

# PORTFOLIO 2022-2014

Sigrid Viir

# Artist statement

As an artist I hold the importance of questioning self-evident matters and asking the question why? My main mediums of choice are photography and installation. Social constructs, moral norms and different rules are everyday “tools” that are used to function in society, which often go unnoticed because they are accepted by default and are forgotten to be put up for questioning for their current relevance.

I find that analyzing everyday relations, practices, phenomenons and rules, asking the question “why” and protesting in places where it’s not intended to, helps to better understand societies mechanisms and the person within it. Making the invisible visible, with pointing and asking, I try to create potential for change in anticipation of a more open society.



'In front of the mirror, on a day full of  
enthusiasm, you put your mask on  
too heavily, it bites your skin''

Together with Cloe Jancis, Temnikova & KaselaGallery, Tallinn, 2021

Artists: Sigrid Viir, Cloe Jancis  
Texts: Maris Karjatse, Anti Saar  
Graphic design: Anna Kaarma



"02\_Sigrid\_Viir\_22.04.2020", photo installation, pigment print on aluminum, mirror-plinth, showcase frame, 60 x 90 cm, mirror, 45 x 80 cm, sugar, 2021  
Photo: Hedi Jaanisoo



"06\_Sigrid\_Viir\_01.05.2020", pigment print on aluminum, showcase frame, 110 x 145 cm, fabric, object "Hand": rubber band, fabric, maize groats, nutshells with holes, silk strand, 2021

Photo: Hedi Jaanisoo



“10\_Sigrid\_Viir\_08.05.2020”, photo installation, pigment print on aluminum,  
41 x 60 x 50 cm, showcase frame with holes, 2 legs, 110 cm, 2021

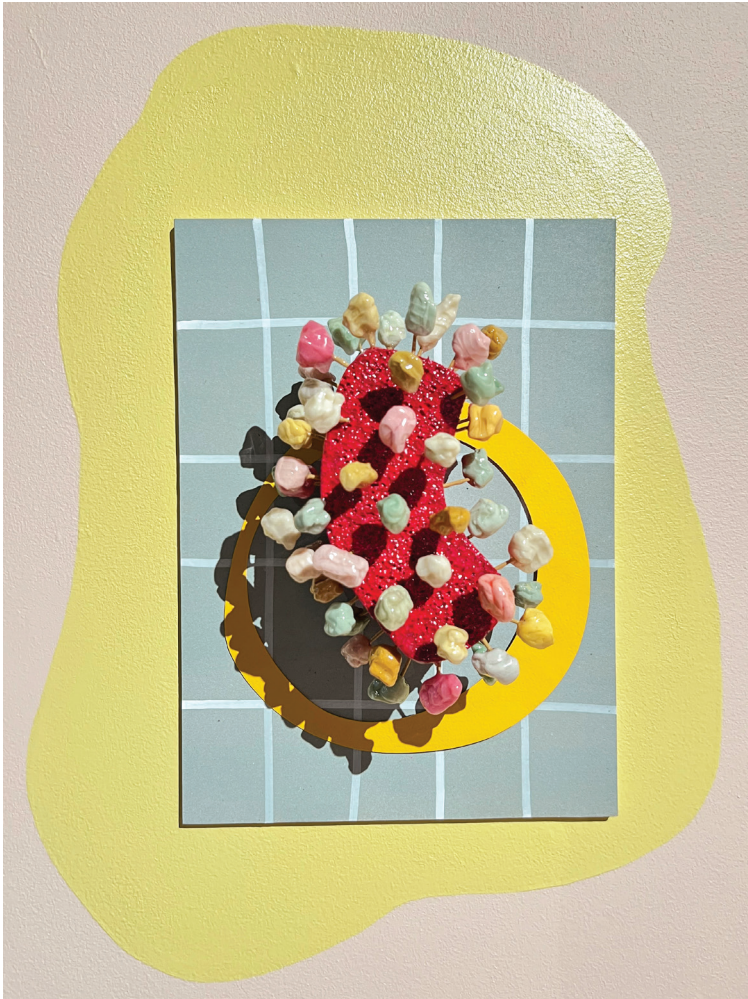




"12\_Sigrid\_Viir\_13.05.2020", pigment print on aluminum, showcase frame, painted inner plinth, 60 x 90 cm, 2021



"14\_Sigrid\_Viir\_18.05.2020", photo installation, pigment print on aluminum, veneered showcase frame 39 x 57 cm, veneered leg 130 cm, a pea, 2021



"Object no. 4" (Cloe's photo no. 11), gum, red sponge, paper on plywood,  
35 x 22.5 cm, 2021





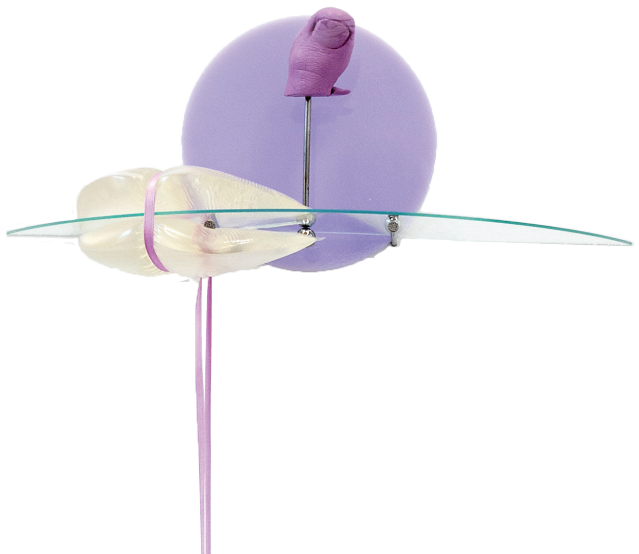
Detail, "Object no. 3" (Cloe's photo no. 09), rubber boots, fringe, broom, wheels, plywood, 2021





Exhibition view, Riga Photography Biennial, “Screen Age III: Still Life”, 2022

“Object no. 5” (Cloe’s photo no. 13), lipstick, glass, silicone breast pad, satin ribbon, 2021





Exhibition view, Riga Photography Biennial, “Screen Age III: Still Life”, 2022



Cloe 01



Sigrid 02



Cloe 05



Sigrid 06



Cloe 09



Sigrid 10



Cloe 11



Sigrid 12



Cloe 13



Sigrid 14



# 'False Vacationers Workcation Travels'

Solo exhibition, Draakoni Gallery, Tallinn, 2021

## "False Vacationers Workcation Travels"

Photo installation, pigment print on acrylic, beech back frame, series of 10+1 photos in a collage technique, various sizes, glass, MDF postaments, straps, 2021

"False Vacationers Workcation Travels" is a conceptual continuation of the exhibition "False Vacationer" held in the Contemporary Art Museum of Estonia (EKKM). The border between work and leisure time seems to become increasingly vague – this is also clearly proved by the use of the following neologisms such as workcation (also written as workation; work+vacation), bleisure (business+leisure), or bizcation (business+vacation) in English-speaking environments. According to George Lakoff and Mark Johnson ("Metaphors We Live By"), the metaphors of the resources of work and time change the way we understood the concept of leisure time – and thus, leisure time is becoming something very similar to work.

Work isn't a rabbit that will run away!  
An unemployed rabbit doesn't need to turn tail!

Mountain of work  
Hours for what we will  
Mountains of work  
An hour for what we will  
A mountain for what we will  
Hours of work  
Mountains of will  
An hour of work  
What we will of work  
Mountain of hours  
Hours of work for mountains we will  
We will work for mountains of will  
We will hours of work  
We will hours for what we will



“Mountain of Work”, pigment print on acrylic, 60 x 83 cm, glass panel 900 x 1200 cm,  
“Rivers of Business”, pigment print on acrylic, 60 x 82 cm, glass panel 1200 x 800 cm,  
2021

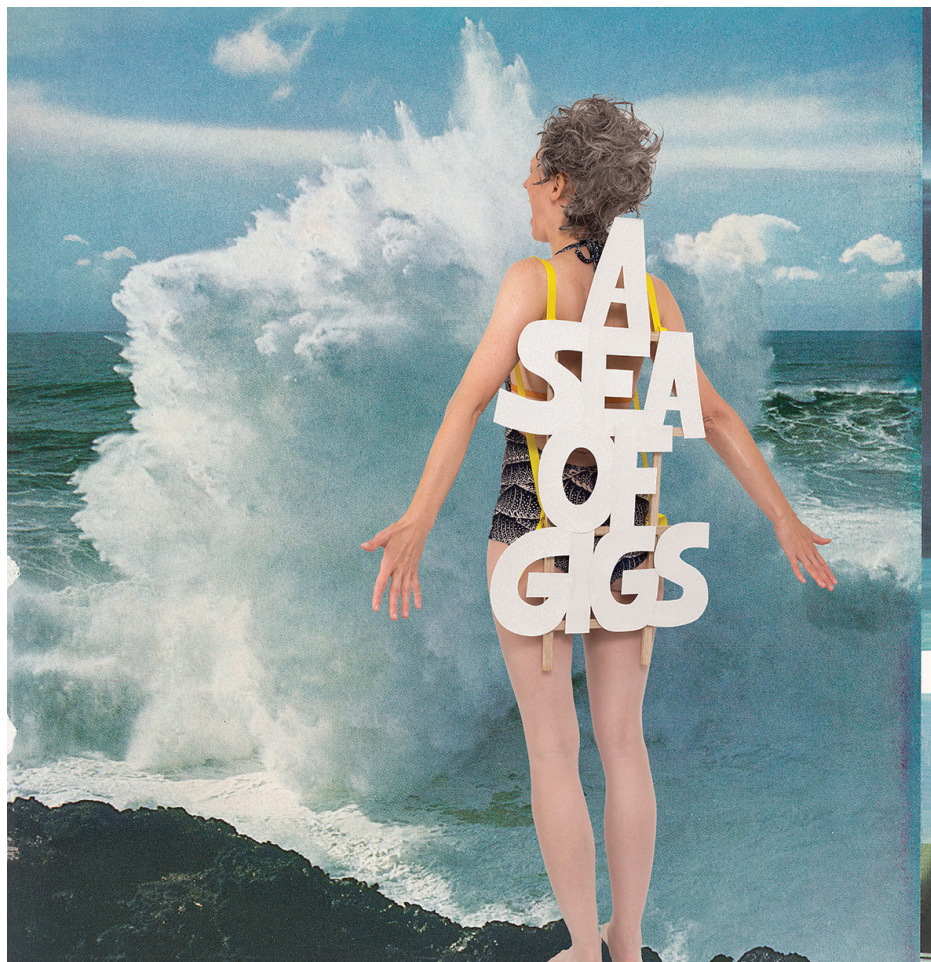


Detail, "Occupation Valley", pigment print on acrylic, 60 x 79 cm,  
glass panel 900 x 1300 cm, MDF postament, 2021





Detail, "Labour Lake", pigment print on acrylic, 60 x 66 cm, glass panel 1500 x 1100 cm, 2021



Detail, "A Sea of Gigs", pigment print on acrylic, 60 x 62 cm, glass panel 800 x 1100 cm, 2021





"Salary Falls", pigment print on acrylic, 60 x 75 cm, glass panel 1100 x 900 cm, MDF postamenr, straps, 2021



Exhibition view, Draakoni Gallery, Tallinn, 2021



Exhibition view, Draakoni Gallery, Tallinn, 2021





"Perspective", found photographs, 18 x 14 cm, glass, 2021

# 'False Vacationer'

Solo exhibition, Contemporary Art Museum of Estonia, 2019

Creative Ninja (artist): Sigrid Viir

Travel Companion (curator): Maarin Mürk

Conductor of Alphabets (designer): Koit Randmäe

Guru of Here and There (writer, audio texts): Laur Kaunissaare

Ambassador of Conscientious Soothing (writer): Maarja Kangro

## "From Monday Till Friday"

EKKM's facade, 3 colours: Tundra 140, Onyx 110, Patina 55, 2019

## "Holy Holiday"

Sign "IDA", LEDs, plywood, 177 x 700 cm, 2019

## "Plans of Today's Me for the Future"

Site specific sculpture, 45 x 45 x 526 cm, contact microphone, 2019

## "Seven Benefits"

Light box, birch wood frame, 44 x 32 x 16 cm, 2019

## "Office Sweet Home"

Photo installation, framed pigment print, series of 15 photos, various sizes, engraved text, embroidered text, metal supports, 3 deck chairs, table,

"Forget Me Not", 2019

## "Forget Me Not"

Flower seeds, 29.5 x 37.5 cm, 2019

## "Souvenirs of the False Vacationer"

47 souvenir plates, text on glass and wall, different sizes, ongoing, 2019

## "Destination Superlative"

Installation, framed pigment print, series of 36 photos, 29 x 42 cm, 26 m shelf, carousel, Kodak logo yellow & red, 2019

## "I'll Think of a Title When I've Had Enough Rest"

Installation, 8 x 9 m, audio (text "Infinity on the Beach" by Maarja Kangro), 2019

At the heart of “False Vacationer” exhibition are today’s blurred boundaries between work and vacation. The name of the exhibition comes from the Roland Barthes essay *The Writer on Holiday*, in which he looked at writers as the bourgeoisie might see them – as false workers, who by the same token can only be false holiday-makers as well, who can be spotted reading a book even when they’re laing on the beach. In the knowledge-based economy, the borders between work and leisure time have become more complicated, creativity has become an integral part of more than just the cultural field, and it takes a concerted effort to disengage even for the moment from one’s professional or working life. So, no one dares put down that book anymore.

Contemporary work culture requires people to be on call at all times, and if they have any free time, they should be doing something useful with it, like bettering their education. In the West, working has a strong moral side, so not working sends a signal that the person must be seriously ill or that they are somehow deviant. And so, even though we might not notice it, our free time is spent on working, looking for work, getting ready to do work, thinking and worrying about work. The borders between work and leisure are also blurred by the fact that the interior design of offices has become increasingly comfortable and pleasant and that home offices have become widespread. These spatial changes create a cooler, chiller atmosphere, but is that freedom empowering for the worker or just an illusion?

Taking a vacation has become a challenge in its own right – for self-employed people, it’s hard to create space between different projects and often there’s no one to delegate work to. Or there’s a feeling creeping down the nape of the holiday-maker’s neck, that if they don’t keep their hand on the pulse, they might be left by the wayside – because taking a break is for the weak, right. Moreover, holidaying and leisure time has become a huge industry, which offers quick relief through consumption of goods and services. Whoever has the more stuff wins, and a few visits to tourism hotspots can’t hurt either!

False Vacationer is a voyage through the entirety of the EKKM, starting from the external facade of the building and leading through the three storeys inside, posing questions about attitudes, habits and insecurities common these days in the holiday and work culture. The viewer can choose whether they come to the exhibition in ‘work’ or ‘holiday’ mode and that choice determines what route they will take through the building, accompanied by an audio guide. But does a ‘pure’ vacation, true catharsis await the viewer anywhere along the way? And how contemporary would the fairy-tale about holidays sound like?





Exhibition view, "From Monday Till Friday" and "Holy Holiday", EKKM, 2019



Exhibition view, site specific work, "Plans of Today's Me for the Future",  
45 x 45 x 526 cm, 2019





"Seven Benefits", light box, 44 x 32 cm, 2019



Exhibition view, detail, photo series "Office Sweet Home", framed pigment print, embroidered text, 22.6 x 33.6 cm, series of 15 photos, 2019



“Office Sweet Home”, framed pigment print, embroidered text, 24.6 x 32.6 cm,  
series of 15 photos, 2019



Detail (back side), "Office Sweet Home", framed pigment print, embroidered text, 24.6 x 32.6 cm, series of 15 photos, 2019





"Office Sweet Home", framed pigment print, engraved text, 41.7 x 55.2 cm,  
series of 15 photos, 2019



"Office Sweet Home", framed pigment print, engraved text, 24.6 x 32.6 cm,  
series of 15 photos, 2019



“Office Sweet Home”, framed pigment print, engraved text, 24.6 x 32.6 cm,  
series of 15 photos, 2019



Exhibition view, EKKM, "Office Sweet Home", series of 15 photos, 2019





Exhibition view, Koenig 2 Gallery, Vienna, 2021

Photo: Simon Veres



Exhibition view, "Office Sweet Home", deck chairs, "Survival Kit 11", Riga, 2020  
Photos: Madara Gritane



“Forget Me Not”, flower seeds, part of the photo installation “Office Sweet Home”, 2019



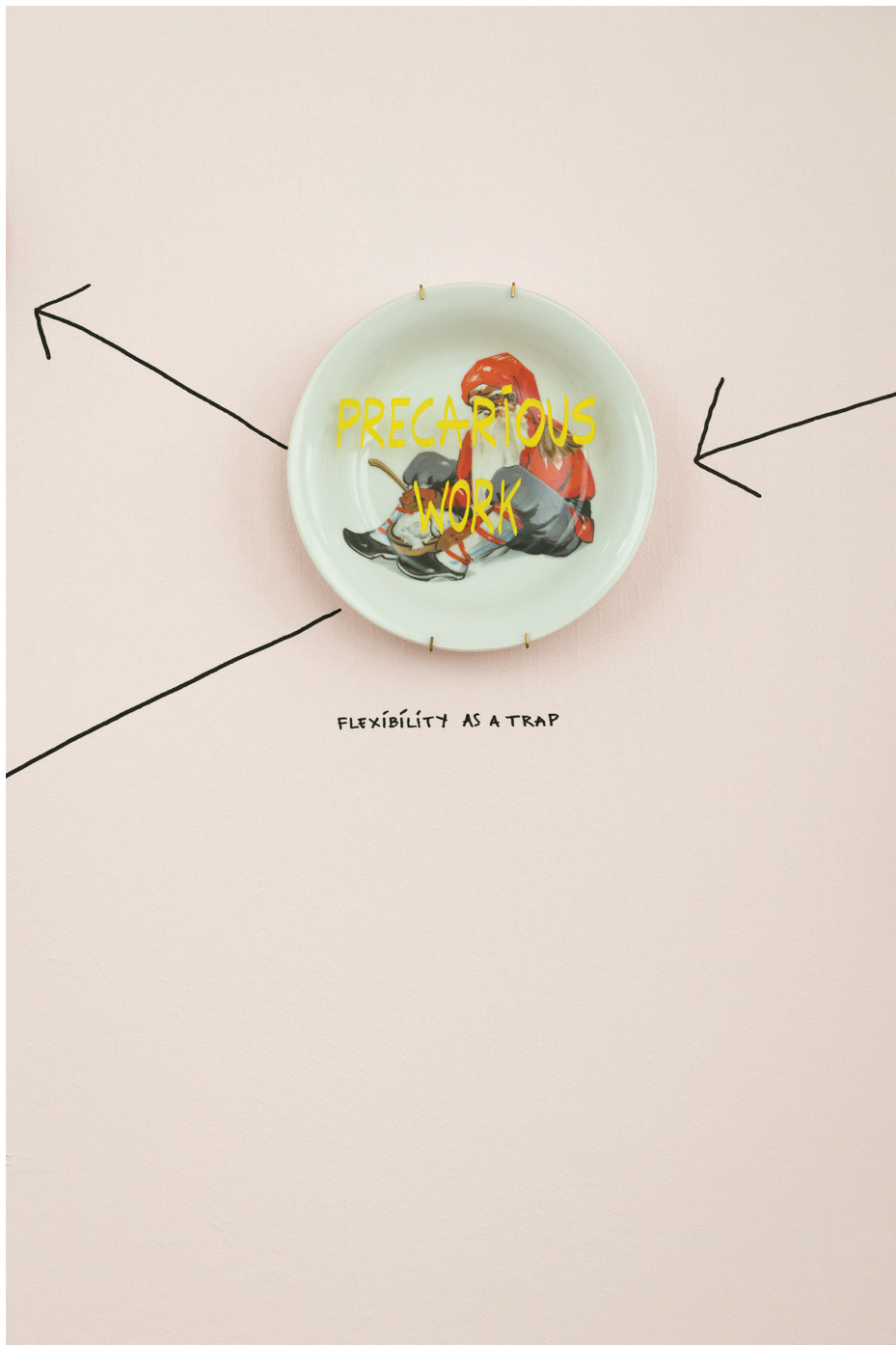


"Work it Out", Kunsten Museum of Modern Art, Aalborg, 2021



Koenig 2 Gallery, Vienna, 2021

"Souvenirs of the False Vacationer", 47 souvenir plates, text on glass and wall, various sizes, ongoing (from 2019)



Detail, "Souvenirs of the False Vacationer", 2019

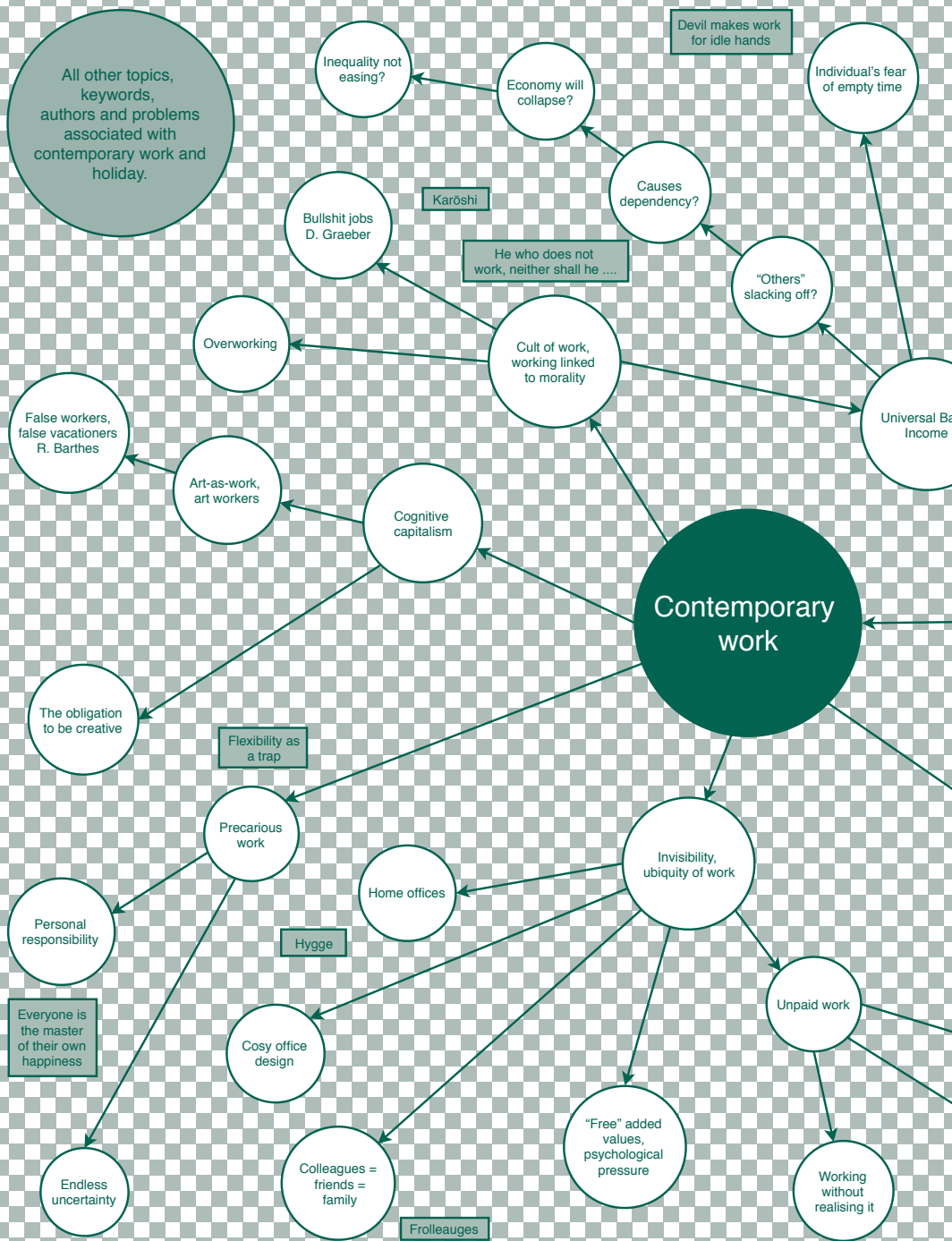


KARŌSHÍ

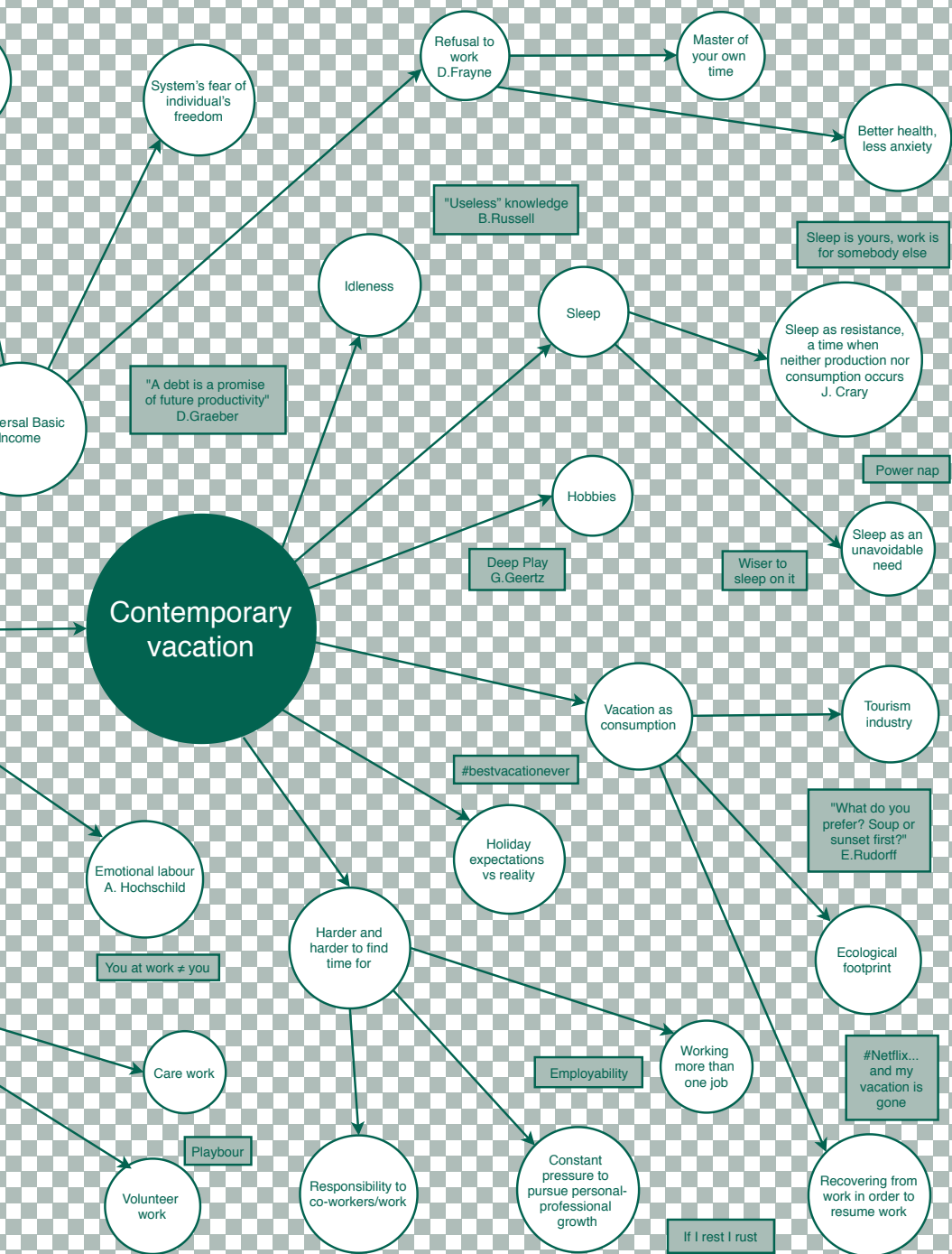


Detail, "Souvenirs of the False Vacationer", 2019

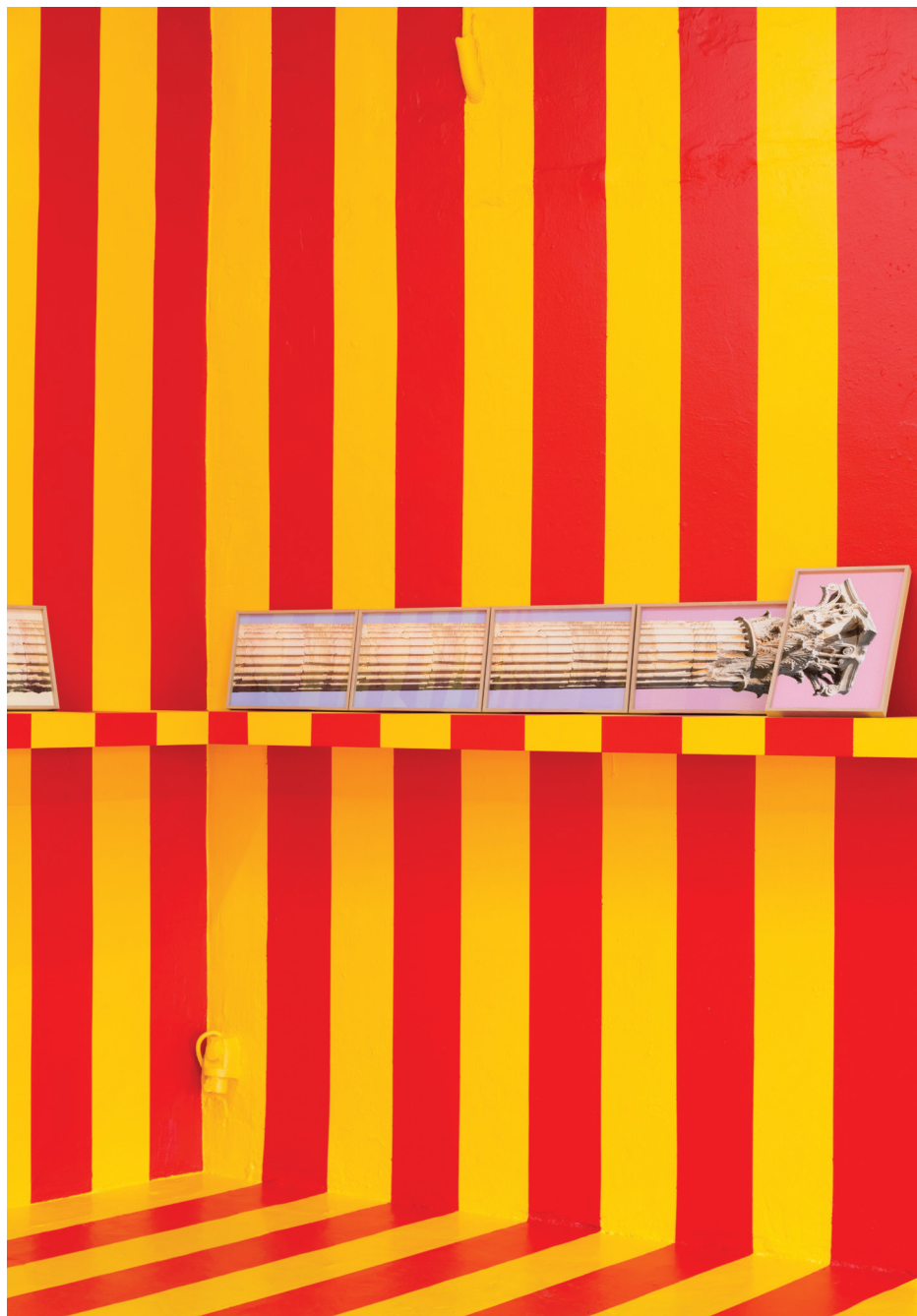




“Souvenirs of the False Vacationer”, scheme (part 1) from the exhibition catalogue “Holy Holiday”, 2019



"Souvenirs of the False Vacationer", scheme (part 2) from the exhibition catalogue  
 "Holy Holiday", 2019



Detail, "Destination Superlative", installation, framed pigment print, series of 36 photos, 29 x 42 cm, 26 m shelf, carousel, Kodak logo yellow & red, 2019

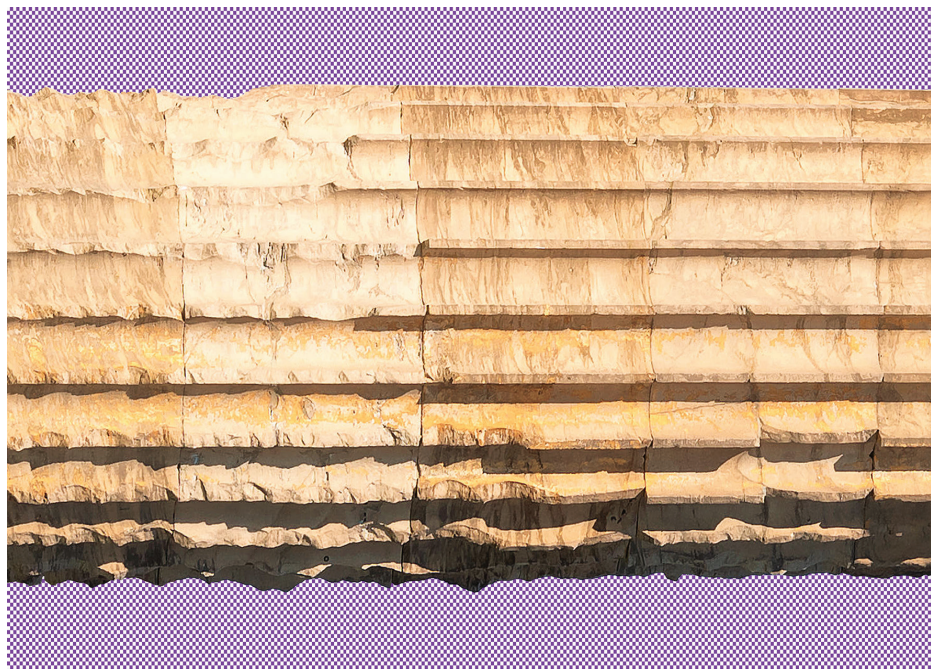
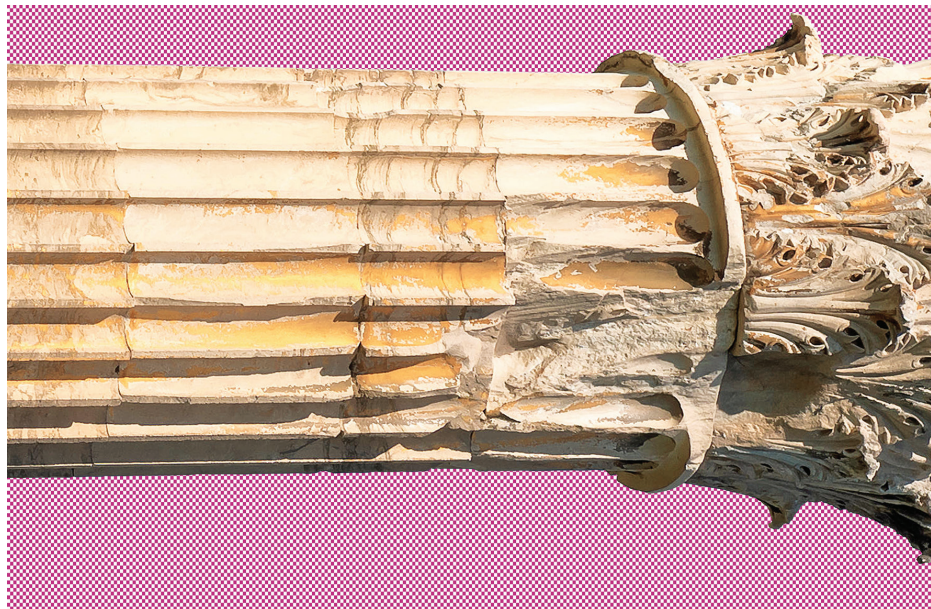




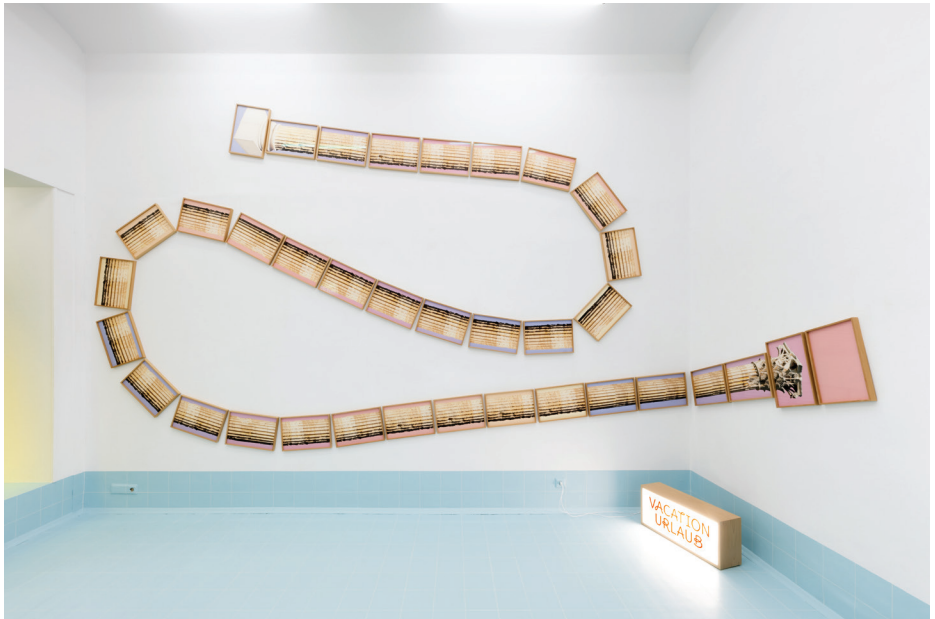
Exhibition view, "Destination Superlative"

Photos: Paul Kuimet





Detail, "Destination Superlative", series of 36 photos, 29 x 42 cm, 2019



"Destination Superlative", series of 36 photos, 29 x 42 cm, Koenig 2 Gallery, Vienna  
Photo: Simon Veres





Exhibition view, "I'll Think of a Title When I've Had Enough Rest", installation 8 x 9 m, audio (text "Infinity on the Beach" by Maarja Kangro), 2019

Photos: Paul Kuimet

The seed of a positive programme  
If  
I could, if I had it.  
Then:  
I'd look through the fog.  
I wouldn't wait  
I'd trust myself more,  
I'd know that it isn't a time for holiday  
Only when death is near  
Or when there's no more work  
And it isn't laziness  
Or necessarily chaos.  
Free time does not = unfilled time  
Although sometimes it could  
Because emptiness comes before a filling  
Like an egg and chicken  
Or work and vacation  
Fulfilling a vocation

One must learn and practice regularly!

A holiday can be  
Own time,  
Only for me,  
Without an ulterior motive,  
Without a goal of reaching specifics,  
Mental hygiene,  
An active, better and healthier me,  
For starters, for my own self  
Together with others.  
Because let's be honest,  
There's no end to exploitation or being useful,  
And they won't get any more or better  
If I am a  
Programmed  
Sleeping beauty, unslept and devoid of thought.

# “Destroy? Destroy!”

(Hyper)emotional: You, Contemporary Art Museum of Estonia, Tallinn,  
curator Evelyn Raudsepp

## “Destroy? Destroy!”

Installation, redymades, various sizes, work in progress, 2017

The theme of the group exhibition was emotional manipulation. The working group consisted of 7 artists with different backgrounds who met for the first time 10 days before the opening of the exhibition. That was intentional. The initial plan was to create collectively. In part that succeeded but at the same time there also developed individual works for every participating artist.

“Destroy? Destroy!” puts the viewer in a position where it’s possible for them to decide whether to destroy the artwork, or not. It often happens that when the viewer analyzes an artwork that they form strong feelings towards, be that negative or positive, they are not analyzing purely the artwork but also themselves.





Exhibition view, Contemporary Art Museum of Estonia, 2017



“Destroy? Destroy!”, artwork no: 6, 2017



"Destroy? Destroy!", artwork no: 2, 2017

The description of experiencing an art experience nowadays could be:  
Right now, right here, you must happen!  
You've got 56 seconds.  
We know that what we see is independent of our eyes  
because eyes struggle with content,  
and the way we read, changes our thoughts,  
but  
we believe in emotions,  
because being emotional is part of being human,  
it is its physical exercise,  
manipulated incomputability  
more sincere and faster,  
superficial deep layer,  
full of information.  
And empathy,  
a myriad of yawns to cool down the brain,  
social glue,  
a mile in another man's shoes,  
will lead to athletic achievement.  
Calculated endurance right now, right here!  
The speed drives your emotions to the max and you sway like a  
weeble,  
from joy,  
and you have got your personal, most economical result.



# “Waiting Room Improvisation”

V Artishok Biennale, theatre No99, Tallinn, curator Evelyn Raudsepp

## “Waiting Room Improvisation”

Light box, A4, 2016

It's not interesting. It's so extended and slow that it seems to be at a standstill. It's a filter through which one can arrive. It's a pause.

It's an opportunity to deflect to the unknown and it's not possible to be late.

The imaginative starting point of “Waiting Room Improvisation” was the location of the biennial - the theatre, a room charged with very specific expectations. It was my aim to dislodge that expectation, generate spare time for the viewer in order to point out the necessity and potential of boredom.



"Waiting Room Improvisation", light box, A4, 2016



"The Archaeology of the Screen", exhibition view, KUMU Art Museum, 2018  
Photo: S. Stepashko

# “Awful Pretty Pipe Neck”

Solo exhibition, Draakoni Gallery, Tallinn, 2016

## “Awful Pretty Pipe Neck”

Pigment print on aluminium, 30 x 45 cm, series of 17 photos, glazed tile stands, various sizes, 2016

## “ABC”

Photo cabinet, 90 x 135 cm, 17 photos, various sizes and techniques, 2016

## ”Potato Eye”

Framed pigment print on aluminium, series of 2 photos, 42 x 60 cm, 20 x 30 cm, 2016

## ”Pipe Neck”

Sculptural object, cup handle wooden furniture leg, 2016

## “Ülekannetus” (play on words “transfer” and “impish”)

2 sculptural objects, bicycle mirrors, christmas tree stand, wood, 2016

The focus of the “Awful Pretty Pipe Neck” lies in applying the concept of catachresis to serve visual material in order to free the photograph from being an iconic symbol. Catachresis is the clash of two metaphors, deliberate error for emphasizing something where contradictory notions are juxtaposed while ignoring the common use of the word. Metaphors play an important part in what is real for us. It is not only a rhetoric technique but a trope that influences reality and daily behaviour. The meaning of words is not related to their similarity with the world. A photograph should be rather viewed as an independent object than simply a representation.

“Awful Pretty Pipe Neck” is a curious, arbitrary way to tell stories that are almost half-long, to change the direction of ready-made objects depending on the position between the objects and on whose eyes are looking at them.





"Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016



"Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016





Exhibition view, "Awful Pretty Pipe Neck", pigment print on aluminium, 30 x 45 cm, glazed tile stand, series of 17 photos, 2016



"Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016





"Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016



Exhibition view, "Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016



Exhibition view, "Awful Pretty Pipe Neck", pigment print on aluminium, 30 × 45 cm, glazed tile stand, series of 17 photos, 2016



Exhibition view, detail "Ülekannetus", 2016

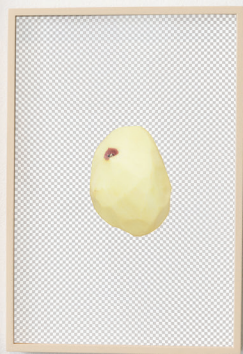
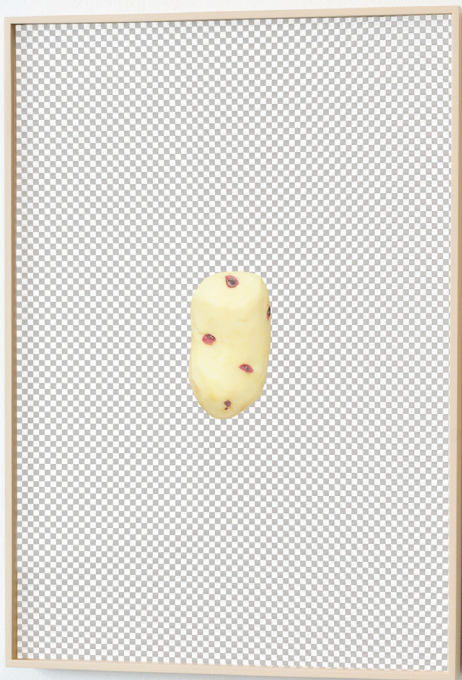




Exhibition view, "Awful Pretty Pipe Neck", 2016



"ABC", photo cabinet, 90 x 135 cm, 17 photos, various sizes and techniques, 2016



"Potato Eye", framed pigment print on aluminium, series of 2 photos, 42 x 60 cm, 20 x 30 cm, 2016



Exhibition views, "Awful Pretty Pipe Neck", Draakoni Gallery, 2016



Turn on the light.

Theories are buildings and sometimes they fall apart,  
ideas are plants and they bring forth fruit,  
a mountain is a person you could conquer,  
sad is tight and happy is wide,  
understanding is seeing, and seeing is touching,  
problems are solid objects you can take apart, piece by piece  
time is money  
you make my blood boil  
see what I mean.

# “Snapshot Photos on the Moon, Black Holes Filled with Sugar Cubes, Snowball as a Noble Gift, Polish Apple in a Lift”

Solo exhibition “Import Export” (together with Jimmy Limit),  
Temnikova & Kasela Gallery, Tallinn, 2016

## ”Hans\_55”

Pigment print on aluminium, maple frame, series of 12 photos, various sizes, concrete and metal construction, sugar, 2016

## “Gift”

Pigment print on aluminium, colored maple frame, concrete, sponge, 71 x 48.6 cm, 2016

## “Polish”

Pigment print on aluminium, maple frame, 114 x 78 cm, 2016

Exhibition “Import Export” talks about import and export in a general commercial sense, alluding to the transportation of art works and artists from one continent to another, customs procedures, and the mass migration of people and files. The title of the exhibition also refers to photography, the widespread use and distribution of photographs, and digital importing and exporting.

Sigrid Viir’s three-part photo installation “Snapshot Photos on the Moon, Black Holes Filled with Sugar Cube, Snowball as a Noble Gift, Polish Apple in a Lift” uses an “found” image from internet, a photograph of a Surma tribe member by Hans Silvester, polish apples bought from a local supermarket and snow as something exotic. Verging on fantasy, the work forms a visual narrative at the heart of which is a yearning for exoticism. The story, which carries a bit of absurdity, embodies relevant political issues, focusing on photography as a transformer of reality and on exoticism as a resource that is consistently reproduced and exploited.



Detail, "Hans\_55" (Marquee), pigment print on aluminium, maple frame, 27 x 22 cm, concrete and metal construction 135 cm, sugar, series of 12 photos, 2016



Detail, "Hans\_55" (Zoom), pigment print on aluminium, maple frame, 27 x 22 cm, concrete and metal construction 120 cm, sugar, series of 12 photos, 2016





Detail, "Hans\_55" (Erase), pigment print on aluminium, maple frame, 22 x 18 cm,  
concrete and metal construction 112 cm, sugar, series of 12 photos, 2016



Detail, "Hans\_55"(Clone stamp), pigment print on aluminium, maple frame,  
27 x 22 cm, concrete and metal construction 135 cm, sugar, series of 12 photos, 2016



Detail, "Hans\_55" (CMYK) pigment print on aluminium, maple frame, 34 x 27 cm, concrete and metal construction 140 cm, sugar, series of 12 photos, 2016





Detail, "Hans\_55 (Move)", pigment print on aluminium, maple frame, 22 x 18 cm, concrete and metal construction 132 cm, sugar, series of 12 photos, 2016





"Gift", pigment print on aluminium, colored maple frame, concrete, sponge,  
71 x 48.6 cm, 2016



"Polish", pigment print on aluminium, maple frame, 114 x 78 cm, 2016



Exhibition view, "Import Export", Temnikova & Kasela Gallery, Tallinn, 2016

# ‘Sweet Smiles and Golf Clubs’

Group exhibition “International Fun”, Temnikova & Kasela Gallery, Tallinn, 2016

## ”Sweet Smiles and Golf Clubs”

Framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016

The name of the photo series “Sweet Smiles and Golf Clubs” is borrowed from the introduction of Michael Haneke’s film “Funny Games”. As in the film where the term “funny game” points to the opposite of what the viewer is expecting the images in this series are in between a funny joke and a cruel act. How far should a joke go and of what can we make fun of? Where lies the line where one becomes the other?





"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016



"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016





"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016



"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016





"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016



"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016





"Sweet Smiles and Golf Clubs", framed pigment print on aluminium, 38 x 53 cm, series of 7 photos, 2016

# “Purpose of the Universe and the Flickering Funnel”

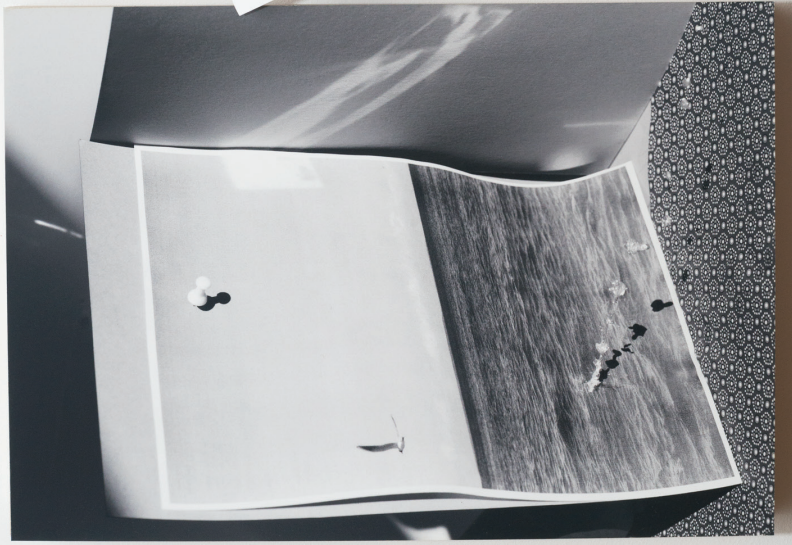
Solo exhibition, Hobusepea Gallery, Tallinn, 2014

## “Purpose of the Universe and the Flickering Funnel”

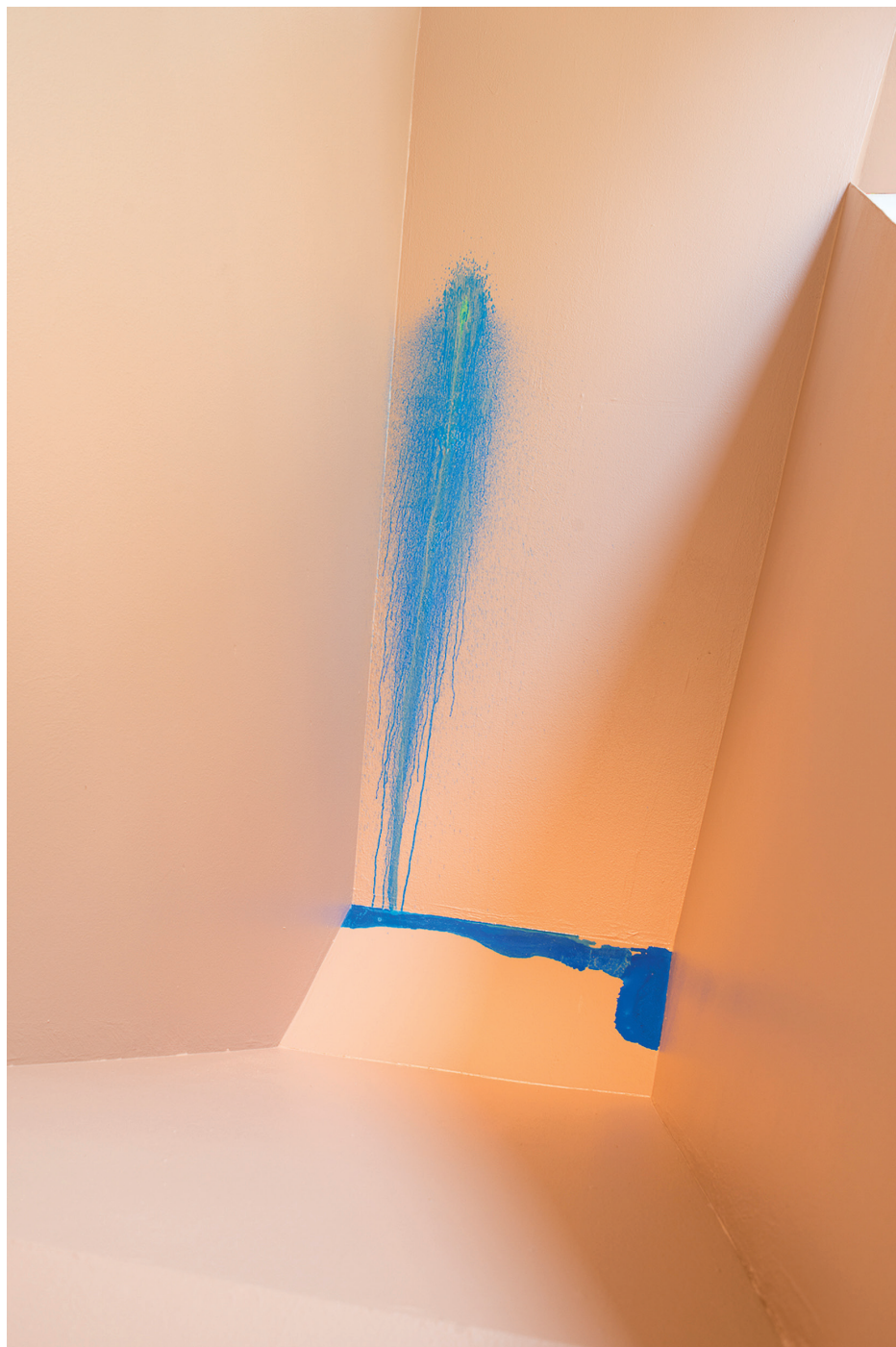
Installation, 24 photos, 11 colours, 1 sculpture, 1 site-specific object, 1 text, 2014

The central part of “Purpose of the Universe and the Flickering Funnel” is the artist, the artist’s work and its measurability. Set of tag words formalized as poem is a reference to the ideas incorporated in the artworks.



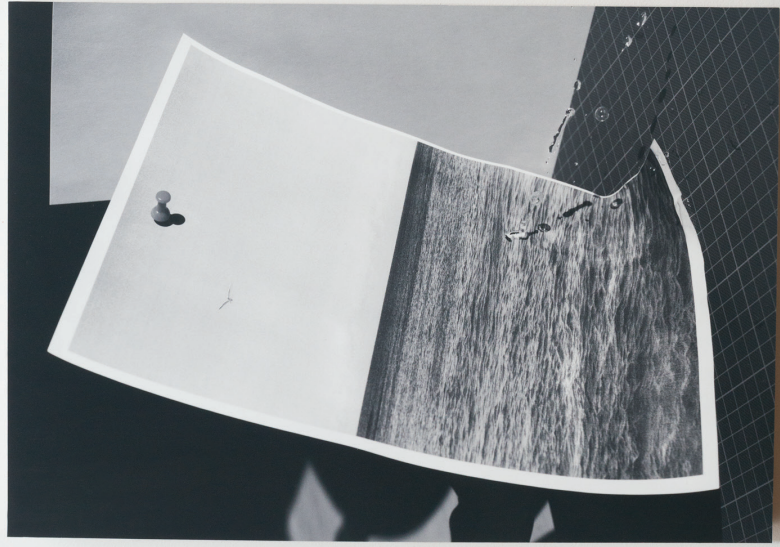


"Day 1/Wednesday", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014



"Day 1/ Wednesday", colour, detail of the site-specific object, 2014



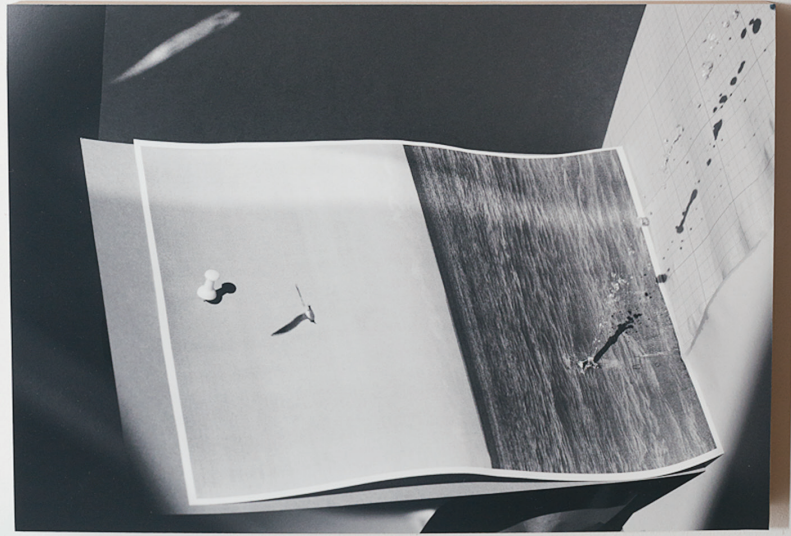


“Day 2/ Friday”, pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014

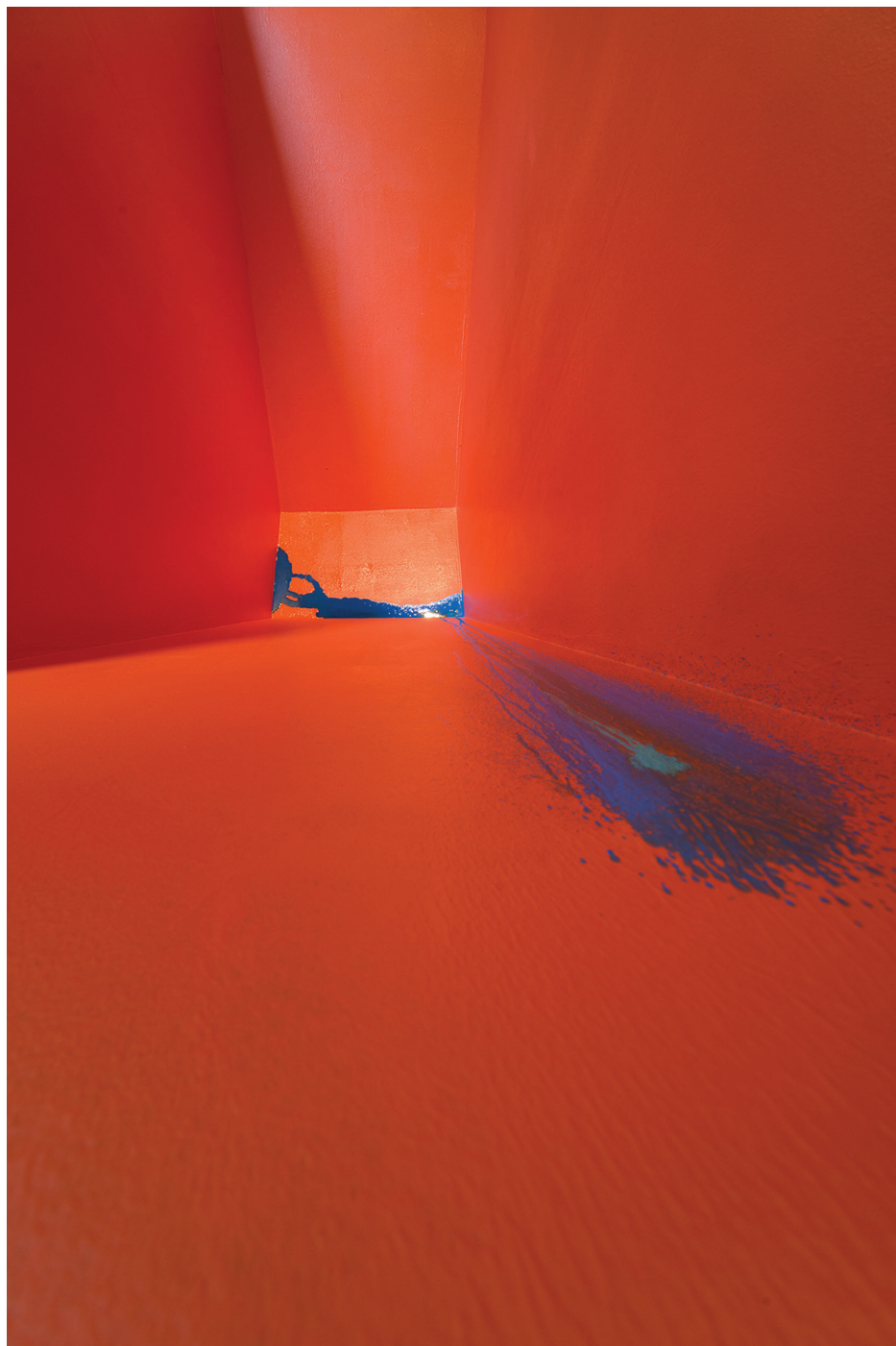




"Day 2/ Friday", colour, detail of the site-specific object, 2014

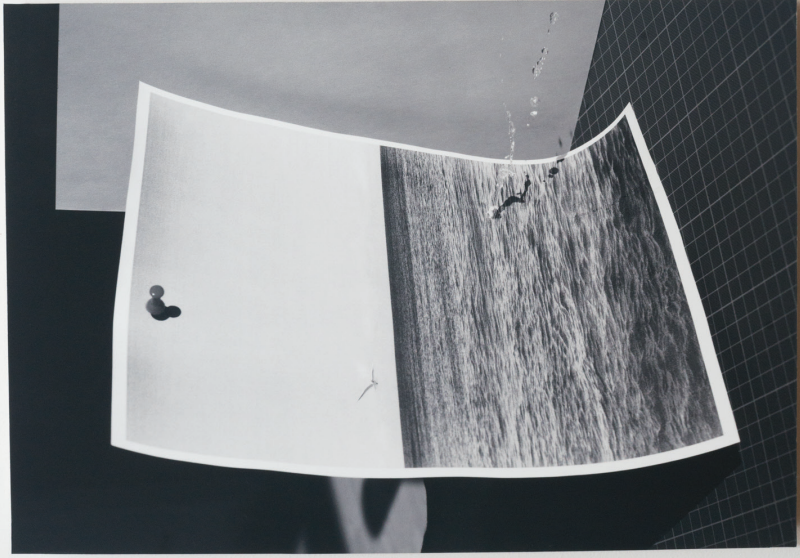


“Day 4/ Sunday”, pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014



"Day 4/ Sunday", colour, detail of the site-specific object, 2014





"Day 6/ Wednesday", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014



"Day 6/ Wednesday", colour, detail of the site-specific object, 2014



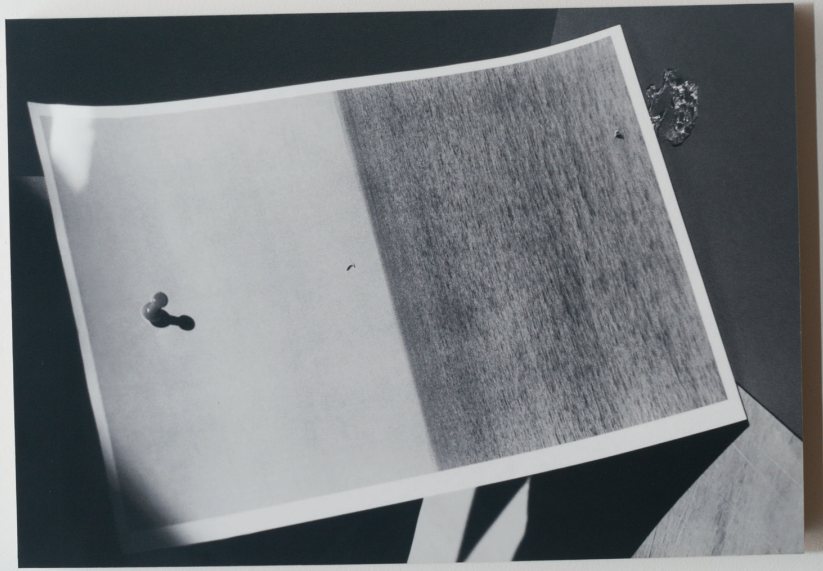


"Day 8/ Friday", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014



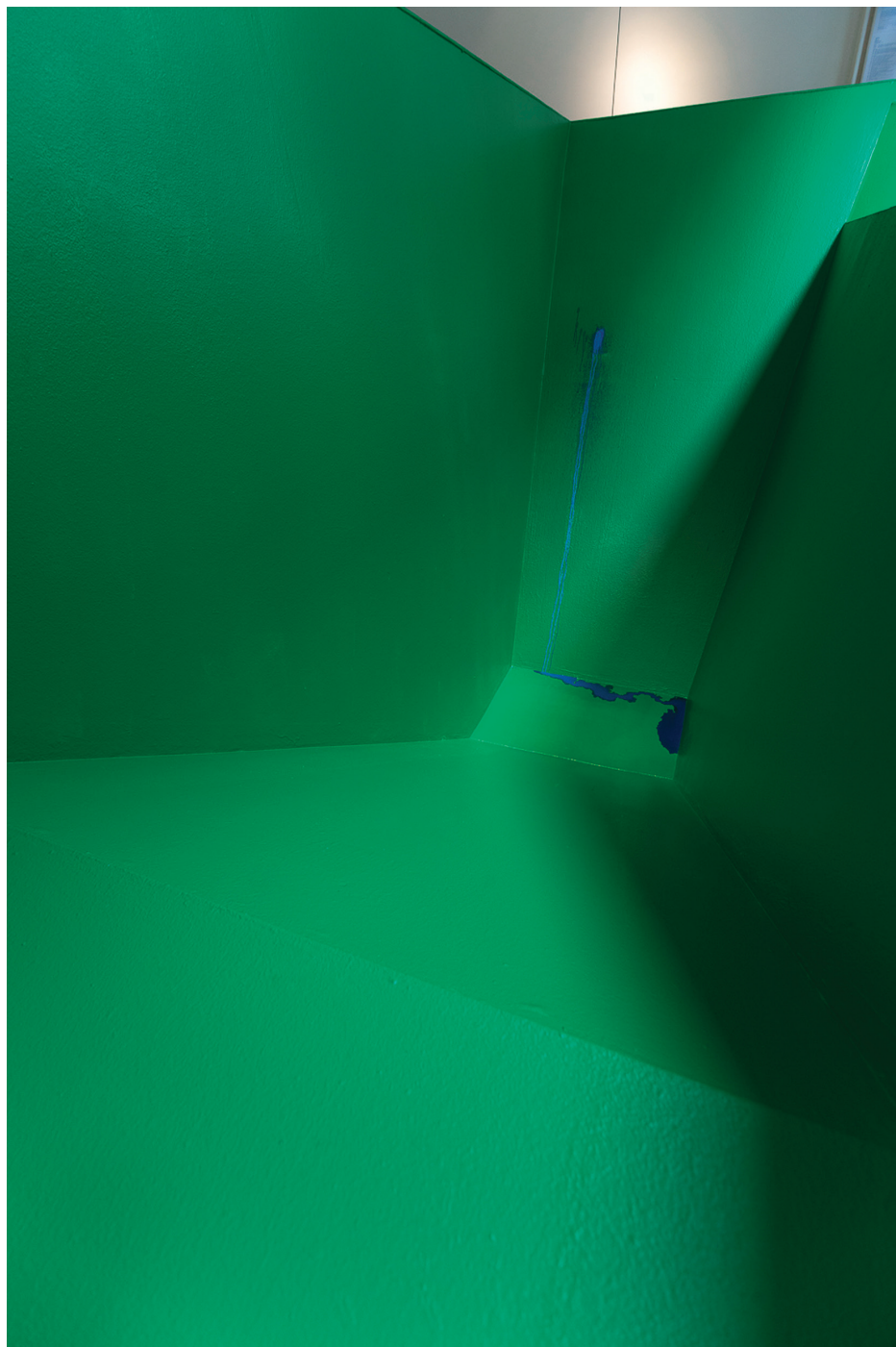


"Day 8/ Friday", colour, detail of the site-specific object, 2014



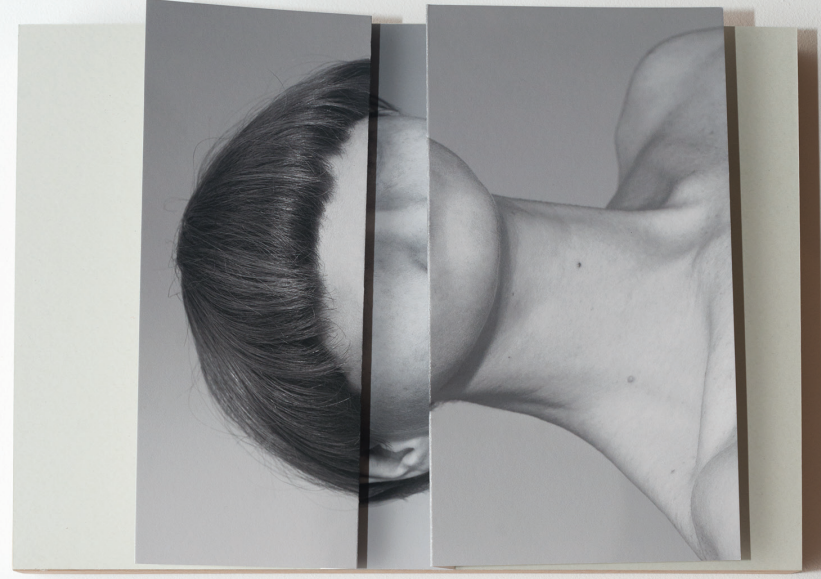
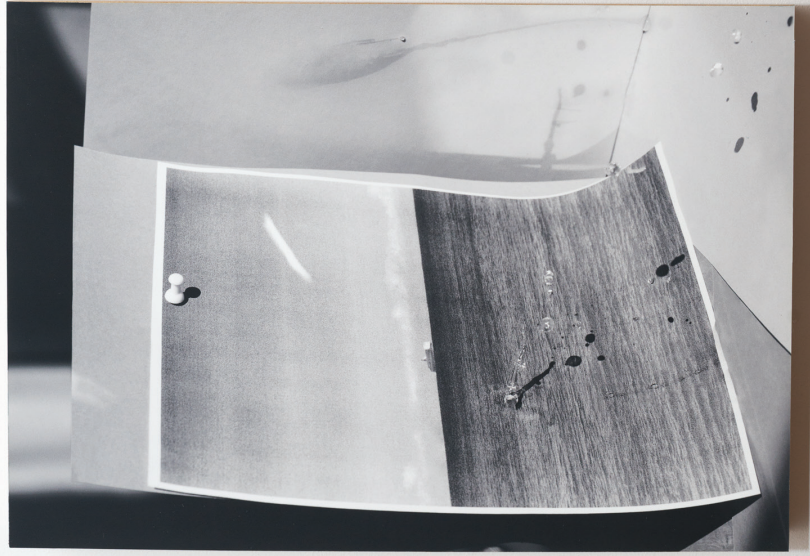
"Day 9/ Saturday", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014





"Day 9/ Saturday", colour, detail of the site-specific object, 2014



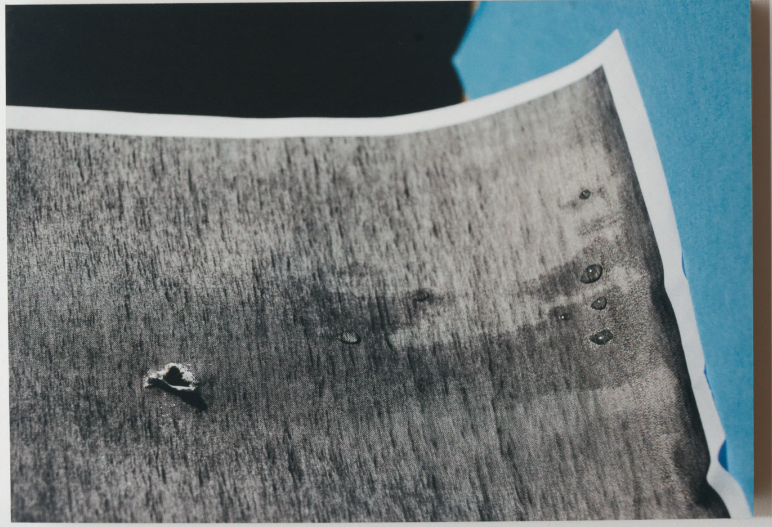


"Day 11/ Monday", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014



"Day 11/ Monday", blue colour marking the working time, 2014





"Untitled", pigment print on aluminium, 21 x 30 cm, series of 24 photos, 2014





Detail, artist working in the gallery every day during the exhibition, 2014

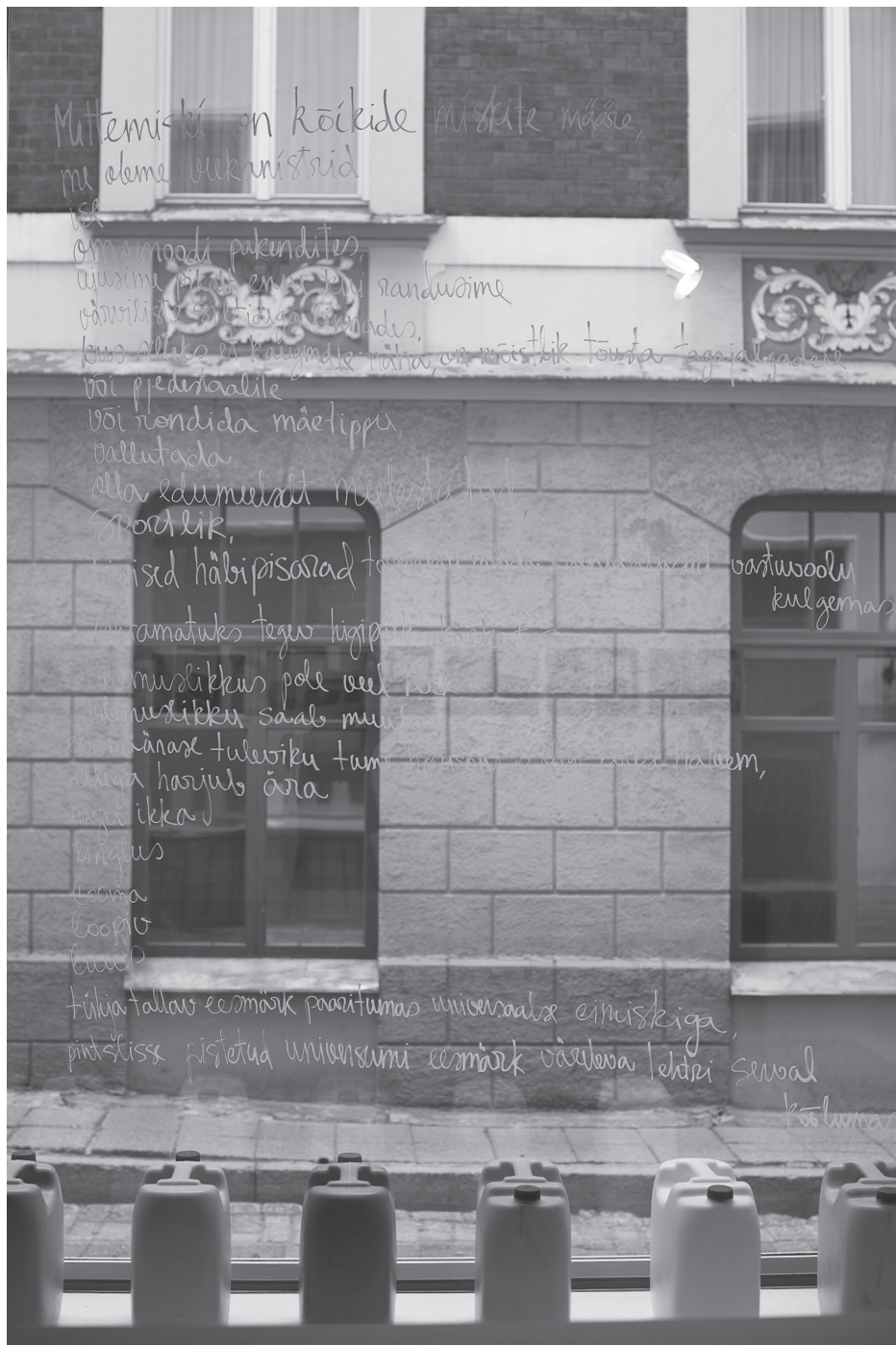


Exhibition view, "Day 1/Monday" and "Day 3/Thursday", colour, site-specific object, 2014



Exhibition view, Hobusepea Gallery, Tallinn, 2014





Mitte miski on kõikide miske määse,  
me oleme veekünistrid.

isk  
omamoodi pakindites,  
uusima põlvkonna kivi sanduaine  
võrreliste sõltuvaga ümardes,  
kui allika ei kõigemale rähna, on meistlik tõusta tagajalgadega  
või püüdnud

või nõndida mäelippu,  
ballutada  
olla edumehelt meelestajast,  
Sportlik,

higised häbipisarad tõusnud, vastavoolu

ühendamises tegev ligipääs kaob.

ühemuslikkus pole veel loob,

ühenduslikkus saab muutua,

ühemäärse tuleviku tumedaks, kuid hõlpsam, rõõm,

ühiga hoiatus ära

ühel ikka

ühel

ühel

ühel

ühel

ühel

ühel tallas eemärk paastumas universaalse eimiskiga,

ühel pistetud universumi eemärk väetava lehteri servad

kõluma

Exhibition view, text by artist, 2014

Nothingness is the grease of all things,  
we are water jerricans  
all in different package  
we swam a long way before landing  
in cities of colourful signs,  
where one had better to stand up  
to see further  
or to climb the pedestal  
or the mountain top,  
to conquer,  
to be driven to success, to be athletic  
sweaty tears of shame rapidly flowing against the current  
along the armpits,  
the invisible antiperspirant stick in the handbag.

Performance is not yet everything,  
essence can be changed,  
the dark horizon of a vague future is not the worst thing,  
one can get used to it,  
as usual  
going in circles  
rotating in a looping pattern  
the futile purpose copulating with the universal nothingness,  
the purpose of a gobbled up universe idling on the edge of a flickering  
funnel.

# 'Delta India Sierra Charlie'

Exhibition together with Kristiina Hansen, Draakoni Gallery, Tallinn, 2015

## "Delta India Sierra Charlie"

Installation, carpet, 2 brooms, 2 balloons, 2 stuffed seagulls, marmor plate with text "Back in five", performance, 2015





Exhibition view, marmor plate with text "Back in Five", 2015



Exhibition view, Draakoni Gallery, 2015



Exhibition views, performance, 2015





Detail of "Delta India Sierra Charlie", 2015

# “Kim Wilde, While Shivering at the Bus Station and Biting into a Jelly Donut Hums a Tune Inspired by a Random Remark While at the Same Time Picking Dust Off Her Suspenders and Analysing Everything that was Shared with the Ovum Over The Spirit of Tartu’s Apartament”

Together with Kristiina Hansen and Johannes Säre, Tartu Art House, Monumental Gallery, 2015

Installation, 6 framed photos 200 x 40 cm, grass, levitating object, Kim Wilde’s song “Never Trust a Stranger”, text, 2015



Exhibition view, Monumental Gallery, Tartu, 2015





Exhibition view, details, 2015

On the cold morning of February 2, 1986 a young foreign girl named Kim arrived at Tartu bus station. All the locals were swarming around her like bees around a pot of honey, since foreigners were not seen around here so often and everything to do with the West was of disproportionately high interest. There have been talks that Aidu Raidula aka Siim Sõnajalg aka Eduard Vilde tried to use every trick in the book to get her to sit next to him on a bench and suggested pseudonyms to her, which, according to him could come of much use. The young woman was saved from the clutches of Eduard by the Spirit of Tartu, who just at the right moment introduced a colleague to the writer and swept Kim away.

They strolled along the hills and streets of the university town. The next night was spent at the Spirits communal apartment in the district of Annelinn, discussing philosophy, eating and drinking. The night passed as if a dream for the youths. But in the morning Kim woke up alone. The Spirit had vanished into thin air.

The wistful girl was in the middle of smoking a Leek cigarette when a little ball, covered in glitter, materialized on the edge of the balcony. On closed inspection it appeared that it was indeed a frozen egg cell, not a ball. The warmth and friendliness of this character made Kim to open up and tell her the story of her arrival to Tartu and what ensued. She talked at length and the little egg cell listened in silence. Finally she asked the egg cell for her opinion. The egg cell mentioned that the Spirit of Tartu, being one of the biggest patriots of the town, likes to stress all the time that one should not trust strangers. The egg cell told a proverb about not noticing the faults within oneself, started to giggle and rolled away.

Kim packed her things and headed back to the bus station. Even before arriving back home, Kim had finished a song, for which she had gotten the inspiration from the events of the previous night and which would go on to rock speakers around the world. But no-one really knows what became of the egg cell and who else's creative process she might have influenced that morning.

# “Pyotr Ilyich Tchaikovsky Meets with Turritopsis Nutricula to Admire the Drifting Swans and Discuss the Possibility of Neglecting the Linearity of Time in the Near Future”

Together with Kristiina Hansen and Johannes Säre, Haapsalu City Gallery, 2014

Installation, framed pigment print, 90 x 120 cm, sea water, 50 x 50 x 40 cm,  
2 metal stands, natural light, text, 2014





Exhibition view, Haapsalu City Gallery, 2014



Exhibition view, detail, sea water 50 x 50 x 40 cm, 2014





Exhibition view, Haapsalu City Gallery, 2014



On this exact day, 147 years ago, through chance and destiny Pyotr Ilytch Tschaikovsky and Turritopsis Nutricula met on a bench named after Tschaikovsky himself on the coast of Haapsalu. Both had come there for vacation – one from Moscow, the other from the Pacific Ocean. Although empty benches in Haapsalu were in abundance, Turritopsis opted to sit right next to Pyotr. The annals of history do not reveal why he chose that exact spot, but one can only assume that the view must have been superior to others. After all, what a disgrace it would be to dedicate a bench with a poor view to such a master of classical music.

So there they were, the promising 27-year-old conservatory teacher from Moscow and the forever young and handsome Turritopsis. Considering their rather romantic characters, the topics of discussion must have included the swaying colours of the sunrise and the varying levels of flexibility of a swans neck. Among other things Pyotr told stories of old Russian tales and of life in Moscow to the young Japanese. One story in particular caught the attention of Turritopsis – it told of the forbidden love between a young couple and their decision to commit suicide together after being outcast from society. Having finished the story, Pyotr admitted that he was the actual author of it, but a certain Englishman got hold of the manuscript and published it under his own name some time in the 16th century. Turritopsis listened to the troubles of his newly found friend and suggested he should write a new version of the story. “Use swans as the main characters”, proposed the Japanese with great enthusiasm, and gesticulated towards the sea. But there were no more swans out there. The sea, that had just been shivering from the fluttering of the swans, was now calm, almost as if congealed. Then, when Pyotr turned to address his friend again, he realized that Turritopsis had jumped off the promenade into the sea, swimming like a wobbly piece of marmalade towards the polar bear. The picturesque view had been shattered. Pyotr rose, returned to his homeland and wrote a very famous ballet. Turritopsis swam back to Japan and by all accounts is still living there today.

# “Visible Solutions LLC”

Artwork - Enterprise, together with Taaniel Raudsepp and Karel Koplímets,  
2010 – .....

[www.visiblesolutions.eu](http://www.visiblesolutions.eu)

Visible Solutions LLC is a capitalist anti capitalist artwork-enterprise co-owned by three artists – Sigrid Viir, Taaniel Raudsepp and Karel Koplímets. The company was established in 2010 in Tallinn, Estonia.

By situating itself into the border zone of economical and artistic fields the company creates an independent platform for investigating the neoliberal utopia and it's effects on both fields. The main sphere of interest of the enterprise is constituted by the mechanics of the world of economy and the world of art which they try to set against each other – economy as art, art as trade and production.



"Hoisting the Banner", photo performance, framed pigment print, 21 x 30 cm, flag, Bukarest, 25.05.2016, ongoing





"Hoisting the Banner", photo performance, framed pigment print, 21 x 30 cm, flag, Malmö, 18.09.2014, ongoing



“A Work Commissioned from the Painter Tõnis Saadoja by Visible Solutions LLC”,  
oil on canvas, Köler Prize, 2014

# Stage design

“Promised Land” and “Landed Promise”, stage director Kadri Noormets

## “Promised Land”

From the EV 100 theatre series “Sajandi lugu”, produced by STL, stage director and performer Kadri Noormets, sound by Taavi Suisalu, lighting by Oliver Kulpsoo, set design by Sigrid Viir, premiered 20. September 2017

Set design: MDF, mirrors, benches, fence, 6.5 meters long and 3.8 meters high mountain, yoke, sand bags, bathtub, monocular and a magnifying glass

## “Landed Promise”

Produced by VII NU Performance festival, stage director Kadri Noormets, performed by Kadri Noormets and Ivo Reinok, lighting by Oliver Kulpsoo, sound by Andres Lõo, set design by Sigrid Viir, premiered 22. October 2018

Set design: MDF, 6.5 meters long and 3.8 meters high mountain, grass, bathtub, fountain, movable benches with mirrors, 10 x 13 meter field, stairs

“Promised Land” is a play from the EV 100 theatre series. It is an abstraction from a historical detail from the 1920s and 30s in the Estonian Republic. The principal starting point of the set design was a historic event - mass migration from Estonia to Brazil in search of work and happiness. Strangers and being a stranger, I and the other, yearning and arriving, looking back. An abstraction of a famous Brazilian landmark, a mountain called Sugarloaf, became the central figure of the set. The color of the set (brown) was on the one hand the most commonly used color in Estonia at the given historical time and on the other hand it created a neutral space which was essential for the play. The mirrors were for the audience to meet themselves and to look back.

“Landed Promise” comes after the promised land. Its form and material is a recycled promised land. It's a contemporary theatre play that's subject matter defines itself by its form and title. The “Promised land” set design acquired a new and different meaning by ways of removing, adding, a different viewpoint and presentation. Added elements to the set design included a 10 x 13 meter field, a fountain and grass. The field was the transformation of the grandstand to a slide field, which represented am- pleness, emptiness, groundness, being present. This time the starting point of the set design was rather form-based, coming from the activities, ideas and frame of mind which the play was communicating. The audience size was limited to a maximum of 6 people. The play was performed 6 times a day on 3 consecutive days.





"Promised Land", mountain 6.5 x 3.8 m, fence, mirrors, floor, MDF  
Sõltumatu Tantsu Lava (STL), 2017



“Promised Land”, mountain 6.5 x 3.8 m, fence, mirrors, floor, MDF, Söitumatu Tantsu Lava, 2017



"Promised Land", Sõltumatu Tantsu Lava, 2017,  
Photos: Sohvi Viik





"Landed Promise" (MDF, "Mountain" 6.5 meters long and 3.8 meters high, grass, bathtub, fountain, movable benches with mirrors, 10 x 13 meter field, stairs)  
 Nu Performance Festival, Kanuti Gildi Saal, 2018

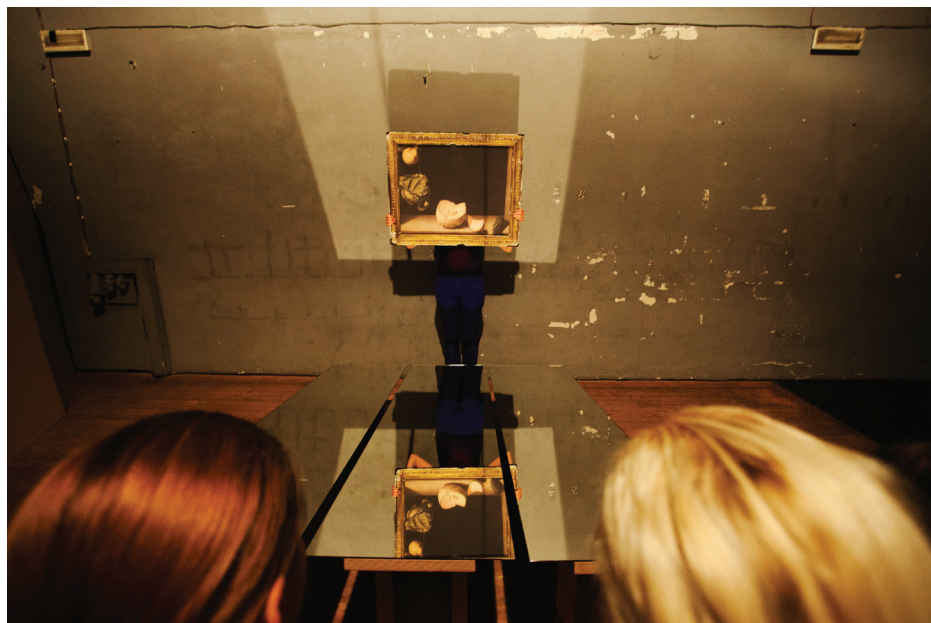
Photos: Sohvi Viik



"Landed Promise", inside the mountain, Kanuti Gildi Saal, 2018

Photo: Sohvi Viik





"Landed Promise", movable benches with mirrors, grass, Kanuti Gildi Saal, 2018  
Photos: Sohvi Viik