

**kogo**

Kogo Gallery at Liste Art Fair Basel 2023

# Anna Mari Lüivrand

*Whispers of Unfurling Tears*



[kogogallery.ee/en](http://kogogallery.ee/en)





Anna Mari Liivrand (born in 1993) is an installation artist who also works with drawing. She is a sensitive creator interested in the conventional use of everyday materials and related unconscious judgements. Using poetic language, Liivrand explores evanescence and melancholy in today's society. In recent years, Liivrand has focused on everyday rituals, ornaments and decoration. She often examines them from the point of self-creation and how they act as anchor points in an ever-changing world filled with uncertainties and anxieties. Her works are combinations of unusual materials (i.e. pieces of her skin, vitamins) and traditional craft practices, which come together in elegant spatial installations.

Anna Mari Liivrand graduated from the sculpture and installation department (BA, 2016) and contemporary art (MA, 2022) at the Estonian Academy of Arts and has also studied fine arts at the Iceland University of Arts. In 2014, Liivrand received the Young Sculptor Prize. In addition to solo exhibitions, she has participated in numerous group shows, including the 7<sup>th</sup> Artishok Biennale. She was the recipient of the Eduard Wiiralt Prize in 2020 and received the Estonian Cultural Endowment's annual award in 2021.

[annamariliivrand.ee/en](http://annamariliivrand.ee/en)



# Works at Liste Art Fair Basel 2023

## Whispers of Unfurling Tears

At Liste Art Fair Basel 2023, Kogo Gallery presents Estonian artist Anna Mari Liivrand with a solo stand *Whispers of Unfurling Tears*. Using poetic language and her own system of symbols, Liivrand explores evanescence and melancholy in today's society. As a rather decadent person, she is interested in different emotional experiences, undercurrents in the space like a breeze or sweet smells, impermanence, traces of time and overlaps of cultural history. Lately Liivrand has been occupied with gloomy feelings of anxiety. As a result, she has created new works that resemble metal cut altarpieces mixed with delicate drawings, ornaments and ready-made objects. Keeping the aesthetic and form she recently found, Liivrand's interest has shifted towards the movement of change, the slow but unstoppable process of rebirth.

As the symbol of rebirth, the artist has chosen a tadpole. It forms from the frog egg but has yet to develop into a frog – an amphibian that can partly live in the water and partly on the ground. In Western history, it has been perceived as a mysterious creature, a symbol of uncertainty. Tadpoles in transparent teardrop-shaped balls are attached to the central piece of the stand. The installation is created like a circular object

Presented by Kogo Gallery, Tartu, Estonia  
Stand location: 41  
12-18.6.2023  
Messe Basel, Hall 1.1  
Basel, Switzerland



Photos by Albert Kerstna

made out of metal and its railings resemble plants with spikes similar to rose thorns. The piece encloses a sense of beauty, emotionality, purification and danger. As the artist takes a lot of her inspiration from sanctuaries, it can also be viewed as a borrowed Christian symbol, the crown of thorns that has been turned into a poetic metaphor for the uneasy eternal cycle of life.

The remaining sculptural installations are arranged around the central piece as peculiar screens that, according to the viewer's perception, can resemble altarpieces, cliffs or ruins. All of Liivrand's works start from drawings, which she describes herself as an evolution of lines. Sometimes these drawings act as sketches for installations, but she almost always manages to incorporate them also in her larger pieces or exhibition arrangements. At the Liste stand, some of the drawings, with pieces of glass and porcelain, are incorporated into the screens like inlays that stand on fine plant-like legs. All the incrustations inside the screens can be viewed as delicately captured traces of time, layers resembling decaying wallpaper. These screens are reminiscent of fantastic, dark altarpieces as well as ruins of houses in an oriental landscape. Liivrand uses these screens and the movement of lines, in general, to divide the space and to guide the viewer's perspective on how they can discover elements of the artworks (or not) from certain angles. When viewed from the other side, the screens also reveal golden ornaments.

Another element present in the stand are shelves slightly mimicking the screen installations with small silver sculptures on them. These shelves serve as stands for the relics that the artist has chosen to put on them. They are delicate floral-shaped silver sculptures holding a small piece of her skin. These can be seen as expressing the need to preserve something doomed to decay and perish, the urge to become immortal. Liivrand takes particular pleasure in combining beautiful elements with items that might seem disturbing. The skin is the most delicate part of the artist's body she could keep for eternity. As the artist comments, "Although we are reinventing ourselves, there is this need to stay the same. Anchor yourself." The reliquary as a form to communicate the topic has become a common element in Liivrand's artworks.

Change means instability and doubt as rebirth goes hand in hand with entropy turning old lives and worlds into ruins for the new life to start. Borrowing aesthetics, iconography, decors and storytelling elements from visual histories, Liivrand will exhibit a group of installative sculptures inlaid with drawings, stained glass and organic matter. Together they form a surrealistic landscape depicting the birth of new, unknown life among the ruins of the old.



Unfurling Tears, 2023

Iron, plastic, ribbon, glass, silver chain,  
acrylic nail, contact lens, 210 × 190 cm  
8000 EUR











Teething Folly, 2023

Plywood, iron (legs), black paint, lacquer,  
metal chain, cat fur, tooth, agate, ribbon

220 × 70 × 35 cm

4500 EUR









Carcass for Setting Adornments I, 2023  
Plywood, iron (legs), black paint, lacquer, gold paint, glass,  
graphite and coloured pencil on paper, 220 × 105 × 40 cm  
5500 EUR





Carcass for Setting Adornments II, 2023  
Plywood, iron (legs), black paint, lacquer, gold  
paint, glass, graphite and coloured pencil on paper  
230 x 90 x 30 cm  
6500 EUR







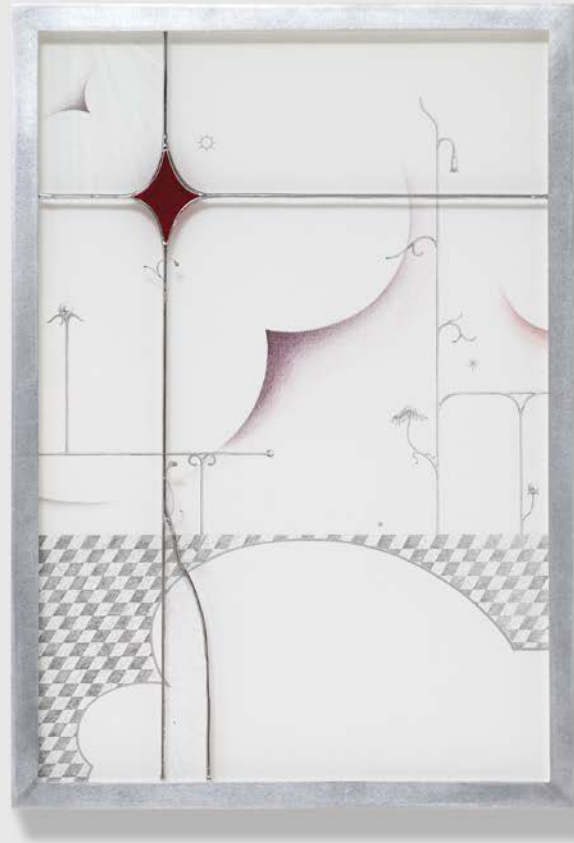
Lucky Charm I, 2023  
Silver, eyelashes, sunburnt skin (sculpture), 17 × 7 × 16,5 cm  
Plywood, black paint, lacquer (shelf), 29 × 20 × 10 cm  
1200 EUR



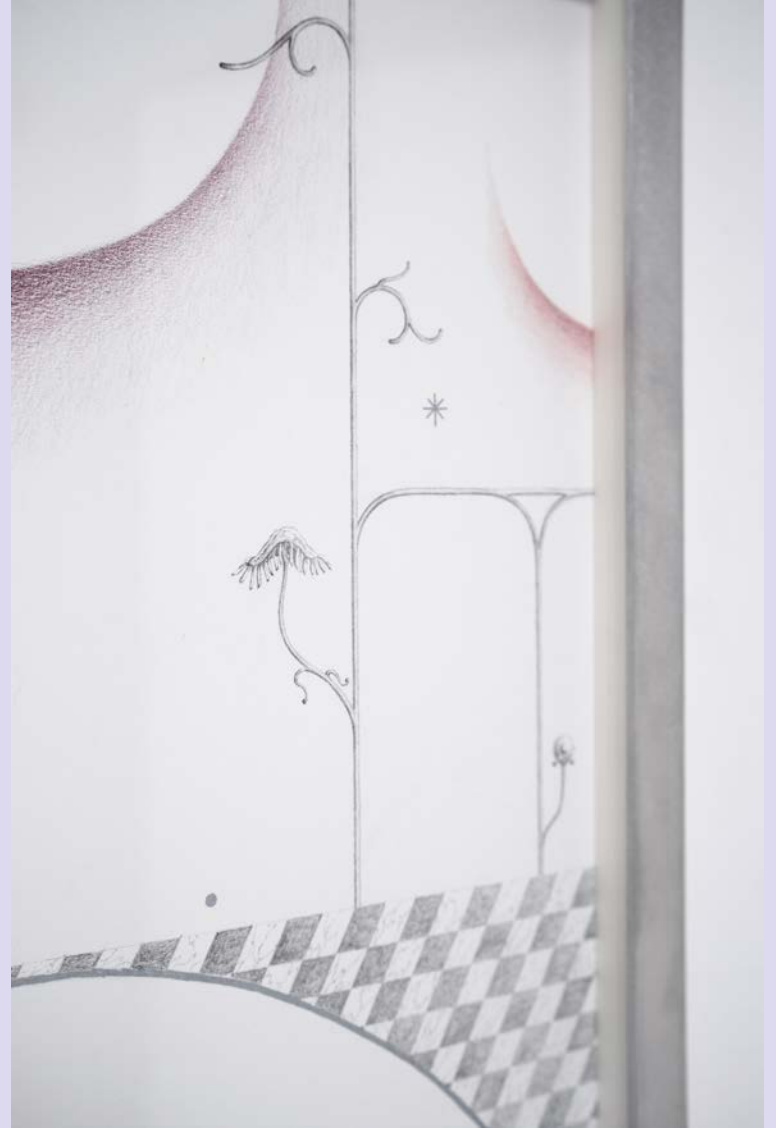


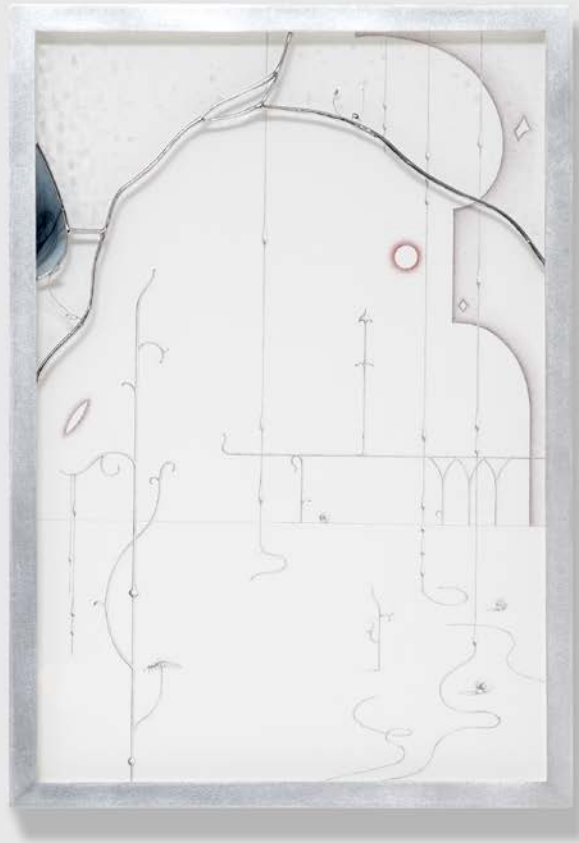
Lucky Charm II, 2023  
Silver, cat fur, sunburnt skin, fake nails (sculpture)  
34 × 8 × 7 cm  
Plywood, black paint, lacquer (shelf)  
12 × 30 × 20 cm  
1500 EUR





Gentle Teeming I, 2023  
Aluminium frame, stained glass, graphite  
and coloured pencil on paper, 42 × 30 cm  
2500 EUR

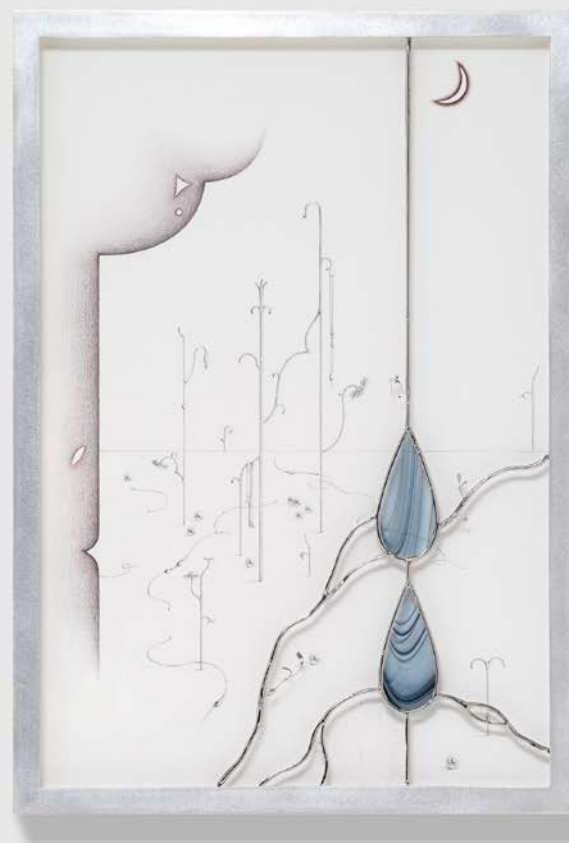




Gentle Teeming II, 2023  
Aluminium frame, stained glass, graphite  
and coloured pencil on paper, 42 × 30 cm  
2500 EUR







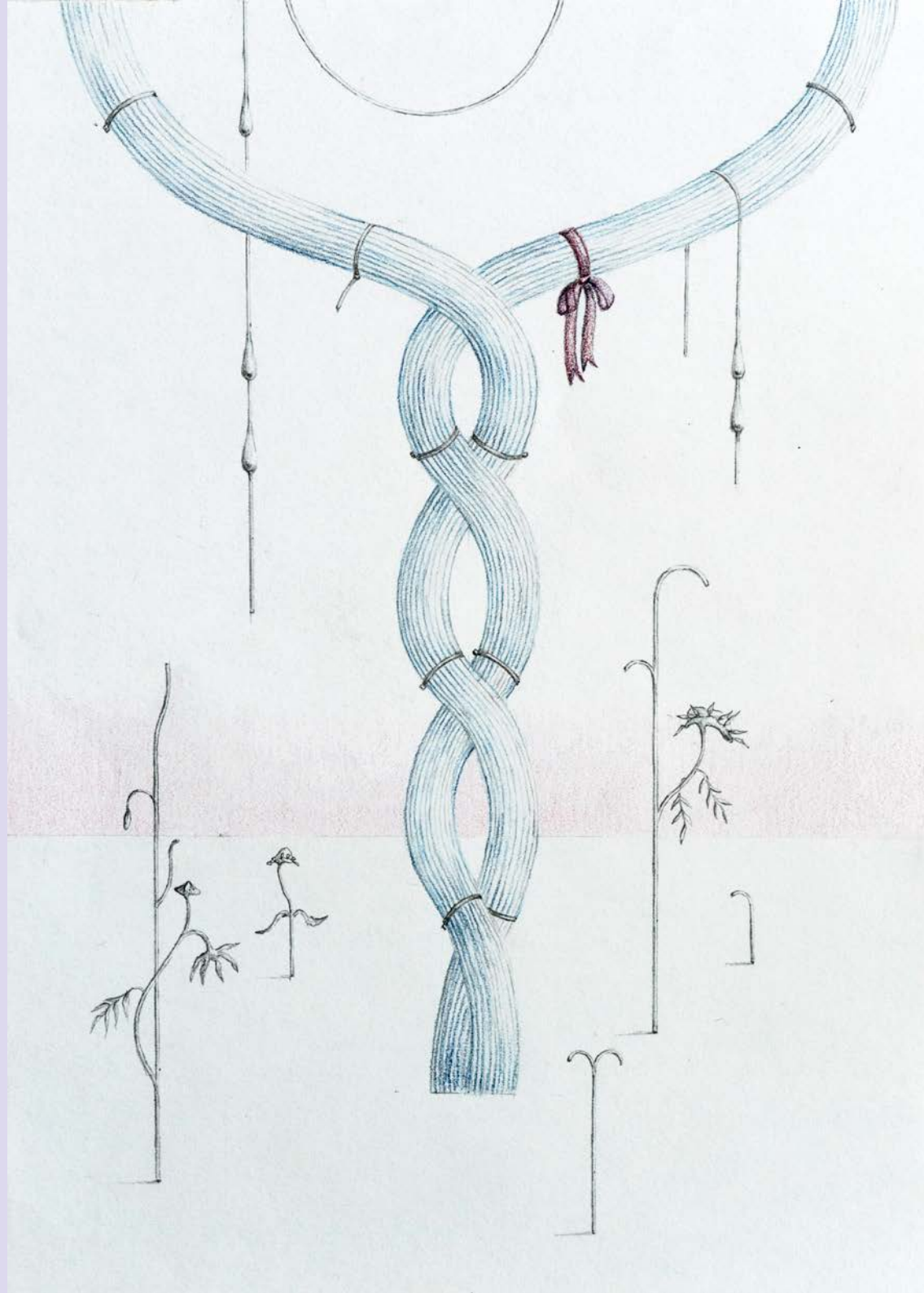
Gentle Teeming III, 2023  
Aluminium frame, stained glass, graphite  
and coloured pencil on paper, 42 × 30 cm  
2500 EUR







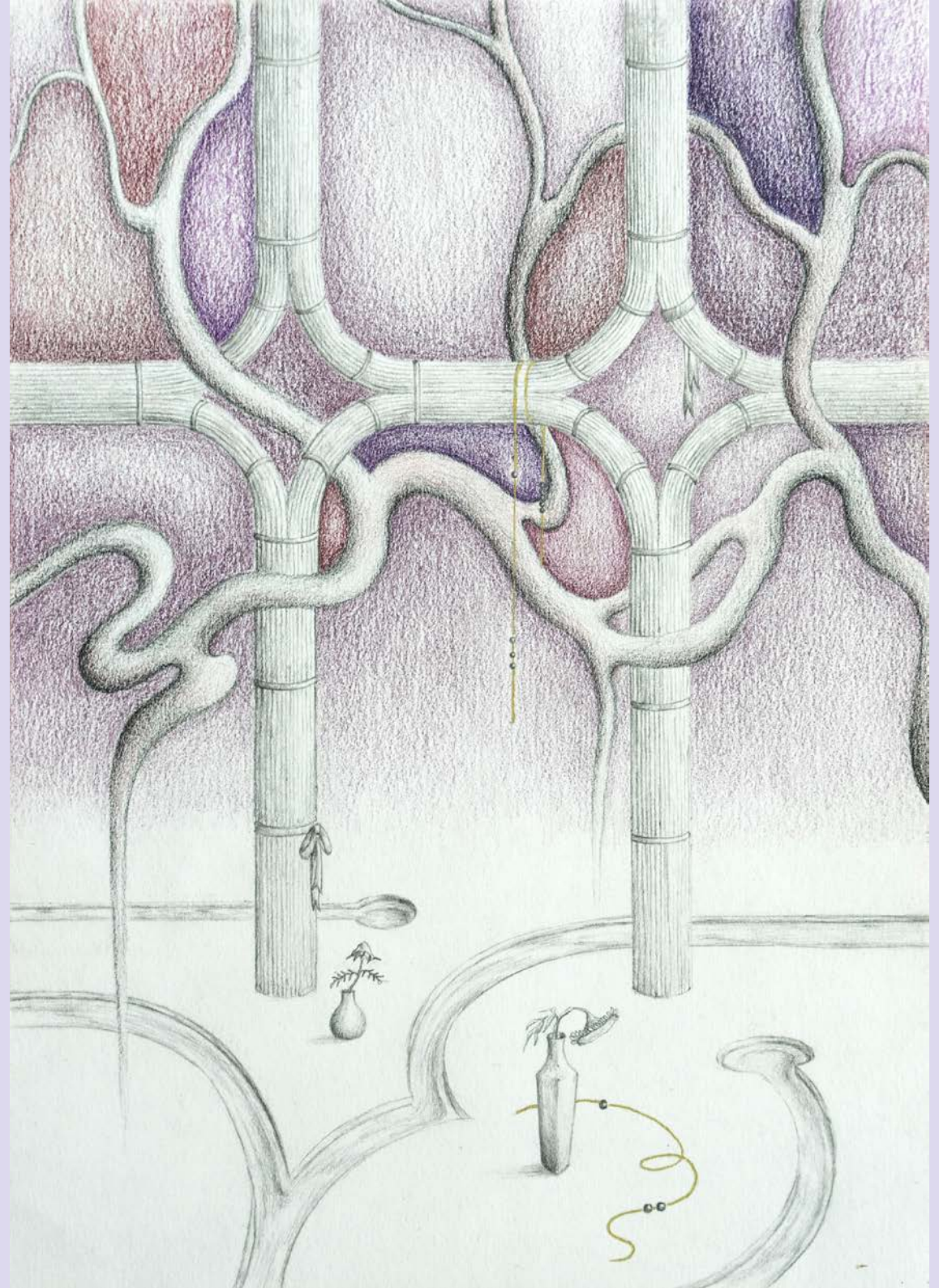
Bouquet of Wires, 2022  
Graphite and coloured pencil on paper  
21 × 15 cm  
600 EUR

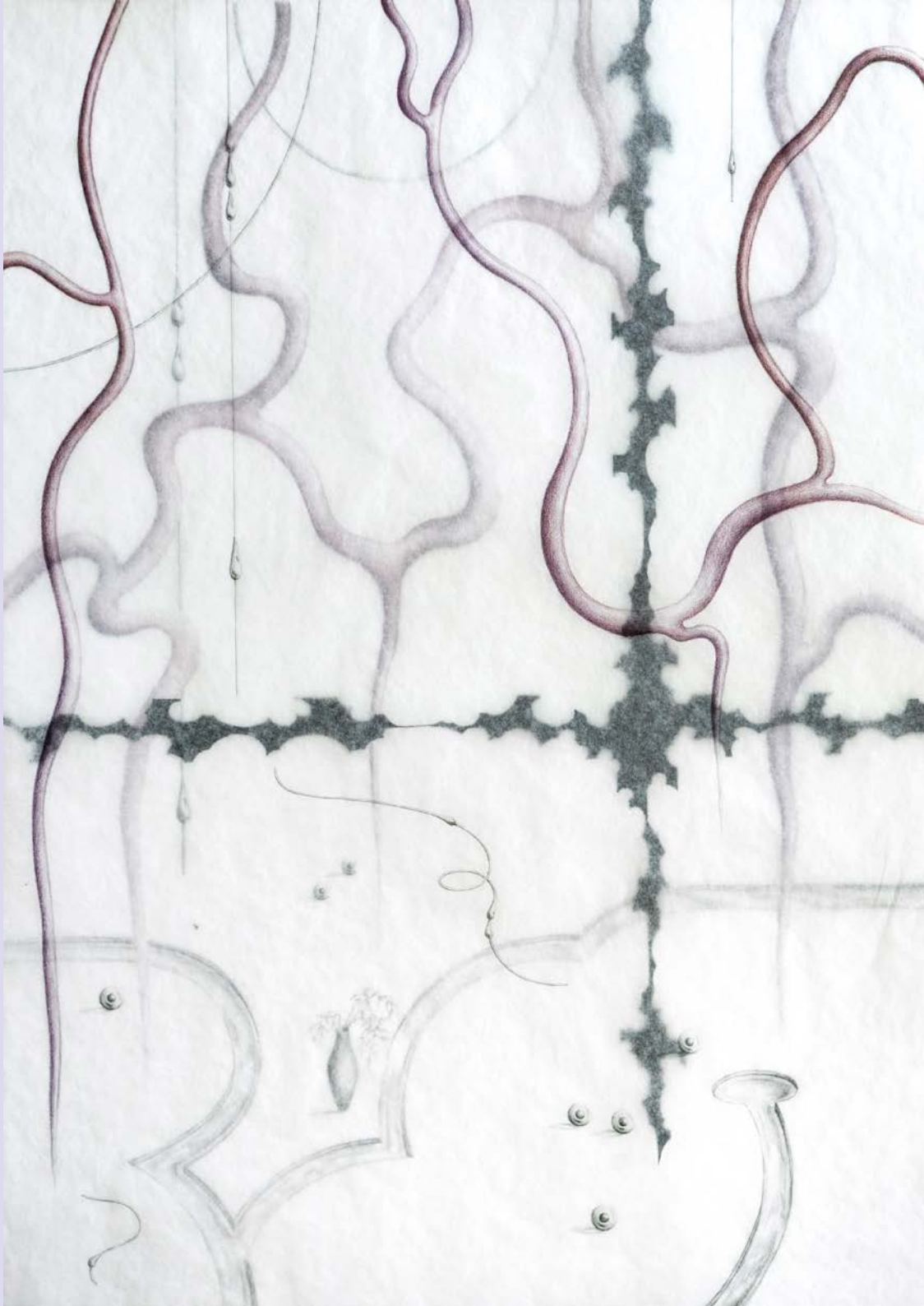






Interwoven Wires, 2022  
Graphite and coloured pencil on paper  
21 × 15 cm  
600 EUR



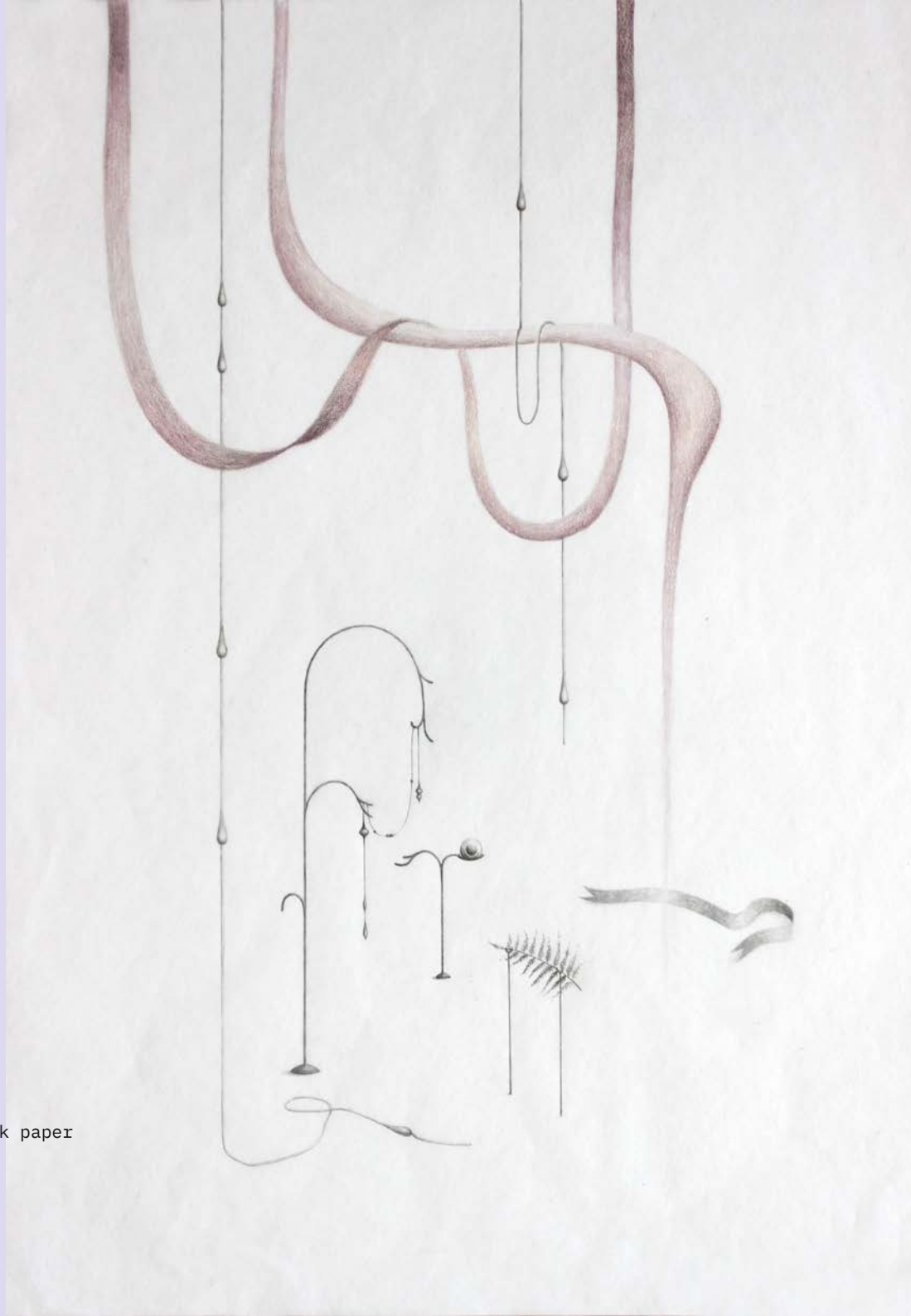


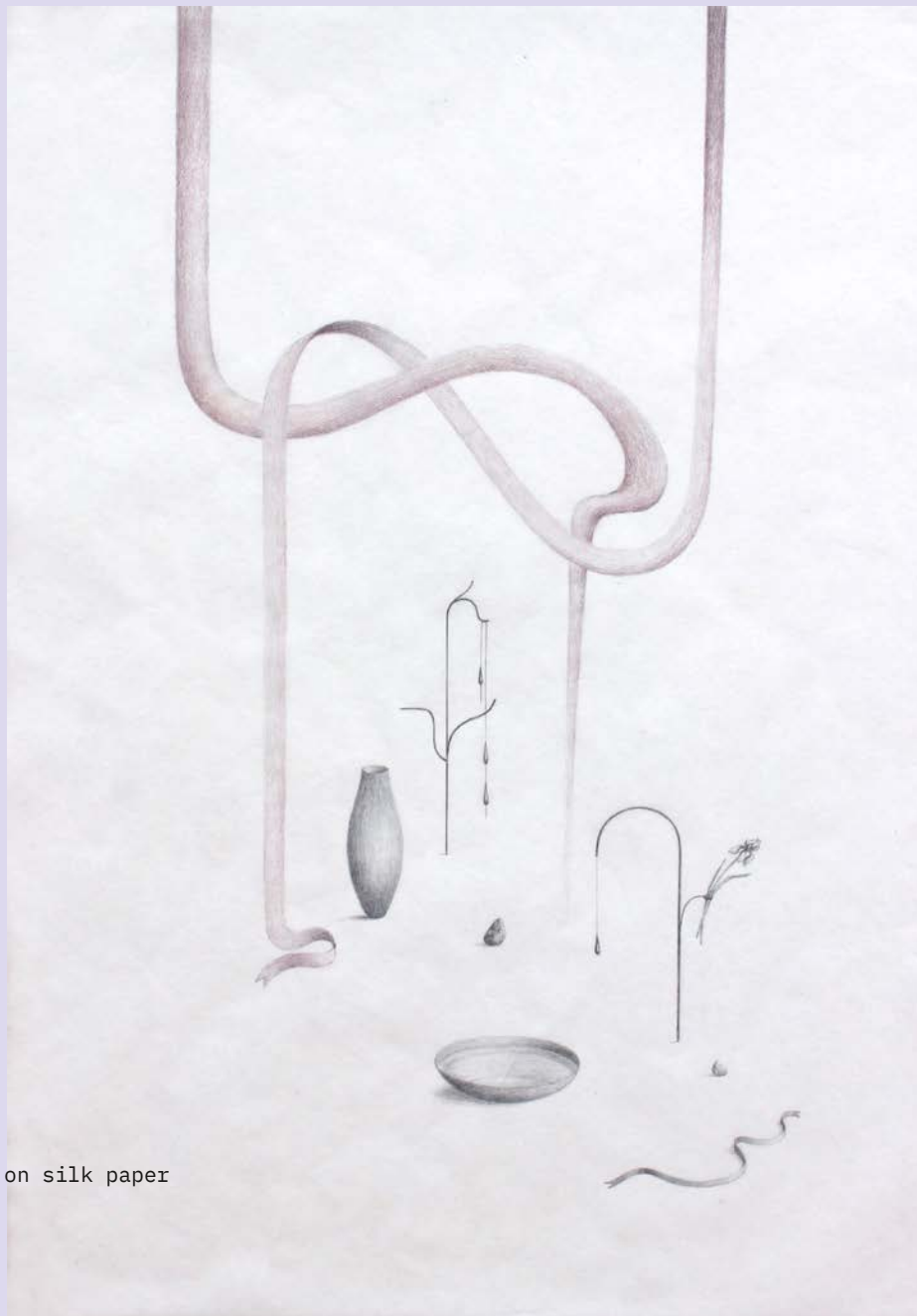
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Crossing Veils, 2023  
Ink, graphite and coloured pencil on silk paper  
30 × 42 cm  
1200 EUR



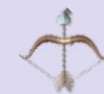
A Long Lustre II, 2019  
Graphite and coloured pencil on silk paper  
29 x 42 cm  
750 EUR



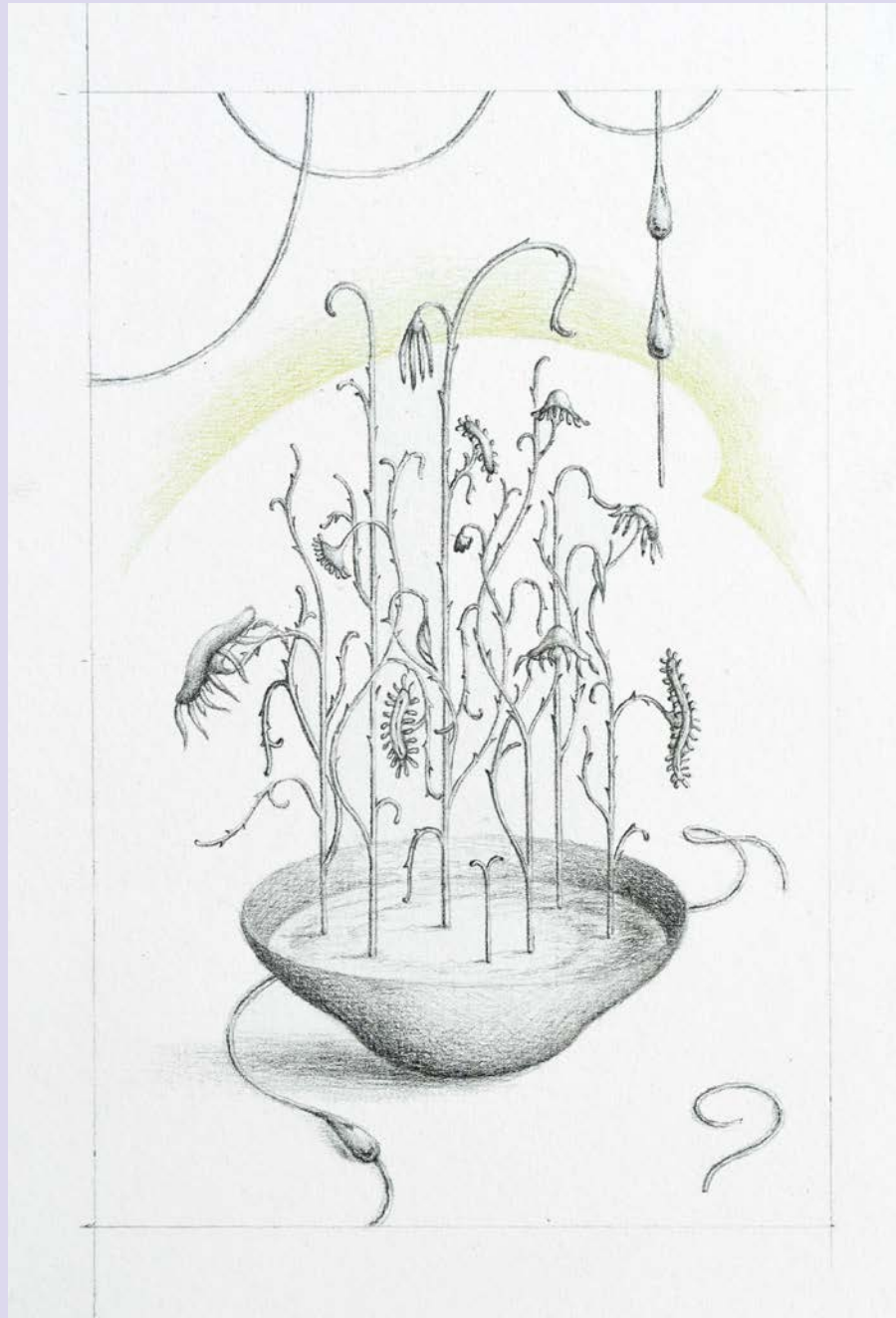


A Long Lustre I, 2019  
Graphite and coloured pencil on silk paper  
29 x 42 cm  
750 EUR

A Long Lustre III, 2019  
Graphite and coloured pencil  
on silk paper, 29 × 42 cm  
750 EUR



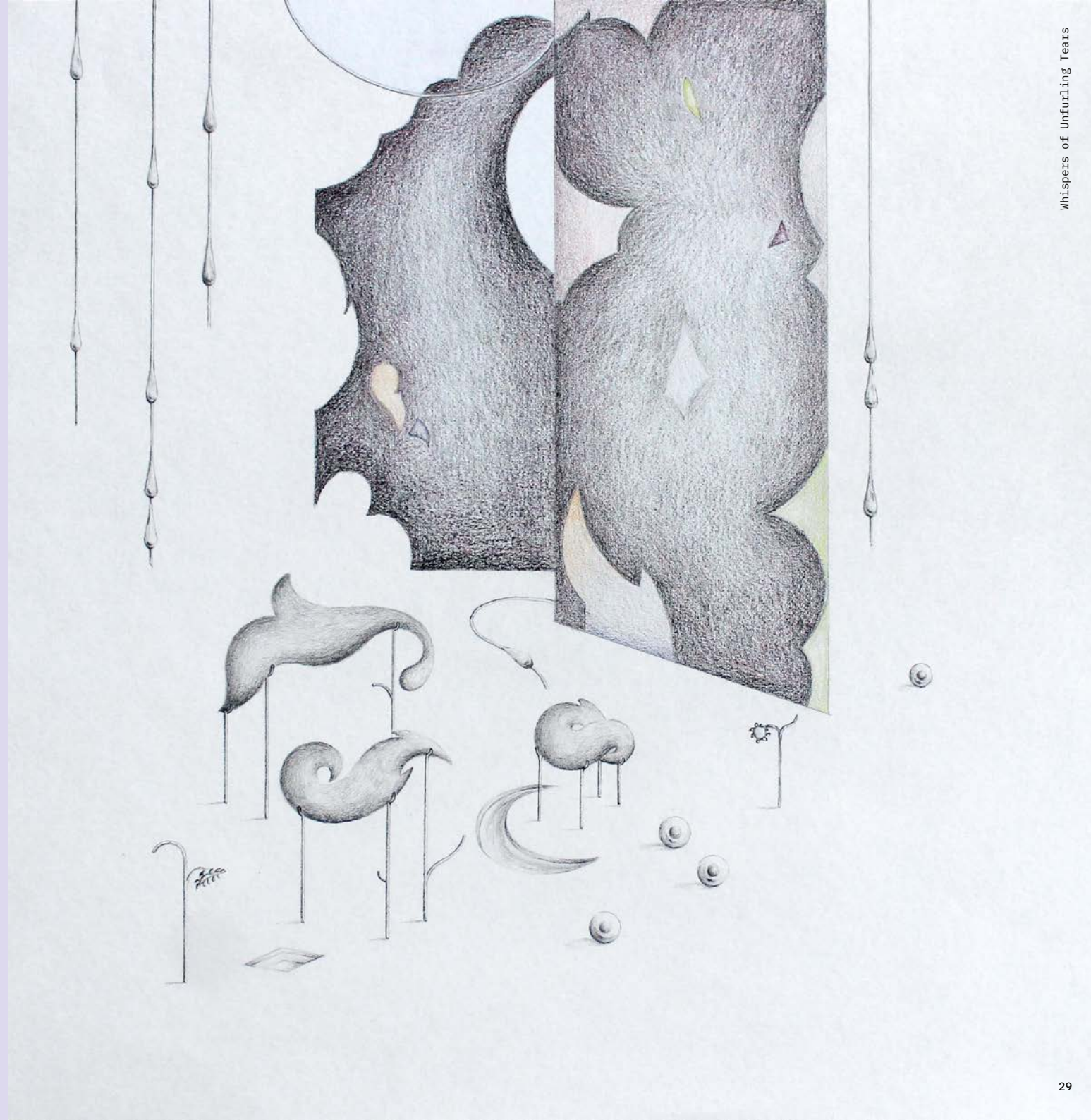
Budding Daisies, 2023  
Graphite and coloured pencil on paper  
10 × 15 cm  
500 EUR



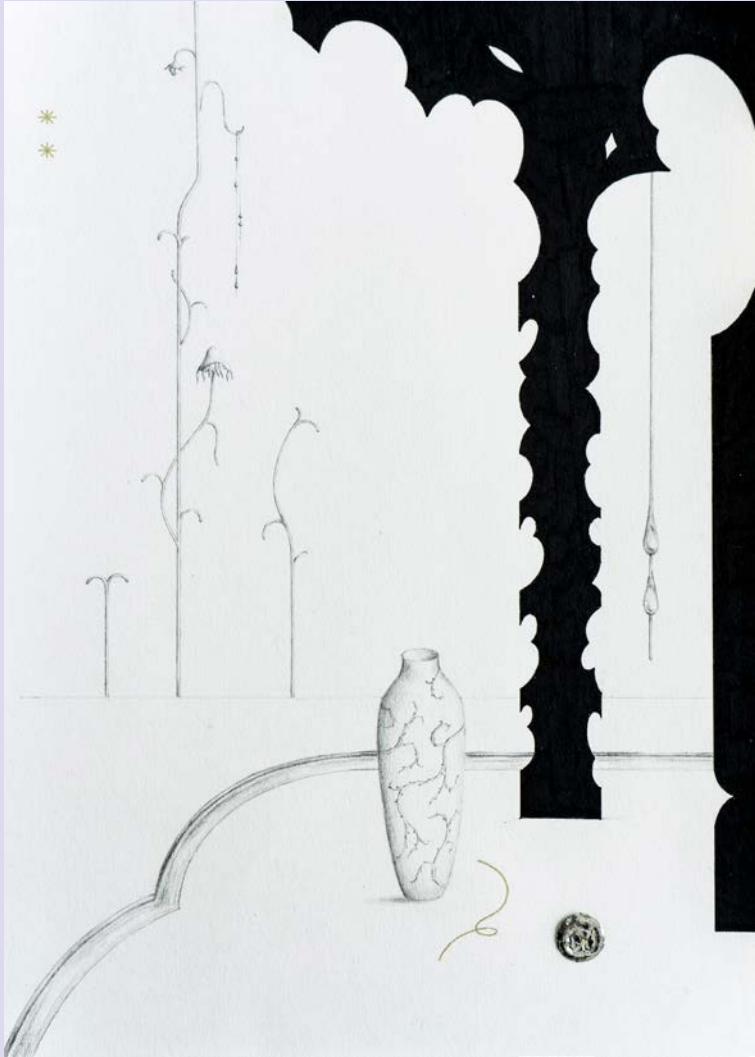




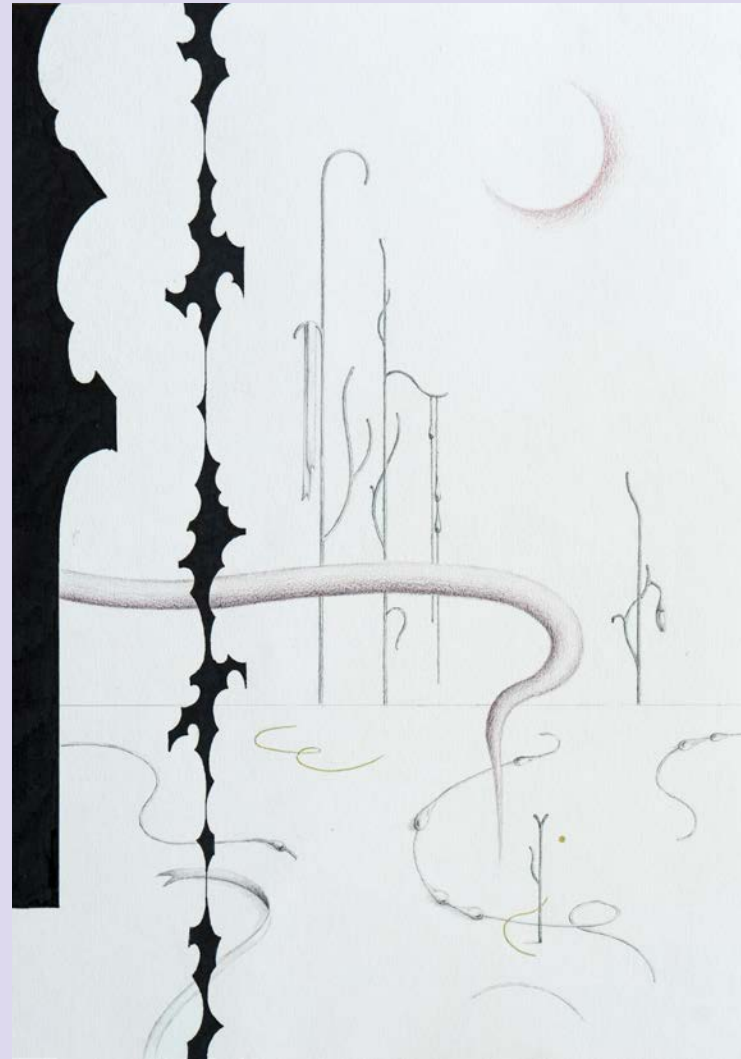
Fossil Ornaments, 2021  
Ink, graphite and coloured pencil on paper  
30 x 30 cm  
600 EUR



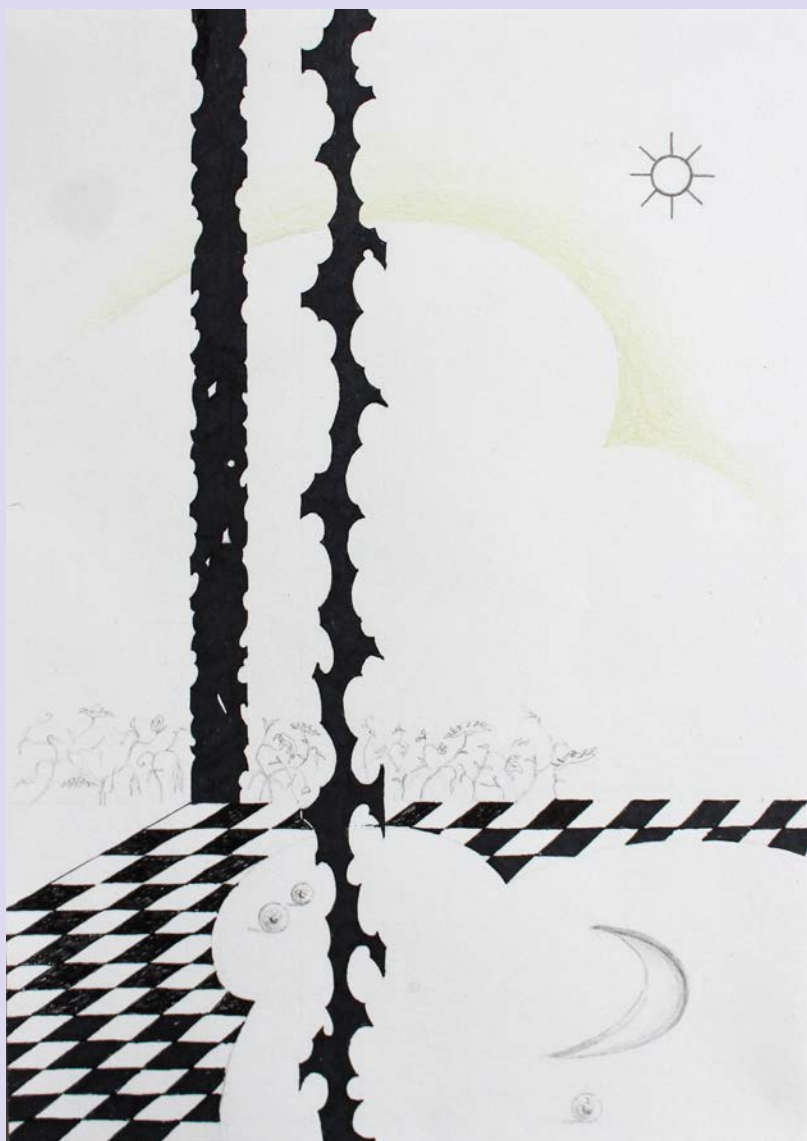




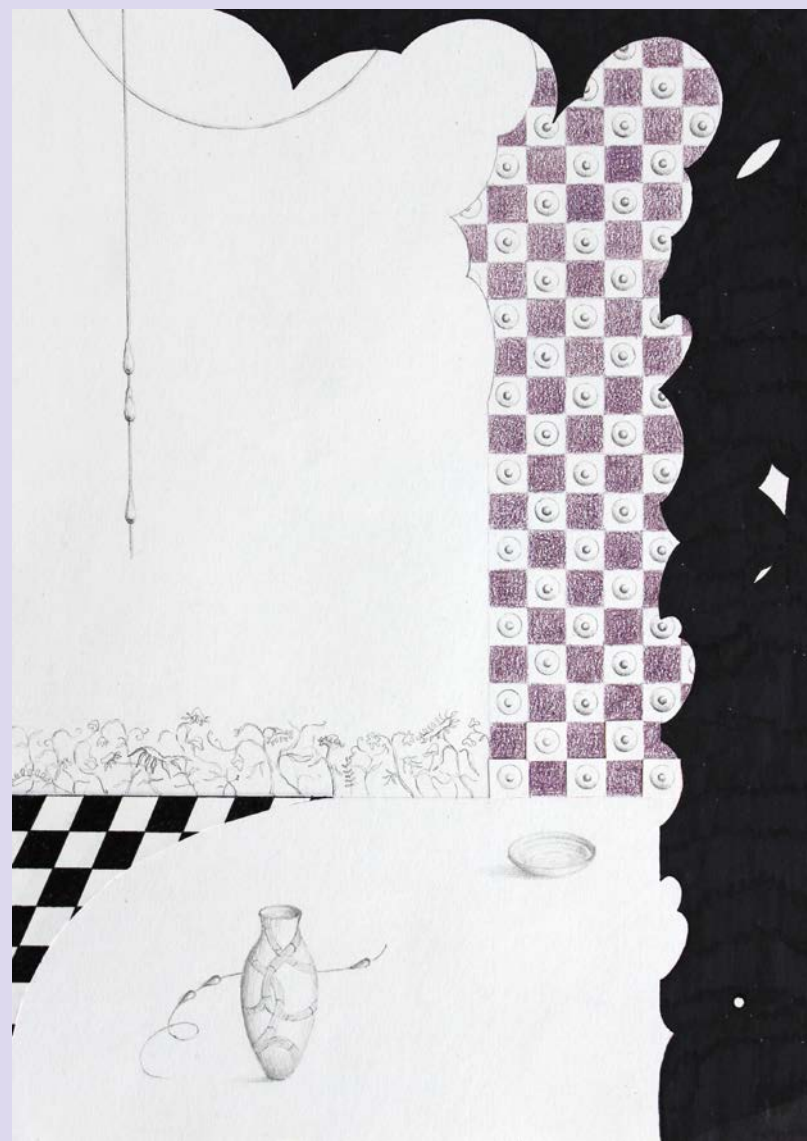
Black Silhouettes in the Landscape I, 2022  
Tin, ink, graphite and coloured pencil on paper  
27 × 19 cm  
600 EUR



Black Silhouettes in the Landscape II, 2022  
Ink, graphite and coloured pencil on paper  
27 × 19 cm  
700 EUR



Black Silhouettes with Glowing Green, 2022  
Ink, graphite and coloured pencil on paper  
21 × 15 cm  
600 EUR



Ornamental Landscape, 2022  
Ink, graphite and coloured pencil on paper  
21 × 15 cm  
600 EUR

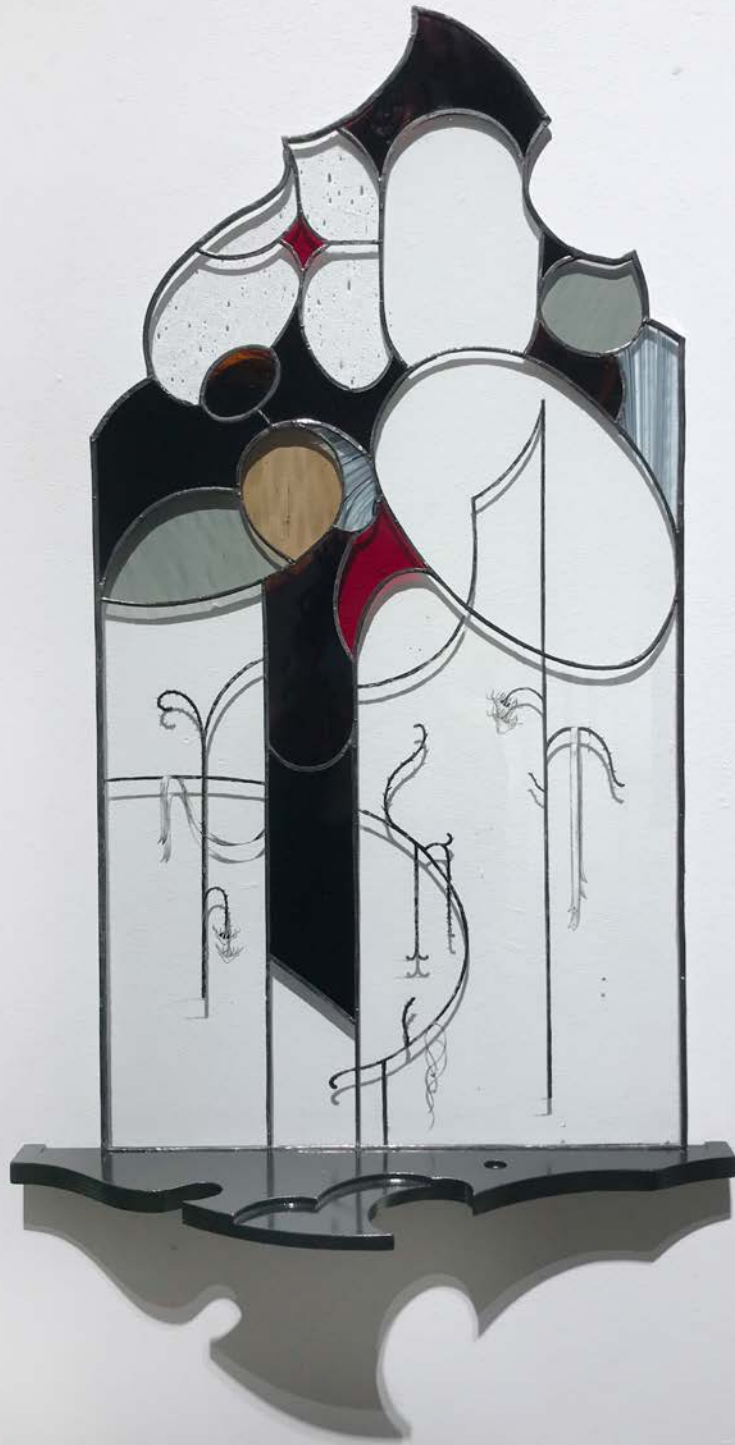




# Other works and projects

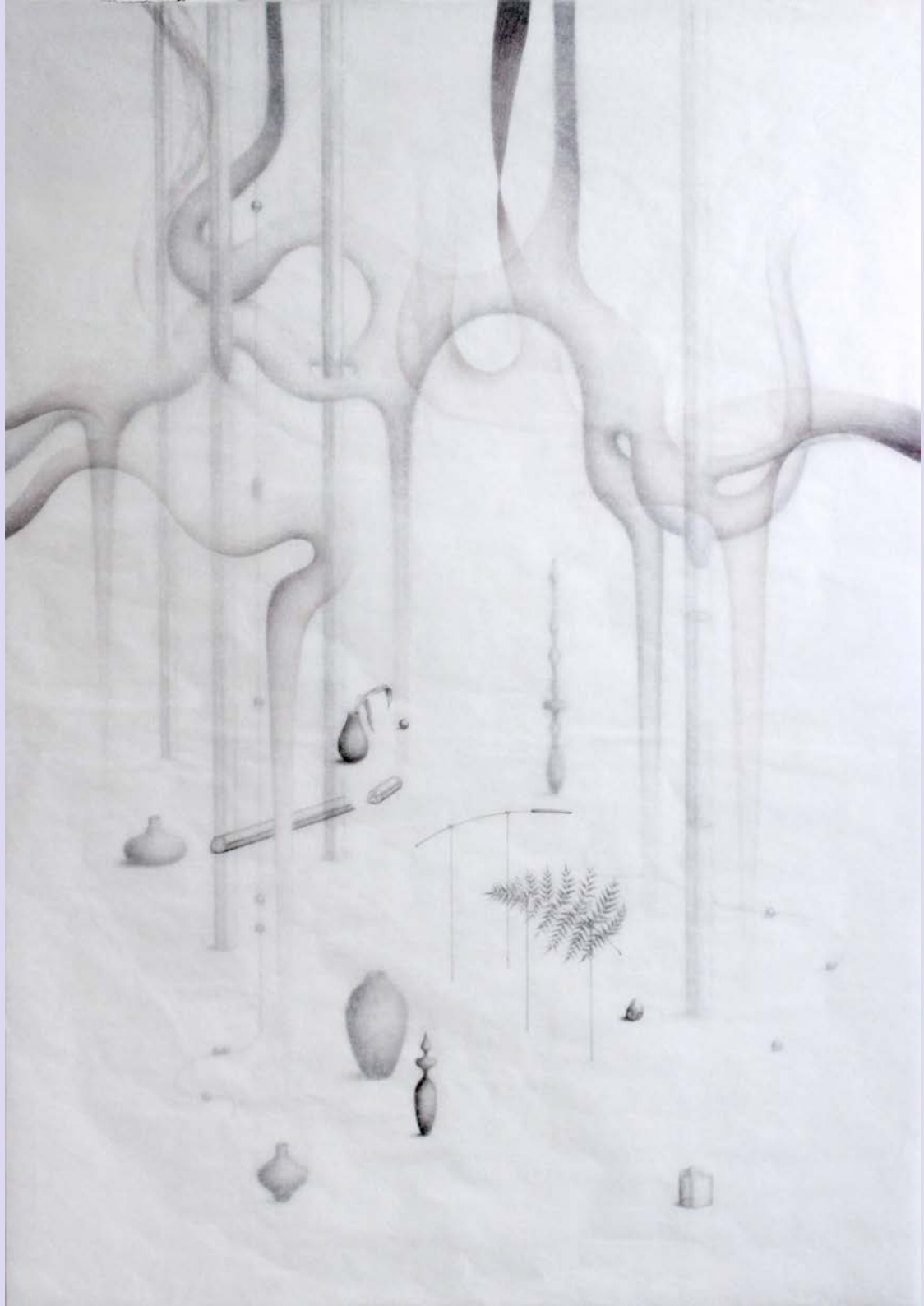
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Overarching Dusk, 2022  
Glass, tin (glass painting)  
60 × 42 cm  
Plywood, black paint, lacquer (shelf)  
1,5 × 47 × 13,5 cm  
3500 EUR

Glass Pillars and Veils, 2019  
Graphite and coloured pencil on silk paper  
100 × 75 cm  
1800 EUR





# Works from solo exhibition

## Prick of a Daisy

***Prick of a Daisy*** was an exhibition about rituals, objects, ornaments and anxieties that structure our everyday activities.

ARS Art Factory, Tallinn, Estonia  
29.9–16.10.2021

The pandemic-related quarantines have created a situation where interruptions in everyday practices make it impossible for people to define the flow of time and the emerging gaps in perceiving time cause anxiety. There is a lack of rituals that would help with structuring and creating time, interpersonal relationships and perceiving daily changes. Similarly to rituals, ornaments contextualise time as well. Things embellished by ornaments are elevated to the present moment of time while revealing more complex reference systems.

Exhibited artworks point out the rituals in daily life, reflecting how small everyday routine activities delineate time while creating moments of pause in it as well as helping to perceive changes taking place in the surrounding environment. For instance, there are motifs of capitula of the mutating plants as the result of Fukushima nuclear catastrophe – the artist has organised these to the patterns inspired by the plant ornaments characteristic to Art Nouveau. This is the way changes are happening around us, as a backdrop of our lives. At the same time, the seemingly romantic plant ornament has a certain threatening effect.



The second part of the exhibition included objects that direct our attention to the rituals in our daily lives. A simple box of candies has become an offertory where the viewer can stop for a moment and leave an offering to the nests of the box.







View from the exhibition  
Prick of a Daisy  
ARS project space, Tallinn, 2021  
Photo by Roman-Sten Tõnissoo





View from the exhibition  
Prick of a Daisy  
ARS project space, Tallinn, 2021  
Photo by Roman-Sten Tõnissoo



View from the exhibition  
Prick of a Daisy  
ARS project space, Tallinn, 2021  
Photo by Roman-Sten Tõnissoo



Prick of a Daisy, 2021  
Plywood, iron, brass, gold paint, glass,  
coloured pencil, graphite on paper, ribbons  
240 × 120 cm  
6000 EUR

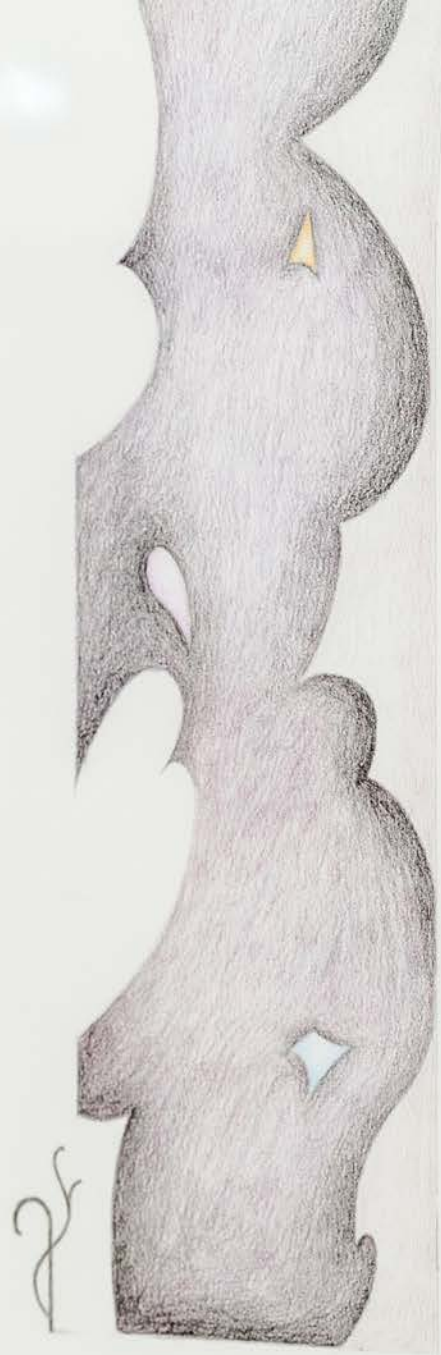






Patterns in the Evening Light, 2021  
Graphite and coloured pencil on paper,  
glass, tin (framed drawing)  
60 × 42 cm  
Plywood, black paint (shelf)  
1,5 × 47 × 13,5 cm  
1500 EUR









View from the exhibition  
Prick of a Daisy  
ARS project space, Tallinn, 2021  
Photo by Roman-Sten Tõnissoo





Clotting Moments, 2021  
Bronze, iron legs, coffee, milk, candy, 84 × 25 cm  
2500 EUR







## Works from a group exhibition

# Home of Good Thoughts

The corona crisis forced a lot of us to spend weeks stuck inside our homes. Being in a small and isolated space 24/7 became our reality, a tiny world of our own. Being confined made us anxious and the only way out was the computer screen or our imagination. In social media, jokes about holiday trips to the balcony, gourmet trips to the kitchen or spa-weekends in the bathroom circulated widely. The intimate and limited space became so familiar and so thoroughly felt that being in it acquired a new kind of depth. Just like we can travel in our minds, we can sit on our sofas and imagine that the flat is, indeed, our home town: the living room table is like a city square with busy family members around it, the square is framed by facades of various buildings, convenient roads lead to the residential suburb, restaurant, spa...



Kogo Gallery, Tartu, Estonia  
12.12.2020–30.1.2021  
Curated by Rael Artel

At the heart of the exhibition *Home of Good Thoughts* was an attempt to compare private interiors and public city space through active sculptural landmarks. Just like a monumental work brings ideas and moods to a city square, forms on a coffee table give rhythm to the atmosphere in the living room. Sculptural objects on shelves and on the mantelpiece greet passers-by and inform them of what is going on behind them, inside the shelf. With paintings there is no question of where to place them in the interior, three-dimensional objects, however, provide a surprising amount of space to play around with and think.



View from the exhibition  
Home of Good Thoughts  
Kogo Gallery, Tartu, 2020  
Photo by Madis Katz





View from the exhibition  
Home of Good Thoughts  
Kogo Gallery, Tartu, 2020  
Photo by Madis Katz





Encircling, 2020  
Bronze, organic material, size variable (each piece ~12 x 3 cm)  
3200 EUR







# Work from the art festival 7<sup>th</sup> Artishok Biennale

## Copy

Artishok Biennale has taken place since 2008. It is defined by an experimental exhibition format which connects art writers and artists on a shared platform and challenges their relationship during the working process. Artishok is an independent and informal collective, where the biennials' previous curators select their successors for the following edition.

Amid today's compulsive yearning for innovation, the curators' aim was to revive discussions on imitation, simulation and copying. "Could it be that blinded by originality and uniqueness, we have unjustly left aside the potential that lies in copying?" asked the curators.

Repetition and references, echoing and mirroring, satire and imitation - in one way or another, the body of work of all the participating artists relates to working with something that doesn't belong to them, something that is not obsessed with originality, or something that is intended to be duplicated. With this in mind, the artists were challenged to create new pieces for **COPY**.

Kai Art Center and Tallinn  
cityscape, Estonia  
18.11-6.12.2020  
Curated by Laura Linsi and  
Roland Reemaa







View from the art festival 7<sup>th</sup> Artishok Biennale  
Cityscape of Tallinn, 2020  
Photo by Roman-Sten Tõnissoo



A Thorny Enchantment from the Field, 2020  
Iron, led lights, wires, amber, glass beads  
81 × 137 × 30 cm  
3000 EUR









## Works from the solo exhibition **Beds and Ripples**

The exhibition featured drawings and installations based on unusual and disappearing materials, questions of preservation, and rituals of everyday life. At the centre of the gallery were liquids of different colours, textures and densities, which find new forms in installations at any given time. Thus, on the one hand, they are viewed as decorative elements in well-shaped nests and, on the other, as sculptures with their own mobility. Leather flakes, feathers, and other trimmings sculpted from the ceiling, resemble personal talismans and form a delicate spatial network. The exhibition was framed by landscapes of silk drawings, which deal with the subject of collecting and storing in the technique of scientific illustration, creating an ephemeral atmosphere.

Draakoni Gallery, Tallinn, Estonia  
5-21.9.2019



View from the exhibition Beds and Ripples  
Draakoni Gallery, Tallinn, 2019  
Photo by Sten Saarits





Beds, 2019  
Plywood, lacquer, iron, shampoo, bath salt  
60 × 240 × 164 cm  
4000 EUR









View from the exhibition Beds and Ripples  
Draakoni Gallery, Tallinn, 2019  
Photo by Sten Saarits





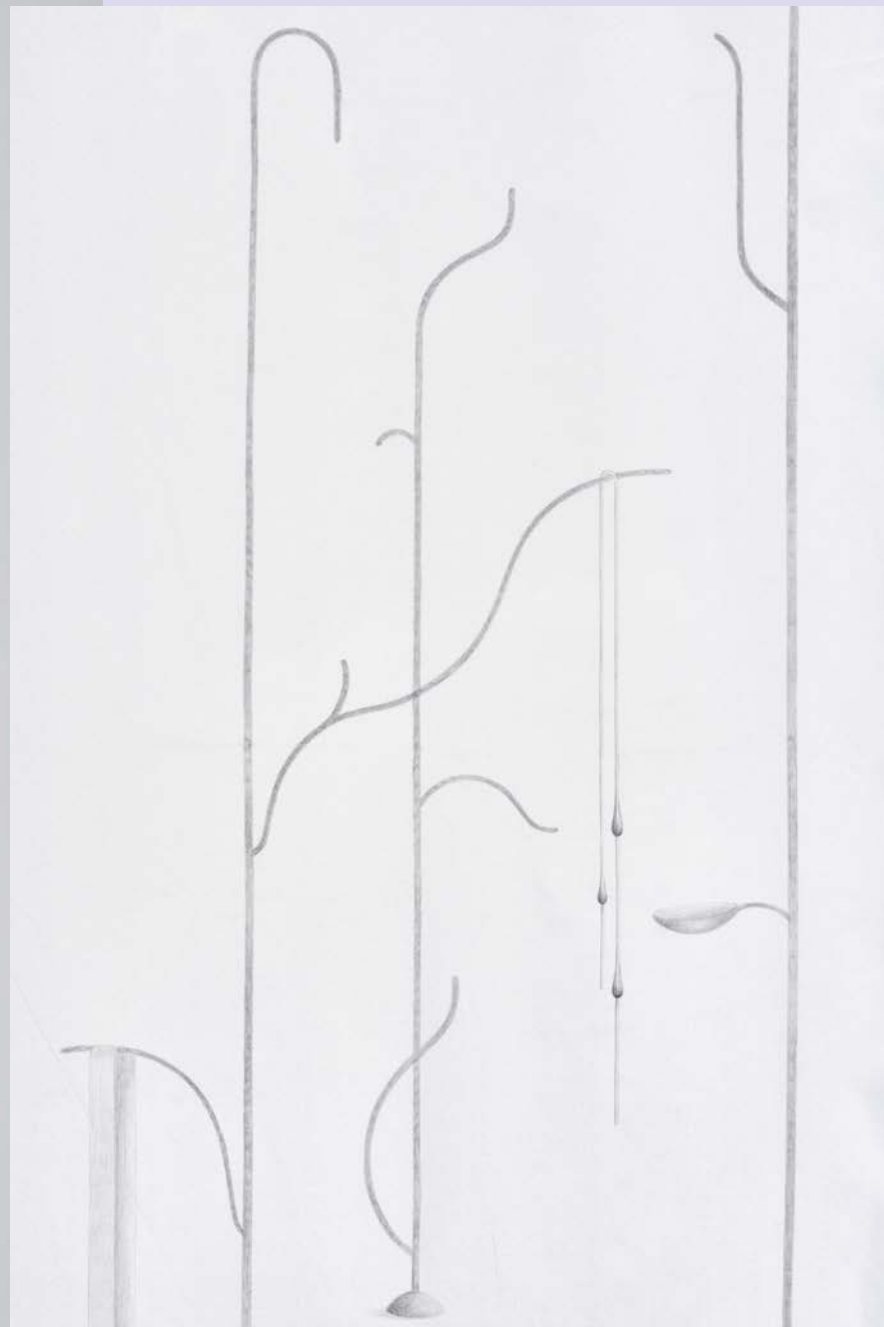
A Long Lustre I, 2019  
Coloured pencil, graphite on silk, metal frame  
88 × 210 cm  
2000 EUR







A Long Lustre II, 2019  
Graphite on silk, metal frame  
50 × 210 cm  
1500 EUR



View from the exhibition Beds and Ripples  
Draakoni Gallery, Tallinn, 2019  
Photo by Sten Saarits



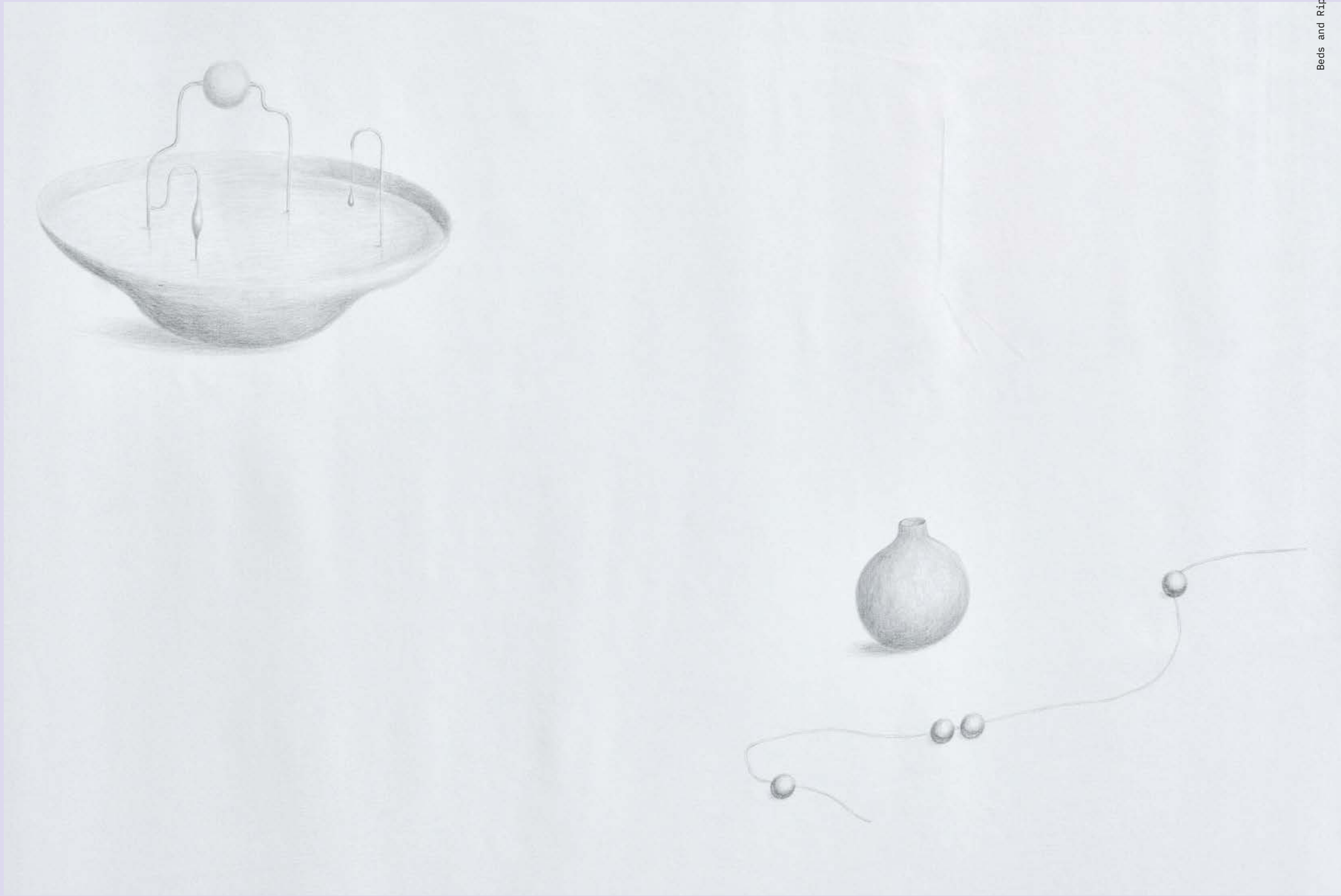


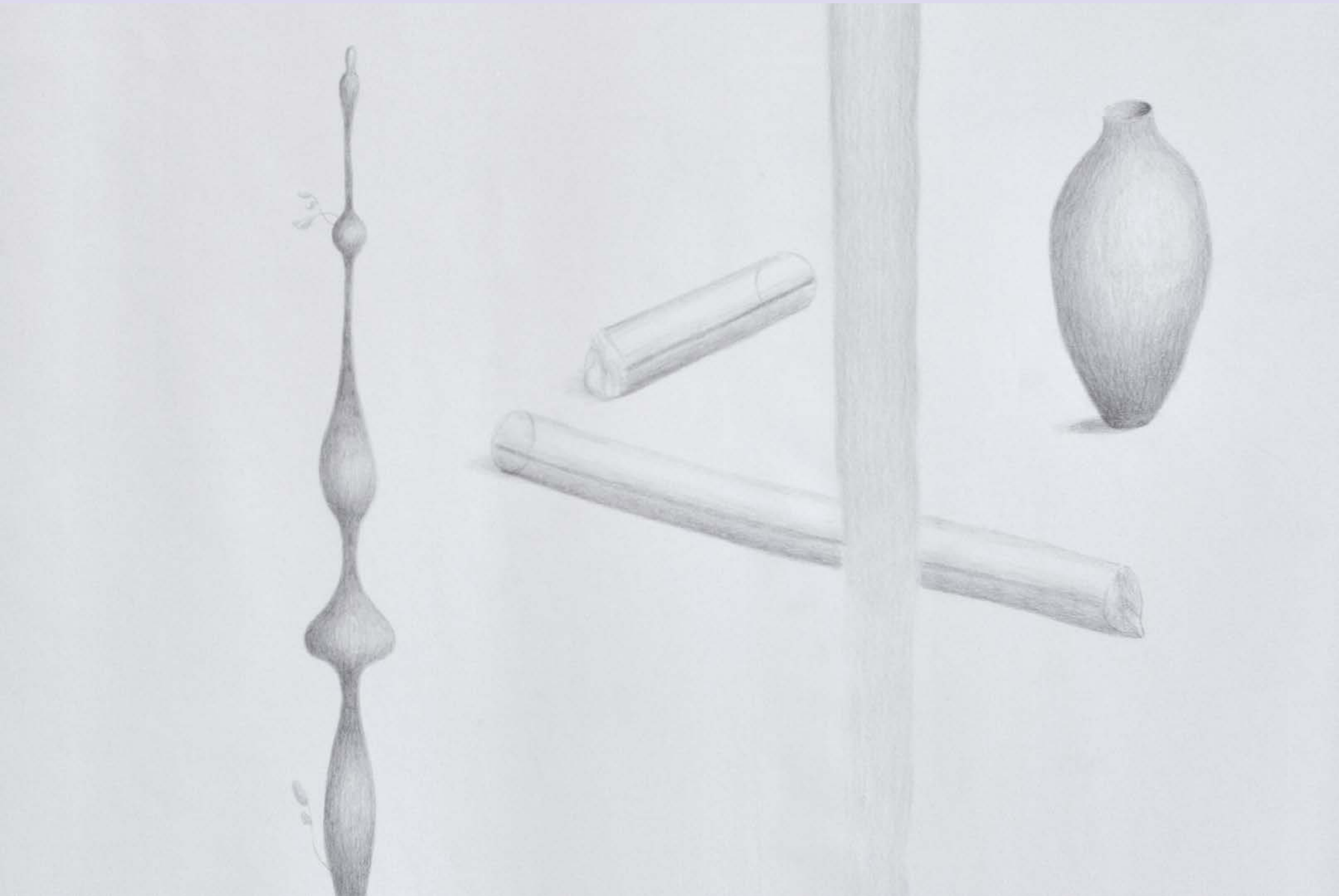


View from the exhibition  
Beds and Ripples  
Draakoni Gallery, Tallinn, 2019  
Photo by Sten Saarits



Ripple on the Field I, 2019  
Coloured pencil, graphite on silk, metal frame, 88 x 210 cm  
2000 EUR







Ripple on the Field II, 2019  
Coloured pencil, graphite on silk, metal frame, 80 × 210 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.

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

### Contact:

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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

[kogogallery.ee/en](https://kogogallery.ee/en)