

Page 1 Video Documentations

Page 2 - 3 text to supplement the work samples.

Page 4 - 5 *Grief Lessons - An essay about the art of Ida Idaida* by Santiago Mostyn

VIDEO DOCUMENTATIONS

5. *Trasa (from flesh to meat from meat to flesh) 2020*

VIDEO DOCUMENTATION

Short version:

<https://player.vimeo.com/video/826658832?h=701b3980a3>

Longer version:

<https://player.vimeo.com/video/678753055?>

6. *Gravity and Grace, 2016*

VIDEO DOCUMENTATION

<https://player.vimeo.com/video/776535962?h=1affa9ab34>

7. *Truth is not delivered whole but received in parts a rotten corpse flesh slushed acid rain burn the scar. 2018*

VIDEO DOCUMENTATION

Konstakademien, Stockholm 2018

<https://player.vimeo.com/video/678788474?h=2fa1ce02e2>

Bonniers Konsthall, Stockholm 2020

<https://vimeo.com/678404069#t=75s>

10. *Vampyr.*

VIDEO DOCUMENTATION

<https://vimeo.com/678801740>

Texts to supplement the work samples.

2-3. Machinia: I both leak and receive. perfectly happy, in a circle, complete.

Cairo Off Biennale, Something Else III

November 2023

Head curator: Simon Njami

Arranged by: Darb1718

Persistence Through Joy is curated by Power Ekroth and Sara Rossling

Installation. A mechanical structure made from textiles, rugs, tissue, leather, metal, wood, bones, and water. Activated by the audience by spinning a wheel with seven arms, the textiles are soaked in water, slapped, and moved over the wall and the floor.

A machine that operates through interaction, dictating movement, flow, and material as a living process to create a being, an event, and sound. While creating the work, I thought about the relationship between the living and the dead, the spiritual and the consumable, between containment and leakage, labor, gender, and autonomy. I investigate and reflect on these tensions by harboring and controlling material outflows. This wheel becomes spherical and spreads outwards - both in its claim on the viewer's muscles as a power resource for the machine to move and affect the space and the dripping, slapping soundscapes that move through the air.

4. Förvar / Keeping

Installation. A collaboration between Fatima Moallim & Ida Idaida. Akalla square summer 2023. Metal, bolts, chains, marble, stitched linen cloths, oil pastel.

Förvar - a tent with a door - grows from the ground, spreads upwards and sideways over the stones and concrete of Akalla Square. The outside and the inside subtly but heavily moves in and out of each other. The images on the fabric sew together the torn and join the repelling parts. The work vibrates with thoughts and feelings about our complex reality, where detention can stand for both protection and threat, hope and despair. Life emerges through affectionate stories of our vulnerability.

8. Autonomy

Installation. Found construction bars of wood, spires of wood, metal details, chains, textile details, oil paint. Rotating vertical beams with chains and straps mounted between the vertical spires. The structure is full of holes in different shapes.

Autonomy, 2021, installation, wood and metal. Ida Idaida works with installations and explores bodily memory, that is how previous experiences that we want to repress still exist as physical feelings. About Autonomy she says: "I have physically produced a piece made out of metal and wood, an instrument, a tool, and a machine, constructed out of found construction material. Violence undermines existence and makes life strange to itself. While violence deforms bodies to mere instruments, the pain deforms the actual contours of reality. My installation is an antimonument over the immaterial space that pain creates when you dissociate to remain. When I created the piece I thought about the book *Våld mot kvinnor* [Violence Against Women], by Eva Ekselius from 1982".

Grief Lessons - An essay about the art of Ida Idaida

by Santiago Mostyn

The word ‘monster’ derives from the Latin verb *moneo*, meaning “to remind, warn, instruct, or foretell.” Monsters pre-date written history, and live outside the existing moral order, as a kind of distillation of our fears. As children, we take the dark, unknowable forces at the edges of our perception and turn them into monsters. We give form to those fears.

Ida Idaida makes kinetic structures that are at once the manifestation of personal trauma, and a material response to the social and political trauma that society is capable of inflicting on us all. Ida speaks of her sculptures as machines that affect bodies, much in the way that capitalism affects bodies: imperceptibly but profoundly.

Entering the gallery, you’re met with a cast of harsh red light that shifts perception of the room, and brings to mind a photographic darkroom. And in fact, the installation works in the manner of

a photochemical process, in which a negative – in this case the physical sculpture – is loaded with information but needs the light sensitive paper – here, the viewer – in order to develop an impression, to be received in full. Centered in the room is *DEVICE (Fire Burns and Flames Lick My Poor Remains)*, a finely craft-

ed, gallows-like structure assembled using the Japanese joinery technique of *Shiguchi*, and constrained by chains and bolts with handcrafted heads. Like the origin myth of the world carried by four elephants on the back of a turtle, *DEVICE* rests on four bronze domes, all of its monumental psychic weight touching the ground as lightly as possible.

Ida comes from a family of blacksmiths, and has been working with metal and fabric from an early age. Violence and trauma haunted her family, and the works in this installation clone and digest and mutate that trauma, no more so than in the tent-like installation *Truth is not delivered whole but received in parts a rotten corpse flesh slushed acid rain burn the scars*. Maggots feed on rotting flesh to become flies that are trapped and filmed in rotating cases, their movement projected onto the walls of the tent. Rotating gears and cylinders orchestrate a rough montage of light silhouettes. “Black Holes” demarcate the corners of the tent, and reoccur throughout the exhibition, suggesting porous thresholds. An edge of dark humour shows up with the wet slapping sound of rags – literally slap-stick – on another machine and we’re reminded of comedy’s greatest capacity: to take back power from tragedy.

The poet and classicist Anne Carson writes that, “Myths are stories about people who become too big for their lives temporarily, so that they crash into other lives or brush against gods. In crisis their souls are visible.”

Ida Idaida’s machines operate in the afterlife of this trauma. But, hidden within this afterlife are imprints of the world that came before. On the bolt heads and domed feet of DEVICE, wax impressions of a fabric pattern are layered and repeated. The pattern is indigenous to Majagården, the plot of land in Dalarna where Ida’s ancestors have lived and broken the earth since the 1700’s. This pattern is a structure, too; a reminder of the world that once was, and a fragment of the new world that Ida is creating.