

## Catalog #23: Liigendatud mudelid

2023  
Trükkis; 210 x 297 mm; 16 lk  
Tiraaž: 400

Toimetajad: Lieven Lahaye and Ott Metusala.  
Kollažid ja kujundus: Ott Metusala.  
Trükkis põhineb Kirsti Metusala töödel.  
Essee: Tiit Metusala.  
Kirjastus: Catalog.  
Toetaja: Eesti Kultuurkapital.

Catalog on kataloogimist käsitlev järjepidevalt ilmuv väljaanne, mille toimetaja on Lieven Lahaye ja kujundaja Ott Metusala. Tegemist on väljaandega number 23, “Liigendatud mudelid”, mis ilmub toetamaks Ott Metusala näitust Eesti Tarbekunsti- ja Disainimuuseumis Tallinnas, septembris 2023.

‘Liigendatud mudelid’ on Tallinna Katsetehases Estoplast kunstnikuna töötanud Kirsti Metusala loominguga seotud arhiivi- ja kaasaegsel materjalil koosnev kollaž-kataloog. Selle sisu — tehnilised joonised, reklaammaterjalid, ajalehepildid, veebikuulutuste fotod, visandid, mudelid ja renderdused — on kogutud, jätkatud, ümber tehtud ja ümber mõtestatud Ott Metusala poolt 2022. aastal alanud uurimusprojekti raames.

Tehniliste jooniste, reklaammaterjalide, ajalehepiltide, veebikuulutuste ja füüsiliste valgustusseadmete põhjal kujundab “Liigendatud mudelid” ümber, muudab ja laiendab Estoplasti toodangut. Antud kataloogis on loetletud 383 mudelit. Iga täidetud kataloogi kirje loetleb lambivarju materjali, nimetuse ja võimsuse, maksimaalse kõrguse, laiuse või läbimõõdu ja kunstniku.

## Catalog #23: Articulated Models

2023  
Publication; 210 x 297 mm; 16 pp  
Edition of 400

Edited by Lieven Lahaye and Ott Metusala.  
Collages and design by Ott Metusala.  
Publication is based on the work of Kirsti Metusala.  
Text by Tiit Metusala.  
Published by Catalog.  
Supported by the Cultural Endowment of Estonia.

Catalog is a serial publication about cataloging edited by Lieven Lahaye and designed by Ott Metusala. This is Catalog issue 23, ‘Articulated Models’, published in support of an exhibition by Ott Metusala at the Estonian Museum of Applied Art and Design in Tallinn, September 2023.

‘Articulated Models’ is a collage based catalog of archival and contemporary material relating to the work of Kirsti Metusala, who was employed as an artist at Tallinn Experimental Plant Estoplast. Its contents—technical drawings, promotional materials, newspaper images, photos from online classified ads, sketches, models, and renderings—were collected, continued, remade and reimagined by Ott Metusala as part of an ongoing project that began in 2022.

On the basis of technical drawings, promotional materials, newspaper images, photos from online classified ads and physical lighting fixtures, ‘Articulated Models’ remodels, remakes and expands on the production of Estoplast. This catalog lists 383 models. Each completed catalog entry lists the material of lamp-shade, designation and capacity, maximum height, width or diameter and artist. .



Model V	Table lamp	Acrylic glass	100 W	H 665, L 220, Ø 496	1983	Kirsti Metusala
Version 1	Table lamp	Glass	2 × 60 W	H 625, L 196, Ø 375	1984	Kirsti Metusala
Version 2	Table lamp			H 565, L 205, Ø 395	1984	Kirsti Metusala
Nr 4	Table lamp			H 535, L 215, Ø 410	1986	Kirsti Metusala
P-III	Table lamp			H 500, L 190, Ø 378	1984	Kirsti Metusala

Model Nr

Designation

Material of lamp shade

Capacity

Max. height, width or diameter (mm)

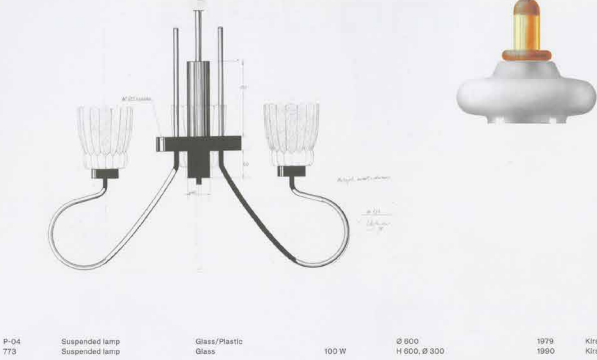
Year

Artist



Catalog is a serial publication about cataloging edited by Liiven Lahaye and designed by Ott Metsusala. This is Catalog issue 23, 'Articulated Models', published in support of an exhibition by Ott Metsusala at the Estonian Museum of Applied Art and Design in Tallinn, September 2023.

This publication was kindly supported by the Cultural Endowment of Estonia.  
Thank you: Kirsti Metsusala and Tiit Metsusala, Märt and Sirje Metsusala, Kai Lohikask and Sandra Huik (Estonian Museum of Applied Art and Design), Liis Metsamart, Maureen Marck, Miquel Heredia Gómez, Agustina Woodgate.



P-04  
773  
Suspended lamp  
Suspended lamp  
Glass/Plastic  
Glass  
100 W  
Ø 800  
H 500, Ø 300  
1979  
Kirsti Metsusala  
Kirsti Metsusala

'Articulated Models' is a messy catalog of archival and contemporary material relating to the work of Kirsti Metsusala, who was employed as an artist at Tallinn Experimental Plant Estoplast. Its contents—technical drawings, promotional materials, newspaper images, photos from online classified ads, sketches, models, and renderings—were collected, continued, remade and reimaged by Ott Metsusala as part of an ongoing project that began in 2022.

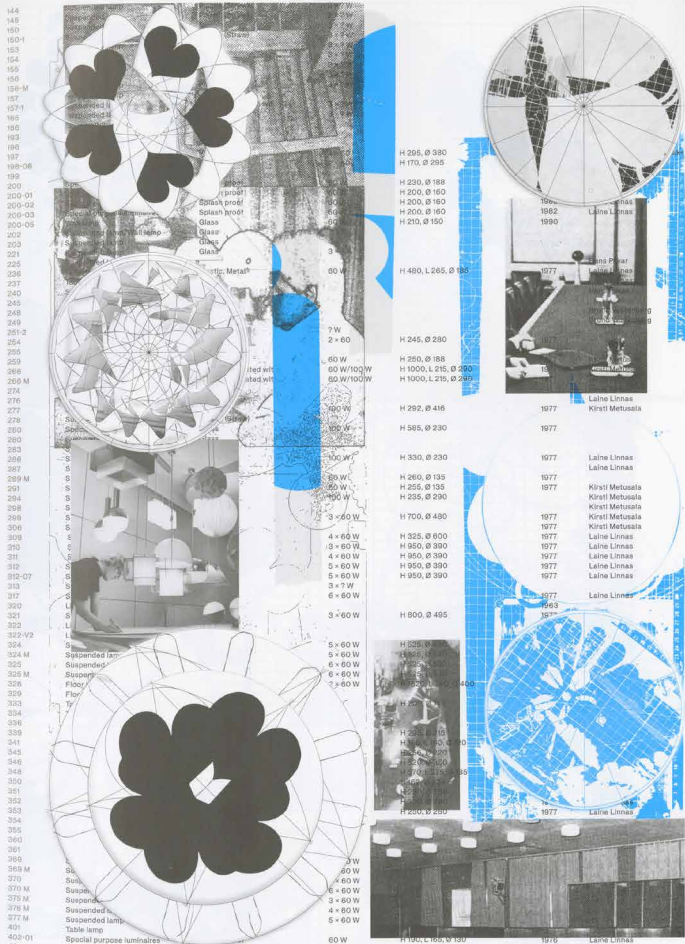
From 1965 to 1992, Kirsti Metsusala (b. 1937) worked as an artist at Estoplast, a factory that produced lighting fixtures for the modern Soviet Estonian household. In today's world, her job title would have been 'product designer'. She worked collaboratively with other artists during the sketching phase of the design process. In the next phase, 'constructors' (today, 'product engineers') produced from these sketches more rationalized designs that were geared towards mass-production. In 1979, the factory was renamed Tallinn Experimental Plant Estoplast; the 'experimental' here designating the facility as what would nowadays be called a 'pilot plant', a pre-commercial production site employing new production technology and/or producing small volumes of new technology-based products, mainly for the purpose of learning and experimentation. Experimentation was a desired task at Estoplast, which allowed the artists the opportunities to travel outside of the Soviet Union and consult the foreign magazine sections at the library. These trips and magazines introduced them to aesthetic developments from beyond the Iron Curtain. Experimentation and the mimicking of Western designs were ways for these artists to escape and resist the rigid Soviet design system, the primary goal of which was to assist in the building of a perfect communist society. Some of their experiments were conducted in secret in order to escape the scrutiny of the plant's board of directors, who were primarily focused on fulfilling their planned production quota.

Tallinn Experimental Plant Estoplast was founded in 1947 from an amalgamation of different private firms that had themselves been founded before or during the first Republic of Estonia (1918–1939). During the Soviet occupation of Estonia and the establishment of the Estonian Soviet Socialist Republic (1940–1941, 1944–1991), the private sector had entirely disappeared and rapid industrialization took place. Estoplast produced the following categories of light fixtures: suspended lamps, wall lamps (to be mounted on a vertical wall), table lamps, floor lamps, ceiling lamps, special purpose lamps and light switches. The Estoplast catalog lists 383 models. Each completed catalog entry lists the material of lamp-shade, designation and capacity, maximum height, width or diameter and artist.

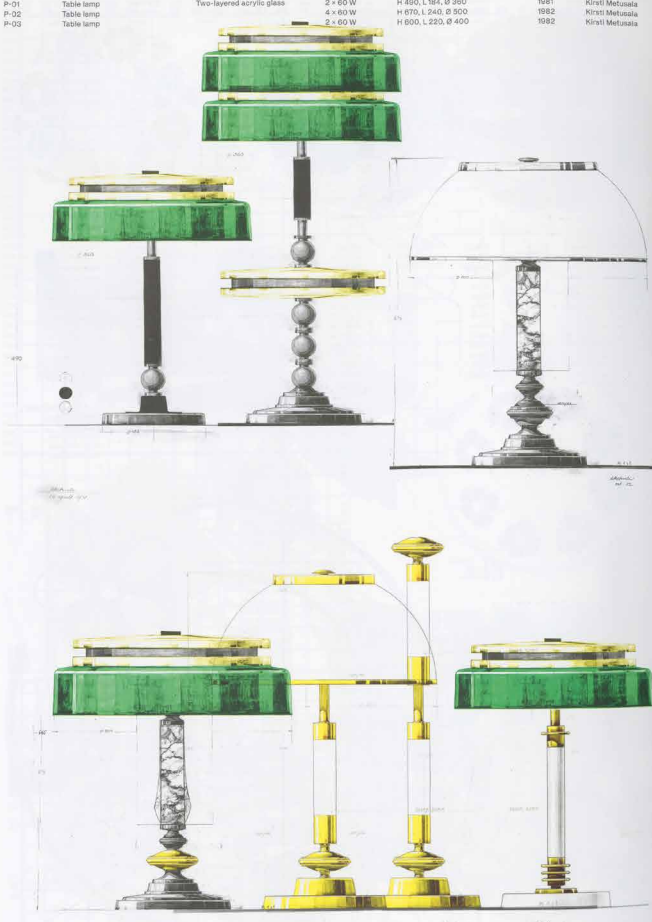
On the basis of technical drawings, promotional materials, newspaper images, photos from online classified ads and physical lighting fixtures, 'Articulated Models' remakes and expands on the production of Estoplast. All of the lights must be used with alternating current, at a voltage of 220V and frequency of 50Hz.

Ott Metsusala (b. 1988) is a graphic designer based in Amsterdam. He previously edited and designed 'Nobody Expected There Would Be Much Discussion About It' (Lugemik and ETDM, 2016), a comprehensive catalog of all lamps designed by Kirsti Metsusala at Estoplast. Objects from 'Articulated Models' were previously exhibited at the 'Disarming Design' graduation exhibition at the Sandberg Institute, Amsterdam, in 2022.

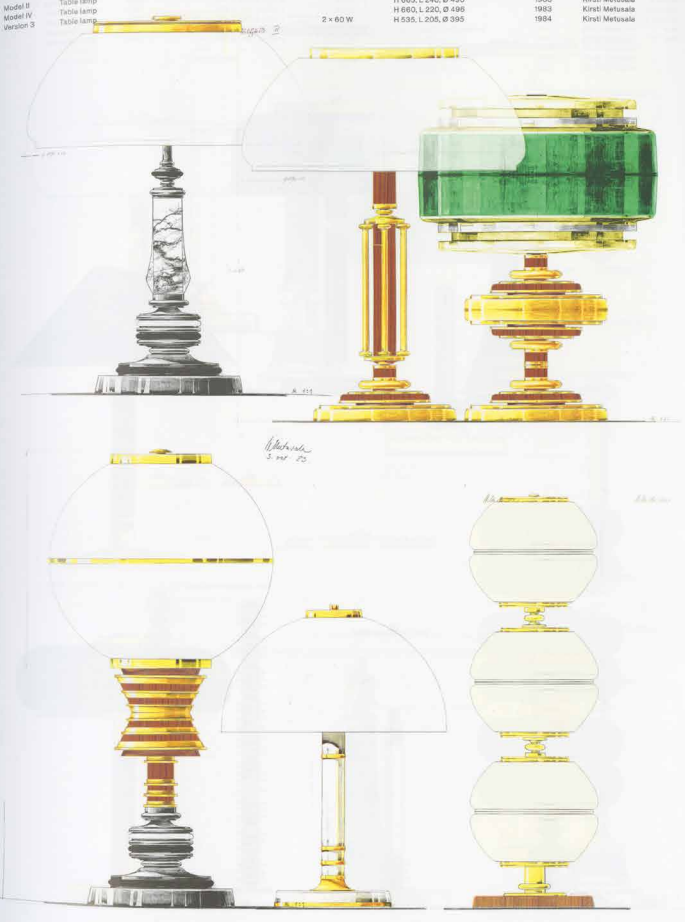
Model Nr	Designation	Material of lamp shade	Capacity	Max. height, width or diameter (mm)	Year	Artist
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Model Nr	Designation	Material of lamp shade	Capacity	Max. height, width or diameter (mm)	Year	Artist
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P-01  
P-02  
P-03  
Table lamp  
Table lamp  
Table lamp  
Two-layered acrylic glass  
2 × 60 W  
4 × 60 W  
2 × 60 W  
H 490, L 184, Ø 360  
H 670, L 240, Ø 300  
H 500, L 250, Ø 400  
1981  
1982  
1982  
Kirsti Metsusala  
Kirsti Metsusala  
Kirsti Metsusala



Model Nr  
Designation  
Material of lamp shade  
Capacity  
Max. height, width or diameter (mm)  
Year  
Artist



Model V  
Version 1  
Version 2  
Nr 4  
P-III

Table lamp  
Table lamp  
Table lamp  
Table lamp  
Table lamp

Acrylic glass  
Glass  
Glass  
Glass  
Acrylic glass

100 W  
2 x 60 W

H 665, L 220, Ø 496  
H 625, L 195, Ø 375  
H 565, L 245, Ø 365  
H 535, L 215, Ø 410  
H 500, L 190, Ø 375

1983  
1984  
1984  
1984  
1984

Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala

Model Nr

Designation

Material of lamp shade

Capacity

Max. height, width or diameter (mm)

Year

Artist

Version VII  
Version IX  
P-IV  
P-V  
Nr 1  
Nr 3  
Nr 4

Table lamp  
Table lamp  
Table lamp  
Table lamp  
Table lamp  
Table lamp  
Table lamp

Glass  
Glass  
Glass  
Glass  
Acrylic glass  
Glass  
Acrylic glass

2 x 60 W  
4 x 60 W  
4 x 60 W  
2 x 60 W  
2 x 60 W  
2 x 60 W  
2 x 60 W

H 535, L 205, Ø 395  
H 660, L 265, Ø 500  
H 665, L 265, Ø 500  
H 500, L 190, Ø 375  
H 500, L 190, Ø 375  
H 485, L 190, Ø 375  
H 485, L 215, Ø 325  
H 535, L 215, Ø 410

1984  
1984  
1984  
1984  
1984  
1984  
1986  
1986

Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala  
Kiirel Metusala

Model Nr

Designation

Material of lamp shade

Capacity

Max. height, width or diameter (mm)

Year

Artist

Model Nr

Designation

Material of lamp shade

Capacity

Max. height, width or diameter (mm)

Year

Artist

Model Nr

Designation

Material of lamp shade

Capacity

Max. height, width or diameter (mm)

Year

Artist

When did the Estonian people first see the electric light?  
On 9 July 1871!

Written by Tiit Metusala

How so? All of us know that it was in 1882, when the first generators were put into operation at the Wiegand factory (later Ilmarine) in Tallinn and the Kreenholm manufacturing company in Narva. This is how it has been written in many relevant publications.

Due to quarantine and my retirement I had an abundance of free time, which I used for reading old newspapers. In the *Postimees* newspaper for the 21st of July 1871, the section "Latest news" contains a report about an event that took place in Tallinn on July 9th, which includes the following description: "at the gate of honour in the harbour was an artificial sun which lit up the entire harbour street". Similar reports can also be found in some German and Russian newspapers from the same era.<sup>1</sup>

What actually happened? According to the chronicle of Haapsalu, the town was visited in 1871 by the Grand Duchess Maria Fedorovna, the wife of His Imperial Highness the Crown Prince Alexander Alexandrovich, accompanied by their two children.<sup>2</sup> The party stayed in Haapsalu for two months.

Of these esteemed visitors, only the Grand Duchess and her entourage travelled from Haapsalu to Tallinn on the steam frigate *Ola* in July 1871. They reached the city early on the morning of July 9th. *Ola* remained moored off the coast, and the Governor of Estonia and the harbourmaster met the princess with a small boat. After reaching shore and passing through the gate of honour, Maria boarded a carriage and visited the following sights: the Harju Gate, the Church of the Transfiguration of Our Lord, St. Olaf's Church, the House of the Blackheads, the girls' school on Narva street and the Kadrioru Palace. From there they walked along the coastline to the Estonian Knighthood House on Toompea and the Governor's Castle. In the latter, they rested for a while and at 11 o'clock in the evening they turned to the harbour and the gate of honour, which this time included "the artificial electric sun".

How was this "electric sun" achieved? Although the harbour was located on the same site as it is today, the jetty was different, not to mention the ships themselves. The frigate *Ola*, which the princess used, was a paddle-steamer built in 1850 in Helsinki. It had a 400-horsepower engine from England but lacked electricity. The first arc lamps appeared on ships all over the world in the middle and end of the 1870s,<sup>3</sup> while Russian warships had them from the beginning of the 1880s, as was written in the newspaper *Virulane* in 1882.<sup>4</sup> "The warships that are doing target practice near Tallinn are doing it extensively. [...] At night, they used electricity to illuminate their practicing, which is especially beautiful for spectators on the shore."

But what was this "artificial sun" that had shone in Tallinn, i.e. what kind of lamp did it use and how was the power supplied? The newspapers cited above say nothing about this and therefore we have to look at the possibilities. The light itself had to be an arc lamp because Edison's incandescent light bulb had not yet been invented. The most effective of these is the alternating current arc lamp called the "Yablochkov candle", however it would not be patented until five years later. Therefore, we must be talking about the simple direct current arc light by Humphry Davy.

What was the power source? Although the dynamo of Siemens had been invented in 1867, it is unlikely that it had reached Tallinn in only a couple of years. Before 1882, there are no written records about dynamos or generators in Tallinn. Since 1855, however, Tallinn had been connected to Saint Petersburg and Riga via telegraph lines.

Electric telegraphy needs a power source. Until the mid 1870s, the only source available would have been a battery made from galvanic cells,<sup>5</sup> although later steam engine-based generators would also appear. This means that the "artificial sun" was probably powered by a battery made from galvanic cells, since these were available in Tallinn.

All of this means that the date of the first known use of electric illumination in Estonia has been brought forward by eleven years!<sup>6</sup> We cannot be completely certain, however, that this date is final. Thus far, no evidence about any earlier use of electric illumination has been found, but an earlier date certainly remains a possibility, since, as mentioned above, the electric telegraph line from Gatchina, over Narva, had already reached Tallinn by 1855. This means that electricity has been in use in Estonia since 1855, but we cannot be certain whether it was used in those early years for anything other than powering the telegraph.

\* It is interesting to note that the first attempts to light the streets of Russia were made by the former (from 1835 to 1840) Professor of the University of Tartu Moritz Hermann von Jacoby, who on the last day of 1849 lit an arc lamp in the tower of the Admiralty Building in St. Petersburg.<sup>7</sup>

1. Eesti Postimees ehk Nädalaleht, 21 July 1871, in Tartu.

2. Revue de la Presse, No. 156, 12 (24), July 1871.

3. Entendende gubernalet reformpost, 10 July 1871.

4. https://www.haapsalu.ee/documents/377464/20921685/1800-Kronologia, accessed 31.08.2020.

5. Sjöberg, E. & Näsström, H. & Molin, T. A. Johansen and J. Cunningham.

"The Marine Vessel's Electrical Power System: From its Birth to Present Day," IEEE PROCEEDINGS 2016, No. 1.

6. Virulane, No. 27, 13 July 1882.

7. "The Telegraph, Part 4: Batteries and early railway telegraph lines," <http://members.los.net/telegraph/4a.html>

8. M. A. Safarov, Russkije elektricheskiye XX vek, Moscow - Leningrad, 1955.



Liigendatud mudelid

2022—...  
Installatsioonid, lambid ja kollaažid

Varasemalt esitletud Eesti Tarbekunsti- ja Disainimuuseumis (2023) ja Sandbergi Instituudi Aastalõpunäitusel (2022)

Kollaažid ja objektid koos tehniliste jooniste, visandite ja katsetustega; Siiditrükiga trükitud lõikematid ja aknatoonide foolium; hüdrogeenitud 3D-trükid ja lambid, LED-valgustus; Estoplast valgustite ringlussevõetud elemendid

Eesti Tarbekunsti- ja Disainimuuseumi installatsiooni fotod: Mari Volens

Pideva komponeerimise, visualiseerimise ja uute elementide mõtestamise kaudu juhib projekt „Liigendatud mudelid“ tähelepanu sellele, kuidas standardid ja disain mõjutavad meie igapäevaelu. Oma töös vaatab Ott Metusala elukeskkonda laboratooriumina, tuues esile, kuidas poliitilised ideed tungivad disainiprotsesside kaudu meie privaatseesse ruumi. Arhiivmaterjali (pildid, objektid, disainikavandid ja mälestused) abil viidatakse meid ümbritseva keskkonna konstrueeritud maailmapildile ja tuuakse esile nendes esinenud utopiasid.

“Metusala lõputöö on vaid üks süžeepunkt tema materjaliga tegelemise ajaloos, kuid see tähistab esimest korda, et ta on liikunud ise lampide valmistamise suunas. Tema mallide, juhendi skeemide ja Estoplasti tootekataloogide põhjal kokku pandud lambid on kollaažid: üksikasjad on ekstraheeritud ja kopeeritud tehnoloogiliste protsesside, näiteks 3D-printimise abil, ning kihitatud nõukogude ajast pärit trükitud mustrite ja sümboolikaga, mille valgustatud piirjooned nüüd erinevalt ja mutatsiooniliselt tagasi peegelduvad. “ Väljavõte Isabelle Sully esseest Ott Metusala kohta

Ott Metusala loomeuurimus sai alguse 2015. aastal, kui ta koostas ja kujundas trükise „Nobody Expected There Would Be Much Discussion About It“ (Lugemik ja Eesti Tarbekunsti- ja Disainimuuseum). Raamat dokumenteerib autori vanaema Kirsti Metusala disainitööd Tallinna Katsetehases Estoplast, kus ta töötas kunstnik-konstruktorina aastatel 1964–1992. Estoplast oli tehas, mis tootis peamiselt plastlampe, mis olid väga populaarsed kogu Nõukogude Liidus. Raamat koosneb fotokogumikust, mis näitab valikut Kirsti Metusala projekteeritud lampidest. Piltide juurde on lisatud intervjuu, mis põhineb vabalt erinevate lambidisainide kommentaaridel ja heidab valgust okupatsiooni ajal disainerina töötamise eripäradele.

Articulated Models

2022—...  
Installations, lamps and collages

Previously presented at Estonian Museum of Applied Art and Design (2023) and Sandberg Instituut Graduation Exhibition (2022)

Collages and objects with technical drawings, sketches and experiments; Silkscreen printed cutting mats and window tint foil; Hydro-dipped 3D-prints and lamps, LED lights, Recycled elements of Estoplast lighting fixtures

Estonian Museum of Applied Art and Design  
installasjon photos by Mari Volens

The project “Articulated Models” directs our attention through constant composing, visualising and unpacking of new elements towards looking at how standards and design influence our everyday lives. In his work, Ott Metusala studies the living environment by highlighting how political ideas penetrate our private space through design processes. The Archival material (pictures, objects, design plans and memories) refers to the constructed worldview and highlights the utopias that appeared in them.

“Metusala’s graduation project is only one plot point within the history of his engagement with this material, but it marks the first time he has moved toward making lamps himself. Assembled from templates, instructional diagrams, and Estoplast product catalogues, his lamps are collages: details are extracted and replicated through technological processes like 3D printing, and layered with printed patterns and symbolism drawn from the Soviet period, whose lit outlines now reflect back in different, mutated ways. “ Excerpt from an essay on Ott Metusala by Isabelle Sully

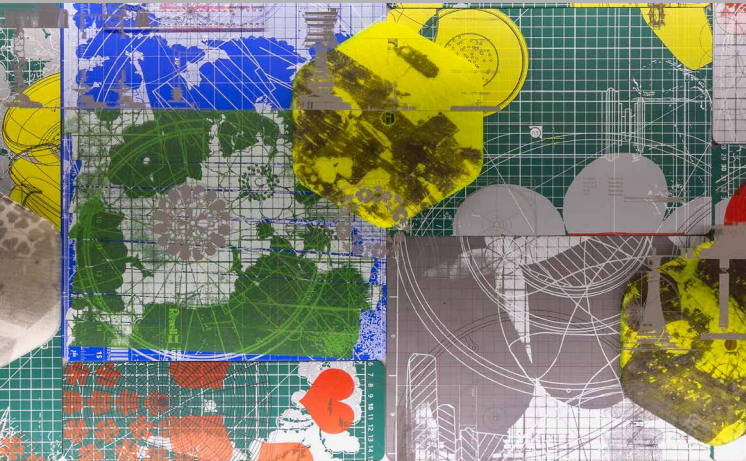
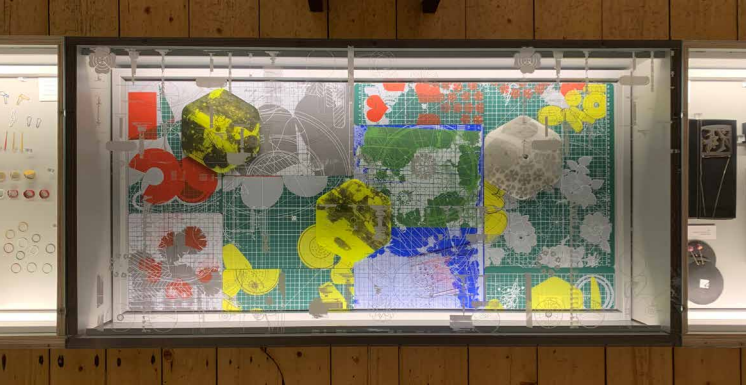
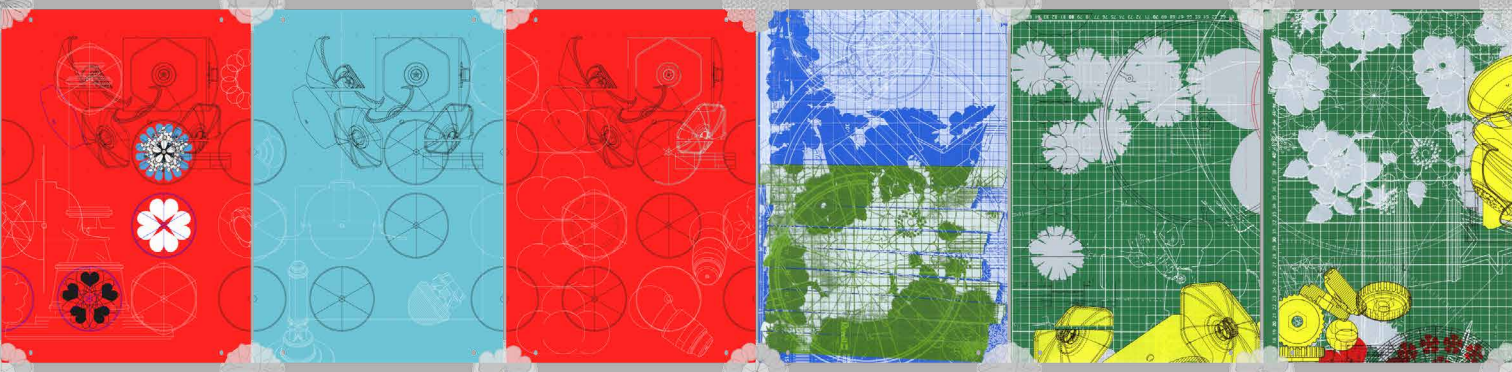
Ott Metusala’s creative research began in 2015 when he prepared and designed the publication “Nobody Expected There Would Be Much Discussion About It” (Lugemik and The Estonian Museum of Applied Art and Design). The book documents the design work of author’s grandmother Kirsti Metusala at the Tallinn Experimental Plant Estoplast where she worked as a artist-constructor between 1964–1992. Estoplast was a factory mainly producing plastic lamps which were highly popular throughout the Soviet Union. The book consists of a collection of photographs, showing a selection of lamps designed by Kirsti Metusala. Images are accompanied by an interview loosely based on comments of different lamp designs, and sheds light on the specifics of working as a designer during the occupation.



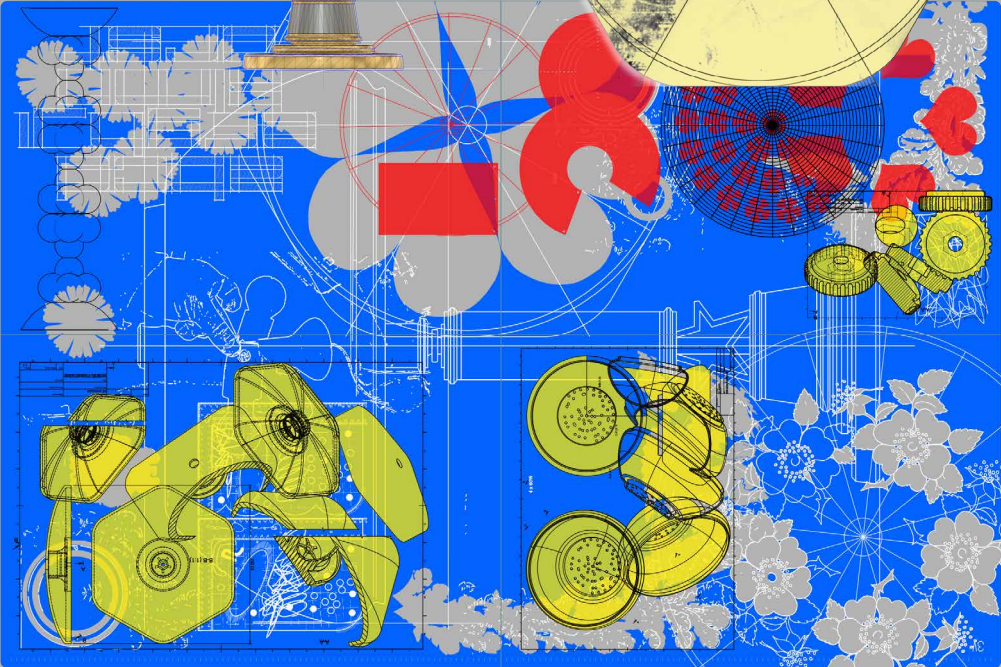
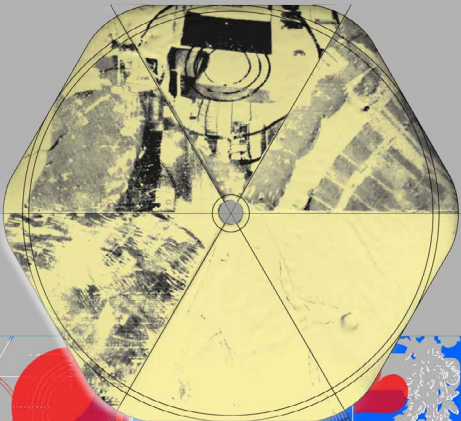
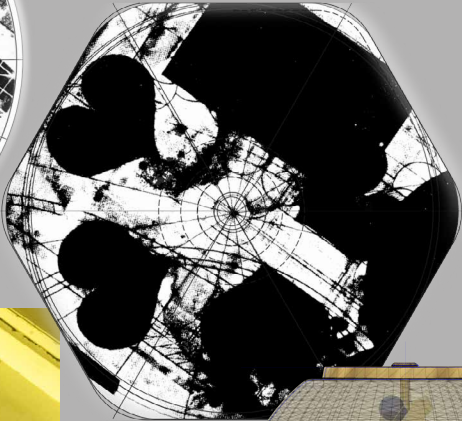
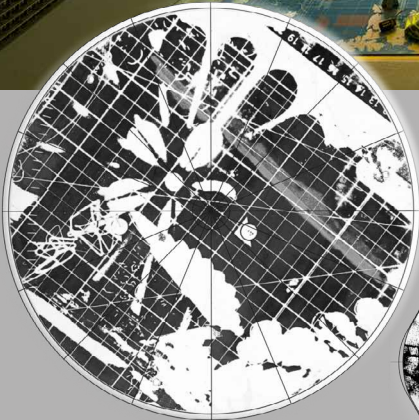
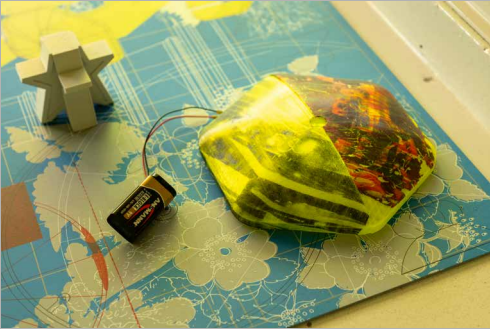
Liigendatud mudelid



Articulated Models











# articulated models

NÕUKOGUDE  
EESTI  
TRUKISONA  
1966-1975  
ABCDE  
GHIJKL  
MNOP  
RSTUV

soviet  
estonian  
printed  
word  
1966-1975  
abcd  
efgh  
ijkl  
opqr





## Kirjastus Catalog

Catalog on alates 2016. aastast Lieven Lahaye poolt kirjutatud ja Ott Metusala poolt kujundatud kataloogimise alane sariväljaanne.

Catalog ilmub pigem perioodiliselt kui pidevalt ja sellel ei ole kindlat formaati. Varasemalt on need esinenud postkaartide, näitustekstide, paberlennukite, pabermütside, ajalehtede, autode kaitserauakleebiste jms vormis...

Catalog on loodud Ott Metusala ja Lieven Lahaye erinevate sündmuste ja näituste toetuseks või nende osana.

“Kataloogimine” on siinkohal seotud teabe organiseerimise ja aktiveerimisega. Eelkõige on “kataloog” pühendatud efemeerse teabe – trükiste, märkmete, visandite ja sekundaarse kirjanduse, aga ka amatööride toodetud mööbli ja esemete – väärtusele. Seda tüüpi teave luuakse protsessi osana, see on mõeldud lühikeseks ja marginaalseks eksistentsiks, kuid võib lõpuks jõuda kaugemale.

Kõige värskemad, alates 2020. aastast esialgu 16 leheküljelise trükipoognana ilmuvad, trükised kuuluvad Catalogi käimasolevasse alasarja, mis käsitleb peaaegu nähtamatust ja moodustavad lõpuks ühe tervikliku raamatu. Selle kontseptuaalse raamistikuga kaasneb iga numbriga hulk loomingulisi küsimusi. Tekstid reageerivad juba ilmunutele ehk teevad eeltööd järgmistele, aga raamatu lõpp pole veel kaugeltki kindel. Väljaannet kujundades peab silmas pidama nii plakati kui ka raamatu formaati, kujundus peab vastu pidama kahele täiesti erinevale esitluslaadile.

Väljaanne väljaande haaval Catalog muudkui kasvab, kuni lõpuks sellest endast saabki üks terviklik raamat, kataloog. See risoomne kollaaž on kord paks, siis jälle õhuke. Kord lõputult hargnev, siis jälle tupikusse viiv. Trükistes leiduvad killud paksendavad ajalugu, tähtsustavad tähtsusetut ja sageli võrsuvad autorite lapsepõlvest või isiklikest vestlustest. Varasemad numbrid on käsitlenud näiteks vähetuntud kirjanikku Duncan Smithi või teise maailmasõja järel Berliini rususid koristanud naisi.

## Catalog Publishing

Catalog is a serial publication about cataloging, written by Lieven Lahaye and designed by Ott Metusala since 2016.

Catalog is published intermittently, rather than continuously and has no fixed format. They’ve taken the form of postcards, exhibition handouts, paper airplanes, paper hats, newspapers, bumper stickers...

Catalog is a publication made in support of or as part of various events and exhibitions of Ott Metusala and Lieven Lahaye.

The act of ‘cataloging’ here is related to the organization and activation of information. In particular, ‘Catalog’ is dedicated to the value of ephemeral information – printed matter, notes, sketches and secondary literature, but also furniture and objects, produced by amateurs. This type of information is created as part of a process, is destined for a short and marginalized existence, but can eventually reach further.

Starting from 2020 and initially appearing as 16 pp print sheets, the recent publications will eventually form a cohesive book. Along with this conceptual framework, each issue brings forth a multitude of creative questions. Texts respond to what has already been published, thus laying the groundwork for future issues, yet the end of the book is far from certain. When designing the publication, one must consider both the poster and book formats, ensuring that the design withstands two completely different presentation styles.

With each new edition, Catalog continues to expand, until it becomes a complete book, a catalog. This rhizomatic collage fluctuates between density and sparsity, sometimes branching out infinitely, sometimes leading to dead ends. The fragments of information found in the booklets enrich history, assign meaning to the previously meaningless and often sprout from the authors’ childhoods or personal conversations. Previous editions have delved into the little known author Duncan Smith and the rubble women who cleaned up the debris of post-WWII Berlin.



Catalog is a serial publication about cataloging, written by Lieven Lahaye and designed by Ott Metusala.

This is Catalog #14,

Originally published and printed by Colorama on the occasion of 'Books on Books' — a week-long event on the topic of publishing and collecting, hosted by Anna Bergquist, Johanna Maierski and Kathrin Schömer.

Berlin, August 2017. Reprinted, April 2022.

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The printer's design is a tongue-in-cheek reference to the traditional layout of a book's title page. The design is a simple line drawing of a face with large eyes and a small mouth, looking down at the text.



rock rock rock rock rock

How I rock a book from Amsterdam to Brussels, then a metro from Brussels North railway station to Amsterdam's main station, then a bus. After the bus, I walked to my room and finally walked to my room and finally walked to my room.

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rock rock rock rock rock

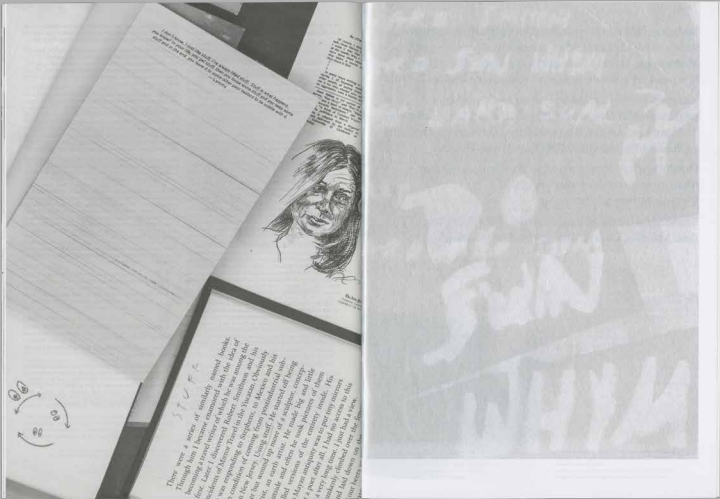
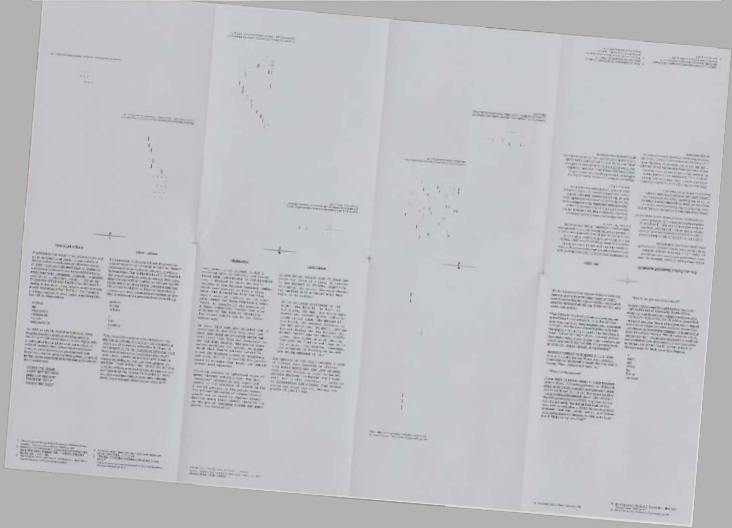
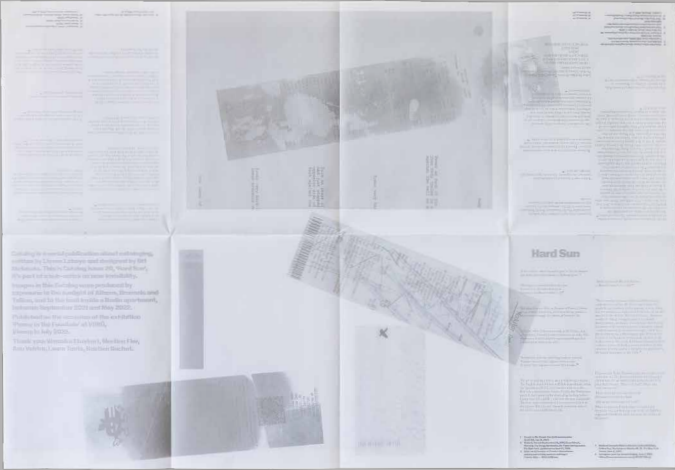
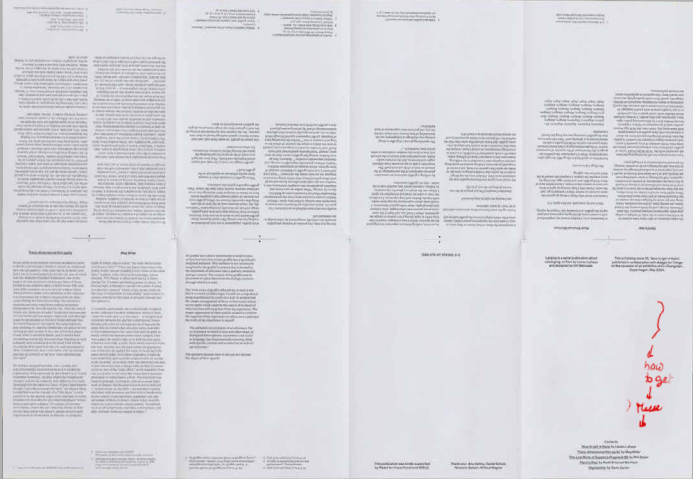
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## Lieven Lahaye ja Ott Metusala. Catalog nr 24. Kajastus

06.04–09.06.2024  
Tallinna Linnagalerii  
Kuraator Siim Preiman

Catalog väljaanne nr 24 käsitleb kataloogimise protsessi ja arhiivimaterjalide segaseid või koguni juhuslikke seoseid muude mööduvate infokildudega, mis moodustavad suurema terviku.

Koos varem avaldatud väljaannete ja kunsteostega esitleb Tallinna Linnagaleriis toimuv näitus uut numbrit, mida täiendavad seinamaal ja esemed, mis lähtuvad kastist kui arhiveerimise põhiüksusest, kuid visualiseerivad segast, ent samas avarat ja tundlikku tsitaatide, mõtete ja esemete kogumit, mis käib kaasas kataloogimise ja arhiivi koostamise protsessiga. Linnagaleriis eksponeeritud teosed kuuluvad Catalogi käimasolevasse alasarja, mis käsitleb peaaegu nähtamatust.

„Seniseid numbreid lehitsedes ja kunstnikega vesteldes tajusin end ikka ja jälle otsimas keset, seda üht teravikku, mis oleks Catalogi andmepilve tuum. Mõtlesin kõigile rohkem või vähem materialiseerunud andmekogumikele, mida elu jooksul olen koostanud. Mõtlesin tõejärgsusele, infomürale, tsentraliseeritud ja detsentraliseeritud infovõrkudele, vandenõuteooriatele, mustrituvastusele ja lõpuks muidugi sisalikele. Siis märkasini Lieveni stuudios ühel pingil postkaarti lausega „Kui naased oma teismeea magamistuppa ja taipad, et oled alati olnud raamatukoguhoidja“ ja kõik loksus paika,” kirjeldab kestvusprojekti näituse kuraator Siim Preiman.

## Lieven Lahaye and Ott Metusala. Catalog issue 24: Coverage

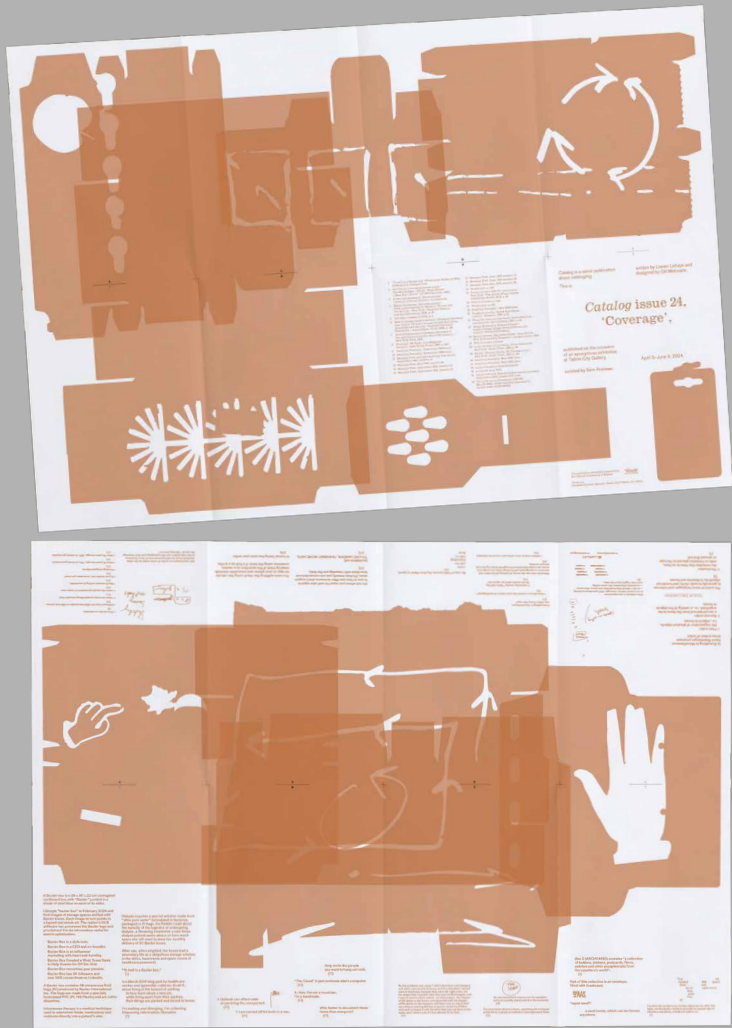
06.04–09.06.2024  
Tallinn City Gallery  
Curator Siim Preiman

Catalog issue 24 addresses the process of cataloging and the messy or even accidental connections between archival materials and other bits of fleeting information that make up the greater whole.

Alongside showcasing the previously published editions and artworks, the exhibition at Tallinn City Gallery will present a new issue complemented by a mural and objects that stem from the box as a primary unit of archiving, but ultimately visualize the messy, but wide and delicate constellation of quotes, ideas and items that accompany the process of cataloging, of compiling an archive. The artworks on display at the City Gallery are part of an ongoing subseries of Catalog, exploring the theme of near invisibility.

„Browsing through the previous editions and engaging in conversations with the authors, I felt myself repeatedly searching for the center, the essence at the heart of the data cloud of Catalog. I reflected on the various collections of data, both tangible and abstract, I have compiled throughout my life. I reflected on post-truth, information noise, centralised and decentralised information networks, conspiracy theories and inevitably, lizards. Then, by chance, my gaze fell upon a postcard on a bench in Lieven’s studio, with an inscription: “When you return to your teenage bedroom and realise you were a librarian all along.” Suddenly, everything clicked into place,” Siim Preiman, curator of the exhibition, describes the durational project.

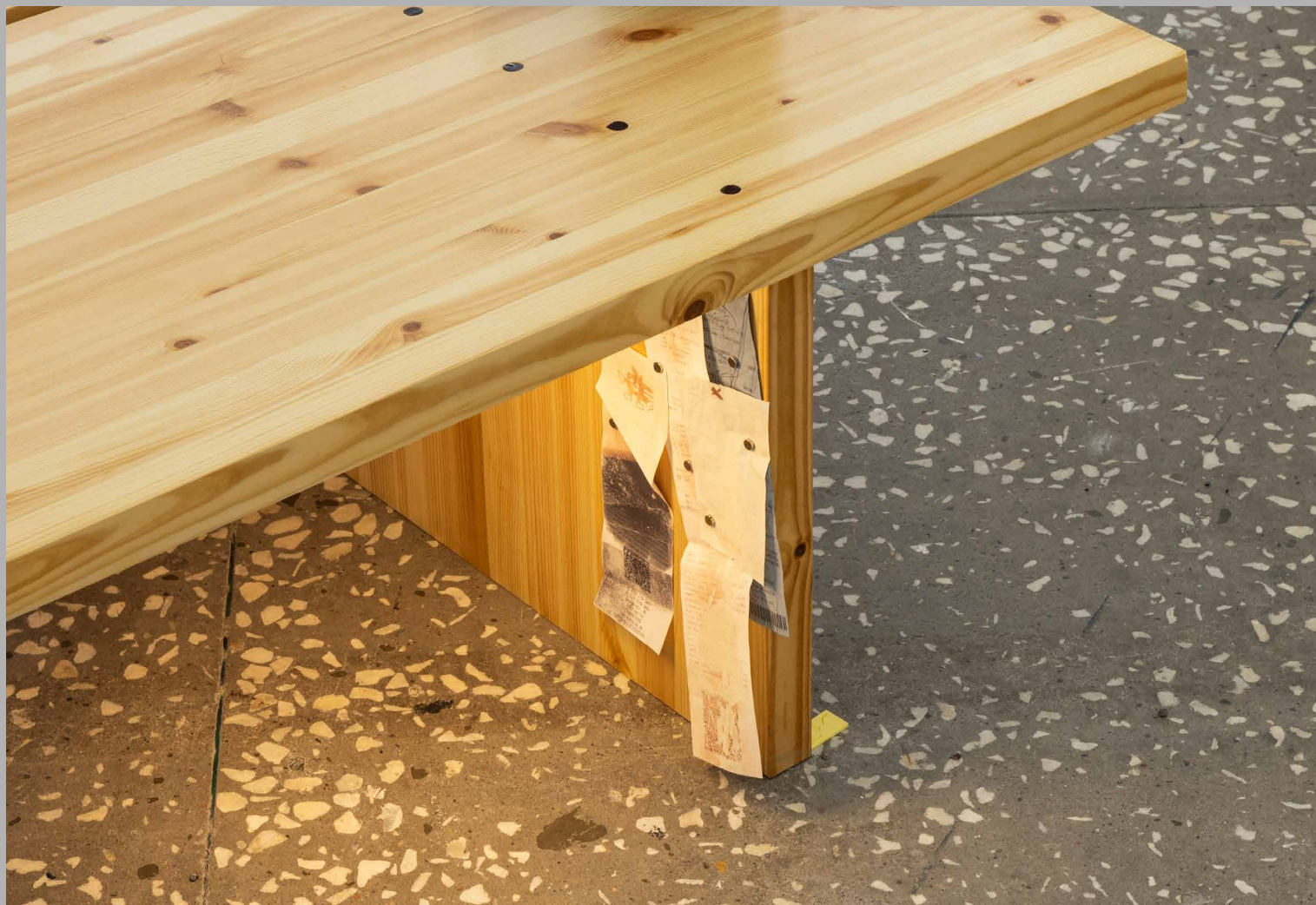
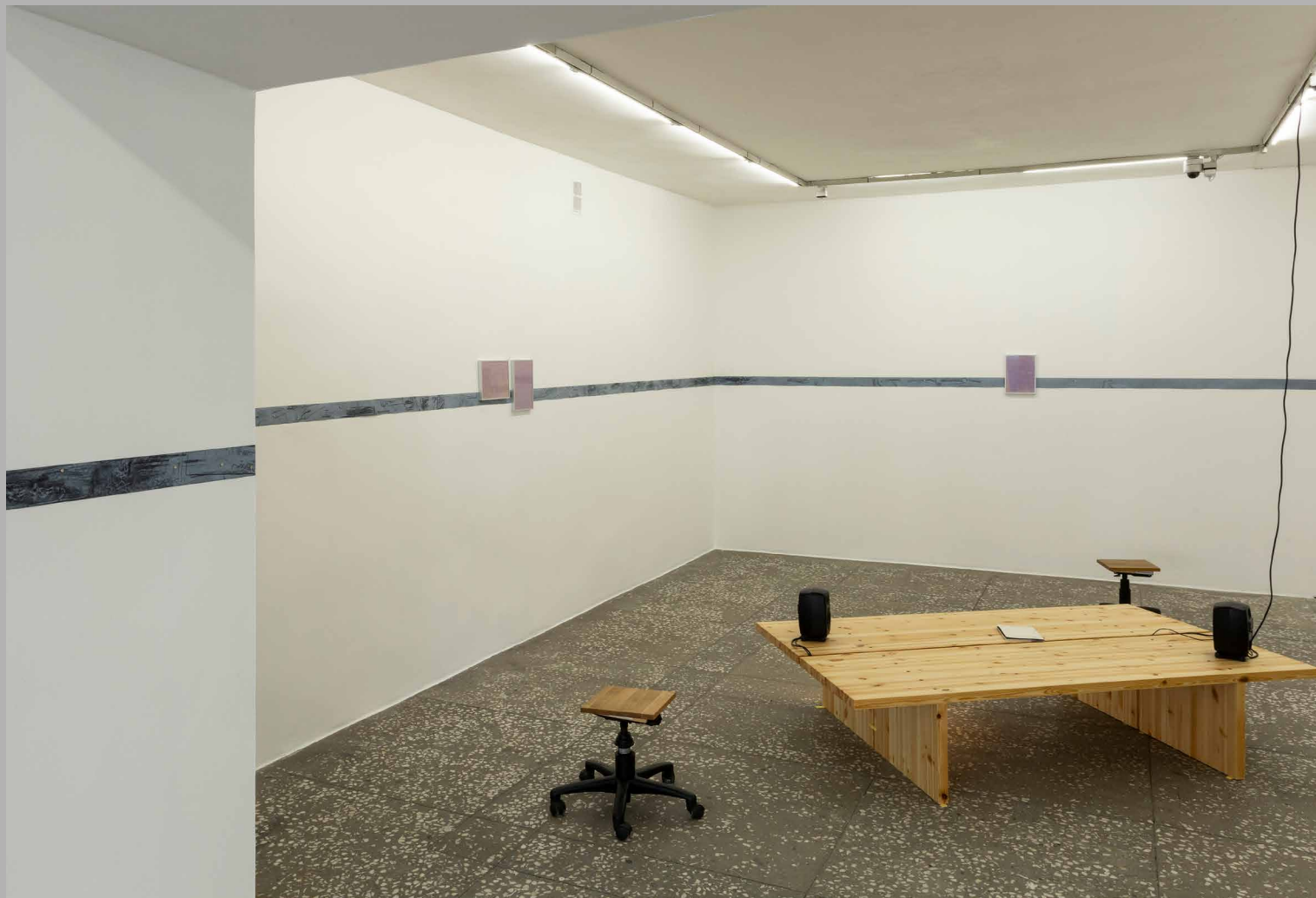
Lieven Lahaye ja Ott Metusala.  
Catalog nr 24. Kajastus



Lieven Lahaye and Ott Metusala.  
Catalog issue 24: Coverage













## Ultradependent Public School: Ultrastudio

2022-2023

Töötubade sari, näitus ja trükis “Viewing Copy”.

Trükis; Paberi valmistamise raamid; Taaskasutatud paber; Pantograafi mehhanism; BB-Aid-Kit (transporditav köitmisjaam) koos erinevate DIY raamatuköitmise tööriistadega;

Ultradependent Public School muutis BAK Utrecht'i koolimajaks, kus on erinevad õpperuumid: võimla, koopiabaar, saaparaamatukogu, kingisaal, mikrokosmoseruum ja kohvik. Siin ja kogu Utrecht'i linnas asuvad mitmed kunstiteosed kui õpiobjektid, mis on aktiveeritud intensiivse avaliku koolitusprogrammi abil.

Töötubade sari ja väljaanne on Miquel Hervás Gómezi ja Ott Metusala (BB – Rietveldi/Sandbergi raamatuköite töökoda) ning kultuuritöötaja Lila Athanasiadou 7-kuulise koostöö tulemus, mis on koondatud Ultrastudio raames UPSi alla. BB tõi kaasa oma kire vaba juurdepääsuga ja tasuta kättesaadavate kirjastamisvahendite ning käsiraamatute vastu. Lila tõi oma kire eraomandi kaotamise ja ressursside ümberjaotamise vastu, võttes neid vahendeid ja paigutades neid ruumidesse, kus tegeletakse omandi radikaalse ümberjaotamisega; autonoomsetesse köökidesse ja raamatukogudesse, kus korraldatakse toidujäätmete vastaseid õhtusööke, squat'idesse ja elavatele kogukondadele, kus jagatakse ressursse, autonoomsetesse kultuuriruumidesse, mis pakuvad ruumi, vahendeid ja hõlbustavad kogukondade organiseerumist.

Kumulatiivne käsiraamat “Viewing Copy” sisaldab hulgaliselt juhendeid tööriistade ehitamiseks, mis teenivad kirjastamisvajadusi, ja fotode spämmi erinevatest töötubadest, mis toimusid meie Ultrastudio seansside, seltsimeeste või kaastöötajatega toimunud vahetuste ajal ja kaugemalgi.

## Ultradependent Public School: Ultrastudio

2022-2023

Workshop series, exhibition and publication “Viewing Copy”.

Publication; Paper making frames for workshop series; Recycled paper; Pantograph mechanism; BB-Aid-Kit (transportable binding station) with various DIY bookbinding tools;

Ultradependent Public School transformed BAK Utrecht into a schoolhouse with distinct study areas: a gymnasium, a copybar, a bootleg library, a gift hall, a microcosmic room, and a cafeteria. A series of artworks as learning objects are located here and around the city of Utrecht, activated by an intensive public program of trainings.

The workshop series and publication is the result of a 7-month collaboration of Miquel Hervás Gómez and Ott Metusala (BB – Rietveld/Sandberg Bookbinding Workshop) and cultural worker Lila Athanasiadou, brought together as Ultrastudio, under the framework of UPS. BB brought their passion for free and accessible tools for publishing, and open-source manuals. Lila brought her passion for abolition of private property and redistribution of resources, through taking these tools and positioning them in spaces where abolition of property radical redistribution of resources are practised; autonomous kitchens and libraries where anti-food waste dinners are organised, squats and living communities where resources are shared, autonomous cultural spaces that offer space, tools and facilitation for communities to organise.

A cumulative manual “Viewing Copy” contains a plethora of guides to build tools that serve publishing urgencies and photo spam of several workshops that took place during our Ultrastudio Sessions, exchanges with comrades or collaborators and beyond.



