

CONTEMPORARY ART FROM ESTONIA

28 June – 26 October 2018



EUROPEAN CENTRAL BANK

EUROSYSTEM

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Foreword

Ardo Hansson

Introduction

Mario Draghi and Benoît Cœuré

Thoughts on home Writing from Tallinn to Frankfurt

Kati Ilves

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Foreword

The Republic of Estonia is celebrating its 100th anniversary this year, as the republic was first declared on 24 February 1918. Many different cultures and peoples have passed across the relatively small territory of our state during the centuries, and all have left their traces in some form or another. The twists of history are an eternal subject for artists and writers, and although our country is small in its population, it is great and rich in its art, literature and culture. These recount the story of our people and so help to tell it to the wider world.

We are proud to be able to say that art in Estonia continues to develop in many ways. The range of exhibitions at home and the international efforts of Estonian artists and curators shape the contemporary face of Estonian art. It should also be noted that Estonia has had a national pavilion at the Venice Biennale since 1997, one of the great events of cultural affairs and the oldest and best-known of art exhibitions. We are truly proud of our art and of our artists!

Creating, collecting and preserving art is so much more for a small country like Estonia than simply entertainment or a hobby; it is vital as a way of preserving our identity. It is wonderful to see alongside the art museums in Estonia art collectors, galleries and centres of development that give such importance to promoting and presenting art by organising exhibitions and publishing catalogues and books. This is how art comes to the public and becomes a part of our everyday life.

Many central banks around the world are engaged in collecting and displaying their national art. Eesti Pank, which started its collection before the Second World War, is no exception. The art collection of the bank was started in the mid-1930s after the recovery from the economic crash, but that collection met a sad end as war and occupation dispersed it, and it is not known where a lot of it ended up.

When independence was restored and Eesti Pank was re-established, the tradition of collecting Estonian art resumed, and there are now 134 works in the collection. The much-loved greats of Estonian art are represented in the collection including Konrad Mägi, Kristjan Raud, Günther Reindorff, Adamson-Eric, Elmar Kits and Johannes Võerahansu of the Pallas school, and many others. There are also more recent artists who are already considered greats such as Peeter Mudist, Tiit Pääsuke, Rein Tammik and Leonhard Lapin. Eesti Pank has awarded a prize at three Tallinn Print Triennials and has staged exhibitions by numerous Estonian artists in its main building. Eesti Pank is no longer active in

the market for buying art, but the works we already have are used to decorate the bank's office spaces. In this way we make sure that our valuable national art remains visible and present for the staff of and visitors to the central bank.

Art is important for us and we are glad to be able to work with the European Central Bank to present contemporary Estonian art in the heart of Europe. The main building of the European Central bank is an exceptionally proud and special place for Estonian art to be displayed. We hope that the exhibition will provide food for thought and the joy of discovery to those who work in the building and to their guests and will give a good picture of the themes and colours of Estonian art. The artists in the exhibition have already left deep and distinctive traces in the history of art in Estonia and several of them have also caught the eye at international exhibitions. A case in point is Katja Novitskova, who is from Tallinn but lives in Berlin and Amsterdam, and who represented Estonia at the last Venice Biennale. Her work has been shown in prominent art institutes around the world, including the New York Museum of Modern Art, and it is also a part of the exhibition here.

We wish success to all our artists in their mission to create works that explore, dissect and reflect the world around us. On behalf of Eesti Pank, I thank the European Central Bank sincerely for the chance to present contemporary Estonian art in the heart of Europe's financial centre.

Ardo Hansson
Governor of Eesti Pank

Introduction

Each art exhibition in the ECB's annual series entitled "Contemporary art from the Member States of the European Union" sets its own unique tone in showcasing the exhibiting country's range of artistic output and highlighting some of the key ideas informing the current artistic discourse. So it is with a sense of keen anticipation as well as great pleasure that we welcome the launch of the 21st exhibition in the series in the ECB's main building in Frankfurt. The art display is deliberately staggered across the ground floor of the Grossmarkthalle so as to offer an intriguing exhibition path through the spatial ambience.

It is a fitting time to present art from Estonia, as the country is celebrating its one hundredth anniversary of independence this year. The centenary celebrations are being reflected on a cultural level by a raft of major exhibitions across the Baltic region, such as the Riga International Biennial of Contemporary Art and the 13th Baltic Triennial which, after being staged for 40 years in Lithuania, is now taking place simultaneously in all three Baltic States. We are pleased to be able to show in Frankfurt, in cooperation with Eesti Pank, the Estonian central bank, over 50 works created by 14 artists and artist groups that will familiarise our colleagues, visitors and the general public with Estonian artistic commentaries on topical issues.

Estonian artists today embrace a global world that was inconceivable 28 years ago when the "Iron Curtain" fell. Most of the participating artists were born in the 1980s, grew up in the 1990s and so experienced both the Soviet system and the restoration of national independence while they were still children. Estonia, which joined the European Union in 2004 and adopted the euro in January 2011, is a respected and esteemed member of the European Union and one that deeply cherishes its democratic freedom following decades of occupation.

This chequered history gives Estonian artists a special take on political and ideological situations and on socio-political themes such as nationalism, capitalism or the role of women – not least in tracing the changeover from a communist society to western liberalism. This includes scrutinising everyday phenomena such as commercial advertising or the social and cultural role of architecture, e.g. in the changing housing market. Thus when independence gave Estonians new lifestyle options, a preference for a single-family home expressed not only a rejection of Soviet-style prefabricated apartment blocks but also a desire for a larger independent personal space that had not existed

previously. We see this in Flo Kasearu's practice, which deals with questions of identity and belonging. Her work revolves around her own home, which serves both as a dwelling and as her "house museum". The building was formerly owned by her grandparents, was then confiscated by the communist regime and subsequently returned to her family after Estonia regained its sovereignty.

The nexus between the public and private spheres is a central notion not only in Estonian contemporary art in the context of the post-Soviet transition but also in the general debate on the respective benefits of data protection and information-sharing. Some 25 years ago, Estonia defined one of its main aims as building an information society. Since then the country has established itself as one of the most highly digitised societies in the world. For example, it introduced electronic tax filing in 2000 and was the first nation to provide nationwide internet voting in 2005. Some of the participating artists embrace on an artistic level the advantages of this e-revolution while critically addressing the challenges. For instance, the work of both Katja Novitskova and Taavi Suisalu employs the semiotics of images taken not by humans but by machines such as satellites, which were initially used for military or research purposes but now impinge on our personal intimacy via services such as mobile phone tracking. Several of the artists taking part in the exhibition seek to explore the world of modern visual and image culture and to reassess the relationship between object and representation or image-taker and beholder. The subject of digitisation and its impact on present-day culture and our future is addressed by a "post-internet" group of artists, be it in the medium of painting, sculpture or installation.

Some of the participating artists take a macro view of today's globalised world with its chances and risks, examining such seminal ideas as the earth's Anthropocene transformation and future archaeological outcomes, while others take a micro look at the human level, spotlighting the individual's immediate environment and his/her perception of and interaction with it. Examples of the latter are works featuring the medium of photography with a special sensitivity to light and space as well as paintings that heighten the viewer's awareness of colour. Another group of artists create installations involving ceramics and other materials with a view to generating charged atmospheres.

A hallmark of our exhibition series is that we commission one artist to create a site-specific project. This year's choice fell on Krista Mölder, a photographer. She spent several days on the ECB premises

in order to develop her concept. The artist studied geography and works as a cartographer, and it often seems that in her photos she disorientates the viewer by introducing disconnects and leaving room for the emptiness that is often not perceived consciously – an enriching approach in the setting of the ECB's sprawling main building.

The ECB art collection has grown over the last 21 years through acquisitions from the exhibition series. Choosing the new acquisitions is one of the key tasks of the ECB Art Committee, which comprises up to ten dedicated members of staff together with its chairman the Director General Administration. For the past six years we two patrons have watched the collection grow and have noted with great satisfaction that both the annual art exhibitions and the ECB's art collection, with its specific focus on the European vision and the motto of "unity in diversity", have invariably been well received by staff and visitors alike.

We would like to warmly thank everyone who helped to make this exhibition happen. Our thanks go first of all to the exhibiting artists whose creations and ideas shape this year's exhibition, to the supporting galleries and to the lenders. We are most grateful, too, to the ECB Art Committee under its chairman Werner Studener, to the curator Britta von Campenhausen and to all those involved in creating the exhibition and producing the catalogue. We owe a particular debt of gratitude to Ardo Hansson, Governor of Eesti Pank, and his colleagues for their most cordial cooperation. It is gratifying to see the day-to-day collaboration within the European System of Central Banks expressed additionally as a valuable cultural exchange. We wish the exhibition numerous visitors and hope that they will be both fascinated by the insights into contemporary Estonian art that they gain and inspired by the new perceptions and ideas that they encounter.

The patrons of the Art Committee:

Mario Draghi
President of the ECB

Benoît Cœuré
Member of the Executive Board of the ECB

Thoughts on home

Writing from Tallinn to Frankfurt

Since regaining its independence in 1991, Estonia has undergone a series of changes and developments across the political landscape that have resonated strongly in the society and left their impacts on arts and culture. For almost three decades, the young state has been confronted with issues that have shaken its core democratic values, as Estonia has questioned its identity and position within its rather complex geopolitical location. In recent years, there have been strong public debates over the cohabitation law that would allow same-sex unions and, as elsewhere in Europe, over the recent refugee crises. These issues have been approached by different groups of people and have, among other things, been instrumental in allowing extremist ideas to surface. The aforementioned topics have also been addressed by artists, both through their practices and in the form of activism.

Within the much smaller art circle, the recently addressed key issues have been more or less about the developments in the local field, of which the most passionate debate has been over artist fees and subsidising culture in general. To understand the current debate, it is fruitful to acknowledge how the situation has progressed through history: along with the collapse of the political regime, the conventional art system of the former Soviet Union, which provided artists with direct state commissions, broke down as well, leaving artists without their habitual incomes or exhibition opportunities. After the first chaotic years, the Cultural Endowment of Estonia was established in 1994 to distribute funds collected from alcohol and tobacco taxes to support cultural production. It still actively serves as the main subsidiser of visual arts in Estonia, supporting various fields of culture and allowing smaller initiatives to emerge. Among the events that have had critical impacts on the art field was the establishment of the local branch of the George Soros Foundation in Tallinn in 1992. Although the foundation left Estonia at the end of the 1990s, it managed to channel a notable amount of money into contemporary art production and lifted such Estonian artists as Ene-Liis Semper, Jaan Toomik and others into the international arena. The successor of this initiative, the Center for Contemporary Arts, Estonia (CCA), is still active today, serving as the main mediator between the local scene and foreign professionals; it has also been responsible for organising the Estonian Pavilion at the Venice Biennale since 1997. More concentrated on taking Estonian art and artists abroad (especially to art fairs and festivals), the Estonian Contemporary Art Development Center (ECADC) was initiated in 2012, and has since then actively operated in Europe, Asia and the US, where it oversaw the Estonian focus at the last Performa Biennial in November 2017. One of the most radical and far-reaching developments has been the writer and artist salaries project, which was launched in 2016 by the Estonian Ministry of

Culture. The idea behind the initiative was to annually provide three to six artistically outstanding figures with up to three years of average monthly incomes and to grant them all social benefits. The project has run for three years now and the artists Marge Monko, Flo Kasearu, Kris Lemsalu, Marko Mäetamm, Kaido Ole and others have been selected for the programme.

On an institutional level, and having a broader impact on culture in general, the KUMU Art Museum – the largest of the five branches of the Art Museum of Estonia – has played a key role since its opening in 2006. Besides rooting the idea of a curated exhibition programme more clearly and visibly in the local soil, it has also provided the local art community with contemporary facilities and equipment for conserving and preserving art. The Art Museum of Estonia has the largest collection of Estonian art in the world, with the second largest belonging to Tartmus (the Tartu Art Museum). Although the art market is growing, these two museums make most of the acquisitions, thus shaping our values and participating indirectly in art history writing. In addition to these two state-funded museums, in late 2006 the Estonian Contemporary Art Museum (EKKM) was founded in the premises of the former heating plant. First run as a small initiative by a group of friends with common interests in a squatted place, it has now become one of the most prominent venues, accommodating a curated exhibition programme, along with the Köler Prize, a local art award, similar to and inspired by the legendary Turner Prize in the UK. The Tallinn Art Hall and the galleries organised by the Estonian Artists' Association (EAA) reshape art daily: the number of solo and group shows is high only in Tallinn, but there are several other institutions and centres all around the country: mainly in Tartu and Pärnu, but also in smaller towns, including Narva, Haapsalu and Võru.

Visual art is prominently taught in Tallinn at the Estonian Academy of Arts. The Tartu Art College, which offers higher education in the field of applied arts, has over the course of time produced a number of notable artists. As of 2018, there is another development to consider: the first generation of artists, curators, designers and other cultural agents who have received their education or training outside of Estonia have returned and are actively reshaping the field. This has been witnessed on both institutional and non-institutional levels: there has been a generational shift in most of the art institutions, along with a rise in professionally organised self-initiatives, such as Lagemik publishing and its book store. Since its launch in 2010, this initiative has raised the level of publishing art books, as well as broadening the reach of international art journals across the local scene. It is also the first

publishing initiative in Estonia to work closely with artists and curators on material; it sees its future path as including international art book fairs and global distribution.

Considering that the local art scene is rather small, especially compared to other countries, its complexity and diverse representation of themes and media may surprise outsiders. Although the selection for the current exhibition is mostly a concise display of mid-career and emerging artists from Estonia, there is a diversity of artistic voices and practices. In terms of media, the broadest section includes artists who paint or have drawn inspiration from painting in their practices. Painting has recently been much discussed and exhibited and, as a medium, it has undergone several notable developments. It has progressed a lot from its two-dimensional origins, shifting more and more to a spatial practice. Merike Estna, Kristi Kongi and Laura Pöld have been the key figures defining these new tendencies. They have all shifted towards installation and mainly paint off canvases. Estna combines textiles, videos and objects, while Kongi works more with light and colour schemes within a specific architectural context. Pöld has recently started using textile as a central material in her practice, while also working with ceramics and sculptural ready-made forms, such as furniture. Intriguing additions to these three emerging artists are Kaido Ole and Marko Mäetamm: well-established artists who have long been connected to the Estonian Academy of Arts and whose impact on the younger generation of artists has been substantial. Ole is the most conventional painter of those whose works are shown at the current exhibition. His large-scale paintings are often still lifes, depicting both obscure and ordinary scenes. Ole represented Estonia at the 50th Venice Biennale in 2003 together with Marko Mäetamm, with a project featuring the fictional protagonist John Smith. Mäetamm, whose oeuvre has been largely defined by an autobiographical approach combined with dark humour, participated again in the 52nd Venice Biennale in 2007. Works of both Ole and Mäetamm that are displayed here are from recent years, showing clearly where they are artistically at the moment.

As with painting, the site-specific approach is also somewhat dominant in camera-based art, such as photography. It was intriguing to learn that Krista Mölder, a photography artist who has used architectural landscapes as a premise in her many works, has been commissioned to produce a new, site-specific project for the exhibition. Mölder is an intuitive observer and is poetically engaged; her works unravel space with a great sense of detail, ideally suited to a building as inaccessible as this one.

Paul Kuimet also works with architecture, as he documents monumental art from the Soviet era in his project "Notes on Space". Sigrid Viir captures the uncanniness of everyday objects, amplifying their strangeness by shaping them into forms that are difficult to define.

Following the logic of advertising, Marge Monko has made a series of photographs depicting luxury goods, such as watches, to emphasise gender representation. Also drawing on the history of window displays, she deals with how modern consumerist desires have been constructed. With some similarities to Monko, Lemsalu often focuses on gender and body issues. Her sculpture "Car2Go" resembles a hybrid object or animal that stands like a stranger in a gallery space ready to accept glances and questions from other strangers.

Such artists as Kristina Õllek, Taavi Suisalu and Katja Novitskova all in their own ways navigate through the post-digital or post-technological realm. Where Novitskova has recently moved towards more speculative visions and often envisions the world without a dominating human impact, which was also the core of her project "If Only You Could See What I've Seen with Your Eyes" at the last Venice Biennale, Õllek is more interested in how space and perception come together under rapidly developing and highly manipulative technology. Suisalu allows the viewer to fantasise about a future where our current situation expressed as data finally rests within a beautiful digital fossil.

Recently, there have been a few shows that display art from Estonia and the Baltics or have addressed Estonia on its 100th anniversary. All of these exhibitions have managed to highlight different aspects of the current state of things, commenting either on the after-effects of the turbulent 1990s or digging even deeper into the cultural consciousness of the present. As it is always very difficult to say everything about a subject, I was relieved to learn that this show was not about making a definitive statement, but rather displaying one (foreign curator's) view of our current art affairs. Of course, a lot has been left out and there are also more themes to cover than is possible in one exhibition or one essay. There's more to witness, research and experience, and I hope this exhibition will lead to further adventures in this area.

Kati Ilves, curator at the KUMU Art Museum in Tallinn

Contemporary art

from Estonia

Merike Estna

Flo Kasearu

Kristi Kongi

Paul Kuimet

Kris Lemsalu

Marko Mäetamm

Marge Monko

Krista Mölder

Katja Novitskova

Kaido Ole

Kristina Õllek & Kert Viiart

Laura Põld

Taavi Suisalu

Sigrid Viir

Merike Estna



Born in Tallinn, 1980.

Lives and works in Tallinn.

Merike Estna has been active in the Estonian art scene since the early 2000s, first participating in the informal Academia Non-Grata performance scene, and later acquiring a BA in Painting and attending Interdisciplinary Arts MA classes at the Estonian Academy of Arts. Following her studies at home, Estna relocated to London in 2007, where she studied at Goldsmiths College and completed an MFA Master's Degree in Art Practice in 2009.

Estna's early works were characterised by their dark mood, subdued and heavy colours, and narratives infused by an idiosyncratic kind of humour. Childhood scenes, sexually explicit

portraits of both men and women interchanged with landscapes and seascapes. From the beginning, the artist's ever-present abundant use of paint pointed to her interest in the physical substance of painting. After graduating from Goldsmiths, Estna abandoned her narrative approach and refocused on the actual painting process itself. Her colour palette shifted towards lighter pale pastels – blues, pinks and yellows – which she blends and weaves into rhythmic, meandering, swirling patterns. While Estna initially applied this approach to canvases, she later gradually extended her reach by daubing clothes, objects and entire spaces with cotton-wool colours. In this way she progressively widened and deepened her exploration of colour and the act of painting while further probing the possibilities of experiencing and looking at painting in an expanded environment.



Loose ends, not so loose ends, no ends + trapped in with a broken glove, 2018

Acrylic on canvas, 61 x 46 cm

Flo Kasearu



Born in Pärnu, 1985.

Lives and works in Tallinn.

Flo Kasearu studied Painting and Photography at the Estonian Academy of Arts and Multimedia at Universität der Künste Berlin in Rebecca Horn's studio.

Kasearu's earliest performances, which she conceived during her studies, addressed the themes of tradition, national identity and the academic environment of art schools. Her subsequent projects dealt with local political and ideological contexts, with

the artist often preferring to work and exhibit outside of the white-cube gallery set-up. Thus Kasearu has shown works in various public spaces, for example in her Tallinn home, which she transformed into an eponymous house museum (Flo Kasearu House Museum, 2013-ongoing), or a women's shelter ("Festival of the Shelter", Pärnu women's shelter, 2018). An exhibition at the museum of Estonian poet Lydia Koidula, Tallinn, is upcoming in 2018.



Uprising III, 2015
Mixed media, 52 x 73 cm

Kristi Kongi



Born in Tallinn, 1985.

Lives and works in Tallinn.

In her work Kristi Kongi attempts to conceptualise colour and light through various means. Her 2017 exhibition "Aberration. Exercises with Light and Shadow", from which the artworks exhibited at the ECB stem, was born out of a research trip to Mexico City. The thematic idea of aberration derives from the artist's personal itinerant mobility as she contemplated her surroundings, which in turn influenced the images she took of the locations she visited and viewed.

While roaming around the city with a camera, the artist sought to freeze fleeting moments photographically. The play of light and its ever-shifting

perspectives were the trigger that prompted Kongi to develop and realise the exhibition. She took many of the pictures whilst on the move from a taxi window in an effort to capture the cascading and kaleidoscopic interaction of light and shade. The images, taken as they were from a speeding vehicle, were often blurry, and the artist decided to exploit this phenomenon as a starting point for creating the installation.

Each painting relates to a specific place. Accordingly, the details and colours reference and recall the individual places where the pictures were taken. This flashing array of bright colours creates a dazzling, mesmerising sensation. The final product is an integral installation with oil paintings on canvas at its centre. Kongi's paintings can be understood as visual reflections and memories that seek paradoxically to permanently record the transient evanescence of light.



*The magenta broke us completely.
Even the longing was gone., 2017*
Oil on canvas, 120 x 130 cm

Paul Kuimet



Born in Tallinn, 1984.

Lives and works in Tallinn.

“Notes on Space” is a series of photographs that gives an overview of art in public space in Estonia before the “One Percentage Law” reintroduced state funding for public artworks in 2011. The series focuses on the Soviet-era “synthesis of the arts”, which sought to embellish public architecture, and the ensuing fate of the works in the working-class canteens, houses of culture and apartment buildings under post-Soviet capitalism. The images were originally photographed for the book “Notes on Space. Monumental Painting in Estonia 1947–2012” (Estonian edition published in 2012; English edition in 2017) compiled and edited by Gregor Taul, but they have subsequently been presented in

different contexts, constellations and media. For example, the latest presentation of the images took place as public billboards in the German city of Kassel. The display at the ECB is the first time since 2013 that all the 38 silver gelatin prints are being exhibited together.

Paul Kuimet is a Tallinn-based artist who works with photographic installations and 16 mm films, the subject matter of which ranges from landscapes and architecture to objects and works of art. His works often look at Modernist objects by highlighting their aesthetic, political and historical connotations that tend to be overlooked by the casual observer.



Notes on Space, 2013
38 framed silver gelatin prints on aluminium composite
39 × 39 cm (each)
(installation view)

Kris Lemsalu



Kris Lemsalu studied at the Estonian Academy of Arts in Tallinn, the Royal Danish Academy of Fine Arts School of Design in Copenhagen and the Academy of Fine Arts in Vienna. Having studied ceramics, Lemsalu often experiments with traditional techniques to create multi-layered works. Her staged installations combine delicate porcelain sculptures cast as animal and human body parts or objects of clothing with found natural materials like fur, leather or wool. These can act as self-sufficient narratives, or alternatively as a stage for Lemsalu's performances, in which the sculptures sometimes become part of her costumes and props.

Born in Tallinn, 1985.

Lives and works in Berlin, Germany, and Tallinn.

For her recent works, the artist collaborated with musicians, thereby adding a further element to her performances ("Going, going" with Kyp Malone, curated by Esa Nickle and Maaïke Gouwenberg, Performa 17 Biennial, New York; and a performance with Glasser at DRAF performance night, KOKO, London, both 2017).



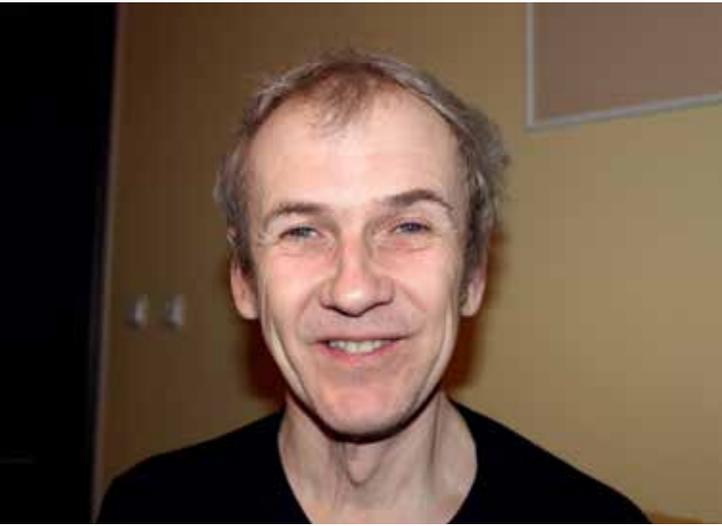
Car2Go, 2016

Metal construction, glass,
plastic, bricks, blankets, ceramics
and textiles, various dimensions

Marko Mäetamm

Born in Viljandi, 1965.

Lives and Works in Tallinn.



Marko Mäetamm's art practice is eminently autobiographical, focusing on family life and society, exploring the grey area between the private and public spheres through a variety of media such as photography, sculpture, animations, painting and text. His work is whimsical and humorous, despite its sometimes rather bleak content, and features stories which, at first sight, appear very personal and intimate but which in fact are relevant to each of us as they touch on some very basic human instincts. Often they depict things that are so close to our own experience that we do not recognise them, or which we feel uncomfortable about openly confronting.

While being internationally renowned for his observations on domesticity – the politics of family life (especially his own) – he has more recently created works that make explicit reference to current affairs in the world at large. His recent projects embody the angst that pervades each of us as our attention pinballs between the comfort zone of our humdrum day-to-day lives and the enormity of major international problems. Mäetamm brings his dry sense of humour to bear on both global awfulness and seeming triviality, encouraging us to consider more closely what it is that motivates our behaviour.



I Want to Tell You Something, 2016

Acrylic on paper, 70 x 100 cm

Marge Monko



Born in Tallinn, 1976

Lives and works in Tallinn, Estonia.

The images used for the wallpaper in the installation “Dear Jane” are screenshots of the “Jane Fonda's Workout” video recorded in 1982. Its title refers to exercising as labour, whose cycle, similarly to maintenance and housework, is never-ending. The gym, with Palladian windows and Fonda's colourful lycra training outfit, is one of the most vivid elements symbolising the Western lifestyle that Monko remembers from her childhood. The VHS-look and the dynamics of the images are enhanced using the lenticular effect.

“Ten Past Ten” is an installation of seven photographs taken from magazine advertisements, mostly from the 1970s and 1980s, of wrist watches depicting male and female hands. The time ten minutes past ten is a convention used by most watch brands because its optical symmetry carries a positive connotation (victory sign, smiley). The watch hands placed on 10 and 2 o'clock frame the logo, which is typically placed on the upper half of the watch face. Carefully arranged elements displayed on the photos – garment sleeves, accessories such as gloves or manicured nails – conjure up various inviting scenarios of romance and desire. The images are open to interpretation: Is it morning or evening? Is it a marriage or an affair?



Ten Past Ten, 2015

(1 from a series of 7)

Folded pigment print, plywood panel
and acrylic cover, 52.5 x 60 cm

Krista Mölder

Krista Mölder



Born in Otepää, 1972.

Lives and works in Tallinn.

Krista Mölder's works focus on universalised space and viewer experience or, to be more specific, on the transference of a personal (and constructed) interactive viewer experience through which the beholder is enabled to identify with the artist's vision and frame of mind. Mölder uses references and riddle motifs to study relationships between people and the environment. Having visited Japan on several occasions, she has drawn

inspiration from its architecture and culture. In a process of hyperreal crystallisation, recognisable forms of human origin as well as natural ones are reduced to two-dimensional colour expanses. Her intrinsically spacious shots always offer tiny details to the observant eye, but they are invariably rendered in a way that keeps the pictures from being cluttered or agitated.



The lamp and the doors, 2012
(from the series "Being Present")
Pigment print, 73.5 x 59 cm

Katja Novitskova

Katja Novitskova

Born in Tallinn, 1984.

*Lives and works in Berlin, Germany
and Amsterdam, the Netherlands.*



Katja Novitskova works on new forms of imagery taken from the realm of present-day visual representation in which she spotlights the co-evolution of planetary ecosystems and species but also the competing forces of human expansion and biodiversity. Through digital images of the natural world that she sources online, then isolates, edits, and recombines, Novitskova examines ecological and information systems, as well as radically novel articulations of the role of the image, and the ways in which constant planetary scale mediation is gaining an ecological dimension.

Katja Novitskova imagines and explores the scenario of a totally technologised future. Robots have

long been carrying out monotonous assembly line work in industry and relieving error-prone human workers. They rarely make mistakes and – perhaps their most important advantage over human beings – are not driven by emotions. But now smart robots can self-learn, while Artificial Intelligence is directly impacting on more and more fields of human activity.

In a symbiosis with a new visual language, commodities and life forms are being generated that reflect back on our often violent entanglement with the world: patterns of embryonic development in mutated lab-test worms, live-streamed flows of CO₂ gas across the planet, or a group of nearly extinct animals passing by a tree and noticing the tracking camera.



Earth Potential (vulture, alpha helix), 2016

Digital print, mounted on two layers of
aluminium and cut-out display, 150 x 150 x 35 cm

Edition of 1/1 + 1 AP

Kaido Ole

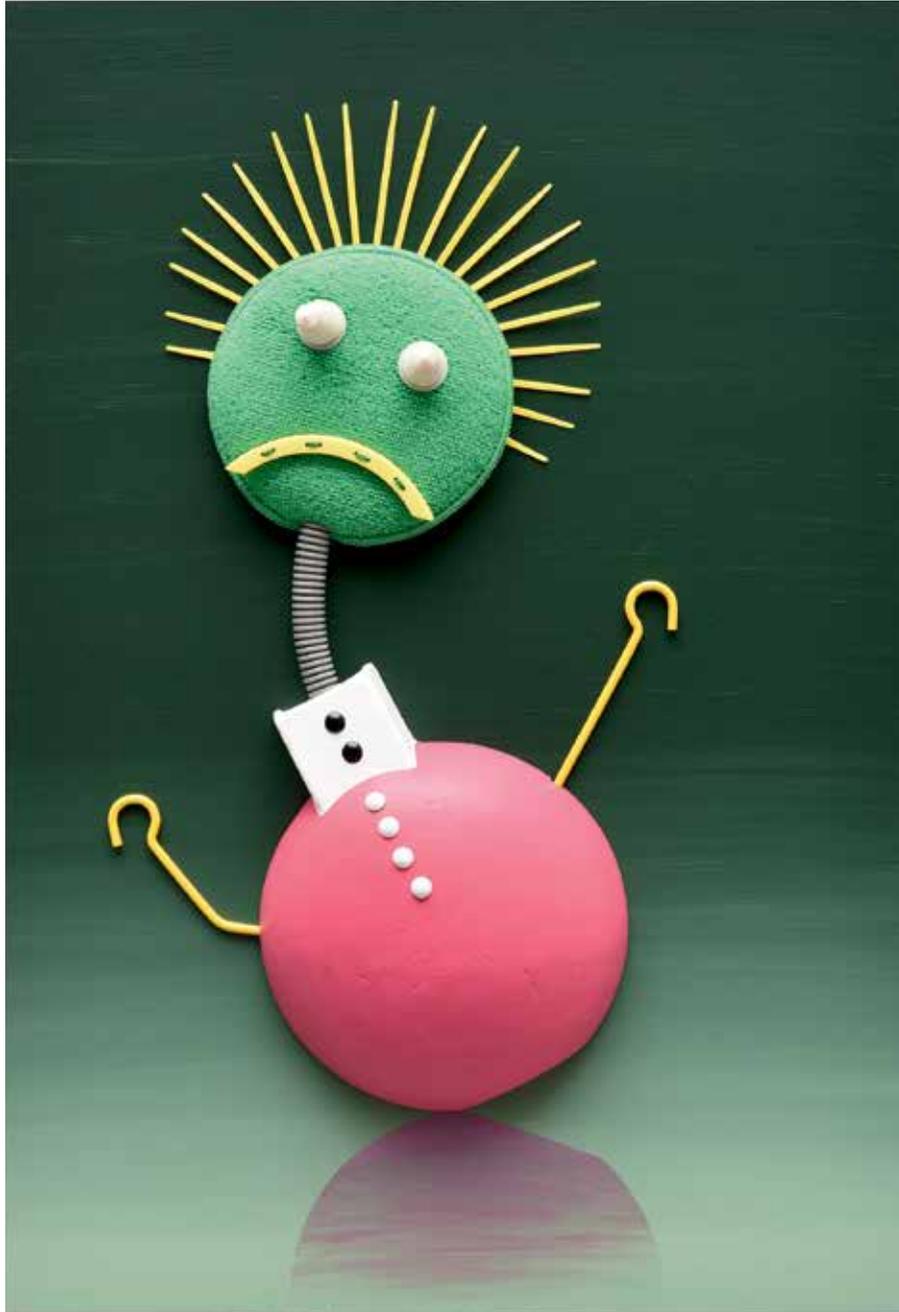
Born in Tallinn, 1963.

Lives and works in Tallinn.



Ole is a graduate of and former teacher at the Estonian Academy of Arts and has been showing his work both locally and internationally since 1989. Following his earliest, more formalist experiments with painting, Ole's oeuvre underwent a significant shift in 1996 when he directly alluded to his own great-uncle, the prominent Estonian artist Eduard Ole (20 May 1898 – 24 November 1995), in his work "Table". Almost immediately following what Ole saw as a turn inwards – "an exhibition of personal games" – his work evolved into a social satire expressed through paintings of invented characters, the kind of ball-headed men that are familiar to followers of the artist's work.

The realisation of himself as a participant in a wider historical setting reappeared in a more direct way in the early 2000s, when the artist started to include himself in his paintings – first just his hands and later his full stature. This featuring of the artist himself in the painting not only defined Ole as a participant in the social scenarios that he invented, but also reversed what he had thought to be merely "private games". With the benefit of hindsight, it is possible to imagine that confronting his own history and that of art in one stroke has been a more critical gesture: to say that "I am one with my history, I am part of the history of painting" is to attempt to take charge of that very history itself, to seek to change it.



Colourful Character, 2017

Mixed technique on HDF board, 70 x 50 cm

Kristina Õllek



Born in Tallinn, 1989.

Lives and works in Tallinn.

At the current exhibition Kristina Õllek is showing two works. "Distorted Hands" visits the context of contemporary image culture and its (im)materiality in questioning the relationship between the artefact and its representation. The work references the body's physical estrangement and the notion of the photographic medium as an approach to the visual world.

"Displacers" is an installation consisting of photographic acrylic forms that fuse plastic and rock as a comment on man's interaction with the environment ever since the modern Anthropocene epoch began. The work merges images made in the Penteli white marble quarry near Athens with the 3D rendered synthetic alloy. The resulting fusion represents a new form of "plastiglomerate" formation and proposes a museological dystopic vision of a fabricated geological compound that future archaeologists may unearth.

Kristina Õllek works in the field of photography, video and installation, with a focus on investigating contemporary visual culture as well as the actual mode of mediation of the representation process and how it influences our perception. She is interested in the format of exhibition-making, the politics of installation display and the phenomenon of documentation, notably regarding the way its position has changed in the digital age.



Displacers, 2017

(series of 9)

In collaboration with Kert Viart
UV print on copolyester, thermoformed (hand-made) and
transparent plexiglass displays, various dimensions

Laura Põld

Laura Põld



Born in Tallinn, 1984.

*Lives and works in Vienna, Austria,
and Tallinn.*

Laura Põld is an artist who mainly works with the poetics of "place". The combination of media such as painting, installation, ceramics, video, and text transmute into staged landscapes in symbiosis with the exhibition space, and sometimes environments, for the purpose of interactive performative experimentation. The selection of works submitted by Laura Põld and shown in this exhibition have been assembled from three different projects that typify the artist's vision and practice.

Large canvases that challenge the traditional distinction between art

and crafts by incorporating both painting and embroidery (100x210 cm) stem from the project "Much Later We Go For A Swim" (2017), an installation based on the life of the late Finnish author and artist Tove Jansson and her partner, the artist Tuulikki Pietilä, and their long summers spent on the small rocky island of Klovharu. A selection of small paintings and embroidery (30 x 40 cm) is taken from the exhibition project entitled "Serving Makes Place" (2016). The canvases served as the backdrop for a performative work conceived in collaboration with the Swedish architect Johna Hansen.



Much Later We Go For A Swim, 2017

Painting, embroidery, textile, ceramics, metal, plywood and found objects, various dimensions
Installation view at the group exhibition "Intra-Structures – Monster of the Seven Lakes",
Treignac Projet, Treignac, France

Taavi Suisalu

Born in Estonia, 1982.

Lives and works in Tallinn.



"Digital Fossil" transforms a ritual known in ancient pagan cultures into a modern-day digital setting in which visitors can offer up personal data on the rune-marked sacrificial rock. A three-dimensional model of the original boulder located at 57.6523, 27.0881 rotates around its axis and accepts data from smartphones and other Bluetooth-capable devices via a computer link. In this way the artist spans an arc from troglodyte to terabyte.

Suisalu works in the contexts of technology, sound and performance, mixing traditional and contemporary sensibilities and activating peripheral spaces for imaginative encounters. His practice is informed by phenomena that suffuse contemporary society and by the latter's relationship to and use of technologies. He applies subjective research methods to the study of socio-cultural phenomena with a view to investigating the behaviour, perception and thinking of social beings.



Digital fossil, 2014/2017

Interactive installation, boulder scan on screens,
160 x 160 x 135 cm

Sigrid Viir

Born in Tallinn, 1979.

Lives and works in Tallinn.



Viir studied Cultural Theory at the Estonian Humanitarian Institute, after which she acquired both a BA and an MA in Photography at the Estonian Academy of Arts. During that time, she also completed a Media Arts exchange programme at the Staatliche Hochschule für Gestaltung Karlsruhe in Germany. Viir began showing her works in Estonia and Germany at the end of the last decade. Her practice, both as a solo artist and as a member of the

Visible Solutions LCC cooperative that also comprises Karel Koplímets and Taaniel Raudsepp, is located at the interface between photography, installation and performance. In “Visible Solutions” she explores the relationship between art and economics. Through their mostly performative practice, the trio question both the mode of operation of the art world and their own roles within it. Viir’s solo output revolves around a more private sphere: family and domestic objects. She describes her interest as focusing on “behavioural habits and functioning models”, which she documents, questions and rearranges in her work. Viir skilfully organises and juxtaposes people and objects as models in her photo series, which often deal with social norms and address the functionality of their structure.



Gift, 2016

(from the three-part photo installation "Snapshot photos of the Moon,
black holes filled with sugar cube, snowball as a noble gift, Polish apple in a lift")

Pigment print on aluminium, coloured maple frame, concrete and sponge

71 x 47 cm

Biographies

Merike Estna

Selected solo exhibitions:

2017 "Soft Scrub, Hard Body, Liquid Presence", Art in General, New York, United States of America (with Maria Metsalu)

"Fragments from the shattered toe", Kunstraum, London, United Kingdom

"The Seed Can Be Initialized Randomly II", Temnikova & Kasela Gallery, Tallinn, Estonia (with Ana Cardoso)

"On Becoming Fluid", Hardwick Gallery, University of Gloucestershire, United Kingdom (with Keef Winter)

2016 "The Seed Can Be Initialized Randomly", Múrias Centeno, Porto, Portugal (with Ana Cardoso)

"Domesticmindcraft", Karen Huber Gallery, Mexico City, Mexico

2014 "Blue Lagoon", KUMU Art Museum, Tallinn, Estonia

2013 "Spinach & Banana", Winkleman Gallery, New York, United States of America

Selected group exhibitions:

2018 The 13th Baltic Triennial, Tallinn Art Hall, Tallinn, Estonia

2017 "Groundhog Day", SIC Gallery, Helsinki, Finland

"Doublethink: Double vision", Pera Museum, Istanbul, Turkey

2016 "(In)visible Dreams and Streams", Contemporary Art Centre, Vilnius, Lithuania

Flo Kasearu

Selected solo exhibitions:

2017 "Ainult liikmete / Members Only", Performa 17 Biennial, New York, United States of America

"Costume Drama", Drugajanje Festival, Maribor, Slovenia (with Andra Aaloe)

"Contact", The Photo Museum, Tallinn, Estonia

2016 "Illustrating the Request for Privacy", The 5th Artishok Biennale, NO99 Theatre, Tallinn, Estonia (with Pärnu women's shelter)

"Korean Gardeners", Flo Kasearu House Museum, Tallinn, Estonia

2015 "Uprising", FUGA, Budapest Center of Architecture, Budapest, Hungary

2014 "We Are On the Way.", Zacheta Project Room, Warsaw, Poland

Selected group exhibitions:

2018 "The State is not a Work of Art", Tallinn Art Hall, Tallinn, Estonia

"There and Back Again", Museum of Contemporary Art Kiasma, Helsinki, Finland

2017 "Of Sounds and Movements", Videobox Festival, Le Carreau du Temple, Paris, France

2016 "The Eighth Climate (What Does Art Do?)", 11th Gwangju Biennale, Gwangju, Republic of Korea

"200 Words. Prototipoak. Meeting of New Artistic Forms.", Azkuna Center, Bilbao, Spain

Kristi Kongi

Selected solo and group exhibitions:

2018 "Dialogue with Kasper Bosmans", KUMU Art Museum, Tallinn, Estonia

"Houses with soul", Dedazo residency, Carrillo Puerto, Mexico

2017 "Aberration. Exercises with light and shadow", Vaal Gallery, Tallinn, Estonia

"Children of the New East", Art Hall Gallery, Tallinn, Estonia

2016 "Have you seen yourself", Hobusepea Gallery, Tallinn, Estonia

"Nomadic Images", 16th International Painting Triennial, Museum of Applied Arts and Design, Vilnius, Lithuania

"Performance Currency", Tripitaka Water Bank, Copenhagen, Denmark

2016 "Köler Prize 2016. Exhibition of Nominees", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

2016 Kilometre of Sculpture 2016, Rakvere, Estonia

2014 "New material", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

2014 "Can't go on. Must go on", Tallinn Art Hall, Tallinn, Estonia

2014 "Merike Estna & I'm a painting", KUMU Art Museum, Tallinn, Estonia (solo)

Paul Kuimet

Selected solo exhibitions:

2018 "Space Coordinates", WNTRP, Berlin, Germany (with Nina Schuiki)

2016 "Perpendicular", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

"Late Afternoon", Tallinn City Gallery, Tallinn, Estonia

"Paul Kuimet", Espace Photographique Contretype, Brussels, Belgium

2013 "Notes on Space. Photos by Paul Kuimet", KUMU Art Museum, Tallinn, Estonia

Selected group exhibitions:

2017 "The Archaeology of the Screen. The Estonian Example", BOZAR Centre for Fine Arts, Brussels, Belgium

"Image Drain", Tallinn Photomonth 2017, Tallinn Art Hall, Tallinn, Estonia

2016 "Momentary Monumentality", Kilometre of Sculpture 2016, Rakvere, Estonia

"The Baltic Pavilion. Estonia, Latvia and Lithuania at the 15th International Architecture Exhibition – La Biennale di Venezia 2016", La Biennale di Venezia 2016, Venice, Italy

2014 "Black House. Notes on Architecture", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

"Archeological Festival - A 2nd hand history and improbable obsessions", Tartu Art Museum, Tartu, Estonia

"Shifting Identities", MACRO Testaccio - Museum of Contemporary Art of Rome, Rome, Italy

Kris Lemsalu

Selected solo exhibitions:

2017 "The Wild Ones", Koppe Astner, Glasgow, Scotland

"Going going", Performa 17 Biennial, New York, United States of America (with Kyp Malone)

CONDO collaborative exhibition, hosted by Southard Reid, London, United Kingdom (with Koppe Astner)

2016 "Beauty and the Beast", Tallinn Art Hall, Tallinn, Estonia (with Tiit Pääsuke)

"Afternoon Tear Drinker", Kunstraum Lakeside, Klagenfurt, Austria

2015 "Blood Knot Step By Step", Bunshitu Gallery, Tokyo, Japan

"Fine With Afterlife", Ferdinand Bauman Gallery, Prague, Czech Republic

2014 "Lord, Got To Keep On Groovin'", Temnikova & Kasela Gallery, Tallinn, Estonia

Selected group exhibitions:

2018 "There and Back Again", Museum of Contemporary Art Kiasma, Helsinki, Finland

2017 "ESTER KRUMBACHOVÁ. Yeti – Wear the Amulet – Tangle Up the Archive", tranzitdisplay, Prague, Czech Republic

"Be happy! We do not forget you", Collection Zander / Schloss Bönningheim, Bönningheim, Germany

"Metamorphosis", KAI 10 / Arthema Foundation, Dusseldorf, Germany; Galerie Guido W. Baudach, Berlin, Germany; Galerie SVIT, Prague, Czech Republic

Marko Mäetamm

Selected solo exhibitions:

2017 "I'm Only Streaming 2", kim? Contemporary Art Centre, Riga, Latvia

"My First Million", M2M Bank, Riga, Latvia

"Feel at Home", Krassky Show Room, Riga, Latvia

"Tragic Timing", Odile Quizeman Gallery, Paris, France (with Pavel Pepperstein)

"I'm Only Streaming", Tallinn City Gallery, Tallinn, Estonia

2016 "I Want to Tell You Something", Picker Art Gallery, Colgate University, New York, United States of America

2015 "The Meaning of Life", FUGA, Budapest Center of Architecture, Budapest, Hungary (with Kaido Ole)

2014 "Love, Love, Love. Family Stories and Many Other Stories", Gallery Iragai, Moscow, Russia

2012 "Our Daddy is A Hunter", NADA Art Fair, Miami, United States of America

Selected group exhibitions:

2018 "One Month In Canada", Tallinn Art Hall, Tallinn, Estonia

2017 23rd International Biennial of Humour and Satire in Art, House of Humour and Satire, Gabrovo, Bulgaria

"Doublethink: Double vision", Pera Museum, Istanbul, Turkey

Marge Monko

Selected solo exhibitions:

2018 "Marge Monko", Neue Galerie, Innsbruck International, Innsbruck, Austria (with Melanie Bonajo)

"Women of the World, Raise Your Right Hand.", Ani Molnar Gallery, Budapest, Hungary

"Diamonds Against Stones, Stones Against Diamonds.", Tallinn City Gallery, Tallinn, Estonia

2017 "Gevaert as Image", Fotomuseum Antwerp, Antwerp, Belgium (with Katrin Kamrau)

2016 "Hips Don't Lie", Hobusepea Gallery, Tallinn, Estonia

2014 "You", HOP Gallery, Tallinn, Estonia

2013 "How To Wear Red", mumok, Vienna, Austria; Tartu Art Museum, Tartu, Estonia

Selected group exhibitions:

2018 "Everything Was Forever, Until It Was No More.", Riga International Biennial of Contemporary Art, Riga, Latvia

2017 "The Archaeology of the Screen. The Estonian Example", BOZAR Centre for Fine Arts, Brussels, Belgium

"Summer of Love.", Art Space Pythagorion, Samos, Greece

2016 "An Open Relationship With Your Image", Urlaub Project Space, Berlin, Germany (with Judith Dorothea Gerke and Lindsay Lawson)

2015 "From Explosion To Expanse. Estonian Contemporary Photography 1991-2015", Tartu Art Museum, Tartu, Estonia

Krista Mölder

Selected solo exhibitions:

2017 "Sinking(In)", Evald Okas Museum, Haapsalu, Estonia (with Sirja-Liisa Eelma)

"Getting Lost", Kanzan Gallery, Tokyo, Japan

2016 "Between the Archive and Architecture", KUMU Art Museum, Tallinn, Estonia (with Neeme Külm and Taavi Talve)

2016 "INTER-SPACE. Köler Prize 2016. Exhibition of Nominees", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

2015 "YOU/BLUE", Hobusepea Gallery, Tallinn, Estonia (with Helena Tulve)

2013 "Non-Places", Temnikova & Kasela Gallery, Tallinn, Estonia

2012 "Being Present", Art Hall Gallery, Tallinn, Estonia (with Neeme Külm)

2012 "MA / European Eyes on Japan. Vol.13", KITAKITA, Akita, Japan

Selected group exhibitions:

2018 "Aesthetics of Boredom", Tartu Art House, Tartu, Estonia

2017 Circulation(s) Festival of Young European Photography, Paris, France

2015 "From Explosion to Expanse. Estonian Contemporary Photography 1991-2015", Tartu Art Museum, Tartu, Estonia

2012 "Silence.", Gallery Masters & Pelavin, New York, United States of America

Katja Novitskova

Selected solo exhibitions:

2018 "If only you could see what I've seen with your eyes", KUMU Art Museum, Tallinn, Estonia

2017 "If only you could see what I've seen with your eyes", Estonian Pavilion at the 57th International Art Exhibition, La Biennale di Venezia 2017, Venice, Italy

"Katja Novitskova - Loki's Castle", CC Foundation, Shanghai, China

2016 "Approximation (Storm Time)", Greene Naftali, New York, United States of America

"Dawn Mission", Kunstverein Hamburg, Hamburg, Germany

2015 "Life Update", Kunsthalle Lissabon, Lisbon, Portugal

Art Basel Hong Kong Discoveries, Hong Kong (with Guan Xiao)

2014 "Green Growth", SALTS, Basel, Switzerland

"Urgently 'Yesterday'", Mottahedan Projects, Dubai, United Arab Emirates (with Florian Auer)

Selected group exhibitions:

2018 "L'Ennemi de mon ennemi", Palais de Tokyo, Paris, France

2017 "Peace", Schirn Kunsthalle, Frankfurt am Main, Germany

2016 "Life Itself", Moderna Museet, Stockholm, Sweden

Kaido Ole

Selected solo exhibitions:

2017 "Blind Date", Triumph Gallery, Moscow, Russia

"Small yet dense show", Toompea Exhibition Hall, Tallinn, Estonia

2016 "Nogank Hoparniis", Tallinn Art Hall, Tallinn, Estonia

2014 "Freaks", Art Hall Gallery, Tallinn, Estonia

"Kaido Ole", City Gallery, Haapsalu, Estonia

2013 "...oh, and also..." Temnikova & Kasela Gallery, Tallinn, Estonia

2012 "Kaido Ole. Handsome Hero and Plenty of Still Lives", KUMU Art Museum, Tallinn, Estonia

2010 "Kaido's Art School", Hobusepea Gallery, Tallinn, Estonia

2008 "Ole/Saadoja", Riga Art Space, Intro Gallery, Riga, Latvia

Selected group exhibitions:

2016 "Extension.ee", Triumph Gallery, Moscow, Russia

2014 "Typical Individuals", Tartu Art Museum, Tartu, Estonia

"100 Painters of Tomorrow", One Art Space, New York, United States of America

Kristina Õllek

Selected solo and group exhibitions:

2018 "Screen Age I: Self-Portrait", Riga Photography Biennial, Riga Art Space, Riga, Latvia

2017 "You Know You've Become Part of the View", Hobusepea Gallery, Tallinn, Estonia (with Kert Viiart)

"Fold by Fold the Widowed Stone Unrobes Itself", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

"Image Drain", Tallinn Art Hall, Tallinn, Estonia

"For General Background See Section 'What to See and Do', p. 24", Snehta residency, Athens, Greece

"WHEN YOU HAVE THE OBJECT ITSELF IN FRONT OF YOUR EYES/Poppositions", Poppositions Art Fair 2017, Rundum, ING ART Center, Brussels, Belgium

"EXHIBIT_ONSCROLL , @exhibit_onscroll", Instagram, online exhibition (with Kert Viiart)

2016 "WHEN YOU HAVE THE OBJECT ITSELF IN FRONT OF YOUR EYES / konstanet.com", Konstanet, www.konstanet.com, online exhibition (solo)

"WHEN YOU HAVE THE OBJECT ITSELF IN FRONT OF YOUR EYES / Piet Zwart Institute", Piet Zwart Institute, Rotterdam, The Netherlands (solo)

2015 "Prosu(u)mer", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia (with Rundum collective)

Laura Pöld

Selected solo exhibitions:

2018 "Artists in Collections 10x10: Laura Pöld", Kunda Cement Museum, Kunda, Estonia

2017 "So small it could be mine", Atelierhaus Höherweg e. V., Dusseldorf, Germany

2016 "Laura Pöld / Johna Hansen. Serving Makes Place.", Maebashi Works, Maebashi, Japan (with Johna Hansen)

2015 "Road To Silver Mine", Gallery Chemin du Bonheur, Hokuto-shi, Yamanashi, Japan

2014 "The Night Your Mate Danced Like A Tree", Hobusepea Gallery, Tallinn, Estonia

"Laura Pöld / Titania Seidl. a walk, a wall, some mountains", Showroom Galerie Hrobsky, Vienna, Austria (with Titania Seidl)

"To go to bed by day", Kunstkabinett Kunstverein Bayreuth, Bayreuth, Germany

Selected group exhibitions:

2018 "Elisabeth Altenburg / Nahid Behboodian / Laura Pöld", Gallery Atelierhaus Salzamt Linz, Linz, Austria

2017 Estonian Photographic Art Fair, Telliskivi Creative City, Tallinn, Estonia

"Intra-Structures – Monster of the Seven Lakes", Treignac Projet, Treignac, France

"Structured Frustrations, CC.", art space Isfahan, Esfahan, Iran

2016 "Köler Prize 2016. Exhibition of Nominees", Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia

Taavi Suisalu

Selected solo and group exhibitions:

2018 "Playing God. Future of Humanity", Riga Photography Biennial, Riga Art Space, Riga, Latvia

"Noblessner Shipyard", Tallinn Art Week, Tallinn, Estonia

"Radical Light", St. John's Church, Tartu, Estonia

2017 "The Archaeology of the Screen. The Estonian Example", BOZAR Centre for Fine Arts, Brussels, Belgium

"Landscapes and Portraits", Hobusepea Gallery, Tallinn, Estonia (solo)

2016 "EXTENSION.EE. Рефлексия: взгляд внутрь/изнутри. Vol. III", Triumph Gallery, Moscow, Russia

The 5th Artishok Biennale, Theatre NO99, Tallinn, Estonia

"Hybrid(...)scapes", Nida Art Colony, Nida, Lithuania

2015 "I am NOT sitting in a room", Draakoni Gallery, Tallinn, Estonia (solo)

2014 "Timberrrr", Horseandpony Fine Arts, Berlin, Germany

Sigrid Viir

Selected solo exhibitions:

2016 "Waiting Room Improvisation", The 5th Artishok Biennale, Theatre NO99, Tallinn, Estonia

"Awful Pretty Pipe Neck", Draakoni Gallery, Tallinn, Estonia

"Import Export", Temnikova & Kasela Gallery, Tallinn, Estonia (with Jimmy Limit)

2015 "Kim Wilde, While Shivering at the Bus Station and Biting into a Jam Doughnut, Hums a Tune Inspired by Passing Remarks, Picks Dust Off Her Suspenders and Together with an Egg Cell Analyses a Previous Experience with the Spirit of Tartu", Tartu Art House, Monumental Gallery, Tartu, Estonia (with Kristiina Hansen and Johannes Säre)

"Delta India Sierra Charlie", Draakoni Gallery, Tallinn, Estonia (with Kristiina Hansen)

2014 "Purpose of the Universe and Flickering Funnel", Hobusepea Gallery, Tallinn, Estonia

2013 "Sales Campaign, 1." May Pop-up Gallery, Tallinn, Estonia (Visible Solutions LLC)

2012 "Routinecrusher, Wanderlust, Tablebear, ect", Winkleman Gallery, Curatorial Research Lab, New York, United States of America

Selected group exhibitions:

2018 "Adventitious Encounters", Whiteleys Shopping Centre, London, United Kingdom

2017 "The Archaeology of the Screen. The Estonian Example", BOZAR Centre for Fine Arts, Brussels, Belgium

Circulation(s) Festival of Young European Photography, Paris, France

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