

CONTACT

Eleni Froudarakis

Mobile>

+49 157 88156641

Email>

frouel@gmail.com

Eisfeld 2

99423 Weimar DE

Juan G Caicedo D

Mobile>

+49 176 63896834

Email>

jgcaiced@gmail.com

Hoffman-Von-Fallersleben-Straße 5

99423 Weimar DE

The Room102 Collective is a recently formed art collective currently in the pursue of finding what bonds it together conceptually. In it take part at the moment:

Eleni Froudarakis * 1984 in Crete, Greece.

She studied painting and sculpture in Athens School of Fine Arts (2003-2009). In 2007 she studied in Middlesex University of London with an Erasmus/Socrates scholarship.

She has participated in exhibitions like Art Athina Art Forum (2010), Summer 10*10 Artists, Erika Gallery, Athens, Greece (2010), K4mouflage, K44 Gallery, Athens, Greece (2009), Patagonia Revisited, The Shunt, London UK (2007) and Urban Trips, Greek Cultural Centre, Stockholm, Sweden (2006).

She has worked as an art professor and is currently studying at the "Public Art and New Artistic Strategies" MFA programme of Bauhaus University.

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Juan G. Caicedo D. *1981 in Colombia.

Lives and works in Germany.

He studied his BFA in Colombia's National University, in the city of Medellin, and currently is a master student in Bauhaus-University Weimar. He has exhibited individually and collectively in since 2006.

His work has been shown in Bosnia i Herzegovina's national gallery, Betón salón in Paris, the Tate modern in London, and in other art spaces in Germany and Colombia.

He has also executed independent art projects in public space in and outside the frame of an event.

His work tackles a number of subjects in a wide range of media, like video, painting, photography, intervention or installation, and is currently working with the perception of violence and it's depiction.



Wanting to comment on the ambiguousness of memorials, -how they all look the same even though they're meant to acknowledge entirely different events, the unusual relation between their conceptual hermeticism, and their earthly common use- we came to be aware of the formal and conceptual similarities between historic and domestic furnishing.

HEMNES

Dresden, a city that's ripe with history to be commemorated -destruction, reconstruction, historical counterfeit- and particularly, in a 'Freiluftkunstraum', a place that's meant to be read as an art space, -aka ignored by the lay audience- we decided to walk away from commemorating it's history and open a dialog with it's historicity.

Memorials are meant to be used as cases of memory, as containers ready to receive the burden of memory

There is a connecting line between the concept of a memorial as a container and memory as content, both formally and conceptually. Contemporary western memorials have borrowed the formal language of actual containers, the most typical being the wardrobe, to enclose memory, with the only difference being the lack of doors to be opened, as memory should be well enclosed.

'Hemnes' is a tongue-in-cheek gesture with a serious concern.

The procedure of memory-creation in modern societies is progressively going through a tendency of unification. And it is not only memory. It is every aspect of modern life flow that ranges from social structure even to furniture. Of course there existed a unifying furniture archetype much before a company like IKEA came to existence.

Hemnes approaches the issue keeping in wardrobe locking him/herself in. Appointing by this act, the wardrobe as an object of its future memories, the same as a memorial would function in the world of the grown-ups. But as historical memory is being unified, it brings the memorials to obsolesce and such objects would seem more attractive when placed in a storage room, where they would be more likely to be encountered nowadays, ready to be rediscovered, rather in an obvious memorial site.

For the open air art space we propose the temporary installation of a fairly oversized Ikea Hemnes wardrobe replica -150% it's usual size- that would remain as a forgotten plinth in storage, and which's doors that are not to be opened.

The piece will be installed for two years.

The 297 X 92 x 165 m epoxy painted plywood Ikea wardrobe replica is located in the middle of the secluded former water-mill tunnel.

We chose the hemnes wardrobe because Ikea is the quintessential anti-localist brand of furniture, it is both a symbol of homogenization and a steeple of mid class luxury and It's recognizable and relatable.

The work is not about the Mystification of the every-day-object nor the demystification of the memorial, it is more about the middle point where they both meet, pursuing a subtle sense of uncanniness in the viewer that will translate to a more active interest.

We're interested in the moment of the encounter.

BUDGET

	1000	materials / wood
	150	materials / paint
	140	materials / other
	300	building costs
	500	transportation
	300	living exp./transportation
	1100	artist's honorary
+	500	unforeseen/contingency costs
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