

## HEIDUNDGRIESS / Short Biography an Statement



We are an artist duo, who mainly works interdisciplinary with installation art since 2011. Due to our different professional backgrounds we combine the fields of art, architecture and design. Since several years we have been artistically engaged with the rapidly developing and changing urban society within Nature and the resulting phenomena and absurdities. What are the consequences when we shape, change and conquer our environment according to our needs or economic interests? We take up site-specific themes and develop interactive, multimedia installations and interventions in public space as well as in art galleries.

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.

[www.heidundgriess.de](http://www.heidundgriess.de)

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## HEIDUNDGRIESS / Resume

### upcoming:

- 2022 - (G) Exhibition „Wildbits“, Kaunas , Latvia  
- Artist residency and exhibition, Arctic Resort, Kaksilauttanen, Finland
- 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) „throbber“, 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, „reconstructing“, 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, group exhibition, „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



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**ups and downs** 5 x 7m faketrees, 5 programmed blowers  
Installation as part of the „Wildbits“ Exhibition at MAAJAAM,  
Estonia , 2022 + 2024 and Kaunas, Latvia, 2022.





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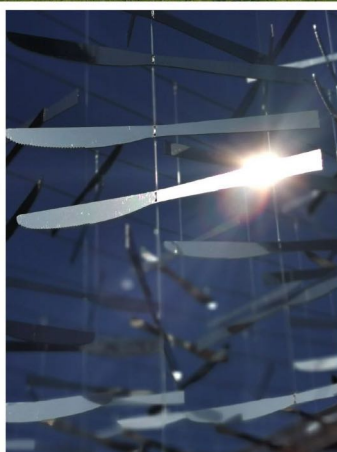
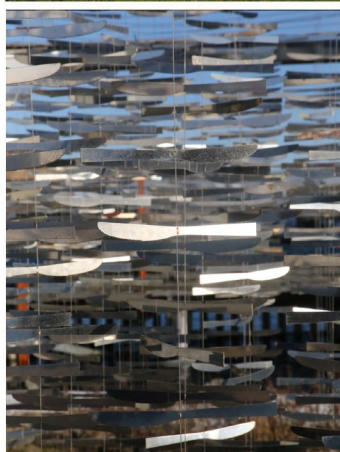
**throbber** was one of the winning designs of the competition "winterstations" in Toronto 2020. It was shown in public spaces in spring / summer 2021. The Installation responds to the theme: "refuge" with 10 walkable trapezoidal shelters that pointing out the similarities of people who seek for refuge for many different reasons. They all have one thing in common: They wait. We translated the buffering icon from the digital world into reality.  
Toronto, Canada





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**swarm** was created as part of an Artist Residency in Siglufjörður, Iceland. It is a Windsculpture made of 1000 knives, attached to fishing lines in a containersized, wooden frame. The knives are moved by the wind around their own axis, shimmering like the silver of the ocean, a herring swarm. The Installation was placed in front of the Herring Museum and invites people to think about the worldwide Problem of overfishing. A new version was made 2020 in Hamburg, Germany using a real oversea Container. It was exhibited several times at the Harbour and was shipped to Iceland in Mai 2022 to stay there permanently at the Herrings Museum.



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**dissolve** 1 flagpole, water, 150 spray nozzles, tubes, waterpump.

Exhibited in August 2021, 2022 in Hamburg, Germany

A flag, which in its capacity marks an affiliation, indicates privileges and rights of a group of people or nationality, are replaced in this installation by volatile spray on a flagpole.

This liquid flag with its transitory visibility questions the significance of national and identity- forming symbolism.

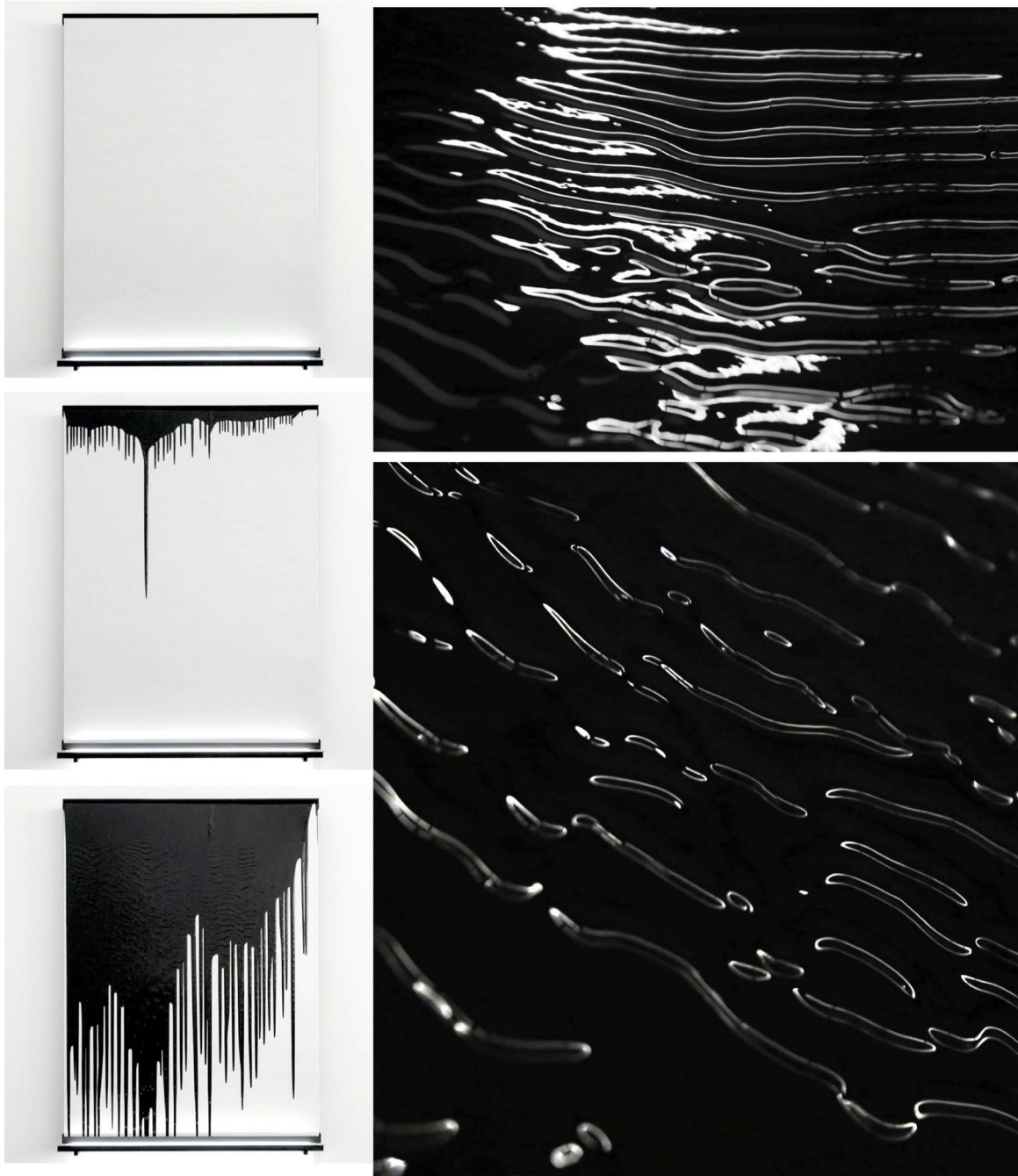




## HEIDUNDGRIESS

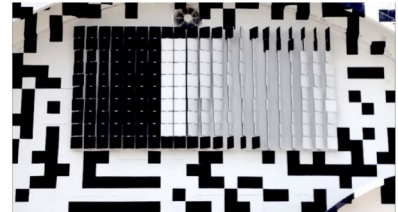
***„oil on canvas II“ Installation // waste oil, 6 waterpumps, canvas // 160cmx120cm // 2018***

This Installation was part of a soloshow „pure simulation“ at Galerie Bridget Stern. It refers to traditional and historical Art techniques. In this case it is made with several water pumps behind the canvas, which constantly pump black waste oil over the canvas, which flew over the surface in waves. It is questioning our approach on natural resources and the traditions and expectations towards art and exhibitions.



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**210 klappen** is a wall of 210 revolving panels arranged in a 21x10 pixel matrix. Each flap has a black front and white flipside. By turning the 22 x 22 cm pixels, one-by-one patterns, bitmaps and animations can be shown just like on vintage electronic displays. Each mechanical Pixel is driven by a small motor inside the panel and can be set to an individual angle between 0° (black) and 180° (white) within ca. 400 milli-seconds. It was realized for an Music and Art Festival in Lärz, Germany. 2013



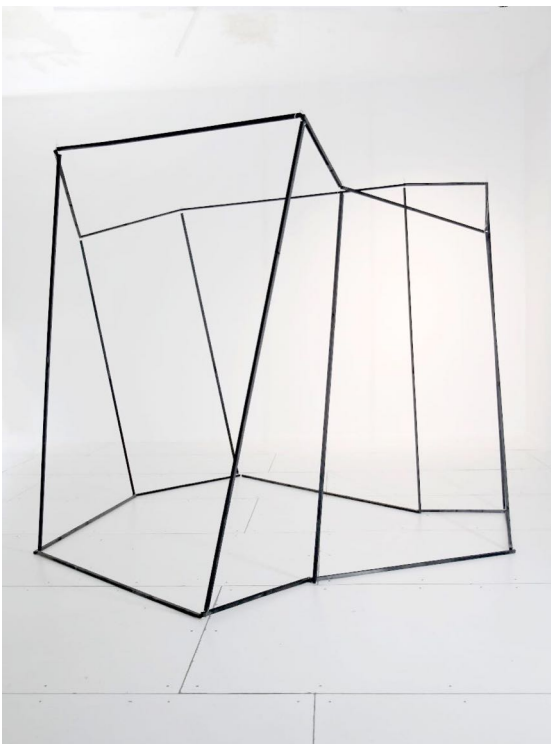
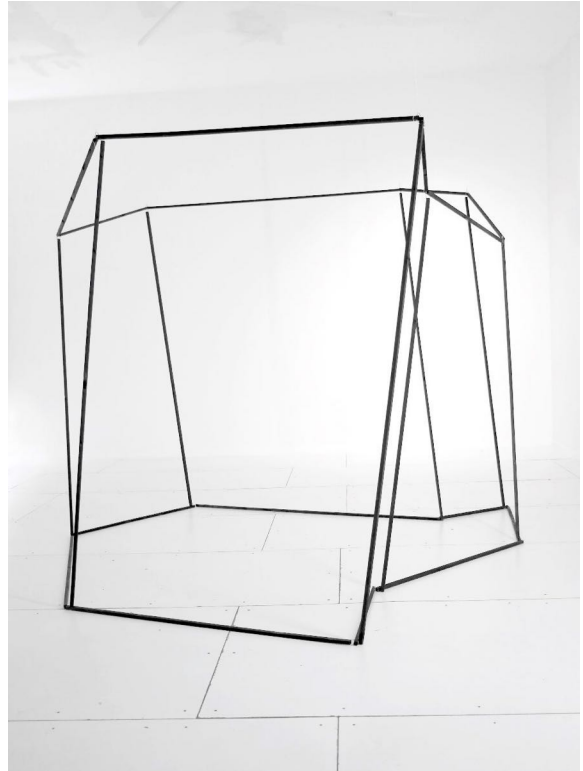


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***„invalid borders“ // Installation // wooden sticks, manipulated rotating washingmachine motor //  
ca. 230x 350cm // 2018***

This Installation was part of the soloshow „pure simulation“ at Galerie Bridget Stern, Hamburg Germany // 2018. It shows a constantly changing room in its borders, dimensions and appereance.

***watch the video here***



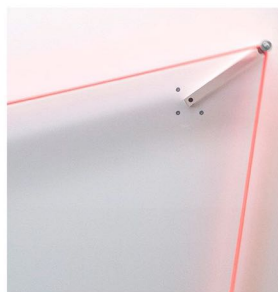
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### *Der jeweilige Raum // The respective room,*

4 rotary motors, power supplies and 1 rubber band. Kunstverein Harburg, Hamburg, Germany, 2020



"The respective room", is a kinetic installation in a Showcase harburg train station. It is part of the exhibition: highway=footway:layer 1, at the "Kunstverein Harburger station", which deals with perception and the Interpretation of outdoor and public space. Who and what forces, define and change spaces and how dependent they are on each other?





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### prospects 4.8. 前景 // industrial stitching on polyester // mirrors // 90cm x 130cm // 2019

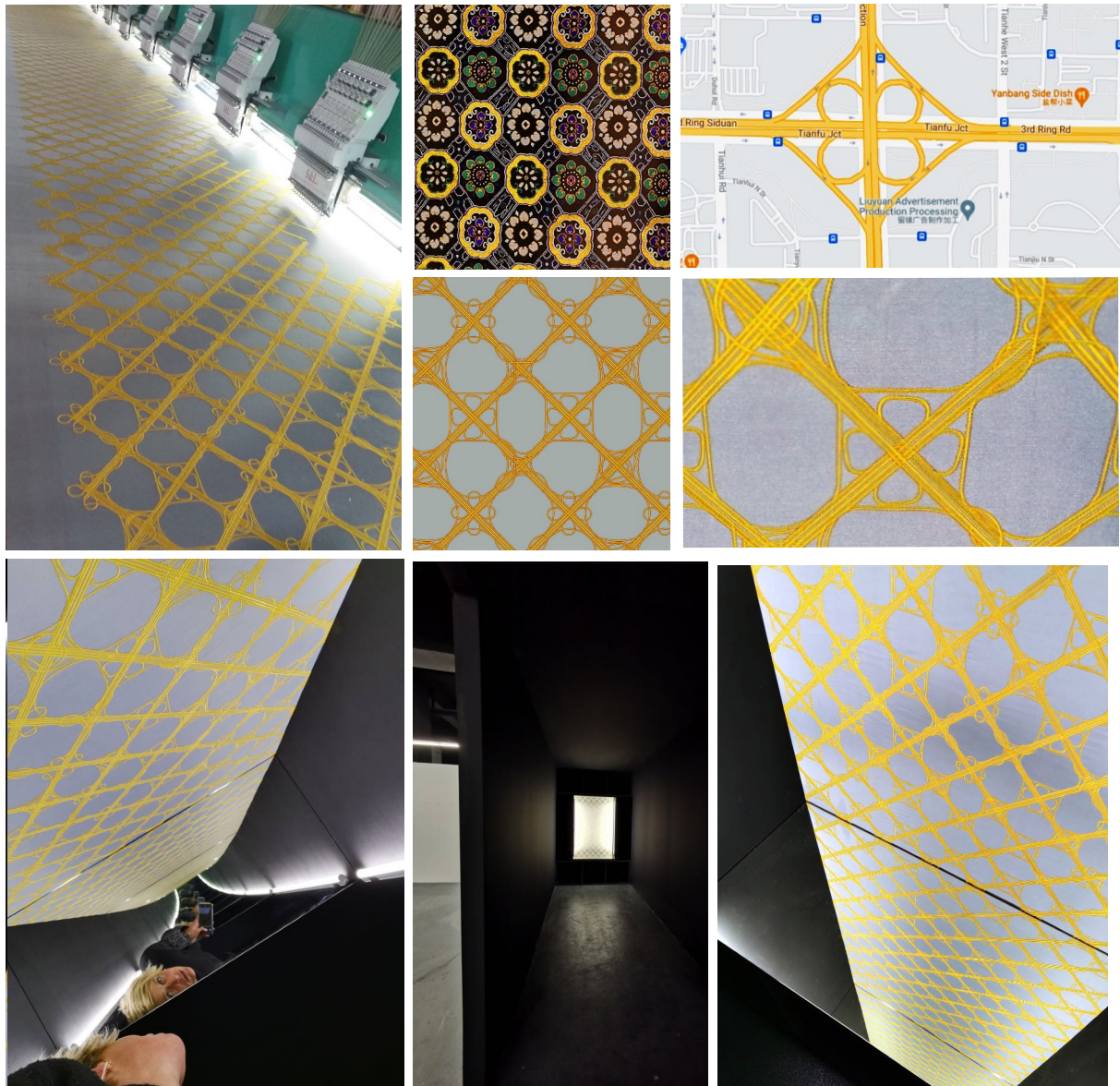
One of 2 installations exploring urban growth and expansion, counterfeiting, claims to power and the role of traditions in a digitised world, exhibited at the A5 Museum following a two-month artist residency in Chengdu, China in 2019.

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.

Mirrors are placed at the top and bottom of the installation to create an infinite curved mirror effect, reminiscent of China's One Belt One Road project.



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**15,3 m3 glow** is an interactive installation and was part of the art and music festival: "A SummersTale" in Lohmühlen, Germany. The surface was treated with a special "glowcolour", that reacts to UV light. 2016

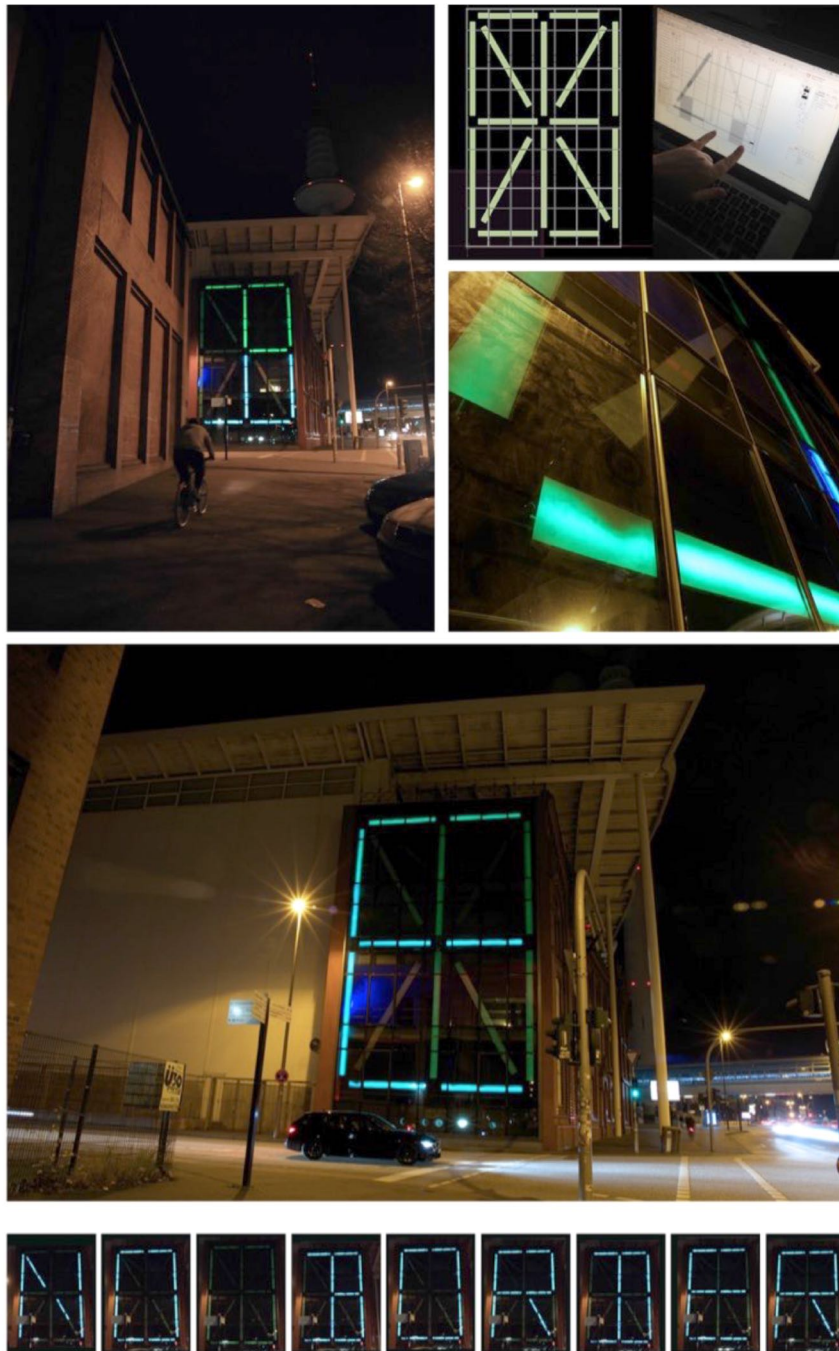




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The Light-Installation **NO BORDER** was part of the exhibition "Brave new world" at Affenfaust Gallery in Hamburg, Germany 2015.

It is showing a huge 14 Segment display that consists of large foils, which were coated with glow powder and illuminated with controlled UV light. One by one it shows the words in single letters: NO BORDER.



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**access point II** Bitumen, wooden construction

Installation scetch made at Artist and Research Residency of Goethe Institute Rotterdam, Netherlands 2022





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With the floating Installation **access point** on the river Elbe near the harbour of Hamburg, Germany, attention was drawn to the inaccessibility of water areas which accounts 1/3 of the city area but is not available for public. The pool is a coloured wooden frame that represents the outlines of a public swimming pool.

