

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.

A curse on my years, if I am lying!

Performance, co-performers: Luisa Fagiolo, Camilla Olimpia Zecca and Silvana Prestipino G.

2022



The performance is constructed around a milk bath “as a recipe for beauty”, using mother’s milk as a substitute. Breast milk – though being a natural part of life – arouses conflicting feelings ranging from repulsion to fascination.

image 1

The title is a citation from the book “Burning Lights”, written by Bella Chagall (Belarus 1895 – New York 1944), describing among others her childhood memories related to traditional bath houses in Belarus. The public bath was defined as the place of rebirth.

image 2

A curse on my years, if I am lying!

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2022



image 3

The objectification of the performer's body through the (partially painful) process of purification stands in contrast to the initial beauty of the scene. This work investigates the ritual dynamics of human constellations on a psychological, social and cultural level. The performance piece weaves a combination of intimacy and subtlety, delicacy, power and release.

image 4

image 5

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49 min

2022



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Assalt

Installation, six-pieces set of china cups, color pigment, salt crust, metal tripod base, plant, brine

2022



image 6

Assalt, is a play on words alluding to the real weapons of Amedeo Longo and the crystallized salt used by Anica Huck. The artists collaborate with the memory of the objects, and intervene, creating a cycle of possibility of life and death.

Amedeo and Anica create the experience of fractional ceremony, where the spectator may pass under half of a saber arch, where the wares for tea time are present, but the substance itself is absent.

Invading the guns and swords with spines, making the shooter question if they wish to do harm to another, they must harm themselves in the process. If the shooter chooses to leave the weapon, the gun

image 7

Assalt

Installation, six-pieces set of china cups, color pigment, salt crust, metal tripod base, plant, brine

2022



image 10

image 9

image 8

is disarmed by its cousin in nature.
What is essential in moderation becomes deadly in its excess overtime, as we follow the life of a plant at the opening and anticipate its end, as salt water is administered by Anica, through the same vessel that crystallized processes and time. The cups in their preserved wilderness project the designs clouded by their salt forms; as they rest on an artificial base in which their legs grow.

Alexandra Fongaro

Assalt

Installation, six-pieces set of china cups, color pigment, salt crust, metal tripod base, plant, brine

Dimensions variable

2022



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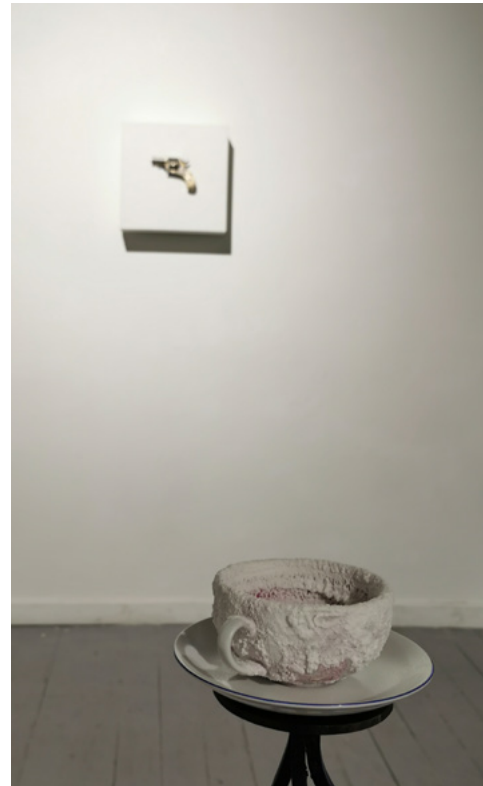


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Alexandra Fongaro

I love you. I know.

Performance

Sculpture, polystyrene, plaster

2022



image 11

The word theatre (“Theatron” in Greek) means a place to watch, to view, to look on, to gaze at, behold with a sense of wonder, and to contemplate place. The mask was an organic element in this art form because it is the medium per excellence for the embodiment of the Other and participates in the creation of the stage as a site of the dialogue between the Self and the Other. With this piece, the artist, re-creates an intimate space between herself, the co-performer and the audience.

I love you. I know.

Performance

Sculpture, polystyrene, plaster

2022



The connecting element between the performers' bodies is the theatre mask itself, which generates physical tension as well as mental relief through the complete immersion into the intimacy of the relationship. The abstract dialog - purely based on citations from books, films, songs and private life - provide a mean for the audience to relate to the performance through collective memories.

image 12

image 13

I love you. I know.

Performance
Sculpture, polystyrene, plaster

Duration variable - 25 × 50 × 50 cm

2022



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Piccola Natura Morta

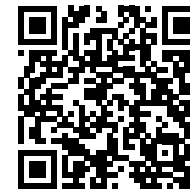
Performance and video installation

2021

The three-fold piece investigates family dynamics, identity variations, female roles, processes of integration and estrangement. This work, through fragility and instability of individual perception and construction, is articulated as a composition in three times, where ritually it reifies social and cultural forms in a procedural, analytical, destructuring dimension.

In the live performance 'Family Tree', the artist interrupts and deconstructs the continuity and persistence of the ideological and social ordering mold, outlined in the Aryan certificate belonging to the archive of her great-grandfather, dating back to the German Nazi regime of the 1930s. By eating the linearity of the control apparatus in the horizontality of family roots, she destroys while simultaneously interjecting the mapping of a sometimes oppressive parental bond, of a ferocious memory formulated in an aseptic modular procedure.

A nourishing act is transposed into an eradicating action of the permanence of the object, of its semantic shadows, of an oppressive history that



Piccola Natura Morta

Performance and video installation

2021



does not disperse, but is swallowed up and processed like poisoned food, as a mournful and violent form, exhausted, understood and alienated in the its disintegration.

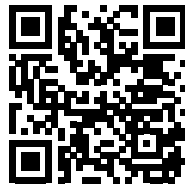
The gesture, the evidence of the written word and the procedural nature of the act constitute a symbolic system that develops beyond the story, focusing attention on the testimonial aspect entrusted to the observer, on the volitional action brought on the documentary and emotional matter, on the interrupted parental linearity, split from a specific subjectivity, elaboration of a possible break in the affective bond

that follows social inclinations.

Piccola Natura Morta

Performance and video installation

2021



In the video performance ‘Piccola Natura Morta’, the female role is analyzed in the personal, social and cultural dialectic through the act of wearing one’s own jewelry, in a continuous and incessant overlap.

The necklaces, as a dual instrument of personal affirmation and attractive and extensive exaltation associated with corporeality and the female gender, embody an objective dimension of the body exposed to the gaze.

In the hypnotic repetition of the action that accumulates jewels, the artist poses as a sediment of concomitant and coincident femininity that crosses eras, cultures, and subjugations, carrying the weight of an objectifying cliché aesthetic.

In the video, clearly inspired by Caravaggio’s painting depicting the penitent Magdalene, the still life of jewels and gems of the late sixteenth-century work is turned into the protagonist, principle and synthesis beyond vanitas, between liberation and evidence of a heavy social yoke.

Piccola Natura Morta

Performance and video installation

2021

In the video performance 'Alzati, Prendi il Tuo Letto e Va' a Casa Tua', the ivy spirals run through the mosaic frame and surround the artist's head intent on meditation. The background becomes a narrative piece wrapped in a sustained silence that traces mnemonic traces of cultural roots grafted into dimensional coordinates where the artist's body is placed in concentration.

In the revival of a recurring religious phraseology, the title reflects and ironically refers to a discriminative context of otherness to which the artist ambivalently responds with an assimilative projection of a polycultural identity and at the same time with a conscious abstraction that crosses memory, the free contemplative state, beyond the boundaries of space and time. In the imperturbable equilibrium that accompanies video performance, body and background come together in a continuity that excludes the word, which has become a physical

body, understood as

a matter of composition and integration of cultural diversity, an introjective and inclusive process of an extraneousness that is integrated into the perspective frame of an open and extensive backdrop.

In a path that unites and crosses the place, the performative act, the real space of corporeality recreated in digital reproduction and experienced in the interaction with the user, the body is the background and reflective accent of the action, raw material of symbologies, social object and cultural that the artist poses as a perceptive investigation and an entity permeable to collective, relational and identity traces.



Nicoletta Provenzano

Piccola Natura Morta

Performance and video installation

Dimensions variable - 40 min

2021

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Ephemeral City

Sculpture, 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 wo-

oden ones were erected only near places of worship. For the occasion of the visit of the Armenian King Tiridates to Rome, Nero had the whole building gilded in one day.

image 14

image 15

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Sculpture, plywood stele, triangular iron base, corner reflector (galvanic 24k gold plated steel sheet)

2021

image 16

Now the desire is to make the invisible visible, to reveal the essence of things: a simple wooden stele creates a new temporary stage for the natural phenomena of color and light.

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).

The sculpture is permanently installed at the Museo dell'Altro e dell'Altrove di Metropoliz (MAAM), Rome.

image 17

thrEe-dimensional

Ephemeral City

Sculpture, plywood stele, triangular iron base, corner reflector (galvanic 24k gold plated steel sheet)

315 × 80 × 72 cm

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Ode to the Impossibility of Eternity

Installation, polenta stirring machine made of copper and aluminium, pampas grass

2021



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

image 18

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 19

Ode to the Impossibility of Eternity

Installation, polenta stirring machine made of copper and aluminium, pampas grass

300 × 30 × 30 cm

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Galassia/Gianni

Installation, 500 candies in transparent wrappers pinned to the wall
Inkjet print on fine art paper

2021
2018

image 20

An unexpected discovery was 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, if only we could touch it to taste a little of its material, our taste buds would remember the flavor of raspberry.

image 21

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2021
2018

Based on this discovery, in 2018 the artist has convinced ice cream makers across Rome to change the name of raspberry ice cream to Galassia. This relational artwork is an attempt to question established knowledge beliefs and to preserve it in this way in collective memory.

In 2021, artist extended the piece by pinning 500 hand-made raspberry flavored candies to an immersive white wall. 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 22

image 23

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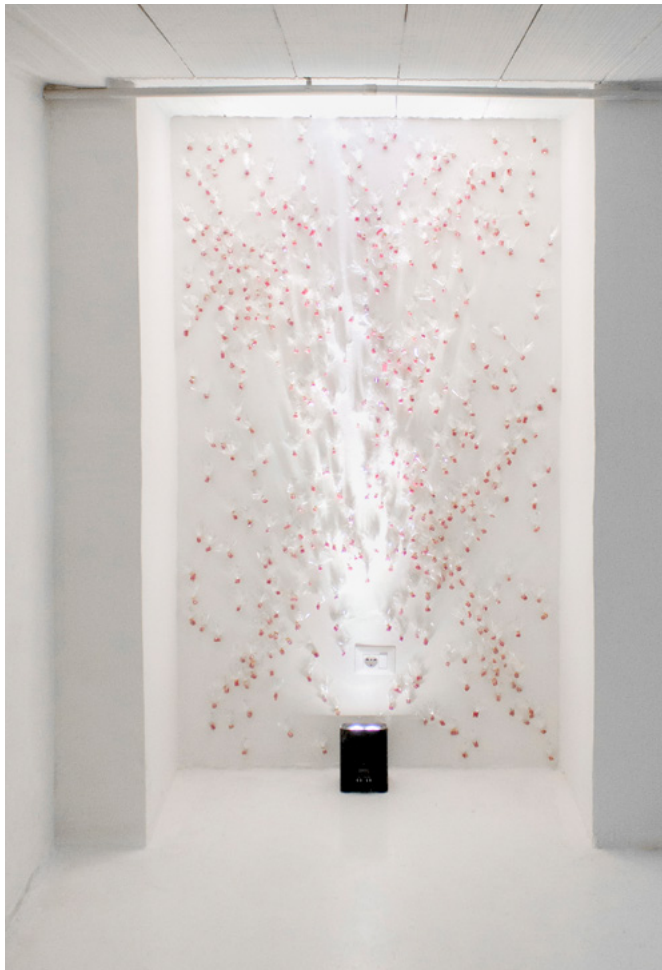
Dimensions variable - 40 x 30 cm each

2021

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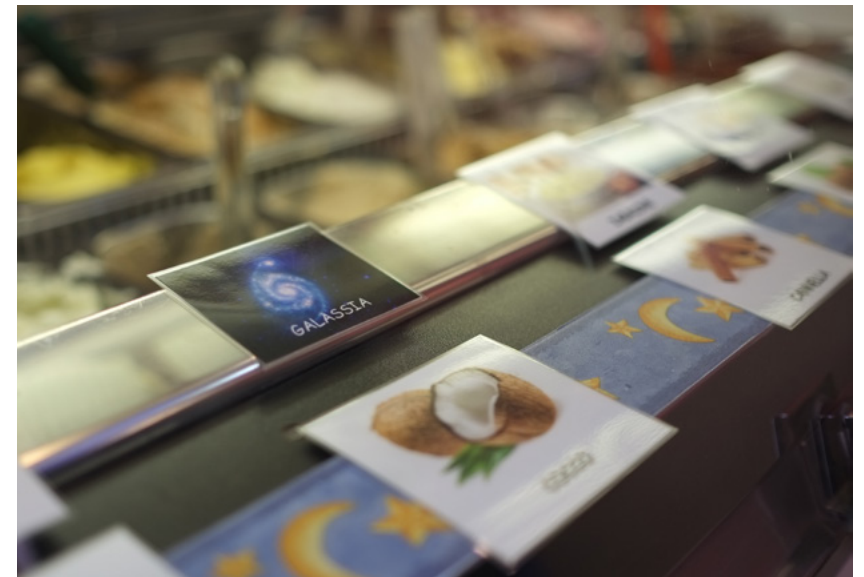
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White Out

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

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 cam-

image 24

image 25

era and transmitted and 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.

image 26

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180 x 40 x 40 cm - Video installation: dimensions/duration variable

2018



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image 27

image 28

image 29

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 × 40 × 40 cm

2018



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Reversible Reactions

Installation, copper structures with battery and heating resistors

2018

image 30

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.

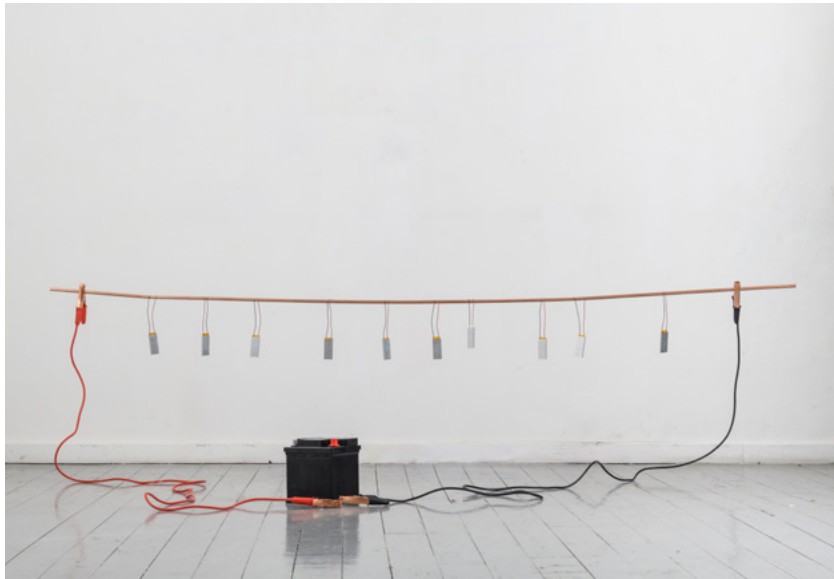
image 31

Reversible Reactions

Installation, copper structures with battery and heating resistors

50 x 250 x 60 cm

2018



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Artist

28/09/1985

Erfurt (DE)

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Via di Villa Torlonia 1, 00161 Roma (IT)

Education

2017 – 2018 / 2020 - 2022

**M.A. Fine Arts
(Sculpture)**

Rome University of Fine Arts, Rome

2017 - 2017

**Master Degree
in Sustainable
Development,
Geopolitics of
Natural Resources
and Arctic**The Italian Society for International
Organization (SIOI), Rome

2008 - 2011

M.Sc. GeoinformaticsFriedrich-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**Employment**

2018 - 2020

**Policy Officer
Environmental Observations**

European Commission (EC), Brussels

2014 - 2018

**Earth Observation
Service Coordinator**

European Space Agency (ESA), Frascati

2012 - 2014

Young Graduate

European Space Agency, Frascati

2010 - 2011

Research AssistentHelmholtz Centre for Environmental
Research (UFZ), Leipzig**Solo shows**

2022

**A curse on my years,
if I am lying!**

Maja Arte Contemporanea, Rome

2022

Città effimeraMuseo dell'Altro e dell'Altrove
(MAAM), Rome

2022

Assalt

RUFA Spac, Rome

2021

Piccola Natura Morta

RUFA Space, Rome

2018

**La Materializzazione
Dell'Incontro**

MADRAS, Rome

Group shows

2022

Accade!

Nuova pesa, Roma

2011

**Loösilungur
whispered in my ear**

RUFA Space, Rome

2010

Andrea Aquilanti**PLUS 17**

KH LAB, Rome

2021

Arteporto.**Fuori confine**Porti Imperiali di Claudio
e Traiano, Rome

2021

Piazze Romane

Piazza del Teatro di Pompeo, Rome

2021

Natura Madras

Contemporary Art Space, Rome

2018

**RUFA contest 'Sound
or Space or Time'**

RUFA Space, Rome

2018

Balance and Disorder

RUFA Space, Rome

Graphic design
Pieno

Photography
Giorgio Benni

Print
laLegatoria

Typefaces
Acumin by Robert Slimbach
Freight Pro by Joshua Darden