
"I invest my interest and dedication digging out past forgotten memory hidden in the layers of our mental adaptations.

The inspirations appear as wormholes to a common consciousness. Mysteries that co-habit with us, right there waiting to be revealed out of the archives of Mother Nature.

The art constellation and the landscape of this collection reflects my thriving freedom, philosophy, values, depth and connection."

I hope you enjoy it.

Pio Diaz







What do you get when you let a couple of pyromaniacs play with the major monuments of European cultural history? In their epic video project, *City on Fire*, Thyra Hilden, 42, and Pio Diaz, 41, daringly set famous buildings on fire in dramatic, apocalyptic fashion, revealing the ephemeral nature of ancient manmade constructions (manifestations of Western culture and identity), while stripping fire of its mystery and power.

No, this isn't arson but a carefully-orchestrated illusion that evokes strong emotions and instinctive reactions among audiences as they are asked to watch their beloved buildings supposedly go up in flames, a terrifying yet fictive, harmless spectacle. First launched in 2005, this large-scale video installation has set the Copenhagen Cathedral and Trevi Fountain virtually ablaze and culminated in *Coliseum on Fire* in Rome in 2010. Burning the Coliseum – a project that required two years of work – was a key milestone for the pair.

Blaze of Glory

Diaz recalls, "Today, when I look back, it feels as if we have a burn mark on our skin. We are incredibly overwhelmed to have been a part of the building's history. It is an architectural work that belongs to all humankind, regardless of nationality. The task was colossal. We first arrived in 2006 with no contact other than a hotel room and a plane ticket; we repeated our visit four times per year until the Romans started to believe in our vision. Then it all slowly worked out, from permits to security. It was wonderful. Thyra and I travelled in a car full of artworks all over Denmark to get help from art collectors. We worked the project from the ground up. We loved the feeling of working so hard for such a big cause. About 100 people were connected to the project. The Coliseum managed to use the event to raise €27 million, which was used for the building's restoration."

Continuing in this vein of artifice and deception is the duo's 3D-printed *Forms in Nature* chandelier sculpture in

hardened plastic powder which, when turned on, transforms a room into a virtual forest using a trick of the light. By throwing massive, haunting shadows in the shape of gnarled trees, branches, roots and bushes on to the walls and ceiling of the space in which it hangs, it will make you think twice about sleeping with the lights on if you're afraid of the dark.

Surrealism

Different types of woodland may be created by adjusting the dimmer switch up or down. Inspired by German painter Caspar David Friedrich's romantic depiction of man in the wild and the plant and animal drawings of German naturalist Ernst Haeckel and other Darwinist draughtsmen, the idea was to reveal the insignificance of man in the face of the vastness of nature, so instead of looking at an artwork, the viewer is immersed in it through the light and shadows.

Diaz notes, "We really wanted to feel what it was like to be artists or scientists

overwhelmed by this incredible big world of millions of living creatures. They set and organised a big part of the basis for what we are and what we know today."

Not available commercially, the light may be ordered individually. Diaz explains, "We love design, but we are not designers. We do art. Our knowledge of design is very reduced. We do not work in design and we believe this work has little design value, as it is almost impossible to set up production other than rapid prototyping. Everybody living since the industrialisation period cannot get off the very basic rules of moulding. Every consumer product you see is a repetition or adaptation of the same principles. When you bring freedom to these 250 years of regulated possibilities, people greatly appreciate it."

Creative Collaboration

Working independently as artists, Hilden's photographs and video installations explore existential ambiguity, while Diaz's interventions in the public space are a form of political

and social critique, but the strength of their collaboration lies in their cultural and artistic differences.

Having worked in partnership since 2005, the duo's art focuses on transformation and paradoxes, starting from existing cultural icons and basic elements that they then reshape to challenge conventional wisdom. Although they are two artists, their minds work as one. Diaz says, "We are inspired by semiotics, contemporary life, paradoxes, reality, perception, psychology and history, but most of all, artworks and art history. We have a deep interest in the romantic period, alchemy and mysticism, as we are deeply interested in darkness and light, or the process of building up knowledge through experience. For us, there are no limits to techniques or materials. We think up ideas, visualise them in our minds and then when we put them on paper, they can go in any direction: chemistry, mathematics, plastic, metal, food, school or politics. We do not care what it is made from or where it is made – it's the concept that drives us."

Root Causes

Born in Argentina, Diaz has always had a sharp visual memory and, after studies in literature, philosophy and history, he moved to Florence, Madrid and Paris, working for a film instructor, before opening a gallery in Denmark in 2003, while Hilden graduated with a master's degree in art theory from the Danish Royal Academy of Fine Arts.

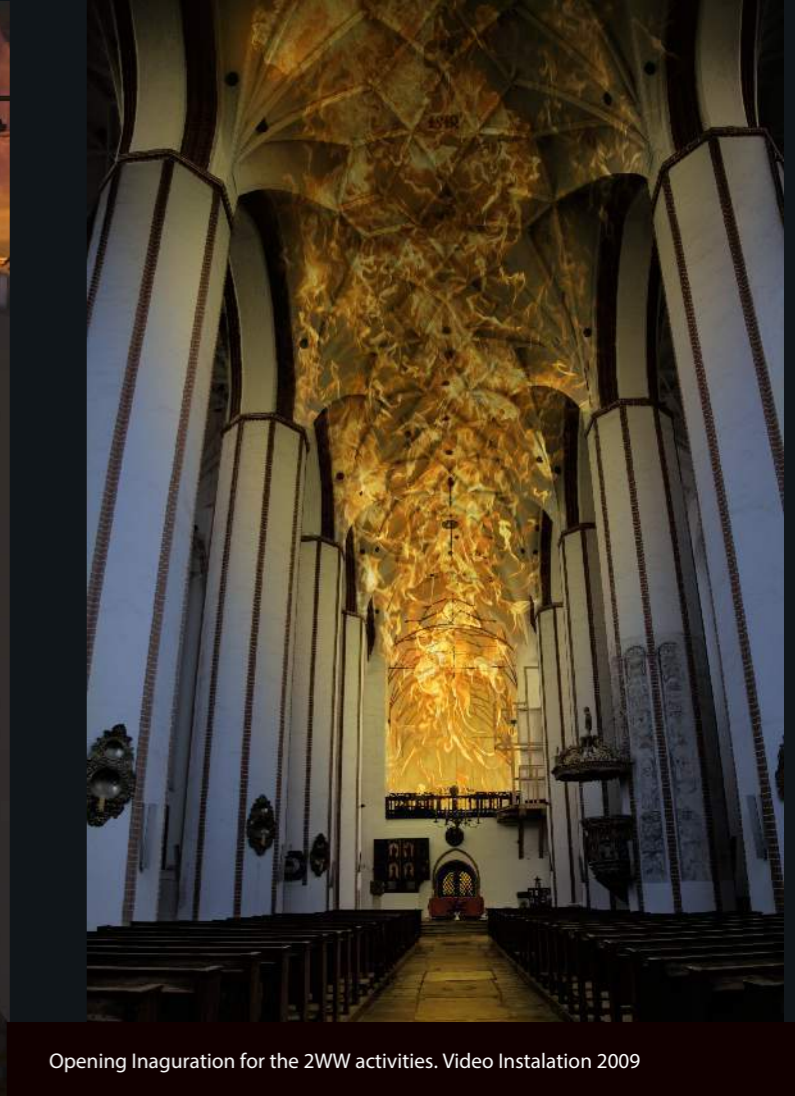
Having travelled together extensively over the past eight years, the pair has spent long periods of two to three months at a time in numerous locations for their various projects. Diaz describes their artistic approach: "We like to dig forgotten symbols out of the dust and mix them, casting new light on them, to connect us with our deep, forgotten ancient selves, as if we were a medium between the lack of consciousness and the meaning of our forgotten cultural DNA. We toy with semiotics sometimes through large-scale light or video projects, sometimes through paintings or sculptures."



ARoS on Fire. video installation 2007



ARoS on Fire, video Installation 2007



Opening Inaguration for the 2WW activities. Video Instalation 2009

We connect to each other in a process of cohesion as if we are travelling in wormholes, so that we are at the same stage of creating a work and have a similar perception of it. My favourite works are when mixed objects retain their mystery, but the symbols are all there, so that we can build a long-lasting conversation with the objects. I think when works are too direct, they expire very quickly."

Bold Strides
For many years, the duo had questioned cultural structures through destructive forces such as fire and, recently, their interest has shifted to the other extreme: how to preserve the most fragile things despite all the odds. Take for example their latest art project, Bubble, their attempt to preserve a soap bubble forever. They have spent two years working with six chemical engineers, two thermodynamic engineers and two mechanical engineers to achieve a 50-centimetre bubble that can last 34 days in the open air, but their ultimate objective is to create a soap bubble of

three to five metres in diameter that can last an entire day at a specific height above the viewer.

A heavy burden on their studio's finances, they have so far invested US\$400,000 on the work, supported by the ARoS art museum in Aarhus, Denmark, and several other sponsors, and are concentrating on spreading the word in the hope of reaching chemical firms, polymer industries and other areas in which the project needs help. Currently on hold while they search for a visionary sponsor or investor, they estimate that the artwork will require approximately three more years of development before completion. "It will mean a great deal to have it done," discloses Diaz. "I think it is a work that will represent the spirit of humanity for our times and many centuries to come. I cannot wait."

While it is important to the pair to produce colossal artworks in the public space, they also produce smaller pieces: ash pictures created from burning

meat, human ash, wood and paper to produce different colours, alchemistic and conceptual Rorschach-like liquid paintings, deceiving mirror drawings and objects that distort reality and light installations that throw coloured shadows on the floor around the viewer. Paintings, photography, sculpture and objects are a part of their everyday work. Currently, they are devoting their time to light works, be they on a citywide scale, in a private space or small-scale sculptures. Diaz concludes, "For me, to make a good artwork, you pull it out of a great variety of facts, as if you were in a very important intense dialogue at a table with very challenging people. Capturing the moment as widely as possible in the subject you are approaching is what's challenging to me. If I am working on a painting or a city installation for a million people, I like to be with them, to have a conversation through my work. Art is a dialogue. I take from the past, modify it as a medium and pass it on to the future."

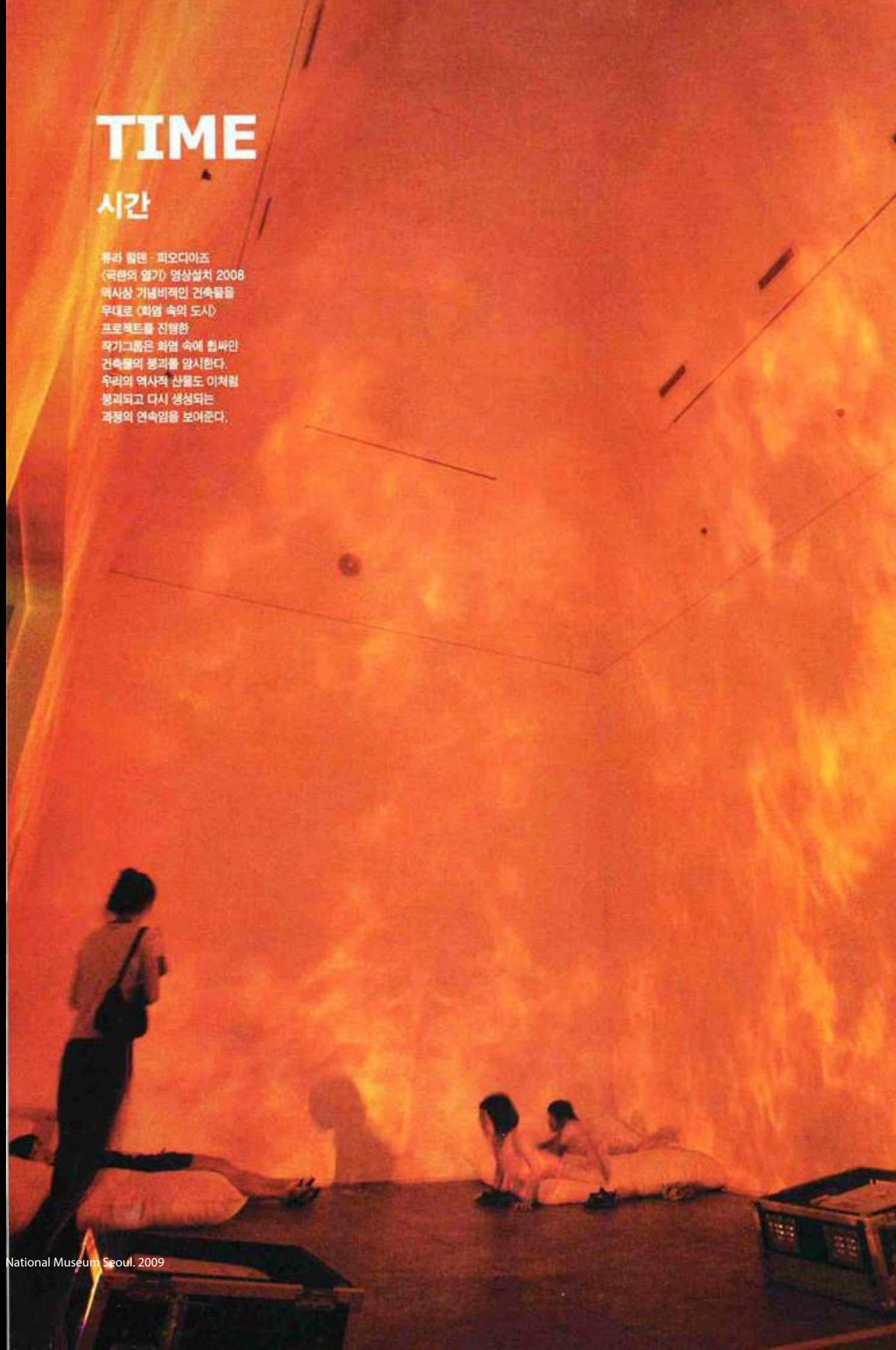


Katherine Kirsche on Fire. Video Installation. 2008

TIME

시간

류라 킬렌 - 피오디아즈
《극한의 열기》 영상설치 2008
역사상 기념비적인 건축물을
무대로 《혁명 속의 도시》
프로젝트를 진행한
작가그룹은 화염 속에 휩싸인
건축물의 붕괴를 암시한다.
우리의 역사적 산물도 이처럼
붕괴되고 다시 생성되는
과정의 연속임을 보여준다.



National Museum Seoul, 2009



Vor Frue Kirke on Fire, 2007



WEEDS

Botanical portrait of unwanted plants

Pio Diaz words on Weeds

I have always been attracted to weeds. I remember collecting them at a very early age at my grandfather's farm in Gualeguaychú walking through Paraná delta. The place is wild heaven. Poison plants, poison frogs, alligators, huge boas capable of swallowing a cow, snakes, tom cats are just a few of the dangerous inhabitants in the Paraná Delta. I remember walking with my young cousins through the uncertain forest, the oldest who was about 11, was carrying a rifle for protection. Nature still is certainly a hostile environment to man and man made constructions in the Delta.

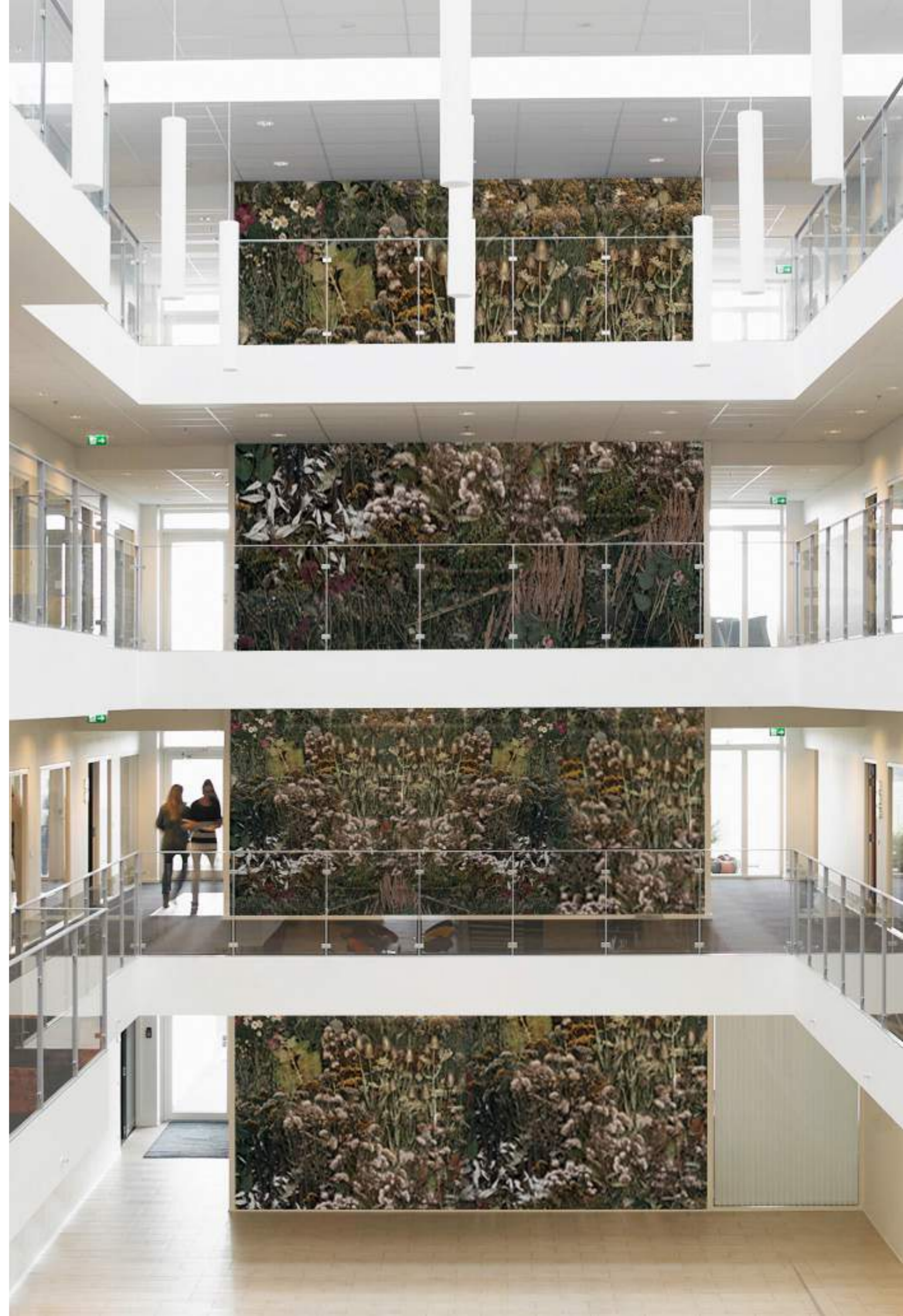
Weeds and their wild uncontained clash of nature-culture reveals that forced fragility of manmade ruled landscape. We constantly sophisticate the laws in which we inhabit our personal and social spaces. We are in essence nature but coexist in the laws of culture. We escape nature with culture but nature is always right there after us in a fitness race for evolution. We mirror in nature but behave in culture.

The more we understand culture the better rewarded our social cognitive skills are, So we do not only fight nature but we fight the nature in ourselves. "Weeds may be ubiquitous, but hunting down the quantity and variety for this artwork in urban and sub-urban Copenhagen was no easy feat ... it required "thinking" like one of them. Weeds are ingenious shape-shifters; outlaws of the concrete jungle. They thrive off human activity - in newly disturbed landscapes and on nutrient-poor substrates. Yet in our manicured city centers these tenacious characters are far from welcome.



Weeds are popularly seen as unwanted, valueless and troublesome plants, and the war against them is a strong one. So it was in the exploration of neglected spaces, wastelands and the wilder fringes of the city that they were found. Voracious nettles springing up in the unkept corner of Solbjerg Kirkegård, bloodred poppies blooming beside an abandoned factory, beach-rose clinging to the water's edge under Sjællandsbroen. One summer's morning a colony of giant burdock growing along the train-track between Enghave and Sydhavn was hacked down by an army of men in fluorescent jackets. It seemed the municipality triumphed ... but the weeds will come again next year; the weeds always win."





Venus related works

A reminder that fertility is not simply a given gift by Caroline Levisse

People passing by or entering Ørestad High School will get a real surprise: a giant breast with milk progressively flowing out of the nipple is hung in the entrance hall. This immense (the balloon is 9 meters of diameter) and fascinating video-installation, called Venus of Willendorf, is the last creation of the Danish-Argentinean couple Venus of Willendorf, which is at once entertaining and deeply meaningful.

If City on Fire deals with fire as an archetype, the present installation is another attempt to address a universal concept, fertility. Their source of inspiration is not of the

least importance; indeed, Hilden and Diaz reinterpret one of humanity's first images, a true cultural icon: the Prehistoric sculpted figure of the "Venus of Willendorf" (24.000-22.000 years BC). This reinterpretation is significant in the context of the group show "Glowing Climate" organized by Illumenarts and in link with COP15, the UN Climate Change Conference (Copenhagen, Dec. 7-18, 2009). While the politicians and officials from around the world will discuss the use of the planet's resources, Hilden and Diaz propose a reflection on the meaning of fertility in our postindustrial society, not in a museum but in a place dedicated to



the young generations, that is to say the future decision makers. The fertile roots of humanity

The Venus of Willendorf is an archetype, a universal concept, something that we all share as human beings: nature and nature's most prominent characteristic, fertility. Therefore, Venus of Willendorf connects us altogether and transcends our historical and cultural differences. Since the beginning of humanity, nature as a giving force has constantly been represented with large or multiple breasts, they are the symbols of its fertility and abundance. Hilden and Diaz have chosen to show only one breast, which has the shape of a globe, making explicit the link between woman's fertility and earth's fertile ground. But as all archetypes nature has a dual nature, it fascinates and scares us at the same time because it gives but it also takes away. Venus of Willendorf is not merely a celebration of nature's generous resources; there is also something uncanny or uneasy about this out-of-scale single breast, which sometimes stops giving milk.

Greed as a decadent path toward sterility

Fertility is at the very core of humanity's survival and has always been a concern for human beings. During some periods, for instance the Prehistory, it was a crucial issue, while at some other times it was pushed back in the shadow. Today, fertility has become again an important matter as it is endangered by two centuries of industrial lifestyle in the West. Resources are becoming scarcer and sterility seems to be increasing supposedly caused by pesticides, radio-waves and other creations of the rich societies. For the sake of advancement and progress, we might have pulled nature's giving power too hard; we are literally sucking it dry. Of course, the purpose of Hilden and Diaz's Venus of Willendorf is neither to accuse us individually nor to state that technological advancement is bad per se; rather, through this weird and fascinating encounter with a single immense breast, we are invited to reflect on our desires of instant satisfaction, our need to always have more, and the way in which we are using natural resources.

Blood Trophy

Mixed human blood and polymers.

Pure blood

Due to blood's importance in life, it is symbolically loaded. Therefore the moving of blood between bodies can be seen as more than a surgical innovation because blood is strongly symbolically charged and connected with identity and affiliation. This means that blood, as a vital fluid, gives powerful, cultural, ethnic and religious associations. This symbolical dimension of blood is often linked to the terms; blood bonds, blue blood and good or bad blood.

One of the main metaphors that are connected to blood is its symbol as a bond between people. In terms of these blood bonds, you can distinguish between two levels: on one hand there is a direct biological bond between people with the same blood type that has an influence on whether they can give and receive blood from one another. On the other hand, you can talk about blood as a more "invisible" bond linking individuals and groups, parents and children, tribes, clans and races together.

Blood today

From being a mythical substance, blood is today more and more seen as a biological organ that transports nutrients around the body. However despite this demystification of blood during the last centuries and focus on its vital function in the body, blood still has a coherent symbolical significance, which makes it one of the most powerful and ubiquitous symbols. Blood signifies life and death, health and disease, power and powerlessness. The perspective on blood is thus not fixed and its mystical aura remains. One of the strongest influences on how blood is regarded today is, whether it is placed inside or outside the body:

Besides the increasingly status of blood as a commodity in our society today, it is still symbolically loaded. Through dissections

down to its organic functions and last details and finally through industrialization, blood has lost its mythical and religious significance during the last centuries. Blood has become a global trading product and to give blood is a human resource in favour of the community.

Blood and Art

Since the 1960s the body has been more and more a subject in art. Generations of action painters and early performance artists confronted the audiences with inflicting injuries upon themselves and several European artists have used animal or human blood in violent actions focusing on the body. Amongst the most famous are the group of Viennese Actionists who were known for their happenings through which the aim was to remove the dividing line between art and life. With references to Dadaistic and surrealist art, the Viennese Actionists posed questions that challenged the definition of art and deliberately went beyond bounds of what was considered acceptable at that time. Through a focus on the body and self-mutilation the artists draw attention on repressive mechanisms in society. One of the artists for whom blood plays an important role is the Viennese Actionist Hermann Nitsch. He worked with animal blood that he used to pour over his models and over himself and he threw and splashed blood from a sacrificed lamb on models. In these performances lay references to the early religious rituals and also to the Crucifixion of Christ.

The 1970s performances also revolved around body aspects. Michel Journiac made his "Mass for a body" which consisted of a pudding-shaped body made by his own blood, which he offered to the viewers. The sacrifice of human blood in an artistic process echoed the Christ's sacrifice for the humankind and expressed the artist's

willingness to experience pain as a form of self-expression. Journiac's work is also interesting, since he makes an object out of his own blood that is connected to him as a subject.

Another example of turning blood into a physical object is the sculpture "Self" made in 1991 by Marc Quinn who created a sculpture by collecting his own blood over five months. Using about five litres, the amount of blood, which is in an average human's body, the artist formed a frozen copy of his own head that is now stored in a glass box at -70°C. The sculpture is a self-portrait, which contains all the artist's data: his facial features, his blood type and his genetic material. In this way the artist creates a memento mori of himself and something for the afterlife to remember him by. In the work he is symbolically present in the shape of his head even if he in reality is absent.



Mirror Oddities

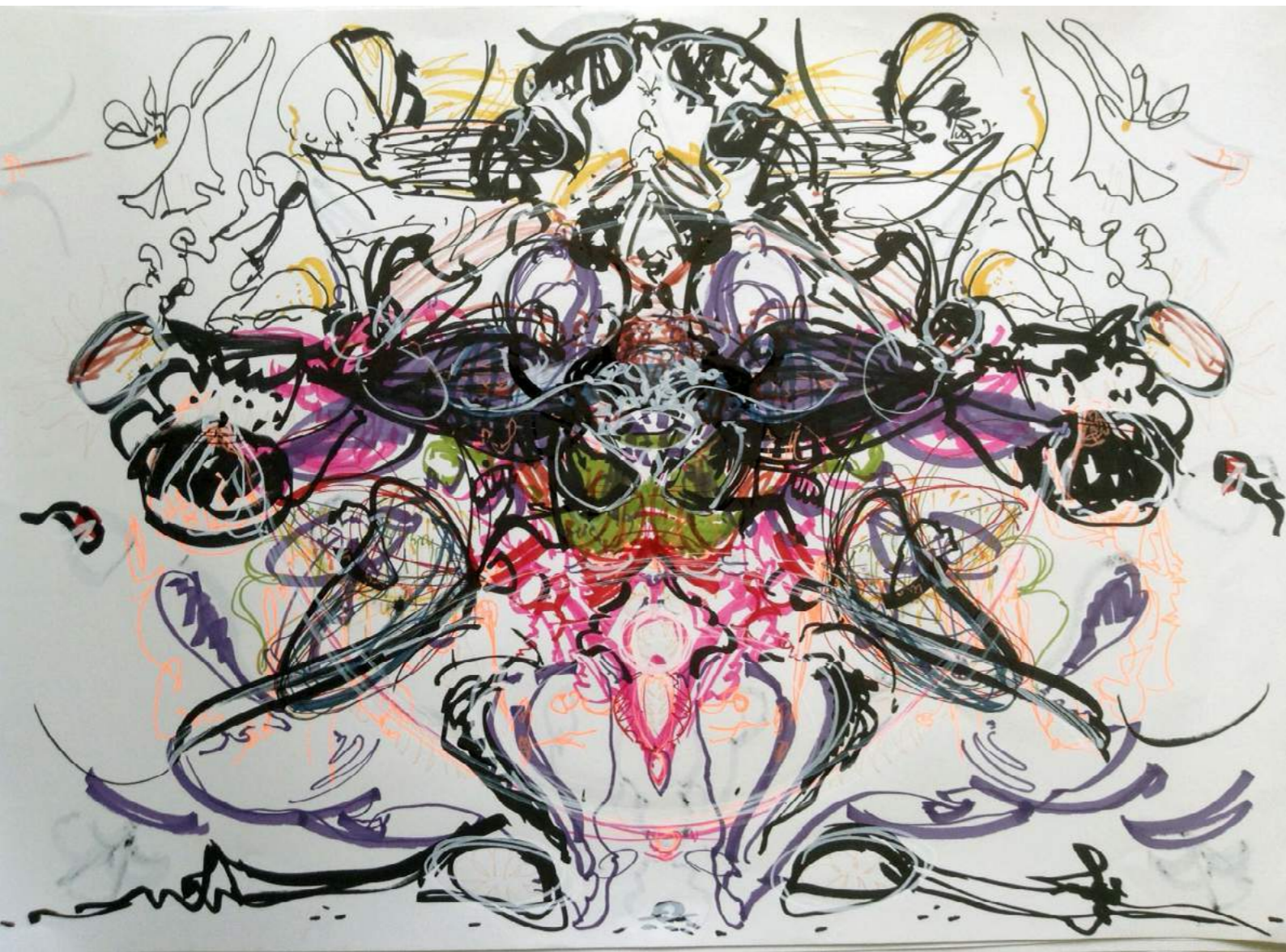
What happens if the mirror does not reflect a logical reality? If the mirror deceives us and show us a distorted reality?

Mirror Oddities consist of drawings, installations and objects, all of which make use of strong connotations. The works are appealing, alluring and through the use of materials such as hair, mirrors, glass, light and reflection, a world is built up of seemingly recognizable symbols. But all the works also reject these symbols. The viewer gets a hint – but no definitive answer.

For example mirror work Mirror lets the viewer see the reflection of the whole space surrounding him, but it is constructed so that he does not see himself. Thereby the work gets an added mystical dimension, where distortion of reality becomes an equally central element as the reflection, or the doubling of the same reality.



The wall piece Hair is central to the exhibition which reflects the same kind of duality. The work consists of hair, put up in a complicated hairstyle – like pattern that mirrors itself over a central axis right where the face should be. Instead of a person the viewer therefore sees a mirroring – even more hair.





Forms In Nature



The Light Sculpture Forms in Nature resembles Darwinist Ernst Haeckel's drawings. Using a simple action, such as intensifying the brightness at the center of the artwork, the light transforms the space and adds character, as the work throws oversized shadows onto walls and ceilings in the space in which it hangs.

The Light Sculpture Forms in Nature is partly inspired by Ernst Haeckel's (1834- 1919) detailed plots from nature and is a further development of Hilden & Diaz' fascination with mirrorings, as they have previously applied in other artworks.

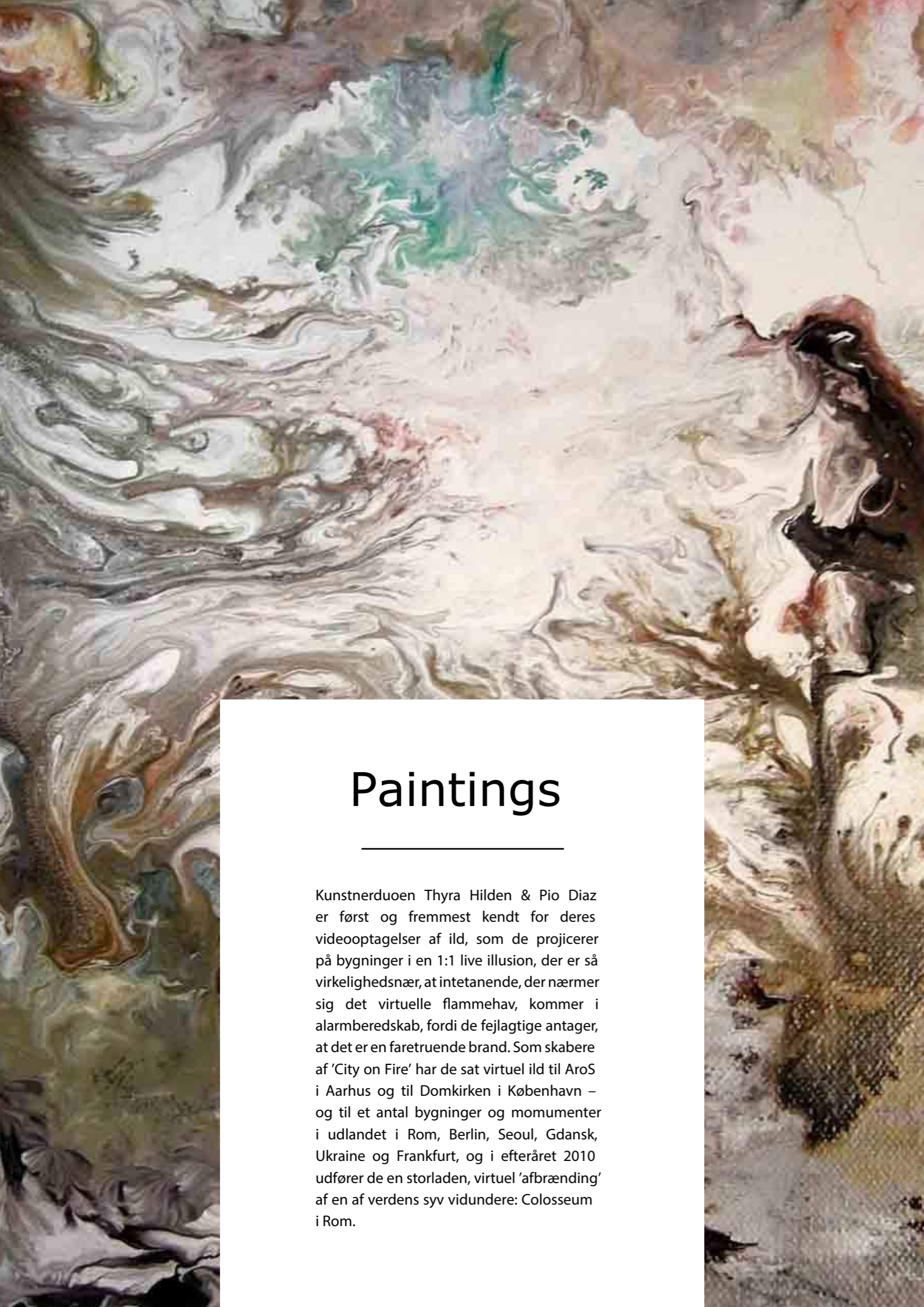
Forms in Nature is a artwork with a light source surrounded by a dense and unruly tree and root system created in miniature sculpture. The forest is mirrored around it's horizontal central axis and forms a circle 360 degrees around the light source and thereby leads one onto the notion of a real world versus an underworld.

Interestingly, the roots are those elements of the forest that are the

most visible. Thereby the sculpture is not only mirrored, but also turned upside down in Hilden & Diaz' artwork. As the intensity of the light source increases, the room changes and the space slowly becomes more and more fascinating and unheimlich.

The shadows engulfs the room and transforms the walls into unruly shadows of branches, bushes and gnarled trees. Mirrorings are thrown out upon the walls and ceilings and provide weak Rorschach-like hints of faces, life and flow of consciousness. Dimming the lights transforms the installation and one senses a weak fire burning deep in the center of the forest.





Paintings

Kunstnerduoen Thyra Hilden & Pio Diaz er først og fremmest kendt for deres videooptagelser af ild, som de projicerer på bygninger i en 1:1 live illusion, der er så virkelighedsnær, at intetanende, der nærmer sig det virtuelle flammehav, kommer i alarmberedskab, fordi de fejlagtigt antager, at det er en faretruende brand. Som skabere af 'City on Fire' har de sat virtuel ild til Aros i Aarhus og til Domkirken i København – og til et antal bygninger og momumenter i udlandet i Rom, Berlin, Seoul, Gdansk, Ukraine og Frankfurt, og i efteråret 2010 udfører de en storladet, virtuel 'afbrænding' af en af verdens syv vidundere: Colosseum i Rom.

Hvad de færreste imidlertid ved, er, at disse 'videopyromaner' også arbejder koncentreret i et mindre format, nemlig i maleriets – om end deres malerier ofte kan være endog meget store. Her udnytter de erfaringerne med ilden og fører maleriet, denne urgamle, kunstneriske kategori, videre ad nye, ubetradte veje. Ved at udforske og udfordre maleriet når de frem til nogle visuelt prægnante, uregerlige og koloristisk rige malerier, der på den ene side synes at rumme et svimlende uendelighedsperspektiv – som var der tale om kosmiske stjernefælder millioner af lysår borte – og på den anden side blænder op for mindsteenhederne, som når man betragter det myldrende liv i et mikroskop. Det store i det små og omvendt. Inspireret af flammernes uregerlige dramatik og uforudsigelige formforvandlinger tilføjer de maleriet nogle hidtil usete motiver. Ved at 'male' med aske og ved at eksperimentere med akrylmaling som alkymister i et laboratorium, arbejder de med maleriet i et udvidet felt. Når man møder Hilden & Diaz' ekspressive, organiske og form- og stof-eksperimenterende billeder, står det klart, at de to kunstnere skriver sig ind i kunsthistorien, samtidig med at de fører en dialog med modernismen, navnlig efterkrigstidens abstrakt-ekspressivt maleri samt det konceptuelle maleri fra 1960'erne og frem – her tænker jeg lige så meget på Jackson Pollocks drippaintings som på

Sigmar Polkes kortslutninger af maleriet som et uendeligt stofligt mulighedsfelt.

Når de to unge kunstnere 'maler' med aske, der fremstår i hele gråtoneskalaen, opstår der grafiske motiver af stor skønhed. 'Figurerne' giver associationer til skyformationer eller til geologiske processer, samtidig med at der jo er tale om højst håndgribelige Vanitasbilleder, der er opstået af aske. Andre kunstnere i det 20. århundrede har anvendt aske og afbrændinger i deres værker – Jiri Georg Dokoupel, Anselm Kiefer for at nævne nogle af de mest kendte eksempler på dette – men disse kunstnere kombinerer det altid med andre materialer, mens Hilden & Diaz 'maler' med aske, der er opstået af brændt kød, træ, papir eller andre dagligdags materialer, som giver en varierende stoflighed, tæthed og farve. Asken presses sammen bag pansomglas, der holder det urolige materiale på plads – dog vil det altid forskubbe sig lidt, hvorved motiverne transformeres, så nye motiverdener kan opstå af asken – som fugl Phønix. Samtidig spejles betragteren i glassets refleksioner og ser sig selv igennem asken – med en potentiel dødsoplevelse til følge. Ild er en mangeartet proces: Den er både purificerende og destruktiv, den giver varme og har i årtusinder hørt til menneskenes overlevelsesudstyr. Verdenskunstens første malerier blev malet på hulernes klippevægge

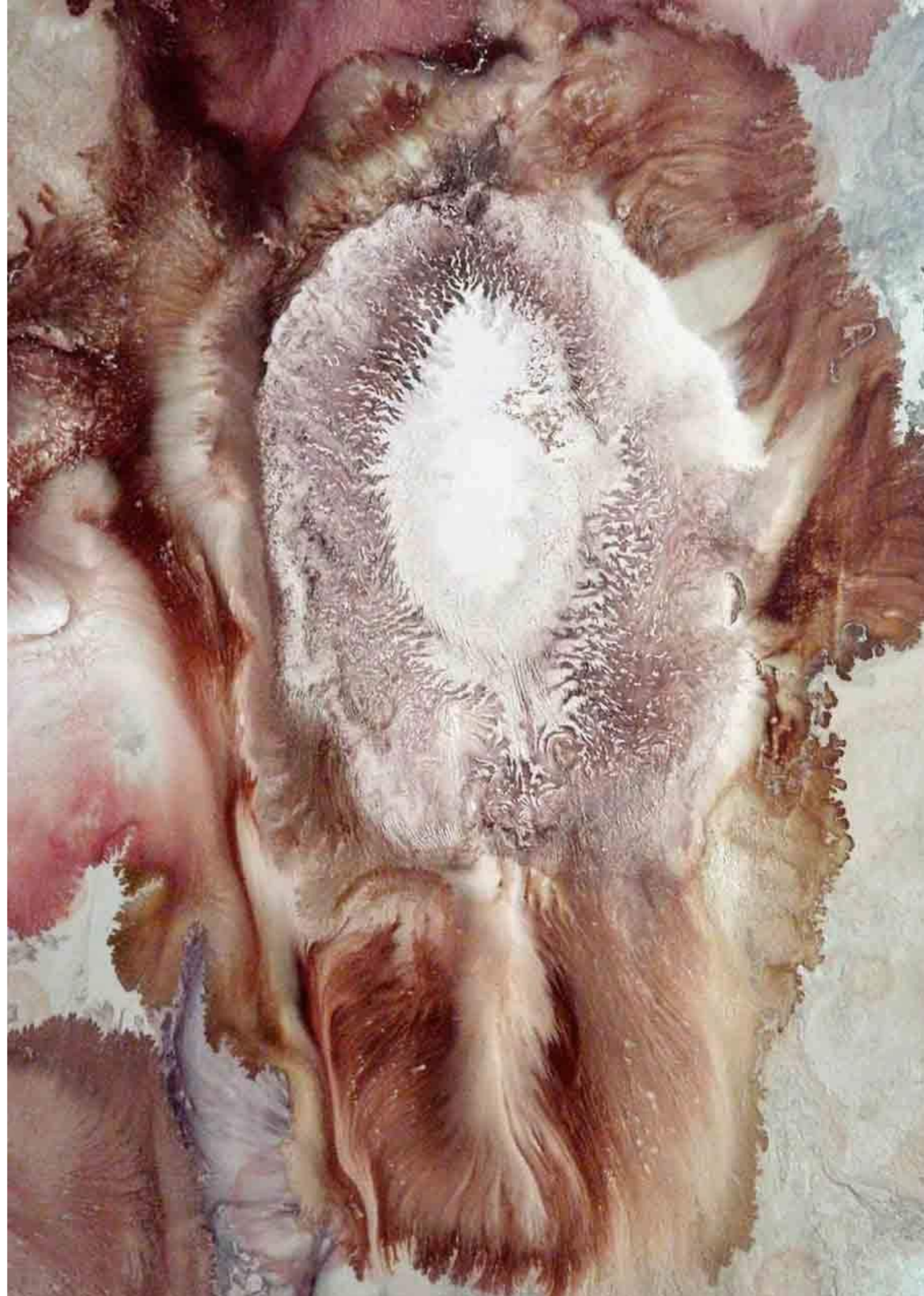
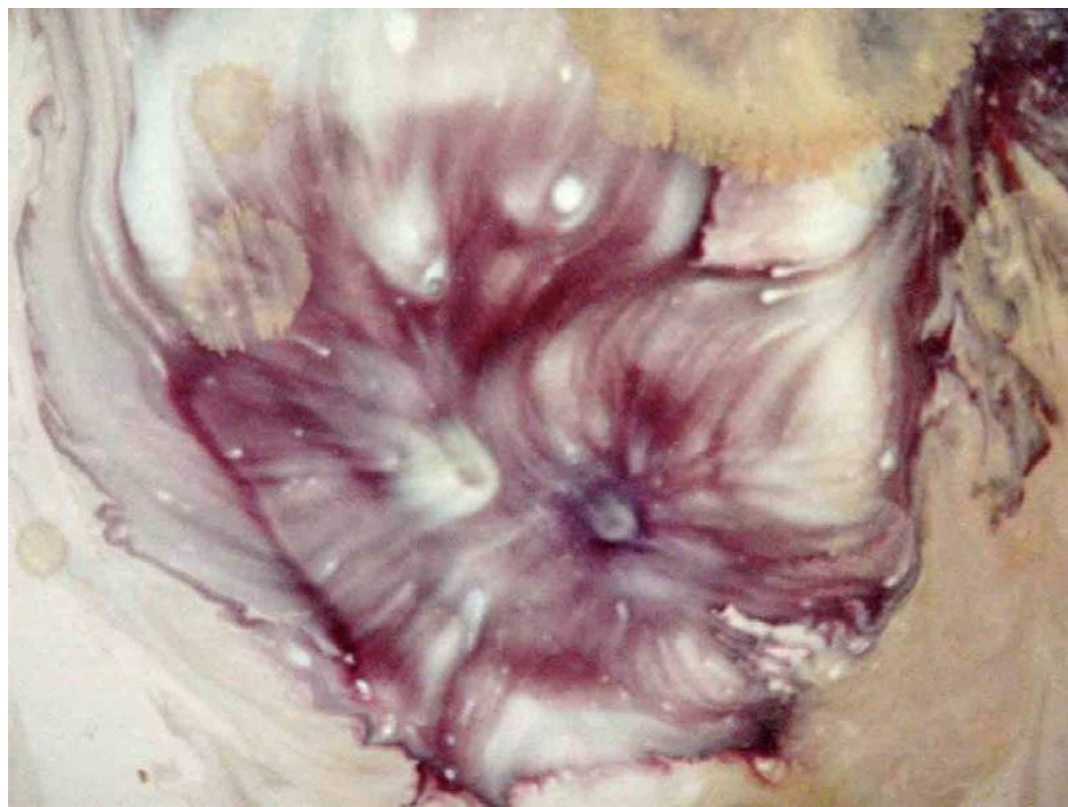


med kul fra de slukkede bål. Ild er en hastigt accelererende oxidationsproces, og man skelner mellem ild og brand – det sidste er en ukontrollabel ild. Alle disse mange betydninger og associationslag spiller med i mødet med Hilden & Diaz' uhyre tunge, komprimerede og dramatiske askebilleder.

Som to alkymister eksperimenterer de også med akrylmaling og emaljebaser og andre medier og lader disse knopskyde i lag og fortætte sig i uforudsigelige retninger og former på fladen i et på en og samme tid smukt og antiæstetisk udtryk. Ved at eksperimenterer med kemien opstår der nogle metamorfoser på lærredet, der i øvrigt er anbragt i horisontal stilling under 'operationen', således at der bestandigt kan opstå nye, uforudsete motiver. Dog har de to kunstnere efterhånden udviklet en vis ekspertise med hensyn til at styre dele af processen. Værkerne åbner for en lang række mulige 'læsninger': fra erosioner, kemiske processer og organisk materiale som fx planter i et koralrev til marmoreringer, lava, krystaller og ismasser. Vi er lige så meget på jorden og under havet som i kosmos, hvor verdener og former bliver til og destrueres i en uendelig reaktionskæde. Det er både flydende og abstrakt, og krystalliseret og konkret, men gennemgående er motiverne af stor skønhed og i et væld af farver. I et enkelt maleri, der kan minde om en

'Rorschach-test' har Hilden & Diaz lavet en spejling – på højre side af midteraksen har de udført et kemisk eksperiment i overvejende blå-grønne nuancer, og på den anden side har de gengivet de tilfældigt opståede kemiske processer ved at efterligne disse med malerpenslen. Her møder naturen det mennesketabte. Det står klart for betragteren, at naturen klart vinder denne skønhedskonkurrence. Der ligger mange års spændende eksperimenter forude for de to kunstnere frem mod nye, uforudsigelige formverdener, der samtidig udfordrer maleriet som kategori.

Lisbeth Bonde er cand.mag. i dansk og kunsthistorie. Kunstredaktør ved dagbladet Information fra 1994-2002. Fra 2002 kunstsribent ved Weekendavisen med speciale i kunstreportager og kunstnerinterview. Har skrevet bøgerne: Kunstnere på tale (2002), Atelier-kunstnerens værksted (2003), SOLO, en monografi om maleren Peter Martensen. Sammen med Mette Sandbye udgav hun i 2006 bogen Manual til dansk samtidskunst, der introducerer til de nyeste tendenser i samtidskunsten. I 2007 udgav hun antologien Hvorfor kunst?, redigeret sammen med Maria Fabricius Hansen. Hun har desuden leveret en lang række artikler til kunstkataloger fra Georg Baselitz, Markus Lüpertz, Cornelius Völker til Allan Otte m.v.



LYS OG SKYGGE, MENNESKET OG NATUREN

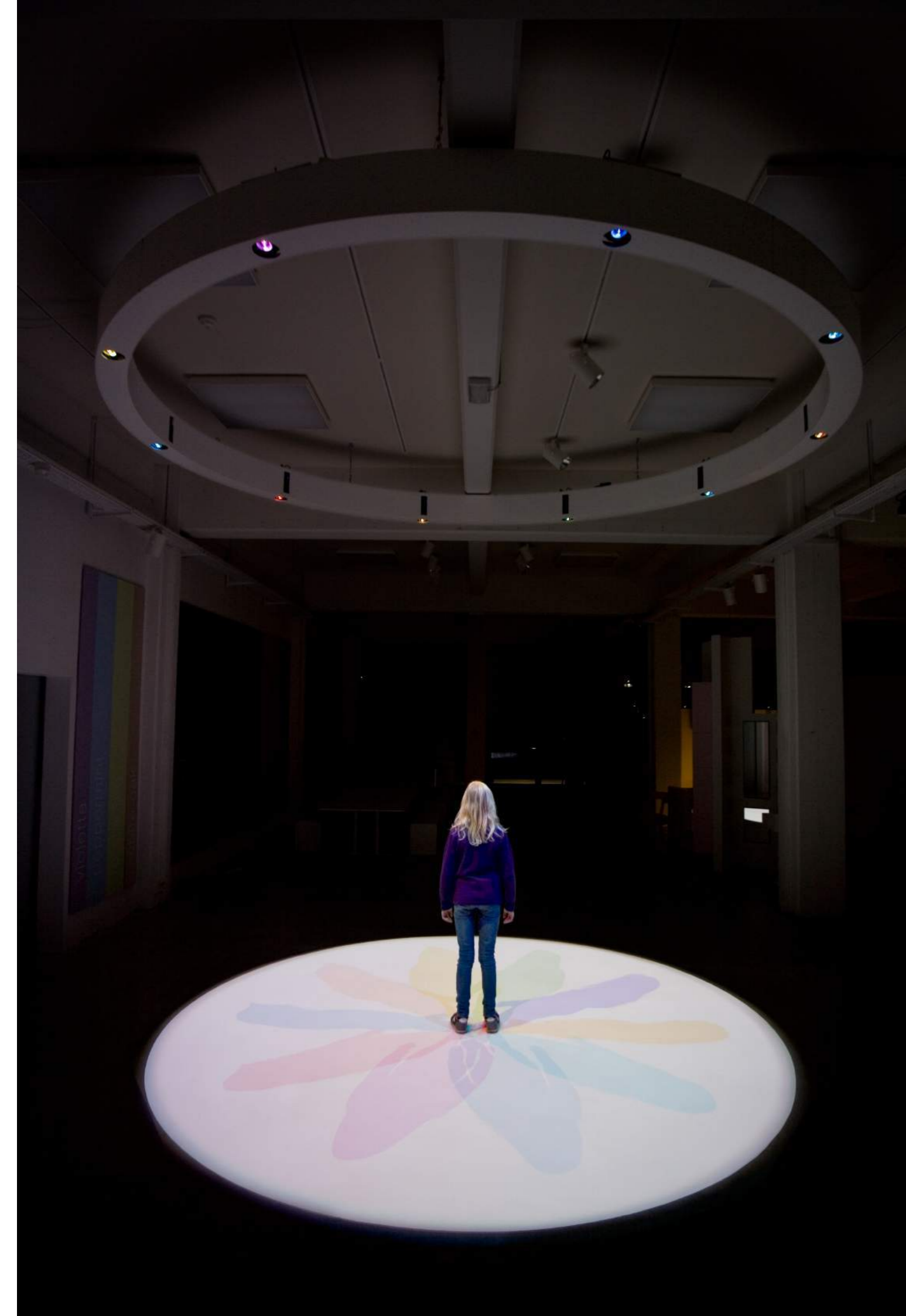
Når beskueren træder ind i cirklen af hvidt lys brydes lyset og kroppen virker som et prisme da 10 kontrast-farvede skygger vil blive kastet i en stjerne omkring beskueren. Derved vil alle farver, der tidligere har været skjult i det hvide lys synliggøres i et langsomt pulserende farvespektrum på gulvet. På grundlag af illusion og perception, ønsker Hilden & Diaz at sætte beskueren i centrum af værket.

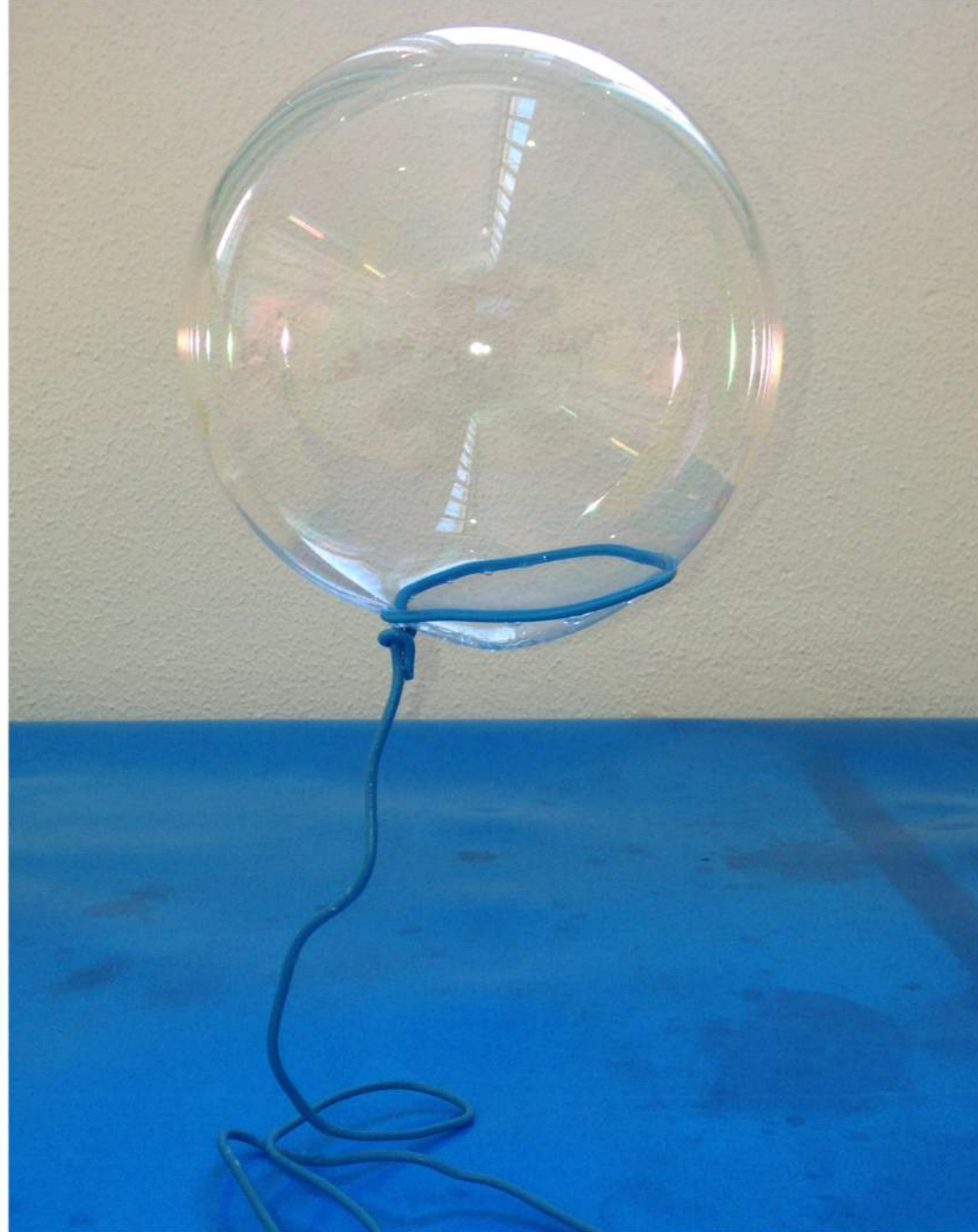
I Shadows rettes betragterens opmærksomhed imod de farvestrålende æteriske silhuetter af kroppen, der igen sender fokus tilbage til kroppen som værket egentlige centrum og form. Da værket kaster farvede skygger står disse i kontrast til vores gængse oplevelse af kroppens skygge, der almindeligvis opleves i gråtoner og endimensionelt. Oplevelsen af lys, krop og skygge får med værket Shadows karakter og dybde.

Shadows udfordrer beskueren, da man ved egen krop og interaktivitet er med til at skabe værket. Når betragteren træder ind i værket centrum, ændres tilstanden fra en neutral hvid lyssætning i et rum til et kalejdoskop af farver, der omkranser

kroppen i 360 grader. Så snart man træder ud af cirklen, vil farverne igen forsvinde og rummet vil atter fyldes med hvidt lys.

Hvis flere mennesker træder ind i cirklen, vil deres skygger overlape og danne nye farver og mønstre inden for cirklen. Skyggerne der kastes forvandles nu til et levende hav af evigt skiftende og smukke farver. Jo flere der træder ind i værket, des mere kompleks og intens er de maleriske mønstre på gulvet. Betragterens interaktion med værket skaber et momentant maleri af lys og farver, der er unikt og evig foranderligt.





Bubble

In a brief moment, your idea can appear complete and tangible. Then you start to concretize the idea, attempting to word it or build it, but this very act of realization will inevitably distort it.

We wish to freeze that very moment, in which an idea appears complete and tangible in all its simplicity. Bubble embodies this very wish of freezing the brief moment. A moment is such a short and abstract period in time, and because it lacks the substance to be defined, a moment is fragile.

The act of freezing the moment is then for us related to preserving the fragile. And what is more fragile than a bubble? A bubble is a thin film of water floating in the air.

Its visual appearance is a transparent and light form covered with fluctuating colors that never quite settle. Only defined by a tenuous membrane, the bubble is easily broken, and often, it lasts only for a few seconds before it bursts and disappears.

Bubble will be a bubble that will float freely in space. It is set to create the friction between the anxious expectation that it may burst any second, as bubbles usually do, and the realization that it will not. In freezing the moment, Bubble thus embodies the potential of capturing the dream of the idea, complete and tangible. And it lasts.

For many years it has been of interest for us to question the structures of society through destructive forces such as fire. This year, our interest has shifted to its radical pole, that is, how to construct something as fragile as possible, and to make it last. This interest has now developed into being our new art project named Bubble.

Bubble is a site-specific installation presenting a free-floating bubble of around 2 – 5 meters in diameter, which will be hanging in the air above the spectators, displaying a pattern of fluctuating rainbow colours known from regular soap bubbles.

Bubble is based on the production of a large soap bubble that is modified to last, potentially eternally. The construction is made possible through collaboration with professors from the Department of Physics and Nanotechnology, at Aalborg University. For the project, we have created a strengthened molecular binding in the

bubble membrane to ensure that it will not burst.

Bubble needs certain installation conditions, to ensure that it will stay a float and not vaporize, humidity levels, air circulation and temperature stability. These conditions are provided by Hilden & Diaz to be installed when exhibiting Bubble. We are now working on improving the molecular binding to make the bubble less dependent on these environment factors, and hence to ensure that it can be installed under already existing exhibition spaces. We expect these improvements realized at the end of 2011.

A bubble is a form with many references, be it from childhood memories of playing with the soap bubble to art historical symbols such as vanitas. For us, however, it is the potential of the frozen moment when the bubble is not bursting, that captures our interest the most.



Ash

Framed ash. As fire destroys, the new will reappear from the ashes. In this series of ash pictures Hilden & Diaz has framed a compressed mass of ash and charcoal and carbon created from burning meat, human ash, wood, paper and other curses to different colored ash. The pictures are huge man scaled frames, with thick armoured glass slightly reflecting the viewer into the organic layers of ash. Elder carbon of probable biological origin of millions years, the earliest trace of life on earth.

