



Sandra Jõgeva

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Performances & Videos

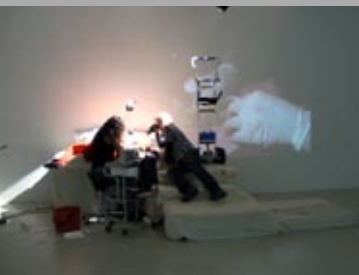
Objects & Sculptures

Curatorial Projects

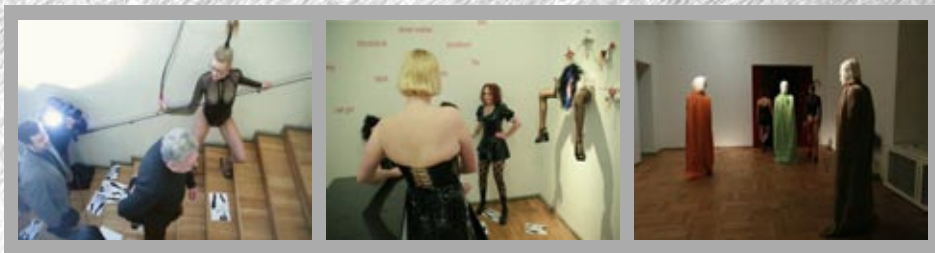
Performances
& Videos



Documentation of the performance I did together with Icelandic/British choreographer Peter Anderson in Living Art Museum in Reykjavik, Iceland, in August 2005. It was a project for Baltic and Scandinavian artists and funded by a former institution called Nordscen. The performance together with Icelandic young dancers, a sound artist and a tattoo artist was based on my idea of having a "note book sleeve" tattooed permanently to my left breast for the signatures of the people I love.



Guestbook of the Heart
2005 / Performance Video
10:56 min / DVD / PAL 4:3 / Stereo



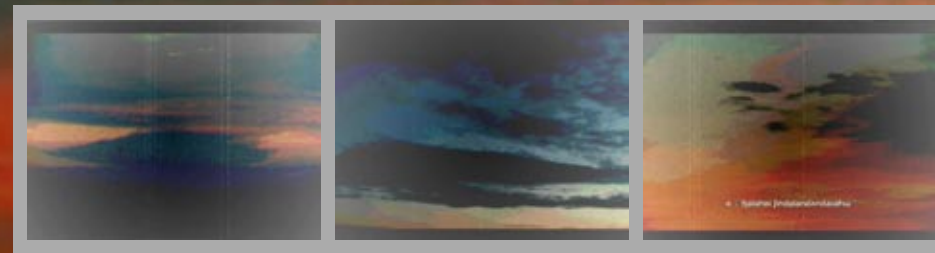
The Gauntlet
2007 / Performance Video
6:14 min / DVD / PAL 4:3 / Stereo

This is a documentation shot with a photo camera that contains thousands of frames of a performance I did at the opening of the Tallinn Art Hall exhibition called “The Sex Market”, a show about prostitution. It was based on my experience as a dominatrix for 2 years and is also an ironic gesture toward the educationally and politically correct purposes of the show. Every man who entered the opening reception got hit with a whip by 8 young women dressed as dominatri.



Ars Longa
2007 / Performance Video
5:32 min / DVD / PAL 4:3 / Stereo

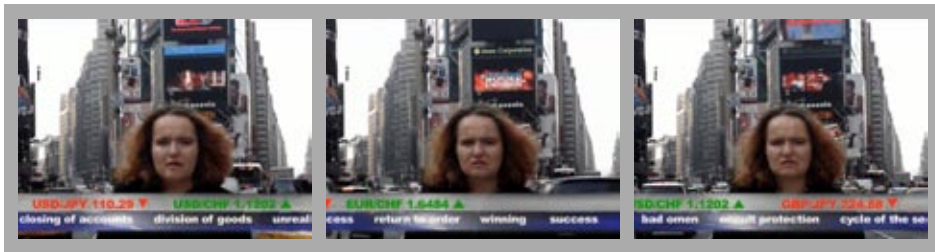
Thousands of pictures were taken from one site in Tallinn Art Hall during half of year, documenting taking down and building up different exhibitions, from applied arts show to contemporary art exhibition. Nothing lasts longer than four weeks. Ars longa, vita brevis est. Or vice versa.



Vox Dei | His Master's Voice
(Karaoke Version)
2007 / Performance Video
2:20 min looped / DVD / PAL 4:3 / Stereo

I was quite interested briefly in religious cults and obscure Christian congregations. A family in Southern Estonia tried to save my soul using “speaking in tongues” as their method. My recording is transcribed into the international phonetic alphabet. My intent for it is to be a sort of tutorial for members of those obscure groups who are unable to speak in tongues themselves. I have used this video for several Speaking in Tongues Karaoke performances in Alytus, Lithuania, Berlin, Tartu and NYC.

o : ubrajaʒamandedei halleluya

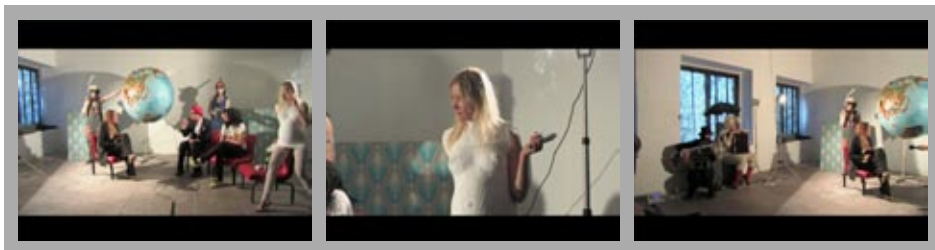


Shot on Times Square in September of 2007, this video features me as a crying news reporter with news tickers on the bottom of the screen, together with evil-sounding forecasts from the Tarot cards.

The News

2007 / Performance Video

1:15 min looped / DVD / PAL 4:3 / Stereo



This is documentation of a performance of the same name I did at the Diverse Universe Performance Festival in Tallinn, Estonia at the Art Container together with the members of the performance group Cnopt. It is a staged talk show, where the special guests (an artist from Bermuda and a genuine child of British 60's love generation) discuss drugs, parenthood, conservatism and the hippie movement's ideals.

Talkshow

2008 / Performance Video

7:45 min / DVD / PAL 16:9 / Stereo



Three volunteers, the "slaves", who wanted to submit to me as a dominatrix, were present throughout the art event "Global Container" in Culture Factory Polymer. Wearing nothing but rubber masks, they were constantly washing the floors and cleaning up after each performer. The performance lasted for five hours.

Born Free, Born Equal

2009 / Performance

Installations
& Sculptures



9th period time

Tulla vast mulla makatskugi — mine puit vaband
 ainsasid muu aad, lü saale muu aad, mulla muu aad
 ainsasid vaband, Tulla vast, et kuu lü aad — saale aad,
 et ainsasid ainsasid ainsasid ainsasid ainsasid, et
 mine ainsasid ainsasid, kuu ainsasid ainsasid
 Tulla vast, et kuu ainsasid ainsasid, muu ainsasid
 et kuu ainsasid ainsasid ainsasid ainsasid ainsasid
 et kuu ainsasid ainsasid ainsasid ainsasid ainsasid

Training fees: nothing



JOURNAL OF POST KEYNESIAN ECONOMICS

That is what I get paid for - the credit risk for losing. It's the risk they think I'm taking, for this that they believe - the fact that someone like me gets involved with something like that we are dealing with my absolutely hidden, the derived secret.

Frankly, good! Amen.



1000

Meie ühisel ajal jõuab jõulud aegsasti v. 1989. aasta juulile. Meie ühisel ajal jõuab jõulud aegsasti v. 1989. aasta juulile. Meie ühisel ajal jõuab jõulud aegsasti v. 1989. aasta juulile.

PROFESSOR OF THE HISTORY OF THE UNITED STATES

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August 1944 Mrs. J. H. H.

I make an exception for my new customer—I go to his house. Although I'm a bit afraid, but everything else winning, the customer gives me a note there and I have a horse coffee. And then I return him with it. I feel really bad. With a horse whip, rubber ball, his own whip. Please to return to the security. The guy frowns and screams. I put my hand down on his arm, touch his chest but he says: candle. I put him on his feet. Because I'm the master. After he's the master! The guy said I was a fool. I had perceived very correctly his giant breakthrough. He wishes to reach the upper for him.

CONTACT: DAN WATKINS, CIP, 416.842.3000

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June 24, 2016, Friday

At the same time - I've also had exposure. I've bought several pairs of stockings during this time (just for getting a new pair of fish net stockings), the cheapo elastic, several bags for events, rubber gloves, two sets of horse riding jockey, one was bought in connection with something else. I've paid for hair salon, I've managed to get a stop-on with pink acrylics, rubber pants. I've exchanged in numerous amounts of e-mails and had calls with Isamu, in addition to that every time I waste a part of my time.

But all together - it is not a bad job. Lots - meaning a opportunity of making money, being something different at the same time, watching the present members will enjoy and will observe during the.

That's half dead.



*The Year of the Dominatrix
2007 / Installation*

*Photos: Terje Ugandi
Design: Semele Sangla*

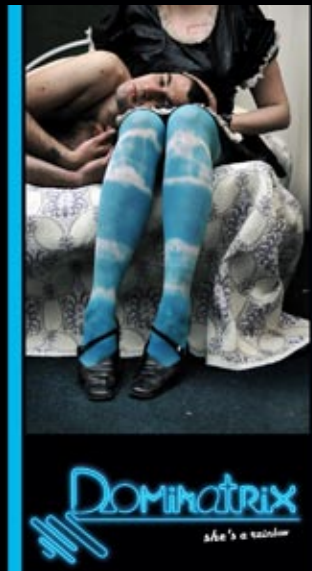
The installation is based on my actual experience of working as a dominatrix from November 2005 to November 2006.

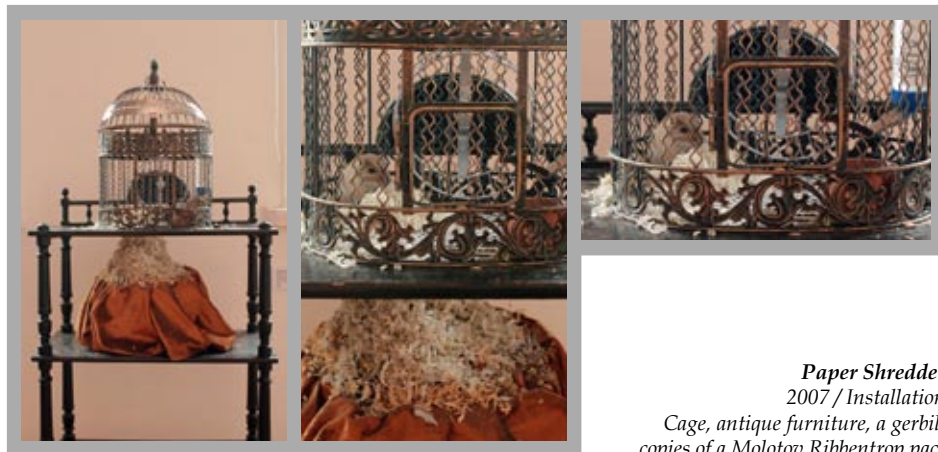
It consists of a series of 300g chocolate bars; with the wrappers made from photos of a typical S&M session, showing the two most frequent types of clients. First would be a young neurotic guy – an aesthete not capable for real relationships with women. He is both lusting and despising women at the same time. The second type would be a slightly bored and frustrated middle-aged businessman; stressed out, wishing to take a break from his everyday routine.

S&M sessions were highly sexual, yet at the same time innocent encounters of strangers in discrete hotel rooms, and, in my case, they have been the most rewarding meetings with different individuals from various levels of society. They have illuminated profoundly my understanding of human character and of the nature of a typical Estonian male.

There are also texts in Estonian and English on the wrappers of the chocolate bars – extracts from my diary of that period in my life, describing the most meaningful encounters.

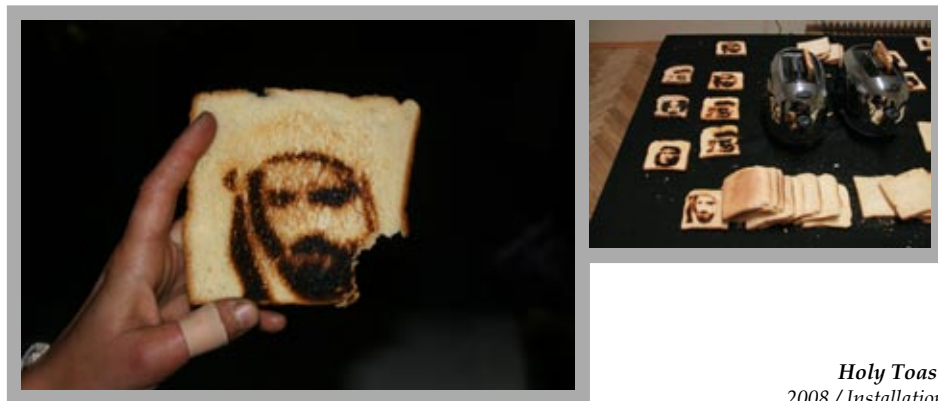
This installation has been exhibited in Tallinn Art Hall in February 2007 at the exhibition called “Sex Market” and in Berlin at the Open Space Festival of Free Arts.





***Paper Shredder**
2007 / Installation
Cage, antique furniture, a gerbil,
copies of a Molotov Ribbentrop pact*

Paper Shredder for ecologically destroying the secret documents.



***Holy Toast**
2008 / Installation*

Shot on Times Square in September of 2007, this video features me as a crying news reporter with news tickers on the bottom of the screen, together with evil-sounding forecasts from the Tarot cards.

Hierarchical ranks were abolished in Estonian Republic by the Constitution dating back to the year 1919. Rural code had alienated the land properties of the nobility and church.

However, still in the new Estonian Republic (since gaining the independence from the Soviet Union in 1991) we constantly hear about harsh differences in ranks typical to early capitalism, about class – or caste society.

The differences of ranks have arisen and arise not only within one particular nationality, but rather cover entire countries, nations or even continents. Latin-Americans and Eastern Europeans who go to work at positions the rich Westerners consider not prestigious enough, tough and/or financially not sufficient, are taken as service providers-servants and are attributed with characteristics that have throughout centuries been typical to representatives of lower classes, such as ignorance, secrecy or laziness.

“Ranks” depicts pseudo-monuments to some rather blur and hidden representatives of ranks that can be witnessed in the cities, towns and villages of today’s Estonia . If one looks at the passers by on the street (s)he immediately notices signs of belonging to a certain class, both hidden and consciously demonstrated.

By charting the types I accordingly find models who are either authentic representatives of the particular rank or from among





models who respond to all the necessary criteria.

Gypsum impressions are taken from the people's faces, bodies and hands that are cast into glass fiber and plastic resin moulds. The result resembles monuments similar to bronze monuments. They are wearing clothes typical to their rank; the clothes as well as the statues are entirely covered with bronze spray paint.

The exhibition "Ranks" is as if a monument to the phase in the development of Estonian society, to the transition period where many are trying to look better, wealthier and more successful than they in fact are, some have come to terms with the present situation and others have lost all hope to ever make their way back to the society. Models have been chosen to represent the age group and social layer they actually represent. They are the ones these pseudo-monuments are meant for. and more successful than they in fact are, some have come to terms with the present situation and others have lost all hope to ever make their way back to the society. Models have been chosen to represent the age group and social layer they actually represent. They are the ones these pseudo-monuments are meant for.

***Ranks**
2008 / Sculptures, room installation
together with Kaarel Sammet*

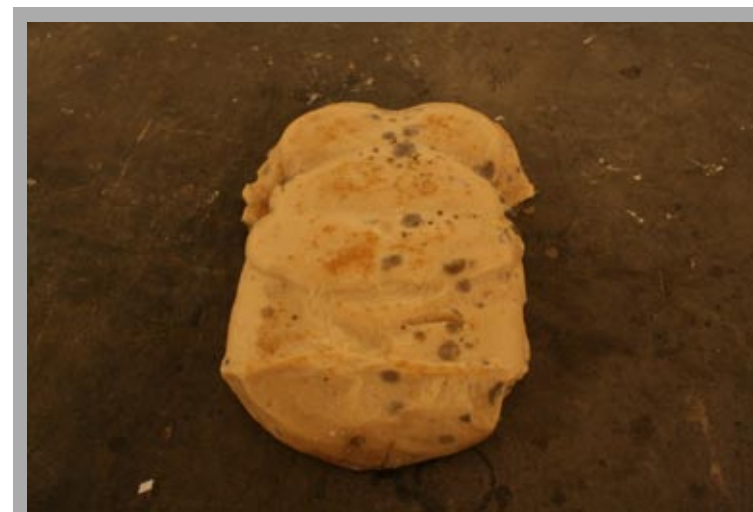




Serving Woman
2009 / Sculpture
201 x 100 x 96 cm
Fiberglass, Wood, Metal



What are the little Girls made of
2009 / Sculpture
Life-sized gelatine sculpture



What are the little Girls made of (Volume 2)
2009 / Sculpture
Life-sized gelatine sculpture

Curatorial Projects



Tanel Saar
Alpha, Beta and Gamma
2009

Animal Collective
TALLINN ART HALL, MARCH 2009



Jaanus Orgusaar
Eight Cells
2009

On Thursday, March 12, beginning at 4 PM, will take place a meeting, with addresses from the British artist John Higgins, Estonian animal rights activist and artist Loore Emilie Raav, British performance artist and owner of the Lorem Ipsum gallery in London Birthe Jorgensen and Norwegian artist Kjetil Kausland.

Humans are like a herd of animals with their collective instincts. These bring about an inner conflict, as everyone inherently wants to belong somewhere, to be part of a better herd and to gain there as good a position as possible. The weakened companions are abandoned, feeling meanwhile a christian guilt doing that. There is a permanent inner conflict – people put down and are ashamed of their collective instincts, urging rather to give an expression of themselves as lone wolves. That as a metaphor is inappropriate in itself – a lone wolf is a pathological individual, abandoned by it’s pack and probably not able to survive, the wolves being typically collective animals.

People seek their group identity through nationality, sexual identity, social status, intellectual and moral statements, religious choices and aesthetic preferences. Even through the physical and mental features and disabilities. To prove one’s fitness to belong to a certain group, people may be willing to take notable risks, both physical and moral, even conflicting law and social norms. A drastic example – my own classmate is serving a lifetime sentence. In his late teens he wished so desperately to join the mafia, that he killed an innocent taxi driver, just to prove his “suitability”. The mafia nevertheless didn’t accept him, and he is in jail for the rest of his life.

The artists taking part in this exhibition are appersing in risky performances to join for a while a subculture focused on violent martial arts (Kjetil Kausland). Seeing glory in imperfec-



The paintings of photos and graphics by Kjetil Kausland, Katrin Piile, Krista Sokolova, Remo Randver, Monica Casanova, Marcus Williams, Toomas Kuusing and Luciana Cavalcanti, had been printed at postage stamps of Eesti Post.

tion, they try to improve the social status of disabled through morbidly glamorous handicraft (Jenni-Juulia Wallinheimo). Some give up their privileged life-style as of a photographer in order to deal through painfully sarcastic photo-stagings with lesbian identity (Luciana Cavalcanti). Some take the role of a flamboyant, yet tragic hero of Western culture, a burnt out rock star, mixing both fantasy and the real history of their remote home country (Marcus Williams from New Zealand). Being a factory worker in the real life together with the people belonging to a marginal group (Teet Raudsepp) or are pursuing a solo carreer after being involved in Estonia’s internationally most successful artist group (Tanel Saar). Making a U-turn in personal style, moving from design towards a total, large-scale installation concentrating on “sacred geometry” that fills up the big hall of Tallinn Arts House (Jaanus Orgussaar).

One topic is the individual that retains the ways and ideals characteristic of a group in a different, at times hostile environment/collective. Then the features showing the initial group-belonging become the most definitive and conspicuous feature of individuality – and a source of tension. An example of that situation may be the Jewish nation, but on this exhibition Teet Raudsepp investigates the phenomenon. His movie “Ma pole budist, ma elan siin” (“I am not a buddhist, I live here”) portrays a devoted Krishnaite, singing his holy mantras at work in the Tartu soup factory Salvest, while labelling the soup cans as well as in Tartu old town doing alone the Krishna mission. Does not a lonesome Krishnaite seem as unnatural (and why not sublime) as a lone wolf? The members of that sect are notorious for depriving its followers of the whole individuality and removing them from their former life and group affinities (the same might of course hold true for other sects).



Some of the works from the exhibition visible to the public only by means of a online-camera:
Katrin Piile's painting,
Toomas Kuusing's graphics
 and a packaged photograph
 by **Kjetil Kausland**.





John Higgins
History of British Flora
2003

In contemporary Estonia, also the radical animal-rights activists and vegans (having desisted from consuming any animal products to avoid killing and oppression of other animal species), can be regarded as a sect-like movement. Loore Emilie Raav, a young artist and animal-rights activist, analyzes in her documentary the oppression of animal-rights movement in modern democratic Estonia. Her work is based on personal experience of her own and her fellow-fighters, and rises the question of what may be the price of public activity, and how much the majority would marginalize such activities.

Jenni Juulia Wallinheimo is an active fighter for the rights of handicapped people as well as an installation artist and textile designer and lecturer. She discloses the problems associated with that by means of her art projects, but also through writing media and her blog, where she discusses the modern art's relationships with disabilities and medicine. Wallheimo has dealt with problems of both sexual identity of deeply disabled women, and their caregivers, has designed costumes and bags for disabled people, has undertaken labourous installations (embroidered empty intact eggshells, reminding of the eggs of Fabergé) and photo-series inspired by the artists congenital disease. Osteogenesis imperfecta means exceptionally fragile bones, frequent fractures and deformations caused by the latters. Wallinheimo urged that part of the exhibitions text should be in the Braille script, legible to blind, and the exhibition's opening will include her lecture accompanied by a literary tour led by the actor Mart Aas. The Norwegian artist Kjetil Kausland has plunged into a subculture based on a radical martial art, that believes that killing the adversary in a fight is not a taboo. A kind of real-life Fight Club. The photographer Monica Casanova, residing and working in



Jenni-Juulia Wallinheimo
Pretty Cripple
2003-2009

New York and Mexico City, produces along with professional models and her young daughter, some bizarre situations where the frontiers between the visual identities of a child and woman and human and animal, have been lost, and which give the impression of spoof horror films. The latter artist's works come into a dialogue with the morbid family-photographs produced by Marcus Williams.

The rising star of British installation art – John Higgins, a young installation artist is presenting his ironic and almost madly labour-intensive work.

Remo Randver portrays the alpha-males – the cowboys.

Two young painters with very different styles, Katrin Piile (picturesque hyper-realism meets the cartoon-strip aesthetics and mythological fabulation) and Krista Sokolova (post-Tartu school) have independently chosen themselves being anonymous participants in a recent group-performance, as the starting point of their plot.

The visual language of Toomas Kuusing's brings in mind the late medieval artists, with paintings and graphics containing a lot of work, much information and many symbolic characters. Rene Reinumäe is a younger-generation sculptor with works of craftsmanship, elaboration and wit.

Another artist from London, Anthony Faroux, creates in Tallinn with John Higgins during ten days a new installation, and prepares a work presented at the opening, where he portrays himself as a lone wolf in a strange city. The result will be a silent movie-like, nostalgic interaction of the slide-show and piano improvisation.

Sandra Jõgeva's installation "Common consciousness" can be seen (and perceived) only at the opening.



The “Animal collective” is an exhibition concentrating on installations. Rather three- than two-dimensional, more a zoo than “Animal Planet”. The animal life that is insulated from the viewers by a glass wall. To emphasize the general notion of a zoo, an aquarium or natural history museum, all the two-dimensional pieces are exhibited as one great installation. All the photos, paintings and graphics have been printed on postage stamps of Eesti Post with nominal value of 4 kroons and 40 cents, the dimensions of the reproduction being 2,9 x 2,9 cm. The mass of about one thousand stamps will be floating in a large glass box, being closed there both in its artistic and monetary value, being visible only through the glass wall, while the real works are visible only through the security cameras.

Press Release

*Tanel Saar
Alpha, Beta and Gamma
2009*



Rene Reinumäe
Angelo
2009

Sandra Jõgeva

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E-mail: sandrajogeva@gmail.com

Person	
	Born 1976 in Tallinn, Estonia Lives and works in Tallinn
Education	
2002	Department of Interdisciplinary Arts at Estonian Academy of Arts, MA
2000	Department of Painting at Estonian Academy of Arts, B
1995–96	Studies at Estonian Institute of Humanities
Groups	
2006–2007	Pink Punk (Sandra Jõgeva, Kristin Kalamees, Aino Ingrid Sepp, Kaarel Sammet)
2003–2006	Pink Punk (Sandra Jõgeva, Kristin Kalamees, Margus Tamm)
2001–2006	Avangard (Sandra Jõgeva, Margus Tamm)
Exhibitions	
2009	Fountain Art Fair, Miami Global Container VIII, Culture Factory Polymer, Tallinn “Animal Collective”, Tallinn Art Hall
2008	“Paradise is Not Lost”, Zurab Tsereteli Gallery, Moscow IX Biennial of Graphic Arts, Kaliningrad, Russia “Now Art Now Future”, Vilnius II Print Biennial, Vilnius, Lithuania “Vabaduse Square”, Tallinn Art Hall
2007	Printmaking In, Pärnu Artists’ House, Pärnu, Estonia “New York Blood Cnopt”, exhibition of the groups Pink Punk, Cnopt and Sandra Jõgeva, Grace Space, Brooklyn, New York “New Wave. Estonian Artists of the 21st Century”, Art Container Non Grata “Art of Living”, Tallinn Art Hall “Sex Market”, Tallinn Art Hall “Tekstist Masinani”, Rael Artel Gallery, Tartu, Estonia
2006	“Empty Spaces and their Occupants”, XII International Festival of Experimental Arts, St Petersburg, Russia

2006	“Tehnobia”, Tallinn Art Hall
2005	“Break the ICE”, Gallery of Reykjavik Energy, Reykjavik, Iceland International Bieannial of Graphic Arts, Ljubljana (Avangard) “BeEST in Budapest”, Culture Factory Tyszraktar, Budapest, Hungary Festival InPort, Von Krahli Theater, Tallinn Festival “Version 05”, Chicago (Avangard) “Identiteedid”, Tallinn Art Hall; Estonia
2004	Festival InPort, Tallinn, Estonia “Images of Violence”, Bucharest, Romania (Avangard) “Version 04”, Chicago “Alle gegen Alles”, Gallery of Berlin Art Institute, Berlin (Avangard, PinkPunk) “Sweetest Taboo”, Leuven, Belgium “Historiaa nopeammin” Kiasma, Helsinki (Pink Punk)
2003	“stART: Breaking News”, Judson Memorial Church, New York (PinkPunk) “Performance Art Festival+Archives” Cleveland, Ohio (Pink Punk) “Mina ja Teine”, Tallinn Art Hall, Tallinn (Avangard) “Inport”, Tallinn Kanuti Gild, Estonia (Avangard) “Fair Deal”, Cleveland Performance Art Festival, Cleveland, Ohio, USA (Pink Punk) “Trampoline”, Prater, Berlin, Germany “Clash of the Civilizations”,Pärnu Town, Estonia
2002	BREATH, The Ludwig Museum, Budapest, Hungary
2001	“Estonian Art Since 1990”, Faulconer Gallery, Grinnell College, Iowa, USA International Art festival “GooseFlesh”, Rakvere, Estonia (Avangard) Watercolour Biennial, Fulda, Germany “Young British Art”, Tallinn Art Hall (Avangard) “Capitalism in Ruins”, an action in Viru Street, Tallinn Baltic Watercolour Triennial, Arsenals, Riia
2000	“Diploma 2000”, Rotermanni Salt Storage, Tallinn
Solo exhibitions	
2009	“Human Touch, Divine Touch”, Grace Exhibition Space, New York
2008	“Drama Ward”, NG Art Container at Culture Factory Polymer, Tallinn “The Ranks”, together with Kaarel Sammet, Hobusepea Gallery, Tallinn
2007	“Ars Longa”, Tallinn City Gallery “Stravinsky`s Angels”, Galerie Espace Mose, La Roche Posay, France “The Third Eye”, Ville Karel Ghetto Space , Pärnu (Pink Punk) “Pink Punk is dead!”, Draakon Gallery, Tallinn (Pink Punk)
2006	“Black Market”, Y Gallery, Tartu, Estonia (Pink Punk) “Leave like a Lady”, Draakon Gallery, Tallinn (together with Kristin Kalamees) “Guestbook of the Heart”, Gallery of Estonian Academy of Arts, Tallinn, Estonia
2005	“Bomb”, Enjoy Gallery, Wellington, New Zealand (Avangard) “Avant-Garde or Death, The Gus Fisher Gallery, Auckland, New Zealand (Avangard/Pink Punk)
2004	“Bomb”, Town Gallery, Tallinn (Avangard)
2003	“Up and Down”, Kuku club, Tallinn (Avangard)

	2002	“Smells like Teen Spirit”, Rakvere Museum, Rakvere
	2002	“Avangard Presents-The Classics“, Town Gallery, Tallinn (Avangard)
	1998	“Animaalia“, Raatuse Gallery, Tallinn
Performances		
	2009	“The Bathers“, Fountain Art Fair, Miami (with Art Container) “Try-it-yourself-S&M“, Grace Exhibition Space, New York “Vox Dei, Karaoke Version“, Grace Exhibition Space, New York
	2008	“Peace to Your Heart“, together with Tanel Saar and Erik Alalooga, Culture Factory Polymer, Tallinn “Drama Ward“, NG Art Container, Culture Factory Polymer, Tallinn “Vox Dei, Karaoke Version“, Tartu Culture Factory, Tartu, Estonia “Conditions and Diseases“, Jack The Pelican Presents, Brooklyn, New York “Big Hair, Pink Hair“, Burning Man Festival, Nevada “Talk Show“, Diverse Universe IV, NG Art Container, Culture Factory Polymer, Tallinn “Interview“, Horse Guards Parade, London “The Light and the Shadow“, together with Sorge and Fideelia, St Nicholas Church, Tallinn
	2007	“ Nirvana“, together with Elo Masing, Russian Theatre, Tallinn “Voice of God, Karaoke Version“, Fastlagerhalle, Open Space Festival of Free Arts, Berlin “Rabbit’s Funeral“,together with the group Cnopt, Grace Space, New York “American Idol“, together with the group Cnopt, Grace Space, New York “VOX DEI: Karaoke Version“, Alytus Biennial II, Lithuania “The Whip of God“, Diverse Universe III, Lahti “The Gauntlet“, Tallinn Art Hall (opening of the exhibition Sex Market) “The Third Eye“, Big Performance, Pärnu Concert Hall (Pink Punk) “Entertainment“, Salme Cultural Centre (Cnopt)
	2006	Performance with Pink Punk, Cnopt and Meeland Sepp, XII International Festival of Experimental Arts, St Petersburg, Russia “Fair Deal“ (Pink Punk), XII International Festival of Experimental Arts, St Petersburg, Russia “Lucid Dreaming“, Von Krah! Theatre, Tallinn (with the group Cnopt) “Cinema Verite“, Pärnu Fideo and Vilm Fest Festival, Pärnu Mudaravila (Pink Punk) “The Rocky Horror Picture Show“, RaKunst, Rakvere, Estonia (Pink Punk) “Wooligans“, Diverse Universe II , Tallinn Art Hall (Pink Punk) “Live Fast Die Old“, Printmaking In Festival, Pärnu, Estonia (Pink Punk)
	2005	“Diseases and Conditions: Sleeping Beauties“, Tallinn Art Hall (Pink Punk) “Guestbook of the Heart“, Living Art Museum, Reykjavik, Iceland (cooperation with choreographer Peter Anderson) “Give Hate a Chance!“, Culture Factory Tyszraktar, Budapest, Hungary (Avangard with Marianne Männi and Kaarel Sammet) “Fashion“, Culture factory Polymer (Pink Punk), Tallinn “Love Lounge“ PostsovkhoZ 5, Mooste (Avangard) I COULD BE YOUR MOTHER! (Pink Punk), Auckland, New Zealand
	2005	Fair Deal (Pink Punk), Wellington and Auckland, New Zealand
	2004	“Chicks on Speed“ (Avangard), Eclectica, Tartu

	2004	“City lights“ PostsovkhoZ 4, Mooste (PinkPunk) “Art is Great!“ (PinkPunk), Paide, Estonia I COULD BE YOUR MOTHER! (Pink Punk), Version04, Chicago Fair Deal (Pink Punk), Version04, Chicago I COULD BE YOUR MOTHER! (Pink Punk), “Alle gegen Alles“, Gallery of Berlin Art Institute, Berlin “Fair Deal“, Kiasma, Helsinki, Finland (Pink Punk)
	2003	“Black Sabbath“, Tallinn (Pink Punk) “Fear Deal“, stART: Breaking News, Judson Memorial Church, New York (Pink Punk) “Leave Home“, Mooste, Estonia (Pink Punk, with Kristin Kalamees and Margus Tamm) “This is Hardcore“, Tallinn (Pink Punk, with Kristin Kalamees) “Fair Deal“, Cleveland, Ohio, USA; Tallinn, Estonia (Pink Punk) “Hot Art Chat Line“, Tallinn (Pink Punk with Krista Rambak)
	2002	“Smells like Teen Spirit“, Rakvere Museum, Rakvere, Estonia “Visitors from Future“, art festival “GooseFlesh“, Haapsalu, Estonia (Avangard) “Happy Holocaust“, art festival “GooseFlesh“, Haapsalu, Estonia (Avangard) “War and Money“, St Nicholas Church, Tallinn (Avangard) “Stravinsky’s Angels: Back With Vengeance“, DMX Krew concert, Tallinn (Avangard)
	2001	“Self-portrait as A Man“, Tallinn Department Store “Give the Kid Some Money, Give the Kid A Chance“, Viru Street, Tallinn
	2000	“Eastern European“, Turku, Finland

Videos

	2008	“Talk show“ (with the group Cnopt)
	2007	“Ars Longa“ “The News“ “His Master`s Voice“ “International“ “The Gauntlet“
	2005	“Guestbook of the Heart“
	2003	“Up and Down“ (Avangard) “Hot Art Chat Line“, (Pink Punk)
	2002	“Satanic Dancer“, (Avangard) “Smells like Teen Spirit“, (Avangard) “Visitors from Future“, (Avangard) “I am the Resurrection and the Life“ (Avangard)
	2001	“Self-portrait as a Man“ “Give the Kid Some Money, Give the Kid A Chance“ “Eastern European“

Curatorial projects

- 2009
- “New Age”, international group show, Y Gallery, Tartu, Estonia
- “Animal Collective”, international exhibition of contemporary arts, Tallinn Art Hall
- 2008
- “Fair Trade”, exhibition of drawings at Printmaking IN Festival, Pärnu Concert Hall (together with Krista Sokolova)

Other activities

- since 2008
- present Host of literature events in Art Container, Culture Factory Polymer, Tallinn
- 2008
- Author of collection of short stories “Draamapunkt”, publishing house Voluri Tagasitulek
- 2007
- Coordinator of independent art space Art Container in Culture Factory Polymer, Tallinn
- 2004
- Estonian Artists’ Association
- since 1998
- Articles for various Estonian newspapers and magazines

Works in museums

Tartu Art Museum

Grants and awards

- 2009
- Betti Alver prize for the debut book of the year
- 2005
- Taking part of the symposion and an international collaborative project “Break the ICE” in Reykjavik, Iceland (a grant from NordScen – Nordic Centre for Performing Arts)
- A grant from the Centre for Contemporary Arts in Estonia for taking part in the festival “Version05” in Chicago (Avangard)

