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Damage account

Interview with Mark Raidpere by Liina Siib

Mark Raidpere.
Damage. In Wardrobe.
2012. Digital print
on aluminium.
100 x 67.7 cm

Liina Siib (LS): Let's talk about your personal exhibition *Damage* at the Contemporary Art Museum in Tallinn (3 Aug–8 Sept 2013, curators Anders Härm and Eugenio Viola), and about your residency and exhibition in Naples at Fondazione Morra Greco before that (17 Oct 2012–30 Jan 2013, curator Eugenio Viola). An observation, to start with: the aesthetic note, or your own aesthetics in your work, that strikes the viewer is perhaps a bit connected with fashion photography. After all, you are involved in this as well, so one enriches the other?

Mark Raidpere (MR): I agree, and this has been said before. When I started taking pictures, my first role models were in fashion photography, which is characterised by extreme perfection, being composed to the last millimetre. I set out to achieve the same effect. Commissioned work, the glittering world, is considerably more extensive than my work as an artist. However, I am always as fastidious about this work, even if it is not quite as significant as my gallery work. My artwork is the best part of me; there is nothing much going on in my existence anyway. I do not, on the whole, cope that well in most spheres of practical life, but for some reason when I, a relatively non-productive author, offer something to the art world or stick my nose into it, the results are mostly above average.

LS: The urban space photographic series for your earliest work at the Contemporary Art Museum exhibition, *A User's Guide to Tallinn* in 2001, was supported by *Napoli 2012*. Did you think about the Tallinn pictures in Naples?

MR: No, not really. Only when we began compiling the Tallinn exhibition. I was quietly pondering the Tallinn work, but when Anders Härm suggested it would be interesting to display them, I of course agreed at once. Both series are quite exceptional among my work, as they are the only 2 series of cityscapes I have executed. I was most of all keen to see whether and what they had in common.

LS: Despite the 10-year gap between photographing Tallinn and Naples, a strong link emerges. The Naples work addresses the Tallinn work and provides it with a new layer of meaning. I now look at them both from a kind of theatrical perspective. Here is your mise-en-scène, how you see things and photograph them.

In the Naples work, you are closer to people. People in the Naples pictures seem to respond to your glance, as if some communication has been created.

MR: Tallinn was restricted to fewer sessions. I had a list of specific areas in the city, as it was a commissioned work. I photographed the architectural environment and the general appearance. In Naples I was free and thus paid more attention to visual scenes and character; the focus was different.

LS: As you photographed people in Naples and Tallinn in a well-composed key, these pictures could perhaps also be seen as fashion photographs, especially the ones of Naples, with the torn jeans, à la Italian Vogue, Diesel or Calvin Klein. If we take pictures of more marginal people, people in the street, types in the usual documentary photo regime, nobody

Mark Raidpere. *Tallinn 2002.* 2002. Colour photo. Courtesy of the Art Museum of Estonia

Mark Raidpere. *Napoli 2012. Via San Biagio dei Librai. My Name is Lucca.* 2012. Digital print on aluminium

Mark Raidpere. *Napoli 2012. Piazza Monteoliveto 2.* 2012. Digital print on aluminium

wants to look at them for long; they do not really matter to anyone, but a touch of fashion photography adds a certain component of desire to them.

MR: I try to introduce a very simple thing into my pictures: beauty. That's all.

LS: What was your sense of distance in Tallinn and in Naples? Is it easier to photograph in an environment where you do not know the unwritten rules, i.e in a strange place?

MR: In Naples, the camera helped me to get in touch with the city and relate to an environment where nobody speaks English, where people are so different, where you feel anxiety at each step because you do not know the system. Besides, Naples is a dangerous city. My camera provided me with a role there. It is of course easier to be so-called certifiable in a strange place, because you are not supposed to know anything, but I still had to decide how I was going to operate the camera there. I had to think all the time about whether this was the place to raise the camera, whether I should be unnoticed or whether I should be visible, whether I should establish contact or make do without it. I had to be alert at all times about what kind of regime I would ignite in myself. I lived in Centro Storico, and the whole first-floor theatrical essence was there: a maze of streets, like a village, simple merry people, permeated in bad deeds, camorra dictate... There were things that got on my nerves, but I put up with them, and eventually the town put up with me. Naples is a witch-town, as Aare Pilv wrote (in *Ramadan*, 2010). Naples draws you back, it is unique and fascinating, and it does not let you go, a sinner of a city.

Mark Raidpere. *Vekovka. 2008.* Video, 4:3. 16'10". Courtesy of LVMH

LS: Do you have a special regime, with a street as a place for taking pictures? Or is it just a place like all the rest?

MR: It is just a place, not a genre. The photographs of these two towns are a major exception in my work. There are indeed artists whose fields of action and themes hardly change. I am hopelessly eclectic. Nobody can claim that I rely on street photography or work exclusively in the studio. Nothing is further from the truth. A certain urban element is probably prevalent in my work, and I cannot imagine myself doing something outside urban environments.

LS: What about *Vekovka*?

MR: That was on a train. Besides, it is just a small town on the way from Moscow to Izhevsk.

LS: *Vekovka* is a visually rich film, with several lines running through it.

MR: It has been shown in Tallinn once, at the Finno-Ugric exhibition at Kumu, curated by Anders Kreuger (*North and Northeast: Continental Subconscious*; Kumu Art Museum, 2008). A friend of mine who went to the opening joked about it: "Mark, I have a feeling that you have reached a Chekhovian period in your work", referring to a change in tone or emotion as compared with my earlier things. This work is more poetic and acquiescent.

LS: Did the sound ignite the visual line?

MR: This was an expedition (Mark, Hanno Soans and Juku-Kalle Raid); when we visited Udmurtia, the Mari El Republic, we also travelled through Kazan. That could have been

the second day on the train. The three of us sat in the restaurant carriage in the evening. I had already heard of the custom of people at Russian whistle stops trying to sell all manner of absurd things. Juku had invited a Russian to our table, we had some vodka, the train stopped, and I looked out of the window: the first person to pass by was a man carrying a stuffed bird on a long stick over his shoulder. In the midst of the idle talk in the restaurant, I thought that when strange circumstances coincided you could indeed glimpse something as weird as that. However, after a momentary pause, more weird passers-by appeared on the scene, and I understood that this was the custom: people sell everything, from eggs to mothers trying to sell their daughters. As I had my camera ready, I went to the outside area between two carriages, hoping it would be nice and quiet to film there. As it happened, Juku-Kalle and our Russian companion came there too after a while for a smoke and a chat. The text in the video is the real chat they had while I filmed. I knew how crucial that moment was. All the components were suddenly there together. It was in 2007, after the Bronze Night, and everything was very topical for me: the national issue, the Soviet era (the Russian had been to Tallinn and remembered specific motifs and places) and the language issue. The whole array of themes opened up spontaneously, through the dialogue between an inebriated Estonian and an equally boozy Russian.

LS: Is the element of staging, setting the scene, important in your work?

MR: I never stage anything. They are minimally staged.

LS: But what about your run in *Pae St. Playlist*?

MR: I prepare some sort of structural thing in my head. In *Pae St. Playlist,* the pictorial concept was of course previously devised. Also, in *Shifting Focus,* I established some vague frames of action and location, but that was all. There was no script. All of my videos are of a documentary nature. Thinking of the sound in Pae Street, I planned to have a chat with just my mother, as my father was in bad shape. Besides, with my mother I hoped to tackle an aspect or two which would be impossible with my father, because he might have thought them too uncomfortable. On the day of our conversation, I travelled to the Lasnamäe residential district, after a long gap, and decided to have a coffee on a café terrace near my mother's home. All of a sudden, I saw my father, right there, walking towards the bank, leaning on his cane. I instinctively ducked down, hiding behind the terrace railing: I didn't want my father to see me; it was against my plans. But then I somehow felt in my bones that it was wrong to ignore him: seeing him was like a sign. This is an excellent example of how chance, even mishaps during shooting, are always welcome to me. With good judgement and skill, they provide extra meanings and can lead you where you would not have known to go. Unexpected things are usually enriching.

LS: The Pae Street work makes you think about the selective character of memory.

MR: I wanted to gather key memories together. Tales told by my parents, which might differ from my own memories. It also turned out that my father remembered some things differently than my mother. For example, describing coming home from the maternity hospital. Father says: "...although it was a sunny day", whereas mother claims: "And the day was overcast."

LS: Pae Street could be anywhere. It is a personal work which tells of personal things, with generalisation, in a specific place without the restrictive aspect of locality.

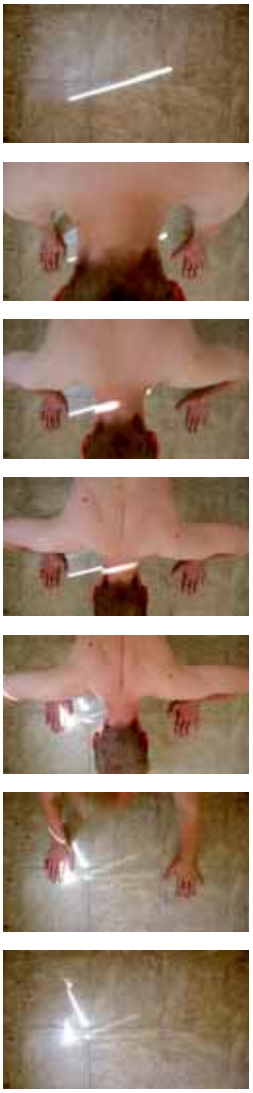
MR: I guessed already at the early stages of the work that the grey blocks of flats in Pae Street were in fact an asset. Had the place had a specific character, it would have been less effective.

LS: You thus consider the viewer.

MR: Yes, the viewer is very important to Raidpere. I'd rather not offer people any intellectual puzzles, but instead I'd like the viewer to feel emotions. For me, a 100% success is when the viewer leaves the exhibition in a heightened mood. The viewer should be emotionally involved. The work about my father's sms-s (Video *09/12/07 – 05/04/09*) might be difficult and bleak, but many have said that they left feeling elevated.

LS: Your series of self-portraits *Damage* seems like writing with your body on a marble floor, although these are photographs. This physical aspect creates an association with Catholic art, for example the picture where you have a sunburn. A tortured body, broken sunglasses, isolation, à la a saint in a desert. The body, the body's reactions to climate, a marble floor, Italy, sport and James Baldwin would be some keywords.

MR: It is easy to start with keywords. Isolation: bull's eye! I would replace torture with compulsion. The sunburn photo *Nobody Knows My Name* was the first picture I completed in this series. It is a reflection of my arrival under the Naples sky, hanging around in my two-storey six-room apartment with a roof terrace, without having a clue what was going to happen next. I was an alien in that city, a stranger and isolated. Due to the famous *Giovanni's Room*, James Baldwin has been essential to me for decades. But how could the famous gay writer suddenly get published in the Soviet era? Because the collection *Nobody Knows My Name* (Loomingu Raamatukogu 1968) consists of essays about American racial discrimination, written in his beautiful poetic language; it is a text of its era. This slim volume has for many years accompanied me on my brief artistic excursions, but I had never actually read it through. In every new destination, I prefer to perceive the place and not stick my nose into texts. Now, in Naples, I finally read the entire book. The book is crucial in my own biography. A companion. The pictures in the series *Damage* are associative, describing my general inner mood upon arriving in Naples and living there.



Mark Raidpere. *Workout in Progress*. 2012. Video, 16:9. 3'14"

LS: I also find humour in the series.

MR: Oh yes. Certainly.

LS: A black author and a sunburnt author, a cactus, a desert, a hermit Hieronymus and a lion. A man in a cupboard.

MR: I'd use the words tragi-comical, self-ironic. The apartment in Naples was enormous. In the second week, I still got lost in those six rooms. The place was huge and very photogenic, ascetic and uniform. An excellent background system for such small games. Each room had a different stone parquet floor. The short video *Workout in Progress* (2012) emerged from my plan to reignite my training programme in Naples. I remained faithful to the plan and filmed myself every day on a different parquet floor doing push-ups. I wanted to create a diary-type recording of a routine compulsion. In the end, I chose only the recording of one day, a long unique shot that followed the movement of the sun between the window shutters. I had been invited to Naples in two previous years, but for various reasons had been unable to go. Then I had some time and as I hadn't done much as an artist for several years, I decided to put myself in that kind of situation. It was a voluntary compulsion.

LS: Did the title of the exhibition and series, *Damage*, come from Naples?

MR: The Naples exhibition was called *Napoli.ok*, and it displayed *Damage*, *Naples 2012*, *Workout in Progress*, *09/12/07 – 05/04/09* and the space installation *A Bench of*. In a reduced form, the exhibition travelled to Paris, titled *I'll Come Back Later* (Galerie Michel Rein, 2–30 Feb 2013).

I saw Louis Malle's film *Damage* in 1992 on Finnish television and its finale stuck in my mind. I suddenly remembered it last year and I watched it on YouTube to check my memory. The epilogue has actually nothing much to do with what comes before in the film, either stylistically or emotionally. At the end of the film, in its strong eighties' sauce, the epilogue seemed timeless. I probably remembered the segment because of my inner perception in spring 2012, a perception that I was standing back-to-back with the world. I went to Naples with this epilogue, pulled myself together there and forgot the film. Until the last moment, the self-portrait series had no name, although each photograph did. We were setting it up in Naples and suddenly a mishap occurred. The work was printed in Tallinn and put on aluminium plates, but they were badly packed and arrived in Naples damaged. Everything was bent at the edges. We discovered this just a few days before the opening and of course there was no time to do them again. However, I was determined that the pictures should be displayed. Luckily, a technician at the Fondazione managed to sort them out pretty efficiently. On the evening before the opening, I suddenly remembered how it, after all, had started with the film *Damage*, and that's how the series got its name. In Tallinn, the co-curator Anders Härm wanted the exhibition at the Contemporary Art Museum in Tallinn to be called *Damage*. It covered the exhibition nicely. I was pleased with my display, and nothing seemed out of place. I am extremely grateful to the museum. I haven't exhibited much in Estonia. I am not a productive artist, and for me art is a traumatic activity, but that's inevitable. The audience should not be traumatised; the journey for viewers must be more refined. However, my works of art are not born out of happiness and joy.

Mark Raidpere (1975), photo and video artist, represented Estonia at the Venice Art biennale in 2005, has received Hansabank Group annual art award (2005) and Ars Fennica Award (2008).

Liina Siib (1963), photo and video artist.

Today's scenography

Eero Epner

Twentieth century theatre has seen various avant-garde trends, which have tried to rid it of the reputation of theatre being a 'bourgeois field of art' and have stretched the borders in different directions, mainly towards abandoning narrative and the yoke of language, which has brought about a more abstract language of images, as well as attempts to integrate with music, film, dance and visual arts. In the second half of the century, theatre increasingly sought opportunities to reject theatre lies, and thus moved via various methods towards realism. Today, this has become one of the dominant trends in theatre. Not only independent groups, but also big state theatres are moving out of classic theatre buildings and performing in storehouses and marketplaces. This is no longer just searching for new venues, i.e aesthetic nomadism; rather, the ideological aim is to find 'real' spaces and environments, in order to proceed concurrently with 'real life' and bring theatre to the social classes that cannot afford to go to the theatre. The cloakrooms of big German theatres mainly contain fur coats, whereas the new venues welcome immigrants, workers, washerwomen and other humiliated and abused people.

However, despite theatre's aspirations for the avant-garde, it is often regarded as conservative, populist and stuck in traditions. This contempt is excellently summarised by Roland Barthes: "I consider myself as a friend of theatre, but I have not been for ages." Something similar happened in Estonia: visual artists of the 1990s radicalised the whole art scene, whereas theatre remained a place for presenting national narratives and bourgeois entertainment; only very rarely could one see artists settling into velvet chairs at seven in the evening. They would have been bored. The experience was too embarrassing and painful.

Recent years have witnessed theatres across the world trying to adopt more impulses from visual arts. On the one hand, this operates at the personal level: theatres have attracted such artists as Olafur Eliasson, Chiharu Shiota, Hermann Nitsch, Jonathan Meese and Daniel Richter. On the other hand, links are also sought at a more abstract level; the best example is perhaps the winner of the 54th Venice Biennale in 2011, the German pavilion. This constituted a total Germanic church by Christoph Schlingensief: a Dadaist myriad of avant-garde films, excerpts of his autobiography and political-surreal slogans on the walls.

Looking back, it is interesting to see that the borders between visual arts and theatre have always been fuzzy when avant-garde tendencies increase in culture: from the late 19th century to the 1920s, again in the late 1960s and seemingly now as well. The same is true in Estonia: the cubist-futurist Group of Estonian Artists of the 1920s worked comfortably with painting, book design and scenography; in the 1960s several avant-garde painters (e.g Andres Tolts and Leonhard Lapin) participated in the theatre innovation movement in the Vanemuine Theatre in Tartu. But what is the situation like today?

On the whole, the situation is so-so. On the one hand, we have no reason to talk about the avant-garde or the triumph of radicalised aesthetics because, together with the market logic, conservatism has also been imported into the cultural field. However, there are various signs that theatre is seeking interactions with contemporary visual arts. Such tendencies are primarily linked with three artists: Ene-Liis Semper, Liisi Eelmaa and Laura Pählapuu. Although all three graduated from the scenography department of the Estonian Academy of Arts, they have also consistently worked in other areas of art: Semper is an internationally acclaimed video and performance artist, Eelmaa has displayed her work at exhibitions and made documentaries, and Pählapuu is involved in video and drawing. This kind of parallelism has an impact on their scenography work, as the visual environment in theatre is for them always contextual and does not exist apart from the production, which is not a separate autonomous artwork – something that Semper has repeatedly stressed. However, people working in theatre are now thinking along the same lines as those working in contemporary art. "Things coming from theatre can, at their best, be placed in an art hall. I personally would like to be an artist. And never be embarrassed by the things I show in a gallery," said Eelmaa in an interview. The changed attitude of scenographers to their work is per-

Stage design by Liisi Eelmaa. *Madame Bovary*. Von Krahl Theatre, 2011

haps even better described by the legendary German scenographer Bert Neumann, whose novel aesthetics significantly altered the entire understanding of the essence of space in theatre in the 2000s: "For me – and I see myself first of all as a visual artist – theatre primarily offers good working conditions: relatively generous budgets, highly skilled artisans and partners (directors and actors) who are able to proceed with my suggestions. And I am glad to operate outside the art market rules."

This somewhat new attitude towards scenography and theatre is obvious also on stage. Firstly, the way space is dealt with has changed. 'Space' in theatre has gone through various interpretations, from decoration to zero decoration, from illusory space to meta-theatrical gestures, where the theatre hall itself is presented as a stage set. Contemporary theatre has spaces which are theatrical, i.e they create an illusion of another space, although they also do not produce realist 'playing backgrounds', but instead abstract environments. These grant sufficient freedom of creation, and also offer conceptual interpretation opportunities as well. This is an essential difference in Estonian theatres too, and also different from the long-prevailing symbolist approach, which demanded that theatre and the environment on stage symbolise something external. Contemporary space no longer wants to 'symbolise', does not aim to show the 'tragic difference gap' regarded as typical of theatre, or show something that does not exist (marking illusory rooms, characters and events). The opposite is true: the purpose is to move closer to real abstract moments, when whatever is happening right under our noses is the 'thing'. Thus Semper did not design a fake home of intellectuals for her production of *Who's Afraid of Virginia Woolf?*, but constructed a revolving stage as a small black box, with a few chairs and a tape recorder. This was an abstract conceptual room, which was not zero decoration, because the scenographer offered means to stimulate the viewers' imagination.

There are many such means in theatre. It is no wonder then that Semper, Eelmaa and Pählapuu are highly visual artists. Against the background of the general, rather minimalist taste, their works of art created in theatre are baroque, lavish, colourful, intense and emotional. Emphasising the visual aspect also means escaping the language of description: it used to be possible to tackle illustrative scenography pragmatically or via sentimental symbolism, whereas today's non-commenting scenography is affective; intellectual construction is replaced by stressing visually effective pictures and spaces that unroll one after the other and are increasingly amplified. The result is theatre which, like good contemporary art, is abstract enough to not focus on the meaning offered by the artist. Instead, various signs aspire to ignite the viewers' interpretation, and it is sufficiently 'artistic-theatrical', i.e instead of a minimalist void, the aim is a number of visual layers, so that the images emerging in the minds of the viewers are emotional and as contradictory as possible. This, after all, is the only way to guarantee that theatres are full of people, and not the bourgeoisie.

Eero Epner
(1978), art historian; dramaturge at theatre NO99.

Liisi Eelmaa,
for more information, see liisieelmaa.wordpress.com

Ene-Liis Semper,
for more information, see www.NO99.ee

1. Stage design by Laura Pählapuu. *The Language of Flowers*. Von Krahl Theatre, 2012

2. Stage design by Liisi Eelmaa. *What happened after Nora left her husband*. Von Krahl Theatre, 2008

3. Stage designer and co-director Ene-Liis Semper. *The Seven Samurais*. NO99 Theatre, 2005

4. Stage designer and co-director Ene-Liis Semper. *United Estonia Convention*. NO99 Theatre, 2010

5.–6. Stage designer and co-director Ene-Liis Semper. *King Ubu*. NO99 Theatre, 2006

7. Stage designer and co-director Ene-Liis Semper. *The Deer Hunter*. NO99 Theatre, 2006

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Laura Pählapuu, why scenography?

Interview with Laura Pählapuu by Eero Epner

Stage design by Laura Pählapuu. *The Language of Flowers*. Von Krahl Theatre, 2012

Laura Pählapuu (LP): I remember how as a child I was fascinated with the visual, formal side of things: colourful pictures in books, printed dress patterns, ice-cream and sweets wrappers, painted pictures on the bottom of my soup plate, etc. In primary school Russian lessons, we often had to prepare dialogues. They were rather simple two-sentence studies (*Kto tam? Eta ja, sabaka* – Who's there? It's me, the dog.), but I liked to illustrate them with a relevant 'stage decoration' (e.g a samovar painted on a piece of cardboard, churches with onion domes etc). In a sense, scenography is a kind of extension of childhood: constructing different environments to play in, creating wondrous atmospheres and magic worlds. On the other hand, it is a rather technical field: each new production offers you a new challenge and a test.

Stage design by
Laura Pählapuu:
1.–2. *Garbage, City and Death.*
NO99 Theatre, 2010
3. *Summer Days of a Loony-Bin.* Rakvere Theatre, 2012
4. *Nipples or a moment in the unbroken row in our lives.*
Von Krahl Theatre, 2012

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Eero Epner (EE): What is the role of scenography in today's theatre?

LP: Even productions without artists have their own style and design. The actor who comes on stage in his own clothes is no less costumed than a character in a traditional 18th century opera. I think everything on stage is amplified, and each object acquires a symbolic and intentional meaning: just as you display something in an exhibition hall.

A tastefully and stylishly matching solution is generally viewed positively. I think it is a bit more complicated. Scenography cannot be reduced to mere decorative concepts. It has a higher artistic value, as it works in close symbiosis with actors and the entire production. It is even strange that the director and the artist are two different people. I would compare a good production with good food: you cannot, after all, separate the taste from the appearance – they function together, and do not use different components. It is therefore quite common that directors prefer to work with the same artist, as it is essential to be on the same wavelength and understand each other. What captivates me most in my work as a stage artist is the immense creative freedom: I can exercise my whole imagination, and create a totally new visual world and all the details in it.

EE: Theatre is a symbiosis of the arts and in new theatre this includes scenography: it's no longer just decorations, but a complex of videos, pictures, environments and costumes. What could make your heart beat faster?

LP: I think all those new media have been adopted in theatre in order to get closer to the audience, to create a concentration of artistic 'real life'. To produce 'reality', theatres used to show cardboard decorations and 'genuine' birch trunks, whereas in the modern theatre these elements have become the epitome of artificiality.

In several productions, I have used photography and video. Video should by no means be the easy way out, used to merely enlarge an actor's face or show scenes that are difficult to reproduce on stage. The material of video (consisting of the projection of light particles) is much more lightweight than real flesh-and-blood acting. Video can, nevertheless, augment some events on the stage and seem to take the viewer into another environment.

In my opinion, the usage of video on stage in newer theatres will soon decrease and more closer-to-life measures will increase. I am quite keen, for example, on place-specific theatre: productions for real, existing spaces, environments. Joining reality and the stage-created has fascinated me for a long time, both in my works and in scenography. In a forthcoming production, for example, we plan to observe an actor first in his home, in his room, and later construct the same room on stage, where the actor will play a character, not himself.

Depending on the production, the artist's handwriting and preferences often change. In my case, it may be because I am not yet an established artist. This may seem strange, but scenographers, too, largely work by relying on themselves. After a highly decorative and grandiose design, I often long for something more minimalist, and unconsciously this dictates the look of the next job.

EE: Do you think it is important in art to 'express yourself'? If yes, then is it easier (more organic) in some fields of art than in others?

LP: The artist's personality is indeed greatly involved in art. I don't think I want to stay faithful to just one field of art; the means probably come from an idea or a theme I want to convey. One idea or 'inner sense' is most vividly expressed in a simple sketchy drawing, while another is expressed in a long video series.

EE: Can art be collective?

LP: I prefer to work alone, as it is often difficult to clearly express your idea at the beginning and it takes several attempts and pauses until the work is properly born. As a scenographer, too, I mainly enjoy smaller theatre groups, as there are fewer different 'departments' involved in producing stage sets. I just hope that the idea will be realised as precisely as possible and that I can help in technical aspects as well.

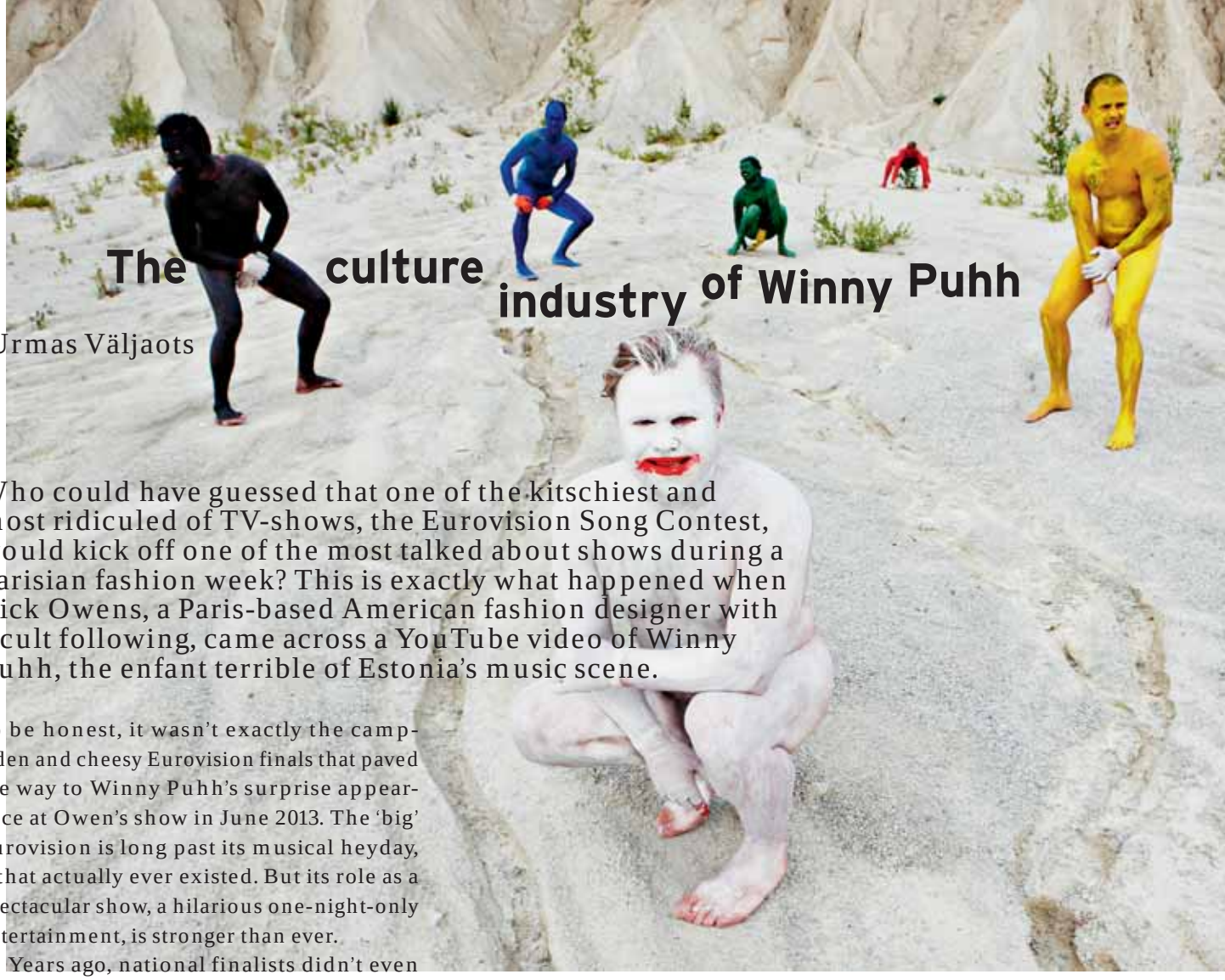
EE: You are also active as a drawing and video artist. Is the logic different in visual arts and scenography and, if so, to what extent? Do you think about the two as being in different categories?

LP: I'd like to think that there is no great difference between scenography and visual arts. One, of course, has a more practical nature, but the artistic value is the same. I mentioned before that scenography can be a concentration of reality or a strange shift from it, and both in art and in theatre I am fascinated by all kinds of installation methods. To convey thoughts and feelings by simple and clever means. I remember when I saw Marina Abramović's video, which consisted of a green field of grain in the wind and gentle gusts of wind that occasionally riffled the viewer's hair, in an exhibition hall. I would like to convey something like that in my works and in my stage designs.

Laura Pählapuu
(1984), studied scenography and drawing at the Estonian Academy of Arts, MA in 2009. Has lectured at the Academy and worked as an artist at theatres, e.g Theatrum, NO99, Von Krahl, Estonian Drama Theatre, National Opera Estonia, Ugala, Rakvere Theatre, Helsinki City Theatre.

The culture industry of Winny Puhh

Urmas Väljaots



Who could have guessed that one of the kitschiest and most ridiculed of TV-shows, the Eurovision Song Contest, would kick off one of the most talked about shows during a Parisian fashion week? This is exactly what happened when Rick Owens, a Paris-based American fashion designer with a cult following, came across a YouTube video of Winny Puhh, the enfant terrible of Estonia's music scene.

To be honest, it wasn't exactly the camp-laden and cheesy Eurovision finals that paved the way to Winny Puhh's surprise appearance at Owen's show in June 2013. The 'big' Eurovision is long past its musical heyday, if that actually ever existed. But its role as a spectacular show, a hilarious one-night-only entertainment, is stronger than ever.

Years ago, national finalists didn't even dream of a second life after failing to win the competition to represent their country. The Internet and Youtube have changed the game. Each year, producing a stellar and shocking performance at your national show has become increasingly important. The long-established *renommée* and huge international fan base of the format incites people to hunt down undiscovered jewels from the national finals, to feed their hunger for new viral sensations at a time when the only fuel for our Internet society is newness. The keywords for such success are: sensational, spectacular, breathtaking and unsurpassed showmanship. The web is overflowing with real musical talent or exceptional vocal powers, but without a great performance a video will never stand out in the vast sea of clips.

Few of them are actually elevated to new heights, and most end up as one-viral-wonder curiosities. Obscurity seemed to be in store for Winny Puhh before Rick Owens, fashion's dark lord, as some call him, invited them to reproduce their Eurovision performance at his men's wear show in Paris.

Rick Owens is an LA-raised American fashion designer, based in Paris. Owens and the mesmerizing Michéle Lamy, his visionary-thinking and looking wife/muse/business partner, who champions better than anyone else Owens' futuristic tribal aesthetics, form one of the most extraordinary, singular and iconic tandems in the realm of fashion. Built on the heritage of '80s Japanese minimalism and the '90s deconstructivism of the School of Antwerp, and intertwined with gothic detailing, monastic cuts and post-apocalyptic *mise-en-scène*, the style of Rick Owens is so distinctive that it is often considered a cult.

His style stands aloof from the ever-changing fashion trends and tunnels perpetually into the unvarying vision of its imperturbable creator. Maintaining unaltered integrity in his style and business, not compromising on quality and avoiding 'easy' money from perfumes, spectacles or other licenses have ensured Owens a unique position on top of the fashion hierarchy, where one can be placed only by one's peers.

There are several reasons why the Estonian goblins have entered his equation. The unpredictable and highly visual nature of Winny Puhh's performances, coupled with their raw and surreal aesthetics, devoid of any pretentions of being beautiful, glamorous or pleasing anyone, manifesting genuine autonomy and not adhering to conventional codes of pop make them genuine and believable. Accompanied by testosterone-laden mischievousness, their performance is a powerful manifesto of the supreme level of personal sovereignty, which is so dear to Owens. You like them or you don't. One thing is sure: they don't really care and won't make any effort to change that.

Winny Puhh at the Rick Owens show in Paris in 2013

Winny Puhh succeeded in slashing a hole in Eurovision with their pure expression of Adorno's and Horkheimer's concept of the culture industry, at a time when even the most diverse-looking acts seem to have one uniform desire: to please. Winny Puhh has no desire to please – at least not the masses. They are there to make a difference. To express. To shock.

Fashion is visual expression and the identity of Winny Puhh made them a perfect match for Owens, a match that needed just a few tweaks from his art direction to make them fit seamlessly into his world.

Although the visual aspect of the group is essential, their sound was also a necessary part of making their relationship with Owens prosper. Labeled as punk-rock, the sound they produce is as far from mainstream airplay as Rick Owens' fashions are from conventional codes of fashion and beauty. The dealmaker was their deeply outcast nature, which would never rise to the mainstream, just like Owens' fashions. Even if a taste for Owens could be cultivated and even though his notoriety is rising, Owens sets a clear barrier with his prices. His clothes are not meant to be affordable and accessible to everyone. His aesthetics require a more complex mindset. You need to be devoted. You need to be not only intellectually evolved to appreciate and understand his universe, but also have the money to gain full access and participation. Although there are no financial restrictions on approaching Winny Puhh's creation, the intellectual and spiritual thresholds are even higher.

What's next for Winny Puhh? Will they remain forever under the wing of Rick Owens? Certainly his presence will always shape them, like the Versace pin-dress will always remain with Elizabeth Hurley (perhaps a sacrilegious parallel). But there are ways that Winny Puhh can maintain their independence and free themselves from the burden of this one show.

It is crucial for artists who have made a very strong visual impression to reinvent themselves, as Lady Gaga and Madonna have shown. But not by becoming caricatures of themselves, the destiny of artists who get stuck in and overexploit their breakthrough trick. Being 'discovered' by Owens is one thing, but remaining the mere representation of this unique performance is another.

In fact, reinvention is exactly what the group has consciously undertaken, according to their leader Ove Musting, a move to convey a more complex set of representations, and thus ensure their creative autonomy and sustainability. Their latest spread in the Italian Vogue l'Uomo stems obviously from their Owens fame, but their visual aspect has radically changed. The sensational look of singlets-clad werewolves is gone. This has been replaced by body-painted rainbows. Their reinvention actually began in the shoot for Dazed&Confused, where they appeared with knitted face masks.

What's next for Winny Puhh? One thing is sure: the boys are full of surprises. The result may fall anywhere between nothing to everything. Time will tell.

Winny Puhh,
Estonian metal/punk band formed in 1993.

Urmas Väljaots
(1981), freelance fashion journalist based in Paris.

The question I ask myself is "What am I? What subject position?" That raises the subject of feminism

Rebeka Põldsam in conversation with Griselda Pollock

Griselda Pollock is a widely acclaimed feminist art historian and theorist, and in her work has dealt closely with a variety of topics in the past 40 years. Most significantly, she has written about the women's movement and psychoanalysis in art and culture. Professor Griselda Pollock visited Tallinn in April 2014 as part of the 20th anniversary lecture series of the Art History Department of the Estonian Academy of Arts. She gave an inspiring and very intimate talk in the Center for Contemporary Arts for artists and students and a more academic lecture in the Estonian Academy of Sciences. Liina Siib joined the conversation.

Rebeka Põldsam (RP): I want to reflect on the presentation you gave at the CCA, which I really enjoyed. You mentioned that Freud had said that women always suffer from the envy complex and men always suffer from the anxiety complex. Later that evening, I was asked if you were serious about women being envious and men being anxious. I assumed that you were being a bit ironic, and not completely serious. Please explain your comments a bit more.

Griselda Pollock (GP): Well, the thing is, I came across this in a lovely book that was written about Anna Freud and I just was really fascinated. So that is my elaboration of the two things that Freud said: that "I could never persuade a woman not to want to be a man and I could never persuade any of my male patients to want to be a woman." It seemed as if he was saying that it is not sexual differences that make men and women different, but in a sense that there are reasons under the present system, different psychic economies. What one is interested in is affect, which is reparative, to go back to Eve Kosofsky Sedgwick, as it is affect which evokes the destructive or a kind of blockage. The whole notion of castration, anxiety and the whole Oedipal edifice are built on this. It is operative to look at the evidence for this. For the danger is, whatever they say, that it becomes the absolute and only explanation of our passage to subjectivity. This means that women are inexplicable, right? So, I interpret the classics for the terms they lack. What I wanted to say is *no*, actually. It relates to something that Julia Kristeva says in her work. In her very Freudian and Oedipal way, she says again that women have a certain psychic elasticity regarding the feminine subject position because they know that the phallus is an illusion. It is an illusion of an illusion.

Yet every single male psychoanalyst says that women in analysis exhibit a phenomenon that the Freudians call penis-envy. Of course the feminists think this means that we are in some sense longing for what the boys have. Whereas what I was trying to say is actually something infinitely more liberating because it is the capacity to say I can be anything I would like to be. So it is a sort of different way of understanding femininity instead of everything that the Lacanians and Freudians keep telling us.

I'm interested in why women identify with that model, theoretically. What it might mean, if you took it seriously, is that envy is a really interesting emotion to have, because it does not contribute to the way we think of the feminist subject, e.g if we go back to Monique Wittig: "I'm a lesbian, which means I'm not a woman, because the concept of woman is colonized. It's an economic and political and even symbolic state of subjection to a relation of dominance." In Wittig's view, you can not be a woman in relation to the consciousness of masculinity and dominance. So you have to imagine the field in which you are going to play. Certainly, there is a type of femininity but not femininity as we know it. Moreover, from the perspective of my work in which I try to make sense of Bracha Ettinger, we begin to conceptualize that there is more to subjectivity than just the specific feminine negotiations that

seek reparations and that endlessly bring us back to the fear of what's lacking. So, I'm really serious about it!

Anxiety requires foreclosure. From our (women's) position, we can want what we want and exist in a different way. So if we begin to think that queer theory is the only way to try to undo gender, to get away from it, the problem that Wittig addressed, we can not remain neutral, which is masculine. We do not want to be the *she* of the phallocentric system. But we also do not want to say that there is nothing to be gained from discovering something about the specificity of the feminine. So, on the actual sexual body, Wittig rebuilds the lesbian body. It has very much to do with imagination, a way of understanding sexual desire that all women can support.

The question I ask myself is "What am I? What subject position?" That raises the subject of feminism. The idea that the woman is subjected: we accept that in feminist theory. But it becomes very complicated and problematic that we have got that sort of "I'm not a woman, I'm a lesbian" of the Wittig approach, which is a slogan on a t-shirt, with a slash through it: the self is open to this, but then it does not help us answer what feminism is. And I can mentally be a transvestite or a non-gendered thinker, without any catastrophic feelings, like "Oh, God! I've failed my femininity!", right? Okay, now, some women just do not manage to do that.

I am sure that this wouldn't appeal to some anti-feminists but, if we think of history from Joan Riviere onwards, the history of feminist struggles has been precisely women not identifying with woman, but with something they desire. They have found value in whatever it was in women's thoughts, bodies and actions. They do not disown themselves, but they clearly exist in a complicated space which at the moment queer feminism is trying to speak about. I don't know if this sounds crazy to you?

RP: No, it doesn't sound crazy. I like it! But let's also talk about masculinities in the present age of the crisis of masculinity. Manhood actually needs to be reworked, as the anxiety you mentioned for men gets its meaning from the system of the 'envious woman'.

GP: You are absolutely right. We are in the process of thinking about it and in some sense dealing with masculinity. I said something yesterday at the presentation that kind of provoked an interesting discussion about the different psychic economies using envy for the feminine and anxiety for the masculine. We need to rethink masculinity instead of leaving it trapped in this anxiety. That is where, especially, I think the Ettingerian matrix provides a beautiful pathway because being in relation to the other in a way that is pre-gendered and non-Oedipal has nothing to do with masculinity, just with an already existing fantasizing self and a becoming self, in partnership with hospitality and compassion. What is particularly interesting here is that it allows us to think of ourselves in relation to difference, but not seen through the prism of the old form of differences of masculine and feminine, or the false desire for feminization or masculinization or whatever. It allows us to think there is a form of non-sexual eros. And I think masculinity can then re-think itself without anxiety.

RP: At the CCA, yesterday we discussed the possibility of a feminist discourse in different languages and the role of different translations. We ended up in a discussion where you said that feminist discourse doesn't exist in any particular language. However, I would still say that not having native-language feminist texts or translations of even the most important feminist texts of the past 25 years has a strong impact on how we express ourselves. For instance, when I write an academic essay in English, it is much easier to sound serious and concise than when I write it in Estonian. I started to think about this more while I was studying at Goldsmiths, and the Italians, Germans and Chinese there had the same feeling. In English, I don't always have to start from zero, as there already is a recognizable discourse in the way one uses the language, an acceptance of certain values. English really helps me to express myself, and I only have to give a few particular references so that my message is clear to my readers. On the other hand, when I write in Estonian as a feminist art critic, if I don't mention the word 'feminism' in my text, nobody will read it as a feminist text, and when I do, then I'm perceived as a radical.

GP: That's very interesting! Just let me clarify one thing about what I said about feminist discourse. It's not that in some places it's institutionalized and in other places it's just marginalized. 'Women's studies' do not exist in Britain as an undergraduate degree programme. There are obviously women's studies in different countries and we create our own sense of them by reading. There is a kind of *networked feminist discourse* and as you say it's mediated through the English language. English is a funny language, because it is Anglo-American imperialism: a legacy of both the English and American empires. However, English has been made into a language used by so many people, so that everybody can communicate with each other, when otherwise they would not talk to each other. The Koreans and Taiwanese and Thai feminists can talk to each other not only in the same English language, but in a particular discourse, which offers some concepts to shape thought.

It has both good and bad sides because, in a sense, it's very difficult now for anybody who hasn't been introduced to a conceptual package. For example, in my MA course in Feminism and Culture theoretical perspectives, I provide my students not just with a pile of famous names but with a bag of tools to think with. We need a concept of the phallocentric or patriarchy, because it offers

something that otherwise would not exist. Of course, if I speak as a feminist in English to an English-speaking community, the vast majority don't understand what I'm saying. But here we can speak to each other. That's a good thing about having a networked community, which is burdened by, but also facilitated by, not just a common language but also by the conceptual repertoire that a language contains.

I think that the combination of Latin, Greek, French and Germanic languages makes English such an extraordinary tool to work with. So that's one way of thinking of this question. I think that the problem of translation lies in the combination of our theoretical language and the language of everyday women. When I write my books, I know my sister won't read them. Everybody says I'm terribly difficult to read, but I try very hard to write quite pedagogically. I try to always think of the reader as a first-year student who has never heard about the concepts, and I try to explain how these things work. It takes a lot of effort, and the concepts are still difficult, because there isn't a standardised feminist discourse.

I think the main problem of language, translation and thinking is translatability. When I started writing with the journalist Roszika Parker, she said "In *Old Mistresses*, we're not writing down anything that an intelligent 16-year-old couldn't understand. And if you don't understand it well enough to explain it to a 16-year-old, we're not putting it in." This is the reason why there is virtually no psychoanalysis in this book, because at that point I was acting as a ventriloquist in reading those texts. I hadn't internalized them enough to make them my own. And I still heard in the back of my mind a little voice saying "I tell this to my students, but maybe I do not practice it myself."

So, I think you've asked a really interesting question. When I was talking to Katrin (Kivimaa – Ed) earlier today, I was wondering if when people invite you to give a lecture they expect you to have written a lecture, to have done the work, sorted the things out to present it. But when you're listening to a second language, it's much easier to hear somebody speak than to listen to sentences being read out.

Liina Siib: When I talk to MA students about female artists and what it means for a woman to be an artist, I introduce them to feminist issues, which often sound clumsy when explained in Estonian. There seems to be a never-ending need to translate Western feminist thoughts into the Estonian context and language, to find the 'Estonian way' in speaking about it.

RP: Overall, what is feminism to you?

GP: It's obviously many things, but in this context feminism is a continuing conversation. Each of us follows her own line of thought and you have to realise how many people are doing that kind of work. You have to think about all of the generations that link us up, a sense of community. Then you go back and think 'I know who I am', and I am not just sitting in my study and feeling out of touch and anxious that I have to read so much more to keep up.

Rebeka Põldsam
(1989), studied contemporary art theory at Goldsmiths, London. Her research interests are feminist and queer art practices in Eastern Europe and contemporary ethics. She works as a curator-project manager at the Center for Contemporary Arts, Estonia.

Professor Griselda Pollock is giving an academic lecture at the Estonian Academy of Sciences.

Generation of young sculptors as a distinct phenomenon

Marie Vellevoog

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Art Allmägi
1.–2. *I Had a Dream Last Night.* Hobusepea Gallery, Tallinn, 2012
3. *An Individual and an Institution.* Artishok Biennale, 2012
4. *Back to Paradise.* Tallinn City Gallery, 2013

Jass Kaselaan
5. *Objects in the Field.* Draakon Gallery, Tallinn, 2013

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During the past year, an active group of sculptors with somewhat similar artistic language has stood out in the local art field, and their frequent participation in exhibitions could perhaps be compared with the success of the younger generation of photographers. A number of sculptors and installation artists in their early thirties, for example Edith Karlson, Jass Kaselaan and Art Allmägi, presented one or more personal exhibitions in 2013.

This particular generation can no longer be considered sculpture's 'newcomers', as a younger generation of sculptors and installation artists, born in the second half of the 1980s, are already active. They are currently finishing their studies at the Estonian Academy of Arts and have managed to cause a stir at several exhibitions, e.g at the Young Sculptor Award presentation in 2013. These past two generations have rather different starting points, which has turned the work of the sculptors in their thirties into a strangely isolated phenomenon at the moment.

Talking about the younger generation installation artists, we could use such keywords as interdisciplinarity, conceptualism and abstract spatial experience. Examining two of the group displays of this generation – the above-mentioned Young Sculptor exhibition and *Cumulation* at Kumu Art Museum in 2012 – what strikes the eye is the frequent usage of sound and video in creating conceptual spatial experience. The general creative tendencies of their not too much older colleagues

Eike Eplik
6.–7. Works from the exhibition *Lade / A Pile* at the Tartu Art House, 2013

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are, however, totally different, focusing instead on more traditional forms.

In the work of these artists, form is not similarly defined. The handwriting of Jass Kaselaan and Edith Karlson seems to have more in common; the work of both is characterised by a robust and unpolished treatment of surface. However, the repeated images in Karlson's work are, unlike Kaselaan's, figurative characters. The different versions of her exhibition series *Drama is in your head* repeatedly present ghostly shrouded figures, who seem to invade the entire gallery space, thus forcing the public to walk among them, or

Edith Karlson
8. *Drama is in Your Head III*. Hobusepea Gallery, Tallinn, 2013
9. *Portrait of a Weeping Dog. Being Together.* Collaboration with Kris Lemsalu. Temnikova & Kasela Gallery, Tallinn, 2012
10.–11. *Drama is in Your Head II*. Tallinn City Gallery, 2013

Kris Lemsalu
12. *Camp of Phantom Things*. Exhibition *PRAVDA PRAVDA*. Y-Gallery, Tartu, 2013

they appear in front of the viewer as a single apparition. The protagonist of the last exhibition of the series is a different type of 'monster': a huge dinosaur, spouting blood from its mouth. Karlson's characters seem to represent fears: either those known to the young artist trying to live up to the expectations of the art world, or those felt by every member of society, imagining a drama that may exist only in his or her head. The bouquet of withered flowers at the second exhibition of the series celebrating the artist's 30th birthday is also meaningful. Preserving it works as a symbolic act, referring to the fear of passing time: getting older and the resulting social obligations.

The existentiality evident in Karlson's works is also an essential component in Jass Kaselaan's works. His works at the 2013 exhibitions *Objects in the Field* and *The Sound of God* were remarkable for their creation of powerful spatial experiences. Both exhibitions displayed a certain dualism, which united poetic existentialism with industrial aesthetics. At the first exhibition, the visitor encountered huge black objects in the gallery, which seemed ill-suited to the small space, as they determined movement through the gallery and the way in which viewers related to photographs of an empty snow-covered field on the wall. A contrast emerged between the expanse of the field and the nature in the photographs, on the one hand, and the narrow gallery space dominated by an intense artificial searchlight and a buzzing sound, on the other. At the exhibition *The Sound of God*, Kaselaan produced a similar contrast, uniting the idea of a higher power with

Jass Kaselaan. T*he Sound of God.* Gallery of the Tallinn Art Hall, 2013

an antennae receiver and the artificial sound produced by it. The huge black objects, typical of Kaselaan's recent exhibitions , seemed fearsome and alienating, creating an impression of 'industrial poetry', where machines that had abandoned human proportions emphasised existential solitude.

Art Allmägi works with a totally different language of form. His work is characterised by a hyperrealist treatment. His exhibition in 2013, *Back to Paradise*, played with themes of neo-pop, the aesthetics of kitsch and postmodernist eclectics. The artist offered the viewer references to various art-historical stages and their clichés, and thus seemed to tackle broader social processes than his above-mentioned contemporaries, whose work focuses on the topic of the personal perception of the world. The recent works of Allmägi also contain references to general art-world processes and institutionalism. In the press release for the exhibition, the artist himself mentioned contradictions taking place on the institutional level of the art world, where nostalgia-flavoured art yearning for the past and contemporary innovative art exist in different camps. The relationship between the artist and institutions, on different levels, was the topic of Allmägi s works displayed at Artishok Biennale in 2012.

Eike Eplik and Kris Lemsalu have attracted attention during the last year at group exhibitions. Both favour the topics of animals or relations between nature and human activity, and combining unexpected objects and materials. At the exhibition *Lade (A Pile),* Eike Eplik continued the fairy-tale themes typical of her earlier work, amassing trees with heaps of cones, various insects and other strange strata made out of different materials. At the exhibition *PRADA PRAVDA*, a part of the festival *ART IST KUKU NU UT* 2013, Lemsalu presented a roomful of ceramic dogs in sleeping bags, whose eyes were covered by human hands, thus encouraging the viewer to reflect on subjectivity and submission.

The sculptors and installation artists examined above frequently participate in exhibitions, successfully diversifying the art scene. However, we might wonder whether presenting displays with such themes and motifs in mainstream galleries, thus becoming increasingly established, will not one day turn out to be too safe a choice. Success achieved in only one genre often contains the danger of eventually repeating yourself.

Marie Vellevoog
(1991), studied art history at Tartu University, currently doing her MA at the Estonian Academy of Arts.

The Eastern wanderer

Terttu Uibopuu in conversation with Irina Rozovsky

Irina Rozovsky was born in Moscow and moved to the United States as a young child in 1988. We first met in 2009 at Harvard Square in Boston on a 'blind date'. She had emailed me a year before out of the blue, writing that she liked my work, and if I were ever around the East Coast to come say hello. A year later I happened to be in Boston and we met. After hours of talking about photography and looking at work prints at a local bar, it was clear that we would become friends and have been ever since. Irina's Eastern European background and genuine curiosity about the world around her is refreshing and contagious.

Irina grew up in Boston, where her family moved to from Russia, and now lives in Brooklyn, New York. "We first lived in Austria and Italy before we were allowed to come here. Growing up as an immigrant kid, whose parents speak with heavy accents and don't do typically American things, you try to compensate and fit in, you covet what you are not, and you survive by adjusting to any situation in front of you. Much later you begin to appreciate and wonder where you are from and yearn for it, not knowing exactly what it is."

Irina earned a BA in French and Spanish Literature from Tufts University and an MFA in Photography from the Massachusetts College of Art. While working on her projects, she taught photography at Boston University, the Art Institute of Boston, at Parsons of the New School, and at Harvard University, where she was a colleague of the British photographer Chris Killip, and she now teaches at the International Center of Photography.

Since our first meeting, Irina has had a book, *One to Nothing,* published by Kehrer Verlag in 2011, which she describes as depicting "an Israel we do not see on the news. These images go beyond politics: they do not defend a side or critique the conflict. Here, Israel is seen in the unexpected light of empathetic neutrality, as a mythological backdrop to the age-old struggle between man and the dusty, sun bleached landscape of his origin. The score of this existential battle is locked at 1–0, with no finish line in sight." Her work has been widely exhibited in the U.S. and in Europe, where she has had recent solo exhibitions at the Southeast Museum of Photography in Florida (*Irina Rozovsky: A Perpetual Hold),* at the Noorderlicht Photo Festival in Groningen, Netherlands (*In Plain Air),* and at the Breda Photo Festival in Breda, Netherlands (*One to Nothing).*

In the past years, whenever we met up, whether it's at openings in Chelsea or drinking beer by the East River on the Lower East Side, I've enjoyed hearing about Irina's trips to Cuba. She is putting together a new book, and I am thrilled to ask her some questions about it.

Terttu Uibopuu (TU): In 2012 you travelled to Cuba to photograph. How did you end up there, and why? How would you explain this continuation of your work, which follows a thread from Russia to the US to Israel and most recently to Cuba?

Irina Rozovsky (IR): I first went to Cuba simply to go – I was curious. As in most places I've photographed, I didn't go with a premeditated idea. It's hard to make plans about somewhere you've never been. Of course you can't help but prepare and imagine, but then the place takes over and brushes all your ideas aside. In the end, all you have left to work with is your interest in the world and an internal antenna that's hopefully turned on.

I made a lot of images on the first trip and decided to return a little later and try to make more. I now knew the place a little bit but it remained an enormous mystery and I wanted to delve deeper. There were specific images I was looking for, but there were mostly situations I wanted to find myself that might lead to making those images.

In regards to the previous places I've photographed, it's a similar process: I find myself in a geography that somehow feels very charged and meaningful and I work with a pressing urgency to convey it. It's possible that all the places that draw me in this way are related by an essential thread, and I hope it unveils itself much later. It's too early to know.

TU: You've worked in Israel, Prospect Park in New York and now in Cuba, and while these are rather disparate places, the images feel

like they could be any place or every place. There's a strong sense of an emotional place rather than a mere geographical one.

Do you see this as somehow being linked to your upbringing and immigrant background?

IR: I photograph in very specific places whose names are somehow secondary to the result, as the images are more about the collection of time, and the breath that people breathe or fight for. I suppose I could draw a line between growing up and how it shaped how I see: as an immigrant kid, you have no roots, you're always sort of passing through, and your attachments are strong but ephemeral. I think what keeps me from being a documentary photographer (whatever that is these days) is my reluctance to name the place where I am and the hope that photography can give access to a common place, a geography of the mind.

TU: We have all seen Cuba photographed in a nostalgic or romantic way, e.g the old cars, colourful interiors, this other world just 90 miles from Florida that Americans are barred from visiting, and it creates an allure. Did you go out of your way to avoid those tropes?

IR: True, we've seen bundles of pictures made here, and that's understandable: Cuba is utterly unbelievable when seen for the first time. In a traditional sense, it is hugely photogenic but it's also a deceiving mirage: its surfaces, bright and languorous, trap your eye and keep it from wandering. The majority of photographs I've seen from there are seduced by colour and antiquity, and stop at the surface. I was curious about an internal sense of this place, its condition rather than its physicality.

In general, I find it interesting to photograph in a place that has already been looked at, chewed on and digested. I find it more problematic to photograph in an exotic, undiscovered place that inevitably yields never-before-seen imagery. For me, it is an inviting challenge to work around the edges of something seen, and peel back what we think we already know, a kind of *déjà vu*.

TU: Certain types of photographers benefit from having a kind of innate ability to get themselves into favourable situations, or can be persuasive or transparent in different ways. What are your charms or special powers for getting what you're after?

Irina Rozovski. Photographs from the series *Viva Libre*. Archival inkjet prints. 2012-2013. 104.1 x 76.2 cm

IR: Part of the genius of photography for me is that I hardly ever get what I was after in an image. It's always different, sometimes much better than I hoped, and many times much worse than I feared. I do notice that with the camera I tend to be a visitor (different from a tourist) in every situation. This means I'm an outsider but try to get on the same page with the person or situation in front of me: to enter their moment and create an instant where we can make a picture together. This is very hard sometimes; it means not having a big agenda, and being awake, open and responsive in ways that make me uncomfortable. So I go quickly and try not to overstay my welcome. I ultimately don't photograph people who don't want to be photographed, and prefer a shared photographic space that's something like a conversation.

Besides that, if I'm really interested in a situation or a person or a scene, there's no time to even think or plan an approach: suddenly I'm there. I think Diane Arbus said something like it took her exactly three seconds to realize whether she wanted to photograph somebody. That's a wonderfully short moment for deliberation.

TU: There is a long tradition of the road-trip photographer. It's a rite of passage most often associated with male photographers: Walker Evans, Robert Frank, Stephen Shore and many others. As a woman do you feel like your work contributes to or challenges that tradition? What is it like to travel alone as a woman?

IR: I've never thought about it, but if my efforts ruffle the feathers of the photographic giants you've mentioned, I'll be damned. Being a woman certainly has its pluses and minuses (you're supposedly less threatening), but at heart I think it's irrelevant to me: I don't know any other way, and I do what I can do being who I am. Only in a handful of instances have I wished I was a brawny, intimidating man who could photograph in Prospect Park at night. But I think I'd rather be a girl and bring a tough guy along if need be.

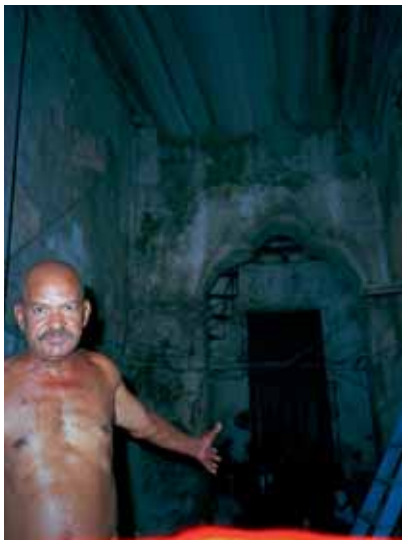
I have the pleasure of knowing a few fearless, globe-trotting women whose artistic practice and spirit inspire me: I once assisted the photographer Sharon Harper on a photographic mission to Fairbanks, Alaska. Sharon photographs the night sky, so every night we'd find ourselves in the middle of a pitch-black snowy landscape, exposed to the elements under a celestial abyss, all in mind-boggling temperatures. In those moments it seemed like the scales were shifting and the rows of long-dead male polar explorers were parting to let us in, or else they were rolling in their graves.

TU: You have a background in literature. Which writer do you think has informed your work the most?

IR: Chekhov, and his painful beauty.

Terttu Uibopuu (1984), an MFA in Photography from the Yale University School of Art. She is currently teaching at Wesleyan University and at the International Center of Photography. For more information, see www.terttuphoto.com See also *Estonian Art* 1/2, 2012

Irina Rozovsky's work can be seen at www.irinar.com



Views of the exhibition *Between Art and Industry. The Art Products' Factory* at the Estonian Museum of Applied Art and Design.

Between art and industry. The Art Products' Factory

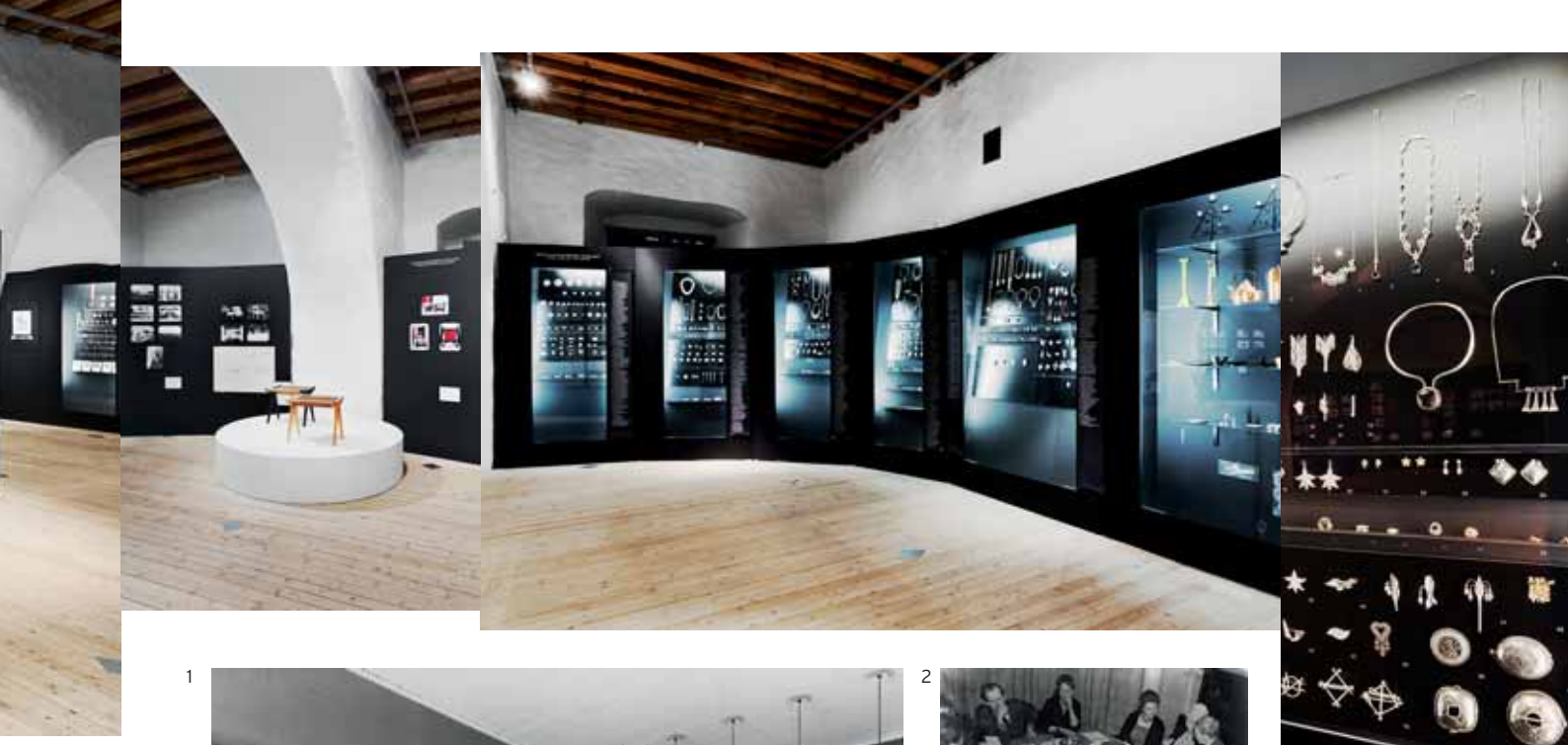
Kai Lobjakas

The Art Products' Factory, or better known as the Art Workshops, was founded soon after World War II and became a diverse and significant phenomenon in the Estonian art landscape, from various points of view: the interesting way in which they were established, what was expected of them and how they were positioned and fit between two different worlds, art and industry. The Workshops created items in series, produced everyday items and fulfilled commissions. The Art Workshops operated in Tallinn and Tartu, although similar units worked in various places across the Soviet Union, the closest in Latvia and Lithuania. The exhibition at the Estonian Museum of Applied Art and Design [25.05.2013–01.06.2014, curators Merike Alber, Helen Adamson, Airi Ligi, Kai Lobjakas, Anne Tiivel – Ed] focused on the Workshop in Tallinn, as the unit which had the broadest reach and attracted the most attention.

In the context of Estonian applied and industrial art, the Art Workshops enjoyed an influential position among both artists and consumers. The most prominent artists of the time contributed to the Workshop studios; work was carried out by both artists and experienced masters. Studios fulfilled commissions, the products were profitably sold, artists were respected and both artists and consumers appreciated the system. The Art Workshops were initially seen as flexible and quick, with a high artistic standard which would initiate, support and innovate whatever was needed in industry. However, they then became a phenomenon which could not quite cope with all that, but which as a unit occupied quite an independent position in the local field of art, consumption and commissions.

The Tallinn Art Workshops were founded by uniting several applied art workshops of the 1920s and 1930s that had been nationalised after the war. These were relatively small enterprises where most work was done manually, but technology made it possible to create high-quality products, which were also successful in foreign markets. The workshops became the basis for a new production model that often used the same locations, skills, equipment and people.

According to a statute from 1958, the Art Workshops constituted an ambitious undertaking with an extensive range of activities gathered under one umbrella organisation. The Workshops were sup-



posed to provide artists with suitable conditions, popularise the results of their work and introduce samples to industry. The production of the Art Workshops was sold in special shops, which were called 'salons'.

The Art Workshops were subordinated to the Soviet Estonian Artists' Association, which in turn was a branch of the Artists' Association of the Soviet Union. The intermediate institution between these two was the Art Fund, which organised the Association's economic matters and tried to market its output. The Art Fund did not pay income taxes, and part of the profit went to the Artists' Association of the Soviet Union and the rest went to the local system. The Art Workshops and the publishing house *Kunst* (Art), which also belonged to the Artists' Association, provided the majority of the Fund's income.

The Art Workshops were divided into studios based on art medium and material. With some rearrangements and changes in names, six studios had been established by 1968, all working on the principle of self-sufficiency: textiles, decorative knitting, metalwork, ceramics, leather and design. On the basis of the glass factory *Tarbeklaas*, glass art in limited amounts was produced for a short period of time. The ceramics studio also included a porcelain painting department and sculpture department, focusing on monumental works. The design studio differed from the others because it did not initiate products itself, but fulfilled commissions from the state and the whole Soviet

1. The shop of the Art Workshops. Early 1960s.
2. Art Council of the Art Workshops. 1962.
3. Art Workshops exhibition at the Tallinn Art Hall. 1984. *Car trailer Caravan 375*. Machine factory Opõt named after Tupolev. 1982. Designer Matti Õunapuu. Semiautomatic screen printing device. 1980–1982. Designer Heikki Zoova.

Union. It designed theatres, museums and sanatoriums, and worked for a large range of organisations and institutions, mainly creating compact interior design solutions and exhibition designs. Smaller undertakings were tackled as well, such as bases for news panels attached to walls and graphic design solutions: sweet wrappers, posters, labels for various cupboards, etc. In 1972 the studio was expanded to include a design department that dealt with urban issues and more specific solutions for objects. The department mainly fulfilled commissions.

Although the products changed all the time to guarantee diversity, the Art Workshops managed to operate with amazing efficiency. It was possible to constantly alter the objects because they were handmade, making them much easier to adapt than machine-made products. Both artists working at the Workshops and outside were allowed to present their draft designs. The drafts were assessed by the artistic board at the Workshops, which consisted of the chief artist and artistic heads of the studios. The authors of the accepted design drafts were paid fees and the council also determined the number of products to be made. In 1969, for example, the council had to assess 5521 drafts from different fields, 4421 of which were accepted.

It is interesting to consider the Art Workshops in the context of discussions during the 'thaw era' about raising living standards, and hence in the process of the changing status of applied art and applied artists. One central topic of discussions in Soviet society from the mid-1950s on was the need to raise the standard of living via a better choice of consumer goods, and thus improve the everyday environment. The disputes starting in the 1950s saw the high-level example of applied art as a foundation for shaping people's tastes. The Art Workshops, with their different studios, remained at the centre of such discussions for some time.

The Art Workshops were regarded as an example of a model where a well-designed applied art object could become a product. The often emphasised balance between artistic quality and product choice, which was seen as the task of an applied artist, seemed to function excellently there. The Art Workshops was thus expected to offer samples for industrial production.

Compared with art, industry was seen as something clumsy and slow, seldom managing to achieve the Workshops' standards and flexibility. For a period of time, the Art Workshops operated as a kind of compromise area between industry and unique works of art, being both handicraft-based and producing series of products. They were regarded as a firm foundation for future well-designed industrial products.

In the 1950s, the Art Workshops were considered to be the technological and ideological basis for the changing everyday life and material environment, as they combined art and production by producing applied art in series. By the 1960s, however, they had become places where objects were generally produced in small series. These were popular among consumers, who appreciated their artistic uniqueness.

Interest in the ideological role of the applied art of the Art Workshops diminished considerably in 1966 due to the establishing of the industrial art speciality within the architecture department at the State Art Institute. This brought about a clear change in the local design discourse. At the third industrial art exhibition in 1969, where student work was also displayed, the output of the Art Workshops was regarded as representing traditional popular applied art. Their decorative approach allowed them to be seen as applied art that did not fit well into the industrial art framework.

One of the initial aims – to prepare product samples for industry – soon lost its importance, until only a few samples were presented at the end of the 1960s. The number of artists working in industry constantly increased and they gradually took over the tasks of the Art Workshops. Creating industrial samples did not suit the Workshops' profile very well, as they considerably differed from institutions dealing with mass production. Discussions on art and industry at that time had already largely ceased to examine applied art in connection with industrial art.

The activities of the Art Workshops continued in several directions, including offering series of products, and fulfilling commissions by organisations or artists. Their products always enjoyed excellent reputations and there was never a shortage of buyers. High fees and big and important commissions, as well as technologically well-equipped studios, made the Workshops very popular amongst artists: the number of Estonian artists who were in some way linked with the Workshops production is quite remarkable.

The Art Workshops operated as one organisation until 1992, when the public limited company ARS was established and the studios became separate independent units.

Kai Lobjakas
(1975), art historian, Director and Curator of Design collection of the Estonian Museum of Applied Art and Design.

AN EDUCATION – KRIS LEMSALU

THE LONELINESS OF LEMSALU'S BREASTS

Cyril Tuschi

Vienna is a city of secrets and hidden places.
You have to know people who open the doors and guide you inside;
otherwise, you will stay lost and lonely.

On the first day of her arrival, Kris loses her passport, so she has to stay in Vienna.
Maybe she did this intentionally. Maybe just out of playful absent-mindedness. It doesn't matter.
Actions, directions, encounters, all by impulse and chance, without letting fear or conventions stand in her way. Except the fear of fear.
That is one of her techniques for tackling life and art as well.

She does a lot to be inside and outside at the same time.
This probably also explains how long it took her to realize that she had been expelled from her Vienna art academy for a full year already.
Since she grew up with her mum forging elementary school papers, pimping grades and other minor formalities, she also plans to forge the art school diploma herself now, in order to leave the city of melancholia in an upbeat spirit for new frontiers and uncharted territory.

Kris Lemsalu
Two silent instruments preparing to tour forever
2013
Ceramic, letter, fabric, Lego, bricks
95 x 45 x 17 cm, 65 x 25 x 15 cm
Courtesy Galerie Tanja Wagner, Berlin

Kris Lemsalu

(1985), has studied ceramics at the Estonian Academy of Arts and fine art at the Academy of Fine Arts in Vienna. Her recent solo exhibitions have taken place in Berlin, Vienna and Tallinn. In 2013 she has participated at group shows and performances in Vienna, London, Copenhagen, Tartu, Prague etc. Her art works are represented by Tanja Wagner Gallery in Berlin and by Temnikova & Kasela Gallery. For more information, see krislemsalu.com

Kris Lemsalu
Father is in Town
2012
Hand-painted porcelain, lamb fur, wild pig fur, foam
45 x 195 x 130 cm
Courtesy Galerie Tanja Wagner, Berlin

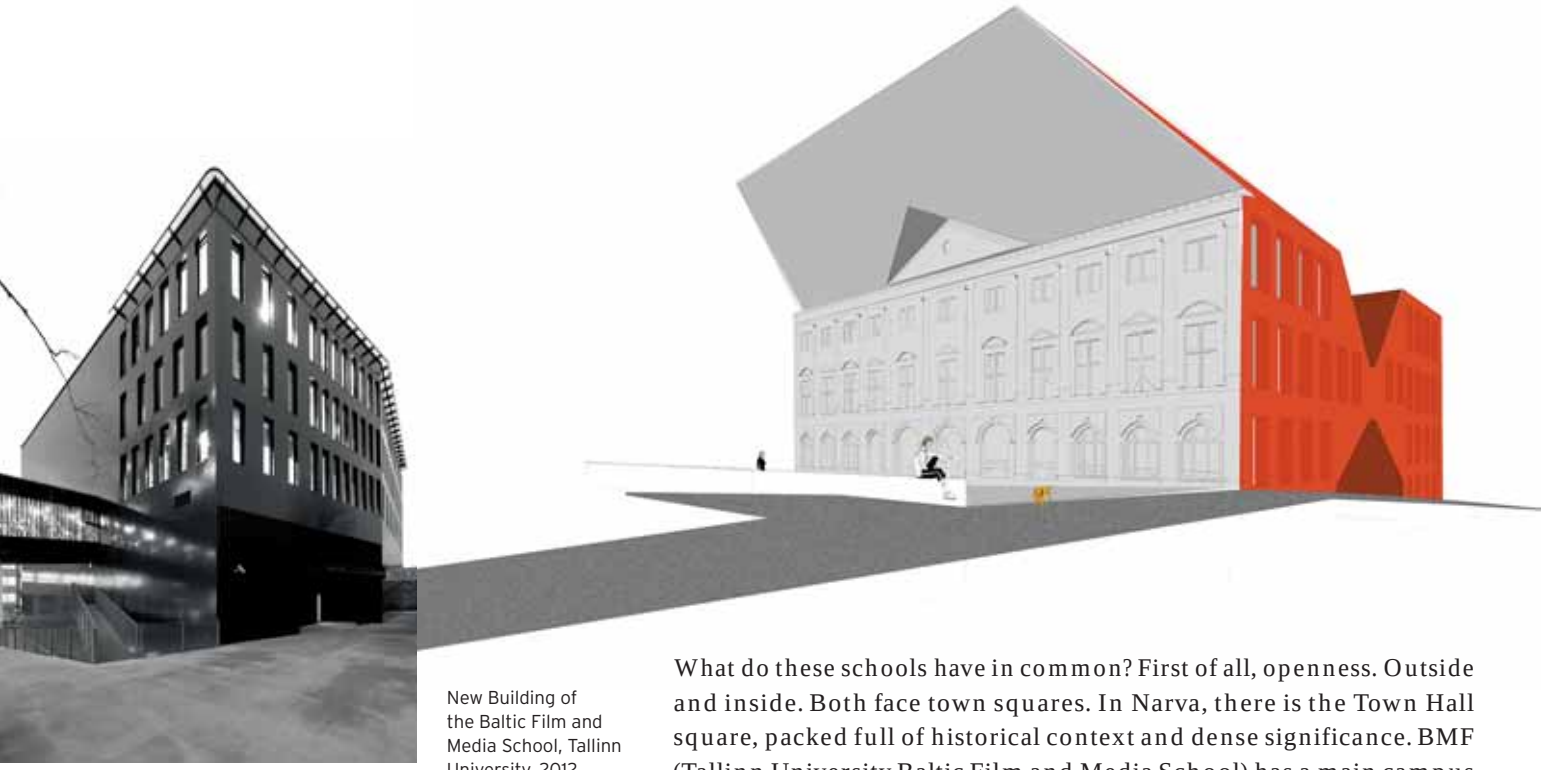
Kris Lemsalu
Samsonite
Performance
2012
Courtesy Galerie Tanja Wagner, Berlin

Kris Lemsalu
The Birth of Venus
2010
Performance
Courtesy Galerie Tanja Wagner, Berlin

The openness of schools

Ülar Mark

Two schools: Tallinn University Baltic Film and Media School and University of Tartu Narva College. What is it about them that causes talk, publicly and privately, in superlatives? And if they are cursed then in secret and by builders who are always having trouble with such structures. It requires a personal approach. Their standard is being non-standard. Seemingly logical, but hidden connections and unexpected surface solutions demand unfamiliar construction methods. Those who have to calculate the building costs face the biggest challenges, as every non-standard solution has to be thoroughly analysed before a specific sum can be determined.



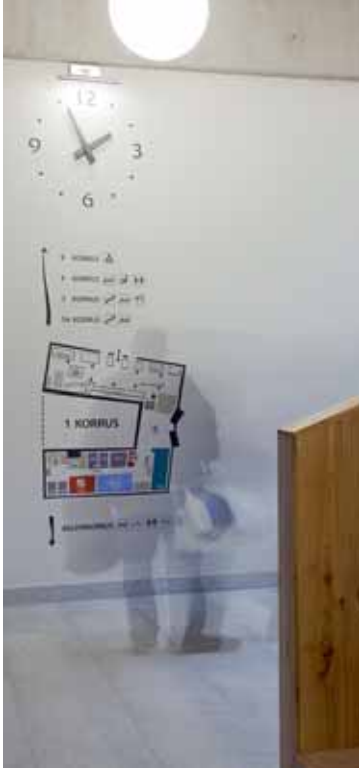
New Building of the Baltic Film and Media School, Tallinn University. 2012 Architecture by Salto Architects

University of Tartu Narva College, 2012 Architecture by Kavakava Architects: Siiri Vallner, Indrek Peil, Katrin Koov.

What do these schools have in common? First of all, openness. Outside and inside. Both face town squares. In Narva, there is the Town Hall square, packed full of historical context and dense significance. BMF (Tallinn University Baltic Film and Media School) has a main campus square, forcefully taken away from a car park. The inner square should become the main square of the entire TLU (Tallinn University). The spatial essence of TLU and, it seems to me, to a large extent the new imago have been hijacked by BMF by means of architecture, which defines it spatially as a square, as openness and a determined centre, big enough for everybody and small enough not to have too many meanings and dissolve people in them. The square of one is 40 × 40 m, and the other is the Town Hall square of 60 × 60 m. Quite enough, when compared with the Town Hall square in Tallinn, which is 65 × 70 m. Narva College has defined the development of the whole Narva

Baltic Film and Media School, Tallinn University. Interior architecture by Ville Lausmäe, Kadi Karmann Furniture project by Tõnis Kalve, Ville Lausmäe.

Old Town, i.e there is now a key for how to handle hundreds of thousands of square metres of attractive, much debated building bulk in an area that has not seen any construction for decades. Compared to their significance, the number of square metres of both college buildings is very small. Could the cost of 1 sq m be calculated? My brain, when it comes to architecture, is haunted by the question of whether this is good architecture, which acquires a role and meaning, or if it is something else. It adopts the lead role by force and hence also the responsibility, for which some hate it and some adore it. Is it an egoistic actor who has suddenly, in mid-performance, begun to dominate, or has this been shrewdly written into the play? Or perhaps the play has left everything undecided: in the case of Narva, restoring the old or building the new. Maybe the building polarises space, just as politicians polarise important questions for people. In order to exist (the building), and in order to be elected (the politician), sides must be taken, a clear decision must be made. This does not mean that the building itself cannot be an entirety, a microcosm. The questions that are haunting about both buildings: whether the project was mediocre and



University of Tartu
Narva College, 2012.
Interior design by
Hannes Praks OÜ

acquired without competition, whether the Narva Old Town has not been defined, although the location is prominent, and in the case of TLU, whether the square gathering all the buildings is undefined. In Narva, considering the significance of the location, space would also have been defined by a poor-quality plaster box. This would have conveyed the message that here in Narva, and especially in the most important place, in the Old Town, it would be pointless to waste ideas and energy, as everything is lost anyway. Hopeless, безнадежный, hoplöss, although children must have a place where they can make preparations for their journeys into big centres.

Choosing the location for a building is certainly one of the most crucial decisions. It was impossible to do something quietly, in secret, in the Town Hall square without a lot of questions and without demanding, shouting, cursing and arguing. This is, after all, public space and visible to everyone. In BMF's case, however, this building could have remained a backyard, a place simply providing more rooms needed for the education of people. BFM's location itself does not brag, demand, quarrel or argue. The meaningless backyard has become a sign, especially when the sloping tribune/car park and green areas are completed as well. What is common for both schools is creating their own identities. Neither could have afforded to have a quiet box round the corner. In Narva College, whether it is present there powerfully or calmly, the role of the school administration is enormous. In fact, there was no need for them to make an extra effort – the lectures, after all, are taking place. For the content and significance to be in unison, the building had to have a clear identity. BMF, on the other hand, had no other option than to get its own building, which is a far cry from their previous location in an anonymous office block in the high-rise residential area. It would be interesting to know whether in 50 years art historians will think that the moment BMF College decided to join forces with Tallinn University instead of the Academy of Arts, the latter started its decline into solitude. You need friends to be noticed; you must exist in space.

Interior

The inner rooms of both schools enable the students to exist without precisely defining what they have to do, a typical feature of the laptop era. You have everything with you, the library is in the computer, your work and your people are always there on the web. The only question is the environment where you sit down together with them. The environment should be rich in species, so you can have the position in the spatial structure that you like. It is interesting that in both schools the lobbies and libraries are quite open, and on different levels. In the course of history, the influence of space in lobbies and libraries has always been important. In these two schools, people take part as well. Especially in the libraries, both relatively small, but endlessly articulated, almost to the point where they resemble the library in Umberto Eco's *The Name of the Rose*. When I read the book I could not understand, as an architect, how such a small room could hide so much. It is full of secret passages, concealed doors and opportunities to get lost. Small, but elaborate and dense. The same goes for the gradation in the lobbies. We can draw parallels between the College lobby and BMF's 3rd or 4th or 5th floor lounge/open lecture room. People sit on top of one another, without feeling either above or below others. The steps establish no hierarchy, which would have happened in the past; today, being above or below is the same: social equality, and a lack of hierarchies. These rooms are popular, as are niches in corridors. After all, what is a university if not a place where you can show yourself and look at others, and then make contact with the right people, pair up with some and multiply with others. What you study seems less important than what group you belong to, because belonging to a group provides you with direct information, knowledge and contacts, and ensures facebook invitations to events, which in turn shapes your soul, just as a gym shapes your body. Today's university is/is not a place where young people go to listen to lecturers because it is difficult to get information elsewhere. Why go to school to hear a lecture if you can experience the best lectures in the world online, often live, in the field you are interested in and on topics you need at the moment? School is something else than sitting in a lecture room. You need a reference background to check whether your ideas are correct, whether the direction is northeast. A building that supports this should be free, definitely avoiding a hierarchic system. People should be able to be above and below in a free field, inside and outside, beside, round the corner and in the open. Considering this, it seems logical that both schools have skimped on classrooms. Priorities are important: position in town, i.e the exterior, then the open space where real work takes place, with an occasional peep into lecture rooms, which are not primary. They function as workshops rather than places to listen to lectures. Even the classic classroom with chairs facing the teacher is now laid out in a wider circle so that the teacher is closer to everyone, because thinking is no longer clear and narrow but round and wide. Buildings like that have no specific style, as every room differs. Style is instead determined by the user. The building does not compress or teach; instead, it is a decoration or perhaps a structure in which you can operate.

Both buildings stay open late, and they do not close for dinner. The only 24 h school used to be the Academy of Arts, whereas now the 'applied art school' is losing its pre-eminent position. The openness of a school is crucial, seeming to provide extra time, a BA degree plus evenings. It's like a Sunday or leisure time as well, when you can finally do what you want. Google has liberated people from Friday slavery; on that day, the employees are allowed to do what they please in the office. The fifth working day is for perceiving freedom. Most new Google ideas are reputedly born on such Fridays, when the employees can test their crazy ideas on others.

There is another similarity. Strangely enough, the roof terraces of both colleges face their Old Towns. Is this value in itself, has it come from the property-based world where a view costs a lot of money, or is it something else?

What other common features are there? In both cases, an open architectural competition was organised and in both cases the number of entries was considerable. The winner really had to offer something, and ideas had a chance to compete. In both cases, the winners were young 'old hands'. *Kavakava* and *Salto* simply won. No idea why this happened, but hopefully it will become clear when you go visit.

I have forgotten to mention the two staircases of Narva College, conjured into one, and sharp red chaise lounges in the corridors of BMF where you can daydream about fame and many other things, which you must experience yourself. After all, it's architecture.

Ülar Mark
(1968), architect, graduated from the Department of Architecture at the Estonian Academy of Arts in 1995. From 2009–2013 he worked as the chairman of the Estonian Center of Architecture. From 2009 he is partner of *Allianss Architects OÜ*.

The miraculous Old Narva

Interview with
Fyodor Shantsev by
Darja Nikitina

Darja Nikitina (DN): Hello, Fyodor, could you tell me where you were born? Have you always lived in Narva?

Fyodor Shantsev (FS): My mother actually comes from Belarus; she came here to give birth to me. I was born within a fortnight of her arrival in Narva. However, I studied in Leningrad. I am a technician-mechanic.

DN: What did you do before you took up scale models?

FS: I once worked in a kindergarten. There was a fairy-tale room: the fruits of my labour, so to speak. I made the Cinderella castle. There was the Prince and the fleeing Cinderella, who left her shoe behind, as well as a working fountain, beautiful lighting and music. I made all this from paper and scraps of other materials. The room also operated as a cinema when the weather was bad and the children could not go outside. I had a projection camera. I rented cartoons and showed them to children. All this is now gone. A great pity. I managed to get the things I made with my own hands out of the bin and kept them.

DN: How did you come to make scale models?

FS: Working in a kindergarten, I made all sorts of Estonian symbols, because there was an Estonian language immersion group: Toompea, Fat Margaret, Tall Hermann, Charles and St Nicholas' Church. But where to display them? They could only be used as study materials. And then I thought: why only deal with the sights of Tallinn? I started with the buildings in Narva in 1995. The first one was the Town Hall. No, I'm lying; the first was the Alexander Cathedral, and the next was the Narva Cathedral of the Resurrection of Christ: they were displayed at the Astri and Fama centres. Later, when I undertook the whole city, I had to think of suitable dimensions so that the model of Old Narva would not be too clumsy or too small. If it is too small, the important elements disappear and, if it is too big, it would require too much space.

DN: Does this mean that you began with the Old Narva model at the kindergarten?

FS: Yes, I have been here at the Town Hall for only six years, but worked at the kindergarten for 15 years. Everything started back there.

DN: Where do you get the information on the buildings?

FS: Everything is on the Internet, but I also look for photographs of buildings everywhere. I ask collectors and search through archives. I also go to St Petersburg quite often, trying to find things in local archives.

DN: How did this project come about?

FS: I can't say that I planned it, and it's certainly not a project. I just started making the Town Hall, then I moved on to the surrounding square and streets. First I finished Rüütli Street, to the river. Then the house of Peter the Great, Lavrentsov's house, Vestervalli Street and so on.

DN: What materials do you use in making the models?

FS: All sorts of different things, and a lot of ingenuity.

DN: For example?

FS: Mostly types of cardboard, paper and plywood as the base. Also seashells and lace. I can't use heavy cast-iron elements and stone pavement, but everything can be imitated.

Model of Old Narva with ca 510 buildings by Fyodor Shantsev. 7 x 15 m.

Fyodor Shantsev in the middle with visitors at his model.

DN: Why do you use such fragile materials?

FS: Why? I have had 28 model exhibitions. I remember once having an exhibition in St Petersburg. My models were sitting in the meeting room and the organisers needed them for a few days. Imagine if they had been of heavy materials: how would the girls have dragged them from one room to another? This is a great advantage of cardboard; it can be put up without enormous effort.

DN: How long does it take to make one building?

FS: It's different each time; everything depends on the building, how complicated it is. Some take half a day, but the school for boys, for example, took me over a month. It required careful calculation, because it has numerous windows.

DN: So many tiny details; that must have been difficult.

FS: No, it is difficult to wait for the glue to dry. It is better to make models in autumn and winter because the heating is on and everything dries more quickly than in summer.

DN: How do you decide what colour a building actually was?

FS: That's really difficult. The photos are black-and-white, and you can just see that a house is white, another is grey, a third lighter, a fourth darker... In any case, to give the impression that this was a town of sunshine (although it was a high-density area), the buildings were mostly lighter, and many were whitewashed.

DN: What kind of architecture do you like? Old? What type of building do you prefer?

FS: It doesn't have to be an old building; it could be anything. I am very fond of churches, even domed, and I think I'm pretty good at them too. Well, if you've been dealing with architecture and models for a long time you develop certain clever methods, as I said. And you notice and admire different things. For example, our Narva Cathedral of the Resurrection of Christ. Have you noticed how it was built? The foundation is a square, and as the building rises it becomes an octagon, then a polyhedron with 16 sides and ends with a dome. It's spellbinding!

DN: The new college building has provoked a lot of discussion. Some like it, and some don't. What is your opinion?

FS: Negative. The building is quite depressing. Too much air and too few offices, and they are all small. My friends from St Petersburg say it's a monster.

DN: Do you think such scale models as you make are important for people and the town?

FS: They certainly are. But the real issue is this: are these models necessary for the townspeople? Why do I ask this? The thing is that during the time I have been working at the Town Hall, the visitors have mostly been foreigners rather than locals. It is a great pity, but how can we change this? For instance, about four years ago a German came here and introduced himself as a researcher of miniature parks. He seemed to appreciate what he saw, saying he could not imagine that such tiny beautiful things could be made of cardboard and paper. He also said that we have the only scale model in the world of a town that no longer exists [The old Narva was mostly destroyed during Soviet bombing raid on 6 March 1944. –Ed]. Sounds good, doesn't it? I feel truly proud.

We might hear the same thing from Peeter Tambu, the current chief architect in Narva [who came to see the model during our interview]. He was positive that such models are crucial, as they show history, but the problem remains: the scale model of Old Narva fascinates only foreigners, although local inhabitants have free access to it.

DN: What are your future plans? What do you think you will be doing in 10 years?

FS: I can't really plan so far ahead. Who knows what tomorrow will bring? I live for the moment. I don't even know what will happen to the models. The Town Hall is going to be renovated; the interiors of all town halls in Estonia are being restored. Otherwise, we have a situation where new pretty houses are built next to a town hall that is in a dismal state. However, every time you have to move, it's worse than fire breaking out. That is why I am so keen to purchase a 3D-printer so that I can make buildings of different sizes from a comfortable material.

I plan to make Kiriku Street, which united the churches of Alexander and the Resurrection of Christ. I would also like to make Kreenholm Island, together with the manufacturing company, Jaanilinn and the castle, and finish with the old wooden houses in Narva-Jõesuu. Hungeburg (the old name for Narva-Jõesuu) will require a lot of detail work, but I already have some photographs.

Time, unfortunately, is working against us, because the native inhabitants are passing away. For example, six years ago at the memorial festival of Old Narva (6 March), 30 people attended. This year, about six people came, maybe fewer... Many can no longer move very well. It is a pity that today's schools do not teach children their local history. People used to research their own countries. The young should visit the elderly, ask them about the town, and then tell others at school. That would encourage people to love their town.

Darja Nikitina
(1992), born in Narva. Currently a student of art history at the Estonian Academy of Arts.

RECYCLING IDEAS, or to think is not to work within a set of given conditions

Andreas Wagner

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During September 2013, the second Tallinn Architecture Biennale took place in different venues around town, curated by Aet Ader, Kadri Klementi, Karin Tõugu and Kaidi Õis of the local architecture office b210. Sprat-Tin Hall, part of the building now housing the Ministry of Foreign Affairs, was the setting for the Curators' Exhibition of commissioned works by invited authors. Student projects from local and international architecture schools were exhibited in the foyer of the Linnahall (Tallinn City Concert Hall). An unused school building in the district of Väike-Õismäe was the stage for presenting the results

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of the vision competition for that district. The cinema Kosmos saw an enthusiastic audience for a two-day symposium. A city centre gallery (Lastemaailma galerii) was transformed into a temporary meeting location, a site of presentation, meeting and discussion. A number of satellite events accompanied and rounded out the programme.

When setting out to discuss the heritage of Estonian modernist architecture under the banner of revisiting ideas and reusing material – as the title *Recycling Socialism* suggests – one soon finds oneself in a minefield of ideologies, emotions and aesthetics: a classic conflict between first-hand experience and retold experience. The monuments, buildings and concrete slab districts remaining after the great changes of over 20 years ago are still inherently political, the material of the politics of memory. The ideas materialised by the buildings are not new; they have been discussed in the theories of modernist architecture for a long time, but are now buried under a history yet to be historicised.

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1. The curators of Tallinn Architecture Biennale 2013: *Recycling Socialism* from the local architecture office *b210*. Left: Kaidi Õis, Karin Tõugu, Kadri Klementi, Aet Ader.
2. Audience listening to presentations at TAB Lounge set up in the Architecture and Design Gallery.
3. The winning team of the TAB 2013 Vision Competition being photographed in TAB Lounge. People in this photo: (from left) Ondrej Janku, Lindsay Harkema, Izabela Cichonska, Nathan de Groot (members of the winning team Dynamo)
4. & 7. The opening event of the TAB 2013 Architecture Schools Exhibition in Linnahall (a modernist/Soviet landmark building in Tallinn) on 4 September 2013.
5. The opening event of the TAB 2013 Curators' Exhibition in the Ministry of Foreign Affairs (a modernist/ Soviet landmark highrise in Tallinn, originally built as the headquarters of the Communist Party) on 6 September 2013.
6. The one-day pop-up exhibition of the TAB 2013 Vision Competition entries in an empty school house in Väike-Õismäe.
8. Audience listening to Petra Čeferin at the TAB 2013 Symposium.

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As Andres Kurg has stated, the profession of the architect suffered dissolution from mass construction during the Soviet times, but today's architecture is also suffering dissolution from market construction. In that sense, we find ourselves in a similar situation of feeling the need to relate architecture to a strong, dictating outside force. But a constructive discussion cannot be based on opposition to times or contexts. It will prosper not by negating (parts of) what exists, thus being a simple derivation of the condition at hand, but by questioning the underlying values of the material and our own position regarding them. A utopian vision for our cities should not be a singular boring daily-marketed dream, but a challenge that is continuously tried out, monitored, adjusted and questioned: a process rather than an aim. A process of approaching again and again the fundamental ideas of equality and striving for a better life; these words have become hollow projectiles in today's Estonia, which worships profitability.

Architecture is a utopian practice realised, according to Petra Čeferin. It is not a servant to the continuation and reproduction of the material world but – through thinking and critical reconstruction – its master. The definition of an architect, Čeferin continued, lies in the ability to see the minimal difference that distinguishes a good creation from a bad one. Thus, everyone is an architect, not as an author, but in relation to the material world. Everyone is capable of and responsible for judging the course an environment is taking. While a tremendous effort to reconstruct our living spaces, our workplaces and our monuments is still necessary, we face pressures in which a certain kind of thinking (as distinguished from calculation) might not be forbidden, but is still becoming increasingly impossible. Today, thinking, creating and producing are required to be profitable and measurable, and should reveal a tangible value. Reducing thinking to numerical calculation cannot be interpreted as an advancement: this is not what creates a knowledge society, or any society for that matter.

At the centre of the process of opening up reflection on the buildings of the past are the questions of which ideas are worth saving and which ones should be abandoned. But who has the authority to decide that? Probably not the anonymous general public. Should it be politicians? The technocrats in the city planning department? Should it be the city architect or a future state architect? An investor?

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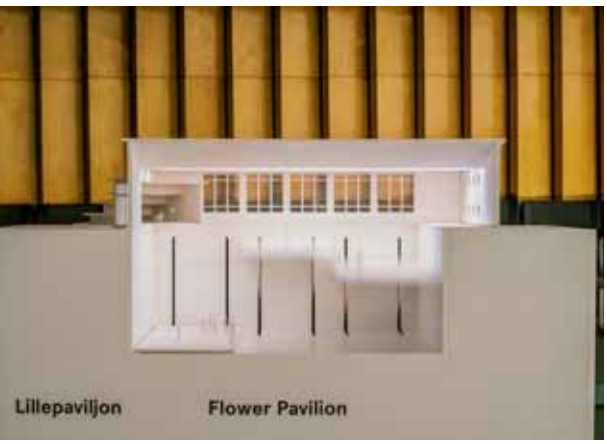

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Merely having an opinion doesn't produce any life, though. Do we actually need to talk about the Linnahall, or should we just peel it layer by layer and see how practical, day-to-day use can be a realistic scale of evaluating the needs and necessities of these huge structures? Have we ever looked at the details of how people have appropriated blank concrete over the decades, and how the not so obvious ways of variation through use have poked holes of good solutions into the imposed salvation of mass residencies? We need to rethink the materiality of our work and living spaces not in terms of being interesting and exciting, but in terms of being social, stimulating and reconstructed.

This is also a reminder of how we view our lives and how we organize them around production: both material and intellectual. The idea of *the social* – of how we create alliances – is defined based on how we produce, how we transform our environment and our intellectual world. Except today we work and live more and more on our own. Do you know what your freelancing writer colleague earns? In what conditions does the designer who sketches illustrations in your favourite café live? When do you yourself stop working during the day and start living? We should think about the factories of the past, not the conveyor belts, but the fact that we knew those things about our colleagues. Production is not a single-sided activity, but involves the entire spectrum of our personality. Pier Vittorio Aureli has reminded us of the concepts of the monastery or the phalanstery, and suddenly the cubes-of-the-dogma-factory concept might be worth a try, especially considering the ever-decreasing availability of public spaces. Gregor Taul's idea of placing these cubes in guerilla fashion around the temples of capitalism would add to creating a diverse city. And we should include Robert K. Huber's treatment of the material heritage in the information age: that is, how we can incorporate knowledge about material, about reusing, about cataloguing and data-mining this existing treasure; that would establish common ground for the topic of recycling.

The public space architecture of modernism is clearly brutal at times, and the continuous talk about our idea of public space is indeed sometimes exasperating. While we slide into discussing all and everything under this term, it obscures and avoids the true question of the *public*. Today, there is no public space left. Everything proceeds by means of an ideology controlled in one way or another. Under the prerogative of an illusion of security and a fear of losing material goods, we give up the value of accessibility for all. Again, this includes material and intellectual space. They are entwined. When the actions of elites resemble a competition for control of

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1. TAB 2013 Curators' Exhibition work by the Estonian office Salto.

2. TAB Curators' Exhibition work by the Estonian team of Kavakava architects, KUU architects and the philosopher Eik Hermann (including live crickets).

3. TAB 2013 Curators' Exhibition work by the Danish office Dorte Mandrup Architects.

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opinion through propaganda and politicized media, and when the idea of politics resembles only the infinite reproduction of the status quo, then the discussion transcends the field of architecture.

When we are asked to review ideas of the past, we find ourselves in a common dilemma. In retrospect, thoughts stand out as monolithic, unique, unprecedented and untouchable. But we cannot approach them. In our rationale of multifaceted subjectivity, we are constantly forced to map ourselves and our opinions in a web of influences, relationships and reciprocities. The TAB events provided the necessary space for everyone – the architect of the era, the contemporary urban dweller and the naive outsider – to approach material in its broad complexity and maybe reconnect and reconsider some engraved ideas.

If you are looking for more inspiration, check out these remarkable people and their activities: KÉK from Budapest, Horizonte from Weimar, VROA from Wrocław, Dogma from Brussels, and Petra Čeferin, Andres Kurg, raumlaborberlin and zukunftsgeräusche from Berlin.

4.–5. TAB 2013 Curators' Exhibition in the Ministry of Foreign Affairs (a modernist/Soviet landmark highrise in Tallinn, originally built as the headquarters of the Communist Party). Temporary staircase designed by Tomomi Hayashi leading to the so-called Sprat-Tin Hall of the Ministry of Foreign Affairs building where the Curators' Exhibition took place.
6. View of the TAB 2013 Architecture School Exhibition in Linnahall (a modernist/Soviet landmark building in Tallinn).
7. View of the TAB 2013 Curators' Exhibition in the Ministry of Foreign Affairs (a modernist/Soviet landmark highrise in Tallinn, originally built as the headquarters of the Communist Party), in the so-called Sprat-Tin Hall.

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Resistance and ritual

During the last few years Estonia has witnessed a revival of civil society. Activities are initiated from below. Besides the party and municipal politics, various neighbourhood associations, youth councils and individuals have undertaken the task of making their environment friendlier through actions, joint activities and festivals. The keywords here are the urban environment and urban practices.


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1. TOUR d'ÖÖ, organised by the Tallinn Bicycle Week and Tour d'ÖÖ. A series of nocturnal bicycles rides in different Estonian towns.
2. Tipp d'und, Tallinn, organised by the Tallinn Bicycle Week. 03.09.2013. The streets are for everyone. This is a call to cycle in the urban environment and emphasise the fact that there are now a large number of cyclists in the traffic. During an event in the Tallinn city centre about 900 cyclists appeared during the evening rush hour.
3. Election trash, Tartu, September 2013. A poet and literary historian Aare Pilv encouraged people to bring the unwanted election publicity booklets to the collection point (like Genialists' Club in Tartu), from where they were taken back to the relevant party headquarters.
4. Opening of Soo Street in Tallinn, organised by Telliskivi Society, 05.09.2013. After the renovation work was finished, Soo Street was officially closed to traffic, although in reality everyone used it. After an article in the press, the transport department opened the street to cars. Telliskivi Society then arranged an alternative opening together with a ribbon-cutting to open the pavement in Soo Street.
5. 1:1 model of an urban street on the basis of Mere street in Tallinn, 30.08.–01.09.2013. The youth council of the Union of Estonian Architects produced a model between Inseneri and Kanuti Streets, i.e a future vision of this particular urban space. A three-dimensional idea was sketched in the urban space about a possible modern street with its diverse users.

Two different bows to independence

Kadri Veermäe

Bas-relief of Boris Yeltsin by Ernst Neizvestnyi and René Reinumäe in Nunne Street in Tallinn. 2013. Architect Viljar Lohu

After Estonia regained its independence, the sculpture of public places was involved in politics quite intensely: from the end of the 1980s onwards numerous War of Independence monuments were restored across the country. However, as time passed, the effort diminished. The commissions and initiatives concerning public space in the 21st century mainly deal with generally renowned cultural figures (many from the period of the first republic in the 1920s and 1930s) or objects without any cultural history associations. There are two exceptions: the bas-relief of Boris Yeltsin by Ernst Neizvestnyi and Rene Reinumäe in Tallinn, dedicated in 2013, and Mare Mikof's bas-relief of Lennart Meri at the Tallinn airport, completed in 2008.

The bas-reliefs of Meri and Yeltsin were both set up to honour them for their contributions to the restoration of Estonian independence. The Yeltsin sculpture was financed from the marketing budget of a company owned by the Estonian state, i.e it is an expression of national memory politics; the second was possible only thanks to private donations, i.e. it constituted the decision of one memory group to match the public space with values shared within the group. The Yeltsin bas-relief evoked much livelier public discussions: nobody directly opposed commemorating Meri, although the family had previously resisted the plans to erect the Meri sculpture at Iceland Square, where a sculpture of Lenin had stood until 1991.

The Meri bas-relief caused various reactions, e.g "looks like a caricature by Gori" and "too hunched; I certainly can't remember him like this"[1]. The overwhelming opinion was that there was no problem with having a monument to Meri, but that the artist had made it too small. One person[2] complained that the artworks (besides Mikof's work, the

Bas-relief of Lennart Meri
by Mare Mikof at the
Tallinn Airport, 2008

airport also has a wall panel by Peeter Laurits) had been placed in a remote corner of Tallinn, where many people would miss them, i.e the commemoration had not been carried out properly. The Meri bas-relief is also a symbolic monument to Estonia's independence, as he was the first head of state after the restoration of independence. The location at the Lennart Meri Airport is also symbolic: the airport is a gateway to the world, a symbol of opposition to the formerly closed borders, as well as a litmus test of Estonian development. The Western-style naming of the airport after a president was in fact the monumental part of the whole undertaking, whereas the bas-relief is just an element in the process. In addition, it was Meri who gained a firm place in the history of Estonian media by once giving a press conference, on his return from Japan, in a dirty toilet of the Tallinn airport.

However, Meri was not the first Estonian head of state to have a monument in a public space, although he will probably be the last for a long time to come. The previous monument was devoted to Konstantin Päts, dedicated in 1939 in Tahkuranna, his birthplace. The sculpture was demolished the following year and it was only restored in 1989, at the start of the 'post-disruption era'. Latvia, on the other hand, erected a bronze sculpture of their first head of state, Kārlis Ulmanis, in Riga in 2003, an act that would seem unthinkable in Estonia at such a late date. Although the culture of disruption was largely based on idealising the first republic, a process which continued in the early 1990s together with the restoration of sculptures, it quickly subsided in Estonia and, besides being the first president of the republic, Päts also was involved in carrying out an authoritarian coup d'état.

This discourse has now been replaced by the idea of Estonia as a decent little country with low public debt and a balanced budget, goals that Meri had in mind. It is therefore not in the least surprising that Meri and the beginning of the independent republic are still very much appreciated and visible in the current national memory. Besides, in the context of Estonia's parliamentarian republic, Meri was a remarkable phenomenon; an equivalent figure did not emerge during the regaining of independence in Latvia or Lithuania.

Erecting the Boris Yeltsin bas-relief in the capital of the Estonian Republic, however, is quite another matter. Part of the society saw this as a bow to Russia, but it is one of the very few artworks in public space in the country that shows Russia in a positive light. At the same time, the artwork does not signify approval of all of Yeltsin's politics, but just the part that helped Estonia to regain independence. It is not a monument to Yeltsin, but something far more narrow.

The thirty-nine businessmen and public figures who initiated the bas-relief called their undertaking a civic initiative. The Estonian ethnologist and memory-researcher Ene Kõresaar defines collective memory as the representation of the past of a certain collective. "A constant dialogue between different times, realities, systems of experience and interpretations takes place in collective memory," writes Kõresaar.[3] The Yeltsin bas-relief indeed clearly demonstrates an act of representation of the past of a certain group: the group's idea of history is harmonised with the public space. As it hovers on the margins of national memory politics, it is allowed, especially since the work was financed through private donations.

Marek Tamm and Saale Halla have written that a memory collective gathers around one or two founding episodes, while other events are forgotten or ignored on purpose or unconsciously[4]. One such ignored episode in the case of Yeltsin is the invasion of Chechnya in 1994, and for that reason the local Chechen community, more specifically the representative of the Chechen Republic of Ichkeria in Estonia, Imran Ahhajev, protested against the monument.

Jaanur Piirsalu, however, emphasises that Estonia is probably the only country in the world that has memorial plaques to the leaders of both sides of the first Russo-Chechen war: there is a plaque in Tartu honouring the one-time president of Chechnya, General Džohhar Dudajev.[5] Piirsalu adds that Yeltsin is not popular in Russia, as for the Russian people his reign calls to mind poverty and misery. In the context of restoring Estonia's independence, these are marginal phenomena, at least from the Estonian perspective. The Yeltsin memorial plaque reveals a certain shift in attitudes towards public spaces, finding space for more ambivalent phenomena; so far this shift is evident only in the Yeltsin bas-relief.

On the whole, both the Meri and Yeltsin bas-reliefs constitute an *hommage* to Estonian independence, representing the mainstream of national memory politics, as well as fringe areas.

1 „FOTOD: Lennart ootab lennujaamasÐ Äripäev 29.03.2009 http://www.aripaev.ee/?PublicationId=355fe4d3-8bc0-49c8-ba9e-8427941992b1

2 „Lugeja: Lennart Meri mälestus jäeti lennujaamas peitu" Postimees 21.04.2009 http://www.postimees.ee/109729/lugeja-meri-malestus-jaeti-lennujaamas-peitu

3 Kõresaar, Ene 2007. Mälu. - Argikultuuri uurimise terminoloogia e-sõnastik. Ed. Tiiu Jaago. Tartu Ülikool, Eesti ja võrdleva rahvaluule osakond. URL: http://argikultuur.ut.ee

4 Tamm, Marek; Halla, Saale „Ajalugu, poliitika ja identiteet: Eesti monumentaalsest mälumaastikust". Monumentaalne konflikt. 2008.

5 Piirsalu, Jaanus „Eesti paradoks - mälestusmärgid nii Jeltsinile kui ka Dudajevile" DELFI 23.08.2013 http://www.delfi.ee/news/paevauudised/arvamus/jaanus-piirsalu-Estonia-paradoks-malestusmargid-nii-jeltsinile-kui-ka-dudajevile.d?id=66628105

Kadri Veermäe
(1985), studied ethnology and art history at the University of Tartu, finishing her MA. Currently works as editor of foreign news in *Postimees* paper.

Tallinn as a new art city to watch

Karin Laansoo and Kadri Laas

Karin Laansoo in conversation with Gallerist Tanja Wagner from Berlin. Tallinn, 27 May 2013

Tallinn Tuesday vol 5. 22 October 2013. Presentation of the Rundum Showcase by the Rundum Artist-Run Space.

What is ECADC?

The Estonian Contemporary Art Development Center is a small organization with a large vision. We are one of several national platforms working to build a bridge between the local contemporary art world and the international field, with a special emphasis on expanding the contemporary Estonian art market. Two equally important and closely connected areas of our activity are: enhancing the exposure of Estonian contemporary art on the international scene and supporting the international competitiveness of Estonian galleries. Encouraging greater interest in the work of local artists by the international art market is a joint effort involving many participants. Many European countries are in similar situations, from Scotland to Latvia, Lithuania, and Poland. Although Warsaw, for example, has more galleries, collectors, and artists than Tallinn does, the ratio of artists to pieces of art bought by collectors is quite similar in both Warsaw and Tallinn. In general, in countries with not enough private collectors, the lack of a local art market is compensated for by state support of the galleries' export activities in order to help these galleries join the international art market more quickly.

The long-term vision of ECADC is the existence of an ethical and sustainable art market which, along with state support, finances a significant portion of the production of new art works and encourages the circulation of Estonian contemporary art in the global system of exhibitions and art fairs. This vision is not as unattainable as it might at first seem, but it can only be achieved through the joining of the Estonian art market with the international art market. Making the Estonian gallery scene more professional and providing Estonian contemporary art with an international reputation in the commercial sphere has only just begun. The two significant factors in achieving these goals are increasing the number of Estonian galleries and art professionals that operate internationally and increasing international representation for Estonian artists.

ECADC has been active for two years. How have the initial aims and focuses changed and become more specific?

ECADC's initial focus has remained largely the same, although its vision has become more precise and specific activities have been initiated to achieve this vision. The initial general focus was on creating a professional umbrella organization that would encourage cooperation among local galleries and institutions and international organisations. After analyzing the needs of our partners, it became clear that the lack of qualified gallerists and art professionals with international experience was an obvious shortcoming to address. In addition, it turned out that a general understanding of the role of a contemporary art gallery and an understanding of the functioning of the art market among gallerists, art professionals, and artists themselves was not always

Tallinn Tuesday vol 4. 27 August 2013.

sufficient to successfully operate abroad. Aside from counselling the already-existing galleries and artists' associations, ECADC organizes master courses for gallerists in cooperation with the Institute of Art History of the Estonian Academy of Arts, which enables us to find the most capable group of young art professionals for practice abroad.

We have consciously avoided any increase in centralization or administration, maintaining only what is needed for the projects. In the current phase of the organization, we must maintain flexibility so that we can quickly react to new needs in terms of both partners and programming.

What are your bigger projects and programs, and what kind of interest groups do they involve?

The larger programs ECADC has initiated are mainly intended for local gallerists, students, and artists, and, beginning this year, also art collectors. Among the most significant programs is the already-mentioned master course for gallerists, which is held every two years. Our experience with this course showed us that there is a demand in Estonia for this kind of education, and also that there are capable young people with the necessary language skills and basic art or art history education. In 2013, ECADC followed up on the gallerist master course with an internship program, where five Estonian art professionals worked for six galleries in Glasgow, New York, London, and Berlin. In the long term, it is likely that this group of interns will collaborate with ECADC in working on our international projects.

We initiated a joint gallery night event for Tallinn galleries called *Tallinn Tuesday*. Five *Tallinn Tuesdays* took place during 2012–2013, and they attracted a good amount of media attention – something you can never get enough of as a gallery. *Tallinn Tuesday* has become a form of collaboration for galleries as well as a platform for introducing Estonian contemporary art to wider audiences.

In terms of international exposure, ECADC has helped to introduce the work of 11 Estonian artists at international art fairs. The awards for Sigrid Viir at the PULSE fair in New York and for Dénes Farkas at the Artissima fair in Turin – both in 2012 – were big acknowledgments for the artists as well as the Temnikova & Kasela Gallery. So far, Estonian galleries have been represented at regional, 'B-category' fairs. Being accepted into A-category fairs (Frieze London or New York, Art Basel, or Art Basel Miami) is a huge challenge and usually takes a long time to achieve. The juries for these fairs select participating galleries according to the reputations of both the galleries and the artists. Although Frieze New York has stolen some of the hype that the Armory Fair used to have, the forthcoming solo project by Dénes Farkas with the Ani Molnár gallery at the Armory is still an important milestone and a significant event for both the gallery and the artist. From the artist's point of view, representation by an international gallery or double representation by both an Estonian gallery and an international gallery is an ideal situation, as many people then work in support of the artist's success.

It is quite clear that working internationally means that one cannot be one-directional. In parallel with creating and finding opportunities for Estonian contemporary artists outside Estonia, we must also offer a chance for artists, curators, and art critics from abroad to work here – constant dialogue always creates more possibilities. In the past two years, ECADC invited six curators and art critics to Estonia as part of the Visiting Curators Program, which was run together with the Center for Contemporary Arts in Estonia. As a result, Estonian artists were able to participate in international exhibitions, and articles about Estonian artists were published in international art journals. All of our guests visited artist studios or met with local artists, and as part of the International Focus series five curators and critics also gave public talks about their work and the art world in their respective cities.

In terms of ECADC geography, what countries have been involved so far?

Mainly European and North American countries. We have focused our activities on certain countries that we selected on the basis of the already-existing contacts and international and regional art fairs. Our grasp will widen in the coming years as we prepare to find new institutional partners in Asian and Latin American countries.

As far as work inside and outside Estonia goes, have points of contact emerged, and how?

There are many points of contact, and we are working towards creating even more. At our first gallerist master course for example, the lecturers (all gallerists who were visiting Estonia for the first time) had a chance to personally meet our gallery internship candidates. When we suggested this, the international gallerists happily agreed to choose the right candidates for internships in their galleries. Also, visits by foreign curators and critics usually result in either exhibition projects or in an article being written about at least one Estonian artist. This is the natural give and take that the inherently social art world is relies upon – the more you give the more you receive back. Each time an Estonian artist is acknowledged it naturally results in more attention to all artists from the same country. Last year, for example, Katja Novitskova was nominated by the journal ArtReview as a 'Future Great,' Katrin Koskaru received the Valerie Beston award, and Tallinn was recognized as 'a new art city to watch' by the publishing house Phaidon. After her visit to Tallinn, British curator Ellen Mara de Wachter's article on the Frieze blog evoked interest by other curators, who then immediately asked "Is there something else interesting in Estonia I should know about? What works by which artists can I find there for my next projects?"

Who do you cooperate with?

Our local partners are the Temnikova & Kasela, Vaal, TAM, and Okapi galleries, Rundum Project Space, FOKU, the Center for Contemporary Arts, and the Institute of Art History at the Academy of Arts. International partners include United Photo Industries (New York), the Elysée Museum (Lausanne), and Artprojx (London). In 2014 projects are underway with all three organizations: United Photo Industries will organize an exhibition for the winner of the Artprint Young Photographer competition, together with Artprojx we are planning the Estonian Video Artists' Film Club during New York Frieze, and our collaboration with Elysée Museum includes introducing Estonian artists in their summer project *La Nuit des Images.*

What have been the key events in your work?

Probably the various accolades to Estonian artists – for example the above-mentioned awards to Sigrid Viir and Dénes Farkas at international art fairs. Equally important projects last year were the debuts of two young art professionals: Anna Laarits presented her graduation project in the context of the de Appel Gallery Programme at the Liste art fair, and Mihkel Ilus worked with the Glasgow Gallery Kendall Koppe at the same fair. Merike Estna had her solo debut at the Winkleman Gallery in New York, and the publishing house *Lugemik* took part in the art book fair at MoMA's PS1 in New York. The year was concluded with Phaidon publishing house's acknowledgement of Tallinn as a new art city to watch. Additionally, two of the ten artists specially mentioned at the NADA 2013 fair were Estonians: Kris Lemsalu and Merike Estna. We are also excited that *Eesti Ekspress* selected several young art professionals who participated in our international gallery internship program as 'Future Greats' in 2014: Sandra Veinla, who worked for Tom Cole and Hollybush Garden galleries in London, Merilin Talumaa who interned for carlier | gebauer Berlin, and Anna Laarits.

Where to now?

In 2014 we will continue the programs we have already started – programs that are aimed at making Estonian contemporary art more visible in the international arena and aimed at encouraging the development of the local art market and gallery culture. Our programming involves projects with our international partners, with foreign galleries representing Estonian artists, and with Estonian galleries. Together with the Institute of Art History, we are preparing another course for gallerists and art professionals in autumn 2014; with FOKU, we will present the Estonian Photography Fair in autumn, and, with the Center for Contemporary Arts, we will continue the program of visiting curators and the International Focus talk series. In addition, we are starting an art index that tracks contemporary art deals in the Estonian art market. In short, our goal is to help build a system in which galleries can support artists instead of the artists needing to support themselves, a local art market that is artist-centric instead of artwork-centric, and a new generation of Estonian art collectors who consider contemporary art a natural part of their worldview. Most of these projects do not need money, but instead a strong vision and people who can make that vision happen. Although Estonians sometimes like to think they only have a small influence globally, in terms of culture we really can be exactly as big of a tour de force as we want to be.

ECADC,
for more information, see ecadc.ee

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Kadri Laas,
studied art history at the Estonian Academy of Arts and law at Tartu University (received her MA there in 2011). Project Manager at the Estonian Contemporary Art Development Center.

Kumu Art Museum

Weizenbergi 34 / Valge 1, Tallinn
http://www.kumu.ee/en/
Open: Oct–March Thu–Sun 11 am–6 pm, Wed 11 am–8 pm
April–Sept Tue, Thu–Sun 11 am–6 pm, Wed 11 am–8 pm

until 19 April	Lepo Mikko (1911–1978)
until 16 May	*Art Museum at the airport:* sculptor Mare Mikof
17 Jan–11 May	Dénes Farkas. *Evident in Advance*
24 Jan–18 May	*Electromagnetic.* Modern Art in Northern Europe 1918–1931
7 Feb–1 June	*Literacy – Illiteracy*. The 16th Tallinn Print Triennial
21 Feb–15 June	Visvaldis Ziediņš (1942–2007). Rewriting Latvian Art History
9 May–12 Oct	Raul Meel. *Dialogues with Infinity*
15 May–21 Sept	Marju Mutsu. *A Moment Captured in Etching*
30 May–28 Sept	Nikolai Triik. *Classics of the Modernist Era*
27 June–2 Nov	*Merike Estna & Painting in an Open Space*
4 July–23 Nov	*Our Modernism.* Estonian Sculpture in the 1960s–1970s

Kadriorg Art Museum

Kadriorg Palace, Weizenbergi 37, Tallinn
http://www.kadriorumuuseum.ee/en/
Open: Oct-April Thu–Sun 10 am–5 pm, Wed 10 am–8 pm
May–Sep Tue, Thu–Sun 10 am–5 pm, Wed 10am–8 pm

Permanent exhibitions:
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

29 Mar–7 Sept Eveline von Maydell. *A World in Black and White*

Mikkel Museum

Weizenbergi 28, Tallinn
http://www.mikkelimuuseum.ee/en/
Open: Wed 10 am–8 pm, Thu–Sun 10 am–5 pm

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

20 Mar–7 Sept *Colours of the Golden Age.* Classical Estonian Painting from Enn Kunila's Collection

Niguliste Museum

Niguliste 3, Tallinn
http://www.nigulistemuuseum.ee/en/
Open: Wed–Sun 10 am–5 pm

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

Until 31 Dec 2015 *Rode Altarpiece in Close-up*

Adamson-Eric Museum

Lühike jalg 3, Tallinn
http://www.adamson-eric.ee/en/
Open: 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).

Until 16 Mar	*Creative Dialogue.* The Artist Couple Mari Adamson and Adamson-Eric
11 April–17 Aug	*Enchanted by the North.* Estonian Artists in Nordic Countries
28 Aug–19 Oct	*Ruhnu Elegies*

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

Until 1 June	*Between Art and Industry*. The Art Products' Factory
8 Mar–11 May	*From the Coolest Corner*. Nordic jewellery
8 Mar–11 May	*Iron Urge*. Jewellery and objects made out of iron
30 May–24 Aug	*Design, Vision, Teaching*. Designer Tõnis Käo
30 May–24 Aug	*Rhizope*. Art & Science – Hybrid Art and Interdisciplinary Research

Museum of Estonian Architecture

Rotermann's Salt Storage
Ahtri 2, Tallinn
http://www.arhitektuurimuuseum.ee
Open: Wed 12 am–6 pm, Thu 12 am–8 pm, Fri–Sun 11 am– 6 pm

Permanent exhibition: *Architectural Models From the Museum's Collection*

Until 16 Mar	Architect Ado Eigi
16 Jan–9 Mar	Architecture of interwar Kaunas
20 Feb–6 April	*Architect with Pencil and Brush*
15 Mar–13 April	*Art of Building in Spain*. Photos by Ricardo Santonja
18 Mar–1 May	*100 Steps in the Estonian 20th Century Architecture*

The Museum of Contemporary Art of Estonia

Põhja pst 35, Tallinn
www.ekkm.ee
Open from April–October: Tue–Sun 1 pm–7 pm

26 April–15 June	*Köler Prize 2014.* Exhibition of Nominees
21 June–27 July	*Notes on Architecture*
2 Aug–7 Sept	*Feeling Queezy?!*
18 Sept–26 Oct	Raul Keller. *SOLO*

Tallinn Art Hall

Vabaduse väljak 6, Tallinn
www.kunstihoone.ee
Open: Wed–Sun 12 am–6 pm

8 Feb–16 Mar	*Password: Printmaking*
21 Mar–4 May	Spring Exhibition of the Estonian Artists' Association
8 May–15 June	Paintings and installations by J. Toomik, M. Dubov-Kalatski, V. Allsalu and others. Curated by Teet Veispak
27 June–27 July	*OrnaMental.* Curated by Mirjam Maasik and Monika Järg
1 Aug–7 Sept	*Drang nach Norden*. Curated by Peeter Talvistu

Tallinn Art Hall Gallery

Vabaduse väljak 6, Tallinn
www.kunstihoone.ee
Open: Wed–Mon 12 am–6 pm

14 Feb–9 Mar	*Dances with the Architecture.* Silver Vahtre, Ignar Fjuk, Erkki-Sven Tüür, Pille Kannimäe, Tammo Sumera.
13 Mar–6 April	*Time.* Herald Eelma
10 April–11 May	Margus Tamm
15 May–7 June	Silja Saarepuu, Villu Plink
12 June–6 July	Jaan Elken
10 July–3 Aug	Andres Tolts
7 Aug–31 Aug	Teemu Mäki (FI)

Tallinn City Gallery

Harju 13, Tallinn
www.kunstihoone.ee
Open: Wed–Mon 12 am–6 pm

27 Feb–23 Mar	Edmunds Jansons (LV). *The Isle of Seals*
26 Mar–20 April	Aleksei Gordin
23 April–25 May	*ArtPrint Young Photographer's Prize*
28 May–22 June	Zoran Zivkovich (MN). *Contribution of the East*
27 June–20 July	Al Paldrok. *Archive of the travel years of Anonymous Boch*
23 July–17 Aug	Mare Mikof
22 Aug–14 Sept	*Ferromenal.* Jewellery and blacksmithing at the Estonian Academy of Arts

Hobusepea Gallery

Hobusepea 2, Tallinn
www.eaa.ee/hobusepea/english/enindex1.htm
Open: Wed–Mon 11 am–6 pm

19 Feb–3 Mar	Paco Ulman
6 Mar–24 Mar	Andres Tali
26 Mar–7 April	Raul Keller
9 April–28 April	Curated by Marko Mäetamm
30 April–12 May	Sigrid Viir
14 May–26 May	Mihkel Maripuu
28 May–20 June	*Endgame* 2014
26 June–14 July	Jaan Elken
30 July–11 Aug	Mara Ljutjuk
13 Aug–1 Sept	*The Homunculus Collection*

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

17 Feb–1 Mar	Katarina Meister
3 Mar–15 Mar	Anna Hõbemäe
17 Mar–29 Mar	Agur Kruusing
31 Mar–12 April	Ats Nukki
14 April–26 April	Veiko Klemmer
28 April–10 May	*The Trap*
12 May–24 May	Ats Parve
26 May–21 June	*Endgame* 2014
25 June–12 July	Marin Ploomipuu, Paavo Käämbre
14 July–26 July	Ulvi Haagensen
28 July–9 Aug	Laurentsius
11 Aug–23 Aug	Ene Luik
25 Aug–6 Sept	Sven Parker

HOP Gallery

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

21 Feb–11 Mar	Pilleriin Jürisoo, Kätrin Beljajev
14 Mar–1 April	Anneli Tammik
4 April–22 April	Neeme Külm
25 April–6 May	Association of Estonian Leather Artists
9 May–27 May	A-Gallery
30 May–24 June	MA students of the Estonian Academy of Arts – Kaupo Holmberg, Andra Jõgis, Pille Kaleviste, Kristel Saan
27 June–15 July	Maarja Niinemägi (EE), Teresa Lane (AU), Tabea Reulecke (DE)
18 July–5 Aug	Merle Kasonen
8 Aug–26 Aug	Marge Monko
29 Aug–16 Sept	Krista Leesi

Vabaduse Gallery

Vabaduse Square 6, Tallinn
http://www.eaa.ee/vabaduse/
Open: Mon–Fri 11 am–6 pm, Sat 11 am–7 pm

20 Feb–11 Mar	Irina Bellaye (FR)
13 Mar–1 April	Herald Eelma
3 April–22 April	Georg Bogatkin
24 April–13 May	Tõnu Arrak, Sigrid Huik, Pille Kivihall, Eero Kotli, Kersti Laanmaa, Terje Luure, Tiit Rammul
15 May–3 June	Rao Heidmets
5 June–24 June	Benjamin Vassermann
26 June–15 July	August Künnapu
17 July–5 Aug	Ado Lill
7 Aug–26 Aug	Urmas Orgusaar
28 Aug–16 Sept	Maarja Undusk

A-Gallery

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

11 Feb–4 Mar	Ülle Voosalu
7 Mar–31 Mar	Maria Valdma
4 April–28 April	Jüri Roosa
2 May–2 June	A-Gallery
6 June–30 June	Eilve Manglus
4 July–28 July	Keiu Koppel, Margit Paulin
1 Aug–25 Aug	Ivar Kaasik
29 Aug–22 Sept	Kadi Kübarsepp

Vaal Gallery

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

6 Mar–29 Mar	Marta Stratskas. *About Rooms*
April	Ana Sluga
May	Laura Põld

Tallinn Tuesday,
vol 2 in Vaal Gallery.
11 September 2012

Tartu Art Museum

Raekoja Square 18, Tartu
www.tartmus.ee
Open: Wed–Sun 11 am–6 pm

Until 9 Mar	Jevgeni Zolotko
23 Jan–16 Mar	*Is this the art museum we wanted?* Curated by Rael Artel
25 Mar–1 June	*Cardigans and Kostabis.* Tartu art spaces 1988–2014. Curated by Triin Tulgiste
27 Mar–8 June	*White undershirt.* Curated by Flo Kasearu
27 Mar–8 June	*Magic of Nature.* Mystical moments in Estonian art. Curated by Rauno Thomas Moss
2 June–8 June	Graduates of the Painting Department of the Tartu University
19 June–24 Aug	*Festival of Archaeology.* Curated by Maria Arusoo
2 Sept–2 Nov	Pilvi Takala. Curated by Rael Artel

Tartu Art House

Vanemuise 26, Tallinn
kunstimaja.ee
Open: Wed–Mon 12 am–6 pm

Big hall

13 Feb–9 Mar	Maarit Murka
14 Mar–6 April	Graphic Art Festival
11 April–4 May	Photos by Alar Madisson. Curated by the Estonian Literary Museum
9 May–1 June	Marta Stratskas, Margus Tamm
6 June–29 June	Graduates of the Painting Department of the Tartu University
4 July–27 July	Imat Suumann
1 Aug–24 Aug	International sculpture exhibition. Curated by Jaan Luik and Juhani Järvinen
29 Aug–21 Sept	Andrus Joonas

Small hall

13 Feb–9 March	Kai Kaljo. *My Father's Letters*
14 March–6 April	Graphic Art Festival
11 April–4 May	Meiu Münt, Ülar Allas
9 May–1 June	Eva Mustonen
6 June–29 June	Graduates of the Painting Department of the Tartu University
4 July–27 July	Tõnis Kriisa
1 Aug–24 Aug	Jaan Luik
29 Aug–21 Sept	Andrus Joonas

Monumental Gallery

13 Feb–9 March	Margus Lokk. *Blonde and a White Cat*
14 Mar–6 April	Graphic Art Festival
11 April–4 May	Bruno Sõmeri. Curated by Enn Lillemets
9 May–1 June	Anna Hõbemäe
6 June–29 June	Graduates of the Painting Department of the Tartu University
4 July–27 July	Liisi Tamm
1 Aug–24 Aug	Aleksei Shatunov
29 Aug–21 Sept	Andrus Joonas

Kurvitz
(book and DVD)

Book
Edited by Kati Ilves
Texts by Kati Ilves, Hasso Krull and Ingrid Ruudi
Designed by Tuuli Aule
In Estonian and English
72 pages
Published by the Art Museum of Estonia – Kumu Art Museum, 2013

Documentary
Screenplay: Kati Ilves
Director of photography: Mati Schönberg
Duration 58'
© Art Museum of Estonia – Kumu Art Museum, 2013

The book and documentary accompanied Raoul Kurvitz's solo exhibition at the Kumu Art Museum (18.01.–21.04.2013). The book is based on the understanding that Kurvitz's artistic career, with its various stages, themes and production volumes, requires more interpretation and analysis than is possible in a short introductory wall text in the exhibition hall. Kurvitz became active as an artist in the mid-1980s and his almost 25-year career has resulted in unconventional creative activity and an artistic image that deserves dissection.

The book is also accompanied by a DVD, which contains Kurvitz's personal story: the artist speaks about his creative activities and his life story, casting a glance at various collaborative projects and partners, and dissecting his creative achievements. The exhibition's construction process is also recorded in the film (in the case of Kurvitz's work, there are always a lot of questions about the technical execution), as are views of the exhibition, i.e. the completed works.

Afterlives of Gardens 1

Edited by Liis Pählapuu
Texts by Liis Pählapuu and Tõnu Õnnepalu
Designed by Angelika Schneider
In Estonian and English
112 pages
Published by the Art Museum of Estonia – Kumu Art Museum, 2013

The exhibition *Afterlives of Gardens* (10.05.–08.09.2013) was an ambitious project, which encompassed the third floor, the classics floor, of Kumu Art Museum's B-wing, and the Gallery of Contemporary Art on the fifth floor, as well as the museum's courtyard. The exhibition presented gardens and parks through the works of artists from early periods of Estonian art history, but also through the newer idiom of contemporary art.

The exhibition *Afterlives of Gardens 1* on the third floor of the museum, which dealt with a period including the 19th and early 20th centuries and was curated by Liis Pählapuu, revealed the mutual relationships between art, beauty, traditions and nature. At the same time, the contrast between the influences of Baltic-German culture and the period of Estonian independence in fine art was highlighted.

Afterlives of Gardens 2

Edited by Eha Komissarov
Texts by Eve Arpo, Anni Kagovere, Eha Komissarov, Katrin Koov, Laura Kuusk, Urmas Oja, Ain Padrik, Kadri Semm, Liina Siib, Margit Säde, Sander Tint, Timo Toots and Grete Veskiväli
Designed by Angelika Schneider
In Estonian and English
200 pages
Published by the Art Museum of Estonia – Kumu Art Museum, 2013

Afterlives of Gardens 2 was part of the ambitious exhibition project *Afterlives of Gardens* (10.05.–08.09.2013) in the Kumu Art Museum. The point of departure for *Afterlives of Gardens 2* was the break from the landscape painting tradition in 1960s and 1970s art, when the aesthetic functions of garden and landscape became complemented by new activities and social consciousness. Today, in the 21st century, we have witnessed an unprecedented rise in the popularity of gardens, which began with a change in lifestyles and quest for living closer to nature and brought gardens into the sphere of the everyday activities of modern-day people.

Ars moriendi – the Art of Dying

Written by Merike Kurisoo
Designed by Liina Siib
In Estonian and English
144 pages
Published by the Art Museum of Estonia – Niguliste Museum, 2013

The book introduces the reader to the memorial and funeral culture of the Middle Ages and Early Modern era, which was examined by the exhibition of the same name at the Niguliste Museum from 2 November 2012 to 2 June 2013. Visitors to the exhibition were provided with the opportunity to see how Christian death culture is reflected in early ecclesiastical art in Estonia and to learn about the funeral and commemorative customs of the period. The exhibition catalogue explores these topics and presents the works of art and items that were on display.

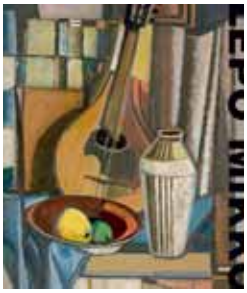
The text of the richly illustrated book provides interpretations of the tombstones, epitaphs, coat-of-arms epitaphs and other works of sacral art exhibited at the Niguliste Museum. Artefacts of cultural history from collections of Estonian museums and churches, the majority of which are being introduced to the reader for the first time, provide additional information about the funeral ritual customs, and the ways they were conducted. These objects and works of art, most of which are from town churches, primarily represent the funeral and commemorative traditions of the upper class and wealthy middle class. The historical framework of both the exhibition and catalogue starts with the Middle Ages and ends with the 18th century, and includes visual material from both the Catholic and Lutheran periods.

The Sacred Modernity. Nikolai Kormashov's Paintings from the 1960s

Edited by Kädi Talvoja
Texts by Boris Bernstein and Kädi Talvoja
Designed by Jaanus Samma
In Estonian, Russian and English
224 pages
Published by the Art Museum of Estonia – Kumu Art Museum, 2013

The book accompanies the exhibition of the same name at Kumu Art Museum (18.10.2013–09.02.2014). The exhibition and this book are both inspired by a wish to introduce the viewer to the especially dynamic and impressive first decade of Nikolai Kormashov's long career as an artist. The exhibition examines the artist's work during the decade, his searches for contemporary forms and the development of his individuality. The exhibition focuses on his 'thematic' paintings – a Soviet genre that is related primarily to commissioned art. However for Kormashov, thematic paintings were not just commissioned art. And in the middle of the decade, the artist created his most powerful and distinctive works in this genre. In the book, a survey of this period is provided by Boris Bernstein, an internationally recognized art theoretician and critic who was very close to Kormashov for a long time, and Kädi Talvoja, who is a younger generation art historian and also the curator of the exhibition.

Nikolai Kormashov (1929–2012) was one of the leading figures of the 'Sixties generation' in Estonian painting. In the 1950s, many students from other parts of the Soviet Union studied at the State Art Institute of the Estonian S.S.R. One of the few to remain here after graduation, Kormashov was almost the only one who truly became rooted in Estonia and developed his art in the local art scene.



Lepo Mikko

Edited by Anu Liivak
Texts by Anu Liivak,
Tamara Luuk and
Tiina Ann Kirss
Designed Tiit Jürna
In Estonian and English
296 pages
Published by the Art Museum
of Estonia – Kumu Art Museum, 2013

The book accompanies the exhibition *Lepo Mikko* (1911–1978) at the Kumu Art Museum (22.11.2013–19.04.2014). Lepo Mikko was a leading figure in post-war modernism in Estonian art. In the works completed at the turn of the 1950s–1960s he captured and conveyed something essentially optimistic, which the whole society experienced with tremendous relief after the torment of the Stalinist terror. When he was studying at the Pallas Art School in the second half of the 1930s, he devoted much more time to form and composition than did his contemporary artists. His later geometric manner largely relied on the experience of Cubism and Constructivism and thus adopted features in the thaw era milieu innovation.

The book accompanying the exhibition is the first publication that deals in depth with Lepo Mikko's life and activities. The various aspects of the artist's work are examined: the exhibition curator Anu Liivak writes in detail about Mikko's work, the art historian Tiina Ann Kirss examines the textual legacy of the painter, and the art historian Tamara Luuk examines Mikko's role as a teacher.

TAB 2013: Recycling Socialism

Compiled by the Tallinn Architecture
Biennale 2013 curators, architects
B210
Kadri Klementi, Kaidi Õis,
Karin Tõugu, Aet Ader
Graphic design by AKU
Photography: Mark Raidpere,
Tõnu Tunnel, Reio Avaste,
Tarvo Hanno Varres, *B210*
In Estonian and English
300 pages
Published by the Estonian
Centre of Architecture, 2013

The publication covers both the events and exhibitions of the Tallinn Architecture Biennale, as well as the vibrations emanating from TAB post-factum. The substantial catalogue covers the Symposium of the Biennale, with presentations from Pier Vittorio Aureli, Andres Kurg, Robert K. Huber and Petra Čeferin and gives an overview of the panel discussions that focussed on intersections and differences in the broader Eastern European context as well as comparing possible future scenarios.

The section dedicated to the TAB Curators' Exhibition introduces both the presented works as well as the research material concerning the buildings that provided the inspiration for the works. The exhibition is reviewed at length by Gregor Taul. The catalogue also provides great visual material from the unique space of Curators' Exhibition – the Ceremonial Hall of the Estonian Ministry of Foreign Affairs in Tallinn. The Schools' Exhibition is reviewed by Martin Melioranski, with ample images of the projects presented. The catalogue presents the winning proposals of the TAB Väike-Õismäe Vision Competition as well as a curated selection of the best ideas that sprung from the competition; Regina Viljasaar looks at possible future scenarios following the competition.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