

Gian Spina

portfolio

gianspina.com

<http://vimeo.com/user4773514>

SELECTED PROJECTS AND EXHIBITIONS

- 2014 *exiting paradise* (solo exhibition) - kriegkst. 12, Frankfurt am Main, Germany
sur la durée, valeur et actualisation du geste poétique CNEAI, Paris, France (Part of the Chrématisation exhibition from Fabien Vallos and Jeremie Gaulin)
- Artistic residency* IONION Center, Cephalonia, Greece
The birth, the loss and the death of the Shadowman SSIIEE, Berlin, Germany
- 2013 *Lux Ferre* (video), Cinelage, Rio de Janeiro, Brazil curator: André Parente
Untitled (re-iteration of *Erfahrraum 1*) Christal Palace, Bordeaux, France
- 2012 *Intro* (performance) CAPC, CNEAI, ESBA TALM, SFAI, EMILY HARVEY FOUNDATION
Lightman (video) Bestregarts Gallery, Frankfurt, Germany
Instability (installation) European Media Art Festival, Osnabrück, Germany
The Third Space (photo/video) Cortex Gallery, Bordeaux, France (In collaboration with Luisa Fosco)
- 2011 *Instability* (installation) Offenbach am Main, Rundgang, Hochschule für Gestaltung
minimal eternity (sculptures) Sattellit Gallery, Berlin, Curator: Ulrike Gabriel
Lightmann (photo series) Idealist Art catalogue Berlin Curator: Bimal Saha
- 2010 *Erfahrraum 1 and "Erfahrraum 2* - Solo exhibition, System Gallery, Berlin
The Beauty behind the in consequence of the drunk driver (Audiovisual performance),
in Museum of Image and Sound in São Paulo, Brazil
(In collaboration with Rodrigo Bellotto, Felipe Sztutman and Guilherme Lunhani)

Gian Spina was born in São Paulo (Brazil) and lived, studied and worked besides others in San Diego (USA), Vancouver (Canada), Bordeaux (France), Berlin and Frankfurt (Germany). His work and research are an interdisciplinary combination of different artistic praxis in a chain production, where one gesture leads to another, where life and the piece may sometimes juxtapose themselves in a moment of life-piece. In 2002 he studied photography at the Senac Institut in São Paulo, afterwards film from 2003 to 2005 at the Vancouver Film School with Prof. Roy Hunter, from 2005 to 2006 filmtheory with Prof. Carlos Augusto Calil at the University of São Paulo and from 2007 to 2008 architecture at the Escola da Cidade. In 2010 he moved to Germany, having studied with Prof. Sigfried Zielinski in the Vilem Flusser Archive at the Berlin University of the Arts, with Prof. Ulrike Gabriel and Prof. Juliane Rebentisch at the Academy of Art and Design in Offenbach am Main (Germany), where he received a scholarship from the Rotary-Club Offenbach am Main in 2011. He has finished his master oriented by the Philosopher Prof. Fabien Vallos and the artist Daniel Dewar at the École des Beaux Arts de Bordeaux. He has crossed the Balkans and the Central Asia with a bike and the West Bank and the Himalayas walking. He speaks fluently German, English, Spanish, French and Portuguese

Projects

sur la durée, valeur et actualisation du geste poétique

Title: *sur la durée, valeur et actualisation du geste poétique*

Year: 2014

Length: 03:18

Technique: Text/Performance

Place: CNEAI, Paris, France

A poem that talks about the attempt of giving birth to a poem is repeated multiples times in randomly found papers, this gesture was reiterated for two weeks and after sent throughout the post for the *Chrematistique* exhibition at the CNEAI and it was curated by Fabien Vallos and Jérémie Gaulin.

for more information

<http://www.chrematistique.fr>

430 x 310 x 105



EN ESSAYANT DE
FAIRE VIVRE LE POÈME
J'AI RÉPÉTÉ UN PEU PARTOUT
LE GESTE DE VERSER LETTRE
PAPIER AVEC PEINTURE
FORME SUR LE MOT

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PAS PLIER

NE PAS PLIER

NE

3

- EN ESSAYANT DE FAIRE
- VIVRE LE POÈME
- J'AI REPÉTÉ UN PEU PARTOUT
- LE GESTE DE VERSER L'ENcre
- PAPIER AVEC PEINTURE
- FORME SUR LE MOT

Itaka

Title: *Itaka*

Year: 2014

Technique: Photo/Presentation/Text/Audio

Place: Cephalonia, Greece

Itaka was made during my artistic residence at the Ionian Center in Cephalonia, the project is composed of a 3 day period performance on a rock, 1,5km away from the coast, where I stayed alone and isolated writing my memories and by the 3rd day I glued my memories over the rock's surface, creating a sort of *memory-space*. But nothing of this really happened, a storm came the project became something else, something improvised, something about being inside the world, blending the encountering and becoming, bringing the being and the object together in a rock becoming for a short moment a life-piece.

the work is composed of a text written on the aftermath, an audio capture by accident, a photo of the rock and a powerpoint presentation (overhead projector) about what happened on the rock.

about a fear

in the beginning everything was as planned, i would swim until the island, which was about 1km from the coast. it looked more like a piece of stone or an old ship wreck than a proper island. the plan was simple: to stay 3 days in this island, castaway; writing my memories on papers, searching a sort of personal cosmos where the confrontation would happen against myself, to forget the bravura of the out there, and to deal with my own past in real time, in this rock without exit or scape, the forgettable would not be avoidable and the letters, words and phrases would become than part of the island, on the third day i would dissolve the papers over the rock, enveloping the whole surface of the stone with the material where i wrote my past, transforming it in memory and space. such a project had been for some time developed with my friend gabriel and beyond that, it had the symbolic weight of the vivid years, of the fascination of christ, and of the questions and answers encountered.

i spent the hot day of yesterday writing, without wind or shadow, paper after memory after paper, organizing the past in present, i saw the sun descent the sea and felt alive. With the arrival of the night i fell asleep and was later on woken by a strong wind. i moved towards a more protected area. some time after that i was once more, now for good, woken up.

it had started the long 8 hours in which the stone denied the sea, yet attached, without float or curb, a man-crab was dragged with the spume; i held myself on the stone as one holds a dripping egg against the fingers. the waves and rain were progressively growing. in the beginning i lost the plastic used to avoid the cold, followed by the shirt, the pants, the sandals and later on the bag containing my written memories. everything i had was dragged to the vastness and not brought back by the waves

the rain was strong and i could now know the size of the wave by the noise it made when it hit the rock, before hitting my skin. i moved to a higher place where the wind was stronger. the cold was now a company, as the thirst provoked by the drunk salty sea water. i tried to remember the tv shows where the militaries showed how to control the cold. i asked myself whether i should try to confront the waves and swim to the main island. i thought about turner tying himself on the boat to feel the force of he would later paint. i thought of bas jan ader, slocum, eddie aikau lost in the middle of the sea, in the middle of the nowhere without path or shore, i thought of my mom, on the young unborn kids that i would like to help, i saw all this becoming going away with the next wave. bum... a big wave came and dragged me over the rock, i had now, beside the cold, a cut on my arm, fear fear fear please disappear, i felt that if i couldn't control it -he- juts as the waves would take me away.

i stare at the sea and the island which was next to me was no longer there, the storm had cut the electricity, i remembered the myth of hero and leander, when the light of her candle goes away and he swims to the open water.

i thought that they might take a long time to find my body lost in the vastness of the sea, i thought about the loves that i haven't had "could they miss something imagined"? i thought of the constant being i was becoming, the missing explanation of the things.

the morning came and with her the bigger waves (had I thought the contrary), i can now see what hits and traverses me, i don't know if for better or worse (once you don't see but survive what hits you, we tend to imagine something smaller). they were as great mountains, all of them, dazzled and afraid by the size of the waves i release one my hands from the stone and grab the little camera, trying to suspend that moment; with the force of the wind we crossed, me and this rock-boat, towards the endless, the vast, wave after wave, without sail or mast, leaving behind the land, the objects and the memories, i had finally become another, a kind of a man-crab who was participating, living and surviving all of that, for a brief moment the hostile was transformed in a home, the time began to calm and the things looked like as if they had arrived to a strange answer, immerse and calm i contemplate.

bummm i am thrown against the rocks losing the sharpness and the glasses, i have now the hand/shoulder/breast and leg open from a cut, i couldn't handle it anymore, in a final act i jump on the open water with a little bag containing a broken phone, a waterproof camera (which later would give me the audio of this moment) and the symbolic fountain pen used to write my memories, by first wave i lose the fountain pen, immersed in this endless cycle wash machine i drink a lot of water and perceive how small i was, after a long time i reach the shore, with the burning open body from the cuts and the salt. i walked for two hours to get home, the locals told me that it was a big storm with earthquakes. i took a shower, drunk some water and wrote this text about the memory of a nearly-piece which spoke about the memories.

on the next day i've listen to the audio captured by accident, of the sea that saves and kills, of the island, stone or shipwreck, of the life or nearly death





photos made during the presentation



Title: *Praia*

Year: 2014

Length: 03:18

Technique: Video/Performance/Text

Place: Fernando de Noronha / São Paulo

The video from a man that is *eaten* by the sea for 2 hours gave birth to a poem about Sisyphus. The poem was narrated as voice-over, a translation was made handwritten 40 times and showed together at the exhibition site.

In collaboration with Gabriel Pedrosa

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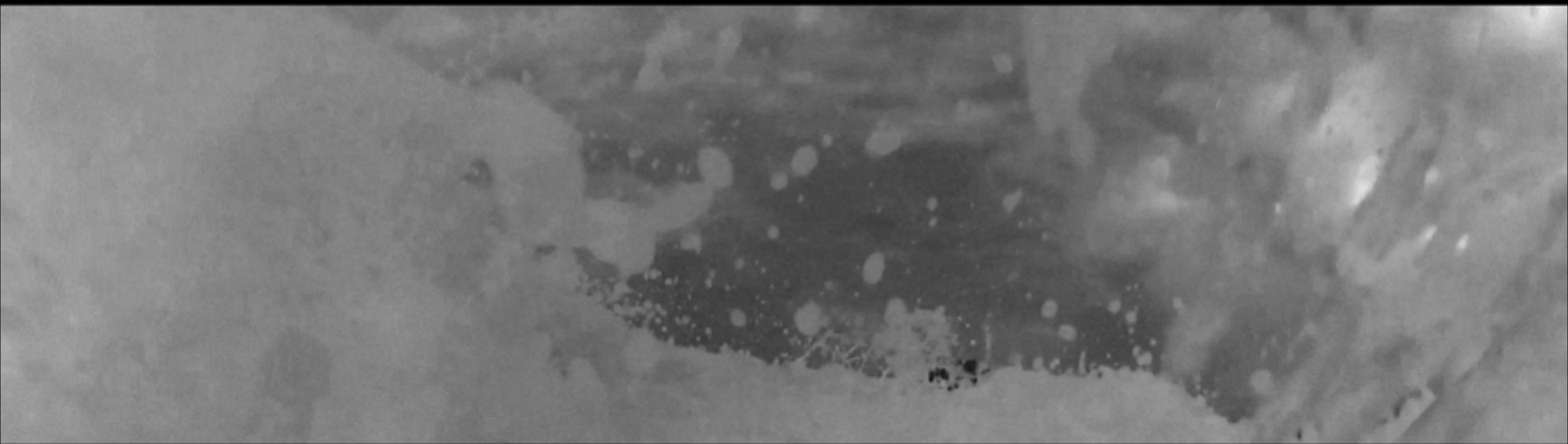
In collaboration with Gabriel Pedrosa

we should not think about sisyphus
not to see
the coming and going
the mantle that waits and despairs the hero
we should not see the time
that scratches the sun line
nor the circles
the time in abyss cycles
not to think
on the waters, on the algae, on the sand, on the whale, on the moon
not to see that life explodes
and returns to drain
within
into the ground of the hole that it opened
we should not smell the wind
the rain
the shellfish of the fish scratching the salt
not to smell the evening which was lost in the years
the other beaches
and their infinite suns
we should not think about death
on the vanity of the gods
on their stupid job of making dust out of stones
out of bones
on the bird that cut the board
that we should not see
nor listen to its scream
between the background noise
of the skin searing
of the hair cutting the space
we should not
up to now nothing
to know nothing nor to feel
until the wave crosses the thigh the chest the belly
until the head becomes nothing less
than the running bubbles
the brights and the shadows
and that the body be just an erratic shiver of the ice
its lines of sperm and spume
its running matter
in which we not yet know if water, if air, if sand
and then
perhaps
the sea

frames from the video









Installation view



des restes, des autres

Title: *des restes, des autres*

Year: 2014

Length: 02:57

Technique: Video/Performance/Text

Place: Cap Ferret

These rests and pieces that created the form, were brought to the shore by a great storm that took place in the early months of 2014, afterwards ressembled together by the firemen of the village and finally deconstructed by us to create an empty place and returning to its primary set-up.

The performative act came from the contrary gesture of constructing something; deconstructing a form that fascinated us, retransforming and recomposing the found waste. This disassembly came as something that would enlarge and reconfigure of the space in a spontaneous and aleatory manner.

The fixed set up of the camera show us the different stages of the deconstruction and inscription of the time changing.

In collaboration with Véronique Grenier

frames from the video









The day when my rage woke up before me

Title: *The day when my rage woke up before me*

Year: 2013

Length: 01:20

Technique: Video/Performance/Text

Place: Bordeaux

The day when my rage woke up before me is a work done in a chain process, which has started with a performance/action throughout which a video and a text were created.

The starting point of the chain is a marginal, political act done on the a touristic site. A abstract narrative that tells the story when a *felling* (rage) that tried to change the history of a place. The place is the postcard of Bordeaux (Place de la Bourse), a city which made most of its wealth on trading slaves.

I remember the day when my rage woke up before me, it was still dark... she grabbed the old rotten cloth that had no use, the smell of gasoline was impregnating, we exit the apartment running like drunken dogs towards the most beautiful image that i could remember ... so by finishing with the impregnating smell, I set fire to the water , just as i would have finished those bloody bastards that used to laugh over the black blood. Even though they didn't exist anymore, I tried to destroy them all ... by burning the image that used to prove their power... she knew that they were still laughing... probably that's why she woke up earlier that day, ... this quest to make each one of them smell the smoke produced by the skin, concrete and gasoline was what took the sleep of my rage away that day...

frames from the video



*we exit the apartment running like drunken dogs
towards the most beautiful image that I could remember*



*just as I would have finished those bloody bastards
that used to laugh over the black blood*



she knew that they were still laughing



Overwrite

Title: *Overwrite*

Year: 2013

Length: 02:09

Technique: Video/Performance/Text

Place: São Paulo

Overwrite is a work done in a chain process, which has started with a performance throughout which a video and a text were created.

The starting point of the chain is a marginal, political act done in downtown of São Paulo. Brazil being a laic state since 1890, yet a numerous monuments are spread throughout the cities, making this laic adjective just a mere abstraction. The attacked monument lays on the facade of a public school and not only enhance the *un-laic* state but an untruthful happy story of the catechization in south america. The act of a man that try (obviously unsuccessfully) to change history. The video, the text and the action arouses as a romanticized documentation of this attempt; this atmosphere lived when the man tried to change history.



frames from the video



*I didn't see what I did
I didn't understand what have happened...*







Lux Ferre

Title: *Lux Ferre*

Year: 2012

Technique: Video/Performance/Printed Photo

Place: Bordeaux

Lux Ferre(*) consists in an attempt to construct an ephemeral poetic experience; a man puts himself in a sometimes considerable poetic situation (in this case pulling the fire) for approximately 30 min. This ideal, intense and most importune, senseless task of pulling the fire throughout the city, creates a mythic character which throughout the sound of the grinding metal on the floor, the light and smoke of the moving fire gives birth to anachronistic atmosphere and *luciferinan* (light-bringing) point of view. This work is composed by three times and formats: the performative, moving-picture and still-picture.

Lux - Lux, Lucis: light/ lumiere (lucidity)

Ferre - Fero, tuli, latum, ferre: 1/ Carry 2/ Display 3/ Support 4/ Present 5/ move (Set in motion)

frames from the video







Photo



Installation view



The birth, the loss and the death of the shadowman

Title: *The birth, the loss and the death of the shadowman*

Year: 2013

Dimensions: 780 x 480pixels

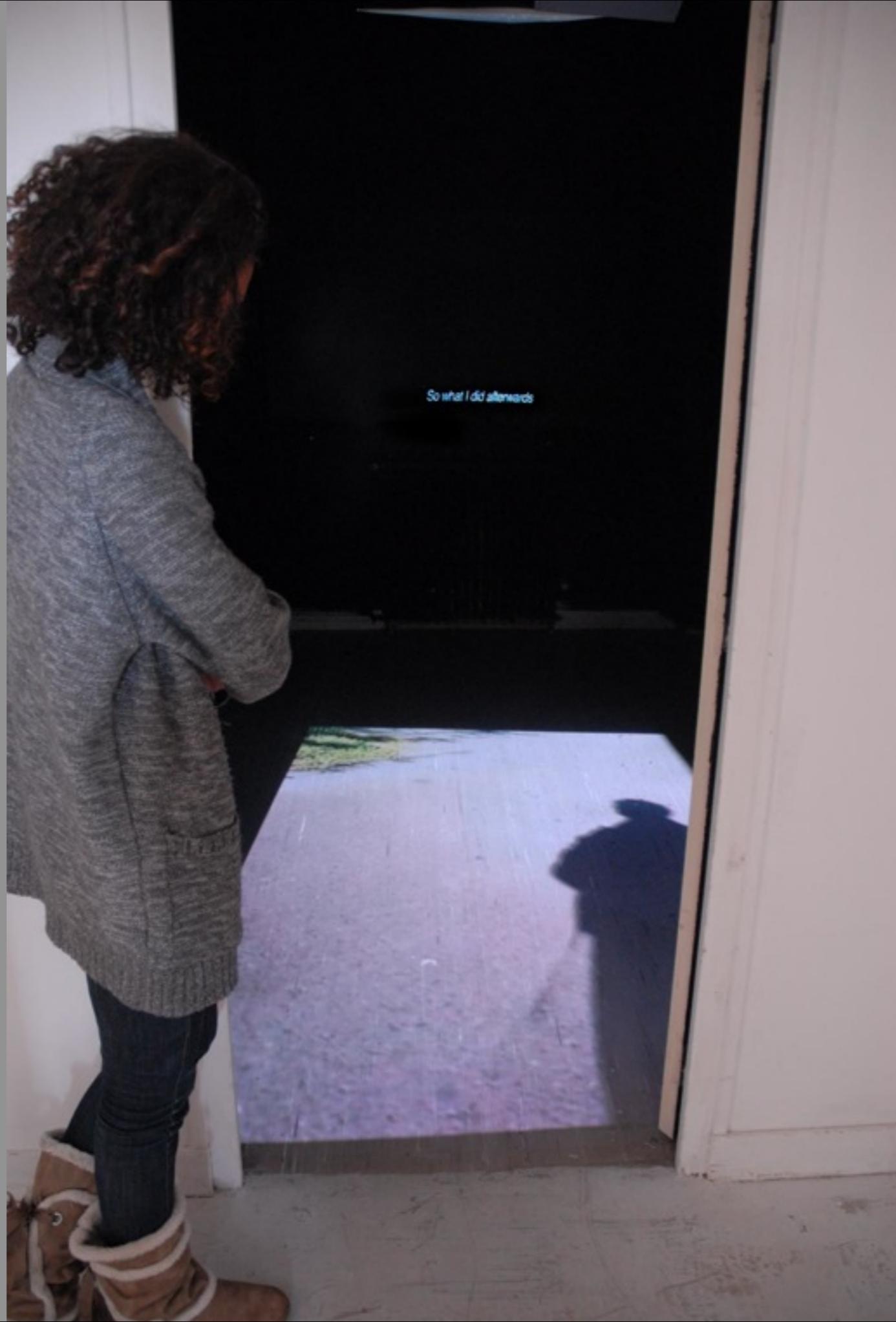
Technique: Video/Performance/Text

Place: Bordeaux

“On the 20th day of april of 2013, I shot the birth , the lost and the death of the shadowMan, for approximately 12 hours and some seconds I stayed with him , sometimes following him , sometimes being followed in many moments we were right next to each other , a synchronized walking. spending this life , i mean his life with him gave a sense of belonging, belonging to him. I really wished that day wouldn't finished, so I could keep watching his life, almost as spectator, a friend and for him an endless company. until we reached together the point when the sun left and took him away. So what I did afterwards was to tell everyone what I saw , lived and filmed. In the 20th day of april, I lived the life... the lost ...and the death ...of shadowman”

An approximately 12 hours video which captures the cycle of a shadow of a man produced by the during a whole day, the man walks without any specific goal. The text on top is the voice-over of the video.

Installation view



So what I did afterwards

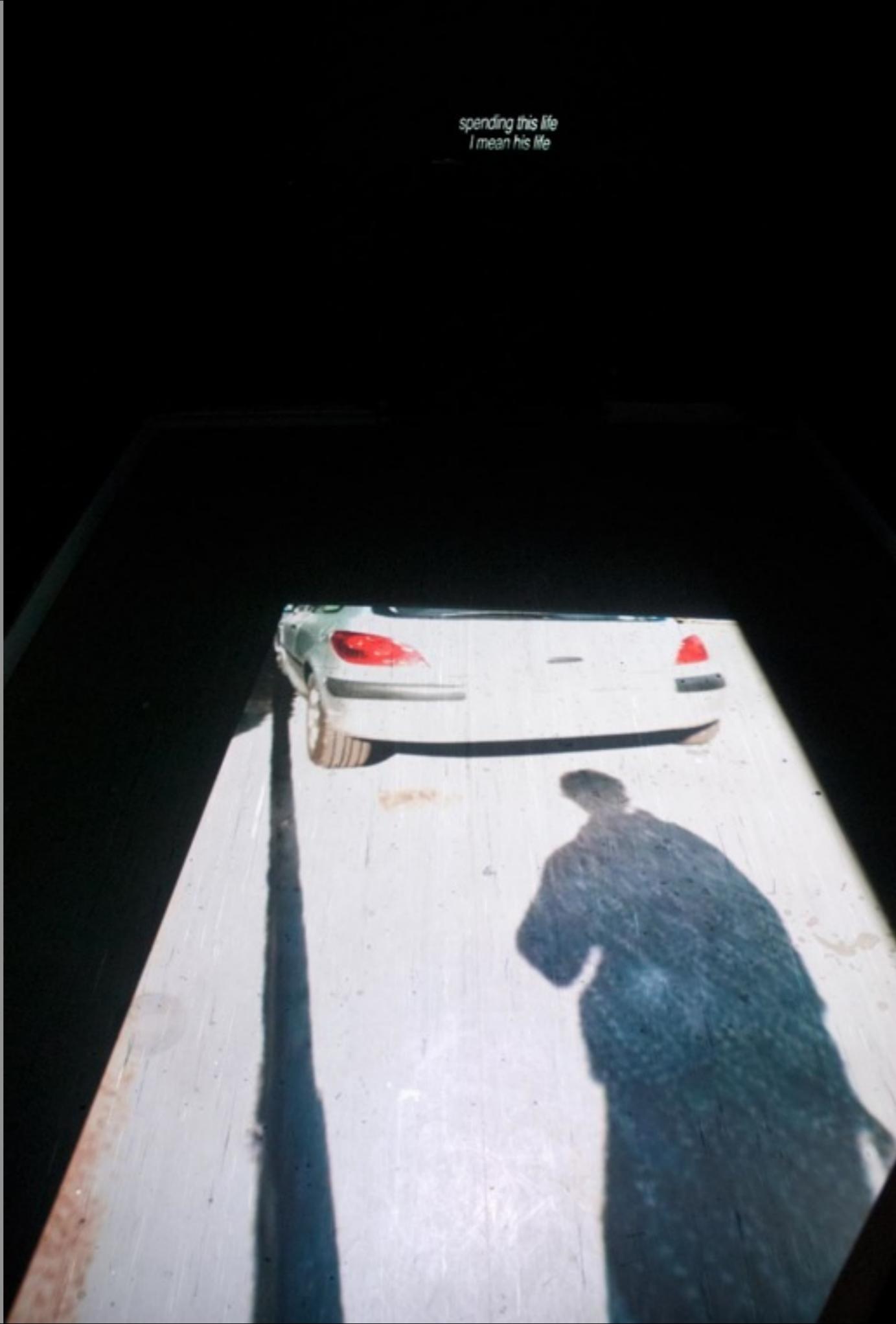
*on the 20th day of april
I shot the birth*



*in many moments
we were right next to each other*



*spending this life
I mean his life*



Untitled (re-iteration of Erfahrungsraum 1)

Title: *Untitled (re-iteration of Erfahrraum 1)*

Year: 2013

Dimensions: Variable

Technique: Video/Performance/Text

Place: Bordeaux

The name of the following project is a combination of two words: "Erfahrung" which in German means experience/ knowledge, and "Raum" that means room/ space. In these projects I researched how the interpretations of a space or a room can be redefined, how to create movement to those spaces using light sources, digital supports and the space itself as a support for communication.

Erfahrraum I is about an exaggerated amount of information (moving images) inside an ordinary room and how it would be to transpose the images that we see in our everyday life in to a single place. Using a half-sphere mirror (50cm diameter), small images are projected at the mirror and by reaching the wall, they become distorted and pixelated.









INTRO

Title: *INTRO*

Year: 2012

Dimensions: Variable

Place: New York - Emily Harvey foundation / Paris - CNEAI / Bordeaux - CAPC / Argers - ESBA TALM

Project specially developed for the ArtByTelephone exhibition (in collaboration with Jonas Englert)

<http://artbytelephone.com>

INTRO by Gian Spina & Jonas Englert / 2012

Exposé & Instruction for ART BY TELEPHONE

1.0

In this project the monitors are understood as museum guides. Each one appears on a different day announced as a free tour introducing the exhibition. But finally they are surprising the audience by telling them a very individual and unconventional version of a introduction to an exhibition. The intention of this project is a sensitisation of the audience's perspective and perception each day in a different way.

1.1

Place distinctly and visibly for the whole duration of the exhibition a signboard at the entrance. This signboard announces a free tour at 5pm and the dates that it is happening on. This depends on how many monitors will participate.

2.0

As many as possible monitors are kindly asked to answer the questions, perform the tasks and follow the instructions below.

2.1.0

Write down your answers to the following questions:

2.1.1

When did you have your most intense transcendental/poetic/irrational/beautiful experience?

2.1.2

Where did you have your most intense transcendental/poetic/irrational/beautiful experience?

2.1.3

How was your most intense transcendental/poetic/irrational/beautiful experience?

2.1.4

How do you define this phenomenon by giving a name to it and explaining it?

2.2.1

Be as precise and descriptive as possible in order to make the audience understand it.

2.2.2

Do not communicate about it with the other participants to keep its authenticity.

2.2.3

Feel free in your approach, interpretation and formulation of the answers towards the questions, but conserve their order.

2.3.1

Make it visible by handwriting or printing it on a white DIN A 4 sheet of paper.

3.0

Bring it to your individual guidance appointment.

3.1

Pick up the audience waiting at the entrance and guide them to the designated wall.

3.2

Speak out loud, knowing your text by heart, or reading it in front of the audience.

3.3

Stick it on the designated wall with a tape and leave the room.

4.0

Take a photo at the end of the exhibition of the entire designated wall and every single sheet of paper separately and send it via email to gianspina@gmail.com.

Thanks a lot for your participation! / Gian & Jonas

Lightman I

Title: *Lightman I*

Year: 2007/2012

Dimensions: 33 x 22cm (photo) / 780 x 480pixels (video)

Technique: Printed photos/Video/Performance

Place: São Paulo

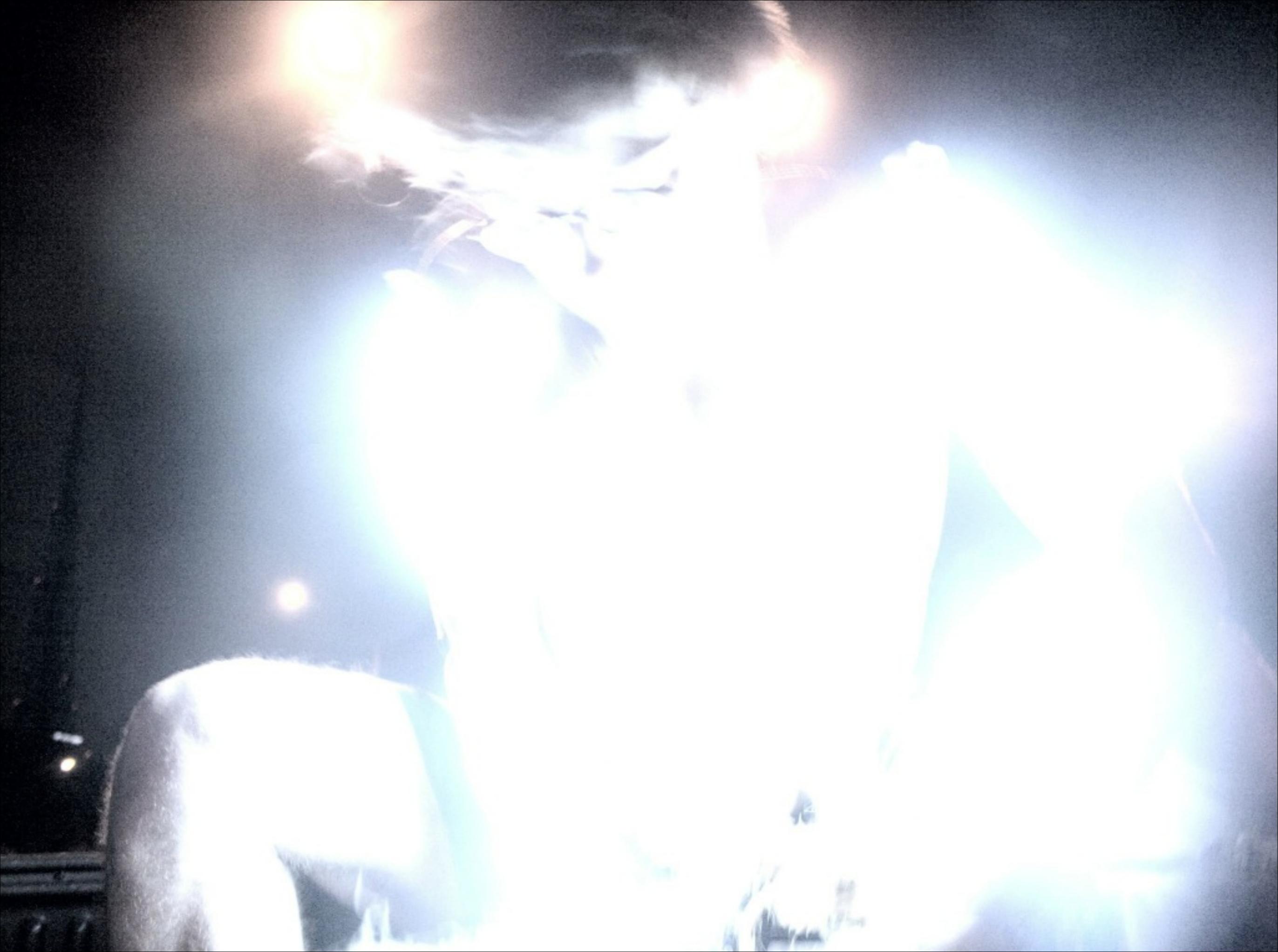
Lightman is at the same time a performance a video and a photo work. A work that creates a universe where a human emanate light through his body and flies through the city. The light, the body, the city merge and detach them selfs, depending on the surrounding and moment. The performance lasted 8 hours and it was divided in two days. The Photo series is composed by 4 photographs that in a way freezes what could be seen in the streets during these 2 days and can still be seen in the video. The video is a juxtaposition of a fiction narrative and a documentation of what happened , the editing was a fragmentation of the whole, separated by black screens, as an hypothetical point of view of the streets pedestrians.

Photo series









Video

(frames from the video)









The Third Space

Title: *The Third Space*

Year: 2012

Dimensions: 42cm x 35cm x 35cm

Technique: Transparent Printed Foto, Audio and Video

Exhibition :Cortex Galery, Bordeaux

The Third Space is a story of a place that is constructed and deconstructed through assembling one still image with a sequence of moving pictures.

The printed photograph documents the objective features of a space: its dimensions, shapes, textures and colors. There is no action in it, but the mise en scène is set up as if something is just about to happen.

This photo can only be seen when the light comes through, since it was printed on a transparent film.

Instead of a lightbox, the chosen light source is an LCD Screen.

The sequence of different digital videos displayed on the screen adds new colours and textures to the photograph. It becomes visible, perceptible and re-signified through the animated backlight. The combination of these images from two different backgrounds induces the perception of a non existing dimension: the third space.

The projected videos are a collection of images shot in urban sceneries. Each of them has a fixed point of view and depicts a subtle flow or movement, like a dance of lights or a moving texture. The final piece presents a large variety of light situations, color palettes and texture patterns, in order to increase the visual possibilities when combined with the still image.

The final audio piece is also the result of an overlapping process. The audio captured at the location where the photo was made was mixed with the audio of the video on display. Such blend gives rise to a space that transcends the screen surface while creating an atmosphere of a physical unreal dimension.

This format--in many ways related to the old dioramas--is a research about materiality and possibilities of an image. By overlapping a physical image with a digital image, the project pushes the contrasting/tenuous borders between photography and video, digital and analog, real and virtual, and generates a living picture that is constantly reshaping itself.

This Project was realized with the artist: Luisa Fosco



photograph
printed on
transparent
material



speaker plays
enviromental
sounds captured
with the videos



lcd screen



loop of videos
portrays different
spaces morphing
into eachother







Fragments of Helena

Title: *Fragments of Helena*

Year: 2011

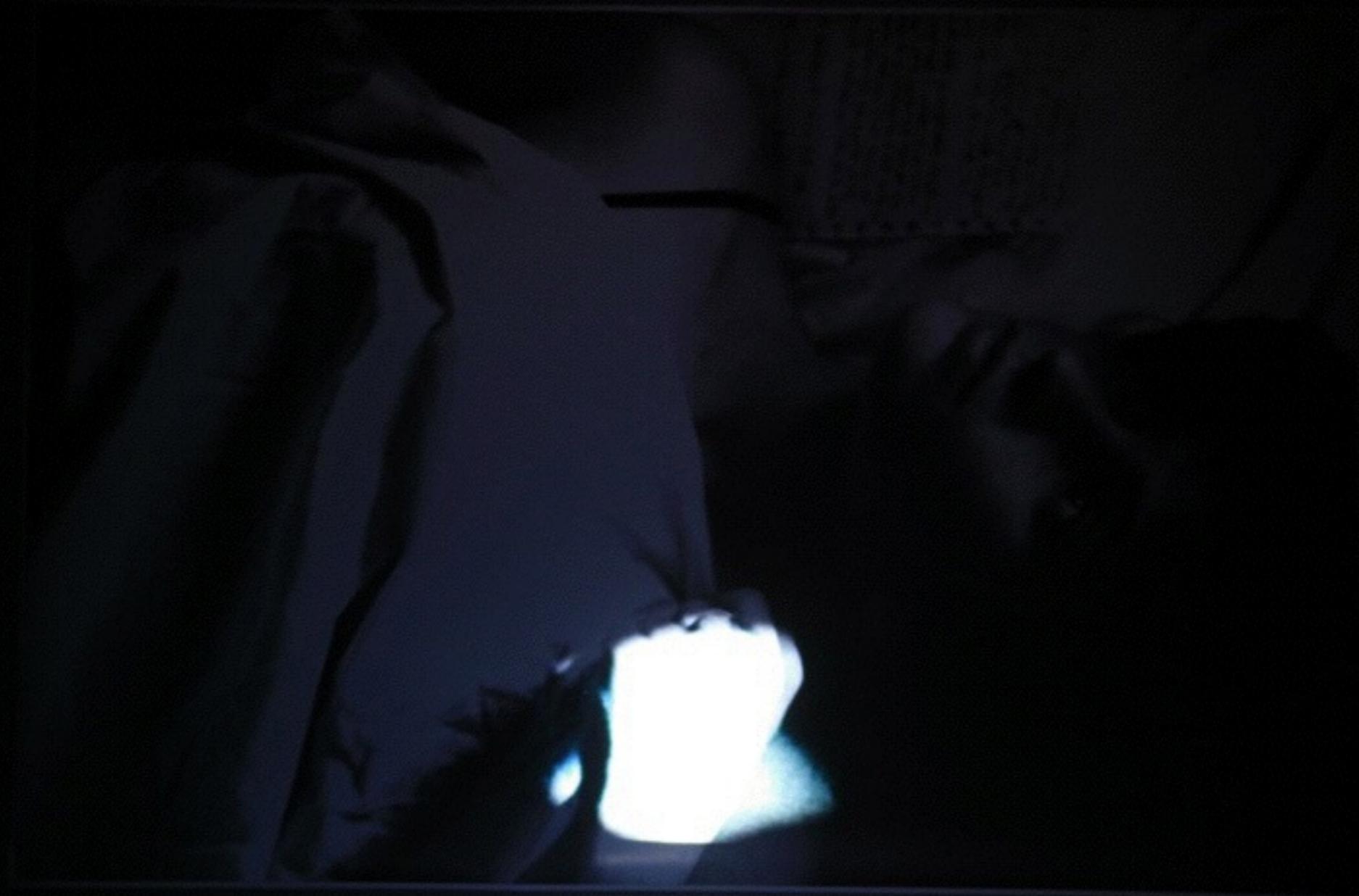
Dimensions: min. 5m x 5m

Technique: Printed Photo, Audio and Video

Exhibition: European Media Art Festival

Place: Osnabrück, Germany

“Fragments of Helena” is an audiovisual installation, that narrates and illustrates the memory of a broken relationship. These are fragments of a memory. The Installation is itself an analogy of the narrator's memory. The viewer enters a dark room and metaphorically the narrator's "head". The image of the lost woman hangs on the wall however the spectator is denied in its totality. The projector illuminates fragments of the photo, making the pieces visible in a dark room. Those fragments are followed by the voice of the narrator, that on the other hand, narrates portions of the relationship, memories and fragments of an injured person. The dialogue between the image (she) and sound (he) terminates with the ending of the relationship. All the facts and stories of this piece are real and were lived by the woman and the man.



I remember that we woke up had breakfast together
we went to buy some socks I think I bought two reds and one yellow



I waited for in your bed,
when you arrived you came and jumped over me.



I have tried to remember the end but i couldn't,
it seemed that have been erased from my memory



I remember that we woke up had breakfast together
we went to buy some socks I think I bought two reds and one yellow

Instability

Title: *Instability*

Year: 2011

Dimensions: Variable

Technique: Motor with a controller and lamps attached

Exhibition: European Media Art Festival

Place: Osnabrück, Germany

The "Instability" project is an installation in which the space is discovered and altered by moving lights, a 6x7m(?) pitch black room with a 4m ceiling was the space where the project was installed. Through the movement of 6 light bulbs the viewer slowly discovers the room.







Lightman II

Title: *Lightman II*

Year: 2011

Dimensions: 41 x 27cm

Technique: Printed photos

Place: Frankfurt am Main

Lightman II was developed for the for the first edition of the project “Idealist” which is described by it’s developer Martin Lewicki as an “Printed Gallery” composed by 5000 editions that where distributed throughout Europe . This Project is composed by 6 photos which recreates the universe where a human emanates light through his body and flies through the city. The light, the body, the city merge and detach them selfs, depending on the surrounding and moment.













Minimal Eternity

Title: *Minimal Eternity*

Year: 2011

Dimensions: Variable

Technique: Mirrors, lamps and lightwire cable

Exhibition: Satellit Galery

Place: Berlin

Three works that alter and distort our visual perception and interpretation of space, using the light and the exhibition room as the principal material to achieve such premisses. Subtle distortion were caused by the three objects, the first is a 25cm half sphere constructed from mirror. When looking into the half sphere the spectator sees himself and the distorted space. The two other works are very similar: two parallel mirrors, one of them being a "one sided mirror" and the other one a normal mirror, in between lies a light source that makes this "space" endless. But at the same time, by being able to see the light source hanging in the back of one of the objects or by the fact that the object hangs on the wall, brings an end to the seemingly "endless" room.













Erfahrungsraum I

Title: *Erfahrraum 1*

Year: 2010

Dimensions: Variable

Technique: Mirrors, Projector and DVD player

Exhibition: System Gallery (solo exhibition)

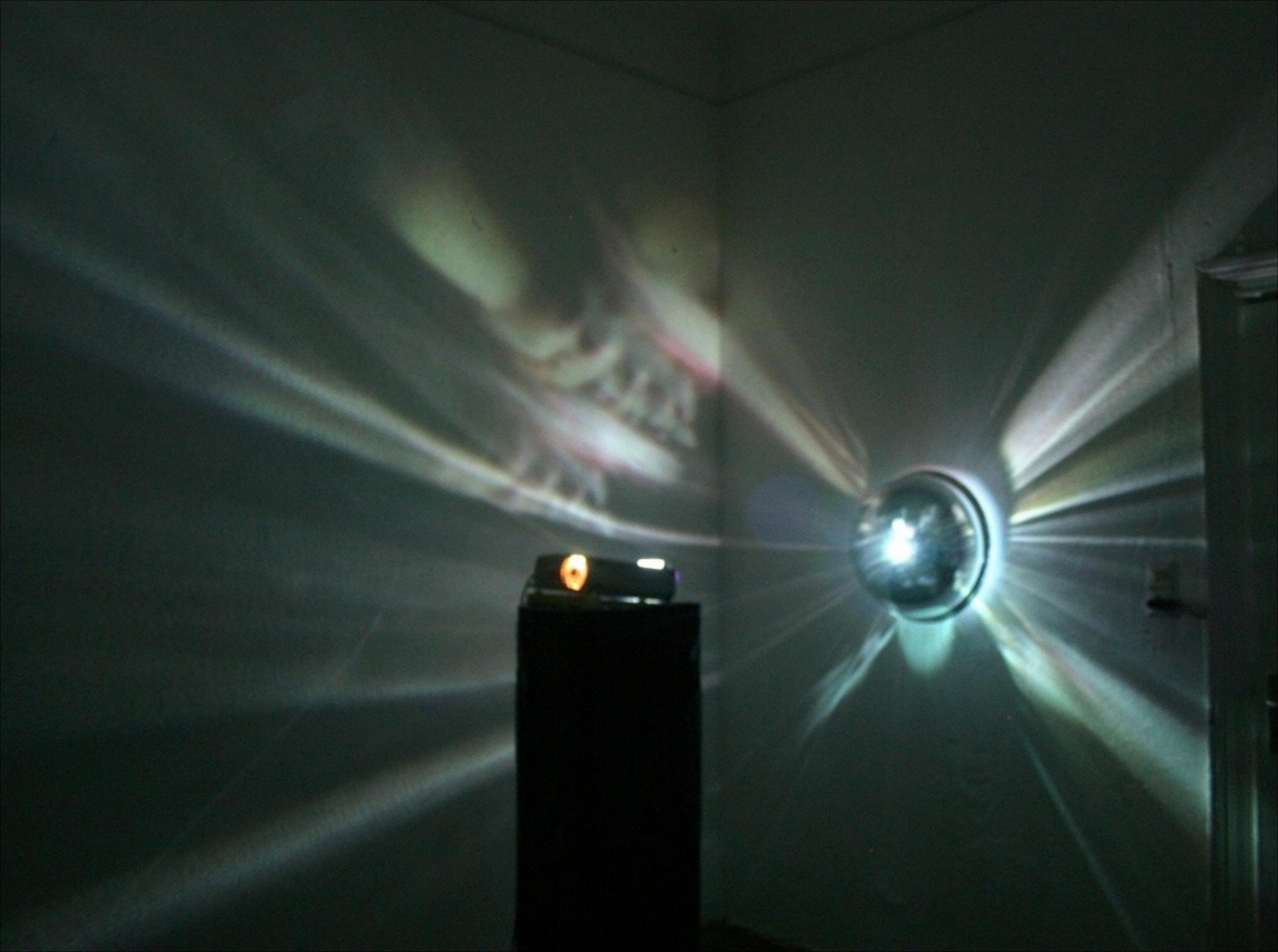
Place: Berlin

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Erfahrraum I is about an exaggerated amount of information (moving images) inside an ordinary room and how it would be to transpose the images that we see in our everyday life in to a single place. Using a half-sphere mirror (50cm diameter), small images are projected at the mirror and by reaching the wall, they become distorted and pixelated.









Erfahrungsraum II

Title: *Erfahrraum 2*

Year: 2010

Dimensions: Variable

Technique: Mirrors, Projector and computer

Exhibition: System Gallery (solo exhibition)

Place: Berlin

The name of the following project is a combination of two words: "Erfahrung" which in German means experience/ knowledge, and "Raum" that means room/ space. In these projects I researched how the interpretations of a space or a room can be redefined, how to bring movement to those spaces using light sources, digital supports and the space itself as a support for communication.

By hanging layers of wooden squares throughout the space, the room was given a new form consisting of multiple small ceilings with different heights. A projector was hung on the ceiling pointing directly to the floor, a mirror with the dimensions of (2,42 x 1,81m) was placed on the floor, this mirror reflected the projected images on to the ceiling and displayed the upper part of the space on the floor, therefore changing the physical characteristics of the room.

The choice of square-forms was made because of their similarity to the ceiling shape and of popular monitor formats, so as being able to enhance the three dimensionality of the room in order to give the impression of ambient movement.







