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# SOLUTIONS & EVOLUTION

ampersand



# TA- BLE OF CON- TENT



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**CAM-  
ERA  
VIDEO**



camera Video,movement-image  
time-image

curator: Caterina Benvegnù (Italy)  
fondazione march

In its third edition, Où va la video? turns into cameraVideo: this open call for Italian and international young video artists has been enriched and become a festival, with the addition of events dedicated to screenings of historical videos and a presentation of a guest artist.

Nowadays, when video seems to be one of the most widespread media for the exploration of reality, the project aims to investigate what direction the artistic research of young video makers is pursuing.

fondazione march in fact intends to continue along its research path of analysis and discover year after year new forms of experimentation in video.

cameraVideo therefore becomes a container, but far from wanting to appear as a container closed within predefined borders, it provides a platform for a debate.

Moreover, in order for the debate and the confrontation to continue, the project presents a guest video artist, who can show her works and talk about her artistic research. Like Carolina Saquel last year, this year Rossella Biscotti, an Italian video artist who lives and works in Amsterdam, will accompany the open call and

the whole project on its stops in cultural spaces abroad.

The project aims to link different cultural spaces in order to promote and diffuse international relations, creating a discussion platform throughout Europe.

The subtitle quotes the philosopher Gilles Deleuze, who links the cinema to the concepts of movement and time: from a moving image founded on the importance of narrative, to a time-image that directly expresses the nature of time and underlines the importance of the fragment, of dissociation, of unhomogeneity. Breaking up the narrative linearity, the time-image has its apex in the crystal-image, conceived as a pure fragment of time. The protagonist becomes time itself. Fiction and reality, the virtual and the actual, mingle in the same image, with no possibility of their being distinguished.

However, cameraVideo, without claiming to give definitions or draw predefined paths, intends to recover the concepts Deleuze outlines: he sees in cinema a manifestation of thought expressing itself through images. The project aims to explore whether and how experimentation with the movement-images/time-images of affirmed

artists can confront and activate a dialogue with that of younger video artists. In this way, fondazione march deepens audio-visual elaborations and gives life to further opportunities for reflections and to stimuli capable of involving the artists, the audience, and the Foundation itself.

The title cameraVideo plays on the double meaning of the word 'camera' in Italian: camera and room. So, cameraVideo is a room to focus on video, both on its conceptual research and on the relationship with the medium.

## Selected artists and works

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### Pietro Mele, Local Boys, 7'08", Italy 2009

A sort of provincial portrait between boredom and latent violence. The work refers to a specific place, but at the same time it doesn't reveal its geographic position, making the concept of local culturally sharable, because it is not clearly detectable. The musical comment is a quotation from the film *Platoon* by Oliver Stone that accompanies the scene in which William Defoe (Elias) is abandoned by his fellows.

### Alessandro Ambrosini, Fateless, 2'41", Italy 2007

Something happens and troubles a quiet mountain landscape. Shots and fluctuant objects suddenly appear, breaking up the fixed image.

### Virginia Serpieri Eleuteri

### Perduta visione (Lost vision), 5'20", Italy 2009

A memory of a summer fifty years ago. A memory of a girl never forgotten narrated through fragments of images and narration.

### Nicola Genovese, Walking, 1'36", Italy 2010

A work on the attempt by humanity to reunite with nature. In the times of the 'Green Economy' are we still able to live the nature?

### Micol Roubini, Safely Unknown, 4', Italy 2009

Shootings of rooms in semidarkness, silence and the fragmented sounds of the wind on the shutters. A video that investigates the ambivalent and complexity of an uninhabited house where nothing has changed.

### Diego Caglioni, The Show Must Go On 1'20" loop, Italy 2007

Cars are quickly passing by in front of an old theatre that is going to be demolished. A new audience applauding, at a time when people prefer supermarkets to the theatre.

### Lemeh 42, Inner klaenge

### digital animation 10', Italy 2010

In 1910 Kandinsky published a work called *Klaenge* (*Sonority*) in Monaco. The general principle behind *Klaenge* was the liberation of the internal sound. One century later, Lemeh42 is creating a personal homage to the figure of the Russian painter, as research on the 'internal sound'.

### Lucilla Pesce, Grazie dei fiori (Thank You for the Flowers), 4'26", Italy 2009

Iride beach is a resort in Sardinia that was very famous in the 1950s and a stage for concerts by famous artists. The video investigates its ruins, accompanied by a song that is an echo of the past carried by the wind through time and into the present images.

### Alisa Vostiklap, Messia machina

### 11'15", Germany 2009

The story of the transformation into a Messia, thanks to a machine built by following some instructions found in a magazine, giving birth to a surreal process of liberation.

### Valentina Curandi, Katz Nathaniel, New Natives, 1'26", Colombia, Italy 2009

An investigation into the language of desire for community and the displacement of this language in various modes of representation and communication.

### Rimas Sakalauskas, Synchronisation

### 8'04", Lithuania 2009

Objects, places and the slow rhythm from Soviet times are taken into an object and the shots are made to be monumental and suggestive. The film is based on the principle of associations – the creation of a surprise, or just logically impossible sight.

### Marco Strappato, B(m), 1'19", Italy 2009

The work is an appropriation of the images from the documentary *Blind Child* (1964) by Johan Van Der Keuken, and edited it becomes a reflection on sight and the visible. The allegory of the man that goes blindfold towards an uncertain future, full of obstacles, covered with fears of the unknown.

### Riccardo Giacconi, Daniele Zoico, La scena emisferica (The Hemispherical Scene)

### 16'35", Italy 2009

Extracts from the Namibian athlete Frankie Fredericks's life are narrated through the obsession of a tourist who goes to Namibia every year to look for Frederick's place in order to live his story. This is a sort of diary in which the tourist's feelings face frustration and failures in the

attempt to obtain an authentic experience of Namibia's landscape.

### Francesco Biccheri, Paesaggio composto

### #3 (Composed Landscape #3)

### 5'51", Italy 2009

A game in which sight moves into a landscape that is continuously changing, capable of disclosing and giving birth to new points of view.

### Boris Eldagsen, SPAM the Musical (The Lottery), 5'01" Germany, Australia, Nigeria, 2009

Based on email-spam texts, SPAM the musical is spam turned into video art. The work focuses on emails that claim you are the winner of an online lottery, a game show promoting globalisation, the internet and the 2010 soccer World Cup in South Africa.

GUEST ARTIST  
ROSSELLA BISCOTTI

15

JERU-  
SALEM  
SYNA-  
GOGUE





## Jerusalem Synagogue

Each year the TINA B. Contemporary Art Festival looks for unique spaces in which to hold its exhibitions. This very often brings the festival to places that are not usually used as gallery spaces. This year a unique cultural monument located in Prague I has become one of the festival's venues – the Jerusalem Synagogue.

The Jerusalem Synagogue was built in 1905-1906 and was designed by the Viennese architect Wilhelm Stiassný and built by the builder Alois Richter. It is a unique example of a free Secessionist stylisation of Moorish style. Few buildings of this type can be found in Europe. The Jerusalem Synagogue is moreover fully functional and for over a century has served the Jewish community in Prague. At the turn of the millennium it underwent extensive renovation allowing lovers of architecture to admire its exceptional beauty and uniqueness to date. The organisers of the Tina B. Festival discovered the magic of this building and decided to form a link between this gem of Prague architecture and contemporary art. They chose to install the resonating photographs of the Israeli artist Orit Ishay and the work of the Austrian artist Katharina Lackner in the synagogue's interior. The exhibition, characteristically titled the Jerusalem Synagogue, is an example of how contemporary and historically valued art coming together to create an irreplaceable experience.

# Orit Ishay

(IZRAEL)

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## Public Domain, 2007–2009

The series of works documents the tactile surface of bomb shelters implanted like alien corn in the public space, most of which is located in the periphery of Israel, from Kiryam Shmonah in the north, to Ofakim in the south.

Through research, scouring, detection and photography I have comprised a typological body of works featuring shelters whose presence is emphasized and accentuated. At first glance the shelters' appearance is surprising and illusive, imbued with values different from the primary function for which they were designed.

The series points to the manner in which civilian elements wish to conceal the traces of militarism present in everyday reality in Israel. The result is surreal structures, expropriated from their defensive function, and attempting to appear 'environmentally friendly'. The vibrant colours, childlike imagery and naïve wall paintings try to give them a different image than the one for which they were constructed, like Alice in Wonderland of sorts. Reading into them reflects the collective and cognitive frame of mind and consciousness, and their topological gathering allows the construction of a visual text, pointing to the complex systemic power relations and to the cultural mental patterns imprinted in Israeli society.

## Seven Boom, 2009, 2'

In the video work Seven Boom, shot in the Czech Republic and exactly two minutes in duration, you see a serene landscape while a siren is heard, followed by the sounds of an explosion. The work exists between Israeli conditioning, which automatically triggers encrypted codes, and the pastoral foreign landscape. In Israeli consciousness the siren has only two optional contexts – war or Memorial Day. This takes over the viewing of the video, triggering the conditioning that transforms the landscape into a battlefield or a site of standing to attention in memory, when in fact the siren simply announces a controlled explosion.

THE EXHIBITION IS SUPPORTED BY THE EMBASSY OF ISRAEL IN PRAGUE

PUBLIC DOMAIN



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## Katharina Lackner

(AUSTRIA)

22

### Something About Evolution

Evolution, development and natural phenomena are the central themes of the new video installation *Something about Evolution*.

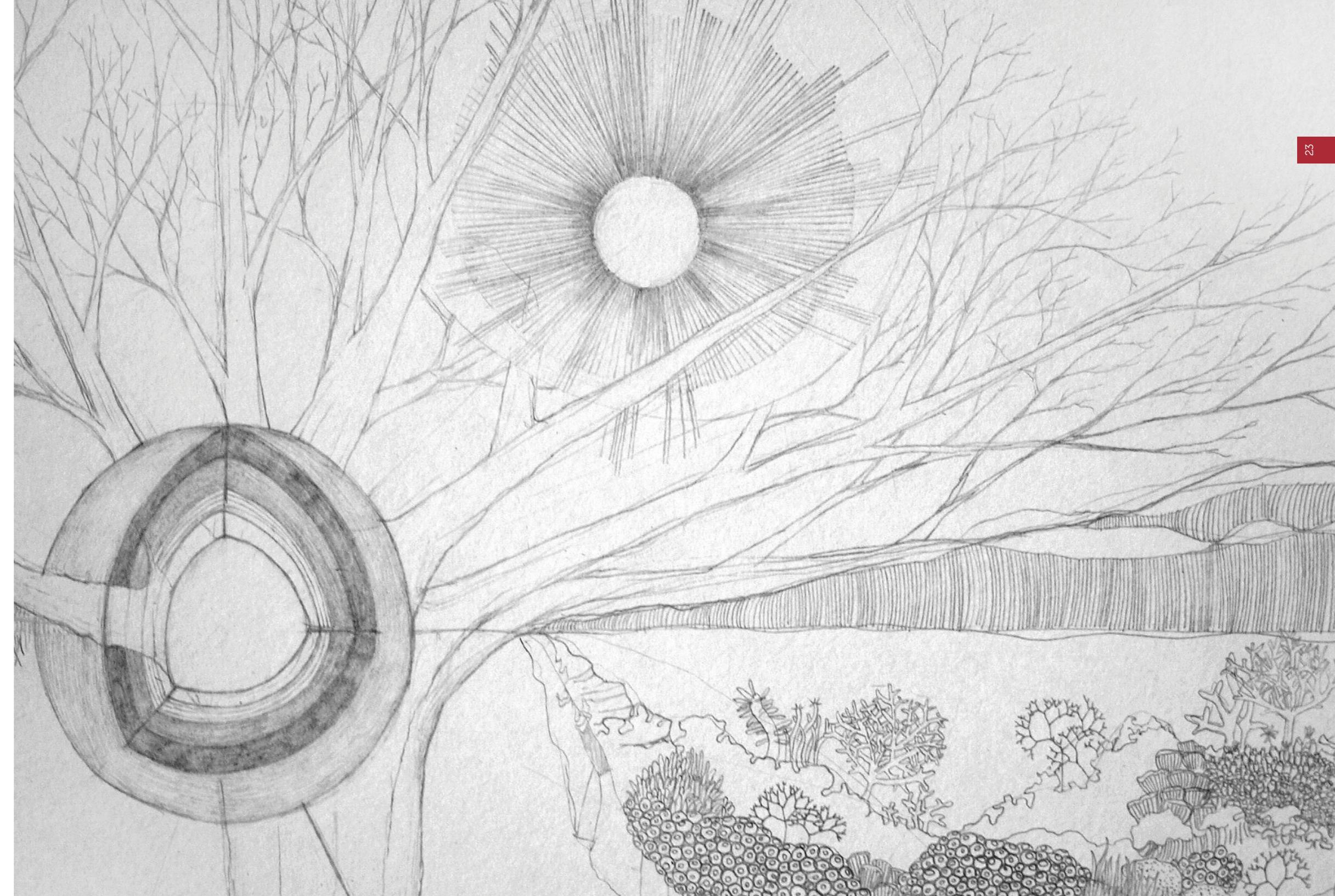
On a round surface the drawing shows elements of diagrams overlapping with scenes of nature, plants, the undersea-world, but also related forms of evolution theory, math and astrology.

All the elements are placed on the structure of a tree, interpreted in different ways. On the one hand as a real tree with roots and branches, on the other like the so called 'hillis tree', which illustrates in a schematic way the development of life. Starting from the centre of the circle, ending up in branch-like structures on the edges, which again turn into the shore line of a coast.

Video sequences are projected onto particular parts of the drawing and the cross-fading of the video makes some parts double themselves or lets them disappear.

Birds are flying around the roots, fish schools appear at the very treetop. Exotic plants turn into waves and the boundaries between diagrams and real scenes disappear. Everything is influencing everything and welters into circles of water and lines.

THE EXHIBITION IS ORGANIZED IN COLLABORATION  
WITH AUSTRIAN CULTURAL FORUM IN PRAGUE



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LET'S  
SPIT  
ON  
THE

GENIUS



## Blanca De La Torre

(SPAIN)

Curator of Exhibitions ARTIUM, Basque Museum-Centre of Contemporary Art

### Let's spit On The Genius

*In 1989, a shift occurred in the Guerrilla Girls' work when they added a distinct female image to their poster with the question 'Do women have to be naked to get into the Met. Museum?' Beneath the question lay a reproduction of Ingres' Odalisque, a reclining nude figure whose naked back and hips symbolize idealized female beauty. Instead of a beautiful and classic profile, however, the figure is masked by the Guerrilla Girls' hallmark – a large, shaggy gorilla's head.*

The title of the show comes from 'Let's spit on Hegel' by Carla Lonzi, a founding member of the group Rivolta Femminile, which triggered a wave of feminism that finally crystallized in the creation of the Women's Library in Milano and the Women's Library in Parma.

Obviously the apparent male-female equality promoted by institutions in the 21st century still affects the art world, and it is trying that art institutions keep declaring how inequality is over and it is no longer gender but the quality of the work that matters. There is apparent equality of access but not of acknowledgement, and the reality is that the presence of women in museums, biennials and any exhibitions today is still considerably lower than that of men.

In our museum, the ARTIUM Museum of Contemporary Art of the Basque Country, the percentage of women in the collection is actually still just 19%. Yes, 180 women versus 752 men! According to Lourdes Méndez, the biggest museum of painting in the world, The Prado Museum, has more than 15,000 art works in its collection, but only 12 of them are by women!!!, (Méndez, Lourdes 'Las excluidas del genio. Artistas mujeres e ideología carismática', en Anais, Serie Sociológica vol. II. Universidad Autónoma de Lisboa, 1999, pp. 241-248.)

It is curious that the percentage of women among graduates in the field of fine art in Spain in 2003-2004 was 64% versus 33% of men, yet between 2005 and 2007 there were 94 solo shows at the MNCARS (Museo Nacional Centro de Arte Reina Sofía), the MACBA (Museo de Arte Contemporáneo de Barcelona) and the IVAM (Instituto Valenciano de Arte Moderno) and only 15 (16%) were dedicated to women artists.

To conclude with a very recent percentage, at the last edition of the ARCO fair in 2010 only 7% of the artists were Spanish.

It's hard to speak about this discrimination while curators, critics and theoreticians are talking about the equality of opportunities and when the root of the problem still lies in the obsolete and traditional nature of art history, which refers to concepts like genius, inspiration or masterpiece as an instrument with which to measure art as a product.

Art has always been linked to and dependant on its socio-cultural context, especially in terms of race, social class and gender. Even in the 1970s, in Linda Nochlin's day, it still seemed that a female genius had never existed, and this was blamed on women's innate lack of artistic capacities, shall we say, an inherent inability to make art, without taking into account considerations like the socio-cultural blocks that have prevented women from gaining access to the art world and art history. Nochlin demonstrated that remarkable women artists did indeed exist in the past, but their presence was purposefully silenced by the system. Feminism signified a total revolution in the theories of representation, but unfortunately feminist art is usually considered to be a trend or an art movement. But it is a mistake to speak about feminist art the same way we speak about Cubism.

Theories of feminism helped convert art into a political battlefield and showed how representation may imply the subversion and destabilization of the rules and open up the possibility of rethinking traditional roles and questioning the 'status quo'. The feminist movement in Spain did not develop in parallel to that in the United States or the rest of Europe. In the 1930s the Second Republic allowed women to obtain a series of rights, which were recorded in the 1931 Constitution. At that time Spain emerged as one of the pioneers in feminine emancipation.

However, the fascist victory in 1939 and the Franco dictatorship conceived of women solely as wives and mothers, which stopped any hope of liberalization and turned Spain into a retrograde and backward country, where feminism was limited

to certain clandestine sectors. In 1954 the Argentinian publishing company Siglo XX translated Simone de Beauvoir's *The Second Sex* (1949) into Spanish, and that at least allowed women – unfortunately just a very limited portion of them, because it was banned by the Catholic Church – to reflect on these issues. It was not until the late 1960s that we can see the emergence of some feminist discourse in Spain, but the real development of a feminist movement would not happen until the 1970s, a patent delay compared to other countries. The modern feminist movement surfaced in Spain a few days after Franco's death, in the Jornadas de Madrid in December 1975, still in the underground. During the so-called transition of the 1980s feminism began to be institutionalized, a process that crystallized in the creation of the Institute of the Women. The New Feminisms, especially those that developed during the 1990s, emerged from foreign influences and from the atomization of different positions.

Of course, everything is mutable and the ancient sex/gender dichotomy remains questionable, but what we are trying to do is to pay humble homage to those women who have been fighting to subvert the traditional sexist rules and at the same time to provide a brief selection from our collection that shows a remarkable quality, cooking our own goose as a subtle form of reconciliation.

Let's Spit on the Genius is a humble tribute to those women artists that have been forgotten and those who should not be forgotten just for the sake of their gender condition, because, like Simone de Beauvoir said in *The Second Sex* (1949) 'One is not born a woman, but becomes one'.

Coinciding with the start of this year's TINA B. Festival in Prague, ARTIUM embarks on a new season. By combining its forces and resources, the museum presents various exhibitions of work by local and international artists in early October, launches its education programme, and commences a new series of talks, debates, dance and performing arts events and a range of other activities, all of them related to contemporary culture. ARTIUM's collaboration in TINA B. in the form of Blanca de la Torre's project Let's Spit on the Genius, featuring pieces from the museum's collection, makes this experience a permanent part of its growing body of heritage.

ARTIUM opened its doors in April 2002. In its short life so far, the museum has quickly become a focus for the cultural and creative fervour in the Basque Country in Spain. Its hallmarks include an outstanding collection of contemporary Spanish and Basque art and a determination to serve as a key player and a central element in the contemporary art scene in the Basque Country, extending its radius of action from its centre to the outside world.

The collection—the legacy and memory of Basque and Spanish contemporary art—is ARTIUM's soul and its raison-d'être. It was begun by the regional government, the main driving force behind the museum, in the mid-1970s and is the result of a careful process of collecting, involving contact with individual artists as well as an understanding of the art scene of the

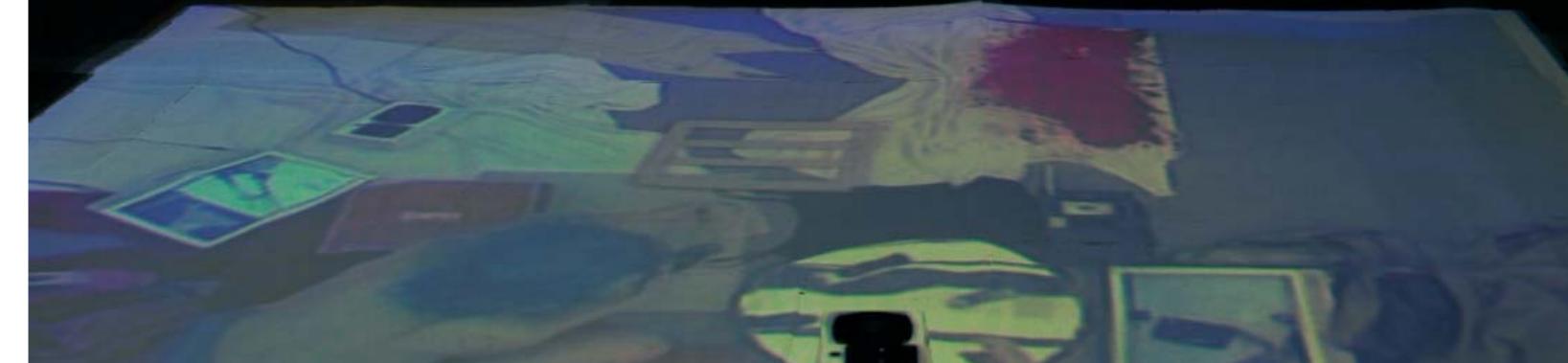
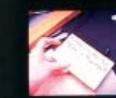
time, then in upheaval. The history of the collection features moments of enthusiasm, crisis and experimentation, and by its very existence it has played an active part in the debates on cultural policies, criteria and practices shaping the way art is understood in our present context. Despite the limited financial resources available, the determination to build it resulted in its gradual growth as it tracked developments in artistic approaches at a time of major political and cultural agitation, a time when this country established its position within Europe and the world.

Unlike other collections, it was precisely this proximity to the action that gave it a real dimension in our own history. Without question, ARTIUM has become the standard bearer for art produced in the Basque Country in the 20th and 21st centuries and is now one of the most important museums of Spanish art. With its collection of almost 3,000 works, it provides a clear picture of the present day and is the principal tool available to us to make an impact on our current circumstances. As the curator's essay makes clear, Let's Spit on the Genius has developed out of an awareness of its shortcomings and of the work still pending.

This collection would not be what it is without the effort to make it accessible. ARTIUM was designed to house the collection, and this favour has been returned many times over by the museum's activity. In the past eight years, it has doubled the number of works in the collection.

The possibilities for conservation, research and dissemination have similarly increased, and the number of occasions on which works in the collection have been displayed in in-house exhibitions as well as loaned out to other centres has also multiplied. The long string of collaborations with the cultural scene, of exhibition, educational and research projects, and of works produced and more are all part of the patrimony that day by day adds value to each piece in the collection. Thank you TINA B. and visitors to the festival for your commitment to this experience.

ENRIQUE MARTÍNEZ GOIKOETXEA  
CURATOR OF THE PERMANENT COLLECTION  
[WWW.ARTIUM.ORG](http://WWW.ARTIUM.ORG)



## Ángeles Agrela

(SPAIN)

30 Poder (Power), one channel video, 7'

Ángeles Agrela's (Úbeda, 1966) interest in people living as outsiders following their goals with effort, strong dedication and somehow disguising their identities, led her to adopt the figure of the superhero as the protagonist of her body of work.

Her technique is based on comics and her ironic outlook has the superhero shed her/his more powerful attributes to become a vulnerable man/woman, but hard in appearance. According to Agrela, superheroes have a lot of things in common with the romantic idea of the bohemian artist: a tormented life, eccentricity and self-destruction.

The artist explores this relationship as a kind of alter ego where the artist, even pretending to have a normal life, has to assume her role as an artist and commitment to it. These comic-strip heroes give her the perfect premise with which to explore questions like identity, simulation and power and the perfect scenario – fiction.



## Pilar Albarracín

(SPAIN)

She-wolf, Single channel video, 2'45"  
ARTIUM de Alava. Vitoria-Gasteiz.

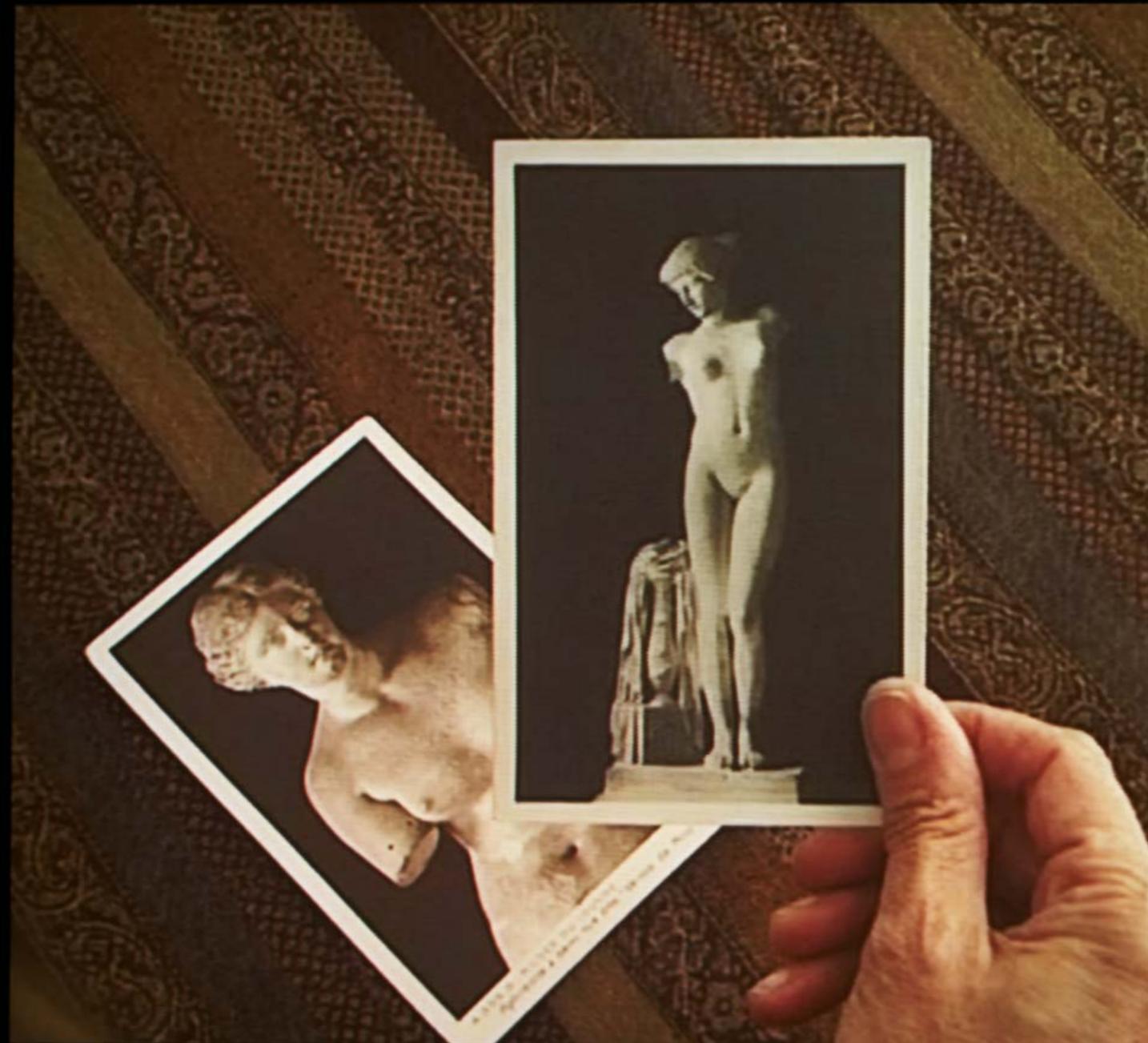
Albarracín's (Sevilla, 1968) works take a critical approach to power dynamics, identity, subordination relations and the traditional treatment of gender, questioning this role through video, performance, installation, photography and sculpture. Her ironically charged works form a caustic critic of the stereotypes of gender. The artist usually plays with the bipolarity of the human being-animal as a metaphor for some common stereotypes that inhabit our collective knowledge.

On this occasion, the artist herself is dressed up in a wolf skin and sexy red high heels, entering a room with a real wolf, loose and apparently starving. On the floor she finds raw meat and an exclusively human product: a bottle of wine. We can smell the tension and emotion while both of them eat the raw meat while observing and respecting each other, like two animals of the same species. While Pilar Albarracín bites into the raw meat the wolf sniffs the mug and wine and spills it.

It seems that this approach occurs when a person performs the same ritual as an animal and the other way around. The classic wolf in lamb's clothing here turns into a lamb in wolf's clothing, where the approach to the wolf, an iconographic animal commonly associated with the horror imagery of film and literature, where the wolf ends up as the lamb cheated by the human. This demystifying

of the wolf into a frightened animal, starving and sensing danger, and completely out of context, makes us confront the contradiction we experience between our fears and reality itself.





## Juncal Ballestín

(SPAIN)

**El síndrome de Stendhal**  
Single channel video, 4'56"  
ARTIUM de Alava. Vitoria-Gasteiz.

Juncal Ballestín (Vitoria-Gasteiz, 1958) has been developing a constant investigation for the creative process of art and language, generally through the medium of painting, but more recently exploring video as a way of giving her more freedom to express the strong poetic component of her works.

Stendhal's syndrome, Hyperkulturemia or Florence syndrome is known as the illness caused by an overdose of art in a single place, especially when the art is particularly beautiful. The syndrome was named after the 19th-century French author Stendhal, who described this experience in his book Naples and Florence: A Journey from Milan to Reggio during his 1817 visit to Florence. In this work we can see a pair of hands placing postcards from classic sculptures on a table. These postcards were collected and compiled like a treasure in an attempt to retain a moment of pleasure before beauty, that loss of conscience in the contemplation of an object.

The postcards are being laid down across the table cloth, one by one, and once in a while there is a detail that catches our attention through a lens that enlarges the foot of the Espinario, just as Stendhal describes his experience in the beginning of his biography: 'Today November 24th 1835, I came from the Sixtine Chapel, though having

no pleasure, even with a good magnifying glass to see the vowel and Miguel Angel's Final Judgment.' It seems that this beauty was not very helpful since he tells how an overdose of good coffee evoked neuralgia in him before contemplating that masterpiece of the Renaissance without any pleasure. From this experience, Ballestín speaks about how the famous Stendhal Syndrome can escape us, regardless of the wonders we have in the wonderful postcards, but the feeling can depend on some stupid detail, just like a headache. The artist therefore projects her own relativism in the tradition of the concept of beauty, and speaks about the game of the images of an image and the perverse game of representation.

## Cabello/Carceller

(SPAIN)

Casting: James Dean, Rebelde sin causa  
(Auditioning: James Dean, Rebel without  
a Cause, 2004), video 32'49"  
ARTIUM de Alava. Vitoria-Gasteiz.

Their work (Helena Cabello, Paris, 1963; Ana Carceller, Madrid, 1964) maintains a demanding position with regard to gender matters and tries to transcend the traditional borders in the categories of male/female. Gender is defined as a social and political construction, independent of the categories related to the body and biology. They claim there is a need to avoid making art that reveals a determined gender identity ruled by conventions. They use cinema as a tool or imitation of identity models.

On this occasion they use the perception of a male sex icon – James Dean – enacted by a woman in a scene from the famous movie ‘Rebel without a Cause’.

Here, sixteen women, selected from an open (casting) call, interpret James Dean’s role in one of his most famous ‘performances of masculinity’ in cinema, the famous police-station scene from the 1955 Nicholas Ray movie where Dean asserts his identity as a young man before his parents and the police. The idea of the audition also sheds light on the basic aspects of the construction of identity as a plural and collective process. The continuous repetition of the same scene refers to the repetition of patterns, in this case opening up multiple readings of each, which plays with the

heterogeneity of the participants.

The artists describe the video as follows: ‘A part of our work is related to contradictory aspects in the construction of masculinity and with it a deconstruction of Hollywood models of beauty that have seduced so many societies. Our project appropriates stereotypes that intervene in the construction of that global masculinity, focusing on examples coming from cinema, which we consider as one of the most important “schools of behaviour” in our culture.’





## Charo Garaigorta

(SPAIN)

Destrucción/Re-construcción, 2000  
Installation. Video, cut fabric, scissors  
ARTIUM de Alava. Vitoria-Gasteiz.

Charo Garaigorta (La Coruña, 1961) has worked in very different media, including the sculptural form, video and drawing.

In this video the artist wanders in a red silk kimono and sits down with the red fabric embracing her. She takes a pair of scissors to start cutting and the kimono becomes tiny pieces, like flower petals, which form a random abstract landscape. Suddenly, the moment of looking at her own hands and the scissors makes her aware of what she's done. Happily aware. She plays with the pieces, organizing, compiling them as pieces of her own memory. The game changes from being sad to something ludic, her body plays with her memory and she invents her own rules. The word 'kimono' literally means 'thing to be used' (ki: using; mono: thing), in this case working as an act of exorcism in the woman's own isolation. This feeling of solitude is enhanced in Garaigorta's works by the atemporality of her scenes, always located in a non-place, delocalized. Aseptic and a-contextualized spaces, the action could take place anywhere. Only the mental space matters. The woman's body becomes a canvas where confrontation takes place, confrontation with poetry, spirituality and personal vulnerability. She performs a liberating ritual, cutting the dress into petals as a metaphor of shedding her own

skin while generating her own rules. It's the idea of the loss of identity of the female body, showing off the second skin, the one outside the body, and the fundamant of the remaking through un-making.

## Mireya Masó

(SPAIN)

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Nunatak, one channel video 06' 47'  
ARTIUM de Alava. Vitoria-Gasteiz.

Mireya Masó (Barcelona, 1963) usually works with video and photography, focusing on the study of the human being through his/her projection in the landscape. In this work she establishes a dialogue with scientific investigation from an artistic perspective.

Nunatak is part of a project of investigation of the artist in the Antarctica, where she spent a month with a scientific team in the military base Esperanza, the result of which is a series of photographs and videos where the artist reflects on aspects like nature, the perception of time and the humanity's dominance over the wild areas of the planet. The scientific approach, with its scenery and cold light, is disrupted by sarcasm. In such a landscape, even the slightest change becomes relevant: the breaking of ice, the passage of clouds, the sound of the wind.

Here, with strong overtones of humour and irony, the video shows a couple of penguins standing straight, almost in a military stance, wearing a patriotic look, with the Argentinian flag. At a certain moment the animals lose their composure when a helicopter passes by, the noise of it makes them turn their heads, then ignoring the flag.

With this gesture, Masó provides a wink to the political tensions between countries that fight for the control of the Antarctica, showing the absurdity of the situation, and it speaks about the ridiculous obsession of possessing the land even though being inhospitable and wild.



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## Maria Ribot

(SPAIN)

42

Despliegue, double-channel video-installation, colour. 45'23"  
ARTIUM de Alava. Vitoria-Gasteiz.

María Ribot, La Ribot (Madrid, 1962) works in the realm between dance, performance and visual arts, and here I'm deliberately continuing to use these labels, being a choreographer-creator and a performer, and always working with the limits of artistic transgression.

A zenith video is projected across the floor of a room to where the artist, half-naked, comes and goes carrying a varied range of objects, such as monitors, different kinds of fabrics, speakers, or a plastic chicken...this movement in and out of our field of vision is enhanced by the painstaking manipulation of the objects, while in her hand the whole scene is recorded from a subjective point of view. This second recording, equal in duration to the first one, is exhibited on a monitor displayed on the wall, playing on the dialectics

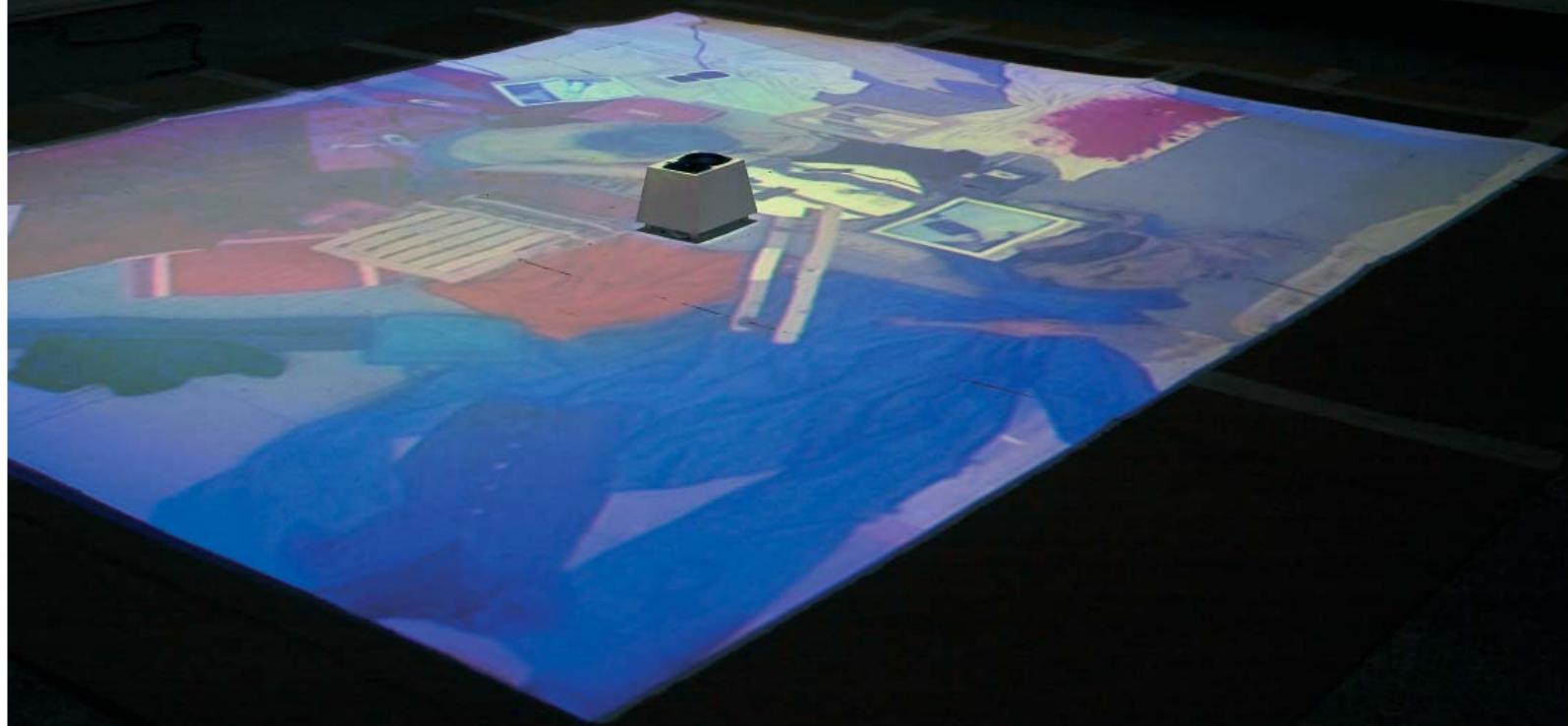
of immanence/transcendence of the action. This complex installation combines its performative aspect while revisiting some landmarks of art history, like the symbolic aspects of the mirror, the materials assembled on canvases, or even the still life. Also, the second video of the scene may recall Dan Graham's games with the performer-public-space relationship.

Despliegue or Unfolding is conceived as an expansion of the personal world where conscious

ness unfolds between an objective and exterior vision – the projection on the floor – and another, subjective vision fed by the action itself, that in the monitor video. This can encompass the idea of splitting up memory by executing the ritualistic choreography of taking and getting rid of the objects, a veritable Unfolding.



43





44

## Estíbaliz Sádaba

(SPAIN)

Garbage girl, Single channel video, 5'56"  
ARTIUM de Alava. Vitoria-Gasteiz.

Estibaliz Sadaba's (Bilbao, 1963) artistic interest is focused – not only her individual works but also her works created within the Basque art collective Erreakzioa-Reacción – on a series of feminist thinking that stems from the 1970s and aims to use the body to deconstruct the archetypical clichés associated with femininity.

In Garbage Girl, a woman, probably the artist herself, is on her knees cleaning the floors of several museums. In a society where women's precarious employment is a constant issue, the image of women on her knees, shows an attitude of respect and adoration in a context of official art – which is in most cases male, like the rest of the project – elevated to the shrines of the institutional museum-temple, exemplifying Sadaba's metaphorical denunciation of the unequal situation of women artists in the contemporary art field, a field that usually prides itself on being in the role of a transgressor of boundaries.

In a postmodern society where the game of appearances reigns in every political realm, in the video the symbolic core remains the act of cleaning, not just as a purifying act, but as a metaphor, the metaphor of cleaning what 'apparently' is not yet dirty.

45

## Susana Solano

(SPAIN)

46

Edehde I y II , Videoinstallation 1'40"  
ARTIUM de Alava. Vitoria-Gasteiz.

On this occasion the well-known sculptural interventions of the Catalan artist (Barcelona, 1946) takes the shape of a double projection onto the floor and the ceiling, in the act of walking in the Sahara desert. In the past years the artist's trips to Africa have nurtured her inspiration to create new and symbolic works. The artist records with her camera her spatial impressions and the paradoxical closeness of humans of different cultures that have their own meanings, reshaping an anthropological space. As the artist says: in order to 'convert the sensation and the remembrance into presence, into the space of art... as with sculpture, photography recollects'.

The slow advance of the footprints, the traces of the person's path along the silent and eternal dunes creates an abstract landscape, with smooth sculptural waves that relate to the artist's interest in creating, through sculpture, places of silence and absence, timeless spaces, that generate impassable atmospheres. The layout of the projection creates a mirror space that enhances the sculptural sense of this sand landscape and stems from the oniric effect of this desert trip, with no destiny. There is no destiny but the path is linear, right and clear, embodying the idea of peregrination vitae, life as a journey, a constant exploration. The lilting rhythm of the footprints, along with the intensity and poetry content, transform

the walking into a kind of dance.

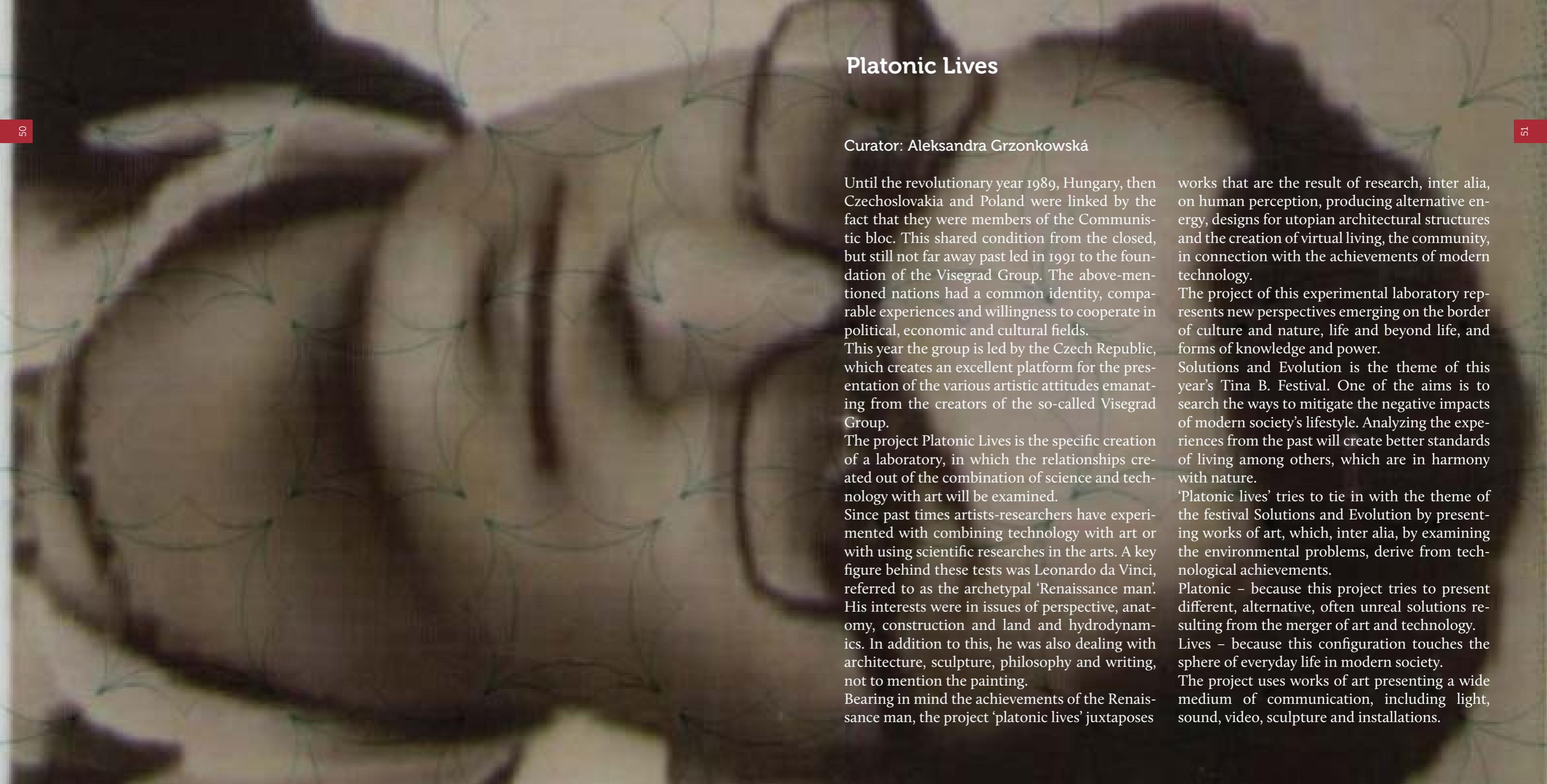
A search that would probably not find fruition in their lifetime. The world, an unknown eternal entity, symbolized, for them the romantic human identity, the self, even unknowable, mysterious, possibly existing partly external to the conscious.

47



PLA-  
TONIC  
LIVES





## Platonic Lives

50

Curator: Aleksandra Grzonkowská

Until the revolutionary year 1989, Hungary, then Czechoslovakia and Poland were linked by the fact that they were members of the Communist bloc. This shared condition from the closed, but still not far away past led in 1991 to the foundation of the Visegrad Group. The above-mentioned nations had a common identity, comparable experiences and willingness to cooperate in political, economic and cultural fields.

This year the group is led by the Czech Republic, which creates an excellent platform for the presentation of the various artistic attitudes emanating from the creators of the so-called Visegrad Group.

The project Platonic Lives is the specific creation of a laboratory, in which the relationships created out of the combination of science and technology with art will be examined.

Since past times artists-researchers have experimented with combining technology with art or with using scientific researches in the arts. A key figure behind these tests was Leonardo da Vinci, referred to as the archetypal 'Renaissance man'. His interests were in issues of perspective, anatomy, construction and land and hydrodynamics. In addition to this, he was also dealing with architecture, sculpture, philosophy and writing, not to mention the painting.

Bearing in mind the achievements of the Renaissance man, the project 'platonic lives' juxtaposes

works that are the result of research, *inter alia*, on human perception, producing alternative energy, designs for utopian architectural structures and the creation of virtual living, the community, in connection with the achievements of modern technology.

The project of this experimental laboratory represents new perspectives emerging on the border of culture and nature, life and beyond life, and forms of knowledge and power.

Solutions and Evolution is the theme of this year's Tina B. Festival. One of the aims is to search the ways to mitigate the negative impacts of modern society's lifestyle. Analyzing the experiences from the past will create better standards of living among others, which are in harmony with nature.

'Platonic lives' tries to tie in with the theme of the festival Solutions and Evolution by presenting works of art, which, *inter alia*, by examining the environmental problems, derive from technological achievements.

Platonic – because this project tries to present different, alternative, often unreal solutions resulting from the merger of art and technology.

Lives – because this configuration touches the sphere of everyday life in modern society.

The project uses works of art presenting a wide medium of communication, including light, sound, video, sculpture and installations.

51

# Dorota Chilińska and Andrzej Wasilewski

(POLAND)

52

## [un] human error

Another scene of the [un] human error project consists of 2 installations:

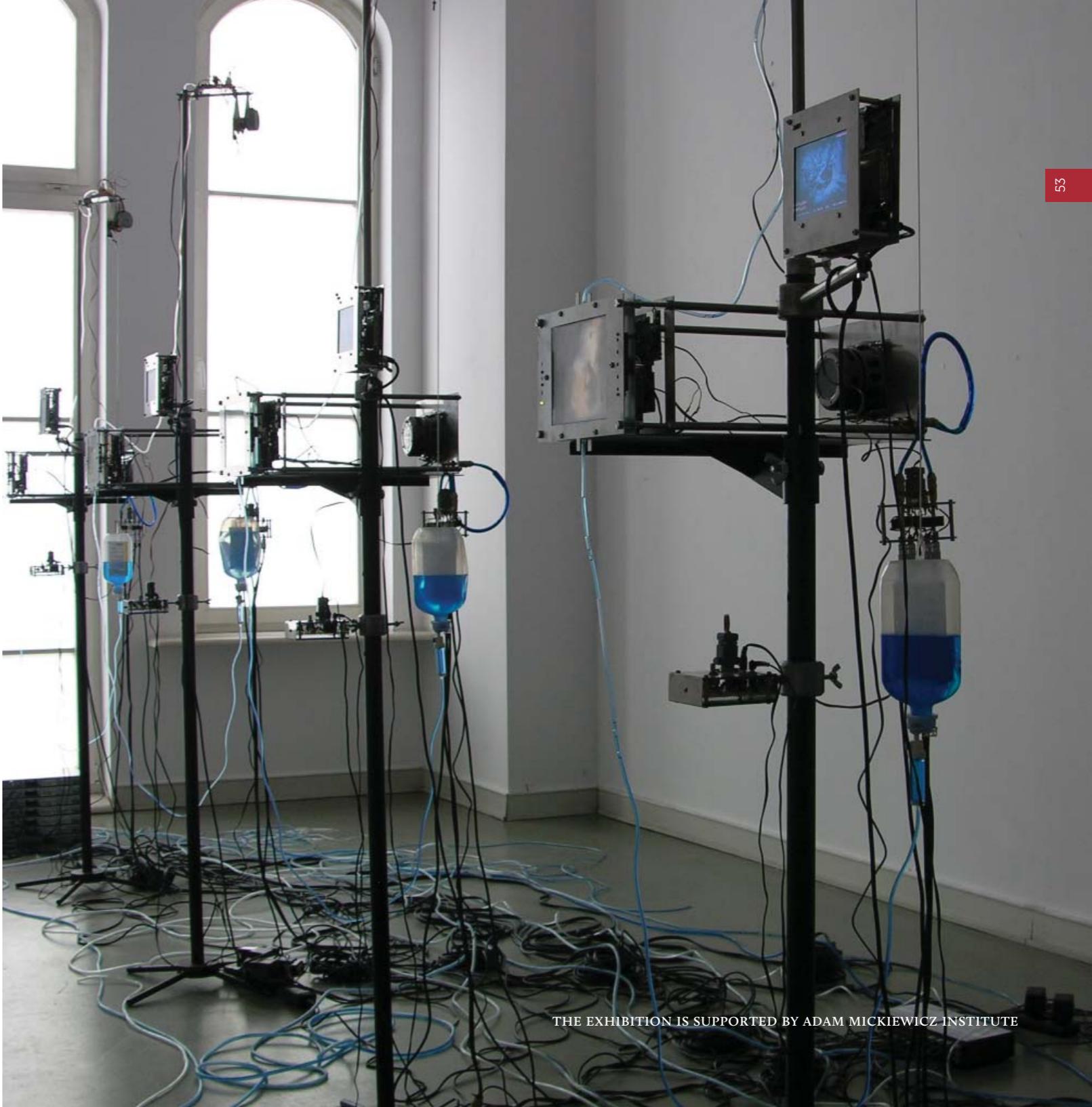
### Supercoil

is a vertical pole built in the image of the DNA chain. Pairs of text displays, which display information in a pulsating manner, have been placed on the edges of the chain. The engine of the work is the computer program called 'SUPERCOILING', which scans the database in real time, arranges more or less haphazard logical sequences, and subsequently projects the data up on the displays. A collection of encyclopaedic entries together with the descriptions constitutes the database. The computer program matches the information in a hypertextual manner, creating an endless information sequence. DNA is a multiparticle structure found in chromosomes, which plays the role of the carrier of a living organism's genetic information. The DNA code is the pattern according to which a cell knows which protein to produce, in this sense the information serves to build the organism. However, DNA includes not only the information on the characteristics, the appearance and the structure of the organism, but also 'the path' trodden by man over the millennia. In this sense DNA may resemble an encyclopaedia of knowledge about man.

### Transfusion

is made up of 5 groups of electronic objects. They consist of LCD displays situated on specially constructed stands with a container for resuscitation liquids protruding upward (like a drip). The container with the liquid is movable and reacts to the presence of the spectator. A photoelectric cell starts an engine, which lowers the container and makes the liquid pour into a special cell situated in front of the screen, which creates the effect of flooding the screen with the liquid (resuscitation liquid). Additionally, the moment a spectator appears in the working area a replacement of video images in the displays occurs. The image of a haphazardly displayed encyclopaedic text – the source of all human knowledge – turns into a deformed media clutter consisting of contradictory pieces of information: essential and trivial, cruel and pleasant, moving and absolutely silly. The image, which constitutes the point of transfusion, is hidden from the spectator. The whole thing is accompanied by an animation displayed from independent LCDs that show the inside of an aorta pulsating disturbingly.

THE WORK IS IN THE COLLECTION OF MONA INNER SPACES, POZNAN

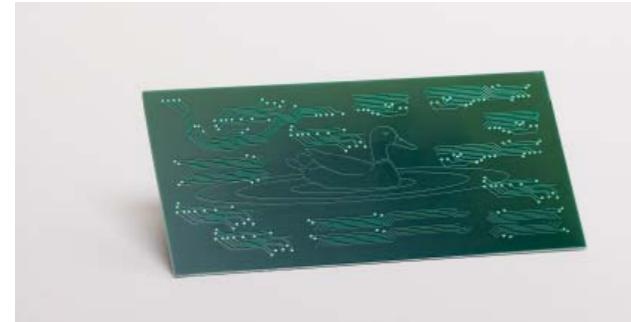


THE EXHIBITION IS SUPPORTED BY ADAM MICKIEWICZ INSTITUTE

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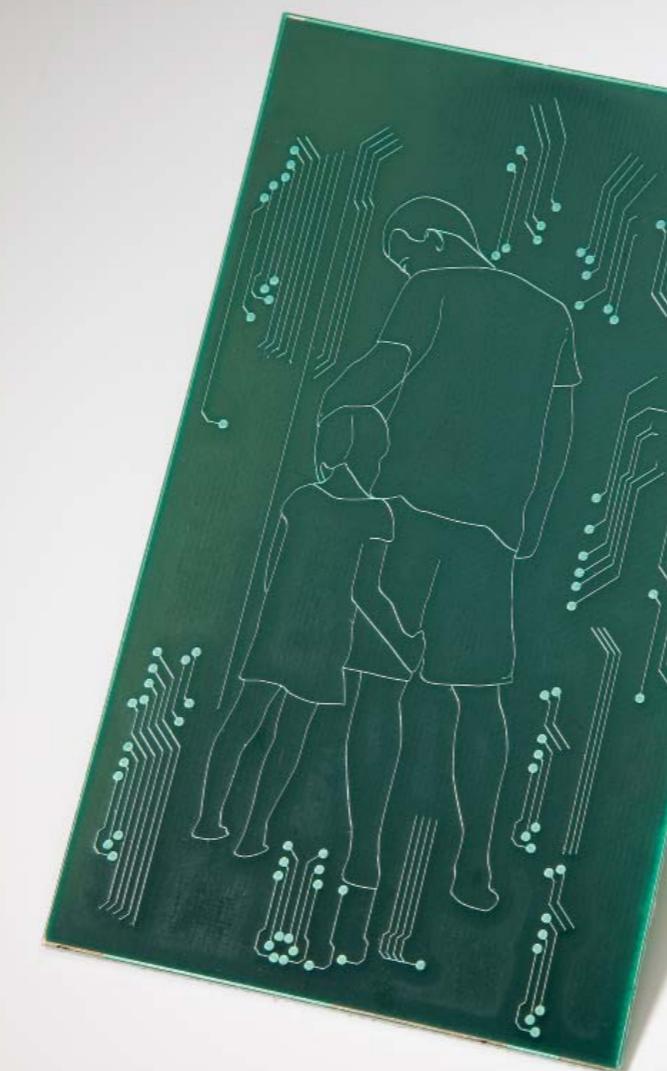
## Zsolt Asztalos

(HUNGARY)



Integrated Circuits, 2006-2007

Tech gadgets are entwined in our everyday world. Our stories, feelings, our spirituality are all stored in technical gadgets. The current environment is filled with soulless machines, which are often charged with deep spiritual thoughts. We could say that these are the soul-boxes of our age. The world of the Renaissance saw God and man in nature. My aim is to discover the soul in the 21st century's new environment: technology.



## Eike



Past Cuts, 2005  
Single channel video, 5'40"

Wind turbines wherever you look, all the way from here to the horizon. Their blades are shown from various perspectives as they cut into the air. Time after time, a blade cuts a hole in the sky and allows us a peek into the next level: flashes of scenes in villages and cities – memories. The frames from a documentary film and road movie recall the peculiar atmosphere of Hungary in the 1980s. The cuts are only a second or two long, but they become connected, associated, and the dramaturgy is strengthened by the turbines coming closer and closer.

SPECIAL THANKS: ANDREA BERG, ERIKA DEÁK

### The rhythms of space and time

(...) Don Quixote's museful idealism has retained its charm for many centuries, and his figure has even become a symbol of the artist. (...) In the video installation titled 'Past Cuts' we at first see wind turbines in wide shot, then gradually in close up to the point where we see the details of blades, compared to the initial wide shot, where we saw a distant view of several turbines cutting into the air. In addition to all that, the film is projected on the wall in such a way that it leaves only a narrow path for the viewers, exposing them to the threat of being attacked by the turbines. The monotonous rhythm of the rotation of the blades evokes associations of eternal recurrence, and the monotony of their movement is time and again interrupted by scenes from cities projected between the blades. These frames have a totally different atmosphere, and they return in the Super-8 film assemblage projected in the room after the next. The scenes from the Super-8 movie rotate the 'falling victims' of the blades through the air that sweep away 'reality' and its objects (e.g. cars). (...)

ANDREA BORDÁCS , ÚJ MŰVÉSZET, BUDAPEST, DECEMBER, 2005

## Jarosław Kozakiewicz

(POLAND)

56

### Nature of/for Living, 2007

The centre of Warsaw. The Za Żelazną Bramą (Beyond the Iron Gate) settlement. Nineteen residential blocks, sixteen floors each, designed for a total of 25,000 inhabitants. The settlement's boundary on the north is Chłodna Street, on the east Plac Grzybowski, on the south Twarda and Prosta Streets, and on the west Żelazna. The project was built in 1965–1972. In the early 1970s, the Za Żelazną Bramą settlement was a symbol of communist Poland's prosperity and its technological progress. The project fit perfectly with the era's official policies. In People's Poland, the 'metropolitan' character of the Za Żelazną Bramą settlement was praised highly by Polish architects. The project was awarded for its 'homogeneous compositional approach to the entire site and monumental scale properly matching the neighbourhood's metropolitan character', and for the 'interesting proposition of connecting the site with the compositional whole of the Saxon Axis'. The buildings' interiors were designed with a social function in mind. On the ground floor, there is a spacious lobby intended to host residents' meetings. Similar, though proportionately smaller, spaces were designed for each floor. In reality, however, no meetings took place, except those in front of the elevator door, and the empty spaces of the entrance lobbies and corridors were quickly claimed by the residents and annexed to their apartments as extra living space. When the

People's Poland era ended, the settlement's perception changed radically. Critics lamented the way the blocks were chaotically scattered across the site and criticised the project's radically modernist character, deemed out of touch with human needs. The critics were particularly harsh on the absurd interior-design solutions: tiny apartments, windowless kitchens, long, narrow and dark corridors, and poor quality. The architecture of the 1960s failed the test of time. It is commonly associated with apocalyptic, soulless, sprawling high-rise, residential-block settlements, and toxic, generally detested, prefabricated-concrete technology. Interestingly, contrary to popular belief, the Za Żelazną Bramą settlement was not built using prefab-concrete technology, but rather using the then pioneering, technology of monolithic poured concrete. This did not alter the fact that the sprawling settlement, situated in the very heart of Warsaw, with time became a serious urban-planning problem. Despite a long public debate that involved the best specialists in the field, it seemed impossible to solve the problem of this prefab-concrete high-rise settlement in the very centre of the city. It would probably still be being discussed were it not for the changes caused by global warming. Major shifts in temperature and humidity levels had a powerful impact on the structure of the buildings' walls. It turned out that micro-orga-

isms that had for decades inhabited minuscule cracks in the walls had transformed their structure in order to adapt to the new climatic conditions. *Cladosporium* and *Stachybotrys* prefer materials with high cellulose content and low nitrogen content—hardboard, plaster walls, paper, cloth, wood, or dust. The optimal temperature at which these micro-organisms thrive is 15–20 degrees Celsius. Plant species hitherto encountered only in parks and botanical gardens found perfect soil in the pores of the buildings' walls. It then turned out that these walls covered with vegetation provided a great form of insulation, helping to maintain a stable temperature inside the building. Green organisms consume high amounts of carbon dioxide, produce oxygen, and, in some cases, supplement the residents' diet. Empty apartments awaiting new inhabitants become common property, turned into small vegetable gardens. Thanks to this unexpected transformation, the city centre has gained over 14 hectares of biologically active surface that consumes some 650 tonnes of carbon dioxide annually.



57

## Peter Szalay

(POLAND)

58

### Alternative Energy Source, 2009

The installation has two parts. The first part is a saint picture (the energy source) propped against a wall, osculant the floor by a face of gum. The other part is a box of plexi (the consumer) which is connected to the picture by electrodes and sucking disks. At the exhibition the attendant can switch the machine on by following the instructions in the guidelines. By attaching one electrode he can close the circuit, so the condenser of the consumer remains charged. He looks through the lens and presses the button. The flash goes off in his eye. He will feel that for few seconds.

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**Pavel Havrda**  
(CZECH REPUBLIC)

A collector and archivist of the products of man and the products of nature, an architect of spatial and acoustic designs. Pavel creates scenario models of stories and processes consisting of objects projected in visual and acoustic contexts. To design and build his automatons he is inspired by the automatic music genre which preceded the development of inventions capable of recording sound. He thus engages in creating music by mechanical means, music that would conventionally be generated electronically. Rotating and oscillating objects create loops which Pavel mixes together to create compositions and synchronous mechanical visuals.

SMALL  
IS  
BEAU-  
TIFUL



## **Small is beautiful**

4

Curator: Tina B.

Tina B. likes nice small things. No work of art escapes her unnoticed and she values even those pieces that other collectors overlook. The exhibition 'Small Is Beautiful' is made up of just such untraditional works of art and is very suitably located in the private Vernon Studio Gallery.

The Morava Publishing House exhibits artistically designed publications at Vernon Gallery, while the group of designers called Oldschool present a graphically unique catalogue. The Italian artist Anna Monichi is bringing the project 'Barbie Chair' to the exhibition, a chair created out of the parts of the popular toy – the plastic beauty Barbie. The Italian artist Ludovico Bomben is bringing 'Write Me/2' – an image-sign created out of ordinary pencils on a metal construction. 'Small Is Beautiful' is an exhibition of works that should not be overlooked but nonetheless often are. So here they are – don't overlook them.

65

## Ladislav Babuščák

(SLOVAKIA)

66

I had a dream in which an arrow  
Soared a shedding its elements,  
The shaft flaking into carbon  
And nitrogen while from the feathers  
Glide the recollection of wings.  
Water slid along the arrowhead  
Which in turn melted into water.  
The rain I watched pattering  
Upon a white stone step engraved with  
„Cross and be silent except  
For the words I, Love and God.“

JAMES SUTHERLAND SMITH (PURGATORY)

67



PERSONAL STAR CONSTELLATIONS

## Ludovico Bomben

(ITALY)



Write Me/2, 2009

WRITE ME is a sculpture-installation created with two perforated iron sheets (1m x 2m) on whose holes pencils are assembled to compose 'Write me'. An uncommon relationship originates between the material, the pencils, and the words. It becomes the subject of the Work. Pencils are released from mere function and used in their Form, a new dimension restores the very essence of the scope, the reason of its existence: writing.

## Carlos No

(SPAIN)



Immigrants #3, 2009

Stripped of their fundamental accessories that make the chosen objects functional for their original use, but maintaining some of the original characteristics so as to still be recognizable, Carlos No created out of ordinary fire alarm boxes a ensemble of four pieces entitled 'Immigrants', different and autonomous amongst themselves, to 'speak' about a prejudice that many people, countries, institutions, enterprises and so on, have against immigrants: that these people are dangerous and baleful beings which should be well identified, controlled and, if possible, isolated from us in such a way as to avoid them causing us trouble, or putting in danger our lives and welfare. Carlos No criticizes, ironically, the way many of these people are seen and treated in these so-called 'sheltering countries'.

This work belongs to a series of works entitled 'Europe' in which the artist questions concepts such as Territory, Frontiers, Boundaries and Exclusion.





FIRE ZONE

## Orit Ishay

(ISRAEL)

### Fire Zone, 2006–2008

The typological series presents portraits of young redhead Israelis. All in their twenties, a stage in which one's personality is forming, yet childhood experiences are still viable imprints in them.

The portraits were all taken in the same conditions: all the subjects wore a white tank top, the background is white, and they all gaze directly at the viewer. Maintaining a unified stylistic line, the series adopts a clean view on the subject, like a laboratory research of sorts.

The large unified format of the photographs, their simplicity and the subjects' direct gaze, confront the viewer. The viewer is held back to look and create a certain dialogue with the subject and his or her similar and different features, both in relation to the viewer, and to the other subjects in the photographs.

The series discusses questions of identity, prejudice and self image. It aims to explore and point to the notion of the 'other' in society, the creation of stereotypes, based upon external differences and the personal perception of 'difference'.

### I Already Said So, 2008, 7'30"

Selected quotes by young Israeli redheads in their twenties. They open up and talk about their experience of being visually different. The work is visual and has no audio. The work accompanies the typological series of still photographs Field of Fire.

### Some texts from the videowork

Till I was 20 I was a scrawny little annoying hyperactive ginger kid, and I used to get beaten up all the time. Later on when I grew up it became amusing, for instance – after military service my hair grew and I had long red curls and people on the street would call 'David, David' at me. When I went to Brazil people called me Jesús, I felt important.

When I was a kid someone on the street called me 'carrot head' and I was very upset.

Only when you grow up you realize how special you are, because not everybody has such a beautiful colour. As a young girl it was difficult, people would call me Pippi Longstocking, today I get compliments.

You don't look like everyone else, you are different and that has an impact on your character. It makes you deal with things that ordinary people don't have to deal with.

For me the only thing that might have been better is if the hair between my legs wouldn't have been red, because that is just too much...

THE EXHIBITION IS SUPPORTED BY THE EMBASSY OF ISRAEL IN PRAGUE

## Santo Moix

(SPAIN)



Born in Barcelona and raised in Catalonia, Spain, Sant Moix currently resides in New York City.

Moix works in various mediums, such as painting, drawing, sculpture, and ceramics and has exhibited widely, notably in Spain, Japan, and the United States. His works are included in various museums, including La Caixa, Barcelona; Marimura Art Museum, Tokyo; and Musee de L'Hippodrome, Lille, France.

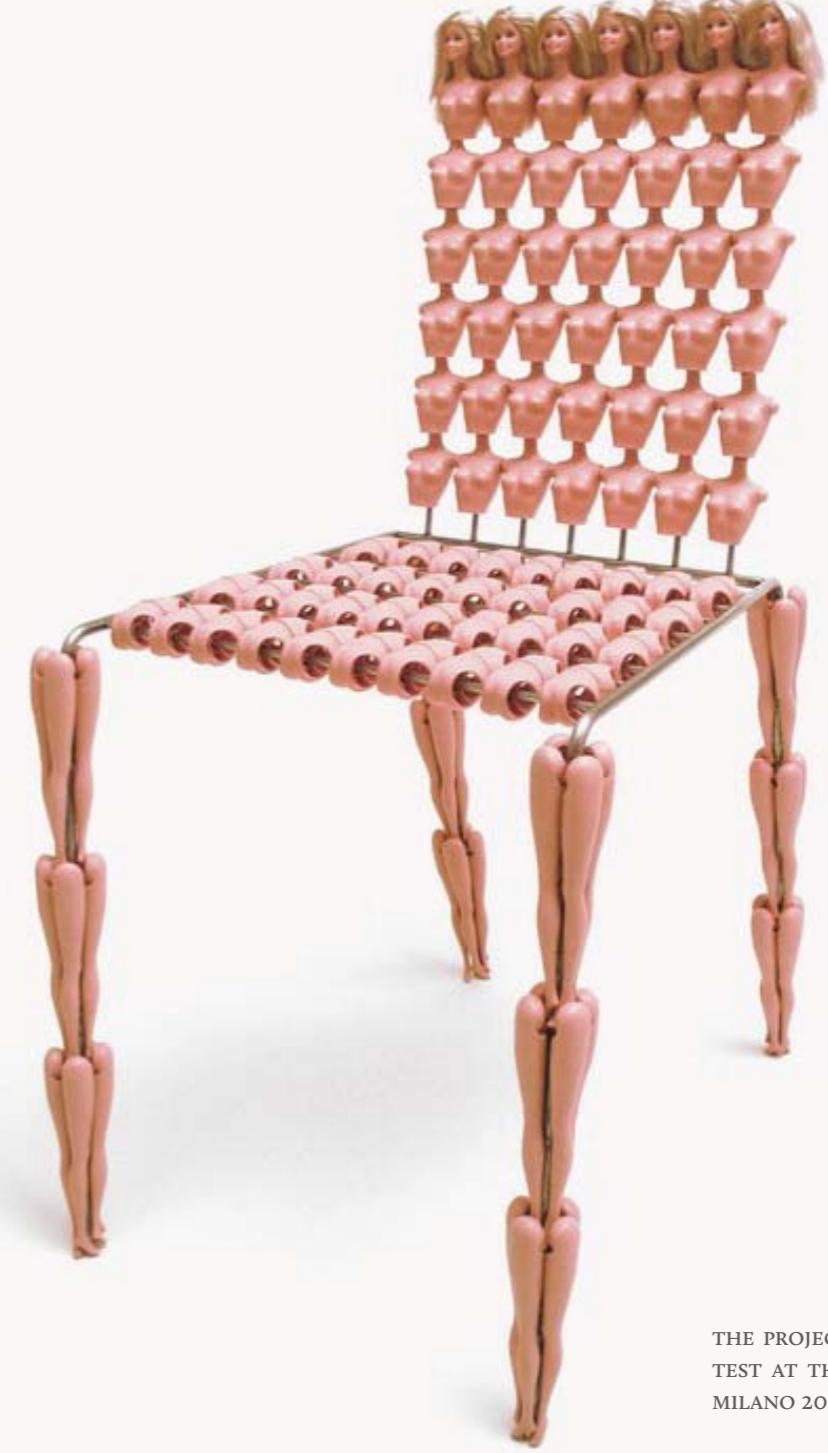
## Anna Monichi

(ITALY)



### Barbie Chair

Barbie Chair is a reinterpretation of a cult object, disassembled and reassembled to create another object of common use, a chair. It would be fun to transform the Barbie, just a toy, used in childhood, into an object that could also be used by adults. This is an innovative and funny idea – to transform a cult toy, like the Barbie, into a design object. The design is a game and playfulness is one of the functions of Barbie Chair. The object comprises a main structure made out of steel, the soul of the different pieces of the Barbie, assembled and repurposed for a chair. The doll recreates every part of the chair with a succession of parts of its body following the order in which the body sits on a chair: the legs make up the legs of the chair, the bases form the seat, the busts make up the seat back, which is topped with Barbie heads. The back of the seat, alive with the repetition of busts of many Barbies, can even have a 'therapeutic effect' on the person who sits on it!



THE PROJECT WON THE DESIGN CONTEST AT THE SALONE DEL MOBILE DI MILANO 2004.

## Morava

(THE PUBLISHING HOUSE)

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The MORAVA Publishing House was established in early 2010 in Poznań, Poland. We want to develop our publishing projects in two directions: original ideas for books and limited editions of works. All the projects will take utmost advantage of the noble material of paper. We are interested in publications which are difficult to classify; while their contents stir the reader's imagination, their form offers the pleasure of a hands-on experience of something unique. We encourage contacts from authors who may come from different parts of the world yet share an unbridled curiosity about the surrounding world. This plus the meticulous and reliable execution of each and every publication is the priority of the MORAVA Publishing House.

During Tina B. we will present all the books and editions published so far by MORAVA and the latest works by artists involved in our publishing house. Agnieszka Grodzińska is preparing a slide show about books covers, while Piotr Łakomy will show new drawings and a movie. Honza Zamojski – the founder of MORAVA – will show a short documentary about Mr. Lubus from one of Prague's antique bookshops.



AGNIESZKA GRODZIŃSKA

75

**SPEC-**  
**TA-**  
**TOR**



**IS A  
WORK-  
ER**

## Spectator is a worker

78

Curator: Daniele Capra

The development of the conceptual among young artists born between the Seventies and the Eighties is a phenomenon of world-wide nature. They attended schools and spend time in spaces – as galleries and museums – in which the avant-gardes of years Sixty had been presented and accepted and entered in history of art. This has been a formidable propulsive element, moreover because, on the contrary than it happened previously, the conceptual art is not perceived necessarily in contrast with other kind of traditional art. At the very beginning the conceptual one had developed procedures based on the ideas and their transposition in field of the visual art, instead now conceptualism is just an aesthetics choice, a state of mind. So skilled spectator or a person that spend time in museums and galleries is so now in the position to perceiving if the works have or not this kind of allure.

This situation comes from a particular condition detail of viewer. Trained from a condition - sometimes frustrating - of passive subject, the spectator has now reached new capabilities that before were buried, as happens sometimes with traditional painting, which is a discipline in which the relationship with the tradition is more perceived. So the spectator has become a new smart subject, able to do the necessary steps to the understand of the work, even though he doesn't know the context has produced that it. In this way we can

define an “international” style, that doesn’t mean necessarily globalized or look the same. Simply happened what it happened with the English language that became a convention shared from many people working or living abroad as a standard, after to be the language of the trades for just a couple of centuries. Even though not completely aware of it, many artists realized the new rules played by spectator in his action of looking the works. It is not the condition of the “Dictatorship of Spectator” (the main theme of 2003 Venice Biennale), in which people simply had been invited to see, as in a theatre drama. But, on the contrary, it is a form detail in which also who watches the works acts, because without its role the magic of the work doesn’t work. It’s a phenomenon in which spectator is taking part, different from the interactivity (that it is one of the innovative and winning formulas of the web), by which the viewer completes of the processes – in cognitive or physical way – in an active form.

If we accept that the aim of the works is a sort of survey, questioning about our state and situation that hold the real world, we can argue that there are of the works that don’t have sense if not there is an viewer who watch them, since without its presence there is no evidence of that the world is. That is very different from which Nicolas Bourriaud wrote about spectator who “only reacts to the impulse begin supplied them from the sender: to participate wants to thus say to complete the pro-

posed outline. In other words the participation of the spectator consists in the debit followed to the aesthetic contract that the artist is itself classified the right to sign”. If instead the viewer is in a working condition, and could think, the work doesn’t remain in a stuck state in which “still remains caught in the hermeneutic paradigm, since the receiver is only invited to fill in the blanks, to choose between possible meanings”<sup>ii</sup>. In short, the spectator is active since is stimulated to do mental action and not to wait for Godot to come: he has a new critical function.

For instance Chronos devouring one of his children by Nemanja Cvijanović is a sound installation with loudspeakers that diffuses at regular time the phrase “This is private property” (in Czech, English and Italian language). The work puts the spectator in a uneasiness condition, due to the fact to be inopportune and also then because remembers a state of absolutely common fact but that it is instead strange when we are in public space like a gallery or a museum: there is therefore a strong contrast between perceiving the work and the conceptual nature of it. The sentence force the spectator in a situation of intimate conflict between being a subject interested in art and an invader of other people property. Breath by Jacopo Mazzonelli change the conventions of two and three dimension, making us laugh when we see the sheet of paper and its projection stopping to coincide: in this way the viewer is expected to put the things in the right

order. This is very similar to DK by Cristian Chiaroni (that is a documental video the shows the action by which the author tears has steal some pages of book in a bookshop), which forces the spectator to do something, like steal again, as happened in occasion of an exhibition held by MAN Museum near Nuoro.

Many works thus can live only if there is a viewer watching them, and is aware of it role of spectator. If someone stole or hid only for fee seconds Enchanted Forest by Pollock, perhaps we wouldn’t notice it, since to exist is a real condition of the painting of the American artist. Other works instead, are like a baby we need to look after, in order to live. Our thoughts, our feelings and our reactions keep these works alive in a fragile situation that is a humankind nature.

THANKS TO MARTINA CENA

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**Michele Bazzana**  
(ITALY)

80

Speedline, 2009, color print, dust, wood frame, courtesy Spazio A Contemporane Arte, Pistoia

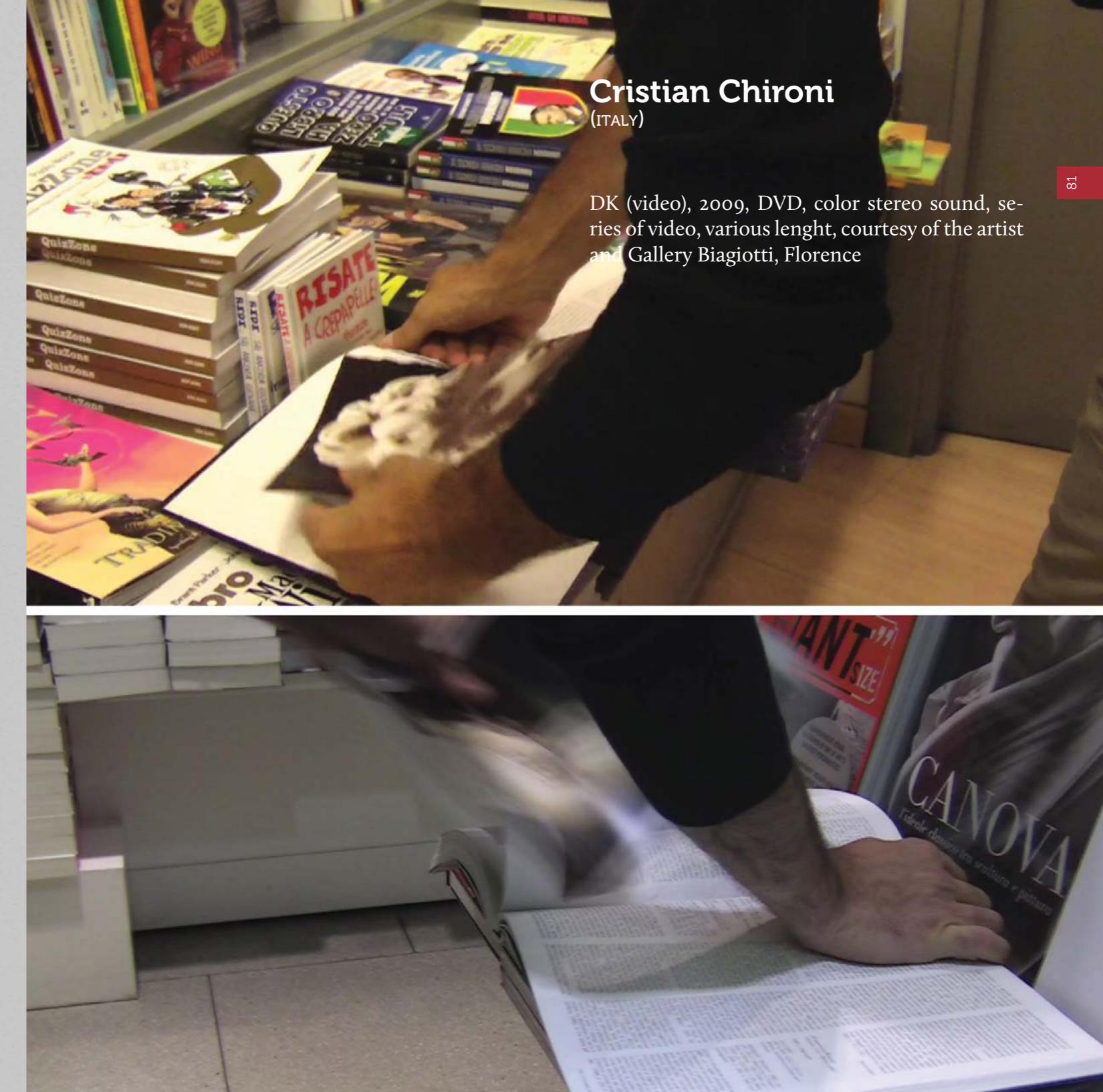
A line is running in the wall and in the framed picture. It's the track of a motorbike, caught outside in the world and under the glass. No difference between the two conditions, the pilot could ride the motorbike everywhere we can imagine. It's a never ending line.



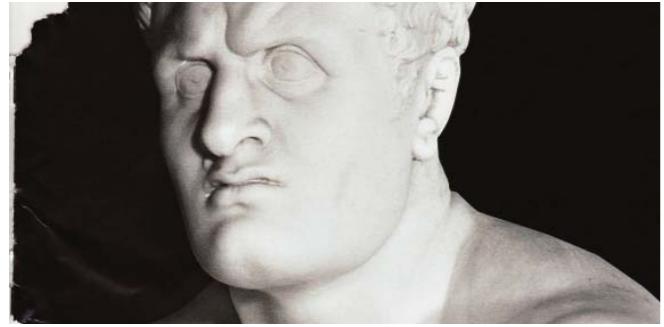
**Cristian Chironi**  
(ITALY)

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DK (video), 2009, DVD, color stereo sound, series of video, various lenght, courtesy of the artist and Gallery Biagiotti, Florence



**Cristian Chironi**  
(ITALY)



DK (strappo Damosseno), 2009, tear, printed page stolen from art catalogue, different format, courtesy of the artist and Gallery Biagiotti Florence

The artist tare pages of books in a book shop. He isn't a thief, but a performer making a sculpture with pieces of world stolen objects. If we see the video and the page in the gallery we realized we are accomplice him in a plot we wouldn't planned before.

**Nemanja Cvijanović**  
(CROATIA)



Chronos devouring one of his children, 2010, loudspeaker, sound, 6'07", loop, courtesy of the artist

A voice remembers us that "This is private property". It's just a statement, a normal condition for things and all our belongings, but this never happens when we are in public spaces like museums or galleries. The work is just a monk's memento mori for our private property based world.

Toto je soukromý majetek!

This is private property!

Questa è proprietà privata!

**Nicola Genovese**  
(ITALY)

Sonic or liquid, I don't know, 2010, digital print and spirit level, 39 x 17 x 2 cm, courtesy of De Faveri Arte, Feltre

Two people are trying to move a car leaning from the track. Or perhaps they are moving the spirit level. It's a strange situation because picture and the object are fighting one against the other like two. The spectator is the real judge.



**Jacopo Mazzonelli**  
(ITALY)

Breath, 2010, dvd, projection, paper, spykes, edition of 3, courtesy of Deanesi Gallery, Rovereto

A paper and its image coincide on the wall. After few seconds something happens and change the situation: the paper is now leaning from the spike, but only in its projected part. Two dimension pictures and three dimension reality are collapsing.



**Luca Pozzi**  
(ITALY)



String #07, 2010, alluminium, magnet, nylon, ping pong balls, suction cup, 60 x 40 x 20 cm, courtesy of Federico Luger Gallery, Milan

Against the gravity and Newton ideas two balls are stay closed. How is it possible? Is there any magnet inside? Any magic device are mocking us? We couldn't believe, but we are forced to do it. We need more time to think about it.

**Michele Spanghero**  
(ITALY)



1/10.000, 2010, metal tank, aluminum, speaker, cd player, 34 x 34 x 38 cm, courtesy of Galerie Mazzoli, Berlin

A strange sound coming from a round metal object. In the same time the tank is a sculpture and a sound making thing telling us something about its industrial origin. In the same time we are viewer and listener, we are not able to decide what to do.

STREAM-  
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MUSE-  
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# Streaming Museum

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Curator: Nina Colosi

Streaming Museum's exhibition for the Tina B. Prague Contemporary Art Festival 2010

We Write This To You From the Distant Future is a multi-media exhibition of work by visionary creators in the arts and sciences that focuses on a future world imagined and possible to build.

The exhibition title is a line spoken by the narrator in *Immobilité* (2009), a 75-minute feature length art film shot with a mobile phone video camera by Mark Amerika, with a music score by Chad Mossholder. A remix collection from *Immobilité* opens the exhibition's evocative questions: how will a technologically advanced world effect what it is to be human and what is the world with advanced technology to become?

In Michael Najjar's *bionic angel* (2006) series, creatures in the throes of transformation are a metaphor for inevitable genetic self-creation and possible immortality of the human body.

Streaming Museum's exhibition for the Tina B. Prague Contemporary Art Festival 2010

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In Michael Najjar's *bionic angel* (2006) series, creatures in the throes of transformation are a metaphor for inevitable genetic self-creation and possible immortality of the human body.

Eduardo Kac animates a poetic code/language in *Lagoglyphs* (2009) that defies interpretation but derives meaning from his bio artwork, *Alba* (2000), a genetically engineered bunny.

Marc Barasch's *Green World Campaign*, is a Beuys-inspired global participatory campaign to plant millions of trees worldwide and bring about the greening of the planet.

Mitchell Joachim imagines human adaptation to global climate shifts and designs for transportation, habitat and sustainable living in the urban environment in *Jetpack Packing*, (2010); *Blimp Bumper Bus*, (2008), *Fab Tree Hab Village*, (2009), *Rapid Re(F)Use*, (2008); *Green Brain: A Smart Park For A New City*, (2006).

Etoys *Mission Eternity* (2005 - 2016) is a digital cult of the dead for the information society that crosses the boundaries of the afterlife, and challenges the way human civilization deals with memory (conservation/loss), time (future/present/past) and death.

Artful videos document the UK scientist Rachel

Armstrong's *Protocells* which she has been creating in a lab since 2008. This living programmable technology has vast potential for use in diverse ways, such as removing environmental poisons, growing a reef under Venice to save the ancient city, and performing microsurgery.

The American composer, Ed Bilous' *Night of the Dark Moon* (2005) underscores the exhibition with a sonified image of a future world.

We Write This To You From The Distant Future is on view at [streamingmuseum.org](http://streamingmuseum.org) and throughout Streaming Museum's global network of screens in public spaces.

NINA COLOSI

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MITCHELL JOACHIM, TERREFORM ONE

UNEX-  
PECT-  
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COUN-  
TRY

# Unexpected country

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Curator: Daniele Capra

## Stereotypes don't feet Albania

The first decade of the 21st century ended with one of the most serious financial market crisis ever recorded, determined by a system doped by a fake growth and the lack of suitable instruments for monitoring the activities of credit. The result was a deep recession which for many years is seemed the sentencing to death of capitalism, which on time has not happened since crisis and development are two polarities that continually alternate. These events do not have failed to receive attentions from the world of art, particularly in 2010, when – after months in which the media speak overall of financial mishaps – more engagé curators have chosen to make exhibitions with viewpoints markedly more ideological, in such a way to ask your viewers on the economic system that governs the world and that produces huge injustices. The first requirement, born of the urgency of finding real things, was the truth: we need to know real things to believe in, news and facts that are certain above all reasonable doubt. We used to live in a sea of lies, of fiction, that you must bring back the reality to his place, as Kathrin Rhomberg explains in the essay accompanying the catalogue of the VI Edition of the Biennale of Berlin. And this proves to be even more necessary in any country where people don't live in an economic system-advanced cultural and able to

interact with the rest of the world. As seems to suggest even curatorial choices Adam Budak for the exhibition Human Condition, hosted at the Kunsthau in Graz, the art must face as critical tool of existing, in a manner related to the approach theorized by György Lukács.

However, this consideration leads us to one of the most common stereotypes in the artistic field. There is nothing in fact more granted that think that the only criticism way of the art is political-ideological. Far from it. A work may develop other ways and investigative function and can become corrosive or advance constructive propositions working in any other way, including for example in the intimacy of the spectator. The perception, emotions, the aesthetics are not weapons of mass distraction, but tools that implement cognitive processes, stimulating ideas or to change opinion.

Too often, in an ideological way, the curators see in civil or in the political commitment of the works as the only possible critical and problematic dimension.

This stereotype is not the only one that relates to the emerging or that do not belong to what we call the West developed. It is absolutely wrong to imagine that the artists of those places (e.g. in the East Europe and the Balkans, Turkey, Africa or Latin America) have elaborated only poetic focusing on political topics. This way to consider the rest of the world is more than other son of comfortable bias governing individual countries

or geographical areas. If it is inevitable that artists who come from contexts marked by economic or political develop a sensitivity to those themes are inevitably since the urgency of daily comparison, it is also true that the political commitment can become in the eyes of Western curators and of the critics the only area where easily throw eyes. Become a cliche that doesn't need help to be accepted and justified with the approval of those who see, that will enhance its pre-formed ideas on the situation of those countries in exotic where at most you can go as tourist. And in this way, anyway, the Western viewer will tend also to absolve themselves for doing nothing for the condition of the discomfort of the people of those places, since it is anyway to know that there is already someone who is opposed to the system, which is critical. The thought that art always propose a reading closely politics was the interpretative condition that by the late 1990s has characterised also Albania. Balkan State, long closed itself by history and by the Communist dictatorship, then saw a first generation of artists going international in the international limelight and making art telling also the condition of a country (think for example to Adrian Paci or Sislej Xhafa). Although with different sensitivity, their artistic research has not been regardless of condition of their origin. Although many have remained interested in giving the form highly political to their works, the situation has evolved with the second generation of artists, with less thirty-five years,

who have chosen instead to develop thematic no longer engagé, like any other European and American colleague. Is the case of Alban Hajdinaj and Driant Zeneli, artists who have developed an international language, thanks to a continuing relationship with France, UK and Italy. The work of both, regardless of the type of media (photo, video, sculpture, drawing), shows all you still do not know or do not want to see in that country. First, The fact that there are qualities that operate with equivalent modes to those of the so-called developed countries. But then, especially since in reality the prejudices are deleterious and damaging in the field of Visual Arts: it's like having mathematical formulas with which we try to solve equations which are actually very different from what we had imagined. Is not enough "do worlds", as Daniel Birnbaum suggested at the Venice Biennale in 2009, but you have to be able to discover truly worlds that seems to know. With a neutral spirit and by banning all forms of easy exoticism. Albania, but analogous speech could do to all other emerging artists of similar geographical areas, more than ever, is a country to discover.

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## Driant Zeneli

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Too Late, 2008, 1'00"

A couple of sparrows are playing on the sand while we watch a projection of some words appearing and disappearing, according to the sunlight. It's too late. A statement about a country, but at the same time a sentence about the human condition.

The dream of Icarus was to make a Cloud, 2009, 4'05"

In the video the artist flies with a paraglider and makes a small cloud in the sky. Just a trace, that disappears quickly, showing us how delicate, subtle and impalpable a utopia can be. And also how much it can demand in terms of commitment and courage.

Orchestral Rehearsal, 2010, 7'00'

A dinner with the members of an orchestra, a singer, and the artist in the middle. Every character is acting around him, like in the traditional scene of the Last Supper. Nobody but he artist is aware that there is a video camera recording a video. The musicians play and the artist is a silent director.



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THE DREAM OF ICARUS WAS TO MAKE A CLOUD



ALISA AND SARAH

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## Alban Hajdinaj

Alisa and Sarah, 2006, 13'53"

Two funny children are playing with trading cards of wrestling fighters, like many other children in the world. They compare the strength of their favourite fighters. In the second scene the same children are playing in the garden. One of them tries to recite a Sura of the Quran, but fails because she doesn't know the meaning of the Arabic text. Albania is changing.

Uomo Vogue, 2007, 28'48"

During a stay in Paris Alban Hajdinaj was profiled by Uomo Vogue fashion photographer Michel Comte in his flat. They dressed him as a dandy boy: an artist should feed the stereotypes of the magazine's readers. At the same time, the article in the magazine is proof of the status of being artist.

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DRIANT ZENELI, ORCHESTRAL REHEARSAL, 2010, VIDEO, 7'00"

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TINA B.  
ON THE  
ROAD



## TINA B. ON THE ROAD

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In 2010 Tina B. travelled the world in order to find the most interesting works of art to present at the Prague contemporary art festival. The artists in the section 'Tina B. on the Road' are thus not linked by any one curatorial idea, just by the unique visionary taste of Tina B.

The works in this section are thus diverse in form. You will find art videos and projections, installations, and multimedia sculpture. The exhibition in a surprising way reflects different artistic perspectives on reality today.

The British artist Judith Cowan will be presenting the project 'Finnegan's Teeth' – a video shot from a dog's perspective. Catherine Bechard and Sabin Hudon of Canada are coming to Prague with their interactive installation 'Free-fall of Possibilities', which responds with sound to a person's movement in the space. The Norwegian artist Geir Brungot is creating an art installation of flowers out of beer cans. This is a reflection on the decline of nature and natural fauna and flora, and draws attention to new ways and opportunities for recycling. The American artist Kit Reisch plays with the perception of ordinary reality. Tina B. on the Road will also be exhibiting hyper-realistic sculpture in various situations – mannequins that at first glance are indistinguishable from humans. What is illusion and what is reality? Tina B. on the Road presents new and inspirational art that will stay with you...just like memories from a trip do.

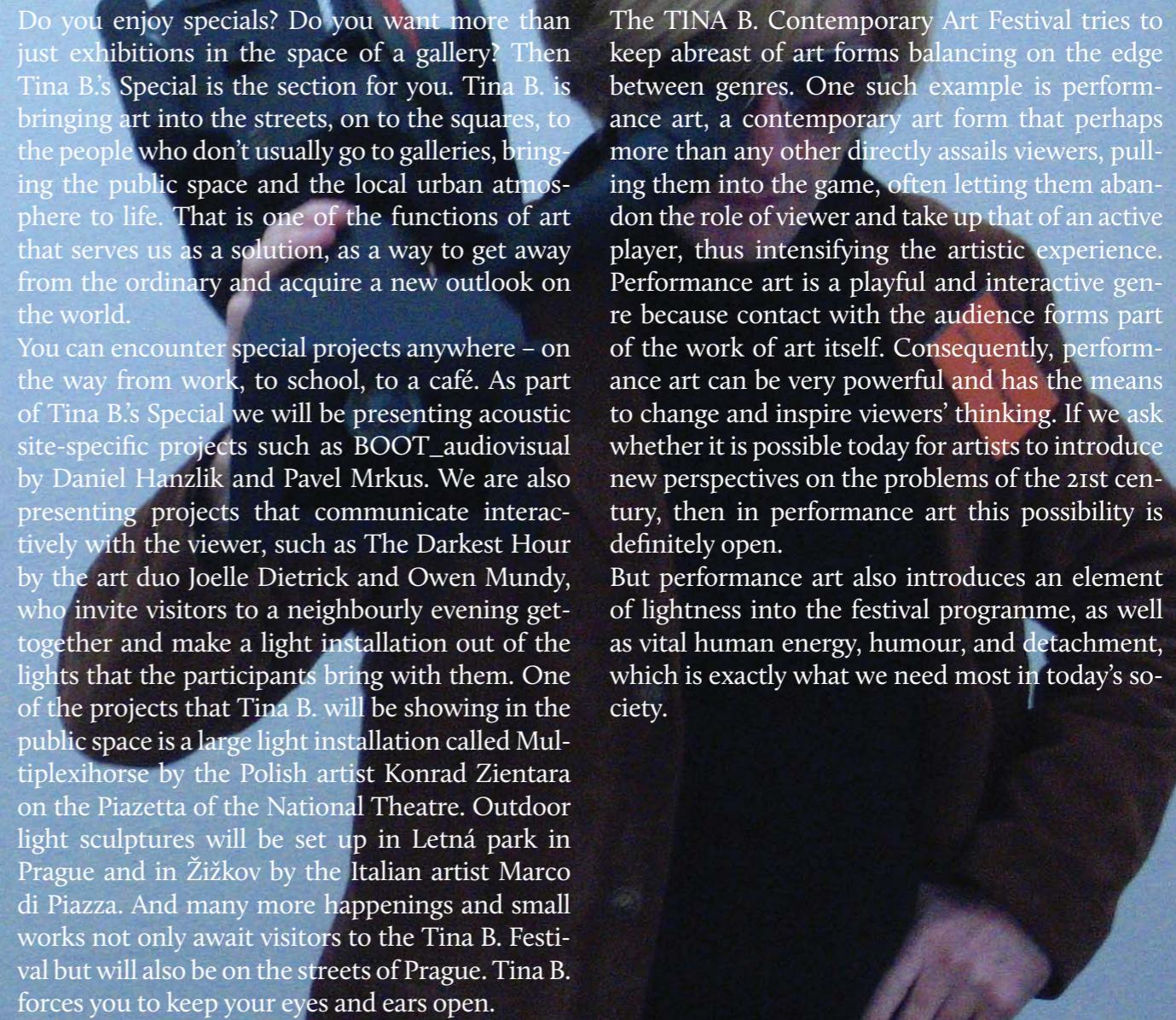
## TINA B.'S SPECIAL

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Do you enjoy specials? Do you want more than just exhibitions in the space of a gallery? Then Tina B.'s Special is the section for you. Tina B. is bringing art into the streets, on to the squares, to the people who don't usually go to galleries, bringing the public space and the local urban atmosphere to life. That is one of the functions of art that serves us as a solution, as a way to get away from the ordinary and acquire a new outlook on the world.

You can encounter special projects anywhere – on the way from work, to school, to a café. As part of Tina B.'s Special we will be presenting acoustic site-specific projects such as BOOT\_audiovisual by Daniel Hanzlik and Pavel Mrkus. We are also presenting projects that communicate interactively with the viewer, such as The Darkest Hour by the art duo Joelle Dietrick and Owen Mundy, who invite visitors to a neighbourly evening get-together and make a light installation out of the lights that the participants bring with them. One of the projects that Tina B. will be showing in the public space is a large light installation called Multiplexihorse by the Polish artist Konrad Zientara on the Piazzetta of the National Theatre. Outdoor light sculptures will be set up in Letná park in Prague and in Žižkov by the Italian artist Marco di Piazza. And many more happenings and small works not only await visitors to the Tina B. Festival but will also be on the streets of Prague. Tina B. forces you to keep your eyes and ears open.

## TINA B. PERFORMS

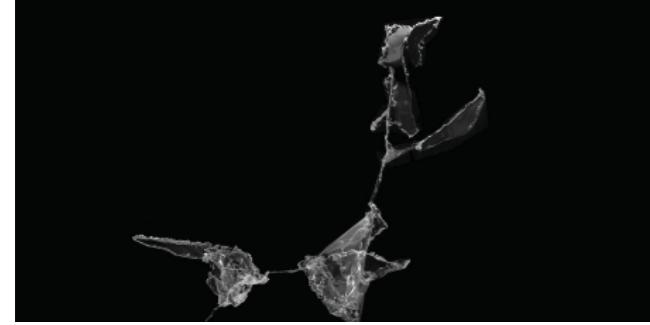


The TINA B. Contemporary Art Festival tries to keep abreast of art forms balancing on the edge between genres. One such example is performance art, a contemporary art form that perhaps more than any other directly assails viewers, pulling them into the game, often letting them abandon the role of viewer and take up that of an active player, thus intensifying the artistic experience. Performance art is a playful and interactive genre because contact with the audience forms part of the work of art itself. Consequently, performance art can be very powerful and has the means to change and inspire viewers' thinking. If we ask whether it is possible today for artists to introduce new perspectives on the problems of the 21st century, then in performance art this possibility is definitely open.

But performance art also introduces an element of lightness into the festival programme, as well as vital human energy, humour, and detachment, which is exactly what we need most in today's society.

## Aljoscha

(UKRAINE)



### Bioism & transparency of the creatures

The installation Bioism & transparency of the creatures offers insights into the conceptual and aesthetic world of Aljoscha, who draws inspiration from the discoveries of biotechnology. In his futuristically oriented, extraordinarily delicate, purist sculptures, made of polymethylmethacrylat, he transfers his striking talent as a draftsman into three dimensions.

In his statement he writes: "bioism or biofuturism represents my attempt to create new living forms and a new aesthetics of future organic life. For me, bioism is a way to develop art objects which express new forms of vital activity."

Bioism is my attempt to produce an art based on vitality and complexity. In elaborating each piece, I try to invest it with as much movement, breathing and multiplicity as possible. I regard each of my works as a living being. Bioism extends life to lifeless subjects. Personally, I believe that in the future, in the wake of a biological revolution, we will use living furniture, dwell in living houses, and

travel in space using living stations. But the most exciting thing will be the ability of artists to work with living substances, thereby constructing new forms of life. The artistic act will acquire the practical sense of birth. (...) art museums of the future could turn into zoological gardens, galleries into new life diversity funds, ateliers into biological laboratories. Bioism aims to spread new and endless forms of life throughout the universe"

The installation consists of five nearly invisible, three-dimensional architectural objects, which are made of polymethylmethacrylat. Aljoscha chose this material as his medium, and has exploited it in its most varied material states and chromatic combinations, whether through heating, through treatment with transparent acrylic varnish, through the engraving of minuscule strands of paint, etc. Frequently observable is the temptation on the part of viewers to touch these objects in order to fathom their mysterious, semitransparent materiality.

Of course, Aljoscha shares BioArt's intense preoccupation with biotechnical progress, but in contrast to it, neither adapts nature nor influences it, but instead creates novel art objects in a way that is instigated by natural-scientific knowledge. And if he should come to work with living material in the future, then he would aspire to actively shape its aesthetic, not simply to interpret it.

DR. ANTONIA LEHMANN-TOLKMITT

## Enoc Armengol

(ITALY)



### The Death of Communication

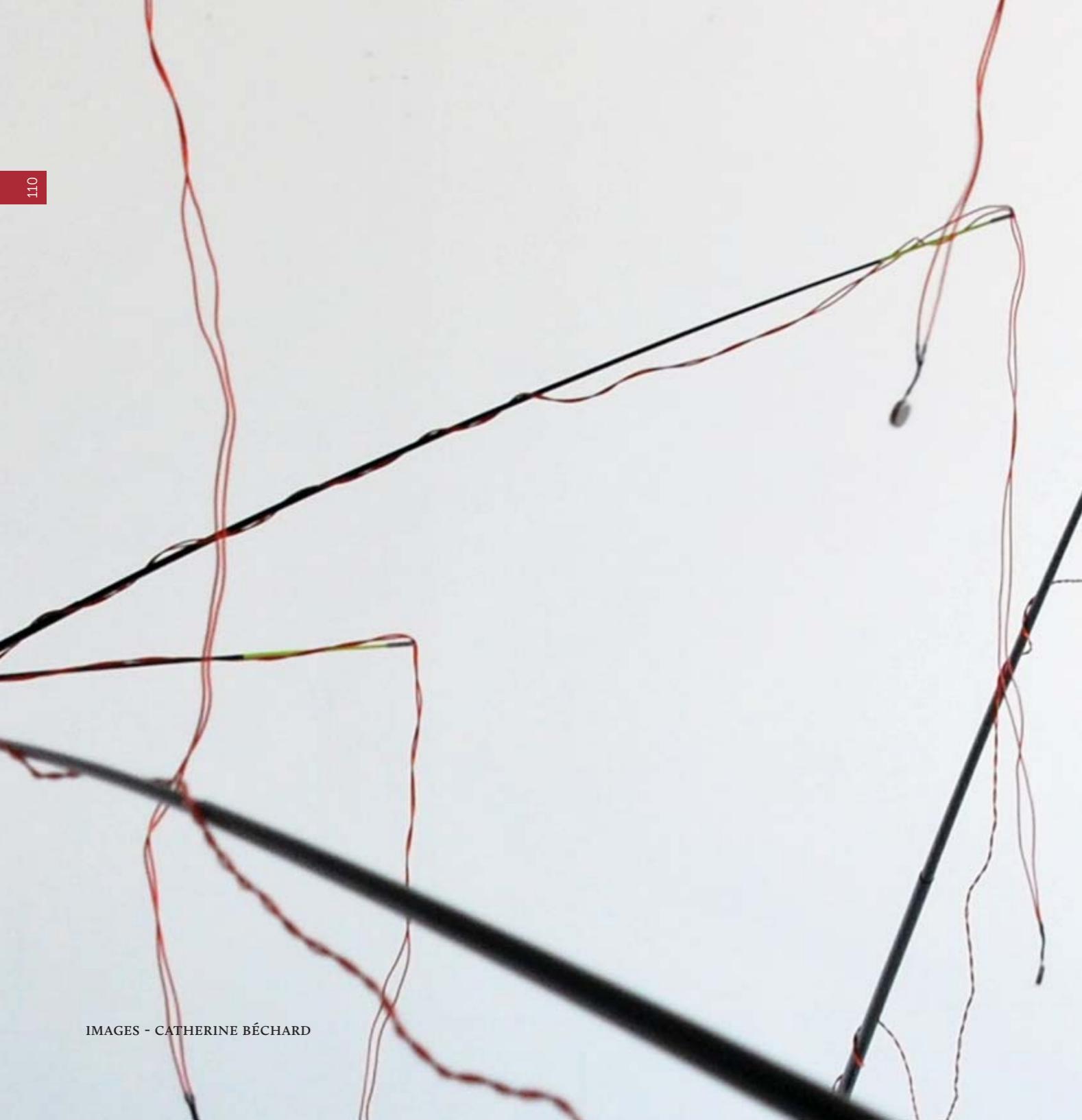
Our society is based on non-physical communication, can we agree that this is real progress? Relations are coming closer to a virtual 'truth fiction'. What's the next stage? Maybe some kind of pseudo-natural hybrid communication, which uses no verbal interaction, no words, no images. Might this be the evolution of telepathy, the fusion between natural intuition and instinct powered by a nano-digital integrated transistor connected to our mind?

Most humans communicate in a very primitive manner, animals have developed intuition and they recognize all the small messages around them. Actually in a society of hyper-stimulation, our senses are becoming less sensible, our conscience is forgotten, and the use of words is established as the most common manner of interaction between humans, and that's just an interpretation of what you feel, what you think, and so I try to understand and feel your emotions from your body language,

your words, and what I get is always a subjective interpretation of your sensations and what comes to your mind.

Imagine the next stage of communication, a completely integrated and synchronized emission and reception, more than just words... where humans can transmit their sensations and feelings and everyone can perceive exactly the way others are feeling an inner sensation. We tend to say: I IMAGINE what you FEEL. But let's think just for a second, you say I CAN FEEL EXACTLY what you FEEL, regardless of whether you're happy, excited or depressed, the consequence is that everyone will understand exactly what others are feeling. Feeling is much stronger than thinking, similar to if I decide to feel an experience inside your body, with your mind, and your experiences, in that way I can really 'read' your mind, and live your emotions.

This is a new Paradigm. Somehow, the question is whether somehow this could be the evolution of humanity that humans have been seeking for hundreds of years? No physical devices, no words, no images, no videos, ONLY the transmission of encapsulated feelings and sensations that will give us much more information than any kind of physical communication and actual devices can give to each one of us.



IMAGES - CATHERINE BÉCHARD

**Catherine Béchard  
Sabin Hudon**  
(CANADA)



Free-fall of possibilities, 2009/2010

Free-Fall of Possibilities is made up of ten automated mechanical units. They are in fact fishing rods to which are attached tiny vibratory motors. Swivelling freely at the end of the lines, they become vibrating baits, artificial lures that come into contact with glass containers of various shapes and sizes. This launches a mechanical ballet, a kind of resonant vertigo, a choreography producing a multitude of aleatory, sudden and unexpected sounds.

Free-Fall of Possibilities is about human movement within space and time. A string of mechanical movements, of acoustic sequences and events translate the empirical experience that we unconsciously make of reality. The visitor witnesses an alteration in the temporality of sensory perceptions. At times contemplative, they smooth out and skim over time; at others overactive and stimulated, they go to the other extreme tossing about in intense, frenetic and unstable

movements. Caught up in observation, the visitor continually reshapes his own chain of events. They materialise, rearrange, break up, change at a moment's notice, mislead and distort sensory intuition.

Free-Fall of Possibilities is meant as a metaphor for all of the 'little deaths' that we mourn throughout our lifetime. The one of language: restrained and unspoken words. The one of gesture: curbed, aborted, interrupted or consciously abandoned impulses. It embodies these apprehensions, these constant tensions produced by an anticipated reality whose dynamics persistently elude us.

Catherine Béchard and Sabin Hudon would like to thank Marc Juneau for the Design of the programming Interface and controlling cards, the Conseil des arts et des lettres du Québec and the Canada Council for the Arts for their financial support.

## Geir Brungot

(NORWAY)



### Recycled Fragility

'if you don't have what you need, you need what you have'

... a base for a lot of my art. Using the surroundings, exteriors of the areas where city centre turns into suburbs as well as motives and ideas I accidentally come by...

... nice to recycle things and make it become something else with a new meaning but still carrying the information, however distorted, from the original object...

... the beer can flowers on the one hand as recycled memories of experiences, good or bad, with drinking; on the other hand as the drinkers themselves...

... empty can, trash, transforms into a flower apparently fragile but sharp on the edges  
...a fool's face grinning in the middle...

## Pedro Valdez Cardoso

(PORTUGAL)

The body of work that Pedro Valdez Cardoso (born in Lisbon in 1974) has been assembling is posited within the discussions on identity construction, which can be embodied through several channels, whether sexual, national-based or historical. Therefore, his work assumes quite a political charge. Or at least there is a wish to approach his work by to some degree transfiguring its aesthetical action field into an arena of discussion and reflection of the questioning that goes well beyond pure aesthetics. Taking this in account, we can say that Pedro Valdez Cardoso's artistic strategies are devised on two levels: that of visual discourse and that of conceptual discourse. Visually speaking, his works have been gradually becoming more prosperous where their consistency and even apparatus are concerned. Following the appropriation principle, they stumble upon objects from the 'profane' world. His dexterity or skills, traits found in now virtually obsolete artisans, are paramount in his work process, although a subsequent and crucial camouflage is also at stake. This covering up, however, is not only assumed but also made as evident as possible, despite the fact that the memory of the appropriated object is transferred to the new one. Its shape is kept, but its 'covering' or skin, as it were, is substituted, something which allows for the recognition of the original objects, but where they do not translate a certain meaning anymore, a meaning that is generally consensual within our society; they open up rather to new readings and new meanings. The duplicity

strategy that this skin-changing allows for is carried over to other concepts that are related to the conceptual strategies of his artistic interventions: such as the dichotomies of visibility/invisibility, ephemeral/permanent, and life/death.

Recently Valdez Cardoso has commented on the fact that artworks such as Géricault's The Raft of the Medusa, Delacroix' Liberty Leading the People, and even Millais's Ophélie are brimming with an intense symbolic charge, more often than not related to some sort of social criticism. After a certain fashion, the artist aims to return to the works of art such a dimension, nowadays regularly diminished in its value, at the same time that he adds to it his own reflections. The very selection of the works of art he has made takes into consideration the possibility of thinking about theories on the conception of evil, totalitarian dynamics and the human condition as presented in the philosophical thought of Hannah Arendt. Take, for example, his Raft of the Medusa appropriation. If the original painting not only retells in an almost journalistic manner a terrible yet true event, but also produces a social indictment on cannibalistic practices, the new Raft plays with those original concepts and adds to them its own reflection on the flight that many illegal immigrants today make from their countries, in search of new worlds, which will in the end cannibalize them.

The manner through which the artist relates himself to sculpture brings into question both the boundaries and the foundations of the very discipline's structure. Therefore, it places Valdez Cardoso's work in what Rosalind Krauss has defined as Sculpture in the Expanded Field.

FILIPA OLIVEIRA, LISBON, NOVEMBER 2007





### Average place

This video consists of around 1000 simple photos of a landscape, places where nature meets civilization (parks) and cities. It presents the landscape as we see it more and more often only from the car, train or other vehicle that we use to move faster. No wonder everything then melts before our eyes into one grey mass. Pictures are shown one after the other at high speed, then in more layers, so in the human eye they dissolve into a grey mass, from which they then again become park and city landscape. This grey point is calm but on the other hand quite disturbing. The static point appears not to exit, but it is dependent on the place it comes from in the particular time.

### Unheard-of cruelties / Crudeltà inaudite

#### ATLANTIC a true story

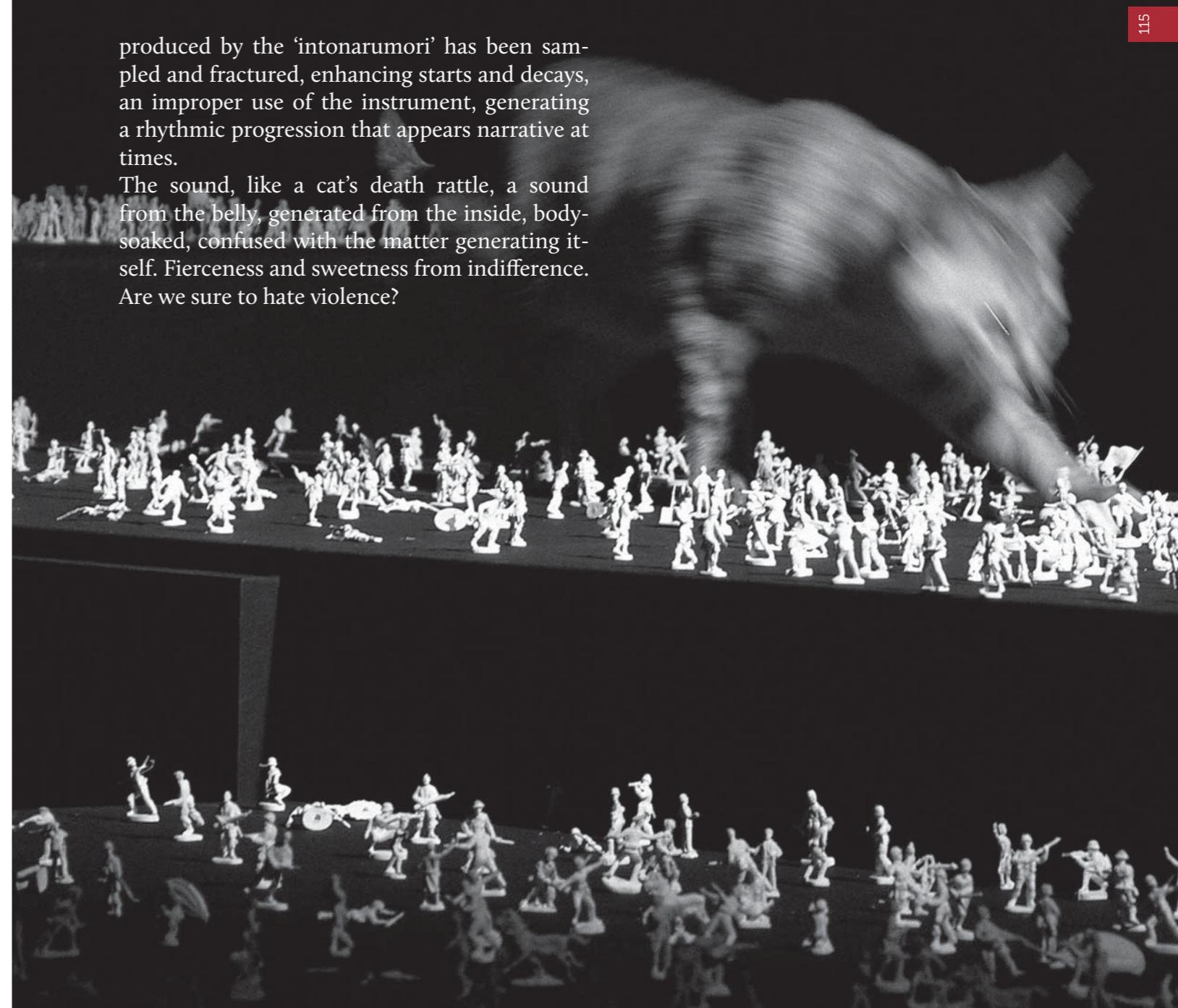
The Italian toy factory that produced all the military figures of every era closed in the 1980s. Some of the original casts were bought by an Iraqi entrepreneur who wanted to distribute them in his country. Owing to the Kuwait invasion that led to the First Gulf War the shipping was stopped at the border and sent back to Milan. From there the casts were sent to Jordan, and their traces were then lost. They probably arrived at their destination, but the factory was soon destroyed in the bombing, and nothing is left to know about the toy soldiers that were involved by chance in a real war.

The composition improves, escorts, crosses the event with its own musical strategy, and the score becomes a real battlefield. The atmosphere is invaded by thousands of white toy soldiers, a few centimetres tall, standing everywhere, ready to challenge each other, despite their common provenience, their common uniform, all white, all foes and friends. Two stray cats, homeless, are free to wander in the room, free to play with the soldiers. They seem both lovely and cruel. The musical performance chases their feline and disrupting act.

Music composed by Gianluca Codeghini with the live participation of Dario Bellini at the 'intonarumori' and laptop digital noise. The sound

produced by the 'intonarumori' has been sampled and fractured, enhancing starts and decays, an improper use of the instrument, generating a rhythmic progression that appears narrative at times.

The sound, like a cat's death rattle, a sound from the belly, generated from the inside, body-soaked, confused with the matter generating itself. Fierceness and sweetness from indifference. Are we sure to hate violence?





FINNEGAN'S TEETH, FISH AND COAL BUILDING, LONDON, 2009

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## Judith Cowan\*

(UNITED KINGDOM)

### Finnegan's Teeth

Finnegan's Teeth describes a journey through the contemporary urban landscape of King's Cross, London. This space of destruction and construction, generation and regeneration, is navigated by a lone animal narrator named Finnegan as he makes his way through a stream of visual, physical, and sensual encounters.

Moments of this journey are captured and represented by the artist, interpreted and negotiated in the form of photographic images and blocks of written text: fragmented impressions, physical sensations, external and internal narratives, overheard snippets as they might be experienced from Finnegan's canine perspective. In Cowan's hands, these episodes form a protracted journey – both real and imagined – in which one experiences anew a world that seems both ordinary and extraordinary, recognizable yet slightly alien as presented through this unfamiliar vantage point.

In its original manifestation, London 2009, Finnegan's Teeth comprised publication book and a multi-part site-specific installation in three different public spaces. As in the publication, the installation incorporated both image and language, re-inserting Cowan's visual and narrative representations of Finnegan's trajectory back into their original contexts: large-scale images and pieces of text stare out from the windows of an abandoned building, peek from beneath a bridge

along Regent's canal, and catch the attention of passers-by on a busy thoroughfare.

Essential to both incarnations of the artist's project is the invitation to inhabit and explore an alternative space of experience, one that is here afforded through the visual and notional lens of Finnegan. During the Prague Contemporary Art Festival, Cowan presents the Finnegan's Teeth artist's book alongside an installation of photographs, as well as a documentary of the initial site-specific installation, made by filmmaker Renee Sutherland. In dislocating and relocating the project from its original context, the artist takes Finnegan's travels a step further, arcs his experiences into another arena: activating another, more distant and discrete space in which the viewer is asked to imagine a sense of complicity, to project upon or borrow the experience of another in order to create one's own meaning and understanding of space, narrative, and duration.

THE ARTIST'S BOOK FINNEGAN'S TEETH IS PUBLISHED BY RESEARCH GROUP FOR ARTISTS PUBLICATIONS (RGAP), ISBN 9780955827341

\*WITH DOCUMENTARY BY RENEE SUTHERLAND

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## Boris Eldagsen

(GERMANY)



### Spam As Material

#### Is It Art? Spam? Or Both?

In 2008 email spam grew up and turned 30. Based on the texts of email-spam, 'SPAM the musical' is spam turned video art. Together with a group of nearly a dozen Melbourne artists Boris Eldagsen created a unique project that stretches genre limits and plays with the viewer's mind.

#### Spam As Video Art

Currently three single-channel videos have been produced with more to come. Each of the six-minute videos is divided into two parts. The first part is an ironic, luring interpretation of a specific email spam. It serves as a 'Trojan horse' for the second part, the 'deleted scene'. This 'deleted scene' turns the entertainment around, creating an image of reality that looks behind the scenes and works like a cold shower compared to the first part.

#### #1 The Lonely Girls, 4' 39"

is based on three emails by a Russian, a Polish and an African girl that are looking for a boyfriend. Imagine a teenage sleepover of three competing girls vying for our attention. The deleted scene shows a broken woman, a puppet on a string, moved by anonymous male hands, forcing her to sing a warped version of a rock song.

#### #2 The Lottery, 5' 01"

is based on one email that claims you are the winner of an online-lottery, promoting globalization, the internet and the 2010 soccer World Cup in South Africa. Imagine a game show, a host on speed and a sexy assistant cheerfully screaming out lucky numbers. The deleted scene brings us back to reality, where the voices in our heads tell us that we are nothing but losers.

#### #3 The Dying Widow, 6' 19"

is based on one email by a 59-year-old woman, supposedly dying of cancer and in need of your bank account details to support 'the Lord's good work'. The first part is an opera aria, over-dramatized and utilising plastic crabs, gold and glitter. As a contrast, the deleted scene puts the viewer into the harsh environment of a hospital deathbed. The sound of monitors and machines takes over.

## Florian Grond

(AUSTRIA)



### Zeit im Bild

Technological revolutions and scientific discoveries often come with the prospect of controlling time. This promise sometimes comes in the form of improved time management but occasionally also as the utopian possibility of time travel. Similarly, the use of new media suggests that time is at our total disposal. A TV series broadcast at a fixed time of day becomes a downloadable movie that can be consumed at will. This curious relation between time and technology is exemplified in a classic piece of early cinema. 'La démolition du mur' by the Lumière brothers shows how workers destruct a wall; by playing the movie backwards, the wall is miraculously resurrected out of a cloud of dust. Technology has forced the inevitable arrow of time to change its direction. To understand that this magic trick applies only to the mechanical representation of the world and not to us is the challenging kind of illusion that we are forced to continuously deconstruct as long as technology evolves. Time however does not need to progress without interruption; we are able, at least, to create suspense. This is what we find in the movie 'zeit im bild' (time in the image), which is based on the aforementioned film by the Lumière brothers. Suspense in this case is the integration of an evolving visual context – namely, the film's past sequences – in the moving image. This allows us to step back for a moment and look at more than a single movie frame at once. The price we pay is the necessarily reduced degree of resolution in the image, which reveals details from the frames of the past. When stepping back and looking at the context that evolving time has created, we find that this context belongs to us. The world does not know where it came from.

Why did the Bees leave?  
Video-Sphere 2010

Video projection onto weather balloon  
Variable Size 1m - 4m diameters  
Video: HD, 2:45min, loop

Choreography: Saori Tsukada  
Audio Design: Asako Fujimoto

The projected videos, shown on the surface of the weather balloons, consist of a bird's-eye view of seemingly anonymous crowds of people that begin to perform structured choreographies. As if under a microscope we can study them for meaning, we begin to see that they have formed letters and questions. The Video-spheres insert those questions into the DNA of the planets. These questions are combined with scenes, where the people become numbered parts of a enormous machine of synchronized movement.

The beginning of Why did the Bees leave is put together through a communication system Katja Loher calls Video-alphabet, which represents the synthesis of her ongoing exploration of language as featured in most of her works. Video-alphabet is a code where human figures, captured in specific poses, represent a series of symbols, which, in post-production, are assembled into letters of the alphabet with which the artist forms words and questions. Such questions are concise and basic, visually rendered with strong chromatics and

understated metaphors, which, notwithstanding an apparent lightness, outline a dramatic statement against man and the world, he has set up. A macro-image of the world slowly zooms in, initially showing a birds-eye view of a city. It continues to zoom onto a blossom tree in a park, ultimately landing on a close-up image of a fruit tree flower where a group of workers attend the work of bees, pollinating the flowers. Workers become part of a machine of a synchronized movement: they perform tasks that need to be done 24 hours a day to keep nature balanced to allow mankind to survive on our planet at its current numbers.



## Hektor Mamet

(SWITZERLAND)

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### The 100 dollar story

Hektor Mamet is presenting a new video for Tina B. In this video we hear the story of Polish immigrants. The film shows a person holding his Swiss passport in front of his face and telling of his arrival to Switzerland. The stories are vaguely interlaced and linked. The common starting point of each story is that each person has left Poland with 100 dollars, from which the video gets its title: 'The 100 Dollar Story'. In Hektor's words this story is like that of a lottery ticket, you leave your country of origin and you don't know where you will end up...

Another recent video of Hektor is 'Future Buildings'. In this video he has asked students of the Ecole Nationale Supérieure d'Architecture Paris to do a handstand against a white wall for about 20 seconds. In the film you see one student after another going up. Other films he has made include S.D.F/S.V.P. 2009, which is presented with a cardboard box made of homeless people's street signs, on which they write their messages. The film shows him copying and exchanging these signs with the copy that he makes in situ. Another film he has made is called 'Strumento a Fiato', which translated word for word means 'Breath Instrument', which in Italian means 'wind instrument'. In this video fifteen people are running in place inside a recording studio.

Hektor is a 'lazy' artist because he makes works with ready-mades and questions the author of



the work, continuing the Duchampian tradition. During his years in art school he worked with readymade objects. He presents them as single sculptures. These are mainly altered or reconstructed with unpractical materials. His recent objects include an industrial Hoover with an enlarged diameter and a 'doubled' drying rack.

## Jonas Nilsson

(SWEDEN)

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### Dark Genes

Companies are competing to explore the final frontier of 'nature's bar code'.

Some scientists argue that there is more than enough food in the world and that the hunger crisis is caused by problems in food distribution and politics, not production, so people should not be offered food that may carry any degree of risk.

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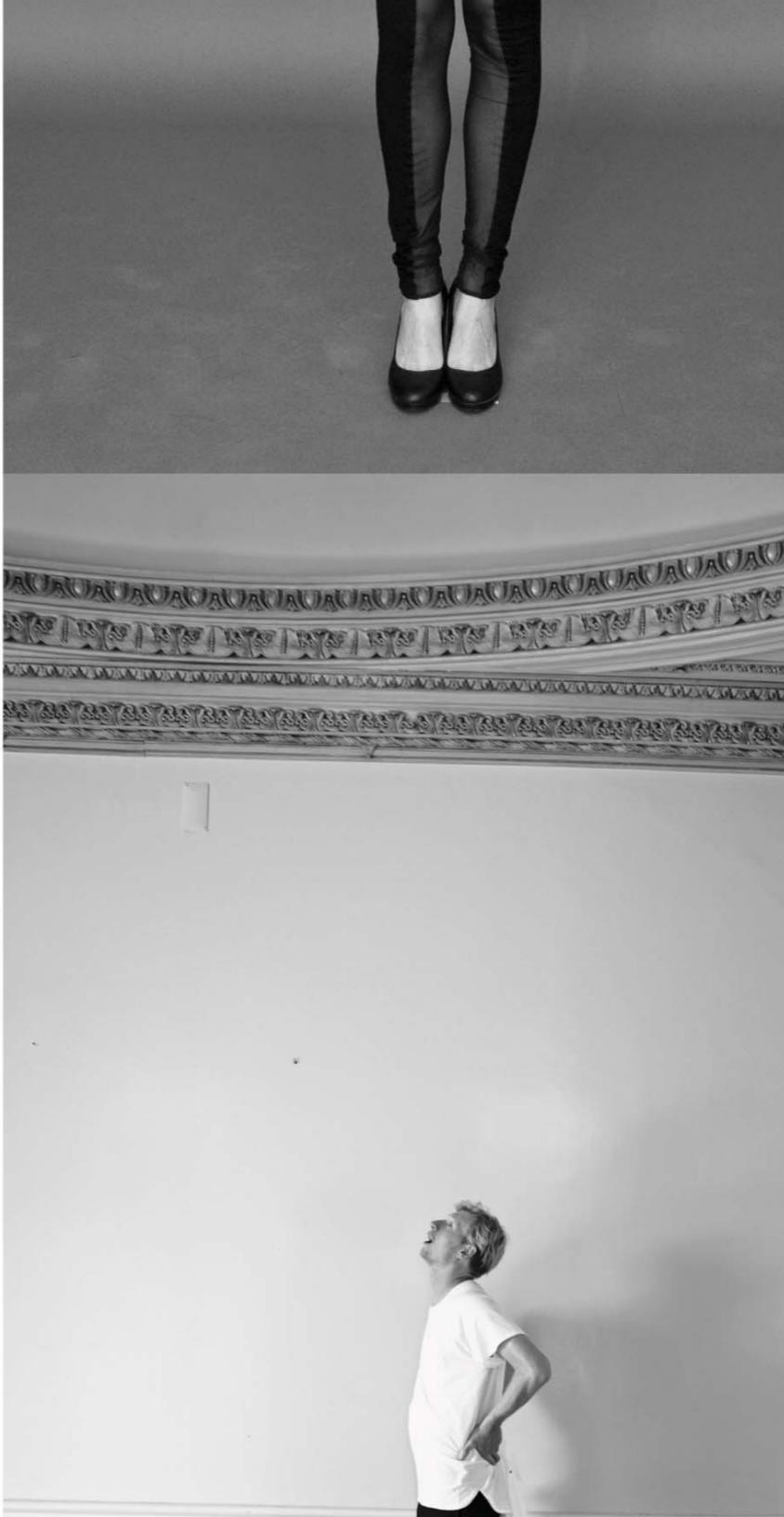
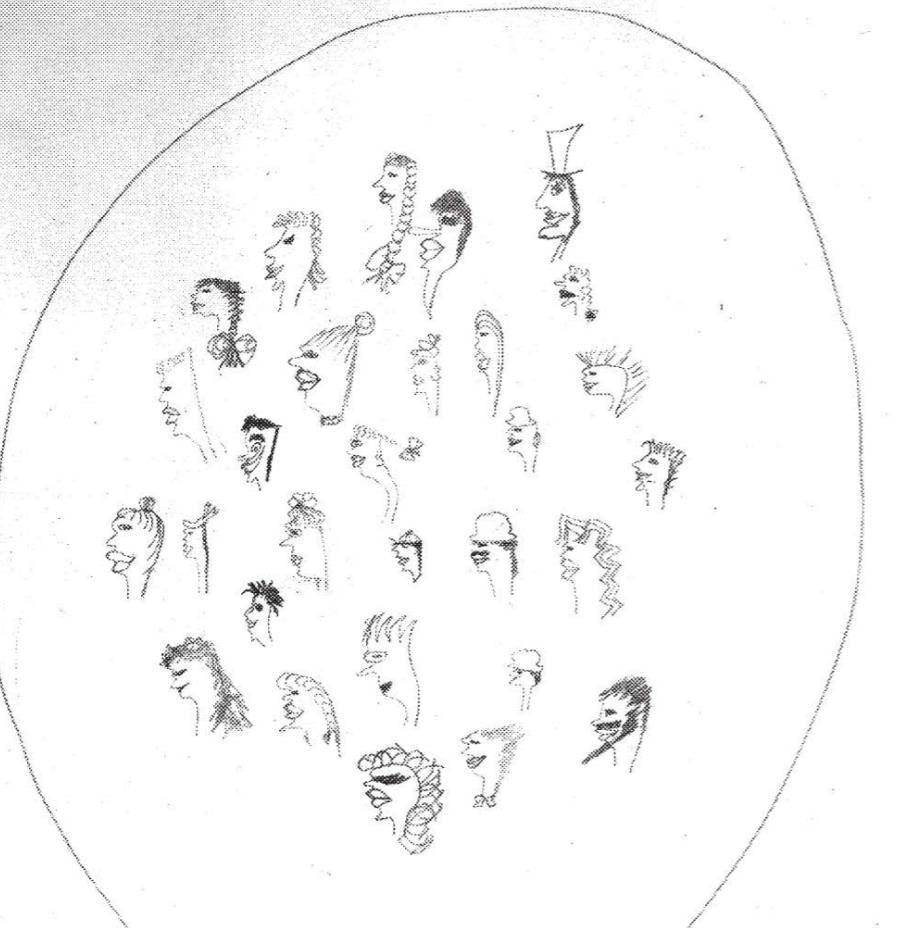
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móda kouká dopředu

Ana Wintour

fashion is not looking back but forward

Ana Wintour



**Oldscho**  
(CZECH REPUBLI

Oldschoold is a group project of three designers working in the field of visual communication, graphic design and fashion. Hana Vaňátková, Adam Uchytil and Pavel Brejcha work together on thematically comprehensive collections.

The large-size photographic collage represents the members of the group and their clones wearing minimalistic clothes. The picture is inspired by Surrealism, class pictures, uniforms...



The image is composed in the same way class pictures commonly are. The surroundings describe the satiety of the commercial world, which is trying to capture the perfect kitsch. Contemporary artists and designers purposely strive against this trend.

Clothes understood and represented as a school uniform signify an element of our society that gives space to individualities. In the Oldschool concept we represent ourselves as the pupils back in school (the old school, tradition, quality, schoolmates, the never-ending process of learning and getting experiences, adaptation to new environments).

Nowadays each of us is in a different European city and we meet only through the internet with the objective of finishing our projects. The reason we are connected is the new collection and the book that forms a visual diary of our communication in one format.

## Federico Paris

(ITALY)



### SAMSA

The Work of Federico Paris retraces the five points of the mental deviation of Kafka's best-known character, Gregor Samsa, the protagonist of *The Metamorphosis*.

This work is composed of five light boxes, each with their own sculptures painted with a special antireflection black coating, suspended in front of a brilliantly colourful and abstract backdrop. Through the combination of these two elements (the dark devouring the light) stems the evocation of Gregor

Samsa's state of being which sinks further and further into instinct and into restlessness, losing all aspects of human feeling and appearance.

Federico Paris is not trying to describe the physical metamorphosis of Gregor, but more specifically the mental aspect, beginning with the image the character has of himself at his awakening, after having already been transformed into a beetle.

In the first sculpture ego Gregor's reflection already appears abnormal and deformed, but still completely recognizable, and he then further loses himself little by little in an abyss of alienation and horror. This insinuates Gregor's awareness of no longer being himself.

Paris continues to represent this image of Gregor's self in various abstract forms, twisted and edgy in a visual way that then concludes with Gregor's end, where in death he finds harmony in his figure and a new diverse beauty. A magnification of being pure to himself regardless of his appearance.

## Tereza Příhodová

(CZECH REPUBLIC)

### Oshidori

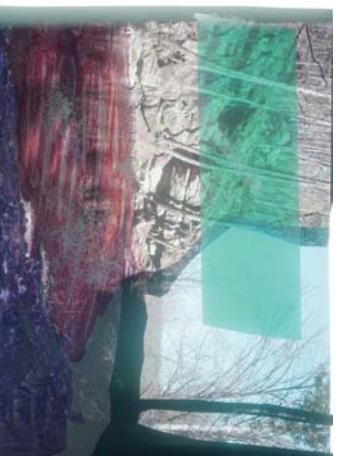
(In collaboration with Jaroslav Hrdlička and Sasa Hetmerowa)

Tereza Přihodová's works are seemingly straddled between different media and creative processes, but despite that they are remarkably coherent in their expression. They are based on treated photographs either created by the author herself or by the imprinting of various materials.

Přihodová then puts these materials through different manipulations and amendments that in the age of Photoshop have almost an alchemist character: She experiments with assorted colours of jelly, with liquids and tiny particles, she cuts her images, overlays them with semi-transparent foils, she scratches into their layouts, stabs them or inserts small digital animation passages into them. She then composes them into a horizontally moving stripe. Photographic processes pass fluently to a free-form visual art; mechanical techniques are complemented by the author's penmanship; real landscape verges on abstract compositions.

These playful, but very tedious procedures serve only one goal: to convey an atmosphere of a mysterious forest, which is a reflection of the author's soul. The cycle can be perceived as some sort of a landscape journal into which her momentary moods are projected. Imposing and bewitching artistic expression is not purposeless but tightly connected with their creator's inner life.

Tomas Pospisyl





## Kit Reisch

(UNITED STATES OF AMERICA)

I have a fondness for pairing real objects with artificial contexts. Through the use of installations, objects and digital media, I want to create work that exists in a reality that is plausible, yet distinct from our own. Oscillating between a real space and that of a rendered or approximated one is a democratic mode of presenting realities to the viewer.

Most recently, my work at MeetFactory in Prague has been focused on the shipping container as a metaphor for cultural assimilation. As an American living in Prague, I am attempting to create work which uses my own experience as a foreigner as an immediate jumping-off point. *Dead Me* is a simulacrum of my own body depicted as a casualty of the cultural shift which I found myself experiencing upon moving to Prague.

A convenient way to create two senses of reality - at once fictitious and plastic - is to experiment with how far an object can be altered before it becomes unrecognizable. I like for my work to tiptoe the line between recognition and displacement.





## PP Semp

Semp and Patricia Semprez  
(FRANCE, UNITED STATES OF AMERICA)



### Love Vessel

A circular structure acts as a vehicle for introspection, an opportunity to return to the comfort of the womb. Going back to our origins we are able to reconnect with our intuitive side and evoke memories long forgotten. Tapping into a communication which is direct and take us back to a closeness with nature and natural things so that we can relearn what it is to feel. A means of embracing the past and present so that we can move towards the future.

An intimate interactive experience in a cosy space to be shared with someone we know or perhaps a stranger, resonating together in a spirit of openness and love.

## Patrizio Travagli

(ITALY)



### Talking Bulbheads

Talking Bulbheads is the latest new media experiment by Patrizio Travagli. While seated in a Tuscan villa, a passage light blinking out of a weak transmission became interpreted as a signal; a blinking light which became Morse code, transferring secret messages to the visual receiver. A dialogue begins to unravel through the systematized light, and the hosting website will keep track and host all the sentences designed through this project. Creating a network of Morse codes connected with a dialogue of blinking lights, Talking Bulbheads will be mapping the world through independently conjoined light sentences.

Written by Aida Eltorie.

## Title: to define

The idea for this project started Visiting a tuscan villa of a friend with a blinking light.  
Of course it was a dysfunction.  
But I've interpreted it as a signal  
So I decided give the lamps the  
It is possible through the morse  
A dedicated software translates  
long blink of the light.

I'm not interested in the shape b  
It could be something like:

"SOS, b

"... --- ... --..-- / -... .-. .. -.. --. / -- ..

# TINA B. PER- FORMS

