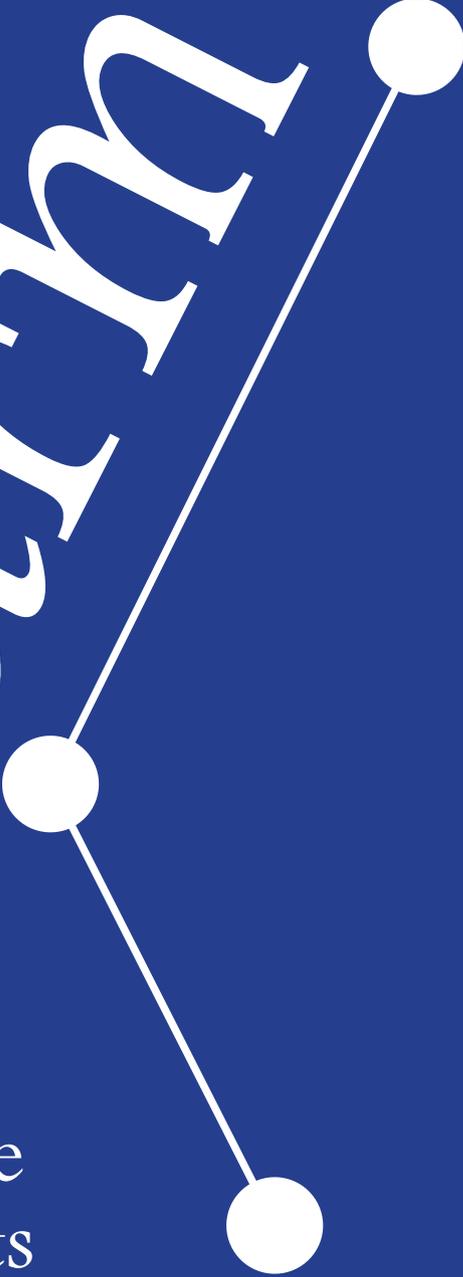


18th Tallinn Print Triennial

# WARM



Checking  
Temperature  
in Three Acts

22 January - 27 March 2022

The 18th Tallinn Print Triennial

22 January – 27 March 2022

*Warm*

*Checking Temperature in Three Acts*

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**WARM. CHECKING TEMPERATURE IN THREE ACTS** is a multi-part exhibition that primarily gives thought to the radical political, cultural and social turns that affect Central and Eastern Europe, but it also inscribes these changes in a global perspective through the lens of universal absurdity. The project gives voice to contemporary artists based in or originating from the Central and Eastern European region who reflect boldly and critically on burning issues such as the rise of far-right politics, globally misplaced priorities, the collapse of democracies, the shrinking of freedom – in both life and art – and the general sense of conditioned fear and hostility prevailing today.

The title reflects more precisely on the mechanisms through which positive notions shift in our interpretation of the negative realm and become associated with different, contradictory contents depending on the new contexts or situations in which they are used. More concretely, how the originally positive signification of *warm* – an agreeable feeling, the sense of a fairly or comfortably

high temperature, and a behaviour showing enthusiasm, affection or kindness – becomes a warning sign of political turmoil, social irritation, symptoms of climate change or global pandemic, and therefore a signal of both natural and social global instability. In meeting this shift of signification that echoes the misleading phenomenon of general disinformation experienced around the world, **WARM** aims first of all to be a contemporary reflection on the fundamentally absurd global condition and on the dissonances of the human condition. It also looks to reflect on the hardships faced by contemporary artists, and the conceptual as well as visual answers they seek to soothe the tension and anxiety arising from our critically contradictory times. Their challenge – and ours too – is to bear the absurd reality with dignity and responsibility, by avoiding easy solutions and comforting illusions, attacking comfortable certainties, confronting difficulties on a path of survival through resilience or transformation, finding a way to create new meanings and striving for the freedom of art and the liberation of self.

Inviting artists from the regional contemporary art scene with existing works and new commissions, **WARM** comprises three intertwined cycles entitled *THE NATION LOVES IT*, *PICKLE POLITICS* and *THE SCIENCE OF FREEDOM*, which refer to artworks included in the exhibition – Jasmina Cibic: *The Nation Loves It*, Slavs and Tatars: *Pickle Politics* – or are quotations from artists – Joseph Beuys: ‘To make people free is the aim of art, therefore art for me is the science of freedom.’<sup>1</sup> The imaginary, conceptual theatre play that embraces these three acts is conceived as dramatic and intensifying narration. It articulates around the spectacles of absurdity with the intention of dissecting, appropriating and distorting them, but also to playfully propose humour and derision as an intellectual antidote or strategy, an imagined alternative that builds on visionary defiance or poetic escapism.

Róna Kopeczky

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1 Joseph Beuys interviewed by William Furlong and Michael Newman at the Victoria and Albert Museum (1983).



The  
Nation  
Loves It



Pickle  
Politics



The Science  
of Freedom

Act I: The

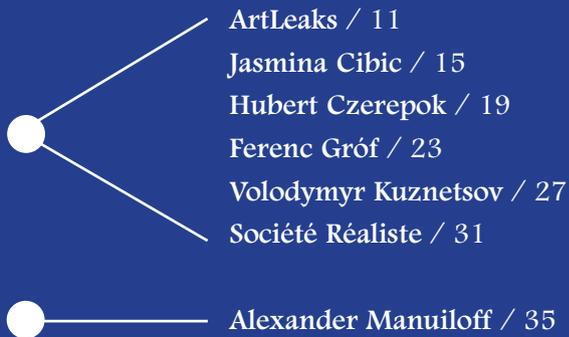
Nation

Loves It

The first act entitled *THE NATION LOVES IT* addresses the general mechanisms of nation building, which is often carefully crafted and used by political powers. It explores the instrumentalisation of visual language and rhetoric in the implementation of a new political order and the construction of the State as a confusingly toxic spectacle. The works presented in this chapter also use and distort the tools of communication used by power structures (maps, emblems, signs, architectures) in order to identify how the patriotic spectacle specific to each new national discourse and apparatus is built. Pointing out the universal systems, priorities and reflexes that constitute these processes, this cycle intends to elaborate a toolkit for reading and deciphering the contemporary world. The artists exhibited in this section are Jasmina Cibic, Ferenc Gróf, Société Réaliste, Alexander Manuiloff, Volodymyr Kuznetsov, Hubert Czerepok and ArtLeaks (ArtLeaks artistic activities and the editorial of the *ArtLeaks Gazette* #6 are orchestrated by Corina L. Apostol, Rena Rädle and Vladan Jeremić).

Róna Kopeczky





A table of contents on a dark blue background. It features two main sections. The first section is connected to a white circle by two lines that branch out to the right, pointing to a list of six items. The second section is connected to a white circle by a single horizontal line pointing to one item.

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# ArtLeaks

Corina L. Apostol,  
Vladan Jeremić &  
Rena Rädle

# *ArtLeaks Gazette*

## *No. 1–6 (2013–2022)*



# *ArtLeaks banners*

## *(2011–2015)*

ArtLeaks artistic activities and editorial of the *ArtLeaks Gazette* #6 are orchestrated by Corina L. Apostol, Rena Rädle and Vladan Jeremić.

ArtLeaks is a collective platform initiated in 2011 by an international group of artists, curators, art historians and intellectuals in response to the abuse of their professional integrity and the open infraction of their labour rights. In the art world, such abuses usually disappear, but some events bring them into sharp focus, and therefore deserve public scrutiny. Only by drawing attention to concrete abuses can we underscore the precarious condition of cultural workers and the necessity for protest against the appropriation of politically engaged art, culture, and theory by institutions embedded in a tight mesh of capital and power.

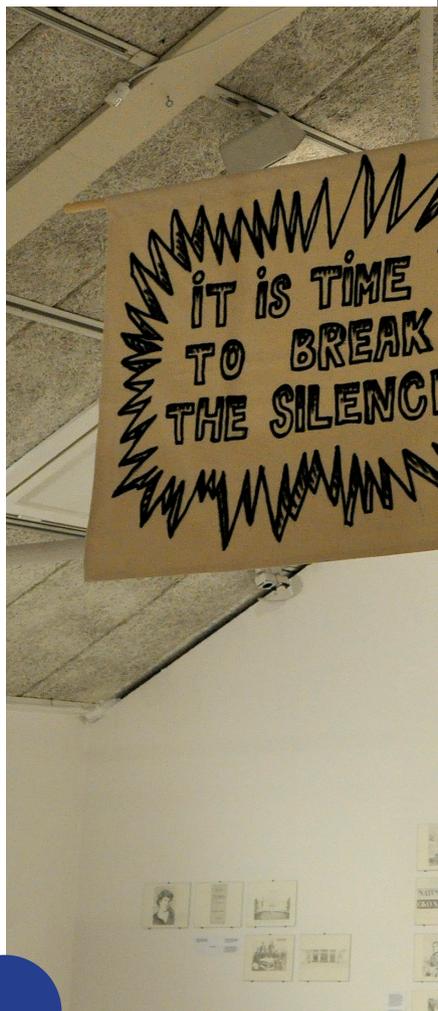
ArtLeaks believes in the power of sustained *artleaking* to turn the tables on corruption and exploitation, to force art and culture institutions to publicly account for their politics and their actions. It initiates and provides online tools accessible to anyone ready to share any case. Each case is archived, building a comprehensive index of repression. Retroactive *artleaking* is seen as just as important as early-warning leaking in the present, ArtLeaks welcomes cultural workers to publish reports on the situation inside of the institution in any form. For more information on submitting a case see the ArtLeaks main page (<https://art-leaks.org>), currently edited by Corina L. Apostol, Vladan Jeremić and other co-founders and collaborators.

With a focus on practices in Eastern and South-Eastern

Europe, ArtLeaks invites artists and cultural workers to submit contributions tackling crises in cultural and artistic production in recent years, such as the consolidation of nationalist cultural politics, pandemic-related working conditions and communication via online platforms, localisation of art events, migration to non-art related spheres, changes in the economy of art, hate speech attacks by right-wing actors on social media platforms or government media, just to name a few.

What are the strategies, new alliances, and actions that are being taken to counter the existential problems faced by artists, as well as political repression and censorship? How do artists get involved in an online counter-culture and creative political and educational channels to oppose the right-wing cultural war? These are the questions addressed by *ArtLeaks Gazette* #6, published in the context of the 18th Tallinn Print Triennial.

Corina L. Apostol, Rena Rädle  
and Vladan Jeremić





*ArtLeaks banners*, 2011–2015

Acrylic on canvas. 4 pieces. 100×150cm and 110×100cm each.

RAM Gallery, Oslo, 2015. Photo by Vladan Jeremić.

Courtesy of Rena Rädle and Vladan Jeremić.

Jasmina

Cibic

# *Spielraum – The Nation Loves It* (2015)

Act I: The Nation Loves It  
\* Kai Art Center \*

Jasmina Cibic (1979, Ljubljana, Yugoslavia, now Slovenia) is a London based artist who works in performance, installation and film, employing a range of activity, media and theatrical tactics to redefine or reconsider a specific ideological formation and its framing devices, such as art and architecture. Her work draws a parallel between statecraft, the construction of national culture and its use value for political aims, addressing the timelessness of psychological and soft power mechanisms that authoritarian structures utilise in their own reinsertion and reinvention. Her multi-layered approach draws together primary sources and falsified narratives. This wilful overwriting creates shifting meanings and highlights historical uncertainties and untruths, especially in the gendering of the past.

The video and curtain presented in the exhibition are part of Cibic's project entitled *Spielraum – The Nation Loves It*, that takes as a point of departure Karl

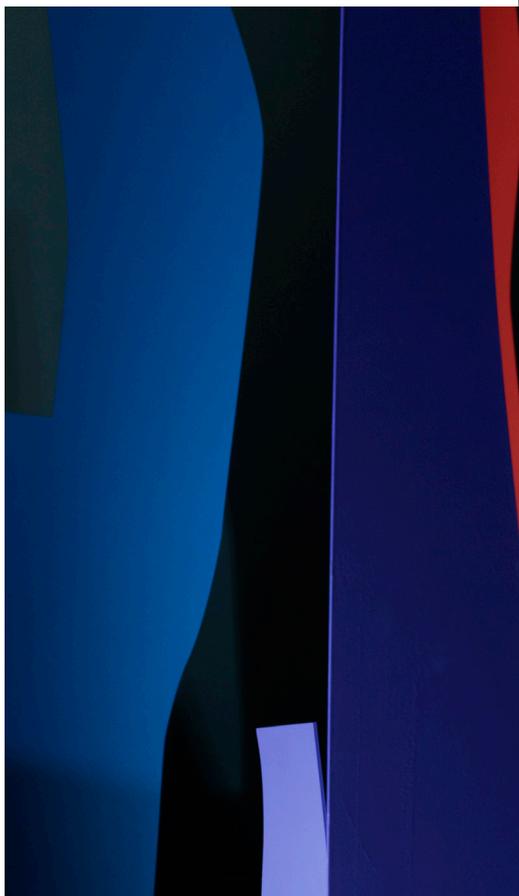
Kraus's essay *Spielraum* (1912). Cibic connects the author, vehemently opposing the use of decoration in both language and architecture, with the phenomena of the programmatic application of decoration by practically every (trans)national political structure within language and the built environment. She explores the instrumentalisation of visual language and rhetoric in the construction of the State as spectacle in recent history – more specifically in relation to the first conference of the Non-Aligned Movement that took place in Belgrade in 1961, attended by global states without any alignment to major power blocks. While investigating modes of how art and architecture, how a new language and a re-defined, re-designed environment serve as soft power strategies of every (new) political order, Cibic also plays a double-game, at once

decoding mechanisms of power whilst building her own allegorical structures.

Jasmina Cibic represented Slovenia at the 55th Venice Biennale.

Her recent exhibitions include solo shows at MSUM, Ljubljana; CCA, Glasgow; Phi Foundation, Montreal; BALTIC Centre for Contemporary Art, Gateshead; Kunstmuseen Krefeld; Esker Foundation, Calgary; MSU, Zagreb; MSU, Belgrade; MGLC, Ljubljana; and Ludwig Museum, Budapest, among others.

Róna Kopeczky



*Spielraum – The Nation Loves It.* 2015  
Cotton velvet curtain. Dimensions variable.  
Ludwig Museum, Budapest.  
Photo by Tamás Bujnovszky.  
Courtesy of the artist.

*Spielraum – The Nation Loves It* (still). 2015  
Single-channel HD video. 16:9, stereo, 15'45".  
Courtesy of the artist.

# Hubert Czerempok

## *Americans I am Afraid of* (2019)

---

Act I: The Nation Loves It  
\* Kai Art Center \*

## *Fence (Hungary)* (2015)

Hubert Czerepok (1973, Słubicach, Poland) is a central figure of the new Polish critical minimalist art scene. He is associate professor of the Painting and New Media Faculty at the Academy of Art in Szczecin, and head of the Department of Experimental Film. Working with a variety of media that include drawing, painting, objects, installation, video, animation and found footage films, one of the topics he deals with is the relationship between fiction and historical truth. It is not the facts themselves that interest the artist the most, but the way they mutate and undergo formal and semantic transformations. He often draws inspiration from the media to examine the contemporary representation of power.

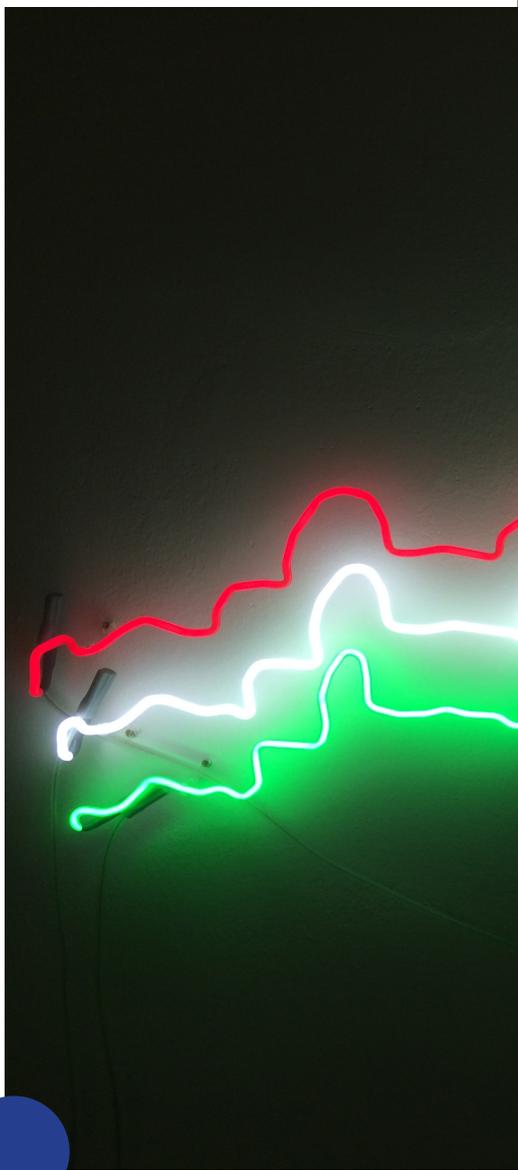
Under the pretext of protection, ever newer barriers are erected with the aim of separating some people from others on the basis of geographical realities combined

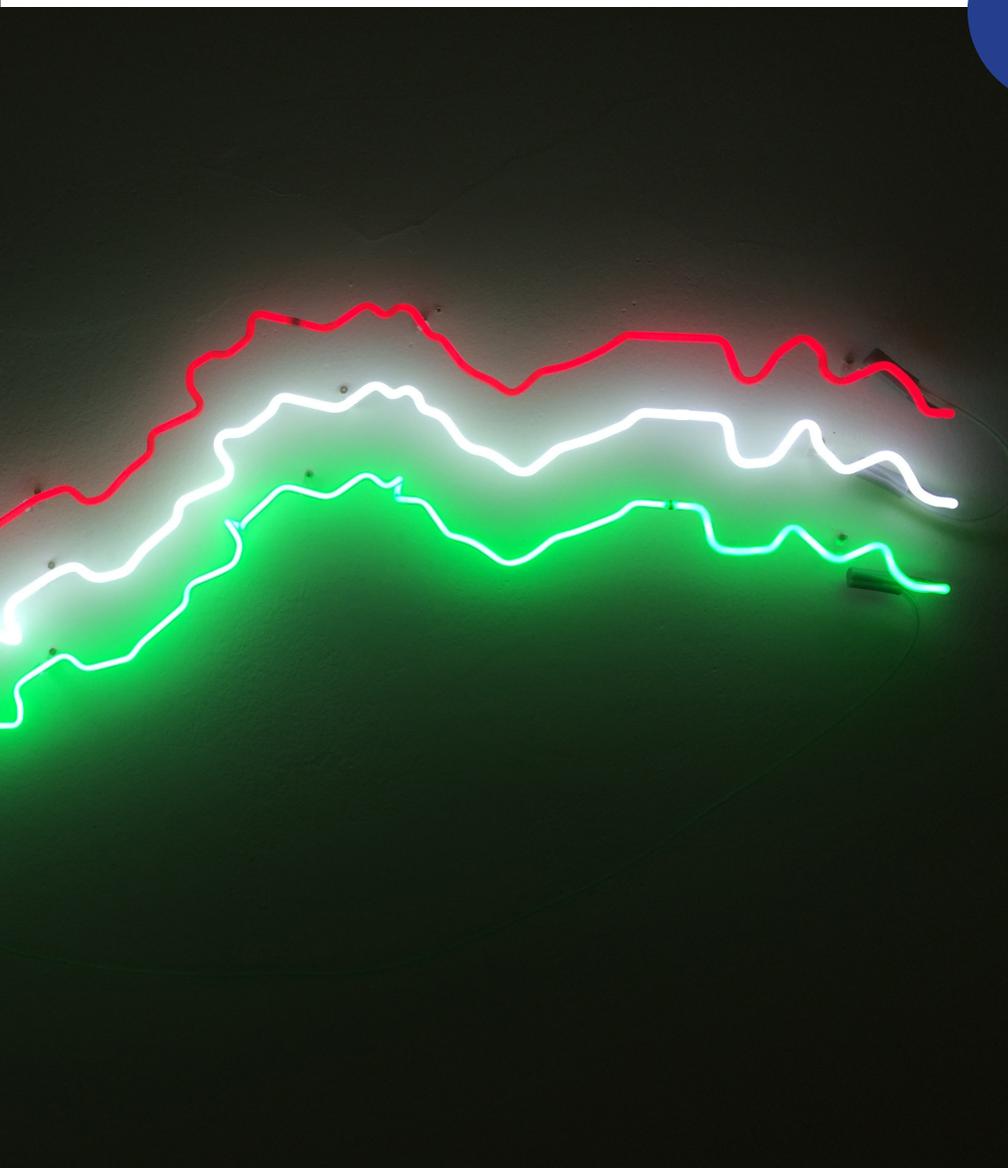
with economic, cultural, religious and racial difference. Despite general globalisation, no other period since World War II has seen as many border walls raised as in recent years. A striking aspect of this phenomenon is that the walls are not erected by weaker states for fear of being attacked by stronger states, but the opposite. The neon pieces entitled *Americans I am Afraid of* and *Fence (Hungary)* are inspired by this phenomenon, fuelled by the fear of migration. At first, the works resemble a collection of abstract lines but soon the viewer distinguishes state borders on which walls have been built: between the US and Mexico, Hungary and Serbia. The borders of the countries chosen by Czerepok for his neon works all witness political and economic tensions, the choice of colours depending on which country is the most dominant in the region. Fluctuating international boundaries move as a result of their own political

circumstances. Electrified by regional disputes and inflamed by worldwide tensions, these lines in motion frame our national identities.

Hubert Czerepok's solo and group shows have been presented at Labyrinth Gallery, Lublin; Galeria Arsenał, Białystok; Art Stations Foundation, Poznań; La Criée Centre d'Art Contemporain, Rennes; the 19th Biennale, Sydney; the International Sculpture Quadrennial, Riga; Museum of Art, Łódź; MOCAK, Kraków; and Centre for Contemporary Art Ujazdowski, Warsaw, among others.

Róna Kopeczky





*Fence (Hungary)*. 2015  
Neon. 40×120cm.  
Courtesy of the artist.

Ferenc

Gróf



# *Our Rogue State / Extended Latin Alphabet* (2015–2021)

Ferenc Gróf (1972, Pécs, Hungary) has developed a practice focusing on ideological footprints at the intersection of graphic design and spatial experiences. He is a founding member of the Parisian co-operative Société Réaliste (2004–2015), whose work questions contemporary political representations as well as ideological design through text-based interventions. As a member of the collective, Gróf has created a peculiar toolkit from linguistic and typographic elements, statistics and cartographic signs to examine social processes and to exhibit correlations between past and present. As Société Réaliste has been on hiatus since 2015, Gróf continues his work as an individual artist, continuing the critical, narrative implementation and investigation of political design that has characterised his collective practice. He lives and works in Paris, and has been teaching at the École Nationale Supérieure d'Art (ENSA) in Bourges, France, since 2012.

Act I: The Nation Loves It  
\* Kai Art Center \*

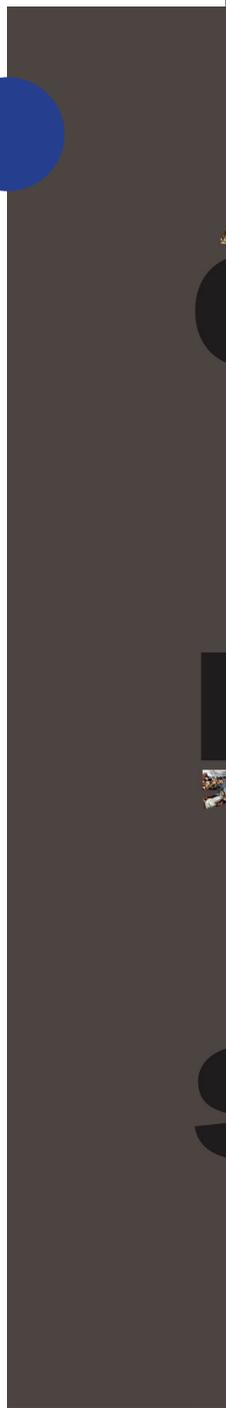
Part of an ongoing thematic cycle developed since 2015, the work entitled *Our Rogue State / Extended Latin Alphabet* offers a historical reconsideration of the eponymous concept, that of a state disrespectful of the most fundamental international laws, a state that organises or supports terrorist actions or attacks, or systematically violates the most basic human rights. The piece, featuring short but poignant expressions and sentences combined with accent marks that are not part of the Latin alphabet, conceals a set of pictorial fragments in the text ornamentations that depict scenes of war or battles considered to be founding events of the identity of different European nations. The pictorial fragments, selected from historical paintings to be found in the largest public collections of various European countries, show the praised nation submitting or enslaving its adversaries in an

often-questionable imbalance of power. The hidden ambiguity of the title – using *state* to refer to a condition and/or political body – therefore also refers to a critical study of the discourse and direction of official European culture and of art and nation-state representation.

Ferenc Gróf's most recent solo and collective exhibitions were hosted by Kiscell Museum, OFF-Biennále and the New Budapest Gallery, Budapest; Hessel Museum and CCS Bard Galleries, New York; Galeria Arsenał, Białystok; Kulturni Centar, Belgrade; and Kunsthalle/ Slovakian National Gallery, Bratislava.

Róna Kopeczky

*Our Rogue State / Extended Latin Alphabet. 2015–2021*  
Digital print. Dimensions variable.  
Courtesy of the artist and acb Gallery, Budapest.



our

Casir Bracco  
THE RECAPTURE OF RUSSIA CASTLE IN 1688  
1688



Adem Dostanović  
BATTLE OF ROGOVO  
1970



Charles de Gouffon  
CHARLES MARTEL IN THE BATTLE OF PORTIERS  
732

rogue

Charles-Philippe Larivière  
LIFTING OF THE SIEGE OF MALTA  
1800



Francisco Pizarro y Ortiz  
THE CAPTULATION OF GRANADA  
1492



Theodor Aman  
LEAD THE REPUBLIC AND THE TURKISH ENVOYS  
1847



Joseph-Édouard Robert-Fleury  
BATTLE OF SOLONOI ENTERING  
SOLONOI RIVER BRIDGE 1798  
1798

Maxwell Stewart  
BATTLE OF SOMME  
1916

state

George Elmer  
GENERAL GORDON'S LAST STAND  
1871



Mikhail Bialoz  
DEEL ON THE KILLANDVOV FIELD  
1843



Jean van Huysstrick  
PRINCE EDGAR DE BRUYER CAPTURES BELGRADE ON 16 AUGUST 1717  
1717



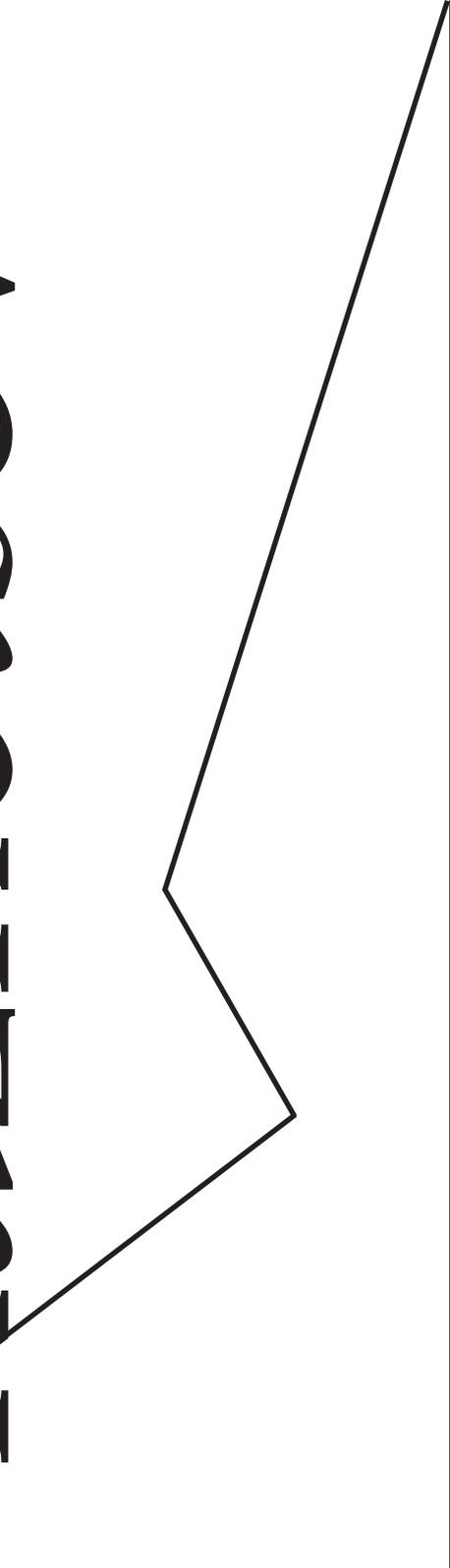
Paolo Callot  
BATTLE OF VIENNA  
1683



Stjepan Vuković  
THE BRIG-APPEARANCE OF TITUSIZ DUGOVICS  
1820

Volodymyr

Kuznetsov



# *Seizure of the Cabinet of Ministers* (2022)

Act I: The Nation Loves It  
\* Kai Art Center \*

Volodymyr Kuznetsov (1976, Lutsk, Ukraine) is the co-founder of the Straight Line group, the Artistic Council, the CCCK – Center for Communication and Context, as well as the artist group R.E.P. (*Революційний Експериментальний Простір* / Revolutionary Experimental Space). In 2013, his critical wall painting *Judgement Day*, developed especially for the exhibition *Great and Grand* at the Mystetskyi Arsenal art museum in Kyiv was destroyed by the director of the institution, who doused the piece with black paint ahead of the Ukrainian president's visit, as she regarded the work immoral. Kuznetsov was and remains involved in Maidan and post-Maidan activities, such as assemblies and self-organised initiatives. In his practice, he is interested in topics which combine the private and the public, the old and the new, and in which different contexts and unexpected meanings are interlaced. With a characteristic austere visual style

and harsh use of chromatic contrast, he focuses on the aesthetics of everyday practices as well as on the presence of the archaic in the contemporary. Considering memory as an experience, he generates new concepts through personal and collective knowledge. Kuznetsov lives and works near Kyiv.

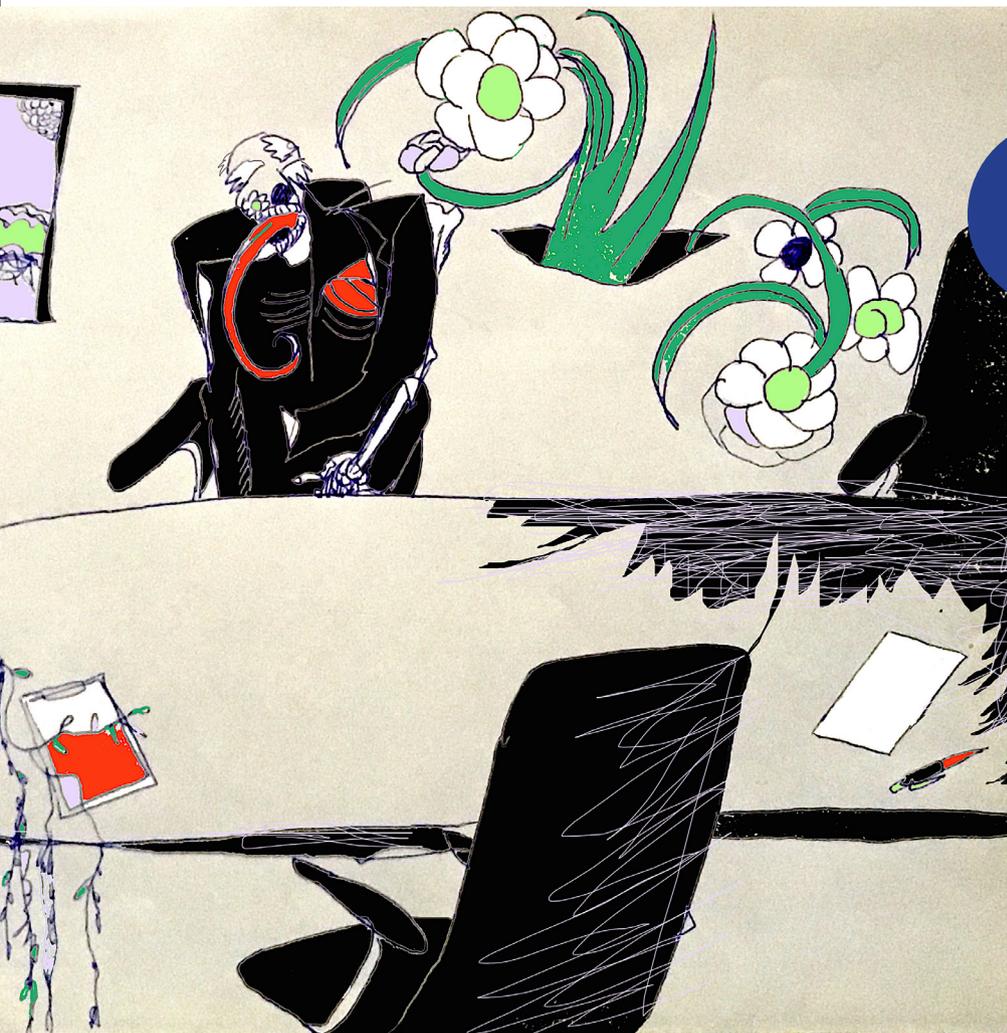
Inspired by the events and processes that unfolded during the Euromaidan revolution in Ukraine from 2013, the work entitled *Seizure of the Cabinet of Ministers* is a visual reflection on simple yet fundamental and ever valid questions: What to do after the occupation of a space, how to use it, how to communicate, discuss and how to self-organise? The piece depicts an official figure standing in a government assembly room with a meeting table, office chairs and a flat screen on the wall. Despite the human figure, the room seems

abandoned, allowing basic organisms such as moss, mould, fungus and ultimately plants to reclaim the territory. Referring to the re-appropriation of the evacuated Chernobyl area by nature, Kuznetsov interrogates in a metaphorical way what happens when a strong system holding power and not allowing change disappears or is destroyed? In what quality the – until then invisible – native anarchic reactions and self-organising processes, symbolised by the rhizomatic network of plants, can fill in, occupy and use the – political – spaces after chaos?

In recent decades, Volodymyr Kuznetsov has exhibited at the Studio of Young Artists' Association, Budapest; PinchukArtCentre, Kyiv; Depo Contemporary Art Centre, Istanbul; Index – The Swedish Contemporary Art Foundation, Stockholm; Kunst-halle Wien Karlsplatz, Vienna; and Kunstraum Munich, among others.

Róna Kopeczky





*Seizure of the Cabinet of Ministers.* 2021

Preparatory sketch of the wall painting and paper cut-out installation.

Dimensions variable.

Courtesy of the artist.

# Société Réaliste

# *Limes New Roman*

(2009–2010)



Société Réaliste (2004–2015) is a Paris-based artists' cooperative founded in 2004 by Ferenc Gróf (1972, Pécs, Hungary) and Jean-Baptiste Naudy (1982, Paris, France). Their practice explores, subverts and deconstructs the devices of visual communication that have been developed and employed by power structures in the fields of religion, politics, culture, art and finance. Examining these agencies – logos, maps, symbols, typefaces, landmarks, emblems, statues or even buildings – in complex contexts of space and time, the artists elaborate a 'political cabinet of curiosities' through a critical, narrative implementation and investigation of political design.

*Limes New Roman* is a playful amalgam of the Times New Roman typeface commissioned in 1931 by the British newspaper *The Times*, which has become one of the most popular typefaces of all time, and the Latin word 'Limes' that modern historians gave to the system of Roman

fortifications established all along the borders of the Empire to protect it from 'the Other'. It physically signals limits between territories, in terms of customs as well as with defensive aims. This terminology has been revived for the creation of a typography, *Limes New Roman*, registered by Société Réaliste.

The font is composed of 23 uppercase and lowercase letters as in the Latin alphabet and draws up a catalogue of boundaries, security barriers, lines of control and barricaded checkpoints dividing nations. Both ideological and geographical, these borders compose the uppercase letters when they are situated between states, and lowercase ones when separating districts inside the same city. Spanning cartography and typography, the Limes New Roman alphabet remains incomplete, interrupted to the minimum Latin form lacking accent marks.

As the cryptographic formulation of the division between ‘them’ and ‘us’, it points to the lack of nuance and ability to communicate about migratory effects on transmission of knowledge, language and information but also reflects on the perpetual myth of Fortress Europe.

Société Réaliste’s work has been shown at numerous international venues such as the Biennale de Lyon; Jeu de Paume, Paris; Ludwig Museum, Budapest; Museum of Contemporary Art, Bucharest; Wrocław Contemporary Museum; Sheila C. Johnson Design Center, New York; and MUSAC, León, among others.

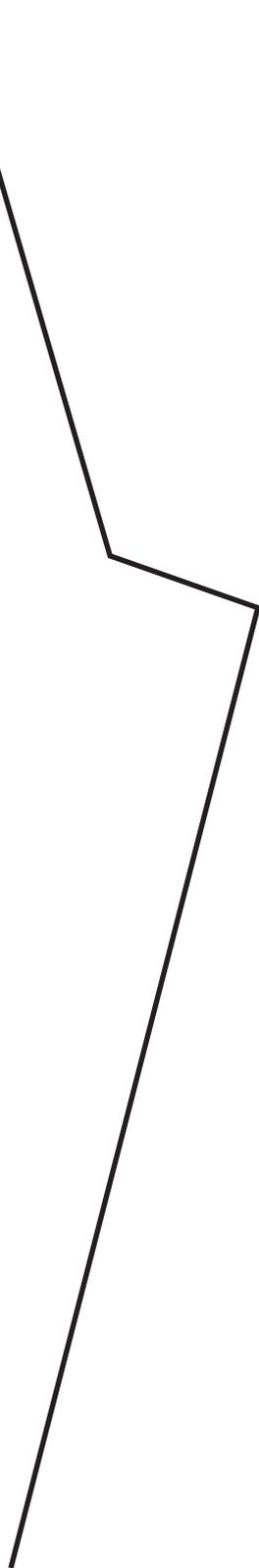
Róna Kopeczky

*Limes New Roman. 2009–2010*  
Enamelled steel plate. 24 pieces. 30x15cm each.  
Courtesy of the artists; Galerie Jérôme Poggi, Paris; and acb  
Gallery, Budapest.  
Private collection, Budapest.





# Alexander Manuiloff



## *The State* (2014)

Alexander Manuiloff (1978, Sofia, Bulgaria) is a writer, playwright, and screenwriter based in Sofia, whose practice embraces both text and performance. As a writer, he is interested in what dramaturgy can achieve outside of the conventional, well-made-play setting. Apart from being a century-long polished mode of entertainment, theatre, he believes, can be a platform to form up communities, help build a sense of solidarity, as well as trigger discussions in society on topics of urgent importance for our failing democracies. New forms of dramaturgy can be used to create situations, including ones that involve the audience itself. All approaches to dramaturgy can be fitting for certain contexts and purposes, and Manuiloff likes to explore all their potential. When it comes to the more traditional character-based plays, he is particularly interested in the marginal voices who rarely have their views heard in society and on stage.

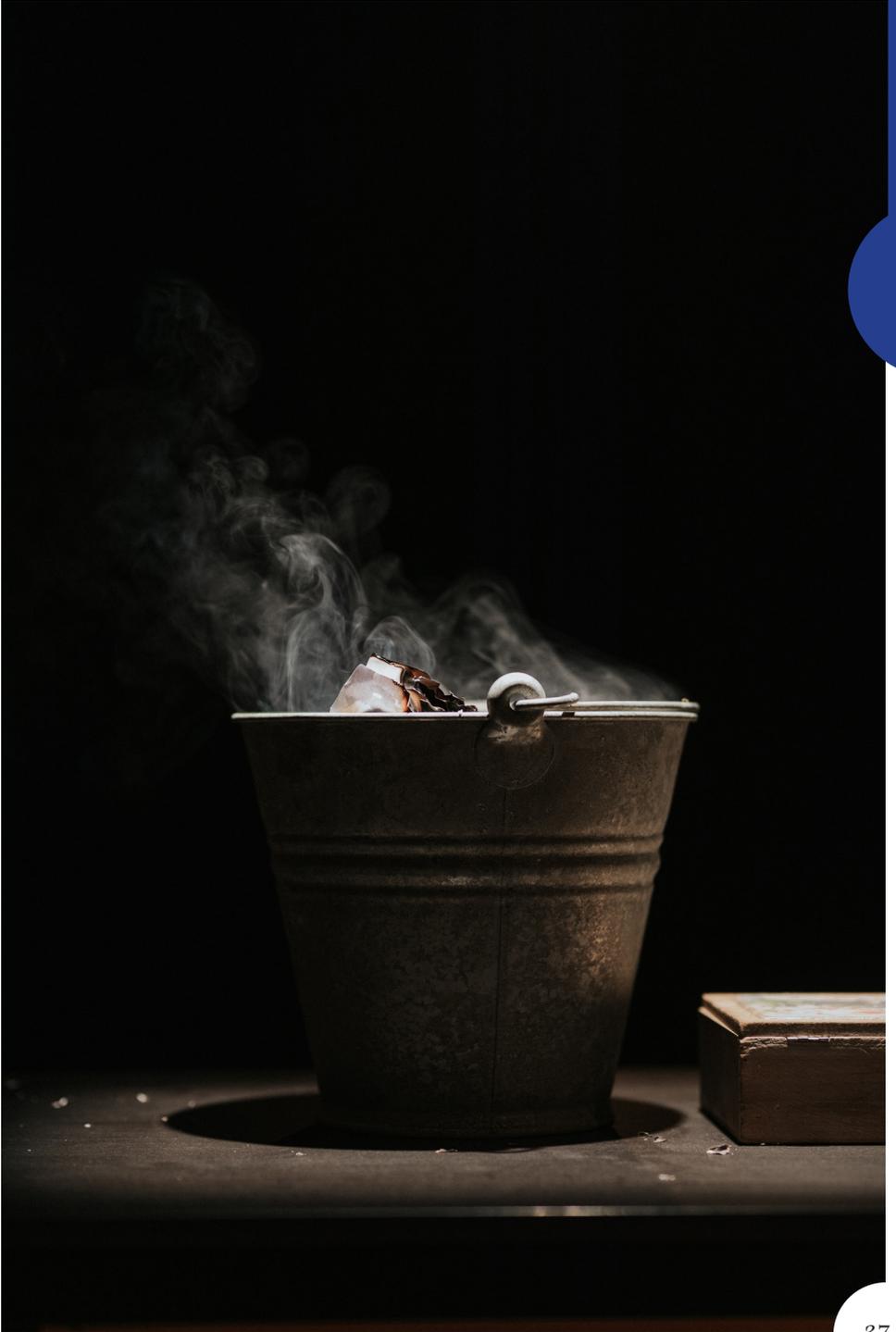


*The State* is a concept for theatre without actors and without a director. In the form of a participative piece, it turns the audience into co-authors and players of each performance, and explores complex questions such as how we build societies, how democracies function, how societies constitute themselves via their common values, what it takes to cooperate with others and what is necessary for people to live together in a state. It also references a true story, that of a wave of dissent among the poorest of the poorest in Bulgaria triggered by heavy state corruption, and that of a real Bulgarian man, Plamen Goranov, who burnt himself in 2013 in a protest against the system, his self-immolation becoming the symbol of the despair and disillusionment of the people who had lost faith in a completely corrupt and helpless State.

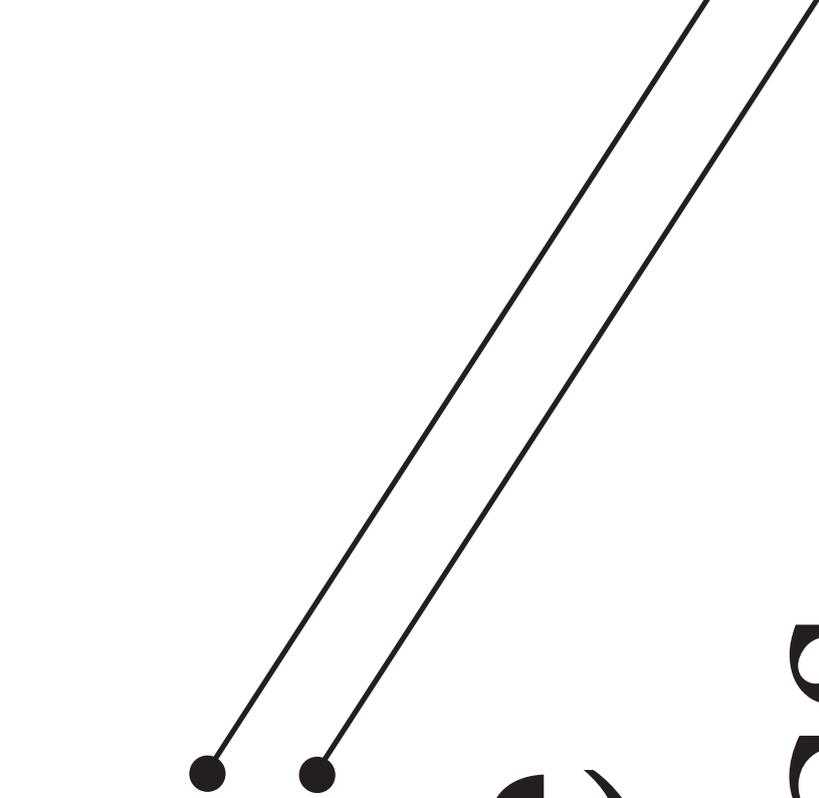
Manuiloff has created solo and in various artistic configurations on four continents, performed at 50+ theatre festivals and his dramaturgical pieces have so far been translated into 13 languages, some of which are studied in university programmes. In 2018, he founded Radar Sofia, the first residency for playwrights and dramaturges in Bulgaria, with a special focus on artists at risk of facing political persecution.

Róna Kopeczky

*The State*. 2014  
Theatre installation.  
Duration and dimensions variable.  
Photo by Tanja Kanazir for the Rijeka Zoom Festival 2021.  
Courtesy of the artist.



# Act II: Pickle Politics



Act II – *PICKLE POLITICS* –

brings in a satirical and witty trait that disturbs the well-oiled patriotic machinery. Inspired by the tradition of pickling that is characteristic of Central and Eastern European popular gastronomy and where the fermentation process transforms both the texture and the taste of food, it metaphorically strives to turn sour the romantic conception of fatherland and power, but also the carefully constructed reality we live in. Also known as an Eastern European home remedy against hangovers, a digestion facilitator and health booster, the consumption of pickled juices becomes a metaphorical antidote to patriotism, to the political rhetoric of *us-versus-them* and, more generally, to the rigid pathos of power that shapes our everyday. The artists featured in this section are Slavs and Tatars, Dan Perjovschi, Driton Selmani, Flo Kasearu, Marko Mäetamm, Irena Lagator, Oxana Gourinovitch and Eva Kofátková.

Róna Kopeczky



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Oxana

Gourinovitch

*Artists and designers  
I know who have left  
Minsk* (2008)

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*Artists and designers  
I know who have re-  
turned to Minsk* (2008)

Oxana Gourinovitch (1975, Minsk, USSR, now Belarus) works both as an architect, predominantly within large architectural practices, and as a historian of architecture. One of her topics of predilection is Soviet modernism as a site for the construction of national nostalgia, especially in Belarus and the Baltic region. As an artist, she makes drawings and water colours and is concerned with the manipulated perception of the history of Belarus, often through means of the public urban space and the documentation of identity crises suffered by Belarusian citizens in general and by the artistic scene in the country in particular. She lives and works in Berlin.

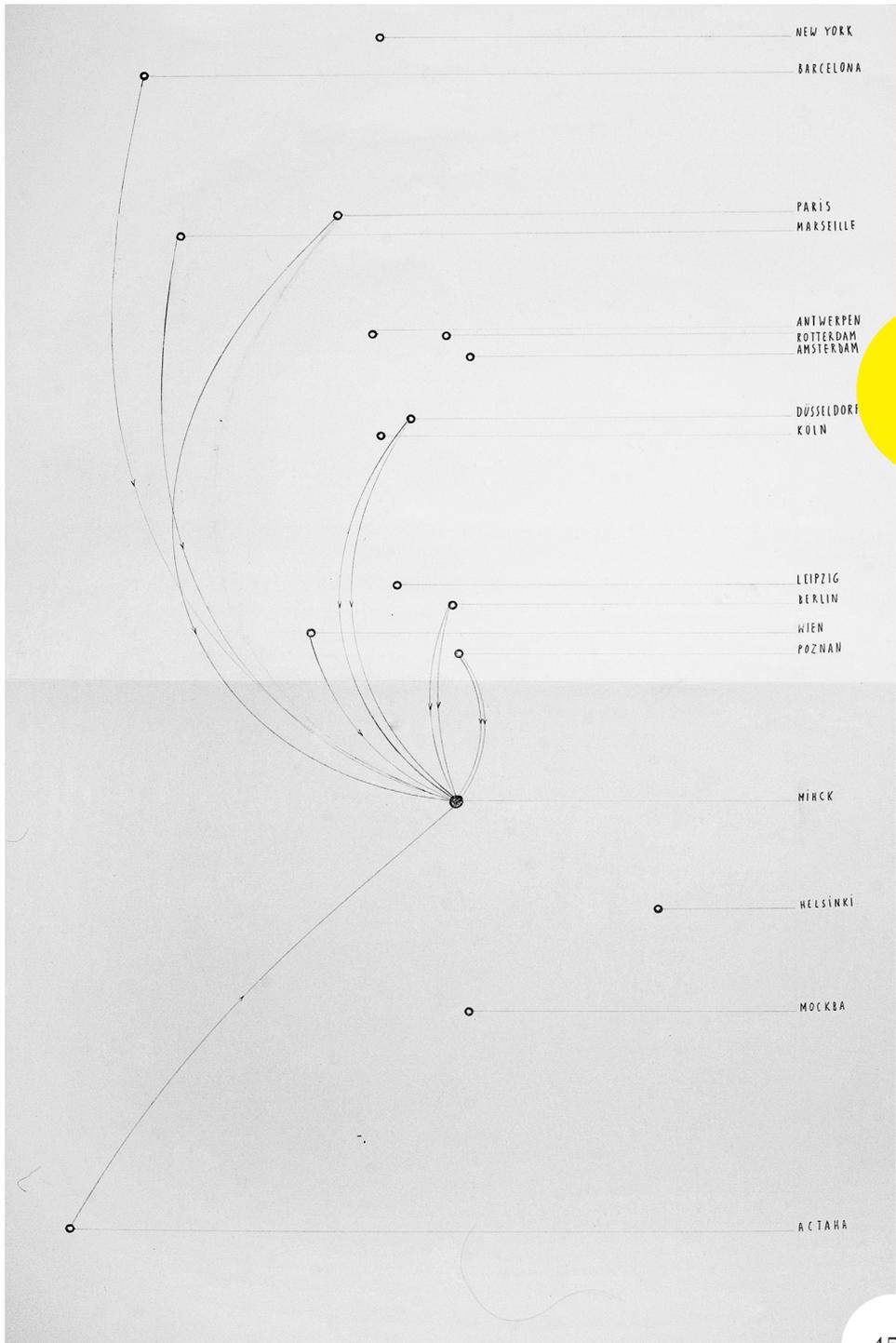
The pieces entitled *Artists and designers I know who have left Minsk* and *Artists and designers*

*I know who have returned to Minsk* are diagrams that respectively show a massive wave of emigration from Belarus and the small stream of those who returned; they visualise the research conducted by the artist on the migration of creative forces out of and back to the country, demonstrating the situation in the cultural and artistic scene throughout the 1990s and 2000s. Presumably, the official cultural policy of Belarus does not favour the development of contemporary art, explaining the challenges and obstacles that artists face in starting a productive discussion with viewers and critics and becoming part of the broader international art scene. The socio-political reality of the country also enforces certain limitations and taboos on local artists and this often results in the use of a rather metaphorical contemporary art language. Indeed, these ethereal diagrams appear at first to be sharp and

minimalistic representations of this migratory phenomenon, reducing it to its basic data, and transforming viewing into analytical observation. But by revealing its connective geography, they also reflect upon the artist's personal experience of migration and exile, and upon the hope that keeps driving artists back to their homeland despite existential impossibilities.

Oxana Gourinovitch's works were featured in the ground-breaking travelling exhibition entitled *Opening the Door? Belarusian Art Today (2010–2011)*, the first presentation of Belarusian contemporary artists abroad.

Róna Kopeczky



**FLO**

**Kasearu**

## *Basic Pride* (2017)

Flo Kasearu (1985, Pärnu, Estonia) has developed a practice that focuses on various social processes, with a characteristic ironic approach. Her works include videos, drawings, paintings, installations and performances and deal with various topical questions, such as freedom, public and private space, vertical vs horizontal relationships, monumental vs unstable, but also economic depression, patriotism and nationalism, endangered species, domestic violence and the roles and opportunities of women in society. She often turns to her own life and the lives of those closest to her for inspiration. The nature of her works is seasonal and explorative. Each one of her projects begins as an open-ended game. Kasearu is the founder of the Flo Kasearu House Museum in Tallinn.

The series of drawings entitled *Basic Pride* addresses the issue of national identity that is often expressed vehemently in traditional gastronomy and the ensuing fiery quarrels to determine the origin of a dish. The recurring motif in the drawings is that of

the potato, a root vegetable that occupies a central place in traditional Estonian cuisine (as well as that of the whole of Central and Eastern Europe), although native to the Americas and not introduced in the region before the 18th century. Known as the ‘Potato Republic’ for its extensive growing of the potato in the Soviet Union, Estonia developed a peculiarly strong relationship with the tuber, that Kasearu has explored in a humorous catalogue of potatoes and their sprouts. These different potatoes and their sprouts growing in different ways and directions stand not only as a metaphor for different countries and their flagpoles, but also for different ways to be a state, its basic cultural and political behaviour and belief system: collaborative or self-sufficient, open or defensive, self-contradictory or straightforward, proud or self-loathing. A tasty visual reflection on Estonian identity with a pan-Eastern European flavour.

Act II: Pickle Politics  
\* Kai Art Center \*

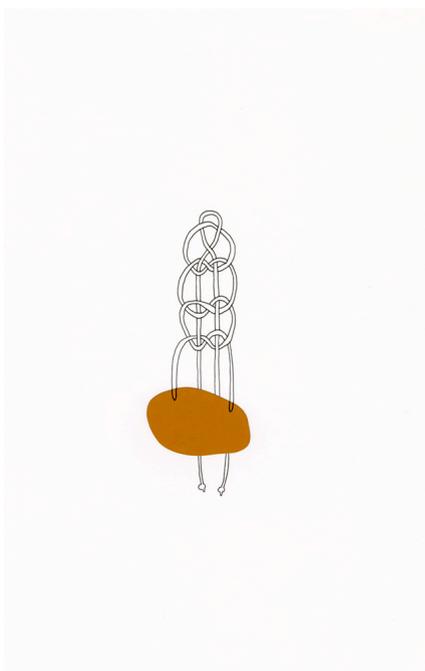
Flo Kasearu's recent exhibitions and performances have been hosted by Tallinn Art Hall; Tartu Art Museum; Konsthall C, Stockholm; Kiasma, Helsinki; Tensta Konsthall, Spånga; Performa 17 Biennial, New York; Kumu, Tallinn; and Artishok Biennial, Tallinn, among others.

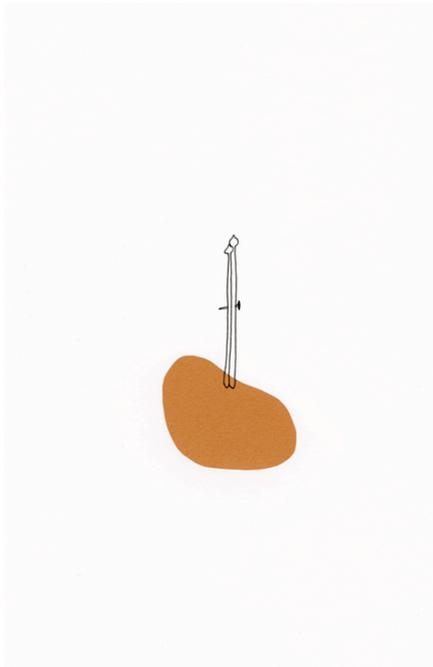
Róna Kopeczky

*Basic Pride. 2017*

Ink on paper. 30 pieces. 30×42cm each.

Courtesy of the artist and Tennikova & Kasela Gallery, Tallinn.





# Irena Lagator

# *Limited Responsibility Society Automatism*

(2012– )

In her research and process-oriented post-media practice, Irena Lagator (1976, Cetinje, Yugoslavia, now Montenegro) frequently collaborates with art historians, scientists and architects. She is interested in unnoticeable and paradoxical situations, and linguistic and systemic constructions of our globalised age, which are seemingly irrelevant. By analysing them as well as the relations between images and language, and individual and collective experiences, she creates rhizomatic references for a critical understanding of contemporary society and culture. Addressing pressing matters of our time such as environment, biopolitics, system instability, memory and history, her work deals with issues of social responsibility and its visibility and functionality in everyday life.

In her ephemeral interactive installation *Limited Responsibility Society Automatism*, the artist departs from the international economic term SaRL (Société à

Responsabilité Limitée). Working with empty thermal paper bill rolls, she types textual compositions with a fiscal cash register, combining the principles of automatic writing, and concrete and visual poetry. In addition to products we need every day (water, milk, bread...) and their prices, the artist has programmed immaterial values into the fiscal cash register (feelings, sensations, memory...) in order to assign prices to them too. These new items, poetic intruders within the established system of the trading world, show how in societies of limited responsibilities one can also buy knowledge, long love, sunny mornings, success or even future. By unwinding and reading the hanging rolls, the audience deconstructs the installation, while becoming aware of a growing trade in known and unknown realms, made possible in times of orchestrated alienation, exploitative isolation and limited responsibilities.

Act II: Pickle Politics  
\* Kai Art Center \*

Irena Lagator has been exhibiting internationally since 2000. Her art has been the subject of notable exhibitions such as the 4th and 5th Cetinje Biennial, the 12th Istanbul Biennial, the 3rd Industrial Art Biennial in Croatia, and MAXXI, Rome, among others. She represented Montenegro at the 55th Venice Biennale.

Irena Lagator

*Limited Responsibility Society Automatism. 2012–*

Columns made of bill rolls with textual intervention by the artist; LED light. Dimensions variable.

*The Society of Unlimited Responsibility.* Museum of Contemporary Art, Belgrade. 2021.

Photo by Sasa Rejlic.

Courtesy of the artist.



Marko  
Määtämm

## *Suspicious Bags* (2018)

The practice of Marko Mäetamm (1965, Viljandi, Estonia) is most often autobiographical, focusing on family, life, society, and exploring the grey area between private and public through a multidisciplinary use of media. An atypical and singular voice in the Estonian art scene, his work is characterised by a series-oriented and narrative approach, where figurative images and text carry equal weight. His peculiar sense of humour and the rather heavy and dark topics he addresses embody the angst we all feel as we swing wildly between everyday existential difficulties and the urgency of major international problems. Mäetamm brings his dry sense of humour to bear on both global awfulness and seeming trivialities, encouraging us to consider more closely what it is that motivates our behaviour. His existentially absurd and critical caricatures, combining the aesthetic of pop art and comics, are easy to relate to as they deal with universal topics.

Bags without owners, abandoned in public spaces, have become in

recent decades associated with terrorist attacks. The series entitled *Suspicious Bags* illustrates the general feeling of insecurity that has turned bags, a simple object from our everyday life into a source of anxiety and suspicion. As with convicts or wanted criminals, each bag – shopping bag, trash bag, briefcase, suitcase, woman's purse – is depicted as in a mugshot-like portrait, in frontal position, with a clear text description, and without any surroundings. The absurdity of the series lies in the confrontation between the colourful, almost childlike drawings and handwritten descriptions of 'suspects' and the gravity of the topic that the viewer immediately associates with these bags, as an unavoidable reflex symptomatic of life today.

Marko Mäetamm's work has been exhibited at such international venues as Platán Gallery, Budapest; Wäinö Aaltonen Museum of Art,

Turku; Dorsky Gallery Curatorial Programs, New York; NADA Art Fair, Miami, FL; Iragui Gallery, Moscow; and the Ikon Gallery, Birmingham. Mäetamm represented Estonia at the Venice Biennale in 2003 and 2007.

Róna Kopeczky



A very suspicious striped beach bag with even more suspicious black plastic trash bag inside

Work from the series *Suspicious Bags*. 2018

Acrylic on paper. 30.5×21.5 cm.

Photo by Stanislav Štepaško.

Courtesy of the artist.

# Dan Perjovschi

## ReCollection (2000–)

Dan Perjovschi (1961, Sibiu, Romania) transformed drawing into a performance medium specific to his work, translating his ideas on the walls of exhibitions and in printed materials like notebooks, postcards, or newspapers. His drawings are personal observations and depictions of a context and its issues, represented in a simple and humorous, yet serious, manner, a type of ‘intellectual graffiti’ as he calls it. His projects are temporary in the architectural space, but they continue to develop through constant aesthetic and conceptual feedback. In this way, the artist evades institutionalisation and commercial value, and maintains the necessary distance for his critique. Perjovschi’s aim is to create a visual and conceptual language for general understanding, to speak and illustrate for every type of public. He lives in Sibiu and draws relentlessly all over the world and the internet, making his drawings easily dispersed. He has been drawing condensed socio-political commentaries for *Revista 22* independent magazine since the 1990s.

Act II: Pickle Politics  
\* Kai Art Center \*

The printed collection on view has a special significance in the ephemeral context of his works because it stands in opposition to his drawing installations. The medium of paper, the common denominator of this collection, presents itself as an opportunity for the artist to get his ideas spread outside institutions; they also perform the role of a living archive, a testimony to the performance and evolution of his projects. The collection consists of materials gathered over two decades of his activity, in the form of inexpensive paper products with Perjovschi’s drawings, like postcards, flyers, posters. Some are an extension of an event, and some are projects in their entirety, meant to get the message circulated. This printed exchangeable medium, as Dan Perjovschi puts it, can be a more public exhibition space, because it can easily go beyond the institution’s walls

through the hands of the public, which allows them to have a closer connection to his work.

*ReCollection* has also been exhibited in its entirety at Schloss Plüschow in Germany, and is constantly accumulating on a wall at Forum Aulum in Alba Iulia, Romania. Dan Perjovschi's most recent solo exhibitions are *Drawing the World* in 2021 at Ludwig Forum Aachen and *Drawing Your Attention* in 2020 at Horst-Jansen-Museum, Oldenburg.

Monica Dănilă





ReCollection. 2000–

Installation, drawings on exhibition invitation cards and posters. Dimensions variable.

Courtesy of the artist and Galeria Posibilă, Bucharest.

Driton  
Kselmani

## *Tell me Where I am From?* (2012)

Driton Selmani (1987, Ferizaj, Yugoslavia, now Kosovo) lives and works in Pristina and Doganaj, Kosovo. He approaches the idea of perceived reality by deconstructing formations of social, political and cultural topics that have been embodied around him, with a focus on the tormented decades that have politically reshaped the Balkan peninsula. At a young age, he was told to worship a country that no longer existed, which caused him to form a basis of scepticism towards any supposedly given reality. He later used this as a beneficial tool to reconstruct his beliefs into visual artefacts. In 1999, with the final collapse of Yugoslavia, old simulacra have been replaced by new ones; the ornaments of a previous space have been refurbished in order to unfold with new meanings but also new uncertainties. Selmani confronts himself as a spectator of this 'ongoing event', and positions himself as an actor, enacting his performances based on his personal histories, beliefs and doubts.

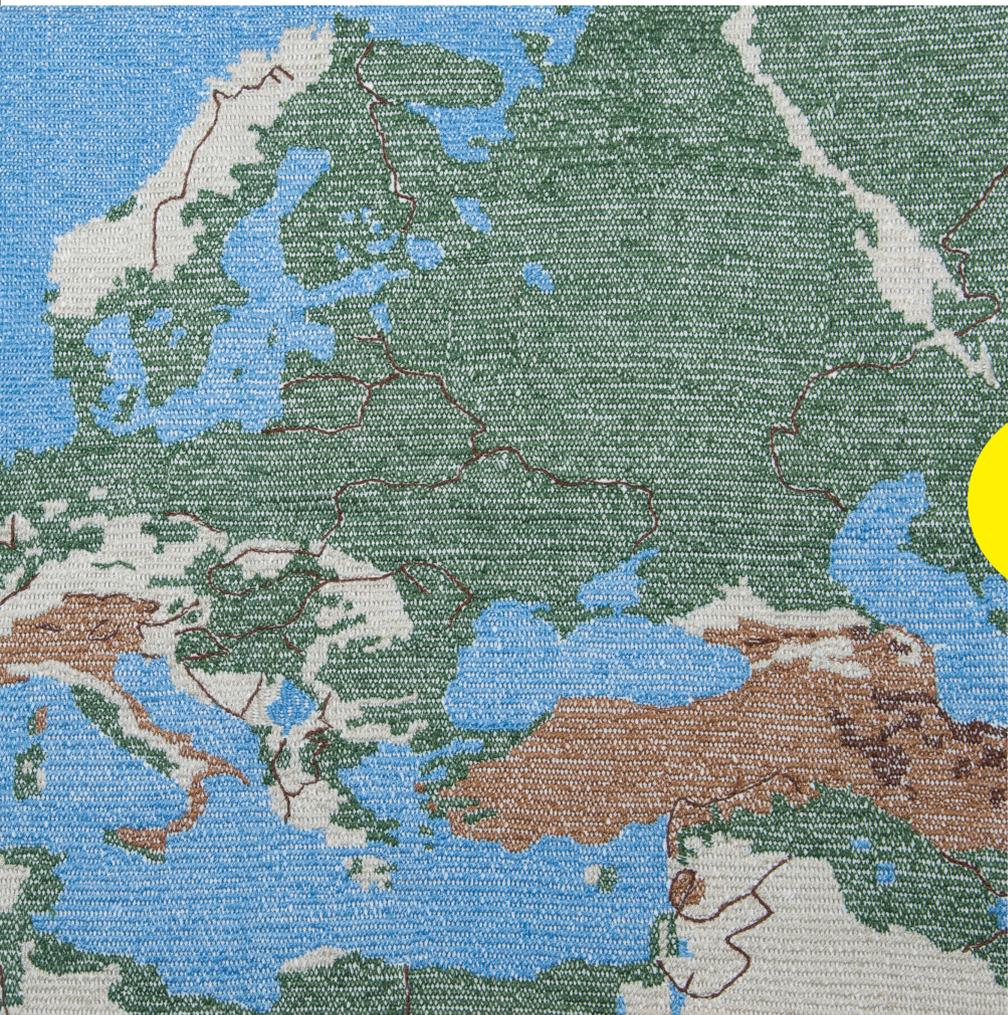
The work entitled *Tell me Where I am From?* voices the geo- and biopolitical absurdity that the artist, a citizen of a country that still today is not recognised internationally as such, has to face in everyday situations. During a residency programme in the United Kingdom, Selmani was confronted with the impossibility of placing orders on e-commerce platforms or booking a flight home, as Kosovo was not listed among the 'existing' destination countries. He therefore asked his fellow residents, artists from different places in the world (Brazil, Poland, Portugal, Japan, Cyprus, Ireland, and the United Kingdom), to draw the form and location of Kosovo without looking at the map. The nine different drawings, surprisingly inaccurate in both the outline and geographical position of the country, were synthesised in an embroidered map realised by the artist's mother where Kosovo

appears as the colour of the sea,  
missing from the map.

Driton Selmani has taken part in numerous group exhibitions and solo shows, including the Rijeka Contemporary Art Museum, Croatia; Stacion Center for Contemporary Art, Pristina; Ludwig Museum, Budapest; Kunstraum Niederösterreich, Vienna; Casa Contemporanea, São Paulo; Mediterranea Biennial 16, Ancona; the 5th Marrakesh Biennial; Fabbrica del Vapore, Milan; Bregenz Biennale; National Art Gallery, Tirana; Thessaloniki Center of Contemporary Art, and others.

Róna Kopeczky





*Tell me Where I am From?* (detail). 2012

Embroidery on textile and drawings on paper.

Framed embroidery map 90×60cm, 9 drawings of variable dimensions.

Photo by Gonalo Costa.

Courtesy of the artist.

Eva  
Kotátková

## *Room for Restoring Empathy* (2019)

Eva Kořátková (1982, Prague, Czechoslovakia, now Czech Republic) is known for her distinctive artistic vocabulary that unites sculpture, text and performance and that investigates societal rules and authoritarian codes via large-scale installations and collaborative workshops. As a metaphor of modern civilization, her comprehensive work inspired by surrealism illustrates dreams and expectations, and deals with mutual anxieties mainly experienced by children, elderly people and animals – the presumed weak ones of society – to indicate the fragility of the subject facing maintained structures. She performs a subtle institutional and social critique by exploring the antagonistic relationship between the private and the public, between the personal and authoritarian spheres.

Kořátková recently started to use textiles to re-envision how the body can function within oppressive systems. Combining sewing with storytelling as a continuation of the large-scale installation

Kořátková & Kasela Gallery \* Act II: Pickle Politics \*

*The Machine for Restoring Empathy*, the piece entitled *Room for Restoring Empathy* came into being as a collaborative workshop conducted with children. Presenting empathy as a force through which to act and understand our world, the work takes the form of a room-sized installation in which brought pieces of personal clothing were sown together to create a second skin, a surrogate that allowed children to express their emotions, uncomfortable feelings, or to speak up for groups or individuals who are unable to speak for themselves or feel incomplete, broken or wounded. As a living organism with human features, the *Room* holds anxieties, phobias, and fears, but also kindness, humour, warmth and hope.

Eva Kořátková's solo exhibitions have been presented by Kestnergesellschaft, Hanover; Kunsthall Charlottenborg, Copenhagen;

Kunstverein Hamburg; 21er Haus, Vienna; Staatliche Kunsthalle Baden-Baden; and Wrocław Museum of Contemporary Art, among others. She has participated in the 16th Istanbul Biennial, the 55th Venice Biennale, the 18th Biennale of Sydney, and Liverpool Biennial. Her work is present

in numerous public collections such as the Museum für Moderne Kunst, Frankfurt; MIT, Boston; Guggenheim, New York; Migros Museum of Contemporary Art, Zurich; MoMA, New York; Museum Ludwig, Cologne; Reina Sofia, Madrid; and Centre Pompidou, Paris.

Róna Kopeczky



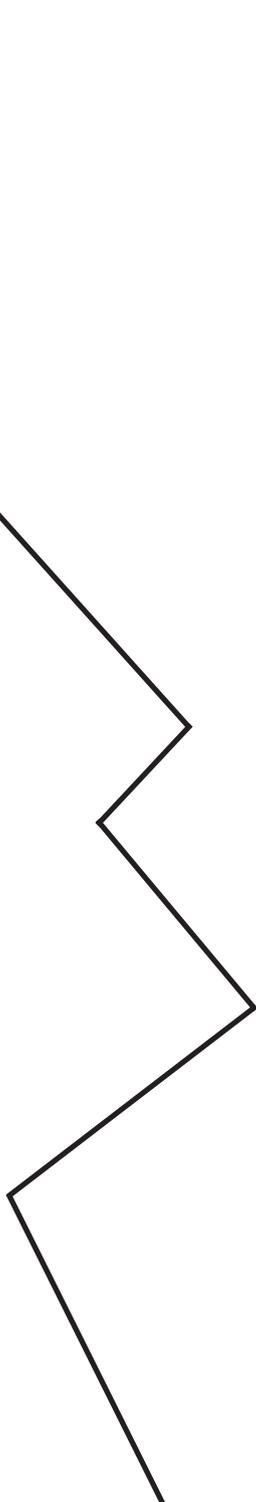
*Room for Restoring Empathy (details)*. 2019  
Installation. Dimensions variable.

*Confessions of the Fiping System*. Kunsthall Charlottenborg, Copenhagen. 2019–2020. Photo by David Sijmholm.  
Courtesy of the artist; Meyer Riegger Gallery, Berlin/Karlsruhe; and Hunt Kastner Gallery, Prague.



Slavs and

Tatars



## *Pickle Bar* (2016– )

Slavs and Tatars is an internationally renowned art collective devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. Since its inception in 2006, they have shown a keen grasp of polemical issues in society, clearing new paths for contemporary discourse via an idiosyncratic form of knowledge production. The collective's practice unfolds in cycles, where extended periods of research give life to an eco-system of installations, sculptures, lectures and printed matter that question our understanding of language, ritual and identity. Imbued with humor and a generosity of spirit, their work blends pop visuals with esoteric traditions, and oral rituals with scholarly analysis in a way that challenges our often times one-dimensional way of seeing relationships between science, religion, power and identity.

A Slavic interpretation of an Italian aperitivo bar, Slavs and Tatars' *Pickle Bar* (2016– ) brings in the centuries-old kitchen tradition of pickling to ferment or turn

sour the romantic conception of fatherland and power. Objects of national identity and pride in Eastern European countries, pickles introduce paternalist, nationalist visions from these countries with a sour, austere sense of humour, and advertise pickle juice, a well-known folk remedy as the sour, sobering cure for the delirium of power. As a pop-up version of the original bricks and mortar space in Berlin's Moabit district, *Pickle Bar* features several pieces from Slavs and Tatars' most recent cycle of work, *Pickle Politics* where fermentation is a critique of the Enlightenment binaries and identity politics within a salty setting. The pickled juices, an antidote for the pathos of Eastern European patriotism, are to be served throughout the duration of the exhibition.

Slavs and Tatars' work has been the subject of solo exhibitions at

Act II: Pickle Politics \*  
\* Pölyvaka Tap Room \*

MoMA, New York; Salt, Istanbul; Vienna Secession; Kunsthalle Zurich; and Albertinum, Dresden, among others. They have published more than ten books to date, including *Wripped Scripped* (Hatje Cantz, 2018) on language politics, as well as a translation of the legendary Azerbaijani satirical periodical *Molla Nasreddin* (now in its 2nd edition with I.B Tauris, 2017).

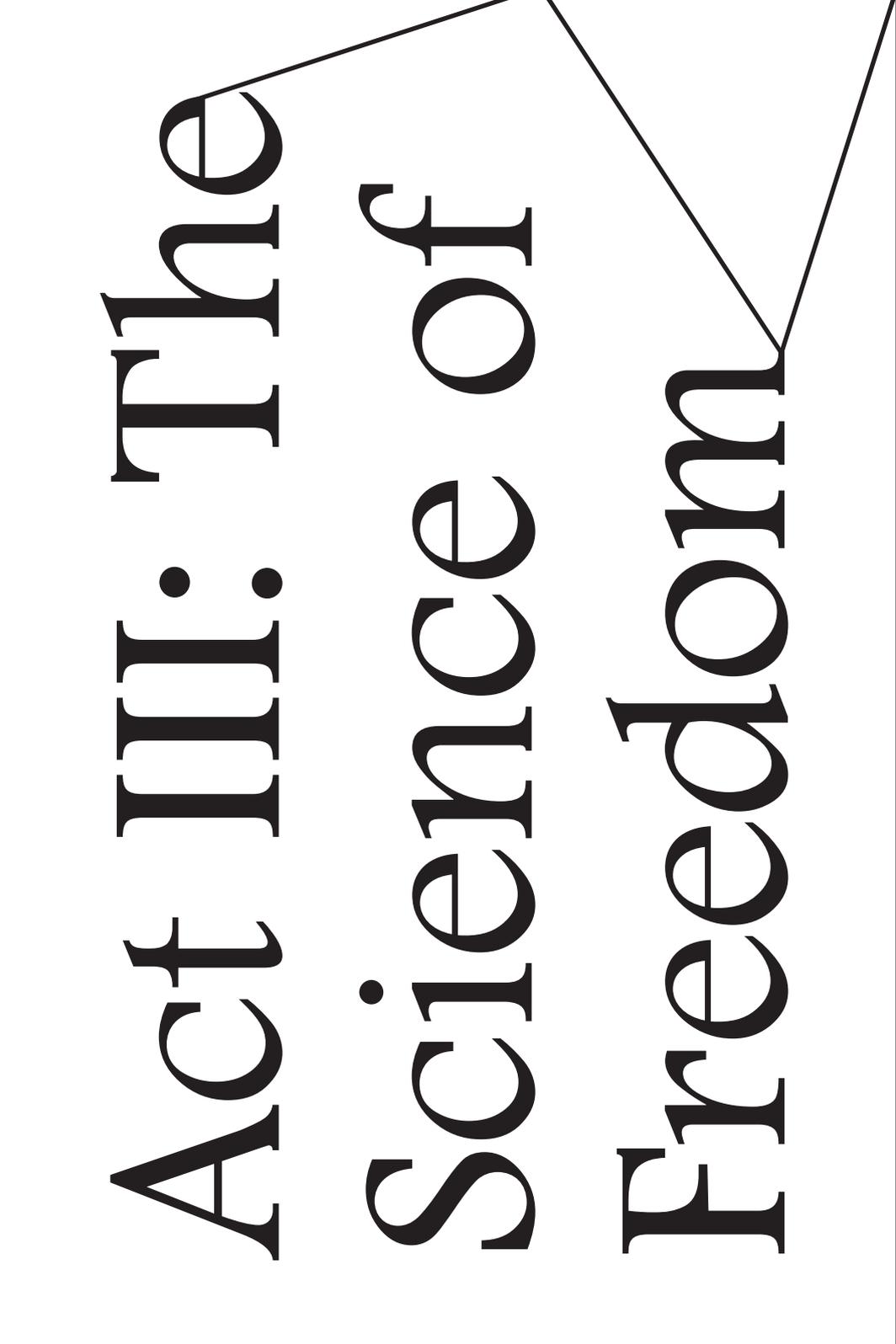
Patricia Couvet





*Society of Rascals (Towarzystwo Szubrawców). 2016*  
Raster Gallery, Warsaw. 2016.

# Act III: The Science of Freedom



The third act entitled *THE SCIENCE OF FREEDOM* presents a variety of proposals to counteract the oppressing situations of present times by referring loosely to the natural sciences and biological and mathematical systems that, sublimated by imagination and given unknown forms, allow to visualise alternative ways to exist, perceive and behave. Humour, poetics and absurdity are the main conceptual pillars of this section and are employed to playfully divert or lyrically distort reality through the gentle negation of fixed roles or functions. In this newly created situation, instincts prevail over order and discipline, and make space for rethinking the unquestionable rules of our existence, imagining and demanding the impossible, and ultimately freeing ourselves from existing and imposed frames. The artists exhibited in this section are Olson Lamaj, Igor Eškinja, Flo Kasearu, Nada Prlja, Katja Novitskova and Bojan Stojčić.

As an echo from the recent past, the subchapter entitled *THE SCIENCE OF FREEDOM / FUTURE ANTERIOR* presents works with a similar approach from Hungarian and Estonian artists of the neo-avant-garde generation and first wave of conceptual art from the 1970s. As a dialogue unfolding in space and in time, these artworks exemplify how the power of imagination can beat alternative paths to social and individual freedom, and act as precious lessons for future generations. The artists featured in the subchapter are Agnes Denes, Géza Perneckzy, Endre Tót, Dóra Maurer, Raul Meel and Kaisa Puustak.

Róna Kopeczky

the 1990s, the incidence of *S. pneumoniae* meningitis in children has increased in the United Kingdom [10]. This increase is due to the introduction of pneumococcal polysaccharide vaccine (PPV) into the routine childhood immunization schedule in 1999.

There are a number of reasons why the incidence of meningitis due to *S. pneumoniae* has increased in children in the United Kingdom. First, the incidence of meningitis due to *S. pneumoniae* in children has increased in other countries, including the United States [11]. Second, the incidence of meningitis due to *S. pneumoniae* in children has increased in other countries that do not have a routine childhood immunization schedule [12].

Third, the incidence of meningitis due to *S. pneumoniae* in children has increased in countries that have a routine childhood immunization schedule, but do not have a routine childhood immunization schedule for pneumococcal polysaccharide vaccine [13]. Fourth, the incidence of meningitis due to *S. pneumoniae* in children has increased in countries that have a routine childhood immunization schedule for pneumococcal polysaccharide vaccine, but do not have a routine childhood immunization schedule for pneumococcal polysaccharide vaccine [14].

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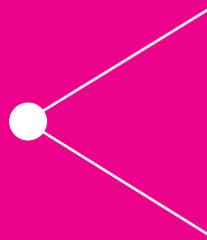
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Igor Eškinja / 79  
Olson Lamaj / 83  
Katja Novitskova / 87  
Nada Prlja / 91  
Bojan Stojčić / 95



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Agnes Denes / 103  
Dóra Maurer / 107  
Raul Meel / 111  
Géza Pernecky / 115  
Kaisa Puustak / 119  
Endre Tót / 123

# Igor Eskinja

# *Free the Mind* *Occupy the Space* (2008)

Act III: The Science of Freedom \*  
EKA Gallery \*

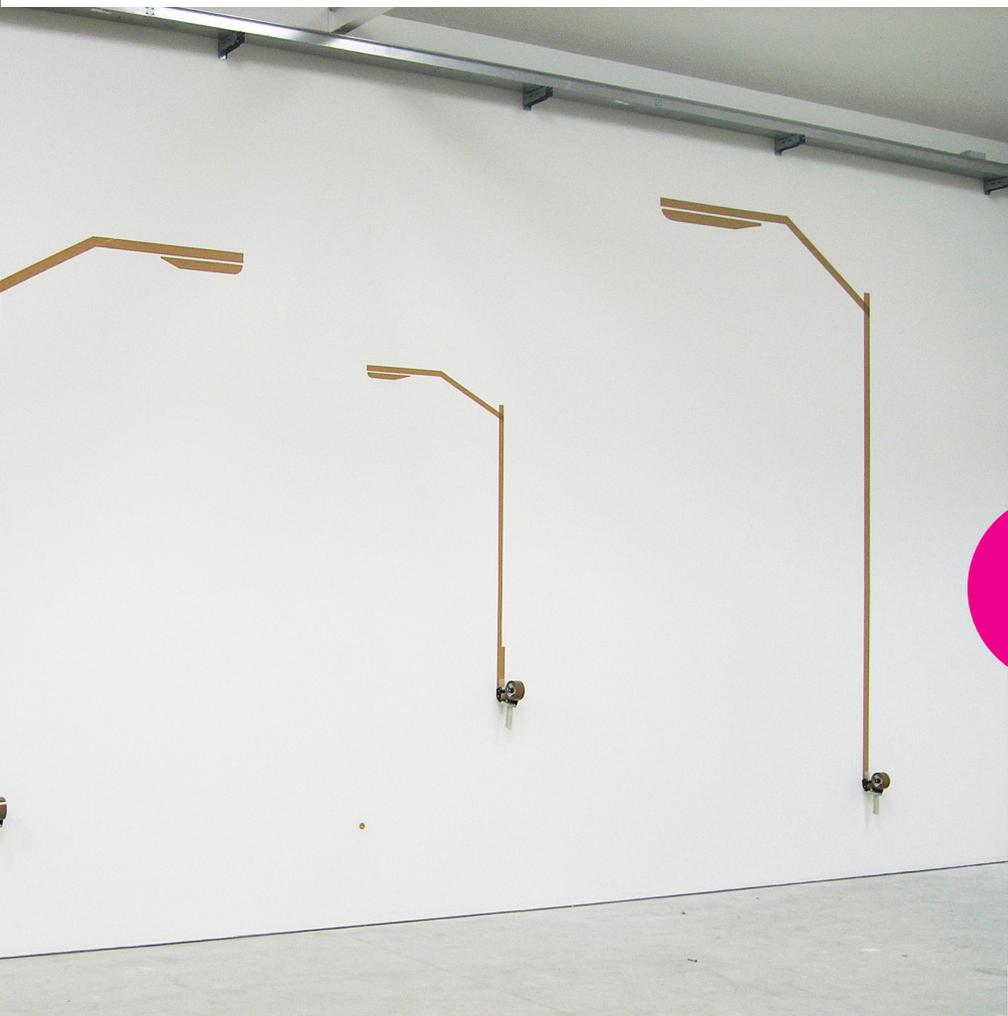
Igor Eškinja (1975, Rijeka, Croatia) constructs his architectonics of perception as ensembles of modesty and elegance. Interested in changing the narratives of the exhibition space and taking its specifics as a main premise in the project, Eškinja's practice focuses on the very idea of artwork and questions the materiality of objects as conveyors of meaning. While never completely dissolving materiality, the artist always establishes a tension in space, rising between the idea and the physical presence of the object that is always consciously grounded in a medium existing on the edge of materiality – installation, image, photography or text. Using simple, inexpensive materials, such as adhesive tape or electric cables and unravelling them with extreme precision and mathematical exactitude within strict spatial parameters, Eškinja defines another quality that goes beyond physical aspects and enters the registers of the imaginative and the imperceptible.

In the work entitled *Free the Mind Occupy the Space*, the simplicity of form is an aesthetic quality that opens up a possibility for manipulating meaning. It derives, as the artist states, from the need for a form to contain various meanings and levels of reading within itself. The tension between multiplicity and void constitutes one of the most important aspects of Eškinja's mural 'drawings' and installations that seemingly play with the infinite transitions between the two- and three-dimensional understanding of the space. The artist conceives void as an active space of perception that does not conceal but comments on the regime of visibility by inviting the viewer to participate in the construction of an imaginary volume in an open space. The temporary nature and ephemeral quality of these spatial structures manifest a resistance to the dominant narratives of the institutional apparatus and socio-political order.

Igor Eškinja has participated in major group exhibitions at Manifesta 7; the 28th Ljubljana Biennial of Graphic Arts; the 2nd Ural Industrial Biennial, Ekaterinburg; MSU, Belgrade; MSU, Zagreb; and the documenta 14 programme, among others; his solo exhibitions have been hosted by Casino Luxembourg – Forum d'art contemporain; Kunstforum, Vienna; MSU, Zagreb; MAC VAL, Vitry; MUWA, Graz; MAXXI, Rome; and Kunsthalle Bratislava.

Róna Kopeczky





*Free the Mind Occupy the Space.* 2008

Installation, parcel tape and tape dispensers. Dimensions variable.

Courtesy of the artist.

Olson

Lannaj

## *Blue Hours* (2021)

The work of Olson Lamaj (1985, Tirana, Albania) investigates social and political issues related both to contemporary life in Albania and to more universal and timeless systems of meaning extending beyond immediate conditions. His artworks often act in real contexts to overwhelm or create disorder, seducing and hypnotising the viewer. His research can be regarded as ‘borrow-based’, where images and situations belonging to the community are re-elaborated in order to reflect on the existential nature of humans. Lamaj’s projects emphasise the semiotic oversaturation – and the mysterious, almost mystical qualities – of objects and images related to political ideologies of various kinds. His artworks function as a collective mythography of the present, laying the groundwork for the projection and creation of new myths.

The piece *Blue Hours* is a visual reflection on the instrument called the cyanometer (c. 1789) invented by Genevan geologist, physicist and Alpine explorer

Horace Bénédict de Saussure, and used to measure the depth of the colour of the sky. Interested in the symbolic level of the instrument and how it encapsulates the relationship of an individual to the sky as the ultimate symbol of freedom and plateau of human reflection, Lamaj painted copies of the cyanometer trying to be as precise as he could. Although using the same palette of blue colour, the result obtained was always different. Through the varying shades of blue, the process showed the wide span of possible projected realities that should be measured against the realities that people experience. But tragically today, under the capitalist over-determination of the world and the constraint of human potential within the limits of the market, we have lost this important reference of humanity’s progress – the sky. The palette of variations of blue is one example of the possible configurations of

the social and the individual. It stands as a mute reminder that what has driven our history in the world forward must never be lost from sight.

Olson Lamaj has exhibited extensively in European institutions such as Kunsthalle Exnergasse, Vienna; Ludwig Museum, Budapest; < rotor >, Graz; and Thessaloniki Center of Contemporary Art, among others, and is one of the co-founders of MIZA Gallery in Tirana.

Róna Kopeczky





*Blue Hours*. 2021  
Acrylic painting on cardboard. 7 pieces. 50×50cm each.  
Courtesy of the artist.

**Katja  
Novitskova**

# *Pattern of Activation* (*On Mars*) (2014)



The versatile visual vocabulary of Katja Novitskova (1984, Tallinn, Estonia) is informed by her study of semiotics, culture, new media arts and graphic design in conversation with her philosophical interests as well as her anthropologically and ecologically driven explorations. Often using archives of online images in a contemplation of our relationship with our screen based and environmental spaces, she tackles the complexity and eventual failure of depicting the world through technologically driven narratives. By merging datasets and biology, by uniting art and science at the level of nature, Novitskova depicts alternative geographies and brings awareness to the representation tools used to depict these realms, building her work across multiple images, video and sculpture-based installations.

The piece entitled *Pattern of Activation (On Mars)* is part of a series of installations that try to activate human attention in a

certain way. Her work is equal parts science, philosophy, an expanded approach to reading visual imagery, and the mapping of biological territories. The installation, combining zoomed in and pixelated areas of the Mars landscape freely and widely distributed online by NASA, as well as images of animals or nature which the artist finds on the internet and places free-standing in the space, almost looks like a movie set. Novitskova takes the case of Mars UFOlogy as a study of the highly complex phenomena of visual perception and information interpretation, relating to the evidence of a possibly staged event or photo manipulation and the suspicion of alternate realities. Her work brings up memories of the ‘alien’ depicted by science fiction, as well as the role of the non-human in a hypothetical, not so distant future.

Katja Novitskova represented Estonia at the 57th Venice Biennale. Her work has been exhibited internationally in solo and group exhibitions at the Belgrade Biennale; Migros Museum of Contemporary Art, Zurich; Sharjah Art Foundation; Hamburger Bahnhof, Berlin; Whitechapel Gallery, London; Kumu, Tallinn; Baltic Triennial, Vilnius; The Public Art Fund, New York; Schirn Kunsthalle, Frankfurt; Kiasma, Helsinki; Kunsthall Charlottenborg, Copenhagen; MoMA, New York; and Fridericianum, Kassel, among others.

Róna Kopeczky





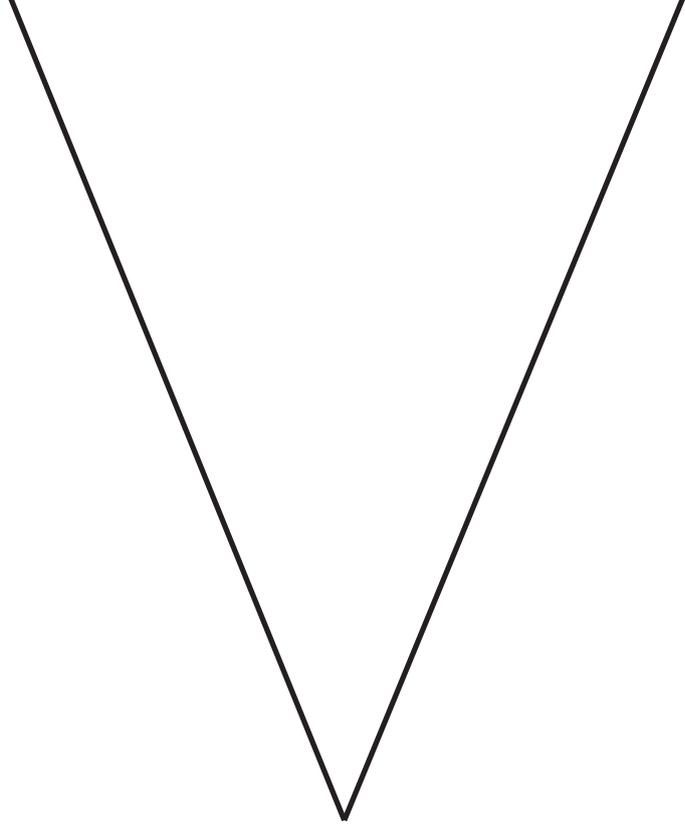
*Pattern of Activation (On Mars). 2014*

Installation, photo backdrop, stones, polyurethane, rubber,  
aluminium stand, digital print on aluminium cut-out display.  
300×600×600cm.

Courtesy of the artist and Kraupa-Tuskany Zeidler Gallery, Berlin.  
Collection Köser, Cologne.

**Nada**

**Prija**



## *Disaster Diary* (2019–)

Nada Prlja (1971, Sarajevo, Yugoslavia, now Bosnia and Herzegovina) deals with the complex situations of inequality and injustice in contemporary societies, and challenges critical discourse around issues of current politics, nationalism, human rights, migration, or the transition of ex-socialist countries. Using different media, her projects are multi-layered, site or condition-specific, and take the form of (video)installation, live and public art. She currently lives and works in Skopje, London and Copenhagen.

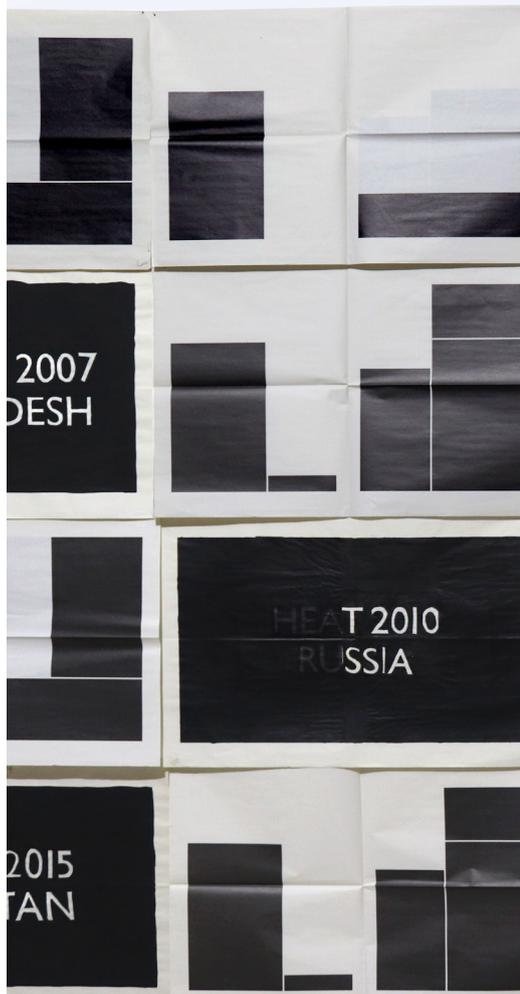
For the installation *Disaster Diary*, Nada Prlja re-uses and adapts her earlier work *Non-Commercial Agency* (2004), a project which conceptually re-examines the content of the information that newspapers offer to the public on a daily basis. The exhibited newspaper is designed and printed by the artist as an interpretation of information published on one given day in London's *Metro* newspaper. The black areas point out the commercialisation of

newspapers, by covering the advertisements published in the original newspaper, where all other information except for the 'commercials' is physically deleted. Additionally, Prlja paints over the *Non-Commercial Agency* pages with the dates and cities/regions where natural catastrophes have occurred since 2004. Their increased number and frequency inspired the artist to follow and record their dates, similarly to the way she recorded the amount of commercial news in the *Metro* newspaper in 2004. *Disaster Diary* is one of the projects in which the artist 'recycles' her own artwork, in an attempt to avoid or limit the use of further, new materials in the process of creation.

Nada Prlja represented The Republic of North Macedonia at the 58th Venice Biennale and participated in the 7th Berlin Biennale; Manifesta 8 in Murcia;

the 5th Moscow Biennale; IV Bienal del Fin del Mundo, Chile and Argentina, among others. Her solo exhibitions have been hosted by the Museum of Contemporary Art, Skopje; FUTURA, Prague; and the National Gallery of North Macedonia, Skopje. Prlja co-initiated the independent project space SIA gallery with Daniel Serafimovski (architect and educator) in 2013 in Skopje, with the intention of engaging with and internationally supporting the North Macedonian cultural scene, as well as promoting cultural exchanges with neighbouring countries.

Róna Kopeczky





*Disaster Diary I 2004* (detail). 2019–

Installation, designed offset-printed newspaper pages, black offset paint, acrylic paint. 2.5×8m.

Photo by Robert Jankuloski.

Courtesy of the artist.

Bojan  
Stojčić

# *From Victory to Victory* (2013–2022)

*Part of the series  
No Trace Promises the Path*



Rooted in language and the unspoken, the practice of Bojan Stojčić (1988, Sarajevo, Yugoslavia, now Bosnia and Herzegovina) explores lineages, poetics, traces and transitions, as well as the political modalities of the present, embracing and examining its post-ideological performativities. He often intervenes in a contextualised everyday, liberating the image of its graphic manifestations while complementing its form and surrounding narratives. His practice is characterised by an economy of meaning and form, clear graphics, instantaneity and simplicity of interventions, the use of his own body, and a subtle sense of humour. In his works, he deals with the most intimate fears and tragedies of a post-transitional and post-traumatic society. Revealing his personal lived experience of the Bosnian war and growing up as a refugee, confronting its consequences wherever he finds himself, Stojčić advocates for peace in a witty and poetic way.

In the large-format wall piece entitled *From Victory to Victory* (2013–2022), the young artist processes feelings of abandonment, loneliness, (im)possibilities of everyday life, and the loss of synchronicity with his environment. The fundamental need to leave a trace that transpires in the work is, beyond the pure manifestation and expression of the ego, also voicing both the fear of forgetting and of being forgotten. Growing up as a refugee and returning to his home-country where he is not recognised as a citizen but as the Other, left the artist with little choice to identify himself. The act of leaving a mark, even if it is fading away at the very moment of its appearance, becomes an archive of his existence. This ongoing archive or diary unfolds in a collection of temporary interventions written in a public or intimate space, and that take the form of written notes to self that almost exclusively give

voice to intimate deliberations and feelings within contexts of the space and time that they are part of, all written in broken English. Stojčić uses the medium of photography to connect these inscriptions to ephemeral nature, and to attach them to places.

Nominated as the best young artist in Bosnia and Herzegovina in 2014, Bojan Stojčić is featured in several collections, including the agnès b. Foundation and the Deutsche Telekom Digital collection.

Róna Kopeczky

*From Victory to Victory*  
From the series *No Trace Promises the Path*. 2013–2022  
Wallpaper and photographs. Dimensions variable.  
Courtesy of the artist.



FLO  
Kasearu  
House Museum

# Flo Kasearu House Museum



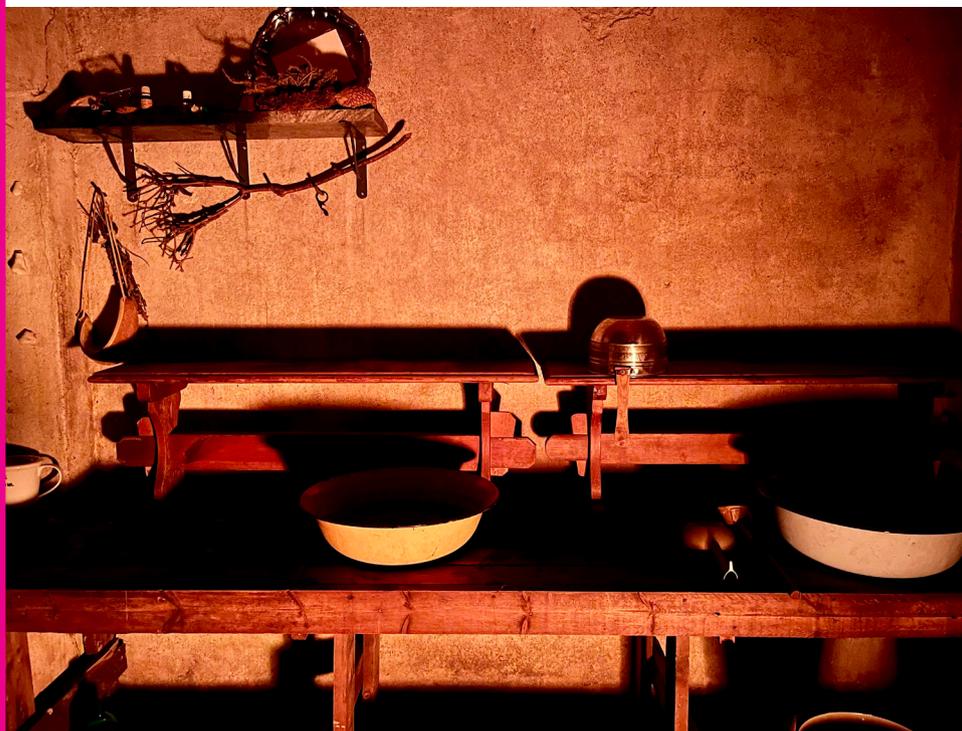
The Flo Kasearu House Museum, founded in 2013, is a site-specific art project and continuously developing thematic exposition by the artist – Flo Kasearu’s work in her own home. The house museum is an artwork and a conceptual project, encompassing a typical wooden house located in Pebre Street (in the district of Pelgulinn, Tallinn) in its entirety, from basement to attic, and also her garden. Using her home, attic, basement and backyard as both raw material and exhibition space, the artist keeps reinventing and organically transforming her living and working environment, as the house is her home and her atelier at the same time. For example, as part of the Gwangju Biennale, Kasearu invited a professional gardener to create a traditional Korean style garden in her backyard. *Korean Garden* (2016) is the most extensive installation in the museum, and one of the few of its kind in Europe.

The Flo Kasearu House Museum opens to visitors in the form of performative guided tours held by Kasearu herself among

different art pieces, a collection of artefacts and an archive exhibited throughout the house. In the backyard, a garden with land art interventions, open air installations and a sauna occasionally hosting performances and operating as a theatre complete the immersive environment. All spaces explore the topics that Kasearu deals – playfully – with in her artistic practice, current everyday themes such as freedom, public and private space, vertical vs horizontal relationships, monumental vs unstable, but also economic depression, patriotism and nationalism, endangered species, domestic violence, as well as the roles and opportunities of women in society.

The Flo Kasearu House Museum is a model for institutional self-care conceived to be a sustainable – living – museum alternative for the future.

Róna Kopeczky





*The sauna of Flo Kasearu's House Museum. 2021*  
Courtesy of the artist.

Agnes

Denes

*Isometric Systems  
in Isotropic Space –  
Map Projections:  
The Hot Dog* (1976)

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*Isometric Systems  
in Isotropic Space –  
Map Projections:  
The Cube* (1986)

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*Wheatfield – A  
Confrontation* (1982)

Agnes Denes (1931, Budapest) is a Hungarian-born American artist based in New York. In her protean artistic practice unfolding since the 1960s, she has been embracing philosophy, mathematics, linguistics, psychology, history, sociology, poetry and music, closely intertwining science and art in a subtle mystery of knowledge. Considered a visionary, her visual investigations and formulations range from writings and drawings – which she has kept as one of the principal means of expression despite the conceptual character of her art – to sculpture, environmental

actions, performances and installations.

Her series entitled *Isometric Systems in Isotropic Space – Map Projection* originates from the study of distortion and perspective. Playing with imagination and reality, uncertainty and knowledge, the artist applies mathematical formulae to the form of our globe to reshape it, rearrange its structure, mass, and coordinates of longitude and latitude on graph paper forming an egg, a snail, a cube or a hot dog that all dissolve our rigid idea of space by investigating the notions of curved space, black holes, fluidity and relativity.

A pioneer of conceptual and environmental art, she has also coined the notion of Eco-Logic to express the paradox – or as she often refers to it, the human predicament – that lays between achievable conditions of global survival



and logic demonstrating how, despite being at its centre, we are prisoners of our own system. Probably her best-known work, *Wheatfield – A Confrontation* (1982) stands as a visionary and transgressive act, a monument to identify misplaced priorities questioning controversial global issues and endless contradictions, in which she planted, grew and harvested a two-acre area of wheat on a landfill facing Wall Street and the World Trade Center.

Agnes Denes has participated in more than 600 exhibitions at

galleries and museums internationally. Her solo shows have been presented at venues including Institute of Contemporary Arts, London and Corcoran Gallery of Art, Washington, DC, among retrospective surveys at Firstsite, Colchester, United Kingdom; The Living Pyramid, Socrates Sculpture Park; Ludwig Museum, Budapest; Samek Art Gallery, Bucknell University, Lewisburg, PA; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; and The Shed, New York.

Róna Kopeczky



*Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – With Agnes Denes Standing in the Field.* 1982/2013

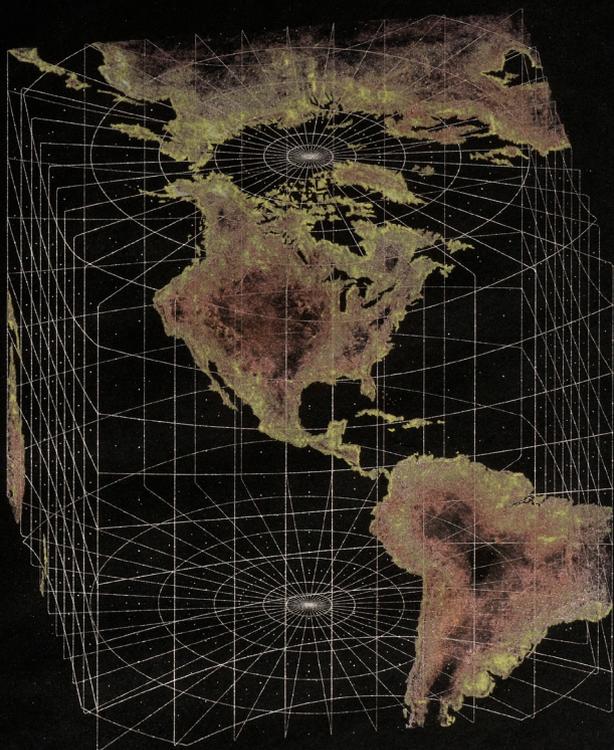
C-print. 40.6×50.8cm.

Photo by John McGrall.

Courtesy of the artist; Leslie Tonkonow Artworks + Projects, New York; and acb Gallery, Budapest.

*Isometric Systems in Isotropic Space – Map Projections: The Cube.* 1986  
Three-color lithograph with metallic dusting and hand colouring  
on hand-made paper. 92.2×63.5cm. AP II/XV.

Courtesy of the artist; Leslie Tonkonow Artworks + Projects, New York; and acb Gallery, Budapest. AELA Collection, Budapest.



A.P. 3/12

Alamy Evans '86

Dóra  
Maurer

## *Printing Till*

*Exhaustion* (1979)



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## *Tectonic of a*

*Square* (1981)

Dóra Maurer (1937, Budapest, Hungary) studied painting and graphic art at the Academy of Fine Arts in Budapest. Starting her career with a series of poetic etchings reflecting the influence of *art informel*, she soon began to experiment with different techniques, combining found materials onto the printing plate. She considered the technique of etching less and less as image-making but as leaving traces, while also documenting the transformation that the plates went through during the printing processes. These 'action graphics' soon led her to photography, and at the beginning of the 1970s, she was already making conceptual works. Movement and place-changing is present as a key consideration throughout her work, both in her photographs and experimental

films. In the 1980s, she explored the relation of the flat surface and the spatial illusion of two-dimensional formations.

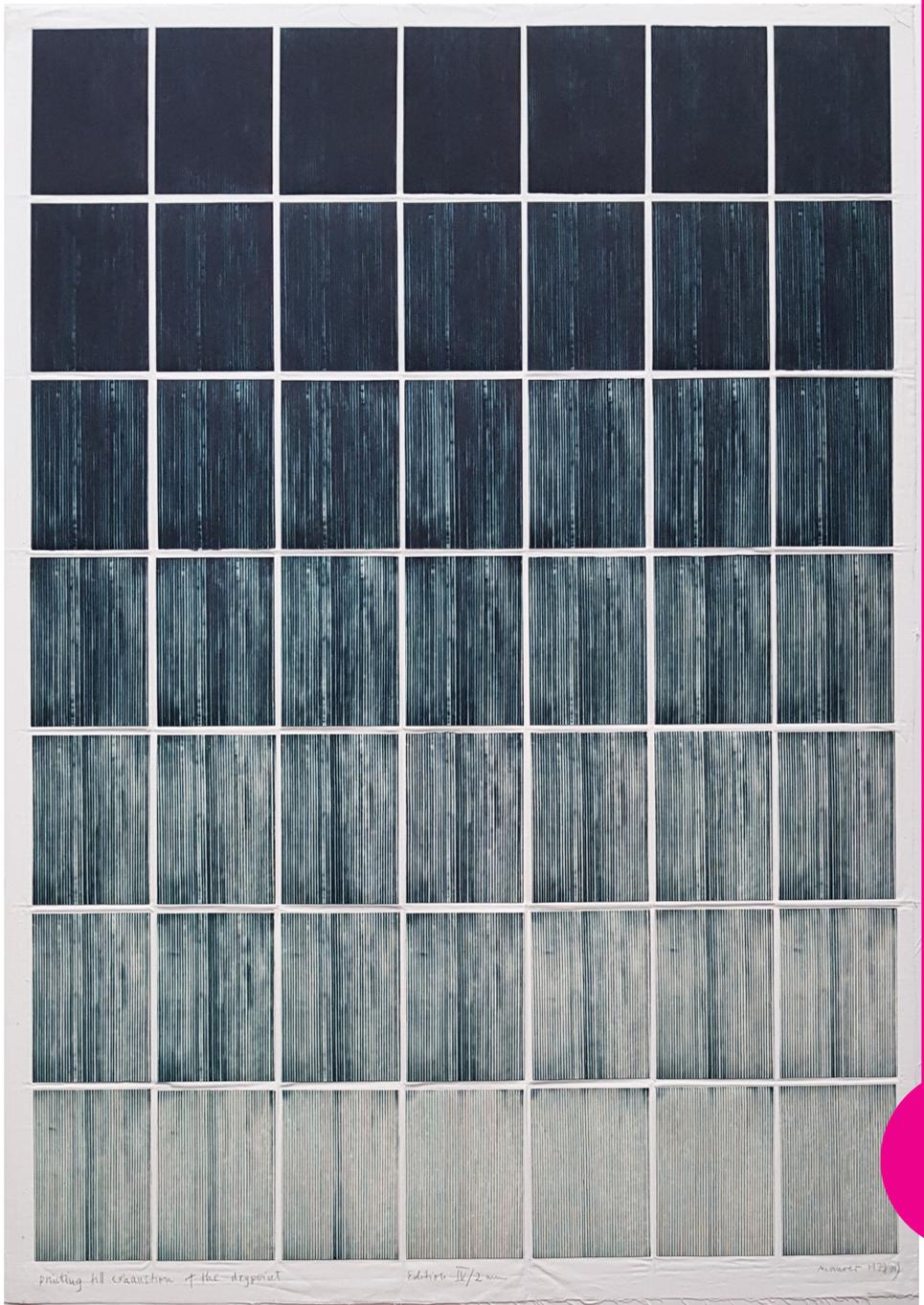
In her last systematic series exploiting drypoint entitled *Printing Till Exhaustion*, Maurer documented the mechanical repetition of printmaking with the gradual wear of the plate, examining the direct and indirect possibilities of leaving marks, the temporality of the printing process and the changes of both printing and the printed form. The fading of the lines not only expresses the physical exhaustion that the actual act of printing produces – symbolic impermanence, transformation from the material into the ethereal – but also the persistence of the artist in her process of creation, against all odds. The piece *Tectonic of a Square* studies the possibilities for increasing space through phases of a simple motion. Maurer cut a square copper

plate into ten strips of equal width along diagonal lines, then slid them differently along the edges. The contour of the square falling apart, the form seems to fill a larger space, while the surface of the parts did not change. The sliding movement therefore results in the deconstruction of a static geometric shape, but also a symbolic ‘displacement’ that evokes the shifts and changes of meaning that art can bring to a stagnant situation.

Through her extensive theoretical writings and art educational activities, Dóra Maurer exerted a major influence on numerous generations of Hungarian artists. Between 1987 and 1991, she taught at the University of Applied Arts in Budapest, and from 1990 to 2007 she has been teaching at the Hungarian University of Fine Arts.

Róna Kopeczky

*Printing Till Exhaustion of Drypoint.* 1979–1981  
Drypoint and paper on canvas. 100.5×70.5cm.  
Courtesy of the artist.  
Barabás Collection, Budapest.

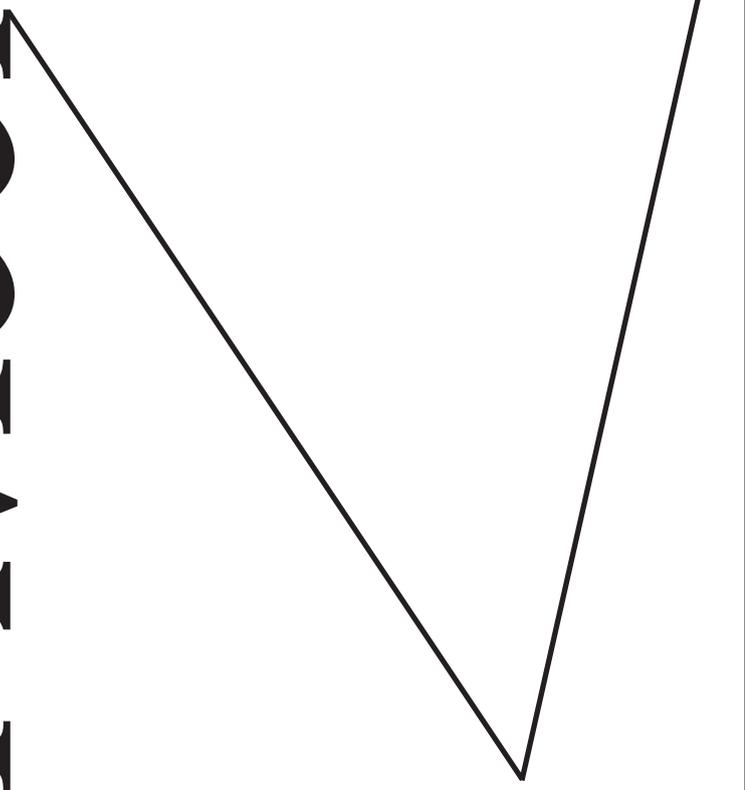


printing till exhaustion of the deposit

edition II/2000

number 112/01

Raul Meel



## *Happy Sea* (1968–1969)

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## *Singing Tree* (1968–1969)



Raul Meel (1941, Jalase, Estonia) is a painter and graphic artist, sculptor, installation and fire-performance artist, prose writer, visual and sound poet, as well as beekeeper. He entered the Estonian art scene at the end of the 1960s as an autodidact with a background in engineering and energetics. His original artistic system is rooted in a conceptual synthesis of minimalist visual expression combined with a scientific imagery and methodology. For instance, assembling a limited set of images in different positions, the artist achieved many options for creating graphic compositions.

Another line in Meel's work is related to concrete poetry, which he claims to have developed intuitively: driving from his intuitive sense of the beauty of language and typography. The composition entitled *Happy Sea* is built using a single punctuation element – the round bracket. Arranged horizontally, a field of round

brackets is reminiscent of the sea and waves, while a rare circle in the centre suggests a sunset scene. With great elegance and suggestive power, this artwork recalls the flag of Japan, rooted in the visual economy of the traditions of Oriental geometric sign systems.

The typewriter drawing entitled *Singing Tree*, proceeds from a more complicated method. We can see a contingent image of a tree created with the help of the typed words arranged in the corresponding shape. The crown of the tree is produced from the word *lind* – ‘bird’ in Estonian – a common inhabitant of the tree. The tree trunk consists of the exclamation *ha-ha*, bringing an absurd, anthropomorphic dimension to the piece. The horizontal line of the ground and the tree's roots are composed using the word *maa* – the earth. Thus, Raul Meel creates an interesting

semantic shift: writing the words while simultaneously depicting the objects they denote.

In the Soviet era, displays of Raul Meel's work met with restrictions, although it also became quite known beyond the Iron Curtain. His works have been featured in more than 600 group exhibitions and 100 solo exhibitions in Estonia and abroad: from the Venice Biennale satellite exhibition *Printmaking Today* (1972) to the project *Techne*, at the National Centre for Contemporary Art, Moscow (2017–2018).

Elnara Taidre



# Géza Perneczky

## *Concepts like Commentary* (1971)

Géza Perneczky (1936, Keszthely, Hungary) is a prominent protagonist of the Hungarian neo-avant-garde generation. He is best known for the individual style of his art historical writings and art criticism, although he was also active as an artist in the first half of the 1960s. Both his early conceptual works and publications had a catalysing role in the development of neo-avantgarde tendencies in the country. Since 1970, Géza Perneczky has lived and worked in Cologne and has been an important mediator between the Hungarian/Eastern European and international art scene. In international circles, he became known as one of the founders of the post-Fluxus mail art movement, which also defined the character of his conceptual works.

The recently rediscovered and digitised film entitled *Concepts like Commentary* plays with the notion of art as such. With a witty and humorous economy of

means characteristic of the conceptual decade in Hungary, the artist carried out various miniature actions with ping-pong balls bearing the inscription 'art'. The balls are seen in diverse situations: about to be flicked away by a hand, duplicating itself in a mirror, hiding in a bird's nest, or among a handful of mushrooms. These micro-stories re-enact simple life situations but also convey a universal message: art is a simple and pure child's play, art is everywhere and everything is art. The film also highlights the role of the artist as a catalyst and of art as a tool to create a soothing alternative to our blunt reality, as the channel through which the power of imagination can express itself. Beyond this first reading, the piece also frames aesthetic questions such as 'mirroring' or the connection between visibility and textuality in a satirical critique of the radical extension of concept of art.

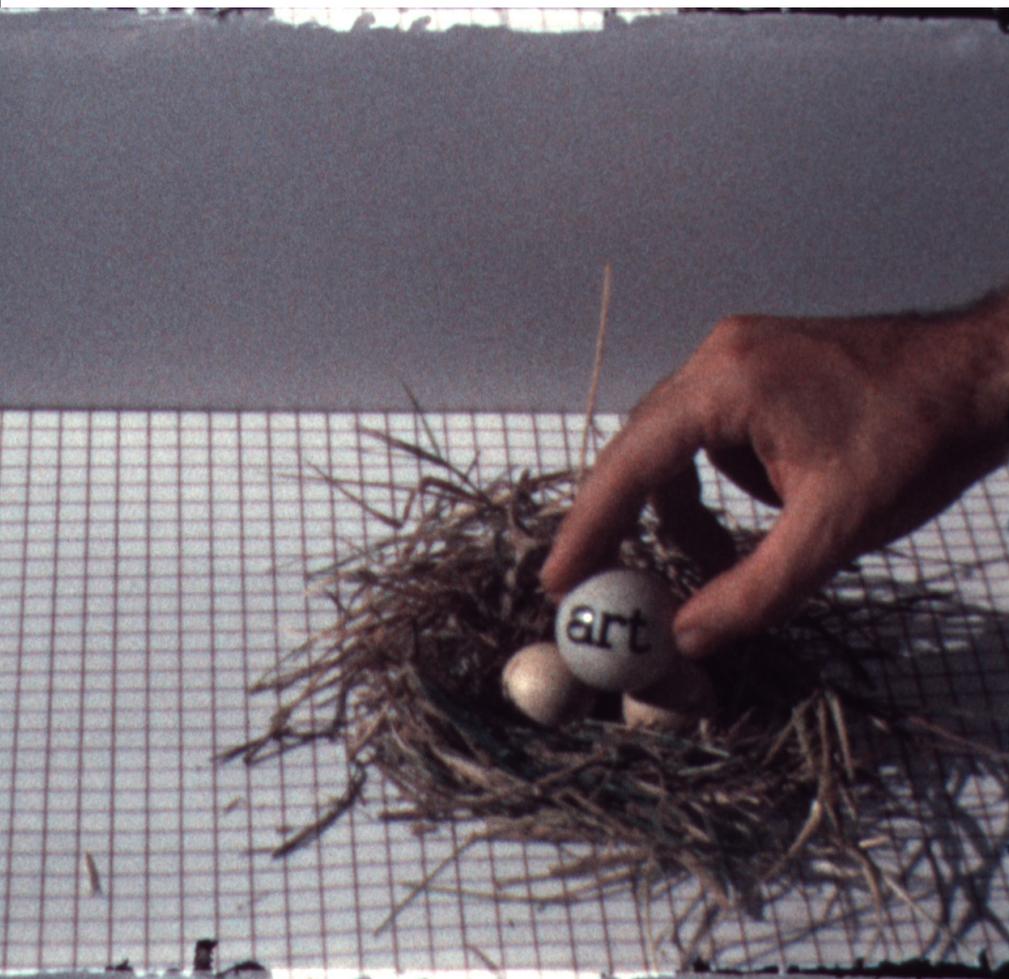


Géza Perneczky's works can be found in the collections of the Metropolitan Museum of Art and MoMA, New York; The J. Paul Getty Museum, LA; Centre Pompidou, Paris; the Walker Art Center, Minneapolis; Franklin Furnace Archive, New York; Ludwig Museum, Budapest; Hungarian National Gallery; Museum of Fine Arts, Budapest; and the National Gallery, Prague.

Róna Kopeczky

*Concepts like Commentary* (still). 1971  
Digitised 8mm film. Colour, no sound, 3'42".  
Courtesy of the artist and Patrick Urwyler.





# Kaisa Puustak

## *Globe on Newspaper* (1984)

Kaisa Puustak (1945, Tallinn, Estonia) is a printmaker, graphic designer and illustrator. From 1975, she taught printmaking and drawing at the State Art Institute (from 1991 the Estonian Academy of Arts) and later drawing at the Viljandi Culture Academy of the University of Tartu. As an artist, she belongs to the generation who changed considerably the outlook of local graphic art.

In Estonian art, the second half of the 1960s is tied, among others, to ANK '64 – the first post-World War II artistic group after decades-long prohibition by the Soviet authorities. ANK followed the motto of its leader Tõnis Vint (1945–2019): a contemporary artist should be well informed about the latest developments in art, culture and science, as well as art history. ANK counted ten members, but a circle of like-minded artists, to which Kaisa Puustak belonged, was larger. One common, but not obvious, feature in the group's activity was the ability to interweave contemporary phenomena with

historical continuity. The cityscapes characteristic of Puustak's art in the first half of the 1970s establish a dialogue not only with cutting-edge US hyperrealism and Spanish photorealism, but also with the Renaissance perspective studies and Italian metaphysical art of the 1910s and 1920s. Her still lifes from the second half of the 1970s refer to the tradition of illusionist depiction with a certain element of the uncanny.

Remarkably, the photo-like effect in Puustak's work entitled *Globe on Newspaper* is achieved not via photo-etching, but with the masterful handling of traditional intaglio techniques – aquatint and drypoint, graphic techniques that the artist used with exceptional precision. In her visions of our contemporary material world filled with technology but devoid of nature, simple everyday objects and environments convey an existential message. Embracing the

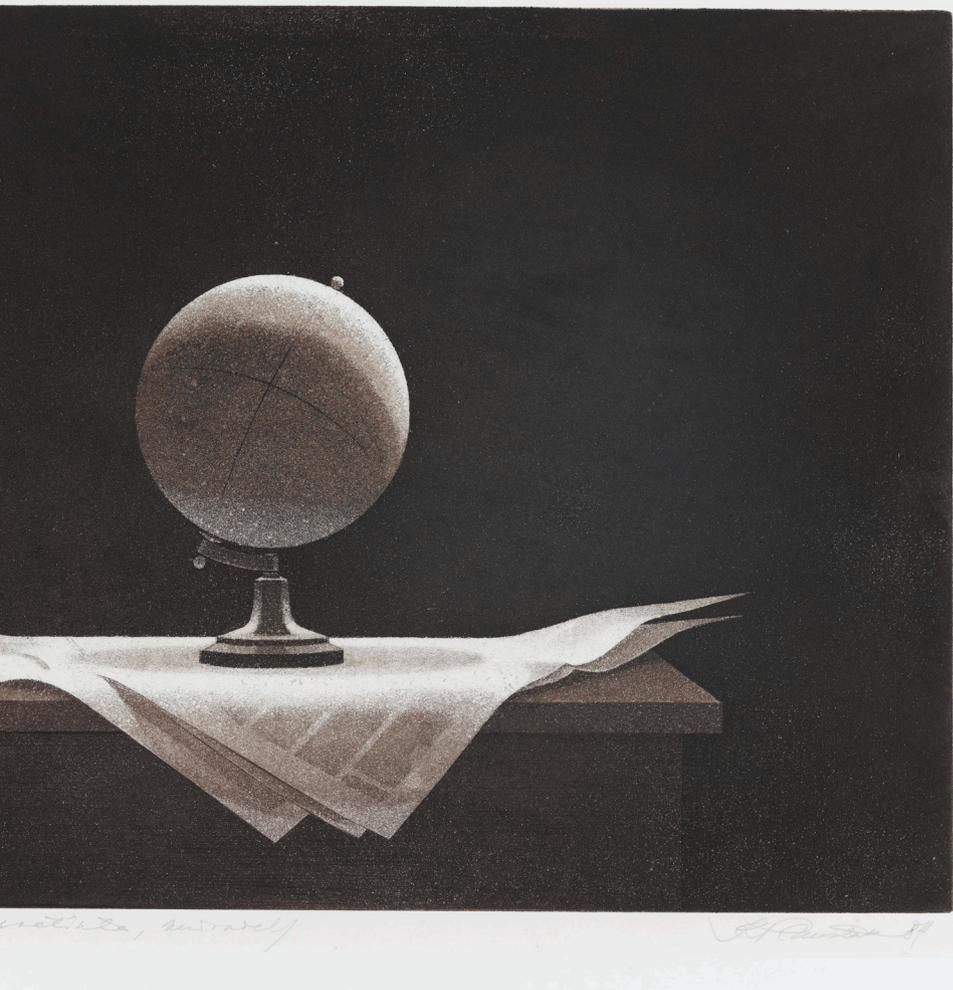


world with stillness and meta-physical light, Puustak's still-lives somewhat remind the viewer of an absurd theatre that unveils the conditionality of reality.

Kaisa Puustak's works have been exhibited internationally in Finland, Sweden, Poland, the Netherlands, and her works can be found in the collections of the Art Museum of Estonia and Tartu Art Museum; Tretyakov Gallery, Moscow; the University of New Orleans; and the Museum Ludwig, Cologne. Puustak has received numerous awards, including several diplomas and prizes from the Tallinn Print Triennial as well as a prize at the Ljubljana Biennial of Graphic Arts in 1983.

Elnara Taidre





*Globe on Newspaper*. 1984  
Drypoint and aquatint. 32.4×48.9cm.  
Photo by Stanislav Stepaško.  
Courtesy of the artist.  
Art Museum of Estonia.

Endre Tóth

# Very Special Gladnesses

(1971–1976/2015)



Endre Tót (1937, Sümeg, Hungary) lives and works in Cologne. He is one of the most significant figures of the Hungarian neo-avant-garde generation and an emblematic figure of international conceptualism and mail art. Although starting as a painter, Tót gave up the medium in 1970. One of the most important catalysts of this radical decision was his ambition to make art that is not only relevant on an international level, but also an integral part of the current artistic discourse. Considering the limited possibilities that he had between the boundaries marked by the cultural policies of the socialist regime and the Iron Curtain, he saw no perspective in painting. Under the influence of conceptual art, his practice started unfolding in a variety of media such as telegrams, postcards, postal stamps, rubber stamps, film, posters, graffiti, banners, actions and artist books. From this point onwards he devoted his work to the investigation of three key concepts, Nothing/Zero,

Rain and Gladness, which became signature topics of his conceptual ideas.

Between 1971 and 1976, the artist documented photo actions with the contribution of a professional photographer, with the intention of creating a conceptual series that would associate texts with images. This body of works entitled *Very Special Gladnesses* – conceived in the seventies and finally realised in 2015 – is a reflection on the totalitarian state of the seventies, censorship, isolation, suppression sensed in every field of life, to which Endre Tót responded with an absurd joy and euphoria. The artist's recognition of the fact that he cannot be held accountable by the authorities for expressing his joy allowed him to address ironically the optimism the socialist state demanded from society. Tót responded indirectly to the age he had to live in with humour, ease and some philosophy.

The joys of loneliness, the delight of solitude that he voices in this series are universal feelings anyone can experience both in suppression and in the greatest freedom as well.

Endre Tót's works are present in numerous major collections, such as the Centre Pompidou, Paris; Museum Ludwig, Cologne; MoMA, New York; Museum Sztuki, Łódź; National Gallery, Prague; National Museum, Warsaw; Neue Nationalgalerie, Berlin; Tate Gallery, London; and The J. Paul Getty Museum, LA, among others.

Róna Kopeczky



**I am glad if I can walk back and forth**

ed.1/10 + 2AP

*Endre Tót*  
Endre Tót

1971-76/2015

*I am glad if I can walk back and forth*

From the series *Very Special Gladnesses*. 1971–1976/2015  
Gelatin silver print, digital print on passe-partout. 46.8×42.8cm.  
Ed. 1/10 + 2AP.

Courtesy of the artist and acb Gallery, Budapest.





## Locations



### **Kai Art Center**

Peetri 12, Noblessner, Tallinn  
Wednesday to Sunday, 12:00–18:00



### **Temnikova & Kasela Gallery**

Peetri 12, Noblessner, Tallinn  
Tuesday to Sunday, 13:00–18:00,  
or by appointment



### **Põhjala Tap Room**

Peetri 5, Noblessner, Tallinn  
Tuesday to Saturday, 12:00–24:00;  
Sunday 10:00–17:00



### **EKA Gallery**

(until 26 February 2022)  
Põhja pst 7, Tallinn  
Tuesday to Saturday, 12:00–18:00



### **Liszt Institute Tallinn**

Piiskopi 2, Tallinn  
Monday to Thursday, 9:00–17:00;  
Friday, 9:00–15:00



### **Flo Kasearu House Museum**

Febre 8, Tallinn  
Public programme events



### **Kanuti Gildi SAAL**

Pikk 20, Tallinn  
Performances