

Ivar Veermäe
Portfolio

Biography

The art of Ivar Veermäe (born 1982 in Tallinn, lives and works in Berlin) evolves similarly to the thread of a networked world while keeping a sharp eye on the functioning of an uncontrollable whole. It documents individual parts of this whole; adds to and nuances the themes under examination; it uses existing images in different combinations; changes measurement scales and presentation blueprints; and confirms the inevitability of universal interconnectedness.

As a result of long-term artistic research by means of photography, film and sound, his works are presented in versatile ways (such as video, on-site installations, interactive works and performances, also in public space). His main interest lays in questions about public and private space, mediation processes, architecture and infrastructure, information technology and networks, in their hidden or stealthy qualities and agenda.

Ivar Veermäe has had solo exhibitions in Edith-Russ-Haus, Oldenburg, Gallery im Turm, Berlin, Tallinn Art Hall Gallery, Freies Museum Berlin, and City Gallery of Tallinn, among others. His work has been exhibited in group exhibitions at Riga Biennale, Venice Architecture Biennale, transmediale Festival in HKW, Moscow Biennale for Young Art, BIENALSUR in Buenos Aires, the Bozar in Brussels, the ZKM in Karlsruhe, the Art Museum of Estonia, Art Hall of Tallinn, the Estonian Contemporary Art Museum, the Latvian Centre for Contemporary Art, the Kulturhuset Bronden in Denmark, the Kunstverein Wolfsburg, the Kunstverein Kassel, the Pinnacles Gallery in Australia.

His videos are being screened at the Rencontres Internationales in Paris and Berlin, in HeK Basel, transmediale Festival, AND Festival in Manchester, EMAF in Osnabrück, Kasseler Dokfest, Crosstalk festival in Budapest, in Virtual Memorial, Cambodia.

More information: www.ivarveermäe.com

Eternal Interests

Installation

2016 - 2018

Through a research about Baltic Exchange's former building, its fate and impacts of its removal I'm concentrating on architecture and values represented through it, real estate development and its after effects. The house of Baltic Exchange was 1903 built in neoclassical Edwardian style in the centre of London and 1992 destroyed by Provisional IRA's biggest car bomb to the date.

After the bombing there were plans to attach parts of the Baltic Exchange's house to a new building in the same location. Before dismantling it was fully documented and catalogued. These plans never materialized and in 2006 two Estonian businessmen bought the facade and parts of the trade hall wanting it to be rebuilt in Tallinn. The stones were sent to Estonia, where they have stayed in shipping containers over 10 years.

According to Slavoj Žižek architecture represents some form of truth about the society - not the one PR companies are trying to attach to it but something more real. By contrasting premodernist and -worldwar architecture with contemporary London I question the changing perception about the architecture. Probably from long lasting manifestation in stone to functional branding object of speculation.

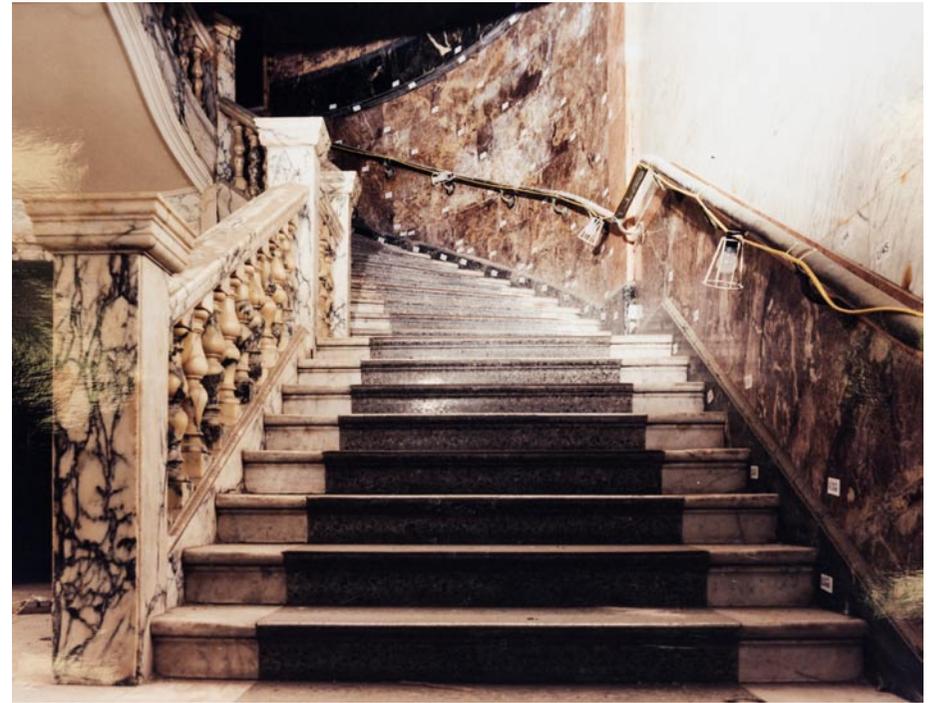
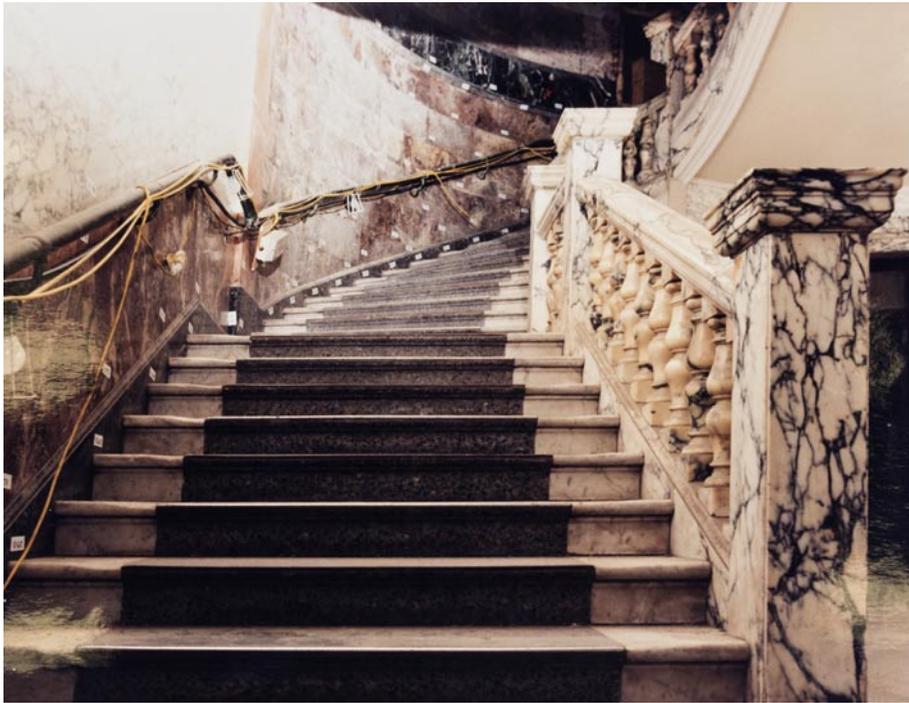
The work consists 3-channel video installation - *Our Word Our Bond, Architecture of the Sky and From F to F*; spatial installation, that includes two wooden boxes - an original from the 1996 and its replica, borrowed remains of the building and OSB plates; digital prints in various sizes.



1903/2018 (*Eternal Interests*), digital print, 50 x 70 cm, 2018



Eternal Interests, installation at the solo exhibition in Tallinn Art Hall Gallery, Estonia 2018



1992 (*Eternal Interests*), 10 digital prints, 30 x 40 cm, 2018



Eternal Interests, installation at the solo exhibition in Tallinn Art Hall Gallery, Estonia 2018



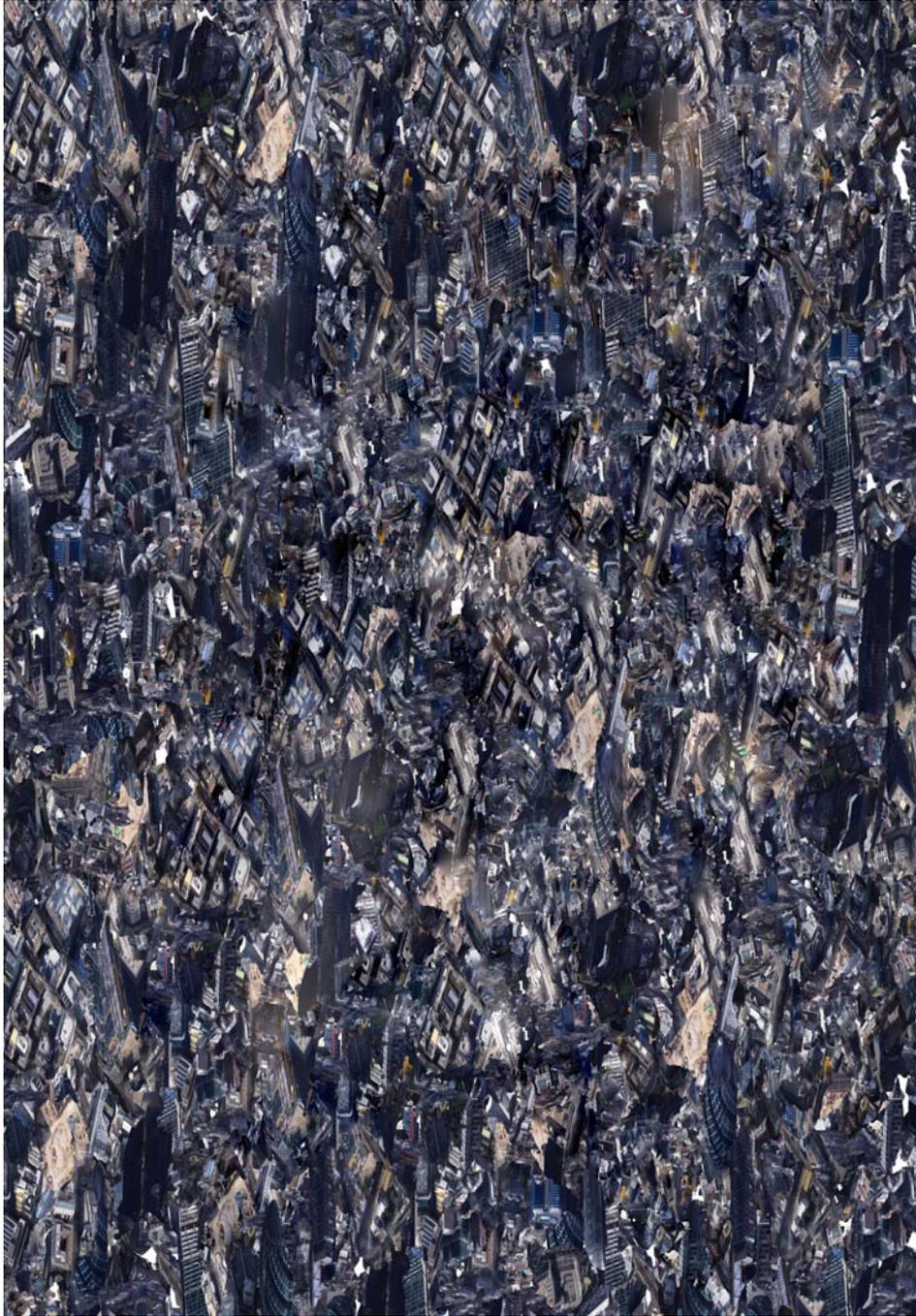
1992 (*Eternal Interests*), 10 digital prints, 30 x 40 cm, 2018



The Gherkin (Eternal Interests), digital print, 21 x 29,7 cm, 2018



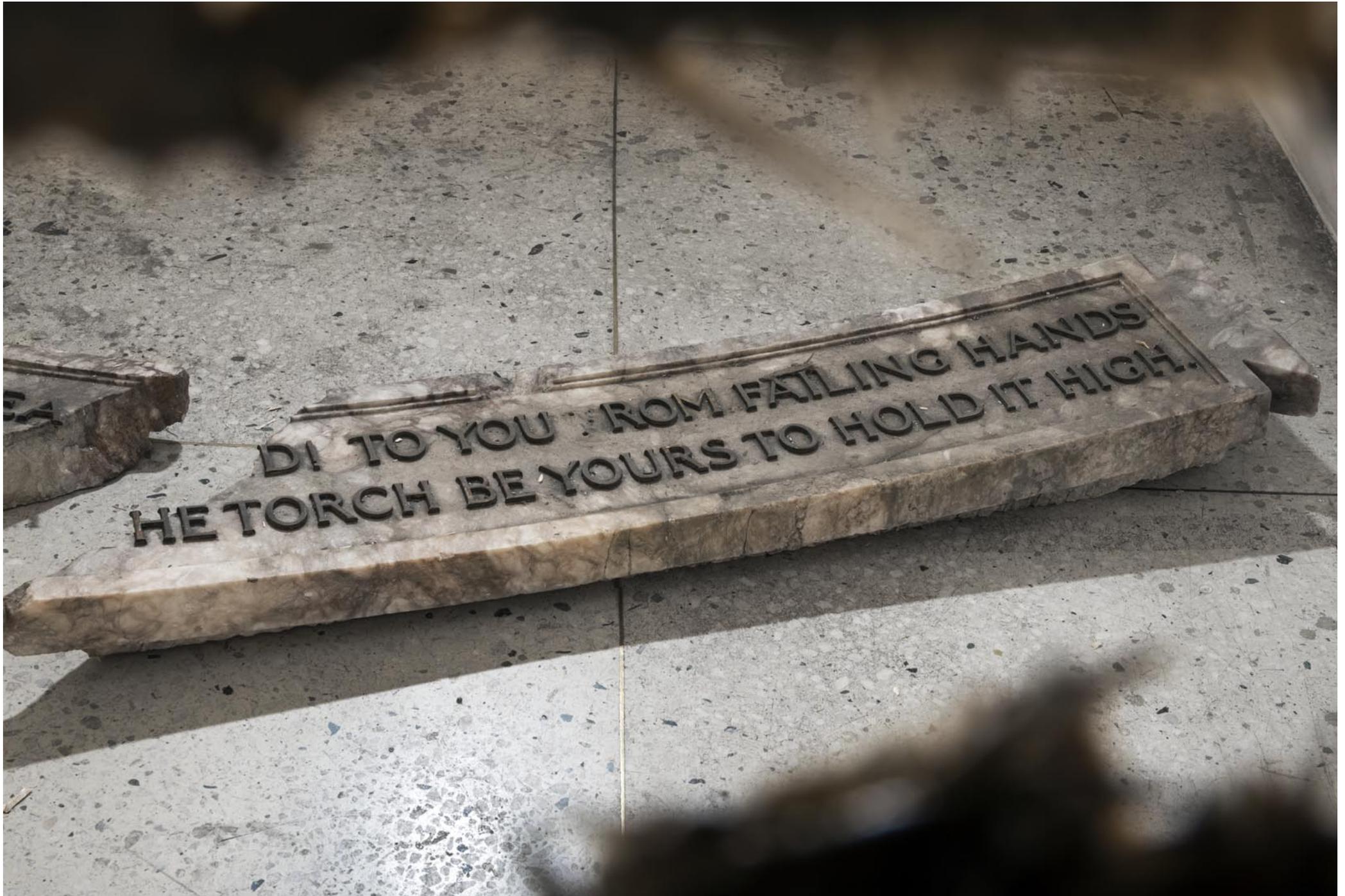
Remains, original parts of the building, OSB plate, 2500 x 1250 cm, 2018



Gherkin (The Skin) & City of London (The Skin), digital prints, 70 x 100 cm, 2018



Eternal Interests, installation at the solo exhibition in Tallinn Art Hall Gallery, Estonia 2018



Eternal Interests, installation at the solo exhibition in Tallinn Art Hall Gallery, Estonia 2018



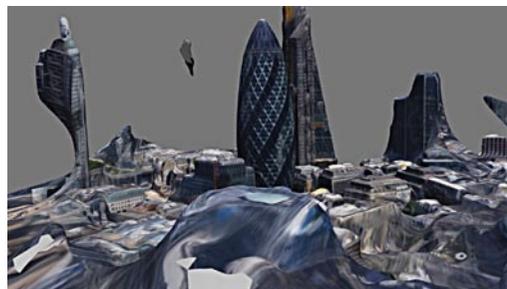
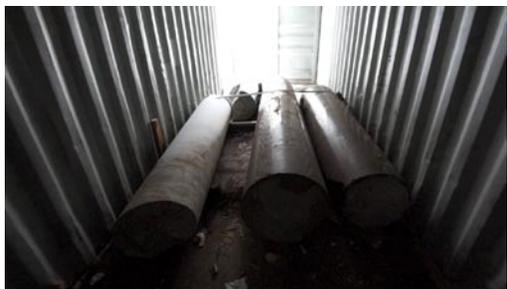
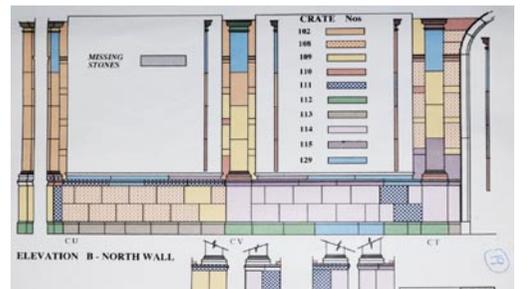
One-on bomb in a large white truck



as they no longer own the building



but the terrorists couldn't park outside there

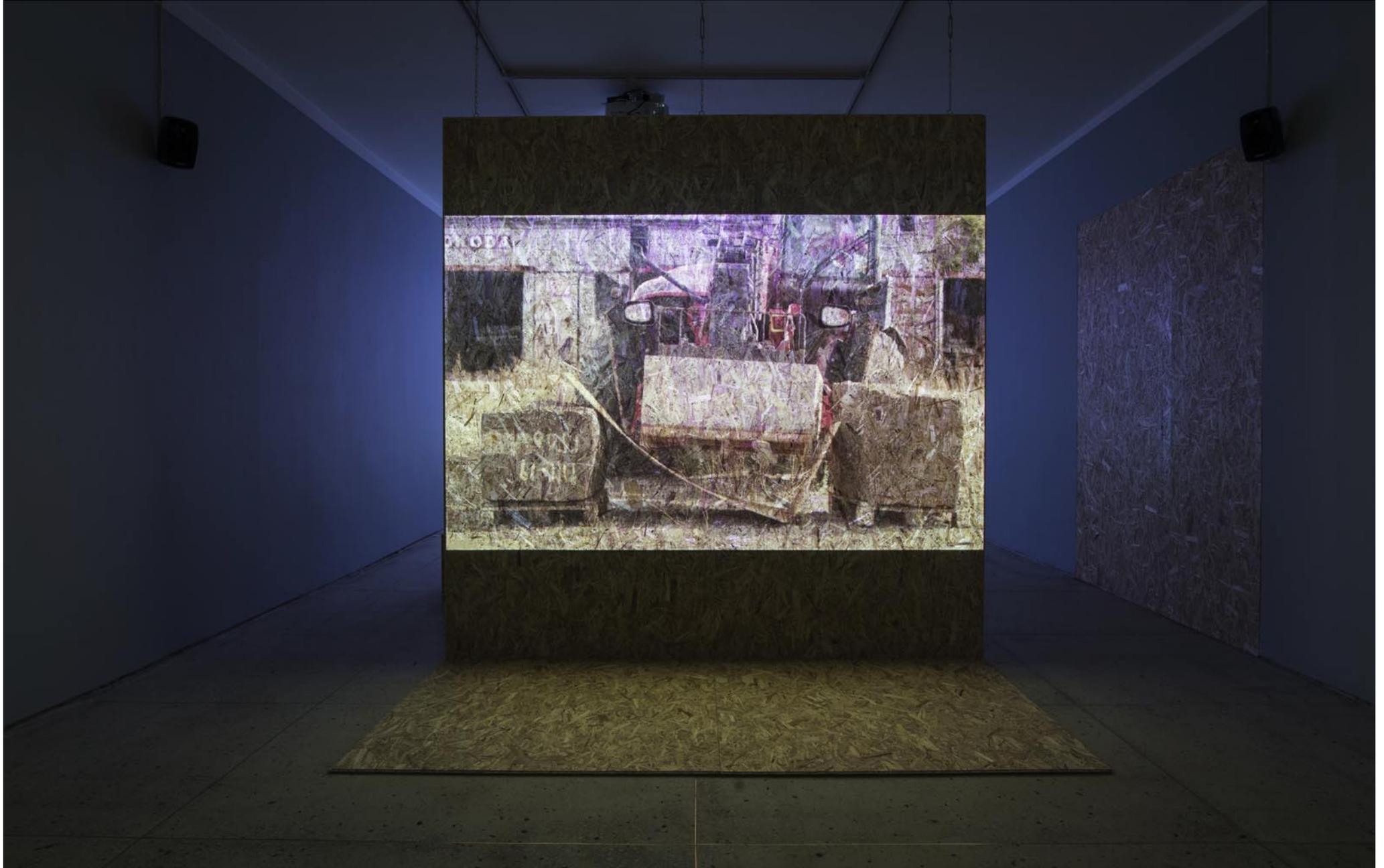


Our Word Our Bond

FullHD video
13:35 min
2017

The film is a journey of tracing the former Baltic Exchange's building and its fate in Tallinn and London, which leads to unpredictable outcomes. For example - terrorist attack being economic consideration; real estate boom in London; redesign of city space by incorporating anti attack measures; remains of the building being stored in 40 shipping containers; and many failed acts of communication.

Link: www.ourword.ivarveermee.com
Password: OurBond



Architecture of the Sky
4K video, 05:23 min, 2018

Link: <https://vimeo.com/298983192>
Password: constant_constant



Architecture of the Sky stills



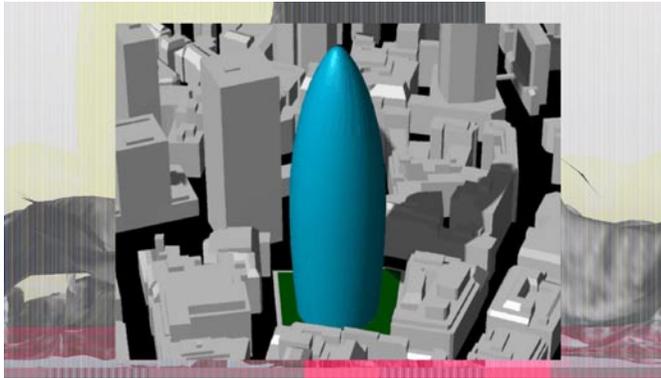
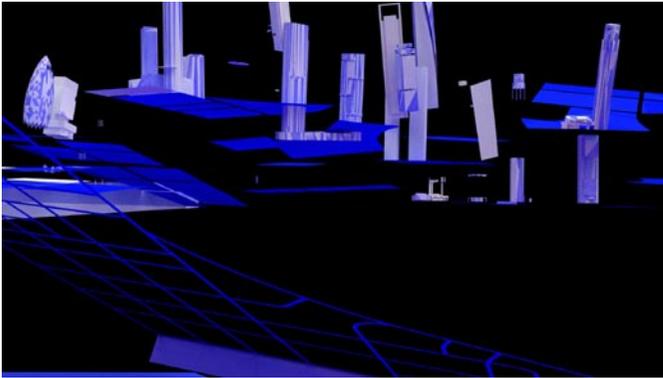
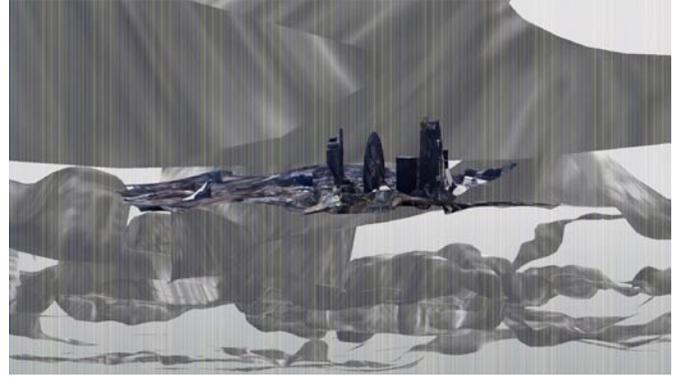
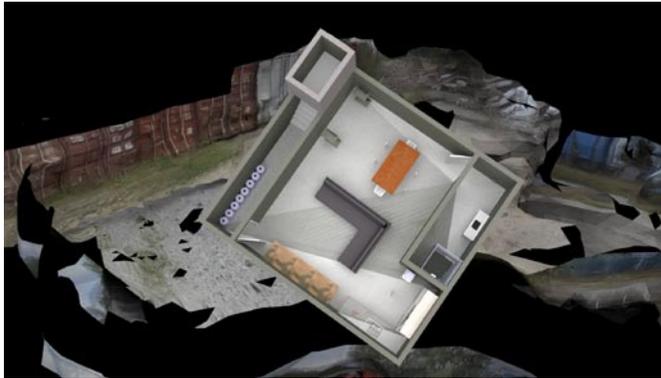
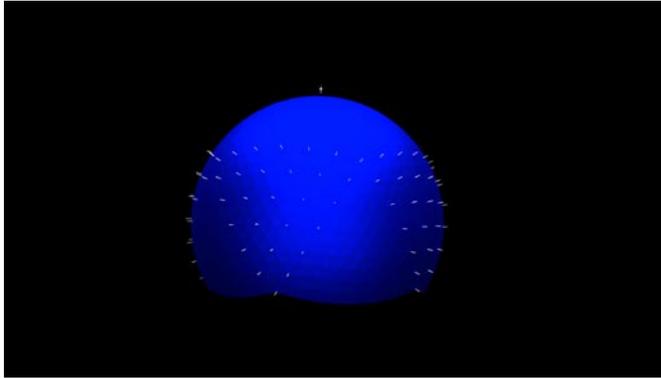
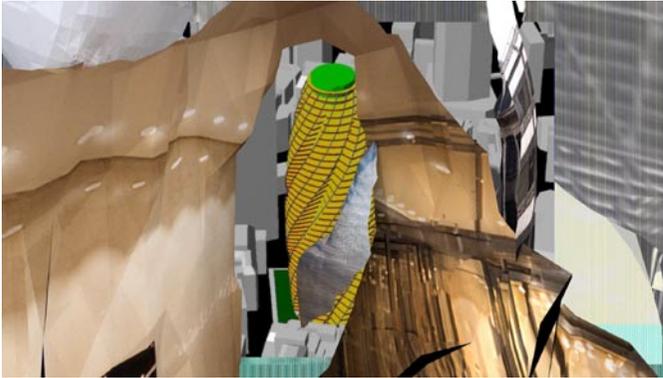
Architecture of the Sky still



From F to F

FullHD video, 07:14 min, 2018

Link: <https://vimeo.com/301611877>
Password: RFF_8988







From F to F still

Center of Doubt

Artistic research project
1 to 9 screen video installation
2012 - 2018

Center of Doubt is a long-term artistic research project. The aim of the project is to explore and visualize the disappearance and reappearance of network technology, its infrastructure and representation. *Center of Doubt* is a collection of visual traces depicting the data industry of our times.

Two different approaches provide insight into the complicated and somehow opaque nature of the topic of data centers and (tele)communication technologies: on the one hand, it is an investigation about the materiality and the local circumstances of the infrastructure; while, on the other hand an attempt to offer an alternative visual representation on the issues connected to information technology, which are mainly presented as 'cloudy' rhetoric and visuals in advertisement; science-fiction images; or overdriven military language.

The appearance of the commercial 'cloud computing', or more precisely the data centers and their supporting infrastructure, is depicted as a turning point of a new era of centralized Internet: big corporations are in a competition to gain a fundamental status for their software and hardware, acting as a basic informational layer.



Center of Doubt at Riga Biennial, Riga, Latvia, 2018



Center of Doubt at Riga Biennial, Riga, Latvia, 2018



Center of Doubt at 5th Moscow International Biennale for Young Art in Trekhgornaya Manufaktura, Russia, 2016



Center of Doubt in Edith-Russ-Haus, Oldenburg, Germany, 2015



Center of Doubt at Monitoring in Kunstverein Kassel, Germany, 2015



Center of Doubt at DATA RUSH, Noorderlicht International Photofestival, Old Sugar Factory, Groningen, Netherlands, 2015



Center of Doubt at Open Codes in ZKM, Karlsruhe, Germany, 2017

The Flood

Installation
2018

The Flood is based on the footage shot in various cryptocurrency “mines” in Estonia. Virtual currency - i.e. Bitcoin - offers an attempt to withdraw from existing financial system, its idea about money as an agreement and the objective to release its production from the central bank’s control. Every attractive idea is inevitably accompanied by the risk that new centers or „bubbles“ will arise. Small mines are replaced by increasingly bigger ones.

Some options of cost-effectiveness are still open and even in Estonia there are several different types of mines, some of which are located in the territories of power stations. It is a calculation made because a vast demand of energy needed to mine virtual currencies.

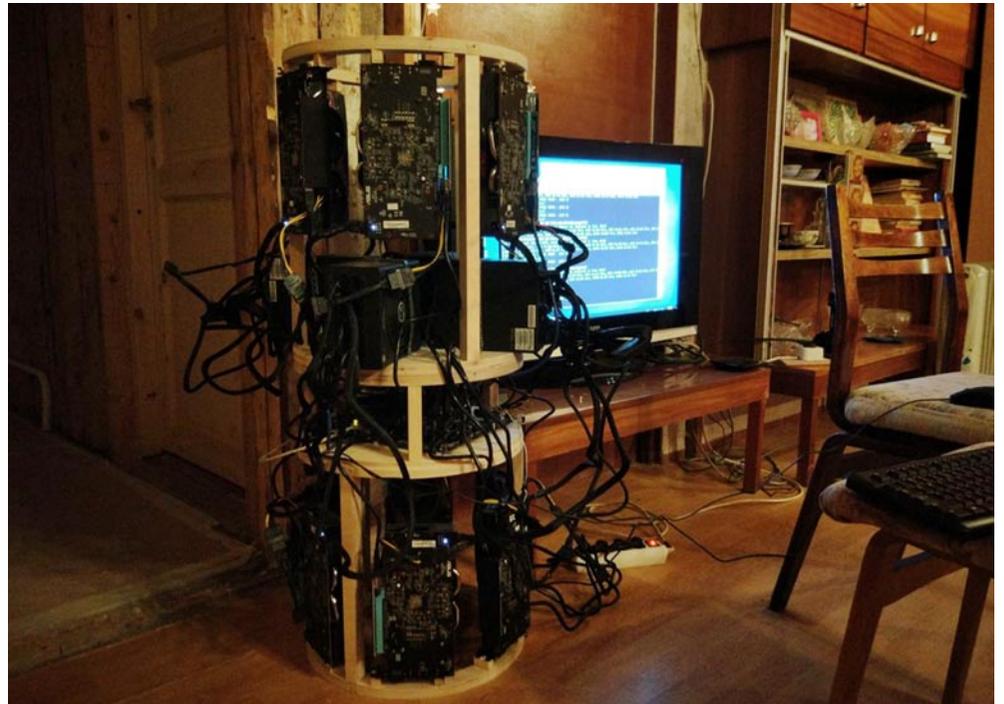
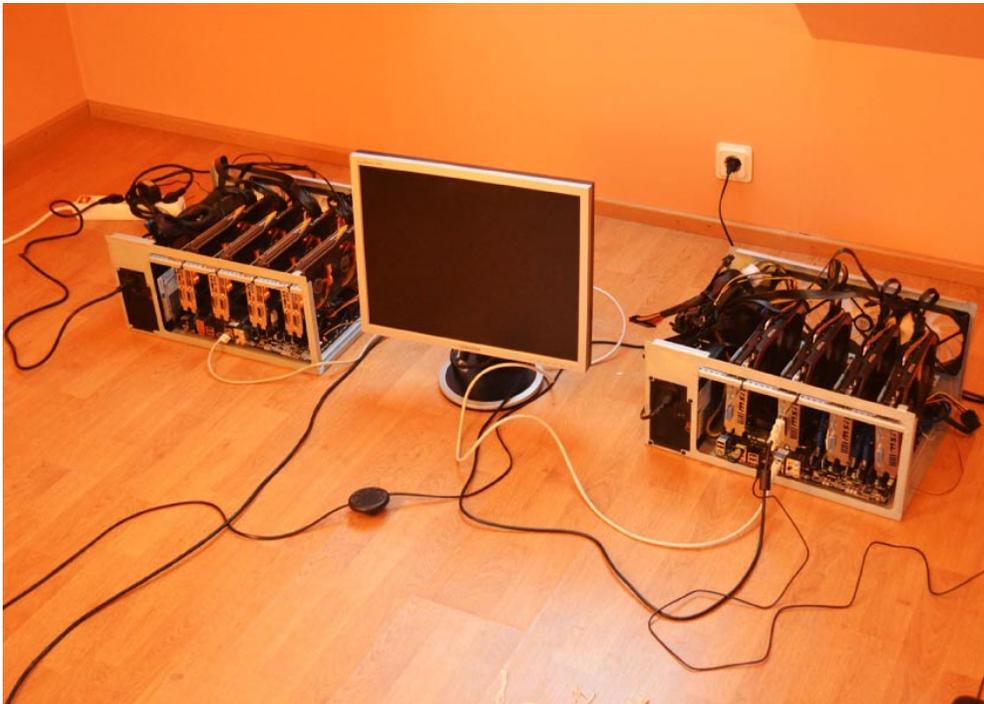
The work is an installation - a combination of three videos, objects and digital prints. Each part of the work provides a different insight - interviews with “cryptominers”; a continuous shot from one of the biggest crypto mines, located in former prison; a video combining footage from Estonian oil shale mines with 3D animations; images of home-scale mines; photographic paper based objects, which depict various cryptocurrency price graphs in the background of sweat.



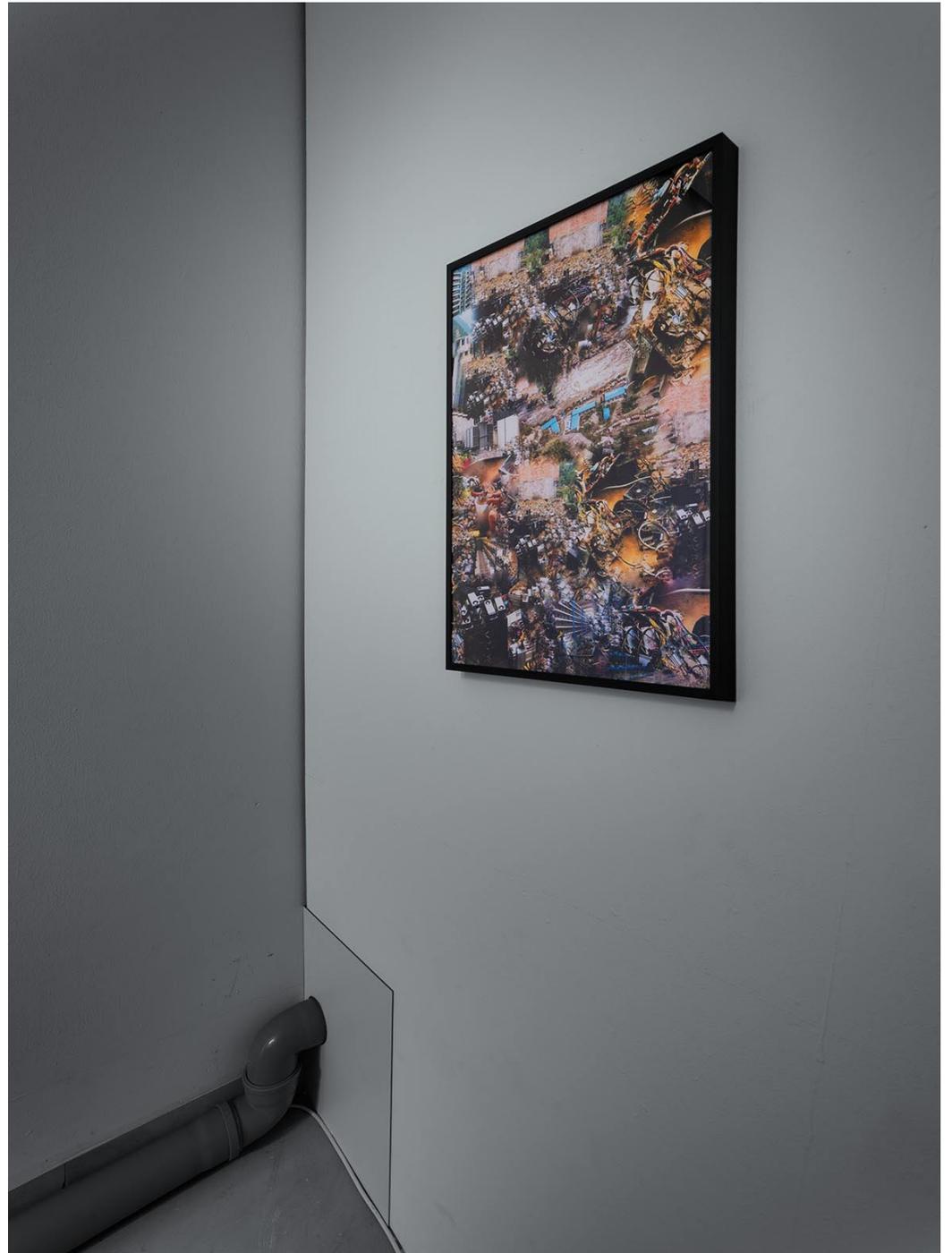
The Flood, installation at #Material 4.0, City Gallery Sindelfingen, 2018



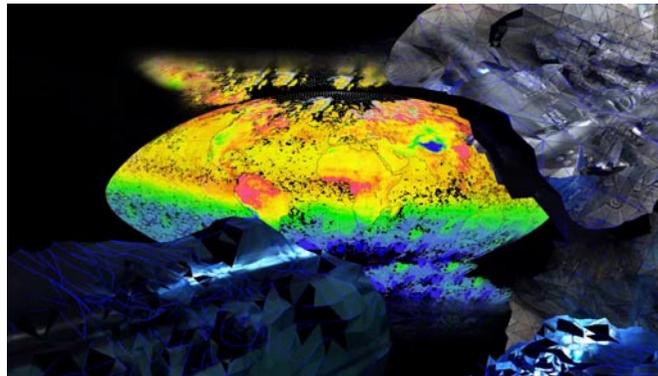
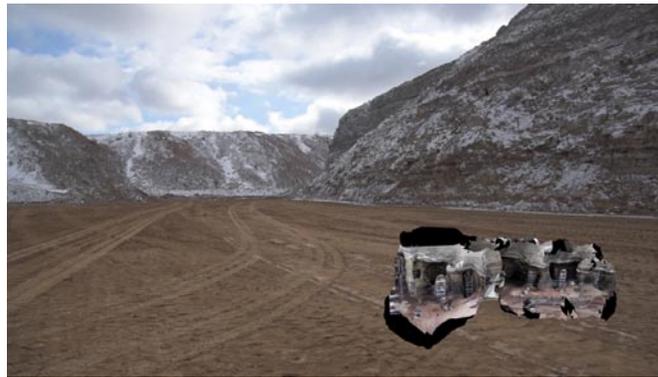
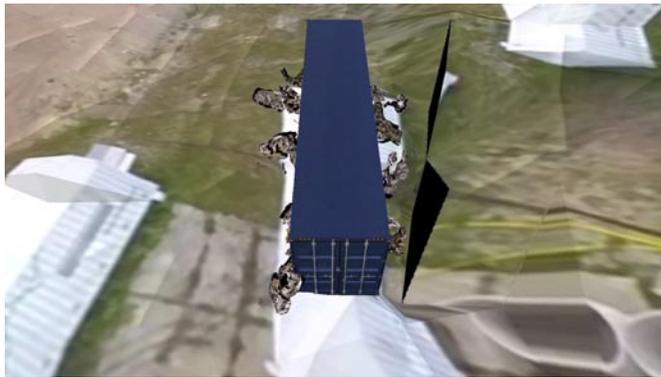
The Flood, digital prints, various sizes, 2018



The Flood, digital prints, 30 x 40 cm, 2018



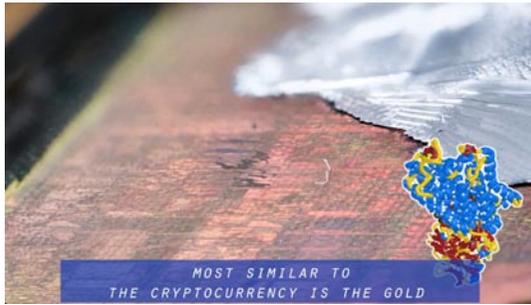
The Flood, installation at #Material 4.0, City Gallery Sindelfingen, 2018



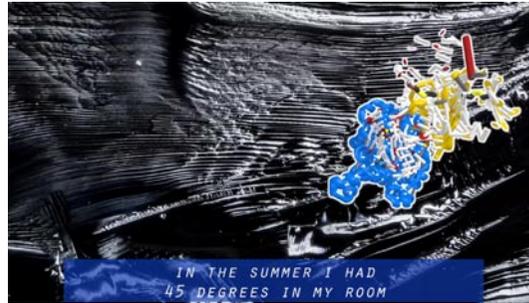
One (The Flood)

FullHD video, 10:15 min, 2018

Link: <https://vimeo.com/295359911>
Password: eiw8897



MOST SIMILAR TO
THE CRYPTOCURRENCY IS THE GOLD



IN THE SUMMER I HAD
45 DEGREES IN MY ROOM



BLOCKCHAIN IS THE FUTURE,
THAT IS FOR CERTAIN



I SHUTDOWN TOO



THE SHARP RISE IN THE PRICE
WAS VERY PLEASANT



BUT ABOVE ALL -
YOU DON'T HAVE TO TRUST
THE PEOPLE YOU ARE TRADING WITH



SO IS THIS JUNK NOW?



DURING THE WINTER I DIDN'T
NEED TO HEAT THE OVEN

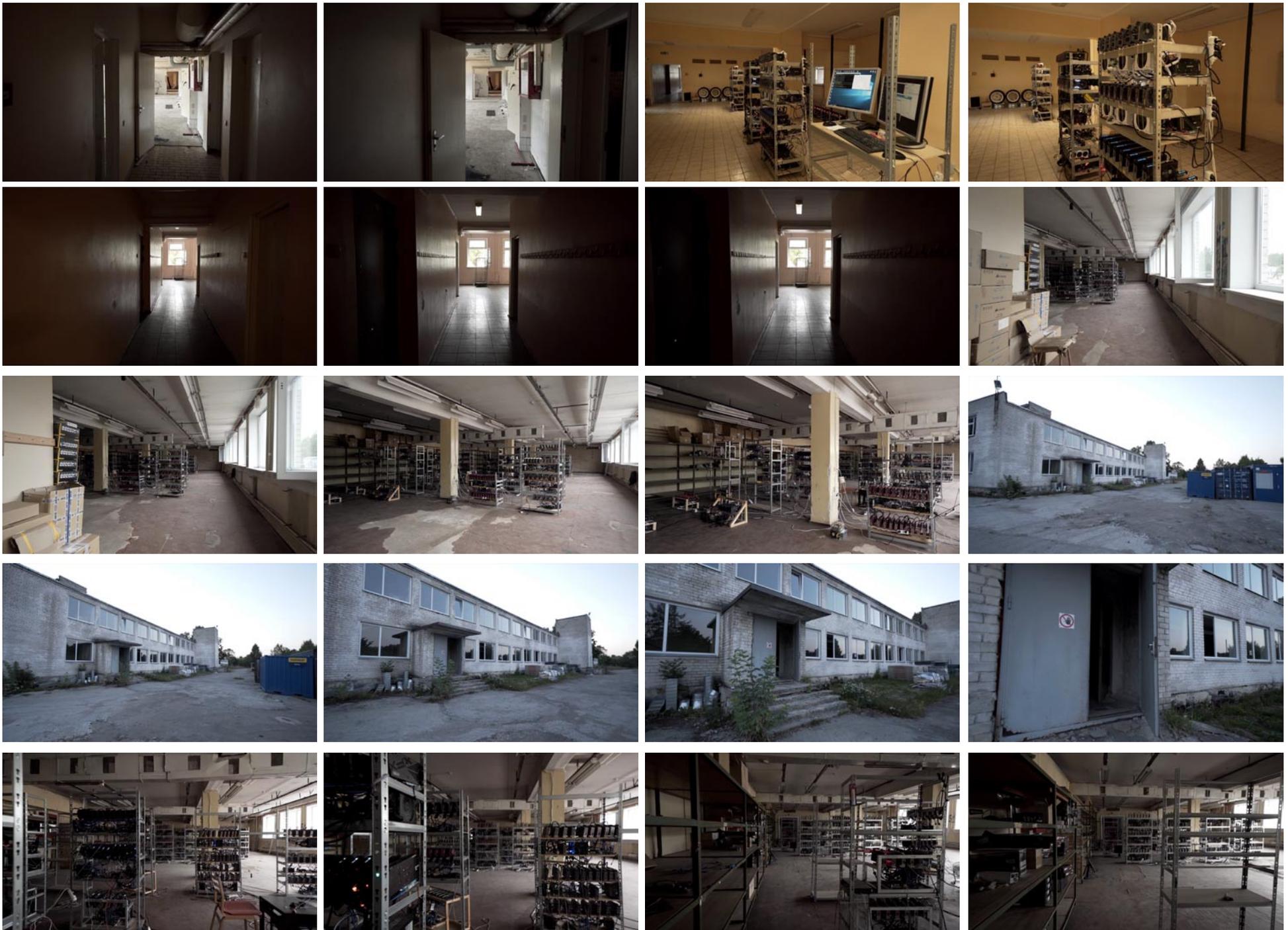


ONE VENTILATOR CAUGHT FIRE

Two (The Flood)

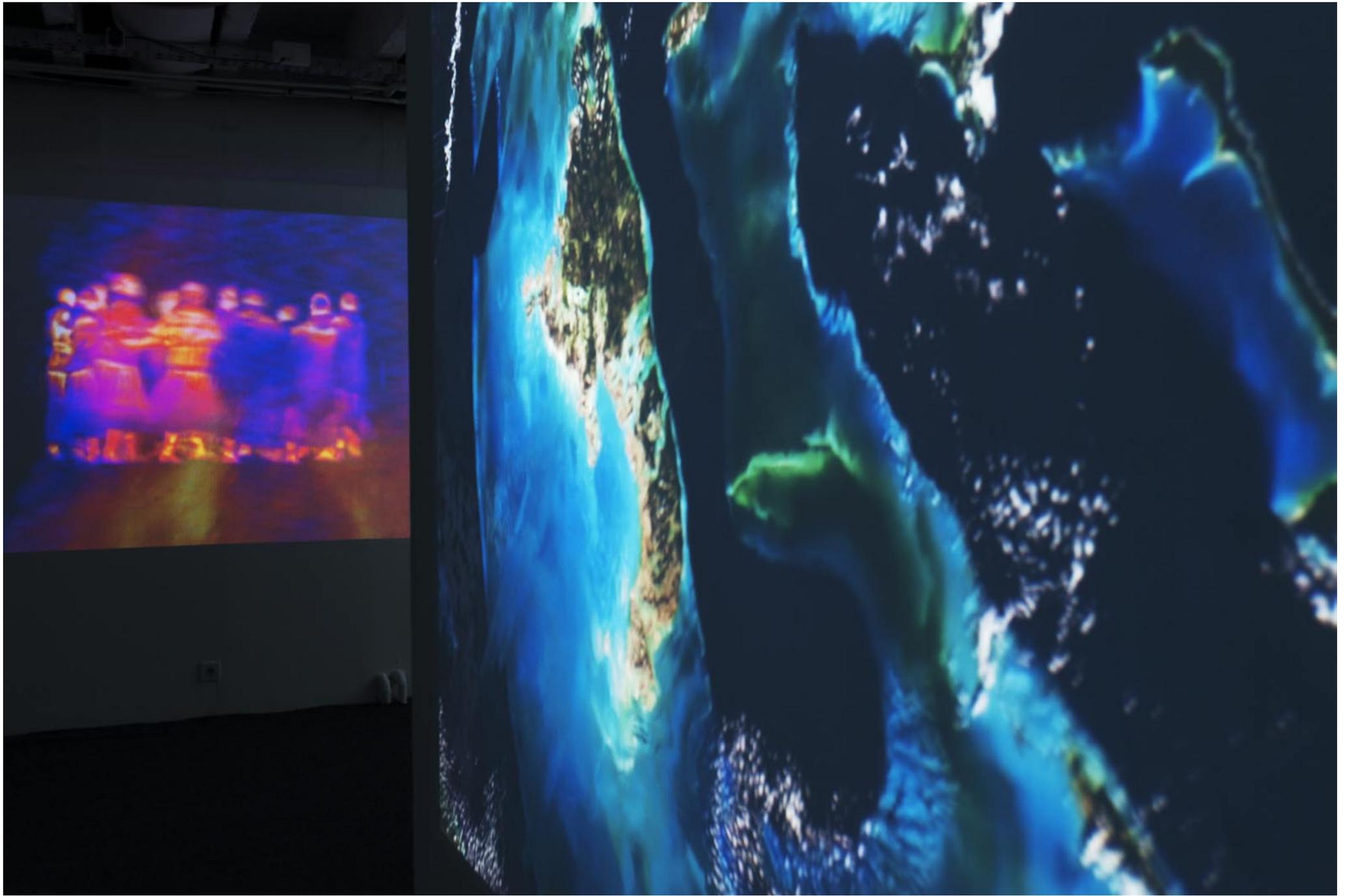
FullHD video, 10:53 min, 2018

Link: <https://vimeo.com/297691605>
Password: silicone_dopamine



Three (The Flood)
FullHD video, 10:10 min, 2018

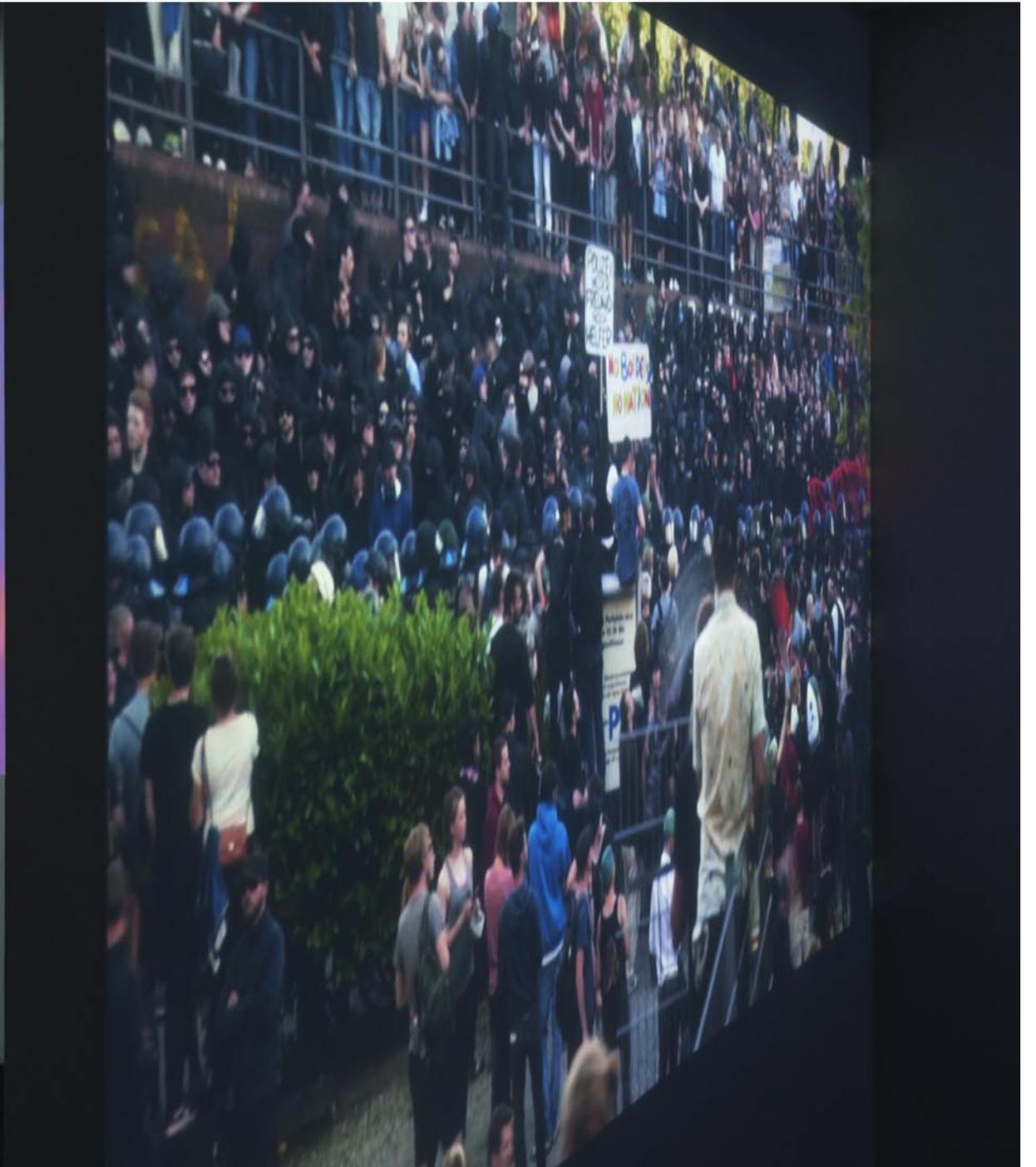
Link: <https://vimeo.com/292604637>
Password: tbpip



The Flux
8 screen video installation
2019

Installation at Podroom Gallery in Cultural Center Belgrade, Serbia









The Heat

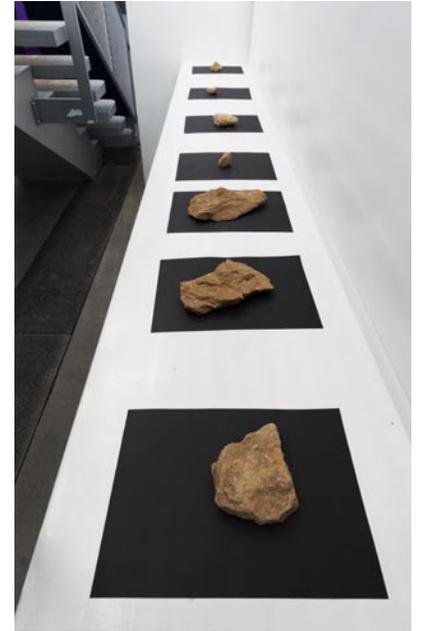
Installation

2018

The fragmentary collection originates from the territories of mining industry in Ida-Virumaa, the archives of the Museum of Oil Shale, Instagram posts and numerous people related to the industry. The project sums up an unique dead end - on the top of energy that is the basis for all systems all the following interdependent layers have been built. Processing oil shale is harmful for both the local and global environment, however the industry provides employment for numerous people in Ida-Virumaa county as well as enables Estonia to retain independence from energy production by other countries.



The Heat, installation at Hobusepea Gallery, Tallinn, Estonia, 2018



The Heat, digital prints, objects, various sizes, object, 2018



The Heat, video still, 2018

Crystal Computing (Google Inc., St. Ghislain)

Installation

3 channel video, 15 prints on pvc, cardboard bench

2015

Crystal Computing (Google Inc., St. Ghislain) is a video-based investigation about Google's data center in St. Ghislain, Belgium. It is the largest Google data center in Europe and the second largest in the world. According to the latest official information from Google Inc., it currently houses 296,960 servers. After being rejected to visit the data center officially, I made a secret research trip to Belgium.

Crystal Computing refers to the importance of the materiality and locality of the infrastructure of big network companies, which is often hidden under 'cloudy' advertising rhetoric. On the one hand the name *Crystal Computing* represents the secret policies of the corporation and on the other hand, the use of subsidiaries as a method for tax avoidance.

Link: <https://vimeo.com/96892472>

Password: united_servers_of_real_8009



Crystal Computing at Köler Prize 2015 in Estonian Contemporary Art Museum, Tallinn, Estonia, 2015



Crystal Computing stills

Die Grenze zwischen Morgen und Gestern

FullHD video

12:44

2015

Die Grenze zwischen Morgen und Gestern starts with a chronological overview on the genealogy of surveillance infrastructure. From 1943 the video follows the development of satellite coverage and listening stations, which are designed to gather information sent by the satellites. The artist enumerates dome-formed white structures erected worldwide from the 1950s until the 1980s; among others, the iconic, abandoned station atop a man-made hill in Berlin. The Teufelsberg station was built by the NSA and may have been a part of a global intelligence-gathering network called ECHELON.

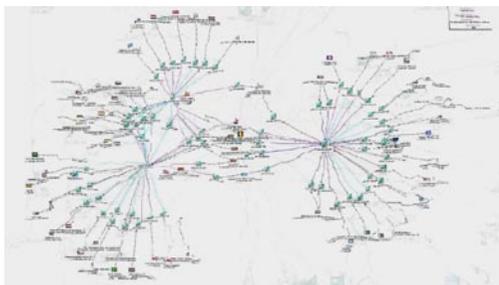
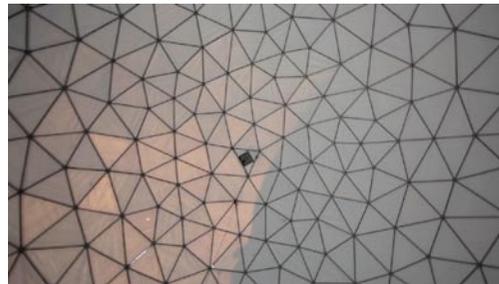
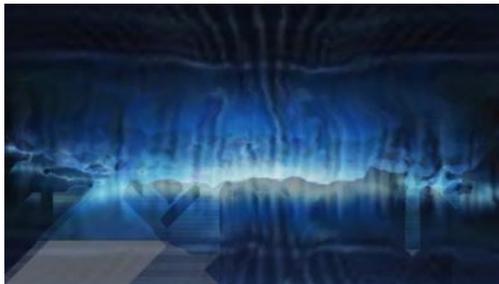
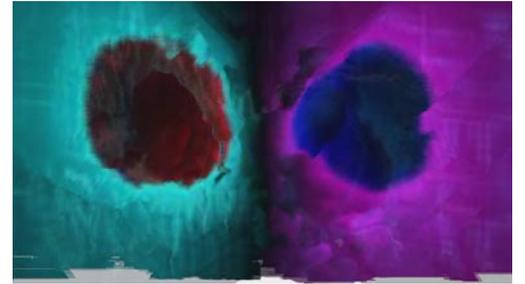
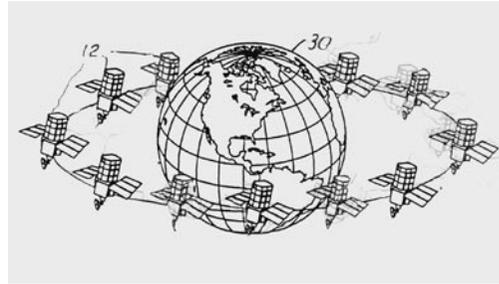
The history unfolds in a classic, documentary-style manner, which in the beginning, is only distracted by an eerie text-to-speech voiceover. The charts and line drawings all related to data-surveillance and satellite infrastructure merge into each other, besides the found footage imagery of partly disguised surveillance stations till we get to a point, in which the surveillance infrastructure, due to the development of computing and the Internet, radically changes. Instead of the striking white rounded forms, the apparatus withdraws into server rooms, less visible to the public eye.

Link: <https://vimeo.com/141409792>

Password: pre_set_0001111



Die Grenze zwischen Morgen und Gestern at *Operation Mindfuck* in Kunstverein Wolfsburg, 2015



Die Grenze zwischen Morgen und Gestern stills



Replica

5 screen video installation

4 A4 sized objects

2017/2018

At The Archeology of the Screen,
Bozar, Brussels, Belgium, 2017



Replica stills

975203 kW

3-channel synchronized video installation

08:08 min

2015

975203 kW is a digital representation of the sea and maritime transport. The work - created with high end simulation software in a maritime academy - questions constant growth of the world trade, which travels 90% through sea.

On the one hand the material is based on fully functional simulation, where every parameter - speed, mass and properties of the ship and sea - are computed to exactly coincide the real information. On the other hand, chosen scenario does not happen in "real life" and is a representation.

Link: <https://vimeo.com/148798812>



975203 kW at solo exhibition *Tender Salute*, Galerie im Turm, Berlin, 2015



975203 kW at Architecture Biennale Venice in Baltic Pavillion, Italy, 2016



Free Zone

Installation video, 9 A4 objects, 3 90x90 cm prints, 160 x 90 print, 2016

At *Architecture Biennale Venice* in Baltic Pavillion, Italy, 2016

Gravity's Infinite Range

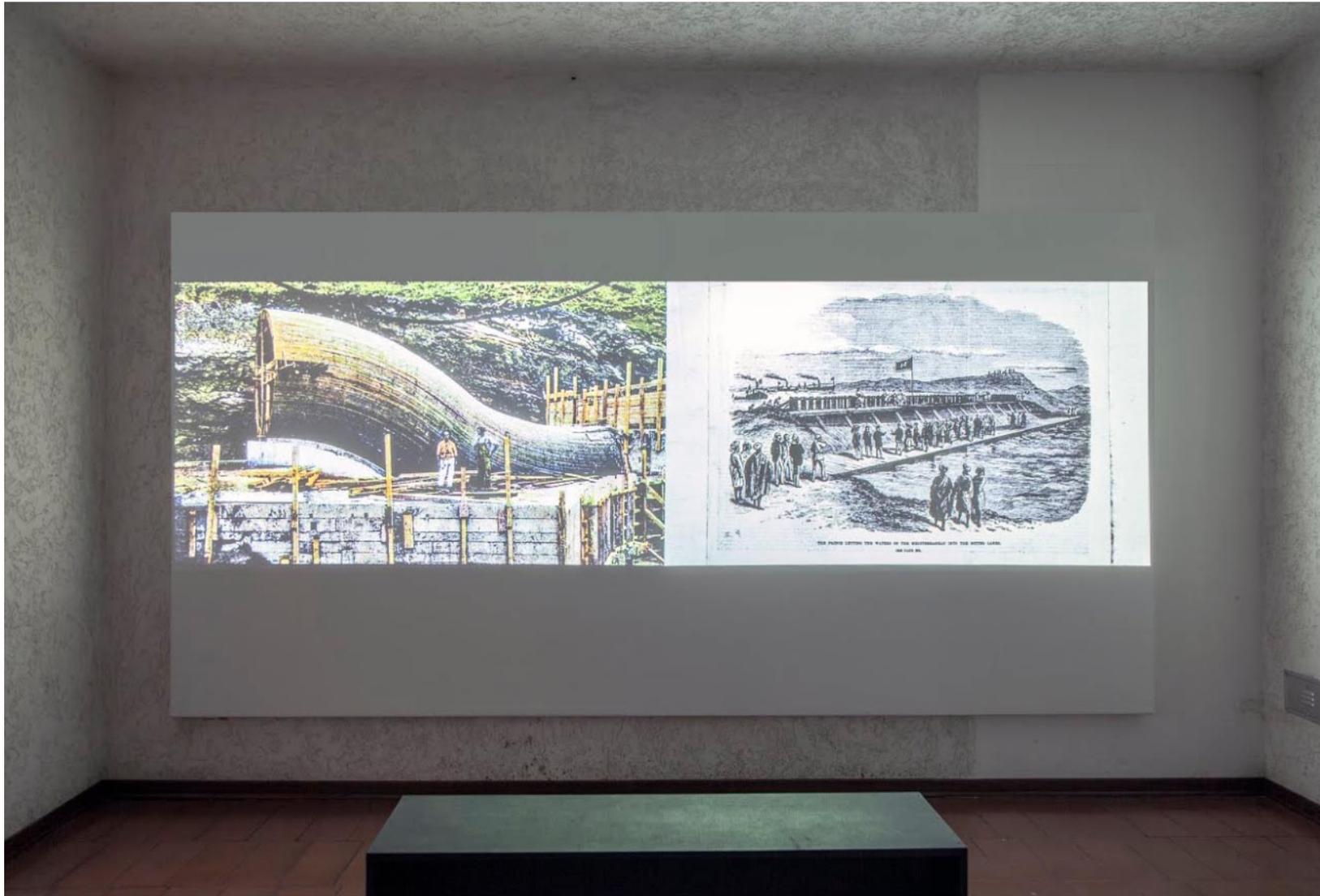
2-screen synchronized video installation

11:43 min

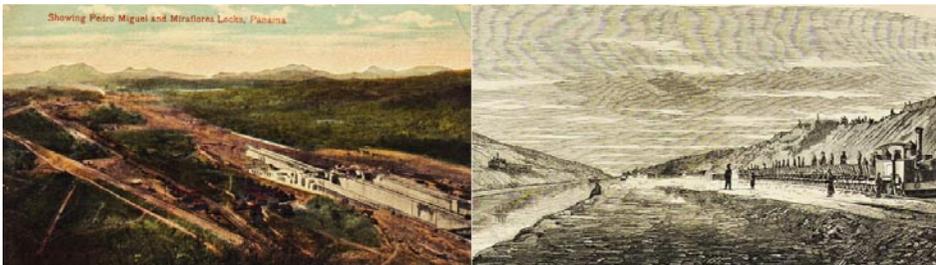
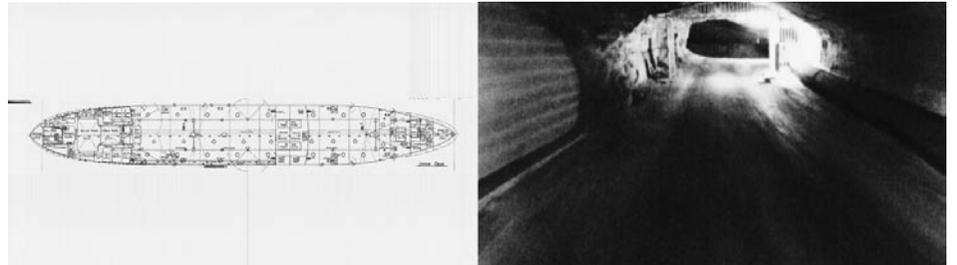
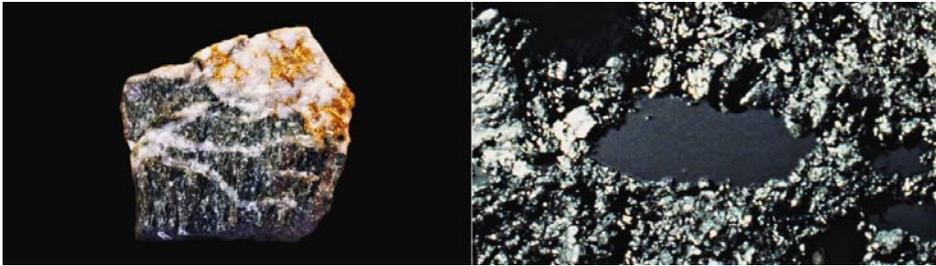
2016

Gravity's Infinite Range is a project about material and informational trade flows and their escapes. Systems used would seem weird at the first sight - for example, why are the most merchant ships registered in Panama or Liberia? I'm collecting and comparing information in various forms to grasp at least some boundaries of fluid geography and its past.

Link: <https://vimeo.com/152882716>



Gravity's Infinite Range at Architecture Biennale Venice in Baltic Pavillion, Italy, 2016



Gravity's Infinite Range stills

Predictability

installation

steel bares, thermoplastic, pvc, arduino, lights, sound

2014

Predictability is a site specific spatial installation, which through abstract forms represents the material side of data centered world.



Predictability at solo exhibition in Freies Museum Berlin Projektraum, 2014



Predictability at solo exhibition in Freies Museum Berlin Projektraum, 2014

Relational Uncertainty

Installation with sound

UV blacklight, wood, thermoplastic, office check paper,
speakers

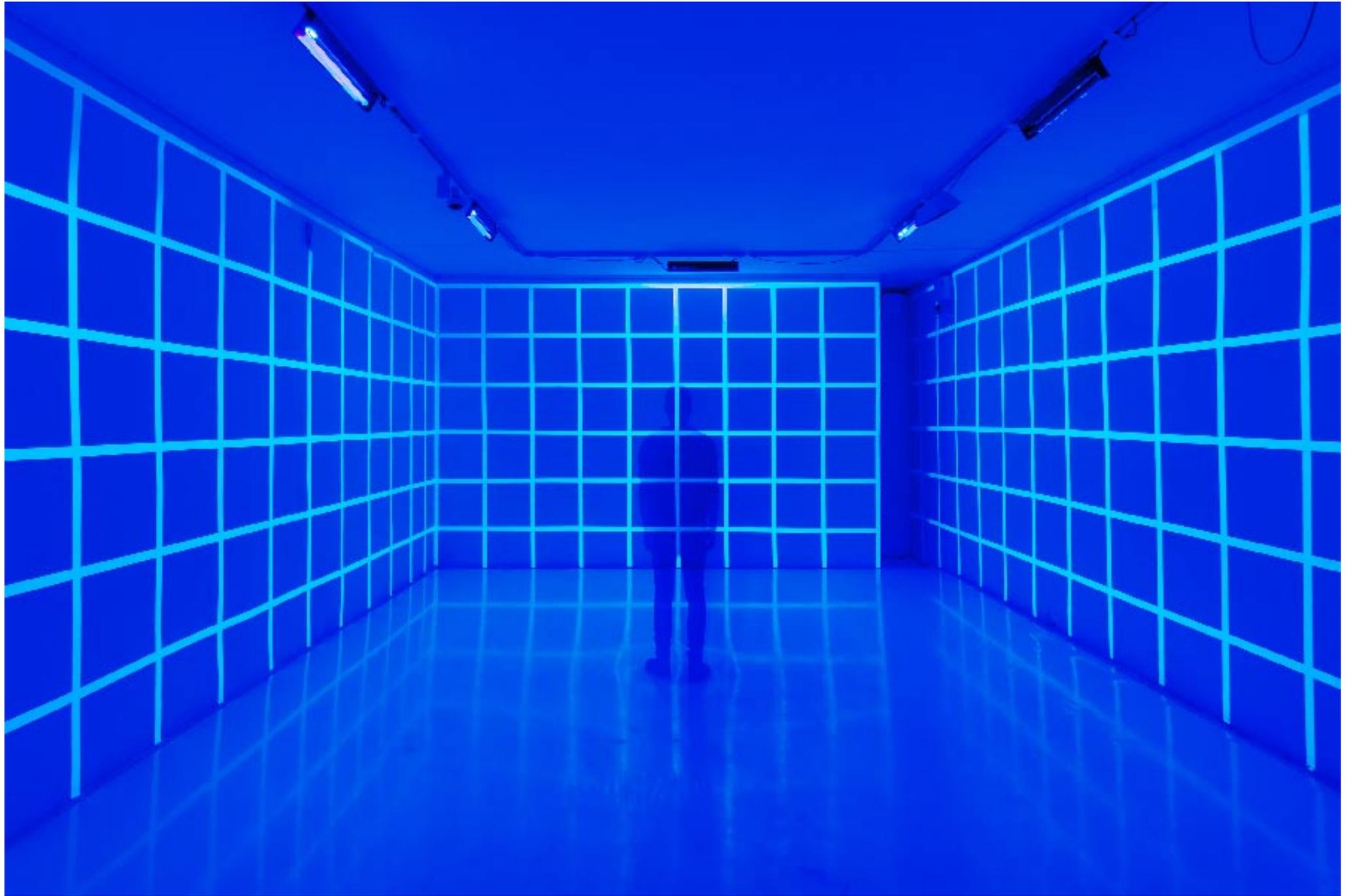
2013

Relational Uncertainty is based on representational images of everything connected to the word “cyber” (“cyberspace”, “cybercrime”, “cybersurveillance”, “cybersex”, “cyberlove”, “cyberhate”, etc.). The best visual examples are displaying blue or green, utopic or dystopic environment, depending on the context. Of course this kind of environment doesn’t “really” exist. Therefore I’m concentrating on the basis images to construct spatial form of the “cyber”. This is needed for bringing out clear differences of physical space and representational images.

The work is containing sound recordings made in a data center. With total differences in presence or absence of sound, I’m drawing attention to enormous differences in nice and comfortable consumer objects and important infrastructure.



Relational Uncertainty at solo exhibition *The Clouds of St. Ghislain*, City Gallery of Tallinn, Estonia, 2013



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Selected solo/duo exhibitions:

2019 **Flux / Momentum** with Predrag Terzić, Podroom Gallery in Belgrade Cultural Center, Serbia; 2018 **Eternal Interests**, Tallinn Art Hall Gallert, Estonia; 2018 **The Heat** with Xiaopeng Zhou, Hobusepea Gallery, Tallinn, Estonia; 2016 **Gravity's Infinite Range**, Greenhill Gallery, Berlin, Germany; 2015 **Tender Salute**, Galerie im Turm, Berlin, Germany; 2015 **Center of Doubt**, Edith Russ Haus, Oldenburg, Germany; 2014 **Predictability**, Freies Museum Berlin Projektraum, Berlin, Germany; 2013 **The Clouds of St. Ghislain**, City Gallery of Tallinn, Estonia; 2012 **The Power of Mediation**, Hobusepea Gallery, Tallinn, Estonia; 2011 **Personal Record** with Karel Koplimets Y-Gallery, Tartu, Estonia

Selected group exhibitions:

2019

Open Codes. The Art of Coding, Gallery MMB, Mumbai, India

2018

Riga International Biennial of Contemporary Art, Riga, Latvia

Archeology of a Screen, Art Museum of Estonia, Tallinn, Estonia

#Material 4.0, Gallery of Sindelfingen, Germany

2017

Open Codes. Living in Digital Worlds, ZKM, Karlsruhe, Germany

BIENALSUR, CNB Contemporânea, Buenos Aires, Argentina

Archeology of a Screen: Estonian Case-Study, Bozar, Brussels, Belgium

Global Control and Censorship, Tallinn Art Hall

Power, European Convention Center Luxembourg, Luxembourg

2016

5th Moscow International Biennale for Young Art, Trekhgornaya Manufaktura, Moscow, Russia;

The Baltic Pavilion Venice Architecture Biennial, Italy;

Colomboscope, Former General Post Office, Colombo, Sri Lanka

Data Aesthetics, Openbare Bibliotheek Amsterdam, Netherlands

2015

Köler Prize 2015, Exhibition of Nominees, Contemporary Art Museum of Estonia, Tallinn, Estonia

Monitoring, Kasseler Kunstverein, Kassel, Germany

Operation Mindfuck, Phaenomenale, Kunstverein Wolfsburg, Wolfsburg, Germany

DATA RUSH, Noorderlicht International Photofestival, Old Sugar Factory,

Groningen, Netherlands

FIF - Belo Horizonte's International Festival of Photography, Belo

Horizonte, Brazil

11th Athens Digital Arts Festival, Diplareios School, Athens, Greece

2014

afterglow, Transmediale 2014, Haus der Kulturen der Welt, Berlin, Germany

Screengrab International Media Arts Award, Pinnacles Gallery, Townsville, Australia

Survival Kit 5 - Slow Revolution, Latvian Centre for Contemporary Art, Riga, Latvia

2013

Universalsprachen, Kleine Humboldt Gallery, Berlin, Germany

2012

5th namaTRE.ba biennial, Academy of Fine & Visual Arts, Trebinje, Bosnia & Herzegovina

Archaeology and the Future of Estonian Art Scenes, Art Museum of Estonia

The Beginning of the End, Simultan Festival 8, Timisoara, Romania

Speed of Darkness and Other Stories, Art Museum of Estonia, Tallinn, Estonia

Selected screenings:

2018 **Rencontres Internationales**, Haus der Kulturen der Welt, Berlin, Germany, **Rencontres Internationales**, Le Carreau du Temple, Paris, France; 2017 **Media Art Festival Arad**, Arad, Romania; **ARS17, Hello World**, Museum of Contemporary Art Kiasma, Helsinki, Finland; 2015 **Mediated Architecture**, Haus der elektronischen Künste Basel, Switzerland; **Edinburgh Artists' Moving Image Festival**, Filmhouse, Edinburgh, Scotland; **Simultan Festival - Talking to Strangers**, Timisoara, Romania; 2014 **Werkleitz, Videorama - solo presentation**, Halle (Saale), Germany; **We, The Enemy, European Media Art Festival**, Osnabrück, Germany; **afterglow, Transmediale**, Haus der Kulturen der Welt, Berlin, Germany; **31. Kassler Dokfest**, Kassel, Germany; **OnLocation**, 14th Biennial Arts and Technology Symposium, Connecticut College, USA; 2012 **Abandon Normal Devices Festival**, Cornerhouse, Manchester, England; **crosstalk video art festival**, Budapest, Hungary

Artist talks:

2018 **ZKM**, Karlsruhe, Germany; 2016 **Colomboscope Festival**, Colombo, Sri Lanka; 2016 **Kultuurikatel**, Tallinn, Estonia; 2016 **Greenhill Gallery**, Berlin, Germany; 2015 **Kasseler Kunstverein**, Kassel, Germany; 2014 **Edith-Russ-Haus**, Oldenburg, Germany

Education:

2011 - 2014 **Weissensee Kunsthochschule Berlin** spatial strategies MA

2004 - 2009 **Estonian Academy of Arts** photography BA

2007 - 2008 **Duisburg-Essen University** Erasmus exchange program

2001 - 2003 **Communication School of Tallinn** graphic design

Scholarships & Grants:

2017 **Research Scholarship Berlin** Berliner Senat

2015 **Elsa-Neumann-Stipendium des Landes Berlin** (NaFöG)

2014 **Edith-Russ-Haus for Media Art Grant 2014** Foundation of Lower Saxony

2014 **Wiiralt Scholarship** Estonian Ministry of Culture