

2015



2015



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Anu Vahtra  
**17,9°**  
2012  
Site-specific installation, framed pigment photo,  
70 × 105 cm, 30 fluorescent lamps  
Courtesy of the artist

A site-specific installation at the Contemporary Art Museum of Estonia, which takes advantage of the ramp attached to the building, descending at an angle of 17.9 degrees. The usually dark room is illuminated by 30 fluorescent lamps. A framed photograph hangs in the middle of the room with its back side facing the entrance. This encourages exhibition visitors to enter the room and walk down along a ramp to view the photo. The viewing experience is therefore made almost physical by the specific nature of the room. Originally created for the III Artishok Biennale in 2012 and reproduced for a group show entitled *Feeling Queezy?!* in 2014.

sadolin  
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## January

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Paco Ulman  
**In Tallinn: Sibulaküla/Tatari**  
2009  
Framed pigment photo, 50 × 80 cm  
Courtesy of the artist

Certain geographic points from the urban environment of Tallinn (green areas, street schemes, squares, junctions) have been selected out. Different human traces and movements are digitally gathered together into a singular time-space. Suddenly, there is a lot of people where it should be relatively empty. The space is the same, but the time is concentrated. The work is a part of a solo exhibition *In Tallinn* that took place at Hobusepea Gallery in 2009.

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Anu Vahtra  
**Illusion, Distorted Perspective, Lack of Balance, Other Dimension I**  
2014  
Site-specific installation, welded square tube  
Courtesy of the artist

The three-part work *Illusion, Distorted Perspective, Lack of Balance, Another Dimension* began in spring 2014 after finding a postcard in the bookshop of Tartu Art Museum. It depicted the exhibition building, the so-called Leaning House during the renovation works in 1982 when a massive support system was built on one side of the building. The first part of the work reconstructs these two support steel beams as seen on the postcard. The installation therefore brings the past into the present in a physical form. It refers to the history of the museum building and initiates a dialogue with its current status in the present day society. Created for a group show entitled *Archaeological Festival – a 2nd Hand History and Improbable Obsessions* in 2014.

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Laura Pöld  
**Two Patterns**  
2014  
Double-sided painting installation, 400 x 600 cm  
Courtesy of the artist

An installation consists of painted canvases that form a wall which can be viewed from both sides – as a seascape and as a park landscape. There is a portal in the middle of the wall and the artist is guiding the viewer through the scenery she has constructed in the gallery. The double-sided painting installation was first seen at a solo exhibition *Castle* at Vaal Gallery in 2014 and shown again slightly later in a different setting as a part of a solo exhibition *Ruins* at the Monumental Gallery of Tartu Art House. These two exhibitions dealt with two specific places that are significant to the artist. Firstly, the Schönbrunn Palace and the park in Vienna and secondly, Haljava manor and the former premises of von Stackelberg family in Harjumaa county.

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APRIL

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Laura Pöld  
**A Pathway to La Gloriette**  
2014  
Oil on veneer  
Courtesy of the artist

The painting belongs to the series of seven small-scale oil paintings on veneer entitled *Seven Walks in Schönbrunn*. These park landscapes, executed with thick brushstrokes on veneer plates, were born as a notional symbiosis of Vienna and Tallinn – two places where the artist currently resides. The artist used to take long walks, hoping to better fit into the new environment. She was curious to find out whether she could construct homely places and memories at an accelerated pace.

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Anu Vahtra  
**Untitled (Amsterdam)**  
2012  
Pigment photo, 90 x 60 cm  
Courtesy of the artist

A photograph, abstract in its form at first glance, actually portrays Amsterdam in 2012 by referring to visual signs of the city (such as the Dutch flag and the three crosses of St. Andrew on the coat of arms of the city as well as on its official logo). Is this the kind of art that office workers would make after receiving news of the next year's budget cuts? First published in the magazine *Graphic #24. The Subjective Tour Guide to Amsterdam*.

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Anu Vahtra  
**The Museum 2/5 Stairs**  
2014  
Pigment photo, 52 x 78 cm  
Courtesy of the artist

The photograph belongs to a series of five photos entitled "The Museum 1–5", each of which portrays one characteristic architectural element of the so-called Leaning House of the Tartu Art Museum. The series investigates the history of the museum building by mapping out those places that are commonly associated with the identity of Tartu Art Museum. First published in a book *Entry Points. Stories of the Leaning House*, which was released in parallel with the group exhibition *Archaeological Festival – a 2nd Hand History and Improbable Obsessions* in 2014.

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Laura Põld  
**Last Night a DJ Saved My Life**  
2014  
Site-specific installation, textile, veneer  
Courtesy of the artist

The installation which flirts with club culture is “the final chord” of a solo exhibition *The Night Your Mate Danced Like A Tree* that took place at Hobusepea Gallery in 2014. The pastel coloured draperies have fallen down by the end of the techno party, filling the room with “colour music”. The monotonous rhythmic soundtrack composed by Mihkel Maripuu is emitting from the speaker on a small stage-like object. Theatrical forms made out of veneer have been stacked into a coquettish composition on the gallery floor. Party over or beginning of afterparty?

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AUGUST

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Paco Ulman  
**mememe**  
2014  
Framed pigment photo, 100 × 100 cm  
Courtesy of the artist

How real is the reality of the space that is created digitally? How cosy can this 3D printed model of a sofa feel? The sofa that looks like the same as the one in the corner of the homely living room but which model's genesis is purely based on a binary code? The increasingly growing flows of zeroes and ones have become symbols of both information and oblivion in our world of post-digital revolution. Photo series *mememe* is a part of a solo exhibition of the same title that took place at Hobusepea Gallery in 2014.



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Paco Ulman  
**mememe**  
2014  
Framed pigment photo, 100 × 100 cm  
Courtesy of the artist

The work contemplates a space of everyday routine, including the objects and situations that belong to that space. This is the artist's personal environment seemingly marking the territory where familiar places and objects confirm that "we can feel good and at home here". Everything that we can find here is visually recognizable and feels "personal" when touching it. However, what would happen if we run all this through a 3D printer? The photo series *mememe* is a part of a solo exhibition of the same title that took place at Hobusepea Gallery in 2014.



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Paco Ulman  
**In Tallinn: Sikupilli**  
2009  
Framed pigment photo, 50 × 80 cm  
Courtesy of the artist

*In Tallinn* is a conceptual photo project about a certain urban environment. The core question here is: what would Tallinn look like if it would suddenly become a metropolis, a large city in a global sense? How would certain areas, streets, squares and junctions in Tallinn react when people unexpectedly “flooded” the city? Is it a mass demonstration? An unprecedented sales rally? A revolution marking the new world order? The work is a part of a solo exhibition *In Tallinn* that took place at Hobusepea Gallery in 2009.

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Laura Pöld  
(–)  
2014  
Installation (trees, a found black-and-white  
photo in a frame)  
Courtesy of the artist

The installation is made for a group show entitled *Excursion into the Green. Tartu 1860–2014* that took place at Tallinn Art Hall in 2014. The work is based on an old photograph which probably dates back to the turn of 19th and 20th centuries. People on this photographic image are seemingly occupied with logging. The artist has constructed an artificial forest where the viewer must “enter” in order to get a better glimpse of the photo. The old forest landscape is therefore made palpable and symbolically brought back to life.

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# CHANGING SPACES



## Laura PÕLD

Laura Pöld on kunstnik, kes töötab maalikunsti, objektikunsti, installatsiooni ja videoga. Elab ja töötab nii Tallinnas kui Viinis. Sündinud 1984. aastal Tallinnas. Esmalt õppis Eesti Kunstiakadeemias keraamikat ja seejärel maalikunsti Tartu Ülikoolis, mille lõpetas magistriskraadiga 2010. aastal. Eesti Kunstnike Liidu liige alates 2010. aastast ja Tartu Kunstnike Liidu liige alates 2011. aastast. Viinis esindab teda Ulrike Hrobsky galerii.

Kunstnikuna loob peamiselt ajutisi keskkondi, mis põhinevad maalikunsti erinevatel esteetilistel ja ajaloolistel aspektidel, viidates nii maailma igikestvale muutumisele. Tihtilugu kordub tema teoste kehendis küsimus – mis võiks olla 21. sajandi maastikumaa? Tema portfooliot iseloomustab ka julge eri materjalide ja tehnikate koostmõju, nagu näiteks maal, tekstiil, puit, leidobjektid, keraamika ja video.

### MAAL (JA INSTALLATSIOON) PAINTING (AND INSTALLATION)

Laura Pöld is a visual artist, working in the field of painting, object, installation and video. She is currently living and working both in Tallinn and in Vienna. Born in 1984 in Tallinn. She has studied ceramics at the Estonian Academy of Arts and painting at the University of Tartu where she graduated with a master's degree in 2010. She is a member of Estonian Artists' Association since 2010 and a member of Tartu Artists' Union since 2011. In Vienna she is represented by Galerie Ulrike Hrobsky.

As an artist she mainly creates temporary environments which are based on different aesthetic and historical aspects of painting, thus referring to an ever-changing world. The question "What could be the 21st century landscape painting?" often reoccurs in her body of works. Her portfolio is also characterized by a bold concurrence of different media and materials such as painting, textile, wood, found objects, ceramics and video.

## Paco ULMAN

Paco Ulman on Tallinnas elav ja töötav arhitekt ja fotokunstnik. Sündinud 1980. aastal Tallinnas. Alates 1999. aastast õppis arhitektuuri erialal Eesti Kunstiakadeemias, mille lõpetas magistriskraadiga 2008. aastal. Hetkeseisuga kuuluvad tema tähelepanuväärsemate isiknäituste hulka "Tallinnas" Hobusepea galeriis 2009. aastal, "Tallinn-Helsinki-Stockholm" Tallinna Linnagaleriis 2011. aastal ning "mememe" Hobusepea galeriis 2014. aastal. 2012. aastal oli ta kutsutud osalema kohalikkult noort kunsti esile tõstval III Artishoki biennaalil Eesti Kaasaegse Kunsti Muuseumis.

Oma kunstipraktikas tegeleb enamasti urbaansuse problemaatikaga, keskendudes isoleerituse ja võõrandatuse aspektidele kaasaja linnaruumis. Tema sageli digitaalselt manipuleeritud fotokaadrid kannavad endas kummalist "külm, aga ka soe" tunnetust, mis teiseb paratamatult ülestunnistuseks meid ümbritseva maailma muutumise kohta. Esindades kontseptuaalse arhitektuurfotograafia uusromantilist tiiba, on ta peaauslikult keskendunud uutele perspektiividele harjumuspärasel keskkonnas, ajutistele linnaväljadele, unustatud tänavatele ja linna äärealadele.

### (ARHITEKTUUR JA) FOTO (ARCHITECTURE AND) PHOTO

Paco Ulman is an architect and a photo artist who lives and works in Tallinn. Born in 1980 in Tallinn. He has studied architecture at the Estonian Academy of Arts since 1999 and graduated with a master's degree in 2008. His most noteworthy solo exhibitions up to date include "In Tallinn" at Hobusepea Gallery in 2009, "Tallinn-Helsinki-Stockholm" at Tallinn City Gallery in 2011 and "mememe" at Hobusepea Gallery in 2014. In 2012 he was invited to participate at the III Artishok Biennale – an event highlighting local young contemporary art – at the Contemporary Art Museum of Estonia.

In his artistic practice he mainly deals with problematics of urbanism, focusing on aspects of isolation and alienation in a contemporary cityscape. His often digitally manipulated photographic frames carry a strange "cold but warm" sensibility that inevitably transforms into a testimony about the changing world around us. Representing the new romantic side of conceptual architecture photography, he has mainly focused on new perspectives in the habitual environment, temporary cityscapes, forgotten streets and outskirts of the city.

## Anu VAHTRA

Anu Vahtra on kunstnik, kelle eelistatud meediumid on fotograafia ja suuremõõtmeline ruumiinstallatsioon. Sündinud 1982. aastal Tallinnas, kus peamiselt elab ja töötab praegugi. Õppinud fotograafiat aastatel 2002–2005 Eesti Kunstiakadeemias ja 2005–2007 Gerrit Rietveldi Akadeemias. 2012. aastal oli ta kutsutud osalema III Artishoki biennaalil Eesti Kaasaegse Kunsti Muuseumis, kus teostas kohakindla installatsiooni "17,9°", mis on tänaseni üks tema kiidetumaid projekte. 2014. aastal ehitas Tartu Kunstimuuseumi nn viltusele majale kohakindla installatsiooni "Illusioon, moonutatud perspektiiv, tasakaalu puudumine, teine dimensioon I", mis tegeles maja ajalooga ja muutuvate tähendustega tänapäeva maailmas.

Oma teostes põimib oskuslikult teravat ruumitaju klassikalisele kontseptuaalsele fotograafiale omase esteetikaga.

### (FOTOGRAAFIA JA) INSTALLATSIOON (PHOTOGRAPHY AND) INSTALLATION

Anu Vahtra is an artist whose preferred mediums are photography and large-scale installation art. Born in 1982 in Tallinn where she mainly lives and works also today. From 2002 to 2005 she studied photography at the Estonian Academy of Arts and from 2005 to 2007 at Gerrit Rietveld Academy. In 2012 she was invited to participate at the III Artishok Biennale at the Contemporary Art Museum of Estonia where she built up a site-specific installation "17,9°" – one of her most renowned works even today. In 2014 she built a site-specific installation "Illusion, Distorted Perspective, Lack of Balance, Other Dimension I" for the the so-called Leaning House of the Tartu Art Museum, which dealt with the history of the building and the changing meanings of today's world.

In her works she skilfully combines her sharp sense of space with an aesthetic exemplary of classical conceptual photography.