

SILLE KIMA

is an artist, performer and a musician whose work is rooted in the haptics of the sonic. Ascribing to the poetics of the oral traditions from her native east coast of the Baltic Sea, she works with her vocal as her main instrument and spatiotemporally located sound installations, radio plays, moving image in support of a work of nonlinear and speculative worldbuilding towards reinscribing the crooked grammars of affection formed by ongoing legacies of exploitation.

She has played live shows at 90mil Berlin, UNM festival and Daylight Project and collaborated for radio shows on Lyl radio, Dublab LA, Montez Press New York and radio Alhara. Her performances and installative work have been shown at Kanal, Centrale di Fies, NIDA Art Colony and Amanei Salina, and they have been to residencies at Mustarinda, pAIR, Kordon and NART. She also occasionally teaches at the intersection of land justice and solidarity at the Estonian Academy of Arts and is one of the founders of Kreenholm Plants in the border town of Narva.

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RECENT WORKS, COLLABORATIONS & EXHIBITIONS

2024

BRILLIANCE, artist film. (*in post-production*)

ASSEMBLING LAND, collaborative event and publication based on "Learning Palestine" format in CAFE ESSAQUIRA, Morocco. In collaboration with DE APPEL, Amsterdam.

ALL LIGHT PASS THROUGH YOU, ALL SUN QUIET DOWN, performances at CENTRALE FIES, Italy & DAMMWEG, Berlin.

SOLO PROJECT live concert at 90mil for SABBATH BERLIN.

A DARK LIGHT, performative reading with soundscapes at DAYLIGHT, Tallinn.

HOME IS A CLOUD by Therese Westin and Amanda Camenish, in collaboration with Hackney Migrants Center. Performer & sound engineer, mixing and mastering artist for a vinyl release in collaboration with MONTEZ PRESS RADIO, New York/London.

2023

ANCESTRAL CLOUDS ANCESTRAL CLAIMS by Arjuna Neuman and Denise Ferreira da Silva. Sound engineer and 2nd camera operator, original score composer and performer. Commissioned and first presented by KUNSTHALLE WIEN, Austria.

(WHY) CAN'T WE JUST CHILL?, performative reading at CENTRALE FIES, Italy.

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

MORE BRILLIANT THAN LIGHT, MORE LUMINOUS THAN BRIGHT, exhibition and performance LIGHT SHARDS with Karolina Januleviciute and Weronika Zalewska at KANAL GALERII, curated by Mari Škerin, Võru, Estonia.

NIGHTTIME SCREAMING DAYTIME WHISPERING, a creational story in 4 acts. NIDA ART COLONY, Lithuania. In collaboration with ARCHIVE BOOKS (Milan/Dakar/Berlin).

WHO OWNS LIGHT?, music performance with live sonic landscapes, dramaturgy and language of cinema at AMANEI, Italy.

2022

KREENHOLM BUZZ, communally gathered durational sound installation playing outdoors every day between two summers of soil work, with folks from the Narva Social Care Centre, NART, Estonia.

SILLY LOVE SONGS, EP concert at UNG NORDISK MUSIK FESTIVAL, Friðrikjón Reykjavík, Iceland.

SYNCOPATED GREEN artist film by Arjuna Neuman, sound recordist and 2nd camera operator. Commissioned by LUX UK for BFI film programme 'Right of Way'. Various locations, UK.

WAR CRIMES // BRILLIANCE, 4-channel ambisonic installation, DYNJANDI, Reykjavík, Iceland.

2021

HOLDING THE LAVENDER TWILIGHT, sound performance, PAVLOSTA, Latvia.

SKIN HUNGER, solo exhibition and artist film, VILJANDI WATER TOWER, Estonia.

2020

'Kreenholm Plants', co-initiator of open garden and garden residency, with Sandra Kosorotova, Narva Art Residency (NART), Estonia.
[part ee](#)

A MOMMY DOG'S HEART, hand-etched poem for the solo exhibition of Angela Geisenhofer, LOTHRINGER FLORIDA, Munich.

RECENT WORKSHOPS & study courses led

2024 'Non-capitalist creativity' MA course at Estonian Academy of Arts. Tallinn, Estonia.

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

2021 'Reconfiguring Territories: Obschenie', co-led with Sandra Kosorotova. NART, Estonia.

RADIO SHOWS, PUBLICATIONS, PRESS & public talks

2024

ASSEMBLING LAND, REHEARSING BELONGING, series of 5 radio broadcasts for RADIO ALHARA, (Bethlehem)in collaboration with DE APPEL Amsterdam. Apr - Nov, (*ongoing*)

'Blue Moon' on 'Tremble Lands' for DUBLAB RADIO. [Aired 12.03.2024](#), Los Angeles.

SLOW FIRE, music and spoken word commissioned for 'Elemental Sounds' at MONTEZ PRESS RADIO, [aired 25.01.2024](#). New York/London.

2023

'Silly Love Songs' on "Comme a la radio" on LYR.RADIO, aired 14.02.2023.

Review of "Silly Love Songs" for THE BURNER magazine by Sophie Marshall. Summer 2022 issue. Oxford.

2022

'On accidentally roaming gardening', talk for FESTIVAL OF INVITATIONS, Narva, Estonia.

'Diary of Kreenholm open garden', essay-diary about roaming gardening and belonging, with Sandra Kosorotova, for VÄRSKE RÖHK magazine.

RESIDENCIES

Mar 2022 UNG Nordisk Musik Festival residency. Reykjavík, Iceland.

Nov-Dec 2021 PaIR, Pavilosta, Latvia. In collaboration with curator João Laia.

Sep-Oct 2021 MUSTARINDA, Hyrynsalmi, Finland.

Aug 2021 NARVA ART RESIDENCY, Narva, Estonia.

Nov 2019 KORDON_air. Hiiumaa, Estonia.

RELEVANT EDUCATION

2022 – 2024 DAI ROAMING ACADEMY, Master of Arts in Art Praxis, various locations.

2021 & 2022 ASHKAL ALWAN Home Workspace Programme. Beirut, Lebanon.

2020 – 2021 Prologkool alternative art education programme, Tallinn, Estonia. [prologkool.eu](#)

ALL LIGHT PASS THROUGH YOU, ALL SUN QUIET DOWN	2024
BRILLIANCE (working title)	
WHO OWNS LIGHT?	2023
MORE BRILLIANT THAN LIGHT, MORE LUMINOUS THAN BRIGHT	
NIGHTTIME SCREAMING DAYTIME WHISPERING	2022
SILLY LOVE SONGS	
WAR CRIMES // BRILLIANCE	
holding the lavender twilight	2021
SKIN HUNGER	
kreenholm garden	2020 - ongoing

ALL LIGHT PASS THROUGH YOU, ALL SUN QUIET DOWN



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.

BRILLIANCE

[SEE THE 1st CUT OF THE FILM \(jan 2024\)](#)

'Brilliance' is an experimental essay-film where both archival and newly gathered images and sounds from places across Eastern Europe and the world, conjured by light, are threaded together by a voice-over combining poetry, song, autofiction and interview.

With the ongoing legacies of Enlightenment and imperialism in mind, the film investigates the capacity of light to hold both the warmth we all need and yearn for to nourish us, and at the same time, the possibility for total violence.

With the image of joy, play – a warm and nourishing brilliance that undoubtedly always persists through even the most blinding times – archival images from my grandfather's amateur film archive spanning 1960-90s will tie together the eyewateringly bright, invisible yet tactile, epileptic brilliances characterizing the becoming of the lands and modes of belonging on the Eastern shores of the Baltic sea.

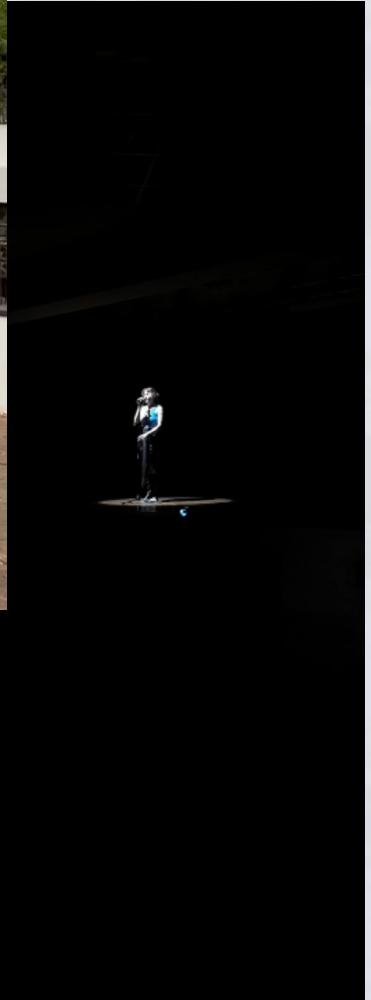
Stills from BRILLIANCE. artist film, (work in progress) by Sille Kima.



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 light 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. 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 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

[HEAR TRACKS](#)

- * 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

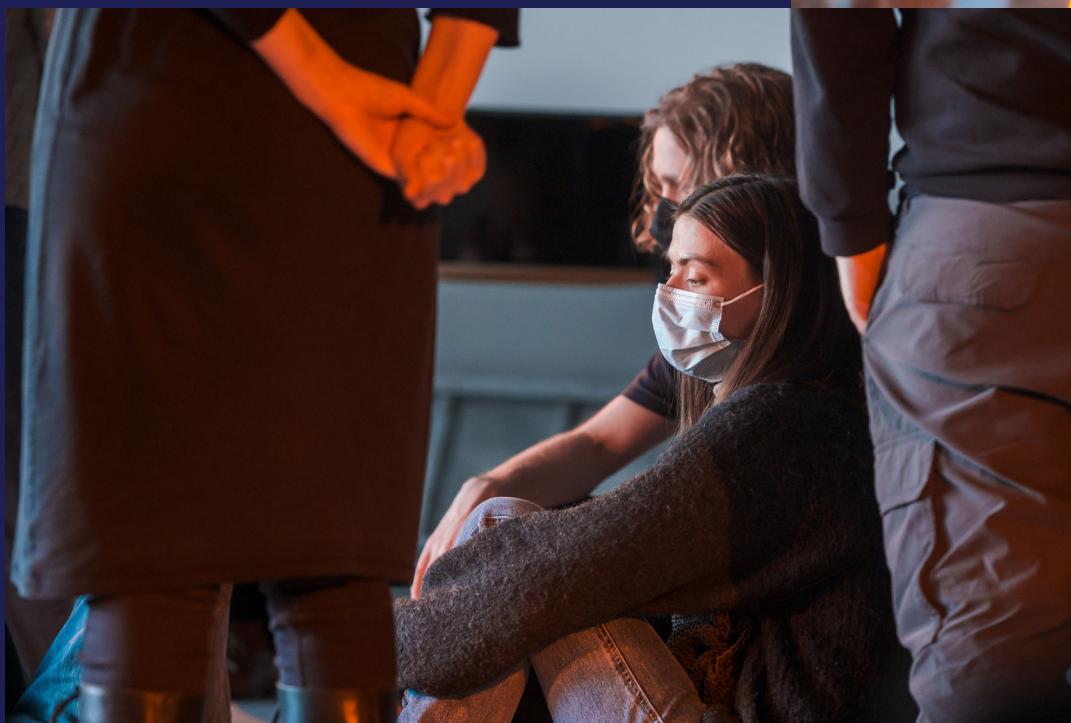
At noon on 4th of March, the daylight is brilliant at an airport in Eastern Europe. It is busy, people intent in their phones while ambling through the harsh, sunlit galleries towards gates leading to faraway places. An air of escape is in the equally sun and screen lit halls, every airplane on the landing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



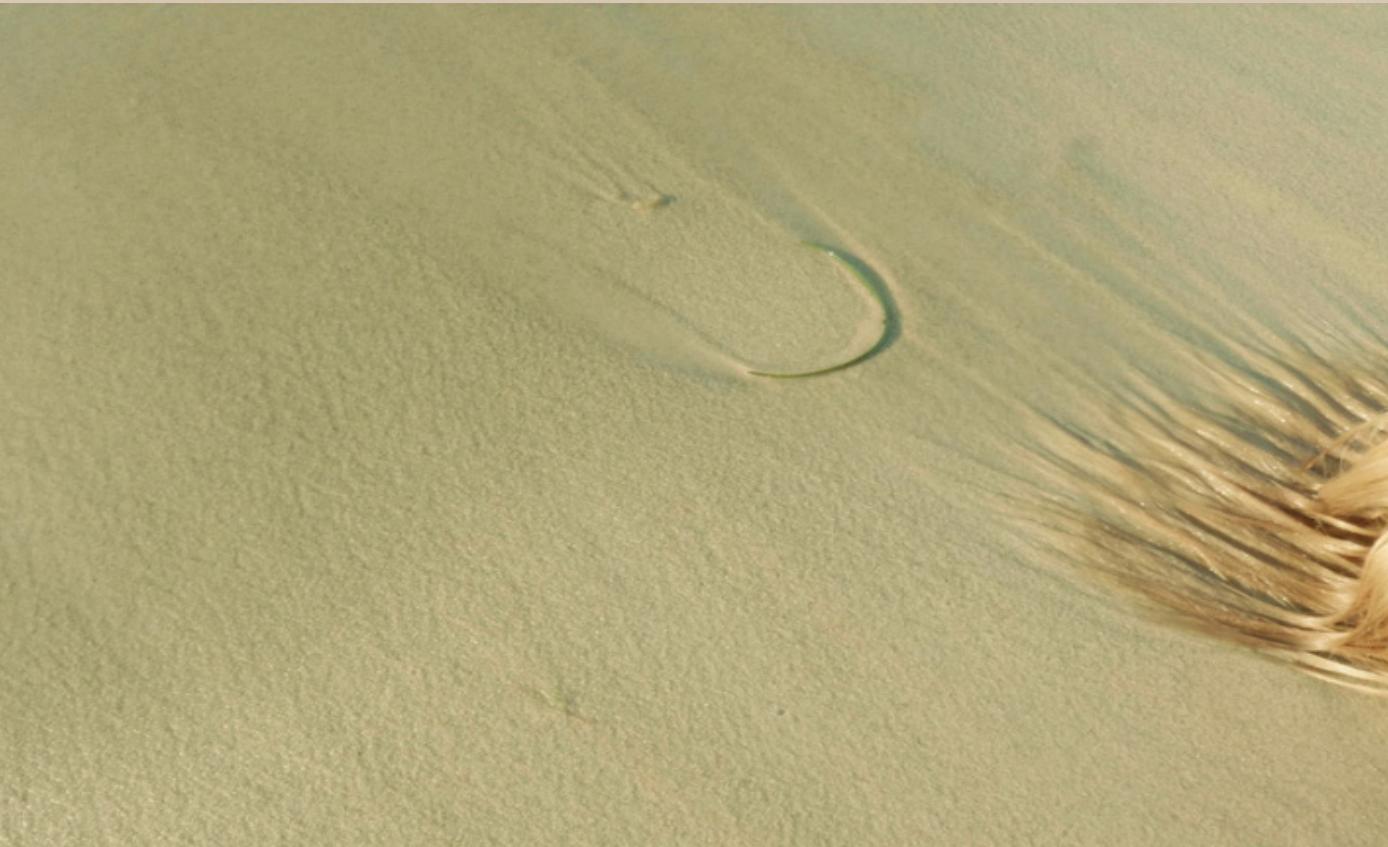
Installation view & still from SKIN HUNGER, single channel video, 5.1 audio, Viljandi Water Tower.
Image by Kaisa Maasik (2021).

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

HEAR SONIC OFFERING

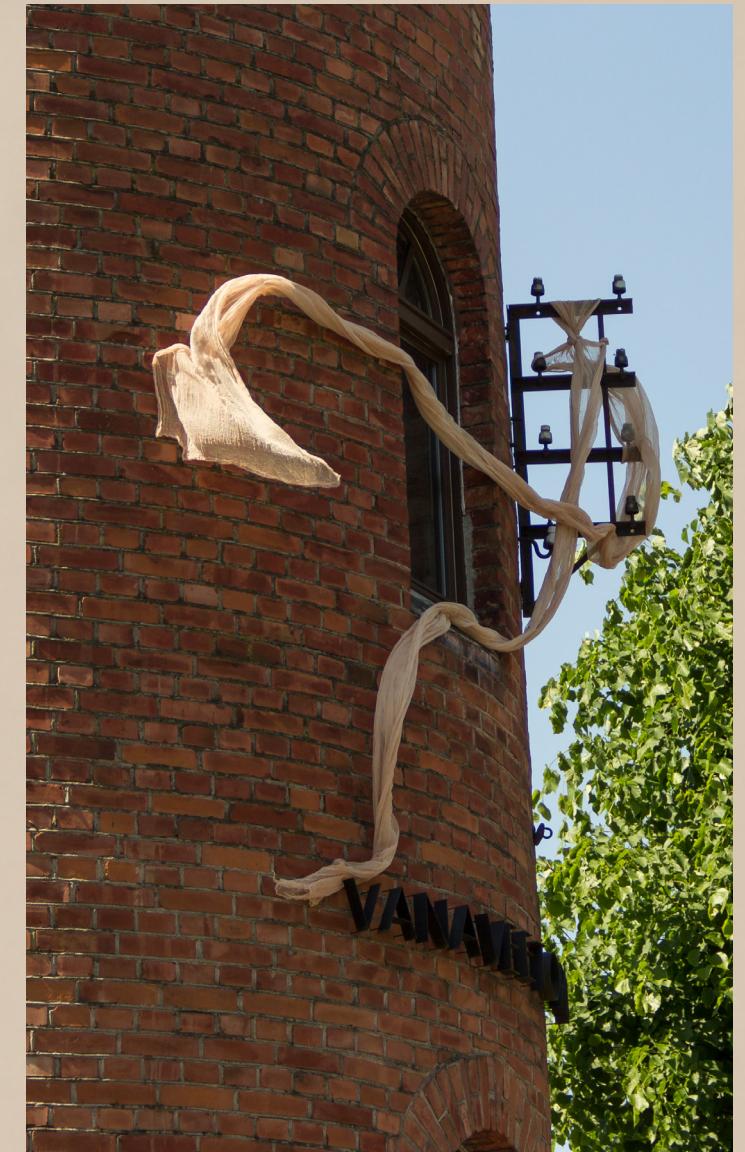
SEE FULL FILM

PASSWORD : hunger2021



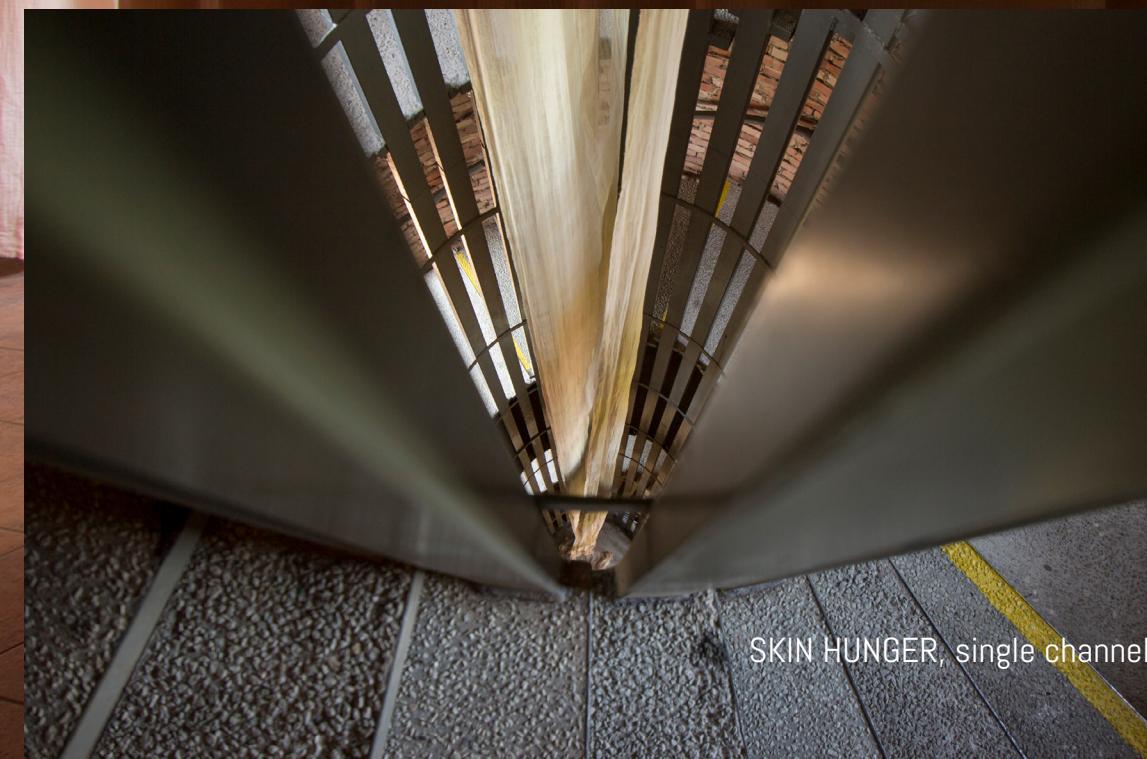
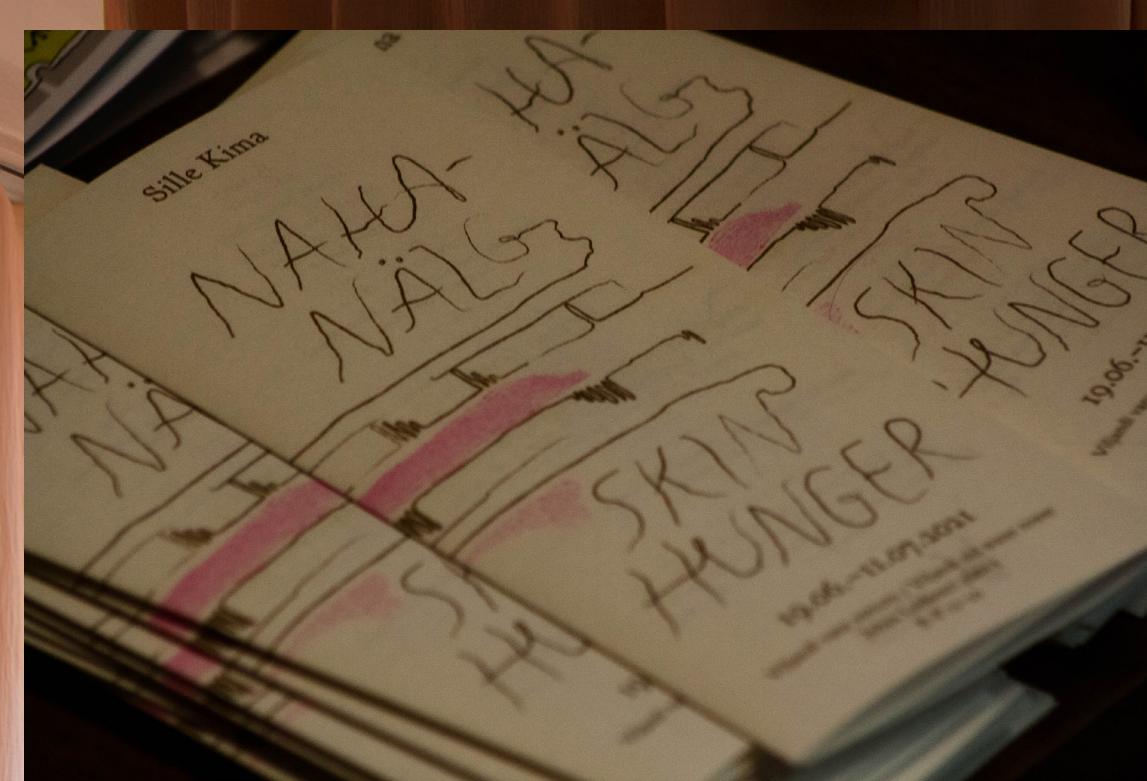
Still from SKIN HUNGER, single channel video, 5.1 audio, (2021).

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).

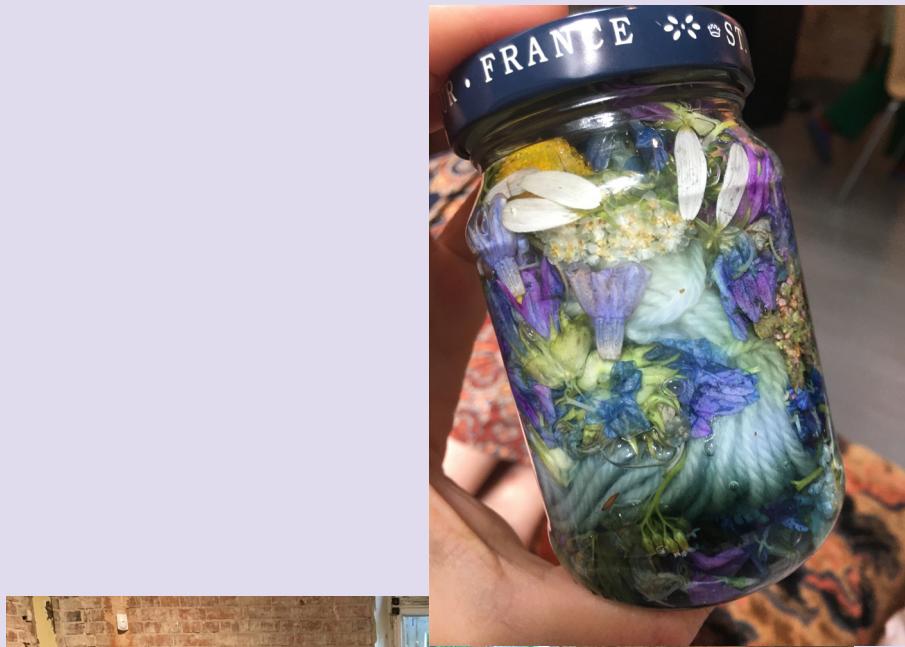
is an open garden and a garden residency in the border town of Narva – a stones' throw away from Narva Art Residency and a crows' flight from the eastern border of the European Union and the western border of Russia.

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, focused on their work. They are surrounded by various materials and tools for plant printing. In the background, there is a large, colorful tent or canopy with a yellow and red pattern, and several pieces of white fabric with plant prints hanging from its frame. The scene is set in a lush, green outdoor environment.

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

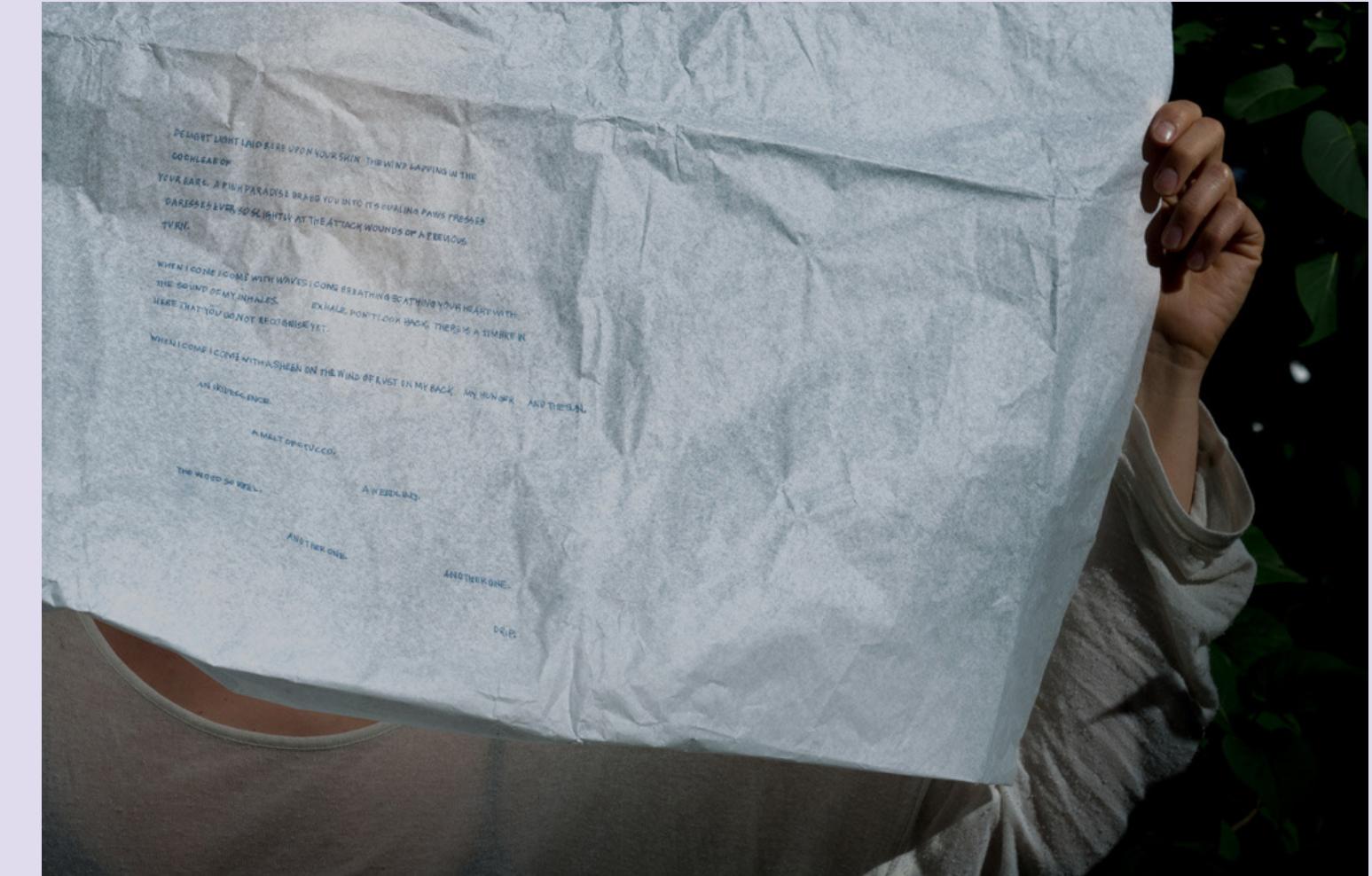
delight laid bare

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.

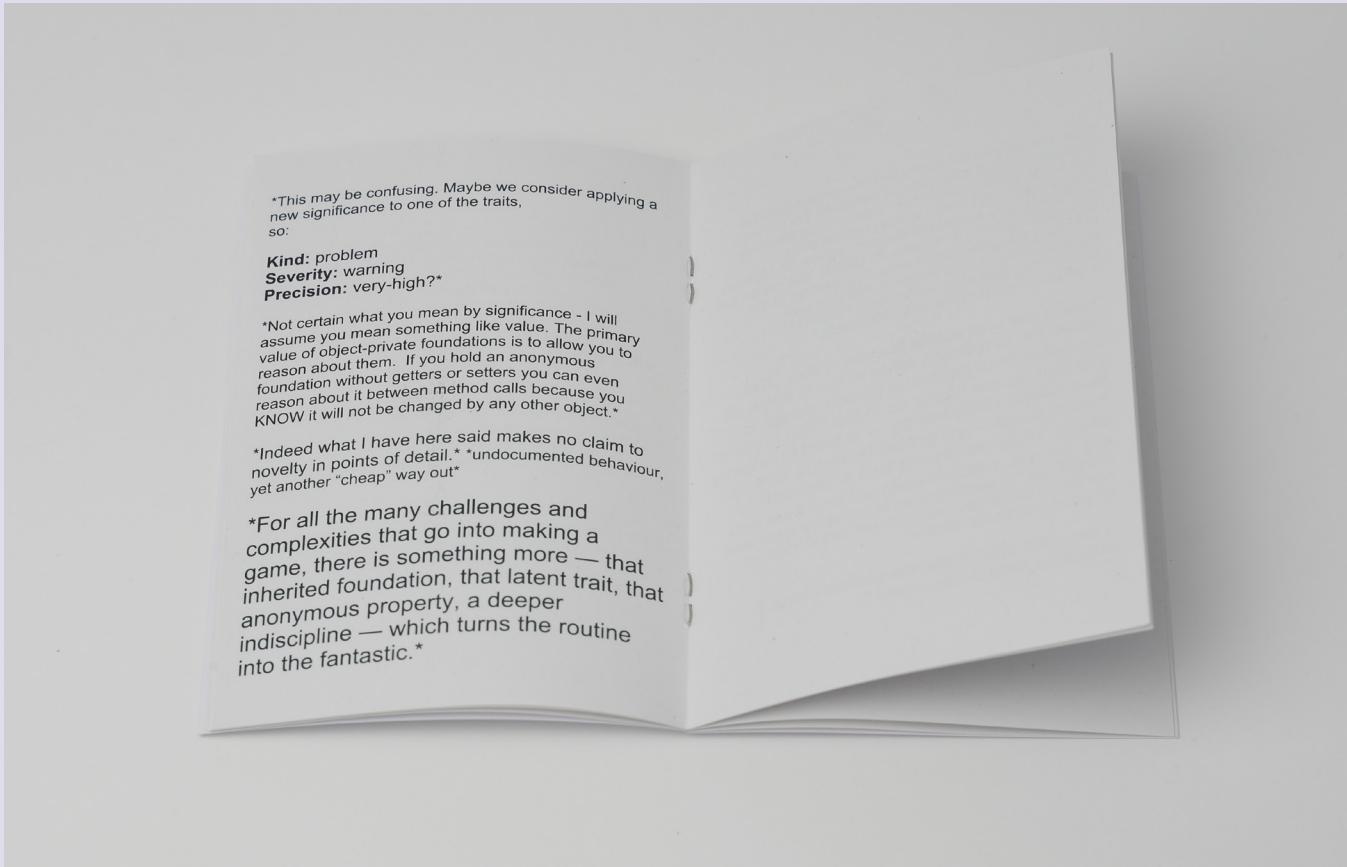
delight laid bare as part of a window installation
A Mommy Dogs Heart by Angela Geisenhofer at
Lothringer Florida 13, Munich (2020).



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](#)

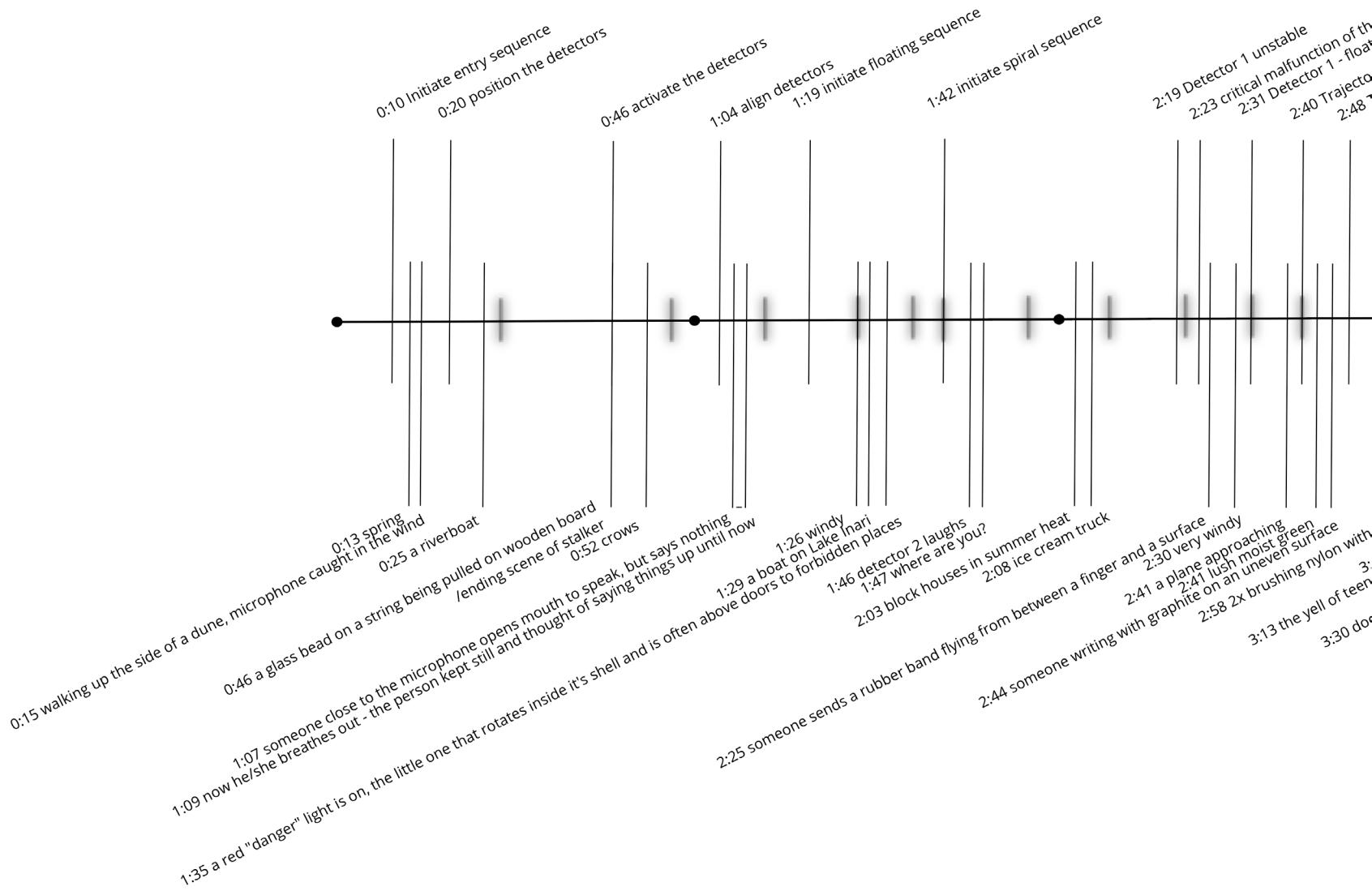
floating detectors experiment

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.

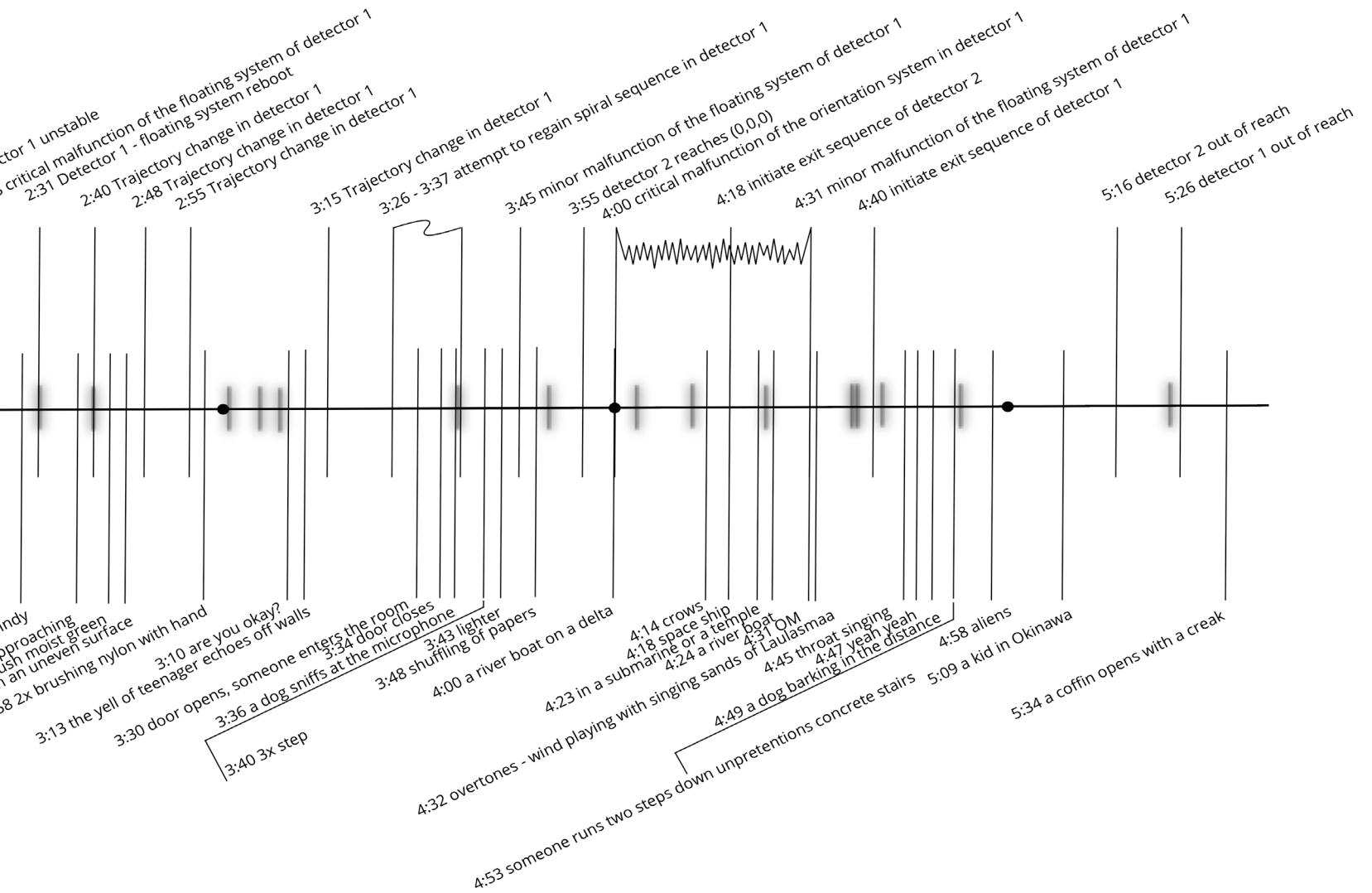
Dissociation then becomes a way of escape, of release. Similar to a radio receiver tuning between signals that float on the ionosphere, the senses scramble wild for a frequency to tune to. When habitual modes of perception fail, the senses scale up to inhibit a space filled with contardictory, haphazard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

CONTACT

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