

JTF (just the facts): A total of 4 color photographs, shown in custom wood frames and unmatted, and displayed against white walls in the small back room (the Curatorial Research Lab). All of the works are pigment prints, made in either 2009 or 2011. Physical dimensions of the prints range from 9×14 to 23×28 (or reverse), and the works are available in editions of 5+1AP. (Installation shots at right.)

By Loring Knoblauch

June 11, 2012

Collector Daily

Comments/Context: Estonian photographer Sigrid Viir's exploration of the intersection of photography and sculpture goes a step beyond the now commonplace practice of building something to be photographed. While she does indeed construct and make pictures of elaborate installations of everyday objects, she brings her images into the realm of the three dimensional by displaying them in angular wood frames that stand on thin pedestals, roll on wheels, and drop down from high on the walls. It's a double layer of sculptural thinking, entirely upending our expectations for how we are supposed to interact with a photograph.

Inside Viir's photographs, objects are piled into dense interlocking forms, with an eye for simple geometries and color interactions. The jutting legs of overturned tables are balanced by the roundness of two white teacups, while an upended leather couch is decorated with silver chairs, yellow plastic bins, and doilies, creating the hint of an anthropomorphic face. Other constructions recall the odd precariousness of Fischli and Weiss, with stacks of glassware and eggs built up in towers and a white folding chair embellished with blue plastic bags filled with air, a green colander, a shiny silver pot lid, and a yellow sponge.

What I found new and exciting though was Viir's sculptural framing. Suddenly, these photographs become objects that take up space, that need to be navigated around. Images are high and low, out and in, forcing an entirely different path through the tiny gallery space. With the work on wheels, there is even the potential for motion, or at least reconfiguration. I liked the crowded physicality of the works, they drew me in and forced me to consider not only the constructions in the photographs, but the larger construction going on in the room. These ideas were thoughtfully and elegantly nested rather than gimmicky, and I came away impressed by the potential of this approach to smartly extend the definition of photography away from the flat surface of the wall and into the open air of the space in between.

Collector's POV: The works in this show are priced at \$2500 each. Viir's work has not yet found its way to the secondary markets, so gallery retail is likely the only option for interested collectors at this point.

I don't know Sigrid Viir. I have not interviewed her until now, just looked at her work. She neatly overcomes the first problem of a young artist. She grabs our attention, first of all with a sharp, almost vicious sense of colour that insinuates itself straight into the blood stream, but also by posting the photographs as part of a sculpture installation. This is not just about packaging, but is a way of reframing the way we are used to thinking about art works. She is trying to tackle the oldest dilemma of photography: when the shutter closes, it stops time. Today, our concept of a work of art is changing rapidly, against the understanding of art as a single, stilled moment captured by a solitary genius. Sigrid Viir appears to be part of this mutation.



Sigrid Viir

Egg cooker-Time spender no: PRO-160S-B18

2011

pigment print from negative, custom framing. Edition of 5 plus 1 AP

[...] *to stand at different angles. Sometimes the structures were very similar to easels. There was a temporary edge to it. They were awkward. How could you live with these? And the world inside the photographs was confused with objects stacked in bizarre ways, filed dysfunctionally, arranged as if the inhabitants of the land within them were very different from us.*

[...] *There are references to other art. One thinks of Rebecca Horn, or earlier kinetic art. In the colours and her sparing use of shapes, there is more than a whiff of the wunderkind of the moment, Elad Lassry. As I've said, I don't know Sigrid Viir, but while I am look at her work, I am constantly expecting a surprise.*

—Excerpted from “I Don't Know Sigrid Viir,” an interview with the artist by Alistair Hicks, Senior Curator, Deutsche Bank. From the catalog *Sigrid Viir: Selected Works, 2012*, published by Temnikova and Kasela Gallery, Tallinn, Estonia.

Sigrid Viir was born in 1979 and lives and works in Tallinn, Estonia. In addition to multiple group exhibitions throughout Europe and the United States, Viir is a member of the highly acclaimed three-artist collective Visible Solutions LLC, whose work is included in Manifesta 9, which takes place in Limburg Belgium, June – September 2012. In May 2012, Viir was the recipient of the Pulse Prize, given every year in recognition of an outstanding solo project in the New York art fair. Viir is represented by Temnikova and Kasela Gallery in Tallinn, Estonia. This is her first solo project at Winkleman Gallery.

Sigrid Viir



Sigrid Viir

**Egg cooker-Time spender no: PRO-160S-B18, 2011
pigment print from negative, custom framing. Edition of 5 plus 1 AP**



Sigrid Viir

**Hocus and Pocus no: PRO-160S-1207-B17, 2011
pigment print from negative, custom framing. Edition of 5 plus 1 AP**

Sigrid Viir



Sigrid Viir
Stress Grounder no: PRO-160S-1182-B17, 2011
pigment print from negative, custom framing. Edition of 5 plus 1 AP



Sigrid Viir
Stress Grounder no: PRO-160S-1182-B17, 2011
pigment print and wooden construction. Edition of 5 plus 1 AP

Sigrid Viir



Sigrid Viir
Tablebear no: PRO-100F-0031-7, 2009
pigment print from negative, custom framing. Edition of 5 plus 1 AP



Sigrid Viir
Tablebear no: PRO-100F-0031-7, 2009
pigment print from negative, custom framing. Edition of 5 plus 1 AP.

Sigrid Viir



"Sigrid Viir," installation view. Photography by Etienne Frossard.



"Sigrid Viir," installation view. Photography by Etienne Frossard.

Sigrid Viir