



Oliver Laric
ROCK HYPHEN ORCHID WASP

ZIEN

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Details

	DIGITAL	PHYSICAL
SUPPLY	100	100
MEDIUM	ERC-721 (NFT)	OPALESCENT 3D PRINT SCULPTURE
DIMENSIONS	4000×4000 PX	WITHIN 55×50×20 CM
PRICE (ETH)	0.0	2.2

Overview

Rock Hyphen Orchid Wasp extends Laric's ongoing exploration of metamorphosis, which began with his seminal 2014 video work "Untitled". In this latest project, Laric moves beyond a single morph dimension for the first time to reveal a non-linear, decentralised and interconnected relationship between classical categories. Rock Hyphen Orchid Wasp is a spectrum of 100 hybrid forms arranged as a grid. Viewers can explore the complete grid on the Zien website and examine individual works in 3D. Each work is available as an NFT that can be redeemed for a physical sculpture—3D printed, finished with opalescent paint and wall-mounted on a custom stainless steel structure. Laric's grid of uncanny forms are derived from the four nominal elements, creating combinations like:

Rock: 9.88%,
Hyphen: 34.57%,
Orchid: 12.35%,
Wasp: 43.21%.

For Mondrian and Malevich, the grid symbolised order and abstraction, breaking from traditional art. Later critics saw it as representing modernist rigidity. Today, the grid permeates digital life through pixels, interfaces and databases.

Artwork



OLIVER LARIC
RHOW 56
R:19.75%, H:24.69%, O:24.69%, W:30.86%
ERC-721 (NFT)
4000×4000 PX



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The orchid and wasp reference comes from a popular Deleuze and Guattari metaphor. Certain orchids mimic the appearance and scent of female wasps, luring male wasps to attempt mating. The orchid becomes-wasp and the wasp becomes-orchid. This concept of "becoming" demonstrates how entities redefine themselves through relationships, challenging static identities. In crypto terms, the blockchain "becomes" a community embodying trust and shared rules, while the community "becomes" a machine by operating a decentralised, algorithmic framework. In Laric's project, the rock (an unofficial icon of NFTs) and the hyphen (a digital blip and symbol of hybridity) reinforce connections to ideas of decentralisation and tokenisation.

Background

Rock Hyphen Orchid Wasp is a complex development of Laric's continued interest in metamorphosis, initially manifesting in a 2014 video diving into the history of transformation within a 100 year span of animation history. The video "Untitled" brings together scenes of metamorphosis, redrawn frame by frame as scalable vectors without background. A scene from the video "Untitled" led to a commission of Laric's first permanent public artwork, installed in Middelkerke in Belgium as part of the 2021 Beaufort Triennial. The sculpture "Metamorphoses" shows a toad transforming into a table in five stages.



UNTITLED, 2014 ↗



METAMORPHOSES, 2021

In 2024 Laric realised two sculptural works depicting transformations from a naturalistic state to an anthropomorphised iteration. A disneyfication of a cicada is currently on view as a public sculpture in 2024 at Jing'an International Sculpture Project in Shanghai.



SCALES OF ANTHROPOMORPHISM (CICADA), 2024



SCALES OF ANTHROPOMORPHISM (MANTIS), 2024

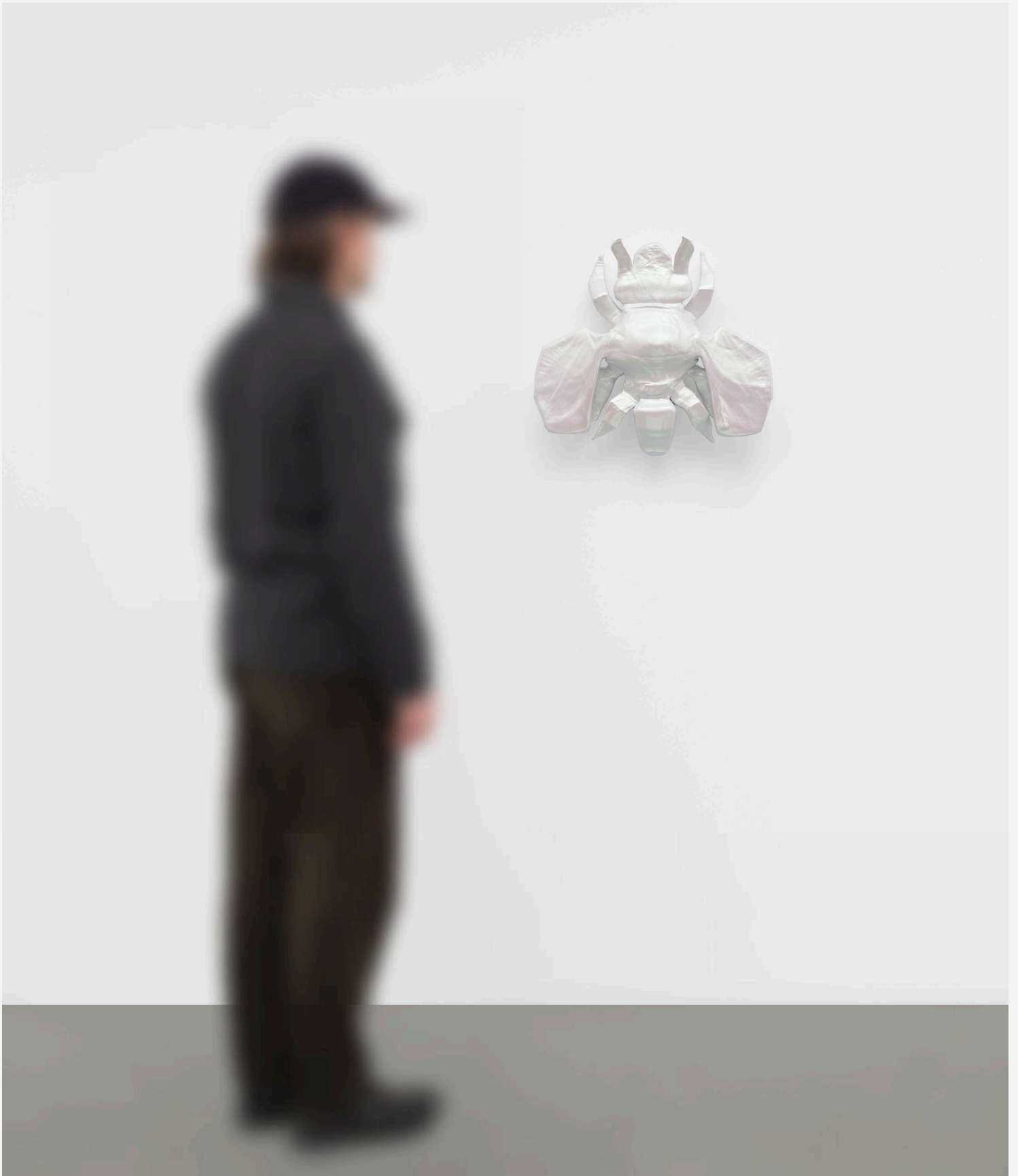
Profile

Laric has been working online since 2006, when he cofounded one of the first art blogs vwork.com (2006-2012), took part in the first internet pavilion at the Venice biennial organised by Miltos Manetas in 2009, wrote the “Incomplete timeline of online exhibitions and biennials” in 2013 (<http://oliverlaric.com/timeline.html>) and founded an online archive for copyright free 3D models in 2012 (threedscans.com). His work has been exhibited at the Stedelijk Museum Amsterdam, OCAT Shanghai, S.M.A.K. Ghent, Museum of Contemporary Art Cleveland, Guggenheim Bilbao, São Paulo Biennale, Tai Kwun Hong Kong, ICA Boston, Secession Vienna, Centre Pompidou Paris, Whitechapel Gallery London, Palais de Tokyo Paris, New Museum New York and Saint Louis Art Museum among others.

Laric’s works is held in public collections such as M+ (Hong Kong), Stedelijk Museum (Amsterdam), Walker Art Center (Minneapolis, MN), Nouveau Musée National de Monaco (Monaco), MUMOK (Vienna), Ferdinandeum (Innsbruck), Kunsthaus Bregenz, Institute of Contemporary Art Boston, The Collection Museum (Lincoln, UK), Philara Collection (Düsseldorf), Museum für Moderne Kunst (Frankfurt), Cleveland Art Museum, Hirshhorn Museum and Sculpture Garden (Washington, D.C.), Frac Bretagne (Rennes), The German Federal Art Collection (Bonn), Fortress House (Gibraltar), Lentos Kunstmuseum Linz, Fondation Galleries Lafayette (Paris), KAI 10 | Arthena Foundation (Düsseldorf), Musée de la Romanité (Nîmes) and Kadist Foundation (Paris and San Francisco).



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RHOW 1 RHOW 2 RHOW 3 RHOW 4 RHOW 5 RHOW 6 RHOW 7 RHOW 8 RHOW 9 RHOW 10



RHOW 11 RHOW 12 RHOW 13 RHOW 14 RHOW 15 RHOW 16 RHOW 17 RHOW 18 RHOW 19 RHOW 20



RHOW 21 RHOW 22 RHOW 23 RHOW 24 RHOW 25 RHOW 26 RHOW 27 RHOW 28 RHOW 29 RHOW 30



RHOW 31 RHOW 32 RHOW 33 RHOW 34 RHOW 35 RHOW 36 RHOW 37 RHOW 38 RHOW 39 RHOW 40



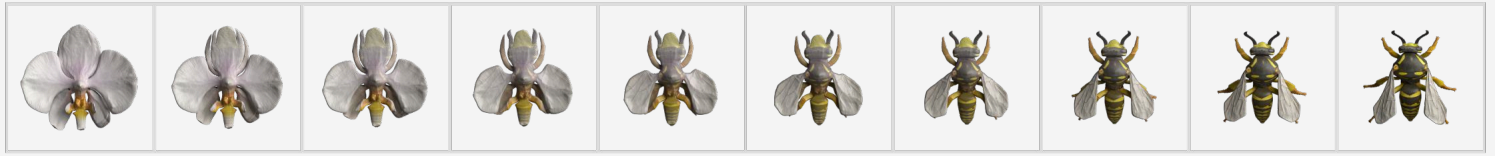
RHOW 41 RHOW 42 RHOW 43 RHOW 44 RHOW 45 RHOW 46 RHOW 47 RHOW 48 RHOW 49 RHOW 50



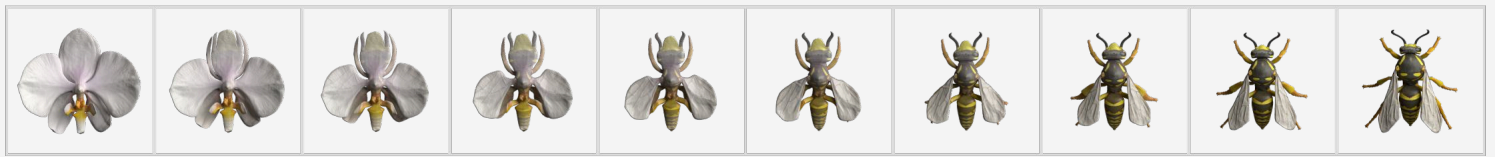
RHOW 51 RHOW 52 RHOW 53 RHOW 54 RHOW 55 RHOW 56 RHOW 57 RHOW 58 RHOW 59 RHOW 60



RHOW 61 RHOW 62 RHOW 63 RHOW 64 RHOW 65 RHOW 66 RHOW 67 RHOW 68 RHOW 69 RHOW 70



RHOW 71 RHOW 72 RHOW 73 RHOW 74 RHOW 75 RHOW 76 RHOW 77 RHOW 78 RHOW 79 RHOW 80



RHOW 81 RHOW 82 RHOW 83 RHOW 84 RHOW 85 RHOW 86 RHOW 87 RHOW 88 RHOW 89 RHOW 90



RHOW 91 RHOW 92 RHOW 93 RHOW 94 RHOW 95 RHOW 96 RHOW 97 RHOW 98 RHOW 99 RHOW 100