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Tomáš Moravanský is currently a PhD candidate at the Faculty of Fine Arts in Brno. His research mainly focused on post-dance, choreography and politics of ideological space. He works in the field of gallery installations, interventions in public space, moving image, photography, sound, music production (Panáčik), physical theatre and dance dramaturgy.

- ▶ [web](#)
- ▶ [Instagram](#)
- ▶ [music](#)

NOVÝ PROSTOR.APP *

/w Victoria Duryagina, Dominik Hlinka

15.12.2021 . 31.1.2022

Mobile app, public intervention
TIC gallery, Brno, CZ / Google Play

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

Encounters with real homeless people bring forth emotional reactions (mostly hidden/suppressed) in people who are outside of this social category of invisibles. The figure of a beggar evokes feelings of pity, need to help, guilt, desperation, disregard, indignation, or system inequality. These encounters are mostly accompanied by a degree of fear of a real contact and if possible, we try to avoid them.

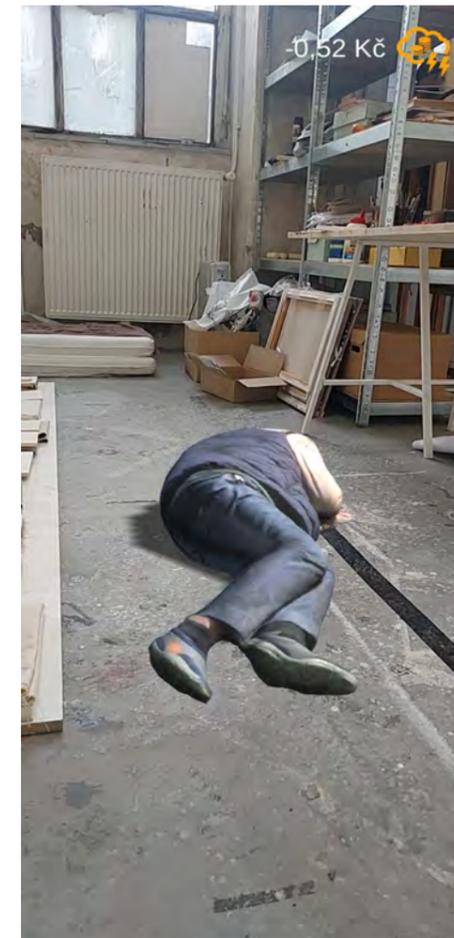
Within the public discourse, and especially on social media, homelessness and other socio-ecological-political issues are in the center of attention in many algorithmically created circles. Heart-breaking posts, liking and following of sensible influencers, a profile picture symbolizing solidarity, signing online petitions often lack real life impact (boost in dopamine aside). This phenomenon and these examples are called virtue signaling or slacktivism. We witness this signaling, we ourselves signal or participate in it on daily, excessive, basis. Engaging in this sort of interpassivity brings the feeling of gratification in terms of social responsibility which allows us to continue consuming “without penalty”.

The project deliberately employs dark humor, generalization, insensitive content – it accepts them and builds upon them. What is mentioned above does not target marginalized groups, the project is in its moralizing nature turned on its head. It explores limits and possibilities of artistic creation in relation to art activism and responsibility towards the work, the relocation of art institutions to the virtual sphere, gamification of society and collective cynicism as a guilty pleasure.

*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.

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](https://www.instagram.com/novyprostor.app).



HUMBLEBRAG

15.12. - 9.1. 2022

Gallery project, various dimension
OFF/FORMAT Gallery, Brno, CZ

The Humblebrag exhibition presents the museum's exposition of the "safe zone", including its mythical figure, the dwarf Humblebrag. It removes from the public space of the FaVU campus an object representing its essence, used for social ritual. It thus transforms into a museum exhibit, imitating its original environment reminiscent of an open-air museum. The dwarf statuette repeats overheard fragments of speeches, shaped by their own logic into stories, questions and their own ontology. The dwarf comes to life and speaks only at night when no one is around (or when no one is moving around, after dark).

His name Humblebrag, which also reflects his character, is a derivation of a term, sometimes understood as a buzzword, which refers to the use of seemingly modest or self-deprecating statements aimed at highlighting one's own success. Of course, this mental state is also reflected in his physiognomy. Humblebrag is a physically and mentally distorted character, whose growth, unlike the constant growth of everything else, has stopped forever.

The bench as a genius loci functions in relation to the institution as a place outside the institution, paradoxically falling under it itself. In a way, it takes the place of a potential protest against the system itself in a hegemonic structure. It thus becomes an important part of that very system, so that it is balanced to keep the ideological apparatus itself running. Humblebrag thus stands in a kind of juxtaposition to the safe zone that shapes his world, of which he is also a kind of unreliable archivist. As a mythical, fairy-tale character patron saint of "safe space", he materializes in the situation as the so-called "Little other" or „autre" (Jacques Lacan), existing in synergy with this place.

Soaking up the diverse identities and attitudes, listening to the stories of the changing students coming in from "outside" (from the perspective of the dwarf), combined with the pride of the patron of the place, Humblebrag's speeches sometimes come across as confused or contradictory, which is reflected in his mumbling or inability to hold his own thought. It is as if he is muttering from a dream, occasionally over-phrasing or solving some sort of perverse riddle aloud. "I'm not woke enough" he mutters angrily, or "this isn't right, I shouldn't be out here, I should be at school, on the other side of the ocean" he quotes Greta Thunberg's words as his/her/its own thoughts. Meanwhile, as he surreptitiously eats forgotten potato chips or rummages around in the dark in a garbage bag, he sings Madonna's "Vogue" or Beyonce's "If I Were a Boy" while willing everyone to dance. It's like catching a lonely kid dancing in front of a mirror.

► [Watch night mode video preview](#)



DEAD IN THE POOL

Premiere - 14.11. 2021

Post-clown performance / public intervention
City Swimming Pool Lužánky, Brno

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 5-hour satirical performance on the border of contemporary art and physical theater, working with the imagination of visitors in the sense of "what if something happened".

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 Lužánky. 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.

We usually understand clowns as someone who is supposed to amuse us with their clumsiness, scare them, or that they are jokers. But if the clown doesn't do anything like that and just looks at his job as a rescuer in case of danger, it may seem a bit suspicious to those around him.

The tension of such an expectation that something is going to happen puts the situation on its head. Viewers become the ones who, based on suspicion, can start to act comically, irrationally, start creating their own scenarios in their heads and act according to them, or they just ignore it and swim on. The viewer can thus inadvertently take on the role of a clown, while the real clown behaves as if nothing.

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



CARPET STORIES V.3

30.7. - 31.7. 2021

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

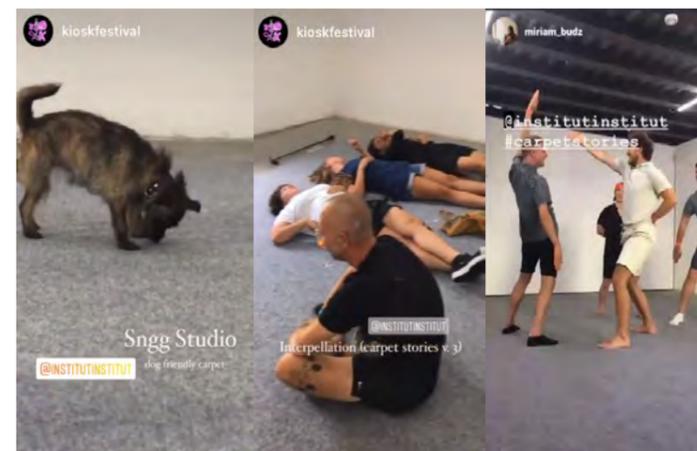
The second rerun of the post-dance performance Interpellation in the form of an interactive installation took place over a period of two days in the empty gallery. The zone on which the original carpet was laid was detected by a motion sensor. When registering the movement of visitors, the sensor activated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

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

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

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

► [Watch video preview](#)



CARPET STORIES V.2

29.7. - 1.8.2021

Post-dance performance, 53 min.

July 2021 / KIOSK - Festival of new Slovak theater and dance, Žilina, SK

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

▶ [Watch full performance](#)



THE MAN WHO RETURNED FROM SPACE BACK TO EARTH

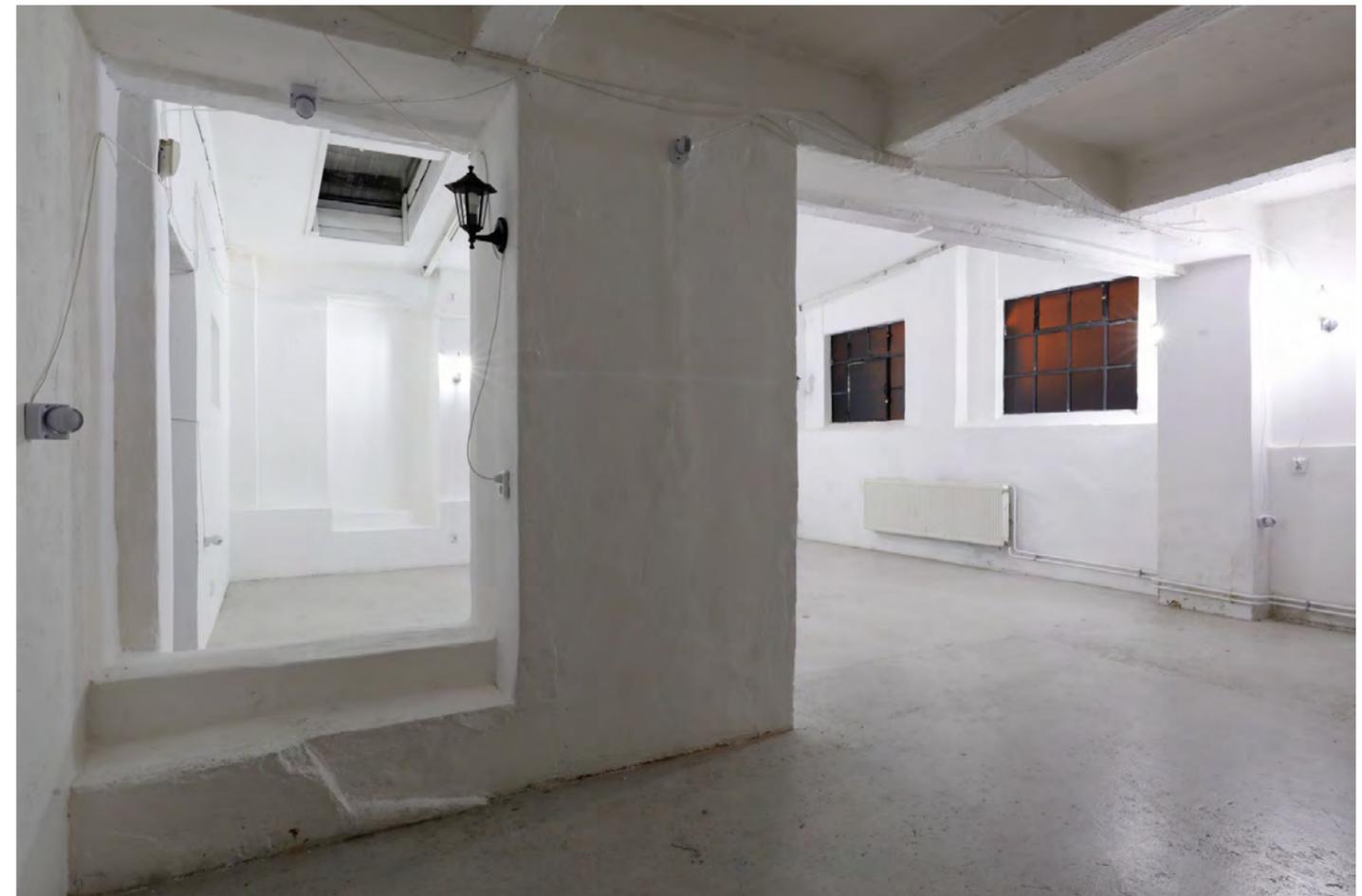
20.7. - 10.8. 2021

Interactive installation, various dimension
Studio Prám, Prague, CZ

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

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

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



MICROSLEEP

8.7. – 31.7. 2021

Two-channel video, public intervention
9:16pm gallery / Olomouc Museum of Art, CZ

► [Watch preview](#)



TRANSMITTED ATTENTION

8.7. - 5.8. 2021

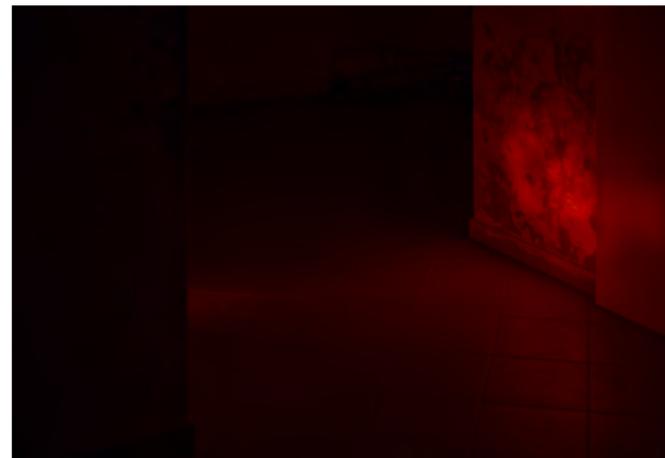
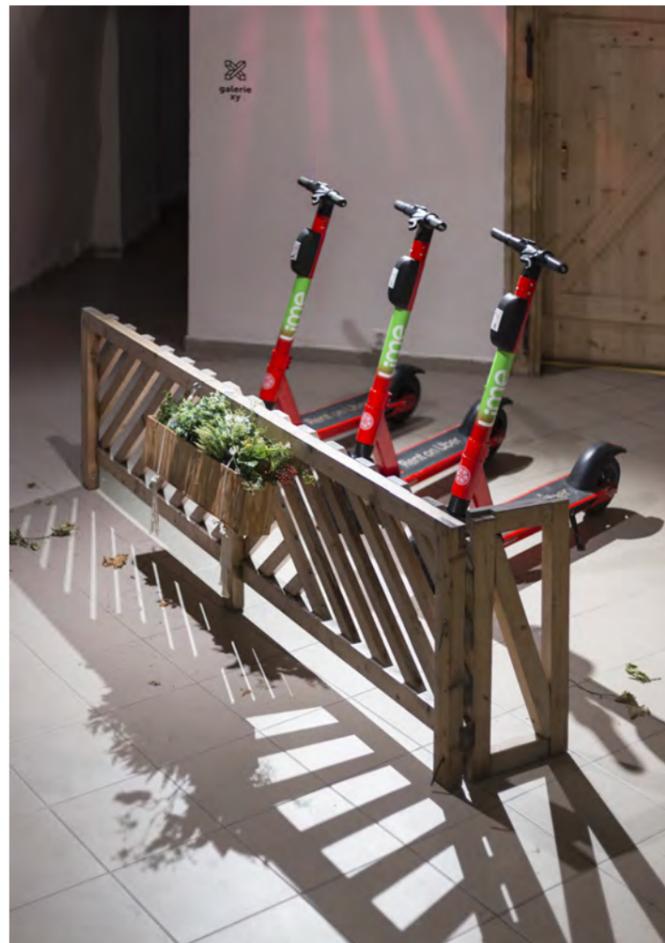
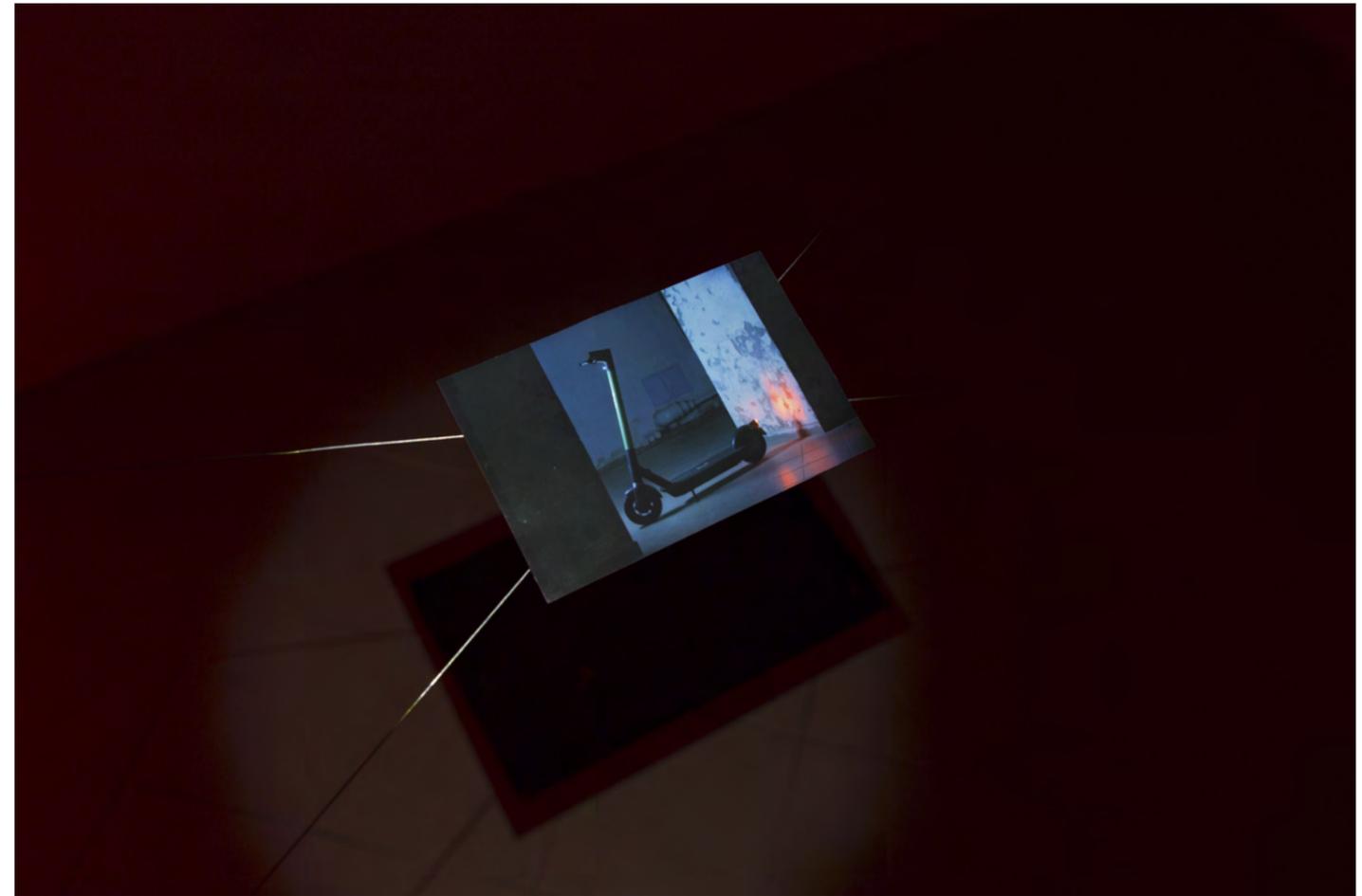
Various dimension
XY Gallery, Olomouc, CZ

The main motif of the exhibition project "Transferred Attention" consisted of a photograph "levitating" in the air, showing a delayed, switched on electric scooter at the place where it was taken. Thus, only the photograph itself and the simulated light of the no longer present scooter remain in the installation. It is complemented by the sound of a cicada from a hidden speaker.

At the initial entrance to the main part of the exhibition, it was possible to come across an additional scenery of three electric scooters parked on a wooden fence during the opening, which was uninstalled from the nearby square together with the scooters. In the coming days of the exhibition after the opening, only the fence was preserved - the scooters were parked and the fence became a place to store other city vehicles.

Although both parts of the exhibition project work with the motif of an electric scooter, they can be considered as ideologically separate works.

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



INTERPELLATION

Premiere: 26.3.2021

Post-dance performance, artistic research, video 53'
Záhrada CnK, Banská Bystrica, SK

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

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

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

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

► [Watch full performance](#)



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

16.2.-16.5.2021

Gallery project, installation, video game
Group show „Here & Now“, Brno House of Arts, CZ

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

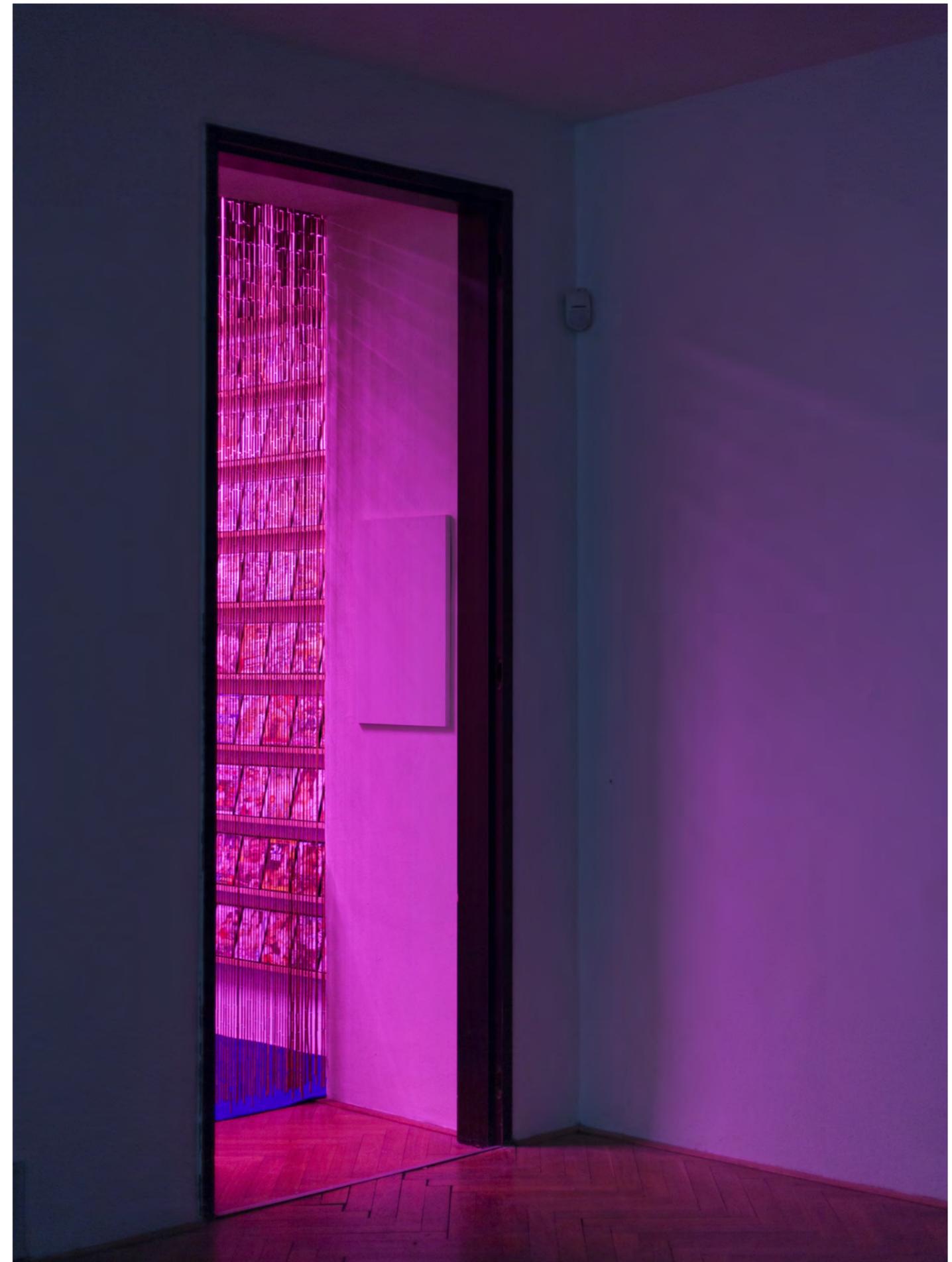
"Straight ahead, right around the corner" echoes a navigating voice from behind the cash register. You continue your slick manoeuvring within the space, pretending that the directions were not aimed at you..., and like a cue ball bounced on a pool table that has one leg shortened, you, as if by chance,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

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

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

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

► [Watch walk-through](#)



SANDS OF THE MICROWORLD

w/ Michal Žilinský, Petr Jambor, Jakub Němec, Jakub Roček,

25.6. - 26.9. 2021

Gallery project, short movie, music composition
Grand Hall of the Jozef Kollár Gallery, Banská Štiavnica, SK

► [Watch short movie](#)



REPOSITORY / UNDERLINING THE OBVIOUS

Exhibition - 15.12. 2020 - 30.1. 2021

Performance - 15.12. 2020

Komnata Gallery, Zlín

The Komnata Gallery is situated within the kiosk of a former local bus stop along the main motorway interchange of Zlín, in the area of a dispersed industrial zone. To see the content of the gallery unit (13 m²), if you are an inquisitive person waiting for your transfer, you can look through the large glass window, or even if you are just passing by any means of transport. In addition to the exhibition unit itself, the gallery expands its activities into one of three lightbox displays (180x180cm) a few steps further (the other two still serve as normal advertising areas and bus timetables). The entrance to the exhibition space itself from the back, less frequented side of the building, is not accessible to the public and only serves as a service entrance, consisting of a security grille and the original door.

The exhibition project Repository reflected the basic parameters of the gallery space, its geographical location in interaction with public movement, as well as the economic possibilities within the creation of the work of art (gallery budget, material state of the interior). Within the framework of building management, we can spot some problematic issues of public movement. The building 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. With this intent, the exhibition was presented to the public. 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.

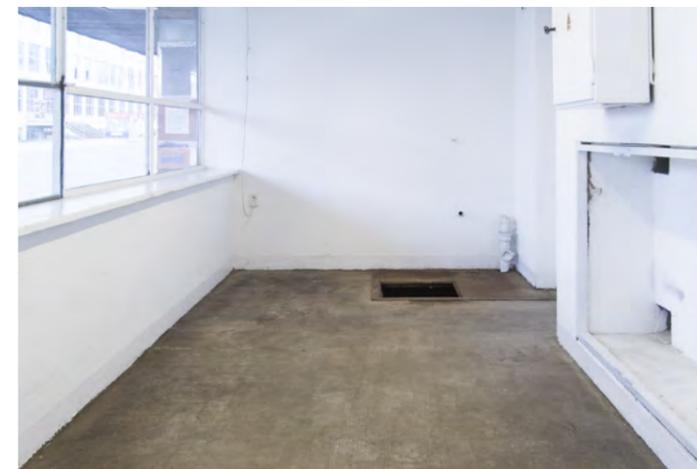
Once the wooden floor was removed, an entrance to the city sewer was uncovered directly in the gallery's interior*, which later served in the opening of the exhibition to the accompanying performance. The removed floorboards were used in creating a multi-layered collage, evoking the idea of urban graffiti, 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 open, well 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 month and a half-long-lasting exhibition of empty space is continuously documented, just in case any interventions and remnants of external elements activity would appear in the space. Observing and documenting of changes, the deposition of information in the space of a continuing exhibition (without further intervention of the author or gallery) serve further as material for research into the identity of the place, determination, body and physicality policy, the influences of ideologies and choreography in the public space.

Once the exhibition is finished, the remaining budget will be 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. She held the orange coffee cup just above the floor as a reference to the previous coat of orange paint around the edges of the gallery at the same level.

NB: The exhibition took place during the pandemic, at a time when all cultural venues were closed to the public by order of the government.



CARPET STORIES V.1

A short film, 23'23''

Premiere: October 16, 2020, XY Gallery, Olomouc

This short film was created during a three-week-long research internship under the residency programme of XY Gallery in Olomouc. The film was made instead of a planned public presentation of my previous creation and instead of discussions, which are usually held at the end of each residency programme.

For three weeks, I had been working on several projects, supposed to be presented publicly as a performance and as an installation. Eventually, I got to know that implementing the projects would not be possible as the coronavirus second wave came which resulted in culture closures for the public. I devoted the remaining time to preparing a presentation with discussion for XY Gallery, planned to be held online. The film was being produced during the last week of the residency programme and it takes place in the very atelier of the residency centre where I worked. It was projected via a live stream on social media.

The film works with an (interactive) 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](#)



WE DON'T CARE (JE NÁM TO UKRADNUTÉ)

Public announcement series / Važec, SK / 2020

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. I was invited to be a co-author of the programme for the public which included an exercise workshop and the final performance. The event primarily focused on the Jan Hála House with its close surroundings, and the central theme was unknown thieves who robbed the house blind in 2005 and stole permanent exposition paintings created by a Czech painter Jan Hála (1890–1959). The painter had spent many years in this house, having it both as his home and his creative place.

There are approximately 2 000 inhabitants in Važec. The town is a popular stop on the way to nearby countryside sites, romantically interpreted by the painter in his work, along with people and traditions of their days.

During my stay, I implemented several interventions in public space outside the programme which were a subliminal reaction to a subsequent urge to critically reflect the symposium from the inside, as its co-author.

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

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

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

► [Watch video](#)



STILL ROOM

Installation, sculpture, textile, performance

20.5.2020 - 30.6.2020, Industra Art Gallery / Brno

Still Room follows a series of interlinked gallery projects, object installations, interventions into the public space, scenic performances and short films created under the joint title STILL LIVE in which Moravanský is currently exploring the subjects of everyday life, psychology of movement, intellectual property, virtuality and the culture of individualism in relation to phenomenology.

Still Room is part of a series Still Live.



CONDITIONAL CONSTRUCTIONS I.: INTERPELLATION

Dance-movement composition for four dancers and two GoPro camera performers,

intervention in public space 18.2.2020, Brno

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. „Interpellation“ is the first of the four-part “CC” series of dance interventions in TIC Gallery Brno for 2020.

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.

Dancers: Miriam Budzáková, Simona Štangová, Nikola Majtanová, Barbora Janáková
GoPro performers: Tereza Sikorová, Pavla Nikitina

► [Watch full performance](#)



STILL FILES (FROM STILL LEFT)

Photography series, two channel video

March 2020 / YUP, Osnabrück, Germany

August 2020 / BLACK BOX, Festival Ars Electronica,
Linz, Austria.

August 2020 / Festival HUMAIN / Industra, Brno, CZ

A photo of the exhibition is taken each day after the visiting hours as a time-lapse (19.2.2020 - 12.4.2020). The photos document the movement and expression of the visitors. Every day before the opening of the gallery, the exhibition was repaired. Destroyed boxes were replaced with the new ones. The photos were saved even after the gallery was completely closed due to the expansion of a virus (dark photos). *There was no introduction, instruction or curator text for the visitor during the exhibition or its opening.

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



STILL LEFT

Installation, paper boxes 40x40x40cm, performance, various dimension

March 2020 / YUP, Osnabrück, Germany

August 2020 / BLACK BOX, Festival Ars Electronica, Linz, Austria.

August 2020 / Festival HUMAIN / Industra, Brno, Czech republic

STILL LEFT follows a series of interlinked gallery projects, object installations, interventions into the public space, scenic performances and short films created under the joint title STILL LEFT, in which Moravanský is exploring the subjects of everyday life, psychology of movement, intellectual property, virtuality and the culture of individualism in relation to phenomenology.

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.

We relate to the external space through the situation of our body. Thanks to the “bodily” or “postural schema”, we have at every moment a global, practical and implicit idea of the relationship between our body and things, of our position in relation to them. We transmit to the surrounding space a cluster of possible movements, or motoric projects. Our body is not within a space in the same way as objects; rather, it inhabits it and settles in it, attaches to it like a hand to a tool. Therefore if we want to shift our position, we don't have to move our body like an object. We don't need any means to change its position, we do it as if by miracle, thanks to the fact that the body is ours and allows us direct access to the space.

The real space in which every point is what it really is covered with humans by a “virtual space” into which such spatial values are inscribed which the particular points would reach if the coordinates of our body changed. As a result, a system of correspondences comes into existence between our situation and the situation of the others, in which each correspondence symbolizes all of the others.

This different approach which changes our factual situation into one of the cases in a system of other possible situations is already realized at the moment when, for example, we point our finger at a point in space. The pointing gesture which animals do not understand assumes that we are already moving within a virtual, centrifugal or cultural space, at the end of a line indicated by the finger. This mimic use of our body is not connected with the mind as it doesn't separate us from the body situation; on the contrary, it takes over its whole meaning.

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



AFTERPARTY (+SAFETY AIR REFRESHER)

Slow number for two dancers, 8-channel sound composition, performance

21.2.2020, SONIX - concerts of international spatial electroacoustic music, Brno

12.3.2020 - Pragovka Gallery, Prague

Dancers: Tereza Sikorová, Pavla Nikitina

For the first time, the performance was part of my premiere of the eight-channel music composition "Safety Air Refresher" presented during the "SONIX - concerts of international spatial electroacoustic music" event.

For the second time, the performance was part of the Accompanying Program of the exhibition Acupuncture of Exhibition Space (squared). The performance took place exactly on the day when the quarantine was declared, so we streamed the performance online at the streaming channel of the gallery. The performance was accompanied by a switched-on bass loudspeaker.

- Afterparty is part of a series Still Live Project.
- Safety Air Refresher is a part of multichannel sound series White Noise Cube

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



ACUPUNCTURE OF EXHIBITION SPACE

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

29.5.-3.7.2019 at FaVU Gallery, Brno, CZ

The project Exhibition Space Acupuncture took place between 29 May and 3 July 2019 in the Gallery of the Faculty of Fine Arts (FaVU) in Brno. This installation consisted of about 60,000 nails nailed to the walls of the 117 m² gallery, spread over three interconnected rooms, together with the mess from the plaster, which was a by-product of the installation process itself. A hidden subwoofer amplified street noise from the street directly next to the gallery. During the visiting hours, the rooms were completely dark, and the visitors could use only headlamps.

The installation of the exhibition took place over a period of five days, at which time only three actors worked on it.

. Conceptually, the exhibition was based on the conditions and contexts of the gallery itself, as well as the ideology and history of exhibition spaces. During the 5-day performing installation, a fixed time plan of choreographed work in space was followed. While this work was going on, the whole gallery was blacked out, from the very first day of the installation until the end of the exhibition. The participants, during the installation, were also using just headlamps, which meant that while they were hammering the nails into the wall, they were able to focus only on one point. By doing so, they were not disturbed by the surroundings beyond the light point, but also, they were denied any thinking about the aesthetics of the nails composition within the work area.

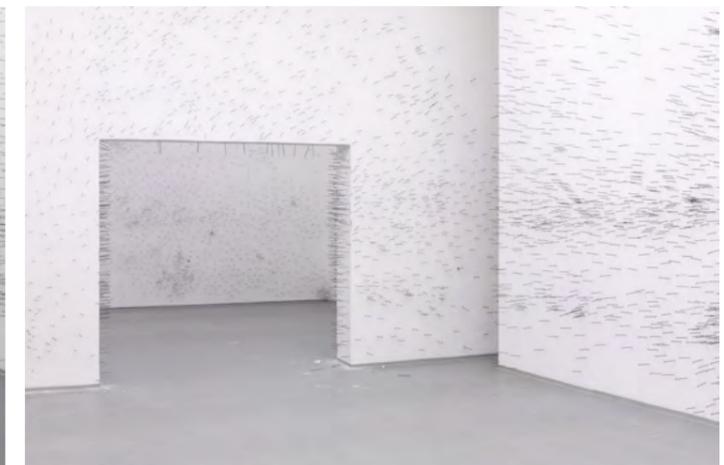
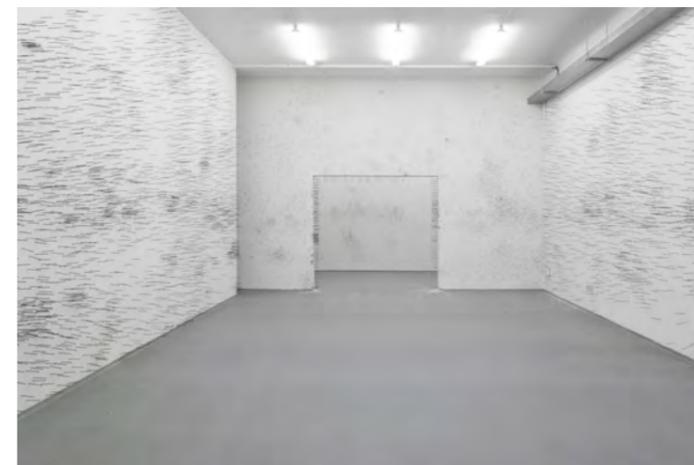
Working in this way made it difficult to tell different areas apart, as the walls and nails were identical, and then the work itself was monotonous repetitive action. Moving within the gallery had its own strict rules when alternating and moving from wall to wall. To accommodate this project, the space was divided into 60 blocks based on its own architecture. Before the works started, there was a draw of which space will be worked on by the participants and when, in order to ensure that the different blocks are worked on simultaneously, yet independently and without being disturbed, in several cycles.

Exhibition Space Acupuncture is a metaphor of a gallery space as an individual participant, an organism, and its stimulation. It works with the space as an accumulation unit in a network and with the unit network itself. The initial starting point of the project refers to the theory of the French sociologist Bruno Latour. He does not include only people, but also objects, organisations, and concepts to the actor-network theory (also known as ANT). ANT is based on the idea of a heterogeneous network of actors in material and semiotic relationships with each other. Latour tries to explain how (not so much why) the actors in this network have come together to act as a whole. The ANT argues that any actor, whether a person, object, organisation, or concept, is equally important to the network.

Similarly, acupuncture as a treatment method takes individuality into account as a comprehensive understanding of the state of the whole organism rather than its individual parts. Whatever happens in one part of the body affects another, much like the network relationship system, according to Latour. Each network is built from connecting points that make up the system and can be labelled as "acupuncture points".

When the exhibition ended and all the nails were removed, large pieces of plaster came off the walls. These uncovered remains of previous exhibitions as well as endless layers of paint, and previous partial repairs by disparate building materials, and not least the general overall decrepit state of this historic building. Finally, the gallery had to be completely restored and updated.

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



ACUPUNCTURE OF EXHIBITION SPACE (SQUARED)

Installation, approx. 60000 nails, performance, electricity-connected subwoofer (no sound), 250m cable

3.3.2020 - 23.3.2020 Pragovka Gallery / Entry Prague

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

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



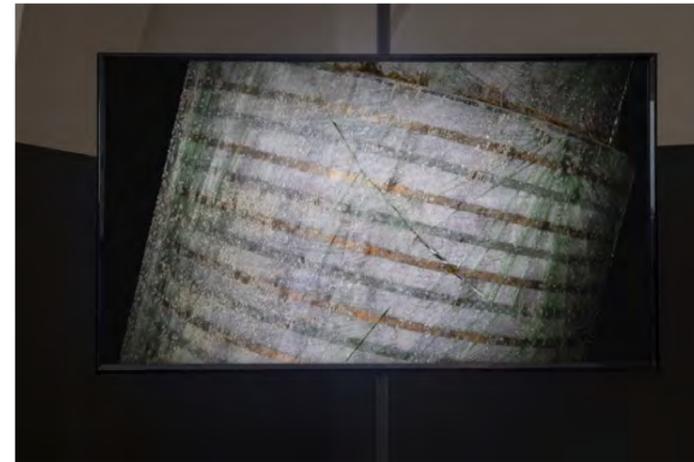
FRAGMENT 0

w/ Michal Žilinský

Installation, 3D animation with sound, 8' 45", loop,
music score opening performance/string trio, various
dimension

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

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



ATTRACTION

w/ Tereza Sikorová

Post-clown performance, public/private intervention,
two-channel video (60 min)

3. 5. - 20. 5. 2019 - St. Anastasia Island, Bulgaria

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

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. As a part of a
program "Artist in Residence" we worked on a project
"POOL". Coloured filters were put on the windows so it
was possible to see out, but the tourists on the
outside could not see in.

Every morning we had a routine, a clown was jumping
on a bed behind the closed doors of a tourist
accommodation. We always started just before the
ship arrived and stopped only after the boat and the
island were deserted again. 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.

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.

"POOL: "Attraction"" is a part of the "POOL Project
Series", which deals with post-clown manifestation.
The project outcomes are diverse and are always
based on the context of the place where it is
presented.

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

► [Watch video of the performance](#)



ON THE HORIZON WAS A SHIP, SAILBOAT

Video, performance (behind the camera/hand-held camera), sound, 53'

May 2019 - during Artist in Residence stay on St. Anastasia Island, Czech Centre Sofia, Bulgaria

▶ [Watch full video](#)



... .- / / -... .-.. .- .-
w/ Tereza Sikorová

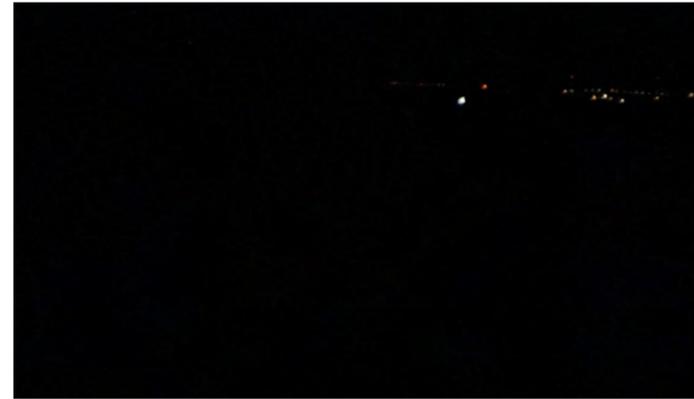
Performance with a flashlight, series of photographs

19.5.2019 – St. Anastasia Island, Bulgaria

Night report to the four cardinal points from the deserted island of Saint Anastasia, in the middle of the Black Sea.

„... .- / / -... .-.. .- .-“ performed with morse code.

The message to the north is for the Crimea.
The message to the east is for the Atiya naval base.
The message to the south is for the LUKOIL oil refinery.
The message to the west is for the city of Burgas.



DEEP FIELD

Site-specific installation, LCD monitors, IKEA tables

11.8. 2019 – Kulturák Archa, Lubná, Czech Republic

► [Watch preview](#)



PHYSICAL INTRODUCTION

w/ Tereza Sikorová

Post-clown performance, installation, video, 25 min

4.12.2018, Buranteatr, Brno, CZ

8.11.2019, festival YUP, Haus der Jugend, Osnabrück, Germany (as Virtual Introduction)

“A surviving genre of modern times.”

Physical Introduction is a performance on the edge of physical theatre, sound and installation reacting specifically to the space in which it is performed. It is a separated scene from a POOL series of post-clown manifestations. 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. It apologizes for the European stereotype of the clown's appearance and its contemporary representations. Likewise, it refers to the western pop culture clown as well as to the B-movies and C-movies film genres. It improves the inherent properties of a particular space and renames its original state in to the post-clown environs. It also creates mimicry, even in the sound - we turned on the ventilation that was in the recording studio, which also caused that the room was gradually getting cold.

The post-clown opposes the stereotypes of its predecessors and contemporaries by nihilism. It ignores the physical laws as a passive citizen who wants to be unobserved and natural in its environment. Instead of seeking freedom and desire, the physical actress as a post-clown caricature herself in the authenticity of existence. 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.

POOL: Physical Introduction is an introduction to the everydayness of post-clown character.

► [Watch video of the performance](#)



STILL LIVE (2018)

Video-performance series, installation, choreography, stage-performances, variable dimensions

2018 - FaVU Gallery, Brno

2018 - House of the Lord of Kunstat, Brno (as *Pride and Prejudice*)

2018 - 2020 - separate parts presented in various forms as live performances

The project Still Live from 2018 is a series of six videos whose common feature is the multiplication of a subject performing a predetermined sequence of actions. This is the first part of 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.

However, the precondition of success is the elimination of subjective decisions in the implementation process. In the literature, these instructions are compared to scientific algorithms but also to musical scores and choreography. I also use these methods in the interpretation of my approach; this work is actually an organic attempt to link my work in the context of visual art with a parallel career in music and theater. The choice of activities and roles that show the protagonists of some of the videos (landscape painters, DJs) refers in various art forms to the traditional (pre-conceptual) conception of creation as an expression of individuality.

The work in its theoretical background works with factual processing of individual videos with post-structuralistic interpretation of the subject. (Lacanian psychoanalysis plays a central role here).

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

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

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



FUCK (MRDAT)

w/ Václav Stratil

Four-channel audio installation in collaboration with Václav Stratil, 9'30", loop

7.9. - 19.10.2013 - Drdova Gallery, Prague, CZ

9.4. - 3.5.2015 - Plato, Ostrava, CZ

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

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

Relief is brought by the melodic chanting of the word "marijuana", but it does not diminish the listener's unease from what he has just heard. Stratil says out loud what many of us might say in the anonymity of internet discussions. But it is this which distinguishes Stratil from other performers – a personally authorized transgression, where we are unsure if we are facing a parable or a monstrosity.

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

(curator: Jiří Ptáček)



PANÁČIK (MUSIC PROJECT)

Music project, 5 studio albums, 20 experimental albums, 102 music videos, 200 stage performances - concerts / physical theatre and dance performances, live music production, short films

Since 2007 About two hundred live (solo/group) performances at clubs, small and medium-sized festivals in Central Europe (mostly SK/CZ)

Upgraded since 2016: A series of concerts / dance-stage performances with girls' dance groups and singers. The concerts are a follow-up to the previous stage production, which has been publicly introduced since 2009 in various groups of invited performers and music genres.

- ▶ [Listen to the studio albums](#)
- ▶ [Live concert at Pohoda festival \(2017\)](#)
- ▶ [Watch music videos \(playlist 2007-2019\)](#)

