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Art

The Baltic Issue

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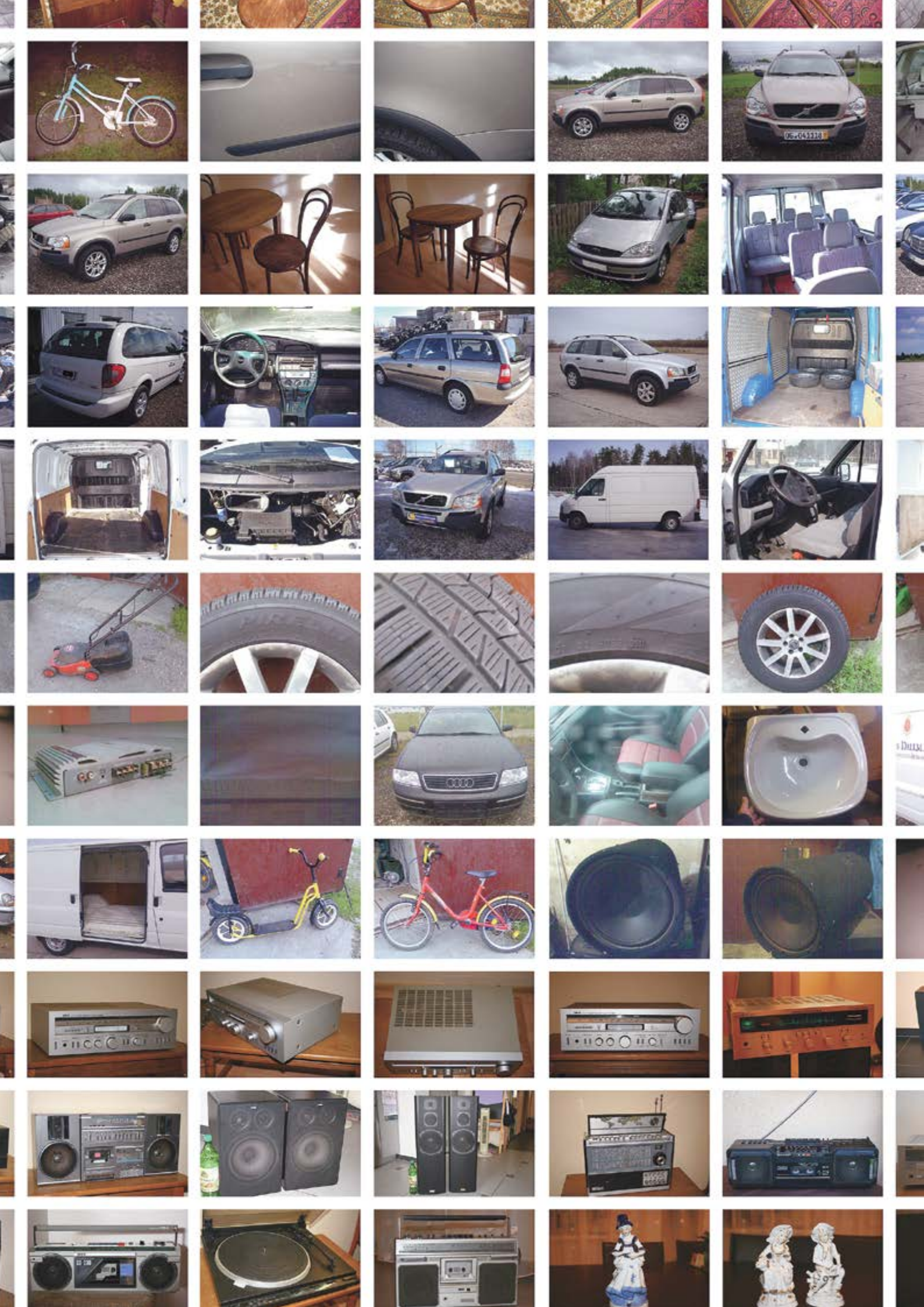
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Estonian Art
The Baltic Issue

In this issue of Estonian Art we focus on Baltic art, design, and architecture. For Estonia, Latvia, and Lithuania, 2018 marks a century since their first declaration of independence. To celebrate their centennials and explore the cultural ties between these three Baltic nations, we have dedicated this as a special issue where we look at not just present collaborations in the fields of art, design, and architecture, but also on landmark historical cultural collaborations.

In art, **Inga Lāce** writes about Latvian/Estonian artist Diana Tamane in *Diana Tamane: Jet Lag*. In *The Value of Wilderness*, **Auguste Petre** reviews the exhibition “Wild Souls. Symbolism in the Baltic States” at the Orsay Museum in Paris. **Mai Levin** traces the Baltic roots of the Tallinn Print Triennial for its 50th anniversary in *Tallinn Graphic Art Triennials Up to the 1990s*. **Keiu Krikmann** reviews the Baltic Triennial in *Ghosted at the Body Party*, which for the first time was organized in the three Baltic capitals: Vilnius, Tallinn, and Riga. The current flurry of Baltic artistic collaborations at the first ever Riga Biennial (RIBOCA), the Baltic Triennial 13 and the second Riga Photography Biennale are captured in four visual essays by **Merike Estna**, **Young Boy Dancing Group**, **Reinis Hofmanis & Margus Tamm** and **Sandra Jõgeva**.

In design, **Karolina Jakaite** explores proto design in Soviet Estonia, Latvia, and Lithuania in *Design by Another Name*. In architecture, **Triin Ojari** writes about *The Baltic Pavilion at the Paris World EXPO in 1937*, and **Johan Tali** looks back on the *The Baltic Pavilion in Venice* in 2016. In books, **Paul Paper** shares his *Top Ten Books*.



Diana Tamane: Jet Lag

Inga Lāce

Inga Lāce (b. 1986) lives in Riga and is a curator at the Latvian Centre for Contemporary Art (LCCA). She was a curatorial fellow at de Appel Arts Centre, Amsterdam (2015–2016) and has been co-curator of the 7th, 8th and 9th edition of the contemporary art festival SURVIVAL KIT, as well as co-curator of a research project “Portable Landscapes” tracing and contextualizing Latvian artists’ emigration and exile stories throughout 20th century at Villa Vassiliev, Paris and Latvian National Art Museum, 2018.

Describing the difference between how we live today and how this lived experience is represented in theoretical terms and discourses, the scholar Rosi Braidotti emphasizes that there is a considerable gap between them. While the former takes place in emancipated or post-feminist, multi-ethnic globalized societies, with advanced technologies and high-speed telecommunication, as well as supposedly free borders, but increased border controls and security measures, the latter simply doesn’t fit this reality, but sometimes proves to be much more complex, chaotic and even contradictory.

Sold Out (details), 2016

Braidotti then proposes to read this imaginative poverty as the “jet lag” problem of being behind one’s time, or simultaneously inhabiting different time zones.^[1]

As a physiological condition, jet lag results from alterations to the body’s circadian rhythms caused by rapid long-distance travel. The term came into use relatively recently since it was not possible to travel far and fast enough to cause desynchronizing in the body before the arrival of passenger jet aircraft. The artist Diana Tamane, born in Riga in 1986, moves around and travels regularly; she relocated from Riga to Tartu for her studies and now is again based in the Estonian city. She has also lived and studied in Ghent, Brussels and Portugal, has done residencies, and travels to take part in exhibitions. Jet lag, sometimes literally, but also metaphorically, is nowadays part of the job of being an artist living a precarious yet extraordinary life.

It is interesting though that Tamane is not the only one in her family who travels, and the daily routines, distinctiveness and reasons behind that travel have become part of her recent practice. Tamane’s work “On the Road” (2015) is about her mother, as much as it is about economic migration, generational differences and the aesthetic sense and understanding of art by the working class. After her business went bankrupt,

Tamane’s mother learned to be a truck driver and started to go on long trips all over Europe to transport goods. The video starts with a monotonous view of a grey road and the constantly moving yet unchanging surrounding landscape on the way from northern to southern France, which in its dullness could just as well be the countryside scenery of Latvia. The crackling loud music in the truck is “A Sky Full of Stars” by Coldplay, which repeats its title, as well as such phrases as “Such a heavenly view”, while the road goes on ceaselessly and it rains lightly. Tamane’s mother is filming the road as an assignment from her daughter, whom she calls towards the end of the video. An explicit negotiation happens between the two, ranging from a discussion of practical matters, such as how the batteries lose their charge faster than they charge, making the non-stop documentation process impossible, to whether or not the sound of her speaking right now and discussing those matters will be included in the video and how the filmed material will later be delivered to her daughter. From working with the material that is closest to her, approaching the objects and subjects with deep sincerity but also humour, Tamane expands daily matters to more general problems, revealing symptoms of changing economic



On the Road. Video still. 2015



Mom. Inkjet print, 450 × 150 cm. 2016

systems, the (in)ability of people to adapt to them, and the misunderstandings this creates. After ending the call, her mother mentions in a conversation with her husband who is travelling with her, that her daughter runs around too much and does not fully understand how things work.

Another work from the same series is a huge picture of Tamane's mother in a red and white truck. Called "Mom" (2016), the picture is peculiar in its proportions, since to include the whole image of the truck, the picture needs to be extremely long, but however enlarged it is, it still leaves her mother inside it incredibly small. Her mother travels for work, but the picture suggests awkward tourist attempts to take pictures in front of monuments, where the inclusion of the whole monument is so important that it leaves the tourists themselves as tiny figures in the foreground, always striking similar poses, with almost indistinguishable facial expressions.

Diana Tamane's father has travelled since the mid-1990s, being one of those people who go to Germany to buy cars and different goods to resell in Latvia. He would be considered entrepreneurial, which was an important status in the 1990s when state socialism was exchanged for wild capitalism. I remember that in the 1990s my father would go to Germany, too. Although it was only for himself, the ritual of going to choose a used car in Germany was repeated several times and became important both in terms of the actual acquisition of the family car, as well as the countless stories about Germans that then surrounded my childhood; planting plenty of stereotypes in my head, which I much later could only vaguely remember the origins of.

With the travel, many expectations for other goods and experiences, as well as disillusionments, followed: from foreign yoghurt to Barbie dolls, always too little or too much, or not exactly the right ones. For Tamane, pictures of the objects for resale brought back by her dad are the starting point of the work "Sold Out" (2016), where she has arranged images in countless rows and long columns and printed them as a single print. Both of Tamane's parents cross the physically non-existent, fluid yet very real boundary between Eastern and Western Europe, taking advantage of the economic opportunities that first, the dissolution of the Soviet Union and later, Latvia's joining the European Union created. Both of her works also hint at the stark social and economic inequalities that exist within the EU member states.

Another work on crossing borders is "Flower Smuggler". It portrays Tamane's grandmother, who was accused of smuggling because of crossing the Latvian-Russian border with two flower pots. She wanted to bring flowers to the grave of her father, who is buried in Abrene, a Latvian territory annexed by the USSR in

1945, which still belongs to Russia and requires a visa to get into. Images of flowers taken by her grandmother, as well as documents that were sent to her from the customs house of the Russian Federation, subtly reveal how a complex political history and presence intertwines with the desires, needs and dreams of ordinary people.

Before involving moving and migration in her work, Tamane in fact focused on quite the opposite, repeatedly taking footage of the women of her family sitting still on a sofa next to each other. "Family Portrait" (2012-ongoing) is updated with a new shot every time the artist comes back to Riga, where all of them – herself, her mother, grandmother and great-grandmother meet. The last image only contains three of them, since the artist's great-grandmother passed away in 2016. Tamane comes from a Russian-speaking family in Latvia, a community in which the role and status changed significantly after Latvia regained its independence, marginalising the formerly dominant language, and the people speaking it; thus questions of identity and belonging have always been present in Tamane's work. The difference between generations is also palpable; the artist represents the younger generation, who study abroad and become citizens of the world more than being members of any ethnic group. Seeing the quiet women on the sofa, the question arises as to whether those women inhabit the same time zone. Can one be jet-lagged without even having travelled?

[1] Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, New York: Columbia University Press, 1994, p. 4



Flower Smuggler. Work in progress

The Value of Wilderness

Auguste Petre

Auguste Petre (b. 1993) is an art historian who researches the traditions of social art. She is an author and editor of art and culture medium Arterritory.com

One hundred years ago, when the independence of the three Baltic States was proclaimed, who would have thought that in 2018 all three of them would come together in an exhibition at the Orsay Museum, in Paris. Not guessing, but affirming, that this must be one of the most expected events during the centenary of Latvia, Lithuania and Estonia, it has to be admitted that the exhibition “Wild Souls. Symbolism in the Baltic States” is indeed grand. It could even be recognized as one of the all-time internationally acclaimed representations of the essence of art in the Baltic States.



Mikalojus Konstantinas Ciurlionis. Exhibition view

A statement like this, most certainly, can bring up many questions. First of all – why is this exhibition so impressive and why can it be labelled outstanding, if the subject matter is not contemporary at all? Why is it happening in Paris? What is so symbolic about Baltic art? To find the answers to these questions, first we have to take a short tour of the past.

The castle of Orsay was built at the beginning of the 19th century, but burnt down in the primavera of 1871, when Paris was governed by radical socialists who were called *La Commune de Paris*. Around 30 years later, a train station, designed by the architect Victor Laloux, was built in the same place. It functioned successfully until the Second World War, and in 1975 the Administration of Museums in France decided that the modern architecture pearl could be perfectly set up as a museum, to host a great exposition, dedicated to the art of the second half of the 19th century. And, indeed, after the reconstruction of the train station, the doors of the Musée d'Orsay were first opened on 9 December 1986. Meanwhile, artists (and art historians, of course) in Lithuania, Latvia and Estonia were discovering new principles of national expressionism. In other words, new visual forms and expressions of national identities were being found. In 1937 the art of the Baltic States met in Paris for a joint exhibition at the International Exposition of Art and Technology in Modern Life (*L'Exposition internationale des arts et techniques appliqués à la vie modern*). What was the aim of this collaboration? To show the ideas of three independent nations and their self-aware art, as well as the ability to integrate their art into the cultural processes of Europe.

By taking all of this into account, the monumental historical evidence of Baltic art in Paris can be understood. The Orsay Museum is a globally important venue, a home of visual art masterpieces created more than a century ago. It is the perfect place for cultural fans of Paul Cézanne, Pierre Bonnard, Manet, and all the other masters. But what about the Baltics and,



Rūdolfs Pērle. Exhibition view



Johann Walter. Young peasant girl (around 1904)



Wild Souls. Exhibition view



Wild Souls. Exhibition view

in particular, what about symbolism? To tell the truth, I am not an insider regarding the situation in Estonia and Lithuania, but it seems to me that when talking about this period of art in Latvia we don't generally use the term *symbolism*. Mostly, the artworks of Janis Rozentāls, Vilhelms Purvītis and other territorial influencers are recognized as national romanticism or a local form of realism.

For example, “Young peasant girl” (around 1904) by Johann Walter, the painting chosen for the promotional materials of the exhibition, was not originally considered symbolist. In reality, it was never labelled or adjusted to fit any of the European or international genres. In fact, when I first started studying art history, Latvian art was highlighted as a separate style (influenced, of course, by Russian art, French Impressionism and German Realism), and Estonian or Lithuanian art – except for works by Konrad Mägi or Mikalojus Konstantinas Čiurlionis – was hardly even mentioned. I am not sure that this should be seen as arrogance or an urge to point out the differences between Western and North-Eastern European art. Rather, this peculiarity might be understood as a way of stressing the importance of these particular authors in the history of local art. Purvītis, Rozentāls and Walter, as well as Mägi and Čiurlionis, are where national symbolization begins.

And this is where we get to the use of symbolism as a descriptive term for Baltic art. The lack of usage of this term can not be blamed only on specific art history professors. Even the head of this project and of the Latvian Visual Arts Department, Ginta Gerharde-Upeniece, admitted that *symbolism* as a new form of interpretation was introduced by the general curator of “Wild Souls”, Rodolphe Rapetti. Rapetti is a French curator who is passionately interested in Baltic art, and is also one the most well-known

symbolism researchers of the 21st century and the author of a number of prominent books dedicated to this topic. As an experienced curator, Rapetti decided to use this exhibition as an illustration of the complex history of the Baltics as a whole and of each of the states individually. He emphasized the most obvious differences, such as language, and pointed out hidden similarities, such as myths and legends, souls and nature. These are also the three conceptual parts into which the exhibition is divided.

The display of “Wild Souls” was made by the world-renowned Italian museum exposition designer, Flavio Bonuccelli. To make the contextual accents more relevant, he used the colour grey for the partition wall background. Thus the size of each hall is seemingly narrowed and a one-way path to the next room is clearly formed. Although a connoisseur could decide on each artwork belonging to one country or author quite quickly, for someone not familiar with the art of this region it can be problematic. Both the designer and curator have avoided chronological and national division of the exhibits. As a result, the exhibition actually reveals real Baltic symbolism. It is not something that can be associated with Munch or Odilon Redon, but it is our own way of expressing our truth. In the Baltic States nature is preserved through hard work, the soul is healed by accepting the presence of pain, and myths are born out of historical events, whatever they might be. Just like “Whistler's Mother”, which can be found in the collection of the Orsay Museum, symbolism in the Baltic States has always been a little passive-aggressive: eternally present but not sufficiently valued.



Wild Souls. Exhibition view

Mai Levin (b. 1942) is an art historian and has been working as an art critic since 1961 at the Art Museum of Estonia (1961-1991, Curator of the Department of Graphic Art, 1991-2000, Director for Science, 2000-2015, Chief Expert).

The book dedicated to half a century of the Tallinn Graphic Art Triennials evokes contradictory feelings: the satisfaction that we have managed to continue in the time of independence the tradition of triennials, started in the Soviet period, and made them actually international, as well as the need to admit that the flourishing era of Estonian graphic art has passed (never say forever!).

Tallinn Graphic Art Triennials Up to the 1990s

Jüri Okas. Tower (detail). 1981. Intaglio. Art Museum of Estonia

That flourishing time was more or less connected with traditional techniques. It was an axiom in the Soviet Union beginning in the middle of the 1950s (after a number of post-war exhibitions in Moscow) that the graphic art of the Baltic republics, and especially of Estonia, stood out for its technical skill and refinement. The well-known Estonian artist Eduard Wiiralt (1898–1954), a virtuoso in all techniques, was generally considered mainly to be a technical genius. This is misleading. Brilliant technique is always balanced by deeply personal and expressive imagery in his works, especially when they seem to be utterly objective. Personality, personal vision, individual manner and individual treatment of subject have always been the characteristics of a good artist, which is also true in Estonian graphic art.

In the 1920s–30s technical skill was clearly emphasized in the State High School for the Art Industry in Tallinn, most of whose professors had studied in the Central School of Technical Drawing of Baron A. Stieglitz in St. Petersburg. Günther Reindorff (1889–1974), the head of the graphic art department beginning in 1922, deserves special attention among them. He equipped the workshops of the school at such an advanced level that they were still in working order and served the Art Institute during the Soviet period. He was an excellent landscape drawer, but made some perfect prints in linocut, etching and mezzotint as well. Ado Vabbe (1892–1961); who studied in 1911–13 in the school of Anton Azhbe in Munich, was an admirer of Vassili Kandinsky and was the first Estonian avant-garde artist, led the graphic art studio in the Pallas, higher art school in Tartu in 1919–20 and 1930–35. His practical contribution to Estonian graphic art is not large in terms of number of works, but it is significant. In 1919–20 he initiated the printing of the portfolios of expressionist linocuts at Pallas, and in 1946 he made



Vive Tolli. View from the Writer's Window. 1974. Etching. Art Museum of Estonia

unique colored prints in a technique similar to diatype. Vabbe was especially important as a connoisseur and theoretician of graphic art who instructed several generations of Estonian artists. In 1953–56 he was the director of the experimental studio of graphic art at the Art Foundation in Tallinn. In those days, the studio became the spiritual center of graphic art, and the laboratory of printmaking magicians; with the efficient aid of the master Voldemar Kann (1919–2010), who worked there from 1948 until 1996, leaving the post to his son Uku. The essence of Vabbe's lessons lay in the correspondence of content and form, expression and technique.

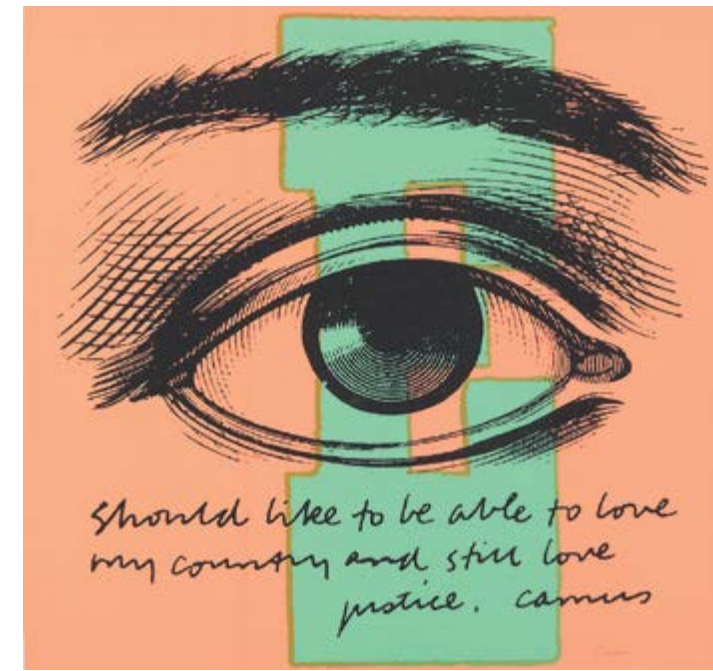
The bequest of the 1920s and 1930s in the techniques of engraving, etching and lithography was sufficiently rich that it served as a reservoir of know-how for Estonian post-war graphic art. There were a number of artists who served as bridges of graphic culture between two eras, and between older and younger generations. Among them, Aino Bach (1901–1980) and Alo Hoidre (1916–1993) were most influential, the former in the sphere of intaglio print, and the latter in the field of lithography. Bach never exhibited at the triennials, but Hoidre was one of the prize winners in 1971. There were talented and innovative middle-aged graphic artists who received triennial awards, including Alex Kütt (1921–1991) and Olev Soans (1925–1995). But it is characteristic of the competitions of that epoch that the artists of the upswing of the 1960s, representing the most vigorously and individually surrealist and abstract tendencies – the Estonian Peeter Ulas (1934–2008) and the Lithuanian Vytautas Valius (1930–2004) – were the first prize winners in 1968. In



Peeter Ulas. Restaurant. 1968. Lithography. Art Museum of Estonia



Vytautas Valius. Planet VI. 1968. Author's technique. Art Museum of Estonia



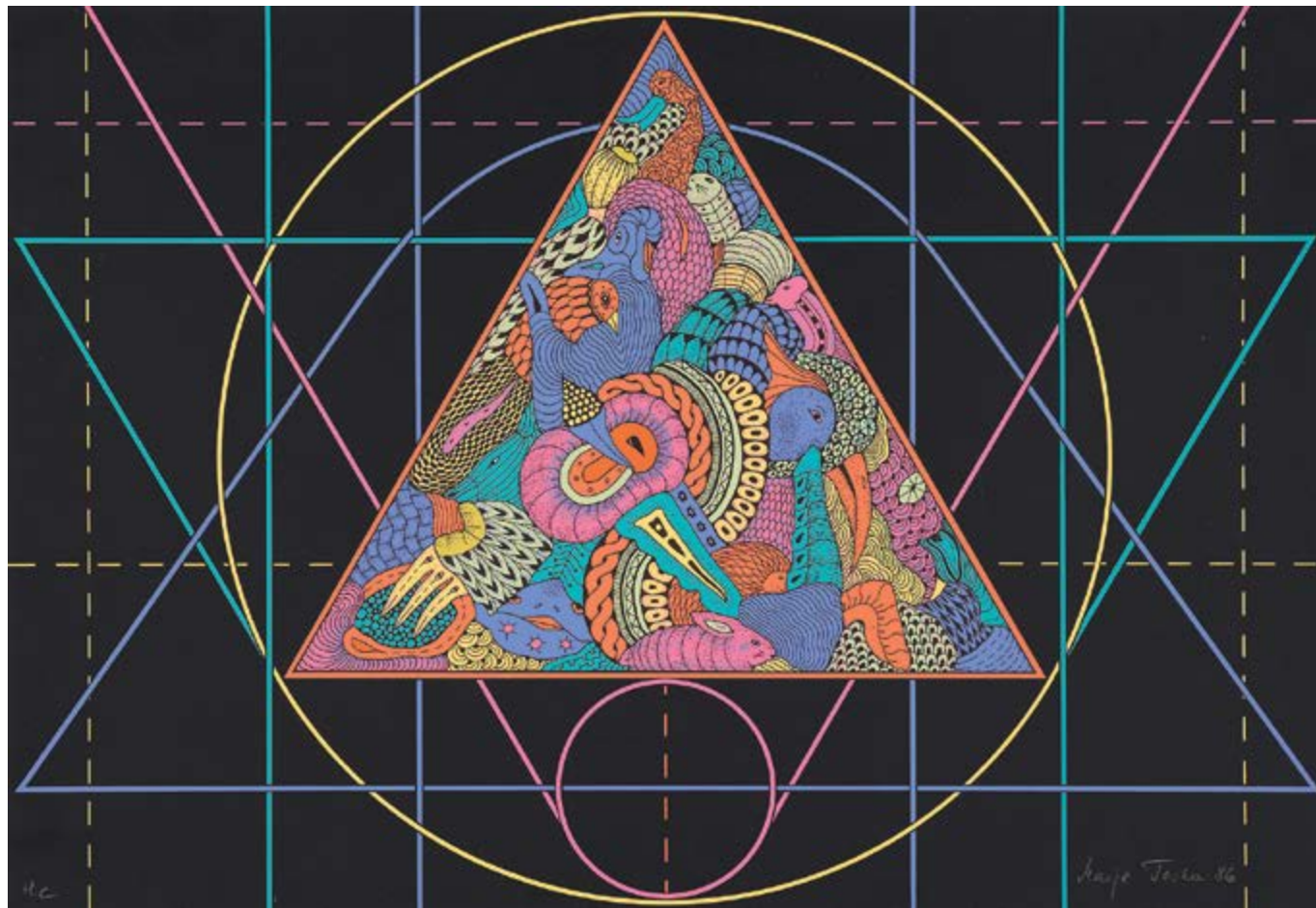
Sister Mary Corita. E Eye Love. 1968. Silkscreen. Art Museum of Estonia

the 1970s the radicalism of the end of the 1960s ebbed, not only because of official pressure, but also due to the influence of a new wave of realism. The ascendant national romanticism was one of the reasons, besides their outstanding individuality and mastery, why the Estonian Vive Tolli (1928) and the Lithuanian Petras Repšys won prizes at the next two triennials. The refined modern treatment of traditional subjects made the juries prefer them, for instance, over the primitive Finno-Ugric world of Kaljo Põllu's (1934–2010) mezzotints.

There has been a great deal of talk about the difficulties of the organization, the interference of authorities and the differences of opinion of the members of the juries. The three republics were, of course, somewhat different in terms of their historical cultural orientation, and in their attitudes concerning national traditions. But it seems, looking back and taking into account all of the circumstances, that the juries were quite fair and the triennials were quite interesting precisely because of the peculiarities of the three participating countries. The limited circle and its particular conservatism distinguished the Tallinn triennial from grand



Anita Jensen. Reliable Souvenirs 7. 1997. Photopolymer engraving. Art Museum of Estonia

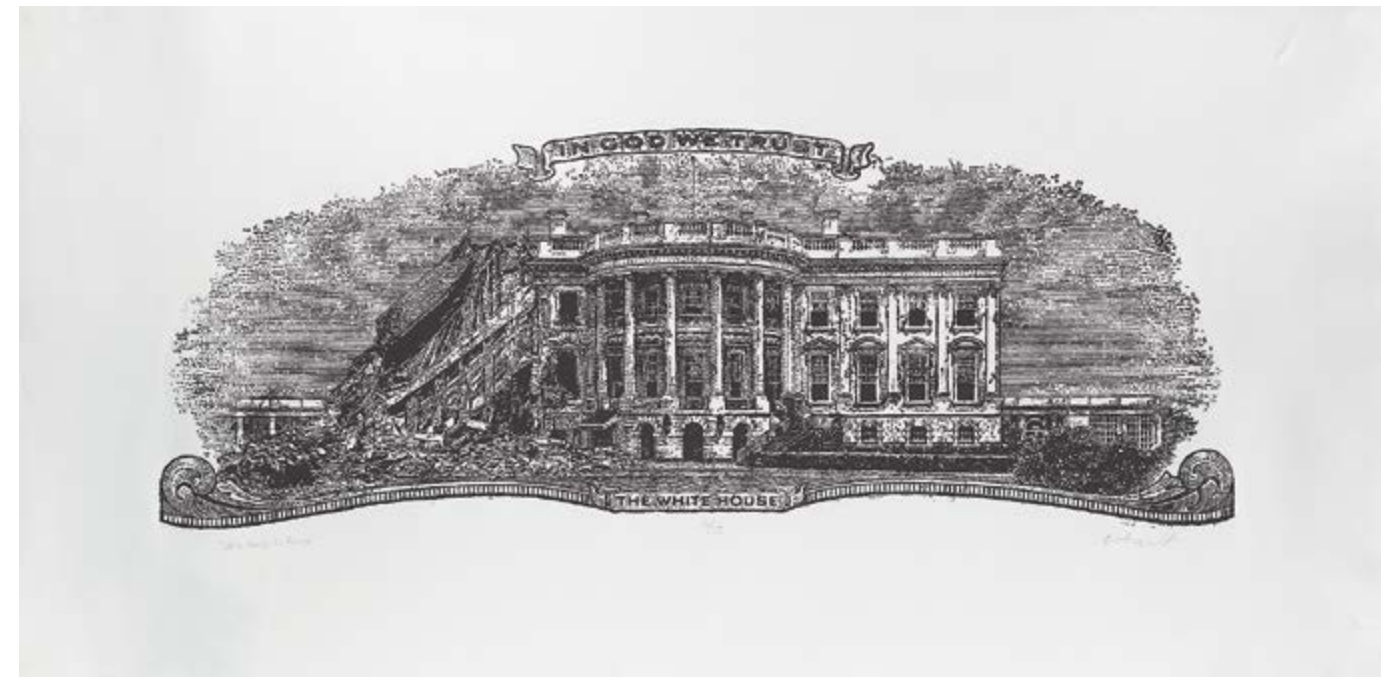


Marje Taska. Mythological Landscape I. 1986. Silkscreen. Art Museum of Estonia

international shows of graphic art, and made it unique. The requirement of three prints gave a better picture of each artist, and stimulated artists to work and to present themselves as well as possible: according to the criteria of those days, of course. The House of Artists was filled by the public because the art had remained fairly close to them.

One cannot restrain the natural process endlessly. The development towards international imagery, problems and techniques progressed little by little in parallel with the society's desire for independence. The 8th triennial of 1989 was already more international, with participants not only from Russia, but also from Canada, Finland, Poland and Hungary. The Grand Prix was given to Naima Neidre (1943) from Estonia, and three equal prizes went to Ulla Virta (1946, Finland), Ilmars Blumbergs (1943-2016, Latvia) and Rimvydas Kepežinskas (1956, Lithuania). There were 560 works from 169 artists exhibited in the main pavilion of the Estonian Exhibition Center and it was, in spite of the domination of traditional techniques, a show that could be enjoyed nowadays, too. The technological shift in the art of printing became more and more evident in the following triennials.

As for recent triennials, they have been successful thanks to the close cooperation with other print exhibitions and the intelligence of the competent, well-informed and fastidious team. The triennial should be based on the work of such a team in the future, too, if it wishes to continue to be an event in the international printing art life and not just an exhibition of current work in Tallinn. It should be based on the strong local tradition of printing art which – alas! – seems to have rather faded.



Curtis Readel. White House in Ruins. From the series In God We Trust. 2009. Intaglio. Art Museum of Estonia



Marju Mutsu. Wind. 1972. Etching. Art Museum of Estonia



Laura Pappa and Elisabeth Klement. Poster: Puzzling Over the Labyrinth: 50 Years of the Tallinn Print Triennial. 2018

Anna Estarriola:

Rooftop Conversations

Antti Tapio Kiuru

Antti Tapio Kiuru (b. 1977) is a journalist who studied aesthetics. An art lover, he lives and works in Helsinki.

I met Anna Estarriola many years ago in Corona bar in Helsinki. We have been friends since.

Anna Estarriola has been actively working as an artist for the last decade. She has surprised audiences with her own brand of special imaginary worlds within sculptures and installations.

Photo: Erkkä Tuupanen

Her art engages in discussions about politics, society and humanity. Quite often her works open up portals to new dimensions and fantasy worlds that work on a hypersensitive, emotional level where you can experience a special presence or sentience of inanimate objects. Her works are well known and appreciated in Finland, they have been shown in many Finnish galleries and museums, the latest one being this summer at Sinne Gallery in Helsinki. She has participated in many international exhibitions and will have her works shown for the first time in Estonia at Kunstihoone's Galleries (Tallinn Art Hall Gallery and City Gallery) this autumn.

Today is a hot spring day; we climb up to the roof of her studio in Helsinki and talk about art and life.

Antti Tapio Kiuru (ATK): How did you become an artist?

Anna Estarriola (AE): I wanted to be an artist from an early age, I was attracted to and fascinated by art and its effects. And suddenly there was a way to communicate that felt somehow more suitable than others. That was about when I was 13 years old, it was very clear, and it has not changed; I'm really into it.

ATK: How did you end up in Finland?

AE: I was finishing my studies at the Sculpture Department at Barcelona University and it was my last semester there. I had the chance to go on an Erasmus exchange and I didn't know exactly where. I ended up in Finland, and when I arrived something really clicked. I found a very inspiring environment and a place to concentrate. And, to be honest, that hasn't changed either. I feel really grateful for this opportunity, and also for the shared respect I sense towards my profession.

ATK: Describe your methods. How do you work?

AE: I usually start working through intuition. I ponder about subjects and concepts, and then plan which shapes they will take and figure out how it will happen. I'm really fascinated by our human condition, by how we perceive reality and behave within it. Maybe what activates the shapes of my works are the thoughts and reflections on these topics. I think I work because I want to share wonders with others.

ATK: What is your favourite art form that you use?

AE: I have a background in sculpture, which I studied in Barcelona, and I also studied contemporary dance there. When I moved to Finland I focused on media arts and somehow that bound everything together. So, I think these forms are the most important



Photos: Erkkä Tuupanen

in my practice so far. Maybe the combination of all of them through media arts is what spontaneously comes to mind if I have to pick one. Behind everything there is the need to share stories about things, and maybe the art form follows that.

ATK: What do you want to express through your art?

AE: It depends; different things. I'm interested in the acknowledgement of what is real, in the way we sense, in how we act and react, and in our communication structures. I want to reflect on what we categorize as certain, and on the multiplicity of ways we end up understanding the experience of being, and on the double-sided evolution of humankind, both the greatness and the fiascos. I also want to reflect on what changes and what remains, what appears through appearance, through image, and what disappears in voids. I want to speculate about the unknown, about how things work and about what things are made out of. I want to stage illusions and activate events, experimenting with the semantic possibilities of the media I use.

ATK: Do you have any special skills that you use in your art? What makes you different from other artists?

AE: (laughs) I don't know, but what happens often to me is that I wish I had many skills that I don't possess. So, I often end up trying to learn new things and feeling ignorant. I often have to reach out to experts



Emerging Thoughts. 2015. Photos: Jussi Tiainen





in areas that I don't have much of a clue about and, over time through lots of trial and error, some skills have slowly developed. Projects are different; they require different "this and that and how," so it's kind of a circle, and it is often frustrating, but at the same time this situation gives me a lot of drive and motivation, and it gets me to different environments and to meet different people to learn from and to collaborate with. I'm really grateful for that! But yes, it's difficult to not know what you wish to know.



The Meeting. 2018. Photos: Hertta Kiiski

ATK: How do you find the spirit of your sculptures? They look like they have own personalities.

AE: The illusion of presence is what I'm after when I work with sculptures. I have a background in dance and performative arts, and I think that fuels much of this search and the intention of presence, because I'm really interested in what happens on the stage at the moment when the audience and performers meet. Actually, I am interested in all kinds of meetings.

When I work on the stage there is a sense of an orchestrated experience of presence. I think about what constitutes that really weird moment of being together – physically, but to a certain degree artificially – and these thoughts influence some of my works off the stage. And then I try to confer the illusion of presence in the inanimate, in the non-living, through all kinds of forms and means.

ATK: Can you separate your art life from your personal life?

AE: ... I work with art. "I" is at the beginning of this sentence. I'm involved in my work, inevitably embedded in it, and my work means a lot to me. But I'm not interested in my life as a subject. I think my life is no more interesting than others'. I can't avoid working through experience, as a living entity that perceives things and feels things, but I think I can separate art and my life – at least I think so.

ATK: How do you maintain your creativity?

AE: I don't force anything; it just happens.(laughs) There is so much about this world and living in this world, living and leaving this life, so full of so many things to be attracted to or repelled by. And there's truth in every step in between, the truth in all kinds of events.

ATK: So, you try to find truth?

AE: No, no! I actually think there is no truth. I mean, I'm really interested in the multiplicity of truths, as in the multiplicity of dogmas and paradigms. And I am interested in our relationship to science and systems of belief. I find them interesting as tools or platforms to explain mysterious or unknown things. I think about how we all try to carry on here, in different ways, and we try to understand things, relate to them, and there are so many forms and formulas, and there are so many of us.

There are so many connections and missed connections between us all. Maybe we are all so full of truth, being sometimes so right and sometimes so wrong, and being lost somewhere in between. I love the pulse of feeling "now it's all so clear, but oh now I've lost it again." I'm more interested in similarities than in differences. I'm keen on us all being equal beings who are hanging around trying to do something.

ATK: Back to this planet and your upcoming Estonian exhibition this autumn. What kind of work will you have in Tallinn?

AE: There will be two installations in Kunstihoone's galleries, one in Art Hall Gallery and another in City Gallery. "Emerging Thoughts" is formed by an oversized knitted beanie that contains many heads. From within one can hear whispering voices, reeling off words and fragmented phrases. The work gives a hypothetical visual and audible form to the process of forming thoughts. "The Meeting" stages a scene that includes three prototype characters that attempt to communicate, one living inside the body of another, a Euro pallet-sized animal, and a meta-vital organ talk through abstract forms of language, pretending to be aware of themselves and the others.

ATK: What is your dream?

AE: There are so many, maybe all incomplete dreams keep you going.



Hive Mind

31.08 – 14.10.2018

Art Hall Gallery (Vabaduse väljak 6)
and City Gallery (Harju 13)

Featuring: Anna Estarriola, Pia Siren,
Yassine Khaled and Riikka Hyvönen
Curator: Stacey Koosel

Anna Estarriola (b. 1980) is a visual artist from Catalonia, who has lived and worked in Helsinki since 2004.

Ghosted at the Body Party

Keiu Krikmann

Keiu Krikmann (b. 1988) is a freelance writer and translator. She is one of the coordinators of the project space Konstanet and works as the gallerist of the Estonian Academy of Arts Gallery.

The year 2018 marks the 13th occurrence of the Baltic Triennial, which, for the first time since it was established in 1979, takes place in all three Baltic countries. Until now the triennial was organized by the Contemporary Art Center (CAC) in Vilnius; this time, however, it is also commissioned by the Contemporary Art Center in Latvia and the Center for Contemporary Art in Estonia.

Paul Maheke performing at the opening of the BT13 Tallinn exhibition. Photo: Karel Koplímets, Tallinn Art Hall

The thirteenth edition of the triennial is divided into three chapters, with one exhibition taking place in each of the Baltic capitals. The first chapter in the Contemporary Art Center in Vilnius, the second in Tallinn Art Hall and the closing chapter in Riga's Kim? Contemporary Art Centre. In addition to the above mentioned three, the triennial also includes "Prelude", an exhibition that took place in the CAC in Vilnius in September 2017 and an evening of performances and poetry entitled "Bastard Voices", which occurred in the South London Gallery in March 2018.

The triennial brings together a group of over 70 artists and collectives, many of them from the Baltics, but there are a considerable number of international artists as well. From chapter to chapter these artists form constellations only to dissolve and find themselves coming together in new formations and new settings: some are present at all locations, and some just in a single one.



Adam Christensen performing at the opening of the BT13 Tallinn exhibition. Photo: Karel Koplimets, Tallinn Art Hall



Nina Beier. Automobile. 2017. Photo: Karel Koplimets, Tallinn Art Hall

BT13 was conceptualized by an international team, with Vincent Honoré as the artistic director and Dina Akhmadeeva, Canan Batur, Neringa Bumbliene, Cédric Fauq and Anya Harrison as curators. The decision to involve an international curatorial team coincides with a recent trend of involving more international curators in the Baltic art scene. For example, only a few months prior to the triennial, its Estonian host, Tallinn Art Hall, produced an extensive exhibition "The State is not a Work of Art", curated by Katerina Gregos, also the Chief Curator of the first Riga Biennial (RIBOCA), currently showing in various locations in the Latvian capital.

The triennial's title, "Give Up the Ghost" is centered around the question: what does it mean to belong at a time of fractured identities? As keywords, fragmentation, fluidity, hybridity, polyphony and multiplicity are often mentioned in the accompanying texts. The curatorial approach is, above all, intentionally poetic. Furthermore, by evoking such notions as "formless subjectivity, bastard objects and anti-categories", the team strives to compose "a fluid score rather than the headlines of an activist manifesto." Honestly, this is not a position I would really want to argue against: poetry can be vital to survival.

Often when the Baltics are discussed in terms of belonging, hybridity and fragmentation, it is in reference to the countries' Soviet past. This, in turn leads to constructing progressive narratives of healing, recovering, overcoming hardship, etc. So, considering all that and the fact that this year Estonia, Latvia and Lithuania celebrate their 100th anniversaries of independence, I am relieved to see the centennial mentioned only in passing. As Honoré puts it, he saw an opportunity "not to think of this anniversary in a nostalgic manner, but as a chance to rethink our presence within the world." Sure enough, when it comes to present, past or future identities, individual or collective, fragmentation and multiplicity are

always at the core, and it makes sense to explore rather than try to mend. To paraphrase a recent book title: “Literally, show me a complete person” – and that is not a judgment: it’s stating a fact, you know? However, I still can’t quite seem to pinpoint what the ghost is that we are asked to give up.

Each of the chapters is ascribed a central theme: “belonging” to Vilnius, “citizenship” to Riga, and “body” to Tallinn. The Tallinn exhibition is curated by Dina Akhmedeeva, who presents a rather fragmented, “amorphous” image of the body to the audience. It is a disassembled body, a body that is described using material and measurable categories. As I stroll through the art hall, I think about the ghosts and bodies of the artists and their works, with my mind extending simultaneously through multiple temporal zones of the exhibition and questioning what/who is really present and what/who has already left: is what I see a body or a ghost?

The very first artwork introducing the exhibition to the visitor, Lina Lapelyte’s polyphonic sound-piece asking repeatedly “Where are my eyes?”, is almost too literal of an illustration of the curators’ statement. Lapelyte’s howls lead to Merike Estna’s painted ceramic space that transposes art onto a body and a body onto art. Her “An egg, a Larva, a Nymph” consists of a painted ceramic floor, vessels and a canvas, with a sitting naked performer added to the installation during the opening. Estna’s was one of the many performances that took place throughout the opening night. Others were by Paul Maheke, Young Girl Reading Group, Young Boy Dancing Group and Adam Christensen. Some of the performances are still present at the exhibition through related art objects/artifacts, while others have left behind almost no physical traces and now exist in the space as ghosts that many might not realize are actually there.

Coming back to bodies though, the summer heat, tangible in the exhibition spaces, actually worked well with the idea of fluid and fragmented bodies. It seemed as if everything was melting, with various body parts scattered around the art hall: Michael Dean’s black tongue, Nina Beier’s bodiless hair, and Derek Jarman’s shattered black paintings with assorted organic matter and teeth.



Michael Dean. Analogue Series (muscle), hnnhnhnn – hnnhnnnnh. 2014. Photo: Karel Koplimets, Tallinn Art Hall



Left: Ülo Sooster. Surrealist Drawing. 1955. Right: Pierre Molinier. Autoportrait. c. 1960. Photo: Karel Koplimets, Tallinn Art Hall



Merike Estna. An egg, a larva, a nymph. 2018. Photo: Karel Koplimets, Tallinn Art Hall

When looking at the darkly captivating work of Derek Jarman, an artist who died more than 20 years ago, the question of ghosts and bodies arises again. Sure, all bodies carry and make identities that are fractured and fluid in one way or another. It's rarely, however, in the same manner: the composites of identities are very much situated in the particular time and space the body inhabits. I am still unsure what the ghosts of these bodies and once-bodies are anchored to, even if briefly, in the context of this exhibition. Just the same, I try to imagine what the ghosts of the French gender-bending artist Pierre Molinier and the Estonian Soviet dissident Ülo Sooster, standing side-by-side, could be saying to one another, beyond the depicted slick exposed thighs? In the context of this exhibition, I also have some difficulty fully grasping Hanna Black's video "My Bodies", a work I love and have probably watched countless times since its release in 2014, beyond its suggestion of the possibility of multiple bodies.

I love the poetic space the exhibition lays out, the "creole garden", "a place of disorder", as stated by Honoré, or a "body party" to which "no one is invited but you, baby", as cooed by the R'n B singer Ciara in Hanna Black's video. Yet I kind of feel like I have been ghosted, not sure by whom, but they certainly left before telling me what the party is really about. The reluctance to actually name the ghost(s) could make them even more invisible: even in poetry there is importance in naming things.

Young Boy Dancing Group

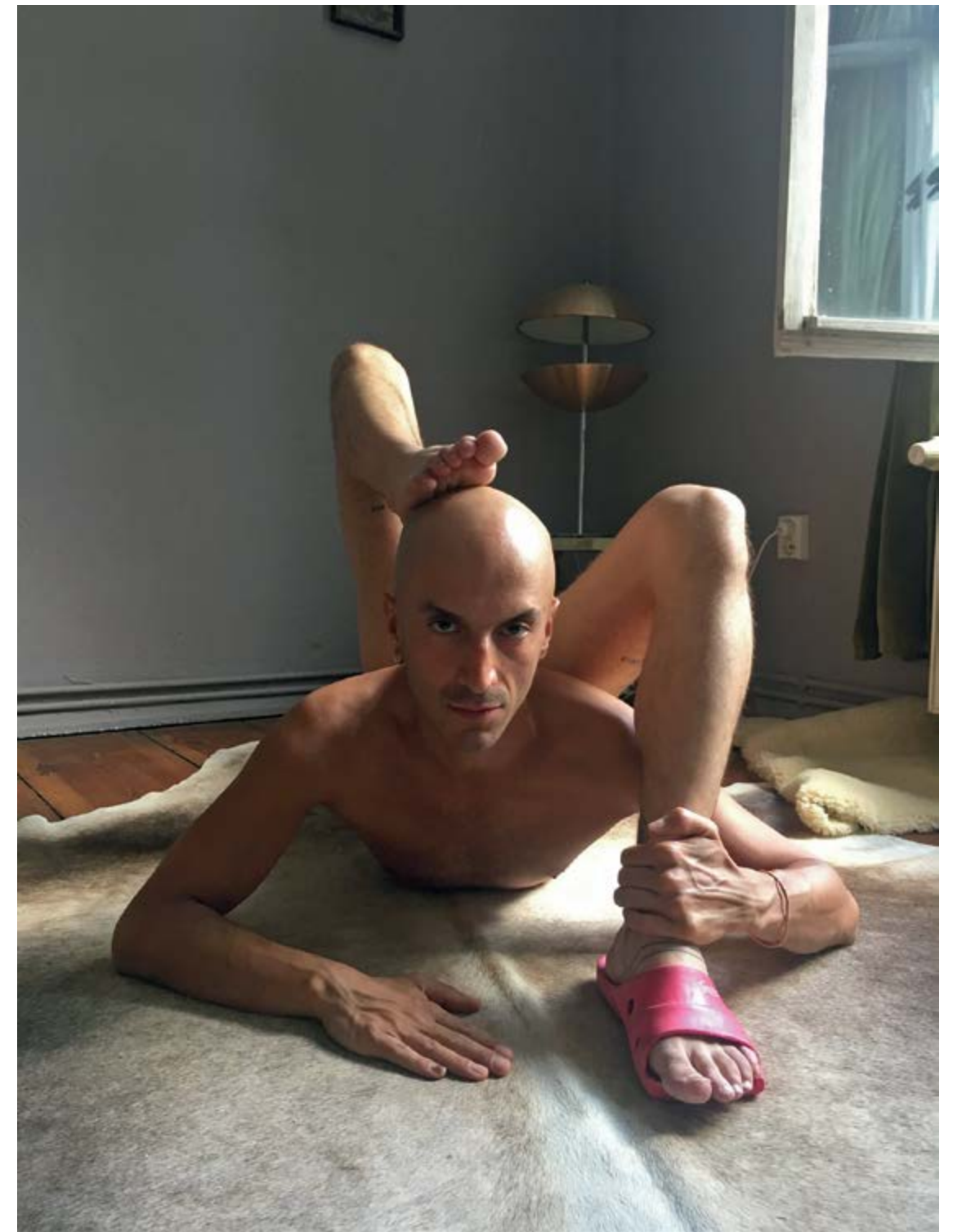


Young Boy Dancing Group performing at the opening of the BT13 Tallinn exhibition. Photo: Karel Koplimets, Tallinn Art Hall

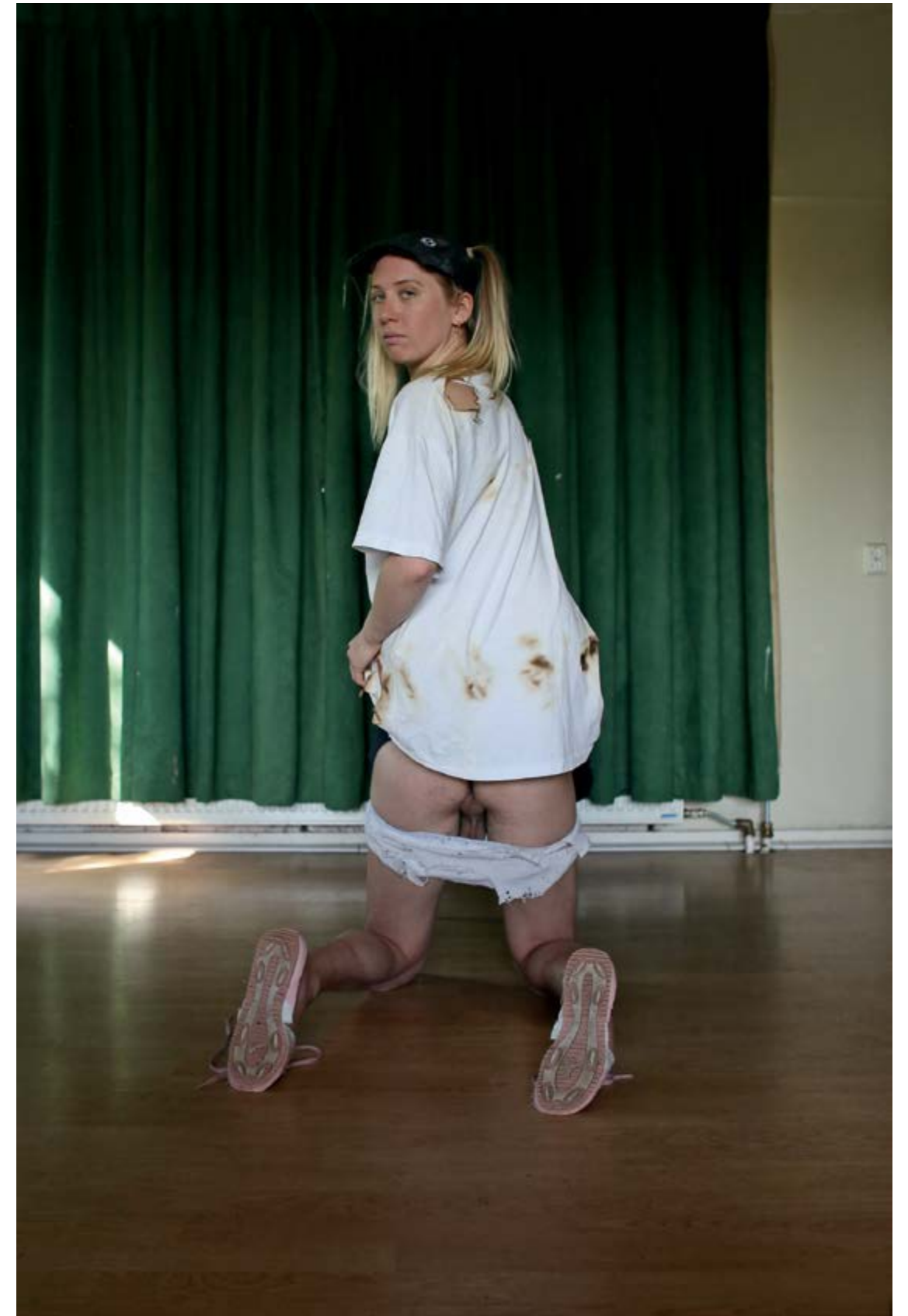
Young Boy Dancing Group was initiated in 2014 as a mercurial dance collective with an ongoing alternating cast.

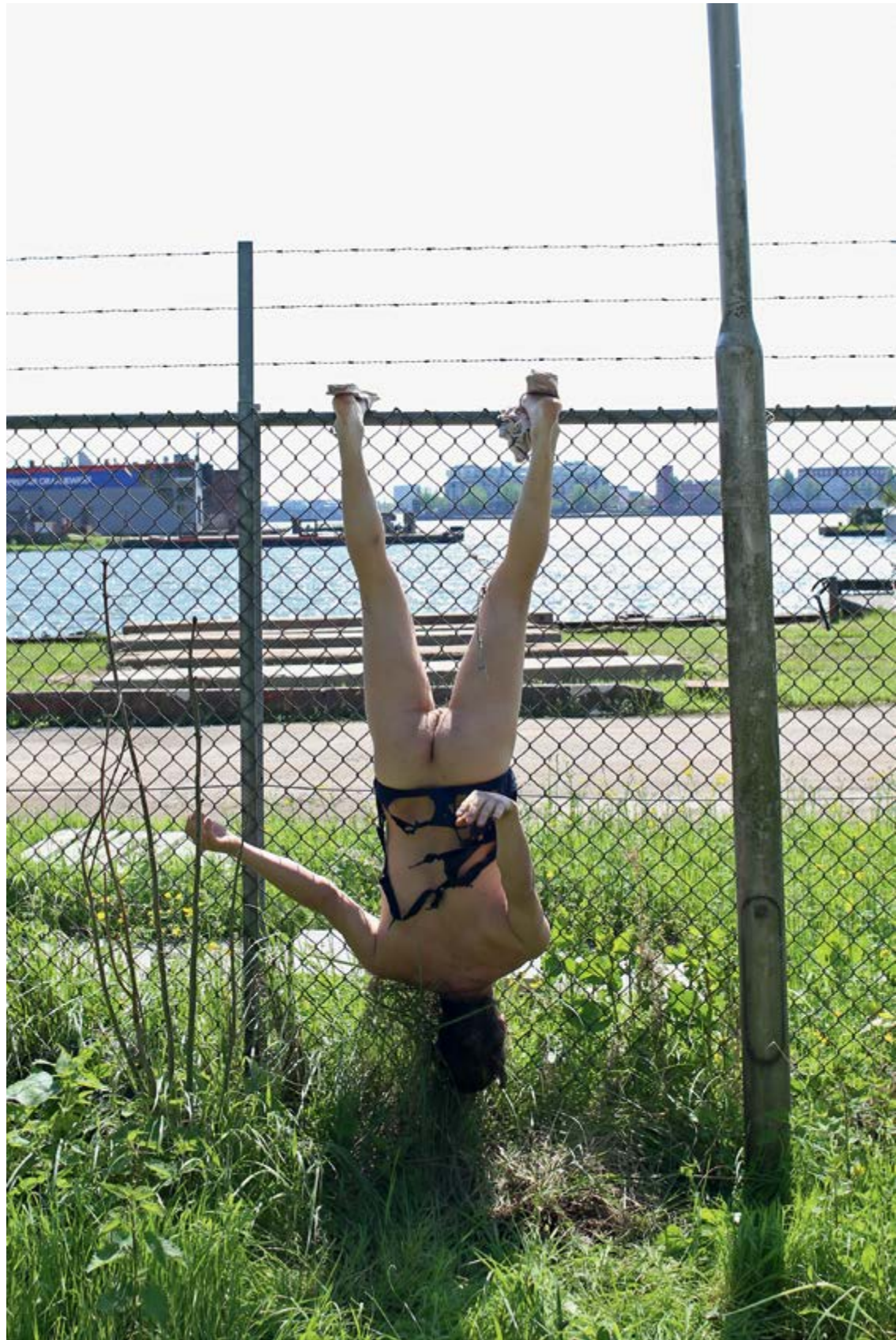
The group deals critically with modes of dance production, digital culture, originality and institutionalization.

The work ranges from videos, fashion, sculptures and live performances, which are often structured improvisations influenced by post-apocalyptic scenery, acrobatics, posthumanism and the unconsciousness.









ghost of my painting
ghost of my star
I am still waiting
and my canvas
is scarred

Merike Estna (b. 1980) lives and works in Tallinn, Estonia. She has graduated from the Estonian Academy of Arts with a Bachelor's degree in painting and from Goldsmiths College, University of London, in 2009 with a Master's Degree in Art Practice.

Merike Estna's works are largely invested in the processes of painting as a way of approaching the artwork as an integral part of life rather than about life. In her process-based work Estna is embedding patterns and colour combinations from the crafts and applied arts, which have not traditionally been accepted in the visual language of painting. Thus, her work is challenging the masculine territory of painting and questioning the strict visual separation between painting and craft discourses. Initially subjecting canvases to such patterns and application-based treatments, Estna gradually progressed to cover clothes, objects and entire spaces with cotton wool colours gradually expanding her research into colour and the acts of painting, the possibilities of experiencing and looking at things.











Sketches for the series of sculptures titled Crisis of Identity

Sandra Jõgeva (b. 1976) is an installation and performance artist, writer and documentary filmmaker living and working in Tallinn.

I

SILICONE



FEMINIST
CRISIS
OF
IDENTITY

Sandra
2018

II

FRAME

BLACK
CANVAS



CHAUVINIST
CRISIS
OF
IDENTITY

Sandra
2018

III

NATURAL
DROOPY
BREAST

OLD
WOODEN
FRAME
(NOT
GOLDEN)

SILICONE



COLONIAL
CRISIS
OF
IDENTITY

Sandra
2018

IV

CANVAS

NATURAL
LARGE
BREAST
(PINK)

SILI-
CONE

FRAME



CONSUMERIST
CRISIS
OF
IDENTITY

Sandra
2018

V

VI



PRESENTING ALL
THE SKETCHES
DRAWING WITH
ONLY MAKE UP
FEMINIST ART
CAN BE UGLY
CRISIS

Sandra 2018

Sandra
2018

I Want You!

"I Want You!" is a collaborative project between Latvian photographer Reinis Hofmanis and Estonian artist, designer and critic Margus Tamm. Following the finest traditions of commercial advertising and propaganda posters, it calls on everyone to join the Baltic "magical army," in which the imagined and the real merge into a single invincible machine.

Hofmanis' photography from the live action role-playing games (LARP) series have been placed on the advertising wall of the Tartu Art House, featuring a portrait of outdoor role players from the Baltic States together with recruiting slogans for the Baltic armed forces created by Tamm specifically for the project. In LARP, a game is played in its natural environment under the guidance of a gamemaster, with the participants assuming the role of a hero from a popular film, literature or pure imagination, not infrequently turning the role-playing game into a dramatic production, a learning opportunity, a form of artistic expression or political act. By putting the LARP heroes onto advertising banners, the project's authors are following the example of gamemasters in changing the rules of the game or, more likely, opening them up to the possibility of endless variations.

"I Want You!" is an ironic jab at policies of increased armament, the search for heroes and Baltic historical identity that is greatly influenced by fear of the superpower next door, particularly today when tensions are high due to the European Union's political instability, the protracted war in Ukraine, and confusion regarding the new US foreign policy vis-à-vis NATO, Russia and the Eurasian landmass as a whole. The first decades of the new millennium have been colored by political instability.

As a consequence of 9/11, the war in Iraq, the GFC, Russia's aggression against Ukraine, the rise of ISIS, the refugee crisis and cyberwars, what once seemed to be happening a world away now casts a threatening shadow very close indeed, signalling the decline of stability in Europe. NATO has reacted by urging every EU member state to spend 2% of GDP on defence, which means the strengthening of European armed forces and, indirectly, raises the prospect of bringing back military draft.

In parallel with the threat of World War 3 or apocalyptic nuclear exchanges, the role of the invisible war has also grown, especially after the leaking of information about state surveillance by Edward Snowden (2013) and the work of internet trolls during the US elections (2016). In the latter case people also have not been sitting idle, instead they are setting up Tolkien-style "elf units" to fight internet trolls. Somewhere in amongst the peace and the threats, the invisible Internet armies and the units of soldiers recruited from patriotic heroes, there are also the Baltic States.

During crises, society has a tendency to search for heroes, who are mythologized and transformed into supermen worthy of DC or Marvel comics. Characters picked up from film, literature, computer games or reality shows become sources for a new identity of soldier. In this project, Reinis Hofmanis offers prototypes of these mythologized soldiers, while Margus Tamm packages them into a product suitable for advertising.

Text by Šelda Puķīte, curator of "Today I'm a Mermaid. Tomorrow I'll Be a Unicorn" at the Riga Photography Biennial 2018 and at Tartu Art House earlier this year.

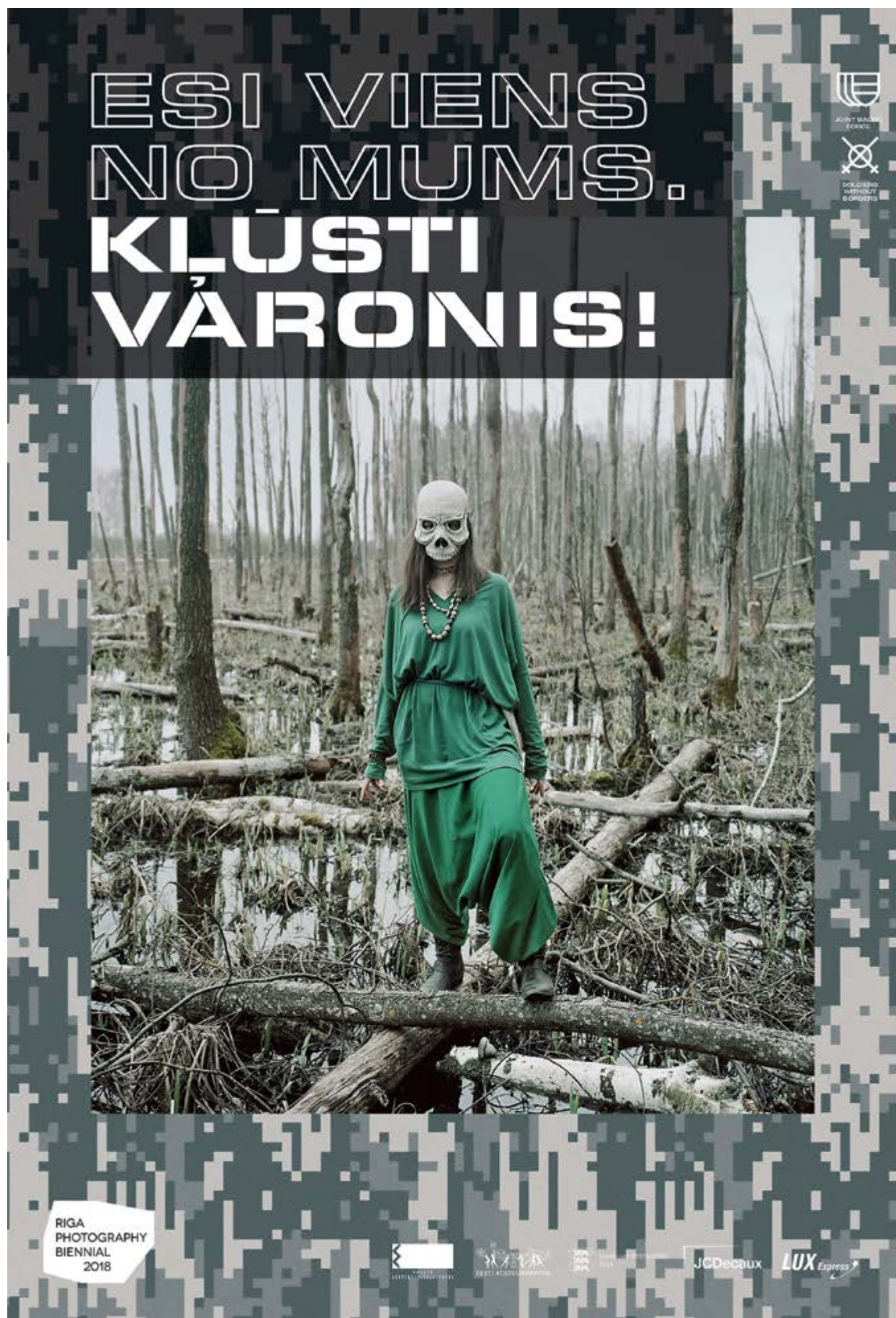
Reinis Hofmanis (b. 1985) is an artist who works in the medium of photography. He studied photography at the University of Applied Sciences and Arts in Hannover, Germany (2007) and graduated with an MA from the Department of Visual Communication at the Art Academy of Latvia (2012). He has participated in exhibitions since 2003. The artist's works are characterized by a socio-anthropological perspective that is manifested in his interest in the typologization of various social groups, their models of behaviour, and the environment they have created or affected.

Margus Tamm (b. 1977) lives and works in Tallinn as an artist, designer and cultural critic. He studied graphic arts and interdisciplinary arts at the Estonian Academy of Arts and is currently a PhD candidate at the Institute of Art History and Visual Culture. His research field is connected to the methods of tactical media and the function of the collective author.



Become One Of Us. Become a Hero!







Kristel Kuslapuu: Phantom Thread with a Touch of Neon

Anne Vetik

Anne Vetik (b. 1982) Estonian fashion journalist, editor & art critic. BA in Art History and several unfinished Master's degrees.



Designer: Kristel Kuslapuu
Models: Black Cracker, Peaches
Credit: Ken Oja, Slacker Magazine

How can knitting be made into contemporary, socially inclined art? Kristel Kuslapuu, the freshest – not as in a newbie, but as in a breath of fresh air – figure in the Estonian fashion scene knows the answer.

There are not many ways for people to enter the international fashion scene and make any kind of impact, repeating the tricky route of the likes of Demna Gvasalia, Gosha Rubchinskiy and JW Anderson. One way is to intern at a respectable fashion house, work inhuman hours, seven days a week, and live on coffee, Adderall and dreams of success, and then maybe end up in a position where you really create something; not just forever running errands for the neurotic fashion god at the top of the chain. Another way is to enter one of the top fashion schools, have a remarkable graduation show, find an investor (or even better, your parents are loaded and they support your fantasy), get favorable press and have a totally lit social media strategy. The third way: be genuinely talented, do not compromise to make a fast financial score, fit into the zeitgeist, and work (a lot).

Kuslapuu, who without stretching the truth could be named the most original voice in today's Estonian fashion design, represents the third group. Her unisex and unique knitwear pose questions about gender, nationalism and society at large: a cardigan can be a true intellectual statement if it's made by Kuslapuu. Luckily, her ways of seeing queer beauty have prevented Kristel from becoming dry and preachy; those cardigans are not only a commentary on our current liquid culture, they are bright (literally) and use quirky humor to communicate Kuslapuu's message.

This is the second time I've had a long conversation with Kristel about work, leisure and the burden and luck of being a part of the emerging Eastern European fashion movement. Kuslapuu's résumé is impressive and speaks for itself; she is also one of the rare "fashion folk" who happen to be not only creative but also analytical. So I will not make you suffer through interviewer innuendo, but instead give questions and answers served straight up. As the questions that formed the conversation came mainly from my heart not brain, the interview goes all over and then some; but I promise you it's fun to read. Almost as fun as wearing Kuslapuu's designs to your conservative uncle's birthday.

Anne Vetik (AV): Why knitting and not tailoring? Have you thought of changing your technique?

Kristel Kuslapuu (KK): I actually studied tailoring at the Tallinn Industrial Education Center so I technically know how to construct and sew even more difficult pieces, such as coats. I could do it but I really don't think it is something that is for me. With knitting I feel like I am creating something that could only come from inside of me, and I could never feel like that while constructing something that was sewn. The difference comes from the intimacy of hand-

knitting something. Every single stitch is a movement and a thought put into action, and sweaters tend to have thousands of stitches. For me, knitting is a deeply meditative process where you get a thought in your head, it travels through your heart and your hands take over and finish the job. I consider hand-knit garments to be living organisms.

AV: An internship is often the tipping point for a young designer entering big fashion.

How much did your experience at Ann-Sofie Back (a well-respected Swedish avant-garde designer, who has sent zombies to the catwalk and re-imagined petrol-head culture as porn) change you?

KK: I don't think the experience changed me aesthetically. It changed my point of view, making me see the "kitchen side" of the industry. I became aware that I could work for somebody, but do I really want to?

AV: When did you decide that the binary gender system is not interesting to you as a designer?

KK: As a designer, I understand that most men and women have different bodies. I also understand that 'most' does not mean everybody. I am against radicalism. In most cases, people who defend the binary gender system are verbally violent, stuck in the past and don't see different people around them. For me, this is a problem because if you don't let a person be who they want to be you will get suppressed individuals in a bubble-like society.

For me, it has never been about putting a skirt on a male model just for the sake of shock but using it as a symbol of how it is just a piece of cloth and how much energy is wasted on something so pointless. I really liked the vibe of Konstfack, a school in Stockholm where I studied for a semester. My friend had his ass bare in all of the performances he did at the school, which culminated with his graduation project, where he walked around the school for five days wearing only a jockstrap. There was another girl who walked around the school with her tits out. Nobody cared. Then again, why should they?

AV: Do you think it is easier to "make it" for an artist or designer from Estonia at this exact moment in history, a moment which is kind of "happening" for Eastern Europe?

KK: Yes, I do believe so. We are under the eye of the world at the moment. Something that is our reality and norm is somewhat cool and fresh for others. It is funny how the world works in that sense. I predict this trend of Eastern European art, music and fashion will be over soon. The good thing about this is that it makes

it easier for an artist to get noticed and maybe have a career, even if the trend ends.

AV: In terms of building a career as an independent fashion designer from Eastern Europe, what are your pro tips?

KK: It is pretty much being poor in a poor country until you are not that poor anymore. I have been making collections for about ten years now, and I can honestly say I am only now starting to make some money out of it. I guess the best tip is to take part in as many shows and competitions as possible and never give up, because that is the only way to achieve success.

AV: What are the reasons you haven't moved on to one of the big fashion cities?

KK: Mainly because I wanted to get my Bachelor's degree from the Estonian Academy of Arts. Now that I have it, let's see where the Master's degree will take me. I might be living in some other city as early as this autumn.

AV: Who is your typical customer?

KK: I am very happy to say that I don't have a typical customer. Every time I meet with a new customer everything starts all over. It is astonishing how many different approaches I have to take with my customers. With some, I don't even have to meet with them; we can decide on a sweater just by talking online. With others, the designing process can take many days and multiple meetings. This is something that I really enjoy and something that makes life exciting.

AV: Do you have any kind of manifesto?

KK: Freedom of expression.

AV: Why is Estonian fashion so timid? Is something wrong with the design education?

KK: The main thing is that Estonian fashion is influenced by Estonian society. The fashion designers are afraid to be different because they are afraid to be laughed at. Also a big influence is maybe the thought of losing money by thinking out of the box.

That being said, there has indeed been something wrong with Estonian fashion design education. In my opinion, it wasn't taken seriously for many years. I am happy that there was a long-needed change in the head of the fashion design department. I can't really say from my own experience as the changes were made when I was in my final year, but from a distance the changes seem to be going in the right directions. It will be interesting to see what will happen in the future.

AV: Your items are one of a kind pieces; they are basically art, not just something to wear.

Have you ever thought of crossing over to the art scene?

KK: For me there is a fine line between fashion and art, if there is one at all. I love how in Estonian there is a separate term "fashion artist" in addition to "fashion designer". I have always considered myself an artist rather than a designer.

In 2017 I started to number some of the sweaters I had knitted, my favorites, to celebrate their uniqueness and make them into collectors items. There are only a limited number of sweaters I will be able to knit in my lifetime and I have accepted this.

I also find the classic catwalk fashion shows quite boring and outdated. Recent exposure to different forms of presentation left me wanting to do more performance or happening types of shows.

AV: The trending places are Tallinn, London, Stockholm, etc. Are they trending in a way that gives you power and recharges your creativity?

KK: Last year was full of projects and I feel blessed that I have had so many inspirational, recharging moments.

- Visiting MoMa, Tate Modern, Kiasma and Kumu made an everlasting impression on me.

- Teufelsberg (Devil's Mountain in German) is a man-made hill in Berlin used by the U.S. military as a listening station during the Cold War. Although visiting this mystical area might take up the whole day, it is totally worth it. First climbing the hill, enjoying the view of the city and then coming back down to enjoy some of the nicest lakes I have ever swam in. I'm thinking about going there for the third summer in a row.

- Just walking around Harlem in New York was a true boost of inspiration. Many details from my last collection were established there.

- A year ago we visited Kanapa, a restaurant in Kiev where we tasted some local delicacies. Two of my friends are now proud parents because of that evening.

- In Stockholm, I like Omnipollos Hatt, which is the bar of my favorite beer brewery. It's owned by two graphic designers who sold Cheap Monday and followed their dream of making beer. They also did all of their interior and label designs. Their story is truly inspirational. I used to live above the bar when I lived in Stockholm.

- I enjoy markets. Every time I visit a new city I try to get to know its markets first. Keskurg is one of the creatively recharging areas in Tallinn, for example.

AV: Can fashion be truly empowering or is it always just smoke and mirrors?

KK: I can see right through this intriguing question. To answer it correctly one must understand the difference between fast fashion made for the





masses just for money and fashion that is made in smaller quantities that has more purpose than simply covering your body. This is fashion that can influence or even change lives. In that sense, of course, fashion is empowering.

AV: Is it possible to reclaim fashion, at least on a personal level?

KK: Sure. It is just a matter of people not being lazy, and opting to do the right thing, not whatever is fastest and easiest.

AV: Which moments of your life have defined your creativity?

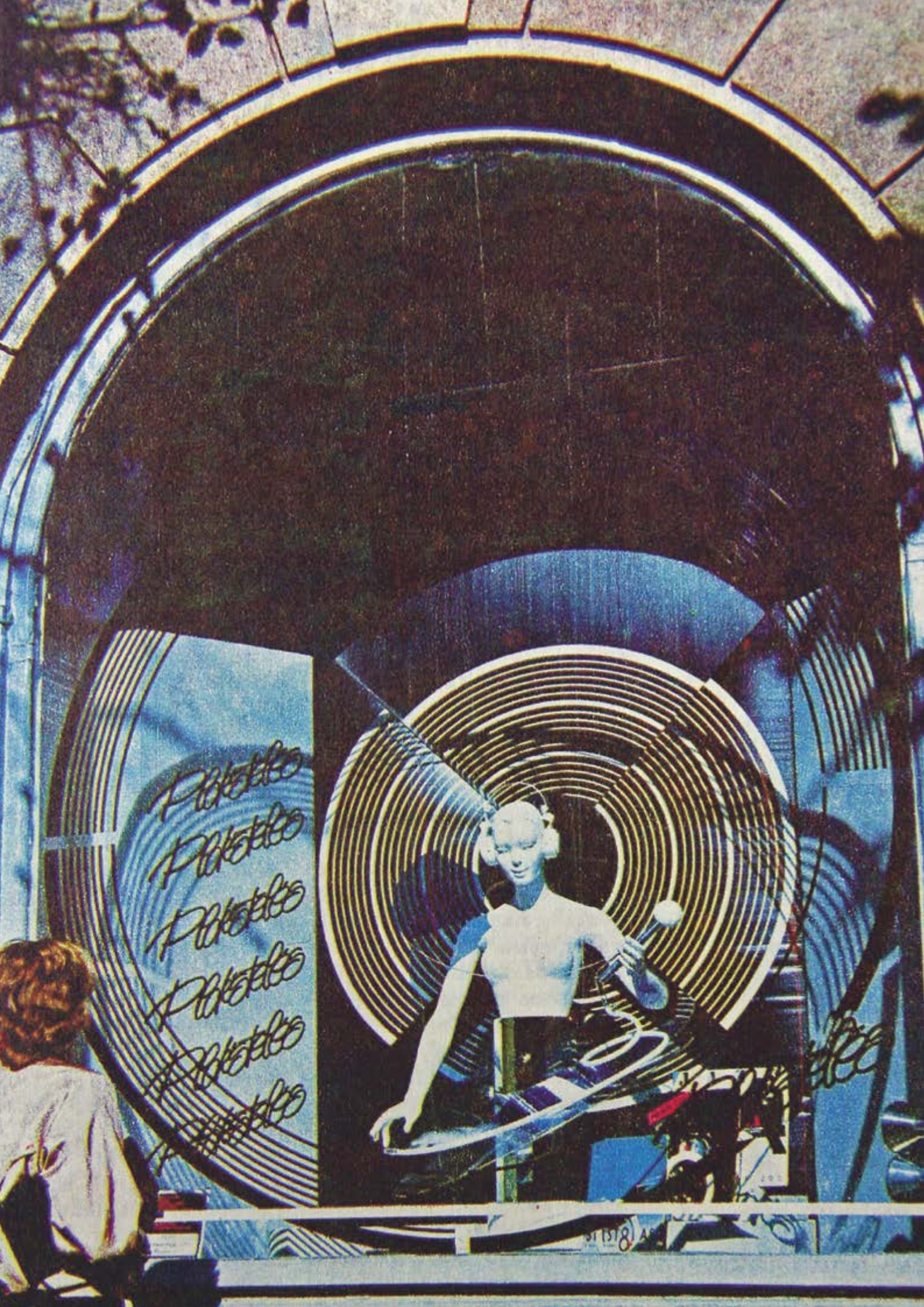
KK: I have thought about this a lot recently and I see a pattern of pre-2015 design and post-2015 creations. It has to do with coming out of a long-term relationship and moving to Sweden right after that. There was complete and utter freedom, growing up, getting to know myself and understanding my boundaries. It was also a time when I started to work with cliché and realizing I myself was the biggest cliché. This really helped me to get rid of the fear of being different.

AV: What are your pet peeves when it comes to contemporary mainstream fashion?

KK: My partner and I have a game while traveling in which we figure out what is in and cool at the moment in that part of the world. It's amazing to see all of these manipulated little robots walking around. Cropped or rolled up jeans in the midst of snow: not cool!

AV: What do you miss most from your childhood?

KK: I don't miss my childhood. I have never been happier than I am right now.



Design for the music shop in Vilnius by Estonian artists P. Sisask, K. Jüriado and T. Suchlis, 1988.
Photo: from *Kooperatininkas*, 1988, No 11

Design by Another Name

Karolina Jakaitė

Karolina Jakaitė (b. 1978) is a design historian and postdoctoral researcher at the Vilnius Academy of Arts, and is the co-founder of the Design Foundation.

Estonian, Latvian and Lithuanian
Design Exhibitions from the Early
1960s to the Late 1980s^[1]

During the Soviet years, joint Baltic exhibitions of furniture, posters, package design and the food industry, trademarks and logos, souvenirs and light industry, as well as fashion and jewelry from the three republics were frequently organized. Exhibitions shaped certain traditions and usually toured all three capitals: Vilnius, Riga and Tallinn. They also encouraged personal encounters between designers.

I have mentioned the very different spheres of objects and activities that nowadays have some relationship to design discourse. Looking at the titles of exhibitions from the early 1960s and 1970s, we don't come across the English-derived term "design". Back then, "dizain" had not yet become a buzzword, even though professionals knew and used the word. To gain a better understanding of this period, it is useful to know different keywords, such as "artistic construction", "technical aesthetics", "industrial modeling", "economic achievements", "household objects" and, as Viktor Buchly noted, "byt reform".

Design was a field that emerged between industrial production and applied art, between machinery and aesthetics, characterized by the contradictions between unique projects and manufacturing defects, between professional mastery and simple hackwork, and between declared prosperity and perpetual shortage. Having chosen the sphere of exhibitions we more often encounter such qualities as uniqueness and modernity, and many kinds of declarations. I have chosen the brightest sparks from the different exhibitions, encounters and design projects, which provide a few insights and comparisons between Estonian and Lithuanian design^[2].

Baltic Design via Moscow: Exhibitions of Achievements and Export Shows

Special occasions were the export shows. Baltic designers participated in a dozen international USSR exhibitions with modern display projects where they presented unique design objects created exclusively for export shows: spatial installations, new furniture items, fashion design collections, modern home appliances, souvenirs and graphic design examples. In most cases, they were shown at trade shows and fairs featuring achievements in declared socialist prosperity and propaganda themes.

Participation in exhibitions abroad enabled designers to realize their artistic ambitions, to get good commissions, to go beyond the borders of the Soviet empire and even the Iron Curtain, to obtain otherwise unavailable information, and to gain significant inspiration. Although the design projects tailored to trade shows, in most cases, remained unknown



Exhibition Poster 'Baltic Fashion' (in Russian *Прибалтийские моды*), designed by Arvydas Kazdailis, 1968

in the local context, such trips often led to creative breakthroughs and sometimes fueled the design field at home.

The first Soviet export exhibition where Lithuanian and Estonians designers met was in 1966. Lithuania and Estonia had their individual sections at the 1966 Leipzig Spring Fair, but there was a special Baltic focus in 1968 at the Soviet Union Industry and Trade Exhibition in London. Although it was one of the USSR's propaganda-infused events in the West at the height of the Cold War, artistic and industrial products displayed many signs of modern national culture. Each Baltic Republic had its own pavilion of 500 square meters.

The Soviet Union Industry and Trade Exhibition opened on August 6, 1968 and lasted three weeks in one of London's largest exhibition centers at the time, the now legendary Earls Court.^[3]

The show featured around 8,000 exhibits, which represented the Soviet achievements in science, industry, technology, art and culture, with a tribute to the space race showing such objects as Vostok, Sputnik, Venera-3, as well as an actual spacecraft cabin. In London, Lithuanians were praised for their machinery, innovative medical equipment, modern



Fragment of the Baltic exhibition 'Light industry' in Vilnius, 1963. Photo: B. Bučelis from the Lithuanian Central State Archives

furniture, a kinetic stained glass installation by Algimantas Stoškus, and a graphically bold catalogue designed by Antanas Kazakauskas.

Among 325 Soviet delegation members, there were 14 from Lithuania, 12 from Estonia and 11 from Latvia, as well as about 10 young women from the

Baltics among the 21 representing the Fashion Design Bureau. Tadas Baginskas (b. 1936), the designer of the Lithuanian pavilion who had personally come to London to install the exhibition objects, recalled five decades later that it was the journey of a lifetime: "we had always looked up to the West and had a keen interest in Scandinavian, Italian and Japanese design. We did not consider the occupiers to be authorities on design. The most pleasing thing was that everyone noticed that at the London exhibition. Our exposition integrated perfectly." And in this context, I would like to quote Michael Idov, who said that "the Baltic republics, closer to the edge of the Iron Curtain, were known to produce better made, sexier, and consequently more expensive products than their eastern Soviet counterparts."

The Baltic artists who in 1968 enjoyed an opportunity to venture beyond the Iron Curtain for a month recall not only London's vibrant urban life and arts scene, but also an unexpected development in the exhibition in its very last days. In late August, Soviet tanks invaded Prague, and calls for shutting down the exhibition altogether were voiced during protests in London. Due to these circumstances, and the fact that it was dedicated to a display of exports, the Baltic pavilions did not receive proper acclaim at the time.



Baltic exhibition 'Domestic products', 1970. Photo: S. Kaledinas from the Lithuanian Central State Archives



Fragment of the The Lithuanian SSR pavilion at the 1966 Leipzig Spring Fair, designed by Albinas Purys.
Photo: from the Russian State Archive of the Economy

Friendships and the Sparks of Competition

The London '68 exhibition is also a good example of the creative friendships among Lithuanian and Estonian designers, particularly between Tadas Baginskas and the renowned Estonian designer Vello Asi (1927–2016). The Estonian pavilion for the London exhibition was designed by Eha Reitel and Kärt Voogre, but after a change of location and construction-related challenges, Vello was called to London to help.

Tadas and Vello first met in 1960 in Vilnius when they set up a joint exhibition of furniture from the three Baltic States in Vingis Park. The exhibition was organized on the initiative of the Experimental Furniture Design Bureau, established in Vilnius in 1957. The Lithuanian furniture exposition was designed and

installed by Baginskas. It was his debut as an exhibition designer and the first “lesson in design composition” that he received from Vello Asi. They met again a few years later in Riga and became even closer friends.

In August 1968 they spent a month in London and according to the interviews with Baginskas^[4], they were impressed by the vibrant daily life and artistic atmosphere. They visited the Henry Moore vernisage, attended a private reception organized by Sir Paul Reilly (1912–1990), the head of the British Council of Industrial Design, and genuinely admired his hippie-style orange jacket and his dog Tapio, named in honor of his close friend, the Finnish designer Tapio Wirkkala (1915–1985), and they selected a new briefcase for Asi, who had to use a large portion of his pay for the London exhibition to buy the briefcase, but it served him well for a long time.



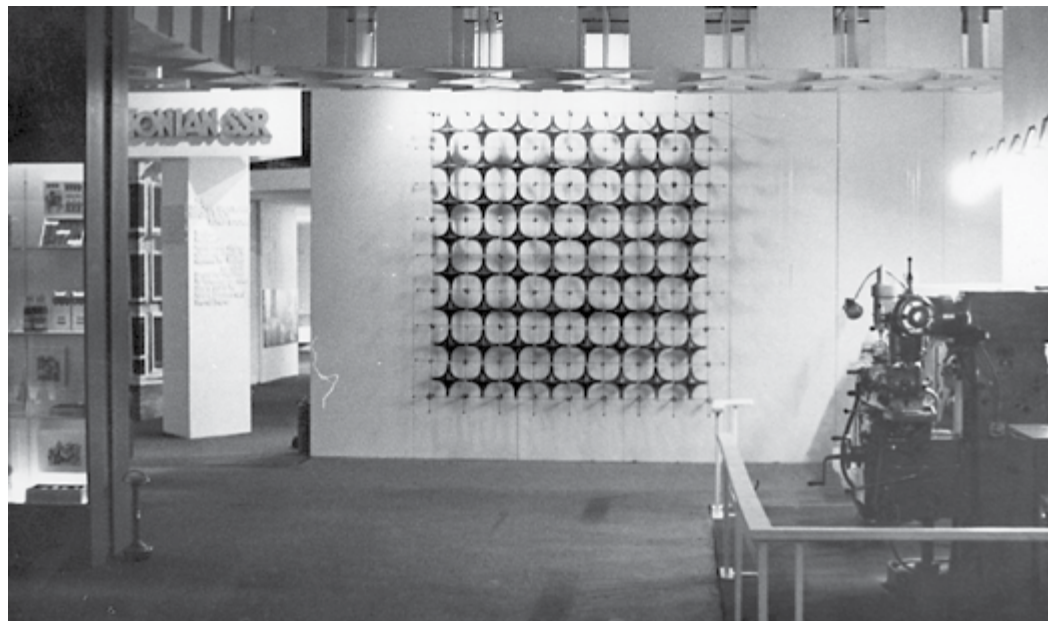
London street scene in 1968. Photo: Tadas Baginskas from his private archive



Fragment of the Estonian SSR pavilion at the 1966 Leipzig Spring Fair, designed by Eha Reitel and Kärt Voogre.
Photo: from the Russian State Archive of the Economy



A Latvian, Estonian and Lithuanian (Aksana Naujokienė) wearing national costumes at the Soviet Union Industry and Trade Exhibition in London, 1968. Photo: from the private collection of A. Naujokienė



Fragment of the The Lithuanian SSR pavilion with amber panel at the 1968 Soviet Union Industry and Trade Exhibition in London, designed by Tadas Baginskas. Photo: from his private archive

Despite the fact that most of the encounters resulted from the shared role of designers on professional assignments, either as members of teams of official representative exhibitions (representing either Estonia or Lithuania) or, more rarely, on personal initiatives, they were inevitably accompanied by a sense of competition. The exhibitions always highlighted certain novelties, the achievements of some and the shortcomings of others. More often, however, comparisons arising from cultural competitions were made between the two Baltic republics: which of them was the more modern, and whose artistic level and technical realization were higher. In some cases, these sparks inspired further creative searches and processes.

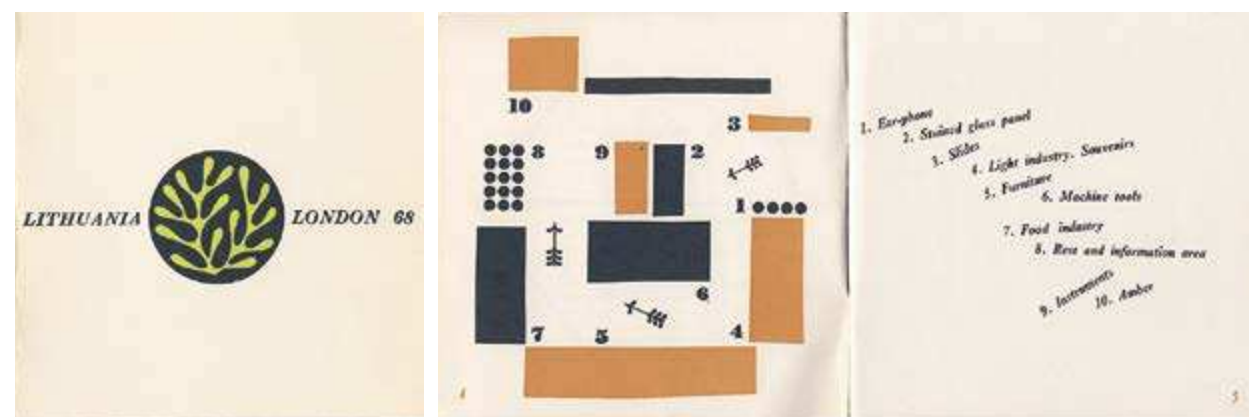
For instance, at the very beginning of the interview on Estonian and Lithuanian design, Baginskas readily admitted that Estonians were the main competitors of Lithuanian furniture designers at pan-Soviet and joint exhibitions involving the Baltic countries, although Lithuanians were sometimes ahead of them. At the same time, Lithuanian designers always emphasized that the Estonians were unmatched in the field of art design.

Estonian Art Design in the 1980s

In Spring 1987, two Estonian art design exhibitions were held in Vilnius, and there the word design was used intentionally. The first, held in the main exhibition hall (currently the Contemporary Art Center, CAC), introduced the works of six young Estonian designers and applied artists, with the very conceptual approach of the exhibition design led by Jüri Kermik. The second exhibition, which lasted only five days, brought to Vilnius the newest works of Eero Jürgenson, Toivo Raidmets and Leonardo Meigas, with the performative opening at the exhibition center in Lazdynai.

The Lithuanian press emphasized that the Estonians were unrivaled in the field of art design:

“Estonia is way ahead of us in terms of the development and popularization of design. ... Estonian artists have become especially famous for their development of art design. This is design that creates new impulses for the development of industrial design and helps blaze new trails in the field of artistic construction.”



The cover of the catalogue and the plan of the Lithuanian pavilion, presented on pages 4–5 of the catalogue *LITHUANIA. LONDON '68*, designed by Antanas Kazakauskas, 1968

The Estonian architecture and design critic Mart Kalm, who came to Vilnius in 1987, also felt the need to make comparisons, this time complementing the Lithuanians. In Vilnius, Kalm was fascinated by the post-modernist interior of the Hotel Astorija, which he called the Lithuanian interpretation of Michael Graves, with rudiments of Pop Art, mentioning that “nothing like that has been created in Estonia!” The Hotel Astorija was a 1983 project by the architect Algimantas Šarauskas (b. 1952) in cooperation with the designer Jonas Gerulaitis (b. 1953), who designed impressive furniture in the style of the Memphis Group for the hotel restaurant and bar.

Neon, Jazz, Musical Protests and the Baltic Way

I would like to describe in more detail a few Estonian projects from the late 1980s. For the 1987 Vilnius exhibition, the designer Jüri Kermik displayed a sculptural group of lights, the “Holy Men of Vilnius”, created specifically for this exhibition. As the designer himself has explained, he created these light objects of impressive dimensions and forms by drawing inspiration from the history and architecture of Vilnius and the aura of the city itself, as well as things he had read about the city. While installing the design objects in Vilnius, Kermik included a soundtrack: in the corner of the exhibition hall, a tape recorder played jazz music specifically recorded for the Tallinn design exhibition.

The next year there was another Estonian project in Vilnius related to light design and music. It was a music shop window of vinyl records, designed by the Estonian artists P. Sisask, K. Jüriado and T. Suchis. It was part of the 1988 international competition, Golden Autumn, and won a prize for the most beautiful project. Looking at the white bust of a mannequin with a neon microphone placed against a background of curving lines and interrupted circles of colorful organic glass, it is important to keep in mind the actual socio-political context. The shop window design competition was organized as part of the International Congress of Advertising, which, as declared by the press at the time, “brought together around 500 participants:



Interior design Algimantas Šarauskas and furniture by Jonas Gerulaitis, Astorija Hotel in Vilnius, 1983. Photo: from J. Gerulaitis' private archive

representatives of domestic and foreign trade, industry, tourism and airline companies from the entire Soviet Union, as well as Bulgaria, Czechoslovakia, Mongolia, Hungary and the German DR”. The 170 artists and designers created vibrant decorations for 63 shop windows on the central streets of Vilnius.

However, the shops shelves were becoming emptier and emptier, and consumer goods could only be bought using ration coupons. To illustrate the contradictions that emerged in the crumbling socialist system of the final years of the decade and the failing communist regimes, one of the songs of the time fits perfectly. It is the song “Funkcionieriai” (“Functionaries”) by the most famous rock group of the time, ANTIS. The rock band of Kaunas architects was formed in 1984 by the architect Algirdas Kaušpėdas (b. 1953).

Functionaries? Functionaries!
Functionaries – portfolio pilots!
[...]
Functionaries – buckish little men,
Tie pedants, suit cavaliers.
[...]
Faithful adherents of goods deficiency
Functionaries – miserable people,



Invitation card by the Lithuanian Artists' Union 'Art Dizainas iš Talino' (Art Design from Tallinn), 1987



Jüri Kermik, Holy Men of Vilnius, series of lights (brass, oxydized copper, acrylic, optical glass, mirror), 1987

[...]
 What else could be the opinion?
 Who says what the society needs?
 [...]
 If only nothing happened,
 And Moscow, Moscow wouldn't hear of it, –
 Functionaries, start to tremble!
 We support democracy with our hearts
 and minds^[5].

This is not a direct illustration of the situation, nor is it a song about design functionaries, with the lyrics mocking “Soviet comrades” in general. And while researching the Soviet archives of export exhibitions we could imagine the methods, faces and the whole bureaucratic system of Moscow and the local functionaries of the time. What is more important here is the performative character of design projects and the context of protest, national rebirth and the Sąjūdis (the Lithuanian analogue of the Estonian Rahvarinne), which was an inseparable part of the late 1980s.

I would like to end this text with a recollection of one of the graduates of the Estonian State Art Institute, the interior designer Gintaras Lukoševičius, on how he and Eero Jürgenson participated in the tenth Gaudeamus, the Song and Dance Celebration of Baltic Students, in Vilnius in the summer of 1988, and how they carried the Lithuanian and Estonian national flags for the very first time.

A year later, on 23 August 1989 – the 50th anniversary of the Molotov–Ribbentrop Pact, which had annihilated the sovereignty of the Baltic States – the people of all three Baltic States joined hands to form an unbroken human chain from Vilnius to Tallinn. As an illustration of the Baltic Way, I have chosen a poster by Jokūbas Zovė, Skoroshivatel Folder No 1940, which won the 1988 political poster competition and a citation from the “March of Rock”, where Estonian and Latvian bands also actively performed: “Sąjūdis was a step forward, taken from a desperate pit. ... In Lithuania people finally took responsibility: the first group because they were not afraid anymore, the others because they had started to tremble.”

[1] This article is part of the postdoctoral research project “Lithuanian Design at International and Baltic Exhibitions 1966-1985: Origins, Influences, Tensions and Identities” by Karolina Jakaitė (Vilnius Academy of Arts), funded by the European Social Fund under act No 09.3.3-LMT-K-712, “Development of Competences of Scientists, other Researchers and Students through Practical Research Activities”.



Jokūbas Zovė, Poster 'Skoroshivatel № 1940', 1988, Juozas Galkus' private collection

[2] I would like to thank Jüri Kermik and Kai Lobjakas, as the research on Lithuanian and Estonian design connections was related to the book New Pain: Young Estonian design of the 1980s, Tallinn: Estonian Museum of Applied Art, 2018. Also I want to thank the following Lithuanian designers and design researchers for their interviews, photos and the threads unraveled in this text: Tadas Baginskas, Rasa Balaišė, Jonas Gerulaitis, Kazimieras Januta, Lolita Jablonskienė, Rasa Janulevičiūtė, Vytautas Kibildis, Gintaras Lukoševičius, Darius Pocevičius, Albinas Purys and Algimantas Šarauskas.

[3] It operated in the Kensington District between 1937 and 2017, when the entire complex was demolished.

[4] Interview with T. Baginskas by K. Jakaitė and A. Kurg, Vilnius, 6 December 2010. This was my first interview with Baginskas, which led to subsequent discussions about Vello Asi, design in the Soviet era, connections between Lithuanian and Estonian designers, and various experiments and projects. Among the newest interviews was the video interview with T. Baginskas by K. Jakaitė, Š. Šlektavičius and G. Žemaitytė (Vilnius, 12 February 2016, from the archive of “Design Foundation” (www.dizainofondas.lt)).

[5] Antis, Funkcionieriai, 1988, music P. Ubartas, lyrics A. Kaušpėdas (author's translation), in: A. Kaušpėdas, Antiška, Vilnius: Tyto alba, 2013, p. 103.

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Kelpman Textile

Evelin Kangur

Evelin Kangur Talks with Textile Designer Mare Kelpman

Mare Kelpman has had a sensational year of celebrations, to say the least: winning Textile Designer of the Year 2018, which she was also previously awarded in 2003 and 2011, the Silver Needle award by Tallinn Fashion Week, and the Italian Vogue SS18 photo shoot by Maiken Staak. Born in Saaremaa, her brand, Kelpman Textile, is an antidote to the prevailing Scandinavian minimalism. Looking at her current body of work, two repertoires stand out: 1) an opulence of colors and patterns requiring a decent zoom-in, which reveals a microcosm of wool threads that constitute a more complex pattern, and 2) dominating colors, either in relation to each other or in contrast, depicting a distant view of clear geometric shapes.

Celebrating her 60th birthday this summer, the textile designer has disproved the idea of wool as something that childhood nightmares are made of. Living and working in Kalamaja, a vibrant neighborhood in the capital of Estonia, Mare relentlessly seeks ways to revive a material that has been used for centuries.

I talked to the designer about the practicalities of owning a small business and negotiating artistic expression, and looked back at the moments that have shaped her work.

Evelin Kangur (EK): How did an island girl end up in the university town of Tartu?

Mare Kelpman (MK): This teenage girl from Saaremaa wanted to exceed the boundaries of an island, see more, experience more. Tartu, being distant and nerve tingling, had the potential to make these desires come true. At Tartu Art School I studied art on a broad scale and found affirmation in the vocation; of course the bohemian lifestyle was inescapable. I took up textile studies years later in Tallinn at the Estonian Arts Academy.

Photos: Maiken Staak

Evelin Kangur (b. 1989) MA student at the Centre for Fashion Studies at Stockholm University. Her research taps into the realm of textiles, sustainability and the search for kind fashion.



EK: Textile design wasn't your first choice, so how did you end up there?

MK: I became a mother and, working at home in the pre-computer days, I collaborated on cartoons and drew pictures, made tables for publishing houses and even hand-drew tablature at one point. When an opportunity came to restart my studies, I chose a subject that had stuck with me since childhood: textile design. Earlier, I had dreamed about becoming a painter. Looking back, I'm grateful to my former self for the wise decision.

EK: What are your early memories of noticing design around you, whether in your parents' home or in the city?

MK: My mother was good at drawing and made handicrafts. I was brought up in a creative environment and at an early age started to experiment with different techniques, such as knitting and sewing clothes for dolls. The sea played a considerable role in forming me; our home was bordered by the sea, and the overwhelming feeling of freedom the sea provides is something I try to preserve. The sea sparked my creativity. I would wake up at dawn to paint the sunrise on the veranda.

EK: A large portion of the public knows you for your brand Kelpman Textile, but before that you were a professor and department manager of textile design studies in the Estonian Academy of Arts. What state of mind did you have back then and how did it manifest artistically?

MK: I was involved with the Estonian Academy of Arts (EAA) for almost 20 years, first as a lecturer and associate professor and eventually as the head of the textile design department. That was an active period of revamping the study environment and modernizing curricula. My personal creative aspirations were not a priority. During my time at EAA, my work was displayed in curated exhibitions and in some personal exhibitions. I have always been interested in exploring the possibilities of technologies and materials: how to use technology to perform ideas or the other way around. Now common, but novel in those days were laser cut fabric, 3D and Jacquard weaving, which I explored.

EK: When and how did the shift from exhibition items to consumer goods occur?

MK: The designer way of approaching things, which primarily considers the modes of use and function, is central to my work, and this is what I communicated to students as well. I do not consider an exhibition work in any way superior to a well-produced and useful textile product. The latter needs even more expertise, effort and attention to detail.

EK: The early days of Kelpman Textile revolved around home accessories, whereas now fashion items seem to dominate. Do you think of yourself as a textile designer or a fashion designer?

MK: Home textiles are an important part of my work and I intend to continue expanding the collection. Designing clothing was motivated by curiosity and challenge. Industrial weaving machines from the 70s that I use for the majority of my textiles provide limited technological advantages. I wanted to explore whether I could manage to weave textiles suitable for apparel and also construct the right cuts. The process was full of trials and errors and continues to be so.

I'm not a manufacturer, and I need challenges and problems to solve. I consider myself a textile designer who explores fashion design. My primary medium is textile and, since every fabric should have an objective, the selection of products increases. I'm not interested in creating fashion of the moment, but rather in following a distinct style that will contribute to the well-being of its wearer. I intend to create jackets, coats and dresses that won't be embarrassing to wear in 10 years.



EK: It's impossible to avoid talking about sustainability when talking about textiles and fashion: what earth-friendly practices have you incorporated into your company and designs ?

MK: I weave my textiles using yarn from nearby countries, the production chain is transparent and I know that the materials are manufactured in the best possible way. Local production enables us to cut back on transportation mileage. It's crucial to produce in accordance with demand. I do not hold on to stock and try to increase product range with special editions. I haven't found a path to zero waste production, but we are very close. Most of the leftovers from apparel production are re-used in new items.

EK: Is sustainability the new luxury?

MK: Definitely for a small business because production costs are much higher due to the high quality of materials and the low quantity of items made. But I believe that things are shifting back to small, local production; it's impossible to keep using lavish and exhaustive methods connected with environmental and human resources. The consumer must determine the direction, but there's still a major gap in knowledge regarding the amount of effort and work a piece of clothing requires. Something is entirely wrong if a dress costs less than a sandwich: then someone is working for free. Consumers are becoming more conscious and don't necessarily see sustainable items as luxuries, but rather as long-lasting products in which value corresponds to cost. Sustainable production and consumption are the only ways to have a future.



Photo: Triinu Jalakas

EK: How does the islander identity translate to your oeuvre?

MK: Saaremaa has embedded a certain aesthetic sensitivity in my genes. The nature on the island is rather poor, the soil is thin and the eye can travel to the horizon. One has to focus on the abundance of shades and patterns in the background. The effect of the rich colors that the neighboring islanders of Muhu wear, lingers with me to this day. Growing up on Saaremaa gave me a sense of freedom and assurance that every situation was manageable, which is invaluable for a small business owner.

EK: Why wool?

MK: Why not? You're not suggesting polyester, are you? I like to study new innovative fabrics and seek ways to use them, but in products that surround us on a daily basis I can't deal with anything but natural components. In our boreal climate zone, we need protection from the harsh conditions most of the year. I needed to make wool modern and make it attractive to the customer, as the wool scarf was perceived as an archaic object. Just recently people would wear ugly acrylic or paisley patterned scarves bought on all-inclusive resort trips.

EK: How has the role of shopkeeper influenced your artistic expression?

MK: It has made me more cautious. Today I have to make enough to meet tomorrow's rent, salaries and materials. On the other hand, owning a shop allows me to establish my own imaginative world, with diverse selection and transparent prices. Of course I think about buyers' preferences, but that has to follow my artistic expression, not precede it.

EK: Your work is warmly received by the Japanese market. Why do you think it appeals to their sense of aesthetics and where else have you found partners?

MK: I think the Japanese understand exceptional and wholehearted design. My work resonates with people who live discreetly in tune with nature and have acquired the expertise needed to deal with four seasons. Most of our wholesale partnerships have been and continue to be project-based, and have the potential to become permanent in the near future. In the Nordic countries, my designs can be found at the TRE shop in Helsinki.

EK: Do you have any interest in conquering international markets?

MK: I have no interest in conquering anything merely to achieve prominence. When I established



my own company, I thought I had to focus exclusively on export, but that meant an expensive investment that might prove to be cost effective only in the distant future. I don't have that kind of time. I'm in pursuit of the present. Assuming that the local audience might not appreciate wool items, I visited a number of international trade shows and design markets in the early years of my business and gained the confidence to actualize my ideas. All of my current partners have discovered me in one way or another, and I have collaborated with many acclaimed brands, but the whole process has to be enjoyable, a source of inspiration.

EK: Your designs are not only local in the Estonian sense, but the former fishing village of North-Tallinn, now called Kalamaja, is your natural habitat. It's also the neighborhood with the highest concentration of Kelpman Textile design items visible on the street and where locals instinctively stop to greet you. Why do you think your creation delights people?

MK: The Kalamaja area has the highest concentration of young creative people, who care about global issues, have explored foreign cultures and can distinguish high-quality products from poor-quality ones. I'm not creating glamour, but a style for those who are able to appreciate it.

EK: What are the major changes in textile design and technology you've witnessed during your career?

MK: Studying textiles in the Soviet era, the selection of materials was scarce and wool was mainly used to weave carpets, which was rather dull. The fast progress in textile technology that followed has introduced opportunities to utilize textiles everywhere, from architecture to warfare. Innovation in the field boosted my enthusiasm for smart textiles, and I started to explore those in the EAA with Professor Martin Pärna; we made an electrical circuit and color-shifting fabrics. University management at the time glared at my project with suspicion and preferred more conventional tapestry-weaving techniques. Interestingly, the study of innovative technologies and materials has brought me back to basics. I find joy in making textiles in an old-fashioned way. Old is the new fashion!

EK: Kelpman Textile is a family business. What responsibilities do you assign to your son? Has your granddaughter received a crash course in textiles already?

MK: My granddaughter is a frequent visitor to my Telliskivi [Creative City] studio and I'm pondering ways

to evoke zeal for textiles and work in her. I'm hoping to teach her something necessary for her life ahead. My son assists me with the many tasks present in a small business, and he contributes as a critic at large.

EK: As a former professor, are you content with the current state of textile and fashion design?

MK: I try to be attuned to current affairs in the textile industry and keep my antenna extended for Estonian-specific development. I believe that active young people always find ways to participate in programs that help to stimulate artistic ventures in the field, but I do wish there were more opportunities.

EK: What's next for Kelpman Textile ?

MK: I have plenty of ideas, so let's see how they manifest themselves.



*Kelpman Textile at Telliskivi Creative City
Telliskivi 60A Tallinn
www.marekelpman.eu*

Mare Kelpman (b. 1958) is an Estonian textile designer, originally from Saaremaa. She founded Kelpman Textile in 2013, and has become well known for her colorful textiles and fashion.



The Baltic Pavilion: Looking at Environments and Environ- mentalists

Johan Tali

Johan Tali (b. 1986) is a founding partner of the international architecture office Molumba, co-curator of INTERSPACE at the 13th and The Baltic Pavilion at the 14th Biennale di Venezia International Architecture Exhibition. He is a PhD researcher at the Estonian Academy of Arts.

The aim of this essay is to argue for the enhanced perception of environments as a point of departure for descriptions of space, architecture and politics. The scientific community has offered us a history of scientific discoveries and knowledge about our planet, which by the second half of the 20th century sparked a new environmental turn in architecture and urbanism.

Ground by David Grandorge and Jonathan Lovekin. Photo: Ansis Starks

This ecological mindset also spread to spatial practitioners, such as the Estonian architect and conceptual artist Jüri Okas. Considering the never-built project for the Estonian Pavilion for the Universal Exposition of Seville in 1992 by Jüri Okas allows us to understand the shift by architects from the environment to a narrative about identity and progress in the newly independent nation. This duality of time and timelessness in relation to society and the environment bridges over to the Baltic Pavilion exhibition, which seemingly operates in a “governmentality” that is not as directly related to nation states as it is to their territories and environments. Through various excerpts from the exhibition and its participants, we look at the architect’s role and apparent motivation in modeling complex landscapes.

Furthermore, this essay explores architecture’s appetite for scientific discovery and the knowledge base it entails, and tries to find a healthy diet; balancing reading with both nature and human environments by imagining exhibits as hybrids, making everyone equally to blame for the world’s problems. The bottom line is that a debate is being held in relation to space, on the planetary scale, with transformations of environments as new forms of public space.

The Timeline of the Baltic States

Similarly to Okas, the curatorial team of the Baltic Pavilion proposes to exhibit the timeline of the transformations (or inertness) in the Baltic States as a process when describing some of the exhibits: “Some elements of this built environment are too inert to be completely reorganized instantaneously—infrastructure, cities, and transport links are currently in a state of functionality, and so demand specific practices simultaneously to maintain their stability. At the same time, these structures also determine future possibilities. The Baltic Pavilion is interested in an ecology of practices that inscribe new policies onto existing landscapes through



The Baltic Pavilion. Photo: David Grandorge



Free Zone. Film by Ivar Veermäe. Photo: Ansis Starks

procedures such as addition, transition, translation, integration, and assimilation—making use of what is already at work.”

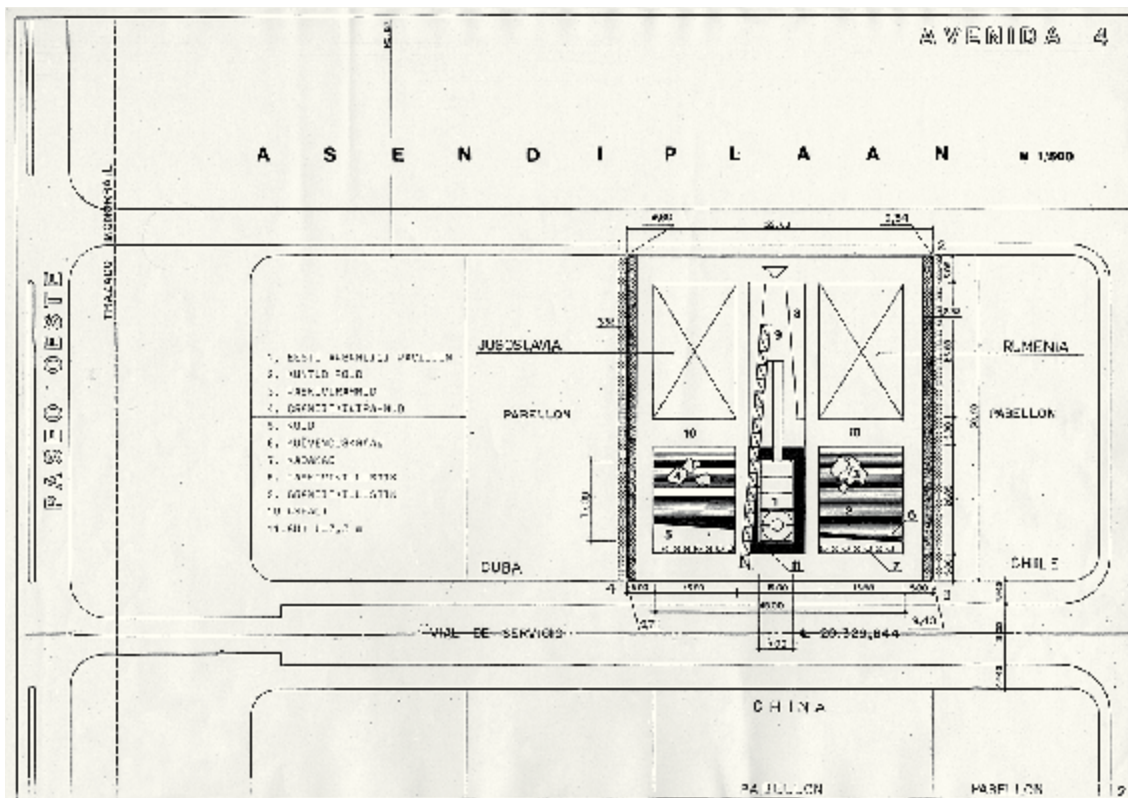
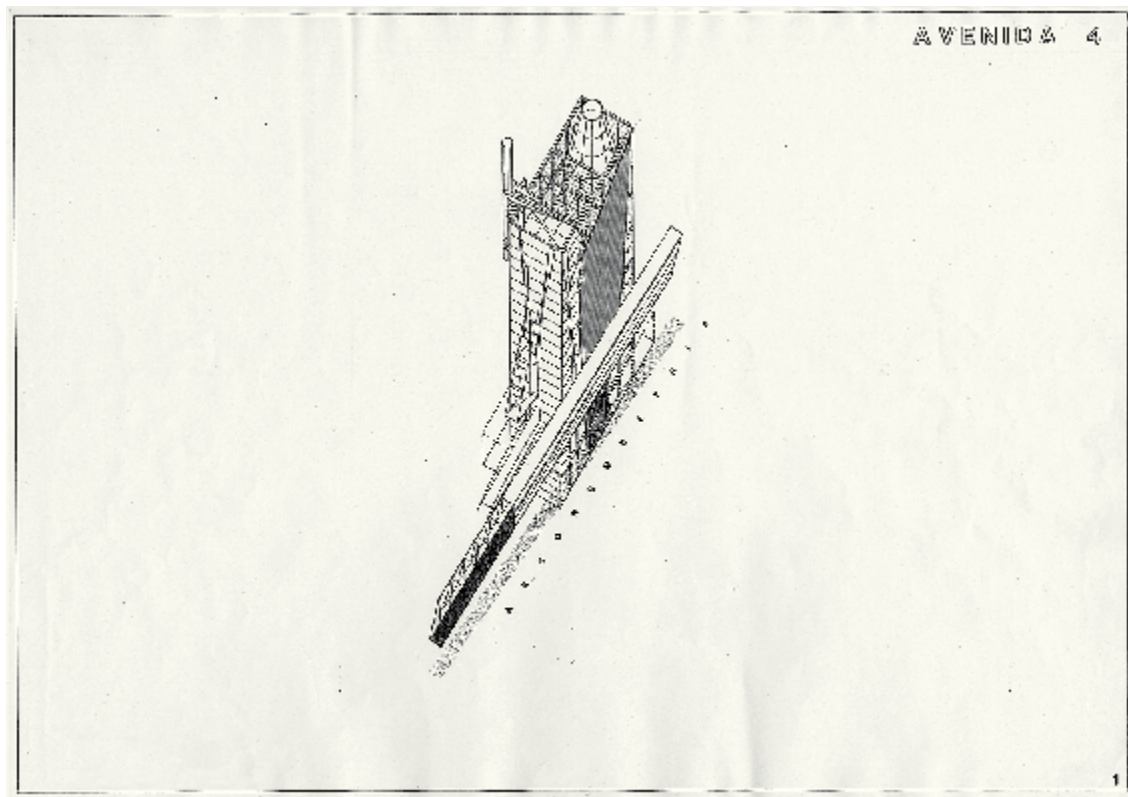
In order to illustrate the parallel to the Baltic Pavilion, one prime example from the show in Venice is a transcript of a public event held in February 2016 in Tallinn – “The Phosphorite Debate” – to re-examine the events around the mass demonstrations from the 70s and 80s in Estonia in the context of large-scale mining operations planned by the Soviet Union.

The Debate

At the event, Maroš Krivy asked a high-ranking scientist from the advisory board during the Soviet period, Anto Raukas, to explain exactly how phosphorite mining could have caused environmental damage, to which he responded by making reference to “the Russians”. “It seems that there is



The Baltic Pavilion. Photo: David Grandorge



Jüri Okas. AVENIDA Sevilla Paviljon, Eesti Arhitektuurimuuseum

no clear boundary between ecological and ethnic pollution; to critics, the Soviet workers within the territory of the Estonian republic were as much ‘out of place’ ... as the heavy metals were ‘out of place’ in groundwater, the negative externality of phosphorite mining.”

When prompted about his opinion on mining for phosphorite, nowadays, Raukas has changed his mind and argues for the need for fertilizers for food crops as well as the politico-economic need to export them. “The role of an expert and a scientist is thus inseparable from



Ground by David Grandorge and Jonathan Lovekin.
Photo: Ansis Starks

politico-economic considerations and technological imaginings (this contrasting with the post-socialist desire to replace politics with expertise). On one hand, the shift of a standpoint on mining has to do with the geopolitical situation after the Cold War, as mining has come to signify less the inflow of labor and more the inflow of capital.”

On the other hand, it also has to do with the solutionist belief that the economy and ecology can be reconciled once we develop the right technological solutions. I must confess a strong disbelief in this attitude in the Anthropocene Age and with mankind’s irreversible impact on environments. There is very little hope in the notion that expanding the scale of the technosphere would do more to tame the self-destructive drive colliding with Planet Earth. In the network of operators in the Baltic Pavilion, the researcher of legal documents Gustav Kalm warns: “There is more science than ever before and there is a plethora of organizations, standards, and treaties that are supposed to protect and safeguard our comfortable existence on planet Earth. ... But it is also true that our numerically and industrially expanding humanity is changing the planet and its ecosystem in an unprecedented way, with only negative future scenarios in sight.” The realization of such a downfall is possible thanks to advances in the scientific community, but I, along with almost 100 invited participants in the Baltic Pavilion from a broad range of practices, would argue the way out of it cannot rely only on science.

It’s Time for a Spatial Turn

These days, the main difference is that architects in this game of governance and planetary-level scientific calculation seem to be experts at nothing, yet curious about mastering the tools of geography as activists in desperate need of a new perspective on space. Ironically, there is a sense of disappointment when aspiring to “become a scientist” in one’s arguments, as such a technocratic standpoint has failed on numerous occasions to produce the desired effects or a single truth.

As Bruno Latour said, citing the news in almost despair directed at every practice: “On page four of my daily newspaper, I learn that the measurements taken above the Antarctic are not good this year: the hole in the ozone layer is growing ominously larger. ... The same article mixes together chemical reactions and political actions. A single thread links the most esoteric sciences and the most sordid politics, the most distant sky and some factory in the Lyon suburbs, dangers on a global scale and the impending local elections or the next board meeting. The horizons,



Energy Island. Film by Emilija Škarnulytė. Photo: Johan Tali

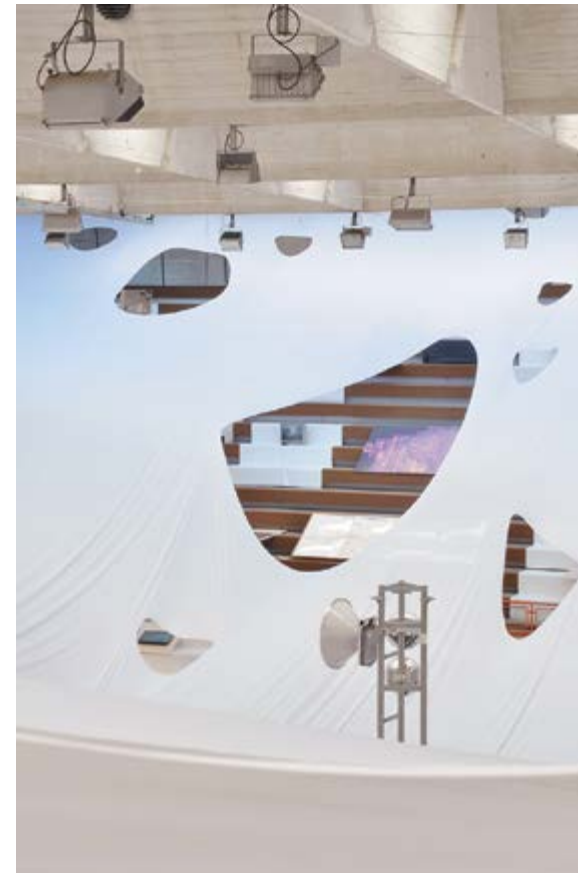
the stakes, the time frames, the actors – none of these is commensurable, yet there they are, caught up in the same story.” As a student of Latour, Gustav Kalm has emphasized the need to look at politics from a different standpoint. “Perhaps we fail to see the need for a radically new politics because the two great ideologies of the twentieth century saw politics forcibly ending in messianic salvation: either communism bringing general welfare and equality or the godly figure of the invisible hand balancing all antagonistic forces to arrive at steady states.... They redirect our attention from a contentious present to an idealized vision of progress and salvation.”

There seems to be a moment of clarity in the recognition of environmental impacts that seemingly calls upon the witnessing of a change in faith or direction. Environments as qualities have become greater than the politics that govern them. “In the case of the late 1960s and 1970s, we are faced with a situation in which the scale of environmental concern expanded exponentially, as registered in tropes such as the ‘whole Earth’ and the pervasive rhetoric of Spaceship Earth or in the equally post sovereign territory forged by global capitalism and institutions like the Ford Foundation and the UN.” Although (Buckminster) Fuller, for example, had long prided himself on thinking not only in international, but in “world-around” terms, this global imaginary now became far more common, with “humanity” itself becoming the client of architecture. Almost in direct response to Fuller, in his book *We have never been modern*, Bruno Latour asks what difference the scientific method makes. The difference, as Latour explains, is in our careful distinctions between nature and society, between human and thing, distinctions that our benighted ancestors, in their world of alchemy, astrology, and phrenology, never made. But alongside this purifying practice that defines modernity, there exists another seemingly contrary one: the construction of systems that mix politics, science, technology, and nature.

The phosphorite debate is such a hybrid, in Latour’s analysis, as are global warming, deforestation and even the idea of black holes. So it is clear we need a new perspective, as our projections of the volumes, facades and



Woodscapes by b210. Photo: Johan Tali



The Baltic Pavilion. Photo: Jonas Zukauskas

The Baltic Pavilion represented Estonia, Latvia and Lithuania at the 2016 Venice Biennale. The joint exhibition explored the “transformative efforts at play” that re-program an inert region beyond the delineations of separate nation states. Curated by Kārlis Bērziņš, Jurga Daubaraitė, Petras Išora, Ona Lozuraitytė, Niklāvs Paegle, Dagnija Smilga, Johan Tali, Laila Zariņa, and Jonas Žukauskas.

programs of the built environment fail to describe this hybrid world. “This new aesthetic introduced the viewer to the previously unnoticed sheds and heaps of earth, transformers and warehouses; it recorded what before had been perceived to be boring and banal as something extraordinary, and brought into the collective imagination things that before had been perceived only unconsciously.” As with the hundred environmentalists of the Baltic Pavilion, the mainstream of Jüri Okas’s work balances between the future and the past, between human and nature, in the “in between”, in the environments of now.

One can argue that both the Sevilla 1992 and Venice 2016 pavilions tried to envision a specific environment (political and geographical) and the forces shaping it or explaining its specificity, sometimes borrow the extreme precision of research data from the scientific research community to describe new perspectives on energy consumption, mineral resource extraction, etc. From The Blue Marble to Okas and his Estonian Pavilion or the hybrids of Latour, this association for creating or rendering models that approximate or translate the planet and the built environment ranges from artistic translations of politics to scientific models.

At the heart of this, the underlying concern seems to be the fate of mankind on this planet, but also the environment we as architects are contributing to. In this translation, all of the different visions of the environment must adapt and consider others. The environment is a construct onto which it is possible to project behaviors and agencies, using the environment as a medium. To put it simply, environments are contemporary models for the public space of debate: they are shared, (more less) universally recognized, and contested from specialists’ points of view.



The 1937 Baltic Pavilion in Paris

Triin Ojari

Triin Ojari (b. 1974) is an Estonian architectural historian and critic, she has been the Director of the Estonian Museum of Architecture since 2014. She has written on modern and contemporary architecture as well as Soviet urban planning and mass housing, expanding the subject upon the context of political and societal changes in modern Estonia.

Estonia's first appearance at a World's Fair came in Paris in 1937, in the form of a joint pavilion with Latvia and Lithuania. Both at the architecture competition and later in the busy furnishing phase, the designers strove to define their national representation strategies and to present their national visual identities to the rest of the world.

Baltic pavilion designed by Aleksander Nünnberg (Estonia)
Photo: Museum of Estonian Architecture



Four Estonian girls in national costumes acted as popular guides in the pavilion
Photo: Museum of Estonian Architecture

World's Fairs have always been places for experimental and imaginative architecture. Being a component of the modern culture of the market economy, the most famous works from World's Fairs – London's Crystal Palace, the Eiffel Tower, Le Corbusier's *Pavillon de L'Esprit Nouveau* and 33 years later his office's Philips pavilion, the Atomium in Brussels and others – have been signal accomplishments in modern architecture. The function of the pavilions is to create surprise and make a visual splash, combining distinct national elements with universally recognisable keywords of the modern world, such as tourism, technology, manufacturing and consumption. How something is shown is more important than what is being shown.

Estonia's joint Baltic appearance in Paris came at a time when cultural and economic ties between the three countries were even closer than they are now and, although there was initial hesitation (at least in Estonia), the decision in favor of a joint pavilion probably stemmed from budgetary considerations. In line with the theme of the fair, Art and Technology in Modern Life, the pavilion had to be modern to the core, i.e. realized in a Functionalist style, using geometrical and simple forms, a style that by that time had secured a strong foothold, particularly in the architectures of private homes in Estonia.

The conditions for the pavilion design competition stated clearly that the external architecture had to be as neutral as possible and not incorporate nationalist features.^[1] It is possible that in the end the finished pavilion was too neutral: it contrasted sharply with the originality of Alvar Aalto's Finnish pavilion, which boldly staked out, at the international level, his vision of plasticity and "living wood". The Baltic pavilion had also to be of wood, with approximately 1,000 m² of exhibition space.

In the summer of 1936, a winner was unanimously picked from among 10 projects – the project of Aleksander Nürnberg of Estonia (receiving a prize of 3,000 French francs) – with honorable mention going to Visvaldis Paegle (Riga), Jonas Kovalskis (Kaunas) and Erich Jacoby (Tallinn). Nürnberg (1890–1964) was a Pärnu-based architect of Baltic-German origin. Typical of his generation, he had been educated at the Riga Polytechnic Institute: the Baltic connection was truly strong back then. The Paris pavilion represents a conspicuously modernist outlier in his oeuvre of otherwise Pärnu-centred conservative buildings. In that same year, 1936, competitions were also held for the design of the foyer, to be furnished jointly by the Baltics, and for the sculpture that would grace the middle of the foyer. As a result, the general design of the building was assigned to Oskar Raunam, a 22-year-old Estonian and recent graduate



Sculpture "Miner" by Estonian sculptor Voldemar Mellik was awarded the Grand Prix
Photo: Museum of Estonian Architecture

of the State School of Arts and Crafts in Tallinn. Three sculptors were picked: Ernst Jõesaar (Estonia), Gotlib Kanpes (Latvia), and Juozas Mikėnas (Lithuania).

The official opening of the pavilion was in June 1937. At the event, the Lithuanian Prime Minister delivered the opening address. After just five months, in the early winter of the same year, the pavilion was demolished. In total, the construction cost exactly a million francs, and three-fourths of this was paid by the French. At the exhibition, lavish prizes were doled out to all 52 participating countries, and the Estonians also brought home numerous grand prizes, honorary diplomas, and gold, silver, and bronze medals. Among other *grand prix* winners were the architect Nürnberg, Oskar Raunam, Eduard Taska, Voldemar Mellik and the Kodukäsitöö (Home Handicrafts) limited company. The entire exhibition was in fact largely structured around handicrafts and applied art: both original art and modernized folk art seemed suitable to develop the country's national image in the international arena. Technology – which today's Estonia uses to promote itself – was less developed back then and unspoiled nature had not yet entered people's consciousness as valuable in its own right.

The pavilion had an extremely simple design and layout: a square-shaped footprint where the central foyer was surrounded by halls devoted to each of the three countries and the fourth unoccupied side was completely made of glass. The main foyer was dark green and had plywood cladding (the sponsor was the well-known A. M. Luther plywood factory in Tallinn) and one wall was covered by a mural painting by Oskar Raunam dedicated to six themes: animal husbandry, fishing, forestry, farming, the song festival, and midsummer celebration. Each country chose the interior decoration scheme for its hall. The Estonian one was wide-ranging, featuring paintings, applied art and lace sheets, a radio unit produced in Estonia, sports trophies, and even a relief with a portrait of President Konstantin Päts. Incidentally, the press criticized the exhibition for being sparse and one-dimensional: critics called the surfeit of applied art works overkill for audiences who had already seen similar things in other pavilions. The modern furniture designed by Richard Wunderlich, one of the first and most prominent Estonian professional interior designers, is worth mentioning, as it fit in well with the Functionalist architecture of the pavilion. The building itself was considered too neutral and lacking in character; critics said it should be the first and last joint pavilion experiment, as the personality of each individual country was lost in the mix.

More broadly, the process of construction and furnishing the pavilion provided fodder for interesting discussions on nationalism, strategies for national representation and image building: the desire to rise above



Tapestry by Estonian artist Adamson Eric was awarded the Diplôme d'Honneur. Photo: Art Museum of Estonia

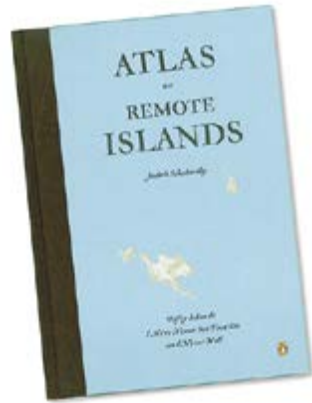
the fray of a Made in Estonia commercial fair full of bric-a-brac to a more minimalist, selective solution. The four Estonian folk costume-clad young women who served as guides and became celebrities through the many interviews they did upon returning to Estonia proved to be particular attractions at the pavilion. Unlike today's unifying global village, where stressing "nationalism" and national boundaries has long ceased to be salient, these concepts had much more patriotic significance back in the 1930s and they were served to the people in a rather outré form. Yet, as the renowned Estonian architect Edgar Johan Kuusik presciently observed after seeing the exhibition in Paris, while such a major exhibition would not be complete without a commercial bazaar selling Estonian merchandise, "a fair should be limited to the fair, and the demonstration of art and technology should be conceived in a more distinguished context. Is it in fact symbolic of our times that we can no longer distinguish the real and authentic from the ersatz, which, bedecked in gaudy garb, shouts over everything else, magnetically attracting the masses and simultaneously trampling, mocking and titillating them, as is and always will be the case with the masses?"^[2]

[1] Materials on the competition can be found in the National Archives of Estonia (RA), ERA.957.14.361; the history of the construction has been treated thoroughly by I. Solomõkova – see *Eesti kunstikontaktid läbi sajandite* [Estonian art relations over the centuries]. Vol. 2, Tallinn: Eesti Teaduste Akadeemia, 1991.
[2] Unpublished manuscript, see RA, ERA.957.14.73.

Paul Paper (b. 1985) is an artist and curator from Vilnius, Lithuania. He is currently editing an upcoming issue of "Fotografija" magazine, dedicated to the exploration of how traditional boundaries of photography are being challenged by AI-related technologies.

Paul Paper has worked with books since 2006 and has published 12 titles, including "Untaken Photographs" (Booklet Press), "Contemporary Photography", and "Smoke Screen" (Lodret Vandret). He is the editor of "Too Good to be Photographed" (Lugemik) – a publication exploring intricate relationship between failure and photography through the works of 47 artists. His books are held in various collections, such as MoMA, MACBA and Met Museum libraries, Design Museum Denmark, Joan Flasch Collection, and Oslo National Academy of the Arts.

In no particular order, these are the 10 books he selected:



Atlas of Remote Islands: Fifty Islands I Have Not Visited and Never Will (2010)
Judith Schalansky

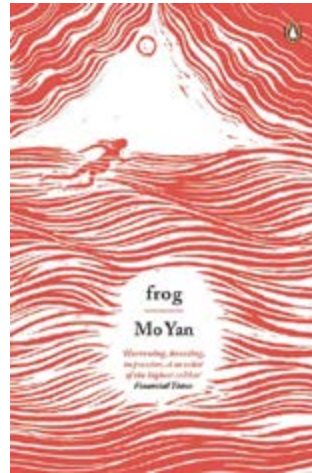
In this publication, Judith Schalansky travels as many of us occasionally do: through maps and imagination. Her written stories do not so much define the geographical qualities of these remote (and often uninhabited) places, but work well to establish – based on historical events, yet admittedly largely imagined – the character of her chosen locations. My favorite narrative is a touching story about Rapa Iti island in French Polynesia.



Etan & Me (2013)
Vivian Sassen

Dutch photographer Vivian Sassen visited exotic locations for several of her projects (see also Pikin Slee or Flamboya). "Etan & Me"

comprises of portraits of a young man taken in a remote village in Suriname. These images are joined with blurred and opaque self-portraits of the artist, making it a memorable meditation on identity and longing-for-other. The seemingly rigid duality between "the exotic" and "the self" gets a gentle shake-up.



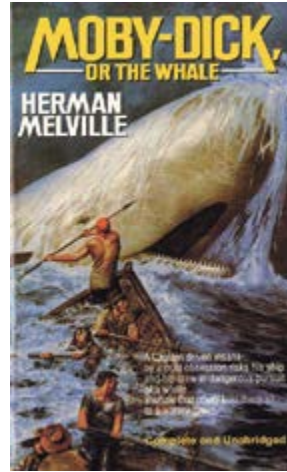
Frog (2009)
Mo Yan

A chronicle of modern China through histories of people touched by the nation's controversial one-child policy. The novel explores both the reasons why the policy was implemented and the often brutal consequences of it. Throughout its pages, "Frog" manages to remain both tender and loving towards the vulnerabilities and idiosyncrasies of the country's people and critical of its alienating politics.



I Had Nowhere to Go (1991)
Jonas Mekas

I first read this memoir by filmmaker and artist Jonas Mekas in a Lithuanian edition sometime in early 2000s. As classified "displaced persons", Jonas and his brother Adolfas lived in Wiesbaden and Kassel, before emigrating to New York in 1949. Not only a chronicle about post-WWII conditions, "I Had Nowhere to Go" is a universal story into the ultimate loneliness and existential longing for home. This book – republished by Spektor Books in 2017 – is additionally relevant in the context of today's refugee crisis and political displacements.



Moby-Dick (1851)
Herman Melville

It took me a second attempt – and quite some time – to finish this 135-chapter epic story, but what a journey it is. Subversive, rich and mythic, it offers insights into human existence that are timeless. It is hard to say something that has not yet been said about this classic. A noteworthy online project "Moby Dick Big Read" offers all of the book read out loud for free by various individuals – the first chapter is narrated by Tilda Swinton.



Palladium (2017)
Andrejs Strokina (ed.)

This book was compiled from a found photographic archive by Latvian photographer and artist Andrejs Strokina. The author of this archive, who is unknown, was working at the Palladium cinema theater in Riga from 1957 till 1963. We get a glimpse of a way of communal mainstream entertainment – and living – in an urban environment that is largely lost today. All kinds of documented activities that took place at the theater – from chess-clubs to dancing and political speeches – are presented in an attentive and subtly-edited sequence of remarkable images.



Portable Hell (2014)
Paul Herbst

This rather rare and well-designed book by Lithuanian photographer Paul Herbst presents his perception of the world. It is humorous, slightly ominous and beautiful in equal measures, and combines black and white with colour photographs. Flipping through, an accompanying feeling of something untold, or held-off, gives it a certain memorable uneasiness.



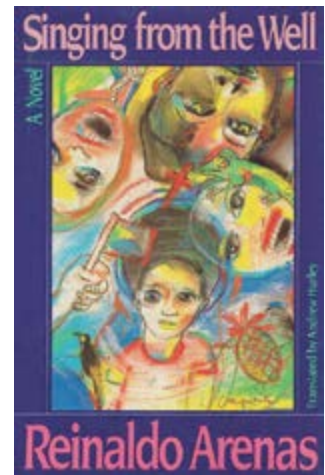
Second-Hand Time (2013)
Svetlana Alexievich

Svetlana Alexievich weaves an unsettling and often heart-wrenching, yet somehow inspiring account on the fall of the Soviet Union through recorded stories of ordinary people. The second part of the book recounts a complex and plural picture of the emergence of the new (Putin's) Russia. Throughout "Second-Hand Time", the author is wise to let the stories seemingly transpire themselves. The English version by Fitzcarraldo Editions is beautiful.



Sequester (2014)
Awoiska van der Molen

This beautifully designed (by Hans Gremmen) book presents monochrome photographs of dark luminous landscapes. However, these are not what you would typically think when presented with the label "landscape" – photographs here are raw and way off the beaten path of the usual fare. These are silent, almost ascetical, observations that are one of comparatively rare examples of a contemporary way to freshly use the unmediated power and ability for light-detail of the photographic camera. Awoiska van der Molen uses analogue photography, whose tonal range and gradient qualities lends well to these silent, vivid and breathing black and white scenes.



Singing from the Well (1967)
Reinaldo Arenas

This is a poignant novel about growing up in impoverished conditions in rural Cuba. Reinaldo Arenas – who openly criticized Cuban government and later left the country – uses magical realism to tell a story of grim surroundings where fantasy provides the only escape. The narrative is like a slowly-evolving dance into madness. While not the most light of reads, it captivates and holds. One wakes up like from a bad dream – affected, yet strangely happy that the world outside is not as bleak as that of the book.

Exhibitions

A-Gallery

Hobusepea 2, Tallinn
Open: Mon–Fri 10am–6pm, Sat 11am–4pm
agalerii.ee
23.02.18 – 26.03.18 Kadi Kübarsepp
30.03.18 – 30.04.18 Ivar Kaasik
04.05.18 – 04.06.18 Pilvi Tammoja
08.06.18 – 09.07.18 Hanna Ryyanen
13.07.18 – 13.08.18 Sanna Nuutinen & Kaisa Vuorinen
17.08.18 – 17.09.18 Dot Melanin & Dana Seachuga
21.09.18 – 22.10.18 Erle Nemvalts
26.10.18 – 26.11.18 Raili Vinn
30.11.18 – 31.12.18 Marita Lumi

Adamson-Eric Museum
Lühike jalg 3, Tallinn
Open: May–Sept: Tue–Sun 11am–6pm
Oct–Apr: Wed–Sun 11am–6pm
adamson-eric.ekm.ee
Permanent Exhibition:
Adamson-Eric (1902–1968)
26.01.18 – 03.06.18 Art Society Pallas 100. Birth and Rebirth
15.06.18 – 28.10.18 Under the Crux. Gunnar Neeme: an Estonian Artist in Australia
09.11.18 – 01.04.19 Estonian Jewellery through the Millennia

Contemporary Art Museum of Estonia
Põhja 35, Tallinn
Open: Apr–Dec: Tue–Sun 1pm–7pm
ekkm.ee
31.03.18 – 20.05.18 Köler Prize 2018. Exhibition of Nominees. Anna Škodenko, Holger Loodus, Taavi Talve, Tanja Muravskaja & Tarvo Varres
02.06.18 – 15.07.18 XVII Tallinn Print Triennial Cloudbusters: Intensity vs Intention. Margit Säde (curator)
04.08.18 – 09.09.18 Ekaterina Scherbakova (curator)
29.09.18 – 04.11.18 (ground floor) Life Essentials. Dre Britton, Ingrid Allik & Laura Pöld. Marika Agu (curator)
29.09.18 – 04.11.18 (upper floors) On Slowness. Mania and Meditation. Kati Saarits & Laura Pöld
17.11.18 – 16.12.18 Ingel Vaikla, Laura Toots (curator)

Draakon Gallery
Pikk 18, Tallinn
Open: Mon–Fri 11am–6pm, Sat 11am–5pm
eaa.ee/draakon
27.02.18 – 17.03.18 Linnar Uum Balanced in Zero Tolerance
19.03.18 – 07.04.18 Maris Karjatse
09.04.18 – 28.04.18 Peeter Laurits
30.04.18 – 19.05.18 Urmas Pedanik
21.05.18 – 09.06.18 LÖPPMÄNG 2018 – EAA Architecture Department
11.06.18 – 07.07.18 Kelli Valk
09.07.18 – 04.08.18 Lembe Ruben
06.08.18 – 01.09.18 Kristel Saan & Sten Saarits
03.09.18 – 22.09.18 Uno Roosvalt
24.09.18 – 13.10.18 August Sai
15.10.18 – 03.11.18 Saskia Järve
05.11.18 – 24.11.18 Mari Volens
26.11.18 – 15.12.18 Ann Pajuväli – EAA Young Artist Prize
17.12.18 – 12.01.19 Karl-Kristjan Nagel

Estonian Museum of Applied Art and Design
Lai 17, Tallinn
Open: Wed–Sun 11am–6pm
etdm.ee
Permanent Exhibition:
Story of Estonian Design
03.02.18 – 29.04.18 Nerves. Urmas Puhkan
23.02.18 – 27.05.18 New Pain. Young Estonian design in the 1980s
04.05.18 – 05.08.18 Room. Urmas Ott
15.06.18 – 09.09.18 Bron. Ruudt Peters
10.08.18 – 07.10.18 Body and Soul. Me and You. Peter Ramsebner & Anna Steinhäusler
21.09.18 – 06.01.19 Classics. Anu Rank-Soans

Hobusepea Gallery
Hobusepea 2, Tallinn
Open: Wed–Mon 11am–6pm
eaa.ee/hobusepea
28.02.18 – 19.03.18 Ella Bertilsson & Ulla Juske (Sweden/Ireland)
21.03.18 – 09.04.18 Kai Kaljo
11.04.18 – 30.04.18 Ivar Veermäe & Xiaopeng Zhou (Estonia/China)
03.05.18 – 21.05.18 Mari-Liis Rebane
23.05.18 – 11.06.18 Matthias Sildnik
13.06.18 – 09.07.18 Liisi Eelmaa
11.07.18 – 06.08.18 Gudrun Heamägi
08.08.18 – 03.09.18 Mare Mikoff
05.09.18 – 24.09.18 Robin Ellis Meta
26.09.18 – 15.10.18 Andres Tali
17.10.18 – 05.11.18 Eike Eplik
07.11.18 – 26.11.18 Mart Vainre
28.11.18 – 17.12.18 Tõnis Saadoja
19.12.18 – 14.01.19 Madis Kurss

Haapsalu City Gallery
Posti 3, Haapsalu
Open: Wed–Sat 12pm–6pm
galerii.kultuurimaja.ee
March – Elis Saareväli
April – Jekaterina Kultajeva & Elo Liiv
May – Maria-Kristiina Ulas
June – Isikupära 2018
July – Textile Art
August – Art Allmägi
September – Erik Alalooga
October – Raivo Kelomees
November – Painters Union
December – EAA Textile Department

HOP Gallery
Hobusepea 2, Tallinn
Open: Thu–Tue 11am–6pm
eaa.ee/hop
01.03.18 – 20.03.18 Urmas Lüüs
22.03.18 – 10.04.18 Keiu Koppel
12.04.18 – 01.05.18 Katrin Kabun
03.05.18 – 22.05.18 Tanel Veenre
24.05.18 – 12.06.18 Leena Kuutma
14.06.18 – 10.07.18 Kadri Kruus & Birgit Skolimowski
12.07.18 – 07.08.18 Mari Käbin
09.08.18 – 04.09.18 Lylia Meister
06.09.18 – 25.09.18 Swedish Applied Arts Exhibition
27.09.18 – 16.10.18 Hansel Tai & Anna Maria Vanaküla
18.10.18 – 06.11.18 Marita Lumi
08.11.18 – 27.11.18 Raija Jokinen
29.11.18 – 18.12.18 Hans Otto Ojaste
20.12.18 – 15.01.19 Anne Törn
17.01.19 – 05.02.19 Krista Lees

Kadriorg Art Museum
Weizenbergi 37, Tallinn
Open: May–Sept: Tue, Thu–Sun 10am–6pm, Wed 10am–8pm
Oct–April: Wed 10am–8pm, Thu–Sun 10am–5pm
kadriorumuuseum.ekm.ee
Permanent Exhibition: Paintings from the 16th–18th centuries. Dutch, German, Italian and Russian masters. Western European and Russian applied art and sculpture from the 18th–20th centuries.
10.03.18 – 08.07.18 Aivazovsky. In Pursuit of the Ideal
24.07.18 – 22.10.18 Kadriorg 300
08.12.18 – 01.10.19 In the Beginning There Were ... Köler and Weizenberg

Kogo Gallery
Kastani 42, Tartu
Open: Wed–Fri 12am–7pm, Sat 12am–6pm
kogogallery.ee
21.07.18 – 08.09.18 Everyday Witchcraft, Merilin Talumaa (curator)
14.09.18 – 21.10.18 Eliina Vitola
25.10.18 – 09.12.18 Kristi Kongi & Mari-Leen Kiipli (TAVA - Tartu Light Festival)
15.12.18 – 27.01.19 Eva Mustonen

Kumu Art Museum
Weizenbergi 34 / Valge 1
Open: April–Sept: Tue–Sun 10am–6pm, Wed 10am–8pm
Oct–Mar: Wed 10am–8pm, Thu–Sun 10am–6pm.
kumu.ekm.ee
Permanent exhibition: Treasury Classics of Estonian Art from the Beginning of the 18th Century until the End of the Second World War. Permanent exhibition: Conflicts and Adaptations. Estonian Art of the Soviet Era (1940–1991)
Estonian Art from the End of the Second World War Until Re-Independence.

24.11.17 – 01.04.18 Andres Tolts. Landscape with Still Life
17.01.18 – 06.05.18 Let’s Add Some Colour. Estonian Exhibition Posters from the 1980s
09.02.18 – 13.05.18 Leonhard Lapin. Void and Space
23.02.18 – 10.06.18 Katja Novitskova. If Only You Could See What I’ve Seen with Your Eyes. Stage 2
16.03.18 – 05.08.18 History in Images – Image in History
20.04.18 – 26.08.18 Puzzling Over the Labyrinth. 50 Years of the Tallinn Print Triennial
11.05.18 – 16.09.18 Kristi Kongi and Kasper Bosmans in Dialogue

Mikkel Museum
Weizenbergi 28, Tallinn
Open: May–Sept: Tue, Thu–Sun 10am–6pm, Wed 10am–8pm
Oct–April: Thu–Sun 10am–5pm, Wed 10am–8pm
mikkelimuuseum.ekm.ee
Permanent exhibition: Collection of Johannes Mikkel: the Art of Western Europe, Russia, and China from the 16th to the 20th centuries.
11.04.18 –11.11.18 Saved Sanctity. Icons from the Collection of Nikolai Kormashov
01.12.18 – 10.03.19 Money Art

Museum of Estonian Architecture
Rotermann’s Salt Storage
Ahtri 2, Tallinn
Open: Wed–Fri 11am–6pm, Sat–Sun 10am–6pm
arhitektuurimuuseum.ee
I Floor
Permanent exhibition - Space in Motion: A Century of Estonian Architecture
II Floor Great Hall
26.01.18 – 25.03.18 Wasteland. Paco Ulman
04.04.18 – 18.11.18 100 Buildings - 100 years (Association of Construction Material Producers of Estonia)
III Floor Gallery
24.03.18 – 15.04.18 Architecture and Design Pavilion Competition Works
25.04.18 – 13.05.18 Fredi Tomps 90
16.05.18 – 19.08.18 Bohuslav Fuchs
30.08.18 – 30.09.18 Luther & Isokon (Estonian Association of Designers)
11.10.18 – 18.11.18 The National Heritage Board Anniversary Exhibition
Basement
28.03.18 – 01.07.18 Drawn Space. Works from the Collection of the Museum of Estonian Architecture

Niguliste Museum
Niguliste 3, Tallinn
Open: May–Sept: Tue–Sun 10am–5pm
Oct–Apr: Wed–Sun 10am–5pm
nigulistemuuseum.ekm.ee
Permanent Exhibition: The Art Museum of Estonia’s collection of medieval and early modern ecclesiastical art
16.09.17 – 04.03.18 Five Forgotten Paintings
19.10.18 – 01.05.19 The Power of Things

Tallinn Art Hall
Vabaduse väljak 8, Tallinn
Open: Wed–Sun 12am–6pm
kunstihoone.ee
16.02.18 – 29.05.18 The State is Not a Work of Art, Katerina Gregos (curator)
19.05.18 – 17.06.18 Spring Exhibition
30.06.18 – 02.09.18 The Baltic Triennial 13
15.09.18 – 04.11.18 Abstraction as an Open Experiment, Mari Laanemets (curator)
17.11.18 – 13.01.19 One Month in Canada, Marko Mäetamm, Rita Bozi & Ken Cameron

Tallinn Art Hall Gallery
Vabaduse väljak 6, Tallinn
Open: Wed–Sun 12am–6pm
kunstihoone.ee
16.02.18 – 29.04.18 The State is Not a Work of Art, Katerina Gregos (curator)
19.05.18 – 17.06.18 Spring Exhibition
28.06.18 – 26.08.18 Small Monumentalists. Villu Plingi & Silja Saarepuu (curators)
31.08.18 – 14.10.18 Hive Mind, Stacey Koosel (curator)
26.10.18 – 02.12.18 Eternal Interests, Ivar Veermäe
07.12.18 – 13.01.19 In the Cover of Night, Imat Suuman & Eike Eplik. Peeter Talvistu (curator)

Tallinn City Gallery
Harju 13, Tallinn
Open: Wed–Sun 12am–6pm
kunstihoone.ee
16.02.18 – 29.04.18 The State is Not a Work of Art, Katerina Gregos (curator)
19.05.18 – 17.06.18 Spring Exhibition
22.06.18 – 05.08.18 Mechanical Human, Viktorija Rybakova
30.08.18 – 14.10.18 Hive Mind, Stacey Koosel (curator)
20.10.18 – 25.11.18 ¾, kim?
30.11.18 – 06.01.19 Chameleon, Varvara & Mar

Tartu Art House
Vanemuise 26, Tartu
Open: Wed–Mon 12pm–6pm
kunstimaja.ee
Big Hall
15.03.18 – 08.04.18 Dead Man’s Skis. Peeter Laurits (curator)
12.04.18 – 13.05.18 Aesthetics of Boredom, Peeter Talvistu (curator)
17.05.18 – 22.06.18 Sven Saag
05.07.18 – 29.07.18 Indrek Aavik, Edgar Juhkov & Kaspar Tamsalu. Joanna Hoffmann (curator)
01.08.18 – 26.08.18 Kursi School 30
30.08.18 – 23.09.18 Fred Kotkas
27.09.18 – 21.10.18 TAVA – Tartu Light Festival. Kiwa (curator)
25.10.18 – 18.11.18 Raivo Korstnik. Meelis Tammemägi (curator)
22.11.18 – 16.12.18 Jevgeni Zolotko & Dénes Farkas
21.12.18 – 13.01.19 Annual Exhibition
Small Hall

15.03.18 – 08.04.18 Kadri Toom
12.04.18 – 13.05.18 Aesthetics of Boredom, Peeter Talvistu (curator)
17.05.18 – 22.06.18 Today I’m a Mermaid, Tomorrow a Unicorn Šelda Pukite (curator)
05.07.18 – 29.07.18 Helgi-Maret Olvet, Blue Year
01.08.18 – 26.08.18 Kursi School 30
30.08.18 – 23.09.18 Siiri Jüris & Anastasia Lemberg Lvova
27.09.18 – 21.10.18 TAVA – Tartu Light Festival. Kiwa (curator)
25.10.18 – 18.11.18 Piret Kullerkupp
22.11.18 – 16.12.18 Evelyn Grzinich
21.12.18 – 13.01.19 Annual Exhibition
Monument Gallery
15.03.18 – 08.04.18 Kaisa Maasik
12.04.18 – 13.05.18 Aesthetics of Boredom, Peeter Talvistu (curator)
17.05.18 – 22.06.18 Mirjam Hinn
05.07.18 – 29.07.18 Alar Tuul
01.08.18 – 26.08.18 Kursi School 30
30.08.18 – 23.09.18 Kristin Reiman
27.09.18 – 21.10.18 TAVA – Tartu Light Festival. Kiwa (curator)
25.10.18 – 18.11.18 Ulla Juske & Reet Varblane
22.11.18 – 16.12.18 Aleksandr Tishkov
21.12.18 – 13.01.18 Annual Exhibition

Tartu Art Museum
Raekoja Square 18, Tartu
Open: Wed, Fri–Sun 11am–7pm, Thu 11am–9pm
tartmus.ee
19.01.18 – 15.04.18 Metaphors for a Home
23.02.18 – 15.04.18 100-Year-Old Works in the Collection of Tartu Art Museum

Vabaduse Gallery
Vabaduse 6, Tallinn
Open Mon–Fri 11am–6pm, Sat 11am–5pm
eaa.ee/vabadusegallery
16.02.18 – 29.04.18 The State is Not a Work of Art, Katerina Gregos (curator)
04.05.18 – 23.05.18 Lilian Mosolainen
25.05.18 – 13.06.18 Enn Põldroos
15.06.18 – 04.07.18 Erki Kasemets
06.07.18 – 25.07.18 Maie Helm
27.07.18 – 15.08.18 Aet Andresma-Tamm & Mare Soovik-Lobjakas
17.08.18 – 05.09.18 Lilja Blumenfeld
07.09.18 – 26.09.18 Urve Küttner
28.09.18 – 17.10.18 Paul Rodgers
19.10.18 – 07.11.18 Olga Jürgenson
09.11.18 – 28.11.18 Lylia Meister
30.11.18 – 19.12.18 Lilli-Krööt Repnau
21.12.18 – 09.01.19 Ivi Arrak

Vaal Gallery
Tartu mnt 80d, Tallinn
Open: Tue–Fri 12pm–6pm, Sat 12pm–4pm
vaal.ee
March – April Mauri Gross
April – May Estonian Sculptors’ Union
June – July Kristel Saan
August – September Young Painting, Kristi Kongi (curator)
October – November Peeter Laurits
November – December Laurensius

Voronja Gallery
Kesk 22, Varnja alevik, Tartumaa
Open: Wed–Sun 12pm–6pm
Voronjagalerii.blogspot.com.ee
Boatshed Gallery
17.06.18 Seven Sisters, Otto Kantokorpi (curator)
Artists: Emma Helle, Kaisu Koivisto, Tuuli Saarekas, Sanni Seppo, Minnamari Toukola, Pauliina Turakka Purhonen & Milja Viita
Sauna Gallery
Spring 2018 The Evenings are Quiet Here, Ly Lestberg
July – August 2018 Siamese Sauna, Peeter Laurits

15.09.2018—04.11.2018

Abstraction as an Open Experiment



Sirje Runge (Lapin), Proposals for Designing the Milieu of Tallinn City Centre. (Diploma work, panel no. 8) 1975. Gouache, cardboard, 100 x 100 cm. Museum of Estonian Architecture. Reproduction by Tiit Veermäe

Artists: Sirje Runge, Dóra Maurer, Zofia Kulik, Falke Pisano

Curator: Mari Laanemets

TALLINNA KUNSTIHOONE
TALLINN ART HALL



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kunstihoone.ee

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Weizenbergi 34 / Valge 1

Tallinn, Estonia

kumu.ekm.ee

EESTI KUNSTIMUUSEUM

KUMU

OF THE SCREEN

ARCHAEOLOGY

Taavi Suisalu. Distant Self-Portrait. Detail. 2016. Courtesy of the artist

06.07.—
14.10.2018

EKRAANI

ARHEOLOOGIA

Erik Bünger, David Claerbout, Paul Kuimet,
Marge Monko, Deimantas Narkevičius, Rosalind
Nashashibi and Lucy Skaer, Taavi Suisalu,
Artur Żmijewski, Timo Toots, Ivar Veermäe,
Sigrid Viir, Tõnis Vint, Pinar Yoldas



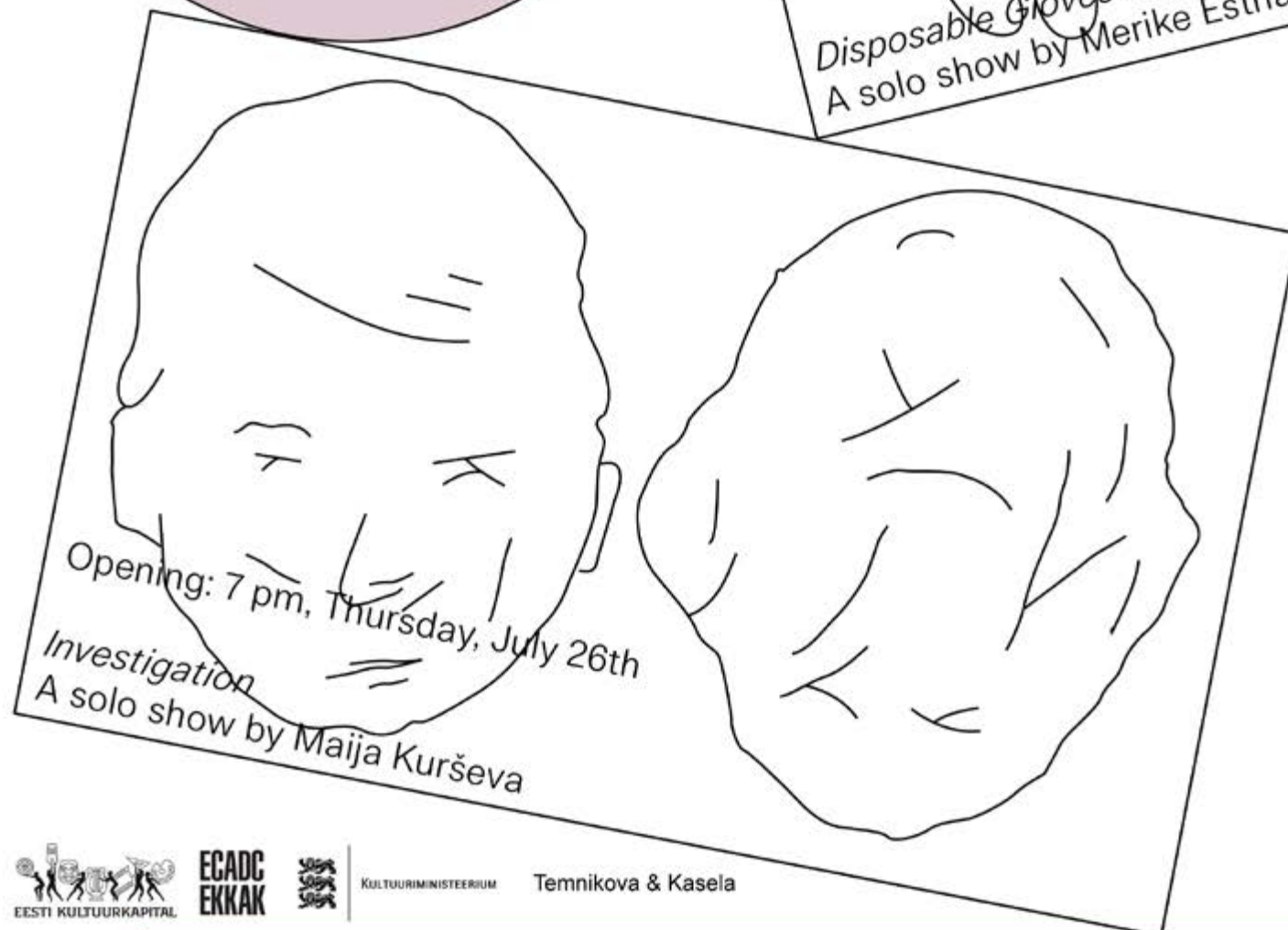
KULTUURIMINISTEERIUM

ESTONIA



Kim? Contemporary Art Center
Sporta iela 2 k-1, LV-1013, Riga
www.kim.lv

July 27 – September 2, 2018



kogo is a contemporary art gallery opened in spring 2018 in the *Widget Factory* (Aparaaditehas) in Tartu. The aim of the gallery is to represent emerging artists with their local and international visibility.



Wed-Fri: 12pm-7pm
Sat: 12pm-6pm
and by appointment

→ kogogallery.ee
→ facebook.com/gallerykogo
→ instagram.com/kogogallery

Working hours:
Mon: closed
Tue: 2pm-8pm (Free entry)
Wed: 2pm-6pm
Thu: 2pm-8pm
Fri, Sat, Sun: 2pm-6pm



ELI KASEARU
Holes
April 26 – July 28
and throughout August
by appointment

KÄRT OJAVEE &
JOHANNA ULFSÄK
August 31 – October 27

OLEG FROLOV &
TOBIAS KASPAR
November 2 – December 22

OLGA CHERNYSHEVA
MARGUS KALTA
JÄÄN TOOMIK
September 6-9 2018
@Cosmoscow art fair,
Moscow

Temnikova & Kasela Gallery
www.temnikova.ee

The Cultural Endowment
of Estonia



Hobusepea 2, Tallinn 10133
Open: We – Mo 11.00–18.00
Free entry
<http://www.eaa.ee/hobusepea>

Hobusepea
Galerii



Cloe Jancis „Solitude” from series „Metamorphosis” 2017

draakoni galerii

Pikk 18, Tallinn 10133
Open: Mo – Fr 11.00–18.00 Sa 11.00–17.00
Free entry
<http://www.eaa.ee/draakon>

HOBUSEPEA GALLERY

16.01.-04.02. LIISA KRUUSMÄGI
06.02.-25.02. URMAS LÜÜS
27.02.-18.03. LILLI-KRÖÖT REPNAU, HELEN TAGO-MULLASTE
20.03.-08.04. MARCO LAIMRE
10.04.-29.04. EVE KIILER
03.05.-20.05. MIHKEL MARIPUU
22.05.-10.06. ANNA KAARMA
12.06.-08.07. JAAN ELKEN
10.07.-05.08. KRISTINA PAABUS (USA/EST)
07.08.-02.09. MADLEN HIRTENTREU, EVA MUSTONEN, JENNY GRÖNHOLM
04.09.-23.09. LAURA PÖLD, KATRIN VÄLI
25.09.-14.10. MAARJA NURK
16.10.-04.11. SILVIA SOSAR, HANNO SOANS
06.11.-25.11. ANGELA MAASALU
27.11.-16.12. JOHANNES LUIK, LAURI
18.12.-13.01. HELENA KESKKÜLA

2019

DRAAKON GALLERY

14.01.-02.02. KAISA MAASIK
04.02.-23.02. TIJU REBANE
25.02.-16.03. SIIRI JÜRIS
18.03.-06.04. INGA HEAMÄGI
08.04.-27.04. KULLA LAAS
29.04.-18.05. CLOE JANCIS
20.05.-08.06. HEDI JAANSOO – EAA YOUNG ART AWARD
10.06.-06.07. JAAN ELKEN
08.07.-03.08. MARILIS KENKMAA, TÕNIS KENKMAA
05.08.-31.08. MARGUS TÖNNOV
02.09.-21.09. ANNA MARI LIIVRAND
23.09.-12.10. ART ALLMÄGI
14.10.-02.11. TÕNIS SAADOJA
04.11.-23.11. KAREL KOPLIMETS
25.11.-14.12. MARI ROOSVALT
16.12.-11.01. JASS KASELAAN

09.02.2018
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24.03.2019

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29.09.-04.11.2018

Kunstnikud / artists: Ingrid Allik, Dre Britton, Laura Põld

Kuraator / curator: Marika Agu

Avamine / opening: 28.09.18 kell 18:00

Esimene korrus / ground floor

OMAVAHEL. OSKUSTEST ONE-ON-ONE. ON SKILLS

29.09.-04.11.2018

Kunstnikud / artists: Mona Aghababaei, Katja Beckman,

Leesi Erm, Nadia Hebson, Anna Mari Liivrand, Eva Mustonen,

Koit Randmäe & Kaisa Sööt, Leo Rohlin, Mall Tomberg, Helle Videvik

Kuraatorid / curators: Laura Põld, Kati Saarits

Avamine / opening: 28.09.18 kell 18:00

Ülemised korrused / upper floors

ISIKUNÄITUS / SOLO EXHIBITION INGEL VAIKLA

17.11.-16.12.2018

Kuraator / curator: Laura Toots

Avamine / opening: 16.11.18 kell 18:00

Esimene korrus / ground floor

Eesti Kaasaegse Kunsti Muuseum / Contemporary Art Museum of Estonia

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info@etdm.ee | www.etdm.ee

On the photo: Ruudt Peters. Photographer: Conor Veia / Pendant 1992. Photographer: Tono Stano.

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kultuuriinfot?*

- poest
- sahvrist
- [kultuur.info'st](http://kultuur.info/st)

*Where to find information
about cultural events?*

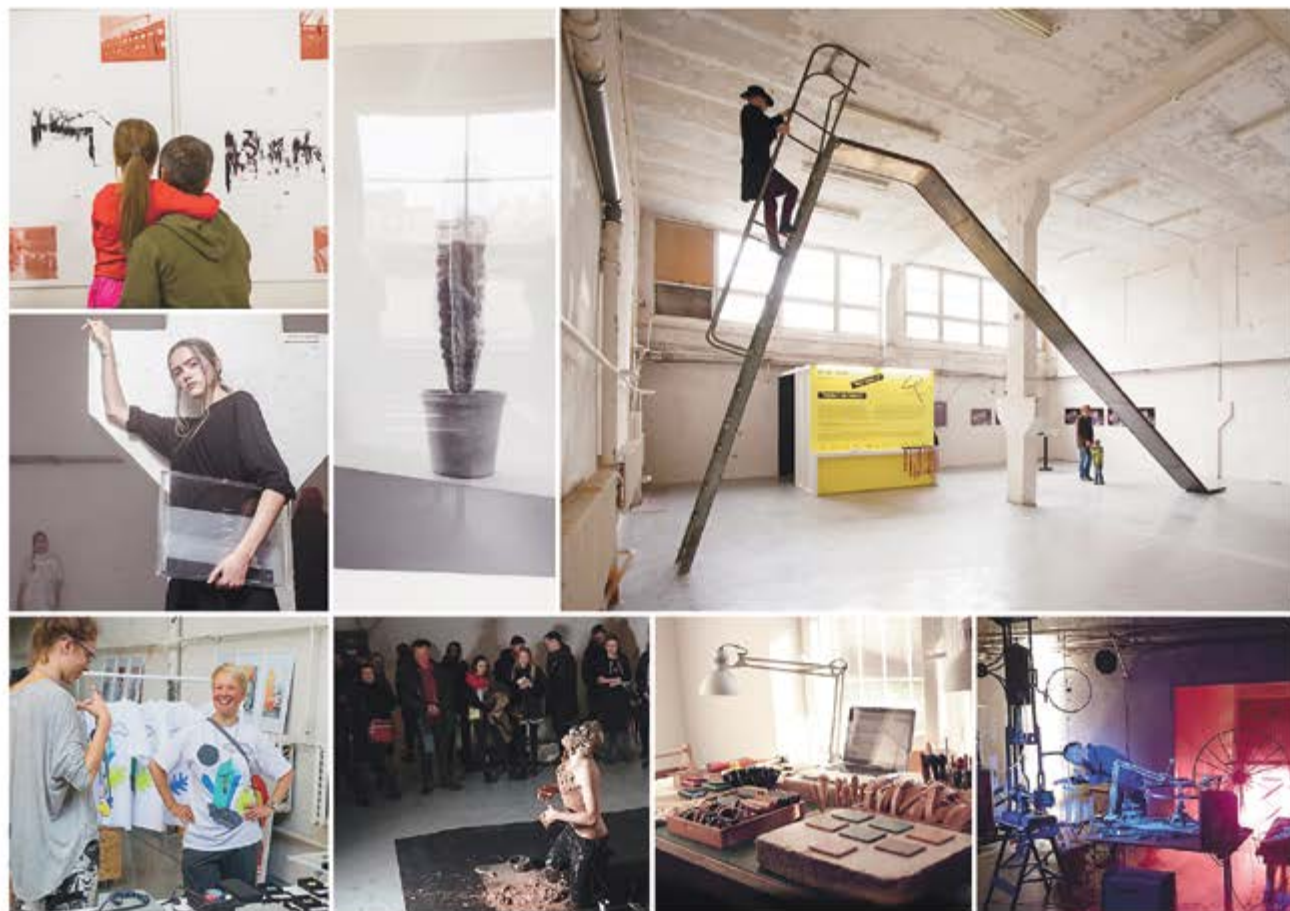
- shop
- cellar
- culture.ee

Где найти информацию о событиях культуры?

- в магазине
- в чулане
- на сайте kultuur.info/ru

kultuur.info/ru, culture.ee, estinst.ee

kultuur.info



Up left: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Top left: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Top middle: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Top right: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Bottom left: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Bottom middle: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /
 Bottom right: Exhibition "The (n)visible dreams and streams", photo: Tere Lepp /

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ARS supports the development of creatives within their fields, their entrepreneurial ability and the process of entering the international art world. ARS Art Factory is a meeting place for local and international art professionals and art enthusiasts alike.

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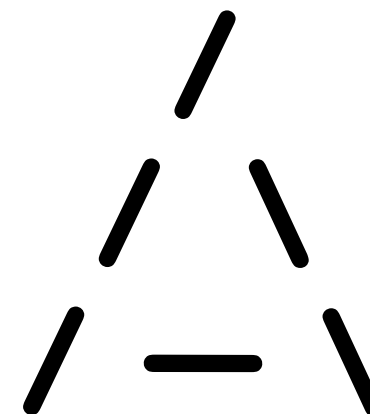
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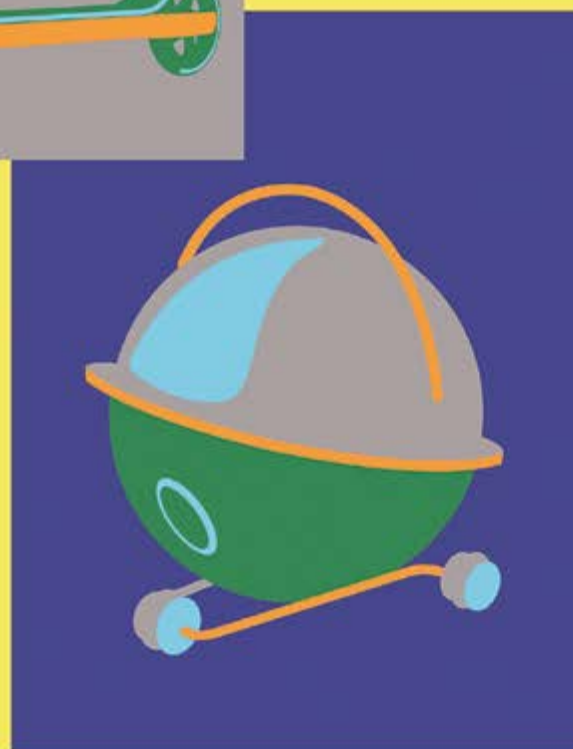
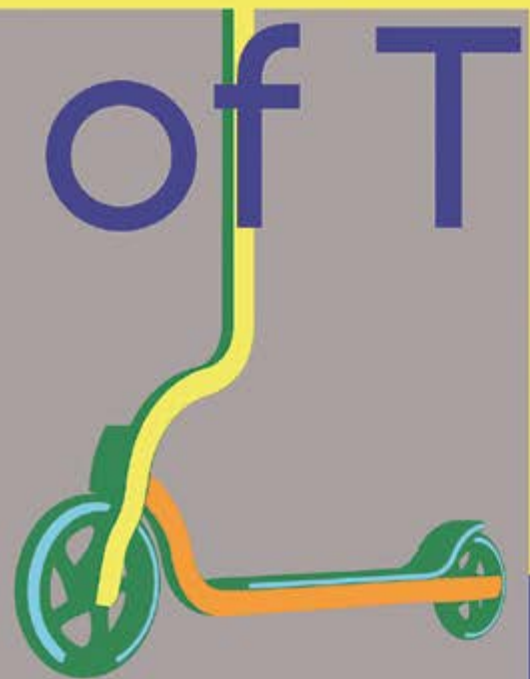


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National Gallery of Art
07 13–09 30

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Chair, 1917. Artist Petras Rimša. M. K. Čiurlionis National Museum of Art
Vacuum cleaner "Sohamas", 1962. Designed by Vytautas Didžiulis
Kick scooter PIGEON, 2014. Designed by Ignas Šturvilas

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TALLINN ART HALL

K–P/ Wed–Sun 12–19

Vabaduse väljak 8

kunstihoone.ee

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Tallinna Arhitektuuribiennaal
Tallinn Architecture Biennale

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The Resurgence of Beauty”.**

Head Curator: Dr Yael Reisner

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Merike Estna, "A serpent, a hand and a nightcrawler"
acrylic on canvas, 61 × 45 cm, 2018. Photo: Stanislav Stepasko

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