

Selected works
2018-2023

Observer (zzz)

Bird's nest, metal wire, soundpiece (19'30" loop, written and voiced by Juan Pablo Plazas)

2023

Witness (zzz)

Bed from truck, pillow, sheet, bedlinen, straps, soundpiece (19,30" loop, written and voiced by Luth Lea Roose)

2023

(Fragment of installation view with sound: <https://vimeo.com/808252606> password zzz)



Brought to existence in function of their own sleeper, two beds of long distance travelers find themselves in dialog. They share impressions of surroundings, time passing and their companions' resting rhythms.





Roaming (a hug was to hold)

Paper-maché, plaster, fabric, birchwood, linoleum carpet

210 x 75 x 20

2022

Placeholder

Birchwood, print, nail

210 x 75 x 2

2023

Rendered and untitled

Frame, birchwood bark, photo of 3D rendered object

11 x 16,5

2023

Late winter 2022, I subletted a soon-to-be-renovated apartment in Tallinn as a workplace. After a continuous observation of the house as a body (are the walls a guard, or a witness?) I found the one that was embraced the most was an old stove, which was supposed to heat up the place but was out of function. The work embraces the non-operating heart of the house and is a proposal to set it free to move around flexibly. The copy became a fragmented body filled with traces, resisting its original shape. A Frankensteinian substitute with its own agency.



Small text label on the right wall, likely providing information about the artwork.



Small text label on the left wall, likely providing information about the artwork.



Installation view *Roaming (to hug was to hold)*, Pärnu city gallery





Placeholder (2023), Parnu city gallery



Rendered and untitled(2023), Parnu city gallery

A second

Linoleum

2022

(for Posenenske)

Porcelain (9), black laquer

2022

Title of the work, material, measurements (names)

vinyl stickers, sound

2022

We only need a cursor to move a little bit

Video 4'07"

<https://vimeo.com/764120184> password: Cur22

2022







Installation detail A *second*,



Installation detail (*for Possenske*)

A second, starts and continues. I might as well go back to a cold autumn 4 years ago, when this basement project room, that might soon move or be renovated, was not anymore EKA Galerii, and not yet Vent Space. Back then, I covered the floor with approximately 1 ton of salt, and afterwards it wouldn't stop peeling off. Moved by this place and its characteristics, the following interventions are a proposal for motion, airing out, wrapping up with potential futures. From floor to ceiling, they are the outcome of a material stream of consciousness, a flux of thought and sensations poured into gestures, where the next sprung from the last one. The site specific installation aims to generate other flows in a building filled with pipes, just as a body, filled with pipes.





Installation detail A second, and We only need a cursor to move a little bit 2022

Elbow fever, 2022

Concrete, scan of pinhole photography negatives

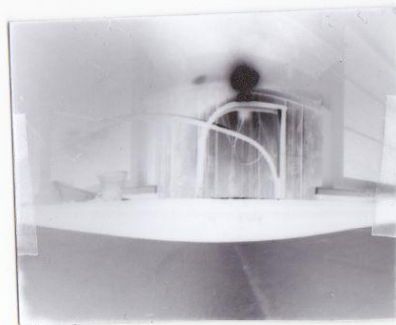
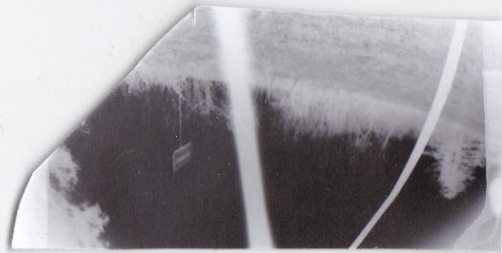
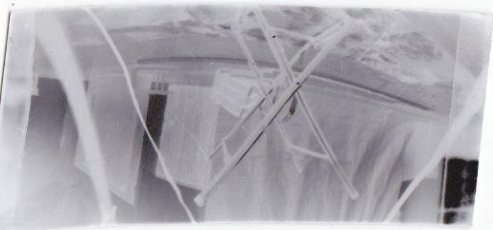


During my residency at Copper Leg, I departed from tables and chairs found in the the main hall of the old schoolhouse. Standardized primary school tables accompany round, foldable models, perfectly suitable for the current meetings in the community center. Both tabletops were poured in concrete and escaped the building, moving around the garden. A gathering of pinhole photos could serve as proof of ghosts of legs, at night, running. The work uses fiction to imagine potential futures for objects after their functionality.





Installation detail



My feet are pushing, I'm holding up, 2022

Plastic ready made (pizza saver), metal lamp feet, felt, ceramics



Installation close-up vitrine



For the 130th edition of the Sint Lukas library vitrine, I raised the bottom of it and let a pizza box holder carry the glass. The holder, resembling a simple, minimalistic table, received golden feet from my continuous growing collection of kitschy, ornamental lamps. The weight of the glass shows in its feet, pushing their shape in the carpet. Further in the library, one of the tables grew feet as well. The work reflects on our relationship to objects around by the means of language; a constant comparison through relating to parts of our body.





Current echoes, 2021

stones (found objects, 3D copies), video subtitles and voiceover (04'12"), video (04'32")

<https://vimeo.com/764121464> password: Ech21



ake them so distant and

Monument, walk, stone, scan, scan again, print. film. Language. Serbian architect Bojana Rankovic was invited for a verbal walk through a new landscape, derived from a process of 3D-scanning stones, gathered on walks towards former-Yugoslav monuments. Her voice roams over the pathway as personal fragments, impressions and fluctuating thoughts. current echoes is a process of abstraction and subtraction. The work is inspired by an urge for lightness and transformative potential in commemorating practices.

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Installation detail *current echoes*



Installation detail *current echoes*

Moussaka for a home, 2021

Delhaize product package, a slice of burned bread, the toilet's door handle, a piece of soap worn-out by water, the lid of a washing liquid can

Starting from a Delhaize product which contains all ingredients for moussaka, I changed the package and content with objects deriving from mistakes and meeting dysfunctional objects in a new home. The work reflects on the experience and use of material in order to attach and create a physical relation with a new environment.





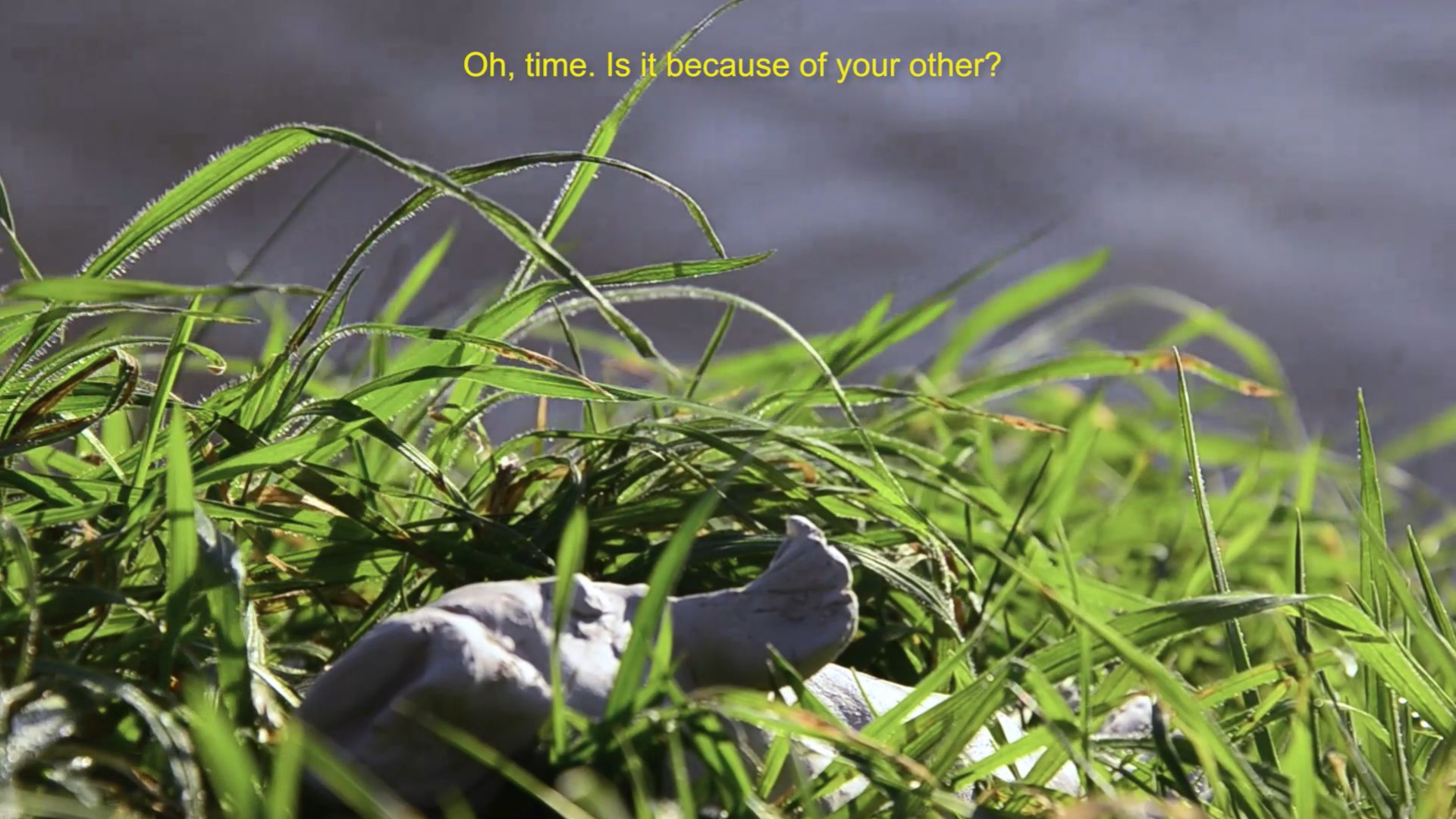
Hnmmmt, 2021

Video, 5'13"

<https://vimeo.com/541661723> password: Elec21

An electric catfish is stranded by a river with an old socket. Both relating to the idea of energy from a different time and direction, an odd yet familiar reunion takes place. Together on the verge of becoming inutile, they share the same place and time, lay, talk. About anything and nothing at all.

Oh, time. Is it because of your other?

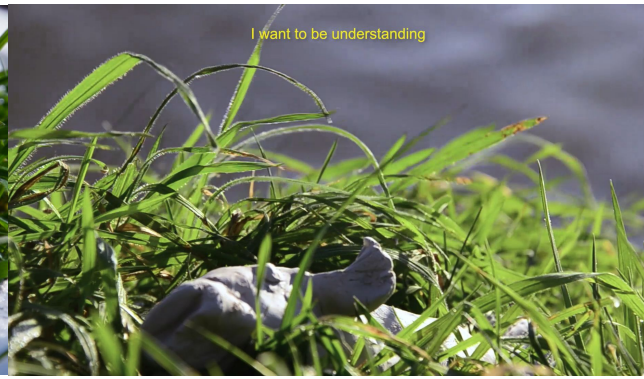




Will you please?



(Socket grumps)



I want to be understanding

Next (little evidence), 2020

The old pillar of the exhibition space, PVC, PU foam, paper and spray paint



For an exhibition visible from 2 perspectives - through a window and online - I build a pillar. This mirrors an older version which was partly covered up by a wall. The sculpture reflects the past states of the place, layers of time, while creating a new, possible division. The pillar is only half full, which visitors are able to notice when visiting the second viewpoint of the exhibition online. The intervention plays with visual triggers and reflects on the limits of perception - needing only half material, half imagination built up in the past.





Installation detail *Next (little evidence)* front and back

Kopli Liinid 3. Liin 10. 2019

69450mm thread (house), 17250mm thread (room), spool made from Kopli Liinid soil

Two spools are a document of a speculative act of preservation. While treating the Baltic harbor community as a terrain vague, I measured the soon to be demolished house and its purple room. The medium was sewing thread, in order to capture its potential of movement and transformation, containing in this way countless possibilities to be stored and laid open in new spatial structures. The carrier of these measurements is a spool made out of the clay of the site itself, which was dug up by the construction works.



installation view *Kopli Liinid 3. Liin 10* (2019), Ravenstein Gallery



Capture 1 RED, 2018

2 taxidermied robins, 850kg salt



Two robins are quietly hovering in a corner of the exhibition space. One spread out a wing. As my mother used to warn me every autumn morning the red bird came to the garden, I had never been able to approach that one as close as the 2 found on a rooftop. Using taxidermy to preserve, the work reflects on the boundaries of control. The floor they stiffly soar above is covered with a thick layer of salt. Used as a symbolic gesture by the Romans to mark their conquered lands, in an exhibition on the subject of power, the visitor is unable not to place its mark on the surroundings. The salt preserves the movement of the visitors.





installation detail *Capture 1 RED*

Untitled (flows), 2018

Water of the Ganges (Benares, India), glass aquarium, video loop (3')

<https://vimeo.com/764126709> password: Flo18

The installation connects Brussels, the capital of the European Union, with Benares, one of the seven Sapta Puri (holy cities) in India. Both of these places move upon a common denominator; water, while their realities in public life seem to be poles apart. Where the water of the fountains reflects skyscrapers, a scar of the Manhattan Plan that once evicted 12 000 people from their homes, the water in the aquarium is from the Ganges, which is surrounded by architectural structures supporting daily actions as washing, eating, praying and wishing well to loved ones that were lost. The thin aquarium is placed in front of the projector as a filter, where the perspective of the video, filming only the water, makes the stern, cold towers dance.



