

olematute kylade projekt

2014



Intro

Maastiku tähenduslikkus kujuneb mälu, ruumipunktis praktiseeritavate tegevuste ning seda vahendavate tegurite koosmõjul. Kuigi tähendus teeb korrektuurid ka maastikule, siis selle mõistmine on sõlteline subjekti teadmistest ja kogemustest.

Eero Epner kirjutas Arne Maasiku võsamaastikest sündinud näitusest, et “[teda] huvitavad töepoolest klassikalise loodusfoto kapinurgad: esteetiliselt või semiootiliselt “tähendusrikka” asemel suunab ta objektiivi mõttetu võsa poole, mida pole kultuuris kunagi eriti mütologiseeritud ja tähendustega tembitud ning mida mu vanaema alati hävitada palub, kui talle külla juhtun minema”.

Erkki Luuk on võsastunud alasid nimetanud arengumaastikeks, see on vaheetapp ja üleminekuvorm ühelt olekult teisele. Lageraiele järgneb võsastumine, mis sekkumata leiab ajapikku orgaanilise tulemi. Inimesele mõjub võsa eelkõige korratusena, televiisori sahiseva mürana, umbmäärase oleku ja tühjusena, mis vajab sekkumist, et taasluua funktsionaalne maastik. Tühjust saab käsitleda tähenduse puudumisenä ja võsastumist seega tähendusest tühjenemisenä.

Urbaniseerunud keskkondades leiame samuti võsastunud alasid. Marc Augé kirjeldab neid paiku mittekohtadena, ruumidena, milles “ükssteist eirates ristusid tuhanded teed”, kuid milles on säilinud ebamääraned lummus ning kus viivuks võib kogeda “jätkuva seikluse võimalikkust”. Tähendusest tühjenevad paigad on avatud ja lahtised, kihtidena ladestunud tähendused on sõlmes ja auklikud.

Võsastumine on loomulik protsess, sest maastik pole kunagi valmis ning on pidevas muutuses nii füüsiliselt kui kultuuriliselt. Kultuuriline maastik kui nähtamu tähenduste kiht, kõikeläbiv teadmiste ja kogemuste leviala, mis on asetunud füüsilisele ning mida taasluuakse konkreetses paigas asetleidvate sündmuste ja nendest tõukuvate narratiividate kaudu.

Valdur Mikita iseloomustab võsa kui paika, mille suured narratiivid on maha jätnud. Kui kohaga seonduv narratiiv lõppeb või kaob, siis lakkab eksisteerimast ka sellega kaasnenud kultuuriline kiht ning paik naaseb (pseudo) looduslikku olekusse. Kultuuriline paik hävib viimase loo unustushõlma vajumisega.

Kuid ühtlasi on iga lõpp võimalus vabaduseks, seniste kammitustete kõrvaleheitmiseks. Tähenduse võssa kasvamine lõhub strukturaalseid imperatiive ja loob teatava paljususe välja, potentsiaalika tühjuse, avatud keskkonna uute tähenduste tekkeks.

– mai 2014

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Taavi Suisalu



Avamine LAUPÄEVAL, 28. juunil 2014 kell 18:00 Võru Linnagaleriis.

“Olematute kylade projekt” tõukub teatavast inimesele omasesest maaстiku organiseerimise viisist, küladest kui kulturniliselt laetud paikadest. Näitus käsitleb olematuid külasiid eelkõige tühjade tähistajate või null pointeritena, mis eksisteerivad kaardil ja kultuurimälus, kuid millest aktiivne inimtegevus on katkenud ja seega viiata tav lakanud olemast.

Näitusel osalevad kunstnikud tegelevadki tähendustest tühjenevates paikades sinna salvestunud teadmiste arheoloogiaga ning ühtlasid otsivad sõlmpunkte traditsionaalsete ja kaasaegsete kultuuripraktikate vahel.

Näituse lõpetamine, finissage, kulmineerub LAUPÄEVAL 26. juulil 2014 kell 12:00 Tartust/kell 14:00 Võru Linnagaleriist algava ühistuuriga, mis läbib kõiki maastikul paiknevaid teoseid ning mille vältel astuvad üles helikunstnikud Derek Holzer + Marco Donnarumma, Patrick McGinley, Villem Jahu.

Kunstnikud:

Erik Alalooga, Error Collective, John Grzinich, Evelyn Müürsepp-Grzinich, Ott Pilipenko, Taavi Suisalu, Timo Toots

Kuraator:

Taavi Suisalu

Ühistuuri toetab Võru Kultuurkapital



Kataloogis kasutatud pildimaterjal:

Kadri Toom, Evi Pärn, Timo Toots, John Grzinich, Evelyn Müürsepp-Grzinich, Triin Kerge, Taavi Suisalu

Eritiline tänu:

Kadri Toom, MAAJAAM, Anna-Liisa Unt, Renee Altrov, Toomas Savi, Marika Agu

olematute kylade projekt

28. juuni > 26. juuli 2014

Võru Linnagaleriis ja olematutes külades

Erik Alalooga

Error Collective

John Grzinich

Evelyn Müürsepp-Grzinich

Ott Pilipenko

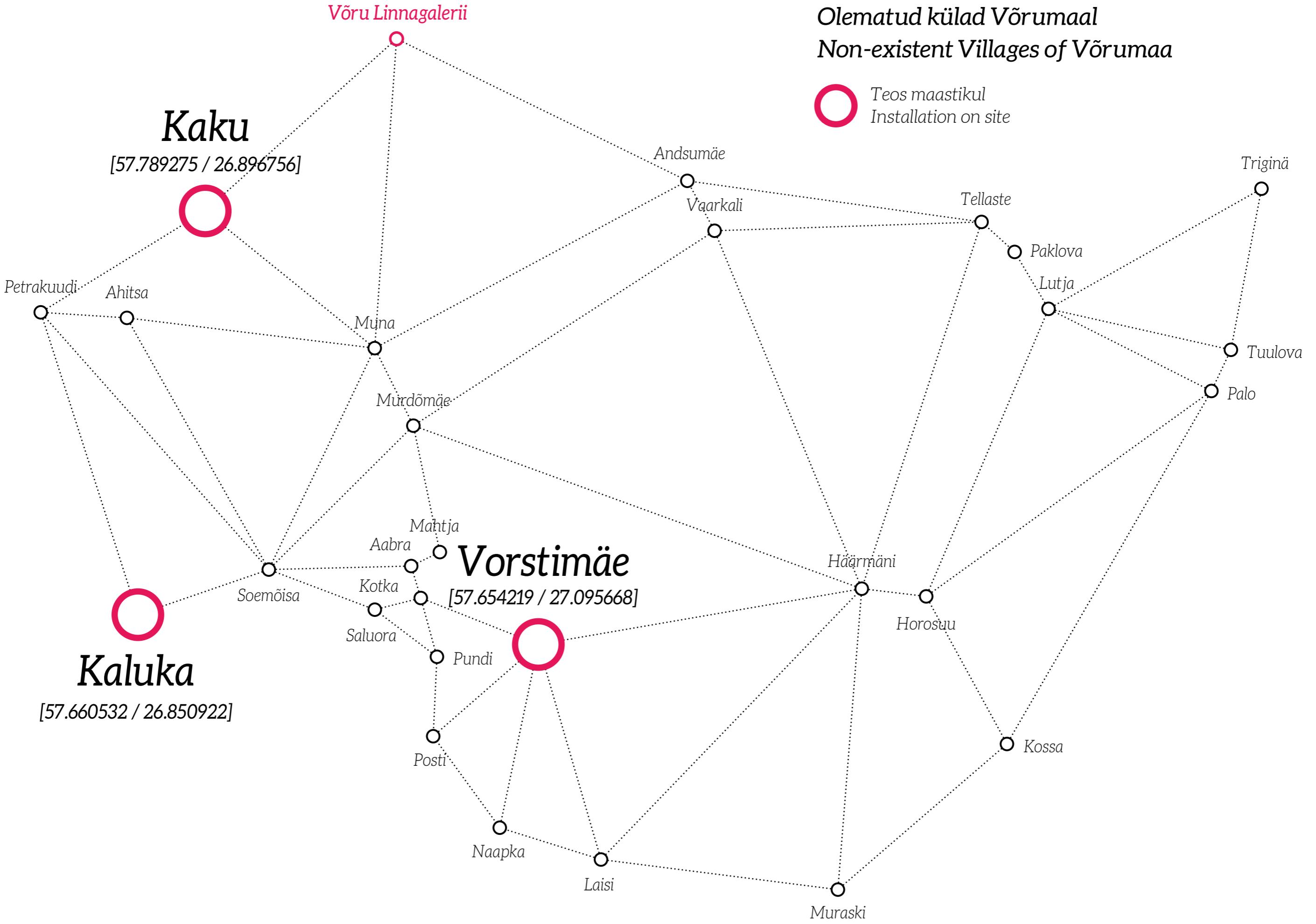
Taavi Suisalu

Timo Toots



Avamine 28. juuni kell 18:00

Ühistuur 26. juuli 14:00+





Timo Toots
Laastuekraan – Shingle Board



Village Estates is an Errorist the Collective land development scheme. Visit our website and "Join the Village!"
VillageEstates.weebly.com

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Error Collective (Ernest Truely, Justin Tyler Tate)
Külamöisad – Village Estates



Installatsioon "Vorstimäe voluum" käsitleb inimeste poolt hüljatud keskkonda ökosüsteemi vaatevinklist. Peale inimtegevuse lakkamist võetakse ruum taas üle floora ja fauna poolt. Aeglustunud makrotasandi all tegutseb segamatult ja aktiivselt ka mikrotasand. Projekt "Vorstimäe voluum" kogub mahajätetud külast orgaanilist materjali anumassee, sisestades vajalikke keemilisi komponente kutsumaks esile käärimitrotsessi. Mikrotasandil toimuvad protsessid, mille käigus eraldub CO_2 , tehakse keskkonda siseneja jaoks kuulda vaks koduveini kääritamisel kasutatavate mulksujatega. Kääriva materjali kogus ning orgaanilise aine kontsentratsioon tekitab eri sagedustega kuulda vaid mulkse. Inimaju tõlgendab monotoonset rütmia muu taustamüra puudumisel enamasti aja kulgemisenä. See toimib omamoodi kohaspetsiifilise ajapidurdus-mehhanismina, mis võimendab visuaalses pildis domineerivat lagunemisprotsessi.

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Erik Alalooga

Vorstimäe voluum – Volume of Vorstimägi

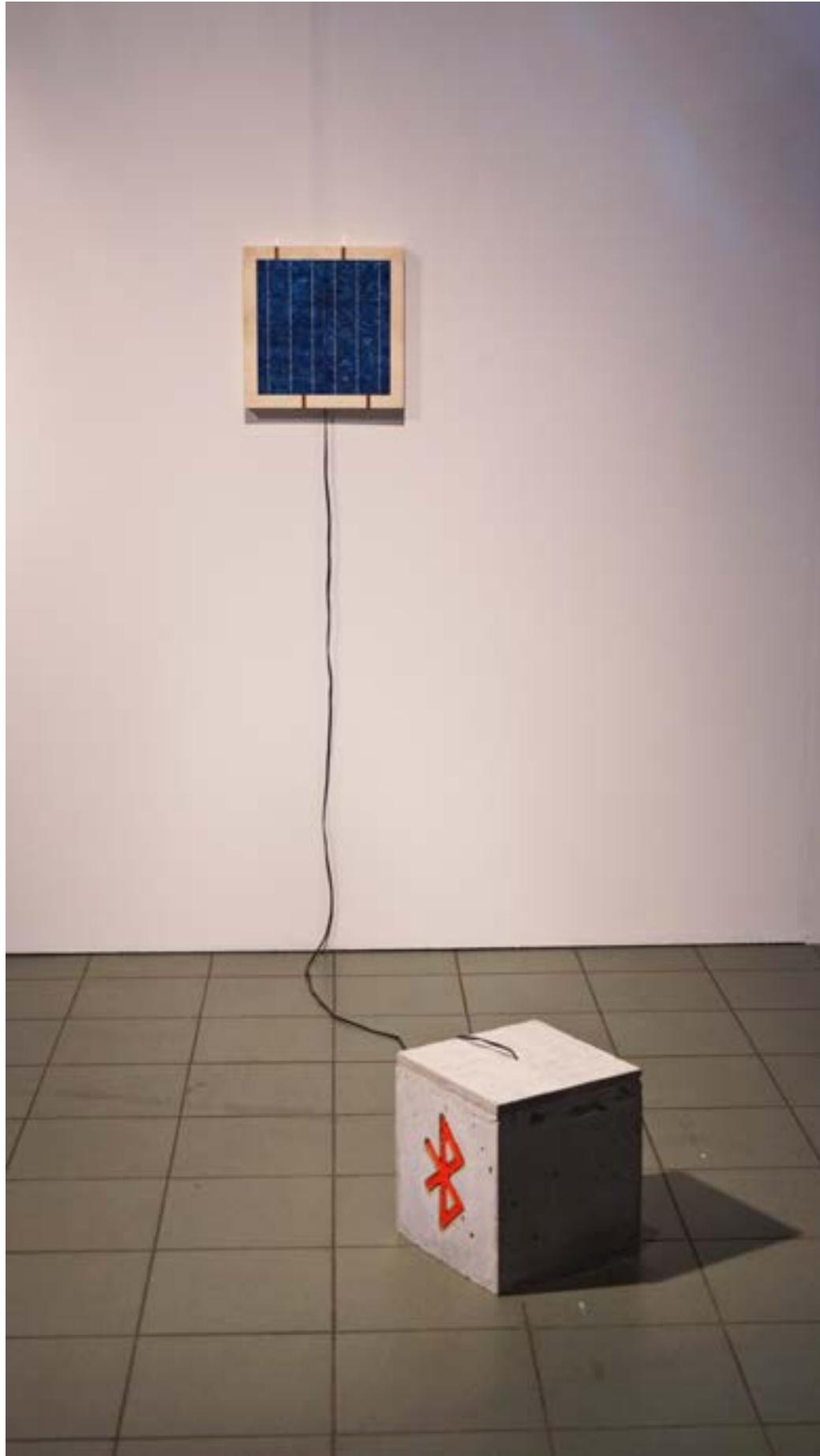


Kunagielava rahva vanasõna ütleb, et terves vaimus terve ilm. Vaim on täna prahistamise tulemusel väsinud. Teda töttab turgutama kompleksne, spetsiaalselt sugrimugri baasiga isendi jaoks kokku pandud treeningkava. Harjutused seisnevad peaosalikult teistmoodi nägemises, enese keha põnevamatmoodi kasutamises, sauna tagusesesse metropoli sisseelamises. See on omamoodi sisekõneleja-šamaaniks treenimise sissejuhatav kursus.

Treeningkuuri viib koos teiega läbi asjatundja-mahetrenažöör Kratt3000. K3000 on kätesaadav valitud treeningsaalides üle Eesti teie enda nutiseadme vahendusel. Seade peab olema varustatud mobiilse interneti ja asukohamäärajaga.

Parafraseerides Valdur Mikitat: Keegi ei õpeta meid sellist trenni tegema, kuigi siia on peidetud asjad, mida elust kõige enam otsime.

Tajukultuuri treeningkursus on kätesaadav aadressilt Kratt3000.ee



Kujutlus isetoimivast digitaalsest maamärgist on tehnoloogiline ruumipaine, mis eksisteerib üheaegselt siin [Vorstimäel] ja Võru Linnagaleriis. Ohvrikivisse on võimalik ohverdada andmeid, mille fragmendid salvestuvad ühtlasi Võru Linnagaleriis asuvasse digitaalsesse fossili.

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Taavi Suisalu

Digitaalne fossiil – Digital fossil



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Evelyn Müürsepp-Grzinich
Nimeta – Untitled



Notes on Abandonment

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After a number of years living around and working with "abandoned" spaces and structures I have come to the conclusion that nothing can ever truly be abandoned in an absolute sense. Abandonment is a temporary state, momentary transition and in some cases a decree or curse based on wider complex circumstances. Abandonment is an opening, crack or void in the seemingly seamless flow of human "progress". Abandonment is a break, branching or outcome resulting from a dramatic shift of events. Nowadays, abandoned places and things have become a source of romantic fascination, inspiration and hope, driving pursuits to discover and find something, anything freed from human possession and control.

What is it about the notion of abandonment that holds a unique place in our imagination? Is abandonment strictly a human condition or is there an equivalent in the natural world? Do birds abandon nests in the same way

that people abandon houses? More specifically, what is it about abandonment that acts as a hidden attractor of our attention? What is it about something being abandoned that draws us in, making us want to intervene and enter into this mysterious state?

While abandonment implies something magical or unique, the truth is we abandon things all the time. In our culture of disposability, we abandon and throw away much of what we produce. Abandonment is an inherent component of consumerism. Without this continuous abandonment; disposing of packages, used, broken and outdated goods, there would be no need to keep up the obsessive rate of production. The faster the abandonment, the greater the 'need' for production. We abandon the immaterial. We abandon culture, languages, habits, and traditions. With the cult of newness during modernism and the industrial age we could not abandon the 'old' material and immaterial world fast enough, so we had to actively destroy it (through not one but two world wars). This doctrine continues and remains embedded within us today. We abandon "old" friends for new ones. We abandon our families and abandon ourselves. We abandon jobs, projects, possessions, places and even countries if we so desire. In fact, if you don't abandon something, you'll probably be labelled or branded as a conservative, a radical, nostalgic or a

traditionalist and then possibly abandoned by others as a consequence.

The quest to find something abandoned can be seen as a subconscious need to resolve the constant state of abandonment we ourselves practice every day and perpetuate in contemporary culture. To not abandon something, means to foster and maintain a lived presence and be present outside the constraints of the past and the future. For most of us, this lived presence may be difficult to comprehend or achieve. It requires engagement in a specific form of work that we don't value, an organic selfless labor that machines can't feel, computers can't calculate and money can't buy. This form of work is not a luxury, it is a necessity, a means to survival facilitating an unparalleled understanding of being alive. Therefore we don't have time to photograph it, record it, exhibit it and update our online status about it.

The news of the high number of abandoned (or becoming abandoned) villages in Estonia may have surprised or even shocked many people, while for others it might have been a clear acknowledgement of a long term ongoing historical process. The idea to involve artists in this

debate is an important one. They often initiate the discussion themselves always welcome invitations to seek out and work with "abandoned" places, then often contribute to their revival. The process is not easy however. Much to our surprise, most of the places that are technically abandoned (in Võrumaa), were in fact occupied or maintained in some manner, either as part time as seasonal summer houses, agricultural ventures, or renewed by people who have not yet officially registered. Of all the "abandoned villages" we sought out (Koidula, Kiova, Masluva, Klistina, Ostrova, Lutja, Pakova, Posti...), the place known as Vorstimägi was most easily (though not so easily) reachable and most identifiably **Abandoned**.

Presented here are several documents regarding the aesthetic and natural state of Vorstimägi. Sonically, Vorstimägi is not abandoned at all, the wind can be heard in the fields and forested surroundings, while the abundance of bird and insect calls, suggest a healthy population. Visually we see remains of an old farm and trajectories of power lines amid the dense, but possibly somewhat maintained vegetative landscape.

– June 2014

Project of Non-existent Villages

¹This article was originally published in Echo Gone Wrong on 22th of July 2014.

Taavi Suisalu in his first curatorial endeavor invited Error collective to participate in a group exhibition about abandoned villages in south Estonia. Suisalu applied twice for funding to the Cultural Endowment of Estonia however received support only from Võrumaa Office of Cultural Endowment to rent the bus for the final tour twenty six July. "I also asked sponsorship from gas station chains as there was quite a bit of driving... but no success." Suisalu who aims to explore the Estonian countryside as the theme of a New Media Art exhibition explained, "In 2013 one hundred and two villages in Estonia were declared abandoned by the government because they have no permanent residents."²

With no budget Error (for this project Justin Tyler Tate and I) agreed, along with seven other artists, to do the project at our own expense. During Jaanipäev, the week prior to the exhibition we found ourselves in south Estonia, living and preparing art works in a village composed of a house, barn, animal shed and sauna on a twenty acre horse farm transformed into a creative project space since last year called Maajaam.

Erik Alalooga, Taavi Suisalu, Justin Tyler Tate, Kadri Toom, Timo Toots and I went to visit three of the so called abandoned villages, geographically close to Maajaam, but the long and winding roads though relentlessly repetitive landscape is mesmerizing. My thoughts drift back twenty years, finding myself amongst wealthy widowers of the oldest families of the Pacific Northwest of the U.S. for a fund raiser for wetlands hosted by the Portland Woman's Auxiliary I accompanied two young men, a musician of international notoriety and a dilettante of independent means.

The musician was quite at ease and had the ladies laughing during tea service until the dilettante merged into the conversation. "I recently inherited the manor on the south side of Mount Tabor."

"I know the house well. Father played polo and I used to ride my horses there when I was a girl." one frail woman responded. *"Will you renovate or rebuild?"* she asked.

"Neither," he replied and after a pause continued, "I will let it decay." An audible gasp was heard in the room amongst the shocked white haired ladies. Maybe he was right; maybe we should centralize in cities so other species can thrive in suitable habitats.

But as I return to the moment, riding in the car with two improvisational fabricators, Alalooga and Tate, I think, "We could squat one of these villages and have hot sauna by week's end and functional infra structure within a few months"

The villages we visited, Kaku, Kaluka and Vorstimägi all had similar layouts to the diorama at the Estonian National Museum in Tartu: house, barn, animal shed and sauna. A cacophony of bird song and bee buzzing, an earthy eco-

¹ <http://www.echogonewrong.com/review-from-estonia/project-of-non-existent-villages/>

² <http://uudised.err.ee/v/eesti/558af338-d78d-4cc8-9640-8eb3a460d836>

system active under the coverage of tall grass and wild flowers engulf the landscape. Each house, left untended, told stories of subsequent human inhabitants, day drinkers, travelers, surreptitious lovers and the curious.

Back at Maajaam some of us sleep in the loft of the barn. Midsummer light and wind drift between the wood beams of the roof and walls. Below the loft, on the main level, Volta meters, soldering irons, speakers, circuit boards and wires spread across the table. Suisalu works alongside his open lap top, surfing tutorials to guide him in building a small computer for his installation. Ott Pilipenko arrives with a plastic tool box hacked into a laptop with specialized switch panel for audio visual performance. The windowless barn is illuminated by low tech, led lights in glass jugs suspended from the rafters.

Error does most of the project post production in the house in the company of a smiling dog and a little cat. The interior of the house is renovated DIY with reused materials in the spirit of Estonian minimalism. We investigate the outdated but functional tools and technology neatly displayed. Through the window can be seen grazing horses of Põrimaa.

Error made videos in Kaluka village and appropriated content from Online, remixed it, then published a website and video proposing a fake land development scheme where you can buy shares in a summer cottage called "Village Estates." The option to perform data mining for multinational corporations in lieu of investment capital is a thinly concealed neo feudal system. At the exhibition, which opened in Voru 28th of June, A QR code leading you to the website is drawn on the side of a wooden barrel. Atop the barrel is a wedge of earth with grass and flowers displaced from the site. QR codes are submerged in several small bottles of green, dirty water.

Next in the gallery is a colorful hand puppet, made from wool and natural materials, the forest creature Kratt3000 represents a game for I-Phone or android devices designed by Pilipenko, using GPS and AR programming to mediate the exploration of disused countryside. Played on your phone, the game suggests simple activities such as lying down to allow the player to feel one in nature.

At the West wall of the gallery stands two and a half meter high construction of rough timber supporting a grid of wooden shingles titled “Laastuekraan” (shingle board) authored by Timo Toots. Evoking the image of a mechanical reader board, the numbers and letters are projected from a Raspberry Pi computer designed and programmed by the artist to continuously collect and display data about 1. busses that go by the sites, 2. the weather and 3. birds in Estonia fitted with GPS tracking devices. New methodologies of collecting make us reassess what data is meaningful and why.

In the gallery, a cast cement cube embedded with a plastic Bluetooth symbol produced by a 3D printer is a place to collect data, in a work titled “Digital Fossil” authored by Suisalu. At the Vorstimägi village there is a rock embedded with a small computer where you may dump unwanted data via your Bluetooth device. The data is collected in a computer buried in the cast cement cube connected to a solar panel hanging on the gallery wall.

Evelyn Müürsepp-Grzinich created an installation at the disused house in Kaku, suspended from the ceiling, a grouping of woven grass forms, each nestling a different type of alarm clock, some electric and some mechanical, and in the calm of the country side the overlapping ticking of the clocks composes an eerie soundscape. In the gallery we see photo documentation and a single swinging grass sack; even in the hub of the opening I can hear the ticking of the mechanical clock within.

Searching to locate another sound in the gallery I identify two low tech speakers in the southeast corner. A ten liter glass jug of apples collected from Vorstimägi village fermenting with sugar and bread. The regulator which allows gas to escape is connected to a contact microphone and through a rope of intertwined cables the sound is digitized, distorted and amplified in physical space mixing ancient, mechanical and digital technology based on principles of decay titled "Vorstimäe biit" (Beat of Vorstimäe) authored by Erik Alalooga. In the neighboring space and at the same time is exhibition of paintings and ceramics by students in Võrumaa. Between their snacks and our two liter plastic bottle of moonshine, the groups intermingled; while many of us started our art education with painting and ceramics we examine the topic of abandoned villages in a language built on discourse and history. Rather than examining questions like: Why do governments declare places abandoned and how does it tap into sentimental and nostalgic notions of rural life? We search for a common thread between lived experience mediated through technology. On view in Võru gallery are signs and symbols to guide you to the countryside, challenging notions of in use and abandoned.

During the week prior to the exhibition, Maajaam realizes contemporary ideals of utopian return to nature; where technology is an integral part of the culture. YouTube tutorials retrace the oral traditions of our ancestors; guiding us in the ways of farm and forest, and teach us how to hack, remix, design and program personalized technology to weave together nature and new media in meaningful ways.

– July 2014

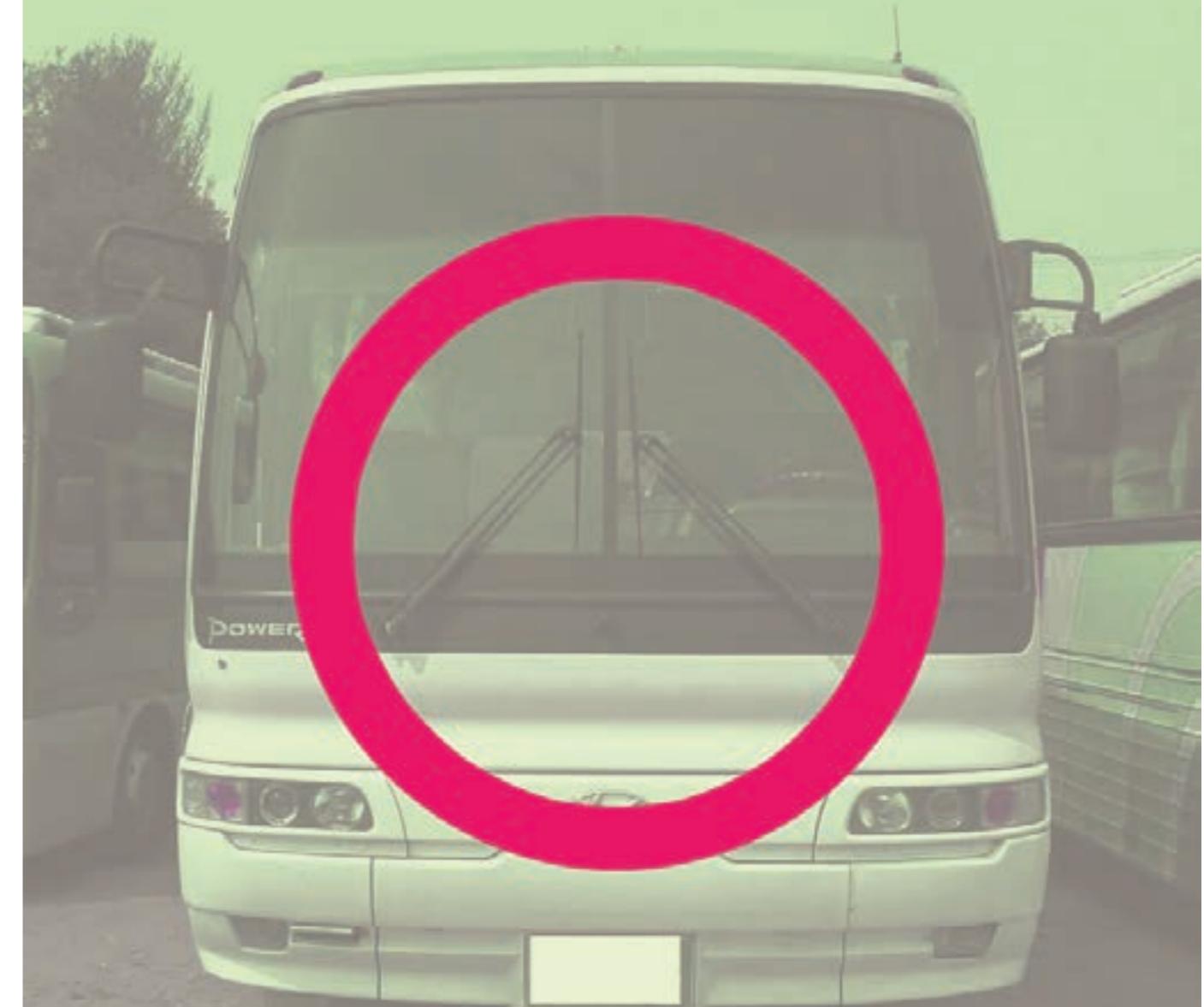
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Ernest Truely

Olematute kylade projekt – Project of Non-existent Villages

olematute kylade tuur

Derek Holzer + Marco Donnarumma / Patrick McGinley / Villem Jahu



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Näituse lõpetamine, finissage, kulmineerub **LAUPÄEVAL 26. juulil 2014** kell 12:00 Tartust/kell 14:00 Võru Linnagaleriist algava ühistuuriga, mis läbib kõiki maastikul paiknevaid teoseid ning mille väitel astuvad üles helikunstnikud Derek Holzer + Marco Donnarumma, Patrick McGinley, Villem Jahu.

Ühistuuri toetab Võru Kultuurkapital

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buss väljub **LAUPÄEVAL 26. juulil**
kell **12⁰⁰** Tartust ja **14⁰⁰** Võru Linnagaleriist

eelregistreerimine garantteerib koha: buss@taavisuisalu.com, pilet 1€



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Vorstimägi

57.654219 . 27.095668



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Erik Alalooga
Vorstimäe voluum – Volume of Vorstimägi



/
Taavi Suisalu
Digitaalne ohvrikivi – Digital Sacred Rock



/
Villem Jahu

Kontsert Vorstimäel – Concert at Vorstimägi



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Kaluka

57.660532 . 26.850922



/
Patrick McGinley
Kontsert Kalukal – Concert at Kaluka



/
Error Collective (Ernest Truely, Justin Tyler Tate)

Külamōisad – Village Estates





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Kaku

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Derek Holzer, Marco Donnarumma
Kontsert Kakul – Concert at Kaku



Marco Donnarumma

Konsert Kakul – Concert at Kaku



Derek Holzer

Konsert Kakul – Concert at Kaku



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Evelyn Müürsepp-Grzinich

Nimeta – Untitled

