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CONTACT INFORMATION
Website: www.institutinstitut.com
Email: institutinstitut.oz@gmail.com
Phone: +421 907 056 220 / +420 792 373 281

Office Hours, Consultations
Mon–Fri: 10:00 – 12:00 / 13:00 – 18:30

MgA. TOMÁŠ MORAVANSKÝ

Post-contemporary artist | curator | dramaturg | choreographer| music composer | comedian

2018 present | **INSTITUT INSTITUT of Contemporary Art and Theory** | art director
2007 present | **Panáčik** | composer & producer of music+visual project
1991* present | **Tomáš Moravanský** | Ilava| Czechoslovakia | Lives and works in Brno.

EDUCATION

2025 **PhD** Fine Arts | superv. Václav Magid | Department of History and Theory of Art | Faculty of Fine Arts, Brno University of Technology
2018 **MgA** Intermedia | Faculty of Fine Arts | Brno University of Technology
2014 **BcA** Conceptual tendencies /Video/ Intermedia | Faculty of Fine Arts | Brno University of Technology (heads of studio: Jiří Ptáček, Martin Zet, Václav Stratil, Pavel Sterec)

AWARDS | GRANTS | FELLOWSHIPS

2024 **Laureate of Oskar Čepan Award** | Foundation - Center for Contemporary Art, SK
Finalist of Art Grand Slam Award | Sport in Art, CZ
Visual Arts Programme (A stipendium) | Fond na podporu umenia, SK

2022 **Other Visions** & Honorable mention from the jury | PAF Olomouc, CZ
Visual Arts Programme (A stipend) | Fond na podporu umenia, SK

2021 **External Commission for Contemporary Art** | New York center Apexart | New York, USA

2020 **Interdisciplinary Projects Programme** | grant | Fond na podporu umenia, SR
Black Box | Scholarship Programme | TIC Gallery | Brno, CZ
Scholarship Programme | Young Urban Performances | Osnabrück, GE

2019 **Finalist of Other Visions** | Kinečko | Bratislava, SR

2018 **Dance Programme** | grant | Fond na podporu umenia, SK

2013 **RadioHead_Award** | nominations: best album, single | Radio and Television of Slovakia

2012 **RadioHead_Award** | nominations: best album, single, performance, debut | Radio and Television of Slovakia
2009 **Best animated film** | Animofest | Bratislava, SR

2008 **Winner of Best Experimental Film** | Ostrava Pictures | Ostrava, CZ

RESIDENCIES

2023 **Banská St a nica Contemporary** | SR
RESI.DANCE | Komařice, CZ
2022 **New Synagogue** | Žilina, SR

2021 **Egon Schiele Art Centrum** | Český Krumlov, CZ

2020 **Gallery XY** | Olomouc | CZ
Theatre Pôtoň | Bátovce, SR
Stanica Žilina-Zárečie | Žilina, SR
Brno Artist in Residence | Brno House of Arts | Brno, CZ
Egon Schiele Art Centrum | Český Krumlov, CZ

2019 **Kulturák Archa** | Lubná, CZ
Czech Centre Sofia | Burgas City a Institut of Arts | Burgas, BG

2012 **Deep Camp** | Ostrava, CZ

2011 **Artmill** | Center for Creativity and Sustainability | Prague, CZ

SELECTED SOLO EXHIBITIONS

2024 ***Hoarding*** (c Adam Turzo) | MEDIUM Gallery | Bratislava, SR
I Still Don't Understand Grafitti | Artrooms Moravany 6: Slovak Venice | Moravany n.V, SR
Inside the movement (Art Grand Slam) | Paris 2024 Summer Olympics | Czech Centre Paris, FR
Museum of the city that missed its history | Turec Gallery | Martin, SR
Inside the movement (c. Tereza Sikorová) | SmetanaQ | Praha, CZ

2023 ***Smell of a New Car*** | Třinec Gallery | Třinec, CZ
KIDS! | HALLE 13 | Vienna, AT
F-word (F is for Fantasy) | SPZ Gallery | Prague, CZ
I Don't Understand Grafitti | Nástupište 1-12 | Topolčany, SR
Those Who Looked Out the Window | Parter BSC | Banská Štiavnica, SR
Autograph Session | Hovorny | Opava, CZ
***Star Trek Deep Space 9* – 1080p 12 Hours** | Bludný Kámen / Cella | Opava, CZ

2022 ***What Time is Now*** w/ Svätopluk Mikyta | Glassyard Gallery | Budapest, HU
Sands of the Microworld 3.0 | DOM festival | Bratislava, SR
THERE THERE | MEDIUM Gallery | Bratislava, SR
Sands of the Microworld 2.0 | TIC Gallery | Brno, CZ
New Horison | c. 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, SR
The Man Who Returned from Space Back to Earth | Studio PRAM | Prague, CZ
Sands of the Microworld | Gallery of Jozefa Kollár | Banská Štiavnica, SR
Microsleep | Museum of Art | Olomouc, CZ
Prenesená pozornost (Transferred attention) | XY Gallery | Olomouc, CZ

2020 ***Repository*** | Komnata Gallery | Zlín, CZ
Carpet Stories v.1 | XY Gallery | Olomouc, CZ
Still Room | Industra | Brno, CZ
Still Files | Young Urban Performances | Osnabrück, DE
INSTITUT INSTITUT: Accupuncture of Exhibition Space (squared) | Pragovka Gallery | Praha, CZ
Still Left | Brno House of Art | G99, Brno, CZ

2019 ***Fragment 0*** (c. Veronika Žilinská) | TIC Gallery | Brno, CZ
Virtual Introduction (c. Tereza Sikorová) | Kunsthalle | Osnabrück, GE
INSTITUT INSTITUT: Accupuncture of Exhibition Space | FaVU Gallery | Brno, CZ
Deconstracting the Island (c. Tereza Sikorová) | Museum of the St.Anastasia Island | Czech Centre Sofia, Burgas, BG
Sequences (c. Tereza Sikorová) | Egon Schiele Art Centrum | Český Krumlov, CZ

2018 ***Still Live*** | FaVU Gallery | Brno | CZ

2015 ***FUCK*** (c. Václav Stratil) | PLATO | Ostrava, CZ
2013 ***FUCK*** (c. Václav Stratil) | Drdova Gallery | Prague, CZ

2011 ***A Mistake*** | Faculty of Fine Arts | Poznań, PL

SELECTED GROUP EXHIBITIONS

2024 ***Zlín Youth Salon 2024, Triennale of contemporary art*** | Regional Art Gallery in Zlin | CZ

2023 ***INSTITUT INSTITUT: Raising Awareness*** | 4+4 Days in Motion | Erpet centrum | Prague, CZ

2021 ***Umění oceňovat*** | Modern Gallery AVU | Prague, CZ
Here and Now, INSTITUT INSTITUT: An Adult Video Store Nostalgia | Brno House of Arts | CZ

2020 ***BLACK BOX*** | Festival Ars Electronica | Linz, AT

2016 ***Afterlife*** | Czech Centre Berlin, Gallery TZB | Berlin, DE

CURATORIAL ACTIVITY

2024 ***Museum of the city that missed its history*** | Turec Gallery | Martin, SR
Hoarding | **Adam Turzo** | MEDIUM Gallery | Bratislava, SR

2023 ***Smell of a New Car*** | Třinec Gallery | Třinec, CZ

Specimens | **Adam Turzo** | Parter BSC | Banská Štiavnica, SR
an•ti•hyp•na•gog•ic | **D. Ponomarevová** | MEDIUM Gallery | Bratislava, SR

2022 ***THERE THERE*** | MEDIUM Gallery | Bratislava, SR
AfterSphere | **Dominik Hlinka** | New Synagogue | Žilina, SR
Nothing Important Happened Today Part II | HELMUT Gallery | Leipzig, DE

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

2020 ***Repository*** | Komnata Gallery | Zlín, CZ
Carpet Stories v.1 | XY Gallery | Olomouc, CZ
Still Room | Industra | Brno, CZ
INSTITUT INSTITUT: Accupuncture of Exhibition Space (squared) | Pragovka Gallery | Praha, CZ
Still Left | Brno House of Art | G99, Brno, CZ

2019 ***INSTITUT INSTITUT: Accupuncture of Exhibition Space*** | FaVU Gallery | Brno, CZ
Deconstracting the Island (c. Tereza Sikorová) | Museum of the St.Anastasia Island | Czech Centre Sofia, Burgas, BG
Sequences (c. Tereza Sikorová) | Egon Schiele Art Centrum | Český Krumlov, CZ

2018 - now **INSTITUT INSTITUT**

PERFORMANCE | CHOREOGRAPHIC WORK | SITE-SPECIFIC | HAPPENINGS

2024 ***HAHA*** | performance / happening | Oskar Čepan Prize, SK
Stand-up series | ArtBar | Brno, CZ
Body Double | Festival of Naked Forms | Centre for Arts and Ecology UMPRUM | Prague, CZ
Searching for the Common Sense | Site-specific happening | Kiosk festival | Žilina, SR
The Disgruntled Guide to Public Space | performance | N:ear festival | Banská Štiavnica, SR
Listening device | series of public interventions | Brno, CZ
Peep Show | Stanica Žilina-Zárečie, SK

2023 ***The Pool*** | performance | National Gallery Prague - Studio Hrdinů | Prague, CZ
No it does not Happen | dance performance | Nová Cvernovka - Telocvičňa | Bratislava, SR

2022 ***Lucky Hat*** | CED – Teren | Brno, CZ
Dead in the Pool (Slovakia) | KIOSK 15 – Festival of New Slovak Dance and Theatre | Žilina, SR
Dead in the Pool (Croatia) | FAKI festival | Zagreb, HR

2021 ***Cottage in the lake basin*** (c. František Chaloupka) |Opera | PLATO | Ostrava, CZ
Dead in the Pool (c. Tereza Sikorová) | City swimming pool | Brno, CZ
Still Live DJs | Basement Project | Olomouc, CZ
Carpet Stories v.2 | Stanica Žilina-zárečie, SR
Interpelácie | CnK Záhrada | Banská Bystrica, SR

2020 ***New Life (How to Walk into a Room - And Own It)*** | Dom Jana Hálu | Važec, SR

Conditional Constructions II | TIC Gallery | Brno, CZ
Afterparty | Pragovka Gallery | Prague, CZ
Safety Air Refresher | Divadlo Na Orlí | Brno, CZ
Conditional Constructions I | G99 & TIC Gallery | Brno, CZ

2019 ***Nové Sady 3*** | *Global Genocide INC.: Party Extinct Repeat* | Teren, Brno, CZ
Continuum | Carbonarium Performance Art Festival | Kyiv, UA
With Culture We Stand (c. Tereza Sikorová) | Diera do sveta | Liptovský Mikuláš, SR
Sea From the Elevation Floor | Island of St. Anastasia | Czech Centre Sofia | Burgas, BG
Attraction (c. Tereza Sikorová) | Island of St. Anastasia | Czech Centre Sofia | Burgas, BG

2018 ***Physical Introduction*** *(c*. Tereza Sikorová) | BuranTeatr | Brno, CZ
Still Live DJs | A4 | Bratislava, SR

2017 ***Törless*** *(c*. Tereza Sikorová) | choreography | Theatre Disk | DAMU | Prague, CZ

2016 ***Bílý Slavík (White Nightingale)*** | c. Theatre Feste | musical | Boskovice festival, CZ
Cottage in the lake basin |opera | Konvikt | Music Olomouc, CZ

2013 ***MRAKODRAP*** | theatre play | Kabinet múz | Brno, CZ

2012 ***Authors Play*** | theatre play | Deep camp | Ostrava, CZ

2007 present | ***Panáčik*** | approx. 200 live music performances in clubs | medium and medium-sized European festivals

PUBLICATIONS | MUSIC & SOUND | GAMES | LITERATURE

2024 ***AHA contract*** | contract with Oskar Čepan Prize | INSTITUT INSTITUT

2021 ***An Adult Video Store Nostalgia*** | videogame | INSTITUT INSTITUT
Microsleep vol. 1 | pictorial publication in motion | INSTITUT INSTITUT
O */* Panáčik | music album | Supraphon records
Panopticon | opera libreto | Janáček Theatre | National Theatre Brno, CZ

2020 ***Safety Air Refresher*** | 8-channel soundcomposition, JAMU

2018 ***White Noise Cube*** | multi-channel audio collection | Supraphon records

2017 ***Iszek Baraque*** | studio album | G. Institute | Brno, CZ
Parolapolea | soundtrack to the theatre performance of V.Černický | JAMU | CZ
Effortless Land | soundtrack to the theatre performance for ZDRUHESTRANY | Studio 12 Bratislava, SR

2016 ***Láška*** | Panáčik & Václav Stratil | studio album | Fait Gallery
TAKE | Panáčik | studio album | FullMoonZine

2014 ***POSTMODERNA*** | Panáčik | studio album | Supraphon records
Záhrada | Panáčik | soundtrack to a feature film | self release

2013 ***MRAKODRAP*** | Panáčik | studio album | Supraphon records
MRAKODRAP | Panáčik | soundtrack to the theatre performance | self release
Best of Václav Stratil | studio album | FaVU

2012 ***Figure I, II, III, IV, V, VI, VII,*** | graphic scores | G. Institute
Záhrada (Garden) | Panáčik | studio album | Molon records

2010 ***Comeback*** | Panáčik | studio album | Supraphon records

2006 – 2009 ***Allegations*** | Panáčik | music collection | self-release

ARTIST TALK | LECTURES

2024 **Summer School of Joke** | lecturer | FaVU | Brno, CZ
Media Improvisation Workshop | lecturer | FaVU – Photography Studio | Brno, CZ
Session 6. | **Disruption of public space** | lecture | Gallery of Jaroslav Fragner | Prague, CZ
2023 **Brno Open Studios** | performance | INSTITUT INSTITUT | Brno, CZ
Interactive Open Studio | Banská St a nica Contemporary, SR

2022 **There There** | performative lecture | MEDIUM Gallery | VŠVU | Bratislava, SR
Contemporary Art in Discussion | lecturer | Art Centre UPOL | Olomouc, CZ
Lectures Interactive storytelling I, II, | lecturer | FaVU | Brno, CZ

2021 **Lectures Interactive storytelling** | lecturer | FaVU | Brno, CZ

2020 **How to Walk into a Room - And Own It** | Workshop | House of Jan Hála | Važec, SR
Write as they dance | workshop | KIOSK 13 - Festival of New Dance and Theatre | Žilina, SR

2019 **Artist Talk** | Kunsthalle | Osnabrück, GE

2016 **How to Make a Hit** | Workshop | G. Institute, Brno, CZ

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BIO/CV

MgA. Tomáš Moravanský
(*1991, Dubnica n/V, Czechoslovakia)

By way of introduction, it should be noted that Tomáš Moravanský‘s work defies simple characterization in terms of media, genre or content. Even his name, so tightly connected with the label INSTITUT INSTITUT that they are used together, challenges the usual identification of the author as an individual and encyclopaedically classifiable artist. One could say that this challenging of what is usual is characteristic of Tomáš Moravanský. His work ranges from sculptural objects, spatial installations and interventions to video and sound installations, choreography, performance and conceptual art. From an artist and a member of a team to a curator, dramaturge or clown...
Tomáš‘s work is post-conceptual, performative (shifting from work to event) and activating. As a result, his works are often fulfilled only in interaction with the audience or visitors. Not that he has any particular need for them; in a highly intellectual game, he makes do at times alone or with very limited or contingent audience. However, the visitors to the exhibition play an important role in fulfilling the meaning of the work.
A recurring element in Tomáš‘s works is humour. It can be an apt ironic commentary which exposes reality by means of circumlocution, it can be a joke, which, on the contrary, shortens the path to reality (at the expense of simplifying it). Humour plays an irreplaceable role in his objects and spatial installations. However, we must beware if this is not just a trap that provokes laughter out of misunderstanding.
An important part of Tomáš‘s artistic activities is also a careful documentation and archiving of his own activities and the organization of the INSTITUT INSTITUT team. The team functions as an independent unit and artistic association, with members participating in the preparation of each other‘s works, either by discussing them or assisting during their production. Tomáš Moravanský is currently completing his postgraduate studies at the Faculty of Fine Arts in Brno.

(CZ)

Na úvod se hodí napsat, že tvorba Tomáše Moravanského alias Panáčika se vymyká jednoduché mediální, žánrové či obsahové charakteristice. Dokonce i jeho jméno, za kterým už se vžilo označení INSTITUT INSTITUT, se vymyká běžné identifikaci autora jako samostatného encyklopedicky zařaditelného tvůrce. Dá se říci, že toto vymykání je pro Tomáše Moravanského charakteristické. Od sochařského objektu, prostorové instalace a intervence přes video a zvukovou instalaci k choreografii, performanci a konceptu. Od umělce přes kolektivní jednotku ke kurátorovi, dramaturgovi či klaunovi...
Tomášova tvorba je postkonceptuální, performativní (ve smyslu posunu od díla k události) a aktivizující. Jeho práce se tak často naplňují až v interakci, přičemž hlavními referenčními body se stávají diváci a divačky či návštěvníci a návštěvnice. Ne že by je nějak zvlášť potřeboval, ve vysoce intelektuální hře si vystačí občas i sám nebo s velice omezeným či náhodným publikem. Návštěvníci a návštěvnice výstavy však hrají důležitou roli při naplňování významu díla.
Opakujícím se momentem Tomášových prací je humor. Ať už jde o přiléhavý ironický komentář, který dokáže opisem obnažovat realitu, nebo o vtip, který naopak cestu k realitě zkracuje (na úkor jejího zjednodušení), v jeho objektech či prostorových instalacích hraje nezastupitelnou roli. Zároveň je ale třeba mít se na pozoru, jestli nejde jen o past, která nás nutí smát se z neporozumění. Důležitou součástí Tomášových uměleckých aktivit je také pečlivá dokumentace a archivace vlastní činnosti a organizace kolektivu INSTITUT INSTITUT.
Kolektiv funguje jako svébytná funkční jednotka a umělecký spolek, v němž členstvo participuje na přípravě děl ostatních, ať už formou diskuse, či pomoci při výrobě díla. Tomáš Moravanský aktuálně dokončuje doktorandská studia na FAVU v Brně. (Jakub Frank)

Contact:

Website: www.institutinstitut.com
Email: institutinstitut.oz@gmail.com
Phone: +421 907 056 220 / +420 792 373 281
Instagram: @institutinstitut
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Sport in Art Award Ceremony

Performance

April 2024
Art Grand Slam, SmetanaQ Gallery, Prague, Cz

Artist: Tomáš Moravanský, Tereza Sikorová

Intervention in the awards gala in which we were nominated as a duo in the contemporary art category. We also came to receive the award in other categories such as best film, documentary, theatre, photography and book.









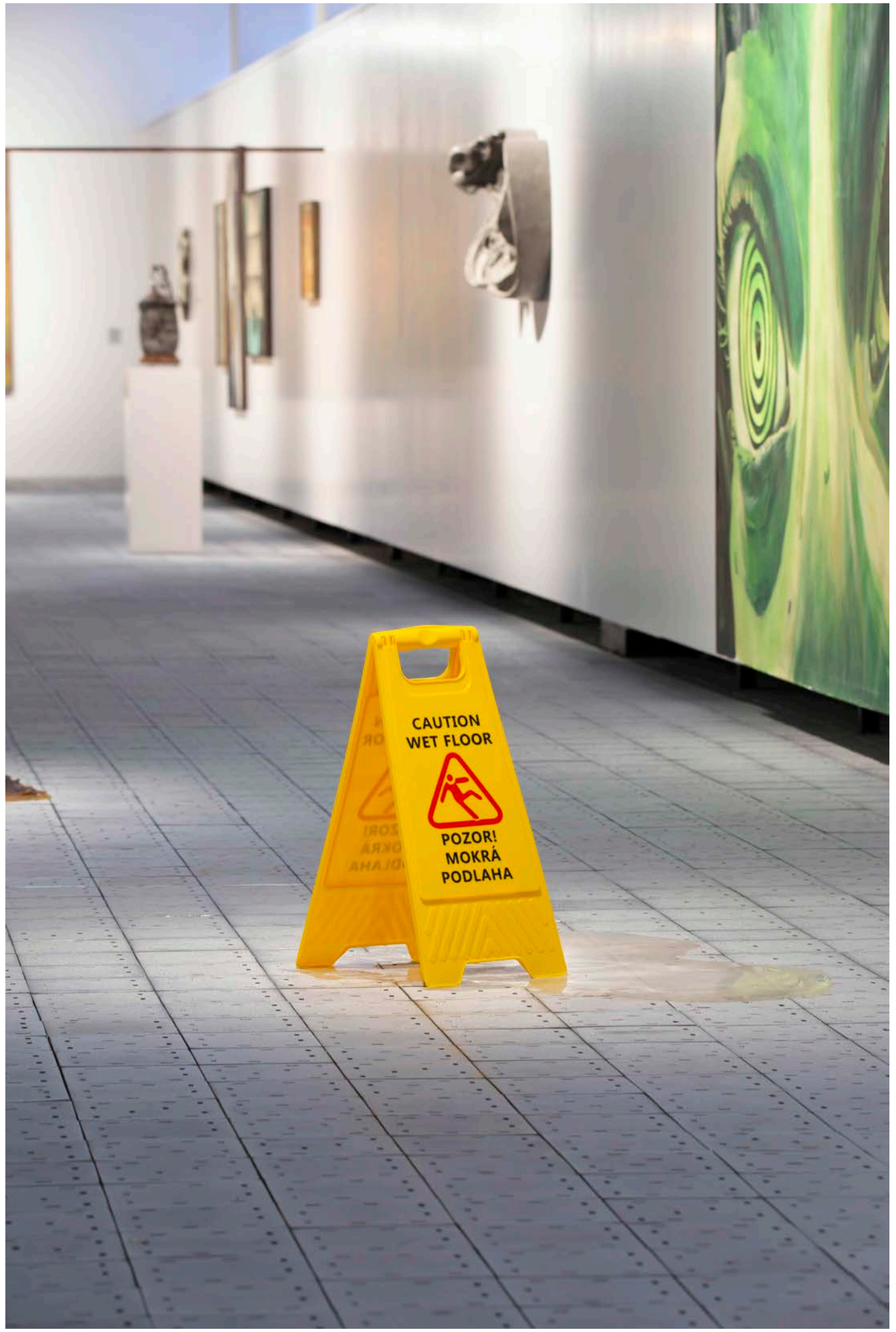


Wet Floor

Object, plastic, resin

18. 9. - 10. 11. 2024
Zlín Youth Salon 2024, Triennale of contemporary art, Regional Art Gallery in Zlin, CZ

Artist: Tomáš Moravanský



END OF SOCIAL MEDIA v.1.0

Video

Short film festivals and competitions, 2024

Artist: Tomáš Moravanský

The five-minute video featuring the eponymous title „END OF SOCIAL MEDIA“ presents a performative situation for viewers, serving as an experiential interlude created for a practical purpose. Its significance is intensified by its inclusion in programs alongside other short films at festivals and competitions.

Version two, extended to a more intellectually engaging ten minutes, will incorporate footage of parked and moving trucks on highways and rest areas, which will serve as a backdrop for the text. This will add a deeper socio-political context that we can only speculate about in the first version, while simultaneously depriving us of the opportunity for our own subjective projections against the backdrop of the text in Arial Black font. This expanded framework will facilitate the work‘s acceptance by both experts and the general public.

▶ Watch



HAHA vol.1

Public performance, approximately 1,000 jokes and interactions
Artist: Tomáš Moravanský

May - July, 2024
Brno, CZ

The project „HAHA“ is a unique fusion of post-conceptual art, humor, and memetic theories in public space. Inspired by mail art, conceptual thinking, phenomenology, and stand-up comedy, the author creates physical envelopes containing experimental jokes and observations, which he freely distributes directly to people in Brno—without any digital footprint, hand-to-hand.



Searching for the Common Sense

Site-specific happening series

July, 2024

Artist: Tomáš Moravanský
Kiosk festival, Žllina, Slovakia

The ironic work Searching for the Common Sense creates a temporary community as a commentary on skepticism and true crime, with participants venturing to the outskirts of the city, into forests and the countryside. They form a search line, moving through the landscape with flashlights, dogs, and radios.

The piece loosely references Bas Jan Ader's Searching for the Miraculous, in which Ader disappeared in 1975 while attempting to sail from the USA to Europe. As Jan Verwoert notes, Ader's work conceptually and analytically explores the figure of the romantic hero, blending poetic and existential elements—paralleling the themes of subjective experience and the search for meaning in Searching for the Common Sense.



The Disgruntled Guide to Public Space

Stand-up, happening

20.7. 2024
N:ear festival, Banská Štiavnica, SK

Artist: Tomáš Moravanský

„Disgruntled Guide to Public Space“ is a conceptual stand-up performance that explores a wide spectrum of genres and emotions within comedy, the complexity of public space, and the dissemination of information through media and physical environments. The work is part of an artistic research project examining humor through the lenses of Darwinism and memetics. The author, as a clown without a costume, loosely translates the thoughts of two mixed-breed dogs, Bilbo and Biela, from which fictional stories emerge that connect contemporary art concepts, conspiracy theories, and diary entries. The performance hyperbolizes the absurdity of media reality and the persona of the performer as a post-conceptual artist on the artistic scene.

Paradoxically to its title, the work observes the separation of the audience into those who remain and those who refuse to participate, choosing instead to embark on a dissatisfied walk through the city, reflecting on their feelings. This creates a complex dynamic between the performer and the audience, inviting viewers to reconsider their relationship with public space and information.

The performance served as an introduction and continued through interactions throughout the entire festival.









Hromadenie / Hoarding

Gallery project, objects, sound

Artist: Adam Turzo, Tomáš Moravanský
Curated by: Tomáš Moravanský

19.6. - 4.8.2024
Medium Gallery, Bratislava, SK

The exhibition project Hoarding is a fusion of organic and inorganic, durable and perishable materials, primarily created from processed glass waste, technical materials, and baked goods, which serve as the main building blocks of the exhibition‘s architecture. A critical starting point is the idea of the individual, who experiences psychological transgression manifested through the accumulation of material residues and their transformation into artifacts of a hypothetical collectible nature, fetishes, or objects representing basic conditions for life.

From a psychological perspective, hoarding is considered a phenomenon that can reflect profound emotional and existential conflicts within the individual. It may also indicate a need for control in a chaotic world, where the accumulation of material items creates an illusion of stability and order. The art in the Hoarding project mirrors these psychological dynamics and explores the complex relationships between the individual and their environment.

The exhibition partially references the aesthetics of 90s animated series, ironizing the postmodern discourse through the appropriation of works from The Simpsons, including the episode Outsider Art, as well as the South Park episode „It Already Happened on The Simpsons.“



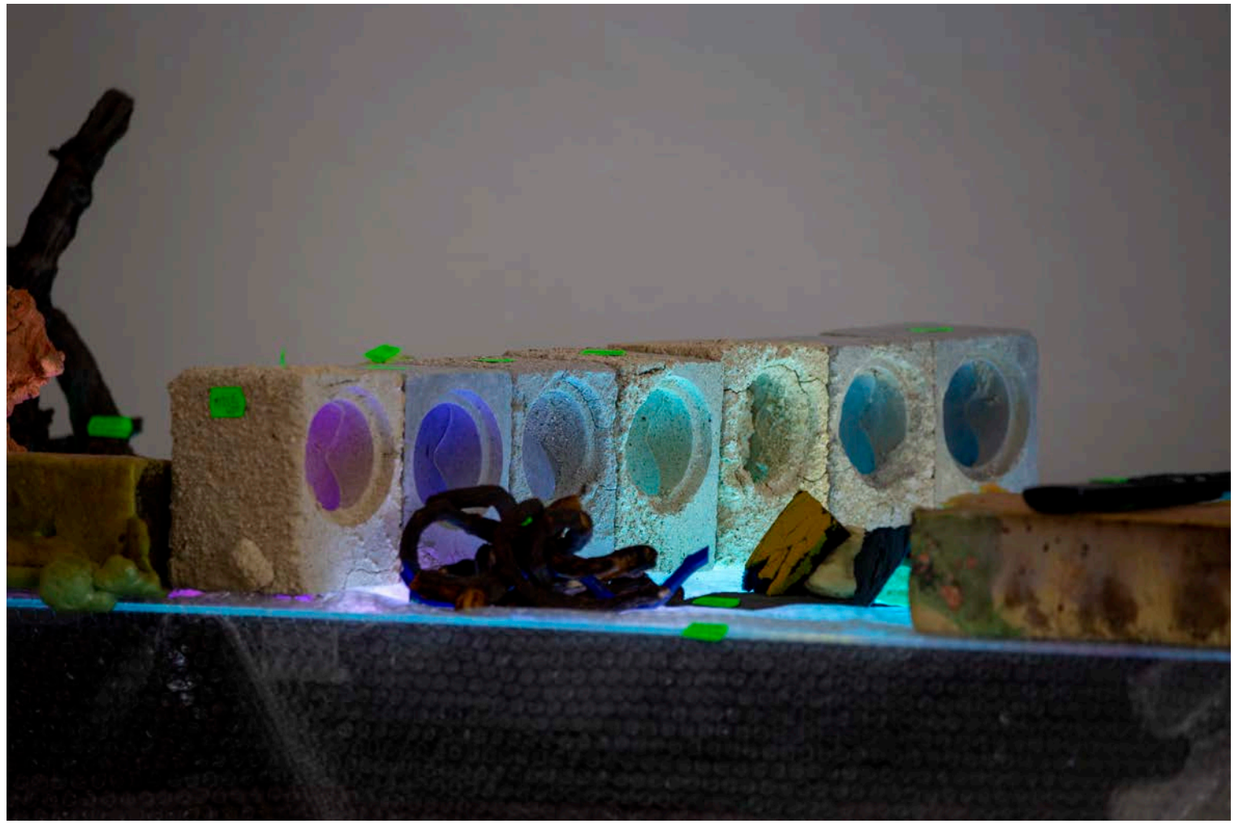










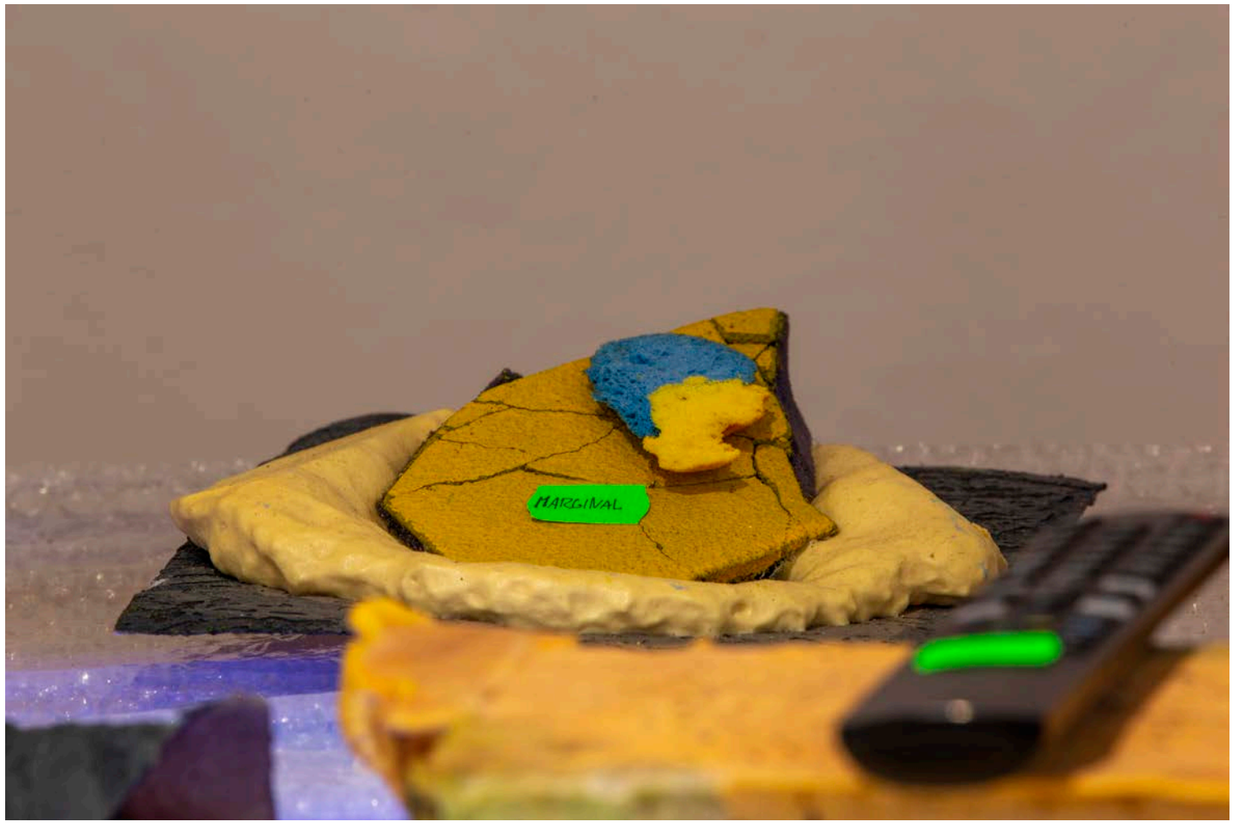



SPION








MARGINAL







I Still Don’t Understand Graffiti

Paintngs, participative performance, intervention

Artist: Tomáš Moravanský

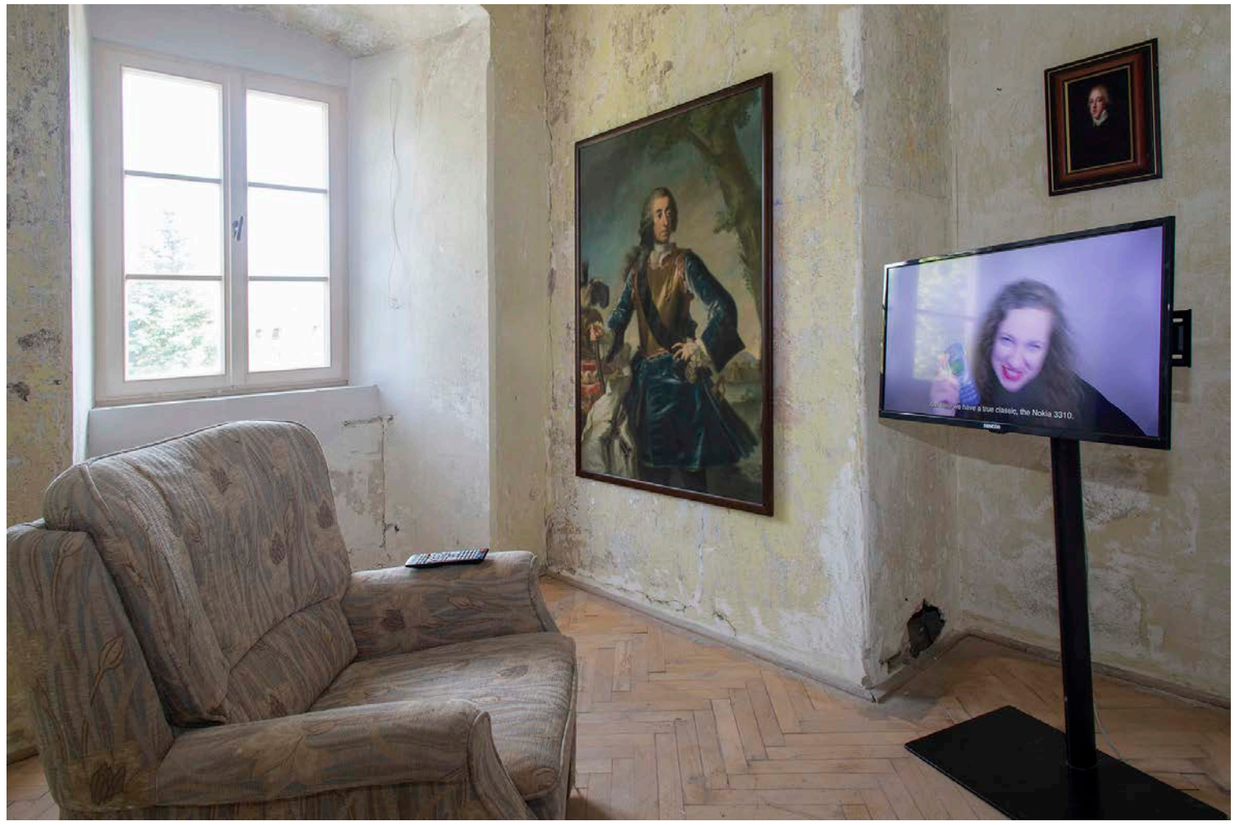
Other artists in the work: Milan Adamčiak, Filip Bielek, Gabriela Birošová, Zuzana Branišová, Roman Gajdoš, Erik Michalčík, Borek Brindák, Alexandra Gašparovičová, Michal Golák, Šimon Chyla, Viktor Išpár, Michaela Kacsiová, Peter Kalmus, Magdaléna Kašparová, Bystrík Klčo, Miloš Kopták, Marcel Korec, Otis Laubert, Alžbeta Lišková, Marcel Mališ, Stano Masár, Ľubica Mildeová, Tomáš Moravanský, Anastasija Pavić, Martin Piaček, PLS kolektiv, Michaela Prablesková, Matěj Radosta, Viliam Slaminka, Filip Streďanský, Zuzana Svatik, Martin Špirec, Ján Triaška, S.N.Z.R.a P., Peter Važan, Kristína Vavrová, Samuel „Mikla „Velebný.

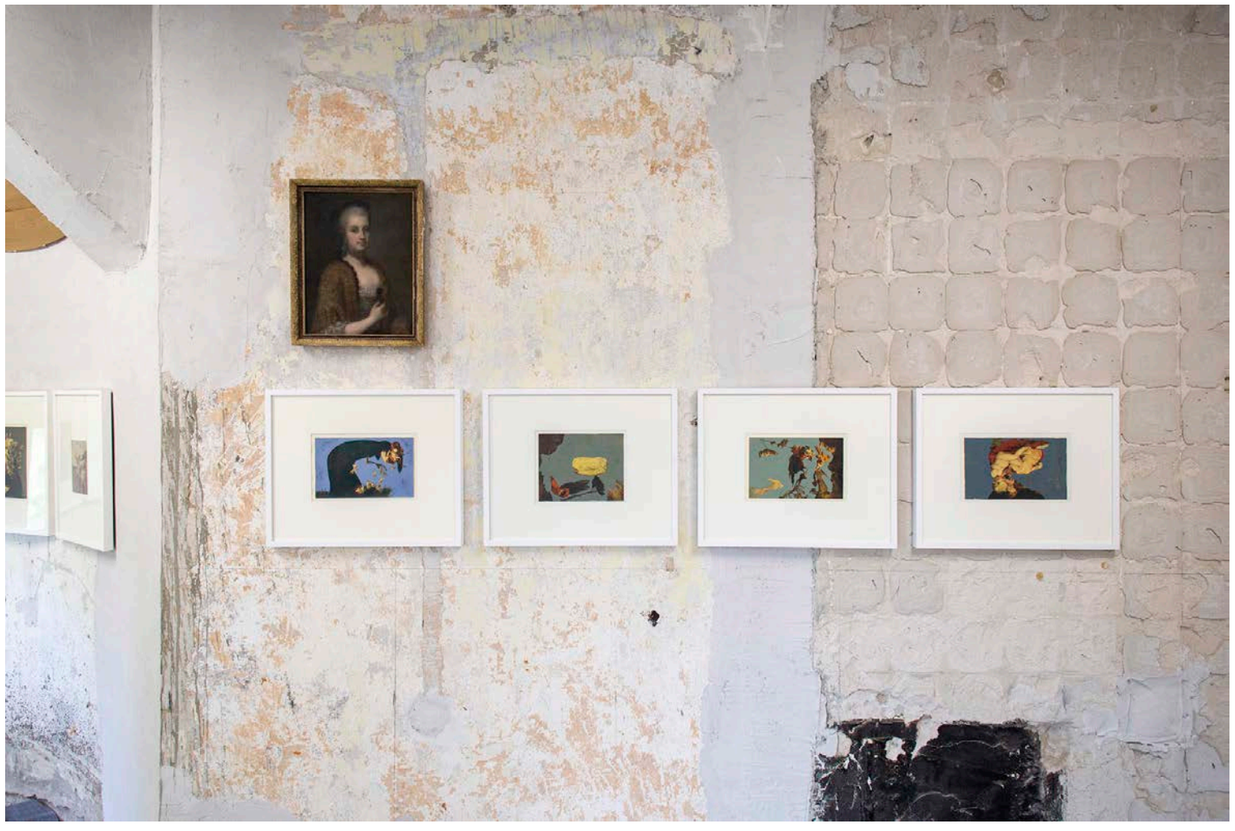
Curated by: Barbora Komarová a Miroslava Urbanová

25. 5. – 15. 9. 2024
Group exhibition at ARTROOMS MORAVANY 6: Slovenské Benátky, Moravany nad Váhom, Slovensko

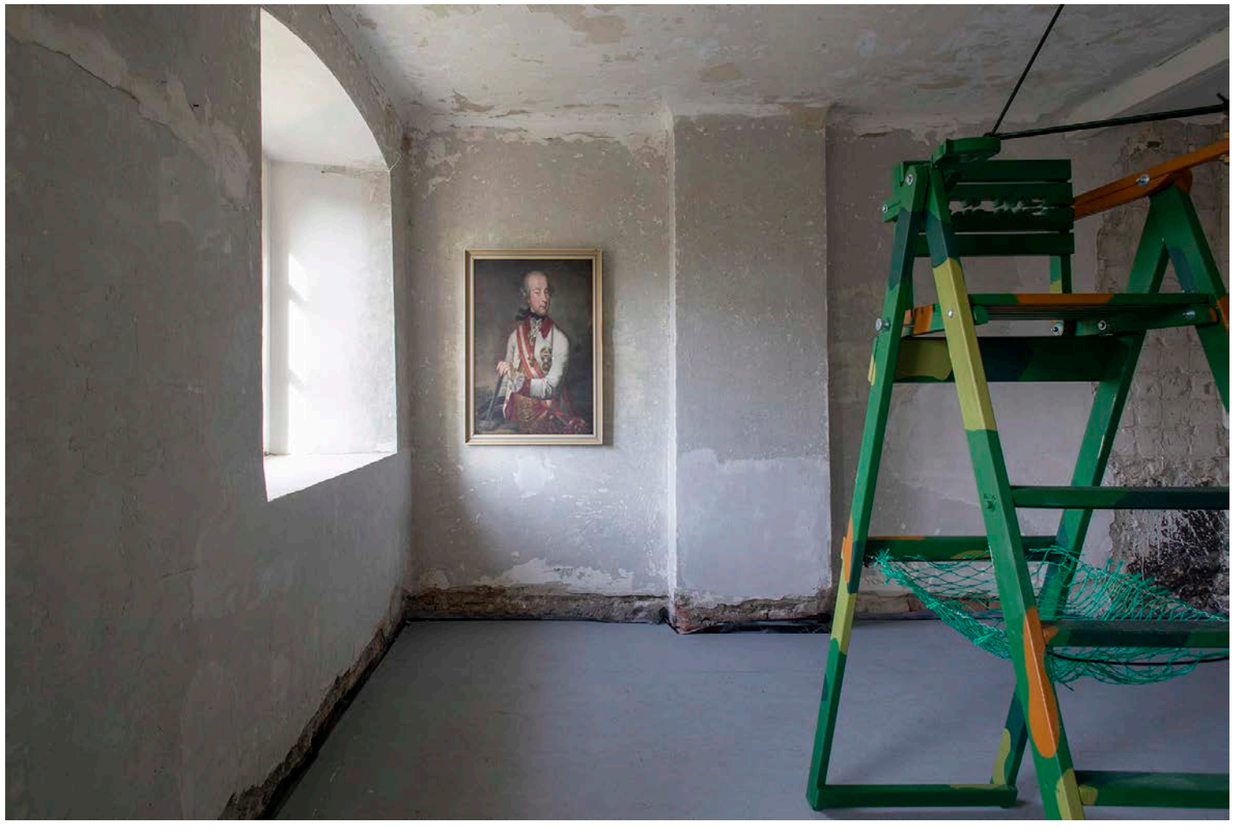
Project „I Still Don’t Understand Graffiti“ is a humorous continuation of the previous series „I Don’t Understand Graffiti,“ intervening in a group exhibition at a contemporary art biennale. The paintings playfully blend into the works of other participating artists, as if they have always belonged to the space of the old manor.

































Listening device

Performance, public intervention

Artist: Tomáš Moravanský
May - July, Different Czech & Slovak cities, 2024

Over the course of one month, I placed notes with the words „Listening device“ in public spaces. I affixed these notes in locations where I paused to rest or reflect.

The phrase „Listening device“ in Slovak („Odpočúvacie zariadenie“) plays on the similarity with the term „Resting device“ („Odpočívacie zariadenie“). In Slovak, the root word „odpo-“ in both terms stems from „odpočinok,“ meaning „rest.“ This etymological link adds a humorous twist, suggesting that the act of resting might be monitored or overheard, blending the concepts of surveillance and relaxation.



Múzeum mesta, ktoré nestihlo svoje dejiny

Gallery project, objects, + public intervention

Artist: INSTITUT INSTITUT:
Tomáš Moravanský,
Dominik Hlinka,
Daniela Ponomarevová,
Adam Turzo,
Tereza Sikorová

Cur.: Tomáš Moravanský
+ opening performance song „Najkrajší kút“
(The Best Corner)

30.5. - 11.9. 2024
Exhibition, Turčianska Galéria, Martin, SK

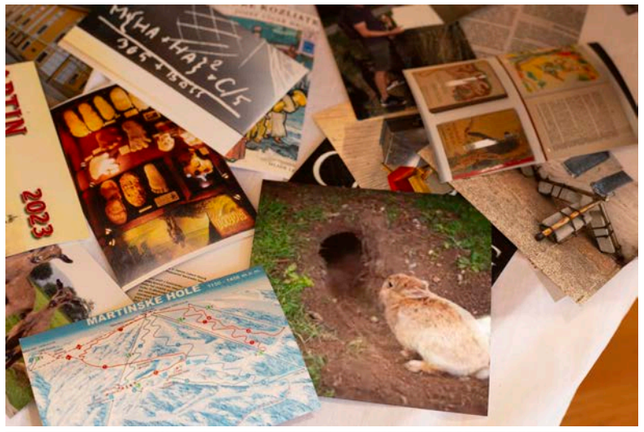
Expositions:

Prvé národné múzeum konšpirácie /
The First National Museum of Conspiracy
(Yeti, zima, nástenka / Yeti, winter, noticeboard)

Najkrajší kút / The Most Beautiful Corner

Odpočúvacie zariadenie / Listening device

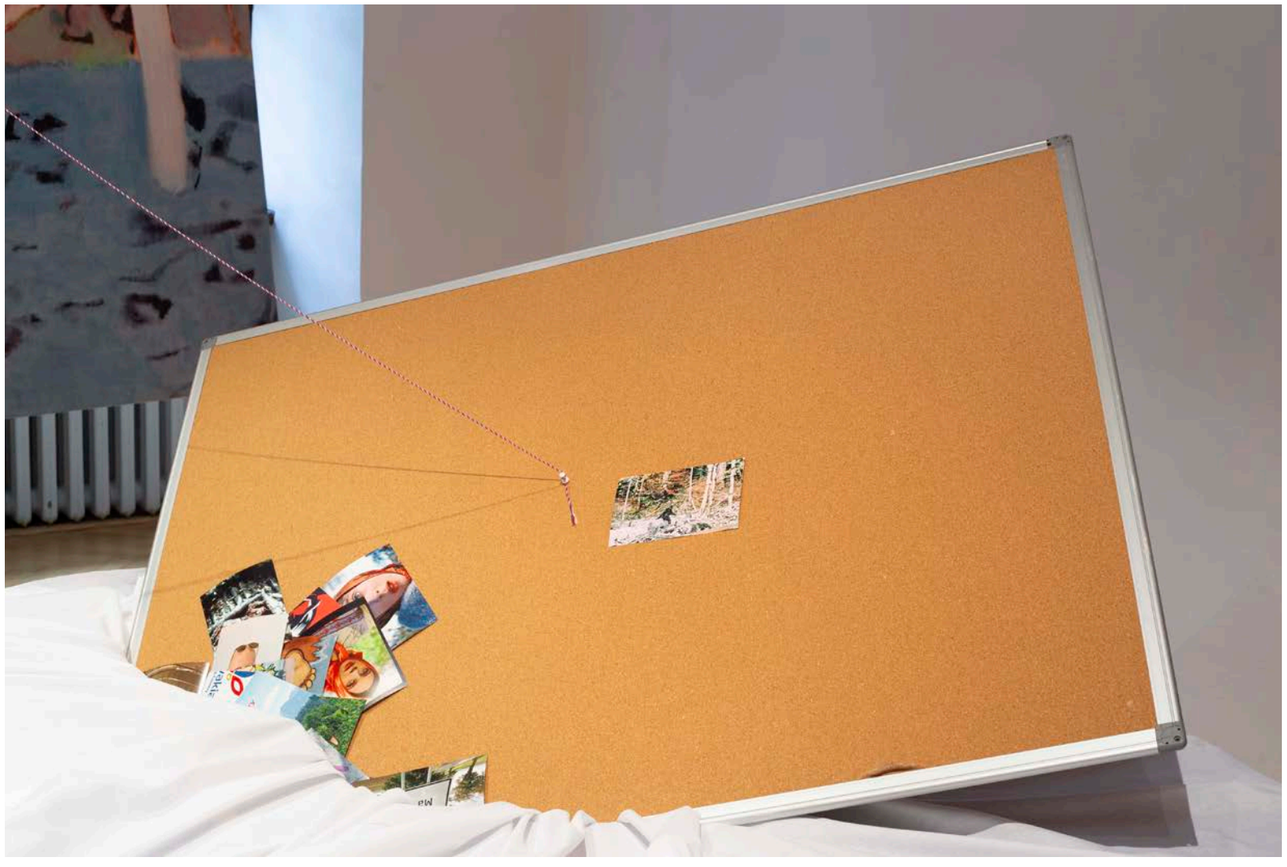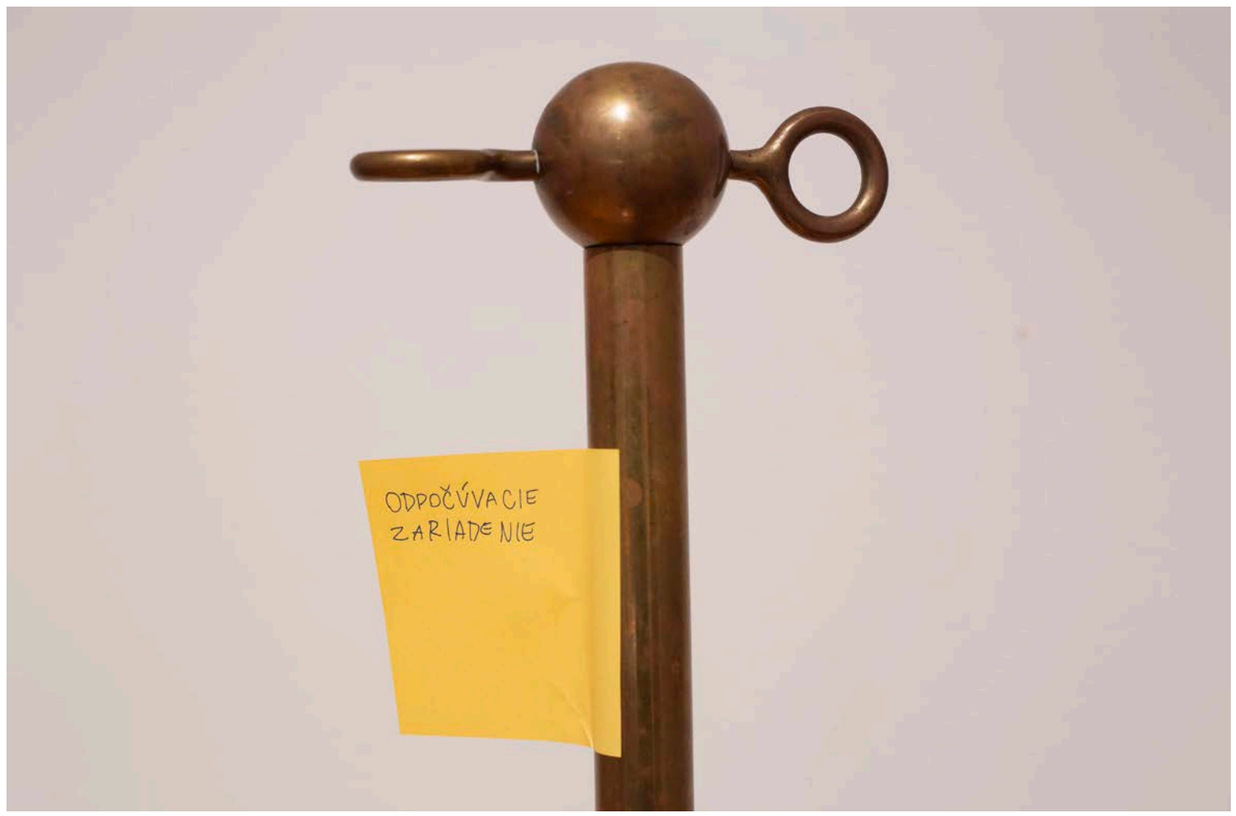













Najkrajší kút


ODPOČÚVACIE
ZARIADENIE




ODPOČÚVACIE
ZARIADENIE

The Pool

Performance, 40 min.

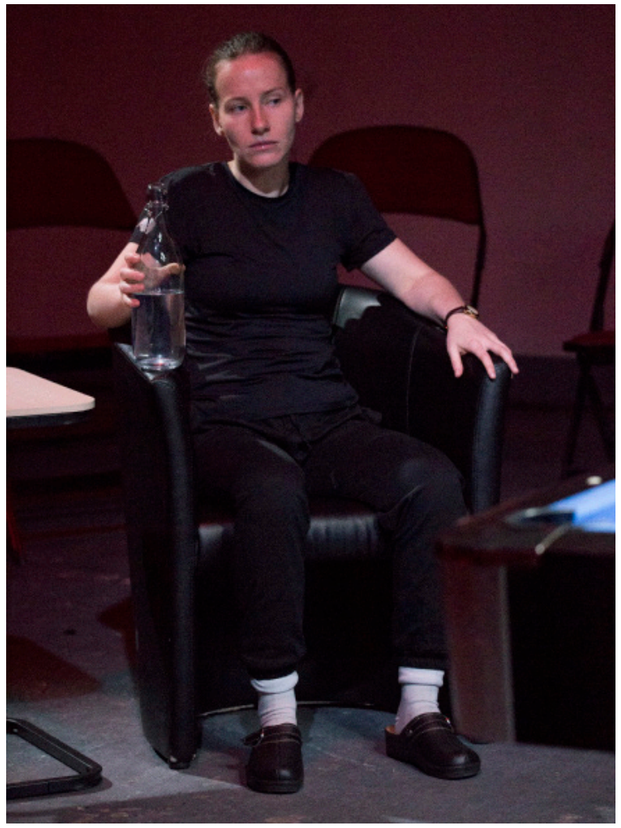
Concept, direction: Tomáš Moravanský
Performed by: Tereza Sikorová, Eva Urbanová

November 2023
National Gallery Prague, Studio Hrdinů

It serves as an introductory showcase prior to later reprises, conceived as a public intervention in real gaming clubs (the process of creating the performance also took place publicly in these gaming venues). The piece, in its premiere performance and first reprise, mimics the logic and atmosphere of a gaming club environment, as well as an aesthetic reminiscent of sports television broadcasts. However, instead of a billiards game on stage, a massage unfolds, intended to relax the billiard table and its accessories. In the background of the entire situation, a subtle romantic subplot about forbidden love can be observed. The work can also be interpreted as a commentary on the recent rise of esoteric practices in contemporary art and within the context of object-oriented ontology.

The scenic movement and dance piece for two performers is a presentation commissioned by the National Gallery Prague to commemorate the 30th anniversary of the division of Czechoslovakia (though the work does not specifically respond to this moment)

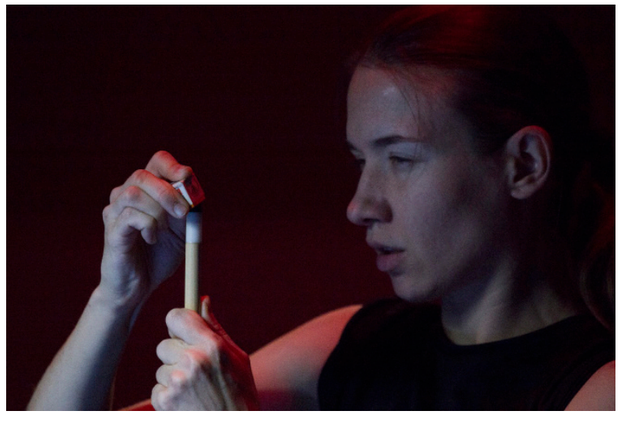
▶ Watch The Pool (Premiere)











Smell of a New Car

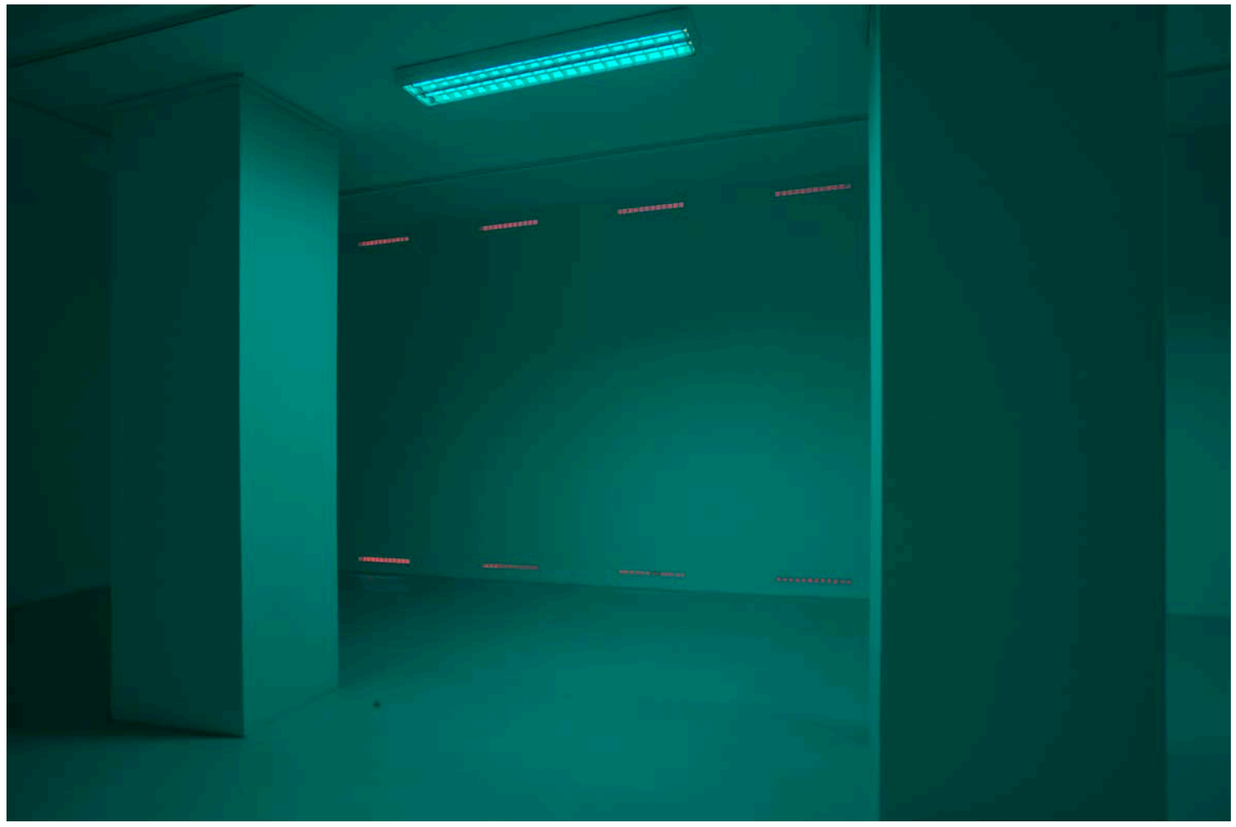
Gallery project, objects & public intervention

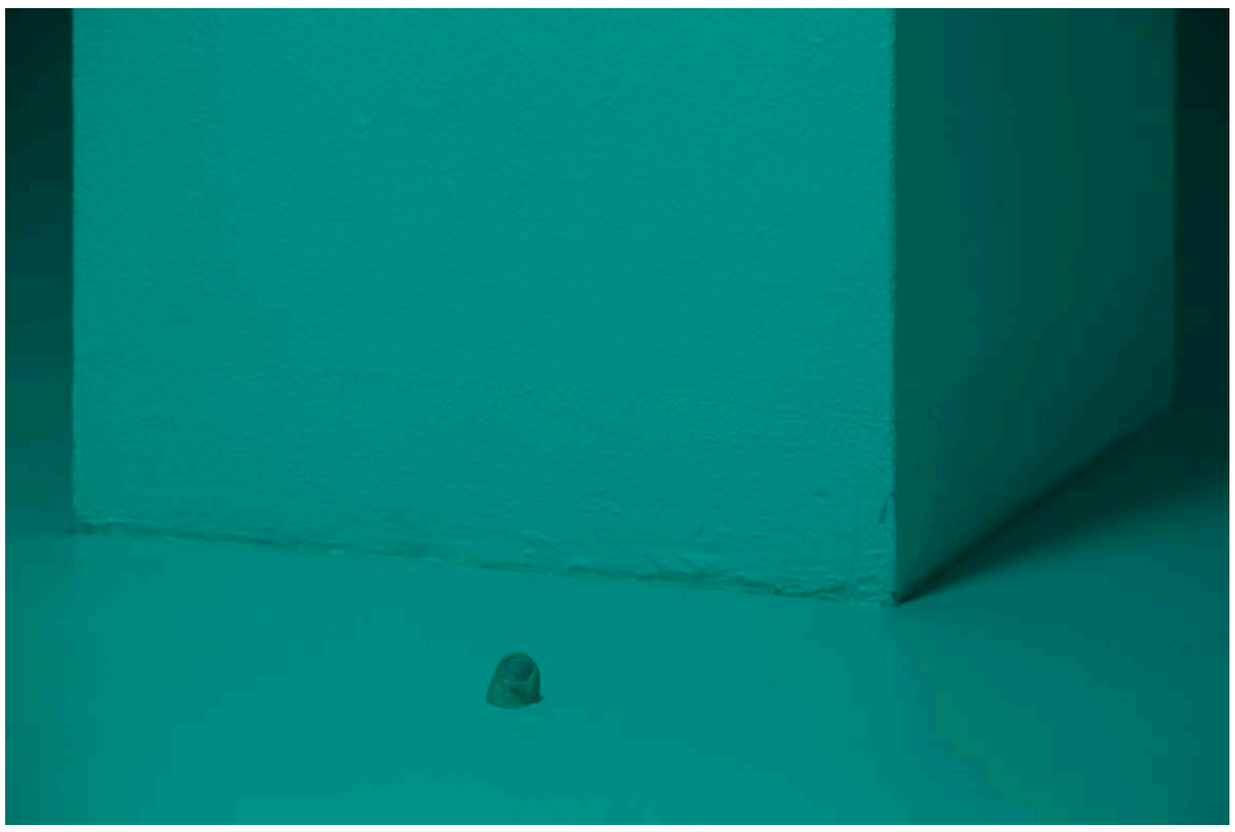
Artist: Tomáš Moravanský
Technical support: Adam Turzo
Opening clown performance: Tereza Sikorová

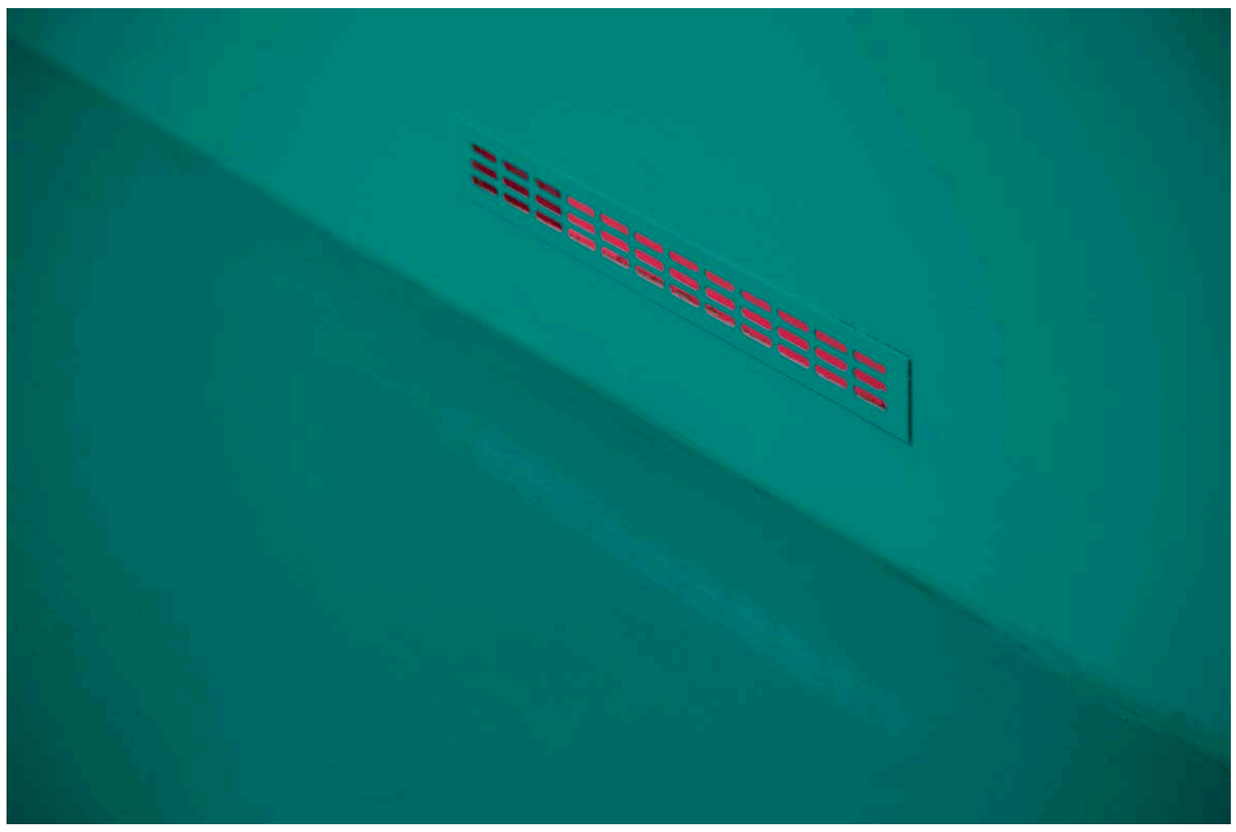
7.11.2023 – 5.1.2024
Třinec Gallery, Třinec, CZ

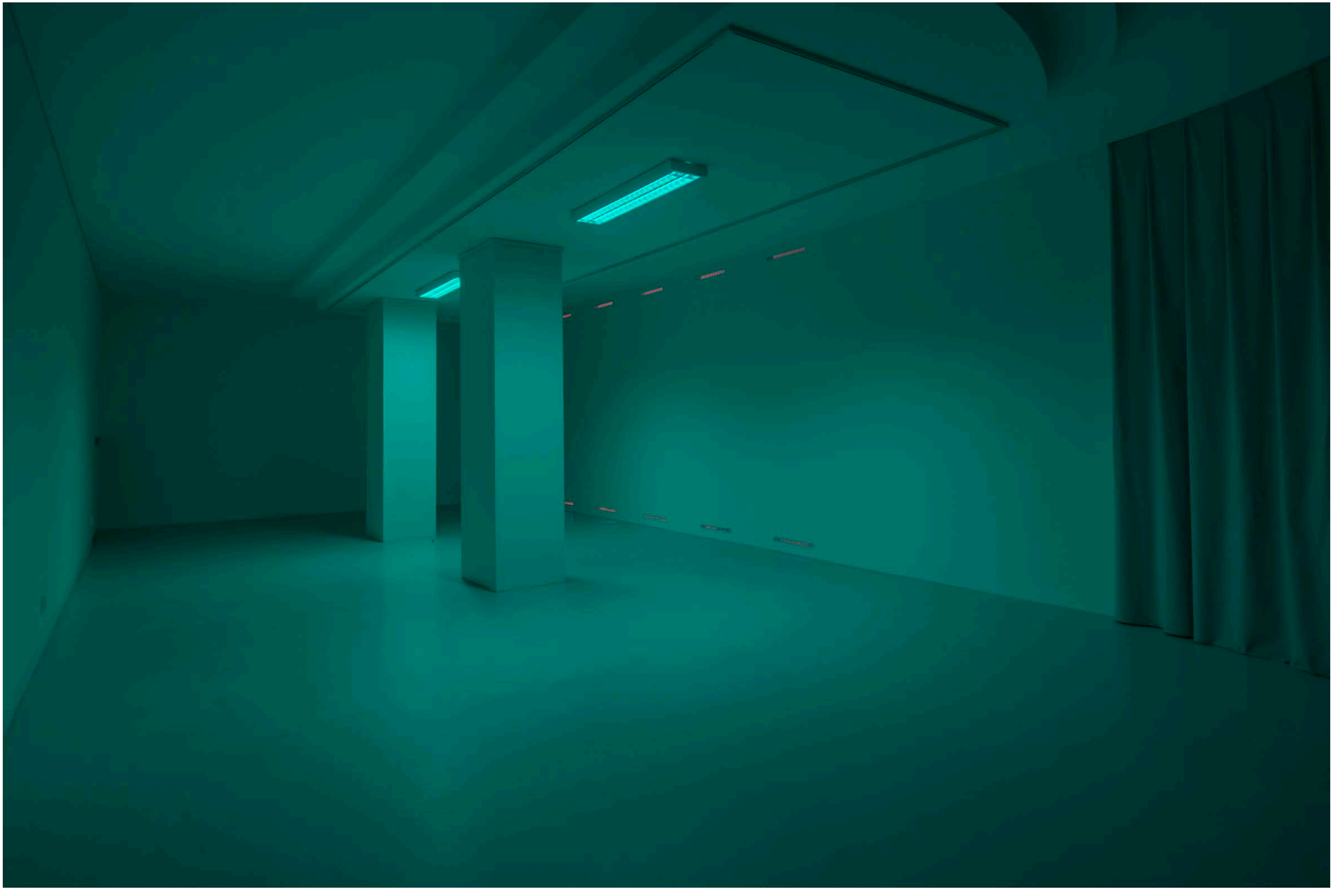
The Smell of a New Car is an exhibition in the true crime genre that presents a camouflage that enticingly invites you to approach the crime scene where nothing happened. „The Scent of a New Car“ consisted of artificial turquoise lighting combined with pink translucent drapes from the side passages, which suspiciously evoked the atmosphere of a morgue or a horror scene. At first glance, the entire space seemed to consist only of lights. Upon closer inspection of the gallery, visitors might stumble upon a protruding piece of a human thumb, resembling poorly smoothed traces of a human body in the recently poured concrete floor.
In the corner of the room, there was also a large curtain (as is customary with every exhibition, behind which tools for children‘s gallery education are usually hidden), but this time, there was an object resembling a human body wrapped in a sailor‘s tarp.

The exhibition also extended (or rather began) outside the gallery, which is located in the local cultural center. Just beyond the entrance to the clean gallery ended a long and distinct blood trail that led through the atrium, the entrance to the theater and restaurant, all the way from a nearby parking lot to the square. In the square, in the nearby bushes on the side of the building, a subtle piece of a corpse‘s head protruded, with hair slicked to the side.

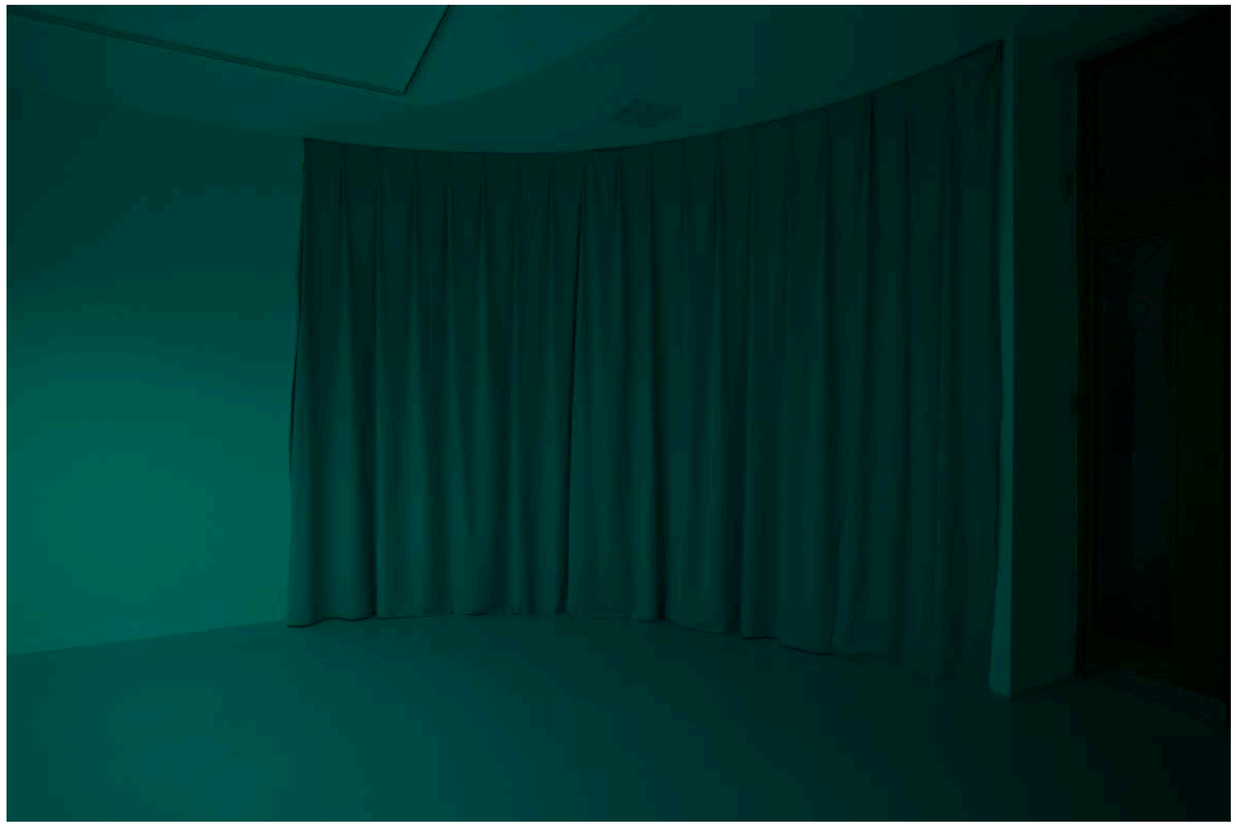










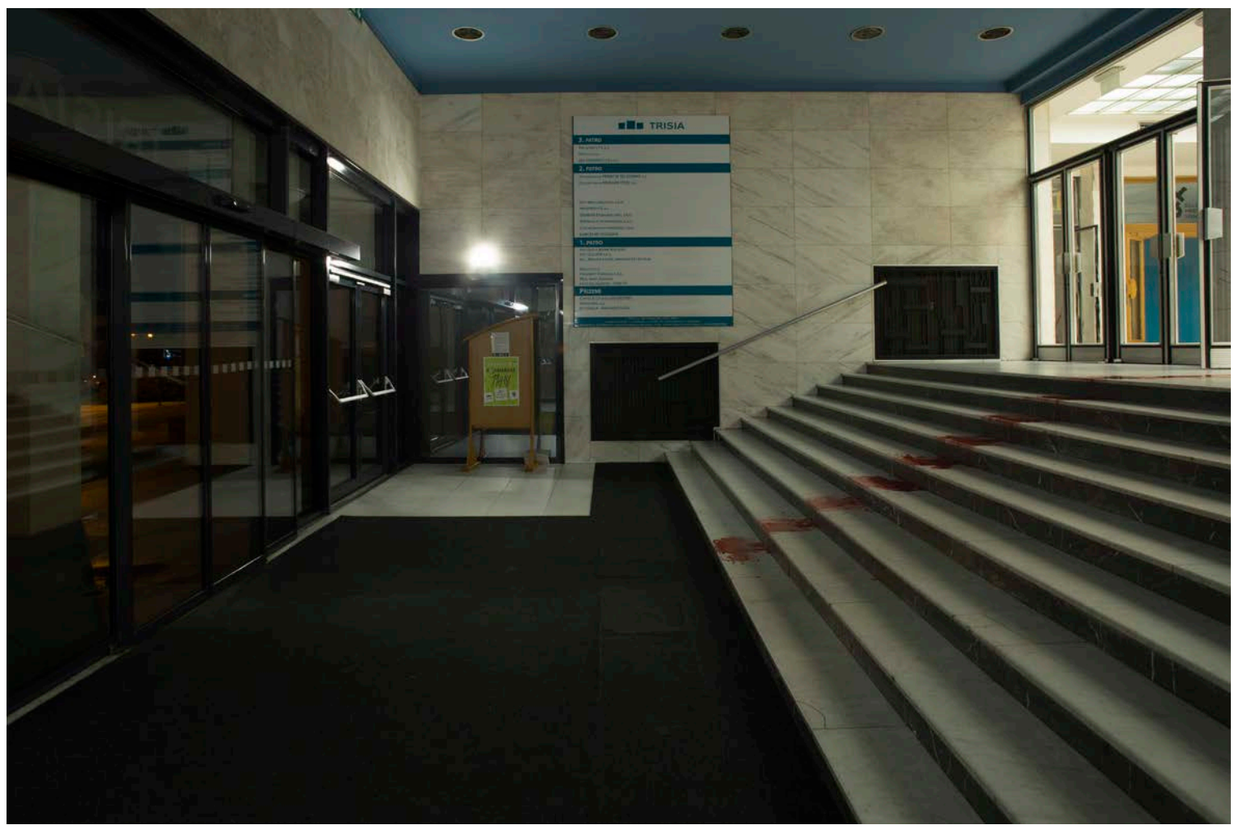







LOUTKOVÝ SÁL




TRISIA


TRISIA



KIDS! / trailer

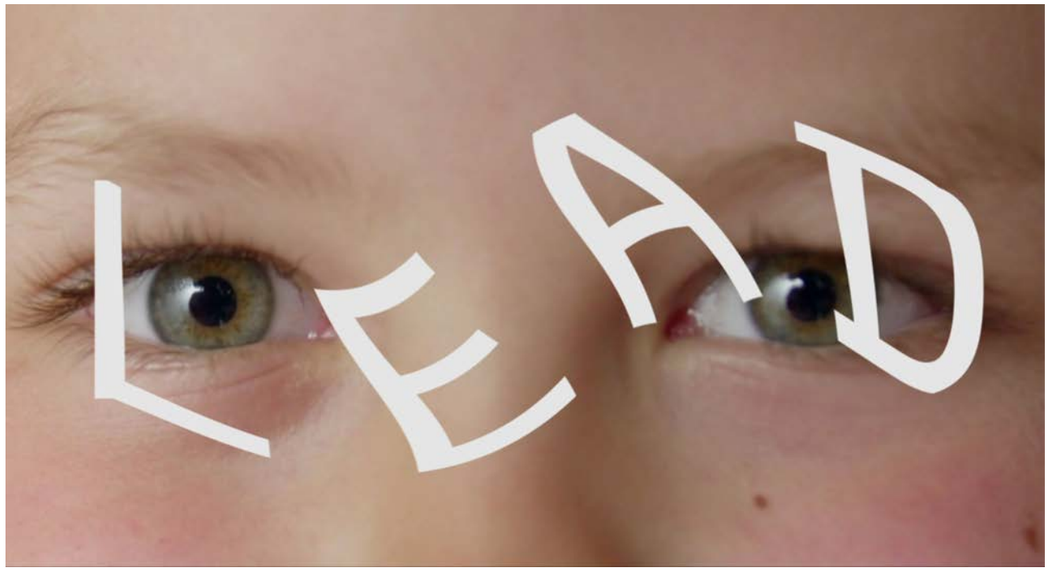
Video

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 1. plot:

1. Painting Class (Painting the Devil on the Wall) This part features the character of a blind painter who paints the walls of the gallery in the dark with white lead paint. It is a ritual of preparing a toxic environment.

(„Painting Class!“ in more detail: The entire space of the gallery is dark. People can use their own flashlights or phones for light. In the darkness, you may encounter the figure of the wall painter. She is dressed in clean, white work clothing and wears a white painter‘s cap. In her hand, she holds an extension with a roller and moves it across the white wall. Upon closer observation in the light of the flashlight, almost like in a horror movie, we can see that the painter is blind. Her eyes are completely white. The roller is coated with white paint. From time to time, she „dips“ the roller into a paint container and continues painting. The container is labeled „LEAD.“ She paints the white wall with lead white paint. Throughout the day, she gradually covers all the walls of the gallery. The painter relies on her sense of smell and partially on her weak hearing. If she senses an untouched wall in the space, she slowly moves toward it. If she is startled by a louder sound or the potential presence of a foreign element (a visitor), she starts to „look around“ the space, but after a moment, she resumes her activity.)





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 adult children in metal band T-shirts licks the lead-painted walls with their tongues to „recharge.“ After recharging, they break away from the walls and energetically burst into the space, creating chaos and exhibiting attention, sleep, and emotional disorders. Occasionally, they draw expressive circles with black charcoal—an archetypal cinematic cliché of a child with apocalyptic visions of the future. During nap time, no one can fall asleep. They rob visitors, harm them, and bully them. A child dressed as a teacher praises them for all of this. When the children can’t keep going, they return to the wall to recharge again.







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

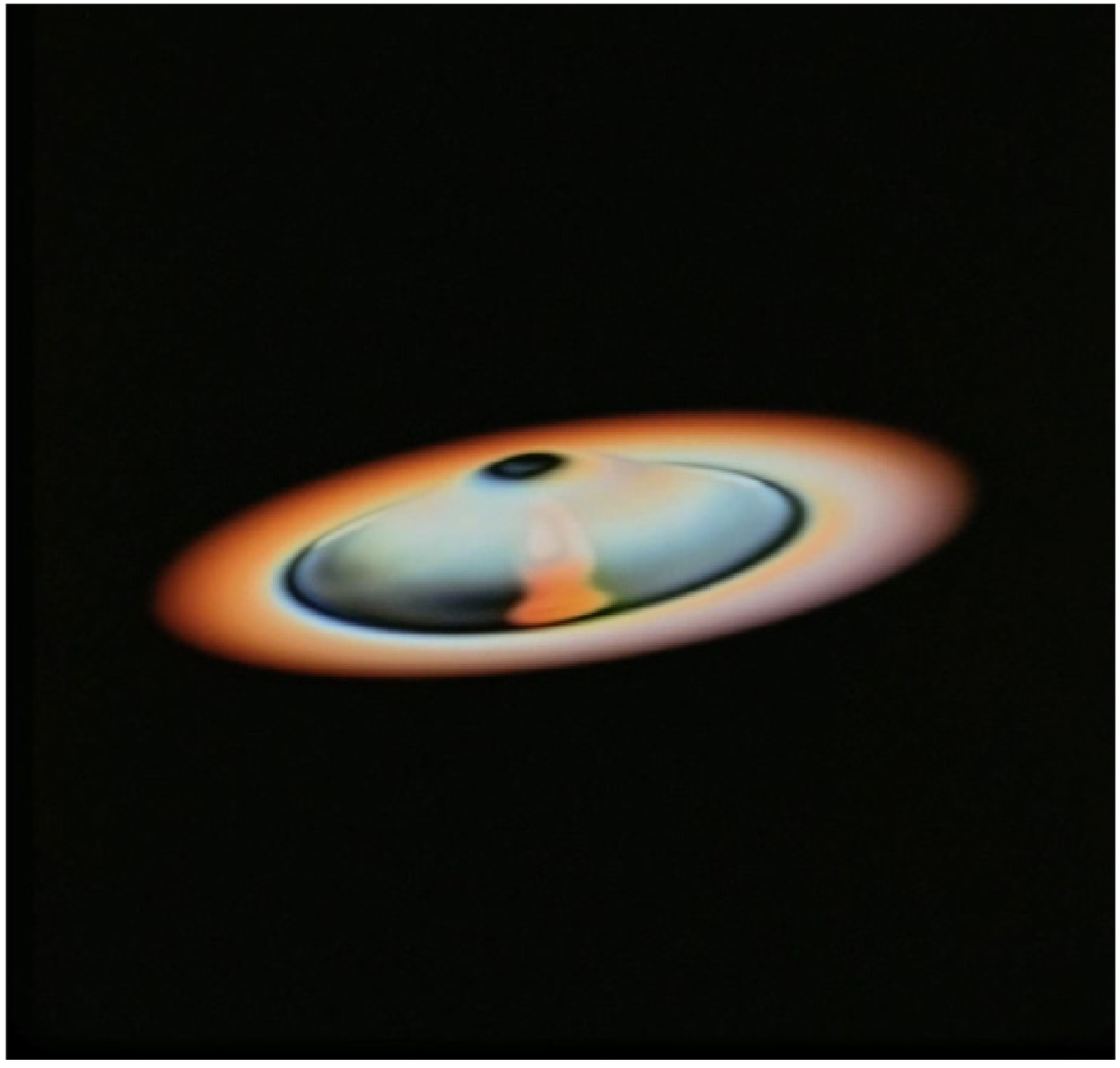
4. 10. – 5. 11. 2023
Dům pánů z Kunštátu Brno

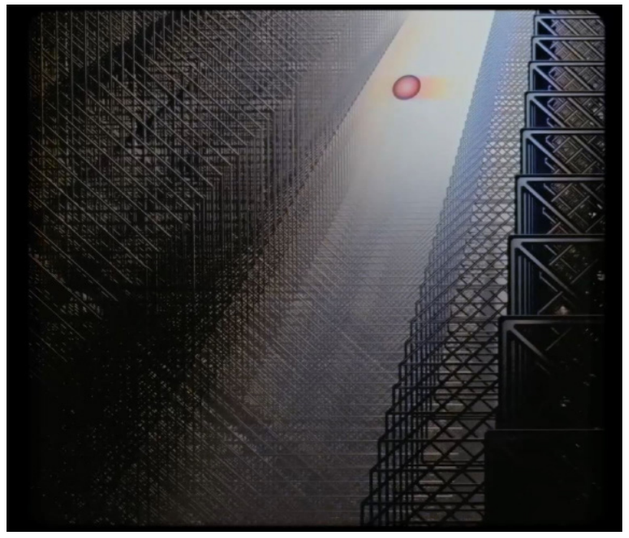
Artist: Veronika Žilinská, Tomáš Moravanský

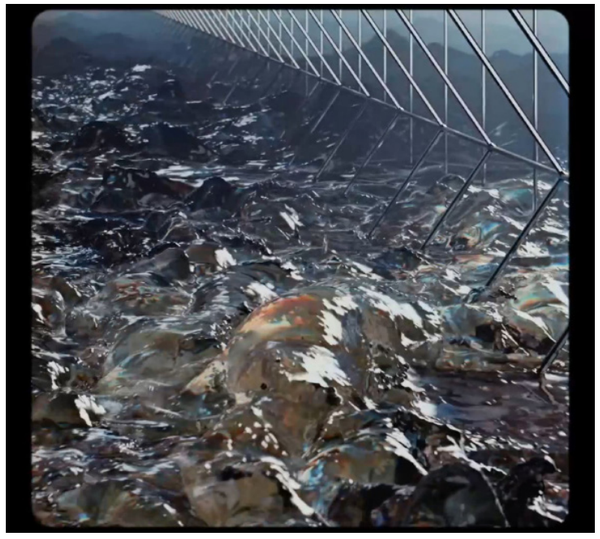
„Critical Phase Transition“ is a twenty-minute abstract video essay created using CGI (computer-generated imagery) that explores the subjective spectrum of the viewer‘s experience while watching this generic spectacle. It serves as a genuine autobiographical account by the author, Veronika Žilinská, regarding the process of gender transition. The video essay is accompanied by a voice, a quasi-commentary without words, dynamically representing various moods, akin to viewer reactions, which stand in contrast—distanced, yet simultaneously intertwined—with the visual aspects of the work and the content of the narrative.

▶ 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 Tykjpelk‘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.

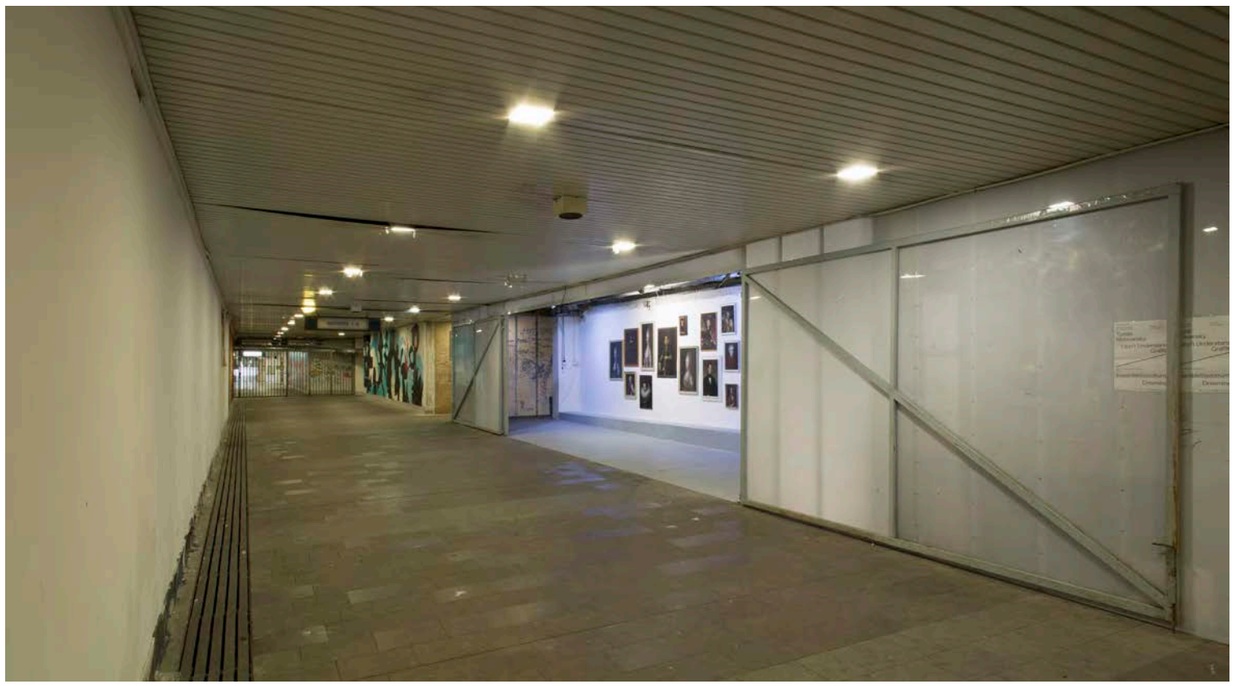
Moravansky‘s picture gallery offers a range of possible readings, and the artist‘s aim is that each of them should, after a certain amount of time, come across an unfinished line or paragraph. It comes across as an art museum in an unexpected, probably wrong place, or a closed antique shop, probably 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.

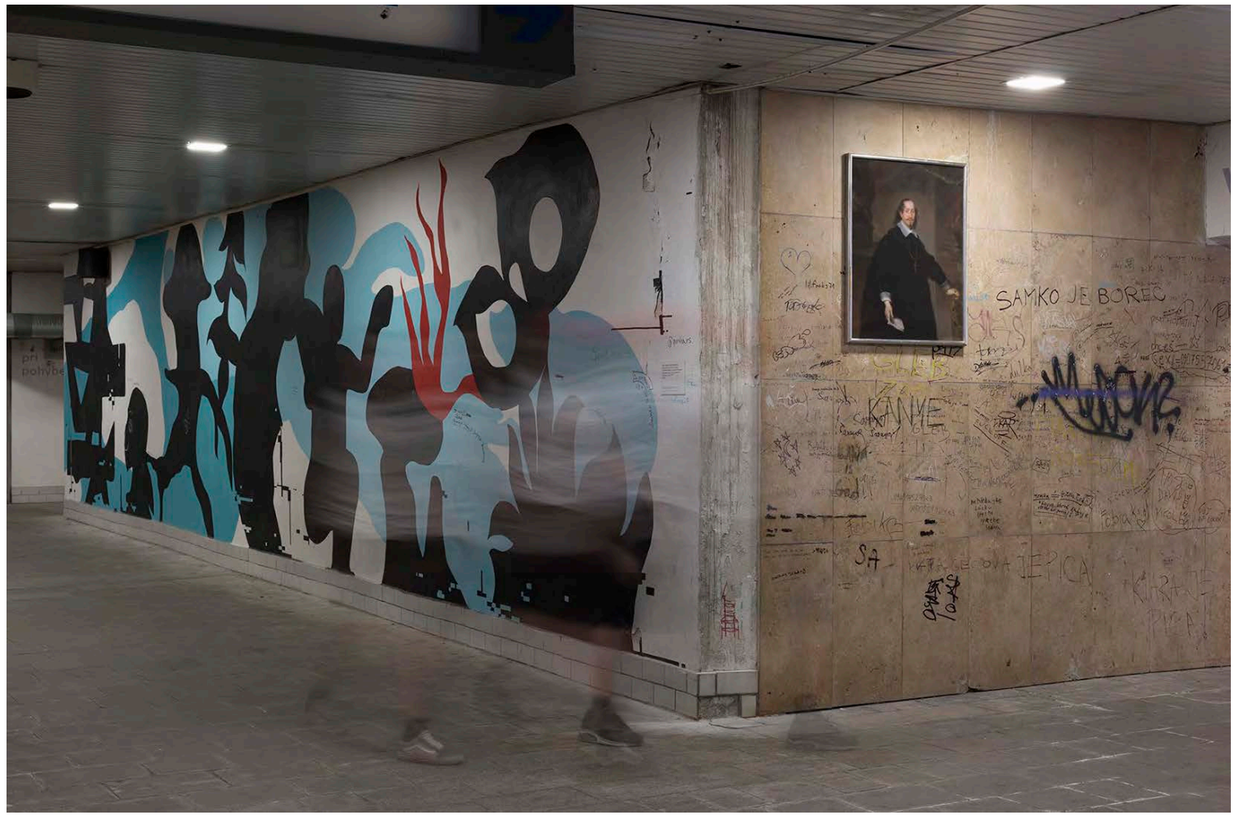
Causing phantoms, i.e. phenomena that do not correspond to the assumptions of a given slice of reality, can be found both in the work of Tomáš Moravanský and in the performances of the INSTITUT INSTITUT collective, of which he is a part. They are reactions to the accretions of cultural stereotypes, which 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 Moravansky 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.

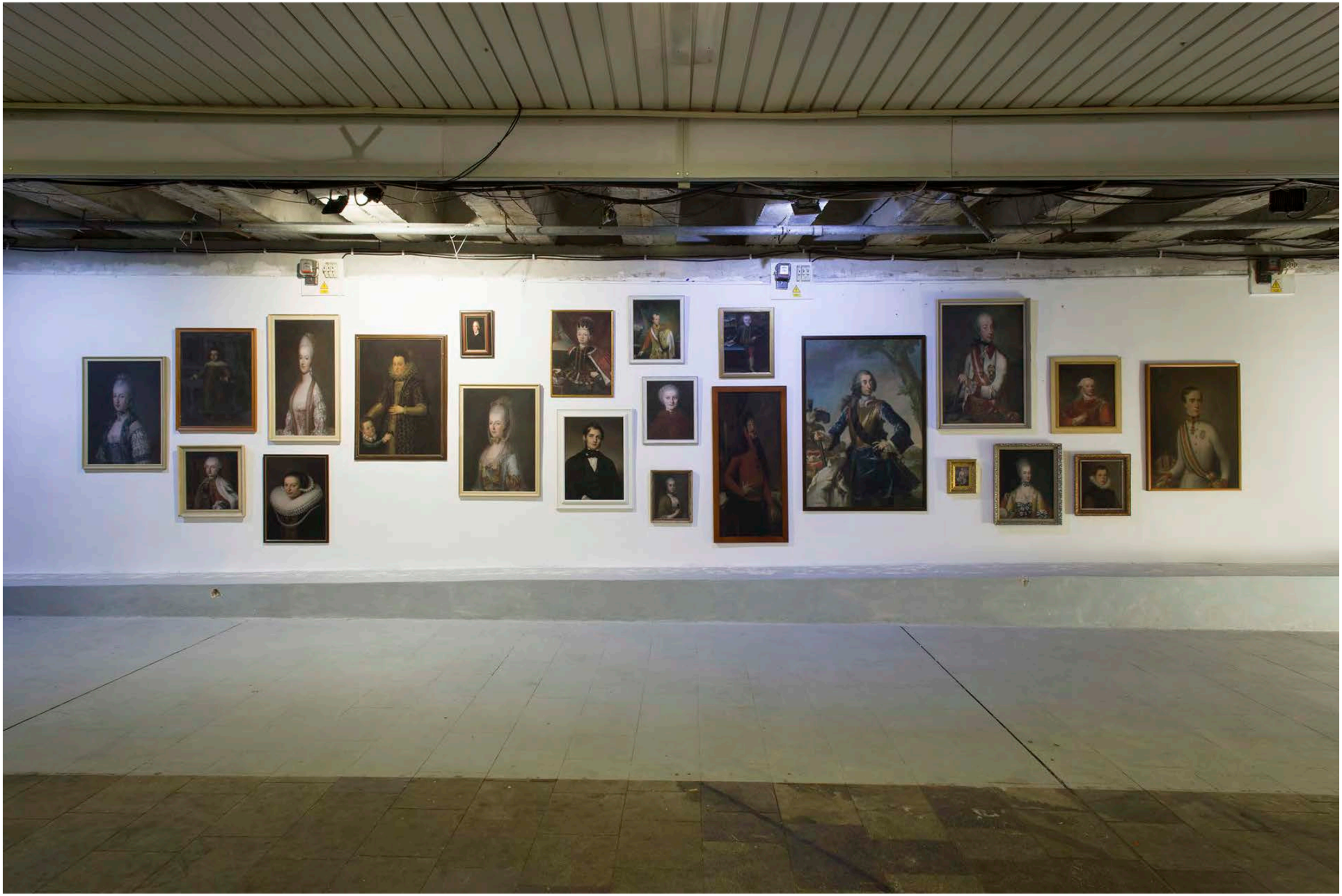
The realization of the project from public funds in the form of a scholarship was supported by the Art Support Fund.

▶ Watch preview of the sound intervention
▶ Watch walkthrought





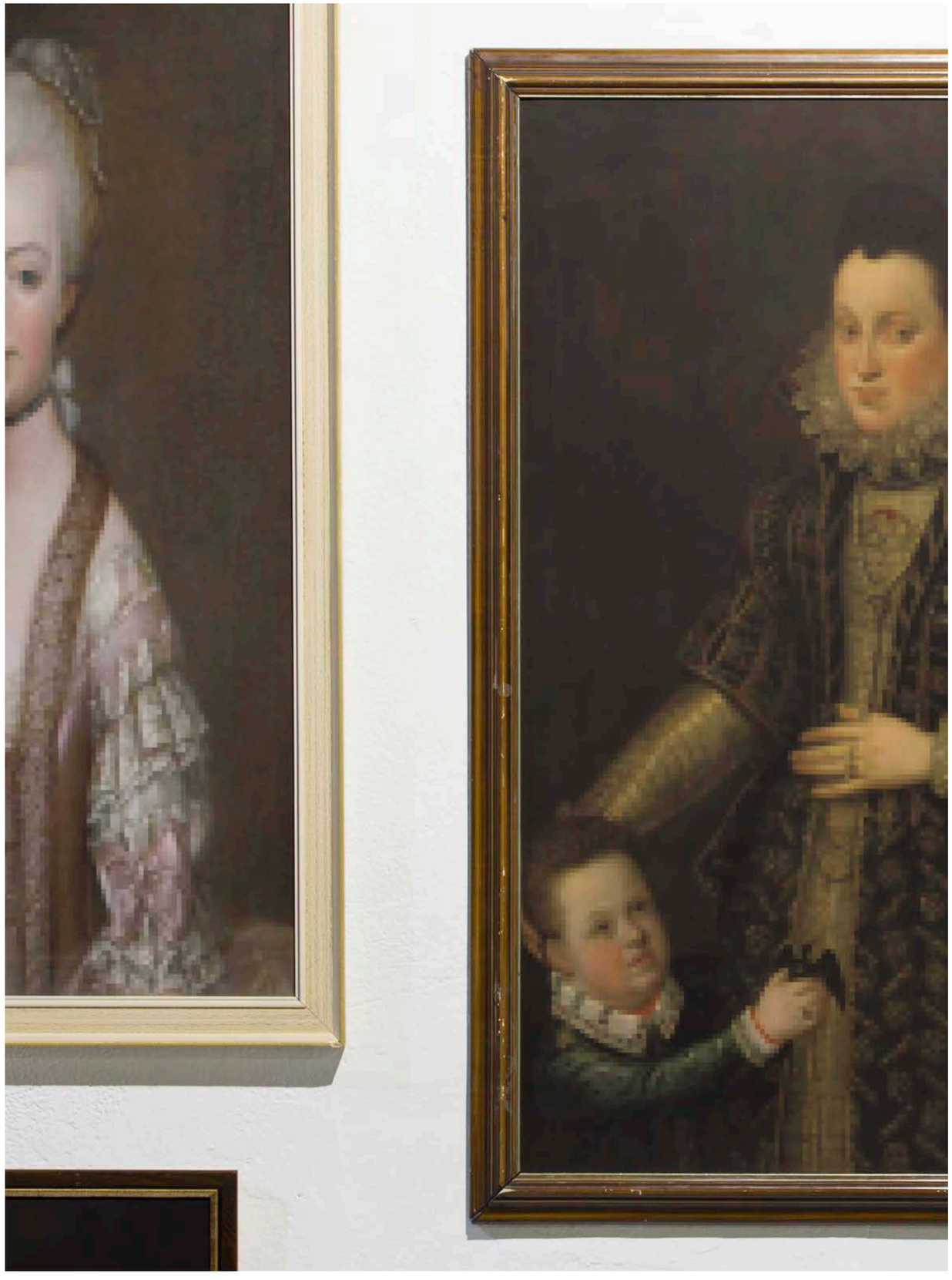









lil.farky71
GLEB
KAMVE
Šaraya
VIT OVKA JE KURVA
FUCK OFF



Open Studios 2023

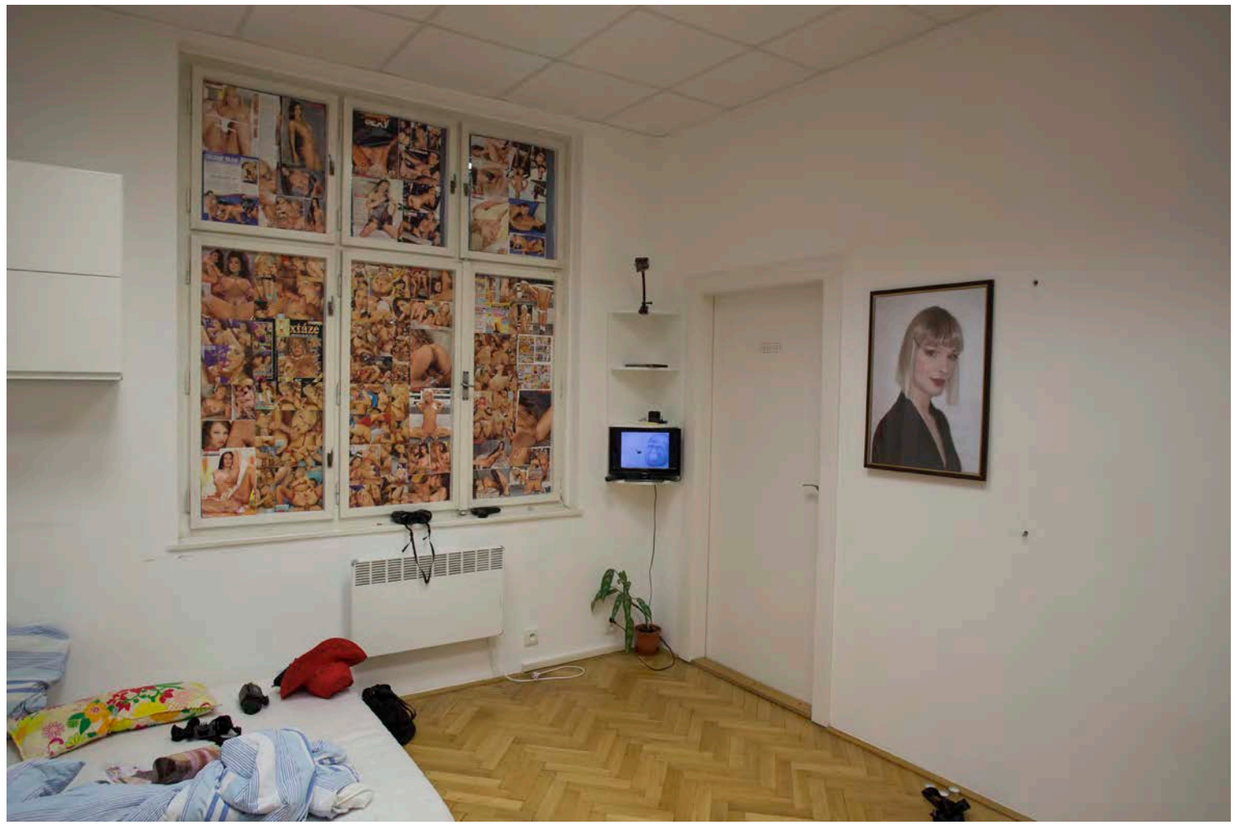
Performance, open studios

11. – 21. 5. 2023

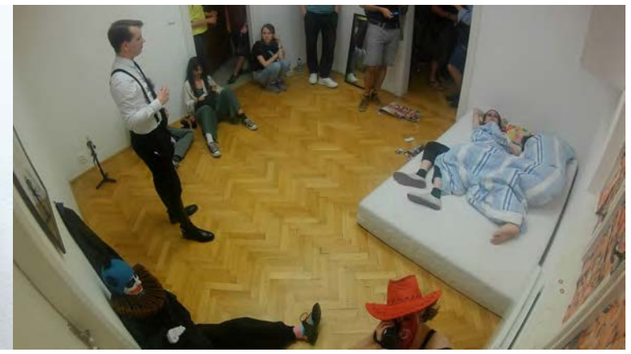
Artist: INSTITUT INSTITUT
Direction: Tomáš Moravanský
Performed by: Sikorová, Moravanský, Hlinka, Šikulová, Ponomarevová, Turzo, Žilinská a.z.)

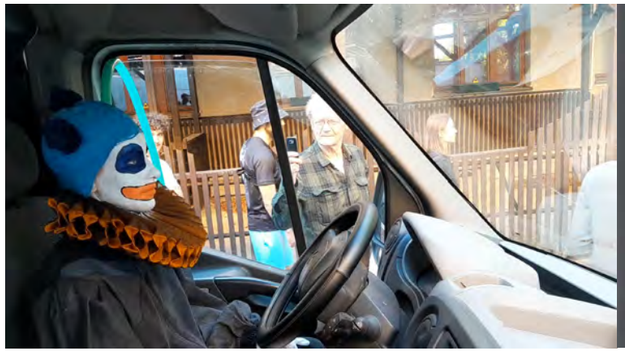
Open Studios Festival, Co.Labs, Brno, CZ

▶ 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.







Specimens

Gallery project / site-specific, photography

8.4. – 14.5. 2023
PARTER BSC, Banská Štiavnica

Artist: Adam Turzo
Curator (& photo): Tomáš Moravanský

While some of the objects in the exhibition may be strikingly reminiscent of bread, frozen portioned spinach, or boiled cauliflower, Specimens is primarily an exhibition of the artist‘s pseudo-morphic rocks and minerals, baked mostly from accumulated glass waste, a paraphrase of the natural thermal processes in ~~nature~~ an oven.













Those Who Looked Out the Window

Gallery project, poppies

18.4. – 14.5. 2023
PARTER BSC, Banská Štiavnica

Artist: Tomáš Moravanský

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





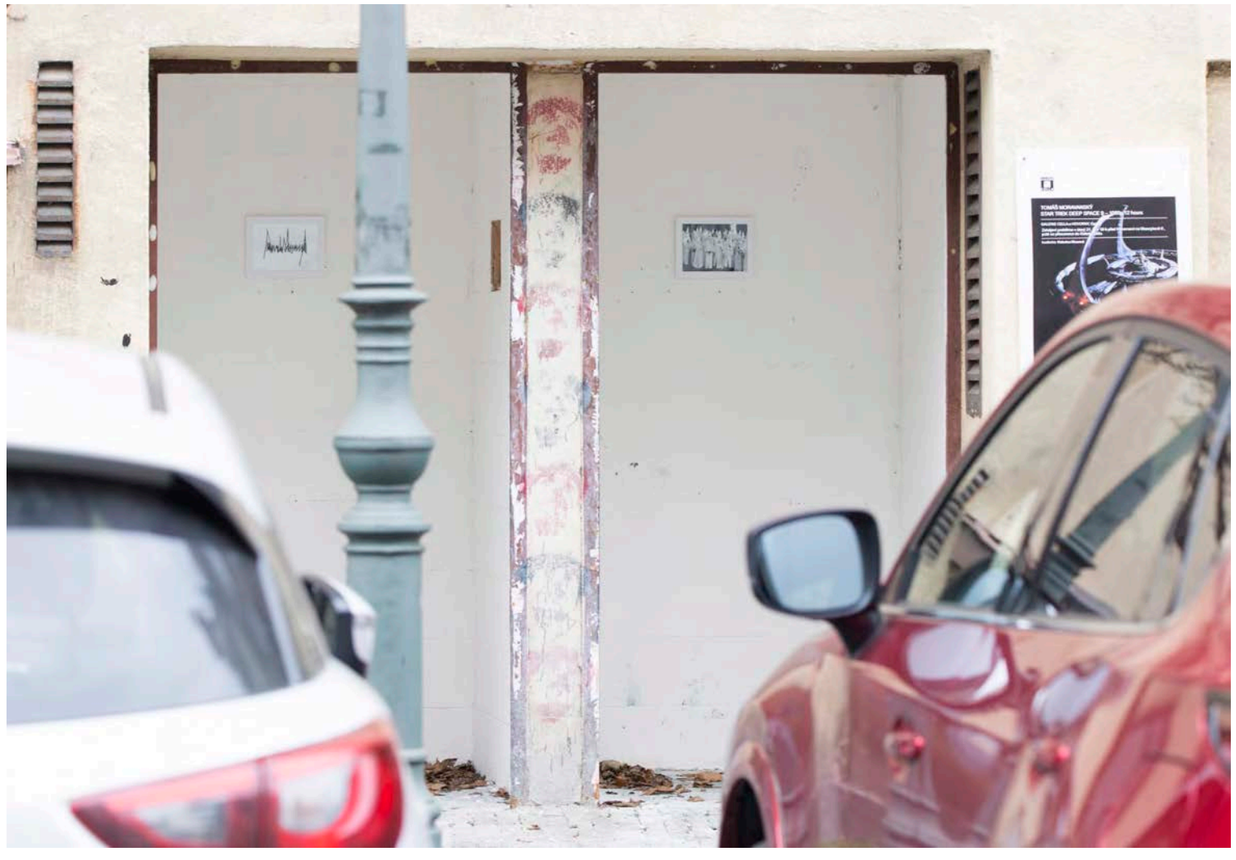
Autograph Session

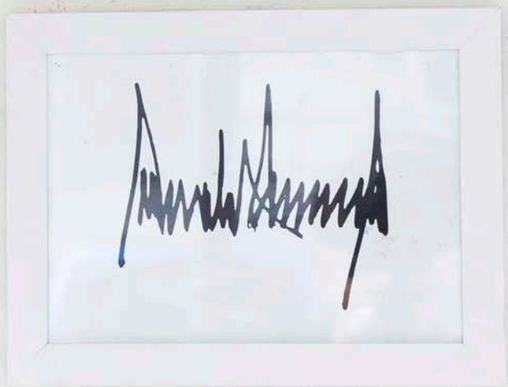
Gallery project / site-specific, photography

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










CHRISTIAN BALE · WILLEM DAFOE · JARED LETO
CHLOE SEVIGNY · REESE WITHERSPOON
KILLER LOOKS!
AMERICAN PSYCHO
LIONSGATE
AMERICAN PSYCHO
15





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‘







SPECTACLE: RESIDUUM

Gallery project, installation, sound, performance

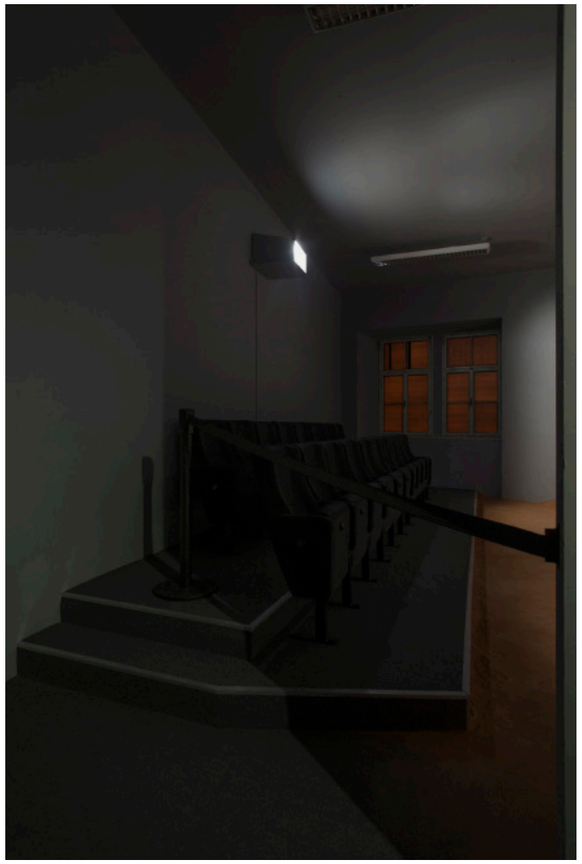
3.8. - 17.9. 2022 / TIC Gallery, Brno, CZ

Artist: Adam Turzo
Curator: Ivana Hrončeková
Soundscape: Tomáš Moravanský

Adam Turzo's Spectacle: Residuum stops time in the middle of one sequence or film frame as we find ourselves in a black space between action and reaction, at the point of completed destruction, just before fully realizing the consequences of this action. The act of extinction is, however, not a sudden and unpredictable accident, rather it puts us in the animal skin from the fable about a boiling frog.

The presence of sound and the oscillating light, reminiscent of a filmstrip projector, brings the passage of time and narrative onto the scene. The installation's soundtrack brings layers of pop culture references to contemporary post-apocalyptic sci-fi films onto the scene; the sand drifts are particularly reminiscent of Denis Villeneuve's recently celebrated Dune. The subtlety of the materials and the scene as a whole have a strongly contemplative feel to them and, like the aforementioned film, the installation articulates similar themes. The otherwise pleasant melancholy of the installation's indeterminate time is only disturbed by an inconspicuous relic of the present, the grinding wheel, and the unintentional memory of the legendary Horst Fuchs, a symbol of the well-spun mechanism of the consumer apocalypse.

▶ Watch the performance of the Spectacle













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

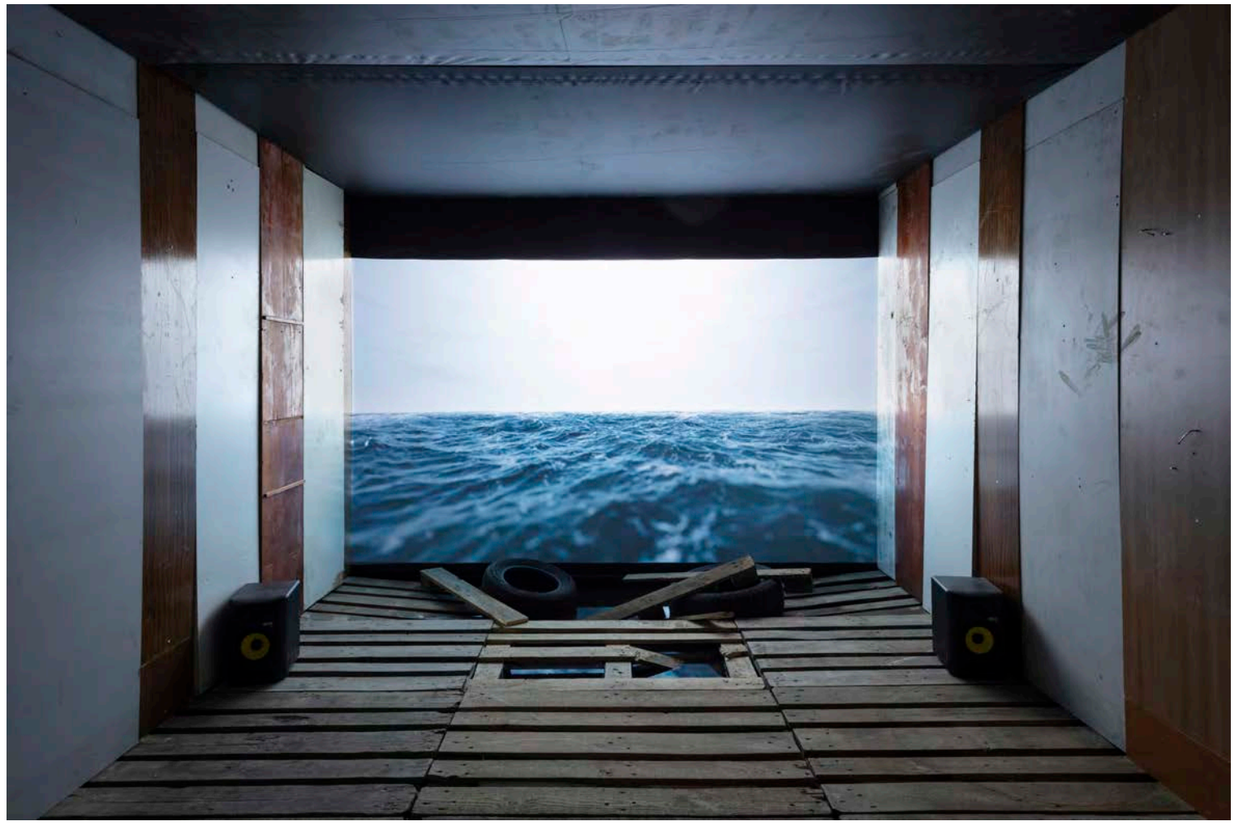
The exhibition Sands of microworld 2.0 works with the now rather "overcooked" topic of global environmental crisis as a phenomenon that has returned to the art scene after 2000 in a new context of scientifically oriented multi-disciplinary paradigm of the Anthropocene. It presents a site-specific installation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

▶ Watch the full movie

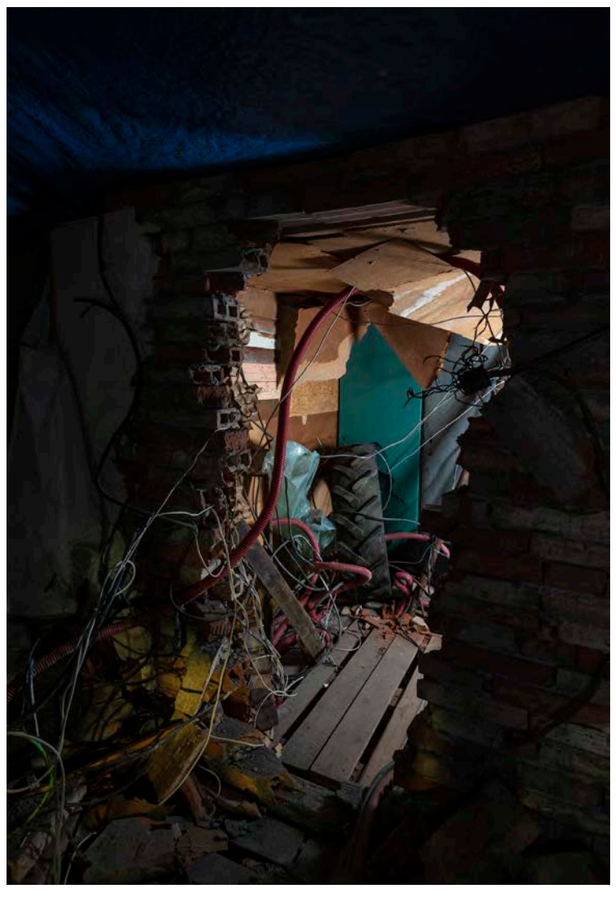


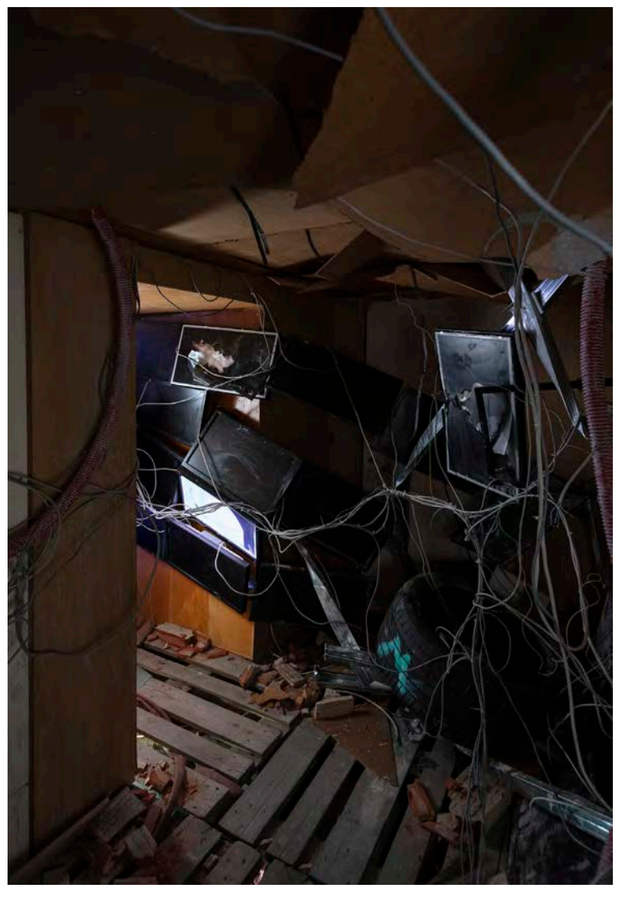












THERE, THERE

Gallery project, interactive, various dimension

24.5. - 3.7. 2022
MEDIUM Gallery Bratislava, SK

Artist & text: Tomáš Moravanský

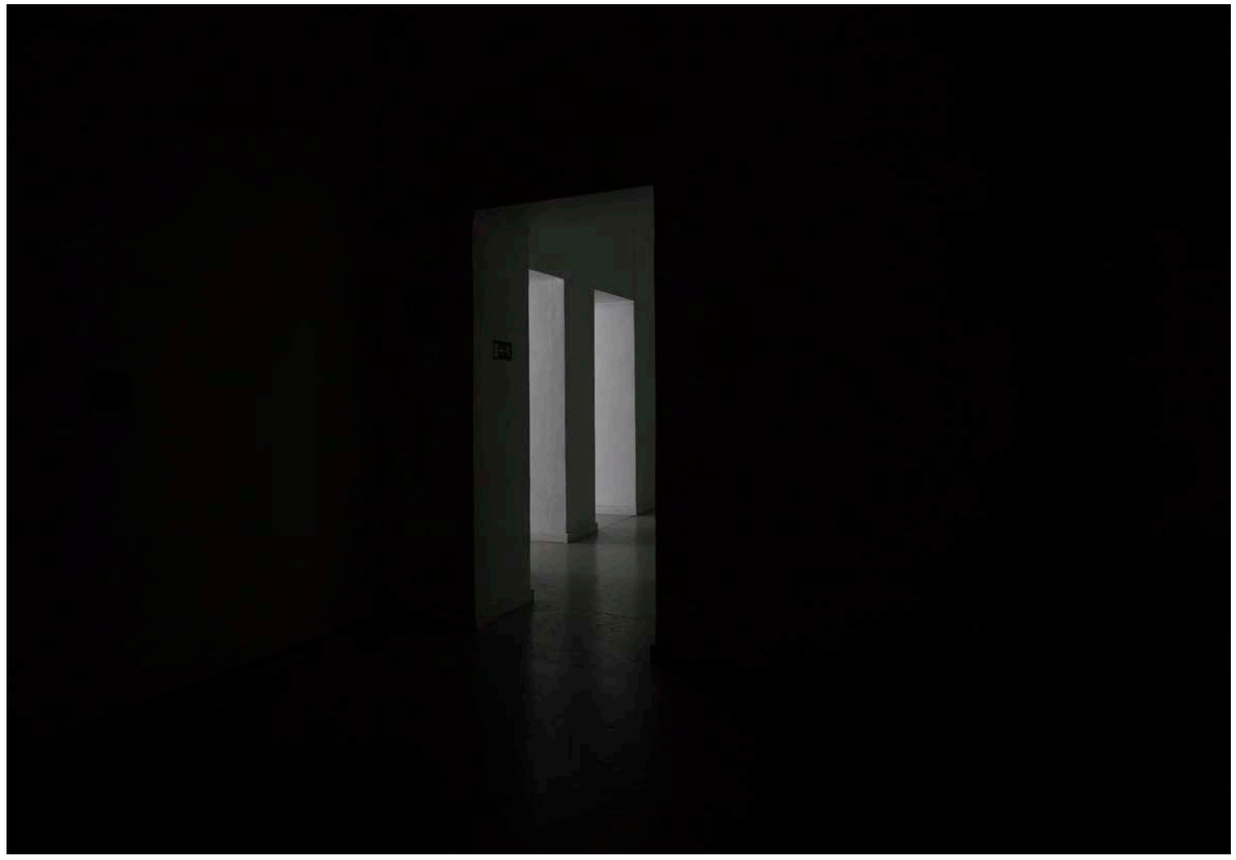
The exhibition itself is a kind of maze of interactive storytelling, in a space of 9 medium-sized and small rooms where the visitor‘s body corresponds with the space on the level of basic stimuli or challenges of distance - movement - light / darkness, or sound associations.

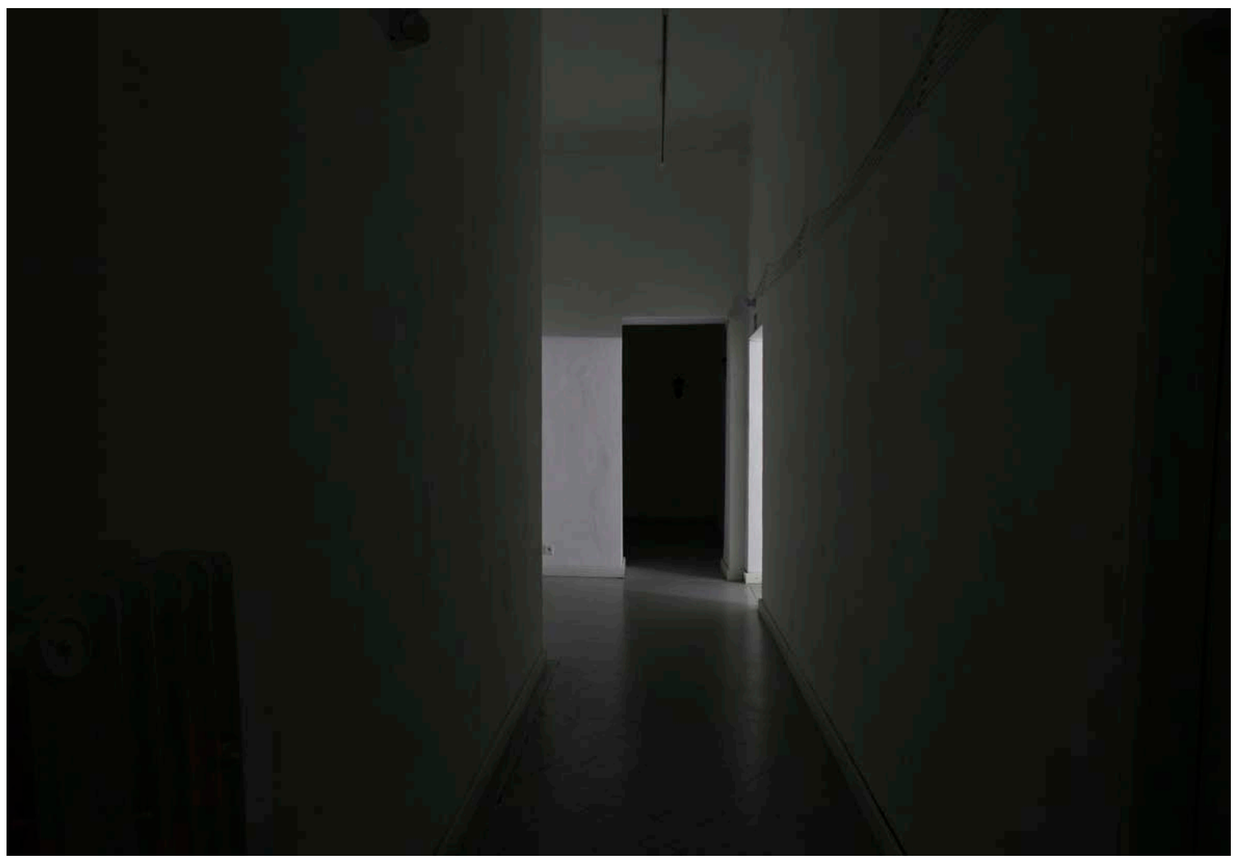
The basic motif of the exhibition was the installation of artificial lighting connected to sensors reacting to movement, but realized in a different part of the space than the light itself. The lights and sensors were often placed very far apart. The visitor was thus always in an unlit point within his 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.

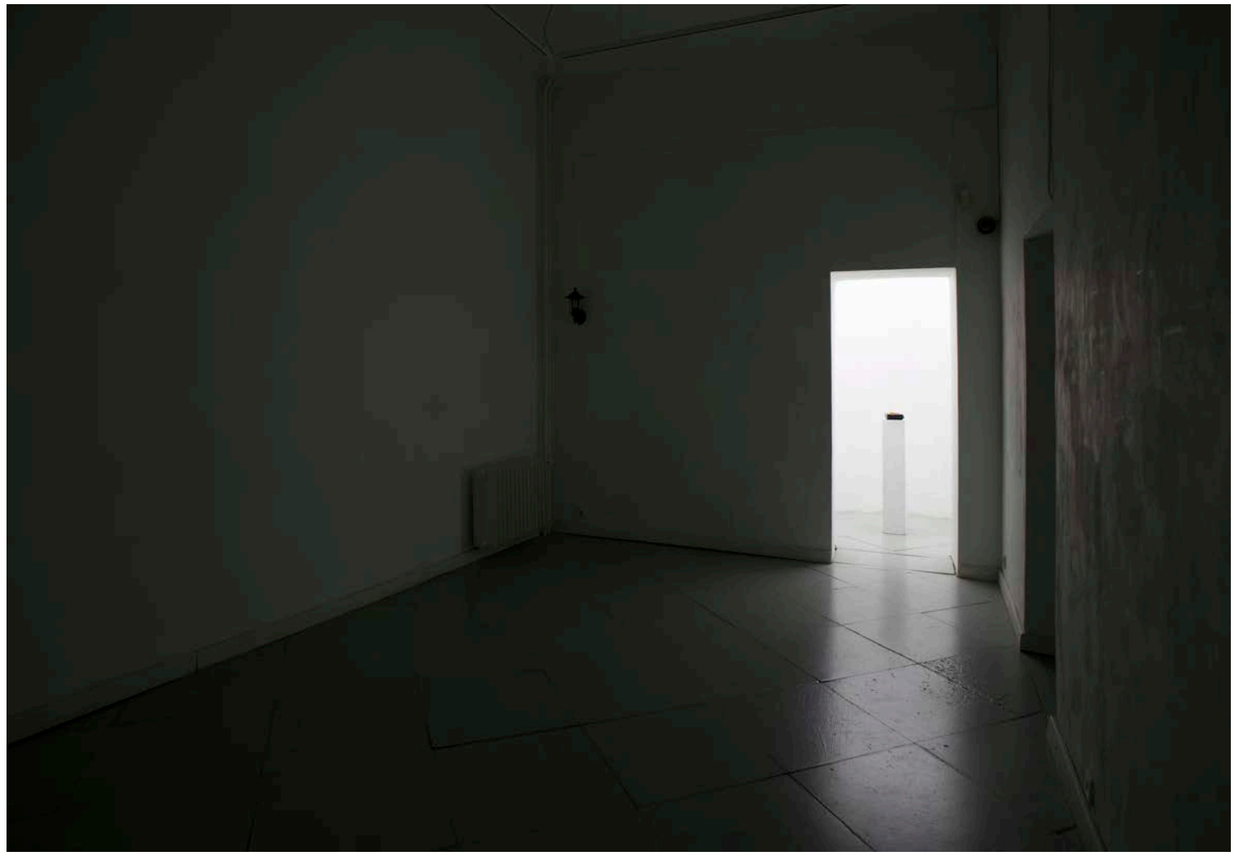
As part of the exhibition, there was also a live clown performance passively standing behind the locked door of a small maintenance room as part of the opening.

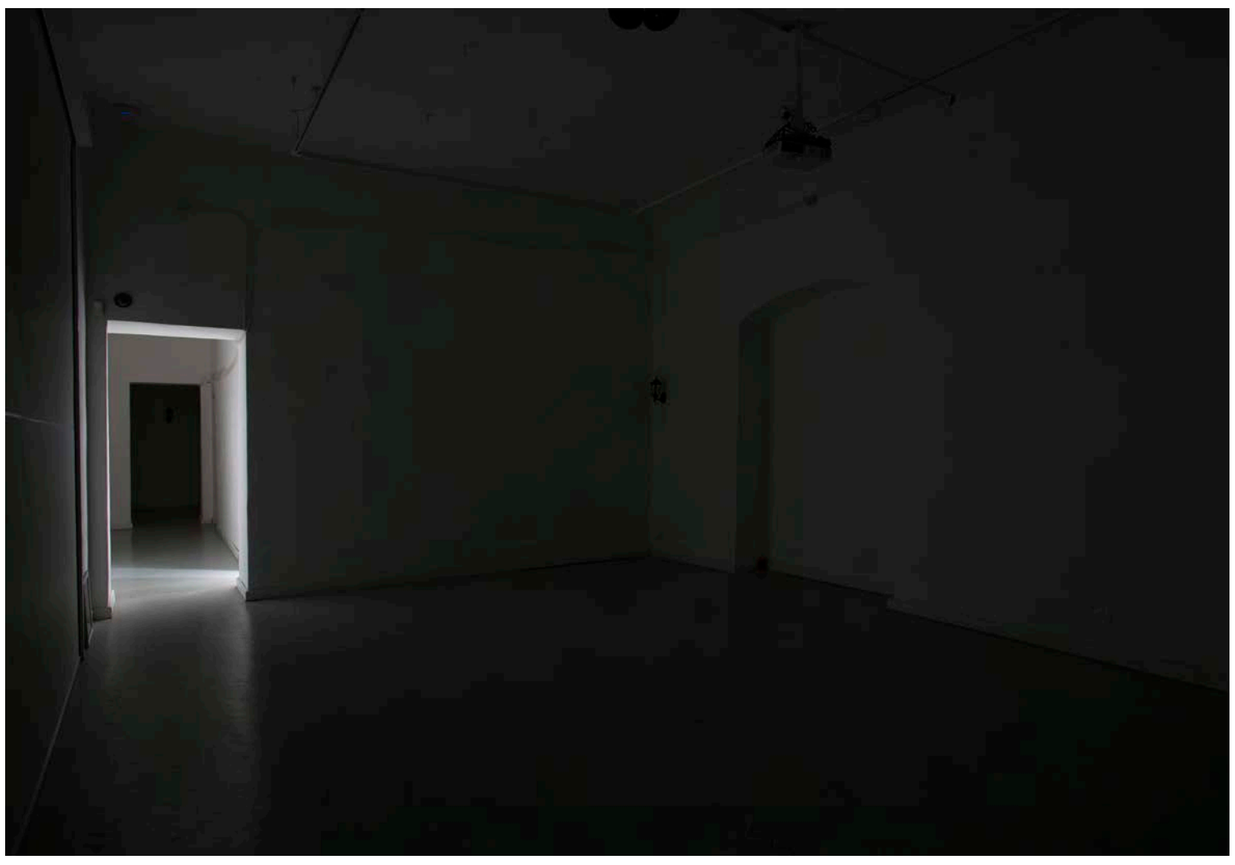
▶ Watch walkthrough POV (SK/EN)
▶ Watch visitor POV (with clown)

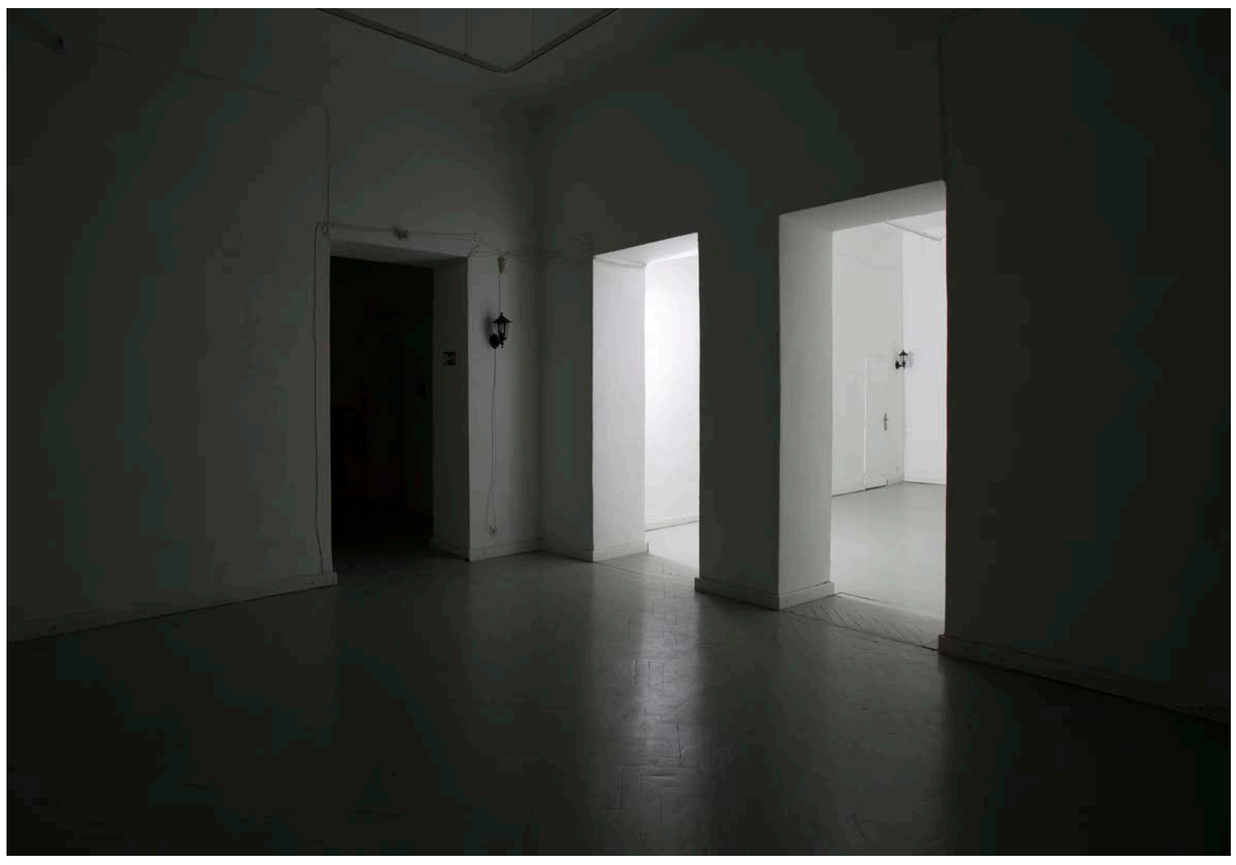






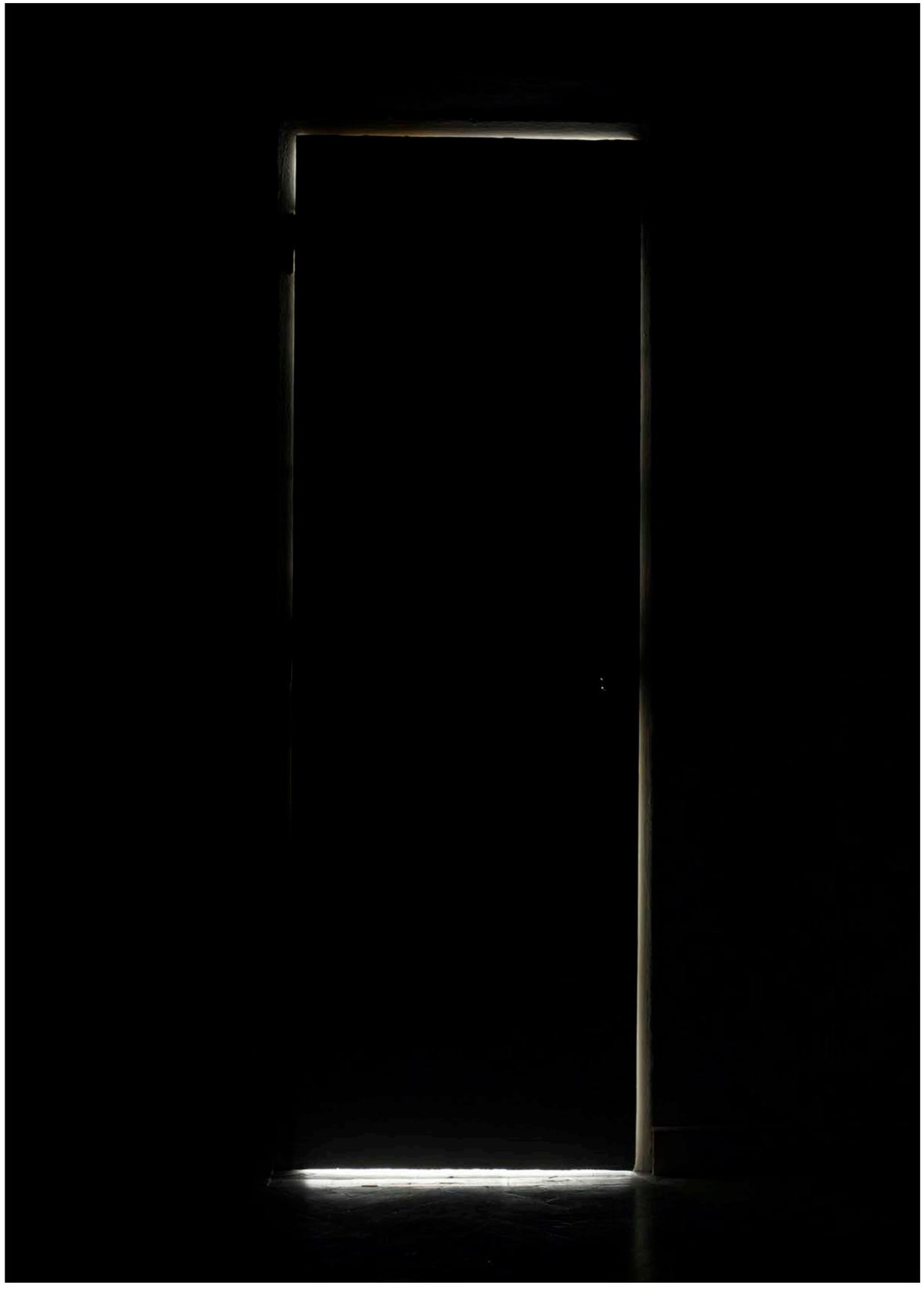


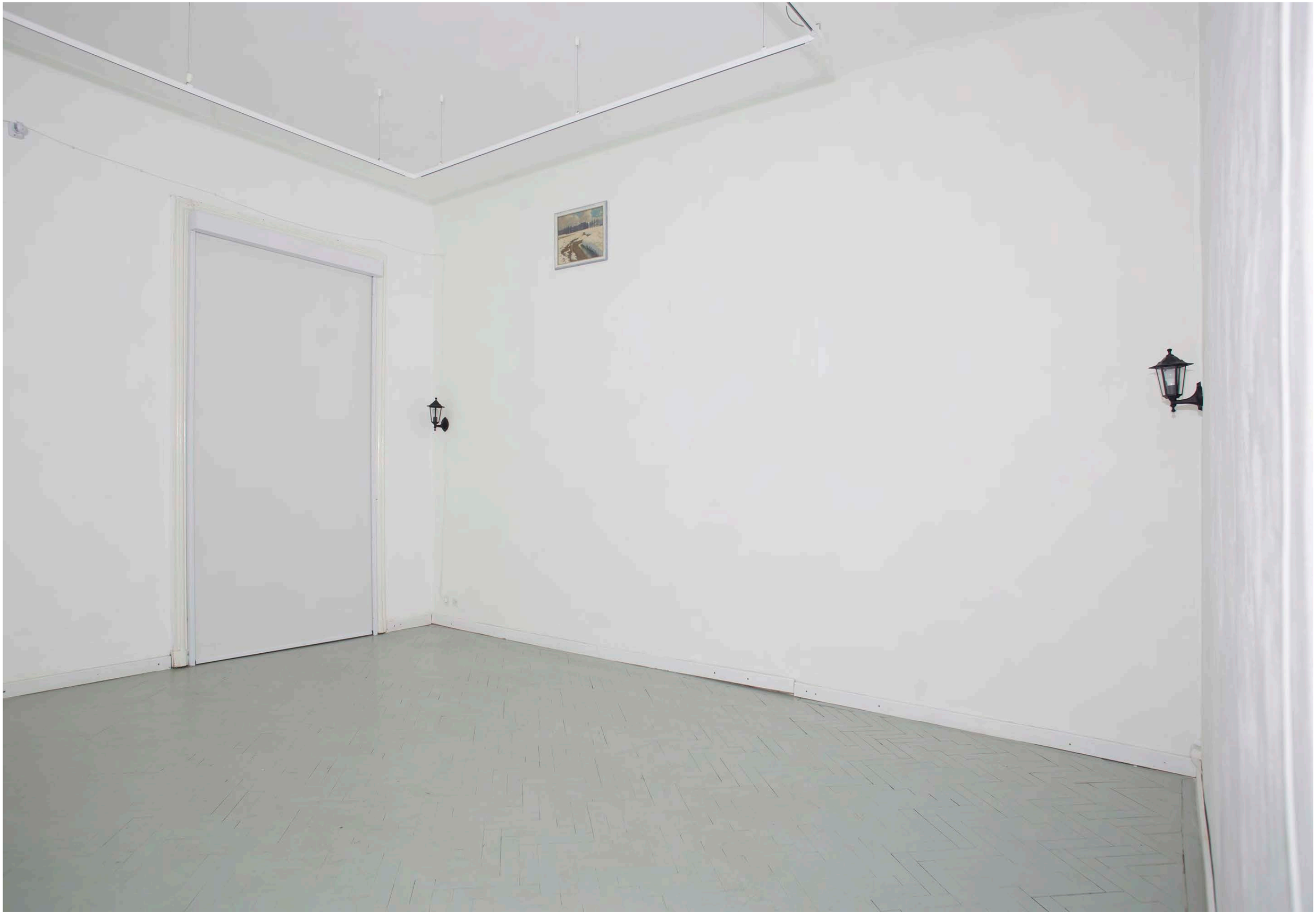














DEAD IN THE POOL

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 isintended 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 isintended 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









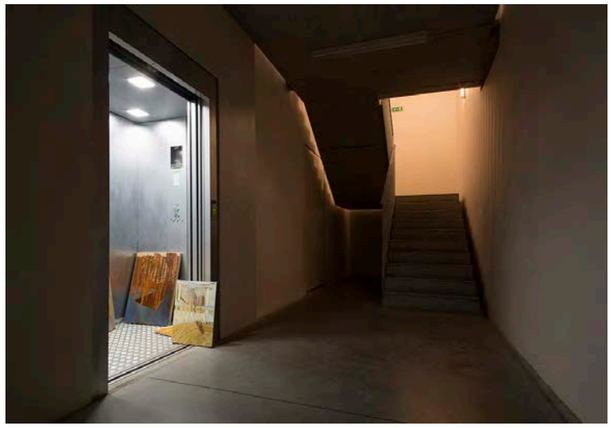
AFTERSPHERE

Painings, 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 Sphéra 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.









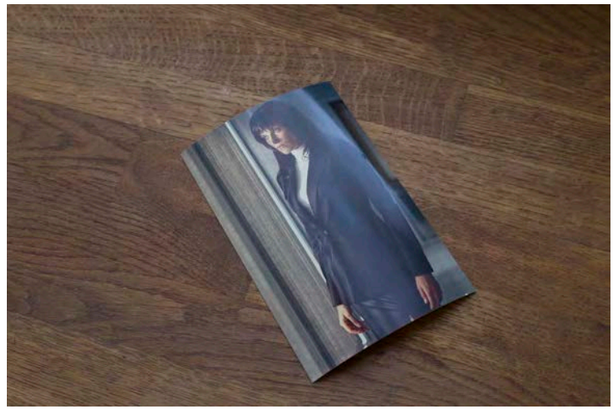
NOTHING IMPORTANT HAPPENED TODAY PART II

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.

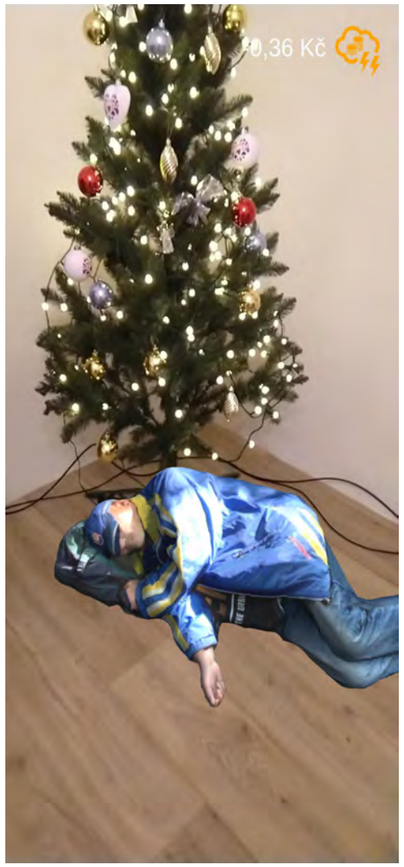
The app also retrospectively converts user’s personal activity to a fictitious monetary value, which is based on the energy usage of a distant server that is used to store the data. In other words, the app calculates how much energy the virtual beggar uses up. Recorded screenshots of these modified places 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.



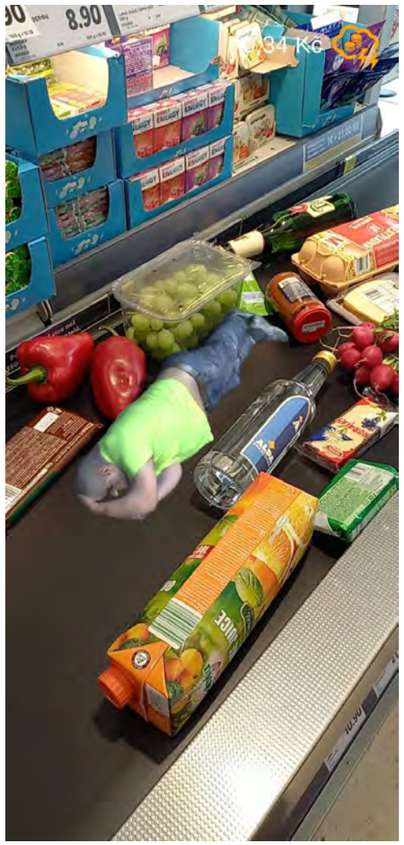












HUMBLEBRAG

Gallery project, various dimension

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

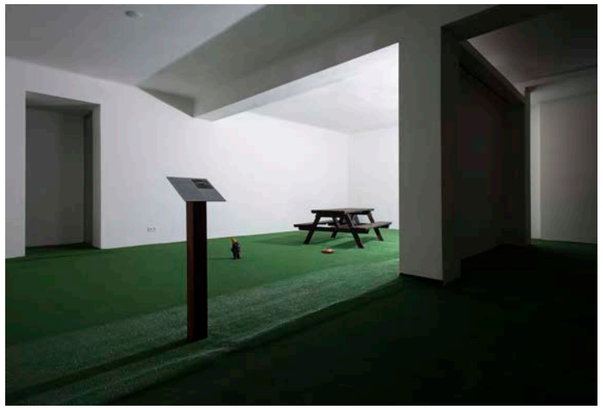
Artist: Tomáš Moravanský
Curator: Tomáš Moravanský & Jan Gerych
Technical support: Adam Turzo, Michal Mitro

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 Maddonna'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

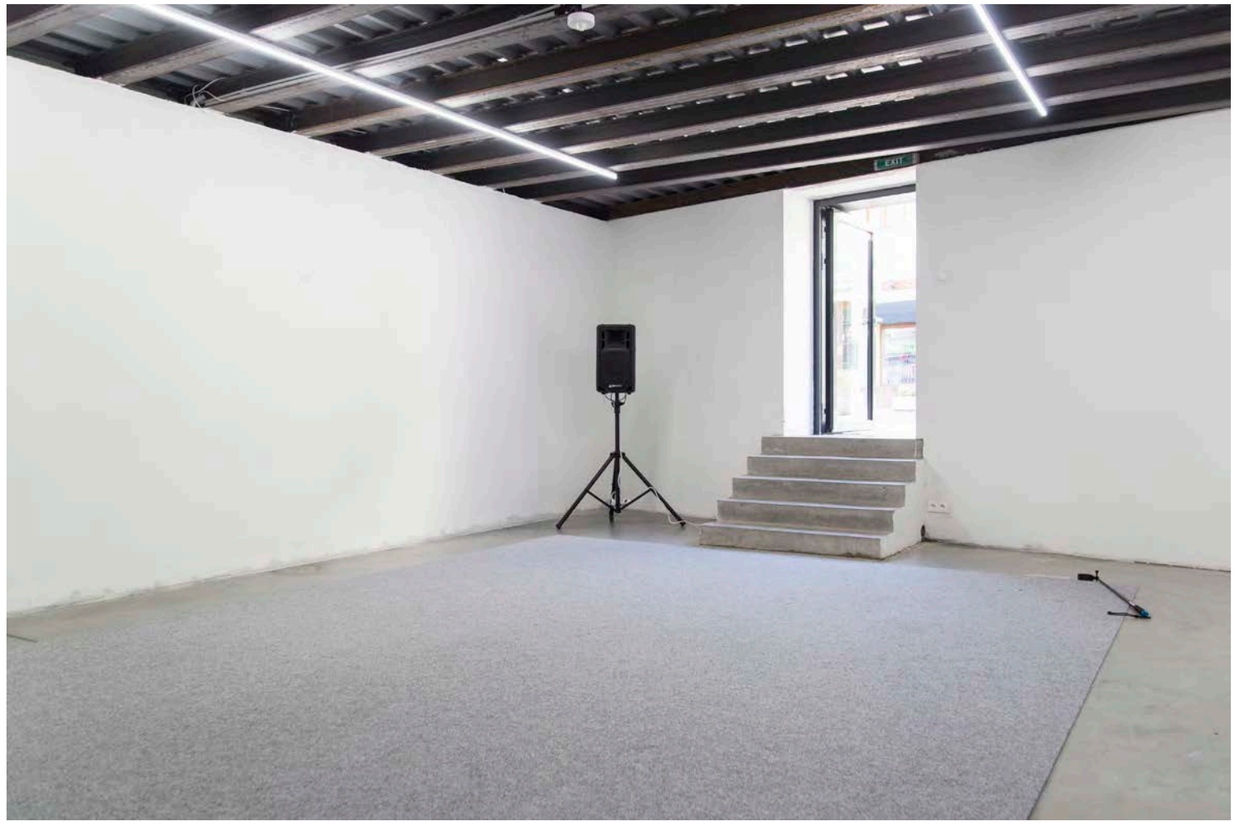
The second rerun of the post-dance performance Interpellation in the form of an interactive installation took place over a period of two days in the empty gallery. The zone on which the original carpet was laid was detected by a motion sensor. When registering the movement of visitors, the sensor activated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

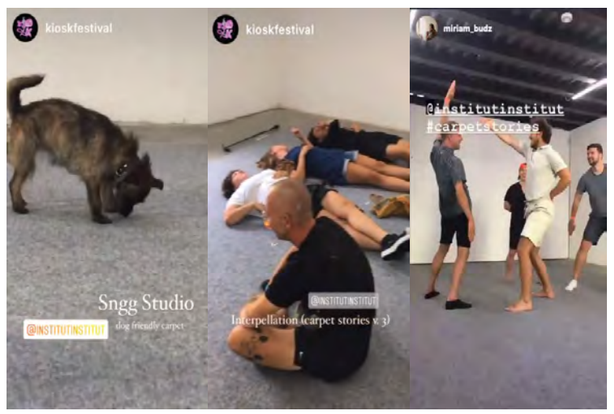
There was also a tagged selfie stick with a smartphone on which visitors could film or photograph their experiences and share them on social media with the hashtag #carpetstories.

▶ Watch video preview











CARPET STORIES V.2

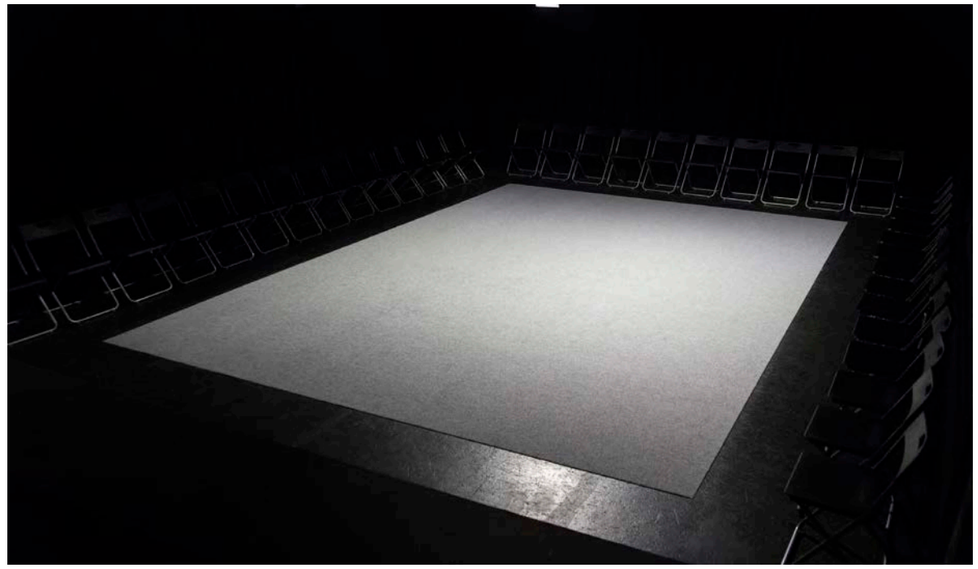
Post-dance performance, 53 min.

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





MICROSLEEP

Two-channel video, public intervention, choreography

8.7. – 31.7. 2021
9:16pm gallery of Olomouc Museum of Art, CZ

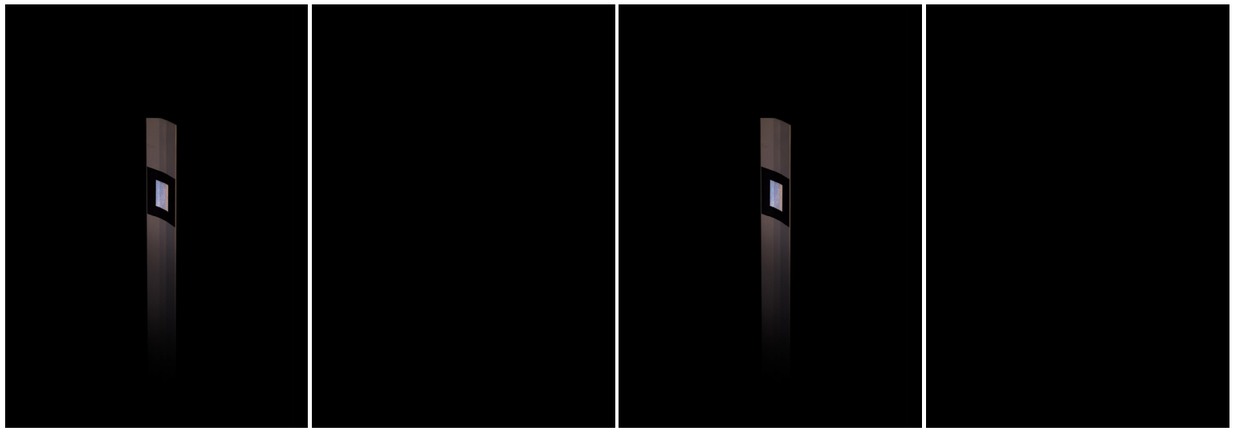
Artist: Tomáš Moravanský
Curator: Kamil Zajíček

▶ Watch preview









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.

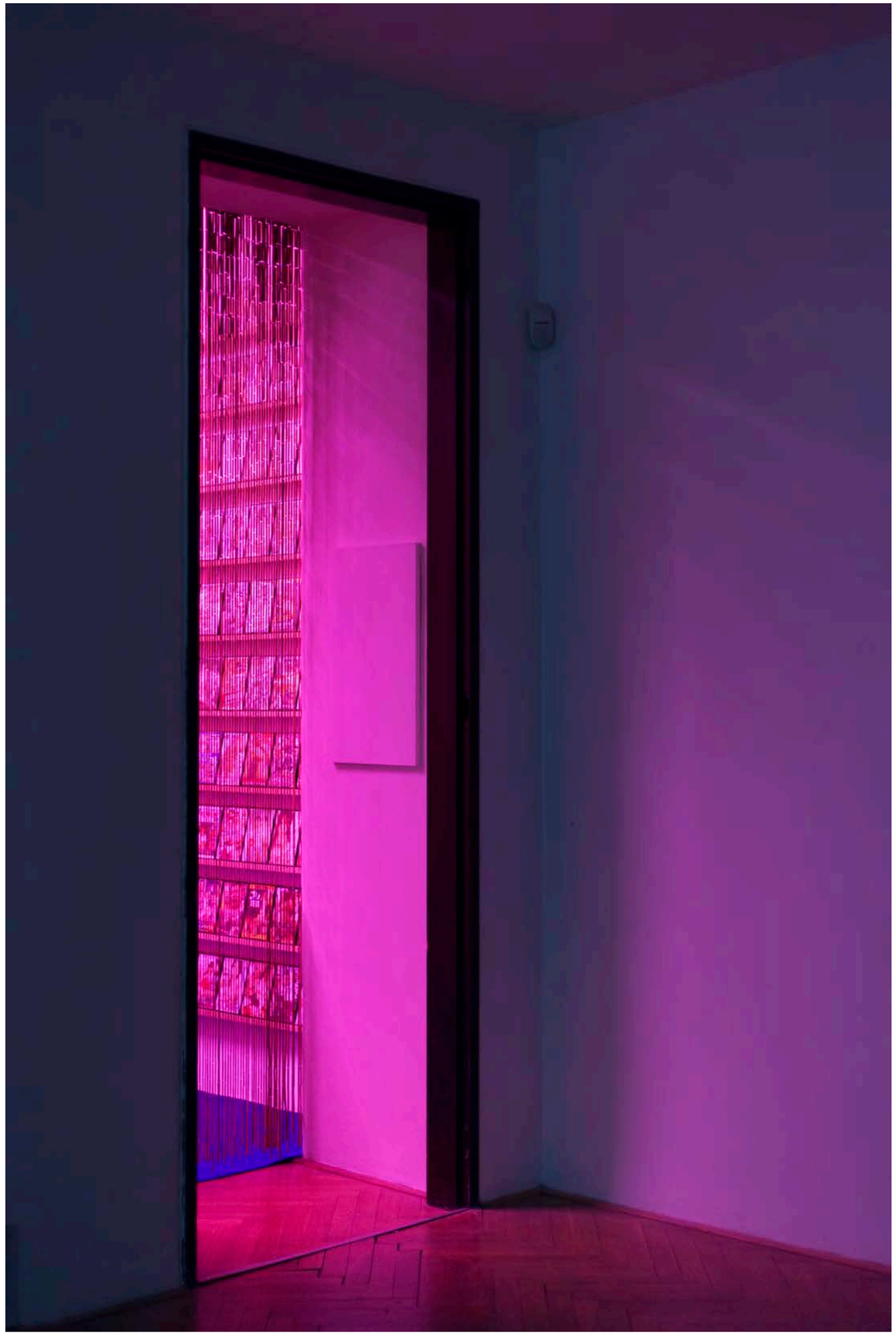
„Straight ahead, right around the corner“ echoes a navigating voice from behind the cash register. You continue your slick manoeuvring within the space, pretending that the directions were not aimed at you..., and like a cue ball bounced on a pool table that has one leg shortened, you, as if by chance,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

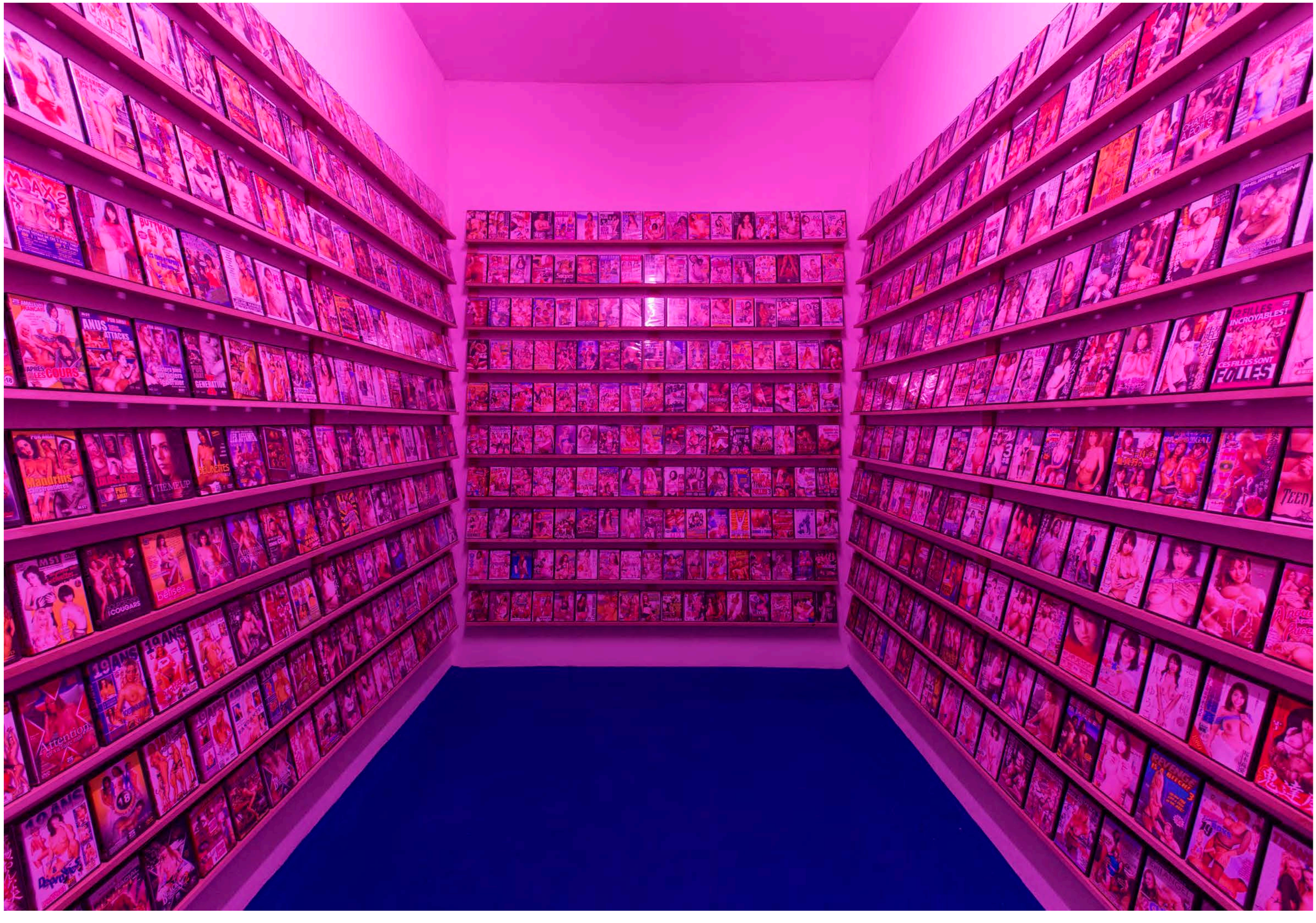
As you are having a quick look inside, you feel as if ou have just opened a door on an engaged toilet cubicle, and you are ready to bemusedly gesture at your interest in the latest psycho-thriller with a particular actor.

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 nosey people. Your “prized find“ can be “hidden” in this casual pile, so it will not accidentally give away anything about you.

▶ Watch cinematic walkthrough




MAX 2
ANUS
ATTACKS
APRÈS LES COURS
GENERATION
Mandrins
TIEMEUP
BLONDES
MS1
BELFIES
iCOUGARS
19ANS
Attention
Dépravées
PHILIPPE BOING
FILLES
INCROYABLES!
CES FILLES SONT
FOLLES
REVENGE

REPOSITORY

Gallery project, site-specific, performance

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

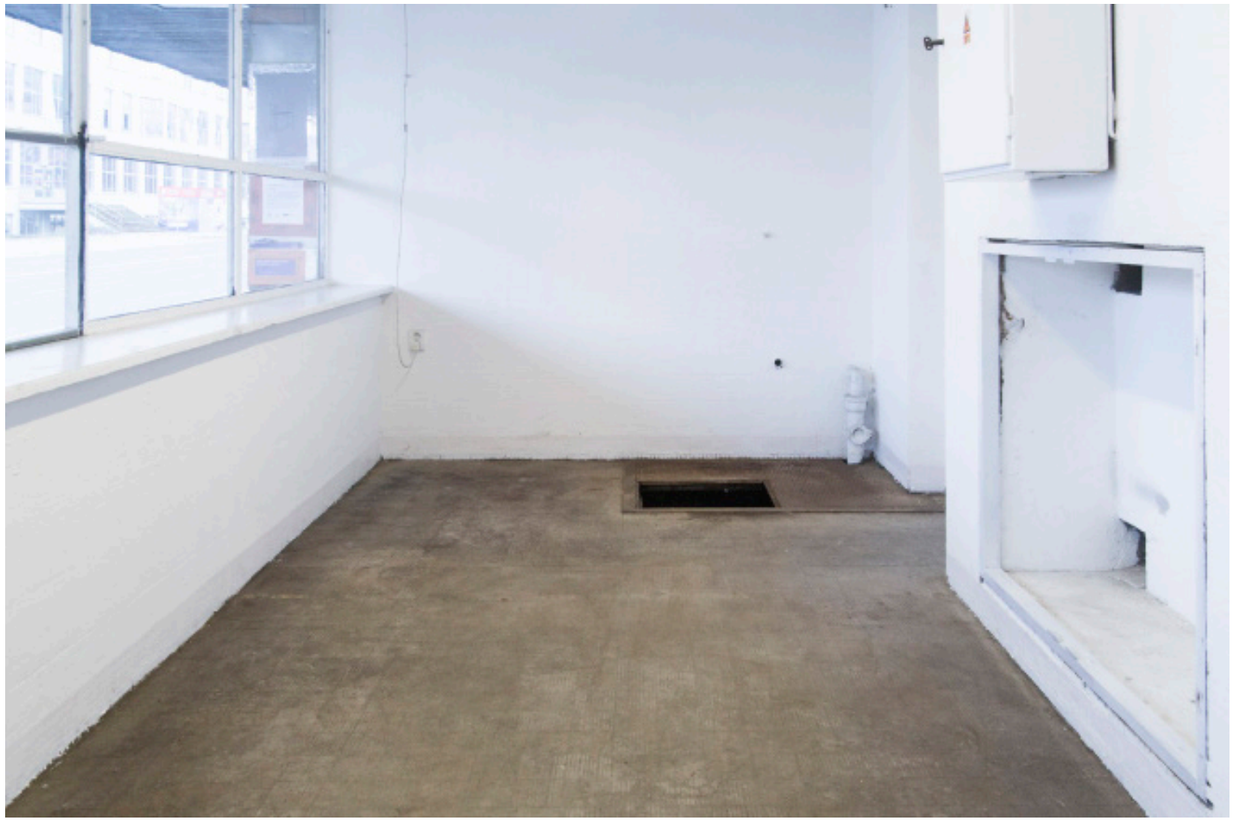
Artist: Tomáš Moravanský
Opening performance: Tereza Sikorová

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.

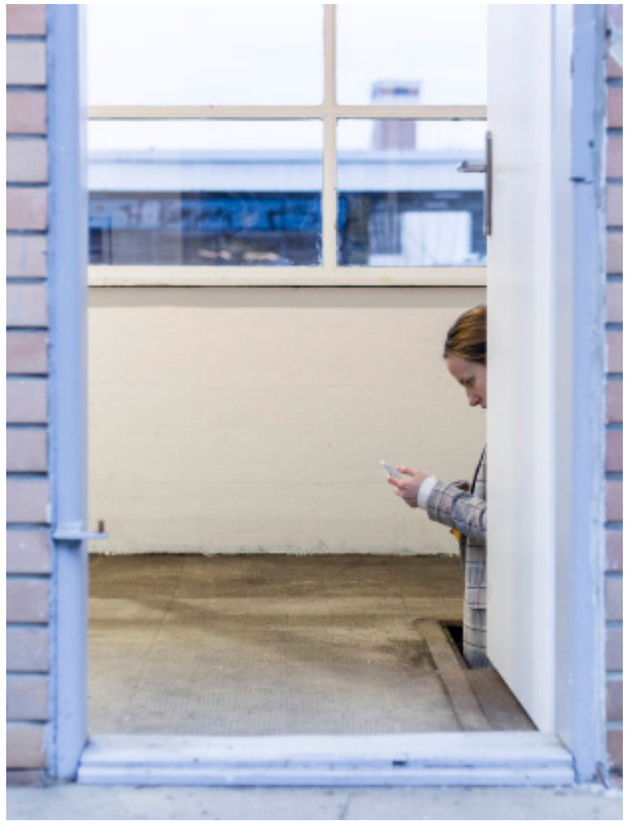
At the opening of the exhibition, there was a initiating performance titled “Underlining the Obvious”, where an actress dressed in a casual corporate hipster-style costume, sipping coffee from an orange coloured single use coffee cup in one hand and paying undivided attention to online content on her 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

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







DELIVERY

Installation, documentary theatre, sound composition 8‘, loop

7.7.2020
Divadlo na cucky theatre, Olomouc

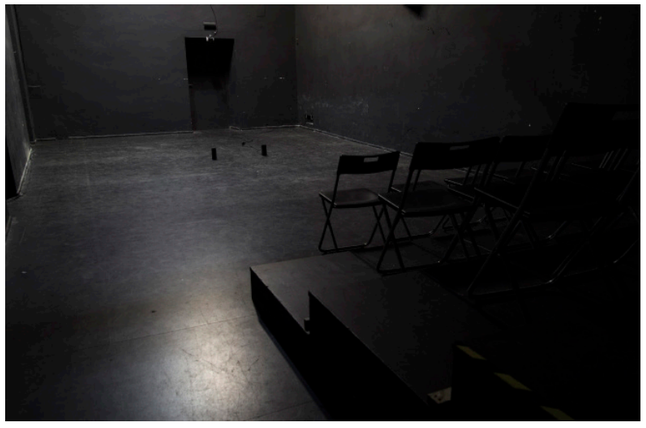
Artist: Tereza Sikorová
Curator: Tomáš Moravanský

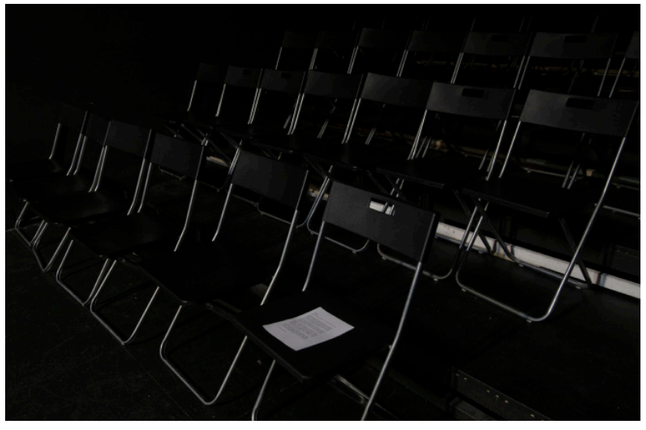
„Delivery“ is documenting the private space of citizens of the city of Olomouc who live here but came from different places. During the four days spent in Olomouc, Tereza visited people in the city, their current residence and talked to them about the sounds that are reminding them of their distant home.

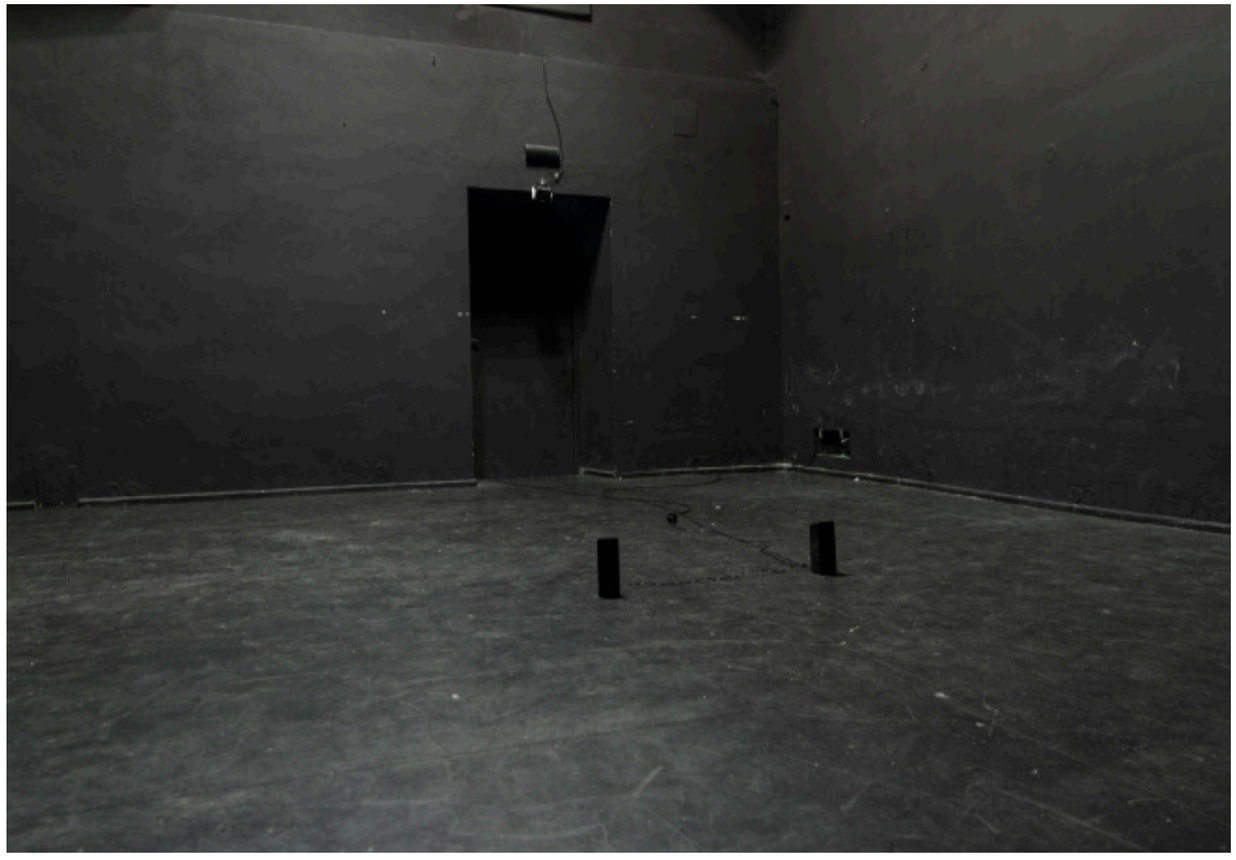
The final version was introduced as a sound installation inside of a theatrical space, which can suggest the form of a short audio play that is repeated every 8 minutes.

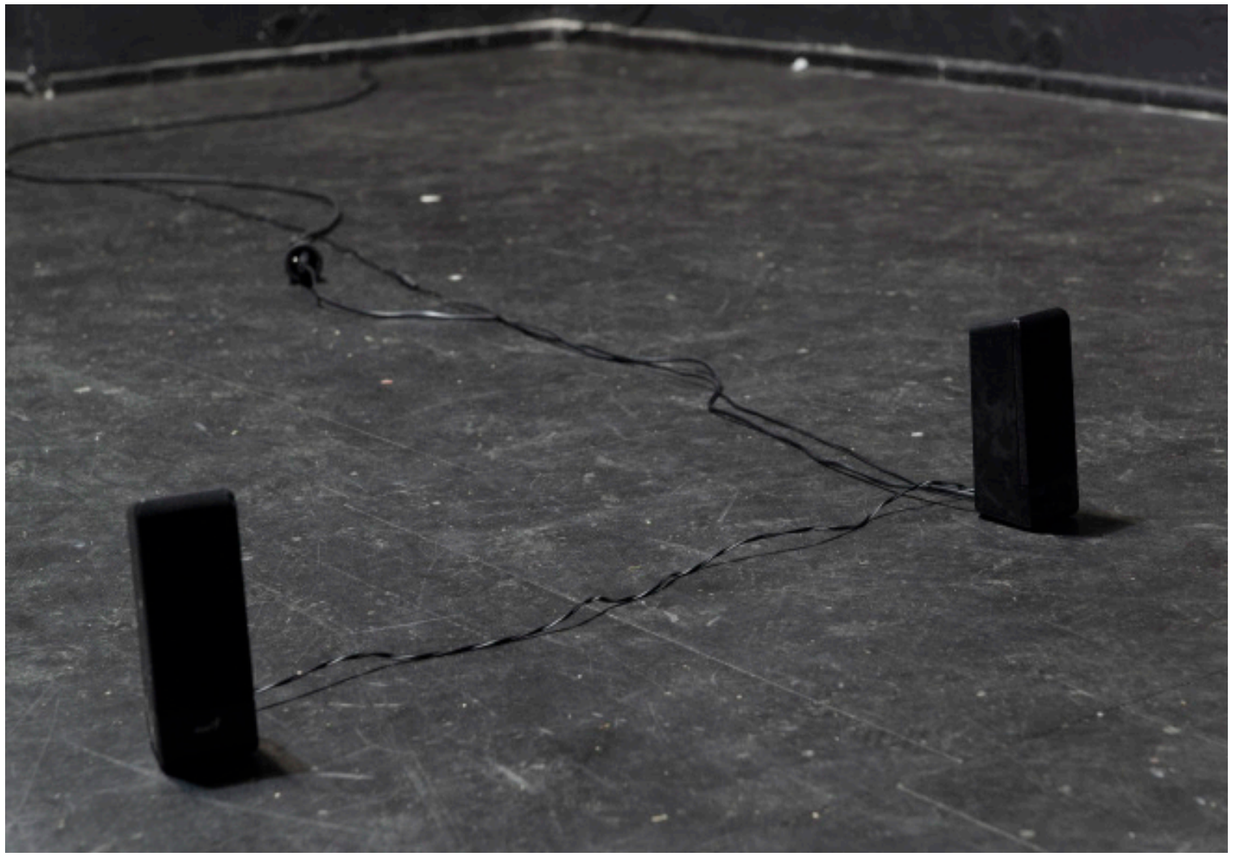
The installation was created within the Artist in Residence Programme in Divadlo na cucky.

▶ Listen to Delivery / Zásilka (Czech language)









STILL ROOM

Installation, object, paint, textile, performance

20.5.2020 - 30.6.2020
Industra Art Gallery, Brno, CZ

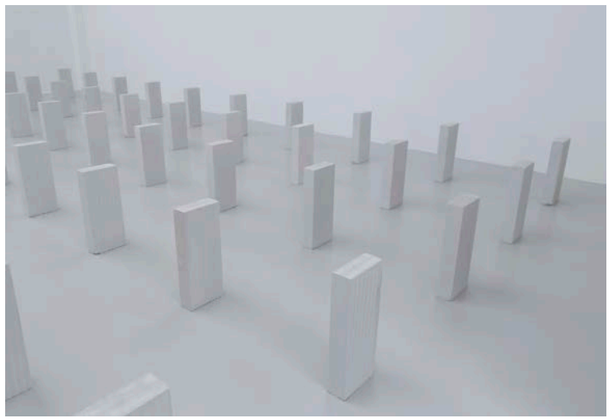
Artist: Tomáš Moravanský
Performed: Tereza Sikorová

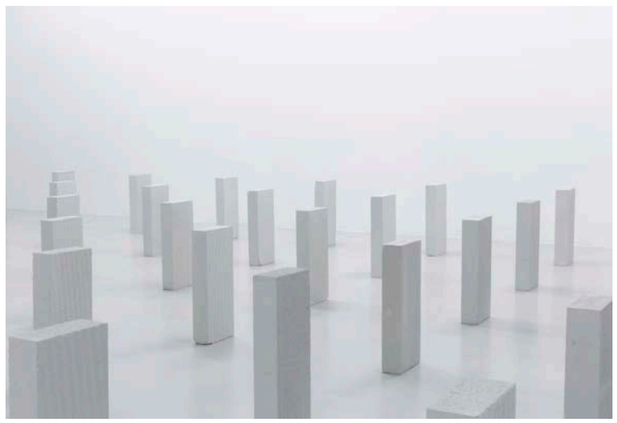
A minimalist object installation reminiscent of the unmarked graves of dead soldiers. It alludes to the modes of sculptural work as such through the use of basic building material. The ytongs are spaced at precise intervals into the gallery space, which in the past served as a large factory freezer.

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.

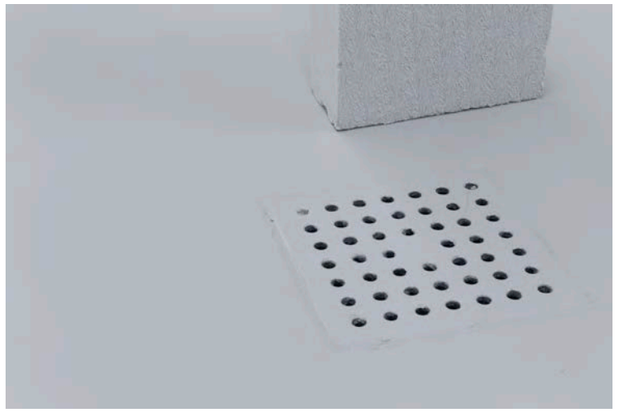
The installation also included a satirical performance by a movement actress in a ghost costume, strikingly reminiscent of the costume of the Kuklukskan cult. Ironically, the performance always took place after gallery closing hours. The artist thus gradually raises the question of the body as political 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.

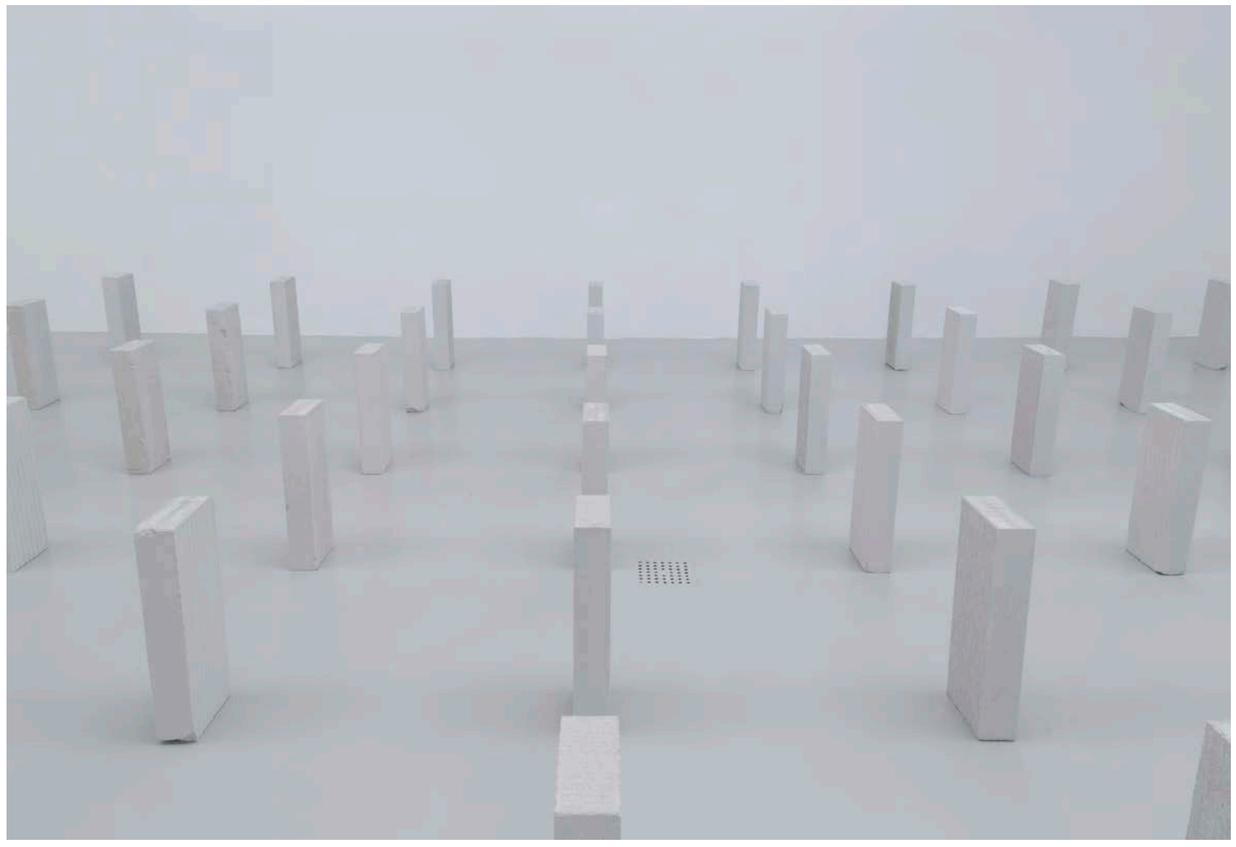














AURA - FIRST TEN MINUTES OF GAMEPLAY

Installation, 3D animation, sound, loop

12.8. - 23.8. 2020
Sympózium DOM, Jan Hála's house in Važec, SK

Concept, animation: Michal Žilinský
Music: Tomáš Moravanský

Based on True Events:

A) In 2005 there was a theft that took place in the house and a gallery of Jan Hala, a reputable Czech painter that spent majority of his life in a small Slovak village called Vazec, painting and documenting scenes of ordinary daily life under the Tatra Mountains mostly during the first half of the twentieth century. His house was opened to the public from 1984 to 2005 until one or more burglars broke narrow glass door filling and stole his 26 canvases, two drawings, and two lithographies, leaving the house virtually empty. The thieves were never captured and the paintings of high financial value were never found.

B) There was a theft in the old abandoned house in Považie region, Slovakia, a couple of years ago. It was once a romantic place, now after a years of neglect just a mere ruin, a time capsule buried outside of town, overgrown with wild vegetation. Inside the house, a loud playing radio speaker creates an illusion of someone still living there. One day, a deaf thief easily bypassed this bullet-proof defending system. He stole a couple of items, including white Nokia 6101 flip phone. There were a couple of valuable paintings installed on the walls by another Slovak painter, Jan Zilinsky, but luckily, the canvases were either too large or the burglar was simply not interested in art. The thief was later captured, but the stolen items were never found.

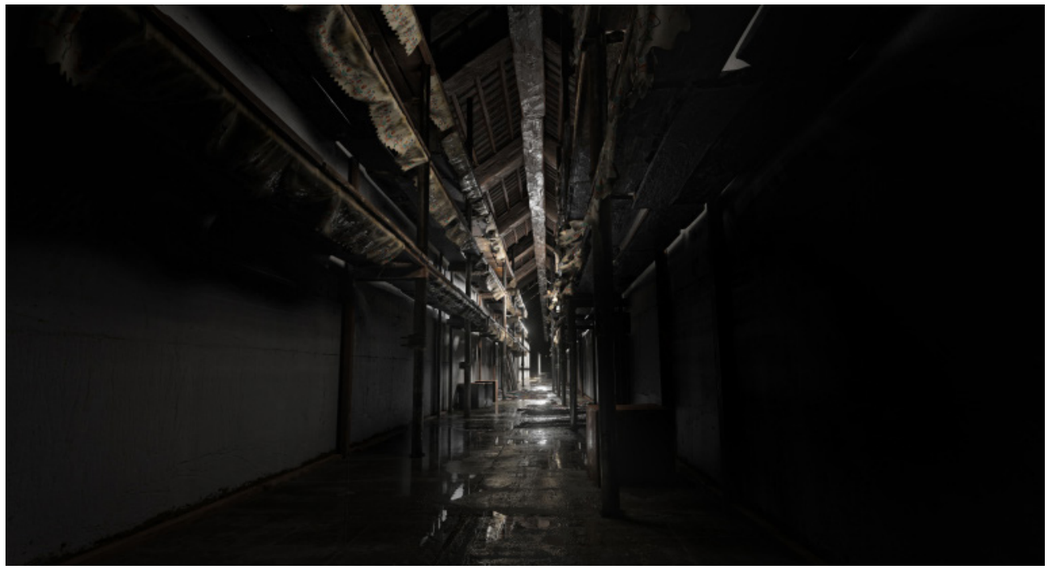
Meta-video game Aura - First Ten Minutes of Gameplay* represents a unique exploration of two robbed houses in a form of an emptied corridor, the embodiment of all that is left. Their romanticizing past and their fragile integrity were violated. You are a thief in Purgatory. You are a visitor enjoying yourself. You are a guard, the aura defender. Aura - a video-game - an immersive gaming experience with the possibility of achieving a feeling of the blissful productivity, in a state of pure, aimless infinity.

“The videogame is not a text to be read, but a dream to be dreamt.” - Alfie Bown

▶ Watch trailer













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).

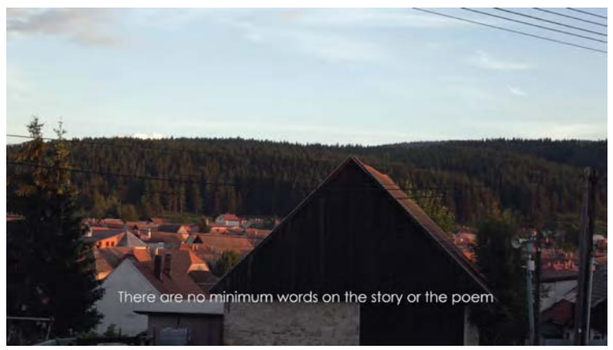
The video can be seen as a satirical report on the passivity of citizens, but at the time its message was intended as an institutional critique in the form of an ironic mockumentary on the nature of the symposium itself - to which the author was invited. The intervention can be understood as a pragmatic 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.

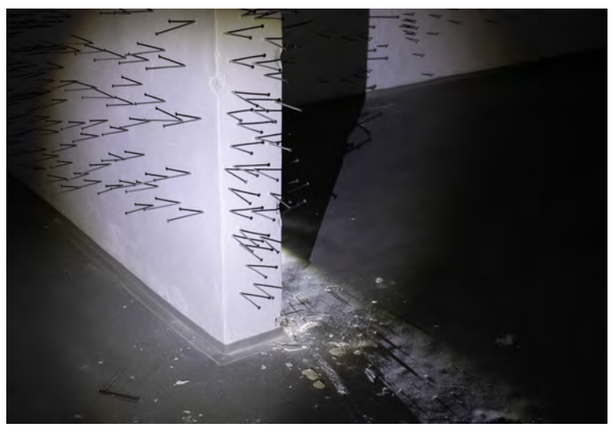
After the exhibition was over - the removal of the nails revealed layers of previous exhibitions - then the gallery walls collapsed and the entire gallery had to be completely reconstructed and rebuilt.

- Watch walkthrough
- Watch preview of the installation process

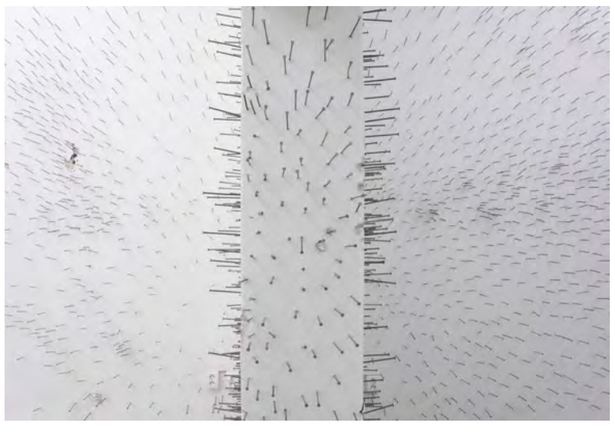














ACUPUNCTURE OF EXHIBITION SPACE SQUARED

Gallery project, nails, cable, performance

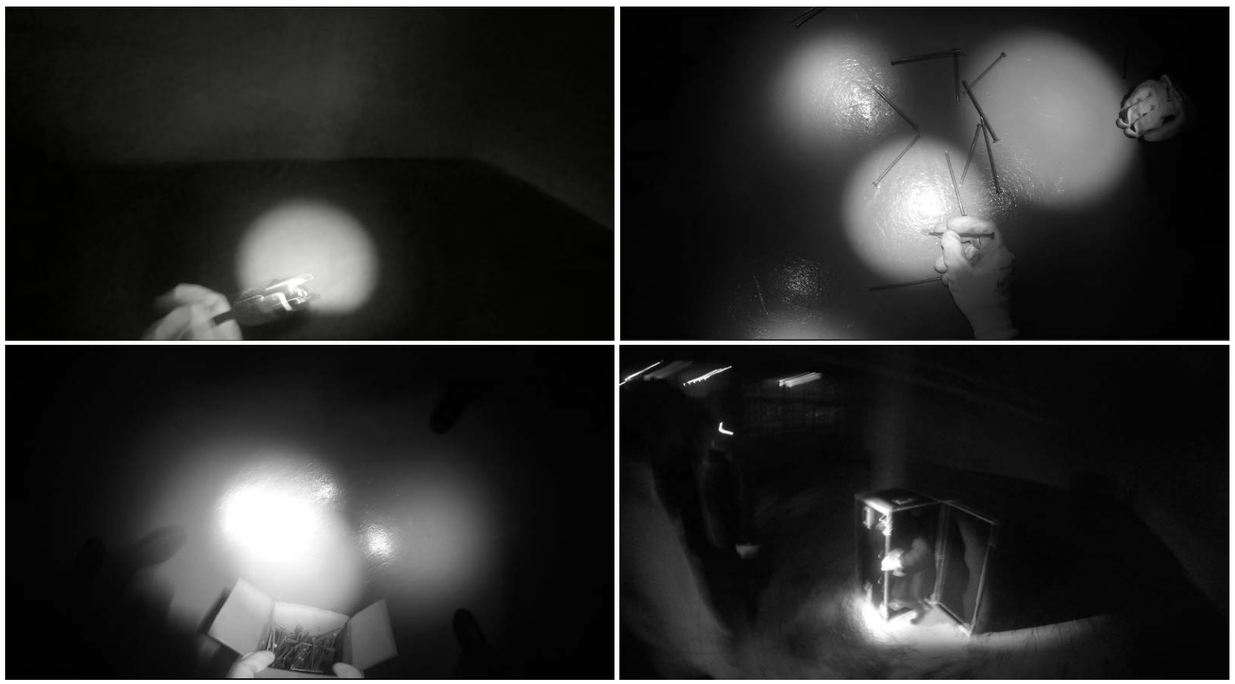
3.3.2020 - 23.3.2020
Pragovka Entry Gallery, Prague

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









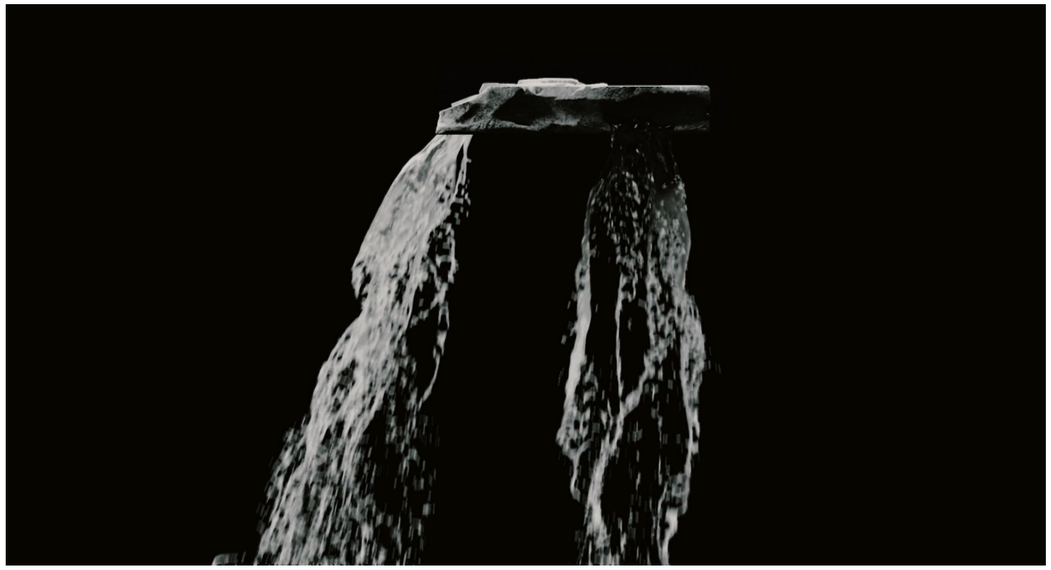
FOLLY

Video 3‘, CGI, sound

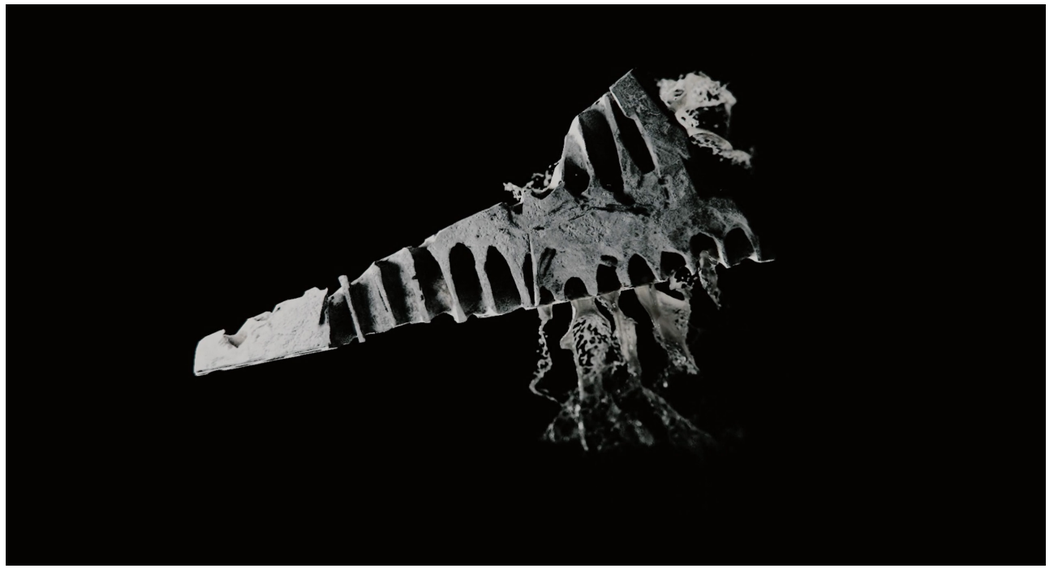
January 2020

Animation: Michal Žilinský
Soundtrack: Tomáš Moravanský

▶ Watch Folly







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

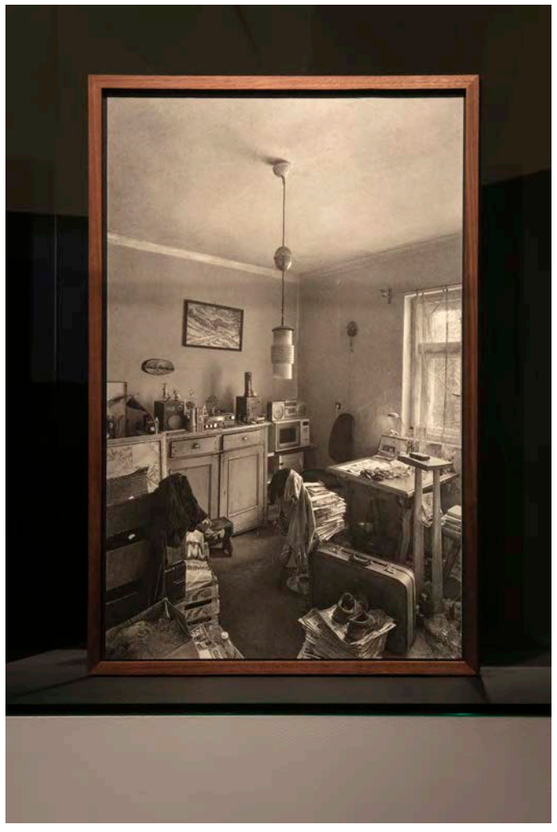
- Watch Fragment 0 movie
- Watch preview of opening performance













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 Moravanský
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

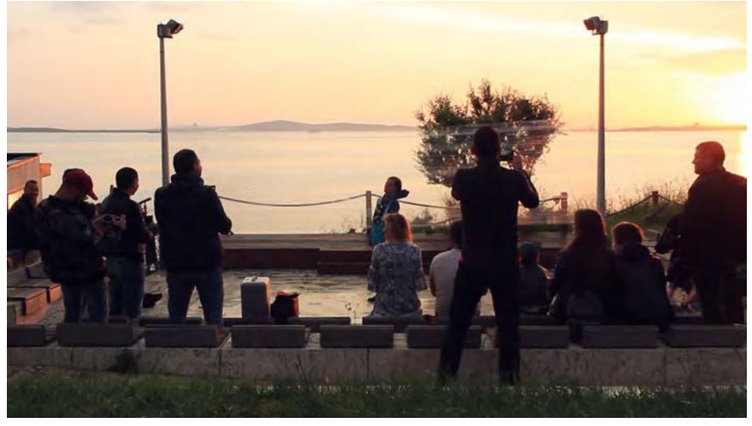
On a very small island of St. Anastasia (size about one hectare) where we were working on the post-clown manifestations project, we created several site-specific installations. Some were visible and some were not. One of the visible ones was the installation of a covered sea view with a plastic foil 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.

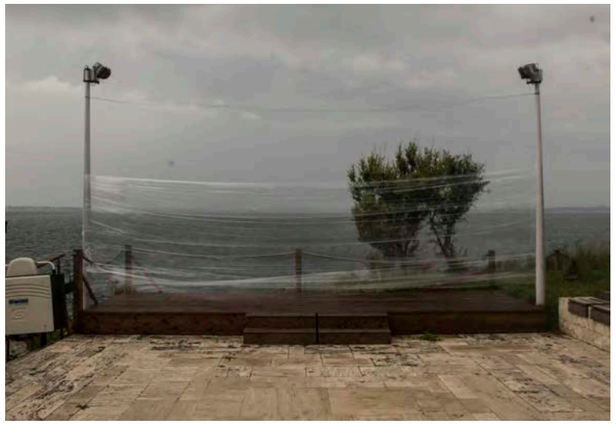
No one has been informed in advance or during what we are presenting. The video shows that after moments of confusion, the group spontaneously took a photo together with the performing (post-clown) actress, one of the visitors shared a live stream on social networks and started an online discussion. 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.

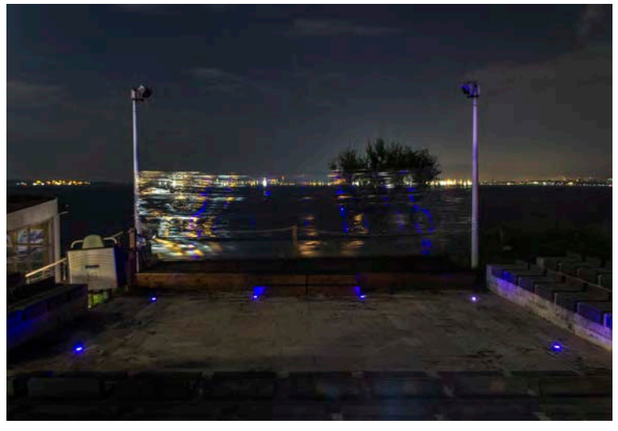
▶ Watch full performance













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

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







CONFRONTATION / post-clown performance notarisation

Post-clown performance, open call for clown audience

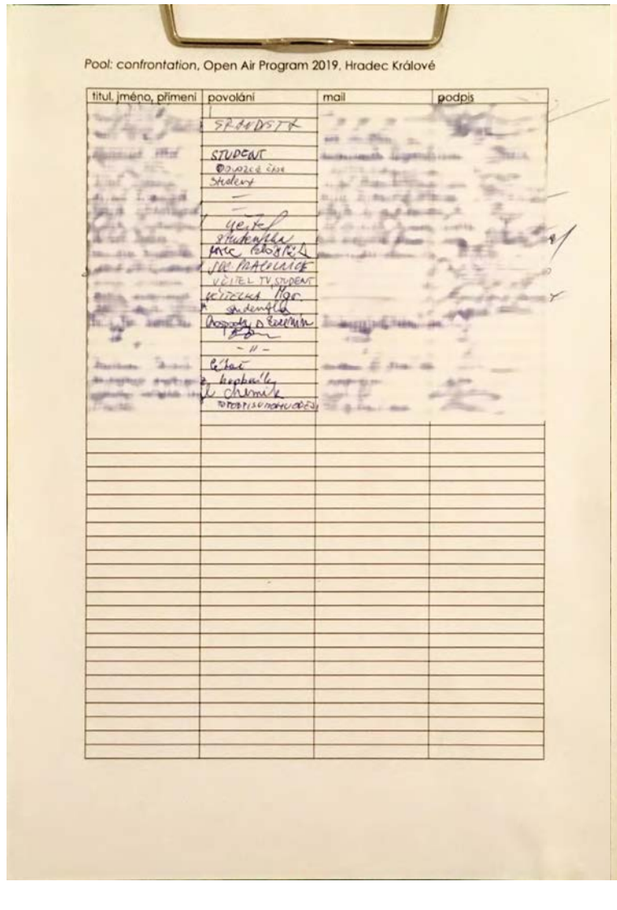
26.6.2019
Courtyard of the town hall, Open Air Program Festival, Hradec Králové

Artist: Tereza Sikorová, Tomáš Moravanský
Performed: Tereza Sikorová

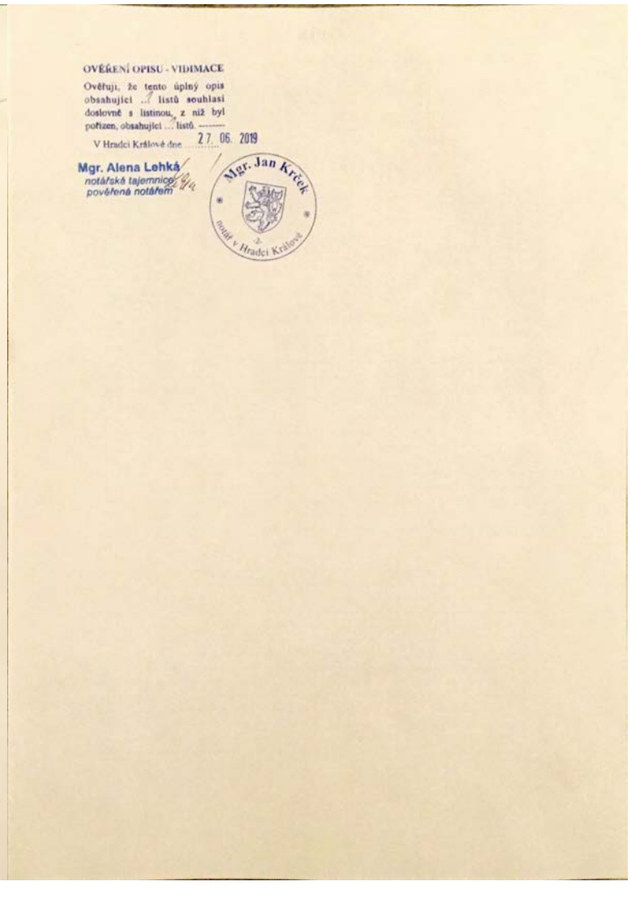
The post-clown performance “Confrontation” took place at Open Air Program Festival in Hradec Králové. We announced an open-call for clowns (to be spectators of the performance - no more information were given) who were later part of the performance, sitting in the auditorium which was divided into two parts (one part clowns, one part real audience).

The post-clown performance was placed on the stage in front of the auditorium, which was situated in the courtyard of the town hall. Before starting the performance, we printed a form containing empty boxes with personal data (degree, name, surname, profession, e-mail, signature) to be filled that circulated in the audience during the show. When the form returned to the post-clown actress, she went to the town hall building (which was situated two metres behind the actress back) where she received a notarial confirmation of the form (document). Post-clown (performance) was officially confirmed.

Note: Since the performance took place, fake spam has been sent from the post-clown (as another ongoing project) to those emails that viewers have written as their information in the form.


Pool: confrontation, Open Air Program 2019, Hradec Králové

titul, jméno, příjmení	povolání	mail	podpis
	STUDENT		
	STUDENT		
	Studentka		
	—		
	—		
	Student		
	STUDENT		
	UČITEL TV, STUDENT		
	učitelka Mgr.		
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OVĚŘENÍ OPISU - VIDIMACE

Ověřuji, že tento úplný opis obsahující 1 listů souhlasí doslovně s listinou, z níž byl pořízen, obsahující ... listů.

V Hradci Králové dne 27. 06. 2019

Mgr. Alena Lehká
notářská tajemnice
pověřená notářem

Mgr. Jan Krček
notář v Hradci Králové

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 firts 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

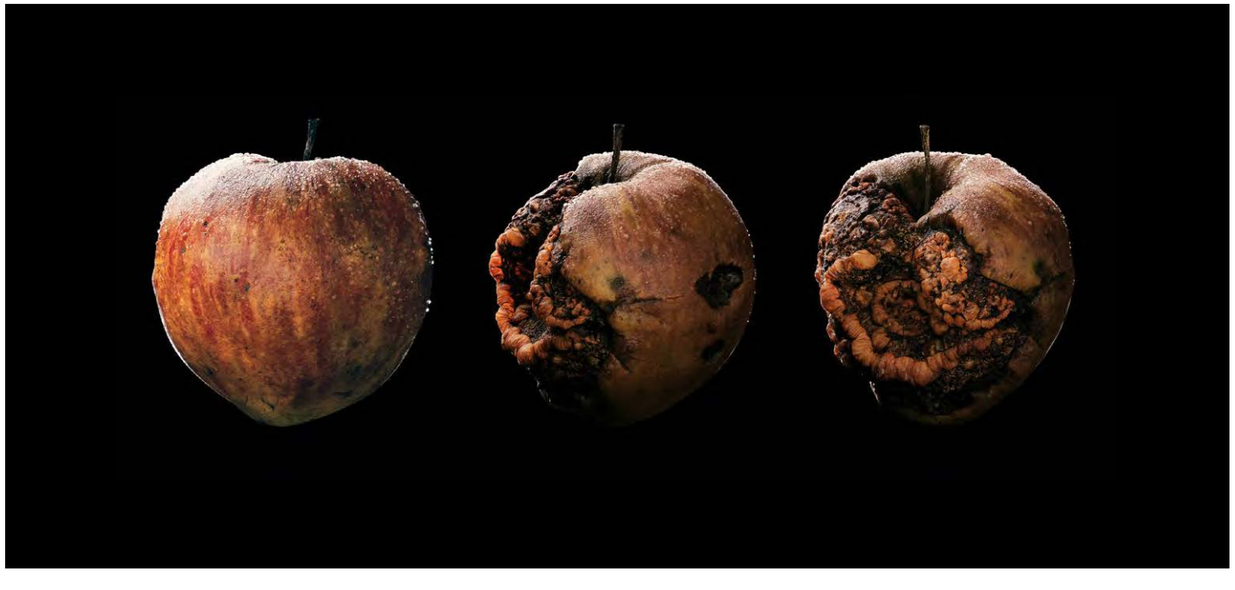
Area of Universal Latency (Aula) is a part of a large, interdependent system of specific places, rooted in the historical reality of northwestern Slovakia. The dominant feature of Aula is the House, some sort of author’s family memorial, once a romantic place, now abandoned ruin surrounded by a rotting 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 poststructuralsitic interpretation of the subjec - 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

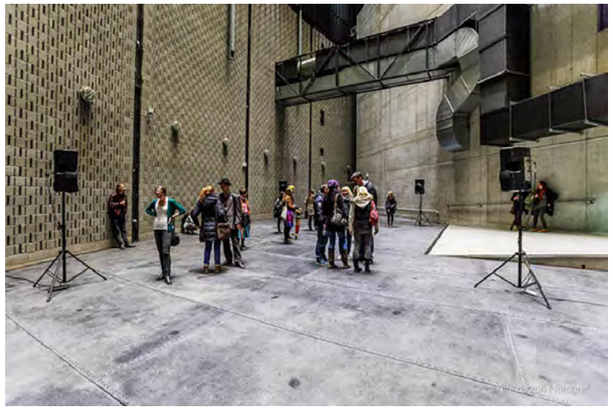
Tomáš Moravanský in collaboration with Václav Stratil
Curator: Jirí Ptácek

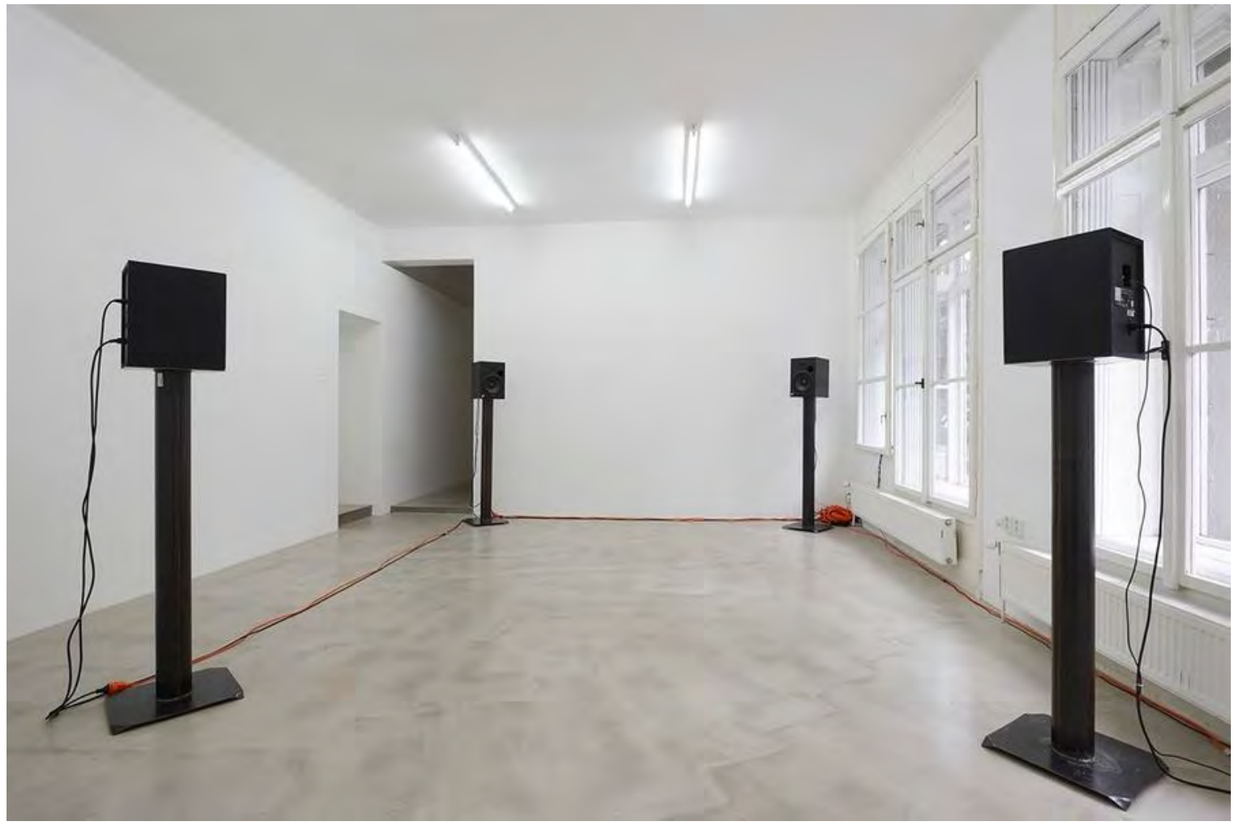
In 2013 the painter and performer Václav Stratil met up with a young Slovak musician, Panácik (Tomáš Moravanský), several times in a recording studio. As well as a guest appearance on Panácik’s album Mrakodrap (Skyscraper) and the recording of Stratil’s songs, another thing to come out of their meetings 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 hich we cannot allow to remain within us. We are listening to a madman whose mind i s 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 Panácik’s album Postmodern. Two joint photographs were subsequently created for the exhibition at PLATO, to which, after a long interval, S tratil added a series o f 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

- Listen to the studio albums
- Live example concert (Pohoda festival 2017)
- Watch music videos (playlist 2007-2019)









