



We are an artist duo who have been working interdisciplinary with installation art since 2011. Due to our diverse professional backgrounds, we combine the fields of art, architecture, and design.

For several years, we have been artistically engaged with the impact of hyper-urbanization on nature through site-specific installations.

During our international research trips, we have observed a bizarre blend of nature falsifications, rapid transformations of existing ecosystems, and large-scale relocations of entire forests. as well as a fundamental paradigm shift in the concept of cities: Originally conceived as refuges from nature, cities are now increasingly transforming vast landscapes into aesthetically perceived natural backdrops

We constantly explore the diverse concepts and interpretations encompassed by the term "nature," whether they are individually shaped, culturally influenced, or market-driven. We examine the consequences of human-centric environmental design and investigate how future landscapes might evolve with advancing technology.

Through obvious fakes and reproductions, we create large-scale, often kinetic installations that offer an initial, accessible engagement through their emotional and aesthetic dimensions. By exhibiting our site-specific works in galleries and public spaces, we aim to sensitize various social groups and local communities to these critical issues.

Alexandra Grieb:

Born 1977 in Hameln/Germany, living in Hamburg since 1995, 2001-2004 studies visual communication at the HAW (University of applied Science) in Hamburg, Germany. Since then working as an Artist, Photographer and Soundartist.

Jorel Heid:

Born 1982 in Savigny/Switzerland, 2003-2006, education as a joiner in Tübingen/Germany. Since then working as an independent Joiner, Artist and Designer.

upcoming:

- 2024 (S) „watch me (not), Galerie Oel-Früh, Hamburg, Germany
- 2024 (G) „There is a ghost in the room for sure“, Schloß Moyland, Bedburg-Hau, Germany
- 2024 (G) „Metamorphosis“, Millepiani, Rome, Italy
- 2024 (G) „Wildbits“, European Culture Capital Tartu 24, Maajaam, Estonia
- 2023 (G) Contemporary Landscapes 2024, CICA Art Museum, Incheon, South Korea
- 2023 (G) „Petromelancholia“, group exhibition, Brutus, Rotterdam, NL
- 2023 Finalist Combat Art Prize, section: Photography, group exhibition, Museo G Fattori, Livorno, Italy
- 2023 Artist residency, „Freesam“, Pico Island, Azores
- 2022 (S) „Transforming Landscapes I“, Soloshow at Mundhalle Hamburg, Germany
- 2022 Finalist 11th Edition, „Contemporary Talents“, Francois Schneider Foundation
- 2022 Artist residency and exhibition, Arctic Resort, Kakslauttanen, Finland
- 2022 (G) Exhibition „Wildbits“, Kaunas, Latvia
- 2022 (G) „Ups and downs“, Outdoor technological art Festival „Wildbits“, Installation, Maajaam, Estonia
- 2022 Investigation Residency „Obenstadt“, Goethe Institute, Rotterdam, Netherlands
- 2022 (G) „dissolve“, „Between Ebb & Flow“, Installation, Public Art Festival, Hamburg, Germany
- 2022 (S) Permanent Installation „swarm“, Herring Era Museum, Siglufjörður, Iceland.
- 2021 (G) „Poetry of Translation“, Installation, Merano Arte, Merano, Italy
- 2021 (S) Exhibition, „Hamburger Kultursommer“, Freiluftgalerie Mundhalle, Hamburg, Germany
- 2021 (S) „throbbber“, Installation in public space, Toronto, Canada
- 2020 (S) „highway=footway, layer 1“, Installations at Kunstverein Harburger Bahnhof, Hamburg, Germany
- 2020 (G) A4 ARIE Online Exhibition: 60 Days of Lockdown, Chengdu, China
- 2019 (G) „perspects“ 4.8., Exhibition at A5 Gallery, Chengdu, China
- 2019 Exhibition stipend and artist residency A4 Museum / Chengdu, China
- 2019 (S) Winning design: „connector“, international Art//Design//Architecture competition:  
„Icebreakers“, Toronto, Canada
- 2018 (S) pure simulation, Galerie Bridget Stern, Hamburg, Germany
- 2018 (S) Winning design: „make some noise!!!“, international Art//Design//Architecture competition:  
„Winterstations“, Toronto, Canada
- 2018 (S) „Dentro del tiempo“, Installation in public space, Pinea Gallery, Cadiz, Spain
- 2017 1st Jury-price at the Festival of Performing Arts, „restructuring“, a collaboration with  
Veronique Langlott and Kathrin Bethge, Hamburg, Germany
- 2017 (G) offshore art // „access point“, Geheimagentur, Hamburg, Germany
- 2017 (G) „swimming pool“, Installation, „Battle of Baakenhöft“, Geheimagentur, Hamburg, Germany
- 2017 (G) „housing the many“, Urbanize Festival, Galerie Speckstrasse, Hamburg, Germany
- 2016 (S) „56,4 tons bed ash“, Installation, Art & Music Festival „Fusion“, Lärz, Germany
- 2016 (S) „15,3 m3 glow“, Installation, „A Summer`s Tale“, Lohmühlen, Germany
- 2016 (G) 14 Segments, Installation, „a brave new world“, Affenfaust Galerie, Hamburg, Germany
- 2015 Artist residency, Siglufjörður, Iceland
- 2015 (S) 251 „Zugvögel“ & „18qm glow“, Installations, „A Summer`s Tale“, Lohmühlen, Germany
- 2015 (S) Installation „black is black“, Art & Music Festival „Fusion“, Lärz, Germany
- 2015 (G) Exhibition: „Young International Contest of Contemporary Art“, Lugano, Switzerland
- 2014 (G) „Gewuchs teil III mit ton“, Installation, Westwerk, Hamburg, Germany
- 2014 (S) Installations, Art & Music Festival, „Off the radar“, Te Arai, New Zealand
- 2014 (S) „210 klappen“, Installation Art & Music Festival „Fusion“, Lärz, Germany
- 2013 (G) „Emerging Artist“, Exhibition, Affordable Artfair, Hamburg, Germany
- 2013 (G) Installations at temporary Gallery „Kapriole“, Hamburg, Germany
- 2013 (G) „glauben / wissen“, Exhibition, Kunsthaus Speckstrasse, Hamburg, Germany
- 2013 (G) „was weiss ich schwarz II“, Exhibition, Galerie Linda, Hamburg, Germany
- 2013 (G) Installation, romantik 2.0, Magdeburg, Germany
- 2013 (G) „Das Rechteck in seiner natürlichen Umgebung“, exhibition, „weisses Blatt Galerie“,  
Leipzig, Germany
- 2012 (G) Cloud-spotter visuell, Exhibition, Galerie Westwerk, Hamburg, Germany
- 2011 (G) „was weiss ich schwarz I“, Kunsthaus Speckstrasse, Hamburg, Germany

## works // oil on canvas II

crude oil, also known as "black gold", is a key driver and most important resource for our global economy and for the social prosperity of industrialised nations, and its processing has made the "growing city" possible in the first place.

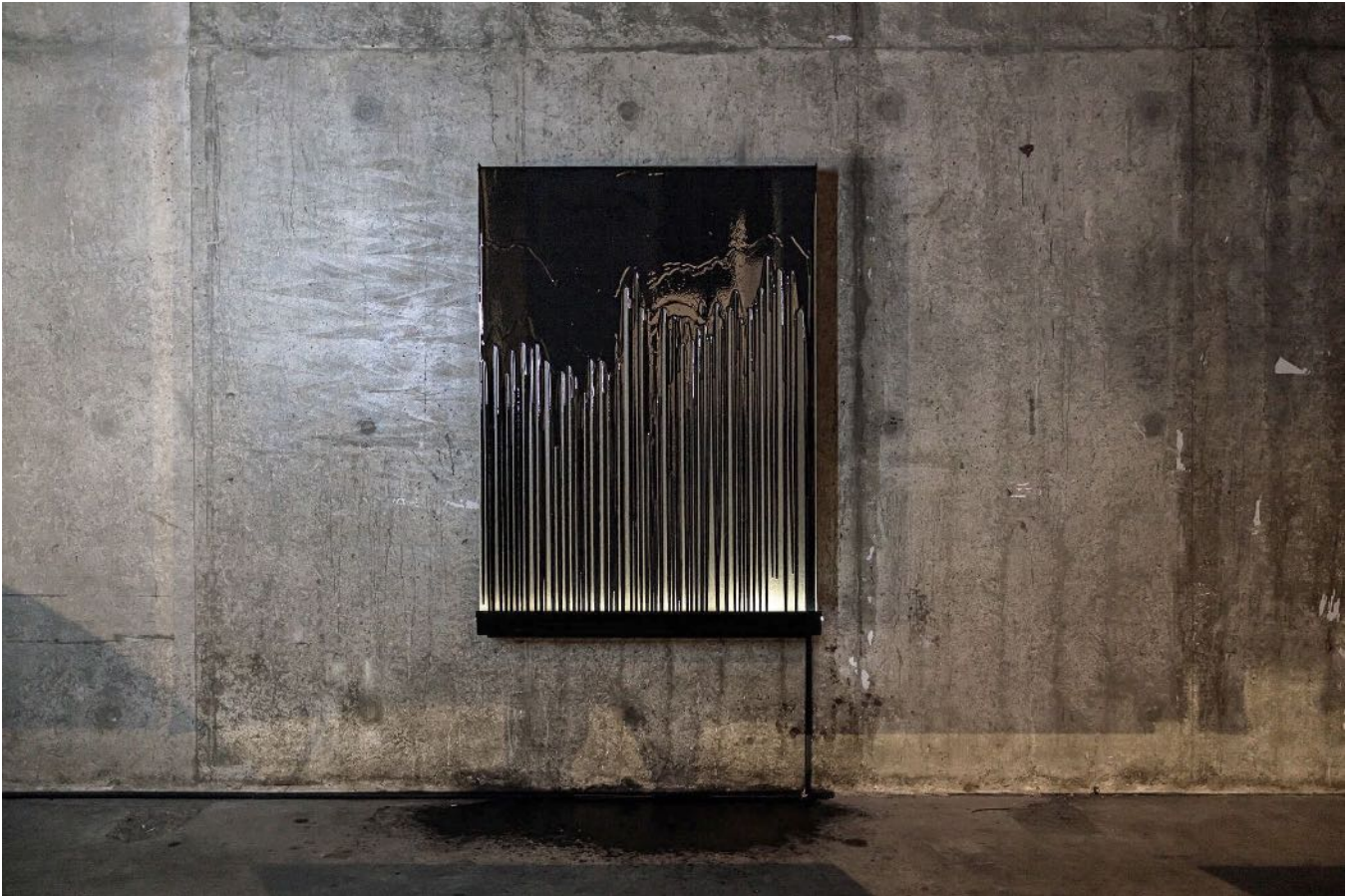
The list of products made from this finite, fossilised raw material or the substances extracted from it seems endless.

On the other hand, this material is highly conflictual, as it contributes enormously to climate change through its extraction and processing, and the finite nature of this raw material only hints at the catastrophic consequences this could and will have for the world's population.

In the installation "Oil on Canvas II", the fossil raw material oil is placed in the artificial context of a gallery.

It is made with several water pumps behind the canvas, which constantly pump black waste oil over the canvas, which flows over the surface in waves. It is questioning our approach on natural resources and the traditions and expectations towards art and exhibitions. The Installation was part of the show „Petromelancholia“ at Brutus in Rotterdam, the Netherlands in 2023 and has become part of the gallery's collection in 2024.

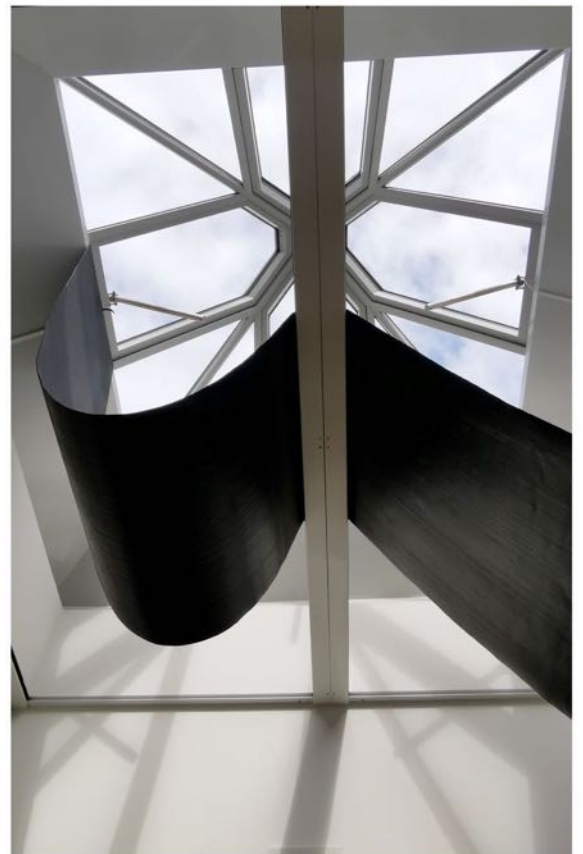
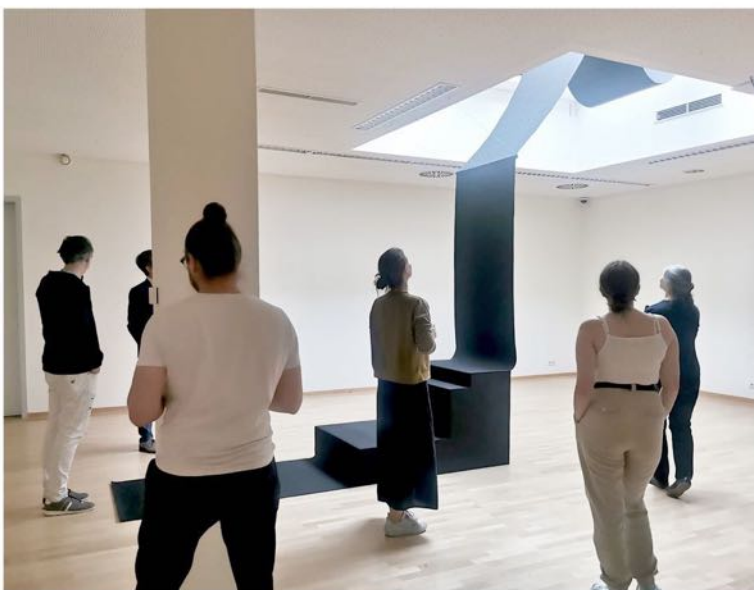
[Link to video](#)



## works // access point II

Access Point II // Bitumen, wooden construction

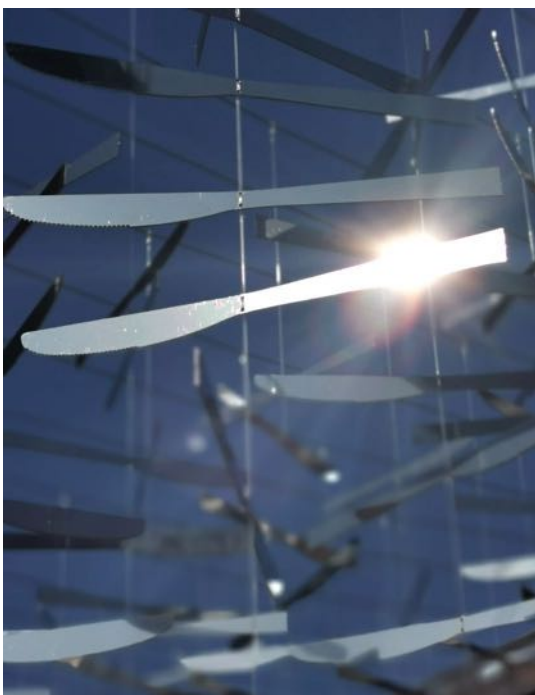
This installation was created as part of a one-week research stay at the Goethe-Institut in Rotterdam, Netherlands, in 2022. The topic was the accessibility of roofs for the public and the benefits for the residents/community.



## works // swarm

The installation swarm shows a moving swarm of fish. 1000 polished and mirroring cutlery knives made of stainless steel hang on a matrix of fishing lines in the contour of a real ship container. The knives rotate on their own axis by the wind. Through reflection and constant movement they remind us of a shoal of (herring) fish - the "silver of the seas".

The container stands as a symbol for globalization and worldwide trade; the knives for the killing act of the fish. The Installation invites the viewer to think about the past and future of fishing, how we treat nature and our own responsibility in consumption. After it was produced and exhibited several times in the harbour of Hamburg it is now a permanent Installation In Siglufjörður, Iceland since 2022. Siglufjörður was long considered the capital of herring fishing. But due to overfishing, the herrings disappeared and with them almost two thirds of the inhabitants who had previously lived from fishing.



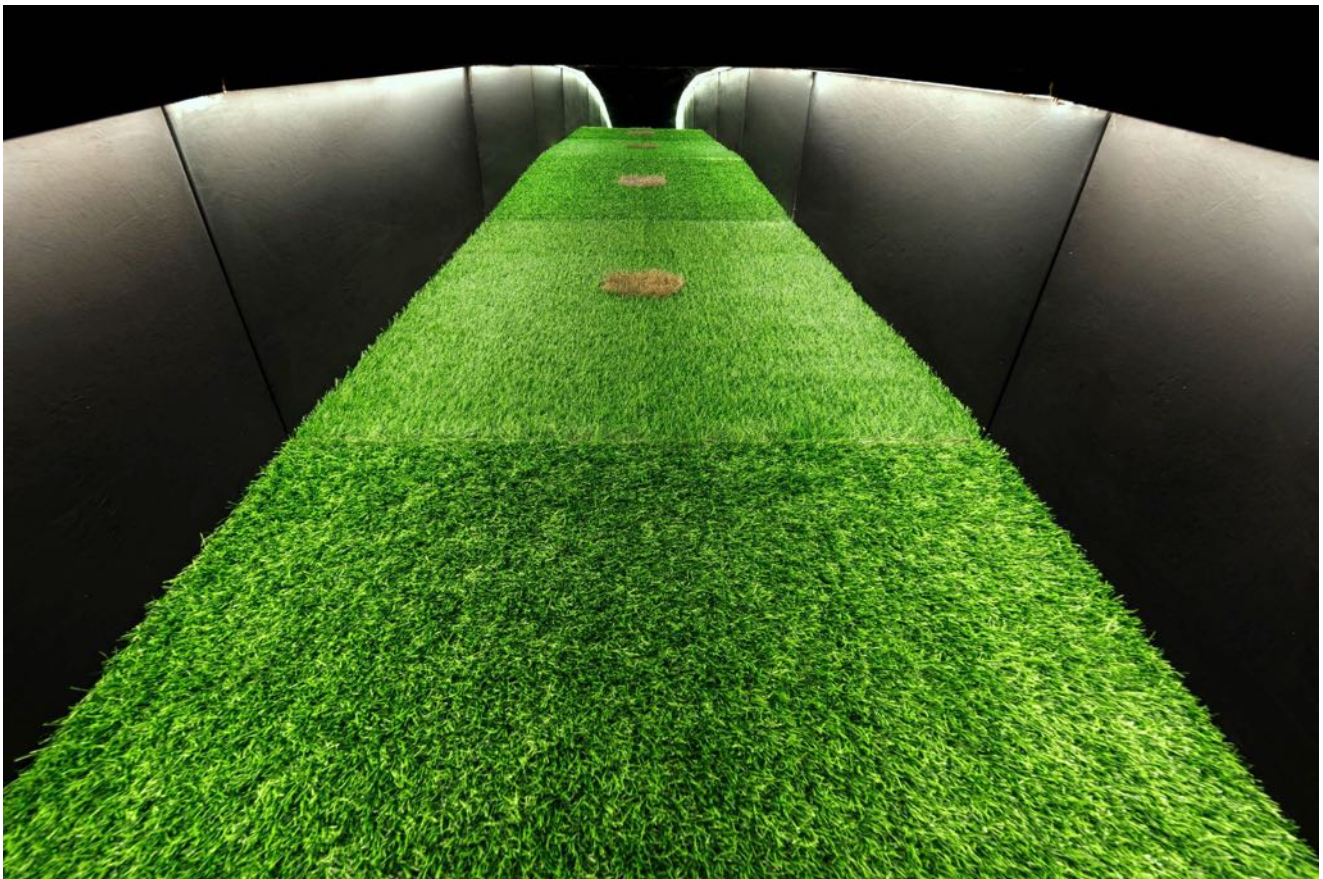
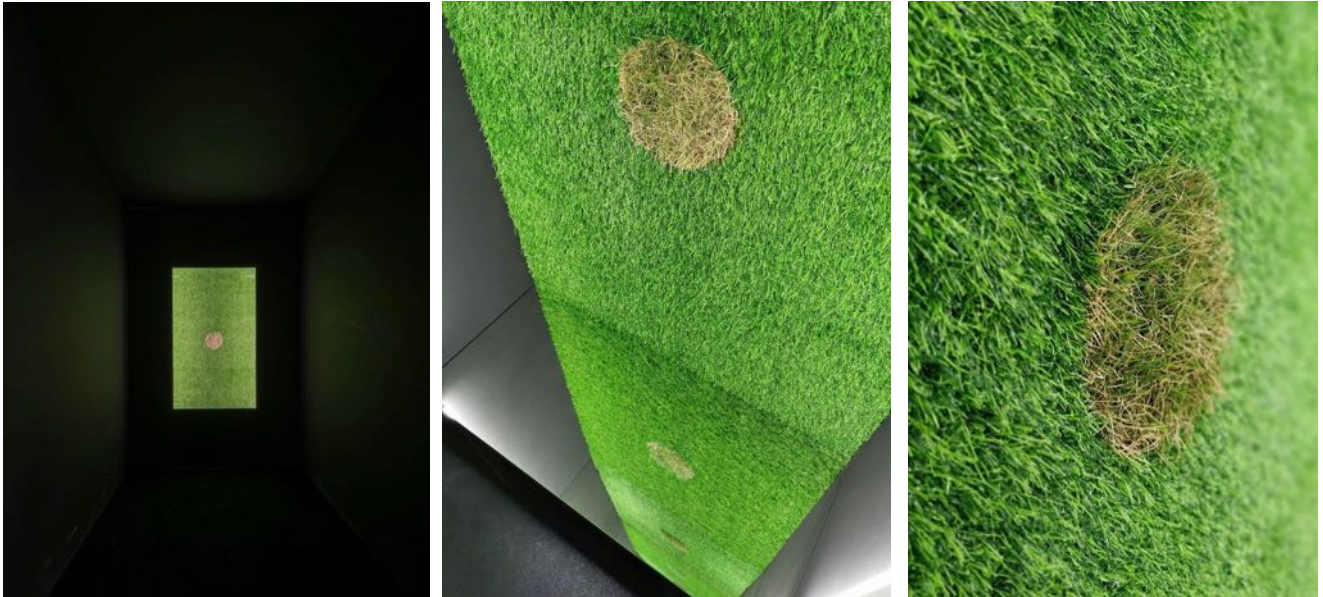
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## works // prospects 4.8.

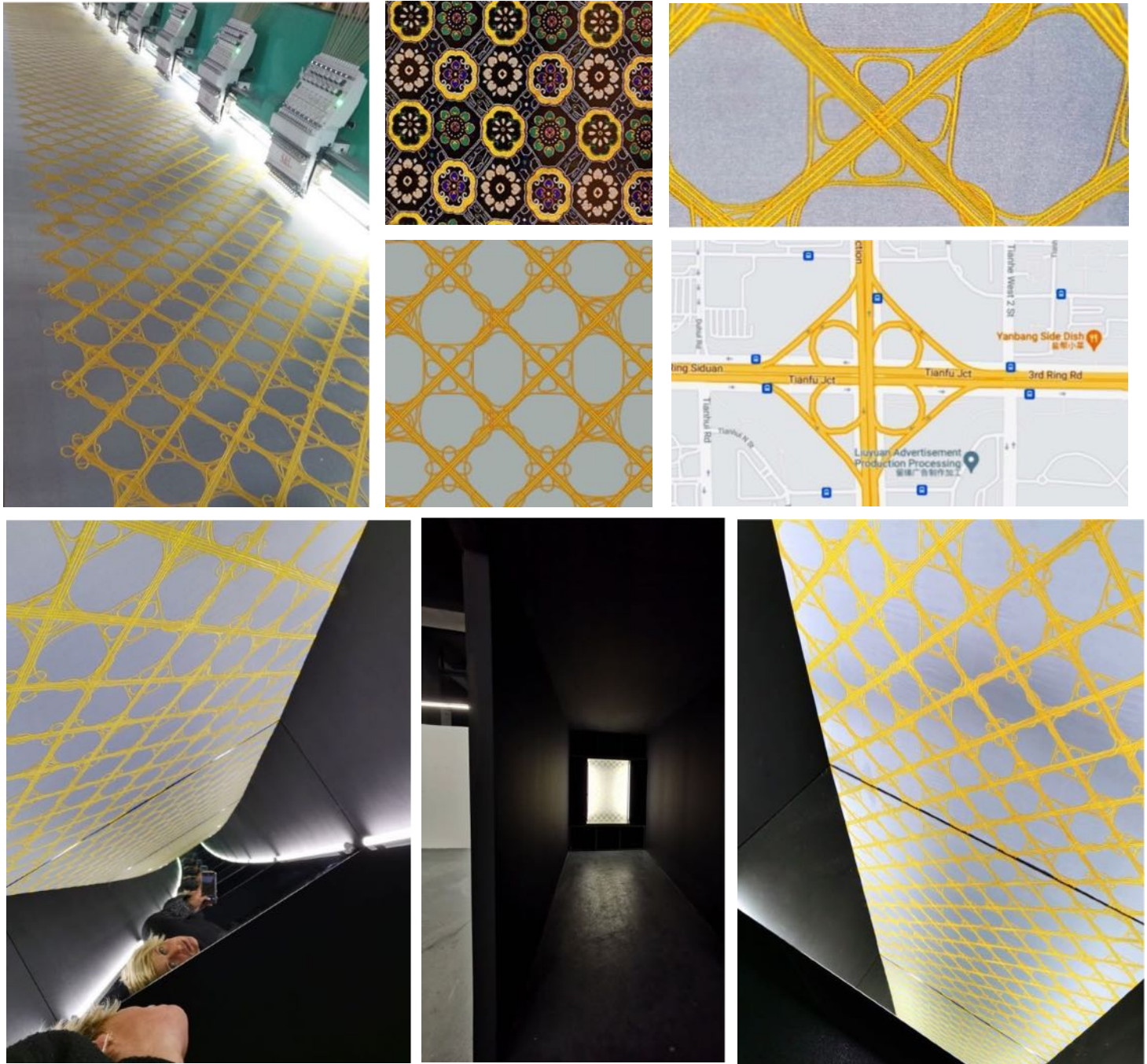
Perspective 4.8. deals with the theme of the growing city.

It shows a canvas at the end of a black, tunnel-like space covered with green artificial turf, in the centre of which is a circle of living grass. Mirrors are attached to the upper and lower parts of the canvas, creating an "infinity mirror" effect.

The supposedly natural circle enclosed by the artificial grass slowly withers over the duration of the exhibition. Finally, considering that the lawn itself is no longer a purely natural, wild-growing element, but a man-made product, the question is raised as to whether there is any space left in which nature is not influenced by man? The Installation was shown in A4 Museum , Chengdu, China in 2019.



## works // prospects 4.8.



prospects 4.8. // industrial stitching on polyester // mirrors // 90cm x 130cm // 2019 One of 2 installations exploring urban growth and expansion, counterfeiting, claims to power and the role of traditions in a digitised world, exhibited at the A5 Museum following a two-month artist residency in Chengdu, China in 2019. It features a display at the end of a black, tunnel-like space. Viewed from a distance, the visitor sees a kind of precious fabric that may resemble valuable shu brocade due to its beautiful shiny surface, but on closer inspection proves to be a cheap counterfeit of the ancient traditional craft.

Shu embroidery represents one of the most prosperous periods in China. Originally, the colourful traditional patterns, such as plum and hibiscus blossoms, were meant to bring luck and joy. We have changed this pattern with 4 traffic junctions of Chengdu in the graphical representation of the navigation apps.

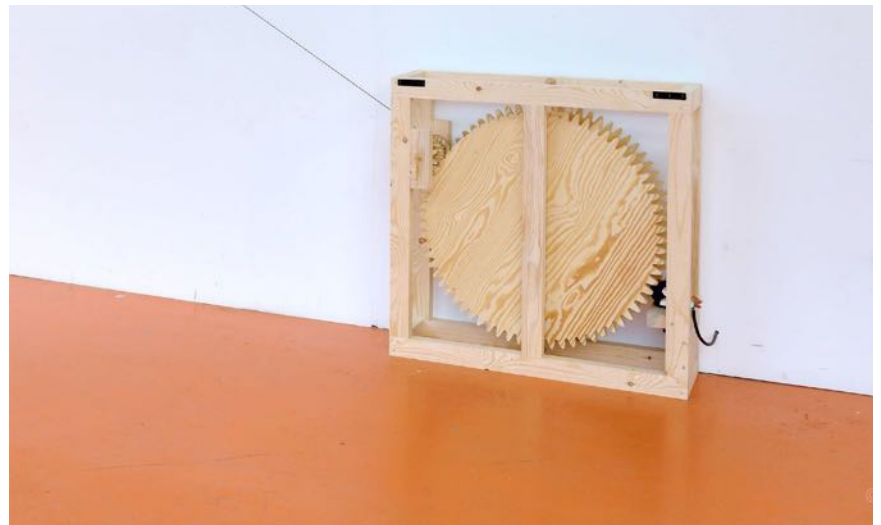
## works // ups and downs I



[Link to video](#)

5 x 7m faketreets, 5 programmed blowers,  
„ups and downs" is an installation / intervention consisting of 5 manipulated airtubes, that rise and fall in regular intervals. Their external appearance is adapted to the surface real of burches. W ith this obvious fake trees and their steady and unnatural up and down movement, we want to point out the worldwide intervention of humans in a natural cycle, which opposes with their own economically motivation. Trees are cut down, reforestation follows then they are cut down again, then they are again reforested, then they are cut down again, etc. W ith this installation we would like to question this cycle and ask whether the forest manipulated by humans is still an attractive functioning habitat and what consequences result from it in the long term. It was shown as part of the „ Wildbits" Exhibition at MAAJAAM, Estonia , 2022 + 2024 and in Kaunas Lithuania, 2022.





[Link to video](#)

"ups and downs II", kinetic installation consisting of a fir tree divided into segments, a (wooden) gear, rope, pulleys and a rotary motor.

In a continuous time loop, the dismembered tree is briefly erected by the varying degrees of tension of the rope connecting it, but immediately collapses again. It was part of a soloshow at Mundhalle in 2022 and xpon Art Gallery in Hamburg, Germany in 2023.

With the constant and unnatural up and down movement, we want to draw attention to man's global intervention in a natural cycle, which he counters with his own economic motivation.

In most parts of Europe, trees are felled, followed by monocultural reforestation, then they are felled again, then they are reforested, then they are felled again, and so on.

This method can serve as an example of the way man tries to force nature into a time frame and shape reality in terms of economic gains, regardless of the natural timelines.

## works // transforming landscapes



Transforming Landscapes is an ongoing intervention and photography project that began during a month-long residency in Kakslauttanen in Finnish Lapland in 2022. By felling tree trunks and moving them sideways and cutting branches in a precise horizontal line, we create minimal irritation and transform what appears to be a natural landscape into one artificially altered by humans. We want to draw attention to man's persistent need, worldwide, to enter a natural cycle and subjugate it for economic motives. We invite viewers to question whether the human-manipulated forest is still an attractive, functioning habitat and how we will deal with the resulting consequences in the long term.

## works //access point

With the floating Installation „Access point“ on the river Elbe near the harbour of Hamburg Germany, attention was drawn to the inaccessibility for the public to water areas, which account 1/3 of the city area. The pool is a coloured wooden frame that represents the putlines of a public swimming pool. 2017.



## works // dissolve



[Link to video](#)

In the installation "dissolve", a flag is replaced by volatile water mist and installed on a flagpole. On a direct level, the spraying symbolises a fleeting existence, life itself.

-The element of water is the source of life and is essential for the survival of humans and all living things. This natural resource is not equally accessible to everyone in the world. It is regulated, sold and fuels social inequality in many countries around the world

-The flag is a symbol that is understood like no other symbol in all countries of the world. In its capacity, it marks an affiliation, indicates privileges and rights of a group of people or a nationality. The work counteracts the attributions, levels of meaning and handling of "classic" flags; their fluidity contradicts the symbolic meaning they have acquired throughout history: It cannot be touched, hoisted or folded.

Hamburg, Germany, 2021