

A sculpture titled 'Selected Works 2011-2016' by Kristyna and Marek Milde. It is a complex, three-dimensional arrangement of found objects. At the top, a bright pink umbrella is mounted on a vertical metal rod. Below it, a stack of books is supported by a metal ladder-like structure. A blue tarp is draped over some of the books. A wooden sign with the word 'ART' is attached to the structure. In the foreground, a metal wire basket contains more books and a yellow caution tape. A black plastic bag is also visible. The entire sculpture is set against a plain, light-colored background.

KRISTYNA AND MAREK MILDE

SELECTED WORKS 2011 - 2016

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 Pittsburg, Dumbo Street Festival, Knockdown Center, Abrons Art Center, Silent Barn, DOX Center for Contemporary Art; 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 Manitoga, Russell Wright Design Center, Garrison, NY. They are recipients of the Shift EFA Residency 2014 – 2015 and the Studio in the Park at the Queens Museum in 2016 and have been awarded the LMCC Process Space Residency 2016 at Governors Island and the A-Z West Residency in California in 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.



Things we discuss while drinking coffee:



ideology

myths

culture

public space

nature

home

environment

urbanism

research

relations

architecture

domesticity

rituals

ecology

consumerism

design

coffee

walks

branding

furnishing

identity

social engagement

food

installations

decorating

gardening

specificity

alienation

repurposing

collections

cats

dirt

metaphor

symbolism

irony

humor

interaction

détournement



Exchange Library, 2016

***Bruce High Quality University, Industry City, Brooklyn
Installation view, books, garbage bins, shopping cart,
household objects, shopping bags, cardboard boxes,
tape, library signs and umbrella, 5'x 6'x 9'***

The Exchange Library installation takes a form of an interactive mobile library made out of a supermarket shopping cart with various containers attached to its main structure. It functions to store and organize books into collections and genres. The project is open to interaction and offers the participants to take books and or donate new inventory (Library rules apply). The system of categorization is inspired by the aesthetic and logic used by the garbage scavengers and homeless people, who often build elaborate storage and organization systems on their carts to resource variety of valuable objects from the trash on the streets, including books. The project follows the narrative of the life of the books, in which knowledge, ideas and culture undergo similar destiny of the stuff spinning in the consumerist cycle.



***Exchange Library, 2016
Bruce High Quality University,
Industry City, Brooklyn, installation view
interactive mobile library with books,
garbage bins, shopping cart, household
objects, shopping bags, cardboard boxes,
chair table and lamp, umbrella, library
circulation notebook, 6'x 7'x 9'***



***New York Exchange Library, 2013, installation view from the exhibition "Activate New York" at Abrons Art Center, NYC, curated by Kristian Namack
books, garbage bins, table, chair, toys and various household objects, shopping cart, shopping bags, cardboard boxes, bookcases, library circulations notebook; 25'x 12'x 8'***

The installation functions as a public Library, where books can be borrowed, taken, exchanged or found in the garbage pile and in the shopping cart. It mimics the New York City street situations, where books are often discarded along with other trash and household objects. In the shopping cart books are categorized into collections and genres, as it would be by a librarian or nerdy street garbage scavenger. The project is a situation open to interaction and offers the participants the possibility to take books or donate new inventory (Library rules apply). The visitors may also take a role of the librarian by looking for new books and genres in the garbage pile and creating new sections in the mobile shopping cart library. The project follows the narrative of the life of the books, in which knowledge, ideas and culture undergo similar destiny of the stuff spinning in the consumerist cycle.



Exchange Library, installation views, Bruce High Quality University in Brooklyn, NYC, 2016 (left) Abrons Art Center, NYC, 2013 (right) interactive mobile library with books, garbage bins, shopping cart, household objects, shopping bags, cardboard boxes



Exchange Library, 2015

installation view at the Temple Contemporary, Philadelphia, PA
interactive mobile library with books, garbage bins, shopping
cart, household objects, shopping bags, cardboard boxes, and
umbrella, 5'x 6'x 9'

The Exchange Library installation takes a form of a movable library made out of a supermarket shopping cart with various containers attached to its main structure that function to store and organize books into collections and genres. The project is a situation open to interaction and offers the participants the possibility to take books and or donate new inventory (Library rules apply). The system of categorization is inspired by the esthetic and logic used by the garbage scavengers and homeless people, who often build elaborate storage and organization systems on their carts to resource variety of valuable objects from the trash on the streets, including books. The project follows the narrative of the life of the books, in which knowledge, ideas and culture undergoes similar destiny of the stuff spinning in the consumerist cycle.



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 Mildes 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.



3/21/11

Finally! An example of Modern art that speaks to people and relates to the public Outside of it's own universe. This is a great statement both psychosocially and culturally.

THANK YOU FOR YOUR
Joseph Magliaro



3/23/11

This is pretty cool.

moron that likes couch:
 You a fool

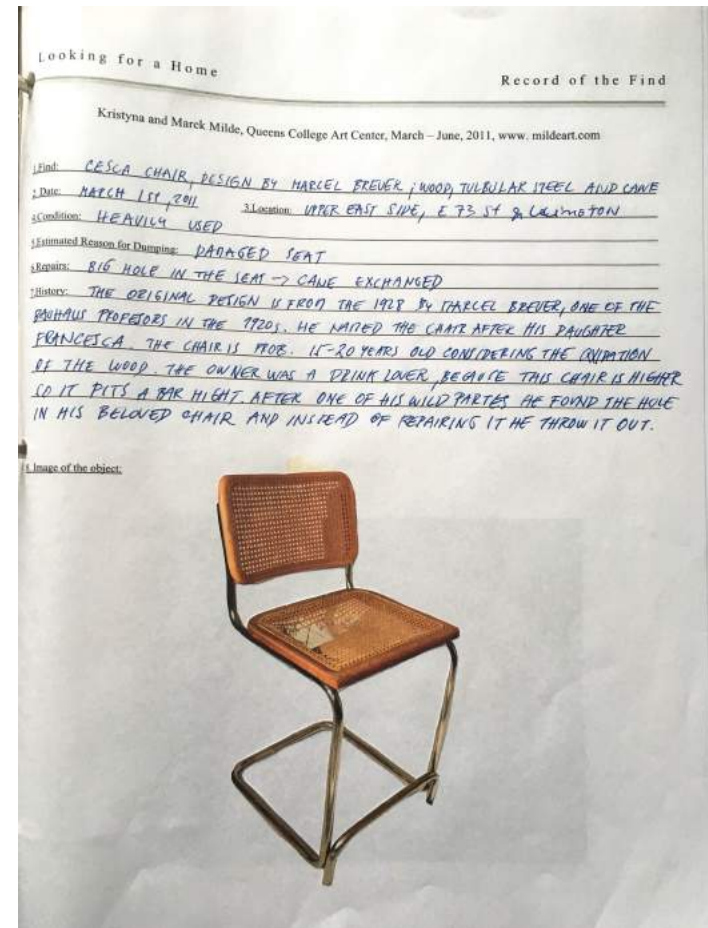
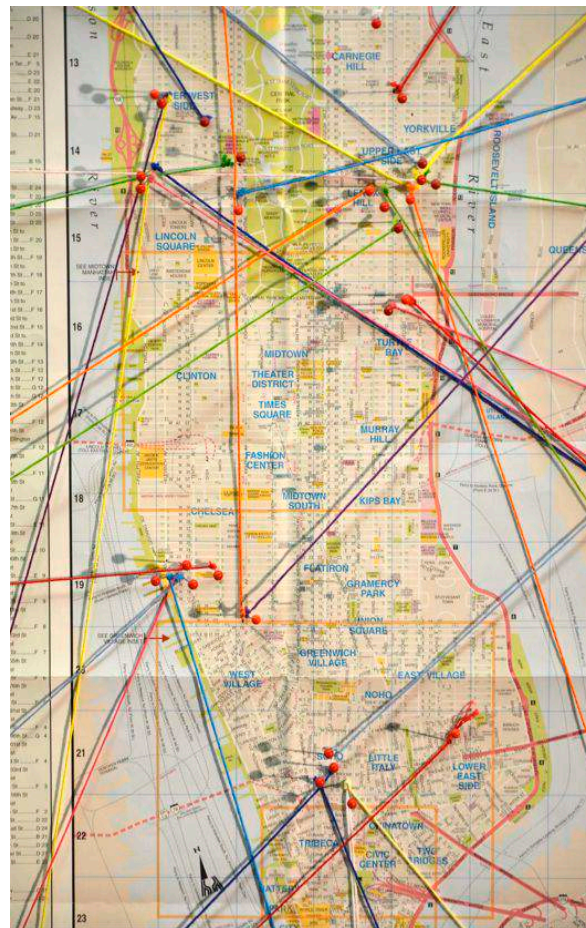
3/23/11.

I believe that the concept brings awareness that one persons loss can be another ~~person's~~ gain. for people to leave furniture on the st. is and can be another form of recycling. ~~and~~ This work is very clever and interesting, especially bc it continues to evolve. ~~and~~ I'm interested in seeing what is installed next. :-)

3/23/11

The other day I saw an old woman sitting and I thought she was part of the furniture.

Looking for a Home, 2011, Queens College Art Center, installation views, comments from the "Guest Book"

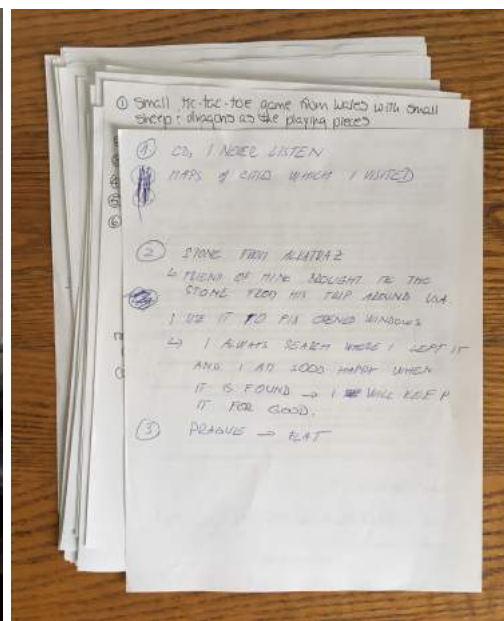
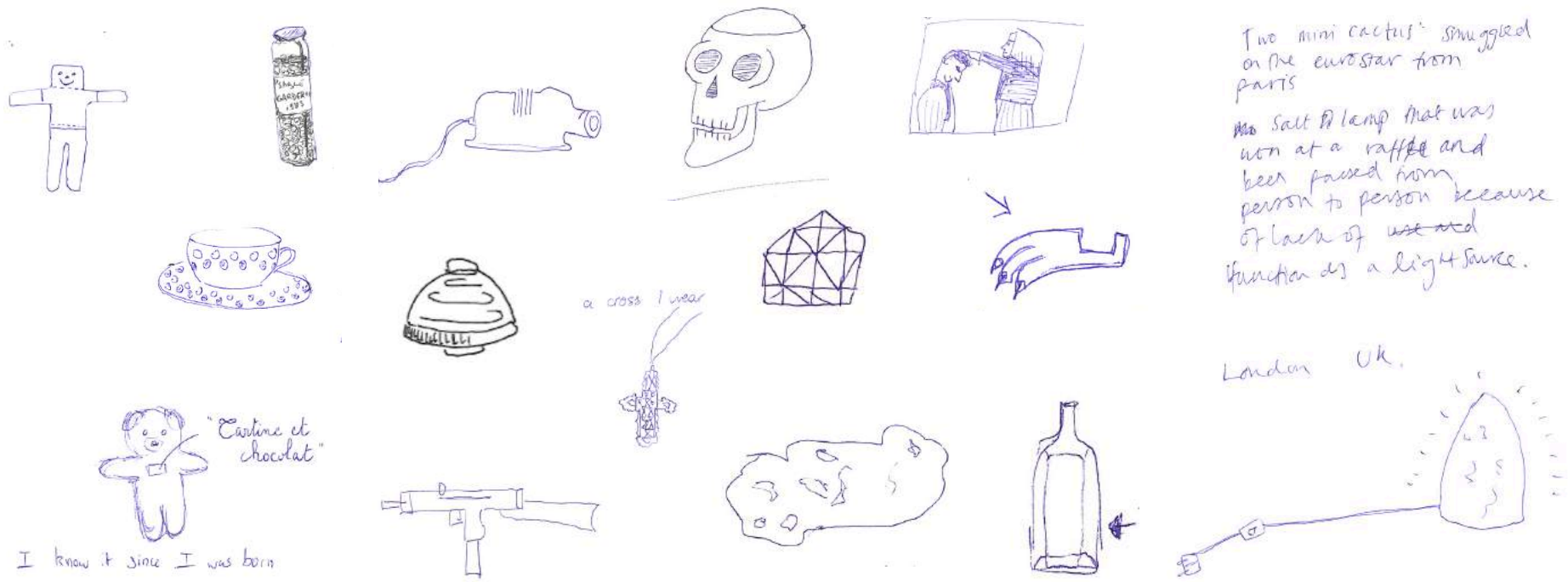


Looking for a Home – Map of the Finds, 2011, Queens College Art Center, NYC, wooden panel, map of Manhattan, photos of found objects, red pins, colored twines, 4'x 7'x 1'
 Diagram showing the various locations of the individual finds displayed on the outside wall of the installation enclosure. Photograph of each of the objects is placed around the map of Manhattan and is connected by a colored cotton twine to its finding place. The individual stories of the objects are documented in the "Records of the Finds", describing the location, condition, and probable reason for its disposal, and history.



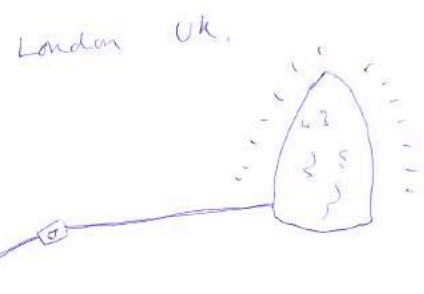
Looking for a Home - Catalog, 2011
Queens College Art Center, NY
Front page of the "Home" magazine, digital print on paper; 10"x 8"

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.



Two mini cactus: smuggled on the eurostar from PARIS

The Salt Lamp that was won at a raffle and been passed from person to person because of lack of use and function as a light source.



Posters.
Dried flowers.
Empty jars.
Dead rosemary plant. Various rocks and stones.
Rabbit clock (broken).
Altar of religious objects.
Writings on the wall made by friends. Old scrap of paper with notes from my friends and family.
Apartment in Manhattan, New York

My favorite object is a ceramic tank that was used to make a winter sour cabbage. Every year in November my grandpa used to buy 300 kg of Napa to make it. It usually sits by the entrance of my apartment. It was a very common object before 1995 in Northern China. The tank has been lost after his death. We never had the homemade winter cabbage again. More fresh vegetables can be transported to the Northern part of China now so less and less people eat sour cabbage as everyday food in the winter. Whenever I eat sour cabbage in a restaurant, I would recall my grandfather. My hometown is in Dalian, Liaoning, People's Republic of China.

“Home in a Home” is an ongoing research project since 2012, based on a questionnaire, in which Milde ask participants to list their favorite nonfunctional objects they own and collect, such as souvenirs and various memorabilia that help in creating a feeling of home. This project started as part of Milde’s workshop **Thoughts on the Living Room at the **Museum of Modern Art** in New York in 2012. Over the last 4 years, several hundred participants from around the world, responded to the project’s survey, sharing the narratives of significant personal objects. In 2016 the artists transformed these statements at **Hudson Valley Center for Contemporary Art (HVCCA)** into a room of stories in which the words became patterns of the wallpaper, representing the intangible layer of the fabric of a Home inside the physical space we live in.**

time to read. and props used in objects connected to travels. Tickets are difficult for me to throw away, they get mixed up chronologically ordered, though them, they remind me of the past. It's like a network of micro journeys. I live in Toronto, Canada.

usually from Russia when we travelling and new places. From time I take something like stones, people might find it but not for me. I live in different places in different parts of the world. Originally from Russia. I live in Kobylisy, Praha 8, Czech Republic.

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

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 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.

I think candles are but my mom scared so that I will put them so that I will put them I have a student that sits that sits I have a sock monkey friend that travelled broke up, so now in my closet. From Power

Pictures of friends. Writings of friends in post-its. A graduation cap. A globe from my bought in the US. Travels a lot, he used to come to us whenever we were kids. When he was in New York, he bought me a bigger than a Clementine. "My daughter" and inside is a girl smiling in a pink dress. I live in Gussingen, Stockholm, Sweden.

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.

Apartment in suburbs, Elwood, Melbourne, Australia.

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.

Apartment in Toronto, Canada.

Apartment in suburbs, Elwood, Melbourne, Australia.

Apartment in Beusheim near Frankfurt in Germany.

Apartment in Kelowna, Canada.

Apartment in Piedmont, Italy.

I live in Paris, France.

I 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.

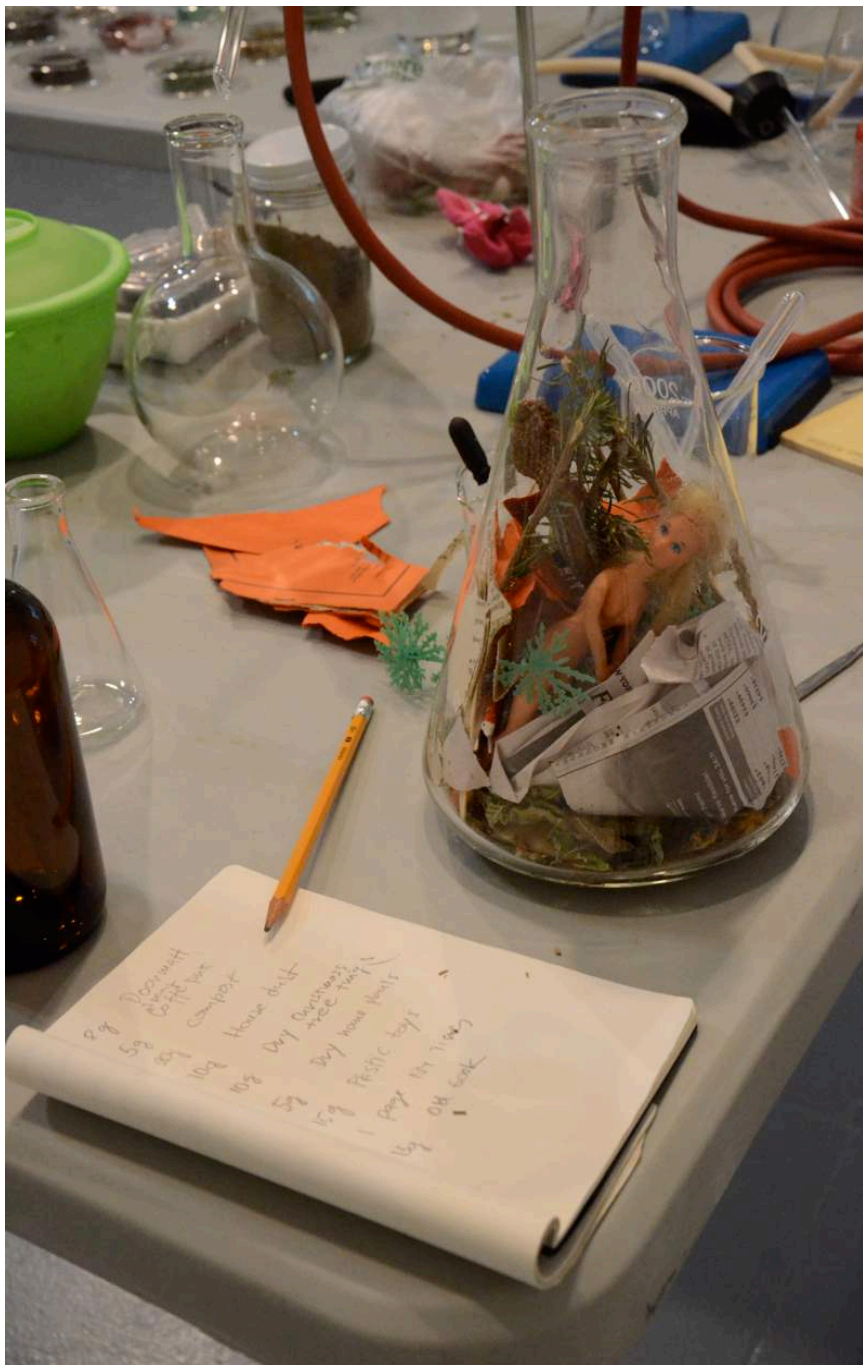


*Home in a Home, 2016, installation view at the Hudson Valley Center for Contemporary Art
wallpaper – digital print on vinyl, molding, furniture, project's survey, 12' x 10' x 9'*



Cabinet of Smells, 2015, installation view from the group exhibition Double Visions at the EFA Project Space, NYC, tables, distillation equipment, laboratory glass, lab tools, perfume bottles, collection of household objects such as old books, toys, food scraps, debris, old door mat, perfume and cleaning bottles solutions on glass shelves, 8'x 8'x 5'

Interactive installation exploring the idea of "What is the smell of a home?" The project is functioning as a scent laboratory to distil various household objects such as old books, toys, plants, socks, debris, etc. to produce a perfume that will represent inclusively its origin and identity of a place, the smell of a home. Cabinet of Smells engages relationship to smells inherent to our daily surroundings that encompass our bodies, homes, and living environments. The project examines the boundaries between natural and artificial, aroma and odor, and the cultural norms that define the pleasant, odd and acceptable. While the perfume industry attempts to construct fictional scent identity masking the actual aromatic context, the Cabinet of Smells engages to revisit the idea, seeking what actually the real smell of a home is.



Cabinet of Smells, 2015, photos from the public workshop "Scent Laboratory" at the EFA Project Space, NYC; tables, distillation equipment, laboratory glass, lab tools, perfume bottles, collection of household objects such as old books, toys, food scraps, debris, old door mat, perfume and cleaning bottles solutions on glass shelves, 8'x 8'x 5' "Scent Laboratory" workshop participants were asked to bring items of choice from their household that have a particular scent unique to their home such as books, toys, food, cleaners, cloth, etc. During the workshop Mildes combined fragments of these ca 30 different objects to distil a perfume inclusively representing its origin and identity, the real smell of a New York Home. In exchange the participants were able to take samples of the "Eue de Parfume Home, New York 2015" and use it as their signature perfume.



Cabinet of Smells, 2015
EFA Project Space, NYC, Installation view
from the exhibition Double Visions,
perfume, and cleaning bottles solutions,
glass shelves, dimension variable

The assortments of perfumes and household cleaning detergents represents the artificially constructed landscape of smells. The stoppers on the bottles were interchanged to represent the blurred boundaries between these product categories, which often use the same ingredients, differentiating only in the use of the branding and marketing.



Natural Cleaners, 2015, still from two-channel video, 6:50 min

Natural Cleaners is a video documenting series of performances made in various natural environments, such as forest, river bank etc., in which Mildes engage in the activity of cleaning nature such as trees, stones, grass as if it would be a dwelling – a home. The act of cleaning normally reserved for the realm of domesticity is taken from its regular context and misplaced to the nature to be investigated as basic gesture of claiming and controlling space. While, the cleaning of the wilderness becomes an act of absurd intervention, force disturbing natural order, at the same time the project confronts the fundamental nature of the culture of dwelling built on principles of elimination, removal and erasing of traces.



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'



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

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



Gone Wild: Interventions, 2016, documentation of in-situ intervention, NYC, Prague

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



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



***Gone Wild: Wild Flower Boutique,
Flushing River/ Dyberry Creek, 2016,
Studio in the Park, Queens Museum
documentation of a public workshop, assortment of wild
flowers, vases and metal buckets, wooden display, florist
supply, dimensions variable***

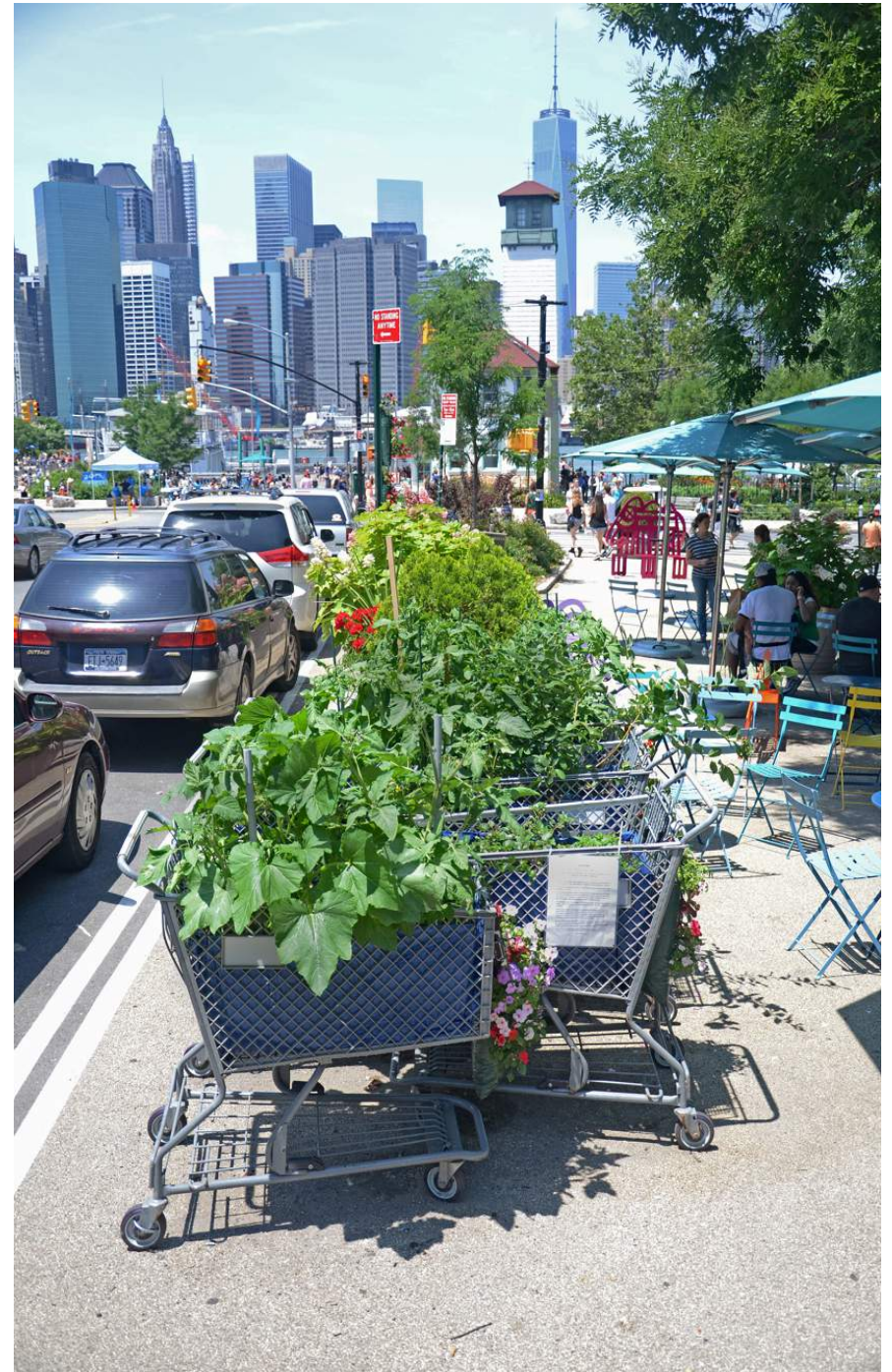
Participatory event and workshop on wild flowers and decorative bouquet making at the Studio in the Park Residency organized as part of the Chance Ecologies at the Queens Museum. The installation in a form of a street florist stand included bouquets in vases and buckets of wild flowers foraged by the artists. The participants were invited to utilize these flowers to create their own wild flower bouquets and arrangements. In return, they were asked to share an image of the bouquets once used for decorative display at home or given away as gift.





Gone Wild: Wild Flower Boutique, 2016, Queens Museum

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




À la Cart, site specific installation at Old Fulton Plaza in DUMBO, Brooklyn, NYC, May – October 2014; 6 shopping carts, soil, vegetable plants, tarp, printed take out menus.
This participatory workshop experiment engages the contextualization of the food production, where Mildes invited group of local participants to grow ingredients for their favorite recipes. Each individual adopted a supermarket shopping cart, transformed into a small garden, which they regularly tended and finally prepared a dish for a communal dinner made with the harvested vegetables. Presented as part of the Dumbo Street festival 2014 and off-site project of the exhibition FOODshed: Art and Agriculture in Action at the Smack Mellon Gallery, curated by Amy Lipton



À La Cart, May – October 2014, public art project, Old Fulton Plaza in DUMBO, Brooklyn, NYC - Installation view of the shopping cart garden (top left); Detail of the harvested vegetables (bottom left); Installation view of the farm to table restaurant at Smack Mellon Gallery in Dumbo (top right); Take out A La Cart Menu (bottom right)

ALA CART



"If we are what we eat, who are we if we don't know the origin and the context of the production of our food?"

GUIDELINES

- 1) Choose your favorite dish.
- 2) Write down the recipe + ingredients.
- 3) List the veggies you can grow yourself.
- 4) Grow from seeds or seedlings in the shopping carts.
- 5) Take notes about the process.
- 6) Water regularly and check up.
- 7) Harvest & prepare the dish.
- 8) Enjoy and share the experience!

EAT and DRINK

APPETIZERS AND SALADS

- Tri Colore Salad 60 Days
- Mozzarella Caprese 75 Days
- Baquette A La Pesto 50 Days
- Roasted Summer Squash Seeds 60 Days
- Kale Salad 55 Days

SOUP:
Moring, Tomato, Basil

ENTREES:

- Ratatouille Niçoise 120 Days
- Roasted Summer Squash 60 Days
- Shrimp Diablo Pasta 75 Days

DESSERTS

- Prosecco Alla Rose 60 Days
- Domata 75 Days
- Basil Lemonade 40 Days
- Tikvarnik 60 Days
- Lavender Basil Scones 60 Days



À La Cart - Restaurant, exhibition FOODshed: Art and Agriculture in Action, Smack Mellon Gallery, curated by Amy Lipton, DUMBO, Brooklyn, June – July 2014; wooden table, 4 plates, 4 glasses, 4 menus, two benches, blackboard, gardening tools, project photo documentation, dimensions variable. Installation in a form of a farm to table restaurant offers a menu of dishes grown by the project participants in the shopping cart garden located outside of the gallery. The menu instead of prices lists number of days needed till the food can be harvested.



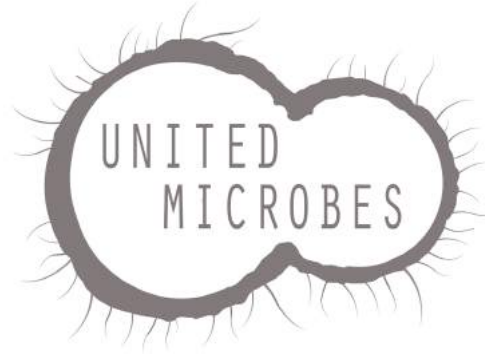
Sweat & Blood

Salt over Gold, 2015, detail of a "Sweat & Blood" logo designed for the step and repeat wall



Salt over Gold, 2015, view from the exhibition FoodShed: Art and Agriculture in Action curated by Amy Lipton, CR10, by Hudson, NY; step and repeat wall - digital print on vinyl, red carpet, bronze stanchions, 8'x 10'x 4'; Salt over Gold is a tribute to overlooked elements of a farming process addressing the alienation of the natural resources in our food system. While confronting concepts of corporate branding, the project explores the unglamorous but essential, agricultural components of food production, not listed on the ingredients or nutritious fact chart label. It adopts the aesthetic and language of an official corporate V.I.P. celebrity entrance with a step and repeat wall, normally featuring the names and logos of the event sponsors to recognize their role at the occasion. However, in Salt over Gold the logos are specially designed to recall the inconspicuous but essential elements of the food production, a metaphor representing the “real sponsors” of the “event of life”. For the project, Milde interviewed local farmers, asking them about the key elements in the process of farming, which the consumer won't see. The talks generated 22 key components, which the artists transformed into unique corporate logos. Salt over Gold is interactive and can be entered via red carpet, where visitors may take pictures in front of the media wall.

Sweat & Blood



Salt over Gold, 2015, detail of the logos from the step and repeat wall



Salt over Gold, 2015, video still, 2:35 min, Documentation of a photo shoot during the opening of the exhibition FoodShed: Art and Agriculture in Action at CR10, where Mildes performed as paparazzi, taking pictures of the visitors with the media wall backdrop.



“Igeology”, ongoing since 2012, hand embroidered plastic shopping bags, silk, cc 12” x 22” x 4” each

The name of the project combines the words ideology and “igelit”; the Czech name for soft PVC plastic. Igeology is an ongoing project engaging messages of corporate branding and slogans printed on the plastic shopping bags. In the project Mildes use hand embroidery to enhance selected portions and fragments of the original printed text as a détournement strategy to derail and hijack persuasive narratives of marketing. Igeology plays with meaning reversing and changing its direction, pointing to the subversive psychology of advertisement.



PopCorn Rock, 2016

Permanent site specific installation, New Jerusalem, PA

Exhibition Exquisite Corpus: The Maize

Petroglyphs carved in stone

45"x 100"x 80"

PopCorn Rock is a site-specific installation located at an old corn farm in rural Pennsylvania. The project explores the cultural narratives and significance of our most prevalent staple food, corn. It consists of a granite boulder, which the artists carved with petroglyphs depicting various images from the contemporary story of corn such as popcorn and a snake-like figure representing a molecular structure of high fructose corn syrup. By using the technique of ancient rock art the artists confront and reconnect the complexity of the corn historical past with its current narratives. Flyer documenting the project and this new "heritage site" mimics the form of a national park visitors services.



PopCorn Rock, 2016
Permanent site specific installation, New Jerusalem, PA
Exhibition Exquisite Corpus: The Maize
Petroglyphs carved in stone
45"x 100"x 80"

Rock art depicting a comic book like interpretations of corn consumption rituals such as watching TV, drinking soda and shopping (bottom) and a old Navajo Indians corn petroglyph appearing on an iPhone screen (top).



***PopCorn Rock, 2016
New Jerusalem, PA
Permanent site specific installation,
Exhibition Exquisite Corpus: The Maize
Petroglyphs carved in stone
Detail depicting a person indulging in a
contemporary ritual of consuming corn
by watching TV, drinking soda and eating
popcorn, 45"x 100"x 80"***



In-Tree-Net, 2011

***Site-specific installation, exhibition "Green"
Gallery Califia, Horazdovice, Czech Republic
tree trunks, plumbing hardware, 15' x 3' x 6"***

In-Tree-Net, 2013

***site-specific installation, solo exhibition
"Domaci Krajiny" at Karlin Studios, Czech Republic
tree trunks, and branches, plumbing hardware
45' x 10' x 6"***

In-Tree-Net engages the dilemma between systems of nature and architectural structures. *In-Tree-Net* is an installation made out of trees and branches mounted on the walls to resemble pipes and wires of engineering systems. The project represents the inherent connection of the cultural space to nature, pointing to the environmental dependency of the seemingly independent interior environment.

The project evolved as series of sculptural interventions responding to architecture and its isolating effects. It has been developed site-specifically in various settings, historic, industrial, institutional and domestic. The most extensive version of *In-Tree-Net* is part of the permanent collection of contemporary art at Chateau Trebesice, Czech Republic.





Homescape, 2014, aluminum frame, insulation material, wheels, soil, moss, grass, ferns, stones, 4'x3'x4' ; 4'x3'x9'

Sunroom Project Space, Wave Hill, Bronx, Installation view from Mildes solo exhibition "Hills and Valleys of the Sofa Wilderness"

Manitoga, Russell Wright Design Center, National Historical Landmark, Garrison, NY

Permanently installed since 2014



The sculptural installation HOMESCAPE, a site-specific project, investigates the cultural forms found in interior design as they relate to the natural environment and landscape topography. Homescape forms an interactive lounge environment, intended to be used as furniture, alternating between indoors and outdoors. The project examines the alienating effects of sedentary interior culture - addressing its sensory and environmental deprivation. Visitors are encouraged to sit down and experience the forms, texture, smell and feeling of the organic materials as they would in the forest. The project amplifies the contrast between outside and inside, provoking questions about our engagement with the natural world in the isolation of urban dwellings.

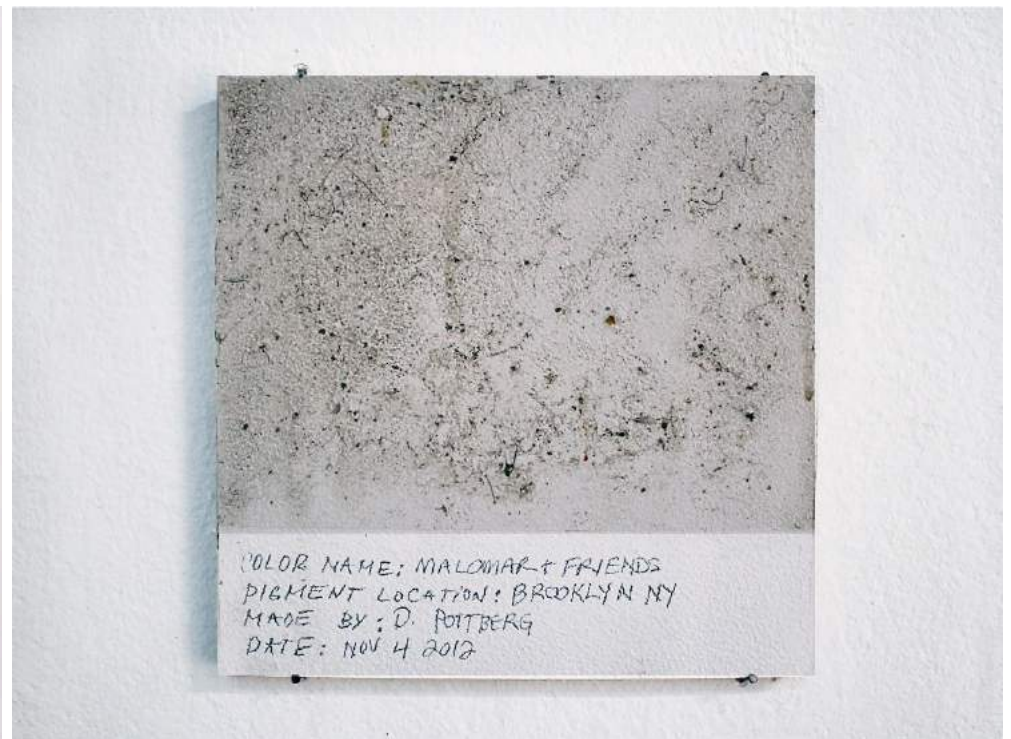


Sittings, 2016, work in progress, installation view at LMCC's Process Space Residency Program on Governors Island, photo documentation, clay model for future in scale sculptural furniture, dimensions variable (cc 7"x 5"x 5" each); Sittings explores the phenomena of unconventional domestication of urban public space in Lower Manhattan, by variety of people, who interact with sites and architecture in a personal and unique way by sitting, lying, reading or eating in un-designed public places. Based on the research and documentation of these situations Milder sculpted models in clay, which will further serve for the production of the actual Sittings, sculptural objects, made to the original scale functioning as furniture. The proposed project will represent architectural fragments such as street corners stairs and pavement made using the native materials such as the stone or concrete. The figures serve as a scale reference and will not be part of the final piece. Sittings will function both as a site-responsive sculpture and public lounge, amplifying the simple gesture of creating personal space, which the artists interpret as a creative act, a powerful performative, transforming the alienated and highly defined urban environment.



Corner Lab, 2014, EFA Project Space Shift Residency, live spiders, laboratory made with plastic sheets and tape, spider webs, plaster models, photo documentation, dimensions variable

Corner Lab explores the relationship of natural and artificial forms in architecture, engaging the dilemma between the man-made structures based on grid and square geometry and the free flowing organic forms found in the natural world. Its process is based on observation and study of the symbiotic behavior of home spiders, which colonize room corners to create their webs and living habitats. For the project a sealed tent-like shelter made with plastic sheets has been built in the corner of the EFA gallery. Inside the artists introduced common house spiders brought from their home, feeding them with flies and allowed them to interact with the architectural space over the period of two weeks. The visitors may have entered to observe the process via double door chamber. Finally based on the forms of the spider webs Mildes created series of site-specific sculptural objects made with plaster, representing a model transforming the relations between the man-made and the organic.



Do it Yourself, 2012, MoMA Studio, color samples, paint made with dust, grinder, glue, brushes, glass jars, sheetrock samples, sieves, furniture, dimensions variable
 Interactive project researching and looking for the "Real Color of Home", in which process a wall paint has been made with dust collected in homes of various people. It has been conducted at various locations including at the **MoMA Studio**, NYC in Mildes project and public workshop "Thoughts on the Living Room" as part of the **Mildred's Lane Swarming** and the exhibition **Common Senses**, where participants created color samples made with dust they brought from their homes and gave it a specific name.



Do-it-your-self, 2012, Karlin Studios, Prague, view from the site specific installation at Milde's solo exhibition Homescape wall painted with color paint made with dust collected on the site, table, painting materials and tools



Common Grounds: Kristyna and Marek Milde, Self-portrait, 2016, installation view, dirt on canvas, transfer from the artist's apartment kitchen floor, diptych - 74"x 68" and 74" x 81"

A series of self-portraits generated through interactions with sites and places, which its subjects continually inhabit and closely relate to such as home. In the project Mildes investigate ways of depicting the elusive nature of self, the identity psychological and physical, encompassing accumulation of experiences and interactions. Common Grounds uses media of painting to create individual, site-specific portraits, made by stretching white canvas on the floor of a selected environment, allowed to absorb the presence and people's activities over period of time. The process similar to a long photo exposure accumulates traces, dust, and dirt that develop into individual forms and patterns tracing the events of life, actions and activities. Mildes further expand the project by inviting others to participate in making their self-portraits, while exploring the formative process of our relations to the environment we live in.

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