

kogo

Kogo Gallery at Art Brussels 2023

Laura Põld

Fibers in the Cave



Their Roots Permeate the Stone, 2023, detail
Tufted wool, burlap, rope, ca 280 × 480 cm



Laura Põld (1984) continuously explores fundamental human (and animal) needs, including community, safety and shelter. She started making paintings and installations referring to a sense of home and living abroad in the 2010s. In her latest work, she focuses on her choice of materials and their historical context, implementing traditional handiwork and building techniques like ceramics and embroidery, which interest her as preservation of memory and experience. In her oeuvre, Põld has been engaged in creating a sense of place, combining and juxtaposing materially sensitive objects, narrative elements and memorabilia within the qualities of specific exhibition space. Her often large-scale constructions or installations either take over or interfere with the allocated exhibition venue and/or its context.

Laura Põld studied ceramics at the Estonian Academy of Arts (BA), painting at the University of Tartu (MA) and sculptural conceptions and ceramics at the University of Art and Design Linz (MA). Laura Põld has been awarded a number of prizes and scholarships, such as the annual prize of The Cultural Endowment of Estonia (2014), Köler Prize Grand Prix (2016), the grand prize of The Cultural Endowment of Estonia (2018), the ISCP New York studio grant (2019) and the Claus Michaletz Preis (2021). The artist is based in Tallinn and Vienna. Since 2022 Laura Põld is represented by Kogo Gallery, Tartu.

Works for Art Brussels 2023 Discovery section

Fibers in the Cave

At the Art Brussels 2023 Discovery section, Kogo Gallery presents new textile and ceramic works by Estonian artist Laura Põld under the title ***Fibres in the Cave***. Taking the prehistoric period and primitive textile making history as the starting point for her art project, Põld has prepared several new works that can be viewed both as symbolic landscapes as well as mimicries of materials and forms like clay, stone, stalactites, bone, wood, primitive looms and fibres that are found in caves.

Starting her artistic career as a painter, Põld shifted early on towards work that was more site specific, also incorporating clay, which became her second major after painting. During the pandemic lockdown, she started to look for creative pastimes without studio requirements and became interested in the tufting technique, which by that time had become a popular DIY pass time popularized in social media channels. Since then she has been focusing on textile works while also incorporating her painting and sculpting skills. Just like with her clay works, it has also been important for her to study the history of textiles and fibre art in general and to use this knowledge when starting new projects.

Represented by Kogo Gallery, Tartu
Stand location: 6A-32
20-23.04.2023
Art Brussels 2023, Brussels Expo

Works for the Discovery section can be viewed as a homage to the impressively long history of weaving dating back to the year 19,000 BC. Scientists are discovering new evidence of the use of fibre that dates back even to 35,000 BC. The great influence of textile came in the Ice Age, when not only landscapes changed but also humans who adapted to much colder weather. They invented bone needles, made warmer clothes that were more fitting, and moved out of Africa towards cooler climate zones like the artist's motherland Estonia. In Estonia, an important footprint of the once grand glacial movement is the varieties of stones. They have also become an important motif in Põld's textile works, just like earth and its underground substances is part of her clay sculptures. In the context of the post-pandemic period, the threat of nuclear war and the energy crisis, diving into the world of fibres and threads seems a somewhat slower and timeless topic. It brings back an awareness of the basic skills of weaving as valuable knowledge that can be used to provide for ourselves, instead of feeding the gargantuan industries of fast fashion that are polluting the planet and devastating the lives of so many.

Põld exhibits a series of tufted pictorial carpets. ***The Leaves Moved and You Faded into the Pattern of Grass and Shadows, and I Returned Smiling and Haunted, to a Dark Morning*** (2022) depicts plant life and a snake wrapped around a tree. The imagery is reminiscent of the biblical garden of paradise. The work is exhibited on the left wall but can in other contexts also be shown on a special stand as a soft sculpture. The monumental work covering the right wall and part of the back wall is a newly created carpet titled ***Their Roots Permeate the Stone*** (2023). This more surreal and symbolic landscape embraced by stones and human eyes emerging from the dark is reminiscent of the tree of life embroideries from the Middle Ages. Mimicking the form of the stalactites and roots found in caves, the fringed textile objects ***The Endless Column*** (2022) hang in the middle of the room, but on the left wall there hangs a thread like web in the form of tree roots and branches titled ***Hello from Within*** (2019). Finally on the back wall are the stoneware clay sculptures, which play with the form of washed-out sand and clay as well as prehistoric human bones discovered in caves.



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
13000 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 a stand made
of steel, 168 x 50 x 50 cm
13600 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



Their Roots Permeate the Stone, 2023
Tufted wool, burlap, rope, ca 280 × 480 cm
28000 EUR



Their Roots Permeate the Stone (Unakite), 2023
Wool, acrylic, burlap, felt, 110 × 105 × 2 cm
1800 EUR



Their Roots Permeate the Stone (Jasper), 2023
Wool, acrylic, burlap, felt, 58 × 75 × 2 cm
1200 EUR



Their Roots Permeate the Stone (Quartz), 2023
Wool, acrylic, burlap, felt, 48 × 60 × 2 cm
1000 EUR



Their Roots Permeate the Stone (Carnelian), 2023
Wool, acrylic, burlap, felt, 145 × 192 × 2 cm
2800 EUR

Their Roots Permeate the Stone (Calcite), 2023
Wool, acrylic, burlap, felt, 175 × 93 × 2 cm
2500 EUR





Cave Flute (I), 2023
Ceramics, aluminium, thermos glass,
45 × 60 × 13 cm
3000 EUR



Pelvis Piece (II), 2023
Ceramics, aluminium, 37 x 35 x 12 cm
2500 EUR



Cave Flute (II), 2023
Ceramics, aluminium, 45 x 42 x 12 cm
2800 EUR



A Gentle Feeling of Fondness and Liking, 2023
Ceramics, aluminium, 25 x 30 x 11 cm
1500 EUR



Pelvis Teeth, 2023
Ceramics, 45 × 30 × 14 cm
1800 EUR



Meal Prep, 2023
Ceramics, 40 × 24 × 8 cm
1000 EUR

Performance by Sigrid Savi at Kogo Gallery stand at Art Brussels 2023

Are We There Yet?

During Art Brussels 2023 opening hours, using primitive instincts as her guide, Sigrid Savi will explore the feelings of comfort and safety that emerge through a connection with seemingly insignificant objects. There is a certain magic that happens between people and objects that can be traced back to prehistoric times. It is an emotional, even spiritual attachment that builds into a relationship, an urge to keep and not let go as if we could lose our home or even ourselves. In her performance, Savi will be using this comfort and emotion driven relationship to build her own safe space, a room that would feel like home. The performance **Are We There Yet?** will focus on the topics of domesticity, decorativeness and alienation, as well on our primal instincts.

Sigrid Savi is a performing artist and choreographer based in Berlin and Tallinn. Using naive and somewhat satirical symbolism, Savi explores melancholic yet entertaining landscapes.

Schedule:

20 April at 12:00, 16:00, 20:00

21 April at 12:00, 15:00, 18:00

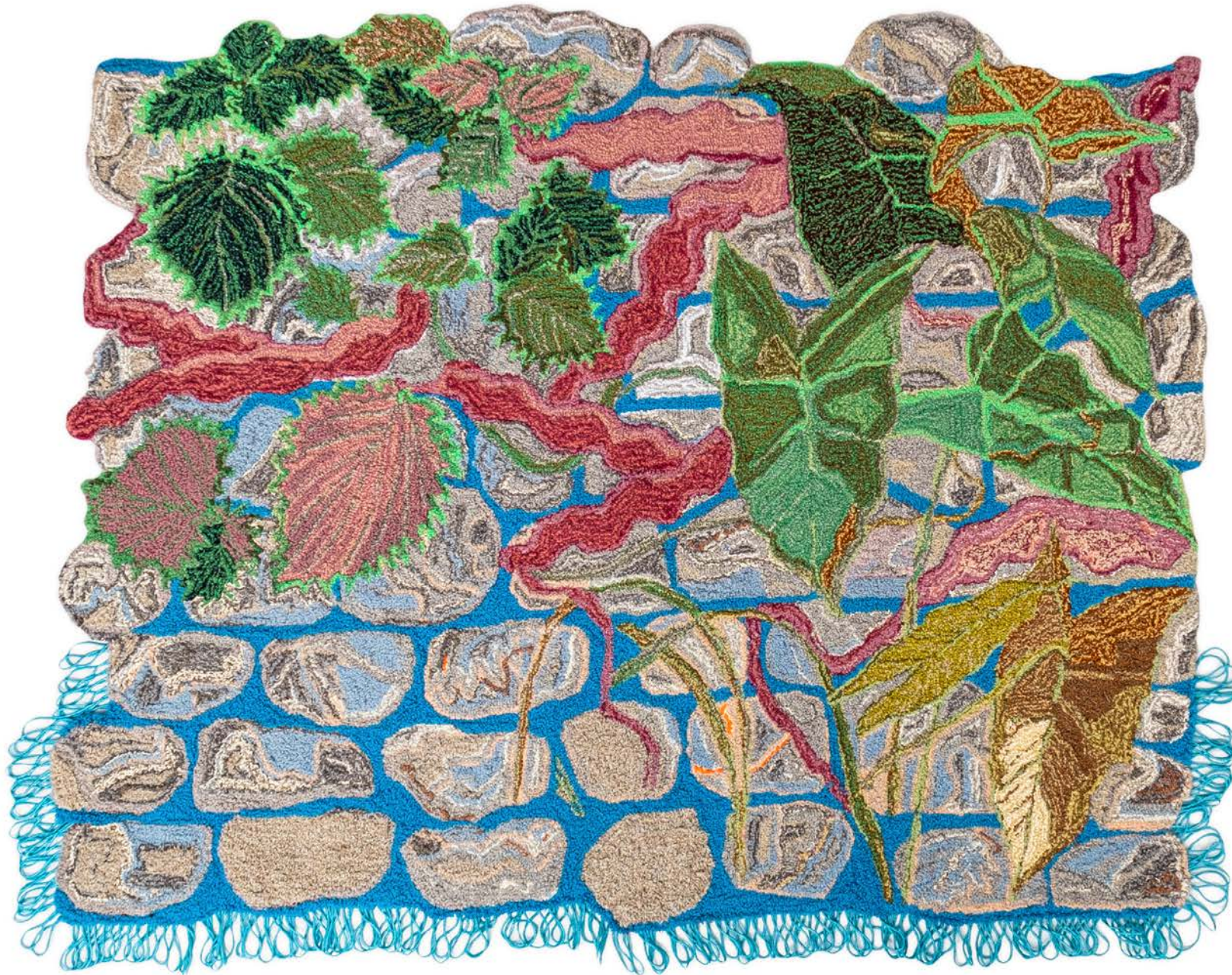
22 April at 12:00, 14:00

Other works and projects

- 23 Single works
- 36 Works from exhibition
Common Threads, Polar Bear and Elephant
- 46 Works from group exhibition
ars viva 2022 - Agents of Perception
- 57 Works from the exhibition
Doing What They Do Best
- 65 Works from group exhibition
The Bambi Project
- 74 Works from the exhibition
Shedding Skin
- 79 Works from the exhibition
Descending from the Liquid Horizon
- 84 Works from the group exhibition
How to: Live. Virtual Biographies

Single works





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



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





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

Orange Sky, 2022
Tufted rug, 150 x 90 cm
2500 EUR

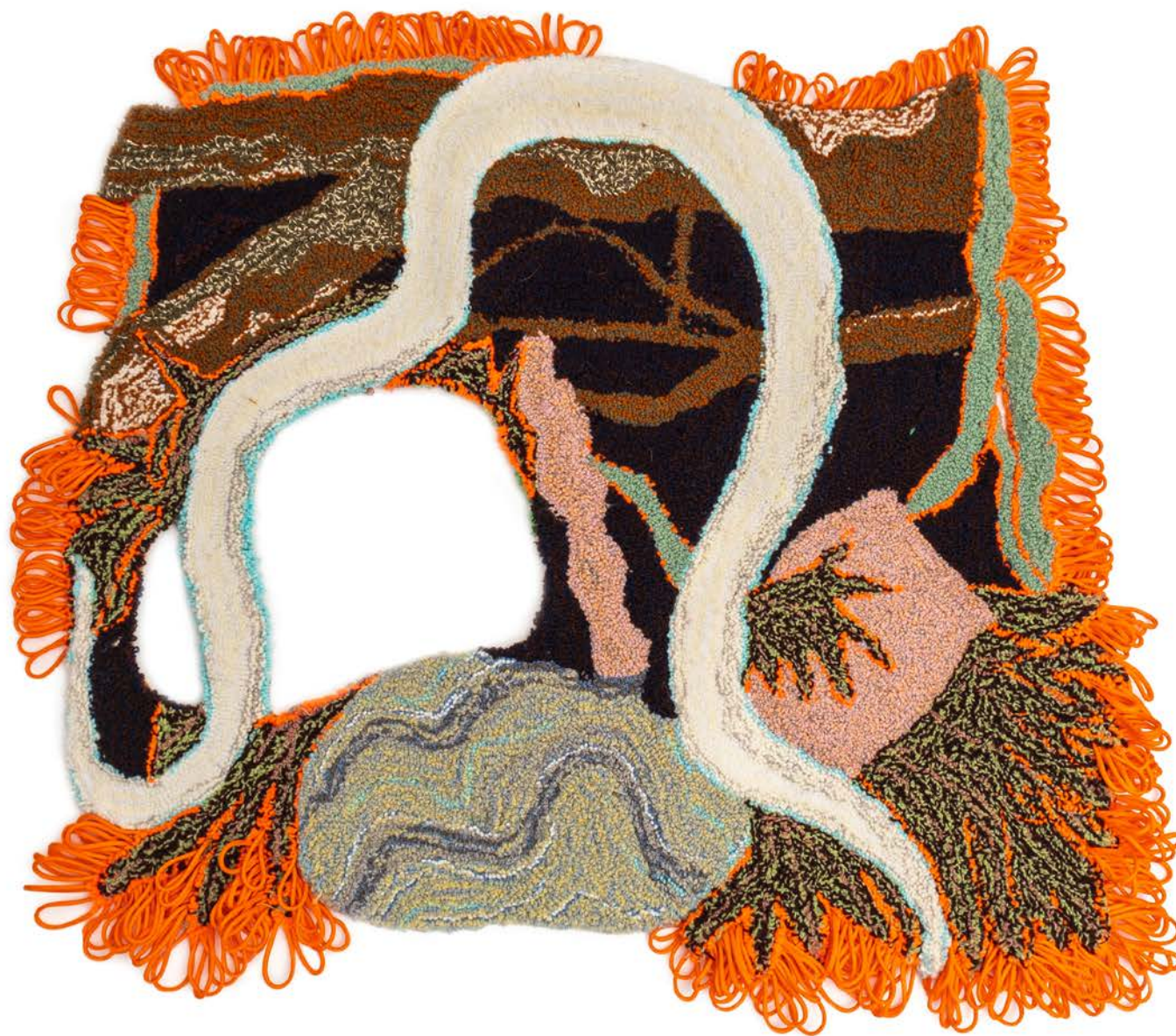




Orange Sky, 2022
Tufted rug, 150 x 90 cm



Orange Sky, 2022
Tufted rug, 150 x 90 cm



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



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

Midsummer, 2022
Burlap, yarn, cord, felt, 90 × 95 cm



Pink Landscape Kimono, 2021
Tufted rug, 400 x 90 cm
10000 EUR





View from performance Philanthropic Snakes
by Isa Schieche and Laura Pöld, 2021
Atelierhaus Salzamt Linz, Linz, Austria

Works from exhibition

Common Threads, Polar Bear and Elephant

Common Threads, Polar Bear and Elephant was a joint exhibition by Laura Põld and the late Estonian art classic Andres Tolts (1949–2014). Although they represent two different generations and the histories attached to them, both seem to share similar visual threads and interests. These links can be read through the way both artists have used forms, patterns, materials and space revealing similar thought processes. To put this observation to the test, exhibition curator Šelda Puķīte invited Laura Põld to make a series of new works that were exhibited alongside paintings by Andres Tolts from the Tartu Art Museum collection.

Kogo Gallery, Tartu, Estonia

25.11.2022–28.01.2023

Curated by Šelda Puķīte



View from exhibition
Common Threads, Polar Bear and Elephant
Kogo Gallery, Tartu, Estonia, 2022
Photo by Marje Eelma

Outlook, 2022
Cotton, wool, hand-tufted, 190 x 130 cm
6800 EUR





Outlook, 2022
Cotton, wool, hand-tufted
190 x 130 cm



The Well, 2022
Installation (steel, tufted rugs, plywood,
varnish, paint), 131 × 132 × 132 cm
7000 EUR



The Well, 2022
Installation (steel, tufted rugs, plywood,
varnish, paint), 131 × 132 × 132 cm



Seven, 2022
Installation (steel, tufted rugs, plywood,
varnish, paint), 182 x 229 x 4 cm
4300 EUR



Seven, 2022
Installation (steel, tufted rugs, plywood,
varnish, paint), 182 × 229 × 4 cm





Works from group exhibition

ars viva 2022 – Agents of Perception

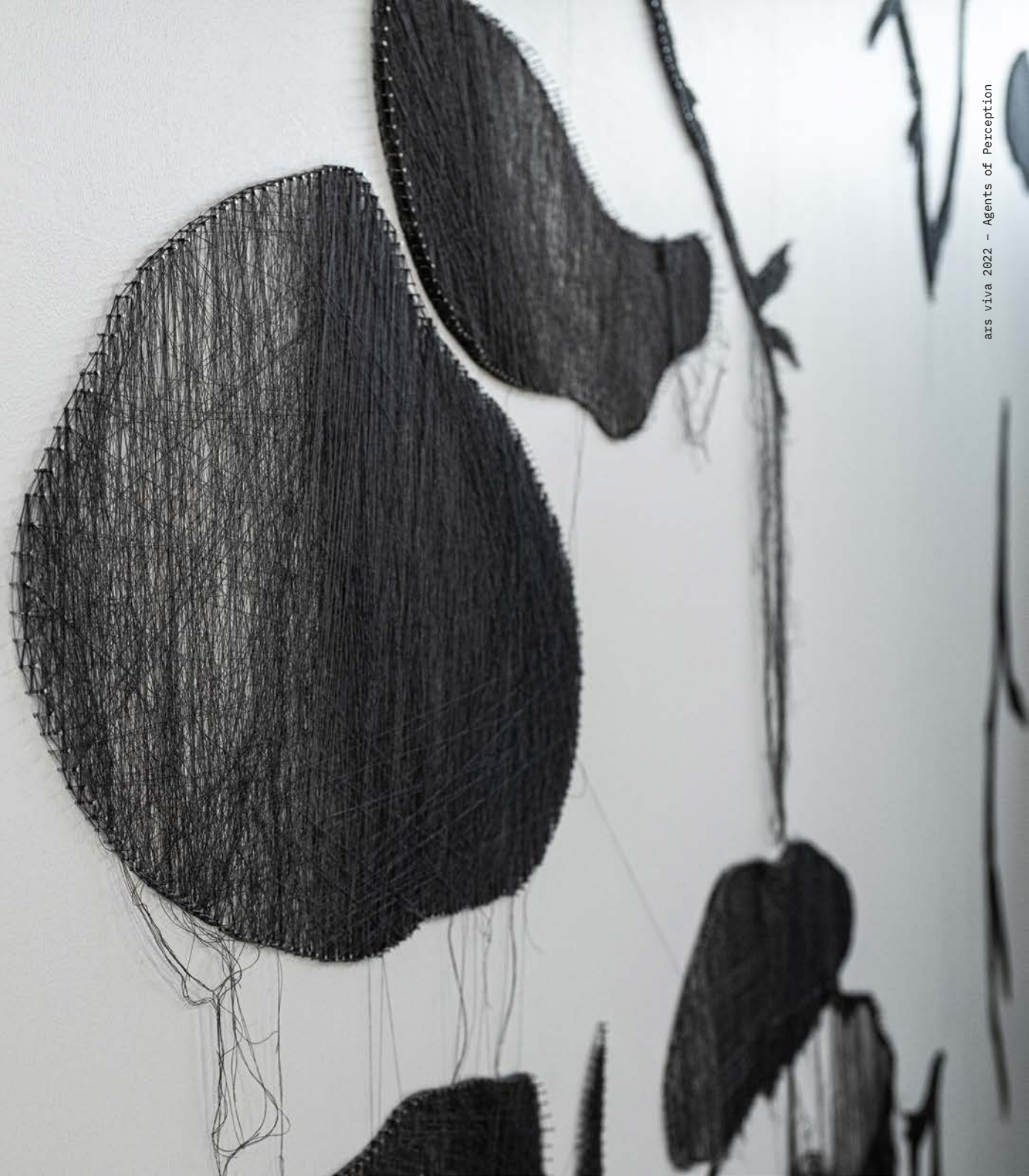
ars viva 2022 – Agents of Perception presented six artists – the ars viva prize winners Lewis Hammond, Tamina Amadyar, and Mooni Perry, as well as three remarkable emerging artists from the Baltic region: Laura Pöld, Anastasia Sosunova, and Jānis Dzirnīeks. Metaphorically, the exhibition approached artists as agents in the field of perception – creators with a special cognition and presence who bring across critical knowledge and poignant emotional states. Their courage is limitless in either critically opposing something or in remaining deliberately ambivalent. By linking the position of the agent and the artist in the idea of the exhibition, the curator wanted to highlight the importance and role of artists as mediators and shapers of the collective consciousness.

Kai Art Center, Tallinn, Estonia
9.04–7.08.2022
Curated by Maria Helen Känd



Hello from Within, 2019-2022
Fragment from wall installation
Nails and threads, size variable
Photo by Albert Kerstna

Hello from Within, 2019-2022
Fragment from wall installation.
Nails and threads, size variable
Photo by Albert Kerstna



Hello from Within, 2019-2022
View from the exhibition ars viva
2022 - Agents of Perception, Kai
Art Center, Tallinn, Estonia, 2022.
Photo by Albert Kerstna





Hello from Within, 2019-2022
View from the exhibition ars viva 2022 - Agents of Perception
Kai Art Center, Tallinn, Estonia, 2022. Photo by Albert Kerstna



To Clay, 2021-2022
Carpet installation, 170 × 120 cm
Sold





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



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



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



Wasteland. The Phosphorite War, 2021-2022
Spatial installation. Ceramics, fountains,
humidifiers, size variable
Prices on demand

Works from the exhibition

Doing What They Do Best

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, fertilization 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.

Kunstraum Memphis, Linz, Austria
1.05–1.07.2021



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

Doing What They Do Best, 2021
Plywood, wood stain, tufted rug
180 × 105 × 3 cm
Price on demand





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



Foodways 3/4, 2021
Steel, plywood, wood stain, 146 × 84 × 140 cm
Price on demand

Foodways 4/4, 2021
Steel, plywood, wood stain, tufted rug,
145 x 100 x 100 cm
Price on demand



Cropping Pattern Rug, 2021
Tufted rug, 184 x 112 cm
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



Works from group exhibition

The Bambi Project

Together with a selected group of artists from the Baltic region, an online book club was created to read Felix 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 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.

Kogo Gallery, Tartu, Estonia

27.08–30.10.2021

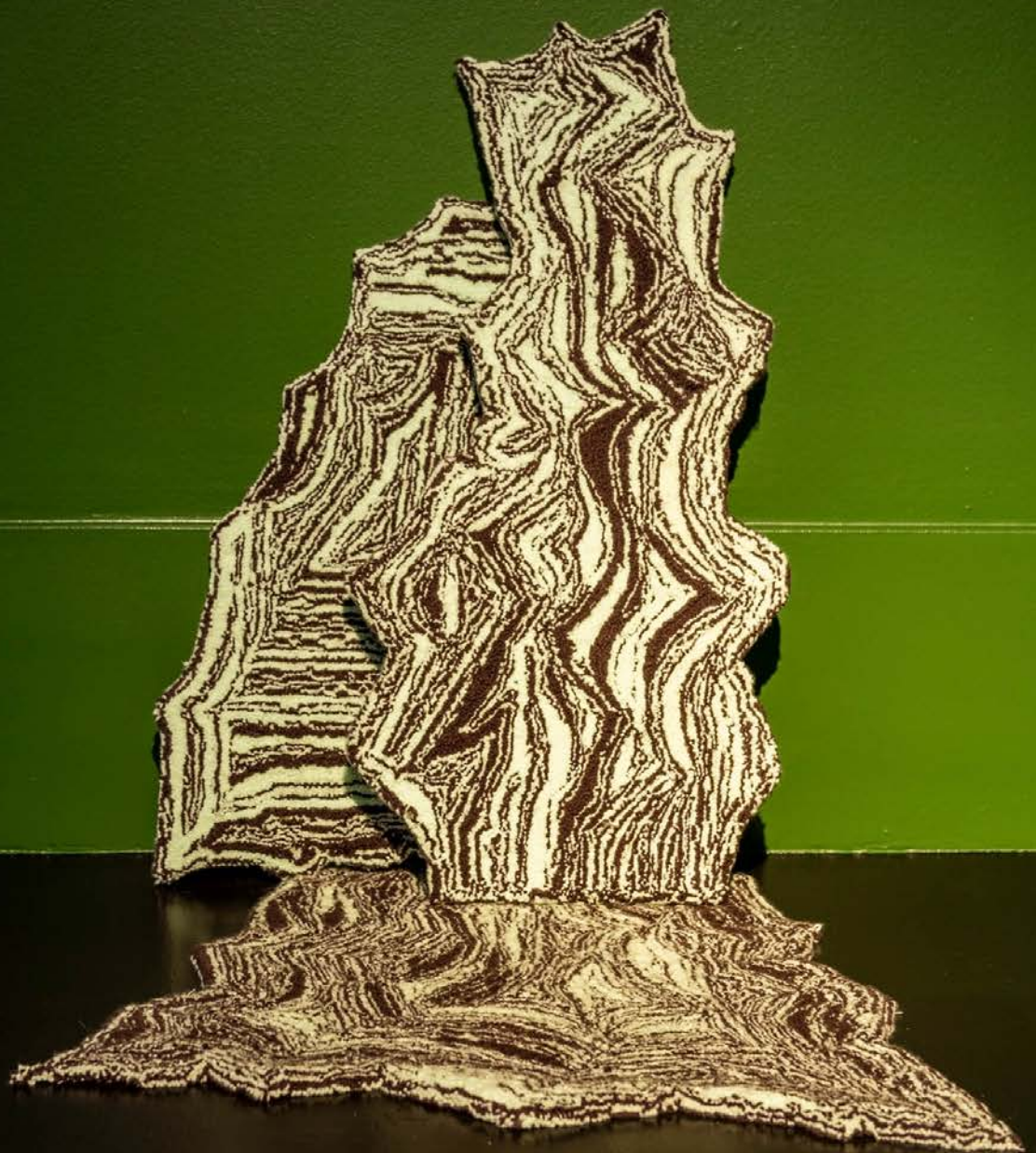
Curated by Šelda Puķīte

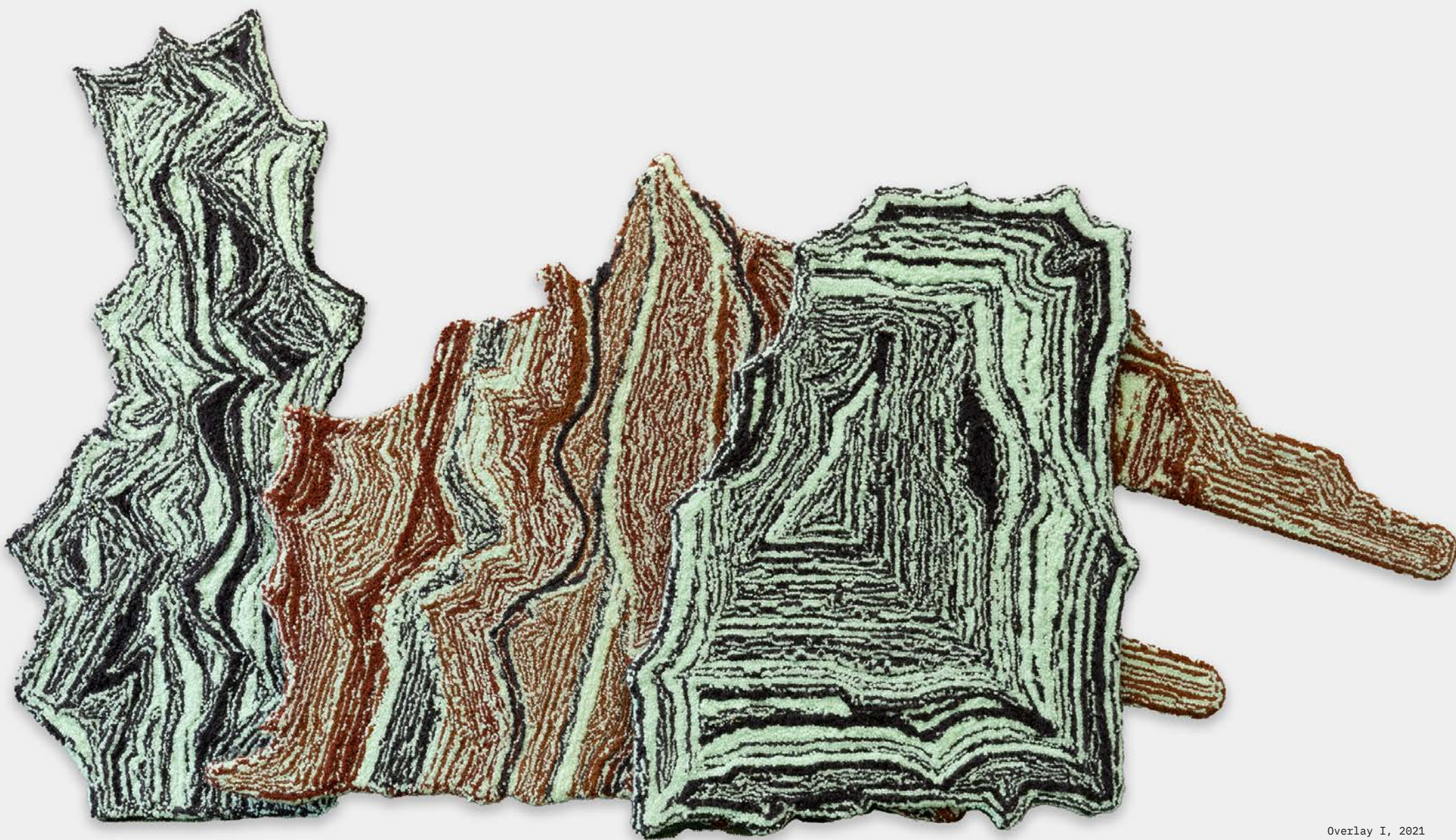
Participating artists: Eike Eplik, Žilvinas Landzbergas,
Ingrīda Pičukāne, Laura Põld, Rūta Spelskytė, Līga Spunde



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

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

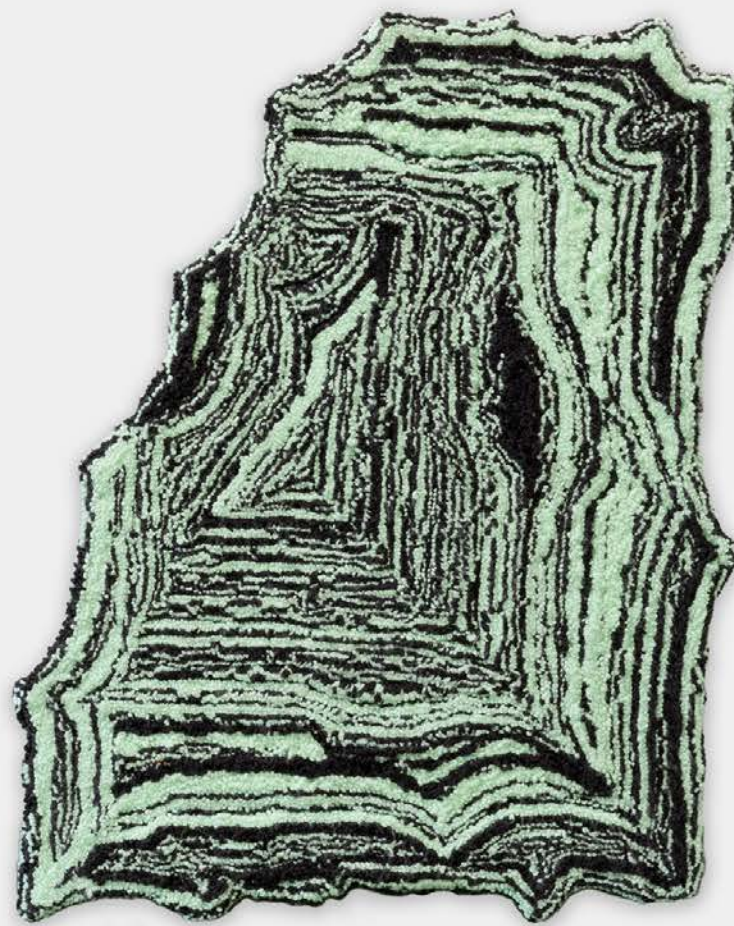
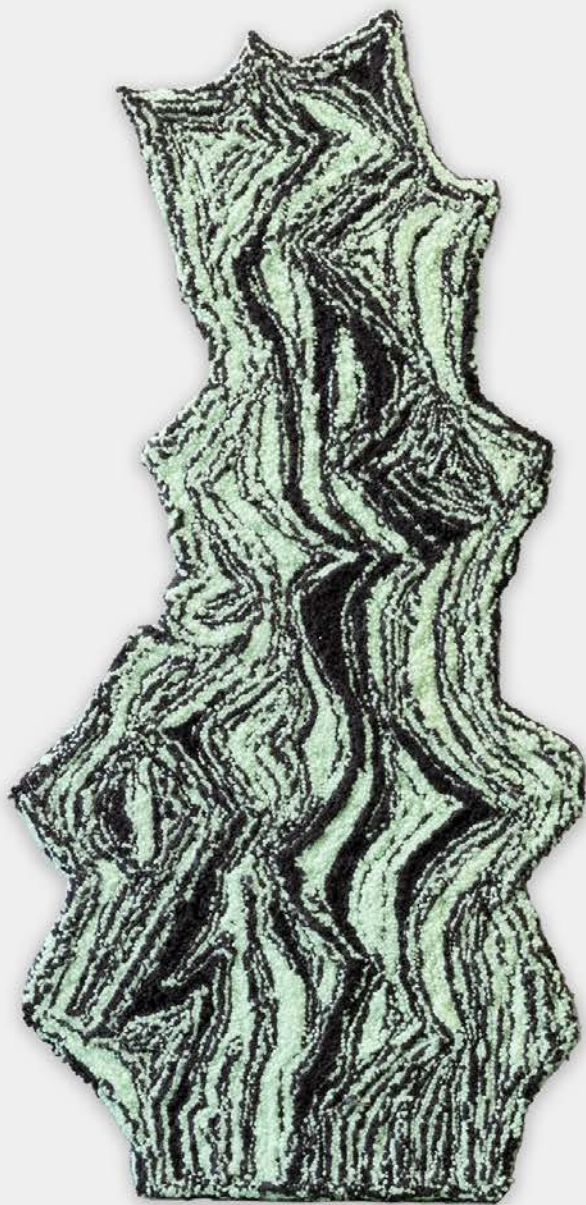




Overlay I, 2021
Tufted rugs, plywood, varnish
46 x 92 cm, 56 x 72 cm, 80 x 128 cm



Overlay I, 2021
Tufted rugs, plywood, varnish
46 x 92 cm, 56 x 72 cm, 80 x 128 cm



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



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

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



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



Works from the exhibition

Shedding Skin

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 the 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.

Gallery Vaal, Tallinn, Estonia
27.08–10.10.2020

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





Shedding Skin, 2020, detail
Steel, spray paint, textile, paper clay,
plexiglass, rope, ceramics
150 x 300 x 60 cm



View from the exhibition Shedding Skin
Gallery Vaal, Tallinn, 2020



View from the exhibition Shedding Skin
Gallery Vaal, Tallinn, 2020

Works from the exhibition

Descending from the Liquid Horizon

Sculptural installation ***Premonition*** was commissioned for the exhibition ***Descending from the Liquid Horizon*** at Le lieu unique.

Le lieu unique, Nantes, France
21.10.2018–6.01.2019
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 aesthetic 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.

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



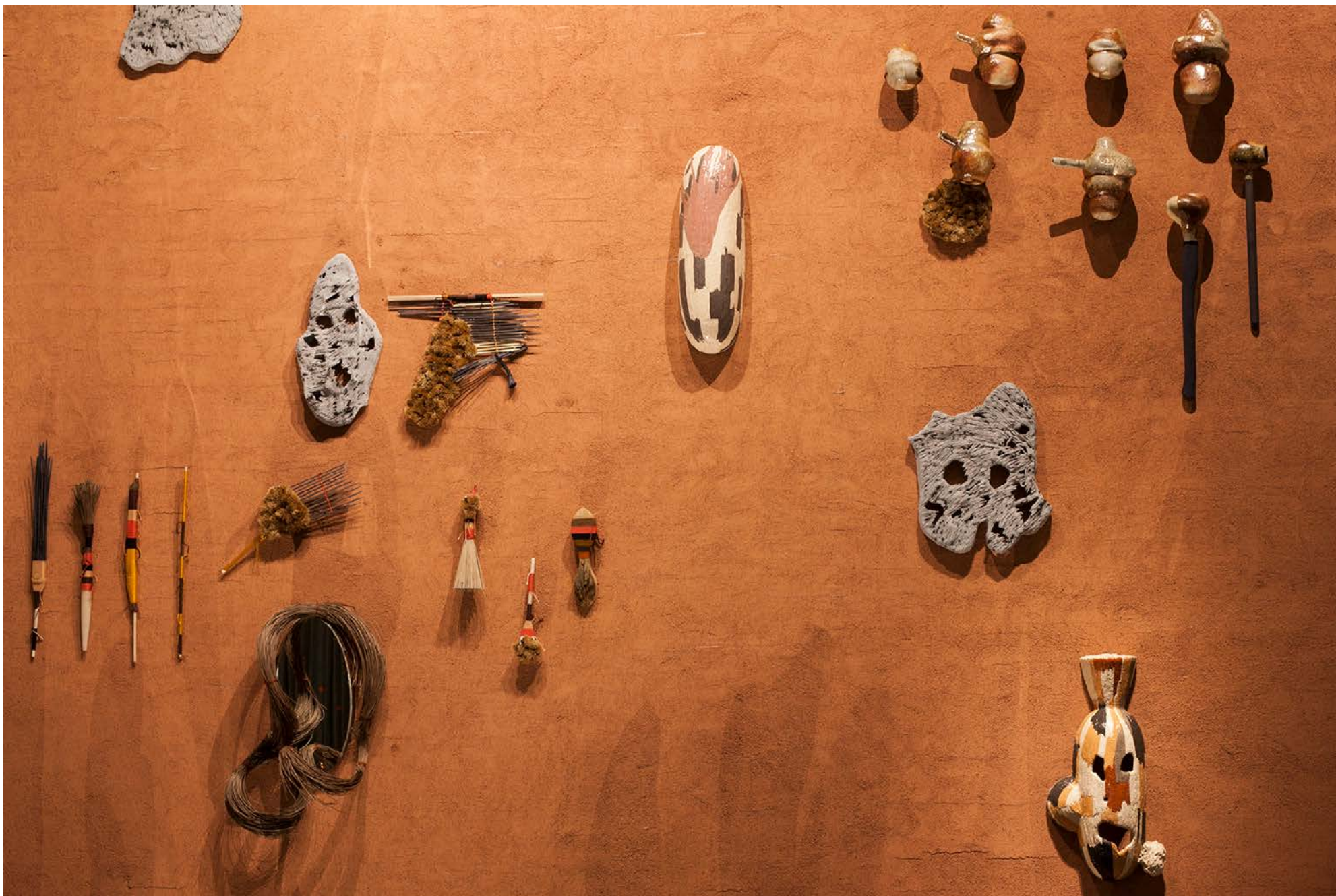


Descending from the Liquid Horizon

View from the exhibition Descending from the Liquid Horizon
Le lieu unique, Nantes, France, 2018. Photo by Kristina Öllek

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





View from the exhibition Descending from the Liquid Horizon
Le lieu unique, Nantes, France, 2018. Photo by Kristina Õllek

Works from the group exhibition

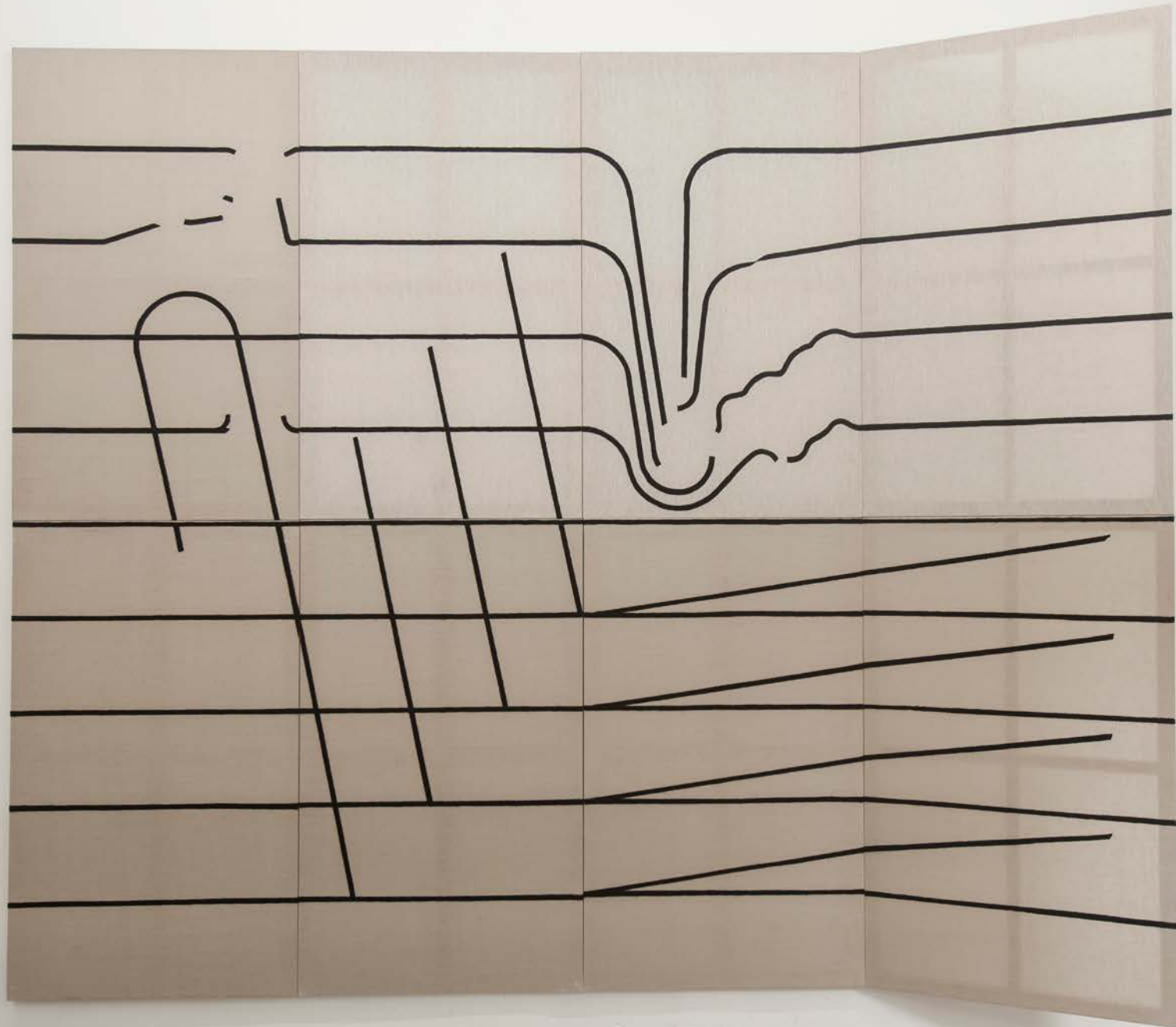
How to: Live. Virtual Biographies

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

How to live? Three artists – Ingrid Allik (b. 1958), Dre Britton (b. 1991) and Laura Pöld (b. 1984) – answered this question by presenting objects inspired from domestic spaces and their personal lives. The artists proposed 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 pretended to proceed from a utilitarian function, but they failed in this. As they were exhibited in a museum, they were an amplified reference point to something virtual – potential, imagined – and thus, as objects, anything but practical.

Estonian Contemporary Art Museum (EKKM), Tallinn, Estonia
29.09–4.11.2018
Curated by Marika Agu

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





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
2000 EUR







About Kogo Gallery

Kogo is a contemporary art gallery in Tartu, Estonia, founded in 2018. The gallery focuses on the younger generation of artists, currently representing eight artists from the Baltic countries.

The gallery's recent and upcoming presence in international art fairs includes Art Brussels (2023), Liste Art Fair Basel (2021, 2022, 2023), viennacontemporary (2023), Around Video Art Fair (2022) and others.

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Kogo Gallery is committed to encouraging dialogue on important issues of today by running an extensive public programme alongside the exhibitions.

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Location:

Kastani 42, Tartu, Estonia
at Aparaaditehas

Open:

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