

Ida Huschke

Portfolio 2024

To transform
desiccate, and rehydrate once again,
to interlace and tie something (a technique)

an evolving web, stretched across the surface of a pool.
In certain areas, it's torn, threads dangling into the water,
immersing,
stockings of thoughts still breathable but retaining the form of flesh.

The pool serves as my reservoir, where I accumulate feelings, experi-
ences, scents, sounds, memories, substance, textures, lights, stories,
dreams,

At times, I plunge deep into the depths of my pool,
then I ascend slowly to the surface, concentrating on the torn sections
of the net.

Sometimes it resembles a wound, sometimes I attempt to mend it,
yet these parts remain visible.

(personal notes, 2020)



shiftings I, 2021, installation, textiles, leather, ropes, pearls, zippers, sand, sawdust
Diploma Exhibition Group Show, Kunsthau Langenthal, CH

Ida Huschke, *1993 in Basel, CH

Education

2018-21 Bachelor of Fine Arts, University of applied Sciences, Bern CH
2014-16 Matura Arts and Design, School of Art & Design, Basel CH
2011-14 Taylor Apprenticeship, Couture Ateliers, Basel CH

Group Shows

2023 Ratljós, SÍM exhibition Hall, Reykjavík, ISL
2022 Inside-Outside, Bacio Offspace, Bern CH
2021/22 Cantonale Berne Jura, Centre d'Art Pasquart, Bienne CH
2021 405m2-132 m2, Diploma-Exhibition, Kunsthaus Langenthal CH
2021 Cabane Obscure, with Carol Gurtner, Cabane B, Bern CH

Residencies

2023 Sím Residency, Reykjavík, ISL (2 months)
2021 Villa Villekulla, Faucogney-et-la-Mer, FR (1 month)
2020 Open Factory, Eiermannbau, Apolda DE (1 month)



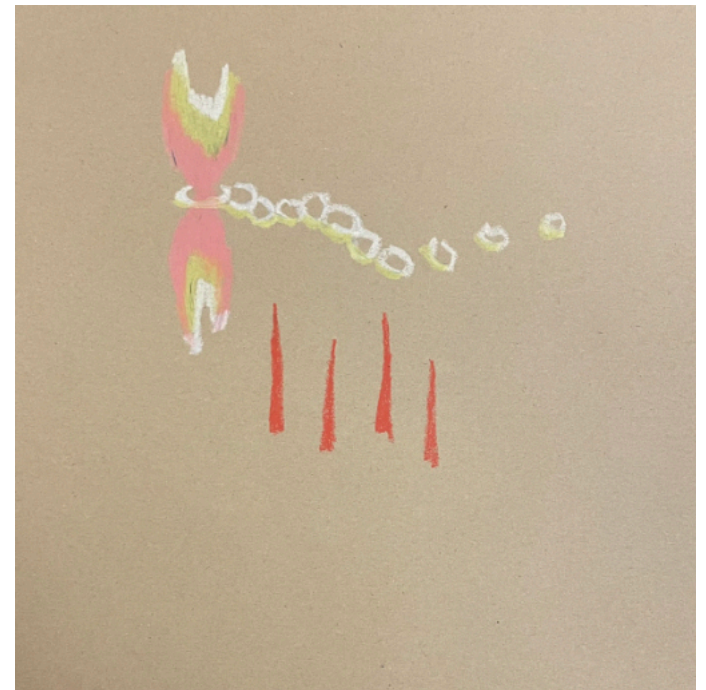


Untitled, 2023 (series)
Oilpastel on paper
30x30cm





Untitled, 2023 (series)
Oilpastel on paper
30x30cm

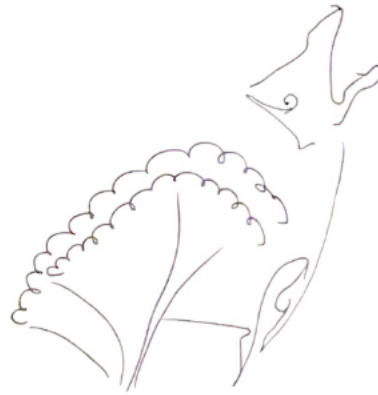




sketches 2024 (series)
Fineliner on paper
Various dimensions



sketches 2024 (series)
Fineliner on paper
Various dimensions



sketches 2024 (series)
Fineliner on paper
Various dimensions

zerbrechliche hüllen,
sie bemühen sich die innereien zu pflegen

die körper - schutzsuchend - beenden die harte arbeit
und lassen sich
fallen
in die höhle eines wolkenmunds

konstruierte intimitäten verblassen die farbe meines safe space
Gefangen und in bruchstücke verteilt.

Ach, schöne sorgen

(personal notes, 2022)



Negligée, 2022
Silk fabrics, glass pearls, leatherboots
40x25x20cm



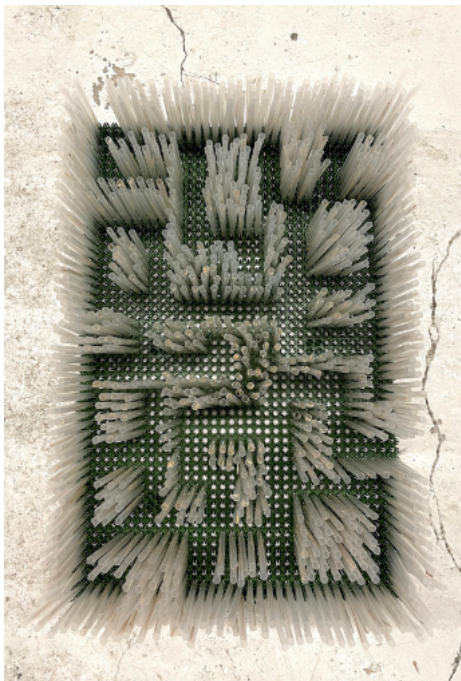
Inside_Outside Group Exhibition 2022
Bacio Collective Bern CH





untitled, 2023, video collage
hd video, stereo sound, 9'57"
<https://youtu.be/8dkqanXqWDg>





vöfundarhús, 2023
footmat, plastic straws, natural dead straws
50x30x10cm
Ratljós, SIM exhibition Hall, Reykjavík, Iceland



nýmfur / völundarhús

attracted by their delicate body
eyes trying to focus, tiny silhouette

will you reach the exit / the surface?

its a trap,
next to me: heaps of ice, snow, salt, water, grass,
stones, sand, shells, seaweed, crabs,

””

do you see any difference between you and them?

why do you seperate?

soft hearts beating in the rytthm of the waves
I count them, no beginning and no ending

patterns change with each wave
adapting

look,
there it is.



Nýmfur and Völundarhús were drafts that captured moments of the process I explored during my residency at SÍM in Iceland. I delved into the possibilities of co-existence among diverse organisms, whether symbiotic or in a disharmonic way, aiming to shift the human perspective and engage with other living beings.

The focus of these works was on "bionics" or biologically inspired engineering – the application of biological methods and systems found in nature to the study and design of engineering systems and modern technology. It was, in essence, an exploration of imitating nature, where fishing bait, for example, became a mimicry of aquatic insects in their larval stage.



nýmfur, 2023 fishing baits (nymphs), thread
variable dimension
Ratljós, SÍM exhibition Hall, Reykjavík, Iceland



The work *shiftings* engages with processes of perception experienced by a hybrid being in (natural) spaces. This multimedia piece focuses on fluid and transformative moments where the body and surroundings merge only to separate again. Experiences of this balancing act accumulate on the surface of the entity and penetrate deeper into its substance, akin to the growth rings of a tree. The costume pieces become repositories of sensory memories. We find ourselves in the interstices, where the water of the lake flows into a drainage pipe, leaving behind only a gurgling sound. There, where the fabric's surface touches the moss and the inside of the leather meets our skin.

shiftings was created in collaboration with Salome Bosshard. The work consists of a spatial installation with objects, an audio installation, and two video works.

Shiftings was shown 2021 at Kunsthau Langenthal and 2022 at cantonale Berne/ Jura.



shiftings II, 2021
3-Kanal Audio-Installation
16'47", Loop
<https://youtu.be/apinhqCrASM>



shiftings IV, 2021
HD-Video-Loop
7'36", Stereo-Sound
<https://youtu.be/IMNTf1B7GGQ>

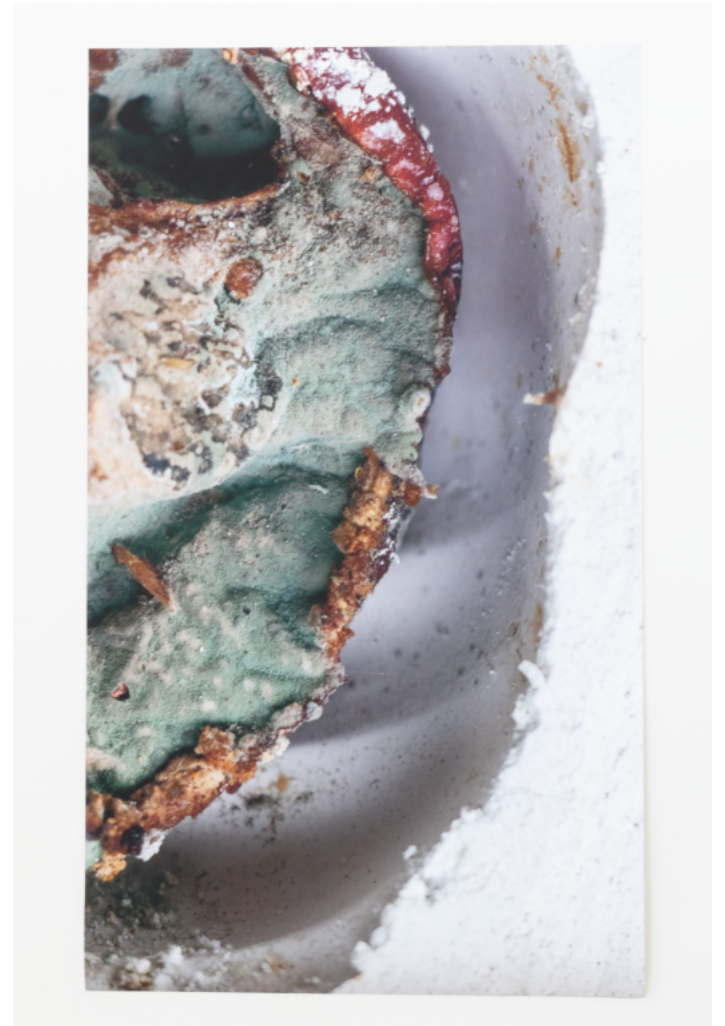
shiftings III, 2021
HD-Video-Loop
5'3", Stereo-Sound
<https://youtu.be/dpCxALDqsYs>



ctrl_letgo, 2019, Painting Hall, Hochschule der Künste Bern CH



ctrl_letgo, 2019
beetroot juice, bleach, ink
c-print photography
ca. 170x100cm



kleine, weisse Wände zerbrechen
zwischen
meinen Gesichtern
und bestäuben
die letzten flüchtenden Gedanken

es wird ganz still
unter dem Dachboden,

kommen sie wieder?
sind sie noch da?

Und sitzt du mir nun gegenüber,
kein Blinzeln
kein Glitzern

und du verschwindest
wieder
in deinem Hirnzimmer

(From personal notes, 2021)



AGARAGAR, 2021
experiments with agar-agar jelly, beetroots, ink
digital files, variable size



Züge im Himmel

Wolken auf dem Gleis

hängende Häuser mit Türen neben der Sonne

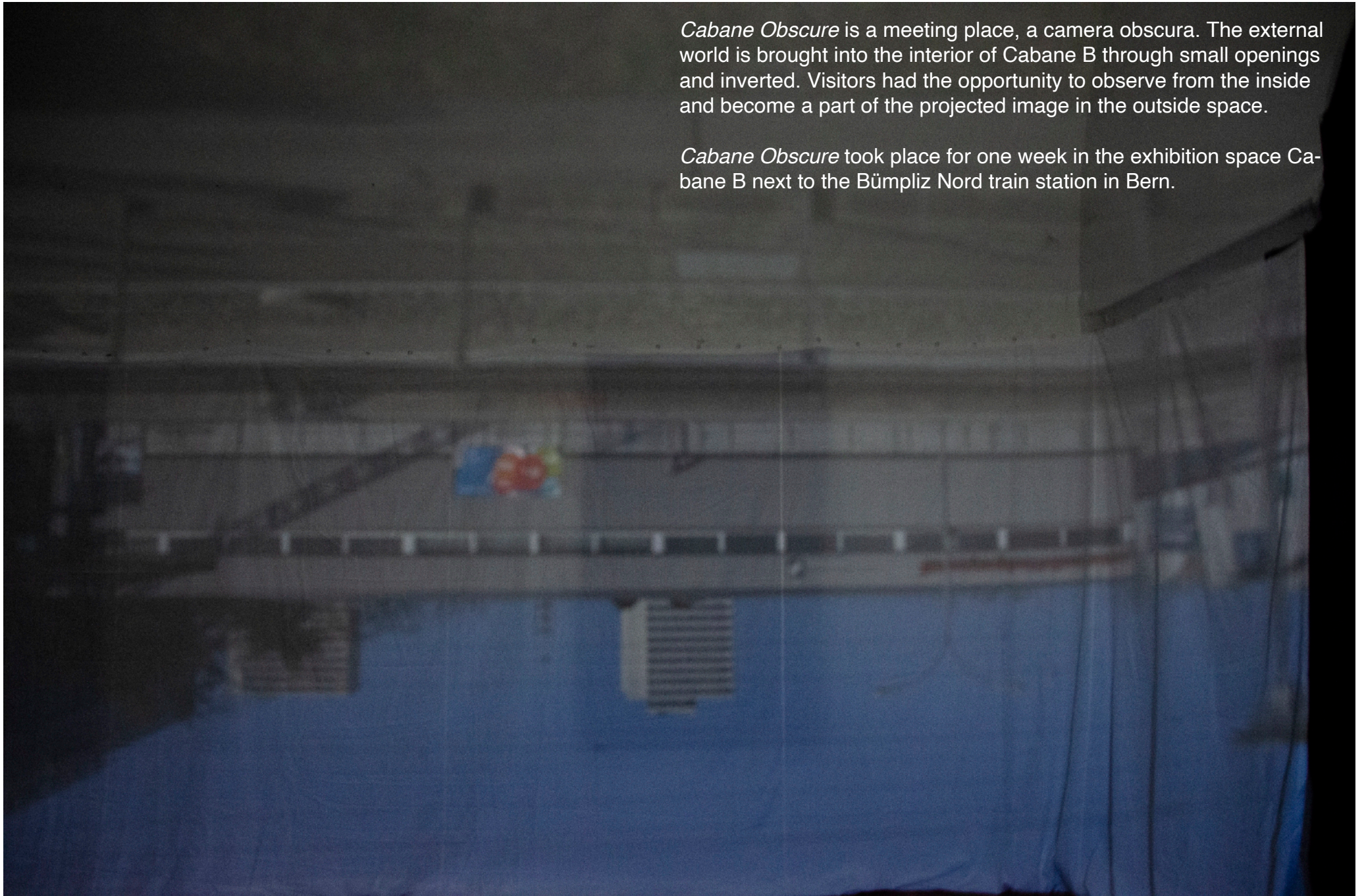


cabane obscure, 2021
fabrics, curtains, ropes
Ida Huschke & Carol Gurtner
Cabane B Bern CH



Cabane Obscure is a meeting place, a camera obscura. The external world is brought into the interior of Cabane B through small openings and inverted. Visitors had the opportunity to observe from the inside and become a part of the projected image in the outside space.

Cabane Obscure took place for one week in the exhibition space Cabane B next to the Bümpliz Nord train station in Bern.



Unlock Life

The short film delves into the question of the utility and purpose of publicly accessible e-scooters. It is based on an advertising campaign by Lime, one of the largest manufacturers of electric mobility devices globally.

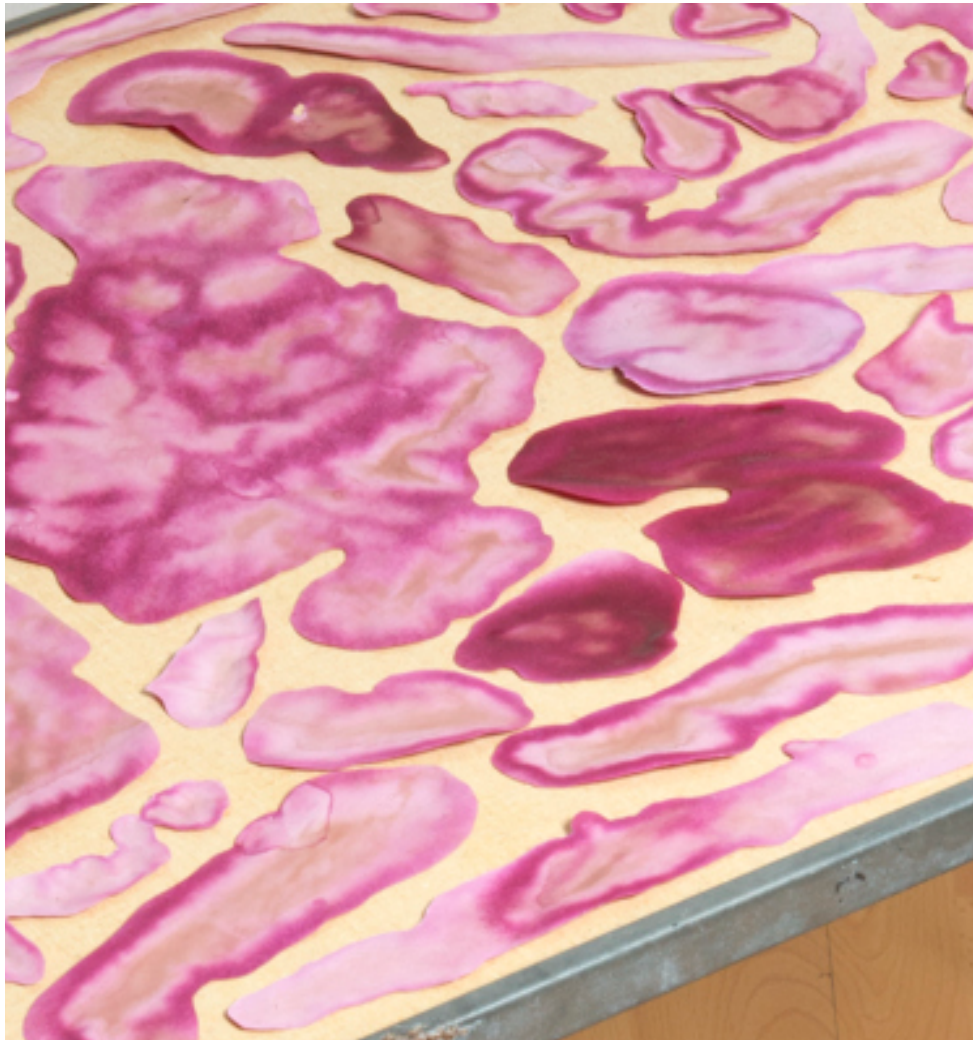
The advertising campaign promotes the use of scooters as a tool for exploration, providing access to various aspects of life. However, behind the facade of the seemingly practical and environmentally friendly use of scooters, there is much more. The film addresses topics such as greenwashing, the sharing economy, profit, and legislation.

Unlock Life can be seen as anti-advertising, criticizing the power of large corporations that exert significant influence on urban life.



Unlock Life, 2020
HD-Video, Stereo-Sound, 4'19"
Camera: Lucas Vidensky
<https://youtu.be/zXr0EVxpl4>

Speckfleck, 2021
Beetroot juice on paper, table, bed
various size





Speckfleck, 2021
Beetroot juice on paper, table, bed
various size



Danilo's Hair, 2020
Oilpastel, hair, tape on paper
50x36cm



Untitled, 2019
Acrylic paint on canvas
120x100cm

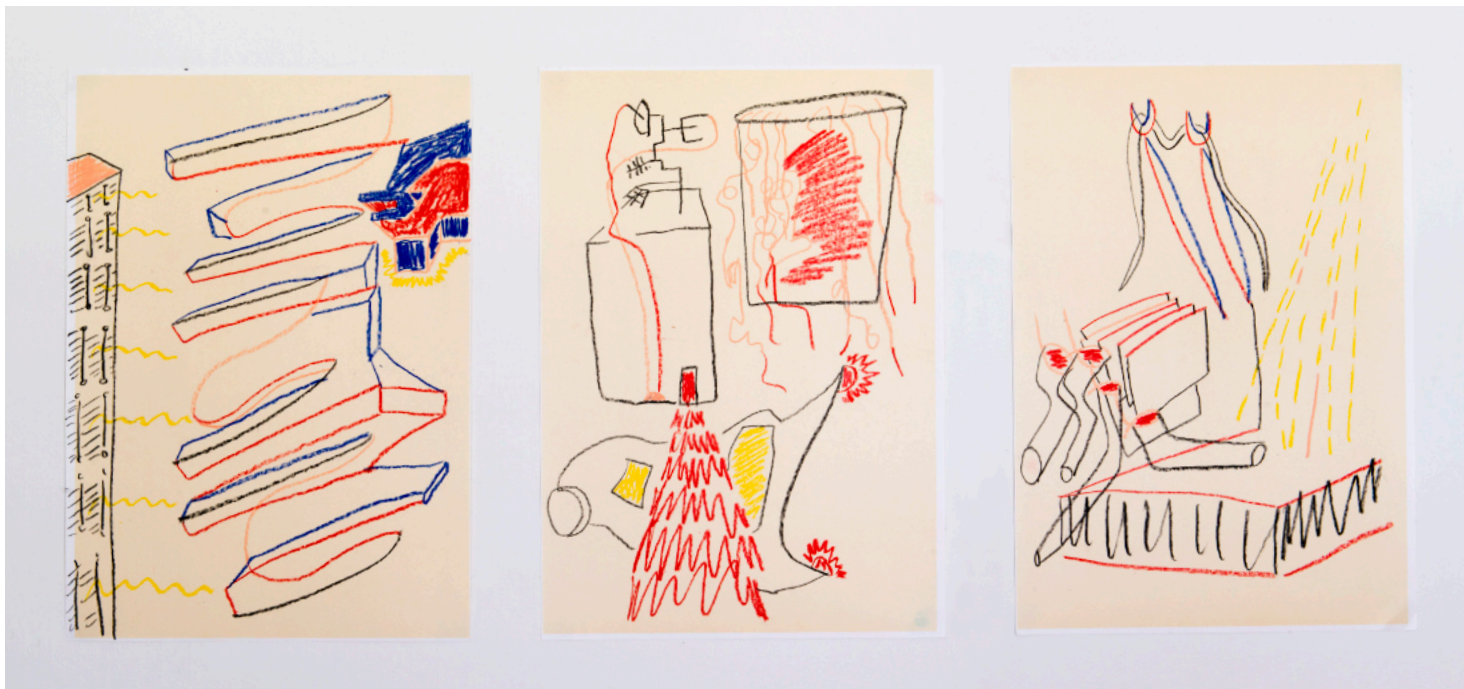
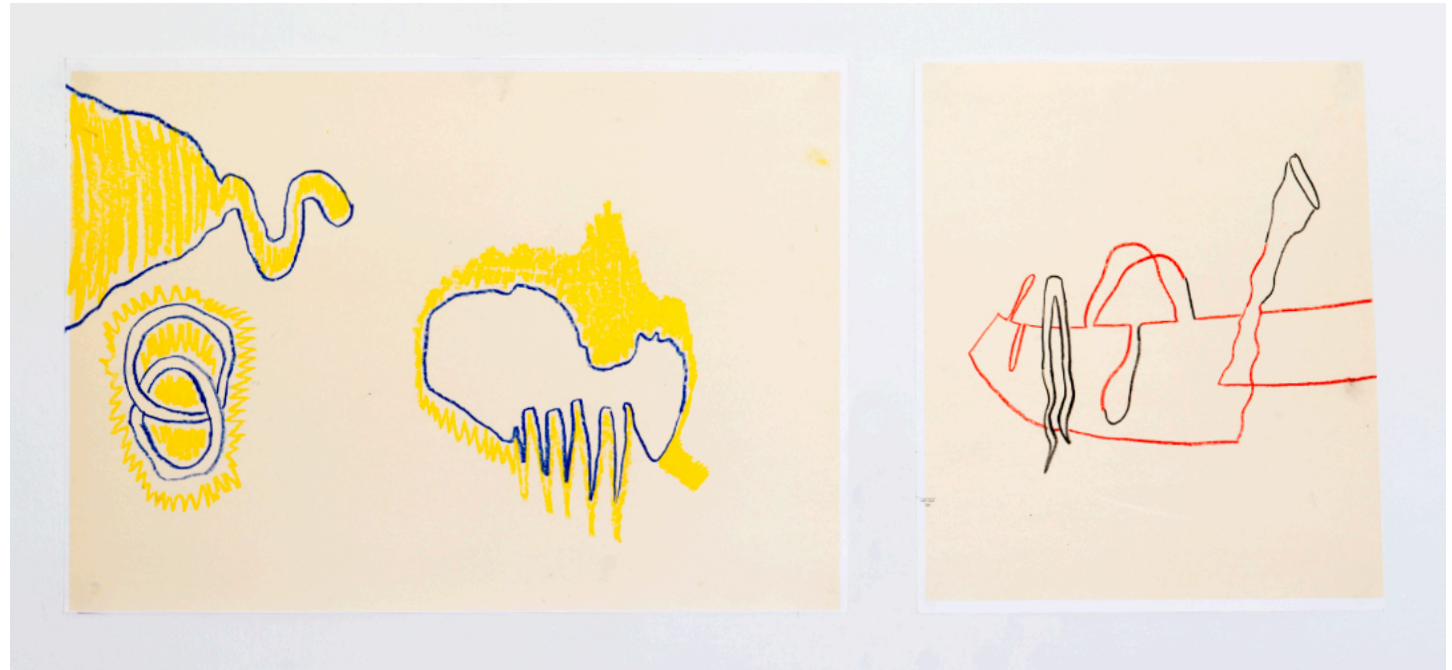


Play Tree, 2019
Beetroot juice, bleach, acid on canvas
98x60cm



Play Too, 2019
Beetroot juice, bleach, acid on canvas
98x58cm

sie verliert den faden, 2020
Oilpastels on paper (pair of images)
62x44cm, 44x37cm



Hausbrand 1,2,3; 2020
Oilpastels on paper
triptych, 62x44cm