

Sustainable developments in exhibition graphic design in Estonia

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Savi-, kaseiin- ja akrüülvärvide ning linaõliemulsiooni testimine ja analüüsimine eesmärgiga võrrelda ettevalmistuse töökulu, ökoloogilist jalajälge, hinda, kattevõimet, kuivamis- aega, hõõrdekindlust ja eemaldamishõlpsust. Testing and analysing clay, casein, acrylic and emulsified linseed oil paints in order to compare them in terms of the amount of labour required, ecological footprint, cost, covering capacity, drying time, scratch resistance and ease of removal.

Foto/Photo:
Roland Reemaa



Kumu muuseumihoone reklaampindadel eksponeeritavate plakatite loomiseks taaskasutati varasemate näituste plakateid. Käesoleva näituse info osaliselt trükiti uv-printeriga trükikojas Digiprint ja osaliselt kirjutati käsitsi spreivärviga nende tagaküljele.

Posters from previous exhibitions were reused to create the posters displayed on the Kumu Museum building's own advertising spaces. The information for this exhibition was partly printed using UV printers at Digiprint printing house, and partly handwritten in spray ink on the back of the posters.

Fotod/Photos: Maria Muuk



Kuidas muuta graafilist disaini jätkusuutlikumaks?

Võimalused selleks võttis hiljuti ühes vestlusringis kenasti kokku minu kolleeg Ott Kagovere, tuues esile kolm põhivaldkonda, milles disainer peab nii või teisiti pidevalt valikuid tegema ning saab neid teha vastutustundlikult. Need on materjal, toodangu eluiga ja koostööpartnerid.¹ Ka graafiline disainer saab eelistada loodust võimalikult vähe kahjustavaid lahendusi ja materjale ning valida selliseid, mida saab ümber töödeldada või taaskasutada. Näiteks paber on süütum materjal kui plast või vinüülkleeps. Ent iga sugune tootmine tähendab siiski ressursside kasutamist ja looduselt võtmist ning iga disainer vastutab selle eest, et tema looming oleks seda ohverdust väärt – et tulemuseks oleks suurepärase disaini, mis lahendab kliendi vajadused ja on ka kunstiliselt kõrgel tasemel. Kõige olulisem on, et loodu jõuaks inimesteni – see tagab eseme pika eluea. Leidlik levitamine ja kommunikatsioon on siin üliolulised ning vastutustundlikud koostööpartnerid saavad seejuures nõu anda ja kaasa aidata.

Mida rohkem tajun vastutust keskkonna ees, seda põnevam on mul disainerina tegutseda, sest iga töö pakub võimalust teha midagi teistmoodi. Olen hakanud rohkem hindama käsitööd, taaskasutama digiajastueelseid trükitehnikaid, uurima põhjalikumalt materjalide päritolu kohta. Tahaksin õppida, kuidas saaks näiteks trükivärvi, filmilmutit, paberit või linooli teha ise looduslikest ressurssidest. Need on keskkonnakriisist ajendatud päris ambitsioonikad erialased huvid, mis nõuavad aega ja lisatööd ning mõjuvad seetõttu minu vaimsele jätkusuutlikkusele. Igas projektis kõiki ideid kindlasti rakendada ei saa, aga võetud suund tundub mulle edasises karjääris siiski ainuvõimalik. Loomulikult peaks usinas jalajälje mõõtmises ja vähendamises säilima ikkagi ka graafilise disaini kunstiline kvaliteet ja potentsiaal.

Graphic Design and Its Environmental Impacts

How can we make graphic design more sustainable?

My colleague Ott Kagovere recently clearly summarised the three main areas where every designer can make responsible choices: the materials they use, the lifespans of the works they create, and the partners they work with.¹ Graphic designers can use solutions and materials that harm nature as little as possible and that can be recycled or reused. Paper, for example, is a less harmful material than plastic or vinyl stickers. Yet any kind of production means exploiting resources, taking something away from nature, and every designer should ensure that their work is worth the sacrifice: it must be the best possible design, provide for the client's needs and be artistically excellent. Most importantly, the work they create must reach people: this ensures the viability of the object. Resourceful distribution and communication are crucial here, and responsible partners can advise and help in this regard.

The more responsibility I feel for the environment, the more exciting it is for me to work as a designer, as each new piece gives me the opportunity to try something different. I have come to appreciate crafts, use pre-digital printing techniques, and do more research on where my materials come from. I would like to learn how to make printing ink, film developer, paper or linoleum from natural resources, among other things. These are rather ambitious professional interests driven by the environmental crisis, and they require time and extra work. I certainly cannot apply all of these ideas in every project, but it seems to be an inevitable direction for my career to go in. Of course, the artistic quality and potential of graphic design should still be preserved amid the diligent measurement and reduction of ecological footprints.

¹ Sandra Nuut, Vastutustundliku disaini vestlusring (Round-table discussion on responsible design) – Müürileht, detsember/December 2022.

Kestliku näituse mudel

Kalkulaator Parimad praktikad

Parimad praktikad

6 Graafiline disain ja trükised

- **Failihaldus.** Näituste ja trükiste ettevalmistusprotsessis luuakse tekstide toimetamisel ja tõlkimisel ning nende graafilisel kujundamisel suur hulk faile. Et vähendada digiprügi ja paralleeldokumentide teket ning suurte failide edasi-tagasi saatmist, on tööprotsessi käigus failide edastamiseks või ajutiseks hoidmiseks hea kasutada ühiskasutust võimaldavaid (pilve)servereid. Suurte failide saatmiseks saab kasutada ka selleks mõeldud tasuta internetiteenuseid, mis ise teatud aja möödudes saadetud failid automaatselt kustutavad. Kui projekt on valmis, salvestage ainult arhiveeritavad ja lõplikud failid ja kustutage üleliigne (mustandid jms). Digihügieeni hoidmine aitab vähendada andmesidele ja serverite tööshoidmisele kuluvat energiat.
- **Trükise otstarbekus.** Analüüsige iga toodetava infokandja ja trükimaterjali vajadust, otstarvet, järelelu ja ümbertöötlusvõimalusi. Vältige väga lühikese kasutuseaga ja ühe funktsiooniga trükiste tootmist: nt ühekordse ürituse reklaamflaier jmt kiiresti aeguva sisuga materjal. Regulaarselt toimuvate ürituste puhul võiks teha kuupäevadeta flaieri, mida saab kasutada mitu hooaega. Lühikese kasutuseaga infotrükiste puhul tuleks kindlasti läbi mõelda vajalik trükiste tiraaž. Kui see ei ole teada, võib näiteks flaierid või lihtsamaid voldikuid lasta trükkida digitrüki meetodil vastavalt vajadusele väiksemate koguste kaupa.
- **Lühikese kasutuseaga trükise taaskasutus.** Ideaaljuhul võiks igal tiražeeritud trükisel olla info-, praktiline ja/või disainiväärtus ka näitusest eraldi; mõelge läbi, kuidas seda levitada ja kasutada pärast näituse lõppu. Otsige viise, et vältida trükiste seismajäämist ja prügikasti rändamist – näiteks võiks neid taaskasutada haridustegevuses (uue kasutusotstarbega objektide meisterdamiseks) jmt.

Wall texts

Labels

Additional
information
carriers

(printed matter)

RAAMIST LAHTI

Unframed

Leis, Tabaka, Rožanskaitė
29.09.2023–25.02.2024

Näitus keskendub kolme Balti naiskunstniku – Malle Leisi (1940–2017), Maija Tabaka (1939) ja Marija Teresė Rožanskaitė (1933–2007) 1970–1980. aastate loomingule hilisnõukogude keskkonnas. Kõik kolm astusid vastu tollase kunstimaailma reeglitele tavapärasest erineva eneseesitluse, ruumiloomeviiside ja kunstnikuks olemise peegeldustega.

Pealkiri „Raamist lahti“ osutab piiridele, mida kõik kolm oma teostes ületasid, aga ka uuele tõlgendushorisondile, mille nad üksteisele loovad. Lisaks võib nende kõigi loomingus leida terve hulga pildilt välja astuvaid või vaatajale selga pööravaid (nais)peategelasi, kes loovad lahkumise ja uuele territooriumile liikumise visuaalseid metafoore. Teisalt mängivad need kunstnikud sageli mitmest raamist koosneva struktuuriga, mis kõigutab arusaama stabiilsusest ja ühemõttelisest reaalsusest.

Leis, Tabaka ja Rožanskaitė olid nõukogudeaegses Eestis, Lätis ja Leedus erandlikud kunstnikud. Haridus, mille nad said Tallinna, Riia ja Vilniuse kunstiinstituutidest 1950.–1960. aastatel, oli oma ideoloogiliste ja esteetiliste põhimõtete poolest sarnane. Peagi liikusid aga kõik kolm neist põhimõtetest eemale – mitte tingimata otseselt reeglitele vastandudes, küll aga näiliselt lihtsate motiivide ja žestide tähendust nihestades ning hägustades.

Ehkki kolm kunstnikku loovad viljaka dia- või polüloogi, pole nad kaugeltki ülemäära sarnased. Rožanskaitė astub raamidest välja nii otseses kui ka metafoorses tähenduses, avades oma assamblaazide sisemise ruumi ning liikudes hiljem edasi objektide ja installatsioonide juurde. Leisi varased poolabstraktsed kujundid esitavad väljakutse optilisele tajule, samas kui kompositsioonid täamest, lilledest ja (mõnikord) inimestest kosmilises ruumis õhustavad eluvormide hierarhiaid. Tabaka on tuntud suurte figuratiivsete maalidega, mis on sageli inspireeritud filmilikust kujutusviisist ning muutuvad aja jooksul järjest mängulisemaks, ekspressiivsemaks ja teatraalsemaks.

Kui Leis ja Rožanskaitė on üksteisele sarnasemad ning vaatlevad kujundeid modernistlike omase kriitilise ja kontseptuaalse pilguga, siis Tabaka tõuseb esile selgelt postmodernistliku kunstnikuna. Teatud viisil on Malle Leis see, kes kõiki kolme koos hoiab: tema varane looming on lähedane Rožanskaitėle, hilisemad maalid Tabakale. Näituse struktuur on siiski pigem voolav: mõnes osas on kõik kolm kunstnikku esindatud võrdselt, mõnes domineerib üks ning teise looming siseneb sellesse kommentaari või sekkumisena, mõned kõrvutused lähtuvad tähelepanuväärsest sarnasusest, mõned intrigeerivast erinevusest.

Näitus on osa Kumu kunstimuuseumi algatatud Balti kunstiajaloo uurimissuunast, mille eesmärk on avardada Eesti, Läti ja Leedu rahvuslike kunstiajalugude piire ning luua nende vahel dialoogi. Samuti jätkab näitus Kumu programmi, mis keskendub kõigist ajaloolistest perioodidest pärit naiskunstnike esiletoomisele.

The exhibition focuses on the works of three Baltic women artists – Malle Leis (1940–2017), Maija Tabaka (1939) and Marija Teresė Rožanskaitė (1933–2007) – in the late Soviet era of the 1970s and 1980s. All three of the artists challenged contemporary art discourses through non-conventional approaches to self-representation, ways of creating space and reflections on being artists.

The title *Unframed* refers to the boundaries that all three artists crossed in their works, but also to a new interpretative horizon that their works create for each other. Moreover, all three artists produced a significant number of images in which the (female) protagonist steps out of the picture or turns her back on the viewer, creating visual metaphors of leaving or moving on to a new territory. In other works, the artists played with multiple frames that shift the perception of a stable and uniform reality.

Leis, Tabaka and Rožanskaitė were all exceptional artists in Soviet-occupied Estonia, Latvia and Lithuania. The education they got from art institutes in Tallinn, Riga and Vilnius in the 1950s and 1960s was similar in terms of its ideological and aesthetic principles, but soon they all moved beyond those principles: not necessarily by directly opposing their current art discourses, but by navigating them in ways that shifted and blurred the meanings of seemingly straightforward motifs and gestures.

Although the works of the three artists create a productive dialogue – or polylogue – they are far from similar. Rožanskaitė's works go beyond the frame literally and metaphorically, opening inner spaces of her container-like assemblages; she later moved on to objects and installations. Early semi-abstract images by Leis challenge the optic perception, whereas her distinctive arrangements of plants, flowers and (sometimes) people in cosmic spaces undermine the hierarchies between the human and nonhuman. Tabaka is known for her large-scale figurative paintings that are often inspired by filmic depictions and have become increasingly playful, expressive and theatrical over time.

While Leis's and Rožanskaitė's works are closer to each other and more bound to a modernist discourse with their critical and conceptual looks at images, Tabaka stands out as a clearly post-modernist artist. In some ways, Malle Leis's works form the glue that holds the three together: her early work connects well with Rožanskaitė's, and her later paintings with Tabaka's. However, the structure of the exhibition is shaped fluidly: in some sections the works of all three artists are represented equally, some sections are defined by one artist's works with a comment or intervention by another artist's work, some juxtapositions are based on significant similarities, and some on intriguing differences.

The exhibition is part of the Kumu Art Museum's research and exhibition programme on Baltic regional art history, which aims to break out of national frameworks and find interconnections between the art histories of Estonia, Latvia and Lithuania. It also continues Kumu's initiative of highlighting women artists from all historical periods.

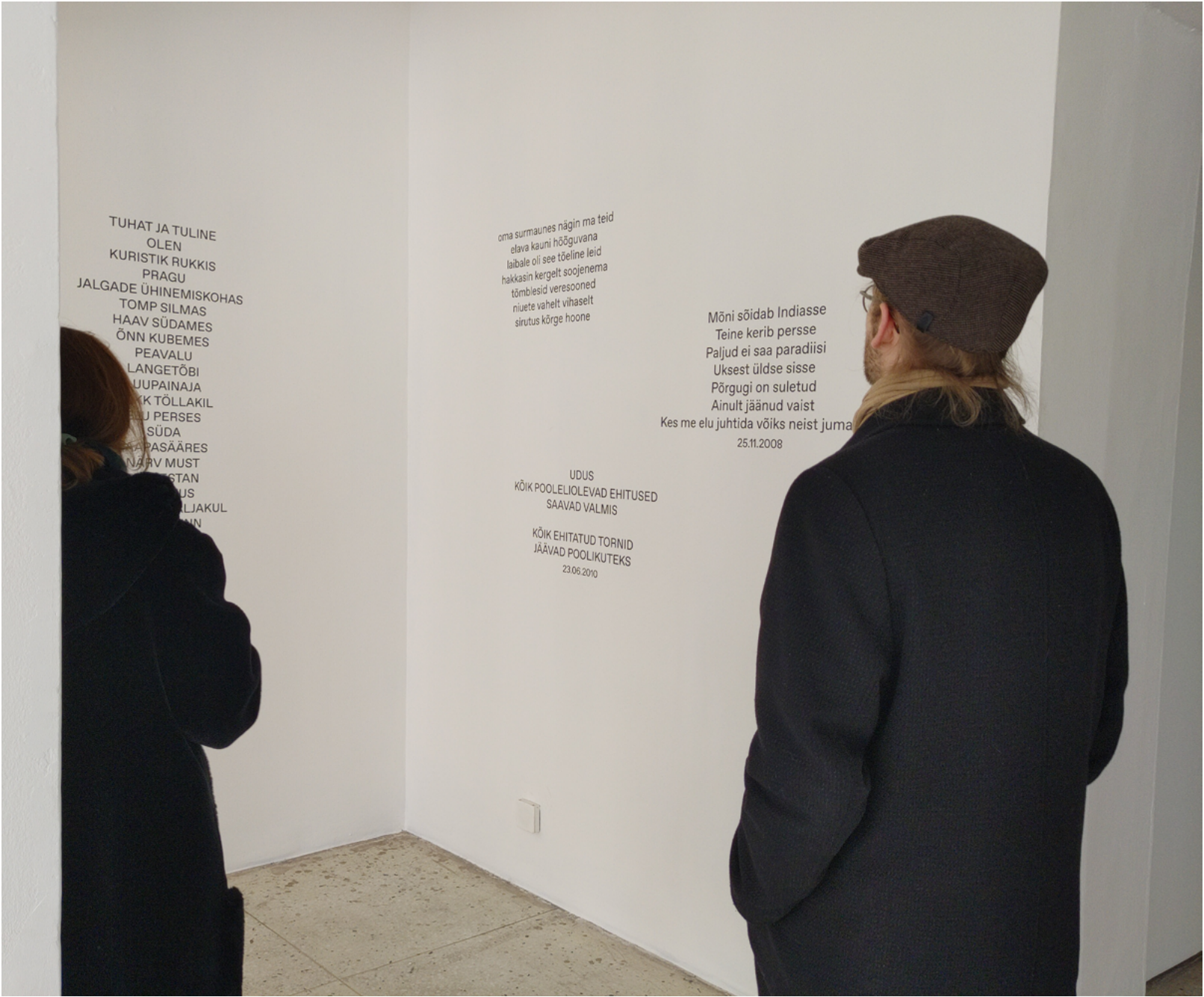
Kuraatorid / Curators: Anu Alas, Liema Kneivytė
Näituse kujundus / Exhibition design: Anna Šaučas
Graafiline disain / Graphic design: Tauti Aule
Koostööpartnerid / Coordinators: Tiiu Saadoja, Anastassia Langinen
Haridus- ja publikuprogrammid / Educational and public programmes: Anu Lüsli, Brigita Reinert
Näituse meeskond / Exhibition team: Richard Adang, Andres Amos, Pärtel Eelmäe, Daria Jefimova, Liisa Käljula, Hedi Kard, Maris Klaas, Tambet Kütt, Johanna Lamp, Tõnis Medri, Margit Pajupuu, Villu Pliak, Johann Põldra, Kaia Saavain, Sirje Säär, Laura Tahk, Elvira Tadre, Allan Talu, Eva Tammekivi, Uve Untera, Helen Völber
Teosed kogudest / Works from the collections of:
Eesti Kunstimuuseum / Art Museum of Estonia, Tartu Kunstimuuseum / Tartu Art Museum, Eesti Ajaloomuuseum / Estonian History Museum, Tartu Ülikooli kunstimuuseum / Tartu University Art Museum, Narva Muuseum / Narva Museum, Viinistu Kunstimuuseum / Viinistu Art Museum, Läti Rahvuslik Kunstimuuseum / Latvian National Museum of Art, Läti Kunstnike Liit / Latvian Artists' Union, Zuzhum, Läti Kunstakadeemia / Latvian Art Academy, Leedu Rahvuslik Kunstimuuseum / Lithuanian National Museum of Art, MO Muuseum / MO Museum, Lewbeni Kunstfond / Lewben Art Foundation, Tartu'i Kunstikeskus / Tartu Art Centre, erakogud / private collections



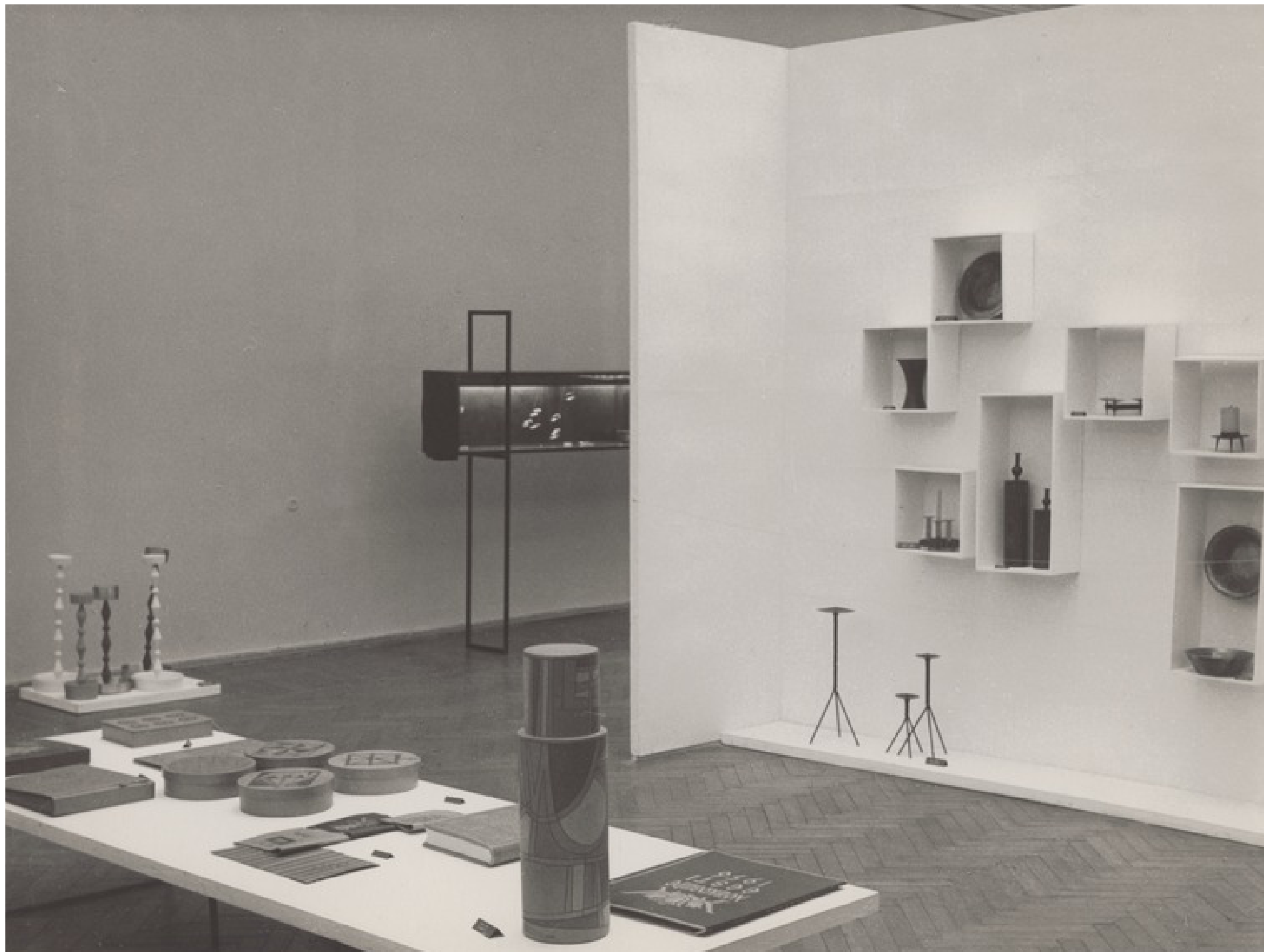
“Unframed”, Kumu Art Museum, 2023



Group exhibition “We’ll be right back, you just keep playing” at Tallinn Art Hall, 2022



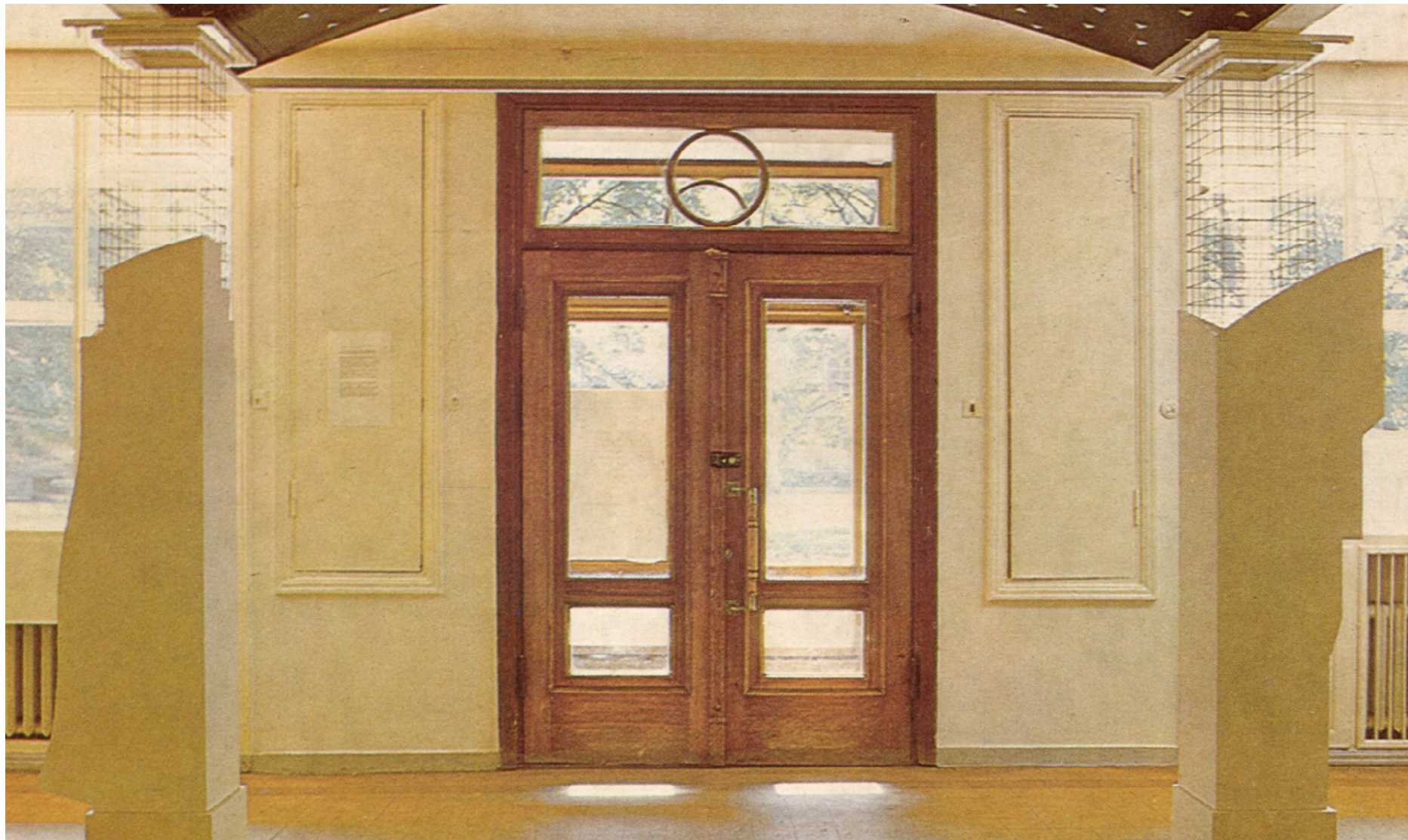
Exhibition for Leonhard Lapin at Tallinn Art Hall Gallery, 2022



Exhibition of Estonian
applied and graphic art at
the Moldavian National
Gallery, 1962



Group exhibition
“Vorm. Ehituskunst
ja tarbekunst” at the
Applied Art Museum,
1986



Exhibition “July 1986 Art
Salon” Tallinn Art Hall
Gallery, 1986





Signe Kivi &
Jaak Arro,
Tallinn Art
Hall Gallery,
1987



Exhibition
of Estonian
applied and
graphic art at
the Armenian
National Art
Museum, 1962



Group exhibition
“ARS Design”, Tallinn
Art Hall Gallery, 1989





Group exhibition “Time and Space”, Tallinn Art Hall Gallery, 1986



Group exhibition
"Originaal", Tallinn
Art Hall Gallery, 1989



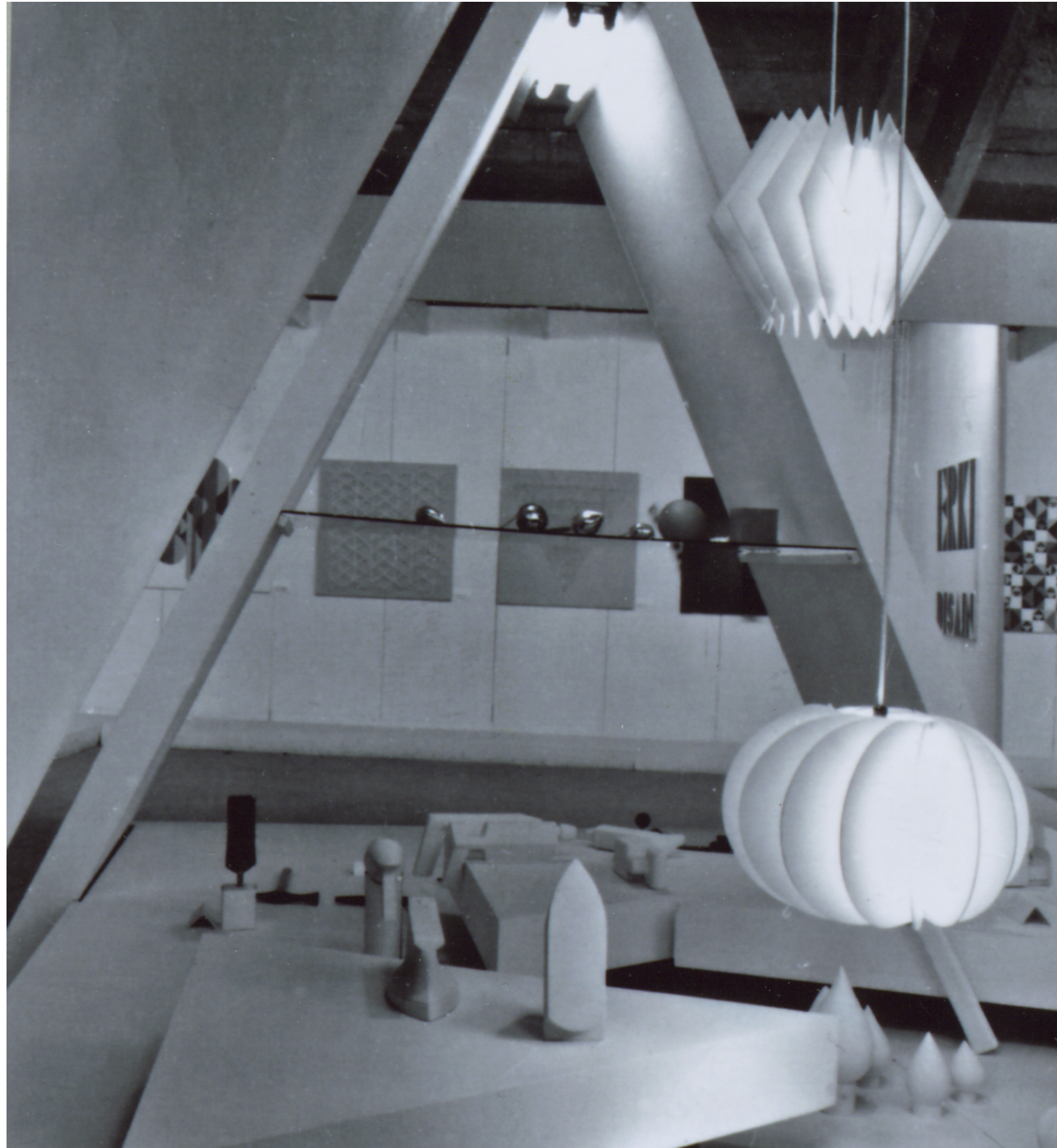
Group exhibition
"Originaal", Tallinn
Art Hall Gallery, 1989



Group exhibition “Author poster”, 1984

Group exhibition “Author poster”, Tallinn Art Hall Gallery, 1988

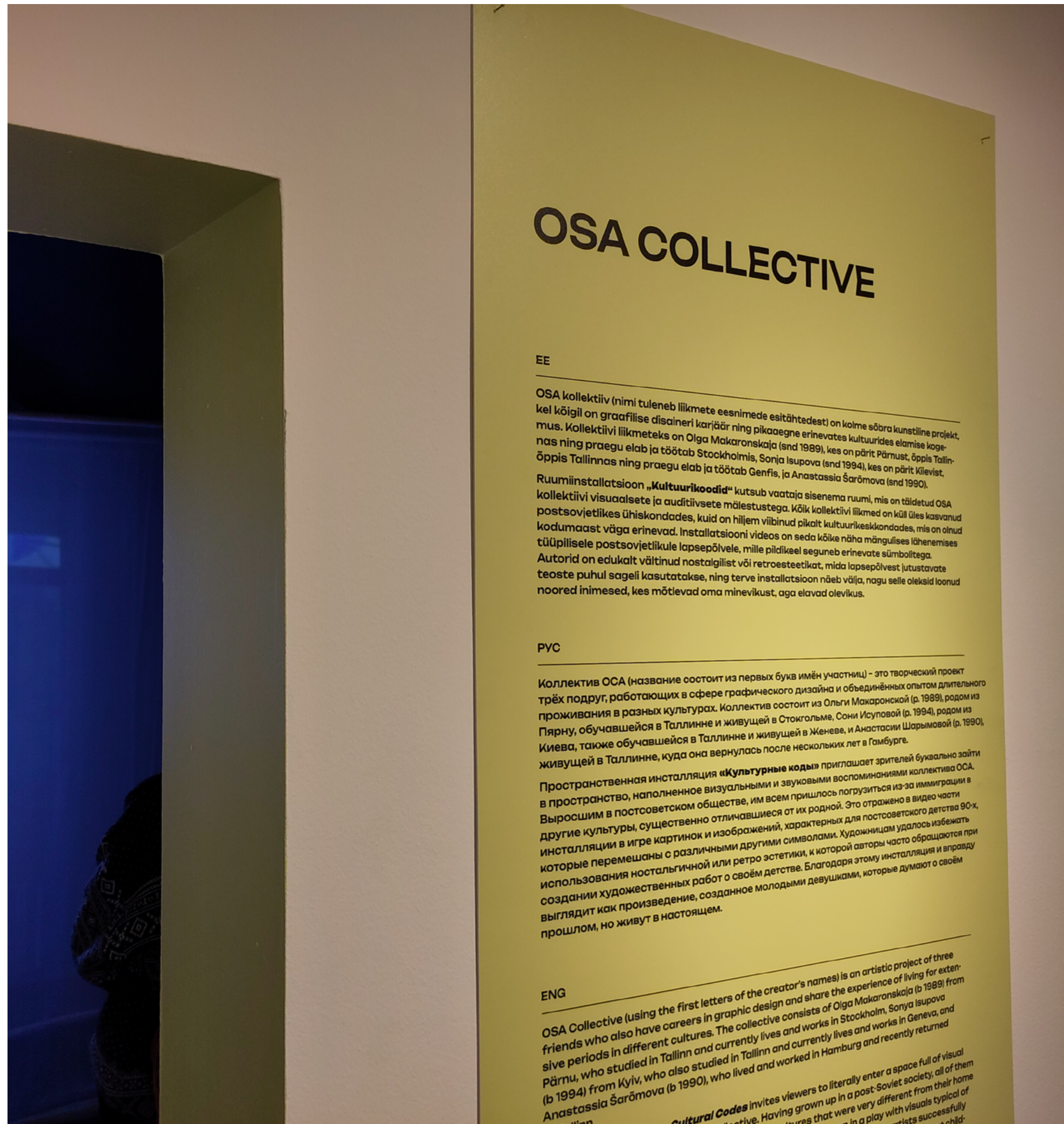




Student exhibition "ERKI Design", 1969

Group exhibition
“Space and Form 4”,
1984





Large PVC boards as labels at the group exhibition “Look at me! Listen to me!” at Tartu Art Museum, 2023



Jonna Kina
Neli skulptuuri viieteistkümnes osas
Four Sculptures in Fifteen Pieces

Jonna Kina (1984) on multidistsiplinaarne Soome kunstnik. Filmi „Neli skulptuuri viieteistkümnes osas“ eellugu ulatub aastasse 2019, mil kunstniku tähelepanu köitsid Teise maailmasõja ajal märtsipommitamises kahjustada saanud Amandus Adamsoni (1855–1929) ja August Weizenbergi (1837–1921) skulptuurid Eesti Kunstimuuseumi kogus. Filmi valmimisperioodi jooksul on ajaloolisele perspektiivile ootamatult lisandunud tänapäevased kihistused.

1944. aasta 9. ja 10. märtsil ründas Nõukogude Liidu lennuvägi Tallinna. Laus-pommitamises said haavata ja hukkusid tsiviilisikud, purustuste ja tulekahjude tõttu hävis terveid linnaosi ning paljud inimesed kaotasid kodu. Teiste hulgas põles maa-tasa Eesti Kunstimuuseumi ajutine hoone. Enamik kunstiteoseid oli muuseumist varasematel aastatel evakueeritud mõisatesse, maakoolimajadesse ja mujale Tallinna kesklinnast vähem ohtlikesse kohtadesse. Raskemini liigutatavad tööd, nagu suuremõõtmelised maalid ja skulptuurid, jäid muuseumi keldrisse varjule, kuid põlengus tekkinud kahjustuste eest ei kaitsnud.

1946. aastal toimusid kunstiteoste väljakaevamised muuseumihoone rusude alt. Leitud skulptuurid võtsid arvele ning restaureerimist alustasid skulptor ja maalija Henrik Olvi (1894–1972) ning skulptor Herman Halliste (1900–1973). Osa töid oli aga taastamatult kildudeks purunenud või liivataoliseks pudiks polenud – kaasa arvatud Adamsoni „Päikesetouso vaatamas“ ja „Laeva viimne ohe“ ning Weizenbergi „Kristus“ ja „Naise figuur. Tasadus“, mida saab näha Jonna Kina filmis.

Kina film on nagu liim, mis seob skulptuuride tükid taas üheks, kuigi teistsuguses kompositsioonis ja järjekorras, pakkudes sel viisil võimalust neid uuesti eksponeerida. Kunstnik pole teoste fragmentidele andnud hierarhilist tähtsust: kaamera rahulik libisemine muudab samaväärselt oluliseks kõigi nelja skulptuuri tükid – väikesest marmorkillust pooltorsoni. Kunstniku positsioon filmis on selge ning arvestav: austus konservaatori ja tema töö vastu, mida ta pühendumusega teeb.

Kina käsitleb loomist ja hävingut, osutades sõjas kahjustada saanud skulptuuride fragmentide kaudu muuseumi suurele rollile kunstipärandi säilitajana. Muuseum pole pelgalt kunstiteoste näitaja, vaid ka nende hoidja. Külastajale on nähtamatu see osa, mis jääb näitusesaalist välja: muuseumi kogud, nende lugu, tema inimesed.

Kuraator / Curator: Tiit Saadoja. Näituse kujundus / Exhibition design: Kaarel Eelma. Graafiline disain / Graphic design: Maria Muuk
Näituse korraldaja / Senior art handler: Aleksander Meresaar. Näituse tehnik / Exhibition technician: Mati Schönberg
Täname / We thank: Marten Esko, Jutta Kivimäe, Eha Komissarov, Aleksi Kraama, Kersti Kuldna-Türksen, Kaisa-Piia Pedajas, Helen Volber, Artproof, AVEK, Jenny ja Antti Wihuri Fond / Jenny and Antti Wihuri Foundation, Soome Kultuurirahastu / Finnish Cultural Foundation, Valge Kuup Studio, Lappeenranta Kunstimuuseum / Lappeenranta Art Museum.

01.04.–02.10.2022

Jonna Kina (1984) is a multidisciplinary Finnish artist. The story of the Four Sculptures in Fifteen Pieces film dates back to 2019. At that time, the artist became interested in the sculptures by Amandus Adamson (1855–1929) and August Weizenberg (1837–1921) in the Art Museum of Estonia collection that were damaged when Tallinn was bombed during World War II in March of 1944. As the film was being completed, present-day layers were unexpectedly added to the historical perspective.

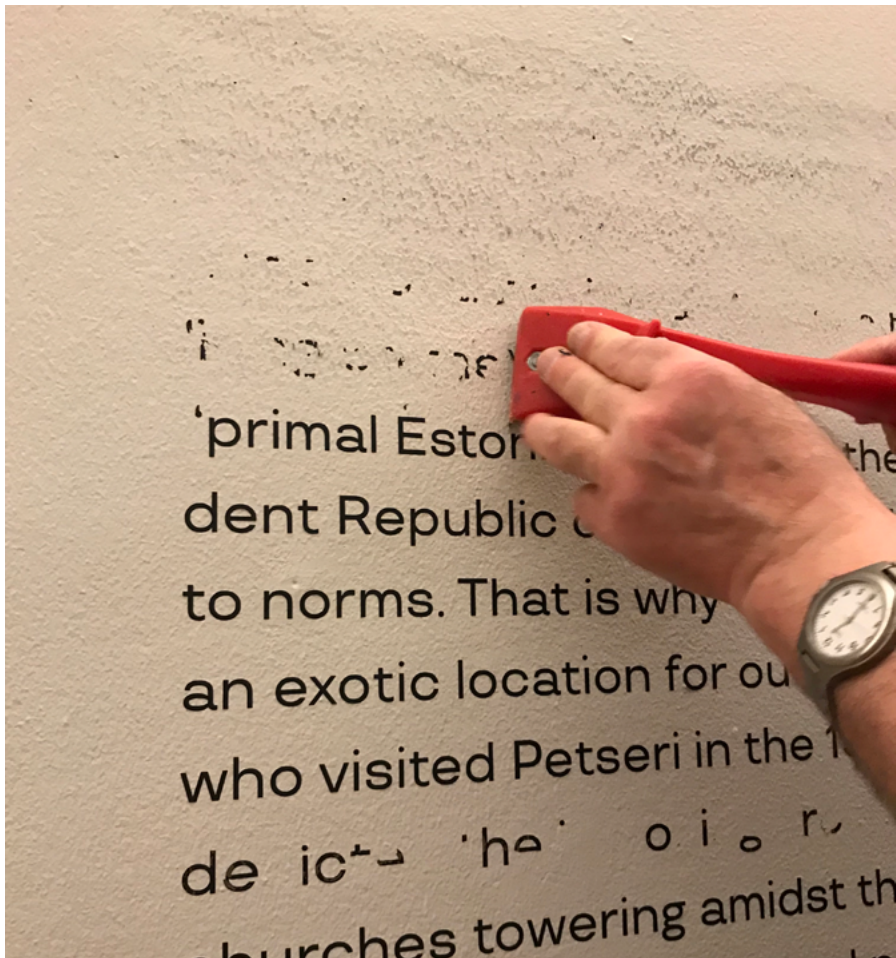
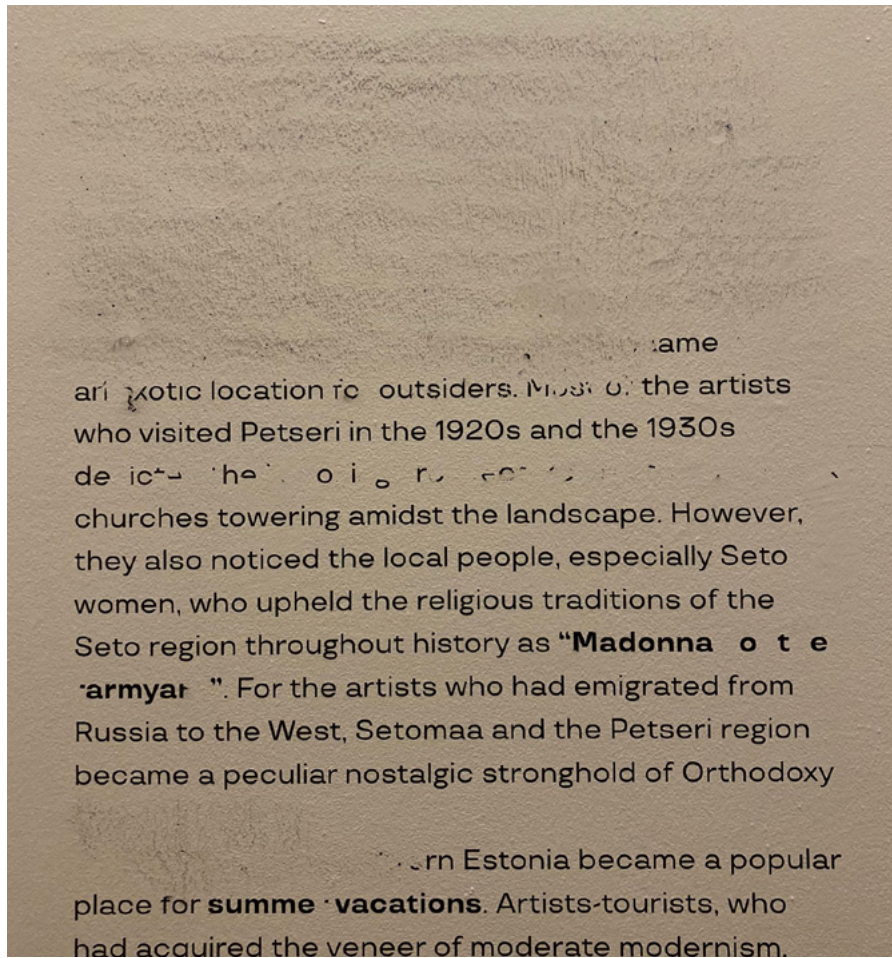
On 9 and 10 March 1944, the Soviet Air Force attacked Tallinn. The carpet bombing injured and killed civilians and entire parts of the city were destroyed due to the ensuing destruction and fires. Many people were left homeless. Amongst many other structures, the temporary building of the Art Museum of Estonia was also burned down. Most of the works of art had already been evacuated from the museum to manor houses, rural school buildings and other safer places outside the centre of Tallinn. The more difficult-to-move works, such as large-scale paintings and sculptures, were hidden in the basement of the museum, but this did not protect them from the damage caused by the fire.

In 1946, the works of art were excavated from the rubble of the museum building. The damaged sculptures were inventoried and were initially restored by the sculptor and painter Henrik Olvi (1894–1972) and the sculptor Herman Halliste (1900–1973). However, some of the works had been irretrievably shattered or partially burned into sand-like rubble. These included Adamson's Watching a Sunrise and Last Sigh of a Ship and Weizenberg's Christ and Figure of a Woman: Mildness, which we see in Jonna Kina's film.

Kina's film is like an adhesive that binds the pieces of the sculptures together again, although as different compositions, thus providing an opportunity to re-exhibit them. The artist did not assign hierarchical importance to the fragments of the works, i.e. the slow movement of the camera makes the pieces of all four works seem equally important, from a small piece of marble to a half-torso. In the film, the artist's position is clear, showing respect for the conservators and their work, which is done with dedication and care.

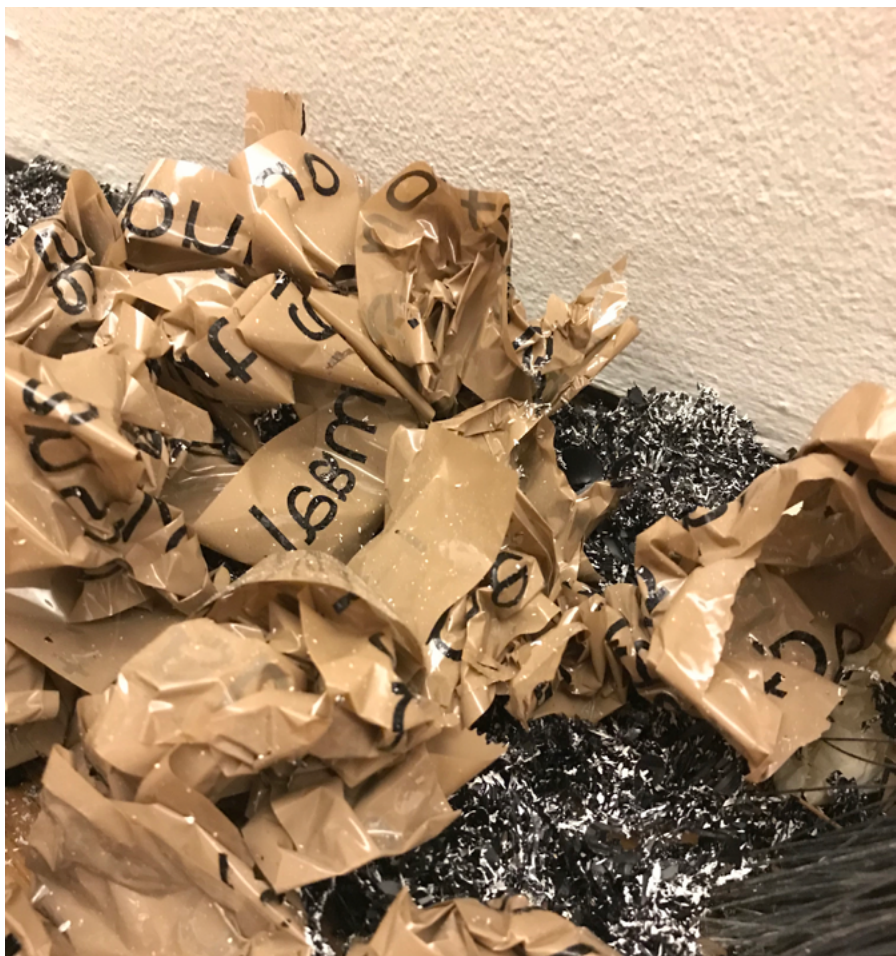
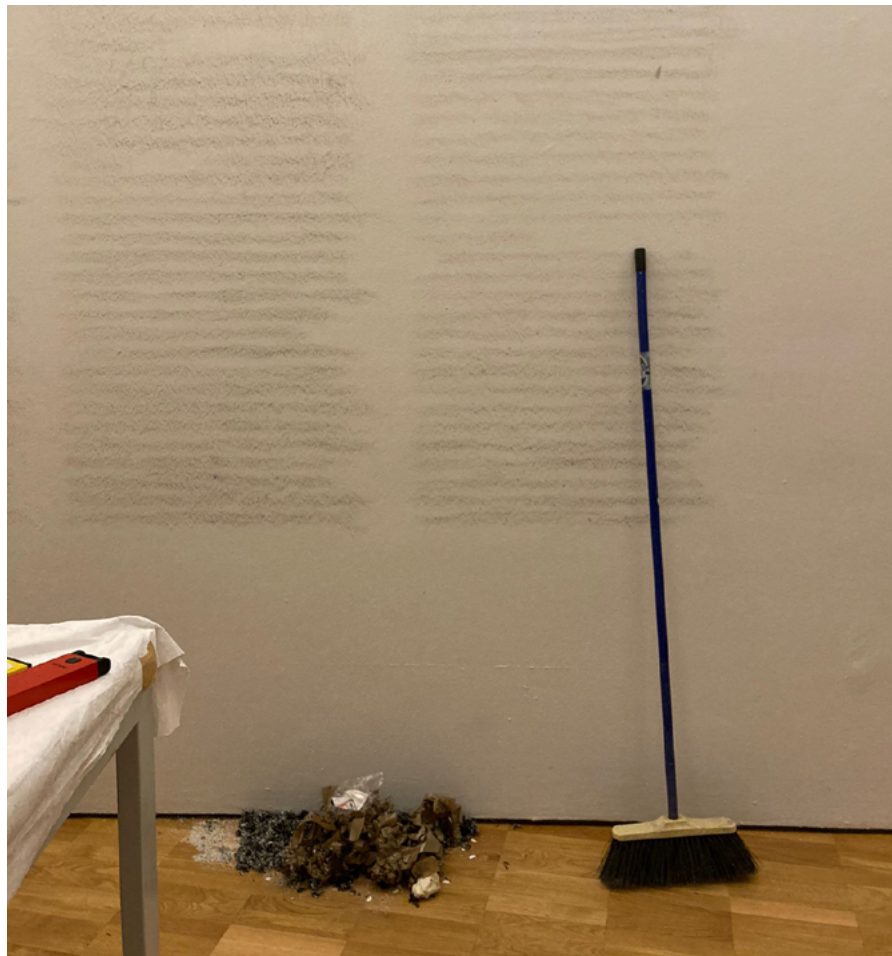
Kina deals with creation and destruction, and, using the fragments of war-damaged sculptures, draws attention to the important role that museums play as custodians of artistic heritage. Museums are not only exhibitors of works of art, but also their caretakers. There are also components that are not visible in the exhibition space, i.e. the vast collections, stories and all the people that comprise the museum.

Jonna Kina’s exhibition “Four Sculptures in Fifteen Pieces”, Kumu Art Museum, 2022 (Maria Muuk)



How to Apply Wall Decal

1. Lay wall decal face up on a flat surface and rub over the graphic by hand or use a credit card to make sure all parts of the graphic are stuck to the transfer tape.
2. Flip over the sticker to begin peeling the backing paper. If any part of the decal does not separate then carefully place back backing paper back and repeat step 1.
3. After the backing paper has been removed, what you are left with is the whole graphic on the transfer tape ready to be applied to the wall. Be sure application surface is clean & dry.
4. Carefully line up wall decal in your chosen location. For large wall decals we recommend that you measure and use a level to ensure accurate placement.
5. Work your way across the graphic and slowly rub over transfer tape using a credit card. Smooth out any bubbles or wrinkles as you go.
6. Your graphic should now be in place under the transfer tape stuck to the wall. Rub over all parts of the graphic to make sure every part of it is stuck to the wall or surface.
7. Start in one corner, and slowly peel back the transfer tape on itself. If any part has not stuck down, please lay paper back down and rub again until you can separate it.
8. Your wall decal has now been applied. Step back and enjoy! For removal instructions, please see the instruction sheet provided.



- ### Vinyl sticker
- PVC/toxic plastic
 - non-reusable
 - a lot of waste

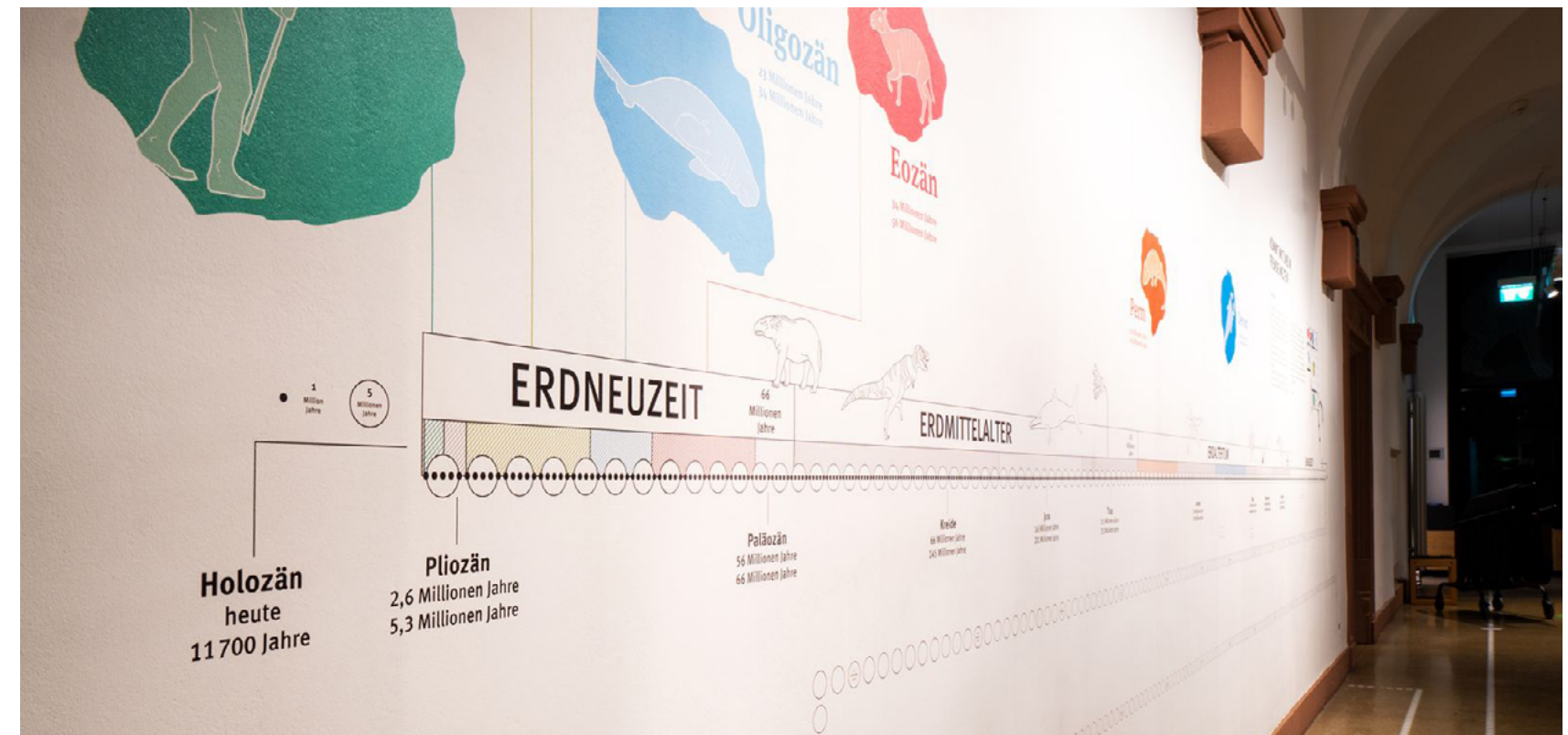
Photos by Tiiu Saadoja

Highest quality solution proposed by Veiko Iliste: WallPen vertical UV printer

- A vertical UV printer that prints straight on the wall
- Inks are promised to be environmentally safe
- A lot less waste than vinyl sticker
- m² price would be the same if not cheaper than vinyl sticker
- Wall has to be repainted, but this happens nevertheless
- Can print high quality repros and used in all sorts of contexts

- The printer costs ~40 000€ (from Germany)
- Appr. total budget for exhibition wall texts currently in Tallinn ~15 000€
- If institutions joined forces and organised support from KIK/Kulka, Veiko Iliste would be glad to get one of these to replace vinyl stickers in all exhibitions once and for all

<https://www.wallpen.com/en>
[Timelapse videos](#)



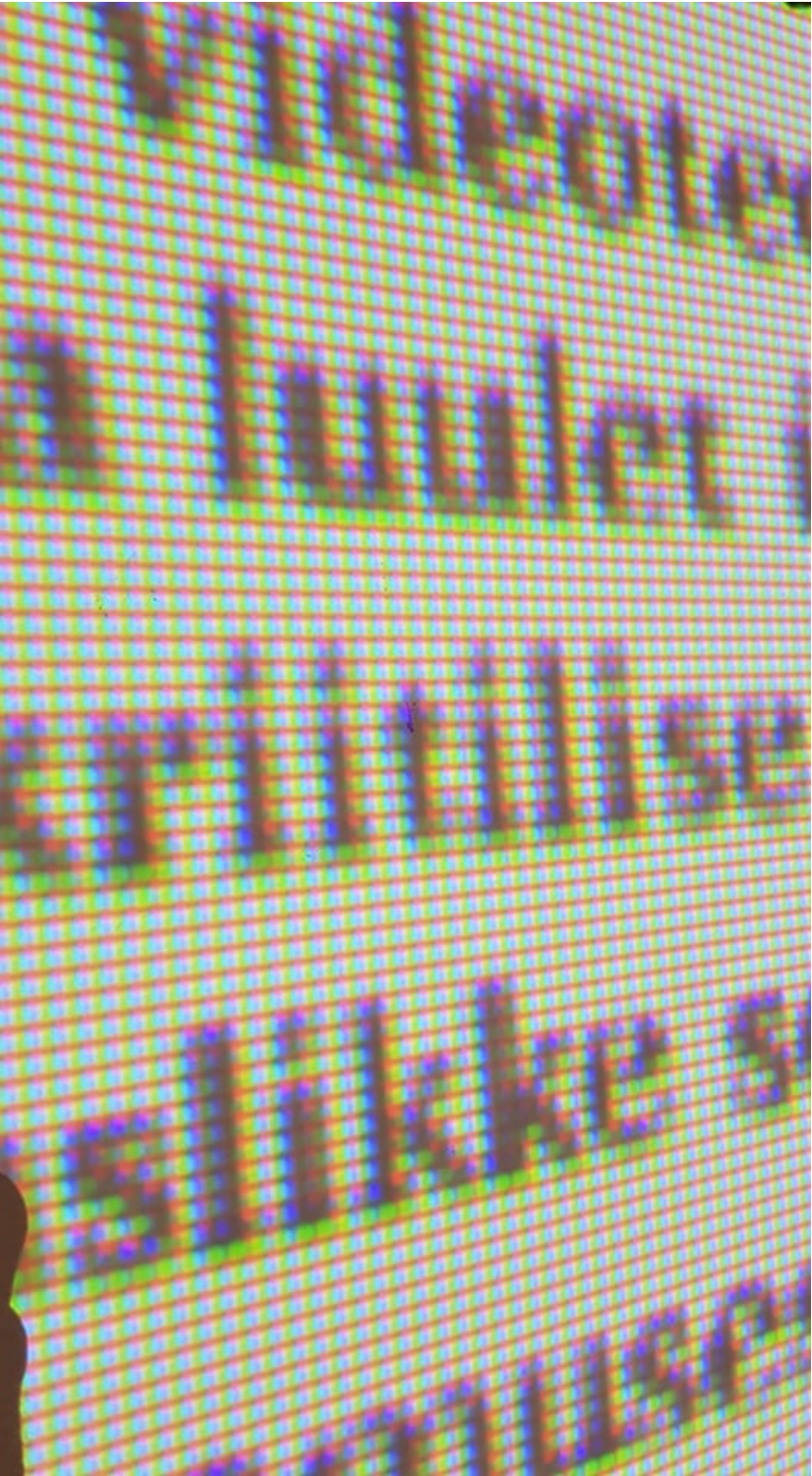
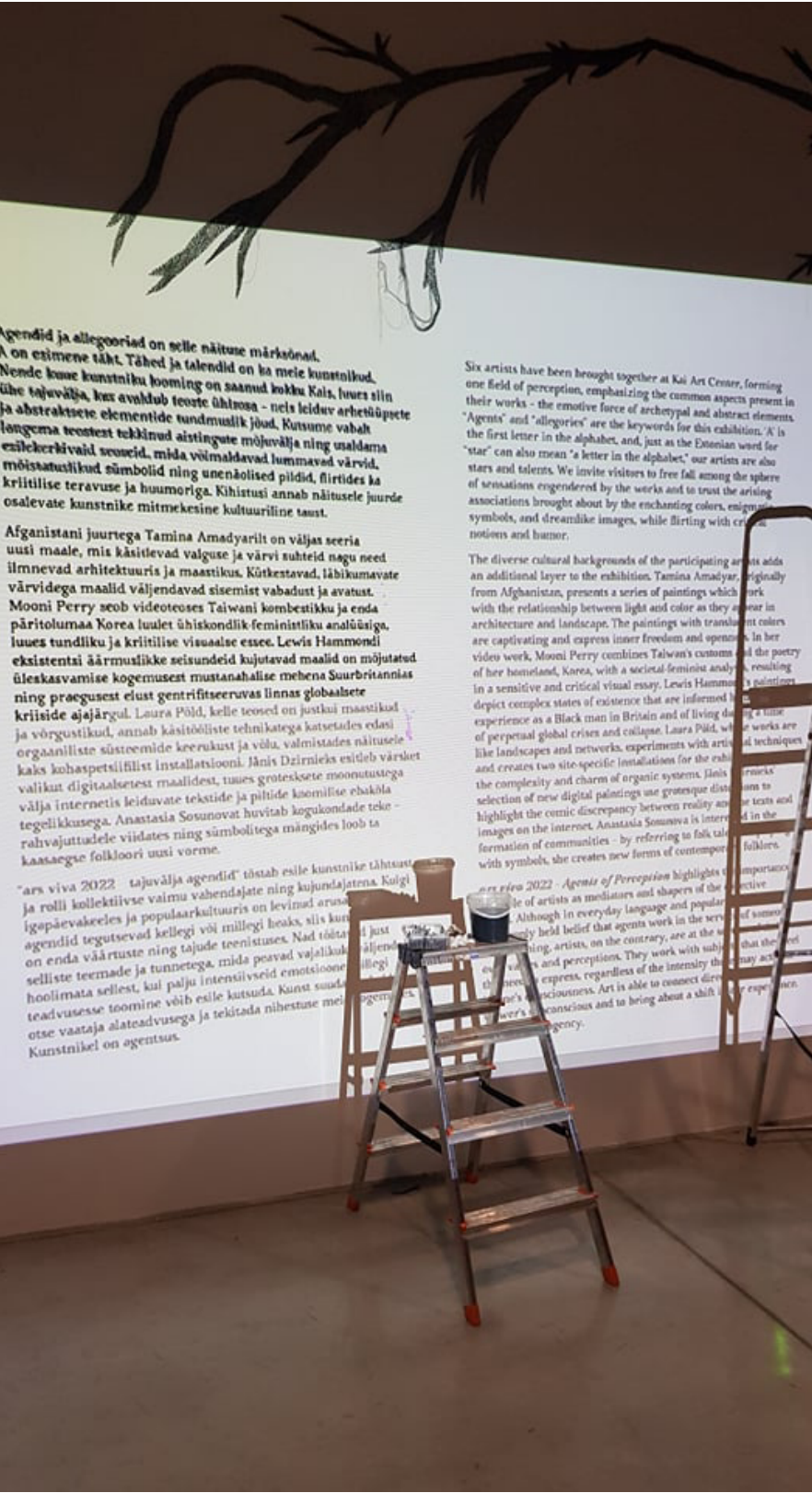
Hand painted digital typography



LEONHARD LAPIN 1947–2022

LEONHARD LAPIN 1947–2022

videoteek luulet kriitilise usalduslikke *ars viva* 2022



are captivating and express inner
video work, Mooni Perry combines
of her homeland, Korea, with a so
in a sensitive and critical visual ex
depict complex states of existence
experience as a Black man in Brita
of perpetual global crises and colla
like landscapes and networks, exper
and creates two site-specific installa
the complexity and charm of organi
selection of new digital paintings us
highlight the comic discrepancy bet
images on the internet Anastasia Sos
formation of communities – by refer
with symbols, she creates new forms
ars viva 2022 – Agents of Perception
and role of artists as mediators and sh
realm. Although in everyday language
commonly held belief that agents work
or something. artists, on the contrary, a
own values and perceptions. They work
the need to express, regardless of the in
in one's consciousness. Art is able to con
viewer's subconscious and to bring about
Artists have agency.

Freehand typography



Lewis McGuffie

Villu Toots, „Kirjakunsti ABC. Grotesk- ehk plokkkiri“ (1972)



lewisdoessigns • Following
Pudel Baar



lewisdoessigns Did some chalk at @pudelbaar today. Free handed the grotesque and I'm pretty happy about it.
#chalkboardart #chalkboard #chalklettering #lettering #letters #grotesk #grotesque #grot #typography



Freehand typography



1978 photo (from the catalogue "New Pain" (2019))



Freehand typography

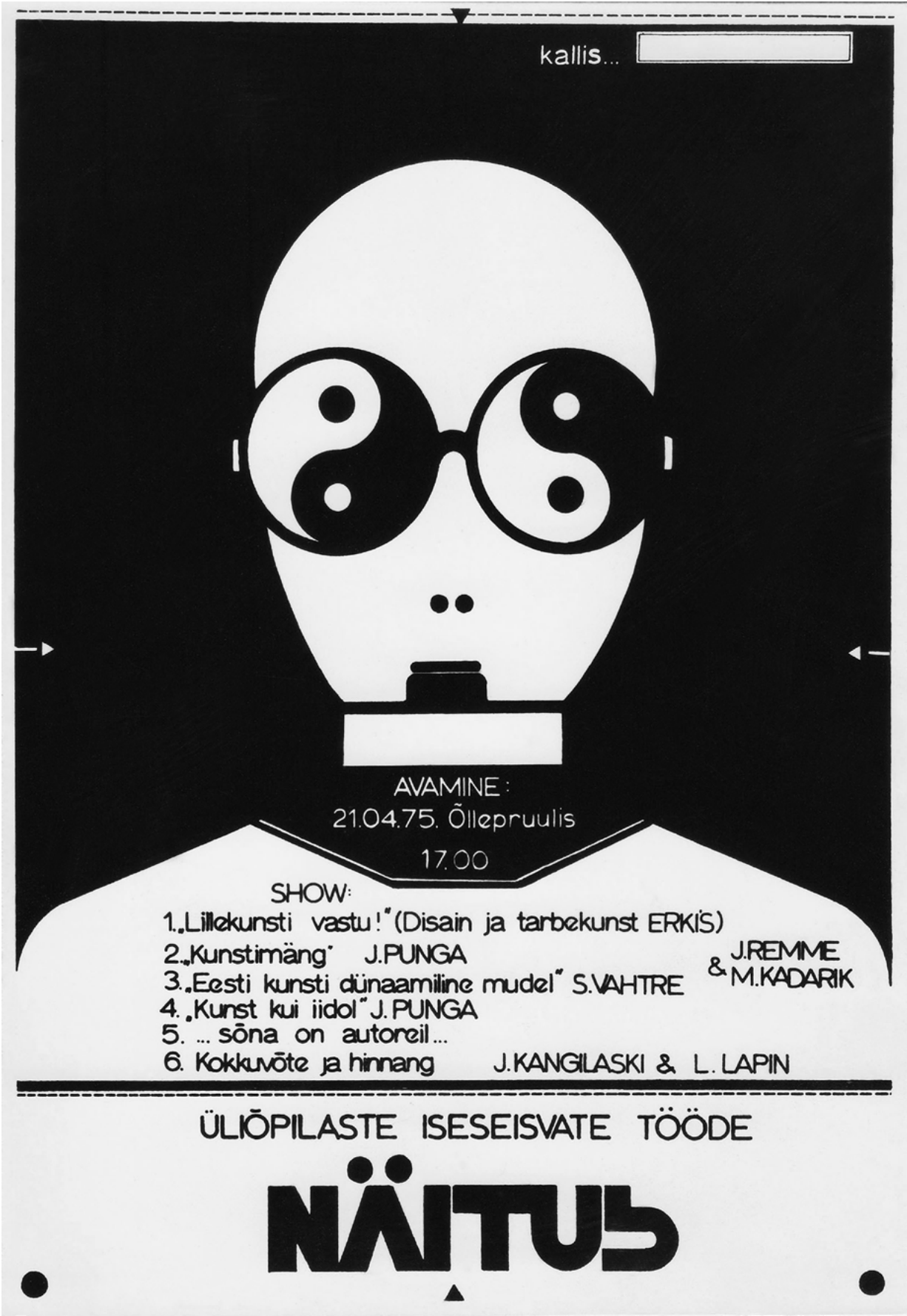


On the left: Maria Muuk; on the right: Brit Pavelson



Brit Pavelson at TartMus (for the exhibition „vomiting and crying vomiting and crying you are my sister you are my sister“)

Calligraphy & stencil fonts



Silver Vahtre, poster (1975) &
scheme for a signage typeface (1977)

Calligraphy & stencil fonts



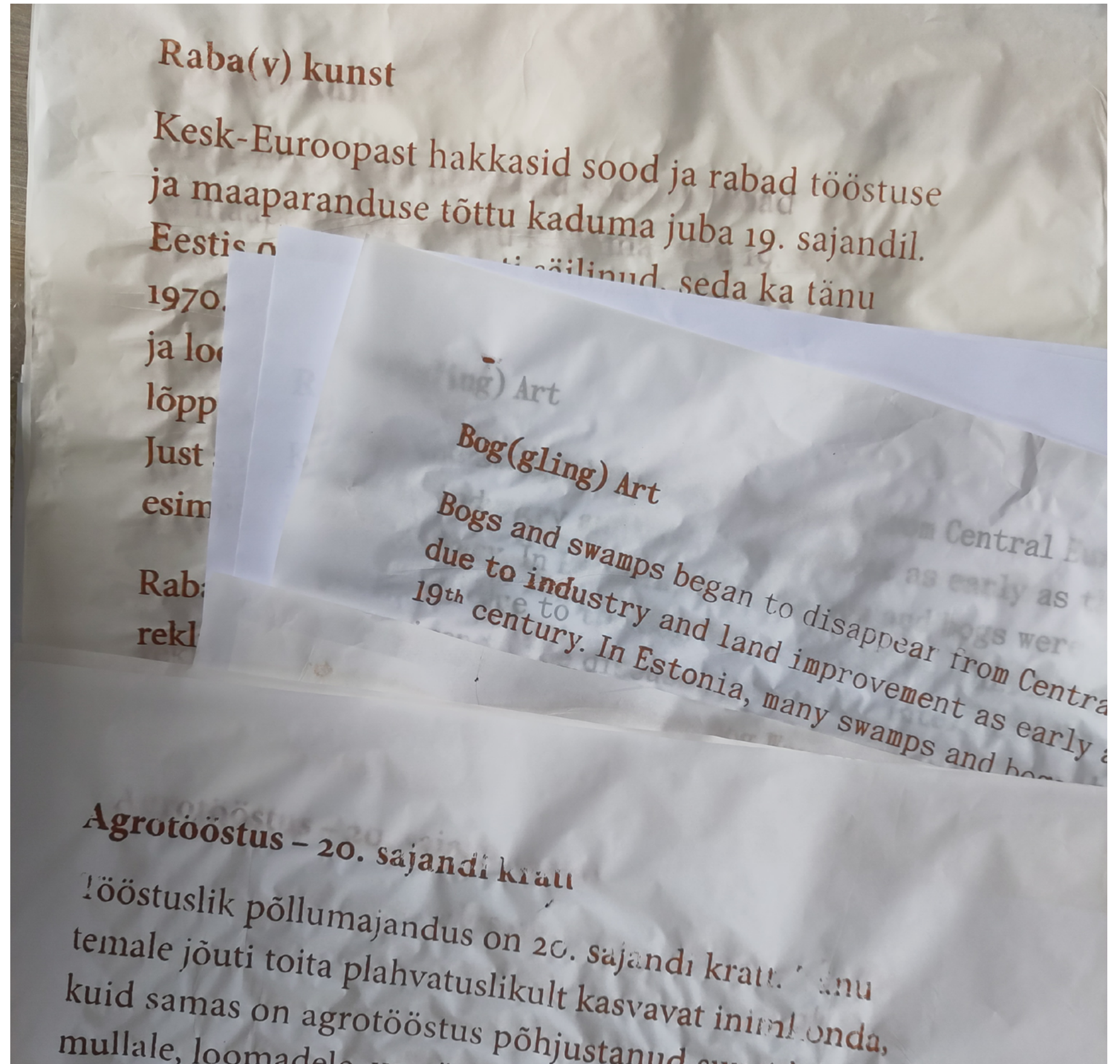
Silkscreening straight on wall



Guggenheim Museum in New York

https://www.youtube.com/watch?v=qnd5vc76kJw&ab_channel=GuggenheimMuseum

Silkscreening on available materials/paper



Silkscreening on available materials/paper



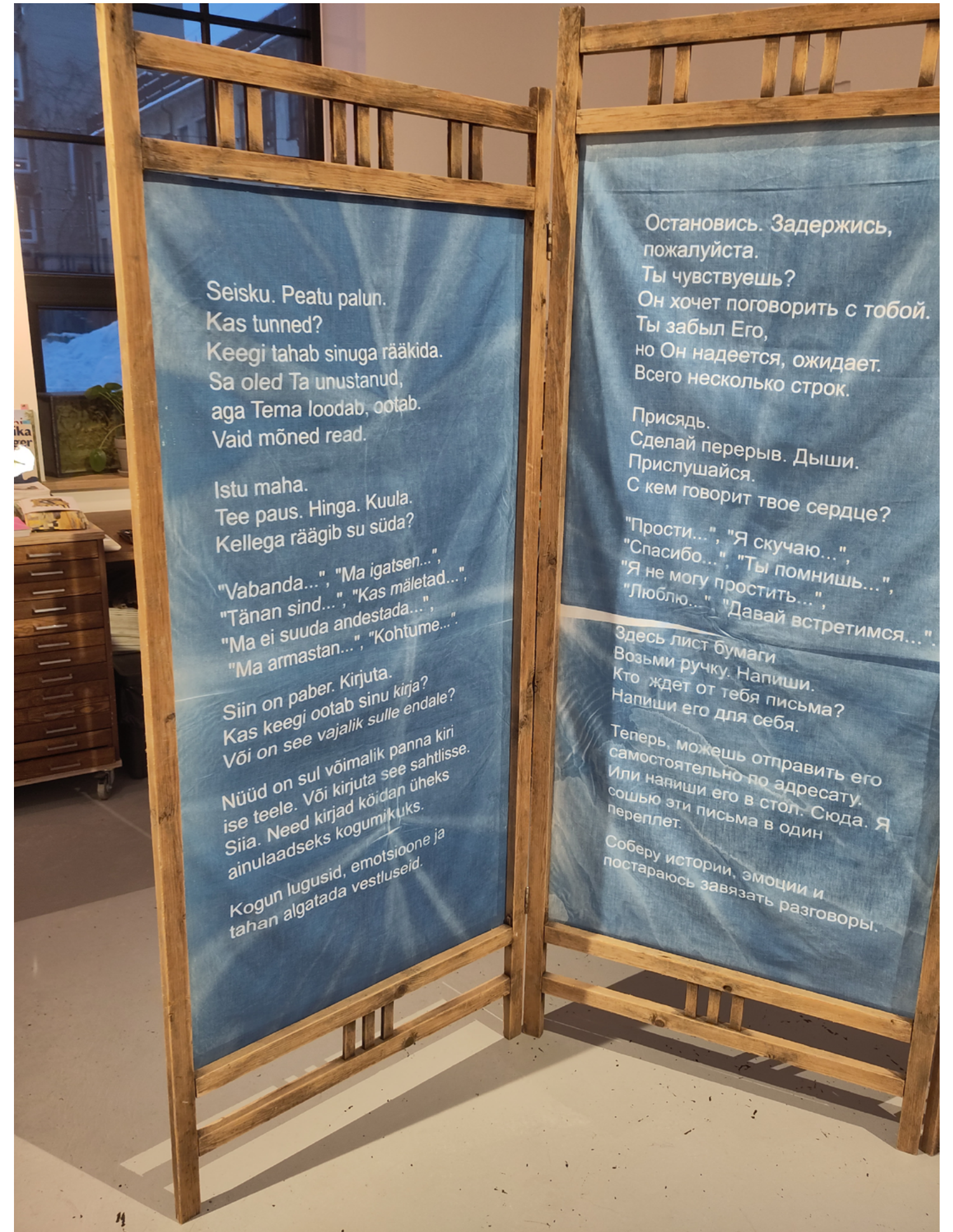
Student exhibition “Seaweed Ceremony”,
Põhjala Factory Sepikoja Gallery, 2022

Fabric-based solutions



Entrance to the silkscreening studio “Sixth Planet” in Tartu Apraaditehas

Fabric-based solutions



Cyanotype wall panels, work of Anna Trell at the exhibition
“Greetings, and Whatever Customarily Restores a Bond About to Break”,
KOGO Gallery, 2023

Fabric-based solutions



Hand-painted ferro-plant-dyed tablecloths (Maria Muuk), 2023



Hand-drawn titles at the outdoor exhibition “Handful” (Ulla Allu), EKKM, 2022

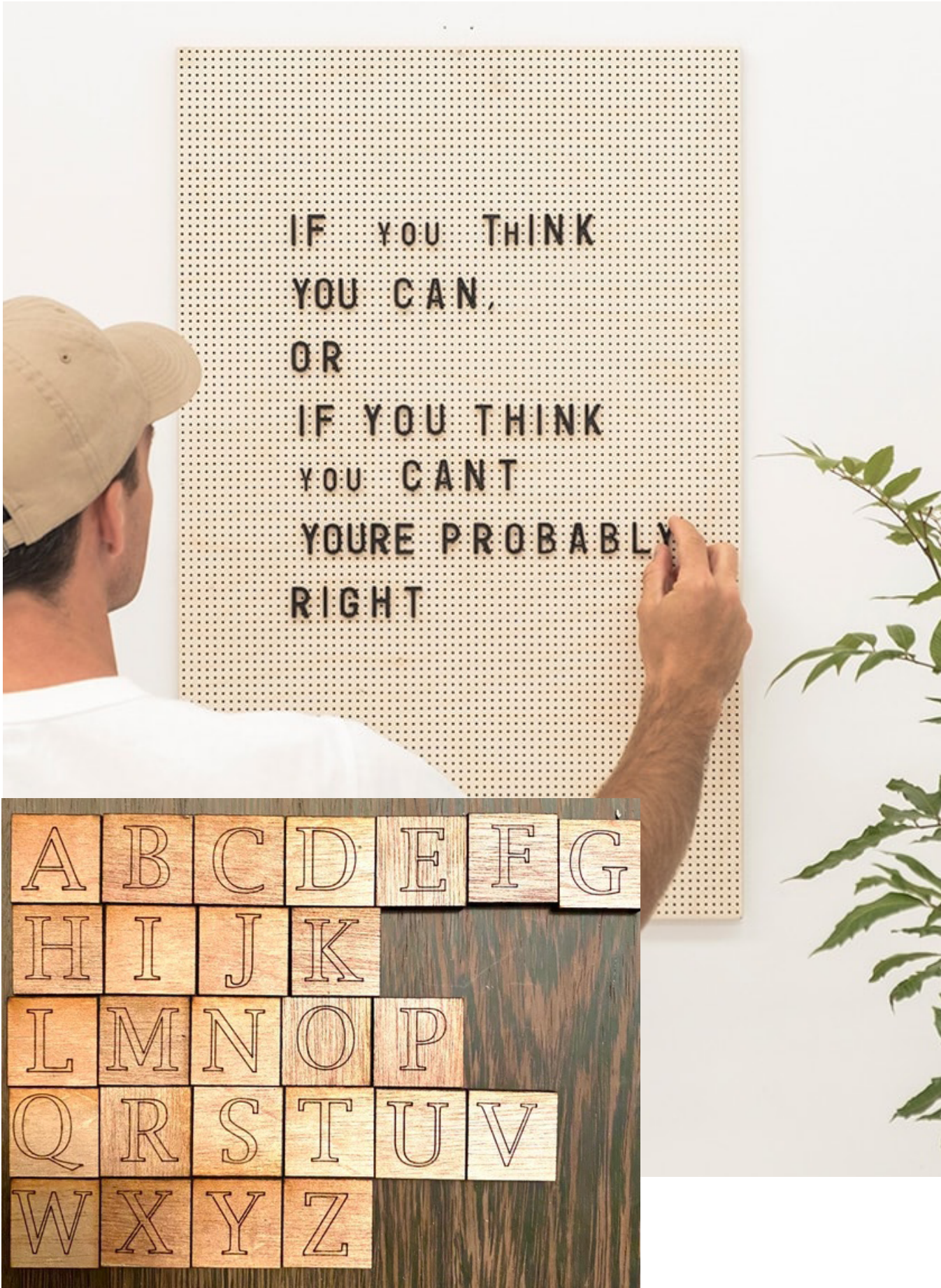
Fabric-based solutions



Polyester flags and simple printed labels (Adam Kaarma), exhibition “Abundant Places. Wooden Architecture of Tartu in Art”, Tartu Art Museum, 2023



Letterboard with a set of letters to be typeset by hand



Labels could be in various sizes

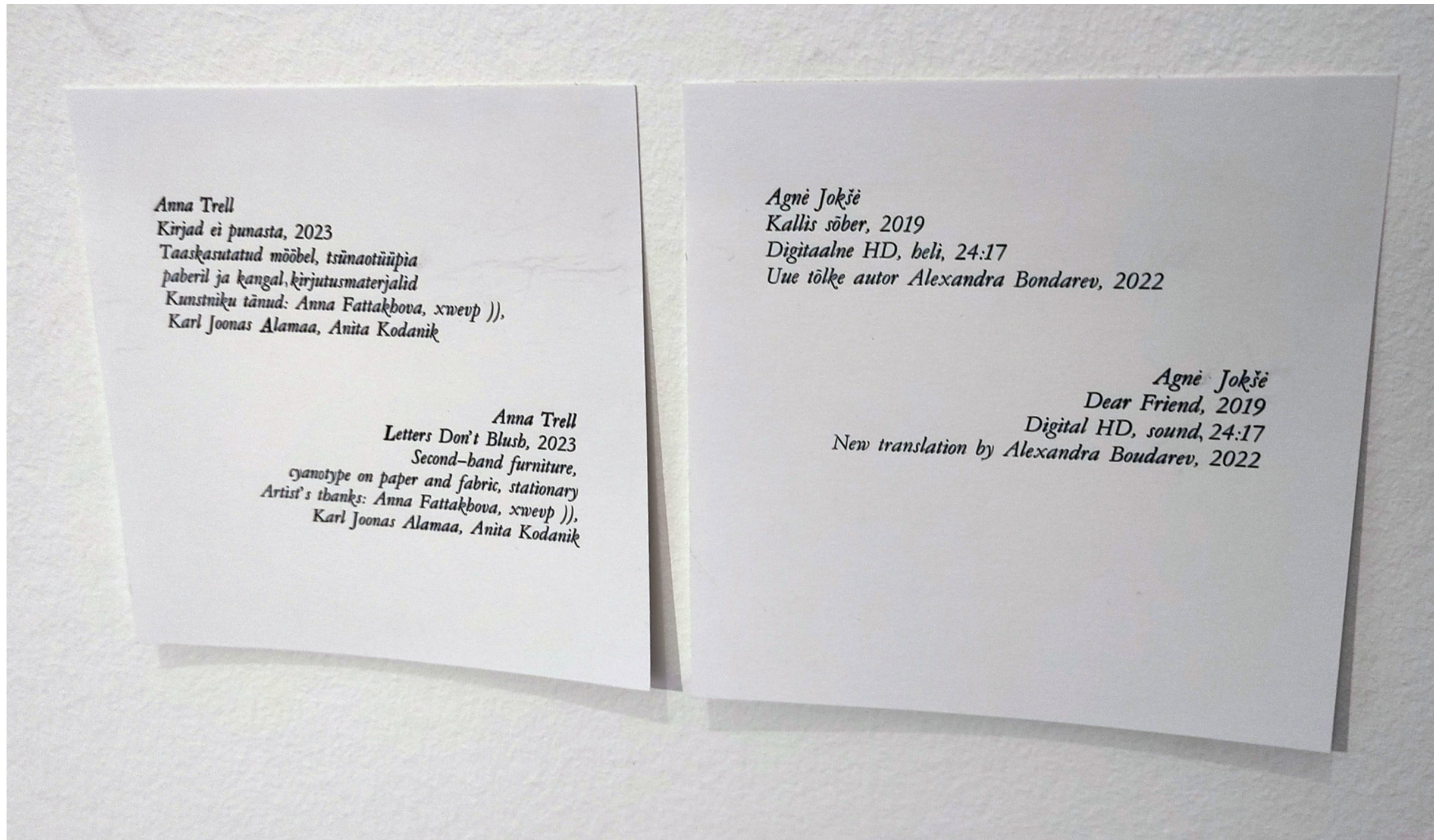


Letterboard with a set of letters to be typeset by hand



American type set from the 1950s for composing home video film titles, at Vabamu

Hand composition & letterpress printing



Hand composed letterpress printed labels (Maria Izabella Lehtsaar) at the exhibition “Greetings, and Whatever Customarily Restores a Bond About to Break”, KOGO Gallery, 2023



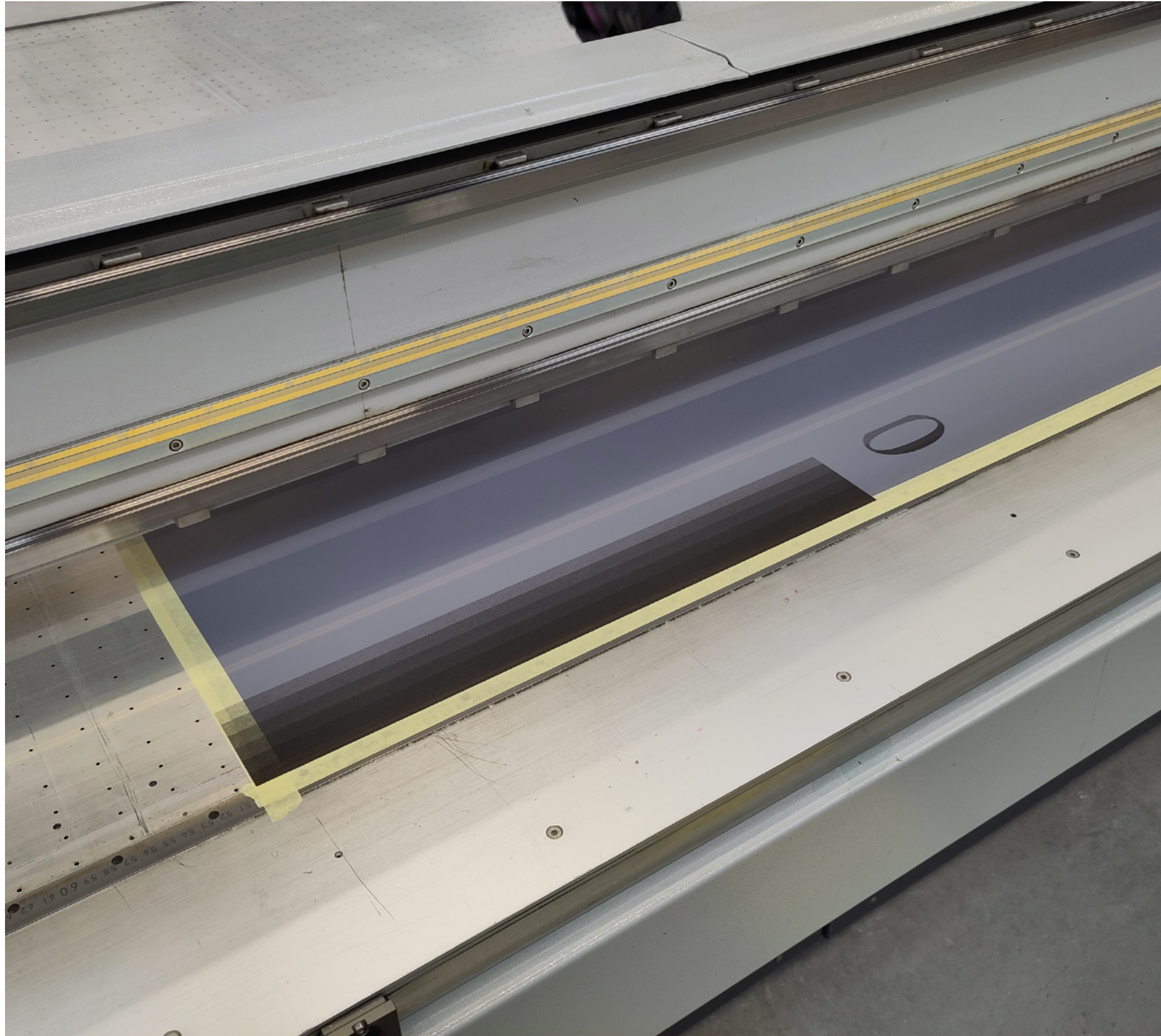
Hand composition & letterpress printing



1990s wood type poster at
TYPa Printing and Paper
Art Center, Tartu



UV-printing



INIMESED JA TEISED

19. sajandil tõmmati looduse ja inimkultuuri vahele selge eraldusjoon, et kinnistada moderniseeruvate Lääne ühiskondade identiteeti ja ülimuslikkust. Samas tehti ka inimestel endil jätkuvalt vahet, mida õhutasid tagant rassiteadused ja ebavõrdsuse õigustamise vajadus. Vene impeeriumi loodusteaduslikud kirjeldused hõlmasid taimede ja loomade kõrval sageli ka põlisrahvaid. Selle näiteks on ka Julian Simaško populaarne teos Vene impeeriumi faunast.

HUMANS AND OTHERS

In the 19th century, a clear dividing line was drawn between nature and human culture to assert the identity and supremacy of the modernised Western societies.

At the same time, sharp distinctions were still made among humans, encouraged by "race sciences" and spurred by the need to justify inequality. Natural scientific descriptions of the Russian empire often included representations of indigenous peoples, in addition to descriptions of plants and animals. This was also done by Julian Simashko in his popular work on the fauna of the Russian empire.

E. Karabanov

Eestlane. Lätlane

1851. Litograafia

An Estonian. A Latvian

1851. Lithograph

Illustratsioon teosele / Illustration for: Julian Simaško/Simashko „Русская фауна, или Описание и изображение животных, водящихся в Империи Российской“ (Vene fauna ehk Vene impeeriumis leiduvate loomade kirjeldused ja kujutised / Russian fauna, or Description and depiction of animals occurring in the Russian empire). Peterburi / St. Petersburg, 1850-1851

Eesti Ajaloomuuseum / Estonian History Museum

UV-printing



Laser engraving on reusable material

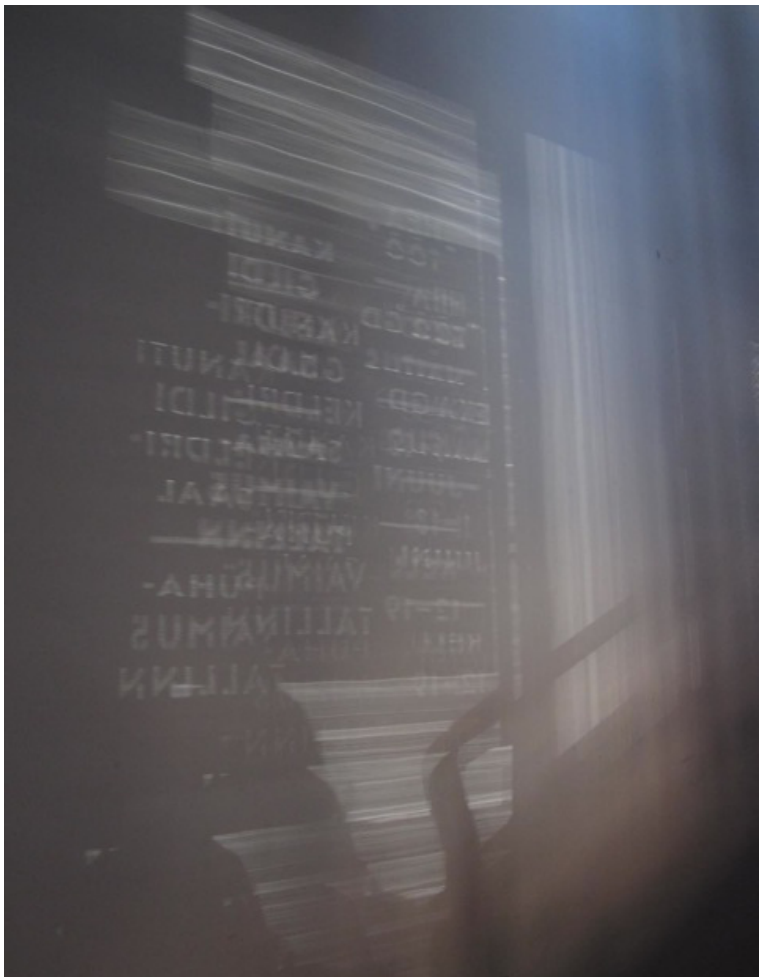


Hijacked newspaper booth with engraved plastic window by EKA GD MA, 2022

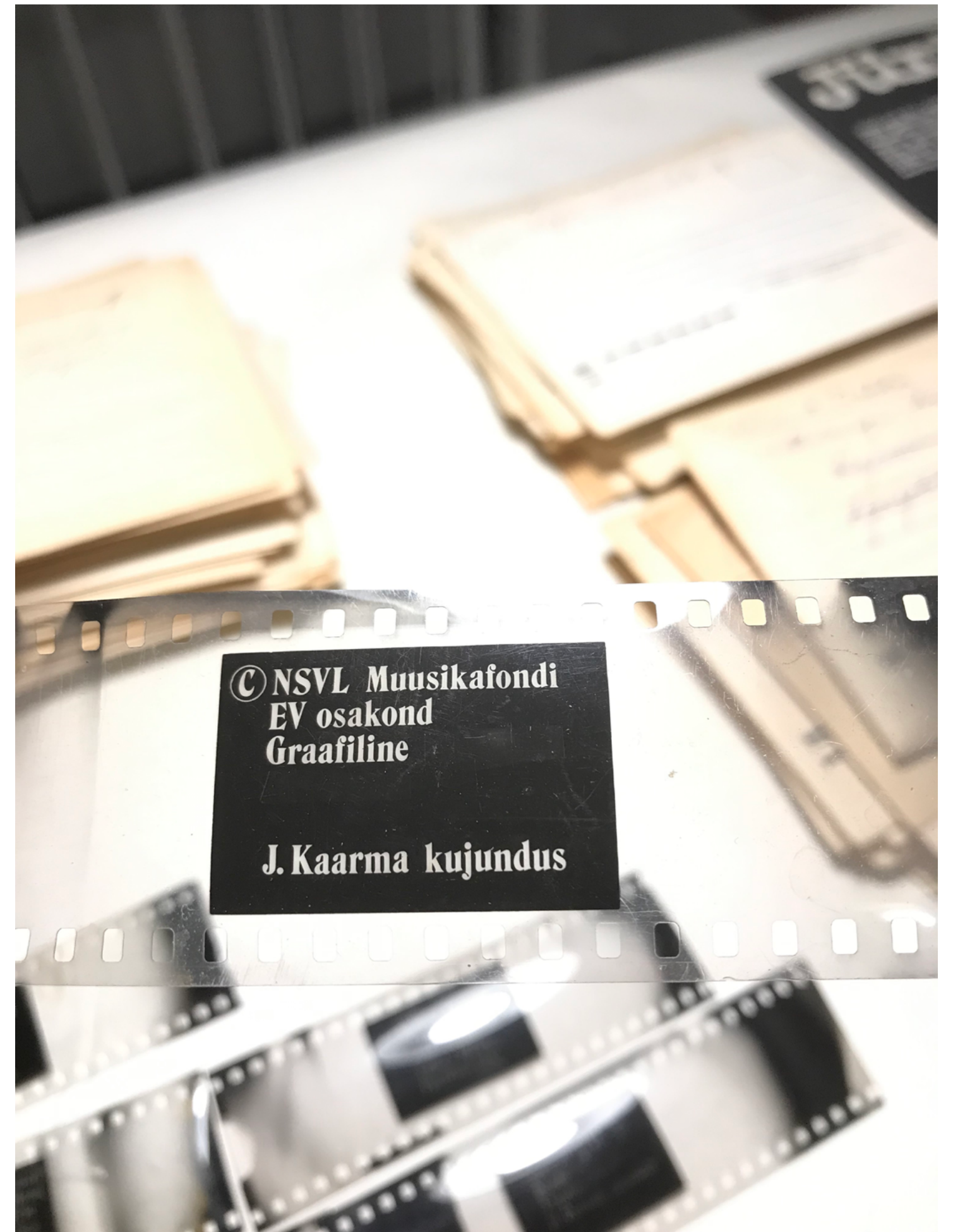
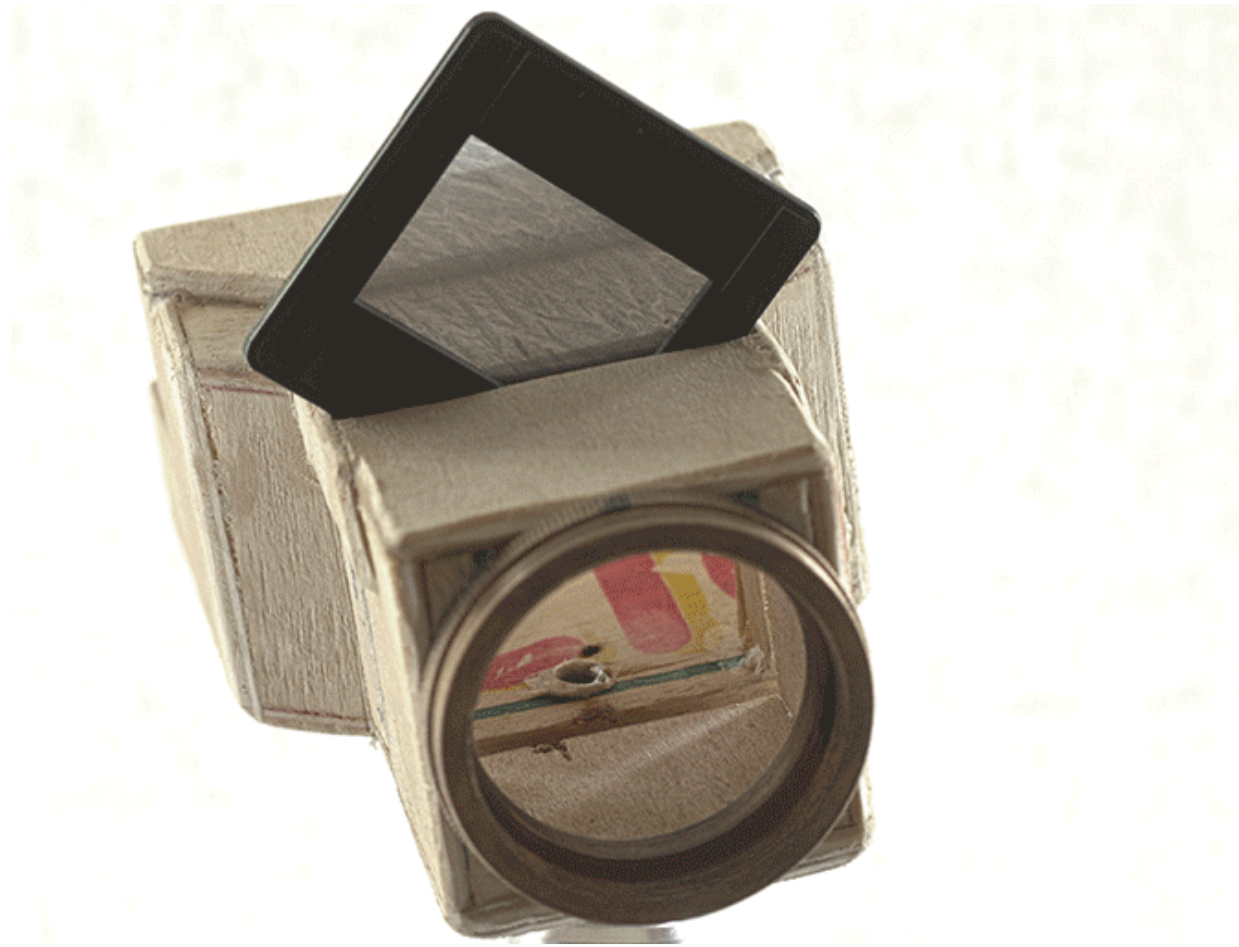
Laser cutting & projection through shape



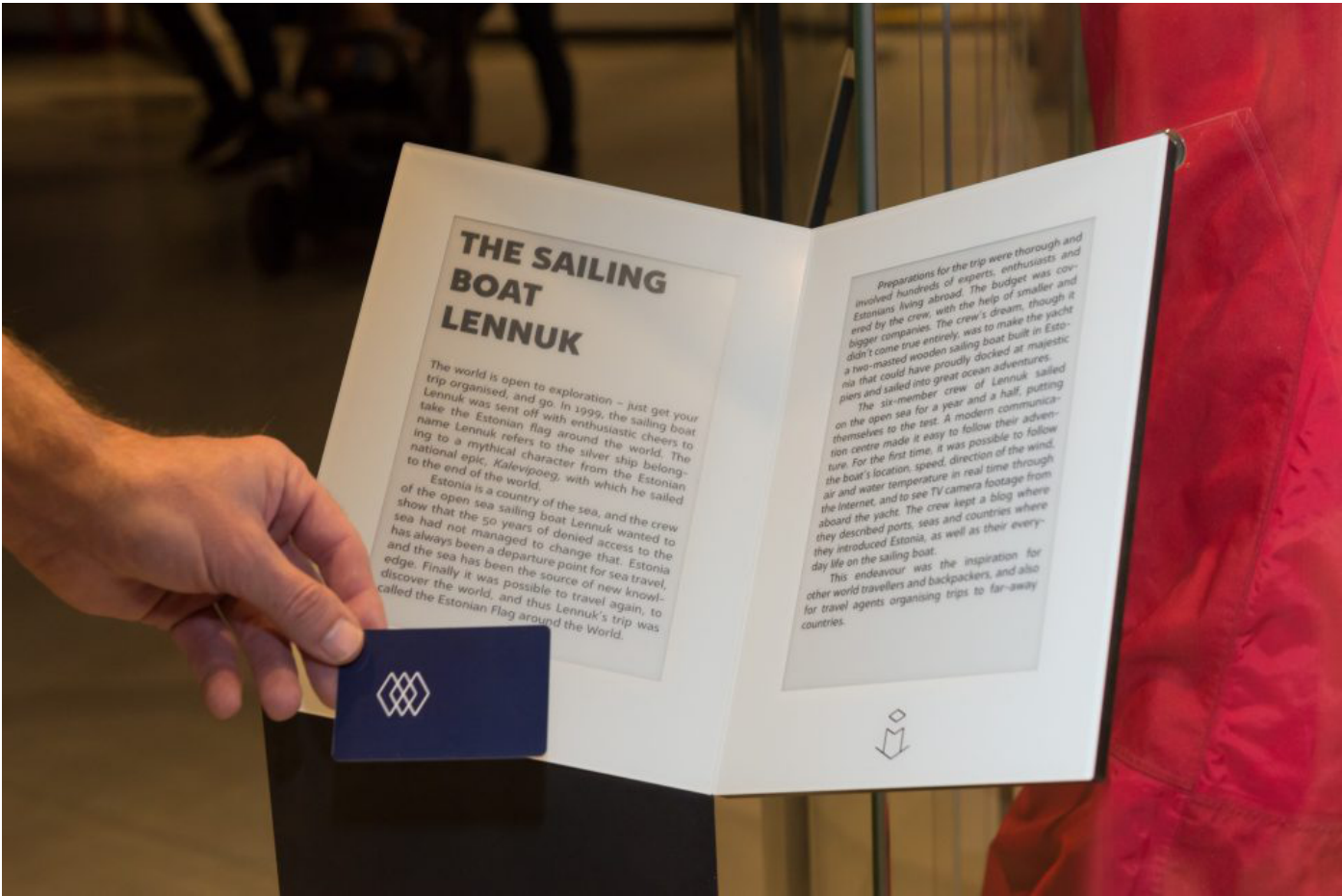
Poster for EKA GD grad show 2010
(Ranno Ait)



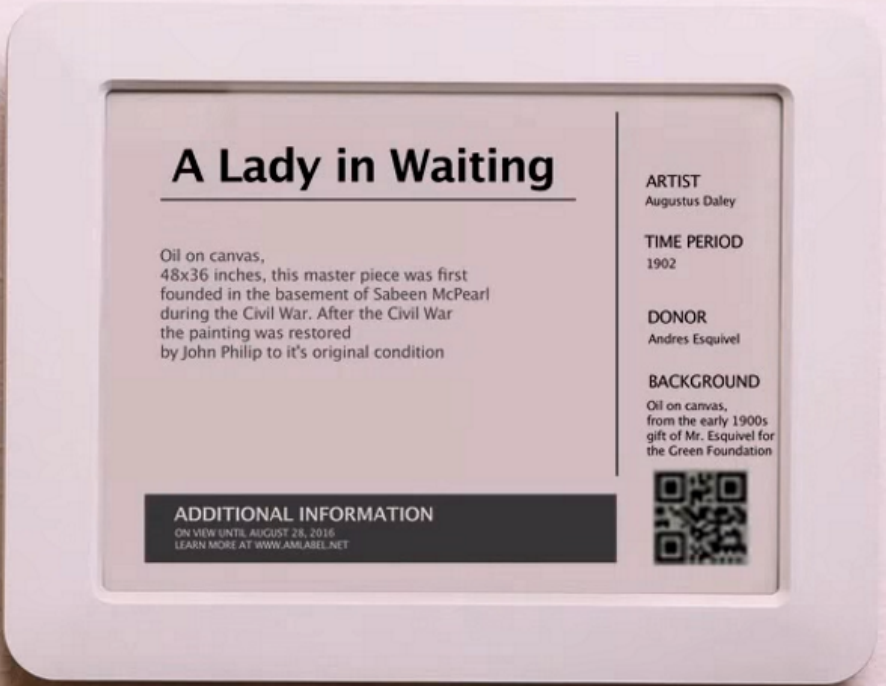
Diapositive/negative projection



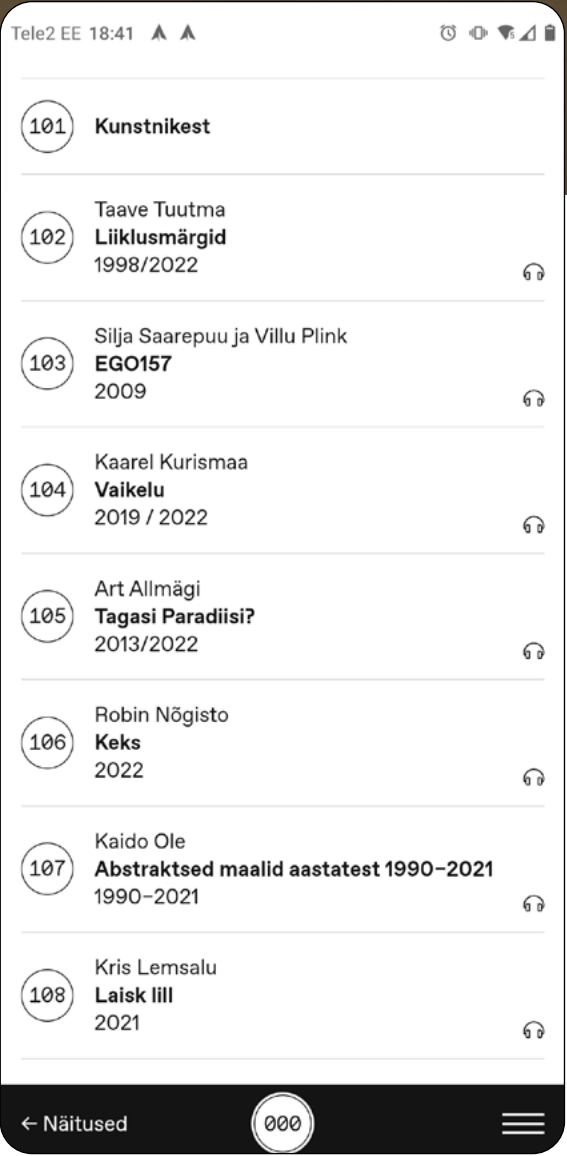
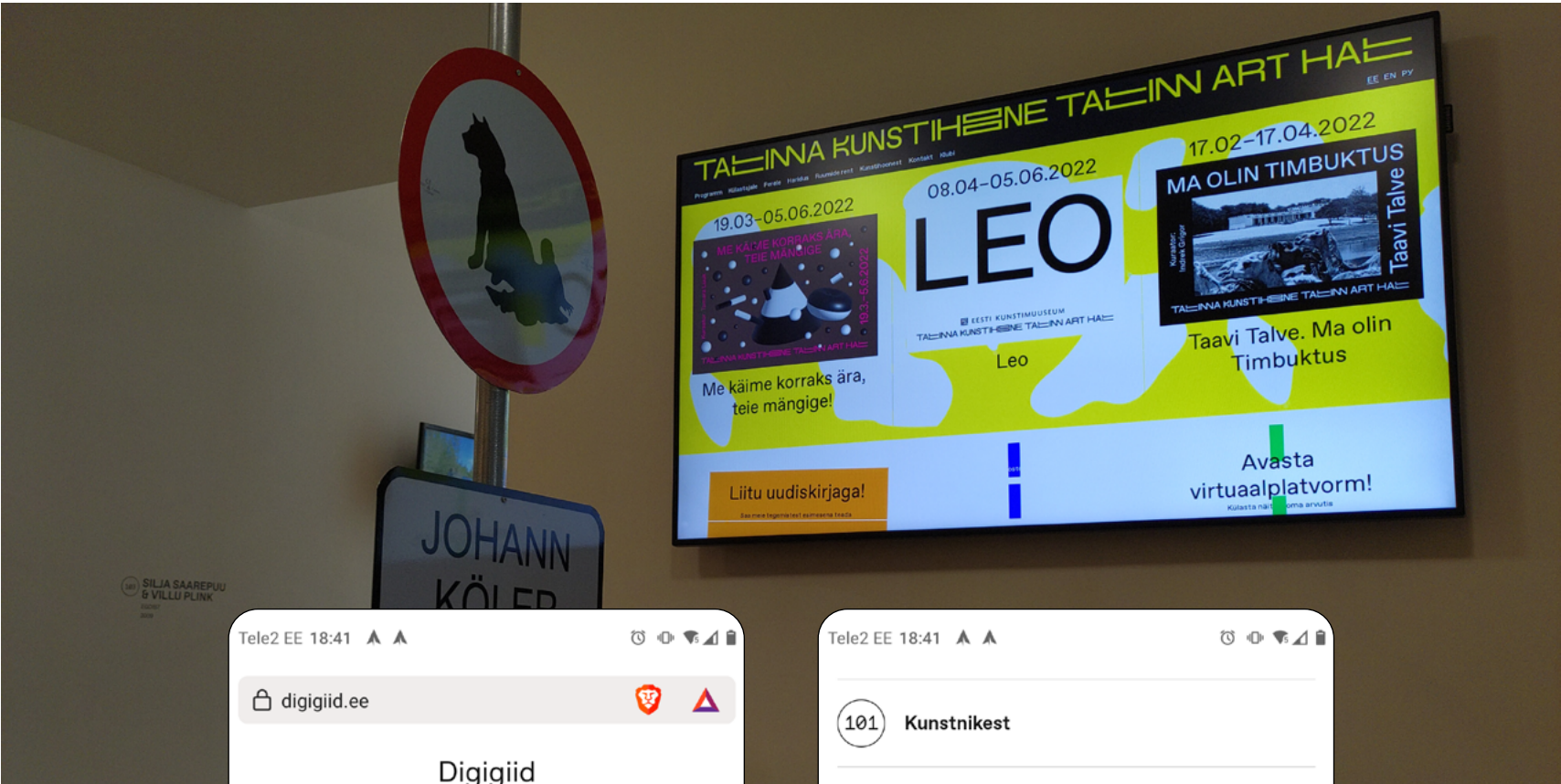
E-paper

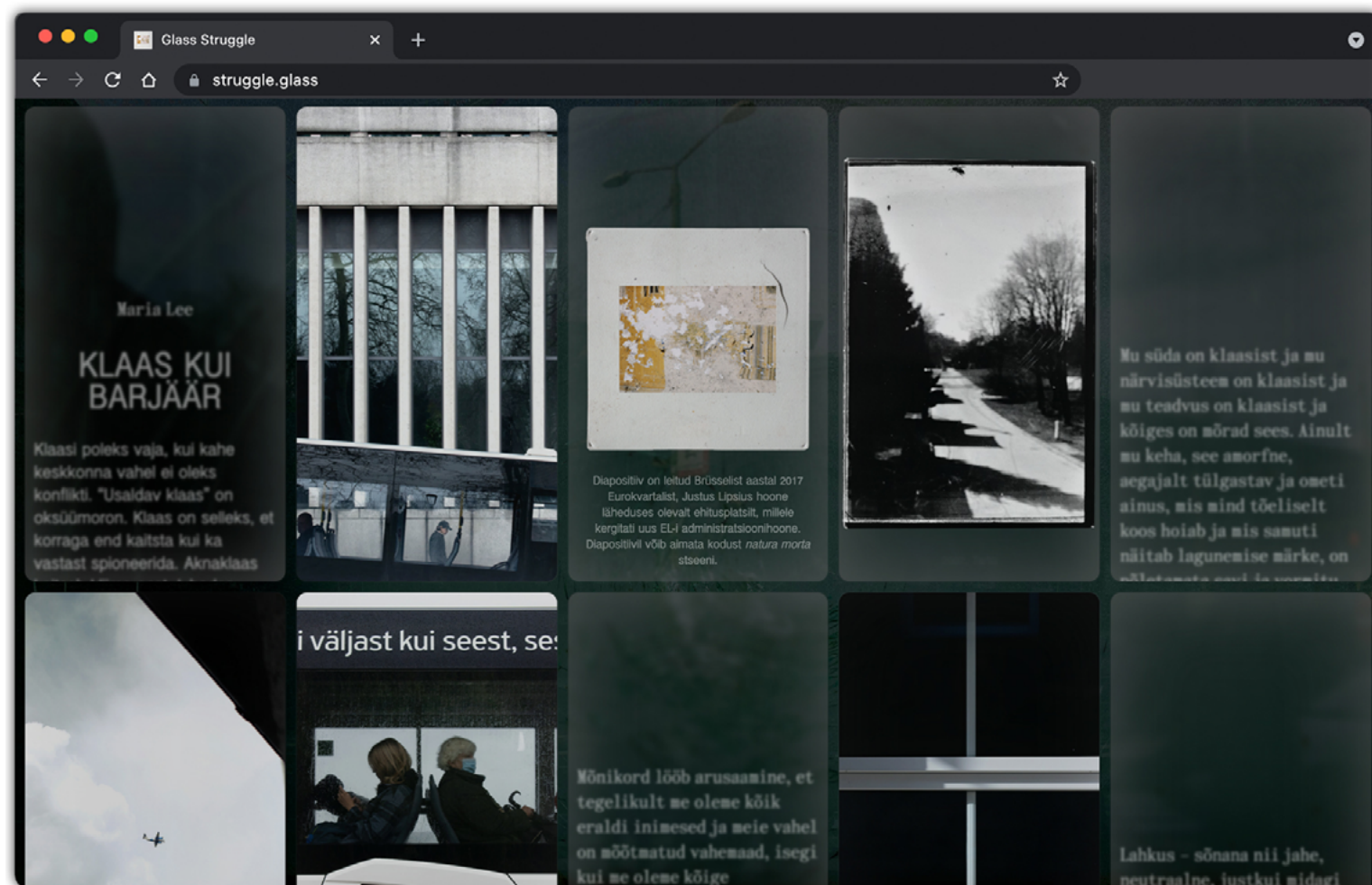


Estonian National Museum

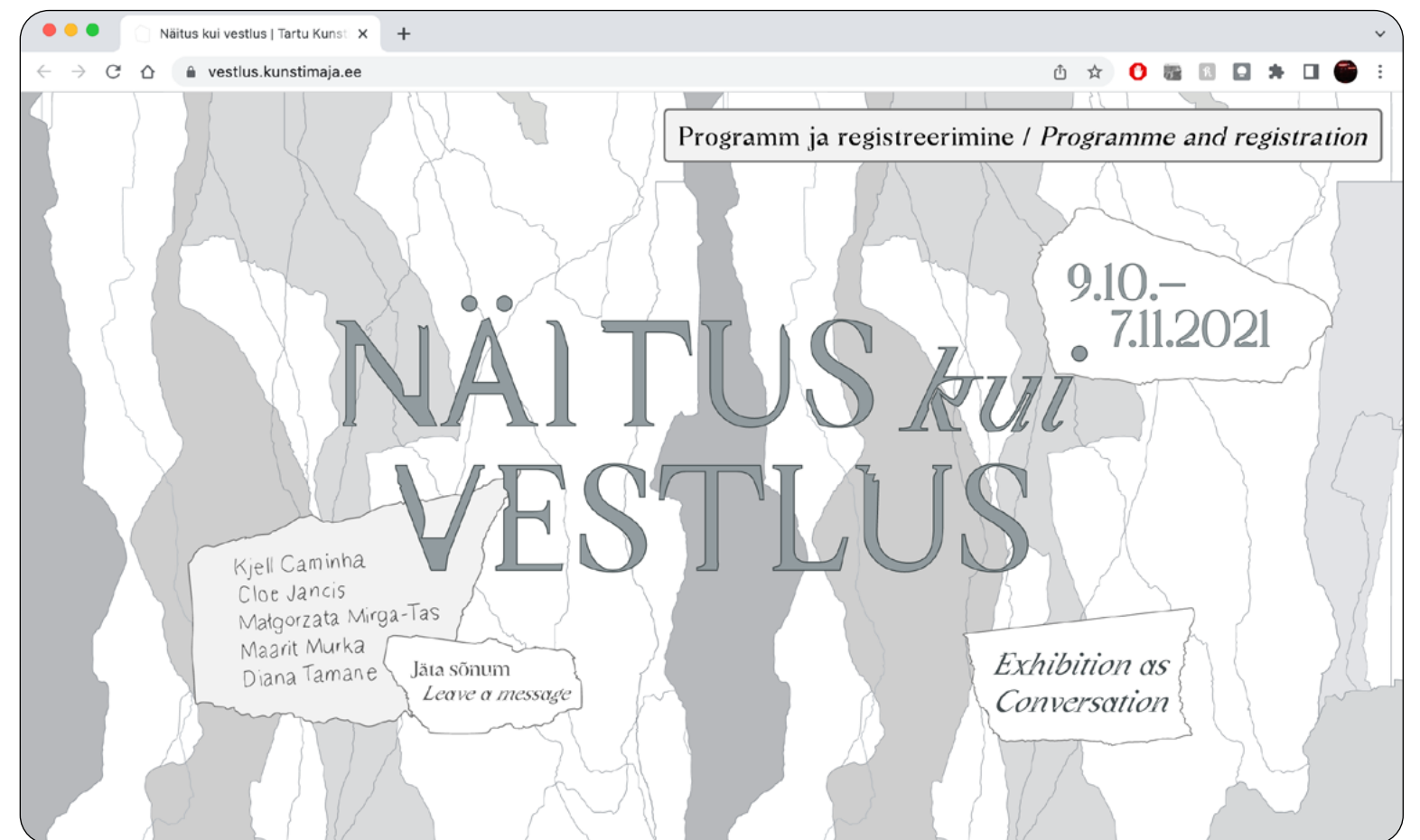


Screen-based solutions + private smartphone pocket guides





Maria Muuk, online exhibition publication for Sten Eltermaa's exhibition "Glass Struggle" (EKA Gallery, 2021)
<https://struggle.glass>



Allan Aug & Martina Gofman, online exhibition programme for the group exhibition "Exhibition as Conversation" (TartMus, 2021)
<https://vestlus.kunstimaja.ee>

LOW←TECH MAGAZINE

solar.lowtechmagazine.com

LOW←TECH MAGAZINE


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How to Build a Practical Household Bike Generator

We built a pedal-powered generator and controller, which is practical to use as an energy source and exercise machine in a household — and which you can integrate into a solar PV system. We provide detailed plans to build your own, using basic skills and common hand tools.

March 2022



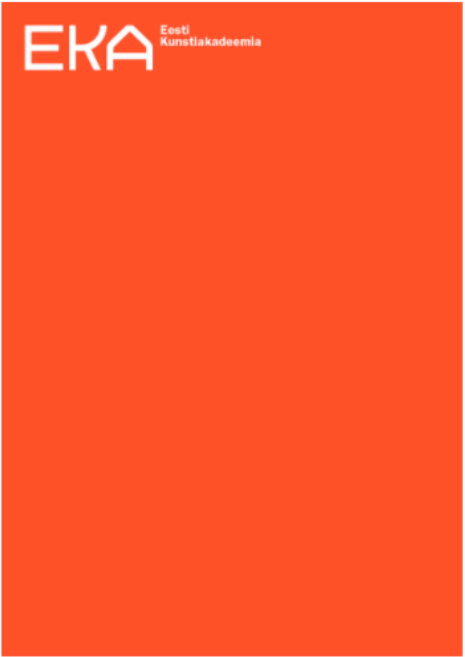
Page size: 670.79KB

<https://solar.lowtechmagazine.com>

Desktop printed site-specific publications



Plakati toon valitakse vastavalt sündmusele (nt põhikommunikatsioon on alati rohelisel põhjal, avalikkusele suunatud üritused punasel põhjal, koostööprojektid kas hallil või lillal). **Põhjale kujundatakse sündmuse info ja fotod mustvalgelt.**



Eeltrükitud põhi

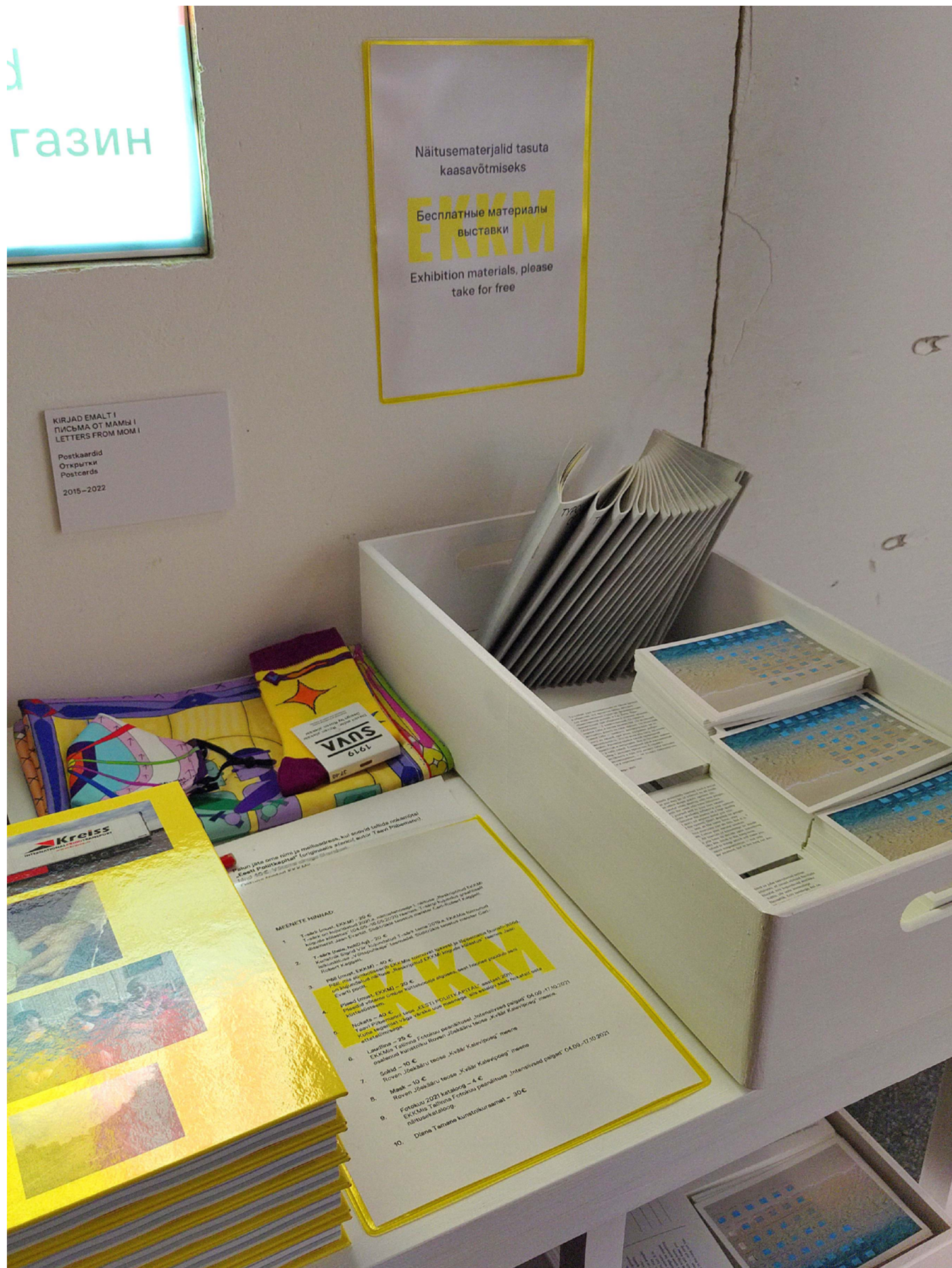


Plakati trükifail



Lõplik plakat





Indrek Sirkel & Ott Kagoovere,
visual identity for EKKM,
2021-2022

Saab kasutada väga erinevateks asjadeks:
sildid, menüüd, tänukirjad, kingituste andmiseks

OLEME
AVATUD

WE ARE
OPEN

МЫ
ОТКРЫТЫ

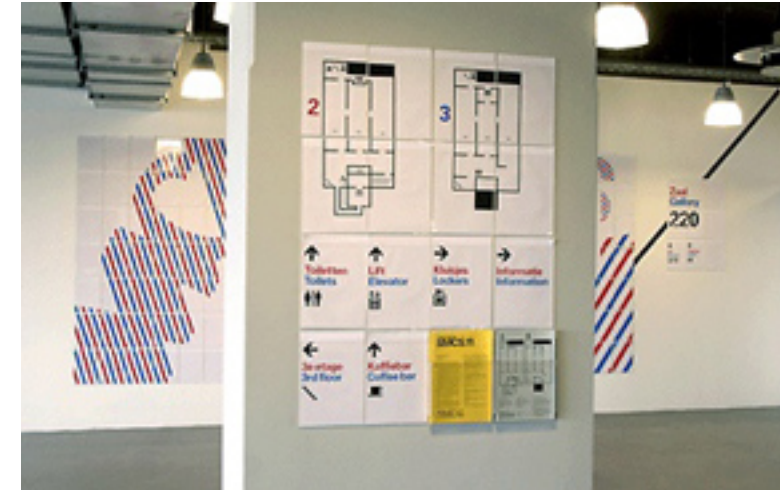
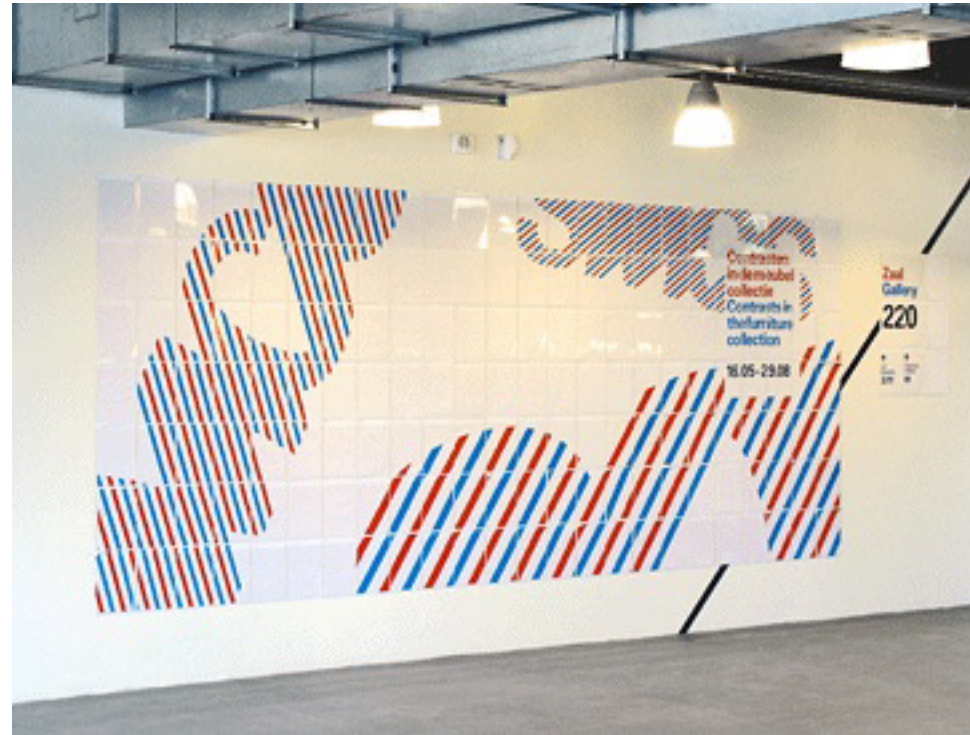
OLEME
AVATUD

WE ARE
OPEN

МЫ
ОТКРЫТЫ

Modular system for large-scale desktop printing

Experimental Jetset, visual identity
for SMCS (temporary Stedelijk), 2004



Large-scale posters, wide format digital printing



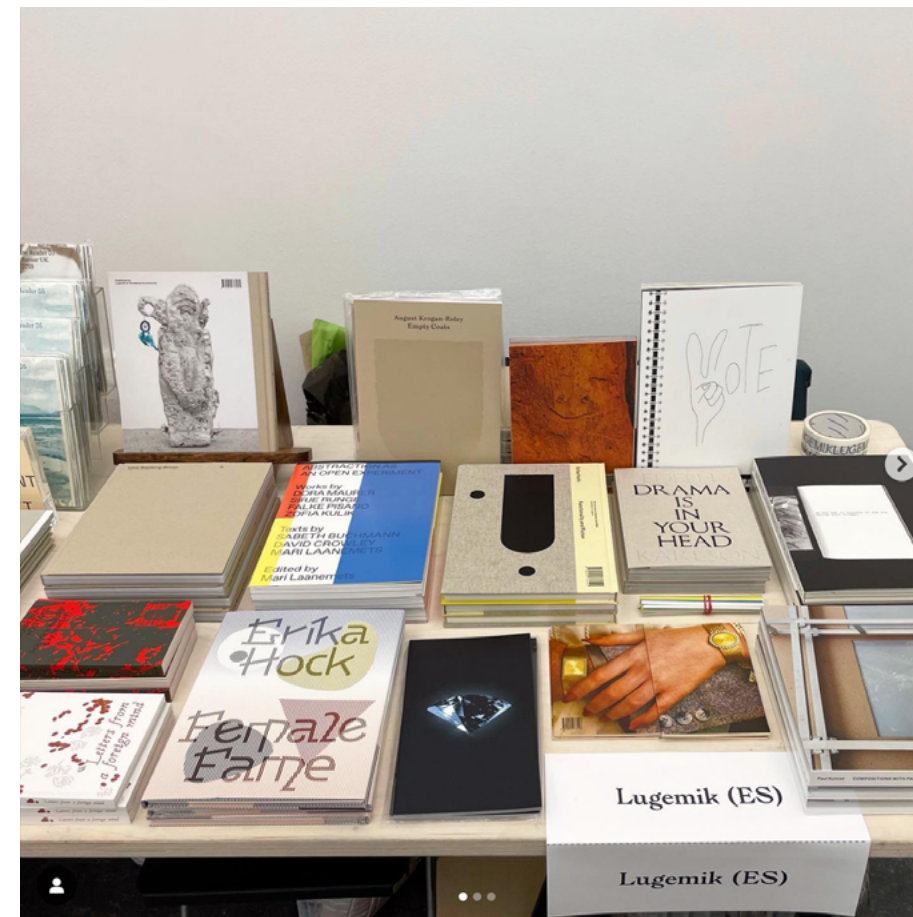
Maria Kapajeva's exhibition “Loose Photos, Odds and Ends”, Kumu Art Museum, 2022 (Maria Muuk)



Exhibition “A Book Designer’s Studio. Jüri Kaarma and Late Soviet Graphic Design”, Estonian Applied Art and Design Museum, 2022 (Anna Kaarma)

Afterlife of printed material

- Smarter content & distribution of catalogues, brochures
- Repurposing printed materials (DIY or via Estonian Packaging Circulation)




lugemik • Following
Bergen Kunsthall

lugemik Our table at Bergen Art Book Fair 2022 is ready! The fair opens today at 11 and is open at Bergen Kunsthall Fri-Sun 11-17. Come and say hello and join us for the launch of '0' by Lene Baadsvig Ørmen on Sat at 12.00! #bergenartbookfair #lugemik



Printed matter – what to keep in mind

- Almost all printing house paper is carbon neutral and self-sustainable (SFC, PEFC certified).
- Recycled printing papers exist, but are often not at all more ecological. Paper can best be repurposed as cardboard, not printing paper.
- Avoid adhesives, lamination, coatings.
- All unlaminated paper is recyclable up to 6-7 times; mostly also compostable.
-  Check your printer for the Nordic Swan Ecolabel & ask about harmless/compostable inks. (Printall, Ecoprint, Aktaprint, Pajo...)
- Bright Pantone ink pigments are more toxic – especially green.
- Smaller quantity (up to 1500 A3 printing sheets) = digital printing. (But think also of alternative printing methods!)
Larger quantity = offset printing.
- Use standard sizes to reduce paper waste.
- Wide format digital printing from a roll of paper can be 1500 mm × up to several meters.
- Best on-demand/digital print quality – Indigo print (K-print; Librix).
- If it's a takeaway flyer/brochure, make it worth it as a responsible design object.
- Quality matters! Be aware of & push the potential of graphic design to fit/add conceptually to the exhibition.

Shorter exhibition (< 4-5 months)

- No (new) vinyl sticker or PVC
- As little adhesives as possible
- Consider using paper & recycle it!
- Consider using e-paper
(as an institution)
- Consider using existing/disposed material
- Consider using simple handicraft solutions (handwritten typography)
- Consider using electricity based solutions (projection, screens)
- Make a recycling/repurposing/redistributing plan

Longer exhibition (> 5 months)

- Vinyl sticker, adhesives and PVC are fine, if necessary for longevity
- Consider using existing/disposed material
- Consider using more elaborate handicraft solutions (type systems, hand type setting, sign painting)
- No electricity heavy solutions (projection, screens)
- Make a recycling/repurposing/redistributing plan

Thanks!

Special thanks for contributions: Lauri Lenk, Veiko Iliste (Deviis), Indrek Sirkel, Ott Kagovere, Ranno Ait, Solveig Lill, Tiiu Saadoja, Kersti Sülla, Maarika Solovjov & Tiina Põldaru (Tallinn Book Printers), Anne Aavik-Taasväli (PrintAll), Karin Vicente, Renita Raudsepp, Agnes Ratas

Typeface used: Edition (Elias Hanzer), a type family made with & for CNC tools

Photos of historic exhibitions from the catalogue “New Pain. Young Estonian Design in the 1980s” (Estonian Applied Art and Design Museum, 2018)