

DOCUMENTATION OF SELECTED WORKS

2019 - 2022

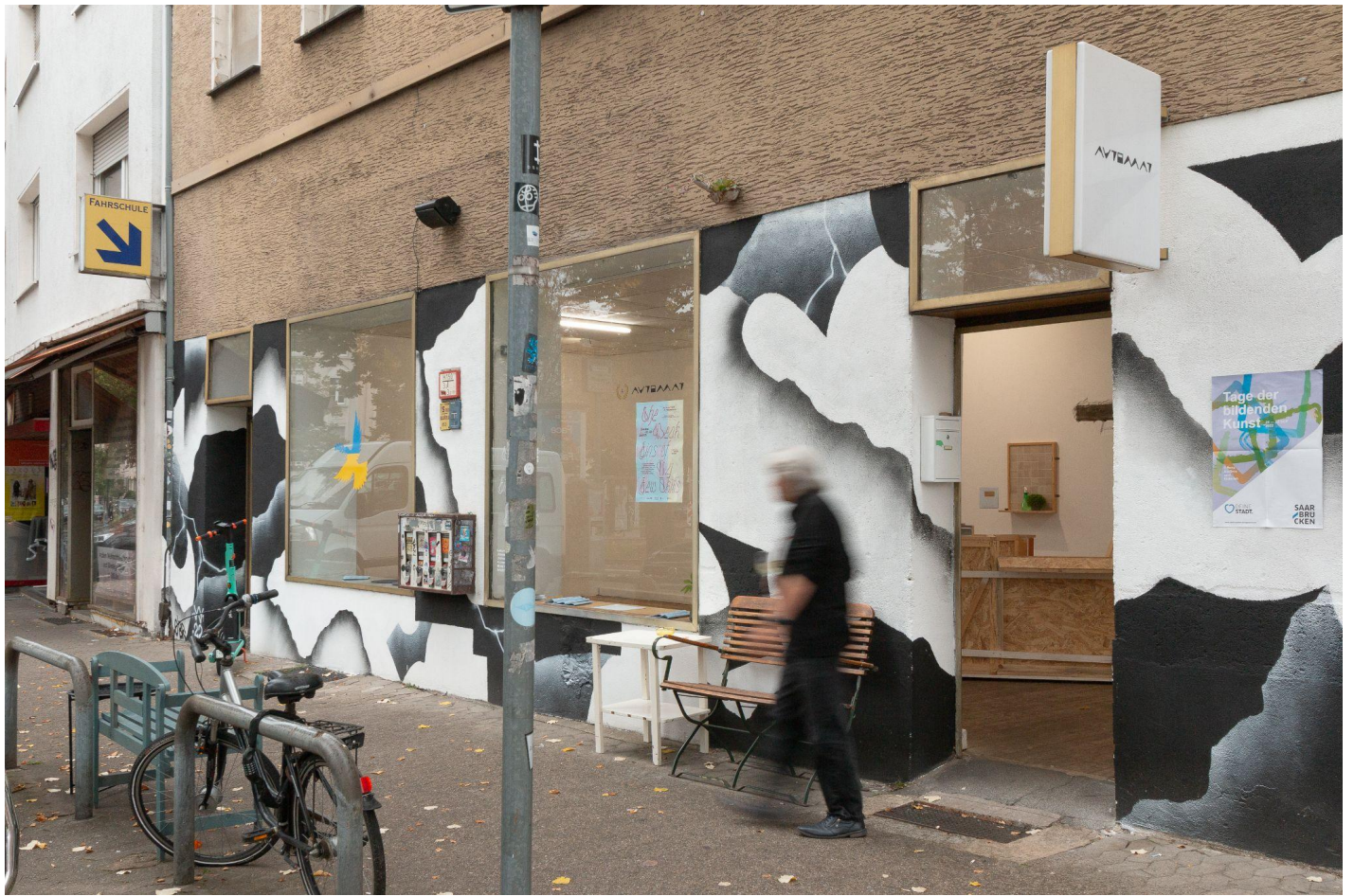
The box with space needed to fill a space. Some space left over. And the space around it.

2022

Automat Artspace Saarbrücken

“The box with space needed to fill a space. Some space left over. And the space around it.” was a part of the group exhibition “The weak fins of my few skills”. It is a continuation of a part of my practice revolving around the creation, delineation, experiencing and re-experiencing of spaces. The artwork would be a box with the interior measurements of artworks provided by the other artist of the show. This will create “pockets” in the box that need to fit the part of the artworks. This action needs to use the space practically and will try to fit the artworks next to, around and inside each other. But nothing is perfect and there is probably going to be some space left over. This leftover space has no function. But it still has the potential to be used. I worked with the potential of that space. Using its size and measurements to fill it with things and actions related to the measurements of the given space. They were stories (like the broken wheels of the box placed inside one of the spaces), gestures, pencil drawings, small sculptural interventions (like the scale model of the box) or potential for fiction (like a piece of packing material that can be seen as a creature from the depths of the imagination). All of that was created to fit in the back of my car - a 1999 Volkswagen Passat. I drove the car from Tallinn, Estonia to Saarbrücken, Germany and in the exhibition space the crate opened up to expose the artworks inside while itself becoming a sculptural object containing the travel and the functional properties of itself.

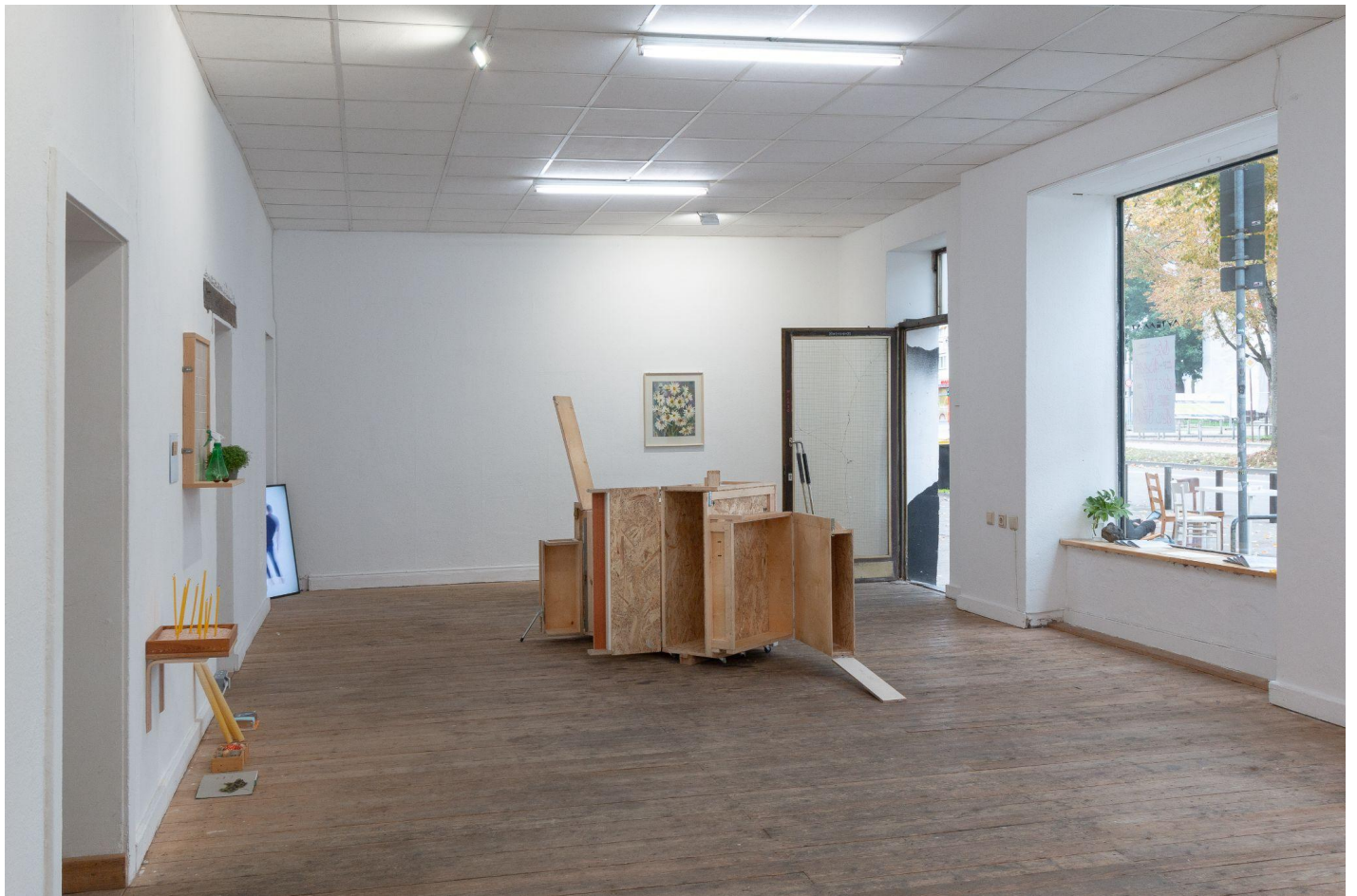
All photos of this project by Joosep Kivimäe



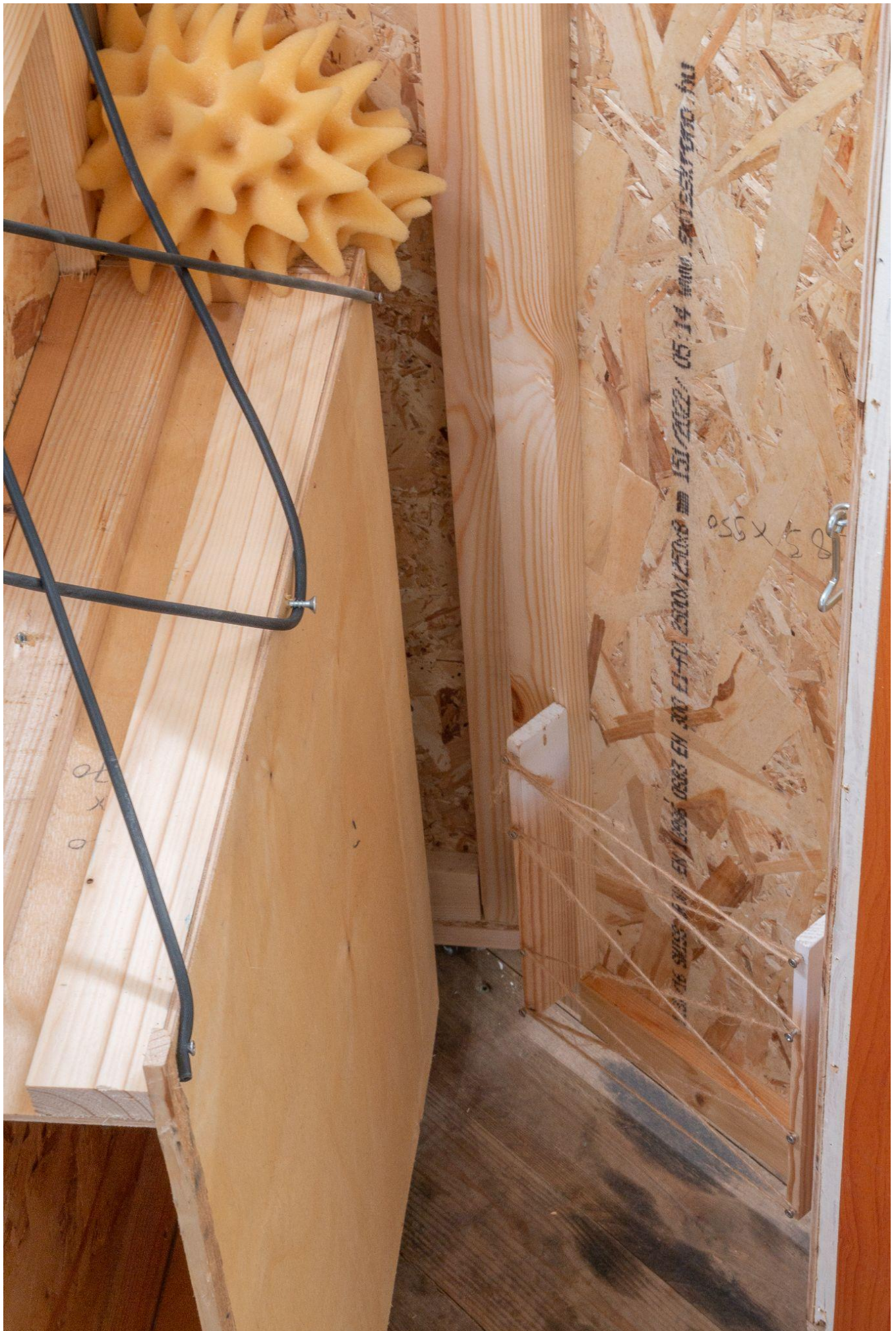
Exhibition views of “The weak fins of my few skills”



Exhibition view of “The weak fins of my few skills”



Exhibition view of “The box with space needed to fill a space. Some space left over. And the space around it.”



Detail shot of the sculpture "The box with space needed to fill a space. Some space left over. And the space around it."



Detail shots of the sculpture “The box with space needed to fill a space. Some space left over. And the space around it.”



Detail shots of the sculpture “The box with space needed to fill a space. Some space left over. And the space around it.”

I Don't Know You That Well (with Krišjānis Elviks)

2022

Art Hall Gallery

“I Don't Know You That Well” was a part of the group exhibition “I came here to be alone – I also came here to be alone”. In the exhibition there were 4 dialogues from 4 Estonia based and 4 Latvia based young artists. The dialogues had different forms. Some became a single entity, others created a space for a dialogue to be set in and so on. The dialogue I had with Krišjānis was a way to understand the “other” and the discourse that you have been put in a dialogue with. The work started as conversations and tryouts and ended in the space as single works of art in dialogue and combinations created in the space.

My part of the dialogue mostly worked around the parameters of space, material references to the physical labour conducted in the space for it to look different and experiments to create visual representations of duality.

An outtake from the curatorial text:

Journeys can sometimes be life-altering. Over the atmospheric and geopolitical heat of the summer of 2022, curators Corina L. Apostol and Kristaps Ancāns invited eight artists, four based in Estonia and four in Latvia, to travel across the Baltic coast to discover each other and create this exhibition together. Working in collaboration, each of them brings their personal approach to art practice and co-habitation of the exhibition space at Tallinn Art Hall Gallery in the show I came here to be alone – I also came here to be alone.

The exhibition I came here to be alone – I also came here to be alone draws inspiration from a 1959 film Baltic Express by Jerzy Kawalerowicz, which revolves around the communication between two strangers, forced to co-exist in confined conditions – the claustrophobic world of a tight train cabin. The train journey is a catalyst which tests what kind of chemistry can be created in unstable and uncertain conditions. From the perspective of a passenger, everything in the world is in motion, while from the perspective of someone not on the train it is quite the opposite. Baltic Express reflects on these two phenomena and focuses on a pivotal moment in time. Every story we tell or read about home or about our recent history, now has a different landscape looking out of the window of this train. The world as we know it is no longer the same, and our imaginative space has transformed.

All photos of this project by Paul Kuimet



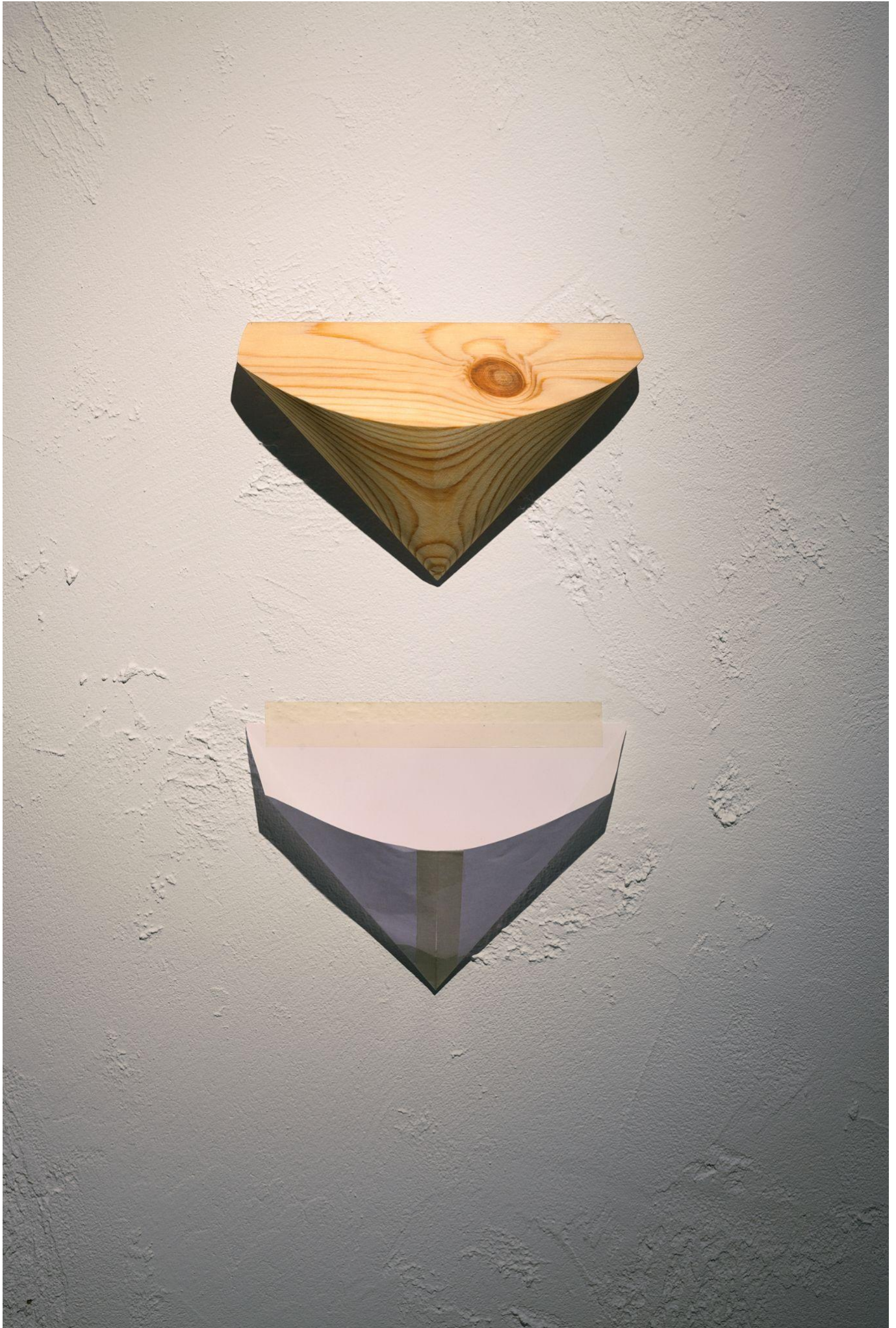
Detail shot of part of the installation "I Don't Know You That Well"



Exhibition views of a spatial composition of the installation “I Don’t Know You That Well”



Exhibition views of “I came here to be alone – I also came here to be alone”



Detail shot of part of the installation “I Don’t Know You That Well”



Detail shots of part of the installation "I Don't Know You That Well"

18.08.97

2022

Vent Space

The exhibition deals with memories of spaces, changes in the memories of reality resulting from subjectivity, and the potential for fiction in the unknown.

Excerpt from the diary

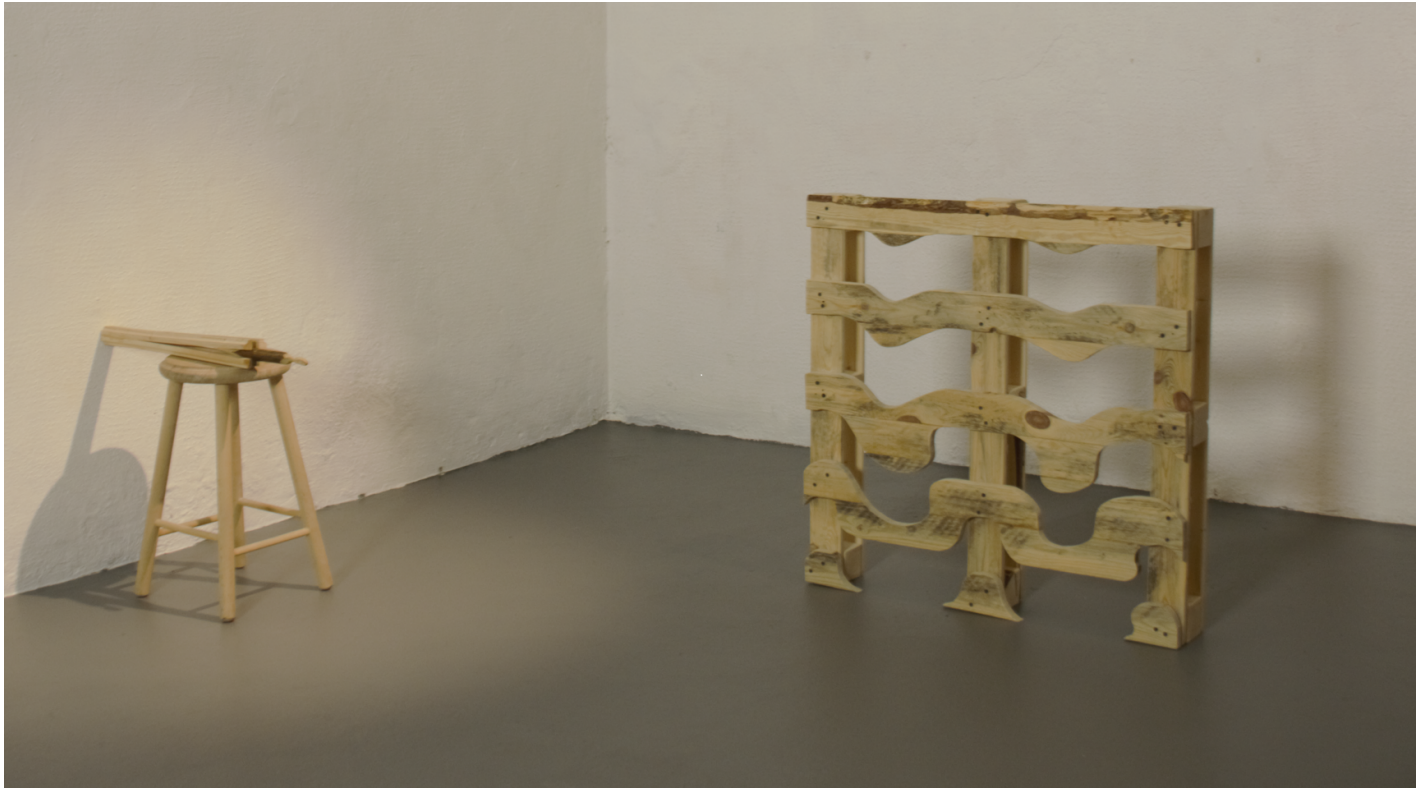
"... I woke up at 4:20 at night. It was still dark outside. I felt like something woke me up. I couldn't fall asleep anymore. I layed on the bed. I wasn't sure if I was asleep or awake. The room was so calm. Everything was idle. Waiting for someone or something to activate it..."

... And then I saw it. A shape in the darkness. I wasn't sure if it was there or not. It felt part of the space and not. It was moving and still at the same time. It was covered and moving slowly through the space without any clear direction. It was crouched over. This gave it a strange size and posture. I felt like it wanted to be part of the space but somehow to be apart from it..."

25 years ago, I woke up in the middle of the night in a room where I had slept before and had slept after. I know the space well. The wooden floors and ceiling held in between them a late summer night. These were the first nights where you could experience the coming of darkness. The walls were covered with a light blue wallpaper that had a floral pattern on it. The room was calm. Behind the windows there was nothing. It felt like there was nothing except this room. Like behind the walls there was the lack of existence - a void, complete vacuum. The ceiling, the walls and the floors connected and created the space. The edges of the space were delineated with ornamental profiles that ran along the connections. These made the otherwise harsh connection soft. I was laying down- my body horizontal and parallel to the floor and ceiling. I thought of standing up and being parallel to the walls. But then I thought about the patterns on the wall, the profiles along the edges and thought about a body that is not parallel to the perpendicular - a body in between the two. A body that is part of the space without being restricted by the sharp-cornered geometrical layout of the room. How to become a part of the space without being a part of it?

All photos of this project by Johannes Luik





Exhibition views of "18.08.97"





Exhibition views of "18.08.97"

2.15m3

2022

EKA Gallery

The piece 2.15m3 was an experimental work connecting different mediums and smaller artworks as fragments to create a whole. The work consisted of an object in the space, a durational performance from me as an inhabitant of the said object, a written book and an Instagram page. The object was a box with the measurements of myself. The outside measurements let me move the box around the Estonian Academy of Arts. I would use the box as a personal space, using it to work on my practice, entertain the guests I would get and in the evening I would roll it somewhere and sleep in it. The performance started with the build up of the show where I also worked as the head installer of the exhibition and continued until the end of the exhibition. The book was written as a text not to explain the piece but to expand on the topics of personal space, creation of spaces, destruction of spaces, the potential for the unknown to contain fiction and other ways we experience and reexperience spaces. All of that was written in a first person perspective of an unreliable narrator who would talk about these topics in relation to his pockets (As the closest personal space) and things related to pockets. The Instagram page functioned almost as a diary that would keep a track of things that were happening to me during this period and the thoughts I gathered on the way.

A segment of a post on instagram from the project 2.15m3:

“Oriented strand board or OSB is an engineered wood construction panel. It is composed of wood flakes and adhesive. So usually we have some raw material. In this case wood. Wood has specific properties. The material is then standardised. Like beams, planks, slats or skirting boards. Some pieces are left over. These have the potential to become functional, if their attributes contain functional values. Like a piece of leftover wood can become a wedge. But then some of it seems useless. So this leftover piece of material is made into flakes, sawdust or other forms of smaller fragments. And then those fragments are usually used to create something new. Flakes are pressed together into a panel. And that panel then imitates the properties of a piece of wood. The materiality of the material shows its history, physical attributes and the potential of it to be used. The bigger structure seems to overshadow the details. The flakes in OSB do not seem to have a structure. They seem random. The same way a tree can seem to grow in all directions randomly.”

A segment from the written part Pocket book:

“Every space has its logic. They follow a pattern. The pocket is an example of a non perpendicular space. Two pieces of cloth stitched together forming a

flat plane with some curves in it. Pockets have the potential to be filled with anything. We usually check this by thrusting our hand inside a pocket to make sure what's there. Sometimes we also pat pockets. This is an easy way of understanding if the things are still there. This is also one of the reasons I have come to appreciate pockets. They seem an interesting kind of a space that can be used mostly by our sense of touch. Sometimes we misplace the object. Then we usually continue patting our other pockets. This usually looks very dramatic. We are accustomed to this kind of action. I feel I have used this action to sometimes change my direction of walking. I forget something or need to go another way and I stop, start patting my pockets and turn around and go back the way I came. Even though I know my pockets have nothing to do with the objects or assignments I have lost or forgot I still sometimes do this. It seems like almost a social statement to show the intentions behind the strange movements we are making.

I think my pocket is empty. I put my hand in it to validate my statement. I am correct. But now my hand is in there, so this pocket is no longer empty. The potential of the space has been used. When I remove my hand, the pocket retracts and continues to be empty. The space has the potential again to be used or filled. Wait. I thrust my hand again in my first pocket. It is empty. But there is something else there. The thing is not a thing actually. It is an absence of a thing. There is a hole in the pocket."

Another segment from the written part Pocket book:

Next I will explain the three different ways I think a wedge is made.

First: The wedge

So the first is the most straightforward. Some place needs a wedge. A wedge is created to fit in there. And then there exists a wedge that fits that place.

Second: The leftover

The second is the question: is there ever a wedge created for the purpose of being a wedge. The shape is really interesting and holds in itself the functional parameters of the object. You see a wedge and you hold the wedge and then you use the wedge. The physical properties of the wedge define the functionality. In this sense a wedge created to be a wedge seems logical. But I think that even though wedges might be created to function in the way the wedge needs to function, I think that most of the wedges are created as a surplus of material. So there is another purpose - the creation of something. The certain something has physical properties that we are going for. And while going towards these physical properties we have to get rid of excess materials. So we break them, cut them and sand them off. Now and again the excess material takes the shape of things that we recognize. This can be a dog, a cat, a car or an ornament. But sometimes, when the perpendicular material needs to become non perpendicular, a sliver of surplus material is created that becomes narrower on one side - a wedge is created. And we also recognize that in a heartbeat. The same way we understood the visual resemblance of an animal, our body understands the functionality of the wedge. We have been in contact with this world for long and we experience and understand its physical attributes. So when we think of a door and a wooden piece that happens to be narrower on one of the sides we understand the connection between these two and a doorstep is created.

Third: The random object

So this is getting experimental. Just like a wedge can be used to fill a space to make something fit, so can anything else. My friends worked in a Mansion in Scotland. They said that the owners were so rich and disconnected from reality that a Rembrandt on the wall had water damage and was gathering dust and a Rodin sculpture was used as a doorstep. The second one is the thing that made me think about wedges again. If I push aside my personal beliefs, ethical concepts and aesthetic preferences then why can't a Rodin be a doorstep - if it fits. The creative mind that has the possibility to see beyond the cultural value of the object is using it because of its structural values. A Rodin is heavy and fits. It is a perfect doorstep. So a thing can become a wedge in a place where a wedge is needed. A hole that can be filled with the physical parameters that that specific object is emanating and our body is picking up. So these were the three ways to construct a wedge. There might probably be a fourth and a fifth one as well but. Let's leave these for the future writers. Not every wedge fits every place. But a wedge always fits. The idea of a wedge is to fit. That's the purpose of a wedge. To fit itself in between things. And through this action also make the things fit. A doorstep acts the same way. It makes the door fit in a wanted location. And if a wedge is too small you take another one or you add two - a wedge for a wedge to fit.

Instagram of the project:

<https://www.instagram.com/2.15m3/>

Written part of the project:

[https://drive.google.com/file/d/11_Htf0knU1LSk28a5iDMryOFTIcsdk89/view?usp=share link](https://drive.google.com/file/d/11_Htf0knU1LSk28a5iDMryOFTIcsdk89/view?usp=share_link)



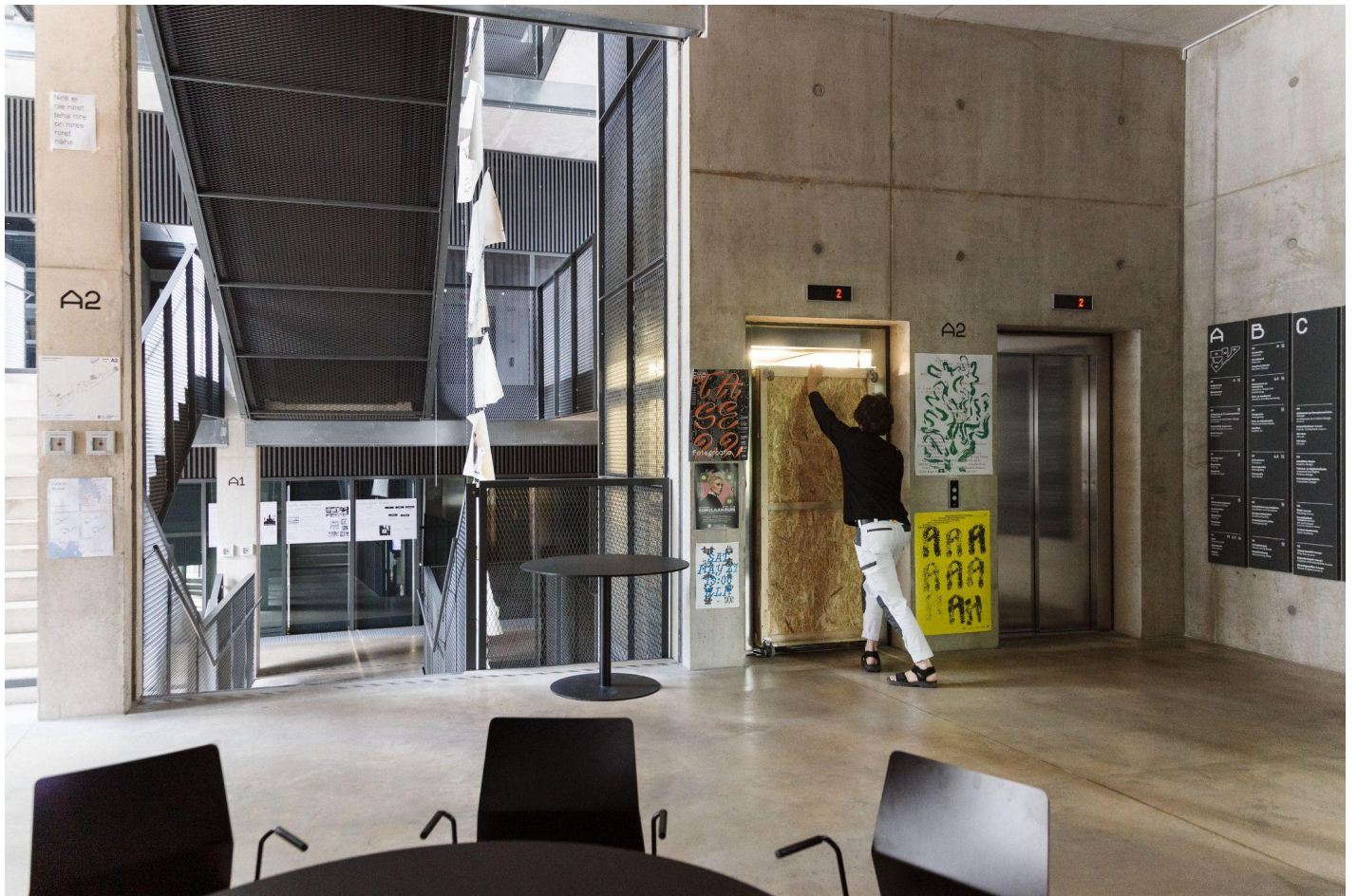
Exhibition views of the installation “2.15m3”



Performance documentation with the sculptural object of “2.15m3”



Performance documentation with the sculptural object of “2.15m3”



Performance documentation with the sculptural object of “2.15m3”

I KNOW WHAT WAS ~~YESTERDAY~~ TOMORROW

2021

Tartu Arthouse

The exhibition I Know What Was ~~Yesterday~~ Tomorrow brought together a topic I have been working with for the last few years. I have been fascinated by how we define, delineate, inhabit, experience and re-experience spaces. The entire exhibition was built as a collection of objects trying to sway between familiar and unfamiliar. All of them were connected to my personal spaces.

The objects in the centre space were almost growing out of the space and relating to the space at the same time. The material was reminiscing on the past that might have been to create such a situation while at the same time relating to the present while it's being experienced and the future potential of the objects to be used or redefined.

One of the side spaces had an older piece "House" in it. It is a deconstructed copy of my playhouse that my grandfather had built for me. My grandfather died when I was 5 so he did not see me play in the playhouse. But through the action of recreating the playhouse I tried to create a connection with the physical labour that he might have had to endure while building it. In doing so I created a kind of a connection while building the first house I have ever built. The work was also shown in a Duo show at Draakoni Gallery in 2019.

In the other side space there was a living room situation that was covered with white sheets. The installation "Memory of the Future" was from a solo show at Kogo Gallery in 2019. The covered up space was directing the thought towards the past and the future. The forms of the furniture became a little bit more generic and through this a certain ambiguity was created. The potential to once lift the veil and see beneath created a new timeline.

"I Know What Was ~~Yesterday~~ Tomorrow" in Echo Gone Wrong

<https://echogonewrong.com/johannes-luiks-solo-exhibition-about-physical-memory-at-the-tartu-art-house/>

Interview in ArtTerritory for "Memory of the future"

https://arterritory.com/en/visual_arts/topical_qa/24227-goodbye_tomorrow

All photos of this project by Jürgen Vainola



The central space installation of “I Know What Was ~~Yesterday~~ Tomorrow”



The central space installation of “I Know What Was ~~Yesterday~~ Tomorrow”



The central space installation of “I Know What Was Yesterday Tomorrow”



The installation “House” in one of the side spaces



The installation “Memory from the future” in one of the side spaces.

UNTITLED WANDERING PROJECT

2021

In the end of 2021 I went to live to Brussels for a year. While there I could not use the studio for two months because of the lockdown. This made me look in other directions. The city of brussels is big and very vibrant. Different places and people inhabiting the same space. The city is constantly changing and there is a certain anonymity in the experience of the city. I started wandering around mostly on my bike. I felt the speed of a bike made the city still pass by me faster than walking but made it easier to slow down and take in the details. I gathered notes, photos, thoughts and objects. All of these things became a 2,4 - 4m mindmap in my bedroom. In a gallery situation I presented it as a dialogue with the bike that I used. One of them containing the verbal and visual information and the other referring to the physical memories that my body had gone through.

All photos of this project by Johannes Luik





UNTITLED

Polyester resin, wood

2020

The work was part of the exhibition “We All Arrived With Art”, which took place in February 2020 in Offenbach, Germany. The work was prepared for an exhibition in Germany and deals with the connection between the sculptor and the sculpture. The work has been completed with the whole process in mind. This involves highlighting materials, work processes, defects and transportation. The sculpture consists of a wooden box and a figure inside the box. After transportation to the gallery, the figure is reconstructed, and placed on top of the box in which it arrived. The box is exactly the measurement of a checked in luggage for an airplane.

Photo by Stanislav Stepaško



Series Findings

Found materials

2020

In the first half of 2020 I was forced to stay home. Hurrying everywhere was swapped for staying at home. Nervous internal ticking slowed. The environment of the social interactions changed to the observation of my surroundings. The hasty step turned into a wandering walk. Time slowed down. As I walked, I began to notice the materials. Material and the way in which it manifests itself materially is something that is created and recreated constantly through the daily activities associated with that material. And these daily activities stem from this material.

The use of materials to create the everyday world around us standardizes this material due to its properties. In constant contact with materials, the parameters of materials become part of ourselves. The bending of wood is perceptible almost physically. Constantly meeting the stone, its hardness has become part of us.

But the material wears out and is destroyed. When we see material in a tense situation or disintegrate and wear, we perceive the temporal dimension of material change that is many times greater than our existence.

The series was created as an almost naive way of trying to understand the materials but turned into a piece that I showed in the artfair ArtVilnius of 2020







