at Kumu Art Museum, Tallinn.

During the transformation era of Eastern Europe in the 1990s, one of the most intriguing centres of new art was Pärnu, a little Estonian town on the coast of the Baltic Sea best known for the international performance group Non Grata.

Out of nowhere, an unbelievably intensive and productive experimental art movement started, that quickly went through several phases of institutionalization and finally dissolved in the 2000s, leaving behind only scant documentation and an internationally known art group that has little connections with the place where it was born. Yet the earlier Non Grata was not only a movement but also an experimental environment for art education, Academia Non Grata.

The book consists of four parts. Central to it is the *Chronicle of the Explosion* that uses various documentation to place the events of the Non Grata movement between 1991 and 2012 in their historical context. *Paintings and assemblages* and *Documentation of performances and actions* show the creative production by reproductions, photos, and video stills. An extensive collection of interviews presents personal viewpoints, and the author's afterword gives a shorter overview of Non Grata's history as a whole.

