PORTFOLIO
KRISTIN WIKING

Dog and Angel	2
Brottare - Wrestlers	4
(un)actual being of things	7
Invisible horse	10
Thump, gallop and clay feet sporting sandals	13
Adoration of the Mystic Lamb	16



Dog and Angel
2026
Plastic film, wind, air pressure, fan, windows, bench
SIC, Helsinki (FIN)

A large sheet of extremely thin plastic film spreads across the gallery floor. Several windows have been opened or removed, allowing air to move through the building. The plastic rises, falls and forms waves depending on the direction and strength of the wind.

Trains pass close by and beneath the building. As they pass, they displace air and the installation jolts. One force is translated into another: the movement of the train becomes sound and displaced air, and the air becomes movement in the plastic.

On the other side of the wall, a dog made from the same material lies on the ground. Air comes through a hole in the wall and its body moves slightly, as if breathing.

The title is borrowed from Jon Fosse's poetry collection Hund og engel (1992).

Video documentation:
https://www.kristinwiking.com/dog-and-angel



Dog and Angel (2026) SIC, Helsinki

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Dog and Angel (2026) SIC, Helsinki



Dog and Angel (2026) SIC, Helsinki



Dog and Angel (2026) SIC, Helsinki

Brottare-Wrestlers (2025) Sports Hall Window, Helsinki

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Brottare-Wrestlers (2025) Sports Hall Window, Helsinki



Brottare – Wrestlers
2025
Parachute fabric, fans, timer, thread, plastic, scissors, cardboard
Sports Hall Window, Helsinki (FIN)

In *Brottare – Wrestlers*, we witness an encounter between two opponents. At the 1952 Helsinki Olympic Games, the Töölö Sports Hall – then still called the Exhibition Hall – hosted the wrestling events. Wrestling is considered one of the world's oldest sports, as it requires only two bodies testing their strength and skill against each other, without tools or weapons.

Here, two inflatable puppets meet and test their light bodies against each other. When the automated fans switch on, the characters come to life, seemingly moving on their own – gaining strength only to soon lose it again. The match continues endlessly; with no one to end the game, neither wrestler ever claims victory, always on the verge of bursting.

Video documentation:
https://www.kristinwiking.com/brottare-wrestlers

Installation view, *(un)actual being of things*, MUU Helsinki Contemporary Art Centre, Helsinki (FIN), 2025
Fleet of foot, I-III (2023) Fabric, wallpaper paste, fan



Clay feet sporting sandals
2023 -
Clay, sandal, mirror

Gallop gallop
2025
Cardboard, washing machine,
wall, hole, electronics

(un)actual being of things

2025
MUU Helsinki Contemporary Art Centre, Helsinki (FIN)

Objects gradually take over the room. They bring with them stories of misunderstandings, small gestures and coincidences, a peculiar kind of poetry. The sculptures resemble marionettes, yet no one appears to control them. Instead, they seem to move according to a logic of their own, as though following intentions we have not yet learned to understand.

Inspired in part by Heinrich von Kleist's reflections on puppet theatre, the works imagine bodies freed from self-consciousness, capable of an innocent, awkward elegance. Faced with these small gestures, we almost inevitably begin projecting human dramas onto them. Is it a race, a leisurely walk, or a ballet? The intended occupant of the armchair is absent, yet the armchair quietly continues its own life.

The exhibition invites the viewer into a world where ordinary objects become companions rather than tools, and where being slightly different is enough to belong.

Video documentation: https://www.kristinwiking.com/un-actual-being-of-things



Gallop gallop (2025) Cardboard, washing machine, wall, hole, electronics
Clay feet sporting sandals (2023 -) Clay, sandal, mirror



Fleet of foot, I-III (2023) Fabric, wallpaper paste, fan
Gallop gallop (2025) Cardboard, washing machine, wall, hole, electronics



Installation view, *Invisible Horse*, Billytown, Den Haag, 2024



Invisible horse
2024
Installation
Billytown, The Hague (NL)

While I was in a residency at Billytown, I cut out a hole between my studio and my room.

It may seem like a joke, but it suggests that the world on the other side of the wall is actually ongoing.

And because a piece of the wall has been removed, we can see the horse, which is completely transparent, completely invisible.

https://www.kristinwiking.com/invisible-horse





Installation view, *Thump, gallop and clay feet sporting sandals,* Jan van Eyck Academy, 2023



Thump, gallop and clay feet sporting sandals

2023
Installation
Jan van Eyck Academie, Maastricht (NL)

Thump, gallop and clay feet sporting sandals brings together life-size stuffed figures, cut-out horses and dinosaurs made of fabric, clay feet in sandals, fans and video.

The objects act as stand-ins for bodies. Some move in the airflow, while others simply occupy the room. Together they form a loose, slightly absurd theatre in which inanimate things begin to appear strangely alive.

Video: https://www.kristinwiking.com/horse-dino


SONY

Adoration of the Mystic Lamb

2024
Sculpture
Kordon Lab, Hiiumaa (EST)

As part of *The Summer School of Experimental and Creative Cooking* with chef and food artist Jonas Palekas and Kordon Lab, we participated in a butchering workshop—among many other activities—alongside a wonderful group of 12 people. The more we butchered and cut, the less of the lamb's form remained; it became easy to forget, as everything gradually diminished. In response, I contributed an image of its spirit.

Kordon Lab is a research platform exploring food and its deep connections to the environment, including ecological change, non-human agency, traditions, culture, and seasonal rhythms.

Our time together culminated in a grand feast, shared with many guests. The lamb, sourced locally from Hiiumaa, Estonia, lived a happy, ecological life until its very end. I even met one of its cousins. For the dinner, I contributed a spectral presence—an *Adoration of the Mystic Lamb*.





