



- ▶ [web](#)
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Artist:

[Tomáš Moravanský](#)

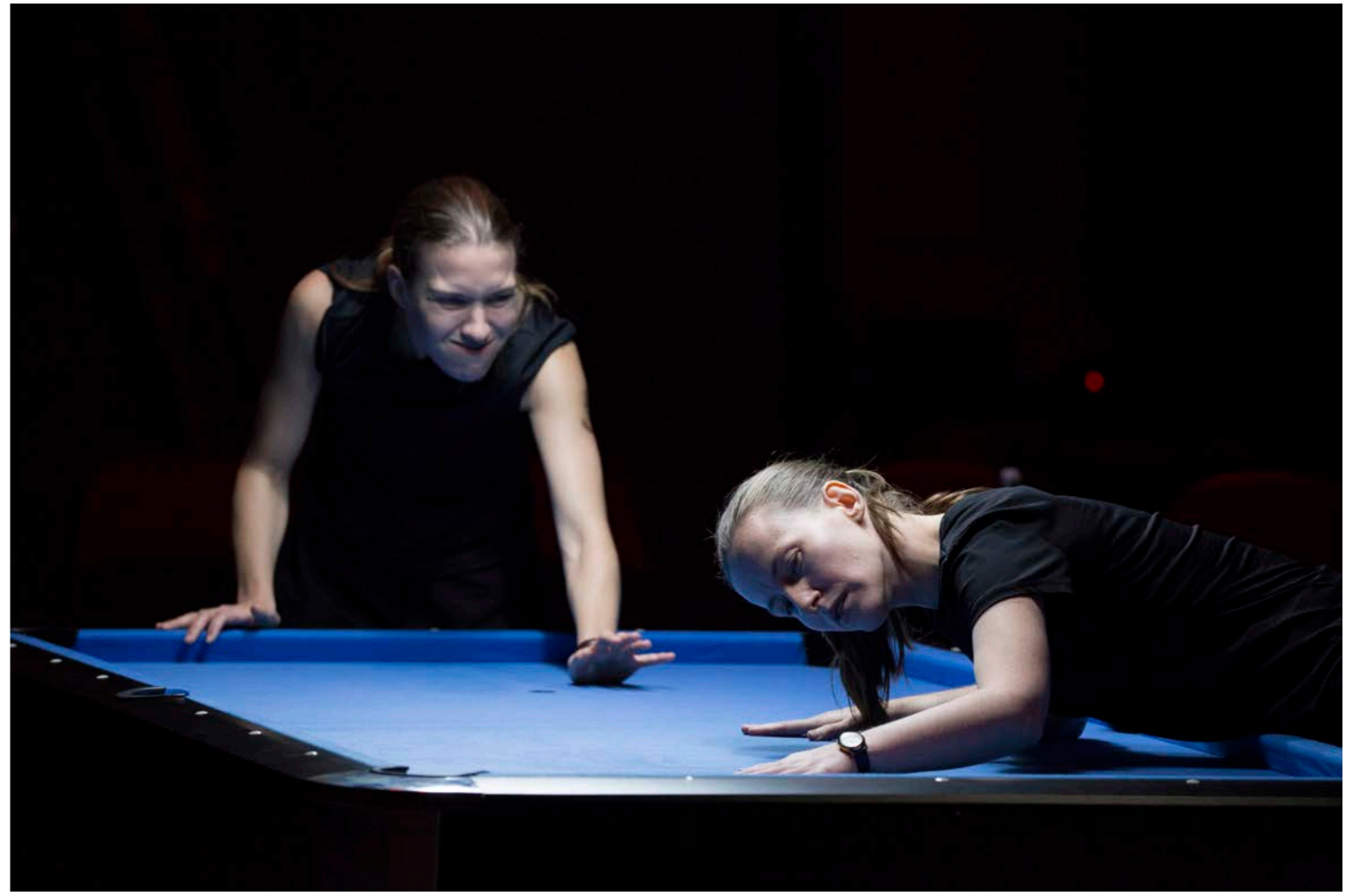
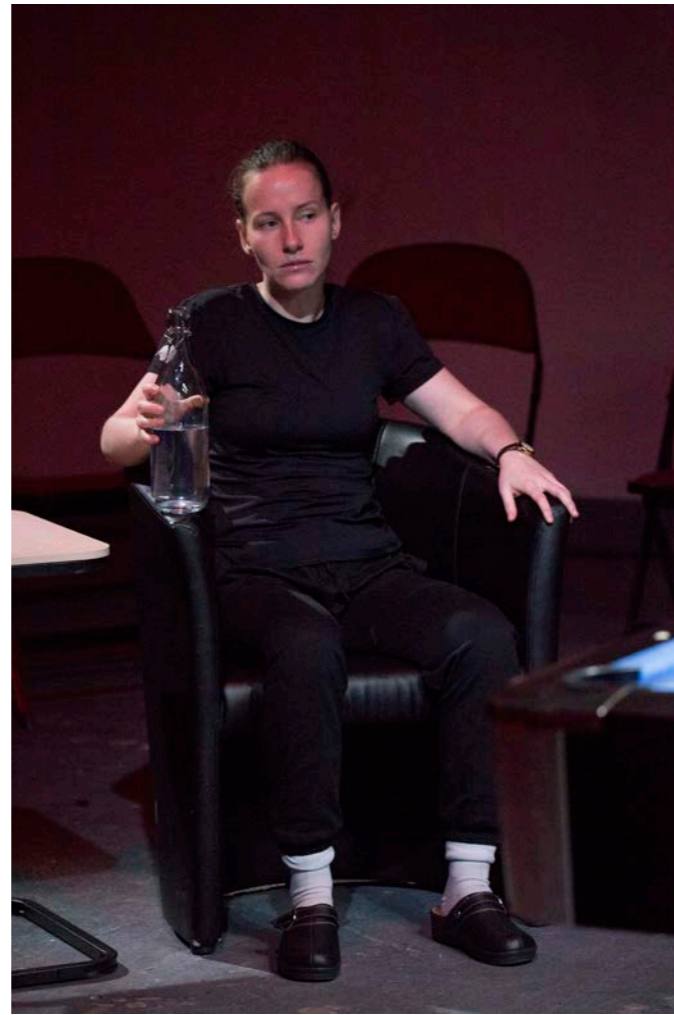
The Pool

Performance, 40 min.

Concept, direction: Tomáš Moravský
Performed by: Tereza Sikorová, Eva Urbanová

November 2023
National Gallery Prague, Studio Hrdinů

Massage to loosen the pool table and its accessories. The scenic movement-dance work is an introduction to its later re-enactments conceived as public interventions taking place in real gaming clubs (the process of creating the performance also took place publicly in gaming clubs). It can be interpreted as a commentary on the recent rise of esoteric practices in the context of object-oriented ontology.



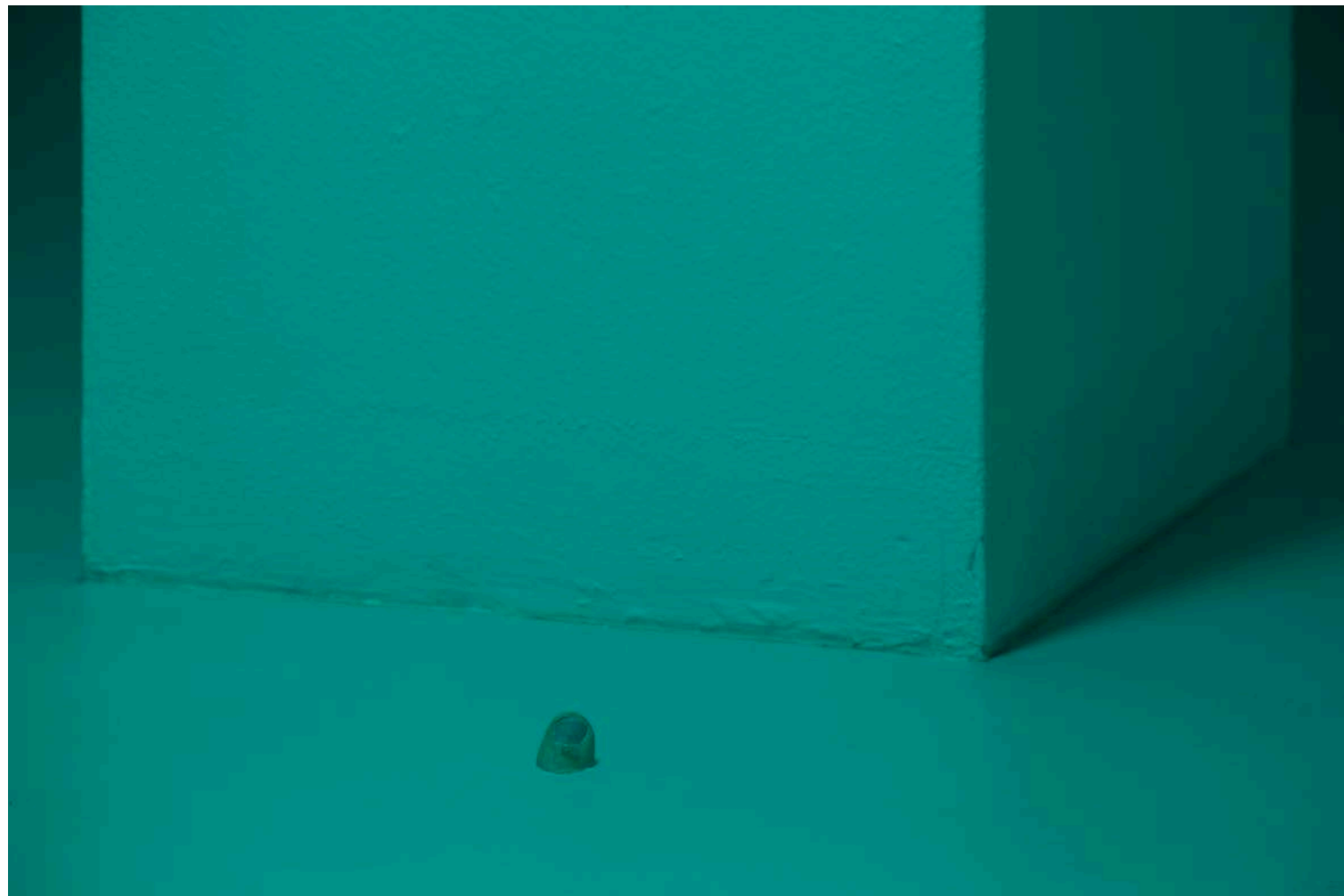
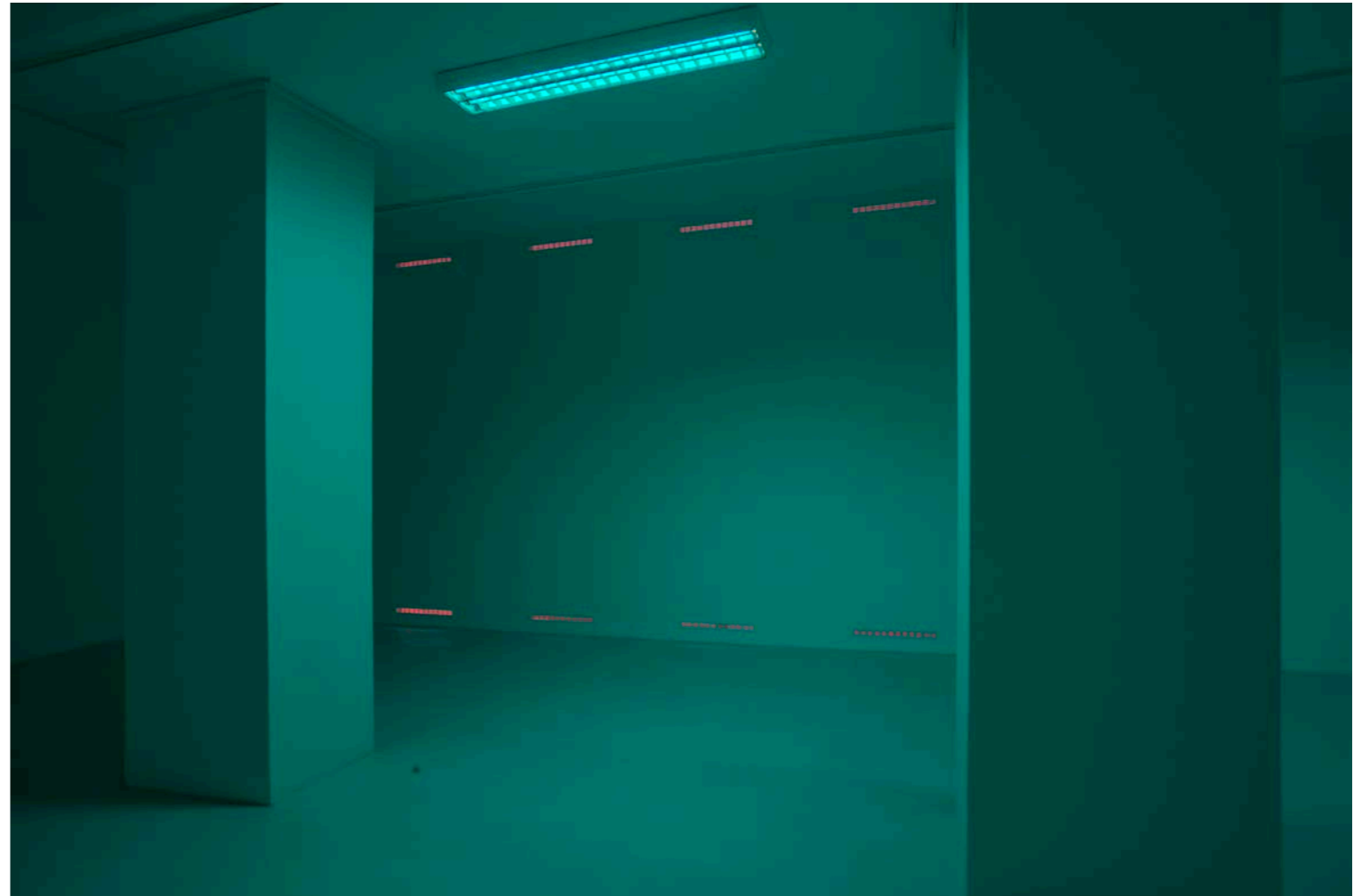
Smell of a New Car

Gallery project, objects, + public intervention

Artist: Tomáš Moravský
Support: Adam Turzo, Tereza Sikorová (opening performance)

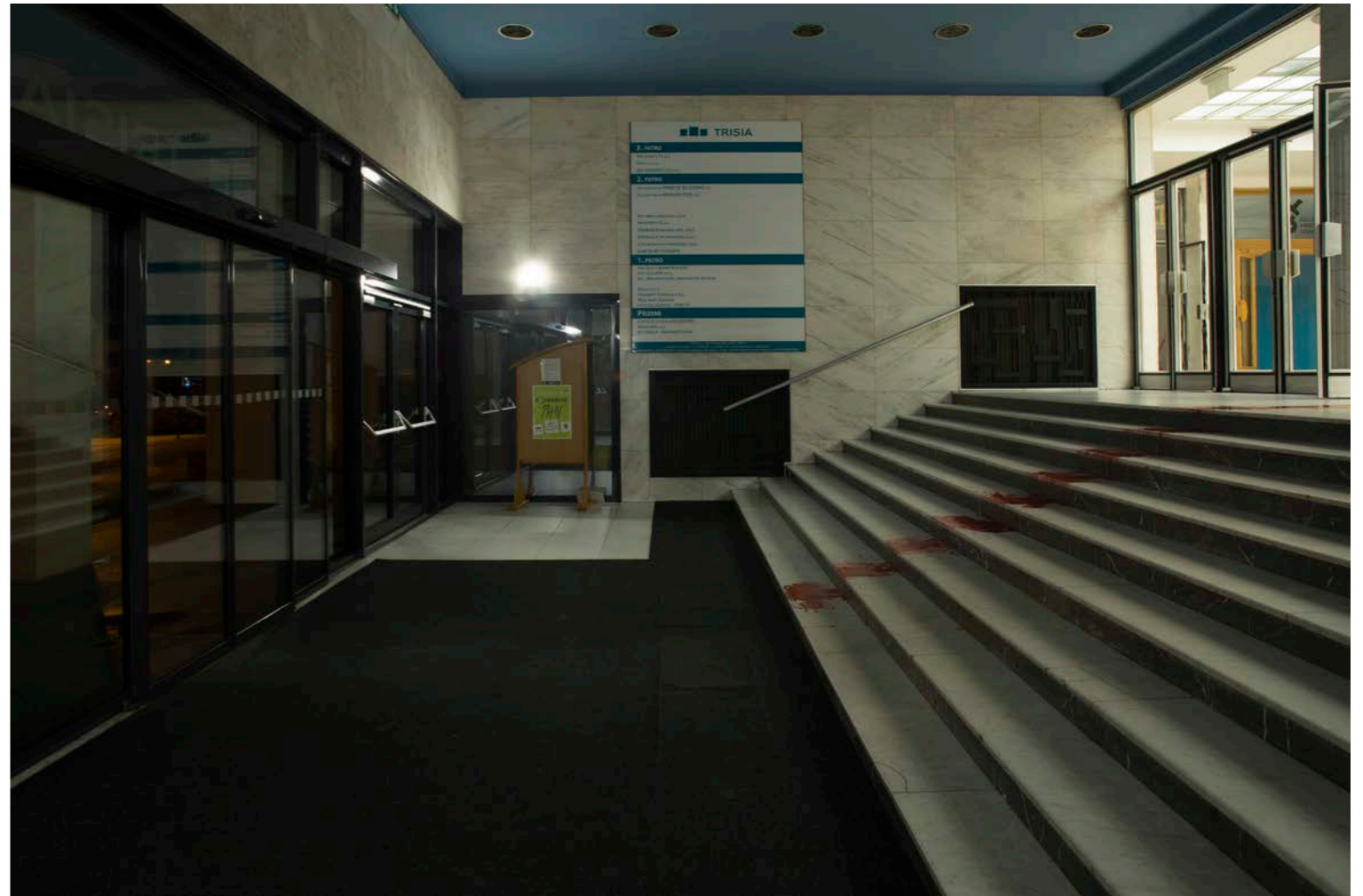
7.11.2023 – 5.1.2024
Třinec Gallery, Třinec, CZ

Watch where you step, if you know what I mean.













KIDS! / trailer

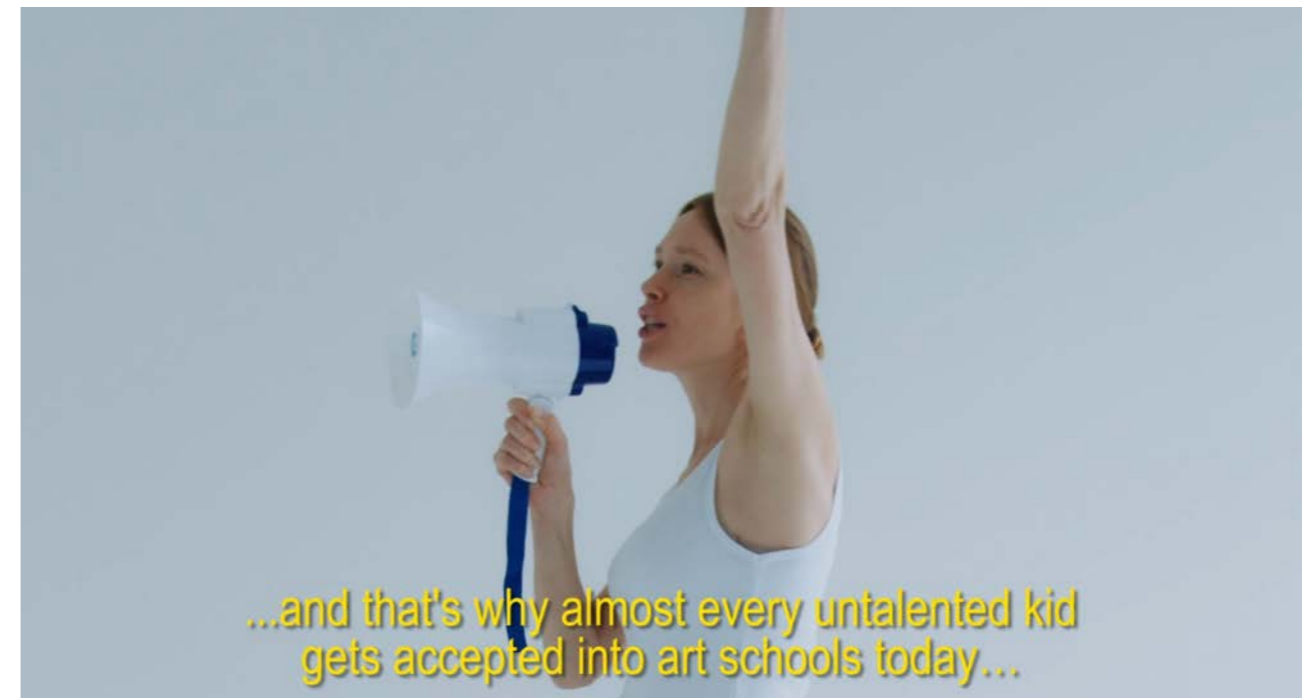
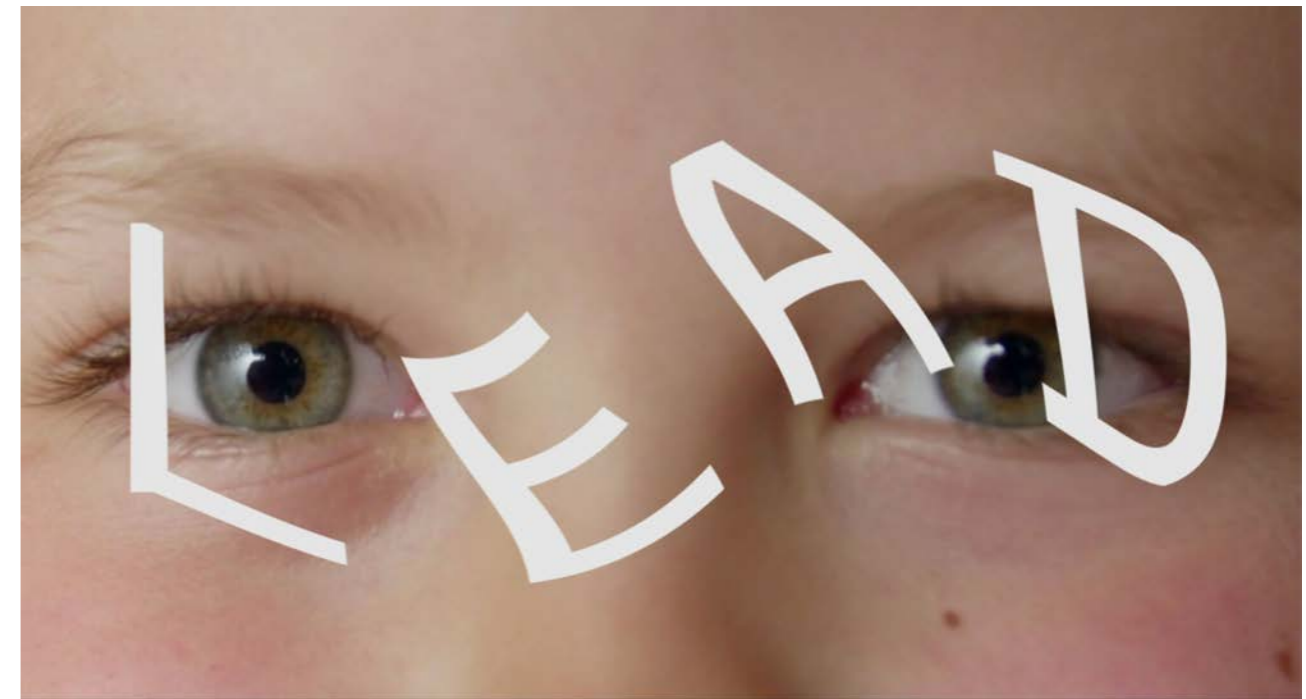
Video

October 2023
HALLE13, Vienna, AT

Artist: Tomáš Moravanský

Trailer for four-part series of inappropriate performances.

▶ [Watch trailer](#)



KIDS! / I. Painting Class! (Painting the Devil on the Wall)

A four-part series of inappropriate gallery performances

October 2023
HALLE13, Vienna, AT

Artists: Tomáš Moravanský & Tereza Sikorová

Episode plot:

A piece in which the character of a blind painter paints the walls of a gallery in the dark with white lead paint - preparing a toxic environment.



KIDS! / II. It's Circle Time!

A four-part series of inappropriate gallery performances

October 2023
HALLE13, Vienna, AT

Artists: Tomáš Moravanský & Tereza Sikorová

Episode plot:

A group of adults dressed as children in metal t-shirts lick the walls with their tongues to get charged. Once charged, they tear off and make a mess, displaying disturbances in attention, sleep, emotions, robbing visitors, drawing an expressive circles with black charcoal - a cliché about a child having visions of an apocalyptic future. The kid in the big teacher outfit praises them for it all.



KIDS! / III. Family Friendly Music Concert Event!

A four-part series of inappropriate gallery performances

October 2023
HALLE13, Vienna, AT

Artists: Tomáš Moravanský & Tereza Sikorová

Episode plot:

A violinist plays a solo classical music concert. Among the audience nearby, a mother cradles a baby in her arms, who cries continuously throughout the evening. The musician plays through the (fake) baby's crying, always trying to finish the piece professionally.



KIDS! / VI. *Deadly Funny Clown!*

A four-part series of inappropriate gallery performances

October 2023
HALLE13, Vienna, AT

Artists: Tomáš Moravanský & Tereza Sikorová

Episode plot:

A sick clown lies on a hospital bed, covered in dynamite. Clown treats the audience as hospital visitors. The clown laughs madly at everyone the whole time, occasionally inhaling through a breathing tube connected to a helium bomb for balloons.



Critical Phase Transition

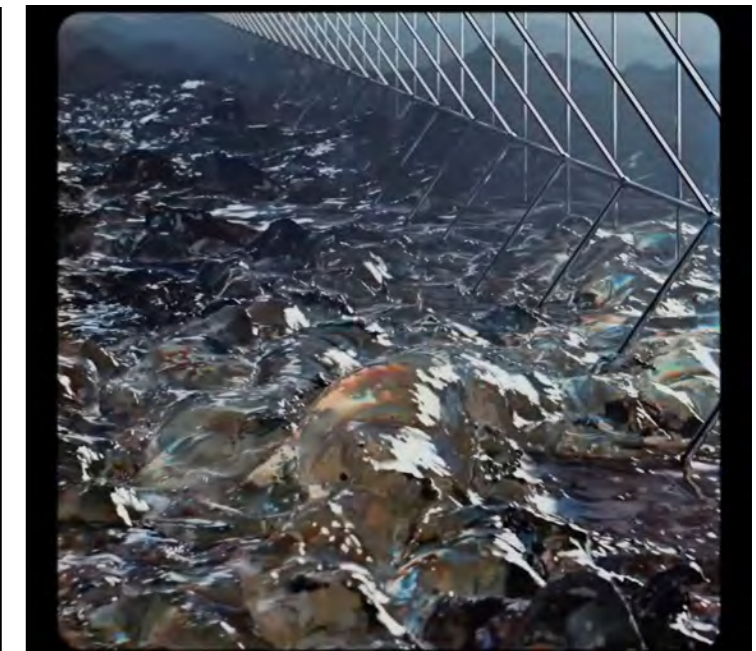
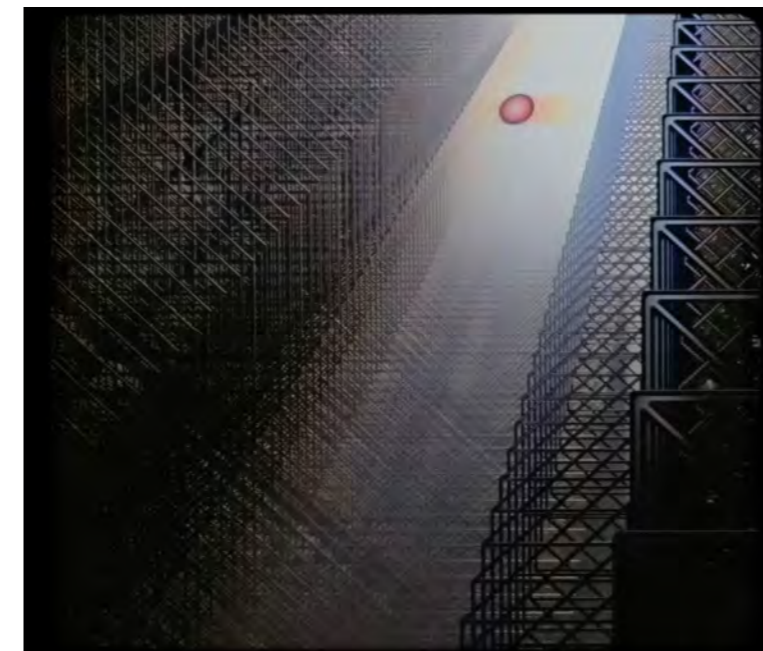
Gallery project, video, installation

4. 10. – 5. 11. 2023
Dům pánů z Kunštátu Brno

Artist: Veronika Žilinská, Tomáš Moravanský

"Critical Phase Transition" is a 20-minute abstract video-essay created using CGI (Computer-generated imagery) about the subjective spectrum of the viewer's experience while watching this visually generic spectacle, which is a true autobiographical account of the process of gender transition by Veronika Žilinská. The video-essay is accompanied by a voice, a quasi-commentary without words, dynamically representing different moods, as if the viewer's reactions, which stands in contrast, distantly but at the same time together, with the visual aspect of the work and the content of the statement.

► [Watch Critical Phase Transition](#)



F-word (F is for Fantasy)

Galerijní projekt, instalace, objekt

13.9. - 22. 10. 2023
SPZ Gallery, Praha

Artist: Tomáš Moravanský
Curator: Jiří Ptáček

Tomáš Moravanský has already created several disturbing exhibition situations. The installation F-word (F is for Fantasy) is one of them. It reminds us of a simple scene for a home video shoot and evokes the idea of a plot that has taken place, is repeatedly taking place or is yet to take place. It is quite likely that we have seen a similar scene somewhere before. It conjures up images. They can be both sinister and delicious. We realise it's not reality, but an artistic imitation. Yet we have fantasies. Is it possible that we all imagine more or less the same thing? It's quite difficult to talk about it. When Tomáš Moravanský installed the gallery, he had the door open. A man and a woman, probably a married couple, walked by. They looked at him suspiciously. The man then winked conspiratorially at Tomas.

Jiří Ptáček







HAHA

Site-specific installation, object

June 2023
KC Pažite, Podhradie, SK

Artist: Tomáš Moravanský



The Longest Day of the Year

Site-specific installation, object, video

24.6. 2023
KC Pažite, Podhradie, SK

Artist: Tomáš Moravanský

A day-long video screening of the short film „There is No Need to Be Upset“ in an open meadow on the longest day of the year. The video includes a depiction of a lawnmower flying over the meadow, along with a portrait of a gorilla blending into the foreground of the entire situation. All of this is accompanied by the chorale piece „Miserere“ by Gregorio Allegri, performed by The Tallis Scholars. The original video appeared online in 2012 on Tykjipelk's YouTube channel with a description:

*Shhh no tears
Only dreams now
Unrustle your jimmies*

The realization of the project from public funds in the form of a scholarship was supported by the Art Support Fund.

► [Watch preview](#)



I Don't Understand Graffiti

Public intervention, prints, sound (24h), various dimension

16.6. - 30.7. 2023
Nástupište 1/12, Topolčany, SK

Artist: Tomáš Moravanský
Curator: Jiří Ptáček

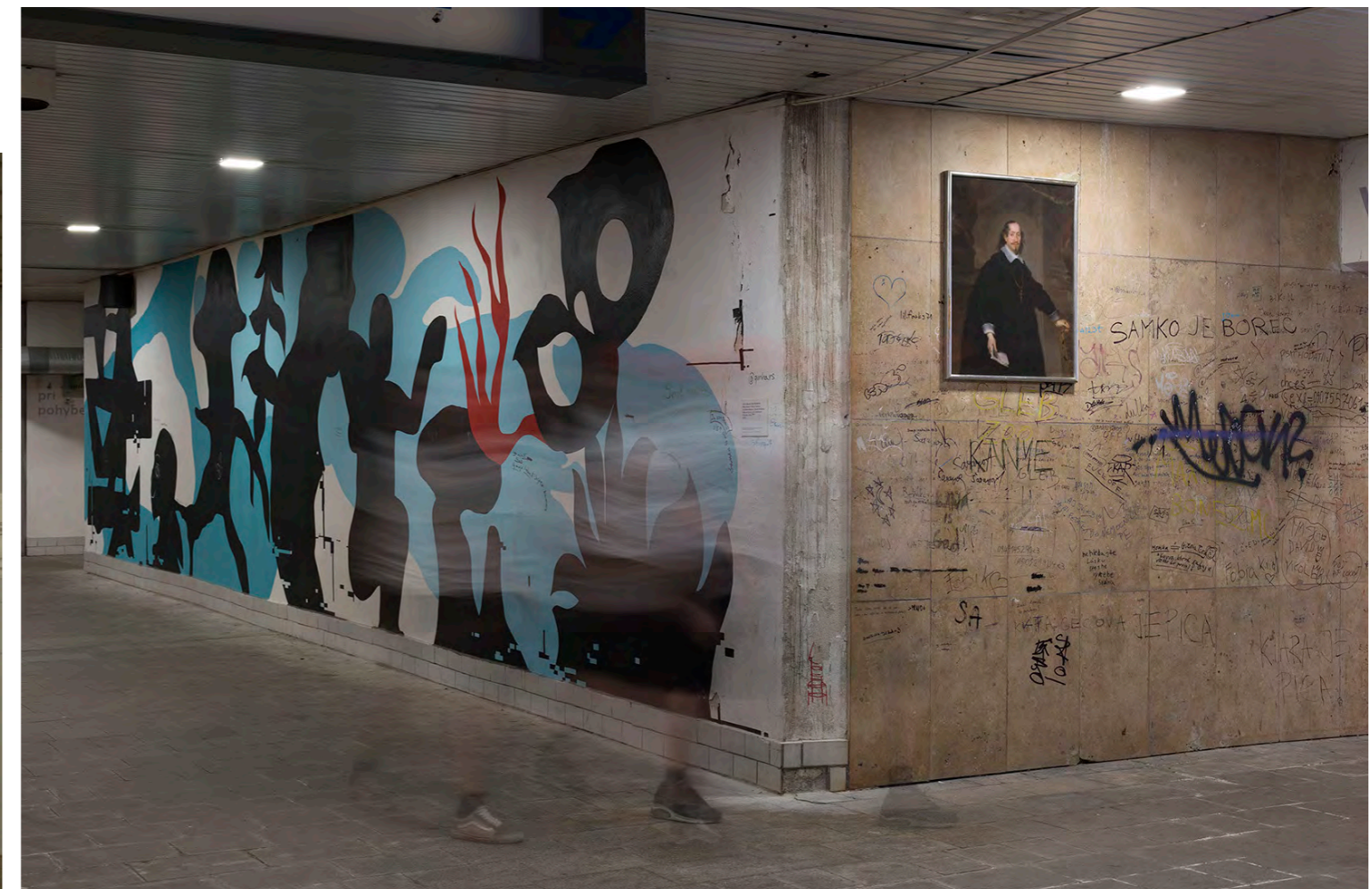
The author's expressed misunderstanding of graffiti can be considered completely irrelevant. It carries no more weight than the opinion of the next guy. It cannot even be said unequivocally to be true. Perhaps Tomáš Moravanský understands graffiti too well and that is why he expresses himself in this way. Even though he may tell you otherwise. After all, the exhibition got its title only after he firmly decided to place a set of reproductions of classic portraits in the environment of Platform 1-12.

Moravanský's picture gallery offers a range of possible readings, and the artist's aim is that each of them should, after a certain amount of time, come across an unfinished line or paragraph. It comes across as an art museum in an unexpected, probably wrong place, or a closed antique shop, probably also located where business doesn't flourish. It turns attention to the individuals depicted as members of the privileged classes and to the status role of art. It is a gesture of placing so-called „high art“ in an „underground“ context. But it can also lead us to explore the network of information contained within the presented configuration of images: their positions within the whole, or perhaps the distortions of individual images. Exploration of any of these levels, however, is unlikely to lead to a more satisfying understanding than an awareness of the spectrality of the appearance of this kind of art here, in this place, under these conditions. A species actually invasive, brought in from somewhere to cause disruption here. And try to imagine that it can only be (an attempt at) a joke.

Causing phantoms, i.e. phenomena that do not correspond to the assumptions of a given slice of reality, can be found both in the work of Tomáš Moravanský and in the performances of the INSTITUT INSTITUT collective, of which he is a part. They are reactions to the accretions of cultural stereotypes, which do not avoid everyday life, nor pop culture and art. Their performances are characterized by a movement between horror and comedy - so inherent in all B-grade production. This is also reflected in the audio recording, which Moravanský transferred to the speakers in the underpass, recording 24 hours of sounds from the same place. That alone would be enough to give us a slightly paranoid feeling that we are occasionally haunted by the ghosts of local teenagers. But Moravanský needs to go a bit over the top here as well, and so he has supplemented the recording with sound sequences that can either be laughed at or, on the contrary, run away from.

The realization of the project from public funds in the form of a scholarship was supported by the Art Support Fund.

▶ [Watch preview of the sound intervention](#)
▶ [Watch walkthrough](#)











Sound of Yesterday (of I Don't Understand Graffiti)

Sound intervention in the subway platform

16.6. - 30.7. 2023
Nástupište 1/12, Topolčany, SK

Artist: Tomáš Moravanský
Curator: Jiří Ptáček

A replay of a 24-hour audio recording of the same location from the previous day was broadcast to speakers in the subway. From the loudspeakers it was possible to hear teenagers hanging out, pedestrian traffic, conversations, announcements of train departures. The recording was additionally dramatized - for example: occasional horses running through the underpass, cats crying, more people passing by, repair work, whistling, etc. After the subway gates were closed at night, it was possible to hear sounds from underground at many of the city's entrances. For example, a witches meeting, chainsaw sounds, singing of whales, or an illegal techno party, and many other shorter situations.

The recording was played along the entire length of the underground, so the moving sound effect and acoustics seemed natural in real time, fitting in with the place like mimicry.

The recording ran in the loop every day 24/7.

The audiowork was part of the author's exhibition I Don't Understand Graffiti

The realization of the project from public funds in the form of a scholarship was supported by the Art Support Fund.

► [Watch preview the sound intervention](#)



Open Studios 2023

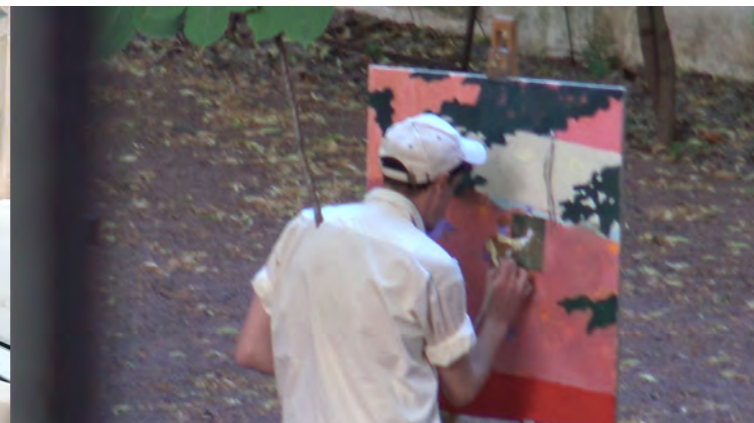
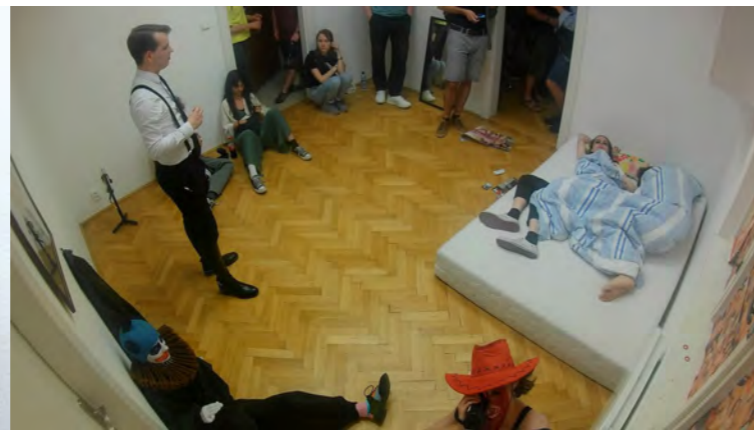
Performance, open studios

11. – 21. 5. 2023

Artist: INSTITUT INSTITUT
Direction: Tomáš Moravský
Performed by: Sikorová, Moravský, Hlinka, Šikulová,
Ponomarevová, Turzo, Žilinská a.z.)

Open Studios Festival, Co.Labs, Brno, CZ

► [Watch showreel](#)



Raising Awareness



Gallery project, object, linoleum, print

11. – 21. 5. 2023

4+4 Days in Motion, festival of Contemporary Art,
Everything's Everyone's, Erpet Smíchov, Prague

Artist: INSTITUT INSTITUT
(Moravanský, Turzo, Sikorová, Hlinka, Žilinská,
Ponomarevová, Duryagina)

With an anthropocentric perspective, the project accentuates the interest in the variables that determine the coexistence of several animal species in one place. These, in the thought process of personification, appear as a poorly translated hybrid about human escapism in the face of a constant barrage of a sea of information. Thus a cartoon-like glitch appears on the scene. It is as if the shark has swum smoothly in a straight stream into the interior of the sand island, oblivious to the laws of physics, from where it now sticks out like a glitch preserved in time, on a sea of rippled blue linoleum. These processes of hybridization, disparate attempts to fuse two worlds (human and animal psychology) thus become the template for a work of art, provoking human imagination and self-reflection as a paradoxical source of inspiration.

The term Raising Awareness - which is increasingly becoming a "buzzword" - also functions in the project as a semiotic allusion, but one that ignores the contemporary engaged media space as a gesture of psycho-hygiene. The work is inspired by Charles Darwin's 1872 book *The Expression of the Emotions in Man and Animals*.





Those Who Looked Out the Window

Gallery project, poppies

18.4. – 14.5. 2023
PARTER BSC, Banská Štiavnica

Artist: Tomáš Moravský

*Those who looked out the window
and became poppies (not ashes).*



No it does not Happen

Post-dance performance, 90 min

Premiere - 29.3. 2023

Telocvičňa (Gym), Nová Cvernovka, Bratislava, Slovakia

Direction, libretto: Tomáš Moravanský

Dance: Miriam Budzáková, Silvia Svíteková

The post-dance work No It Does Not Happen is inspired by elements of negative reinforcement. The actual realization underwent a three-month practical research, during which a specific choreographic method was developed, using the author's method of interactive storytelling, enabling a kind of forensic reconstruction of the body's memory in a spatial situation. The premiere of the work consisted in the reconstruction of a specific movement situation through the method of exclusion of space and time in the dancers' movement register. Thus, the work literally works with choreography as a tool for analyzing the subject's expression in cultural and social space from a linear temporal perspective before and after in a short-term framework in the context of working with the memory of the audience and the performers themselves.

► [Watch full performance](#)



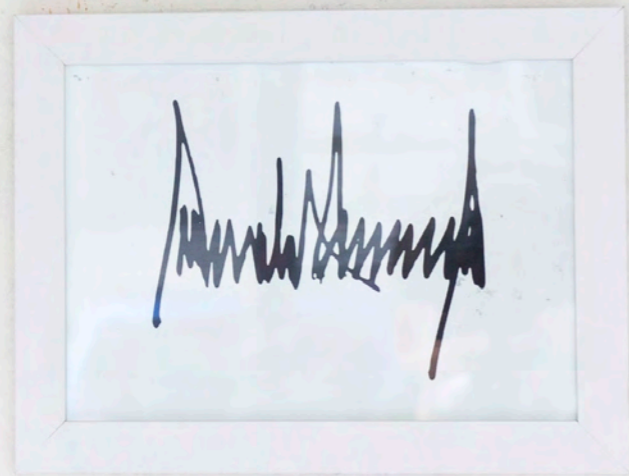
Autograph Session

Gallery project / site-specific, photography

21.2. - 13.4. 2023
Bludný Kámen / hovorny, Opava, CZ

Artist: Tomáš Moravanský
Foto and edit: Tomáš Moravanský

Donald Trump's signature.
Ku Klux Klan photo. (Conspiracy)



Star Trek Deep Space 9 – 1080p 12 Hours

Gallery project, digital prints, flowers

21.2. - 13.4.2023

Bludný Kámen / Cella, Opava, CZ

Artist: Tomáš Moravanský
Curator: Katarína Klusová
Foto and edit: Tomáš Moravanský

"Star Trek Deep Space 9 - 1080p 12 Hours" is a spatial installation of large format prints of (appropriated) images from internet videos, originally intended to be listened to with white noise "in the background" to stimulate the listener. These videos are accompanied by original photographs and graphics of various environments and objects to illustrate these sounds. The installation in the space is complemented by indoor flowers. Natural light from the exterior accompanies the exhibition. The spatial design incorporates draughts between rooms, which make some of the prints move in response to events outside or obstacles when passing through doorways (in which one of the prints is directly installed). No sound component has been added to the exhibition.

► [Draught in the gallery](#)



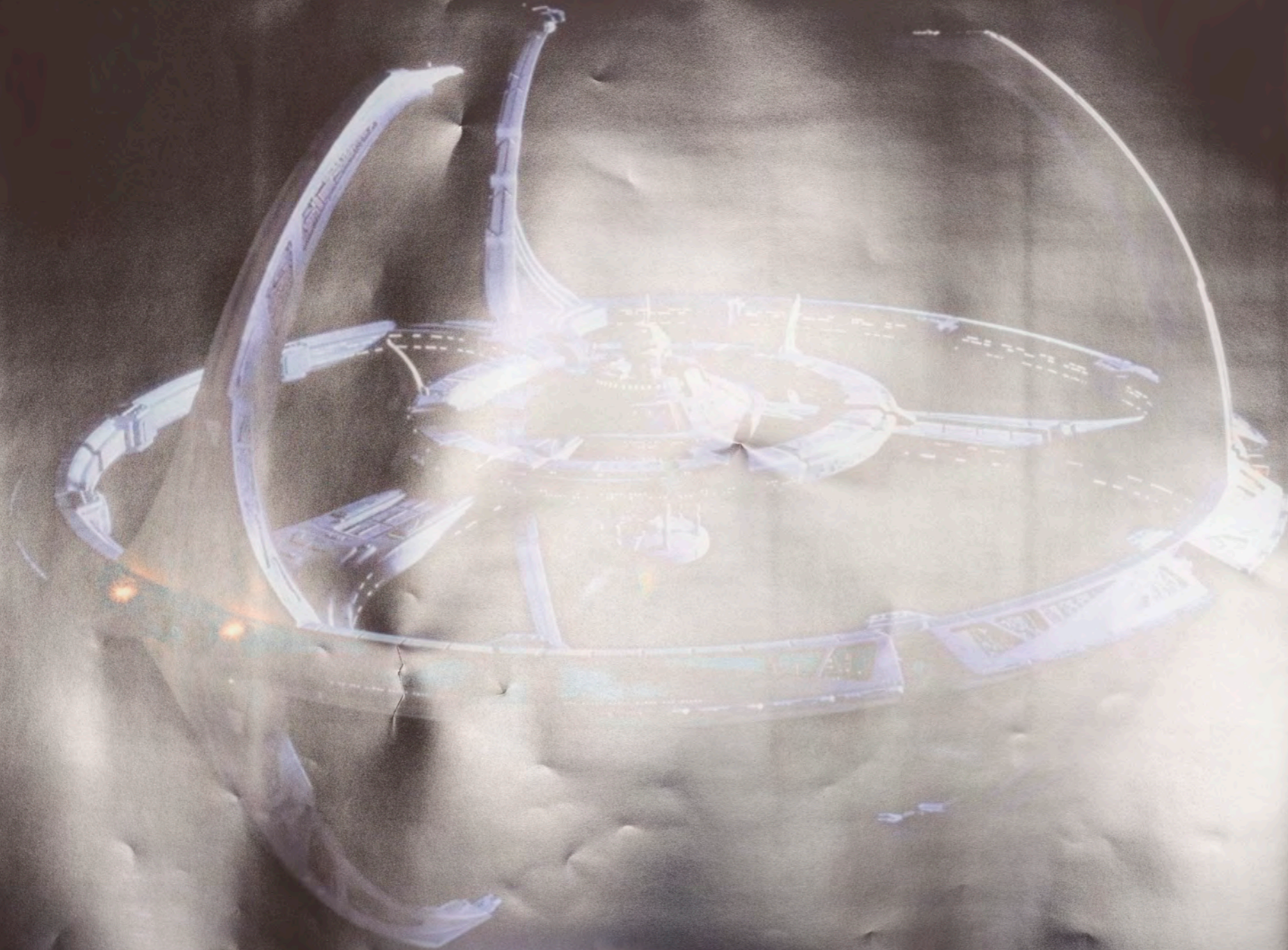
Star Trek: TNG Shuttlecraft Ambient Engine Sound for 12 Hours



▶ 🔊 0:00 / 11:59:58



Star Trek: Deep Space Nine Ambient Sound for 12 Hours



▶ 🔊 0:00 / 11:58:59



Room ambience at night sound effect



▶ 🔊 0:00 / 1:00



an•ti•hyp•na•gog•ic

Gallery project, cardboard, drawing, acryl, glue, sound

19.1. - 5.3.2023
Medium Gallery, Bratislava, SK


Artist: Daniela Ponomarevová
Curator: Tomáš Moravanský
Foto and edit: Jan Sipocz

An-ti-hyp-na-gog-ic is a generational existential allusion, an imaginary memetic parts factory, or-yes-also-again a frankly subjective reflection of contemporary visual language exploded into space - a language that doesn't get enough fiber under the reality of the virtual world. (inhale) The work is also a loose reflection on the artist's recent experience as a factory worker behind an assembly counter. (exhale)

Here, Daniela's drawing (inhale) brings identity and flair to her own objects, often created from widely available materials, to which it is applied much like tattoos to the human body. (exhale) These objects become the supporting architectural elements for the „digital“ content, a kind of cardboard matrix built in a DIY way. A more accurate new term could be used here: DIY CGI (do it yourself computer-generated imagery). (and inhale again) Her work is a sincere, ironic and humorous polemic about experiencing life in a digital bubble as an imaginary insider in a chaotic field, composed of a multitude of small and even smaller parts, without a break for a snack during a never-ending shift. (inhale) Through references

to cult, mostly B-movie sci-fi films and with a light touch of the fetishism of the fan aesthetic, she deals with the existential uncertainty of the DIY amateur radio addict, the social turmoil of the blissful „non-influencer“ (inhale), and with contemporary images of the trauma of the art college student - a trauma rooted in the surface of humanity's collective but short-term memory of growing up in the 21st Century.

„The world becomes made up of a lot of little things“

Feelings of a real handyman 





LUCKY HAT

Post-dance project, artistic research

2.12. 2022 / Centre of Experimental Theatre, Brno, CZ
26.6. 2023 / The International Festival Theater European Regions, Hradec Králové, CZ

Concept and dramaturgy: Tomáš Moravanský
Choreography and performance: Miriam Budzáková

Lucky Hat is a work based on the principle of machine learning, in which the dancer adopts the role of a superstitious machine, learning to recognize the successfulness of her own delivery by evaluating the audience's expression in real time. By finding the right means of expression, movements and their composition, she learns to control the situation. It's like when our favorite sports team scores a goal, and we are convinced that as long as we stay in the same and, in our opinion, magical position we were in when it just happened, our team will continue to be successful.

By rerunning the show, the dancer's telepathic abilities evolve, gradually creating an audience-successful show. Each rerun is an update of the previous one, where, in addition to the dancer's performance, other elements such as length, set design, costume, target audience, PR, production requirements, and even genre can equally undergo an evolutionary process. The performance is not rehearsed in advance, the modifications are applied on stage, so to speak, on the spot.

▶ [Watch Lucky Hat \(1.0\) 50'](#)
▶ [Watch Lucky Hat \(2.0\) 30'](#)



SANDS OF THE MICROWORLD

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

25.6. - 26.9. 2021 / Jozef Kollár Gallery, Banská Štiavnica

15.6. - 15.10.2022 / TIC Gallery, Brno, CZ

16.9. - 30.9.2022 / DOM festival, Bratislava, SK

Animation and graphics: Roček, Žilinská, Moravanský

Audio story and dramatization: Tomáš Moravanský

Rendering: Veronika Žilinská

Editing and post-production: Žilinská, Moravanský

Sound design & mastering: Tomáš Moravanský

Curated by Marianna Brinzová

Photo and edit: Eva Rybárová

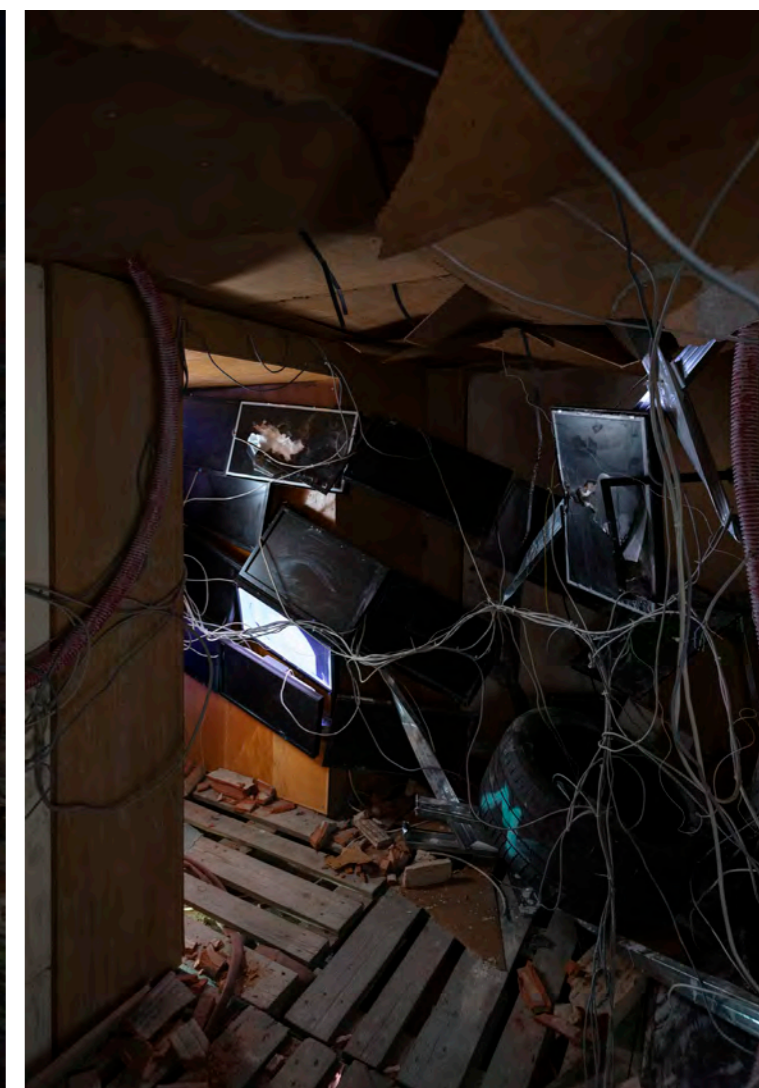
The exhibition Sands of microworld 2.0 works with the now rather “overcooked” topic of global environmental crisis as a phenomenon that has returned to the art scene after 2000 in a new context of scientifically oriented multi-disciplinary paradigm of the Anthropocene. It presents a site-specific installation 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 Michal Žilinský, Tomáš Moravanský, Jakub Roček, Jakub Nemeč, Petr Jambor.

▶ [Watch the full movie](#)



THERE, THERE

Gallery project, interactive, various dimension

24.5. - 3.7. 2022

MEDIUM Gallery Bratislava, SK

Artist & text: Tomáš Moravanský

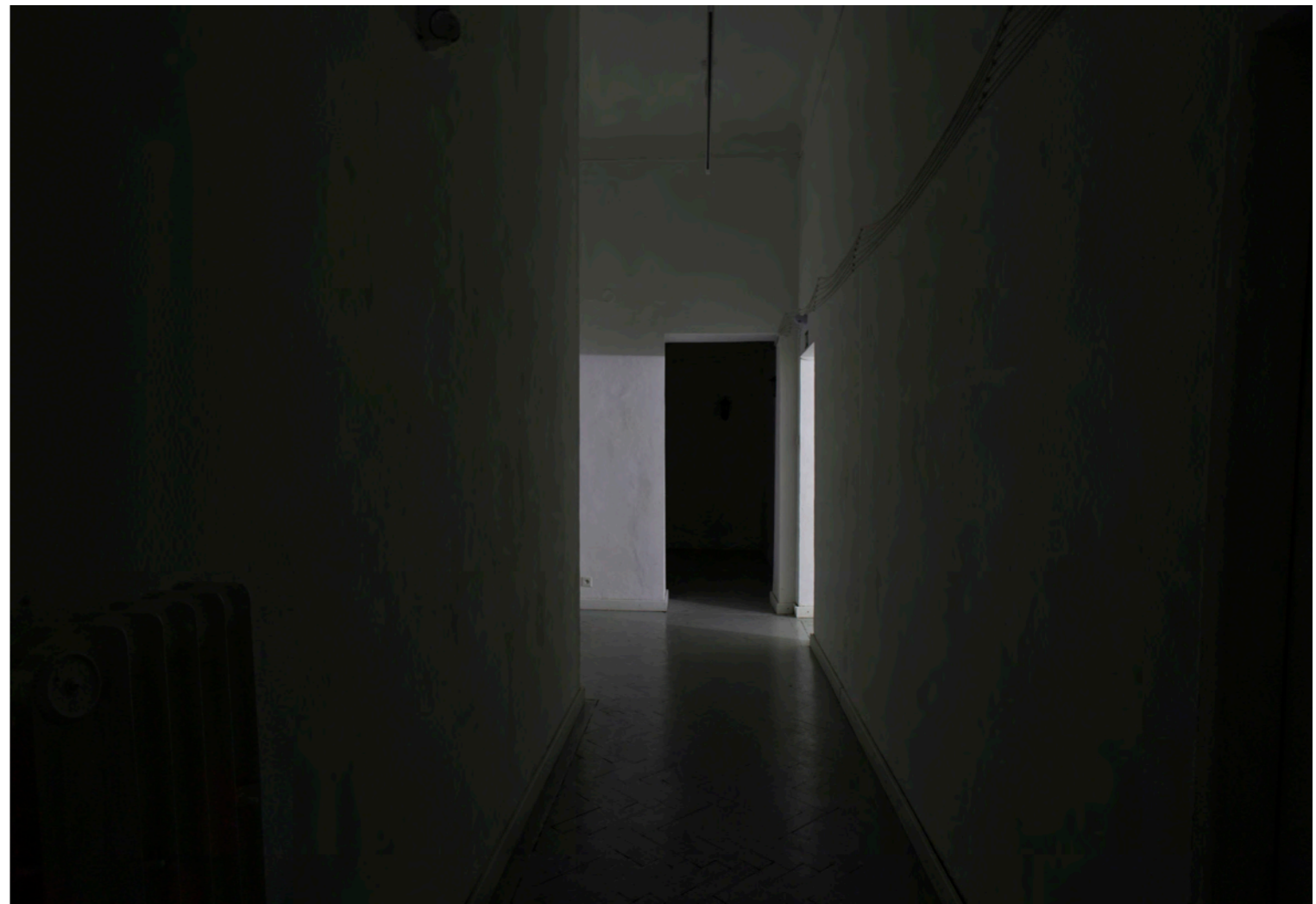
The exhibition itself is a kind of maze of interactive storytelling, in a space of 9 medium-sized and small rooms where the visitor's body corresponds with the space on the level of basic stimuli or challenges of distance - movement - light / darkness, or sound associations.

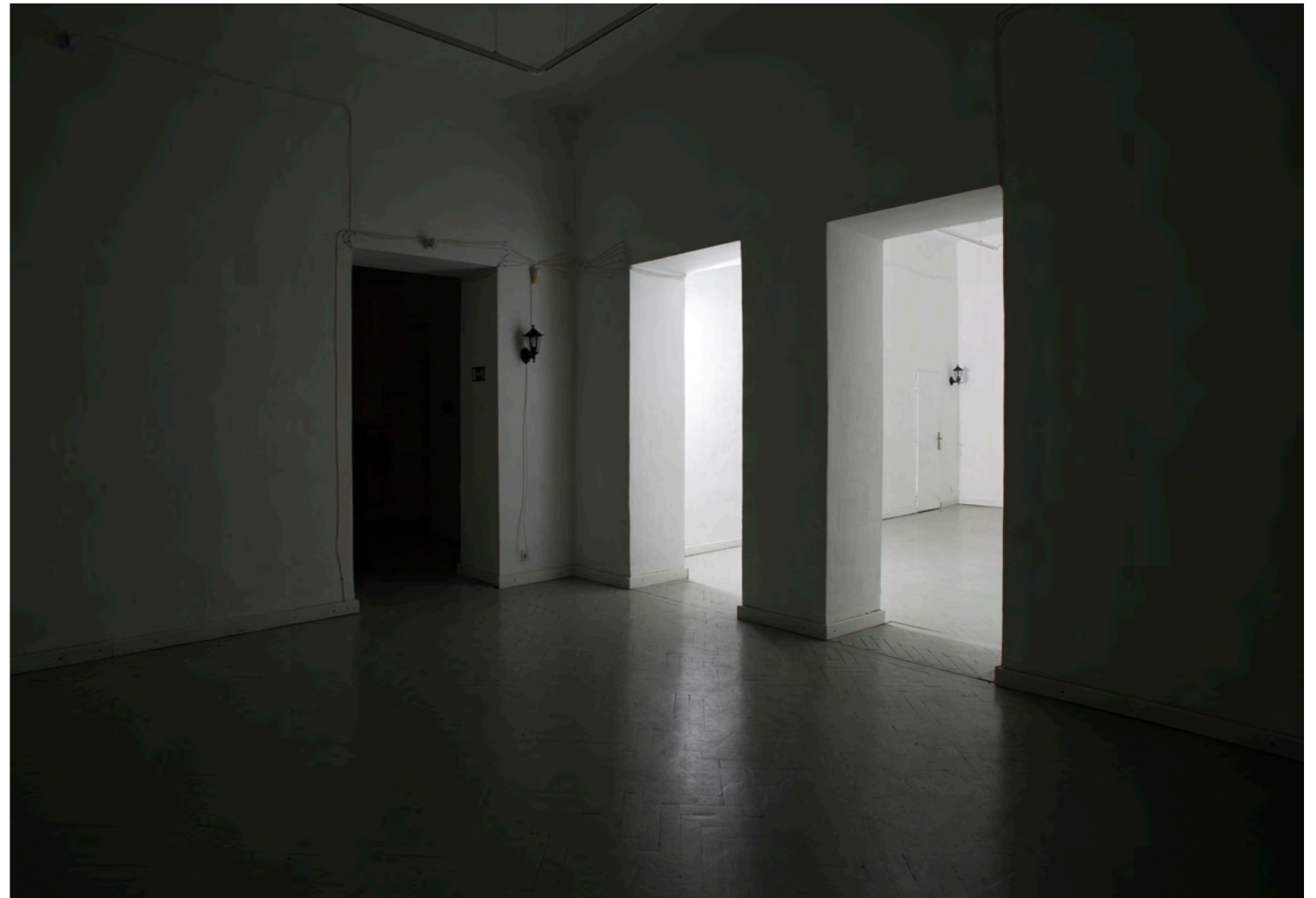
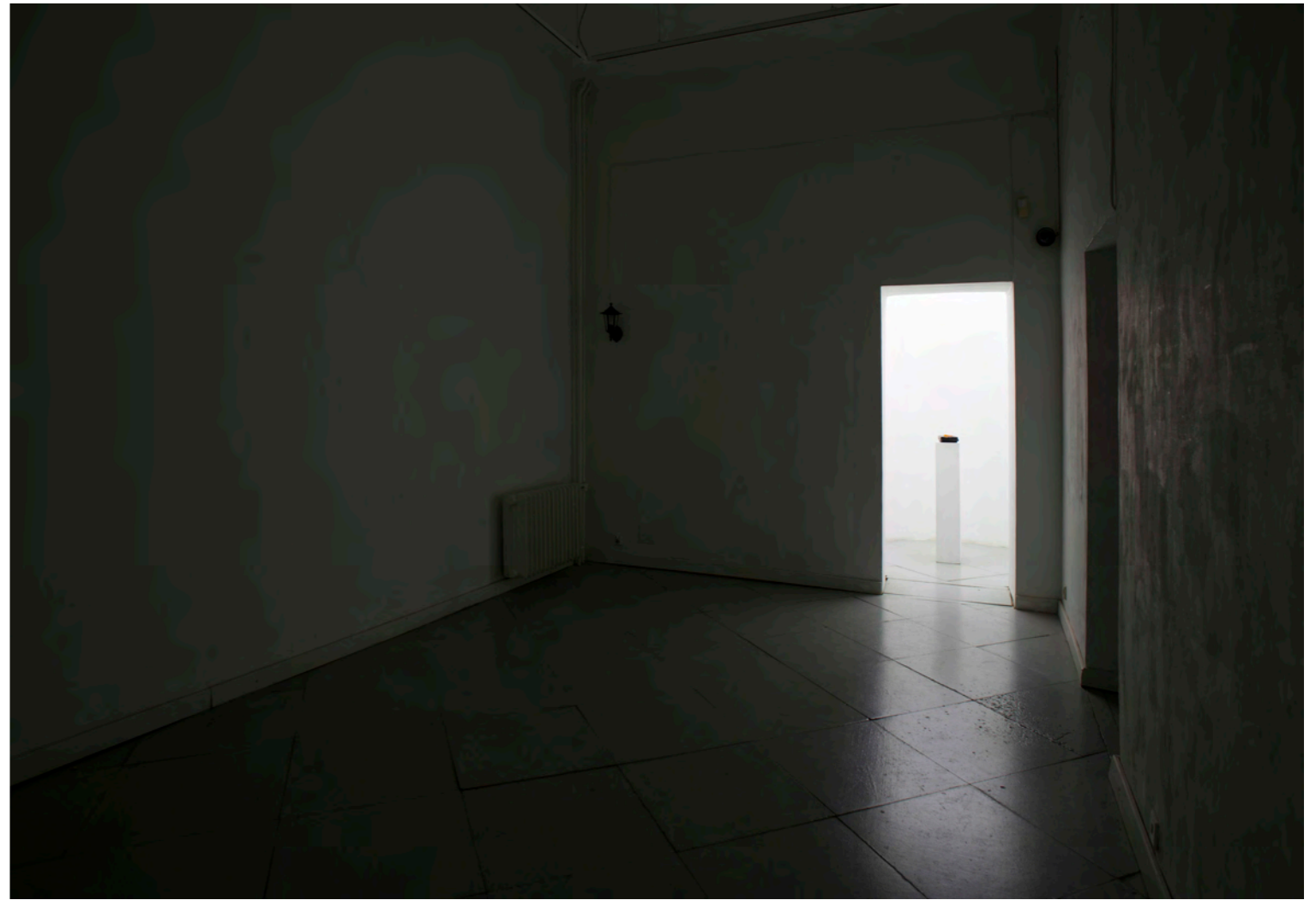
The basic motif of the exhibition was the installation of artificial lighting connected to sensors reacting to movement, but realized in a different part of the space than the light itself. The lights and sensors were often placed very far apart. The visitor was thus always in an unlit point within his location, guided by light shafts from other rooms. If the visitors 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 - the audio track of the 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 „hot“ are recited. In this case, however, „you're going to burn!“ is never heard. Some visitors were fooled by the fake 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.

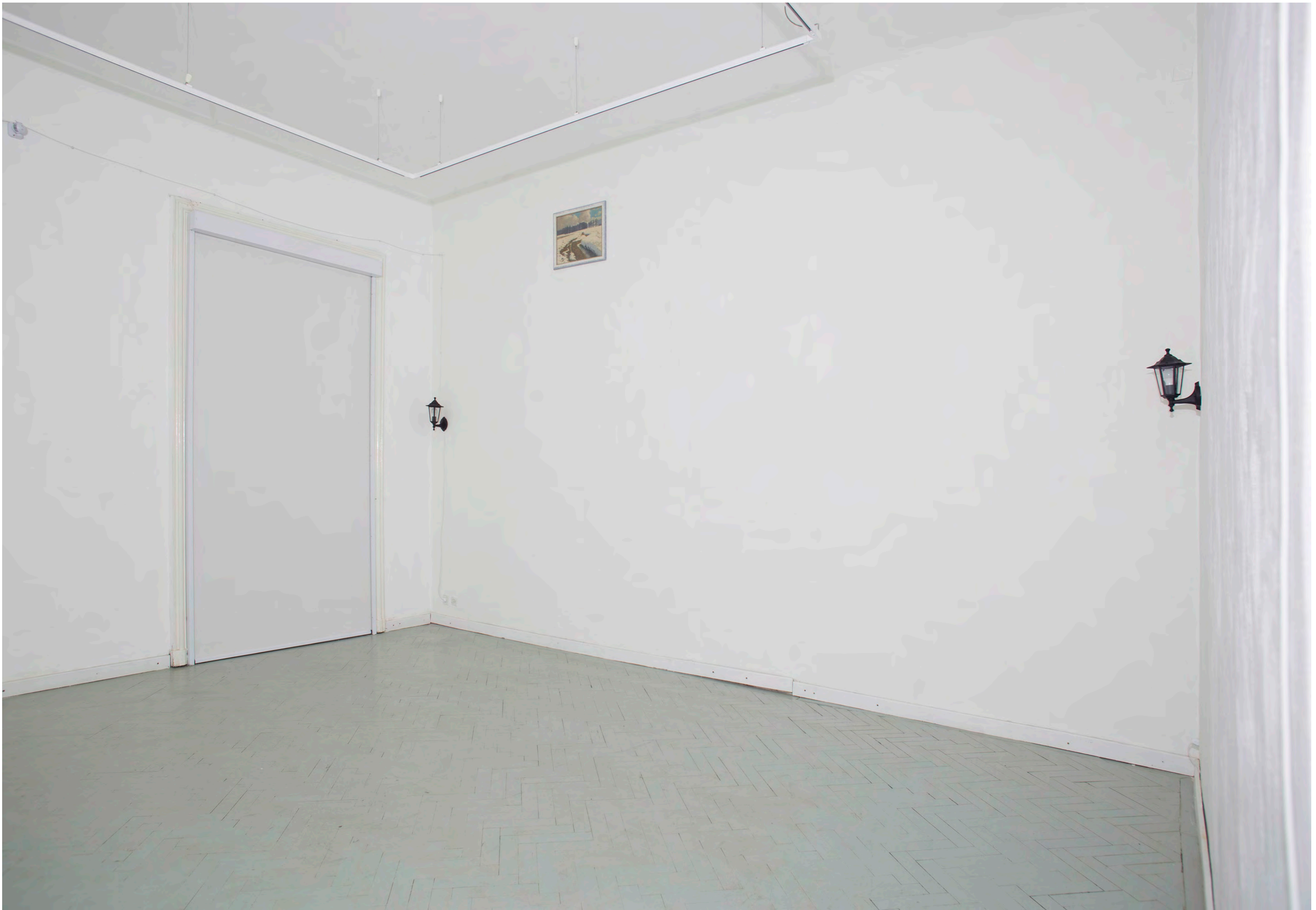
As part of the exhibition, there was also a live clown performance passively standing behind the locked door of a small maintenance room as part of the opening.

- ▶ [Watch walkthrough POV \(SK/EN\)](#)
- ▶ [Watch visitor POV \(with clown\)](#)











DEAD IN THE POOL

Post-clown performance, public intervention

Premiere - 14.11. 2021

City Swimming Pool Lužánky, Brno

Concept: Tomáš Moravanský & Tereza Sikorová

Performed: Tereza Sikorová

Dramaturgy & trailer: Tomáš Moravanský

Costume: Kamila Kouřilová

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.

*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

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



DEAD IN THE POOL (CROATIA)

27.5. 2022 - first rerun

FAKI Festival for Alternative Theatrical Expression, HR

Concept: Tomáš Moravanský & Tereza Sikorová

Performed: Tereza Sikorová

Dramaturgy & trailer: Tomáš Moravanský

Photo & postproduction: Tomáš Moravanský

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](#)

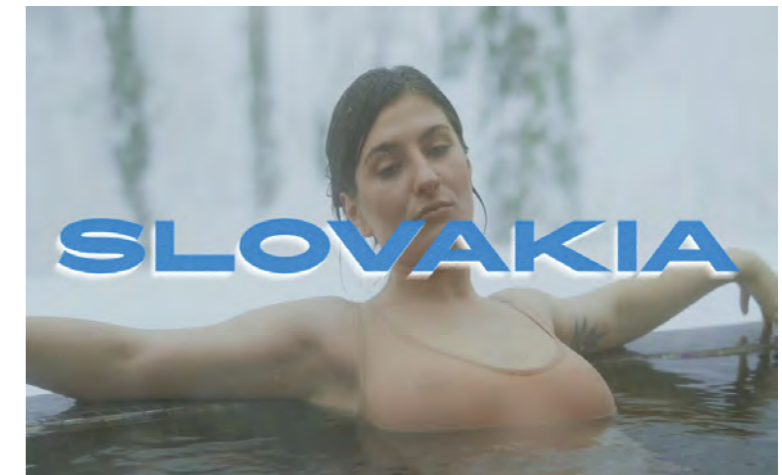


DEAD IN THE POOL (SLOVAKIA)

31.7. 2022 - second rerun

KIOSK festival of new Slovak theater & dance, Žilina, SK

► [Watch trailer for Slovakia](#)

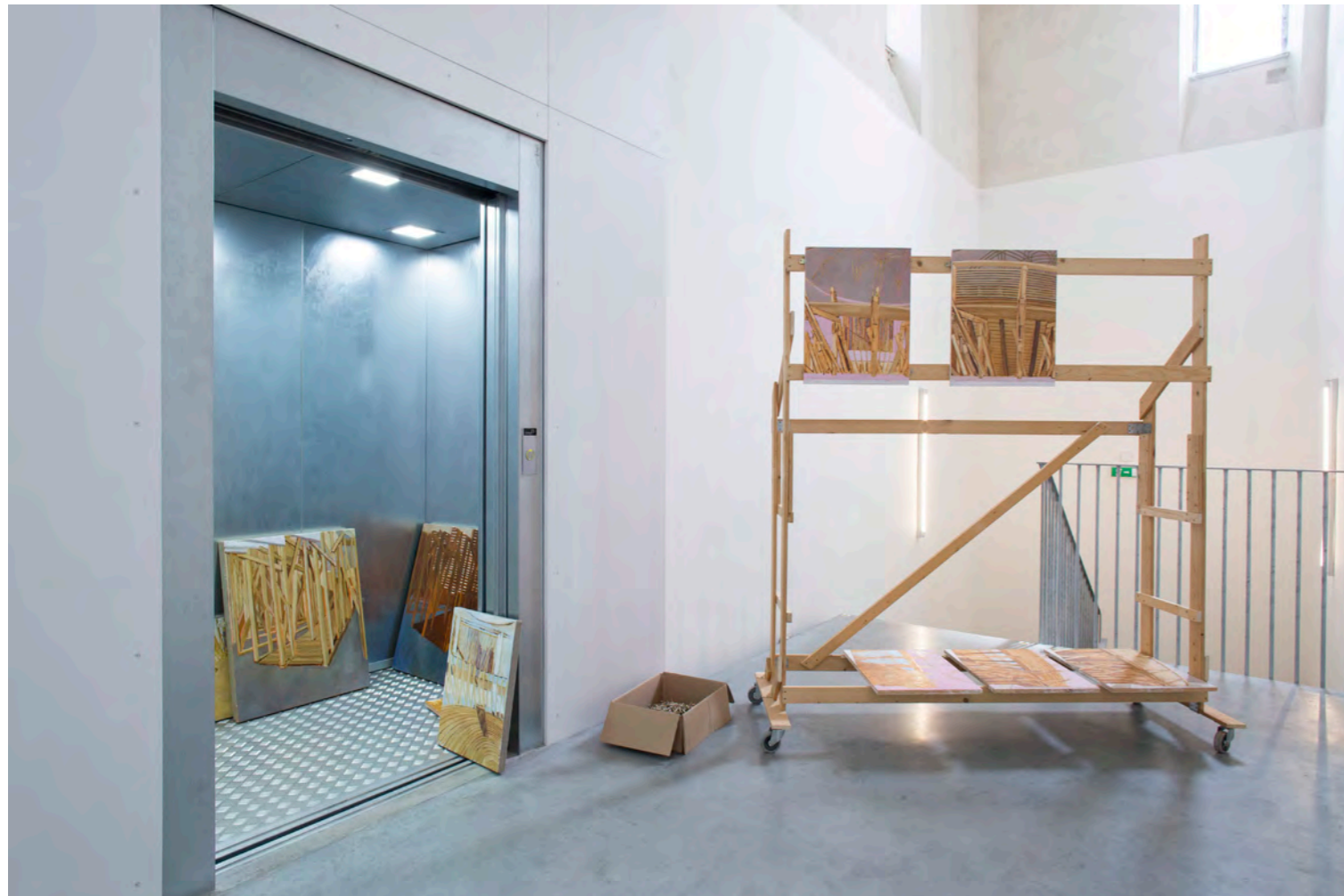


Paintings, site-specific installation

24 May to 5 June 2022
New Synagogue, Žilina, SK

Artist: Dominik Hlinka
Curated by: Tomáš Moravanský, Juraj Gábor

Dominik Hlinka's exhibition situation consists of paintings mapping the process of dismantling the Sphera and is also a memory of the time when this monumental object - an object intervention by Juraj Gábor - existed in the architecture of the New Synagogue in Žilina. Dominik Hlinka's paintings depicting the process of de-installation of this object, which were created during his month-long residency, could be seen during the dismantling of the Sphéry or installed by the elevator or on the piles of boards that were created together in the curatorial concept of Tomáš Moravanský. Later, they were also exhibited separately in a two-week exhibition curated by Sphera's creator, Juraj Gabor. As part of Hlinka's process, Moravanský visited with the intention of making a film documentary, a satirical pseudo-constructionist film as if from the socialist era. The film is about a painter who captures the end of an era of a locally important monument and puts his whole heart into it but is also a worker of culture for the general enrichment of society. The film is expected to be released in 2023.



NOTHING IMPORTANT HAPPENED TODAY PART II

Gallery project, performance

22.4. - 11.5. 2022
HELMUT Gallery / Leipzig, DE

Artist: Tereza Sikorová, Tomáš Moravanský
Performed: Tereza Sikorová

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.



NOVÝ PROSTOR.APP *

Mobile app, public intervention

15.12.2021 . 31.1.2022

TIC gallery, Brno, CZ / Google Play

Concept: Moravanský, Duryagina, Hlinka

Curator: Tomáš Moravanský

IT: Victoria Duryagina

3D scanning: Dominik Hlinka

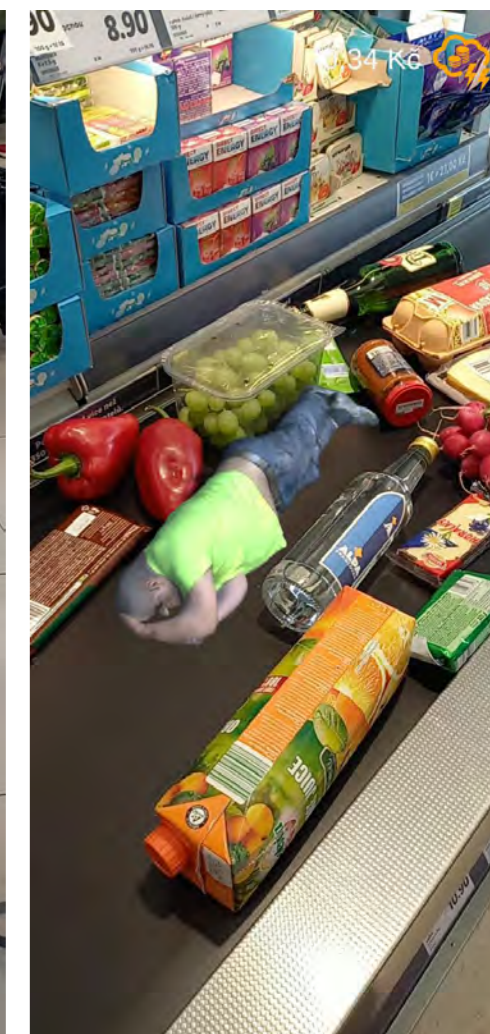
Photos by anonymous users

The app 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

Artist: Tomáš Moravanský

Curator: Tomáš Moravanský & Jan Gerych

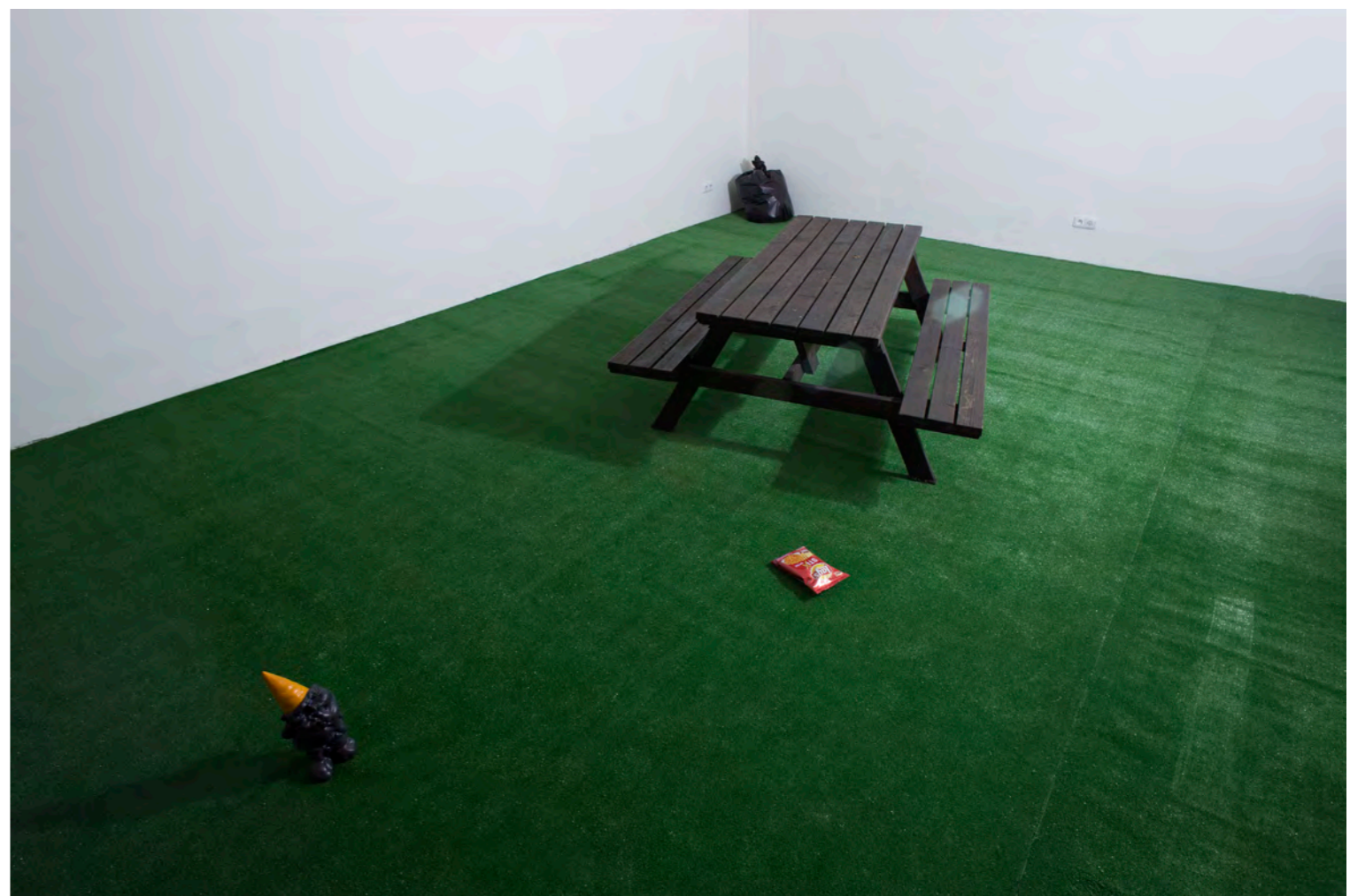
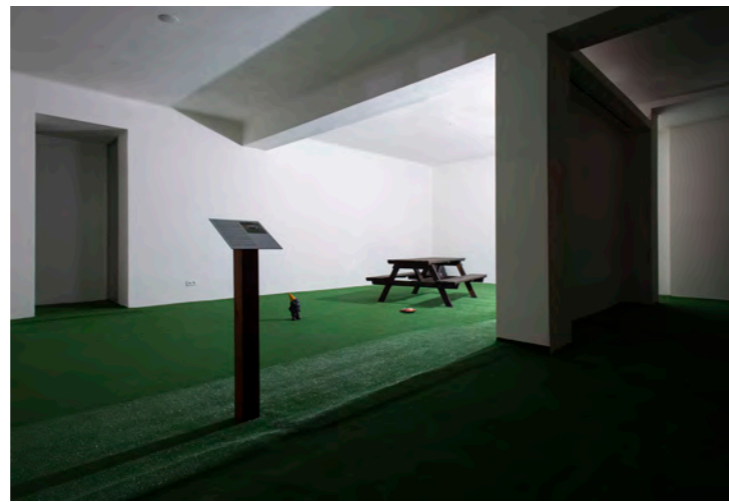
Technical support: Adam Turzo, Michal Mitro

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“ *it* 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“ it quotes Greta Thunberg's words as *its* own thoughts. Meanwhile, as *it* surreptitiously eats forgotten potato chips or rummages around in the dark in a garbage bag, *it* 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 installation

30.7. - 31.7. 2021

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

Artist: Tomáš Moravanský

Dance/movement manifestation: Miriam Budzáková

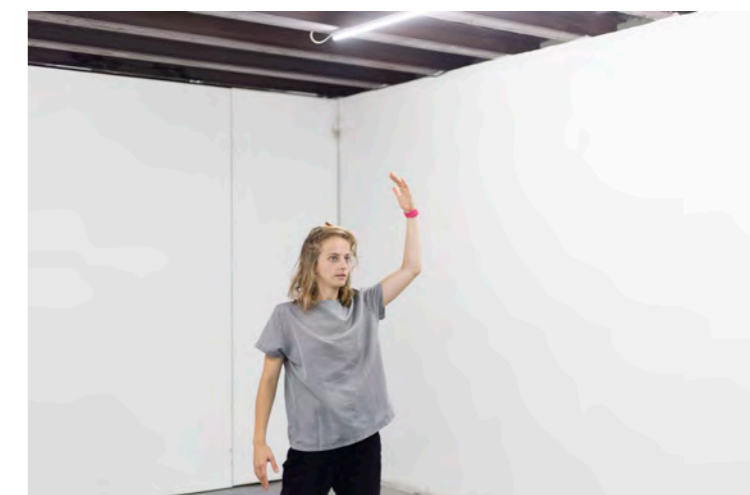
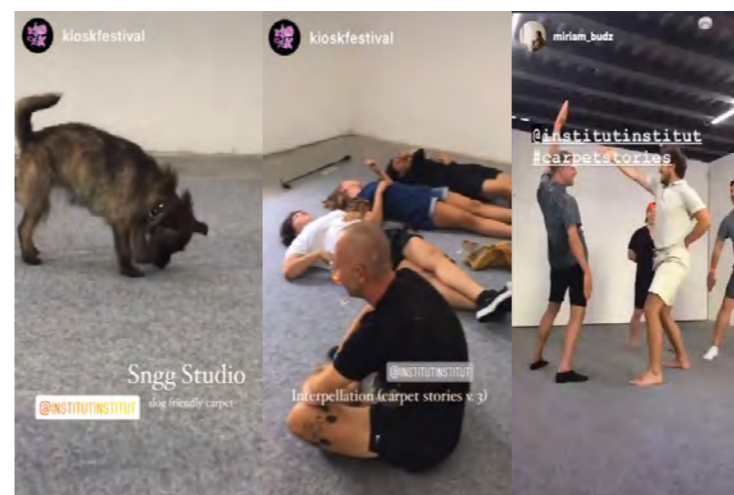
The second rerun of the post-dance performance Interpellation in the form of an interactive installation took place over a period of two days in the empty gallery. The zone on which the original carpet was laid was detected by a motion sensor. When registering the movement of visitors, the sensor activated 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.

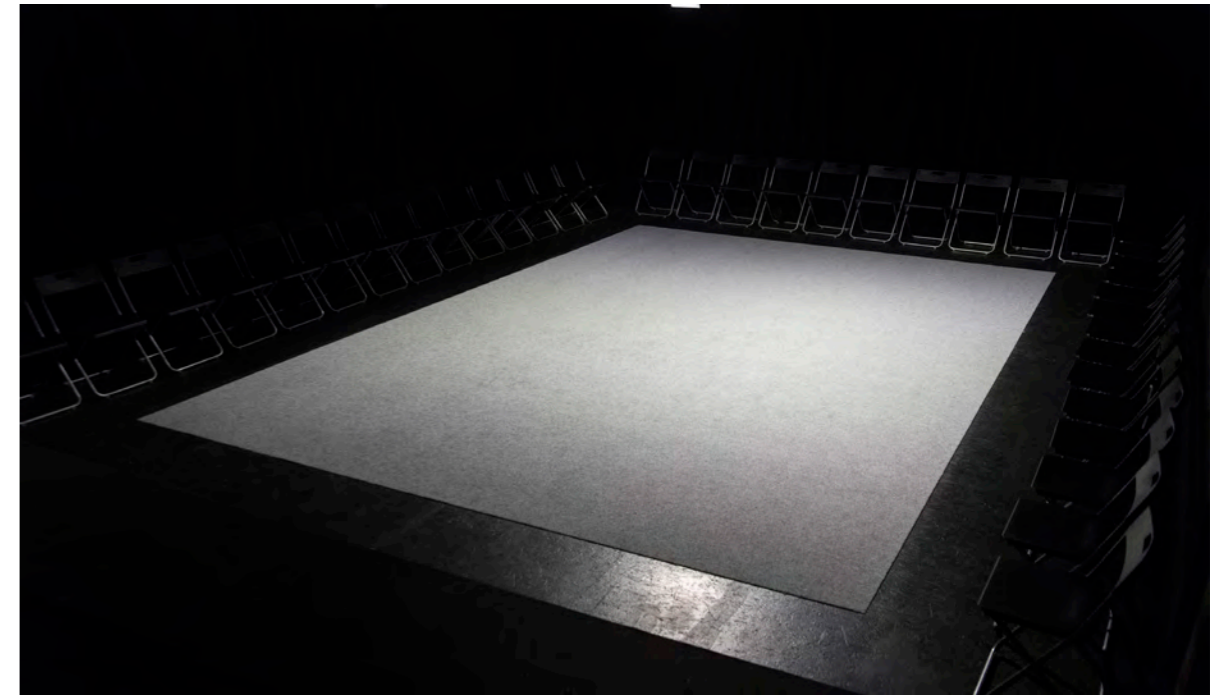
29.7. 2021

KIOSK - Festival of new Slovak theater and dance, SK

Artist: Tomáš Moravanský

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

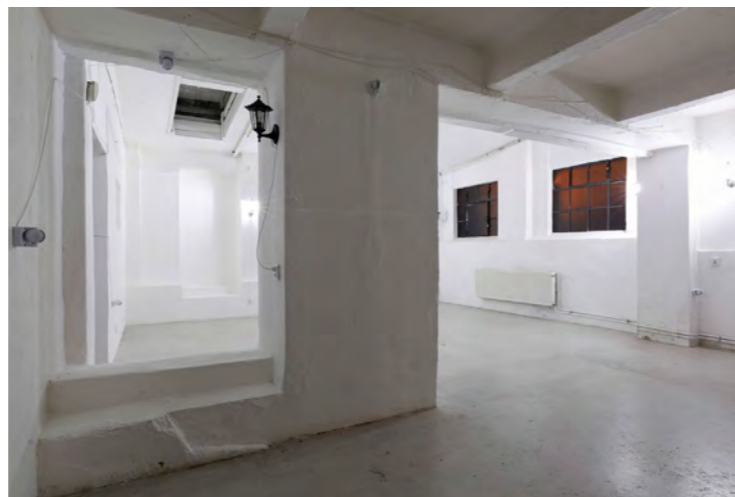
Artist: Tomáš Moravanský

Opening closed-clown performance: Tereza Sikorová

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 choreography system that encourages interaction as in the open world of computer games - rpg (role-playing game) simulations, which can be played indefinitely, in the loop.

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](#)



INTERPELLATION

Post-dance performance, artistic research, video 53'

Premiere: 26.3.2021

Záhrada CnK, Banská Bystrica, SK

Concept & dramaturgy: Tomáš Moravanský

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 exhibition „Here & Now“, Brno House of Arts, CZ
Artists: Moravanský, Sikorová, Žilinský, Němec

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.

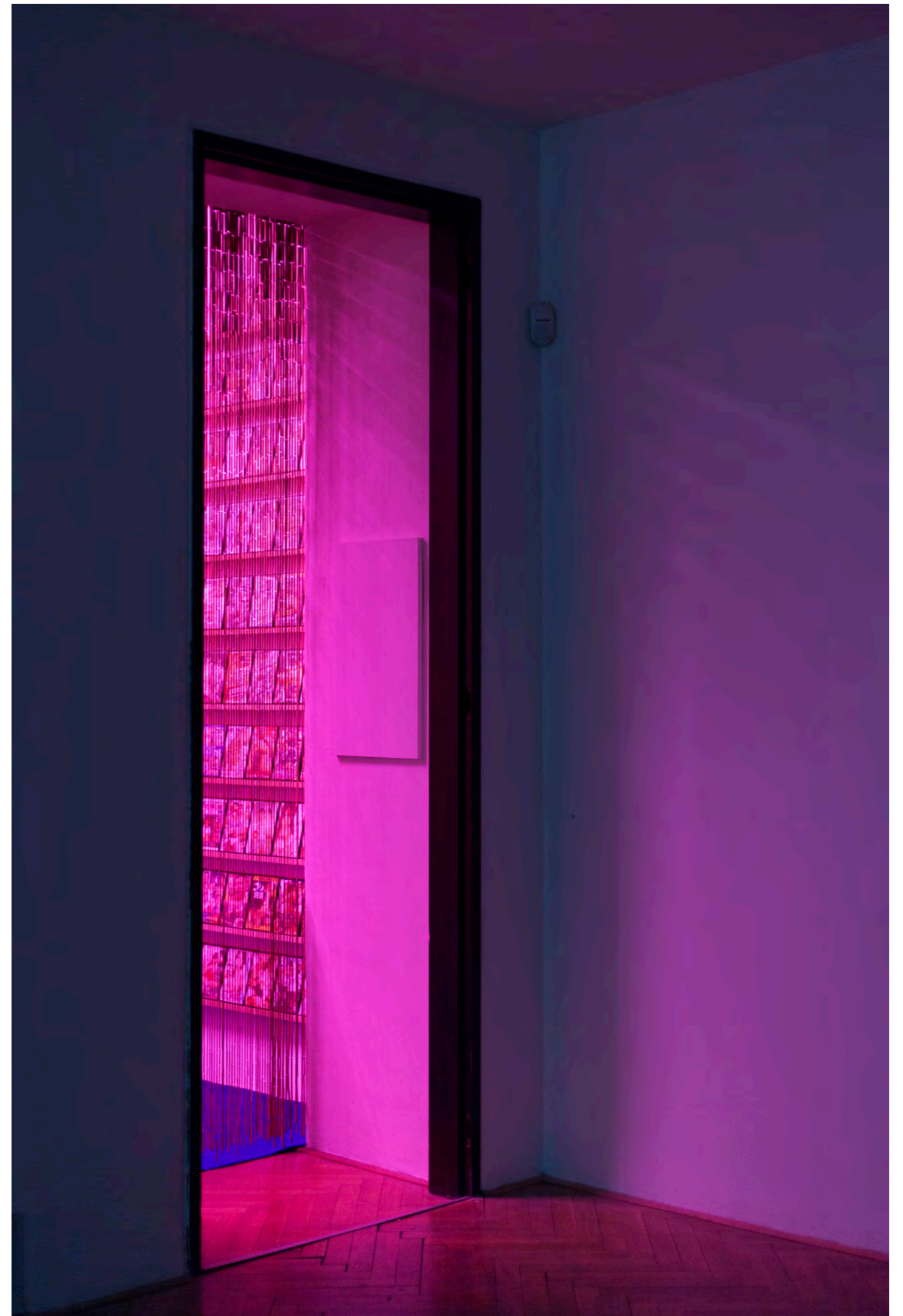
„Straight ahead, right around the corner“ echoes a navigating voice from behind the cash register. You continue your slick manoeuvring within the space, pretending that the directions were not aimed at you..., and like a cue ball bounced on a pool table that has one leg shortened, you, as if by chance, 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 cinematic walkthrough](#)





CARPET STORIES V.1

A short film, 23'23"

Premiere: October 16, 2020
XY Gallery, Olomouc

Artist: Tomáš Moravanský

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 switchover to online (online learning, discussions, self-presentation).

► [Watch Carpet Stories v.1.1](#)



STILL ROOM

Installation, object, paint, textile, performance

20.5.2020 - 30.6.2020

Industra Art Gallery, Brno, CZ

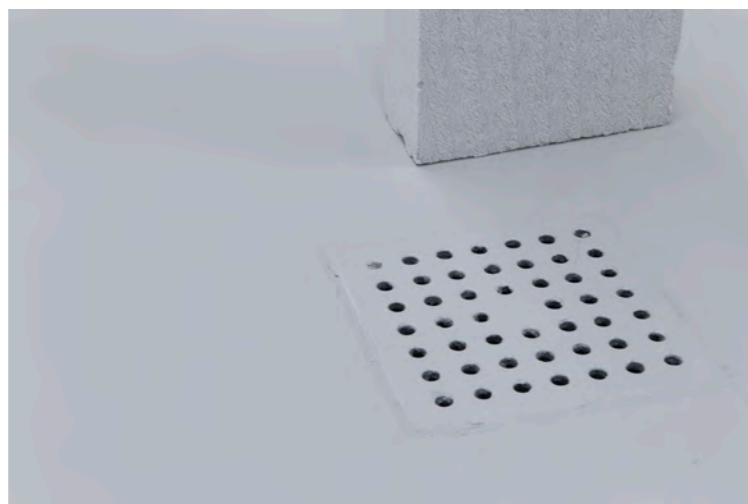
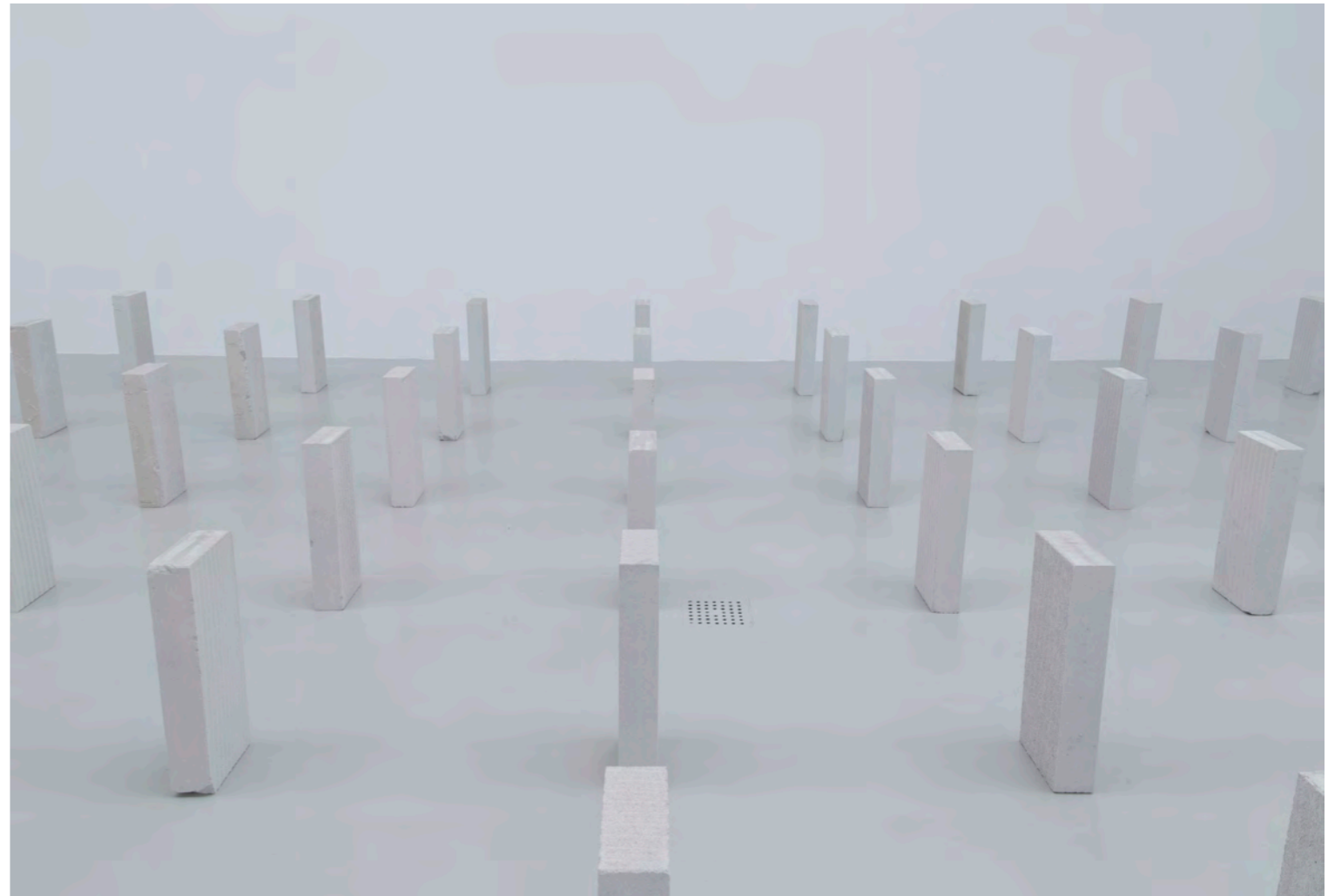
Artist: Tomáš Moravanský

Performed: Tereza Sikorová

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.





WE DON'T CARE (JE NÁM TO UKRADNUTÉ)

Public announcement series at Važec, Slovakia, 2020

11.6. - 27.6. 2021

The Art of Appreciating, Modern Gallery AVU, Prague, CZ

Artist: Tomáš Moravanský

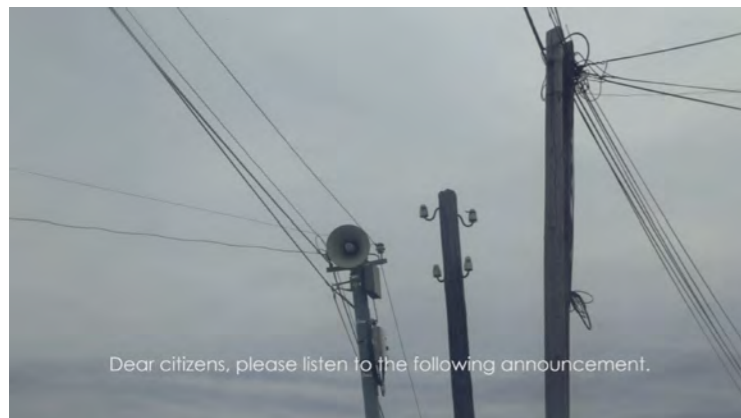
This intervention in public space took the form of an announcement series, and it was created during the 12-day-long symposium DOM (12th – 23rd August 2020) in the town of Važec in Slovakia.

The 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 video can be seen as a satirical report on the passivity of citizens, but at the time its message was intended as an institutional critique in the form of an ironic mockumentary on the nature of the symposium itself - to which the author was invited. The intervention can be understood as a pragmatic use of the language of narcissistic self-deprecation and grammatical humour as a tool to create critical reflection, both of which the author has typically employed in his work in the past.

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](#)



CONDITIONAL CONSTRUCTIONS I.: INTERPELLATION

Public & gallery intervention, movement composition

18.2.2020

G99 Gallery - public - TIC Gallery, Brno

Concept & choreography: Tomáš Moravanský
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)

Gallery project, photographic series, two channel video

18.2 - 12.4. 2020

Brno House of Art / G99, CZ

March 2020

YUP, Osnabrück, DE

August 2020

BLACK BOX, Festival Ars Electronica, Linz, AT

August 2020

Festival HUMAIN, Industra, Brno, CZ

Artist: Tomáš Moravanský

Technical support: Jan Langer

A photo of the exhibition is taken each day after the visiting hours as a time-lapse (19.2.2020 - 12.4.2020). The photographs document the remnants of the movement and the expression of the visitors at the end of each day. Each day before the gallery opened, the exhibition was put into its original compositional setting. Documentation of the exhibition continued after the gallery closed during the first wave of the pandemic (dark photos).

► [Watch Time-lapse video](#)



STILL LEFT

Gallery project, cardboard boxes, performance

18.2 - 12.4. 2020

Brno House of Art / G99, CZ

Artist: Tomáš Moravanský

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 de-installation movie-exercise](#)



ACUPUNCTURE OF EXHIBITION SPACE

Gallery project, nails, sound, choreography

29.5.-3.7.2019

FaVU Gallery, Brno, CZ

Artists: Moravanský, Sikorová, Žilinský

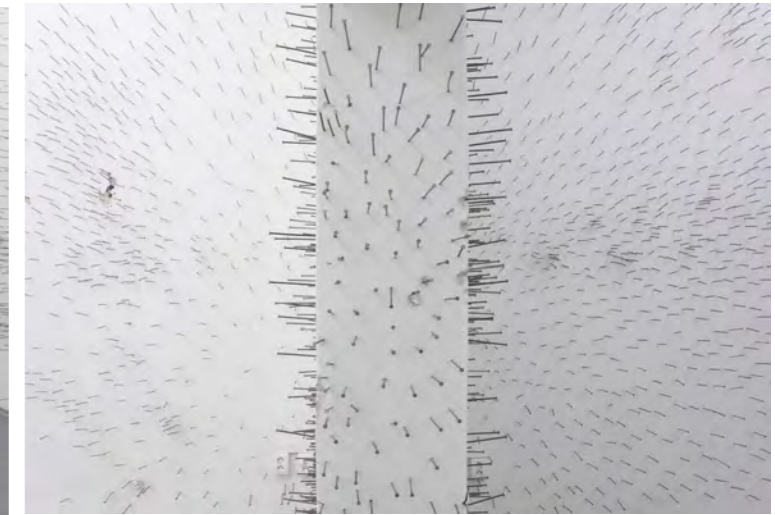
Installation consisted of about 60,000 nails nailed to the walls of the 117 m² gallery, spread over three interconnected rooms. A hidden subwoofer amplified street noise from the street directly next to the gallery.

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](#)
- ▶ [Watch preview of the installation process](#)



ACUPUNCTURE OF EXHIBITION SPACE SQUARED

Gallery project, nails, cable, performance

3.3.2020 - 23.3.2020

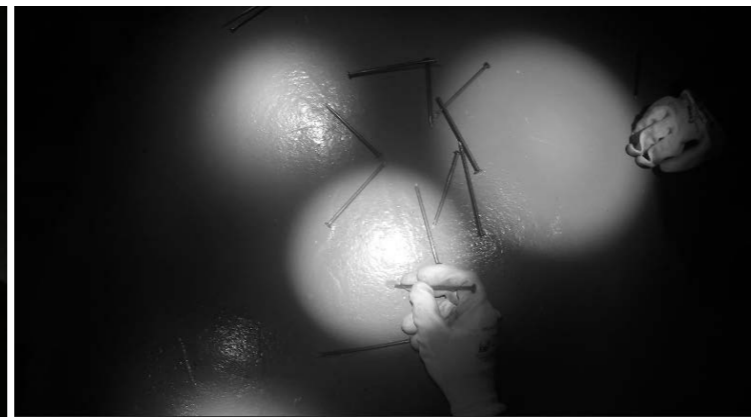
Pragovka Entry Gallery, Prague

Artists: Moravanský, Sikorová, Žilinský, Nikitina

The installation of the exhibition took place the night before the opening day when the collective broke into the gallery as an invasive theatrical performance distributing 60,000 nails and installing a subwoofer with a 400 m long cable. As in the previous version, the artist used headlamps in the dark but instead of the original 5 days, the installation took roughly an hour.

The exhibition is an allegory for a previous installation in which all the nails were hammered into the walls of another gallery, and where the installation process was then subject to strict choreographic and temporal rules of work.

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



AFTERPARTY

Dance composition, 8-channel sound composition

21.2.2020

SONIX concerts of international spatial electroacoustic music

12.3.2020

Pragovka Gallery, Prague

Artist: Tomáš Moravanský

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](#)



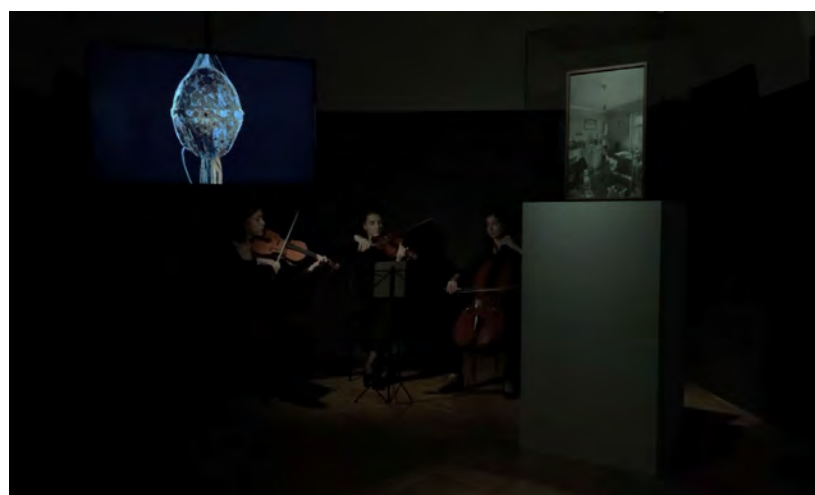
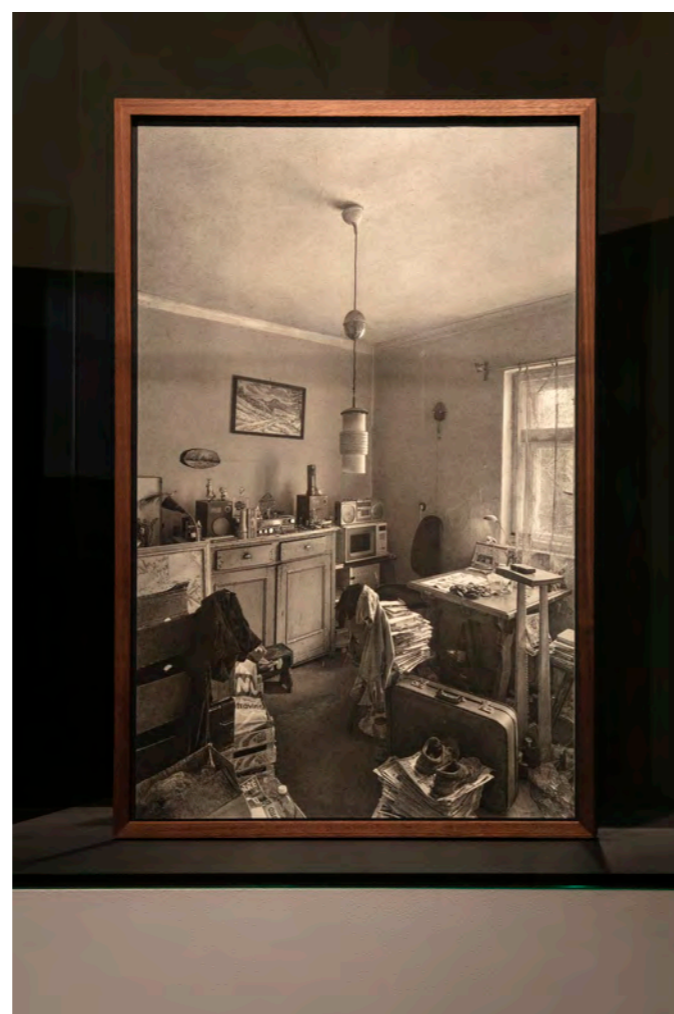
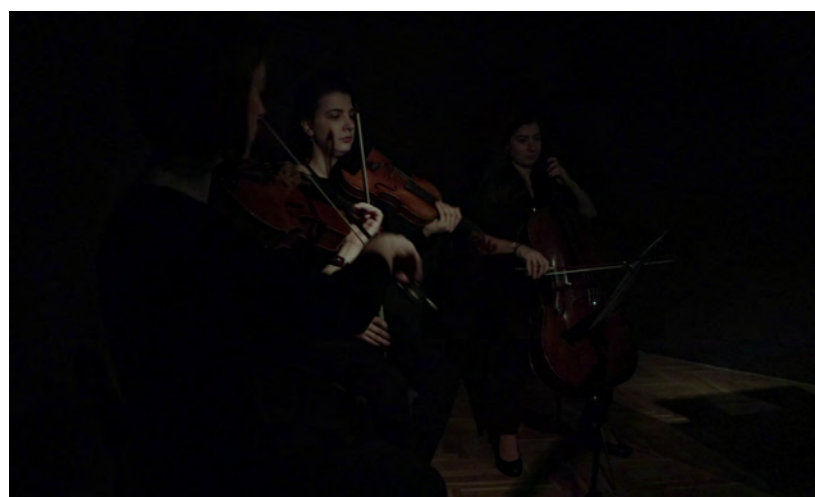
FRAGMENT 0

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

11. 12. 2019 – 25. 1. 2020
Galerie mladých - TIC Gallery, Brno, CZ

Artist: Michal Žilinský, Tomáš Moravanský
Curator Katarína Hladeková

- ▶ [Watch Fragment 0 movie](#)
- ▶ [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

Artist: Tereza Sikorová & Tomáš Moravský

Performed: 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

6-channel video, sound, 53', loop

May 2019

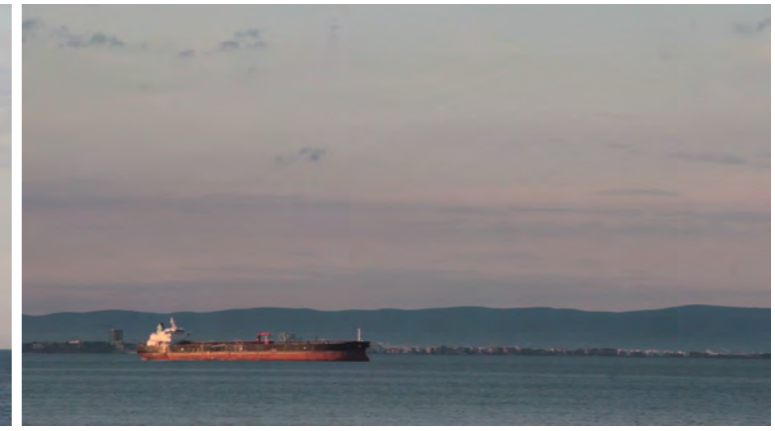
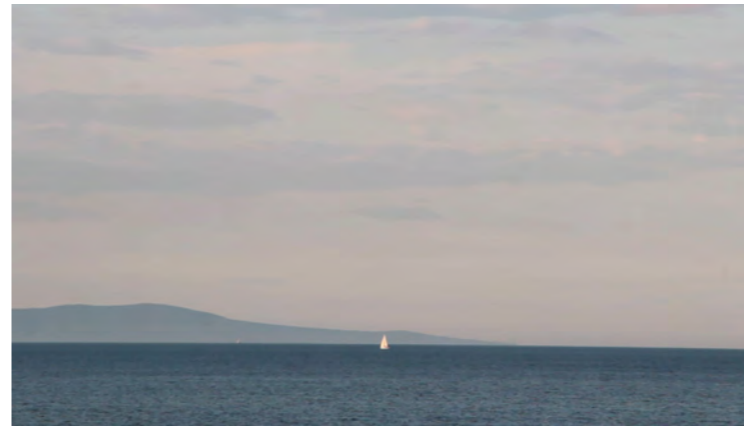
St. Anastasia Island, Bulgaria

During AiR at Czech Centre Sofia, Bulgaria

Artist: Tomáš Moravanský

Filmed with a handheld camera.

► [Watch full video](#)



SEA FROM THE ELEVATION FLOOR

Site-specific installation, performance, plastic foil, video 42'

5. 5. - 21. 5. 2019 – Installation
St. Anastasia Island, Bulgaria

19. 5. 2019 – Performance
St. Anastasia Island, Bulgaria

Artist: Tomáš Moravanský & Tereza Sikorová
Performed: Tereza Sikorová

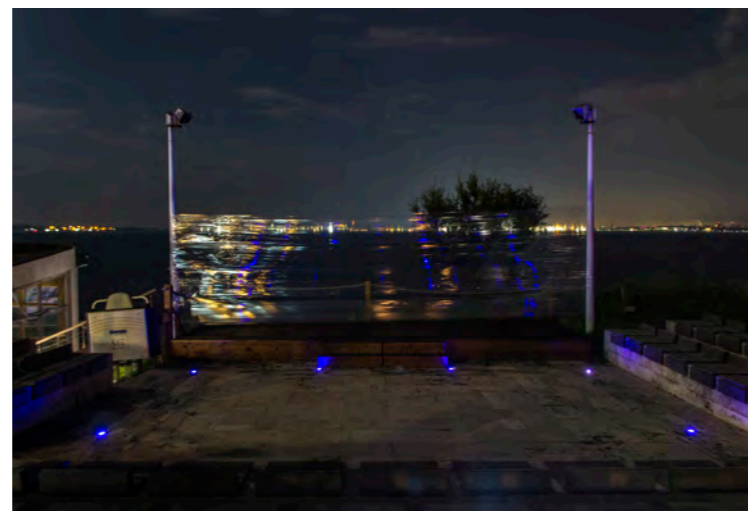
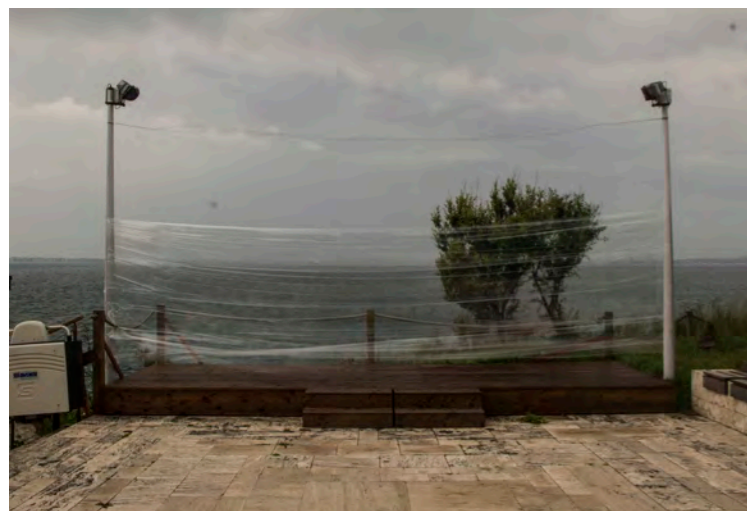
The project was created within one month Artist in Residence, Czech center in Sofia, Bulgaria

On a very small island of St. Anastasia (size about one hectare) where we were working on the post-clown manifestations project, we created several site-specific installations. Some were visible and some were not. One of the visible ones was the installation of a covered sea view with a plastic foil in the place (stage with elevation) which is the most representative tourist point within the island and from where you can see the arrival of the tourist boat and the light of the night city of Burgas. This installation was present on the island for about 2 weeks until we left (the plastic was properly recycled).

Towards the end of the residence, the manager of the island asked us as artists to present some of our work for evening visitors - teambuilding of a company specializing in eco-cars, along with families. We placed a post-clown performance under the plastic installation. We started just before the arrival of the ship and ended after its departure, until the island remained depopulated.

No one has been informed in advance or during what we are presenting. The video shows that after moments of confusion, the group spontaneously took a photo together with the performing (post-clown) actress, one of the visitors shared a live stream on social networks and started an online discussion. After about 15 minutes, the equally confused (or afraid) manager of the island began to explain the history of the island as tourist guides do. The visitors took many photos with the background of the plastic sea, as well as during the two weeks of the installation. Tereza performed until the boat with the visitors was far away in the distance on the way back, because after dark we switched on the night lighting of the island, which we redesigned by blue filters, which could also be seen from afar.

► [Watch full performance](#)



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

Performance with a flashlight, series of photographs

19.5.2019

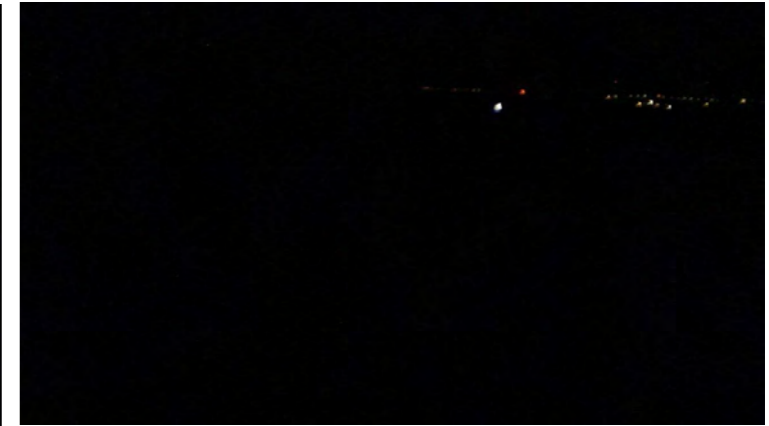
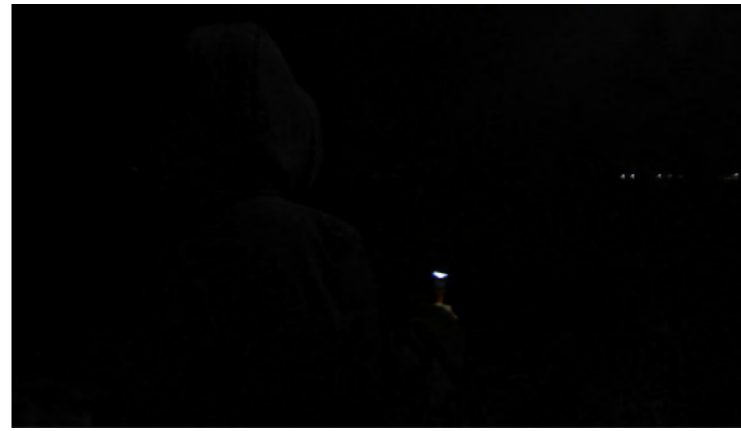
St. Anastasia Island, Bulgaria

Artist: Tereza Sikorová & Tomáš Moravanský

Performed: 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 „... .- / / -... .-. .-.-“ (sea is black) performed with morse code.

The message to the north from the shore of the deserted island was addressed to the sea. To the east towards where the Atiya naval military base sits on the other shore. The message to the other shore to the south was to the LUKOIL oil refinery. A message to the west for the night city of Burgas.



DEEP FIELD

3-channel video, site-specific

1. - 11.8. 2019
Kulturák Archa, Lubná, CZ

Artist: Tomáš Moravanský

► [Watch video sample](#)



CONTINUUM

Performance, site-specific installation, various materials

9.6.2019

Carbonarium International Performance Art Festival, Kyiv, UA

Artist: Tomáš Moravanský Tereza Sikorová

Performed: Tereza Sikorová

The “Continuum” performance took place as in situ intervention in a former coal mine in Kyiv within the Carbonarium festival's main programme.

We shot a video of a coal mine tunnel (where the performance was later held) and a post-clown actress who is leaving the bench and disappears in the darkness of the tunnel (in the space which we covered later by a projection screen) and coming back from the darkness to sit back on the bench. This movement was screened as a video loop and during the performance, the *post-clown* actress was sitting in front of the screen on one of the benches together with the audience. The audience was situated in an environment where the real merged with the virtual - the projection was a continuation of the real environment, which was displayed in the video. The performance lasted until the last spectator left.

► [Watch full performance](#)



PHYSICAL INTRODUCTION

Installation, physical theatre, video, 25'

4.12. 2018

Buranteatr, Brno, CZ

8.11. 2019

YUP Festival Haus der Jugend, Osnabrück, DE

26.2. 2020

A4 Space for Contemporary Culture, Bratislava, SK

Artist: Tereza Sikorová & Tomáš Moravanský

Performed: 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](#)



AULA: AREA OF UNIVERSAL LATENCY

CGI short film, 22'

2018

Concept, animation: Michal Žilinský
Soundtrack: Tomáš Moravanský

Area of Universal Latency (Aula) is a part of a large, interdependent system of specific places, rooted in the historical reality of northwestern Slovakia. The dominant feature of Aula is the House, some sort of author's family memorial, once a romantic place, now abandoned ruin surrounded by a rotting apple orchard. The external human or natural uncoordinated interventions organically transform Aula and constantly "make it contemporary". It lives in its special "post-human", latent apocalyptic biosphere.

The reality of constantly ongoing processes of birth and decomposition in Aula, means utopia. This is not a utopia in the sense of an impossible future, but a utopia as the present we live in. Through its ambivalence, CGI film Aula tries to point out to the current uncertainty of society.

► [Watch AULA](#)



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

Artist: Tomáš Moravanský
Supervision: Filip Cenek, Václav Magid

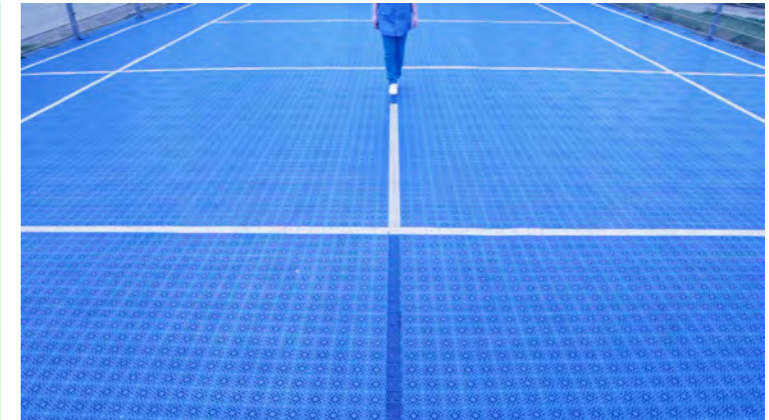
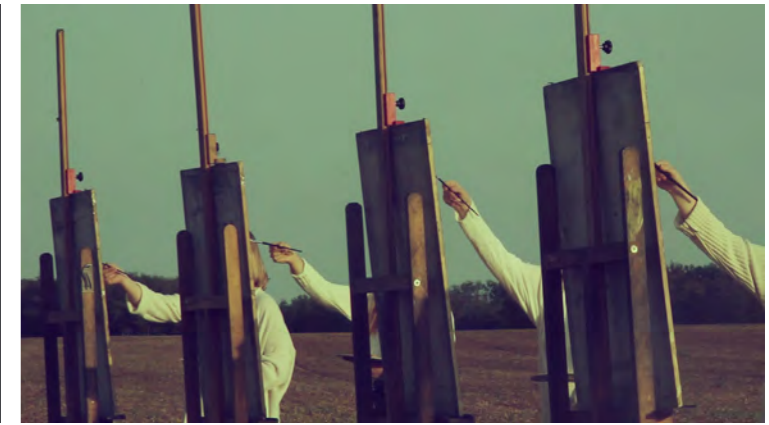
The project Still Live from 2018 is a series of six videos whose common feature is the multiplication of a subject performing a predetermined sequence of actions. It is an extensive project series that can potentially continue endlessly - just like the actions recorded on videos can be repeated endlessly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

Tomáš Moravanský in collaboration with Václav Stratil
Curator: Jirí Ptáček

In 2013 the painter and performer Václav Stratil met up with a young Slovak musician, Panáčik (Tomáš Moravanský), 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 \(stereo\)](#)



PANÁČIK (MUSIC PROJECT)

Studio albums, music videos, live multimedia shows

Artist: Tomáš Moravanský & coll.

Since 2007

Clubs & festivals in Central Europe

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- ▶ [Live example concert \(Pohoda festival 2017\)](#)
- ▶ [Watch music videos \(playlist 2007-2019\)](#)

