

Becoming, Katarina Kruus

Video and sound, bioplastics of algae with raw
Fucus vesiculosus

*We sense something
We understand something
(We lack senses to fully sense)*

*What we breath in is what plants breath out
What we breath out is what the plants breath in
Breathing in the body of the plants
and making it your body
And when you breath out you're giving away
your body*

*The whole world as our shared body
Constantly becoming*

Katarina Kruus is exploring the dynamics and passageway into material ecologies and plausible futures. Inspired by the wide range of uses for textiles, Kruus investigates in between traditional textile techniques and biomaterials like algae. Currently she is working on her MA thesis in textile department at the Estonian Academy of Arts.

Rot-o-scoping, Viktor Kudriashov

VR installation.

The installation presents a VR journey inside the compost. The title is a pun that combines the words “rot” and “scope”. Here, the compost pit is seen as a dystopian dump and the quintessence of the fact that nature can adapt and remain, but a man may no longer be able to survive in new circumstances. This experience is a clear commentary on the state of our planet, or at least on our deteriorating influence on it.

The artist allows the viewer to enter the work of art and experience the impact of living segments, to examine the results of the processes of rotting, fermentation, and transformation. The mutating reality simultaneously frightens and fascinates.

The compost was digitized from a pit made at the *Ghosts and Monsters* workshop in Massiaru (2022), transformed with the help of animation, and supplemented with 3D sculptures. The 3D model of the space was made with AI. NeRF (Neural Radiance Field) is a fully-connected neural network that can generate novel views of complex 3D scenes based on a partial set of 2D images. This is an inversion of rotoscoping, where 2D images were created from 3D images. Rotting and observing is also inverted, turning a person not into an observer but into an observable.

Viktor Kudryashov is a Tallinn based interdisciplinary artist, working at the junction of mediums. Creates composite works that include sounding sculptures, date-driven installations and institutionally critical interventions. Rethinks new media and their use in the modern world. Main technique is to take a language from everyday familiar objects and actions and make it the main medium in his works, redefining their functionality. He presented his works in various museums and galleries in St. Petersburg, Moscow and Tallinn MA at the Estonian Academy of Arts. His works are in private collections and museums in Russia. Nominated for the Kuryokhin Prize in 2021 as the best media art object.

Symbiotic Caretaking, Elle Lepik

Materials: glass, living microorganisms — live bacteria and microbes, yeasts, fungi, (algae), digital photos

In the ongoing times of the Anthropocene we might consider rethinking ourselves. Attempt to localize our position within an interspecies network, situate ourselves as a part of this diverse collectivity, demonstrate respect for other-than-human, take care for each other and benefit from each other. Cooking in collaboration with living microorganisms is an observation of interdependency and life sustaining care—I feed them and they feed me. Such an entangled way of life is possible even in an urban environment, the lifestyle I and most of the global population follow. The collection of my microcollaborators could also be regarded as a sort of Noah's Ark on the way out of the Anthropocene.

Elle Kannike is Tallinn-based artist working in mosaics, glass and life drawing. She is a member of the International Association of Contemporary Mosaicists. Currently she is studying for a Master's degree in the Glass Department at Estonian Academy of Arts. Being fascinated by the material agency of glass, she is exploring ways to collaborate with matter and also different life forms.
ellekannike.ee



Ghosts & Monsters of the Anthropocene

Opening hours
Thursday Jan 26th opening at 18:00
Fri-Sun Jan 27-29: 13:00–19:00

Exhibited are the works by the Design and Crafts MA and MACA students, accomplished within the frameworks of the Autumn semester course *Ghosts and Monsters of the Anthropocene* led by Taavi Hallimäe and Sandra Kosorotova. The course kick-started with a short residency at MASSIA (Massiaru, Pärnumaa) and workshops by Sepideh Ardalan and Pire Sova, continued with seminars and individual work and is concluded with this public presentation at Kanuti Gildi SAAL. In addition to the six individual projects by each of the artists there will be presented a work communally produced by the artists and compost microorganisms — the outcome of the workshop by Pire Sova.

Child of Compost

Child of Compost is a collaborative work created during the workshop “We are not one and the same but we are in this together” (Rosi Braidotti) held by visiting artist Pire Sova. Each participant brought a personal item that they had over the course of time imbued with significance relating to their personal histories. The items were swapped, re-interpreted, deconstructed, to produce new transfigurations and meanings. In the final phase of the workshop the items were agglomerated together and, in a ritual procession, given over to compost worms, who in turn made their contribution over the course of several months.

Authors: Siew Ching Ang, Y. Derya Balkan, Zody Burke, Katarina Kruus, Viktor Kudriashov, Elle Kannike, Aida Rebull, Liisi Sisalik, Dandelion the cat and Massia compost worms

Further reading suggestions:

- Elvia Wilk, “This Compost: Erotics of Rot”, Granta online edition, 7th July 2020.
- Astrida Neimanis, “Hydrofeminism: Or, On Becoming a Body of Water” in *Undutiful Daughters: Mobilizing Future Concepts, Bodies & Subjectivities in Feminist Thought and Practice*. New York: Palgrave Macmillan, 2012.
- *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Eds Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt. Minneapolis, London: University of Minnesota Press, 2017.
- Timothy Morton, “Dark Ecology: For a Logic of Future Coexistence”. New York: Columbia University Press, 2016

Magic Lantern, Siew Ching Ang

Video projection

The work is based on little sheds I came across at Pääsküla waste treatment plant in Tallinn. The grassy hills are created out of landfills. The little sheds collect gaseous byproducts from the decomposing waste to power the city's energy needs. The site became a surface for me to think about the relationship between humans and nature where nature is continually designed and re-worked by humans. As such, I imagine nature in relation to magic lanterns that enthralled the public with projected images between the eighteenth century and the twentieth century. Through this metaphor, I wonder how much of ‘nature’ as we know it, is a magic lantern we created to view our own ideas and fantasies of nature and how much of nature lies outside of these images, eluding our grasp.

Siew Ching makes art, curates, and teaches. In her moving image and photography work, she explores the human condition in urban space and the intersections between nature, culture and infrastructure. She enjoys exploring spaces and compiling information through her art practice.

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Nonexisting existence, Yegane Derya Balkan

Seashells, with their delicate, intricate forms and the vast array of patterns and hues that adorn their surfaces, have always inspired a sense of awe and wonder in those who behold them. And yet, beyond the mere aesthetic pleasure that they bring, these shells also hold a deeper significance, serving as a reminder of the fragility and resilience of the human body, and of the ever-present possibility of pain.

“There is a hinge in our lives between health and sickness, between the natural and the supernatural, between the self and the non-self.” It is this hinge, this thin line between health and sickness, between strength and vulnerability, that seashells so poignantly evoke. Through the use of imagination and creativity, these drawings challenge traditional notions of what a seashell can look like and invite viewers to consider the relationship between form, function, and meaning in the natural world.

Yegane Derya Balkan is born in Türkiye, located in Tallinn, observer, story-teller, artist, mentor, hobby crafter, lover, currently a MA student in the Accessory Design department at EKA, investigates a connection between seashells and vulnerabilities of human nature for her thesis.

Hot Tub Piece (I), Zody Burke

Mixed media

Hot Tub Piece (I) is the first phase in a three-part sequence. Born out of a fetish-driven longing for ergonomic consumer objects, and constructed in an historic Estonian metal casting hangar where countless busts of Soviet leaders were produced, *Hot Tub Piece (I)* exists as an anomalous emblem of the architecture of leisure and desire, and the absurd incursion of late capitalist values into unexpected terrain. The artist's inevitable failure to replicate a sleek factory-direct facade has instead resulted in a Cronenbergian edifice; more closely resembling a cavernous relic which has become host to its own ecosystem. Dotted across the preened backyards of American suburbia is a variegated colony of hot tubs, many of which will inevitably become waste due to the negligence of their purchasers and the complexity of their mechanization. This work attempts to contemplate the membrane between the acquisition of luxury goods and the moment when they become waste, and speculate on the consequences, both individual and global.

Zody Burke is an American multimedia artist and musician who is currently living and working in Tallinn. She creates cyphers through sculpture and sound, through which to cartograph the complexity of American identity within late capitalism, and interface world-building with geological time. Her material practice ranges from ceramic high-relief to large-scale sculpture, experimental music, video, illustration, animatronics and fiber work. Her recent solo exhibition (*mouse-trap*) was shown in DOM Galerija in Riga, Latvia from April 1-24, 2022. She recently won the silver medal for artistic excellence in the Tallinn Young Sculptor Awards. She is a MFA candidate at the Festi Kunstiakadeemia, set to graduate in Spring 2023.