



pi(x)el de filip custic: technology re-envisioned to celebrate a future of diverse and changeable identities

- The artist filip custic presents a project bridging identity, diversity and technology, which will take on different formats across a range of media over the coming months.
- In an age of dysmorphia, custic puts forward a positive reflection on technology's potential to enable fluid identities, unconstrained by stereotype or aesthetic ideals.
- *pi(x)el* and *Touch Again*, by the artist Alex Hug, provide a taster of *Certainty*, the exhibition opening at Espacio SOLO this March.

Madrid, 24 February. The human body is central to the art of **filip custic** (Filip Custic, Santa Cruz de Tenerife, 1993) who works across performance, video and photography to explore the relationship between identity and technology. *pi(x)el*, the project presented this week by [Colección SOLO](#) suggests a meeting place of body and technology as a route beyond stereotype or established norms and a means to celebrate diversity.

pi(x)el, together with the performance entitled *Touch Again* by the artist Alex Hug, provides a taster of what is to come in *Certainty*, the group exhibition opening at Espacio SOLO in March. The performance itself forms part of a wider artistic project for filip custic, which will take on different formats across a range of media over the coming months.

The first iteration of *pi(x)el* is an unboxing of the artwork itself, as **custic** unpackages, builds and turns on the work before a live audience. The aesthetics of big-tech product presentations provide the framework and inspiration for this piece, as the artist explains: "I'm inspired by the commercial culture they've created. It's TV shopping taken to another level. I love the theatricality, the idea of creating a special moment to present a new object and generate a whole experience around it."

Featuring a hyperrealist sculpture of **custic's** friend and muse, the artist Virgen María, the performance and presentation of *pi(x)el* transports audiences to the not-too-distant future of digital wearables.

In an age defined by **custic** as one of "dysmorphia and of not accepting ourselves," this work is one of technological optimism. *pi(x)el* is conceived as a prototype, a future wearable which sees past discrimination to allow for diversity and fluid identities. "I'm very much inspired by the idea that we'll go beyond physical form and centre on the essence of each individual. That's what I want to communicate."





A helmet, choker, bikini and nails comprise a screen suit from the future with a nostalgic twist. Each screen displays a huge range of body-part images, inviting constant and continuous change. These are the result of an exhaustive research and casting process, still underway, in which the artist has photographed dozens of different people in order to reflect physical diversity. Moving away from the idealised bodies of his previous works, *pi(x)el* embraces reality with all its supposed flaws. The touch screens and sensors enable viewers to sculpt new bodies, unconstrained by preconceptions of gender, age or race.

From March, *pi(x)el* will be on view as an interactive sculpture in *Certainty*, the group exhibition showing at Espacio SOLO until the end of the year. Visitors will shape the piece, sculpting alternative bodies with a simple swipe. This gesture itself is also of relevance for **custic**, who adds that, as a consequence of the global pandemic, touch has become taboo: "we're in the era of not touching one other and I find that interesting."

In parallel, **custic** will take the project forward with digital works available as NFTs. By summer, the artist behind the album visuals for Rosalía's *El Mal Querer* or Lil Nas's US No 1 hit, *MONTERO (Call me by your name)*, will present a video art reflection on *pi(x)el*.

Touch again, por Alex Hug

Four textile sculptures crafted of found fabrics come to life in *Touch Again*. Created by the artist Alex Hug (Alex Henkes, Madrid, 1989), this performance completes the presentation *Certainty_the introduction*.

This performance is an invitation to recover physical contact in an age characterised by digital communications. Alex Hug's sculptures, known as *Hug Stations*, are soft panels of numerous arms which, thanks to a cast of performers, literally reach out to spectators.

Colour, texture and the spoken word come together to trace an emotional journey for the audience through rage, fear, sadness and relief. "Lockdown made it much worse, but it's something I'd noticed even before the pandemic," says Hug, referring to a present day characterised by touch starvation.

With her artistic practice is grounded in sustainability, Hug creates her soft sculptures using pre-loved clothing and conceives them as archives of memory. They are timelines filled with information and experiences which connect the craftspeople, wearers and users who have come into contact with their fibres.

Each work references a different emotion, expressed in the choice of materials and colours. *It's OK to Feel Red (Hug Station #4)* connects with rage, while *The Trap of Black (Hug Station #5)* explores the paralysing nature of fear. *I Need a Hug When I Feel Blue (Hug Station #3)* addresses sadness, while relief or the sense of having overcome adversity is contained within *Hope in Pink is Contagious (Hug Station #2)*.

The spoken word completes the experience of *Touch Again*. Repeated and overlapped phrases form a soundtrack to each piece, a continuous murmur only decipherable if audience members step closer. "Everything's going to be ok," whispers a moving sculpture, as a stranger offers a reassuring hug





Certainty: exhibition and talks

The interactive sculpture, *pi(x)el*, by **filip custic** and four *Hug Stations* by Alex Hug will form part of the new show at Espacio SOLO, Colección SOLO's exhibition space in Puerta de Alcalá, Madrid. From this March, over twenty different works come together in dialogue on the idea of *Certainty*.

At a time when concepts such as truth or identity progress, change, come under threat or fall victims to manipulation, the exhibition put together by SOLO looks to generate conversation and shared reflection. For centuries, thinkers have grappled with the concept of certainty, and artists have continually encouraged us to reevaluate what we see. Continuing in this tradition, *Certainty* features works by artists from across the world and in diverse media including painting, sculpture, installation, video and decentralised, collaborative AI-art.

Certainty will be showing at Espacio SOLO from 22 March 2022 until December 2022. In parallel, a series of talks will further explore some of the themes addressed by the exhibition, including concepts of certainty, post-truth, identity, the nature of art or creativity and the phenomenon of fake news. The talks will be free, with registration at the Colección SOLO website (www.colecciónsolo.com), and will start in April.

About filip custic

filip custic (Santa Cruz de Tenerife, España, 1993) works across photography, performance, sculpture and video to address themes around identity and our relationship with technology. In 2018 he created the visuals for Rosalía's album, *El mal querer* and has created the cover art for the single *MONTERO (Call me by your name)* by the rapper Lil Nas X.

In 2020 he was invited by Playboy to participate in Art Basel (Miami) and has exhibited in Madero Madrid, Caixaforum Barcelona, MdbK Leipzig (Germany) and the Museum of Contemporary Art in Zagreb (Croacia), among others.

About Alex Hug

Alex Hug transforms used clothing and found materials into soft sculptures and wearable art. She trained in fashion at Marangoni London, Manchester Metropolitan University and ESMOD Berlin, and worked with international designers including Jesus del Pozo and Sybilla, before launching her sustainable clothing brand, A HUG, in 2016. In parallel, she has developed her artistic practice through textile sculptures and performance since 2019, participating in *Still Human* at Espacio SOLO (Madrid), 2019-2021 and *Drawing Room Fair Madrid*, 2020, among others.

About Colección SOLO

Colección SOLO is an international arts project based in Madrid which aims to foster, support and share the artwork of today.

Colección SOLO runs a wide variety of arts-support projects and is housed at Espacio SOLO, a museum which shows the collection's holdings through different temporary exhibitions.

Designed by Juan Herreros and awarded the Madrid College of Architects' Prize in 2018, Espacio SOLO is located in Puerta de Alcalá, Madrid. Guided visits are free by appointment and can be booked in advance at www.coleccionsolo.com

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