

Billy Apple

**1. Kunstnik peab elama
nagu kõik teisedki
The Artist Has To Live
Like Everyone Else**

reklaamtahvel / commercial
advertising billboard
erinevad mõõdud / dimensions
variable

**Kunstnik peab elama nagu kõik teisedki
The Artist Has To Live Like Everyone Else**



© Billy Apple, 1985. Asus Weena ja Kruisplein nurgal Rotterdami Kesraudteejaama vastas / Location: Opposite Centraal Station Rotterdam, on the corner of Weena and Kruisplein.

Foto / Photo: Bob Goedewagen

Billy Apple

See Uus-Meremaal kunstnik on alates 1960. aastate algusest pannud proovile vaataja arusaama sellest, mida tähendab olla kunstnik, ja juurelnud kunstniku positsiooni üle nii ühiskonnas kui ka kaasaegse kunsti institutsionaalses raamistuses. Sündinud Barrie Batesi nime all 1935. aastal Aucklandis, värvis kunstnik 1962. aastal oma juuksed ja kulmud plaatinablondiks ning muutis ametlikult oma nime Billy Apple'iks – seda muundumist on ta algusest peale käsitlenud kui oma brändi. Popi ja kontseptualismi kõrghetkel elas ja töötas Apple Londonis ja New Yorgis, naastes kodumaale alles 1980. aastail. Elatist teenis ta töoga Madisoni avenüü reklaamitööstuses, mis seletab tema huvi tüpograafia ja loosunglike keelevormide vastu. Koju tagasi kolides töötas Apple välja jätkuva sarja "Tehingud", millesse kuuluvad teosed (maalid, graafika ja kollaažid) toimisid omamoodi ostutšekkidena raha eest, mis oli omanikku vahetanud kunstikogujate tellitud või ostetud tööde eest, või märkisid näiteks kohvi- või veinivarude soetamise või hambaraviteenuste ostmise n-ö naturaalmajanduslikke tehinguid. Billy Apple tõi esile kunsti tarbekaubastumise, et kaitsta kunstnike õigust olla kunstist laekuva sissetuleku peamine saaja (kunstikaupmeeste, -kogujate ja oksjonipidajate asemel). Reklaamtahvilil esitatud töö "Kunstnik peab elama nagu kõik teisedki" tuletab teravalt meelde, et katusekambris nälgiva kunstniku müüt ei pruugi kunstnikule endale olla kuigi ligitömbav ja õigupoolest on Apple veendumud, et see küsimus on poliitilise põlu all.

(Simon Rees)

Since the early-1960s this New Zealand artist has been making work that tests public perceptions of what constitutes an artist, and reflecting upon the status of the artist both in society and within the institutional infrastructures of contemporary art. Born Barrie Bates in Auckland in 1935, in London in 1962 the artist bleached his hair and eyebrows white-blonde and changed his name by deed poll to "Billy Apple": an emanation he has been exploring as a "brand" ever since. Apple lived and worked in London and New York at the height of Pop and Conceptualism, only returning to his homeland from the 1980s. He also made a living working inside the Madison Avenue advertising industry, which explains his fascination with typography and pithy turns of language. At the time of his return Apple developed and elaborated an ongoing *Transaction* series in which (painted, printed, and collaged) works acted as receipts for money that had changed hands in the case of commissions or purchases by collectors or for barter for lengthy supplies of coffee or wine or dental services for instance. Billy Apple was bringing the commodification of art to the fore, in defence of the artist's rights to be the primary recipient of the resulting income (and not a dealer, or collector, or auctioneer). The billboard work *The Artist Has To Live Like Everyone Else* is a stark reminder that the myth of "artists starving in garrets" isn't necessarily appealing to an artist in fact Apple is convinced the idea is a political anathema.

(Simon Rees)

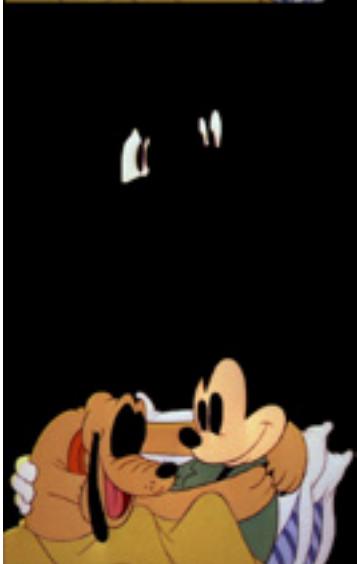
Martin Arnold

**1. Varjumontaaž
Shadow Cuts**

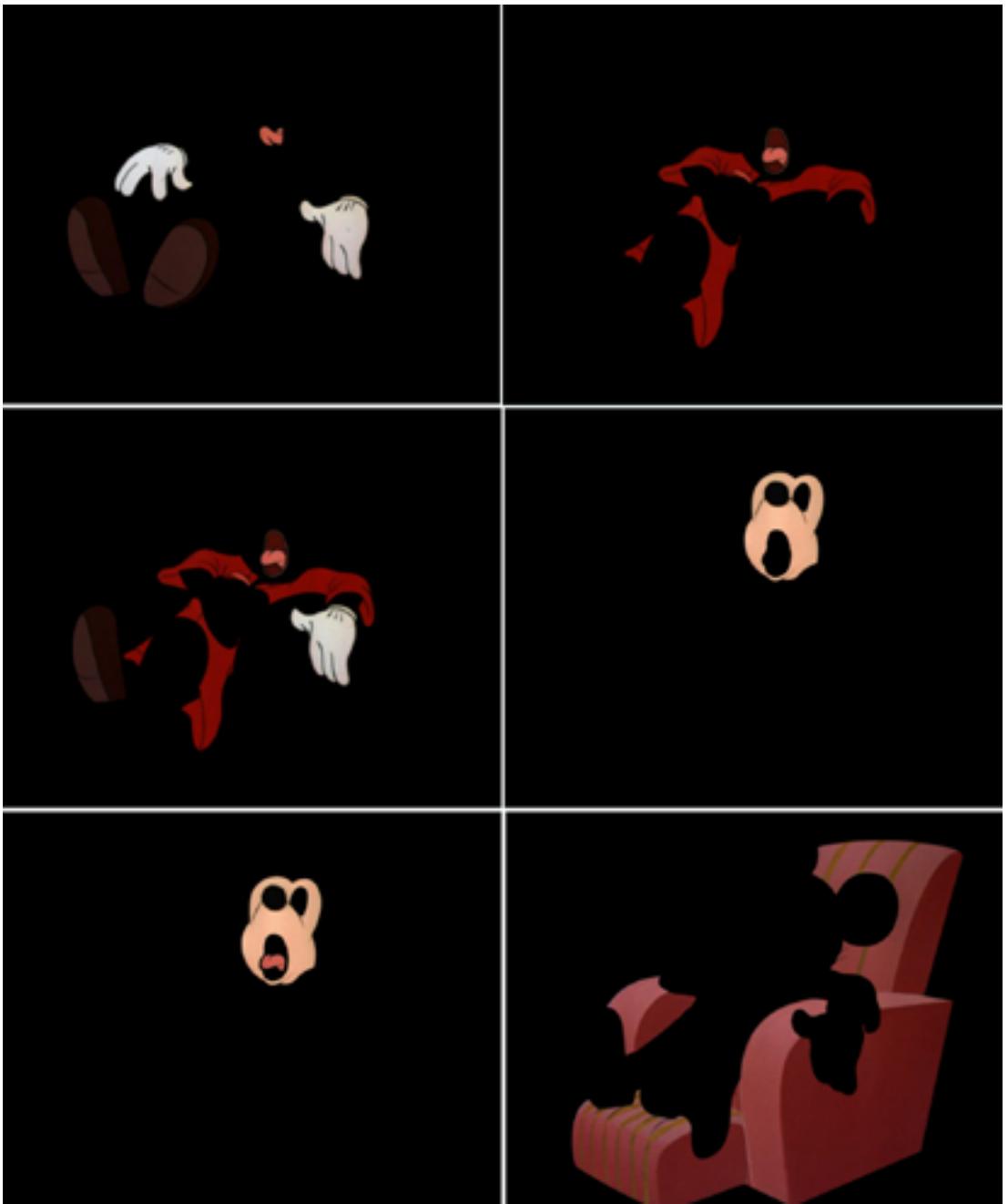
animatsioon / animation
4' 30", 2010

**2. Õrn palett
Soft Palette**

animatsioon / animation
3' 10", 2010



Varjumontaaž
Shadow Cuts



Örn palett
Soft Palette

Martin Arnold

Martin Arnold on rahvusvaheliselt hinnatud eksperimentaalfilmide tegija, kelle tööd piirnevad kunstimaailmaga ja on tehtud ka galeriis näitamiseks. Arnold saavutas rahvusvahelise tunnustuse eelkõige rea 16mm filmidega, mh "Pièce touchée" (1989), "Passage à l'acte" (1993) ja "Alone: Life Wastes Andy Hardy" (1998). Viimastel aastatel on ta produtseerinud ja lavastanud digitaalseid filmiinstallatsioone, milles on tihti kasutanud nn leitud materjali. Graafikatriennaalil eksponeeritavad kaks tööd – "Varjumontaaž" ja "Õrn palett" (mõlemad 2010) – pöhinevad Walt Disney animatsioonidel, mille peaosas on Miki-Hiir ja Pluuto. Kaader-kaadri haaval kilelehtede abil üles võetud traditsiooniline joonisfilm oli trükkkunsti ja mehaanilise reproduutseeritavuse teooriate seisukohast oluline arengutapp. "Varjumontaaž" taasanimeerib lõigu, milles Miki ja Pluuto naeravad koos, keskendudes kummagi tegelase silmadele (andes neile iseseisva mõötme). Arnold mängib kino ja video tehnilise *apparatus'e* (nt mitu kaadrit on sekundis) ning vaataja vahelise suhtega, samuti ideega, et silmad on hinge peegel ja ekraan on nn neljas "aken" ehk dimensioon. "Õrnas paletis" lõigatakse välja Miki ja Pluuto käed ja keeled stseenis, kus nad on koos uinunud nagu vanapaar ja norksavat körvulukustavalt. Kas näiv kurtus lärmi suhtes väljendab nende tugevat sõprust (inimene ja koer) või REM-une unustust või isegi ühist sundhäiret?

(Simon Rees)

Martin Arnold is an internationally esteemed experimental filmmaker whose work crosses into the art world and is also made for gallery exposition. Arnold achieved international recognition especially with a series of 16mm films including *Pièce touchée* (1989), *Passage à l'acte* (1993) and *Alone: Life Wastes Andy Hardy* (1998). In recent years he has produced and directed film installations in digital formats, often using found-footage. The two works in the Triennial *Shadow Cuts* and *Soft Palette* (both 2010) are based on Walt Disney animated cartoons "starring" Mickey Mouse and Pluto. Traditional cel-based stop-animations were an important development in considerations of printed art and theories of mechanical reproducibility (relevant to the Triennial). *Shadow Cuts* reanimates a sequence of Mickey and Pluto laughing together – concentrated on each of the character's eyes (which take on a life of their own). Arnold is riffing on the relationship between a viewer and the technical apparatus of cinema and video (think frames-per-second) and the ideas of eyes being windows to the soul and screens being the fourth "window", or, dimension. The latter work cuts out hands and tongues as the two sleep together, like an old-couple, amidst snoring violent enough to wake the dead. Is their apparent deafness to the racket an extension of their deep friendship (man and dog) or the oblivion of REM or even shared OCD?

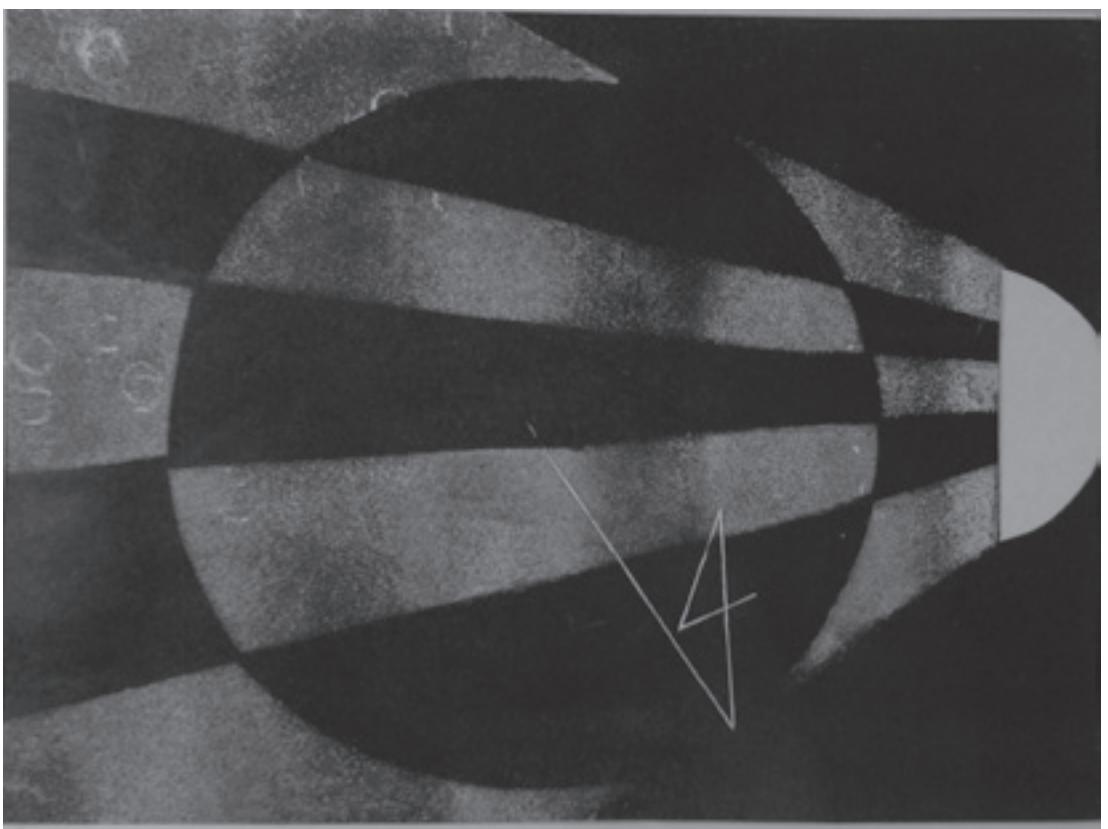
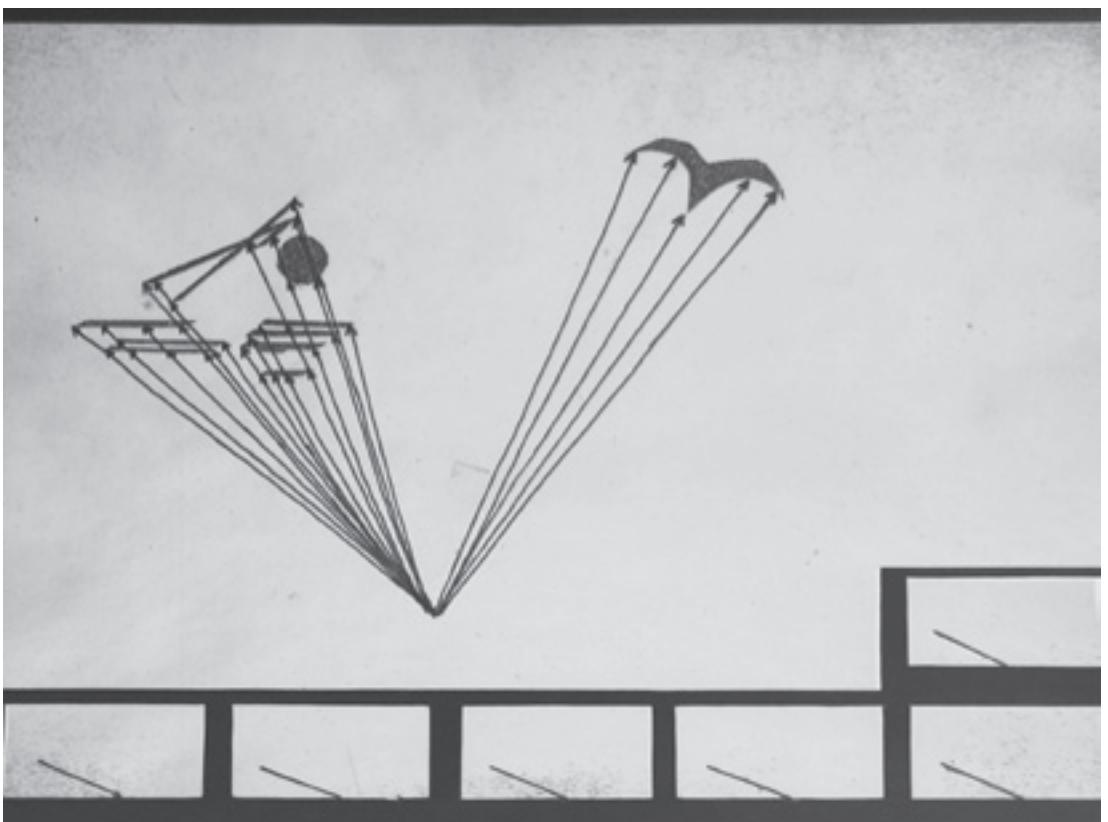
(Simon Rees)

Teema
Theme

Wojciech Bałkowski

1. Kõnefilm 5 Spoken Movie 5

DVD-le siirdatud
käsitsi maalitud 16mm
animatsioonfilm / handpainted
16mm animation transferred to
DVD
4', 2010





Kônefilm 5
Spoken Movie 5

Wojciech Bąkowski

Nagu paljud teisedki kunstnikud ammutab Wojciech Bąkowski inspiratsiooni minevikust viisil, mida vene kuraator ja kriitik Viktor Misiano on kutsunud "produktiivseks nostalgiaks". Samal ajal kui teised otsivad inspiratsiooni kollektiivsest teadvustamatusest, suurest ajaloonarratiivist, on Bąkowski omaks võtnud isikliku ja idiomaatilise vaatenurga. Muidugi pakuvad tallegi huvi Poola 1980ndad, mida tuntakse kui *Solidarność*'i (st solidaarsusliikumise) aastaid, kuid ta läheneb teemale teisiti. Bąkowskit, kes on ka menuka elektroonilise eksperimentaalbändi KOT solist, on pikalt köitnud selle perioodi helisalvestusvahendid ja muusikakeskused, mida ta kasutab tihti oma installatsioonides, samuti nagu vanu televiisoreid. Bąkowski käsitsi joonistatud ja värvitud animatsioonid sisaldavad sageli ka mikrofone ja muusikalisi instrumente. Digitaalajastul näib selline huvi üsna vanamoelisena või vähemalt rohkem omasena 1960. aastail sündinud põlvkonnale. Ta loob animatsioone otse filmilindile joonistades või traditsioonilises joonisfilmi tehnikas, mis seob teda veelgi selgemalt kunstnike vanema põlvkonnaga ja paljastab ta loomingu kinniskeelise külje (1990. ja 2000. aastate suure-eelarvelise videokunstiga võrreldes annab nende animatsioonide maaliline laad tunnistust ebaeharilikust örnuse- ja iluhuvist). Enamasti kõneleb bändis laulmine, tehnika, sealhulgas helikopterite (ilmsest Vene Mi), bokserite ja eriskummaliste olendite kogumine armastusest pojstehobide vastu. Bąkowski karmid installatsioonid ja helikindlad kuubid, milles ta oma animatsioone esitab, on kindlasti sci-fi vaimust kantud (KOT kõlab kohati nagu Kraftwerk), tööstades, et Bąkowski vaatleb kunsti ja maailma läbi fänninduse prisma.

(Simon Rees)

Like many artists Wojciech Bąkowski raids the past, in the spirit of what Russian curator and writer Viktor Misiano has named "productive nostalgia", for inspiration. While most artists look for inspiration in the collective unconscious, in big history, Bąkowski takes a personal and idiomatic view. To be sure, he is fascinated by the 1980s in Poland, famous as the *Solidarność* (Solidarity movement) years, but plays them out in a different way. Bąkowski, who is also the lead singer in a well-known experimental electronic band called KOT, maintains a fascination for sound recording and stereo equipment of the period (that are often included in his installations) old television sets have also made an appearance in his works. His hand-painted, and hand-drawn, animations also often include microphones and instruments. In the age of digital this fascination is quaint, or at least more typical of the generation born in the 1960s. The fact that he works with direct animation and stop-animation also connects him with an older school of artists and reveals an obsessive side to his art production (the painterly quality of the animations reveal his fascination with delicacy and beauty atypical of big-budget artists' video that emerged since the 1990s). Generally, singing in a band, collecting techniques, and including things like helicopters (what seems to be a Russian "Mi"), boxers, and weird-and-wonderful creatures speaks to a love of boys-own stuff. His harder edged installations, and the soundproofed cubes in which Bąkowski displays the animations certainly have a sci-fi quality (KOT sounds at times like Kraftwerk) that is proof that Bąkowski views his art, and the world, through the lens of fandom.

(Simon Rees)

Naglis R. Baltušnikas

- Lilled on tüdrukute parimad sõbrad.**
Nartsiss
Flowers Are a Girl's Best Friend. Narcissus

mosaiik / mosaic
125 × 201 cm, 2010

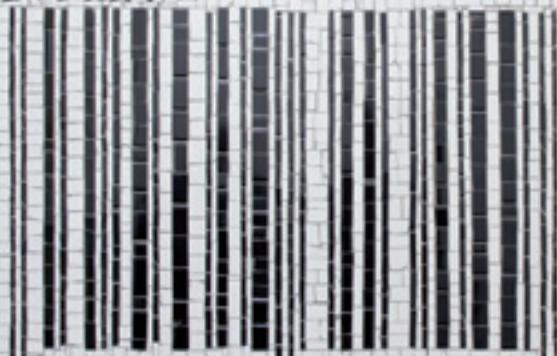
- Lilled on tüdrukute parimad sõbrad.**
Väike roos
Flowers Are a Girl's Best Friend. Little Rose

mosaiik / mosaic
125 × 155 cm, 2010



Narcizas

138283.K14



2 000099 313249

LT
66,80

Lilled on tüdrukute parimad söbrad. Nartsiss
Flowers Are a Girl's Best Friend. Narcissus

Naglis R. Baltušnikas

Naglis Baltušnikase sarja "Lilled on tüdrukute parimad sõbrad" **pealkiri on parafraas laulust** "Teemandid on tüdrukute parimad sõbrad", mida esitab filmi- ja popkulturiikoon **Marilyn Monroe Broadway muusikalimaailmast** kõnelevas filmis "Härrasmehed eelistavad blonde" (*Gentlemen Prefer Blonds*, 1949). Kuigi pealkiri lubab hetkeks loota, et Baltušnikase tööd üritavad kritiseerida materialistlikku Hollywoodi glamuuri, pakkudes asemele midagi romantilist ja kasupüüdmatult ilusat, viib juba esimene pilk teoste endile meid tagasi tarbimisloogikale alluva maa peale. Lilled osutuvad siin vaid tühjadeks tähistajateks: roosi mosaiik ei kujuta sugugi roosi. Täpsemalt ei näe me siin ühtegi lillekujutist, vaid hoopis erinevate lillede poesilte, mis justkui kinnitavad, et lill on eelkõige toode, millel on oma nimetus, hind ja triipkood. Monumentaalseks muudetud hinnasildid justkui ülistavad, kuid samas ka paljastavad irooniliselt köike rahaks konverteerivat kaubanduslikku mötlemist ning näotuid atribuute: poes huvitavat kaupa nähes vaatame sageli eelkõige just hinnasilti, enne kui süveneme, kui hea või meile vajalik see asi tegelikult on. Kuid siiski, Baltušnikase väitega võib teataval määral ka nõustuda: tüdrukutele ju meeldib köigele vaatamata lilli kingiks saada, ning pole oluline, kui palju need maksnud on.

(Elnara Taidre)

The title of Naglis Baltušnikas's series, Flowers Are a Girl's Best Friend, is the paraphrasing of a song entitled Diamonds Are a Girl's Best Friend, which was sung by the film and pop culture icon Marilyn Monroe in Gentlemen Prefer Blonds (1949), a film about the world of Broadway musicals. Although, the title allows one to hope for a moment that Baltušnikas's works will attempt to criticize the glamour of materialistic Hollywood, by offering something that is romantic and beautiful, but not profit-seeking, the first glimpse of the works themselves brings us back to a world that is subordinated to the logic of consumption. The flowers turn out to be just empty markers – the rose mosaic does not look anything like a rose. More precisely, we do not see a single floral image, just the price tags for various flowers, which seem to confirm that flowers are primarily a product, with their own names, prices and bar codes. The monumental price tags seem to exalt, while also exposing, in an ironic manner, the commercial thinking that converts everything into money, along with its unlikeable traits – when we see something interesting at the store, we often look, first, at the price tag, even before we think about how good the item is and whether we actually need it. However, one can agree with Baltušnikas's statement, to a certain degree – in any case, girls like to receive flowers, and it is not important how much these flowers cost.

(Elnara Taidre)

Teema
Theme

Balam Bartolomé

1. Imedemaa I-VIII Wonderland I-VIII

tempera, lito / tempera, vintage
found lithography
28,5×40,5 cm, 2009





**Imedemaa
Wonderland**

Balam Bartolomé

Balam Bartolomé kunstistrateegia on vanade litode taaskasutamine: oma tööde aluseks on kunstnik valinud Ameerika ajalugu illustreerivaid kujutisi, millele on lisانud tegelaste mõtteid või repliike koomiksiestetika võtmes kujutatud "mõttemullide" abil. Kuigi vana kunsti hindaja seisukohast on nii vanad originaalid ära rikutud ja kaotanud oma endise väärtsuse, on kaasaegse kunsti vaatepunktist tegemist kontseptuaalse žestiga, mis loob postmodernistliku palimpsesti, lisades varasemale kujutisele uue tähinduskihi. Legendaarne Metsik Lääs või idyllilised stseenid vanadest Ameerika farmidest saavad absurdsed kommentaarid, mis nihestavad iironiliselt nende idealiseeritud kuvandeid. Nõnda saavad pioneeritest ja trapperitest, Ameerika esmaasutajatest ja küttidest kunstnikud, indiaanlast jälitav kauboi kaitseb oma eraomandit (mille ta küll varem oli indiaanlaste käest vägivaldselt ära võtnud), farmloomad mõtlevad ainult raha peale ning ka orjanduslikes majapidamistes on omad valget peremeest lõustavad neegripoisid-michaeljacksonid.

(Elnara Taidre)

Balam Bartolomé's artistic strategy is to reuse old lithographs – the artist has chosen images that illustrate American history as the basis for his work, to which the thoughts or comments of the characters are added with the help of comics-style "bubbles". From the viewpoint of those who appreciate old art, the old originals have been ruined and have lost their previous value. From the standpoint of contemporary art, however, this is a conceptual gesture that creates a post-modernist palimpsest by adding a new layer of meaning to an existing image. Absurd commentaries are added to pictures of the legendary Wild West and idyllic scenes of old American farms that ironically disrupt these idealized images. Thus, the pioneers and trappers, America's first settlers and hunters, become artists. A cowboy who is tracking Indians is protecting his private property (which he has, of course, forcibly taken from the Indians in the first place), farm animals only think about money and in slave-owning households, the small Michael-Jackson-like boys who are entertaining the master, are treated as part of the family.

(Elnara Taidre)

Britta Benno

kunstnikuraamatud /
artist books

1. Koduse elu retseptid Recipes for Domestic Life

ofort, koopiaülekanne,
readymade / etching, copy
transfer, readymade
 $10 \times 10 \times 1,5$ cm, 2009

2. Autoportreed mobiiliga Self-Portraits with a Mobile Phone

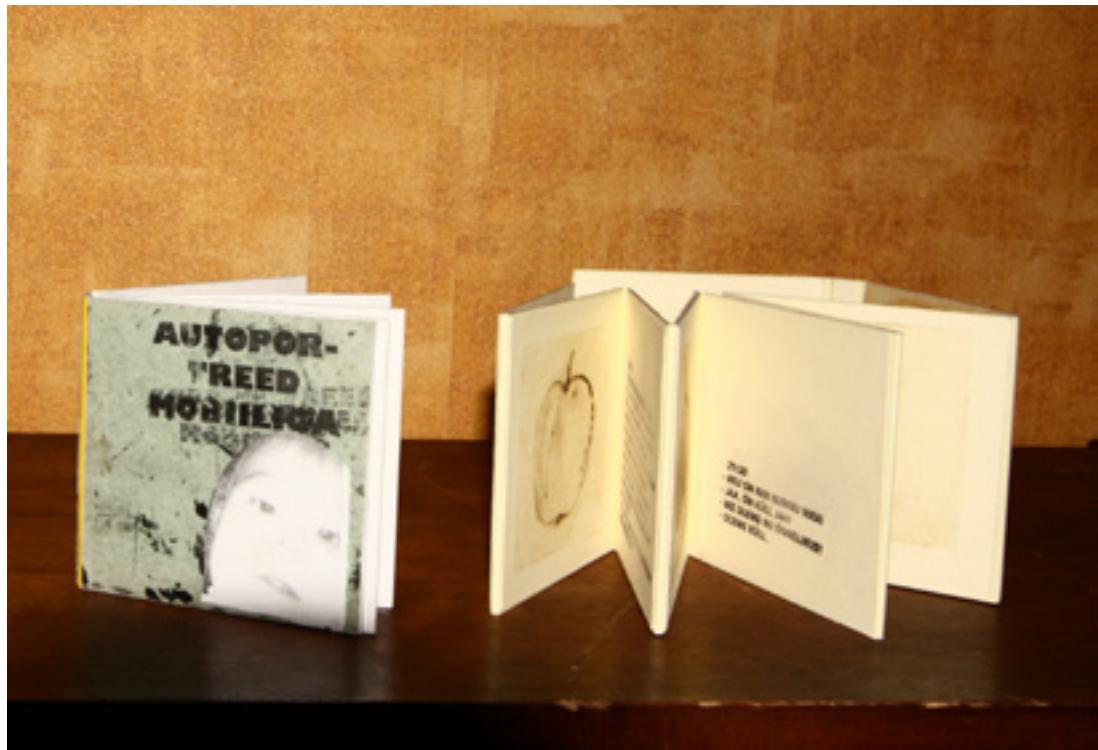
koopiaülekanne,
readymade / copy transfer,
readymade
 $10 \times 10 \times 1,5$ cm, 2009

3. Kodused asjad Domestic Things

kuivnõel, koopiaülekanne,
readymade / drypoint, copy
transfer, readymade
 $10 \times 10 \times 1,5$ cm, 2009



Koduse elu retseptid
Recipes for Domestic Life



Autoportreed mobiiliga
Self-Portraits with a Mobile Phone

Kodused asjad
Domestic Things

Britta Benno

Lapsi kasvatakse nii hästi kui osatakse ja kui võimalik. Eestis jääb tavaliselt üks vanem lapsehoolduspuhkusele ning peab lootma, et nn puhkuselt naastes tema töökoht veel ootab teda.

Benno on kunsti valanud väikelaste vanemate argipäeva: vanemate väsimuse, varased ärkamised, lõputud lapsega veedetud tunnid, mil tihilugu pole aega millekski muuks. Hommikud ja öhtud on rutuinsed, isegi masinlikud. Päeval minnakse jalutama, tehes selleks aeganöudvaid ettevalmistusi. Sel moel muutunud elutempo mõjub Benno kunstis küllaltki rusuvalt. Eks puhkuse ajal võibki ju aeglasemalt askeldada, kuid mis siis, kui kiiremini toimetada polegi võimalik?

Lapsi huvitavad igasugused asjad, iseäranis aga need, mida vanemad kasutavad. Mobiiltelefon on neile erakordselt põnev mänguasi. Ikka juhtub, et kellegi laps helistab suvalisele numbrile, saadab tühja söönumi või tahab telefoni endale, kui vanemad räägivad. Heldinud vanemad omakorda teevad lastest mobiiliga pilte ja riputavad neid internetti.

Benno seeriad keskenduvad olmele, kuid argisuse ilust hoolimata on selles loos midagi eemaletöukavat. Võib-olla on see vanemate pudikeel "mähku ja össu" või "hambapesu võitlus" – harjumuste kasvatamine pole lihtne. Võib-olla aga vanemate jöuetus, millest öhtuti omavahel räägitakse. Pikkadele päevadele vaatamata on lapsed vanematele ikka armsad, vahel seda armsamad, mida rohkem nendega vaeva peab nägema.

(Rebeka Pöldsam)

People bring up their children as well as they know how, and as well as they can. In Estonia, usually, one of the parents takes parental leave, hoping that after returning from the so-called "vacation", their job will still be waiting.

Benno has poured the everyday life of a parent of small children into art – the fatigue of the parents, the early morning awakenings, the endless hours spent with the child, with little time left for anything else. The routine of the mornings and evenings, which are even mechanical. During the day, one takes walks, and makes the necessary time-consuming preparations for this. The changes in the pace of one's life have quite an oppressive effect on Benno's art. When on vacation, of course, one can function more slowly, but what if it's not possible to be quicker?

Children are interested in all kinds of things, particularly the things used by their parents. Mobile phones are especially interesting toys for them. It's common to have children phone arbitrary numbers, send empty SMS messages or grab the phone when their parents are talking. Sentimental parents, on the other hand, take photos of their children with mobile phones and upload them on the Internet.

Benno's series focus on the everyday, but despite the beauty of ordinary things, there is something repellent in this story. Maybe it's the parents' silly baby talk or the lessons in basic hygiene – teaching children good habits is not easy. However, maybe it's the parents' powerlessness that they discuss amongst themselves in the evenings. Despite the long days, children are always dear to their parents, sometimes even more so, when extra exertions have to be made on their behalf.

(Rebeka Pöldsam)

Derek Michael Besant

- 1. Motellivoodi nr 35
Motel Bed #35**

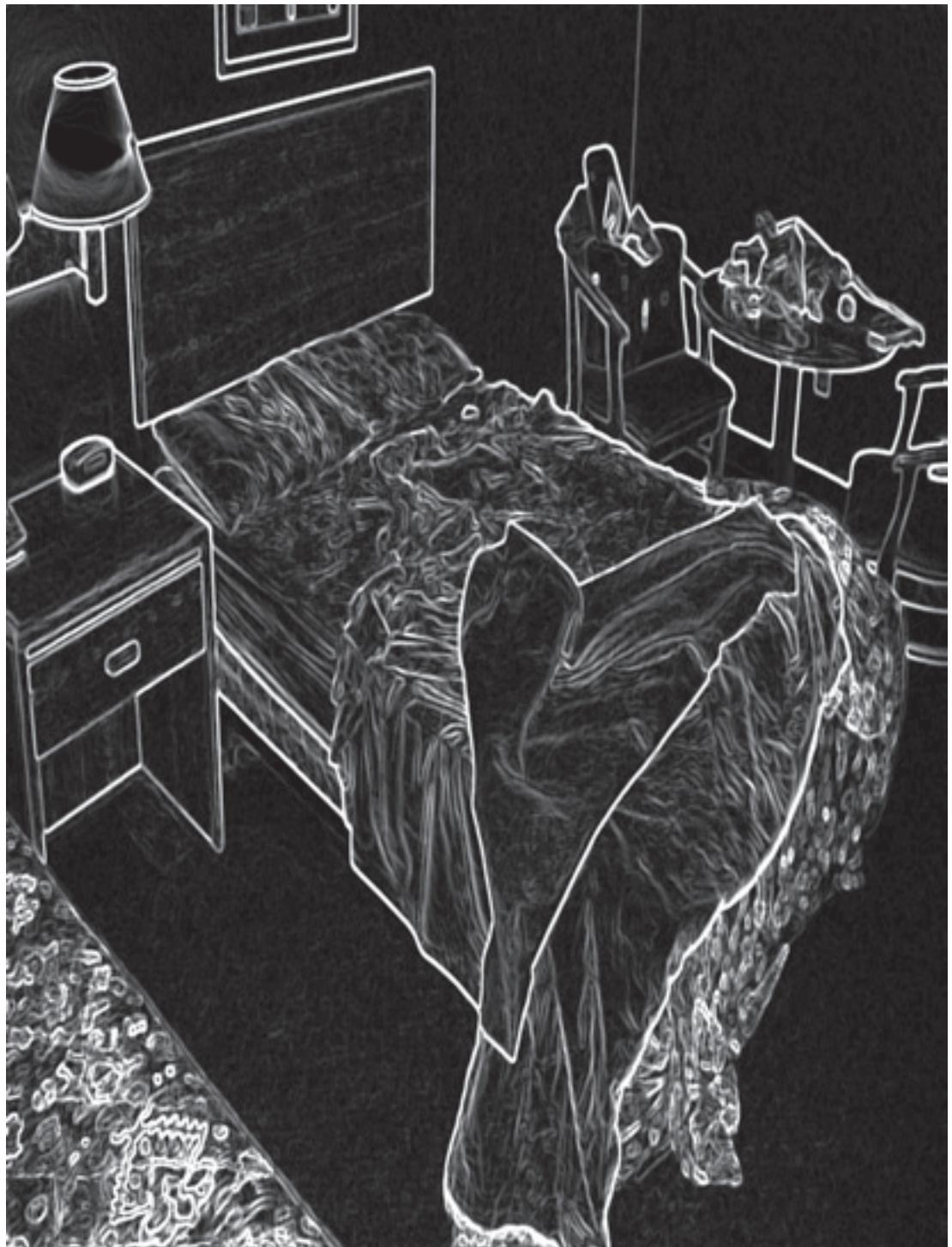
- 2. Motellivoodi nr 39
Motel Bed #39**

- 3. Motellivoodi nr 33
Motel Bed #33**

tuhmumiskindel termiline
inkjet trükk, kortsutatud
kangas / thermal UV ink transfer
on crumpled veil
100×75 cm, 2009



Motellivoodi nr 33
Motel Bed #33



**Motellivoodi nr 39
Motel Bed #39**

Derek Michael Besant

Besant reisis ühe aasta mööda Kanadat, peatudes igal ööl erinevas motellis. Igal hommikul pildistas kunstnik körvaltubade ülestegemata voodeid ja segadust, jäädvustades enda sõnul "metafoorseid maaistikke", mis kujutavad distantsi lähedaste inimeste vahel. Tühjad anonüümused voodid digitaalfoto negatiividel tekitavad rõhutatud distantseerituse mulje.

Algelt eksponeeris kunstnik seeriat inglise ja prantsuse segakeeles esitatud melanholsete lugude saatel, mis lisavad fotode spliinile veelgi raskemeelsust, rõhutades vahemaad ühe ja teise keele könelejate vahel. Kanada on kakskeelne riik, mille elanikest umbes 67% räägib inglise ja 22% prantsuse keelt. Besanti piltidest öhkuv tühi tunne meenutab mõneti 21. sajandi alguse Eestit, kus eesti ja vene kogukondi lõhestab kultuuriline ja geograafiline segregatsioon, üks ei mõista teist ning lahendust ei paista.

(Rebeka Pöldsam)

Besant travelled throughout Canada for a year and spent every night in a different motel. Every morning he photographed the unmade beds and disorder in adjoining rooms, recording what the artist calls "metaphoric landscapes", which depict the distance that exists between people who are physically close. The negatives of the digital photos of anonymous beds create an accentuated feeling of distance.

Initially, the artist displayed the series to an accompaniment of melancholic songs in a mixture of English and French, which added an even greater sense of sombreness to the gloom of the photos, emphasizing the distances between the speakers of the two languages. Canada is a bilingual country where 67% of the population speaks English and 22% speaks French. The sense of emptiness that radiates from Besant's pictures are evocative of Estonia at the beginning of the 21st century, where the Estonian and Russian communities are split by cultural and geographical segregation, one does not understand the other and there is no solution in sight.

(Rebeka Pöldsam)

Teema
Theme

Liena Bondare

diptühhon / diptych

1. Kunst = Kapital

siiditrükk, tahvel / silkscreen on
blackboard

90 × 120 cm, 2010



Kunst ≠ Kapital

„nicht nicht“

Kunst = Kapital

Liena Bondare

Liena Bondare diptühhon on kommentaar Joseph Beuysi laiendatud kunstimõistele, mille motoks sai kuulus valem "Kunst = kapital". Beuysi põhiidee oli, et kunst ei pea olema mingi kindlalt defineeritud kultuurisfääri objekt, selle alla kuuluvad ka kõik loomingulist potentsiaali omavad tegevused, näiteks rohujuure tasandil toimuv kodanikuaktivism. Raha ehk kapitali käsitas ta mitte majanduslikus võtmes, vaid loomingulisuse ja selle lõppprodukti kaudu. Beuysi eesmärk oli ületada poliitika ja kapitali piiratud käsitlus, allutades need kunstile kui ülimuslikule printsibile ning tuues tasakaalu võimu ja vaimu vahekorda. Kontseptualismiklassik tutvustas väsimatult oma ideid, pidades väitusi ja loenguid, mille käigus visandas ta oma nägemuse skeemide kujul koolitahvlitele, mis praeguseks on muutunud ikoonilisteks kunstiteosteks. Bondare mängib just sellesama koolitahvlite kujundi ja Beuysi valemiga, opereerides selle koostisosadega matemaatilises võtmes: installatsiooni ühes osas on kunst ja kapital korrutatud, teises on aga nende võrdusmärk maha kriipsutatud, nagu oleks see töestust vajav võrrand. Lühike kommentaar "mitte alati", mis töö teises osas on osaliselt ära kustutatud, räägib aga Beuysi võluva, ent hapra utoopia suhtelisusest.

(Elnara Taidre)

Liena Bondare's diptych is a commentary on Joseph Beuys's expanded concept of art, the motto of which was the famous formula of Art=Capital. Beuys's basic idea was that art should not only be a concretely defined object in the cultural sphere, but should include all activities that possess creative potential, for instance, grassroots civil activism. He did not interpret money or capital in the economic context, but through creativity and its end product. Beuys's objective was to overcome the limited interpretation of politics and capital, by subordinating them to art as an overriding principle, and by bringing balance into the relationship between power and spirit. The classic conceptualist tirelessly introduced his ideas, held debates and gave lectures in the course of which he drafted his vision, as schemes, on blackboards that have become iconic works of art. Bondare plays with the image of these same blackboards and with Beuys's formula, by operating with its components in a mathematical context – in one part of the installation, the words "art" and "capital" are multiplied, while in another, their "equals sign" has been crossed out, as if this were an equation that needed to be proven. The short comment "not always", which is partially erased in the second part of the work, speaks of the relativity of Beuys's fascinating, but fragile utopia.

(Elnara Taidre)

Teema
Theme

Matthew Brannon

**1. Halvad kombed
Bad Manners**

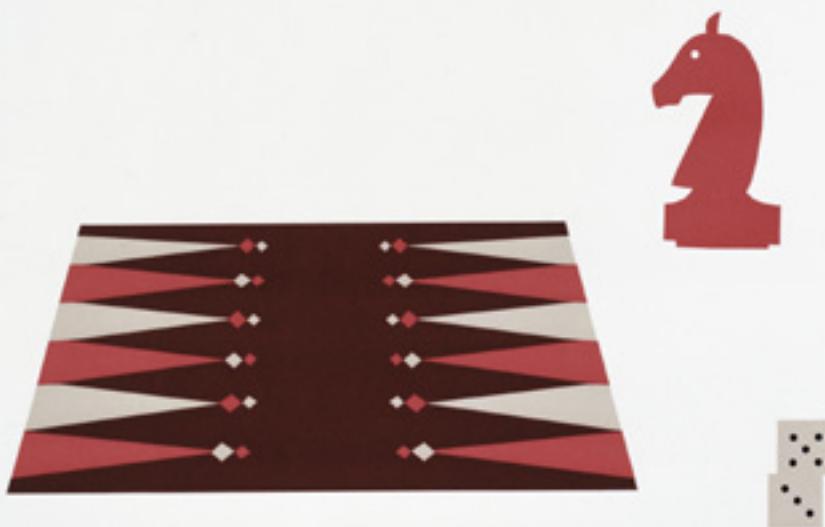
käsiladu / letterpress
56×41 cm, 2008

2. Rough Trade

käsiladu / letterpress
56×41 cm, 2008

**3. Toateenindus
Room Service**

käsiladu / letterpress
56×41 cm, 2008



Kids don't give it away for free. Snout the boar away from the deer.
Everything you have counts. Everything they offer counts. Conditions are hot ...
These nights, fuggy notions. When they say it doesn't hurt : they lie.

More than you know:

Halvd kombed
Bad Manners



Guess. No guess again. Think back. No that's not even close. Remember when I told you I did something I shouldn't have done? In New York. That guy in the piano bar? Yeah. Well I did. I fucked him. And he's here tonight. And you were right. He is the author.

Rough Trade

Matthew Brannon

Matthew Brannon loob ja lammutab kunstnikuks olemise ja New Yorgis elamise müüti.

Tema elegantseid käsilaos graafilisi teoseid näidatakse tihti keset laialpillutud eseemeid, mis esindavad seda elustiili või mille kohta võiks eeldatavasti lugeda klantslehe "mida-kaasa-pakkida" rubriigid: lennukohver, viin, ühelinnaseviski, siidisukad, kondoomid, kanged tabletid pohmeluse ravimiseks. Vahel peidab ta esemed ära, jättes samas seinajuhise, mis paljastab nende olemasolu kuskil ruumis. Näiliselt romantilised installatsioonid on palju töredamat kui esmapilgul võiks arvata: need on läbi imbunud New Yorgi kirjandushiidude Wolfe'i, Rothi, Maileri ja Salingeri künismist. Brannoni ihamantra – maneerid ja Martinid – on pigem köhedust tekitav kui ligitömbav, pannes mötlema, kas New York on ikkagi unelmatepaik. Ameerika menuka telesarja "Pöörased" tegelaste elus on rohkesti karisid, hoolimata nende sätitud rijetusest ja klanitud soengutest. Whitney biennaali küllastajapiletit jälgendav töö "Piletiraha" (2008) püstatab konkreetsemalt küsimuse selle kohta, mis hindab maksab kunstnik kunstimaailma tormijooksuga ühinemiseks, lootuse eest võimaldada endale uhket äraelamist.

(Simon Rees)

Matthew Brannon's work constructs and deconstructs myths about being an artist and living in New York. His elegant letterpress prints are often shown amongst installations of a clutter of objects that are artifacts of that lifestyle or that one might read in a "what-to-pack" vignette in a glossy magazine: airline bag, vodka, single malt scotch, silk stockings, condoms, strong pills to combat hangovers. Sometimes he hides the artifacts but makes sure to leave a wall-label telling you of their presence somewhere in the room. The seemingly romantic arrangements are rather more dyspeptic than they seem at first glance: they are steeped in the cynicism of the New York literary giants Wolfe, Roth, Mailer, and Salinger. His mantra of desire – manners and martinis – is chilling rather than appealing and makes us wonder if NYC is really the stuff of dreams? There are plenty of downslopes for the people depicted in the hit American television series *Mad Men* despite the tailoring of their clothes and perfection of their haircuts. The work *Price of Admission* (2008), a simulacrum of a Whitney Museum biennial visitor's ticket, poses a more specific question about the cost of an artist joining the rat-race, the art-system, or aspiring to afford a swanky living situation.

(Simon Rees)

AA Bronson & General Idea

1. AIDS

siiditrükk, tapeet / screenprint on
wallpaper
erinevad mõõdud / various sizes,
1987/2010



AIDS
ofsettrükk/offset print
59,3 x 59,6 cm, 1988



AIDS
arvutianimatsioon / computer animation
30", 1993–1994

AA Bronson & General Idea

AA Bronson on koos Felix Partzi ja Jorge Zontaliga üks Toronto-põhise kontseptuaalse kunstirühmituse General Idea (1969–1994) asutajaliikmetest. Nagu paljud selle põlvkonna kontseptualistid töötasid nemadki graafika ja reproduktseeritavate teostega, tehes erinevaid plakateid, manifeste, lendlehti, trükiseid ja väljaandeid. Rühmitus asutas ka kaks olulist kunstikirjastust ja levitusvõrgustikku, mis väga tõenäoliselt on nende mõjuvõimsam pärand: Art Monopole (Toronto) ja Printed Matter (New York), mis on alates 2007. aastast igal sügisel korraldanud kunstnike graafika- ja raamatulaata. Paralleelselt New Yorgist üle Põhja-Ameerika levinud geiõiguste liikumisega on General Idea juba 1969. aastast peale järjepidevalt rikastanud oma loomet queer-politiika ja camp'iga. Nende varasemad tööd keskendusid popkunsti massimeedia- ja brändivaimustuse pärandile, mis avaldus reas performance'ites ja queer-iluvõistluse ideel põhinevates väiketrükistes. 1984. aastast tõusis nende huvi keskmesse AIDS-i kriisi mõju Põhja-Ameerika geikogukonnale (nii Partz kui ka Zontal surid sellest tingitud tüsistustesse). 1987. aastal "kloonisid" nad Robert Indiana ikoonilist maali "LOVE" (1967), paljundades seda (plakatite, t-säkkide, valguskastide, tapeedi ja kleepekatena) oma põlvkonda ründava neljatähelise sõnana "AIDS". Sellest on kujunenud nende tuntuim teos ja sünönüm kunstnikud-AIDSi-vastu liikumisele, mis osutab, et "armastage inimesi, kellel on AIDS".

(Simon Rees)

AA Bronson is one of the founding members, with Felix Partz and Jorge Zontal, of the Toronto-based conceptual artist's collective General Idea (1969–1994). Like many of the conceptualists of their generation the collective worked in all areas of print and reproducible work, producing posters, manifestoes, flyers, publications, and editions of various kinds. They also founded two important art-presses and distribution networks that might be their most influential legacy, Art Monopole (Toronto) and Printed Matter (New York) that since 2007 has also run an artists' print and book fair every autumn. From the outset in 1969 General Idea was keen to inject queer politics and camp into their artwork synchronous with the Gay Rights movement that was spreading across North America from New York. Their early work concentrated on the legacies of Pop Art's fascination with mass media and brands, which they rehearsed in a number of performances and printed paraphernalia based on the idea of a queer beauty pageant. From 1984 their interest began to shift to the impact of the AIDS crisis on the gay population of North America (Partz and Zontal both died from related illnesses). In 1987 they "cloned" Robert Indiana's iconic LOVE painting (1967) and reproduced it (in posters, t-shirts, light boxes, wallpaper, stickers) as the four-letter word assailing their generation "AIDS". It has become their most recognized work and synonymous with the artist-against-AIDS movement: connoting "love people with AIDS".

(Simon Rees)

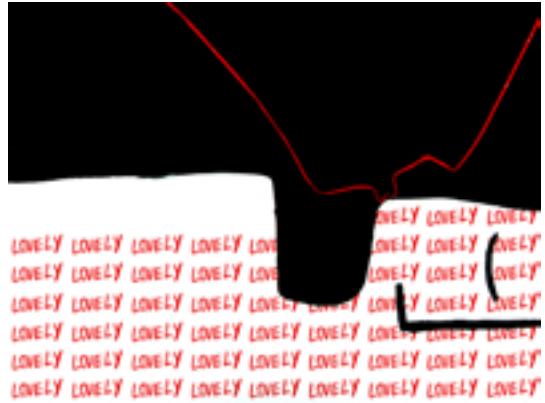
AA Bronson sünd 1946 (Michael Timsi nime all) Kanadas b. 1946 (as Michael Tims) Canada Elab ja töötab USA-s New Yorgis. Lives and works in New York, USA. **Felix Partz** sünd 1945 (Ronald Gabe nime all) Kanadas. Suri 1994 b. 1945 (as Ronald Gabe) Canada. Died 1994 **Jorge Zontal** sünd 1944 (Slobodan Saia-Levy nime all) Itaalias. Suri 1994 b. 1944 (as Slobodan Saia-Levy) Italy. Died 1994 **Valik Isiknäitusi Selected Solo Exhibitions 2007** General Idea: Editions 1967–1995, Centro Andaluz de Arte Contemporaneo, Seville 2006 **General Idea: Editions 1968–1995**, Henry Art Gallery, Seattle & Münchener Kunstverein & Kunstwerke, Berlin & Kunsthalle Zürich & Luckman Art Gallery at California State University, Los Angeles & Victoria Art Gallery, Victoria, Canada & Andy Warhol Museum, Pittsburgh **Valik grupidnäitusi Selected Group Exhibitions 2010** CHANGING CHANNELS: Art and Television 1963–1987, Museum of Modern Art (MuMoK), Vienna 2006 **The Eighth Square: Gender, Life, and Desire in Art since 1960**, Museum Ludwig, Cologne 1997 documenta X, Museum Friedericianum, Kassel **Valikbiblioograafia Selected Reading** Gregg Borodowitz, General Idea: ImageVirus (The AIDS Project), MIT Press, 2010 **Fern Bayer** (ed.), General Idea Catalogue Raisonée, Blackwood Gallery, 2003 AA Bronson, Negative Thoughts, Museum of Contemporary Art, 2001

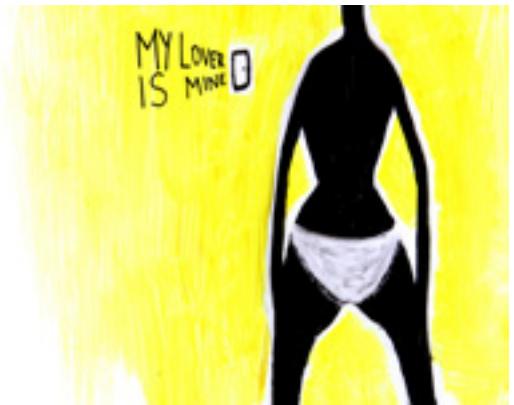
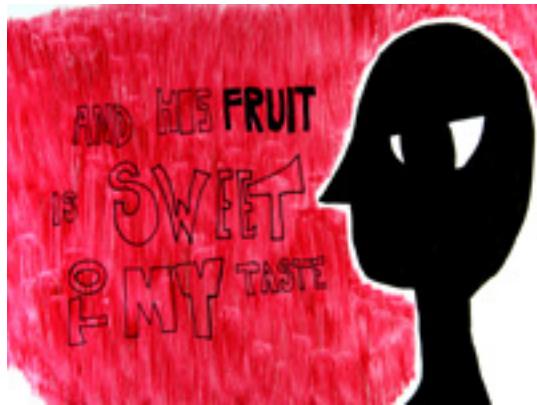
Teema
Theme

Urtė Budinaitė

1. Ülemlaul **Song of Songs**

maalitud animatsioon / painted
animation
4', 2010





Urtė Budinaitė

Urtė Budinaitė animatsiooni põhiteema on Ülemlaul: traditsiooniliselt kuningas Saalomonile omistatud Vana Testamendi tekst. Kuigi Ülemlaul kujutab endast mehe ja naise armastusest kõnelevate laulude kogumikku, on seda allegooriliselt tõlgendatud ka müstilise jumalaarmastusena. Budinaitė töö ehitab silla sõna ja pildi vahele, visualiseerides laulus kõlavaid kõnekujundeid. Tema pildid on üsna lihtsad, ent maalilised, kontseptuaalsed (armastatu armsuse võimu tähistab korduv punases kirjas märksõna) ja kohati humoorikad (hüljatud viinaaia motiivi tähistavad animatsioonis ümberkukkunud veinipudel ja -klaas). Umbees poole peal aga animatsiooni visuaalne tasand muutub: kuigi taustaks on jätkuvalt lembelaul, tungib poeetilisse piltri tunduvalt vähem romantiline olme: piimapakid, nöud, sokid. Armastatu ei näe välja kuigi veetlev, vaid osutub suurte prillide ja karvaste jalgatega nohikuks. Kaadris lendavad argiesemed viitavad peresõjale, tegelased karjuvad häälletult teineteise peale ja mees lahkub just hetkel, mil Ülemlaul manifesteerib põhitõde: "Kuulun oma kallimale ja tema mulle." Budinaitė video on mitmetähenduslik nagu möistatuslik Ülemlaul: see võib visandada armastuse erinevaid staadiume armumisest lahkuminekuni, kuid võib kõnelda sellestki, et armatus ei kao kuhugi ka keset argisaginat ning seda tuleb mäletada ja hoida.

(Elnara Taidre)

The main theme of Urtė Budinaitė's animation is the Song of Songs, the Old Testament text that is traditionally attributed to King Solomon. Although the Song of Songs is a collection of songs about the love between a man and a woman, it can be allegorically interpreted as the mystical love of God. Budinaitė's work builds a bridge between the verbal and visual texts, by visualizing the figure of speech. Her pictures are quite simple, yet also picturesque, conceptual (the power of the beloved's dearness is signified by the corresponding keyword that recurs in red letters) and sometimes humorous (the motif of an abandoned vineyard is indicated by a toppled wine bottle and glass). However, about halfway through, the visual plane of the animation changes, although the song of love continues as the background, with significantly less romantic, everyday images intruding into the poetic picture – milk cartons, dishes, socks. The beloved does not seem as charming; he turns out to be a bespectacled, hairy-legged nerd. The ordinary things that fly through the frame point to a family feud, the characters scream at each other mutely and the man leaves just at the moment when the Song of Songs declares its basic truth: "My beloved is mine and I am his." Budinaitė's video is multifaceted like the enigmatic Song of Songs. It may outline the various stages of love, from falling in love to parting, but may also speak about the fact that love does not disappear, even in the middle of everyday hustle and bustle, and it should be remembered and cared for.

(Elnara Taidre)

Alicia Candiani

1. Kroonitud nunnad Crowned Nuns

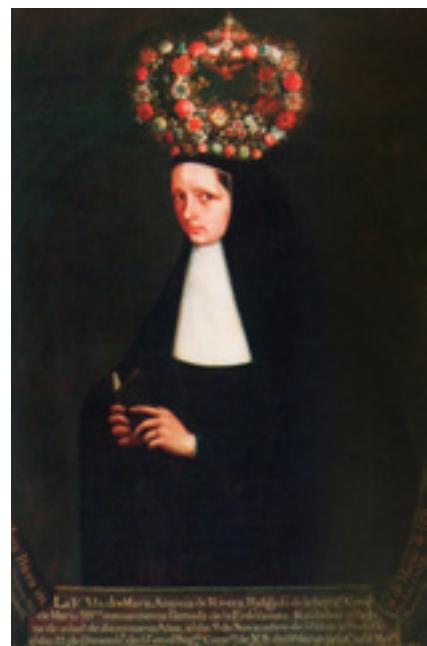
installatsioon, lambda
trükk, digitaaltrükk,
kleeptähed / installation, lambda
print, digital print, vinyl cutouts
160 × 90 cm, erinevad
mõõdud / various sizes, 2009–
2010

Portree su silme ees, mis,
esitades kõiki kunsti völusid
koos värvitoonide võltsi
sülogismiga,
petlikult allutab nägemise
meele,
on viltu läinud mõtlematu katse,
on nõrgenenud ind ja õiges
valguses
on laip, on tolm, on sündus,
on olematus!

(Sor Juana Inés de la Cruz)

This portrait, that you see,
which
by displaying all the charms
of art,
with those false syllogism of
its hues,
deceptively subverts the sense
of sight,
is a foolish effort that's gone
wrong,
is a weakened zeal, and rightly
seen,
is corpse, is dust, is gloom,
is nothingness!

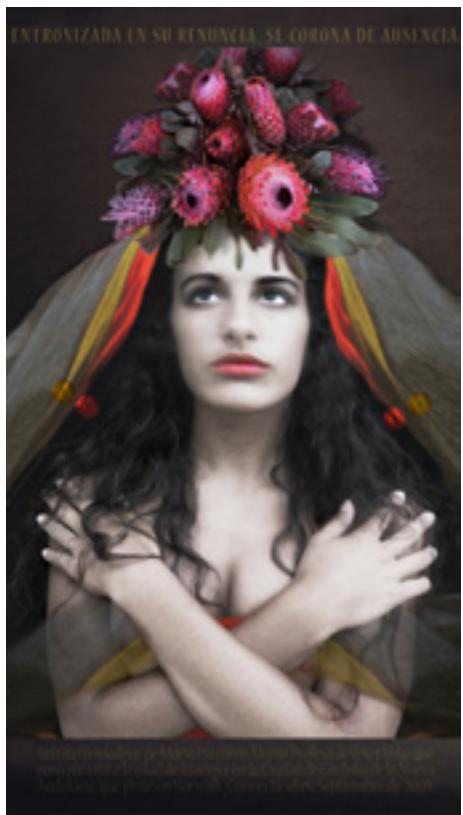
(Sor Juana Inés de la Cruz)



Kroonitud nunnad
Crowned Nuns



Yo la Corte de la Reina
Reina de las que
dan veces la corona
a su Alfonso o a su
el Príncipe o sus señores
Consejeros, Suyos
Dichos el Príncipe



ENTRONIZADA EN SU BENDICIÓN, SE CORONA DE AUSENCIA

Una obra original de la artista Ana Mery, que nos muestra la belleza de la tierra de Andalucía en su más pura esencia. Una obra que nos invita a vivir la magia de la cultura y la tradición andaluza.

Alicia Candiani

“Kroonitud nunnad” on feministlik uurimus Ladina-Ameerika koloniaalkunsti nn kroonitud nunna žanrist, mis oli nunnaks pühitsemisega kaasnev tseremoniaalne maaližanr Mehhiko, Kolumbia ja Ecuadori kunstis. Naised on neil vanadel maalidel pühitsemisrõiva brokaadi raskuse all kössis ning töödele lisab fataalset pidulikkust taevasele armastusele pühendatud religioosne luule, nn *leyenda*. Kunstiajalugu inspireerib omalaadse kuriositeetide kabinetina, sest olnud ajastute eriomane fluidum on tänapäeva suhtes alati nihkes, tundudes vaimustava ja võõrana. Lisaks on ajalool alati varuks ammendamatul hulgal humanistliku sõnumiga materjali, mis nii hoiatab mineviku ebakohtade eest kui ka estetiseerib neid. Candiani naudib vararenessanslike nunnapühitsusportreede kummastust ning tema remake-fototriptühhoni kitšiesteetika ja camp-poosid möjuksid koloniaalajastu vaatajale ilmselt niisama kaugena kui vararenessanss meile. Modelli käed on risti rinnal ja pilk üles suunatud – umbes nii võiksid katoliiklike maade lapsed teha järele nunnasid. Paroodia on aga camp’is kesksel kohal. Kuid Candiani eesmärk on tösin: uurida kunstiajaloo kaudu diskrimineerimist ja selle eest hoiatada, sest kroonitud nunnadeks said Ladina-Ameerikas vaid hispaania või kreooli päritolu rikastest peredest pärit neiud, keda tihtipeale sunniti kloostrisse vägisi, et suurendada kiriku kaudu perekonna ühiskondlikku mõjuvõimu.

(Liisa Kaljula)

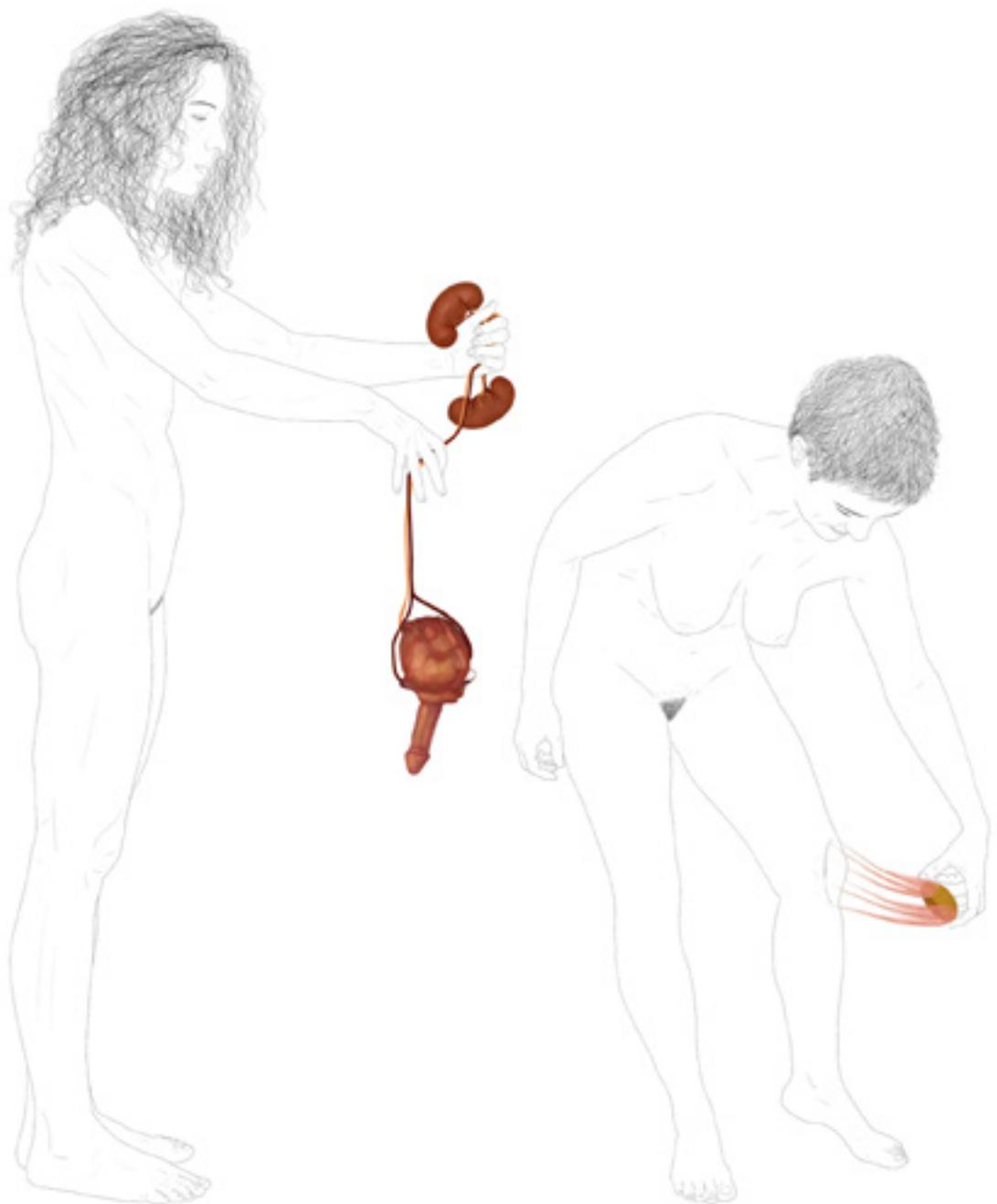
The Crowned Nuns is a feminist examination of the “crowned nun” genre in colonial Latin American art – ceremonial portraiture in Mexico, Colombia and Ecuador that marked a woman’s entry into a convent. The women in these old paintings are weighed down by the heavy brocade clothing worn for their consecration and a fatal formality is added to the works by religious poems – leyenda – dedicated to celestial love. As a unique cabinet of curiosities, art history is inspirational, because the specific Zeitgeist of various eras is always dislocated in relationship to the present, thereby seeming inspiring and strange. In addition, history has always had an inexhaustible repository of materials with a humanist message, which both avoids the deficiencies of the past, while also aestheticizing them. Candiani appreciates the bashfulness of the Early Renaissance crowned nun portraits. However, her kitsch aesthetics and the camp poses of her remake-photo triptychs would be just as foreign to colonial era viewers as the Early Renaissance is to us. The model’s hands are crossed on her chest and her gaze is directed upward – just the way children in Catholic countries might imitate nuns. However, parody is the focal point in camp, yet, Candiani’s goal is serious – to use the documents of art history to examine discrimination and warn against it, because only the daughters of the richest Spanish or Creole families in Latin America became crowned nuns. Moreover, they were often forced into convents in order to increase the family’s social influence through the Church.

(Liisa Kaljula)

Montse Carreño

- 1. Siirda.mind/
Korratu keha
Transfusion.Me/
Disorganized Body**
digitaaltrükk / digital print
170 × 100 cm, 2009
12 tk / pieces





**Suurda.mind/Korratu keha
Transfusion.Me/Disorganized Body**

Montse Carreño

Montse Carreño joonistuste seeria "Korruatu keha" on osa kunstniku suuremahulisest projektist pealkirjaga "Siirda.mind", mis uurib altruismi ja suuremeelsuse rolli ühiskonnas. Projekti keskmes on vabatahtlik vere või organite annetamise akt, mida töötetakse esile kui altruistliku käitumise ainulaadset vormi, mis erineb põhimõtteliselt teist tüüpि vahetussuhetest turuvärtustele orienteeritud ühiskonnas. Vastukaaluks suuremeelsuse kaubastatud mudelile, mis rajaneb eraomandil, rõhutab Carreño ühenduslülisiid suuremeelsuse ja kehalisuse vahel, viidates sageli kahe silma vahel jäävale, kuid sellegipoolest vältimatule võlgnevusele, mis seob üht keha teistega. Kehalise suuremeelsuse rõhutamine toob kunstniku lähedale feministlikule majanduskriitikale, mis väidab, et vaikimisi eraomandit eeldav käsitlus suuremeelsusest on konstrueeritud hierarhilise unustamise toel, mis eirab naiste tunnustamata ja alahinnatud panust turumajanduse säälitamisse ja taastootmisesse.

(Airi Triisberg)

Disorganized Body is a series of drawings produced in the framework of Carreño's large-scale project *Transfusion.Me* which examines the role of altruism and generosity in society. At the heart of this project is the act of voluntary blood or organ donation which is highlighted as a unique form of altruistic behaviour that is fundamentally dissimilar to other types of exchange in market-oriented society. In contrast to the commodified model of generosity that is based on private property, Carreño stresses the bonds between generosity and corporeality, referring to the often overlooked but nevertheless inescapable debt that a body owes to other bodies. The emphasis on corporeal generosity brings the artist close to feminist critique of economy, which is suggesting that the notion of generosity that implicitly presupposes private property is constructed at the expense of a hierarchical forgetting of the unacknowledged and devalued contributions from women who sustain and reproduce the market economy.

(Airi Triisberg)

Antonio Claudio Carvalho

**1. Pariis 1970
Paris 1970**

video
11'13", 2007

**2. Teadmata kadunud:
kadunud pole kunagi
päriselt kadunud enne,
kui nad üles leiame
Os Desaparecidos –
The Missing Will Never
Be Missing Until We
Find Them**

video
2'49", 2007

**3. Õitsegu Tiananmeni
väljakul sada öit
Let a Hundred Flowers
Blossom in Tiananmen
Square**

segatehnika, siiditrükk / mixed
media, silkscreen
7,8×15,5 cm, 2008



Pariis 1970
Paris 1970



Õitsegu Tiananmeni väljakul sada õit
Let a Hundred Flowers Blossom in Tiananmen Square

**Teadmata kadunud: kadunud pole kunagi päriselt kadunud enne, kui nad üles leiate
Os Desaparecidos – The Missing Will Never Be Missing Until We Find Them**

Antonio Claudio Carvalho

Carvalho videoinstallatsioon on pühendus. Arvo Pärdi pala "Spiegel im Spiegel" taustal ilmub pimedusest ekraanile kirjanik Anaïs Nini ja kunstnik Antonio Claudio Carvalho napp kahekõne, mis leidis aset ühel Pariisis 1970. aastal toimunud näituse avamisel. See on avamise *small talk*, mälupildist kunstiks konverteeritud eluseik. Küsitakse nagu avamistel ikka, mis sinu kodumaal toimub, kas sõjavägi tapab endiselt inimesi, jah, kas noorelt surnud Manzoni tegi sinu arvates head kunsti, jah, ma soovin, et ka mina oleksin olnud kolmkümmend aastat noorem, jah. Anaïs Nin oleks tahtnud surra noorena. Antonio Claudio Carvalho oleks tahtnud surra noorena. Kes ei oleks tahtnud surra noorena? Geriljavöitlejate mandrilt pärit Carvalho on oma teose pühendanud neile, kes põlesid ereda leegiga.

Minimalistlik videoinstallatsioon "Teadmata kadunud" on pühendatud kadunuks jäänud inimestele. Carvalho mötlemises on midagi strukturalistlikku, kui ta vajutab ekraanil inimeste nimesid sisse ja välja: need on taju nupud, aga millised taju nupud! "Teadmata kadunud" on omamoodi ambivalentne pilt, tühi-vöö-täis-klaas, sest sisse lülituvad nimed võivad tähendada nii olemasolevaid kui ka mitteolemasolevaid. Pierre Restany on kirjutanud, kuidas Carvalho kasutab oskuslikult "sõna-pilti", milles ühenduvad visuaal-intellektuaalseks kujundiks "sõna-idee" ja "sõna-värv", pakkudes vaatajale sel moel eriti suurt naudingut. "Teadmata kadunud" lisab olemise kategooriatele veel mitteolemise kategooria, mis aktiviseerib tajuorganeis lisaks äratuntavale ka tundmatu, kultuurist väljapoole jäääva.

(Liisa Kaljula)

Carvalho's video installation is a dedication. Against the background of Arvo Pärt's *Spiegel im Spiegel*, a brief dialogue between writer Anaïs Nin and artist Antonio Claudio, which took place at the opening of an exhibition in Paris in 1970, appears on the screen from the darkness. This comprised the small talk often heard at openings, a moment in life that is converted from a visual memory to art. As usual at openings, one asks what is happening in your homeland; is the military still killing people; yes; do you think that Manzoni, who died at an early age, produced good art; yes; I wish I was thirty years younger; yes. Anaïs Nin would have wanted to die young. Antonio Claudio Carvalho would have wanted to die young. Who wouldn't? Carvalho, who hails from a continent of guerrilla fighters, had dedicated his work to those whose flame burned brightly.

The minimalist video installation entitled *Os Desaparecidos* is dedicated to people who have been lost. There is something structuralist in Carvalho's thinking when he turns people's names on and off on the screen – these are buttons of perception, but what buttons of perception! *Os Desaparecidos* is an ambivalent picture – an empty or full glass – the switched-on names may be ones that exist or those that do not. Pierre Restany has written about how Carvalho skilfully uses "word-pictures", visual-intellectual images combining "word-ideas" and "word-colours", thereby providing the viewer great enjoyment. *Os Desaparecidos* adds the category of non-existence to the existential categories, which, in addition to the recognizable, also activates the unknown that lies outside of culture.

(Liisa Kaljula)