

# Margit Säde Lehni

**CV - Margit Säde**  
**b. 28.04.1984**

## **ART EDUCATION:**

2014 – 2017 Zürich Academy of Arts (MFA, cum laude)  
2004 – 2007 Estonian Academy of Arts (BA, Art History)  
2006 – 2007 Iceland Academy of Arts (Visual Arts)

## **CURATORIAL PRACTICE:**

2018 17th Tallinn Print Triennial, Cloudbusters: Intensity vs Intension.

2017 Outside Sunday, Zürich various locations  
A Space Above the Line, Hobusepea Gallery, Tallinn  
Driving the Blues Away by Olof Olsson, Brahmsstrasse 67, Zürich

2016 Don't Let Us Forget It's Saturday, sauna session of Donate to Curate, Manifesta parallel event  
New Agency together with Gabriel Flückiger, HAUS99, Base  
Hear Me With Your Eyes, Castrum Peregrini, Amsterdam  
DOings & kNOTs, Tallinn Art Hall, Estonia

2015 Launch of the residency AUGUST&JULY at Toni Areal, ZHdK, Zürich.  
A Selfless Self in The Nightless Night 2 at Corner College, Zürich.

2014 A Selfless Self in The Nightless Night; Disembodied Voices & Imaginary Friends, Espacio Practico, BAR project, Barcelona.

2013 Source Amnesia, exhibition and accompanying program, OSLO10, Basel  
& So On & So Forth, Contemporary Art Museum of Estonia, Tallinn  
Kõndides mööda salateid (While Walking on Secret Paths but also While Walking on Salads) at Kumu Art Museum, Tallinn

2012 DO IT, Pseudo Gallery at Estonian Academy of Arts, Tallinn  
Driving the Blues Away by Olof Olsson, Corner College, Zürich

- 2011 And So On And So Forth at kim? Contemporary Art Centre  
Riga BIO\_EST Film Programme, Dumbo Photography Festival,  
New York  
If It's Part Broke, Half Fix It, Stalkers, Players and Taxies, Phone  
Calls and Laments, Corridors and Witness Reports,  
Disappointment and Shame, Contemporary Art Centre, Vilnius
- 2010 *Visible Solutions*, Cesis Art Festival, Cesis, Latvia  
*TASE 10* Graduation Show of Estonian Academy of Arts, Telliskivi  
Creative Complex, Tallinn  
*Suciedad, Saciedad, Sociedad*, Film Programme at Suite Festival,  
Madrid  
Animated Dreams Festival, Tallinn  
*Tallinn Pavilion* at *Amsterdam Biennale*, Mediamatic, Amsterdam
- 2009 *Retrospective of Triin Tamm*, OUI - Centre for Contemporary Arts,  
Grenoble  
*The Art Centre for Dismissed Employees* – together with students  
from Estonian Academy of Arts, 2nd floor of Tallinn Post Office  
*Doings or Not Estonian Edition*, exhibition curated together with  
Laura Kuusk, Hobusepea Gallery, Tallinn

## WORK EXPERIENCE:

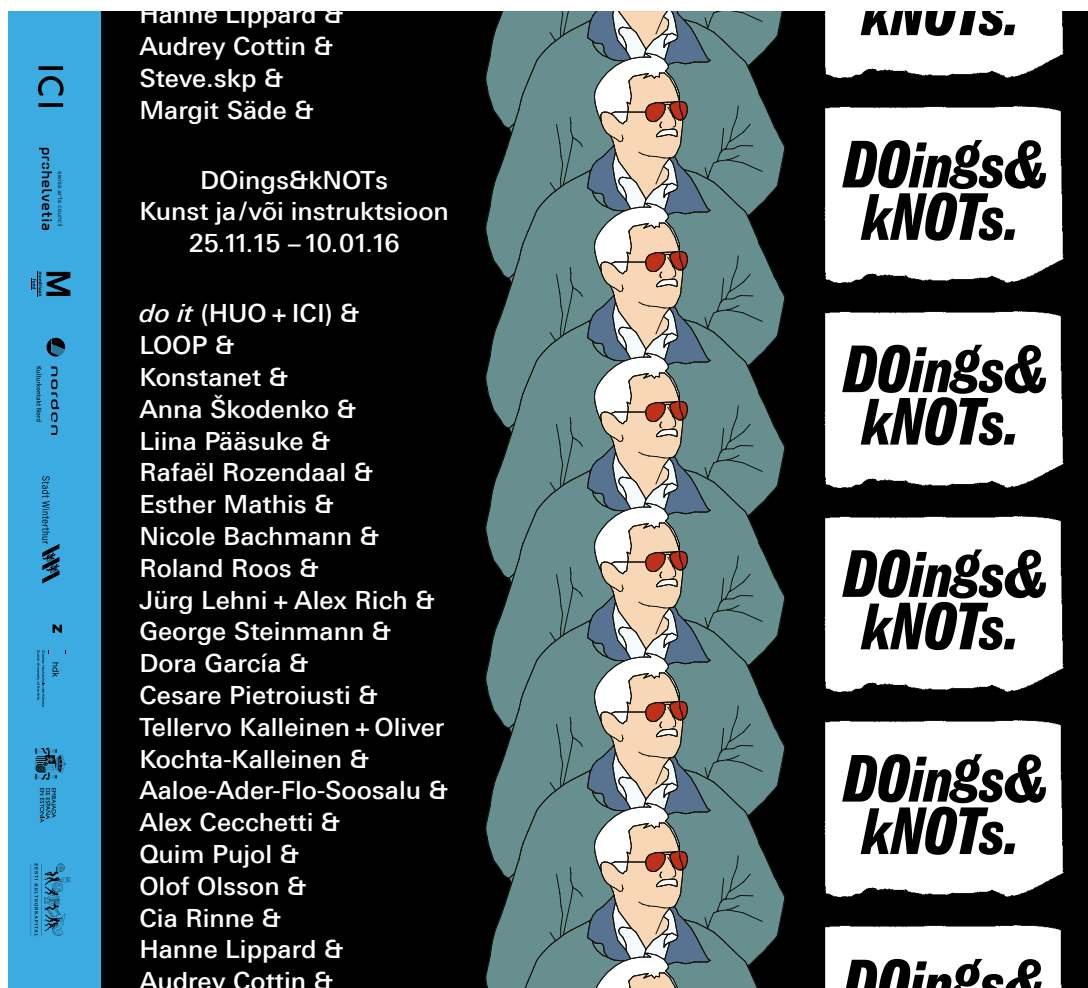
- 2013 Assistant at Postgraduate Programme in Curating, Zürich  
2011– Artistic director and public relations at Rollo Press, Zürich
- 2010 Research Fellow at Centre for Contemporary Arts, Estonia  
Internship at De Appel Arts Centre, Amsterdam
- 2009 – Part time lecturer in Estonian Academy of Arts, Fine Arts  
Department, (DO IT workshop for Visual Arts, Questions on  
Contemporary Art, Art Center for Dismissed Employees)  
Head of the Animation Film Festival Animated Dreams
- 2012 – Independent curator  
– Triin Tamm's personal assistant  
Project Manager of Animation Film Festival Animated Dreams

## RESIDENCIES:

- 2014 BAR project residency, Barcelona  
Paul Klee Summerakademie, Bern
- 2013 Young Curators Invitational, FIAC & French Institute, Paris

## SELECTION OF PUBLISHED ARTICLES & TEXTS:

- 2017 Sense and Sadness on the Shelf, a radio play in 3 chapters. Self-published.
- 2016 Almost Never. Sometimes. Often. Almost Always. Collection of short stories, published by Kenning Editions, Chicago.
- 2015 *Source Amnesia—Texts and Sounds Produced in Unconventional and Visionary Ways. Notes on Hannah Weiner's Clairvoyant Journal.* Published in Mad Marginal Cahier # 4.
- 2014 *From Literacy to Illiteracy and Slowly Back Again.* Interview with Maria Kjær Themsén, curator of the 16th Tallinn Print Triennial, published in the magazine *Estonian Art*.
- 2013 *While walking on the Secret Paths but also While Walking on the Salads.* Published in the catalogue of *Afterlives of Gardens* by Kumu Art Museum.
- 2012 *Triin Tamm and Her Uncertainties.* Published on the *Artishok Blog* (<http://artishok.blogspot.com>)
- 2010 *Crossroads, Stars and Chef-d'oeuvres.* Published in the Estonian cultural newspaper *Sirp*.  
*Why Do Dismissed Employees Need Art?* and *Backstage at the Tallinn Pavilion.* Both articles were published in the magazine *Estonian Art*.



## DOings & kNOTs

Tallinn Art Hall  
25.11.15 — 10.01.16

do it (HUO & ICI), LOOP (EST), Konstanet (EE), Anna Škodenko (EE), Liina Pääsuke (EE), Rafaël Rozendaal (NL), Esther Mathis (CH), Nicole Bachmann (CH), Roland Roos (CH), Jürg Lehni & Alex Rich (CH/UK), George Steinmann (CH), Dora García (ES), Cesare Pietroiusti (IT), Tellervo Kalleinen & Oliver Kochta-Kalleinen (FI), Aaloe-Ader-Flo-Soosalu (EE), Alex Cecchetti (IT/FR), Quim Pujol (ES), Olof Olsson (DK), Cia Rinne (DE/FI), Hanne Lippard (DE/NO), Audrey Cottin (FR).

Curated by Margit Säde. Produced by Margit Säde & Tallinn Art Hall. Supported by Estonian Cultural Endowment, Swiss Art Council Pro Helvetia, Nordic Culture Point, Mondriaan Fund, Zürcher Hochschule der Künste, City of Winterthur, Danish Art Foundation, Spanish Embassy in Estonia and Independent Curators International, New York.

“I didn’t fail the test, I just found 100 ways to do it wrong.”  
— Benjamin Franklin

The point of departure for “DOings & kNOTs” was the do it project — the “longest-running and most far-reaching exhibition to ever take place” — initiated by Hans Ulrich Obrist in 1993, and which was on display at the Tallinn Art Hall in 1997. The open exhibition model collects written instructions by artists, each of which could be interpreted anew every time they are enacted. The do it project, which is being hosted today by Independent Curators International (ICI) in New York, has undergone a fundamental change in terms of its institutionalisation and organisation. Hence “DOings & kNOTs”, which was initially planned to be about instructions in art, became more about the impossibility of following instructions, rules or a given formula. What is an instruction after all? An assignment? A command? A poem?

## Introduction: Instruction

In one way or other, many of the works shown in “DOings & kNOTs” were still taking an instruction as a starting point, either by actively employing one (e.g. Dora Garcia’s installation “Steal this Book”), by inviting visitors to participate (e.g. Jürg Lehnli and Alex Rich’s installation “Empty Words”) or simply by activating an inner image through a line of text (e.g. Rafael Rozendaal’s haiku murals). One room gathered a selection of 20 instructions from do it. In contrast to the more productive instructions found in do it, the ones on show here focus on deceleration and contemplation.

## Space

Other works dealt with Tallinn Art Hall as a space for cultural production and its history. Swiss artist Georg Steinmann was invited to exhibit at Tallinn Art Hall in the early nineties and after seeing the desolate conditions of the exhibition space, he proposed a renovation project. With funding from different institutions from both Switzerland and Estonia he entered a three-year-long commitment, which as a result saw a carefully refurbished interior for the Tallinn Art Hall. In the context of “DOings & kNOTs” Steinmann will give a presentation about the process and the resulting work, which he entitled “Revival of Space” — a sustainable mind sculpture.

In 2010, social sculpture “Artificial Queue” by Aaloe-Ader-Flo-Soosalu dealt with Tallinn Art Hall in a different manner: The first 100 people to queue up in front of the Tallinn Art Hall received 100 Estonian kroons just to stand in line in front of an otherwise empty exhibition space. The media reported on the exceptionally long queue in front of an art institution — a symbolic image that had not been seen for years.

## Poetry

The potential for a poetic approach to instructions (that was already apparent in the original do it project) is further played out in “DOings & kNOTs”, for instance, with the work by Alex Cecchetti, who handed out

whistles that imitate bird songs, so visitors could perform a score that the artist provided in the form of a drawing. In Nicole Bachmann’s instruction piece “If, \_and” a rug served as musical notation to be interpreted by local sound artists.

Esther Mathis’ installation “Salt” was poetic without using words: Thin threads, attached to the glass ceiling of the main hall of the Tallinn Art Hall, are fed daily with salt water throughout the duration of “DOings & kNOTs”. The resulting organisms, complex and almost drawing-like, were transcriptions of space and time. The work, although installed in a museum-like context, could be re-enacted at home by following Mathis’ “Salt Manual”.

## Gathering

Tellervo Kalleinen and Oliver Kochta-Kalleinen have organized complaints choirs all over the world, from New York to Tokyo. In the context of “DOings & kNOTs” a local group of complainers will write, rehearse and perform Tallinn’s own edition of the choir, featuring complaints that are specific to this city. Audrey Cottin’s unannounced Clapping Groups engage a group of people into a collective exercise of shared rhythm. Hanne Lippard hypnotises with her reading, Quim Pujol will experiment with collective trance and Olof Olsson, as always, was driving our blues away.

## Summary

“Never working, never not working” is the motto of today’s creative industry, which surrendered to a sort of “culturbo capitalism” that never fails to produce new work — and hence new value — at an ever accelerating speed. “Do it”, then, would be an affirmative encouragement to increase performance. Opposed to this, “don’t do it” becomes a valid counterpart, an alternative concept focusing on negation, a yang to the yin of overproduction.

“DOings & kNOTs” tried to investigate what lies between refusal and doing, the script and the live moment, interpretation and judgement — imagined ideas and actual

situations. The dream (nightmare?) of conceptualism, surface, ART, HUO, the internet, poetry, real space gatherings, twists and traps, cigarettes, books, lists and empty words — how could a present-day art show NOT be about all (or none?) of the above?

Accompanying programme:

24.11 at 6 pm Opening reception of the exhibition DOings & kNOTs.

26.11 at 12 am Coffee and tour with Margit Säde (entrance with exhibition ticket)

27.11 / 04.12 / 11.12 / 08.01 at 10.30 am Yoga with Inga Põldma

27.11 at 6 pm Konstanet talk and launch of the publication "On the Run" (entrance free)

27.11 at 7-9 pm Olof Olsson's "Driving the Blues Away" (entrance free)

28.11 at 3-5 pm Maarja Merivoo-Parro & Taavi Tulev's sound-interpretation "White Rug's Music" for Nichole Bachmann's piece "If, \_and" / Hanne Lippard's performance "Reading" (entrance free)

30.11 at 6 pm The Complaint's Choir's first meeting (entrance free with registration)

03.12 at 3 pm LOOP invites: Eléonore Pano-Zavaroni & Laura Kuuse on an excursion "Vabaduse Väljak 6"

05.12 / 19.12 at 12am- 5pm Camille Laurelli's workshop "Observation & Practice" inspired by Cesare Pietroiusti's "Non Functional Thoughts" (entrance free with registration)

12.12 at 6 pm Konstanet presents: opening of Michele Gabriele's exhibition and artist talk (entrance free)

17.12 at 7 pm The public concert of The Complaint's Choir (entrance free)

07.01 at 6-8 pm Cia Rinne reads her poetry / Maret Nukke's lecture "New Rafael's new haiku in a Japanese context" (entrance free)

8.01 at 6 pm Konstanet presents: opening of Maximilian Schmoetzer and artist talk (entrance free)

09.01 at 7 pm Quim Pujol's performance "Collective Trance" (entrance free)

10.01 at 3 - 6pm Exhibition Finissage with Lecture programme: George Steinmann "Revival of Space", Flo Kasearu "Artificial Queue", Esther Mathis "About Salt" (entrance free)

The exhibition was accompanied by bilingual publication, designed by Swiss graphic designer Urs Lehni, printed in Estonia by Tallinn Book Printers in edition of 1000. Total number of visitors over the period of 6 weeks was 1290.

Local press of the DOings & kNOTs:

In all the main local newspapers Sirp, <<http://www.sirp.ee/s1-artiklid/varamu/lihvitud-elamuskunst/>> Äripäev <<http://dea.digar.ee/cgi-bin/dea?a=d&d=ari-paev20151211.2.23.20#>>, and in Postimees <<http://kultuur.postimees.ee/3435255/ole-tegija-mitte-pealtvaataja>>

In Television the exhibition was covered by Estonian National Television <<http://kultuur.err.ee/v/kunst/lugu/b55e9334-9f1b-46bd-bb6b-d592aa25f64c/naitus-kunstihoones-raagib-eeskirjade-jargimise-voimatusest>> and with half an hour programme by Tallinn TV <<https://www.youtube.com/watch?v=ppaYBFVNYBU>>.

The exhibition was well-attended and well-received both among the art professionals as well as the local web and printed press. kunst.ee, Estonian quarterly art magazine will publish a review of the exhibition by local curator and art critic Rebeka Põldsam in their next issue <<http://ajakiri-kunst.ee/?c=about&l=en>>.

## SWISS ARTISTS PARTICIPATION IN THE EXHIBITION DOings & kNOTs:



Esther Mathis

Salt

21.11.15 – 10.01.16

Anneli Porri, Taaniel Raudsepp, Tallinn Art Hall

salt, water, plastic, wool, wood, iron

dimensions variable

2015



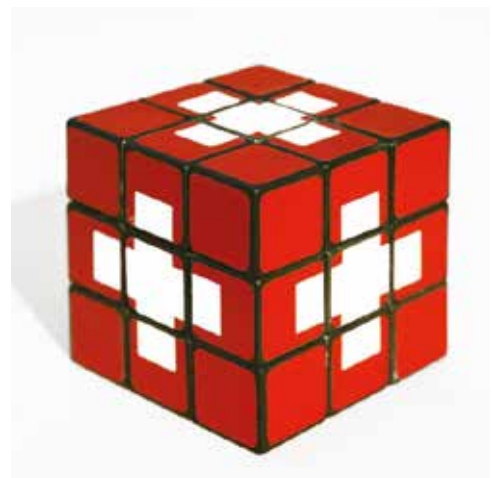


Nicole Bachmann  
"If, \_and"  
instruction piece  
wool  
400 x 225 cm  
2015



Alex Rich & Jürg Lehni  
Dont Look Back (1965)  
28 posters  
2005

Empty Words  
software, screen, printer, table, chair  
dimensions variable  
2008



Roland Roos  
 DOings&kNOTs  
 100 altered Rubik's cubes, ongoing performance in the exhibition space, carried out by exhibition guards.  
 2015 - 2016

With his work, Roos wants to point to this exhibition being part of George Steinmann's "sustainable mind sculpture" from 1992–1995 when the Tallinn Art Hall was renovated with financial support from the Swiss Confederation. After the exhibition, the Rubik's cubes that have lost their original purpose will be transported to the Foreign Ministry of the Swiss Confederation in Bern to be used as gifts.



28.11 at 3 p.m.

## NICHOLE BACHMANN's White Rug's Music

3 pm Maarja Merivoo-Parro and Taavi Tulev will be performing a sound piece, inspired by the rug created by artist Nicole Bachmann. Both Maarja and Taavi have been involved in music from an early age. One plays the contrabass, the other the violin. How they started making music together remains a mystery. In addition to music they are united in their understanding of time as well. Maarja, a historian, knows the past, while Taavi can see a very distant future in his mind. Maarja also works at the radio and has a show in her name at Raadio 2. Taavi's voice is probably not as familiar. When it comes to music he mostly makes instrumental music and records nature and does everything else that goes along with that. The duration of the piece is 15 minutes, please be there on time.

Nicole Bachmann is Swiss artist based in London and Zürich. Her recent shows include Look Live, ICA, London, Objective Considerations, MOTINTERNATIONAL project, Disappearing into One at the Zabłudowicz Collection, and also as winner of the Art Award of the City of Zurich. She is also the co-founder of Performance as Publishing, a collaborative project with Ruth Beale, with shows at Whitechapel Gallery, Classroom, New York Art Book Fair MoMA PS1, Modern Art Oxford, Turner Contemporary, South London Gallery, Kunsthalle Basel and Rowing. A new project at Eastside Projects, Birmingham will occur in spring 2016.





10.01 at 2:00 p.m. George Steinmann's lecture "Revival of Space".

Swiss artist George Steinmann was invited to exhibit at Tallinn Art Hall in the early nineties, and after seeing the desolate conditions of the exhibition space, he proposed a renovation project. With funding from different institutions in both Switzerland and Estonia he undertook a three-year-long commitment, which resulted in a carefully refurbished interior for the Tallinn Art Hall as well as a "sustainable mind sculpture" called "Ruumi Naasmine" (The Revival of Space).



George Steinmann's The Revival of Space is a work that is sensitively ethical and aesthetically unifying conception that deserves to be remembered and discussed in the context of DOings & kNOTs show. Actually the DOings of kNOTs perhaps could have not even taken place in Tallinn Art Hall when Steinmann wouldn't have had renovated it back in 90's. Therefore one could say that DOings & kNOTs becomes part of Steinmann's sustainable mind sculpture and not other way around. George Steinmann hadn't been back to Tallinn Art Hall since the work has carried out (20 years!) and for me as a curator of DOings & kNOTs it was big honour to invite him back to Tallinn.



George Steinmann (b.1950 in Bern) is educated as a visual artist, graphic designer and musician, he is also a critic who takes a stand for ethical questions and defines sustainability as an action principle of responsibility. As an artist, he deals with the idea of a sustainable society and works on theoretic and aesthetic categories of cognition.





10.01 at 5:00 p.m. Esther Mathis "About Salt"

Swiss artist Esther Mathis spoke about the metamorphoses of the everyday substances based on her installation entitled Salt. Drop by drop complicated salt crystals are formed in the main hall of the Tallinn Art Hall, which depending on the care and attention of the institution's director Taaniel Raudsepp, recorded both space and time.

Esther Mathis (1985) lives and works in Zurich. In 2015 she graduated from Master Fine Arts Zürcher Hochschule der Künste in Zurich. She has exhibited solo shows at Piano Nobile in Geneva (2015), at Metronom in Modena (2014) Christophe Guye Galerie in Zurich (2013-2011) and taken part in various group shows in Switzerland, France and Italy. Her works are in the collection of Raiffeisen Bank, Kunstkommission Winterthur and City of Winterthur.



Margit Säde (1984) is an artist and independent curator based in Zürich. In her work she emphasises the self-initiated, collaborative and ongoing nature of art practices. From 2009 she has been part time lecturer at the Photography and Fine Arts department of Estonian Academy of Arts. Additionally to DOings & kNOTs, she has curated exhibitions such as Doings or Not (Ljubljana, Tallinn, 2009-2010), If It's Part Broke, Half Fix It - Stalkers, Players and Taxies, Phone Calls and Laments, Corridors and Witness Reports, Disappointment and Shame (CAC Vilnius, 2011), And So On and So Forth (kim?, Riga 2012 and EKKM, Tallinn, 2013), While Walking on the Secret Paths but also While Walking on Salads (KUMU, Tallinn, 2013) and Source Amnesia, Oslo 10 (Basel, 2014). She is invited to curate the contemporary part of the 17th Tallinn Print Triennial taking place in Tallinn in 2018.

Tallinn Art Hall is a art institution that has operated continually since 1934. It is one of the most important exhibition halls in Estonia, with a distinguished history and versatile spatial programme. The Art Hall also operates the Art Hall Gallery and the Tallinn City Gallery. Today, the Art Hall as an institution is changing; our goal is to be a contemporary institution for contemporary people without forgetting our history.





SOURCE AMNESIA  
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Exhibition  
Exhibition  
25.05. – 06.07.2014  
Exhibition

**SOURCE AMNESIA** The inability to remember when, where and how previously learned information has been acquired is known as

**SOURCE AMNESIA** The phrase "I think I read it somewhere" and episodic memory is familiar to everybody living in the digital age.

**OU A** A Hannah Weiner, American avant-garde poet from the 1970's, considered the side effects of memory loss liberating. "Without memory," she wrote "surprises occur." Her most known book "Clairvoyant Journal" (1974) includes transcriptions of words and sentences Weiner saw on people's foreheads, on walls or simply hovering in the air,

"THE CAPITAL WORDS, WHICH GIVE INSTRUCTIONS,  
*the italics, which make comments,*  
and the ordinary type,  
which is me just trying to get through the day."

**S A E** Exhibition

**S E A** Exhibition

**S E** A From seeing words to hearing voices, the exhibition displays text and sound works originating from subconscious processes and extrasensory perception.

**SOURCE AMNESIA** with works by Robert Ashley, Felix Brenner, Michael Esposito, Dora Garcia, Susan Hiller, Pauline Oliveros, Bryan Lewis Saunders, Occult Voices, Annette Wehrmann, Hannah Weiner, curated by Franziska Glozer, Margit Säde Lezni and Michael Zaugg.

**S A** Program

**O M** Program

**U N** Program

**R E** Program

**C S** Program

**SAT 24.05. 18:00** Exhibition opening with "23 Million Stories" by Dora Garcia **A** Program

**WED 04.06. 22:00** Encounter: Drinks and readings of "Clairvoyant Journal" Program

**FRI 13.06. 20:00** Lecture "Music and the Paranormal" by Dr Melvyn Willin.

**THU 19.06. 14:00** Coffee and conversation with Dora Garcia

**THU 19.06. until** Program

**SAT 21.06. 15:00** "23 Million Stories" performances by Dora Garcia will simultaneously take place at OSL010 and at Ellen de Bruijne Projects at LISTE Art Fair Basel Program

**FRI 27.06. 20:00** Anmari Mätsa Yabi Wili will perform instructions and group meditations from "Anthology of Text Scores and Deep Listening" by Pauline Oliveros Information

**SOURCE AMNESIA** Information

**SOURCE AMNESIA** Information

**UR M A** Information

Opening hours: During events and by appointment (+41 76 686 53 35)  
June 19 – 21: THU 13:30 – 16:30, FRI – SAT 14.30 – 16:30

For further details and possible changes please check [www.oslo10.ch](http://www.oslo10.ch)

**SOURCE AMNESIA** OSL010, Oslostrasse 10 (Entrance No. 13),  
4142 Basel, Tram 10/11 Stop: Dreispitz

**SOURCE AMNESIA** Information

**SOURCE AMNESIA** Information

**SOURCE AMNESIA** Information

**SOUR M ESI** Information

OSLO  
10

merian  
Stiftung Basel

Ein Projekt der Christoph Merian Stiftung



Group exhibition at OSLO10 Basel entitled:

# SOURCE AMNESIA

## 24.05 - 06.07.2014

The inability to remember when, where and how previously learned information has been acquired is known as source amnesia. The phrase "I think I read it somewhere" and episodic memory is familiar to everybody living in the digital age.

Hannah Weiner, American avant-garde poet from the 1970's, considered the side effects of memory loss liberating. "Without memory," she wrote "surprises occur." Her most known book "Clairvoyant Journal" (1974), includes transcriptions of words and sentences Weiner saw on people's foreheads, on walls, or simply hovering in the air. "THE CAPITAL WORDS, WHICH GIVE INSTRUCTIONS, the italics, which make comments, and the ordinary type, which is me just trying to get through the day." For Weiner, clairvoyance was a synaesthetic ability, a way into the world.

From seeing words to hearing voices, the exhibition SOURCE AMNESIA displays text and sound works originating from subconscious processes and extrasensory perception.

"Occult Voices - Paranormal Music" compiled by Thomas Knoefel and Andreas Fischer, is a collection of audio documentation of so-called "unseen Intelligences" of the 20th century. Acting under the Phantom Airwaves Institution, Michael Esposito has participated in hundreds of paranormal investigations all over the world. Electronic Voice Phenomena has been the main focus in Esposito's extensive research and "Geist auf Kassette" his latest EVP recording. "Automatic Writing" (1979) by Robert Ashley is an audio piece based on involuntary speech resulting from Ashley's mild form of Tourette's Syndrome. "The Confessor" is an 11-hour book of sleep talking recordings by Bryan Lewis Saunders. For the series of drawings "Dream Mapping" (1973) Susan Hiller invited 7 participants to sleep outdoors in an area of unusual occurrence of "fairy rings." The field became a site of dream

experiences which were discussed and mapped the following morning. "Anthology of Text Scores and Deep Listening" by pioneer composer Pauline Oliveros is a comprehensive collection of individual and group meditations/performances that embrace her ideas of sonic awareness in music, and life in general. Annette Wehrmann's texts typed on luftschlangen (paper streamers) are based on introspective thoughts and observations of daily life in 1990's Germany, utopian literature, sci-fi and feminism. In Dora García's ongoing project "23 million stories," performers recite all the stories of the world in a loud voice. When completed, all the stories of all time and all places have passed through their lips.

Accompanying events:

May 24, 6 pm

Exhibition opening with Dora García's performance "23 million stories"

June 4, 10 pm

Encounter: drinks and readings of "Clairvoyant Journal"

June 13, 8 pm

Lecture "Music and the Paranormal" by Dr. Melvyn Willin

June 19, 2 pm

Coffee and conversation with Dora García

June 19 - 21, 3 pm

"23 million stories" performances by Dora García will simultaneously take place at OSLO10 and at Ellen de Bruijne Projects at LISTE Art Fair Basel

June 27, 8pm

Anmari Mëtsa Yabi Wili will perform instructions and group meditations from "Anthology of Text Scores and Deep Listening" by Pauline Oliveros









Group exhibition at EKKM Tallinn entitled:

# **& SO ON & SO FORTH**

## **14.9. – 20.10.2013**

Fischli/Weiss and Patrick Frey (CH), Dora Garcia (ES), Ivars Gravlejs (LV), David Horvitz (US), Takahiro Iwasaki (JP), KroOt Juurak (EE/NL), San Keller (CH), Camille Laurelli (FR), Jonas Mekas (LIT/US), Ursula Nistrup (DK), Olof Olsson (DK), Pind (DK), Julien Prévieux (FR), Annika Ström (SE/UK), Triin Tamm (EE), Toomas Thetloff (EE)

The starting point of the exhibition & SO ON & SO FORTH is Robert Filliou's Principle of Equivalence (1968) – a pseudo-economic rule, which posited "well-done", "badly done," and "not done" artworks as fundamentally equal. It was an attempt to pull art out from under the weight of calculation and strategy, and to assert that an "error" can serve as something other than a sign of inadequacy. Filliou created several works following this protocol, in each of which he added a stamp with a tick indicating the state in which the artist chose to leave the work. By doing so the principle became a "conceptual tool" with infinite possibilities.

Following Filliou's trajectory, & SO ON & SO FORTH is a continued exploration into the generative capacity of creative process – the original idea, its imperfections and the possibilities of, to borrow again from Filliou, the "not done". Emphasizing the ongoing nature of an art practice, many of the works on display are in progress and open-ended, more verbs than nouns, and multiply and change over time. The exhibition AND SO ON AND SO FORTH itself has already taken place one year ago at the kim? Center for Contemporary Arts in Riga. The second act, opening on the Friday 13th, is one of the many countless versions, where...

- Fischli/Weiss ja Patrick Frey are making things move and explode.
- Dora Garcia imagines impossible artworks.
- Ivars Gravlejs is introducing Pat & Mat from a Czech stop motion animation TV series as contemporary artists.

- David Horvitz encourages us to be better. And more generous.
- Takahiro Iwasaki builds microscopic sculptures on toothbrushes and dust bunnies.
- KroOt Juurak celebrates.
- San Keller's walks around at the opening week in Tallinn, Helsinki and Moscow. Leaving the gold tipped ebony stick Nothing is Perfect (that can be used for pointing out possible flaws and shortcomings of the other art works) this time untouched.
- Camille Laurelli is re-editing all of MacGyver's improvised "recipes" as one endless episode.
- Ursula Nistrup is continuing to seek for a piece of music once heard on the radio.
- Olof Olsson is trying to fail the art school examinations.
- Pind is investigating our need for physical objects by excluding them.
- Julien Prévieux is tirelessly writing non-motivational letters to job offers found from newspapers.
- The Marianne and Fritz Keller Collection exhibits the early works of San Keller.
- Jonas Mekas advises to move ones finger every day during 3-5 minutes up and down.
- The Carousel Collection loops from one exhibition to the other.
- Triin Tamm is collecting titles for unrealized art works and exhibitions that haven't taken place yet.
- Toomas Thetloff makes wind.

Combining the poetic, humorous and rational, the exhibition & SO ON & SO FORTH is an opposition to the over-professionalization of the arts and a manifestation of the inventive and the imaginative aspects of art making.

Supported by the Cultural Endowment of Estonia, the Center for Contemporary Arts, the Swiss Art Council Pro Helvetia, MUSAC and the museum in progress.







Caroline Bergvall  
Paul Elliman  
Kenneth Goldsmith  
Kadri Klementi  
Lucie Kolb  
Louise Lawler  
Erkki Luuk & c:  
Raul Meel  
Tine Melzer  
Adrian Piper  
Cia Rinne  
Triin Tamm  
Martijn in't Veld



Kumu hoov / Kumu Courtyard  
10.5. – 8.9.2013



# KÕNDIDES MÖÖDA SALATEID\*

## JUTUD & KÄIGUD / TALKS & WALKS

Jutustamised ja jalutus-  
käigud kunstnikega: Paul  
Elliman, Tine Melzer, Lucie  
Kolb ja Erkki Luuk & c.  
Täpsed kuupäevad ja  
toimumisajad teatakse  
eelnevalt: [www.kumu.ee](http://www.kumu.ee)

Artist talks and walks by  
Paul Elliman, Tine Melzer,  
Lucie Kolb and Erkki Luuk  
& c. Exact dates and  
times will be previously an-  
nounced on [www.kumu.ee](http://www.kumu.ee)

## TOETAJAD / SUPPORT

Eesti Kultuurkapital, Pro  
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Cultural Endowment of  
Estonia, Swiss Arts Council  
Pro Helvetia, British Coun-  
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## TÄNUD / THANK YOU

Urs, August, Hille, Eha,  
Ragne, Andres, Iija, Mati,  
Villu, Mihkel, Andreas,  
Martin, Daisy, Tiina...

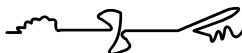


KURAATOR / CURATOR Margit Sade Lehni

EE

Kombineerides peamiselt heli ja tekstitööd, uurib näitus "Kõndides mööda salateid" erinevaid viise, kuidas mõtestada keelt ning seda ümbritsevat ruumi. Kui Paabeli torni kasutatakse keele arusaamatuse metafoorina, siis labürint esindab ebaselget ruumilist korraldust. James Joyce'i Dedalus labürint ei suuda isegi selle looja leida väljapääsu ning lugeja peab teekonna ise valima. Novellis „Hargnevate teede aed“ kirjeldab Jorge Luis Borges kirjandusteost, mis koosneb ühe loo lõpututest võimalustest, kohast, kus samaaegselt on hargnema pandud nii ruum kui ka aeg. Lugeja eksib neis mõlemas.

LEGERE tähendab ladina keeles sõna-sõnalt „lugema, koguma, korjama“ ja ülekantud tähenduses „teed rajama, läbima“. Niisugust sõna algupära arvesse võttes ongi lugemine märkide kogumise protsess mingit kirjutist läbides. Mõlemad, nii keel kui ka ruum, vajavad kasutamist ja korrastamist. Praegusel juhul on selleks siis näituse külastaja, kes ekseldes nii olemasolevatel kaldteedel, kui ka keele- ja helikonstruktsioonides, üritab luua uut korda kuskil ratsionaalse ja empiirilise ruumi piirima. Keele pidevalt muutuv loogika on aga petlik, omades tähendust vastavalt kontekstile ja viidates alati mingile olemasolevale tekstile. Iga uus kord omakorda loob uut korratust — erinevaid versioone uitamaks keele lõputut ring-, ummik- ja salateedel.



EN

Combining mostly sound and text works, the exhibition "Kõndides mööda salateid" is looking into different ways of perceiving and experiencing language and space that surrounds it. While the Tower of Babel is used as a metaphor for linguistic incomprehensibility, a labyrinth represents the labyrinth represents an unintelligible spatial condition. James Joyce's Dedalus cannot find his way out of the labyrinth he himself created and the reader has to choose how to proceed.

In the short story "The Garden of Forking Paths", Jorge Luis Borges describes a literary work which consists of the endless possibilities of one story, a place where both space and time simultaneously unravel. The reader gets lost in both.

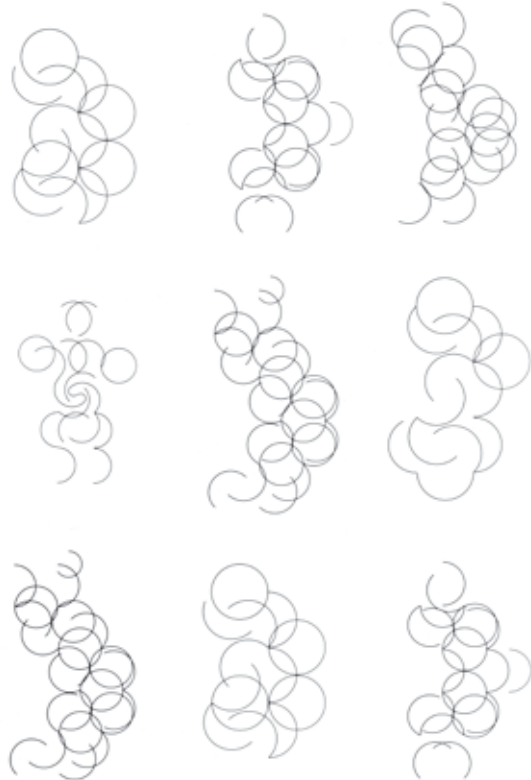
The Latin word LEGERE literally means "to read, to gather, to collect" and figuratively to make one's way, to traverse."

Considering such an understanding of the word, reading is, indeed, a process of gathering up signs while moving over the writing surface. Both language and space require use and organisation. In this case, it is the visitor of the exhibition who attempts to create new order somewhere on the boundaries of rational and empirical space, while wandering on the existing ramps and in language and sound structures. However, the ever-changing logic of language is deceptive, taking on meaning according to context and forever in reference to an existing text. Every new order therefore creates new disorder — different versions of roaming the endless roundabouts, cul-de-sacs and secret passages of language.

this is left.  
that's  
left is  
what's left?  
left.  
left is left.

this is right.  
right. right.  
right. right is right.  
right is  
right?  
right has just  
left.

\* "While Walking on Secret Paths", but also  
"While Walking on Salads"



Raul Meel, MINAGE OLIN ARKADIAS / I WAS ALSO IN ARCADIA, põlvituste seeria / series of drawings, 1995-94



Group exhibition at KUMU Tallinn entitled:

# Kõndides mööda salateid

"While Walking on Secret Paths" but also "While Walking on Salads"

## 10.5. – 8.9.2013

Caroline Bergvall (UK), Paul Elliman (UK), Kenneth Goldsmith (US), Kadri Klementi (EE), Lucie Kolb (CH), Louise Lawler (US), Erkki Luuk & c: (EE), Raul Meel (EE), Tine Melzer (CH), Adrian Piper (US), Cia Rinne, (DE/FI), Triin Tamm (EE), Martijn in't Veld (NL)

Combining mostly sound and text works, the exhibition "Kõndides mööda salateid" is looking into different ways of perceiving and experiencing language and space that surrounds it. While the Tower of Babel is conventionally used as a metaphor for the incomprehensibility of language, the labyrinth represents an unintelligible spatial condition. In James Joyce's labyrinth of Dedalus even it's creator cannot find the exit and reader him/herself has to make choices of which itinerary to choose. In short story "The Garden of Forking Paths" Jorge Luis Borges describes work of literature, which consists infinite possibilities of one story, of a place where both, the space and time diverge simultaneously. The reader gets lost in both.

Latin word Legere (to read) literally means "to gather, to collect," and one of its figurative meanings is "to make one's way, to traverse." This etymology suggests that reading is the process of gathering up signs while moving over the writing surface. Both, language and space need using and regulating. In this case, the visitor of the exhibition is invited to wander on preset paths as well as in language and sound constructions, to create new order somewhere on the boarder of rational and empirical space. But as the logic of constantly changing language is deceptive, the meaning is created according to the context and always referencing to already existing text. Every new order in turn creates new chaos - new versions for drifting on endless circular and secret paths of language.

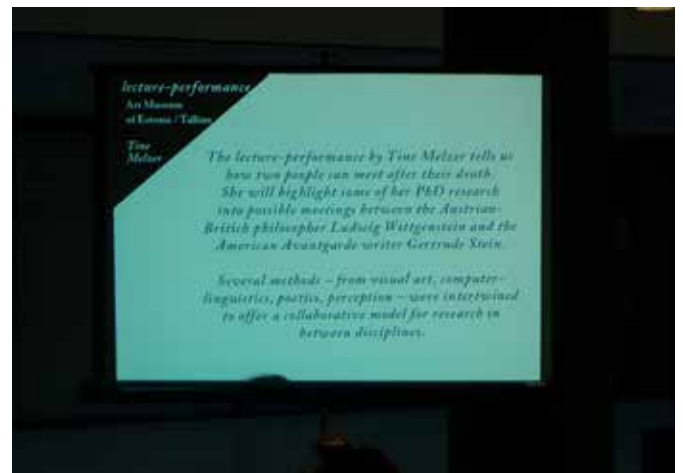
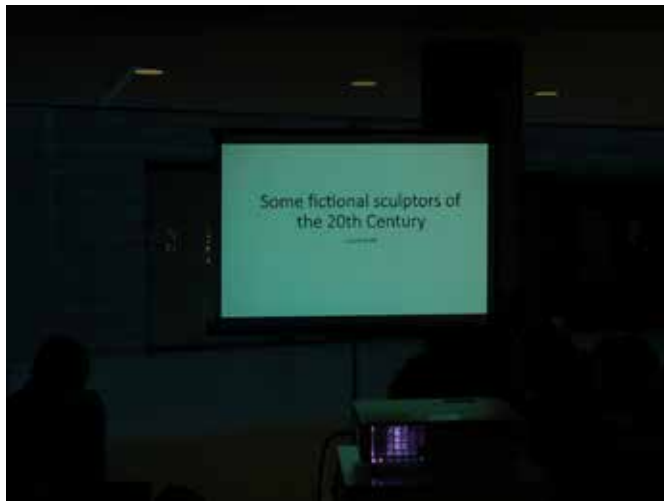
Addressing appropriation, constraints and transcription in language, the exhibition will open up a way - which- without knowing where it will lead to - inscribes it's traces.

Artist talks and tours by Paul Elliman, Tine Melzer, Lucie Kolb and Erkki Luuk & c: Exact dates and times will be previously announced on [www.kumu.ee](http://www.kumu.ee).

Supported by: Estonian Cultural Endowment, the Swiss Arts Council Pro Helvetia, British Council, Embassy of United States of America, AS Lasita Maja







# **Fictious Artists, Philosophy & Avantgarde Literature, 5.9.2013**

As part of the accompanying programme of the exhibition "Kõndides mööda salateid" Lucie Kolb's and Tine Melzer's lectures/performances took place in the entrance hall of the Kumu Art Museum. The imaginary sculptors were introduced and one got to know the reason why both, Ludwig Wittgenstein and Gertrude Stein preferred the detective novels.

Lucie Kolb (1985) is an artist working with theory. Her doctoral thesis is concerned with the form and function of paratexts in contemporary art. She has been involved in a variety of artistic and curatorial collaborations, as the radio-magazine "radio arthur", the series of lectures "With With: Everything but an Artist Talk" and "You can find me in the lexicon, in the lexicon". She recently co-edited the publication "This book is a classroom" 2012 ([www.luciekolb.ch](http://www.luciekolb.ch)).

Lucie Kolb's starting point was the Kumu yard and the sculptures in it, as well as the examination of the exact context of these sculptures. Her lecture/performance dealt with the subject matter of fictitious artists by introducing some imaginary sculptors, the stories of their lives, and their work.

Tine Melzer (1978) connects philosophy of language with her practice as visual artist. Her focus is to distill mechanisms of ordinary language into multidisciplinary work. In her recently completed doctoral thesis, she examined possible encounters of the Austrian-British philosopher Ludwig Wittgenstein with the American avant-garde writer Gertrude Stein. Her works have been on display in such museums as the Stedelijk Museum Amsterdam, the Museum van Hedendaagse Kunst Antwerpen, the Irish Museum of Modern Art in Dublin and the Museum Bärengasse in Zürich. Melzer lectures internationally ([www.tinemelzer.eu](http://www.tinemelzer.eu)).

Tine Melzer's lecture/performance was about how two people can meet after death. She highlighted some of her PhD research into possible meetings between Wittgenstein and Stein. Several methods - from visual art, computer linguistics, poetics, perception - were intertwined to offer a collaborative model for research in between disciplines.





Tours by Erkki Luuk & at c: at KUMU Tallinn entitled:

# Tammeöö::Turnigürh

## 5.6. / 4.9.2013

During the exhibition "Kõndides mööda Salateid" there were two tours of "Tammeöö ::turnigürh" by Erkki Luuk & c:, taking place in the courtyard of Kumu Art Museum.

Tammeöö (direct translation "oak night") has been a mental state, artificial psychosis, experimental phenomenology, radical essentialism; a study on site-specifics, mythogeography, language, landscape, slowness, desires; destruction of reality, symbolic order and destruction itself; a constant condition beyond whatever; being somewhere underground, before and after any kind of existence. What started out in 2008 as the mental protocol for an art collaboration between Erkki Luuk and Tanel Rander (c:, chanelldior, chaneldyor, Egon Zunerg), was officially transformed into an open religion in 28.09.12. The major statements of Tammeöö include a site-specific excursion "Human pöög" (Tartu, 2009), performances "Tammeöö" (Tartu Pärnivabrik, 2009), "Road of Tree 1-4" (Kanuti Gild, 2009; Gallery Noorus, 2010; Slovenia, Celje, 2010; Y-gallery, 2010) exhibitions "The End of Uriaat" (Y-gallery, 2010) and "Midwinter Hlog" (Tallinn City Gallery, 2010) and the book "Tammeöö" (Tartu, 2012).

Erkki Luuk (b. 1971) is a writer, artist, working with text, performance, music, sculpture and painting. He has participated in a number of solo- and group exhibitions in Estonia as well as abroad. The author of "Ornithologist's Commencement" (2002), " " (2005), "Selected Poems" (2008), "Tammeöö" with c: (2012).  
[www.ut.ee/~el](http://www.ut.ee/~el)

Tanel Rander (b. 1980), artist, writer, critic. Has worked as lawyer and attorney, since 2010 freelance artist. Artistic activity is divided between experimental performative practices, related with language and psychology, and critical research on East Europe and decoloniality.  
[www.chnldr.blogspot.com](http://www.chnldr.blogspot.com)





Concert and artist talk by Paul Elliman at KUMU Tallinn entitled:

# **Sing While Speaking, Hum While Travelling**

## **1.8.2013**

As part of the accompanying program of the exhibition "Kõndides mööda salateid" Paul Elliman gave an artist talk and presented his new sound composition at the courtyard of Kumu Art Museum and presented his new composition.

By imitating various signals of the urban space, like emergency sirens or public transportation announcements, in his work, Paul Elliman's work combines his interests in typography and the various social and technological expressions of the human voice. In the composition composed especially for the Kumu exhibition titled Sing While Speaking, Hum While Travelling, the artist includes the voices of tram drivers and bagpipe music, and continues the examination of the sounds transmitted in the public space and of the

Paul Elliman (1961) is an artist and designer living in London. He has participated in exhibitions at museums like the New Museum, MoMA in New York, Institute of Contemporary Arts, Tate Modern in London, and Kunsthalle in Basel. Elliman graduate from Yale University in New Haven, Connecticut, USA and from the Werkplaats Typografies in Arnhem, Netherlands.



# do it

Manuals and Instructions in Art

## 10.03. – 21.8.2013

On the 21. March 1997 at 4 pm "Do it. Progressive Museum" curated by Hans-Ulrich Obrist was opened in Tallinn Art Hall. The exhibition raised many questions among older generation of artists as well as introduced works made by internationally acclaimed artists like Christian Boltanski, Felix Gonzalez-Torres, Mike Kelley, Yoko Ono and others to the art audiences. The idea behind the workshop was to discuss the importance of art instructions and manuals in the art history and today.

Curated by Hans Ulrich Obrist, do it began in Paris in 1993 as a conversation between Obrist and the artists Christian Boltanski and Bertrand Lavier. Obrist was concerned with how exhibition formats could be rendered more flexible and open-ended. This discussion led to the question of whether a show could take "scores," or written instructions by artists, as a point of departure, each of which could be interpreted anew every time they were enacted. To test the idea, Obrist invited 12 artists to send instructions, which were then translated into 9 different languages and circulated internationally as a book.

Nearly 20 years later after the initial conversation took place, do it has been featured in at least 50 different locations worldwide, including in Estonia in 1997. The driving force behind the exhibition is aptly summarized in the words of Marcel Duchamp, who states that "art is a game between all people of all periods." He is only one of several predecessors to have shaped the modus operandi of this exhibition, which also draws from Conceptual and Minimalist art of the 1960s and 1970s as well as Fluxus practices. Each do it exhibition is uniquely site-specific because it engages the local community in a dialogue that responds to and adds a new set of instructions, while it remains global in the scope of its ever-expanding repertoire. This also means that the gen-

erative and accumulative aspects of do it's ongoing presentation are less concerned with notions of the "reproduction" or materiality of the artworks than with revealing the nuances of human interpretation in its various permutations and iterations. In this way, do it is able to bridge the gaps between the temporalities of past, present and future.

This open exhibition model has become the longest-running and most far-reaching exhibition to ever take place, giving new meaning to the concept of the "Exhibition in Progress." In addition to the production of an on-line version of do it created by Obrist in conjunction with e-flux in 2004, other versions that do it has grown to encompass include "do it (museum)", "do it (home)", "do it (TV)", "do it (seminar)", "do it (outside)", "do it (party)", as well as some anti-do its, a philosophy do it and most recently a UNESCO children's do it.

The Fine Art students of the Estonian Art academy were extremely inspired of the ideas of do it and the spirit of the project, so they initiated 2 days pop-up exhibition at Pseudogallery of EKA. It was opening exactly on the same date like 16 years ago. We also included the documentation and press reviews of the previous do it edition in the do it exhibition by students.



A Monologue by Olof Olsson at the Corner College in Zurich entitled:

# **Driving the Blues Away**

## **27.2.2013**

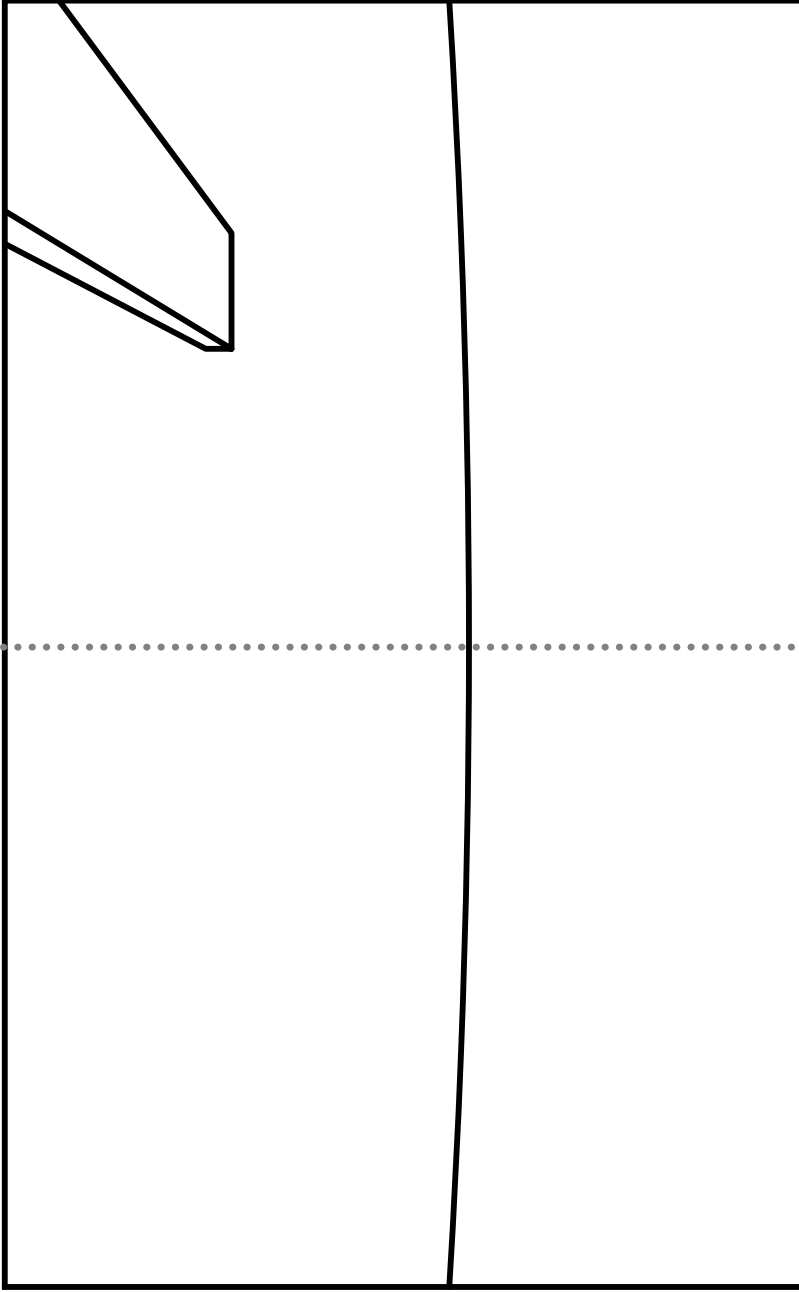
Do you know the origin of Coca-Cola? Or the secret powers of Swiss triangular milk chocolate Toblerone? Why do we call a company that makes computers 'Apple' and not 'Jobs' and Windows 'Windows' and not 'Gates'? And what has sanitary porcelain to do with all this? There is only one way to find out.

Olof Olsson (1965) makes spoken performances, like lectures, speeches, comedy, talk-shows, and question-and-answer sessions. Or, rather, something in-between, or not quite. Olof is the product of the emerging 1960s emerging charter tourism, his Dutch mother and Swedish father met in Mallorca. In his youth Olof made experiments in journalism, photography, and as a radio dj. Having studied languages, philosophy, and translation theory, Olof finally ended up in art school. After 15 years of attempts in 'conceptual' art, Olof started performing in 2007.

A group exhibition with Ivars Gravlejs, David Horvitz, Takahiro Iwasaki, Krõõt Juurak, San Keller, Paul Kuimet and Mikko Rikala, Camille Laurelli, Ursula Nistrup, Olof Olsson, Pind, Julien Prévieux, Annika Ström, The Collection of Marianne and Fritz Keller, Triin Tamm and Toomas Thetloff at kim? Contemporary Art Centre in Riga, Latvia, opens on the evening of October 5, 2012, and is entitled:

AND SO ON

AND SO FORTH



The show lasts until November 18, and includes an events programme with a performance by Krõõt Juurak (5:10.), an artist talk by David Horvitz, Ursula Nistrup and Julien Prévieux (6:10.), a talk show on the brink of disaster by Olof Olsson (6:10.), Sunday coffee with the artists and the curator Margit Säde Lehti (7:10.) and a guided tour by Erkki Luuk (16:10.). For more detailed information please consult [www.kim.lv](http://www.kim.lv)

Group exhibition at the kim? Riga entitled:

# And So On and So Forth

## 5.10. – 18.11.2012

Ivars Gravlejs (LV), David Horvitz (US), Takahiro Iwasaki (JP), Krõõt Juurak (NL/EE), San Keller (CH), Paul Kuimet (EE) & Mikko Rikala (FI), Camille Laurelli (FR), Ursula Nistrup (DK), Olof Olsson (DK), Pind (DK), Julien Prévieux (FR), Annika Ström (SE / UK), The Collection of Marianne and Fritz Keller (CH), Triin Tamm (EE), Toomas Thetloff (EE)

The starting point of the exhibition AND SO ON AND SO FORTH is Robert Filliou's Principle of Equivalence (1968) – a pseudo-economic rule, which posited "well-done", "badly done," and "not done" artworks as fundamentally equal. It was an attempt to pull art out from under the weight of calculation and strategy, and to assert that an "error" can serve as something other than a sign of inadequacy. Filliou created several works following this protocol, in each of which he added a stamp with a tick indicating the state in which the artist chose to leave the work. By doing so the principle became a "conceptual tool" with infinite possibilities.

Following Filliou's trajectory, AND SO ON AND SO FORTH is a continued exploration into the generative capacity of creative process – the original idea, its imperfections and the possibilities of, to borrow again from Filliou, the "not done". Emphasizing the ongoing nature of an art practice, many of the works on display are in progress and open-ended, more verbs than nouns, and multiply and change over time: for example, in the unreeling of Triin Tamm's Carousel Collection – the ever-growing and looping ensemble of slides – or in undeveloped film rolls by Paul Kuimet & Mikko Rikala. David Horvitz drives to remote Baltic beaches, goes for walks to follow the sun, and paints the skies on envelopes. Ursula Nistrup is continuing to seek for a piece of music once heard on the radio. Takahiro Iwasaki is building curious micro-sculptures out of everyday objects and the ephemeral sculptures by Toomas Thetloff will come into being only after they have been stepped over, walked through or followed,

leading the viewer to the yard of the exhibition space, where Pind is investigating our need for physical objects by excluding them.

Annika Ström would like first to lie down, and then, to think. The potentiality of failure and refusal is also at stake in the work of Julien Prévieux, who is tirelessly writing non-motivational letters to job offers found from newspapers. Camille Laurelli and Ivars Gravlejs are both looking into original ways of solving problems with things at hand. While Laurelli is re-editing all of MacGyver's improvised "recipes" as one endless episode, Gravlejs is introducing the eponymous stars of Pat & Mat from a Czech stop motion animation TV series as contemporary artists. In spite of all the possible and impossible miscalculations, they eventually manage to find the most surprising solution to their self-generated problems. San Keller's gold tipped ebony action stick Nothing is Perfect can be used for pointing out possible flaws and shortcomings of the other art works, including his own early works, all of which are owned by biggest fans and collectors, his parents – Marianne and Fritz Keller.

Combining the poetic, humorous and rational, the exhibition AND SO ON AND SO FORTH is an opposition to the over-professionalization of the arts and a manifestation of the inventive and the imaginative aspects of art making.

Organized by Center for Contemporary Arts, Estonia and kim? Contemporary Art Centre in Riga.

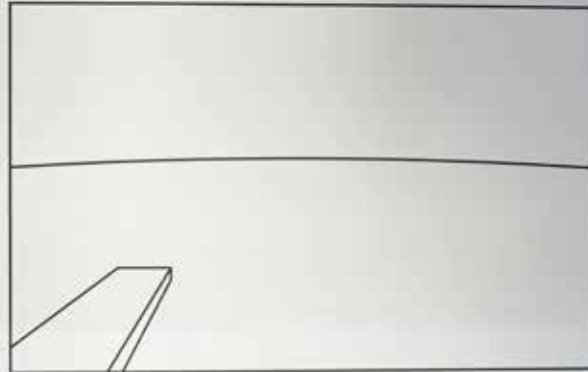
Supported by: Nordic Culture Point, Cultural Endowment of Estonia, Pro Helvetia, IASPIS, Danish Agency for Culture, Embassy of The United States in Riga, Estonian Embassy in Riga, Palais de Tokyo, LuxExpress.





AND SO ON

AND SO FORTH

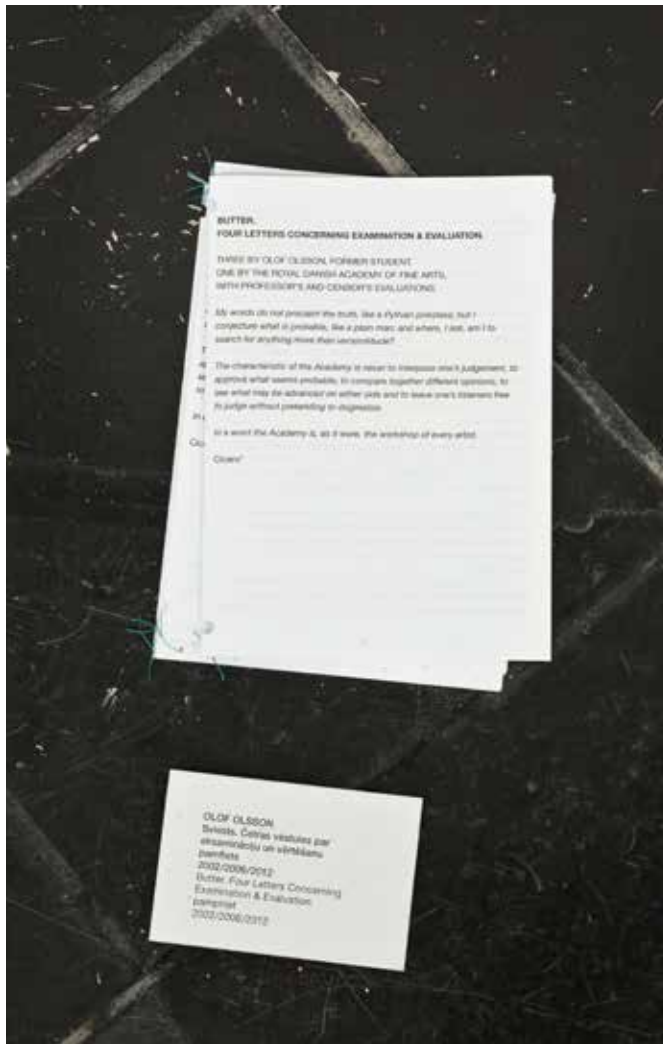


with

Ivars Gravlejs, David Horvitz, Takahiro Iwasaki,  
Krõõt Juurak, San Keller, Paul Kuimet and  
Mikko Rikala, Camille Laurelli, Ursula Nistrup,  
Olof Olsson, Pind, Julien Prévieux, Annika  
Ström, The Collection of Marianne and Fritz  
Keller, Triin Tamm and Toomas Thetloff









Accompanying events of And So On and So Forth at kim? Riga entitled:

# Artist Talks

## Red Alert & Nothing is Perfect

### 6.10.2012

Accompanying events of the exhibition AND SO ON AND SO FORTH at kim? Centre for Contemporary Arts included artist talks by David Horvitz, Ursula Nistrup and Julien Prévieux, a talk show Red Alert by Olof Olsson and San Keller's Nothing is Perfect tour carried out by Erkki Luuk.

David Horvitz (1980) is a Brooklyn-based watercolor painter, photographer and performance artist, known for his often bizarre and absurdist DIY instructional projects, including work on Wikipedia. He has published several books, and his exhibitions have been shown at major galleries and museums, including Art Metropole, the Or Gallery, and the New Museum. In 2011 he was nominated for the Discovery Award at the photography festival in Arles, France. His works are always released directly into the Public Domain with a Creative Commons license.

Ursula Nistrup (1974) works with sound, photography, installation and drawing. Many of her works focus on perception and communication by way of acoustics, sound and light, often with a conceptual or spatial observation as the starting point. Her works are concerned with transitions or connections between spaces, materials and structures. Fundamentally, her works are proposals to how our sensory perception and communication unfolds in both physical and mental spaces.

Julien Prévieux (1974) writes letters of non-motivation to refuse jobs, he crashes himself in the city, he adds special effects to Hollywood films or manages to get the fingerprints of the French Minister of the Interior. In his own way, he is trying to decipher a world marked by deep ideological changes and his methods show us ways of living in it. Between absurd humor and revolt attempts, the strategies he develops are based on voluntary confrontation of a lonely individual with a given system (architectural, social, economic ...)

Olof Olsson's RED ALERT! was a talk show on the brink of disaster. There was a band. There were guests. And there was a guy in a suit that was supposed to be the host...

Olof Olsson (1965) makes spoken performances, like lectures, speeches, comedy, talk-shows, and question-and-answer sessions. Or, rather, something in-between, or not quite. Olof is the product of the emerging 1960s emerging charter tourism, his Dutch mother and Swedish father met in Mallorca. In his youth Olof made experiments in journalism, photography, and as a radio dj. Having studied languages, philosophy, and translation theory, Olof finally ended up in art school. After 15 years of attempts in 'conceptual' art, Olof started performing in 2007.

To finish the exhibition AND SO ON AND SO FORTH befittingly the perfectionist Erkki Luuk was invited to use San Keller's "Nothing is Perfect" action stick to give the show the final public condemnation. This gold-tipped ebony pointer is actually a free interpretation of stick by Christian Dior who used it for pointing out the flaws and shortcomings in the work of his employees. It also serves well in art circles, particularly in the context of AND SO ON AND SO FORTH and it's ideas of well -, badly -, and not done.

San Keller (1971) is internationally known for his participatory and ephemeral projects, where he often uses the artist's fictive persona to think about acting in our society. He lives and works in Zürich, Switzerland. <[www.museumsankeller.ch](http://www.museumsankeller.ch)>

Erkki Luuk (1971) is artist, writer and cognitive scientist based in Tartu, Estonia. He is the author of "Ornithologist's commencement" (2002), " " (2005), "selected poems" (2008), "oak night" (2012, together with c). <[www.ut.ee/~el](http://www.ut.ee/~el)>





Curating and organization of a group exhibition at CAC Vilnius entitled:

# If it's Part Broke, Half Fix it.

Stalkers, Players and Taxies, Phone Calls and Laments,  
Corridors and Witness Reports, Disappointment and Shame

## 28.1. – 13.3.2011

Andrea Büttner (GER), Dalia Dudenaite (LT), Denes Farkas & Neeme Külm (EST), Carina Gunnars & Anna Kindgren (SWE), Paul Haworth (UK/NL) & Sam de Groot (NL), Johnson & Johnson (EST), Krõõt Juurak (EST/AT) & Mårten Spångberg (SWE), Flo Kasearu (EST), Epp Kubu (EST), Darius Miksys (LT), Anu Pennanen (FIN), Taaniel Raudsepp & Sigrid Viir (EST), Rytis Saladzius (LT), Anna Shkodenko (EST), Pilvi Takala (FIN), Triin Tamm (EST), Timo Toots (EST).

An old English saying claims "If it ain't broke, don't fix it". This expression has been popularized from the idea that any attempt to improve on a system that already works well is purposeless, and may even be detrimental. Supposedly, this saying later became even a source of inspiration for anti-activists. But what if something only works half-way?

It might be said that today's world is very much concerned with making the most effective and efficient use of a situation and therefore the concept of halfness as such is hardly ever considered as a quality in itself. However, if you half-fix something that is partly broke, will it end up being more fixed or more broke? The paradox included here provides space for a necessary amount of absurdity and ambiguity. Employing this, the exhibition "If it's Part Broke, Half Fix it" is not seizing an opportunity to tell a critical, engaged or unique story but is rather looking into different ways of and reasons for disappointment and shame but also speculation and chance, using Yahtzee-like methods, where the level of randomness is high and luck, use of probability, and modest amount of strategy are required.

For example the video "Players" by Pilvi Takala is portraying a poker community following the logic of the game. They are using probability theory that ensures that they treat each other justly, and

that everyone contributes equally. In the video work of Flo Kasearu human lives are for sale, best was before and now it's over! Works by Anu Pennanen, Anna Shkodenko, Taaniel Raudsepp and Sigrid Viir are in one way or other dealing with the notion of constructed environments, surveillance and monitoring. Krõõt Juurak and Mårten Spångberg are redefining dominating concepts such as crisis, representation, wild-life, city or success, and the notion of starting from the beginning.

The collective Johnson & Johnson is "not sure when exactly things started to go wrong" but came to realize "how sad they feel about it". Andrea Büttner states that "shame is a an emotion that indicates what really matters to us, a feeling reflecting on cultural conventions regarding what we are supposed to show or hide". Epp Kubu is portraying rather tragicomical situations of people who don't know what to do and therefore start to enjoy the suffering. The installation "The Pain" by Paul Haworth and Sam de Groot argues that maybe seventeen-year-olds have been right all along, underlining the stark dichotomies of here and there, now and later, me and you.

# IF IT'S PART BROKE HALF Fix IT.

Soldiers, Players and Taxis, Phone Calls and Lamentations  
Corridors and Witness Reports, Disappointment and Shame  
28 January – 13 March 2011

**If it's Part Broke,**  
Contemporary Art Centre, Västerås 2, Västerås

Anders Blomgren (GER), Daria Dudenova (LAT), Dennis Fokas &  
Nerine Kilian (EST), Carina Gustavsson & Anna Kindgren (SWE),  
Sam de Groot (NL) & Paul Haworth (UK, NL), Johanna & Johanna  
(EST), Kalle Jaurak (EST, AT) & Martin Spångberg (SWE),  
Pia Kauranen (EST), Epp Kulu (EST), Oskari Mäkelä (LAT), Ryo  
Ponnam (FIN), Taneli Rautalahti & Sigrun Vär (EST), Ryo  
Salminen (LAT), Anna Skudenko (EST), Pivi Väkevä (FIN), Tami  
Tamm (EST), Tami Tamm (EST)

Opening:  
28 January at 6 pm.

Live!  
28 January at 7 pm.  
*The Pine* Hip-hop  
by Sam de Groot  
and Paul Haworth

Performance:  
13 February at 7 pm.  
*Ride the Wave* Daria  
Dudenova and  
Martin Spångberg

Organized by  
Center for Contemporary  
Art, Estonia and  
Contemporary Art  
Centre (CAC), Finland  
[www.cac.fi](http://www.cac.fi)

**Half Fix it.**

Co-funded by European Union - supported by Swedish Cultural Foundation, Cultural Foundation  
of Finland, Finnish Cultural Foundation, Finnish Cultural Foundation, Finnish Cultural Foundation











# The Pain & Ride the Wave Dude 2011

The Pain was a hip-hop performance by Sam de Groot & Paul Haworth. Their performances mix rap, beats, song, and poetry. Themes and subjects include: the city and its ebb and flow, babies, love, teen depression, inchoate longings. Paul studied as a painter, Sam as a graphic designer but it's in hip-hop - the joy of performance, thrill of sculpting beats, search for rhymes, its clear and direct communication - that they have found their calling, their North Star.

Ride the Wave Dude by Krööt Juurak and Mårten Spångberg

Ride the Wave Dude performs a drive to redefine central concepts such as crisis, representation, wild-life, city or success and the notion of starting from the beginning. To start from a place where nothing has been started implies a certain kind of risk management, where possible failure refers to reality-status rather than entertainment. RTWD is willing to take that risk and invites the spectator to share journeys in expression, thought and structure. One single issue is shared: the irreversible activation of decision. A decision that regulates liberty - that eliminates freedom - and gives up choice, in favor for an unconditional refusal to negotiate. Ride The Wave Dude understood as a mode of production is an absolutely blank wave, void of probability.

Krööt Juurak (1981) is a choreographer and performer. Her work addresses aspects of performative reality like the blurring of work and leisure, spectacle and attention, production and consumption; accident and intention, which have led to presentations in the form of performances, presentations, texts, drawings, workshops etc. She has taken part of recent group exhibitions at venues including Contemporary Art Center (CAC) Vilnius (2011); Künstlerhaus Büchsenhausen, Innsbruck (2010); Kunsthalle Wien project space Karlsplatz, Vienna (2010).

Mårten Spångberg (1968) interests concern choreography in an expanded field, something that he has approached through experimental practices and creative process in multiplicity of formats and expressions. He initiated the network organization INPEX in 2006, has thorough experience in teaching both theory and practice and was director for the MA program in choreography at the University of Dance in Stockholm. In 2011 his first book Spangbergianism was published.







Group exhibition at Mediamatic's Amsterdam Biennale entitled:

# **Tallinn Pavillion at the Amsterdam Biennale 2010**

Instead of following the actual Tallinn art scene at the Mediamatic's Amsterdam Biennale, it was much more intriguing to focus on Amsterdam and present works dealing directly with the city's private and public space. As during the past decade, among Estonian young artists Amsterdam has been a popular destination for further studies in the fields of visual arts and design, there are also number of works made in and on Amsterdam. A selection of 19 works, made in Amsterdam during different periods throughout 2000-2009, were reproduced on A4 sheets and presented as stacks of loose pages hanging on a billboard-like construction, avail-

able for the viewer to compile and bind their own take-away catalogue: Either when flipped through or taken away, both the work as well as the display itself stayed in a continuous motion. Besides providing a number of simultaneous private experiences, the goal of the Tallinn "pavilion" was to propose the option of collective experience, i.e participating in the act of distribution and by this pointing out the importance of being engaged in today's different social and artistic practices.

KOONDATUTE KUNSTI KESKUS  
23.-30. aprill 2009  
Tallinna Postimaja 2 korrus

Seoses 2009. aasta kevadel Eestis valitseva majanduslanguse ja sellest tuleneva töötuse suurenemisega ohikonnas tekkis Eesti Kunstiakadeemia tudengitel idee pakkuda koondatuile kunstitegemise võimalust. Osalejad said veebilehel valikule pildistada ja filmida oma aringpöeva või omandada teadmisi kaasaegsest kunstist ja külastada Tallinna kunstigaleriisid. Loominguiliste töötubade kõrvalt toimusid arutelud töö- ja kapitalismi suhetest ning koostumised sotsiaalsete teemadega tegelevate kunstnikega. Projekti raames linestusid ka kodanikualgatuse teemalised video- ja dokumentaalfilmid.

PRODUTSENT  
Triin Tamm

Tiraaž 300  
Tallinn 2009

DVD väljaandmist toetas  
Eesti Kultuurkapital.

ART CENTRE FOR DISMISSED EMPLOYEES  
23.-30. April 2009  
1<sup>st</sup> floor of Tallinn Post Office

In the context of the international financial crisis in spring 2009 and the resulting rising unemployment rate, the students of the Estonian Academy of Arts came up with the idea of offering recently laid-off employees an opportunity to make art. The participants could choose between photographing or filming their daily routine or learning about contemporary art or visiting art galleries around Tallinn. Besides creative workshops, discussions about labour and capitalism also took place together with artists working with social issues. The project also included video and documentary screenings on citizen initiatives.

PRODUCED BY  
Triin Tamm

Edition 300  
Tallinn 2009

The DVD was released with the support  
of the Estonian Cultural Endowment.

KOONDATUTE KUNSTI KESKUS  
23.-30. aprill 2009  
Tallinna Postimaja 2 korrus

ART CENTRE FOR DISMISSED EMPLOYEES  
23.-30. April 2009  
1<sup>st</sup> floor of Tallinn Post Office

# KOONDATUTE KUNSTI KESKUS



Workshop with the students of EKA Tallinn entitled:

# **Art Centre for Dismissed Employees 2009**

In the context of the international financial crisis in spring 2009 and the resulting rising unemployment rate, students of the Estonian Academy of Arts came up with the idea of offering recently laid-off employees an opportunity to make art. The participants could choose between photographing or filming their daily routine or learning about contemporary art by visiting art galleries around Tallinn. Besides creative workshops, discussions about labour and capitalism, also meeting with artists working with social issues and video and documentary screenings on citizen initiatives took place ([www.kkk.artun.ee](http://www.kkk.artun.ee))

The documentation of the project was released as double DVD including documentary film and video clips made by dismissed employees. The first part of the documentary gives an overview of the preparations of the Art Centre for Dismissed Employees, discussions that took place and encountered difficulties. The second half of the film portrays "Edit Your Own Life" workshop's participants and the video clips they made. Joint discussions, filming and editing resulted in 7 stories all coming from very different environments and reflecting actual social problems in Estonia at the moment.

## Doings or Not

What is the difference that we make? With a question that sounds rather like a slogan for a new washing powder, we are questioning the artist's responsibility in a contemporary power, political, capital, speed, desire and technology based society. What can an artist do in public and in private space? What can an artist not do?

Does the artist have a responsibility to gesture, to communicate, to interpret, to duplicate, to act, to show, to shout or to stay calm? Languages can be used and created to convey what one wants to communicate, be it with words or without. As in the Broken Telephone Game, an artist whispers a word or phrase into the ear of the viewer. The next viewer passes it on to the next, and so on until, at the end of a long line of people, the language finds itself transformed. The artist provides the language and the viewer «speaks». Or not. The keys are sitting in their locks, so it's up to the visitor to simply reach out and turn them.

We want «Doings or Not» to be more than just information, instead requiring active engagement from both the artists as well as from participants in the audience. So in a way the audience is creating the exhibition. The tragedy of interpretation lies in the fact that one just can't picture anything one can't imagine.

Sometimes making something can lead to something concrete, and at other times it leads to nothing. Take the children's book character Frodo. Doing nothing but pointing a finger in the air leads to street gathering, where people passing by stop and stare at nothing—which becomes something in itself. Practical jokes, or pranks as Frodo calls them, are essential in today's art situation that is overloaded with pressure to perform, pressure to produce, and import-export boxes needing to be quickly filled with artist's works.

Can the artist be a 9-to-5 machine? How exactly is the audience programmed?

## Do you look when others look?

Margit Säde &amp; Laura Kuusk



For more information, visit [www.rockwell.com](http://www.rockwell.com).



Series of exhibitions and workshops entitled:

# Doings or Not, 2008 – 2011

[www.doingsornot.blogspot.com](http://www.doingsornot.blogspot.com)

"Sometimes making something can lead to something concrete, and at other times it leads to nothing. Take the children's book character Frode. Doing nothing but pointing a finger in the air leads to the street gathering, where people passing by stop and stare at nothing - which becomes something in itself. Practical jokes, or pranks as Frode calls them, are essential in today's art making process that is overloaded with pressure to perform and produce."

Doings or Not was a creative collaboration network, a mobile association between art practitioners and cultural workers who were dealing with active deeds as well as minimal gestures. Doings or Not was a platform for comparing and mediating practices, creating situations, exhibitions, seminars, workshops and publications.

Doings or Not exhibitions took place at Vzgaliza gallery, Ljubljana (2008) and at Hobusepea Gallery, Tallinn (2009) and included works by Johnson & Johnson, Krõõt Juurak, Iti Kasser, Karel Koplimets, Triinu Lille, Erkki Luuk, Marke Monko, Martin Pääsuke, Ott Pilipenko, Taaniel Raudsepp, Indrek Sirkel, Anna Shkodenko, Triin Tamm. Triin Tamm's Retrospective at OUI Contemporary Art Centre in Grenoble was initiated and organised by Doings or Not in 2009. Workshop and seminar weeks in Muhu Island, Estonia (2008, 2011) and included seminars by Airi Triisberg, Maria-Kristiina Soomre, Alan Tkaczyk, Ott Toomet, Andres Kurg, Lill Sarv, Margit Säde, Anneli Porri, Indrek Grigor and workshops by Pelle Brage, Cloude Coulpier, Hellebou and Katla Collective.

Virginija Januskeviciute's (CAC, Vilnius) review in Fillip magazine (Vancouver):

"Initiated by two young art historians/practitioners, Margit Säde and Laura Kuusk, Doings or Not paves the way for a whole new generation of Estonian art, much of it using pranks and questions as bricks and mortar.

One of the three "Baltic Tigers" that broke out from the Soviet Union in early 1990s, Estonia was recently shaken by riots over the removal of a Soviet war monument. Some of the works on view deal directly with that event, like the work of artist Martin Paasuke. He distributed posters throughout the city of Tallinn inviting people to draw their own visions of freedom – the project coincided with the official competition for the monument for freedom and was generously answered by the irritated public. Many others (of the participating 13) also do little more than clearing space for something else to happen, like Triin Tamm who wrote "The Death of Effort" on a loaf of material that is meant for fixing things to walls. "I would not want to present a brand of 'Young Estonian Art'," says one of the curators; and it is not most likely not just because someone else has made the twist before, calling a young Estonian artists' survey Young British Art (curated by Hanno Soans and Anders Härm for Tallinn Art Hall in 2001). The show carefully handles the art world's and society's pressure to perform, and "to fill in the import-export boxes," as the curators call it. Just like with the Estonian YBA, the stress lies on the expectations of the audience, but here the displacement is swapped for a somewhat pushy intimacy as the curators ask: "How exactly is the audience programmed?"









# Triin Tamm

## 2008 – ongoing

Triin Tamm (b. 1982, Estonia; Lives and works) produces books, objects, collections, and confusion – outside of a linear progression, and without succumbing to the constraining expectations of the art system. Tamm comments on or renders transparent the processes of making her works or exhibitions. And she works a-temporally – producing a documentation of potential works or retroactively producing those works from their documentation, collecting future titles, etc.

Tamm works in response to the dwindling space for artistic freedom, and widens it a bit.

Chris Fitzpatrick (Objectif Exhibitions, Antwerp) On the exhibition Wasn't There Yesterday (2012). "It's a fitting title, since she wasn't here yesterday either. Scheduling conflicts. Yet traces remain in the works Tamm's assistants installed in the basement at Objectif Exhibitions. And having so common an Estonian name, Tamm arranged for another Triin Tamm (living near Antwerp) to attend the opening in her place.

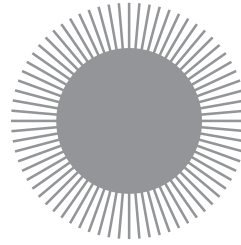
Tamm's title is not only rooted in practicalities, but also in issues of mediation, inter-subjectivity, professional expectations, exhaustion, and freedom. While Tamm can't be everywhere, she's rarely alone. The Carousel Collection contains work by many others–invited to contribute a slide to the collection. They will change weekly, with new contributions from people closely tied to Objectif Exhibitions.

Are the objects and ideas Tamm presents both containers and generators? If so, our basement serves well-containing, as it does, a chaotic lattice of heating pipes along the ceiling, and spreading upwards, throughout the entire building.

Triin Tamm graduated from Poznan Academy of Arts (2005). A retrospective of Tamm's work was exhibited at OUI, Grenoble (2009), for which a corresponding catalogue was produced. Her work has since been included in solo and group exhibitions internationally at Objectif Exhibitions, Antwerp (2012); Sans Serriffe, Amsterdam (2012); KIM? Contemporary Art Centre, Riga (2012); Corner College, Zurich (2011); Contemporary Art Centre, Vilnius (2011); HIAP, Helsinki (2011) and Contemporary Art Museum of Estonia, Tallinn, (2011).

Another Triin Tamm lives here, in the Antwerp area, working as a Prince 2-certified business advisor, entrepreneur, and certified ScrumMaster."

The Carousel Collection  
Est. 11.11.11  
Director/Curator  
Triin Tamm



## C A L L   4   C O N T R I B U T I O N S

Dear Artist,

I hope this letter finds you well. My name is Triin Tamm and I'm the Founding Director and Chief Curator of "The Carousel Collection". Established on 11.11.2011 in New York, this nomadic collection is assembling, archiving and exhibiting art in the form of 35 mm slides in an ever looping carousel. The project will be accessible to the public through various "Slide Shows" organized by curators-in-residence as well as by myself. The collection has been previously presented at Corner College, Zurich (2011), Sans Serriffe, Amsterdam (2012) and Kallio Kunsthalle, Helsinki (2012).

The next presentation of The Carousel Collection will take place during my exhibition WASN'T THERE YESTERDAY in the basement of Objectif Exhibitions in Antwerp between April 21 and June 9, 2012. The slide show will be changing weekly and will include new contributions from people connected to Objectif Exhibitions. I hereby invite you to contribute to this show, and hence the collection, by sending 1 (one) slide to the following address as soon as possible:

The Carousel Collection  
Attn. Triin Tamm  
c/o Objectif Exhibitions  
Kleine Markt 7-9/26  
Antwerp 2000 BE

Please also fill in the form attached to this letter and return it together with your contribution. If you have any further questions, please do not hesitate to contact me.

I am very much looking forward to receiving your slide and thank you in advance for your participation.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Tamm", with a long, wavy horizontal line extending to the right.

Triin Tamm / The Carousel Collection

### Solo exhibitions

- 9.–10.2009 *Retrospective*, OUI Art Center, Grenoble  
4.–6. 2012 *Wasn't There Yesterday*, Objectif Exhibitions, Antwerp  
11.–12. 2013 *Variations*, Primetime, Brooklyn, New York

### Selected projects & group exhibitions

#### Upcoming in 2014

- *Within the Sound of Your Voice*, vinyl exhibition curated by Niekolaas Lekkerkerk, Parallel Project, Marrakech Biennale
- *The 16th Tallinn Print Triennial Literacy - Illiteracy*, curated by Maria Kjær Thomsen, Kumu Art Museum 5th floor, Tallinn
- *Password: Printmaking*, travelling exhibition, different locations in Ljubljana, Kasterlee, Krakow, Betanzo. Rijeka and Tallinn.
- *Feeling Queezy?!*, curated by Rebeka Põldsam, Contemporary Art Museum of Estonia, Tallinn

#### 2013

- *Köler Prize 2013*, Contemporary Art Museum of Estonia, Tallinn
- *Bookcatalogtest* at ∞ curated by Maria Guggenbichler, 30th Edition of Belluard Festival, Fribourg
- *Kõndides mööda salateid*, curated by Margit Säde Lehti, Kumu Art Museum, Tallinn
- *And So On And So Forth vol. 2*, curated by Margit Säde Lehti, Contemporary Art Museum of Estonia, Tallinn

#### 2012

- *The Way Things Go, part 4: Thinging*, curated by Valentinas Klimasauskas, Frutta Gallery, Rome
- *Bookcatalogtest* launch and presentation at New York Art Book Fair, MoMA PS1, New York
- *And So On And So Forth*, curated by Margit Säde Lehti, kim? Contemporary Art Centre, Riga
- *Artishok Biennale 2012*, curated by Liisa Kaljula, Contemporary Art Museum of Estonia, Tallinn
- *Sõida tasa üle silla*, curated by Chris Fitzpatrick, ART IST KUKU NUUT, Tartu
- *The Carousel Collection*, Staatliche Kunsthalle Baden-Baden, Baden-Baden
- *The Carousel Collection*, San Serrieffe, W139, Amsterdam
- *The Carousel Collection*, Kallio Kunsthalle, Helsinki
- *The Carousel Collection*, Objectif Exhibitions, Antwerp
- *The Carousel Collection*, Center for Contemporary Arts, Vilnius
- *The Carousel Collection*, kim? Contemporary Art Centre, Riga
- *Simultaneous Slide Show*, The Carousel Collection, Corner College, Zurich

#### 2011

- *More or Less, A Few Pocket Universes*, curated by Valentinas Klimasauskas, Gallery Augusta, Suomenlinna
- *Museum Files I: Collected Principles*, curated by Anders Härm, Contemporary Art Museum of Estonia, Tallinn
- *If It's Part Broke, Half Fix It*, curated by Margit Säde Lehti, Center for Contemporary Art (CAC), Vilnius
- *Artists from the 10m2 collection*, Duplex/10m2, Sarajevo

#### 2010

- *The Way*, organised by kim? Contemporary Art Centre, Riga Airport
- *Next to Nothing*, curated by Anders Härm, Contemporary Art Museum of Estonia, Tallinn
- *Welcome to the Machine!*, curated by Marco Laimre, Contemporary Art Museum of Estonia, Tallinn

#### 2009

- *The Archeology of things to come*, ongoing online project (<http://archeologyofthingstocome.blogspot.ch>)
- *Doings or Not*, curated by Margit Säde and Laura Kuusk, Hobusepea Gallery, Tallinn

#### 2008

- *Doings or Not*, curated by Margit Säde and Laura Kuusk, Vzigalica Gallery, Ljubljana
- *Selected Short Stories*, Tartu City Library, Tartu

### Nominations & Prizes

- *Nominated for Köler Prize in 2013*, Contemporary Art Museum of Estonia, Tallinn
- *A Stack of Books as well as A Book of Stacks* as one of The Most Beautiful Swiss Books 2011
- *Retrospective* as the Most Beautiful Estonian Books of 2009