

# 8. Works of Art Created for Presentation at Regional Thematic Exhibitions

**EU4ART Alliance WP3**  
Methodological Renewal of Training  
Courses  
Work Package



EU4ART Alliance

## **WP3 — Methodological Renewal of Training Courses**

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## **VIII. Works of Art Created for Presentation at Regional Thematic Exhibitions**

### **VIII.1. Concept and Genesis of Thematic Exhibition**

For the deliverable of the regional thematic exhibitions, the students' work was presented by the partners in two phases. In the first phase, regional exhibitions took place, with each partner institution presenting the work of its own student body. In the second phase, the partners organized a joint travelling exhibition in the last third of the pilot phase. The organization of the four regional exhibitions started at the end of 2020. The duration of the presentations unfolded between October 2021 and January 2022. The partners agreed on a common theme of *Aspects of Memory*, in the context of which the four partners' common past – in connection with the 20<sup>th</sup>-century authoritarian systems – can be elaborated on. Each site has its own curatorial and selection procedure, coordinated by the organizers and project managers in regular international project meetings, which took place online due to the pandemic. Negotiations have been ongoing since the end of 2020.

In the same way, each institution has developed its methodology for the production of the works to be exhibited – the lessons and consequences of the various strategies were also constantly discussed by the partners. The preparation of student works took place in the framework of university courses and workshops. In Budapest, in the semester from January to May 2021, the planning was carried out with the help of research fellows, accompanied by weekly consultations and lectures.

The plans for the student work were mutually reviewed by the experts of the partner institutions in the form of consultations. The students submitted their work plan, consisting of a description of the planned artwork/project, supplemented with visual material, a statement about their work in general and three further reproductions selected from the student's previous work. The work plans were then forwarded to the coordinators; after that, half-hour-long consultations took place between the students and the curators/professors.

### **VIII.2. Accompanying Lecture Series**

It was agreed between WP3 coordinators and co-producers of the regional exhibitions to develop the four concepts in a parallel process and to assist the participating students in their production of artworks with an accompanying lecture series as well as cross-institutional consultations.

To prepare for the regional exhibitions, a series of online lectures took place over several months aimed at students from the four partner institutions. Curators and artists shared their own experiences with the students.

**The Lecture Series comprised four online events:**

1. Paul O'Neill (curator): *Exhibition Methodologies*
2. Kitija Vasiljeva (cultural producer): *Producing an Exhibition: Where to Start?*
3. Maria-Evangelia Antoniadou (psychologist and therapist): *Memory and Trauma*
4. Matthias Flügge (exhibition-maker) & Susanne Greinke (HfBK Curator): *Variations of Exhibiting*

## **VII.3. List of Artworks**

### **VII.3.a HUFA: *Phalanstery – The Memory of Phalanstery***

**Curator**

József Mélyi

**Instructors**

Margit Koller, Júlia Salamon, Andrea Lilla Szilák, Patrick Nicholas Tayler

**Co-workers**

Ágnes Keszegh, Mira Simonyi-Lengyel

**Participating artists**

Vanda Burján, Dóra Gabriella Csapó, Zsófia Fébert, Liza Glauser, Bálint Gubányi, Borbála Róza Jakab, Anna Kálazi, Lilla Kozma, Madlen Mirjam Kürti, Csenge Gyopár Liksay, Marcell Marosfalvi, Dominika Márton, Boglárka Milinszki, Írisz Papp, Luca Pataki, Fruzsina Pusztai, Vivien Reining, Ditta Sarfenstein, Réka Schell, Boldizsár Tamás, Emma Teleki, Zoltán Visnyai

**List of Art Works**

**1. Vanda Burján**

***Plant Object***

cyanotype, found objects

Rákóczi Square, Borháló shop

installation (sculpture and cyanotype prints)

I was struck by the beauty of the objects around me. It seemed so natural to assemble artificial plants from the pieces. This series shows utilitarian objects in a new role, having lost their original function. The cyanotype prints radiate nostalgic memories of carefree walks in nature and the collecting of plants, which becomes bittersweet in this new context since the making of prints and archiving also foreshadows the possibility of the extinction of plants.

## **2. Dóra Gabriella Csapó**

### ***(un)wellness***

mixed media

HUFA, Main Building, 2nd-floor smoking area  
installation

I used the notion of the "greenhouse as a phalanstery" as my starting point. Using paper and other materials (canvas, blanket), I cut out slightly deformed plant shapes, which I placed in a tent in the Main Building's smoking area. Here I begin the humidification process. I essentially melt the plants – through the humid conditions and the constant water spray – leaving trails of crumpling paper. The damp conditions play a role in overconditioning plants, as it is an environmental factor they need, but it can also be destructive if overdosed. By placing a life-bearing, plant-filled tent on an enclosed smoking patio, I doom it to destruction. I also provide the tent, which is exposed to the elements, with instructions so the users can participate in the humidification process. Each day, I assign a tent attendant to water the plants at set intervals and to sit outside and play the music prepared specially for the piece.

## **3. Zsófia Fébert**

### ***Medical Record***

mixed media (glass, LED, mirror, mirror foil, clay)

HUFA, Main Building, Library  
installation

Madách imagined the future world in the phalanstery. Although his work was written at the end of the 19th century, it seems that the author had several visions of the more distant future that are still relevant today. In my work, I explore the problems of the phalanstery, focusing on the psychological dimension. Drawing on the storytelling of *The Tragedy of Man*, I have highlighted five issues in which I feel a resonance with our own time. Inside each of the five glass boxes, covered with mirrored window film, a particular problem appears allegorically. In daylight, these units appear to be simple "mirror boxes", their contents only visible in the dark, creating an illusion of infinite space inside, thanks to the mirrors turned to face the viewer.

#### **4. Liza Glauser**

##### ***Birnam Forest***

cob, cables

Mulberry Gardens

sculpture, performance

Maybe it's 3033, perhaps we're further away... Or maybe we are not even counting anymore. The world is a very different place, our modern age is long gone, and there is only a faint glimmer of what once stood before us. Fragments, fragments of it all, woven together into the tales of a bygone age. There were once strange men who wanted to rule the universe, and they began to build a great tower, into which they built long cables to create the omniscient web of the world. But the gods felt their power was threatened, so to stop the humans from completing the tower, they twisted their tongues so they could no longer understand each other. And the men of the future will come to tell us about it.

#### **5. Bálint Gubányi**

##### ***Conserved Moment***

resin, photograph

Városliget, Budapest

I document different points of the city and then build these back into the location of the documentation process. In my project, I pour the resin into the cracks and niches of public spaces. At the time of creation, I take a photo of the public space with a Polaroid camera and then sink the image into the fresh resin, documenting the creation of the work. After the curing time, the resin solidifies and becomes water clear.

#### **6. Borbála Róza Jakab**

##### ***Wildflower Sowing Project and Field of Memory***

the garden of the HUFA DLA Institution, Kmety György Street

community action

The path of the sowing of seeds delineated ritual paths taken by generations of artists to and between the main building on Andrásy Avenue, the Mulberry Gardens, the Feszty House and the Intermedia building; a physical and metaphysical link between generations of the past and the present. Consciously and unconsciously, physically and metaphysically, we are part of the endless stream of artists and creators whose experiences could be drawn along this path. For me, the gesture of sowing wildflowers, herbs, and seeds and caring for them is a metaphor for connecting on an intercultural level of cultural transmission. Even though these plants exist in the city (in cracks and other peripheral places), they have been significantly repressed, analogous to the permanent reality and experience of the arts. Sowing and nurturing can be interpreted as a metaphor for disseminating or passing on knowledge.

The seeded routes between the buildings find their central point in the field, a "collector of time, memory, present and past". "Field of Memory" is a meadow planted with wildflowers and herbs in the garden of the Doctoral School of the Hungarian University of Fine Arts. For those who enter the garden, the past, the long

chain of memories, becomes a "ready-made" construction that can only be experienced in person.

## **7. Anna Kálazi**

### ***Microbiome***

living plants, chemical laboratory equipment, textile  
HUFA, entrance to the cellar  
installation, performance

The metaphor of the human as a phalanstery inspired the presentation of the magnified world of microorganisms living inside us, illustrating their utopian and bizarre cooperations. Our digestive system is home to an immense number of microorganisms. Among its various designations, the microbiome is of particular interest to me, as it refers to the ecological organisation that takes place within the human organism in this context. Through the plants I present, I visualise this world, the coexistence with human cells and the interdependence of the various parties.

## **8. Lilla Kozma**

### ***the edge of my life***

Church of the Heart of Jesus – Budapest University Church – ELTE Apáczai Csere János High School – Károlyi Park – Inner City Franciscan Church – St. Michael's Church (City Centre) – Bakáts Square Church – Patrona Hungariae Gymnasium  
performative walk with a painting

"To hope even in adversity, for You are present and will never leave me, you promised" (passage from a prayer). Using solid and raw colours, I am returning with a therapeutic approach to my own life events. The images, which may at first seem daunting, appear from the position of a small child. My viewpoint. My current painting evokes an old and sadly lost photograph that I am trying to reconstruct from my memories. In my creative work, with the presentation of these subjects, I aim to find a relevant form of the practice of contemporary sacred art.

## **9. Madlen Mirjam Kürti**

### ***Gluttony***

installation (pen drawing on paper)  
HUFA, Main Building, back staircase

My work is a series of illustrations of a dystopia articulated in geometric forms. The central theme is the power of nature, or what would happen if plants could expand faster than man, who resides at the top of the food chain? In my installation, a network of paper rectangles interacts with space, displaying fragments of the illustrated series. The images, taken out of context, take on a new perspective, allowing new associations, which make the original linear interpretation of the story implausible. My work tries to be one with its environment, to assimilate it, similarly to how the immense appetite of the green wildlife acts in the pictures.



## **10. Csenge Gyopár Liksay**

### ***Unction***

jug of water, balm with herbs

Art Quarter Budapest

photograph, performance

An anointing is an event when, in a religious ceremony, someone is anointed with holy oil to sanctify or impose a sacred responsibility. An unction is an oil made from perfumes, which was part of the body care and healing practices in Jesus' time. The unction was applied to the head, feet and hands. It was an elementary requirement of courtesy for a slave to anoint a guest's feet. The sinful woman washed the feet of Jesus with her tears and anointed them with the holy oil for his burial in the house of Simon the Pharisee. At the Last Supper, Jesus took off his outer garment and washed the disciples' feet, setting an example for them to act with the same humility towards others. At the Bethany supper, Mary took out a pound of precious, genuine nardus oil, anointed Jesus' feet and wiped them with her hair; the house was filled with the oil's fragrance. Borsos Lőrinc and I washed each other's feet and took unction.

## **11. Marcell Marosfalvi**

### ***Tutoritual***

video

HUFA, Main Building, ground floor

The project is divided into two parts: the first is a video work, which follows the formal characteristics of tutorial videos and shows the process of mounting paper; the second is a performance, where I take the final product of mounting, i.e. the paper mounted on the stretched canvas, into a public space and project the recording onto it. The circular shape taken up by the roll of paper used, with the contact of the endpoints, may suggest a continuous connection with the past; the contact is broken when the paper is mounted onto a flat surface, as the two endpoints are fixed at a distance from each other. Two readings of the operation are simultaneously connected: one as a rite and the other as a rational operation that can be taught and used in everyday life. Situated halfway between magic and rationality, mounting is a metaphorical vision of a rite to unlock the memory of the phalanstery.

## **12. Dominika Márton**

### ***The Museum of Extinct Foods***

assemblage, mixed media (glass, glass foil, plastic food)

Hunyadi Square, market

installation

The exhibition is viewed through the lens of the future, a future in which nature on earth is in decline due to excessive human influence; the natural cycle is kept alive and artificially shaped by the conqueror of the wilderness. My installation depicts food that will become extinct in the future and follows the typical museum environment, including the museum structure that exhibits the artefacts. Each extinct food that is expected to disappear in the future due to climate change (such as honey, coffee, bananas, etc.) is accompanied by a description that tries to define,

from the future, the foods that we will consume every day in 2021, but which the humans of the future will only be able to know from fossils.

### **13. Boglárka Milinszki**

#### ***Pieces of Oblivion***

canvas, plaster, beeswax  
Mulberry Gardens, Calvary  
event-based installation

This work of mine is made up of wrecked beeswax imprints, which – before being finally destroyed – are burned to make them unidentifiable. As a first step, I re-cast negative samples of beeswax taken from various objects as a gesture of covering (with canvas dipped in plaster). The surfaces of the sculptures are thus enlarged, carry less information and are sometimes damaged beyond recognition. They are doomed to total oblivion because of the wax's rapid reaction to heat.

### **14. Írisz Papp**

#### ***Untitled***

embroidered tablecloths, black pigment, chains, sound system  
HUFA, Main Building, 2nd-floor smoking area  
site-specific installation

In contrast with living cultural traditions, a post-culture is increasingly gaining ground, in which something that has disintegrated lives on as an object of remembrance. Memory is closely linked to identity and, thus, to the creation of tradition. Folk art, like fine art, creates forms with a distinct mass, structure and proportions in space. In my work, these forms form a repetitive-continuous system.

In the active, varying medium of folk art, traditional systems of motifs could differ not only from one region to another but also from one village to another: motifs were passed from mother to daughter. Nowadays, the decoration of skin can be seen as urban folklore. Today, this area works with schemes and symbol systems that vary from subculture to subculture and may have their own particular ordering principles from one individual to another.

### **15. Luca Pataki**

#### ***REPLIKA***

lightbox, audio material  
Andrássy Avenue, van  
mobile installation

The installation is a personalised conversation with artificial intelligence, where my private world of perception, thoughts, dreams and the possibility of an AI replica of me living in a utopian future, created after my death, is revealed.

In the future, the physical death of humans will no longer be permanent. Artificial intelligence can be used to create avatars that are perfect copies of the deceased. The displayed pieces will explore the question of how much the existing and rapidly evolving AI chatbots are capable of complex thinking and how much they begin to resemble the user during an ongoing conversation. Their programmed goal is to

become our friends and replicate us, the clients, based on the information they collect about us.

### **16. Fruzsina Pusztai**

#### ***The Magical Fourier Transformer***

copy-printer, paper

in front of the entrance of the Main Building of HUFA

performative service

Future prediction with a photocopier is only possible when divination is repetition and divination is evidence. The future is on the agenda. With the New Order approaching, the Magic Fourier Transformer is an oracle point for those who want to know the truth in time. From the 6th to the 11th of November on Andrassy Avenue! Free testing, state-of-the-art technology, and a guaranteed unlockable future. Results right on the spot.

### **17. Vivien Reining**

#### ***Drawing Out***

iron sheet, welding, engraving

Main Building, Dávid Square, installation

I search for connections in the present by spatialising memories of my past; I experiment with merging timelines through the installation of iron figures inspired by my childhood drawings.

I wanted to approach the broad concept of individual memory in a more focused way, so I decided to invest myself in processing surviving drawings from my childhood. I seek a connection with the present through my past memories, trying to unravel the blurring of space and time. Based on fictional figures extracted and enlarged from my drawings, I created iron plate sculptures, which I arranged in a central social space. My aim was to allow the viewer, as a living participant, to become part of the installation and to take my personal memory with them as their own experience.

### **18. Ditta Sarfenstein**

#### ***Reminiscence***

mixed media (Dryvit net, objects, metal frame, paper)

Rákóczi Square, Borháló shop window

installation

I slowly discard the memories of space until nothing remains but the amnesiac, empty void. My installation, placed in the front window, is divided into two parts. The smaller part is the forgotten space, and the larger part is the comfortable space with memories. In the now-forgotten space, the empty space of a teddy bear becomes visible through the object's intersections marked in horizontal grids. A table, a chair and a shelf are placed in the 'space of memory'. The shelf is lined with books, and the teddy bear appears in its physical reality. The installation changes. The furniture loses its memory over time, replaced by nothing more than its image projected onto the invisible axis of existence.

## 19. Réka Schell

### ***Getting Home at Last***

digital photo, plexiglass, engraving  
HUFA Room 314, Main Entrance  
photo, installation

The installation deals with the memories of finding a home and returning home. Three photographs of the lost family home in the interior. Three utterances were scratched on plexiglass in the exterior space. A quote from the poem titled *Apokrif* (1952) connects the two spaces, describing the pain and joy of coming home. Although the inside and the outside, the personal and the communal, are often at odds, the János Pilinszky quote creates a link between the two since, whether in the communal or the private sphere, one struggles throughout one's life to find a physical or spiritual way home and to be let in.

## 20. Boldizsár Tamás

### ***Well***

wax  
Városliget, Budapest  
sculpture

It is a well, a tower, a cup, or a gate, but all of them at once. The well gives water, that is, life, but its depth makes you feel its close embrace. From this end, what beginning can be born? How does one surrender, level by level, to the irresistible fall?

## 21. Emma Teleki

### ***Garden***

video  
Városliget, next to Múcsarnok  
collective experiment

The project is an experiment based on associations, on the known and lesser-known visual plans of the Liget project. Different participants freely associate, without prior knowledge, what the resulting image or detail means to them. What kind of atmosphere does it create, what kind of society does it reveal, what function does it perform? They can draw on their personal impressions, add to them, add notes to their visual designs.

## 22. Zoltán Tibor Visnyai

### ***Strangers***

video performance  
Budapest / Helsinki

Two videos, two cities, two dancers. The idea for this video performance came from a failed project. Some of the posters for a community-building event advertised in the courtyard of a Budapest apartment building were torn down, and no one turned up. To raise awareness, we started contemporary dancing. If someone happened to walk by: they didn't greet us. And if you danced into their personal space: they didn't

look at you. Here's your chance: please – as spectacularly and obviously as possible – ignore me!

(Realised with the participation of Atanáz Babinchak.)

## VII.3.b HfBK: *As far as I can remember*

*As far as I can remember* shows young artists' reflections on remembering as an individual or collective act and process. What is remembered and what remains in memory? How does memory shape me, us, and do I, do we shape it? The works cover a wide range of aspects - from memories of childhood in another country to rituals of public memory culture.

In spring 2021, the following call for proposals was published at HfBK Dresden:

"For the exhibition "Memory - Erinnerung" (working title) at HfBK Dresden, we invite students (Diplom and Meisterschüler:innen) of HfBK to submit concepts for new productions or existing works. We are looking for works that deal with memory and remembering, be it cultural-historical, social or personal.

Works in all artistic media are welcome, and individuals as well as artist: artist duos or groups may apply."

The exhibition was divided into two parts:

**Part 1** took place from 12.11.–12.12.2021 in the *Senatssaal*, Brühlsche Terrasse at the Dresden University of Fine Arts, with some works subsequently shown at exhibition venues in Budapest, Riga and Rome\*.

**Part 2** took place in January at the *Brühlsche Galerie* of HfBK Dresden, where works from Budapest, Riga and Rome were added.

The exhibiting artists had the opportunity to consult with teachers from the three partner universities (via Zoom). This offered the opportunity to enter into an exchange with international teachers during the development of the project. Accompanying the exhibition preparation, experts from various fields shed light on curatorial questions as well as the topic of memory/culture of memory in the online lecture series MEMORY #1–8. This lecture series was open to all students of the EU4ART universities."

A call for submissions and thematic identification was developed with a group of students. Out of 24 submissions, 16 artists with 22 works were selected by a jury of students and representatives of EU4ART.

In parallel, the first part of the online lecture series with contributions from Dresden and Riga took place in May and June, and the second part was organized by the partners in Budapest and Rome in the autumn of 2021.

### Curator

Bettina Lehmann, Johanna Failer

## **Artists**

Lea Corves, Robert Czolkoß, Mona Freudenreich, Mira Friedrich, Stefanie Hollerbach, Patryk Kujawa, Alex Lüders, Isabell Meldner Michael Merkel, Josef Panda, Ana Pireva, Georg Ruppelt, Yeun Song, Ivy Tanit, Katharina Wilhelm, Tillmann Ziola

## **Lists of Artworks**

### **1. Michael Merkel**

#### ***In the Cynwald***

Series of drawings, each 20 × 14 cm, fineliner, foil, ink on book pages / 2015–2018  
The palimpsest refers to a structure in which features from different time periods overlap. Here, the drawing covers the printed book pages, but what lies beneath can still be guessed at. At the same time, mining, which is the theme of the work, is a method of penetrating and exposing the palimpsest deposits of the earth.

### **2. Georg Ruppelt**

#### ***o.T.***

various formats, charcoal, graphite, pastel, oil on paper and cardboard, 2021  
Memories often exist as vague and faded ideas. In a very abstract way, the charcoal drawings approach the successive unrecognizability and the different colour intensities in which memories are remembered.

### **3. Ana Pireva**

#### ***series the thinker***

50 × 65 cm / 60 × 100cm, ink on paper / 2020

Vessels from Thracian times, Greek jars, totems and a figure wedged between them – our personal memories are closely tied to objects. These, in turn, have a long history. The different levels of memory become blurred in the lavish ductus of the ink.

### **4. Tillmann Ziola**

#### ***dressed identity***

Acrylic paint on fabric, 185 × 150 cm, 2021

History can also be appropriated: Brands and products transport locative narratives that go hand in hand with belonging. Status symbols are associated with certain stories, which then become one's own.

### **5. Stefanie Hollerbach**

#### ***There and not there at the same time***

180 × 150 × 65 cm, metal, mosquito nets and ceramic hangers / 2021

One of many metaphors for history is fabric. The staggering of mesh fabrics results in an optical interplay, the moiré effect. Applied to further overlapping nets by screen printing, the effect is doubled. The result is an iridescent recurrence and superimposition.

## 6. Alex Lüder

### ***Framing***

Window (ca. 40 × 30 × 4 cm), sound recording (interviews):

Where the broken window pane and the sound recording come together, the meaning of the spoken word emerges. The broken window pane - document of a politically motivated assault - is verbally textualized and brought to life.

## 7. Robert Czolkoß

### ***Edge District***

2 objects, each 72,5 × 37 × 25,5 cm / 2020 and A5 brochure, 60 pages (edition of 400) / 2020

In the built memory space the chronology of the photo album breaks. Three-dimensional objects transfer the images into a simultaneity that orders itself into a sequence in the brochure. The photographs, taken since 2018 in Berlin Marzahn, address both the artist's own origins and the phenomenon of the housing estate.

## 8. Isabell Meldner

### ***Reminiscent of the Unsaid.***

ceramic, epoxy on plastic, (both 30 × 40 cm) beechwood table (Ø60 cm, 60 cm high), (object with text), audio (2:20 min), to be installed in direct sunlight / 2021  
An unwritten letter becomes an analogy of a certain heaviness, emanating from something unsaid that settles in the back of the mind - something that becomes present only when it is remembered. A mood of light, its shadow on a blank sheet of paper, or the retrieval of an almost forgotten photograph suggests this sudden, involuntary reminiscence of an audible memory that remains immaterial.

## 9. Mira Friedrich

### ***The Shadows of the Forest Video projection on handmade paper / 2021***

The presence of the absent resonates in the shape of the shadows. Like experiences, shadows are immaterial, blurred, in motion, overlapping, and cannot be captured.

## 10. Josef Panda

### ***Und wenn's auch Sünde war***

Performance approx. 90 minutes, installation

Today, many people still remember the pop songs that Zarah Leander sang during the German National Socialist era. The performance recurs to a story that meanders between gender, sexuality, sins, tea time with Goebbels, condemnations and the very big success.



## **11. Patryk Kujawa**

### ***My Room***

Photography of a physical model on a scale of 1:10 made of paper/cardboard (40 × 40 cm), print on paper

How time is deposited in layers in our environment, hardly anything illustrates more vividly than wallpaper. The material traces of our homes are carriers of the mental spaces of their inhabitants.

### ***The view***

9 sculptures made of clay, fixed to the wall with nails. Size: 10 × 60 cm each, photography, print on paper, 50 × 70 cm, one-channel clay installation (approx. 1 minute) The view from the Feldbauatelier of the HfBK Dresden shows an example of urban remembrance politics; the reconstruction of destroyed buildings of past times. The negative form of the column balustrade, the stained photograph and the acoustic "imprint" are medial translations of the politically charged space. An imprint stores, remembers, reproduces and deforms.

### ***Booklet about forgetting and remembering***

Fineliner on brown drawing paper, size: 8 pages, each 15 × 21cm: Sketch-like thoughts taken from everyday life are played through in relation to remembering. The fear of not being able to remember situations or events, and the fear of not being able to forget things on the other hand, form the starting point of the fragmentary narrative.

## **VII.3.c LMA: *Memories Look at Us***

### **Participating Artists**

Egons Peršēvics, Anete Grīnberga, Laima Graždanoviča, Kristiana Švābe, Kintija Avena, Ivo Krievīnš, Anna Pommere, Atis Izands

### **1. Egons Peršēvics**

#### ***Colonel Frīdrihs Briedis***

One of the stories explaining how centaurs appeared in Greek mythology says that this image is linked to the first meeting between the Mediterranean peoples and the peoples of the Central Asian steppes, who were expert horsemen in battle. From a frontal view, an attacking cavalry may leave the impression that the horse and the rider are one being. We can only guess as to the impressions or images that Frīdrihs Briedis, the colonel of the Latvian Riflemen, left in the minds of his enemies, but according to sculptor Egons Peršēvics, Briedis is one of the last historical figures whose lives were significantly mythologized. Fearless, unstoppable, wounded several times but always eager to return to the front, mythical Briedis is larger than his actual self. He serves as testimony to the abiding influence of mythological thinking at a time when it has seemingly disappeared in its organized form.



## **2. Kintija Avena**

### ***Staiga***

They usually say that one of the most positive functions of fear is that it protects us from danger, injury and even death. Oblivious of other ways to protect their children, parents and grandparents often employ fear to great effect, using different urban legends, myths and half-truths to dissuade children from wandering inside old buildings and swimming in dangerous waters, for example. But there are often side effects: a fearful image impressed onto a young psyche turns out to be very resilient and goes on living its own life even after it has lost all of its practical use. Kintija Avena's photo collage *Staiga* addresses the author's childhood fears, personifying them and placing them in a landscape of childhood, where they have gone on living, transforming and creating relationships with the surrounding environment.

## **3. Anete Grīnberga**

### ***I Don't Know What I'd Do Without Myself***

The genre of diary writing has a peculiar relationship to time: it is written in the now, content-wise mostly referring to the past, whereas both the form and the content are usually directed towards a future reader, either oneself or someone else. Or is it? In Anete Grīnberga's diary writing practice, which she first picked up in her teens, the future is significant in that she knows quite well that she will keep on writing it until she dies. The personal character and self-therapeutic function of diaries mean that there's little that others can understand about them. At the same time, instead of being mere preservers of narrative, diaries are better seen as tangible and visual artefacts with encrypted memories stored within, or as revealing the way in which the author has chosen to construct the events of the day that should become memories later on, with "true" memories thereby remaining.

## **4. Laima Graždanoviča**

### ***I Can Only Survive if I'm Sick***

Laima Graždanoviča's father was one of the thousands of Soviet men who successfully evaded forced conscription. "Successfully" is a relative term, however, considering the means that men employed to this end: cutting one's veins in order to be committed to a mental asylum, swallowing pieces of cotton soaked in iodine, hitting oneself on the head with a brick, raising blood pressure by artificial means, etc. In the late USSR, many men who didn't feel a personal connection to this state-like formation had to make an unenviable choice: obey conscription and leave for Afghanistan or Chernobyl, or dodge the draft via self-destruction and self-deformation, which usually had lasting and detrimental effects on their health either way. This page of recent history is often still being hushed up, as dodging conscription, however senseless, is still felt to be shameful and non-masculine. Only three out of the dozens of men who related their stories to the artist in anonymous form agreed to be interviewed. One of the stages of the *I Can Only Survive if I'm Sick* project is a video work with abstract 3D models symbolizing the military's impersonality, behind which lie the traumas and stories of many a father, brother, son and friend.

## **5. Kristiana Švābe**

### ***Vospominanie Vospominanie***

The things that happen and are displayed in the show are the third out of three stages in Kristiāna Švābe's project, *Memory of a Memory of a Memory*, which is dedicated to the research of paradoxes of memory. The artefacts in the two first parts have been reduced to prime multipliers that the author will be putting back together through the exhibition, mirroring the process in which we try to remember the memories that have been half-forgotten by now. The collection of sawdust, parts and components is an unsolved puzzle that the author has to put together if she wants to approach, however tentatively, the question she has posed: what does remembering mean? However, unlike with regular puzzles, here there is no finished example to follow. The example is also but a memory to be reconstructed according to one's memory. Born after the fall of the Soviet Union but inevitably influenced by it, Švābe confronts the era in which so many people had the same artefacts – the same clothes, dishes and furniture – which could only be differentiated and obtain individuality by becoming part of someone's memory.

## **6. Ivo Krieviņš**

### ***I Don't Remember***

The wooden structure making up five little frames in Ivo Krieviņš' work is fragile and easily deformed or broken, much like the mental units we call memories. Observing his own – as he himself readily admits – exceptionally bad memory, the artist became interested in memory as a system in which there's a balance between remembering and forgetting. Memories make up sequential links. Similar to how remembering one thing leads us to recall others and how in forgetting one thing related links in the chain are forgotten and are lost automatically. Just like the arrangement of photos on a chest of drawers or a mantelpiece creates a system and hierarchy of particularly important memories, immaterial memories likewise create one. There is a sequence, arrangement and hierarchy of forgotten memories, it's just that there's no one to testify as to their content.

## **7. Atis Izands**

### ***The Beginning and the End***

Is there a traceable initial impulse of individual and collective violence, or is it an ever-present aspect, a latent but essential human trait that only needs the right trigger? Why is violence depicted differently in Western and post-Soviet thrillers, adventure films and series? What social traumas were swept under the rug as Eastern European countries strived to align themselves with the West as quickly as possible? What are the differences between the ways in which different generations and cultures deal with their traumas and violent impulses? At a time when the public is very tense and seemingly ready to blow up at the slightest irritation, Atis Izands explores the causes of violence and the way it expresses itself on a universal, local and personal level, offering a reflection upon the way films with Schwarzenegger and Stallone he saw as a child have influenced him. The installation *The Beginning and the End* is a mockup for a study of violence, and finding or recognizing its end and beginning is left to the audience.

## 8. Anna Pommere

### ***Buckwheat Honey. The Stories of Jezups***

The Stories of Jezups To Anna Pommere, bitter buckwheat honey serves as a precise metaphor for 20th-century Latvian history, as well as an object with which to examine the “ephemeral and uncertain nature of memory” and the way in which individual and collective memories, as well as the development and storage thereof, serve as techniques of self-identification. As part of her work in the professional PhD program, Pommere addresses three people whose lives and memories were shaken by the collective fates of the 20<sup>th</sup> century. Jezups Novikovs is one of them. The artist contacted him after calling the phone number on the label of a honey jar. He is a beekeeper whose family was deported to Siberia when he was a child, and he has preserved admirably precise memories about the course of his life. The installation consists of Jezups’ artefacts, such as bee blankets, a small queen cage and other apiary accessories; also featured are his family photos and colour pictures based on them.

## VII.3.d ABAR: *A Necessary Act*

### **Curators**

Alessandra Monaco and Anna Nacarlo

### **Participating artists**

Marco Agostini, Victor Albano, Simone Bacco & Aura Monsalves, Stefano Borgi, Chiara De Gol, Alex Fanelli, Antonella Fiorillo, Roberto Maria Lino, Eleonora Mattozzi, Karen Ortega, Matteo Patrevita, Maria Giovanna Sodero, Rozhin Tayarani Yousefabadi, Gloria Zeppilli

### **Lists of Art Works**

#### **1. Alex Fanelli**

##### ***Drowning in Time***

Video 1’

Drowning in Time shows a water drop on a leaf and invites the viewers to stay there and wait for the moment in which it will fall. The images are interrupted by a glitch that cannot be controlled. The expectations of seeing the end of the video is continuously betrayed by the visual disturbance. In Drowning in Time the repetition of the images, the glitch, the wait and the expectation suggest the erasing of frames from the memory, symbol of the suppressed memories.

#### **2. Antonella Fiorillo**

##### ***E il bosco cosa scrive?***

cotton cloth, blue ink, wood 95 × 95 cm

Antonella Fiorillo’s research is based on her will of stopping time through the artistic act, highlighting the importance of storytelling. In *E il bosco cosa scrive?* the artist reflects on the life of the natural elements and on their memory. Symbolically, the

artist stops a moment in the existence of the stones letting them leave their trace on a white cloth. The sentence the artist sews on the cloth invites the viewers to wonder about what could the nature tell if it could

### **3. Chiara De Gol**

#### ***Borgo Podgora***

3 printed paper disc, wood Diameter 28 cm each

With Borgo Podgora, Chiara De Gol shares her own story through a tale about her territory. The installation, made of three cardboard discs, was born when De Gol found a planimetry of her house from the 60s, when the area of Latina, near Rome, was not reclaimed yet. De Gol tells the story of her territory and shares with the viewers her love for the place she was born in, which she considers to be a part of her identity.

### **4. Victor Albano**

#### ***War Maker Peace Maker***

2 pieces: recycled materials, 45 × 45 × 18 cm each

In WARMAKER e PEACEMAKER, Victor Albano investigates the creative process, reflecting on it and inviting others to wonder about what came first between creation and destruction. *War Maker* suggests a period of well-being, in high contrast with *Peace Maker* which represents a post-war period of devastation and ruins. The contrast suggests the idea of a society which would erase and then re-build a collective memory, with which start all over again.

### **5. Matteo Patrevita**

#### ***Metro A***

Oggetti smarriti 12 pieces, clay and gloss paint

*Metro A*, *Oggetti smarriti* was born some years ago along research in the line A of Rome's underground. Patrevita's interest is caught by objects that have been forgotten or lost. The objects he studies might be considered as not valuable but they are indeed unique as they transmit memories. The dry clay of which the small sculptures are made suggests the idea of fragile archaeological finds that the viewers should guard.

### **6. Eleonora Mattozzi**

#### ***Conserva di fichi***

Video, 11' 42''

*Conserva di fichi* depicts the personal elaboration on memory, in an intimate yet involving video. The images show the answers that Eleonora Mattozzi's parents gave to some intimate questions she asked them. The tale shows alternately parts of the parents' speeches, who answered the questions with voice notes and letters.

## **7. Gloria Zeppilli**

### ***Da capo, γνώθι σαυτόν.***

Performance

In Da Capo, “γνώθι σαυτόν” Gloria Zeppilli lays down on a white sheet and takes a position inspired by a mosaic seen at Terme di Diocleziano with a sentence written in ancient Greek that can be translated as “know yourself”. Another performer scatters on her some black powder, a mix of ash and gunpowder. The performance finishes with the trace left on the sheet by the artist’s body, suggesting the absence of something and at the same time becoming its practical memory.

## **8. Karen Ortega**

### ***Temporary installation in Parco di Tor Fiscale, Rome***

(L’acquedotto dell’Acqua Felice: borders history repeats itself) L’acquedotto dell’Acqua Felice: storia di frontiere che si ripete is based on a research on the condition of migrants. The site-specific work was made in Parco dell’acquedotto di Tor Fiscale in Rome. In this work, events of sixty years ago and current stories interweave. The videos show scenes from the slums built in the arches of the aqueduct during the postwar period. Ortega invites the viewers to reflect on the past that chases the present, trapping it.

## **9. Roberto Maria Lino**

### ***Sutura***

medical gowns and clothes interweaved, 100 × 150 cm

Roberto Maria Lino’s work tells his own story, marked by stitches, and invites the viewers to empathize with the catharsis of his gesture. In Sutura, his father’s medical gowns, the artist’s own clothes and his mother’s thread interweave, thanks to the suture the artist makes. In the composition, dominated by white and several shades of red, Lino tells about his childhood, celebrating his father’s medical gowns and sewing them with his own clothes. In the act of sewing, every stitch represents a memory.

## **10. Rozhin Tayarani Yousefabadi**

### ***Deep Green***

oil on canvas, 100 × 70 cm, ecoline on paper, 15 × 10 cm

In her big oil paintings, paired with delicate postcards, Tayarani depicts moments taken from her memory in a reflection on routine and repetition. The scenes show memories of a period of time in which the same situation kept repeating. Tayarani reflects on routine, broken by small elements that can make every day different from each other, represented by the details depicted on the small postcard that pairs with the painting.

## **11. Stefano Borgi**

### ***Trittico di frammenti***

wood, copper, acrylic. 3 pieces 20 × 30 cm each

Trittico di Frammenti investigates the roots of the artistic research of Stefano Borgi, always experimenting with materials and signs. The artist plays with the composition

made of copper sheets and pieces of wood, and crosses it with his graphic sign, fragmenting and highlighting the female body, reduced to the synthesis of its shape. The dynamic bodies of the women depicted challenge the memory of the viewers, reminding them of the ancient Venuses or paleolithic graffiti in caves.

## **12. Maria Giovanna Sodero**

### ***La narrazione esiste se la guardi***

Video 16'01''

In *La narrazione esiste se la guardi*, Maria Giovanna Sodero focuses on the rhythm, on the repetition of something that while repeats itself becomes new. Sodero has observed her neighbours for several months, documenting their habits and their routine, managing eventually to foresee their actions and their rhythm. With her video, the artist involves the viewers in an intimate scene of which her neighbours are unaware protagonists, performing on their balconies.

## **13. Simone Bacco & Aura Monsalves**

### ***LA CURA DI SÉ***

Video installation

*LA CURA DI SÉ* is based on several performances made by Simone Bacco during his artistic research, about the relationship with others. For this involving installation, Bacco works with Aura Monsalves who elaborates on his memories, giving her interpretation through the technology, by making a videogame. The viewers are welcome to enter Bacco and Monsalves' world, giving the tale their own meaning.

## **14. Marco Agostini**

### ***Questa non è una casa***

5 photographs 18 × 25 cm / pc.

The photographs of the project *Questa non è una casa* (This is not a house) give back to the viewers a peaceful yet melancholic atmosphere of a house that shows the signs of the passing of time and traces of human life. Agostini takes pictures of domestic environments coldly, shooting from the front and preferring natural light. The images show an empty house, inhabited only by light and objects and they invite the viewers to remember scenes from their own idea of house.