

# Re: Exhibition FAMUFEST 24<sup>th</sup> – 26<sup>th</sup> November 2016

## Subject: curator's text

The role of the exhibition, which is held simultaneously with the film festival, is worth reflecting upon. This is because it is similar to the roles which the Department of Photography and the Center for Audiovisual Studies have on the university campus of FAMU (Film and TV School of the Academy of Performing Arts). They all constitute its important parts and yet, at the same time, they have an alternative position with regard to the university. Their practice enriches the discourse of film language by introducing new perspectives which in most cases go back to the various traditions of the visual arts.

The curators, František Fekete and Oskar Helcel, conceived this year's exhibition in a non-traditional way in two respects. Firstly, the exhibition will not be held in a well-established gallery, but in the setting of a flat in Holešovice. The exhibitors have an opportunity to respond to the specific space of the used flat and thus to connect the realms of the intimate and the public. The individual works will be installed in a space whose borders impose limits on the works as a result of their own existence. At the same time, however, they provide a new dimension for re-interpreting of the finished work or inspire the creation of a site-specific work.

The second important feature of the curators' approach is the selection of the exhibited artists. This is because their names were drawn at random. In doing so, the curators called their own authority as managers of the exhibition into question. On the first level, the artists are therefore joined together by an underlying line of randomness which is an integral part of artistic creation and the essence each person can think in her/his own way.

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Every time we throw a dice, we always wish for six, three, one, five, two or four. However, it depends on what type of game we are playing, where do we want to move on the play board, and why; if the law of action and reaction will stand by us. But to what extent we are able to influence it? Is it really in our hands? Literally yes, but as soon as we let the dice of our hand (which is necessary for the game to move on), we can only watch what is going to happen when the dice comes to stop (this funniest moment). Similarly, we, the organizers of this exhibition, we threw the dice. Therefore we submitted to the audience a case for evaluation, whether to determine the movement of the players at the art school in advance,

and whether this approach is going to be reflected on the quality of the exhibition. By such tactics we also nonverbally reflect the process of creation of the artwork itself. At the beginning, there is always some kind of motivation and intent, i.e. action. This process includes a series of both tactical and random throws that should lead the author to the final combination. At the end of this process, i.e. the reaction, there is the viewer that reads these characters, reconstructing them, and re-composing them to those combinations according to their perception.

## 1\_Viet Duong Anh *D:* (videoinstallation)

When visiting galleries, it often happens that it is not possible to identify at what point in time the monitored (video) installation was captured. So it's hard to guess whether the work just begins or ends. That's why I chose the narrative approach and a short footage so that it does not take too long to play the loop. Three screens reveal cut into space, engaging the visitors in a simple action, focused not on a single image, but three phased situations.

## 2\_Tomáš Bachura (a set of black and white photographic enlargements) –

## 3\_Mojmír Bureš *The Zone* (videoinstallation)

The structure of Zone, a poem by Guillaume Apollinaire is relaxed, without any punctuation, moving in space and time, and working with metaphors. The zone itself is then an idealization of the places where crime happened in the past. In the post-production process, I tried to cleanse these places and photographs from the evil that pervaded them. I wanted to create fundamental insights into elementary landscape that is in fact the displayed environment without any relation to crime.

## 4\_Čeněk Folk *The Atlas of Urban Fauna* (set of photographs in the installation)

13 photographs, work in progress.

Domestic cat (*Felis silvestris*). Domestic dog (*Canis lupus*). European hedgehog (*Erinaceus europaeus*). Grey wolf (*Canis lupus*). Atlantic mackerel (*Scomber scombrus*). Northern raccoon (*Procyon lotor*). Domestic sheep (*Ovis ammon*). Domestic rabbit (*Oryctolagus cuniculus*). Bengal tiger (*Panthera tigris*). King penguin (*Aptenodytes patagonicus*).

## 5\_Vendula Guhová *The Psychogram* (instalation)

Psychogram is capturing the mental state of a human being in the context of the time. Some argue that a person will change every four years; another theory is that a human being is formed by five closest people

around them, changing along with their transformation or change. Forgetting the past versus decisive moments that seep into other layers.

Cooperation with the author of journal records.

## 6\_Zuzana Lazarová (set of photographs) –

## 7\_Šimon Levitner *The Compassion* (instalation)

Fortunately, at least in difficult times it shows that despite everything, a nation can unite, put aside all sorts of hostile moods for a moment, and as a unified community express sympathy with other nation. This must take place through representatives, but it is undoubtedly a reasonable choice; who else would be able to express such grief so aptly?

## 8a,b\_Elena Semerikova *A Delicate Glance* (author book, a series of photographic portraits –combined technique)

After visiting Le Musée de l'Orangerie in Paris I was charmed by French painter and printmaker Marie Laurencin. Giving preference to a light pink and blue tones, Marie Laurencin created numerous portraits of women and children. Inspired by her portraits I decided to do own soft portraits of women. Work lies in pursuit of a specifically feminine aesthetic by use of pastel colors and curvilinear forms. Each portrait is totally manual made.

## 9\_Matěj Šenkyřík *I Would Even Live Here* (sound instalation)

Variable sound installation called *I Would Even Live Here* playfully and critically reflects the exhibition area, taking more general stance towards it, reduced to the bathroom area. The voices used in the installation are often torn and difficult to understand. They don't work in a dialogue with the visitors. They are having problem to identify themselves with the environment where they are and what they say, thus creating an environment only echoes of thoughts of fictional characters.

## 10\_Jonáš Verešpej *Theather of Jonáš Záborský* (set of photographs)

The building of the Theatre of Jonáš Záborský in Prešov is an impressively designed and over-sized building, like many others, built in the previous regime. Despite the fact that it is one of a few still extensively used buildings of that time, nowadays it does not draw from its full potential anymore. Decreasing production at the theatre, now serving for widely popular Christian musicals and a few chamber performances brings sporadicness in the use of some areas. This results in formation of time capsules, allowing us a unique glimpse into the past.

## 11\_Petr Zábrodský ('); (sound instalation)

Sounds. Loops. Close. From the apartment. From the outside. Disordered. Distant. Loops. Sounds. Articulated. Indescribable. Faked. Recorded. Loud. Environment. Reproduced. Sounds. Orderly. Inaudible.

Loops.

## 12 a,b,c\_Iryna Zakharova *The Second Bottom* (installation - combined technique)

The items used in the installation come from the cycle *Ira Lives at Home*. In the given exposition, this cycle transformed into the whole – *The Second Bottom*, is dedicated to the people I have met, both accidentally and on purpose, but whom I remember only partially; e.g. seen from behind a table, from their waist up. It doesn't really matter whom I meet, who are you; I am so accelerated that I don't even remember faces. Maybe tomorrow someone else comes, or I will go somewhere else. I will always have the urge to lift the cover from the bathtub and discover a second bottom. And polystyrene snow will be everywhere..

## 0\_Documentation of the drawing (videoprojection)

Video recording from the drawing of exhibiting students from 20<sup>th</sup> September 2016.