

**CORVI-MORA**

## **Juha Pekka Matias Laakkonen**

Selected Works 2016 – 2020

## Works

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**Sallittu, 2019**

*Sallittu* is a Finnish word meaning 'allowed', but also a reference and reverence to Laakkonen's late grandmother Salli and her love of crocheting. Here it names a net knotted from thin jute rope with no use of tools. The work suggests a ceremonial practice for future generations who will use, maintain and cherish the net. Laakkonen envisages a large carcass hanging in this net and being dismembered through the hole in its middle, wide enough to stick your arm into, which is the only ritually allowed canal for extracting the meat, the hide, the entrails, the bones. A kind of inverted birth, turning the remains of the animal into economically worthless waste. A hard-to-stomach image of what humans are inflicting on everything else that is alive.



### **Goldeneye, 2019**

The artist scavenged for a recently deceased bird he could meticulously deconstruct and reconstruct. Fortuitously, he found a 'Goldeneye', which in Finnish mythology, is said to have laid the egg that created the world. He took this sea duck and abstracted it, piece by piece, down to its constituent elements. Once treated, with the bird's sinew and other perishable matter removed, the remains were spare. This aesthetically and structurally impacted its newly appointed corporality, albeit faithfully reconstructed. This also resulted in the immobilization of certain parts of the skeletal armature. To hold the head and neck together, for example, the artist ran strings through tiny holes already existing in the bones.

Those limitations and exigencies led the artist towards another way of reanimating the bird. During his searches, he reclaimed a piece of driftwood, which was then split and carved into two stilts. This provided the bird with extended legs, thereby conflating its past migrations with the ebb and flow of the sea. Meanwhile, he threaded the aforementioned holes with additional string, leading upwards to a control bar (a device puppeteers sometimes refer to, fittingly for this bird, as an 'Airplane'). The result is a rather uncanny marionette – an amalgam at once organic and artificial.







**Osan otto, 2017**

A freshly felled pine tree was dragged next to the entrance.

A dish carved from a segment of its trunk, cut as closely as possible to the ground, was on display inside.

In order to impede its drying, the dish has been slowly whittled down to its eventual shape. The bark was removed to allow expansion.

All the shavings produced by the carving of the dish were compressed into a pyramid, onto which the dish was placed.

The end of the felled trunk, and the surface of the stump that remains in an undisclosed location, were also carved, so that the concave surface of the stump could accommodate the dish, which in turn could welcome the convex end of the trunk back into the whole that ceased to exist when the tree was felled.

During the last day of the exhibition the tree left outside was sawn into pieces for anyone to take.

















**First Seconds, 2017**







2017  
Wood (Oak)  
24 x 3.5 x 3 cm, 9.4 x 1.3 x 1.1 inches, JPML17-1

Two parts separated from a whole, knocked against each other until all bark was removed. One brought back to the whole.



2017  
Forest floor  
32 x 32 x 4 cm, 12.5 x 12.5 x 1.5 inches, JPML17-2

The growth beneath one's feet.



2017  
Wood (Spruce), ash  
68 x 31 x 28 cm, 26.7 x 12.2 x 11 inches, JPML17-3

A tree fell and snapped in two, leaving a stump firmly rooted in place. The roots were dug up, sawn off of the stump and burned to ashes together with the rest of the tree apart from the stump, which was hollowed to contain the ashes.



2017

Hide

7 x 9 x 4 cm, 2.7 x 3.5 x 1.5 inches, JPML17-4

From the feet of an animal killed in traffic.



2017

Wood, wool

18 x 64 x 25 cm, 7 x 25 x 9.8 inches, JPML17-5

A tool to reach and catch a piece of a rockface about to detach and fall.  
Made over the course of a month from the jumper worn at the time of  
committing to pre-empt the imminent disaster.



**The Following, 2016**

A pilgrimage that self-designates its shrine and activates the inanimate.

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I spend six days walking a circular path. I carry three bead-lines. I use the beads to maintain an uninterrupted and motoric count of my steps. I circle an area where I collected the dandelion receptacles i.e. the beads.



*The Following*, 2016  
Dandelion receptacles, thread, stones and sand  
9 x 40 x 30 cm, 3.5 x 15.7 x 11.8 inches