

RESPONSE
EVENTS

2020

Artworks and cultural productions affect us more or less. In rare occasions, their encounter can trigger a life-changing event. These rare and unexpected individual moments can be shared as narratives, some of which are found in literature.

The Response Events research-creation project examines how individual experiences of representations (literary, artistic, cinematographic, etc.) can sometimes become life-changing events or “response events” for readers or spectators. The notion of response event is based on Alain Badiou’s understanding of the event: “the event is first the onset of the in-existent and the onset of an in-existent brings about in its periphery a figure of destruction”. It also builds on Claude Romano’s reflection on the event, which makes sense through an individual, “opening a world by reconfiguring its possibilities”. Therefore, even if the response event is caused by an unexpected encounter with a representation, it seems to respond to a matured situation for the individual.

This project led at the University of Tartu, in collaboration with Aix-Marseille University and University of Côte d’Azur, culminates this autumn with a conference, a doctoral workshop and three art exhibitions.

The Response Events conference gathers scholars examining the concept of response event from multiple perspectives in order to enrich the understanding of this phenomena (Jakobi 2 & BigBlueButton, 19–21.11.2020).

↪ maailmakeeled.ut.ee/et/osakonnad/konverents-response-events

↪ button.ut.ee/b/lii-rle-2lb-kzp

The doctoral workshop Contributions of the Art Field Approaches and Methods in the Humanities takes place in Jakobi 2-114 and on BigBlueButton (18.11.2020). This workshop present approaches and methods from the art field that can contribute to research in the humanities.

↪ doktorikool.humanitaarteadused.ut.ee/events

The Sanatorium’s Atmosphere exhibition, a solo show by Belgian artist Bruno Goosse, takes place in Kogo gallery (24.10–05.12.2020). This exhibition explores the atmosphere and architecture of the tuberculosis sanatoria, and the reactions that they can still raise today, after no longer being in use.

↪ kogogallery.ee/en/exhibitions/sanatoriums-atmosphere

The Returns exhibition, a group show with Damien Beyrouthy (France/Lebanon), Dénes Farkas (Estonia/Hungary), Anna Guilló (France/Catalonia) and Pascal Navarro (France), takes place in Tartu Art House (19.11–13.12.2020). For this exhibition, the artists were invited to reflect and

question the reception of artworks and cultural productions through their respective practice and media.

↪ kunstimaja.ee/naitused/naitused-2020

The exhibition *To The Edge*, a solo show by French artist Jean Arnaud, takes place at the University of Tartu (21.11.2020–16.02.2021). In this exhibition, the artist captures the disappearance and reminiscence of two trees, one from Estonia and one from France, whose stories struck him and which he has collected.

SANATORIUM ATMOSPHERE

BRUNO GOOSSE

Curators: SARA BÉDARD-GOULET, LIINA RAUS

Already in his treatise “On Airs, Waters, and Places” Hippocrates wrote that one must consider the seasons, observe the quality of the water and the wind, study the different conditions of the soil and the habitants’ way of life in order to practice medicine. Yet, it was not until the industrial revolution, in the context of the fight against the epidemic of tuberculosis that descended upon the working class, that the impact of the environment on health was taken into account in Europe. At the beginning of the 20th century, this realisation gave birth to new places designed to offer a healthy environment: sanatoriums.

Tuberculosis sanatoriums are buildings constructed to stimulate the patient’s recovery with air, sun, rest, and ample food. An inside fully turned towards the outside, the porch allowed the sick, laid down on deck chairs, to be as much as possible in the open air.

Air is a mix of gases which constitute the atmosphere of the Earth.

Colourless, invisible and odourless, it circulates around the Earth carrying and redistributing, with heat coming from the continents and humidity produced by the oceans, all particles sufficiently light to be transported by it.



It is known that our bodies react to their surroundings. But the air that we imagine surrounding us, we also breathe. We are inhabited by it as much as we inhabit it. And we share it not only with the things closest to us but also with the things most far away.

More than an unchangeable place supporting the suspension of time during the never-ending recovery, a sanatorium is considered here as an accelerator of movement, an exchanger of particles. The exhibition *Sanatorium Atmosphere* is itself considered as an exchange and conversion device.

The discovery of the effect of penicillin on bacterial infections revolutionised the treatment of tuberculosis. After the Second World War, antibiotics replaced the fresh air treatments. Sanatoriums had to adapt. But their destiny differs distinctly according to their position in regard to the Iron Curtain. In the East, the word “sanatorium” kept its connection to the way the environment contributes to health while in the West it still relates to the morbid seriousness of tuberculosis. The first became spa resorts, the second became hospitals or were abandoned.

What becomes of functionalist architecture designed for a specific purpose when this purpose disappears? An architectural gesture? What becomes of an armchair designed especially for tuberculosis patients to help them breathe? A design object, “at the same time monumental and ethereal, the most beautiful armchair designed” by the architect? How do we preserve the things that have lost their value? Do we assign them another?

As an asthmatic child, a mere nothing made me suffocate. *Nothing* as it was not perceptible, for me anyway. It was then the feeling of suffocation that I waited for and then perceived, like a forewarning of the choking that always threatened to happen, that already made me lose my breath.

So, a new place to occupy, even for a few hours, was as much felt as it was perceived. It was not possible to see, hear, or smell it, you had to be in it for a period of time and observe its effect, i.e. observe yourself. Sometimes the choking came rapidly, with the evidence of the enemy’s presence, sometimes it imposed itself only over time, without me ever being certain of the cause or the place that caused it, nor if it was going to magically disappear.

Strangely, cathedrals have often had the effect of helping me breathe. The aspiration towards height in their architecture became mixed with the inspiration that was so important to me. Once again it was more about feeling than perceiving.

For me, entering a sanatorium is what entering a monastery could be for a novice: a kind of break where the world from before has nothing in common with the world that comes after. Is it a coincidence that I am that moved by the film *Breathless*? Is it only the word that speaks?

With documents, archives, photographs, videos, and objects, the exhibition *Sanatorium Atmosphere* offers an implementation of these transfers: a sanatorium, its intertwined image and its fall caused by *Penicillium notatum*.

Taken atmospherically, we circulate there like a cloud, carried by the differences in the density of the air masses. The atmosphere can be heavy or light but hopefully it will be stimulating.

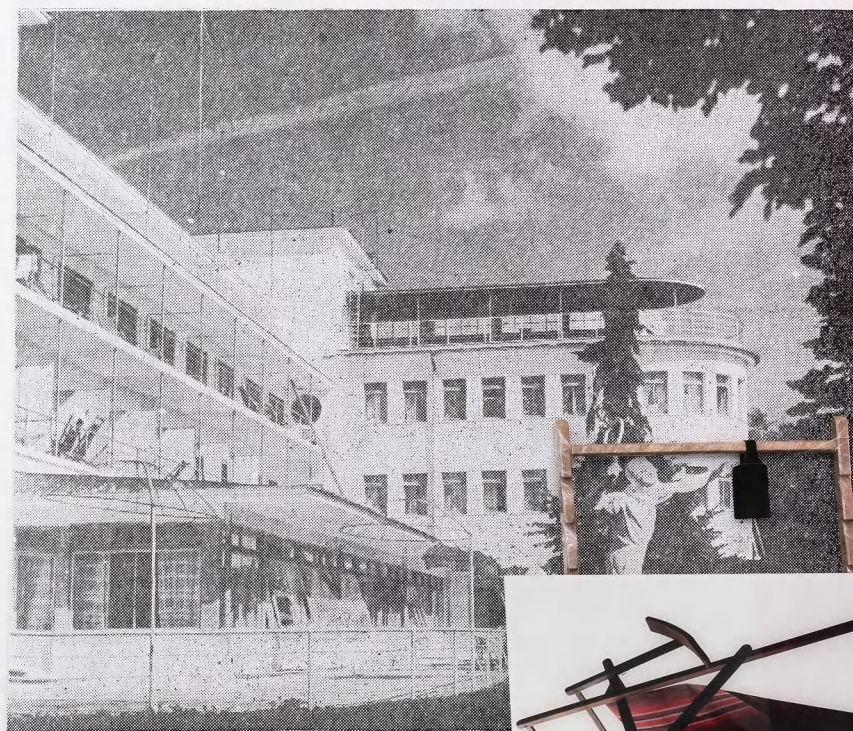
Bruno Goosse is an artist and teacher at the Brussels Academy of Fine Arts. In his practice, he uses documents, stories, and proven facts which he combines and articulates in order to propose a poetic, humorous and political rereading of certain sections of history.

↳ brunogoosse.be



In English, a **sanatorium** is a medical facility for long-term illness, most typically associated with the treatment of tuberculosis in the late-nineteenth and early-twentieth century before the discovery of antibiotics.

In Russian, **sanatorium** is a therapeutic and prophylactic institution, where natural factors are mainly used for the treatment and prevention of diseases in combination with therapeutic exercises and physiotherapy, while maintaining a certain regime of treatment and rest.



Joon. 3. Sanatooriumi nr. 1 peakorpus (en)



RETURNS

Curators: SARA BÉDARD-GOULET, PEETER TALVISTU

This exhibition brings together Damien Beyrouthy, Dénes Farkas, Anna Guilló and Pascal Navarro, with works that address the question of individual response to representations in a given situation from multiple angles and through different media. This exploration of reactions to various types of depiction builds on a research-creation project led at the University of Tartu, which focuses on experiences of artworks and other cultural productions that trigger individual life-changing events in the viewers or readers.

For this exhibition, the artists were invited to reflect on the idea of reception and to question it through their respective practice, including drawing (Navarro & Guilló), sound installation (Farkas) and media art (Beyrouthy). *Returns* looks at the idea of a reciprocal gaze between the artworks and the people who experience them since both sides are equally affected by the encounter. It also considers the active role of people reacting to the works, commenting on them and eventually even leading to new productions, as it is the case here.

Not surprisingly, *Returns* is also about reminiscence since the experiences haunt the works presented here along with the imagery that they have triggered in the artists, tapping into their personal history. Although encountering representations and responding to them can only happen on an individual level, these encounters often take place in situations that can be

connected to a wider societal and historical context. Therefore, the works also share a common reference to past and present events that shape our society. For example, territorial disputes and armed conflicts feed three of the works through their depictions in popular culture (Beyrouthy), as transformers of cartography and itineraries (Guilló) or via our relationship with cultural heritage (Navarro). These personal encounters with history also affect our understanding of public and private space (Farkas).

While the works look at the way we respond to images, they also question the validity of representation itself. For instance, how do the difference between the vast stretches of land seen from the window of an airplane and the compactness of satellite maps viewed on a laptop screen (Guilló) or the contrast between the cinematographic depiction of a street from Beirut and the actual location (Beyrouthy) contribute to our response to such representations? The doubts elicited by these experiences can be made tangible by delaying the process of perception (Navarro) or offering fragmented and unidentified points of view (Farkas).

Through four singular perspectives, *Returns* thus turns around and upside down the question of the reception of artworks and other cultural productions, showing that it is a process in which the audience is actively being transformed by and transforming what they experience.

DAMIEN BEYROUTHY

↪ damienbeyrouthy.com

Tender/Tenser. 2018–2019.
Video installation



Tender/Tenser is a video installation consisting of two friezes of synchronized images. These two chains of images were produced using the image search by content recursively (a process similar to the principle of anadiplosis: using a word or an image at the end of one sequence to start the search of the next one). To do this, two initial images were used. The first one was taken from episode 2, season 2 of the American TV series *Homeland*. Supposedly depicting a street in Beirut, Hamra — but actually filmed in Haifa, Israël/Palestine — it shows, in a narrow and not very busy street, armed men standing in a van. The second image is a result obtained by typing “Hamra” into a search engine. From these two initial images, series of anadiploses

were constructed using each image search result by content as a new starting point for a new search, until getting to an image presenting a situation and an atmosphere close to the second initial image (series of anadiploses starting with the image of *Homeland* to approach the image of Hamra and vice versa). In other words, the two series of anadiploses were oriented to soften, “tenderise” the representation of Hamra shown in *Homeland* and to “tense” the situation discovered in the representation of Hamra found through a search engine. This work was produced in reaction to the image of the series, which is breaking with the fictional narrative regime and distant from the artist’s experience of the place represented.

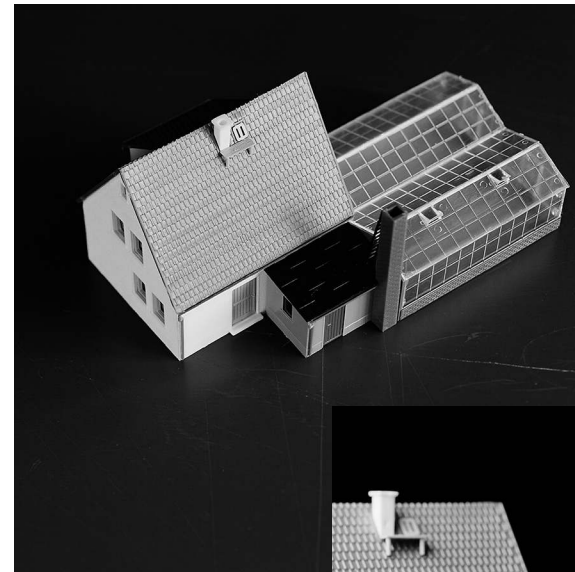
DÉNES FARKAS

↪ denesfarkas.com

Walking Home. 2020.
Aural and spatial installation



The installation originates with the questions posed by the curators including the possible influences that artworks and cultural productions might have. The spatial installation reminiscent of the idea of home and its photographs are based on the various definitions and uses of the word “inhabit”, including the inhabiting of our world built through the parallel worlds of representations. The sound installation consists of a text in three languages and a recording of a walk by the artist. The sound is simultaneously played on two record players in four channels resulting in an abstract work that tries to reflect the author’s position in regards to the possibility of art changing the world. This uncertain positioning



reflects, among other things, on a decisive experience of Tarkovsky’s film *Andrei Rublev*, which is connected to a shift in the wider historical context, namely the dismantling of the Eastern Bloc. The sounds of the walk that concludes with the walker returning home form a background to the text read by an actor and offer some definitions for the idea of home that permeates the installation. “We are sitting at the table of the empty airport. Talking about the possibilities of changing the world. When the world has just changed around us once again. How could art introduce those possibilities, how art could help to rethink our ideas about our surroundings?”

ANNA GUILLO

↪ annaguillo.org

Operation Lynx. 2020.

Wall drawing. Dimensions variables
(executed by Anna Maquet and Angeliina Birgit Liivlaid)

Baltic Sea. 2020.

Cut carpet. Approximately 400 × 400

enhanced Forward Presence (eFP). 2020.

Lambda print on Dibond. 100 × 60

Narva. 2020.

Lambda print on Dibond. 100 × 60



Seen from abroad, the frail representation of Estonia is inversely proportional to the strategic importance of the country because of its border with Russia. Military imagery used in the works are mainly generated by the deployment of the NATO eFP (enhanced Forward Presence) forces, whose reinforcement continues today, particularly with the mission Lynx, which consists of 300 French soldiers and their heavy artillery. Images released by the army contrast with the images posted on Google Earth showing Estonia as a place composed of orthodox churches and calm landscapes. These contradictions continue in the artworks: The transfer of the parade photo of French soldiers from a small computer screen onto the sturdiness of a wall

makes them appear as an army of ghosts. The two cartographic images of Estonia are superimposed with drawings of the official photos documenting the Lynx military manoeuvres that took place in those locations on land and on sea. While cartography is mainly concerned with the shapes of land, the isolated outline of the Baltic Sea makes us reconsider the political reality that surrounds it. Drawing the world (cartography) and drawing on the world become intertwined resulting in another cartography or another geography. It prolongs the artist's reaction to the contrast between the satellite images observed on a computer screen in the confined space of an airplane and the immense landscapes seen from the window.

PASCAL NAVARRO

↳ documentsdartistes.org/artistes/navarro/repro.html

Our Somber Splendor (My Love #3). 2020.
Negentropic drawing. 240 × 560

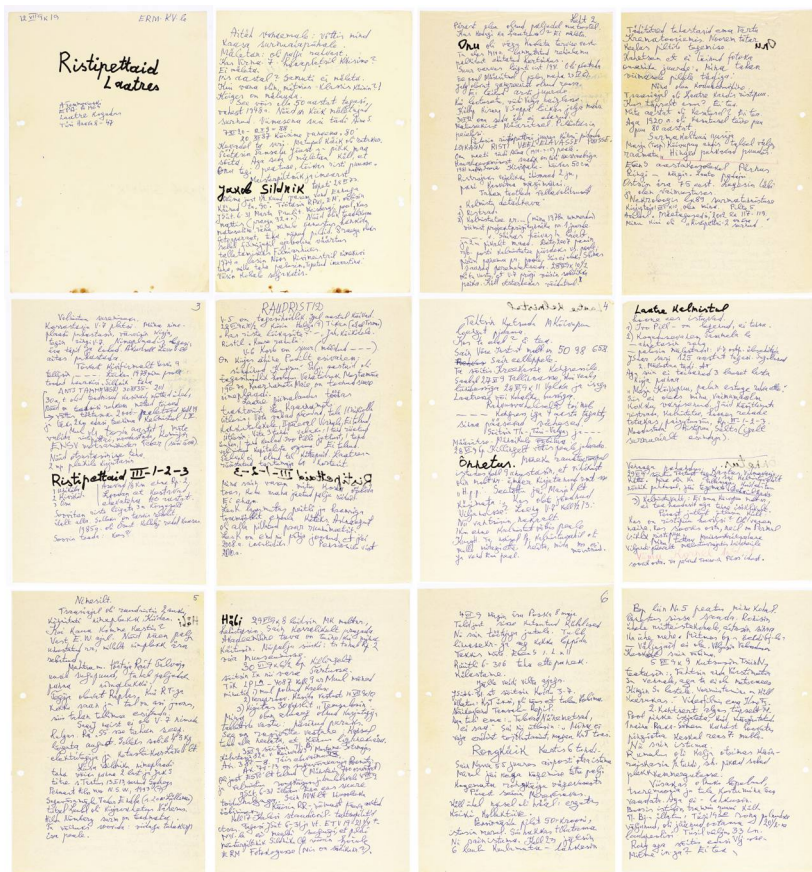
Navarro's work is part of a research on duration and the effect of time on forms, which focuses in particular on the way in which natural light alters the colours of surfaces considered non-photosensitive. Thus, negentropic drawings are composed of inks of different qualities: pigmentary inks of excellent quality that resist time and natural light, and commonly used solvent inks, whose resistance to time is limited. The two shades chosen are identical at the beginning—so as to produce a monochrome surface—, but their respective evolutions differ. One ink resists, while the other gradually fades. An image appears over time. Drawing has always been confronted with the question of its conservation, and its exposure to light must be limited. Negentropic drawings are a kind of revenge taken over time, which does not alter the drawings by deteriorating them, but on the contrary reveals them slowly. At the same time, this drawing based on old photographs of Palmyra indicates the definitive disappearance of these monuments while trying to conjure it up. It was conceived as a reaction to the destruction of a cultural heritage that the artist, initially seduced by the name Palmyra, could only know in images and words, before beginning the *Our Somber Splendor* series, with its romantic travel accents.



TO THE EDGE

JEAN ARNAUD

Curator: SARA BÉDARD-GOULET



This is a journey... A journey from childhood or towards childhood. Going back to the origins, a road trip, a round trip.

Jean Arnaud offers us a new story.

A story that does not follow the usual definition of an “oral or written statement of a real or imaginary event”. Today, at the University of Tartu, in this staircase that allows a reversed reading of the work, depending if we go up or down – from Laatre to Ramatuelle or from Ramatuelle to Laatre – we are not situated between reality and imaginary, and neither in a series of events in the artist’s life but in an interlacing of actions, interactions, events, encounters, researches that come to make sense and construct a series of signs and traces that are themselves the story and that create meaning. Chronology escapes and the combination of the past and the present remains only, from the childhood in Ramatuelle and from the journey to Laatre, a combination of the two encounters with the trees that are as one.

The large transparent strips of fabric that filter the light distance us from the “real” space-time, the immediacy of Instagram or another direct perception. We are in a dilated and fragmented space-time that is at the same time perfectly coherent, on the edge of memory.

The elm planted in 1598, with a hollow trunk left by the time, is a play area, a marvellous hiding place, a refuge for the child. Even if this tree was cut down and replaced by an olive tree, it is still present in the elm-olive tree of the artist. 2800 km away from Ramatuelle, in Laatre, when life ended, people used to carve a cross on this pine tree on the edge of the forest, a tree that seemed to stretch out endlessly towards the sky, so that it would protect the deceased.

Then both of the trees died. To this day some fragments of the elm are preserved by the habitants of Ramatuelle and the trunk of the cross-tree is located at the Estonian National Museum in Tartu. Both of them are carriers of secrets, confidences, testimonies, tales or stories that were entrusted to them.

During his journey, Jean Arnaud invites them to meet and display their absence. A timeless absence.

Marie-Laure Lions, 4th October 2020

Jean Arnaud was born in 1958. He lives and works in Marseille, where he is an artist and an art professor at Aix-Marseille University (AMU).

↳ jeanarnaud.fr

Cross-pine of Laatre. This pine lived from 1754 in Laatre, a village in Valga county, 75 km south of Tartu. According to a custom that is older than the Christianisation of Estonia, people used to carve a cross in its bark so that the sacred pine would protect the soul of the deceased who was carried towards the nearby cemetery. This venerable tree is a natural commemorative monument which was cut down in 2014 because it threatened to fall on the road after its death at the beginning of the 1990s.

The elm of Ramatuelle. The tree was planted as a symbol of tolerance and peace, to mark the end of religious wars between the Catholics and Protestants; it was an ancient witness of the village life, which organised itself around it, and a repository of all of the stories (profane or sacred) that marked the socio-political and cultural life of this southern region. The elm was cut down in 1983 and replaced with an olive tree in 1985, but the site is still called “elm square”. Photos of certain fragments of the tree preserved by the habitants of the village are presented at the beginning of the exhibition, on the wall next to the cross-pine of Laatre.

This exhibition in the spiral area of the staircase offers a physical and mental stroll as it takes the spectators from Tartu to the edge of the forest in Laatre, to finally climb up to a personal memory of the artist, regarding another tree of collective memory.

Jean Arnaud enquired into the cross-tree of Laatre at the same time as the elm of Ramatuelle. With the help of Marju Kõivupuu, senior research fellow at the University of Tallinn and Anna Liisa Regensperger, educator at the Estonian National Museum, he collected a great number of archived images and records that allowed to create these new works.



RESPONSE EVENTS PROGRAM

The conference is organised by Sara Bédard-Goulet (*Tartu Ülikool*),
Damien Beyrouthy (*Aix-Marseille Université*),
Frédéric Vinot (*Université Côte d'Azur*)

Jakobi 2, Tartu Ülikool & Big Blue Button
↪ button.ut.ee/b/lii-rle-2lb-kzp

THURSDAY NOVEMBER 19

Jakobi 2-110/BBB

8:30

Welcome

9:00

Opening words

ANTI SELART

*Dean of the Faculty of the Humanities
and Arts*

SARA BÉDARD-GOULET

Tartu Ülikool

DAMIEN BEYROUTHY

Aix-Marseille Université

FRÉDÉRIC VINOT

Université Côte d'Azur

9:30–10:30

Introductory session

SARA BÉDARD-GOULET

Tartu Ülikool

& DAMIEN BEYROUTHY

Aix-Marseille Université

**L'événement de réception :
entre recherche et création**

10:30–11:00

Pause

11:00–12:00

Affects

Moderator: TANEL LEPSOO

MARIA EINMAN

*Université Sorbonne Nouvelle
& Tartu Ülikool*

Rencontrer la douleur.

**La réception des souffrances
des personnages des romans
sentimentaux par des lecteurs
contemporains**

RAILI MARLING

Tartu Ülikool

**Affect, Authenticity and Presence
in Performance Art and Autofiction**

12:00

Lunch Ülikooli Kohvik
(Ülikooli 20)

14:00–15:30

Reception space

Moderator: SARA BÉDARD-GOULET

PASCAL ROMAN

Université de Lausanne

**De l'adresse de l'œuvre de création
à sa réception : perspectives
en clinique psychanalytique**

MARIE-LAURE DELAPORTE

Université Paris Nanterre

**Événement virtuel, réception réelle.
L'expérience dans une bulle**

FRÉDÉRIC VINOT

Université Côte d'Azur

**Événement de réception, espace
et traumatisme. À partir du récit
de Philippe Lançon *Le Lambeau***

15:30

Free time

18:00

Exhibition opening

DAMIEN BEYROUTHY

ANNA GUILLÓ

DÉNES FARKAS

PASCAL NAVARRO

Returns

Tartu Kunstimaja

(Vanemuise 26)

20:00

Dinner Polpo

(Rüütli 9)

FRIDAY NOVEMBER 20

Jakobi 2-114/BBB

9:00–10:00

History / narrative / memory of the event 1

Moderator: JEAN ARNAUD

AGATHE GIRAUD

Sorbonne Université

**La première des Burgraves le 7 mars
1843 : la mise en récit d'un événe-
ment de réception**

MARGE KÄSPER

Tartu Ülikool

**Parole publique de réaction. De Zola
«condamné» à Zola qui «accuse»**

10:00–10:30

Pause

10:30–11:30

History / narrative / memory of the event 2

Moderator: MARIE-LAURE DELAPORTE

EVA REIN

Tartu Ülikool

**Photographs in Joy Kogawa's *Obasan*
and Ene Mihkelson's *Ahasveeruse uni***

JEAN ARNAUD

Aix-Marseille Université

Maintenant (ici et ailleurs).

**Événement de réception et mémoire
des arbres dans l'expérience du récit
visuel**

11:30–13:00

MARTA KUCZA

Atelier de spectature active

(On location)

13:00

Lunch Ülikooli Kohvik

(Ülikooli 20)

15:00–16:00

The horror

Moderator: FRÉDÉRIC VINOT

ALICJA CHWIEDUK

Uniwersytet im. Adama Mickiewicza w Poznaniu

**Lecteur éccœuré. L'utilité de l'abject
dans la prose de Michel Houellebecq.
Exemples de la réception polonaise
et française**

TANEL LEPSOO

Tartu Ülikool

**La représentation de la guerre
dans *Chimère et autres bestioles*
de Didier-Georges Gabily**

17:00

Exhibition visit
BRUNO GOOSSE

Sanatorium's Atmosphere

Kogo gallery
(Kastani 42)

19:00

Dinner Kolm Tilli
(Kastani 42)

SATURDAY NOVEMBER 21

Jakobi 2-114/BBB

9:30–10:30

At the heart of the encounter

Moderator: DAMIEN BEYROUTHY

CATHERINE DOSSO

Université de Lorraine

**Une rencontre avec une œuvre musicale :
l'exemple enfantin d'une écoute gestuée**

BRUNO GOOSSE

*Académie royale des Beaux-Arts de
Bruxelles*

L'atmosphère du sanatorium

10:30–11:00

Pause

11:00–12:00

Interview with SIMON ROY
(accompanied by FRANÇOISE SULE)

12:00

Lunch Ülikooli Kohvik
(Ülikooli 20)

14:00–15:00

Interruption

Moderator: SARA BÉDARD-GOULET

PIERRE FOURNIER

Université de Nîmes & Université

Paul-Valéry Montpellier 3

**Suspendre le regard :
interroger la réception
du design graphique**

ELIZABETH L. GROFF

Roanoke College

The Light Stopped!

A Durassian Theory of the Accident

15:00–15:30

Concluding remarks

17:00

Exhibition opening

JEAN ARNAUD

To the Edge

(Jakobi 2)

19:00

Dinner Hõlm

(Ülikooli 14)

Translation and editing: Hanna Aro, Sara Bédard-Goulet,
Antonina Martynenko, Liudmyla Parfeniuk, Liina Raus,
Peeter Talvistu, Ann Viisileht

Images: Courtesy of the artists (Jean Arnaud,
Damien Beyrouthy, Dénes Farkas, Bruno Goosse,
Anna Guilló, Pascal Navarro), Marje Eelma

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