



PRESENT TENSE

Group exhibition
15/11 — 15/2

Kalmar konstmuseum

PRESENT TENSE
15/11 2014 — 15/2 2015

Participants:

Daria Melnikova (LAT)
Egle Budvytyte (LTU)
Eléonore de Montesquiou (EST)
Flo Kasearu, Aet Ader, Andra Aaloe, Grete Soosalu (EST)
Johnson and Johnson (EST)
Juozas Laivys (LTU)
Jüri Okas (EST)
Kostas Bogdanas (LTU)
Marge Monko (EST)
Ronja Yu (SE)

Curators:

Marianna Garin (SE), Andres Kurg (EST)

FOREWORD

Present Tense is Kalmar konstmuseum's first exhibition with artists from all three Baltic countries, Estonia, Latvia and Lithuania. As countries they differ from each other in many ways, but they share a common and dramatic history. Most recently, the liberation from the Soviet Union in the early 90s has become part of this common history. *Present Tense* focuses on artists that relate to how cities have changed, in light of these historical changes. Some works also illustrate liberation before the liberation, i.e. works that demonstrate alternative ways to relate to their environment, beyond the given political conditions under communism.

Today, we basically share the same conditions with the Baltic countries, in terms of economic rules of the game and a European identity. We wrestle with the same consequences, driven by the liberal market economy and globalization, where the service sector and manufacturing industries are moving to countries in which production is currently the cheapest. The Swedish textile industry, for example, has long left Estonia for cheaper production in Southeast Asia. These changes also

leave traces in how the cities are and how they develop. The everyday conditions of people change with a furious pace and we are all, in some way, part of the process without having any real ability to influence its outcome. The exhibition points, in all humility, with both humour and sharpness, at the absurdity of this situation. An absurdity that in many ways is just as limiting as the authoritarian Soviet system ever was.

One of the works in the exhibition is a documentary work that previously appeared on the SVT, the Swedish national public television. *Kineserna kommer* (The Chinese are coming), by Ronja Yu, is the story of the rise and fall of Fanerdun in Kalmar, and is a telling evidence of how globalization directly affects an entire city. The size of the illusion, and the project's unclear ending, eventually becomes an almost mythical tale. The physical devastation was limited in this case, but what about the mental devastation, after such a defeat? What have we learned?

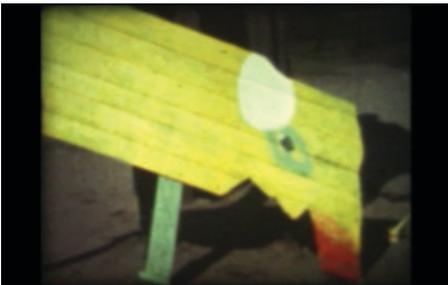
In line with Kalmar konstmuseum's international endeavours, we seek answers to questions about ourselves in dialogue with our geopolitical neighbourhood. By mirroring ourselves in these artists' questions to their surroundings, our own surroundings can get sharper contours. It's basically the point of being interested in other cultures; something is strange, but still quite possible to identify with.

Kalmar konstmuseum would like to thank the ten participating artists, of which several of them have made works directly related to the city of Kalmar to emphasize the dialogue across the Baltic Sea that we strive for.

We also wish to thank the curators, Marianna Garin and Andres Kurg, who did an amazing job with *Present Tense*. The exhibition is in many ways unique in its approach and subject. It's invaluable for Kalmar konstmuseum to get new knowledge by engaging external expertise.

An exhibition like this would not be possible to accomplish without the support from many. We would especially like to give prominence to the Lithuanian embassy by Ambassador Eitvydas Bajarūnas and Cultural Attaché Saulė Mažeikaitė, who as a matter of course engaged in *Present Tense*.

Bengt Olof Johansson, Museum Director.



Jüri Okas
Coloring the Elephant (1971)
8 mm, stills

PRESENT TENSE

Representations of the Baltic cities – Tallinn, Riga and Vilnius – have in the recent past concentrated on their post-socialist transformations: overcoming their Soviet heritage and negotiating the changes brought about by the new capitalist modernity. Now, twenty years after the arrival of independence, after joining the European Union and free market economies, other keywords and processes have come to the forefront: managing post-industrial changes, reappearing social differentiations and the precariousness of global economic cycles – and more recently, anxiety over one's geopolitical position.

Present Tense investigates the role of critical artistic practices vis-à-vis these changing societies and spaces. On the one hand, there still exists a distrust of collective means of opposition, which carry a stigma of Soviet propaganda strategies, and on the other, artistic work is met with the rhetoric of creative economies and entrepreneurialism, that translates oppositional gestures into productive ones. The exhibition focuses on urban and public spaces, where conflicts and contrasts are made visible, but also where interventions in the existing order of things could gain wider significance.

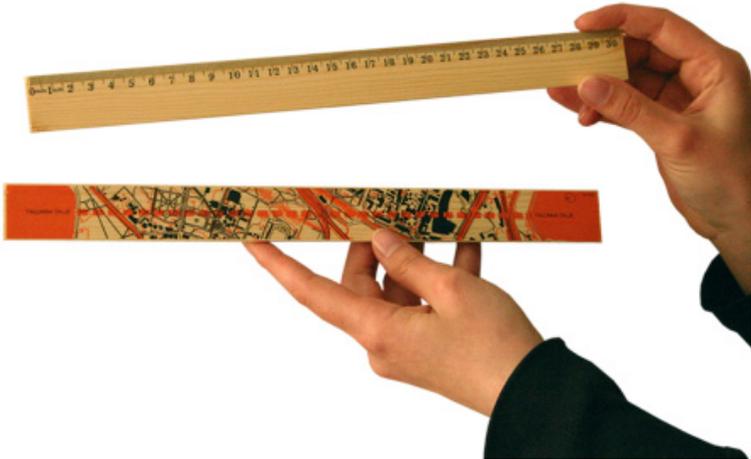
In her performance *Choreography for the Running Male*, Egle Budvytyte brings various affective gestures together with urban space, but also introduces a new regime of viewing for the audience. Flo Kasearu, Andra Aaloe, Aet Ader and Grete Soosalu will organise a queue in front of Kalmar Museum, bringing the Soviet stereotype of queuing to a new context, commenting on the economic demands placed on today's art institutions. Johnson and Johnson's dance to a tune from a popular musical transposes its message of a dream of wealth to a post-socialist city space in Tallinn. Marge Monko's piece shows an intervention on a rooftop of a hosiery factory, asking questions about the heritage of communist utopias in today's world. Eleonore de Montesquiou collects stories from workers in an electronic factory in Riga, now defunct; her other work in the show looks at the hopes of Perestroika and of the era that came after it.

A recurring question implicit in several works is that of the present moment: have we moved to a new point in history, leaving behind the ruins of the aftermath of Soviet society and its ideals of a different future? And if so, what kinds of connections are nevertheless kept with the previous moment and what kind of futures are predicted?

Juozas Laivys sees the starting point of his work to be an "action in present time". He aims to produce a disturbance in the museum's efficient circulation system. Kostas Bogdanas's proposed piece – domestic renovations for a person in need



Emissionists group
Bizarred Riga (1978)
Photomontage



Kavakava Architects
The Waist of Tallinn. A conceptual walk (2005)

of help – poses a challenge to the art system and questions his own role as an artist. In her installations Daria Melnikova investigates the layers and materiality of everyday objects, revealing unexpected connections and significance in the seemingly banal and transient.

Aiming to build a different kind of genealogy for these processes and interventions in the present, *Present Tense* shows also some work from the 1970s, when several young artists in the Baltic countries took an active stance towards the changing urban environment. In 1971 a group of art and architecture students repainted a rundown children's playground in a turn-of-the-century suburb of Tallinn in bright yellow, red and green. This "colour campaign" was supported by declarations and the work of other architects and designers at the time (Sirje Runge, Vilen Künnapu). The students' happening, called *Colouring the Elephant*, was documented by architect and artist Jüri Okas. During the same decade, Okas started to take photographs of banal and strange structures in the city, that for him contained an archetypal pattern possible to be implemented in later work. Gathered together as a *Concise Dictionary of Modern Architecture*, this series also shows a moment when the obsolescence of the previous forms of production suddenly became visible in the city and recognisable in artists' works. Also in the 1970s, a group of artists and architects from Riga, the Emissionists (Māris Ārgalis, Jānis Borgs, Valdis Celms, Kārlis Kalsers, Kirils Šmeļkovs), produced a series of photo collages, called *Bizarred Riga*, that were ironic and critical observations of the city.

Alongside video works, interventions, sculptures, actions and performances, the exhibition display also includes a reading corner, where diverse material such as documentation and publications introduce works of urban activists in the Baltic countries, who often have borrowed artistic strategies for community organisation and activation. These include the office b210 in Tallinn, K-Lab from Vilnius, projects of the Kavakava architects in Tallinn and material on the Survival Kit Festival in Riga.

Some works presented here could even mirror another part of the Baltic – namely the city of Kalmar where this show takes place. This city is also experiencing a postindustrial recession, with many local industries in decline while social costs soar, resulting in a decrease in the population. Kalmar is no stranger to radical ideas, which can be seen in Ronja Yu's film *The Chinese Are Coming*, also featured in the exhibition.

Marianna Garin, Andres Kurg, November 2014

DARIA MELNIKOVA

Daria Melnikova works mainly with sculptures, drawings and installations. In a metaphorical manner she elaborates new vocabularies of materiality. One could describe her work as belonging to the 'neo materialist' tendency, in the way she enhances the vitality of everyday things and explores how they affect and shape us. As the title itself suggests, in *Dashing Lines and Forming Heaps*, Melnikova reintroduces the dialectics of materialism in a combination of everyday objects, reinforcing contrapositions in a series of sculptures, drawings and prints on concrete parallelogram-shaped podiums.

In a Duchampian manner of taking elements of everyday life and creating something new, her sculptures could be seen as objects of identification, inviting new subjective and poetic connections. What could fit inside an unusually shaped cardboard box (or is it a model representing utopian architecture)? A framed graph paper, or a drawing that measures in millimetres the distance from A to B, exposes the imperfection of the uncertain hand-made line. A pile of things creates a sense of ambiguous disorder, since they are all being compressed to match a five millimetre keyhole; one could even imagine the reappearance of a new sculpture with the essence of these materials.



Daria Melnikova
Dashing Lines and Forming Heaps: The Box (2011)
Cardboard and glue (25 x 40 x 17cm)
Photo: Ansis Starks



Daria Melnikova
Dashing Lines and Forming Heaps: Ø=5mm (2011)
Paper, wood, concrete, metal, polyurethane, plasterboard, ruler, key, envelope (100 x 60 x 70 cm)
Photo: Ansis Starks



Egle Budvytyte
Choreography For the Running Male (2012)
Photo: Ieva Budžeikaitė



Egle Budvytyte
Leap (2009)
HD-video

EGLE BUDVYTYTE

In her video works and performances Egle Budvytyte constructs situations that dissolve the boundaries of reality and fiction. The sense of a non-verbal imagination plays an important role in her investigations. She uses the capabilities of the body to challenge the conventions of behaviour in public space. In the re-enactment of the performance piece *Choreography for the Running Male*, the audience follows a group of men running in unison along a route in the city of Kalmar. What could first be taken as a reference to a militaristic action changes as soon as they carry out a set of choreographed emotional gestures – denying the usual expectations of the audience that runs along with them. The piece is about ultimately breaking down the social constructions of identity, the idea of heteronormativity and what masculinity should be, norms and coded behaviours. The mechanism of social control is associated with the Soviet era, but the work may also reflect recent waves of increased neo-nationalist movements.

Budvytyte's second piece in the exhibition is the video, *Leap*, a poetic commentary on urban processes. Filmed in a clichéd documentary language, it shows a group of parkour performers jumping and leaping through abandoned cityscapes. Shot in Amsterdam, the piece however provides a framework for drawing parallels with similarly changing city landscapes in the rest of Europe and to the ways of resisting a society of constant surveillance. Fleeing from the controlled satellites of Google earth, this 'jump community' – born in times of gentrification

and urban transformations', could propagate the potentialities of change through their body movements and their imagination.

ELÉONORE DE MONTESQUIOU

Eléonore de Montesquiou tells stories, mostly creating a documentary approach that juxtaposes official and private stories revolving around identity politics, integration, immigration and history-reviewing in the former Soviet Union – especially in Estonia –, and thereby giving voice to its Russian community. The film *Radiotehnika* portrays a large radio factory in Riga, once a model Soviet factory, that provided the workers with social benefits, but which also functioned as a powerful bastion of propaganda. We hear the nostalgic stories of former female workers, about lost times and about illusions remaining as layers on the cracked walls in the almost empty dysfunctional factory. The film displays processes that have been characteristic not only of the Soviet block countries, but also of the industrialised West – closing down large-scale manufacturing plants and moving production elsewhere. De Montesquiou's analytical storytelling is a result of careful research including documentary images, collected stories, and archival material that merges in a sensitive way with a sound track made by musicians she closely collaborates with.

In de Montesquiou's second film on view we meet young Dasha, her dreams and visions, but also the limitations, of growing up during Perestroika. What constitutes the borderlines in

her world, and how did she reflect on the changes towards a constitutional, open and democratic Russia in the 1990s? This story of a young girl gains relevance today alongside the present situation of economic collapse and political authoritarianism in Russia, the Ukraine crises, and Putin's influence on European right-wing circles.

FLO KASEARU, GRETE SOOSALU (B210),
AET ADER (B210) & ANDRA AALOE

In 2010, the artist Flo Kasearu and her colleagues, architect Grete Soosalu, urbanist Andra Aaloe and architect Aet Ader, organised an intervention – a queue – in front of Tallinn Art Hall, in the very centre of the city. As in now familiar shopping campaigns, the first hundred people in the queue entering the Art Hall were given one hundred Estonian kroons. The money that the artist and her colleagues distributed was a grant from EU funds, for the European Capital of Culture year, in Tallinn 2011. The 'art queue' worked as a statement on many levels: firstly, queues have generally been seen as a stereotype of Soviet society, signifying its shortage economy where one had to stand in lines for goods. In 2010, after the economic crisis and subsequent mass unemployment, queues had returned in a different form, now at job centres that offered temporary and seasonal work places. But the art queue brings queuing to the contemporary gallery environment, exploring and commenting on the ways in which contemporary museums and art spaces are working under pressure, constantly in search of new and larger audiences.



Flo Kasearu, Andra Aaloe, Aet Ader, Grete Soosalu
Artificial Queue (2010)
Social sculpture



Eleonore de Montesquiou
Radiotehnika (2011)
HD-video 16:9, 19 min, b/w



Architecture office b210
Friendly Match: Ping-pong table project (2012)
Lasnamäe, Tallinn



Johnson and Johnson
If I were a rich man (2010)
DVD-video, 5:20 min



Ronja Yu
Kineserna kommer (2010)
Still from film

JOHNSON AND JOHNSON

Johnson and Johnson is a collective of two artists, who have been working together since 2005 in video, installations and site-specific interventions. Their works have critically commented on the social and cultural changes brought about by the blind adherence to the neoliberal economic doctrine in Estonia since the 1990s and the ways this has manifested itself in everyday situations.

The video work *If I Were a Rich Man* shows a performer, dancing on the roof of one of the Soviet period structures in the centre of Tallinn, overlooking the new business and shopping district that was erected during the economic boom of the early 2000s. The site of this new structure was formerly a public square, where during the 20th century a new civic centre was envisioned: in the early 20th century it was to become the new town hall square, in the 1950s it was the site for the House of the Soviets. However, the new civic centre was not built and the site was privatised in the early 21st century. Reusing the famous tune from the 1960's musical *Fiddler on the Roof*, by Sheldon Harnick and Jerry Bock, the dance on the roof reads as a comment on the dream of wealth of the boom years and the reality of the utopias not delivered: what we see instead is a cityscape of generic modernisation; the triumph of the markets over public interests.

JUOZAS LAIVYS

Juozas Laivys works in the tradition of conceptual art, involving experimental actions, producing, or sometimes only choosing and slightly modifying found objects. At the same time his works are often comments on the social and political environment where these kinds of objects function, and his interventions carry the aim of producing a digression or disjunction in our smoothly running everyday existence. In works like *A Landscape of Vilnius Hollowed Out*, showing a wooden souvenir plate where the skyline of Vilnius has been erased, or *A Shaft of a Hammer Broken by Another Hammer*, his interventions turn everyday objects into uncanny ones, as if claiming at the same time that the new reality that appears as a result is a more valid and accurate one. He has characterised his work as follows: 'The starting point of my artistic work is an action in present time. The possibility to act is an undisputable fact of the present. Since we exist here, at the point full of evidence from the past, and /since/ the existence in the future has not still been proven, the possibility to form events now is the essential act, which can summarise the issues I am addressing in my work.' True to form, for the exhibition in Kalmar, Laivys has proposed to make an intervention in which he will swop the signs for 'Push' and 'Pull' on the entrance door to the museum.

JÜRI OKAS

Jüri Okas is an architect and artist who started his work in the early 1970s with projects in land art, installation, photography, graphic art and 16 mm film. He was one of the leaders in a group of architects who throughout the 1970s provided a critique of Soviet urban architecture through alternative designs. Their work was extended into the field of art, where their practice ranged from walks and happenings in abandoned urban areas to neomodernist built works.

Colouring the Elephant documents a happening in 1971, in a turn-of-the-century suburb of Tallinn, where a large group of art and architecture students repainted a rundown children's playground. In the middle of the playground was a slide that formed the trunk of a wooden elephant; the film shows it being painted over in bright yellow, red and green. The event was initiated by artist and designer Andres Tolts and it was sanctioned by the local municipal housing committee as a renewal project by young artists. Besides the straightforward renovation work, the artists' choice of site demonstrates their interest in the strange, disused and uncanny objects and places one may encounter in the city.

The Concise Dictionary of Contemporary Architecture is a series of photographs, taken from the early 1970s onwards. It represents parts of the urban environment in Estonia, showing the everyday and utilitarian architectural objects that so far had



Jüri Okas
Concise Dictionary of Modern Architecture (1974-1986)
Slides

escaped public attention. In Okas's words, the series is intended as a manual for architects in their design works: the almost self-evolving and vernacular structures with their 'errors' can be a basis for architects' work and thus would redefine the ways professionalism is understood in architecture. It would be possible to compare the *Dictionary* to Western neo-avantgarde art, where industrial forms were used in conceptual photography in the 1970s, or to the emerging discussions about postmodern architecture at the time. Yet, the series could also be seen as bringing together a complex of themes emerging locally as signs of the radically transforming environment of the decade.

KOSTAS BOGDANAS

Kostas Bogdanas's work is a result of considerably careful thinking. He challenges the intricate relationships in the art world and its functional mechanisms, often by reversing, twisting the expected, to raise questions about his own role as an artist and the authority of the traditional art institution. Bogdanas's statement *Aš meninkas, I am an artist*, (in the piece with the same name) on postcards distributed in the art scene in Vilnius, is less a statement than a questioning of the legitimising status of an artist. Bogdanas can be placed in a performatic tradition, where the use of the body in immaterial art actions becomes political resistance, appropriated, for instance, by Czech artist Jiří Kovanda in his invisible but poetic acts of futility, or by the Croatian artist Mladen Stilinović, who documented himself in different stages of sleep in a purposely entitled piece, *Artist At Work*.

Bogdanas contests the meaningfulness of the artist by generating almost absurd or vulnerable situations. In *Present Tense*, he offers to carry out domestic renovations for a citizen who really would need some help. The idea of 'making' art by devaluing its purpose as art, or in his words, paradoxically by 'killing' its constitution, gave rise to his piece, *Making the Art Work*. What does it imply to produce ephemeral art pieces in a market-oriented culture of capitalism where the artist has to produce innovative, breathtaking 'commodities' to sell in today's political economy of art?

MARGE MONKO

Marge Monko is a photographer and a video artist who since 2006 has been investigating representations of women and questions of gendered labour in a changing economic and political context. Her works employ both documentary and constructed features, resulting in photographic work, representations of archival elements, but also short feature films. In 2008 she documented the textile factory of Kreenholm in Narva, built in 1857, which in its time was one of the largest of its kind in Europe (with 12,000 employees), but which now stands empty and deserted. Interaction with the spatial and architectural setting plays an important role in her works.

The video project, *Red Dawn* (Punane Koit), documents an action on the rooftop of a hosiery factory in Tallinn, involving



Marge Monko
Installation view of Red Dawn (2013)
HD-video with sound, 4:10 min
Photo: Anu Vahtra

restoring the letters of the factory's Soviet name – *Punane Koit*. The factory was built in 1932 and is situated on a prominent site in the city, between the seaport, old town center and the train station. Although the factory – where the majority of employees are women – nowadays bears a different name, the metal construction on its roof has remained there since the Soviet days, requiring the artist and her team only to put the letters back in their former positions. The work refers to Monko's early interest in labour conditions and the absence of discussions about these conditions in Estonia today as the topic is still stigmatised by the Soviet period. Thus although one might read the intervention as nostalgia for the Soviet Union, the artist's focus suggests something different – posing questions about the possibility of utopia associated with these kinds of slogans. As the author herself put it: 'Despite its inherent reference to Communism, the name also alludes to a less visible poetic – hope, dreams of the better future and new beginnings.'

RONJA YU

Beijing-born Swedish filmmaker, Ronja Yu, has worked with issues that confront socio-political changes, particularly in China, filming significant but forgotten events. In *Goodnight Beijing*, for instance, she looks at the consequences for people after the summer Olympics in 2008, who face uncertain futures after losing their homes and having the history of their city destroyed. Yu's double nationality helps her to navigate in

both cultures and to capture the entangled clashes of both in the implacable direction to globalization.

The documentary *The Chinese Are Coming* features an interesting if almost surreal story about the so-called 'Fanerdun scandal' and the large-scale new investments in Kalmar. Today the old Kalmar manufacturing plants, where they once made cars (e.g. Volvo), trains and candy, are abandoned because of changes caused by the new globalised economy, suffering much the same fate as the Radio Factory in Riga (see Eléonore de Montesquiou's work *Radiotehnika*). All of it leading to mass unemployment and loss of direction. So the rescuer then arrives in Kalmar, offering unbridled capitalism, ironically from China. We see in the film how the politicians roll out the red carpet and have themselves photographed shaking hands with the Chinese businessmen. But it all turns out to be built on sand – the Chinese stop taking calls – and the debt collectors are the last to give up. Now the buildings are empty and derelict and vandalised – silent monuments of shortsighted capitalism. *The Chinese are Coming* gives us a local example of the present situation of post-industrial Swedish cities and the changes they are facing.

LIST OF WORKS IN
THE EXHIBITION PRESENT TENSE

Daria Melnikova
*Dashing Lines and Forming Heaps:
The Box*
2011
Cardboard, glue
25 x 40 x 17 cm
Courtesy the Artist

Daria Melnikova
*Dashing Lines and Forming Heaps:
Ø=5mm*
2011
Paper, wood, concrete, metal, polyurethane, plasterboard, envelope, ruler, key,
100 x 60 x 70 cm
Courtesy the Artist

Daria Melnikova
*Dashing Lines and Forming Heaps:
Dust and Snow*
2011
Metal rod, metal thread wickerwork, dust
10 x 80 cm
Courtesy the Artist

Daria Melnikova
*Dashing Lines and Forming Heaps:
Millimeter Distance from A to B at a Set
Magnification*
2010
Silkscreen print
60 x 65 cm
Courtesy the Artist

Daria Melnikova
*Dashing Lines and Forming Heaps:
Graph Paper*
2011
Silkscreen print
60 x 65 cm
Courtesy the Artist

Egle Budvytyte
Choreography for the Running Male
15th November
Performance in public space in Kalmar

Egle Budvytyte
Leap
2009
HD Video, 05'50
Courtesy the Artist

Eléonore de Montesquiou
Radiotehnika
2011
HD Video, b & w, sound, 18'50
Format: 16:9
Music: Phonic Psychomimesis
Courtesy the Artist

Eléonore de Montesquiou
Dasha
2008
DV Video, b & w, sound, 19'47
Format: 4:3
Courtesy the Artist

Flo Kasearu, Andra Aaloe,
Aet Ader (b210),
Grete Soosalu (b210)
Artificial Queue
2014
Re-enactment in Kalmar
29th of November, 2 pm.

Johnson and Johnson
If I Were a Rich Man
2010
HD Video, color, sound, 5'22
Courtesy the Artists

Juozas Laivys
Tryck-drag 2014
2014
Sign on the door
Vinyl
Dimensions variable
Courtesy the Artist

Jüri Okas
Coloring the Elephant
1971
8 mm, transfer to digital
17'
Courtesy the Artist

Kostas Bogdanas
Making the Art Work
2014
Action took place in November
Courtesy the Artist

Marge Monko
Red Dawn (Punane Koit)
2013
HD Video, color, sound, 4'10
Courtesy the Artist

Ronja Yu
The Chinese are Coming to Town
2010
HD Film, color, sound, 58'
Courtesy Ronja Film

WORKS AND MATERIAL
IN READING CORNERS

Jüri Okas
*Concise Dictionary of
Modern Architecture*
1974-1986; 1995, 2009
319 Slides
Courtesy the Artist

Jüri Okas
*Concise Dictionary of
Modern Architecture*
1974-1986
Catalogue
1995

Sirje Runge
*Proposal For the Design of
Areas in Central Tallinn*
Diploma work,
Estonian State Art Institute
1975
Gouache on cardboard 100x100cm
Reproduced as slides, in slide viewers
Courtesy Museum of
Estonian Architecture

Sirje Runge
A New Environment of Tallinn
Text accompanying the diploma work
1975
Courtesy Museum of Estonian
Architecture

Vilen Künnapu, Juhan Viiding
A Proposal – Sirp ja Vasar
1st September 1972
Text facsimile and translation,
(A call for a ‘color campaign’
published in the main cultural weekly
of Estonian SSR)

Emissionists group:
(Māris Ārgalis, Jānis Borgs,
Valdis Celms, Kārlis Kalsers,
Kirils Šmelkōvs)
Bizarred Riga
1978
Digital prints from photomontages.
Courtesy of the Latvian Centre for
Contemporary Art and Valdis Celms

Eléonore de Montesquiou
Gazette: Radiotehnika
2011
Text in Russian with English and
Latvian translation.
Produced by LCCA Latvian Centre for
Contemporary Art, Transat Video Caen
and Centre Culturel Français in Riga
b&w, 32 pages, 42 x 30 cm.

Architecture office b210
Aet Ader, Kadri Klementi, Karin Tõugu,
Mari Hunt, Mikk Meelak
Portfolio with selected projects:
The Pool installation, 2010,
Linnahall, Tallinn.
Culture Chicken, 2012,
Culture Cauldron's courtyard, Tallinn.
Audio Tour, Kadri Klementi, 2012,
Roosikrantsi street, Tallinn.
Installation O, 2011, Tallinn, Kabli,
St Petersburg, Moscow, Helsinki, Tartu.
Friendly Match: Ping-pong table project,
2012, Lasnamäe, Tallinn.

Flo Kasearu, Aet Ader (b210), Andra
Aaloe, Grete Soosalu (b210)
*Documentation from Artificial Queue. 'It is
a piece of cake to assemble a queue!'* 2010
Tallinn Art Hall, Vabaduse square.
Video, 9'

Survival Kit Magazine
Contemporary Art Festival
#6 *Utopian City*
2014

Produced by: LCCA Latvian Centre
for Contemporary Art

K-Lab/ Indrė Ruseckaitė, Julija
Reklaitė, Mindaugas Reklaitis,
Norbert Tukaj, Aušra Černauskienė,
Ieva Cicėnaitė, Matas Šiupšinskas
Karoliniškės Architecture Laboratory
2013
Box including: maps of tours, photo-
graphs, mosaic 'pixels', K-Lab Archzine,
Vilnius

Kavakava Architects/
Siiri Vallner, Indrek Peil, Heidi Urb
The Waist of Tallinn. A conceptual walk
2005
Photographs, map, wooden ruler
Tallinn

Kavakava Architects/
Siiri Vallner, Indrek Peil
The Pier
2011
Photographs, plans and project drawings
Kalarand, Tallinn, Estonia

Kostas Bogdanas
Making the Art Work
Announcement for action
November 2014
Kalmar

BIOGRAPHICAL NOTES

Aet Ader

* 1985 Estonia,
lives and works in Tallinn
www.b210.ee

Andra Aaloe

* 1985 Estonia,
lives and works in Tallinn

Daria Melnikova

* 1984 Riga, Latvia,
lives and works in Riga
www.dariamelnikova.com

Egle Budvytyte

* 1982, Lithuania, lives in
Brussels and Amsterdam
www.eglebudvytyte.lt

Eléonore de Montesquiou

* 1970 Paris, France,
lives in Berlin and Tallinn
eleonoredemontesquiou.blogspot.com.ar

Flo Kasearu

* 1985 Pärnu, Estonia,
lives and works in Tallinn
www.flokasearu.eu

Grete Soosalu

* 1985 Estonia,
lives and works in Zürich
www.b210.ee

Johnson and Johnson

www.cca.ee/en/artists/johnson-and-johnson

Indrek Köster

* 1970 Estonia,
lives and works in Tallinn
Taavi Talve
* 1970 Estonia,
lives and works in Tallinn

Juozas Laivys

* 1976 Lithuania,
lives and works in Narvaišiai, Lithuania

Jüri Okas

* 1950 Estonia,
lives and works in Tallinn
www.abol.ee

Kostas Bogdanas

* 1961 Lithuania,
lives and works in Vilnius

Marge Monko

* 1976 Estonia,
lives and works in Tallinn and Ghent
www.margemonko.com

Ronja Yu

* Beijing,
lives and works in Stockholm
www.ronjafilm.se

SPECIAL THANKS

Anders Kreuger, curator
M HKA, the Museum of
Contemporary Art Antwerp,
founding director of the Nordic
Council of Ministers Information Office
in Vilnius (from 1991 to 1995).

Simon Rees, director
Govett-Brewster Art Gallery/Len Lye
Centre, New Plymouth, New Zealand.
Formerly the head of
exhibitions at CAC, Vilnius.

Karin Laansoo, director
Estonian Contemporary Art
Development Center

Kadri Laas, Project Manager
Estonian Contemporary Art
Development Center

Valentinas Klimasauskas
at the CAC Contemporary
Art Centre, Vilnius

Dovile Tumpyte at the Information
Center at the National Gallery of Art

Zane Onckule Kim
Contemporary Art Centre

Ieva Astahovska / Solvita Krese LCCA
Latvian Center for Contemporary Art

Reimo Vösa-Tangsoo,
Department of Photography,
Estonian Academy of Arts

Rebeka Pöldsam,
Center for Contemporary Arts, Estonia

Saulė Mažeikaitė, cultural attaché
at Embassy of Lithuania in Stockholm

Martin Jasper,
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Jan Teeland, English proof reading

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Linus Moberg, Nemanja Petronijevic,
Stefan Rohdin and Torbjörn Andersson



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