

**Teekond maailma lõppu jätkab ebamugava reisi teemat, mis sai alguse Holger Looduse 2016. aasta Vaal galerii näitusega *Urlaub* ja jätkus järgmisel aastal Tartu Kunstimajas toimunud *Volüümiga*. Kokkupõrge kaugusesse meelitava, ahvatleva silmapiiri ning siin ja praegu lahendamist vajavate olukordade vahel viib Teekonna aina lähemale vihjavale dokumentalistikale, kaeliselt andeka kunstniku eemaldumisele visuaalseteetikast ja isikupärasesest tõlgendusest. Möistmissevajadusest kantud seoste kokkusõlmimise katsele.**

Juba *Urlaubis* sättis kunst ennast elulisele loole ohtlikult ligi, Teekond kinnitab eluliste lugude kaudu kunstist lahtiülemise valmidust selgelt ja iseenesestmõistetaval, ellujäämise instinkti esteetilisele kogemusele eelistades.<sup>1</sup> Kui poleks mutoskoobi filmi oma täiusliku, vanamoodsalt kunstliku kaadrilahenduse ja teatralusega, võiks arvata, et Loodus peab kiretuist museaalidest koosnevat tõeläheduse graafikut.

Kunstnik, kelle meekest ei postmodernism ega sellega seotud rohked –ismid pole suutnud murda oma lähepunktih ehk modernismi, ehitab kolmnurga olnud ja oleva – romantilise, modernse ja globalistliku maailmatunnetuse vaheli, märgates peagi, et see kolmnurk ei seisata paigal, tema tipp muudab pidevalt asukohta, sätab end töe ja vale, realsuse ja fiktsiooni, isikliku ja ajaloo tarvis jäädvustatava kõikivate ja kokkuvõttes üsnagi ähmaste vahekordade järgi.

Pealegi on romantism väga pika vinnaga nähtus, ta põimib oma kangelastegude ihalusest ja üleva igatsusest kantud lõnga läbi pragmaatilise poliitika ja majandusmõtte, lastes näha tähistavaest ka läbi pähe tömmatud kottide. Maadeavastamise heroinine laine käis käsikäes koloniaalvallutustega, idee ei lugenud oma teeles jäänud ohvreid ja rikkad tegid tema peale suuri panuseid. Igatahes ulatab ta kunstist palju kaugemale, kattes nii Matthew Hensoni kui Robert Peary, nii Caspar David Friedrichi kui Joseph Beuysi, aga ka paljude nimetute pagulaspõgenike erinevail põhjusil tekkinud unistusi tänapäeval.

Ka modernismi usk inimese jumalikku võimekusse, tema valmidus tunda ja mõelda sisemaastike ekstreemsel skaalal venitab ennast läbi aegade, justniisama nagu seda teeb romantismgi, mille ülevuse ihalus pole kuhugi kadunud, vaid tuksub vapralt edasi meie *mainstreamitusse* aega.

Ja misasi on globaliseerunud, ometi arvututest vähemustest koosneva maailma enesemääratluskatsete juurde kuuluv postmodernism? Väsimus rahvuskesksest ajaloost ja samaaegne tõdemus, kui vähe on meil tahtmist temaga löpparveid klaarida?

Liiga palju näinud, mõelnud ja kogenud, on seosed ja järeldused need, millega praegu vastakuti seisame. Justnagu see näituski. Silmsidemes väga suurte üldistustega, mis koosnevad neile vastu hakkavatest väga väikestest tõsiasjadest.



**Mida ühist võib ühel migrantsioonimarsruudil olla maadeavastaja Henson, maalikunstnik Friedrichi ja aktivist Beuysiga? Võib ehk oelda, et nad kõik on aktiivselt osa võtnud ühe müüdi taastootmisest. See müüt kajastab inimekonsentsi kohtumist temast mõõtmatalt suurema jõuga, mille piirjooni ta ei hooma. Enam-vähem poolasajandiliste vahedega oma võitlusi võideldes peegeldavad nimetatud tegelased samas ka maailma ja inimmõtje jõujoonte muutumist.**

*Vulkaaniserval tantsimise idealism, mis oli omane romantilisele kunstile ja filosoofiale, kukkus kokku, sest avastasime, et vulkaani servad on neeltul palju kõrgemad kui me arvasime. Meil pole enam võimalik seista enesekindlalt kuristiku kohal ja vaadata põhjatusse nagu seda teeb mees Friedrich maail, samal ajal kodanliku elukorralduse poolt teostatud pöörde transentsendaalset võimsust näitlikustades.<sup>2</sup>*

Muide, kiire pilk ajajoonele ütleb, et Friedrichi polaarihalusest sündinud *Jäämeri* (1824) ja Vene-Norra piiri-leping (1826), tänu millele sai pea kaks sajandit hiljem võimalikuks arktiline pagulastee, nägid ilmavalgust üsna lähekuti. Samal ajal – ja kuigi tehnoloogiline progress oli juba täies hoos – polnud Põhjapoolust veel keegi vallutanud. Tulemuseta uurimisretked tekitasid tuska, teadlased ja mötlejad täitsid teadmatuse tühikuid mitmete spekulatsioonidega. Ilmselt sama lennukas raamat kui seda on tänapäeval Timothy Mortonit *Hüperobjektid...* oli omal ajal religioonifilosof ja Bostoni ülikooli rektor William F. Warreni avaldatud 500-leheküljeline uurimus *Paradise found. The Cradle of the Human Race at the North Pole* (1885). Oma raamatus tõstatab Warren hüpoteesi, et "... inimkonna häll, primitiivse traditsiooni Eeden, asub Põhjapooluse, paigas, mis kadus Veeuputuse ajal".

Paisates segi ajaloo, mütoloogia ja tolleaegsed teaduslikud faktid, püüab Warren töestada, et erinevate kultuuride müütilised alguspunktid – Eedeni aed, muistne Atlantis, Meru mägi, Avalon ja Hüperborea – asusid kõik Põhjanabal, ja on meile säilinud folkloori näol kohast, kus inimkond loodi.<sup>3</sup>

Praegu tundub maineka öpetlase hüpotees veidravööti, suurte avastuste ootuses leidis see aga laialdaselt toetajaid. Nii Warren kui Morton võtavad kasutusele kogu seniteada ajaloolise, teadusliku ja filosoofilise pärandi, et fikseerida kaasaegse maailma hetkeseisu. Mõlema autori väited on emotioonalsed, kuid ühtlasi imeliselt ajavaimuga suhestuvad.

Warreni ja tema mõttegaalaste edulugudele tömbasid 1909. a. vee peale Peary ja Henson oma õnnestunud Põhjanaba-ekspeditsiooniga. Foto, kus Henson seisab koos teda saatnud inuitidega, lipud käes, valge jääkünka ees, mõjub sedavõrd dokumentaalselt, et ei jäta kuigi palju ruumi spekulatsioonidele paradiisist või purgatooriumist.

Järgnenud progressiajal tundus, nagu siluks teadus eksistentsi ebakohad ja asendaks väljamõeldised töega. Aga võta näpust – inimese kirg sititada fiktsioone ning mõelda välja lugusid sekkub asjade käiku; inimolendi vajadus elada vähemalt kahes paralleelreaalsuses näib elevat kaasa sündinud.

Realsuse ja mütoloogia vahelisel piiril kõndijana ilmubki pildile Joseph Beuys. Kunstniku ja metafüüsikuna otsis ta elava maailma algupära, üritades sellelt koorida võimalikult palju kaasaegseid kihistusi, jõudes müüdi-loome mehhanismidele väga lähedale. Teisalt – aktivisti ja ühiskonnategelasena pidi ta otsa vaatama teda ümbrissevale realsusele ühes selle poliitilise ja bürokraatliku struktuuriga.

Arktiliste põgenike laine faktiline tekkepõhjas aastal 2015 oli bürokraatliku realismi valda kuuluv seaduse leidlik tõlgendamine. Meedia tekitas juhtumist müüdi, andes kogu loole teatava mulder-scully'liku dimensiooni ... Kui aga vaadata tälast põgenikelainet kui Euroopa suhtes minevikku kuuluva ajaloo liikumistungi tuleviku suunas, siis annab see eurooplase seletusi otsivale mõttelte põhjust "tagurpidi olevikku" liikumiseks.<sup>4</sup>

Käesolev näitus võtabki endale vabaduse seda teha.

**The Journey to the End of the World** continues the topic of uncomfortable travel that started with Holger Loodus's exhibition called *Urlaub* at the Vaal Gallery in 2016; the other one followed the year after at the Tartu Art House and was called *Volüüm*. The collision, which occurs between the beguiling horizon that lures one into the distance and the situation in the here and now that requires resolution, makes the *Journey* ever more documentary in nature. And it marks the withdrawal of a manually talented artist from visual aesthetics and subjective interpretation, and his movement toward an attempt to tie together the connections borne by a need to understand.

If *Urlaub* already put art in risky proximity to the topical, *Journey* confirms a readiness to renounce art clearly and self-evidently, by favouring the survival instinct to an aesthetic experience<sup>1</sup>. If there was no mutoscopic film with its old-fashioned frame resolutions and theatricality, one might think that Loodus maintains a schedule of veracity comprised of dispassionate museum exhibits.

The artist, who believes that postmodernism or the multitude of isms related thereto have not been able to break its point of departure, i.e. modernism, builds a triangle between what has been and what is – between a romantic, modern and globalist world perception, by soon noticing that this triangle is not standing still. Its tip is constantly changing position, setting itself between truth and falsehood, reality and fiction, according to the fluctuating and all in all vague of the relationships that are recorded for different needs.

Furthermore, romanticism is a phenomenon with a very long lifespan. It weaves its thread, which is borne by a lust for heroic actions and sublime longing through pragmatic political and economic thought, allowing us to see the starry sky through the bags we've pulled over our heads. The heroic wave of exploration went hand in hand with colonial conquests; the idea did not keep count of the victims that got in its way, and the rich bet on this. It reaches much further than art, covering the dreams of Matthew Henson and Robert Peary, Caspar David Friedrich and Joseph Beuys, as well as the of many unnamed refugees, which are created by various reasons.

The belief of modernism in the divine ability of humankind, its readiness to feel and think on the most extreme scale of its inner landscape stretches through the centuries, just like romanticism, the sublime longing of which has not disappeared, but bravely keeps on pulsating in our era in which there is no real mainstream.

And what is globalised postmodernism but the self-determinative attempts of a world comprised of countless minorities? A weariness of nation-centred history, and simultaneously, the realisation of how little will we have to settle our accounts with it?

Having seen, thought and experienced too much, these are the connections and conclusions that we now face. Just like this exhibition. Being in eye contact with great generalisations, which are often comprised of the very small facts that rebel against them.



**What could a migration route, the explorer Henson, painter Friedrich and activist Beuys have in common? Perhaps, it could be said that they have all actively participated in the reproduction of a myth. This myth reflects the meeting of**

human existence with an immeasurably greater force, the limits of which it does not perceive. As they have fought their battles at approximately 50-year intervals, the given characters also reflect the changes in the world and the force lines of human thought.

*The dance-on-a-volcano idealism of Romantic philosophy and art has collapsed because we have discovered that the walls of the volcano are ever so much higher than we took them to be. We are no longer poised on the edge of the abyss, contemplating its vastness while leaning on a walking stick, like the character in the Friedrich painting who exemplifies the transcendental turn and the managerial power of the bourgeoisie.<sup>2</sup>*

By the way, a quick glance at the timeline shows that Friedrich's *The Sea of Ice* (1824), which was born of a polar longing, and the Russian-Norwegian border treaty (1826), which made the Arctic refugee route possible two centuries later, saw the light of day in rather close proximity. At the same time – although technological progress was already in full swing – the North Pole had yet to be conquered. The futile explorations vexed people. And scientists and thinkers filled the gaps with various speculations.

Apparently, in its day, the 500-page study called *Paradise Found. The Cradle of the Human Race at the North Pole* (1885) by William F. Warren, a religious philosopher and President of Boston University, was as high-flown as Timothy Morton's *Hyperobjects* is today. Warren wrote: ".../the cradle of the human race, the Eden of primitive tradition, was situated at the North Pole, in a country submerged at the time of the Deluge." By blending the history, mythology and scientific facts of the day, Warren tried to prove that the mythical starting points of various cultures – the Garden of Eden, Atlantis, Meru Peak, Avalon and Hyperborea – were all located at the North Pole, and the folklore about the place where humankind was created was been passed down to us.<sup>3</sup>

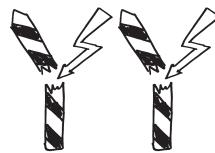
The hypothesis of the renowned scholar seems slightly fantastic to us now, but in anticipation of great discoveries, it was widely accepted. Thus both Warren and Morton make use of the historical, scientific and philosophic legacy that exists to establish the current state of the contemporary world. The statements of both authors are emotional, but also relate wonderfully to the *Zeitgeist* or spirit of the times.

The success stories of Warren and those who shared his ideas were disproven in 1909 by Peary and Henson with their successful expedition to the North Pole. The photo in which Henson is standing before an ice hill with flag in hand next to the Inuits who accompanied him has such a documentary effect that it leaves little room for speculation about paradise or hell.

During the subsequent era of progress, it seemed as if science would smooth the faults of existence and replace fiction with the truth. But, wouldn't you know it – the passion for generating fiction and thinking up stories disrupted the course of events. The need of the human animal to live in at least two parallel realities seems to be inborn.

And then Joseph Beuys enters the picture as one who walks on the boundary between reality and mythology. As an artist and metaphysician, he searched for the origins of the living world and, by trying to peel off as many contemporary layers as possible, to arrive closer to the mythmaking mechanisms. On the other hand, as an activist and society figure, he had to confront the surrounding reality along with its political and bureaucratic structure.

The factual reason for the development of the Arctic refugees in 2015 was the innovative interpretation of the law, which can



**Aasta oli 1909 kui Matthew Henson (1866–1955), esimene aafrika juurtega polaaruurija, Põhjapooluse vallutas. Koos Robert Peary (1856–1920) ja rännaku viimase osa kaasa teinud nelja inuitist abilisega teostas ta väidetavalts esimese eduka Põhjanaba-ekspeditsiooni ajaloos.<sup>5</sup>**

6. aprillil 1909 jõudis Henson Camp Jesupini 89°47' Pearyst 45 min varem, järeldades läbitud vahemaa põhjal, et on joudnud Põhjanabale. Henson tervitas külmast võetud jalgade töttu aeglasemalt liikunud Pearyt lausega "Ma arvan, et olen esimene inimene, kes istub maailma tipus!"<sup>6</sup>

Seda lauset ei andestanud Peary Hensonile iial. Üle kahekümne aasta koos meresid seilanud meeste sõprus katkes kodumaale jõudes.

Peary oli karm mees, keda töukas tagant uute maade avastamise kihk, ta ei hoolinud kohalike rahvaste igapäevalust, kes olid asustanud tema poolt "avastatud" regioone sajandite vältel enne teda.<sup>7</sup>

Henson, kes toimetas reisidel sepa, puusepa, küti ja koerte väljaõpetaja töid, oli üks vähestest arktilistest maadeavastajast ja ainus Peary meeskonna liige, kes õppis ära inuti keele. Pärismaalased kutsusid teda *Maye-Paluq'iks* – "südamlikuks", üksi talle oli usaldatud kohustus veenda eskimosid saatma Pearyt tema reisil ... Ajastu rassistlike hoikute kohaselt saabus Peary koju tulusalt tasustatuna ja auavaldisist pärjatuna, samal ajal kui Henson üritas tööd leida. Pearyle omistati ühendriikide mereväe kontradmiraali tiitel, Henson parkis samal ajal autosid New Yorgi garaažis, avaldades oma autobiograafia Peary tahte vastasel, sest vajas hädsti raha. Pärast mustanahaliste liidrite survet president William Howard Taftile 1913. aastal, sai Henson töökoha jooksupoisina ühendriikide tolliametis. Seal teenis ta 20 aastat kuni pensionile minekuni.<sup>8</sup>

Tillukeses küljas, 1000 miili polaarjoonest põhja pool, vaatas Harvardi Ülikooli neuroteadlane Samuel Allen Counter vananeva tumedanahalise eskimomehe näkku, ja kummisel kombel tundus talle, et see mees teda teab. Töepoolest, Counteri suureks imestuseks polnud kaheksakümneaastane Anaukuaq üllatunud: "Sa pead olema üks Hensonitest, ja sa oled tulnud, et mind leida" ütles ta.<sup>9</sup>

1986. aastal reisis Counter Gröönimaale, et otsida üles Arktika ekspeditsioonide juhi Robert Peary ja tema esimese abi Matthew Henson'i 1906.a. sündinud pojad Kali ja Anaukuaq. Saanud heaksikiitva vastuse president Reaganile esitatud taotlusele matta Henson'i ja tema naise põrm Peary kõrvale Arlingtoni kalmistule, kogus ta sõprade abiga annetusi ja püstitas Hensonile mälestusmärgi, tuues 1988.a. toimunud übermatmisel nii Peary kui Henson'i eskimost järeltlujad. Henson'i ameerika sugulased seisid tseremoonia ajal oma kaugele eskimo omastega kõrvuti, Peary perekonda – kuigi nad olid kutsutud – übermatmisel ei olnud.<sup>10</sup>

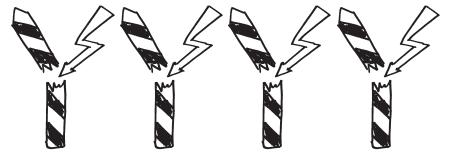
*Mitmeid kordi mitmete aastate jooksul olen ma olnud igas mõttes eskimo, mu kaaslasteks on olnud eskimod, ma olen kõnelnud nende keelt, riitetunud nagu nemad, elanud nendega ühesugustes igludes, sööndud sama toitu, nautinud nende rõõme ja sageli jaganud nende muresid. Ma olen hakanud neid inimesi armastama.<sup>11</sup>*

Peary ja Henson seitsmendal Arktika ekspeditsioonil pea üheaegselt sündinud poegade näol on kahest mehest maha

jääenud ehk kõige siduvam, kõige vähem vaidlustatud pärand: nende maadeavastaja elu juurde kuulunud pärismaalastest naised läksid hiljem paari kahe vennaga, moodustades nii ühtse pere. Anaukuaq oli Henson'i ainus laps. Tema viis järeltlujat Gröönimaal kannavad tänase päevani edasi Alexander Matthew Henson'i vereliini.



**Romantik Caspar David Friedrich lõi oma kuulsa Jäämere aastail 1823–24, peale William Parry (1790–1855) ebaõnnestunud Põhjanaba-ekspeditsiooni 1819.a. Karmileloodusele allajääenud laevavrakk pildil on purjelaev Griper, üks kahest Parry laevast sel ekspeditsioonil. Tegelikkuses laevahukku ei toimunud, mõlemad laevad jõudsid tagasi Inglismaale. Friedrichi soov kujutada loodust inimesest võimsamana hukutas maali-griperi. Võiks väita, et sarnaselt Hensonile oli ka Friedrich maadeavastaja, ent tema ekspeditsioonid toimusid seikleja fantaasiates: *Maalija ei pea maalima vaid seda, mida näeb enda ees elevat, vaid ka seda, mida ta näeb iseendas. Juhul kui ta ei näe midagi iseendas, siis jätku ta sinnapaika ka selle maalimine, mida ta enda ees näeb. Muidu muutuvad ta pildid sirmiks, mille taha oodatakse vaid haigeid ja surnuid.*<sup>12</sup>**



Arvan, et "Teekonna" näituse idee tekkis hetkel, kui olin kukalt kratsinud teemal, kuidas küll Põhja-Aafrika pagulased Euroopasse tulekuks Arktika-tee leidsid, ja seda just jalgratastel toimetasid. Mulle meenus Beuysi töö *The Pack* (1969), kus Volkswageni bussist sööstavad välja Beuysi ellujäämispaetiga (vilt, taskulamp, rasvakärank) varustatud puukelgud. ... Tajusin, et peaksin Beuysi installatsioonile vastama, seda kaasajastama.

— Holger Loodus

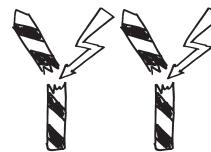
**Joseph Beuysi (1921–1986) vabatahtlik NS Luftwaffesse astumine noorukieas ja sõjas läbi elatud lennuõnnetuse tõlgendus on tekitanud vastuolulisi hoiakuid. Beuysi süüdistatakse võimsa omamüüdi tekitamises, millele kunstnik toetas ühe osa oma elust ja loomingust; samas mööndakse üsna üksmeelselt, et Beuysi tegevus kunstnikuna kaalub töele mittevastava eluloolise episoodi kaugelt üles. Klaus Staecki järeltus Beuysiga tehtud intervjuu lõpus paistab paika pidavat: "Veidral kombel oli Beuys avatud köigele".<sup>13</sup> Töepoolest, nii laia ja kirjut möttele ja tegevusvälja, nagu see, millel liikus Beuys, on raske järele teha. Ükski meetod ei kammitse, samal ajal ka ei distsiplineerinud teda.**

Pärast sõda õppis Beuys Düsseldorfi Kunstiakadeemias monumentalskulptuuri, õpetades hiljem sealsamas ise. 1967.a. loodi tema algatusel Saksa Üliõpilaspartei, mille eesmärk oli kõigis inimestes vaimse vastutuse kasvatamine, absoluutne relvakeeld, autonoomsete liikmete omavalitsus ja otsused õiguse-, kultuuri-, majanduse-, õpetamise ja uurimustöö osas, uute kasvatuslike seisukohtade väljatöötamine, ühendatud Euroopa, sõltuvuse kaotamine Idast ja Läänest ... Kolm aastat hiljem, selleks, et poliitiline aktiivsus saaks üle kanduda kõigile ühiskonnakohitidele, nimetas Beuys partei ümber "Mittevalijate vaba rahvahäletuse organisatsiooniks". Tema ettekujutuses pidi pedagoogiline protsess inimeste individuaalse ja kollektiivse

be seen as belonging to the domain of bureaucratic realism. The media created a myth of the event, which gave the entire story a kind of Mulder-Scully-like dimension...

But, if we view today's wave of refugees as the urge of history belonging to Europe's past to move toward the future, it provides a reason for the European idea of searching for an explanation to move "backward into the present".<sup>14</sup>

This exhibition assumes the freedom to do just that.



**THE YEAR WAS 1909** when Matthew Alexander Henson (1866–1955), the first polar explorer with African roots, conquered the North Pole. Together with Robert Peary (1856–1920) and the four Inuit assistants that accompanied them on the last part of the journey, he supposedly was the first person in history to successfully complete an expedition in history to the North Pole.<sup>5</sup>

On 6 April 1909, Henson arrived at Camp Jesup, 89°47', 45 minutes ahead of Peary, reckoning that he had reached the Pole. Henson greeted Peary, who was moving slower due to his frozen feet, with the sentence, "I think I'm the first man to sit on top of the world."<sup>6</sup>

Peary never forgave Henson for what he said. The friendship between the two men, who had sailed the seas for over twenty years ended when they arrived home.

Peary was a harsh man, driven by the notion of "discovering" new lands. He cared nothing about the daily lives of the native people, who had lived for centuries in many of the regions he "discovered".<sup>7</sup>

Henson, who worked as a blacksmith, carpenter, hunter, and dog trainer during the expeditions, was one of the few Arctic explorers and the only member of Peary's party who took the time to learn the Inuit language. The Arctic natives called him *Maye-Paluq*, "the kind one," and he was credited with sole responsibility for convincing the Eskimos to accompany Peary on his journey... Consistent with the racial attitudes of the time, Peary came home to lucrative awards and honors while Henson struggled to find work. Peary was appointed to the rank of rear admiral in the U.S. Navy, but Henson parked cars in a New York garage, publishing his autobiography against Peary's wishes because he needed the money. After black leaders pressured President William Howard Taft in 1913, Henson received a civil service appointment as a messenger boy in a U.S. Customs House in New York City. He remained at the Customs House for 20 years.<sup>8</sup>

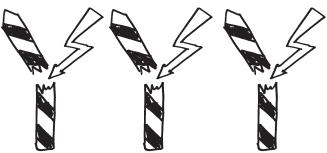
*In a tiny village, 1,000 miles north of the Arctic Circle, Harvard University neuroscientist S. Allen Counter stared into the face of an aging Eskimo man, who strangely enough, seemed to know him. To Counter's great amazement, the 80-year old Anaukuaq was not surprised to meet him. "You must be a Henson," he said "and you've come to find me."<sup>9</sup>*

In 1986, Counter travelled to Greenland, to find the sons of Robert Peary, the leader of Arctic expeditions, and his first assistant Matthew Henson, who had been born in 1906 and named Kali and Anaukuaq. Having received approval from President Reagan to bury the bodies of Henson and his wife next to Peary at Arlington Cemetery, in the "nation's holiest ground". He collected donations from his friends and erected a monument to Henson, and brought the Eskimo

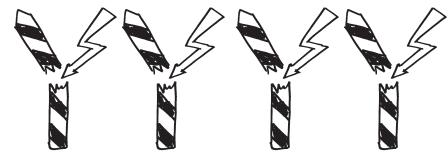
descendants of both Peary and Henson to the reburial in 1988. During the ceremony, Henson's American relatives stood next to their distant Eskimo family. Perry's family – although they were invited – did not attend the reburial.<sup>10</sup>

*For many times during many years, I have been an Eskimo in every sense. My companions have been Eskimos. I have spoken their language, dressed like them, lived in igloos like them, eaten their food, shared their joys and often their sorrows. I have started to love these people.<sup>11</sup>*

The two sons born almost simultaneously during Peary and Henson's seventh Arctic expedition are perhaps the most binding and least disputed legacy of the two men: a few years later the native women, who were part of the explorer's lives, later wed two brothers, thereby forming a combined family. Anaukuaq was Henson's only child. And his five descendants in Greenland carry Alexander Matthew Henson's bloodline until the present day.



**The German Romantic Caspar David Friedrich** created his famous *Sea of Ice* between 1823 and 1824, after the unsuccessful North Pole expedition of William Parry (1790–1855) in 1819. The shipwreck that has succumbed to the harsh weather is the sailing ship *HMS Griper*, one of the two ships in Parry's expedition. In reality, the shipwreck did not occur, and both ships arrived back in England. Friedrich's wish to depict nature as more powerful than humankind wrecked the *Griper* on the painting. One could say that similarly to Henson, Friedrich was also an explorer, but his expeditions occurred in the adventurer's fantasies: *A painter does not consider the world to be that which he sees before him, be that which he sees inside himself. If he does not see anything inside himself, then he should abandon the painting of what he sees before him. Otherwise his pictures will become a screen behind which only the sick and dead are welcome.*<sup>12</sup>



*I think the idea for the Journey exhibition developed at the moment when I was scratching my head and wondering how refugees from North Africa found the Arctic route for arriving in Europe, and used bicycles to do so. I was reminded of Beuys's work *The Pack* (1969), in which wooden sleds equipped with Beuys's survival packs (a roll of felt, flashlight and lump of animal fat) are flowing out of a Volkswagen bus... I sensed that I should answer Beuys's installation, update it.*

— Holger Loodus

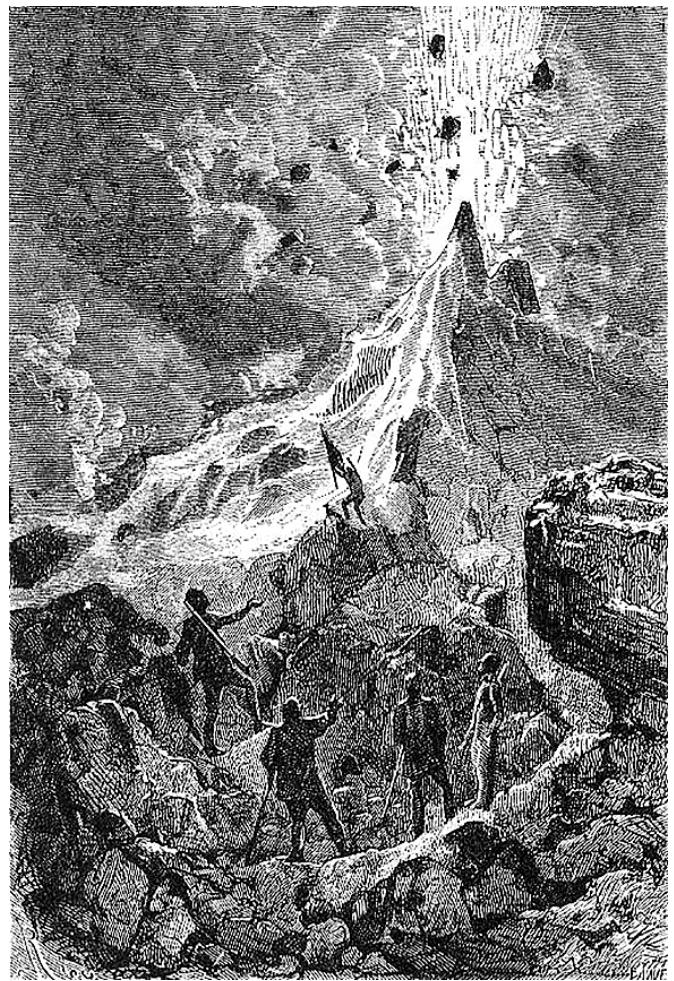
**The interpretation of Joseph Beuys (1921–1986)** voluntary service in the Nazi Luftwaffe in his youth and the plane crash that he survived during the war have caused conflicting attitudes. Beuys is accused of creating a powerful myth about himself, on which he based a part of his life and work. At the same time, it is quite unanimously admitted that Beuys's activity as an artist far outweighs the biographical episodes that does not correspond to the truth. The conclusion reached by Klaus Staeck toward the end of his interview with Beuys seems to be valid, "In a very odd way, Beuys had been open-minded to everything".<sup>13</sup> And truly, it is hard to duplicate



Kaljulõhega pildipaar on pildistatud Nordkappis, kõik sealsed vaated on otsekui Caspar David Friedrichi romantiilised maalid.  
The pair of photos taken in Nordkapp. All the views from this area seemed to come from Caspar David Friedrich's romantic paintings.



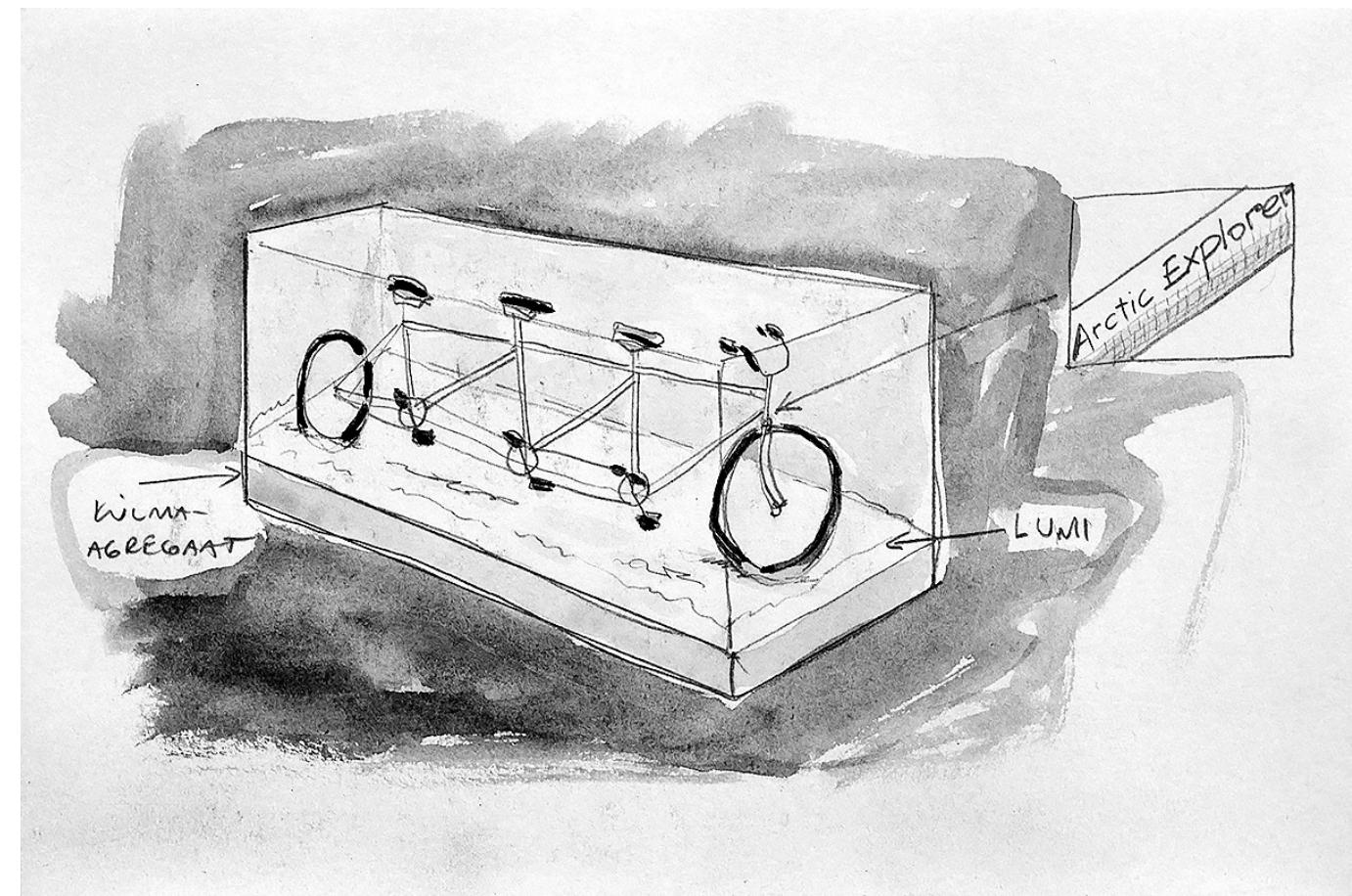
Caspar David Friedrich (1774–1840). *Jäämeri*. Hamburgi Kunsthalle kogus alates 1905. a.  
Caspar David Friedrich (1774–1840). *Sea of Ice*. At the Kunsthalle Hamburg since 1905.



Vulkaan põhjanabal. Édouard Riou illustratsioon Jules Verne'i raamatule  
*Kapten Hatterase seiklused* (1865).  
Volcano at the North Pole. Édouard Riou's illustration for Jules Verne's  
book *The Adventures of Captain Hatteras* (1865).



Matthew Henson inuitidega Pooluse 1909. Foto: Robert Peary  
Matthew Henson on the Pole with Inuits accompanying him. Photo:  
Robert Peary.



Holger Loodus. Eskiis installatsioonile. 2016.  
Holger Loodus. Drawing for the installation. 2016

muutumise suunas teostuma "plastilise teooriaga"<sup>14</sup> sarnaselt.

1972.a. lasti Beuys, kes pidas õpetamist ülioluliseks, korralageduste ja allumatusse pärast Düsseldorfi Kunstiakadeemia professori kohalt lahti. Selleks ajaks oli ta mainekas kunstnik ja aktsionist.

Tema rohketest kunstiajalukku läinud seisukohtadest tuntuimad on "laiendatud kunstiteose" mõiste ja väide, et "igaüks on kunstnik". Mölemate seost romanticismiga on mitmeid kordi rõhutatud nii filosoofilises, kui kunstiajaloolises plaanis: "Beuysi protsessuaalsus järgib väga paljus vararomantismi poolt paika pandud poeetilise loovuse printsiipe. Vastavalt neile toimib kunstiteos orgaanilise maailmana, elusa süsteemina ... Beuys ei teinud muud kui otsis viise energia tihendamiseks, vahendamiseks, säilitamiseks, talletamiseks ja suurendamiseks. Kunst=elu=energia ... Beuys rääkis romantikutega ühte keelt, aga tema lõppesmäär oli vastupidine ... kunsti ja mittekunsti erisuste kaotamine: "Mul pole töepooltest vähimatkki pistmist kunstiga – see on ainus reaalne viis teha täispanus kunstile".<sup>15</sup>

Joseph Beuysi ühest viimastest installatsioonidest "Isahirv välgisähvatuse paistel" (1958–1985), ja selle Friedrichi "Jäämäe" paralleelile viidates kirjutab Esther Leslie: "... välgiulök pörkub kokku pinnasega, tema elekter valgustab säravat alumiiniumist isahirve, kitse ja ussitaolisi olendeid. Siinsamas on veel kast kompassiga *Boothia Felix* nagu Beuys selle magneetilise Põhjapooluse järgi nimetas ...".<sup>16</sup>

Joseph Beysi elu ja kunsti kohati palavikulise aktiivsuse taustal võib tunduda paradoksaalsena tema väljaütlemine aastal 1984: "See vast oleks suur küsimus: kes rikastab maailma rohkem, kas tegusad inimesed või need, kes kannatavad? Ma olen alati olnud kannatajate poolt".<sup>17</sup>

Beuysi sõnu toetab teine tänapäeva kuum mötleja, iisraeli ajaloole Yuval Noah Harari, kelle tödemuse kaudu saavad puudutatud nii mõnedki selles vihikus ära toodud elud. Inimeste võime lugusid ja tähendusi luua on imetlusväärne, ütleb ta. Ning lisab: selleks, et fiktsoon ülekäte ei läheks, tuleb aegajalt vahet teha väljamöeldise ja realsuse vahel. "Uurides üksköikmillise inimvõrgustiku ajalugu, on soovitav aegajalt peatuda ja vaadata asjadele mõne reaalse mõõdupuu perspektiivist. Kuidas teada saada, kas see mõõdupuu on reaalne? Väga lihtne, tarvitseb endalt küsida: on ta võimeline kannatama? ... Kui mingi maa kaotab sõja, siis maa ei kannata, see on vaid metafoor. Seevastu kui sõdur saab lahingus haavata, siis ta töesti kannatab. Kui lehm lahutatakse tema vastsündinud vasikast, siis ta kannatab. See on realsus. ... Sõja põhjus on väljamöeldis, aga kannatus on sajaprotsendiliselt reaalne. See ongi, mille äratundmisse poole peame püüdelema väljamöeldise ja realsuse vahel vahet tehes".<sup>18</sup>



Panen ette sooritada iga-aastane jalgrattamatk läbi Storskogi piiripunkti selleks, et mälestada neid vapraid, lootuse kaotanud ja loomingulisi inimesi, kes võtsid ette oma elu reisi.

— Biking Borders by Stahl Stenslie  
PNEK Files No 2 2016 lk 76–77.

2015. a sügisel hakkasid meediasse jöudma veidravöötu uudised Euroopasse pürgivatest põgenikest, kes selle

asemel, et oma elu traditsiooniliselt Vahemerd ületades ohtu seada, võtsid ette pika ja kalli retke polaarjoone taha, et seal Murmanski lähedal Vene-Norra piir ületada ja varjupaika paluda.

Täpsemalt oli piiriületuse kohaks Storskog-Borisoglebski piirpunkt, mis asub ligi 400 km polaarjoonest põhja pool – ainuke ametlik piiriületuspunkt Norra ja Venemaa vahel.

Kuni 20. sajandi esimese pooleni oli piir avatud, see kadus aastateks 1920–1944, kui piiri Venemaa-poolne osa Petsamo kuulus Tartu rahulepingu järgi Soomele.

Nõukogude ajal piir suleti ning külma sõja päeval suurendas Norra militaarsed kohalekuut piirkonnas. Samas toimus mõlemal pool piiri tähelepanuväärne tööstuse areng, erilise hoo sai sisse vase ja nikli kaevandamine. Storskogile lähim linn Venemaa poolel on Nikel, kurikuulus kaevanduslinn, kus maakide sulatamisel tekkiv reostus põhjustab happevihmasid ja sudu mitte ainult Vene poolel, vaid on suurimaks reostusallikaks kogu Põhja-Noras, tuues pingeid kahe riigi poliitikasse.<sup>19</sup>

Alates Nõukogude Liidu lagunemisest muutus piir taas järk-järgult avatumaks, seati sisse uus viisarežiim, mis lubas piirist 30 km raadiuses elevatel inimestel viisavaba liikumist mõlemal poolel. Vene kaupmehed müüvad oma kraami Põhja-Norra turgudel, norrakad käivad Venemaal odavat kütust tankimas – aastal 2010 toimus kokku 140 855 piiriületust.<sup>20</sup>

Pole teada, kes oli esimene Storskogi kaudu Norrasse saabunud varjupaigataotleja, kuid seoses üleilmse rändekriisiiga tekkisid taspisi ka "arktilised põgenikud", inimesed, kes olid leidnud alternatiivi seniste massimigratsiooni radadele. Neil puudusid Schengeni viisad, ja rahvusvahelise leppe järgi poleks nad Venemaa poolelt edasi pääsema pidanud. Venelased omalpoolt põhjendasid tekkinud olukorda sellega, et nad ei saa jäätta maale inimest, kes tahab sellelt maalt ära minna.

Storskog-Borisoglebski piirpunkt staatus on "rahvusvaheline söiduki-piiriületusal". See tähendab, et piiri võib ületada ainult ratsastel, mitte jalgsi. Kellegi autosse aga põgenikud piiriületamisel istuda ei tohi – see toob Norra seaduse järgi juhile kaela süüdistuse inimsmugeldamises<sup>21</sup>. Sobiv vahend nende kahe seaduse vahel laveerimiseks oli jalgratas – ja jalgrataste mümisega hakkasid kohalikud kaupmehed teenima juba Murmanskis, kuhu põgenikud lennukiga saabusid. Plahvatus toimus sügisel 2015. Ootamatult ummistasid lumme mattuva piirpunkt tuhanded varjupaigatalejad, kokku erinevatel andmetel 5500–10 800 inimest<sup>22</sup>. Piiri ületanud jalgrattad kuhjusid konteineritesse, mis viidi prügimäele, paljud asüülitatalejad saadeti Venemale tagasi. Kui press oli asja suureks puhunud, reageeris ka täitevvõim – kontrolli suurendati, piir suleti põgenikele Venemaa poolt, ümber piirpunkt ehitati pikk tara<sup>23</sup>. Barents Observer annab siiski teada, et laine järelmõjud veel kestavad: "26. veebruaril [2017] peeti Vene piirilinnas Nikelis kinni kaks Iraani kodanikku, kes arvatavalalt plaanisid illegaalset piiriületamist Norrasse. Interfaxi andmetel olid migrantidel kaasas räätsad, telk, soojad riided ja muu karmis talves ellujäämiseks vajalik. Iraanlased pidid Julgeolekuteenistuse sunnil ostama piletid Moskvasse, ja seejärel Iraani tagasi pöörduma".<sup>24</sup>

Juulis 2017 oli piirpunkt värvava ees tabalukk ning vaateulatuses ei paistnud hingelistki. Puhus õrn tuulehoog, mäenõlvalt kostis puulehtede sahnat. Kõrvaleoleva järve sünkusest hakkas kerkima hõre udu. Ülalpool kirjeldatu oleku toimunud nagu mingis teises aegrumus.

a field of thought and activity that is as broad and chequered as the one on which Beuys operated. He was not confined, and nor was he disciplined, by any method.

After the war, Beuys studied monumental sculpture at the Düsseldorf Academy of Fine Arts, and later taught there himself. At his initiative, the German Students Party was founded in 1967. The objectives of the party were to develop intellectual responsibility in people, institute a total weapons ban, establish a self-government of the autonomous members in order to make decisions about the law, culture, economy, teaching and research, to develop new pedagogical positions, unite Europe, and abolish the dependency on the East and West... Three years later, Beuys renamed the party, calling it the "The Organisation for Non-Voters for a Free Referendum", in order to facilitate the transfer of political activity to all social strata. He imagined that the pedagogical process directed toward the individual and collective transformation of people would be similar to "plastic theory".<sup>14</sup>

In 1972, Beuys, who considered teaching to be extremely important, was dismissed from his professorship at the Düsseldorf Academy of Fine Arts for the lack of order and insubordination. By this time, he was a renowned artist and activist.

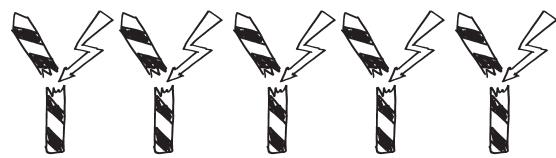
The most famous of his positions to go down in art history is the concept of "expanded artwork" and the statement that "everyone is an artist". The association of both concepts with Romanticism has been stressed repeatedly in both the philosophical and art history plane: Beuys' process very much emulates the main theoretical principles of poetic creation put in place by the Frühromantik [Early Romantic Era]: the work of art functions as an organic life world, a living system ... Beuys did nothing else: he looked at the ways energy could be condensed, transmitted, preserved, stored, maximized. Art = life = energy. ... Beuys spoke the same language as the Romantics, but his ultimate purpose was the symmetric opposite of the Romantics: his aim was to abolish all distinctions between art and non-art: "I really don't have anything to do with art—and that is the only way to really contribute anything to art".<sup>15</sup>

Alluding to the similarities between one of Joseph Beuys's last installations, *Lightning with Stag in its Glare* (1958–85), and Friedrich's *The Sea of Ice*, Esther Leslie writes the following: "... a lightning bolt collides with the ground, its electricity illuminating a shiny aluminium stag, a goat and worm-like creatures. There is also a box with a compass, which Beuys named the *Boothia Felix*, after the location of the magnetic North Pole in the Arctic waters of Canada ...".<sup>16</sup>

Against the sometimes feverish activity of Joseph Beuys's art and life, the following statement that he made in 1984 may seem paradoxical: "This is perhaps the greatest question: who enriches the world more, energetic people or those who have suffered. I have always been on the side of the sufferers".<sup>17</sup>

Beuys's words are echoed by another popular thinker of our era, the Israeli historian Yuval Noah Harari, based on whose beliefs, other lives in this exhibition guide are also touched. People's ability to create stories and meanings is astonishing, he says. And, in order to prevent fiction from getting out of hand, he adds that from time to time one must differentiate between it and reality. "When examining the history of any human network, it is therefore advisable to stop from time to time and look at things from the perspective of some real entity. How do you know if an entity is real? Very simple – just ask yourself, "can it suffer?" ... When a country suffers a defeat in war, the country does not really suffer. It's just a metaphor. In contrast when a soldier is wounded in battle, he really does suffer. When a famished peasant has nothing to

eat she suffers. When a cow is separated from her newborn calf, she suffers. This is reality. ... The cause of war is fictional, but the suffering is 100 per cent real. This is exactly we should strive to distinguish fiction from reality".<sup>18</sup>



I propose to do a yearly bike ride across the border at Storskog to commemorate these brave, desperate and creative people that endeavored on the journey of their lives.

— Biking Borders by Stahl Stenslie  
PNEK Files No 2 2016 pp 76–77.

In the autumn of 2015 somewhat strange news reports started appearing in the media about refugees who were trying to get to Europe, but instead of undertaking the traditional life-threatening trip across the Mediterranean, they were making a long and expensive journey beyond the polar circle, in order to cross the Russian-Norwegian border near Murmansk and apply for asylum.

The exact place for the border crossing was the Storskog-Borisoglebsky border crossing, which is located 400 km north of the polar circle and the only official crossing between Norway and Russia.

Until the first half of the 20<sup>th</sup> century, the border was open, when based on the Treaty of Tartu, Petsamo on the Russian side of the border belonged to Finland.

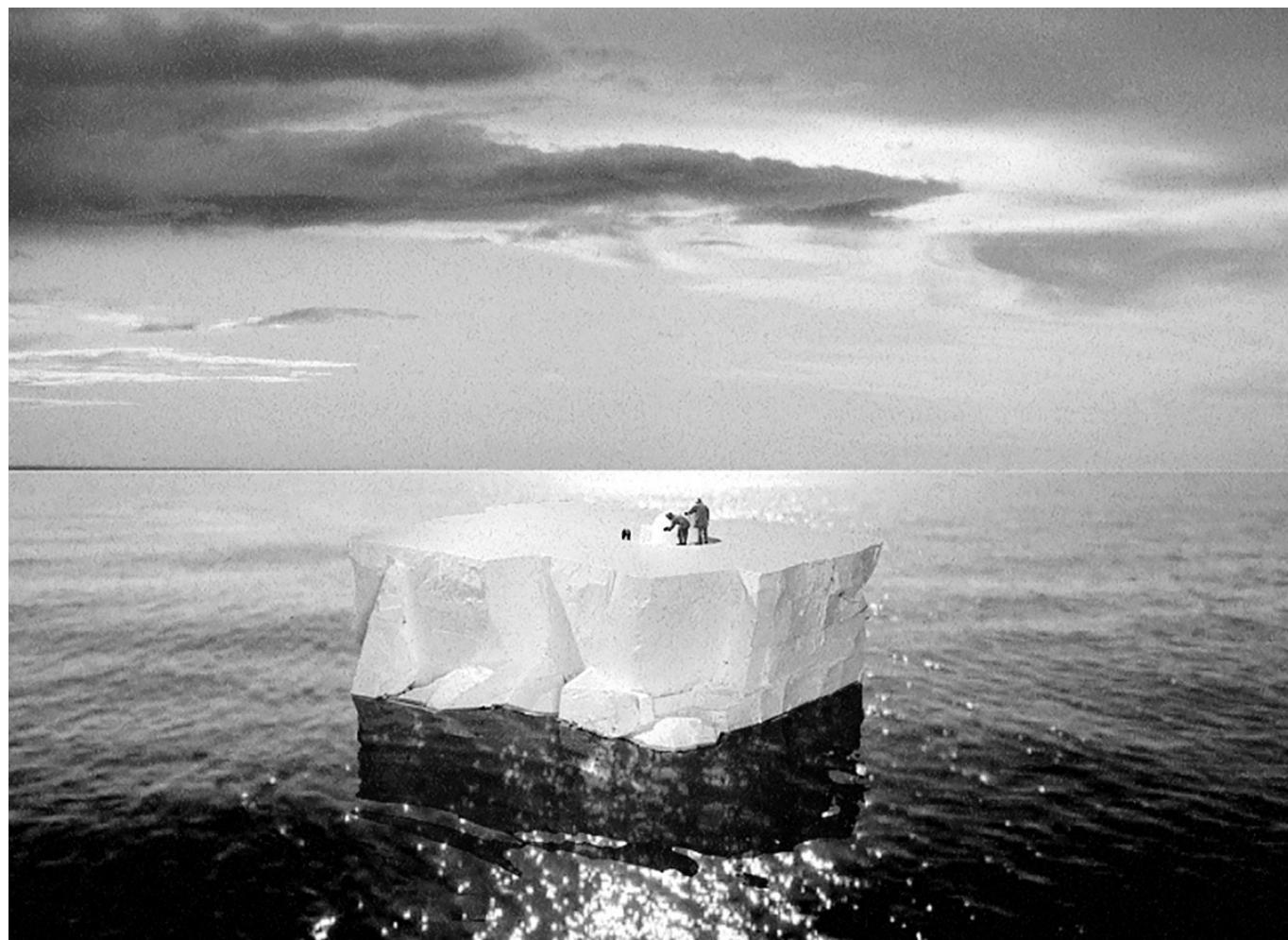
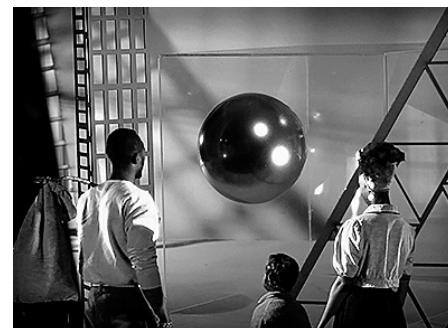
During the Soviet era, the border was closed and during the Cold War, Norway increased its military presence in the region. At the same time, noteworthy industrial development occurred on both sides of the border. And copper and nickel mining accelerated. The closest city to Storskog on the Russian side is Nikel, the infamous mining town, where the pollution caused by the ore smelting causes acid rain and smog not only in Russia, but is also the largest source of pollution in all of Northern Norway, thereby causing tensions between the two countries.<sup>19</sup>

After the collapse of the Soviet Union, the border gradually became more open and a new visa system was instituted, which allowed people that lived within a 30-km radius of the border to move freely on both sides without visas. Russian merchants sold their goods in the markets of Northern Norway, and the Norwegians went to Russia to buy cheap fuel – in 2010, a total of 140,855 border crossings occurred.<sup>20</sup>

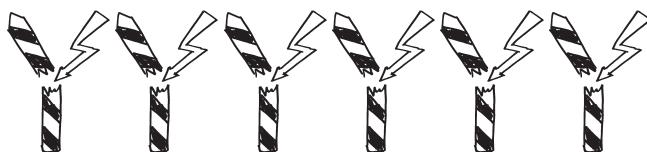
It is not known who the first asylum seeker was to arrive in Norway via Storskog, but in connection with the global migration crisis, a group of "Arctic refugees" developed. These were people who found an alternative to the existing mass immigration routes. They did not have Schengen visas, and based on international agreements, they should not have been able to leave Russia. However, the Russians justified the situation by saying that they could not prevent people who want to leave from leaving.

The status of the Storskog-Borisoglebsky border crossing is "an international vehicle crossing area". This means that the border can only be crossed in a wheeled vehicle, and not on foot. However, the refugees cannot sit into anyone's car to cross the border – based on Norwegian law this would result in the driver being charged with human smuggling.<sup>21</sup>

A suitable means of manoeuvring between these two legalities was the bicycle. And bicycles started to be sold



12 filmikaadrit filmist *Teekond maailma lõppu*, 2017.  
12 film stills from *Journey to the End of the World*, 2017.



"Kus võib küll nölv siin olla veidi laugem," sõnas mu saatja, pidurdades sammu, "et üles saaks ka see, kel pole tiibu?"

— Dante Alighieri "Purgatorio"

3/52, lk 36 TLÜ Kirjastus 2016.

**25.07 2016:** Holger Looduse intervjuu Zain'iga (nimi intervjuueritava palvel muudetud), 40-aastase IT-spetsialistiga Süüriast, kes on viimane allesjäänud Arktika-marsruudi põgenik Vadsø põgenikekeskuses, ja on oodanud oma saatust 1 aasta ja 8 kuud.

H Kas sa üritasid enne Arktilist teekonda leida ka mõnda muud teed Süüriast lahkumiseks?

Z Jah. Aastal 2014 reisisin ma Süüriast läbi Türgi, ja proovisin tulla sealta kaudu. Üritasime Kreekasse jõuda väikese laevaga, kuid Kreeka politsei peatas meid 3 korda. Ma lahkusin oma pere juurest. Mu naine helistas mulle ta teatas, et me saame teise lapse. Kui mõtlesin tagasitulekule, kuulsin teistsugusest, Arktilisest marsruudist. See läks läbi Venemaa Norrasse või siis Soome. See oli turvalisem, kuid kallim. Niisiis taotlesin Vene viisa, selleks saadeti mulle Moskvast kutse. Viisa sain ma kätte Ankara Vene saatkonnast, see maksis mulle paraja summa. Seejärel sõitsin Moskvasse, seal edasi Murmansisse. Murmanskis on terve hulk inimesi, kes tulevad sulle tänaval pakkuma – kas tahad minna Norrasse – me viime sind taksoga! Bisnis nägi välja nii – nad viisid sind taksoga Nikelisse, seal andsid nad sulle jalgratta – ja edasi läksid sa juba ise piirini. Vene seadustes oli kirjas: sa ei tohi seda piiri jalgsi ületada, sul peab olema midagi, mis on ratastel. Ja see oli jalgratas. Autosid ei kasutanud keegi. Nii lihtne see oli. Kogu reis Türgist Norrasse läks mulle maksma 3000 dollarit. Paadiga Kreekasse minek oleks maksma läinud vaid 1000 dollarit.

H Aga sa pidasid lõpuks riski liiga suureks?

Z Ma pelgasin, et meid võtab kinni Türki politsei. Nad panevad su päevaks türmi ja võtavad sörmejälged. Kui sa teist korda vahele jääd, saadetakse sind Süüriasse tagasi. Seda ma ei soovinud.

H Kas sama põhjus oli ka teistel Arktilise teekonna valinutel?

Z 5500st Vene-Norra piiri ületanud pagulastest umbes 4000 ei valinud seda teekonda – põhjusel, et nad olid juba ammust aega Venemaal. Neil oli olemas Vene elamisluba või isegi pass ja nad töötasid Venemaal. Mina olin vähemuse seas, kes tulid terve selle teekonna. Tean seda, sest köigepealt saadeti meid hoopis kaugemasse pagulaskeskusesse Sulitjelmas, ja ma elasin seal 150 Storskogi kaudu Venemaalt tulnud inimese seas. Suur osa neist olid juba Venemaa elanikud, kellel polnud praeguse situatsiooniga Süürias, Afganistanis või Aafrikas mitte mingit pistmist. Üle 120 minuga Sulitjelmas olnud põgenikest olid Venemaal olnud juba 10–15 aastat. Minu jaoks oli olukord teine – mina otsisin turvalist paika elamiseks.

H Nüüd on su perekond lõpuks koos (Zaini naine ja kaks last pääsesid Norrasse vaid paar nädalat tagasi – H.L.). Kas sa tunned end nüüd õnnelikuna?

Z See on küll suurepärane, aga ma tunnen end ebaõiglaselt kohelduna. Nagu ma mainisin, oli siin palju Venemaal elanud põgenikke. Nemad kõik on nüüdseks aktsepteeritud, nad on omale Norras elupaiga leidnud, neil on pered ja töökohad, aga mina olen ikka põgenikekeskuses. Miks – mul pole õrna aimugi.

H Aga kuidas see järgmine samm välja peaks nägema, kuhu sa sooviksid minna?

Z Selle üle ei otsusta mina, seda otsustab UDI (Norra Immigratsioonidirektoraat). Mina olen lihtsalt pagas. Mind saadetakse sinna, kuhu parasjagu tarvis. Ma näen ebaõiglust selles, et mind koheldakse halvemini kui inimesi, kes tegelikult abi ei vaja. Põgenike perede kokkutoomiseks on olemas riiklik programm, mind see ei puuduta, sest mind hoitakse endiselt põgenikekeskuses. Et peret siia tuua, pidin ma raha laenama ja maksma – maksma kõige eest. Siin olles ei saa ma ei tööd teha ega õppida.

H Mida sa siis teed?

Z Ma ei tee mitte midagi. Süürias olin ma IT-insener, õppisin selleks Homsis, Süüria ülikoolis.

H Kui sa oled siin juba nii kaua olnud, kas tunned ennast nagu kodus? Kas oled polaaröö ja –päevaga juba harjunud?

Z Ei, ma ei tunne end siin nagu kodus. Ja kui siin majas küsida üksköik kelle käest, kas nad on siin harjunud, siis vastus on – see on väga raske. Pikad ööd, tohutult lund – võib-olla see ei meeldiks sullegi! Samas ma ei kurda. See on lihtsalt ilmastik. Selle vastu ei saa midagi.

H Ja ringi liikuda saad sa siin piiramatu?

Z Ringi liikumise otsustab siin sinu transpordivahend. Minul on jalgratas, nii et vahemaa piirduvad selle sõidukaugusega. Aga ma võin minna kuhu ainult soovin. Vahel käin jõe ääres kala püüdas. Ja ma püüan olla positiivne. Vahel teen siin keskuses tööd vabatahtlikuna. Me oleme ju inimesed. Me ei saa ainult istuda. Me peame midagi tegema.

*Vahepeal pärib Zain, kas ma soovin teed, ja palub oma naisel seda valmistada.*

Z (murelikult) Pane tähele, ma küsisin "Mu armsam, palun, kas sa saaksid meile pakkuda teed?". Võib-olla sa arvad, et kuna ma tulen Lähis-Idast, siis ma andsin talle käsu, aga see pole sugugi nii. Ära nii mõtle.

H Kas oled mõelnud siia tulles ja siin olles, mida tähendab põhja, üsna Põhjanaba lähedale sõitmine, kus peaks olema ka mütoloogiline Mount Quaf, magneetiline mägi maailma lõpus? Kas tunnetasid sel teekonnal ka mingit spirituaalset mõõdet?

Z Mõnikord ma esitan endale sama küsimuse. Kuid mul on teine eesmärk. Minu jaoks teeb sama välja, kas ma elan põhjas või lõunas, mägedes või orus, kus iganes – ma otsin turvalisust, ja lõpuks ometi olen ma selle leidnud. Mitte niivõrd enda, kui oma laste jaoks. Ma olen praegu neljakümnenene, nii et mul pole enam palju aega jää nud, nii ma arvan, sest olen nänitud Süürias enda ümber nii palju kannatusi. Mul pole usku, et enam väga kaua elan. Otsin oma lastele tulevikku ja usun, et olen selle lõpuks leidnud. Ma ei ütleks ära, kui mulle pakutakse jälle võimalust elada lõunas – ma oleksin väga õnnelik – aga minu jaoks oleks jälle kõik endine. See on ikka sama riik, sama süsteem. See on minu jaoks nii, aga teiste eest ma ei oska kosta.

H Kas oled teiste sama marsruuti kasutanutega ka Arktika-reisi filosoofilisi või tunnetuslikke tagamaid arutanud?

Z Olen ikka arutanud. Kögil on erinevad arvamused, aga mitte kellelegi pole ühesugust kogemust, köigi maailmad on erinevad. Mõnel on rohkem õnne olnud, ja nad mõtlevad teisiti. Mõnedel on olnud võimalus tulla koos lähedaste või sõpradeega, ja nad saavad üksteisele abiks olla. Mõnedel, nagu mina, ei ole mitte midagi, mitte kedagi. Kuni mu naise ja laste saabumiseni paar nädalat tagasi olin siin täiesti üksi. Aga ma tunnistan, et usaldan siinset süsteemi. Mõnikord ma küsin endalt, kes ma olen, et üldse nuriseda. Nemad, norrakad, on oma riigiga õnnestunud, aga meie oleme rappu

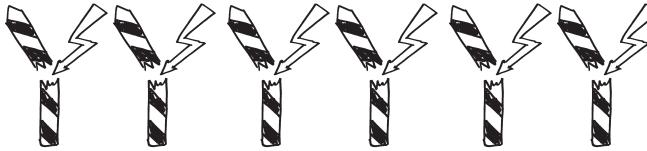
by the merchants in Murmansk, where the refugees arrived by plane. An explosion occurred in the autumn-winter of 2015, when the snow-bound border crossing was jammed by thousands of asylum seekers – according to various sources, there was a total of 5,500 to 10,800 refugees.<sup>22</sup>

The bicycles that had crossed the border were piled into containers and taken to a waste dump. And many asylum seekers were sent back to Russia. Once the press had focused on the story, the executive authority also reacted – control was increased and the border closed to refugees from Russia. And a long fence was built around the border crossing.<sup>23</sup>

However, the *Barents Observer* reports that the aftereffect of the refugee wave can still be felt:

"On 26 February [2017], two Iranian citizens were apprehended in the Russian border city of Nikel, who were apparently planning to illegally cross the border into Norway. According to Interfax, the migrants were equipped with snowshoes, a tent, warm clothes and other supplies for surviving the harsh winter. The Security Service forced the Iranians to buy tickets to Moscow and thereafter to return to Iran."<sup>24</sup>

In July 2017, there was a padlock on the gate at the border crossing, and there wasn't a soul in sight. A soft wind was blowing, and the leaves could be heard rustling on the hillside. A thin fog was rising from the gloom of the nearby lake. It was if the story described above had occurred in another dimension.



*My Master, halting his feet, said: 'Now, who knows which way the cliff slopes, so that he who goes without wings, may climb?*

— *Purgatorio Canto III: 46–72 The Excommunicated.*

**25.07 2016:** Holger Loodus's interview with Zain (his name has been changed at the request of the interviewee), a 40-year-old IT specialist from Syria, who is the last refugee from the Arctic route left in the Vadso refugee centre and has been awaiting his fate for a year and eight months.

H Before you learned about the Arctic route, did you attempt to leave Syria by some other route?

Z Yes. In 2014, I travelled through Syria to Turkey, and tried to escape that way. I tried to reach Greece in a small boat, but the Greek police stopped us three times. I left my family. My wife called to tell me that she would be giving birth to our second child. I thought about going back, but I heard about another, Arctic route, which went through Russia to Norway or Finland. This was safer, but more expensive. So I applied for a Russian visa, and received an invitation from Moscow. I got my visa at the Russian embassy in Ankara, and it was quite expensive. Thereafter, I went to Moscow and from there to Murmansk. In Murmansk there are lots of people who come up to you on the street and say – do you want to go to Norway? We'll take you by taxi! And that's how it went – they took you by taxi to Nikel, and there they gave you a bicycle – and you went on to the border by yourself. The Russian laws say that you can't cross the border on foot. You must ride something with wheels. And that's why the bicycle. No one used cars. It was that easy. The entire trip from Turkey to Norway cost me \$3,000. Going by boat to Greece would have cost only \$1,000.

H But you thought the risk was too great?

Z I was afraid of being caught by the Turkish police. They lock you up for a day and take your fingerprints. If you get caught again, they send you back to Syria. I didn't want that to happen.

H Is that the same reason that the others chose the Arctic route?

Z Of the 5,500 refugees that crossed the Russian-Norwegian border, about 4,000 chose this route because they'd been in Russia for a long time. They had Russian residency permits or even passports and they worked in Russia. I was in the minority and had made the entire trip. I know this because I was first sent to a refugee centre that was much farther away in Sulitjelma, and I lived there among 150 people who had come from Russia via Storskog. Most of them were already Russian residents, who had nothing to do with the current situation in Syria, Afghanistan or Africa. More than 120 of the refugees who were with me in Sulitjelma had been in Russia for 10 to 15 years. The situation was different for me – I was looking for a safe place to live.

H Now your family is finally together (Zain's wife and two children arrived in Norway only a few weeks ago – H.L.). Are you happy?

Z It's great, but I feel that I've been treated unfairly. As I said, there are lots of refugees who used to live in Russia. They have all been accepted. They've found homes in Norway. They have families and jobs, but I'm still in a refugee centre. Why? I have no idea.

H But what should happen next? Where do you want to go?

Z I can't make that decision. That will be decided by the UDI (Norwegian Immigration Directorate). I'm simply baggage. I'm sent where I'm needed at the moment. I see injustice in this, because I'm being treated worse than people who actually don't need any help. There is a state programme for reuniting families, but it doesn't apply to me, because I'm still being held in a refugee centre. In order to bring my family here I had to borrow money and pay – pay for everything. And while I'm here I can't work or study.

H What do you do here?

Z I don't do anything. In Syria, I was an IT engineer. I studied at the university in Homs, Syria.

H Since you've been here so long, do you feel at home? Have you gotten used to the polar night and day?

Z No, I don't feel at home here. And if you ask anyone here whether they've gotten used to it, the answer will be – it's very hard. Long nights, lots of snow – maybe even you wouldn't like it! At the same time, I'm not complaining. It's simply the weather. There's nothing you can do about.

H And you can move around freely?

Z How much you can move around is determined by your means of transportation. I have a bicycle, so the distances are limited to the how far I can cycle. But I can go anywhere I like. Sometimes I go by the river to fish. And I try to stay positive. Sometimes I do some volunteer work here at the centre. After all we're people. We can't just sit around. We have to do something.

*Meanwhile Zain asks if I'd like some tea, and asks his wife to make it.*

Z (worriedly) Please notice that I asked, "My dear, could you please serve us some tea?" Maybe you think that because I come from the Middle East that I gave her an order, but it's not like that. Don't think that.

läinud, me oleme oma riigi hävitanud. Nemad on endaga toime tulnud, nii et ma pean neid usaldama ja neile järgnema.

H Kas tead, kuidas suhtuvad teised kaasmaalased sellesse absurdsele pikka teekonda, mille nad on ette võtnud? Mida nemad arvavad?

Z Mönele siin ei meeldi, mõned on šokeeritud: mis siin toimub, mis koht see selline on?! Enne kohalejõudmist arvasid nad, et saabuvad paradiisi. Aga see pole nii. Sa pead ennast töestama, sa võid olla kes iganes sa soovid. Minu meelest pole vahet, kas oled põgenik või kodanik. Sulle antakse peaegu samad õigused – sa võid elada, sa võid ringi liikuda, teha, mida tahad – ainult mitte häälletada.

H Aga sa läheksid ikkagi tagasi Süüriasse?

Z Ma lähen tagasi. Ma lähen, kui mulle nii palju aega antakse. Ma ei tea, kui kaua see aega võib võtta, aga see on mu kodumaa, minu lapsepõlvemaa.

H Mis sinu koduga juhtus?

Z See tehti maatasa. Mul pole seal mitte midagi. Terve linnaosa pommmitati maatasa, kivigi ei jäänud kivi peale.

H Miks sa soovid oma isikut varjata?

Z Olen päris kindel, et praeguse sõja võidab Assad. Kui nad saavad teada minu nime, ei saa ma ilmselt enam kunagi tagasi pöörduda.



Vaikelu Vadsø pagulaskeskuses kuu aega enne selle sulgemist, juuli 2017. Foto: Holger Loodus.

A still life in the Vadsø refugee centre a month before being closed, July 2017. Photo: Holger Loodus.

Trükis ilmub koos Holger Looduse näitusega *TEEKOND MAAILMA LÖPPU* Tallinna Kunstihooone galeriis 09.09–08.10.2017.

This exhibition guide accompanies Holger Loodus' solo exhibition *JOURNEY TO THE END OF THE WORLD* in Tallinn Art Hall Gallery, 9 September – 8 October 2017.

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H Having come here and being here, have you thought about what it means to be so far north, close to the North Pole, where the mythological Mount Qaf, the magnetic mountain at the end of the world should be? On this journey did you sense any spiritual dimension?

Z Sometimes, I ask myself the same question. But I had another goal. For me, it makes no difference whether I live in the north or the south, in the mountains or in a valley – I'm seeking security – and I've finally found it. Not so much for myself, but for my children. I'm forty years old now, so I don't have much time left, that's what I think. I've seen so much suffering around me in Syria – that I don't believe I have long to live. I'm searching for a future for my children and I believe I've finally found it. I wouldn't say no if I was offered the chance to live in the south again – I would be very happy – but nothing will have changed for me. It's still the same country, the same system. That's how it is for me, but I can't speak for the others.

H Have you discussed the philosophical or cognitive background for the Arctic trip with the others who used the same route?

Z Of course I have. Everyone has their own opinion, and everyone had a different experience. All worlds are different. Some have been luckier and they think differently. Some had the chance to come with their families and friends, and they can help each other. Some, like me, have nothing or nobody. Until my wife and children arrived a few weeks ago, I was totally alone. But I confess that I trust the local system. Sometimes I ask myself, who am I to complain? They, the Norwegians, have been successful with their country, but we have failed, we have destroyed our country. They have coped, so we should trust them and follow them.

H Do you know how your compatriots feel about the absurdly long journey they undertook? What do they think?

Z Some don't like it here. Some are shocked. What's going on here? What kind of place is this?! Before they arrived they thought they were coming to paradise. But that's not how it is. You have to prove yourself. You can be whoever you want. I don't think it matters whether you're a refugee or a citizen.

1 Ma üritan minna edasi üle selle läve, kus modernkunst löpeb ja algab antropoloogiline kunst. / I try to go further on over the threshold where modern art ends and anthropological art has to start. Joseph Beuys and the Celtic Wor(l)d: A Language of Healing. Victoria Walters, LIT Verlag Münster 2012, p. 206.

2 Morton, Timothy "Hyperobjects, Philosophy and Ecology after the End of the World. University of Minnesota Press 2013, p. 160.

3 Warren, William F. *Paradise found. The Cradle of the Human Race at the North Pole*. The Riverside Press, Part Fourth, Chapter I. Cambridge 1885.

4 Väga ligilähedane võrdluseks toodud tsitaadi kokkuvõtule oleks: Morton, kes tuleb objektile orienteeritud ontoloogia (OOO) koolkonnast, väidab, et kui aeg pole ühesuunaline ja erapoolsetu, vaid sõltub toimivatest objektidest, siis teoreetiliselt on tõenäoline, et üks objekt suudab teisi mõjutada tagurpidi põhjuslikkuse läbi, ja põhjuslikkus omakorda paistab siin tagurpidi oleviku voolavat. / If time is not a neutral container in which objects float, but is instead an emission of objects themselves, it is at least theoretically more plausible that an object could exert a backward causality on other entities, than if objects inhabit a time container that slopes in one particular direction. This wake of causality would appear to flow backward "into" the present. Morton, p. 67.

5 Ekspeditsiooni tulemuslikkust on nii mõningi kord küsimärgi alla seatud: juba 1909. aastal vaidlustas Pooluse esmaavastamise Peary meeskonna poolt Frederick Cook, kelle ekspeditsioon Arktikasse oli toimunud 1908.a.; hiljem tegi seda näiteks Sir Walter William Herbert. / The results of the expedition have been questioned several times: already in 1909, Frederick Cook, whose Arctic expedition had occurred in 1908 disputed Peary's claim of first discovering the North Pole; later Sir Walter William Herbert did the same. See Wally Herbert. *The Noose of Laurels ... Hodder & Stoughton, 1989*.

6 African-American North Pole Explorer Matthew Henson by Anna Brendle for National Geographic News, January 15, 2003: [http://news.nationalgeographic.com/news/2003/01/0110\\_030113\\_henson.html](http://news.nationalgeographic.com/news/2003/01/0110_030113_henson.html).

7 Polar Explorer Matthew Henson by Brook Sutton. January 28, 2015: [www.adventure-journal.com/2015/01/historical-badass-polar-explorer-matthew-henson](http://www.adventure-journal.com/2015/01/historical-badass-polar-explorer-matthew-henson).

8 <http://www.encyclopedia.com/people/history/us-history-biographies/>

You're given the same rights. You can live. You can move around. Do what you want. You just can't vote.

H But you would still like to go back to Syria?

Z I will go back. I will go back if I've given enough time. I don't know how long it will take, but it's my homeland, the land of my childhood.

H What happened to your home?

Z It was totally destroyed. There's nothing left. The entire district was destroyed by bombs. Even all the stones were knocked loose.

H Why do you wish to hide your identity?

Z I'm pretty sure that Assad will win this war. And if they find out my name, I will probably never be able to return.



matthew-henson.

9 Descendants of Black Man and Eskimo Woman are Unique by Stephany Schorow. Daily News, 17. 05. 1992, p. 19. Bowling Green, Kentucky.

10 <http://www.encyclopedia.com/people/history/us-history-biographies/matthew-henson>.

11 Matthew A. Henson. A Negro Explorer at the North Pole. Frederick A. Stokes Company Publishers 1912. Dodo Press, p. 3.

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15 <https://joachimpissarro.com/cat/writing/joseph-beuys-set-between-one-and-all/>.

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20 [https://en.wikipedia.org/wiki/Norway#E2%80%99Russia\\_border](https://en.wikipedia.org/wiki/Norway#E2%80%99Russia_border).

21 <http://www.err.ee/547410/piiripunkti-norra-vene-piiril-koguneb-uh-suuremal-arvul-migrantide-jalgrattaid>.

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23 <https://thebarentsobserver.com/ru/node/741>.

24 Staalsen, Atle - <https://thebarentsobserver.com/en/borders/2017/03/migrants-still-try-make-it-russia-norway>.

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TEEKOND MAAILMA LÕOPPU  
HOLGER LOODUS

Journey  
TO THE END OF  
THE WORLD

TAI—INNA KUNSTIHALL  
TAI—INN ART HALL