

KRISTYNA AND MAREK MILDE

ISCP SALON

www.mildeart.com





KRISTYNA AND MAREK MILDE

BIO

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Kristyna and Marek Milde are interdisciplinary artists working together as a collaborative tandem, based in Brooklyn, originally from Prague, Czech Republic. Their work explores cultural mechanism, conventions, and codes of the modern lifestyle while investigating its connection to the context of environment and nature. Milde's projects have a variety of forms that include interactive installations, site-interventions, and socially engaged actions.

Milde's exhibited and presented their work nationally and internationally including at MoMA Studio, Queens Museum, NURTURE art, EFA Project Space; Wave Hill Sunroom Project Space, Smack Mellon Gallery, Anna Wallace Gallery, Hudson Valley Center for Contemporary Art (HVCCA), Temple Contemporary, Space Gallery Pittsburgh, Dumbo Street Festival, Knockdown Center, Abrons Art Center, Silent Barn, DOX Center for Contemporary Art in Prague; Futura Center for Contemporary Art; Meet Factory; Karlin Studios, Galerie Calafia. They gave presentations and participated in panel discussions in venues such as Tranzitdisplay, Pratt Institute, Bohemian National Hall and Mildred's Lane.

Their work has been featured and reviewed in the New York Times, Brooklyn Rail, Flashart, Hyperallergic, Artribune, NYFA current, WG News, ArtClue, Artycok TV, and Czech National Television among others. Their work is part of private and public collections including the permanent public installation at Chateau Trebesice, Czech Republic and Manitoaga, Russell Wright Design Center, Garrison, NY. They are recipients of the International Studio and Curatorial Program (ISCP) Residency in 2017, Studio in the Park at the Queens Museum in 2016, LMCC Process Space Residency 2016 at Governors Island, A-Z West Residency in California in 2015, and Shift EFA Residency 2014 – 2015. From 2008 till 2015 they both worked at the Czech Center NY, the Czech cultural institute on the Upper East Side, where they curated and organized a wide range of international programs, events, exhibitions, and residencies. They received their MFAs from the Queens College, New York in 2007.

KRISTYNA AND MAREK MILDE

ARTIST STATEMENT

Our art practice is a continuous dialogue with people, places, and ourselves, in which we engage issues of contemporary culture, in variety of narratives and forms of the modern lifestyle. We investigate themes such as alienation of culture and nature, loss of context and states of passivity in consumerism, looking for ways, how art can address fragmentation and virtualization of life. We explore themes of identity developed through interaction with sites and places, and engage complexity of common situations, everyday rituals, and traditions, studying the integral role they play in binding together the social, natural and cultural order.

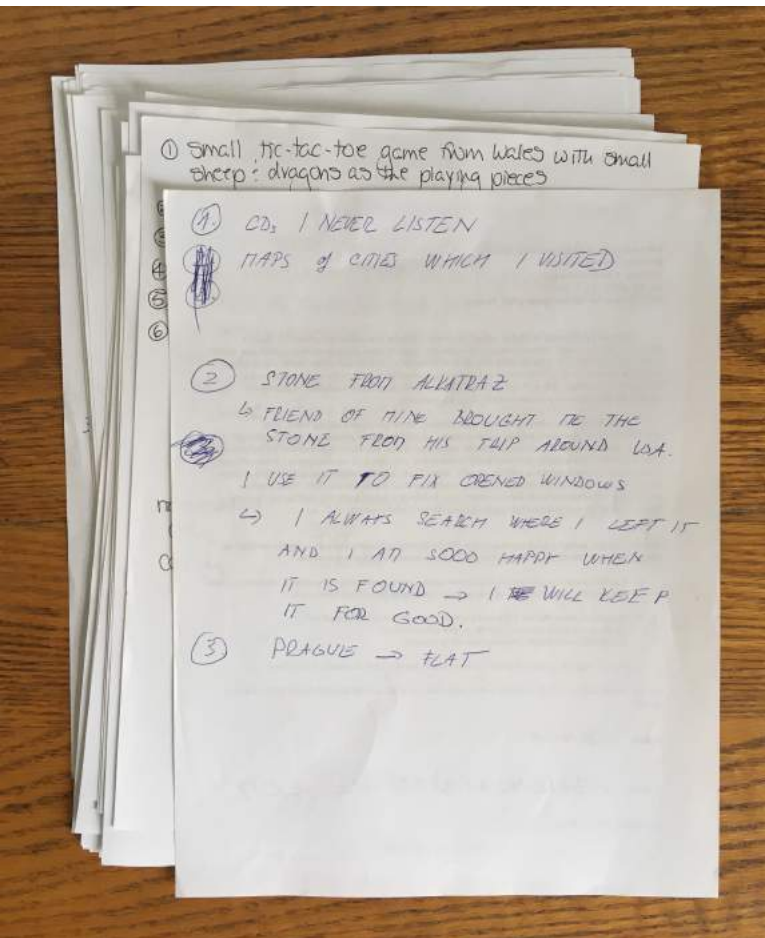
Our projects often start with questioning nature of seemingly obvious things such as food, shelter, home etc. for example: *If we are what we eat, who are we if don't know the process and origin of our food? - If a house is not a home, can the feeling of home be created through personal objects, we own and collect?* While responding to the initial questions and triggers in our personal life, our projects engage concepts of architecture, design and home, revisiting methods and domestic practices that include furnishing, decorating, cleaning, dining, gardening, and food to explore the role they play in the environmental estrangement.

In our art, we are interested in generating direct experience and activating sensitivity to nature, a vanishing skill, while promoting self-awareness and understanding one's position in the world. We often look at nature through the lens of domesticity using the culture of dwelling as a focal point to access the theme of the environment at large. We believe that the microcosm of the personal space is a great platform to engage ecology, as the home is the place people care about the most. On one hand, today's home represents an environmental bubble with distorted perspective and limits of the interior point of view, on the other it can function as a solid ground a laboratory, allowing to explore and learn sustainable management and responsibility to natural resources, while developing awareness of its far-reaching context.

Our art practice is not defined by unified formal style, but we rather employ diverse and multidisciplinary forms, materials and strategies specific to the subject matter. Our projects often take the form of site-specific installations, workshops and in-situ interventions functioning as interactive environments for exploration and experience. In our process, we study and revisit cultural phenomena, conventions and established norms, and explore possibilities for transformative action – both as symbolic gestures and constructive solutions.

Many of our projects are based on a reenactment of common situations, functioning as metaphorical models, in which we often use humor and irony as a tool. We often involve everyday situations and utilize formative process driven by naturally occurring circumstances as a strategy to shape the form of the work itself. Our methodology crystallizes from the process, which includes a collection of data and materials, researching, and engagement with specific places and social interactions. Many of our projects are developed in collaboration with the audience, in series of individual and collective participatory actions structured to allow exploration and active experience of the subject matter.

Our perspective is informed by the experience of wilderness and nature at our frequent walks, hikes, and backpacking trips. These experiences represent our parallel practice providing us with resource and inspiration to engage themes of culture and perception of limits of the interior based lifestyle. While we challenge the established comfort zones, confronting myths and cultural fantasies about the world and ourselves, we seek to recognize identity in the infinite extent of our relations. In our art practice, we are interested in seeding new memes, to bring awareness of context, fostering integrity of the self in the culture, environment, and nature.



"Home in a Home" is an ongoing research project since 2012, based on a questionnaire, where Mildes ask participants to list their nonfunctional collections and favorite object they own, which represents for them the personal layer of a home. This project started as part of Mildes workshop *Thoughts on the Living Room* at the **Museum of Modern Art** in New York in 2012. Over the last 4 years several hundreds participants from around the world responded to the project's survey, sharing the narratives of personal objects they own and collect. In 2016 the artists transformed these statements at **Hudson Valley Contemporary Art Center (HVCCA)** into a room of stories in which the words became patterns of the wallpaper, revealing the intangible layers of the fabric of a Home inside the physical space we live in.

time to read.
 and props used in
 objects connected to
 d travels. Tickets are
 difficult for me to throw
 many boxes of different
 keep them, they get mixed
 t chronologically ordered,
 ough them, they remind me
 ents from the past. It's like
 network of micro journeys.
 ent in Toronto,
 Canada.
 *
 nally from Russia
 ve travelling and
 new places. From
 e I take something
 ring like stones.
 eople might find
 ss but not for me.
 m and they remind
 places in different
 of the world.
 iginally from
 eria, Russia.
 w: Kobylisy,
 Praha 8,
 Czech
 Republic.
 *
 Pictures
 of friends.
 Writings
 of friends
 n post-its.
 duation cap.
 i magazines.
 globe from my
 bought in the US.
 ravel's a lot, he used
 venirs for me and my
 n we were kids. When
 w York, he bought me a
 bigger than a Clementine.
 my daughter" and inside is
 -girl smiling in a pink dress.
 ssingen, Stockholm, Sweden.
 *
 ments from different
 countries, Tibet,
 Morocco, Russia,
 Costa Rica,
 House in
 suburbs,
 NY
 *
 A
 pile of
 postcards
 I've carried
 with me
 everywhere for
 almost 20 years.
 My blanket/bed cover.
 A book of aikido
 (The idea is to soon start
 some aikido-practice.
 I really want to do it!
 But strangely I never can't
 find the time to do so.
 There is something I would love
 to still have with me but I lost it.
 It's a leather chain to be worn around the neck.
 My father gave it to me, when I travelled the first
 time a long way from home. He bought it in Sudan,
 where he went to visit his father, whom he has never met
 until then and didn't meet there either. It has a small
 bag on it, which is filled with sand from the Sudan
 desert. I live sometimes in Neuholn around
 Hermannplatz, Berlin, Germany.
 *
 Incense. Tapestry.
 Glass Jars. Books.
 Sheepskin rug, an unexpected
 Christmas present from my
 parents, when money was
 tight. I sleep on it and am
 happy. I live in a suburb
 outside of
 Minneapolis,
 MN
 in the
 United
 State
 *
 looking
 at my red
 wall makes me
 feel like home.
 Carpaneto, Italy
 *
 Photographs.
 Worn out shoes.
 Stuffed white tiger toy my dad
 bought it for me in Las Vegas
 when I was 7. I've slept with it every
 night since and have a collection of
 white tiger objects now. I'm a college
 student visiting Prague to study new media
 in multiple countries. We are also travelling to
 Berlin, Paris, and London in the next couple
 of weeks. I live in Maine in the United States.
 *
 Ugly dolls. Old plastic toys. Empty
 bottles. Bills. One day my friend and I
 started to play a useless game. "The one who
 collects a plastic bag full of bills wins". We never
 announced the winner, so that's why I still have them
 at home (and keep collecting). You never know, one day
 you maybe need exactly that bag full of bills. I live in a
 share together with 14 other people in a big old house
 with garden, hall and a workshops. Kromsdorf, a
 small village close to Weimar, Thuringen,
 Germany.
 *
 Lucky charm from Israel on my bedroom
 door I got during an international
 CISV experience. All the pictures,
 postcards and magazine pages I
 collected and displayed during
 the years. Before I left for
 university I decided to
 paint a wall in my
 room with red
 paint and now
 always when
 I go back,
 just
 *
 There
 are lots
 of things
 that I collected
 over time, so
 these are a few of
 them: Cup, CD
 Records, An old
 gramophone,
 Lots of small earrings.
 Pens, which don't work.
 My favorite thing in my house is
 a picture of Tutankhamen, an old
 Egyptian Pharaoh (I hope I spelled it
 correctly) on papyrus I got when I was 10.
 It hangs on the wall in my bedroom. I like the
 way the picture gives a special dimension to the
 space where I sleep. I live in an apartment
 in Belgrade, Serbia.
 *
 I have a small collection of 6 bears,
 which I collected during travels through work and
 pleasure, made from various materials such as
 metal and wood. Since I have moved recently,
 they sit in a large zip lock bag in a box. I
 have no place for them yet. They serve no
 purpose. They are, in essence, without
 a home, within my home. One bear
 is about 4cm tall and made out
 of some sort of enameled
 metal and sits on a small
 piece of rock. I purchased
 on a business trip to
 the US in a
 souvenir shop
 on top of a
 mountain
 in
 *
 Clams playing poker.
 Sculpture of Buddha.
 Painting of Asian princess.
 It is beautiful portrayal of a
 woman and contributes a tone of
 elegance to the room.
 House in Rye, New York
 *
 Wooden elephant.
 Old ripped Persian carpet.
 Piece of wood from a reconstructed Buddhist
 monastery. I used to play on it as a small child in my
 grandmothers office. It is old and dirty but it sits in my
 living room to remind me of my heritage and family.
 Apartment in Zizkov, Praha, CZ.
 *
 Painting of a mountain with a little house.
 We are not people keen on mountains,
 but this painting hangs in the living
 room for many years.
 I would have difficulties
 to leave it behind.
 It is now a family object
 bought somewhere just
 before my sister's
 birth. I live in
 France,
 near the sea.
 *
 At
 home
 I have a
 story angel
 sitting in a
 meditative pose.
 I purchased it for
 1 euro at a flea-market.
 He/she makes me calm and
 content when looking at it,
 because he/she DOES NOT fly
 although he/she has wings
 on his/her back.
 At home I first put it into a Datura-plant pot
 (Angel's trumpet) that wasn't blooming at
 that time. Later the angel's bump got
 a brown yellow patina from the soil
 but the flower started blooming again.
 Apartment in Beusheim near
 Frankfurt in Germany.
 *
 A tiny brass hourglass.
 A print of a Degas painting.
 Comics that my best friend drew
 for me when we were adolescence.
 Photographs I took when I was 17
 in a photography class. The photos
 are almost exclusively
 of places in my city.
 Seashells, a gift from my
 grandmother from
 Costa Rica.
 Apartment in
 Kelowna,
 Canada.
 *
 Collection
 of my
 boarding passes.
 (My life is a
 journey somewhere
 and then go back to plan
 another journey.) Fire
 extinguisher sign. (To
 remember high school and class-
 mates and troubles and the laughs.)
 Big daisy pillow from the 60s. (My
 mother's childhood). BAKU TAXY visit
 card (from a past working trip in Azerbaijan
 lasted 2 months!) All the staff passes. (Cause my
 work is when I feel at home. I work in production
 for Jazz festivals) My big "I love Novara Jazz" pin.
 Novara, Piedmont, Italy.
 *
 I think candles are
 but my mom scared
 so that I will n
 I have a stu
 that sit
 I have a sock mon
 friend that travel
 broke up, so now
 closet. From Pow
 *
 A mini cac
 poster of a
 that my sis
 law ga
 I we
 It d
 thou
 Apa
 D
 But
 I wo
 plant I b
 I looked
 ten or elev
 I knew imm
 one when I s
 at home. A
 I live in Paris, i
 Pictu
 A set of books m
 Will add a c



Home in a Home, 2016, installation view at the Hudson Valley Center for Contemporary Art (HVCCA), wallpaper – digital print on vinyl, molding, furniture, project's survey, 12' x 10' x 9'

Home in a Home explores the identity and significance of collectible objects important in transforming the anonymity of the white, blank boxes of architecture into a personal space identified as home. It takes the form of a furnished living room functioning as a lounge and laboratory for exploring the concepts of domesticity. The walls of the installation are covered with organic diamond-patterned wallpaper, designed by the artists, created entirely with text of stories people shared with Mildes through survey since 2012. The stories describe objects and things of symbolic value they collect and bring into their homes to personalize the space. The visitors can use the installation as a lounge to contemplate what constitutes their personal space, while further actively contribute to the project's research by completing a questionnaire about the unique non-functional objects in their homes.



Home in a Home, 2016, installation detail, Hudson Valley Center for Contemporary Art, wallpaper – digital print on vinyl, molding, furniture, project's survey, 12' x 10' x 9'

the time, and of her adventures.
a symbol of her for me, and it gives my room the
feeling that a friend is always there. I live in a
cooperative house called Lothlorien Co-op,
Berkeley, California.

Maps of cities I visited. CD's I never
listen to. Stone from Alcatraz, which a
friend of mine brought me from
his USA road trip. I use it to fix
opened windows. I always
search where I left it and
I am sooo happy when
I find it again.
I will keep it
forever.
Apartment,
Prague,
CZ.

Photos
from
Graduation.
Ticket stubs
on the fridge.
Paper Mache
head sculpture.
Mannequin legs.
Dinosaur figurines.
Collection of candles
(never been lit).
Dolls my grandmother gave me.
She is 83 and has a penchant
for 1930s -1960s molded dolls.
I told her I liked them and she gave me 3.
I have them on a ledge as you enter the
apartment. Some people are scared of them,
when they visit, saying that they look "freaky."
I like what a relic of a forgotten world they are.
Suburb of Manchester called Withington, England.
Lots of students here, quite leafy.

An origami paper crane with a poem typed
onto the paper with an old typewriter.
I gave it to my boyfriend after
he wrote me a beautiful letter.
3 wooden masks from Guatemala.
A cookie cutter in the form
of a bird hanging on a slim
string in my bedroom.
Dried lavender twigs
A Japanese mask,
Prenzlamer Berg,
Berlin,
Germany.

Glasswork from
made. Ceramic bowl from our honeymoon
Apartment in Rye, New York suburbs.

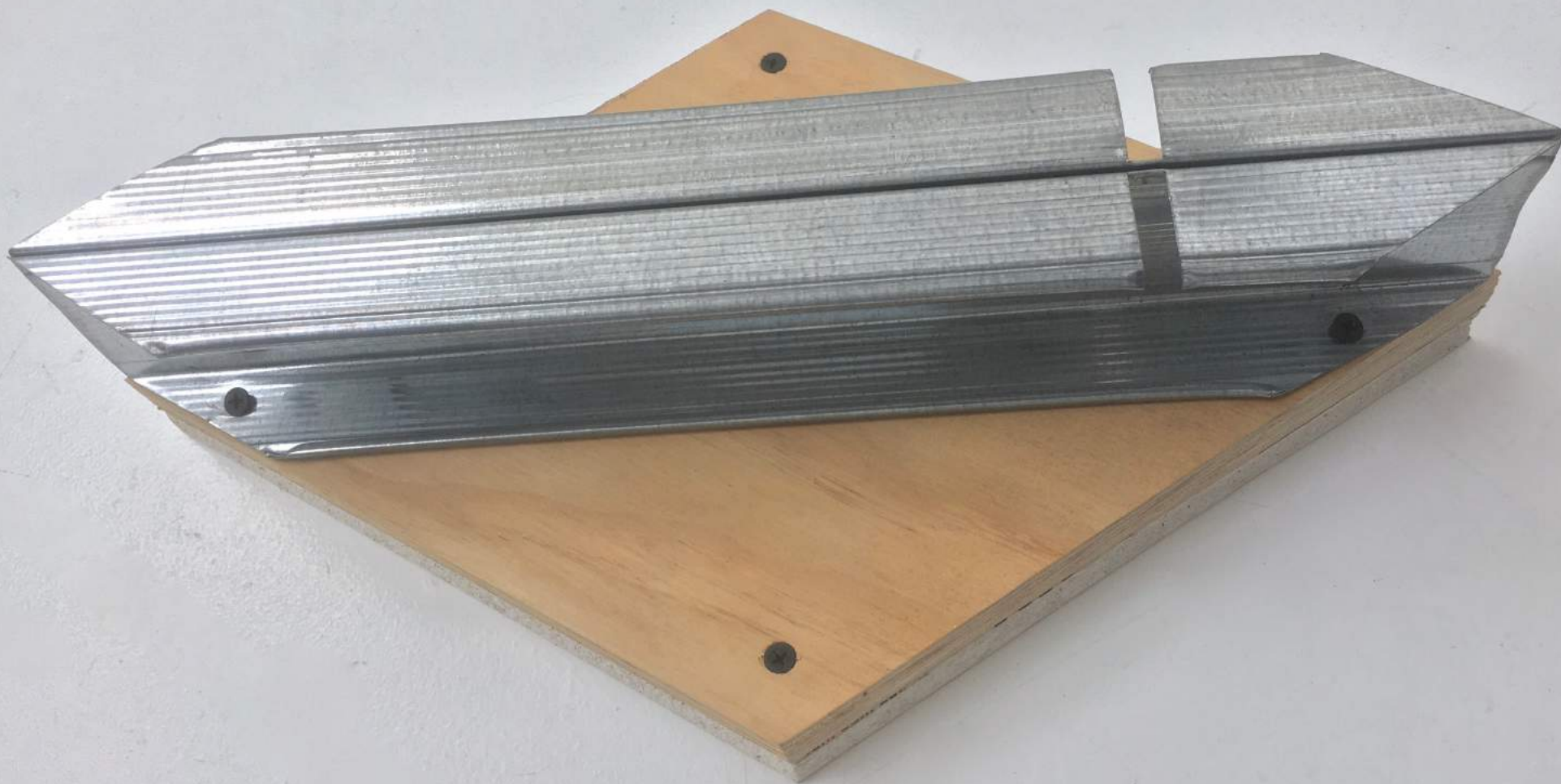
Paintings.
Sculptures.
Candlesticks.
Mezuzahs - Jewish door post.
Shell I found last summer at
Seychelles. Beside the
shell I have images of
my family.
Apartment in
Upper East
Side,
New York
USA

At
home
I have a
story angel
sitting in a
meditative pose.
I purchased it for
1 euro at a flea-market.
He/she makes me calm and
content when looking at it,
because he/she DOES NOT fly
although he/she has wings
on his/her back.
At home I first put it into a Datura-plant
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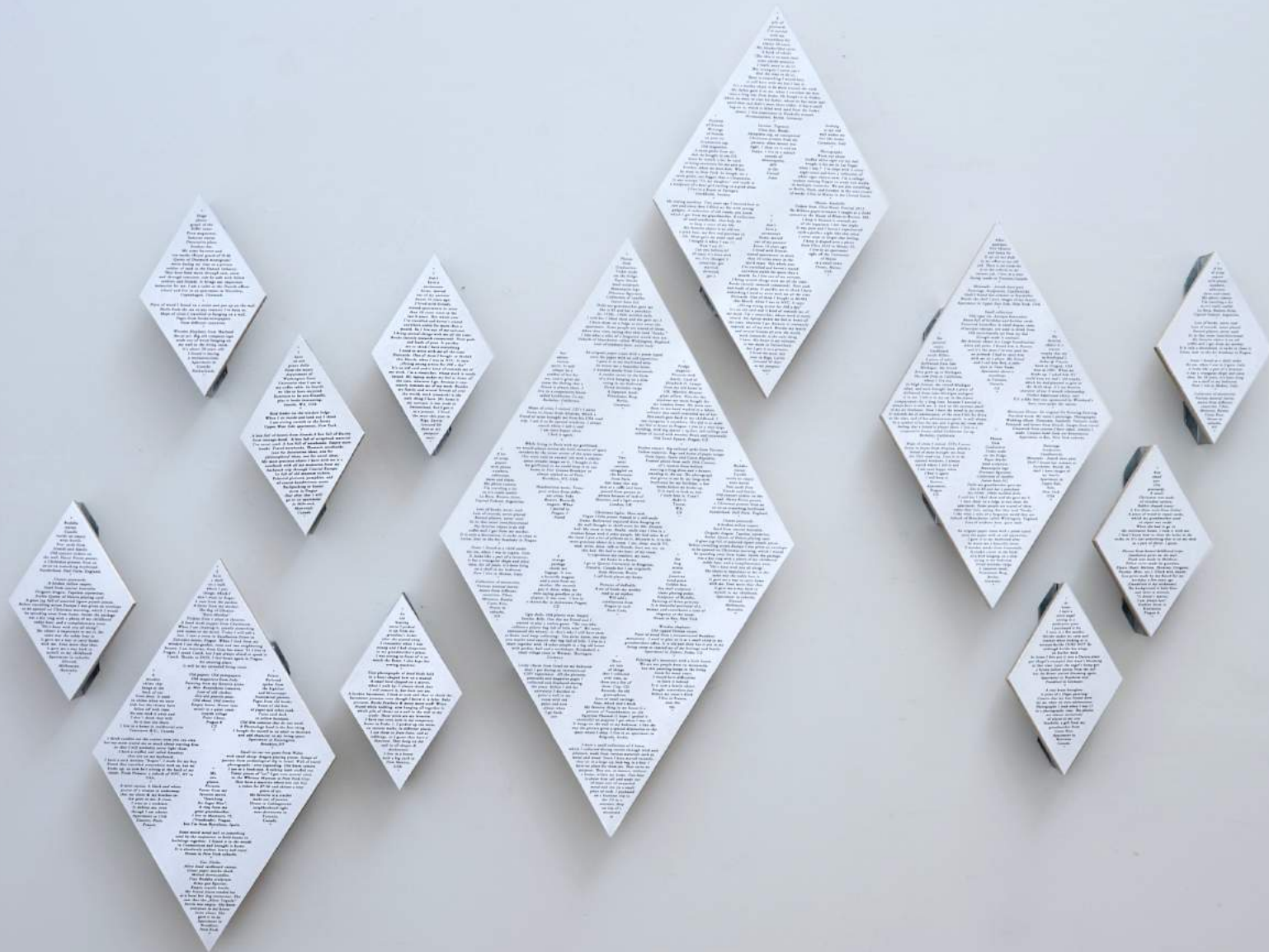
*
Red
small
pot.
Old
postcards.
A small

Christmas tree made
of reindeer antlers.
Rabbit shaped eraser.
A five-dinar note from Dubai.
A piece of wood to repair socks,
which my grandmother used
to repair our socks.
When she had to go to
the retirement home, I took it with me.
I don't know how to close the holes in the
socks, so It's just something that is on my desk
as a part of décor, I guess.

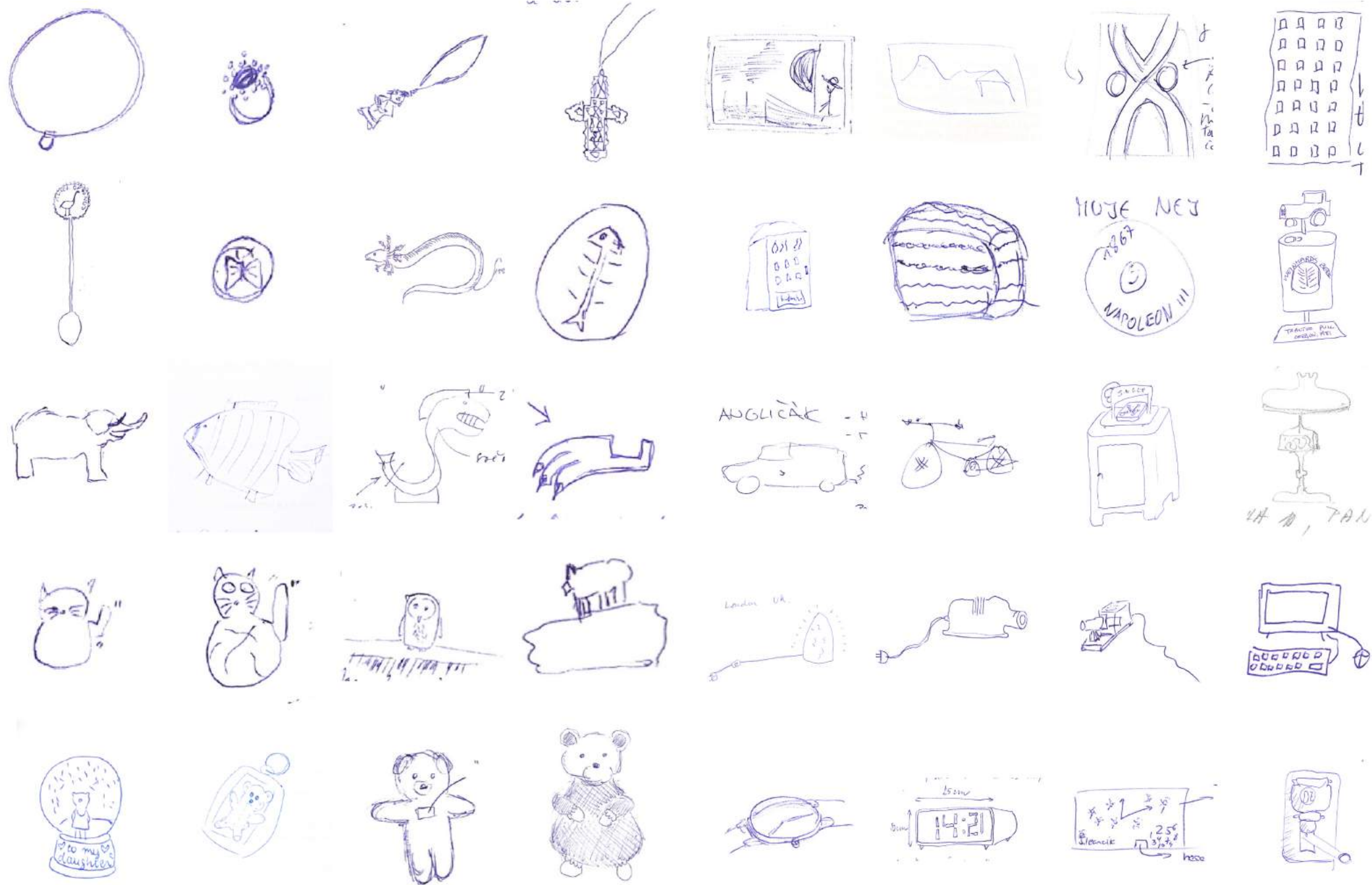
*
Photos from home/childhood/trips.
Dandelion print on the wall.
Plush toys made in Moldova.
Pillow cover made by grandma.
Plants (Basil, Melissa, Thymian, Oregano,
Parsley, Mint, etc.). Clock with dande-
lion print made by my fiancé for my
birthday a few years ago
(Dandelion is my nickname).
The background is baby blue
and there is written,
"It doesn't matter,
I am always late".
Student dorm in
Kunratice,
Prague 4.



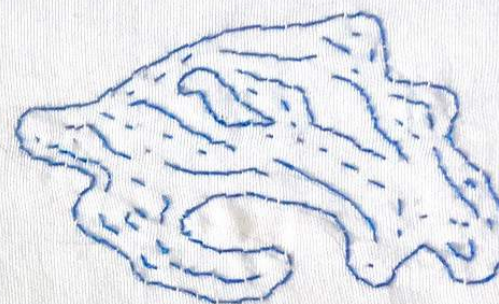
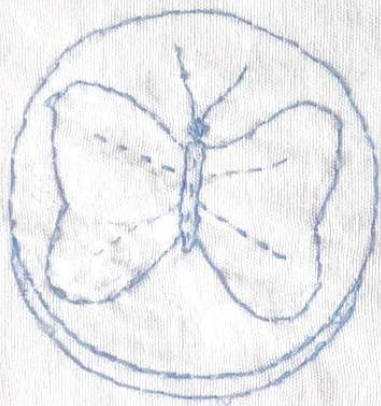
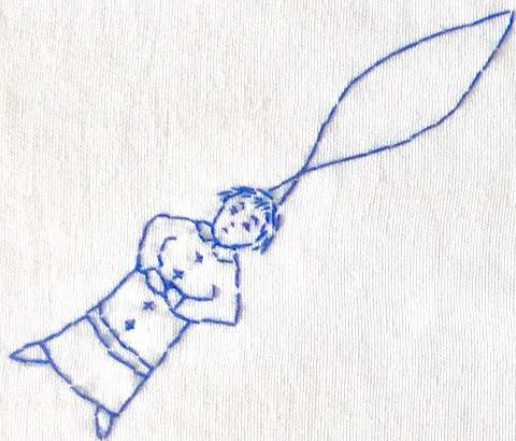
Home in a Home, 2017, detail, digital print on vinyl, drywall, metal studs



Home in a Home, 2017, installation view, digital print on vinyl, drywall, metal studs, dimensions variable



Home in a Home, 2012 – 2017, drawings from the questioner conducted by Milde about things people own and collect

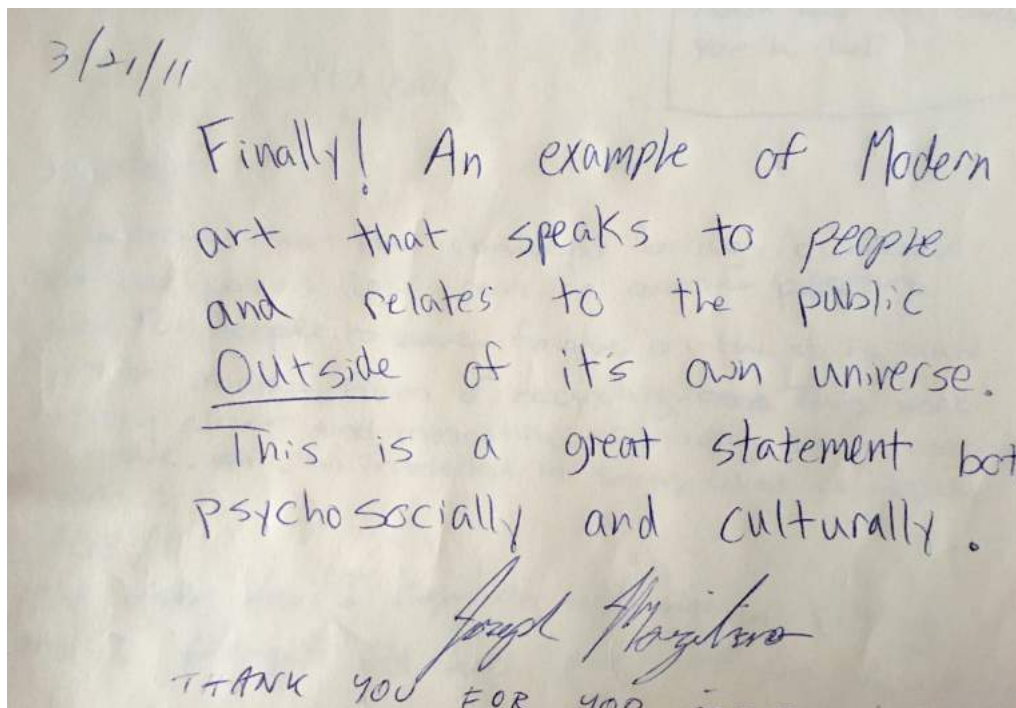


Home in a Home, work in progress (2017), detail, hand embroidered tablecloth depicting drawings of people's favorite objects from the questionnaires, 60"x 82"



Looking for a Home, 2011, site specific installation; Queens College Art Center, NYC, Exhibition Express Local

found household objects, furniture, palm plant, 7 wooden panels, map of NYC, photos, records of the finds, twine, pins; 12'x 15'x 7'; Work-in-progress installation functioning as a lounge environment designed by Milda using discarded furniture, which they found in the garbage on the streets of New York. Over a period of one month, the artists gradually developed a fully functional living environment, serving the visitors of the Queens College Library as a place to gather, rest and study. The project addresses the issue of a fast-paced cycle of consumerism and the impermanence and the interchangeability of things, where actual ownership often represents a short-lived affair before rejection. It focuses on the story of the object its live and use, while it contrasts to the constructed narratives of advertisement, it brings out its real story connecting it to specific people and their environments.



Looking for a Home, 2011, Queens College Art Center, installation views – visitors using the space as a lounge, comment from the "Guest Book"



***Looking for a Home - Catalog, 2011
Queens College Art Center, NY
Front page of the "Home" magazine, digital print on paper; 10"x 8"***

The catalog "Home" printed as part of the project, provides information about the individual found objects and their stories, utilizing the aesthetics of advertisement common in the home furnishing and decorating industry.



Homescape, installation view from the exhibition “Hills and Valleys of the Sofa Wilderness” at Sunroom Project Space Residency, Wave Hill, Bronx, 2014, 4’x3’x4’ ; 4’x3’x9’, aluminum frame, insulation material, wheels, soil, moss, grass, ferns, stones. The interactive installation *Homescape* is a lounge environment, investigating connection of domestic comforts to the context of landscape and nature. *Homescape* is a transplant of the forest intended to be used as furniture alternating between indoors and outdoors. Now on long term loan at the Russell Wright Design Center in Garrison, NY.



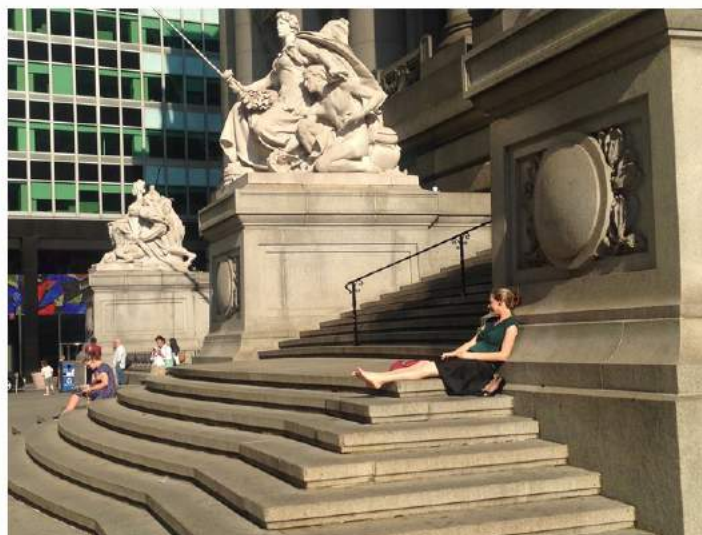
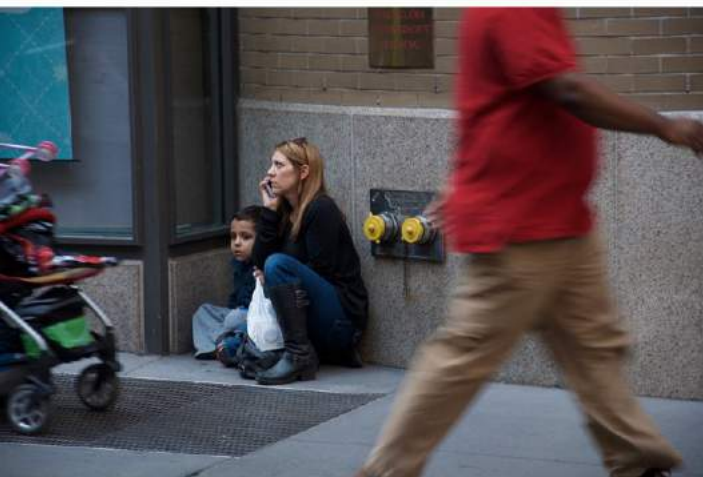
Homescape, Manitoga, Russell Wright Design Center, Garrison NY, on loan since 2014, 4'x 3'x 4' ; 4'x 3'x 9', aluminum frame, isolation material, wheels, soil, moss, grass, ferns, stones
Homescape is a lounge environment created with moss and ferns transplanted from the woods at Manitoga, NY.



Homescape, installation detail, Manitoga, Russell Wright Design Center, Garrison NY, on loan since 2014
4'x3'x4' ; 4'x3'x9', aluminum frame, isolation material, wheels, soil, moss, grass, ferns, stones



Sitings, 2016, work in progress, documentation of domestication of the public space in Lower Manhattan



Sittings, 2016, work in progress, documentation of domestication of the public space in Lower Manhattan



Sitings, 2016, work in progress, LMCC Process Space Residency Program at Governors Island, clay model for future in scale sculptural furniture, dimensions variable (cc 7"x 5"x 5)
 Based on the research and documentation of domestication of public space Mildes sculpted models in clay, which will further serve for the production of sculptural objects representing architectural fragments such as street corners and stairs made to the original scale functioning as furniture. (The figures serve as a scale reference and will not be part of the final piece.) Made from building materials such as the stone or concrete Stings will function both as a site-responsive sculpture and public lounge, amplifying the simple gesture of creating personal space, which Mildes interpret as a creative act, a powerful performative, transforming the alienated and highly defined urban environment.



À La Cart - Restaurant, wooden table, 4 plates, 4 glasses, 4 menus, two benches, black board, gardening tools, photo documentation from the process of growing food outside in the shopping carts, dimensions variable.

View from the installation at the exhibition **FOODshed: Art and Agriculture in Action** at the Smack Mellon Gallery, curated by Amy Lipton, DUMBO, Brooklyn, June – July 2014

Farm to Table restaurant "serving dishes" grown outside in the shopping carts gardens by the participants, its menu instead of prices lists number of days needed till the food can be harvested.



À la cart, installation at the Old Fulton Plaza in DUMBO, Brooklyn, May – October 2014, 6 shopping carts, soil, vegetable plants, tarp, information signs, take out menus, 10'x 5'x 4'

Participatory edible workshop experiment engaging the contextualization of the food production. Artists invited local participants to grow ingredients for their favorite recipes in the shopping carts, and then prepare the dish out of the ingredients they are able to harvest. As part of the Dumbo Street Festival 2014 and the exhibition FOODshed: Art and Agriculture in Action at the Smack Mellon Gallery, curated by Amy Lipton, where the project continued in a form of a farm to table restaurant.



À la cart, site specific installation at Old Fulton Plaza in DUMBO, Brooklyn, NYC
 May – October 2014, 6 shopping carts, soil, vegetable plants, tarp,
 Information signs, take out menus on paper.

Participatory edible workshop experiment engaging the contextualization of the food production. Artists invited local participants to try to grow ingredients for their favorite recipes in the shopping carts, and then prepare the dish out of the ingredients they are able to harvest.

As part of the Dumbo Street festival 2014 and group exhibition *FOODshed: Art and Agriculture in Action* at the Smack Mellon Gallery, curated by Amy Lipton, where the project continued in a form of a farm to table restaurant.



Gone Wild, documentation of the wild plants and weeds foraging in the postindustrial site along the Flushing River in Queens, August – October 2016



Gone Wild: Wild Flower Boutique, Flushing River/ Dyberry Creek, 2016, Studio in the Park at the Queens Museum, NYC; Wild Flower Boutique is an installation in a form of a street flower stand, which hosted public workshop on wild flower bouquet making; assortment of foraged wild flowers, vases and metal buckets, wooden display, table, florist supply



Wild Flower Boutique: Flushing River/ Dyberry Creek, 2016,, Studio in the Park at the Queens Museum

Documentation of a public event, assortment of wild flowers, vases and metal buckets, wooden display, dimensions variable

Participatory event and workshop on wild flowers and bouquet making open to the public at the Chance Ecologies Studio in the Park located at the Queens Museum. The installation had a form of a street florist stand, similar to the common flower displays that can be found on the sidewalks or subway stations in the New York City. However, the bouquets in vases and buckets were exclusively filled with wild flowers foraged by the artists. The participants were invited to utilize them to create their own wild flower bouquets and arrangements. In return the participants were asked to share an image of the bouquets once used for decorative display at home or given away as gift.



Gone Wild: Wildflower Boutique - Flushing River/ Dyberry Creek, 2016, Studio in the Park at the Queens Museum
Documentation from the workshop; participants proudly holding their finished flower bouquets.



Gone Wild: Wild Flower Boutique, 2016, Queens Museum

Photos of the bouquets made by the participants during the workshop as utilized in their festivities and home decorations. Photo credit: workshop participants



Gone Wild: Sweet Sixteen, 2016, documentation of in-situ intervention, Flushing Meadow Park, Queens, NYC

In the series of actions and intervention Mildes give individuals and communities wild flower bouquets to adopt them in festivities and rituals such as weddings, birthdays etc.



Gone Wild, 2016, installation view from the exhibition Chance Ecologies: Queens at the Queens Museum of Art, NYC; weekly foraged local wild flowers, vase, table, molding, framed photographs documenting actions and interventions, in which the artists offered wild flower bouquets to individuals for their celebrations and rituals; photo album documenting residency research and the public workshop "Gone Wild: Wild Flower Boutique, Flushing River/ Dyberry Creek", 2016, 8' x 8' x 3'



***Plantarium – Garden for Weeds, Bees and Teas**, a developing site-specific project at Mildred's Lane, 2017
wild flower meadow designed with transplanted uncultivated local plants and weeds*

Plantarium
Garden for Weeds, Bees and Teas
Mildred's Lane



Plantarium – Garden for Weeds, Bees and Teas, drawing on paper, a developing site-specific project at Mildred's Lane, 2017
wild flower meadow designed with transplanted uncultivated local plants and weeds



Plantarium – Garden for Weeds, Bees and Teas, Mildred's Lane, a developing site-specific project, 2017 - wild flower meadow designed with 14 different transplanted uncultivated local plants and weeds



*Plantarium – Garden for Weeds, Bees and Teas, details, a developing site-specific project at Mildred's Lane, 2017
wild flower meadow designed with transplanted uncultivated local plants and weeds*



***Plantarium – Garden for Weeds, Bees and Teas, a developing site-specific project at Mildred's Lane, 2017
wild flower meadow designed with transplanted uncultivated local plants and weeds***

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