



Veiko Klemmer

An improvisation. No preliminary sketches, surfaces mostly left to chance. Oddly enough, the result shares the signs of colour field abstraction and action painting in a form of landscape painting.

Background:

In an age of cultural convergence are there any intellectual values left or is the collective existence nothing more than cognitive entertainment posing as originality before subsiding into tasteful mannerism and eventual forgetfulness under new waves of produce? In short: Is there too much culture? Short answer: Yes.

Is there a possibility to elevate average culture to universal Culture? No, average is universal.

Is there a way to make highly specific culture more accessible? Yes, stop using nonsense subdivisions and start using universal themes which actually have some content, also retain formal qualities for increased sensory effect, but don't be surprised if it gets very boring very quickly.

Humans are wonderful at adaptive classification.

What is universal? Universe, or Earth in everyday sense, resources in general in a more specific sense. Physical restrictions such as time, energy, willpower.

Define content? Experience. This painting shows not what could be, has been or should be, but what already is and what should be reminded. Constantly.

Can there be new culture? Yes, but only in hindsight. Stop reading. Improvise

But what about the intrinsic values then? Quality lies not within produce, but within process. Get inspired, think along, it's more fun than counting crows.

So art objects have no intrinsically significant value? Yes. Monkey see, monkey do, trees grow on regardless. <http://people.psych.cornell.edu/~jec7/pubs/partisan%20canons.pdf>

But what's the point then? It's more fun than counting crows.

CV

Born: 1985

Tartu maakond

Web: www.veikoklemmer.wordpress.com

Education:

2009 University of Tartu, Master of Arts

2007 University of Tartu, Bachelor of Arts

Personal Exhibitions:

2012 Absurd

Hobusepea galerii, Tallinn

Logic vs Profit, the higher forces have a say.

(Press: Kangor, Eero 2012 Ühiskondlik aktivism voi ohutu esteetika? – Sirp 05.10.12)

2012 Ekstremaalne Marginaalne / Marginal Extreme

Kunstimaja monumntaalgalerii, Tartu

Pure colour abstractions based on usually unused painted picture frames

2012 Süsteem / The System

Kunstihoone galerii, Tallinn

Depictions of lifeless rooms and artefacts of fantastic ideologies, depicting the systematic insanity of corporate politics

(Press: Kangor, Eero 2012 Veiko Klemmer esteetiline utopia – Kunst.ee 03/2012)

2010 Object/Subject

With Martiini and Urmo Mets in Y-gallery, Tartu

Inter-relationships of space- and mind constructions

(Press: Ksenofontov, Andri Tingitud arhitektuur – Sirp 29.10.10)

2010 Fear / Hirm

With Laura Pold in Draakon gallery, Tallinn

Instruments of fear

(Press: Kangor, Eero 2010 Galeriiring meeste ja naiste maailma – Sirp 29.07.10)

2009 Spring, followed by Fall / Kui kevadele järgneb sügis

Masters degree exhibitons in the grand gallery of Tartu Kunstimaja

Dystopias and alternative realities

(Press: Talvistu, Tiiu 2009 Pallast taga hüüdmas – Sirp 19.06.10)

Group Exhibitions:

2012 May be (R)Evolution

Factory-Art Gallery, Berlin

2012 CDH-2012. Roads and paths.

Select works from International Confederation of Artists Unions

Central House of Artists, Moscow

Curators: Margarita Karlova,

2011 Baltic Young Painters Prize Finalists Exhibition

Select works by international jury. Art center Titanikas, Vilnius

Organizers: Vilmantas Marcinkevičius, Julija Petkevičienė

2011 Simple Story

Estonian Young Painting

Rakvere, Virumaa Muuseumide Näitusemaja

Curator: Teet Veispak

(Press: Grünfeldt, Inna Eesti noor maal räägib lihtsat lugu – Virumaa

Press: Juske, Ants Kas maalikunst on imelihtne? – Postimees 11.10.11)

2011 Abstract / Abstraktne

Estonian Artists Association's XI annual exhibition in Tallinn Kunstihoone

Curator: Leonhard Lapin

(Press: Levin, Mai Kui abstraktne on abstraktne kunst? – Sirp 28.07.11)

2010 Confrontations / Vastandumised

Estonian Artists Association's X annual exhibition in Tallinn Kunstihoone

Curator: Enn Poldroos

(Press: Elken, Jaan; Paavle, Jaan 2010 Hästi komponeeritud näitus – Sirp 05. august)

2009 The Language of Painting / Maali sona vol. 2

Estonian Painters Association in Tartu Kunstimaja

Curator: Harry Liivrand

(Press: Juske, Ants 2009 Eesti maalikunst pole veel surnud – Eesti Päevaleht 28. sept.)

2008 Freedom Square / Vabaduse väljak

Estonian Artists Association's IX annual exhibition in Tallinn Kunstihoone

Curators: Heie Treier, Reet Varblane ja Jaan Elken

(Press: Juske, Ants Vabaduse valikutest jouti Vabaduse väljakuni – Eesti Päevaleht 05. märts)

Curated:

2011 Pure / Puhas

Interpretations on a theme of "pure materials, pure ideas, pure feelings"

März project space, Tallinn

(Press: Kaljula, Liisa Minimalism on aktuaalne – Sirp 28.07.11)

2011 „2031“

On the 20th anniversary of the Estonian re-independence the artists were asked to reflect upon the next 20 years to come.

Tartu Kunstimaja.

Acknowledgements:

2009 Dora scholarship

2008 Wiiralt scholarship

2007 Kalmus scholarship

Artist Statement:

Talking/writing about art is about as useless as explaining sunsets to a blind man. The mediums of understanding are too different. It can be done to an extent, but 80% of the information gets lost in translation. Texts about objects become a separate piece of art with their own literal style and reference system which only minimally addresses the original work in focus. Arbitrary attributional concepts of "meaning and value" aside – art objects are foremost physical objects with their own perceptual presence. Therefore they must be taken as they are. Aesthetic art experience is the discovery of this presence.

In addition art objects usually have an overarching culturally driven conceptual framework referring to some ideological system through commonly known artefacts. This discovery of mindscapes is also a part of art experience in the existential sense.

Art is the process of discovering and defining "new". Creativity is the method of art via functional combinatorics. Creativity is universal.

Therefore my art practice has multiple ongoing projects which generally take a look on the subjective positioning of the multifaceted collective self. Looking to see what else is possibly there.