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# MOBILITY

RE-READING THE FUTURE

INTERNATIONAL TRIENNALE  
OF CONTEMPORARY ART  
NATIONAL GALLERY IN PRAGUE



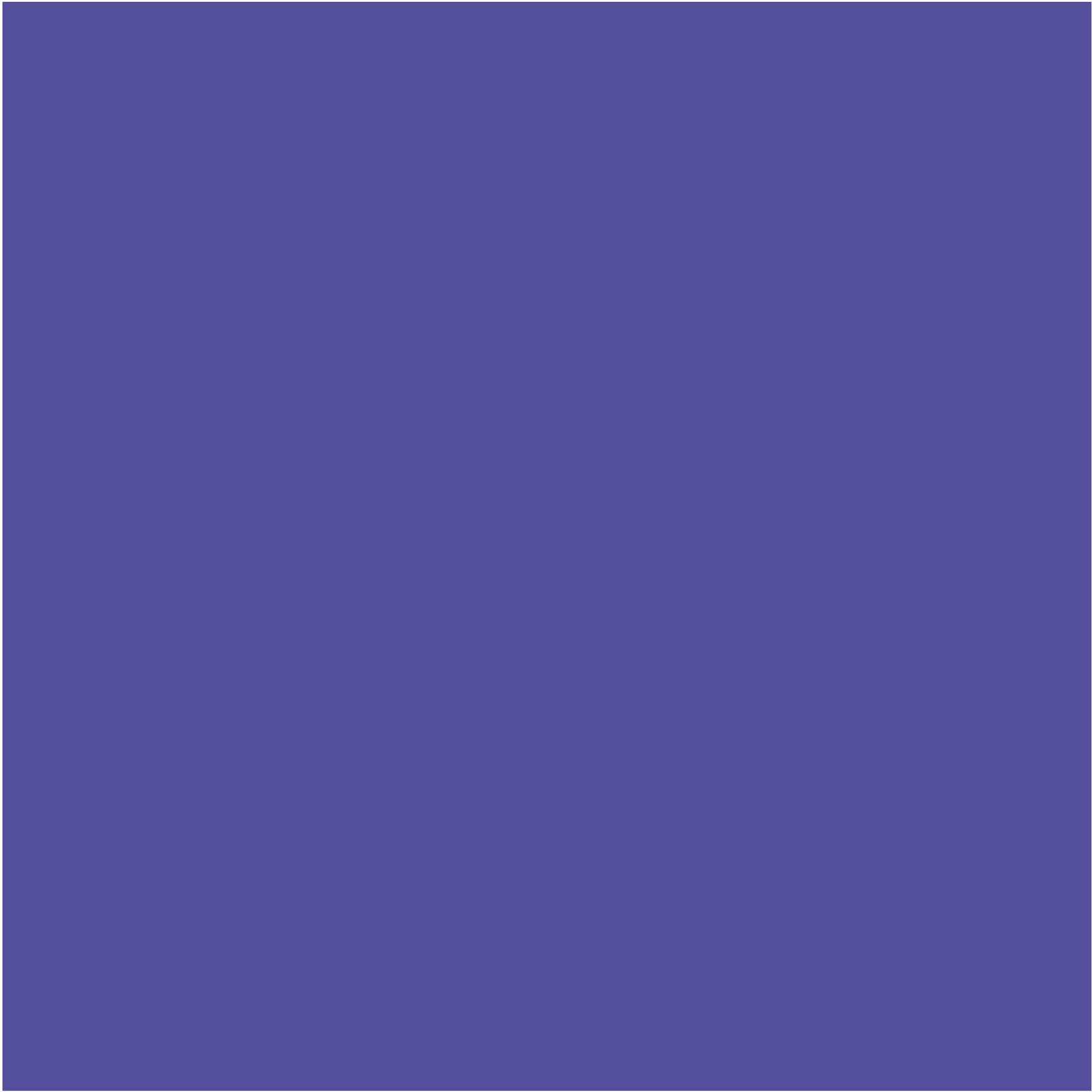
Editor's note:

The English introductory texts to the projects and artwork annotations are published in their original versions as submitted by the artists and authors. No major editing was performed. We have preserved the linguistic, material and structural diversity of the texts presenting the curators and artists. Some information was shortened for lack of space; inaccurate or incomplete data were not used in the catalogue.

Ivan Hartmann, Světlana Michajlová, Katarína Rybková

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## MODERN ART AMID THE TRANSFORMATIONS OF MODERN LIFE

Like other cultures, European culture is based on myths designed to exercise the desire for certainty, for stability in society and stability of opinion. Thus is the column so characteristic a motif of western civilisation, its tectonic function acting as a supporting member in the languages of cultural communication for the purpose of serving to express the need for direction and stability in life. The role of traditional myths seeking to depict certainty is so strong because the world and human life are a medium of constant changes, changes that have not ceased to occur in the modern age, but have become their essence. The intensive marking of standards and firm points in a turmoil of opinion, which is so frequent in modern art schemes, has not calmed; on the contrary, it has intensified its hidden tensions in whose rhythm art finds not only ever newer forms but also its *raison d'être*, i.e. primarily preserving and developing the self-regulatory potential of individual human thinking threatened by processes of standardization that contribute to its entropy in a world controlled by the mechanisms of a global, digitalized civilization.

## LOSS AND THE NEED TO ANCHOR ART IN SOCIAL REALITY

Contemporary art becomes a means of human expression in which, more than in any other medium, the dynamics of opposites are employed to such an extent that it seems a muddled chaos, a milieu of constant motion where an artistic position, a creative stance assumed on the basis of models of creative thinking and communication valid at the time become not only an opportunity to verify the possibilities of the model employed, but also an instrument of its destruction. This constant overstepping of its bounds and of generally applied certainties turns contemporary art into a medium capable of responding to a number of contemporary questions and phenomena but in forms more or less comprehensible only to those who participate in transforming the methods of work and its activity. Today's artwork loses centrality and exclusivity among the expressions of everyday life, especially because it ceases to be a representative of accessible certainties that could lead to the dominance of individual art movements and trends. Art has shifted from the centre of social representation to a place of exile somewhere in hard-to-access places within mass communities lacking priorities delegated by any political, economic or educational interest or power.

## THE DESTABILIZATION OF CONVENTIONAL GENRES AND CATEGORIES OF ART AND EMERGENCE OF EXTRA-ARTISTIC REALITY IN ARTWORK

In late-modern art, the means and forms of destabilizing conventions and certitudes involved in already existing movements and transformations of forms and meanings of art take on a new role. The total blending of aesthetic categories of art genres, types and themes is new. Any distinctions in visual and acoustic art, text and object art, time- and space-defined art, high and low art, tragic and comic art have long ceased to be a binding standard of artistic work. Shifting among types and genres is not only a matter-of-course, but has become a theme and tool to express dynamic tensions and the variable nature of art open to all sides. The more difficult finding an orientation in contemporary art and reality is, the more urgent the need to expand communication from the narrow circle of makers and knowledgeable consumers of contemporary art seems to be, particularly because an open artwork is a product of and space for myriad activities newly opened up to the non-artistic segment of society. Distinctions between artists and readers, viewers or admirers cease to hold. More than ever, the artist renders an artwork in order to move himself into the field of its viewer, and through the artwork the viewer, reader or admirer finds in himself an artist who participates in that work's completion. If we are to look for current meanings of the word the *mobility* (the title of the exhibition project of five European capitals), then in social contexts it primarily means the use of transformed roles between the artist and society by means of new art forms and meaning.

Contemporary art is liberating itself or losing some of its traditional functions and forms. It is becoming humanized. It contains fewer ideals, fewer ideological constructions, fewer ambitions and claims to be true and immortal. Art now approaches the destiny of man by perceiving and employing its instability and ephemerality. Throughout the history of modern art, from its nineteenth-century beginnings and in its twentieth-century evolution, the ever stronger penetration of extra-artistic reality into the artwork's composition has been obvious. However this erosion of homogeneity has made it difficult to become oriented in modern and late-modern art by means of traditional criteria, often eliciting the need to define new criteria in stances of the opinion orthodoxies of individual art trends and tendencies; the traditional term "artwork" changed at the end of the modern age - today, art is much more open to extra-artistic reality, its heterogeneity, variability and ephemerality. Instead of exclusively executing its forms and meanings, it utilises its potential as a medium of communication. The fulfilment of art's mission as a medium of communication creates new possibilities to step into social reality, to approach the stereotypes and other substrata it creates and through which the mechanisms of global digital civilization's social practices are manifest - and this approach involves attacking, disintegrating, playing a game liberating the mind from its shackles.

## ART IN RESPONSE TO THE CONTRADICTIONS AND POSSIBILITIES OF GLOBAL COMMUNICATION

Movements and shifts stemming from interactions of contemporary art and communication media, their languages and stereotypes are among the most urgent tasks of contemporary art connected with the term *mobility*. If Wittgenstein's analysis of language (to which contemporary knowledge returns as to a neuralgic point not only of all philosophical, but also other reflections in humanistic knowledge) showed how limited communication based on language in its rigid verbal form is, the shifts between rigidly verbal and non-verbal or partly verbal communications became a motif and a tool in overlapping the hermetic fields of limited discourses to those much less bound by the mechanisms controlling social practices. If the bounds of art have become defocused in all types of art, while on the other hand language banishes any disturbing connotations in terms of controlling cultural discourse by digitalization, fine arts find an opportunity in the activation of those forms of themes and subjects of their communication that disturb the narrowing language substratum of digital civilization. Modern art consistently shows the path toward disrupting the practices of controlled discourses in purely verbal expressions, too, where tropes are employed which, by absorbing absurdity as a major reference, evoke and claim the necessity of "communication stage zero" and the need for a resurgence or change in communication medium or process. Tautology, oxymoron and other figures of radical reaction to manifestations of modern communication mechanisms apply not only to individual creative activities in verbal and non-verbal manifestations and do not end with them. The forms of creative overlaps of manipulative mechanisms participate in the regeneration of all communication and thought. This seems to be the most essential contribution of contemporary art to the culture of late-modern times – to paralyze stereotypes and open up possibilities to assert individuality, difference and change.

## THE ROLE OF THE CULTURES OF SMALL COMMUNITIES IN THE GLOBAL VILLAGE

*Mobility* shows that the standards created in the main centres of western civilization's dominant cultures undergo in its peripheries and minorities major changes through which not only borrowed impulses adapt to their own needs and modify them in connection with their conventions of different roots and meanings but, more significantly, activate their exhausting creative potential and enrich it with experience less burdened by the standardizing mechanisms to which manifestations of majority communities defining contemporary global culture are exposed. The presentation of the newest art from five minority peoples of Europe can be seen not only as a game played with degenerated expressions of global art, but also a regeneration of its vital elements, principles and tendencies. Particularly owing

to differences in time and meaning, this becomes an inspiration and challenge for the newest art, as well as an opportunity to re-read its scenarios and a theme of its permanent criticism. To be the youngest within a minority culture in modern European civilization often means self-defence, but also hope, revolt and utopia. Naturally, the possibility and form of a new society-wide perspective are lost, but in the age of a single global village, the newest art can more closely approach the real heart of the matter of the contemporary world, engage on behalf of its form and place strength and natural emotion in its survival, which is increasingly rare given the artificial character of digitalized culture.

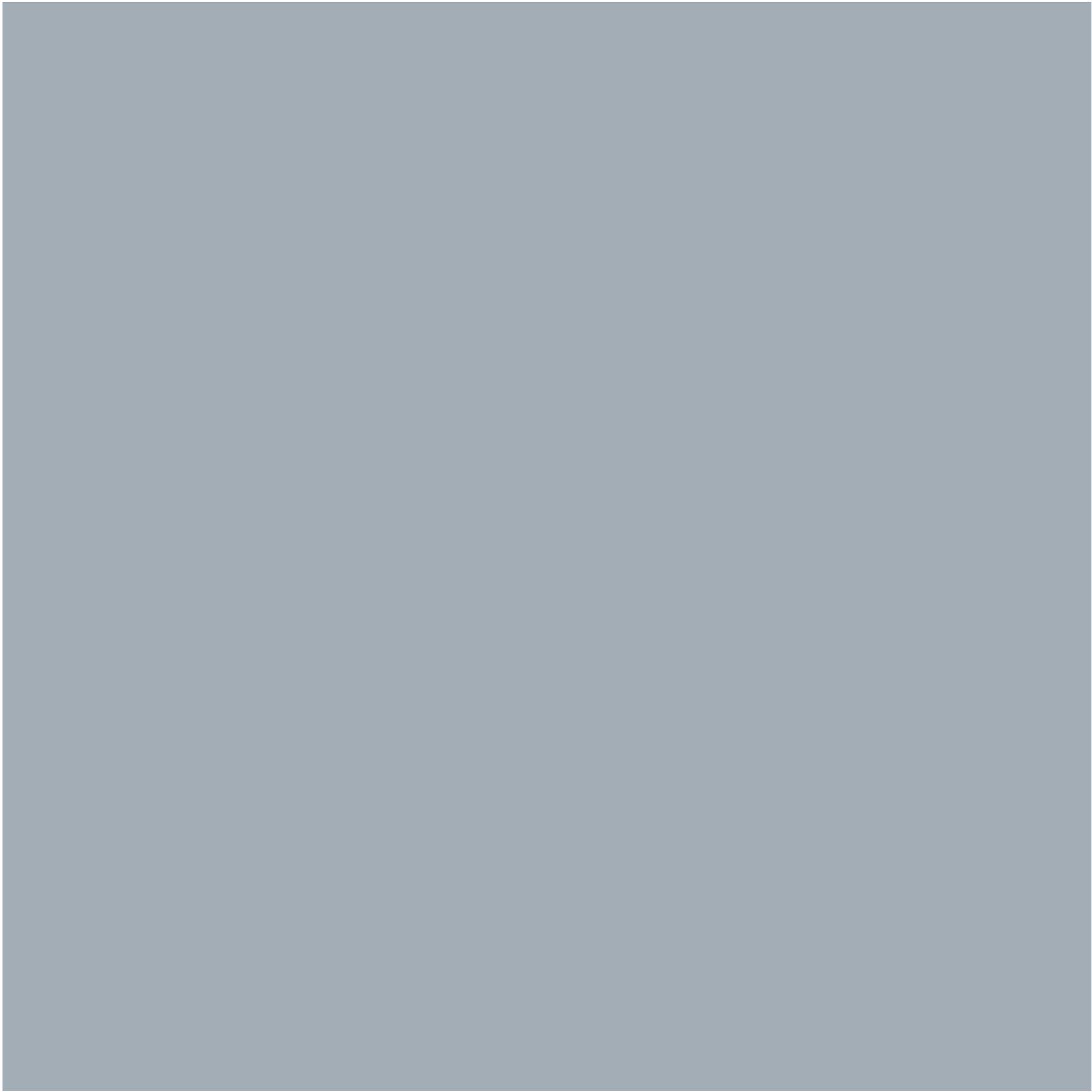
## INVOLVEMENT OF MINORITY CENTRES IN THE SURVIVAL OF ART AND THE ACTIVATION OF ITS SOCIO-CULTURAL FUNCTIONS

In each of the five centres of minority cultures in modern Europe art is created that is involved in transforming contemporary culture and fighting to find its place in its discourse. In each such centre it is shown that no art is created as a manifestation of a single system of preferences relying on synchronized or diachronous conventions of a place or civilization models. The creative potential of individual centres is generated in the movement of interactions of differences. Here, to break up a tradition often means to affirm its validity, just as contacts between majority and minority cultural territories are ironically manifest in criticism and attempts to detach from majority tendencies. Prague is typical of the blending of and interfering with different tendencies and levels of European civilizations. Here, modernity meant conflict and the intermingling of different ethical, religious, socio-civilizational, linguistic and stylistic elements. The past has mingled with the present since the Middle Ages, just as the categories of "high art" are revived and overlapped with "low genres" of art. Modernity and its criticism are part of a place's character. In this respect, Prague is no exception among the other capitals. The five centres have many qualities in common. In all of them, history played a greater or lesser role in shaping European – and in the case of Portugal even world – politics and culture; all have positive as well as negative experiences with crossbreeding different tendencies of cultural and civilization systems and priorities. In all of them, openness to differences and the simultaneous preservation of originality represent one means of survival. Opposing tendencies find in art a chance to be expressed at the level of more general human experience. Contrasts are revealed in response to the new global culture and its communication media. On one hand, a desire for the new, particularly new technologies, persists and, on the other, criticism of globally manipulated culture and its stereotypes and idols grows stronger.

**FULFILMENT OF THE MOBILITY PROJECT  
IN THE GRADUAL PRESENTATIONS OF ITS EXHIBITION  
IN EACH OF THE FIVE COOPERATING CENTRES**

The theme of *mobility* as the sum of the various motivations mentioned above represents an attempt to present and verify the possibilities of art and its openness to a milieu differentiated by language, society, race and religion. The *Mobility* project is not exhausted by being shown in a single centre, but finds fulfilment in shifting and critical reflections for the sake of which the exhibition will travel to each of the centres. Together with the artists and art critics, the *Mobility* project's curators have a chance to offer the displayed artwork a space to reverberate in debates summarising new experiences and providing new stimuli to creatively test the theme of *mobility* as a major theme in the transformation of late-modern art.

Tomáš Vlček



**BULGARIA** / BORIS OGNIANOV DANAILOV

INSIDE MOBILITY



## CURATOR

### BORIS OGNIANOV DANAILOV

Chevalier des Arts et des Lettres de la Republic Française

**BORN:** 1951, Sofia, Bulgaria

Lives and works in Sofia, Bulgaria.

**EDUCATION:**

1995–1996 PG studies, Cultural Management and International Cultural Policies, University of Dijon, France

1982 specialisation, Theory of Culture, Catholic University of Louvain, Belgium

1972–1976 History of Art and Art criticism, National Academy of Fine Art, Sofia, Bulgaria

**POSITIONS:**

Since 2002 director, The National Art Gallery Sofia, Bulgaria

2000 director, National Centre of Museums, Galleries and Visual Arts, Ministry of Culture

1999–2000 senior research fellow, Department of Analysis at Ministry of Culture

1997–1999 senior research fellow, Institute of Culturological Studies, Sofia

Since 1998 guest professor, History of Visual Arts, New Bulgarian University, Sofia, Bulgaria

1993–1995 lecturer, South Bulgarian University Blagoevgrad, art teacher, Department of Visual Arts & History of Visual Art

1995–1996 long term specialization in France, Formation Internationale Culture

1992–1994 deputy Minister of Culture

1991–1993 lecturer, National Grammar School, Visual Arts

1991–1992 deputy director, The Gallery of Foreign Art of S.S.Cyrril and Methodius International Foundation

1977–1990 scientific research fellow, Institut of Culture

1976–1977 curator, Department of Contemporary Art, The National Art Gallery Sofia, Bulgaria

**CURATORSHIP:**

2007 commissioner, Biennale di Venezia

2004–2005 curator of Tracian Gold Kunsthalle, Bonn, Germany

2002–2003 curator of Europalia Bulgaria 2002, Arts Festival in Belgium

2001 Sculptures 2000, big format open air exhibition of 37 Bulgarian artists

1999–2000 Euroarttempo, long terms project with exhibition

1998 Soccer - mania - action and exhibition in Sofia, Bulgaria

1995 Materials, autumn exhibitions, Plovdiv, Bulgaria

1994 Limes agro positus, Ist Biennial of Art, Johannesburg, South Africa

1993 Contemporary French Art, Sofia, Plovdiv, Varna, Bulgaria

1990 11.11.11, Blagoevgrad, Bulgaria

**INTERNATIONAL PROJECTS:**

2007 Bulgarian Treasures, Biblioteca Ambroziana, Milan, Italy

2004–2005 Gold and History, Kunsthalle Bonn, Germany

2002–2003 Europalia Bulgaria 2002, Arts Festival, Belgium

1999–2000 Euroarttempo, long terms project with exhibition

1995 Bulgarian Cultural Policy, National Report (expert)

1995–1999 Council of Europe Program, Cultural Policy of European Countries (expert)

1997–1999 Council of Europe Program, Education and Art (expert)

The Bulgarian proposal for *Mobility: Re-Reading the Future*, Prague Triennial 2008 is outlined within a preliminary and pre-determined framework preconditioned by the existence of universal principles, which are founding with reference to our being: time and space, the apprehension thereof, and their obligatory presence in the way we perceive the world and the structuring of human existence. The contents of the specific features of the project are related to an attempt to define moments that are essential as characteristics of the contemporary artistic situation in Bulgaria. There must be made a clarification in this case: the proposal, which we are formulating herein is not claimed to cover in full or characterize globally Bulgarian art but only a part of it. And that is the part which could be labeled as “contemporary”. Despite the difficulty with defining the category of “contemporariness”, we could still point out certain hallmarks outlining fulcra and possibilities to limit the field of contents of that category for our purposes. Undoubtedly, any direct reference to generations of artists still working currently on the artistic scene would be too far away from what we need: dates of birth draw generation distinctions but any actual artistic practice disproves such distinctions when it comes to the content aspect of creative work. If we approach global artistic production with such an attitude, it is here that we can find the necessary demarcation benchmarks in terms of the above-mentioned category. In this sense, “the contemporary” and “contemporariness” should bear in itself the specific features of new means of expression. To put it otherwise, we are looking for the peculiarities and the specific features of a type of artistic means of expression differing in its syntax from the generally accepted and established in terms of use, valid, conventional, and why not even unified language. Now, there is an opposition outlined which we could perceive. On the one hand, classic “modernity” takes its firm stand, whereby the parameters and dimensions of an artistic piece of work, its value as an object and a thing, having worth as a result of the operative interference of the artist make it a unique piece among the others similar to it. On the other hand, there are those suppositions which do not always have the nature of a completed work of art but seem as if gravitating or creating an illusion thereof; those are phrases that are articulated and then disappear without abating into a permanent material, those are sentences taken out of the thesaurus of other languages /often non-artistic ones/, combined and presented in an unordinary way, finally, those are emanations neglecting the logic of the means of expression themselves and pointing to us the blank fields of unexplored world areas without claims to obsess permanently those areas. If classic modernity /whatever it may be within the context of Bulgarian art/ is a constant effort to radicalize

a work of art within its physical being, to implant new functions into works, institutions and an artist, all those efforts eventually remain within the boundaries of the recognition and the convention that word goes about the artistic efforts of an author – demiurge. Further: that those are pursuits remaining strictly within the field of what is called artistic, respectively plastic and not transcending the borders of the other one – what is within the field of expression of other arts or is not art at all. (The admiration with the active power of art arises namely from the fact that it, depending on the adepts of modernism, is able to affect other non-artistic – predominantly social and political areas).

So, if we are to search for the essential difference between the two outlined different forms of expression means, under “contemporary” and “contemporariness” we have to shelter those artifacts that leave the convention of classic modernity and embark on adventurous but also vague pursuits, express cravings which have not yet taken the form of clear aesthetics and do not offer complete formulations but rather anticipate future movements. In this case we emphatically have to avoid connecting the two categories used – “modernity” and “contemporariness” within the context of axiological operations – we are to accept that they simply exist in parallel and despite the fact that there may exist clashes and conflicts, their differentiation is such that it allows penetration into their specific means of expression...

Maybe the most distinctive feature of “the contemporary” from this point of view is the restlessness in terms of formal means of expression. It is movement that is the expression of that restlessness – this peculiar mobility to which artistic stocks of means of expression are subjected. We witness borrowing, use, drastic medley of means of expression and their total use, and in that respect any inhibitions and barriers are forsaken – contemporary artists try to find and put into their practice the power of a total artistic weapon. This curator proposal is aimed at demonstrating above all this as a first approximation to the above mentioned problem. *The Architecton* of Architect **Boyko Kadinov**, ironically tries to capsule for the future generations the feeling of nature fading away, which even now can be inserted into the semantic dwelling of *Never Never Land*. The effort to define the nature of the object created by the author is both hard and interesting. This dwelling is an architectural massif but also a sculpture token, it exerts influence with its exterior shape but it also has interior womb, it emanates the associative links of lost natural odors, but it also has a pictorial texture, it is built of traditional materials related to high technologies, it somehow reminds the primitive and outdated huts, and at the same time it resembles the shape of a space ship. Hardly such multi layered nature of contents may be achieved otherwise but through the combination of so many various means of expression.

Similar are the characteristics of two other authors **Alexander Yuzev** and **Georgy Georgiev-jorrras**. The former uses the video in Mobile project as a means of expression giving rise to the main specifics and characteristics of the pictorial properties of the work. A picture which is actually video shouldered by a static industrial frame conveying the idea of mechanics – all that is an inextricable whole in which a common purely pictorial effect is sought. Stability and mobility, static structure and a change amorphous in its incompleteness – these are opposite characteristics of one common tissue. A “modernistic” vision of a similar matter would remain in the course of the classic pictorial tissue, whereas here there is a free play and equal use of two basic media – the art of painting and video.

The suggestion of the works of Georgy Georgiev-jorrras is different. Here there is also a combination of lights and pictorial texture, of color laid by brush and the color of electric lamp light adding to the effort to achieve again and again a global visual effect. However, here the light radiated by the lamps is an original insertion, implant, the emission of which is subjected above all to the global purpose – pictorial expressiveness. With Georgiev the use of that media does not bear the basic meaning load of the work; together with the lights, the paintings drawn in the classical manner accumulate much more energy and have greater pictorial aggressiveness, supplemented with collage, photography and drawing. Use of means of expression of various types of art and their different configuration depending on the intentions of the authors for the achievement of a new expression – that is the main stream demonstrated by the works referred to above. If Alexander Yuzev uses video to convey the effect of classical painting, Georgy Georgiev-jorrras in *SHOOT YOURSELF* subjects to his pictorial impulse non-traditional light sources.

Perhaps the only piece of work, which at a first glance is distant from the idea of mobility of expression demonstrated by the above mentioned three artists is **Emil Mirazchiev's** video – *Marlene*. In this case word goes about traditional work with the video on the matter which, unlike the other three artists, is taken beyond the reach of means of expression and the types of art. Actually, word goes about other fluctuations and movements, which this time concern the existential dimensions in human existence – movement, mobility between the sexes. The need of similar, even though paradoxical, emphasis on the connection between reality and artistic practice is pressing not only to emphasize the importance of such connections. The inclusion of such work focused on the transvestite dimensions in human existence is a questioning metaphor, which this time is addressed to art – what is its permanence as compared to the world surrounding it? Is it possible to speak of a constant and stable presence in a strictly fixed sphere constructed and built over centuries and if so, is it not our epoch that shakes those foundations? Is it possible that our time demonstrates namely a serial overturn in art, which begins to oscillate among different and often extreme conditions without finding peace and permanence? Finally, are these fluctuating

movements fading away or becoming stronger, is its power of influence increasing or is it losing it; is contemporary art searching for its stable expression or has already found it? – these are all questions to which we will be hardly able to give final answers soon.

## GEORGI GEORGIEV-JORRRAS

**BORN:** 1975, Sofia, Bulgaria

**CONTACT:** [www.jorrras.com](http://www.jorrras.com)

**EDUCATION:** 2003 MA, Graphic Arts, National Art Academy, Sofia, Bulgaria

### SOLO EXHIBITIONS:

- 2007 series Shoot God (with Sabine Schmutterer), By Intuition studio, Dauhaus independent art space, Sofia, Bulgaria  
2006 "1", National Art Gallery, Sofia, Bulgaria

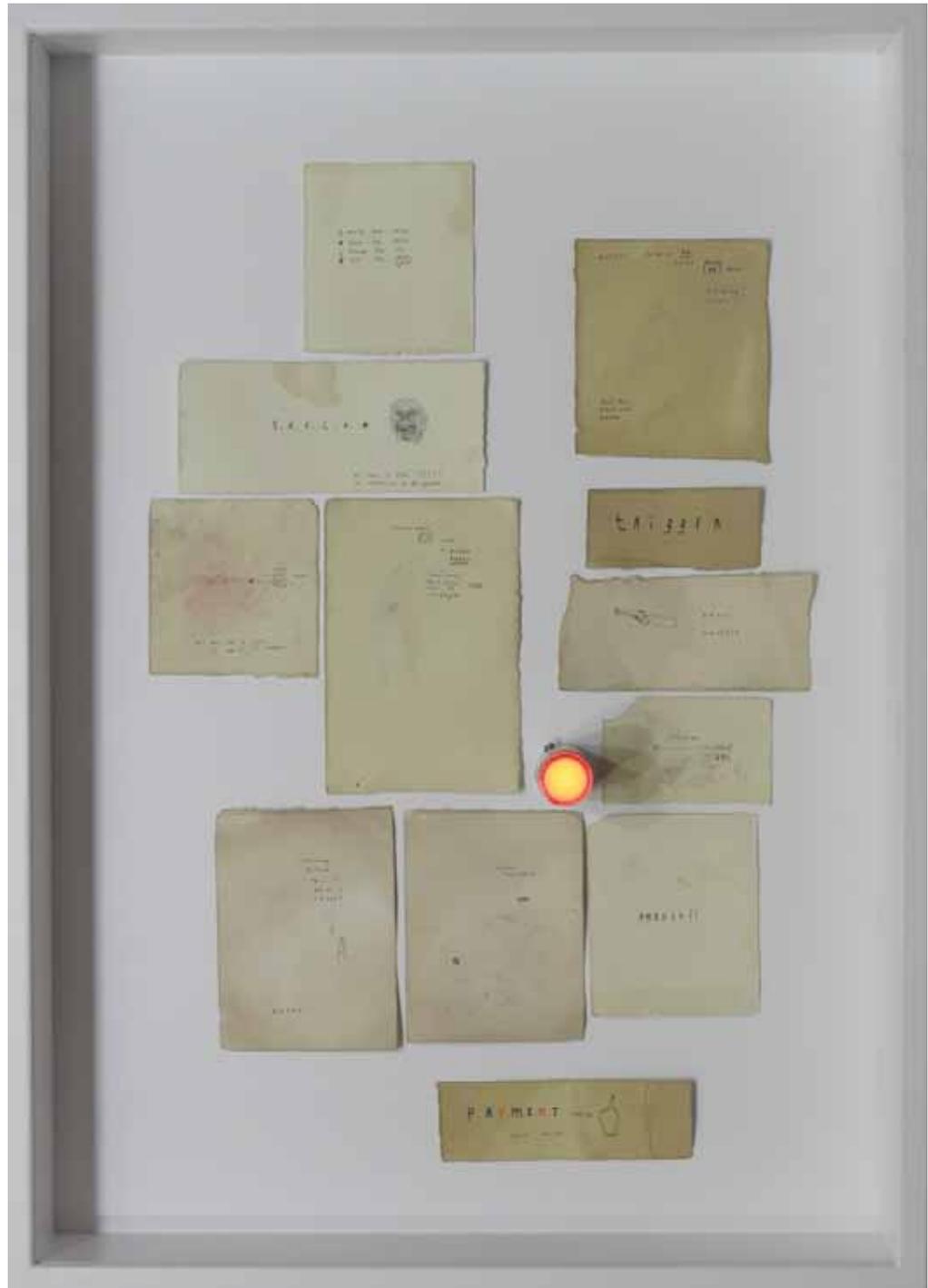
### AWARDS:

- 2006 II award for painting, National Competition for Young Artists and Critics – IF Saint, Saint Kiril and Metodii, UBA – Shipka 6, Sofia, Bulgaria  
2004 Prize of the Association Art Dialogue (for a young Bulgarian artist), Paris, France

### GROUP EXHIBITIONS:

- 2007 The Shadow of the Stone – a remembrance of Petar Dochev, Irida Gallery, Sofia, Bulgaria  
(Non)accidentally Coincidence, Arosita gallery, Sofia, Bulgaria  
Exhibition Awarded artists from "National Competition for Young Artists and Critics", National Gallery for Foreign Art, Sofia, Bulgaria  
Project Gaudenz B. Ruf Award for new Bulgarian art, Sofia Art Gallery, Sofia, Bulgaria  
Exhibition objects "24", gallery Biblioteka, Burgas, Bulgaria  
Traffic, National Exhibition Centre for Contemporary Art Shipka 6, Sofia, Bulgaria  
exhibition for the new members of Union of Bulgarian Artists, National Exhibition Centre for Contemporary Art Shipka 6, Sofia, Bulgaria  
2006 General Annual Exhibition – gallery Astry  
National Competition for Young Artists and Critics, IF Saint, Saint Kiril and Metodii, Shipka 6, Sofia, Bulgaria  
Bulgarian Contemporary Art, Künstlerhaus, Vienna, Austria  
International Fair of Arts Impressia, Plovdiv, Bulgaria  
Awards for Bulgarian Contemporary Art 2005, National Exhibition Centre for Contemporary Art Shipka 6, Sofia, Bulgaria  
2005 General Annual Exhibition, gallery Art Alley  
Exhibition prints, Bulgarian Culture Institute, Prague, Czech Republic  
Beyond the Alley, behind the Cupboard, Sofia, Bulgaria  
2004 Fourth International Triennial of Graphic Arts, National Exhibition Centre for Contemporary Art Shipka 6, Sofia, Bulgaria

In this work I enclose mixture types of visions: dada, graffiti's, art brut. All this visual and plastic pieces preparing the specific mosaic the general inspiration of the composition: it is the opposite of the mobility – blockading, stagnation, and immobilization of the personality. Showing this danger in everyday life I am trying to overcome it – the visualization of the danger transformed it into acceptable and understandable code, without mystification and simulacrum.



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BORIS OGNIANOV DANAILOV / INSIDE MOBILITY

**SHOOT YOURSELF, 2008**  
mixed media - painting, drawings, collage, photographs, lights

## BOYKO BORIS KADINOV

**BORN:** 1956, Pazardzhik, Bulgaria

Lives and works in Sofia, Bulgaria.

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mobile: +359 888 209 660

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**EDUCATION:** Associate professor, Public Buildings Dept., PhD in Architecture, University of Architecture, Construction and Geodesy, Sofia, Bulgaria

1981 Graduated in Dept. of Architecture, University of Architecture, Construction and Geodesy, Sofia, Bulgaria

1976 University education started in at UP-1, Paris, France

### SOLO EXHIBITIONS:

- 2007 Architectural Sculptures, National Gallery of Fine Arts, Sofia, Bulgaria
- 2002 architectural sculpture ABODE (with Pavel Koychev), St. Catrine Square, Brussels, Belgium
- 2001 architectural sculpture ABODE (with Pavel Koychev), Batenberg Square, Sofia, Bulgaria
- 2000 presentation of his book Ten Commandments of Architecture, National Palace of Culture, Sofia, Bulgaria
- 1997 Architecture Paris – Sofia, Union of Bulgarian Architects, Sofia, Bulgaria
- 1994 Architecture as Art Again, Union of Bulgarian Artists – Dosev Gallery, Sofia, Bulgaria

### AWARDS:

- 2006 II award for painting, National Competition for Young Artists and Critics – IF Saint, Saint Kiril and Metodii, UBA – Shipka 6, Sofia, Bulgaria
- 2004 Prize of the Association Art Dialogue (for a young Bulgarian artist), Paris, France

### Evergreen Dreams / Never Never Land

Architecton – a prototype of a future building encapsulating for the next generations memories of Bulgarian nature today.

Associations with a tower, a natural “building capsule”, a space capsule... a haystack, etcetera.

Space filled with carved wooden structures, packed in a train of grass – sealed in frozen clear resin.

Somewhere there, the visitor can enter to find himself in a glass prism filled with freshly mowed hay... and dream, if he wishes, “evergreen dreams”.

And to wake his senses again, he can also smell the fragrance of wood, flowers... cattle-shed.

And back to... the civilization outside – along the track of cut-down tree trunks. Back, through the mirrors reflecting the world in which the “evergreen grass” tower is submerged.

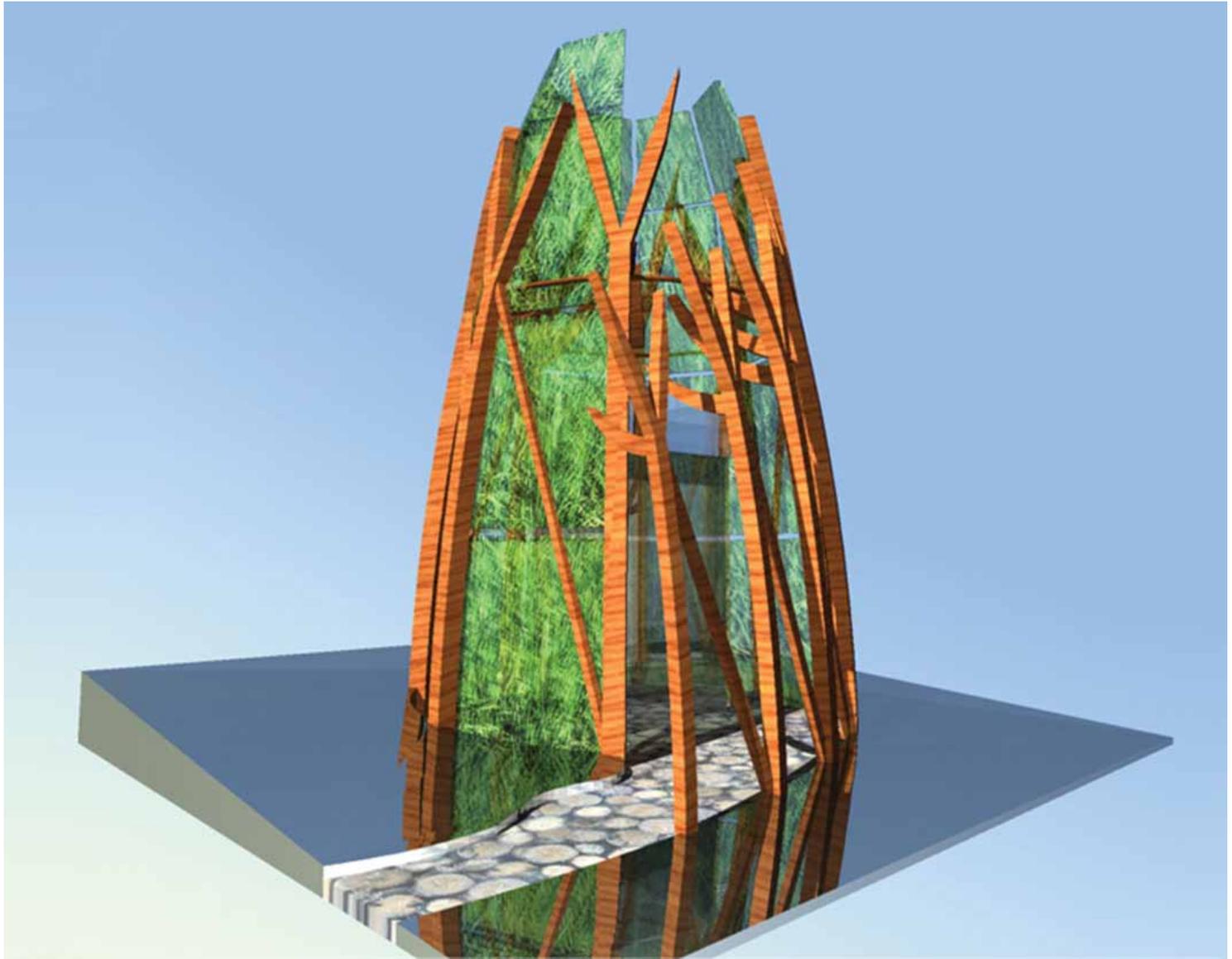
Boyko Boris Kadinov

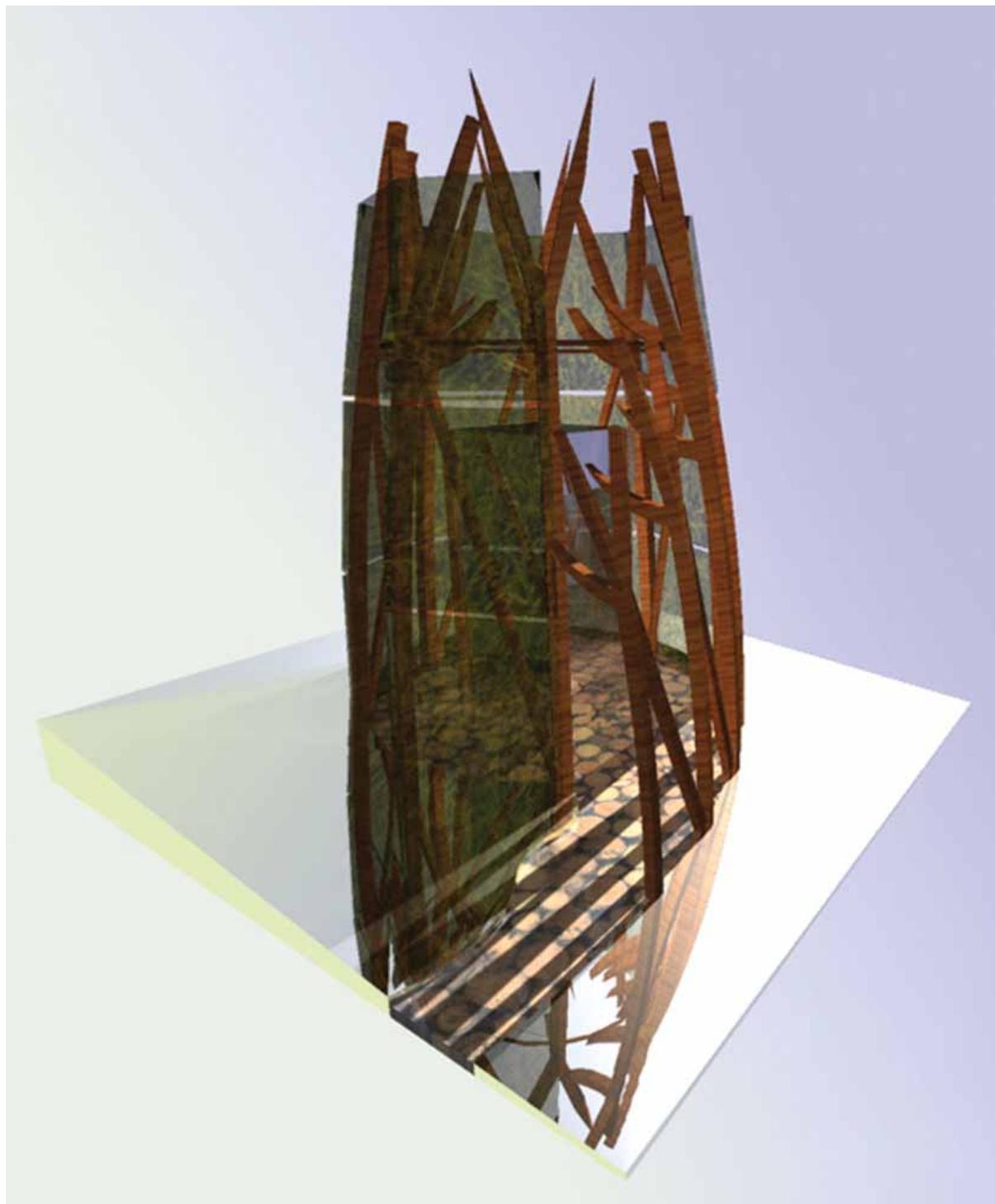
### GROUP EXHIBITIONS:

- 2007 Bulgarian – Architectural Fragments, VIG Exhibition Center, Vienna, Austria
- 2006 Bulgarian Architects in the Global World 10 + 10 – exhibition, La Cambra, Brussels, Belgium
- 1994 New Universities and the City Environment, Commercial Chamber, Perpignan, France
- 1991 Avant-Garde and Traditions, Bulgarian Cultural Center, Bratislava, Slovakia
- 1988 New Bulgarian Architecture, Union of Moscow Architects, Moscow, Russia



**EVERGREEN DREAMS/ NEVER NEVER LAND, 2008**  
mixed media - wood, glass, grass, frozen clear resin





## EMIL MIRAZCHIEV

**BORN:** 1960, Plovdiv, Bulgaria  
Lives and works in Plovdiv, Bulgaria.

**CONTACT:** 4002 Plovdiv, 6 Koprivkite str.  
Phone: +359 888529224  
mirazchiev60@yahoo.com

**EDUCATION:** 1980–1986 Academy of Fine Art, Sofia, Bulgaria

### SOLO EXHIBITIONS:

- 2007 Multimedia performance Euro-bear Interview, Corridor Gallery, Plovdiv, Bulgaria
- 2002 representative exhibition in City Art Gallery, Dimitrovgrad, Bulgaria
- 2001 Wo Fish, slide projection, Balabanov's House Gallery, Plovdiv, Bulgaria
- 2000 video installation Wag the dog, Center for Contemporary Art, Plovdiv, Bulgaria
- 1999 multimedia installation How do you feel it, Gallery Plovdiv, Bulgaria
- 1998 video installation XXX – XXX – VIDEO ART '98, Balabanov's House Gallery, Plovdiv, Bulgaria  
Graphic works, Balabanov's House Gallery, Plovdiv, Bulgaria  
Graphic works, Gallery Ata-ray, Sofia, Bulgaria
- 1996 Objects - handmade paper, Gallery Binz 39, Zurich, Switzerland
- 1994 Graphic works, Gallery Kuarta pared, Madrid, Spain

### AWARDS:

- 2001 prize for best artist from Southeastern Europe, Third International Print Triennial, Sofia, Bulgaria
- 1997 prize for graphics, exhibition Art on a paper, Sofia, Bulgaria  
award by the Union of Bulgarian Artists and the Fund Support of the Art in Bulgaria, 8<sup>th</sup> International Print Biennial, Varna, Bulgaria
- 1996 second prize for graphics, National exhibition-competition Music, Vision, Movement, Rousse, Bulgaria
- 1995 first prize for graphics, Annual Exhibition of the Association of Plovdiv Artists, Bulgaria

The general ideas of this work are the movement (mobility between sexes). Marlene stands up for the right to search for his own identity and to feel comfortable in the role of a girl.

During 2007 he won the title "Queen".

### GROUP EXHIBITIONS:

- 2007 Short list 2007, City Art Gallery, Sofia, Bulgaria  
Art positive, Art robs, Center for contemporary art, Plovdiv, Bulgaria
- 2006 representative exhibition of Art Today Association, Goethe Institute, Sofia, Bulgaria  
Week of Contemporary Art Common Borders, Center for contemporary art, Plovdiv, Bulgaria
- 2005 Week of Contemporary Art Freeze, Center for contemporary art, Plovdiv, Bulgaria  
26<sup>th</sup> International Biennial of Graphic Art, Ljubljana, Slovenia
- 2004 Continental Breakfast – October salon, Belgrade, Serbia  
Week of Contemporary Art The Ideal, Center for contemporary art, Plovdiv, Bulgaria  
First Biennial of Contemporary Art, Shumen, Bulgaria
- 2002 European Contemporary Art. The Art of the Balkan Countries, Center of Contemporary Art, Thessaloniki, Greece



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BORIS OGNIANOV DANAILOV / INSIDE MOBILITY

MARLENE, 2007  
still frames

## ALEXANDER YUZEV

**BORN:** 1981

**CONTACT:** Sofia, Drujba 2, 262- B- 57 , et.2, Bulgaria  
Phone: +359 2 989 78 42, +359 2 978 42 85, mob.: + 359 887 96 17 55  
delyanagric@yahoo.com

**EDUCATION:** 2002 graduated in mural painting, National Academy of Fine-Arts de Sofia, Sofia, Bulgaria  
1996 graduated in painting, National High School of Arts, Sofia, Bulgaria

### SOLO EXHIBITIONS:

2005 Identity N, installation, Art today association, Plovdiv, Bulgaria  
2004 Identity N, National Art Gallery, Sofia, Bulgaria

### AWARDS:

2002 cycle of mural paintings for the decoration of the High school of commerce and industries, Sofia  
2001 cycle of mural paintings for the decoration of Bulgarian Union Bank-Sofia  
2000 cycle of mural paintings for the decoration of the hospital "Saint Anne" - Sofia  
award of the Soros Foundation - Sofia - for the project And God said: Let the Light be

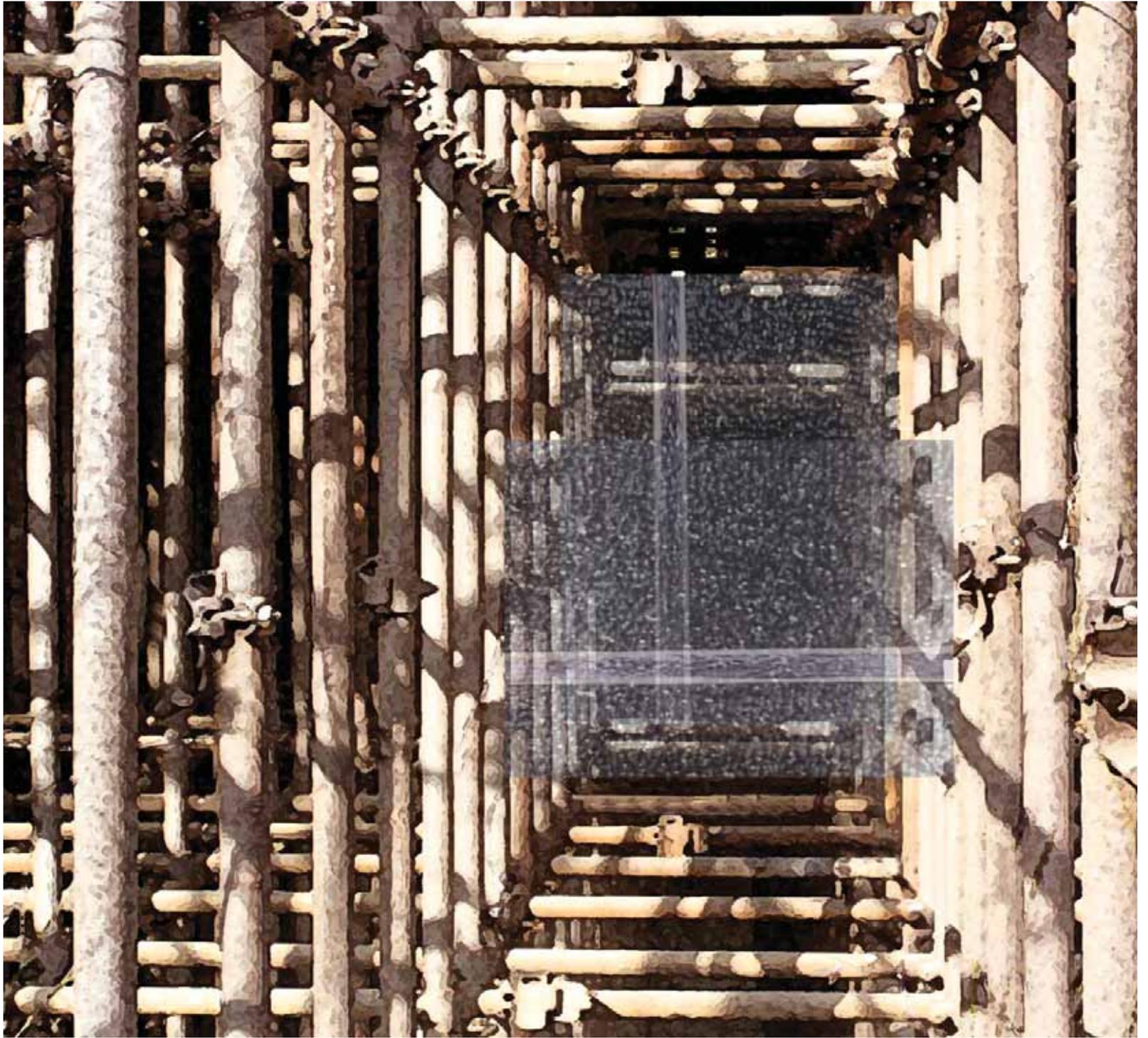
The project called *Structure 1* is a natural suite of the idea developed in a precedent concept *Reversed Future*. Again, the idea of the moving water (presented in a video) is included in an acrylic painted base, the concept of an absorbed in a virtual inside fluide (the water) makes an illusion of a special dynamic and interior circulation. We are talking about a future and a past, two notions which are living together, in a same space and same laps of temporality. The mobility in this work is a virtual concept. The movement and space are made to exist here together, in parallel, but also making an unreal reality. If we imagine that the movement is done from up to down describing a vertical axe, and if at the same time we rotate the whole structure in 90 degrees, we will see that we are making a movement, ourselves from left to right, describing a horizontal axe. As a Rubik's Cube with a proper inside and outside movement. Then all our vision of past and future will be presented on the methods of the quant physics. The direction of movement is the same, just the position in the space is changing. This is as a matter of fact the main principle of our lives...

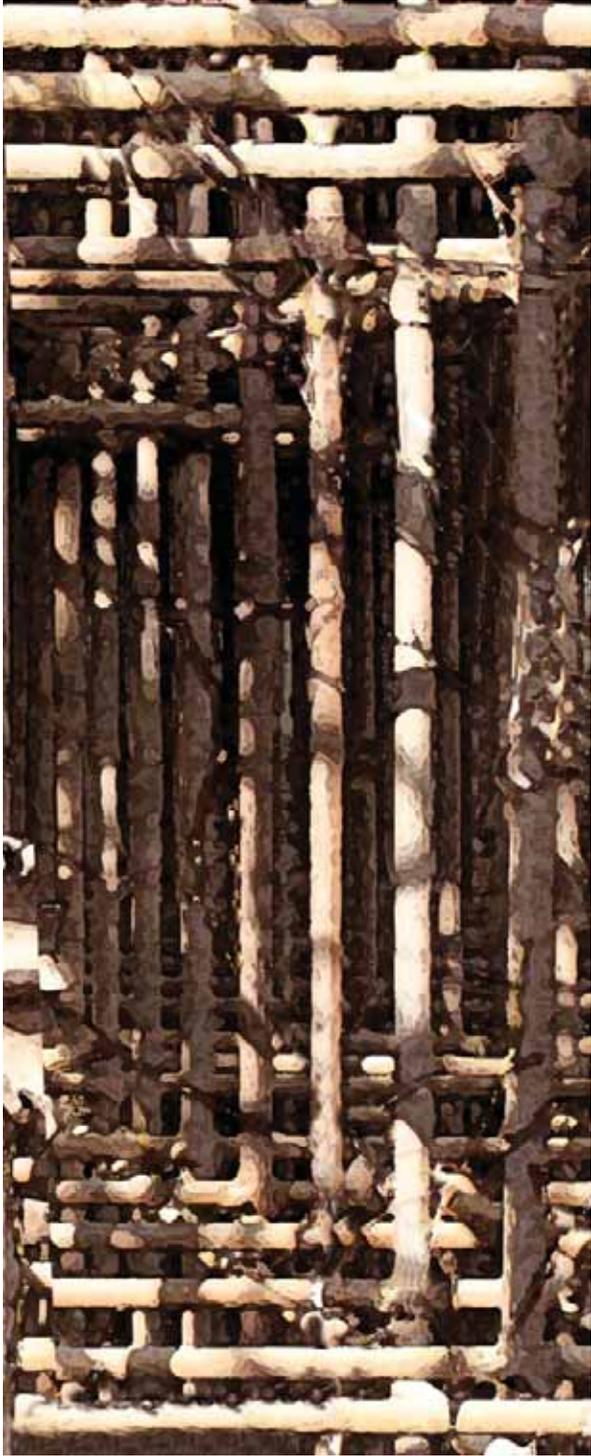
### GROUP EXHIBITIONS:

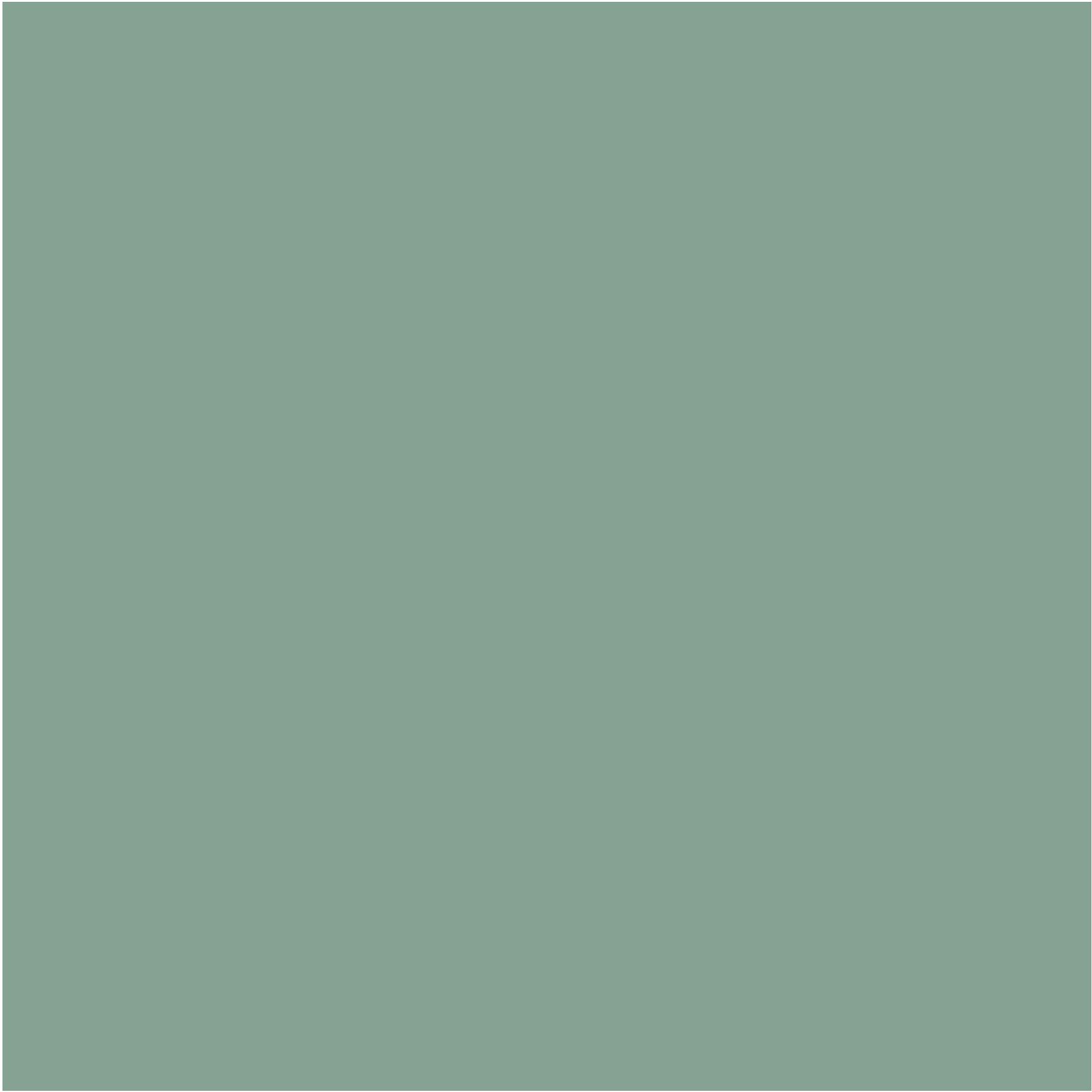
2006 Borderlines, International resident project, Hall des Chars, Strasbourg, France  
2005 J'en rêve, Life bumper, selection of the Cartier Foundation for Contemporary Art, Paris, France  
Vacuum Art Dreams, outdoor installation at the festival for visual arts Little seasons, theater SfUMATo, Sofia, Bulgaria  
Plain-air Baltchik, National Gallery, Sofia, Bulgaria  
Borderlines, French - Bulgarian resident program, National Art Gallery, Sofia, Bulgaria



STRUCTURE 1, 2008  
still frames







**PORTUGAL** / CARLOS CABRAL NUNES

RE-READING THE FUTURE – A THOUGHT



## CURATOR

### CARLOS CABRAL NUNES

**BORN:** 1971, Portugal

**CONTACT:**

Passeio ao Parque, Lt. 4.18, Bl. 1, R/c C, 1990-Moscavide, Portugal  
Phone: +351 96 9051307, Fax +351 21 4742877  
perve-direccao@mail.telepac.pt

**EDUCATION:**

European Studies, Lisbon's University - Faculdade de Letras (3rd year);  
MBA - Management of Art Market, Lisbon's University - Faculdade de Letras and INDEG - Business school (still attending)

**POSITIONS:**

director, 24 documentaries series *NOMA*  
national expert, World Summit Award 2007  
guest speaker, U.N. WSIS CONTRIBUTORY CONFERENCE ON ICT & CREATIVITY, Vienna, Austria, June 2005  
jury member of the Top Talent Award 2003 (Europrix, Salzburg, Austria, International Centre for New Media)  
multimedia expert and teacher, Portuguese Foundation for the Development of New Media and in the National Institute of Employment and Professional Training, 1997-1999  
president of the youth, cultural and multimedia association named Colectivo Multimédia Perve, elected for the 1<sup>st</sup> time in February 1997  
permanent member and fellow member of European Academy of Digital Media, Utrecht, The Netherlands Digital Multimedia Art by the Arthouse Multimedia Centre for the Arts, Dublin, Ireland  
audiovisual and multimedia teacher, Portuguese Institute of Work, Social Security and Professional Education, Lisbon, Portugal

**AWARDS:**

2001 The Great Multimedia Prize for the Interactive Multimedia CD Rom Trilogy with Artur Bual in the Multimedia XXI Awards, Portugal  
The Award of Visual Design and Interaction from the Portuguese National Prize of Multimedia, of Associação para a Promoção do Multimédia em Portugal (APMP), (with the same CD)  
nominated for the final Multimedia Prize in the Art and Culture category of the EUROPRIX Awards, Frankfurt, Germany

**CURATORSHIP:**

2004 Medimed-Euro Mediterranean Documentary Market - presenting 2 Documentaries  
Interactive Documentaries, INYOP, Bechyně, Czech Republic  
2001 author of the interactive multimedia CD Rom Noma Kan Djan - Mozambican Arts, with which won the Youth Multimedia Prize in the Multimedia XXI Awards held in Portugal  
author of the interactive multimedia installation Inventário Cromático, with which won the Youth Multimedia Art Prize in the XI Biennale of Cerveira, Portugal  
Arista's Story Editor course, Kolding, Denmark  
Europrix Nominees Presentation, Frankfurt Book-Fair, Germany  
Writing Interactive Fiction | SAGA's, by Greg Roach (EUA), New Media Institute - ZKM, Karlsruhe, Germany  
Milia 2001, Cannes, France  
2000 Seminar for multimedia teachers, FEMIS Vila Real, Portugal  
1999 Seminar for multimedia teachers FEMIS. Barcelona, Spain  
Management and Legal Aspects of a TV Channel, Athens, Greece  
Seminar Writing Interactive Fiction, SAGA's, Munich, Germany  
Seminar for multimedia teachers, FEMIS, Paris, France  
1998 Multimedia & Television. Atlantic Media 98. Cardiff, Wales

Upon the analysis of a work of art, space and time becomes a relevant issue, specially today, in a technological era, the foundations of which are based on the digital copy of any kind information: literary, visual, audio, etc.

Throughout mankind's history, and since the beginning of the human species, there has been the need to assess and place the creation object according to its creation period and specially, or equally important, to the author's life and to the particular circumstances he/she had to deal with in order to produce it. And this is true if we consider the Paleolithic and its features, and especially its geographical variation, through which we can interpret its artistic profusion and set value criteria, as far as its meaning, but also its aesthetics and above all its significant, concerns its creators. This is still true if we focus on contemporaneous art, especially after the definition of the concept of progress, in the beginning of the 19<sup>th</sup> century. It seems to be precisely then, when human sciences such as sociology and anthropology came forth, that one is allowed to express critical appraisals independent of cultural bounds or disabling complaisance towards herited classical works. From here onwards, it was possible to enter a new way of communicating, making and interpreting art. New artistic paradigms have been brought forth, both as spontaneous need and resulting from particular space and time contexts over the time, being their epicenter the individual thought – the significant. This way it could be a part of the social and intellectual whole and therefore allow one fairly assess its meaning, according to each time, space and life circumstances of the author.

This macro and micro analytical process can this way be our starting point for a (re)interpretation of the future, being aware that the creation basis and fundamentals are the same, but their constructive referents, techniques, supports, languages and even functionalities have changed. And, it seems that they will go on changing in the near future. This continuous change can either take place through the cut of geographical distances, bringing about a broader knowledge, transforming the space question and producing a resulting time alterity, or through the globalized cultural process (and its consequences).

Not only we face, therefore, a new paradigm for art creation, but also for society in general, being this also its reflex. The individual, especially the artist (a visionary throughout history) faces today the urgency of matching his/ her functional, discursive substance with the volatility and virtuality of the so called digital supports. And these, more than being completely at his disposal, depend on his/her quest of a contemporaneous existence. More than a personal creation need, this quest turns out to be a survival demand, not only for the author himself, but also for the global art system he belongs to. That demand

will go on in the future and if nothing changes as far as techniques are concerned, the artist that now exclusively works with physical supports and materials can, within a generation, become "classic", if not a craftsman, this way loosing the modernity status, so important and dear to him.

This fact changes the market, however: famous collectors claim that art should return to painting or sculpture in traditional supports. Actually, they do not intend to be conservative, but are afraid of rupture in the concept and procedures of the market. Here is, in fact, the point: how can one transfer and, above all, trade matter that can be copied and where the original vanishes the moment it enters the digital circuit? But, of utmost importance to the artist is still how to identify his/ her space and time value fundamentals, through the scatological analysis of the work of art. Thus, the painful notion of a new paradigm for art creation is, although real, still an underground field, where only, and almost exclusively, lovers survive; mostly temporarily, transitorily (like teen love). Hence, there is also a demand of creative platforms, supported by new creation models, based in digital supports which, beyond taking into account the multiform expression of creative languages – made up out of all media – allow the inclusion of a brand new element. This element is actually completely innovative in the way it introduces to the spectator, now already a converted user, but not in the relation – of direct communication and interaction – it establishes with the latter. Therefore, we feel above all a restlessness that brings forth an art dynamics, which allow us to foresee the future and understand that its authors, those who will certainly be a reference, are now building it up underground. And they do not let their creative process being limited by the requirements of the support, any support. On the contrary, they grasp all available tools multidisciplinary, both physical and virtual, and based on this formal coordination the artist will be able to enforce the reformulation of the value fundamentals of the work of art. These can then concern less the space and time issue, especially in a globalized world, but first and foremost essential questions of atemporality pertinence of the discursive matter and the fragility of its language.

January 2008



## MARA CASTILHO

**BORN:** 1972, London, UK  
Lives and works between Lisbon, Portugal, and London, UK.

**CONTACT:** Rua Ferreira Borges 28/2B - Campo de Ourique, Lisbon, Portugal  
Flat A, 25 Eaton Sq - London SW1 W9DF - UK  
Phone: (351) 918150401 (Portugal)  
(44)(0)7985399687 (UK)  
motivproductions@hotmail.com  
www.maracastilho.com

**EDUCATION:** 2003-2004 MA in Visual Arts  
1994-1998 BA in Dance  
1990-1993 BA in Drama

### SOLO EXHIBITIONS:

2006 Belas Artes Gallery, Lisbon, Portugal  
2007 Sarajevo National Fine Arts Gallery, Sarajevo, Bosnia & Herzegovina  
2004 MOCA, Museum of Contemporary Arts, London, UK

### AWARDS:

2003 Best Film and Best Sound Track at the Massimo Troisi Film Festival, Florence, Italy

### If Looks Could Kill

Emptiness and loss haunt the works of Mara Castilho. Like spectres at a ball, they drift into and out of the frame, into and out of focus. Like an icy wind they chill the viewer as they flicker past in what seems to be candlelight, even when it is the harsh florescent of the underground. Somehow Castilho manages to ,light' even these found spaces with an inner combustion that heats up the cold, hard, even brittle surfaces. Yet the fire is one that scares as much as it comforts for it threatens to enflame the viewer in her view of the void.

Michael Petry, 2005

### Mara Castilho's Woks

Drawing from the complexity and duality of the human condition and on ideas of displacement, loneliness, femininity, suffering and loss, the work reflects my questions to the society around us. Frequently making reference to the body, its vulnerability and resistance my work is permeated with juxtapositions of opposites such as beauty and horror, life and death, desire and revolt. I want to launch questions to the viewer, without given the answers. The works are conceptually created to give wide interpretations, although the concept and views are very clear behind each work.

Mara Castilho

### GROUP EXHIBITIONS:

2008 Kalhama & Piippo Gallery, Helsinki, Finland  
2007 Royal Academy of Arts, Horsney Gallery, London, UK



WEDDING DRESS I, 2007  
video still  
©Mara Castilho



**RIVER BETWEEN US, 2007**  
video still  
©Mara Castilho



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PROCESS 5703/2000, 2004  
video still  
© Mara Castilho

CARLOS CABRAL NUNES / RE-READING THE FUTURE - A THOUGHT

## GABRIEL GARCIA

**BORN:** 1977, the island of Pico, Azores, Portugal  
Lives and works in Lisbon, Portugal.

**CONTACT:** Rua de São Bento n° 17 - 2° dto, 1200-815 Lisbon, Portugal  
Phone: +351914349075  
gabrielgarcia@sapo.pt

**EDUCATION:** 1997-2004 painting, Fine Arts Faculty of Lisbon, Portugal

### SOLO EXHIBITIONS:

- 2006 Notas + Traços = Raizes, Wine Museum, island of Pico, Azores, Portugal
- 2005 Crenças Demências, equilíbrios (im)possíveis, Boavista 132 Gallery, Lisbon, Portugal
- 2003 Uma Viagem à Minha Terra, Madalena Village, island of Pico, Azores, Portugal
- 2000 Desenhos, Ponta Delgada, Azores, Portugal  
Exposição colectiva, José Saramago Library, Beja, Portugal

### GROUP EXHIBITIONS:

- 2008 Gravura Contemporânea, National Museum of Natural History, Lisbon, Portugal  
9OCRE Gallery, Montemor-o-Velho, Portugal
- 2007 If Gallery, Lisbon, Portugal  
Braço de Prata Factory, Lisbon, Portugal  
Project Fábrica / Interpress, group IndigoNoir, Portugal  
Project Membranas, group IndigoNoir & Mécanosphère, Franco-Portugais  
Institute, Lisbon, Portugal
- 2005 Prémio de Pintura e Escultura, Artur Bual Gallery, Amadora, Portugal
- 2004 Arte Jovem, Viseu, Portugal
- 2003 Acervo 02, Perve Gallery and Health Park, Lisbon, Portugal  
Memoriar, Perve Gallery, Lisbon, Portugal

Drawing and painting are an important element in Gabriel Garcia's plastic work. Transforming the gesture and the technique into an open book, limitless of preconceptions and exempt by itself.

Through the techniques, he creates a sub world, stuffed of subjective narratives, metaphors recreated by the color and the trace.

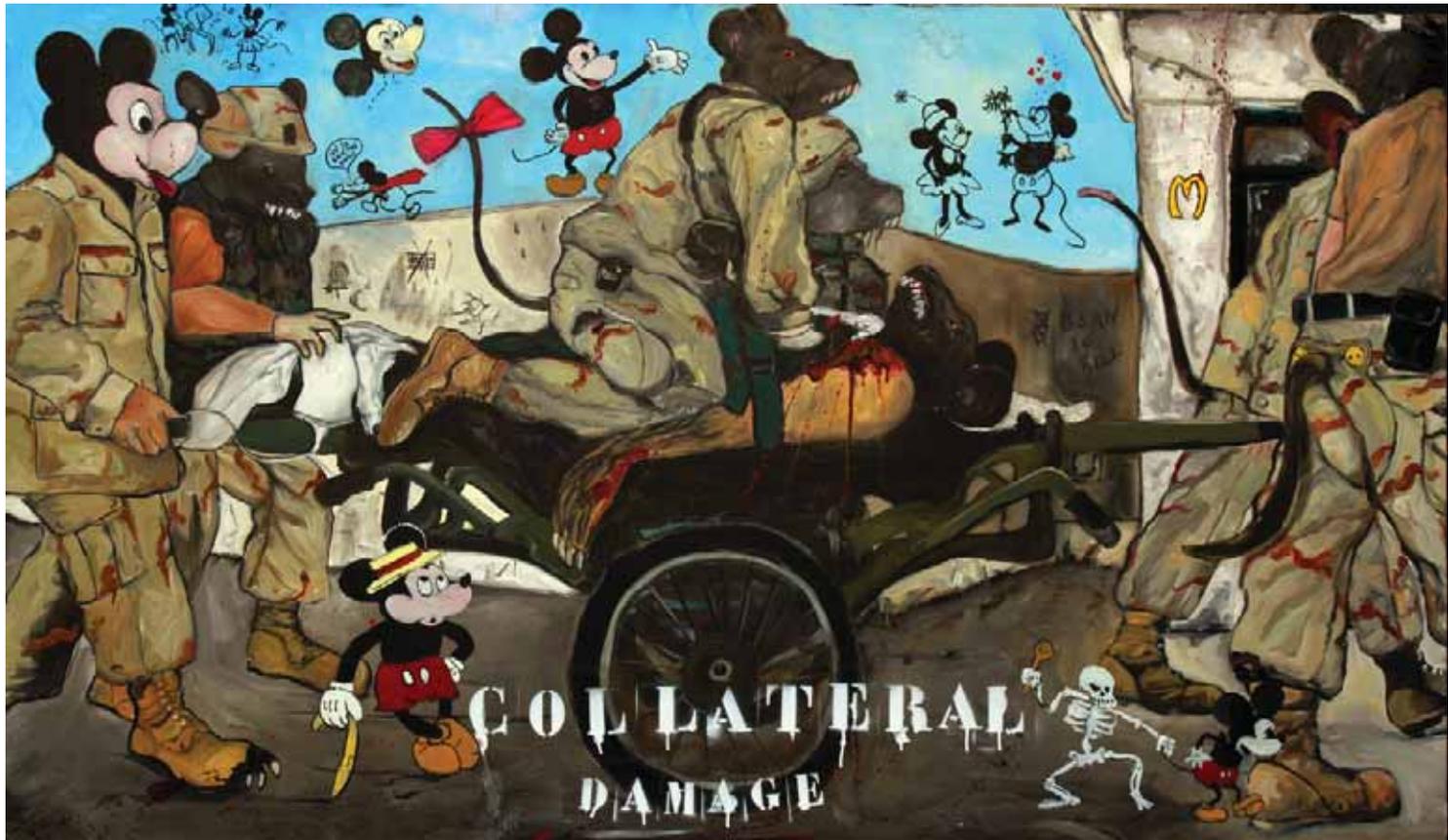
To transform the world that encircles them in small mythological history, without any analogy to the classic heroes of Homer, creating new personages through the quotidian of the man and of the woman who wanders glad, sad or solitary for the streets of an old loaded city of histories and mysteries.



PERVERSITY - THE LACK OF A MORE ILLUSTRATIVE WORD, 2007  
oil on canvas



**CARTOGRAPHY OF FREEDOM, 2007**  
mixed media on canvas



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CARLOS CABRAL NUNES / RE-READING THE FUTURE - A THOUGHT

COLLATERAL DAMAGE, 2005  
oil on canvas

## OCUBO (NUNO MAYA)

**BORN:** 1978, Lisbon, Portugal

Lives and works in Sintra, Portugal.

**CONTACT:** Ota. da Boa Esperança, lote 14, 2710-063 Sintra, Portugal

Phone: (+351)919990356; (+351) 965249509

Email: info@ocubo.com

**EDUCATION:** 1998-1999 European Master in Media of Arts, CNBDI, Angoulême, France

### SOLO EXHIBITIONS:

- 2008 Março - Ainda Sem Nome, Galeria Paulo Amaro, Lisbon, Portugal
- 2007 Fotografias em Movimento, Project Room, Arte Lisboa, Portugal
- 2006 Espaço-Tempo, Galeria Municipal Lagar de Azeite, Oeiras, Portugal  
People in Space, 24b\_Arte Contemporânea, Oeiras, Portugal
- 2004 A Criação do Mundo (Pinturas de Luz), Fachada Igreja Matriz, Oeiras, Portugal
- 2001 Sentimentos (Pinturas de Luz), Fachada da Igreja de São Roque, Lisbon, Portugal
- 2000 a Escala do Tempo, Jardim S. Pedro Alcântara, Lisbon, Portugal

### AWARDS:

- 2006 BES Revelação, Fundação Serralves, Porto, Portugal
- 2005 Jovem Realizador, Ovarvídeo, Portugal
- 2001 Prémio Juventude, Ovarvídeo, Portugal
- 2000 Prix de la SCAM « Jeune Talent », Festival Imagina, Mónaco  
Prémio Animação, Ovarvídeo, Portugal

### GROUP EXHIBITIONS:

- 2007 ARTElogia, Palácio da Galeria - Museu Municipal, Tavira, Portugal
- 2006 BES Revelação, Fundação SERRALVES, Porto, Portugal  
Bienal Internacional de Arte Contemporânea de Aveiro, Portugal  
Opções & Futuros, Arte Contempo, Portugal  
Arquivar Tormentas, CGAC - Centro Galego de Arte Contemporânea, Spain  
Urbanismo, Linhas&Contornos, 24b\_Arte Contemporânea, Oeiras, Portugal  
as Criaturas, Casa da Animação, Porto, Portugal
- 2005 From Man to Nature, from Nature to Man, Expo 2005 Aichi, Japan  
as Criaturas, Faro Capital Nacional da Cultura 2005, Portugal
- 2004 Jardim de Sombras, Fábrica da Pólvora de Barcarena, Portugal

### PROJECTS, EXHIBITIONS: Created in: 2003, Sintra, Portugal

- 2007 ARTElogia, City Hall's Palace Gallery, Tavira, Portugal
- 2006 Creatures, Animation's House, Oporto, Portugal
- 2005 From Man to Nature, from Nature to Man, Expo 2005 Aichi, Japan  
Creatures, Faro's National Capital of Culture, Faro, Portugal
- 2004 A Criação do Mundo (Pinturas de Luz), Main Cathedral's façade, Oeiras, Portugal  
Garden of Shadows, Barcarena's Factory, Sintra, Portugal
- 2003 Creatures, Lugar Comum, Oeiras, Portugal



### Light Paintings

The Project, developed in partnership with Carole Prunelle, consists in building two site specific installations with Light Paintings, one is a multimedia show and the other is an interactive experience.

Both are settle in video projection onto a building's façade, creating a link between the projected images and the architectural volumes.

### Multimedia Installation

For this part of the project they have developed a video content where the created and animated graphic elements take the most of the building's architecture, in order to create a dialogue between virtual projected elements and real time ones taken out from the projection's surface.



The theme and techniques used will be then integrating part of the artists' approach and will be treated during the in situ development stage of the all project.

### Interactive Installation

In this installation, the goal is to create an interactive drawing platform, projected in real time in the form of Paintings of Light, giving other artists the chance to create and project their drawings onto the building's façade.

The creative fusion and network with other artists is also a very important issue for this project.

**LIGHT PAINTINGS – MULTIMEDIA INSTALLATION, 2007**  
real time computer animation and video projection  
©Nuno Maya & Carole Prunelle

## OCUBO (CAROLE PRUNELLE)

**BORN:** 1964, Kolwezi, Belgian Congo  
Lives and works in Sintra, Portugal.

**CONTACT:** Qta. da Boa Esperança, lote 14, 2710-063 Sintra, Portugal  
Phone: (+351)965249509

**EDUCATION:** 1998-1999 European Master in Media of Arts, CNBDI, Angoulême, France

### GROUP EXHIBITIONS:

- 2007 ARTElogia, Palácio da Galeria - Museu Municipal, Tavira, Portugal  
Palavras Andarias, Biblioteca de Beja, Portugal  
13ª Exposição Internacional de Artes Plásticas, Estremoz, Portugal
- 2006 as Criaturas, Galeria Municipal de Barcelos, Portugal  
as Criaturas, Casa da Animação, Porto, Portugal  
Jardim de Sombras, Galeria Municipal, Vila do Bispo, Portugal
- 2005 From Man to Nature, from Nature to Man, Expo 2005 Aichi, Japan  
as Criaturas, Faro Capital Nacional da Cultura 2005, Portugal
- 2004 Jardim de Sombras, Fábrica da Pólvora de Barcarena, Portugal
- 2003 as Criaturas, Fábrica da Pólvora de Barcarena, Portugal

### AWARDS:

- 2005 Prémio Jovem Realizador Ovarvideo, Portugal
- 2000 Prémio Centro Português de Design, Museu da Electricidade, Lisbon, Portugal

### Light Paintings

The Project, developed in partnership with Nuno Maya, consists in building two site specific installations with Light Paintings, one is a multimedia show and the other is an interactive experience.

Both are settle in video projection onto a pre-defined building's façade, creating a link between the projected images and the architectural volumes.

### Multimedia Installation

For this part of the project they have developed a video content where the created and animated graphic elements take the most of the building's architecture, in order to create a dialogue between virtual projected elements and real time ones token out from the projection's surface.

The theme and techniques used will be then integrating part of the artists' approach and will be treated during the in situ development stage of the all project.

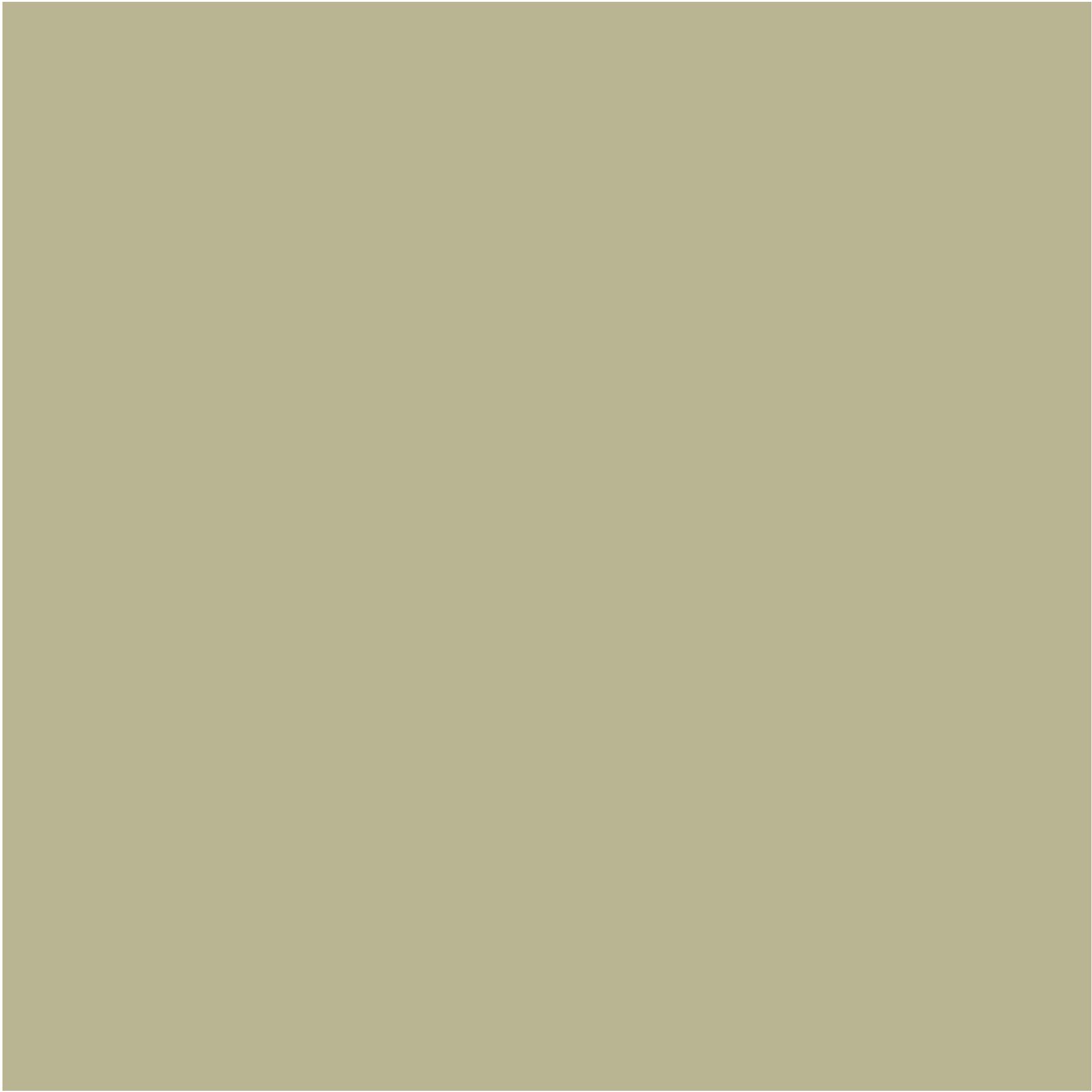
### Interactive Installation

In this installation, the goal is to create an interactive drawing platform, projected in real time in the form of Paintings of Light, giving other artists the chance to create and project their drawings onto the pre-defined building's façade.

The creative fusion and network with other artists is also a very important issue for this project.



**LIGHT PAINTINGS – INTERACTIVE INSTALLATION, 2007**  
 real time computer animation and video projection  
 © Carole Prunelle & Nuno Maya



**POLAND** / OLGA A. MARCINKIEWICZ

THE WAR IS OVER



CURATOR

**OLGA A. MARCINKIEWICZ**

**BORN:** 1969, Bydgoszcz, Poland

Lives and works in Cracow, Poland.

**CONTACT:**

ul. Kolberga 16/5, 31-160 Cracow, Poland  
Phone: +48 606 281 951  
oam@artbus.net

**EDUCATION:**

1995-1997 PhD-level research in art and philosophy, University of Oxford, UK  
1994-1995 History and Philosophy of Art and Architecture, Central European University, Prague, Czech Republic  
1991-1994 Warsaw Theatre Academy, Department of Theory, Warsaw, Poland

**CURATORSHIP:**

2007 Woman by Woman. Art from India, Turlej Gallery, Cracow, Poland  
2006 Brendan Neiland. New Perspective, Turlej Gallery, Cracow, Poland  
2005 4 for 4 International Photography Project: Fiducia Gallery, Ostrava, Czech Republic; FOTOFO Gallery Bratislava, Slovakia; BOLT Gallery, Budapest, Hungary; Turlej Gallery, Cracow, Poland

**POSITIONS:**

2005-2008 art director, Turlej Foundation / Turlej Gallery, Cracow, Poland

**BIBLIOGRAPHY:**

Portret intymny, *Pozytyw 4/* 2002, Warsaw, Poland.  
Towards Objective Art, in: *International Biennale of Contemporary Art*, catalogue, National Gallery in Prague 2005, Czech Republic.  
*Childish Things - Positive Art*, 444 exhibition catalogue, 2006, Turlej Foundation Cracow, Poland.

“Today, the true art is to attract the audience” reads a report alarming about the condition of cultural life in Poland, published by the *Polityka magazine*, the leading political-socio-cultural magazine in Poland. ‘Shopping malls are called ‘galleries’,’ observes the author, Aneta Kyzioł and ‘mobile phones shops are called ‘exhibition halls’”. At the same time, art galleries are empty.

Why public has become disinterested in fine arts? Who created this situation? The audience? lack of contemporary art education? or artists themselves? The question arises: is it in anybody’s interest to change the situation? One of the top Polish art curators suggests that art is elitist; the demands of a ‘mass’ viewer is not a direction to follow as ‘the mass’ is ignorant, intellectually lazy and always chooses kitsch. According to him and similar followers there is nothing wrong in empty galleries as long as they and artists exist.

The position of contemporary art in a life of general public becomes even more burning issue when it comes to spending public money. Nowadays, more frequently politicians, journalists or even art critics introduce an alarming concern: Why our taxes should be spent for art that offends our religious feelings? Why should we support art which is generally obscure, boring or addressed to only very marginal social group of art professionals, including artists themselves?

The gap between artists and society goes probably as far back as art itself. It erupted stronger than even a century ago along with fanatical compulsion of the avant-garde movement. New art has decided to stay definitely against the established popular taste. It has made its own new value from being absolute different, independent and original. This new value incorporated also very strong and very loud elements: the conflict and contradiction with a mainstream. Those values and notions of fight against what is popular has become a necessary factor opening for a work of art to be called contemporary and advanced. Fortified through the movements of post-modern era is nowadays established as the main testing method to recognize the advancement of an artist and his product.

Although post-modern art brought the effacement of the distinction between high culture and so called mass or pop culture and artists have been incorporating kitsch, TV sitcoms, Hollywood B films, in this way blurring the line between high art and commercial forms, in practice the partition has got deeper because of the increasing complexity of the message. The increasing ‘hermeticism’ of contemporary art, isolated within the circle of contexts, references, cross-references, and explanatory texts, made the communication with the spectator more and more difficult. In fact the moment when work of art could not exist without a commentary of an artist or an art curator marked the beginning of the end of a direct communication between artist and society.

And it is **communication** that seems to be the key word in contemporary world, as well as justify public existence of art (otherwise who is the art for? and why would artist exhibit their works if not to communicate?).

The crisis would have broken earlier if not the sophisticated terror of art curators and art critics (often inseparable participants or even creators of art events) who supported the idea of contemporary art as ‘demanding one’. Whoever did not share the enthusiasm for destruction or provocation was a great softy, conservative, backward rightist, narrow-minded and comfort-oriented average main-streamer. Moreover, contemporary art merchants nourished the idea of elite art products – very rare, very expensive, very freak.

Now, it’s time to tell that the art front-garde that have been fighting for cultural liberalization, breaking taboo, breaking definitions, breaking regulations of being high or low art, advanced so far that they lost contact with the rest of the army... They don’t even know the war is over...

During the last decade the society underwent several crucial changes, some of them incorporate the postulates or cultural achievements of the cultural revolution, but also new-age.

There are the following two main factors that situate today’s society in a ‘post-revolution’ era: wide development of democratic society ideals and development of information society.

Democracy as the most promising model of social development is accompanied by the growing general desire to make art accessible to all social groups in the sense of both meeting their needs as well as presenting their art (non-professional artists). There is no place in democratic society for the supremacy of elite and in the same way for the supremacy of elitist art. There is place for everybody, including most odd, provocative, anarchistic art, but the target audience is wide public, embracing all sorts of groups of viewers: from children to 100-year old people, including all sorts of occupations, education levels and social groups.

Therefore, I’m very surprised to find the art curator talking about ‘mass’ viewer in the sense of money-oriented consumer whose ideas are mediocre and has no understanding of high art – all these terms seem to be out of date today and belonging to the ‘war’ language.

Development of information society resulted in a wide access to information via internet, including digitalized art resources. The cultural offer available to general public has become very rich and diversified. Followed by the growth of education level and higher aesthetic standards the audience is more ready to make their own choices and thus much more demanding.

Therefore, the old system based on the supremacy of masters and authorities of intellectual elite has been giving place to independence in making own judgments. The society would never follow in the same way as it was even ten years ago any avant-garde. And there is no point in reproaching them for not following the authorities.

All the above mentioned factors make general public more demanding. So, it is not the viewer who is too lazy to follow the artists, as suggests the Polish art curator, but artists do not follow the viewer or even more seriously do not follow the reality. Galleries are empty because most of the 'products' of contemporary art fail to find an appropriate language. Film and architecture continue to attract huge audience as they find the means to communicate with spectators.

What is the future then of the 'avant-garde soldiers'? I wish them first of all more sense of humor and distance that would allow them apply new ways of communication - 'stimulate', 'inspire' spectators rather than 'demand', 'reproach' and fight. The society does not need prophets in the 19<sup>th</sup> century sense, marking from a pedestal the only right directions. People don't want to talk about personal traumas of an artist who in addition claims it to be our traumas. Instead of evoking scandals art needs to start significant communication with the audience.

I wish the artists also more freshness in looking at the reality - it changes very quickly, sometimes changing even the direction of the current. The advanced - the 'one who knows' knows only one answer, the beginner - the 'one who doesn't know' knows many answers.

Cracow, 2008

## JAN DZIACZKOWSKI

**BORN:** 1983, Warsaw, Poland

**CONTACT:** ul. Wspolna 52/54 m33,  
00-684 Warszawa, Poland  
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pracowania@nuku.pl  
www.dziaczkowski.pl

**EDUCATION:** 2002–2007 Academy of Fine Arts, Faculty of Painting, Warsaw, Poland

### SOLO EXHIBITIONS:

- 2007–2008 New Collages, Piotr Nowicki Gallery, Warsaw, Poland  
Collages, Chłodna 25 Gallery, Warsaw, Poland
- 2005 Murals, Warsaw, Poland
- 2004 Pozdrowienia z wakacji, Raster Gallery, Warsaw, Poland

### GROUP EXHIBITIONS:

- 2007 Bielska Jesien Biennale, BWA Bielsko Biała, Poland  
Malarstwo prad zmienny, BWA Wrocław, Poland  
Młodzi z Warszawy, Ośrodek Propagandy Sztuki, Łódź, Poland
- 2006 Jeunes createurs europeens, Montrouge, Paris, France
- 2005 Las lanzas, ASP Warsaw, Poland
- 2004 Prowansja w fabryce trzciny, Fabryka Trzciny gallery, Warsaw, Poland  
Post drawing competition exhibition, Kulary Gallery, Warsaw, Poland
- 2003 pierwsza a, ASP Warsaw, Poland

Is referring to the vast archives of world art and culture creative and fresh today?

Jan Dziaczkowski's works, both paintings and collages, bring positive answers to that question, and moreover introduce the dimension almost absent in contemporary art – a sense of humor.

The artist refers to icons and images from the world of art, history and politics, as well as artifacts of contemporary mass culture, which places him in a long tradition of pop-art.

Applying and making attractive visual associations as well as through simple and often deliberately infantile methods such as sketching on a master painting, the artist aims not only at the effect of humor and joke, but also evoking a pleasant feelings of distance towards the established standards and notions of art, culture and ethics.

He does not aim at destruction, rebel, or provocation. He does not surrender to the fever of political, social or historical discussions, and yet his art seem submerged in the current of life along with its constant flow of ephemeral events and situations.

In his paintings, Dziaczkowski realizes the idea of a subjective document; he takes the position of an observer of the scenes and situations from everyday life. He captures them in a bright way, which gives the feeling of distance, space and freshness, so desirable today.



MARCIN AS TIMOTHY TREADWELL, GRIZZLY MAN, 2007  
oil on canvas

## MICHAŁ STACHYRA

**BORN:** 1981, Lublin, Poland  
Lives and works in Lublin, Poland.

**CONTACT:** ul. Kołłątaja 3/6A,  
20-006 Lublin, Poland  
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**EDUCATION:** 2001–2006 Fine Arts Faculty, UMCS, Lublin, Poland

### SOLO EXHIBITIONS:

2007–2008 Mental Health Clinic For Artists, Zacheta Art Gallery, Warsaw, Poland  
2006 Mission Defense, Biala Gallery, Lublin, Poland  
2005 Kunstmiroffsky (with R. Kuśmirowski and K. Stańczak), Kordegarda Gallery, Warsaw, Poland  
Number One, Lublin, Poland  
Kunstwähle, Kunstzentrum, Bosener Muhle, Germany  
2004–2007 Farewell, “VIEWS” – III Competition for Young Polish Artists,  
2004 Discovery of Fresco, Gallery Biala, Lublin, Poland,  
Billboard, Lublin, Poland

### AWARDS:

2007 Public Award, Views 2007, Zacheta Art Gallery, Warsaw, Poland

The conventionality of reality is a very attractive matter for Stachyra and seems to be the most interesting topic for him. Stachyra consciously avoids pathos. Critical discourse, present in his public art actions and videos appears as if by incident, as a resultant of constructed events and roles connected with them. ‘By introducing other characters I tried to reduce my role as an artist – Stachyra – as well as make the action more colorful. Sometimes an invented character becomes a leading one, as it was in the case of the Finnish professor Mikka Soininen who appeared during uncovering of the fresco, nobody knows where exactly from. But he had one role – to be a discoverer and for five minutes the main hero of the exhibition opening. This way he overshadowed the artist – Stachyra as an actual author of the project’ – explains the artist. So far, Stachyra in the majority of his works has been mocking current structures and codes of contemporary culture, including the mechanisms of media and commercials, as well as comments on the obscure mechanisms of politics.

Agata Sulikowska-Dejena, Number One, *Arteon* 9/2007

### GROUP EXHIBITIONS:

2007–2008 The Artist Recommend to Each Other, Gallery Apendix2, Warsaw, Poland  
2007 Transgression, Centre for Culture, Lublin, Poland  
2006 Love and Democracy, Centre for Contemporary Art, Gdańsk, Poland  
2005 Numero Uno, Centre for Culture, Lublin, Poland  
2004 Discovery Channel, Montescaglioso, Italy



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OLGA A. MARCINKIEWICZ / THE WAS IS OWER

**DISCOVERY OF FRESCO, 2004**  
public art action, Gallery Biala, Lublin, Poland

## MARIUSZ WARAS

**BORN:** 1978, Gdynia, Poland  
Lives and works in Gdynia, Poland.

**CONTACT:** ul. Adm. J. Unruga 82c18,  
81-153 Gdynia  
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mariusz@waras.pl  
www.waras.pl

**EDUCATION:** 1999–2004 Academy of Fine Arts, Gdansk, Poland

### SOLO EXHIBITIONS:

- 2006 Drag & drop, CSW Łaźnia, Gdańsk, Poland  
2005 M-city, Arsenal, Poznań

### AWARDS:

- 2005 Art&Bbusines Competition – Painting of the year  
Distinction, Warsaw, Poland  
„Zdarzenia“ Festival and Competition (mural) – nagroda w dziedzinie sztuk  
plastycznych, Tczew, Poland  
The Eugeniusz Geppert Competition, 7<sup>th</sup> edition / the Ergo Hestia S. A. award,  
Wrocław, Poland

### GROUP EXHIBITIONS:

- 2007 Ulica wielokierunkowa – Bautiful Losers, Łódź, Poland  
Difusor festival, Barcelona, Spain  
A conquista do espacio, Sao Paulo, Brazil  
Neue polnische Grafik, Polski Instytut, Berlin, Germany  
Nu art., Stavanger, Norway  
Polska część Śląska, Mysłowice, Poland
- 2006 Street Art Stencils, Posters and Stickers, a Low-Tech Re-action!, Ljubljana, Slovenia  
18 independent art festival, Saint Nicolas  
W polsce czyli gdzie?, Zamek Ujazdowski, Warszawa, Poland  
Viva La Muralists, Manchester, UK

The idea of the M-city project which includes about 500 stencils of buildings, cars, people that are applied on murals or used in posters, billboards, stickers and computer art games are first of all to play with the forms and spaces of city. The majority of the project realizations have been executed on particularly chosen walls matching the historical or architectural context of the surroundings. I perform the works either on my own (small projects) or together with other artists along with friends and people that are also involved in social activities or wide audiences (also children). Such meetings have an atmosphere of a picnic, most of the helpers are at least a bit acquainted with a stencil technique, and the technique itself is not of a demanding one. It's enough to have imagination and a drive for creation – it seems that one can be very imaginative at work with stencils. What's interesting is that unconsciously people often tend to represent their own environment – people living in blocks of flats tend to paint b.o.f., people from villas tend to build villas, people from around the port will surely picture the port etc. The same refers to the figures appearing in the cities – they seem to have a story of their own.

Mariusz Waras, 2007



## JAŚMINA WÓJCİK

**BORN:** 1983, Warsaw, Poland  
Lives and works in Warsaw, Poland.

**CONTACT:** ul. Walecznych 64/21,  
03-926 Warszawa, Poland  
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**EDUCATION:** 2003–2008 Academy of Fine Arts, Faculty of Graphic Arts, Warsaw, Poland

### AWARDS:

2007–2008 Polish Ministry of Culture Scholarship, Poland  
2007 I award Samsung Art Master IV edition, Warsaw, Poland  
Grand Prix „Film w minutę” [Film in a minute] Competition, Warsaw, Poland  
2006 Grand Prix „Film w minutę” [Film in a minute] Competition, Warsaw, Poland

### GROUP EXHIBITIONS:

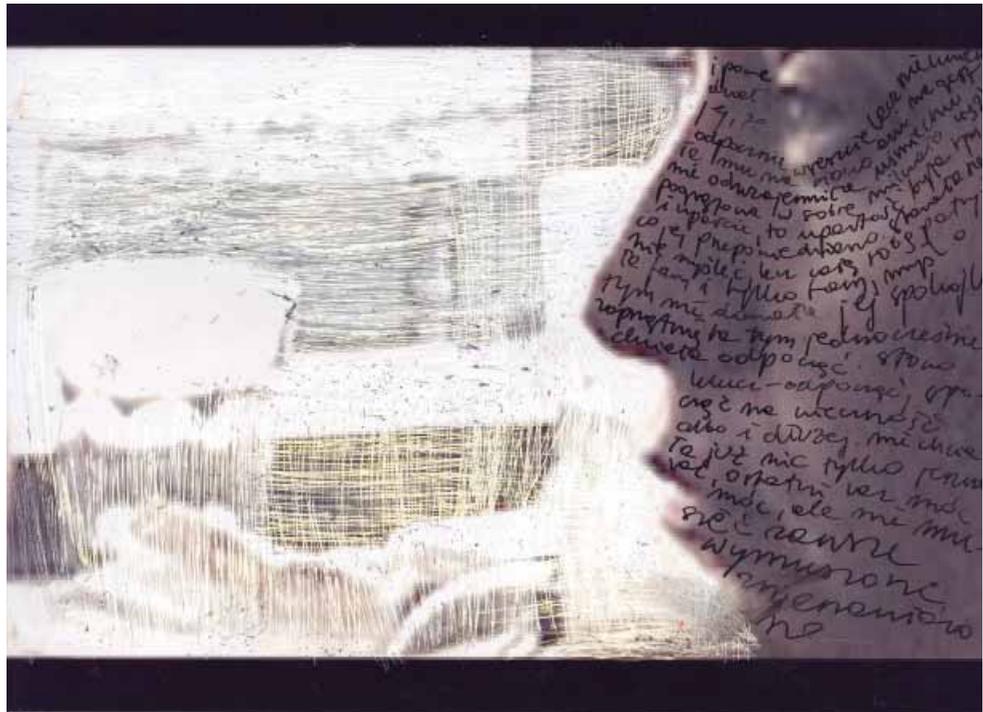
2008 Battle of Two Titans, Aspekt Gallery (ASP), Warsaw, Poland  
Multimedia workshop, BWA, Skierniewice, Poland  
2006–2007 Warianty, Zachęta Art Gallery, Warsaw, Poland  
2006 Fine Arts III edition (films), Le Madame, Warsaw, Poland  
Fine Arts V edition (films), Mono Kinopolska, Warsaw, Poland  
2005 cdn, Aspekt Gallery (ASP), Warsaw, Poland  
Komunikacja – Ericsson – Warszawa, Warsaw, Poland  
Fine Arts (colages&films), Le Madame, Warsaw, Poland  
Fine Arts II edition (films), Le Madame, Warsaw, Poland

### I AM INTERESTED IN CREATION AND BROADLY UNDERSTOOD TOTAL ART OF LIVING

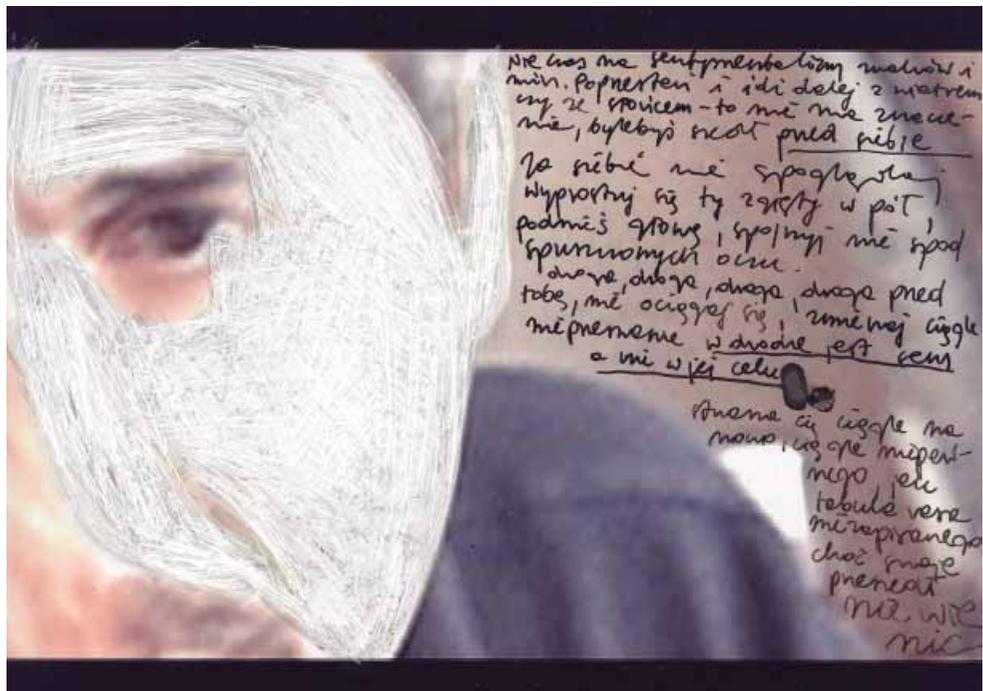
My interest in people is the foundation of my art. I want to deal with problems that bother me, are painful or uncomfortable and remain without any solution. I touch topics that concern everybody directly such as death which is my absolute and never-ending fascination. The very act of passing from one world to the other – from life to death – with its irrevocability, mystery, and cruelty – is inexhaustible and ever intriguing topic, the same what comes afterwards – despair, pain, and incomprehension.

But there is also the bright side, the joyful, naive and beautiful one reflected in my public art actions – such as rolling a big spool with passers-by or distributing balloons in a park. These small actions knock people out from their everyday routine. I create these situations as an attempt to break the barriers, dryness and unfriendliness of people. I do not want to distribute a leaflet or push in a bottle of perfumes, I want to pass positive energy.

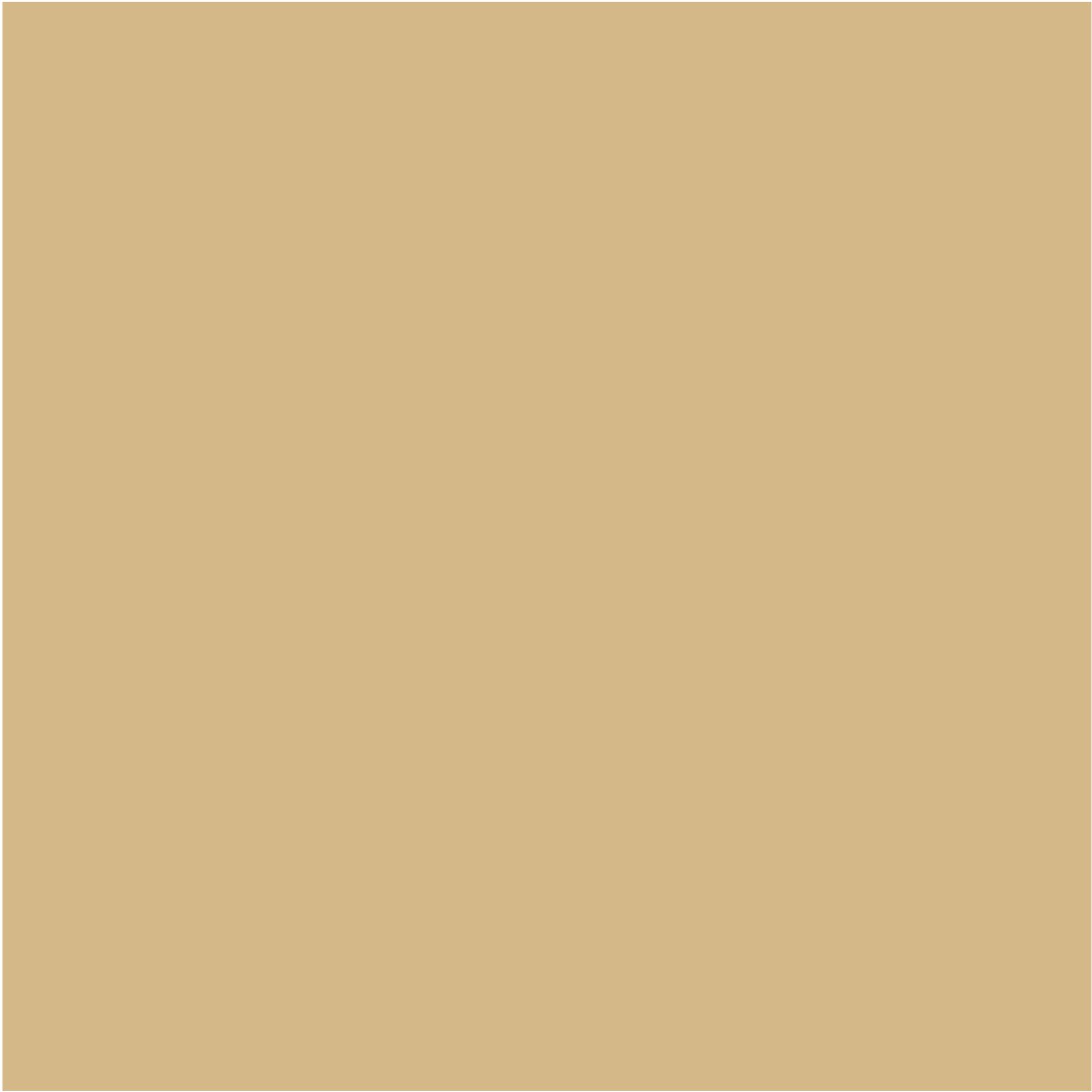
Jaśmina Wójcik, teksty bunkier 29/10/07 nr4 (4)



EGOF, 2007  
collage based on C-print



EGOM, 2007  
collage based on C-print



**FINLAND** / PILVI KALHAMA

HISTORY REMAINS OPEN. ON CONTEMPORARY AVANT-GARDES.



## CURATOR

### PILVI KALHAMA

**BORN:** 1972, Naantali, Finland  
Lives and works in Helsinki, Finland.

**CONTACT:**  
pilvi.kalhama@kalhamapiippo.com

**EDUCATION:**  
2003–2005 lic. Phil. Post-graduate research and studies Art History, University of Turku, Finland  
1992–1997 MA, Art History, University of Turku, Finland; Department of Art Theory, University of Gothenburg, Sweden

**CURATORSHIP:**  
2008 Stirred in the Image, group exhibition, Open Space, Vienna, Austria  
Transgressing Mind, group exhibition, International Triennale of Contemporary Art, National Gallery in Prague, Czech Republic  
Nominator of the exhibition No Borders. (Just N.E.W.S.\*), La Centrale Electrique, Brussels, Belgium  
2007 Envisaging Frontiers, group exhibition, Lido Open 2007 Arte Communications, Venice, Lido, Italy  
Coring Solo exhibition tour of artist Marianna Uutinen, Helsinki Kunsthalle, Mikkeli Art Museum and Turku Art Museum, Finland  
Silent Violence, group exhibition, Oulu Art Museum, Finland  
2006 In Mind – In the World, group exhibition, Institut of Finland, Stockholm, Sweden  
Paintings, group exhibition, Gallery Krista Mikkola, Helsinki, Finland  
2004 Landscape Now, group exhibition, Mikkeli Art Museum, Finland

**POSITIONS:**  
2008 artistic director, Gallery Kalhama & Piippo Contemporary, Helsinki, Finland  
2006 member of the board, Helsinki International Artist in Residence association HIAP  
2006–2007 chairman and member of the Gallery Committee, Finnish Academy of Fine Arts  
2005–2008 curator / Senior Theory Lecturer, Finnish Academy of Fine Arts  
2002–2007 journalist, free-lance, Art Magazine Taide, Helsinki, Finland  
2002–2003 project leader, Cultural Roots, ESF – project for museum development  
1999–2007 director and co-founder, Art management corporation Attraktio, Helsinki, Finland

**AWARDS:**  
2004 post-graduate scholarship, Ella and Georg Ehrnrooth Foundation  
2003 post-graduate scholarship, Wihuri Foundation  
2002 Richter Award for art journalists, Finnish Artists' Assosiation

**BIBLIOGRAPHY:**  
*Keep it Informal. Young Artists For and Against Establishment*, exhibition catalogue of No Borders. (Just N.E.W.S.\*), International Art Critic's Association Conference Publication, AICA, France, 2008.  
*Envisaging Frontiers*, Lido Open 2007 exhibition catalogue, Arte Communications, Venice, Lido, Italy 2007.  
*Indefinable Painting... And Looking Through It*, artist book: Marianna Uutinen, Helsinki, Finland, 2007.  
*Muotoutuva maalaus. An anthology of contemporary painting*, ed. by Pilvi Kalhama, Finnish Academy of Fine Arts, Helsinki, Finland. 2006.  
*Suomalainen nykymaalaus ja katsomisen haaste*, PINX-series, part 6, Maalaustaiteen mestareita, Maalauksen rajat ja rajattomuus, ed. by Timo Huusko, WSOY, Weiling&Göös, Porvoo, Finland, 2006.  
*On the Borderlines of the Void*, exhibition catalogue of artist Päivi Takala, Galerie Anhava, Helsinki, Finland, 2006.  
*Camp-laboratory*, ARS 06 exhibition catalogue, Kiasma Museum of Contemporary Art, Helsinki, Finland, 2006.

The contents of art always move on to new areas in their search for freedom, and so in the aftermath of post-structuralism the existence of art has become to be defined through its “frames” – through an institution, context, place and identity. At the same time, the art of today often chooses a road by which it seeks to separate itself from these, its frames. In the early 20<sup>th</sup> century, the institution of art became uninteresting from the viewpoint of art’s boundaries. Lately new media, information networks and web-based communities, which art sought to connect with in the turn of the 21<sup>st</sup> century, are already turning into established channels. New art is fervently looking for breeding ground elsewhere. Heterotopic non-locations like warehouses, workrooms, homes, streets, rehearsal spaces, and clubs have replaced the old arenas. Young art has increasingly become a project that holds up urban life, a vanguard of the purest kind.

This counter-reaction to the prevailing exhibition locations, media visibility and the pursuit of large audiences is a welcome balancing act to ensure the versatility of the art world. But there are also paradoxical elements buried in this tendency: while art institutes try to lower the visitors’ threshold for stepping into the world of art, art itself wants to locate elsewhere. The vanguard’s contentual idea is encountering art, interacting and conversation, but the possibility of the encounter is only targeted at small circles and communities. When the general public becomes interested, art flees.

We can draw an analogy between fine arts and linguistics in the sense that the sender and the receiver have to share a common code in order for communication to succeed. An artwork that renews conventions causes a disturbance in the effortless communication between the work and receiver. In art, too, repetition – varying and developing the same thing into novel forms – enables the content to be slowly understood: the more a form of art is “repeated”, the more popular it becomes.

People have assumed various points of view in defining the essence of historical avant-garde: the avant-garde of the 20<sup>th</sup> century is considered as a counter-culture to the legitimate art of the age, a social and political revolt as well as a stylistic reform. Because my aim is to find something general and universal in the concept, in this context I incline to define avant-garde as a process of mapping the ground between the customary and understandable on the one hand and the strange and new on the other. However, it follows that it is innately impossible to define avant-garde afterwards, since art always seems familiar and understandable in hindsight. We can say that avant-garde can be found at all times, because it is a built-in characteristic of art. The essential thing is that it is at its most challenging here and now, in the present tense. But how can we define

something strange and new, something whose direction we cannot yet perceive?

However, we can still find some common defining elements in new and young art. I will introduce four characteristics that can be recognized as the repeated mechanisms of this field of phenomena. Firstly, art seeking to conquer new fields is always unpredictable. Its unpredictability of course means that this article, too, is nothing but an anxious attempt to explain, understand and analyse contemporary art. The presence, power and attraction of new art is precisely based on the fact that researchers, curators, critics and museum directors cannot lay their fingers on the formation of the contents of art. On the contrary, they form spontaneously. Thus the second characteristic of contemporary avant-garde is case-specificity. In this situation, art is something that has not turned into a rule or guiding principle for its makers. It is individual, site specific and temporal. Therefore its contents spread out (vai are decentralised?) and we can no longer speak about avant-garde as a uniform phenomenon, but we have to talk about many overlapping and parallel avant-gardes, in plural.

The third characteristic of contemporary avant-gardes follows from these elements. Specific audiences are the carefully and case-by-case selected target group to whom this art is directed. If contemporary avant-garde is the art of small cliques, the other side of the coin is certain elitism.

The people who make the kind of contemporary art that searches for novel forms are actually their own recipients. The fourth characteristic is namely that art that looks for new directions demands activity. The makers are the cores of activity, but we are talking about art that does not approach the recipient and to which they cannot just decide to go. In a way, we have to make the art ourselves; we have to participate in it in communal situations. In this case the question of the essence of art is not so much a question of the character of the artwork as it is a question of the participants’ ability to realise the rules of their community.

It is almost impossible to predict where avant-garde will emerge on these conditions. It can of course happen under the wings of an institution if exhibiting the art of the current era is not seen only as a reflection of the era, but the definition of art is understood to be communication originating from within art. Thus in the discussion on avant-garde, we have to take our era, the present – the Foucaultian concept of the episteme (épistémě) – under examination as a radical revision of it. The *Mobility* exhibition project is an interesting experiment to offer young artists a transforming platform in connection with an institutional triennial. We cannot say beforehand whether contemporary avant-garde or avant-gardes, whose content

disperse into various directions, is created under its protection. It is interesting that the works will travel on to different locations, installed in different ways, after the triennial. This exhibition concept thus includes certain spontaneous unpredictability, case-sensitivity and specificity. The *Mobility* works are also endowed a long lifespan in the present tense before they once again move into the definition-evading history of the avant-garde.

## DUNCAN BUTT JUVONEN

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Lives and works in Helsinki, Finland.

**CONTACT:** duncanjuvonen@gmail.com

www.dbjart.com

**EDUCATION:** 2006–2008 MA Fine Art, Finnish Academy of Fine Arts, Helsinki, Finland

1992–1995 BA Hons Fine Art, Norwich School of Art & Design, Norwich, UK

Distinction for dissertation

1990–1992 National Diploma in Design (NDD), West Surrey College of Art and Design, Farnham, UK

Distinction

1988–1990 3 A-Levels, Farnborough 6th Form, Farnborough, UK

Art, English Literature, Business Studies

1988 Maths extension

1986–1988 11 GCSEs, Calthorpe Pk School, Fleet, UK

### SOLO EXHIBITIONS:

2008 Sparrow's Nest, The Finnish Academy of Fine Arts Gallery, Helsinki, Finland

2007 1+1=1 Gallery Katariina, Helsinki, Finland

2006 Fritters Gallery Alkovi, Helsinki, Finland

2005 You! Gallery Jangva, Helsinki, Finland

2003–2004 Balagers, Ghion Hotel, Bahir Dar, Ethiopia  
New Work, eDrums, Bahir Dar, Ethiopia

### COMMUNITY ART:

2005 Mural, Bahir Dar Academy, Bahir Dar, Ethiopia

Illustrations for two educational manuals (subjects: gender, environment)  
for RWSEP (Rural Water Supply and Environmental Program), Ethiopia

### GRANTS:

2008 Art materials grant, Oskar Öflund Foundation

2007 Exhibition grant, The Finnish Academy of Fine Arts

Travel grant for photojournalism in Ethiopia, Finnish Foreign Ministry

### GROUP EXHIBITIONS:

2008 Graduation Show, FAFA Gallery, Helsinki, Finland

2007–2008 Drawing Class, Kunsthalle Helsinki, Helsinki, Finland

2007 I♥Helsinki, Rantakasarmi Gallery, Helsinki, Finland  
Art in the City finalist's exhibition, The Lasipalatsi Film and Media Centre,  
Helsinki, Finland

Masters of the University, The Academy of Fine Arts Gallery, Helsinki, Finland

1999 Barbican Bookart Fair, Barbican, London, UK

1998 Graduation Show, Morley Gallery (collaborative work), London, UK

1997 Wimbledon Library, London, UK

1995 Graduation Show, Norwich, UK

1994 Galerie Sýpka, Brno, Czech Republic

I draw a world inhabited by snappily dressed rabbits, flayed legs, egg-heads, bug-eyed monkeys, depressive Smurfs and fish and chip shop signs. These imaginings are fed by a range of sources including medieval literature, children's book illustrations, anatomical etchings, cartoons, commercial graphics and slogans. The work is often installed onto candy-coloured monochrome walls that add Pop-art vibrancy to the work's darkly humorous content.

My works sometimes leak out from the edges of papers and boards onto plates, serving trays and sundry, everyday, domestic objects

retrieved from charity shop degradation. I then bake, burn, scratch and paint texts and images onto this miscellany of objects. The result is not something fixed or monumental but, rather, something makeshift and portable.

In my work I aim to blur the distinctions between human and animal, natural and unnatural, the special and the mundane and the old and the new. Drawings, objects and people all eventually succumb to cracks, chips, wear and flaws in a way that reflects this imperfect world.

# REPETITION



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PILVI KALHAMIA / HISTORY REMAINS OPEN. ON CONTEMPORARY AVANT-GARDES.

It's OK! Eat Fish, 2007  
installation

## LEENA NIO, TANELI RAUTIAINEN, JENNI TOIKKA

### LEENA NIO

**BORN:** 1982, Helsinki, Finland

Lives and works in Helsinki, Finland.

**CONTACT:** leena.nio@kuva.fi

**EDUCATION:** 2004–2007 BA of Fine Arts, Painting Department, Finnish Academy of Fine Arts, Helsinki, Finland

#### SOLO EXHIBITIONS:

2008 Reikiä Maisemassa/ Holes in the landscape, Finnish Academy of Fine Arts Gallery, Helsinki, Finland

#### GROUP EXHIBITIONS:

2008 Valvoja, Alkovi Gallery as a part of Kiasma's Fluid Street - Alone, Together exhibition

2006 Unelma on toisella puolella/ Dream is on the other side, Finnish Academy of Fine Arts Gallery, Helsinki, Finland

### TANELI RAUTIAINEN

**BORN:** 1983 Salo, Finland

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**CONTACT:** taneli.rautiainen@kuva.fi

**EDUCATION:** 2003–2007 BA of Fine Arts, Sculpture Department, Finnish Academy of Fine Arts, Helsinki, Finland

#### EXHIBITIONS:

2008 Valvoja, Alkovi Gallery as a part of Kiasma's Fluid Street - Alone, Together exhibition

2007 Nimetön, Grand popo, Benin

2006 Fokus, Juuka, Finland

2005 Pori Art Museum, Kuparin valossa (Copperlight), Finland

### JENNI TOIKKA

**BORN:** 1983, Helsinki, Finland

Lives and works in Helsinki, Finland.

**CONTACT:** jenni.toikka@kuva.fi

**EDUCATION:** 2004–2007 BA of Fine Arts, Time and Space Department, Finnish Academy of Fine Arts, Helsinki, Finland

#### SOLO EXHIBITIONS:

2008 Tout comme la mélasse et le sucre pur, Finnish Academy of Fine Arts Gallery

#### GROUP EXHIBITIONS:

2008 Valvoja, Alkovi Gallery as a part of Kiasma's Fluid Street - Alone, Together exhibition

2006 Art-Express, ARS 06, Museum of Contemporary Art Kiasma, Helsinki, Finland

The undefined and changing exhibition space challenges our work to a new kind of thinking. Previously we have taken the nature of a space as the starting point for creation and built a place-bound work, but in the *Mobility* exhibition spatial thinking is more problematic. It sets the frame for the starting point of the work as well - making a spatial work that is as easy to build up, take down and transport from one place to another as possible. A similar idea can be found in nomadic cultures. Unlike in western thinking, the nomadic architecture is not monumental or permanent and it is often a result of collective work. Because the nomadic people live in a state of perpetual change, their abode is tailored to be individualistic, to strengthen the identity. The plain exterior is contrasted with a decorative interior highlighting the personal. The round shape of the tents makes perceiving the physical space trickier and enforces the mental character of the space. It is interesting how one space can adapt to different emotions. As Bachelard notes, people alternate between living in safety and living an adventure. Customary to this age, we live in a nomadic world where people and objects are in constant flux. And yet people need a proof or an image of stability to ascertain their existence. This illusion of permanence and its contradictory nature is the starting point of our work.

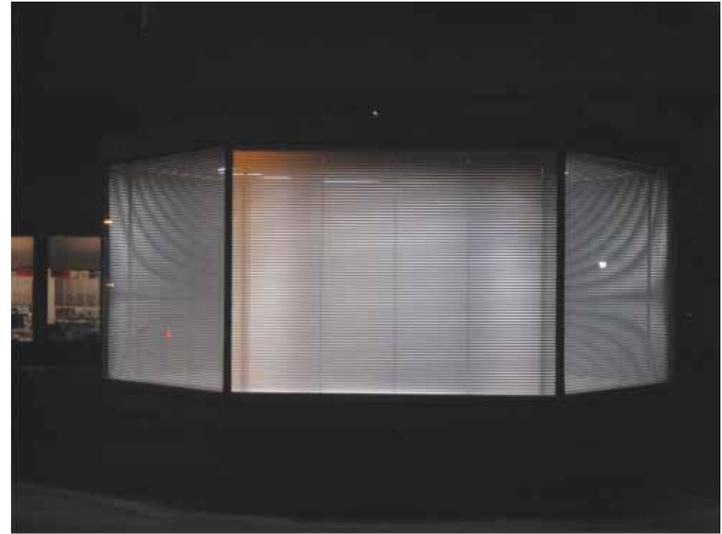
Sources:

Acanthus 1995: Place of Man - What Is Real?

Labelle Prussin. Sukupuolesta tietoinen kulttuuri ja arkkitehtoniset arvot, Museum of Finnish Architecture, 1995.

Gaston Bachelard. La poetique de l'espace. Presses Universitaires de France, 1957.

Translation in English: Henrika Vuorinen



## NESTORI SYRJÄLÄ

**BORN:** 1983, Turku, Finland

Lives and works in Helsinki, Finland.

**CONTACT:** nestori.syrjala@kuva.fi

**EDUCATION:** 2007–2009 Nordic Sound Art MA-program, cooperation between Oslo, Trondheim, Copenhagen and Malmö Academies of Fine Arts

2006–2007 Royal University College of Fine Arts Stockholm, Sweden

2004–2009 Finnish Academy of Fine Arts, Helsinki, Finland

### GROUP EXHIBITIONS:

- 2007 Pulsating Wall, Gallerie Mellanrummet, Stockholm, Sweden  
KKH Spring Exhibition, Royal Academy of Arts, Stockholm, Sweden  
Wolfenstein Revisited, Gallerie Mejan, Stockholm, Sweden  
Floating, city art festival, Gothenburg, Sweden  
Untitled, Ateljé Bar Tornö, Helsinki, Finland
- 2006 Sammon Taonta, Juminkeko, Kuhmo, Finland  
DARE, Kiasma, Helsinki, Finland
- 2005 Art Cup / Situated Self, Tennis Palace Art Museum, Helsinki, Finland  
The Unknown City, city art festival, Helsinki, Finland

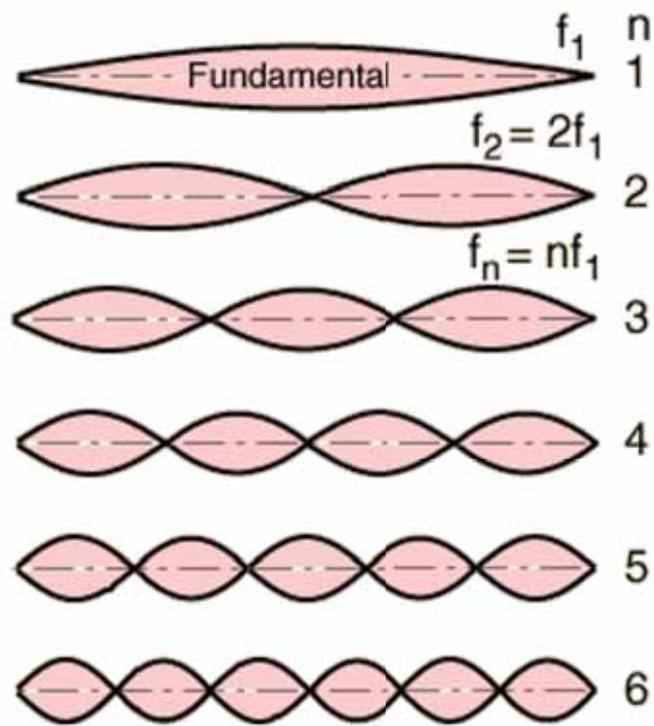
A mouse moseyed about. It moved carefully onwards, stopped for a moment to inspect its surroundings and went on for a bit again. It wasn't particularly hungry, but as we know, the mind always hankers after what it doesn't have.

For some time now it had smelled something familiar with its nose. Now a tiny chunk of cheese appeared in its field of vision. This mouse wasn't especially partial to cheese, but there was something mysterious about this piece of cheese. It was attached to a complicated looking metal construction. The fascinated mouse drew nearer to the strange combination. It had seen all kinds of things, but never anything like this.

It certainly wasn't disappointed. In the most surprising way the construction heaved the mouse's entire experienced world upside down and inside out. It couldn't move anymore or have any impact at all on what was happening in the world. But its head now saw, heard, smelled and tasted everything in a whole new way. Without bodily adhesions it was now looking at the world with a pure and unselfish gaze. And everything around it appeared unutterably more beautiful and intensive than ever before.

Nestori Syrjälä

translation in English: Henrika Vuorinen



## EMILIA UKKONEN

**BORN:** 1983, Helsinki, Finland

Lives and works in Helsinki, Finland.

**CONTACT:** emilukko@gmail.com

www.emiliaukkonen.com

**EDUCATION:** 2004–2007 BA, Finnish Academy of Fine Arts, Department of Time and Space (media studies), Helsinki, Finland

2006 Academy of Visual Arts, Department of Media Art, Leipzig, Germany

2002–2004 Satakunta polytechnic Art institute of Kankaanpää, Department of Sculpture, Finland

### SOLO EXHIBITIONS:

2007 Gallery of Finnish Academy of Fine Arts, Helsinki

2005 Gallery Blunk, Trondheim, Norway

### GRANTS:

2005 Arts Council of Finland

Finnish Academy of Fine Arts, Helsinki

### GROUP EXHIBITIONS:

2007 Drawing Class, Kunsthalle Helsinki, Finland

Zoo art fair, London, UK

Tampere Art Film Festival, Tampere, Finland

2<sup>nd</sup> AirVideo, AirSpace Gallery, Staffordshire, UK

Who am I now that I'm dead, curated by Shahin Afrassiabi,

Gallery of Finnish Academy of Fine Arts, Helsinki

2006 Unfocus, Galerie Sammler, Leipzig, Germany

Monument for masses, Beelitz-Heilstatten, Germany

2005 Real presence, Museum of applied art, Belgrade, Serbia

Archeological Excavation, Gallery 3H+K, Pori, Finland

Nordic Art Association's exhibition, Gallery Rantakasarmi, Helsinki, Finland

### You Can't Play Poker without Cards

Many of us have apparently been given too much butter as kids, because as adults we still imagine we can find an inner genius in ourselves. When I was a kid, I too used to imagine that God had great plans for me, that I was the chosen one. As time wore on, it became clear no plans were made for me.

Ó You can be anything you want to be, Ó mothers and student counsellors have repeated for too long. We want to be the new madonna or just otherwise booming, beloved and beautiful. Everyone is made to imagine they're big shots. When we're young, we think we own the world. We hear what we want to hear.

Ó And us Finns feel like we've won the lottery. Ó We are brainwashed into believing it before we're out of our nappies. An ingenious, easy and affordable way to keep the citizens in check and satisfied. We need no bread and circuses, the Finnish people are content to repeat their one and only mantra. Believe me, this is no funfair!

We make great plans for our lives, we want to become famous artists and the Danube of thoughts or at least want to get some third-rate first book award. The most infuriating type is the faux-bohemian intellectual wannabe with their cerebral aura who loiters around in the corridors

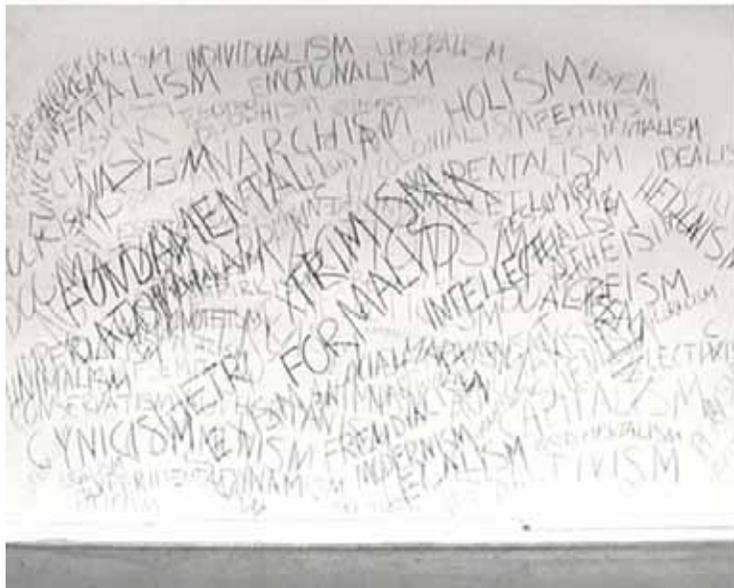
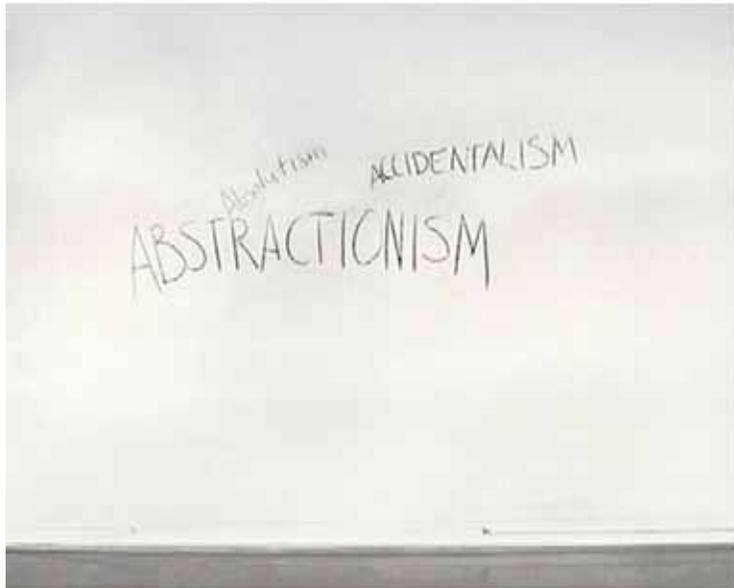
of libraries and the faculty of arts adorned with thick-rimmed glasses keen to discuss Derrida.

The yearning for success burns. We put in long hours to attain these goals. We have been made to believe that hard work will be rewarded at some point in the distant future. We think that the present is just a prologue before the limelight. Everyone wants a place in the sun. The reality hits one fine day when we understand that our goal is unobtainable. We think we're in the winning team to the bitter end. We are prisoners of this illusion. Ó I will be something someday. Ó We cannot admit the less glorious truth that we should be happy if we belong to the caste of the mediocre. Your fortune is not waiting round the corner. The world is cruel and the winter too long.

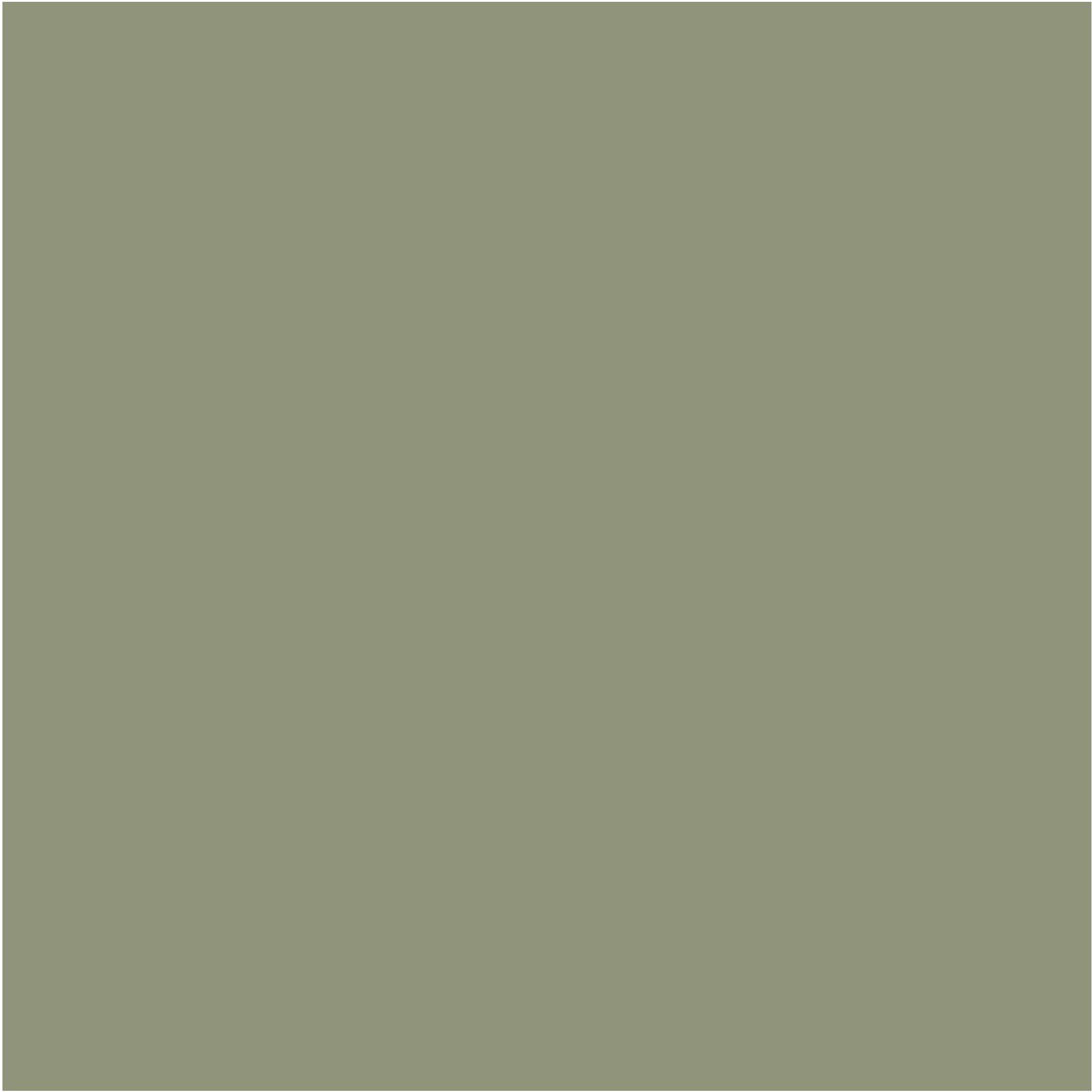
N.B. If you feel like someone special, like a genius in the making, it may be a symptom of a mental disorder, a personality susceptible to depression or schizophrenia.

Emilia Ukkonen,  
the artist is a spoilt child of the 21<sup>st</sup> century

Translation in English: Henrika Vuorinen



UNTITLED VIDEO, 2005  
still frames



**CZECH REPUBLIC** / TOMÁŠ VLČEK

THE THEME OF MOBILITY IN THE WORKS OF FOUR CZECH ARTISTS



## CURATOR

### TOMÁŠ VLČEK

**BORN:** 1941, České Budějovice, Czechoslovakia  
Lives and works in Prague, Czech Republic.

**CONTACT:**  
Rejchova 5, 162 00 Praha 6, Czech Republic  
dir.smsu@ngprague.cz

**EDUCATION:**  
postgradual studies, Ústav teorie a dějin umění Československé akademie věd v Praze, Prague, Czechoslovakia  
1962–1967 Filozofická fakulta Univerzity Karlovy, Prague, Czechoslovakia

**MEMBERSHIP:**  
member of committee for Dutch art studies, Rijksmuseum, Amsterdam, The Netherlands  
member of scientific board, Stiftung Bibliothek Werner Oechslin, Einsiedeln, Switzerland  
member of executive committee, International Association of Aesthetics  
member of editorial board, MAC Journal-McIntosh School of Architecture, Glasgow, Scotland, UK  
member of Akademie architektury, Akademie designu, Czech Republic

**POSITIONS:**  
Since 2005 lecturer at the University of J. E. Purkyně, Ústí nad Labem, Czech Republic  
Since 2001 director of the Collection of Modern and Contemporary Art of the National Gallery in Prague, Czech Republic  
1997–2001 visiting professor, Karlova univerzita v Praze, Palackého univerzita v Olomouci, Literární akademie J. Škvoreckého v Praze, Fakulta architektury ČVUT v Praze, Czech Republic; London University, UK; University of Cambridge, UK; University of Pennsylvania, Yale, USA; F. Schiller Universität Jena, Germany; Universität Wien, Vienna, Austria; ETH Zurich, Switzerland  
1992–1996 deputy vice chancellor, Central European University, Prague, Czech Republic – Budapest, Hungary  
1990–1993 director, Ústav teorie a dějin umění Československé akademie věd v Praze, Prague, Czech Republic  
chairman, Kolegium věd o umění Československé akademie věd, Prague, Czech Republic

**CURATORSHIP:**  
2008 Emil Filla, Prague Castle, National Gallery in Prague, Czech Republic  
Czech Exhibition at the Venice Biennial, Italy  
2005 International Biennale of Contemporary Art, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic  
2003 Praguebiennale 1, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic  
2002 Stanislav Libenský, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic

**BIBLIOGRAPHY:**  
Studies published in many Czech and foreign periodicals:  
Author and editor of books:  
*Vojtěch Preissig*, Národní galerie v Praze 2005.  
*Column, Vase, Obelisk* (Texts by Dalibor Veselý, John Onians, Joseph Rykwert, Anthony Vidler, Tomáš Vlček; T. Vlček ed.), Praha, H & H 2005.  
*Praha 1900*, Praha, Panorama 1987.

**AWARDS:**  
Ailsa Mellon Bruce Visiting Fellow, Center for Advanced Studies in the Visual Arts, Washington, DC, USA; British Academy Fellow, UK

Architecture in the Bohemian lands represents what is perhaps the greatest fascination with movement found in the history of building in Europe. Peter Parler had a revolutionary impact on the architecture of the 14<sup>th</sup> century, introducing movement into the rigidly prescribed order of the Gothic cathedral. He applied motion particularly to vaulting (tracery vault), the triforium cornice level and other layers of the edifice. Around 1500, the architect Benedikt Ried set in motion the secular hall space by removing individual ribs from the geometric patterns of the Late Gothic vaulting system. He endowed it with the illusion of endless undulating flow, thus heralding a new expression of harmony in architecture. Through the inventiveness of Baroque architects, who highlighted the dynamism of spatial relations and the interaction of plastic and abstract elements, architecture in Bohemia in the early decades of the 18<sup>th</sup> century addressed and resolved the new tasks posed by the radical Italian Baroque. Baroque dynamism never completely disappeared from Czech architecture – a fact exemplified by Alphonse Mucha's design plan of a pavilion for the world's fair held in Paris in 1900 or the tension evoked by the crystalline forms in Cubist architecture later on.

The artist **Pavla Sceranková** has dismissed all that profusion of shapes. Her video analysis and performance art employ the theme of mobility on the elementary level of composition and decomposition of plain space, determined by the size and presence of her own body. Sceranková creates a parody of construction, mocks the subject of architecture as a receptacle, paraphrases movement of surfaces in space, manifests the construction-destruction antithesis, mimics the trauma of decomposition through the logic of composition and unmasks the illusion of possible construction through its disruption.

The painter **Hynek Martinec** is still an outsider on the contemporary Czech art scene despite, or perhaps because of, the fact that his work won high acclaim in Great Britain in 2006, when he was awarded a prize for his *Portrait of Zuzana*. Hyperrealistic painting is generally confined to the margins of creative preferences. This art form is outweighed by convention which perceives art primarily as an escape from reality, as a means of re-evaluating reality through dreaming. Martinec, who studied under Professor Zdeněk Beran at the Academy of Fine Arts in Prague, is primarily interested in visuality and the secret it entails. Venturing into the visible world is an adventure for him, which he has strived to represent as a testimony, as a record of the hidden drama of everyday life. In his *Portrait of Zuzana*, the artist shed everything superfluous, allowing the attractiveness of the visible to speak for itself, devoid of all scenarios and emotional expressions stimulating its interpretation. In doing so, he has come close to photography, opening the newly visible reality to the viewer. In the *Mobility* project he proceeds further, enabling the beholder to take in the secret of the

visible through a video recording of the life of the sitter at the time he painted the portrait. The relation between the painting and the video show invites imagination within the context of the painted analysis of the reality perceived.

Motion in the form of a simple story has become the main subject of the video film made by the young Czech artist **George Hladík**. Moreover, this is a spontaneous and sophisticated probe into a teenager's mentality. Hladík has produced a video recording of an adventurous ride in which he himself is the protagonist, spectator and arbiter of an uncontrolled situation. Here, the theme of mobility chiefly refers to movement between the various levels of action and reflection. Hladík fulfils the video's purpose of being both a private recording of an event and a creative achievement addressed to the public. Generally speaking, artistic communication evolves only through the gradual discovery of the wish for an event in the mind of the video viewer. A video showing becomes an open creative manifestation that seeks its place in the sphere of emotions amidst the course in life of the spectator to whom it is addressed. Moreover, he tests the medium capable of recording motion as the key theme of a film (or video) and the possibilities it offers in communicating quotidian occurrences of life.

The sculpture created by **Lukáš Rittstein** and **Barbora Šlapetová** resembles a statue in the traditional sense only at first glance. It is, in fact, an assemblage derived from the tensions and relations among sculpture, painting and photography, which is gradated through diverse forms of artistic expression and through the object's technical execution. The casting of real faces and bodies is entwined with expressively modelled shapes of organic matter; photography clashes with the rendering of colour; the mystery of nature is presented in plastic. The medley of materials and motifs is a means facilitating a syncretism of aesthetic, ethnic and social elements, which the artists collected, studied and processed in Europe and above all Asia. The artwork, with its thought-provoking title *Farewell Natural Body, Farewell Natural Soul*, manifests a shift in the employment of natural motifs in the culture of Western civilization. These motifs are no longer noteworthy for expressing magical elements in the cultures of indigenous peoples different from Euro-American culture, but for the selfsame artificiality that can be encountered anywhere in the world today.



## GEORGE HLADÍK

**BORN:** 1982, Jablonec n/N, Czechoslovakia

Studies in Prague, Czech Republic.

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**EDUCATION:** 2003–2007 Univerzita J. E. Purkyně, Fakulta užitého umění a designu, digitální média (Štěpánka Šimlová), Ústí nad Labem, Czech Republic

2008 Akademie výtvarných umění, Škola nových médií II Veroniky Bromové, Prague, Czech Republic

### SOLO EXHIBITIONS:

- 2006 Pět let v utajení, Univerzita J. E. Purkyně v Ústí nad Labem, Czech Republic  
RTV real television (with Libor Svoboda), Krakonošovo náměstí, Trutnov, Czech Republic
- 2005 Můj poslední půlrok, Univerzita J. E. Purkyně v Ústí nad Labem, Czech Republic

### AWARDS:

- 2006 zápis do Pamětní knihy Střepin za originální nápad, televize NOVA, Czech Republic
- 2007 finalista Ceny NG333 a Skupiny ČEZ, Národní Galerie, Prague, Czech Republic

### GROUP EXHIBITIONS:

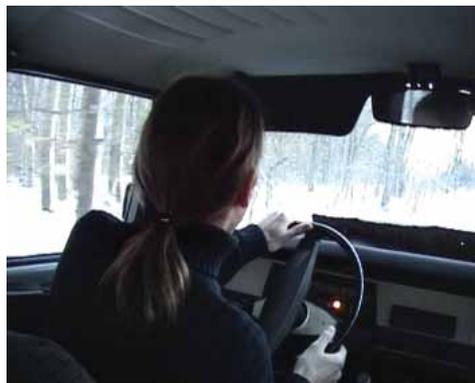
- 2007 NG333, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic  
Hot Destination / Marginal Destiny, Motorenhalle, Dresden, Germany  
Hot Destination / Marginal Destiny, Galerie Emila Filly, Ústí nad Labem, Czech Republic  
AVU18, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic  
Hrubý Domáci Produkt, Galerie hlavního města Prahy, Prague, Czech Republic  
Diplomky 07, Galerie Emila Filly, Ústí nad Labem, Czech Republic
- 2006 Šestka, Pražský dům fotografie, Prague, Czech Republic
- 2005 GAS05, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic
- 2004 Kunst, Motorenhalle, Dresden, Germany

The dictionary defines passion as a powerful emotion, such as love, joy, hatred, or anger.

... Each of us succumbs to passion from time to time ...

“When I drive on a single-lane dirt road at a speed approaching 100 km per hour, with the engine rolling in the red field of the speed indicator, sliding and skidding one bend after another, with branches lashing my car and rocks beating its undercarriage and fenders, with the wheel always in motion, it is a feeling beyond words – my adrenalin level is incredibly high, I strive to have everything under control and experience everything fully with my body.”

George Hladik



## HYNEK MARTINEC

**BORN:** 1980, Broumov, Czechoslovakia

Lives and works in London, UK.

**EDUCATION:** 2004 Cooper Union, New York, USA

2002 Middlesex University, Londýn, UK

1999-2005 Akademie výtvarných umění, ateliér prof. Zdeňka Berana, Prague, Czech Republic

1997-1999 Výtvarná škola Václava Hollara, Prague, Czech Republic

1996 Střední uměleckoprůmyslová škola, Uherské Hradiště, Czech Republic

### SOLO EXHIBITIONS:

- 2008 The "Time", Cosa Gallery, London, UK
- 2007 Zuzana in the Paris Studio - videoinstallation, Le centre Tcheque Gallery, Paris, France
- 2006 Presentation and performance, Dub nad Moravou's Church, Dub nad Moravou, Czech Republic  
Drawings - Codex I., II., Gallery Dooka, Prague, Czech Republic
- 2005 Disappear, Gallery Dooka, Prague, Czech Republic  
The Hospital, videoinstallation, AVU Gallery, Prague, Czech Republic
- 2003 installation in church, Machov, Czech Republic
- 2000 self-portrait and videoinstallation, Gallery Ungula, Prague, Czech Republic
- 1999 exhibition of pictures, Gallery TV Nova, Prague, Czech Republic

### AWARDS:

- 2007 1<sup>st</sup> BP Young Artist Award, National Portrait Gallery, London, UK  
Portrait Award Visitor's Choice, National Portrait Gallery, London, UK
- 2003 Ateliérová cena AVU, Prague, Czech Republic
- 1991 První cena za ilustraci, Náchod, Czech Republic

### Image as a Projector

An illuminated acrylic painting stands out against the wall of a darkened room – a hyper-realistic portrait of *Zuzana in the Paris Studio*. Photographs are projected on the wall opposite, illustrating, in fragments, the life of the artist and his model at the time the painting was done. Martinec's installation situates the visitor between two poles – the completed artwork and the representation of its genesis. From a certain perspective, one may consider here the two "times" as defined by prominent French philosopher Henri Bergson. On one side – in the case of the photographic projection – we can talk about a discontinuous sequence of individual moments. The time of the story being told, represented by the simple sum of all its individual moments understood as *partes extra partes*, fails to take duration, the continual nature of temporal change, into account. On the other side, however, is an image which, despite its hyper-realistic dimension, is far from that temporal cross-section to which its model, a photograph of Zuzana, refers. Art incorporates the time span of its origination. A painting can be envisioned as a "time tension", months of the artist's work condensed into a single place, ideally a point that should approach the opposite of the "punctual now", i.e. a certain eternity. The true culmination of the projection cone permeating the darkened room is not the projector's lens but the painting. The projection screen remains

### GROUP EXHIBITIONS:

- 2008 BP Portrait Award, Scottish National Portrait Gallery, Edinburgh, UK
- 2007 BP Portrait Award, Tyne & Wear Museums, Newcastle, UK  
AVU 18, Academy of Fine Arts in Prague, National Gallery, Prague, Czech Republic  
BP Portrait Award, National Portrait Gallery, London, UK  
Form, Olympia, Mark Jason Gallery, London, UK  
collective exhibition, Gallery S.V.U. Mánes DIAMANT, Prague, Czech Republic
- 2006 ArtLondon, Chelsea, Mark Jason Gallery, London, UK  
participation at BLACK Art Festival, Pardubice, Czech Republic  
collective exhibition, Gallery S.V.U. Mánes DIAMANT, Prague, Czech Republic
- 2005 Prague's Studios, Novoměstská radnice, Prague, Czech Republic  
AVU exhibition, National Gallery in Prague, Prague, Czech Republic

the cone's basis, but turns out to be not so much a plane of the largest spatial extension as a locus of temporal extension, the unfolding of the artist's life and work. The beams of these representations, deficient from the perspective of time, converge in the painting, highlighting its power. The projector's memory, what we call an image, is virtually endless and what we raise from its bowels is up to us. One example is a silhouette reflected in Zuzana's glasses. In the photograph, which Martinec used as a model, he is a photographer. But in a certain way the image duplicates this figure and multiplies it; the artist lurks in the background as a painter, too. Our interest in *Zuzana in the Paris Studio* should definitely not be confined to admiration for the artist's skills. Even if the image were to have been composed part by part in an almost mechanical manner, its result is not the simple sum of the parts into which the artist decomposed his theme, just as no living organism should represent the simple sum of its parts for a researcher. Even a hyperrealism-oriented painter cannot avoid the photograph's transformation. It is here that we find, among other things, his power, which must especially to be found in that imponderable "failure" that opens up a space for his unique, perhaps unpremeditated style, an expression of his experience, the time comprising his life. It is in this sense that hyperrealism, too, is true creation and art.

Petr Valdez Tůma



ZUZANA IN THE PARIS STUDIO, 2007  
acrylic painting

## LUKÁŠ RITTSTEIN – BARBORA ŠLAPETOVÁ

### LUKÁŠ RITTSTEIN

**BORN:** 1973, Czechoslovakia

**CONTACT:** [www.lukasrittstein.com](http://www.lukasrittstein.com)

**EDUCATION:** 2000 Headlands, Centre for the Art, Sausalito, CA, USA

1997–1999 PhD studies, Vysoká škola uměleckoprůmyslová, Prague, Czech Republic

1991–1997 Akademie výtvarných umění, Prague, Czech Republic

2002–2004 Sculptures for the Pavilion of Indonesian Jungle's interior in the Zoological Garden in Prague; with Barbora Šlapetová and Michal Gabriel  
1997, 1998, 1999, 2001, 2002, 2006 Expedition to Papua New Guinea, West Papua – Irian Jaya and the Solomon Islands

#### AWARDS:

2005 Magnesia Litera (with Barbora Šlapetová), *Proč je noc černá*

1999 Cena Jindřicha Chalupického

1997 Cena Václava Chada na I. zlínském salonu mladých

#### SCULPTURE REALIZATIONS IN THE PUBLIC SPACE:

Věžná něha – tramvajová zastávka v Liberci 2007

Úsvit – Umělecká ulice v Ostravě 2005

Žila – knihovna v Liberci 2003

Den co den – náměstí v Brandýse nad Orlicí 2003

Nepolapitelná – státní archiv v Praze 2001

Vlny – Lékařská fakulta Masarykovy univerzity v Brně 2000

#### EXHIBITIONS:

2007 Proč je noc černá (with Barbora Šlapetová), České centrum, Munich, Germany

2006 Les, Galerie Klatovy-Klenová, Czech Republic

Mléko a hlína (with Barbora Šlapetová), Slovákcké museum, Uherské Hradiště, Czech Republic

2003 Vaříme na Marsu dobrotu pro dva (with Michael Rittstein), Gallery n.4, kostel sv. Bartoloměje, Cheb, Czech Republic

Den co den, České centrum, New York, USA

2002 Fotografie a sochy (with Barbora Šlapetová), zámek, Bruntál, Czech Republic  
Bytosti, Galerie Astra, zámek, Kuřim, Czech Republic

2001 Momentky, Mánes, Prague, Czech Republic

2000 Modrý Prosinec (with Barbora Šlapetová), Špálova galerie, Prague, Czech Republic

1999 Od kuchyně k Saturnu, Státní galerie, Zlín, Czech Republic

Od kuchyně k Saturnu, Národní galerie v Praze, Veletržní palác, Prague, Czech Republic

Od kuchyně k Saturnu, Dům umění, České Budějovice, Czech Republic

### BARBORA ŠLAPETOVÁ

**BORN:** 1973, Czechoslovakia

**CONTACT:** [www.barboraslapetova.com](http://www.barboraslapetova.com)

**EDUCATION:** 1999–2000 Deutsche Akademische Austausch Dienst, Berlin, Germany

1995 Concordia University, Montreal, Canada

1991–1997 Akademie výtvarných umění, Prague, Czech Republic

2002–2004 Sculptures for the Pavilion of Indonesian Jungle's interior in the Zoological Garden in Prague; with Lukáš Rittstein and Michal Gabriel  
1997, 1998, 1999, 2001, 2002, 2006 Expedition to Papua New Guinea, West Papua – Irian Jaya and the Solomon Islands

#### AWARDS:

2005 Magnesia Litera (with Lukáš Rittstein), *Proč je noc černá*

#### EXHIBITIONS:

2007 Proč je noc černá (with Lukáš Rittstein), České centrum, Munich, Germany

2006 Mléko a hlína (with Lukáš Rittstein), Slovákcké Museum, Uherské Hradiště, Czech Republic

2003 Love story, Galerie umění, Karlovy Vary, Czech Republic

Love story, Galeriekrausserben, Dresden, Germany

2002 2x2, Mánes, Prague, Czech Republic

Fotografie a sochy (with Lukáš Rittstein), zámek Bruntál, Czech Republic

2001 Yermolai, Fotografická galerie, Liberec, Czech Republic

2000 Aqua Army, Galerie bratří Čapků, Prague, Czech Republic

Modrý Prosinec (with Lukáš Rittstein), Špálova galerie, Prague, Czech Republic



WILD BODIES FOR THE SCULPTURE "THICK COLOUR" (DETAIL), 2008  
mixed media

### **Farewell Natural Body, Farewell Natural Soul**

The names of the cast men are Maneng (Grass Eaten by Pigs), Janlivan (Do Not Come Any Closer), Maling (Bad One) and Manhiok (I Want Retribution, But Will Not Take It). We cast the parts of the bodies of the prominent men in 2006 right before their souls and landscape were to be struck head-on by a wave of Christianity, government activities and our society's accomplishments. In that year their lives, spiritual awareness and world view were still the same as those of their ancestors.

For them, the white of our skin is the colour of ghosts. The plaster applied to the native's chest, where they believe the human soul to be hidden, is also white. A large chunk of round material flying off somewhere clings to an artificial log, just as the soul attaches to its axis of existence. The thick white plastic liquid (the dough of the time that follows), which the man draws behind him from the photograph's surface contains the casts of faces, a foot, hands and chest made in moulds produced in the jungle. It takes off from a runway created by the unrepeatable photographic record of the forming of mortal remains.





WILD BODIES FOR THE SCULPTURE "THICK COLOUR", 2008  
mixed media

## PAVLA SCERANKOVÁ

**BORN:** 1980, Košice, Czechoslovakia  
Lives and works in Prague, Czech Republic.

**CONTACT:** U družstev 7, 140 00 Prague, Czech Republic  
phone: +420 775 187 815  
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**EDUCATION:** 2000–2006 Academy of Fine Arts in Prague, Czech Republic

### SOLO EXHIBITIONS:

- 2006 Sauer Kraut, Galerie Jelení, Prague, Czech Republic  
2004 Pavla, Atelier Unsichtbar, Stuttgart, Germany  
Detected covers, Galerie u mloka, Olomouc, Czech Republic

### AWARDS:

- 2007 Cyprian Award, Trnava, Slovakia  
2006 Prize of the AFA Dean in Prague, Czech Republic  
2002 Josef Hlávka Award, Prague, Czech Republic

### GROUP EXHIBITIONS:

- 2007 Chalupecký Award Final 2007, Entrance, Prague, Czech Republic  
Rough Home Product 2, ARS Center for Contemporary Arts, Moscow, Russia  
Form Follows... risk, Futura a Karlin Studios, Prague, Czech Republic  
Skúter - Bienale of Young Slovak Art, Galéria Jána Koniarka, Trnava, Slovakia  
Klasse Cragg, UDK Berlin, Germany
- 2006 RE/ACT Festival, Schloss / Universität Mannheim, Germany  
Bad Good Girl, Kino Blow Up, Berlin, Germany
- 2005 Best Of Festivals ‚BO2‘, Médiathèque José Cabanis in Toulouse, France  
Essl Award (10 finalists), Modern Gallery, Prague, Czech Republic
- 2004 Extended Views, video festival, Amsterdam, The Netherlands

Boxing came out of the contemplation about covers of the products on the market, about variety of shapes, about variety of promises, about emptiness which rest after the product has been packed out and lastly about consanguinity to the speech. I found words and signs as a part of “packing”. By naming we believe to gain control. However, we are getting control just from the distanced positions.

To be suitable for use, cover should be empty, untouched and interesting for the customer. Covers fulfillment is its empty inner space. Cover is never only the pure negative of the product. It is the form for the new shape, which lives its secret invisible empty life.

Like a new word in a language people understand. Even when the word signifies something they have not yet encountered, or something that does not exist.

From another point of view, my work is strongly influenced by the subconscious fear of certain “volumes”. It is the fear of disproportion, of an energy accumulating and possibly manifesting itself any moment.

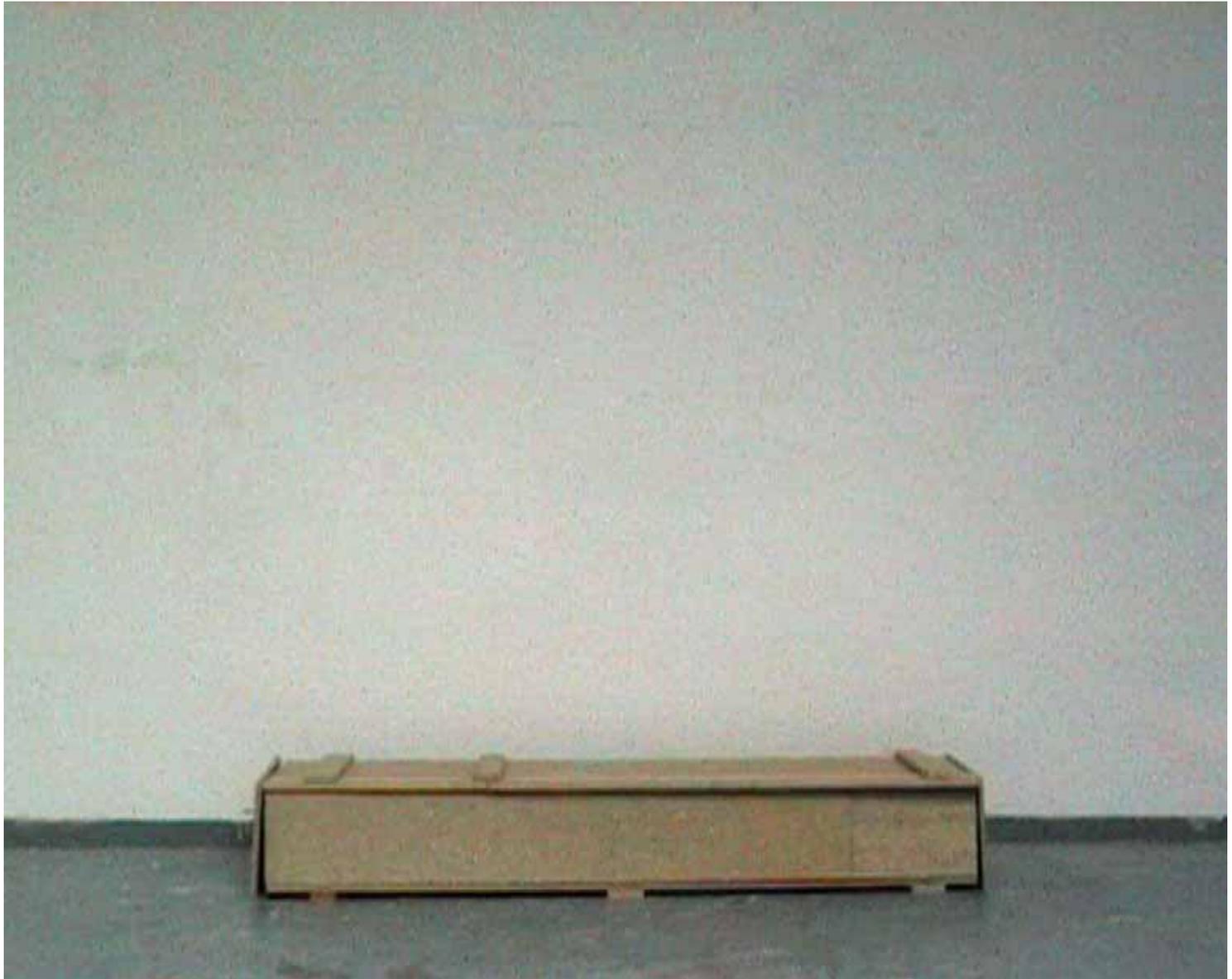


| 89



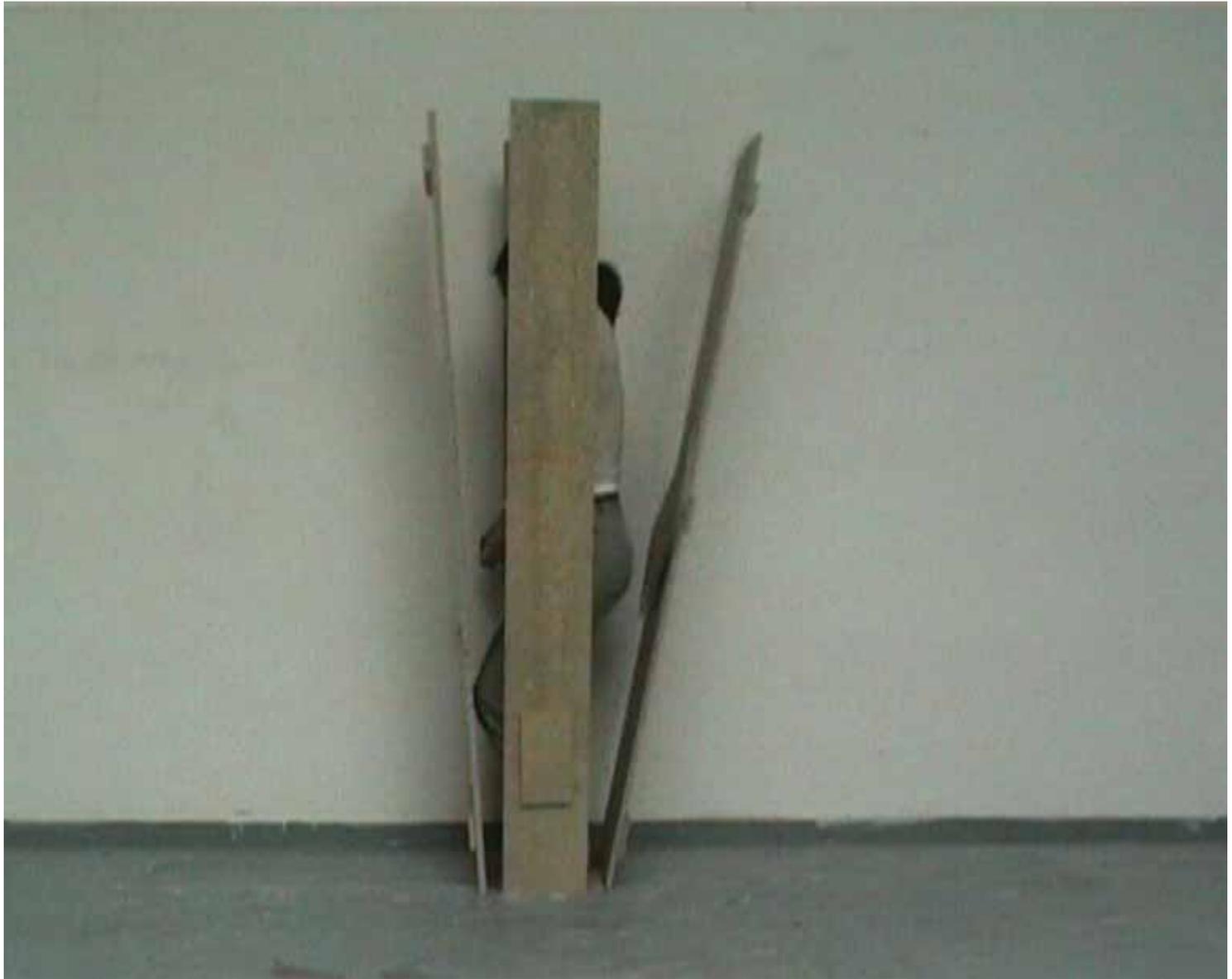
"BOXING", STEP COVER, COVER ON THE STREET, 2005  
still frames

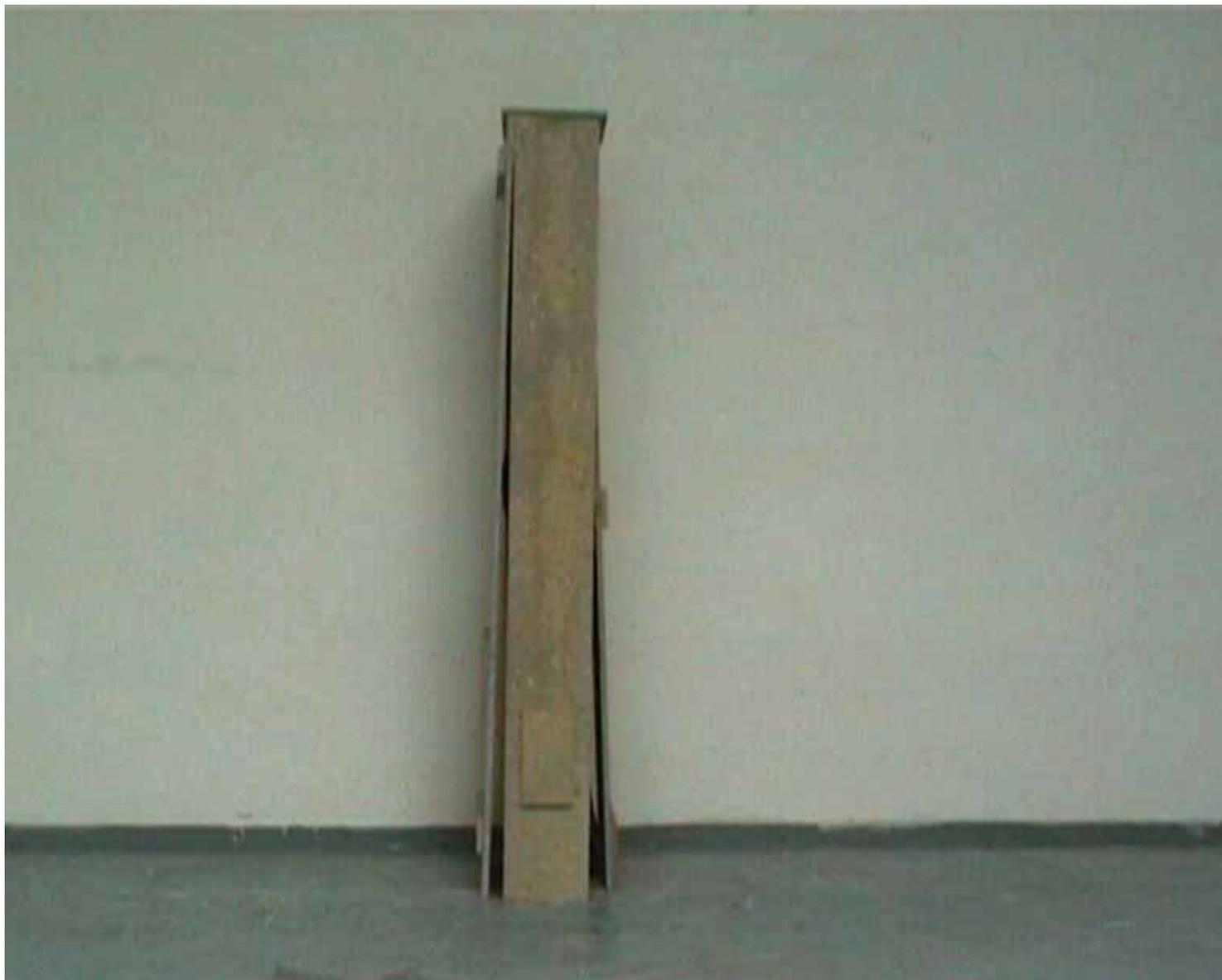
TOMÁŠ VLČEK / THE THEME OF MOBILITY IN THE WORKS OF FOUR CZECH ARTISTS

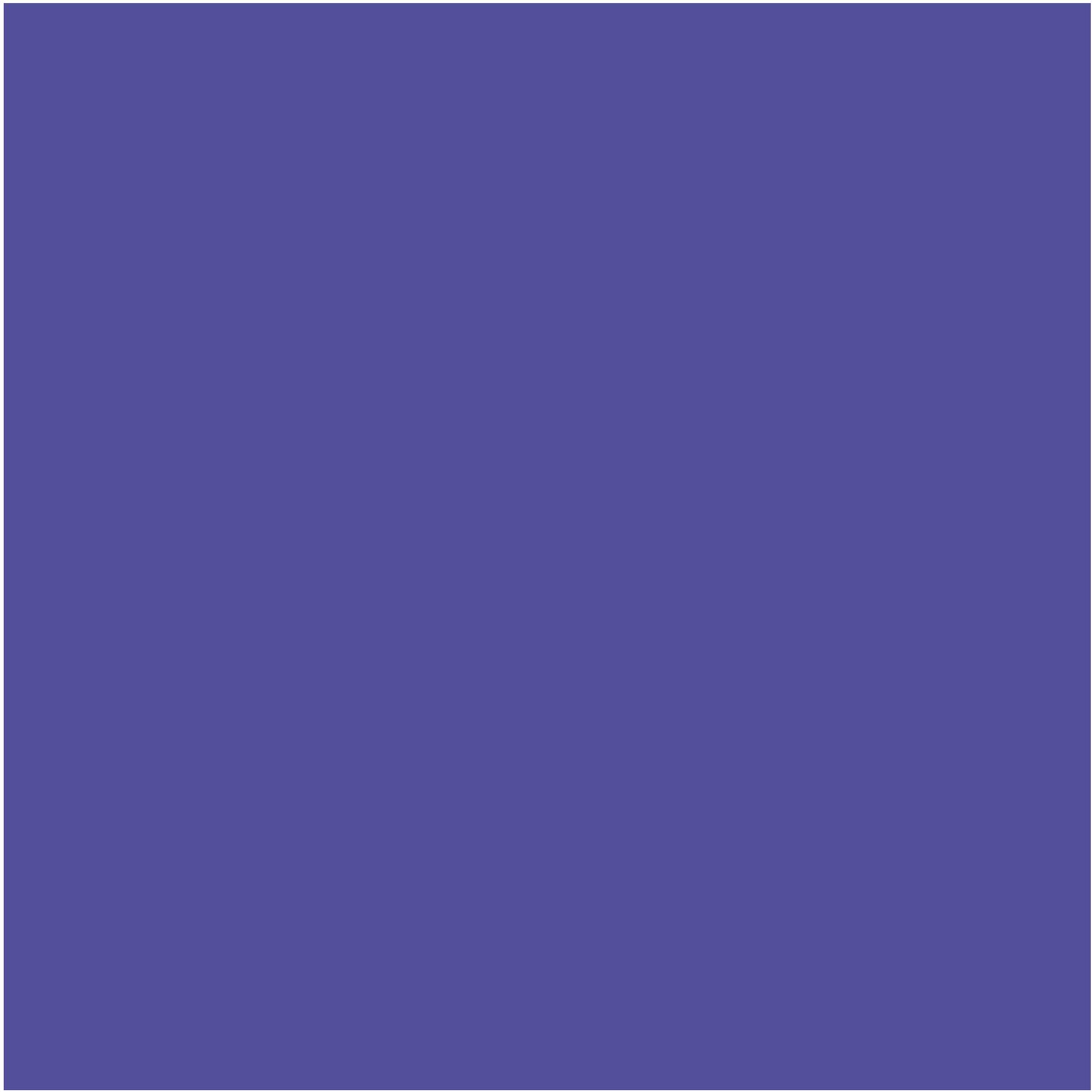




"BOXING", 2005  
still frames







# MOBILITY

## RE-READING THE FUTURE

**Project partners:**

National Museum of Bulgarian Art (Bulgaria)  
Perve Galeria (Portugal)  
Turlej Foundation (Poland)  
Kuva - Art Academy Helsinki (Finland)  
Cross Czech (Czech Republic)

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**Project manager:** Miroslav Tajč

**Co-ordinator:** Světlana Michajlová

**Assistant of the co-ordinator:** Michal Zitek

**Financial manager:** Tereza Pouchová

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