

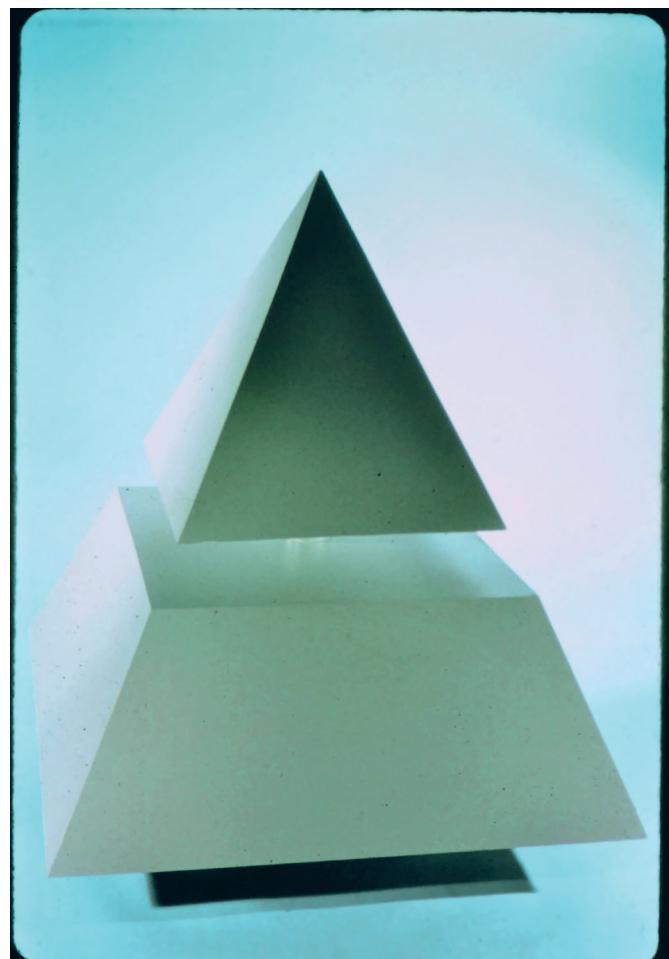
Raivo Puusemp. Vaade Rosendale'ile. Foto. Umbes 1976
Raivo Puusemp. View of Rosendale. Photo. Ca. 1976

LAHUSTUMINE – RAIVO PUUSEMP DIALOOGIS

DISSOLUTION – RAIVO PUUSEMP IN DIALOGUE WITH



Raivo Puusemp Rosendale's. Juuni 1975. Kunstniku loal.
Raivo Puusemp in Rosendale. June 1975. Courtesy of the artist.



Raivo Puusemp. Hölijuv Püramiid. 1965. 48×48×66 tolli. Puit, pleksiklaas.
Raivo Puusemp. Floating Pyramid. 1965. 48×48×66 inches. Wood, plexiglass.

Kui kunstnik Raivo Puusemp (1942, EE/USA) 1975. aastal New Yorgi osariigis asuva Rosendale'i linna osaks oleva Rosendale Village'i linnapeaks valiti, oli see asula kimpus koormava maksusüsteemi ja probleemsete munitsipaalteenenustega. Rosendale'i elanikel polnud valimiste ajal ega uue linnapea ametisoleku väitel aimugi Puusempi tegevusest kontseptualistliku kunstnikuna, tema varajasest huvist fenomenoloogia vastu ega ka tema hilisematest katsetustest grupidünaamika ja ühiskondlik-poliitiliste protsessidega. Ometi suhtus Puusemp ametiposti nagu kunstnik. Ta uskus, et poliitikas on võimalik ühendada mõjuvõim ja kontseptuaalne lähenemine. Kasutades linna probleemide lahendamiseks kontseptuaalseid strateegiaid, mõtestas Puusemp oma tegevust kui poliitilise probleemi vormis kunstiteost. Ta lähtus oma eelnevatest töödest, mida ta nimetas "mõjuvõimuteosteks" ning milles ta oli suunanud inimesi ebateadlikult tema ideid ellu viima.

1976. aasta märtsiks oli Puusemp Rosendale'i elanikke suutnud veenda – ja seda näitas ka ülekaalukas kaks ühe vastu häälustustulemus –, et parim võimalik lahendus Rosendale Village'i probleemidele on kohaliku omavalitsuse laialisaatmine. Sama aasta oktoobris astus Puusemp linnapea ametist tagasi, ka tõmbus ta tagasi kunstielust ning kolis perega Utah'sse.

"Lahustumine – Raivo Puusemp dialoogis" annab ülevaate kunstniku teostest 1960. aastate keskpaigast 1970. aastate lõpuni, enne kui ta loomingulisest karjäärist loobus. Väljas on tema viimase silmapaistva teose "Rosendale, A Public Work" ("Rosendale, avalik projekt") materjalid ja dokumentatsioon ning lisaks vaatleb näitus ka tema varasemaid töid, mis mõtestavad loodust ja ühiskonda ning tegelevad fenomenoloogiliste objektide konstrueerimisega.

Et Puusempi tööd praeguse aja Eestis rekontekstualiseerida, on palutud viiel kaasaegsel Eesti kunstnikul tema kunstnikupraktikaga dialoogi astuda, et uurida tagasitõmbumise ja poliitilise tegevuse ideid.

When artist Raivo Puusemp (1942, EE/US) was voted mayor of Rosendale, NY, in 1975, the village was plagued by an overbearing tax structure and problems with municipal utilities. Following his election and throughout his tenure, Rosendale's residents were not aware of Puusemp's practice as a conceptual artist, his early interest in phenomenology, nor his later experiments with group dynamics and socio-political processes. Puusemp's approach to the post was however an artistic one. He believed that in politics, influence and concept could come together compatibly. Employing conceptual strategies to tackle the village's issues, Puusemp viewed the situation as an artwork in the form of a political problem. He drew upon previous works – which he called 'influence pieces' – in which the artist would steer subjects into unconsciously executing his ideas.

By March of 1976, Puusemp had persuaded the people of Rosendale, with a land-slide 2-1 vote, that the dissolution of the village government would be the best possible resolution to their problems. By October of that same year, Puusemp resigned as mayor, withdrew himself from the art context and moved with his family to Utah.

Dissolution – Raivo Puusemp in dialogue with presents an overview of the Estonian artist's work produced between the mid-1960s and late 1970s, before his creative dissolution. Presenting materials and documentation surrounding his remarkable final project *Rosendale, A Public Work*, the exhibition also draws upon his earlier work concerning his observations of the natural and social world and the construction of phenomenological objects.

To recontextualize his work in present Estonia, five contemporary artists have been invited to respond to his practice in order to investigate the notion of withdrawal and political action.

KRÖÖT JUURAK (1981) huvitub oma loomingus kirjutamata reeglite õõnestamisest. Ta on koreograaf ja etenduskunstnik ning tema töö esitab väljakutse koreograafia ja performance-kunsti väljakujunenud tavadele. Kuigi Juuraku nimetamine koreograafiks ja etenduskunstnikuks ei kirjelda tema tegevuse haaret piisavalt laialt, annab see siiski teatava konteksti, milles tema loominut mötestada. Töstmaks esile ebamugavuse tunnet, kasutab Juurak oma tegevuses silmapaistvalt kohmakaid vormilahendusi ning ühendab igapäevased tegevused kunstlike konstruktsoonidega. Käesoleva näituse raames teeb kunstnik koostööd oma Raivo-nimelise isaga.

FLO KASEARU (1985) mötestab vaimukalt oma Eesti päritolu ning paneb oma sageli performatiivsetes installatsioonides kaatluse alla kohaliku sotsiopolitiilise olukorra. Vastusena Puusempi tagastõmbumisele kunstist ja poliitikast, uurib Kasearu Eestis toimuvat arutelu elustamiskeelu (ehk "mitte elustada" – korralduse või soovi surra loomulikku surma) ehk seadusega sätestatud keelu üle, mis vormistatakse kas haiglas või eraldi dokumendina, et keelata patsiendi soovil elustamine, kui ta hingamast lakkab või ta süda seisub. Kunstnik körvutab seda nähtust hiljuti levima hakanud "surmakohvikute" fenomeniga, kus inimesed kohtuvad tee- ja koogilaua taga, et surma üle arutleda. Asja mõte on panna inimesi surma paremini teadvustama ning aidata neil seeläbi oma (üürile) elu paremini nautida. Näitusel korraldab Kasearu galeriiruumis just niisuguse kohtumise.

MARGIT SÄDE (1984) on Tallinnas ja Zürichis elav ja tegutsev kuraator ning kunstnik. Oma loomingus keskendub ta omaalgatuslikele, kollektiivsetele ja pikaajalistele kunstipraktikatele. Puusempi loomingus huvitavad Sädet eelkõige tema varasemad "mõjuvõimuteosed". Näituse välitel jagatakse külalistajatele telefoninumbrit, mille kaudu saab ühendust erinevate kohalike kultuurivaldkonna töötajatega. Iga päev vastab telefonile uus inimene, et innustada tagant kunsti puudutavaid mõtisklusid ja vastata erinevatele filosoofilistele või pragmaatilistele küsimustele.

Näituse algne versioon "Raivo Puusemp – Lahustumine" on olnud väljas Project Art Centre's, Grazer Kunstvereinis ja Utah' Kaasaegse Kunsti Muuseumis (2012–2013), kuraatoriks Krist Gruijthuijsen, kes on praegu KW Kaasaegse Kunsti Instituudi juhataja.

KRÖÖT JUURAK (1981) is interested in undermining unspoken expectations. She is a choreographer and performer whose work challenges fixed definitions of choreography and performance. Even though describing Juurak as a choreographer and performer is too limiting to adequately define her actual production, the comparison still offers an interesting proximity from which to view her production. Juurak's work has a severe form of awkwardness in which daily routines merge with artificial constructs often causing discomfort. For the exhibition, the artist works with her father, whose name is Raivo.

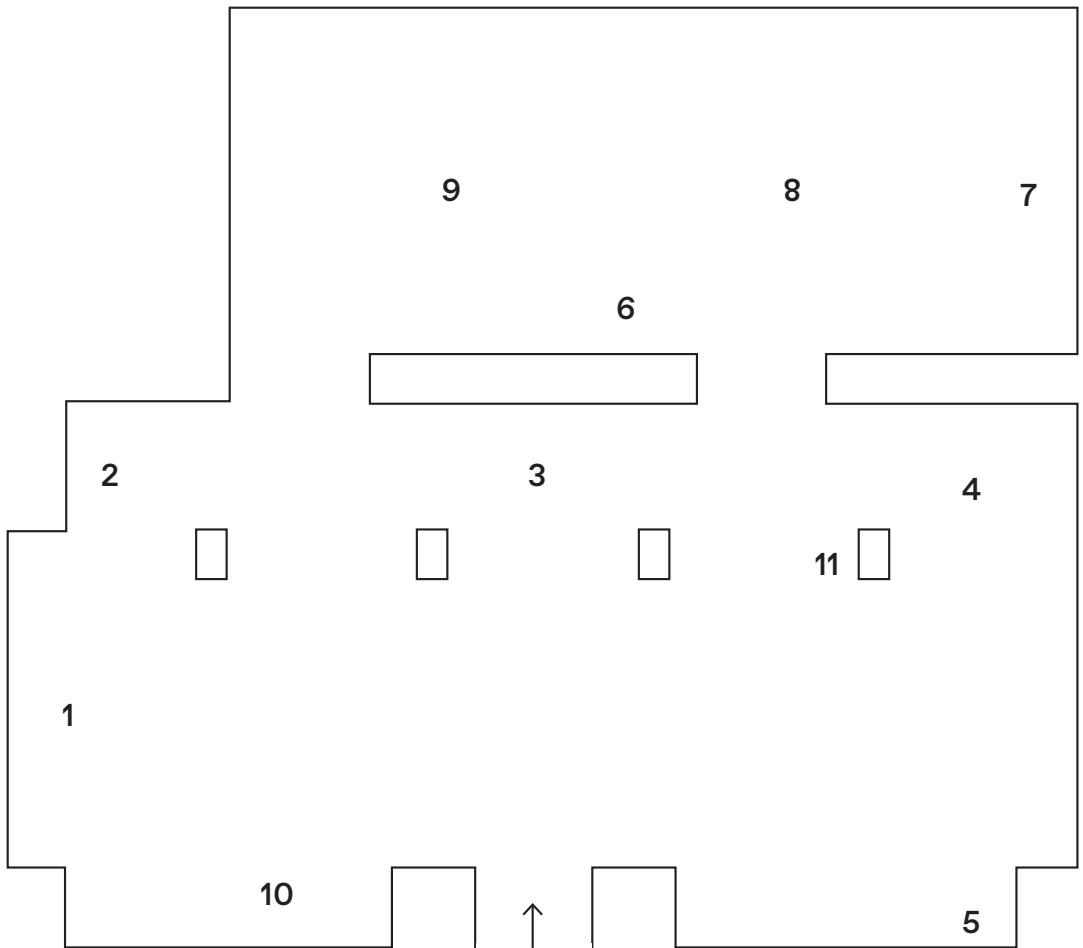
FLO KASEARU (1985) wittily confronts Estonian heritage by playfully questioning its socio-political landscape through often performative installations. In response to Puusemp's withdrawal from the art and politics, Kasearu examines internal discussions in Estonia around the notion of DNR (also known as no code or allow natural death), which is a legal order written either in the hospital or on a legal form to withhold cardiopulmonary resuscitation (CPR) in respect of the wishes of a patient in case their heart were to stop or they were to stop breathing. The artist juxtaposes this phenomenon with another recent one – the so-called "Death Café", in which people come together to drink tea, eat cake and discuss death. The aim is to increase awareness of death to help people make the most of their (finite) lives. During the exhibition Kasearu will organize a session, which will be held in the gallery space.

KRISTINA NORMAN (1979) operates in the field of contemporary art and documentary filmmaking. Her work often addresses collective memory and the uses of public space, in which she searches for ways to physically and symbolically intervene within the given context. Recently, Norman has concentrated her work around migration and public representation. In the light of Puusemp's interest in democracy, the artist has built a memorial of sorts that questions but also glorifies this notion of democracy.

MARK RAIDPERE's (1975) work is simultaneously discreet and aesthetic as well as acutely painful and revealing. Throughout his work, Raidpere has been searching for his personal identity through himself, his parents or via 'third' parties. Raidpere's works have been regarded as a painful commentary on today's life and society. As an outcast of sorts, Raidpere paradoxically reveals very little of his true self. This could as well be said about Raivo Puusemp, who clearly had hidden agenda's and played with various identities. For the exhibition, Raidpere made a 2-channel video that portrays his father's apartment, untouched, after his passing in August last year. As the heir and owner of the apartment, the artist decided to rent the apartment to new tenants, which he interviewed on the notion of "home".

MARGIT SÄDE (1984) is an independent curator and artist based in Tallinn and Zürich. In her work she emphasizes the self-initiated, collaborative and ongoing nature of art practice. Säde's interest in Puusemp lies in his earlier "influence pieces". For the duration of the exhibition, a telephone number will be distributed, which will connect the visitor to a wide range of local cultural workers and producers. Every day, a new voice will answer the phone in order to inspire the artistic thinking and answer any philosophic or pragmatic questions necessary.

The original exhibition *Raivo Puusemp – Dissolution* has previously been presented at Project Art Centre, Grazer Kunstverein and Utah Museum of Contemporary Art (2012–2013) and is curated by Krist Gruijthuijsen, currently director of KW Institute for Contemporary Art.



1 Raivo Puusemp
Valitud skulptuuride dokumentatsioon slaididel
Slides documenting selected sculptures
 1965–1970

2 Raivo Puusemp
Nimeta / Untitled
 tint paberil / ink on paper
 1967

3 Raivo Puusemp
Nimeta: Peegeldused nr 3
Untitled: Reflections #3
 pleksiklaas, peegel, vineer, alumiinium
 plexiglass, mirror, plywood, aluminum
 1967
 Utah' Kaasaegse Kunsti Muuseumi kogust /
 Collection: Utah Museum of Contemporary Art

4 Raivo Puusemp
Kunstist kaugeemale: Rosendale'i lahustumine, NY 1980
Beyond Art: Dissolution of Rosendale, N.Y. 1980
 publikatsiooni esmatrükk ja seotud materjalid
 original publication & related ephemera
 Vihiku kordustrükki saab osta galerii-assistendi käest / Re-printed booklet available to purchase from the gallery assistant

5 Vestlus Raivo Puusempa ja Krist Gruijthuijseni vahel
 25. mail 2012
 Conversation between
Raivo Puusemp
 and **Krist Gruijthuijsen**,
 25 May 2012
 Väljatrükk tasuta kaasa võtmiseks!
 Transcript Free to take away!

6 Raivo Puusemp
Matmine
Burial
 video, 8 min 40 s, 2006
 Ühe Paul McCarthy skulptuuri tseremoniaalne matmine
 Etnoloogiamuuseumi tellimusel Leidenis Hollandis.
 A ceremonial burial of a piece by Paul McCarthy commissioned by the Museum of Ethnology, Leiden, the Netherlands.

7 Mark Raidpere
Pärast (Isa)
After (Father)
 2016
Edasi (Üürnikud)
Ahead (Tenants)
 2017
 kahe kanali HD video heliga /
 two channel HD video with sound
 10 min 1 s

8 Flo Kasearu (†)
Biopolitiika
Biopolitics
 tätovereeritud elustamisnukk,
 mitteelustamise juhis / tattooed
 CPR manikin, DNR instructions
 2017

9 Kristina Norman
Liikuge edasi
Move On
 installatsioon / installation
 2017

10 Krööt Juurak
Raivo Juurak
 8 audiotuuri / 8 audio tours
 16 min
 2017

11 Margit Säde
Kas sa oled kunagi mõelnud sellest ...
Have you ever wondered if ...
 installatsioon, nõuande telefoniili / installation, advice phone line
 2017

11 May

6–8 PM.

† **Death Café.** A round table about the meaning of death and ending for the individual, in society and in art.
 Speakers: Katrin Ermet (Medical doctor, Member of Tartu University ethics committee) and Marek Tamm (Professor of Cultural History at Tallinn University professor),
 Moderated by Flo Kasearu

Modereerib Flo Kasearu