

Paul Kuimet
&
Magnhild
Øen Nordahl

**EXPLODED
VIEW**

21.
03.
-
09.
08.
2026

Curator
Anthea Buys

Kai _____ exhibition

EXPLODED VIEW

An exhibition can be about containment, and it can also be about expansion.

Exploded View is an experiment with containment as a condition of expansion, staged in a room. The room is the container, and the worlds of the artworks inside it are an outward propulsion which, like an explosion, takes up space in often unpredictable ways.

A selection of artworks by Norwegian artist Magnhild Øen Nordahl and Estonian artist Paul Kuimet temporarily cohabit in this room, and this cohabitation expands how the works carry allusions, suggestions and possible meanings. These meanings are not prescribed or closed, but left open, still exploding.

The title, *Exploded View*, refers to a method of technical drawing in which a functional object, tool or machine is depicted so that its parts are visible. The purpose of these drawings is to show how the object should be assembled, and, to a careful eye, how it works.

The act of trying to illustrate how something works and fits together is a central metaphor in the exhibition. Putting together an exhibition is about trying to create an altogether new entity from complex parts, without losing the integrity of those parts. It is about looking for similarity in difference, and vice versa, and about translating between modalities in ways that can become revelatory.

Both Kuimet's and Øen Nordahl's works reveal the often invisible structures and infrastructures that support familiar things, from a house to a 3D-printed hammer. Kuimet's new analogue photographic and filmic works take as their starting point hand-drawn architectural plans for domestic spaces.

These drawings are transformed by lens-based looking and its material outputs – the alluring depth of analogue photographic surfaces and the distinctive materiality of 16mm film.

Øen Nordahl's sculptures are also about journeys of material and visual translation, and the relationship between digital infrastructures and physical objects. Her works look at how we experience objects that have gone through digital and physical abstractions, which in turn lead to changes in form, function and cultural meaning.

The acts of translation and revelation that are starting points in this exhibition are about the unclinking of hidden things like labour, flows of resources, the work of the skilled hand and eye, and knowledge. To make something visible is to insist on its importance in the world, to allow it to fill a room, to allow it to explode.

– **Anthea Buys**

READING ROOM

A collection of books is gathered in the reading room for visitors to browse and enjoy. The artists and curator have selected them because of their poetic, thematic or interpretive connections to their respective practices, as well as to the ideas that emerge through the exhibition. The books are available for reading on site.

ROOM TONE

Take this room you are in:

A room is a place where something happens.
You need a certain amount of space for the thing to happen.

That is called having "enough room".
A person only really needs one room of their own, as Virginia Woolf said, but there had better be enough of it.

A room is a place where you work.
A room is a place where you rest.
A room is a place where you work as a form of rest,
Or escape.

To have a vocation is to escape into your room and feel alive there.

In your study,
In your studio,
You're a student of time and tone,
In your room.

A house is a handful of rooms.
A museum is more –
More space,
More walls,
More more –
Definitely more than enough room for you to do the work you need to do.
And yet:
The work only works because you have brought your own room –
Like a snail with its house on its shoulders.

ON HOLDING

My daughter told me all about the grasp reflex, the way that a baby clutches your finger when you touch the palm of its hand. It does that because once we were monkeys who needed to cling to our mothers' fur as they leapt from branch to branch.

Beyond 6 months of age, the baby's grasp becomes voluntary, and then it is about safety, trust, even love. The mother's hand hangs softly beside her body and the growing child reaches for it.

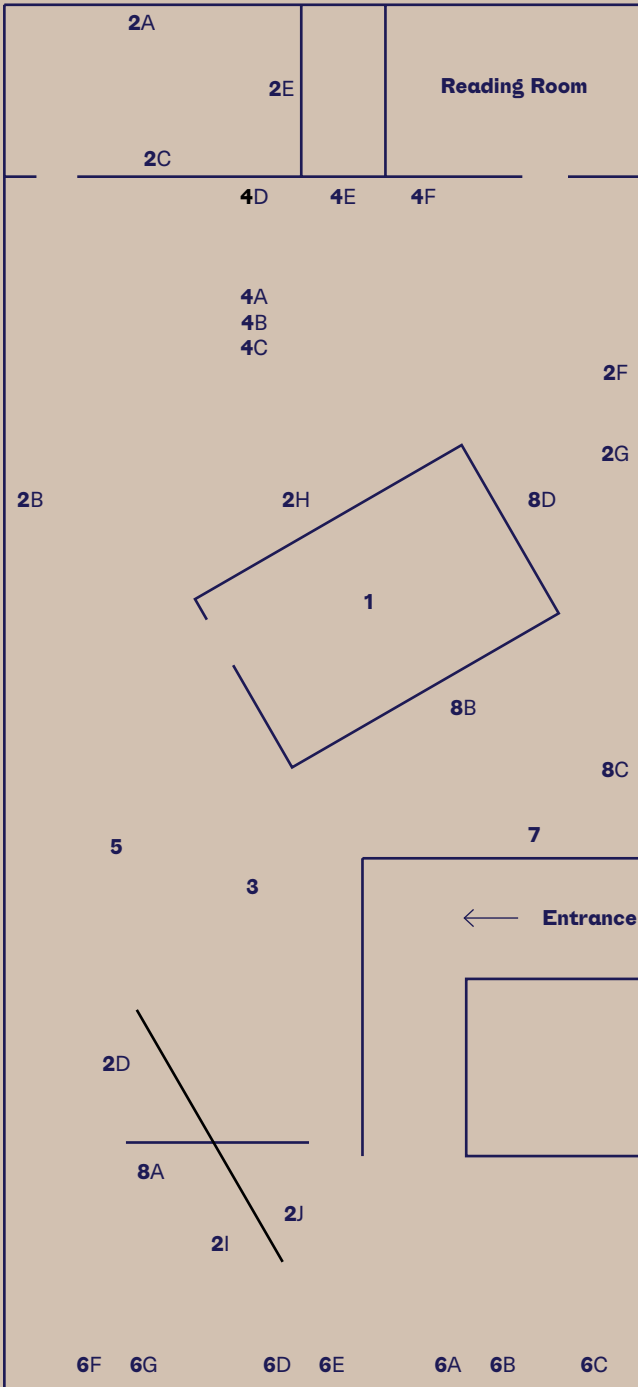
Heidegger describes a tool as an object 'ready-to-hand', there for the grasping, to be deployed unquestioningly to a certain effect. In that, it is like the mother's hand, the mother is like a hammer, but also not. The hammer hangs on the workshop wall, and it is there just when you need it to hammer a nail, to be itself. It is so much a noun that it is also a verb. It does its job, just so. In that, the mother is like the hammer, but also not.

The fulcrum of 'tool-being' – Graham Harman's word – is the reach and lift. You reach for the hammer, and you find it there, always ready to be lifted from its hook.

Recently, at a different museum from this one, a curator looked at me and asked, 'Do you lift?', 'Yes', I said, because a mother always does. Lifting a baby that, grasping, turns into a child.

The mother is like the hammer, but also not, because the mother is also like the holder. What is a holder? It's the mother who lifts, the thing that holds, the hook on the workshop wall. It's the already-there on which the tool rests. It's the order, the condition of possibility, the necessary stasis from which the hammer is grasped and which it in turn shapes, builds and, sometimes, destroys.

– **Anthea Buys**



1. Paul Kuimet
Technique

2. Paul Kuimet
Suite

3. Magnhild Øen
Nordahl
Secret Support

4. Magnhild Øen
Nordahl
Holder

5. Magnhild Øen
Nordahl
Objects at Hand

6. Magnhild Øen
Nordahl
Spoilboards

7. Paul Kuimet
Brooklyn Kitchen
Still Life

8. Paul Kuimet
A Brief History of
Scaffolding

1. Paul Kuimet *Technique*

Technique (2026) is a new 16mm film that draws on a collection of hand-rendered architectural drawings for domestic spaces created by Kuimet's mother, the architect Tiina Soans. These drawings are executed on semi-transparent paper, which allows them to be seen through when they are layered over each other, as they are in the film. This transparency echoes that of the 16mm film which passes through the projector in the exhibition space.

The film's close-up footage of Soans' drawings is accompanied by a spoken text. This text is partly autobiographical, but also speculative and tangential to the film. Together, image and text meditate on the nature of vocation, labour and craftsmanship, as well as the passage of time and epochal change.

Technique
2026
16mm film
optical sound
11:20

Cinematography: Fidelia Regina Randmäe
Architectural drawings: Tiina Soans
Voiceover: Laura Marmor
Sound recording: Janek Murd
Optical sound: Luke Fowler
Analogue color grading: Dirk DeJonghe
Text editor: Anthea Buys
End titles: Indrek Sirkel
Font: Andree Paat
Film editing and text: Paul Kuimet
Film lab: DeJonghe Film Postproduction,
Kortrijk
Estonian translation: Maria Veske

2. Paul Kuimet *Suite*

This collection of ten analogue photographic prints relates directly to the 16mm film *Technique*. The large-scale, extreme close-up images depict Soans' architectural plans, which are rendered on semi-transparent paper, layered over each other. The transparency of the represented medium allows the viewer to see 'through' multiple surfaces and spaces, as if we could see through the photographic image itself. Kuimet further overlays these images with abstract colour blocks and gradients. This underscores a tension between the layered depth of the image and the material flatness of the photographic object, creating a sculptural dialogue between two flat surface types.

A) *Suite 1*
(*blue diagonal*)
2026
Chromogenic print
138 × 138 cm

B) *Suite 2*
2026
Chromogenic print
138 × 138 cm

C) *Suite 3*
2026
Chromogenic print
138 × 138 cm

D) *Suite 4*
2026
Chromogenic print
138 × 138 cm

E) *Suite 5*
(*blue tear*)
2026
Chromogenic print
138 × 138 cm

F) *Suite 6*
2026
Chromogenic print
138 × 138 cm

G) *Suite 7*
2026
Chromogenic print
138 × 138 cm

H) *Suite 8*
(*after Helio*)
2026
Chromogenic print
138 × 138 cm

I) *Suite 9*
2026
Chromogenic print
138 × 138 cm

J) *Suite 10*
(*for T.S.*)
2026
Chromogenic print
138 × 138 cm

3. Magnhild Øen Nordahl *Secret Support*

Secret Support (2019) is a series of seven sculptures that examine the technology and industry of 3D printing. The sculptures appropriate the form of plastic structures that are automatically generated by a proprietary algorithm to support a 3D model while printing on a resin 3D printer. *Secret Support* continues a long-standing research focus in Øen Nordahl's work that addresses the relationship between technological development, the formal language of support structures, and the craft and labor involved in creating them.

Artworks are on loan from Kode Bergen Art Museum.

A) *Secret Support* #1
2019
Powder-coated
aluminium
60 × 80 × 10 cm
Kode Bergen Art
Museum

B) *Secret Support* #2
2019
Powder-coated
aluminium
72 × 23 × 20 cm
Kode Bergen Art
Museum

C) *Secret Support* #3
2019
Powder-coated
aluminium
115 × 40 × 30 cm
Kode Bergen Art
Museum

D) *Secret Support* #4
2019
Powder-coated
aluminium
60 × 23 × 2 cm
Kode Bergen Art
Museum

E) *Secret Support* #5
2019
Powder-coated
aluminium
80 × 38 × 5 cm
Kode Bergen Art
Museum

F) *Secret Support* #6
2019
Powder-coated
aluminium
76 × 33 × 18 cm
Kode Bergen Art
Museum

G) *Secret Support* #7
2019
Powder-coated
aluminium
108 × 21 × 16 cm
Kode Bergen Art
Museum

4. Magnhild Øen Nordahl *Holder*

During her research for her practice-based PhD, titled *Unmaking Abstractions* (2023), Øen Nordahl became interested in the DIY online instructional videos that circulate in global maker communities. She engaged three online content producers to publish instructional videos on YouTube explaining how to make their own versions of her three *Holder* sculptures. The *Holders* are receptacles for often-used materials and offcuts in Øen Nordahl's studio, such as masking tape and color samples in wood and metal, but their form and aesthetic treatment transcends their function.

Visitors are welcome to touch these artworks and make their own compositions using the colour samples.

A) *Holder* #1
2020
Sculpture – Oak,
painted pine
45 × 41 × 2 cm
Table – Laminated
HDF board
111 × 82 × 86 cm

B) *Holder* #2
2020
Sculpture – Birch,
anodized aluminium
tubes
52 × 40 × 3 cm
Table – Laminated
HDF board
126 × 84 × 86 cm

C) *Holder* #3
2020
Sculpture – Walnut,
tape rolls
58 × 33 × 3 cm
Table – Laminated
HDF board
110 × 72 × 86 cm

D) *Instruction Video*
by MechatHeart,
parts 1 & 2
2020
YouTube video
11:17 (part 1)
9:41 (part 2)

E) *Instruction Video*
by Product Design
Online
2020
YouTube video
21:30

F) *Instruction video*
by Mufasu CAD
2020
YouTube video
17:56

5. Magnhild Øen Nordahl *Objects at Hand*

This series of jesmonite sculptures derives from 3D scans of objects used by engineer Sirisha Shashikanth and her colleagues at a reverse-engineering company in Hyderabad, India, to test a new 3D scanner. Through scanning and rematerialization, the objects undergo abstraction processes that alter their form, colour, materiality, and scale. Detached from their original functions, they become transferable data, enabling geographic displacement and new cultural and contextual meanings.

A) *Objects at Hand*
(scanner)
2022
Jesmonite
15.2 × 15.7 × 4.6 cm

B) *Objects at Hand*
(coasters)
2022
Jesmonite
19.5 × 14.5 × 20 cm

C) *Objects at Hand*
(helmet)
2022
Jesmonite
19.7 × 16.5 × 16.5 cm

D) *Objects at Hand*
(vacuum)
2022
Jesmonite
19.8 × 8.5 × 3.9 cm

E) *Objects at Hand*
(hammer)
2022
Jesmonite
19.5 × 8.9 × 2.4 cm

F) *Objects at Hand*
(Ganesha)
2022
Jesmonite
16.3 × 13.4 × 19.9 cm

G) *Objects at Hand*
(mouse)
2022
Jesmonite
20 × 12.8 × 5.4 cm

H) *Objects at Hand*
(car part)
2022
Jesmonite
20 × 20 × 3.6 cm

I) *Objects at Hand*
(car)
2022
Jesmonite
20 × 8.7 × 6.1 cm

J) *Objects at Hand*
(Donkey Kong)
2022
Jesmonite
19.5 × 14.5 × 13.8 cm

K) *Objects at Hand*
(coaster house)
2022
Jesmonite
18.5 × 18.5 × 14.8 cm

6. Magnhild Øen Nordahl *Spoilboards*

Spoilboards is a series of low-relief wall sculptures shaped by production traces left on the baseplates, or 'spoilboards' of CNC machines. These traces come from the projects of many different artists and workshop users working with CNC machines, and are made by creating molds from different machines' baseplates. The workshops featured so far in this project are Aldea in Bergen, Fellesverkstedet in Oslo, and the self-built CNC machine of the Oslo-based designer Jens Dyvik.

The series is an ongoing project which will expand with visits to new workshops.

A) *Spoilboard #1*
(Aldea)
2023
Acrylic plaster
34 × 58 × 2.5 cm

B) *Spoilboard #2*
(Aldea)
2023
Acrylic plaster
34 × 58 × 2.5 cm

C) *Spoilboard #3*
(Aldea)
2023
Acrylic plaster
34 × 58 × 2.5 cm

D) *Offerplate #4*
(Fellesverkstedet)
2023
Acrylic plaster
44 × 44 × 4 cm

E) *Offerplate #5*
(Fellesverkstedet)
2023
Acrylic plaster
44 × 44 × 4 cm

F) *Offerplate #6*
(Jens Dyvik)
2023
Acrylic plaster
41 × 60 × 2 cm

G) *Offerplate #7*
(Jens Dyvik)
2023
Acrylic plaster
41 × 60 × 2 cm

7. Paul Kuimet ***Brooklyn Kitchen Still Life***

Brooklyn Kitchen Still Life is a 16mm film that imagines an impossible passage of time in a simple domestic setting. The film depicts a flower arrangement on a kitchen counter lit by a floodlight shining into the apartment from a building over the road. Over the course of a few minutes, the scene almost imperceptibly fades into darkness. Immediately thereafter, the light phases into the frame again. The changing blocks of light echo the rectangular forms in the kitchen surrounding the vase, as well as the rectangular frame of the film itself. The work conveys a sense that the camera is the mediator between interior and exterior worlds. However, in staging an uncanny experience of time, the film casts doubt on the trustworthiness of the camera to represent an outside reality.

*Brooklyn Kitchen
Still Life*
2020
16mm film
continuous loop

8. Paul Kuimet ***A Brief History of Scaffolding***

This photographic series imagines pieces of scaffolding found in urban public spaces as sculptural objects. Decontextualised from the whole and rendered abstract by each image crop, these scaffolding elements can be read as aesthetic objects rather than functional ones. Even so, however, they remain intractably linked to their social and geographic contexts. In the artist's words, 'A single scaffolding foot is in some ways the smallest structural unit of the modern real estate economy, a temporary and modular element that appears and disappears in every modern city as quickly and inconspicuously as the movement of capital that assembles the scaffolding in the first place.' Many of these images were photographed near the exhibition venue, in the gentrified neighbourhood of Kalamaja.

A) *A Brief History
of Scaffolding 11*
(*Tallinn, Vabriku*)
2021
Chromogenic print
48 × 48 cm

B) *A Brief History
of Scaffolding 12*
(*Tallinn, Tööstuse*)
2021
Chromogenic print
48 × 48 cm

C) *A Brief History
of Scaffolding 13*
(*Tallinn dust*)
2021
Chromogenic print
48 × 48 cm

D) *A Brief History
of Scaffolding 14*
(*Tallinn, Jahu*)
2021
Chromogenic print
48 × 48 cm

Paul Kuimet & Magnhild Øen Nordahl
Exploded View
21.03–9.08.2026
Kai Art Center

Curator

Anthea Buys

Exhibition team

Kadri Laas-Lepasepp, Keidi Jaakson,
Kärt Koppel, Maija-Britta Laast,
Laura Arum-Lääts, Katariina Rebane,
Karin Laansoo

Installation

Technical Director – Tõnu Narro +
Mihkel Lember, Eugenio Marini

Graphic design

Naadira Patel

Translations

Annika Toots, Maria Veske

Supporters

Cultural Endowment of Estonia,
City of Tallinn, Estonian Academy of Arts,
Office for Contemporary Art Norway (OCA)

Special thanks

Kode Bergen Art Museum, Laura Toots,
Kristiina Hansen, Reimo Võsa-Tangsoo,
Robert Nikolajev, Conrad Kemp, Orla Kemp,
Cameron MacLeod, Una Øen MacLeod,
Aldea Center for Contemporary Art, Design
and Technology, Sirisha Allamneni, Jens Dyvik,
Fellesverkstedet, Kevin Kennedy, Flo Kasearu,
Patricia Šichmanová, Moehamad Suwarno,
Estonian Centre for Contemporary Art

Facebook

Kai Art Center

Instagram

@kaicenter
@magnhildnordahl
@and.the.uh
#paulkuimet
#kaikunstikeskus
#kaiartcenter
#ExplodedView
www.kai.center

Website