

TOMÁŠ MORAVANSKÝ

Born 13.7.1991 Ilava, Slovakia.

Lives and works in Brno, Czechia.

Artist and curator/dramaturg of the interdisciplinary collective INSTITUT INSTITUT

EDUCATION

Now PhD Fine Arts and Art Management, Department of Art History and Theory, Brno University of Technology, Faculty of Fine Arts

2018 MA Fine Arts & Intermedia, Brno University of Technology, Faculty of Fine Arts

2014 BA Conceptual Trends & Video, Intermedia, Brno University of Technology, Faculty of Fine Arts

OCCUPATION

2020 Spolek Skutek, Czech Republic

2018* INSTITUT INSTITUT (statutory, curator), SK/CZ

2007* Panáčik (music project)

SELECTED EXHIBITIONS

2022 *THERE THERE*, Medium Gallery, Bratislava, SK

Sands of the Microworld 2.0, Brno, TIC Gallery, CZ

Dominik Hlinka: *AfterSphere*, New Synagogue, Žilina, SK

New Horison (w/ Svätopluk Mikyta) Emmanuel Walderdorff Galerie, Hofgut Molsberg, DE

Nothing Important Happened Today Part II, HELMUT Gallery, Leipzig, DE

2021 *Nový Prostor.app*, TIC Gallery, Brno, CZ

Humblebrag, OFF/FORMAT, Brno, CZ

Carpet Stories v.3, Sngg Studio, New Synagogue, Žilina, SK

The Man Who Returned from Space Back to Earth, Studio PRAM, Prague, CZ

Sands of the Microworlds, Grand Hall of the Jozef Kollár Gallery in Banská Štiavnica, SK

Microsleep, 9:16pm gallery (Olomouc Museum of Art), Olomouc, CZ

Transmitted Attention, XY Gallery, Olomouc, CZ

Here & Now (An Adult Video Store Nostalgia), House of Art, Brno, CZ

2020 *Repository*, Komnata Gallery, Zlín, CZ

BLACK BOX, Festival Ars Electronica, Linz, AT

Carpet Stories v.1, XY Gallery, Olomouc, CZ

Still Room, Industra, Brno, CZ

Still Files, YUP, Osnabrück, Germany.

Acupuncture of Exhibition Space (squared), Pragovka Gallery, Prague, CZ

- Still Left*, House of Art / G99, Brno, CZ
- 2019 *Fragment 0* (w/ Michal Žilinský), Tic Gallery, Brno, CZ
Virtual Introduction (w/ Tereza Sikorová), Kunsthalle, Osnabrück, GE
Acupuncture of Exhibition Space, FaVU Gallery, Brno, CZ
Deconstructing the Island, Museum of St. Anastasia Island, Burgas, BG
Sequences, Egon Schiele Art Centrum, Český Krumlov, CZ
- 2018 *Still Live*, FaVU Gallery, Brno, CZ
- 2016 *Afterlife*, Czech Centre Berlin / Galerie TZB, Berlin, GE
- 2015 *FUCK* (w/ Václav Stratil), PLATO, Ostrava, CZ
- 2014 *Crash Test 4*, Topičův salon, Prague, CZ
- 2013 *FUCK* (w/ Václav Stratil), Drdova Gallery, Prague, CZ
- 2012 *Exhibition*, Umakart, Brno, CZ
- 2011 *Video on Demand*, Aula Gallery, Brno, CZ
A Mistake, Faculty of Fine Arts, Poznań, PL
Urine, Puddle Gallery, Ostrava, CZ

DANCE / THEATRE / PERFORMANCES

- 2022 *Dead in the Pool (Slovakia)*, KIOSK 15 - Festival of New Slovak theatre and dance, Žilina, SK
Dead in the Pool (Croatia), FAKI festival, Zagreb, HR
- 2021 *Chata v jezerní kotlině* (opera), PLATO, Ostrava, CZ
Dead in the Pool, Lužánky City Swimming Pool, Brno, CZ
Still Live DJs, Basement Project, Olomouc, CZ
Carpet Stories v.2, Stanica, Žilina, SK
Interpellation, CnK Záhrada, Banská Bystrica, SK
- 2020 *New Life (How to Walk into a Room - And Own It)*, Jan Hála's house, Važec, SK
Conditional Constructions II, Tic Gallery, Brno, CZ
Afterparty, Pragovka Gallery, Prague, CZ
Safety Air Refresher, Divadlo Na Orli, Brno, CZ
Conditional Constructions I, G99 & Tic Gallery, Brno, CZ
- 2019 *Nové Sady 3, Global Genocide INC.: Party Extinct Repeat*, Terén, Brno, CZ
Continuum, Carbonarium Performance Art Festival, Kyiv, UA
We Stand by Culture (w Tereza Sikorová), Diera do sveta, Liptovský Mikuláš, SK
Sea From the Elevation Floor, St. Anastasia Island, BG
Attraction, St. Anastasia Island, Bulgaria
- 2018 *Physical Introduction*, BuranTeatr, Brno, CZ
Still Live DJs, A4, Bratislava, SK

- 2017 *Törless*, Disk Theater - DAMU, Prague, CZ
- 2016 *White Nightingale*, musical, Boskovice festival, CZ
Cottage in the Lake Basin (opera), Konvikt, Music Olomouc, CZ
- 2013 *SKYSCRAPER*, Kabinet múz, Brno, CZ
- 2012 *Author's Play*, theatre play, Deep camp, Ostrava, CZ
- 2010 *I'm a Book Reader, Kiss Me*, Trojka Café, Brno, CZ
- 2007 *Panáčik*, approx. 200 live music performances, at clubs, small and medium-sized festivals in Central Europe

RELEASES

- 2021 *O / Panáčik*, (singles), Supraphon records
Panopticon (Opera libretto), Janáček Theatre, Czech National Theatre in Brno
- 2020 *Safety Air Refresher*, 8-channel sound composition, JAMU
- 2018 *White Noise Cube* (multichannel audio collection), Supraphon records
- 2017 *Iszek Baraque* (studio album), G. Institute
Parolapolea (soundtrack theatre performance), JAMU
Effortless Land (soundtrack for physical theatre), Studio 12 Bratislava
- 2016 *Láška / Panáčik & Václav Stratil*, (Studio album), Fait Gallery Brno
TAKE / Panáčik, Studio album), FullMoonZine
- 2014 *POSTMODERNA / Panáčik* (studio album), Supraphon records
The Garden / Panáčik (feature film soundtrack), self-release
- 2013 *MRAKODRAP / Panáčik*, (studio album), Supraphon records
MRAKODRAP / Panáčik, (theatre play soundtrack), self-release
Best of Václav Stratil (studio album), FaVU
- 2012 *Figure I, II, III, IV, V, VI, VII*, (graphic notations), G. Institute
- 2012 *Záhřada / Panáčik*, (studio album), Molon records
- 2010 *Comeback / Panáčik*, (studio album), Supraphon records
- 2006 – 2009 *Allegations / Panáčik*, (music collection), self-release

RESIDENCIES/ AWARDS / COMMISSIONS

- 2022 Visual Arts Stipend Programme .slovak arts council, SK
- 2021 Artist in Residence, Egon Schiele Art Centrum, Český Krumlov, CZ
New York center Apexart (External Jury), New York, USA
- 2020 Interdisciplinary Projects Programme Grant .slovak arts council, SK
Black Box / Stipend program, Tic Gallery, Brno, CZ
Scholarship, Young Urban Performances, Osnabrück, GE
Artist in Residence, XY Gallery, Olomouc, CZ

- Symposium Važec, Jan Hála's house, Važec, SK
 Artist in Residence, Theatre Pôtoň, Bátovce, SK
 Artist in Residence, Stanica Žilina-Zárečie, Žilina, SK
 Brno Artist in Residence, House of Arts, Brno, CZ
- 2019 Finalist of Other Vision film competition, Kinečko, Bratislava, SK
 Artist in Residence, Kulturák Archa, Lubná, CZ
 Artist in Residence, Czech Centre Sofia, Burgas City and Institut of Art, Burgas, BG
 Artist in Residence, Egon Schiele Art Centrum, Český Krumlov, CZ
- 2018 Dance Programme Grant .slovak arts council, SK
- 2017 New York center Apexart (Jury), New York, USA
- 2013 RadioHead_Award / nomination: best album, best single, Radio and Television of Slovakia
- 2012 Artist in Residence, Deep Camp, Ostrava, CZ
 RadioHead_Award / nomination: best album, single, performance, debut, Radio and Television of Slovakia
- 2011 Artist in Residence, Artmill, Center for Creativity and Sustainability, Prague, CZ
- 2009 Winner of the Best Animation Film, Animofest , Bratislava, SK
- 2008 Winner of the best experimental film, Ostrava Pictures, Ostrava, CZ
- 2007 Winner of the best student film, price of audience, Art Film, Trenčianske Teplice, SK
- 2006 Winner of the best Slovak short film, Festival of short films, Trenčín, SK

ARTIST TALKS AND LECTURES

- 2022 There There, performative lecture, Medium Gallery, Faculty of Fine Arts, Bratislava, CZ
 Contemporary Art in Discussion, (guest lecturer), Art Centre of Palacký University in Olomouc, CZ
 Lectures on Interactive Storytelling I, II, (lecturer), Faculty of Fine Art, Brno, CZ
- 2021 Lectures on Interactive Storytelling (lecturer), Faculty of Fine Art, Brno, CZ
- 2020 How to Walk into a Room - And Own It, Workshop, Jan Hála's house, Važec, SK
 Write As They Dance, Workshop, KIOSK 13 - Festival of Slovak theatre and dance, Žilina, SK
- 2019 Artist Talk, Presentation, Kunsthalle, Osnabrück, GE
- 2018 Workshop with Justin Bennett (particip.), Workshop, Brno, CZ
- 2016 How to Make a Hit, Workshop, G. Institute, Brno, CZ
- 2015 Brown dwarfs, red giants, supernovae, black holes (Presentation), Pecha Kucha Speaker, Brno, CZ

TOMÁŠ MORAVANSKÝ

PORTFOLIO



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SANDS OF THE MICROWORLD 2.0

Gallery project, installation, 3D animation, movie 30´

15.6. - 15.10.2022

TIC Gallery, Brno, CZ

25.6. - 26.9. 2021

Grand Hall of the Jozef Kollár Gallery, Banská Štiavnica

Curated by Marianna Brindzová

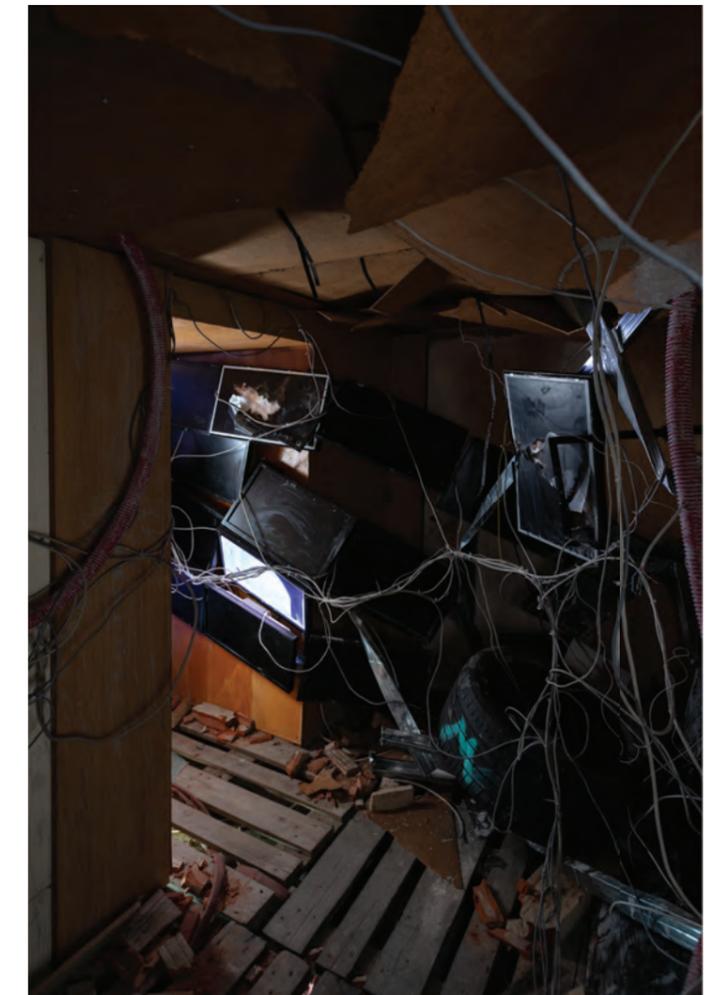
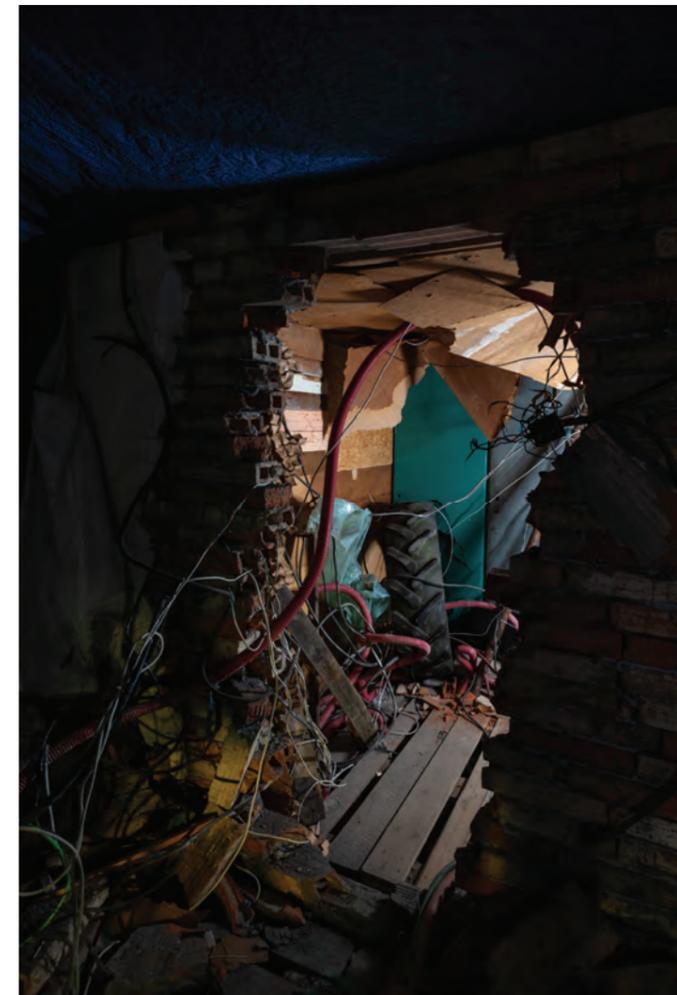
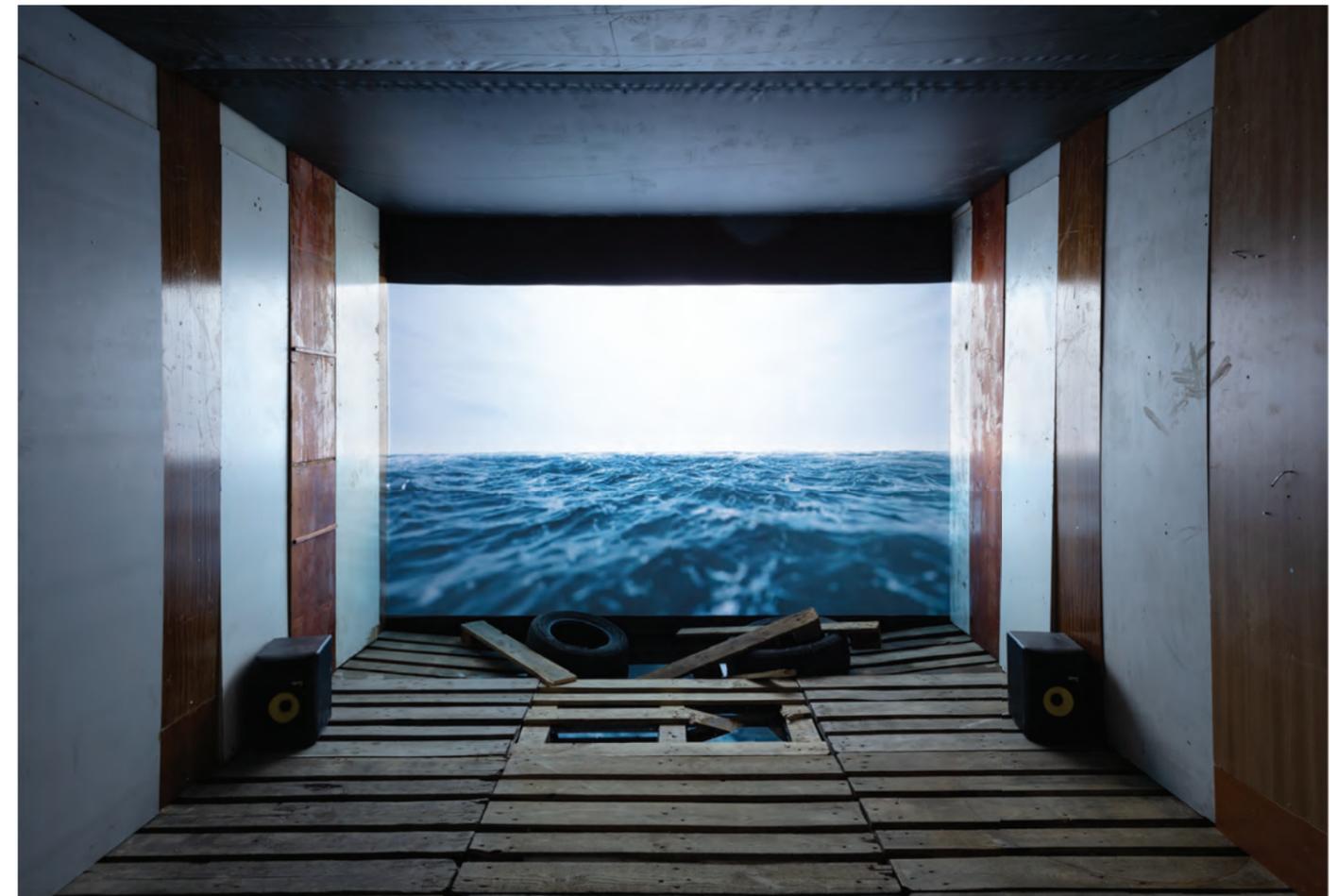
Photo and edit: Eva Rybárová

The exhibition Sands of microworld 2.0 works with the now rather “overcooked” topic of global environmental crisis as a phenomenon that has returned to the art scene after 2000 in a new context of scientifically oriented multi-disciplinary paradigm of the Anthropocene. It presents a site-specific installation that refers to the crisis situation. It resembles an emergency committee or a bunker, a place in charge of the last coordinated human activity. The audience enters the intervention in Galerie TIC in a state of timelessness, the time “after” or “post” when all the preceding tension and threat has disappeared. What is left are only ruins, fragments, and memories... The intricate environment is crowned by a large format video – a narrative 3D animation with a distinct musical component by the invited artist Tomáš Moravanský.

The animation is a “postmodern” collage full of references to pop culture and techno-optimism. It satirizes the acquired and eventually destroyed human cultural property, which is paradoxically portrayed in a dematerialized form in a world of virtual objects and simulations that are multiplying and overlapping into infinity.

The project was created in cooperation of Tomáš Moravanský, Michal Žilinský, Petr Jambor, Jakub Nemeč, Jakub Roček. The project is a loose continuation of the previous exhibition Sands of the microworld, which took place last year (June – September 2021) in the Jozef Kollár Gallery in Banská Štiavnica (Slovakia).

► [Watch the full movie](#)



THERE, THERE

Gallery project, interactive, various dimension

24.5. - 3.7. 2022

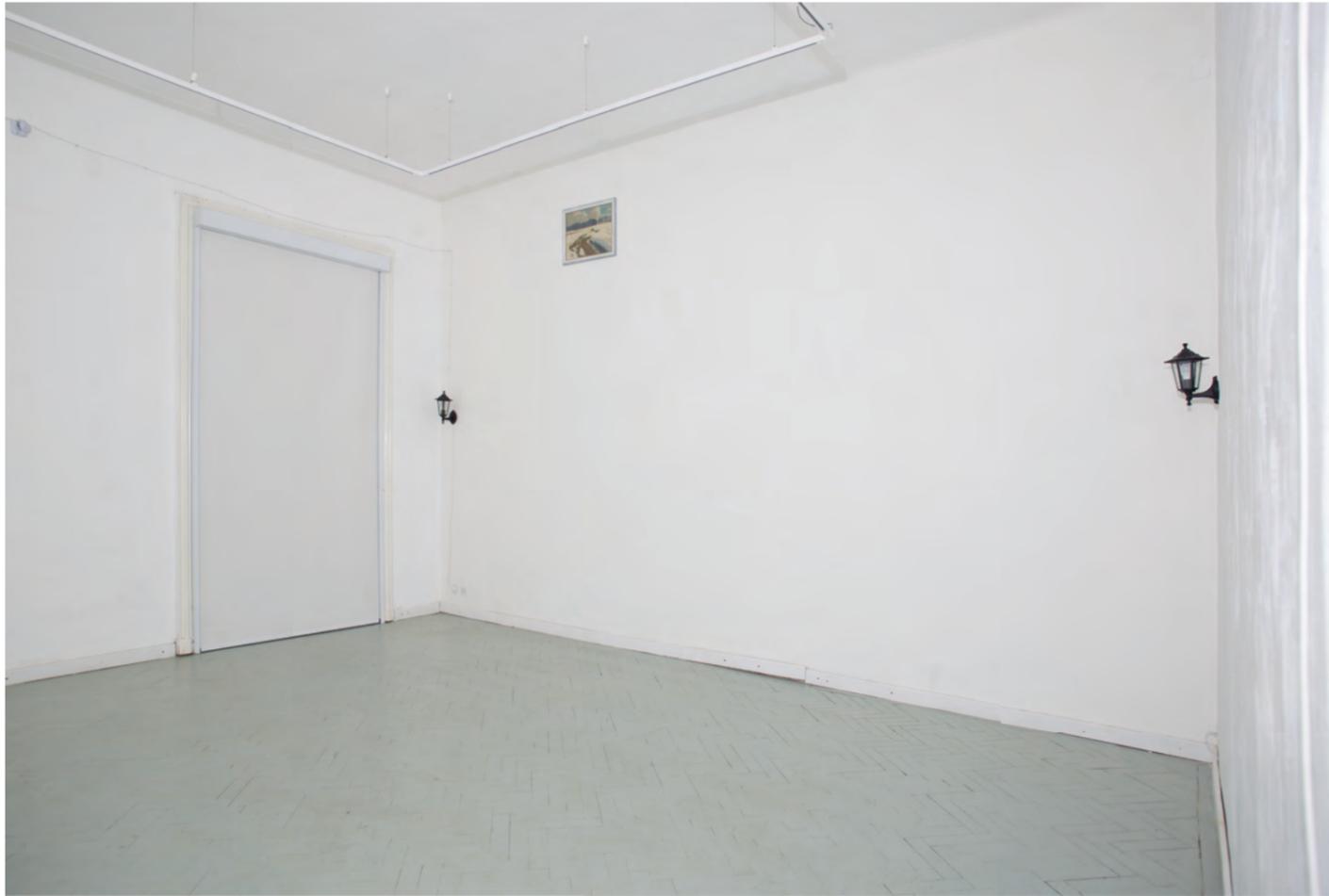
MEDIUM Gallery Bratislava, SK

The work itself represents a kind of field (a false maze) for interactive storytelling, realized in the form of dissociation of one's own body from the space in which the body is located and where their mutual correspondence takes place at the level of basic stimuli or challenges of distance - movement - light / darkness, or sound associations.

The basic motif of the exhibition was the installation of artificial lighting connected to sensors reacting to movement, but realized in a different part of the space than the light itself. The lights and sensors were often placed very far apart. The visitor was thus always in an unlit point within his location, guided by transparencies from other rooms. If they stopped moving, they found themselves in complete darkness after a while. The light installation was choreographed so that at each point in the space the light created an imaginary story of past or future movement as well as a visual composition of lighting. In the event that multiple people were in the gallery at one moment, they could assist with movement or conversely create a different system of light composition.

The visitor thus had to learn to adapt to the place, sometimes encountering fears of surprise in the dark. The exhibition also included a mobile cassette recorder - audio guide - which contained a special cassette tape, modified to play the audio in an endless loop as long as the visitor played it. It contained a woman's voice by which the visitor could be guided (or just passively listen to the track). The entire content of the audio recording consisted of the well-known game "you're gonna burn!" when the cues "cold" or "heat" are recited. In this case, however, "you're going to burn!" is never heard. To the surprise of the author, some visitors were fooled by the false interactivity and searched for a non-existent goal, experiencing disappointment or a sense of satisfaction from inferring their own meanings from the events around them, which, however, was very often just the result of superstition. And this was the case even if it was a sceptically minded visitor.





As the spaces were explored, there was an accentuation of the overlay of the visitor's subjective experiences, social customs and personal paradigms in response to the spatial arrangement of light (the presence of an audio guide usually only amplified this for individuals). These surface in the situation, for example, through expressions of superstition, expectation, opinion fixation, or deflections, validation - through the repetition of specific patterns of behaviour; in which it is possible to find certain choreographies and common signs of collective determination, triggered by a sense of disorientation, when negotiating with the reality.

In the space, small objects were inconspicuously placed in several places, "accidentally" discarded photographs under the radiator or dusty in a dark corner (e.g. of a clown or a pixelated erotic nude), as well as an extinguished candle reminiscent of a memorial altar after a crash (a crash is often caused by disorientation in space). Some considered them as discarded or accidentally forgotten objects - most interestingly some considered them as clues and objects which, as in the game, they should collect in order to solve a kind of puzzle (some decided to solve their version of the puzzle as well, for example by collecting and recomposing these or other objects, which they later wanted to take away as a reward when leaving the gallery). An observant visitor might also notice two larger paintings after a while, one leaning against the wall near the ground, the other installed so high on the wall that one only noticed it on a return trip. Both paintings depicted the same motif, as if they had been copied in a digital environment using copy+paste. It was a pixelated painting of a winter landscape, which, when using the audio guide, could have acted as a real clue and meaning if the word "winter" just happened to be on the tape when these paintings were discovered.

"There, There" uses the physical layout of the place to build a choreopolitical system that encourages interaction, much like the limited world of a computer game - an rpg (role-playing game) simulation, but one that can be played endlessly. Visitors, as free beings, enter the space, thus becoming a kind of actors in the game - revealing and testing the possibilities of the work itself, but also of themselves. It is enough if things like interactive lighting, for example, don't work the way we are used to. The situation thus opens up the potential for exploring the autonomy of the visitors, by activating their physical expression towards affect, as a response to stimuli emanating from the space itself, when the space vice versa reacts (or does not react) to them.

The situation sometimes produced the effect of visitors gradually gaining courage in their search for answers and becoming much more curious and brazen, leading, for example, to attempts to open the door of the gallery office. With the other doors locked, the 'forgotten' keys in the lock did not prevent them from turning. In some

places there were indeed surprises waiting for the audience - for example, there was specially placed almost blinding lighting in the toilet area, but the only time one had to manually turn on the light was when using a cubicle). There were even attempts to see if dead electrical switches accidentally triggered something (for example, a small red light on the ceiling in a completely different room...).



As part of the exhibition, there was also a live clown performance passively standing behind the locked door of a small maintenance room as part of the opening. None of the visitors knew about the performance beforehand. Surprising cries of curious visitors were thus carried through the gallery from time to time.

In the environment of Moravansky's work, viewers, visitors, listeners naturally become its activating variable and part. At the same time, their non/presence in the situation helps the work to narrate, better said "expand" through temporary spatial correspondences, experiences and experiences of unique approaches from the outside.



DEAD IN THE POOL

Post-clown performance, public intervention

Premiere - 14.11. 2021
City Swimming Pool Lužánky, Brno

In a very action-packed and deceptive trailer for the performance, the authors invite you to an indefinite cultural event, which will take place throughout the Sunday afternoon at the City Swimming Pool. Visitors can go swimming during the performance and do something extra for their health. The second option is to see for free from the stands what is happening in the pool.

On one side of the pool, spectators sit in the stands and expect an artistic performance, on the other side in place of a lifeguard sitting clown. Among all this, there are visitors swimming in the pool as in a normal day.

DEAD IN THE POOL is a five-hour performance where nothing happens except for the presence of a clown as a lifeguard. The performance works with the imagination of the visitors and their physical presence completes the work itself.

- ▶ [Watch clip from the live performance](#)
- ▶ [Watch trailer](#)



DEAD IN THE POOL (CROATIA)

27.5. 2022 - first rerun
FAKI Festival for Alternative Theatrical Expression, HR

For each rerun, a special trailer is created as part of the promotion, which is tailored to the area where the intervention will take place. Likewise, each trailer is intended as an update, with added elements overlaying the previous ones. This creates a self-contained cinematic experiment, a collage charting the work's journey through the world. The content of this very action-packed and stereotype-based campaign is to give only basic information: visitors can go swimming during the performance and do something extra for their health. The second option is to see for free from the stands what is happening in the pool.



► [Watch trailer for Croatia](#)



DEAD IN THE POOL (SLOVAKIA)

31.7. 2022 - second rerun
KIOSK festival of new Slovak theater & dance, Žilina, SK



► [Watch trailer for Slovakia](#)



NOTHING IMPORTANT HAPPENED TODAY PART II

Gallery project, performance

15.12.2021 . 31.1.2022
HELMUT Gallery / Leipzig, DE

A window from the gallery painted white, facing the interior of a residential complex under an open night sky, beyond which is an area where a local community of young people probably gather for a relaxing time around a fire and live music. What is going on outside the window can be partially guessed from the firelight shining through. Someone outside is having a good time.

(She is dressed similarly to the figure in the photograph left on the sill of the adjacent window. It's a frame from the X-Files series itself, from an episode featuring the other main character guest actress Lucy Lawless, also known for her role as Xena the Warrior Princess. Lucy doesn't move either. No one could recall the content of these episodes.

The blinds hanging two meters from the window, basically almost in the middle of the room, from the folded part, remembering the previous movement of the hands. Blinds bent at eye level. A portrait of Dana Scully hangs askew on the back wall, with another covered blind in the background. You can't see it here. It's as if everything is moving forward, along the spatial planes, into another and another mise-en-scene - as if the figure standing in front of the window were to stand outside.)



NOVÝ PROSTOR.APP *

Mobile app, public intervention

15.12.2021 . 31.1.2022
TIC gallery, Brno, CZ / Google Play

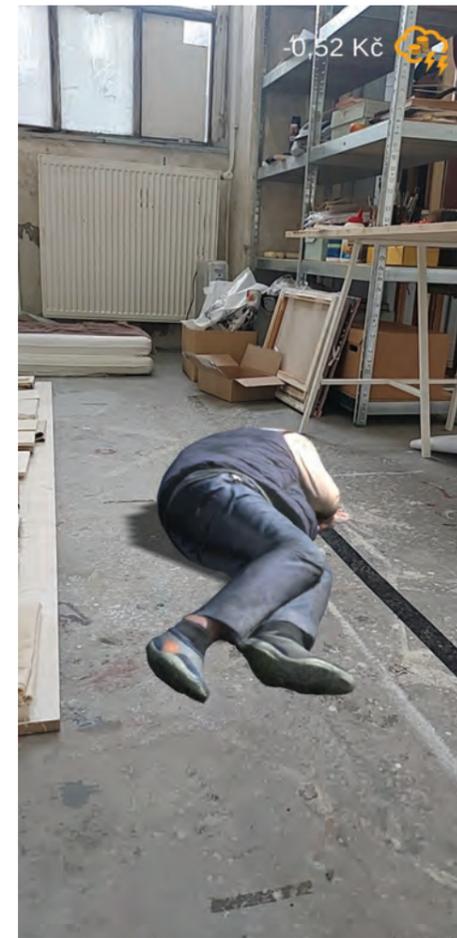
Collaboration with Victoria Duryagina, Dominik Hlinka

It uses augmented reality (AR) which allows the user to insert virtual figure of a homeless person into physical space. The app is supposed to provide the user with the experience of "virtue signaling" while maintaining a safe distance and doing so through the camera of their smartphone. At the same time, it fulfills the internal need to call attention to and share social issues (even when they are not present).

The app is available in [Google Play](#) for a download by a QR code. Nový prostor is not for everyone and it only works on smartphones that support AR. The user chooses a space where they insert the selected figure using their camera. The selection includes various types of models and figure positions. It is possible to insert as many figures as the user chooses, and they will remain in place until they close the app. It is therefore possible to flood the physical space with virtual content.

The app also retrospectively converts user's personal activity to a fictitious monetary value, which is based on the energy usage of a distant server that is used to store the data. In other words, the app calculates how much energy the virtual beggar uses up. Recorded screenshots of these modified places are then uploaded anonymously to a cloud storage and can be then at instagram profile [@novyprostor.app](#).

* The title Nový Prostor (New Space) is borrowed from the magazine of the same name whose sellers are people in social distress, homeless people and people at risk of social exclusion.



HUMBLEBRAG

Gallery project, various dimension

15.12. - 9.1. 2022
OFF/FORMAT Gallery, Brno, CZ

The Humblebrag exhibit is a distorted representation of a museum display of a college "safe space," including its fictional character, Humblebrag the dwarf. It removes the real object of the resting bench from the space of the Faculty of Fine Arts campus - which is literally only two hundred metres away from the gallery itself. The environment, mimicking its "original setting" of green grass with garbage, resembles an open-air museum. The statuette of the deformed dwarf repeats overheard fragments of the students' speeches, shaped by its own logic into stories, questions about its limited world, and its own ontology, which is reflected in its physiognomy.

The dwarf only comes to life and speaks at night when no one is around - technically speaking - when no one in the gallery is moving, because the light is triggered when motion is detected - much like some garden lights. You can hear it from a distance or, for example, wait motionless behind a pillar as if you were watching some sort of wild animal. But basically it talks all night alone, or when the gallery is empty.

"I'm not woke enough" he mutters angrily, or "this isn't right, I shouldn't be out here, I should be at school, on the other side of the ocean" he quotes Greta Thunberg's words as his/her/its own thoughts. Meanwhile, as he surreptitiously eats forgotten potato chips or rummages around in the dark in a garbage bag, he sings Madonna's "Vogue" or Beyonce's "If I Were a Boy" while willing everyone to dance. It's like catching a lonely kid dancing in front of a mirror or that the dwarf is having a meltdown.

► [Watch night mode video preview](#)



CARPET STORIES V.3

Gallery project, dance, interactive

30.7. - 31.7. 2021

Sngg Studio (ex ± 0,0 gallery), New Synagogue, Žilina, SK

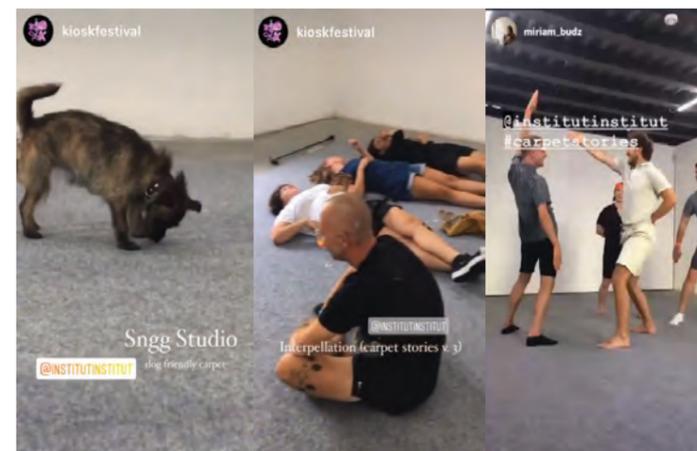
The second rerun of the post-dance performance *Interpellation* in the form of an interactive installation took place over a period of two days in the empty gallery. The zone on which the original carpet was laid was detected by a motion sensor. When registering the movement of visitors, the sensor activated the volume of the original storytelling sound. As long as no one and nothing moved on the carpet, the story of the performance could not be heard. It was so in need of constant movement for the smooth running of the story. If someone moved only occasionally, he/she only caught fragments of the text, missed a large part of the story, which at the same time created new, random contexts.

The sensor in sunny weather reacted e.g. also to the glare of the passing car behind the glass entrance of the gallery. As long as no one was actively in the gallery, there was silence and emptiness, as if there was no program going on inside at first glance. The spectators and casual passers-by thus became dancers, who only created new meanings with their physical presence.

At the same time, they were the initiators of the performance itself, which was technically repeated for two days, but paradoxically always differently. Their presence was literally an ideological interpellation of the dance performance.

There was also a tagged selfie stick with a smartphone on which visitors could film or photograph their experiences and share them on social media with the hashtag #carpetstories.

► [Watch video preview](#)



CARPET STORIES V.2

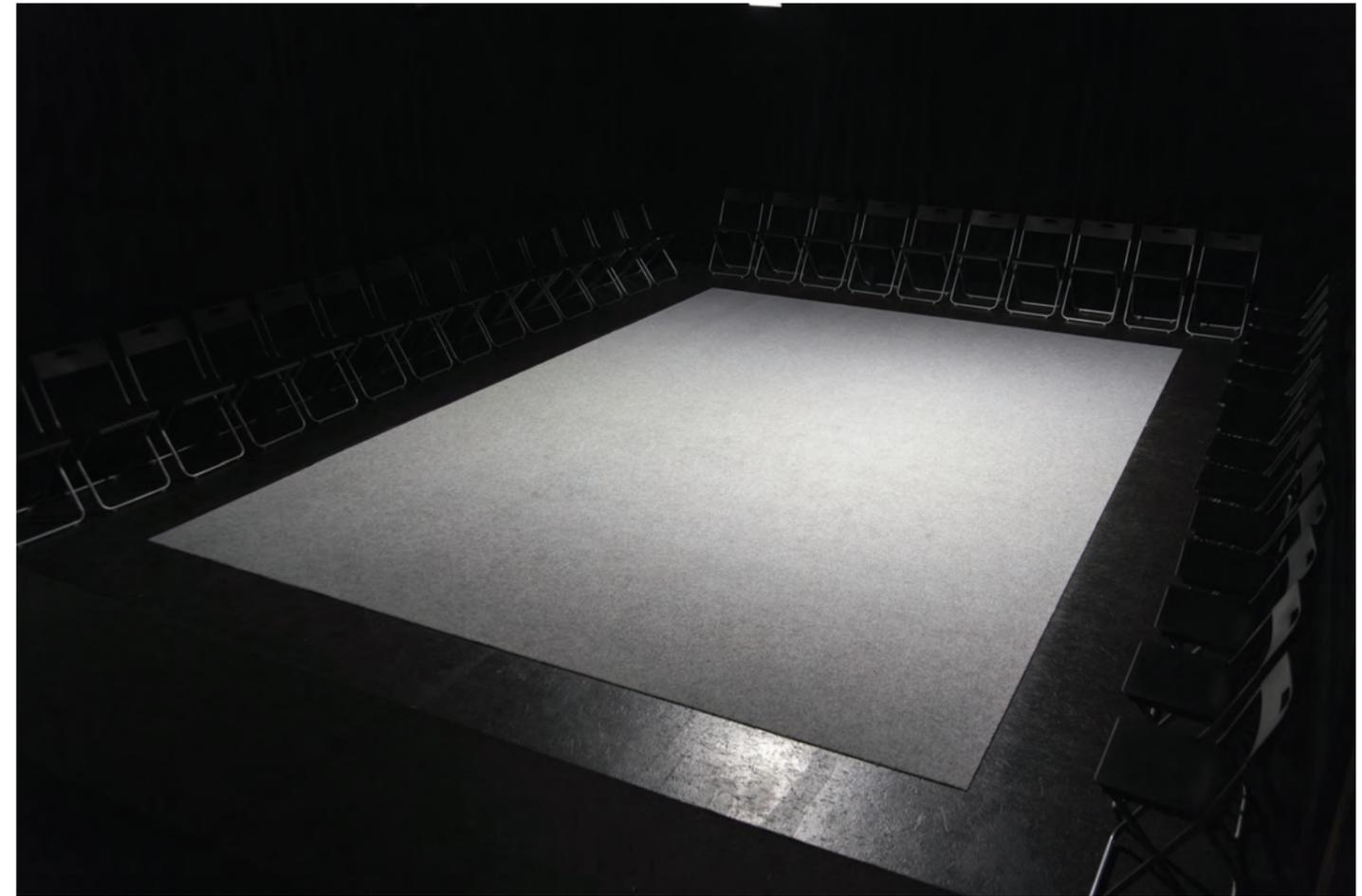
Post-dance performance, 53 min.

29.7. 2021

KIOSK - Festival of new Slovak theater and dance, SK

Rerun of post-dance performance Interpellation in the form of a presentation of the scenography, without the presence of dancers - but in the presence of spectators, seated around the stage, watching the empty, illuminated carpet accompanied by an audio commentary.

▶ [Watch full performance](#)



THE MAN WHO RETURNED FROM SPACE BACK TO EARTH

Gallery project, interactive, various dimension

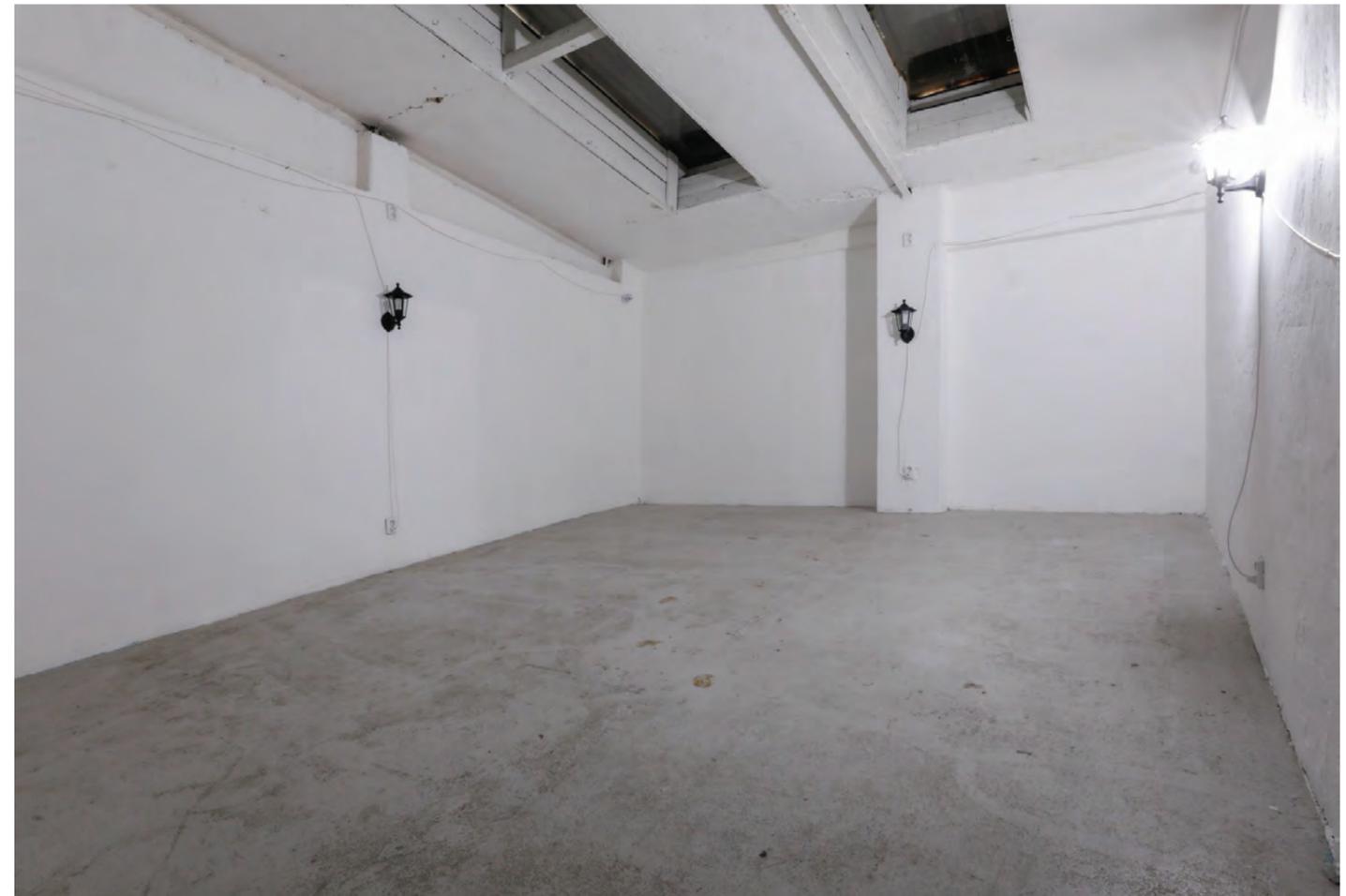
20.7. - 10.8. 2021

Studio PRÁM, Prague, CZ

THE MAN WHO RETURNED FROM SPACE BACK TO EARTH belongs to another series of the author's projects, in which he elaborates the motif of real space as virtual space - by conceptualizing video game and choreographic principles to reveal ideological influences intervening on the body of the subject. It uses the physical layout of the place, on the basis of which it builds a choreopolitan system that encourages interaction as in the open world of computer games - rpg (role-playing game) simulations, which can be played indefinitely.

Unlike conventional video games, the interactive components are reduced only to the basic conditions for recognizing space - lighting that responds temporarily to the current movement, which is realized in a different part of space than the light itself.

► [Watch the installation walk-through](#)



MICROSLEEP

Two-channel video, public intervention

8.7. – 31.7. 2021

9:16pm gallery of Olomouc Museum of Art, CZ

► [Watch preview](#)



TRANSMITTED ATTENTION

Gallery project, light, sound

8.7. - 5.8. 2021
XY Gallery, Olomouc, CZ

Curator: Monika Beková
Photo & edit: Tomáš Moravanský

The main motif of the exhibition project "Transferred Attention" was the simulated light of an absent scooter that had been parked there before. It is complemented by the sound of a cicada from a hidden loudspeaker.



INTERPELLATION

Post-dance performance, artistic research, video 53'

Premiere: 26.3.2021

Záhrada CnK, Banská Bystrica, SK

Dancers: Miriam Budzáková, Simona Štangová, Nikola Majtanová

The performance was the result of a year and a half long creative and research process and cooperation within several residences, interventions in galleries and public spaces. The voice guide acquaints us with the story of the performance with the help of an interpretation of the media references that were included in the processes of its creation.

The flow of speech flows almost non-stop, it lacks any emotional movement, gradation of story or dynamics. A small interruption occurs only at the moment of the performers' rotation. Each is accompanied by its own "story" evoking linearity, chronology, shape with beginning and end. Storytelling rises automatically in several lines without a clear direction, at the same time the narrator does not hierarchize any of them with his machine expression. Sometimes he reads from personal diaries, other times the text has the nature of an institutional critique. We learn, for example, that Miriam did gymnastics as a child, but she was not completely good at it, Nikola suffers from obsessive-compulsive disorder and likes to work in pairs.

Private anecdotes are translated by exam descriptions from various creative processes, we learn about the loop between grant schemes, the pros and cons of artistic residencies. As a result, the inflated flow of speech reveals the absurdity of a system in which an artist seeks to gain support to function as an emancipated individual, but will ultimately never be free. Support requires performance, explanation, justification ...

Everything takes place on a scene that, through the eyes of a camera, formally resembles a motif from the digital environment of CGI (computer-generated imagery) software. At the same time, the situation illustrates the present characters with information and reveals the ideological background of one's own production. This creates an auto-reference work as a basis for future layers / reruns.

► [Watch full performance](#)



STRAIGHT AHEAD RIGHT AROUND THE CORNER: AN ADULT VIDEO STORE NOSTALGIA

Gallery project, installation, video game

16.2.-16.5.2021

Group show „Here & Now“, Brno House of Arts, CZ

An Adult Video Store Nostalgia is a physical replica of the familiar X-rated movies aisle - both an adult department and a digital simulation in the shape of a computer game - that brings to life the virtual walk around the video rental shop. The exhibition project was created to celebrate the 110th anniversary of the Brno House of Arts as a part of a group exhibition called Here and Now. Our group has created an installation in a gallery room located by the main entrance and then... follow as the name of the work itself instructs.

You are zigzagging through a maze of romantic comedies, furtively complicating your journey through the Fairy Tales section full of fairy tales...and even more fairy tales. To blend in, you pop into the Documentaries. The whole space within the building is like a kind of a foreplay, glimmering walls and shelves covered in a blurry haze of colours, familiar shapes, stories, and genres. The vacant look and reserved walk will surely lead you to where you have been, at least in your mind, for some time anyway.

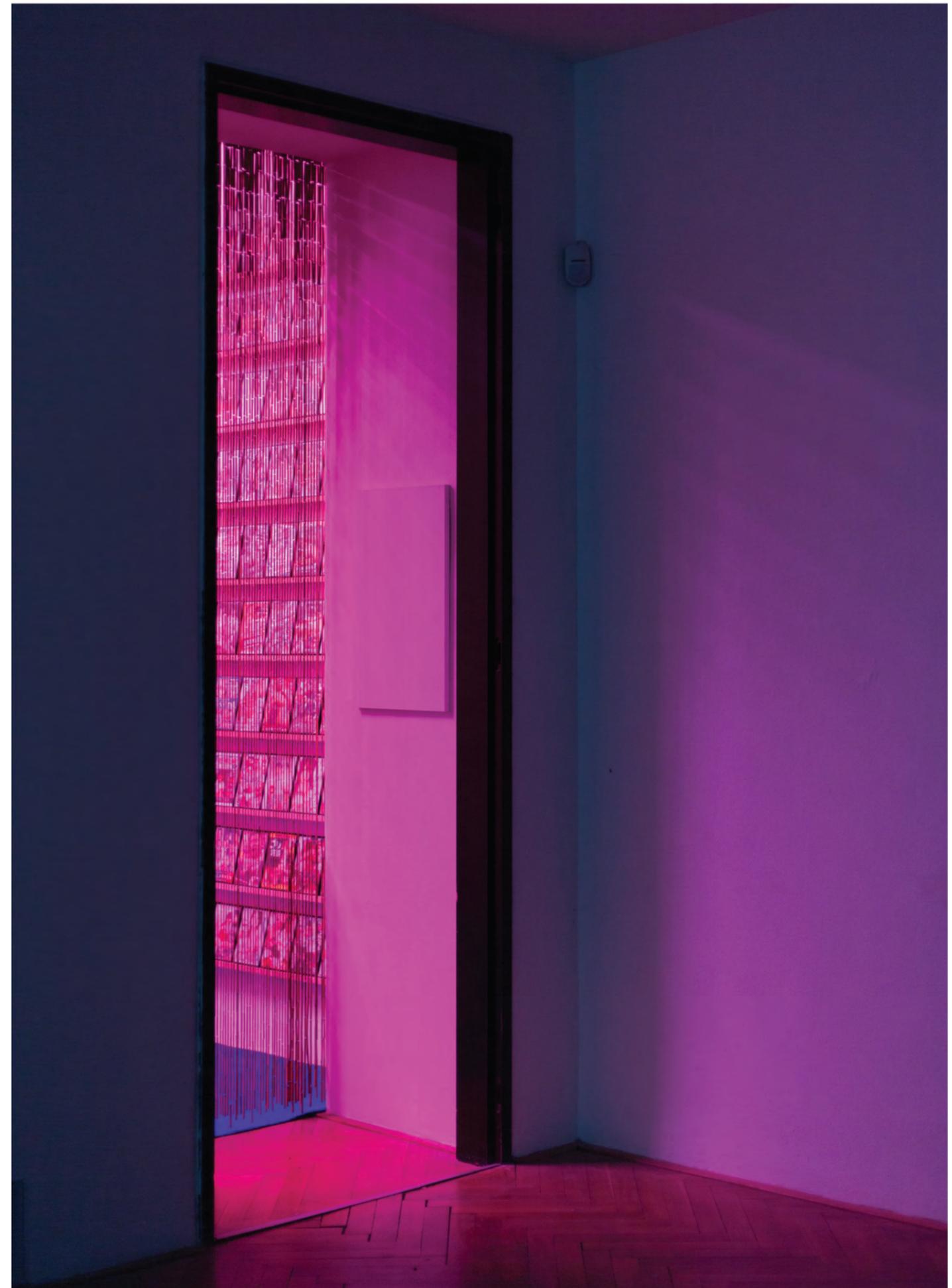
"Straight ahead, right around the corner" echoes a navigating voice from behind the cash register. You continue your slick manoeuvring within the space, pretending that the directions were not aimed at you..., and like a cue ball bounced on a pool table that has one leg shortened, you, as if by chance, fall straight in.

As you are having a quick look inside, you feel as if you have just opened a door on an engaged toilet cubicle, and you are ready to bemusedly gesture at your interest in the latest psycho-thriller with a particular actor.

All your clumsiness stands guard on the outside, and the resonance of the bamboo curtain behind your back, as if by a caress, moves your body to the ambient chamber of a blind spot zone of anonymity.

On your way back, to be on a safe side, you pick up a few random pieces which should confuse the stripping looks of potentially nosy people. Your "prized find" can be "hidden" in this casual pile, so it will not accidentally give away anything about you.

► [Watch walk-through](#)





REPOSITORY

Gallery project, performance

Exhibition - 15.12. 2020 - 30.1. 2021
Komnata Gallery, Zlín

The Komnata Gallery is situated within the kiosk of a former local bus stop along the main motorway interchange of Zlín, in the area of a dispersed industrial zone. The building sometimes serves as a refuge for groups of illegal substance users or the presence of homeless people from a nearby tent community that come to collect metal wires or firewood, both of which clad the considerably large area of the bus stop.

Within the limited possibilities of a small gallery and the available budget provided by the city of Zlín, a partial upgrade of the exhibition space was carried out as a part of the installation. The renovation involved the purchase of new doors, replacement lighting, ripping out the old wooden floors, repainting the walls and cleaning work. At the same time, the security grille was removed so that the new door could be highlighted. The removed floorboards were used in creating a multi-layered collage, evoking the idea of urban graffiti, in a nearby lightbox display.

The Repository exhibition monitors the period of its own duration with a view to explore the interactions of external influences and the space itself. The newly installed back door, which is the only entrance to the space, remained unlocked, for the entire duration of the exhibition. This information has been kept secret from the public and thus leaving the exhibition open to 'random' acts of curiosity. The remaining budget was used for additional repairs needed as result of external damage and also for putting in the new concrete floor, allowing the gallery to continue to host any future exhibition projects while in operation.

At the opening of the exhibition, there was a initiating performance titled "Underlining the Obvious", where an actress dressed in a casual corporate hipster-style costume, sipping coffee from an orange coloured single use coffee cup in one hand and paying undivided attention to online content on her phone's display – was stood half way in an open sewer not paying attention to what was happening around her.



CARPET STORIES V.1

A short film, 23'23"

Premiere: October 16, 2020
XY Gallery, Olomouc

This short film was created during a three-week-long research internship under the residency programme of XY Gallery in Olomouc. The film was made instead of a of artistalk, which are usually held at the end of each residency programme. It was projected via a live stream on social media.

The film works with a storytelling using the composed "family of narrators" generated by voice assistants with various language dialects. It elaborates on a story of perceiving the physical space as a virtual one, based on the ideological character of the space, objects, associations, and external influences. It refers independently to critical theory, phenomenology, moving picture, physical phenomena, computer game environment (e. g. an avatar from Half-Life), choreography, or a switch-over to online (online learning, discussions, self-presentation).

► [Watch Carpet Stories v.1.1](#)



WE DON'T CARE (JE NÁM TO UKRADNUTÉ)

Public announcement series

2020
Važec, SK

This intervention in public space took the form of an announcement series, and it was created during the 12-day-long symposium DOM (12th – 23rd August 2020) in the town of Važec in Slovakia.

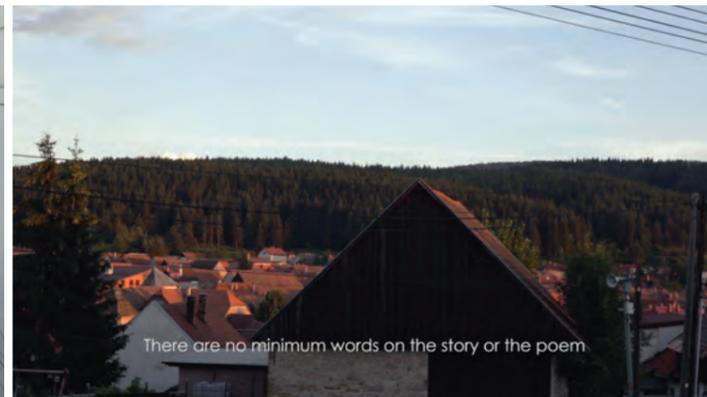
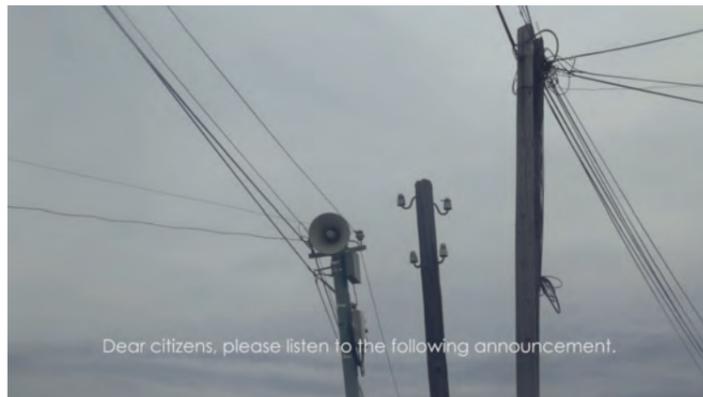
The event primarily focused on the Jan Hála House with its close surroundings, and the central theme was *unknown thieves who robbed the house blind in 2005 and stole permanent exposition paintings created by a Czech painter Jan Hála (1890–1959). The painter had spent many years in this house, having it both as his home and his creative place.*

The interventions included a local radio announcement of an open contest for the most interesting short story or poem with a set subject: We Don't Care. For the announcement series, I wrote a text, sent it to the local municipal authority, and let the administrative personnel read it, just as they read common announcements for the entire town on a daily basis except on Sundays (such as obituaries or information about the local market).

The short film has been created as a material that is supposed to document the intervention project. It shows the first, second-last, and last day of the announcements (the first three days broadcasted the same announcement). Camera shots illustrating the public announcement audio record are taken from specific angles to represent the view from within the symposium, and they show the inactivity in the house surroundings.

Note: On the second-last day, the radio plays my composition "[Vata](#)" before the announcement, which was granted to the public radio repertoire by me.

► [Watch video](#)



STILL ROOM

Installation, object, paint, textile, performance

20.5.2020 - 30.6.2020

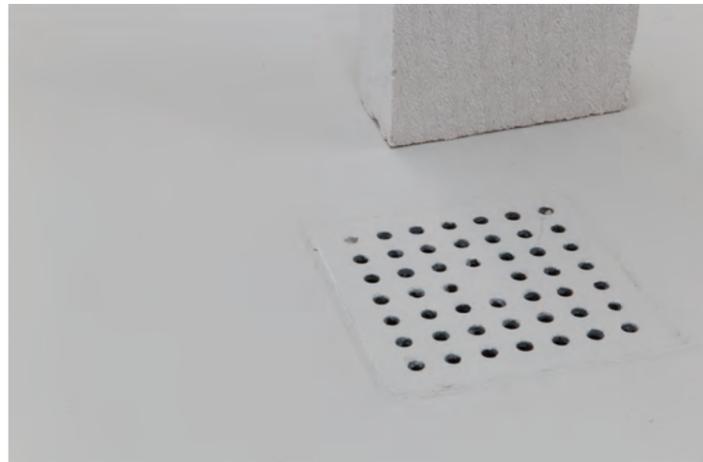
Industra Art Gallery, Brno, CZ

A minimalist object installation reminiscent of the unmarked graves of dead soldiers. It alludes to the modes of sculptural work as such through the use of basic building material. The ytongs are spaced at precise intervals into the gallery space, which in the past served as a large factory freezer.

The exhibition explores a choreographed way of orienting the body in space, using repetitive elements as confusing landmarks that make one have to tread very carefully so as not to disturb the impermanence of the material of the objects present - thus having to exert much more effort in keeping an eye on the floor.

The installation also included a satirical performance by a movement actress in a ghost costume, strikingly reminiscent of the costume of the Kukluksklan cult. Ironically, the performance always took place after gallery closing hours. The artist thus gradually raises the question of the body as political in relation to spirituality, conspiracies and the importance of the presence of the physical spectator-witness.

No one actually reads these texts, I can write that this means absolutely chocolates. In doing so, it was a realization of the exhibition by using OCD as a tool of spatial determination. Whatever it reminds you of. The exhibition took place between the first and second wave of the pandemic. The project was part of a multi-part series titled Still Live Project.





CONDITIONAL CONSTRUCTIONS I.: INTERPELLATION

Public & gallery intervention, movement composition

18.2.2020

G99 Gallery - public - TIC Gallery, Brno

Dancers: Miriam Budzáková, Simona Štangová, Nikola Majtanová, Barbora Janáková

GoPro performers: Tereza Sikorová, Pavla Nikitina

Dance-movement event took place on 18 February. It began at the artist's solo exhibition STILL LEFT at G99, at the Brno House of Arts and moved through the city to the TIC Gallery.

Imagine that there are individuals walking along. Somewhere (usually behind them) the hail rings out: 'Hey, you there!' One individual (nine times out of ten it is the right one) turns round, believing/suspecting/knowing that it is for him, i.e. recognizing that 'it really is he' who is meant by the hailing. But in reality these things happen without any succession. The existence of ideology and the hailing or interpellation of individuals as subjects are one and the same thing.

► [Watch full performance](#)



STILL FILES (FROM STILL LEFT)

Photography series, two channel video

March 2020
YUP, Osnabrück, Germany

August 2020
BLACK BOX, Festival Ars Electronica, Linz, AT

August 2020
Festival HUMAIN, Industra, Brno, CZ

A photo of the exhibition is taken each day after the visiting hours as a time-lapse (19.2.2020 - 12.4.2020). The photos document the movement and expression of the visitors. Every day before the opening of the gallery, the exhibition was repaired. Destroyed boxes were replaced with the new ones. The photos were saved even after the gallery was completely closed due to the expansion of a Covid19.

► [Time-lapse video \(Still Files\)](#)



STILL LEFT

Gallery project, cardboard boxes, performance

18.2 - 12.4. 2020

Brno House of Art / G99, CZ

Photo and edit: Polina Davydenko

The artist expands the STILL LEFT exhibition with the approach to the perceived world as a virtual one; with the use of objects, he sets it in the space of a gallery, as a place intended for an intellectual and contemplative walk. He thus creates a paraphrase of a game which has no result, only possibilities. The protagonist is automatically drawn into a situation in which a work of art affects his or her inner state manifested individually through corporeality, producing new information, a specific dialogue in reality, leaving evidence of his or her expression in the world as well as visible shapes of their intentions.

- ▶ [Watch Exhibition Walkthrough](#)
- ▶ [Watch Unboxing Still Left \(de-installation\)](#)



AFTERPARTY

Dance composition, 8-channel sound composition

21.2.2020

SONIX - concerts of international spatial electroacoustic music

12.3.2020

Pragovka Gallery, Prague

Dancers: Tereza Sikorová, Pavla Nikitina

A dance composition for two female dancers accompanied by musical compositions in variable and difficult spatial conditions.

For the first time, the performance was part of the premiere of the eight-channel musical composition "Safety Air Refresher". „SAR“ is a 8-channel composition of sound repeating in a public toilet cubicle combined with a recording of a spatial installation of fans.

For the second time, the performance was part of the accompanying program of the exhibition "Acupuncture of Exhibition Space 2", an installation consisting of 60,000 nails scattered on the ground. Unexpectedly, the performance took place on the very day the quarantine was declared, so we streamed the performance online on the gallery's streaming channel. The performance was accompanied by a bass speaker on.

- ▶ [Watch performance at SONIX](#)
- ▶ [Watch performance at Pragovka Gallery](#)



ACUPUNCTURE OF EXHIBITION SPACE

Gallery project, 60 000 nails, processual sound, choreography, video performance

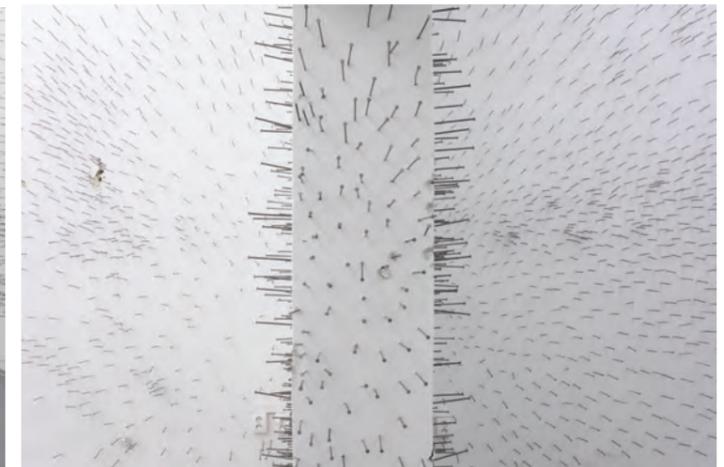
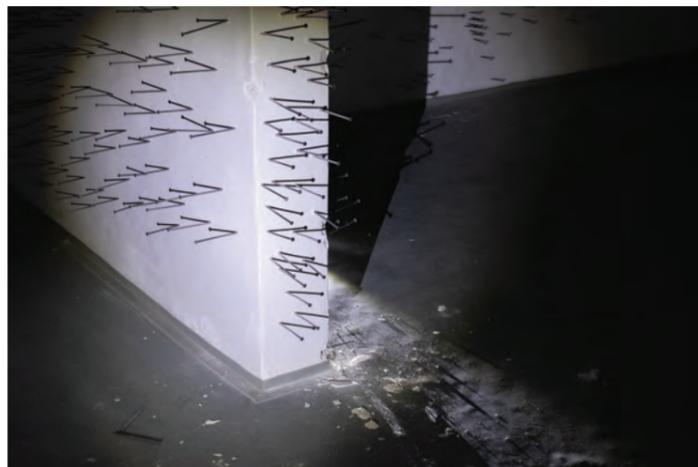
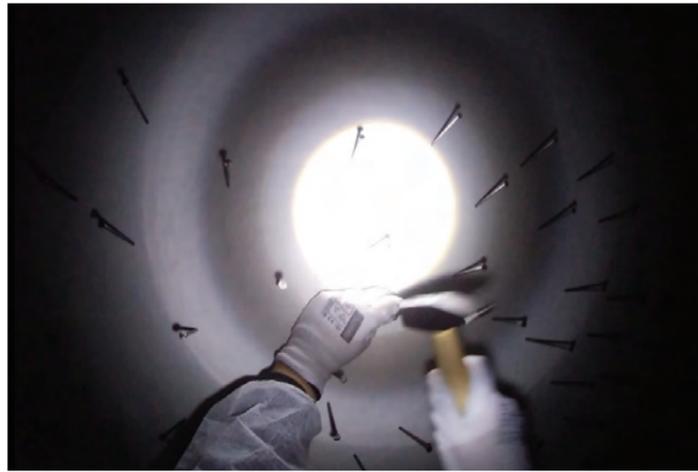
29.5.-3.7.2019
FaVU Gallery, Brno, CZ

Installation consisted of about 60,000 nails nailed to the walls of the 117 m² gallery, spread over three interconnected rooms. A hidden subwoofer amplified street noise from the street directly next to the gallery.

During the 5-day performing installation, a fixed time plan of choreographed work in space was followed. Alongside the assembly, the authors also only used headlights, which meant that they could only focus on one point when hammering the nails into the wall. In this way they were not distracted by the surroundings beyond the light point, but at the same time they were denied any thought about the aesthetic composition of the nails within the workspace.

The initial starting point of the project refers to the Actor-network theory (also known as ANT) of the French sociologist Bruno Latour. Latour tries to explain how (not so much why) the actors in this network have come together to act as a whole. Similarly, acupuncture as a pseudo-scientific method of treatment takes individuality into account as a comprehensive understanding of the state of the whole organism rather than its individual parts.

After the exhibition was over - the removal of the nails revealed layers of previous exhibitions - then the gallery walls collapsed and the entire gallery had to be completely reconstructed and rebuilt.



- ▶ [Watch walkthrough / light on](#)
- ▶ [Watch walkthrough / light off](#) (visitor experience)
- ▶ [Watch preview of the installation process](#)

ACUPUNCTURE OF EXHIBITION SPACE (SQUARED)

Gallery project, nails, cable, performance

3.3.2020 - 23.3.2020

Pragovka Entry Gallery, Prague

Project Exhibition Space Acupuncture2 (Squared), is an allegoric continuation of the exhibition that took place between 29 May and 3 July 2019 in the Gallery of the Faculty of Fine Arts (FaVU) in Brno.

► [Watch the short film on the installation process](#)



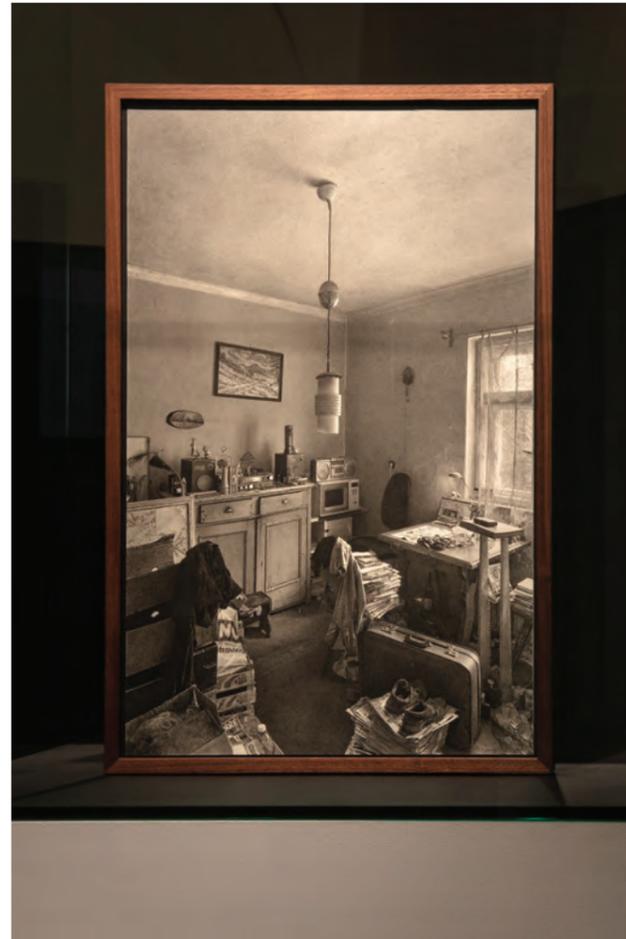
FRAGMENT 0

Gallery project, CGI video, 9 , drawing, music score,
Live orchestral performance

11. 12. 2019 – 25. 1. 2020
TIC Gallery / Brno, CZ

In collaboration with Michal Žilinský
Curator Katarína Hladková

- ▶ [Watch Fragment 0](#)
- ▶ [Watch preview of opening performance](#)



ATTRACTION

2-channel video 18', public/private intervention

3. 5. - 20. 5. 2019

St. Anastasia Island, Bulgaria

Created during AiR, Czech center Sofia, Bulgaria

Collaboration with Tereza Sikorová

One curious boy explored all the possible nooks of his surroundings and without even thinking, he opened the door to a cloistered room where the performance was taking place in private. In doing so, he triggered a chain reaction of interest in an unexplained phenomenon of the whole group.

Every day we set up one camera in the room and a second, concealed camera, attached to a pole above the door. Then we waited for the regular arrival of boat full of tourists to the island. Coloured filters were put on the windows so it was possible to see out, but the tourists on the outside could not see in. This footage was recorded on a day when children and a teacher arrived on the island on a school trip to the museum next door.

(Note: Due to the battery running out, the camera placed in the room turned itself off, although the microphone kept recording.)

► [Watch video of the performance](#)



ON THE HORIZON WAS A SHIP, SAILBOAT

Video, sound, 53'

May 2019

St. Anastasia Island, Bulgaria

During AiR at Czech Centre Sofia, Bulgaria

Filmed with a handheld camera.

▶ [Watch full video](#)



... .- / / -... .-.. .-.-

Performance with a flashlight, series of photographs

19.5.2019 – St. Anastasia Island, Bulgaria

Collaboration with Tereza Sikorová

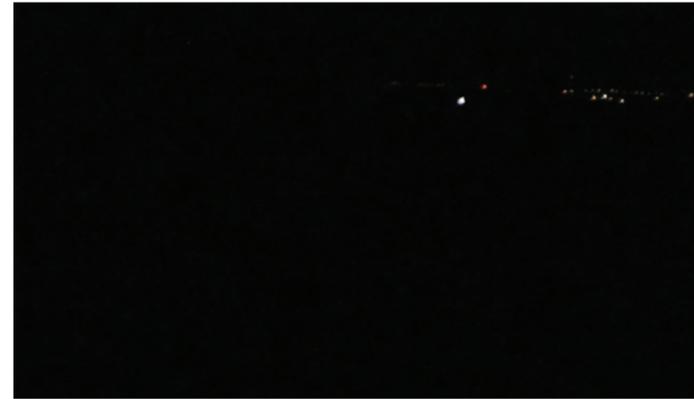
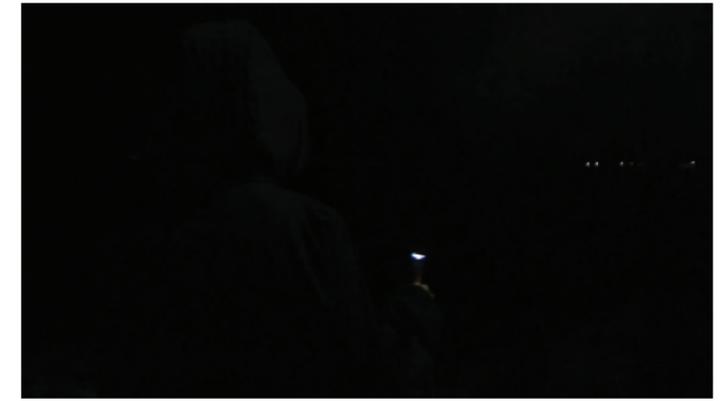
Night report to the four cardinal points from the deserted island of Saint Anastasia, in the middle of the Black Sea. The message „... .- / / -... .-.. .-.-“ performed with morse code.

The message to the north is for the sea.

The message to the east is for the Atiya naval base.

The message to the south is for the LUKOIL oil refinery.

The message to the west is for the city of Burgas.



DEEP FIELD

3-channel video, site-specific

11.8. 2019

Kulturák Archa, Lubná, CZ

▶ [Watch preview](#)



PHYSICAL INTRODUCTION

Installation, physical theatre, video, 25'

4.12.2018

Buranteatr, Brno, CZ

8.11.2019

YUP Festival Haus der Jugend, Osnabrück, DE

In collaboration with Tereza Sikorová

Physical Introduction as a „surviving genre of modern times“ is a performance on the edge of physical theatre, sound and installation reacting specifically to the space in which it is performed. For the first time the performance took place in unused recording studio in a theatre. At the entrance to the room, viewers could take a menthol candy, which some of them unpacked during the performance. We turned on the ventilation that was in the recording studio, which also caused that the room was gradually getting cold.

The concept uses passivity from the actress and focuses on minimalism and detail and appeals to the viewer's imagination. It doesn't matter what happened in the past, the story begins with the intertextuality of genres. It is the first project from the series of post-clown manifestations.

It apologizes for the European stereotype of the clown's appearance and its contemporary representations, also - refers to the western pop culture clown as well as to the B-movies and C-movies film genres. Instead of seeking freedom and desire, the physical actress as a post-clown caricature herself in the authenticity of existence.

► [Watch video of the performance](#)



STILL LIVE

6-channel video, site-specific & stage-performances

2018 - FaVU Gallery, Brno;
House of the Lord of Kunstat, Brno (as Pride and Prejudice);
2021 - presented in various forms as live performances

The project Still Live from 2018 is a series of six videos whose common feature is the multiplication of a subject performing a predetermined sequence of actions. It is an extensive project series that can potentially continue endlessly - just like the actions recorded on videos can be repeated endlessly and also by various actors.

The project, characterized as postconceptual is with the tradition of conceptual art connected with a focus on a predetermined instruction, according to which it is possible to repeatedly realize the work. The work in its theoretical background works with factual processing of individual videos with poststructuralist interpretation of the subject - Lacanian psychoanalysis plays a central role here.

The entire Still Live project can be interpreted as a nostalgic report on the disappearance of an individual subject expressing itself through a work of art but also as a celebration of the possibility of constructing the subject's simulacrum and its expression.

- ▶ [Natural Painters](#)
- ▶ [Doubles](#)
- ▶ [DJs](#)
- ▶ [Untitled](#)
- ▶ [Obsessive Contemplative Disorder](#)
- ▶ [Stage Behind the Mirror](#)

*On the [website](#) it is possible to watch them all at once



FUCK (MRDAT)

Four-channel audio installation, 9'30", loop

7.9. - 19.10.2013 - Drdova Gallery, Prague, CZ

9.4. - 3.5.2015 - Plato, Ostrava, CZ

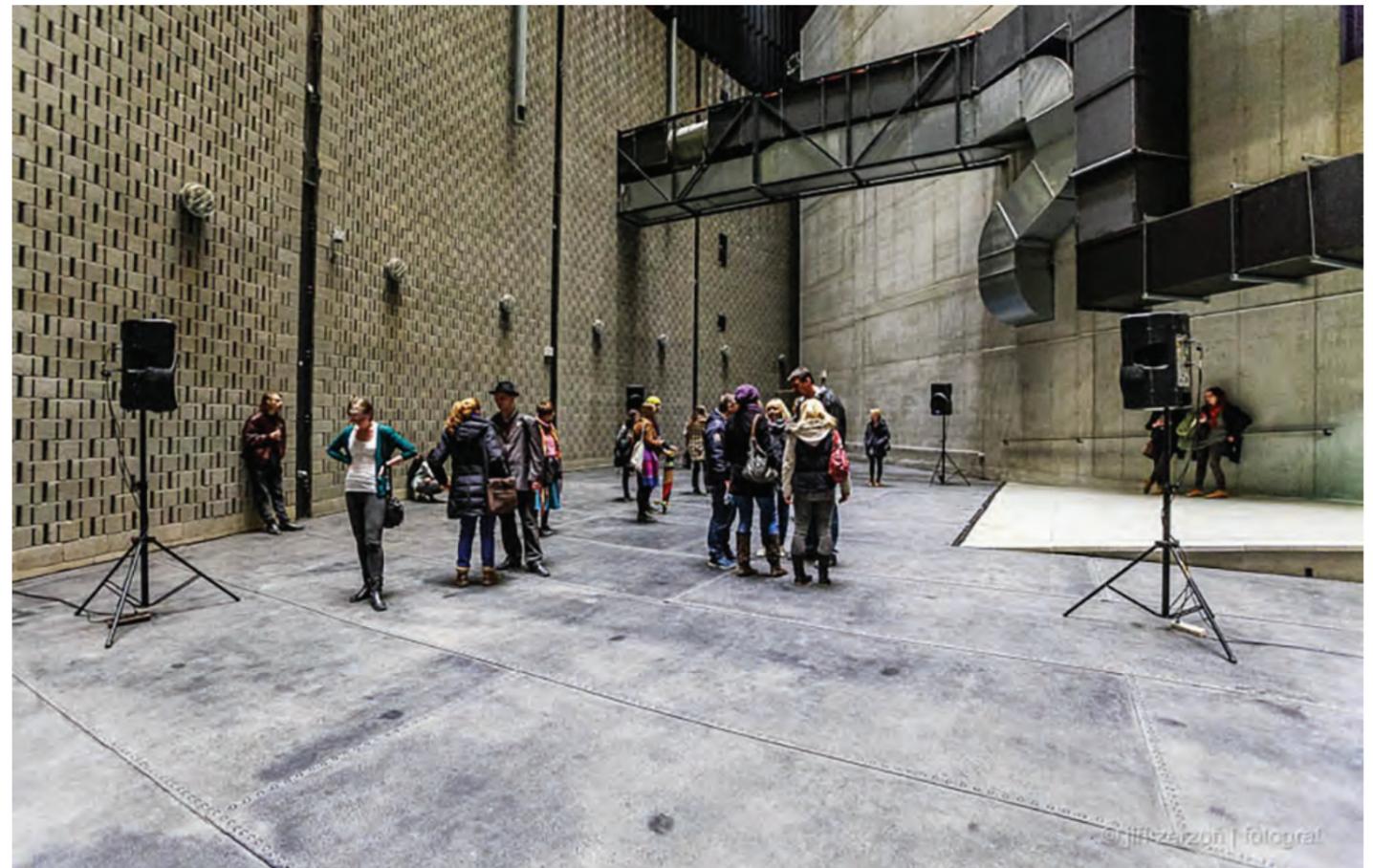
In collaboration with Václav Stratil

Curator: Jiří Ptáček

In 2013 the painter and performer Václav Stratil met up with a young Slovak musician, Panáčik (Tomáš Moravský), several times in a recording studio. As well as a guest appearance on Panáčik's album Mrakodrap (Skyscraper) and the recording of Stratil's songs, another thing to come out of their meetings was the joint nine-minute composition Mrdat (Fuck).

The audio recording Fuck is an insane, in places chaotic and unlistenable outpouring of anger and disgust. A spiritual code, which for Stratil is always conditioned by Catholic dogma, is revealed as part of the subconscious breaking through into reality. The wreckage of the imagination forms an unstable island of poetry, but the cesspool of speech continues to flow with images which we cannot allow to remain within us. We are listening to a madman whose mind is wide open and without ethical-social inhibitions.

Fuck was not the last time when the two artists worked together. Stratil's voice could later be heard on Panáčik's album Postmodern. Two joint photographs were subsequently created for the exhibition at PLATO, to which, after a long interval, Stratil added a series of dual portraits with people from the surrounding area.



► [Listen to MRDAT \(stereo\)](#)

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