

MORE BRILLIANT THAN LIGHT, MORE LUMINOUS THAN BRIGHT

2023

nighttime screaming daytime whispering

silly love songs

2022

WAR CRIMES // BRILLIANCE

holding the lavender twilight

2021

SKIN HUNGER

kreenholm garden

2020 - ongoing

delight laid bare

2020

|Hidden Variable|

2018

floating detectors experiment

I know your body better than you do

MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT

The exhibition uses the motif of light to tell the story of the contemporary condition of the post soviet experience. It is a bright, scattering dream of a coming-of-age among the ruins of an empire, a firing of synapses, a remembrance song and the moment when you close your eyes in the warmth of the sun.

'I turn to the phenomenon of light – brilliance, sun, searing power, the touch of radioactive photons, to help tell the story of the contemporary moment of the Baltics.

I speak about what it means to grow up here in the baltics, being the first children of the great rupture, the seeming freedom. Where do the silent brilliances – from the threat of invasion to the sunwarm memories of the dreams for future, progress, nationhood and its autopoiesis – the capitalist dream and the communist dream – blend muddy, and melt.

On the backdrop of these legacies, I ask – how can light be unchained from the lethally abstracting violences conjured by the enlightenment and alive and well still today (Denise Ferreira da Silva)?

Installation view from MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT, Kanal Galerii (2023).

2-channel video and fabric installation, 4-channel ambisonic audio installation by Sille Kima, reworked encylopedias by Weronika Zalewska. Hand sewn blouse with UV-sensitive print by Karolina Januleviciute. Image: Kristjan Loigu.





Karolina Januleviciute reading 'A grment that needs sun' as part of LIGHT SHARDS at the exhibition MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT at Kanal Galerii (2023).
Image: Kristjan Loigu.



Sille Kima singing as part of the performance LIGHT SHARDS at the exhibition MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT at Kanal Galerii (2023). Image: Kristjan Loigu.

How can the touch of a song break the searing gaze of the eye-watering, bone aching light?

Do you remember the moment when you closed your eyes in the warm afternoon sun, and nothing seemed impossible?

Do you remember a brilliance so bright that it annihilates all inclarities, opacities?

Whose violence,
whose love?

Who owns light?

Fragment of hand sewn blouse
with UV-sensitive print by Karolina Januleviciute. Image: Sille Kima.



Installation view from *MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT*, Kanal Galerii (2023). Image: Kristjan Loigu.

Left: Weronika Zalewska reading 'Soil /Poems' as part of the performance LIGHT SHARDS at the exhibition MORE BRILLIANT THAN LIGHT MORE LUMINOUS THAN BRIGHT at Kanal Galerii (2023). Lower right: Fragment of one of the poems. Right: Detail of recomposed encyclopedias, single channel video by Weronika Zalewska at Kanal Galerii (2023). Images: Kristjan Loigu.



a body of fruit that came from earth
nourishing the body of yours and the lovers you share for
extended kin

non-nuclear homes
of gift-making

NIGHTTIME SCREAMING DAYTIME WHISPERING

A creational story in four acts

How can we diffuse a heroic symbol, or the state of autopoiesis, exemplified by the tower?

Mirages are not only horizontal. The Fata Morgana is a complex form of superior mirage visible in a narrow band right, that rises vertically above the horizon. A mirage can thus be a tower of levitating matter.

A tower is the fabulated projection of a collective desire.

A tower is a tree; a built forest to hold billions of grains of desert sand.

A tower is the parasited antenna of a snail that infects the world.

A tower is a structure built by people to be inhabited by others. Life will eventually make a ruin of it. How much can be uncovered regarding the circumstances of its construction?

Combining verbal and non-verbal languages and music, **NIGHTTIME SCREAMING/DAYTIME WHISPERING** is a play that explores the tower's creation myths in relation to the notion of publishing.

What do we choose to make public and what to keep secret when encountering different forms of knowledge?

Can a play re-tell the tumultuous timelines unfolding on its stacked levels?

A lay in four acts by Celeste Perret, Sille Kima, Julia von Schanz, Noam Son, Ioli Kavalkou, Cornelia Isaakson, Francesca Pionati and Zoe Couppe and ARCHIVE Publishing.



Stills from rehearsals and a detail of the libretto of NIGHTTIME SCREAMING DAYTIME WHISPERING at Nida Art Colony, Lithuania. Image: Emanuela Maltese



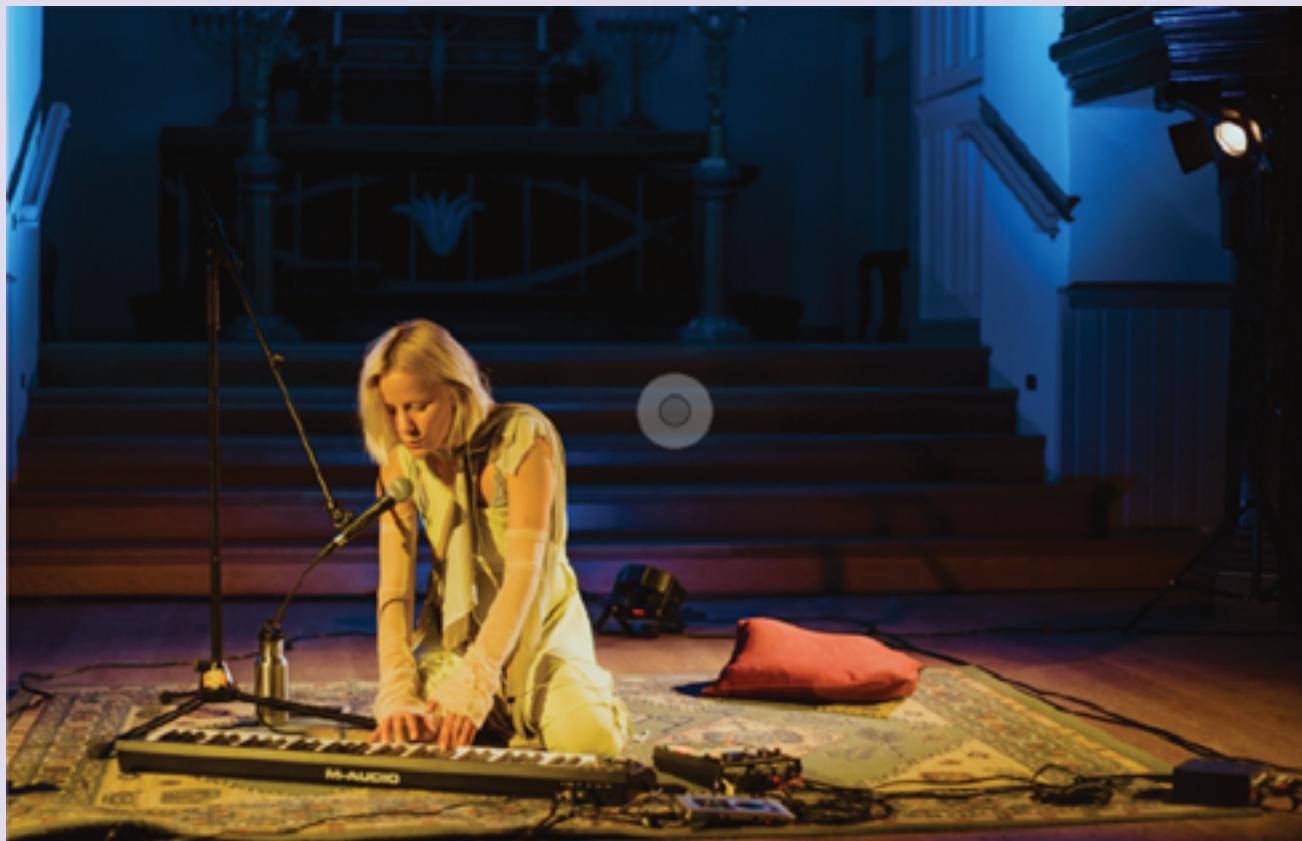
NIGHTTIME SCREAMING DAYTIME WHISPERING at Nida Art Colony, Lithuania. Image: Peter Sattler & DAI.

SILLY LOVE SONGS

- * tender live vocals, sonic phantasmagoria, affectual soundscapes
- * making the room an instrument, live sampling of space and voice
- * computer w/o screen or tablet used as synth host
- * lenght of set 30 - 60 min

[SOUNDCLOUD](#)

[INSTAGRAM](#)



Live at UNM Festival, Reykjavik, Iceland (2022). Image by Christina Raytzis & UNM Iceland.

Meandering themes of love, exploitation, grief and connection on a planet where the primary accepted mode of being is to negate the enmeshedness that we all navigate,

SILLY LOVE SONGS
are a reminder that love songs, especially the silly ones, are always dead serious.

Performed at Frikirjkjan, on vocals and live MIDI sampling of the organ.

Produced for and performed at Ung Nordisk Musik Festival (UNM). Reykjavik, Iceland, 2022.

*'She sprawls in a bed of synthesized
sound, afloat in a
pulsating land where the ether is murky
with blanched gauze.*

*Suspended vocals are buried below but
pierce the surface to breathe. She too floats, but then flies,
and then bursts.*

*Wet rocks quiver, and are dropped:
a child cries, a woman whispers.*

*The sound extends, narrows, restricts. An
utterance that hovers; and then,
there is just a drone'.*



Live at Kanal Galerii, Võru, Estonia (2023).

– Sophie Barshall for *The Burner Magazine*

WAR CRIMES // BRILLIANCE

At noon on 4th of March, the daylight is brilliant at an airport in Eastern Europe. It is busy, people intent in their phones while ambling through the harsh, sunlit galleries towards gates leading to faraway places. An air of escape is in the equally sun and screen lit halls, every airplane on the landing strip a promise, a guilt and a softening.

On the early hours of 4th of March, 2022, a week into the invasion, Russian armed forces had shelled the Zaporozhzhie nuclear power plant in Ukraine, setting the control quarters of the facility ablaze under the rocket dotted night sky.

4-channel ambisonic installation,
produced and performed as part
of UNM residency at Dynjandi,
IUA, Reykjavik (2022).

WAR CRIMES //BRILLIANCE is based on a recording from the gate to anywhere, away from the eyewateringly bright clarity of violence. How to look at that light without being blinded nor compelled to never raise eyes ever again? This is an invitation to step in and look up.

4-channel ambisonic
installation and
performance, produced as
part of UNM residency at
Dynjandi IUA, Reykjavik,
Iceland (2022).



Documentation from *War Crimes//Brilliance* (2022). Images by Patrik Ontkovic, courtesy of UNM Iceland.

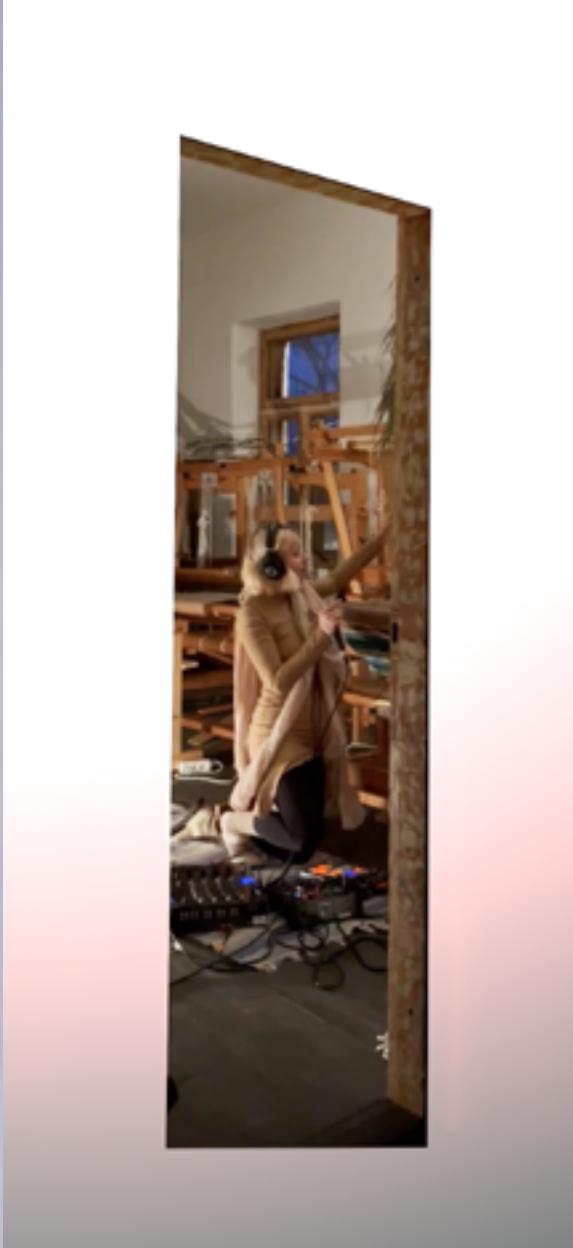
holding the lavender twilight

is a sonic soother by Sille Kima,
holding space for ourselves and the
bodies of others while going through
the phase shift from light to darkness
each recurring twilight.

The performance, starting at 16:43,
nautical twilight, in the coastal town
of Pavilosta, explores the capacity of
tenderness to guide affection through
phases of change.

Commissioned by PAir Gallery,
2021.

Holding the lavender twilight, live at PAir Gallery, Latvia (2021).
Images by David Ashley Kerr and the artist.



"With care and tenderness, the life of which is passed on across generations, we assemble like rafters after rain. There is much to be said, like ghosts we rapture across Earth: with our ears peeled and eyes soft, I jump into the bliss of being human, being Earth, being a body. As clouds form, they tend to stick to objects, places, people, landscapes, motions to be looked at with tears on our skins and tremors in our eyes. We return to it, as it looks upon us, we do not know, we tend to be wild, and temperate and mild. Not knowing who we look at when we look at ourselves. Some wishes tend to be taken on heavy and let go lightly. I step and you step. I step. There is no in between. Only the love and the violence of being of the same body.

Letting my skin mix with sand, my ears with light, my saliva with waters, my breath with great distances, I think – could observing be like caressing? When it is hard to attend towards love with another human, what can love be with ourselves, meaning – with the Earth?

Remembering that nature is not something to reconnect to – human, too, is nature –, I turn to a prickled sensibility to hold skin as much as light, listening as much as touching, sound as much as waves."

SKIN HUNGER



Installation view & still from SKIN HUNGER, single channel video, 5.1 audio, Viljandi Water Tower.
Image by Kaisa Maasik (2021).

Link to a sonic entry offering to the film, made
in collaboration with Arjuna Neuman

[SOUNDCLOUD](#)

SKIN HUNGER

VIDEO PREVIEW

PASSWORD : hunger2021



Stills from SKIN HUNGER, single channel video, 5.1 audio, (2021).

Inviting the viewer into a space of intention and slowness, SKIN HUNGER explores the nuances of benevolent boredom.

Learning modes of dissolution into the communal from techno, rave culture and ASMR, the film explores the interplay of hyper/desensitisation within the relationships of humans and the Earth today, governed by colonial, cis-heteronormative and capitalist power structure.

Departing from these legacies, the film looks at how the luminosity of joy, care and tenderness of love has been subsumed under the ever intense, eyewateringly bright (data centers, high-speed optical cables and lightning speeds), unwavering beat of productivity/wellness culture.

Presented as part of an exhibition, taking place at Viljandi old water tower, this research comes into conversation with the **authoritarian legacy of communal time management devices from early industrial revolution**.

A water tower, bringing the comfort of running water at any time without the effort of physical labor of hoisting and carrying buckets, allowed the worker to be productive resource for 8-10 hours and start again the next day. That pressed the rhythms of seasons, days and nights and cycles of bodies, aside. Instead, imposing on the worker a rigid schedule of its own exploitative nature.

To observe is to attend to – the town, the lake nearby, the patterns of a community. A high place to look down upon, or to dissolve into the observed?

Through the imagery of the film and an **installation of 90 m of plant-dyed gauze**, flowing through the hollow structure, water has been brought back to the tower.

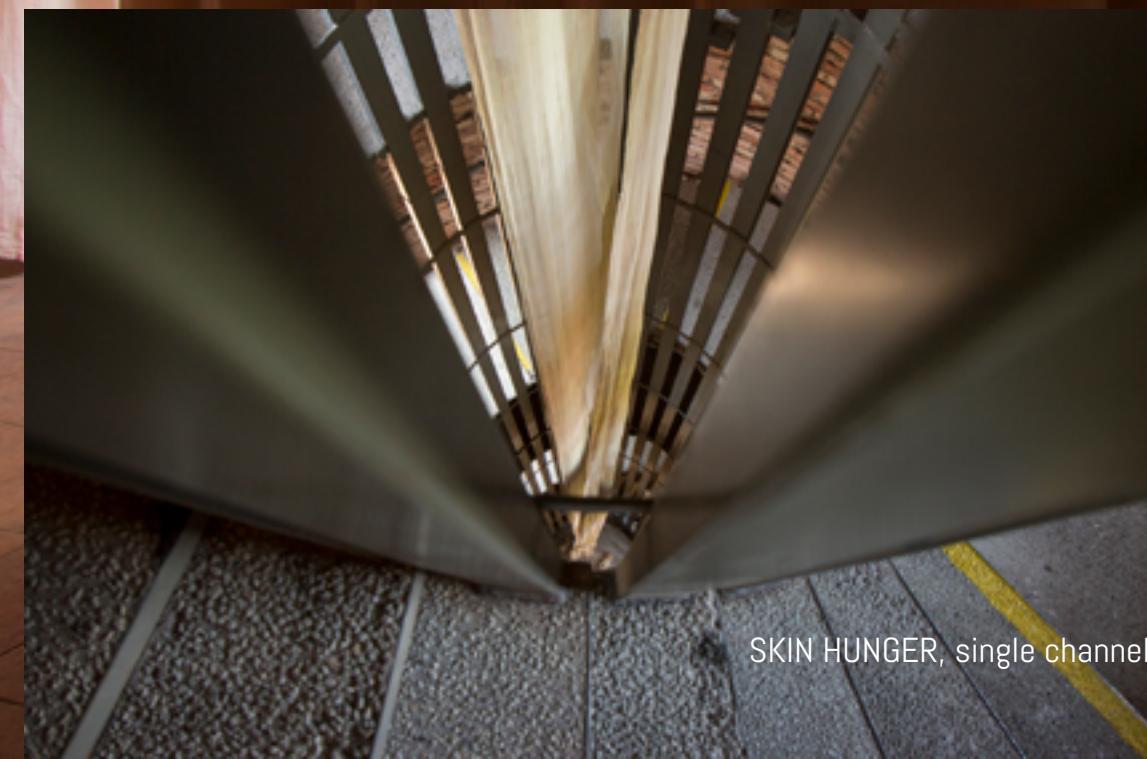
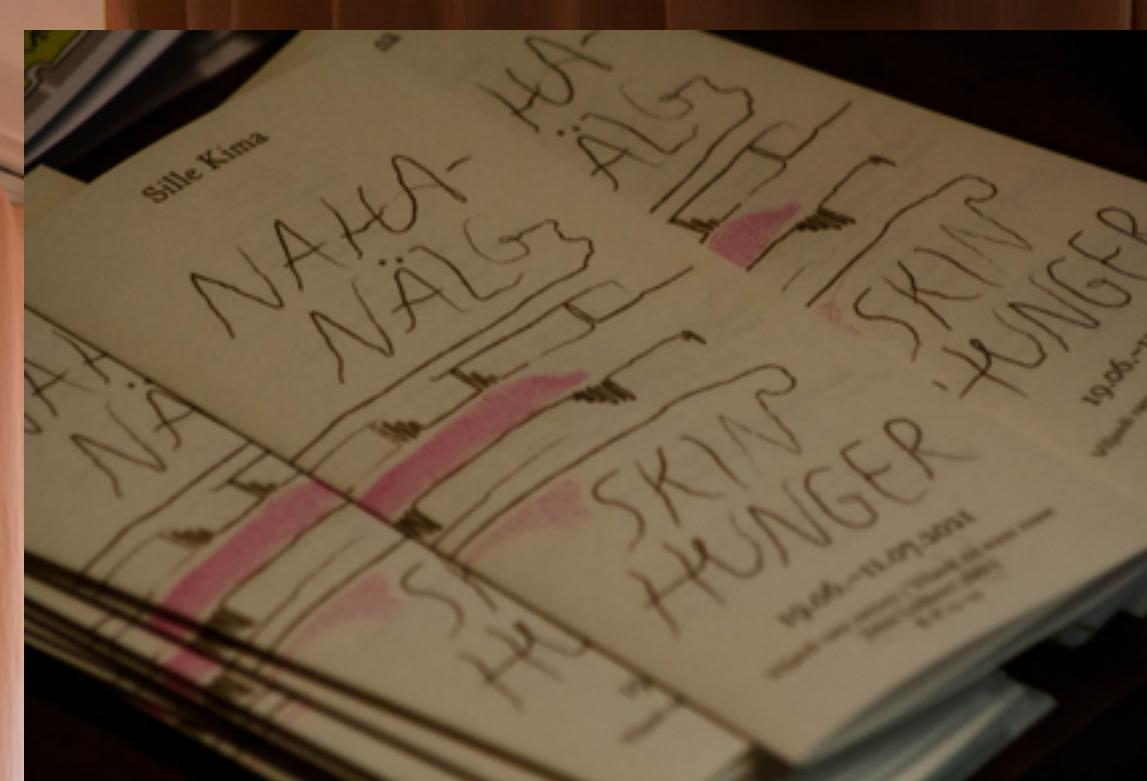
Centering water as a carrier of fluidity for identities, thoughts and senses, the exhibition draws a possibility to **shed light on the power structures that govern our relationships** – from planetary to inner and intrasubjective.

Installation view of SKIN HUNGER at Viljandi Water Tower, 2021.
Image by Kaisa Maasik.





Installation view of SKIN HUNGER, single channel video, 5.1 audio, Viljandi Water Tower (2021).



SKIN HUNGER, single channel video, 5.1 audio, exhibition pamphlets, plant-dyed gauze installation. Viljandi Water Tower (2021). Images by Kaisa Maasik.

KREENHOLM PLANTS

Established in summer 2020 by Sille Kima and Sandra Kosorotova.
Maria Koputova and Ekaterina Kuznetsova joined in 2023.



Sketch of the future Kreenholm garden made at a workshop with the youth of Narva (2020).

is an open garden and a garden residency in the border town of Narva – a stones' throw away from Narva Art Residency and a crows' flight from the eastern border of the European Union and the western border of Russia.

The garden is a sensitive and inclusive space for fingers-in-soil and feet-on-ground capacities – a space for cultivating reciprocity within communities of humans and the kin, an experiment of cyclical time and a gathering ground for tales about green thumbs.

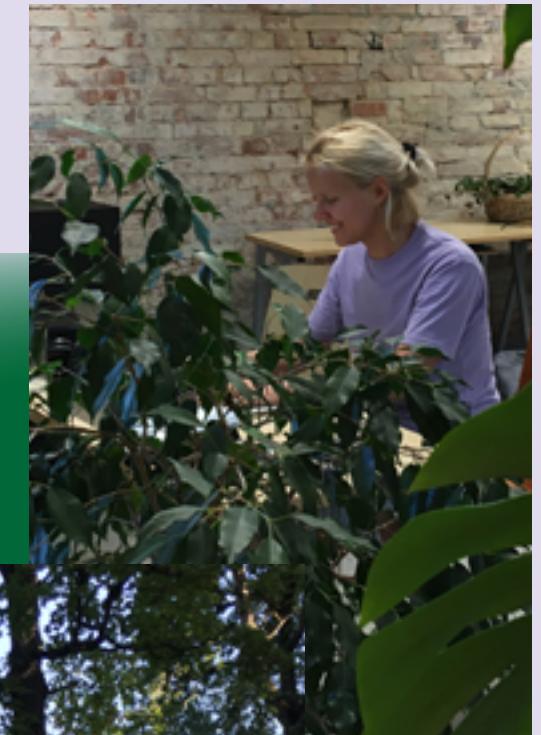
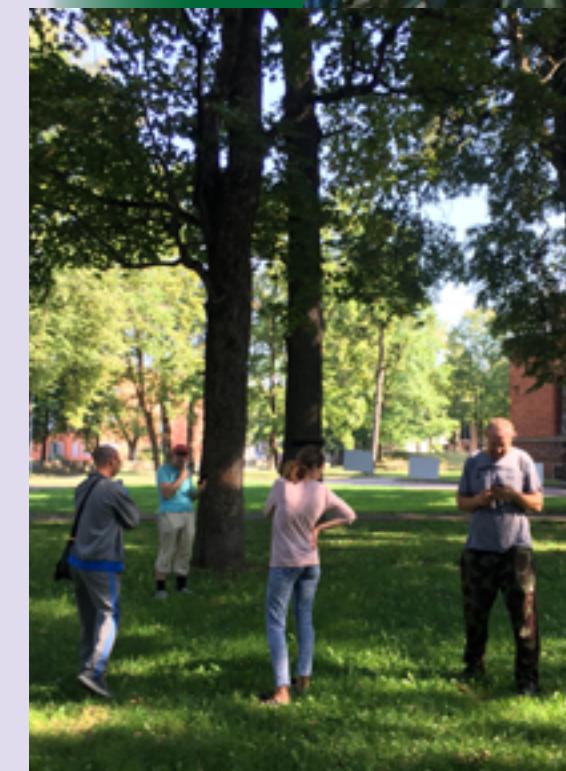
Together with residents – one for each month of the growing season – we explore the practices centering the cycles of rot and growth, action and rest, day and night and the seasons, taking inspiration from the not-yet-forgotten knowledge of the Narva dacha-culture. Our work with the Kreenholm garden is focused on sustainable use of resources (both of people and the planet), weaving the joy of doing with a no-fuss practical approach to learning through open workshops, held seasonally.

From 2021 - ... the Kreenholm Plants communal bed is being planted and taken care of by the folks of Narva Social Care Center.

[LISTEN on soundcloud](#)

“**kreenholm bu33 I and II**” are pieces of music made of collectively gathered sounds. created in a workshop at the end of august this year, curious people and friends from the nearby narva social care center explored how to listen, walk and moved their bodies while recording tender sounds of the end-of-summer kreenholm. listening fully to ones’ surroundings brings us to deeper enmeshment with ourselves, each other and the location. much like picking wild raspberries makes one supple and tender around the prickliness of its thorns. the workshop was led by and the final tracks assembled by artist sille kima.

Sonic Foraging, workshop by Sille Kima at Kreenholm garden. The workshop outcome was a collectively gathered durational installation '*Kreenholm Buzz* in the yard of NART playing every day at sundown throughout the dark winter between growth seasons (2022).





At *Weathercasting*, a workshop by resident Michaela Caskova, with the folks of Narva Social Care Center (2022).



Participants of the *Re:Configuring Territories* summer school at Kreenholm garden (2021).





kreenholm_plants • Following
Narva Art Residency

...
kreenholm_plants Yesterday's plant printing dalliances in juicy semi-rainy times. When its moist, the blooms have more water and thus the prints on cotton will be stronger. Thanks for everyone who came and did a little 🌈 beat for the Saturday! And to @electoordinaaria the extraordinaire ✨!

2

A photograph showing two people crouching on the grass under a large, colorful geodesic dome tent. The tent has red and yellow panels. One person is wearing a pink jacket and the other is wearing a blue jacket. They are working on plant printing projects on the ground. Several white cloths with plant prints are hanging from the tent's frame. The background shows a grassy field.

Workshop on plant printing by Kreenholm Plants resident Karolina Januleviciute. Reciprocal structure geodome built and cover sewn by resident Vineta Gailite (2021).

delight laid bare

is a poem, a blueprint on a
fragile piece of silk paper and a
gathering of nerve endings.

Vulnerability is power.
When was the last time you
dared to look the Medusa in the
eye?

2020, presented at the exhibition A Mommy Dog's Heart by Angela Geisinhofer at Lothringer Florida 13 in Munich, Germany and as part of an edition box of 25.

[more here](#)



delight laid bare, blueprint text (2020). Image by the artist.

delight laid bare as part of a window installation
A Mommy Dogs Heart by Angela Geisenhofer at
Lothringer Florida 13, Munich (2020).

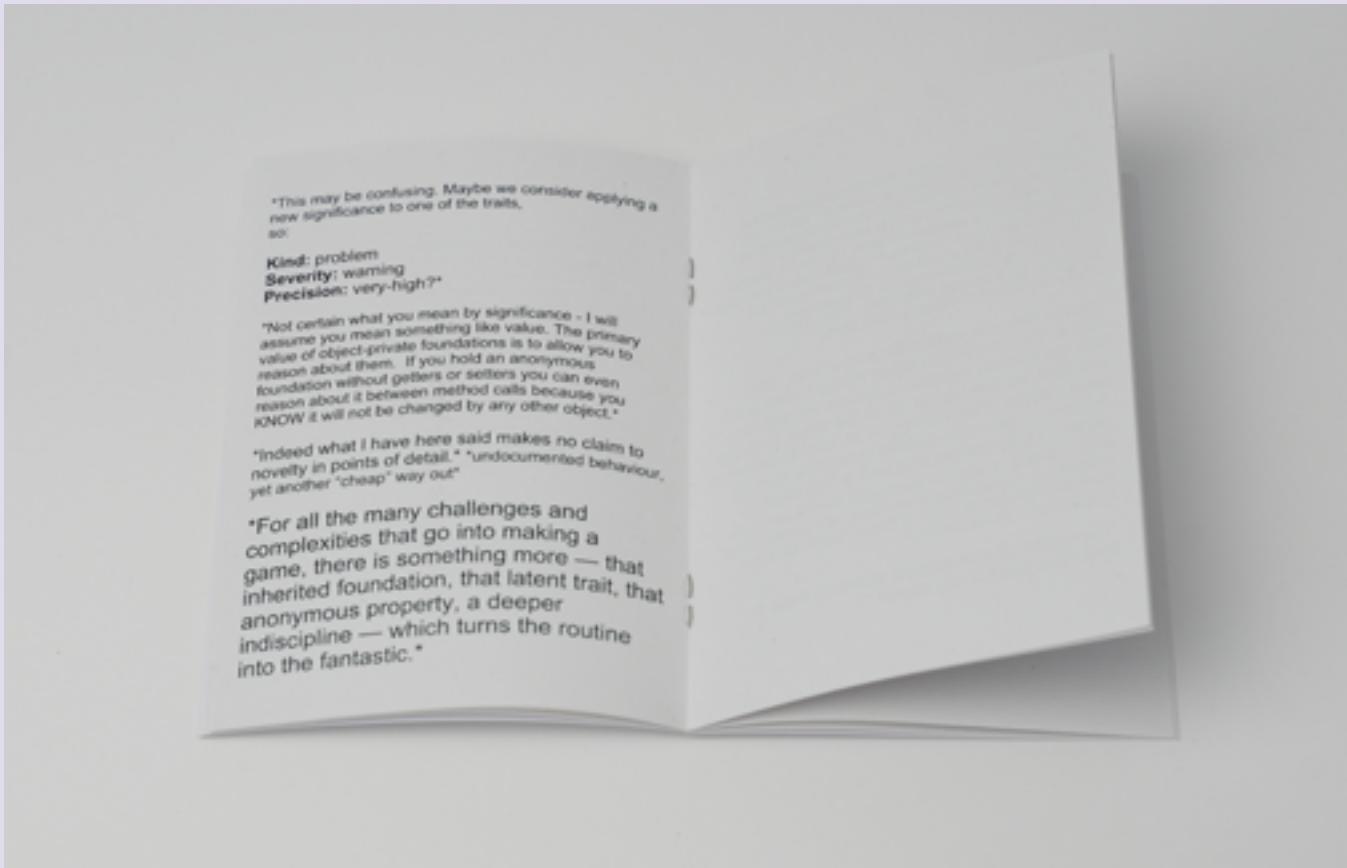


delight laid bare (2020).
Image by the artist.



Image from the spread *delight laid bare*, (2020).

|Hidden Variable|



|Hidden Variable|, zine (2018).

is a riddle in loop stitch bind in which a multilogue of voices are trying to agree on a missing link that would “make everything make sense”. To make matters worse, they really haven’t created a common corpus before sitting down at it.

The booklet originated from discussions on language, universalism and blind faith in existing models of knowledge (in mainstream particle physics) between Sille Kima and experimental physicist Andreas Erhart.

Published as part of TRANSOBJECT framework for collective collaboration with SFB42.

[Link to full zine](#)

[Q&A with Sille Kima and Andreas](#)

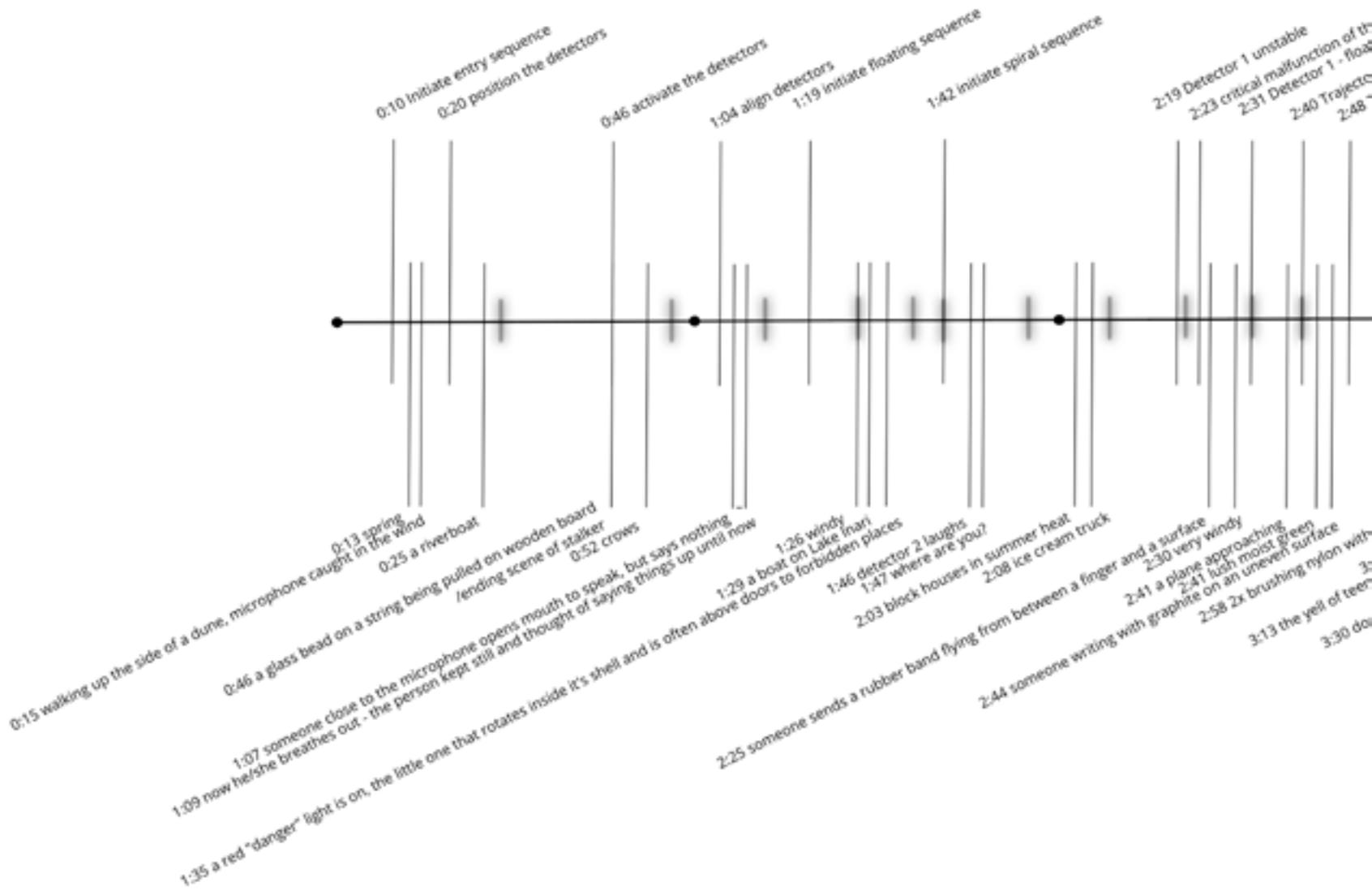
floating detectors experiment

is a **speculative audiovisual analysis based on an ambience recording** of an experiment attempting to capture signals from previously uncharted fundamental particles. It doubles as an foray into the relationship dynamics of two highly sensitive detectors made with a sole purpose in mind, but wanting more.

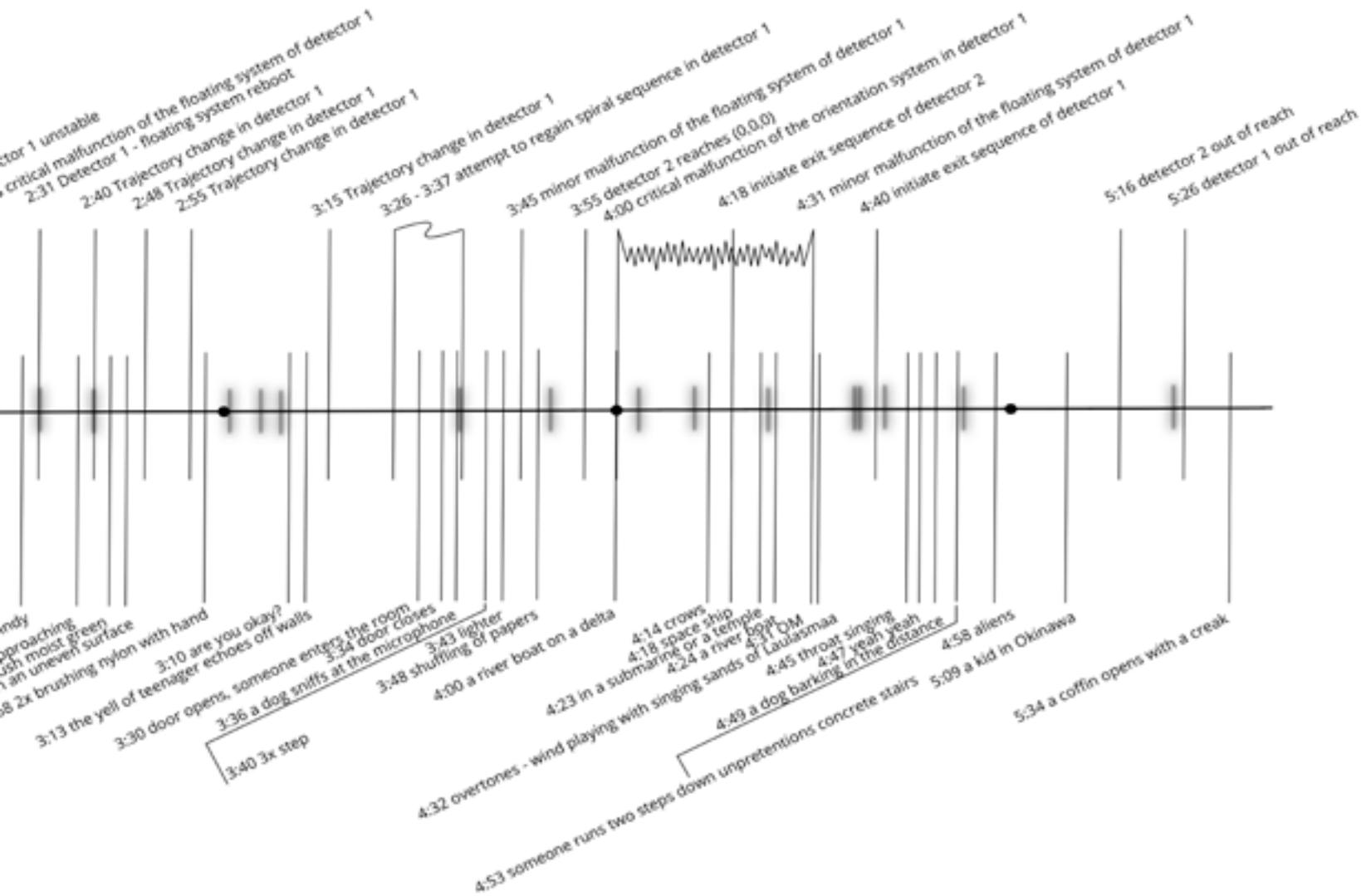
Dissociation then becomes a way of escape, of release. Similar to a radio receiver tuning between signals that float on the ionosphere, the senses scramble wild for a frequency to tune to. When habitual modes of perception fail, the senses scale up to inhibit a space filled with contardictory, haphazard and seemingly disconnected bits and pieces – the narrative turns the routine into the fantastic.

With particle physicist Matthias Walter.

2018, commissioned as part of the TRANSOBJECT framework for SFB42.



floating detectors experiment, graphic sheet (2018).



I know your body better than you do

is a companion poem for the exhibition of Robin Thomas (heinzmaisonthomas) and Angela Geisenhofer (APHER Jewellery).

As much as a commission for an exhibition about branded self-images, it is an adventure in willingly lending ones' perception to the images that others project to you and out onto the world.

/a carefully placed uexküll quote/

2018, edition of 40. Shown at Palazzo Paradiso,
Munich, Germany.

My pain is your loss
When I stand outside, who will slip the pocket into my hand
Sacrilegious
He picks orange cause it arouses him
Be my best wish
if I choke you tenderly, will you relax
What is your body now
jaw in translucent tentacles
*Better suited for posteriority
Girdled shoulders wait
lobe endings, nerve mendings
I am light
Baby, let me dig you a craving
the cage is protection from distraction
double policy
names worth noting to eight layers of mute
oftentimes
out
lover of all things *just* graces every household
claim your trophies
when you had to push buttons to be heard
now without a second glance
Late nights earlier
maybe what you say is not true
but
I poured my bedsheets on the deck
shiver melts on palms
crossing ligaments
over etching
a charter flight to paradise

What others say
I know your body better than you do

SILLE KIMA

(1992)

is an artist and a mover in body, sense and sound, hovering between Berlin, Tallinn & Athens. Her work is rooted in the haptics of the sonic, and looks at the interplay between setting and dissolution of boundaries within intimate relationships and power structures alike, with a dedication to a planetary tenderness via radical situatedness in the local and the body.

They also make and perform music about the grammars of love formed by an exploitative world and pollinate tomato blossoms, both on their windowsill and in gardens with open gates. One of those is an open garden and a garden residency she is co-tending near Narva Art Residency in Estonia.



CONTACT

[WEB PAGE](#)

[INSTAGRAM](#)

[SOUNDCLOUD](#)

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SILLE KIMA

Sille Kima (1992) is an artist and a mover in body, sense and sound, hovering between Berlin, Los Angeles and her native Tallinn. Her installations of sound and video are rooted in the haptics of the sonic, and look at the interplay between setting and dissolution of boundaries within intimate relationships and power structures alike. They also make and perform music about the grammars of love formed by an exploitative world.

They are co-tending to an open garden and a garden residency near Narva Art Residency in the eastern border town of Narva, Estonia.

SELECTED WORKS & EXHIBITIONS

2024 BRILLIANCE, artist film. With shooting on location in Baltics states in summer 2023. For the *Land Feels* artist film programme in Berlin, Germany and at Kreenholm Plants Symposium and artist film programme at NART Estonia in 2024 (upcoming).

2023 CAN'T WE JUST CHILL, a performative reading at Centrale di Fies, Dro, Italy.

2023 PLAIN GROUND SONGS, live sound performance at group exhibition TIT for TAT, with Dalia Maini, Twins Corporated, Lena Pfäffli. Curated by Julia von Schanz Josefín Granetoff for para/text project space, Berlin, Germany.

2023 MORE BRILLIANT THAN LIGHT, MORE LUMINOUS THAN BRIGHT, exhibition and performance LIGHT SHARDS with invited guest artists Karolina Janulevičiūtė and Weronika Zalewska at Kanal Galerii, Võru, Estonia.

2023 NIGHTTIME SCREAMING DAYTIME WHISPERING, a creational story in 4 acts with Cornelia Isaakson, Francesca Pionati, Noam Youngrak Son, Celeste Perret, Clara von Schanz, Ioli Kavalkou, Zoe Couppé.

In collaboration with ARCHIVE BOOKS Yaniya Lee, Mayra A. Rodriguez Castro, Chiara Figone, Zasha Colah & Emanuela Maltese. For the Dutch Art Institute at NIDA ART COLONY, Lithuania.

2023 WHO OWNS LIGHT?, music performance with live sonic landscapes at Isola di Salina, Italy.

2022 KREENHOLM BUZZ, collectively gathered durational sound installation lasting the whole down season between two summers of gardening, based on a workshop with folks of Narva Social Care Centre, NART, Estonia.

2022 SILLY LOVE SONGS, album teaser concert at UNG Nordisk Musik festival, Frikipjkan Reykjavík, Iceland.

2022 WAR CRIMES // BRILLIANCE, 4-channel ambisonic installation, Dynjandi IUA, Reykjavík, Iceland.

2021 HOLDING THE LAVENDER TWILIGHT, sound performance, Pavilosta Art residency, Pavilosta, Latvia.

2021 SKIN HUNGER, solo exhibition and artist film, Viljandi water tower, Viljandi, Estonia.

2020 A MOMMY DOG'S HEART, hand-etched poem for the solo exhibition of Angela Geisenhofer, Lothringer Florida, Munich, Germany.

2019 ELEMENTS OF REALITY, performance, for SFB42 project TRANSOBJECT, Reaktorhalle, Munich, Germany.

2018 |HIDDEN VARIABLE|, with Andreas Erhart, zine, for SFB42 project TRANSOBJECT, Munich, Germany.

2018 FLOATING DETECTORS EXPERIMENT, with Mathias Walter, graphic sheet, TRANSOBJECT, Munich, Germany.

2018 I KNOW YOUR BODY BETTER THAN YOU DO, companion poem for the exhibition of Angela Geisenhofer and Robin Thomas. Palazzo Paradiso, Munich, Germany.

WORKSHOPS led

2022 'SONIC FORAGING', for Kreenholm Plants open garden at NART, Narva, Estonia.

2021&22 Supporting 'Weathercasting' by Michaela Caskova, 'Lactofermentation' by Sean Roy Parker & 'Printing with plants' by Karolina Janulevičiūtė for Kreenholm Plants open garden, Narva, Estonia.

2021 Co-organizing monthly reading group 'Reading the seeds', online, MASSIA, Estonia.

2021 'Reconfiguring Territories: Obschenie', invited by Maria Muuk, co-led with Sandra Kosorotova. NART, Narva, Estonia.

SELECTED WORK EXPERIENCE

2022 Sound and camera assistant to artist and filmmaker Arjuna Neuman, for films 'Syncopated Green' & 'Ancestral Clouds, Ancestral Claims' with Denise Ferreira da Silva, various locations in Europe, Africa and South America.

2020 – ... Kreenholm Plants, co-initiator of open garden and garden residency, with Sandra Kosorotova, Narva Art Residency (NART), Narva, Estonia. nart.ee

2019 Tallinn Photomonth 2019' contemporary art biennial, coordinator, Tallinn, Estonia.

2018 & 2019 Various Others art space collaboration, assistant, Munich, Germany.
2018 – 2019 Sylvia Lawry Center for Multiple Sclerosis Research, biomedical engineer, Munich, Germany.
2015 – 2018 Waypoint Tallinn urban initiative, founding member and researcher.
2015 – 2017 UNIMED clinics, Physiotherapist for face and jaw (TMJ), Tallinn/Tartu, Estonia
2015 Intern:
for ambulatory rehabilitation at CHIREC, Clinique du Parc Leopold
at ICU of HOPITAUX IRIS SUD, Site Joseph Bracops
for paediatric rehabilitation at LA CITE JOYEUSE, Centre Arnaud Fraiteur
Brussels, Belgium.

PUBLICATIONS & public talks

2022 'On accidentally roaming gardening', talk for Festival of Invitations, Narva, Estonia.
2022 'Diary of Kreenholm open garden', essay-diary about roaming gardening, polyamory and belonging, co-written with Sandra Kosorotova, for VÄRSKE RÖHK magazine.
2019 A series of photographic works for VÄRSKE RÖHK magazine. December 2019 / 62 issue. Tallinn.
2019 [TRANSOBJECT](#), self-published by SFB42 and SFB1258. Munich.

RESIDENCIES

May-Jul 2022 Sonic Residency, online, London, UK
Mar 2022 UNG Nordisk Musik Festival residency. Reykjavik, Iceland.
Nov-Dec 2021 PalR, Pavilosta, Latvia. In collaboration with curator João Laia.
Sep-Oct 2021 MUSTARINDA, Hyrynsalmi, Finland.
Aug 2021 NARVA ART RESIDENCY, Narva, Estonia.
Jun 2020 MASSIA officinalis garden residency. MASSIA, Häädemeeste, Estonia.
Nov 2019 KORDON_air. Hiiumaa, Estonia.

EDUCATION

2022 – 2024 DAI ROAMING ACADEMY, Master of Arts in Art Praxis, various locations.
2021 & 2022 ASHKAL ALWAN Home Workspace Programme online. Beirut, Lebanon.
2020 – 2021 Proloogkool alternative art education programme, Tallinn, Estonia. [proloogkool.eu](#)

2017 – 2018 Technische Universität München, studies in computational biomedical engineering and fluid dynamics. MA research in international health policy around prenatal care at the Human Motion Institute.

2015 – 2018 Technical University of Tallinn, Master of Science in Engineering, Healthcare Technology.

2012 – 2015 University of Tartu, Bachelor of Science in Health Sciences, Physiotherapy.
2011 - 2012 University of Tartu, Bachelor of Arts in Humanities. Theatre, literature, folkloristics and ethnology. (*unfinished*)

2001 - 2010 Tallinn Nõmme Music School, classical flute, violin & music theory.

2013 – 2017 HUIK! mixed choir, domestic and international concert activity, with contemporary Estonian composers.

1996 - 2011 Estonian Television choirs, international concert and competition activity since 2002.

She got her primary movement education while dancing traditional Estonian and contemporary dance in collectives of University of Tartu, University of Tallinn and Tallinn University of Technology and has been learning dance and movement in various workshops and platforms since 2017.

COLLECTIVES

SFB42 (Sonderforschungsbereich 42) is a collective of artists and physicists based in Munich. The goal is to produce a third space through an equal dialogue between artists and scientists, within which common objects of knowledge can emerge. [Sfb42.org](#)

WORKSHOPS and COURSES participated

2022 What was I thinking?, with Jalal Toufic, ASHKAL ALWAN, Beirut, Lebanon.
2022 Rhythm, Race and Revolution, with Aditi Jagnathan (Goldsmiths London, Brunel UoL), London, UK
2021 Plasticity, by Marwa Arsanios, with Catherine Malabou, Lama El Khatib, The Institute for Incongruous Translation, ASHKAL ALWAN, Beirut, Lebanon.
2021 Storytelling for Artists, with Debs Newbold, AXISWEB, Wakefield, UK.
2021 Kindergarten Sessions, with Tarek Atoui, ASHKAL ALWAN, Beirut, Lebanon.
2020 Philosophy of Ecology workshop, with Ben Woodard. MASSIA, Häädemeeste, Estonia.
2020 VAHELÜL:SPACE platform for exchange around dance and movement. TantsRUUM, Tallinn, Estonia.
2019 TantsuMASSIIIV platform / space for exchange of ideas and experiences around movement and ecology. MASSIA. Häädemeeste, Estonia. [massia.ee](#)

2019 Hiiumaa Dance Festival. Kärdla, Hiiumaa.
2018 Bad Lemons Dance professional training sessions with Daniel Russo and Manuel Molino.
Munich, Germany.

LANGUAGES

Estonian	native speaker
English	C2
German	B2
French	A1
Russian	A1
Estonian sign language	basic

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