

ART ENGAGEMENT

Laura and Lea – Letters

An Exhibition by Laura Pöld and Lea Ojam

Location: Art Engagement Gallery, Tallinn Pikk 9 K3 / Floor 3 , Vanalinn / Old town

Opening: 14th July 5:30pm to 7:30pm and on 15th to 30th July 2011 11:30am to 5:30pm T-P Tues-Sun

LAURA: About the Garden, Swaziland, letters, the carpet and the Rocking chair

The Garden in my story, is imaginary and completely real at the same time. I couldn't imagine any other garden more vividly than my home garden. The letters were there before the physical artworks and it is true that before I started working on this exhibition I hadn't been in the garden since last autumn. Suddenly, it had a personal parallel meaning and, as it always is with one's own creation, all that is more personal settles down and is stored and filtered in the course of creative work.

Wanting to go to the Garden also has to do with the concept of home. Home can at the same time be distant and strange, something you have to go and look for. A feeling that something homelike is waiting for me somewhere else, where I haven't been before. In that sense, I recognized Lea's story of Swaziland instantly, and it seemed that communication between people (letters) is a bit like sending messages between (young) souls who do have a known past but the crux might still be in Swaziland. The structured gallery lets our own spaces be separate and the area between them, reminiscent of a hallway, becomes a bridge between them. I hope these thoughts will shine through in the exhibition but I have the opportunity to say it here that the process and the thoughts that accompanied this joint work have probably been the most valuable part.

Perhaps the reason why I think so much about searching for something is because after this exhibition my "wandering years" will begin and the departure is always on my mind. Again – letters have something to do with being away. I usually send my letters the old-fashioned way – by post. On the other hand, it symbolizes dialogue. Working together does not just happen by its self. With artists, it is probably not all that common to communicate every day or even live together during the preparation period. And so, objects like a carpet and a Rocking chair that are so hackneyed in art practice and considered ready-made by some have already gotten their meaning traveling with us while we live with them.

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LAURA: Aia, Svaasimaast, kirjadest, vaibast ja kiiktoolist

Aed minu loos on ühtaegu imaginaarne, aga samal ajal täiesti reaalne. Paremini kui oma koduaeda ma ühte aeda ette kujutada ei oska.

Kirjad olid enne füüsilisi teoseid ning tõele vastab see, et enne selle näitusega tööle hakkamist polnud ma aias käinud möödunud sügisest saadik. Korruga oli sellel isiklik paralleeltähendus ning nagu ikka oma loomingus, jääb kõik see isiklikum sõelale ning talletatakse ja filtreeritakse ühtaegu loometöö käigus.

Aeda tahtmine, see on seotud ka kodu tähendusega. Kodu võib samal ajal olla midagi kauget ja tundmatut, mida tuleb minna taga otsima. Ehk siis selline tunne, et mind ootab mistkit kodust kusagil mujal, kus ma pole veel varem viibinud. Selles mõttes ma kohe tundsin ära Lea Svaasimaa loo ning tundus, et suhtlemine inimeste vahel (kirjad) see ongi veidi nagu sõnumite saatmine (noorte) hingede vahel, kel on küll teadaolev minevik, kui kõige olulisem on ehk alles Svaasimaal. Galeriipinna liigendatus omakorda laseb meie omaruumidel olla eraldi ning nendevaheline koridorilaadne ala saab sillaks nende kahe vahel.

Loodan, et need mõtted ka näitusel välja paistavad, kuid soovin seda siin öelda, et koostegemise protsess ja selle käigus kogetu ja leitu on olnud ettevõtmise kõige väärtuslikum osa.

Võib-olla mõtlen millegi otsimisest palju seepärast, et peale seda näitust algavadki minu jaoks "rännuaastad" ja ärasõit on ju koguaeg ikkagi meeles. Ja jällegi kirjad seostuvad eemal olemisega. Üldse on mul kombeks vanamoodsalt postiga kirju saata. Teisalt kirjad tähendavad ju dialoogi. Ega koos töötamine polegi midagi, mis on iseenesest. Kunstnike puhul pole ehk nii sage selline juhtum, et ollakse iga päev suhtluses või üldse elatakse ettevalmistusperioodil koos. Nii ka kunstipraktikas juba nii ära leierdatud ja mõne jaoks ready-made objektid nagu vaip ja kiiktool, on juba oma tähenduse saanud liikudes koos meiega ja meie nendega.

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LEA: Swaziland for me is this peaceful place to yearn after during a difficult time. A place where everything is so near and dear to my heart. At the same time, the distance and exoticism of the real Kingdom of Swaziland means an opportunity to flee far away from everyday sorrows, to experience something new and interesting. Swaziland is one the most peaceful and friendly countries in Africa – so it is distant and exotic but still safe.

My Imaginary Swaziland bears some resemblance to the Real Swaziland, but I can leave the reality of everyday life and turn to it within a second, it suffices to turn my gaze inwards. I can travel to this Swaziland at work and at school, on the tram and in the shopping queue. I guess, the Garden is a safe inner world of the same kind for Laura. It feels good to create and to talk about creating in these snug corners of the inner world that are both safe and exciting but it can be quite complicated to enter into each other's inner worlds. We resorted to letters, both in their classical meaning as well as the more recent, digital variety, and we agreed on imaginary meeting places at the border of our inner worlds. One of them became the carpet. The carpet that we have woven ourselves with our letters. A place created by ourselves.

Our whole real-life creative period was also intertwined with the letters and served the difficult purpose to enable us to peek into each other's inner worlds and sometimes even step over the threshold with one foot, but in a careful manner, without shattering anything of use. I think that despite both of us being somewhat clumsy, we managed. Through a new open door both "Swaziland" and "The Garden" could shift their borders further, could grow...

Oh, and – looking into how life is in the real Kingdom of Swaziland I happened to read that those parts of the world have the most thunderstorms and the most people being struck by lightning. When daydreaming, one must quite often accept the sad truth that the odds are higher to be struck by lightning than for a great wish to come true. If being struck by lightning is so much more probable in "Swaziland", maybe the fulfillment of big dreams is more tangible as well.

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LEA: Svaasimaa tähendab minu jaoks seda rahulikku paika, kuhu igatseda raskel ajal. Kohta kus kõik on nii oma. Samas reaalse Svaasi Kuningriigi kaugus ja eksootilisus tähendaks võimalust igapäeva muredest kaugele põgeneda, kogeda midagi uut ja huvitavat. Svaasimaa on üks rahulikumaid ja sõbralikumaid riike Aafrikas- seega kaugel ja eksootiline, ent siiski turvaline.

Minu Imaginaarne Svaasimaa on natuke sarnane päris Svaasimaaga, ent sinna saan ma pöörduda sekundiga reaalsest igapäevaelust, piisab vaid pilgu sissepoole pööramisest. Sellele “Svaasimaale” reisin ma tööl ja koolis, trammis ja poejärjekorras. Ma kujutan ette, et samalaadne turvaline sisemaailm on Laura jaoks Aed. Nendes mõnusates ja turvalistes, kuid põnevates, sisemaailma soppides on mõnus luua ja rääkida loomisest. Teineteise sisemaailmatesse sissepääsemine võib olla päris keeruline, meie võtsime appi kirjad. Seda nii nende klassikalises tähenduses kui uuemas digitaalsemas variandis ja leppisime kokku imaginaarsed kohtumiskohad meie sisemaailmade piiril. Üheks selliseks sai vaip. Vaip, mille me ise oma kirjadega oleme kudunud. Meie eneste loodud koht.

Ka kogu meie reaalne loomeperiood sai kirjadega üheks põimitud ja kandis keerulist eesmärki võimaldada üksteise sisemaailmadesse piilumist ja vahepeal isegi ühe jalaga üle lave astumist, kuid teha seda ettevaatlikult, ühtegi vajalikku asja purustamata. Ma arvan, et vaatamata meie mõlema teatavale kohmakusele, saime me sellega hakkama. Nii “Svaasimaa” kui “Aed” said uue avatud ukse läbi oma piire kaugemale nihutada, kasvada...

Ahjaa- uurides kuidas käib elu päris Svaasi kuningriigis, juhtusin ka lugema, et sealkandis on kõige rohkem äikest maailmas ja kõige rohkem inimesi, kes saanud välgutabamuse. Unistades tõdeb inimene päris tihti nukralt, et tõenäolisem on välguga pihta saada, kui et mõni suur soov täitub. Kui “Svaasimaal” see välgutabamus on nii palju tõenäolisem, ehk on seal ka suurte unistuste täitumine samavõrra käega katsutavam.

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Lea Ojam sündis 1984. aastal Tartus. Esimesed viis eluaastat möödusid Annelinna magalas, mis on olnud inspiratsiooniallikaks ka pärastises loomingus. Kooliteed alustas Lea 1991. aastal Tartu Raatuse Gümnaasiumis, mille lõpetas 2003. Keskkooli ajal tegeles mitmete kunstiga seotud aladega: tants, teater, kujutav kunst. Eriline side teatriga kujunes ka läbi vanemate, kes mõlemad töötasid Vanemuise teatris, kunstniku ema teeb seda tänaseni. Pärast keskkooli lõpetamist asus Lea Ojam õppima Tartu Kõrgemasse Kunstikooli tekstiilikunsti erialale. Seal omandatu on mõjutanud ka tema hilisemat tegevust teatri- ja kostüümikunstnikuna. Töötades õpingute ajal Vanemuise teatris nii dekoratsiooni alal kui ka pikemalt publikuteenindajana, süvenes veelgi huvi teatrikunsti, eriti selle visuaalse poole vastu. Nii küpses otsus astuda 2008. aastal sisse Viljandi Kultuuriakadeemiasse dekoraator-butafoori erialale.

Lea ise on öelnud, et Viljandis õppimise aeg on laiendanud tema arusaamu kunsti interdistsiplinaarsusest ja kunstniku võimalustest oma ideede väljendamiseks kasutada erinevaid meedie. Loomingus on tema jaoks tähtsaim, et suhe valitud teemasse oleks isiklik ja läbi enda põhjalikult läbi mõeldud ja töötatud. Lea peab olulisteks kunstniku omadusteks laia silmaringi ja haritust, kuid ka tahtmist erinevatel teemadel enda seisukohta avaldada ja sõna võtta. Neid on ta ka nimetanud oma isiklikeks sihtideks loomingulises tegevuses, leides, et kunstniku töö algab tema peas ja areneb läbi käe.

Lea Ojam was born in 1984 in Tartu. She spent the first five years of her life in the Soviet apartment blocks of the city district Annelinn that has been a source of inspiration later on. Her education began in 1991 in Tartu Raatuse Gümnaasium from which she graduated in 2003. During high school, Lea took an active interest in different art forms: dance, theatre, visual arts. A special bond with theatre could partly be attributed to the artist's parents working in the Vanemuine theatre in Tartu. After graduating from high school, Lea Ojam began her studies at Tartu Art College in the Textile Art program. The experience acquired there has influenced her work as a theatre designer and costume designer. Working at Vanemuine theatre in the field of stage design and for a longer period as an audience assistant, her interest for theatre design, in particular for its visual aspects, deepened. This lead to the decision to enrol to the Props and Stage Design program at the University of Tartu Viljandi Culture Academy.

Lea has said that the time spent in Viljandi has expanded her comprehension of the interdisciplinary nature of art and the possibilities of the artist to use different media for expressing her ideas. In any artistic endeavor, it is vital for her to personally relate to the subject, to think it through and work it over in the artist's mind. Lea considers erudition and a broad outlook on life important characteristics of an artist, as well as the will to speak up and state one's point of view. She has named these as personal goals in creative work and thinks that an artist's work begins in the head and develops through the hand.

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Laura Põld sündis 1984. aastal Tallinnas. Kunstiõpingutega alustas juba Tallinna Lastekunstikoolis, jätkas Vanalinna Hariduskollegiumi gümnaasiumi kunstiharus, kus tekkis huvi keraamika vastu. Keraamika erialal saigi Laura 2007. aastal bakalaureusekraadi Eesti Kunstiakadeemiast, kus viimase kursuse lõputöö sidus keraamikat ja maali. Edasi suundus ta õppima Tartu Ülikooli maalikunsti erialale. Seal kaitses ta oma maali ja videot liitvat magistritööde komplekti 2010. aasta kevadel Tartu Kunstimaja II korruse saalides. Alates sama aasta sügisest on Laura Tartu Ülikooli Viljandi Kultuuriakadeemias lektor. Esinenud aktiivselt näitustel Eestis, aga ka Saksamaal, Austrias, Poolas, Lätis ja mujal.

Oma töödes miksib kunstnik sageli erinevaid meediume: maalipinda ja videoprojektsiooni, armastab taaskasutatud vanade tekstiilide ja kantud rõivaste ning muude leidmaterjalide näol, mida näeme tema kollaažides ja assamblaažides. Siit seos ka kunstniku teoste isiklikku laadi iseloomuga: ainest ammutatakse mälestustest ja kogetust, ka teadvustamatust, mida verbaalselt (maali)kunstnik ehk ei soovigi väljendada.

Laura Põld was born in 1984 in Tallinn. She first began studying art at Tallinn Children's Art School, and continued in high school at the art stream of Vanalinna Hariduskollegium where she got interested in ceramics. Laura also received her Bachelor's degree in Ceramics from the Estonian Academy of Arts in 2007, combining ceramics and painting for her final project. She then proceeded to study Painting at the University of Tartu Master of Arts program. In spring 2010 she defended her final work that joined together painting and video in the exhibition at Tartu Art House (Tartu Kunstimaja). Since autumn 2010, Laura is lecturing at the University of Tartu Viljandi Culture Academy. She has been exhibiting in Estonia, also in Germany, Austria, Poland, Latvia etc.

In her works, the artist often mixes different media: painting surface and video projection, she likes to make use of recycling in the form of old textiles and second-hand clothes as well as other found materials that can be observed in her collages and assemblages. This reflects the personal nature of the works: their stuff comes from memories and experiences, possibly unconscious ones that the artist/painter does not even wish to express verbally.

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