

“... tolm – soovitatavalt terve tolmupilv – üles keerutada ning sellesse varjuda.”

— Luciano Bianciardi “La vita agra”

“... create dust, possibly a cloud of dust and then hide inside it.”

“... alateadlik nulltasand koos sinna juurde kuuluvate vaevu märgatavate harjumuslike tegevustega, mille kaudu sotsiaalsus luuakse hetkega ja korduvalt.”

“... an unconscious ground zero is revealed, along with the minimalist routines through which sociality is momentarily and recurrently established.”

— John Cash “Waiting for Sociality”

## MÖTLEME KOHE PEALKIRJA VÄLJA, PALUN OODAKE WE ARE ABOUT TO COME UP WITH A TITLE, PLEASE BEAR WITH US

### MIKS ME TAHTSIME NÄITUST, MILLEL ÕIGET NIMEGI POLE

Tamara Luuk  
Kuraator, Tallinna Kunstihoone

Tõepoolest, kahe näituse vahelisel ajal, ühe väljapaneku mahavõtmise ja teise ülespaneku kestel juhtub näituseruumides nii mõndagi. Installatsiooniperioodidel askeldab siin igapäevaselt ligi tosin inimest, kes muudavad “ettevaatust, õrn!” ja “see pool üleval!” templitega varustatud ja hoolikalt mullikillessse pakitud kunstitöid sisaldavaid puitkaste täiuslikuks valge kuubi näituseks. Meeskond, kes täidab neid ülesandeid Tallinna Kunstihoones kannab samuti nime Valge Kuup. Aga asi ei piirdu ainult iroonilise sõnamänguga, sest enamuse selle meeskonna installatsioonitööstest on ka ise installatsioonikunstnikud.

— Kirill Tulin

Kirill Tulini mõttel avada Kunstihoone ukseid kahe plaanilise näituse vahel selleks, et kutsuda tema ruumidesse vabas langemises ... küll siseriingi inimesed, aga siiski ... oli jumet. Kuigi igaüks neist inimestest on seotud näituste sünni ja elukäiguga, leidsid nad end äkki provokatiivselt maast lahti ja ühele kõrgusele tõstetuna, ainsaks juhiseks teadmine vabadusest määratleda oma ülesanded ja kompetentsid ise.

Ühisnimetaja “installatsioonist” all väljakutses vastanud sai üksjagu, kõik nad olid valmis panustama igavesti valmivasse, mitte kunagi valmivasse näitusesse. Meile, “kunstihoone kantseleiroottidele,” kes organiseerivad, lepivad kokku, sõlmivad lepinguid, küsivad hinnapakumisi ja koostavad pressiteateid aegajalt ka näituse kureerides, jäi üle leida oma osa ses väljakutses. Püüda kinni kogemus, mis mõtestab vastutust iseenda tegevuse eest ilma kollektiivi silmist kaotamata. Pealegi aiasime, et midagi olulist on õhus, midagi millel ka meie majas oli kaudne põnev pretsedent olemas – Mihkel Ilusa ja Marten Esko näitus näituse tegemisest nimega “Tupik” lasi kuu aja jooksul vahelduda materjalidel ja meediumidel nende igavese sündimise ja suremise ringkäigus kunstnikku tahaplaanile jättes. Seekord terendas lubadus, et paotuvad inimesed, ja näitus on tinglikult, on ettekäänd ja on ainult aimamisi.

Kas need kaks installatsioonist identiteeti on lahus, ja kui on, siis milline kontekst kodeerib ja dekodeerib nendevahelisi üleminekuid? Või jääbki see segaseks? Nendele küsimustele otsib “Mõtlemise kohe pealkirja välja, palun oodake” kollektiivselt vastuseid, kutsudes osalema Valge Kuubi meeskonna ja avades samaaegselt ukseid vaatajale. ... Vormistatud Kunstihoone “tavapärase” näituse kogu sellega kaasneva kommunikatsiooni ja reklaamikampaaniaga esitab “Mõtlemise kohe ... palun oodake” väljakutse installatsioonistidele, kelle käsutusse on antud tavapäraselt kasutatavad tööriistad, materjalid ja töötasu, aga ei ühtegi välist korraldust, mida nad peaksid järgima. Samuti esitab ta väljakutse publikule, kes saab lugeda näitusegiidi ja seineteksti, kuulata audiokommentaare, aga on jäetud ilma kordatehtud ja selgelt piiritletud näituseruumist. Kui üldse, siis on publikule antud vaid ähmane viide sellest, mida võiks loota ühest (kunsti)teosest.

— Kirill Tulin

Kirill Tulini ei teadnud mina suurt midagi, nägin tema hiljutist Konstaneti projekti ja EKA galerii näituseosalust, lisaks see, mis veebist leidsin. Põhiline oli siiski mulje inimesest – paindlik nagu pajuviit ja vahe nagu noatera. Paljulugend, tundlik, täppisteadmiste nutikas ja käeliselt osav, pragmaatiline ja poeetiline ühtaegu ... liiga palju häid omadusi, millega kaasnevad sageli killustumine ja kõhklus, oletasin. Aga see noormees seisus su vastas nagu ehadalt lõikav vaim, tema keskendumisvõime ja mõtlemise kiirus jätsid mulje, nagu kasutaks ta rohkelt sümpaatiast kantud kannatlikkust, et vestluspartnereid ära kuulata ja ... enamasti õigustatult oma lahenemise juurde jääda. Mida niisugusega peale hakata peale uudishimuga segatud imetluse ja lootuse, et ta jõuab pikalt põleda enne kui kustub kontekstis, mil tuleb valida meeste- või naisterätsepa austava ameti vahel nagu sageli juhtub.

Niisiis oli Kirill see, – ükskõik kui väga ta ka installatsioonist võrdustavasse grupivaimu sulanduda ei soovunud – kes lükkas mõtte veerema, vormistas idee sõnaliselt ja kaitses piire, mis asjaosalistele olulised (näiteks üsna üksmeelne vastuseis igasugusele teatraalsusele ja tahtlik ning paratamatu “näitusetööde” lõpetamata jätmise).

Väljakutsed, provokatiivne eneseületamine ja pidevas liikumises oleva idee ülemlikkus lõpetatud kunstilise vormi suhtes on kont-

septuaalse kunstniku lahutamatu töövahendid juba eelmise sajandi kuuekümnendaist aastaist peale. Tänapäevane kunst - eriti selle üks osa, mida post- või uuskonseptualismiks kutsutakse, pakub Kirill Tulini rahutu vaimu kanaliseerimiseks (aga ka kunstimaastikku rikastavaks mitmekesistamiseks) rohkelt võimalusi. Samas nõuab kontseptuaalne kunstimõte – nagu enne nii ka nüüd – publiku head tahet ja pingutust temaga kaasa minekuks. Reeglina enam, kui selleks valmis ollakse.

Töö ja kunstnikutöö sisu, nende tasustamise põhimõtete, kunstnik-näitus-vaataja vahelkordade kohta esitab “Mõtlemise kohe ... palun oodake” oma neli päeva kestva elutsükli jooksul hulga küsimusi. Ja kuigi tänapäev maailm erineb nii kahekümenda sajandi algusest kui keskpaigast, on kiusatus neile küsimustele vastuseid saada endiselt olemas isegi siis, kui ummikusse jooksmise hall sein su peas või su ümber kasvab mühinal.

Lõpeta mõtlemine, muretsemine, pead murdes üleõla vaatamine, kahtlemine, kartmine, valutamine, lootmine, et kusagil on kerge väljapääs ... lõpeta, ja TEGUTSE! ... Ürita teha mõni VILETS töö, halvim mõeldavaist ja vaata, mis juhtub, aga peamiselt püüa lõõgastuda ja saata kõik põrgusse – sa ei vastuta maailma eest – sa vastatud vaid oma töö eest – niie – TEGUTSE.

— Sol Lewitt kirjast Eva Hessele, 1965

Me tahtsime seda aktsiooni, näitus või mõtteharjutust, et puhastada silmi ja tundlaid, et lasta võimendada oma argipäeval töökaaslaste, kunstikriitike ja näitusepublikuga segunedes. Ja kui meid toetab selles mitte toodang, vaid tegevus – siis hea on! Olete oodatud!

### WHY WE WANTED AN EXHIBITION WHICH DOESN'T EVEN HAVE A REAL NAME

Tamara Luuk  
Curator, Tallinn Art Hall

Indeed, a lot happens in an exhibition space in the period between one exposition being taken down and another one being put up. When an exhibition is being installed a

team of about a dozen people works together daily to convert a pile of wooden crates, marked “fragile” and “this way up”, with art works carefully bubble-wrapped inside them, into an immaculate white-cube exhibition. The team that performs this task in the Tallinn Art Hall is called just that: Valge Kuup (White Cube). But this is not the only ironic wordplay, as most of the team’s installation workers are themselves installation artists.

— Kirill Tulin

Kirill’s idea to open the Art Hall between two exhibitions letting visitors drop into free fall in its spaces, while its crew is performing a seemingly usual installation work, was appealing.

There were quite a few who answered the challenge of becoming an “installationist” ready to contribute to an exhibition that would be eternally ongoing but never completed. All we – the “Art Hall worker bees” who organise, coordinate, sign agreements, ask for price quotes and compile press releases, as well as, from time to time, curate exhibitions – had to do was find our role in this challenge. To seize an experience that gives meaning to one’s own activities without losing sight of the group. We also guessed that something significant was in the air; something for which an indirect precedent also existed in our house – Mihkel Ilus and Marten Esko’s exhibition “Dead End”. It was an exhibition about organising an exhibition that allowed materials and mediums to rotate during an entire month in the eternal cycle of birth and death, which left the artists in the background. This time we were greeted by the promise that it would be the people who will open up whereas the display itself would remain only a vague excuse.

Are these two identities of the “installationist” separate, and if so, what context decodes (and encodes) the transformation between them? Or are they confused? These are the questions that the exhibition “We are about to come up with a title, please bear with us” wants to explore collectively by inviting the Valge Kuup team and opening the doors to viewers at the same time. ... Framed as a “normal” Art Hall exhibition with all the associated communication and publicity it presents the challenge to the installationists by providing the usual tools, materials and a work-

ing fee but no external assignment on what to do. It also challenges the public by providing a newspaper, a wall text, audio guide, etc. but no tidied up and clearly marked exhibition space. And, if anything, the public has only been given a very ambiguous indication of what the (art)work could be.

— Kirill Tulin

I did not know much about Kirill Tulin; I had seen his recent Konstanet project and a contribution to an exhibition at the Estonian Academy of Arts Gallery. There was also the information I had garnered from the web. However, it was the impression of the person that was important – flexible as a willow and sharp as a knife edge. Well-read, well-versed in sciences, manually skilled, sensible, both pragmatic and poetic ... Too many good qualities, which usually lead to fragmentation and hesitation, I thought. But this young man stood opposite you like a quintessentially incisive spirit. His ability to concentrate and the speed of his thought leave the impression that he is utilising lots of sympathy and patience in order to let his partners in conversation have their say and ... mostly justifiably then stick to his own solutions. What can you do with someone like this apart from viewing him with wonder mixed with curiosity and a hope that he will be able to burn brightly for a long time before having to choose between the honoured occupations of a male or female tailor, as often happens?

Thus, Kirill was the one – no matter how much he wanted to blend into the equalising group spirit of the installationists – who got the idea rolling, formulated it in words, and defended the boundaries that were important to the interested parties (for example, the almost unanimous opposition to any kind of theatricality; the intention and inevitability of not completing the “exhibition work”).

The challenges, provocative transcendence and precedence of an idea that is in constant motion, as they relate to the completed artistic form, have been an integral part of the artist’s toolbox since the 1960s. Today’s art – especially what is called post- or neo-conceptualism – provides many opportunities for channelling Kirill Tulin’s restless spirit (as well as diversifying the art scene). At the same time, conceptual art – now as before – requires goodwill and exertion on the part of the public. And, as a rule, it requires

more of these qualities than people are ready to provide.

During its four-day lifecycle, “We are about to come up with a title, please bear with us” poses many questions about the content of any work, and particularly an artist’s work, the principles of remuneration and the artist-exhibition-viewer relationship. And although today’s world differs from that of the early and mid-20th century, the temptation to look for answers to these questions still exists even when the grey wall of deadlock rises at great speed in your head or around you.

Just stop thinking, worrying, looking over your shoulder wondering, doubting, fearing, hurting, hoping for some easy way out ... Stop it and just DO! ... Try to do some BAD work – the worst you can think of and see what happens but mainly relax and let everything go to hell – you are not responsible for the world – you are only responsible for your work – so DO IT.

— Sol Lewitt to Eva Hesse, 1965

We wanted this action, exhibition or thought practice to cleanse our eyes and receptors, and let it amplify our daily routine by mixing with our colleagues, art critics and exhibition visitors. And if we are supported in this not by production, but by action – so be it! It goes without saying – you are welcome!

### EELDUS-ETTEPANEK

Hanno Soans  
Kunstikriitik, Tallinn

Alustuseks vaatleme kunstiinstituutide mõneti grotesksest kaugusest. Kirjeldame neid siin kui parajasti töös olevaid lihtsaid lavamehhanisme või lõplikke olekumasinaid. Juurdunud harjumuspärase, tööjoatuse ning üldtunnustatud normide seisukohast ilmneb, et tavaline kunstiinstituut – olgu selleks siis galerii, Kunstihalle, või muuseum – toimib range binaarse koodina. Aktiivse näituseperioodi püsiv ja pikem “ühtede” jada annab ruumi näituse ülespaneku ja mahavõtmise lühemale ajutisele “nullile” jada. See struktuur avaldub asjade “loomuliku” korra näol. Sama binaarset tsükli korraldatakse väsimatult ning enamasti suuremate muudatusteta aina uuesti ja uuesti, aastaid või isegi aastakümneid.

Esimene etapp seisneb valmisolekus. Kui kõik on eelnevalt paika seatud, iseloomustab seda täiulisik seisak, mis looritab pärismaailmas aset leidvad muutused peaaegu religioosse nunc stans'i meeleoluga. Binaarse vastanduse dominantni ning autoriteetse osana paigutub see etapp hierarhilises mõttes kindlasti tippu. Seda peetakse tähendusrikkaks ajaks, ajaks mil institutsioon täidab oma peamist ülesannet – olla publikule avatud ning vahendada kunstilisi sõnumeid, mis on vahepeal justkui imeväel või deus ex machina jõul materialiseerunud. Teist, lähemat perioodi, ei ole nähtavas mõttes isegi olemas.

Avallikkusele ollakse suletud ning publikule on suunatud vabandav siit “Näituse vahetus, vabandage ebamugavuste pärast!” institutsiooni

- ↑ Thomas McEvilley. Sissejuhatus Brian O’Doherty teosesse “Inside the White Cube”, 1986

## PRE-PRO-POSITION

Hanno Soans
Art critic, Tallinn

For the start let’s take a somewhat grotesquely distant view to art institutions. We’ll describe them here as simple stage-mechanisms or finite automata in operation. From the perspective of well rooted customs, divided tasks and generally accepted norms we can perceive an ordinary art institution, be it a gallery, a Kunsthalde or a museum, working in the mode of a strict binary code. The permanent longer “ones” of active exhibiting periods are lending space to shorter temporary “zeros” of the dismounting and mounting periods. This structure is presenting itself as “natural” order of things. The same binary cycle is repeated tirelessly and often without meaningful changes, again and again, over the years and perhaps even decades.

The first period is about being ready. With everything having been installed during the previous pause, it is characterised by perfect standstill masking the changes in the real world with quasi-religious nunc stans sentiment. As a dominant and authoritative part of the binary opposition, it is certainly on top hierarchically. It is considered as meaningful time, the time an institution is fulfilling it’s primary task of being open to the public and conveying artistic messages, which have materialised in between as if miracles, as if by deus ex machina. The second, the shorter period, doesn’t even exist visibly. Shut off from the general public and communicated to it by an apologizing note on the door of the institution – “Sorry for the inconvenience, change of exhibition” – it is the phase of the invisible work, the less work is noticed in the end product, the more natural it is perceived by the public, the better it is considered to be carried out. No seams are meant to be left for us to notice. Everything meaningful and functional from this period has to be wiped under the carpet at least five minutes before the exhibition opening, as if it never existed. There are specific activities reserved for the public for the exhibiting period, generally passive in nature and heavily ritualized – viewing, wandering around, keeping a certain calm, holding distance, discussing quietly... Mostly the work and the artist are supposed to be in focus. “The condition of appearing out of time, or beyond time, implies a claim that the work already belongs to posterity – that is, it is an assurance of good investment.”<sup>1</sup> An audio-guide or a guided tour might

be considered an extra instance of holding that focus. Being meant only for the installation crew of the exhibition to be present, the intermediary periods are by contrast hectic, though pre-planned to the details and task oriented – only the goal of getting things ready for the significant exhibiting phase sets its focus and legitimises its actions.

From the point of view of a clear mechanism, allowing a perfect structuration of it’s operations into “ones” and “zeros”, the following details are perhaps to be characterised as blurring noise. But who is one to declare what is noise and what might convey meaningful signal on another, more intimate level? Here we will zoom in and start observations of the agents involved in the process of installation. The director, responsible for the general exhibition policy of the institution, the curator operating a finer-grain filter and conveying meaning of the artworks on the textual level, the exhibition designer, who calculates the regimes of exhibiting close to perfection, the installation crew getting ready the material structures needed to support meaning on the physical level, the education department working on the messages to target specified groups of public. Everything seems simple and one-dimensional so far. But it gets more complicated as we notice that some of the people working at the installation phase, receiving a regular salary calculated by the hour, are themselves artists. Paradoxically they are fulfilling the tasks similar to the ones they would carry out during the preparation phase of their own shows, only in latter case they wouldn’t get paid. It is a special job, perhaps ideal side-job for the artist, as it allows him or her to be at the top of their game, at least in one segregated area, installation. There are tasks they probably enjoy, tasks they are probably particularly good at and others they would prefer to leave to their buddies to be carried out. And certainly, as demanded by the rules of efficiency, there is a division of labour. There are some people planning, purchasing materials and supervising and others mostly taking orders on the floor, although these divisions are perhaps not so clear as for example at the building site, where the labour hierarchies are more strictly defined. And in the otherwise hectic process, there always seems to be someone idling, waiting for the previous task to be completed by someone else or maybe just listening to suddenly amplified, as if resonated, inner noise.

“An art exhibition is traditionally the space in which art objects (in the most general sense) meet an audience”, claims Wikipedia. The curious thing about this rather mundane definition is that there is absolutely no mention of time, temporality, as if the exhibition would be indeed on a standstill like in our distanced initial description in the beginning.

To be continued...

- ↑ Thomas McEvilley, Introduction to Brian O’Doherty’s “Insid the White Cube”, 1986

## INTERVJUU OSALEJATEGA

Hanno Soans

*Kust see Valge Kuubi mõte tül?*

Jaana Jüris: Kui ma olin filmaailmas ja teatris töötanud ise kunstnikuna, siis oli mul selja taga meeskond, kes mind aitasid. Aga et kõik sõbrad, kes mul olid kunstimaailmas, olid väga üksi, siis tundus

Kunsti Muuseumis. Seal ei ole selliseid asju, mis ei oleks üldse huvitavad. Kindlasti on see mõjutanud minu enda töid ka. Vähemalt seda, kuidas ma tehniliselt asju lahendan. Alguses ma kartsin, et see hakkab liiga palju mõjutama ja võib olla siis kui ma töötasin täiskohaga, siis mõjutaski. Ei suutnud oma töödele keskenduda. Nüüd ma arvan, et ma olen leidnud tasakaalu, et see ei häiri minu töid ja minu tööd ei häiri teiste näituste ülespanekut. Ikka saad läbi proovida asju. Vastutus on ka suur, sest sa tegeled teiste inimeste töödega ja neil on kindel nägemus sellest, kuidas need peaksid olema installeeritud, kui nad just ei küsi minu arvamust. Katsun ikkagi eelkõige keskenduda sellele, et nende kunstnike tööd saaksid korralikult installeeritud. Seal ei ole väga palju mäguruumi, et saaks midagi läbi proovida. Võib-olla seinte ehitamiseks, aga need on ka sellised standardised tööd. Väga erilahendusis seal ei ole. Kui ma seda teen, siis ma ei ole kunstnik. Ma lähen hommikul tööle, panen tööriided selga ja...

Neeme Kõlm: Kui Jaana mulle selle idee pakkus, siis me istusime EKKM’i hoovis. Oli sügis ja ta ütles, et talle meeldiks sellist tööd teha. Mul käis peast läbi mõte, et muuseum töötab meil ju ainult suvel. Me oleme nagu põllumehed, et talveperioodil midagi ei toimu. Et anda poistele tööd. Väga erilahendusis seal ei ole. Kui ma seda teen, siis ma ei ole kunstnik. Ma lähen hommikul tööle, panen tööriided selga ja...

Jevgeni Zolotko: Ma arvan, et mida rohkem teed, mida rohkem paned üles näitusi, seda vähem ... Sa suhtud sellesse nagu lühunik, sa ei vaata seda kui kunsti. Ühesõnaga, minu jaoks eristuvad kunstniku vaatepunkt ja tehniku vaatepunkt täielikult. Tavaliselt on ülespaneku graafik väga tihe ja kui hakata nii-öelda emotsionaalseks minema või süvenema sellesse, mida seal lõpuks seal välja pannakse, kahjustab see töotemper.

*Sina, Neeme, oled skulptorina ehk sinisest kunstnikest kõige materiaalsema tööbaasiga oma loomingu. Kas töös Valges Kuubis on ka midagi seesugust, mis tõmbab sul kunstnikuna mõtte käima?*

Neeme Kõlm: See on hea küsimus, sõbraga just rääkisin ja ta küsis sarnast küsimust, et palju on mind kellegi projekts. Väin keerutada või mitte, aga väga palju on ikkagi. Kui see projekt tuleb sisse ideekavandina, siis ma küll võin mõelda, et ma ei sekku, aga see on võimat. Seda on võimalik ainult nii teha, kui ma saan mingi manuaali, kus on töö juppideks. Siis ma saan ennast taandada. Aga nii ei öeldakse, et Neeme, mis sa arvad, siis ikka ma ikka mõkitan oma arvamuse välja. See on minu miinus ja pluss, et ma olen nagu sünnitanud koleטים. Enda projekti puhul on sama asi, et kõik toimub minu peas, see ettevõlmistus. Sagelli oleks endal väga sellist oskust, et pöörduda kellegi teise poole, et aidaku mul see ära teostada. Viimases projektis, mis KUMU’us oli, ma avastasin, et kui ma ei räägi asju välja, siis ei saa keegi mind aidata. Ma olen küll loonud Valge Kuubi, kes peaks aitama, aga kuna ma olen selts osaline, siis ma ei osanud sellest piiramisrõngast välja tulla. Kukkusin samsse lollu auku, et hakkasin võitlema oma peas kolebitestega, selle asemel, et küsida abi.

*Milline on sinu kogemus kunstilise ja tehnilise ekspertisii suhtest tööprotsessis?*

Kirill Tulin: Ma olen töötanud koos Neeme, Villemi ja Jaanaga Kunstihoone näituste telgitagustes, Dēnesi, Jevgeni ja Kadriga EKKM-Is, kus kunstniku–installeerija identiteedid olid segunenud eriti kõrgelt tasemel. Kui installaerija on ühtaugu installatsioonikunstnik, ja need rollid vahelduvad lühikese ajavahemiku jooksul, võib tuvastada mina-teadvuse muutumisi. Selle asemel, et sisse läheb üks indiviid või välja tuleb teine. Ma leian et ka mittekunstnikud on tiimi osa, siis nad nii kaardistavad proot-publiku salla selle tsooni perimeetrilt, kus need muutused toimuvad kui ka soovivad selle välja tegeliku keskme – nagu mingisugune töötaja paradigma. Selle indiviidi-eelse välja atmosfäär – supp, milles sa võid leida nii kunsti kui ka tööd, nii töötamist kui ka laiskleimist iseloomustavadi karakteristikuid – on mind palju mõjutanud.

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*Kas sulle tundub, et kunstnike ja mitte-kunstnike tööle lähene mine on erinev?*

Villem Säre: Ma ei oska teiste eest kõneleda, kuigi enamusi kunstnikuid või kunstniku taustaga. Aga ma oskan enda eest öelda, et meil on täiesti erinevad vaated. Ma ei oska väga head näidet tulla, aga see ilmneb pidevalt. Ma muidugi olen natuke aega töötanud ühes vallas, nii et see ei tule mulle üllatusena. Ma adun kunstnikke ilmselt paremini kui ma seda alguses tegin. Ja ma oskan oodata, mida ja kuidas nad näevad, ehk natuke rohkem end nende positsiooni panna. Aga

Villem Säre: Kui sa teed tööd mõne arhitektiga, näiteks Jüri Okasega, siis tema tuleb sulle joonisega ja siin ei ole mingit küsimust. Sa tead täpselt algusest lõpuni, mis sa tegema pead. Aga see on erand. Selliseid pedantsemaid on vähem ja hästi läbiplaneeritud on veel vähem. Enamasti nad ei tea, mida ja kuidas see täpselt töötama hakk- kabi. Tihti, kui see on uus töö, läheb see esimest korda üles, siis vaadatakse hästi palju protsessi käigus, mis lahendust sinna pakkuda. Tihti

igatahes on see erinev.

*Ent vaatajana on sul kaasaegse kunsti huvi olemas?*

Villem Säre: Mul on see huvi täitsa olemas. Ma pean tunnistama, et see on tekkinud suurel määral sellest ajast, kui ma hakkasin sellega rohkem kokku puutuma. Tõenälaselt. Kuigi venna kaudu, Johannes kaudu, ma ilmselt siiski näituste tegemisega olen pikemalt kursis. Tema läbi ka teiste tema generatsiooni kunstnike omadega.

Kadri Villand: No nüüd on läinud näituste vaatamine väga keeruliseks. Ma isegi ei käi enam eriti näitustel, sest alati, kui ma lähen, hakkak kohe installipoolt vaatama ja see segab mind väga. Ma kesken- dun, jah, väga palju sellele.

Jevgeni Zolotko: Kui ma külastan näitust, siis ma ei vaata seda, kuidas see on teostatud. Montaaži või näituse furnituuri, seda, kui kuidas see on servereeritud, ma ei vaata, kui seda pole just väga väljendusrikkalt rõhutatud. See peab olema madal nagu muru tegelikult.

*Kuidas see rollijaotus kujunenud on, on teil omad lemmiktööd?*

Kadri Villand: Enamasti mind panakse ikka värvima, kuna ma teen seda hästi ja see on ka selline töö, mida teised eriti ei taha teha. Aga mulle see väga meeldib. Mulle meeldib väga ka see, kui mulle antakse mingeid teisi ülesandeid, kuna see õpetab mind. See võimalus on rahulikumate installide puhul. Juku on õpetanud natuke elektrit tegema ja Neemega olen seina ehitanud. Põhiasi, mida teen, on ikkagi värvimine.

Dēnes Farkas: Mulle pahteldada ja värvida näiteks üldse ei meeldi. Seda ma polegi pidanud tegema. Mulle meeldib ehitamine.

Villem Säre: Mulle kindlasti meeldib rohkem installatsioonikunst. Mulle lahendused, eriti just audio-video installatsioonid. Klassikaline maali riputamine on see kõige igavam, paraku on see nii, et seal pole midagi uut. Aga installatsioonikunstis on iga kord täiesti uus asi. Tõenäoliselt on see kõige põnevam ja tegelikult meeldib see mulle ka nisama kõige rohkem, vaatajana. Seal on kõige rohkem uusi perspektiive asjadele.

Jevgeni Zolotko: Iga töö on tegemist väärt. Ma ei hinda töö liike või protsesse, vaid pigem inimeste kooslust ja platsi atmosfääri. Sa võid teha mida iganes, isegi seda, mida sa tavaliselt ei tee ja mida sulle ei meeldi teha. Kui oled heas seltskonnas, siis oled võimeline seda tegema ega hakka isegi mõtlema sellele, et sulle ei meeldi. Sa lõhtsalt teed. Ei ole mingisugust halba tööd või head tööd platsil. Mõned asjad õnnestuvad paremini. See meeldimise ja mitteeldimise asi – see on ikkagi psühholoogiline atmosfäär. Pingelises olukorras, kus inimesed on kas konfliktred või pole kontaktseid, ei meeldi üldse midagi teha. Parem on pügeda kuskile nurka, kus keegi sind ei näe, ja ongi kõik.

*Mis pani sind Kunstihoonesse sel- list kollektiivset protsessi koonda- ma?*
Kirill Tulin: Kogemus, mida ma mainisin enne, mängib siin kindlasti oma rolli. Avamised toimuvad tavaliselt kell kuus õhtul – see on kindel piir töö- ja kunsti aja vahel. Hiljem näitused tavaliselt suletakse selliselt ajal... tehases lahkuvad töölised asenduvad järgmisel päeval külastajatega. Kui installaatsiooni-tsükkel kestab kuni päris

viimase hetkeni, siis loob see kella poolt dikteeritud üleminek minus väga selge ootamatu kaotsimine-ku tunde. Järgmisel hetkel näen ma töökaasli ja tööruume, aga nad on nüüd hajutatud nagu mul- lid šampuseklaasis – võibolla veel hetkeks omavahel koos, kuid juba sulandumas vägaigi erinevasse ühiskondlikku tegelikkusesse kunstiteost puhastatud ja korrastatud ruumis. Ma mainiksin ka eelmisel suvel toimunud Mihkel Ilusa ja Mar- ten Esko minne–peatükkilist näitust “Tupik”, mis võttis koost lahti näi- tuse tegemise masinavärgi, näitas meile selle skeletti, selle pingete- kitajaid ja (nahalt maha hõõrutud) kosmeetikat, seda kõike lõpuks uuesti kokku pannes. Ma arvan, et ma jagan Gilbert Simondoni vaet- tud, mida ta ükskord formuleeris järgmiselt: “automatism kehastab küllaltki madalat tehnilise perfektu- suse astet,” kuna muutes masi- navärgi automaatseks, toome me ohvriks mitmed selle võimalikud funktsioonid ja kasutusalaad. ○

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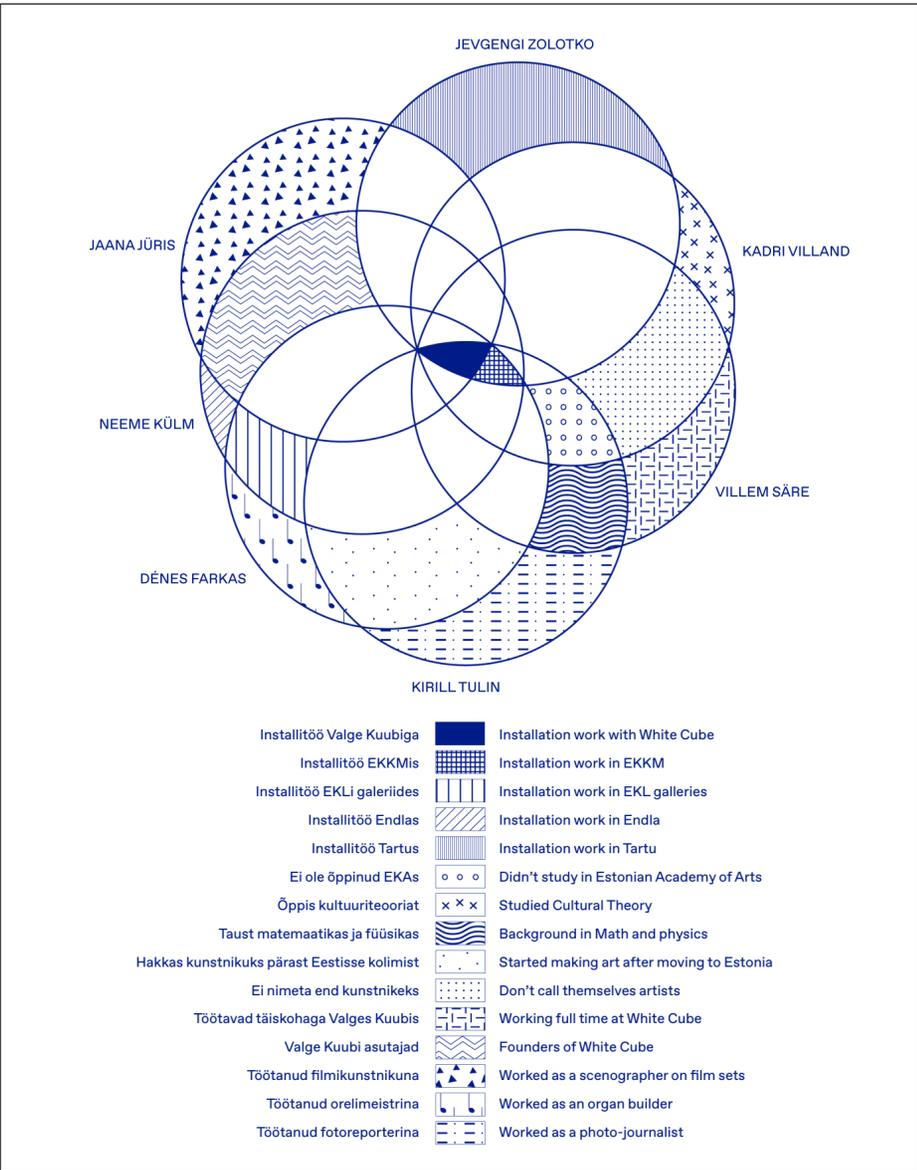
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## INTERVIEW WITH PARTICIPANTS

Hanno Soans

*Where did the idea for Valge Kuup come from?*

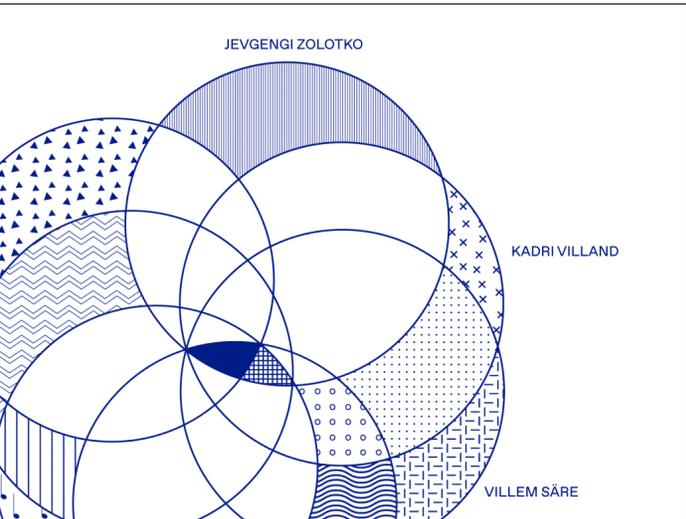
Jaana Jüris: Whenever I worked for the film industry or theatre as an artist I always had a support team to back me, but all my friends in the field of art were always alone. I had the impression that they really needed assistants. I’ve always had such a love for contemporary art. I even did one personal exhibition as an artist but I don’t feel that I need to do this. Why can’t I be a part of the support team and still work in this field? I guess this is how I got the idea – from the experience I had when working in cinema and theatre. I understood at one point that this could be my output. I talked about it with friends who often said that this is necessary but there is not enough money in the field. And then I spoke with Neeme, although we weren’t really acquainted before... Neeme said, let’s do it and so it went.



not that many clients on the market. Second, we are unable to get all the work done, because there are too few of us. We should hire more guys to make ends meet with the company, but there are not enough artists who could afford us. We’re now also considering targeting neighbouring countries and making this possibility available to them.

*Do you think that in this process that is so strongly connected with artists and their creative process the artists ask you to participate in the creative decision-making, which is usually reserved for the artist alone?*

Jaana Jüris: I think that it is possible to brainstorm with the artist and propose some options, but decisions will ultimately still be made by the artist. In my opinion, if I were an artist, it would make things easier if I could talk with someone. It might seem that we do all the artist’s work for them and there’s nothing left for them to do. But the artist has so much to think about; I know the feeling of being the artist and having to make decisions. The artist is the one who decides. Of all the things that we propose, they have to make the decisions. I hope that we effectively understand the difference between being an artist and giving them our support. With Neeme’s exhibition last year, it was evident how he behaved exactly the same way, doubting himself.



He had such a hard time making decisions. But when he’s helping someone else, it is very easy for him to offer solutions – here are the options, just choose one. It is much simpler. You can’t really compare the two roles. The artist needs to have someone to rely on so they can focus on the content and delegate the details to someone else.

Dēnes Farkas: There are different sides to this. I enjoy it sometimes as a meditative practice which gives me the possibility to take a break from my own stuff and to do something else for a while. It depends of the artist whose exhibition I’m helping to build. Lately we have been working on mainly large-scale exhibitions, in the Tallinn Art Hall and the Contemporary Art Museum of Estonia (EKKM). All the exhibitions there are fairly interesting. Certainly, it has affected my own work as well. At least the technical part of it. At first I was afraid that it might start to affect my own work too much and maybe it also did, when I was working full-time. I couldn’t concentrate on my own work as much as I would have wanted to. Now I think I have found some kind of a good balance, as it does not interfere anymore with my own work, neither does my work interfere with the installation of others exhi-

bitions. It allows you to try things out. At the same time it’s also a responsibility as you are dealing with other people’s work, and they have a clear vision of how they want it to be installed, unless they ask for my opinion. I try to focus mostly on their work to be installed correctly. It doesn’t allow for much space to try things out. Perhaps only when it comes to building walls, but these are also standard works. No special solutions needed. While doing it, I am not an artist. I’m just going to work in the morning, putting my working clothes on etc.

Jevgeni Zolotko: I think that the more you do it, the more you put bad things in it. It’s a bit like creating a monster. I’m the same with my own projects. Like other artists, all the preparations take place in my head, and often I would like to turn to someone else who could help me realise the project. With the last project I did for Kumu, I discovered that nobody will actually help me if I do not speak out. I saw from the position of the artist that as an artist I was not able to turn to anybody for help. I had created Valge Kuup to do exactly that but, as I am a part of it, I could not extract myself from the situation. I fell into the same stupid trap. I started fighting monsters in my head instead of asking for help.

*Neeme, you as a sculptor have the most material work base in your art practice among the artists here. On the one hand, your work for Valge Kuup involves helping other people and making decisions concerning their exhibitions. But does it also involve something that drives you as an artist? Or do you keep these two things completely separate?*

*Do you think the artist gains something else from you besides solely practical help and what could it*

be? I mean sometimes what comes to the production side of the work, the artist just shows up with a sketch on a A4 sheet asking for miracles ...

Villem Säre: Actually some also have very detailed and finished plans. When you are working with an architect, like Jüri Okas for example, then he shows up with a detailed plan and that's it. You know exactly what you have to do from beginning to end. But this is definitely an exception. Pedantic plans are quite rare, well thought through plans even rarer. Most often, they do not know how exactly it is going to work. Generally, when it's a new work that will be shown for the first time, then there is no previous experience of how it should be done, so the solutions are found through the process. Often, the solution also changes the work itself. Feedback is also important. Even when they are modest in terms of words, if you provide them with different versions, then they will have a better understanding of what they can do. If they discover something in the installation process, it certainly affects them. They get an experience. Maybe it affects the process or outcome of another later work. There is also a gap between the older and the younger generation, as the former are more naive and the latter are more knowledgeable... While the younger ones tend to conceive new solutions, the older ones are more traditional, prone to more conservative approaches.

How often does it happen that during the working process an artist asks you questions that should be actually part of his decision-making sphere?

Dénes Farkas: It happens all the time. Though it was more common before with the gallery exhibitions, people saying "oh but Dénes, you are also an artist, what do you think?". I didn't really like these situations. I'm just taking it as a job. I'm not familiar with the background which makes it difficult to step in. I still express my opinion, but I do not like these situations. I'm not there as a curator or as an artist, I'm just there to follow through a certain idea. When someone is making an exhibition, it would be nice if they had an idea of what they want to show and how they want to do it. Unfortunately it happens sometimes that everything is not so well thought through. I'm not talking about technical questions, it's ok when someone comes in and says that they want a ball to be hanged in the middle of the room without no hanging materials to be seen. It is always the question of how far the artist should go with thinking things through. But lately, it hasn't happened much that I would like to send the artist home to do some more thinking. This is also the advantage of working with a team, we are usually four to five people at least to be installing the exhibition,

then you will always find a solution.

What is your experience with the artistic and technical expertise during the installation process?

Kirill Tulin: I have worked together with Neeme, Villem, and Jaana behind a few shows in Kunstihoone, with Denes, Jevgeni and Kadri – in EKKM (Contemporary Art Museum of Estonia), where artist-installer identities were mixed at particularly high bitrates. When an installation worker is also an installation artist and these roles are swapped in short period of time you can witness the transformations, the processes of individuation, rather than one individual going out and other coming in. When non-artists are part of the team I found them to both chart the perimeter of the zone where these transformations happen as a proto-audience and occupy its very centre – as a kind of etalon of worker. The atmosphere of this pre-individual field, a soup where you can find floating around characteristics of both art and labour, work and idling, has influenced me a lot and is something I wanted to test out more.

Some in "Valge Kuup" have an artist's background and some don't. Do you think while working at the Tallinn Art Hall that their approach to work is different because of this?

Villem Säre: I can't speak for anyone else, but most of the others are artists or have an artist's background. I can only speak for myself and say that in my opinion we have a completely different perspective on things, though I can't bring any good examples... but I experience it all the time. Of course now I have already been working in this field for a while so it doesn't surprise me and probably I have gained a better understanding of artists than I did at the beginning. I can imagine better what or how they perceive, meaning that I can relate better with their position. Anyhow, the approach is different. I'm one of the non-artists, they have another perspective on things.

But as audience you are interested in contemporary art?

Villem Säre: Yes, I'm interested. Though I have to admit that it has evolved since I started to be more exposed to it. I mean work-wise. Though through my brother Johannes I probably have a longer contact with exhibition making. And through him also with others from his generation.

Kadri Villand: Well, it has become quite complicated. I don't even go to exhibitions that much anymore, because every time I go, I immediately start looking at how the show is installed and it really bothers me. So yes, my focus is on this a lot.

Jevgeni Zolotko: I think I separate these things very clearly. When visiting an exhibition, I don't look at how it's realised. Unless it's expres-

sively accentuated, I don't look at the assemblage or furnishing of an exhibition, the way it is presented. In fact, that must be inconspicuous.

What about different tasks between you? Do you have your favourites?

Kadri Villand: Mostly they give me painting jobs, since I do it well and it is a difficult job others don't really want to do. But I love it. But I also like being given other assignments from time to time, I get to learn new things. But that happens when the installing period is less hectic. Juku has taught me a few things about electrical works and we've built a wall with Neeme and... But mainly I still paint.

Dénes Farkas: I don't enjoy plastering and painting at all. But I haven't had to do that either. I like construction works.

Villem Säre: I definitely like installation art and technical solutions, particularly audio-video installations more than anything else. Hanging a painting in a traditional way is the most boring task, because unfortunately there is nothing new to it. Whereas in installation art, it's a completely new thing every time. This is the most exciting workwise, but I prefer it also as a viewer. It's the most rich format for proposing new perspectives on things.

Jevgeni Zolotko: Every job is really worth doing; rather than types of work or working processes, I tend to appreciate the partnership between people and the atmosphere on site. You can do whatever, even something that you don't usually do and don't like doing. When you're in good company, you're able to do it without even thinking about the fact that you don't like it. You just do it. There is no good or bad work on site. Some things come off better. This liking or not liking – it's really about the psychological atmosphere. In a tense situation where people are conflict-prone or not open to contact, you wouldn't like to do anything. It'd be better to just crawl into a corner, somewhere no one can see you and that's that.

What motivated you to put together this project in Kunstihoone?

Kirill Tulin: There are quite a few. General interest in relation between art and work got fueled by personal experiences I mentioned before. Openings happen usually at six in the evening which draws a line between work time and "art" time. But after – during normal days – exhibitions would close at that time... "workers are leaving the factory" to be replaced next day by the visitors. If installation cycle extends up until this line, than clock-orchestrated transition creates in me a very sharp feeling of sudden loss, just a moment after I see the people I worked with and

the space of work, but they are now dispersed like bubbles in champagne glass, maybe flocking together for some time but already blending into a very different sociality played in a cleaned and tidied space of art-objects. I would also mention last summer's multi-chapter show "Deadend [Tupik]" by Mihkel Ilus and Marten Esko who took apart the exhibition-making machine, showed to us its skeleton, its tensioners and its cosmetics (scrubbed from the skin) and then reassembled it. Six times. I think we share a view that Gilbert Simondon once formulated saying that "automatism is a fairly low degree of technical perfection" because to make the machine automatic we sacrifice many of its possible functions and uses. ○

## TÖÖ VÕTAB KUNSTI ROLLI – NII SELLE ASEMELE KUI KA LAVAL

Marina Vishmidt  
Kunstkriitik, London

Ma tuln siia töötama, sest mind huvitab, kuidas aeg nihkub kunstinaütuse aega ja ruumi. Siin tähendab töö töötamise akti, mis ei ole performance. Vähemalt ei ole see otseselt seotud nimetatud kunstitariga, kuigi kaudselt ehk küll – siin tehakse tööd töötamise pärast. See on olnud kõikide romantiliste ja nihilistlike tööd kasuliku tegevusena mõtestavate lähenemiste iseloomulik tunnus. Nihilistlike selles mõttes, et kuigi tegemist on tööga, ei tähenda see tingimata, et tegu on produktiivse tööga. Põhjusteks pole siinjuures asukoht kunstisaalis, vaid töö toimimisloogika ise – töötad just täpselt nii palju, et tunduks, et teed kõvasti tööd, "keerutad üles tolmupilve, et end sinna sisse peita", nagu kirjutas Luciano Bianciardi! Niisiis on töö vältimine lahutamatu töö performatiivsusel, keeldumine on lahutamatu tegemisest. Selline on töö poliitika melanhoolia.

Töö võtab kunsti rolli, nii selle asemel kui ka laval. Elemendina, mis saab ümber jutumärgid – vaataja ja tegija vahele paigutatuna, nagu ta seda on – lisaks muudele kaunistustele, mis sulandavad subjektiivsed ja sotsiaalsed praktikad kokku kunstiobjektideks. Tegude pole niivõrd küsimusega metafoorselt pjedestaalist, vaid sellest, millise ruumi need töölaadased tegevused loovad. Ehk mingisuguse sõõrja kujundi, mis ammutab jõudu iseendast, mitte paljuräägitud avatud ruumi, kus kunst ja väärtus kohtuvad ja ehk ka bitcoin'e vahetavad. Kas see võiks olla nihe, mis rakendaks kunstiruumile piisavalt jõudu, et see lahtiste otstega ajaks muuta? See on spekulatiivne toiming, mis on konkreetselt seotud tööga, kuna selle eest makstakse tunnihinda.

Mõeldes Virno sõnadele "tänapäeval on kunstnike töö muutumas

palgatööks, samal ajal on aga laiemas plaanis küsimus selles, kuidas inimtegevus palgatöö ikkest vabastada"<sup>2</sup>, võin öelda, et meie püüame siin selgusele jõuda, kas tegu on hoopiski formaalse probleemiga. Ja kuidas siduda formaalne eksperiment töö kui meetmega, arvestades, et eksperimendi eelduseks on arusaam kunstist kui erinevate meetmete rakendamisest. Ma nõustun nii ametniku kui ka töölisega, kelle toredat mõttevahetust on kirjeldanud Platonov – üldisemas plaanis elu tingimuste üle spekuleerimine on juba iseenesest materialistlik tegu, eriti kui seda teha töö. Ja teadmine, millal sa töö oled, sõltub esmajärjekorras ja alati sellest, kes antud meedet reguleerib.

– Administratsioon ütleb, et sa olevat keset tootmistööd seisnud ja mõtelnud, – vastati tehasekomitees. – Millest sa mõtlesid, seltsimees Voštšev?

– Elu plaanist.

– Tehas töötab trusti plaani järgi. Isikliku elu plaani aga oleksid sa võinud mõelda kas klubis või punanurgas.

– Ma mõtlesin üldisest elu plaanist. Ega ma oma elu karda, ega see mulle mõistatus ole.

– Ja mida sa võiksid teha?

– Ma võiksin välja mõelda midagi õnnetalist, elavast mõttest läheks töövõljalikus paremaks.

– Õnn tuleb materialismist, seltsimees Voštšev, mitte mõttest. Me ei saa sinu eest seista, sest sa oled ebateadlik inimene ja meie ei taha sörkida masside sabas.

– Andrei Platonov "Auk" (Loomingu Raamatukogu 1988)

1 Luciano Bianciardi "La vita agra".

2 "The Dismasure of Art" – intervjuu Paolo Virnoga veebiplatvormis Open!, 2009 (www.onlineopen.org)

## LABOUR IN THE PLACE OF ART, BOTH INSTEAD OF AND ON STAGE

Marina Vishmidt  
Art critic, London

I came to work here because I am interested to see how work displaces into the time and space of an art exhibition. Here work is taken as a literal act, which is also not a performance. At least not in relation to genre, but in some relation to the sense in which it is work done 'for its own sake'. This has been the hallmark of all romantic as well as nihilist approaches to work preconceived as useful activity. Nihilist in the sense that it being work doesn't yet say anything about it being productive work, not because it is in an art hall but because this is general to all work – you work just enough to make it look like you are working too hard, 'kicking up a cloud of dust to hide inside', as Luciano Bianciardi wrote<sup>1</sup>. Thus, work avoidance is inseparable from work per-

formance, refusal inseparable from execution. This is the melancholy of a politics of work.

Labour in the place of art, both instead and on stage. As an element that does not just acquire quotation marks – interposed as it were between the viewer and the agent – among other forms of ornamentation that telegraph the fusion of all kinds of instances of subjective and social praxis to art objects. Rather than a metaphorical pedestal, the question would be what kind of space these work-like activities create. Maybe a kind of torus shape feeding into itself rather than the proverbial open space where art and value meet, exchanging bitcoins, perhaps. Could this be such a displacement that would exert a force on the space of art and turn it into an open-ended time? This is a speculative transaction – yet tied to concrete labour because it is paid by the hour.

In keeping with Virno's aphorism that "nowadays artistic labour is turning into wage labour while the problem is, of course, how to liberate human activity in general from the form of wage labour"<sup>2</sup>, what we are doing here could also be seen as working out whether this might as well be a formal problem. And how to connect formal experiment to the work-measure, inasmuch as one premise of the experiment is that art is about putting into practice different forms of measure. I agree with both the official and the worker in the quaint exchange in Platonov, that speculation on the general conditions of life is already a materialist act, notably if you are doing it at work. And that knowing when you are at work is first and always about who is managing the measure.

– The administration says that you kept standing there thinking in the midst of work, – they told him in the trade union office. – What were you thinking about, Comrade Voshchev?

– About a plan for life.

– The factory works on the basis of the assigned plan from the trust. And you should have worked out your plan for your personal life in the club or in the Red Reading Room.

– I was thinking about the plan of life as a whole. I don't worry about my own life. It is not a riddle to me.

– Well, and what could you do indeed?

– I could think up something like happiness, and as a result of emotional meaning labor productivity would improve.

– Happiness results from materialism. Comrade Voshchev, and not from meaning. We are unable to defend you. You are an irresponsible person and we have no desire to turn up at the tail end of the masses. ○

– Andrei Platonov "The Foundation Pit" (Vintage Classics 2010)

1 Luciano Bianciardi "La vita agra"

2 "The Dismasure of Art" – interview with Paolo Virno in Open!, 2009 (www.onlineopen.org)

# TALLINNA KUNSTIHEBINE TALLINN ART HALL

Trükkis ilmub koos Tallinna Kunstihoone näituseprojektiga "Mõtlemise kohe pealkirja välja, palun oodake". Iga päev projekti kestuse jooksul täieneb ajaleht ühe lehe võrra, mis trükitakse näitusesaalis koha peal / This publication accompanies the Tallinn Art Hall exhibition project "We are about to come up with a title, please bear with us". On every day of the project the newspaper will be updated with additional pages printed on site. • 8.02.–11.02.2017 • Tallinna Kunstihoone / Tallinn Art Hall • Osalejad / Participants: Dénes Farkas, Jaana Jüris, Neeme Külm, Hanno Soans, Villem Säre, Kirill Tulin, Kadri Villand, Marina Vishmidt, Jevgeni Zolotko • Näituse toimekond / Exhibition team: Tamara Luuk, Karolin Nummert, Siim Preiman • Tekstid / Texts: Tamara Luuk, Hanno Soans, Marina Vishmidt • Tõlked / Translations: Martin Rünk, Mari Volens, Refiner OÜ • Graafiline disain / Graphic design: Indrek Sirkel & Jan Tomson • Täname / Thank you: Eesti Kultuurkapital, Kultuuriministerium, Tallinna Kultuuriamet