

kogo

24.8.2022 - 26.8.2022

Mari-Leen Kiipli

One-on-One & other works

Kogo gallery at sTARTUp Day 2022

kogogallery.ee/en
startupday.ee

Nanshe Gone Fishing
view from the installation
Draakon gallery, Tallinn 2021
Photo by Mari-Leen Kiipli



From the series "A Riddle of the Heart" (II)
2019
Colour print on aluminium composite
90 x 60 cm
1200 €

Mari-Leen Kiipli (b. 1988) has studied photography at the Estonian Academy of Arts and Art College Pallas, passed exchange studies in Vienna and currently lives and works in Tallinn.

Kiipli's recent solo and duo exhibitions are Nanshe Gone Fishing at Draakon Gallery (2021) as part of Tallinn Photo Month and Husa at Kogo Gallery (2020) together with Paul Kuimet. Her works have been shown at group exhibitions, screenings and art fairs such as Liste Art Fair in Basel, Switzerland (with Kogo gallery, 2021), Unseen in Amsterdam and Foto Tallinn (with Kogo gallery, 2019), The Others in Turin (with Estonian Photo Artist Association, 2018), Estonia Now: Artists' Moving Image Programme in Glasgow (2018) and Metamorphoses for Home in Tartu Art Museum (2018).

At the Foto Tallinn art fair (2019) the private funding platform Outset awarded her video work Fish that Swallows the Earth. Particles that Dance in the Sunrays with the purchase (the video was prepared for the 2018 Kogo gallery exhibition). In 2018, Mari-Leen received the annual prize of the Estonian Cultural Foundation, and her installation Passiflora won the prize at The Others art fair in Turin.



Mari-Leen Kiipli at sTARTUp Day

One-on-One

2017
video installation
2-5 channels
duration and dimensions variable

One-on-One is a video installation on two, three or five translucent screens depending on the space and situation. It was first presented at Estonian Academy of Arts' Graduation Show TASE 2017 in Noblessner and then on the same year in The Contemporary Art Museum of Estonia (EKKM) in Tallinn and on 2018 at Estonia Now: Artists' Moving Image Programme in Glasgow.

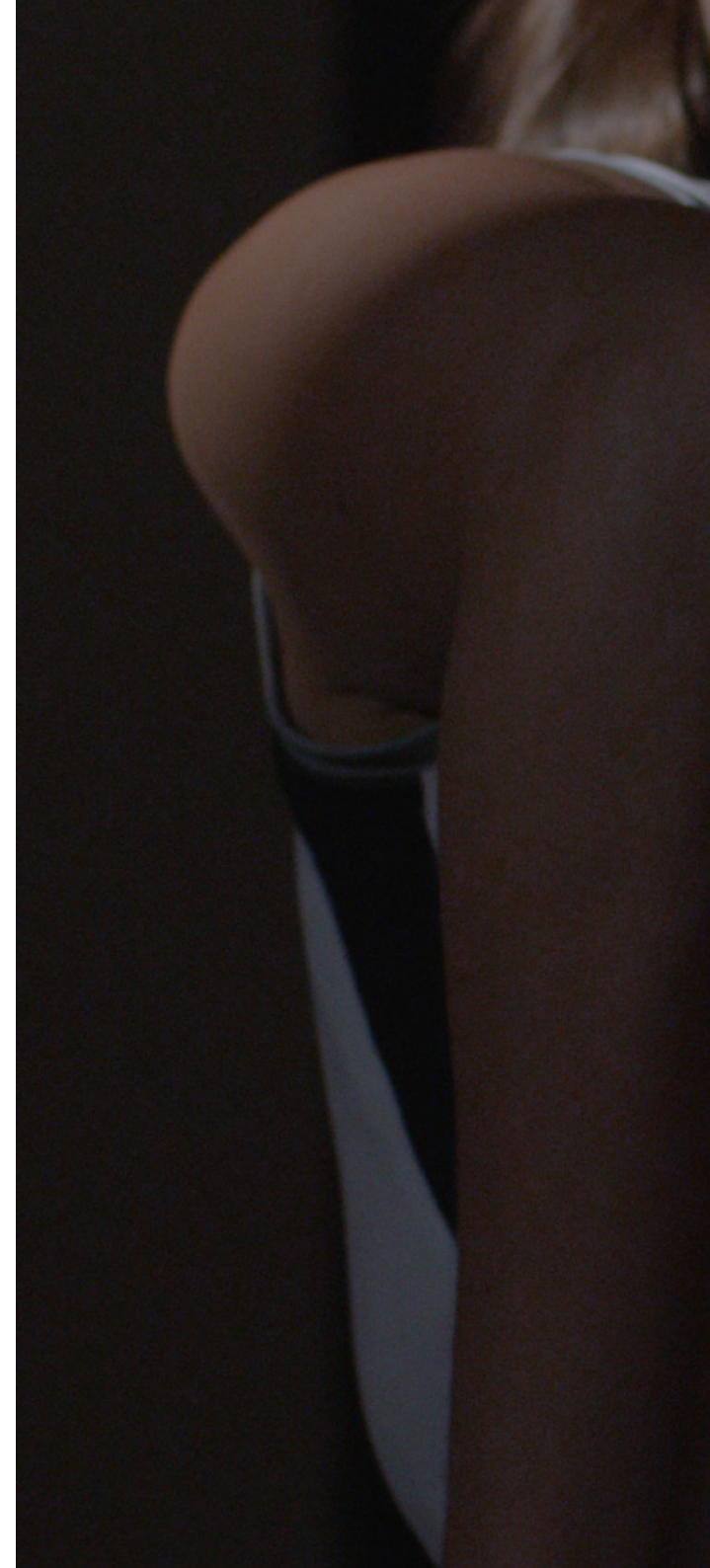
At sTARTUp Day 2022 Kogo Gallery presents Mari-Leen Kiipli's video installation One-on-One to create a kind of inspiration and rest area at this exciting and thought-provoking business festival. Mari-Leen Kiipli's video installations can particularly intensively activate the viewer's perceptual experience, enabling an effective transition to short rest from the intense festival activities. Moreover, her project One-on-One especially relates to topical issues of an innovative, fast-developing, competitive start-up business.

In the video installation One-on-one, we see two women playing basketball in a dark hall – a sports game that can be quite aggressive, especially when it is about winning. Sportsmen and -women love a good game where discipline, teamwork, solidarity, and the beauty of the game play an important role. But besides all that, competitiveness and winning are also very important.

Such an approach – the desire to be better – can be also applied in business and not necessarily only in the case of competitors. Practicing together with colleagues, setting goals, making plans and analysing conclusions every time after receiving customer feedback illustrates our effort to be better, to be the best.

It is no coincidence that the artist Mari-Leen Kiipli shows (unconventionally) the game between two women. Many women still have difficulties at work due to societal expectations and stereotypes, such as the pay gap or favoring male colleagues in promotions. In recent years, there have been significant changes in western business culture, but despite the progress towards gender equality, women still face setbacks such as discrimination, stereotypes, lack of a professional social network or lack of work-life balance.

In the video work One-on-One, the artist has focused on the unexpected. We see the movement of bodies, physical touches, attacks and defensive tactics – bodily moments of intensity and tension. Everything that is emotional and meaningful but does not make sense to attribute purposefulness or even give a name to. Instead, it is more like a flood and surge, a turbulence – compressed information unleashed with unexpected intensity. A multiplication of perception, assumptions, secondary feelings. Seeing the situation momentarily from different vantage points. It is a fragment of a possible way of being where simultaneous proximity and distancing meet. It is a different temporality – a new territory that needs to be explored.







One-on-One
2017
video still

Mari-Leen Kiipli: "Slow motion shots of the players focus on the body positions and poses, which they take during the play. These are movements, which no longer represent functions or achievements, but expose their own qualities of smoothness, sharpness, direction and speed."

"Perhaps it is crucial to create a space of possibilities around you, to create conditions, a situation, a framework and to wait quietly."

"I am interested in how one could create an atmosphere of solidarity and support in the conditions created by external circumstances. The sports are played according to specific rules and for victory. However, it could also be possible to support and protect each other."



One on One
2017
video still



One-on-One
5 channel projection
view from the installation
TASE 2017, Noblessner, Tallinn 2017

Mari-Leen Kiipli

Other works

Mari-Leen Kiipli likes to express her poetic relationship with nature through slow-motion video installations. In her videos, she avoids a transparent narrative. Instead, she focuses on cognitive qualities sharpening the viewer's attention toward light, transparency, reflections, shadows, colour, sharpness, texture, movement and sound. She likes to capture the movement of water, bushes and trees, partnering them in a dance with the human body.

She shows her videos in installation settings, expanding and taking over the whole exhibition space. The artist's sculptural installations are inspired by lush urban and natural landscapes. They are constructed from found manufactured objects like pieces of concrete, rusty armature, and natural elements like plants and berries. Creeping plants that she grows herself and adds to the installations give the impression that nature is trying to take over the situation in an attempt to break free.

As an attentive viewer, wanderer, and researcher, she has created her vision of genres such as nature documentaries, sports coverage, or nature photography, as opposed to the narrative-based notion prevalent in the media. She is interested in old myths and stories in the modern context, such as the myth of the end of the world or the tales and use of various plants. Through these stories, she explores humanity's relationship with nature.



Nanshe Gone Fishing
view from the installation
Draakon gallery, Tallinn 2021
Photo by Mari-Leen Kiipli

Nanshe Gone Fishing

2021, installation

"I have the feeling that now is the right time to flounder about by the river, struggle in brushwood, lay one's body into the riverbed, swim by cattails, water lilies, pondweed, on one's back with ears under water, to listen to the thundering of mud. While fishing in the depths of a quiet river, I am pulling out endless tufts of grass, old boots, shinbones, hollow thoughts, confusing emotions. Uncontrollable proliferation takes place on the riverbanks - the blood-colored Himalayan balsam, bindweed and hops have turned the riverbanks of the River Jägala into a dense brushwood. The toxic substances coming from Kehra paper mill are drifting downstream, changing the river, its life and flora. Why do I have the feeling that some kind of a whole is expressing itself through this damn brushwood - something that is much more than just alkaline residue? That something or somebody is also defining and characterising the new environment. An active character that is manifesting itself through me, while surrounding me and blurring my boundaries. A nightshade, a henbane, an Atropa Belladonna are budding from my chest."

Nanshe Gone Fishing
view from the installation
Draakon gallery, Tallinn 2021
Photo by Mari-Leen Kiipli

Writer Daisy Hildyard has said that we have another body that is as personal and material as the physical body we are aware of. This other body is also a version of ourselves – it extends outside from us, accompanies us on our flights, floats above the factory, enters someone's lung, flows in the riverbed and rides in a cargo. It is understandably difficult to keep this in mind that we are always connected to this other body, since we are daily present in our primary body; but the fact is that we actually host both bodies. Why are we not touched enough when they speak about global effect? Why does it seem so nonpersonal? Compared to the smallness of our private lives, this scale is unfathomable and our second body is limitless. A closer look at our body shows that it is also conditional in nature – there is always oxygen and atmosphere in our body, and our body moves in atmosphere, similarly we are connected to water and nutrients. While being permeated by matter that is surrounding us everywhere, we form a certain whole with the toxic substances in natural environment, flourishing grass, our body and everyday commodities.





Nanshe Gone Fishing
views from the installation
Draakon gallery, Tallinn 2021
Photos by Mari-Leen Kipli

Husa
view from the installation
Kogo gallery, Tartu 2020
Photo by Paul Kuimet

Husa

2017, installation

Mari-Leen Kiipli's installation Husa depicts a fantastic garden. It consists of car windows, bent armature, concrete, dripping water, second-hand jewellery, lace boots, Ensis shells, twining plants of Ipomoea genus, runner beans and raspberries. Kiipli describes her installation Husa as "a grove filled with thoughts, ideas and feelings as different poses, inspired by the lush urban and natural landscape. The installation creates a scene carried by night winds, emotional mazes, cars, building lots, flying insects and movement of plants." Kiipli seems to be interested in the connection of thoughts, ideas and feelings with the landscape and the spirit of different life forms.





Husa
view from the installation
Haapsalu City Gallery, Haapsalu 2020
Photo by Mari-Leen Kiipli



Husa
view from the installation
Haapsalu City Gallery, Haapsalu 2020
Photo by Mari-Leen Kiipli



Mari-Leen Kiipli and Eike Eplik
views from the installation
Greenhouse. Liste Art Fair Basel, Basel 2021

Berry Pickers

from installation Husa, 2017

At Liste Art Fair Basel the Berry Pickers from the installation Husa were exhibited together twining plants of Ipomoea genus, runner beans and Mari-Leen Kiipli's videos under the Kogo gallery's Greenhouse stand in dialogue with Eike Eplik's works.



Berry Picker
from the installation Husa, 2017
Concrete, bent armature, raspberries, 41 x 40 x 12 cm
1300 €



Berry Picker
from the installation Husa, 2017
bent armature, raspberries, 28 x 40 x 20 cm
950 €



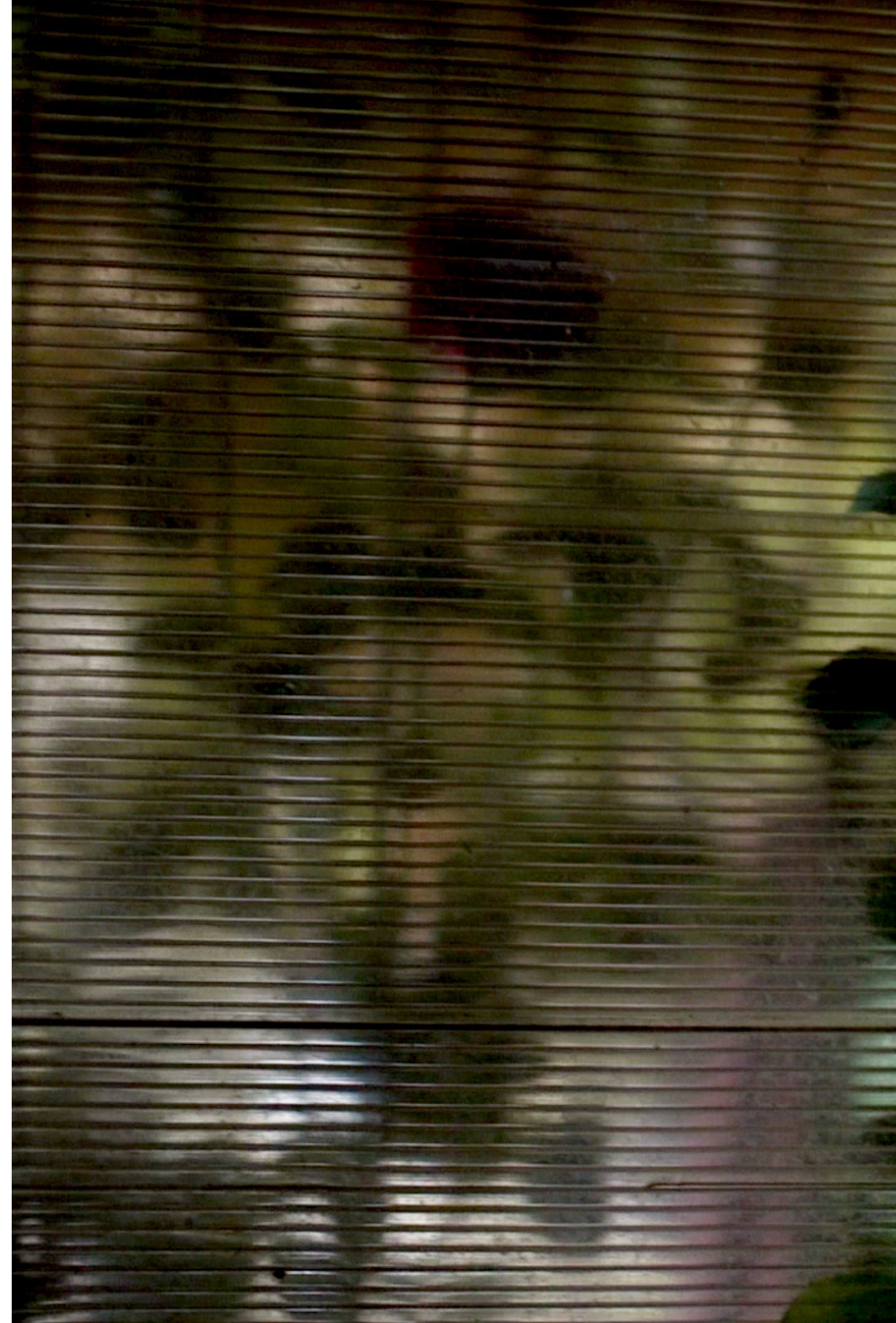
Berry Pickers
from the installation HUSA, 2017
bent armature, raspberries, 41 x 40 x 12 cm
950 €

Take the Path Through Asparaag
2019
video still

No path goes through Asparaag

2019, HD video, sound. 8'17'', dimensions variable
edition of 5 + 1AP, 3000 €

Mari-Leen Kiipli: "I looked around stunned. Dust balls and lint were sticking to my skin, and I tried to wipe them off. Looking out, I was passing through different environments like courtyard, my birthday party, plastic greenhouse, the impact of grass, argument of the gardeners, moisture rose, beanstalks, all year long summerhouse, a piece from somewhere else, my body is inevitable".








Take the Path Through Asparaag
2019
video still



Take the Path Through Asparaag
view from the installation
Tartu Art House, Tartu 2019



Mari-Leen Kiipli and Kristi Kongi
Secret Whistle in the Forest
view from the installation
Kogo gallery, Tartu 2018

Fish That Swallows the Earth Particles That Dance in the Sunrays

2018, HD video in two chapters, sound. 9'35'', dimensions variable,
edition of 2/3+2AP, 4500 €

The earliest images in human culture reveal the recognition of the power and dignity of animals in their own right. In current times where the environment is mostly seen in terms of resources, awaking old myths about animals and nature is a way to empower and create respect for the natural world. Mari-Leen Kiipli creates a contemporary fable about personal transformation and human-nature relationships blurring the existential encounters between different forms of life. In her video, she expresses the state of standing between light and shadow, uncertainty and suspense. The video was first exhibited together with Kristi Kongi's painting installation at Kogo gallery's exhibition Secret Whistle in the Forest.



Fish That Swallows the Earth Particles That Dance in the Sunrays
2018
video still

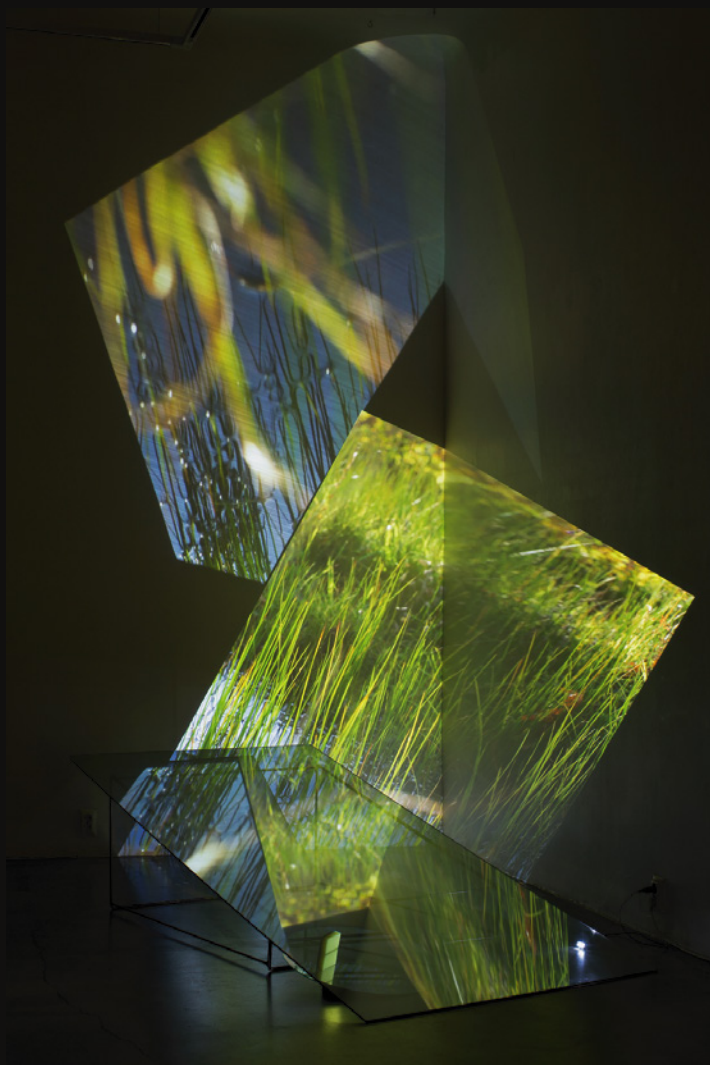
Passiflora
view from the installation
Hobusepea gallery, Tallinn 2017

Passiflora

2017, 2-4 channel video installation, translucent screens, semitransparent mirror glasses, supportive metal structure, objects, led lamps, dimensions variable, 3+2AP, price variable

Mari-Leen Kiipli's video installation Passiflora creates an environment of transparencies and reflections, using slow-motion HD videos on translucent screens and semi-transparent mirrors that propose multiple perspectives of the space. The starting point for the work was the discipline of nature documentaries. Kiipli is fascinated by the mixture of scientific facts, conscience and human values and tries to approach the nature documentary as a series of personal encounters and sudden gifts.





Passiflora
views from the installation
Hobusepea gallery, Tallinn 2017



Passiflora
view from the installation
Hobusepea gallery, Tallinn 2017

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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.



Mari-Leen Kiipli
Haapsalu City Gallery, Haapsalu 2020