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# BRILLIANCE

Teenager Agathe lives on the outskirts of what used to be Prague in a hot and verdant post-apocalyptic landscape. Although oblivious to its extent, she has an adaptation — *being able to be in multiple places at the same time*.

Triggered into scattering by the violently brilliant light that colors her world, Agathe is pulled into pasts and futures that melt through narratives and times, like light through leaves on a summer day.

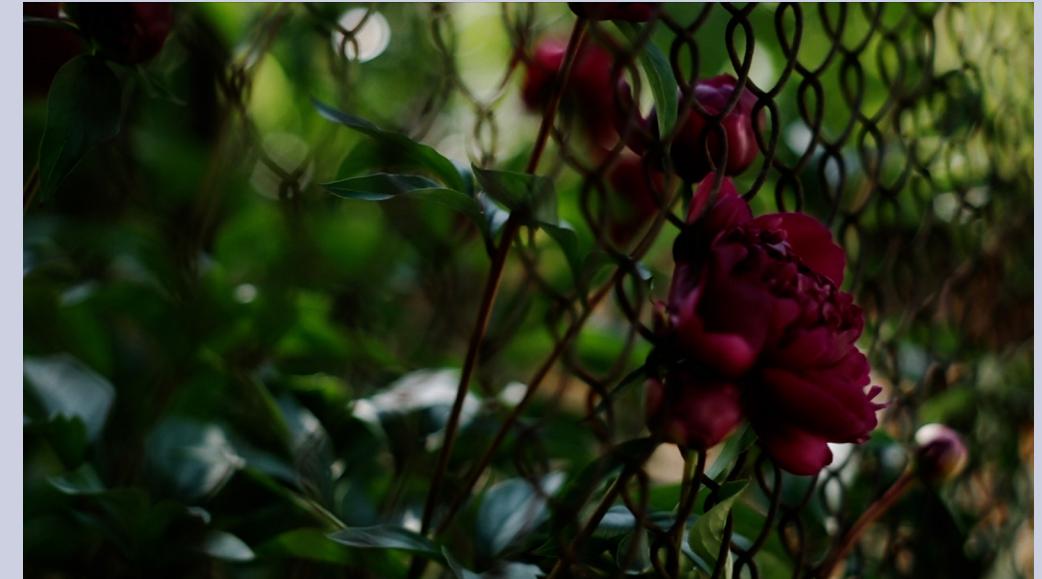


Stills from BRILLIANCE. artist film, (2025) by Sille Kima.



Wet and bright, scattering dream of a coming-of-age among the ruins of empires, a firing of synapses, a remembrance song and that moment when you close your eyes in the warmth of the sun.

BRILLIANCE is a film blending literary and autofiction (Agathe is from „Doloriad“ by Missouri Williams, 2022) with dreamscapes and archival footage from the authors' family's amateur film archive that span through the changing statehoods and recording mediums of 1960s to 2000s in Estonia.



Left: installation view at GAMU (Prague) at 'All That is Solid Melts Like My Blush After a Long Shift'. Image by Jan Kolsý.  
Right: Still from BRILLIANCE. artist film, (2025) by Sille Kima.



Still from BRILLIANCE. artist film, (2025) by Sille Kima.



Through aggressive mirroring, including glimmers from the Atacama desert to Zaporizhzhia, Riga, Šiauliai, Vilnius and Tallinn, the film attempts to give a glimpse of the flickering shift from socialism to neoliberalism from the eyes of the generation born into the new freedom. What is the legacy of this shift, now that the kids who were the projection vessels of its' aspirations, are living the inherent tensions between dreams and nostalgia?



Installation view of BRILLIANCE by Sille Kima 82025) at GAMU Prague at 'All That is Solid Melts Like My Blush After a Long Shift'.  
Image by Jan Kolsý.



Left: Still from BRILLIANCE. artist film, (2025) by Sille Kima.  
Right: Installation view at GAMU (Prague) at 'All That is Solid Melts Like My Blush After a Long Shift'. Image by Jan Kolsý.

# ONLY SMALL DENTS REMAIN, THESE ARE BOTTOMLESS

Alma speaks about lakes that fly away from where injustice – to land or people - has been committed. "There used to be a lake at the Sinesaare wetlands. Now small dents remain, these are bottomless".

The radio play, made for [Assembling Land radio program](#) for radio Alhara, responding to the ability of water to mediate solidarity across distances, the work negotiates the Estonian Oral Heritage Archive. Its content has been produced since late 1800s, when the german-speaking gentry began collecting the so-called “vanishing” songs and lifeways of people.

The work is a result of listening between the lines, to the affect of the speakers voice, the power dynamics between the asker and the answerer, the silences, noise, edits and “I don’t know’s” repeated when the limit of what can be told is reached. Not unlike the small bottomless dents, perhaps reminders of severe ecological changes, injustices to land - condensed in the braid of a story.

*Radio play, duration 11' 28".*

[LISTEN](#)



1 Rainclouds over Viljandimaa. Image from the web. 2 Illustration for Assembling Land: I am of water, of water am I. Image by Mel Foe.

# ALL LIGHT PASS THROUGH YOU, ALL SUN QUIET DOWN

[WATCH](#)



is a (stage) play on words, light and who owns it. A performance about the past and future ruins of empires - and remnants of memories from the bloc house yards in 90s Estonia.

Entangling around the question of finding points of convergence with that which instills fear, the characters and scenes of the play scrunch up time and travel the affective landscapes of physically manifested fear. Melting it at its sources and edges, the play asks - **what would become of relationalities between people, if fear ceased to control us?**

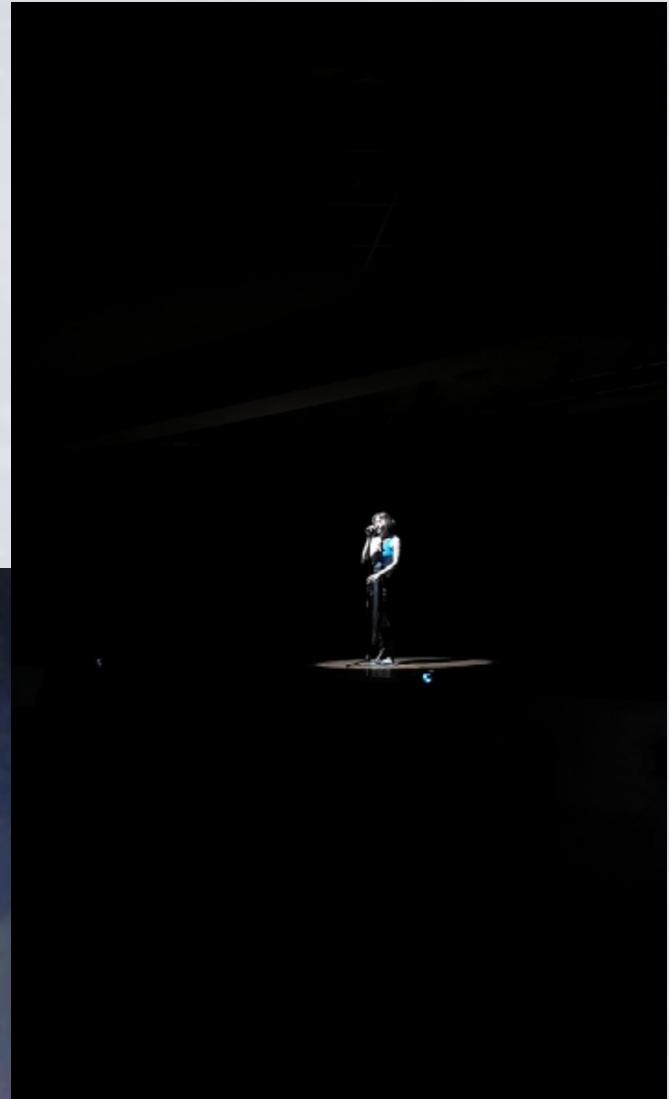


ALL LIGHT PASS THROUGH YOU, ALL SUN QUIET DOWN performed at Centrale Fies. Images by Anastasia Nefedova and Alkmini Gkousiari.

# WHO OWNS LIGHT?

The performance, centering around a question – who owns light? – was conceived as a play on appropriating the common tropes and dramaturgies of pop music stage shows to tell an otherwise narrative, critical of the legacies of Enlightenment project.

While using moving image projected on the audience, spotlights in darkness and finally a move to natural light of the aeolian spring, songs and spoken word guide – at times softly inviting, and at others, blindingly pushing – one to contemplate what it means to *let all sun quiet down, all light pass through you*.



Images from performance WHO OWNS LIGHT? still from performance visuals (background). 2-channel video projection, live concert. Isola di Salina (2023). Images courtesy of the artist, Meii Soh and Elif Cadoux.

# 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.

*'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.*

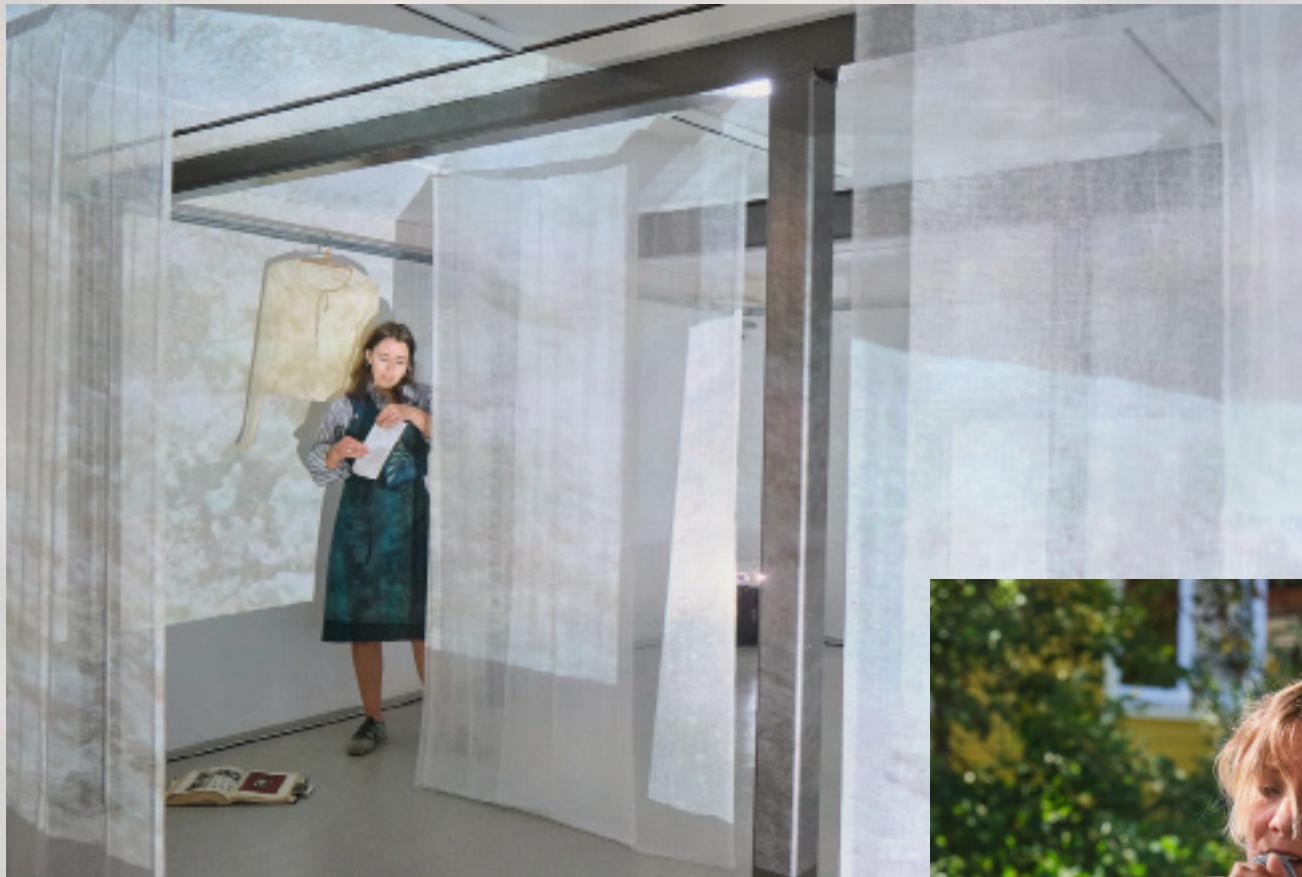
*On the backdrop of these legacies, I ask – how can light be unchained from the lethally abstracting violences conjured by the enlightenment and alive and well still today (Denise Ferreira da Silva)?*

[LISTEN](#)

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 fo  
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. Images by Emanuela Maltese.



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



# SILLY LOVE SONGS

[LISTEN](#)

- \* 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

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.

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

*'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 90mil, Berlin (2024).

– Sophie Barshall for *The Burner Magazine*

# WAR CRIMES // BRILLIANCE



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

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

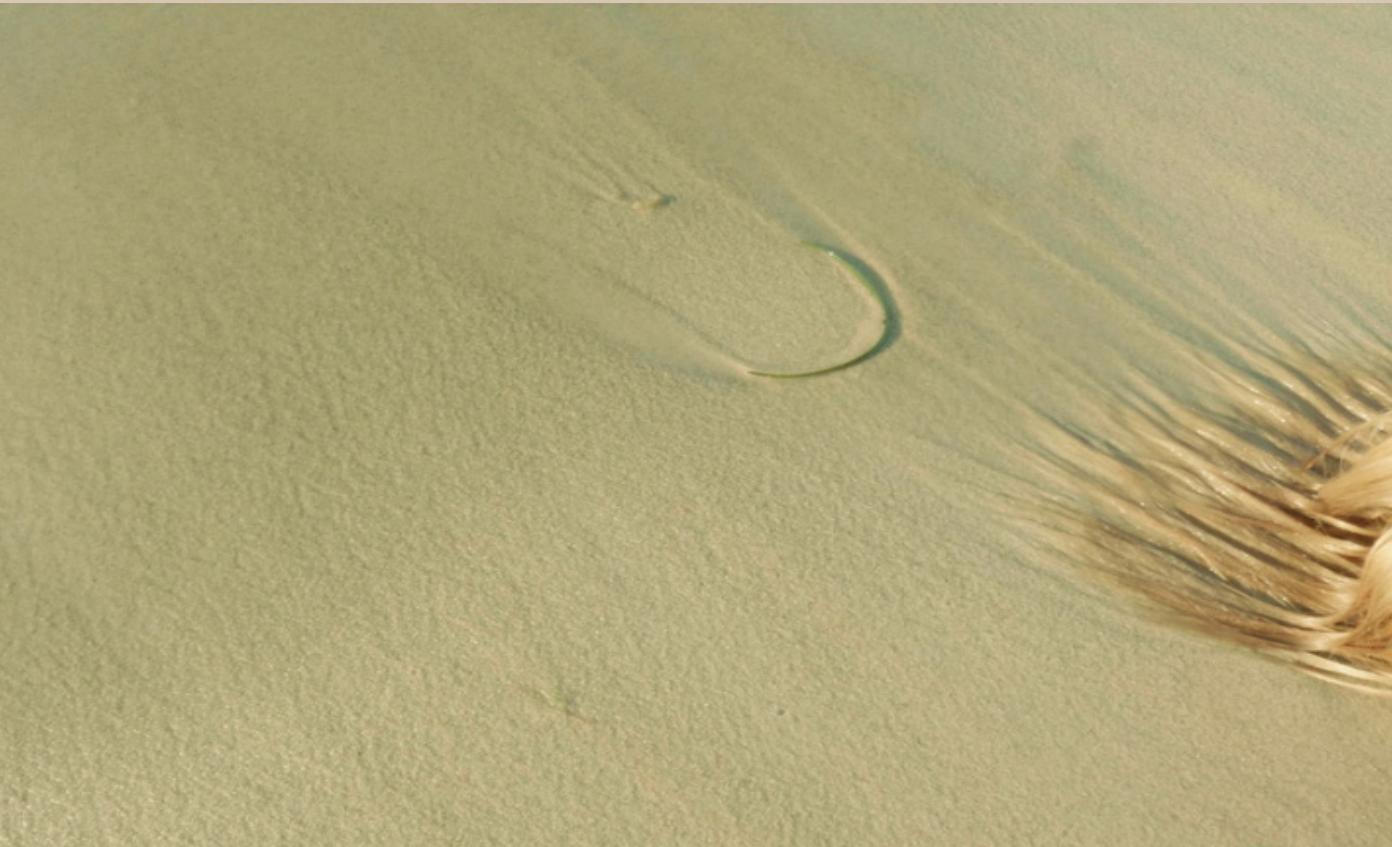


Installation view & still from SKIN HUNGER, single channel video, 5.1 audio, Viljandi Water Tower.  
Image by Kaisa Maasik (2021).

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

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

## HEAR SONIC OFFERING



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



**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.

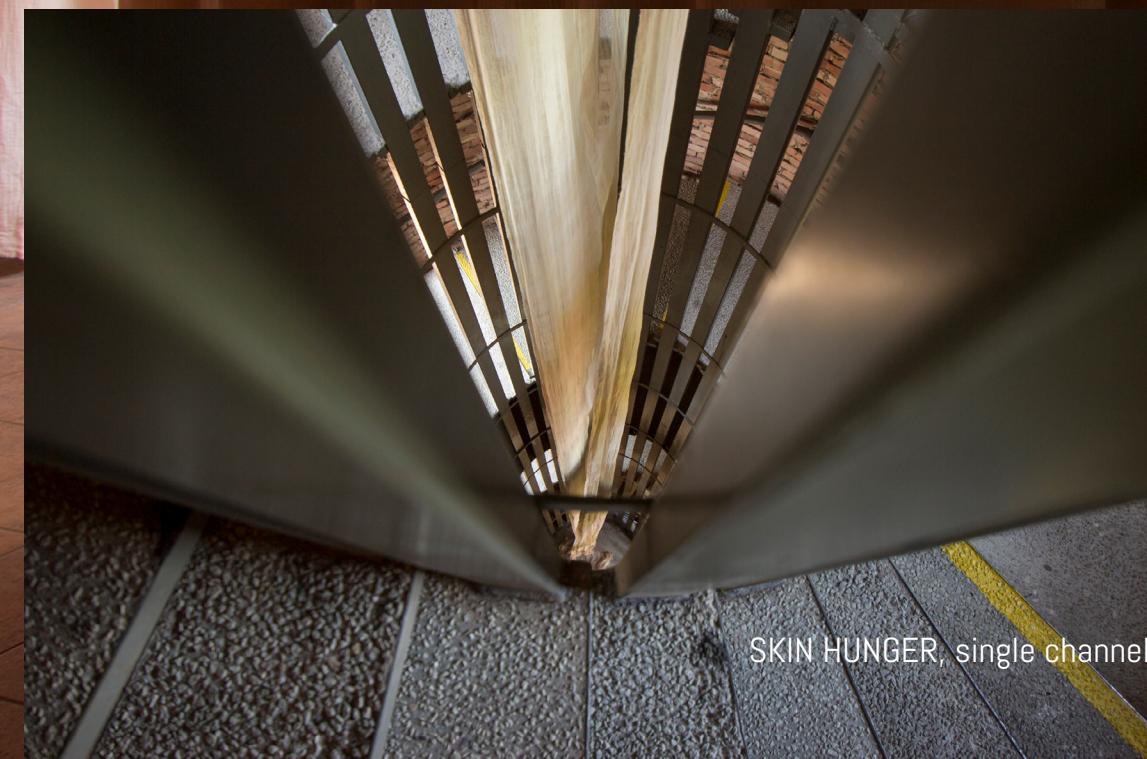
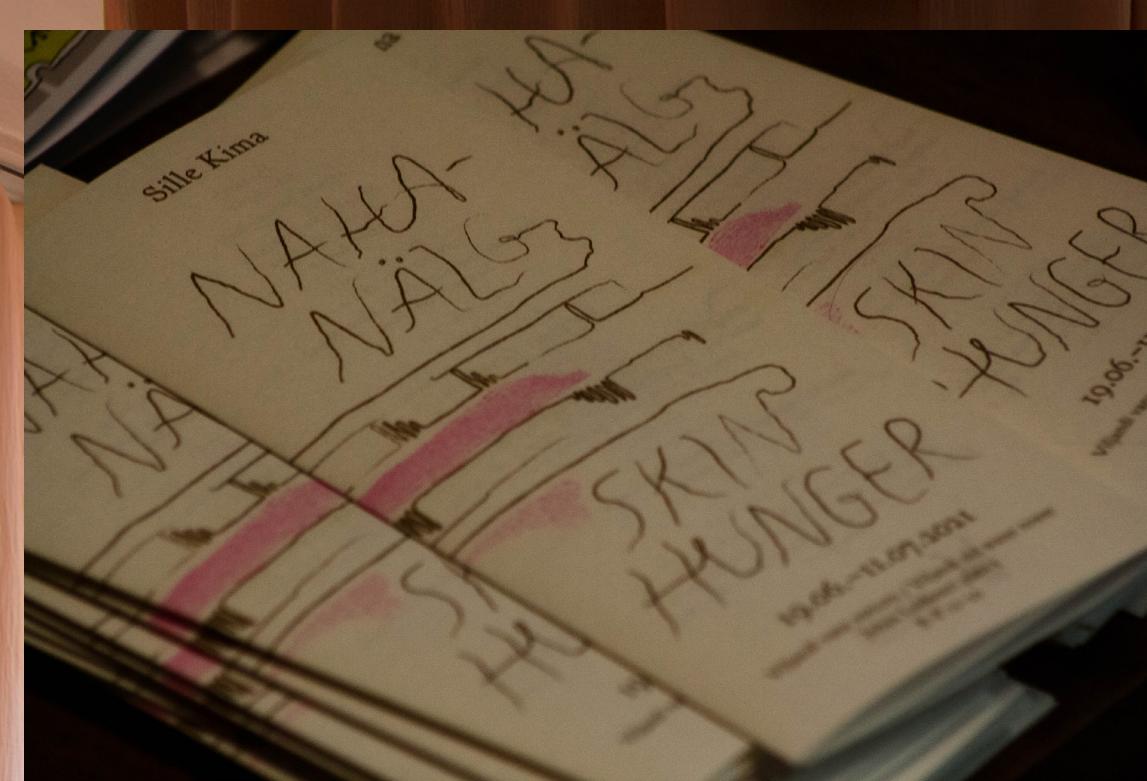
Centering water as a carrier of fluidity for identities, thoughts and senses, the exhibition draws a possibility to **shed light on the power structures that govern our relationships** – from planetary to inner and intrasubjective.

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



Garden in season 2022.



Participants of the workshop 'Sonic Foraging' (2022).

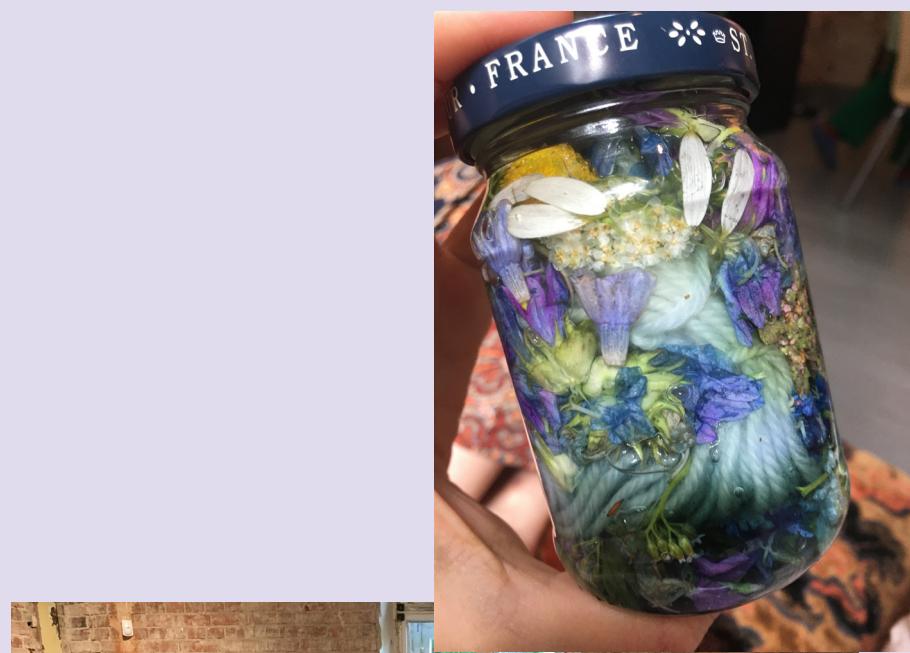
is an open garden and a garden residency in the border town of Narva – a stones' throw away from Narva Art Residency and a crows' flight from the eastern border of the European Union and the western border of Russia.

Established in 2019 by Sille Kima and Sandra Kosorotova, Kreenholm Plants is taken care of by the folks of Narva Social Care Center and the local people. Since 2023, the day-to-day workings have been under the care of Maria Koputova.

## LISTEN

**Kreenholm Buzz'** is a piece of music made from collectively gathered sounds from the end-of-summer, abundant garden. The participants explored how to listen, walk, and move their bodies while recording tender sounds. By listening fully to ones' surroundings, we might be brought us to deeper enmeshment with ourselves, each other and the place, much like picking wild raspberries makes one supple around the prickliness of its thorns.

The workshop '**Sonic Foraging**' was led by and the final tracks assembled by Sille Kima. The finished track was played in the yard of NART at sunset every day through the dark winter months between growth seasons of '22 and '23.



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



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



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 @electaordinaria the extraordinaire ✨!

2

A photograph showing two women crouching on the grass, working on plant printing. They are surrounded by various plants and materials. In the background, there is a large, colorful tent-like structure with red and yellow panels, and several pieces of white fabric with plant prints hanging from its frame. The scene appears to be outdoors in a park or garden setting.

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

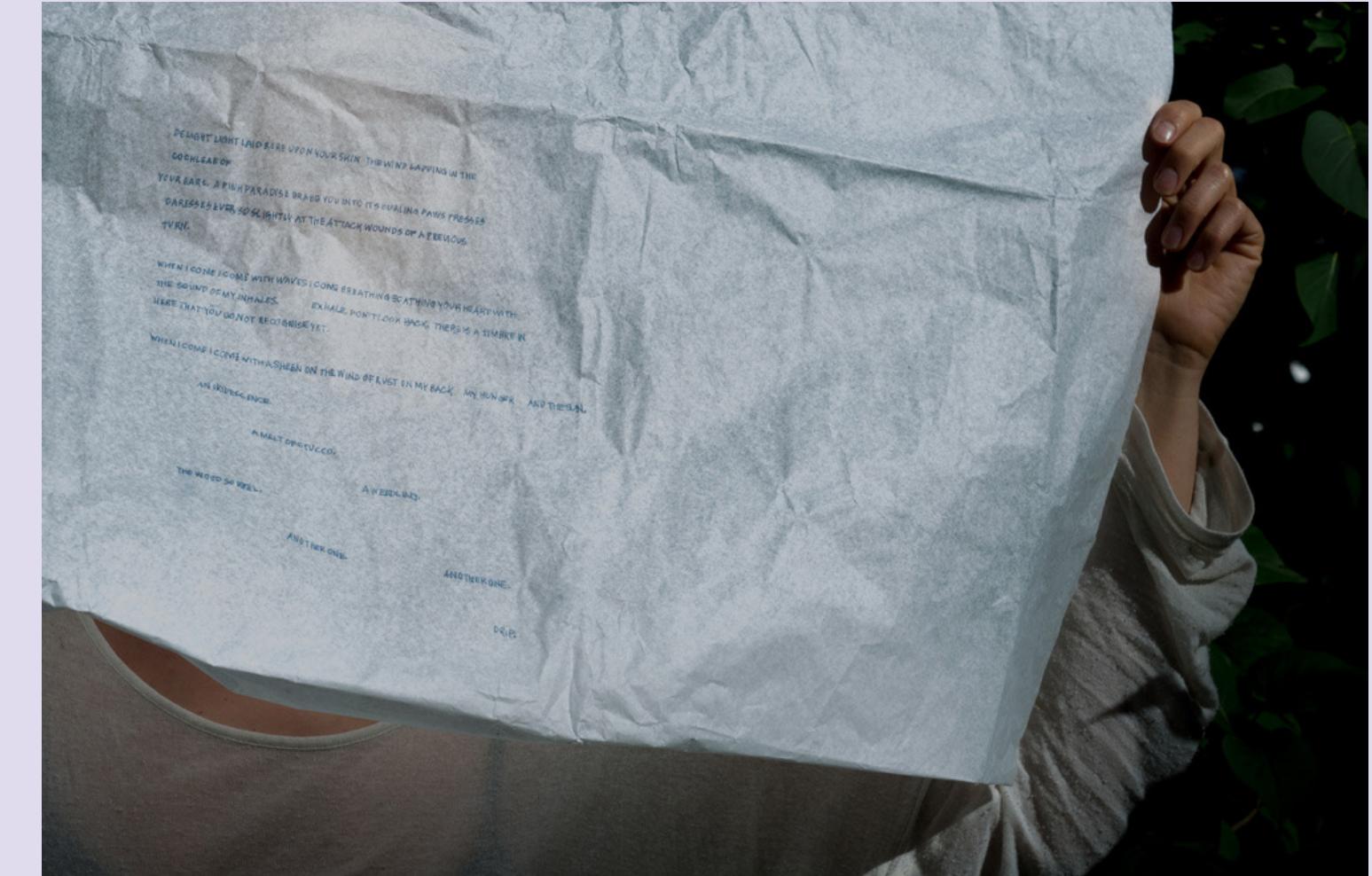
# *delight laid bare*

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.

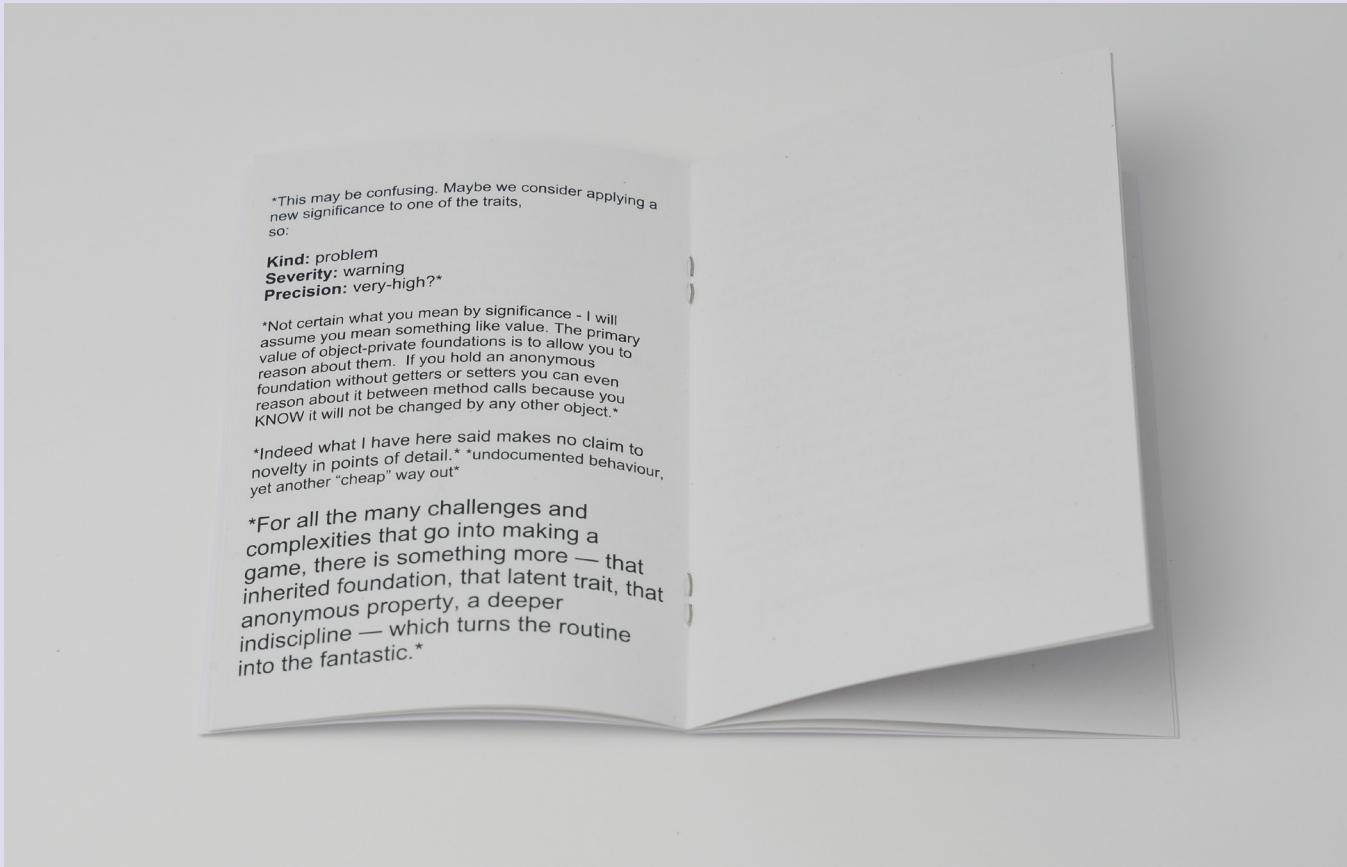
*delight laid bare* as part of a window installation  
*A Mommy Dogs Heart* by Angela Geisenhofer at  
Lothringer Florida 13, Munich (2020).



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 Erhart](#)

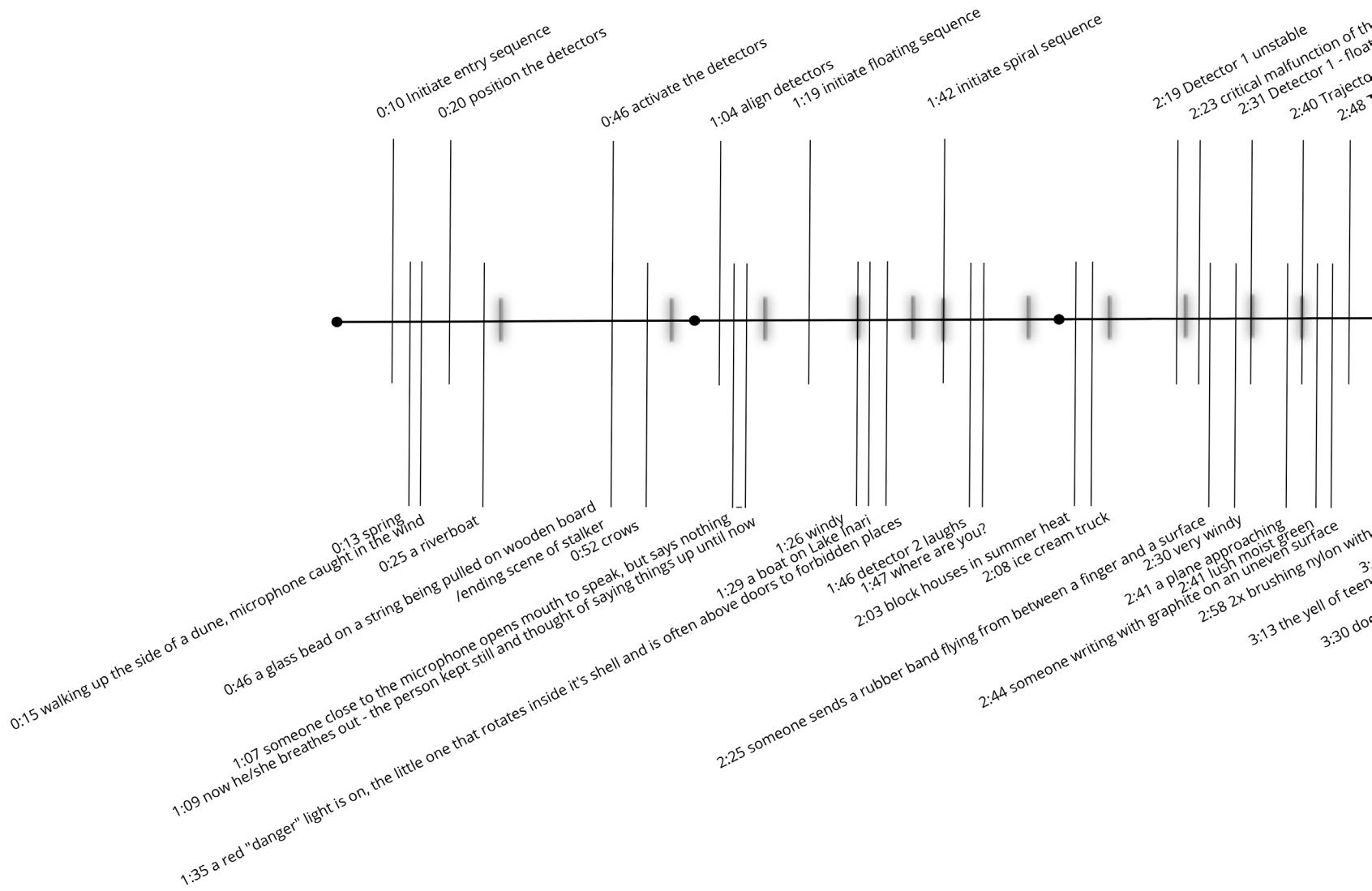
## *floating detectors experiment*

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.

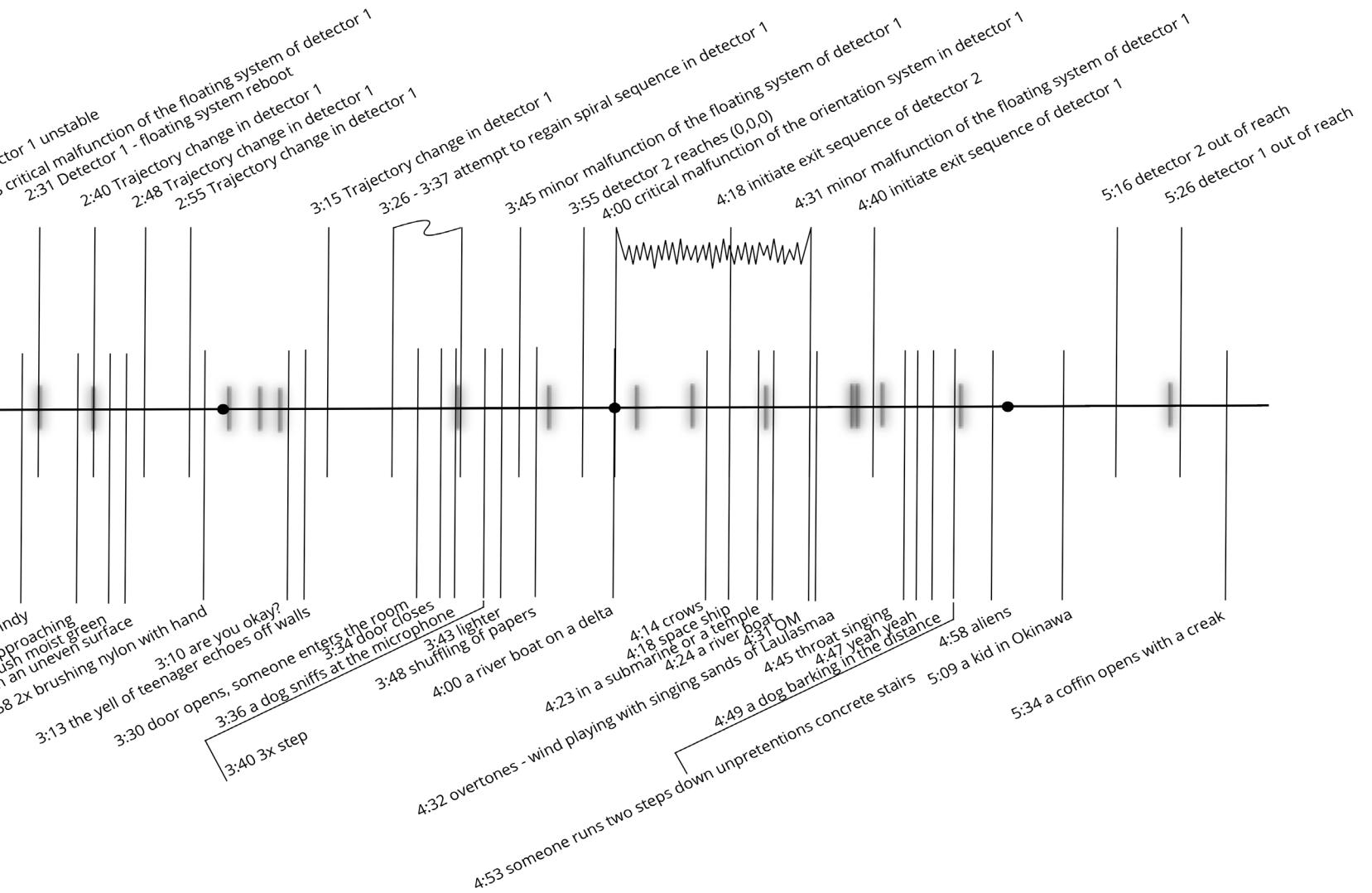
Dissociation then becomes a way of escape, of release. Similar to a radio receiver tuning between signals that float on the ionosphere, the senses scramble wild for a frequency to tune to. When habitual modes of perception fail, the senses scale up to inhibit a space filled with contardictory, haphazard 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