

# 9<sup>TH</sup> TRIENNIAL OF CONTEMPORARY ART U3 DEAD AND ALIVE

10 OCTOBER 2019 – 12 JANUARY 2020  
CURATED BY VÍT HAVRÁNEK  
MODERN GALLERY, LJUBLJANA  
SLOVENIA

ALEKSANDRA VAJD  
36 DRAMATIC SITUATIONS, 2019  
*PHOTOGRAMS ON PHOTOGRAPHIC PAPER*

In the 1960s, both systems art and concrete art established a close relationship with mathematics, and combinatorics in particular. Both art movements were engaged in an exact study of the ways sets of concrete compositional elements might be arranged on the plane of a canvas or in three-dimensional space. Along with formulas and equations, these approaches gave prominence to a pure vision of shapes (“what you see is what you see”), the joy that the eye experiences in the pure perception of geometric shapes and colors spreading throughout the body based on the properties of the nervous system. Systems art concluded that although each of the possible ways of composing a given set of elements is distinct and may have a distinct meaning, each one must have the same aesthetic value, regardless of whether they are significant, recall something, or are lacking in content for observers.

Why bring back this moment in history? Perhaps it is dead; maybe it is being revived here, whether consciously or unconsciously. The artist created the 36 color compositions exhibited here in the medium of photography, working in a black chamber where the positive was colored in by hand with aniline paints, exposed to light, and developed. They are therefore originals that refute photography’s modernist fate, which was to serve as a bearer of mechanically mass-reproducible images of reality. This installation raises the question: Why is a medium’s autonomy (photography in this case) so highly valued in art? But photography is no outlier. The struggle for autonomy and for a specific aesthetic has never slackened since the early 20th century. Isn’t this struggle based on the misconception that only an autonomous medium can evoke pure delight in the eye and trigger the highly sought-after production of serotonin or dopamine?

Vít Havránek





# CONDITIONS OF IMPOSSIBILITY V/VII: INHUMAN RESOURCES

27 JUNE – 2 SEPTEMBER 2018  
(WITH JIMENA MENDOZA)  
CURATED BY VÁCLAV MAGID  
CURSOR GALLERY, PRAGUE

Thus far the exhibition cycle Conditions of Impossibility has examined the transformations taking place of time, space, work and language in their capacity as the basic parameters framing subjectivity. However, the word “subject” has often been used as though it were synonymous with “human being”. The exhibition Inhuman Resources seeks to rectify matters by interrogating this identification of subject and human being. What should our stance be towards evidence of intelligence and agency in non-human subjects? Should we as distinct individuals be satisfied with being lumped together under the general label of homo sapiens? Can responsibility for the calamitous Anthropocene truly be laid at the feet of humankind qua species? And is there not concealed in the very core of our humanity something alien that defies human knowledge and power?

In the current economic system people are assigned the role of “human resources”. Some might find this demeaning, since we usually speak of “natural resources”. Outrage at the way that individual sentient human beings are reduced to the equivalent of a raw material like oil or gas reveals how Western thinking has long regarded nature, namely as a resource to be exploited for our own purposes. The Enlightenment project of the emancipation of humanity from the dominion of natural forces was also a form of humanisation of the world in which nothing would be permitted to escape rational thought and its practical application. However, the Enlightenment narrative suffers a heroic collapse when the complex structures humanity has created in order to liberate itself from a dependency on the inhuman exterior render humankind itself superfluous to requirements. During the twentieth century the term “inhuman” began to be used to designate the unintended consequences of the endeavour to transform the world into a “world for people”. The invisible hand of the market, the abstract schematics of science, standardised algorithmic operations and a Kafkaesque bureaucratic apparatus must be indifferent to human interests if they are to function properly. They do not resolve questions regarding the authenticity of existence and pay no heed to humanist values. Even art, which wants to express the truth about modern society, is “dehumanised”.

In the end the alienation and perpetuation of human life extends all the way to the destruction of life as such in the form of military and environmental catastrophes. Faced with the turbulence of the era dubbed the Anthropocene a few years ago, it would seem appropriate to reflect upon the future as of a world after human beings, be this in the form of a dystopian scenario in which governance is usurped by machines, or in the form of some kind of salvation of the non-Anthropocenic world in which all living beings are equal. These days the most popular theoretical approaches are those that for some time now have questioned the modernist dualism of humankind versus nature by drawing on metaphors of the cyborg or the concept of a network that includes both human and inhuman actors. In the art world the aestheticisation of inhuman entities for the gaze of the gallery-going public finds itself in conflict with speculation regarding inhuman aesthetics. Here too, ideas of the “inhuman” are most often articulated in connection with posthumanism.

While encounters with the inhuman in visions conjured up of a world “after” humanity are of a painless, playful form, the retrospective view of the world as it existed “before” humankind reveals a gloomy prospect. We find the most intimately known version of inhuman resources in ourselves when we regard our bodies as part of nature. This variant of the inhuman is closest to us because we experience it before we become people upon entering the symbolic order. However, it is here that the oppressive and incomprehensible core of something radically other is concealed that, on the contrary, defies our experience. The “inhuman” in the strongest sense of the word expresses our horror at the transcendence of a world that not only exceeds the possibilities of our cognition, but is indifferent to the very fact of our existence. It is not an accessible “world for humans” nor an unknowable “world in itself”, but an inhospitable “world indifferent to humans”. This inhuman reality triggers anxiety because it is paradoxical: it refuses to be reduced to being a resource for our gratification, and at the same time is a resource that operates through us.

Václav Magid





# DJAV AZODNEM

04 / 2018

(WITH JIMENA MENDOZA)  
CURATED BY EDITH JEŘÁBKOVÁ  
DRDOVA GALLERY, PRAGUE

Jimena describes her idea, Sasha paraphrases it by moving a shard on photo paper. Sasha cuts clay for the new object, Jimena folds fixed paper. Sasha laughs, Jimena looks at her, smiling. Yesterday it was warmer, but today's fine, too. Jimena picks color, Sasha kneads pigment into clay. Sasha is thinking, Jimena has lied down. Sasha folds clay, and so does Jimena. Jimena paints a shard blue, and so does Sasha... What if we started doing everything together and the same way?

We will transform the competitive diversity of artistic species into new communication diversity. We will change language. We will turn dependence into quality. The pairs of things we will create simultaneously will only be able to exist together; it will never be possible to separate them like twins who are not from the same mother, and thus not even from the same family, but from a different community. They are not perfectly identical as products, nor are they perfect, but they belong together. While working, we can make up diversities of various species, diversified communities which are more effective, even in the short term, than institutional monsters. But they will not merely fill in the gaps of the existing system to support it. There will have to be plenty of them beyond family, friends, work teams and school collectives.

Do you copy me? I do! Me too. How did you do that, like this? Why don't we introduce collective copying in schools? Can you imagine how it would change relationships in the future? Plus knowledge, too. It would be collective knowledge, the differences between what we call the smart and the stupid would be gone. Nobody would know who is copying off whom. We should test it on some children. Wait, this shape is quite off now. Should I cut it like this now? We will change the school system of oral and written tests into copy schools. You mean like in medieval monasteries? But it will be a whole different thing now with the internet. Do you think that copying will lead to common composing, that you will still feel the desire to do it differently but the obligation of a common job will not let you escape into egocentrism, into self-absorbed artistry? Do you feel the desire to do the shape differently right now? Well sort of, more like a table.

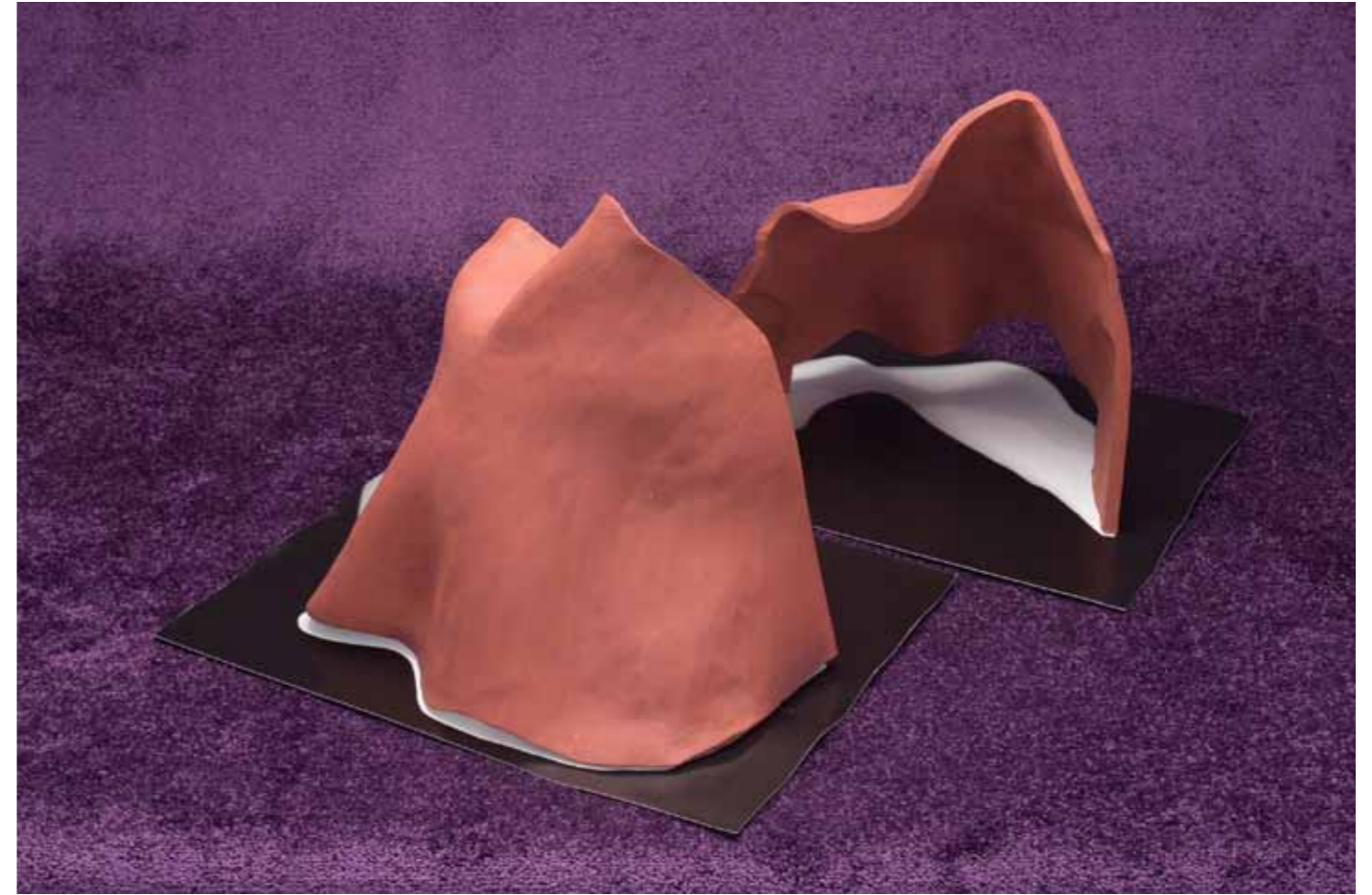
Last night, I read Sarah Sharma and I have to keep thinking about those masculine exits, how they work on all levels, both personal and political, how those gentle-

men strategically beat a retreat when they make a mess, instead of cleaning it up. I think that the Canadian has done a good job with her sExit theory, outlining a feminism of the broken machine which cannot leave the scene, cannot be repaired into its original state and must be rearranged, coming up with a new functionality and new dynamic. An exit is not a solution. So we won't be able to fly off this planet when things get fucked up? We have to roll the clay real well now. Did you know that they found new bacteria in soil that induce a sense of happiness? And that they now add it to modeling clay to make us happy? Are you happy? We, too, can't exit this art residence, we have to stay here together and create art. At least our work in seclusion will not be so personal and yet it will be imbued with obligation, relationships and psychology :- ) :- ) :- )

Mirroring can easily mean something else, not as metaphorical as holding a mirror up to the society. Who do they think they are, those underlings, holding those mirrors up. With a little empathy, the mirroring can be like a field, sending impulses to and fro, creating symbiotic objects. But there are only two of us. What would change if there were sixty of us? Well, there would be more deflection and glistening. Mirroring from a female perspective must certainly be very different than that from a male perspective; and still something completely different than that between a man and a woman. But those are old judgments for old times. I hope that this polarity will be dulled in the younger generation. The things that emerge within our mirroring depend on each other already on the level of material and technique; you can't think about the form of the paper without knowing what the ceramic will be like; and you have to know how to grasp the paper which defines the form of the ceramic. It is not codependence but interdependence on the level of material, technique, form, psychology, thinking; as well as time and place and light. The photographs are exposed for the same time and by a single local source; that's what makes the shadows different. Since those things live together, while not being the same, they complement each other and respond to each other, rather than competing with each other. What ethical ramblings. But that's how it is. Ha ha ha. Ha ha ha ha.

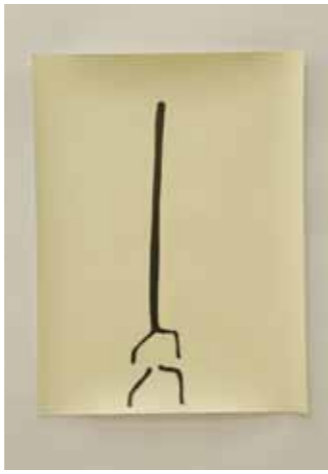
Edith Jeřábková

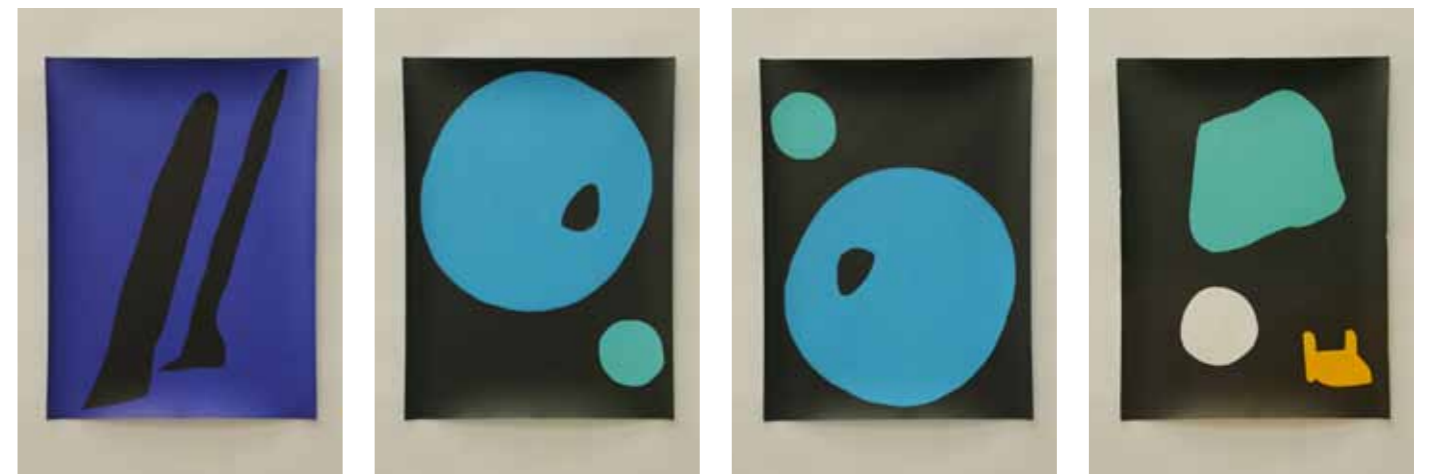
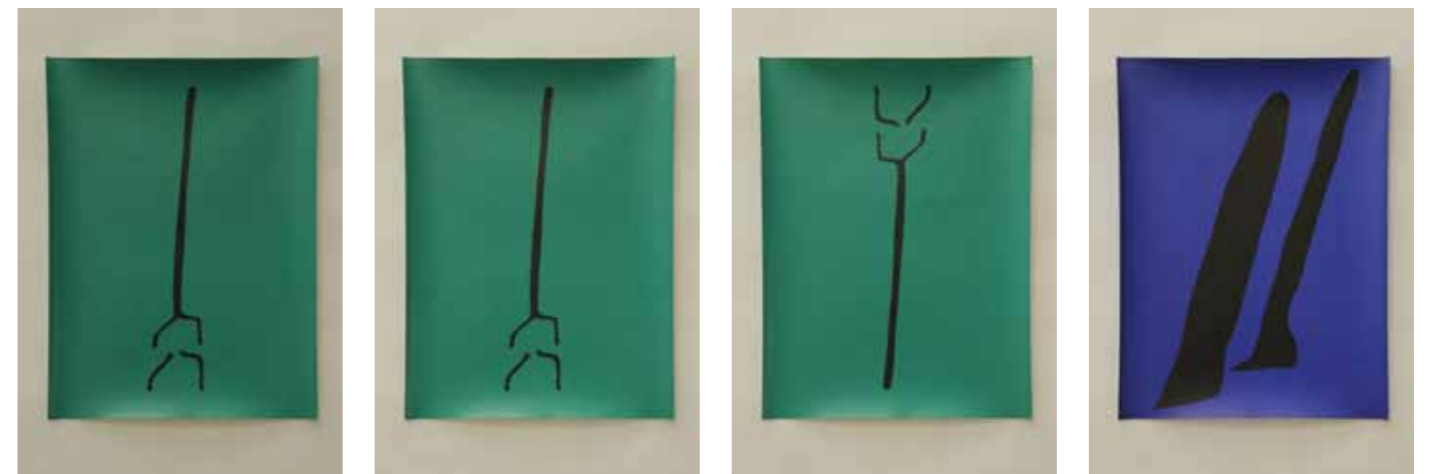
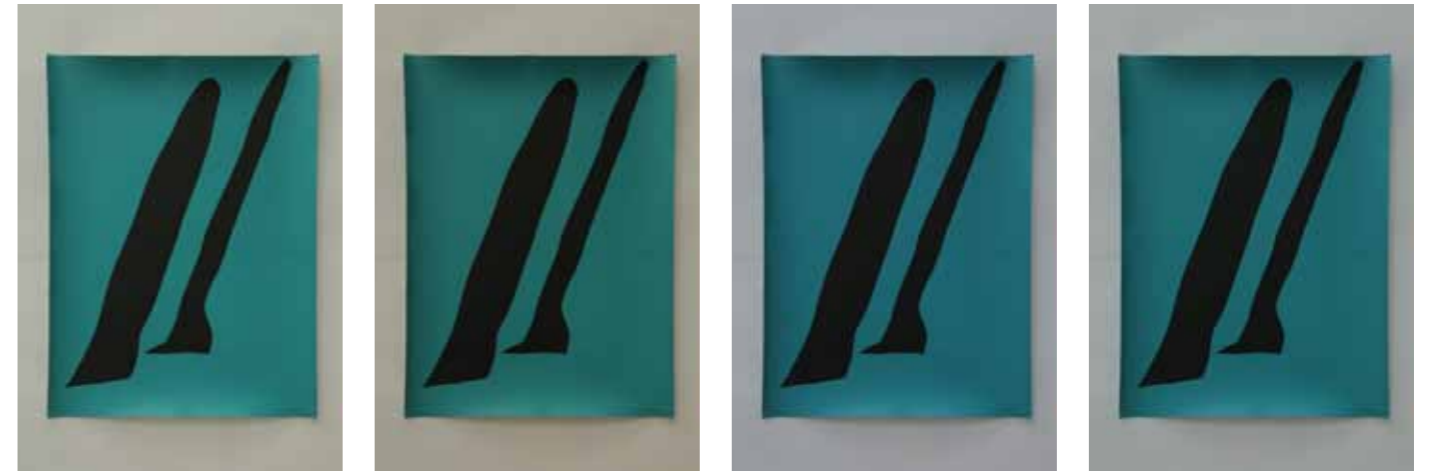
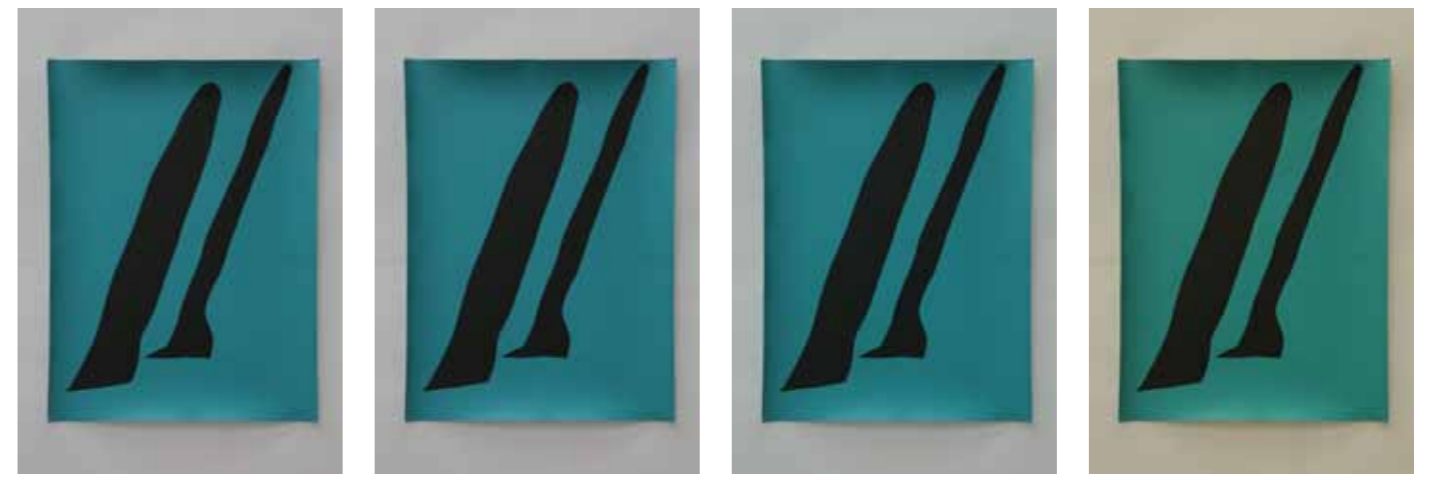
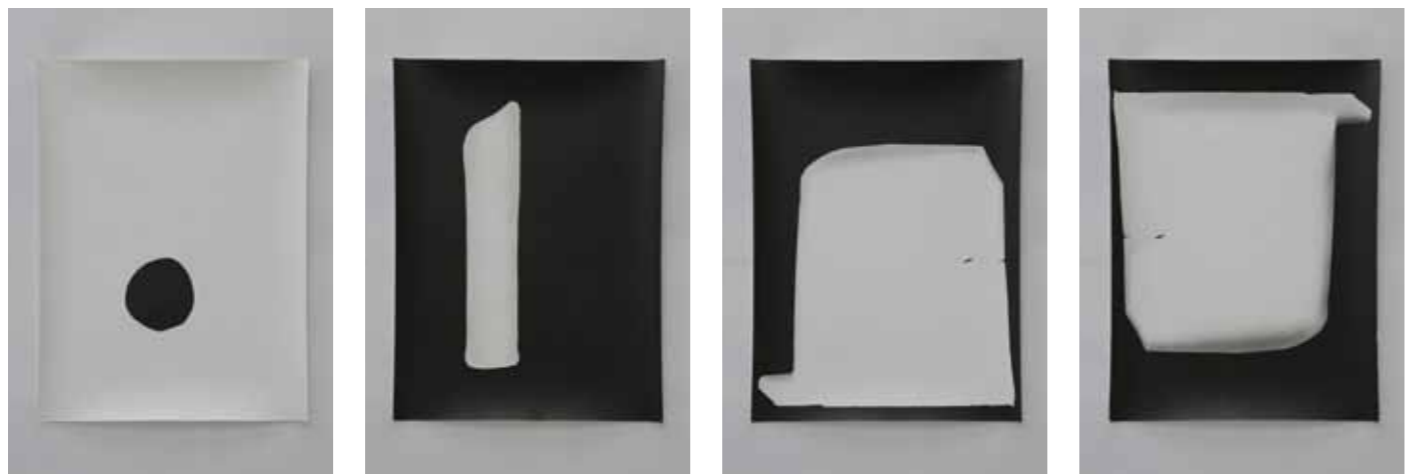
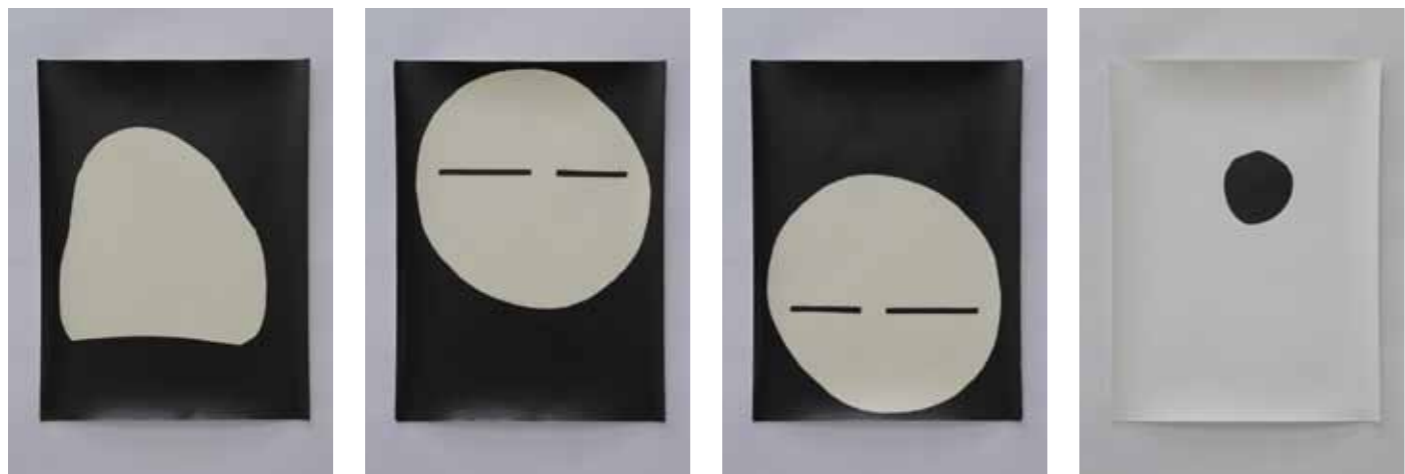
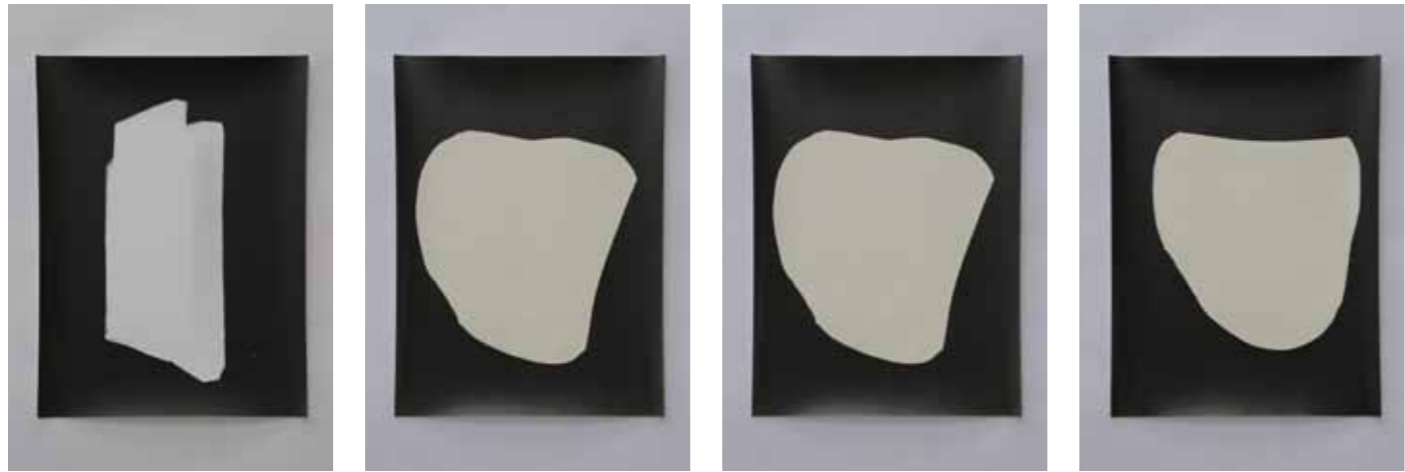
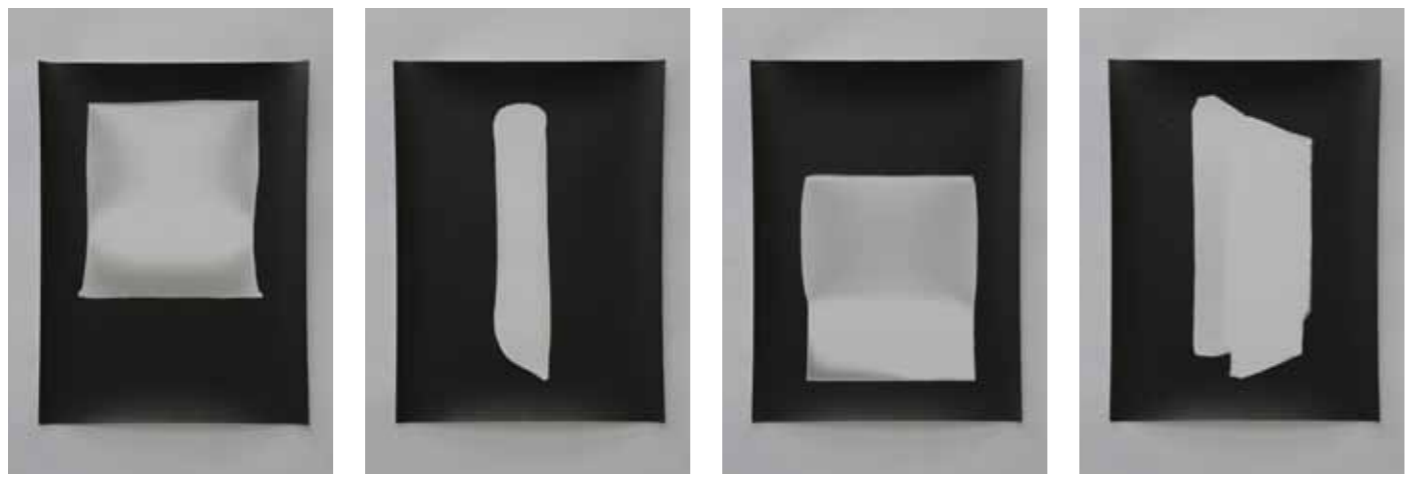












# COMPLEXITY, CONTRADICTION AND A DECORATED SHED - DÁMY

14 JULY – 8 OCTOBER 2017  
(WITH JIMENA MENDOZA)  
SIGNIFICANT OTHER, VIENNA  
AUSTRIA

COMPLEXITY, CONTRADICTION  
AND A DECORATED SHED – DÁMY

JOSEF DABERNIG  
ALEKSANDRA VAJD & JIMENA MENDOZA

DÁMY, 2017

-01-

Vajd and Mendoza literally meet on the façade. The former usually dedicated to post-conceptual photography, the latter preoccupied with materializing ideas to sculptures, they find common grounds in creating a collaborative drawing, let's call it a signboard, for Significant Other. Leaving the existing graffiti intact, they place two female figures merging into one whole, two distinct materials, referencing two idiosyncratic sets of ideas where the one could ultimately not exist without the other. If this is signage for Significant Other, it stands for the unequivocal influence we have on each other, but also the responsibility of support and care this entails - the 'we' ranging from nationalities, institutions to disciplines and ultimately us as single entities.

-02-

Aleksandra Vajd and Jimena Mendoza collaborated to produce the neon sign on the gallery's exterior (Dámy, 2017), which depicts two abstract female figures. With its elegant design invoking Oskar Schlemmer's Bauhaus logo, this sculpture complements Dabernig's presentation, fashioning a decidedly modernist-influenced aesthetic statement. Moreover, Vajd and Mendoza intentionally left the graffiti-covered entrance of the building untouched. It is a striking contrast with the impeccably renovated interior, producing an intriguing dialogue between inside and outside.

Laura Amann



# WHAT IS LIFE?

01 / 2017

(WITH MARKÉTA OTHOVÁ)  
CURATED BY KAREL CISAŘ  
STREET LEVEL PHOTOWORKS  
GLASGOW, UK

## PHOTOGRAPHY AS MODEL

When the American art historian Matthew Witkovsky recently attempted to form an opinion on the controversy surrounding the discussion of contemporary photography,<sup>1</sup> he turned to the introductory remarks of Yves-Alain Bois from his more than twenty years old book *Painting as Model*.<sup>2</sup> It is there that he has found a position that does not strive to reduce these differences, and instead uses them as an interpretative key. Bois drew his opinion on the basis of a negative definition against the opposing approaches to the history of art of that time. In the first place, he rejected the empty theoreticism which mechanically applies a predefined set of conceptual schemes regardless of the problem, the second was the positivism that thinks it can do without a theory. Further, he condemned the intellectual fashion that forces us to follow the latest philosophical trends as if there was only one correct method at the moment only to be replaced by another method right away. In the third place among his opponents was the proponent of anti-formalism, which dominated French art writing in the 1970s and which resigned on any specific characteristic of the art forms. And for the fourth, he also condemned those according to who we have to judge the work ideologically solely on the basis of its social and political commitment. Finally, Bois rejected critics affected by a sort of an “asymbolia,” a disposition that makes it impossible for a person to see different meanings in the work and renders him inert to the symbolic function of art as such. Against the empty theoreticism, resistance to theory, intellectual fashion, anti-formalism, ideological criticism, and “asymbolia,” Bois has built his own “*materialist* formalism” for which the specificity of the subject under investigation covers not only the general conditions of the media but also the smallest details of the artistic means used. In art, despite the statements of Bois' opponents, we can never speak separately of ideas and form, but always of ideas as forms or ideas embedded in forms.

And that is precisely the opinion which Matthew Witkovsky wants to take up in his photography research. He is convinced that only by such a specific approach to specific photographic works, including the detailed historical classification of their production and reception, we can overcome the existing photographic discourse. Thus he explicitly endorses the “*materialist* formalism” Bois had formulated that interprets the artistic form as historically conditioned and embodied in a particular material. It is only then that we can avoid the misunderstanding that has accompanied writing about photography from the very beginning and which is more dangerous to the photography than its assumed death that brings about the transition from the analogue to the digital media. The originators of these misunderstandings are often paradoxically those who wanted to ensure the status of an art for the photograph by a simplified emphasis on its specificity. However, as Witkovsky has shown in quoted article and elsewhere,<sup>3</sup> the specificity of the photo medium does not lie in its

ontological essence but in its ability to move into a variety of shapes and forms. The prehistory of this property of photography can be found in its avant-garde use in the 1930s when, in the form of photomontage and the photogram, it has undermined the, at the time, undisputed principles of high art. However, the photography's ability to migrate have not shown itself in full strength until the conceptual art of the 1960s when it was used in book and photographic projects as well as in silk screens, photographic installations and slide projections. It is significant that only at the end of the 1960s have authorial analogue photography began to appear on conceptual art exhibitions, though as part of larger photographic cycles and almost exclusively in connection with the text. In their entirety, these were the conceptual photographic practices that made possible the emergence of post-medium condition of contemporary art as we know it today.

This necessarily implies that if art historians, according to Witkovsky, were to turn to Bois “*materialistic* formalism,” who interprets the art form as historically conditioned and embodied in concrete material, contemporary artists using photography should behave adequately. The post-medium condition of contemporary art should not imply either an indifferent attitude towards the media or the pursuit of its supposed ontological essence to them. This is clearly evident from the current interest in the photogram and other techniques of photography without apparatus or almost documentary scanning of objects in the immediate vicinity. However, neither is a nostalgic return to the essence of the photographic medium. If we situate such artistic practices in the present historical context, as Witkovsky demands, we find that the materiality of the assumed immaterial medium of photography, that is emphasized in photograms, is motivated by its digitization and the anesthetics of documentary shots respond to post-production of mass-spread commercial photography. From this point of view, “*materialistic* formalism” represents not only a theoretical attitude to the interpretation of art but also an artistic attitude.

Karel Císař

1 Matthew S. Witkovsky, Photography as Model?, *October*, 2016, n° 158, pp. 7-18.

2 Yve-Alain Bois, Introduction: Resisting Blackmail, in: *Painting as Model*, MIT Press, Cambridge (MA), London, 1990, pp. xi-xxx.

3 Cf. Matthew S. Witkovsky, The Unfixed Photograph, in: *Light Years: Conceptual Art and the Photograph, 1964–1977*, Yale University Press, New Haven, 2011, pp. 15–25.



# FRIENDS OF FRIENDS ARE FRIENDS

CURATED BY LAURA AMANN  
15 NOVEMBER – 17 DECEMBER 2016  
DRDOVA GALLERY PRAGUE

•*ad lib*

acting without having planned what to do or say, often done to cover up for something having gone wrong or for forgotten lines

•*against type*

playing a different sort of character than expected. See typecasting.

•*antagonist*

a character that hinders the protagonist from achieving his or her goals.

•*anti-naturalism*

an acting style in which the audience is kept aware that they are watching a performance rather than reality. (See Brechtian Acting.)

•*Brechtian acting*

an acting style in which the actors purposely try to alienate the audience from the characters in order to constantly remind them they are watching a play, based on the theories of Bertolt Brecht

•*cast*

the actors in a play

•*casting*

the process of choosing the actors for a play

•*character actor*

an actor or actress who specializes in playing secondary roles. Character parts are not the romantic lead, but the additional funny, scary, or otherwise exaggerated roles

•*cold reading*

a reading from a script or other text without any prior rehearsal, usually in the context of an audition or workshop

•*curtain call*

when the actors come to the front of the stage to bow at the end of a performance

•*director*

the person who directs a show. In most cases, the director has the final say on all aspects of the production

•*emotional memory*

in method acting, when an actor attempts to draw upon memories of prior emotions to match the emotions of their character

•*fourth wall*

an imaginary surface at the edge of the stage through which the audience watches a performance. If a character speaks directly to the audience or walks on/off the stage, this is known as breaking the fourth wall

•*GOTE*

an acronym (Goal, Obstacle, Tactics and Expectation)

used to remind actors of their most basic work in character development

•*intermission*

a break between acts (usually first and second, but some plays have three or more acts)

•*motivation*

a character's individual desires or goals which propel them into action; the driving force of an inciting event that starts a story's progression

•*obstacle*

a force opposing a character's "objective" (or "intention") which gives rise to dramatic tension and conflict

•*preferred reading*

the interpretation of the script that is stressed by the author or the text itself

•*promenade*

a performance of a play in which the actors and audience occupy the same space, with no distinction between acting area and audience area. The audience is given the freedom to explore the space together with the performance, and there is generally an element of audience interaction in the play

•*prompt*

to tell an actor his next line when he has forgotten it. Also the person whose job it is to do this (also called the prompter)

•*prop*

an object used in the play, from the Middle English proppe, meaning a support, not originally related to property as in ownership; does not include scenery or costumes

•*signs of character*

the various cues that convey a character's personality, emotion or motivation

•*soliloquy*

a monologue spoken by a character to him or herself or the audience to reveal his or her thoughts

•*supporting cast*

actors who are not playing major parts

•*typecast*

when an actor becomes associated with only one type of role or character, often based on physical appearance

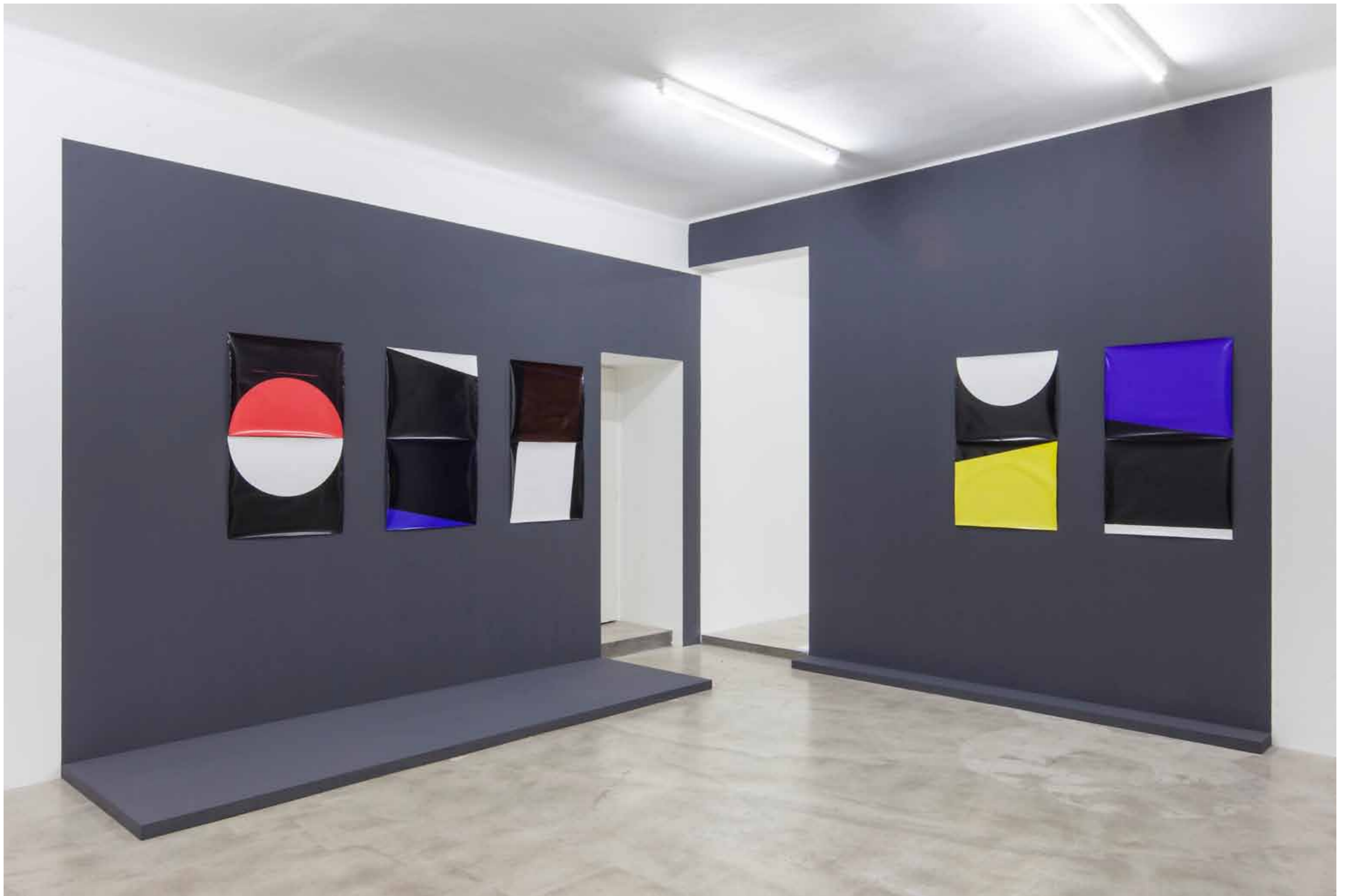
•*understudy*

an actor familiar with another actor's role so that he or she can substitute in an emergency

*The Thirty-Six Dramatic Situations* by Georges Polti, 1916  
*Six Characters in Search of an Author* by Luigi Pirandelli, 1921  
*Fuck Seth Price* by Seth Price, 2015











# CASUALIDAD / CAUSALIDAD

9 DECEMBER 2016 – 17 JANUARY 2017  
(WITH JIMENA MENDOZA)  
CURATED BY CHRISTINA GIGLIOTTI  
FERDINAND BAUMANN GALLERY, PRAGUE



Looking out of an airplane window descending to land some time ago, a landscape unfolded in front of me. Outside one side of the plane, white jagged mountains loomed above us, stoic and cold. On the other side, the ground was starting to undulate and take shape. Thick foamy clouds hugged the earth and poured themselves over the edges of hilltops like slow waves of white lava, taking the mountains with them, rolling and tumbling slowly along. Despite their known properties, the clouds and mountains took on different forms – solid became liquid, and what was inert started to move. Pressing my face against the small square window, my mind created a shift in understanding. These elements, made up of differentiating matter, once interacting, merged and bled together, anthropomorphizing at times – becoming alive.

Through the glass once again at Galerie Ferdinanda Baumanna, landscapes are also appearing. For the exhibition *casualidad/causalidad*, Jimena Mendoza and Aleksandra Vajd have created a scene that explores the utter materiality of our world – namely that of the man-made: photography and sculpture. When juxtaposed, a certain tension and shifting takes place between paper and clay, light and shadow, surface and depth. The fixed qualities of these individual materials slide away as they mimic one another and blend, ending and beginning simultaneously as well as redefining themselves through the process, all at once fragile, solid, clumsy, delicate, and charged with the energy of their interaction.

Christina Gigliotti









# OBJECTONOMY: THE ECONOMY OF THE OBJECT

3 SEPTEMBER – 11 OCTOBER 2015  
CURATED BY SALLY HAFTEL NAVEH  
MEETFACTORY GALLERY, PRAGUE

SHARON BALABAN (IL)  
JAKUB GELTNER (CZ)  
ZAC HACMON (IL)  
ROY MENACHEM MARKOVICH (IL)  
JAN NÁLEVKA (CZ)  
HILLA TOONY NAVOK (IL)  
RONA STERN (IL)

Massed-produced objects have been making their way into works of art ever since the early modernism of the twentieth century, acquiring a distinctive momentum to artistic production which they still carry to this day. From the initial assemblages of the cubists and the ready-mades of Marcel Duchamp to the pop art of the 1960's and beyond, ordinary commodities have been continuously mined and tackled for their signifying potential, often seen as the ultimate symbol and derivative of capitalist culture in its various incarnations. The centennial to Duchamp's ready-made, celebrated at a time of a post-capitalist influx, occasions a reexamination of the status and representation of everyday commodities in works of art. In the current neo-liberal climate, characterized by growing deregulation, social unrest and multinational corporations, it seems that mass-produced objects have come to embody a place beyond mere utilities, to virtually dominate our entire physical and mental landscape.

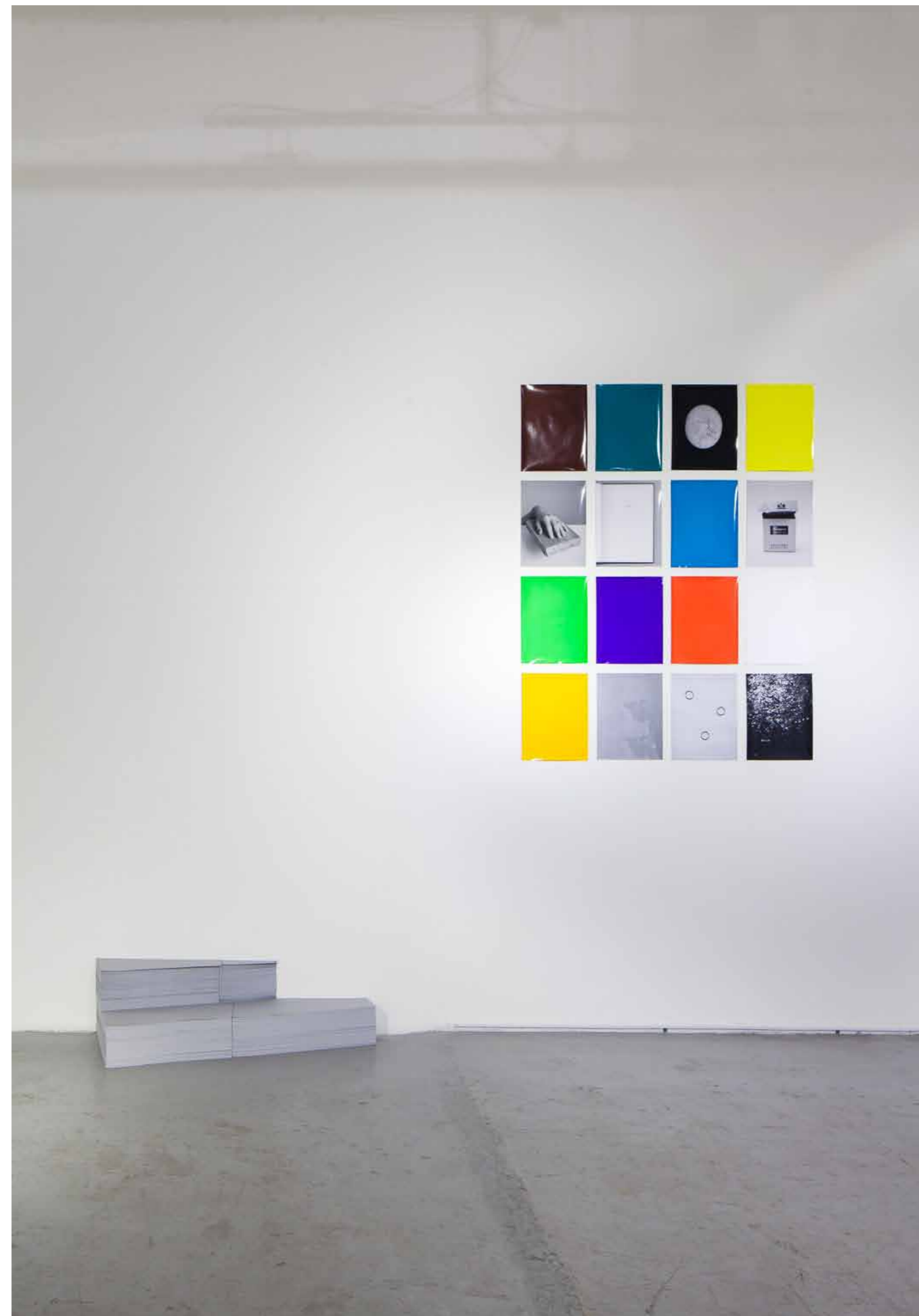
The exhibition Objectonomy seeks to examine several existing attitudes towards commodities in contemporary art as reflected through the works of 10 artists from Israel and the Czech Republic, all of whom are deeply engaged with this thematic. The works assembled here, in different media, incorporate and address objects of mass-produced origin in ways that manifest the sheer variety and ubiquity of manufactured goods in today's consumerist world.

The works on view present an abundance of widely-available items drawn mostly from the realm of the home: from kitchen towels, bathroom accessories and plastic detergent bottles to processed foods, toys, clothing, cosmetics, electronics and more. By directing their focus at them, the works address society's growing ambivalence with consumerism and material excess as

phenomena that excite both fascination and distaste. The sarcastic and often whimsical tone allows them to engage critically with this ongoing obsession – an uneasy relationship where it is no longer clear who disposes of whom, the human subject or the inanimate object. This uneasy love-hate relationship manifests itself through a dialectical mode of representation as regards the object, transforming it through various manipulations – whether overtly or implicitly – to yield a new and critically charged moment. This may take shape through a number of artistic strategies that range from sublimation to travesty and irony, still allowing, in between, for a personal tone to emerge, reflective of the memory and lived experience imbedded in material objects. Not eschewing artistic subjectivity, the works address the role of the artist within culture as an active agent who engages with the hyper-consumerist world of today.

A cluster of black-and-white photographs along with a sculptural element make up *Two Steps* (2015), an installation by Aleksandra Vajd and Hynek Alt. The photographs, hung on the wall in an arbitrary-like manner, feature a set of loosely connected sights and objects, from insignificant personal belongings to a cryptic abstract pattern – an enigmatic juxtaposition of things that may allude to the whereabouts and circumstances of an individual story. By their eclectic size and origin – among them analog and digital prints, ink jet and silver gelatin – the accumulated images also suggest a secretive exchange between the two parties involved, something of a furtive dialogue in images. Below them, a sculptural object made of color photographic prints assimilates itself into the actual gallery space through a play of optical illusion, drawing the viewers in to immerse them further in the enigmatic cluster hung above.

Sally Haftel Naveh



# PIERRE HUYGHE

26 MARCH – 10 MAY 2014  
CURATED BY JEN KRATOCHVÍL  
DRDOVA GALLERY, PRAGUE

Running through foamy darkness, I can hardly make out the delicacies of the surrounding substances and shapes. The points of reference have gradually vanished with the rising pulse of my gasping breath. I am looking for something, yet the contours of what I have seen before and what I am trying to encounter again have fallen apart. I am struggling through the bushes; it must have been somewhere here; I am changing the direction while running, to find out at last that I am going around in circles. It's not here, it's just not here at night, and he is not here either. Or perhaps he is, which would be even worse, he might be observing me the whole time. Him or the girl and her bees. After an endless period of time, totally exhausted, I am caught by the full moon playing out its new night game. I give up. I am trying to get oriented, I don't know, I am just trying to keep my direction and after another eternity, I get to one of the roads leading to the centre of Kassel. I leave the Karlsaue Park behind, along with the vision of the dog, a dream of an unknown space, living under the cloak of darkness, completely inaccessible to the sight of the day visitors of Dokumenta.

Jen Kratochvíl



HYNEK ALT  
FEDERICO DÍAZ  
MARTIN KOLAROV  
JIŘÍ KOVANDA  
ANNA SLÁMOVÁ  
ADÉLA SVOBODOVÁ  
JIŘÍ THÝN  
ALEKSANDRA VAJD





## MY LEFT HAND

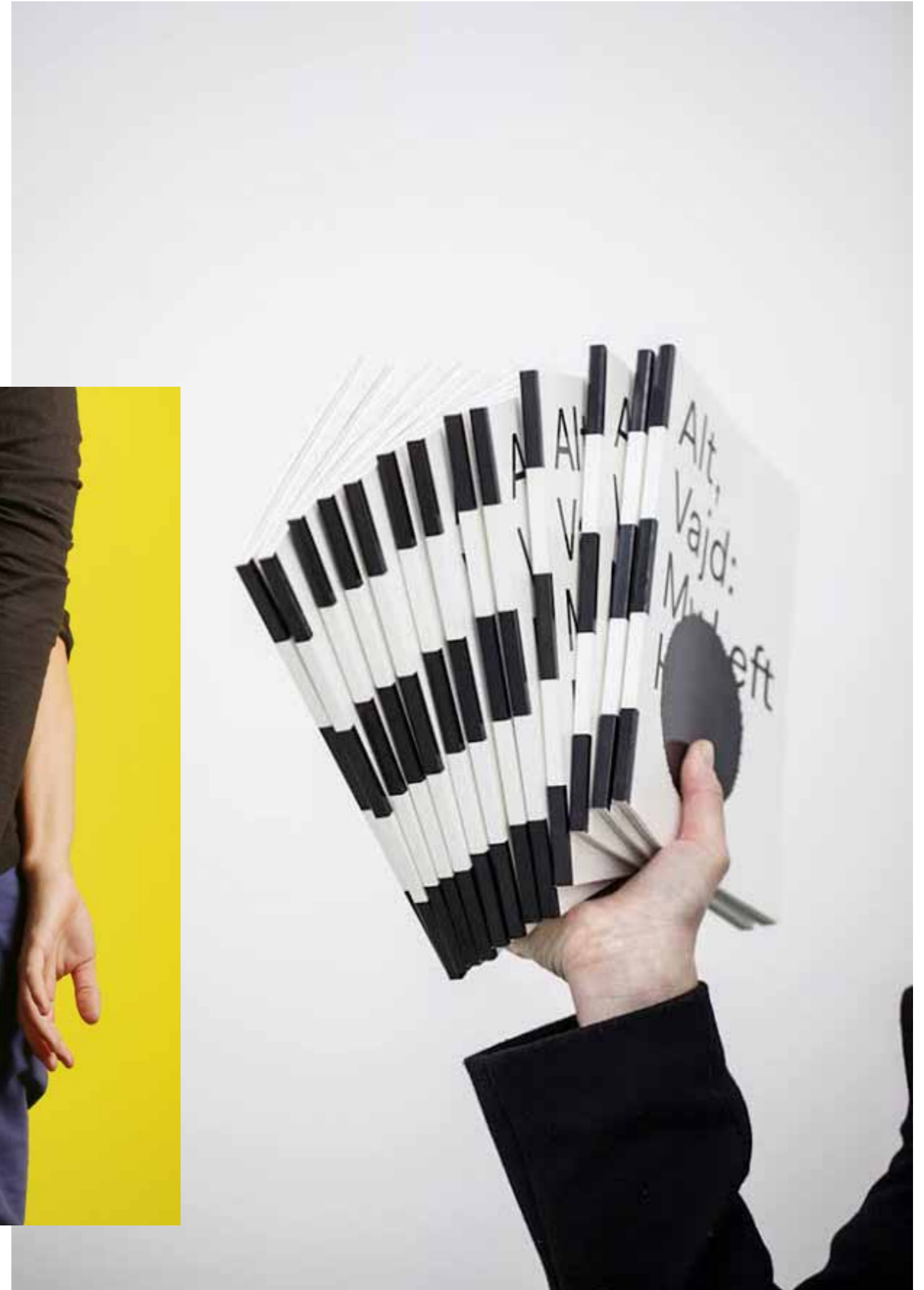
Téma publikace se nachází na neurčitém pomezí monografie, autorské publikace, artefaktu, indexu, zhodnocení. Práce umělecké dvojice Aleksandry Vajd a Hynka Alta již od jejich studií na FAMU směřuje k ohledávání parametrů fotografického média.

Dvojezměrný formát fotografie je pouhým základním stavebním materiálem jejich komplexní konceptuální práce. Tento přístup je aplikován podobným způsobem i na samotnou knihu, která představuje jednotlivé projekty z posledních deseti let společné práce, která je jednak zhodnocena předními českými teoretiky a kurátory fotografického média Jiřím Ptáčkem a Pavlem Vančátem, obsahuje také klasický rejstřík popisek sdělujících, jak se série jmenuje, kdy vznikla a jaké má rozměry. Jednotlivá vyobrazení však postrádají logiku řazení, chronologického, významového, formálně obsahového. Nedochozí na reprezentativní zastoupení toho nejdůležitějšího z jejich práce. Mizí šance vnímat jednotlivosti v původním celkovém záměru autorů. Celý systém vazeb vyobrazení stojí na autoritativní interpretaci grafických designérů knihy Petra Bosáka a Roberta Jansy. Podobně ani hlavní textová část, formát rozhovorů Jena Kratochvila s oběma umělci nese standardní zhodnocující data, ale naopak je spíše jakousi osobní sondou do procesu myšlení, které za prezentovanými díly stojí.

Specifický rozptyl nejasné lokalizace obou umělců, Slovinky a Čecha, žijících v průběhu posledních let střídavě v různých lingvistických prostředích, nese trojí jazyková verze všech textů – česká, slovinská a anglická.

Knihy je tak plynoucím organismem, procesem ohledávání specifického uvažování o možnostech redefinování média, participativním projektem přesahujícím samotnou práci Aleksandry Vajd a Hynka Alta.





# MENU

8 NOVEMBER – 21 DECEMBER 2013  
DRDOVA GALLERY, PRAGUE

• *Welcome drink*

A glass filled with an ordinary and well-known liquid without any taste, with micro-film on the surface, made from a visually almost unnoticeable substance, with a distinguished taste. After the first sip, the upper lip gets covered with a slightly flavored silky micro-film of this substance, creating an unusual sensual experience, remaining there all the time while drinking the otherwise ordinary and tasteless liquid.

• *Starter*

A single piece of a small, round-shaped, jelly-like, lightly green substance, sitting on a wide ceramic spoon. On top a few drops of a crystal-like substance. A meal one has never seen before; only to discover after the first bite that it's a very familiar taste, one just can't figure out where from. A silky, semi-hard surface, smooth and creamy on the "inside" – yes, it's a variation on one famous meal. Although here both the surface and the "filling" are made from a single substance. The content contains itself!

• *Main two courses*

1)

A medium amount of a flavored and frozen sand-like substance in a deep plate. Next to it is a hot, flavored liquid. When one pours the hot liquid onto the frozen substance, it is surprisingly not melting nor disintegrating. While eating, one can experience an unusual variety of textures and flavors in combination with a playful heat quality – cold complements hot at the same time.

2)

An ordinary and commonly used product structurally disguised as another, completely different, rare and expensive product, with well-known taste and structural quality. The element of surprise is the key experience; at first glance one expects a familiar structure that should match the familiar taste, but after tasting the very first bite, one realizes the trick. The unique structural quality remains; only the content is completely changed for a product that we know from a more common context. While eating, one corner of the mouth is raised in an internal disturbance – how is it possible?!

• *Dessert*

A meal of the size and shape of brick, lightly orange, dusted with a powder of a distinct flavor.

The surface is slightly crisp in contact with the spoon, underneath is a rather thick matter of the same substance. Right after the mouthful, strong flavors immediately evolve; but to your big surprise, after a few seconds the meal reacts with internal body heat and annihilates itself immediately, leaving no trace of ever having been in your mouth.

5-course menu for Sasa written by Tom Uhnak





