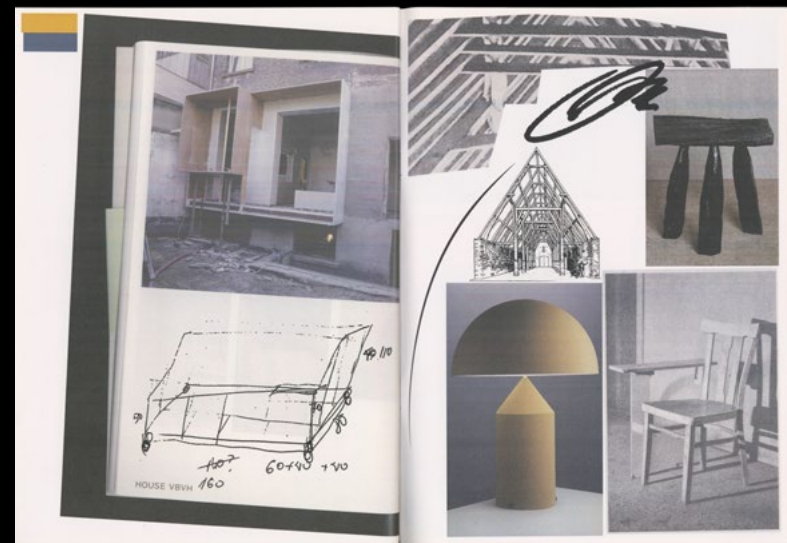
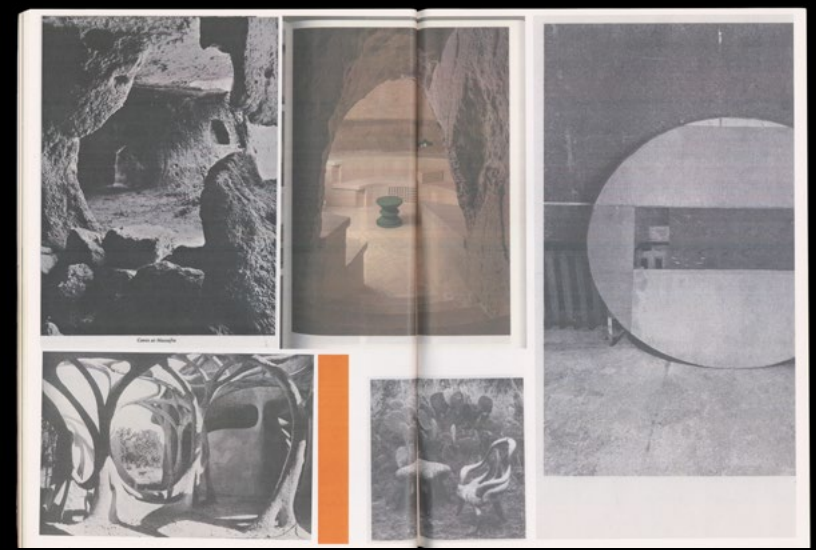
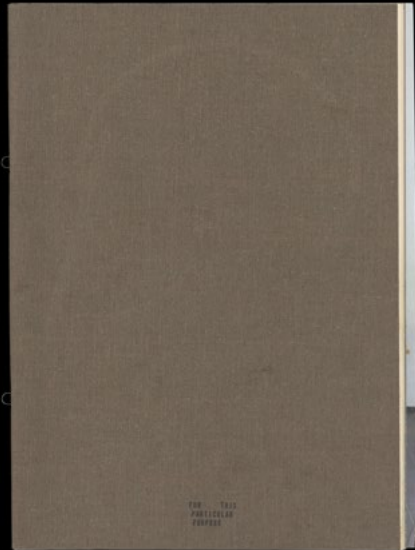


Ran-Re Reimann, Paris based graphic designer, working within the field of art, culture & space design
born 1996, Tallinn, Estonia

16.04.2024

portfolio





READ what is *Interlude*?
CAROL It's a listening session format that works collaboratively between departments and takes place bimonthly in the Gerrit Rietveld Academie.

READ do you see *Interlude* as a platform or is it really strictly connected to the school and the spaces in school?

CAROL our idea was immediately to think about listening sessions and spaces for sound and voice and rest within the school mostly because of the resources we have here. we felt a lot of response to it instantly. however initially we had planned to have it broader so that we would have guest speakers, lecturers and workshops from outside of the school etc. but with time, we realized there's already so much interest within the academy. although we never intended to create new spaces in school, but sought more to activate the already existing.

CAROL i think also that's the reason why it's so school focused, because it was very natural to try out things in this environment where we have everything very easily at hand and don't have to struggle so much with logistics.

READ and what's your role in the *Interlude*? how do you see yourselves?

CAROL this is also what we've been trying to understand ourselves during this whole time. i don't think we have figured it out. and i think it's like constantly shifting every time and depending on the needs and what we feel. sometimes people need our support.

CAROL yeah, and it has also shifted away from us and from our curation and there is much more initiative taken by others. maybe an organizer or a host?

CAROL but i mean, we do have another goal than also organizing and producing it. i think, as alva said, it was interesting to see how it also shifted from a bit completely out of our hands. we're just here to help others figure out what they want to do.

CAROL we're just technicians now. laughs*
READ how does *Interlude* think about space?

CAROL we had to constantly think about what's a good space.

CAROL but also in the school we have to fight for the availability of the rooms and spaces.

CAROL i really love when spontaneous things happen and we had one event in the theory stairs.

CAROL yeah, that was a really good surprise somehow.

CAROL and also i think it's nice to see sometimes when things are outside of your control. for example during the byob when they took care of most things space related.

CAROL that was always the nice part of having you with us on the project—that wherever we adapted to, then the structures were always welcoming, and that's a feeling we were really after—to make the people feel held.

READ i mean this topic of being held was one of the initial starting points when we started to think about the furniture and this event series.

CAROL i think the thing that we wanted from the start, was to break the rhythm of sitting in classrooms and transform the rigid structure of the school. how to convert this working space into a space of care.

READ what would be an ideal setting for listening?

CAROL i think it's also so much shaped by the audience that comes. and their behavior really changes with time.

CAROL also through repetition.

READ to be honest, one of the things we've built together were these benches, which are the few items that have never been taken apart. do you have any memories from the construction process?

CAROL i think it was just the joy and the fun of building something in an hour, having a goal and an idea in mind and by the end of it we could already enjoy a seat on the bench.

CAROL yeah, and the energy that came with it. but also what we were saying before, this question of roles... i think it's been really interesting to deal with the technical aspects of these things and to figure out how to present the food or how will the people sit or what are the acoustics of the space.

READ is there any specific lesson you'd like to take with you from these past editions. i know that there's a listening session coming up tomorrow—is there something you're going to be smarter about with that one? or has *Interlude* already manifested itself? or let's say—10 years from now, what do you want to remember?

CAROL but i think in some ways you've answered that. in the same way as your structures have been providing support that create a restful environment. the same way we have been learning how to use this format of an event to create a support structure. because also while organizing, curating and switching roles, both our and the event needs were shifting too. we also needed to learn how to make it more effortless and more enjoyable for ourselves. that's been an important lesson.

CAROL a lot of it has been about outsourcing stuff or letting go of control. sometimes it's nice when people have roles and they're responsible and you

just trust that they will do it. or if they don't, they will not. but i don't think it's nice to be constantly in control over everything and have full responsibility at the same time.

CAROL yeah, but i feel like that's something that we've built up too—this structure of collaboration that is so based on trust and the people with whom we've been working with. it ofcourse hasn't always worked out, but keep on trusting... power of the collective. for me it's like the first time that this power of the collective hasn't been so thought through and curated but has had a natural flow. i feel we've established such a secure and trusting bond with everyone.

CAROL i also think tomorrow we will have the same experience: "oh my god, what is going to happen..."

CAROL yeah, that's always the excitement of it.

CAROL and then you're there 2 hours earlier and you see all these elements joining just shortly before the event and that also builds confidence in this collaborativeness.

CAROL but also people now know a bit more. i see how the audience has changed. also the way they enter the place. even if it's always a bit different—they know the kind of state of mind they can have. that they can rest and just participate if they want or stand back. i don't know... i really like the shifts and changes the events go through, also the furniture and seeing that everything is made new every 2 weeks.

READ which leads me to my final question—what's next for *Interlude*?

CAROL well, i would ask alva and elsa that. i'm personally excited about seeing what the graduation show does to the format. how it could potentially open it up for new audiences and collaborations.

CAROL i would love to continue and see how it evolves and what shape it would take.

CAROL i think it would be nice if it continues and perhaps even without the funding and budgets.

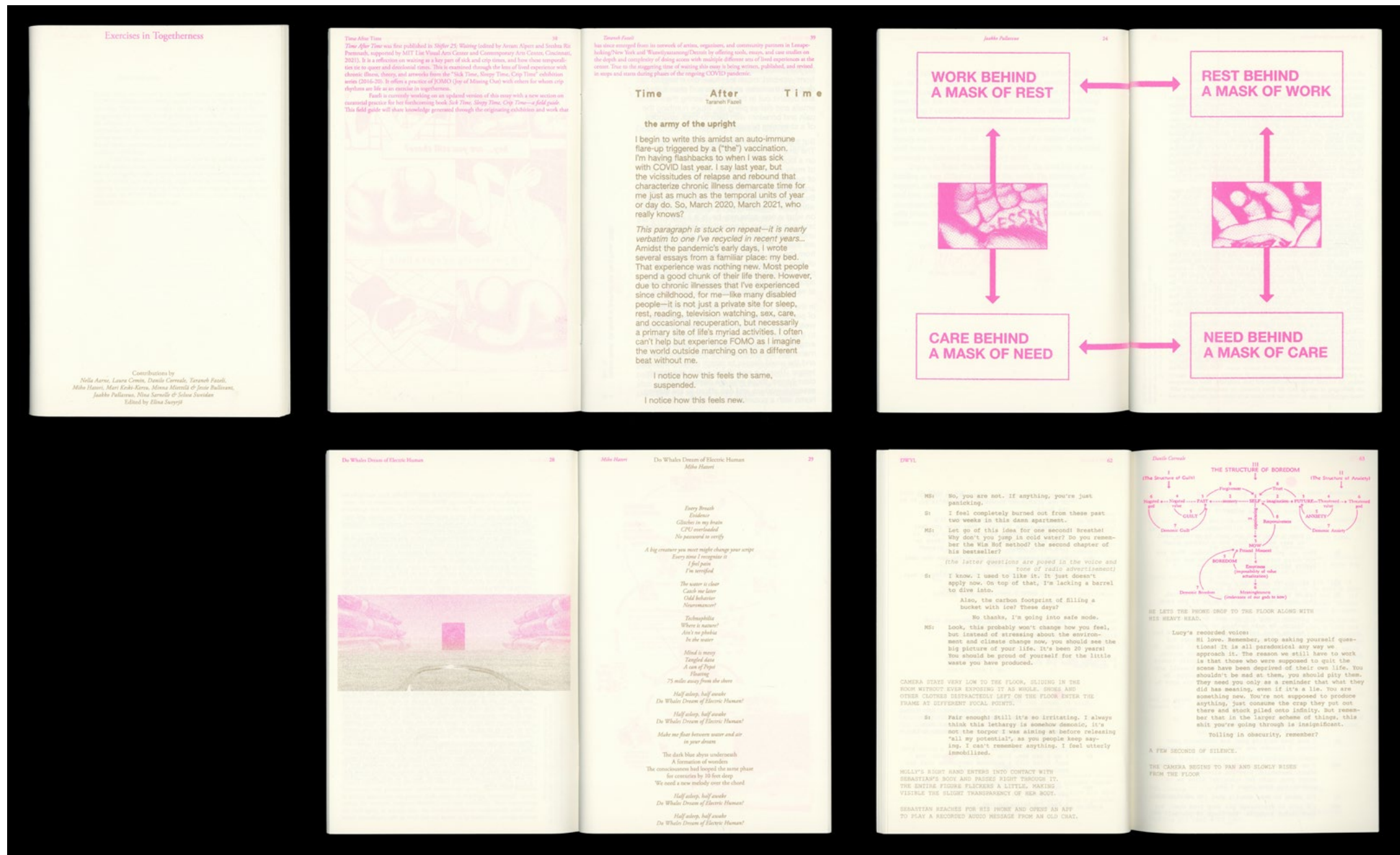
CAROL some adapting, yes. can it maybe go outside of school and how is it going to adapt to the new desires? how will we adapt to many changes?

CAROL interesting that the furniture is maybe going to stay and this will be the base for years to come.

CAROL because it's not only the individual pieces, it's the system that you've come up with. that system doesn't require the space of the school to continue in. and that system has become one with the *Interlude*.

READ thank you for this interview! <3





At the Service of One Another
Nella Aarne

Given that approaches to the aesthetics and praxes of care continue to find forms in discourses circling the production and presentation of contemporary art, I consider the question of reciprocal care within small independent curatorial platforms, collectives, and other non-profit organisations that are maintained by low-paid and volunteer cultural workers. Articulations of care connected to curatorial work frequently portray a severe power imbalance between established institutions with financial security and vast resources, and precarious individuals who pass through these institutions' outskirts as freelance workers. In order to be considered a caring institution, its representatives must accept a duty of care and hospitality towards the freelancer, offering them a safe space to advocate for their needs (to which the institution should adequately respond). In the context of chronically underfunded and volunteer-run independent projects, however, this pronounced hierarchy between those with security and resources, and those without, is rarely the lived reality.

Many who do curatorial work as part of small, precariously funded organisations approach their underpaid or unpaid labour as emotionally charged, high affect work. It is often conducted alongside mandatory professional commitments that constitute one's primary livelihood, and has to be balanced with personal needs and care responsibilities. More often than not, this curatorial labour entails different types of care and support work for collaborators, which can comprise anything from straightforward production assistance and problem-solving, to conflict-resolution as a third-party mediator, to acknowledging individual arts workers' financial, social, or health challenges that may affect their professional capacity.

It does not escape me, of course, that the term 'curate' is derived from the Latin word 'cura', which literally means 'care'. For a curator committed to the constantly evolving politics of practising with care, assuming a role akin to that of an established institution—even if one did not occupy the position of one—can appear like the sole universal recipe for properly carrying out one's professional responsibilities.¹ The pressure to 'do the right thing' may be exceptionally acute when the image of the organisation or collective that one represents is more immediately interwoven with one's personal reputation, compared to the image of a large-scale institution whose individual team members become absorbed into the organisational structure as its somewhat inconspicuous nuts and bolts.

To convince artist peers of their organisational ability to offer valuable contexts to develop and present work, independent curatorial platforms regularly utilise coded signifiers, mimicking institutional aesthetics to establish an appropriate appearance of professionalism. While this may provide a means to accumulate social and cultural capital (which by no means necessarily transforms into its much longed-for financial cousin), a polished facade also blurs the visible difference between steadily resourced institutions, and precariously funded independent spaces. Institutional standards in public appearance can prompt expectations of matching institutional capacity within, for example, budgetary flexibility and team availability. These expectations are challenging to manage once the direct demand—to unexpectedly cover additional expenditure, take on work that was meant to be outsourced, manage external

¹ The intention here is not to argue that institutions are caring—too many institutions are actively hostile spaces that systematically disregard crucial practices of care—but to refer to the level of care that is reasonable to expect and demand from institutions.

social conflicts, or support a collaborator in crisis—is already there, waiting for the responsible curator to unflinchingly demonstrate their commitment to the unwavering provision of care. The risk of being perceived as careless and exploitative is daunting to any worker who is genuinely invested in care praxes, and tragically understands that their own state of precarity and powerlessness is disguised through professional composure and institutional optics.

Living up to the idealised image of a curator who always shows up at the service of others thus becomes a core priority, even when it unsustainably exceeds personal capacities that are temporal, mental, emotional, and even financial. As such, the precarious, underpaid, or volunteering curator who is framed first and foremost as a caregiver is rarely in a position to voice their own needs for care, or set personal boundaries. At the same time, there are little or no resources for the curator within their own working context to receive the care they need while continuing to develop projects. In the absence of appropriate resources or care for the self, the expectation of inexhaustible sensitivity, tenderness, and generosity for the other often comes with exhaustion and conflict.

Relationships embroiled in the politics of care are inevitably charged with the possibility of conflict, and maintaining any relationship—even strictly professional ones—can be anxious, frustrating, tiring, and turbulent. Everyone is at risk of forming working relationships within which they are suddenly confronted with higher expectations of care than they are prepared or able to give. Each conflict requires nuanced and reciprocal considerations of what might be required to overcome it—if it is, indeed, possible to do so. Explicitly refusing an element of care for the other due to one's own exhaustion can mean that the conditions determined by the care available are simply no longer hospitable enough for the other. Can we understand and accept each other's limitations without judgement, or find a way to meet one another halfway?

When a precarious group of cultural workers gathers to work together, care relations could also be articulated differently from the established model of the curator as the sole de facto caregiver. Even though we might consider ourselves especially vulnerable and primarily identify as recipients of care, if we are to make care the norm—and not only an anomaly—the collective duty of care can still also concern us, not only others in relation to our own needs. In other words, perhaps the fact that we occupy the position of someone who needs care in one context should not necessarily prevent us from providing forms of caregiving to others. Often care manifests simply in understanding the extent of someone's capacity, and what constitutes a reasonable request. If working relationships—and each party's personal boundaries within them—could be formulated in more nuanced terms, this could not only better protect everyone's equal rights to a sufficient level of care, but also limit the other's expectations of the amount and kinds of care that we have the readiness and stamina to provide. After all, we aren't always our best fucking tender selves.



The Waiting Room in "Sick Time, Sleepy Time, Crip Time,"
Red Bull Arts Detroit (Detroit, MI, USA), 2019.
From left: Ava Ansari + Poetic Societies, *Healing Machine*, 2019;
Cassie Thornton, *Give me Credit*, 2013–; Wayne Curtis, *Feed the
People*, 2013. Photo: Clare Gatto.

Image Description

View onto an institutional looking room with chairs in a row separated by a wooden table covered with reading materials. In the room's left corner is a lamp and a potted large-leaved plant. In the room's right corner is a water cooler and a similar plant next to a wall-mounted brown bookshelf full of publications.

Actions are performed and learned in repetition until, one day without notice, they stop being a novelty and become habitual.

During this invisible process, the mechanics of such actions are apparently "forgotten", or rather stored, in a big pile called mundanity.

When habitual actions cease to be performed for a defined period of time, however, they slowly shift their position until they reach a state of foreignness.

It has been found that encountering seemingly forgotten actions can trigger primordial bodily reactions, still difficult to understand and be explained by science. Some researchers stress that small particles of sensations tend to remain anchored to muscle cells, as sea limpets do on rocks, and can stimulate an intense interest, toward the point of fascination, even obsession, with such actions. Those who experience these encounters often describe them as calls from an ancient past.

Instructional guides can be useful tools to learn how to slow down, and even reverse the process of actions forgetting. In this regard, if you are starting to forget how to show affection and you wish to retrieve such memories, here are few concise guidelines for you.

INSTRUCTIONS ON HOW TO EMBRACE

From entries under the letter E, to embrace
from Old French *embracer* "clasp in the arms, enclose; cover, handle, cope with," from assimilated form of *en-* "in" + *brace*, *brace* "the arms," from Latin *brachium* "an arm, a forearm," from Greek *brachion* "an arm".

Leaving aside the reasons to embrace in this guide, let's focus on the pure mechanics of the action.

It is clear that, in order to fully experience an embrace, something or someone *other-than-yourself* must participate in the action.

Start by choosing a co-embracer, either human or non-human, and ask for their consent. Wrap your arms around the selected body and bring it towards your chest. The position of the limbs may vary from *embracer* to *embracer*; to avoid initial awkwardness, it is advisable to place the right upper arm under the co-embracer's armpit and the right hand on their left shoulder. The left arm can envelop the other body at chest level creating a half oval shape. The left hand should conclude the line and gently grip the ribcage. Find a comfortable position for your head to rest in.

Slowly tighten the grip, paying attention to the response of the co-embracer. The motion should be paused when feeling a light resistance against your limbs. Remain in the position while breathing naturally; holding the shape should feel effortless but full of intention.

While in it, listen carefully.

Feel vividly.

The reduced space between the co-embracers can initially cause discomfort. The high level of oxytocin released can also at first trigger intense unexpected reactions. Do not be scared. To get used to the action again, it is recommended to initially remain in the final position for about 3-6 seconds.

After several repetitions and when feeling more at ease, the embrace can safely last as long as desired. Repeat at will.

Notice that feelings might arise.

INSTRUCTIONS ON HOW TO RETREIVE AN ACTION

(pocket size)

Laura Cemin

INSTRUCTIONS ON HOW TO RETREIVE AN ACTION 2021

Commissioned by the Finnish Cultural Institute in New York in conjunction with

Exercises in Togetherness 2021 at Residency Unlimited

Curated by Elina Suoyrjö

Designed by Ran-Re Reimann

Edition of 80 copies

Printed by Lucky Riso NY

60

INSTRUCTIONS ON HOW TO SMILE AT SOMEONE IN PUBLIC

From entries under the letter S, to smile at someone
perhaps from Middle Low German *smilē* "to smile" Swedish *smila* "smile, smirk, sipper, fawn", from Proto-Germanic **smil-*, extended form of **smel-* "to laugh, smile".

It is fairly common to stop performing an action when its effects can not be perceived or communicated to others. To maintain the mimetic and cutaneous muscles trained and ready for future demands, however, it is recommended to continue practicing the action of smiling at someone even if only in private, under a mask, or if this someone is no one but yourself.

A mirror can be helpful to exercise the action, however not necessary (*avoid finding excuses*).

Start by pulling the corners of your lips towards the side and slightly upwards. As a reaction, the ears' inner cavities will expand sideways and possibly produce a squeak. Notice how the vertical movement of the facial muscles shapes the cheekbones.

If desired, teeth can be shown by continuing to pull the mouth's corner sideways and separating the upper lip from the lower.

At times, small cavities appear on people's cheeks, either on one or on both. This phenomenon is however due to physiognomy and therefore not instructable. The same applies to the physiological coloring of the cheeks, known as *blushing*, and the appearance of sparkles in the eyes.

INSTRUCTIONS or rather modes of HOLDING HANDS

From entries under the letter H, to hold (hands)

THERE ARE TWO MAIN MODES OF HOLDING HANDS.

THE OYSTER GRIP

Some holders prefer to keep the thumb separated from the other fingers, while the remaining four glue together creating a plateau. The surface created is then wrapped around the extraneous hand. The contours of the two palms are sealed together and create a suction effect that leaves a small breathing space in the center of the hands.

This position is commonly chosen when the discrepancy of the size of the two body parts involved is large (see parent and child holding hands, for instance) or when wearing mittens

THE POETICAL GRIP

This mode expects the fingers of each hand to be separated from the others and interlaced with those of the extraneous hand. The bind of the fingers follows the alternate rhyme structure of AB AB AB AB AB.

This grip is typically chosen by lovers.

If kept for a long period of time in hot climates, both positions can become uncomfortable. Excessive sweating might be experienced.

The slow dissolution of such positions is often read as reluctance towards an imminent separation. Metaphorical reading of such actions may require emotional work, as well as time commitment, and therefore are intentionally excluded from these instructions.

INSTRUCTIONS or rather examples OF KISSES

cheek kiss
eye kiss
forehead kiss
hand kiss
wrist kiss
jaw kiss

nose kiss

back and/or back of the neck kiss
finger kiss

french kiss
keep away kiss
single lip kiss

melt kiss

hot and cold kiss

lower lip sucking kiss

licking kiss

tongue sucking kiss

butterfly kiss

bunny kiss

hickey kiss

spiderman kiss

fruity kiss

vacuum kiss

sip kiss

foot kiss

lizard kiss

nibble kiss

back of the knees kiss

trace a shape kiss

collarbone kiss

belly button kiss

palm of the hand kiss

elbow kiss

shoulder kiss

gum kiss

the peck

the smooch

the muah kiss

the text kiss

shoulder blade kiss

superman kiss

adventure kiss

spotlight kiss

twister kiss

sweet kiss

sprinkle kiss

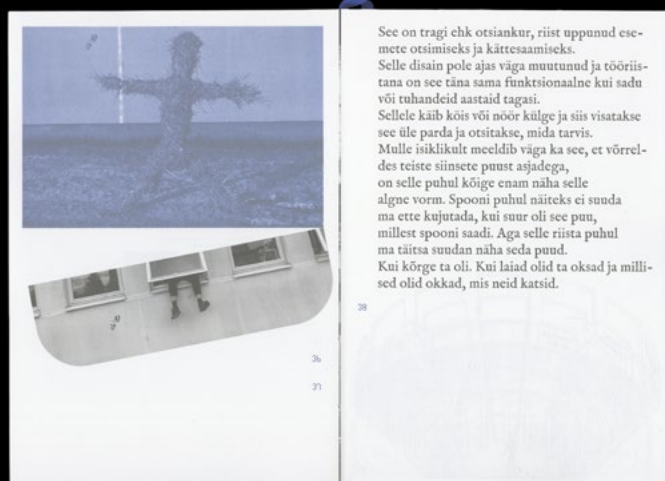
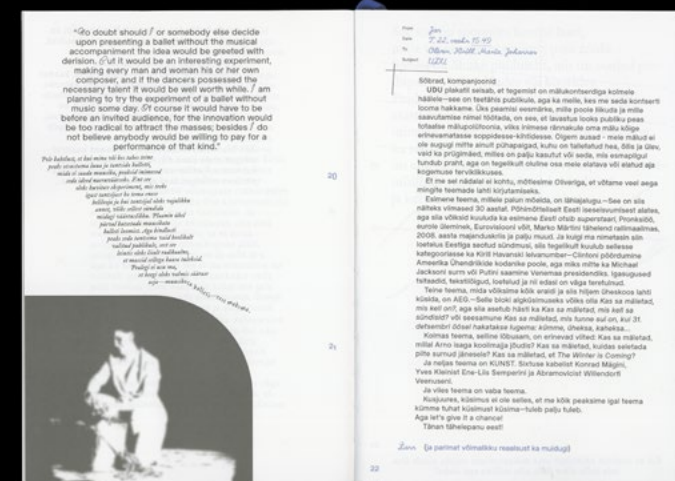
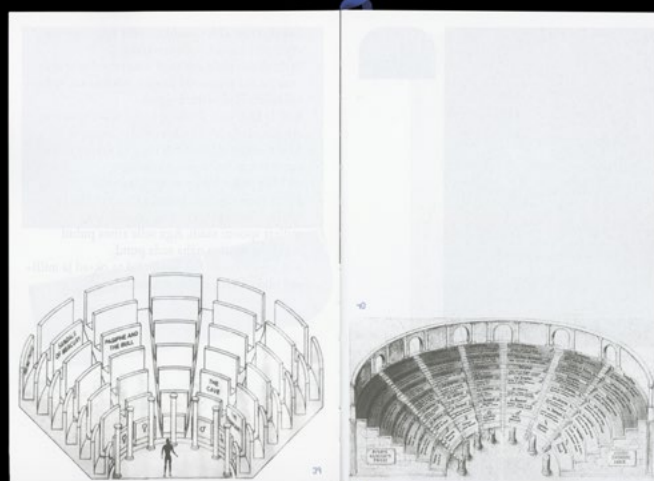
lipstick kiss

buzz kiss

mail kiss

french roll kiss

good bye k



*oliver issak
johannes richard sepping
jan teevet
maria paiste
kirill havanski*

oliver jah... mm... kas ma alustan või sul *jan*
on mingi mõte?

johannes miks me siin oleme?

jan ma tahtsin vist... kuidagi sellest
alustada... üldse veel mitte sisuliselt, vaid
korralduslikust poolest. et... selle vestluse
jaoks võiks võtta kaks tundi. see tähen-
dab, et kell on praegu 16:45 ja võiksime
lõpetada kell 18:45. kui tundub ühel hetkel
ikkagi teisiti, siis on teisiti. aga...

maria ... viis tundi ...

jan jah. ei muidu ma olekski sulle *oliver*
andnud alguses sõna.

mattunud uttu

oliver hea küll. me mängisime hiljuti
lavastust "udu" üle pika aja, ma ei olnud
sellega ammu tegelenud ja selle peale
mõelnud ning kui ma kuulasin saalist seda
teksti ja teie mängu, siis see mõjus kuidagi
teistmoodi kui ma mäletasin. mingid kohad
mõjusid teistmoodi ja mingid küsimused
mõjusid teistmoodi. kuidas teil oli? ja
kas teil on etenduse ajal mingisuguseid
küsimusi, millele te iga etendus ise mõttes
vastate?

johannes "millal sa viimati päriselt õnnelik
olid?" see on alati päris raske küsimus.

jan mu meelest on see ka erakordselt
loll küsimus.

johannes see on ka väga kirillilik küsimus.

kirill aga see ei ole minu kirjutatud!

jan jaa, ma arvan, et see on kusjuures
minu kirjutatud küsimus.

johannes aga sina *kirill* küsid seda
etenduse ajal.

jan ja kõik need kaheksa aastat, mis ma
olen kirilli tundnud, on mulle alati meeldi-
nud see kirilli stiil, et ta võib üsna seose-

tutel hetkedel lagedale tulla väga suurte
küsimustega. aga see toimub alati teatava
elegantsiga, nii et need küsimused võivad
sind tummaks lüüa. seega võiks see vabalt
olla ka kirilli küsimus.

kirill jah, tõsi. see on ka huvitav, et sinu
küsimus oliver lõi mind praegu natuke
rivist välja, sest ma ausalt öeldes ei taju
nii teravalt seda erinevust kevadiste
etenduste ja praegu arvamusfestivalil
mängitud *udu* etendus vahel. minu jaoks
on iga kogemus niivõrd intensiivne, iga
etenduse vahel on kokkuvõttes suhteli-
selt suur erinevus, et see mängupaus ei
muutnud midagi. kuigi jaa, proovide ajal
ma ikka taban ennast mõttelt, et "aa see
kõlab teistmoodi" või "siin on mingi uus
huvitav asi". ja seekord oli enne seda
augusti etendust üks naljakas hetk, kui me
tegime pseudoläbimängu. ei—me tegime
läbimängu...

jan mina pärast ütlesin, et see oli pseudo.

kirill jah-jah, sinna ma tahtsingi jõuda. et
ma ise tajusin näitlejana, kuidas "oo, siin
on mingi uus värv või uus koht" või "oo,
seda saab ka niimoodi teha, päris hui-
tav", ma ise tajusin, kuidas midagi on nagu
üleväl, aga *naerab* pärast lavastaja ütleb,
et see oli täielik pseudoläbimäng ja mitte
midagi ei töötanud. aga etenduse ajal mul
üldiselt
ei ole aega mõelda nende küsimuste peale,
sest see intensiivsus, mis publikult tagasi
tuleb, on niivõrd suur, et isegi kui nad
istuvad rahulikult, siis ma ei jõua oma
teksti mõtestada.

jan siin on ka nagu mingi paradoksaal-
sus, et... natuke nagu selle teatrikunsti
puhul on üldiselt tavaks, et lavastajana ja
trupiga proovides me ehitame ju univer-
saali, me ehitame seda suuremat teost,
isegi kui tegu on lavastusega nagu näiteks
KAITSEALA, kuhu on muutlikus ja pidev
muutumine struktuuri sisse kirjutatud.
aga nüüd etendaja või näitlejana ei saa sa
ju mängida universaali. sina mängid ikka
seda oma osa. ja etenduse ajal saan mina
lavastajana jälgida seda universaali või
algideed seal lavastuses, sina näitlejana
aga mitte.

vaikus

kirill ma vahetaksin nüüd natuke tee-
mat, see võib-olla tuleb ka sellest, et ma
ei talu praegu eriti vaikust. mu isa on
vahel enda kohta öelnud, et ta on rumal.
et "ma olen nii rumal, sest ma mäletan
ainult mingit täielikku panna, aga see mis
on päriselt oluline, see ei jää mulle kunagi
meelde. seda, mis teeb päriselt elust elu,
mis teeb mind õnnelikuks, päriselt *edasi*
muigega algusest lõpuni õnnelikuks *muie*
lõpeb, seda ma ei suuda meelde jätta, nii
väga kui ma ka ei tahaks." ja täna proo-
vis oli üsna paralleelne situatsioon, kus
johannesel paluti meenutada hetki, kus
ta oleks laval naerma hakanud, kus keegi
ajas teda naerma. ja kõige traagilisem selle
puhul oli see, et ta ei suutnud neid hetki
meenutada.

mu küsimus nüüd teile on umbes sel-
line, et kuidas on teie suhe sellega, et kas
vajalikud asjad jäävad meelde või ei jää?
kuidas te seda pinget seal tajute?

johannes kogu see LAHINGUVALJA ja *udu* proo-
viprotsess on sisendanud mulle sellise
hirmu, et kurat äkki ma hakkamaks de-
mentseks jääma, sest no mingid asjad ei tule
lihtsalt meelde. ja siis sa hakkadki kohe
mõtleva, et... et... *etootaagamulpeaksjutu-*
lemameeldeappimiksmuleitulemaolentege-
lendniipaljulumälugamiksnaideitulemeel-
deissandagamulonsemingisugunesu-
linefaktmeeleskulmavaatanpühapäeva-
õhtulkuldvillaktu, aga samas... kuidas seal
carmeni prooviprotsessis oli... seal oli ju
midagi, seal oli üks jumala hea lugu. ja see
kuidas oli *udu* etenduse ajal olla ei ole liht-
salt meeles. aga mingisugused täiesti mõt-
tetud suvalised faktid on ja siis sa mõtled,
et olioliistjuolemasolijumillalgijuoiolemas,
kurat, ma äkki hakkamaks dementseks jääma.

võibolla ma juba olengi, unustan 66%
päeva möödumisel...

jan aga minu arust on megachuul
tegelikult see, et su aju või su mälu ei ole
eneseimitleja. kuigi jah ma tean inimesi,
mälu-mängureid, kellel on just väga hea
mälu suvaliste asjade meelde jätmiseks,
faktimälu, siis tegelikult tundub mulle,
et see inimese suutlikkus öelda, et tema
mälu ei ole perfektne, on päris lahe. et me
tajumeegi oma mälu hästi lünklikuna. ja minu
meelest on naljakas, et mingis kontekstis
jäävad sulle alles just need mälestused, mis

tunduvad täiesti mõttetus. mul on näiteks
erakordselt vähe mälestusi algklassidest,
aga mul on meeles esimesest koolipäevast
see tüüp, kes istus minu kõrval, hästi lühike,
ja tema roheline kampsun. ma olen teda
hästi pikkade vahemaadega uuesti näinud,
tema on muutunud, aga vot see kampsun,
see kampsun jääb.

maria ja siis sa paned alati tähele, mis
tal seljas on, onju. aga kui sa kirilli ütlesid,
et on mingid olulised mälestused, mis ei
jää meelde, siis ma jäin mõtlema, et mis
asjad need olulised mälestused on. näiteks
ma mäletan, et mind ajasid koolis pärast
kohustusliku kirjanduse läbilugemist ilgelt
närviga kõik need "mitu öde oli tiinal "liba-
hundis"? küsimused. ja mulle ei jäänud
need faktid raamatutest kunagi meelde
— siamaani ei jää tegelikult. mulle jääb
meelde see tunne või see atmosfäär, olus-
tik. et mille järgi sa siis lõpuks mõõdad, et
kas sa nüüd lugesid raamatu läbi, kas sa
said asjadest aru või mitte?

oliver ma mäletan seda, kuidas minu
kirjanduse õpetaja andis mulle lugeda tõnu
õnnepalu "mandalat".

kirill see kassiroomaan vä?

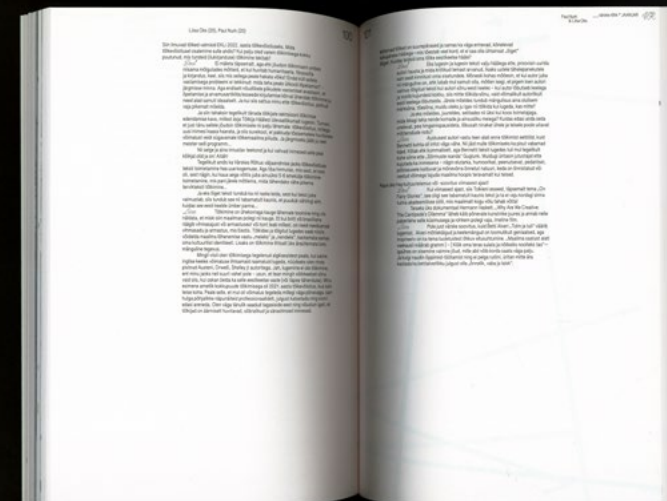
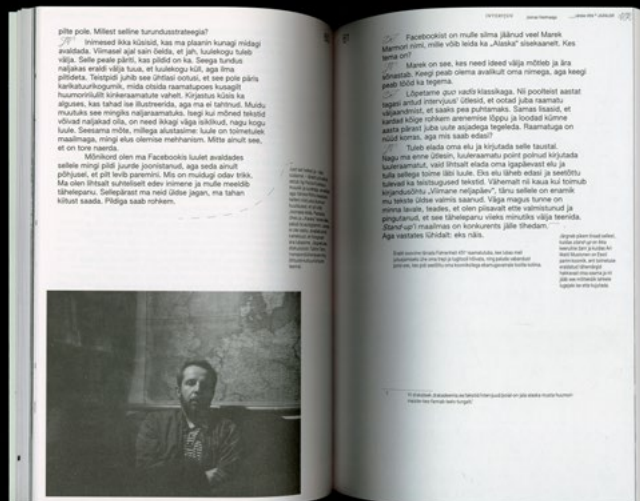
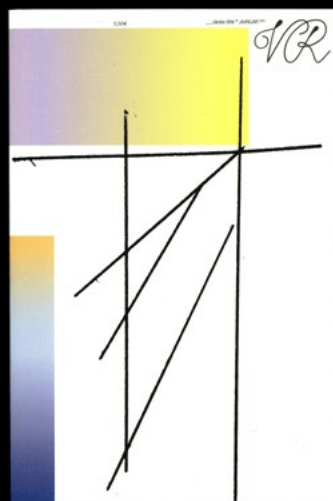
oliver jah. noh et mulle see sobiks, et ma
võiksin seda lugeda. aga mulle üldse ei
meeldinud.

maria see ütleb tõesti hästi palju inimese
kohta. mul juhtus ka hiljuti nii, et üks sõber
ütles, et "kuule, sa peaksid seda seriaali
vaatama, sulle raudselt meeldib". ja siis ma
vaatasin selle trailer'i ära ja ma kohe kind-
lasti ei vaata seda seriaali mitte kunagi.
sest noh see on täiesti! noh, üldse ei toida! ja
siis ma mõtlesingi, et kuidas... et... ma arva-
sin et ta teab mind, ta tunneb mind, aga...
kirill osutab küsivalt iseendale, *maria* *naerab*
ei, see ei olnud sina kirill.

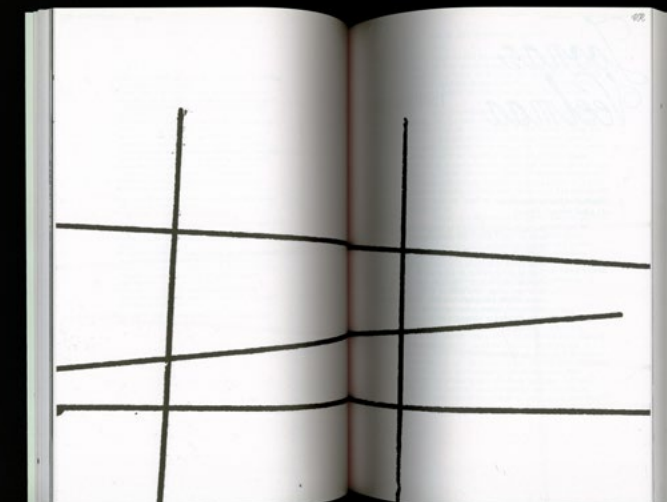
vaikus

jan hiljuti ei tulnud mul kaks päeva jane
fonda nimi meelde. ja ma jõudsingi selleni,
et ma teadsin kellele ma mõtlen maria
transkribades: siin võiks kõrval olla sharon
stone'i pilt, aga ma lihtsalt ei suutnud talle
nime anda, kuigi isegi tema nägu oli mul
silme ees. ja ma oleksin võinud ju guu-
geldada, aga ma mõtlesin, et ei taha seda





<i>Lise Modest</i>	8	<i>arutluse</i>	74
<i>Berit Karschanist</i>		<i>'see närv on nagu külm ballitus</i>	
<i>Lotte Tuine Upendi</i>	14	<i>jt luuletusi</i>	
<i>'mul on mu ema silmad ja isa naeratus</i>		<i>Suppe Kalle</i>	76
<i>jt luuletusi</i>		<i>life's truly a dream</i>	
<i>Mado Tolbot</i>	18	<i>Anette-Jessie Ancep</i>	84
<i>B basseinid</i>		<i>'luuletamatust välja hyppas mees</i>	
<i>jt luuletusi</i>		<i>jt luuletusi</i>	
<i>Elizabeth Karsch</i>	28	<i>Clairo-Louise Bonaff</i>	88
<i>'viimasele vaikusele</i>		<i>Naljakas ajalugu (a Lise Olo)</i>	
<i>jt luuletusi</i>		<i>Clairo-Louise Bonaff</i>	94
<i>Pärjuk:</i>	32	<i>Tobe Ingu (a Paul Nook)</i>	
<i>Mollie Velle</i>		<i>Jelle Dolgiov</i>	104
<i>Jessie Lase</i>	46	<i>'Mis nii väga</i>	
<i>ilmastikuime</i>		<i>jt luuletusi</i>	
<i>jt luuletusi</i>		<i>Eano-Lotte Lohus</i>	106
<i>Intervjuu</i>	54	<i>Janika Läänemetsast</i>	
<i>Jessie Lase</i>		<i>Elizabeth Karsch</i>	110
<i>Tobias Nemesalo</i>	64	<i>Jelena Tiikova</i>	
<i>'ei viitsi lüües varabommikud</i>		<i>Clairo-Louise Bonaff</i>	116
<i>jt luuletusi</i>		<i>Valeria Luiselli</i>	
<i>Väljatus:</i>	68	<i>Raamatuvõitlused:</i>	
<i>Anette Lase</i>		<i>Kadi Kõhvi</i>	124









After Anahit
Unraveling the Threads of Cultural Heritage, Ecology, and Identity
Exhibition by Ece Gökalp, *writer of the exhibition* Essay by Aya Musa, *curator of the exhibition*

Foam presents the work of Ece Gökalp ^{Turkey, 1988} in the 3b exhibition *After Anahit*. The exhibition revolves around two major events: the first is the acquisition of a first-century BCE bronze bust by the British Museum in the 19th century, believed to represent either the Armenian goddess Anahit or the Greek goddess Aphrodite. Secondly, there is the draining of the mythical glacier lake Dipsiz Göl ^{Turkish: Dry Lake} by treasure hunters, causing ecological devastation in the local area. Gökalp's work explores the complex relationships between cultural heritage, ecological destruction, and historical geography. The destruction of the lake and the appropriation of the bronze bust serve as symbols of the erasure of contested cultures and histories. *After Anahit* underscores the importance of engaging with the past to understand the complexities of identity.

The British Museum is a major institution responsible for archiving and presenting cultural artefacts. It plays a crucial role in shaping the archive and the narratives it contains. By possessing and displaying the bronze bust, the museum constructs a narrative around the artifact that reflects its own interests and perspectives. In turn, this act underlines the museum's control over the object's cultural and historical importance. The philosopher Michel Foucault ¹⁹²⁶⁻¹⁹⁸⁴ applied an understanding of "the archive" which elucidates the relationship between knowledge and power in the exhibition's context ^{Foucault, 1989}. By appropriating the bronze bust, the museum effectively shapes the understanding of the artefact's history and significance, controlling the knowledge produced around it.

foam
all about photography

After Anahit, Unraveling the Threads of Cultural Heritage, Ecology, and Identity

Ece Gökalp



Kalle Laas Tallinna Fotokuu kunstiline juht

noorte fotokunstnike ühisnäitus / group exhibition of
young photography artists: MIS VÄRVI ON TÄNA TAEVAS
SADAMA KOHAL? / WHAT COLOUR IS THE SKY
ABOVE THE PORT TODAY?

(mustand)

Mäletan, et mul oli hea meel, kui kevadel Kulla kirja olin lugenud, ja tema kutsele seda käesolevat näitust korraldada kõhklematult jaatavalt vastasin, sest üliõpilastega millegi koos tegemine on alati mõjunud pigem positiivse stimuleerijana.

Jah, tegu on kõrgharitavaid või -haritud fotokunstnikke või fotograafe või kunstnikke, kes kasutavad enda väljendusvahendina fotograafiat, kuidas kellelegi end meeldib kutsuda, koondava näitusformaadiga, kus osalevad hetkel Eesti Kunstiakadeemias ja Kõrgemas Kunstikooli Pallas õppijad või selle hiljutised lõpetajad. Kindlasti pole tegu ülevaatenäitusega, mis koondab mingitsorti läbilõikelist paremikku. Pigem on rõhk teemakesksusel (või -hargnevusel) ja mis seal salata, minu valikukriteeriumid said olla va isiklikud, juhuslikud, subjektiivsed ja täis karme kompromisse, sest raha, ruumi ega aega pole kunagi piisavalt palju.

2023. aasta Tallinna Fotokuu teemad koonduvad kaamerapõhise meedia ümber, fookusega fotograafilistel representatsioonidel meie igapäevases infovoos. Sellest tõukvalt raamistasin näituse mõne (tolase) olulise tekstiga oma Tartu kunstidegripõlvest (2002-2007), et mõista täna samas olukorras olevate noorte inimeste ootusi-loomusi iseendale, omandatud erialale, ühiskonnale ning sellest kumuleeruvat mehhatroonilist poeesiaväljundit, mõeldes end samasse situatsiooni minevikus.

Mis värvi on täna taevas sadama kohal?

Olin 2-aastane, kui William Gibson avaldas raamatu *Neuromancer* (1984), mille esimesest kultuslikust lausest lähtub näituse pealkiri. Kaasaegses tehnoloogilises reaalsuses pole see metafoor enam asjakohane, aga tollal oli televiisori tühja kanali eetrimüra olemas ja seda värvi taevast sai küberpungas kriitilise (häkkeri) positsiooni, vastuhaku ja vabaduse sümboliks.

Küsisin käesolevat trükist ette valmistades kunstnikelt muu hulgas ka, mis värvi taevast nemad täna näevad või kas neil on üldse aega silmi nutifonist tõsta ja ümbrust märgata. Vastuseid sellele ja nende endi valitud teistele küsimustele saate siit ise lugeda, aga nii palju ütlen ette, et taevasse vaatamine on endiselt aktuaalne.

Vastamine isiklikele küsimustele, mida paljud inimesed hiljem lugeeda saavad, võib olla hirmutav. Samas valisid just küsimused, milles ma näitusel osalevatel kunstnikel nende hirmude kohta küsisin, vabatahtlikult väga palju. Ebakindlus on valdavalt noortel või erialases tegevuses äsja alustanutel loomulik emotsionaalne seisund. Eriti võib segadusse ajada, kui sind suundatakse koolis veel kõike enesekindlalt esitlema, sest valmivad teosed pole kunagi piisavalt lõplikud või lõpetatud. Mis see siis on, mida päriselt öelda tahetakse?

See trügis kaasneb näitusega
**Mis värvi on täna taevas
sadama kohal?** Hobusepea
galeris **1.11.—27.11.**²⁰²³ ja
Tartu Kunstimaia väikeses saalis

Näituse kuraator: **Kaia Eike**

osalevad kunstnikud

*Sien Ching Ang, Inger-Els Heimov,
Erik Heim, Anne Javalainen,
Kersti Kallio, Risto Valonen,
Jouko Kallio, Elina Kananen,
Kalle Kari, Gregor Kalle, Kristina Kananen,
Britta Mai Martti, Jena Mäkelä,
Aune Mäkelä, Jena Oksanen,
Anja Pako, Silja-Piia Pentti,
Andrea Margit Nieminen, Anne Rander,
Aini Seppä, Jari Seppä, Eila Sonn,
Maaria Tuomola, Lauri Töle,
Jouko Tuoma*

näituse toimkond

näituse kujundaja
Madis Löölar

tehniline teostus
Hans-Otto Ciaste Vime Teekivi

koordineerimine
Kalla Pääs Beisit *Arv*

trükise koostaja

Kaiser Eiche

keeletoimetaja

Erkki Laak

graafiline disain

Ran-Re Reima

trükk

Ellington Printing OÜ / 200 eksemplari

kirjatüübid

Niina, Open Aviscript, TBM Plex Mono.

Arial Narrow, 10pt, RAJAN, *Bello*

toetajad

Artproof, Eesti Kultuurkapital, Eesti Kunstiakadeemia,
Eesti Kunstnike Liit, Hobusepea galerii,
Kõrgem Kunstikool Pallas, Tallinna Linnavalitsus,
Tartu Kunstimaja, Tartu Linnavalitsus

Eriline tänu starter-KIT aiakirja toimetusele

[illegible]

ja see on lausa imevõidu. ma soovin kalm püüa järjest oma sõngas rõlva olla ega haisenud higi järele. vahi värki sooin oma esimese klubikogemuse ka lõpups. ja muidugi oma esimese peo-norus-berghaini-ukse-juurest-ära-hõindimise. sest ei saanud sisse!!!! ma olin selles nii kindel, aga samas arvasin, et oho! äkki minuga juhtub midagi head ka lõpups. ei lõksime edasi tressorise, mingi järjekordne peldik, kus kõik said sees viisutatada ja sees hakkasin kohe tekiilut kütma, sest tundus ainus viis, kuidas end mingile lõbusale tosanedile viia ning seda koopurgast nautida. seal oli nii keeruleline orienteeruda, vähemalt nii palju kui oma segitõis olekust mõletan. iga nurga peal tuli sama nirk vastu. vaatasin inimesi, ootasin mingit tähelepanu, mida soin lõpups vaid mingilt mehelt, kes tundus ohtlik. ta tegi korra tekiilut väljra, sest oli vist üllatunud, et ma üksi neid shotte teen. soain ta lõpups maha kupaotud aga ikkagi vohepeal suutsin kuskil koridoris teda märgata. tegin oma tuuparast seditõõvurit ja suht alguses hakkasin üksi ringi tuima, jõttes teised galeriitsikid. ühel neist oli veidi annoying sõbranna kaasas, nii et ma kuidagi ei suutnud seda seltskonda voibida. isegi ei tea, mis kell me pillid kokku panime ja koju otsustasime minna, aga õue astudes oli valge ning miskipärast see šokeeris mind. kuidas saab nii, et ma ei astunud just küli baarist välja galeriitsik sõbranna ütles et tahab veel berghaini proovida, mul tekkis siis soov sama teha, aga siis kuidagi ikkagi lõksime kõik täiesti loaili. hakkasin siis hõmdima, ei mõleta isegi, kauget see saunhõõbõ 6minust alla võis, aga ühel hetkel tundus kõik maru kaela ja ma üritasin vist tõukeis võtta, pidin veel uue äpi alla laadima ja samol ajal veits emaal minust keegi pudelikorjaja vanamees õhtis ja seletas midagi oamette. see tõuksiteema oli ka läbikukkumine, mida ikka sellest soti-ajust oodati oli. andsin alla ja lõksin

05
olen olnud 5 päeva eemal ja
tulen tagasi ja inimesed
tegevald ikka sama disainiga,
sest ülemusloosib ei sobi üheski
asi. idee saavad otsa, sest
tema kuivade soovidega on raske
midagi peale hakata ning iga
päev kujuneb justkui uus arvamus
text always aligned to the left
name in italic
artist pic thumbnail 400x400
JALLE ASJAD MISE OLEKSID OLEMA
KÕIGE ALGUSE OELDUD
istun praegu tsiki vastas kes
matsutab nõtsu lohtise suuga
maeisuuda. olen küll väike
ja imelik sin üksi nurgas,
kuid vähemalt pole ma kellegi
jooks tüütu (ma tahaks loota).
trükkisin seda päevikut ja siis
see nõtsu-tsikk küsis, mida ma
teen, et see kõlab nagu mingi
tiktoke kus kõvasti trükitakse
v mis kurat ma ei tea,
lõpuks ometi olen ma mingist
tiktokeitrendist maha jäänud
järeleandornd mõtetud peen. õhtul
tulid lõpuks täidile kirjutada.
aa, täna olid hindamised, aga
tühja veist. tulebki välja, et
tuleb vaid enda jooks pingutada,
olen pettunud ses teadmises
eestis on praegu südaöö. jälle
tahaks ohastada, olen seda juba
terve päev väikimisi teinud.
ühel galeriitsikil oli sünnipäev
ja... (seda kirjutades kuulen
kuidas ülemine naber kuseb)
peale tööd saadi prügise kokku
ja hängiti niisama, aga ma
ei suutnud sugugi. tulin küll
koju selle mõttega, et vahetan
lihtsalt riided ära ja liitun ka,
kuid kõik see on nii väsitav
ja sunnitud. selleks tuleb jälle
äravest alkoholiga tõrjuda,
minna sinna, kuulutada vaid pealt
või osaleda vestluses, kus ei
suuda ühtki päriselt sisukalt või
siirast vastust öelda
vohin bumbles võõrad ja matche
saada on ülitavalalt kerge, kõik
tunduvad hullutavad ja tüütud
somaageestl. mõletsin täna,
kas leiaksin oma koha riigis,
kus ei juleta sõna "gei" isegi
välja öelda (harrun) või

ChatGPT: See küsimus võib esmapilgul tunduda lihtne, kuid see võib olla algupunktsed filosoofilised uurimised meie taju olemuse, subjektivsuse ja inimkonnaga suhtelise kohta. Tänu väärtus võib olenevalt vaatenurgast ja hetkeloolust suuresti erineda. See, mis näib ühele selge sirise taevana, võib teisele inimesele tajuajamise, valgustamisgümnaasia atmosfääritegurite erinevuse tõttu pataks erinevalt. Meie arusaama maailmast mõjutab meie konkreetne vaatenurk ja kontekst, milles me elame. Vaatleme. Väljend "järe" viitab ajalisele aspektile, tekitades ikkagi, et tänu väärtus võib aja mõju muutuda. See sunnib meid

Täna on taevas sama värvi kui minu seelik, pestud tumesinine, peaaegu tuhm must. Ma vaatan taevast igal tunnil. Kui ma vaatan taevasse, siis ma mõtlen enamasti rõõmuse ja võimaluste peale. Ei otsingi taevast midagi või kedagi, taevas on kõik juba olemas. Kõik, mis mulle meeldib, on juba seal. Mul pole lootust ja täna tundub

A black and white photograph showing a large crowd of people gathered in front of a modern, multi-story building. A large, leafy tree stands on the right side of the frame, partially obscuring the building. The crowd is dense, and the building has several balconies and large windows. The scene appears to be an outdoor event or gathering.

enam kellelegi esimesena
õelda, et armastan teist. aitab
alandusest!!!!!!!!!!!!!!!!!!!!!!
kehade ja tulevikuta paariliste
valik meenub ka siis kui bumbles
tuleb match süükssega, kes eriti
silma jäi, siis ma löön kohe
põnnnaga ja laetan, et ma pole
tegelg "mit' hea ja ilusa inimese
väärliline". ehk lepingi alati
sellega, et kõik on suhtes olnud
poolik, sest rohkemat ma ei
tohiks poluda. tra miks ma üldse
süükselt rööda nüüd laksin

ma arvan et peaksin siin
vahepeal lihtsalt rongile istuma
ja mingi aeg sõitma ju aknast
välja vaatama. a mis kurat peab
neid inimesi nii palju olema
.06
tegin terve päev üht ja sama
disaini, tegin kõik kujundused
asjad ära ja õhtul näitasin
ette ja heike gyles et talle ei
meeldi see üldse. ma olin vait
ju suht tunde
ülesin et mul toidumürgitus.
magasin
.06
terve päev weshopi iselgalerie
asju üles pannud. jumaaaailll
aidaku
.06
tuju pask, pole inspiratsiooni

nimele sarnasega. Suurendab
 teadlikkust ja tolerantsust.
 Sotsiaalseid on kaasa aidanud
 olimeelse muutuste ühiskonnas,
 mille näiteks võib tuua liikumised
 #MeToo ja #BlackLivesMatter.
 Ettevõtetele on kasulik
 sotsiaalseadustatundus.
 Negatiivsed aspektid:
 Potentsiaalne valeinfo levimine,
 sotsiaalseid ja nutivahendeid
 sõltuvuse oht, andmete
 kuritarvitamise risk, privaatsuse
 rikkumine ja võimalik negatiivne
 mõju väimeele tervisele.

MIS VÄRVI ON TÄNA TAEVAS?
 KUI PALJU SA JÕUAD SEDA
 MÄRGATA?
 Ilm om täna üsna muutlik olnud.
 Suurema osa ajast oli taevas

erkisine, pilvitu. Kõik ümberingi
lil kontraste, varjud väga tugevad.
Ilm ise oli ka kontraste, pilved
sellaisid paikesele ette (ja eest
ära) skunditega. Hajaajalused
sai näutuda vaid paar minutit,
enne kui päike uuesti paistma
hakkas. Mulle sobib täna täevast
kirjutada: tänane oli ilmselt üs-
nähvatest päevadest, kui pidevalt
täevast märgata, teadvustada, isegi
analüüsida jõudsin. Jalutasin üsna
pikalt, pilidestates väikelinnas lina
ja hoonestust – mõlemad žanrid
nõuavad pea kuldla liikumist.
Peepärast vaatasin üles ja märkasin
ka täevast.

INFOAJASTU — NEEDUS VÕI
VÕIMALUSED?

Elkõike võimalused, võimalikkused, lõputud. Ligipääs kõigele. Needus on vast võimetus ja oskamatus seda infot rakendada, kasutada, efektiivselt tarbida. Needus on ka ajapuudus, ei ole ressursi infoga töötada, tegeleda. Mõtsiklen aeg-ajalt selle üle, millestella infomägede suuremal osal rahvast prii ligipääs on & palju seda riigis kasutada taibatakse (või ei taibata)? See suhtarv ei ole üllella mõistavust. Kuid — ega minagi oska kättesaadavast teabest maksimumi võtta, piisavalt hästi olulist palju filtreerida. Tarbin ilmselt palju leiligit. Sa siis kurdad ajapuuduse üle...

**Meie
Sõnumid**

Identiteediga seostunud mul-
demaajajena üsna kiidatav kategooria.
Elitevõitku, kultuuri eland lühendada ja
sisu sellega kaasneb? Või öelda, et
oma elu näine, eestlane, lantsij...
aga vahel häärib stereotüüpide
suhtumise ja eeluseid, mis nende
kategooriatega kaasnevad. Kunagi
sain Berliinis üürkorterit, sest olid
üürniku jaoks just nende omaduste
pärast nii "eksootiline". Tundus, et
ta nägi mind vaid lahtistes, mis
tekitas mulle kunstniku surve
vastavalt käituda. Tahan öelda, et
kõike muud see, mida mu
esmaspõlv nähuse ja minust
eeldatakse. Tahan ennast piirideta
avustada. Tahan muunduda ja
võistelda. Osakeste tavalist oleme
kõik üsna surnud elektromagnetiliste
reaktsioonide pundar. Põrkume,
üritame ja sulame üksteisega kokku.
Kokkupuude teistega viib mind
lahelele iseseisva. Minu jaoks
on identiteet enesetaju või mingi
arutamine ja selleks pole ja
vaja ühesed määratlus. Teiste
nimiste puhul ei huvita mind nende
süü, süü, rahvus ega amet
vaid see, kuidas nad ümbritsevaaga
olnaksti, ootamatuid seoseid ja uusi
tõdemusi loovad.

Batuudil vedrukate katki
muidu korras
Trampoline Spring Cover
Damaged Otherwise
Intact
Joosep Kivimäe & Mathias Väärsi
kuraator curator Laura Linsi
08.03.-07.04.2024
TARTU KUNSTIMAJA
VANEMUISE 26
K-E 12-18 TARTU ART HOUSE
TASUTA Wed-Mon 12-18
VANEMUISE 26
FREE

 TARTU

