

## **Truth is not delivered whole but received in parts a rotten corpse flesh slushed acid rain burn the scars**

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<https://bonnierskonsthall.se/utstallning/stipendiaterna-2020-ida-idaida-och-fathia-mohidin/>

three different machines in a turpentine tent

1. living flies, a machine that maintains the life circle of the fly, in a closed circuit of food (fruit) and reproduction (meat). the structure creates a movement, a certain kind of fly, in it's life span it can't fly it rather jumps and crawls in the cramped space between the walls of the plexiglass and insect-net nest. A microscope camera are placed on the nest.
2. dead flies are put on needles attached to a cylinder clothed in textile. A programmed motor rotates the cylinder, in 7 sec intervalls. a camera is hanging over the fly-covered-cylinder and captures the movement, so to create an illusion that the flies are flying.
3. Dead flies are placed in plexiglas boxes, a machine rotates the 3 boxes, a camera placed before the machine captures the flies sliding inside the narrow space, lifted up and falling down. The 3 boxes in a row creates an illusion of space, flies falling in three layers, like rain.

the cameras filming each machine creates an animation of the machines, the cameras are connected to a circuit of devices as follows: 3 cameras connected to a programmed HDMI-switcher, the switcher connected to a HDMI-splitter that ables the same HDMI source to be shown by many screens / projectors simultaneously.

on three walls of a turpentine tent the same moving image is shown, to create an illusion of the moving flies being a whole, endless world. the spectator moves inside the machine-tent through zippers, in the middle of the machine-tent there are 3 seats towards each screen. The patent-leather reflects the surrounding and the movements again – it merges the movements of the flies and the spectators on it's surface. The seats are shaped after the flies bodies but constructed into one single entity, the visitor are invited to sit on the seats and agin becomes a part of the images produced by the machine-tent.

*it's a circle, life circle, a farm of flies, that creates patterns with death.*

*Alienation as death. living dead, the aesthetics of horror, layers of references to popular culture and film. the fly comes from death, it transmits death, lay their eggs in corpses, material used, as death takes material form... I'm interested in something very shallow, something that simplify in order to normalise, complex matter are simplified (the living fly live in a cramped space, a structure where they can't really fly but rather crawls...) in order to reach speed, accumulation. but also to be handled, translated into something that marginalises life, so it can be used. It's a personal story translated, abstracted, brainwashed in psychological abuse, supposedly love, systematical rape. female bodies, suffering as the lowest creatures are the suffering, that there is something in suffering that escapes our understanding, cruelty is a result. the difficulty and problematisation of suffering. the work is layered, with eyes, movements, material and bodies. surface reflection, projections. lens as eyes, the flys eyes the spectators eyes. creatures as porous, reflective, responsive, the black holes breath, both leak and receive. loop, repetition, as the haunted bodies also hunts, the suffering is transmitted through generations, written and recreated in genetic code, trapped in a body and a system that seems to be created to maintain patterns, movements, actions that in themselves sustains and transmits violence, harm, competition and suffering. in a circular motion, and bodies appear as instruments, machines, alienated from their own bodies, as agin with psychological, emotional and sexual abuse. everyone moves through the work as ghosts, korrruption is dead bodies moving around a pole, holding positions.*









