


Beta 04

Show me
yours,

I'll show you
mine



*Show me yours,
i'll show you mine.*

Betamag's fourth issue wants its authors to expose something that they've kept a secret so far.

If art is a mirror of subconscious, then what dirty secrets are hidden in these pictures? Everybody has a chance to conceal and reveal.

Do you have any secrets? Believe me, so do I...



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Photos by Dmitri Gerassimov



Andrei Pearing

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

A: I have a bad habit of judging people by their looks. I'm trying to get rid of this.

Do you have a nickname that makes you proud or embarrassed? Why?

I have a nickname – Nio – but it pisses me off when people think that it's Neo from The Matrix. I'm tired of explaining that it's different, and taken away before the movie came out.

A music question from the “guilty pleasures” section: a track that you like, but don't really want to admit in public (well, now you have to).

Modern Talking “You're My Heart, You're My Soul”. Usually I listen to totally different kind of stuff, but sometimes I get carried away by 80s pop. I am sometimes ashamed to admit it to my modern and trendy friends.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I remember trying to start one when I was young, I remember the first line: “in the morning I threw up” – and that's it. Today I have a blog in the net, but I never write anything very personal there.

What do you want to show us with your work?

Hm... I guess I want to show a particle of how I perceive the world around me. The surrounding world through my eyes. I try to add a pitch

of surreal to the real.

Do you disclose something of yourself in your work, that has been hidden so far?

I think so, but only subconsciously. I have to admit I've never actually given it much thought.

Were your work to be exposed, then where and in what kind of frame?

I don't really care, but the best would maybe be in a small cafe, where people sit down, have tea or coffee and look at my works. In a gallery or a museum people pass too quickly, because it's not very interesting to go through an empty room and watch many different pictures in frames.

What are these guys trying to show each other?

I think they're trying to show their strength and wisdom.

On what stage would you like to be a headliner?

I would gladly play a couple of disco hits in a disco club like Studio 54.

What would somebody have to show you, in order for you to show yours?

Well, for example, if somebody showed me a gun, I would show anything that's required.





Time Toots

JB: Tell us a secret that only you are aware of. Confess and you'll become a better person!

T: Have you heard of Timo's bite?

No I haven't, what is it?

Timo's bite remains undisclosed...

Do you have a nickname that makes you proud or embarrassed?

Why?

Timmu ja Timmi were the ones that disturbed me when I was younger, for now my emotions have stabilized.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Ice Cream "Helista mulle mobiilile". Listen to it once and it's with you the whole day.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

A diary is substituted by personal photostock, that is sometimes "read" by other people. Looking back at things you can learn a lot yourself.

What do you want to show us with your work?

I want to ask how many pictures are taken in the world and why can't I see them? How important it is to show pictures? Is taking a picture for the sake of it reason enough?

The girl on the third photo, has she shown you her picture?

The girl showed me many nice pictures beside that one.

Do you disclose something of yourself in your work, that has been hidden so far?

I also take a lot of pictures that nobody ever sees. Not all the pictures are for public exposure, lots of things remain a secret.

Do you disclose something of yourself in your work, that has been hidden so far?

Tallinn's Town Hall Square, using hologram technology

On what stage would you like to be a headliner?

In a sauna.

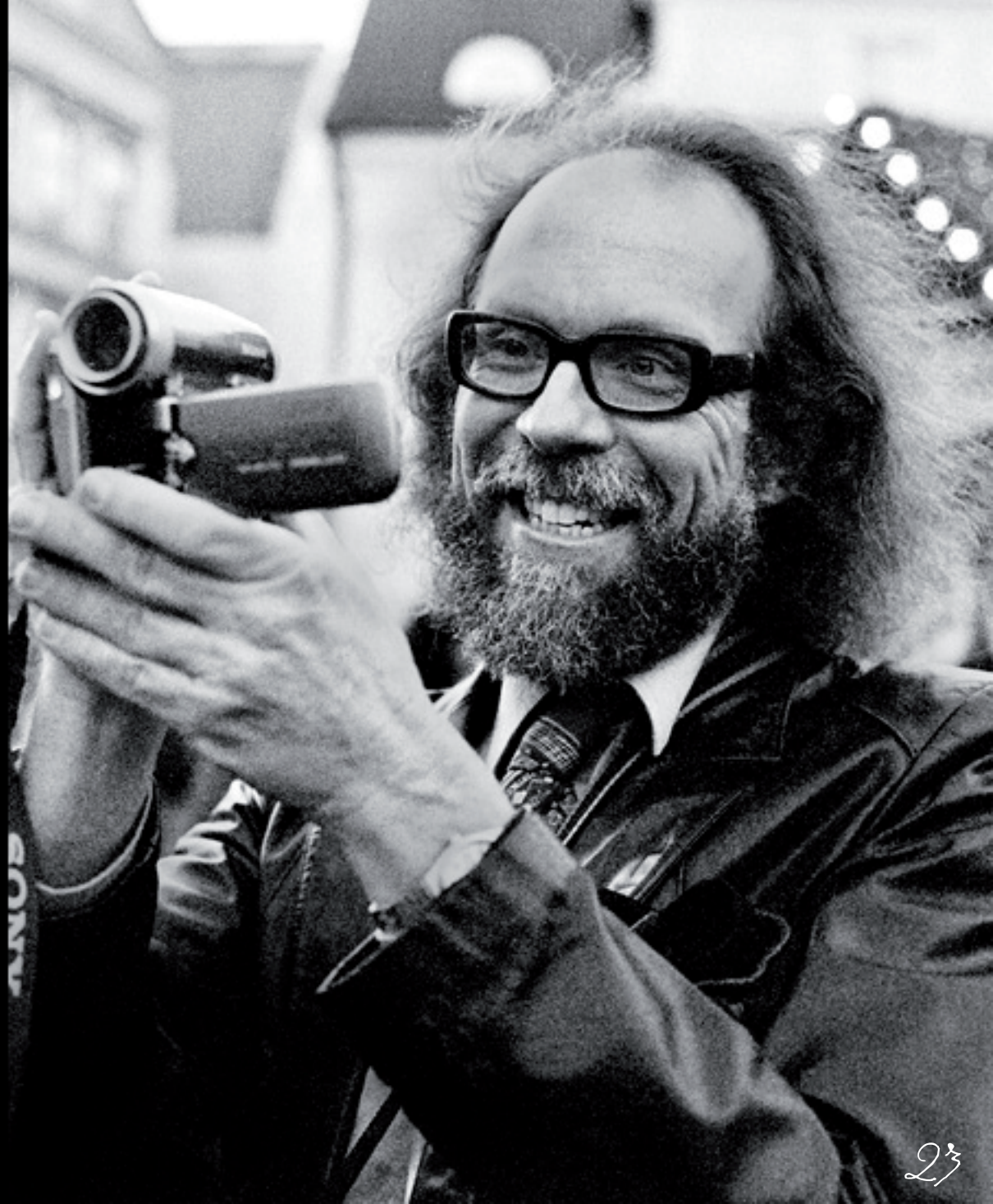
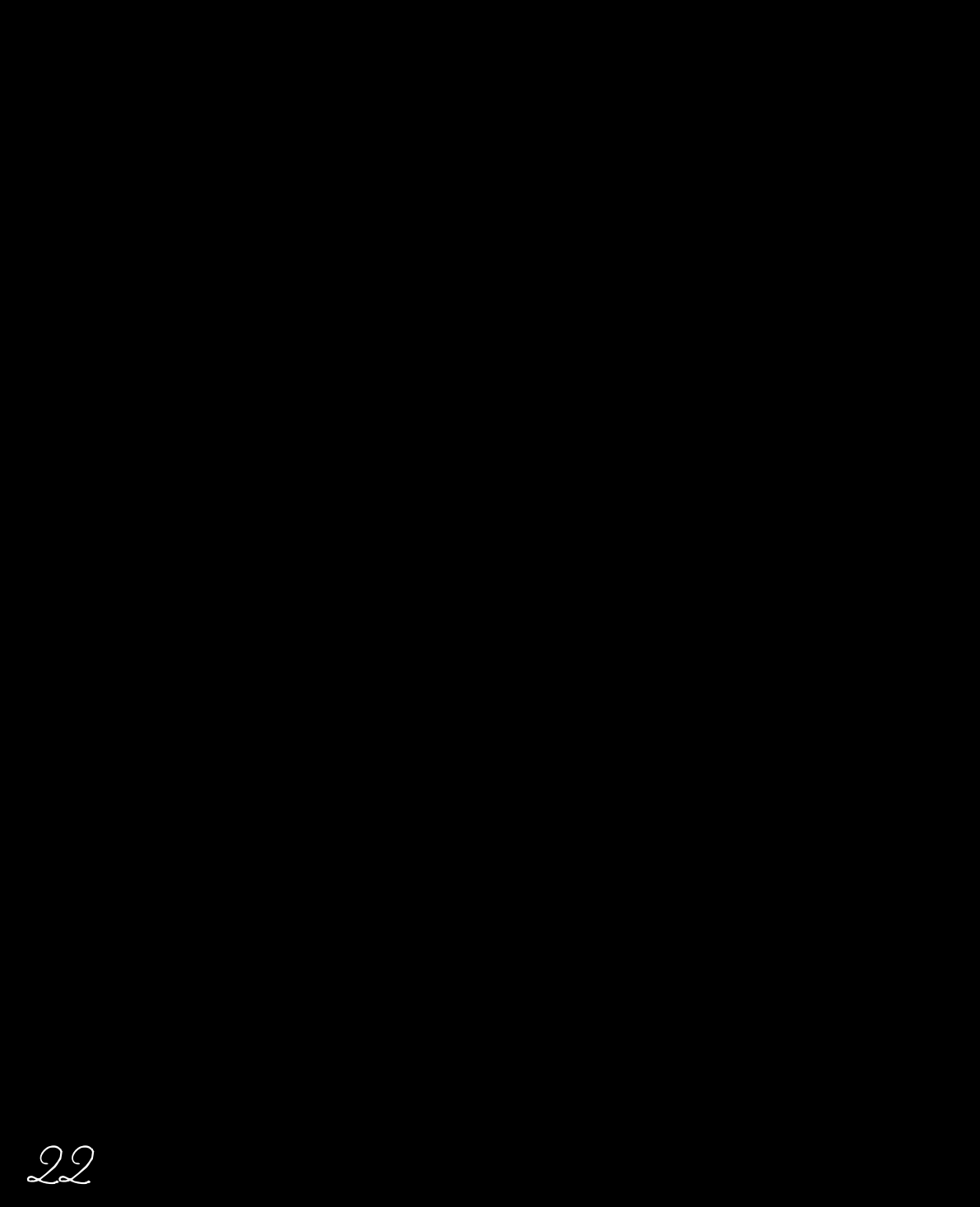
What would somebody have to show you, in order for you to show yours?

Show me the mirror to your soul, I'll show you mine and the infinite moment is born.











Gostafa

JB: Tell us a secret that only you are aware of. Confess and you'll become a better person!

J: Coming from a party I've seen a grown man taking a crap in Kosmos bus station, very real.

Do you have a nickname that makes you proud or embarrassed? Why?

A thug name that doesn't have much to do with real life but sounds good: the count of Männiku.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Palju on kell, pean tõusma viie ajal/Kas ma hilinen, kas ma hilinen/
Kitsad ja pimedad üksildased tänavad/Kuidas leian tee,kuidas leian küll tee... by Boris L.

I gladly confess. Confession may be altered by an ignorant aggressive crowd, where for example Onu Bella's "Purple Tango" could result in "a night of long knives".

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

No. My head is my best diary. No. 1 medium.

What do you want to show us with your work?

There's a perversion present in every dream home, there's no point in putting yourself in someone else's role. Dialogue always has too much noise, I like ersatz, red is the most intensive colour, red leatherette and

leopardskin have the appeal of cheap glamour. the rabbit is not a player but a loser. I tried to envision a scene when in a TV, after the broadcast has ended, you can see a series of voyeuristic scenes. (also check "Tet-suo", "Videodrome", "Lost Highway".)

Do you disclose something of yourself in your work, that has been hidden so far?

No I don't.

Where and in what kind of frame would you want your work to be exposed?

On TV, made into a video, played from a VHS.

Do you really understand people? Do you claim somebody else's role I think the work should answer that

On what stage would you like to be a headliner?

Some old opera house, way back in the past. Me making a fool of myself in a monkey costume and the high society laughing themselves to bits.

What would somebody have to show you, in order for you to show yours?

It's a matter of discussion. A woman could show her beard, a man his braids.

in
every
dream
home
a
heartache ?

~~ROBERT:~~

What are

you

trying to pull?



~~PAUL:~~

Putting
myself in
his

place.



ROBERT:

And

so?



~~PAUL~~

(*shrugs*):

Nothing;

just that.



~~ROBERT:~~

And so?



~~PAUL:~~

They say

that

to understand people

you

have

to put yourself in their place.

I'm proving it's

not so.

Rotem Chiz



23: Tell us a little about yourself as an artist.

24: I mostly deal with mutations of man and..(nature, technology, culture, everything), using personal archive and documentation found via web. But frankly, it varies. I feel I have always been experimenting, searching and discovering new things, without a real need of finding or defining myself. I mainly use film, video, computer, drawing and writing as my main tools of expression.

As i'm not aware what goes on in Israel and in your art-scene especially content-wise – maybe you can tell me more about it? What are the main issues that you like to bring in your work?

About the 'Israeli art scene', I find it hard to believe one really exists. – I'll explain. One has to understand that Israel is a country that functions as the home of people gathered from all over the world, with one thing in common, they are Jewish, or have Jewish roots. So you basically have lots of talented people doing their thing, most residing in Tel Aviv and so, this melange of styles and voices appears, which may be referred to as 'the local art scene' or 'Tel Aviv art scene'. As in any place, there are groups, collectives, special projects, and in fact, I am getting a sense of having no Israeli art, there is only the thing itself, that which remains, all the rest is of no special importance.

Tel Aviv is a small city comparing to Berlin for example, and yet, there are lots of people creating and things happening all the time. That is the one difference between Israel and other places – the density. And also, high contrast – you've got foreign workers getting run over by businessmen, a melange of tongues and colors and opinions versus money manipulated media all intertwined under the scorching summer sun,

creating a somewhat soothing arabesque. Check out: magazine972.com.

Can you tell me a bit more about that magazine?

It was an initiative of two friends of mine, who, independently, created and developed the project, which features worldwide contributions, mostly Israeli ones and is somewhat political. It is unclear if the mag would ever update, as for now, it won't.

Looking at the magazine, i noticed that themes like war and homosexuality appear quite often in the art-works. As you have closer contact with war than us in Northern-Europe, is it something that you like to bring in your works? How do you feel about it?

I believe that war is a conflict no different than any other conflict. Conflict may be a basis to most works of art. Man seems to constantly deal with life and death, good and evil, not finding answer to fundamental questions of its being. I, myself, feel that humanity has to disarm itself completely, and return to nature, just like all animals do. I feel that war is an ancient concept dragging along to a new, more horrific planet.

Looking at previous works for Betamag from Estonian artists, do you see differences between Estonian design/art and things that are done in Israel?

I can find similarities between the two, a certain escapism, or, a naive quality, which I believe, is a result of art/design schools. I believe that most artist/designers share a worldwide collective interest which transcends beyond the place they come from, or create in. They use their immediate environment as reference and inspiration.

We want to know about a secret or a weird habit in your life, that only you know. Come clean and you will be a better person!
I like sticking my nose into my girlfriend's eye and move it back and forth as if I were kissing it.

Do you have a nickname that you feel ashamed of? Or proud of?
Why?
My father often refers to me as 'off muzar' which may be loosely translated from hebrew to english 'weird chicken'. It's a phrase...

Question from "guilty pleasures": a song you really like but shouldn't admit (now you have to).
... baby one more time

Have you ever kept a diary? Has someone else read it? How is it to read it now yourself?
My life is my diary, people read it all the time. Reading it now, I feel one with myself.

What do you want to show us with your work?
What you fail to see is what you get.

Have you exposed something hidden about yourself with this work?
What is it?
You tell me.

If your work was to be exhibited, where would it be and what would the frame look like?
Nature, frame-less.

On which stage would you like to be the headliner?
Everywhere, all the time, that's the truth.

What would they have to show you, in order to get you show them yours?
Only love.









COLUMN BY MARKKO KARU

Photos by Dmitri Gerassimov

Why it's hard to show.

Estonians do not make compliments.

The best you can have, is to be rated as “normal”. We tend to accept that normal is the best you can be.

When two professionals meet, they discuss weather, sports, cars etc just to avoid giving feedback to one another's work. “Um, yes, I saw your exhibition/graphics/poster, is quite ok, I mean, you cannot top that in Estonia and nobody asks for better anyway...” Pardon, what kind of feedback is this??

Truth is the same applies wherever you go, all professionals around the world envy each others work. Maybe our situation is more fierce due the non-existent size of the market. As one of my friends said “it's such a

shame that so many wonderful people are at each others throats because of too little to share.” Nobody ever accepts its uncapability because it could cost you an account. Things get done poorly, nobody hires an outsider and the flaws get fixed in newspapers.

Few years ago became an idea among copywriters to put together a club for creatives. Maybe you have not noticed, but media people, agency directors and account managers often meet whether in formal or informal occasion. Creatives never do that. Reason is simple: they do not make deals! Their work starts after the deals are done. So the situation is that media people, directors and managers know each other, creatives only know their schoolmates, ex-colleagues or other acquaintants.

So, and then became a plan to make a club for creatives. A place to discuss campaigns, browse books and watch moves etc. Even an apartment was picked for that. Everything was swell up to the point where the upkeep was discussed. Creatives thought it was quite normal idea that the club was financed by agencies, the rental sum for each agency was truly small. And then came out that agency managers were really terrified by the idea that creatives among different agencies socialize: maybe they will flee or turn hostile or whatever.

Art Directors Club is represented also in our country. But I have not seen it in action. Why it exists? Is it just an outlet for the vanity of some agencies or is it supposed to be a place where our creatives can educate themselves and evolve? Is there anybody who actually does something to higher our level or we just hope that somebody who is studying/working abroad comes back and makes everything new?

Wherever I have discussed this topic I have met resistance or ignorance.



“What can we do, it’s pointless crusade, don’t bother with that”. Right. It is not my crusade. But why I hear so much whining for the lack of personality, so little good work around, so much possibilities wasted. From where those ugly creatures come? They come from the place, where people do not evolve. They do not evolve because of the lack of feedback. They lack of feedback because people are afraid to give it. Afraid because the client, creative, whoever, may leave.

Okay, basically can every active person get a scholarship, take part of courses, get a place for intern etc. And there are companies, who do educate their people.

My concern is the feedback. There are some anonymous and non-profitable communities, pixel.ee for instance, where people do criticize everybody’s work. However, we need also some professional and unbiased feedback. We have critics for all kind of arts besides graphic design and advertising. Yes, some figures keep their appearances by publishing articles in that subject, but most of the time their talk is about how they feel about some campaign of design work, mostly in form of distant memory, which was revived. Yes, it can also be interesting, but what else is there? How the message was delivered? Does the chosen styling do the trick? What can we learn? If you start to talk, say something useful and educating! And what matters to me most, how can somebody get similar opinion before the campaign?

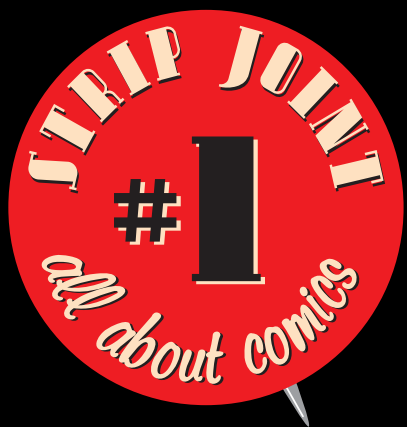
I will wrap it up now.

Our market is very volatile and nervous but it is so because of the people on it. If people stop behaving nervously, the market will calm down. Planning and pre-analysis beat fixing mistakes made by rushing every time.

Give public opinions and ask for it too. It makes you better and gives you much better feedback than the opinions heard “around”. Send your stuff to colleagues for review and if someone sent you something for review, please give honest feedback.

Stepping one extra step from good leads you to great. That kind of behaviour is contagious.

My step was to write this article. If someone wishes to give me feedback or discuss the topic a bit further, please contact me at karu@velvet.ee. Let us see, how far we can get.



Alan Moore

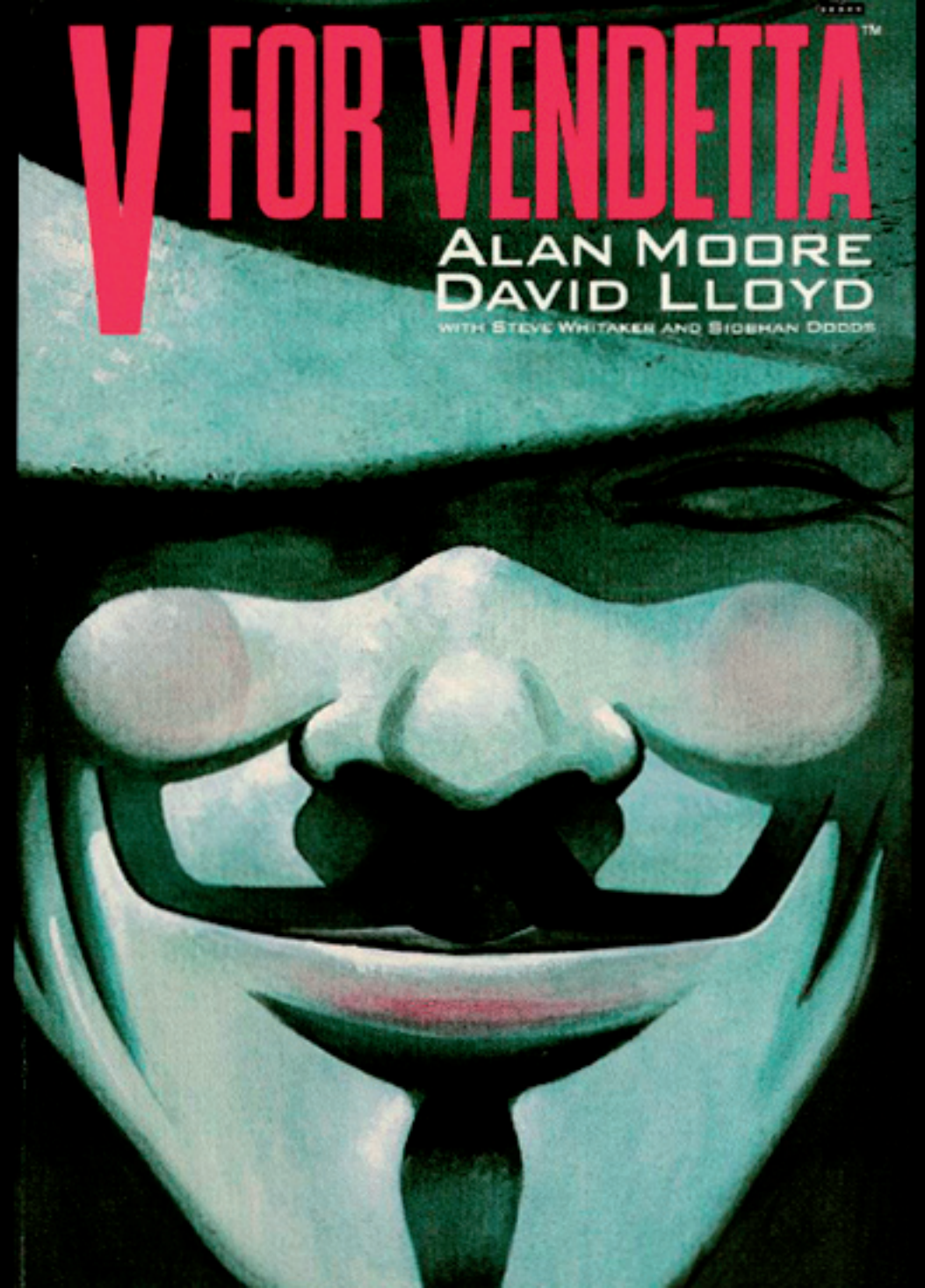


Burn, Hollywood!

The year 2006 brought “V For Vendetta” – an utopian movie fantasy based on the celebration of Guy Fawkes’ Day. It was vaguely mentioned that the movie is based on a graphic novel and the producer Ron Silver (probably THE hotshot guy in Hollywood) claimed in an interview that “after discussions with the author he seemed genuinely interested”. Despite that, the name of the original author, Alan Moore, seems to be curiously absent from the titles. What gives?

Silver’s version of the story couldn’t be further from the truth. At least two times previous had Alan Moore witnessed the steamrolled Hollywood versions of his complex narratives and he desperately tried not to get overrun again. He failed. The least he could do, was to ask to remove his name from all the related materials. The movie went forward without his blessing because, being first and foremost an artist and not a businessman, rights to his “V For Vendetta” story were owned by DC Comics (after a bloody fight on the subject).

In the light of the previous faux pas’s – “From Hell” (a doctorate’s degree’s worth of murder psychology turned to standard-fare Hollywood “mystery killer action” with stoned Johnny Depp in the lead) and “League Of Extraordinary Gentlemen” (fireworks of viciously nasty characters turned to family movie “merry bunch of misfits) – all he could do is sue. At least Ron Silver is now in for a lawsuit for trash talking.





A tribe of arab aliens facing the enemy in
“League Of Extraordinary Gentlemen”



LSD and steam locomotive

Alan Moore's forte has always been his good literary knowledge, which seems to go deeper than anybody else's in the world of graphic novels. Despite the fact that he was expelled from school (for a reason so characteristic of him, for selling LSD), he is a sharp autodidactic whose library card is probably as close to his heart as a quill and a pot with that magic substance he writes his stories with.

"League Of Extraordinary Gentlemen" is a good example of a graphic novel subgenre called steampunk. Steampunk is based on anachronisms and timelapses: showcasing modern, even utopian technology in Victorian society. The term comes from a similar juxtaposition: cyberpunk taking place in the era of steam locomotives would be called steampunk. Something what would have happened if the discoveries of industrial revolution like hydroelectric power and steam engines had been realized by super-designers surfing the lysergic waves.

"League Of Extraordinary Gentlemen" brings together several legendary figures from the English literary milestones – H.G. Wells' "The Invisible Man", "Dracula's" Mina Murray, captain Nemo, adventurer Allan Quatermain and Dr. Jekyll / Mr. Hyde – and leads them to fights with villains, aliens and each other. History, traditional literary reality and absolute phantasm-fiction are all blended together into a new kind of vivid and powerful metatext. Reading "King Solomon's Mines" will never be the same again knowing, that Allan Quatermain was actually a fierce morphine addict. The Invisible Man ceases to be a science-driven explorer and shows the traits of a violent murderer with a devious nature and nasty temper.

WATCHMEN



"Who's Watching the Watchmen?"

Alan Moore's most renowned body of work is a book called "The Watchmen" – a literary make-believe written in the 80s and basically carried only by one main idea (like most of the big narratives, think "Back To The Future" or "Star Wars"): what if superheroes were for real? Have you asked yourself a question whether Superman is ever consumed by carnal desires? What does Spiderman have for breakfast? In other words, what becomes of a superhero, when the curtain falls and the act is over.

"The Watchmen" takes this idea to the extreme, describing a world where superhuman creatures with superhuman powers find themselves in a role of a social pariah, butt of children's stupid jokes. Paranoid dictatorship has deemed them dangerous and the result is a negative image – everything the opposite of what we're used to. This is where it starts. For seeing where it goes, no description is good enough. It never is with Alan Moore.

Similar aspects can be found between "The Watchmen" and Japanese mangas, mainly the angst-ridden concern for the future of the planet. The result is the mix of an environmental message, dostoyevskian notion of intertwined good and evil, existentialist monologues, the general genealogy of "superheroism" and god knows what else. It is being made into a movie just as we speak. I have no idea how.

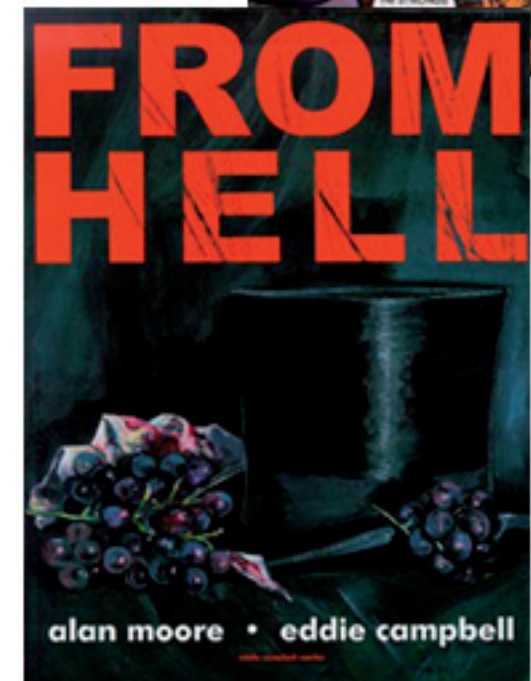
*All Cats Look Black In The Night.
But How Black?*



Alan Moore belongs to a pantheon of comic books writers because he never goes for a cheap thrill (which is exactly the reason why graphic novels are often not considered as “real art”), but for his ability to blend deeper conversations and more profound characters to neckbreaking twists and turns of the plot, resulting in a kind of highbrow action-adventure. Each Alan Moore’s book is a different world – and none of them is truly safe. You have to live with the idea that your best friends (i.e. main characters) can end up dead at any time, and the plot turns to gloomy dark alleys way too often to be ready for every nasty (and often violent) surprise. Alan Moore makes you listen to your own thoughts and realizes your archetypal fears and desires in a fantasy setting. In “From Hell” he asks you: “Given the circumstance, would you be able to kill a man?”, and your answer “yes” truly terrifies you. The next time you say “yes” is to Jack The Ripper’s question “Do you understand me?”, and you understand that there are way too many shades of gray between black and white. In literature and in reality.

Obligatory Alan Moore works on your shelf are “The Watchmen”, “V For Vendetta”, “From Hell”, “League Of Extraordinary Gentlemen” and maybe also “Tom Strong” series (Moore’s version of a more traditional superhero). Beside these you can put whatever you want, being it John Fowles’s “Mantissa”, Marx’s “Capital”, Gibson’s “Neuromancer”, Tom Wolfe’s “Electric Kool-Aid Acid Test” or Tolkien’s “Lord Of The Rings”.

Just remember: there are no heroes. Or villains.





Martin Gelling

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

M: I went to work one morning. A cat came up to me on the street, invited me over and showed its wristwatch, saying that I'm the first to see it, as it had just bought it.

Do you have a nickname that makes you proud or embarrassed?

Why?

No nicknames, no pride, no embarrassment.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Stakka Bo - Here We Go

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I've been too lazy to keep a diary.

How should the animals communicate with people to be better understood?

When there's no will to understand, there's no way.

Do you disclose something of yourself in your work, that has been hidden so far?

There's nothing extraordinary in these works.

Where and in what kind of frame would you want your work to be exposed?

On the street, public spaces. Galleries and restricted spaces are less powerful.

On what stage would you like to be a headliner?

A domestic band.

What would somebody have to show you, in order for you to show yours?

It depends on a person and a situation.

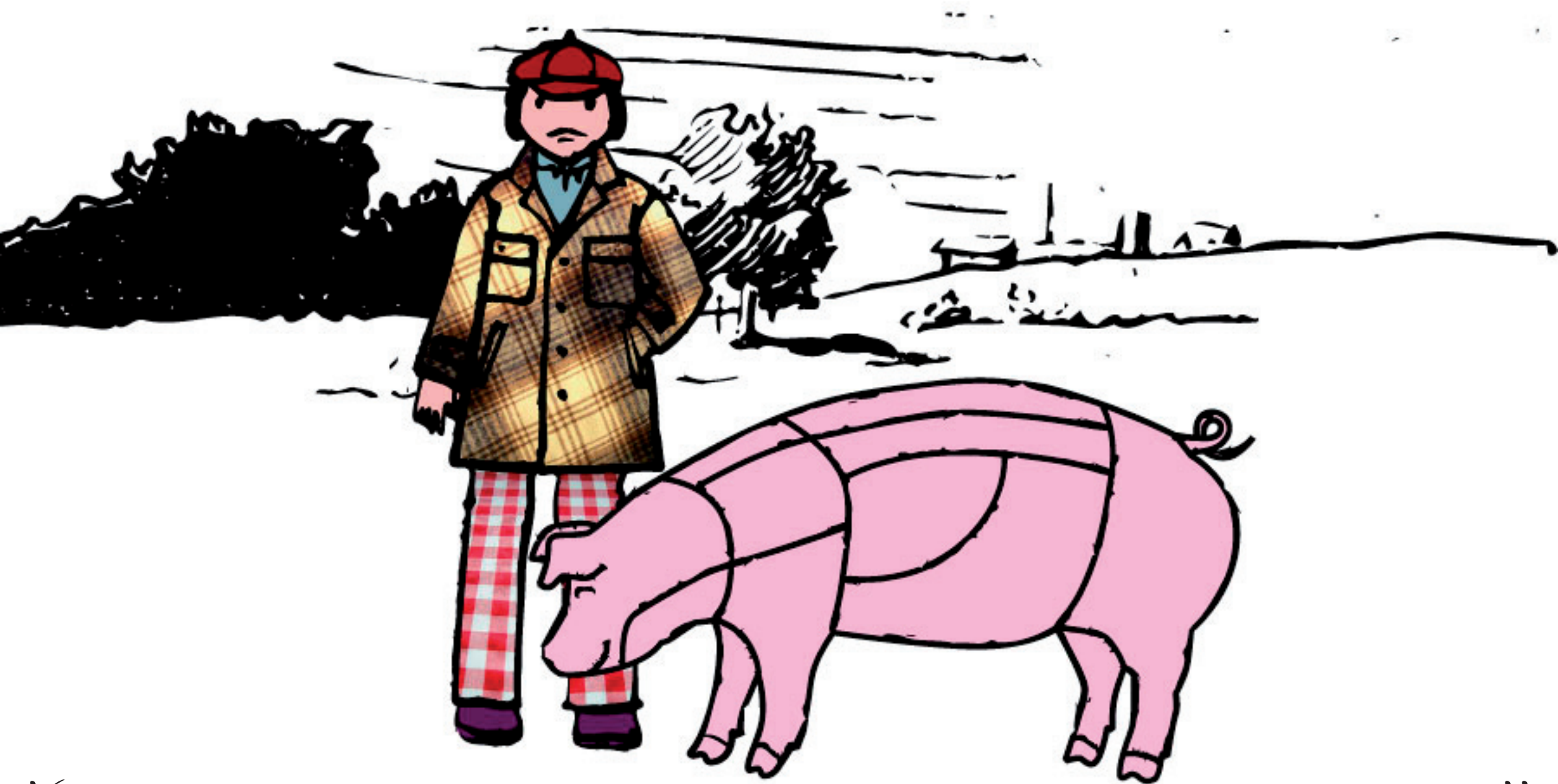


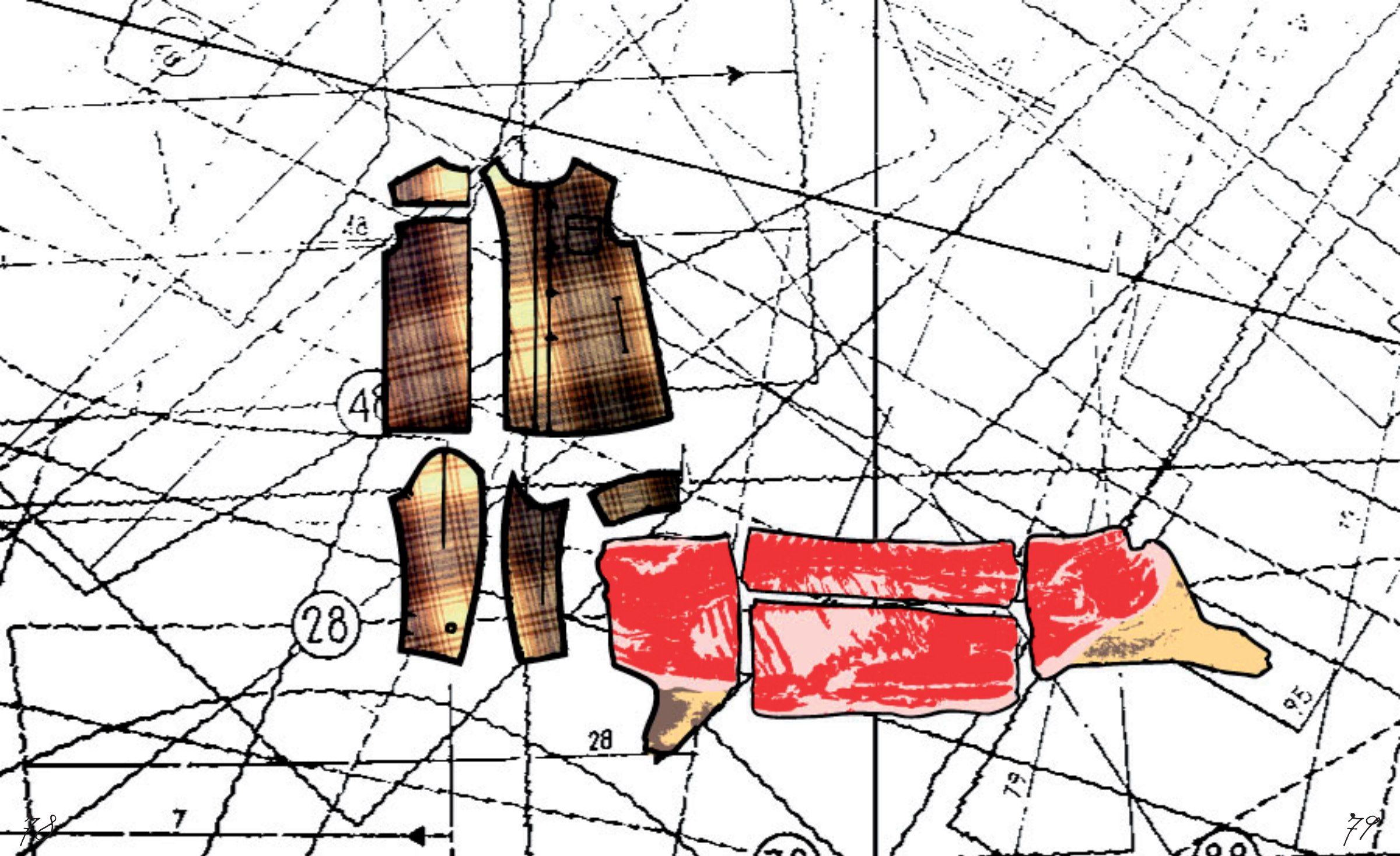
What do you want to show us with your work?

To remind you about everyday things.

















Karolin Kunsitz

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

K: Most of the time I don't give a damn, but I pretend often that I do.

Do you have a nickname that makes you proud or embarrassed? Why?

I don't feel anything because I'm Karu (a bear). Volk (Wolf) said and Jänes (Hare) approved. And karu reacted to Karu.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

In music section I am a sinner through and through. For example Pantera is probably not an example of good taste. Guns 'n' Roses – yuck! – but I listen to it. Axl succeeded in coming out with a 10 minute sing-o-rama called "Enstranged". Well, at school, when unhappily in love, I listened to it regularly. For some strange reason it even works today. I'll go and put it on now.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

Yes, I used to write down what's happening at the parties. Some rather pointless drivel, like "then we went there and there was this person wearing such clothes etc." Unfortunately I've been unable to locate it. Maybe someone's has gotten hold of it meanwhile but I don't really care.

What do you want to show us with your work?

"Serious" horror movies, piss off!

Do you disclose something of yourself in your work, that has been hidden so far?

I discover something about myself with every work. It's not important if others see those things or not.

Where and in what kind of frame would you want your work to be exposed?

Digital exposition is OK. In a digital, golden frame, fa fa faa.

Do you wear masks in your spare time?

Yes, on a face preferably, the back is pretty defenseless. Free time is the opposite of worktime – Õumaigaad, we did some work, Ester!

On what stage would you like to be a headliner?

Ehh? I don't like HEADlining. This is too mainstream, hahahaa.

What would somebody have to show you, in order for you to show yours?

Who? Depends who. Actually I consciously ignore this reciprocus-rule. Bone for bone, you do something for me, I do something for you. I can show stuff without asking anything in return.



Esther Kannelmäe

JB: Tell us a secret that only you are aware of. Confess and you'll become a better person!

E: With my angelic nature big secrets are just out of the question. But I'm especially skilled in keeping certain kinds of secrets – I know stuff... whoahaaa.

Do you have a nickname that makes you proud or embarrassed?

Why?

No, I don't.

A music question from the “guilty pleasures” section: a track that you like, but don't really want to admit in public (well, now you have to).

I think it could be picked from “Hits: The Very Best OF Erasure” – absolute favourite on sunny days, best for hacking stuff for a salad and assgrinding.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

Unfortunately, no. Otherwise I could sell it as a laughable soap opera script for tons of money.

What do you want to show us with your work?

A more tolerable attitude towards accessories opens a door to the world of cheap and extremely decorative solutions – this summer pay special attention to food products and steer clear of correctness! Spinach in a toothgap, grilling sauce on chest, empty bottle in a back pocket – summer's trend guide!

Do you disclose something of yourself in your work, that has been hidden so far?

A stable and dedicated passion for quality ketchup that's growing fast out of proportion.

Where and in what kind of frame would you want your work to be exposed?

Zoo or kindergarden – surrounded by any kind of fence.

Do you wear masks in your spare time?

Ski mask, sometimes when I go va banque.

On what stage would you like to be a headliner?

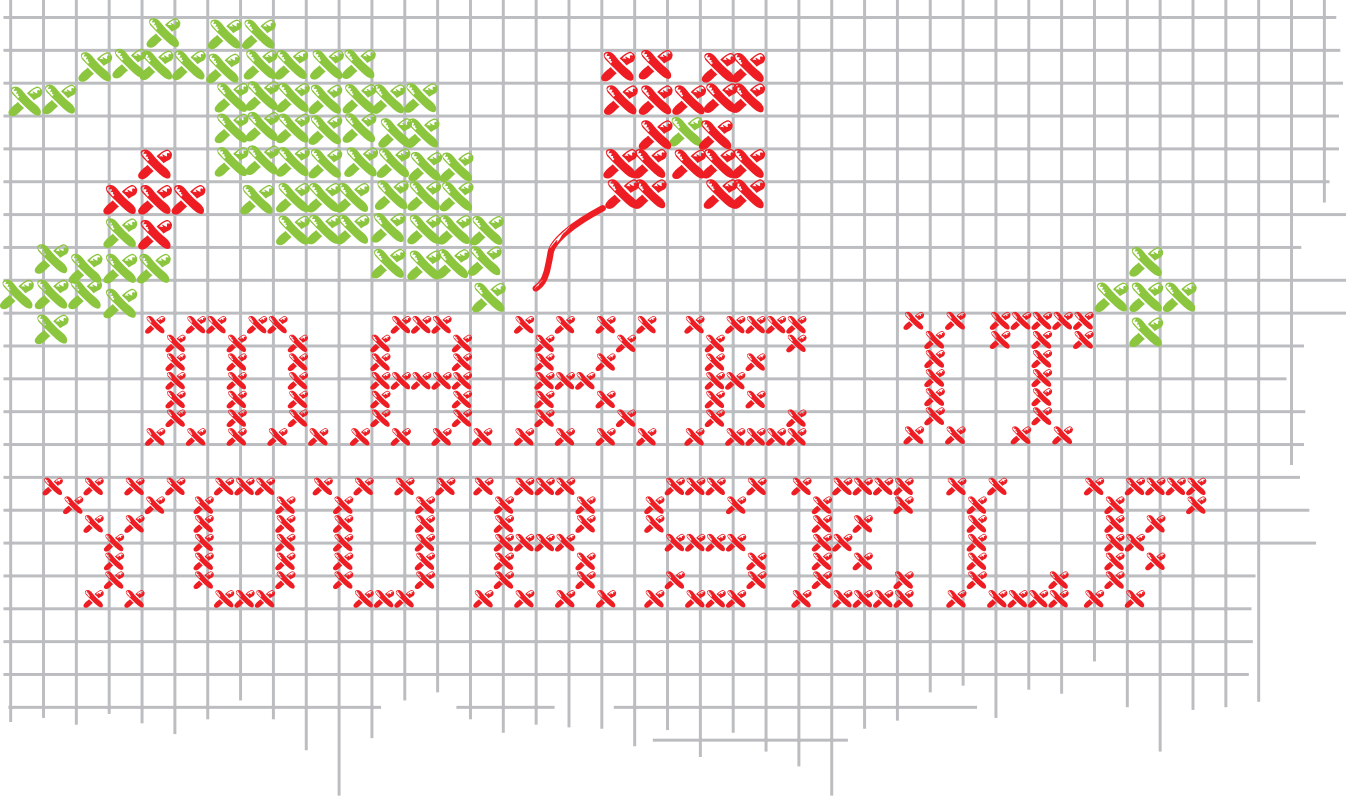
Stagewise I have no big ambitions.

What would somebody have to show you, in order for you to show yours?

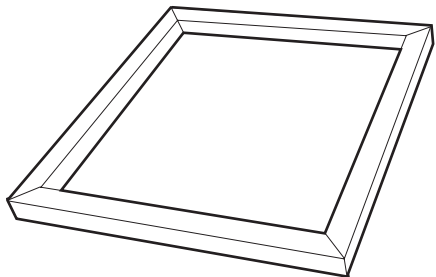
Interest.



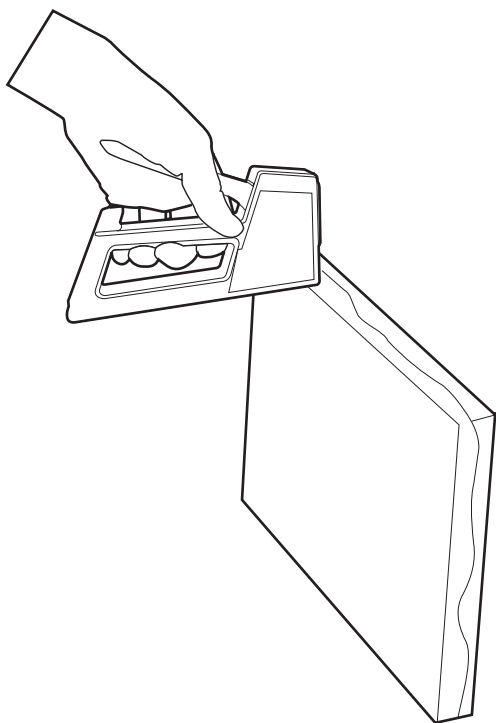
“la la lallallaa”



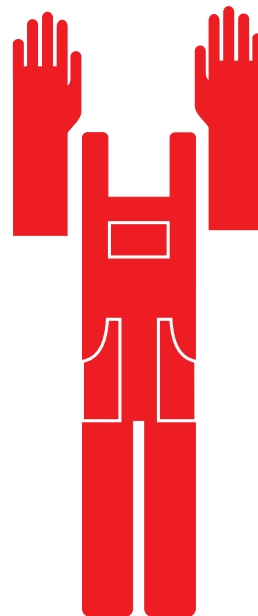
Pille Lüriso and Kaarel Vahtramäe
teach us how to do silk-screen printing



1. The width of the frame could be about 4 cm and the thickness around 3 cm. The stronger the frame is, the better. Then it probably won't bend. The image should be about 5 cm smaller in size from each side than the frame. For example, when the sketch is size A3, then the frame's inner measures should be 852x1200mm.

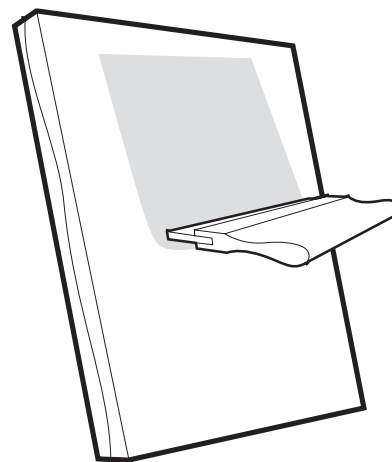


2. Silk screen is attached to the wooden frame with a staple gun. First moisten the silk in warm water (then it stretches more easily). Staple first with a couple of staples from each side. Next, start to stretch the silk edgeward from one side, then the other and so on, stapling on the go. Silk should be moistened now and then with warm water. It requires a certain amount of strength to do the stretching work. It is more comfortable to do it with two people – one stretching and the other stapling. In the end silk should be as firm as a drum. Try strumming on it!



It is recommended that you wear rubber gloves and some kind of a defensive suit, because the emulsion is hard to get off from your skin and clothes.

Before applying the photo emulsion, roughen the silk a bit. Use calcinated sodium for that. You can do without, but the outcome may not look as good, because dust and other particles stick to the silk too easily.

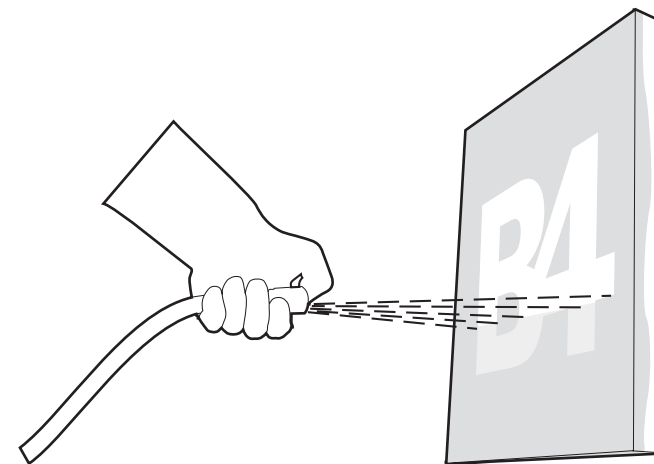


3. Photo emulsion or lacquer is applied on a silk screen in a darkened room. It is best done with a special so called chute. Squeegee is suitable too. Lacquer should be applied as evenly and thinly as possible.

4. Put the lacquered silk screen away somewhere dark to dry. The drying takes a couple of hours. Maximum is 12 hours.



5. The sketch you apply on silk must be in black, as black as possible! Either on paper, tracing paper or transparent film. The material the sketch is on, dictates for how long you have to photograph the frame.



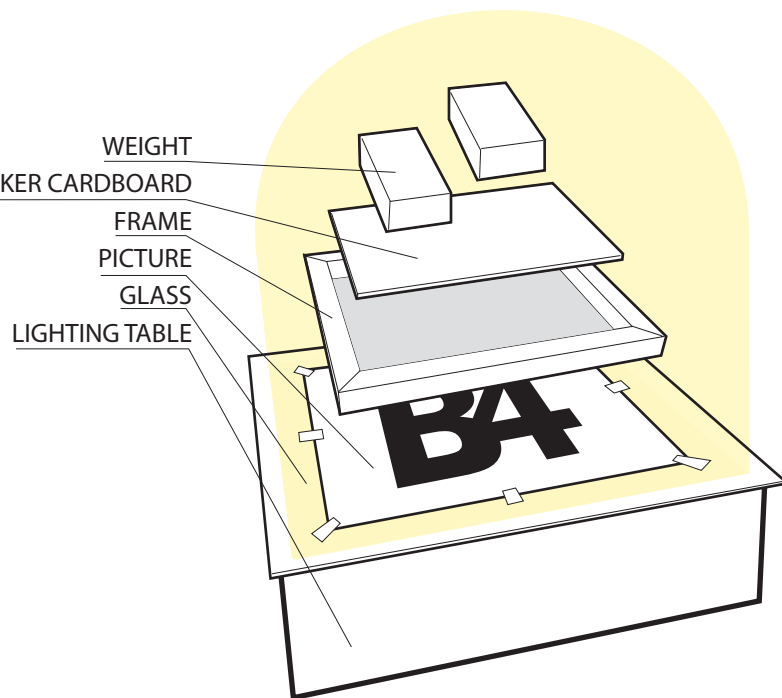
6. **Taking a picture.** Find a special vacuumed lighting table. It takes seven minutes to take a picture on one of these at the most. It depends on what material is used for the sketch. Paper takes the longest to develop.

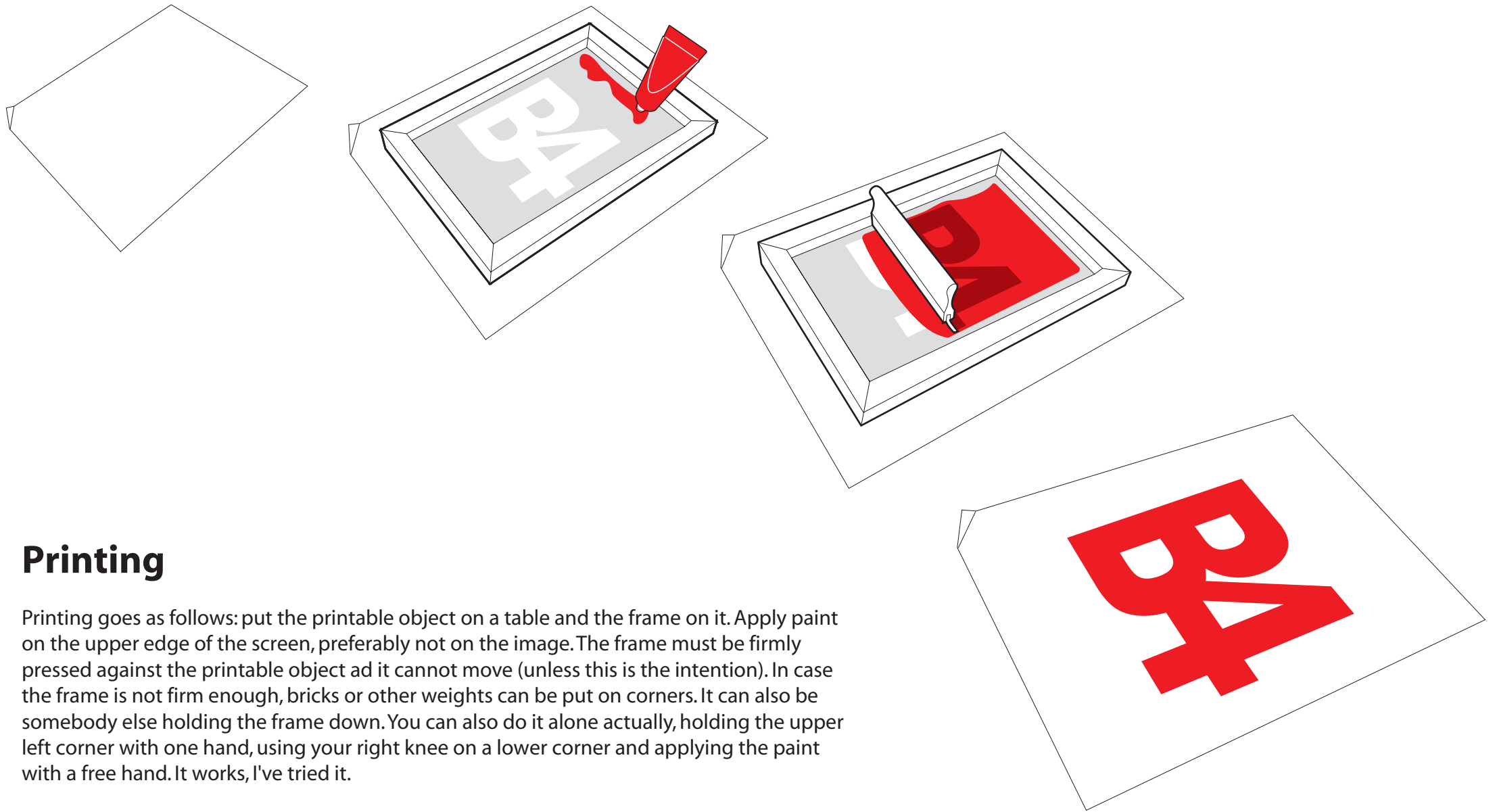
7. When the time is up, get quickly to the tap and wash lacquer away with running water. In order to get pressure take off the shower end and push your thumb against it. In places where the black sketch touched the silk, the lacquer comes off. In other areas, the lacquer has stuck to the silk. It takes about 30 minutes.

8. Put the screen to dry in sunlight or under an intense artificial light. It helps the lacquer to stick even more.

And voila! - what you have is a silk screen frame, good enough for printing.

For printing you also need a squeegee, colours, paper, a t-shirt or any other object you wish to print the image on.





Printing

Printing goes as follows: put the printable object on a table and the frame on it. Apply paint on the upper edge of the screen, preferably not on the image. The frame must be firmly pressed against the printable object as it cannot move (unless this is the intention). In case the frame is not firm enough, bricks or other weights can be put on corners. It can also be somebody else holding the frame down. You can also do it alone actually, holding the upper left corner with one hand, using your right knee on a lower corner and applying the paint with a free hand. It works, I've tried it.



Dmitri Gerassimov

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

D: A secret for me is something so personal, that I won't even mention it to my close ones, because it ceases to be a secret at that very moment. But if I told a secret that only I am aware of, I wouldn't become a better man. A secret is a secret and it's more interesting to keep it to myself.

Do you have a nickname that makes you proud or embarrassed?

Why?

Once somebody said to me in a sports camp that I look like a German, so I became a "German". But now all that's left of it is a memory. In this life I chose a nickname "Karabas" for myself for some reason. No idea why, maybe because it rhymes with a version of my name – Dimas. In Russian it sounds better, Dimas-Karabas :) but I'm not proud of it or anything.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Let's say, I like Britney Spears' "Toxic" auuuch :)

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now? In school we had a thing, almost like a forum, where everybody had their own topic and a group of student would take part in a discussion and so on. This was kind of like a diary. At the moment I have a kind of Live Journal on the web (<http://kapa6ac.livejournal.com>), but it's 99% photography. So I guess that means I've never had a real diary. What a shame!

What do you want to show us with your work?

I want to show that everybody, who takes an effort can be a pretty inte-

resting "personage", and the ones that take up art are really OK people. Act! Do something!

The thoughts you have in a sex shop and in public transport... are they in some ways alike?

Actually I've never been to a sex shop. Life is sex :) Why go to the store? So I cannot really say if the thoughts are similar. Probably not. Bwahaha. But probably many people think about sex in public transport, even old ladies. Where else would they think about it? Men die off earlier than women, don't they?

Do you disclose something of yourself in your work, that has been hidden so far?

Photography for me is a way to communicate. I observe the world around me and when something triggers an emotion or a thought in me, it urges me to "talk back". The dialogue through photography seems most natural. I'm not into writing much. I guess it can be said that in my work as a photographer I am open and honest.

Where and in what kind of frame would you want your work to be exposed?

I would want it to be a big light room with lots of air and space, and also room for walking. The kind that would be really comfortable to be in. Music should be playing, some jazz, like Metropolitan Jazz Affair or something like that. Big pictures, 60x90 cm, behind the glass. That's what I would want.

On what stage would you like to be a headliner?

The stage of my life... bwahahaha.

What would somebody have to show you, in order for you to show yours?

I'm bold and take initiative. With this kind of combination I don't really wait for anybody to make a first move. I flash all the time. Lalaaa...





Loosep Volk



L:

Do y

Why

I hav

Ice M

I hav

What

I hav

My work should be exposed in full life and without frames.

It says “sometimes I eat your pussy”. But she’s not the girl of my dreams.

At the gallows.

Himself / herself.



sometimes
lose your
pussy



Martin Rae

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

M: Sry, i take all of my secrets to the grave with me.

Do you have a nickname that makes you proud or embarrassed?

Why?

No, I don't.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

There's no such track that I wouldn't admit liking publicly, why be ashamed of something that you like?

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I've never kept a diary.

What do you want to show us with your work?

I'd rather not answer to that :P

You have a chance to put any kind of plates on your car... What would they be?

As I don't own a car, I haven't really thought about it. A license plate as such doesn't mean anything to me, but I have a good chance to use my own last name, as it's also three letters.

Do you disclose something of yourself in your work, that has been

hidden so far?

No, not about myself.

Where and in what kind of frame would you want your work to be exposed?

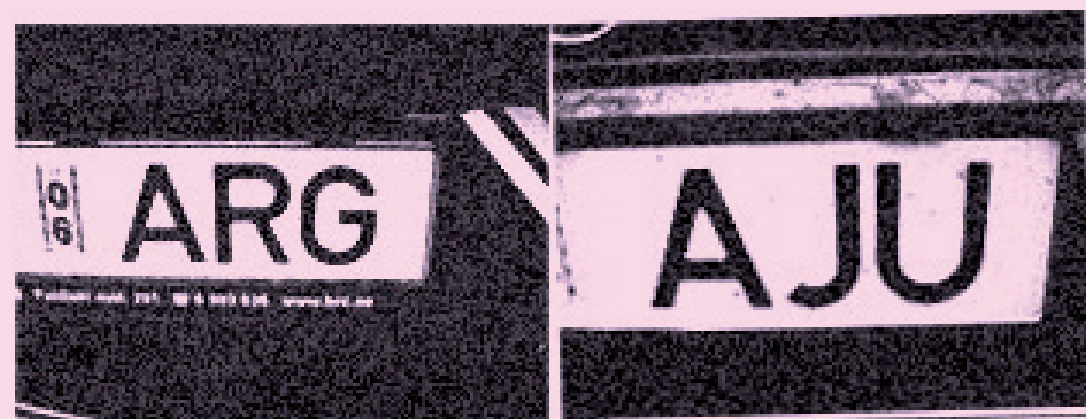
Somewhere with lots of cars, say, in a big underground parking lot.

On what stage would you like to be a headliner?

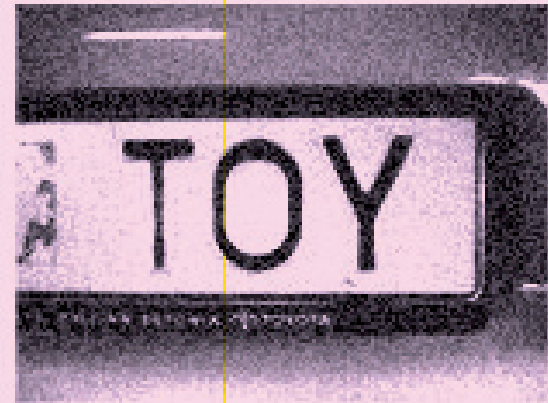
None, I don't like being on stage.

What would somebody have to show you, in order for you to show yours?

Something just as good :)



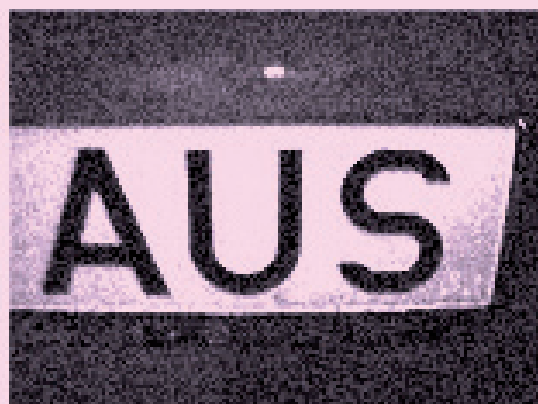
"show me yours,
i'll show you mine"



“show me yours,
i'll show you mine”



“show me yours,
i'll show you mine”

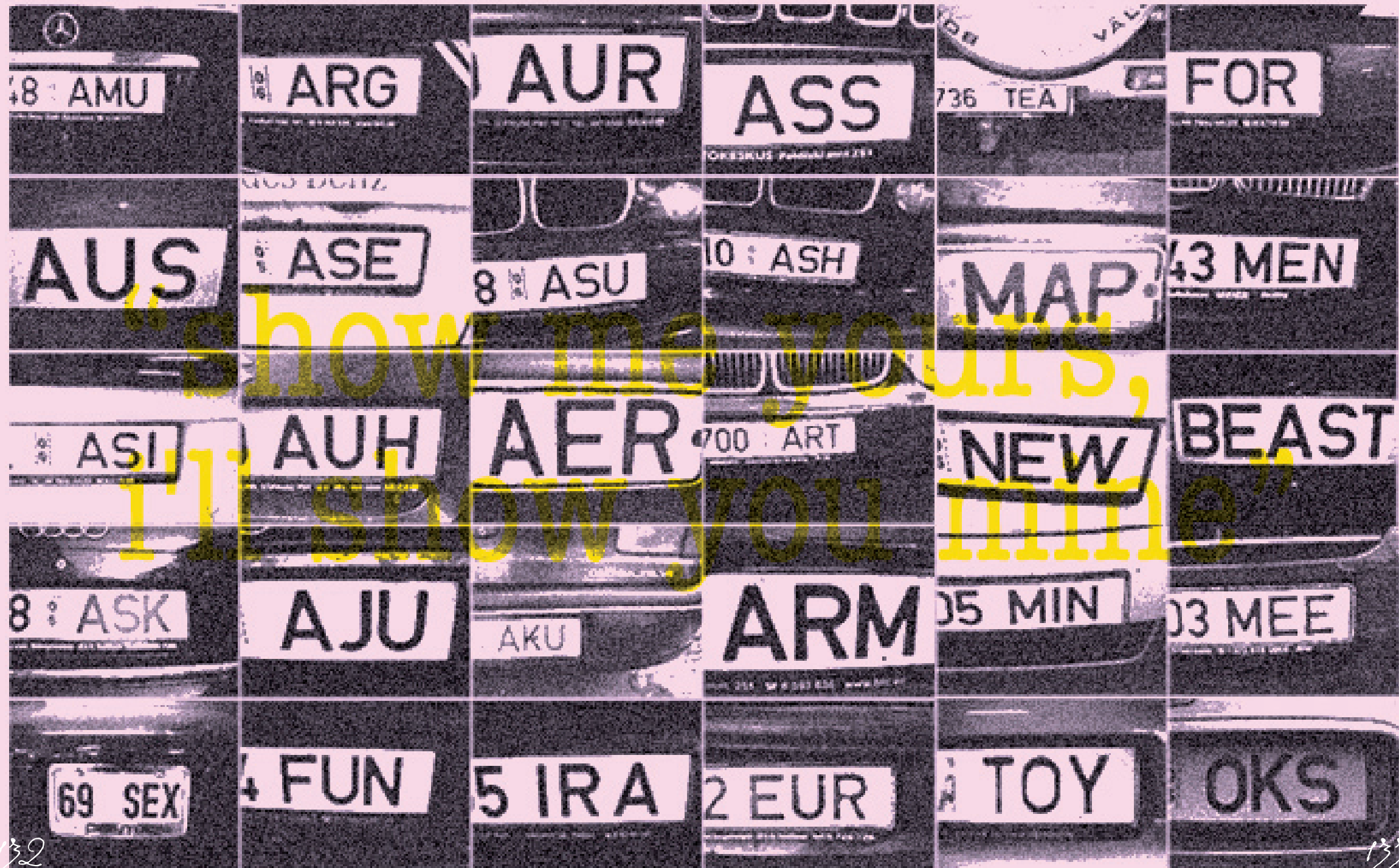


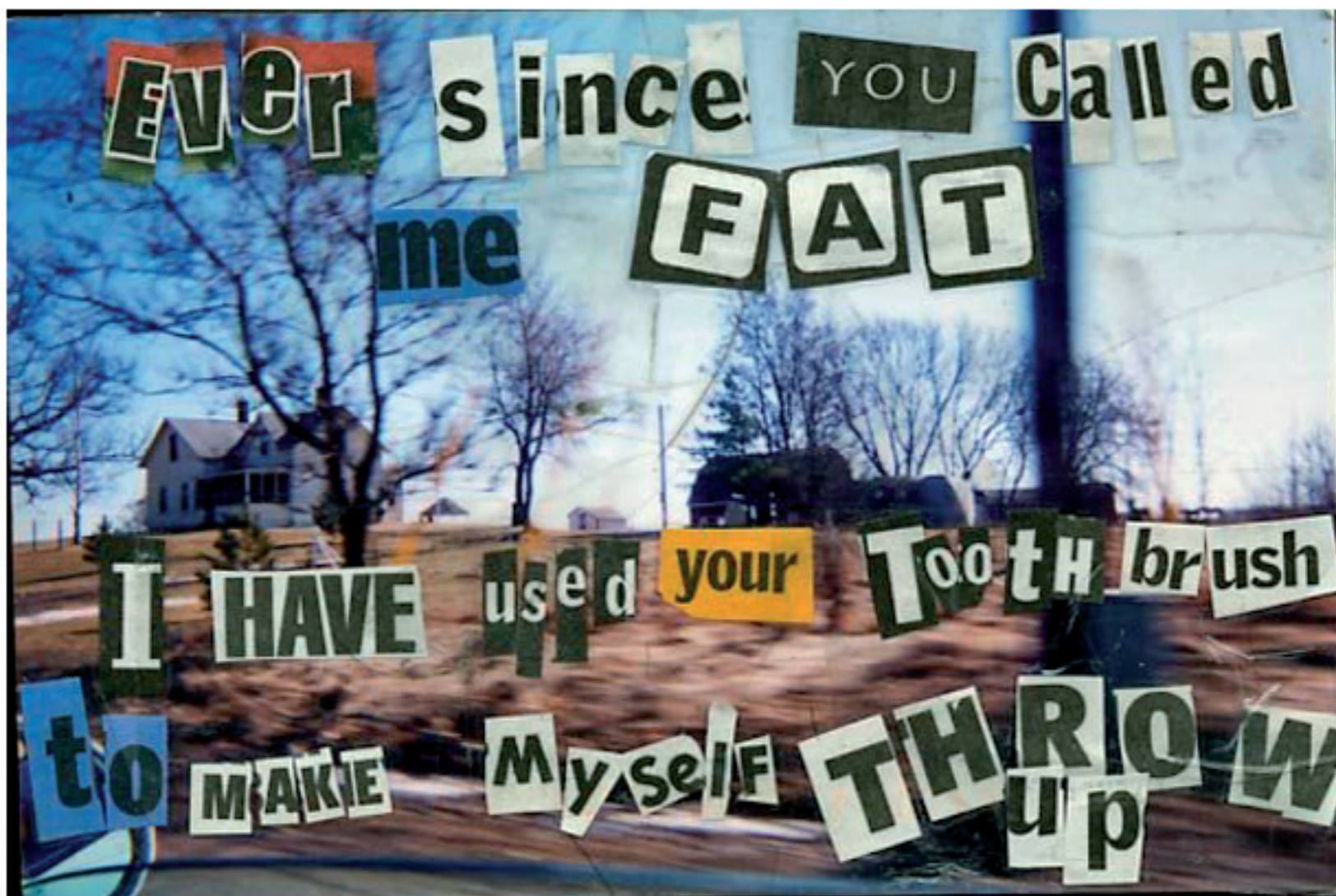
"show me yours,
i'll show you mine"



"show me yours,
i'll show you mine"







www.postsecret.com

You probably have a weakness or a weird glitch that has accompanied you half your life. The kind that nobody knows about, the kind that you're not quite able to get rid of. Sometimes you feel like letting the world to know but then again... it wouldn't be a secret anymore then, now would it? Besides, it would be kind of embarrassing as well. On the other hand it's kinda cool to have a secret like that. The one thing that only you are aware of. It might be something really smart that makes you cackle inside every time you go through with it. And you're really aching to tell, tell, tell.. SO EVERYBODY WOULD KNOW THAT YOU ARE THE ONE WHO LEAVES POEMS IN LIBRARY BOOKS!

One way to go about it is to make a postcard of your secret and post it to:

PostSecret
13345 Copper Ridge Rd
Germantown, Maryland
USA 20874-3454,

It might happen that your secret will be scanned, and uploaded on a weblog address postsecret.blogspot.com. So there's a chance that your secret will become world famous, because postsecret has currently 2.3 million readers all over the world. Not to mention that many of the secrets have found their way between book covers.



Postsecret is owned by an american Frank Warren. A man, who describes himself as a-typical-smalltown-USA-husband-who-became-an-artist-by-accident, happened to hand out empty postcards to people in subway stations during some art project a couple of years ago, inviting everybody to write down their lifelong secrets, that they had never shared before. Soon he started getting some of them back by mail. When he reached 2000 secrets, he made an exhibition of them in Artomatic, Washington. The exhibition proved to be so popular that the visitors were willing to stand in line for hours to read about each others dirty little weirdnesses. In four weeks, the exhibit was over but the cards kept pouring in. So postsecret.blogspot.com came to life and Warren is doing his selection of about 10-20 cards out of the hundreds he gets and posts them regularly on the website. Every Sunday. Since then, Postsecret has become the third most widely read blog in the world, winning several awards and giving life to a book, with a sequel already in the works.

Despite all the fuss in the blogosphere, postsecret is a small, cute idea. Sincere, therapeutic, provoking, kinda familiar. Maybe it's your flatmate who you called fat?



Teete-Deet Fors

JB: Tell us a secret that only you are aware of. Confess and you'll become a better person!

J: In a warm country, somewhere on a beach, in a net cafe, I secretly installed Photoshop and forfeited this country's working visa.

Do you have a nickname that makes you proud or embarrassed?

Why?

Oh yes, it's an excruciatingly painful name "tutt", which is probably due to my long and confusing first name.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Savage Garden "Break Me Shake Me"

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

Yes, but I once burned it in a fit of paranoia, so that nobody else could read it.

What do you want to show us with your work?

How faulty the human mind can be :)

What do you think of Oingo Boingo's lyrics for the track "Change"? Do they carry a special meaning for you?

Smoothly depressing and desperate to differ from the masses – I totally fit the profile.

Do you disclose something of yourself in your work, that has been hidden so far?

I disclose parts of my body to a stranger and some.

Where and in what kind of frame would you want your work to be exposed?

Inside the internet.

On what stage would you like to be a headliner?

The Webby Awards ceremony.

What would somebody have to show you, in order for you to show yours?

Tongue.



and you show your memory

This is a flash-game that you can only play
with the web-version of Beta04 issue.

www.betamag.ee



Kärt Hammer



B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

K: I consider myself better than everybody else.

Do you have a nickname that makes you proud or embarrassed?

Why?

I don't have either.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

I like all kinds of vile things but I'm bold enough to own them all up.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I've never tried doing it, I cannot describe what's going on in my head. Or I am unable to write so fast. I satisfy my writing needs by writing letters to a friend.

What do you want to show us with your work?

I think it's you people who want to show my work to others, I don't really show anything. Just watch and admire. Everybody should find their own substance, that they see in my works. The works speak for themselves.

Who are these guys?

They are me.

Do you disclose something of yourself in your work, that has been hidden so far?

It's all about subconscious. Maybe all I am is just a big secret, exposing itself more and more with each work, I never give away anything certain. The works always project my being, my mood. Everybody can see that, some more and some less.

Where and in what kind of frame would you want your work to be exposed?

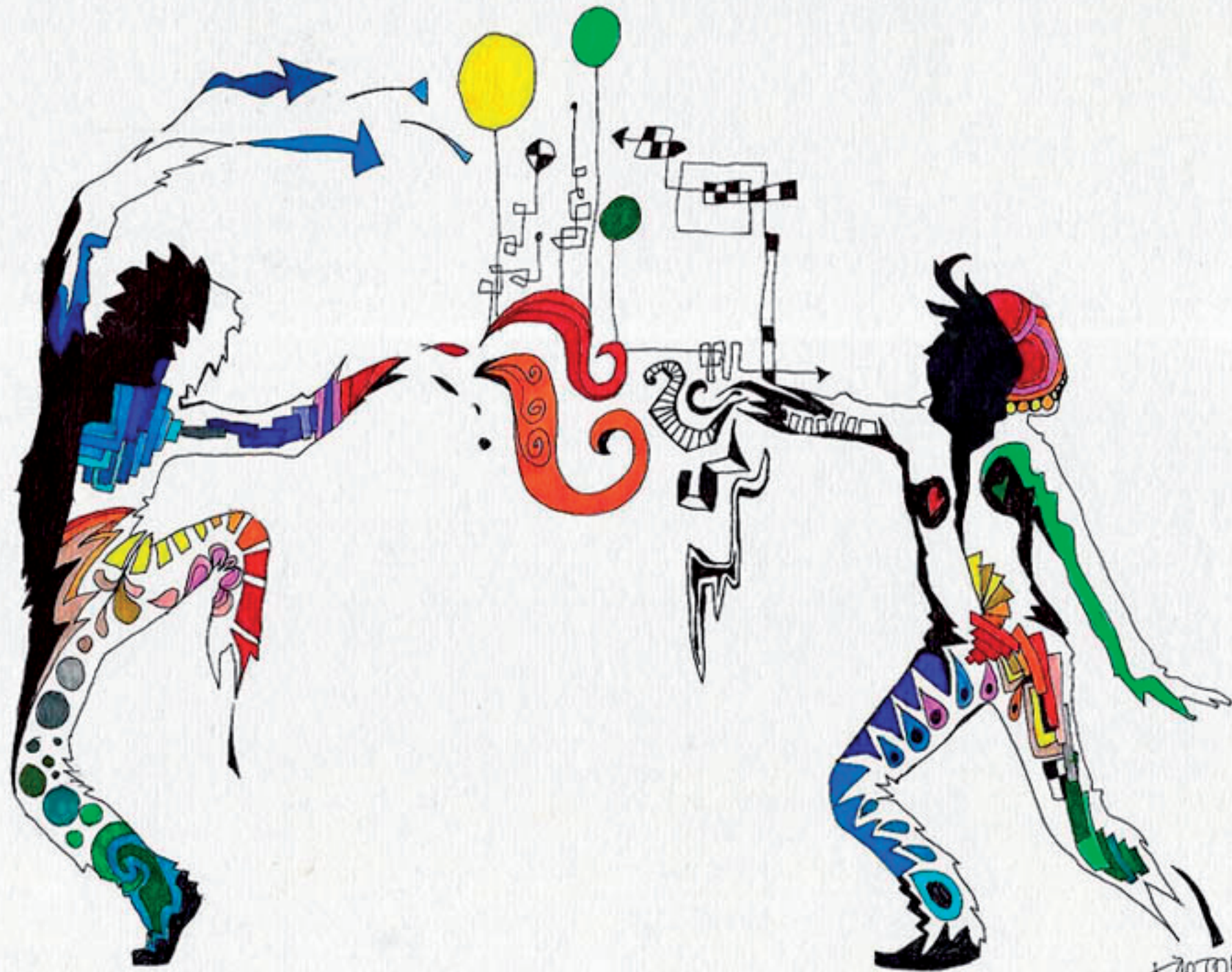
Big, empty, white rooms, lifesize works or bigger, and without frames.

On what stage would you like to be a headliner?

I have a stage fright.

What would somebody have to show you, in order for you to show yours?

Anything, mine is better anyway.



KARTOS

149

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We give you several hundred square meters of “empty canvas” and let you choose between two European cities, where to exhibit your work. Is Berlin OK? Or Milan?

No given subject. No given means. Think big.

Think even bigger.

Think about texture.

Think about shape.

Think deep.

Think outside this 500 square meters.

And think about this: hundreds see your work every day.

Isn't it a good spot for shouting your truth?

All of this has been promised for three years now, by a project called Diesel Wall. A project that tries to bring art to the masses with big empty walls in two major European cities. It is a good and unconventional opportunity for young artists to show off, be noticed, present outstanding ideas and, simply, have fun.

Diesel Wall Italy is situated on the corner of Via Poppette 3 and Corso di Porta Ticinese in Milan and is 360 m² in size.


Milan is visited by 15 000 people each day. They are your potential audience.

Diesel Wall Berlin is even bigger. (500 m²). You can find it right beside the Tacheles culture centre on Oranienburgstrasse – an über-hip place in Mitte for both tourists and the local art crowd.

The project uncovers 2-3 works every year and makes over a thousand young artists compete for the chance to show their stuff. Diesel Wall has grown way out of proportion and it seems like these two big walls are still not big enough for the artists. The works can also be seen during the Berlin Biennale and between the book covers, where the 2004-2005 Diesel Wall Italy works are bound together. It can be said pretty confidently that this won't be the last book.

Check www.dieselwall.com

THIS WALL IS YOURS

A large billboard is mounted on a building in an urban setting. The billboard is divided into two vertical panels, each containing a column of text. The background shows a city street with various buildings, including a prominent one with a golden dome and another with a green dome. A red and white striped tower is visible in the distance. The sky is clear and blue. The billboard itself is white with black text. The text is in a bold, sans-serif font. The left column of text is: VOICELESS ALTARS OF FLESH, NAILED IN UNHOLY MISERY, CENTURIES IN DECOMPOSITION, SPAWN OF AZAGTHOTH, SCATOPHAGOUS GOATFATHER, EPOCH OF DISFIGURED UNLIGHT, FLUORESCENT BLEEDING CHAOS, PNEUMATIC SLAUGHTER, EXHAUSTED ORGANIC STENCH, FECULENT CRUCIFEAST, SODOMYTHICAL FROST GOATS, HERPETIFORM FILTHGRINDER, INVERTED PUTRID MASS, CHTHONOPHAGIC HUNGER. The right column of text is: EXHUME TO CONSUME, BLASPHEMY MADE FLESH, ANCESTRAL NECROSODOMY, BIRTH BENEATH EARTH, SPIRITUAL AMPUTATION, VOMITORIUM CONVULSIONS, OCCULT BLOOD EXCREMENT, TRIUMPHANT SECRETIONS, ENDLESS BLEEDING JOURNEY, DIRTY INFAMOUS PAGAN FO, SUCK MY UNHOLY VOMIT, MALIGNANT INCEPTION, AWAKENED BY IMPURITY, DESTROY SACRED WORDS. At the bottom right of the billboard, the website address WWW.DIESELWALL.COM is visible. The billboard is situated in front of a building with a white facade and a small white box on the roof. To the left of the billboard, there are several other buildings, including a large one with a golden dome and another with a green dome. A red and white striped tower is visible in the distance. The sky is clear and blue. The overall scene is a city street with various buildings and a large billboard in the foreground.

VOICELESS ALTARS OF FLESH
NAILED IN UNHOLY MISERY
CENTURIES IN DECOMPOSITION
SPAWN OF AZAGTHOTH
SCATOPHAGOUS GOATFATHER
EPOCH OF DISFIGURED UNLIGHT
FLUORESCENT BLEEDING CHAOS
PNEUMATIC SLAUGHTER
EXHAUSTED ORGANIC STENCH
FECULENT CRUCIFEAST
SODOMYTHICAL FROST GOATS
HERPETIFORM FILTHGRINDER
INVERTED PUTRID MASS
CHTHONOPHAGIC HUNGER

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BIRTH BENEATH EARTH
SPIRITUAL AMPUTATION
VOMITORIUM CONVULSIONS
OCCULT BLOOD EXCREMENT
TRIUMPHANT SECRETIONS
ENDLESS BLEEDING JOURNEY
DIRTY INFAMOUS PAGAN FO
SUCK MY UNHOLY VOMIT
MALIGNANT INCEPTION
AWAKENED BY IMPURITY
DESTROY SACRED WORDS

WWW.DIESELWALL.COM

THIS WALL IS YOURS

WWW.DIESELWALL.COM



Peter Buechler "Plane"



Adrian Nießler "All i do is think of you"



Massimo Saverio Maida "Claudia"



Federico Pepe "The holy site"



Davide Bertocchi "Base"



Gianni Caravaggio "I AM A WALL"



Karl-Erik Leik

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

K: I feel that not everything is right with me.

Do you have a nickname that makes you proud or embarrassed?

Why?

Nosfe. An alright nickname.

A music question from the “guilty pleasures” section: a track that you like, but don’t really want to admit in public (well, now you have to).

Jaak Jürisson “Veskimees”

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I have a couple of black notebooks in one of the drawers, where I write and draw my ideas. As it often happens, those thoughts don’t necessarily seem so good in the morning.

What do you want to show us with your work?

Everything you can see and a little bit something else.

The last time you collaborated with us (see Beta01) you took pictures of details, now you have photographed people. Have your tastes changed or are the series different because the subjects are different?

The subject is new, yes, but even humans can be seen as details.

Do you disclose something of yourself in your work, that has been

hidden so far?

Yes, that’s what I’d like to know, do I?

Where and in what kind of frame would you want your work to be exposed?

Wherever it’s fit. Some comfortable space with good light.

On what stage would you like to be a headliner?

The stage named after me.

What would somebody have to show you, in order for you to show yours?

A mirror.







Reino Örn

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

R: I haven't really told this to anyone, but I have a suspicion that I'm a genius.

Do you have a nickname that makes you proud or embarrassed?

Why?

Only pride and the (nick)name is Reimo. I like my name and it looks like others do too.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to). Hah, I don't know if I'm brave enough. OK. The track is Changes by Kelly & Ozzy Osbourne. I hadn't heard it before, but then I saw a DVD and there was this track playing as a background, and, damn, how good it fit there. Since then I have a thing with this song and I'm happy. And I want to say that don't be ashamed of your choices!

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

I haven't really started one, but in high school I wrote a checkered notebook full with my deskmate. It wasn't exactly allowed to talk in class and so we talked in writing, taking turns. It feels really nice to think about it now. People rather write than talk. We wrote about everything – girls, cars, money etc. Boys' stuff. No one has read it but us. I'd read it again and again.

What do you want to show us with your work?

The fact that people have too little time to do what they want to do, or could do. Just like me and this work. I could have done more and better, honest! My apologies to everyone – you can always do better. Peace.

What's your best time in Minesweeper?

Good question. I can cross my heart and say two things: I have an addiction and these scores are 110% correct. No cheating.

level Beginner - 6 sec

level Advanced - 38 sec

level Expert - 96 sec

Do you disclose something of yourself in your work, that has been hidden so far?

Actually I don't think I disclose anything with my work. But I hope that something can be made of all of this. I just execute them. Improvisation. I get an urge to do it and I go ahead. Somebody likes it, even better. Most of the stuff I've made is not random. I never have an idea what to do, but I have a general feeling that the time is right. And that's how it goes. Try it yourself, although you may think you're not able to. All you need is a feeling.

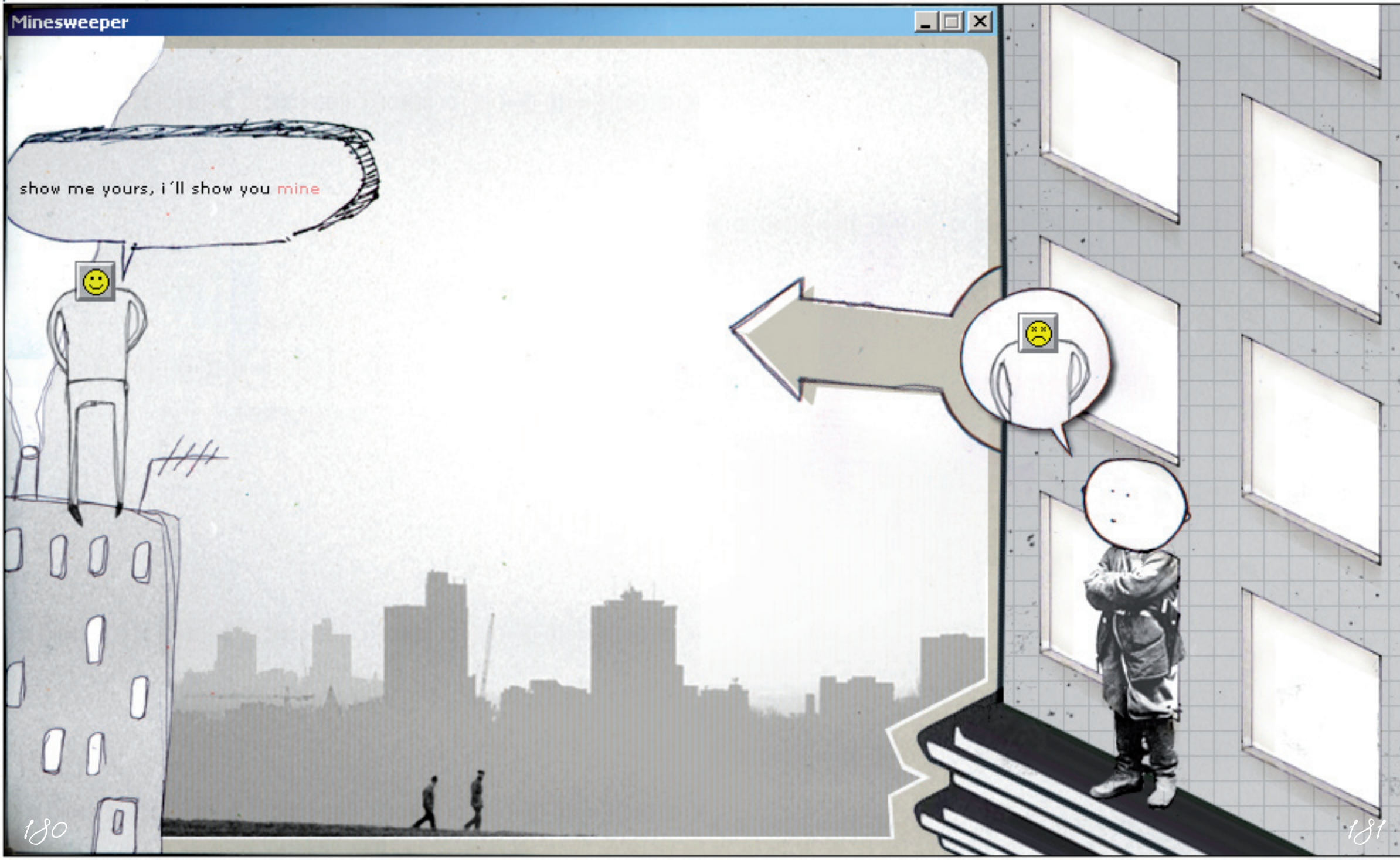
Where and in what kind of frame would you want your work to be exposed?

I'd be glad to show them at home. You can consider one's home a work of art, can't you? It's everybody's own piece of work and maybe one of the more successful ones. You have stuff at home that you like, just as in pictures. Who wouldn't want to peek into a good artist's home? These interest and inspire me. I'd serve my guests some mint tea.

On what stage would you like to be a headliner?

The one that has an audience of 6 billion. All Earth's humans. But I think that comes the time I need to go on stage, I wouldn't go through with it. It would be nice to know that all the people wanna see you. Tensions running wild. Everybody expects something of you, but you don't deliver. I wouldn't give them the satisfaction. To perform on this kind of stage you should be famous, and I figure after not going you'd be even more famous. Fame doesn't count, only what you get from being famous.

What would somebody have to show you, in order for you to show yours? They'd have to show theirs.



show me yours, i'll show you mine





Marje Essenson
text: Ingemar Pohlmann

B: Tell us a secret that only you are aware of. Confess and you'll become a better person!

M: I think that I'm a human being who has achieved a record height in vomiting upwards. There's a human fountain moving around amongst you.

Do you have a nickname that makes you proud or embarrassed?

Why?

I've had several but none of them have stuck. I'm not really into nicknames and I won't use them calling others either. It's not about pride or embarrassment, just upbringing I suppose.

A music question from the "guilty pleasures" section: a track that you like, but don't really want to admit in public (well, now you have to).

Ten CC "I'm Not In Love" is a track, that makes butterflies fly in my belly, but I guess most people can't really understand why. I can't explain it myself either.

Have you ever kept a diary? Has anyone else ever read it? How does it feel to read it now?

Yes, I have. My brother once peeked into it and caught an embarrassing chapter. Later it turned out that he had misinterpreted it, that's how well I had coded it all. Myself, I haven't really read that booklet for a long time. There's probably no need for it, as the hiatus has grown so long. I remember that flicking through it once, I felt both strange and intrigued.

What do you want to show us with your work?

Beautiful little absurdities in everyday life.

Is Paldiski a personal place for you? Did you feel the need to share your feelings with us?

I have a feeling that many people dismiss Paldiski. The result is a surreal environment, where time has stopped and, at the same time, hasn't. The city is like ruins of Soviet Union. Don't we all here like to remind ourselves the fact that we're free and made it out of the soviet era alive. The ones who don't go to Paldiski probably experience it elsewhere. This space has special value that has to be handled with care, otherwise we consider wrong things as mistakes, correct them and lose the unique quality.

This is a place with a complex structure, intertwined with many different emotions, often contradictory with each other. The things that seemed hideous a while ago have become interesting, intriguing, remaining ugly at the same and retaining its character. You can sense the historical background in decline but at the same time it's amazing how much of it is still left. I could go on for days and it's not all about Paldiski. We don't really notice these things, say, in Tallinn, because we're used to quick changes. Just the big mistakes make it to the news.

Do you disclose something of yourself in your work, that has been hidden so far?

I can't really say that I've tried to keep secrets concerning that subject. I've been into it for years. Some of those photos are presented to a larger circle of people for the first time though. I know others that have taken pictures there and who are intrigued by the subject. I know my hobby is

not unique. This work here is just a snippet of how I see all of it.

Where and in what kind of frame would you want your work to be exposed?

This work could for example be exposed in www.welcometoestonia.com webpage, under national treasures. Certainly it could be made into a book. Estonians themselves should be more familiar with their country. It's not just about Tartu and Tallinn and the bigger cities. Estonia is not so Euro-standardized in general and this is something to be proud of. Time doesn't necessarily have to fly by so fast you can't keep track.

On what stage would you like to be a headliner?

A documentary "My Family and...", playing a female lead.

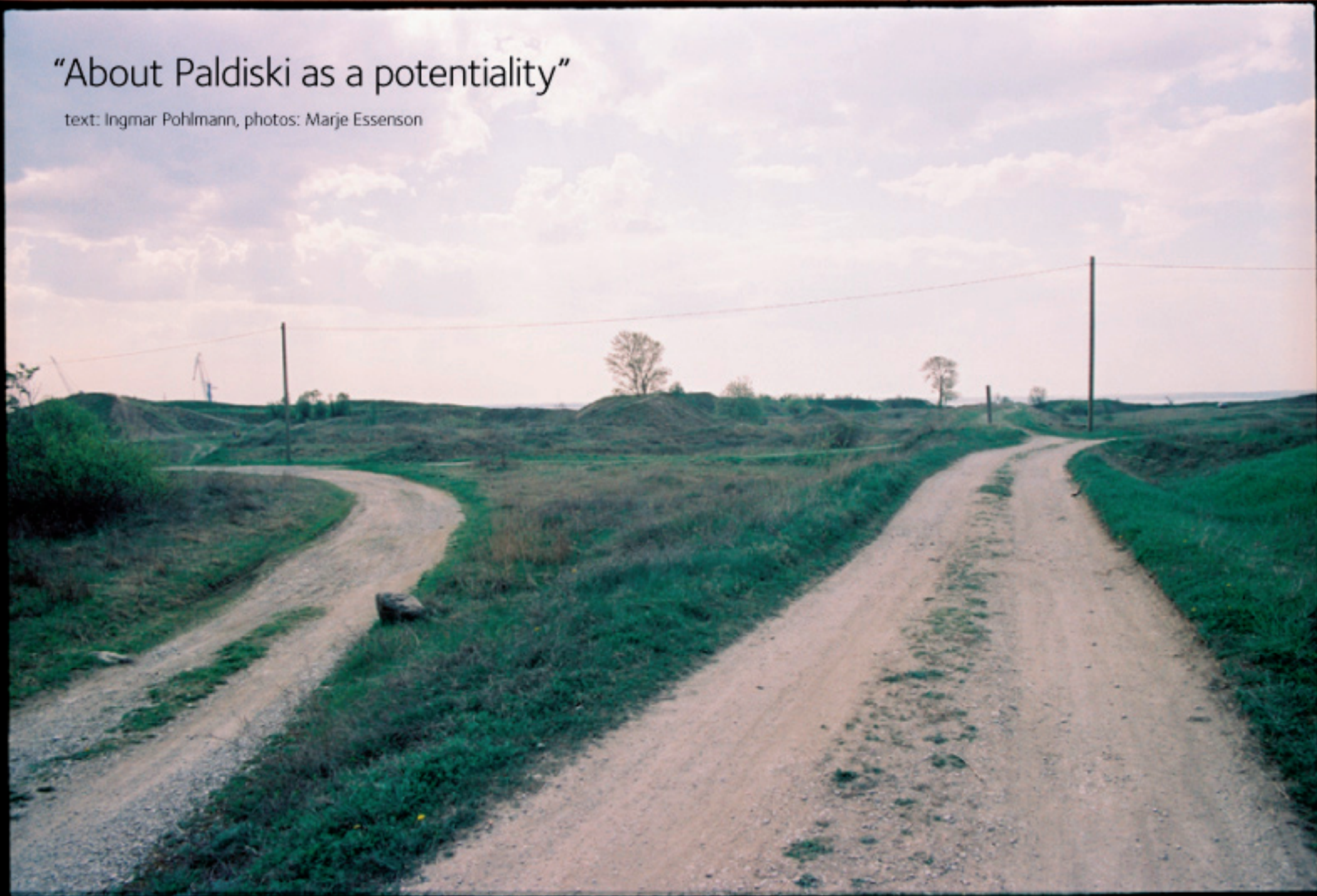
What would somebody have to show you, in order for you to show yours?

Heart. Actually I'm not sure that all the hearts are good and not really sure if I want to see the bad hearts (if they exist). Maybe there's nothing that would make me to show anything but on thing is sure – a smile is always an icebreaker.



"About Paldiski as a potentiality"

text: Ingmar Pohlmann, photos: Marje Essenson



On the 26th of September in 1995 the last military objects of the Soviet army in Paldiski and on the Pakri peninsula were officially handed over to the Republic of Estonia. In the beginning of 1990s, after Estonia restored its national independence, the closed military areas of Paldiski and the Pakri peninsula were open to the public for the first time after more than fifty years. At that time it became visible what the Soviet army had left behind and the story of the Soviet naval base in Paldiski with all its nuclear submarines, ballistic rockets with nuclear warheads, two nuclear reactors and large areas of contaminated ground and sea went through the press all over the world.

PALDISKI ON THE WAY OF BECOMING AN ORDINARY SMALL ESTONIAN TOWN?

The harbour-town of Paldiski, situated on the Pakri peninsula, about fifty kilometres away from Tallinn, has about 4.200 inhabitants today. Having been a military zone a "non-go area" for the public in Soviet times, Paldiski is going to change into an ordinary small Estonian town in the coming years.

A good example is the South harbour of Paldiski, which belongs to the "Port of Tallinn" and is expanding its activities: "A significant growth in both cargo throughput and passenger traffic is expected in the coming years. Due to the harbour's development potential, remarkable proportion of the port's investments goes to Paldiski" (homepage of "Port of Tallinn"). The extension of the South harbour is planned as well as placing new business activities around the harbour area. All of these developments will help to strengthen the economical development of the town.

The costs for lending or buying a flat in Paldiski are very low and the town is close to and having good traffic connections with Tallinn. Therefore it attracts more and more people to buy a flat there.

On one hand people from the south of Estonia, who want to work in Tallinn but cannot afford the living standards there, and on the other hand people working in Tallinn, especially persons who got divorced move to Paldiski, if they are not able to pay the increasing rents in the capital on their own anymore. In other cases people, who have lost their work in Tallinn, leave for Paldiski to start a new existence there.

Further information on the perspectives of the real estate situation in Paldiski can be found in the article "Perspektiivikas Paldiski?" written by Karin Paulus for the magazine "Eramu ja Korter".

PALDISKI VERSUS IDA-VIRUMAA

Paldiski is a small town and it's recent developments show potentials for the future, while in Ida-Virumaa a whole region is facing the questions on perspectives for the future. Thus it is understandable, why the focus in politics and media at the moment is not on Paldiski but mainly on the county of Ida-Virumaa and its almost 180.000 inhabitants

After the breakdown of the Soviet Union the heavy industries in Ida-Virumaa, like uranium, rare metals and rare earths processing, which were closely linked to the markets of the Soviet Union and gave work to most of the people in the region, had lost their profitability, massive problems of poverty and unemployment occurred in Ida-Virumaa.

These questions are not solved yet as well as the task to find suitable ways of integrating Estonians and Russians in the region: in Ida-Virumaa only 20% of the population are Estonians while almost 70% of the region's inhabitants are Russians.

WHY SHOULD PALDISKI BE A CONCERN OF PUBLIC INTEREST?

Still there is a strong reason, why the issue of Paldiski should be focused in public again, now, ten years after the story of the military base in Paldiski went around the world.

Paldiski played a key-role for the Soviet Union in the occupied Estonia. With its history of being a closed town after the forceful evacuation of the local inhabitants in 1940, and the fact, that it was one of the main bases for nuclear-submarines in the whole Soviet Union with up to 16.000 soldiers living there, as well as all the consequences of contaminated ground on the Pakri peninsula, the town is one of the most drastic examples of the way how the Soviet army acted in occupied Estonia. Therefore Paldiski is a place of national and historical interest.

"Do you want to see what the Soviets did to the Baltic countries? – Go to Paldiski!" ("A tale of two countries: The Finnish-Estonian Reapprochement"; Scandinavian Review, Autumn 1999 by Gordon F. Sander).





Considering the historic value which the buildings of the military base of Paldiski have, and the fact that most of them are either in ruins or have already been torn down, there should be a public discussion today about what should be done with the buildings of the former closed town Paldiski. Ignoring this matter would lead to irreversible loss of significant built heritage of the period of Russian Occupation in Estonia, which still has its effects on the country and its people. Quoting the "Museum of Occupation and of the Fight for Freedom" in Tallinn: "Recent history is the part of the past that has the greatest influence on the present. To study it helps us to better understand present-day issues, for we are made aware of the root causes of issues that cause difficulty for contemporary society."... "To do so helps us to preserve and strengthen the identity of the people and the state, it contributes to helping us define and consolidate national awareness." Which place could be more suitable than Paldiski to study the role of the Soviet army in occupied Estonia?

HOW TO DEAL WITH THE BUILDINGS OF THE SOVIET ARMY?

To start a discussion about the future of the former military base's buildings in Paldiski, keeping in mind its national and historic meaning, needs to be initiated on a national scale as well. The town of Paldiski or the region of Harjumaa will certainly lack the possibilities to arouse enough attention to this matter. It would be necessary to start documenting all the existing buildings from the time when Paldiski was a closed military town. After that the built heritage should be analysed to find out which buildings can explain how the Soviet soldiers, as the former inhabitants of Paldiski between 1944 and 1994, were working and living there. As well as to analyse, which buildings had a major importance for the military base of Paldiski, or are most likely to represent the different architectural styles during the times of the Russian occupation, or could tell about the Soviet urban planning. Those representative buildings and ensembles should be given a heritage protection and, by that means, be kept from being demolished. They should after that be restored, given a new purpose and be integrated as a fixed part into an urban development concept for a future Paldiski.

FUTURE PERSPECTIVES FOR THE MAIN BUILDINGS OF THE FORMER NAVAL BASE PALDISKI

Even though, as mentioned above, Paldiski is already developing towards becoming a more and more normal small Estonian town in economical terms, there are still lots of tasks and there is also a potentiality that has not been used so far: The town, stretched in the past to offer space for up to 16.000 soldiers of the Soviet army (while in the 1930s about 800 people were living there), seems too empty and wide for its todays about 4.200 inhabitants. And the many vast and empty spaces in the town, caused also by houses that have already been torn down, even strengthen this impression.

Paldiski lacks a town center, a main square, a public space where local people can gather and social life can take place. Also, the town has no links with the seashore. The effect is even more stressed by the railroad tracks to the north harbour acting like a cut-off between the coastline and the town.

There is the lack of any social or cultural amenities. Except for a small café in the railroad station and the hotelbar of the only hotel located in Paldiski, there are no places where local people can meet and spend their free time: no cafes, bars or restaurants to go to in the evenings and no places for exhibitions, movies or theatre plays. At the moment the inhabitants of Paldiski have to consider themselves lucky, if they manage to meet each other from time to time in front of the local "kaubamaja".

So, there is enough reason to give some of the main buildings of the former military base, like the old officer's casino from Stalinistic times and the newer officer's casino or the stalinistic former cinema a new function for the inhabitants of Paldiski. It becomes even more necessary, as there are not only the needs of the local inhabitants: the importance of culture tourism is steadily growing and already many foreigners, who are interested in Estonian recent history, come to Paldiski. To give an example: in the last issue of "Tallinn this Week" Paldiski was mentioned as the place to go outside of Tallinn: "Ten years later take a look at the abandoned Russian military buildings in Paldiski, but also at the beautiful nature..". Even more culture tourists will come to Paldiski in the following years especially from Scandinavia, as the ferry line from Kappellskär in Sweden to Paldiski is the shortest connection via the sea between Scandinavia and Estonia. Certainly there is a need for a documentation-center, where the recent history of the military base of Paldiski could be researched.



THE STATE OF THE FORMER NAVAL BASE'S BUILDINGS TODAY

At the moment the built heritage of that era can still be found in Paldiski, giving a fascinating impression of the "closed naval town" during the times of the Soviet occupation. But already some buildings from those days were taken down and it can be presumed that more of them are going to be demolished soon for security and monetary reasons, as in many cases a restoration and later re-usage of those buildings would be more expensive than to simply demolish them.







PALDISKI AS A POTENTIALITY AND A RESPONSIBILITY TO TAKE

The issue of the former Soviet naval base Paldiski is offering a potentiality today and for the future that should be used as well as a responsibility that has to be taken.

On one hand Paldiski has potentials for the future as a harbour town, as a place to live and work and also as a place to visit requiring very sensitive urban planning concepts that will include the historic built heritage. Or, as Lennart Meri said in his speech on the day when the last military objects of the Soviet army in Paldiski were handed over to the Republic of Estonia: "...Let's speak about the future, about Paldiski as a potentiality, Paldiski as a gift of nature, Paldiski as awaiting an architectural contest to move into its eighth century..."





And on the other hand, being one of the most drastic examples of the way how the Soviet army acted in occupied Estonia, Paldiski is a responsibility because of its national and historic importance. Whether Paldiski will return to the public focus again and whether the State of Estonia will offer the necessary financial support to provide a future for the main buildings of the "naval base of Paldiski" will show if the value of having the opportunity to study the recent history of Estonia is understood or not. ■







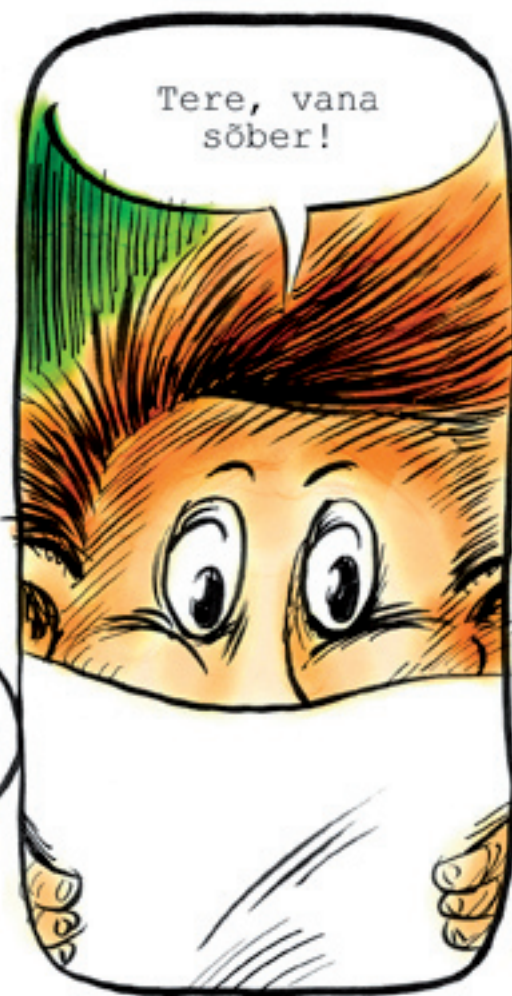


A spot, an outline... A little bit of colour – only if you want, because there are no rules. Horror purple-striped gurglemooster of your childhood becomes a friendly space philosopher, because that's what my pen wants. And let's draw him some friends and forget about old grudges, despite the fact I didn't get much sleep because of him. Because anything is possible in a comics world. Or a children's book. This is my world and I do what I want.

We all have imaginary friends, many of them originating from some children's books. They're with us every day, for example in speech. In Estonia "Kingpool" can mean your show is ruined, or "Muhv, nõudmiseni" can be used when somebody writes a diary alone. Bat guano, Bluenoses and "we'll buy red bananas" are part of everyday folklore. I wonder if the original authors, Olimar Kallas and Edgar Valter, knew about this. Can't really ask them now, not anymore... All we can do is assure that the characters will never die. Our collaborators share our views. A crate of Pepsi and a chef's special cake to them for the trouble!

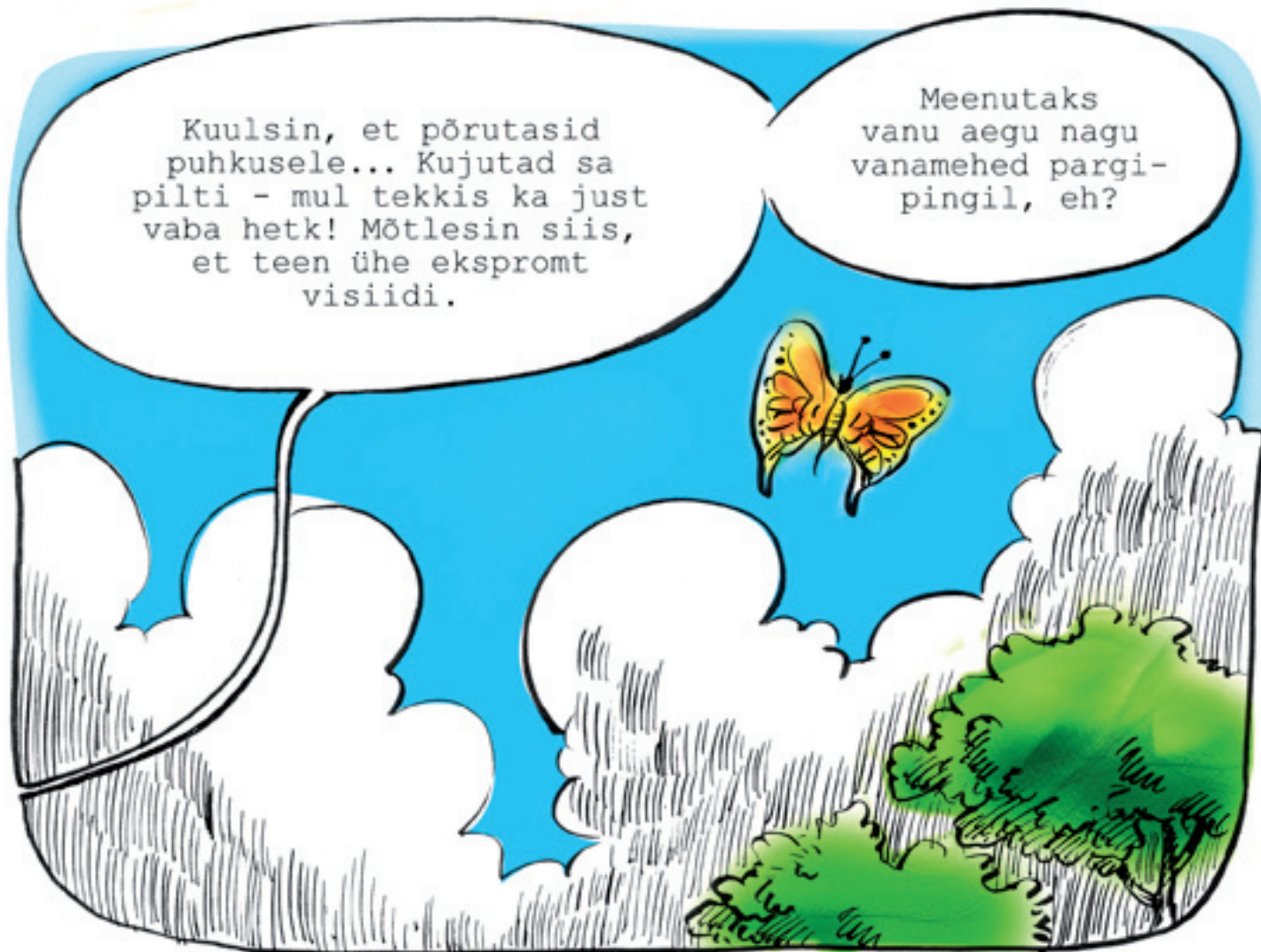
Joonas Sildre



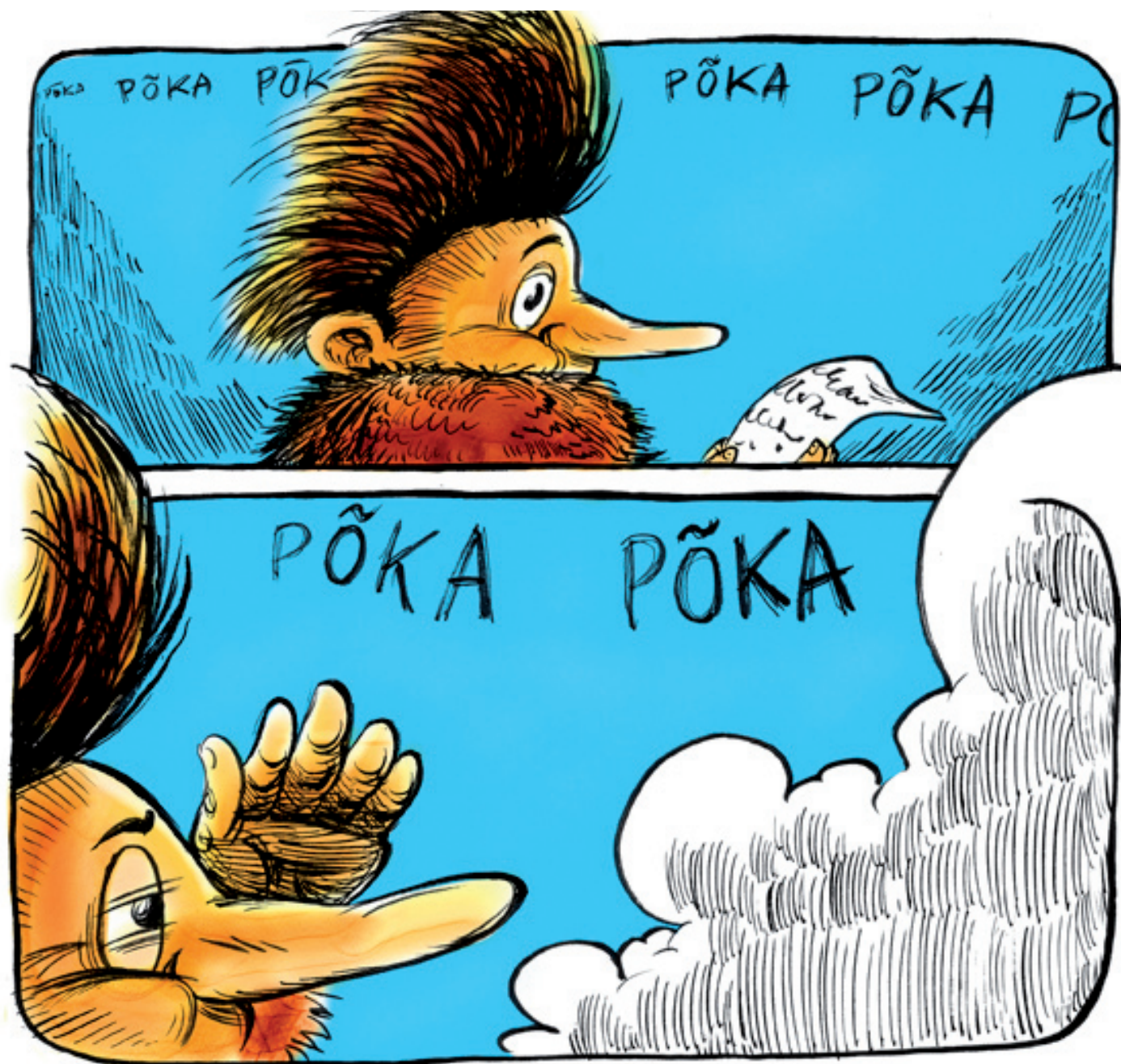


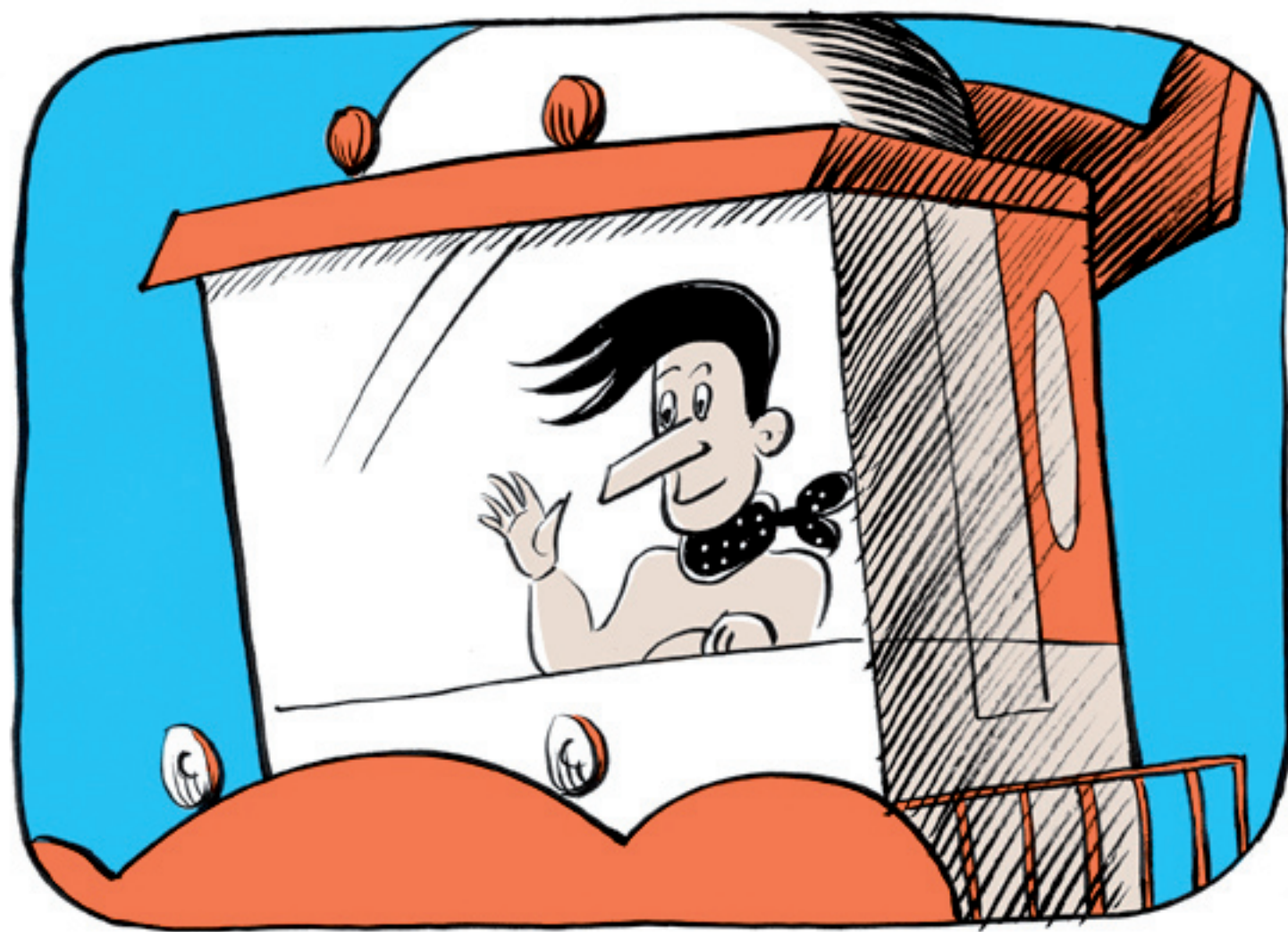
Kuulsin, et pöru-
tasid puhkusele... Kujutad sa
pilti - mul tekkis ka just
vaba hetk! Mõtlesin siis,
et teen ühe ekspromt
visiidi.

Meenutaks
vanu aegu nagu
vanamehed pargi-
pingil, eh?

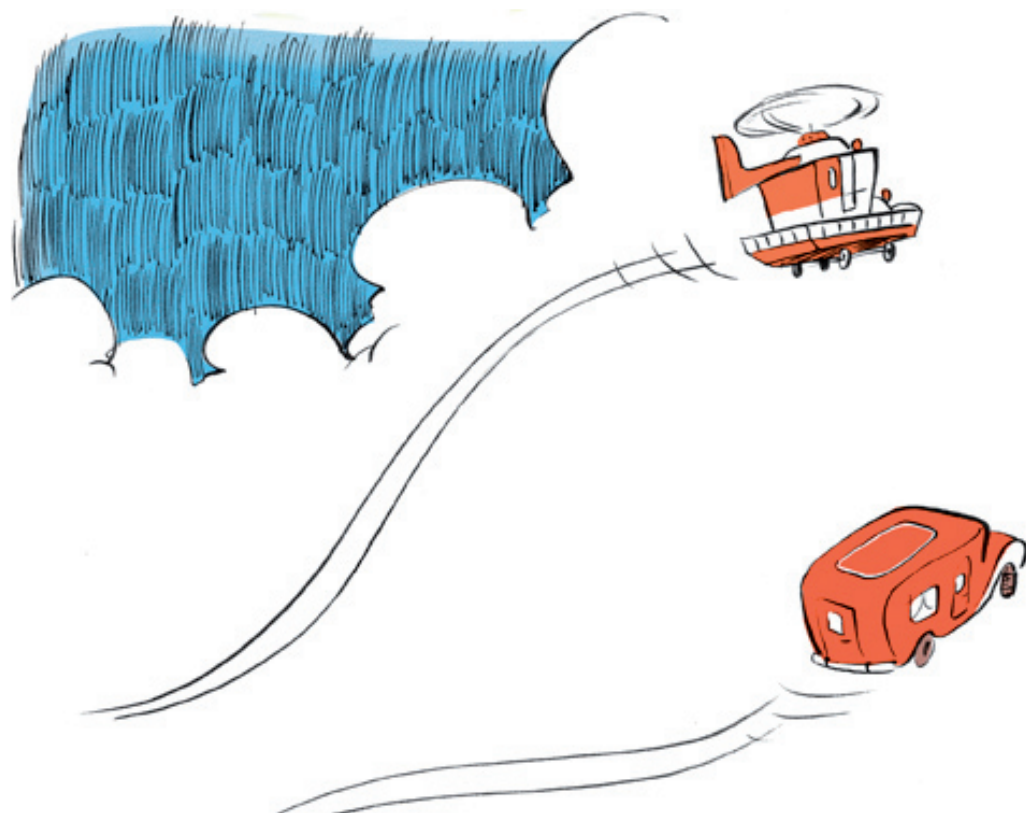














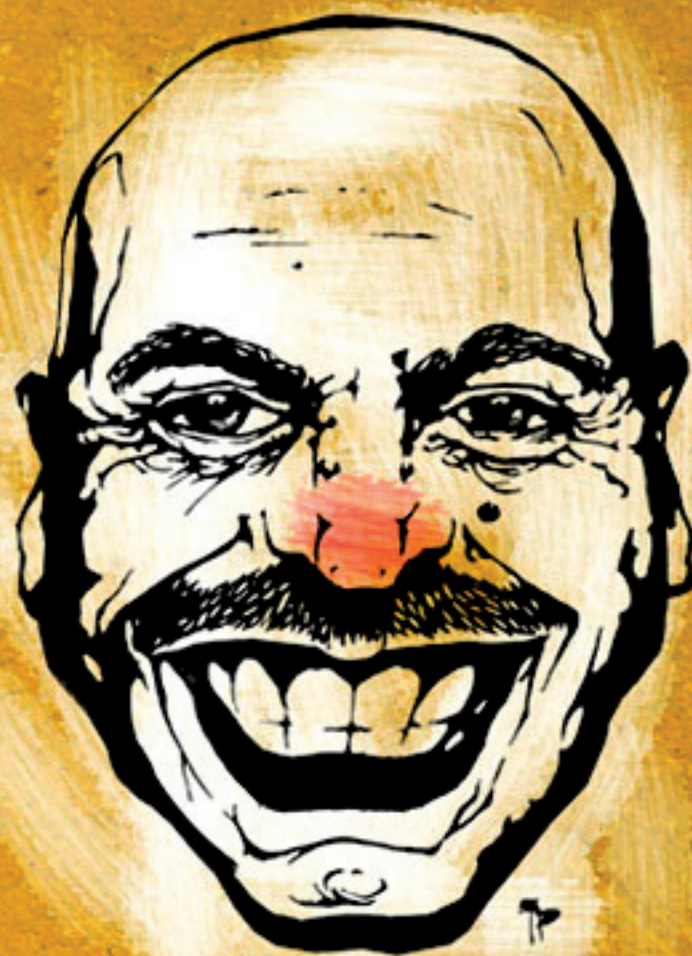
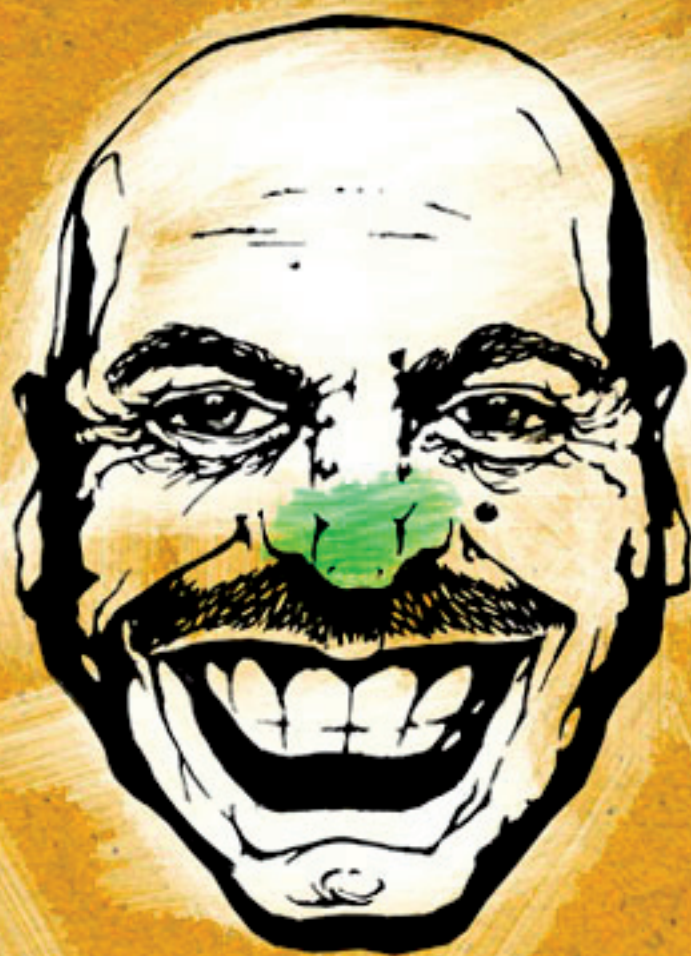
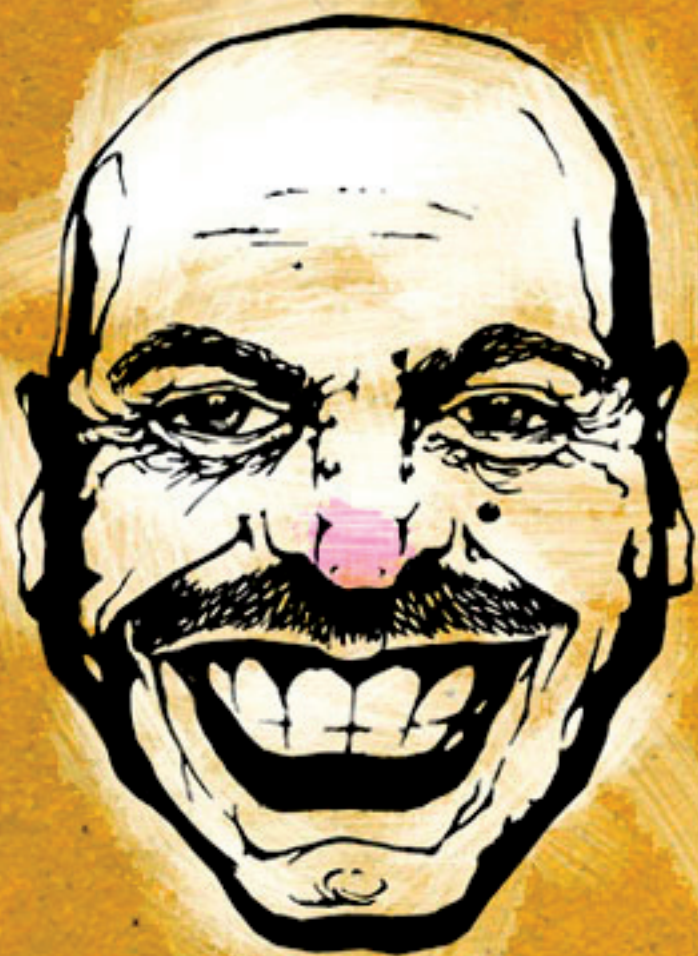
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Carolina Arentsen

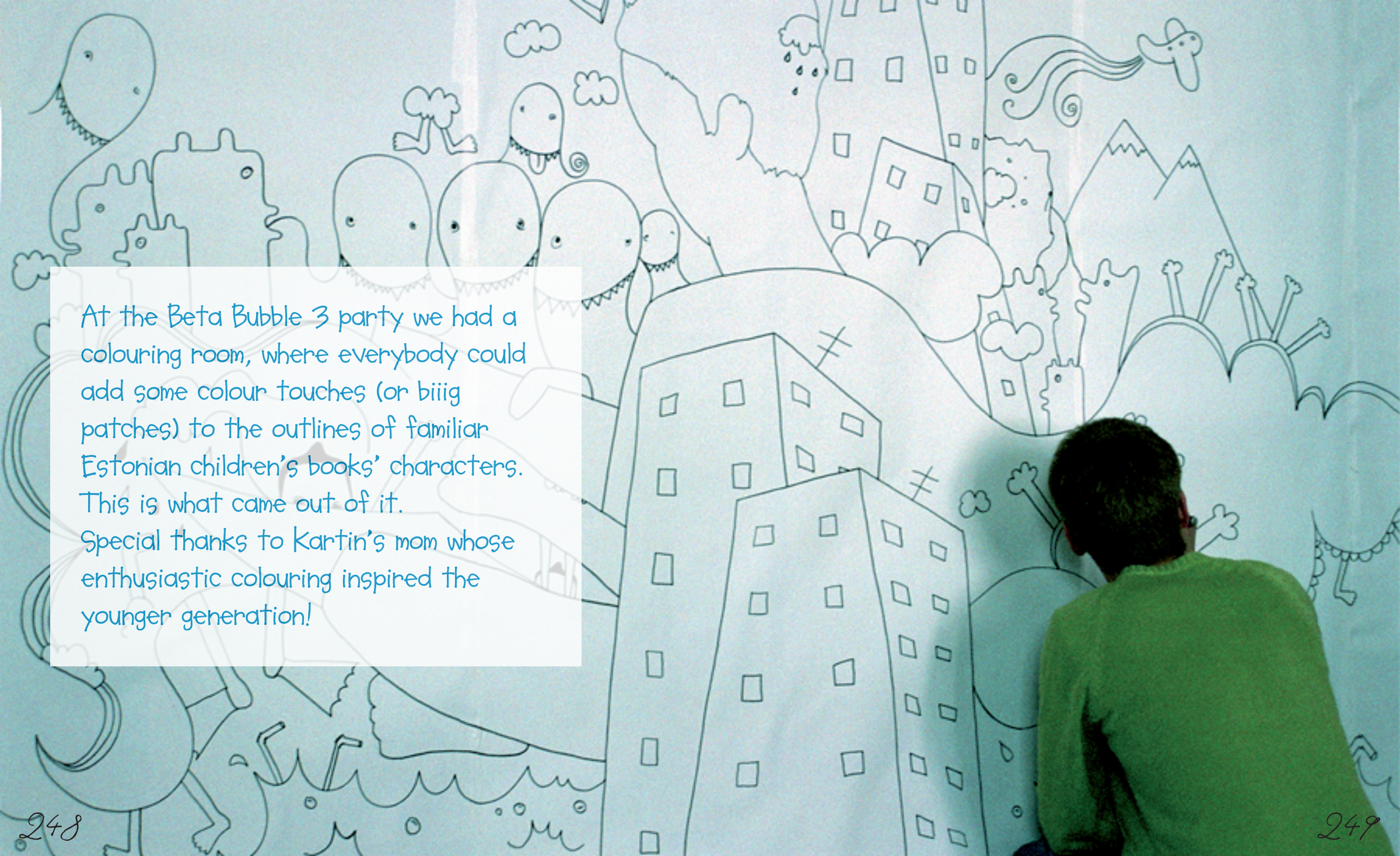


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Carolina Arentsen
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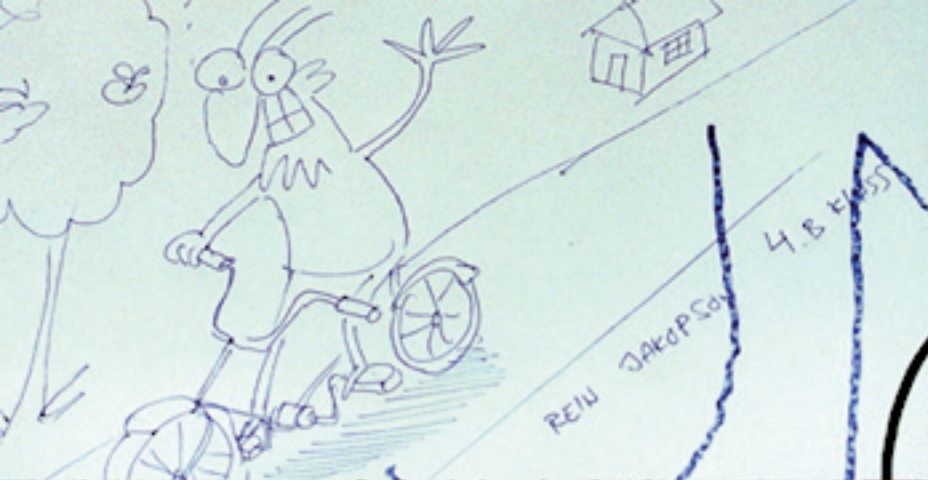
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At the Beta Bubble 3 party we had a colouring room, where everybody could add some colour touches (or biiig patches) to the outlines of familiar Estonian children's books' characters. This is what came out of it. Special thanks to Kartin's mom whose enthusiastic colouring inspired the younger generation!





*"Narrativity in images.
Estonian graphic novels / poems from the naughties."*



An exhibition bearing that name was showcased in Tartu only for one weekend, July 15-16, in Rael Artel Gallery: Non-Profit Project Space. It was curated by Joonas Sildre and Andreas Trossek. A sequel (in comic book terms) to that is planned already and the second exhibition will be up for a longer period of time (likely for one month) in fall-winter. Location stays the same. Attention, everybody – Grab a chance to contribute your stuff!!
Contact: sildre@gmail.com



Curators Joonas Sildre and Andreas Trosseki

Check out more from
www.hot.ee/koomiks
2005.moskva80.com/koomiks_est.html



Edvin Aedma

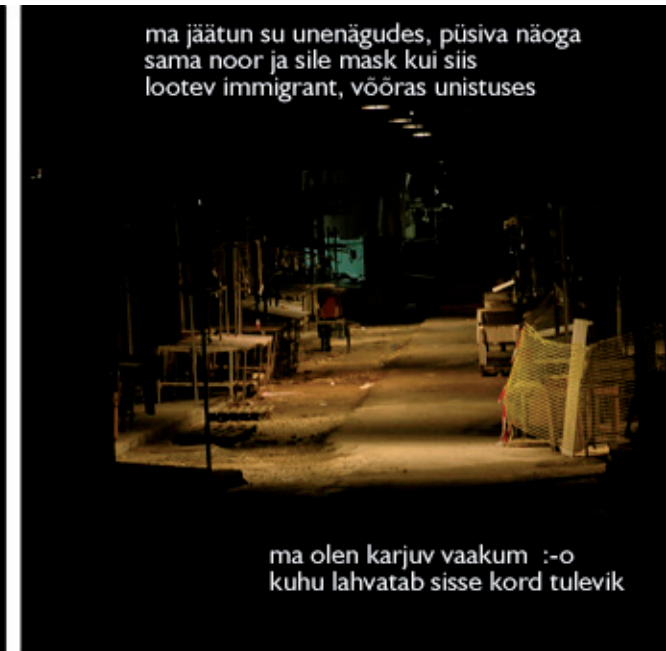
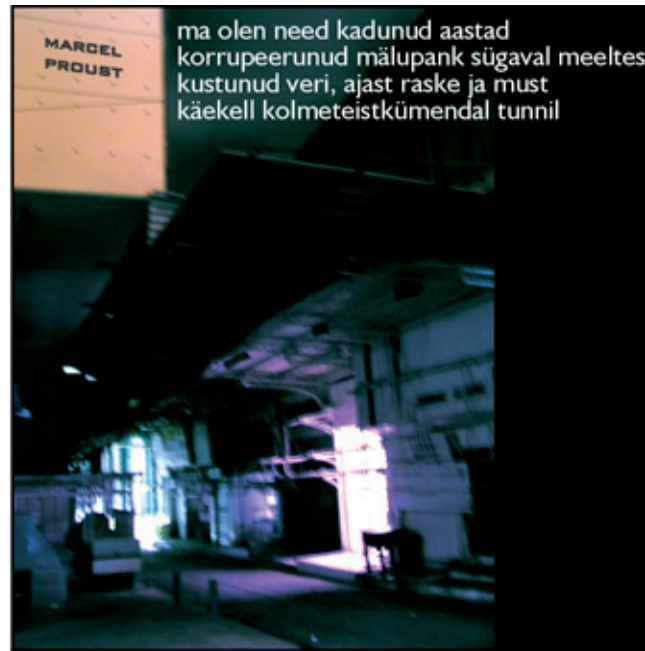
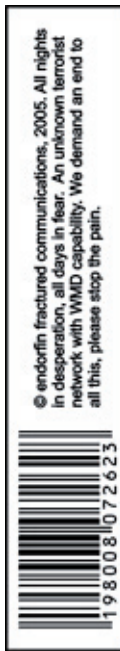


< Elina Sildre
'I will write you'
(E-mails Kristiina Kiik)

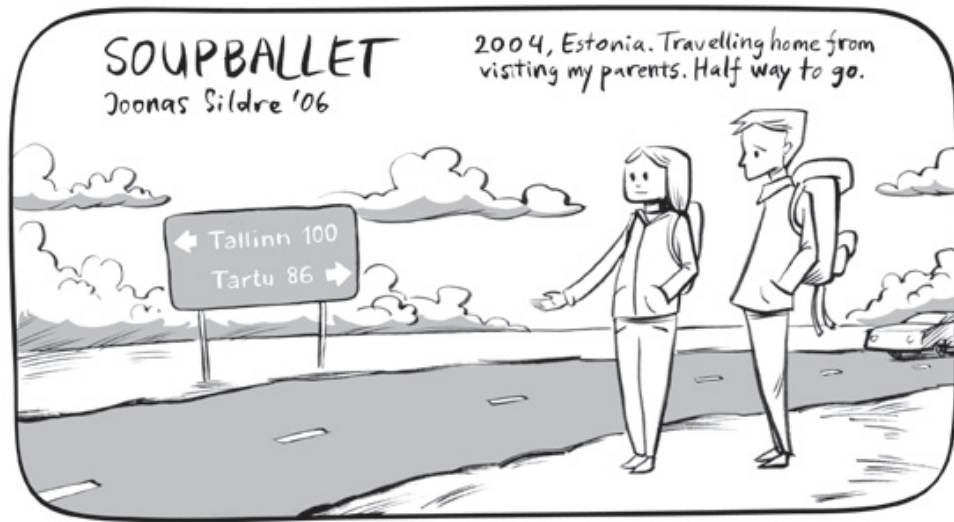


Peeter Krosmann >

Endorfin Fractured Communications >
'Marcel Proust'

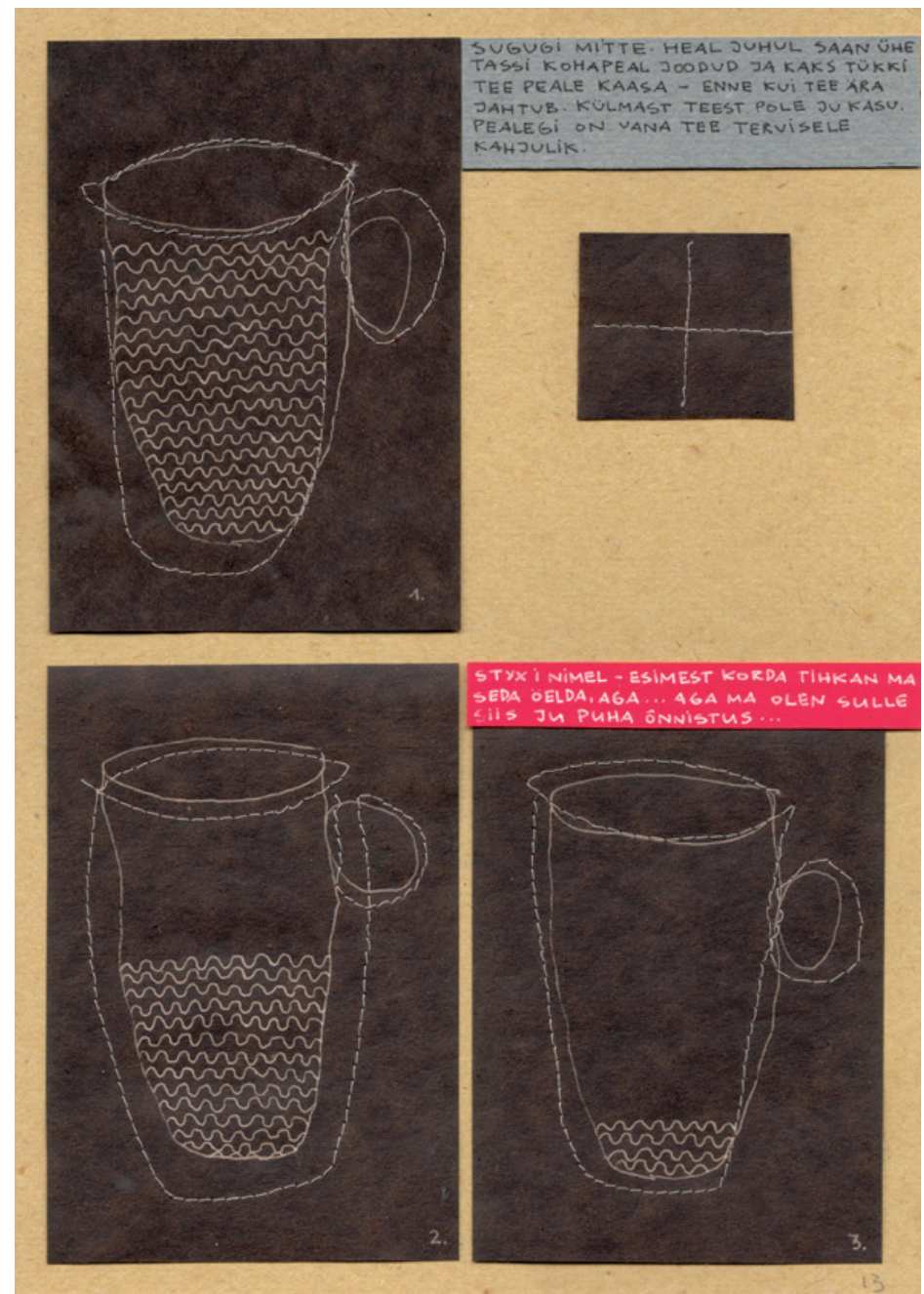


< Lilli-Krõõt Repnau 'Mister New Age'



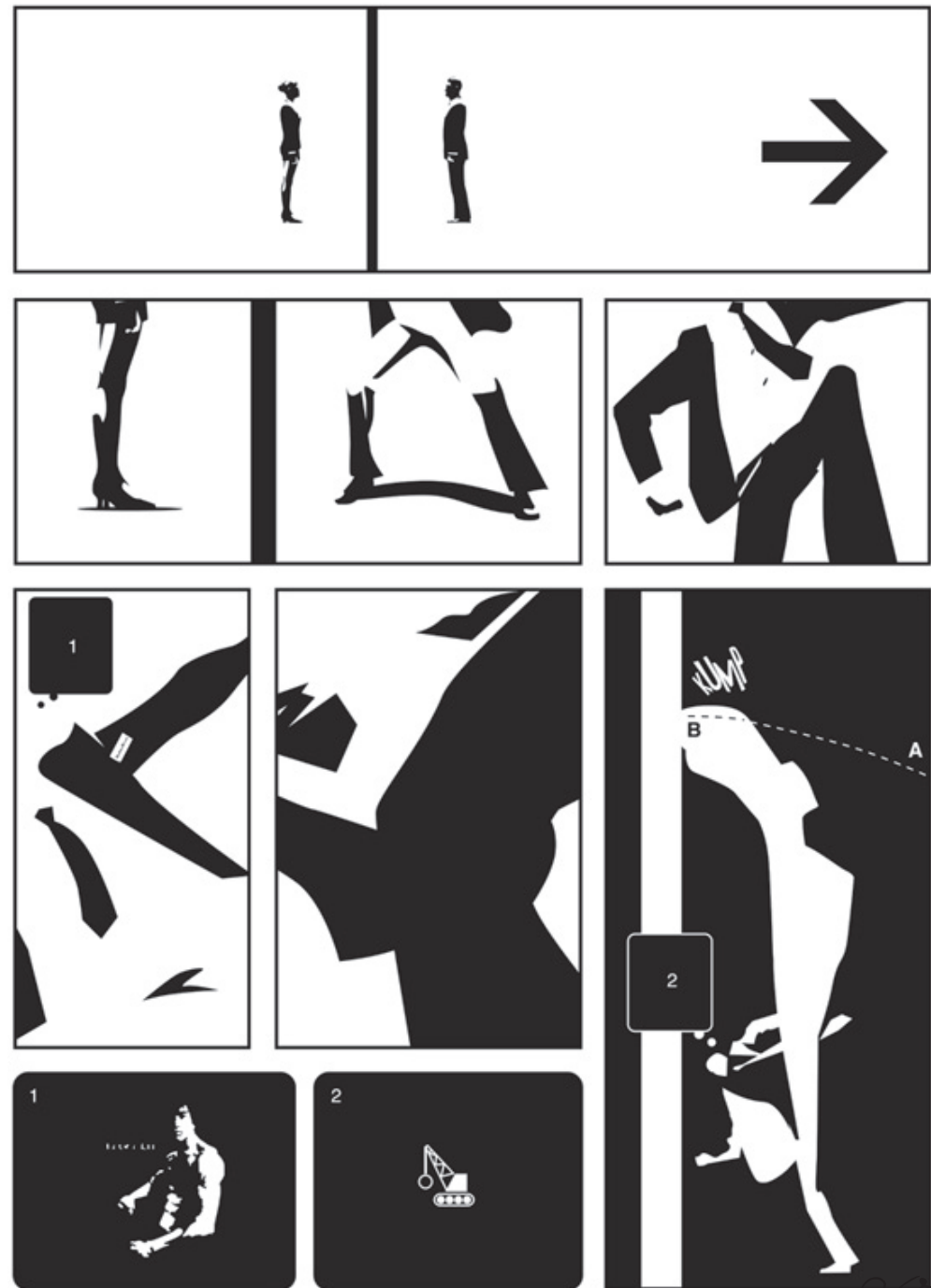
< Joonas Sildre
'Soupballet'

Kristel Maamägi >
(Text Jaak Tomberg)





< Paco Ulman
(Text Livia Ulman)



Veiko Tammjärv
'The Day Off' >

*Beta thanks all
of you who made to this page! :)*

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