

KRISTYNA AND MAREK MILDE

SELECTED WORKS

www.mildeart.com





KRISTYNA AND MAREK MILDE

BIO

mildeart@hotmail.com

www.mildeart.com

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 Manitoa, 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.



Things we discuss while drinking coffee:



ideology

myths

culture

public space

nature

home

environment

urbanism

research

relations

architecture

ecology

consumerism

domesticity

rituals

coffee

design

furnishing

identity

social
engagement

branding

installations

decorating

food

alienation

repurposing

gardening

specificity

cats

dirt

metaphor

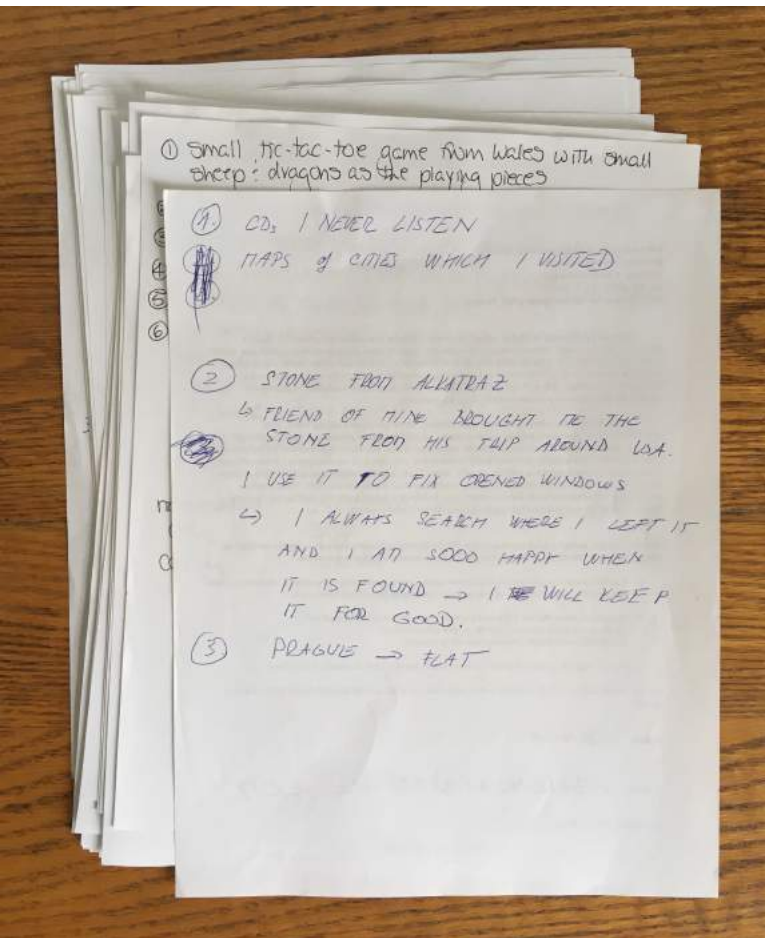
symbolism

irony

humor

interaction

détournement



"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. *	ments from different countries, Tibet, Morocco, Russia, Costa Rica, House in suburbs, NY *	She secretly put it there, when we were saying goodbye at the airport. It was cute. I live in a shared flat in downtown Prague, CZ. *	read as an orphan. Will add a cobblestone from Prague to rock from Cuba. *	clams playing poker. Sculpture of Buddha, Painting of Asian princess. It is beautiful portrayal of a woman and contributes a tone of elegancy to the room. House in Rye, New York *	Apartment in suburbs, Elwood, Melbourne, Australia. *	kids b falle No on I don So i I live in a h Vanco
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 aces in different of the world. iginally from eria, Russia. w: Kobylisy, Praha 8, Czech Republic. *	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 Neuhausen around Hermannplatz, Berlin, Germany. *	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. *	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. *	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. *	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	
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. *	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 *	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 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 mini cac poster of a that my sis law ga I we It d thou Apa D
		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. *		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.	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. *	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

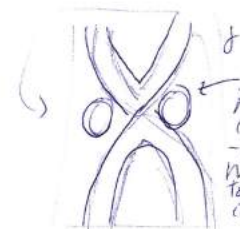
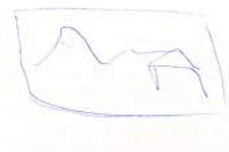


Home in a Home, 2016, installation view at the Hudson Valley Center for Contemporary Art (HVCCA), wallpaper – digital print on vinyl, molding, furniture, project's survey, 12' x 10' x 9'

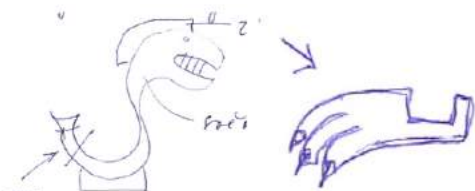
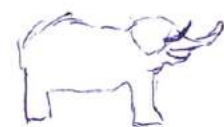
Home in a Home explores the identity and significance of collectible objects important in transforming the anonymity of the white, blank boxes of architecture into a personal space identified as home. It takes the form of a furnished living room functioning as a lounge and laboratory for exploring the 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.



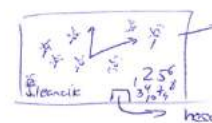
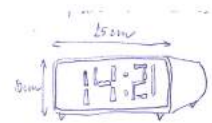
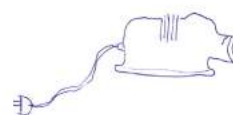
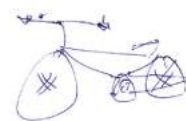
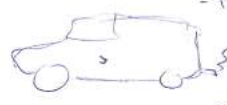
Home in a Home, 2016, installation detail, Hudson Valley Center for Contemporary Art, wallpaper – digital print on vinyl, molding, furniture, project's survey, 12' x 10' x 9'

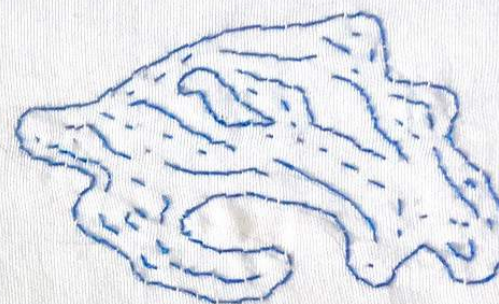
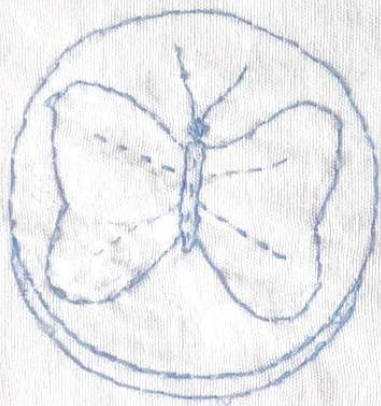
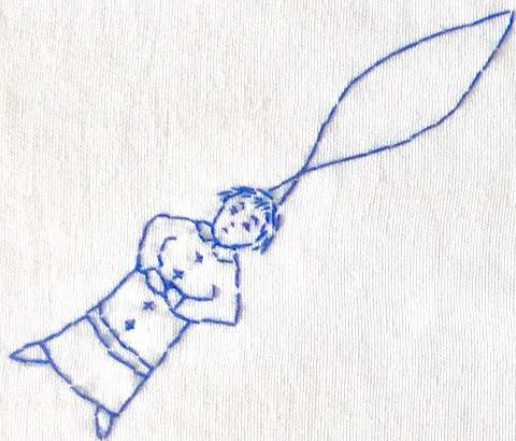


HOJE NEJ



ADGLICAK



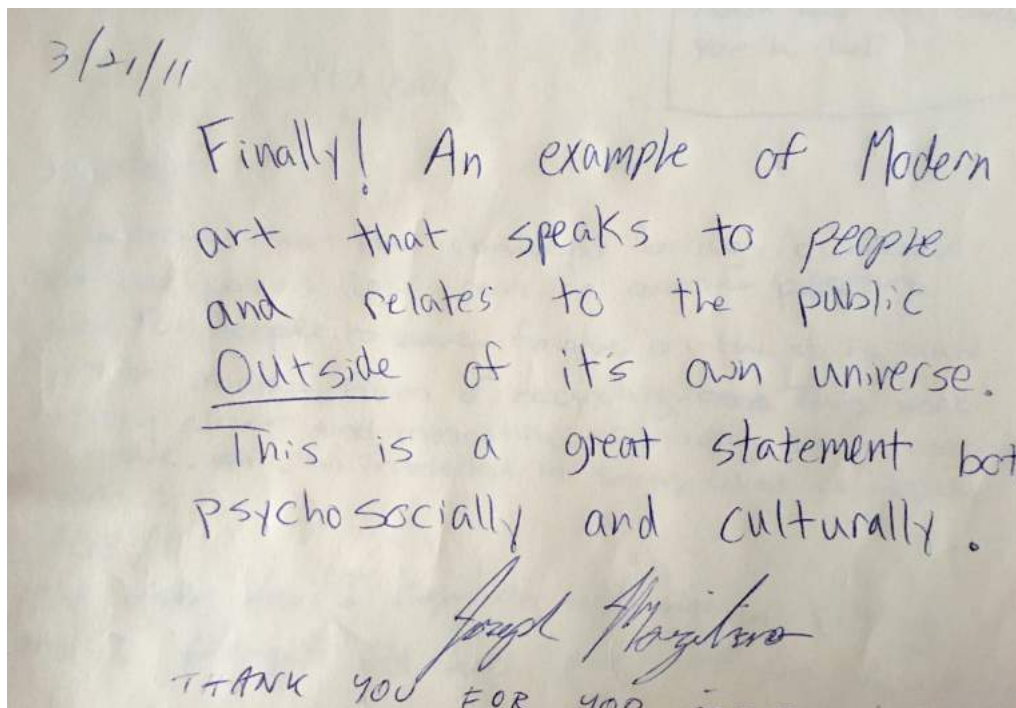


Home in a Home, work in progress (2017), detail, hand embroidered tablecloth depicting drawings of people's favorite objects from the questionnaires, 60"x 82"



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.



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, 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



***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.



In-Tree-Net, 2017, installation view at Glyndor Gallery, Wave Hill, tree trunks and branches, plumbing hardware, 10,5'x 1,5' 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, resembling pipes and engineering systems the site-specific installation is made with trees and branches representing a organic element penetrating architecture and man-made borders pointing to our mechanical approach to nature and environmental dependency of the seemingly independent interior environment. The project evolved as series of sculptural interventions responding to architecture in various settings, historic, industrial, institutional and domestic.



In-Tree-Net, 2011 , Site-specific installation, exhibition "Green", Gallery Calafia, Horazdovice, Czech Republic, tree trunks, plumbing hardware, 15' x 3' x 6"



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 resembling sofa and chair, its upholstery, however, is made with living plants and moss, transplanted from the woods and set into the metal frames. The project addressing issues of environmental fragmentation invites audience to sit down as in the forest and explore the idea of the continuity of landscape and nature. Now on long term loan at the Russell Wright Design Center in Garrison, NY.



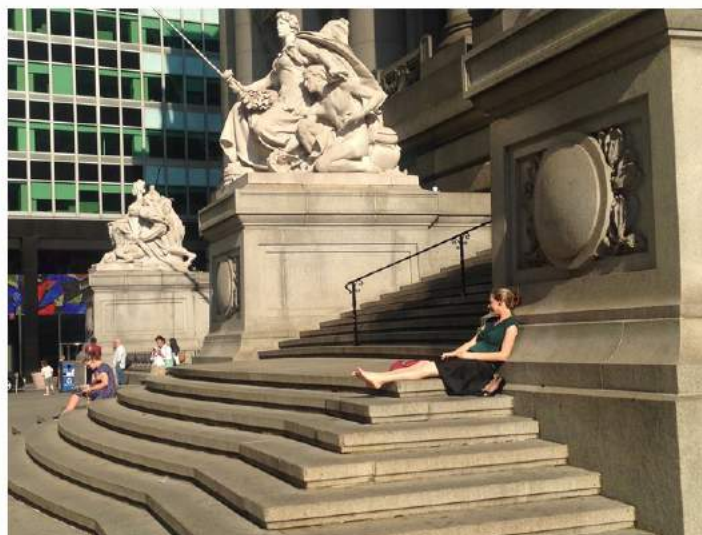
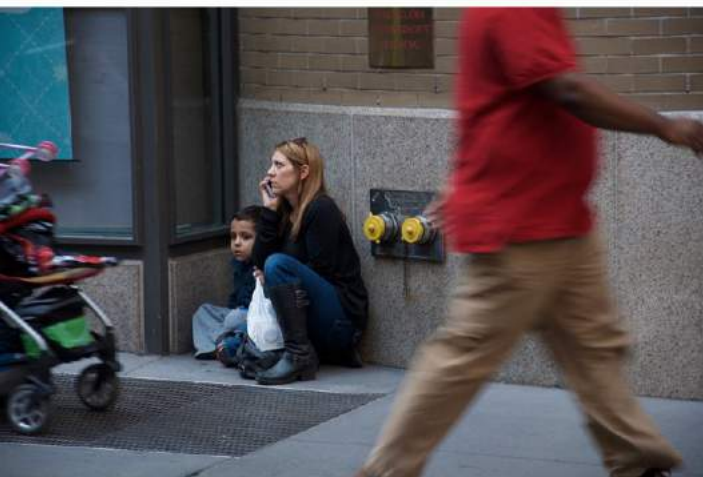
*Homescape, Manitoga, Russell Wright Design Center, Garrison NY, on loan since 2014, 4'x 3'x 4' ; 4'x 3'x 9', aluminum frame, isolation material, wheels, soil, moss, grass, ferns, stones
Homescape is a lounge environment created with moss and ferns transplanted from the woods at Manitoga, NY.*



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, 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.



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.

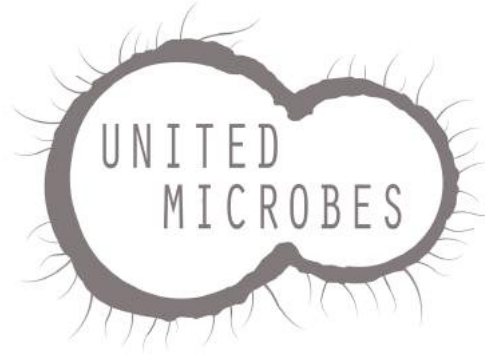
View from the installation at the exhibition FOODshed: Art and Agriculture in Action at the Smack Mellon Gallery, curated by Amy Lipton, DUMBO, Brooklyn, June – July 2014

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.



Salt over Gold, 2015, step and repeat wall - digital print on vinyl, red carpet, bronze stanchions, 8'x 10'x 4'

The project *Salt over Gold* explores the unglamorous but essential components of food production connected to agriculture and is a tribute to the overlooked elements from the process of farming. The project adopts the esthetic and language of corporate logos and an official V.I.P. celebrity entrance, with red carpet, stanchions and "step and repeat wall", to examine the key elements of the process that produces our daily essentials in contrast to pop and corporate culture. The step and repeat wall, which normally features the names and logos of the event sponsors, partners and supporters to recognize their role at the occasion, are here specially designed to recall and commemorate the inconspicuous but essential elements from the story of food representing the sponsors of the "Event of Life". *Salt over Gold* can be entered via red carpet on which the visitors may take pictures in front of the media wall.





Salt over Gold, 2015, view from the photo shoot at the opening of the exhibition *FoodShed: Art and Agriculture in Action* at CR10
media wall - digital print on vinyl, red carpet, bronze stanchions, 8'x 10'x 4'



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. Flayer 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.

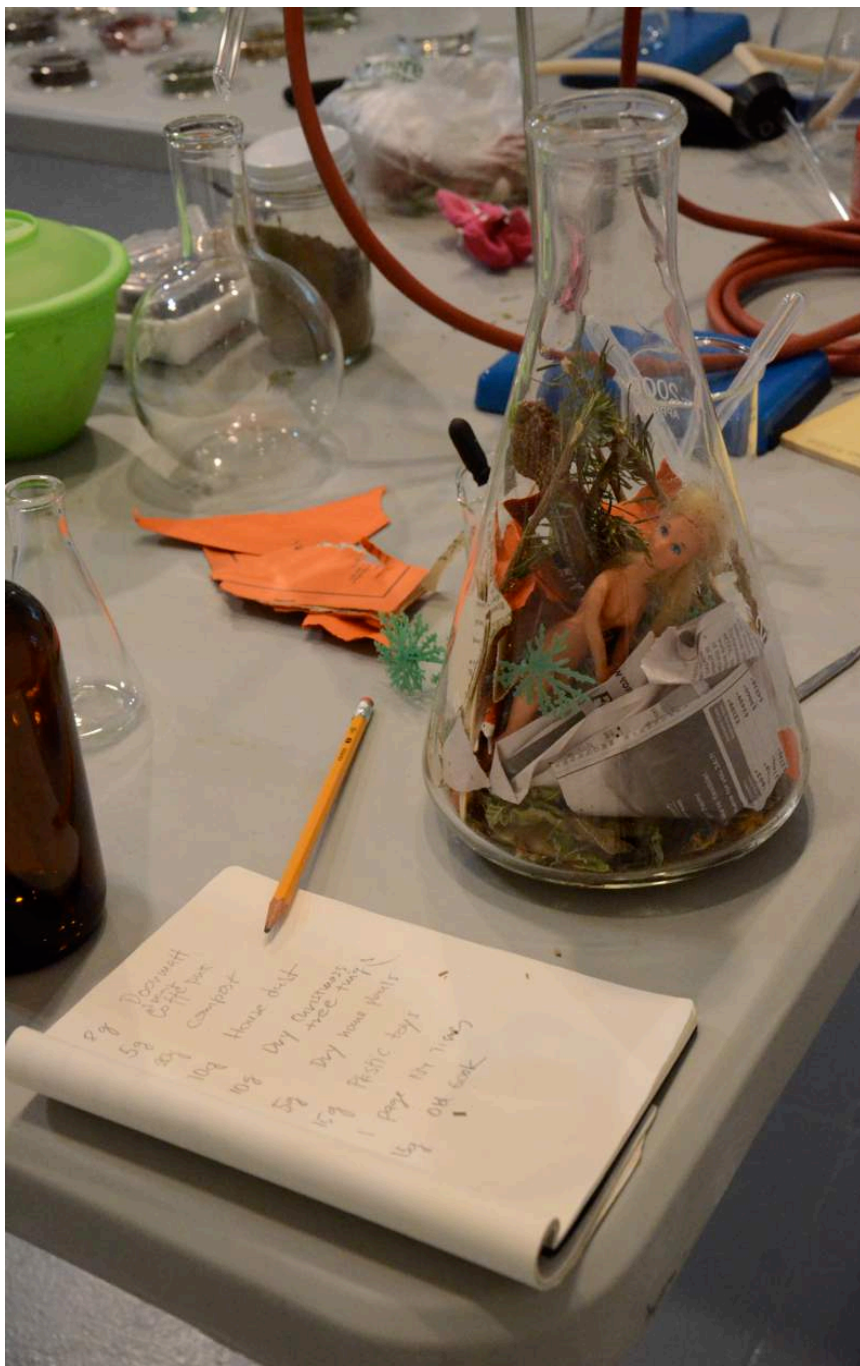


PopCorn Rock, 2016
New Jerusalem, PA
Permanent site specific installation,
Exhibition Exquisite Corpus: The Maize
Petroglyphs carved in stone
Detail depicting a person indulging in a
contemporary ritual of consuming corn
by watching TV, drinking soda and eating
popcorn, 45"x 100"x 80"



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.



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 transplanted local wild plants and weeds



Plantarium – Garden for Weeds, Bees and Teas, details, a developing site-specific project at Mildred's Lane, 2017

KRISTYNA AND MAREK MILDE

CONTACT

mildeart@hotmail.com

www.mildeart.com