

**Bella da Silva Buxbom**  
**Portfolio: Selected work 2015 - 2020**



My work as an artist often involves collaboration, installation, social interaction and an engagement with public spaces. I apply an experimental approach to materials and media, often making works that have a limited duration, addressing a specific audience or situation. I have a desire to push social boundaries and experiment with new contexts in which contemporary art might operate, in order to “nudge” or “disturb” common views of everyday objects and situations. A recurring theme in my work is hospitality, human health and well-being, and a focus on the broader function of cultural work and its potential to change society. I am interested in relational aesthetics and socially engaged art practices, and in extension social taboos. My works also revolves around a sense of vulnerability, and an awareness of the necessity of taking risks in order for me to communicate what I want to say.

Despite the often serious themes I am exploring in my art, it is important for me to make use of humour, elements of surprise and playful aesthetics in order to address issues that are both socially complex and emotionally ambiguous, and to invite my audience to reconsider the contexts I am operating in and what their experience of my work implies. Interdisciplinary collaboration is an important part of my work, as it advances the idea of what an artwork and its functions can be.



SOUNDLANDSCAPE OF BELLS (2020)  
SOUNDLANDSCAPE OF BELLS (2017)  
DECEPTIVE CADENCE (2019)  
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KLISJEMASKINEN (2018)  
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KUNST OG VETERANER  
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MOOD (2020, WORK IN PROGRESS)



## SOUNDLANDSCAPE OF BELLS

Litterær Hagfest, Adrianstua

2020





## SOUNDLANDSCAPE OF BELLS

2017

Kulturmatt, Galleri KIT

SOUNDLANDSCAPE OF BELLS is inspired by Creative Actions by Danish artist Karoline H. Larsen. In this version the work is re-imagined as a sensory «soundlandscape» for audience participation, consisting of a net of yarn with bells attached to each thread.

As participants engage with the work, knotting and combining the myriad of threads while crawling, stretching and moving in unconventional ways through the gallery space, they navigate through various paths left behind by previous visitors while adding their own trajectories.

As a thread is being «activated» by intended or accidental touch the bells creates a «domino effect» of sound, thus initiating movement in the rest of the installation. Each individual thread becomes part of a larger soundscape, expanded upon and activated by the physical presence of the audience. The movement of the body becomes the catalyst of making new pathways in the gallery, leaving traces of physical engagement behind.

Soundlandscape of Bells was first exhibited at Galleri KIT in Trondheim as part of Kulturmatt in September 2017 and later as part of the annual literature festival in Adrianstua, Trondheim. An artist book containing text and photo documentation is currently in production.

TIME LAPSE VIDEO: <https://vimeo.com/253831576>



SOUNDLANDSCAPE OF BELLS contd.





## DECEPTIVE CADENCE

2019

Buxbom & Palmer

Multiplié dansefestival, TKM Gråmølina

Deceptive Cadence is an interactive art project in the shape of an improvised dance performance

In Deceptive Cadence the dancers are subjected to costumes with various advantages and limitations while exploring an unknown sound constellation. Each of the costumes has a given color, that correlates to a given sound, and the four different sounds has the potential to summarize a composition. The sounds are being manipulated by the movements of the dancers. Gradually the development of the dance leads a chaotic soundscape towards a musical structure.

Deceptive Cadence relates to Umberto Eco's thoughts regarding "open works", as well as theories of relationality, individuality, and intuition.

Dance: Anna Thu Schmidt, Nina Aune, Tonje Solemdal Hellem, Luis Della Mea Delucchi

Co-produced by: DansiT

Supported by: Norsk Kulturråd







## DECEPTIVE CADENCE

2018

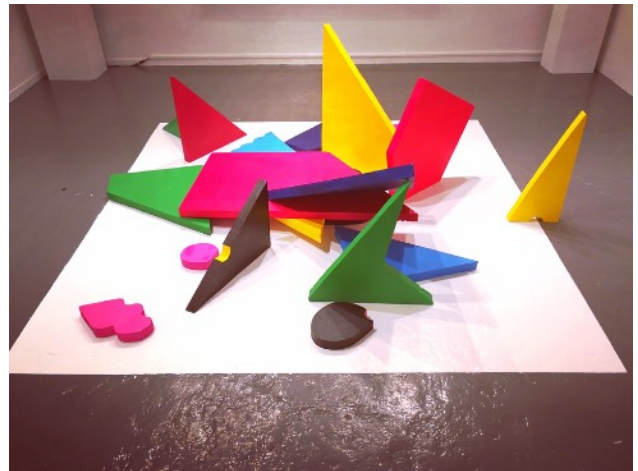
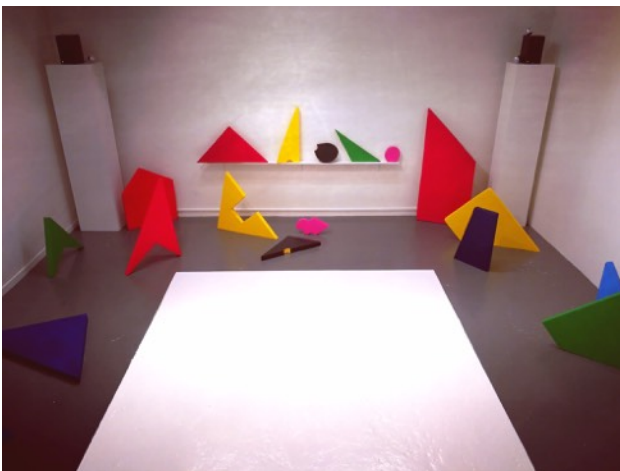
Buxbom & Palmer  
Galleri KIT

*Concepts develop; concepts connect, couple and hinge; concepts unhinge, reconnect and dissolve. This systemic connect ability is a feedback loop, a strange loop, a möbius strip whose beginning and end disappear into it's own blurred distinction between inside and outside, virtual and actual, theory and practice, beginning and end.*

– Sher Doruff

The Translocal Event and the Polyrhythmic Diagram

Deceptive Cadence is an interactive installation for audience participation. The work consists of a number of coloured objects, each connected to a specific sound through a colour tracking system in MaxMSP, as well as a booklet with relevant textual fragments and quotes. Deceptive Cadence is an exploration of the theory of «open work» as defined by Posseur, Eco, et.al., where the audience is invited to enter an unfinished abstract sculpture and soundscape. By moving the objects around, putting them in relation to each other, they are manipulating both the physical appearance of the work as well as the musical composition, but will eventually have to give it up as the next visitor enters the space. Thus the project is an open ended work which can never be completed.



Klisjemaskinen (The Cliché Machine) was my contribution to the project Nodes Avant Fini by Helle Siljeholm. The context of the project is Teaterhuset Avant Gardens actual move from Folkets Hus to Rosendal Theater in Trondheim. Multiple relationships regarding the past, present, and possible future are embedded in this physical, practical, social and political move of the theatre in the city. For NODES this event is too artistic material, and used as an opportunity to create alternative, social imaginations on the future theatre/future society in this particular context.

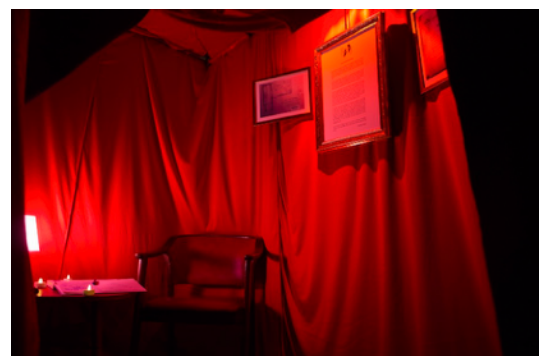
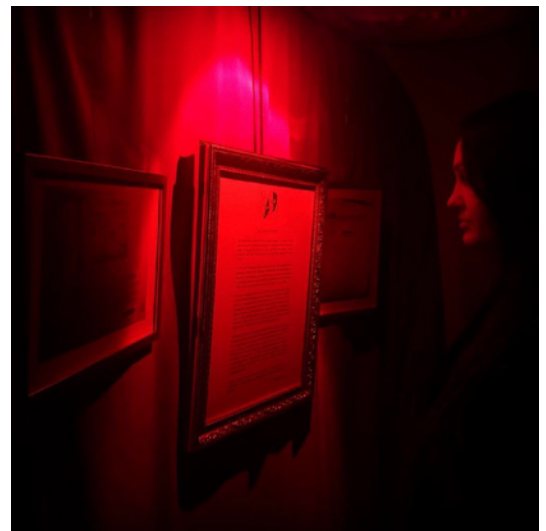
The installation makes use of fabrics that has been used in the theatre space for many years. It is also a play on discovering that before the theatre, the basement where the work was installed used to be a newspaper production factory, where they acquired the first printing cliché machines in the city. When you entered the installation and made your way through layers of fabric, you would find the following text:

*The word cliché is drawn from the French language. In printing, "cliché" came to mean a stereotype, electrotype or cast plate or block reproducing words or images that would be used repeatedly. By creating a cliché, printers could easily reprint documents and free their equipment for other work.*

*In 1954 the Norwegian Labour Party ordered six cliché machines for the production offices of their newspaper Arbeider-Avisa. One of the offices was situated in the building you are inhabiting now. Here the local newspaper was produced daily for 45 years until they moved out in 1990. In 1958 the cliché machine was installed in the very space where you are standing. It has been suggested that the word "cliché" originated from the clicking sound in dabbed printing (a particular form of stereotyping in which the block was impressed into a bath of molten type-metal to form a matrix).*

*Through this onomatopoeia, "cliché" came to mean a ready-made, often repeated phrase, and in extension an expression, idea, or element of an artistic work which has become overused to the point of losing its original meaning or effect, even to the point of being trite or irritating, especially when at some earlier time it was considered meaningful or novel.*

*The molton curtains surrounding you has framed an endless array of stageproductions in the Avant Garden Teater. Like a shroud that have absorbed every impressions, every sound, every effort to bring theater forward. They have been here to uphold illusions, to hide what the audience are not allowed to see. You are standing in the threshold between the stage and the backstage, surrounded by the fabric of memories containing everything that has happened in this room. Placed where the original cliché machine used to be, this is an echo from the past and a representation of the changing of a space.*





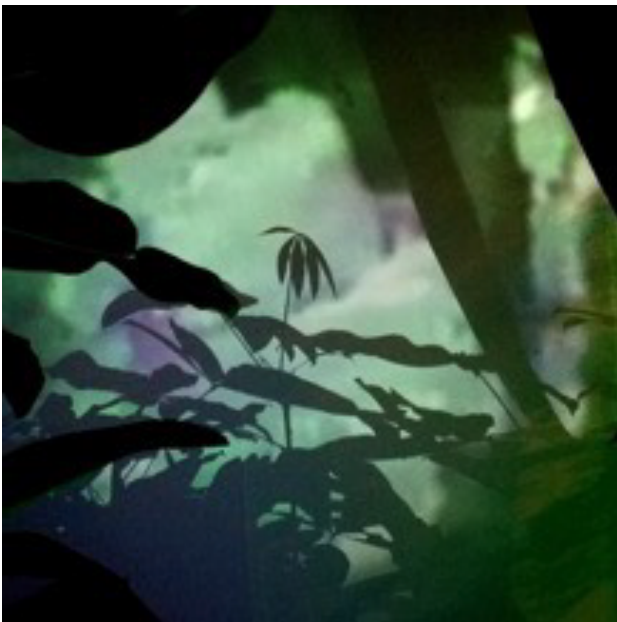
## SECRET GARDEN

2017

TAAAF - Trondheim Academy Art Fair, Galleri KIT

Secret Garden is an exploration of human secretiveness in public and private space, and consists of an exhibition room or gallery space filled with large trees and plants set up to create a circular pathway. The light in the room, whether natural or artificial, is shut out by large pieces of garments and fabrics. There are several places along the pathway where pillows and blankets are laid out so that visitors can sit down to relax. In the centre of the room, a cluster of plants surrounds various moving coloured lights and projections of old animation films – in the first version a selection of repetitions and overlays from “Il Flauto Magico” by Emanuele Luzzati and Giulio Gianini (1978).

Among the leaves you can hear secrets being whispered.







## MAZE OF SENSES

ISFIT Festival, Galleri KIT

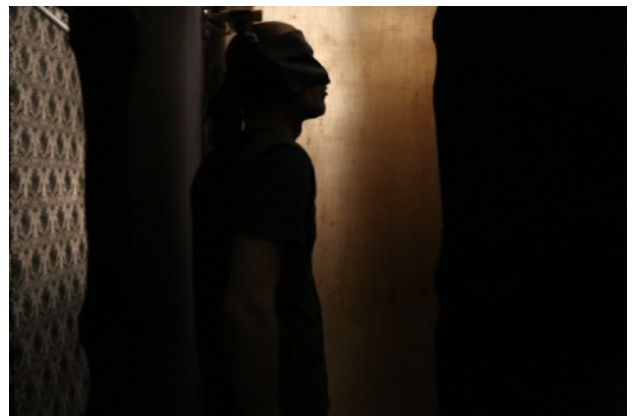
2017

Facebook: [www.facebook.com/mazeofsenses](https://www.facebook.com/mazeofsenses)

In itself a lifeless body, built up of layers of elastic skin, the Maze of Senses invites the visitor to bring life in to it - to personally create the experience. An augmented soundscape renders the visitors incapable of sonic communication, and thus creates a cognitive distance. At the same time, the physical limitations of the space itself bring them closer together. Placing the visitors in dark, narrow spots, the maze invites them to explore its world through the sense of touch. The 5x5 m. installation was developed in dialogue with members from the Blindeforbundet (Norwegian Association of the Blind) and was exhibited during ISFIT Festival at Galleri KIT in Trondheim February 2017.

Maze of Senses is a collaboration with music technologist Øystein Kjørstad Fjeldbo.

Supported by: ISFIT, Make-Make, Stillaskompagniet





«Kongetronen» consists of a throne-like chair and red carpet exalted by a series of steps or pedestals. Next to the «throne» a selection of fruits and drinks are made available. The installation is presented in public space, inviting pedestrians to climb the stairs to enthrone themselves.

«Kongetronen» is both a temporary art installation in public space, a social experiment and a photography project. The photo documentation shows how people act differently, for example by becoming either more extrovert or shy, once they have placed themselves on a throne. Why does their perceived appearance and explicit behaviour change? The project also documents common and differing traits between people in various cultural contexts when they are being highlighted in public space. This process will eventually result in a publication.

So far the project has been exhibited and photographed at Islands Brygge in Copenhagen and at the town square in Trondheim.







## KUNST OG VETERANER

Forsvarsministeriet, Kbh

2014 - 2016

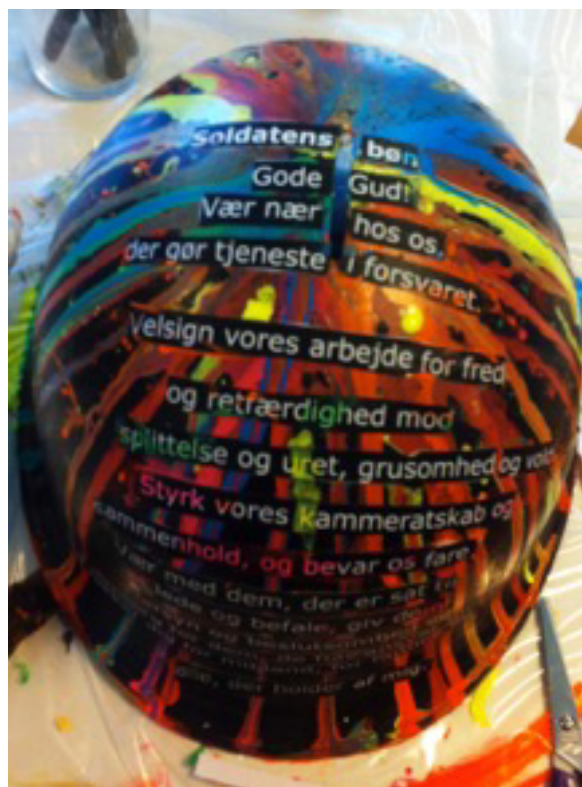
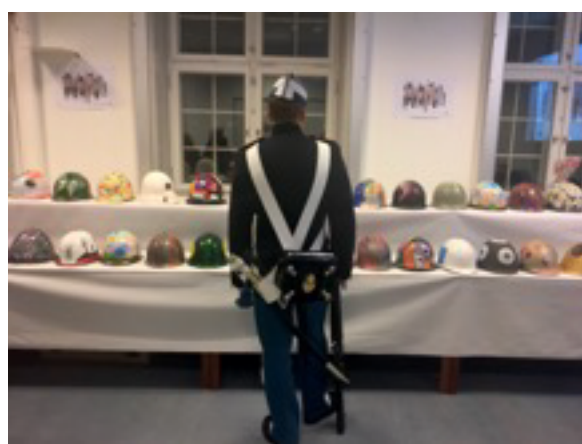
This collaborative art project is focusing on Danish war veterans. Through stories painted on used military helmets and ceramic reproductions, veterans, family members and artists are sharing memories, emotions and direct experiences from warfare.

One of the goals of «Kunst og veteraner» (art and veterans) is to create a common space where both audience and participants can gain insights into the minds, identities and experiences of the soldier, in an attempt to reestablish relations and community.

The project was founded by Benjamin Yeh in 2014, and I have been a central member since the beginning, initiating and running several of the projects. We are in possession of 200 helmets, where half of them has been painted and exhibited at The Danish Ministry of Defence (Forsvarsministeriet), Kastellet Østerbro and Frederiksberg Veterans Home.

The remaining helmets will be used in future projects and events.

Facebook: [www.facebook.com/VeteranerogKunst](https://www.facebook.com/VeteranerogKunst)





Kunstkantina was started as a platform to enable artistic research concerning relational aesthetics and the social meal.

During 2015 and 2016 a series of dinners open to the public were held at different art spaces, mainly in Trondheim, Norway. The dinners were made in collaboration with various local artists.

Kunstkantina was a collaborative project between artists Lena Katrine Johansen, Enrique Roura Perez, Sisse Holmberg, Inge Coenraad and Bella da Silva Buxbom.

Facebook: [www.facebook.com/kunstkantina](https://www.facebook.com/kunstkantina)



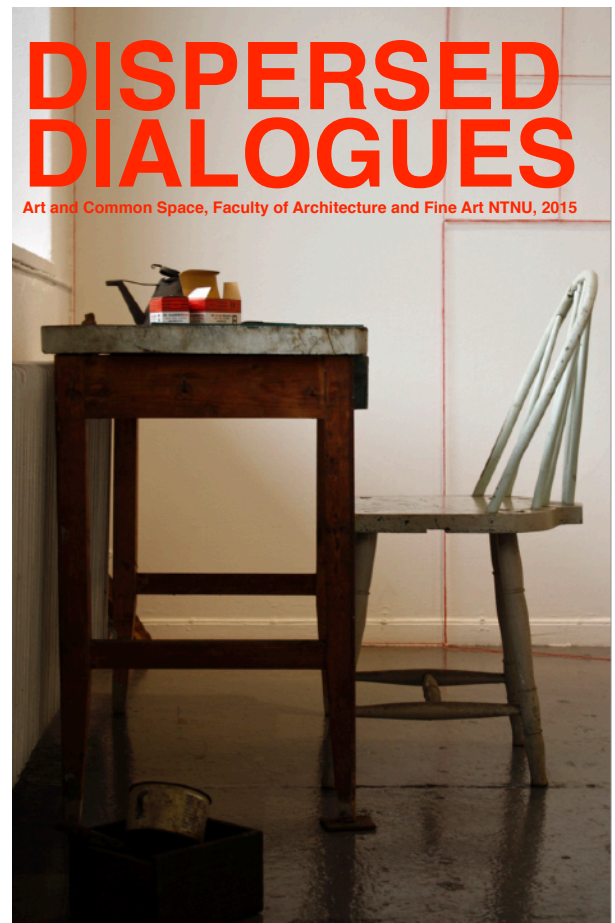
A collective project focusing on activating participation in the public realm and investigating the role of art and architecture within the broader context of the city of Trondheim.

I participated in the project as part of Art and Common Space at the Faculty of Architecture and Fine Art, NTNU, where we used two abandoned and well-known bridge towers in the city centre of Trondheim, and made one of them into a «heating station» and the other to a impromptu gallery space where visitors were invited to write anonymous secrets onto blank dias frames, which were subsequently projected on the walls for other guests and bypassers to see.

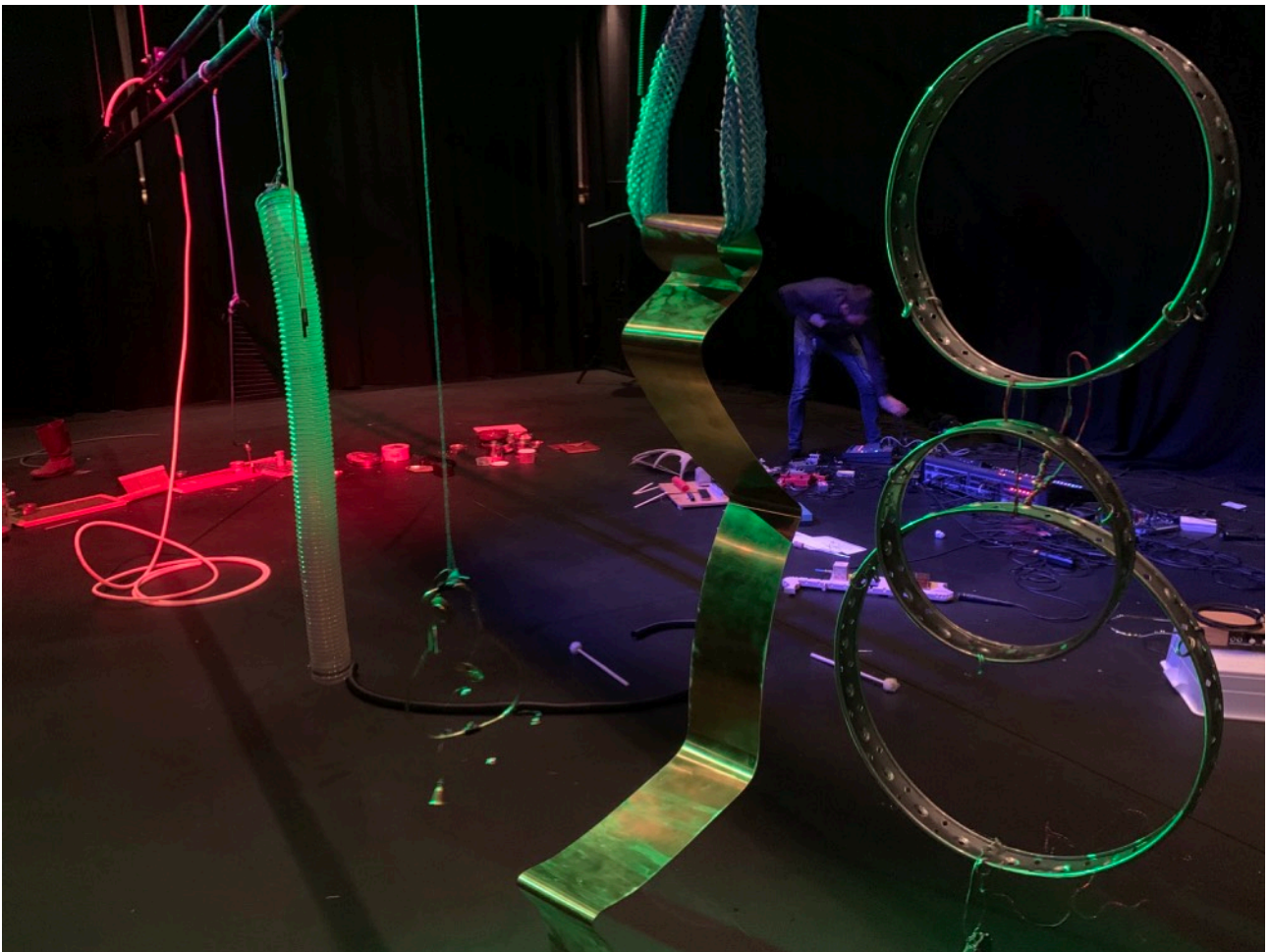
«Dispersed Dialogues» was exhibited at "constellation s nouvelles manières d'habiter le monde" at Arc en Rêve Centre d' Architecture, Bordeaux (FR) 2016.

Video documentation:  
<https://vimeo.com/252961174>

Exhibition website:  
<http://www.constellations.arcenreve.com/?lang=en>



An ongoing experimental workshop/concert series for sound exploration and experimental music for and with children age 6-9 in collaboration with Martin Palmer and ReMida. The first two events was held as part of the "Barnesøndag" program at Rosendal Teater. We are currently in dialogue about bringing the workshop to Nødutgangfestivalen and the "Jåzzongan" program in Bodø.



Metallic sound source installation by me



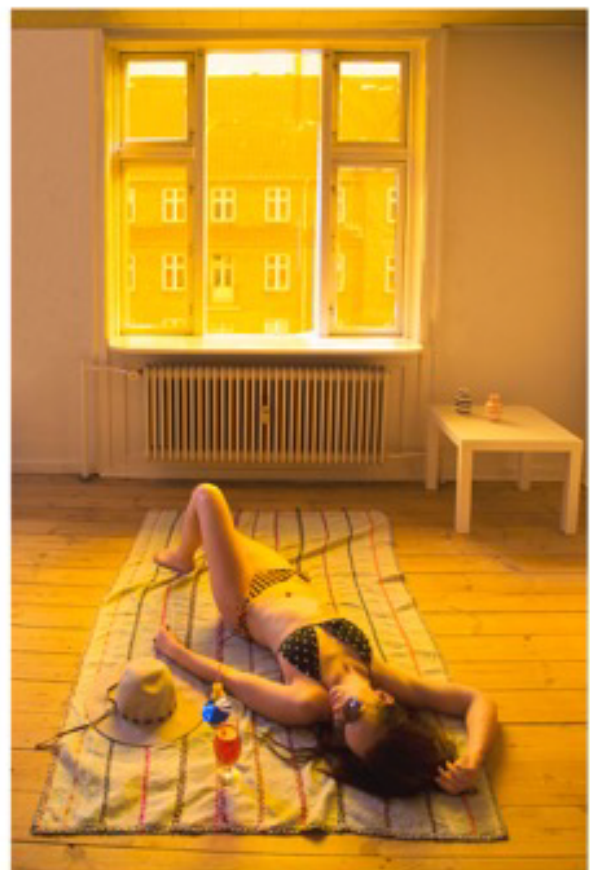
12m x 50cm Lee Filters (HT) \*015 Yellow Film

This installation applied yellow film to all the windows of my apartment in Copenhagen, to examine whether the bright yellow colour would give similar positive effects as the experience of being exposed to real sunlight during the grey and depressingly cold winter.

During the winter 2014/2015 I set out to start my day with relaxing in the illusory sunshine created by the window film. I soon experienced that my mood became increasingly better, I started waking up earlier and I didn't feel as cold compared to other winters.



An interested «side effect» of the experiment is that when leaving the apartment after the eyes has adjusted to the yellow light, I experienced an increase of (complementary) violet hues in the otherwise bleak colour spectre outside. The effect lasted for several minutes.

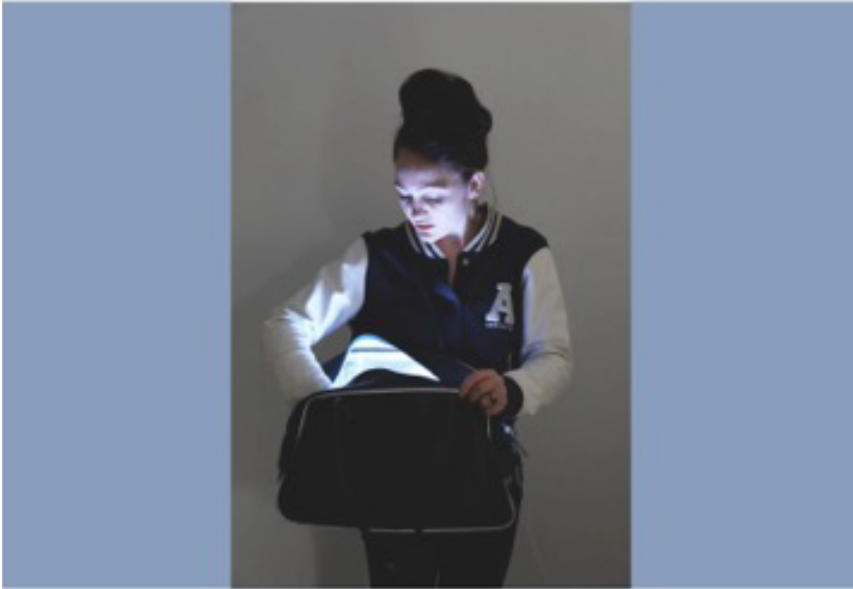


## BAG FULL OF SUNSHINE

2015

Sports bag, cap, 40 small LED Therapy lightning- attached with a turn on and turn off manometer mechanism. Batteries, small wires and 2 on-off buttons.

As part of my artistic research into therapeutic light treatments, I designed a large bag to light up when you open it. It has two functions: you always find what you are looking for and you continuously receive therapeutic light.



## THERAPEUTIC LIGHTNING CAP

2015

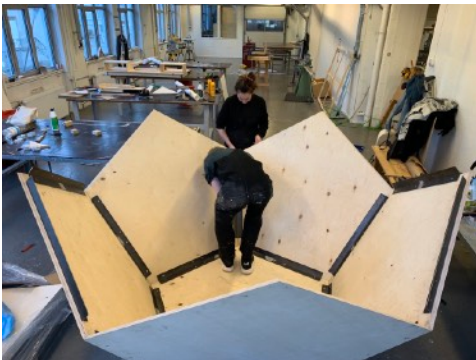
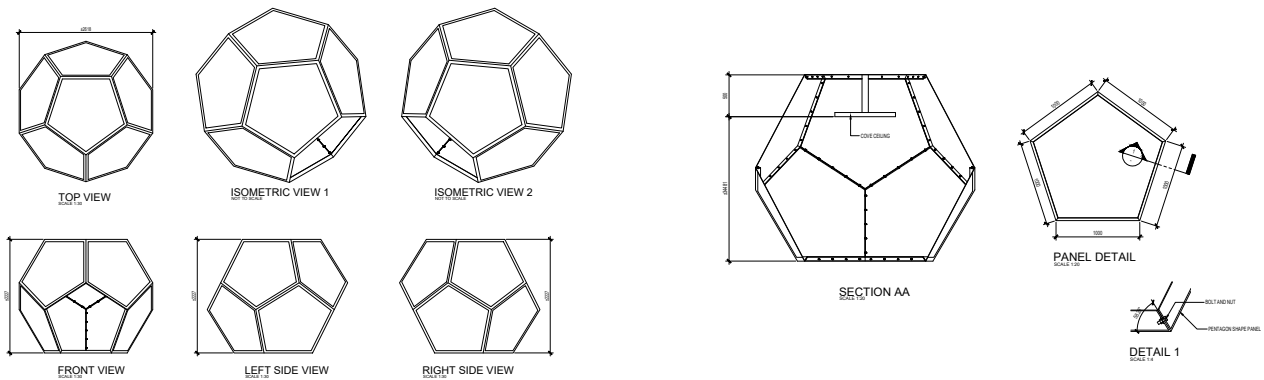
As a continuation of the sunshine bag project, I took an ordinary sun-shading cap and installed therapeutic LED lights on the inside of the shade. This wearable artwork functions as a fashion statement and social commentary while wearer receives light therapy on the go.





MOOD is an art installation intended for public space. It takes shape as a semi-mobile architectural sculpture which can be demounted and moved between different environments. The sculpture is an unexpected intervention in its surroundings, reminiscent of something that has arrived from outer space. The "otherness" of the sculpture makes it a potential common space – nobody can claim ownership over it, or know exactly how to relate to it. But we can agree that it is "not us."

Inside the sculpture, visitors have the opportunity to observe a dynamic light installation. The light is set at a strength similar to sun light (2000 lux). When the photosensitive retinal cells in the human eyes believe they are exposed to sun light, the pineal gland's production of melatonin is inhibited and the hormones produced keep the human awake, with an increased sense of well-being caused by the production of serotonin in the brain. The sculpture is therefore an art work with a very real and biologically based mood-regulating effect.





MOOD spherical mockup for LevArt PARK



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