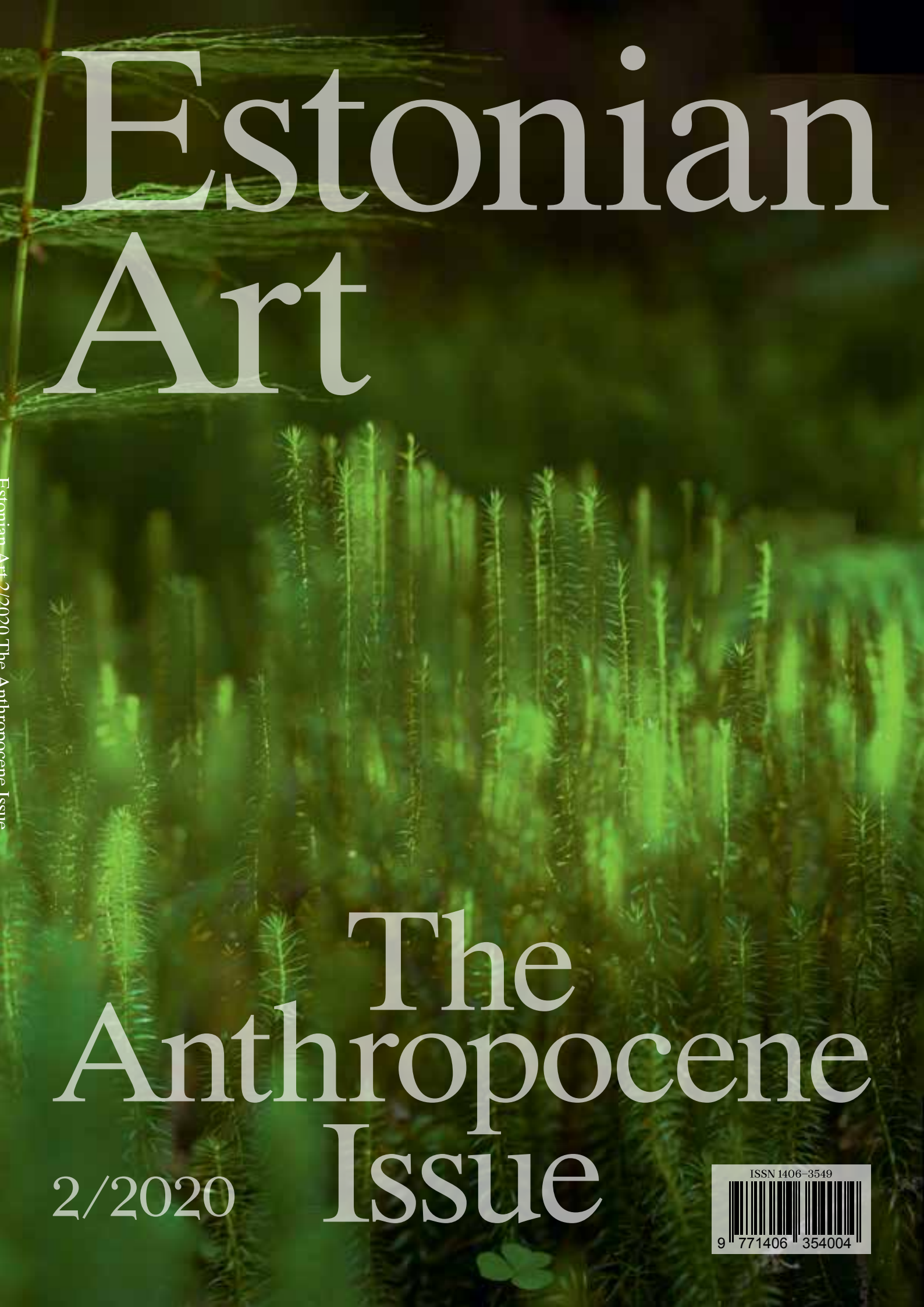
Estonian Art



The Anthropocene Issue

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Estonian Art 2/2020 The Anthropocene Issue

Table of Contents

The Anthropocene Issue

Earth is now a human planet.

—Gaia Vince[1]

The Anthropocene has changed our perception of temporal and spatial scales—we have become aware of our connection to the very deep past as well as to the very deep future in which the destructiveness of the human impact has caused irreversible changes. It has even changed our emotions and vocabulary. The environmental catastrophe generated by global capitalism has been called the Anthropocene trauma[2] as well as "slow violence,"[3] which happens gradually and out of sight. It is not event-centred and "fast", but rather dispersed across time and space, which makes it difficult to grasp. The Anthropocene trauma, and the accompanying feelings of uncertainty and loss, manifests itself as eco-anxiety, ecological grief and solastalgia[4]—grief over the loss of a healthy and thriving ecosystem. These changed notions of time, place and loss have also become progressively present and visible in poetry, literature and visual culture.

This issue of Estonian Art focuses on art in the Anthropocene: how can the environmental crisis, changes in the biosphere and the human impact be addressed through and by art? How can art, design and architecture bring about change but also aid in dealing with ecological grief? In addition to offering solutions and alternatives, with emphasis on sustainability and recycling, there are other, more nuanced and subtle ways in which the arts can play a notable role in the Anthropocene. This issue brings out some of the ways in which art raises ecological awareness and visualizes the changes in time and space that have been caused by human intervention. In recent years, there has also been an upsurge in artistic practices which combine art with self-care, environmental and ecological consciousness, and skills associated with managing the wilderness (i.e. gardening). These symbiotic practices also appear in relation to technology, by using the inventions, discoveries and intelligence of humans in order to nurture oneself and the planet, instead of destroying it. These kinds of symbiotic approaches have been described by Glenn A. Albrecht as a potential way to transition from anthropocentrism to symbiocentrism—to a new future generation, the "Generation Symbiocene."[5]

1
Gaia Vince, *Adventures in the Anthropocene: A Journey to the Heart of the Planet We Made*. Chatto & Windus, 2014.

2
David Farrier, *Anthropocene Poetics: Deep Time, Sacrifice Zones, and Extinction*. Minneapolis, University of Minnesota Press, 2019.

3
Rob Nixon, *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.

4
"Solastalgia" is a term coined by Glenn A. Albrecht, it refers both to the homesickness caused by environmental changes as well as to a feeling of homesickness while still in place. Albrecht also coined the term "terrafurie" which refers to the anger felt by persons while witnessing the self-destructiveness of humans. In the Nordic context the climate grief and eco-anxiety have manifested primarily in relation to winters—as snow anxiety and winter grief, generated by uncertainty if there will be snow this winter.

5
Glenn. A. Albrecht, *Earth Emotions: New Words for a New World*. Ithaca, Cornell University Press, 2019.

In “The Anthropocene Issue” of the magazine, artists and writers have addressed environmental issues from different perspectives. Hasso Krull analyses our perception of and relation to the unrepresentable biomass based on Eike Eplik’s exhibition *Biomass—Ghost in the Corner* (2020) at Kogo Gallery in Tartu. Peeter Laurits dives into the deepest layers of symbiotic forests and reveals our exploitative attitude towards forests and the natural environment. Linda Kaljundi maps out some of the key moments of the Anthropocene in the histories of Estonian visual culture. Artist Laura Kuusk, microbiologist Ott Scheler and computer scientist Jaagup Irve approach the issues of technology, traces and the possibility of alternative narratives for the future from the perspective of their own specific fields of expertise. Merilin Talumaa draws attention to the vulnerability of ecosystems by drawing poetic parallels between a polluted Paris and contaminated Baltic Sea. Laura Põld and Lou Sheppard have created a special visual essay *The Exquisite Corpse* (2020) that deals with the notions of deep pasts, geological intimacy and the toxicity of human desires. Laura Toots sheds light on an upcoming curatorial project *Letters from a Foreign Mind* (2021), which is dealing with the notions of neglect and care, and its prologue—EKKM’s community garden. Ann Mirjam Vaikla, the director of Narva Art Residency, discusses the role of art in the times of ecological crises with Saskia Lillepuu, and the background and future of the community garden project in the Kreenholm district with its founder Sandra Kosorotova. Kärt Ojavee and Taavi Hallimäe discuss the future of textiles and the importance of design and materials in the turbulence of global challenges. Inga Lāce and Heidi Ballet compare their research notes on eco-nationalism and environmental movements in the Baltic states.

Hasso Krull

The Biomass Case

Eike Eplik
Biomass—Ghost in the Corner
Tartu, Kogo Gallery
14.03.2020 – 30.05.2020

Where is the biomass? It’s hard to detect it in the streets, so I should go into the park. There are many hazy figures, some of them human, some not, but still I cannot find biomass among them. No sign of biomass in the whole panorama. Should I go into the bushes? Well, there are a couple of plastic bottles, empty syringes, a torn pair of tights, but still no biomass visible in the field. I must get on my knees and examine the place closer. Now I can see a tiny creature climbing up a blade of grass. She is so cute, with little green legs, long green antennae and a beautiful flat body. Maybe she is the biomass? However, shouldn’t a piece of biomass be more massive?

But I think I got lost. I have read that today the largest body of vertebrates is constituted by domesticated species—more than half of all the vertebrates on this planet. There is also an extensive mass of human beings, who are busy keeping, feeding, slaughtering and eating farm animals. Us and our pork, our mutton and meat, that’s almost everything made of flesh that is around, and of course, chicken. Besides that, there is also a tiny percentage of wild animals, inhabiting the few refuges left for them, although the refuges evidently won’t last forever. Wild animals are almost invisible today, like the tiny creature I found on the blade of grass. Does it mean that biomass is something else? Or, something that sounds much more plausible: that actually we are the biomass, us and our natural born slaves, the farm animals?

I think this is almost true. We definitely are a considerable part of the biomass, although not the most important part. If microorganisms are included, we won’t be the most significant creatures on earth. Our body consists mostly of alien biomass, small beings with a different DNA from ours because we are symbiotic organisms. But we are blind to this aspect of our being. We imagine ourselves to be an imaginary unity, identifying with the Lacanian mirror image that ‘symbolizes the mental permanence of the *I*’ and unites it ‘with the statue in which man projects himself, with the phantoms that dominate him, or with the automaton in which, in an ambiguous relation, the world of his own making tends to find completion.’[1] Thus, we fail to grasp our symbiotic nature and tend to conceive ourselves as a castle surrounded by hostile troops, an immune system constantly under siege. But that is just a minuscule part of all the activities taking place inside our bodies and during our interactions with other bodies.

Eike Eplik has made an attempt to represent the unrepresentable: the biomass itself, that has no face, no shape, no name and no place. It is hard to symbolize the concept of biomass, without using a quantitative analysis and statistical diagrams, just as Mehis Heinsaar has said in a text accompanying Eplik’s works: “Secretive, scattered, ambiguous states of mind; strange dreams that evade expression in words and seem not to even belong to the ‘ego’ … They may form into ciliates, lizards, beetles, amoebas, humming residents of spiral shells, sedgelings, water striders, water boatmen, or hybrid forms that fall between plant and insect, thus embarking on their own separate lives.” If we imagine the biomass as something alive, not just a row of numbers, it first appears as something formless, a substance without any attributes, but then gradually starts to differentiate itself, so that visible

1
Jacques Lacan, *Ècrits*. Translated by Alan Sheridan. London and New York: Routledge, 2001, p. 2.

Eike Eplik. *Biomass—Ghost in the Corner*, Tartu, Kogo Gallery. Photos by Marje Eelma

contours, lines and volumes emerge. In one sculpture called *Ghost in the Corner,* even a mouth with aggressive teeth appears, so that the spectator can suddenly realize: the biomass is no sissy, it won't passively wait until it will be totally consumed and turned into lifeless matter. Biomass will bite.

What does this mean? First, it means that our concept of a 'mass' is somewhat misleading: we picture a mass as something homogenous, without individual traits and certainly without intellect. But mass consists of innumerable singularities. They were there before we came and turned them into a mass, into a pulp or a slime, and they will still reappear—if not altogether alive, then as ghosts of dead beings, as zombies from a new world that was not attended before. And zombies will certainly bite. From a zombie-viewpoint, we are a biomass par excellence because humans do not have individual traits anymore, just the smell of living flesh. This might sound like a joke, but after COVID-19 that joke is not funny anymore. In Great Britain, somebody printed a lot of posters, saying: "Humans are the disease. Corona is the cure." This sounded terribly cynical at the time (and certainly could not come from Extinction Rebellion, a movement that clearly suffered because of the pandemic), but nonetheless it expressed an unpleasant truth. From the perspective of the virus, human beings are nothing more than an extensive quantity of biomass rapidly spreading over the earth. And this perspective is not worse than our perspective that turns other sentient beings into 'natural resources'—into a homogenous biomass.

From the perspective of the virus, human beings are nothing more than an extensive quantity of biomass rapidly spreading over the earth. And this perspective is not worse than our perspective that turns other sentient beings into 'natural resources'—into a homogenous biomass.

Second, it points to a general problem in the opposition of human vs. nonhuman. If the nonhuman is defined by a lack of 'humanity', then we, the humans, should be something more than the other nonhuman beings, that simply exist without that distinctive feature of 'humanity'. There is even a word coined to underline our distinctiveness: *humanism*, that seems to distil the quintessence of everything that is good, noble, intelligent and generous in the nature of the human species, that is definitely not considered to be identical with 'nature' by and large. However, this word underwent a terrible inflation during the twentieth century. As the gigantic waves of industrialized war, genocide and mass murder undeniably showed, humans obviously do treat other human beings as indistinct entities, as a biomass that must either be exploited or erased as something superfluous. That's how humanism became a mockery. Sometimes I have thought that my cat is a humanist because she seems to have such unconditional trust in humans. But I cannot share her feelings: I just happen to know too much about the history of the human species.

In Eplik's works, the dividing line between human and nonhuman becomes blurred. There is something human in the hanging white porcelain sculptures, although that humanity is not the standardized human form preferred in our civilization. And certainly, these forms are singular, they express something not easily defined but perceptible nonetheless. This might be called humanity without humanism—humanity that has given up the anthropocentric dominance and ventured into the realm of attunement to other beings. Or, to cite Mehis Heinsaar again, "So it may be that the early animal forms this strange state of mind delivers—the lizards, hydras, beetles, and those somewhere between plant and insect—wilfully adopt the sub-layers of the human spiritual landscape as their own, enriching and reviving it with their phosphorising rhizomic roots and decay; with their composting and pupation; with their refertilization and reproduction; thus permanently sustaining that state of mind within us as a sensory primeval forest of possibility." What Heinsaar is describing here is the Eco gnostic manner of attunement that Timothy Morton has expounded in his book *Being Ecological*: "Since a thing cannot be known directly or totally, one can only attune to it, with greater or lesser degrees of intimacy. Nor is this attunement a "merely" aesthetic approach to a basically blank extensional substance. Since appearance can't be peeled decisively from the reality of a thing, attunement is a living, dynamic relation with another being—it doesn't stop."[2] Eplik's work is a discreet attempt at such an attunement, using the keyword 'biomass' as a pretext to a process that annihilates the industrial concept of biomass. Of course, the biomass case is not yet solved by this single approach. But we can see small threads that predict its unravelling in the future.

2
Timothy Morton, *Being Ecological*. Cambridge, MA: MIT Press, 2018, p. 139.

Peeter Laurits

The Living Forest

Peeter Laurits. *Drowned Lake V*, digital print, 2020

HASSO KRULL (b. 1964) is an Estonian poet, he has published fifteen books of poetry and eight collections of essays, including literary criticism as well as writings concerning art, cinema and society. Between 1990 and 2017, he taught cultural theory at the Estonian Institute of Humanities (special courses on creation myths, oral traditions, continental philosophy and psychoanalysis). In 2001, Krull founded a poetry translation review Ninniku with Kalju Kruusa (www.eki.ee/ninniku/), in 2003, it was followed by a book series Ninniku Raamatukogu. Lately, Krull has been concerned with ecological issues and the ongoing devastation of the Estonian forests.

EIKE EPLIK (1982) is a sculptor and installation artist. She uses nature motifs to construct a narrative, utilises the gallery space from floor to ceiling, works with sculpting techniques from ceramics and classic plaster casting to paper and wood assemblage and found objects. Eplik has graduated from the Sculpture Department at Tartu Art College (BA, 2007) and the Department of Sculpture and Installation at the Estonian Academy of Arts (MA, 2010).

Humans are used to believing that they are the pinnacle of nature. Like a bunch of isolated chosen creatures whom god itself has ordered and mandated to fill and cultivate the Earth, and to rule over fish, birds and animals. To colonise everything. To be the measure of all things! To be capital-lettered! To sound important!

This is a big-headed delusion. Humans are vertebrates—interesting mammals who have one disproportionately large organ, like a giraffe's neck, or a rhino's horn. Our grotesquely large organ is the nervous system, and we have developed a type of consciousness that is strangely and very effectively reflective.

Our most important technological achievements are complex sign systems and phonetic language—a completely new operating system which makes elaborately coordinated cooperation possible. It is undoubtedly a remarkable branch of evolution, but as we have stooped to admire ourselves, we have forgotten that other quite remarkable types of consciousness also exist in nature. Finding ways to contact and cooperate with other life forms could be our main role here.

Forests do not age or die, they merely grow and change; the older they are, the richer they are.

Stories about people who understand the language of birds is today often regarded as an old yarn, and any talk of plant consciousness is dismissed as tree-hugger's drivel. But let me tell you about a vine called *Boquila trifoliolata*. Taxonomically it is difficult to define, as it can have pretty much any kind of leaves. It grows leaves to match the host tree it is climbing, accurately mimicking the size, shape, and colour of the tree's leaves. As it reaches another tree or bush, its leaves will change to match the new host, the same will happen once it reaches a third host, and so on. It resembles a griffin with a lion's body and eagle's head and wings.

How does it know what kind of leaves it needs to grow? Does it look at the host plant, taste it, or smell it, or does it read its genotype? Or does it communicate on a completely different plane to which we have no access? *Boquila trifoliolata* is able to sense its environment exactly, to analyse the data and react adequately and purposefully. These are signs of consciousness. When we try to imagine this plant's inner life, we start to understand the extent of differences within types of consciousness in nature that we should try to get along with.

The forest industry insists that unmanaged forests will age and die, and that clear-cuts are a natural part of a forest's life cycle, its rejuvenation process. According to the market gospel there are only four types of wood: logs, firewood, wood pulp, and woodchips. To be on the same page, we must differentiate between tree fields and the living forest. Today's economic forest is monocropped because in the clear-cut we won't find trees of different ages and the understorey is too poor and lacking in species, owing to its youth. It is an artificial entity which is ecologically peaky and susceptible to disease.

Peeter Laurits. *Motherboard and Fatherland*, digital print, 2019

Peeter Laurits. *Plant Pride*, digital print, 2020

Forests do not age or die, they merely grow and change; the older they are, the richer they are. Multitudes of different species live there: plants, animals, mushrooms, mosses, lichen, microorganisms. And different trees, too—and what is most important, they are of different ages. A living forest must have both trees that are being born and trees that are dying. The forest does not need humans to heal it, rejuvenate it, or manage it. It is humans who need the forest for various raw materials. The most important aspect of forests is their biodiversity, together with coral reefs they are the most biodiverse ecosystems on our planet. On top of everything else, forests bind CO_2, produce oxygen, and are massive freshwater pumps without which water evaporating from the oceans would simply rain down a few hundred kilometres from the ocean and inlands would turn to desert. Next to those 'ecological services' provided by forests, any other economic gains seem hollow and fleeting. Without oxygen we would not have an economy.

However, I would like to repeat that forests are not here to offer services to us. To understand the forest at all, we must look beyond the trees. Look at the whole, try to understand the economic and social relationships, commingling and communications between different species. Mycelia have merged with plant roots, and they are forming vast webs that help exchange goods and information. Mushrooms get photosynthesised sugars from plants and in return they give plants minerals which plants would not be able to access otherwise. The same web is used by trees to exchange nutrients and invigorate saplings. Chemical signals help transport information, distress calls, and threats. Unions are formed with nitrogen-fixing microbes. Plants are capable of synthesising thousands of airborne compounds and use them to send messages and alter the behaviour of others. For example, they can simulate a certain bug's pheromones, so that they would come and deal with unwanted pests. The forest air is refreshing. If we could learn the language of birds, we would understand these things better. But we are searching for life forms in outer space.

The forest also plays a spiritual role in our lives. We could not imagine Estonian cemeteries without trees. The sacredness of trees is self-evident, trees have always been soul soothers, forests the cradles of eternity. The sacred grove is the foremost symbol of the sense of the sacred, it is a spiritual accelerator in which the soul prepares to jump to the other side of the quotidian and reach values that are higher than our everyday pursuits. Death is a big thing, much bigger than life, it is the new measure of time and space. Death of loved ones and knowing that it will also happen to us puts us in touch with other-worldly values. These values we consider sacred, regardless of our religious leanings or lack thereof.

The Estonian Nature Conservation Development Plan states: "Some of the rarest and at the same time most endangered parts of Estonian landscapes are sacred groves, sacred springs, rocks and other natural sacred sites. Having all but disappeared from the rest of Europe, these historical places are now an important part of the European landscape and cultural heritage."

In 2018, Deputy Secretary General of the Estonian Ministry of the Environment Marku Lamp led the removal of the map of sacred sites from the Forest register and then also from the Geoportal of the Estonian Land Board. This was done on behalf of the large forestry companies and with the approval of the National Heritage Board. Now, even with the best intentions it is impossible to consider natural sacred sites when making plans for forest management. Consequences were quick to follow. Sacred sites have been vandalised before, but now it has become an everyday, nationally mandated practice.

The forest used to back the Estonian currency. We have tried to imagine the forest as our national identity's mother tree. The vision of future Estonia as a small digital but eco-nation of brains and heart was an ingenious idea which we are now letting slip through our fingers, cent by cent. Currently, there are no more important issues in the world than the natural environment. The climate wars have already begun.

Estonia's mission could be to demonstrate how nature should be treated. We have enough infrastructure and IT prowess to become an international laboratory of ideas and centre for research, to think deeply and globally about the most burning questions. Besides Silicon Valley, the world needs Sphagnum Valley.

Peeter Laurits. *Unidentified Object of Terrestrial Origin*, digital print, 2020

Peeter Laurits. *Drowned Lake I*, digital print, 2020

Peeter Laurits. *Guests from Another Spectrum*, digital print, 2020

PEETER LAURITS (1962) has studied at Tartu and Leningrad State universities, Estonian Institute of Humanities and the New York International Centre of Photography. His main means of expression are photography and digital manipulations. Currently, the focus of his work is on post-humanist ethics. He has enriched the tools for photographic expression and broadened the role of the photograph in the Estonian cultural space. In 2017, he was visiting professor for liberal arts at the Univeristy of Tartu.

Linda Kaljundi

Ilmar Malin. *Fading Sun*, 1968. Courtesy of the Art Museum of Estonia

Archaeologies of the Anthropocene—Histories of Estonian Visual Culture

Kaljo Põllu, *Sun Boat*. From the Ancient Dwellers series, 1974. Courtesy of the Art Museum of Estonia

A critical reading of visual culture enables us to challenge the mainstream distribution of the sensible, but also to bring forth the transnationality and diversity of voices in visual representations of the environment.

Laura Põld. Kunda Cement Museum (2018). Part of the exhibition series *Artists in Collections*, curated by Maarin Ektermann and Mary-Ann Talvistu. Photo by Mari-Leen Kiipli

Typical of all major pioneering concepts, the Anthropocene is just as influential as it is open-ended and debated. There are many ways of pin-pointing when it began: the Neolithic agricultural revolution, 1492 and the Columbian exchange, the industrial revolution, or the atomic age and the great acceleration of carbon emissions in the mid-20th century. There are also numerous ways of mapping the Anthropocene in the histories of Estonian visual culture—and so far very little has been done in this direction, as the ecocritical reading of Estonian art is only beginning. Hence, this visual essay is also part of a work in progress, just one attempt to narrate local and global environmental history through visual culture. Pointing to some key themes and periods, it no doubt leaves out many other issues.

The environmental humanities stress the role of cultural imaginaries in the Anthropocene. As visual culture plays an ever growing role in environmental politics, one needs to take the agency of images seriously, as well as paying attention to how they participate in the construction of ideologies and practices, power relations and hierarchies. Images have been active in conceptualising nature, defining major binary oppositions (nature-culture, human-non-human, us-others), idealising nature, or its exploitation, among others. Therefore, a critical reading of visual culture enables us to challenge the mainstream distribution of the sensible, but also to bring forth the transnationality and diversity of voices in visual representations of the environment.

In the context of the Anthropocene, the mainstream conceptualisation of nature in Estonian culture and society is far from uncomplicated. One of the key elements of Estonian identity is the idea of nature's nation—the image of Estonians as a forest people who have preserved their close ties to nature, as opposed to much of the rest of the Western world. While this belief has empowered contemporary environmental movements (e.g. anti-forestry campaigns), it can also work against activism, creating a calming illusion that an Estonian has nothing to worry. The importance of nature in the national identity does not necessarily lead to environmentalism—polls show that environmental awareness and concern are particularly low in Estonia in comparison to other European countries. What it can however almost surely lead to is oppositions between a nature-loving *us* and a polluting *other*.

While the idea of Estonians as forest people is believed to be very old, it is in fact fairly recent. Recent studies show that it became more widespread in the 1970s and 1980s along with the global spread of environmentalism—but also with the spread of recreational tourism. The growing environmental anxiety is also traceable in Estonian visual culture. Ilmar Malin painted his *Fading Sun* in Uzbekistan in 1968. That was the year of the Prague Spring, but it was the same year that Rachel Carson's *Silent Spring* (1962) was translated into Estonian. The painting reveals Malin's interest in technology, science, and the universe, that characterise much of his work in the 1960s. It also, however, includes a vision of an apocalypse, and one can wonder whether the fading sun, or the black hole also resembles a nuclear explosion. Uzbekistan is not only rich in Uranium, but it was also the site of Soviet nuclear tests.

Beating of the Peasants. Illustration from Adam Olearius' travelogue to Muscovy and Persia (Offt begehrte Beschreibung Der Newen Orientalischen Reise). Schleswig, 1647. Courtesy of the National Library of Estonia

Wilhelm Siegfried Stavenhagen. Cover of the *Album of Views of Estonia* (Album Ehstländischer Ansichten), 1867. Courtesy of the Art Museum of Estonia

Friedrich Ludwig von Maydell. *The First Landing of the Bremen Merchants at the Mouth of the River Daugava*, AD 1156. Part of the album *Fifty Images from the History of Russia's German Baltic Provinces* (Fünfzig Bilder aus der Geschichte der Deutschen Ostsee-Provinzen Rußlands), 1839. Courtesy of the Art Museum of Estonia

Wilhelm Siegfried Stavenhagen. *Narva Waterfall and the Manufactures*, 1867. Courtesy of the Art Museum of Estonia

Ernö Koch. *Kiviõli Oil and Petrol Plant*, 1936. Courtesy of the Art Museum of Estonia

Another way of reacting to environmental problems and the overall feeling of a crisis of modernity was to turn towards the idealised past. In 1970s and 1980s Estonia, artists, as well as writers, musicians, and others, began to popularise the folk culture of the Finno-Ugric peoples, conceptualising this as the most ancient and authentic part of Estonian heritage and identity. Kaljo Põllu's works, and expedition-based artistic practices were considerably influential in this process. While this phenomenon has been mostly interpreted as a reaction to the Soviet culture and regime, it also has transnational links to the global idealisation of indigenous peoples as icons of environmental activism.

Abandoning the idea of the Estonians in a harmonious co-existence with nature, where could one begin to tell the story of the Anthropocene? One could look to the late Neolithic period, which witnesses the gradual rise of slash-and-burn cultivation and agriculture. The iconic objects of local cultural memory are pieces of pottery dating back to the Neolithic hunter-gatherers—well-known examples of those have been found from the vicinity of Kunda cement factory, which recently became the object of Laura Põld's artistic research. We could also interpret those as small monuments to the fading of the pre-agricultural era. The new technologies in archaeology can further change the meanings associated with these pieces of ceramics, as they have now been extensively analysed to study the traces of different kinds of animal fat.

The management of local resources was profoundly changed by medieval colonisation, as land and privileges were consolidated into the hands of German-speaking elites. These changes are poorly represented in the pre-modern visual culture, but as a topic this became popular in the 19th century. Influenced by global colonial expansion and related images, Friedrich Ludwig von Maydell compared the founding of the German settlement in the Baltics to the landing of Columbus in the Americas. The comparisons between the Baltics and the overseas colonies had emerged already earlier, including also the analogies between the Baltic peasants and the colonial slaves. This discourse dates back to early modern stories about the horrible, animal-like exploitation of the Baltic peasantry—partly based on the increase of serfdom, partly on the interest of the European public towards such violent stories according to which people were treated worse than dogs or cattle.

In comparison to Riga and St. Petersburg, the impact of the industrial revolution was smaller in Estonian towns. The dream of industry and modernisation was nevertheless present in the nineteenth century collections of picturesque views of Estonia—such as Wilhelm Friedrich Stavenhagen's album, which is usually associated with the beauty of natural landscapes and medieval ruins. It is often thought that positive representations of heavy industry start in the Soviet period, one of the often-used examples being the *Rising Industry of the Estonian SSR* from the 1950s. Yet, industrial imaginaries were also prominent in the visual representation of the young Estonian nation state in the 1920s and 30s. Especially prominent was the oil shale industry, which also links to Estonia's most significant involvement in the global Anthropocene—the country's high carbon emissions per capita are largely due to oil shale based energy production.

Priidu Aavik, Alo Hoidre, Lepo Mikko. *The Rising Industry of the Estonian Soviet Socialist Republic*. 1950s

Konrad Mägi. *Landscape with Stones*, 1913–1914. Courtesy of the Art Museum of Estonia

Julie Hagen-Schwartz. *Siberian Landscape*, second half of the 19th century. Courtesy of the Art Museum of Estonia

In recent years, protests against oil shale energy are increasing, but the industry also has its supporters. While the advocates of mining use the interwar and Soviet period heroising images of the industry, the opponents can draw on the visual repertoire of the environmental protests against the (phosphorite) mining industry in the *perestroika* period. This illustrates well not only the power of visual culture in contemporary environmentalism (and counter-environmentalism), but also the appropriation and afterlife of old images in environmental conflicts—suggesting that an ecocritical reading of art history can be useful. The aforementioned idea of Estonia as nature's nation is accompanied by a belief in the closeness of Estonian artists to nature—this is often associated with the prominence of landscape painting in the canon of Estonian art, well exemplified by Konrad Mägi. However, if we look at the earlier history, the positive conceptualisations of nature appear highly transnational. In Estonia, the pioneers of nature conservation—including forest conservation—were the Baltic Germans. They also created the first visualisations of the objects and icons of conservation—including the glacial boulders, and also the forest, which was emblematic for German as well as Russian nationalism and identity.

This essay is based on discussions and research relating to the preparations for the Kumu Art Museum's new permanent exhibition and forthcoming Anthropocene exhibition (2023), which is being organised in tandem with the research project "Estonian Environmentalism in the 20th century: Ideology, discourses, practices", based at Tallinn University. I am grateful to Eha Komissarov, Kadi Polli, Bart Pushaw, and Ulrike Plath.

LINDA KALJUNDI (1979) is a historian and professor at the Estonian Academy of Arts, and a research fellow at Tallinn University in the research project *Estonian Environmentalism in the 20th Century*. She has studied Baltic medieval and early modern history, and her recent research interests centre on the intersections between memory studies and environmental humanities. She has published on chronicles and history writing, historical novels and images of history, heritage, nature and nationalism. In addition to academic research, she has co-curated exhibitions and also works as a visiting curator at Kumu Art Museum (2019–2020).

Julie Hagen-Schwartz. *Käsmu Coastline*, second half of the 19th century. Courtesy of the Art Museum of Estonia

Laura Kuusk in Conversation with Microbiologist Ott Scheler & Computer Scientist Jaagup Irve

Laura Kuusk. Video still from *Dear Algorithm*, 2020

The discussion group took place via the Zoom platform on 27 March 2020 in the frames of the exhibition *Dear Algorithm,* by Laura Kuusk, curated by Niekolaas Johannes Lekkerkerk at Tallinn Art Hall gallery (19.02.2020–13.03.2020[1]).

Laura Kuusk invited three specialists from different fields connected to the relations between human bodies and other organisms.

Due to the pandemic, Kadri Aavik, the sociologist conducting her research on gender studies, critical animal studies and sustainable food culture as part of her post-doctoral research, had to cancel her participation at the very last moment. The discussion group participants Laura Kuusk, Jaagup Irve and Ott Scheler then discussed from their bedroom via Zoom. The first part of the discussion group was published by Tallinn Art Hall on social media.[2] The second part of the discussion group is published here in Estonian Art.

Laura Kuusk. Installation view from the show *Dear Algorithm*, Tallinn Art Hall gallery, 2020. Photo by Keiu Maasik

JAAGUP IRVE holds a Master of Sciences degree from Tallinn University of Technology in the coordination algorithms of robotic swarms. He lectured for many years at Tallinn University of Technology and developed the BAFTA winning computer game Disco Elysium. He has recently been developing software for a drone defence platform.

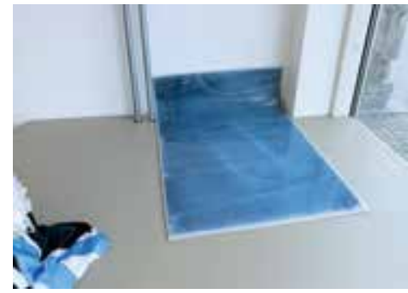
OTT SCHELER is assistant professor in the department of chemistry and biotechnology at Taltech, where he leads the microfluidics group. During his PhD in the institute of molecular and cell biology at Tartu University he investigated different bacterial identification methods. His current research interests relate to applying microfluidics to the analysis of bacteria and their antimicrobial resistance.

LAURA KUUSK lives and works in Tallinn. Kuusk mainly uses photography, video and installation in her artistic practice. Most of her works have to do with recycling anthropological (found) visual materials. Kuusk is interested in the decision-making mechanisms within the collective consciousness. In recent years, she has worked with the experience of the human body in the surrounding environment – in homes, in clothes, in relation to technology. In her work, Kuusk experiments with the visual traces of bodily experiences and their connection to larger socio-political processes. She studied at the Annecy Higher Art School (DSRA, 2014), the Estonian Academy of Arts (MA in Photography, 2008), and Tartu University (BA in Semiotics and Cultural Theory, 2005). Kuusk is a member of the ARS art factory in Tallinn (since 2015) and was a member of the art centre OUI in Grenoble (2009–2015).

1
The exhibition was planned to be open until 29.03.2020, but was closed on 13.03.2020 due to the emergency situation in Estonia. The exhibition is ongoing at the virtual platform: https://virtuaal.kunstihoone.ee/en/armas-algoritm/1-saal-vaade-paremale)

2
https://www.facebook.com/events/103890-7369800019/?active_tab=discussion

Laura Kuusk: One thing that really interests me is if it would be possible to somehow change our imagination on the global level? Currently, we can imagine all kinds of terrible scenarios, and if we imagine them, it also means that we will inevitably teach them to our children, and therefore it is impossible to bring about change in the future. I really like Ursula K. Le Guin's idea of a *carrier bag of fiction*, which suggests that if we imagined stories and scenarios that would not involve destruction and killing, then maybe we would be able to change something. These stories might not entail elements of interruption and fighting, but rather processes that are connected to each other. Is storytelling relevant in your respective fields? The future is modelled through stories—do you think modelling in your field would be possible in a way that could enable narrating alternative stories?



Installation view of *The Strategies of Adaptation (Composite Creatures)*, 2020, from the show *Dear Algorithm*, Tallinn Art Hall gallery, 2020. Photo by Keiu Maasik

Ott Scheler: Storytelling is also very relevant in my field because scientists have to ask for money all the time in order to survive. Science mostly works on project-based funding, and in order to get money, you have to tell the story of why you need that money and usually also explain the value the project brings to society. Basically, you have to demonstrate that you are eradicating a disease, constructing a better machine… and if you cannot indicate this, your story won't sell. Hunger, libido, fear of death—these kinds of topics sell well.

Jaagup Irve: I also have the feeling that bright future scenarios are more likely to be found in marketing materials. Science fiction authors find it more exciting to sell horror stories.

Ott: Dystopia sells better than utopia. Somehow that is just the way it is.

Laura: But what if we change this? Teach the new generation new ways of envisioning?

Installation view of *The Strategies of Adaptation (Composite Creatures)*, 2020, from the show *Dear Algorithm*, Tallinn Art Hall gallery, 2020. Photo by Keiu Maasik

Jaagup: I disagree. I would like to refer here to Bruce Schneier, who is one of the key thinkers on cyber security. He wrote a book about security and trust in society. His observation was that trust is actually a way to save energy. If a plumber comes to your house, he could be a serial killer, he might have a knife, he might stab you, but for some reason you let him in, take him to the pipes, and in all probability, he will actually repair your pipes, instead of stabbing you. It is a great victory that we do not have to thoroughly study every person we meet. This is the advantage of trust. The downside is that for every resource there is a parasite. Trust as a resource also has its parasites. If we created a world based on these kinds of positive narratives as you describe; for example, raise our children so they do not know what war is—then they would probably invent it themselves. And precisely because trust allows you to save energy also in a different way—when you exploit it. I am sceptical about trying these different narratives. They are great as alternatives. Statistically, we probably have a better society the more we hear and enable such stories, but when I go to the forest, for example, I do not always see only its beauty. I can also admire the fact that a war has been going on there for a million of years. Each tree tries to steal light from the other and small alliances with mushrooms are being made, it is an extremely complex system of small agents fighting each other for resources.

Ott: You introduced a good word: parasite. In nature, basically every organism is actually a parasite. There is no organism that does not have a specific parasite, but also, every parasite has its own parasites. Usually, we take advantage of the benefits someone else has provided. A goat is parasitic through eating grass, for example, and thus, everything is part of this circular parasitic process.

Laura: Could we not call this symbiosis instead? Is it just a way of seeing the glass half-full, instead of seeing it half-empty? Or is there a greater difference?

Ott: Symbiosis is slightly different. A healthy ecosystem can be called a symbiosis, although it also encompasses constant individual suffering. Yet, the system endures. This is rather the case of comparing individual

well-being versus social well-being. It might not be possible concerning one specific individual, tree, shrub or goat, but at the level of the system, yes, it might be possible.

Jaagup: Similar alliances have emerged through time, through evolution. It is easier for one individual to acquire a resource which is often also asymmetric, and in exchanging resources this might be beneficial to both. One remark concerning diseases—diseases become less lethal over time—the disease also wants to survive, so it is not beneficial for the disease to kill its carrier.

Laura: I would now like to talk about the subject of traces. It seems to me that tracking and digital traces connect the processes we are affected by and enmeshed in. Based on your respective fields, could you describe what this term means for you? How can we apprehend, design and observe processes taking as the starting point the concept of a trace?

When I talk about these topics, I want to leave traces. I want there to be traces even about not making traces.

Jaagup: In the IT field, there is a certain number of digital footprints left behind, for example, in mobile networks. Now, during the virus outbreak, people's movements are being tracked and if they remain stationary, we can verify that they are indeed in quarantine. A similar pattern takes place on Facebook. In the case of solving crimes, computers can be confiscated and the order in which files have been opened can be checked, as can whether something has been deleted and so on. Certain traces of every computer user in the digital world are left behind. I have personally always thought that things have gone too far when a person changes their behaviour. I have not shared images of my child on Facebook even via messenger, since I feel that every trace I post, teaches some artificial intelligence the human language and mind and at best it sends me ads, but at worst it enables someone loaded with enough money to collect this data, to come to power some day and ruin the nice retirement plans I had for myself.

Laura: When I was making preparations for my exhibition *Dear Algorithm,* I tried to keep track of what materials I used and what I worked with. But in fact, the only thing I finally managed to get control over were the people I worked with, the way I interacted with them and what we did together—this kind of direct contact was the only thing I could have an overview of. But everything else—the timber, pipe insulation or textiles—all of it had already left its oil footprint in the production processes before even reaching me. It would only be possible to do something really untraceable if I used mostly immaterial formats and had not even filmed it nor invited anyone to see it. Leaving traces is already encoded in artistic creation.

Installation view of *Oasis*, 2020, from the show *Dear Algorithm*, Tallinn Art Hall gallery, 2020. Photo by Keiu Maasik

Ott: But isn't this the aim in science and art to reach as many people as possible, making use of the available technological solutions to the extent possible?

Laura: Yes, to leave as many traces as possible.

Ott: To leave as many traces as possible in order to increase your competitiveness.

Laura: Sure, it is a communication strategy that your work reaches as many people as possible, but what is happening inside the exhibition is another thing. What kind of experience would I like to present. Of course, it is not actually my aim to leave as few traces as possible. When I talk about these topics, I want to leave traces. I want there to be traces even about not making traces.

Ott: Not leaving any traces is already leaving a mark. It is like a void that does not actually exist.

Jaagup: That is a very good point. If a person starts using some methods of concealment on the internet; for example, using some other servers or suddenly sending text messages through some kind of program that does not use the mobile network, but sends them over the internet, then this kind of action attracts interest. Owning certain programs and going through airports with them, might mean that your phone attracts the interest of the security authorities—because you have made a point of not wanting to leave a trace.

Laura: Anyhow, the question remains: who initiates these processes and how? For example, when talking about algorithms… in my video I tried to personify them, but in reality, it is a number of abstract processes. And when we talk about tracking, that someone is causing all this paranoia, then where is that someone? Or is it still a number of automated processes? Is it even possible to comprehend where this data gets collected? For example, when I was preparing for my exhibition and wanted to search for books to read, my algorithm helped me a lot—I even think it was much more useful than any mentor could have been because it just quietly kept feeding me things based on my searches. And if I did not choose them, it fed me something else, and I found really interesting books I probably would not have found otherwise by myself.

Installation view of *Some Notes on Things Around and In*, 2019, from the show *Dear Algorithm*, Tallinn Art Hall gallery, 2020. Photo by Keiu Maasik

Ott: This can be seen as symbiosis. You have given the system enough food and data, and then the system will help you in return.

Jaagup: Stealing your personal information in the process, but why would you mind as it is so very pleasant?

Laura: Yes, it really is so pleasant, the wind on your neck when someone knows you need more ventilation.[1] But is it possible to guide these processes or not? Or are they self-regulatory processes that accumulate somewhere and are much worse for some regimes than for others?

1 Paraphrase of the last sentence from the video *Dear Algorithm,*: "It is so nice to feel your breath on my neck."

Jaagup: I think the answer regarding all kinds of different fields is "yes", of course they can be guided, but often they need a good jolt or a catalyst. For example, closing down societies in response to the current virus—if China manages to brutally force their cities and people to stay indoors, in quarantine, and lie that everything is actually okay, even though it is not, then China will definitely come out of this situation the fastest. For Western society, for us here in Europe, it will probably take around two years. Until immunity or a cure is developed. It was a jolt, most likely a coincidence, I do not think it might be the use of a smart biological weapon; it is just a situation where there is so much chaotic potential.

Ott: Ultimately, all these huge processes come down to small individual decisions which then accumulate. There are currently 7.7 billion people in our [global] society, and if everyone makes decisions, then at some point those decisions will accumulate. And then there are all kinds of different waves, both in the form of viruses and economic situations, as well as many other things. At some point everything calms down again, at some point these individual decisions accumulate again and a new wave emerges. It seems like the search for equilibrium inside a system.

Laura: But this shows then that these small individual decisions carry a lot of weight. Also, if we think about bacteria—if there are too many of them, together they can do big things, even though they are so small themselves.

Ott: Every voice counts.

Jaagup: Little choices matter. For example, at the moment, we are all in our bedrooms.[2] There are probably some factors that have guided us here. We adapt.

2 The conversation took place via Zoom, all three participants joined in from their personal bedrooms.

Video stills from Dear Algorithm, 2020

Merilin Talumaa

Time Dust

Notre Dame. Paris, April 2019. Photo by Philippe Pignon

The clouds kept moving.
Slowly dispersing into a porous sky
dissolving in a dark green river.
A flux of water carried
the weight of waste in an immense body of water
further and further away.
No wonder rats love to hang out by La Seine.
Like hordes of tourists
blocking the tight Parisian roads
rats are aware of the treasures
this old river carries within.

I stopped my bike by La Seine.
At a spot that had become our picnic terrain.
I opened a Messenger chat with a friend:
“Sorry, I’ll be late, stuck in traffic.
I think there’s been some kind of accident.
Do you see smoke in the air?”

I hadn’t even noticed the heavy masses of stuffy clouds
covering the city centre secretly, sneaking closer and closer.
I guess my body had gotten used to polluted city air already.
Immune to invisible toxicity.

The air around La Seine became suffocating.
More and more people gathered by the river
sitting on freshly mown grass.
Taking photos and videos with their shiny iPhones.
I wasn’t sure if it was to enjoy this warm spring day
or witness the menacing clouds in the sky above.

Waving her hand gracefully towards a group of tourists,
a woman next to me announced:
Notre Dame
is
burning!

*

“We are already living in the time after the apocalypse,”
Sre ko Horvat repeated firmly in his Youtube show DIEM25.

“Our time gives us a certain kind of fascination
– frightening and exciting at the same time.”

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Dark tourism
keeps flourishing.

**

It’s almost like the flames from the fire kept burning
and heated the city so that during summer
Paris was struck by a heatwave.
42 C ensoleillé
Asphalt melting under foot
drip drip drip
dispersing into the hot mid-summer air.
And time softly liquefying
into traces of dust.

***

I kept walking slowly
by the blooming green sea.
I discovered an astonishing place
with detailed caves resembling
a miniature baroque structure of a cathedral
carved from yellow sandstone
into the shores of the Baltic Sea.
Soft powder of sandstone filled the warm air.
How long have these caves been here?
Will they be washed away when the sea levels rise?

It was an exceptionally hot June.
Sand under my feet was burning.
I kept staring at the sombre water.
It was stinking.
The algal bloom had given the sea new colour—deep blue green.
Although covered with excessively odourous algae,
the sea was still gleaming in the evening light.

My head started to whirl.
Water bottle was empty.
I would have liked to lie down and read
but it was too difficult to concentrate.

“THE SEA IS ILL!”

A child’s voice announced
loudly across the beach.
The boy smiled to passers-by
and continued to play proudly
in his sandcastle.

The voice of the child kept echoing in my head.
I thought of sandcastles I used to build as a kid
on the same beach there.

The smell of seaweed filled the air
following me till I reached the forest.
I shook the sand from my feet
and headed towards a darkened alley
of a deep forest.

MERILIN TALUMAA (1986) is an independent curator, writer and producer from Tallinn, Estonia. She has graduated from the department of Art History and Visual Culture at the Estonian Academy of Arts, where she is currently a guest lecturer. Her practice has evolved around everyday rituals in contemporary art and studio practices of the young generation of artists from the Baltic countries. She is currently working on a book *Your Time Is My Time* which is analysing aspects connected to precariousness, migration, presence, a sense of belonging and place among artists from the Baltic countries. She is also a co-curator of *Roots to Routes* – a collaboration between artists, curators and non-profit organisations from Marseille and the Baltic countries, taking place as part of the Manifesta 13 Biennial programme *Les Parallèles du Sud*.

Notre Dame. Paris, April 2019. Photo by Damien Descamps

Caves in Muraste, June 2020. Photo by Merilin Talumaa

Miniature caves in Muraste, June 2020. Photos by Merilin Talumaa

PROLOGUE

Laura Põld, Lou Sheppard

As both an element and a global currency, gold straddles the material and symbolic worlds. Gold has become a universally accepted signifier of wealth and currency, with the extraction of gold linked closely to colonial, cultural and economic development. When gold is found there is a rush to stake claims, resulting in boom and bust patterns of economic development and settler-colonial/corporate-colonial expropriation of Indigenous lands. Global currencies were once backed by gold, and it is still thought of as the most stable investment one can make. The fetishization of gold has led to its inclusion in many cultural practices and rituals: gold watches, gold rings, gold medals. The physical malleability of gold is echoed in its symbolic malleability. Gold forms looping chains between political, economic, and aesthetic desires.

In the extraction of gold from the earth we read a geo-physical record of the global economy. The gaping pits and caverns of gold mines are sites of loss and desire. The objects and conditions that surround the extraction and use of gold are the performative gestures of capitalism. Working outward from Karen Barad's connections between quantum theory and the performative entanglement of action and record, we engage with what is missing from these sites –the gestures and traces of extraction, the empty space of the mine as a resonant chamber – and what can be imagined in them – the stepped pit an amphitheatre for a mineral chorus. The lifecycle of a mine told in tragic-comedy. (A heavy metal concert? A rock opera?) How might our interventions and reanimations of these spaces shift the spatial and temporal conditions of the sites? How do the reanimations of past gestures and traces continue to resonate in our earth's future? By working forward into the past, might we, as Barad suggests, work backwards into the future?

A mine that has been abandoned is sometimes called a zombie mine. A gaping cavern at the borders of life and death, where the boundaries between what is living – animate – and what is dead – inanimate – become blurry and porous. A liminal space, a queer space, a space to consider unlikely allegiances and otherworldly connections. Working inwards from Jane Bennet's geoaffect: the potential animacies and intimacies among abandoned matter. The remains of the dead forming animate alliances: a series of unearthly scrapes and step formations, a blood-red tailing pond, a snot-like bacteria that synthesizes arsenic left behind from toasting gold out of rocks. Are these the zombie alliances of a localized apocalypse? Are they the zombie futures of our never satiated drive for mineral extraction? Our unyielding desire for gold?

THE EXQUISITE CORPSE

Lou Sheppard, Laura Põld

DRAMATIS PERSONAE

THE MINERAL CHORUS
Ten members. Varsity team members each representing a different mineral: Ag, Fe_2O_3, CaO, $(Fe,Mn)WO_4$, $CuFeS_2$, $(Zn,Fe)S$, Ga, ITO, Si, $LiAl(SiO_3)_2$ and FeAsS.

GOLD
Zombie drag queen draped in gold jewellery.

MINER
In hardhat and coveralls.

PARADOS

CHORUS *lays, scattered on the ground awakening slowly.*

CHORUS
What apocalypse is here?
Or will be? Or would have been?
We woke as though from dead
now are alive it seems.

Scrapes and pits and
shattered rock,
Traces of your speculation
The marks a record of desire,
A score for wealth accumulation.

Here is our amphitheatre,
our stage
And now to play this score.
Can we shift a future writ
in stone
By sounding what has come before?

CHORUS *sings, and begins synchronized movement.*[1]

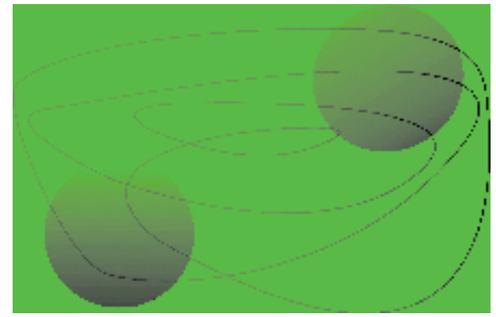


Fig 1 – Score For Chorus

Marks left from our own hands,
formed in still wet clay.
Show us these gestures of desire
Now held in bodily flesh.

Where once was scattered elements,
Is now a vibrant force.
United in performance
We are the mineral chorus.

Can what was never alive,
and never dead be wakened?
Could crystalline dendrites
carry neural animacy?
We assemble an exquisite golden corpse
We awake! We awake with our currency!

GOLD awakes, and is held up by the **CHORUS**. **CHORUS** moves **GOLD'S** limbs to help them walk until **GOLD** is able to move on their own.[2]

Fig 2 – Two Dendrites 1/2

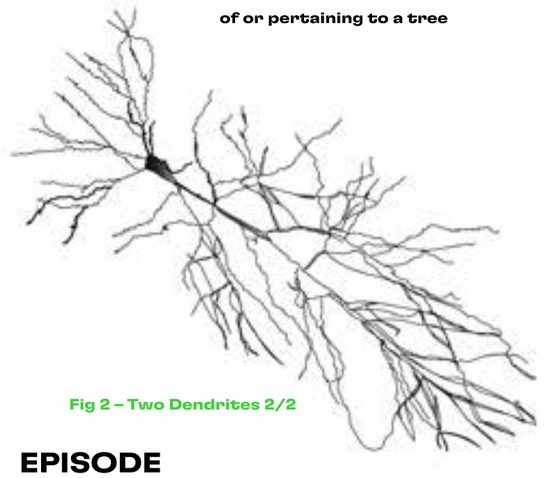


Fig 2 – Two Dendrites 2/2

EPISODE

GOLD *singing*
Where am I, who has woken me?
From sleep immortal in time
so deep.
My neural dendrites are
spreading throughout the
earth.
Following the rocky seams of
my birth.

I awaken my mind to manifest
success.
I awaken my mind to manifest
success.
I awaken my mind to manifest
success.
I awaken my mind to manifest
success.
I awaken my mind to manifest
success.

Desire me,
beneath the surface of your
feet
Speculate for me,
I'll be your currency.

I am in your legends I am
In your dreams
I am your immortal servant
lifeblood of economy.

GOLD *with* CHORUS
I have the power to create
prosperity.
I have the power to create
prosperity.
I have the power to create
prosperity.
I have the power to create
prosperity.
I have the power to create
prosperity.

GOLD
When you find me,
Dig for me, dig for me.
When you find me,
Build your city of me.

GOLD *with* CHORUS
I can move mountains with
my mind.
I can move mountains with
my mind.
I can move mountains with
my mind.
I can move mountains with
my mind.
I can move mountains with
my mind.

GOLD *alone*
And when you find me,
You will dig deep for me
You'll kill for me
You'll kill me.

CHORUS, *slowly re-animates. They are dragging large, heavy clay forms slowly across the stage. These forms reveal themselves to be strange instruments. They play the instruments – strange, mournful sounds. Several members are needed to play each instrument.*

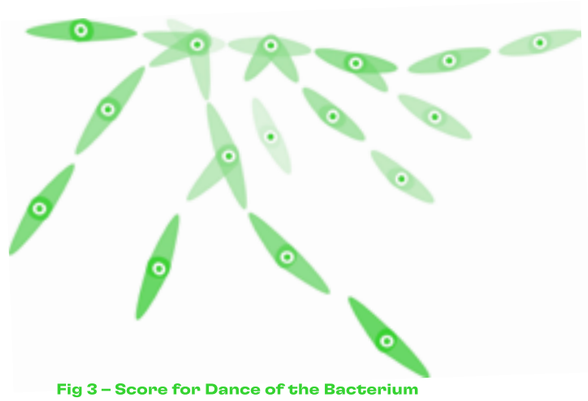


Fig 3 – Score for Dance of the Bacterium

DANCE OF THE BACTERIUM.[3]
The DANCE *is performed by* CHORUS *and results in the birth of* MINER *who sees gold with excitement.*

AGON
During the following scene MINER *examines* GOLD. *By the end* GOLD *and* MINER *are entangled in deep lust.* CHORUS *follows the action of* MINER *and* GOLD *closely, they begin by swooning in response to* MINER'S *innuendos, but grow increasingly rowdy and antagonistic as the scene goes on, until, by the end, they are yelling at* MINER. GOLD *remains oblivious to this antagonism, caught in* MINER'S *charm.* CHORUS *is divided into equal parts: A and B*

MINER
Only around 10% of global gold
deposits contain sufficient gold
to mine.

CHORUS A, B
gold to mine.

MINER
There are two main types
of mines. Surface, and
underground mines.

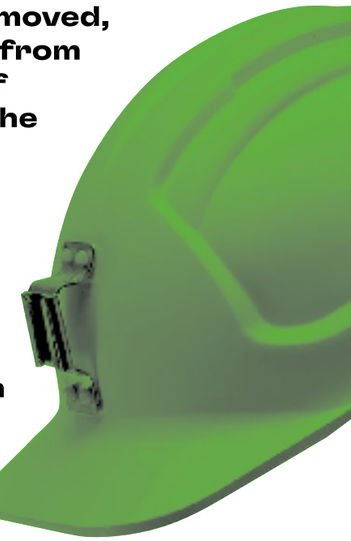
CHORUS A,B
Surface, and underground
mines.

MINER
Surface mining is used when the
ore body is relatively shallow.

CHORUS A
ore body

CHORUS B
relatively shallow

MINER
The rock is removed,
layer by layer from
the surface of
the earth. If the
ore body...



CHORUS A
ore body

MINER
extends deep
into the earth

CHORUS B
deep

MINER
then mining goes underground.

CHORUS A,B
underground

MINER
A complex network of tunnels
and shafts is built to transport
the ore from deep underground.

CHORUS A,B
underground!

MINER
Metal rich ore is extracted
from the deposit, often using
blasting and drilling.

CHORUS A,B
extracted!

MINER
Larger mines use a process of crushing the ore, as well as leaching, to strip out the high value minerals.

CHORUS A,B
high value minerals!

MINER
Mines close when the ore body is exhausted.

CHORUS A,B
We are exhausted!

STASIMON:

CHORUS
We were dug out of this rock.
We are soil, water, metal and plastic
We are your mineral kin
We are your flesh and blood.

Are our ever shifting forms
desire's deterritorializing flight?
Reaching to a rocky frontier
Your manifested right?

Or are our territories lost
To economic right.

Seems that soon we'll shift again
In exploding fiery light.

THE WEDDING

MINER *spreads goo*[4] *on* **CHORUS** *while* **CHORUS** *sings.*
MINER *steps forward and spreads explosive on* **GOLD**

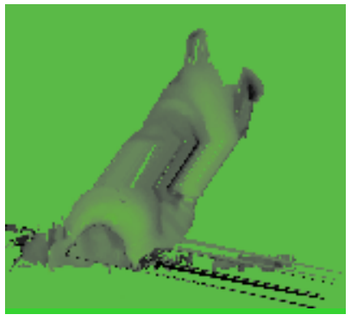


Fig 4 – Explosive

GOLD:
Do you love me
For what I am
Or am I worth
What I can become?

You wanted more
And here I am
I am what you
Want me to be.

Our bodies meet

In explosive heat

Now we are
Joined as one
The not me is
Now my own.

GOLD with CHORUS, in cannon rounds.

Now we are
Joined as one
The not me is
Now my own.

After multiple rounds* ALL *hold sustained note. Then explosion –* ALL *sing a different dissonant note to create an explosive chord, sustained for a few seconds, then* ALL *stop suddenly.

LAURA PÕLD (1984) lives and works in Tallinn and Vienna. Her work deals with the situated and subjective sense of territory and place. Her work includes witnessing and participating in engagements between various material bodies and forces. Her installations grow as site-specific co-evolutions of text, textile, thread, soil, ceramics, clay, edible matter and plants. She studied ceramics at the Estonian Academy of Arts, painting at the University of Tartu and sculptural conceptions and ceramics at the University of Art and Design Linz. Since 2010, Laura Põld has been working as a freelance artist and has participated in numerous exhibitions and residencies in Estonia, Austria, France, Japan, Iran and others.

LOU SHEPPARD (1982) is a Canadian artist working in interdisciplinary audio, performance and installation-based practice. They have exhibited work both in Canada and internationally, and have participated in residencies throughout Canada, as well as in Europe and the US. Sheppard's artistic research reflects their background in critical theory and social activism. They are interested in languages, both as systems of notation and communication, as well as systems that structure and enact power.
By looking to authoritative texts like taxonomies, environmental data, diagnostic criteria, and government policy, their work attempts to make these systems and structures of power legible. Using processes of metaphor, translation, semiotic shift, and close reading, their work is evidenced through written, graphic and visual scores.

Laura Toots. Photos by Paul Kuimet

Letters from a Foreign Mind at EKKM

Community garden at EKKM. September 2020. Photos by Paul Kuimet

Creating a garden alongside the Contemporary Art Museum of Estonia (EKKM) can be considered both a prologue to curator Laura Toots' international group exhibition *Letters from a Foreign Mind* as well as a means of adapting to the current emergency situation in order to continue working as a team in the open air and at a safe distance.

The exhibition focuses on the sense of value at a society level and addresses subjects like moderation, neglect and care—keywords which have become even more relevant due to the current situation. Considering that EKKM's 2020 exhibition schedule has been delayed to a great extent, with the aforementioned exhibition postponed to next year, this partial appearance in the form of a garden can be seen as a commentary to both the exit from the emergency state as well as to the completion of the requirements for renovation and maintenance plans transpired from EKKM's latest construction audit (from the end of 2019). In the framework of the exhibition, the community garden serves as a reflection on the issues of the present and the future of EKKM's building; the functional garden opens up areas surrounding the building that have not had a practical and / or artistic use so far.

Artistic practice of Sepideh Ardalani, one of the commissioned artists of the exhibition, at MASSIA Art Residency, 2020. Photo by Ann Mirjam Vaikla

Conversation between Ann Mirjam Vaikla & Saskia Lillepuu

Point of No Return. Attunement of Attention— Being Human in the Times of Ecological Crises

Point of No Return.
Attunement of Attention

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Artists:
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This autumn we were supposed to open an international group exhibition *Point of No Return. Attunement of Attention* at the Narva Art Residency (NART), which was instead postponed to the coming spring (24.04–20.06.2021) due to the coronavirus pandemic. This extra half a year has given us an opportunity to dig deeper into the core of the exhibition theme—the complex question of what it means to be human in the times of ecological crises. In addition, it gave us the opportunity to focus in the coming autumn-winter months on the educational programme of the exhibition consisting of a series of meetings, workshops and discussion rounds with the youth of Narva. Our hope is that this group of volunteers will become the mediators, the guides, between this contemporary art exhibition, its themes, and the local community. Here we offer a glimpse into the current moment of our creative process in the form of a dialogue between the curators of the exhibition, Saskia Lillepuu and Ann Mirjam Vaikla.

Ann Mirjam Vaikla: I remember you contacting me for the first time in the spring of 2019. How did the process of trying to address the current environmental and ecological crisis through contemporary art start for you?

The effects of the Anthropocene are unevenly distributed across the planet, not everyone is facing them in the same way, and it is usually people who are less fortunate or privileged who are experiencing these effects in a more palpable way.

Saskia Lillepuu: If you ask it like that, how did it start, a rather naive childhood memory comes to mind I remember seeing on the news, when I was maybe 6, that humans are over producing plastic and how the world was becoming a massive garbage heap. I got worried, so I went outside to pick up the trash around our apartment building, but to my discouragement, it had reappeared the next day. As kids often do, I came to a black-and-white conclusion—humans suck. When, in recent years, I started paying more attention to the ecological issues we are facing now, this anecdotal memory resurfaced. So, I guess the seed was planted in me a long time ago.

In 2018, I was enrolled in the curatorial master's programme at the Estonian Academy of Arts. As an exercise we had to come up with a dream exhibition we would like to do. I had just seen a film about Donna Haraway,[1] whose way of thinking I admire, where she makes the point that the stories we tell about ourselves and our worlds matter, they create the worlds we live in. I took that as a starting point for the exercise, which has evolved and transformed into the project we are now working on together. The central question for me became: who do we, humans, think we are? How do the stories we are used to telling and retelling affect the world around us? Unfortunately, we are used to seeing nature, especially in the Western world, as something separate from humans, more like a passive backdrop to our stories and not as a character, a co-creator on its own terms. In order to face issues of environmental damage, overconsumption and climate change, we need to start questioning and rethinking what nature is for us, and what we are for nature. What is the relationship between nature and humans and what could it be? Through the conversations I've had with you and others about these questions, I have started to think about how we can become more consciously present for the current ecological damage unravelling around us without becoming paralysed by fear, worry, disappointment, anxiety—the emotions that made me give up as a child.

1
Donna Haraway: Story Telling for Earthly Survival, 2016, documentary by Fabrizio Terranova.

Ann Mirjam: I think art residencies in Estonia have shown interesting approaches to dealing with environmental issues: KORDON Art Residency on Hiiumaa island has opened a gallery space in a sea container highlighting topical issues of how technology and capitalist over-consumption impact the environment.[2] Sepideh Ardalani, one of the commissioned artists of our exhibition, is running MASSIA Art Residency in Pärnumaa[3], close to the Latvian border, where her practice rethinks the old Massiaru schoolhouse and its surroundings as a human-non-human field of experimentation. Not only is she growing and studying plants for educational, medicinal and food purposes, but she is thinking with them, learning with and from them. The flora of MASSIA cultivates the residency as much as its human inhabitants.

How has Narva as a site and NART as a space influenced you?

2
Case No.14. The Storm on the Baltic Sea by Karel Koplimets, KORDON Art Residency: https://www.kordon.ee/

3
MASSIA: http://www.massia.ee/

Saskia: This place has given the project a context where the questions asked have taken root. Reading about ecological issues in the news and books written by academic thinkers, the so-called Anthropocene can become a very abstract notion, but its effects on the planet are very real. Meeting and getting to know NART started to frame the project, give it context and substance. Its location in Ida-Virumaa highlights very specific local socio-political issues entangled in environmental problems. The effects of the Anthropocene are unevenly distributed across the planet, not everyone is facing them in the same way, and it is usually people who are less fortunate or privileged who are experiencing these effects in a more palpable way. Ida-Virumaa in this context has been neglected in a particular way by the Estonian state for quite some time now. From an environmental perspective we should be closing coal mines and coal-fired power plants. Solutions to environmental problems are never simple, never black-and-white—we are facing a very complex set of entanglements. Now, you and I are by no means experts in these topics, and we are still trying to figure out how to generate discussions about local issues within the exhibition time-space.

As curators, we don't have answers to such socio-economic-environmental problems, but we have had valuable conversations with the artists who have devoted their creative practices to the exploration of the relationships between humans and other-than-human beings, entities and environments. I believe approaching the ecological crisis through art as a practice and as a way of inhabiting the world has a lot to offer the human creature trying to wrap its bodymind into the current moment. What we as curators can do is to bring these creative thinkers and makers together into a concrete space and to share what we have found with others—and I think this has to be enough for this time.

Ann Mirjam: Let's talk about the educational programme that comes as a prelude to the exhibition. We are facilitating a space for discussion and knowledge production *with and for* the youth of Narva. We started in August and it will continue as the exhibition unfolds. The central idea is that this process of knowledge exchange and production will assist the volunteers in becoming the storytellers of the exhibition for their families, friends and others who will come to see the exhibition.

Saskia: Yes, it is an experiment, and like most experiments it will probably fail in certain respects, but the unpredictability is also its strength—something new might emerge which we can't see right now. For us it's a way to test these ideas and questions we've been sitting with for some time now, and to see how someone not so directly involved in the art world responds to them. We have much to learn from them, especially because we are not from Narva, we are relatively alien to Ida-Virumaa and, unfortunately, to the experience of the Russian-speaking population in Estonia. I am curious about what the youth of Narva thinks about local environmental and social questions, how they will bring in their own perspective. In addition, it is a way to introduce NART to the local community, so that they can perceive this art institution as a place open to them, where they can have a voice.

First gathering with the youth as part of the educational programme of the exhibition *Point of No Return. Attunement of Attention*, 2020. Photos by Ann Mirjam Vaikla

ANN MIRJAM VAIKLA is director of Narva Art Residency (NART) with a background in scenography and performing arts. She is one of the newly selected CEC ArtsLink International Fellows and concurrently enrolled in the study programme of Culture and Arts at Novia University in Finland, where she is researching the role of art residencies in collaborative art production. Her practice as head of NART manifests in curatorial projects within the field of contemporary art and involvement with the local community. She is one of the commissioned artists for the VII Artishok Biennial, where she is working on a generational story about growing up in the midst of Soviet relics as a response to a curatorial proposal *Copy*.

SASKIA LILLEPUU combines anthropological sensibility, curating and non-fiction writing in her creative practice, sensing through potential contact points between anthropology and contemporary art. Her current interests are the ways humans perceive, deal with, and address the global ecological crisis, and the challenges it brings to our habitual ways of being human. Some of her companions in this research are post-humanist thinkers and non-normative body-knowledge. Art as practice, as a way of inhabiting the world, and its social role are topics that have interested her since her anthropological fieldwork in the audiovisual art scene of Barcelona in 2012–2013.

Conversation between Ann Mirjam Vaikla & Sandra Kosorotova

Kreenholm Plants— Community Garden at Narva Art Residency (NART)

Founded by Sandra Kosorotova

The artist Sandra Kosorotova participated in the artist-in-residency programme at NART during the summer, where she worked on a community garden project. She started with a single, elevated 1.4 × 1.4 metre vegetable bed, where she was growing mostly edible cultured plants: radish, kale and courgette. Soon after she decided to expand the project when receiving positive responses from passers-by.

Artists Sepideh Ardalani (on the left) and Sandra Kosorotova (on the right) walking to the vegetable and herbal garden of MASSIA Art Residency, 2020. Photo by Ann Mirjam Vaikla

Ann Mirjam Vaikla: Why did you decide to work on a community garden project during your residency?

Sandra Kosorotova: Among many issues the coronavirus crisis exposed "the fragility of a just-in-time global food system, which relies so heavily on the oppression of the working classes to grow, transport and sell it" and the need to "understand the unique importance of learning how to find, grow and preserve our own."[1]. This spring, I expanded my practice of growing food and soil, learning about the most sustainable ways of farming, making gardens for other species, foraging for wild foods and including them in my diet, ways of preserving food, and so on. Being able to provide nutrients for myself and others, while not being dependent on having a job or exploiting other people and natural resources was empowering, and I was also feeling the therapeutic effects of growing and foraging on my body and mind. Having had the privilege to learn about and practice these things myself, I was looking for ways to share the knowledge with others and a community garden seemed to be a good idea for that.

It is hard to overstress the benefits of communal gardens. Besides stating the obvious nutrition related benefits like providing the vitamins and minerals most of our diets lack, an affordable way to get organic fresh seasonal produce, communal gardens also hold ecological benefits like reducing the food miles of our meals, make us more self-reliant and self-sufficient (in a time of crisis) not to mention the numerous educational, therapeutic and community-building benefits it provides. In Tallinn, I was watching several community gardens appear on the wastelands in Lasnamäe district transforming the area into a lively and friendly place and was envisioning this in Narva with its vast unoccupied land around the Kreenholm area.

Also speaking of communal urban outdoor space, there is a lack of women occupying it. At the entrance to NART, designers have built a really cool-looking ramp[2] and each evening boys hang out there on their bikes—but what about the girls? I think a community garden can become a safe space for women outdoors.

Standing just between a hospital, a shelter, a retirement home, an elderly day activity centre and a centre for neurodiverse folks, the place seemed to be asking for a community garden with its therapeutic and free nourishment providing possibilities. However, the idea of coming over to Narva and starting a community garden seemed questionable, as I believe this is something that should come from the local community. Therefore, I started by making one raised vegetable bed near the residency. Tending to the box outside I was being approached by local people who expressed interest in having beds of their own. Luckily, I came to know that a group of young activists[3] were at the same time working on setting up community gardens in Narva and I thought it would be an amazing thing to make a garden together, on the premises of NART.

1 Instagram post by artist Sean Roy Parker.

2 Ramp made by the Estonian Skateboarding Association, design Silver Liiberg, Narva Urban Lab, 2018.

3 Narva Community Garden, a part of youth organization VitaTiim—Youth organization of Narva.

Ann Mirjam: What are the specifics of making a community garden in Narva / Kreenholm district—how does it differ from doing it elsewhere (e.g. Tallinn)?

Sandra: Although, as in Tallinn, the majority of the people here live in multi-storey apartment blocks, there are many allotments (dachas) just outside Narva. So, in that sense probably more people in Narva have access to land within a short distance. However, it would be an exaggeration to assume that every household in Narva has a dacha. Also, there are older people with a passion for gardening but unable to travel and look after an allotment.

When tending to my box outside I was often warned by well-meaning passers-by, that in Narva flowers are often stolen from flower beds even in the city centre and the Kreenholm area is particularly unsafe. However, vandalism is something most community gardens are affected by in one way or another, and as to this day nothing has been vandalized in our three garden beds. So far, we do not have any personalized beds and all the produce is for everyone to use; therefore, I was particularly delighted to learn that a courgette we grew got picked by someone.

Ann Mirjam: How do you understand your role as an artist initiating and founding a community garden?

Sandra: I graduated as a designer and I think I have always treated my practice more as a service. I take the responsibility to decide what service to provide based on what I sense is most urgently lacking in a society and limited by my set of skills. I mean, if it is an argument around a certain issue I cannot practically address, it can be a solo show with regular artworks, but if this is something I can really act on, my "art" can take the form of say co-running an NGO[4]. Starting a community garden and educating myself and others around issues of consuming and growing food right now felt most pressing. And as someone with a background in art and design, I believe I could find different angles to approach these themes.

4 Together with Gustav Kalm, Sandra Kosorotova co-managed the NGO New Russian Culture in Estonia (UVKE), which was most active in 2014–2015 and was a platform to bring together Estonian- and Russian-speaking communities via cultural events.

Ann Mirjam: You started the garden project by giving a performative tour of the surroundings of NART introducing all sorts of weeds that were growing there naturally—how can we think of gardening as an educational tool?

Sandra: A garden is a place to learn not only from and about other humans but also other species like plants, insects, microbes, minerals and so on, and ways of nonviolent coexistence.

Ann Mirjam: How do you see the garden project in the long term? What is the dream (version)?

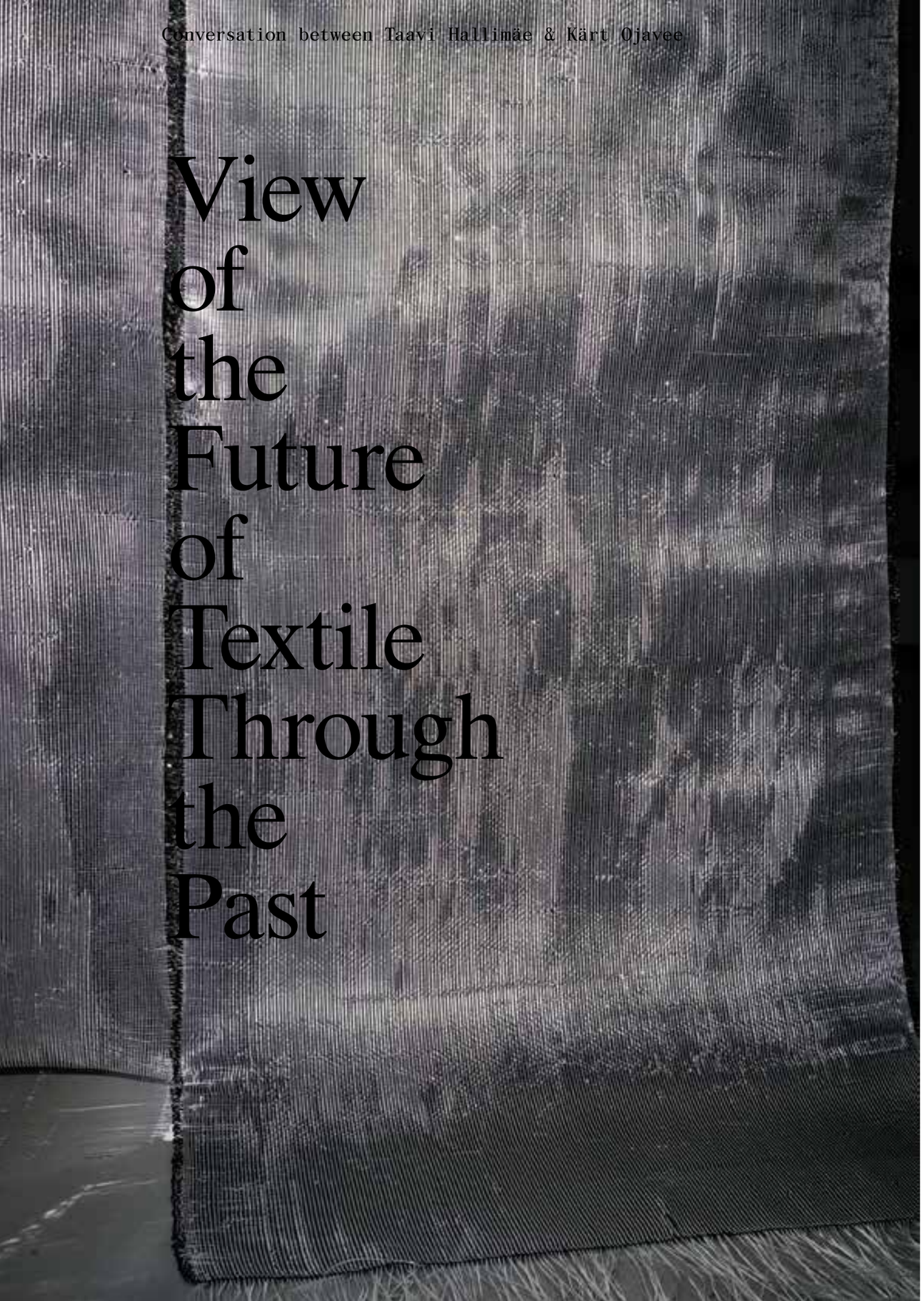
Sandra: A place for contemplation and action, food AND thought, where perma(ment)culture meets contemporary culture, a way of growing the community (around the residency), a community of local people, visiting residents and artists and other species. Perhaps during the waves of the coronavirus, a community garden holds potential as a place for people to keep coming together by being outside while maintaining a safe distance.

Public event and performative tour *Kreenholm Plants* by the artist-in-residency Sandra Kosorotova at NART, 2020. Photos by Ann Mirjam Vaikla

SANDRA KOSOROTOVA is a professional designer and artist and an amateur gardener and nutritionist, born and lives in Tallinn. Her field of practice spans art, design and activism.

Conversation between Taavi Hallimäe & Kärt Ojavee

View of the Future of Textile Through the Past



Taavi Hallimäe: As a textile designer, do you relate in any way to the people who once worked at the Narva Kreenholm textile factory?

Kärt Ojavee: We visited Kreenholm when I was in school, while the factory was still operating, and I saw hundreds of women leaving the buildings at the end of the working day, as well as a few of them taking smoke breaks in the stairwell, wearing headscarves and smocks. There was something enchanting and at the same time appalling in this huge system. In addition to the machinery rooms, we had the opportunity to visit the textile patterns archive, voluminous catalogues with small samples of fabric. I clearly remember these images. However, this romanticised view of factory-life did not make me want to work there. Today, I might see this opportunity in quite a different light.

Taavi: Interdisciplinarity has always been central to your work. How have you managed to engage people from different disciplines? Has it sometimes also caused some difficulties?

Kärt: I had my first major collaboration while I was working on my bachelor's thesis (2004) at the Estonian Academy of Arts (EAA). I wanted to combine textile and sound. I knew that my own skills would not be enough, so I went and knocked on the door of the Institute of Mechatronics at Tallinn University of Technology and introduced my idea (to Mart Tamre). Fortunately, one of the students (Maido Hiiemaa), who had previously built synthesizers, was immediately interested in cooperating. This was the first experience and it turned out pretty well. Later, collaboration with the Centre for Biorobotics (led by the inspiring researcher Maarja Kruusmaa) followed, and currently, there is a minor cooperation in the field of material development. For the most part, however, I have worked with electronics engineers and programmers both for my creative work and research. For example, at the Centre for Biorobotics as part of my doctoral dissertation.

The field of textiles can in its diversity be associated with so many different disciplines. Designing a textile or material requires systematic thinking. Weaving or designing the construction of a fabric calls for you to be tech-savvy—you need to think through the crossing of the yarns, the density of the fabric, the application on the loom, etc. It also requires patience to repeat the same movement hundreds of times (e.g. when weaving on looms). For these reasons, finding a common language with an engineer might not be that difficult.

I have self-educated myself in the field of soft electronics, which is a new field also for engineers (at least it was back then, around 2008–2012). Thus, we improved each other's knowledge and over time we developed a common understanding of what a soft controller or soft electrical system is. We managed to talk about the same materials and use the same language. It took time to get there, of course.

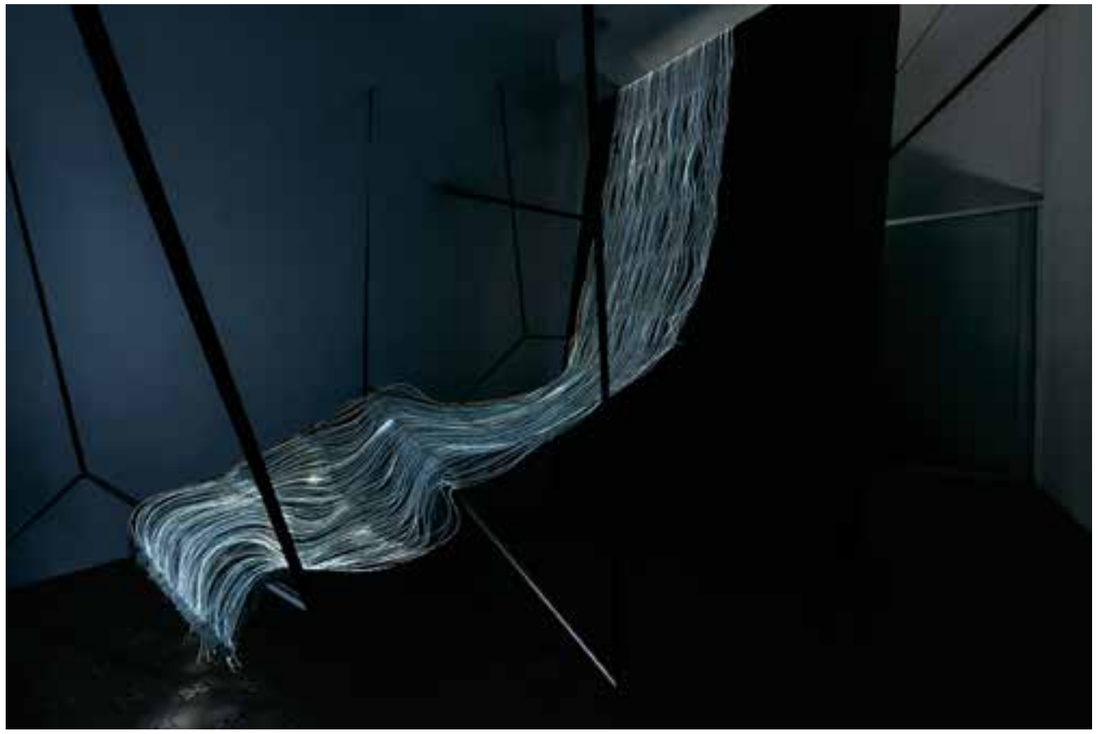
Taavi: You have been working with interactive smart textiles, but in recent years also with more experimental materials. What is the common link between these two directions?

Kärt: Both are forward-looking, although dealing with materials today is in many ways also looking for answers from the past, getting to know heritage craft technologies again. I have always been interested in how material changes, whether through time or in the moment, and whether it is in symbiosis with the surrounding environment. My interactive electronics-based materials and installations, which speculated about future possibilities, were often characterised by changes over time. Also, bio-based materials are constantly changing over time, they are alive—perhaps this is the link between the two directions. And, on the other hand, also interest in what material solutions could set the base for our living environment and consumer goods in the future.

Taavi: Interactive smart textiles respond to human touch, to changes in light, heat, etc. Could it be said that, unlike interactive smart textiles, bio-based materials could themselves influence human behaviour? The agency falling on the material itself.

Kärt: Yes, it can be taken that way, it's true. I have recently delved into how to use algae and seafood to create materials. This is a popular topic that obviously needs to be looked at critically as well. By interfering in any ecosystem, we interfere without understanding the real consequences. Undoubtedly, we affect different ecosystems. However, bio-based materials are not a substitute for synthetic materials.

I am interested in raising questions through experimenting with materials and objects, not so much offering product solutions. I rather see these experiments as critical objects or material that could provoke discussion. In the long run, materials that degrade or disintegrate rapidly are not always reasonable, depending on the intended use. At the same time, there is a certain charm in it, if the material is not designed to last forever and dissolves over time.



Live Streams installation by Kärt Ojavee and Johanna Ulfsak at HOP gallery in Tallinn, 2016. Photo by Tõnu Tunnel

Save As woven installation by Kärt Ojavee and Johanna Ulfsak at Temnikova & Kasela Gallery in Tallinn, 2018. Photo by Stanislav Stepaško

For several installations or while experimenting with materials, I have tried to create links with nature. For example, *SymbiosisW*—consisting of wool, silver-plated yarn, and electronic components—responded to human proximity and changed according to it. When building the different layers, with Ezster Ozsvald, we studied how changes take place in nature, how plants move or change. For many works where I used electronics, the original impulse came from nature, only the output was "synthetic." Synthetic with reservations because most of the slow screens still consisted of either wool, silk or cotton—and it was the electronic components that made the material react. *SymbiosisO: Voxel* was also a living organism. It was in Issey Miyake's shop in New York for a month, and the person who was responsible for maintaining the installation said he felt like he was taking care of a living organism. He had to make sure that the room temperature was right so that the material on the wall could change very slowly. In the case of these textiles, Eszter and I were interested in how the environment can change very slowly, as usually occurs in nature, not immediately reacting to the push of a button.

Taavi: Different new materials are constantly being developed, but also ways to use existing materials in a different way. How can we find new applications for existing materials?

Textile technology has enabled great changes in the world. For example, allowing ships to navigate the seas thanks to sails.

Kärt: An interesting trend is that many designers today are engaged in material design looking for ways to make new materials from already used materials or industrial residues. In other words, a product cannot be seen only as an item or object, but a material. This movement has been more active over the last 5 or 10 years and there are no signs of it coming to an end. Designers have been engaged in industry work and intervene in the production process, more and more designers are also involved in research groups alongside materials scientists. In fact, it is important that the designers are involved not in the stage where the material already exists and needs to find an application, but in the initial stage of creating the material to recognise its potential in different stages or to understand and influence its properties.

It is interesting to monitor these processes. For example, Katrin Kabun, a doctoral student at the EAA, deals with residual wool as a resource, looking for possible applications. Wool is a very smart material, and at the same time it is a problem for the meat industry. The exhibition *Material I*, which we put together with Annika Kaldoja and Marie Vinter as part of Design Night, also brought to light some other hidden local residual resources. The exhibition included, for example, recycled fibres from the Defence Forces' clothing, from which a new non-woven material was made. Usually these uniforms are simply eliminated.

There are so many residual materials around us that people are not aware of and these topics are not discussed. In my opinion, it is an interesting and responsible challenge for a designer to think about which materials to use and for what purpose.

Taavi: Have you also developed materials that could be used for creating certain products?

Kärt: Most of the work I have recently done is on the fringes of design, art, science and technology, and could be seen rather as speculative objects that keep an eye on the future or reflect the current situation. So far, I have not experimented with nor developed a material with a perspective in mind that it could be used in a wider context. My focus has been mostly on experimental research. However, this does not exclude that in the future or in the process of some work, a long-term and more widely consumed material solution might not be formed or developed. Like interactive textiles, which in many cases remain speculative objects, material developments also provide an opportunity to experiment and try out what could be possible.

Taavi: What could be possible? What is the future like in your head?

Kärt: This year has been a good example of the unpredictability of the future.

I have imagined different scenarios, depending on the situation. In 2002, I made a collection of protective masks, thinking about the future, various viruses and air pollution. Now, years later, it has become relevant globally.

This spring's experience made me think of different senses in a closed environment. I could never have imagined that touch could turn into a deficit. In quarantine, during the first wave of the pandemic, it was precisely touch that turned out to be missing. I developed a psychological barrier to touching things outside the home environment and realised how important this sense is on a daily basis.

During Zoom meetings, I was thinking that I would like to transmit and experience physical impulses through the virtual environment using a "mediator" or a tool that would be as sensitive as human skin.

Taavi: What role could textiles play in solving major problems?

Recycled textile materials from the clothing of the Estonian Defense Forces. Author: Tiina Lelumees, supervised by Tiia Plamus at the Tallinn University of Technology. The photo is taken by Mari Volens for *MATERIAL I* catalogue that is compiled by Annika Kaldoja, Kärt Ojavee and Marie Vinter and will be released in September 2020.

Kärt: I just read an interesting book about how textiles have played an important role in the history of the world, threading through different times. Textile technology has enabled great changes in the world. For example, allowing ships to navigate the seas thanks to sails. It has been interesting to study how the Vikings, for example, made their durable sails. Or how the fibre in yarn was spun, which enabled things to be tied together, which in turn made it possible to travel around or to construct houses by interweaving objects, until the present day, where modern materials—such as carbon fibre or kevlar—allow us to create lightweight, yet durable constructions, facilitate fast movement, and so on.

One of the latest works I did with Johanna Ulfsak, which was exhibited at the Espoo Museum of Modern Art, but also for the first time at Temnikova & Kasela Gallery, was a large hand-woven fabric. It consists of carbon fibre, fibre optic, fibreglass and PVC, materials that are designed to last forever and are therefore characteristic of today. Although each of these materials has a clear, distinct function, we hand-wove them together into one sole fabric. We "extracted" the materials from their original function and context. It resulted in a fabric with huge potential, but we presented it more as an installation object. These materials are not usually combined industrially, and this artisanal technique, with which we intertwined them, also brought out all the human flaws, the imperfection of the created fabric. If a certain part of the tissue would be cut, the fabric would simply fall apart. The materials used are separately very solid, but as a whole, they form a very delicate structure.

Taavi: Was the purpose of this work to address the permanence or rather the impermanence of material?

Kärt: It can be interpreted on different levels. One of the purposes was to bring to light and reflect on the materials that surround us, which is also referred to in the title of the work *Save As*. All the materials used in the work are designed to last forever, unlike biomaterials, which I also deal with, and which are often designed to disintegrate. Disintegration can be part of the design process, a part of it dissolves and another is preserved, the original state is not the same as the final state. The material lives like human skin, it breathes, dries and is in constant change.

Taavi: Do you think enough emphasis is given to material in the framework of art education?

Kärt: I think that education, thus the curriculum, should ensure the opportunity to gain experience working with different materials, both bio-based materials and different synthetic materials, so that you can make a conscious choice and have an awareness of the different materials. Of course, young people today are very interested in bio-based materials as an alternative. Who would want to work with synthetic resin today if it is possible to achieve a similar result with bio-based materials? The only disadvantage might be that the result is more ephemeral.

Many art academies provide this direction, which takes into account the environment and awareness of materials as an option. I recently attended a meeting with different people involved in textiles education around the world, and it turned out that in the autumn of 2019, the most popular among textiles students was to deal with plant dyeing, to turn to skills from heritage craft technologies. This summarises quite well the current state of textiles education and global trends.

Taavi: How much do you use heritage craft technologies in your own work?

Kärt: I think enough. It is important for me to work with the material, to be in contact with the material. Textiles is tightly linked to heritage craft technologies anyhow. The techniques of weaving or braiding fabrics has not changed for thousands of years. Also, the technology for processing natural fibre, such as flax fibre or wool, is still widely used today.

Taavi: How do heritage craft technologies fit in with different global challenges? Could they be an alternative to synthetic materials?

Kärt: When we talk about natural fibres, they can be very stable over time. The oldest spun fibre that archaeologists have identified is flax. The question is, in light of today's challenges, how are flax, cotton or other natural resources grown, later processed and turned into products before they reach the user. An interesting new cellulose-based material, Ioncell, has been developed at Aalto University in Finland, which also provides a solution for cellulose-based residual pulp in the future. The natural source materials can be synthetically processed in a way that the end result is many times more environmentally friendly than is the case with some so-called eco-materials.

Taavi: You also have an exhibition coming up at the Kai Art Center this autumn.

Bioplastic made of furcellaran, that is extracted from local seaweed (Furcellaria Lumbricalis). The material is dyed with burnt seaweed and cephalopods ink that is primarily composed of melanin. Experiment by Kärt Ojavee (2020)

Save As woven installation by Kärt Ojavee and Johanna Ulfsak at Temnikova & Kasela Gallery in Tallinn, 2018. Photo by Stanislav Stepaško

Kärt: Yes, they are hosting Shezad Dawood's exhibition *Leviathan: the Paljassaare Chapter*, where some of my works and also some works by EAA students, and a new collaboratively produced work will be presented. The exhibition deals with marine ecology and the local context, it explores the links between climate change, migration and mental health. Shezad conducts collaborations in various locations as part of this project.

In this project I mainly, but not exclusively, work with algae. Algae has been a relatively unpleasant matter for me since I was a child. Without much further analysis, I have avoided contact with algae for years. Now, working more closely with them, I have completely overcome this barrier. A biologist's or materials scientist's approach to all this would be quite different, but I am interested in direct experiences with materials—even in unpleasant ones. When thinking about design, there is too little use made of the potential to make a person perceive something through the experience of material, to activate any impulses in the brain through material.

Also related to the marine context is one of my previous works *Live-Streams*, which was on display at HOP Gallery and made in collaboration with Johanna Ulfsak. It responded in real time to the level of the waves and wind force. The end result of the installation was unexpected even for me—in the exhibition space together with the created material, one could follow weather changes from a distance. From a technological point of view, this was quite a complicated work, but only people familiar with the field can see and understand this. The fabric was programmed as sensitive by my long-term collaborator Jaan Rebane.

Taavi: Do you consider yourself a speculative designer?

Kärt: Actually, I did not understand that I could call myself that, but years ago I stumbled upon an article that called me a speculative designer. Only then did I delve into speculative design and realised I could indeed categorise myself as one. I do not know where the line between design, art and everything else runs exactly. I like how Olafur Eliasson writes that uncertainty is a luxury that society has not been able to appreciate enough. This freedom might be interesting. Freedom that does not oblige anything in particular.

I remembered recently that as a child for a long time I dreamed of becoming a ship's cook. Unfortunately, I cannot remember why. Finally, it is not that far from the activities I am committed to now. Working with seaweed and mixing together materials, my work is not that different from that of a cook.

Taavi: There must be a link between the sails and working as the ship's cook.

Kärt: Yes. (Laughs.) It is a prevalent theme, exploring and conquering lands.

TAAVI HALLIMÄE (1989) is a critic and a visiting lecturer of cultural theory at the Estonian Academy of Arts. He is also the Co-Head of the MA program in Design & Crafts. His wide and interdisciplinary range of interests include literary theory and contemporary critical theory, in recent years his focus has shifted to design theory as well as material and visual culture. He has done comparative research on the literary works of Nikolai Gogol and Jüri Ehlvest, applying to the study the philosophy of language and political theory of Jacques Derrida and Giorgio Agamben.

KÄRT OJAVEE (1982) (Ph.D.) is an artist, designer and lecturer. Her work is focused on future concepts of textiles and (inter)active interior fabrics. She experiments with new technologies and traditional textile fabricating techniques, testing the borders of both disciplines. In 2013, she defended her dissertation "Active Smart Interior Textiles: interactive soft displays" at the Estonian Academy of Arts, supervised by Maarja Kruusmaa at the Centre for Biorobotics. Besides working on her own practice, Ojavee is currently a research fellow at the Estonian Academy of Arts' Interior Architecture Department where her focus is on experimental biomaterials and living materials. Ojavee's recent projects and exhibitions include installation at Shezad Dawood's *Leviathan: the Paljassaare Chapter* at the Kai Art Center, textile installation *Save As* in collaboration with Johanna Ulfsak at the Espoo Museum of Modern Art, costume designs for *Lehman Brothers* theatre play at the Estonian Drama Theatre, directed by Hendrik Toompere and *Estonian Games: TÖNK*, a musical performance directed by Peeter Jalakas.

Conversation between Inga Lāce & Heidi Ballet

Ecology for Change, Eco-Nationalism & Environmental Movements in the Baltics in the Late 1980s

Soviet leader Joseph Stalin planning to defeat drought, as if preparing a battle strategy, 1949. Colour lithograph by Viktor Govorkov

Students of the University of Tartu taking part in an anti-Phosporite demonstration on 1 May 1987. Courtesy of Museums of Virumaa. Author unknown

Heidi Ballet: I am happy we have an opportunity to discuss art and ecology in the Baltics. In the past years, I have ended up working quite a bit in the Baltics, I curated one of the exhibitions for the 2019 Tallinn Photomonth Biennial, and also curated a group show called *The Morality Reflex* at CAC Vilnius in 2016. Both have been great experiences for me and a chance to do a lot of research locally.

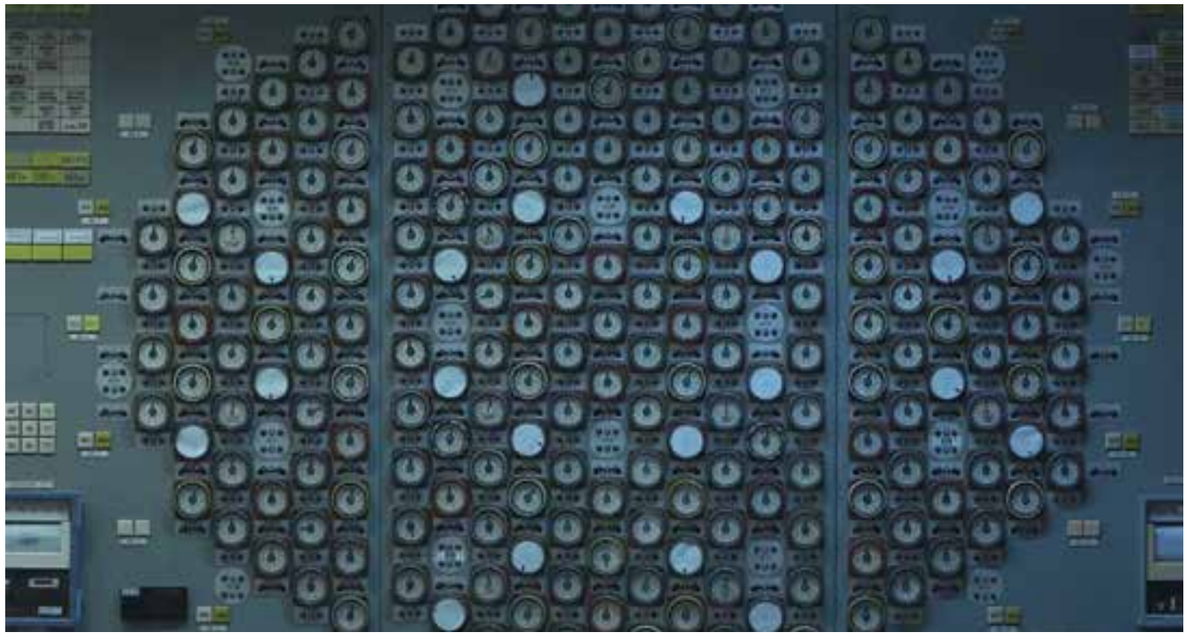
Inga Lāce: I saw the exhibition you curated for the Tallinn Photomonth and the research on the environmental protests at the end of the 1980s immediately caught my attention because I had started to look at a similar thread in Latvia. Events like the Baltic Way and the series of events of the Singing Revolution, which took place between 1987 and 1991 leading to the restoration of independence for Estonia, Latvia, and Lithuania have been widely recognised and talked about locally and internationally. The environmentalist movement, however, that preceded and in many ways overlapped with the independence movement and could mobilise incredibly large groups of people, is not so widely analysed. You might know that the term Singing Revolution was introduced by an Estonian artist and activist, Heinz Valk, after one of the spontaneous mass evening singing demonstrations at the Tallinn Song Festival Grounds. But first, how did you get interested in those processes in Estonia and what did you find out?

Heidi: Actually, I didn't know that an artist introduced the term Singing Revolution! Well, my projects have mostly centred around ecology since 2017; these days I am most interested in the societal dynamics and the psychology the climate crisis brings forth; for example, the fact that the fear arising from the impending climate catastrophe leads to a tendency to focus on self-protection, and for the less well-off to vote for right-leaning parties that propagate the closing of borders, a dynamic that Bruno Latour has pointed out. When I started working on the exhibition in Tallinn and tried to understand the place that ecology occupies in Estonia, I was struck by the fact that forests are oftentimes portrayed as implicitly intertwined with Estonian national identity by organisations like the Estonian board of tourism. I was curious to understand whether Estonians have historically been imprinted with more ecological awareness. I was told about the protests that took place at the end of the 1980s, the so-called Phosphorite War in 1987. In these protests, the Estonians reacted against plans to build a phosphorite mine in the Virumaa region, after the plans became public on TV in February 1987. The protests had a massive number of participants and resulted in the Estonian government halting their plans. It was

researcher Linda Kaljundi at Tallinn University who helped me place the protests in the larger political situation in the Eastern Bloc at the time. She recommended I read Jane Dawson's book 'Eco-Nationalism' in which Dawson compares anti-nuclear movements in several countries in the USSR at the end of the 1980s, with the thesis that they were driven more by a desire for greater independence than by ecological concerns. The right to protest had just been granted thanks to *perestroika* and *glasnost*, and a protest based on ecological reasoning is in principle apolitical, so it was a relatively safe way to gather and criticise the government. Most of the ecological movements became inactive soon after independence, Dawson notes. I found it super interesting since I had never thought about how ecological activism is shaped by its specific political context. What was the starting point of the research that you are currently undertaking and what you are focusing on?

Inga: My interest in ecology also traverses several projects. The most recent one was an embodied research project *Performing the Fringe* I did together with curator Jussi Koitela and artists in the fringe areas between the city and the non-city where the urban areas transition into forests or the countryside in Stockholm, Pori and Vilnius. During this project we were taking walks to see, hear and feel those areas, and were meeting with people who live there as well as researchers. We tried to untangle the relationship between ecology and economy, the urban and rural, the human and non-human, and to understand the rise of ecological consciousness in each of those places historically. During discussions in Vilnius, one of those turning points appeared to be the activities of the Lithuanian Green Movement, which is an umbrella union of environmental clubs, groups and individuals established in 1988. In Kaunas, a green club "Atgaja" (Revival) was formed in 1987 resisting the plans of the USSR Ministry of Energy to operate oil wells in the Baltics off the shores of the Curonian Spit. In response, a campaign on the topic of Baltic Sea ecology was organised jointly with organisations in Latvia and Estonia, too. Following this campaign, they began to celebrate Baltic Sea Day on the first weekend of September, something I was familiar with only from the Latvian perspective. In Latvia the environmental movement was led by the Environment Protection Club, established also in 1987. They protested against many of the infrastructural projects like river dams or even the construction of the metro in Riga. In the case of the metro the eco-nationalism sparked because even though the protests were against the destruction of the urban environment, it was also directed against immigrants from other Soviet countries who would come to work on the project.

Edith Karlson, *Short Story*, 2019. Skeleton of a seal, greenhouse plastic. Installation view at exhibition *When You Say We Belong To The Light We Belong To The Thunder* curated by Heidi Ballet at Contemporary Art Museum of Estonia. Photo by Paul Kuimet



Emilija Škarnulytė. *Energy Island*, 2017. Video (still). Courtesy of the artist

Andris Breže, Andra Neiburga, Valdis Ošiņš. *Trip into the Greenery*, 1984. Installation. Photo by Gunārs Janaitis

Heidi: Yes, you point to a very interesting point about the protests, the fact that there was also a certain resistance against migrants. I found the same to be true for the 1987 anti-phosphorite protests in Estonia. There was a xenophobia also very particular to the situation. In Estonia, for example, the country had experienced a large influx of workers from other parts of the USSR because the area in the very east of Estonia, that borders with Russia, had been developed into a powerhouse for the whole north-western region of the Soviet Union. Under this plan they had managed to triple the production of electricity in the region between 1938 and 1950, but they also started the exploitation of oil shale, a type of extraction that is extremely polluting and is causing the biggest environmental challenge in Estonia today. The announcement of the plans for the phosphorite mine of course sparked fear of a new influx of migrants. Speaking of eco-nationalism, there is also another use of the term eco-nationalism, namely the nationalistic ideal of self-reliance, that a country depends solely on its own energy resources. In Estonia today one of the problems comes from the fact that Estonia is pretty self-reliant right now and abandoning the very polluting extraction of shale oil would mean Estonia would be forced to depend on the energy sources of other countries.

Inga: Thinking about the politics of energy and dependence on other countries, one of the recent discussions from the region is the Nord Stream 2 gas pipeline, which is a new gas pipeline (almost completed) for exports by Gazprom. It has increased tension between Russia, the US, and Europe significantly because it links Russia and Germany directly via the Baltic seabed and it would ensure Russia's dominance of energy supplies to Europe. The fact that it would also be ecologically harmful is almost never discussed, as the focus is mostly on the geopolitical aspects. The pipeline project presents itself as an environmentally friendly way to decrease carbon emissions from oil and coal, by using 'cleaner' natural gas, but as the writer and filmmaker Oleksiy Radinsky mentions in a recent essay, the structural, long-term dependency on fossil fuels would be extended and would prevent the transition to a carbon-free economy, which is needed for the Earth's biosphere as soon as possible. This summer, Lithuanian curator Lukas Brašiškis invited me to work with him and contemporary artists from the post-socialist region on an online screening programme, which was hosted by post.moma.org platform of the Museum of Modern Art in New York. We started our conversation focusing on eco-critical practices and having the previously mentioned questions in mind, we are further directing our attention towards questions of how environmental impacts are closely related to modes of energy production and transport involving both the systems for supplying energy and the pollution created by emissions. After the collapse of the Soviet Union, a lot of the socialist infrastructures are still in use or have just been decommissioned. One of the videos, *Energy Island* (2017) by Emilija Škarnulyte, for instance, focuses on the Ignalina nuclear plant in Lithuania, slowly being decommissioned, and substituted with a new energy structure—a sea carrier "Independence" designed as a floating liquefied natural gas storage and regasification unit.

Heidi: That sounds like a really interesting project! I found it really interesting in my research to look at what happened during the Soviet era in relation to environmental planning and energy. One of the things that I learned is that Stalin initiated a large ecological campaign in 1948, called the Great Plan For The Transformation of Nature. This plan aligns with what ecologists today would probably recommend to fight erosion. It involved a massive tree planting campaign, in which 5.7 million hectares of forest would be planted and a planting system of rotating crops. The plan was set up after 1946, when nearly a million people died as a consequence of a drought and was one of the largest projects ever to restore the natural environment. Unfortunately, the plan was abandoned after Stalin's death in 1953 and criticised for misguided planning but the methods that were used were in fact quite advanced. Stalin's ecological planning, which was essentially very utilitarian towards nature, obviously had mixed effects. In Estonia, for example, one good effect is that the hectares of forest doubled during the Soviet occupation, but Stalin's plan also caused large-scale environmental damage, for example, in Central Asia, where he diverted two rivers, which would eventually lead to the drying up of the Aral Sea, once the fourth-largest lake in the world.

Inga: As you mentioned forest and identity earlier, did you find instances where the forest, or nature, could be considered a space of identity and resistance, and in which ways?

Heidi: Throughout my research, I tried to find a link between the identification with forests and ecological concerns, but it wasn't that straightforward. They seem to be two different things. There is in fact a complication with the forest identification in the sense that the sentiment seems to be imported by the Germans during their factual colonisation of the Baltic area. Julian Rosenfeldt made a work called *My home is a dark and cloud-hung land* in 2011 about the romantic identification with forests in German culture. In Estonia there is an amazing treasure

of folklore linked to forests, with anthropomorphism and trees being personified, but I couldn't find any proof that Estonians are better equipped to deal with the climate crisis since they are closer to nature. Someone told me that it's common that the Estonian nationalist party shows up at a protest against the cutting of a forest, but their programme is not more green than that of similar parties in other countries. One phenomenon that I found extremely interesting in all this, is the existence of the Forest Brothers, the armed guerilla resistance against the USSR occupation across the Baltic borders that hid in the forest. The fact that they were generally considered heroes and represented the people supports somehow evidence of an identification, but it is again very implicit. I unfortunately never got into this part of research, but I am curious to know whether the art in Eastern Bloc countries at the end of the 1980s incorporated ecological themes. Do you know?

The ecological problem today is in the first place a problem of unchecked power that gives powerful people and world leaders the right to colonise future generations.

Inga: In Latvia, the idea of "pollution" of nature in the works of artists from that period was often associated with the political "pollution" of the imperial Soviet power, of a different language. This is another instance where nationalism comes in disguised as ecological concern. Even before the Environmental Movement there was the eponymous exhibition *Nature. Environment. Human* in 1984, where environmental and social ecologies were addressed as entangled, with 80 artists participating. In her book about the artist Andris Breže, art historian Santa Hirša analyses his works from the 1980s from the ecological perspective, mentioning that his large scale installation *Trip into the Greenery* (1984) previously read as a critique of consumerism also includes a critique of urbanisation using the notion of "greenery" as a potentially control and ideology-free zone. In general, however, as you mention the case for Estonia, too, the whole Latvian identity is based on its closeness to nature and forests, but then surprisingly, there are rarely forms of explicit ecocriticism in art. I am thus looking with interest to the youngest generation of artists where I see ideas of eco-feminism appearing, as in the practice of Linda Boļšakova. And also, the younger generation are again protesting, after a significant break in environmental activism, the most recent case was against cutting trees in the Marsa parks in Riga, as well as saving the allotment gardens. However, nowadays ecological activism is also connected to ideas of "green living" that have become fashionable, which is manifested in biking in the city, healthy lifestyles, etc.

Heidi: This is interesting, and also one of my main worries, that even if there is a lot of attention on the ecological crisis right now, and pressure from groups like Extinction Rebellion, that ecological concerns will remain limited to being incorporated as a 'lifestyle', like a trendy layer or veneer. There is no real power to push for powerful people, or nation states, to take responsibility, which is really necessary if we want to extend the window of human life on earth. As you mentioned earlier, the communication around the gas pipe, the Norwegian state oil company Equinor is also proudly communicating that their oil extraction activities produce zero emissions, but meanwhile they are drilling in the Arctic Circle, knowing full well that a leak there would cause disproportionate ecological damage. Greenpeace together with some Norwegian NGO's ran a court case in 2017 against the Norwegian State for giving out licences to drill above the Arctic Circle, but unfortunately, they lost. There is no institution that can hold Equinor or the Norwegian state accountable for their actions, in the same way that no one can stop Trump from withdrawing from the Paris Climate Agreement. The ecological problem today is in the first place a problem of unchecked power that gives powerful people and world leaders the right to colonise future generations. So, I am always looking for art that is essentially about this power question, that then automatically also encompasses class and race. After lots of research, in the end I worked in the Tallinn Photomonth with Edith Karlson, since her work always incorporates power relations, often between humans and animals. The work *Short Story* that she made for the exhibition features a transparent suit that represents corporate power, next to the skeleton of a dead seal that she found on the coast of the Baltic Sea.

Inga: It is interesting and important to end the conversation with the Baltic Sea as it was one of the connecting points of the environmental movements across the Baltics at the end of the 1980s. The "Prayer for the Baltic Sea" started in the 1980s as a massive annual coast-long gathering of people, often performative, with posters, costumes and concerts and it still takes place today. Despite this, the question of pollution becomes only more acute, as it has one of the world's biggest marine "dead zones"—areas where the sea's oxygen has been used up by seabed bacteria, which is caused by agricultural and urban waste, to which the dead seal is a silent witness.

Prayer for the Baltic Sea, 1988. Photographer unknown. Courtesy of the Museum of the Green Awakening

INGA LĀCE (1986) is C-MAP Central and Eastern Europe Fellow at MoMA, New York. She has been curator at the Latvian Centre for Contemporary Art since 2012 and curator of the Latvian Pavilion at the Venice Biennale 2019 with the artist Daiga Grantina (co-curated with Valentinas Klimašauskas). She has also been co-curator of the 7th–10th editions of the contemporary art festival SURVIVAL KIT (with Jonatan Habib Engqvist in 2017 and Angels Miralda and Solvita Krese in 2018-19, Riga). Lāce has recently worked on the project *Performing the Fringe* at Konsthall C, Stockholm (co-curated with Jussi Koitela, 2020). Lāce was curatorial fellow at de Appel, Amsterdam (2015-2016) organizing a programme and editing a publication, *Instituting Ecologies*, on the intersection of art and ecology.

HEIDI BALLET (1979) is an independent curator based in Berlin. She is the artistic director of the Beaufort Triennial in Ostend and currently organizes the online project *Conflictual Topography* at Times Art Center Berlin. She co-curated the 2019 Tallinn Photomonth Biennial and the 2017 Lofoten Biennial (LIAF). In 2016, she curated the Satellite exhibition series *Our Ocean, Your Horizon* at Jeu de Paume Paris and CAPC Bordeaux and *The Morality Reflex* at CAC Vilnius. Between 2012 and 2015, she worked as a research curator at HKW Berlin for the exhibition project *After Year Zero*, which travelled to the Museum of Modern Art Warsaw in 2015. Her writing has appeared in Mousse Magazine, Randian and Art Papers.

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Olev Subbi: Using Paint to Find an Ideal World
• 13.11.2020–21.03.2020
Kaljo Põllu: A Mythological Ancient World
• Permanent exhibition: Adamson-Eric (1902–1968)

adamson-eric.ekm.ee
Lühike jalg 3, Tallinn

Contemporary Art Museum of Estonia (EKKM)

• 12.09.2020–1.11.2020
Tiger in Space

ekkm.ee
Põhja pst. 35, Tallinn

Kai Art Center

• 19.09.2020–8.11.2020
Leviathan: the Paljassaare Chapter

kai.center
Peetri 12, Noblessner, Tallinn

Kumu Art Museum

• 28.08.2020–31.01.2021
Ado Vabbe. Wunderbar
• 30.10.2020–21.02.2021
Broken Symmetries
• 10.10.2020–21.03.2021
Egypt of Glory: Art from the Nile Valley
• Permanent exhibitions

kumu.ekm.ee
Weizenbergi 34 / Valge 1, Tallinn

Museum of Estonian Architecture

• 14.08.2020–29.11.2020
Leisure Spaces. Holidays and Architecture in 20th Century Estonia
• 18.06.2020–08.11.2020
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• 20.11.2020–04.04.2021
The timeless interiors of Aulo Padar

arhitektuurimuuseum.ee
Ahtri 2, Tallinn

Tallinn Art Hall

• 17.09.2020–08.11.2020
Maria Kapajeva. When the World Blows Up, I Hope to Go Down Dancing
• 17.10.2020–20.12.2020
May You Be Loved and Protected
• 03.10.2020–07.03.2021
Modern Love (or Love in the Age of Cold Intimacies)
• 14.11.2020–17.01.2021
Olesja Katšanovskaja-Münd.Traces of Existence in a Moment
• 19.11.2020–10.01.2021
Benjamin Badock and Kaido Ole. A Sparrow in the Hand
• 15.01.2021–14.03.2021
Sirja-Liisa Eelma and Mari Kurismaa. Repeating Patterns
• 09.01.2021–14.03.2021
Flo Kasearu. Fallout (working title)
• 15.01.2021–14.03.2021
Maria Valdma. Jardin (working title)

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• 22.10.2020–25.04.2021
Tiit Pääsuke. Nostalgialess

tartmus.ee
Raekoja plats 18, Tartu

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