

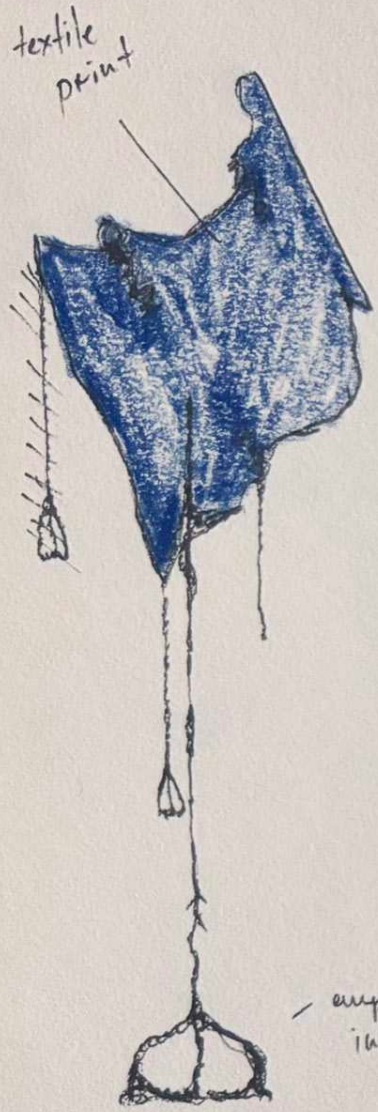


Portfolio

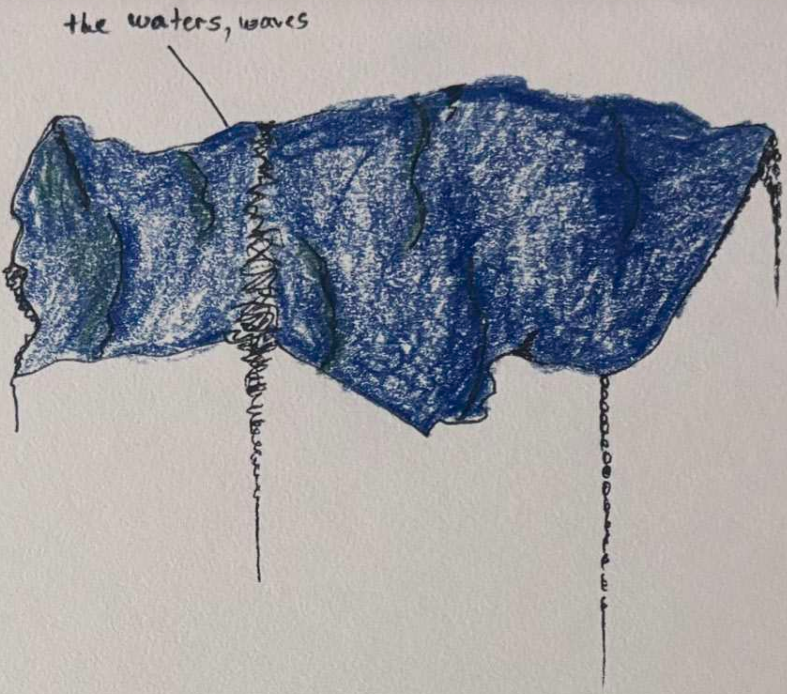
PILLE-RIIN JAIK

selection of recent works

SKETCH FOR THE NEW WORK:



- empty inside?



height of the room?



- I'm okay.
Am just resting

The World keeps me hanging..

PROPOSAL FOR A LANDSCAPE (A NONORIENTABLE SURFACE)

site specific weaving in Kleine Stadt Farm Vienna
during Feldversuche 25 symposium
collected clothes, garden hose, jute strings, plants from the
Lobau area, plastic from the compost, chicken wire, belts,
metal chains
90 × 65 × 45 cm
2025

The sculpture is woven out of found objects in the farm, animalprint clothes from the secondhand shops and the many interactions gathered during the symposium. Like the story of the snake, who came to the artist Nikolaus's studio to eat a mouse caught in the trap or the mystery of the sudden appearance of crustaceans in the yard: Stadtfarm in Vienna with its beautiful lushness of nature reservoir between gray heavily trafficked highways can leave one often with the feeling of vertigo. The crossing entanglements and unexpected patterns provide a constantness of interrelated growths. Woven during the time spent there, the weaving became like a diary of those relations reflecting in and out of the process. The shape of the sculpture is a Möbius strip taken from the concept of physics, where one can't clearly tell which side of the surface they are when following its shape with a hand or eyes. It rotates itself around in a constant process and what is usually inside, is also at one point outside of the shape. In relation to the Kleine Stadt farm whose manifold work is dedicated to city environmental farming and sustainability, the work questions what is nature and natural (a leopard print pants as camouflage in Europe) in anthropogenic world of polycrises.

Pictures from the final presentations of the Feldversuche Symposium 25 in Kleine Stadt Farm, Vienna, Austria
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MURKY BUSINESS III: circles & rhymes

mixed media installation and a performance

5 images, dimensions variable, 15 min

plastic folie, woven threads, textile hardener, pigment, red spot lights, performance score, spoken and sang word, flashlight

2025

In the artwork and accompanying performance one can spot circular shapes, historical loops, Meteorite craters, Nato military enlargements, broken threads, limestone mines and 90's Eurovision pop song titled "Keelatud maa" (forbidden land) by Maarja Liis Ilus.

The photographic images on the wall are half transparent and hanging on loose moldy looking threads appearing as almost floating in the air, but still connected to each other by visual shapes and broken threads. The two red spot lights create a stage for the images as of something being in a process of development or a feeling of a lurking threat.

The textual layer added by the performance points to geopolitical complexities of the Baltic region, where a certain Eurovision-like need to prove oneself is often the only way to provide the land with security. It draws parallels between the Kaali Meteorite that fell on the island of Saaremaa in Estonia and the close by located Nato Eastern border defence system scanning the skies to avoid bombs: can a geopolitical Meteorite truly ever be escaped from? What does it mean for border regions to live in constant fear?

Half song, half text, the performance creates a haunting landscape where certain repetitive melodies and historic rhymes are stuck in a closing loop like a broken record.

Documentation of the performance:

<https://vimeo.com/1141231864>

password: MURKY

Pictures from the exhibition "Leakage, Breaching, Motley Tongues" in Kunstraum Niederoesterreich, Vienna, Austria

© Pille-Riin Jaik and 1 & 6 Jorge Luna,

2-4 Sattva Caru Giacosa.







X (GROWING OUT OF DEBRIS)

sculptures

5 pieces, dimensions variable

scrap paper, print outs and copies of Cathrin Pichler's Archive, metal wire, lacquer, acryl, clay, fake nails, *optional: plinths out of found objects from Augasse* 2024

Cigarette buds, bare sculpture wire, unfinished weavings stretching outwards, crumbling soft clay on hard metal, images of melancholy from Cathrin Pichler's research in her archive of her personal notes, red nails hanging heavy with gravity, a piece of a 80's office ceiling panel – this work was born out of close interaction with the personal archive of a legendary curator entailing decades of her research, but also in parallel to the many escalations of the current wars around the world. Is every person a tiny world that dies? What can grow out of rubble if one is forced to live in it? In many ways this work deals with grief of the lost worlds that could have been possible, but also celebrates the resistance of the ones growing nonetheless the circumstances. The title is a reference to a term "Planet X" that has been used for a celestial body that is suspected to exist but has not been confirmed yet.

The work was commissioned by the Cathrin Pichler Archive and produced in close dialogue with the curators Leon Hösl and Magdalena Stöger.

Documentation and small interview about the work at the exhibition "Das Cathrin Pichler archive von RPU-Artaud-001 bis DAC-Plakate-029":

https://youtu.be/J7_mkRk0MwM?si=R4HzG_ETILeXz-Rik&t=131

Pictures from the exhibition "Feast # 1: Specks of Dust" in Pfefferhof, Vienna, Austria
© Pille-Riin Jaik and 1-2 Eva Paijens





