

POSSIBILITY OF PRESERVING by APART w/ PLURAL, Kristína Országhová, Karaoke Tundra, András Cséfalvay, Aleš Čermák, Josef Dabernig, Nicoline van Harskamp, Marianna Simnett. Curated by: Lucia Gavulová

Intellectual cultivation of the human outside of the productive work meant his transition to contemplation as the highest form of being. Laziness became the cultivation of life for its own sake outside of the prison of economic calculation. And the human was enabled to look up from the abyss.

The era (aka Earth Recharging Association) of cognitive automation came into being. This cognitive mutation dissolved the relation between consciousness, politics, and freedom. The governance became the automation of data interpretation and decision-making. The establishment of automated chain of logical procedures aimed at substituting the conscious voluntary elections meant the end of politics or a concept called democracy.

The “Possibility of Preserving” project is a creative work of the APART artistic group that brings together young visual artists Denis Kozerawski, Peter Sit, and Andrej Žabkay. The work of the group is not limited to author’s production only, but also includes the organization of activities related to the advancement of the discourse on contemporary visual arts (editorial, curator’s, and exhibition activities as well as cultural activism). Each aspect of the way the group functions is also reflected in the way it approaches the creation of the exhibition. The core lies in interconnecting various perspectives and settings, including also other invited authors from the field of visual arts, based on the method of trial and error. Here, the primary importance is put on the process itself, while the final output

remains unpredictable and, in principle, secondary. The authors enter a dialogue, exploring the fragile boundaries of artistic production - (non) production by way of subverting and questioning the approved procedures. Pursuing the collective approach to the project, they, by definition, challenge the work of art in its final form - as an ultimate artifact. Similarly, they test the exhibition format through their directorial, regulative, and stage-managerial inputs. The viewer thus encounters and becomes part of the emerged situations, legitimizing them through his or her very presence.

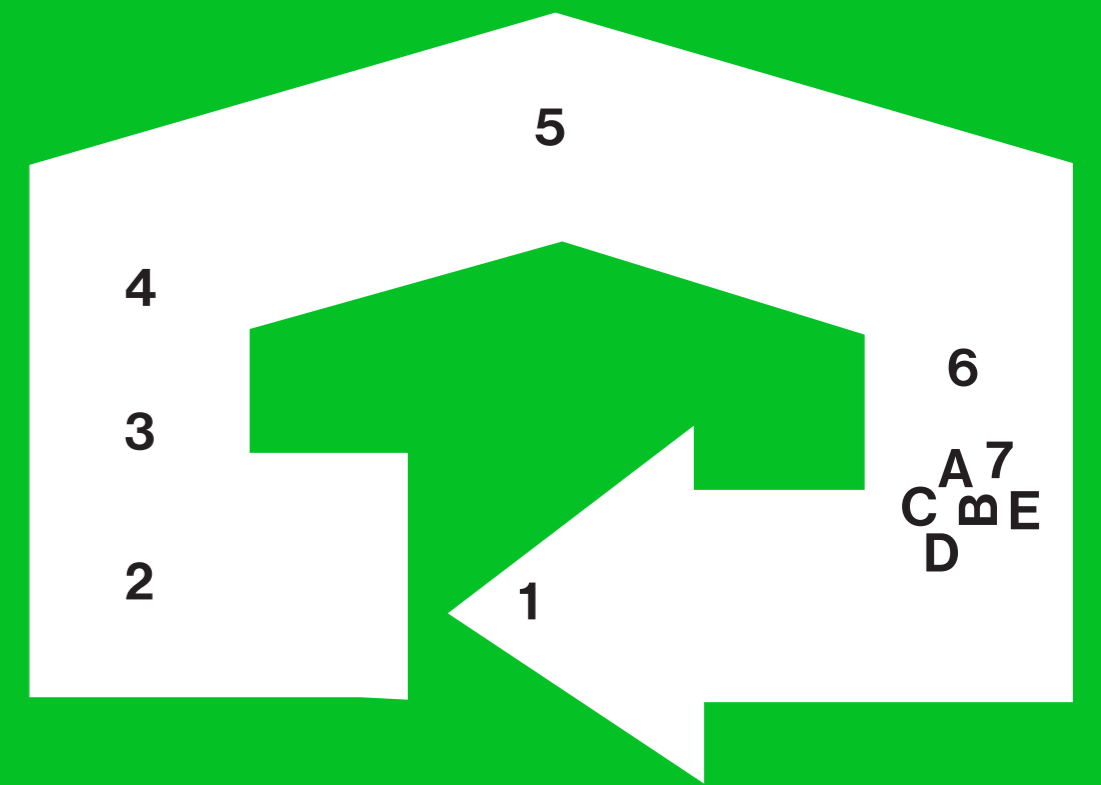
The alchemistic symbol of transformation is a principal element of the entrance object of the exhibition - a pump propelling water circulation through the whole exhibition area in the shape of a gallery. The circulation is secured through the supply of solar energy, generated by way of a solar panel that has been installed by the authors on the roof of the House of Art building. Its physical placement in the space navigates the viewer to move around the exhibition area, dominated by the light gradient of transition from absolute glare to darkness enabling one to perceive film screenings in the end of the exhibition area. Towards the end of the exhibition the viewer is encouraged to change his or her vertical position to a horizontal one when invited to lie down, to free him or herself from the context of the exhibition/institution/surrounding environment and to perceive without interruptions the flow of consecutive screenings related to the theme of the exhibition. The omnipresent vocal accompaniment introduces the visitor to a vision of the future era, characterized by the full automation of human labor. Thus, it outlines a possible state of affairs in the “hereafter”, metaphorically embodied by Pangea Proxima as the ultimate form of an ancient-new arrangement of the continents. The authors interconnect various notions, while drawing from the ideas of Russian cosmism and manifold contemporary speculations about transhumanism and the evolution of humankind in the future.

They use a database of texts to choose passages that - in their new arrangement - create a meta-text responding to the authors’ visions of a human gathering based on ADA, a collective artificial intelligence. The latter has transformed society for human’s sake and enabled an ideal state of society where work is not required as a necessity, generated by the capitalistic system. Rather, work is transformed into the principle of creative thinking/ art production. Art has become the ultimate social capital. It has become everything; the definitive phase is emerging when art permeates everyday life. ADA describes the newly-emerged society and how it must have defined itself over against the presently existing social problems. The authors call the new establishment ERA (Earth Recharging Association). This is meant not in the sense of a corporation. Rather, it is envisaged as a society that may represent a business entity, but also (and especially) a human gathering - a system of collective human existence and interaction.

The exhibition is a utopian and futurological story that draws from the contemporary discourse on the issues of minorities, gender questions as well as the issues such as corporeality, mortality, social establishment, identification, culture, and overall world order. However, it offers neither answers nor solutions. Instead, it asks questions and admits failures. The key moment represents the conditions that predetermine human transformation and emancipation into a higher form of being, with the machine becoming equal to the human as the former begins to feel for itself. The environment of the exhibition is supposed to evoke the ideal state of affairs, when a being is introduced into and becomes an inseparable part of a total artistic installation. The being is encouraged to pursue a frame of mind when no energy output is required; to become one with the environment and to resign oneself to the care of technology.

The ideas and points of departure of the exhibition are integrated in the image of a child that symbolizes the exhibition’s visual identity. It represents a straight-forward answer to the question of what the world will look like at the moment that work ceases to exist. Is preservation possible? Everyone (not only parents) would like that...

-LG-



- 1 Transformation of Solar Energy** Solar panel, object, pumping device, hose, water
- 2 Identity Bridge** Graphic design: Parallel Practice
- 3 Voiceover** Text: Kristína Országhová, APART, Post-production: Karaoke Tundra
- 4 Light field** Neon tubes, Architecture: PLURAL
- 5 ERA(Earth Recharging Association)** LCD panels, visualisation
- 6 Zone of Nonaciveness** Anti-decubitus Mattresses
- 7 Selection of Collective Memory** Screenings: ABCDE

A Nicoline Van Harskamp - PDGN “PDGN” is a fiction video that portrays a future in which the world is no longer run by national governments or global corporations, and that is neither utopian nor dystopian. A new link language is developing between people across this world through voluntary self-instruction. The script for PDGN was constructed from actually spoken, non-native English in a series of five workshops held at BAK in Utrecht. Some aspects of language and narrative were borrowed from feminist fiction that proposes systems of language-change, such as Marge Piercy’s *Women on the Edge of Time* (1976) and Suzette Haden Elgin’s *Native Tongue* (1984). The language of the script was further developed by applying common and expected factors of language evolution in the areas of syntax, lexicon, and phonetics. These “distorting factors” were conceptualized with the help of academics in fields such as creole studies, computational linguistics and language acquisition as well as Esperantists, recreational language inventors, and the lead actresses.

B Josef Dabernig - Rocket Launch Two little boys show up with cardboard toys. Their out of season holiday experience in a camping hotel shifts into a traumatic Cold War déjá vu. Breaking the large and symmetrical with the small and singular; and vice versa—a principle continually applied in Josef Dabernig’s art. Here, too, in the film *Zlaté Piesky Rocket Launch*, which as a whole, can be interpreted as an allegory of the world’s impossible to end) bipolarity. Large and small are embodied by parents (played by Dabernig’s son and daughter) and two small boys (one of them, Dabernig’s grandson) who check into a seemingly abandoned, somewhat run-down park hotel named *Fióra* (“played” by the eponymous complex in Bratislava’s Zlaté Piesky recreational area). In the parallel montages that follow, the war, furthermore, the “cold” war or what is left of it as remiscoses, takes on extremely unexpected features. While the adults switch on their laptops without exchanging a word in the sparse hotel room, and prepare for a simulated rocket start, the boys run around aimlessly in the expansive park grounds. Dressed as astronauts (or, rather, cosmonauts), they play with homemade rockets and flying objects. While this is going on, the camera’s gaze continuously turns searchingly skyward. Added to that are the sounds, likewise set parallel, of two earthy pieces by the Katowitz hip hop group *Kaliber 44*: one assigned to the adults, one the kids. Only once does a camera combine inside and outside spaces, and while the analogue children’s game ends outdoors under a huge rocket-like pipe, the adults become lost in the digital orbit of their outer-space mission. Meanwhile, the electronic sci-fi sounds continue to sleep spiritedly. The retraction of two spheres falling into one another, yet somehow in need, charged to the full. (Christian Hillier)

C András Cséfalvay - New Horizons II *New Horizons* is a science fiction story circling around the problem of infinite scientific-technologic growth. An imaginary account about borders of our planetary system, on relationship of mind and possible ends.

D Marianna Simnett - The Needle and the Larynx In *The Needle and the Larynx* (2016), Simnett plays with the medium of her body as cavity/er as one might play with their online avatar given the ephemerality and flexibility of its digital presentation. Or rather, it is perhaps the modest of provisionality—one that is already familiar to most of us—that compels her to undergo significant physical duress. It’s this paradigm of the temporary that has made the world seem more approachable, less weighted. And it’s made us freer, if even from any lurking suspicion of moral determinism. But we’ve seen in major events in world politics in the last several months that this recalibration of our understanding of consequences, no doubt facilitated by the dominance of social media, can be dire. In her recent works, Simnett has taken this condition and applied it to her body, seeking in her performances an empathy that might be mutually felt by the viewer.

E Aleš Čermák - The Other Half of the World *Metaphysics of crisis / The future is not available for everyone / The distribution of technologies has different effects on different bodies / Regenerative nostalgia / Party is mired with economic and social insecurity / Nietzsche wrote: there are no facts, only interpretations, in the sense that each version of event is just another story, whether you can lie to apologize for alternative views, or opinions, because it’s all relative and everyone has their own truth / My job is to be faster than any other human / Man’s memory is transformed into digital data / Digital data into intelligent machines / Machine intelligence to trends predictions / Predictions of trends in economic planning / Computational capital is built on individuals and collective memories / The only human error had taken hundreds of lives / Individual and collective memories become a source of cognitive capital, replacing the functionality / Form of discipline.*

Otvorenie / Opening: 30/3/2017 18–20:00. Výstava potrvá do / Through: 25/6 2017.

Otváracie hodiny / Opening hours: Pon / Mon: 12–19:00 Uto / Tue: zatvorené / closed Str / Wed: 13–20:00 Štv—Ned / Thu—Sun: 12–19:00 Vstup voľný / Free entry

Kunsthalle Bratislava Nám. SNP 12, Bratislava Slovenská republika

www.kunsthallebratislava.sk



