

**Anica Huck**

## Artist Statement

Anica Huck

Born in Eastern Germany in 1985, I developed an early interest in changing natural and cultural landscapes. My artistic research aims to investigate what connects us with space and how we constantly create our environment as a mental realm, where encounter is possible, without imposing a static state. My works operate in a fine arts tradition of utilizing scientific methods and visual phenomena conceptually. The works are often transitory and emphasize the experience of transformed material, which allows to investigate the unstable foundations upon which we build our understanding of our place in the world.

My education in the geosciences and professional experience in the aerospace sector has clearly impacted my understanding of our planet and its digital representations. Through the interaction of the observer with his environment using sensorial technologies, I invite my audience to think differently about the movements and changes we witness in our surroundings.

In my sculptural works, I arrange everyday materials into phenomenological configurations. The dynamic dialogue between the objects' three-dimensionality and their surrounding space is established through an intuitive re-purposing of objects. This amalgamates complex systems into a moment of existence, of tangible presence.

I seek out situations and places where human interaction with the environment is embodied in a poetic gesture. As part of the process, I employ drawing and photographic techniques to describe and recompose everyday structures on different temporal and spatial scales.

*"The greatest evil, for us personally, is to live in a ready-made, explained world."*  
Andrei Bitov, Pushkin House, 1978

My series of performance pieces is a result of further research on time and sculpture. They are dedicated to memory as embodied knowledge and based on my interest in social constructionism — the development of jointly constructed understandings of the world. Whereas my own artistic practice acknowledges perceptual correspondence to the world, which emphasizes the impossibility of original meaning and the need to constantly create meaning through individual (visual) experience.

Most of my works enable us to reposition ourselves with regards to the understated quality of (natural) materials. With this, I am also investigating the differences between nonhumanistic perfectionism, that holds that the natural world is valuable and would have value even if no human being existed, and perfectionist beliefs that great achievements in art and science have value beyond any effect that they have on human lives.

As part of my artistic practice, I pursue a critical examination of contemporary issues, from climate policy to digitalization. Although my work is never strictly political, it always plays with conventions and challenges established systems.

**three-dimensional**

**Ode to the Impossibility of Eternity**

Polenta stirring machine made of copper and aluminium, pampas grass

2020

The *Ode to the Impossibility of Eternity* installation deals with philosophical doctrines and physics concepts, among which the concept of the possibility of memory as a series of events, according to temporal finitism, stands out. This is the doctrine that time is finite in the past. The philosophy of Aristotle, expressed in such works as his *Physics*, held that, although space was finite, with only void existing beyond the outermost sphere of the heavens, time was infinite. This caused problems for medieval Islamic, Jewish, and Christian philosophers, who were unable to reconcile the Aristotelian concept of the eternal with the Genesis creation narrative.

Modern cosmogony accepts finitism, in the form of the Big Bang, rather

than Steady State theory, which allows for a universe that has existed for an infinite amount of time, but on physical rather than philosophical grounds.

The installation is made up of two elements, an ever-rotating polenta maker and tied reed hanging from above. The reed, although dead, contains seeds and hence is full of

life. The polenta maker stands for the content flow of energy throughout time. The reed also represents the need to preserve memories and mark specific moments. The installation is meant to provoke the question of what we carry on from the past, and if this could be possible in case of temporal infinitism.

**image 1****image 2**



**Ode to the Impossibility of Eternity**

Polenta stirring machine made of copper and aluminium, pampas grass

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[vimeo.com/manage/videos/497686879](https://vimeo.com/manage/videos/497686879)

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**Cose Preziose**

Two boxes with snakeskin

2020

**image 3**

The *Cose Preziose (Precious Things)* piece aims at bringing into play the spectators' memory and imagination. In a box that previously contained a precious object, a Leica camera, the artist places two sculptures made with snakeskin. The decision of using this material sends the viewer back to the two main themes previously identified. The piece plays with the perception of reality, since the actual material of the snake skin can be mentally transformed into something else (e.g. clothes and accessories) in the eye of the viewer through the context of the box, which is designed to hold a precious object.

The element of the box suggests a human need of collecting precious things, even if some of these memories might be frightened or painful, as it is hinted to with the snakeskin. In *Cose Preziose*, the snake is a compelling symbol of the eternal cycle of death and resurrection within the material world.

In this piece, the memory of and the absence of the actual snake emphasizes again ambiguity between reality and illusion. The observer is therefore brought to reflect over the reality of the object, and over the relationship between the reality and the object – similar to the construction of memories.

**image 4**

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**Cose Preziose**

Two boxes with snakeskin

10 x 14 x 18 cm each

2020



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## White Out

Video installation, block of ice combined with marble dust on metal base

2018

This multimedia installation allows visitors to enter frozen landscapes where both the position of the individual and their movement in space are diminished.

A block of ice combined with marble dust creates a micro-universe that resembles the aforementioned natural phenomenon through the diffusion of visible light. The slow dissolution process is captured by a microscope camera and transmitted and

**image 5**

**image 6**

**image 7**

displayed on a screen. The observer can virtually explore and get lost inside the ice cube, where the exchange of particles recreates a vision of the white OUT. This installation is to challenge the boundaries of our perception of a world made up of physical and mental properties. The observer's interaction with the environment eludes the usual means of perception, creating a new vision of one's place in the world.



## White Out

Video installation, block of ice combined with marble dust on metal base

2018

180 x 40 x 40 cm

This multimedia installation allows visitors to enter frozen landscapes where both the position of the individual and their movement in space are diminished.

A block of ice combined with marble dust creates a micro-universe that resembles the aforementioned natural phenomenon through the diffusion of visible light. The slow dissolution process is captured by a microscope camera and transmitted and



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**Reversible Reactions**

Copper structures with battery and heating resistors

2018

**image 8****image 9**

The *Reversible Reactions* installation is another proof of the artist's interest in science and technology.

This work invites the spectator to investigate reactions towards the quality of the material as irreversible experience. In a reversible reaction, the products can react to produce the original reactants. At equilibrium, the concentrations of reactants and products do not change. Starting from Galvani's theories on electrostimulation, according to which the connection between electrical impulses and life was later discovered, the artist wants to offer food for thought on the relativity of life. The installation evokes the illusion of our material world that is based on deception and delusion, and that is caught in a mesh of fiction and reality.

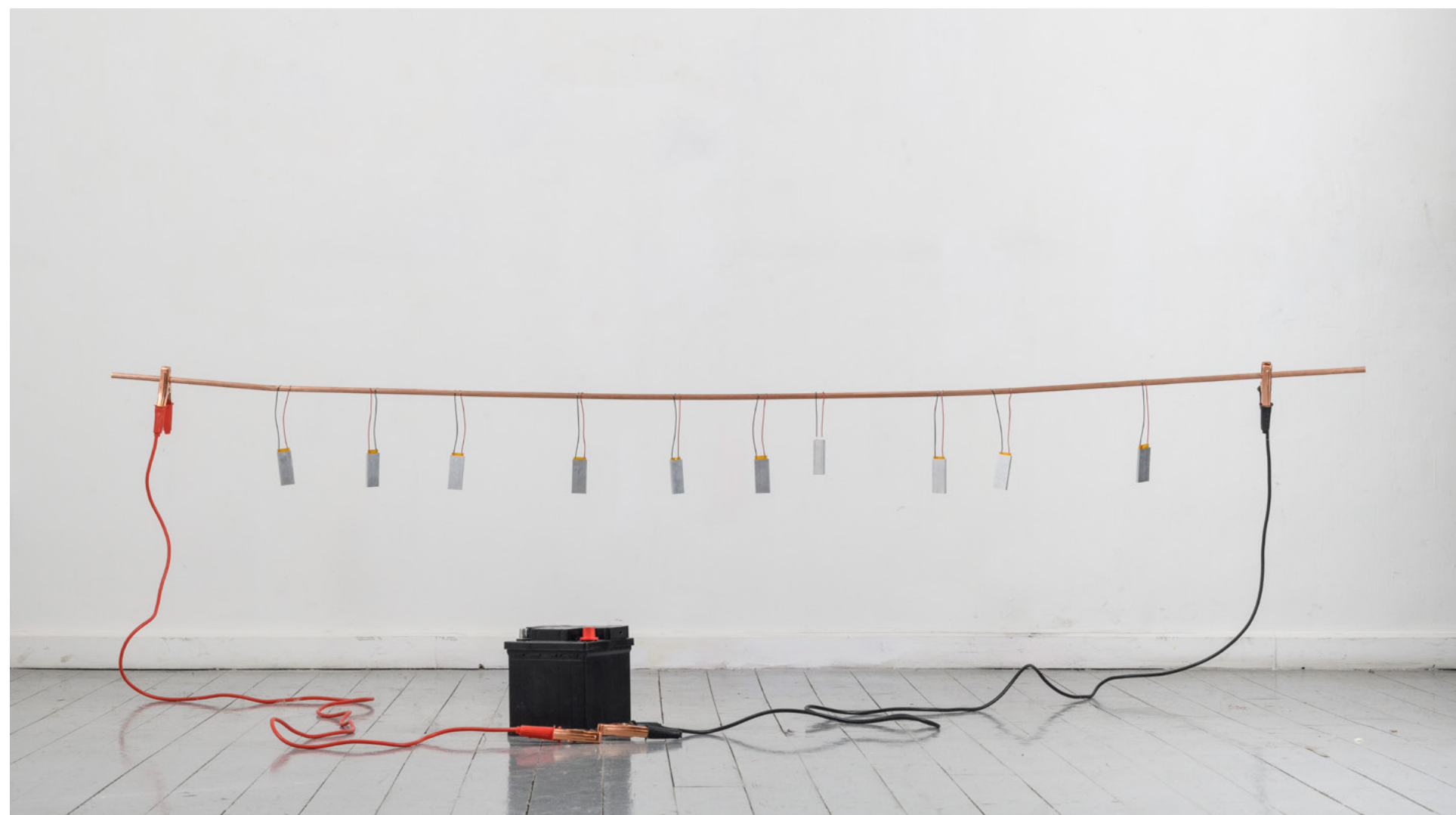


## Reversible Reactions

Copper structures with battery and heating resistors

2018

50 x 250 x 60 cm



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**Galassia**

Installation, 500 candies in transparent wrappers pinned to the wall

2021

The *Galassia* piece perfectly underlines the artist's interest in the profound relationship that unites art, science and technology; in fact, the starting point for this piece is an unexpected discovery made by the astronomers of the Max Planck Institute. The remnants of the Sagittarius B2 dust cloud, at the center of our galaxy, contain a substance called ethyl formate, which is chemically responsible for the raspberry taste. Scientists have traced back

from the composition of the substance to its flavor, establishing that the Milky Way, formed mainly of ethyl formate, would remind our taste buds of the flavor of raspberry, if only we could touch it to taste some of its material. Based on this discovery, the artist has thus decided to create her own version of the "Galaxy", pinning to an immersive white wall 500 hand-made raspberry flavored candies. The idea behind this installation is that the audience has to take part in it, taking the candies away, and therefore simulating the way in which the individual pieces expand in the space.

**image 10****image 11**



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200 x 135 cm

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## Ornamental Cups

Six-pieces set of china with cups, color pigment, salt crust

2021

In this six-pieces series, the artist manages to create six small live systems, which she decides to manipulate by adding brines every day over a period of two weeks. In this way, the natural process of salination is achieved,

as the salt crust slowly covered the entire objects. The

artist emphasizes hereby the ambivalence be-

tween social and cultural sustainability by

proposing a different value

of these collector items (or-

naments cups). Also, through the manipulation of the six

cups – which are characterized by a strong cultural her-

itage – she

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**image 14**

**image 12**

**image 13**



## Ornamental Cups

Six-pieces set of china with cups, color pigment, salt crust

2021

image 16

image 17

image 15

the fragility of nature and things that easily submit to the destructive/constructive power of man. Another important content contained in this piece is that of cultural awareness towards nature, referring to the forced insertion and to the preservation

of a natural, and fragile, element (the salt) in a cultural setting (the cups). This opens the possibility for valorization of existing cultural goods.

### Ornamental Cups

Six-pieces set of china with cups, color pigment, salt crust

5 x 10 x 10 cm each

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**Molybdomancy**

Silver ring

2021

**image 18**

*Molybdomancy* is a portable sculpture that links the artist to her German roots. The idea behind this piece is a traditional German activity called Bleigießen ("lead pouring"), which is held at the New Year to predict the fortune of the coming year.

**image 19**

The different resulting shapes are identified based on their resemblance to any of various objects, animals, and structures, each with its own interpretation. The name of this ring-shaped sculpture recalls a technique of divination using molten metal, where molten lead or tin is dropped into water. This tradition can be found in various cultures, including Austria, Bosnia and Herzegovina, Bulgaria and Germany. *Molybdomancy* is a piece where traditions, myths and rationality are intertwined: on one hand, the artist experiences an attachment to those traditions typical of her motherland, while, on the other hand, she inquires into the role that rationality plays when it comes to mysticism in the context of current theories of culture.

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Silver ring

2,5 x 3 cm

2021



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**Steady State**

Marble sculpture

2018

**image 22****image 21****image 20**

In her sculpture *Steady State*, the artist gives her contribution in the fragile balance between expansion of knowledge and predefined concepts. At the basis of her reflection, there is the physics concept of

a steady state: the steady state indicates a condition of dynamic equilibrium, and it tends to maintain its behavior over time. The sculpture comes with the shape of a geoid, which is the surface of an equal gravitational potential, defined by the gravitational field. Being aware that the exact calculation of the geoid based on satellite measures contrasts with the random distribution of the well-known contours of the continents, the artist has well conveyed these concepts in her sculpture: on one hand, the rock-like base represents the certainty and steadiness of the geoid. On the other hand, the decoration disposed on the solid base seems more casual and freer of movement, representing the random distribution of the continents.



## Steady State

Marble sculpture

40 x 40 x 40cm

2018



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## Ephemeral City

Plywood stele, Triangular iron base, Corner reflector (galvanic 24k gold plated steel sheet) 2021

The *Ephemeral City* project has been developed by the artist for a special event, “Piazze Romane”. The artist has won a prestigious bando that has allowed her to leave her signature in the Piazza del Teatro di Pompeo.

The Theatre of Pompeii, no longer existing, was the first theatre in Rome built in masonry. Temporary wooden ones were erected only near places of worship. For the occasion of the visit of the Armenian King Tiri-

image 23

image 24

## Ephemeral City

Plywood stele, Triangular iron base, Corner reflector (galvanic 24k gold plated steel sheet) 2021

**image 25**

dates to Rome, Nero had the whole building gilded in one day. Now the desire is to make the invisible visible, to reveal the essence of things: a simple wooden stele creates a new temporary stage.

A golden triangle marks a moment in time, because it reflects the signal of a transiting satellite and sends out an intangible sign – visible only in the satellite image. The project is carried out with the European Space Agency (ESA).

**image 26**



## Ephemeral City

Plywood stele, Triangular iron base, Corner reflector (galvanic 24k gold plated steel sheet) 2021

315 x 80 x 72 cm

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**liquid relationship to form**

**Non-Euclidean Geometry**

Performance video

2020

This work is centered around the topic of passion - showing images of depth and an approaching movement of intimacy and destruction. The ambivalence between the act of destruction of a valuable material (gold) and the tenderness of the act opens a space beyond the simple gesture. This piece is a tribute to the film “Andrei Rublev”, which charts the life of the great icon painter through seven episodes which either parallel his life or represent episodic transitions in his life. The question of whether an artist’s determination can tear the world away from barbarism is posed by the director of the film, and it is also reflected in this performance.

The title of this piece stems from the artist’s research on Icon painting. Non-Euclidean geometry plays an important role in theoretical physics and cosmology. According to the general theory of relativity, the geometry of the universe differs from

the Euclidean one because gravity fields “bend” space. Whether the geometry of the universe “on a large scale” is spherical (elliptical), even (Euclidean) or hyperbolic is one of the major current questions in physics. Another important element of this work is the voice of a Russian mother speaker reading poems of Omar Khayyam, who was famous during his life as a mathematician.

[vimeo.com/manage/videos/488949511](https://vimeo.com/manage/videos/488949511)



## Non-Euclidean Geometry

Performance video

duration 3:32 min.

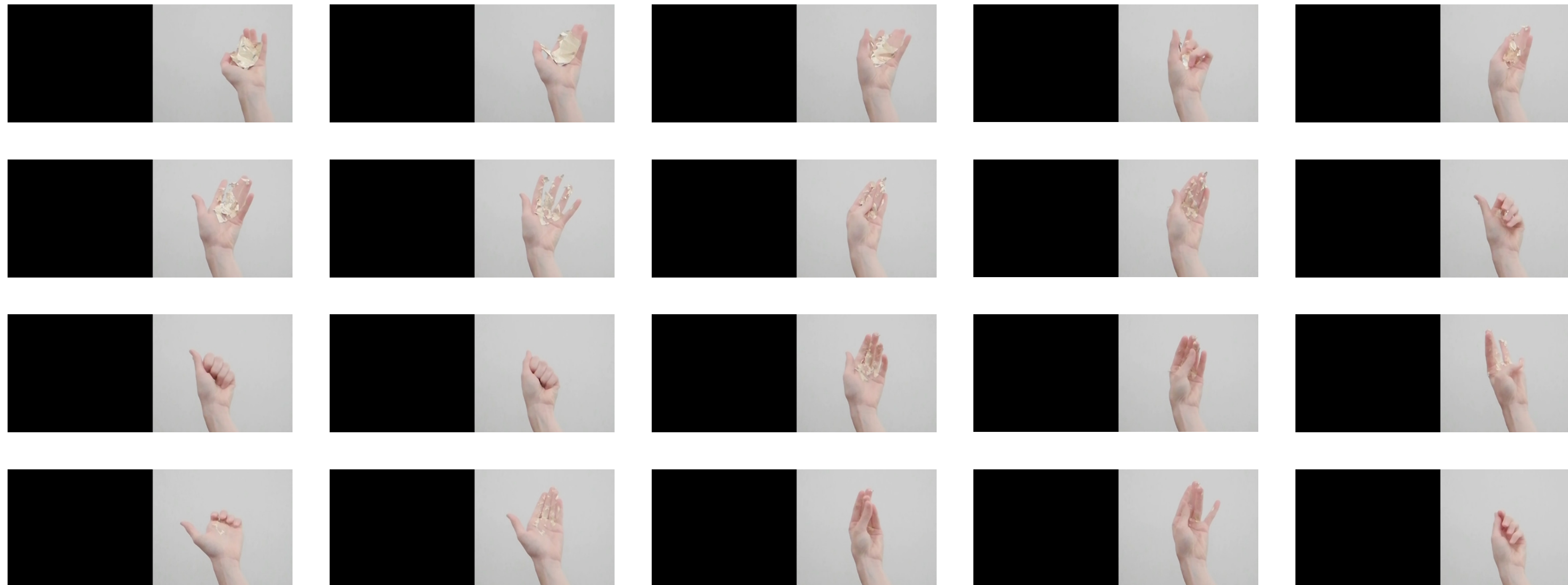
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**Àlzati, Prendi il Tuo Letto e Va' a Casa Tua**

Performance video

2020

The main concept behind this performance is the process of integration in another culture through embodiment, of alienation and intimate worlds of memory (Erinnerungswelten). The title was chosen as an ironic way of playing with racism and discrimination of outsiders (whereby 'being different' is taken as illness). The reference to the classic Italian arts (in particular to opus sectile) is contracted by the pagan tradition where nature is always complete and perfect. The piece shows the artist while she is meditating, recalling the sensations of her childhood experience sitting in the family apple tree. The absence of action emphasizes the feeling that the human body becomes part of the background, while floating above it at the same time. The title plays with a religious motif which was frequently used in Italian painting (e.g. Tintoretto), while the iconography relates to the object, in this case the artist herself, only in a literal way and suggests actions to be taken – and to 'go home'. Any religious subtext is entirely missing.

[vimeo.com/manage/videos/476594942](https://vimeo.com/manage/videos/476594942)



**Àzati, Prendi il Tuo Letto e Va' a Casa Tua**

Performance video

2020

duration 4:03 min.

[vimeo.com/manage/videos/476594942](https://vimeo.com/manage/videos/476594942)

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**Piccola natura morta**

Performance video

2021

In this performance, the artist

wants to investigate the female role in society.

The artist herself is record-

ed while using jewelry; an

object that represents secu-

rity/independence for wom-

en over centuries, but also

carries a specific weight.

The self-inflicted process

of objectification that wom-

en undergo when wearing

jewelry stands in contrast

with the liberation of the

‘male gaze’. The work is greatly inspired by Caravaggio’s Penitent Magdalene. In this painting from Caravaggio, the jewelry, laying

on the floor after having been taken off the women’s neck, is described as a piccola natura morta (little still life).

[vimeo.com/manage/videos/509282022](https://vimeo.com/manage/videos/509282022)



## Piccola natura morta

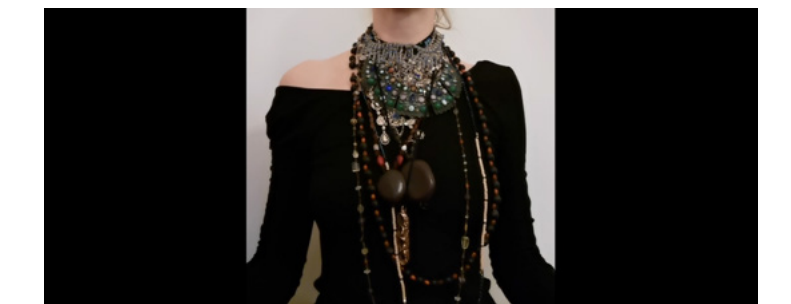
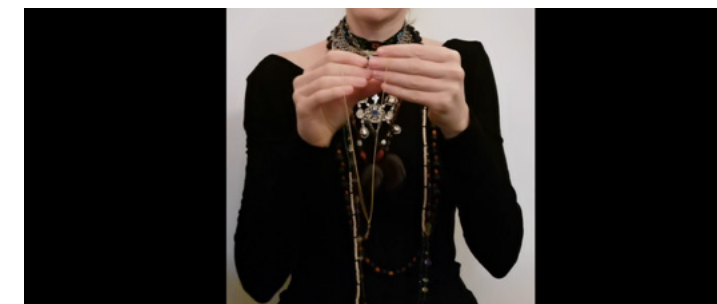
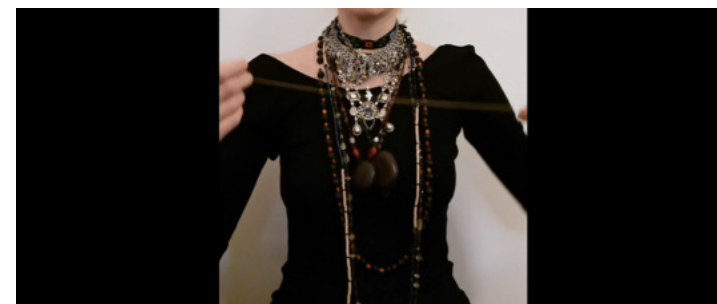
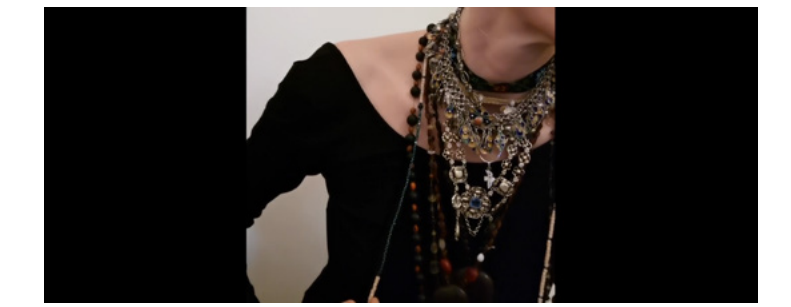
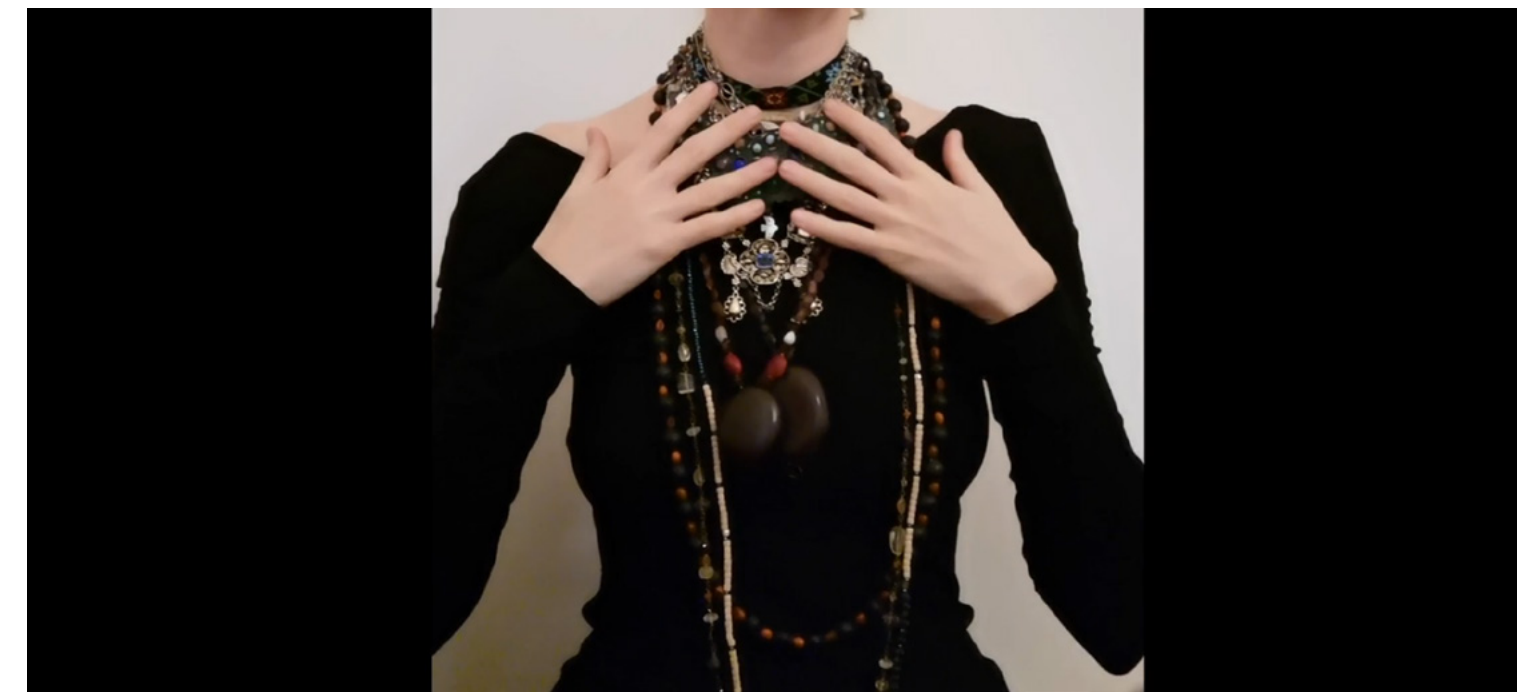
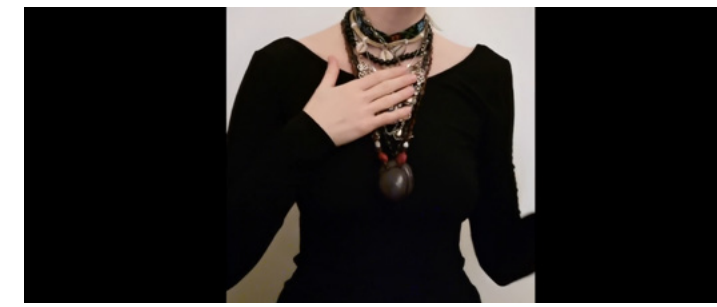
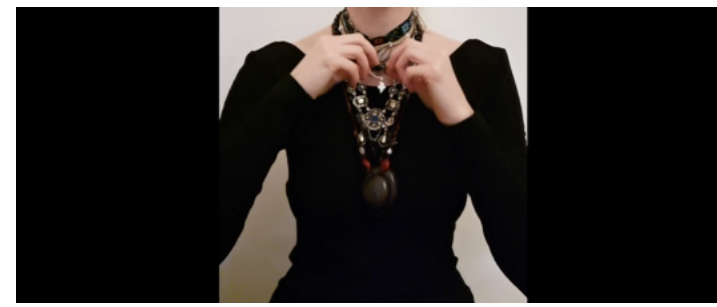
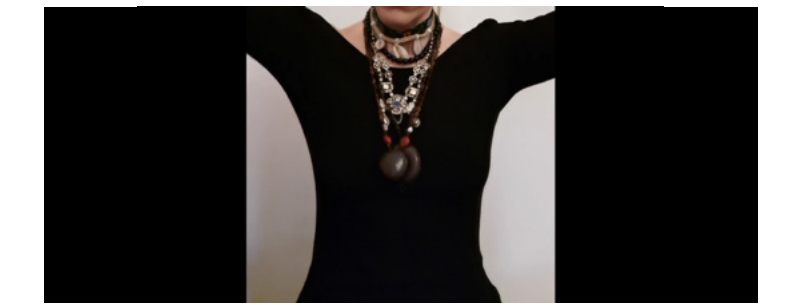
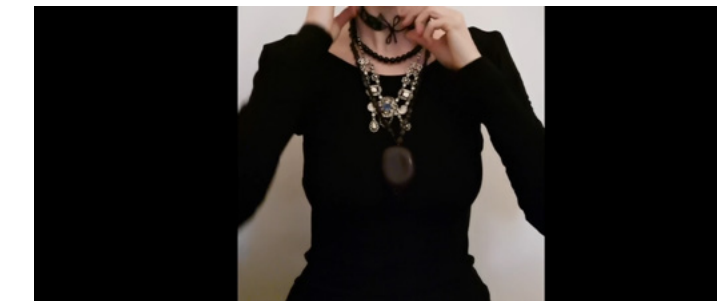
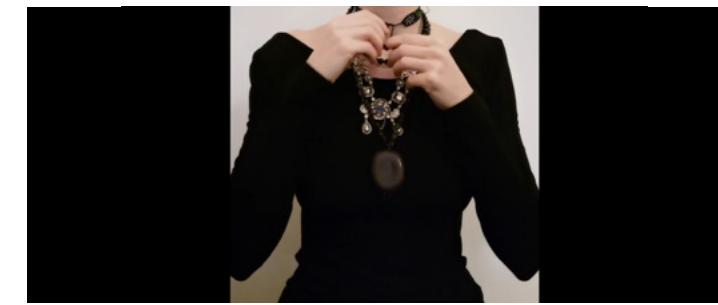
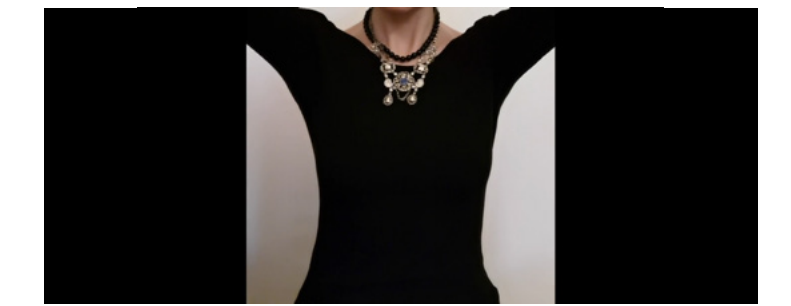
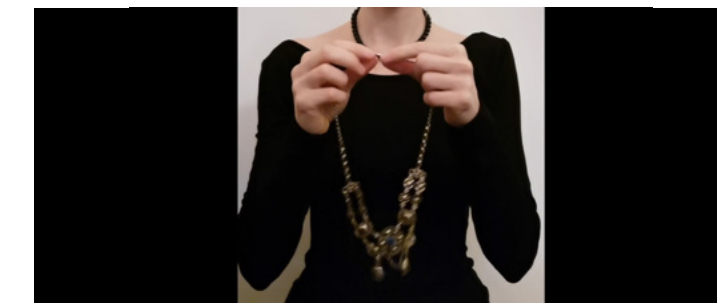
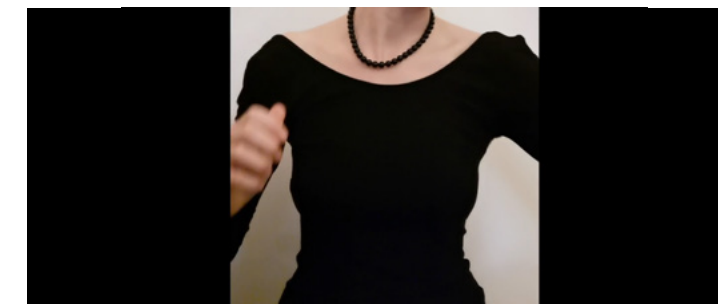
Performance video

duration 4:46 min.

2021

[vimeo.com/manage/videos/509282022](https://vimeo.com/manage/videos/509282022)

In this performance, the artist wants to investigate the female role in society. The artist herself is recorded while using jewelry; an object that represents security/independence for women over centuries, but also carries a specific weight. The self-inflicted process of objectification that women undergo when wearing jewelry stands in contrast with the liberation of the 'male gaze'. The work is greatly inspired by Caravaggio's Penitent Magdalene. In this painting from Caravaggio, the jewelry, laying on the floor after having been taken off the women's neck, is described as a *piccola natura morta* (little still life).



## Family Tree

Performance video

2021

[vimeo.com/manage/videos/560836889](https://vimeo.com/manage/videos/560836889)

The *Family Tree* performance investigates the ritual dynamics of family and organizational constellations on a psychological, social and cultural level.

The document that is used by the artist in her performance is an original Aryan certificate from the German Nazi regime in the 1930s.

The blank form, part of the archive of the artist's great-grandfather does not tell a specific family history

but talks generally about the potential family traumas passed on through generations. The violent act of eating/destroying parts of the document, more precisely the roots of one part of the family tree, allows the individual to break free from family history. At the same time, the act of eating is also closely related to an emotional bondage – especially often transported by mothers. This piece investigates thereby why certain relations are never enough although being too much.

[vimeo.com/manage/videos/560836889](https://vimeo.com/manage/videos/560836889)



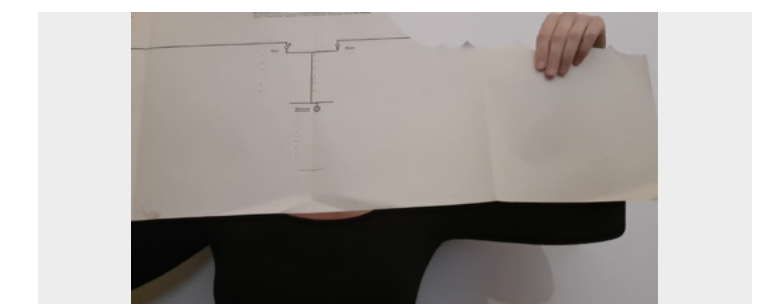
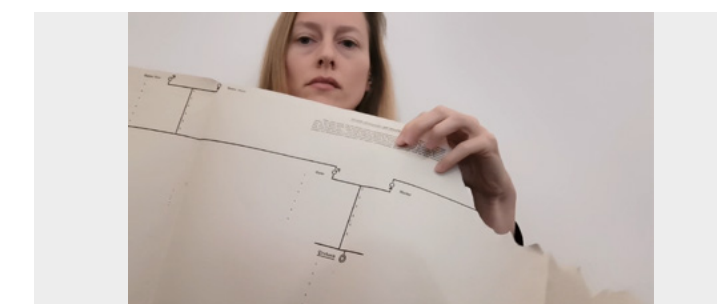
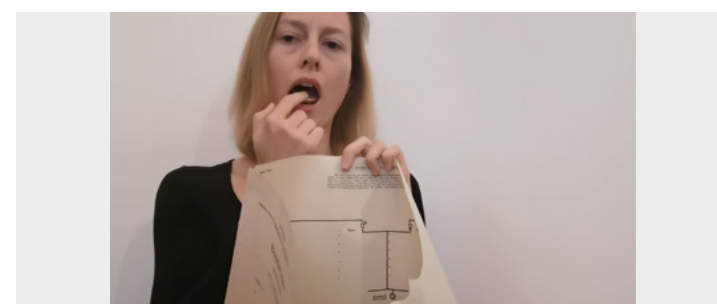
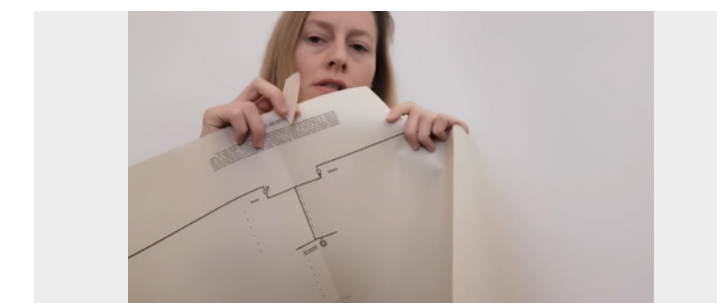
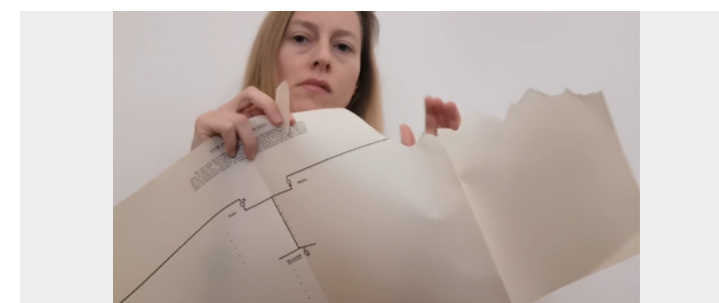
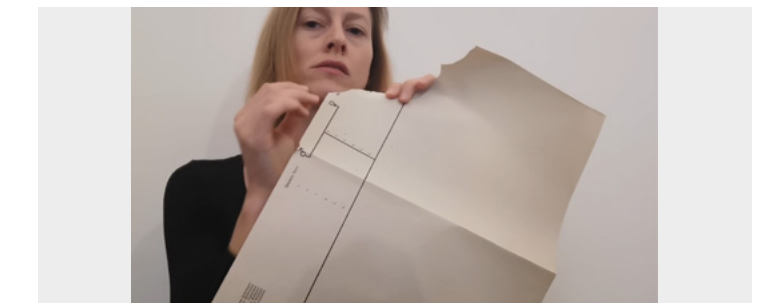
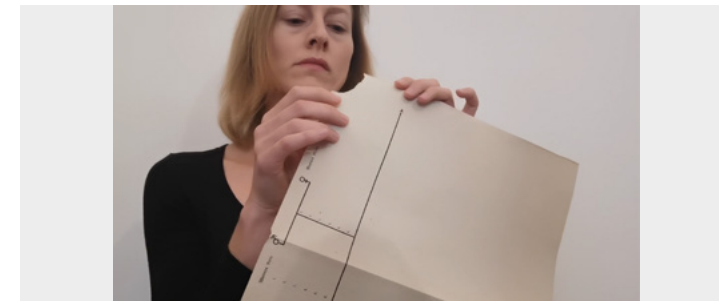
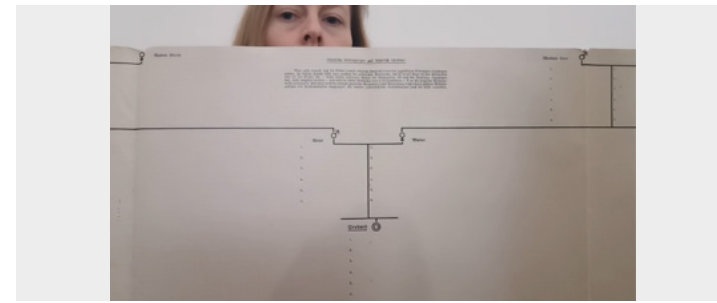
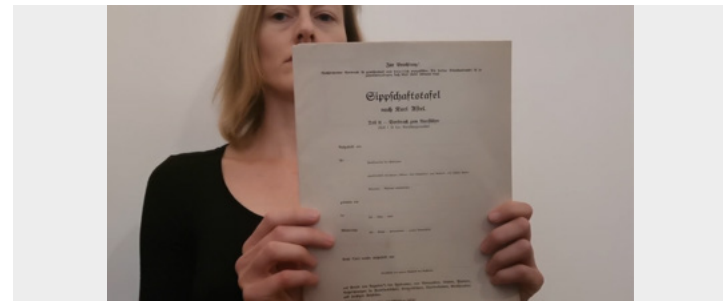
## Family Tree

Performance video

duration 10:16 min.

2021

[vimeo.com/manage/videos/560836889](https://vimeo.com/manage/videos/560836889)



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**Anica Huck**

Artist

**anicahuck@gmail.com**

28/09/1985

Erfurt (DE)

(0039) 3335313752

Via di Villa Torlonia 1

00161 Roma (IT)

## Education

2017 - today

**Sculpture – M.A.**

Rome University of Fine Arts

2017 - 2017

**Master Degree in Sustainable Development, Geopolitics of Natural Resources and Arctic**

The Italian Society for International Organization

2008 - 2011

**Geoinformatics – M.Sc.**

Friedrich-Schiller-University | Jena Institute of Geography

**Context studies** at the Bauhaus University | Weimar

Faculty of Architecture and Urbanism Faculty of Media

2005 - 2008

**Geography – B.Sc.**

Friedrich-Schiller-University | Jena

Institute of Geography

## Art Courses

2019

**UdK | Berlin**

Transition – Drawing and Space

2019

**Rombach | Antwerps**

Glass sculpture

2018 - 2019

**Art-T | Brussels**

Contemporary dance

2018 - 2019

**Ateliers Voot Brussels**

Metal sculpture

2015 - 2018

**Madras | Rome**

Ceramic

2017

**Bauhaus Summer School Weimar**

Transition Experimental Painting

2015

**Bauhaus Summer School Weimar**

Colour. The Sensitive Language

2015

**Università Roma Tre - Rome**

Geometry, Form and Structure

2014

**International Summer Academy | Venice**

Painting

2011

**Bauhaus Summer School Weimar**

Das Bild als Medium

2D Design Basics

2010

**VHS | Leipzig**

Black & White Darkroom

Adobe Photoshop Elements

## Employment

2018 - 2020

**Policy Officer**

European Commission | Brussels

2014 - 2018

**Earth Observation Service Coordinator**

European Space Agency | Frascati

2012 - 2014

**Young Graduate**

European Space Agency | Frascati

2010 - 2011

**Research Assistent**

Helmholtz Centre for Environmental Research | Leipzig

## Exhibitions

2018

**La materializzazione dell'incontro**

Solo show at MADRAS, Roma

2020

**Ephemeral city: art, science, madness**

Won 'Bando Piazze romane', Rome

2020

**Galassia**

Participated in the exhibition 'Natura Madras – Contemporary Art Space', Rome