

Estonian Academy of Arts
Faculty of Fine Arts
Installation and Sculpture

Uku Sepsivart

On the possibility of Beaver Art Museum / About using natural
processes and animals in purpose of making an artwork.

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Commentary by supervisor

About Uku Sepsivart's learning process: there has been discussions of the role of art-object and other objects, about the history of ready-made and surrealism and history of contemporary art. Also we have been discussion about the ways of making different kinds of displays and how they can be seen. There has been a continuous discussion of the similarities and differences in Finnish and Estonian contemporary art-practices. Mr Sepsivart has been working hard and has created on multidimensional MFA-work and a interesting literary text about his main interests and working-processes. He has shown a great enthusiasm and been very eager to discuss and contemplate many large artistic questions, been also a vivid reader and an excellent student.

J-H. Tihinen

Introduction

I have become enthusiastic about art through making graffiti which within my practice has transformed into street-art or rather; graffiti based art. First of all I began to question what art is and started to study sculpture because the medium seemed to be more space related than other faculties. I then began to speculate the various overlaps between graffiti and sculpture. How could they be so divided? Could I find a point where those fields could meet? Could it be somewhere in the area of land-art? I never answered the question of what art is successfully but if graffiti is too wild and chaotic for our society, then is this raw art then something that more closely resembles a force of nature? And art then too? - just more controlled. The expression of natural need for making or creating. Maybe the overlay between sculpture and graffiti could be similar to the forbidden sculpture work of the beaver or other animals such as the mole who is seemingly breaking the rules by working on the grounds occupied by human. Isn't it one of the important aspects of defining graffiti- to be illegal. Nobody likes to prohibit the work of beaver, to cut the trees in a forestry or other territory where it might somehow reduce profits. Some don't tolerate the work even if it's performed in a neutral area or sanctuary. What about if it would be me who would start to gnaw the trees using my tools in the forest to make a sculpture within the environment without permission? Would a work of a beaver be a ready-made form of my artwork then? Because what it is making is same as wood carving work.

"The itch of the lumberjack" is a found object that I presented as an irrational ready-made sculpture in the year 2011 for the project "Illuminator" which was curated by Kirke Kangro and Marko Mäetamm. The issue with the presented object started earlier in 2010 with my speculation over a wood sculpture that I wanted to make. It is important to mention that wood is a material I really like and was keen to work with. I had the materials, necessary tools and a great hunger for working. The plan missed only one element – a vision of the form which should come from the wood itself. The human mind is capable of creating a correct and rational form. However if the form is not imagined in the mind and there is only the wish for the action and handicraft activities in the artist, what could the resulting woodcarving artwork look like? Would it be irrational to just carve? How does one deal with the natural wish for crafts in the environment which only seems to promote

conceptualization? Should anything be produced at all if existing things could be used? – these were my questions.

I was thinking for a really long time about making a piece. No results were coming up and I went for a walk into forest. I found an object in the woods which in my mind resembled the work I would have been doing if I would have started my mindless carving work – it was already done. It was done in the sense that this would be the kind of wood sculpture resulting from my work if I lacked an idea of a form that should be completed. Just work. The sculptural form had been done by a beaver.

Forward from this point there were also speculations starting over animal arts. Is an animal capable of producing a piece of art? Is the work usable as ready-made?

In my text I want to open up the topic of a sculpture/object and the assembly of objects. In doing so I will discuss artists using ready-made objects by opening up the source of surrealist object and artists who makes by using the ideas of Jyrki Siukonen. Both tactics really interest me and are equally important in a discussion about contemporary art. There will be a little bit about using natural processes and animals for making an artwork in the context of the ready-made. Finally there will be a focus on collecting and showing where all the material will form a conclusion connecting my art practice with the theory of empathy. Animal made objects are major sources of inspiration for many contemporary artists as well as the German romantic painters of which nature was an important inspiration.

If us humans have been studying from animals for developing architecture (structures of bee combs, ant nest), material production (hornets papyrus) and animals have been utilized in rather different kind of works in the field of agriculture, science, medicine, then why wouldn't it be possible for animals to be involved in the field of arts. Many animals are members of much older species than humans and have inhabited the earth millions of years longer. They make their activities unconsciously or intuitively but they do it right. They perform a certain function and have their own important role in the ecosystem. What is the role of being human? Might there be something to learn from animals? We are part of the same world as nature and animals. Or is it yet to be proved? I would like to use the word "Anthropocene", a term coined by Russian scientist in the 1960s which classifies human existence on earth as a natural force, in the context of the whole artistic making process.



The itch of the lumberjack. Irrational ready-made. 2011. From exhibition Illuminator. Raja Gallery

About surrealist object, found object and ready-made

Viewing an object

When I first started thinking about using ready-made objects it didn't seem fair. The artists are working hard on their craft and then there is suddenly someone presenting ready-made objects, made by someone else. These sensibilities made me to find out more about the ready-made and what it was about. At first I planned to use animal sculptures in my artwork as a protest but then more and more interesting topics started opening up.

For me it was kind of a protest or a joke to use animal made forms as a ready-made art object because the usage of a found object seemed like using just a piece of another process, a process of animalistic activity or action with a natural origin that is happening anyway. However I later discovered that this kind of gesture had already been made and these same thoughts thought. It has been claimed that the first person to speak about using found objects in an artwork was the painter Pablo Picasso (1881-1973) when he applied an image of a chair caning to his painting "Still Life with Chair Caning" (1912). The origins of the term "found object" derive from the french *Objet trouvé*. This term was applied in the 20th century to existing objects, manufactured or from a natural origin, used in, or as, works of art. With the exception of the ready-made, in which a manufactured object is generally presented on its own as an independent work, the *objet trouvé* is most often used as raw material in an assemblage, such as surrealist object with juxtaposition as a guiding principle. Prior to the 20th century, unusual objects were collected in cabinets of curiosities, but it was in the early 20th century that 'found objects' became appreciated as works of art in their own right. Architect Antoni Gaudí (1852-1926), for example, used broken pieces of pottery to cover exterior surfaces in the Park Güell buildings (1900–1914) in Barcelona and on various buildings designed by him in the same period. The development of Collage in Cubism began a greater dependence on found objects, paralleling the incorporation of conversational fragments in the poetry of Guillaume Apollinaire from 1912. Pablo Picasso and Georges Braque, in particular, used real items in their paintings and constructions as a way of commenting on the relationship between reality, representation and illusion. Their example in turn encouraged Vladimir Tatlin (1885–1953)

to use ordinary objects in his reliefs of 1913–1914, and other sculptors, such as Alexander Archipenko and Umberto Boccioni, to extend the range of materials acceptable in sculpture. Artists associated with Dada, notably Hans Arp and Kurt Schwitters, used damaged and reclaimed materials as a potent image of the futility of World War I.¹

The artist who has perfected the concept of the found object is Marcel Duchamp when he created his series of ready-mades starting from 1914 and he is the one who made the term famous. Usually, when spoken about, the ready-made is a direct reference to Duchamp's work. Duchamp's ready-mades are experiments to think outside of the logic of working.² Duchamp was, like many of his contemporaries including Jean-Tinguley, looking for an answer to the question: "How can you make art without material / materializing". Although Duchamp is known for avoiding to work by using ready-mades he is still known to have been working in secret.³ So we might conclude that he also had some urge for making and not just exhibiting.

A Study published in 1997 by Rhonda Roland Shearer questions whether Duchamp's "found objects" may actually have been created by Duchamp. Her research of items such as snow shovels and bottle racks in use at the time failed to turn up any identical matches to photographs of the originals. However, there are accounts of Duchamp's patrons such as Walter Arensberg and Joseph Stella who were actually present when Duchamp purchased the original Fountain at J. L. Mott Iron Works.

Many Surrealist artists, especially in the 1930s, began arranging objects in combinations that challenged reason and summoned subconscious and poetic associations. The most easily obtained materials were found objects, or items cheaply purchased at flea markets. The mundane, mostly mass-produced objects found new resonances when arranged in unprecedented and provocative configurations. Surrealist leader André Breton (1896-1966) believed that this new form of sculpture, called assemblage, had the power to puncture the thin veneer of reality, and tap into the subconscious mind. As Breton proclaimed: "To aid the systematic derangement of all the senses....it is my opinion that we must not hesitate to bewilder sensation..."

I used the animal made form and even flattered myself with the thought that it was something new when I called the medium of the work "irrational ready-made". The word irrational was added on to the work because we do not think about acts of animals as rational. But during the research I have found out that even this kind of term has already been in use. It has been used by surrealists. In 1936 there was an exhibition "*Exposition surréaliste d'objets*" organized at Charles Ratton gallery in Paris which was dedicated to found- and ready-made objects. In this exhibition a bewildering range of items were brought together including natural objects, interpreted natural objects, incorporated natural objects, found objects, perturbed objects, ready-made objects, American objects, Oceanic objects, mathematical objects and Surrealist objects. The overall exhibition of Surrealism and the object was presented at Centre Pompidou, Paris in October 30, 2013 to March 3, 2014.

The Surrealist object as Andre Breton has described in his essay "Crisis of the object", is created from nothing by bringing together disparate elements selected arbitrarily from the immediate data. Breton takes support from Gaston Bachelard's words on reality: "What is the nature of belief in reality, what is reality as a concept, what is the primordial metaphysical function of the real? Essentially it is the conviction that *"one will discover more in the reality concealed within the entity*

¹ M.Gale, Art Terms, Objet trouvé, 2009, reachable: http://www.moma.org/collection/theme.php?theme_id=10135 (Seen on 27.XII 2014).

² H.Molesworth, Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades. Art Journal College Art Association. 1998. pp. 50-61.

³ By the time Duchamp worked with "Étant donnés" he had said that he had quit art completely.

than in the immediate data surrounding it". Such a statement works well with the surrealist aim of bringing about a total revolution of the object through various measures. This includes diverting the object from its destination by attaching a new label to it and signing it, reclassifying it by the exercise of choice, showing it in whatever state or external forces such as earthquake, fire or water have left it, retaining it just because of the doubt surrounding its original function. It's funny that we have these kind of surrealist object ready-mades in our surroundings in the cityscape. Objects which are hard to classify, or the stories of origins told. They have been created and modified in time by human or natural processes or both and their original function is hard to be identified. Therefore there can only be speculation. Almost like the "Involuntary sculpture" of Brassaï (1899 – 1984). In 1932 Brassaï collected and photographed tiny castoff scraps of paper that had been rolled, folded, or shaped unconsciously by idle hands– readymade Surrealist objects that represent what Rosalind Krauss has described as "the automatic writing of the world.". The surrealist objects have one thing in common: they derive from the objects which surround us but succeed in achieving a separate identity simply through a change of role.⁴ And if the object's role or change of role is not to be acknowledged through a lack of information then we have a natural made surrealist object or irrational ready-made (which I think the beaver sculpture can also be classified as). Is it something where the elements and human activity have joined and become one - a force of nature? Is it then a naturally created ready-made surrealist experience? I have thought much about the possibility of making an artwork that could be improved by nature itself instead of protecting it from the decay. There might be a key to do this.

Emmanuel Kant has described Art as distinct from nature just as "making" (*facere*) is from "doing" or "causing" in general (*agere*) and [just as] the product of the consequence of art is distinct as work (*opus*) from the product of nature as effect (*effectus*).⁵

Kant's distinction between works of art and those of nature leaves us in a quandary. The production of the artifact within nature itself poses a problem – even more so when an aesthetic aspect is involved. Whether the animal is a craftsperson or whether, more generally, nature is a creator of forms, the consideration, within nature, of an aesthetic dimension is the stumbling block of science.⁶ I think both of the problems raised can easily be solved by setting aside the hierarchical question of whether an animal should be defined as a craftsperson or not if natural made objects are **art**. I think it is largely dependent on individual perception, values and interpretation. Artist Man Ray (1890-1976), an important figure of surrealist and dada movement has said that it is the human ability to interpret that creates art not nature.⁷ Therefore seeing and appreciating art is a totally relative phenomena. We have no idea if nature creates art or not but maybe there is no difference because it is a matter of the projection that we project on it, something that we see in our minds. Something similar to what Salvador Dali called his "Paranoia critical method". He saw shapes and visions when looking at cliffs in Port Ligat and these shapes were some of the most important inspiration for his paintings. These days we spend more of our minds projection capacity on different kind of computer screens. Maybe there is no difference if there is art in nature or not, it is

⁴ A. Bréton ,Surrealism and Painting, S.W Taylor, Review by: N. Narotsky, Leonardo, Vol. 7, No. 3 (Summer, 1974), pp. 275-280, The MIT Press Stable URL: <http://www.jstor.org/stable/1572922> . (Seen on 10.XI 2014)

⁵ Emmanuel Kant, Kritik der Urteilskraft (1790). Quoted from the French translation by Philonenko (Paris: Vrin, 1965) p. 134.

⁶ C. Besson in conversation with H. Duprat, "The Wonderful Caddis Worm: Sculptural Work in Collaboration with Trichoptera," translated by S. Pleasance, Leonardo, vol. 31, no. 3, June–July 1998.

⁷ R. Leggat, A History of Photography from its beginnings till the 1920s, Reachable : http://lnx.phototeka.it/documenti/Cenni_storici_fotografia.pdf. p. 190. (Seen on 13.V 2015)

just our relation to it which matters. The same could also be said about animal craftsmen. There is no difference if animals are doing art or not, it is our relation to them that matters.

From here a connection could be made with Walter De Marias (1935-2013) ideas about valuating natural processes as being the highest form of art without any philosophical issues. On this I will write more precisely under the title “Parallels of using natural system from art history”. From the different classifications of objects which are presented at the “*Exposition surréaliste d’objets*” the terms which have survived are ready-made and found object. Probably because of the simplicity of the terms. It might be necessary to resurrect some of the terms remained less noted, in order to help describe our everyday experiences when meeting an unknown object. Today there is a term quasi-object used in sociology when speaking about objects that are difficult to classify. It applies to objects that can be seen several ways. In these objects we find a unity between the hard (natural made object) and soft (object on which humans project and give meaning to). The term was used in “We Have Never Been Modern” by French philosopher and anthropologist Bruno Latour (1947). For me it would be interesting to make an experiment with this kind of object in my work.



Photo of an object difficult to explain taken from cityscape in Tallinn. 2009

Artist and work

I think the questions about: “what to do?” or “what to produce?” are very important in the contemporary art or even in contemporary society. The answers to these questions have changed over time as a result of the changes in society and technologies. When we have the machines that can do the work for us then we are free from work. After we are freed from work a question arises. What is the point of us after being freed from working? Just leisure? Can man feel good without working? There have been fully dystopian societies which have appeared in many artistic works such as “Childhood’s end”, “The Midas plague” and “Cyberiad”, to name a few, where all people's physical needs are provided for by machines, but this causes humans to become increasingly docile, uncreative and incurious. There for - how can we treat freedom from work as a good phenomenon? Would unemployment still be dealt as a problem in a society? To celebrate freedom from work, the whole functioning form of society and role of an individual would change. Let’s take for example the speciality of printmaking. What is there for a printmaker to do if Gutenbergs printing press, which actually took value away from peoples work who used to work by hand, has lost it’s functionality? The work is done now by a printing machine. Pushing the button and operating the machine are the only skills needed to get the work done, one does not need to be an artist. The same

question comes already to sculpture too when we already have 3d modeling machines for making 3d forms. What kind of sculptures are there for us to make if the machine can make the modeling for us? Does it mean that we could or even should engage ourselves with other kind of activities or should we be trying to surpass the machine in its function? How can one be an artist and be better than a machine? How much do the unemployed value their freedom in a society built on competition? What can a wealthy man do with his freedom? In the story "The Midas plague" the poor must bear the burden of consumption, as well as working at meaningless jobs to produce more meaningless excess, the rich conversely are allowed to live simple but comfortable lifestyles. Jyrki Siukonen (1959) an artist who has written a book on working in workshops has asked: "Why go to work out in the fitness clubs?" The working topic has got an appropriate commentary from an American artist, sculptor, illustrator and composer Walter De Maria. De Maria's artwork "Meaningless work". On contrary to working out in a fitness club, De Maria's work was more meaningless since one of the conditions of the work done was that it supposed not to be seen by anyone or even documented to be felt as meaningless. In this sense working in a warehouse or production company hidden away from public eye might be more meaningless than working out in a fitness club.

Art work is still about the intellect and creativity. The machine has really not yet reached to these abilities, but yes they are trying to produce an intellectual machine. I believe that humans have this "0,01%" that is not possible to transmit into the machine. But I have to admit it's only a belief and if I go in this direction, it's getting rather fundamental.

But nonetheless, there are still people who work by hand. Even in the traditional manner. Even if one might think there is no point in doing so anymore. Some similar thoughts have been presented by Jyrki Siukonen in his book *Hammer and silence*. He is basically saying that working is something which is making us more human. This is why we should keep on doing things by hand and continue to use our bodies for making things. To retain our humanity. To understand ourselves through working; Siukonen is saying that the final result of work is not materialistic work which is produced but the growth in the self-understanding of the manufacturer. Maybe this is the true meaning of working? The same is emphasized by Joseph Brodsky. He emphasizes the importance of the process of working over the end result: "no honest craftsman or maker knows in the process of working whether he is making or creating. Latter is not possible without the former."⁸ I think that physical experiences are very important when it comes to giving sense to the world and I think these experiences are also very important as a source of inspiration. By working by hand instead of letting machines to do the work we might also be able to avoid overproduction.

3.1 About working. Jyrki Siukonen (From working to empathy?)

Finding the book "*Vasara ja hiljaisuus*" was a great relief to me.⁹ I couldn't remember ever seeing any written material on the topic of making things before. After reading it I felt more confident about my urge to work. I emphasize the description of non-stop work process as a complete form of existence and seeing the individual workshop of a craftsman opposing to large anonymous factory space. Jyrki Siukonen says that "From handicraft the genuine source of thinking has always been looked for".¹⁰

⁸ J. Brodsky, 'A Cat's meow', On Greif and Reason Farrar, Straus & Giroux (New York), 1997, p. 70.

⁹ I thank professor Villu Jaanisoo for introducing the writing to me.

¹⁰ J. Siukonen, *Vasara ja hiljaisuus*. Lyhyt johdatus työkalujen filosofiaan, Helsinki, Kuvataideakatemia. 2011 p.10.

The work gives satisfaction to human beings perhaps in the same way as for an animal even if it's work is chewing. Why did the sculpture of the beaver catch my eye? Why did it seem interesting or nice? Why are the animal made forms interesting for architect Juhani Pallasmaa (1936) who has deeply delved into animal built constructions and written a book "Animal Architecture" about it? The reason why the beaver sculpture has seemed so exciting and almost human like to me might lie in the theory of empathy by Theodor Lipps as described by Willem Worringer in his essay about understanding abstractionism "Abstraction and empathy". In the essay he writes that the aesthetic sense is an objectivized sense of the self. He talks about life energies and why something seems beautiful. "The need for Empathy can be looked upon as a presumption of artistic volition inclines toward the truths of organic life, that is toward naturalism in the higher sense. The sensation of happiness that is released in us by the reproduction of organically beautiful vitality, what modern man designates beauty, is gratification of that inner need for self activation in which Theodore Lipps sees the pre supposition of the process of empathy."¹¹ In the forms of the work of art we enjoy ourselves. Aesthetic enjoyment is objectified self-enjoyment. Object holds its beauty only through our own vital feeling, which on some mysterious manner, we project into it." By his theory we could say that it is similar feeling, similar energies or similar vitality that we must have to feel empathy towards something. We must have similar resonance towards it. Siukonen is saying that we need to make work to become human and find understanding. Also an Estonian artist Ülo Sooster has said : "Firstly one has to acquire one craft well and later on one could use anything to make art".¹² For me the time when I am manually working is very fertile in a sense of thinking by myself and I get new ideas while working.

Therefore I say that craft is important. The aspect of working is giving us a tool based on experience and feeling to be empathic towards our surroundings and to relate the objects that are there to be found. This is why I found the beavers sculpture fascinating and why I felt the similar energy or vitality in the moment of finding it. Because of the need for manual work.

Isn't it work that produces meaning? Without the experience we have no idea about meaning.

Afterwards I was trying to work the same way as the beaver. I went to the forest and started to gnaw on a tree. I didn't use my teeth, I used tools of my own, the tools for making wood sculptures. It was fun and exciting to imitate the beaver, but there was some kind of guilty feeling coming to me, because I did not have a direct necessity to cut the wood as the beaver has– to get food.

Due the strange guilty feeling I remembered an issue while working. When I was a kid I remember me and my brothers knocking wood with hammers. There were three birch trees growing in our yard in the countryside. One day we took hammers from pantry and started to hammer the trees. There was no idea in it I guess, except the excitement we got from knowing it was forbidden and absurdist on the same time. Why is it forbidden to beat those trees? We burn wood all the time for the purpose of heating. When our grandmother saw us beating the trees she became angry instantly. We evaded her by climbing on top of the same trees. We managed to stay there until she calmed, so nothing happened to us. What is even more absurd about the case, is that the same trees were cut down few years later to keep them from growing into the electric lines. There goes the sentimental value of whatever was there to get angry about. The instance which trebled the events absurdity was that when a few more years had passed the electric lines were relocated and the reason to cut down the trees was withdrawn. From this case I was only able to conclude that there are no moral matters authoritative enough, at least not over the lucrative matters.

¹¹ W. Worringer. Abstraction and empathy. – Art in Theory 1900 - 2000: An Anthology of Changing Ideas. C. Harrison, P. Wood (eds.), p.67.

¹² Documental video from exhibition on "Ülo Sooster and his Tartu friends " at the Kumu Art Museum 2014.

In the future if it might happen that I don't have a chance to rent a studio, it's possible to use the forest as a studio.



A Giant Sequoia Felled by Loggers in the Early 1900's. Source: National

Parallels of using natural system from art history

When I have been thinking about making an artwork in the environment the ethical questions arise around whether it is ok to interfere with nature. Are there any possibilities to use the nature without interfering it? Could I somehow use the work beaver is already doing?

The first example that I ever found on collaborating with nature is by Norwegian Painter Edward Munch (1863-1944). He was painting at any possible time. If the painting failed in his opinion, he took the uncompleted artwork and threw it under the eaves where he let the forces of nature to take care of it, to shape it or even fix it¹³. Of course it did not always work.

Artists have painted parts of nature and learned from it. Is it then more like imitating or copying or is it creating? In Munch's practice it was not merely imitation, it was using the forces of nature directly to help make the failed painting a better one. He let the nature take part in the process of creating the painting and continued it when he liked it. There are examples of using natural processes where the artist is more in control. There is a visual artist from Finland, Antero Kare whose work consists of growing his paintings and sculptures by using the microbes and bacteria. He makes a structure for a landscape in a glass box and lets the bacteria to grow color and textures on it.

Examples of using natural processes go beyond. One comes from the famous pop artist Andy Warhol (1928-1987), who made his Oxidation Paintings (1977-1978). The oxidation paintings were made by urinating on copper plates. When he was urinating on the copper surfaces, there appeared a reaction. He also invited his friends, acquaintances and assistants to piss on the canvases covered by copper paint. Through repeating the same action on different copper canvases, he had always different results and it would be much too difficult to organize the organic process to give the same

¹³ R. Stenersen, 1985 Edvard Munch : lähivaateid suurvaimust [Translation from Norwegian Arvo Alas, Outro: Jaak Kangilaski, Tallinn : Punane Täht 1985 p.28.

result anyway. This was not the case. Warhol really wanted to have different results in colors and shapes on the canvases. He was giving different nutrients and foods to the urinators to get more variations. He also tried different kinds of metal paint for the background. The variations might have also been different by the differences of the urinators' bodies processing nutrients, being expressed on those coppers. It's interesting why patinated copper has been thought of as an interesting phenomenon in culture. There are church towers being covered in it. There is copper in bronze from which sculptures have been made and the sculptures have been patinated or allowed to be patinated by the weather conditions. One method has been to bury bronze in earth to have a patinated surface as a result. The famous Estonian sculptor Jaan Koort (1883-1935) has practiced burying his bronze sculptures in faeces and this was the secret to his glorified dark patinations.¹⁴ Outdoor toilets without flushes are quite common in Estonia which has made a perfect site for testing patina without needing any special preparations. There must be something special in the chemical process of patination that is wanted to be shown, admired or celebrated.

From the scientific theories of human genesis we get to know that humans learned to use fire through lightning strikes, volcano eruptions, meteorites fallen from space or other source of coincidental origins. Humans learnt to imitate naturally occurring fire such as a burning tree or forests. They could take coals and carry it with them and use it to start a fire for their own benefit later. To get warm and to heat up food¹⁵. The phenomena noted previously are to be treated as forces of nature. Forces of nature can cause disasters and loss but it is quite relative. By the previously presented examples we can understand how there has been a lot of benefit to the human form by using the natural forces. The loss done is more of a term related to the fields of economy¹⁶. For example the term could be used by someone who has been silly enough to build their house on a volcanic pedestal and the house would be damaged or destroyed by a sudden eruption.

There is an artist who really could appreciate natural disasters. It is Walter De Maria. He has said that: "I think natural disasters have been looked upon in the wrong way. Newspapers always say they are bad, a shame. I like natural disasters and I think that they may be the highest form of art possible to experience. For one thing they are impersonal. I don't think art can stand up to nature. Put the best object you know next to the Grand Canyon, Niagara Falls, the red woods. The big things always win. Now just think of a flood, forest fire, tornado, earthquake, Typhoon, sand storm. Think of the breaking of the ice jams. Crunch. If all of the people who go to museums could just feel an earthquake. Not to mention the sky and the ocean. But it is in the unpredictable disasters that the highest forms are realized. They are rare and we should be thankful for them."¹⁷ I think also that this unpredictability is invaluable as a source of inspiration as it proves to be in the story about Newton and the apple falling on his head. We should appreciate natural disasters. Without those we wouldn't have for example learnt to use fire. Natural disasters or forces of nature shouldn't be undervalued later on. Walter De Maria has produced a great artwork which is based on using natural forces. It is called "The Lightning Field" (1977), which is one of his most famous artworks. It consists of 400 sharp pointed steel rods which are divided very precisely on a 1 mile times 1 kilometer grid array. The work changes its visual appearance according to the optical nuances of the weather and the rods put in the ground will light up when the lightning strikes the earth. Basically it

¹⁴ J. Kompus, private conversation with author 03.IX.2014

¹⁵ Firelighting. <http://en.wikipedia.org/wiki/Firelighting> (seen on 20. X.2014)

¹⁶ Private conversation with Turovski Aleksei 25.IX.2014

¹⁷ W. De Maria, On the importance of natural disasters [1960] – An Anthology of Chance Operations, Eds. L. Young & J. Mac Low, 965 Hoe Avenue, Bronx 59, New York. 1963, lk 28.

functions as lightning rods. The artwork is installed to New Mexico desert but unfortunately the thunder is quite a rarity there¹⁸.

In these kind of projects there is a lot to do with coincidence but also with the attempts of harnessing it. It seems to be a really human thing – wanting to be in control. On the base of previous examples we can see that there are different relations on the scale between control and letting the natural process do the work. By now how i see harnessing the work the beaver does as just the material that the beaver produces. It is usable for my own work as pieces of collage with a worked through pattern. Just as potential material to use. I can't see ways to make the beaver work in a more controlled way without capturing it which i do not want to do.

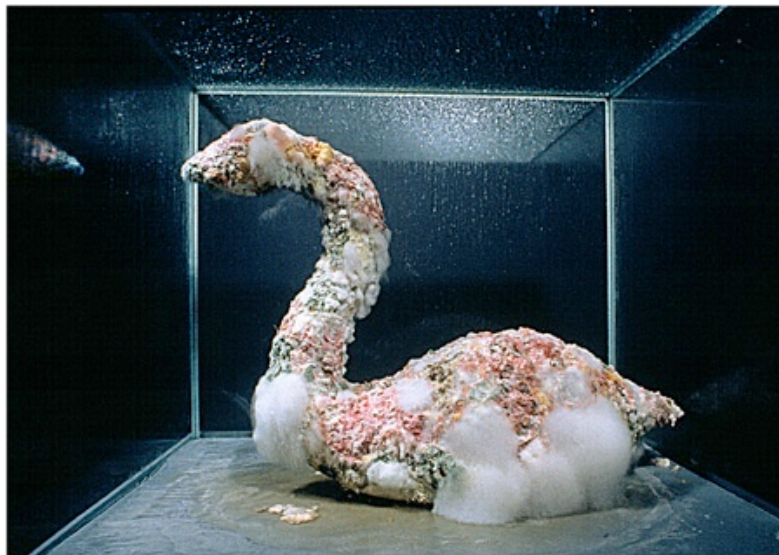
4.1 Practitioners and examples: Animal arts and making art with animals

First example of working with an animal I found from Salvador Dali (1904-1989) who worked with a real octopus to create octopus prints on graphic sheets. Not only using the body of the octopus but also the ink of it. Both taken straight from nature. He was later integrating the same prints with graphic prints created and shaped by himself. The most known and possibly most influential artwork involving collaboration with animal is the performance work of german artist Joseph Beuys which took place in the United States in 1974. The artwork is called "I like America and America likes me". Beuys was wrapped in felt after he stepped down from the airplane and was transported to the gallery by ambulance without touching the American soil. In the gallery he spent three days in a room with a coyote. Joseph Beuys was also very interested in bees, because he saw the functioning of bee society very similar to human society. Bees are also often referred to as a positive example when it is being spoken about working. "Busy as a bee" is a commonly used term to describe someone occupied with work, labour or activity. For now bees have been used very often in artworks by artists as Aganetha Dyck, Tomás Libertíny to name a few. I guess the use of bees has been most popular in nature projects, at least there are plenty to be found. The reasons might be that the bee works so much and people not only Joseph Beuys like honey very much which makes us feel positive about them. One of the latest examples was the work of Pierre Huyghe in Documenta 13 where he presented an installation with a sculpture which had a huge bees nest formed in the head area and a dog called Human going around. This is a nice example of integrating natural process' and animals. The interpretations about the work can vary. It is very fascinating.

There has been an exhibition organized about artworks involving animals. "Animal, animus, anima" in 1998 in Finland at Pori art museum. There were different works by various artists from various places all over the world who have used collaborations with animals in their artworks. Probably most known of them all is Marina Abramovic (1946) who did a performance with snakes. The snakes can feel the energies of the earth and also of the human. The snakes crawled over Abramovices body and she repeats in a trance: "follow my energies, follow earth's energies". The snakes wouldn't leave Abramovices body because the body is surrounded by a circular ice wall and snakes wouldn't go on ice because of the cold. Another interesting work was an installation of Hubert Dupart (1953) where he had given jewelry and pieces of gold to a caddis larvae. Free in nature the caddis larvae builds its cocoon using pieces of material that it finds around it. Dupart has found a way to use its practice in the benefit of his art. By providing the materials to captured larvae, the larvae built his cocoons as small sculptural objects or even jewelry from it. Dupart has patented the technique. One of the most interesting examples is the work of Yanangi Yukinori

¹⁸ The lightning field. http://en.wikipedia.org/wiki/The_Lightning_Field (seen on 20.X 2014)

(1959). It's called Wandering position which the artist has recreated many times from 1994-1999. In the works process the author is following an ant on an area of 210 square centimeters. "A human doesn't know what to do but an ant who doesn't even have a brain- knows"¹⁹. The author is following the ant as a being of a higher intellect and is drawing a line on a ground behind it. Through the following process, a drawing is made on the floor. Here i can see similarity to myself admiring and following the sculptural work of the beaver. There is another artist Petri Eskelinen (1975) who has done installations using ants. One of them is "Colonies" (2008), which consisted of two different ant colonies of the species *Formica Rufa*. The colonies were installed in boxes around the room, each connected to a central terrarium in which there was flowing water surrounding an artificial island. The ant colonies move towards the central terrarium and island, where the basic necessities for life are located: water, food, and shelter. The colonies needed to find a way to interact with each other, either by merging into a greater colony, isolating themselves and only accessing the island to retrieve food, or by fighting each other for territorial control. The island held the answer as to whether the "other" will be seen as a friend, foreigner, or enemy. It was also a site of building.



Making art by using bacteria. On the photo: Antero Kare. Swan. Bacteria, microclimate, 170x100x80 cm: Kiasma, Helsinki 2000

People have not only made art together with animals but music too. David Rothenberg (1962) is musician who makes music together with animals. Rothenberg plays music to animals and the animals are responding or even collaborating. Rothenberg is a professor of philosophy and music in New Jersey Institute of Technology. He is interested in animal sounds as music. He is a jazz musician whose books and recordings reflect a longtime interest in better understanding of other species through making music together.

¹⁹ L. Weintraub; M. Seppälä ; J. Vanhala ; Pori Taidemuseon.; Finnish Fund for Art Exchange. Animal. Anima. Animus. Pori Art Museum, 1998. (p. 140)



Rothenberg playing music for whales. Source: Baltlanlaboratories

The animals most similar to humans are apes. Giving the apes a chance to paint or instructing them to paint and compiling exhibitions of the works was rather popular on the 1970s. Making the exhibitions of ape paintings was banned in United Kingdom since it was seen as criticism of the art academy. When a painting made by an ape was shown to Salvador Dali he had said: "It's almost like Jackson Pollock but less animalistic".²⁰ There are more examples of animals who are thought to paint. Zoologist Aleksei Turovski claims that the drawings of elephants is more of a fraud. The elephant can feel the smells very well. Some scent for example a fruit juice is transmitted on a canvas in a way of it creating a graphical shape. Later when the canvas is presented to an elephant it will start feeling the canvas. When there has been paint put on the trunk then the elephant is creating the same graphical shapes as it has been made with the scent by the human beforehand. We can not call it the elephant's own initiative to paint.²¹ There has been a project made by Russian American artist duo Komar and Melamid who have been working with elephants to make paintings. They called it "ecollaboration". The elephants were trained to paint. People doubt if elephant paintings are art or not because the elephant is not aware of its actions. Here we arrive back to the subject of consciousness when talking about art. As Man Ray said that it is the human mind that defines art. So if the human sees art in elephants work then it is there and if he doesn't see then it is not. It is not the idea or initiative of the animal itself to express something to human by painting a picture. It is just trained to do so. The question is: if it would be art for animal could a human recognize it anyway? Humans have trained animals to make work for humans not for universally other animals.

Here I can see an example on how to make a beaver work for me. It would be to take a piece of wood and place it in the areas of the wood that the beaver would want to remove it and something that the beaver really likes. But I don't want to go this way. I want to stay more natural concerning animal and my working method.

A Beaver is a good logger and the most hardworking animal in the wild. It is important for the ecological system. The areas that beavers have flooded by building a dam are very fertile. After casing the area by dams the erosion will stop. After the beaver leaves the area new vegetation will flourish. The beaver's presence in the forest shows that the forest is healthy. Therefore, the image of the beaver is used in symbolism of many agencies that want to show their productivity and performance through the representation of the beaver. Beavers work is beautiful for an eye to see. From the small wooden sculptures a dam is being made. The dam is built in a way that when it is

²⁰ N.Reynolds, Art world goes wild for chimpanzee's paintings as Warhol work flops, 2005 See at: <http://www.telegraph.co.uk/news/1492463/Art-world-goes-wild-for-chimpanzees-paintings-as-Warhol-work-flops.html> (seen on 21.X 2014)

²¹ A. Turovski, private conversation with the author 25. IX 2014

broken and starts to leak another piece of wood is already prepared somewhere in the water and the flood of will carry it to fill the hole. I am amazed of this organically operating fixing system. To speak metaphysically it would be great to have this kind of meta dam as an artist consisting of the artworks which would keep the conceptions together tightly. When a leaking hole appears it will be instantly filled by a profound artwork left unknown but now flowing into light and fixing the leaking part by itself.

It is instantly easy to see that it is hardworking. Many people consider beavers as pests, but the "pest" is just an economic term that does not correlate with the actual role of beaver in the wild. By the way it's the human who is nearly considered as the most influential force of nature on the planet. Therefore I decide I will make the beavers work myself to support the beaver.

I have thought about using pieces of beavers work to create larger sculptures, but this is already done. By now i have found an engineer from Canada whose name is Nunzy Gareffa. He uses beaver gnawed wood to create sculptures. He calls it natureart and "canuga" which is an acronym of *castor canadensis nunzy greffa*. To me the work done by him is not nice or interesting and it could be done better. I find the material has not been used as meaningfully as it could, since there could be any other wood replacing it without affecting the impression. But i am happy for him that he has been encouraged by the beaver to work. I just hope he has not patented the technique as Hubert Dupart has done with the usage of caddis larvae because i would like to leave this option open for myself to use in the future.

The animal has it's own ways of communicating to its species and companions. Ways to pass meaningful information and signals. Animals communicate in signs using it's body scents of even physical intervention to the surroundings. To communicate the companions of the animal could also use bodily activities and acting. We humans believe we have the most developed senses and most of our communication is made in visual language. But the animals mostly have other senses which are more developed, such as smelling. So we can assume this is the sense for their communication and most of the communication is not operated by visual medium. We possibly can not read this since our sense of smelling and empathy is not so developed. Maybe this is the reason for the lack of understanding between humans and animals?



Photo of an elephant eaten tree from Peter Beard's book "The End of the Game"

When i met a zoologist Aleksei Turovski in the zoo of Tallinn he spoke to me about a hyena . The hyena in the zoo has an activity. It is collects wood and puts it into piles on a round shaped trajectory. It makes the piles and urinates on them later. It is marking it's territory. Turovski doesn't dare to call it art but he admits that animals are creative. Turovski has drawn a lot of parallels between the social behavior of humans and animals and the sociologists have been annoyed over it and i assume it to be the reason that Turovski is retreating from any serious statement on animal arts.

Marking the territory is an act of putting on a display. Showing something, a part of yourself. It's somehow similar to making an exhibition. And not only showing in a visual sense but maybe even in a sense of smelling in this case. When we are looking on the activities of graffiti artists there is something similar. They are making their work according to their best skills. They try to make it on the best spots which would have a symbolic meaning and as large as possible. For example when the work is done somewhere high up then through this act the author shows that he was capable to get there and do it. He is making an advertisement of his capabilities. We could compare the action to the actions of a bear. The bear is clawing a tree as high as it can possibly reach. Through this action the other bears will know how high the bear was and assume it's strength and decide whether they want to contend over the territory with it or not. The prehistoric human used similar actions, when they started to engage with cave art. Maybe there used to be other kind of activities too but we might not recognize them anymore.

Animalistic behavior is being opposed to behavior of a civilized person. Animalistic behavior is being used to describe a barbarian, one who is uncivilized, who doesn't take part in following customs. This kind of opposition has created an interesting game. In that game human is crossing itself verbally with other species. For example: "Clever as a fox, strong as a bull, dumb as a sheep, busy as a bee, eager as a beaver etc." Or as we take the cartoons, where animals are doing things inherent to humans like talking and dressing up. There are real and imaginary activities that people perform with animals or as animals to identify themselves, using animal characteristics for expressing themselves. From wearing costumes at carnivals or using patterns or other characteristics that are peculiar to certain animals in fashion and clothing to visual language that is exploited by arts, design or advertisement corporations to communicate their messages. "In this confrontation between humans and animals, the humans should be the ones who act as presenters of this world when at the same time animals are being part of this world which is being presented".²² Through working the wood as a beaver and exhibiting the works of the beaver i am comparing myself to a beaver. A good example of an art work comparing humans and animals is Per Manning's "Maggie 1-8" where the artist has photographed an apes facial expressions and tries to imitate the expressions. The artwork is empathic towards the ape. Manning is thinking over the similarities between himself and the ape.

²² L. Weintraub, M. Seppälä, J-P.Vanhala, *Animal. Anima. Animus...*

Controversy between art and nature

The dilemma between art and nature has been going on for quite a long time already. From the known art critic John Berger's (1926) essay "Why look at animals?" I found an interesting paragraph where John Berger is using a citation from one of the 18th century's most important naturalists, Georges-Louis Leclerc, Comte de Buffon (1707–1788) when speaking about animal-related nostalgia for "innocence".²³ What Buffon describes is almost taking measurements of animal culture that is now disrupted by the intensity of human activity. He says that the human has by rising himself above all made mere slaves from the animals and caused the fading of their arts and industries which has only remained to last in far deserted places untouched by humanity for many centuries. He is saying that the beavers are perhaps the last monument to that animal industry and intelligence. To speak about using tools to be one of the properties specific to humans then there are many animals such as various primates, elephants, bears, bowerbirds to name a few who also are using simple tools as extension of their physical influence. There are even actions that some might call art. For example there are birds who are painting their nests. Animals are very inspiring for me as they have been for humans for thousands of years.

We are part of the same world as nature and animals. Or is it yet to be proved? An interesting term that is used by Russian scientists from at least from the 1960s is "Anthropocene". The term is proposed for an geologic chronological term for an epoch on earth when human activity has had the most impact on ecological system and can be described as most influential force of nature on earth. The Anthropocene Working Group plans to meet in 2016 to submit evidence and decide whether the Anthropocene is a true geologic epoch. When the massive human activity will be declared as force of nature wouldn't it also include arts? In Vienna the Art museum and nature museum are next to

²³ J. Berger, *Why look at animals?*, Penguin publishing, England, 2009

each other to complete each other by presenting the history of natural objects and artificial objects side by side. In that context the objects are nearly put together but not mixed.

About collecting– museums and institutions

Why collect anything at all? Why do people find some things nice and some not?

Collections reflect the cultural values and are the extension of the personality and preferences of the collector. Collections support ones identity and speak about social acceptance and chastity. Susan Pierce describes an interesting aspect about possessions in her book “On Collecting: An Investigation into Collecting in the European Tradition”. She explains collecting as phenomena which is based on a belief that ones way of living is logical and sensible but the collectors relationship to their possessions is in fact far from reasonable. The more the collected items are cherished the more unreasonable it becomes.²⁴

The predecessor of museums are cabinets curiosities. Where objects that felt interesting to human mind were collected and presented. Sometimes there were objects which were presented as natural but were manmade. This way they were a kind of mix of art objects and natural objects. In cabinets of curiosities there were no descriptions to the objects in the beginning. The descriptions appeared latter. Today the museums function is as approvers of reality and are in this sense part of knowledge production. Museums are safe places which provide us the truthful knowledge. In Tokyo University Museum there is an exhibition with no name and no explanation to the exhibits. “We are too intellectual. Things that we can not name don’t interest us” says professor Professor Yoshiaki Nishino the museum supervisor. The exhibition should make people think. Visitors are really surprised when they are in the exhibition. They don’t know what to think.

Collection and presenting it resembles the act of using ready-mades for art. Taking objects and giving names to them. Giving an angle of approach to the viewer towards the objects. Extending the self. What about objects and art which is difficult to define and thus difficult to transfer into museum such as environmental works of land art or street art?

Land artist Robert Smithson (1938–1973) I dare say was working with this indefinability. Testing

²⁴ S.Pierce. On Collecting: An Investigation into Collecting in the European Tradition. New York: Routledge. 1999 p. 163

on unlimited areas. Tried to cooperate his work directly with nature. I wonder how such a "free field" working artist feels when he comes into contact with the institution. When he is out in a landscape he can be more or less free (except for agreements with landowners). If he looks at the museums where the works are located and everything is organized, then for him it is a limited reality. In his work a relating natural process is quite important. (including participating in or influencing his own works for example: Spiral Jetty, which at some period have disappeared, under water) But at the museum there is no space for such processes, and Smithson saw it as a great limitation and loss. He also spoke for other artists whose works are exhibited in the museum. He also speaks about the parks. The parks generate a fake perception of nature he says. In addition Smithson is upset over the ruling ideas of the museum. He says that museums are prisons for ideas and that curators are the prison guards. He also says that: "the ideas should not be based only on metaphysical but dialectics and the museum context sucks all the real impact to itself or don't let it to be fully shown out".²⁵ Here we could argue, as some of the works are improved by being presented in the museum but possibly this is the art Smithson was referring to by naming it poor, festering, closed, empty of ideas etc.

An interesting thing happened in Tartu Art Museum on October 2014. There was organized a streetart exhibition "Typical Individuals. Graffiti and Street Art in Tartu 1994–2014". The works represented there were meant to be viewed on the streets looked really like they had lost their vitality. Almost like comparing a live animal to a stuffed one.²⁶ My exhibition "Beaver Art Museum" could be looked at as a commentary on this. I have been thinking a lot about street art and graffiti and I also have been trying to import the energy of it to the gallery space. I see graffiti as something wild, animalistic, coincidental and less controlled than street art. Street art is more intellectual but still difficult to import to gallery since its context is left outside. I have made an exhibition on year 2008 at Raja gallery in Tallinn. It was called "Abandoned Surfaces". The exhibition was on a similar topic. To try to deal with the wildness that is outside the physical gallery space and conventional mental space. Trash such as used and useless domestic machines thrown on the streets by people was used as a vehicle to attempt the transfer. Trash thrown on the street was used because my partner and I saw throwing trash on the street as an unconventional action performed by various individuals from the society. Maybe they do it unconsciously as Brassai's "Involuntary sculptures" were made and giving proof of the appearance of animalistic part of human? In the exhibition "Abandoned surfaces" we were also using vitrines to present some of the work because the overall mutual key was difficult to find. So the topic was already about seeing an object between classifications of art object and natural object. The exhibition i'm showing now is a development of the topic.

Heikki Lehtosaari is an art collector based in Helsinki who has concentrated on collecting the art of apes. His collection is the biggest in the world at the moment. His collection includes art of chimpanzees, orangutans, gorillas and apes. The collection has been presented in Baltic states and Scandinavia. There are real celebrities among the artists such as the cheetah from the movie of "Tarzan". The art of the apes is raising strong feelings amongst people for or against the art of the apes. It raises the question whether the animal is aware of it's activities? What and where is the limit between art and graffiti? The apes also take photographs. There has been paid £50 000 at an auction for the best ape made photo. There has not been a clear answer on the copyright issues. A similar story is has risen up in the 2014 when a camera was taken from a British nature photographer David Slater by a monkey who has captured about hundred photos including images

²⁵ R. Smithson. Cultural confinement. 1972 Reachable: STEVEN BERKOWITZ – EDUCATIONAL PAGES http://www.berk-edu.com/VisualStudies/readingList/08d_smithson-cultural-confinement.pdf (seen on 10.10.2014)

²⁶ U. Sepsivart. Tänavakunstniku arhetüübi otsingud. KUNST.EE 1/2015 pp. 80-82

of himself. The photographer has made a claim to the photos but the authorship of the photos is not clear.

There has been artists like Marcel Broothaers and Claes Oldenburg who have played with the concept of museum in their works. In the process of my practice and dealing with the object the project took a form of a museum. It felt like a good way to bring the work of a beaver out of the forest and present it together with my own made work and put people to test by making them scrutinize the sculptures and make them decide for them self what the objects really are. I make the exhibition in Hobusepea gallery because it helps to support the exhibition of “Beaver Art Museum” as an art exhibition, which it is. I am comparing the humans and animals need for making, I am seeing the process as natural but the objects become Quasi-objects. Also the work of the beaver is an extension of me and my social values. The stumbling blocks of science are being presented.

About the exhibition: comments and short analysis

The exhibition “Beaver Art Museum” is an Installative institution consisting of sculptures and additional materials on the topic of carving as gnawing chosen by the curator. There were not too many visitors in the exhibition opening therefore i didn’t get too much feedback but I felt like people were interested in the work. Many different topics were rising up such as animal position in nature, eating beaver soup and surprisingly also questions of aesthetics since some of the visitors have found the beaverish sculptures in display beautiful. The main question which was asked was of course the distribution of the work between me and the beaver or if I met it in the forest. I did not, but i don’t see it as a problem since there are examples of other artist partnerships where the artists work on the same piece but don’t meet. Such as Austrian artist duo Hauenschield-Ritter. They make collaborative drawings together but they work on separate times and don’t meet each other. What is important is how the objects feel and deceive the eye by seeming so human-made. The special tool for gnawing presented on the wall imitating beaver jaws functions as a proof of the work made. The large wood balls in the vitrines look so absurdist that they could not be made by an animal. Downstairs there are sounds of gnawing and a large hole in the wall in the other end of the room. Behind the wall there is another room where a video of some movement in the ground can be seen. By working in the wilderness and carving there one becomes one with the nature and goes to deeper levels in the mind. Then there thin veneer between art and nature can be punctured and art can be seen everywhere. Even in the work of the animals working underground or work of woodpeckers pecking holes in the wood. What is for human to do is to imitate it or try to harness it.

Conclusion

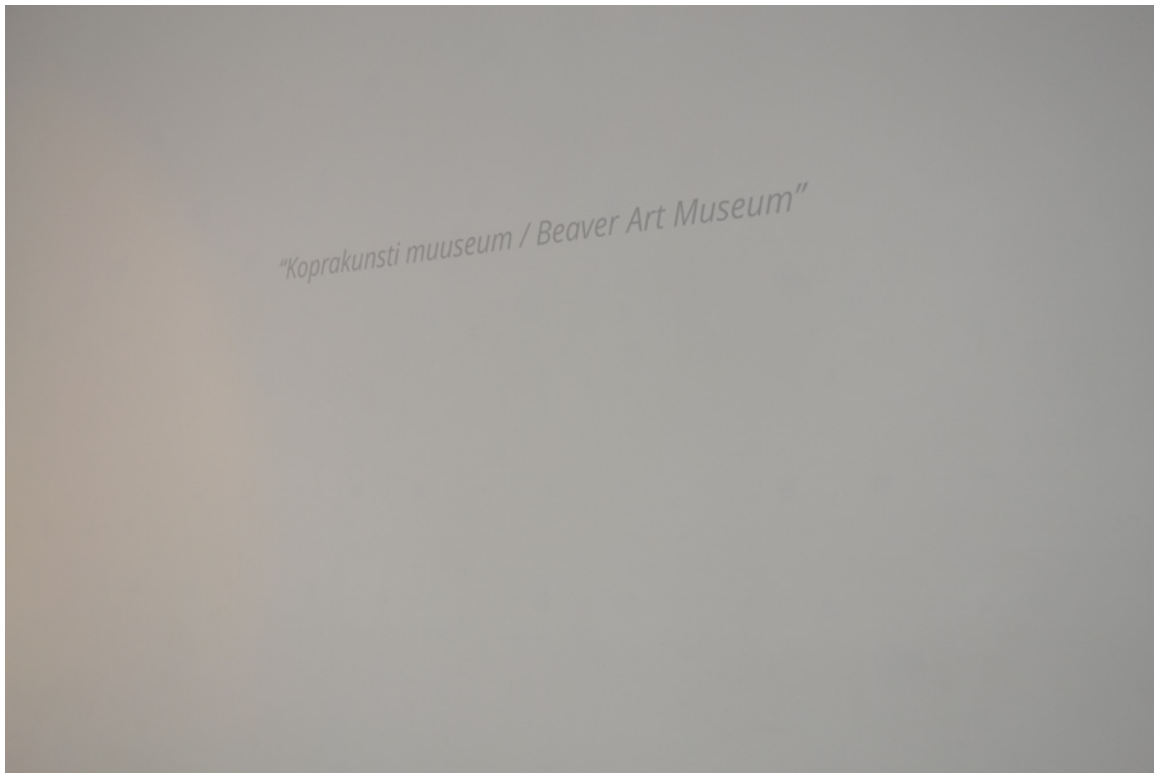
To understand an artwork or even to find it beautiful one needs to be empathic towards an object. Nature does not create works of art, it's the faculty of interpretation peculiar to the human mind as Man Ray put it we can use all these objects to express ourselves. We can represent our ideas using animals as we use animal related qualities to express ourselves in the language but we can not forget our own bodies and natural being. We also feel the wish for working and we should not be ashamed to work by hand. We are anthropocene and i guess we should enjoy our actions. Maybe the whole human existence will be redefined when it will be declared as the most influential natural force on earth. By the research i conclude that the wish to be in control is what is peculiar to human. In the future i plan to continue working with the beaver topic and make more quasi-objects for the "Beaver Art Museum" by asking different artists to make beaver sculptures to add to the collection of the museum. I plan to present the museum in one of the museums in a rural area in Estonia. I also plan to make a beaver sculpture that is in the proportion to human body as it is naturally to beavers body. The sculpture will possibly be built as a collage of smaller pieces of actual beaver sculptures made by the beaver itself. This way i might become a beaver sculptor.

Kokkuvõte

Loominguline projekt "Koprakunsti muuseum" on spekulatiivne institutsioon. See on esitatud installatiivse ekspositsiooni nool, mis koosneb skulptuuridest. Teos on inspireeritud sürrealistlikest kunsti praktikatest, Salvador Dali paranoia kriitilisest meetodist, André Bretoni objekti käsitlest, Man Ray kunsti kui interpretatsiooni käsitlest, Emanuel Kanti inimese valmistatud ja looduse loodu duaalsusest, Bruno Latouri kvaasi-objekti teooriast, Juhani Pallasmaa ja John Bergeri loomade rolli käsitlest, Georges-Louis Leclerci mõtetest loomade kultuuri üle, loomi kaasates tehtud kunsti teostest näituselt "Animal. Anima. Animus.", Theodor Lippsi empaatia teooriast ja William Worringeri täiendustest teooriale, kunstnik Jyrkki Siukoneni teooriast läbi töötamise inimlikumaks muutumisest, Walter De Maria mõtetest looduslike protsesside olulisusest, Robert Smithsoni juudrlusest maakunsti ja muuseumide üle, antropotseeni terminist, Tokyo ülikoolis välja pandud ilma nimetuste ja pealkirjata ekspositsioonist, Claes Oldenburgi ja Marcel Broothaersi muuseumi projektidest ja viimaks Susan Piercei mõtetest kolleksioneerimise üle. Tekstis arutlen objekti vaatamise üle, töö tegemise vajalikkuse üle ning looduslike protsesside ning loomade kasutamise võimalikkuse üle kunstipraktikas. Arvestades looduse ja kunsti vastuolu proovin leida nende kahe vahel sidusust.

Ekspositsioon on üles ehitatud kasutades kvaasi-objekti ja läbi töötamise sügavamale iseendasse süübimise narratiivi. Ilma näituse külastajale põhjalikuma seletuse andmiseta läbi esitatud objektide sildistamise on vaataja roll ise eksponeeritud tunnetada ja ka esitatus kahelda. Käivituda võiks Lippsi kirjeldatud empaatiline enese reflekteerimine. Teos koosneb osadest: Skulptuurid vitriinides, joonistused toksimisimisest, heli, fotod tööst maastikul, nõõridega eraldatud puutöö jääkide kuhi, eraldatud ruum millesse on auk sisse näritud, video tööst maastikul, spetsiaalselt närimiseks valmistatud tööriist.

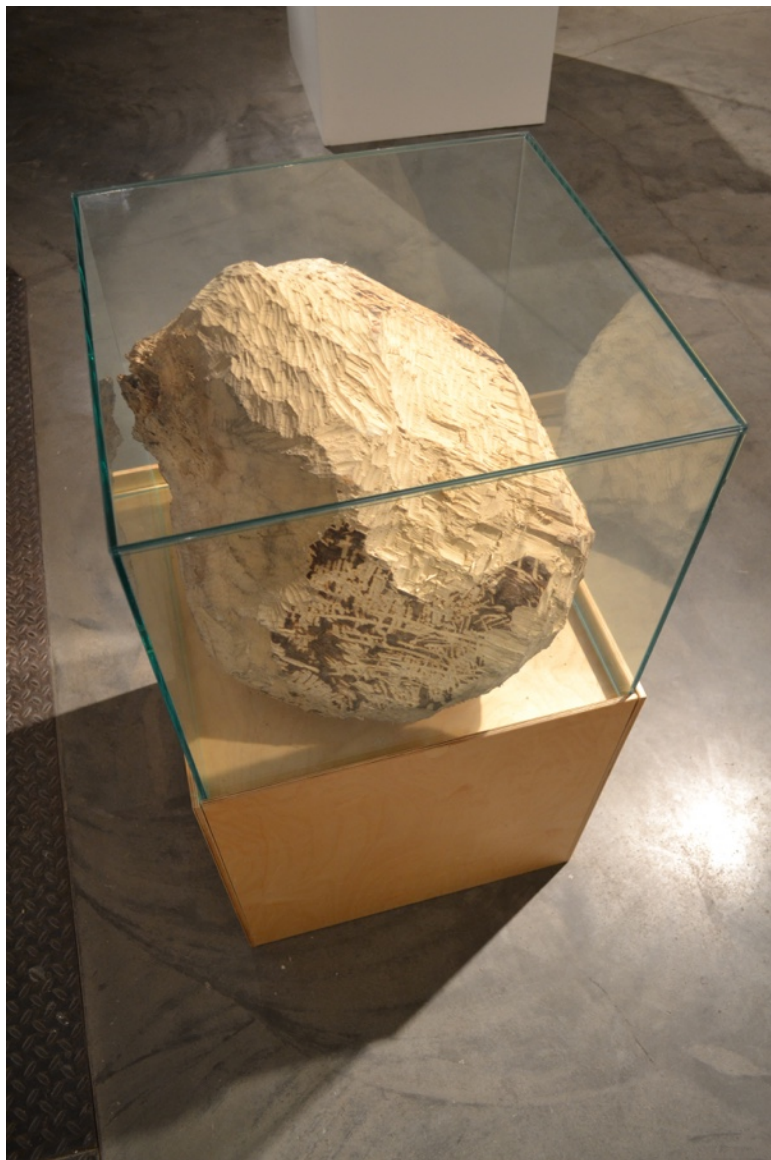
Additional materials: Documentation of the creative project and Curriculum vitae

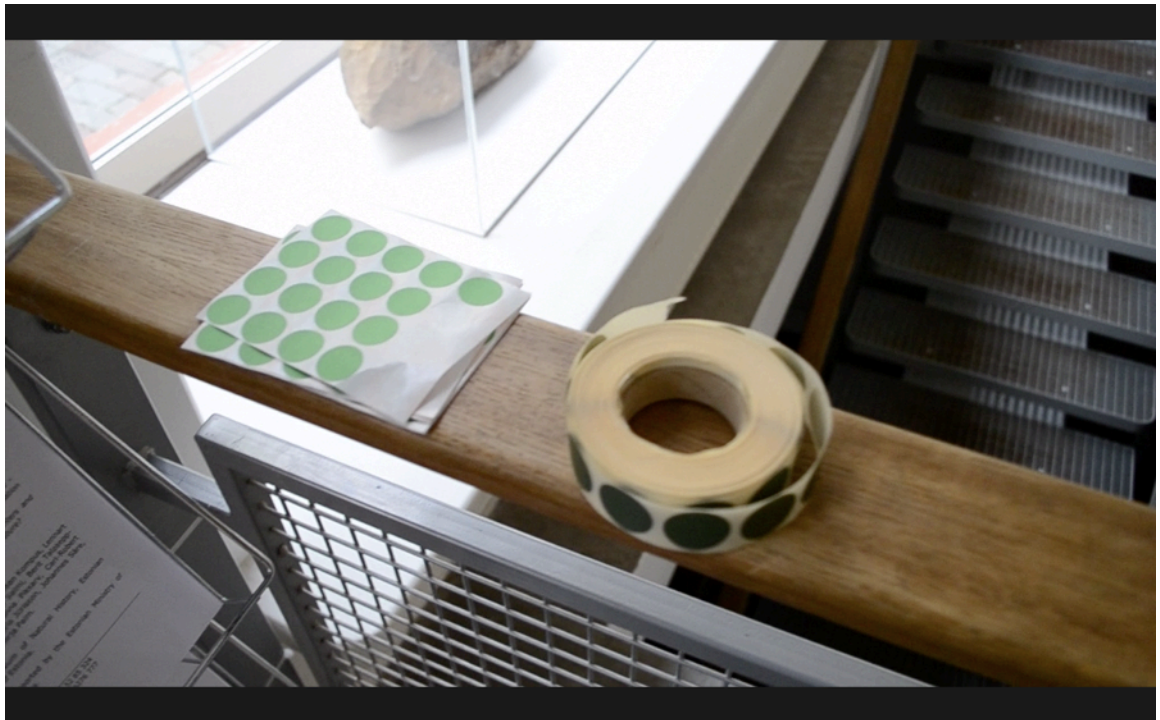












CURRICULUM VITAE

Uku Sepsivart

Born 1988 in Rakvere, Estonia

ukusep@gmail.com

<https://ukusepsivart.wordpress.com>

Education:

2013-2014 Exchange at Kuvataideakatemia Helsinki, Finland

2012-.. Estonian Academy of Arts, MA, Sculpture & Installation

2009 Practice at prof. Villu Jaanisoo in Helsinki and Pirkkala

2007-2012 Estonian Academy of Arts, BA, sculpture

1995-2007 Pelgulinna Gümnaasium

Projects:

2011 Street art object "KONT" Tallinn Kalasadam. Organizing and curating with Jaanika Okk, Maria-Kristiina Soomre, Uku-Kristjan Küttis and Carl-Robert Kagge

2010 Street art project "KONT" Tallinn Port Noblessner. Artist with: Rémi Boisbourdin, Carl Robert Kagge, Uku Kristjan Küttis and Ahti Sepsivart. Curated by Jaanika Okk and Maria-Kristiina Soomre.

2009 Book about street art "Haigusteravi.Kontrollitud." Author with Tõnis Palkov and Andres Siplane

2007, 2008, 2009 "Märka pakendikonteinerit" artist and organizer

Solo exhibitions:

2015 "Beaver Art Museum" Hobusepea Galerii, Tallinn, Estonia

2009 "Abandoned surfaces" Raja gallery, Tallinn Estonia. Together with Tõnis Palkov

Selected group exhibitions:

2014 "Ava(tud) piirid", EKA galerii, Tallinn

2013 "CARTE BLANCHE / AVOIN VALTAKIRJA" Kaiku gallery, Helsinki Finland

2013 "On the road" Kasarminkatu gallery, Helsinki Finland

2013 "Eva wants to have sex on the garden of eden" Fafa gallery, Helsinki Finland

2013 "Kaupallista taidetta, ilmaista viinaa" Sorbus galleria, Helsinki Finland

2013 "Collaberation" Kaiku Gallery, Helsinki Finland

2013 "Gwenan International", Glasgow Scotland

2012 "Cumulation", KUMU artmuseum, Tallinn Estonia

2012 "Young sculptors award exhibition", Raja Gallery, Tallinn

2011 "Illuminaator", Raja Gallery

2011 "Useful / useless gift", Raja Gallery

2010 "In Graafika", Pärnu City Gallery

2009 "Gravitybong", EKKM/CAME, Tallinn

2009 "In Graafika", Pärnu City Gallery

2006 "Üüritus", Kultuuritehas Polymer, Tallinn

2006 “Piiritus”, Kultuuritehas Polymer

Participation at festivals:

2013 “HanseStreetArtworks”	Herford, Germany
2013 “Prosessi Festivaali”	Helsinki, Finland
2010 “ZUP”	Viimsi, Estonia
2008 “Streetculture Jam III”	Rakvere, Estonia
2007 “Streetculture Jam II”	Rakvere, Estonia
2007 “Marathon”	Jelgava, Latvia
2007 “EHHF”	Paunküla, Estonia
2007 “Baltic graffiti festival”	Riga, Latvia
2006 “Baltic graffiti festival”	Riga, Latvia
2004 “Vanemuise kultuuritänav”	Tartu, Estonia

Awards:

Young artist prize 2012 (by EAA)

In publications:

2011 ETV broadcast “Päevakunstitöö” 28.11.2011 21:39
<http://arhiiv.err.ee/vaata/paeva-kunstitoo-paevad-kontoris-days-in-the-office-i-vi-uku-sepsivart>
2008 Works Presented in a journal “Akadeemiake” II AASTAKÄIK 2008 NUMBER 1 (2)
2007 ETV drawing in broadcast “Terevisioon” October 27.2007
2006 Works presented in a book about writing art “Kaunis kiri”, Author: Jüri Mäemat

Voluntary work and teaching experience:

2014 Spray art workshop for kids at Saue culture centre, Estonia
2012 Modelling workshop at “Opendoors day” of Estonian Academy of Arts
2012 Modelling workshop for kids at “Öko mäss” festival
2011 Mentorship program “Maa tahab tegutseda 2011” with youth of Tudulinna

Comissions:

2013 Spraypainting for “Hanseatic days 2015” Viljandi, Estonia
2012 Prizesculptures for “Sleepwalkers Filmfestival” Tallinn, Estonia
2012 Interior sculptures for “Toggle” (together with Kauss Architecture) Tallinn, Estonia
2008 Mural “Blue vibe”, Hotel Bloom, Brussels, Belgium

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C. Besson in conversation with H. Duprat, "The Wonderful Caddis Worm: Sculptural Work in Collaboration with Trichoptera," translated by S. Pleasance, *Leonardo*, vol. 31, no. 3, June–July 1998.

A. Bréton, *Surrealism and Painting*, S.W Taylor, Review by: N. Narotsky, *Leonardo*, Vol. 7, No. 3 (Summer, 1974), pp. 275-280, The MIT Press Reacable at: <http://www.jstor.org/stable/1572922> . (Seen on 10.XI.2014)

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J. Kangilaski, *Üldine kunstiajalugu*. Tallinn: Kunst 1998 [1997].

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H.Molesworth, *Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades*. *Art Journal* College Art Association. 1998. pp. 50-61.

J. Pallasmaa, *Elainten arkkitehtuuri / Animal Architecture*. Helsinki: Suomen Rakennustaiteen Museo. 1995.

S. Pierce. *On Collecting: An Investigation into Collecting in the European Tradition*. New York: Routledge. 1999

N. Reynolds, *Art world goes wild for chimpanzee's paintings as Warhol work flops*, 2005 See at: <http://www.telegraph.co.uk/news/1492463/Art-world-goes-wild-for-chimpanzees-paintings-as-Warhol-work-flops.html> (seen on 21.X 2014)

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J. Siukonen, Vasara ja hiljaisuus. Lyhyt johdatus työkalujen filosofiaan, Helsinki, Kuvataideakatemia. 2011.

R. Smithson. Cultural confinement. 1972 Reachable: Steven Berkowitz – Educational pages http://www.berk-edu.com/VisualStudies/readingList/08d_smithson-cultural-confinement.pdf (seen on 10.X.2014)

R. Stenersen, Edvard Munch : lähivaateid suurvaimust [norra keelest tõlkinud A. Alas] Tallinn: Punane Täht. 1985.

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I. Wallace, The History of the Found Object in Art. – Art space 20. IV 2014, kättesaadav http://www.artspace.com/magazine/art_101/the-history-of-the-found-object-in-art.

L. Weintraub, M. Seppälä, J-P.Vanhala, Animal. Anima. Animus. Pori: Pori Art Museum. 1998.

W. Worringer. Abstraction and empathy. – Art in Theory 1900 - 2000: An Anthology of Changing Ideas. C. Harrisson, P. Wood (eds.)

Interviews:

J. Kompus, private conversation with author 3.IX 2014.

A. Turovski, private conversation with the author 25. IX 2014