

**kogo**

Kogo gallery at Liste Art Fair Basel 2022

Kristi Kongi and  
Laura Põld  
*(E)Motional Landscapes*



At Liste Art Fair Basel 2022, Kogo gallery presents Estonian artists Kristi Kongi and Laura Pöld in a joint stand **(E)Motional Landscapes**.

When imagining the landscape of the world today, the image that seems to appear is rather biblical. There is plague, flood, fire, war, migration, isolation and depression. The neuroses of society are growing, creating a fruitful environment for the development of magical thinking, which while helping to broaden our view of the world, can also spread darkness and fear. The stand is envisioned as a magical albeit apocalyptic atlas of the world where artists can show their emotionally felt landscapes, which, rephrasing Björk's song **Jóga**, have pushed them up to their own state of emergency.



If we follow the biblical theme then the foundation of everything has to be the sky, the source of light and colour, which is also the true playground of artist Kristi Kongi. She brings vibrant landscapes born of the sky and which inhabit most of the wall space, colouring it in the subtle tones used as the background for her painting **Afternoon - colours and the world have transformed into shapes. Heart doesn't need sorrow. It needs care. And colours. And distance** (2021) and her series of watercolours **Is There Any Light And Colour Left?** (2020-2022).

During lockdown, Kongi spent a lot of time in her studio in a relatively safe space compared to other people around the world. Almost unconsciously she started to look up at the sky through her studio windows. There she found the space we all share regardless of our geographical location and political, economic or social situation. Kongi started to paint watercolours, which can be seen as diary entries made during the pandemic. These works are like modern versions of **Très Riches Heures**, the famous 15<sup>th</sup> century book of hours, piece by piece revealing the troubled world we now inhabit.



Laura Pöld on the other hand is more connected to the earth. For her it is important to know the history of the materials as well as to study traditional handiwork and building techniques as a way to preserve certain experiences and memories. At Liste, she will mostly create the ground level for the landscape, exhibiting her latest textile pieces made from tufted rugs that form paintings, installations and carpets mimicking the forms of earth and plant life.

The floor of the stand will be occupied by small fountains, volcanoes and water basins from Pöld's series **Wasteland. The Phosphorite War** (2021). The Phosphorite War was an environmental campaign in the late 1980s created to fight against plans by the central government of the Soviet Union to open large phosphorite mines in Estonia. Interestingly, this ecological movement triggered a nationalist movement across the Baltic states, which later led to the restoration of the independence of all three countries. Now in times of energy crisis and climate alertness the mining wastelands of the past envisioned by Pöld emerge once again.

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# Kristi Kongi at Liste

Kristi Kongi (b. 1985) is Kogo gallery represented Estonian painter and installation artist based in Tallinn. Kongi's work focuses on colour, light, and space and her bright coloured paintings often take the form of impressive installations made for specific settings, creating an effect that Estonian art critic Elnara Taidre described as “painting within a painting” or meta-painting. Besides painting on canvas, walls, floors and ceilings, she also uses various coloured materials such as fabric, plywood and acrylic plastic to create her installations. Her works are based on specific or imagined places, and her observations, emotions and memories. Kongi uses thorough research and experiments in painting where she trials various colours, light and shade. Artist refers to these experiments as “Exercises with the moon”. Her work is both poetic as well as systematic and analytical.

Kongi studied painting at Tartu Art College (2004–2008) and completed her master’s degree in painting at the Estonian Academy of Arts (2008–2011). She has been awarded the Young Artist Prize (2011), Sadolin Art Award (2013), Konrad Mägi Prize (2017), Annual Award of the Cultural Endowment of Estonia (2021). Kongi is an associate professor in the painting department at the Estonian Academy of Arts. Occasionally she also works as exhibition designer. In addition to the Estonian Art Museum and Tartu Art Museum, Kongi’s works can also be found in the collections of the European Central Bank and the European Patent Office. She is a valued artist for private collectors from England, Germany and Italy to the United States and Mexico.

Afternoon - colours and the world have transformed into shapes. Heart doesn't need sorrow. It needs care. And colours. And distance, 2021  
Oil on canvas, 220x190 cm  
15 000 EUR



VAHEL ÜKSINDAS AITAB. VAHEL TA KARDUB. BORDEAUX PUNANE  
MÕISTIS JA SOODENDAS. AGA VAHEL HIILIB LÄHEDALE KÜLM  
INDIGO *paistkõrg*



Sometimes solitude helps, sometimes it howls. Burgundy offered compassion and warmth. But sometimes, cold Indigo creeps closer, 2020  
Watercolour, gel pen on paper, wooden frame, glass, 28 x 24 x 2.5 cm  
800 EUR

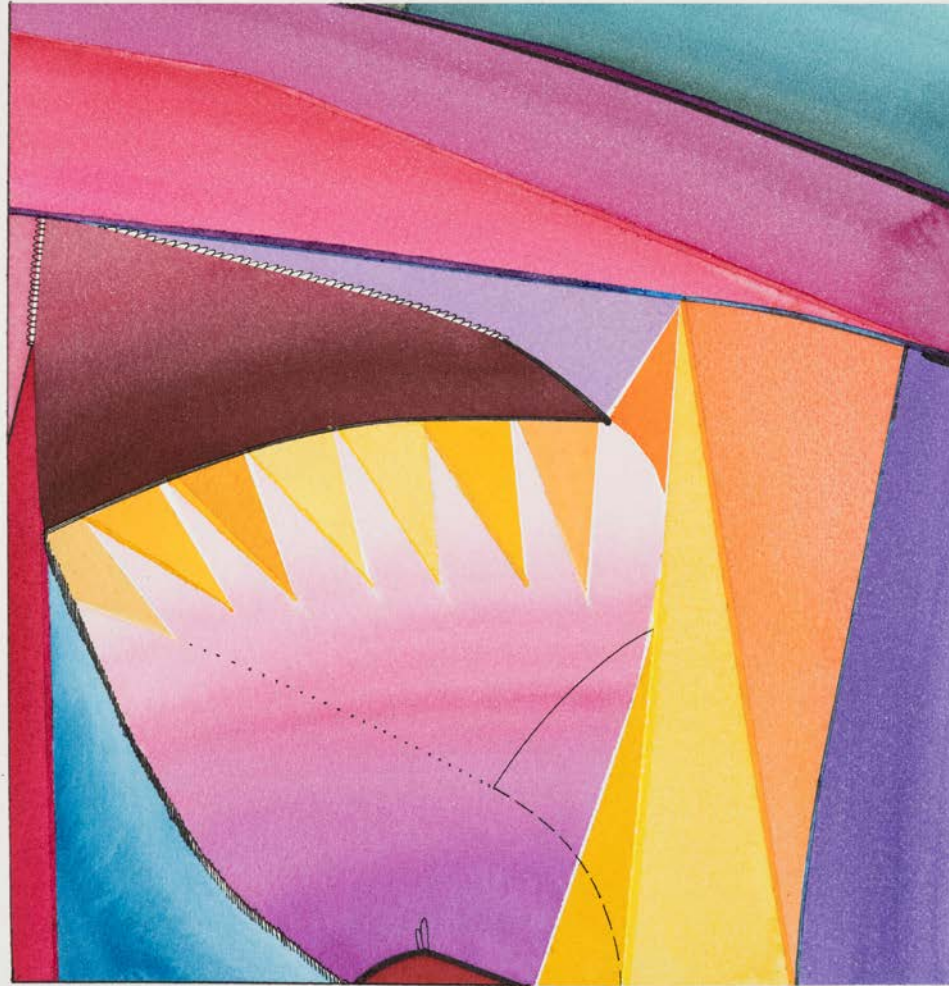
VIIMASED AAD OL IGA PÄEV GĪHESUGUNE. AIIVUKE, MIS OL I ERINEV. OL I  
MUUTUV VALGUS AKNA TAGA. TA OL IGA PÄEV LUG. JA IGA PÄEVAGA AIINA  
SOODEM. JA EREDAM.



By the end, every day was the same.  
The only thing that changed was the  
light behind my window. Each day,  
it was different. Each day, it was  
warmer. And brighter, 2021  
Watercolour, gel pen on paper, wooden  
frame, glass, 28 × 24 × 2.5 cm  
800 EUR

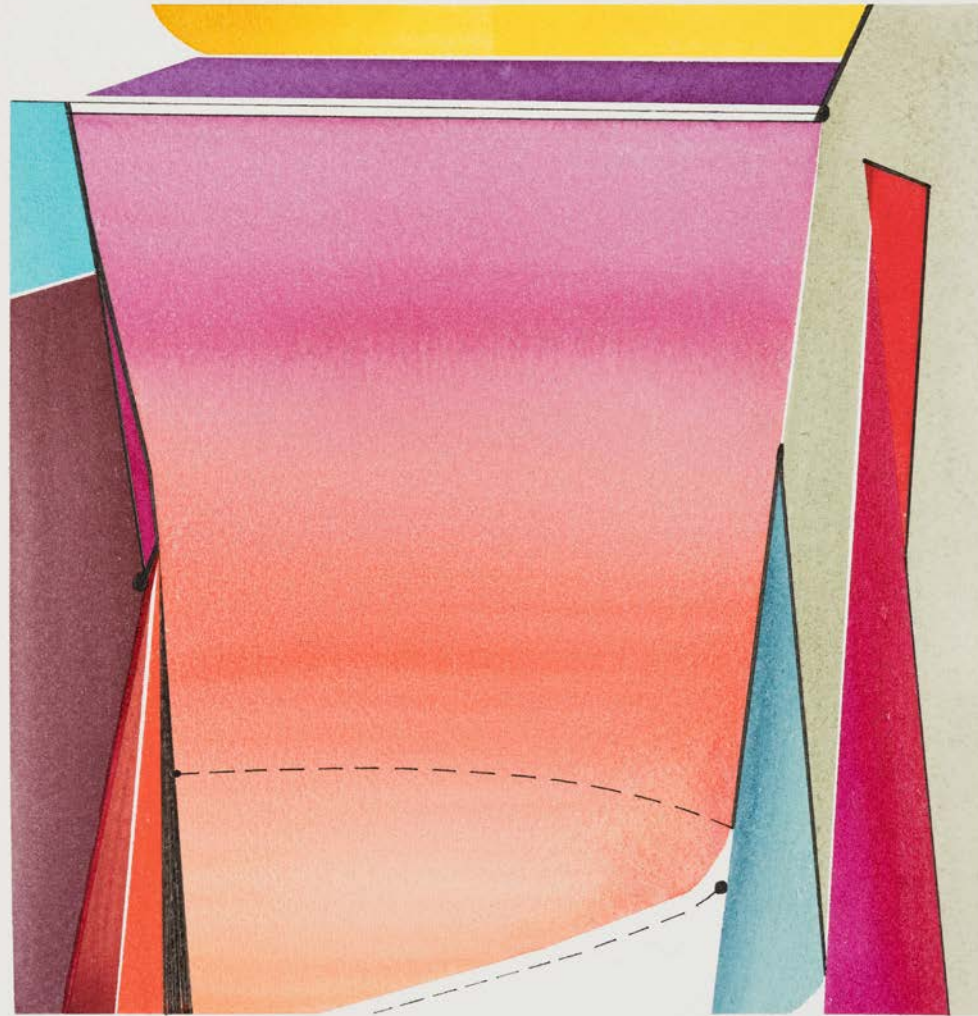


KÕIK TÕUKSIS MUSTKUI EEST ÄRA. VÄRVE OLI LIIGA PALJU. VÄDA OLI  
TEGELIKULT AINULT ÜHTE. TEISED TULID AGA TOERS. JA OLID.



It all seemed to escape me. There were too many colours. While I only needed one. But others came around for support. And stayed, 2022  
Watercolour, gel pen on paper, wooden frame, glass, 28 x 24 x 2.5 cm  
800 EUR

MA MÖTE OLI SELGE. VÄRVID OLID KOHAL. JA NAD PROOVISID MIDAAGI  
VEEV PÄÄSTA. SOE JA KÜLM PUNANE VAHELDUSID. PAKKUSID ILU. NATUKE  
KA MÖTLIKKUST JA KURBUST.



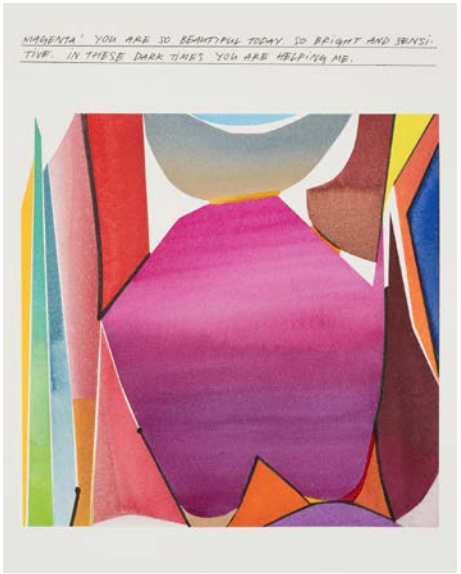
My thoughts were clear. The colours were there. And they tried to make the most of it. Warm and cool reds alternating. Bringing beauty. As well as some reflection and sadness, 2022  
Watercolour, gel pen on paper, wooden frame, glass, 28 × 24 × 2.5 cm  
800 EUR



KESKpäEV EREDAS VALGUSES OLI VÄRVE TÄIS. KÖIKE OLI NII PALJU,  
ET KAOTASIN END VÄRVIDE VAHELE PIDEVALT. JA VÄGA RASKE  
OLI END TAAS ÜLES LEIDA.



Noon in its brightness was full of colour. There was so much of everything. That I was constantly losing myself in the colours. And I struggled to find myself again, 2022  
Watercolour, gel pen on paper, wooden frame, glass, 28 × 24 × 2.5 cm  
800 EUR



Watercolours from series Is There Any  
 Light and Colour Left? 2020-2022  
 Watercolour, gel pen on paper, wooden  
 frame, glass, 28 x 24 x 2.5 cm  
 Each 800 EUR





# Laura Põld at Liste

Laura Põld (1984) is Kogo gallery represented Estonian artist whose work deals with situated and subjective sense of territory and place. She seeks to combine specific histories or qualities of a given location with her materially sensitive work. Her practice weaves together natural, context-specific and interdisciplinary elements, often engaging also in various collaborative endeavours. Põld's recent work includes witnessing and participating in the engagement between various material bodies and forces. The installations grow as site-specific co-evolution of edible matter and plants, text, textile and thread, soil, ceramics and clay.

Laura Põld studied ceramics at the Estonian Academy of Arts, painting at the University of Tartu and sculptural conceptions and ceramics at the University of Art and Design Linz. She has been awarded with a number of prizes and scholarships like the Eduard Wiiralt scholarship (2008), Ado Vabbe scholarship (2013), annual prize of The Cultural Endowment of Estonia (2014), Köler Prize grand prix (2016) and grand prize of The Cultural Endowment of Estonia (2018). Laura Põld is based in Tallinn and Vienna.



Wasteland. The Phosphorite War, 4/12, 2021-2022  
Ceramics, smoke machine with a LED lamp  
47 x 52 x 30 cm  
3000 EUR





The leaves moved and you faded into the pattern of grass and shadows,  
and I returned smiling and haunted, to a dark morning, 2022  
Burlap, yarn, cord, 200 x 250 cm  
13 000 EUR





The leaves moved and you faded into the pattern of grass and shadows,  
and I returned smiling and haunted, to a dark morning, 2022  
Burlap, yarn, cord. Together with stand made of steel, 168 × 50 × 50 cm  
13 600 EUR

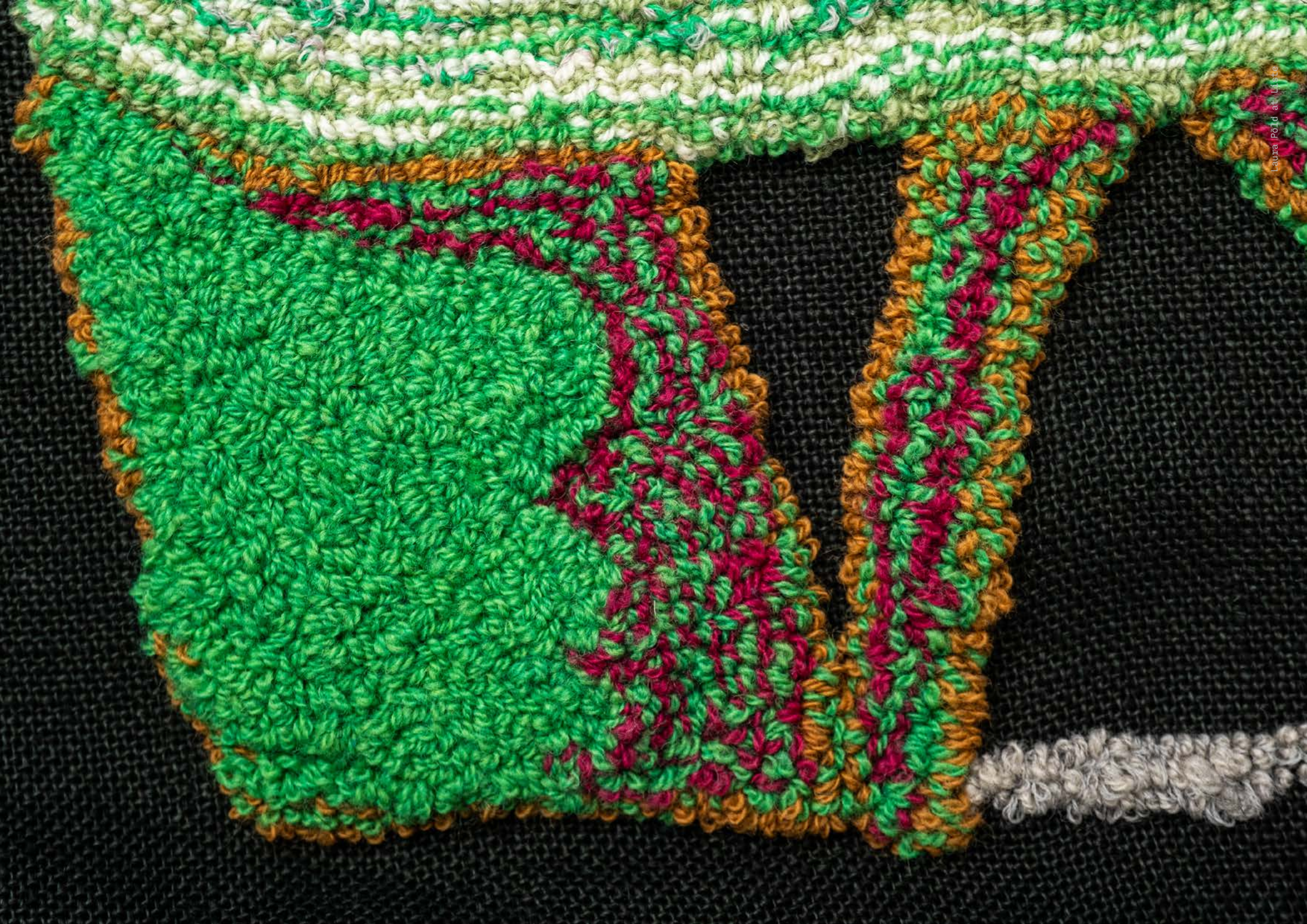








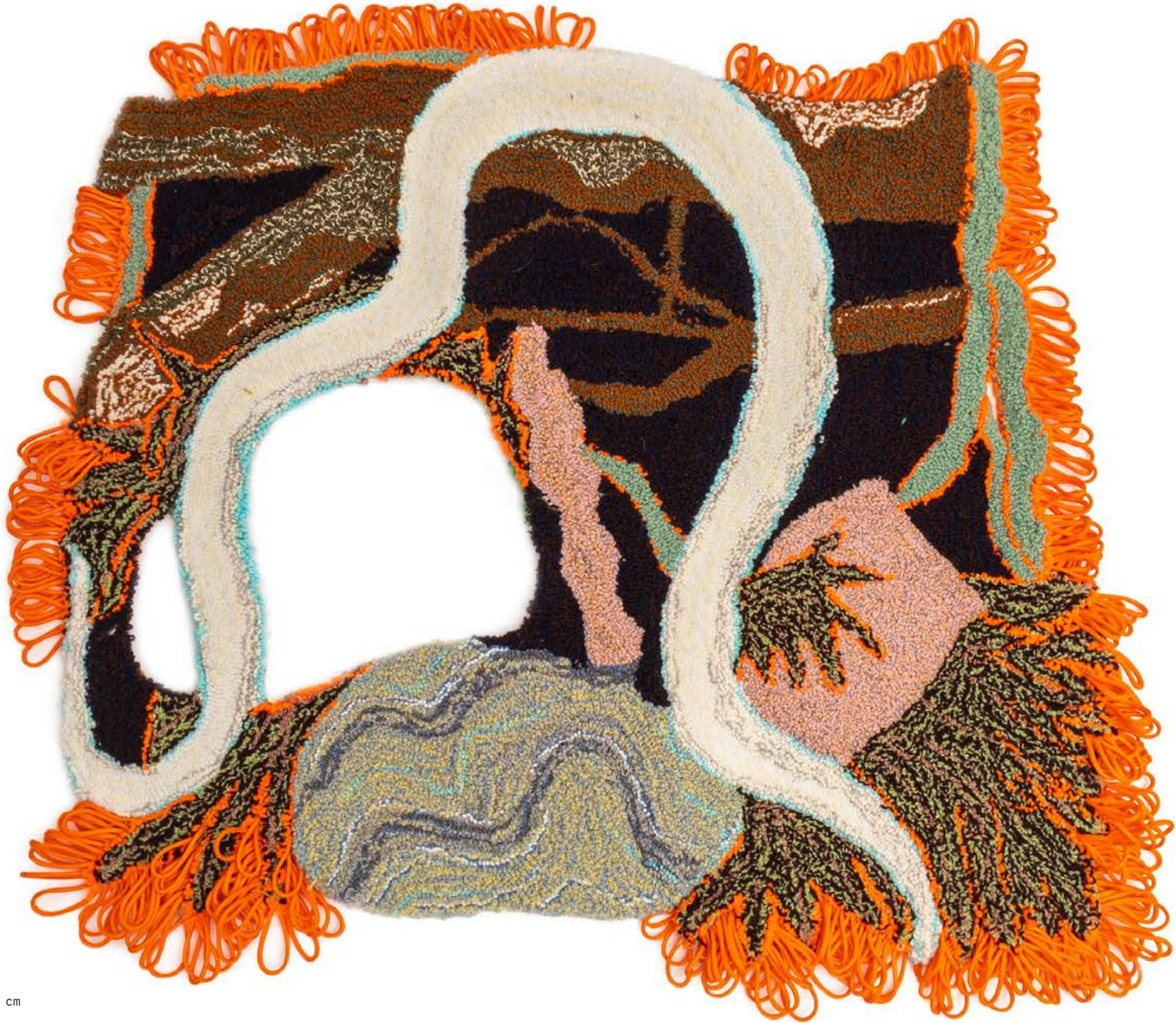












Midsummer, 2022  
Burlap, yarn, cord, felt, 90 x 95 cm  
3500 EUR

















Brachipods, 2021  
Tufted rugs (2 larger, 6 small pieces)  
80 x 80 cm / 70 x 40 cm  
6200 EUR





Laura Pöld at Lisse

View from the exhibition Walking Talking Minerals by Laura Pöld and Lou Sheppard at Titanik gallery, Turku, Finland, 2021



Wasteland. The Phosphorite War, 3/12, 2021-2022  
Ceramics, 70 x 86 x 30 cm  
5000 EUR





Wasteland. The Phosphorite War, 5/12, 2021-2022  
Ceramics, smoke machine with a LED lamp, 47 × 52 × 30 cm  
2800 EUR



Wasteland. The Phosphorite War, 1/12, 2021-2022  
Ceramics, three ultrasonic misters, 35 × 58 × 43 cm  
3500 EUR



Wasteland. The Phosphorite War, 9/12, 2021-2022  
Ceramics, one LED lighting, 43 x 43 x 25 cm  
3500 EUR



Wasteland. The Phosphorite War, 12/12, 2021-2022  
Ceramics, one ultrasonic mister, 40 x 35 x 35 cm  
4000 EUR





Works from project  
Wasteland. The Phosphorite War,  
7/12, 6/12, 8/12, 4/12  
2021-2022  
500-3000 EUR



Works from project  
Wasteland. The Phosphorite War,  
11/12, 10/12, 2/12  
2021-2022  
500-2800 EUR

Other works and projects by  
Kristi Kongi



# Paintings from Sky series

2021

The idea about the Sky series was born from observing the sky and thinking about the meaning of the heaven while world is alerted by climate crises messages, geopolitical instabilities in Europe and Asia and tortured by pandemic. When Kongi started the project, she chose a specific time in a day - twilight, the moment when one can find a whole spectrum of colours in the sky - and created her first paintings. Twilight creates shapes around the sky, the movement of light that can be traced from dusk to darkness. As a result the physical, metaphorical and symbolic sky for Kongi has become the source for colour as well as existential analysis.

15 February 2021. So cold  
and bright and endless, 2021  
Oil on canvas, 75 x 80 cm  
4600 EUR



July 2021. End of war  
July, 2021  
Oil on canvas, 75 x 80 cm  
4600 EUR



Hot August night, when  
twilight radiated warmth,  
but also coldness, 2021  
Oil on canvas, 75 x 80 cm  
4600 EUR





December 2021. Darkness,  
depth, distance, beauty,  
2021  
Oil on canvas, 75 x 80 cm  
4600 EUR





Other works and projects by Kristi Kongi

Kristi Kongi. ...and Other Shades of Light, together with Krista Mölder  
Tallinn Art Hall, Tallinn, Estonia, 2022. Photo by Paul Kuimet



Kristi Kongi. ...and Other Shades of Light, together with Krista Mölder  
Tallinn Art Hall, Tallinn, Estonia, 2022. Photo by Paul Kuimet

# Works from exhibition ...and Other Shades of Light

Tallinn Art Hall, Tallinn, Estonia  
18.12.2021-06.03.2022  
Curated by Siim Preiman

The exhibition *...and Other Shades of Light* at Tallinn Art Hall brought together artists Kristi Kongi and Krista Mölder. Light plays a special role in both artists' works, which was combined in a unique constellation in this exhibition. Both Kristi Kongi (b. 1985) and Krista Mölder (b. 1972) have attracted international attention and earned countless awards, and they are among the brightest ambassadors of Estonian art. Here they were together for the first time in front of their home audience.

"Colours, their flicker, variability and sensual influence play important roles in the work of both artists, with one of them preferring unworldly vibrant colours, while the other favouring subdued Nordic tones," says Siim Preiman, the curator of the exhibition. "The trail of thought of both artists begins with a spatial experience. They both can create immersive art spaces, as well as flat hanging rectangular objects. Each visitor to the exhibition can discover for themselves whether this get-together is pleasantly harmonious or excitingly dissonant."



Morning - the brightest moment of the day. Suddenly, everything became clear and bright. Or was it my mind that became clear? 2021  
Oil on canvas, 230 x 190 cm  
15 000 EUR



Night - the darkest of all  
darknesses, 2021  
Oil on canvas, 220 x 190 cm  
15 000 EUR





Twilight - the way light creates  
darkness. At dusk, the outlines  
were more blurred. Contours  
disappeared, but I found myself  
instead, 2021  
Oil on canvas, 145 x 140 cm  
9 000 EUR





Kristi Kongi. ...and Other Shades of Light together with Krista Mölder  
Tallinn Art Hall, Tallinn, Estonia, 2022  
Photo by Stanislav Stepashko





Kristi Kongi. ...and Other Shades of Light together with Krista Mölder  
Tallinn Art Hall, Tallinn, Estonia, 2022  
Photo by Paul Kuimet

Works from the solo show

# Shimmering Star Magenta. Was it a Dream or Was it Real?

Kogo gallery, Tartu, Estonia  
14.05.2021–19.06.2021

The main theme of the exhibition was colour and the journey of colours. A journey from one place to another. Or for example, a journey home from some place. From the studio to home. Or a journey from Tallinn to Tartu or Tartu to Tallinn. Journeys are endless. Kongi considers the journey inside a person to be the main thing. Which has a beginning and an end, but everything can also be endless. Every moment has its own journey, which is mostly affected by outside forces. We are changed by the moment in which we live.

Magenta. Pure Magenta. The other colours, like chrome green, golden ochre, cadmium red, lilac, orange, indigo, etc. are bystanders. The bystanders are always mixed colours, never pure. When Kongi thinks of colours and about where colours come from, they are usually connected with specific places. Artist has usually experienced these places on the way somewhere or from somewhere.

Magenta. She can be me, but she could be you. In the exhibition, there were descriptions from morning to morning, from day to day, from spring 2020 to spring 2021 and moments from different seasons, days and hours. Kongi is interested in how we notice our surroundings. This is what she work on each day.



Strange shapes glimmered in  
the forest. And Magenta. She  
swooped beautifully under the  
trees. And shone like diamonds,  
2020/2021  
Oil on canvas, 40 x 40 cm  
2400 EUR





The garden of colours is infinitely deep and distant, 2021  
Oil on canvas, 70 x 95 cm  
4900 EUR



Every colour has its meaning  
and strength. Colours are like  
people. They acquire meaning  
through their existence. (Two sad  
beauties), 2021  
Oil on canvas, 100 x 95 cm  
5800 EUR



The truly genuine silence of nature seemed to recede with each day. The colours faded, 2021  
Oil on canvas, 40 x 40 cm  
2400 EUR







Kristi Kongi solo exhibition Shimmering Star  
Magenta. Was it a Dream or Was it Real?  
Kogo gallery, Tartu, Estonia, 2021  
Photo by Marje Eelma





# Works from group exhibition

## Let Me Dream Once More

Narva Museum Art Gallery,  
Narva, Estonia  
18.09.2020–10.01.2021  
Curated by Kristi Kongi

Exhibition was dedicated to dreaming, forgetting, memory and remembering, being together and reflecting on the moment. It brought together five important contemporary Estonian artists – Merike Estna, Kristi Kongi, Kaarel Kurismaa, Holger Loodus and Anna Škodenko. The older works of the artists and the works created specifically for this exhibition were exhibited side by side, which gave the viewer the opportunity to observe the artist's work as a process that continues over time. The first higher education obtained by most artists is a painter's education, so we could essentially label this as a painting exhibition. We see classical painting, its developments in other media as well as a highly playful attitude towards colour and light.

"This exhibition is about presence, being, remembering, recalling, memory," painter and curator Kristi Kongi describes the exhibition. "Each artist creates an independent, individual narrative between other stories. At the same time, all of the works together form a complete story, a story about dreaming. When remembering the past, a new truth emerges every time. Perhaps it could be a person's vision of time, constructing their own identity. Are they thinking, being, losing themselves? The connecting link of the exhibition is the phrase used in the title: let me dream once again."

Today for a moment I felt sad  
that Magenta was gone. But in  
the evening, when Turquoise  
appeared, the Magenta was  
shining so bright again, 2020  
Oil on canvas, 90 x 95  
5500 EUR







Kristi Kongi, Let Me Dream Once More  
Narva Museum Art Gallery, Narva, Estonia  
2020/21

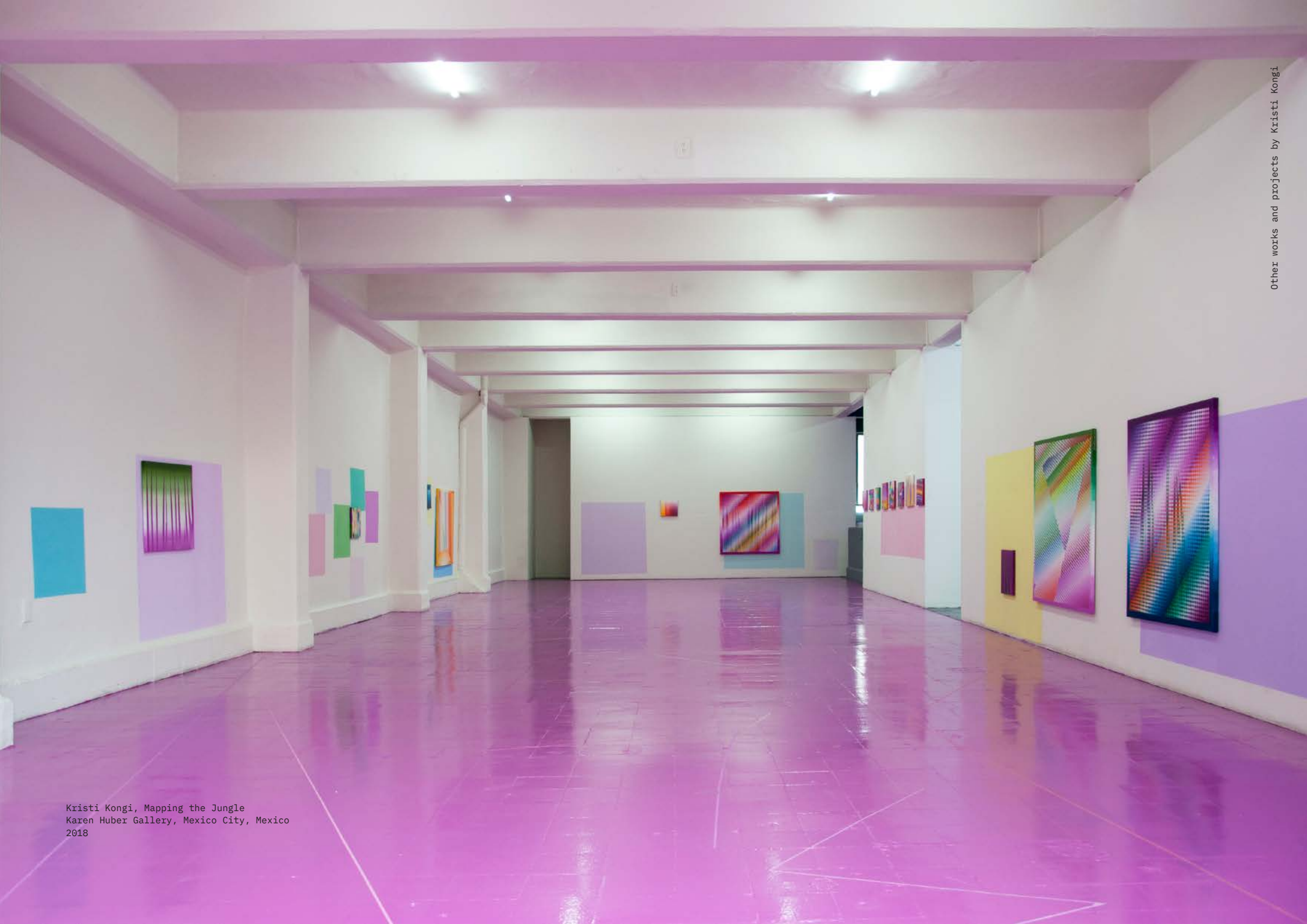
Other works and projects by Kristi Kongi



Quiet but warm air in the  
rising nature. With Lemon  
Yellow light, 2020  
Oil and acrylic on canvas  
100 x 95 cm  
5800 EUR







Kristi Kongi, Mapping the Jungle  
Karen Huber Gallery, Mexico City, Mexico  
2018



Kristi Kongi, Mapping the Jungle  
Karen Huber Gallery, Mexico City, Mexico  
2018



I wish I was a bird, 2012  
Oil on canvas, 182x190 cm  
14 000 EUR





I wish I was a bird  
Hobusepea Gallery, Tallinn, Estonia, 2012

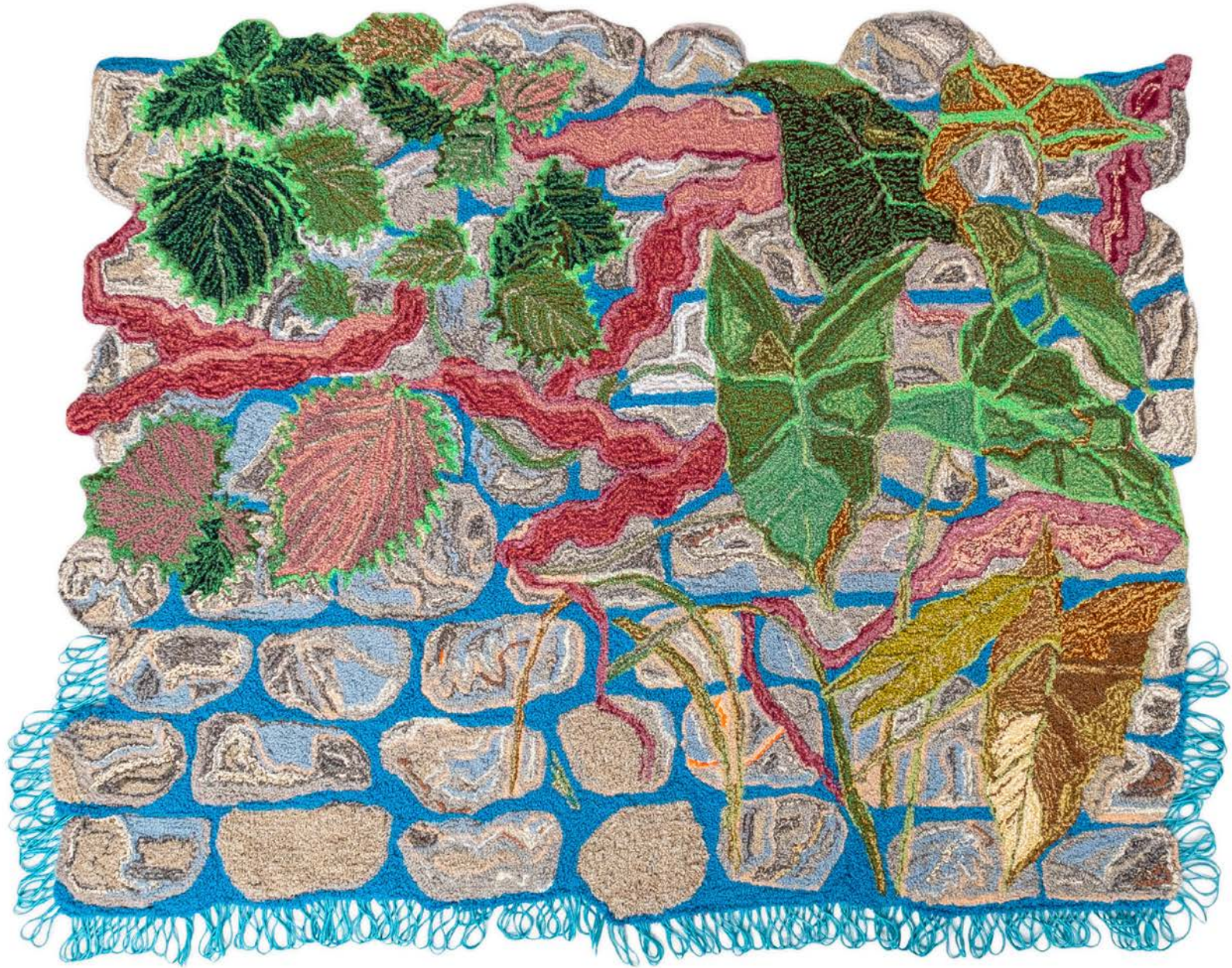


Other works and projects by  
Laura Põld

# Vegetal Being

2022





Vegetal Being, 2022  
Tufted rug, rope, felt, 135×180 cm  
6300 EUR









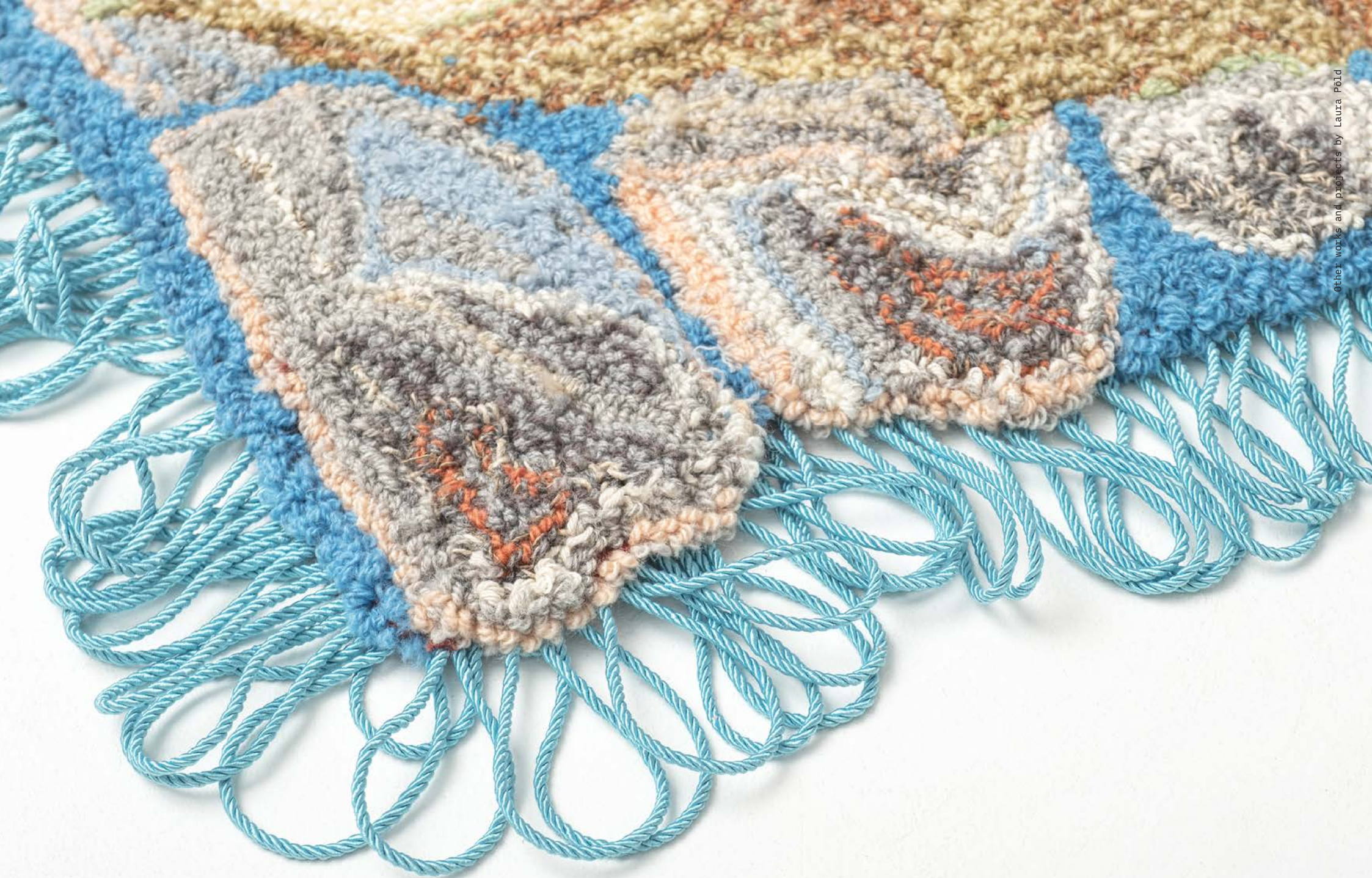














# Works from group exhibition

## The Bambi Project

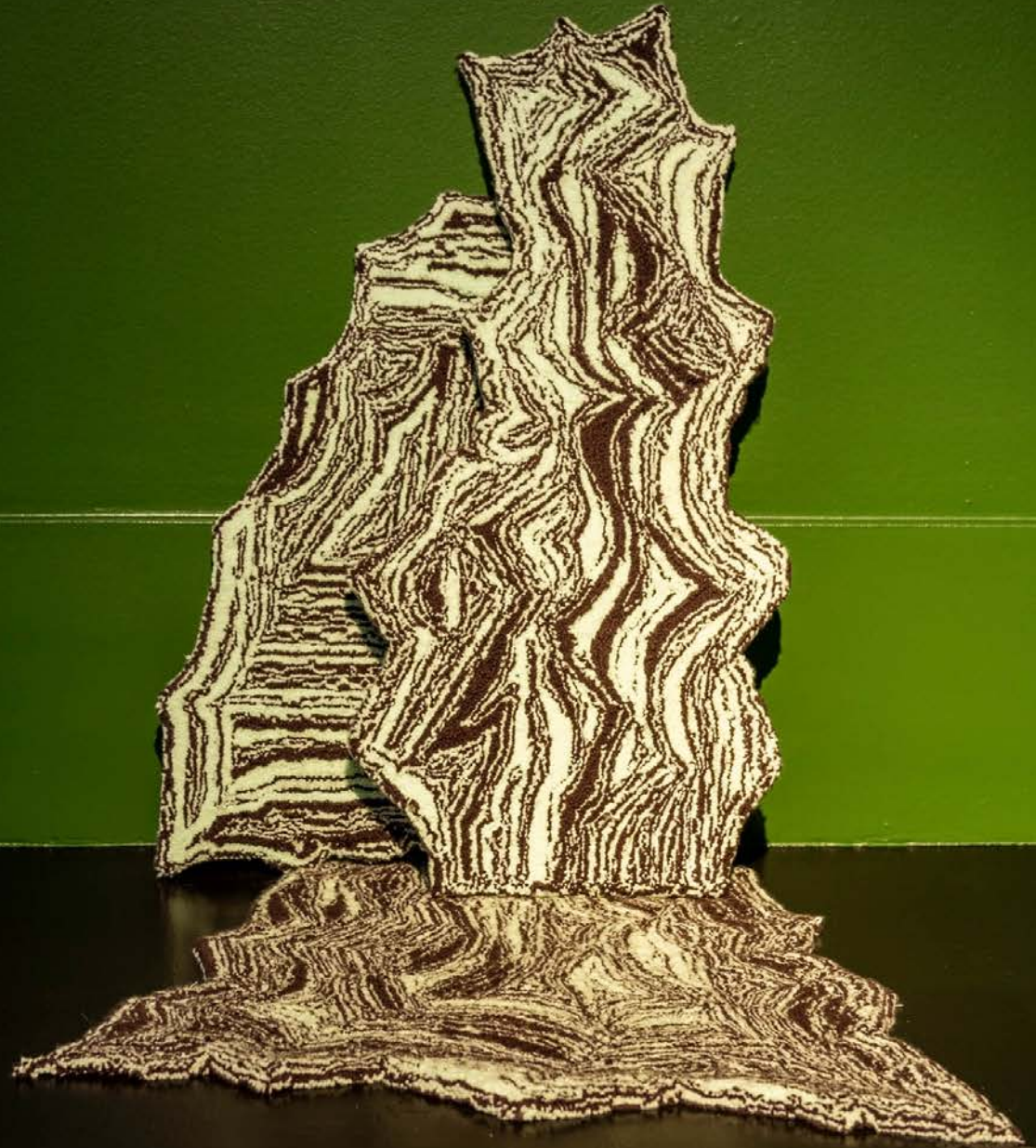
Kogo gallery, Tartu, Estonia  
27.8.2021–30.10.2021  
Curated by Šelda Puķīte

Almost a hundred years have passed since Felix Salten's book *Bambi: A Life In The Woods* was introduced to its first readers but the story, albeit with few outdated elements, has not lost its relevance today. Now, when discussions of environmental issues, the anthropocentric world view and climate crises have gained new momentum and online book club culture, a curious side effect of the global pandemic, has become more popular, it seems the right moment to revisit the pages of this forest tale. Together with a selected group of artists from the Baltic region, an online book club was created to read Salten's *Bambi* and contemplate how this story connects with their personal experiences, the environmental issues we are facing today and the reconnection with nature as part of the idea of a post-human world.

Reading Salten's *Bambi*, Laura Põld was especially moved by the parts describing the life cycle and purpose of the forest leaves. As they fall from the trees, leaves become a soft carpet that embraces the forest animals and warns them with their rustle of any approaching danger. Salten's leaves stand for the inevitability of death and birth that interconnects all the creatures in the story.

Põld has created a series of rugs with abstract shapes resembling both animal skins as well as dried leaves. The patterns of the carpets are layered and striped, turning and returning to the same place, recalling the layers of matter accumulating on the surface of the earth, a sign of the passing of time and the recurrence of the seasons. Like leaves fallen from a tree, elements from this installation were scattered here and there in the gallery, meeting other artists' works. Some of the rugs were attached to a plywood board and thus became a supporting or covering element in their own right. Some of the small rugs, however, were soft and flexible, allowing visitors to sit on them and move them around the space.

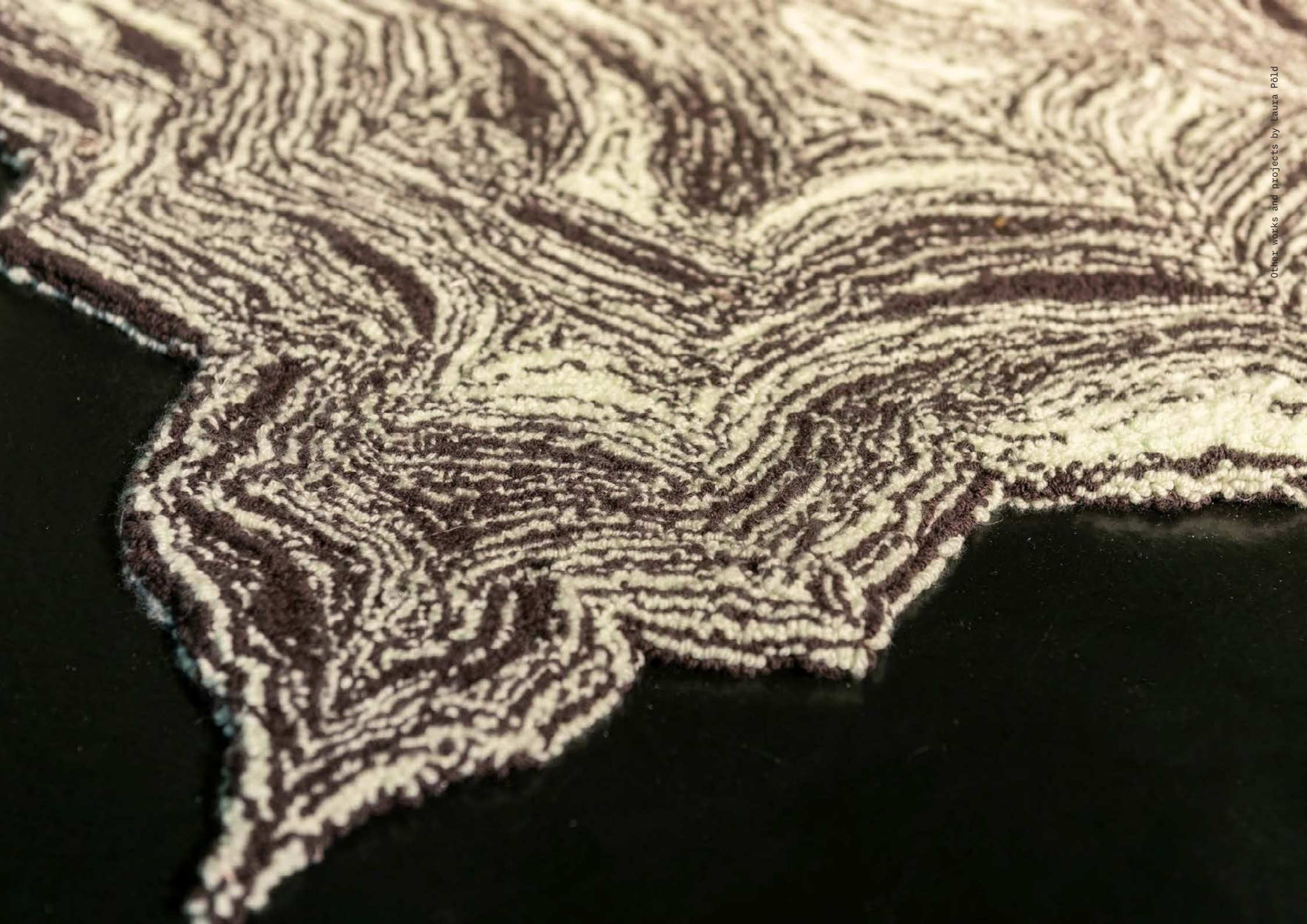
Overlay I, 2021  
Tufted rugs, plywood, varnish  
46 × 92 cm, 56 × 72 cm, 80 × 128 cm  
4000 EUR













Overlay III, 2021  
Tufted rugs, rope, size variable  
2500 EUR









Overlay II, 2021  
Tufted rugs, plywood, varnish, 53 × 203 cm  
4000 EUR





View from the exhibition The Bambi Project  
Kogo gallery, Tartu, Estonia, 2021



# Works from the exhibition Doing What They Do Best

Kunstraum Memphis, Linz, Austria  
1.05.2021–1.07.2021

From a bird's eye view, the man-made landscape resembles a patchwork carpet. Traces of agricultural activities cover the earth like a huge digital pattern. Human activities to cultivate, speed up cultivation and increase yields leave behind unnatural nature. The more cultivated a region, the more geometric the patterns become; irregularities and wild growth reveal abandoned places, clutter, poverty and anarchy.

In the exhibition *Doing What They Do Best*, Laura Pöld explored land use, agricultural economy and the visible consequences of human activity on the Earth's surface. One of the starting points of the exhibition was research by the first German-Baltic agricultural chemist Margarete von Wrangell (1877-1932) on plant nutrition, fertilisation and phosphate in the soil. Thoughts on terraforming, ecology and economy are combined in Pöld's works to form sculptures and landscape-models. She combines a variety of materials such as clay, yarn, wood, steel and found objects, using traditional craft techniques - from carpentry to carpet making.

Foodways, 2021  
Steel, plywood, wood stain, tufted rug  
ca 150 × 120 × 80 cm  
5000 EUR







View from the exhibition Doing What They Do Best  
Kunstraum Memphis, Linz, Austria, 2021

View from the exhibition Doing What They Do Best  
Kunstraum Memphis, Linz Austria, 2021







View from the exhibition Doing What They Do Best  
Kunstraum Memphis, Linz, Austria, 2021



View from the exhibition Doing What They Do Best  
Kunstraum Memphis, Linz, Austria, 2021



Other works and projects by Laura Pold



# Works from the exhibition

# Shedding Skin

Vaal gallery, Tallinn, Estonia  
27.08.2020–10.10.2020

The exhibition **Shedding Skin** at Gallery Vaal juxtaposed Laura Põld's site-specific installation and Piret Karro's texts.

The title **Shedding Skin** refers to changing, hardening, and the need for self-creation. The dialogue between Põld and Karro took place in the context of the movement restrictions established in the course of global pandemic. Particular focus was set on the practical issues of living arrangements and cohabitation constellations as well as the survival strategies of cultural workers.

**Shedding Skin** focuses on the precarious life of cultural workers, and elaborates on how professional structures that provide temporary employment, education, stipends or residency positions also direct the nature of our intimate surroundings. With whom do we share our home spaces and morning coffee routines, and who bumps into us on our way to the bathroom? Often, this person is not our life partner, but a random housemate, one in the line of many. Institutional precarity creates the precarity of intimacy. One can experience their close relationships in a new place only temporarily, until they need to catch a new job opportunity in a new place. At the exhibition, this condition was elaborated on from the perspective of artists and cultural workers.

Shedding Skin, 2020  
Steel, spray paint, textile, paper clay, plexiglass, rope, ceramics, 150 x 300 x 50 cm  
9000 EUR







Shedding Skin, 2020  
Steel, spray paint, textile, ceramics,  
paper clay, plexiglass, rope  
150 x 300 x 50 cm





View from the exhibition Shedding Skin  
Vaal gallery, Tallinn, Estonia, 2020





View from the exhibition Shedding Skin  
Vaal gallery, Tallinn, Estonia, 2020

# Works from the group exhibition

# Premonition

Le Lieu unique, Nantes, France  
21.10.2018–6.01.2019  
Curated by Kati Ilves

**Premonition** was commissioned for the exhibition “Descending from the liquid horizon” at Le Lieu unique, Nantes, curated by Kati Ilves.

“The artist and theorist Hito Steyerl has found data to be the new tool for survival, which, considering the choice of vocabulary, will place us at the dawn of a new epoch. Terms like data “farming” and “harvesting”, “mining” and “extraction” are all rather pastoral, allowing the current era to be defined as Data Neolithic and place us – the current inhabitants – in a state of transformation. The recent dystopian sci-fi trilogy **Hunger Games** created a post-apocalyptic high tech realm, where people of the lower classes hunted and gathered for survival while using developed platforms for communication. Mixtures of the archaic and contemporary are symptomatic of the current day: we are farming, harvesting, mining and excavating again for new material, partially out of fear and uncertainty, but also because these activities were built into our genetic survival kits millennia ago. “Excavating” the past describes Laura Pöld’s practice as well. She used archaic materials, such as clay, reeds and wool, in a pottery-based installation. Her site-specific work takes architecture into consideration: the former LU biscuit factory building is rich in architectural layers and Pöld works from its red brick wall. Blending this specific aesthetics with ancient warrior masks and warfare-related objects, Pöld’s created zone blends the dichotomies of the archaic and contemporary, domestic and public, and war and peace. Her works could serve as a monument of the in between, pregnant with speculations, references and prophecies.” – Kati Ilves



Transverse (Mask). From the  
installation Premonition, 2018  
Ceramics, 85 × 50 × 20 cm  
Photo by Kristina Óllek  
4000 EUR







Other works and projects by Laura Pöld

View from the exhibition Premonition  
Le Lieu unique, Nantes, France, 2018  
Photo by Kristina Öllek



The Saucer-Eyed Mask. From the  
installation Premonition, 2018  
Ceramics, 60 × 30 × 20 cm  
Photo by Kristina Õllek  
4300 EUR







View from the exhibition Premonition Le  
Lieu unique, Nantes, France, 2018  
Photo by Kristina Öllek

Other works and projects by Laura Pöld



# Works from the group exhibition

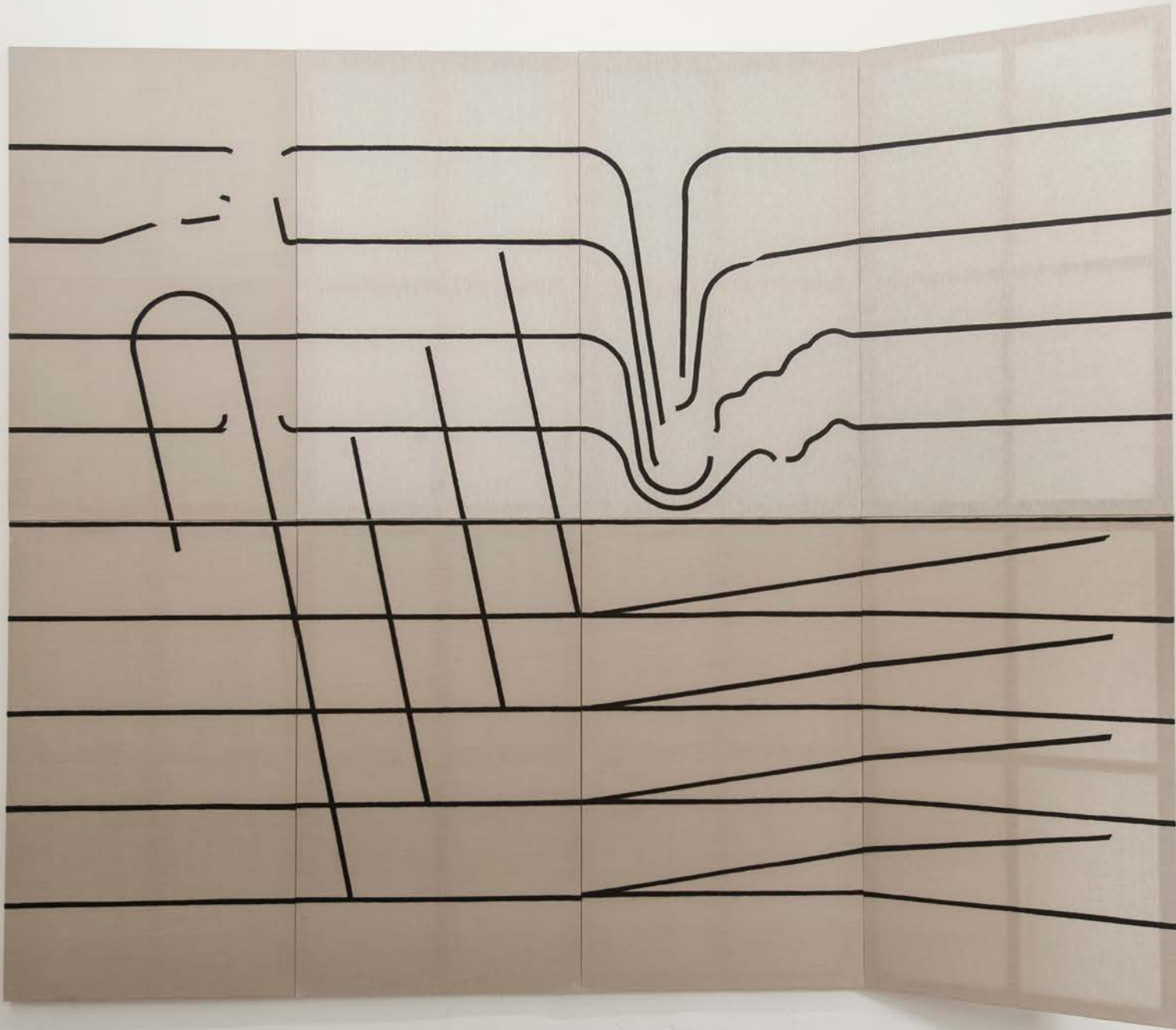
## How to: Live. Virtual Biographies

Estonian Contemporary Art Museum  
(EKKM), Tallinn, Estonia  
29.09.2018–4.11.2018  
Curated by Marika Agu

***How to: Live. Virtual Biographies*** was an exhibition and collaboration between artists Ingrid Allik, Dre Britton and Laura Põld.

“How to live? Three artists – Ingrid Allik (b. 1958), Dre Britton (b. 1991) and Laura Põld (b. 1984) – answer this question by presenting objects inspired from domestic spaces and their personal lives. The artists propose a room which is suitable for sustaining and supporting an individual, and what such a space might consist of. It’s precisely the objects contained within the room (even if they are artworks themselves) that help us reconstruct ways of living and imaginary or specific activities, and bring to light details from their biographies. In part, the objects on display at this group exhibition pretend to proceed from a utilitarian function, but they fail in this. As they are exhibited in a museum, they are an amplified reference point to something virtual – potential, imagined – and thus, as objects, anything but practical. In the exhibition, which takes up two rooms on the ground floor of the Contemporary Art Museum of Estonia (EKKM), the work of each artist is derived from an incremental scale of measurement, thus entering into a symbiotic relationship with their formal composition.” – Marika Agu

Layout of the Year, 2018  
Embroidery, linen, wooden  
stretcher (8 modules)  
300 x 360 cm  
Photo by Alan Proosa  
8000 EUR







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View from the exhibition *How to Live. Virtual Biographies*  
Estonian Contemporary Art Museum (EKKM), Tallinn, Estonia, 2018  
Photo by Alan Proosa

Object of Attachment, 2018  
Ceramics, 60 × 20 × 20 cm  
Photo by Alan Proosa  
2000 EUR







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View from the exhibition How to Live. Virtual Biographies  
Estonian Contemporary Art Museum (EKKM), Tallinn, Estonia, 2018  
Photo by Alan Proosa

# kogo

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Location:

The Widget Factory  
(Aparaaditehas)  
Kastani 42, 50410 Tartu,  
Estonia

Open:

Wed-Fri, 13:00–19:00  
Sat, 13:00–18:00  
And by appointment

## About Kogo gallery

Kogo is a contemporary art gallery that opened at The Widget Factory in Tartu, Estonia in the spring of 2018, and is aimed at improving the international visibility of artists and introducing their art practice more broadly.

The name of Kogo gallery comes from the Võru language and means “all of”, “together” or “collection”. For us, Kogo means collecting, experiencing and coming together as a community.

At the centre of Kogo’s diverse exhibition programme are artists’ solo projects and exhibitions created in collaboration with artists and curators. Kogo is committed to supporting free creative expression, interdisciplinarity, imagination and innovative ideas in art, as well as initiating and maintaining creative relationships and uniting the community of artists and art enthusiasts.

We consider it important to encourage dialogue through contemporary art in order to promote discussion on issues that are relevant in society. We have organised various events to accompany the exhibitions held at Kogo gallery, including artist talks, lectures, guided tours, screenings, concerts, book presentations and art performances, involving physicists, philosophers, environmental activists, legal experts, ethnologists, writers, musicians, performers etc.

The programme is mainly created by making direct proposals to artists and curators, but also through open calls, which allow us to find international collaborative projects and include young artists. The gallery is also open to proposals that are conceptually and technically well considered and site-specific.