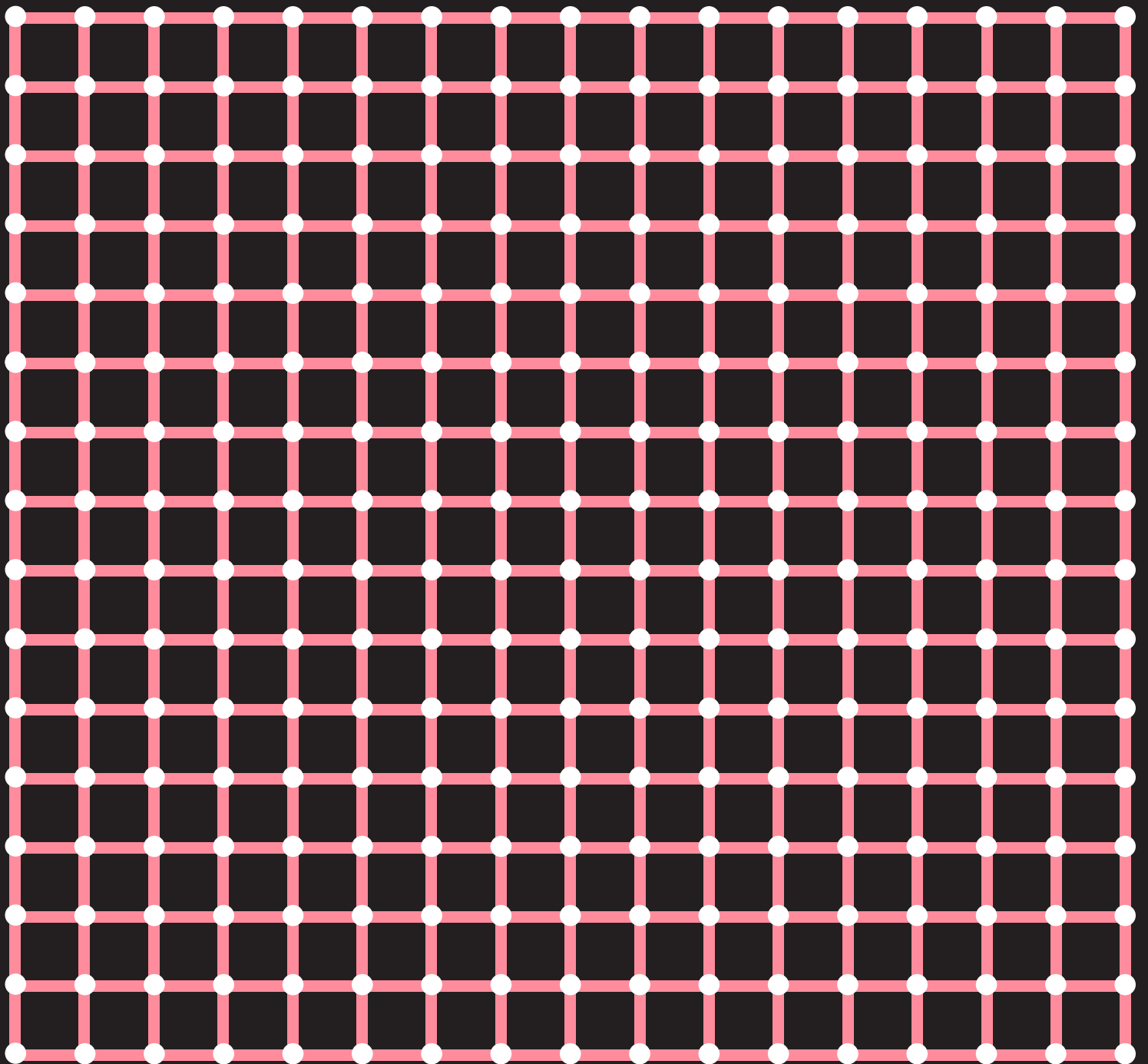


Neklid obrazu Restless Image

etc. galerie
Sarajevská 16
Praha 2 / Prague 2



Neklid obrazu
Restless Image

2. 4. — 5. 5. 2019
Lekce / Lecture:
18. 4. [19 h / 7 pm]

etc. galerie
Sarajevská 16
Praha 2 / Prague 2

Otevřeno / Open:
Pá — Ne [13 — 18 h]
Fri — Sun [1 — 6 pm]



Kurátorský projekt *Právo na obraz* se zabývá uměleckými díly, která představují svébytné momenty zveřejnění nesouhlasu. Umělci a umělkyně využívají médium fotografie, filmu a další formy dokumentace, aby zpochybnili převládající společenské normy, jež se promítají do konvenčních obrazových forem. Mnozí z nich tak činí skrze přivlastnění již existujícího obrazu, při kterém nejde pouze o použití „cizího“ díla, ale také o oprávnění nakládat vlastním způsobem s obrazovou reprodukcí sociálních vzorců a identit. Postoje obsažené ve vystavených dílech jsou často založeny na osobní, tělesné a komplexní zkušenosti, kterou nelze jednoduše přijmout za svou a šířit, jak se tomu v současnosti často děje díky rychlému šíření obrazů a informací na internetu. Protestní gesta sdílená online jsou na dosah nesmírnému množství uživatelů, avšak díky své generičnosti jsou sama o sobě vzdálená od možnosti reálné společenské změny. Vystavená díla tudíž neplní úlohu přímočarého aktivistického gesta, ale představují alternativní způsob vyjádření angažovaného postoje prostřednictvím umění.

The curatorial project *Right to an Image* focuses on artworks that represent a particular moment of expression of dissent. Artists use photography, film and other forms of documentation to challenge prevalent social norms, projected onto conventional visual forms. Some of the artists appropriate existing images by means of which they do not intend to simply use someone else's work but rather to wield the right to shape the visual reproduction of identities and social patterns. Stances present in displayed works are often based on personal and physical experiences that are complex and cannot easily be appropriated and shared, unlike stances instigated by the fast distribution of pictures and information on the internet. Even though gestures of protests shared online might reach enormous numbers of users, its generated character makes them on their own distant from the possibility of a real social change. The exhibited artworks do not fulfil the role of a straightforward activist action but rather represent an alternative form of expressing a socially engaged stance through art.

KURÁTOŘI / CURATORS:
MATĚJ PAVLÍK & LUCIE ROSENFELDOVÁ

SADIE BENNING: IF EVERY GIRL HAD A DIARY,
1990, 8 MIN, VIDEO

If Every Girl Had a Diary je jedním z raných autobiografických videí americké filmařky Sadie Benning. Záběry natočené z bezprostřední blízkostí kamerou Pixelvision zachycují duševní a fyzické prostory obývané dospívající dívkou. Umělkyně obrací kameru sama proti sobě, čímž uchopuje svůj vlastní obraz a konfrontuje diváka se svojí zpovědí, do které se promítá vztek a frustrace nad předsudečnými pohledy zvnějšku. Filmová dokumentace slouží jako deník, který umožňuje zobrazit dívčí identitu, jež se vymyká konvenčním společenským normám. Zveřejněním těchto podomácku natočených osobních záběrů přebírá Benning moc nad utvářením svého vlastního obrazu. S ohledem na expanzi sebeprezentace na sociálních sítích již tento umělecký přístup nemusí působit provokativně, přesto však zůstává aktuálním způsobem zpochybňování společenských předsudků.

PETR ŠTEMBERA: SPOJENÍ (S TOMEM MARIONIM)
1975, FOTOGRAFICKÁ DOKUMENTACE
PERFORMANCE

Performance *Spojení* vznikla na základě spolupráce českého umělce Petra Štembery a amerického umělce Toma Marioniho. Umělci propojili svá těla kruhy nakreslenými kondenzovaným mlékem a kakaem, do jejichž středu následně vypustili hladové mravence. V místě, kde se těla obou umělců navzájem dotýkala, mravenci nejvíce bojovali o svůj život a kousali do boků obou umělců. Symbolické propojení obou těl zhmotnilo reálně zakoušené hranice a zároveň touhu po jejich překročení. Vystavená fotografie, která je jedním z dokumentačních snímků, byla rozeslána poštou jako doklad o průběhu performance. Umělci vybrali snímek, na kterém nejsou rozpoznatelné jejich obličeje a který naopak zdůrazňuje úlohu tělesnosti při sdílení nesouhlasu a překonávání vnějších omezení.

MARIAH GARNETT: ENCOUNTERS I MAY OR
MAY NOT HAVE HAD WITH PETER BERLIN
2012, 14 MIN, VIDEO

Krátký film Mariah Garnett je záznamem jejího postupného přibližování se fotografovi, modelovi a gay pornoherci Peteru Berlinovi. Ve videu natočeném na 16mm film si Garnett přivlastňuje gesta a pózy, jež jsou typické pro jeho vystupování a staly se ikonickými během procesu emancipace gay komunity v 70. letech. Ono přiblížení spočívá i ve volbě 16mm filmu, jež byl tehdy hojně využíván pornografickým průmyslem. V poslední části videa se umělec a umělkyně setkávají ve společném rozhovoru. Film tak klade otázku, zda autorčino přivlastnění ikonických

VYSTAVUJÍCÍ / ARTISTS:
SADIE BENNING, MARIAH GARNETT,
TOMÁŠ KAJÁNEK, JAN MUCSKA, ALMA LILY
RAYNER, PETR ŠTEMBERA

SADIE BENNING: IF EVERY GIRL HAD A DIARY
1990, 8 MIN, VIDEO

If Every Girl Had a Diary is one of the early autobiographical videos of the American filmmaker Sadie Benning. Close-up shots taken by the Pixelvision camera capture the mental and physical spaces inhabited by a teenage girl. The artist directs the camera at herself, taking hold of her own image and confronting the viewer with her own confession. She shares with the viewer her rage and frustration with the biased perceptions she has to face. The video documentation functions as a diary that enables the depiction of a young girl's identity that does not fit into conventional social norms. By making the homemade personal footage public, Benning takes control of shaping her own image. A once provocative artistic approach might have been shed of some of its radicality in the social media age; despite that it remains a relevant means of challenging social prejudices.

PETR ŠTEMBERA: JOINING (WITH TOM MARIONI)
1975, PHOTOGRAPHIC DOCUMENTATION OF
PERFORMANCE

A performance titled *Joining* is based on the collaboration between Czech artist Petr Štembera and American artist Tom Marioni. It took place on the floor of Štembera's apartment in the presence of a photographer and a small audience. The artists joined their bodies together with circles made of condensed milk and cocoa, before releasing hungry ants into the middle of the circles. In the intersection of the artists' bodies the ants were fighting for their lives the most, biting their sides. The symbolic joining of bodies demonstrates experienced boundaries and the desire to overcome them. The showcased photograph, which is from a series of images taken during the performance, was sent out via post as a document of the performance content. The artists selected an image that does not show their faces but emphasises the role of physicality in sharing discontent and overcoming external restrictions.

MARIAH GARNETT: ENCOUNTERS I MAY OR
MAY NOT HAVE HAD WITH PETER BERLIN
2012, 14 MIN, VIDEO

This short film by Mariah Garnett documents the way she gradually gets closer to the photographer, model and gay pornstar Peter Berlin. In a video shot on 16mm, she appropriates Berlin's typical gestures and poses, which became iconic in the process of emancipation of the gay community in the 1970s. Garnett is also approximating her work to Berlin by using the 16mm film, widely deployed in the porn industry at the time. In the last section of the video, both artists meet to have an interview. The video raises a question of whether Garnett's appropriation of iconic poses reproduces the

póz znovu reprodukuje narcismus, který měl posilovat a zviditelňovat tehdejší gay komunitu, či zda jde o otevření procesu ztotožnění, při kterém dochází k překročení definice pohlaví jako mužského a ženského. Přisvojení si obrazu tak může zachycovat moment soucitu se zranitelností a křehkostí druhého.

ALMA LILY RAYNER
WE WALK/WE FALL: AN EXERCISE IN ABSENCE
2014, FOTOGRAFIE

Série digitálních fotomontáží vznikla zásahem do nalezených instruktážních diapositivů první pomoci. Ty zobrazují gesta pomoci při nečekané tragické události, která předchází odbornému zásahu lékaře. Umělkyně zbavuje protagonisty na fotografiích očí, nosů a úst, jako by jejich tváře obrátila do útrob těla. Přestože jsou obličejové rysy setřeny, nelze říci, že by byly postavy na fotografiích autorčiným zásahem anonymizovány a byla potlačena jejich individualita. Figury pronáší své požadavky prostřednictvím titulků doplňujících fotografie. Skrze vyjádření v množném čísle se stírá hierarchie mezi postavami, které pomáhají, a těmi, které pomoc přijímají. Obrazy a titulky společně vytváří báseň, v níž jsou postavy propojeny jednotným hlasem protestu. Reprodukované fotografie vedou k zamyšlení nad rolí obrazové dokumentace v procesu společenské normalizace spontánního projevu.

TOMÁŠ KAJÁNEK
2019, VIDEO

V instruktážním videu nadace World Press Photo, které si Tomáš Kajánek ve své práci přivlastňuje, je definováno, které zásahy jsou pro úspěch ve stejnojmenné soutěži přijatelné a které nikoliv. Video má učinit rozhodovací mechanismy poroty transparentními a zároveň ustanovit hranice mezi původním (zdrojovým) obrazem a jeho estetickou manipulací. Kajánek vybírá fotografie dokumentující dva nedávné násilné útoky, které byly spáchány v galeriích – první se odehrál v Miami na přehlídce Art Basel v roce 2015 a druhý v Ankaře na výstavě fotografií roku 2016. Skrze aropriaci autor zdůrazňuje podobnosti a rozdíly mezi autenticitou umění, autenticitou oficiální reportážní fotografie a fotografickými dokumentacemi volně dostupnými na internetu.

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narcissism that was meant to strengthen and publicise the present-day gay community or if it aims to open a process of identification that overcomes the male/female definition of gender. The appropriation of an image of the other might represent a moment of empathy with his or her vulnerability and fragility.

ALMA LILY RAYNER
WE WALK/WE FALL: AN EXERCISE IN ABSENCE
2014, PHOTOGRAPHS

A series of digital photomontages was made by editing found diapositives that depict first aid instructions. They capture gestures of solidarity that precede a professional medical help in case of an unexpected tragic event. The artist removes the eyes, noses and mouths of depicted figures as if their faces had turned into their body. Even though their individual features are erased, it cannot be said that the figures are anonymous, or that their identity is being suppressed. Figures utter their claims through subtitles that accompany the photographs. Expressing their statements in plural, the hierarchy between the figures that are helping and being helped is wiped off. The images together with subtitles constitute a poem, in which figures are joined by a unified protest voice. The reproduced photos used by the artists instigate thoughts about the role of pictorial documentation in the process of normalising spontaneous expressions.

TOMÁŠ KAJÁNEK
2019, VIDEO

Artist Tomáš Kajánek appropriates a tutorial video released by the World Press Photo Foundation, which defines interventions that are and are not acceptable in order to succeed in the named competition. The purpose of the video is to make the jury's decision mechanisms more transparent and establish boundaries between the original (source) image and its aesthetic modifications. Kajánek chooses photographs that document two recent violent acts committed in galleries. The first one occurred at the Art Basel exhibition in Miami in 2015 and the other one at a photographic exhibition in Ankara in 2016. Appropriating the video, the artist focuses on the similarities and differences between the authenticity of art, authenticity of official photojournalism and photographs that freely accessible online.

JAN MUCSKA
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PRODUKCE / PRODUCTION: ALŽBĚTA BAČÍKOVÁ & MARKÉTA JONÁŠOVÁ; DESIGN: NELA KLIMOVÁ



MINISTERSTVO KULTURY

etc.

Neklid obrazu je název celoročního výzkumného projektu etc. galerie, který se zabývá různými aspekty pohyblivého obrazu ve vztahu k současnému umění a aktuálním společensko-politickým tématům. „Neklid“ v názvu projektu odkazuje k dynamicky se proměňujícím podmínkám vzniku a oběhu digitálních obrazů.

Restless Image is a title of a year-long project of the etc. gallery, which explores different aspects of moving image in relation to contemporary art and current social-political topics. The word “restless” refers to the dynamically changing conditions of production and distribution of digital images.