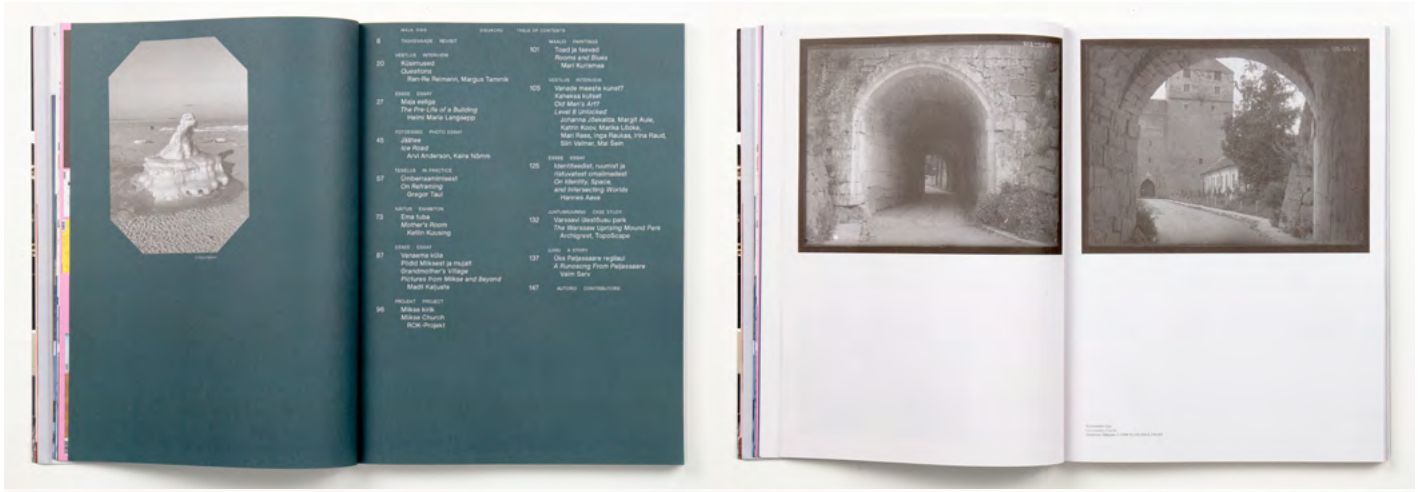
Ran-Re Reimann, graphic designer, working within the field of art, culture & space design
born 1996, Tallinn, Estonia

15.10.2026 portfolio


MAJA
PALJU MAKSAB?
HOW MUCH?
MAJA × TAB
Estonian Architectural Review
TALLINNA ARHITEKTUURI-BIENNAAL 2026
TALLINN ARCHITECTURE BIENNALE 2026


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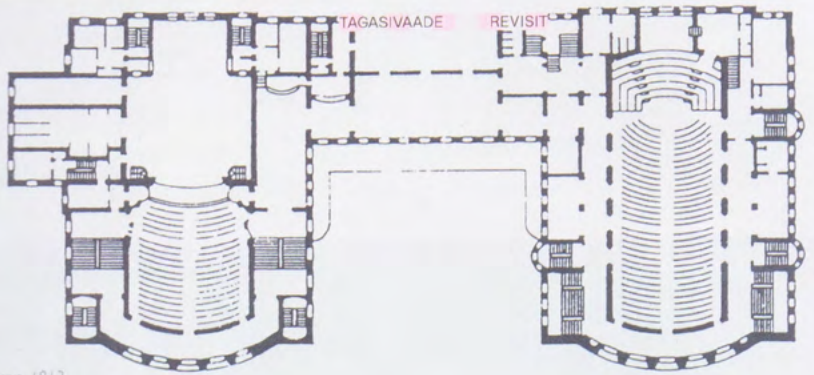


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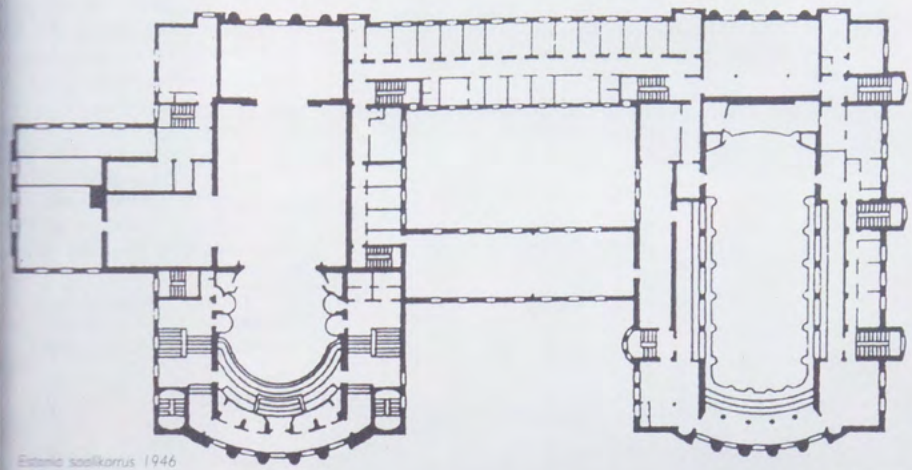
Tarmo Luisk's best work
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Tarmo Luisu lambid Harry Liivranna sõnastusele. GD—Tanel Eigi, Mart Kadarik



Estonia saalikorrus 1913
Estonia floor plan 1913



Estonia saalikorrus 1946
Estonia floor plan 1946

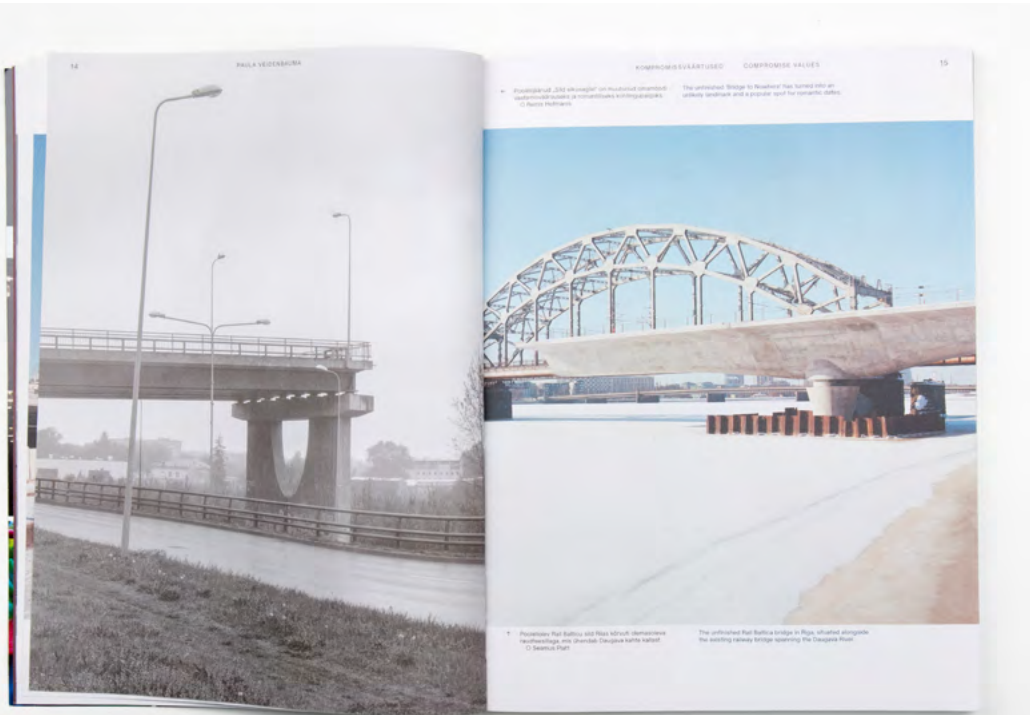
Kontserdisaali fuajee
Entrance hall of the "Estonia" concert hall





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Estonia kontserdisaali renoveerimisest 1997. *On the renovation of the concert hall "Estonia" 1997.* GD—Tanel Eigi, Mart Kadarik


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14 PAULA VEIDENBAUMA
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Et kõik ausalt ära rääkida, pean ma alustama päevast, mil meile saabus kiri Evelyn Grzinichilt, kes kogus infot Eestis tegutsevate loomeresidentuuride kohta ja arvas, et ka meie oleme ühe hiljuti loonud. Sel hetkel ei olnud me residentuuripidajad, aga küsimus pani mõtte idanema. Aasta varem olime korraldanud Valgas suurema kambaga Euroopa arhitektuuriüliõpilaste assamblee „Apaatia". Üritust saatis vihane viirus, mis venitas selle pikemaks, inimesed liikusid segastes piirioludes, osa ajast veedeti karantiinis. Kogu ettevõtmine hakkas meenutama midagi residentuurilaadset – mis seostus meile pikema peatumise ja teatava ebamäärasusega – ning pikalt pead murdmata nimetasimegi selle ümber Apaatia residentuuriks. Kui Evelyni kirja lugesime, olime parajasti kooli lõpetamas, ühekordne suvine katsetus selja taga, ning kuna arvutitagune töö meid tulevikuväljavaatena kuidagi ei köitnud, mõtlesime, et nüüd või mitte iialgi. Nii algaski meie üritus – üks imelik ühine pingutus, mis ei taha kuidagi lõppeda.
To tell the whole truth, I have to start with the day we received a letter from Evelyn Grzinich. She was collecting information about artists' residencies operating in Estonia and thought that we, too, had recently set one up. At that moment, we actually had not, but the inquiry planted a seed. A year earlier, we and a bunch of others had organised the European Architecture Students Assembly in Valga. The event, titled 'Apathy', was accompanied by a nasty virus that dragged it out; people were subject to confusing border conditions, and part of the time was spent in quarantine. The whole venture began to resemble something akin to a residency—a concept we associated with a longer stay and a certain vagueness. Thus, without further thought, we renamed it the Apathy Residency. When we read Evelyn's letter, we were just finishing university, a one-off summer experiment behind us, and since desk work did not appeal to us at all as a future prospect, we thought: 'It's now or never'. And so our venture began—a strange collective effort that just refuses to end.

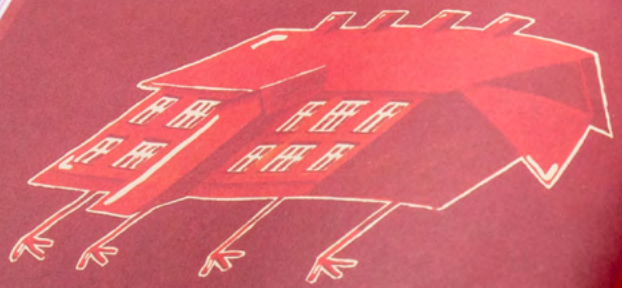

SUUR HALL LINNA SERVAS A LARGE HALL ON THE OUTSKIRTS 35
Certain architectural flourishes can, of course, be identified. The building features a central composition, with its grand staircase and massive canopy clearly highlighting the main entrance. The visual cues are so clear and emphatic that, without checking one's ticket for the correct entry point, one might find oneself on the wrong level. The ceremonial entrance is framed by massive corner towers in which one can sense vertical connections—lifts and staircases. Their geometry is curved, just as the front façade and roof are. This amplifies the impression of the building's great volume. On the uppermost floor of what is otherwise an enclosed building mass, additional rooms requiring natural light, such as studios or offices, are also visible. Around the back, however, the illusion of the arena as a singular, monolithic block is shattered. A smaller rectangular block is tacked onto the main body to house the backstage area, ventilation, offices, and a few smaller function rooms. There was no point in making the rear end curved like the front—rather, they needed the extra space. The structure is clad in contextually appropriate bluish and grey metal sheeting, with the profile and orientation of the cladding varied here and there across the façade. The architectural character of the building is further enhanced by a wide eave, whose protruding steel rafters curiously evoke associations with historical timber architecture. The fire exits and escape stairs are located on the outward-leaning side walls, which only adds to the sense of sheer mass.
The most impressive part, of course, is the great itself. It can accommodate over 7,000 seats and a total of more than 10,000 people including standing places. Vast spaces and huge crowds never fail to make an impact—a result, no doubt, of the observer's own relative smallness as a subject. 'If you can't make it good, at least make it big', as some have advised. The great auditorium is where the action happens, and it's a fascinating place to let your gaze wander—to look at what's on stage, at who else is present, and at what is going on under the ceiling. There, ventilation ducts run through trusses with a 68.4-metre span. The further the ducts travel from the ventilation room, the smaller their diameter becomes. Continuing to look up, you might even spot a stray balloon from a past event that has slipped its moorings. Those with access to the private boxes on the upper floors also enjoy a fine view of the great space. The rights to use these boxes mostly belong to some company or other, and they too must buy tickets. At least one of the boxes features a sauna with its own view of the great arena. Somewhere up in those higher reaches, one of the country's most prolific hit-makers has his workspace.

VARES annab aru

VARES Delivers a Report

TEKST TEXT
Mari Möldre

ILLUSTRATSIOONID ILLUSTRATIONS
Ulla Alla



Emel Tuupaineriga kohtusime meie endi algatatud kestvusürituse – 2024. aasta suvel Valgas toimunud grupiresidentuuris „Kahtlaste materjalide jäätmaa".

Emel keskendus residentuuris uurimistööle ja kirjutamisele. Toona valminud essee kontsentreeritud edasiarendust saab lugeda siitsamast.

We met Emel Tuupainen at a durational event of our own making—the group residency 'Sketchy Materials Wasteland', which took place in Valga in the summer of 2024.

During the residency, Emel focused on research and writing. A concentrated development of the essay written back then can be read right here.



Wood Workshop, a collaborative workshop organised in Paris to repurpose materials found on the street into furniture Supported by Culture Moves Europe grant

2025







SIGN UP AT ranre.ee

wood workshop

Build your own table / chair / bench / shelf for yourself or someone else, alone or in a group. Workshop is free and includes the use of tools & safety equipment, wood, poster and snacks. Pre-registration required at www.ranre.ee
No prior experience needed. The workshop is in English.

ENG

Construisez votre propre table, chaise, banc ou étagère pour vous-même ou pour quelqu'un d'autre, seul(e) ou en groupe. L'atelier est gratuit et comprend l'utilisation des outils et équipements de sécurité, du bois, une affiche et des snacks. Inscription préalable requise sur www.ranre.ee.
Aucune expérience préalable n'est nécessaire. L'atelier se déroule en anglais.

FR

12 Rue de Godefroy Cavaignac, 75011, Paris, FR
10:00–13:30 29th & 30th of March, 2025 14:30–18:00

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Funded by the European Union


HOUSE VBVH 160
California



ROAN what is *interlude*?

ALVA it's a listening session format that works collaboratively between departments and takes place bimonthly in the gerrit rietveld academie.

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

UMA 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 seeked more to activate the already existing.

ALVA 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.

ROAN and what's your role in the *interlude*? how do you see yourselves?

UMA 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.

ALVA 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?

UMA 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.

UMA we're just technicians now. laughs*

ROAN how does interlude think about space?

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

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

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

UMA yeah, that was a really good surprise somehow.

ALVA 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.

UMA 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.

ROAN 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.

UMA 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.

ROAN what would be an ideal setting for listening?

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

ALVA also through repetition.

ROAN 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?

ELSA 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.

UMA 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.

ROAN 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?

UMA 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.

ALVA 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.

UMA 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.

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

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

ALVA 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.

ELSA 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.

ROAN which leads me to my final question—what's next for *interlude*?

UMA 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.

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

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

UMA 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?

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

UMA 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*.

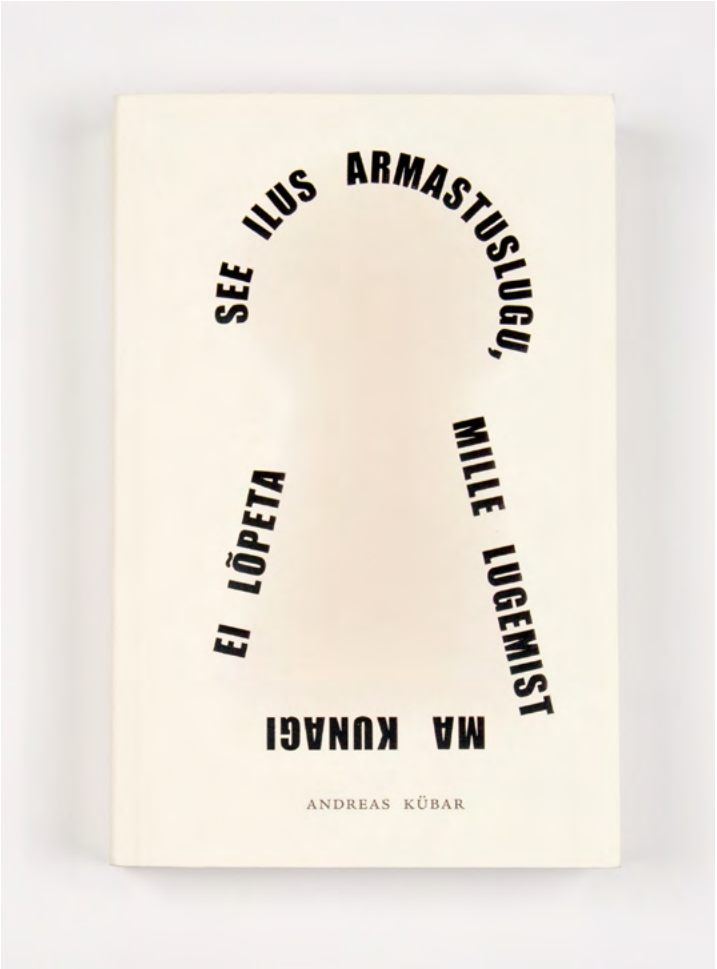
ROAN thank you for this interview! <3

08_06_2023
interview

with

INTERLUDE

See ilus armastuslugu, mille lugemist ma kunagi ei lõpeta, Andreas Kübar's debut novel, published by Puänt, illustrated by Luca Putz 2025 12




SEE ILUS

Kathrine keedab suurest elevusest kuuma piima ja kui kahe tulikuuma tassiga elutuppa tipib, mõtleb härra Kathrine'i jalgadest. See on lubamatu! Liigume praegu edasi, aga hiljem naaseme arenguvestluse juurde. Ega Kathrine siis härra lõbustamiseks lühikesi pükse jalga ei pannud, oh taevas."

Härra elab nüüd Muumimaal

270

KÜBAR

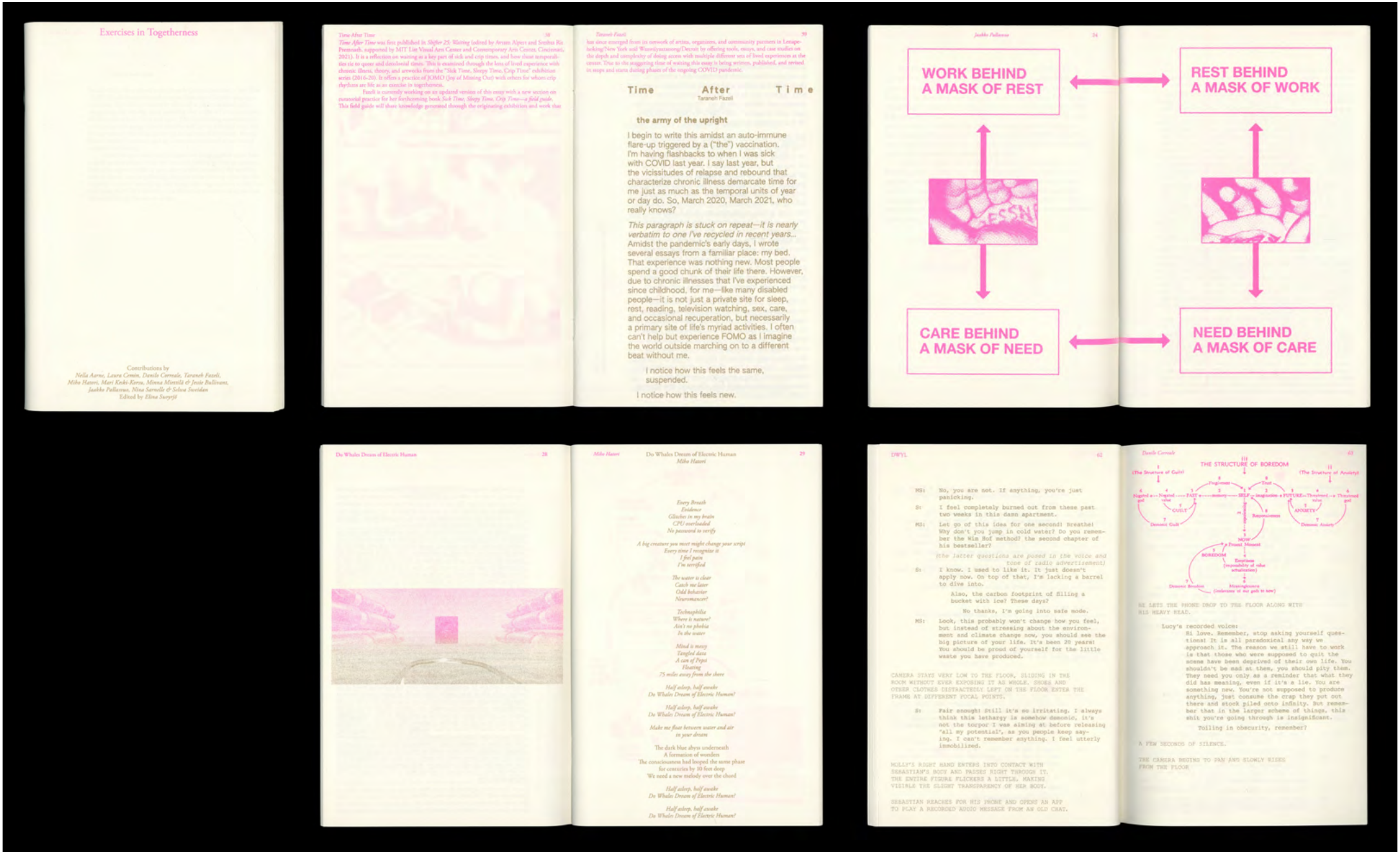
Muumimaa õhtu

„Härra pole alkoholi joonud kolm nädalat, kolm päeva ja kaheksa tundi. Lõunane filmivaatamine venis ja mul on seda tohutult piinlik tunnistada, aga ka „Laanetaguse suve" ajal mõtles härra Kathrine'i jalgadest. Kuigi ei vaadanud juhataja poole ega öelnud midagi – see veel puuduks! Pelgalt mõtles, ja tekitas koridori väikese kasti PUHKEKESKUSE JUHATAJA KATHRINE'I JALAD. Ootan sobivat hetke, mil see koos UUE NOORE SÜNOPTIKU ARMSA NÄOGA pakendisse visata.

Kathrine mässib härra sinisesse kombekasse, pakib salli kurgu alt kinni ja veab õue. Nad jalutavad Ypresi küpsetuspaberit ostma ning jalutamine ajab härra Sanogot närvi, kuna maal tundub neli kilomeetrit vähemalt kaheksa või kümme. Õnneks võttis Kathrine paki pähkleid kaasa. Nad vaatavad lokkavaid põlde ja talusid teisel pool kärbsesuminat. Korraga tahab härra aga karjuda, kuid kui Kathrine nii rõõmsalt härral karjuda lubab, unustab ta mõtte ära. Härra ei taha karjuda, kui teised teda kuulevad. Vaeseke küll. Kathrine küsib härra poja Suraj kohta ja palub, et poeg võiks neile külla tulla. Siis saaksid nad kolmekesi jalutada ja Bambisid toita. Tema silmis on igatsus ja ma näen, et preili juhatajal on saladus. Ilmselt perega seotud. Ilmselt lastega. Ta

271

Excercises in Togetherness, risograph printed publication together with an online e-pub design, commisioned by the Finnish Cultural Institute in New York 2023 13



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 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.

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.



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 Cred!*, 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-leafed plant. In the room's right corner is a water cooler and a similar plant next to a wall-mounted brown bookshelf fullof publications.

Table, assembled and constructed in collaboration with Timur Akhmetov for LC Queisser gallery, during Tbilisi Art Fair 2023 16

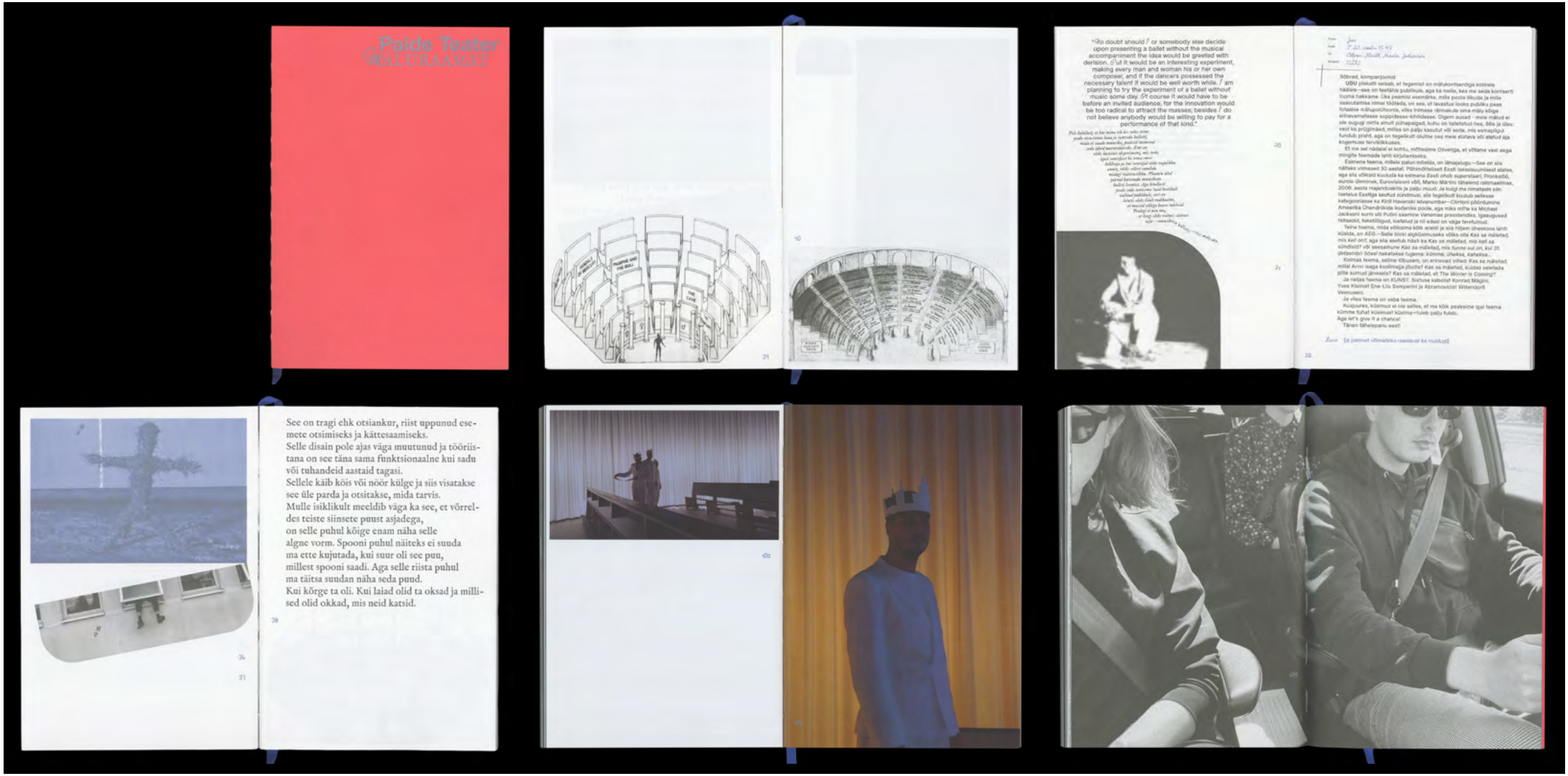


HANNAH CREAK HANNAH CREAK


HANNAH CREAK
ORIGINAL


TO HAVE BLIND FAITH IS THE ULTIMATE CONFIDENCE. SOMETIMES IT COULD HAVE FELT LIKE IT WAS ARROGANT. AND I THINK THAT THE ARROGANCE COULD HAVE COME FROM THE FACT THAT I WASN'T WORKING FOR GOD, BUT I WAS WORKING FOR MY EGO, WHICH IS LIKE WORKING FOR THE DEVIL.
KANIMOTO
HANNAH CREAK
ORIGINAL


HANNAH CREAK


Paide Teater
MÄLURAAMAT
See on tragi ehk otsiankur, riist uppunud esemete otsimiseks ja kättesaamiseks.
Selle disain pole ajas väga muutunud ja tööriistana on see täna sama funktsionaalne kui sadu või tuhandeid aastaid tagasi.
Sellele käib kõis või nöör külge ja siis visatakse see üle parda ja otsitakse, mida tarvis.
Mulle isiklikult meeldib väga ka see, et võrreldes teiste siinsete puust asjadega, on selle puhul kõige enam näha selle algne vorm. Spooni puhul näiteks ei suuda ma ette kujutada, kui suur oli see puu, millest spooni saadi. Aga selle riista puhul ma täitsa suudan näha seda puud.
Kui kõrge ta oli. Kui laiad olid ta oksad ja millised olid okkad, mis neid katsid.

23.08.2022
16:45

paide muusika- ja teatrimaja stuudio

oliver issak
johannes richard sepping
jan teevet
maria paiste
kirill kavanski

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

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 tähendab, 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 meeldinud see kirilli stiil, et ta võib üsna seosetutel 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 suhteliselt 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 huvitav", ma ise tajusin, kuidas midagi on nagu üleval, 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 paradoksaalsus, et... natuke nagu selle teatrikunsti puhul on üldiselt tavaks, et lavastajana ja trupiga proovides me ehitame ju universaali, 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 teemat, 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 pahna, aga see mis on päriselt oluline, see ei jää mulle kunagi meelde. seda, mis teeb päriselt elust elu, mis teeb mind õnnelikuks, päriselt *edasi mulgega* algusest lõpuni õnnelikuks *mule lõpeb*, seda ma ei suuda meelde jätta, nii väga kui ma ka ei tahaks." ja täna proovis 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 selline, et kuidas on teie suhe sellega, et kas vajalikud asjad jäävad meelde või ei jää? kuidas te seda pinget seal tajute?

johannes kogu see LAHINGUVÄLJA ja UDU prooviprotsess on sisendanud mulle sellise hirmu, et kurat äkki ma hakkan ka dementseks jääma, sest no mingid asjad ei tule lihtsalt meelde. ja siis sa hakkadki kohe mõtlema, et... et... *etootaagamulpeaksjutulemameeldeappimiksmuleitulemaolentegelendniipaljujumälugamiksnadeitulemeeldeissandagamulonseemingisugunesuvalinefaktmeeleskulmavaatanpühapäevaõhtulkuldvillaktu*, 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 lihtsalt meeles. aga mingisugused täiesti mõttetud suvalised faktid on ja siis sa mõtled, et oliolijustjuolemasolijumillalgijuoliolemas, kurat, ma äkki hakkan 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 eneseimetleja. kuigi jah ma tean inimesi, mälumängureid, 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 tajumegi oma mälu hästi lünklikuna. ja minu meelest on naljakas, et mingis kontekstis jäävad sulle alles just need mälestused, mis tunduvad täiesti mõttetud. 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 kirill 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 närvi kõik need "mitu õde oli tiinal "libahundis"?" küsimused. ja mulle ei jäänud need faktid raamatutest kunagi meelde – siiamaani ei jää tegelikult. mulle jääb meelde see tunne või see atmosfäär, olustik. 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 kassiromaan vä?

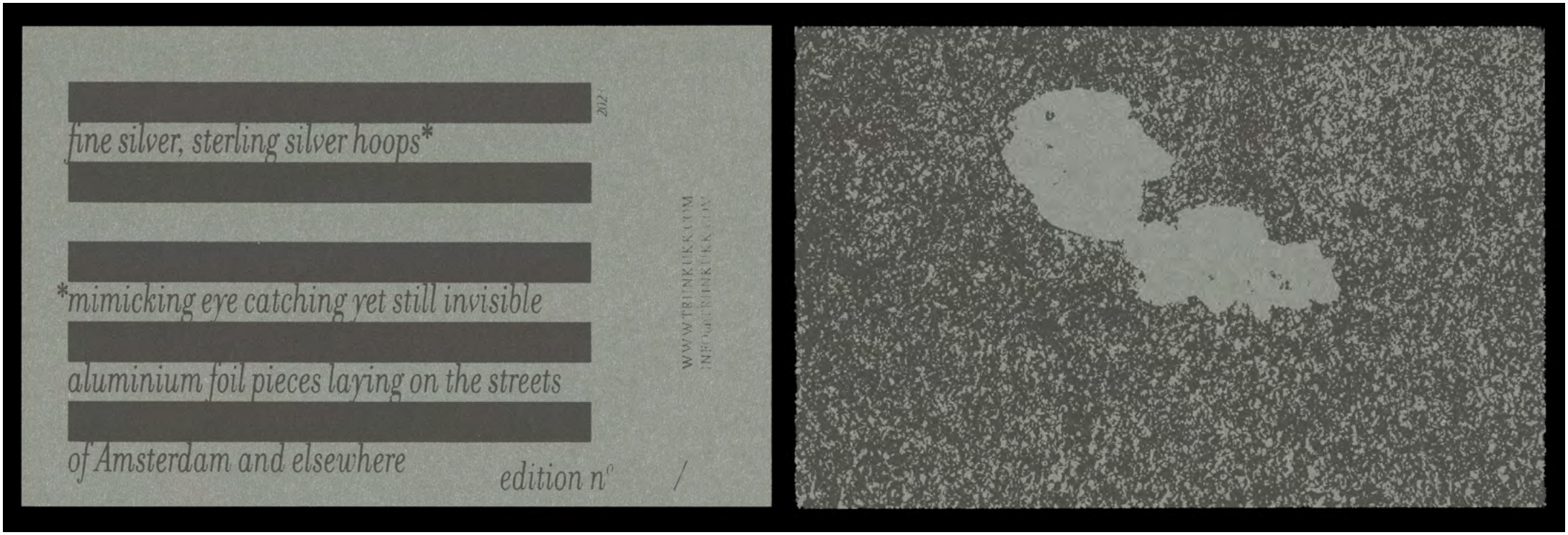
oliver jah. noh et mulle see sobiks, et ma võiksin seda lugeda. aga mulle üldse ei meeldinud.

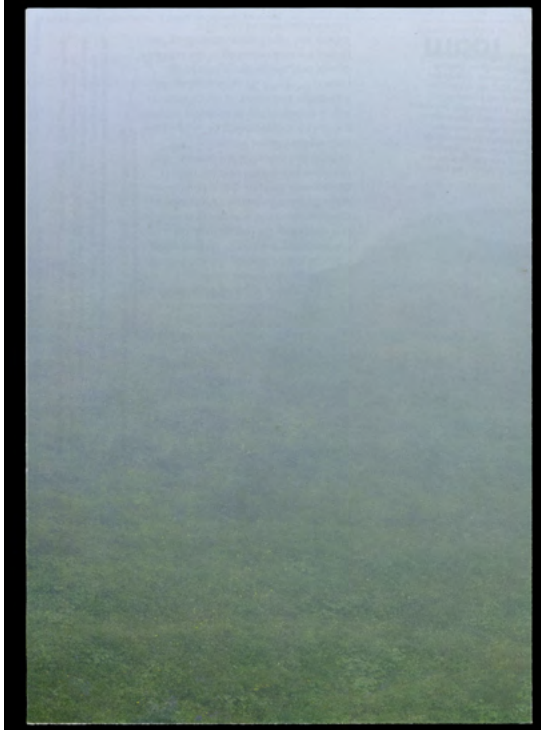
maria see ütleb tõesti hästi palju inimese kohta. mul juhtus ka hiljuti nii, et üks sõber ütles, et "kuule, sa peaksid seda seriaali vaatama, sulle raudselt meeldib". ja siis ma vaatasin selle trailer'i ära ja ma kohe kindlasti ei vaata seda seriaali mitte kunagi. sestnohseeontäiesti! noh, üldse ei toida! ja siis ma mõtlesingi, et kuidas... et... ma arvasin 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 guugeldada, aga ma mõtlesin, et ei taha seda

fine silver, sterling silver hoops, silkscreen printed silvery postcards for Triin Kukk 2023 21





After Anahit

Unraveling the Threads of Cultural Heritage, Ecology, and Identity

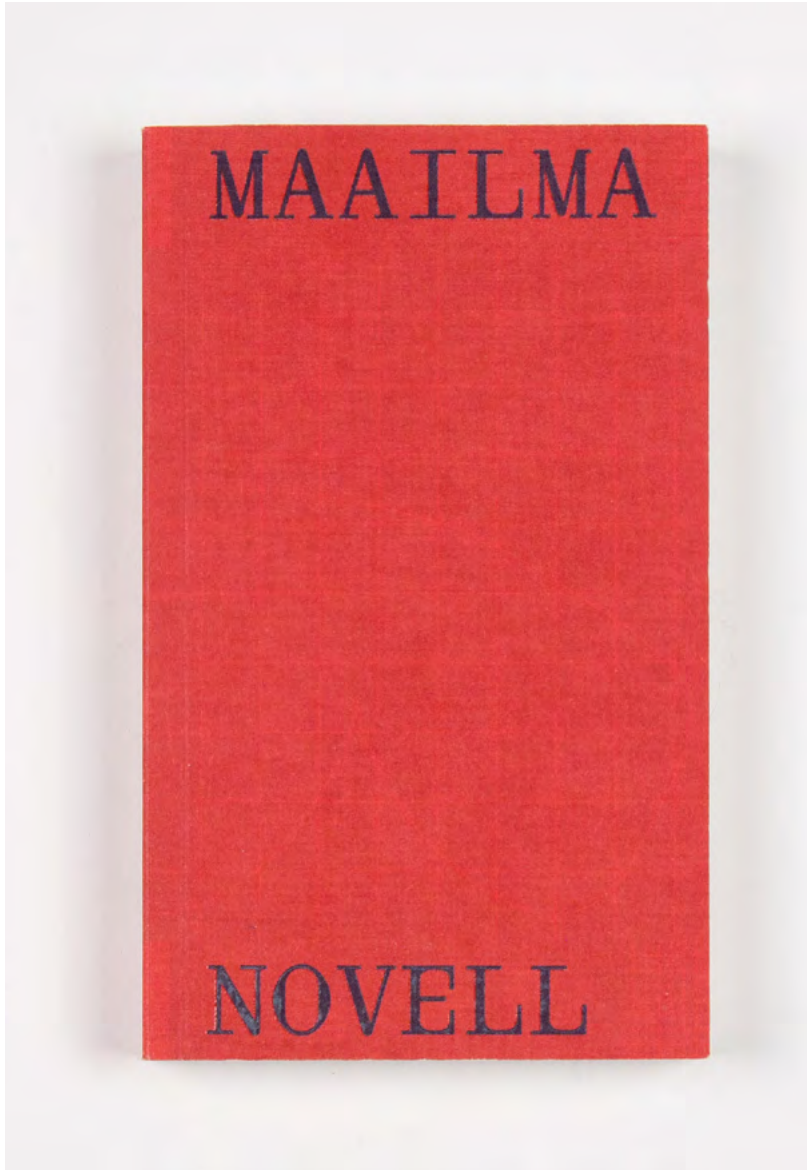
Exhibition by Ece Gökalp, artist of the exhibition — Essay by Aya Musa, curator of the exhibition

Foam presents the work of Ece Gökalp Turkey, 1988 in the 3h 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 'Fathomless 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, 1969. 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







Roman Malõnovskõi

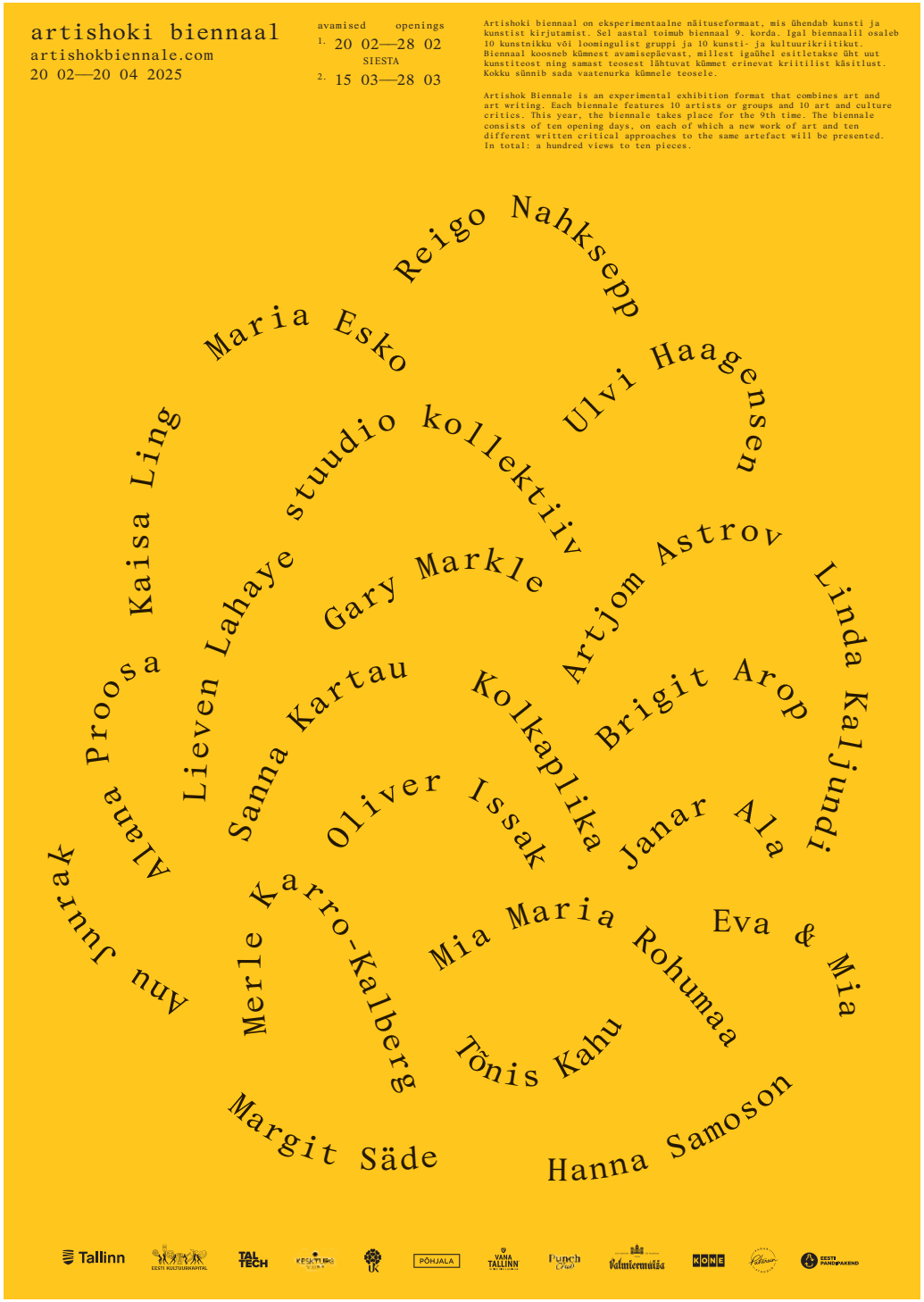
Kakskümmend viis päeva

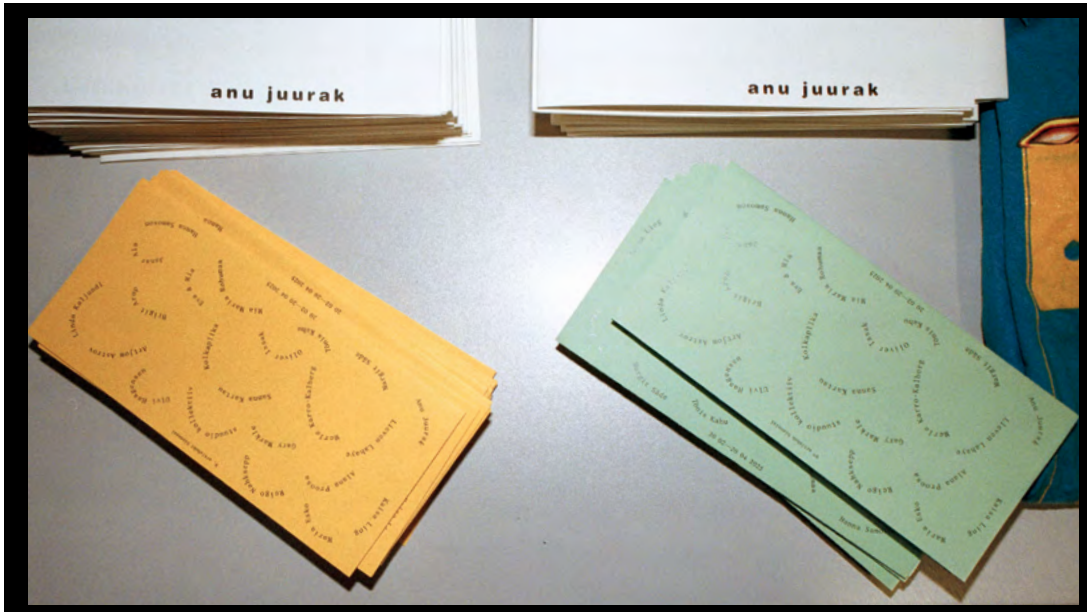
Ukraina keelest tõlkinud Ilona Martson

Esimene päev

Juuksuritöökoda Lottumstrassel – kitsas ruum, otsekui linnupesa, panoraamaken ja uks, mis avaneb ahtale kõniteeribale. Sisaldab kolme tooli, kolme peeglit, kolme mosleminaisest juuksurit ja sama palju kundesid – euroopa mehi. Naised hoiavad käes kääre, mille terad lehvivad sõrmede õrna surve all nagu liblikad, kiiresti ja tihedasti, et mitte maha kukkuda. Sõnad, mis kostavad televiisorist seinal – kantsleri kommentaar Süüria viimaste sündmuste kohta –, lahustuvad nende liblikate futuristlikult värelevas lehvimises: lõks-lõks-lõks, langevad erksate keepidega kaetud õlgadele äralõigatud juuksed.

Luka istub oma järjekorda oodates toolil, avatud Esquire põlvedel, sätib juukseid kõrva taha, et ei segaks, kuid need pääsevad aina lahti ja kukuvad näole. Kui üks meestest arve tasub ja minekut teeb, istub Luka keskmisesse tugitooli, pilk püsib tal ikka veel ajakirjas.


artishoki biennaal
artishokbiennale.com
20 02—20 04 2025
avamised openings
1. 20 02—28 02
SIESTA
2. 15 03—28 03
Artishoki biennaal on eksperimentaalne näituseformaat, mis ühendab kunsti ja kunstist kirjutamist. Sel aastal toimub biennaal 9. korda. Igal biennaalil osaleb 10 kunstnikku või loomingulist gruppi ja 10 kunsti- ja kultuurikriitikut. Biennaal koosneb kümnest avamisepäevast, millest igaühel esitletakse üht uut kunstiteost ning samast teosest lähtuvat kümnet erinevat kriitilist käsitlust. Kokku sünnib sada vaatenurka kümnele teosele.
Artishok Biennale is an experimental exhibition format that combines art and art writing. Each biennale features 10 artists or groups and 10 art and culture critics. This year, the biennale takes place for the 9th time. The biennale consists of ten opening days, on each of which a new work of art and ten different written critical approaches to the same artefact will be presented. In total: a hundred views to ten pieces.
Reigo Nahkspepp
Ulvi Haagensen
Artjom Astrov
Linda Kaljundi
Brigit Arop
Janar Ala
Eva & Mia
Mia Maria Rohumaa
Tõnis Kahu
Hanna Samoson
Margit Säde
Merle Karro-Kalberg
Ann Juurak
Alana Proosa
Kaisa Ling
Lieven Lahaye
stuudio kollektiiv
Gary Markle
Kolkaplika
Oliver Issak
Sanna Kartau
Tallinn
EESTI KULTUURIKAPITAL
TAL TECH
KEILTUBA
PÕHJALA
VANA TALLINN
Punch
Kalamõõtsa
KONE
EESTI RAAMATUKOGUD


anu juurak
anu juurak






SIESTA


SIESTA

Thank you ◌ Ran-Re Reimann ranrereimann@gmail.com