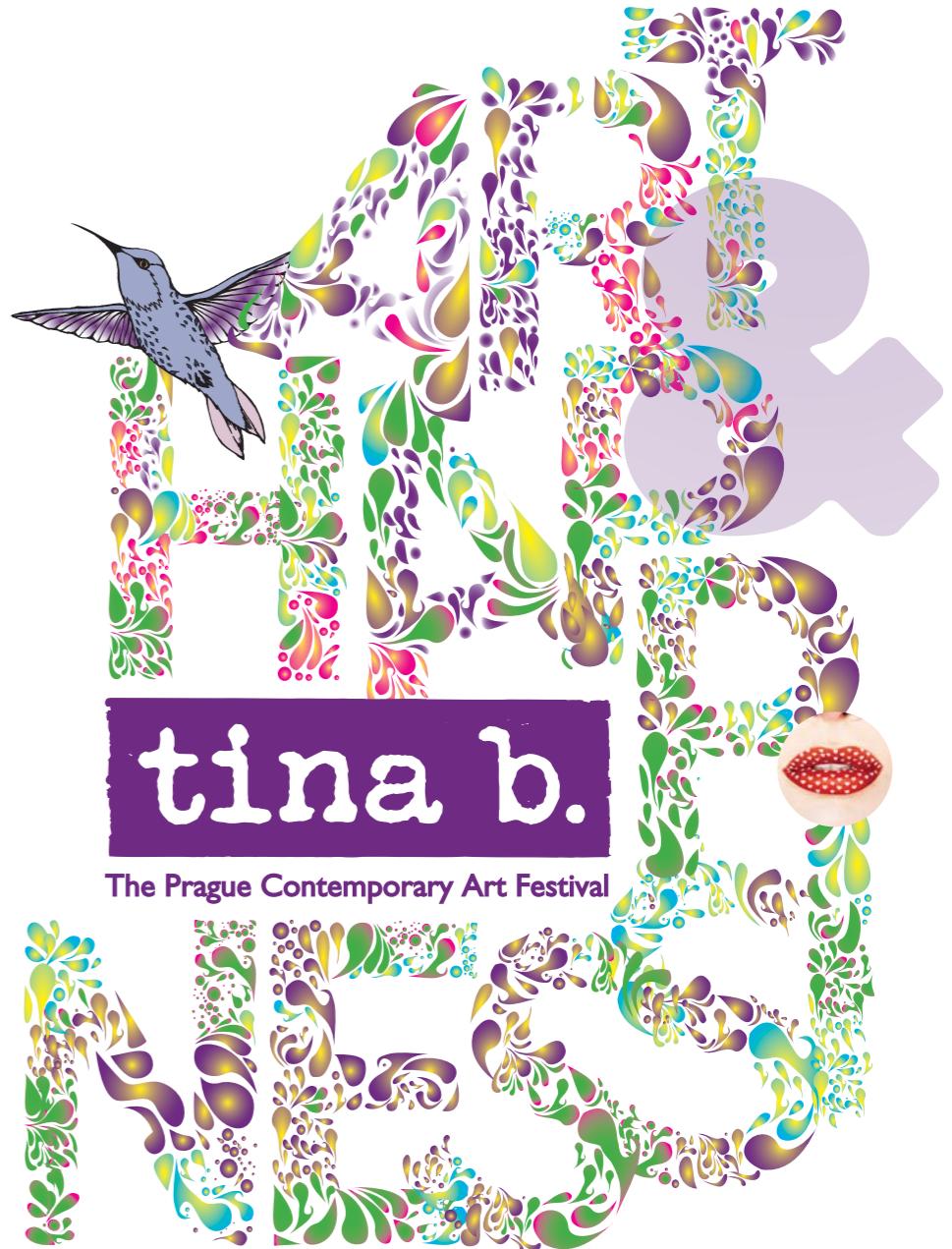


2012



ART & HAPPINESS • CONTEMPORARY ART FESTIVAL PRAGUE



CONTENTS

Introduction 6—7
European Horizons 8—21
The Secret Life of Puppets 22—27
Innovations 28—47
The Art of the Few 48—59
GOLEM – A Story of Misdirection – A Symbol of Illusion 60—67
GOLEMETAMORPHOSIS
as an Artistic Interpretation of Happiness 68—91
우리[WOO:RI] – Interrelationship between you, myself and us 92—107
우리[WOO:RI] – The Poetic Intervention – Contemporary Art from
South Korea in Czech Sanctuaries 108—117
Magic Carpet – Rolling on the Carpet for Happiness 118—123
TINA B. on The Road 124—157
TINA B. Art Films 158—169
De'Longhi Special Project 170—175
Brazil Special Project 176—183
Curators 186—190
Advertising 192—204
Partners 206—207
Colophon 208—209

INTRODUCTION

TINA B. 2012 PRESENTS 'HAPPY ART'

This year the TINA B. Festival is celebrating its seventh birthday. The number seven is not just the number of years we have been preparing the festival; this number also has a mystical significance. In Christianity there are seven mortal sins, these are also the subject of David Fincher's film *Seven*. Children will certainly be familiar with the fairy tale of the Seven Dwarfs. The number seven denotes completion and is usually regarded as a magical number. And it's also a lucky number. And that good fortune or happiness is the theme of TINA B. 2012.

What makes us happy? Can art make society happy? Can it be used as an effective treatment for health and mental problems? How does art influence our mental development and integration into society? Artists from around the world have created unconventional works of art on the theme "Art and Happiness".

TINA B. 2012 is bringing to Prague art not just of aesthetic significance but also emotional significance. The festival has set itself a high aim: to get Prague's inhabitants and tourists into a positive mood.

Everyday reality of the 21st century in big cities like Prague puts people under constant pressure. The artists selected to present their work at TINA B. 2012 try to use their art to evoke positive emotions in viewers, a smile, and a feeling of happiness. The festival hopes to divert visitors' attention at least for a while from their everyday concerns and help them relax in an atmosphere of upbeat art.

TINA B. 2012 is not, however, just for adult visitors. The festival's children's section taking place at GUD Art Gallery for Children proves that contemporary art is not just for "grown-ups". In Happiness is the theme of the TINA B. Festival and children who discover that they can touch a work of art, that it isn't forbidden, will be the happiest artists in the world.

In conclusion, I would like to thank everyone who has continued to support me into this seventh year, and without whom the TINA B. Festival would not exist: all our partners, sponsors, artists, our team, and all the visitors. Special thanks are due to my husband Roger and my two sons.

TINA B. is bringing art to Prague that has made it its goal to fill you with positive energy. I hope that this year we manage to add some happiness to the ordinary day and that you will enjoy the festival and leave with a smile on your face.

Monika Burian Jourdan



European Horizons

Curated by Kirsimaria E. Törönen-Ripatti

European Horizons highlights some of the social, demographic and intercultural challenges facing European society.

The challenges faced by people in rural areas and cities are similar; loneliness, exclusion, indifference and intolerance are major factors in many social, environmental and health issues.

European Horizons enhances the mobility of artists and art experts, emphasises individual inclusion and interaction between artists and the public, provides artists with employment, strengthens local and international networking and offers possibilities to deepen understanding of artistic actions.

CURATORIAL CONCEPT

European Horizons offers opportunities to participate, learn and experience artistic activities; the common denominator of the artists on show is the aim of increasing a sense of cultural cohesion, inclusion and happiness and the ability to describe, to illuminate and to make things real.

The platform's main objectives are to advance mobility, create interaction and increase cultural dialogue.

European Horizons is an independent multi-art forum initiated by artist, producer-curator Kirsimaria E. Törönen-Ripatti. Actions and events take place in collaboration with international partners. The independent platform is characterised by collaboration, diversity and innovative approaches.

Juha Lahtinen

1957 in Pirkkala, Finland

Juha Lahtinen works with watercolours, paint, and sculpture and is an expert on wood-sculpting techniques. He works with single pieces of wood, with birch, alder and oak being often his preferred material. He doesn't use glued or laminated wood. Working with everything from a chainsaw to refined polishing and surface treatments, he releases the form and movement captured in a piece of wood. In nature he finds a vast source of inspiration.

The artist is one of the sculptors invited to participate in the Sycamore International Wood Sculpture symposium taking place at the GKK Galerie Klatovy-Klenová. With the kind collaboration of the Art Museum and its curator Helena Fenclová, European Horizons is able to present a unique working project by Lahtinen.



Harri Heinonen

1967 in Finland

Harri Heinonen is a researcher and photographic artist. His PhD thesis was on the subject of Football Charm, a study of Finnish-Everton fans. He occasionally collaborates with photographic artist Mikko Auerniitty, analysing the world of football in an unusual way. Heinonen's method is to view and observe. His images are documentary in nature compared to the commercial imagery of football we see all around us. He strives to be objective and has a keen eye for signs of football that most of us will overlook.

The artist travels around Europe searching for signs of football in everyday life. The outcome of this journey makes up the Football Landscapes series. Heinonen is working on a Finnish Culture Foundation grant, with the help of which he is able to spend a week in Prague shooting new material for the series.



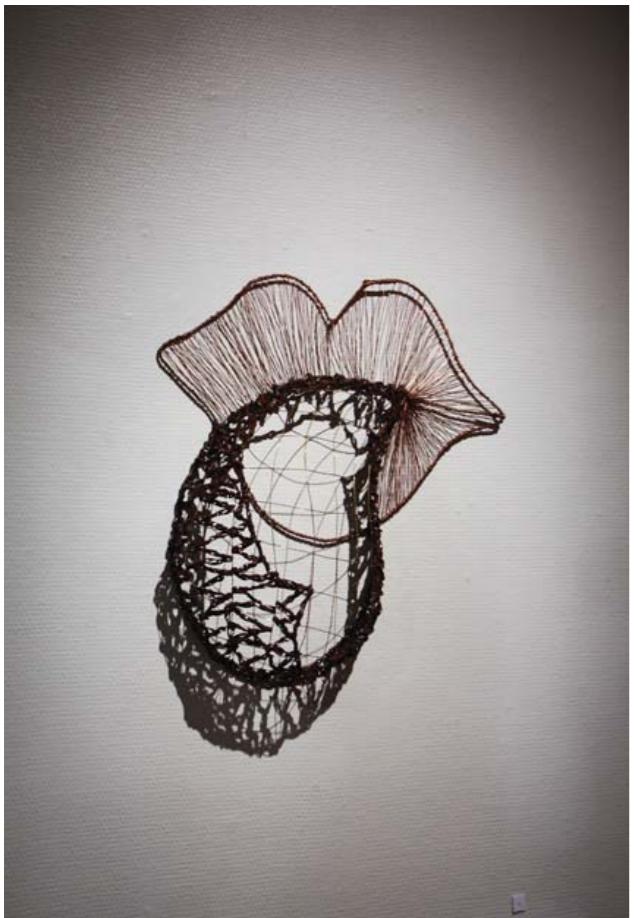
Prita Lautala

1974 in Finland

Prita Lautala takes a multi-level approach to material. She tends to work in a serial manner. Her works include ceramics, paintings and mixed media. She uses both traditional and unconventional methods, and there is a strong feel of craftsmanship in everything she does.

Her choices of material are related to the theme of her works; there is a story embedded in them. Lautala also collaborates with artist Kirsimaria E. Törönen-Ripatti. Their joint works analyse the value-forming processes in society. Her work exudes a strong – or in her view somewhat twisted – sense of humour.

In 2009 she started sculpting large-scale works made out of metal wire and old cassette tape. Perfecting the technique as the work progressed, she created several intriguing pieces. European Horizons is showing two of her more humorous pieces, one a tribute to her favourite band.



Juhana Moisander

1977 in Finland

Visual artist Juhana Moisander is interested in dimensions. His works link art history to the everyday, and the recognisable symbols in his images, the dramaturgy and the architecture of his video installations not only confront viewers with their own mortality but also form a dialogue with the space. The presence of death is a recurring subject in most of his works. Moisander does everything by himself; the manuscripts, staging, role-playing, shooting and editing and the ultimate installations are all his own handiwork.

The series of photographs exhibited at European Horizons is titled *Kiiras* – a Finnish word derived from the word purgatory that refers to the journey of life accompanied by the mundane presence of death.

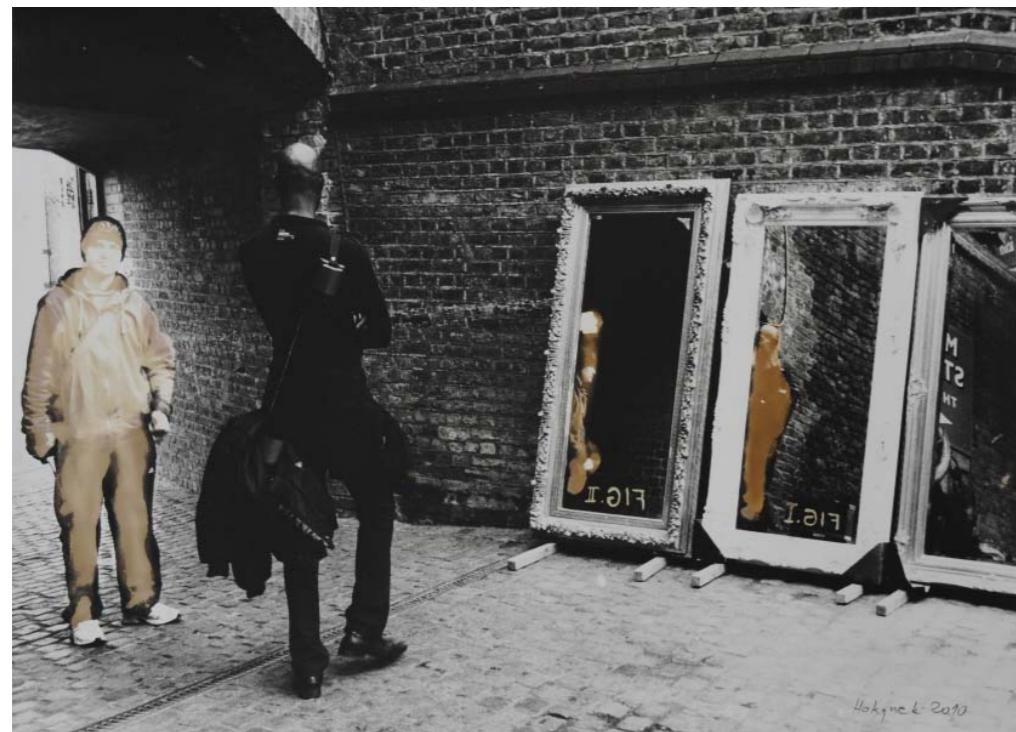


Pavel Hokynek

1943 in Czech Republic

Pavel Hokynek can be described as a wandering artist, a nomad equipped with a camera. He consistently experiments with what could best be characterised as –“organic” – photography. Hokynek manipulates the negative itself, which sometimes is destroyed in the process. As a result, each of his photographs is unique.

Hokynek has photographed street life in Prague as well as in London and Helsinki. His images reveal the heartbeat of society – political upheaval, the breakdown of social welfare, the spectrum of everyday life, with all its joys and sorrows. His street-life images, though unique in character, reveals the similarities, good and bad, within Europe. On show at the European Horizons exhibition are his photos from London, Helsinki and Prague.



BRAINWORKS Jan Pohribný, Kirsimaria E. Törönen-Ripatti

Brainworks is the framework for the joint project by Czech photographer Jan Pohribný (born in 1960 in Prague, Czech Republic) and Finnish visual artist Kirsimaria E. Törönen (born 1969 in Tampere, Finland). In their works they analyse the hidden meaning of symbols, how visual and cultural traditions manifest themselves and how these meanings affect man and society. Their approach is often related to the landscape and the built environment.

Pohribny has dealt with the often neglected topic of landscape in his photography throughout his career. His approach to photography can be described as painting with light. In recent years Törönen-Ripatti has analysed intercultural aspects related to identity. She works with a variety of materials. The group was formed in 2006 and has exhibited regularly in the Czech Republic and Finland.

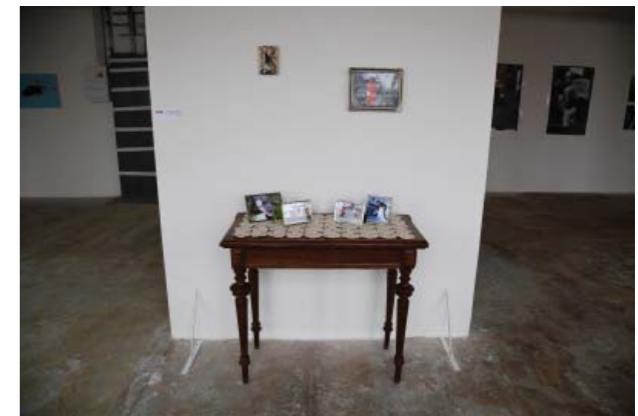


Group Yöryhmä NIGHTSHIFT Pirita Lautala, Kirsimaria E. Törönen-Ripatti

Nightshift is the name of a group formed in 2010 by two Finnish women artists studying value formation in society. Both artists live and work in Mikkeli, Finland. Their hometown is the place of a joint, mutual fieldtrip. The works are serial, scalable, flexible and adjustable to spatial requirements. Materials range from traditional to commercial printing and recycled materials. Both artists take a meticulous approach to working methods and a delight in craftsmanship.

Nevertheless, they often feel that they are saved from the detrimental forces of perfectionism by a shared, twisted sense of humour as well as an almost childish urge to comment and question everything from eating habits to the positioning of public artworks.

Their installation commenting on the reactionary cultural policy of the political party that was victorious in the Finnish elections is on show at European Horizons.



Andreas Holzknecht

1964 in Innsbruck, Austria

Andreas Holzknecht is a diverse artist, who comments on topics of popular culture. Being a passionate surfer, he divides his time between Central and Southern Europe, where the surfing – and judging by his vast body of work the working conditions also – is good. Holzknecht's work is often serial and utilises recycled material as well.

Influenced by pop-art and with a strong feeling for graphic design, Holzknecht creates images that are often hilarious by nature but simultaneously confront the viewer with social and cultural stereotypes. In times of political correctness his challenging but warm-hearted insight is refreshing.

European Horizons is exhibiting his series of paintings titled Everyday Burka, which dig deep into the dystopias of some European souls and societies.



Andreas Kopp

1959 in Amsterdam, Holland

A Tribute to Paul Thek – workshop results

Andreas Kopp is a versatile artist. He works with painting, sculpture, drawing and architectural projects. Kopp has created site-specific installations and temporary sculptures, and there is a mixture of humour and social satire detectable in his work.

In collaboration with the Most k umění Foundation, Andreas Kopp will be organising a workshop for children prior to the opening of the festival. The results of this workshop will be exhibited at GUD Art Gallery for Children in the centre of Prague. At Vernon Gallery in Holesovice he will exhibit some of his newest drawings.



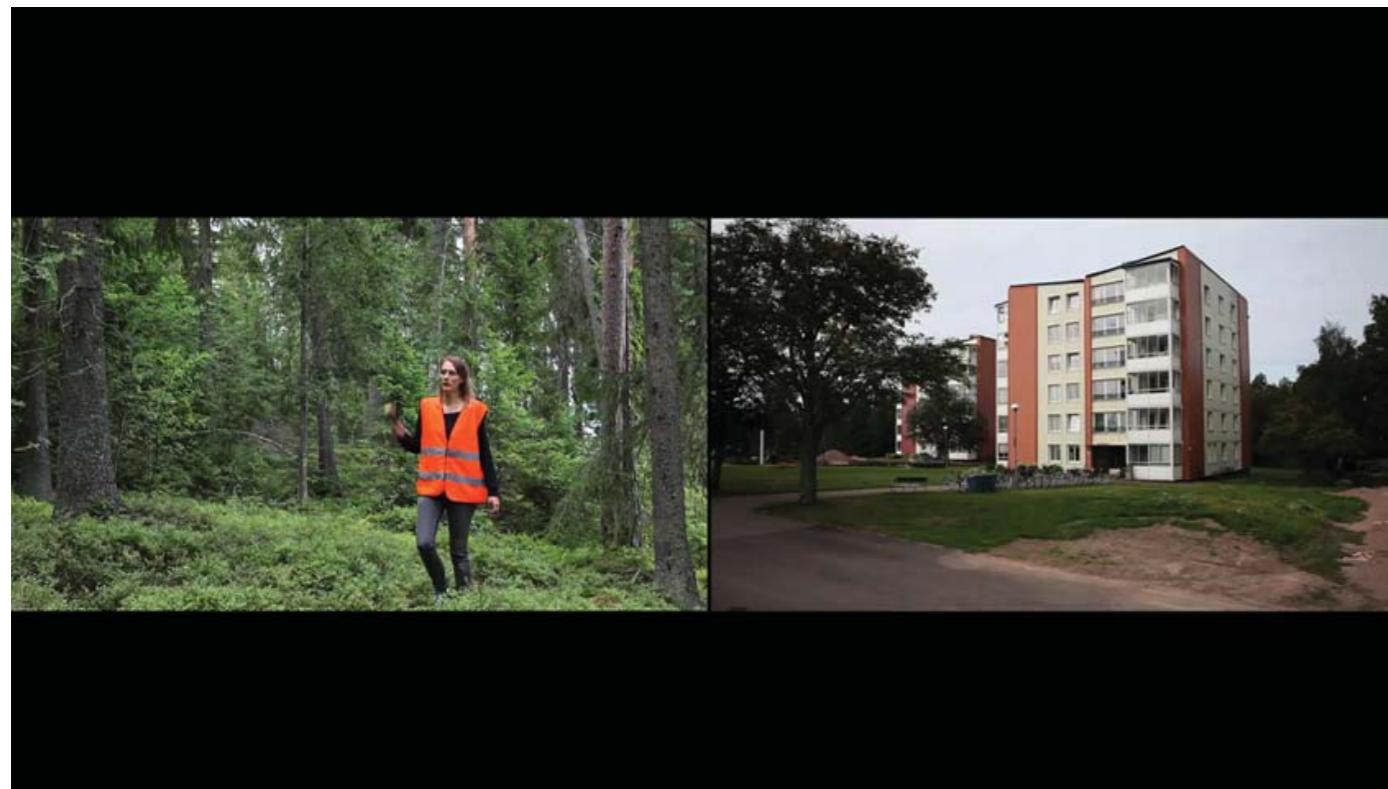
Ulrika Sparre

1974 in Stockholm, Sweden

Ulrika Sparre is an artist-curator, whose ALLT ÄR BRA performance was held during the European Horizons event Sputnik i in Mikkeli in April 2012. In Mikkeli she was joined by two culture-production students and the performance was set in the city centre on a busy afternoon. A video presentation of the performance Allt är bra (All is Well) will be shown in Prague.

In the performance Sparre studies collective and individual fears, how for instance the media feed them and what role belief has in the reactions of people. How are fears suppressed? What role does excessive consumption play in this? And how is a feeling of security constructed?

In the artist's own words, "I take the role of the civil Town crier, where I unconditionally submits security and calm."



SPUTNIK 4

Experimental performing arts

PUPPETRY

TACTILE: Cinderella by director Anna Brashinskaya and Di- vadlo Tichý Jelen [Quiet Deer]
– The TIP-Connection Company at K4 club.

A workshop/open rehearsal of a unique Czech-Finnish-Russian collaboration. Tactile: Cinderella is an interactive show that you can touch, smell and even eat.... Or just simply watch it with your eyes shut. Czech and Finnish performers exploring the boundaries of visual theatre and puppetry.

Director: Anna Brashinskaya

Designer: Vitalia Samuilova

Composer and performer: Roosa Halme

Performers: Jitka Tichá, Dorota Tichá, Magdalena Marková,

Zuzana Vítková, Karolina Kuželková,

Monika Jelínková recitation: Ljuba Fuchs



DANCE

Jukka Ristolainen: NTP (Normal Temperature and Pressure)

A multi-disciplinary dance piece incorporating video footage, dance and live performance by the Finnish independent Dancer at K4 Club.

MUSIC

Fatty Lumpkin featuring Drew Veltri (Canada) live concert at K4 club. Fatty Lumpkin plays a fusion of jazz, rock and blues with disco & funk surprises.

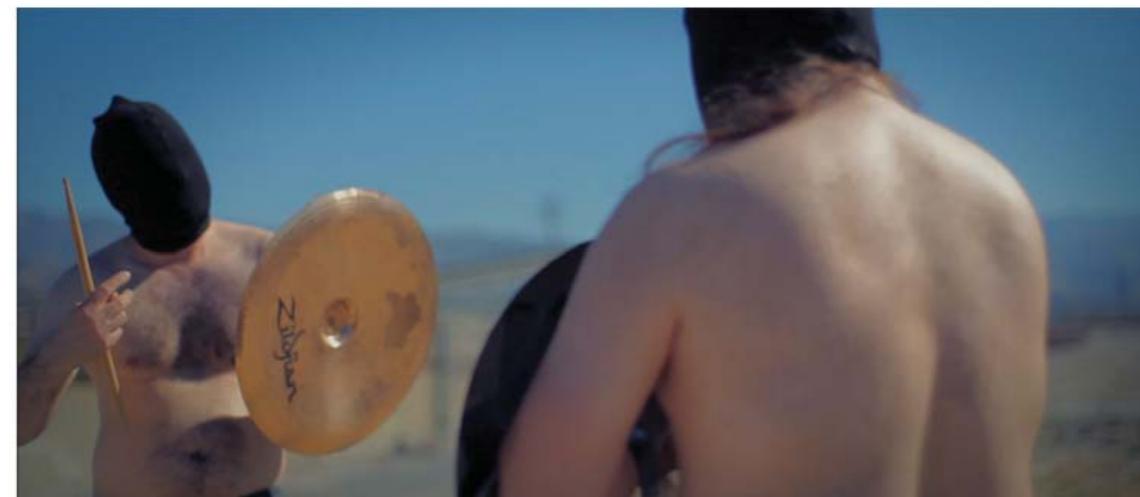
PRESENTATIONS

KOKKO1721 rural dance residency program presented by co-founder and independent dance artist Saima Reiniö at Vernon gallery.

Sycamore International Wood Sculpture Symposium presentation by vice-manager, curator Helena Fenclová at Vernon gallery.



Photo: Kari Vainio, Aya Yakimova



The Secret Life of Puppets

Curated by Kamila Wielebska

CURATORIAL CONCEPT

The exhibition presents the work of three young Polish artists. The curator traces a subtle Surrealist thread found in Konrad Smoleński's films, Bogna Burska's found footage, and Marta Pajek's animations, a disturbing atmosphere evoked by the juxtaposition of images and sounds that reveals the unusual side of reality to viewers. The selected works contain the motif of a mysterious double-being, a kind of inaccessible, yet close life "just beyond the wall", which we sometimes nearly touch. Somewhere near there lie subversive

forces that can change the course of events and can almost be heard. Is there any common definition of happiness? The fragments of Hollywood productions that make up Bogna Burska's films are like archetypical images that hold a place in the minds of millions of viewers. Marta Pajek's and Konrad Smoleński's protagonists are not particular, clearly defined characters, but people we could be at least for a moment, mere states of consciousness, which – like happiness – we sometimes manage to feel.

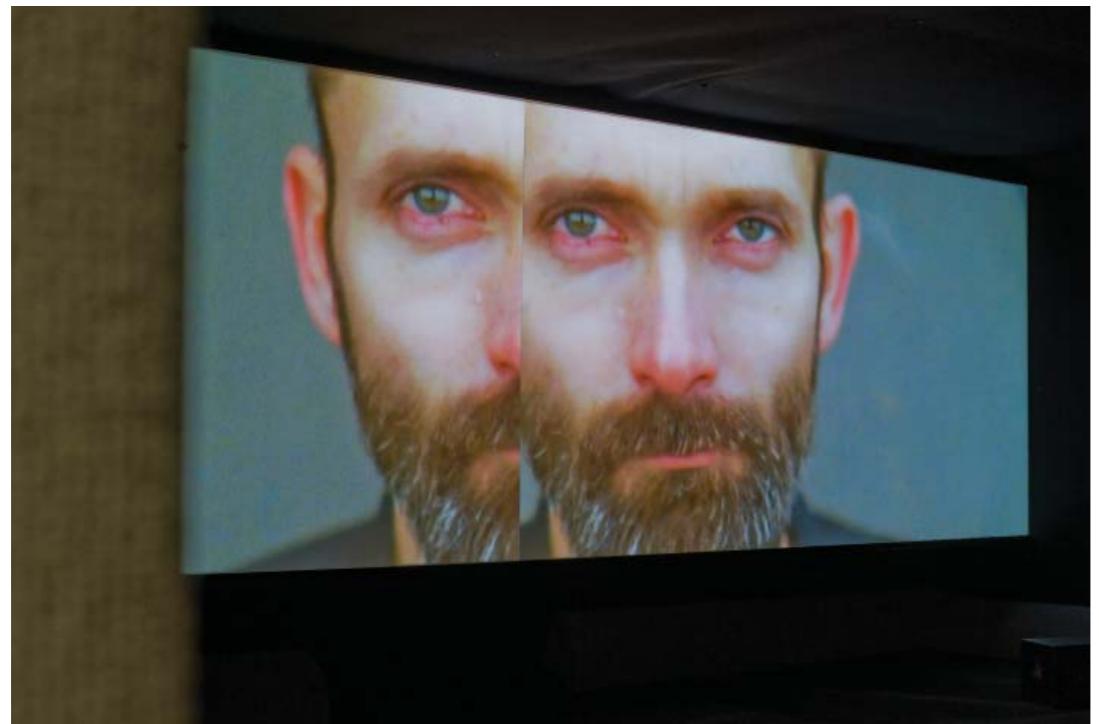
Bogna Burska

1974 in Warsaw, Poland

Painter, filmmaker, installation artist and photographer, Bogna Burska graduated from the Department of Painting at the Warsaw Academy of Fine Arts (2001), and did her PhD at the Intermedia Department of the Gdańsk Academy of Fine Arts (2009), where she has worked since 2006. Her first paintings (painted with her fingers directly onto a surface such as canvas, wall or glass) formed compositions resembling clotty streaks of blood. The artist arranges interiors (like children's rooms, corridors, boudoirs), achieving a disturbing aura through small interventions: a considerable disarray, stained bedding, a venomous spider (Arachne, 2003), giving rise to spaces full of tension and taking the viewer out of generally accepted perception schemes. She composes mosaics of colour photographs by mixing images of damaged body parts with flowers (as in Life is Beautiful, Algorithm 2002). In her found-footage videos she uses sequences from popular films and TV news that undermine the canons of aesthetics and visual schemes and unveil the mechanisms of contemporary cultural narratives (A Game with the Shifting Mirrors 2006/2008).



*Była z Peterem.
lecz nieobecność jej głosu w tym gwarze...*



Konrad Smoleński

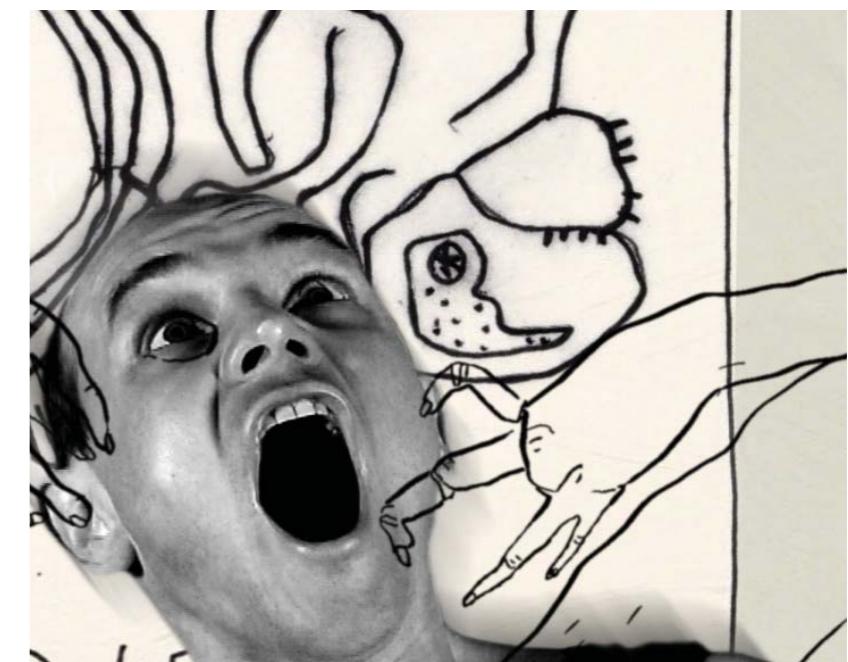
1977 in Warsaw, Poland

Konrad mainly uses video art, installations and performance. He is a member of the PEN-ERSTWO group, and other music bands like Mama, Kristen, KOT, Sixa, BNNT. He is an animator in the PINKPUNK experimental music scene. Smoleński's art examines the aesthetics of anarchy and how it can influence us. His multimedia installations in which both audio and visual aesthetics mix with each other show a deep awareness of the medium, its substance, and the virtuosity of the artist. It seems difficult to find common ground in the variety of pieces. Each of them takes us further in his explorations, where dirt and the margins call the tune.

Marta Pajek

1982 in Kielce, Poland

Marta Pajek graduated from the Academy of Fine Arts in Kraków in 2005, having studied at the Department of Graphic Arts and obtaining an animated film diploma after studying under Jerzy Kucia. Her animated films have been screened and won awards at a number of international film festivals. She currently works as a freelance animator and animated film director, does video works for theatre and teaches workshops for children.





INNOVATIONS

Curated by Shalom Tomas Neuman

CURATORIAL CONCEPT

This will be an exhibition of works by artists who push the boundaries of conventional approaches by using new media as well as fusing various artistic genres in their artwork.

I am bringing together a diverse group of artists from many countries – China, South Korea, Germany, Poland, New Zealand, Canada, Brazil, the United States, and the Czech Republic. These artists represent a global art community that is ever evolving as it shapes the future of art.

These artists work in every discipline – sound, video projection, action, painting, sculpture, found objects and installation. They also work with new media, such as resin layering, which creates transparency effects that cannot be replicated by conventional painting methods. To express their creative selves these artists fuse all these varied media. This methodology of blurring the lines and breaking down the barriers between the disciplines creates the art of the future, art that is ephemeral, multidisciplinary, and multi-sensory.

Shalom Tomas Neumann was born in Prague, Czechoslovakia after WWII. His family escaped towards the end of the war, immigrating to Israel where he spent his childhood. They immigrated to Pennsylvania in the United States when he was an adolescent. He lives

and works in Prague and in Brooklyn, NY. Shalom studied painting and sculpture at the Tyler School of Art – Temple University in Philadelphia, PA and graduated from Carnegie Mellon University in Pittsburgh, PA, where he received dual BFA and MFA in painting and sculpture. He was awarded the Damrosch Scholarship to study at the Fountainbleau School of Fine Arts in France where he won the Fountainbleau Beaux Arts Painting Prize. Shalom did his post-graduate fellowship studies in the Sculpture Department of Indiana University. Shalom has taught at universities such as Parsons The New School for Design, The Cooper Union, School of Visual Arts, Yale University and The Pratt Institute of Technology's Manhattan campus. Shalom's art has been exhibited extensively in galleries and museums in the United States, Europe, Asia, South America, and the Middle East. His work figures in the collections of (partial list): The National Gallery in Prague, The Ellis Island Museum (NY), Guggenheim Museum Library (NY), Museum of Modern Art (Nice, France), Museu Da Imagem E Do Som (Sao Paolo, Brazil), Museum of Modern Art (Buenos Aires, Argentina) and in the private collections of Elaine de Kooning (East Hampton, NY), Enrico Baj (Milano, Italy), Rosa Easman (UBU Gallery, NY), Chemical Bank (NY), Paolo Martini (Rome, Italy), Miguel Cardia (Portugal), Ann Gibson, (Baltimore, MA), Ivan Karp (OK Harris Gallery, NY) and Madonna.

Shalom Tomas Neuman

1947 in Prague, Czech Republic

New Golem of Prague

From Franz Kafka to the Maharal's Golem to the Jewish Quarter, Jews have played a significant role in the history of the Czech city of Prague. This artwork is in honour of the large Jewish influence in Prague, my birthplace. The legend of the Golem is entrenched in the histories of both the Jews and Prague. The depiction of a large figure (the Golem) wearing the traditional Jewish prayer garb represents my Jewish self and my Jewish roots. The work is meant to be hopeful and respectful yet solemn. The sculpture is 223.5 cm in circumference, 259.1 cm in height, 96.5 cm in width and 61 cm in depth. It weighs approximately 91 kilos. It is made of fiberglass over a welded iron frame. There is a pulsing strobe light that changes colour in the face of the sculpture. This light represents the "Shekhinah". The Shekhinah is "the light of the glory of G-d". Mystics have viewed her (the Shekhinah is considered to be female) as the channel through which the Divine light passes into the world. This is relevant to the work; the Golem of legend, while man-made, could only be brought to life by the light of G-d. The Shekhinah is also associated with inspiration and prophecy, represented here by the multi colors. In art, color is inspiration and is a creative force with a language of its own. The pulsing of the light is meant to represent life. Light sustains life as blood, the life force pulses through our veins. The eternal flame in the Golem's abdomen is a memorial to my relatives.



PROPHECY 27XX

The performance combines the mythological influences of Kika with the imagery of Shalom's Golem (as well as the legend surrounding it), overlaid with video projections as well as music and text by Shawn and Oh Zee. By combining mythology and Jewish legend with contemporary music and lyrics the artists represent the past being projected into the future.

Performing artists: Shalom T. Neuman, Kika von Klück, 1Kindword aka Shawn Butler, Carrie Behhan, Clinton Curtis-Querci, Oh Zee, Greg W. Schenk, Yoon Ok Soon.



Happy Nuclear Family

Nothing represents happiness more to a child than the family. The family is a child's support and sanctuary. Toys are another large part of children's lives because playing is essential to proper development and socialization. The merging of these two important components of childhood seems a natural fusion.

The installation is called "Happy Nuclear Family" and is composed of 3 mannequins - a father, a mother and a child. Each mannequin will be covered with colorful found objects and toys. The father mannequin will be done primarily in shades of blue, gray, black, brown and green. The mother mannequin will be done mostly in shades of red, pink, orange and lavender. The child mannequin will be multicolored with highlights of yellow and gold. There will be lighting so that the family's shadows appear on the wall behind them.

There will be sound on four different channels which the gallery personnel will be able to mix to create various moods around the installation.

There will be multicolored paper and pencils provided so that children and their parents can write down what a happy nuclear family means to them. Then they will crumple up the paper and throw it on the floor of the installation. The papers with their text become part of the installation. Furthermore everyone who adds their thoughts to the installation will be encouraged to read what ideas others have left as well.

The performance will be spontaneous and improvisational. The artists and musicians will work with the audience as well as with the sounds that will be mixed by gallery personnel during the performance.

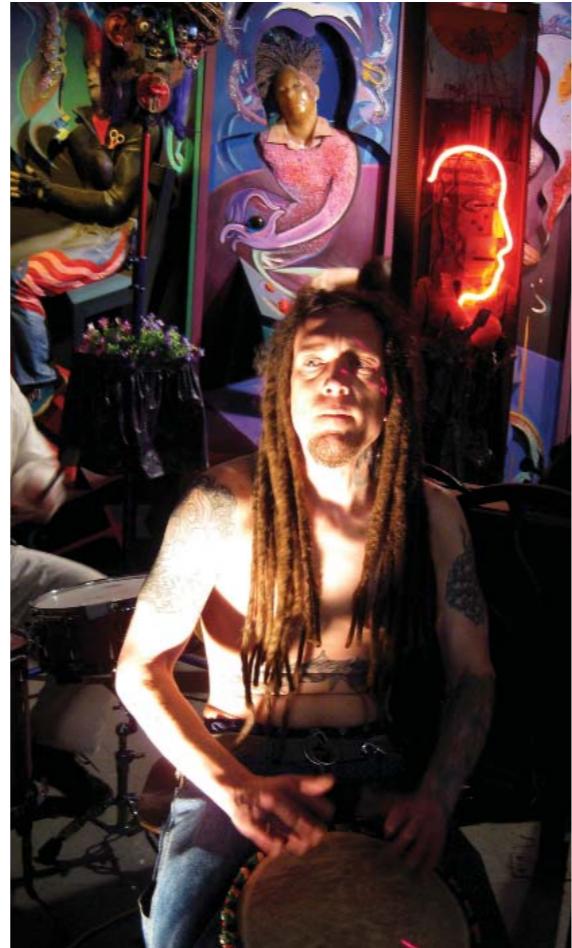
Performing artists: Shalom T. Neuman, Kika von Klück, 1Kindword aka Shawn Butler, Carrie Behhan, Clinton Curtis-Querci, Oh Zee, Jocelyn Fiset.

Oh Zee

USA

In the world of music, where originality can play against an artist's success, there have been standouts over time who have managed to make their originality work for them while offering the public something easily recognisable. Making this connection easily accessible to the world in which we all live, while demonstrating integrity as an original voice in the music community is the rarest gifts that come to us in the form of Oh Zee. With firmly planted roots in the fertile Michigan soil, Oh Zee exemplifies the diversity of peoples and talent that speaks of his home state. His background lies not only in hip hop but also in jazz, metal and punk.

Coming from the ethnically rich area that is the state capital of Lansing, Oh Zee has been mixing it up with great acceptance since the age of seven when he picked up his first guitar. And during the next seven years he would study voice in the church choir, learn the bass and drums, write his first raps and begin to record his own tracks. In developing as a musician and a person, Oh Zee directed his life towards and within the city of Atlanta. There he found openness, acceptance, and many sources of enjoyment and enrichment. As his talents grew, Oh Zee discovered the incredible sounds and peoples of LA, but his heart eventually took him back to Atlanta and home to Detroit. These cities hosted Oh Zee for many live gigs, recording sessions, video cameos and engineering tasks. He enjoyed a rich, active performance career, while preparing himself for a major recording contract. Oh Zee has extended his base camp from Detroit, world home of electronic music, to NYC, world home of hip hop, where he finds a forum for his pioneering lyrical, production and performance style.



Gilbert Erouart

1947 in France

“SUSTAINED HESITATIONS”

I'm not what is called a “fusion artist”. My technique and medium -oil on canvas- are unashamedly traditional. This said, I believe something worthy of the name of fusion takes place when the spectator, by him- or herself and for his or her own benefit, lets the work achieve an inner resonance. But such moments are rare. After all, my paintings, like all creative works, are nothing else than hesitations, incomplete, maybe even un-begun. The rest is up to the spectator, and it can take many forms: indifference, wordless neutrality, vague interest, a will to reinterpret the painted image... As I don't myself understand what happens on the canvas -as Richter said?: “if I understand, I have failed.”. I'll let the critic speak for me. For instance Pascal Bonafoux:

“A painting never says anything, even when it seems to. Gilbert Erouart's work, more than almost anyone's, is filled with this silence. His world is peopled with presences of a singular, unavoidable intensity. You can ask them all the questions you want, you'll never get a firm, certain answer in return, only more doubts, more head-spinning puzzlement.”

TWIST performance

Kika von Klück

Brazil

1Kindword aka Shawn Butler

1973 in Willingboro, New Jersey, USA

SOLO ARTISTS

Clinton Curtis-Querci - Director/Producer, Art Director, Technical Engineer - USA

Carrie Beehan - Performer, Music Composer, Producer - USA Resident - New Zealand Citizen

Collaborative Artists:

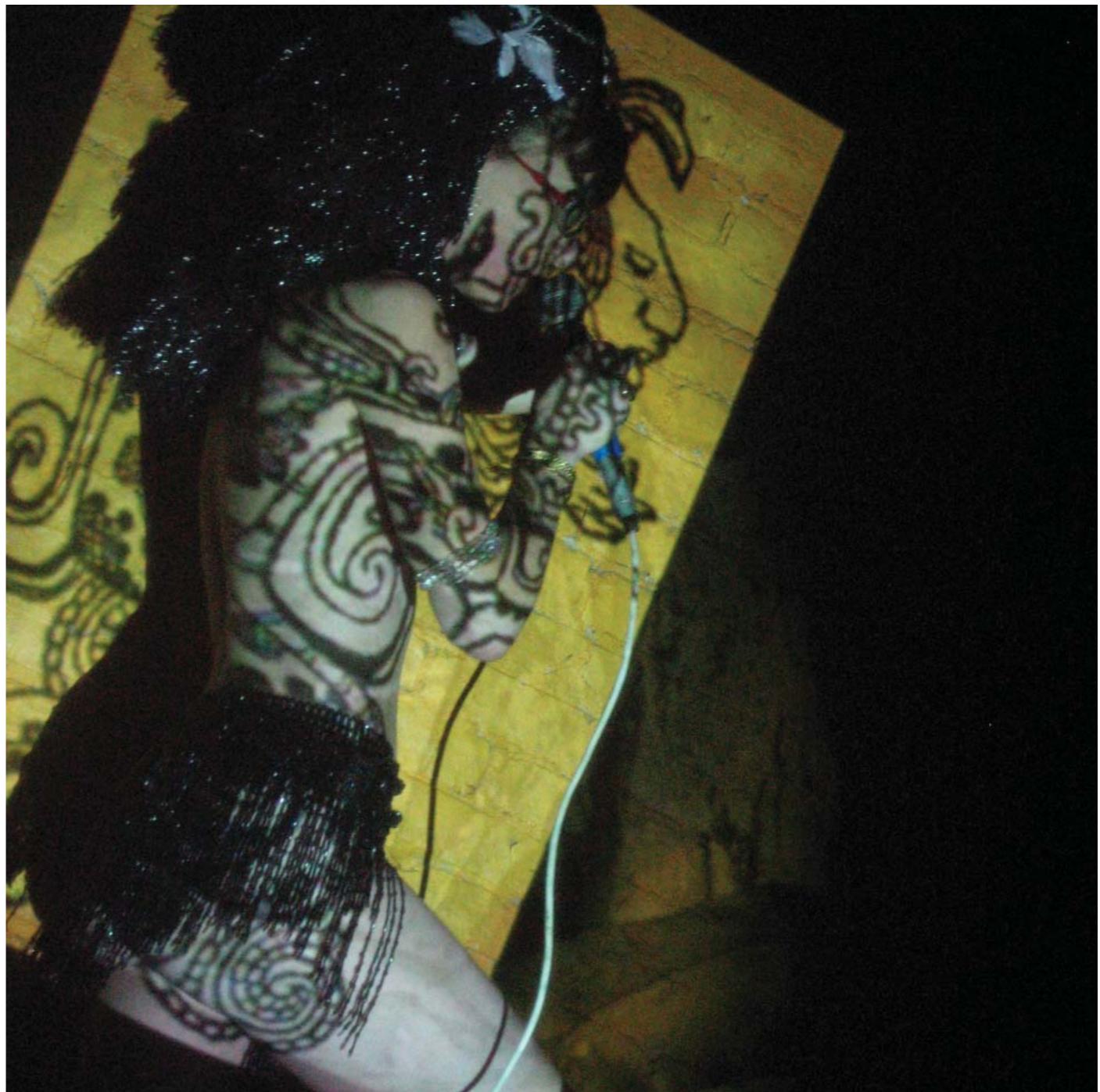
Marco Querci - Associate Producer

Shalom T. Neuman - Performance Artist

Kika von Klück - Performance Artist

Kika von Klück experiments with Live Performances and Lecture Actions that evoke images, icons and stories that were once sacred to all cultures and became trivialised by linear thought. Collected information from comparative mythology was combined with feminist archaeology, humanist anthropology, astronomy, and socio-biology studies in order to instigate the creation of a new paradigm, whose roots sprout from a subliminal knowledge that exists in all of us and tap into a universal story attempting to communicate with the oneiric source within people. Each theme is developed through research, editing and collecting texts, pictures and costumes leaving as much room for improvisation as possible.

Butler holds a BA in Intercultural Communication from the State University of New York and it has been through his daily encounters with people and travels to various countries and continents that have firmly rooted and enriched his connection to language and culture. The foundation of his work is rooted in the psycho-social constructs of identity, whereas the concepts of self ("I") and other ("You"), whether consciously or subconsciously, drive us to impose labels and classifications on each other as a way to liberate, restrict, segregate, and integrate us. These concepts are expanded by exploring individual and collective culture and the significant roles languages, both verbal and non-verbal, play in the formation of identity and to a further extent cultural identity. Sounds, in form and structure and formless, are used in conjunction as a way to interpret the frequencies that are resonating inside of us, outside of us, and all around us and to complement, the meaning of identity. The intention of his work is to establish a "co-active arrangement" between the sender and the receiver. Whereas there is no distinction and no separation between the two, but rather a collage of bodies, voices, and particles intertwined into a ubiquitous space.



Folk Tales of The Monarch – The Woman Of Question

Performance / Installation (Folk Tales of The Monarch
within the Art Films section)

Solo artists:

Clinton Curtis-Querci - Director/Producer, Art Director, Technical Engineer - USA

Carrie Beehan - Performer, Music Composer, Producer - USA Resident - New Zealand Citizen

Collaborative artists:

Marco Querci - Associate Producer

Shalom Neuman - Performance Artist

Kika von Kluck and Shawn Butler

The Woman of Question continues explorations of the theme from the Cannes, 2012 AVIFF TINA B. Art Video – Folk Tales of The Monarch with the main character poised as a sideshow attraction in a Carnival Art Fair that attendees will be encouraged to interact with. a mysterious creature, she will be costumed as a “punk” (an English term) or rather as a “target doll” behind a fabric-draped barricade. Stationed within a small video LCD screen will be a video of the “Ringmaster” or “Side-show Caller”, enticing passers-by to take a “shot” at the lady in question. Mirrors are a strong point in the Folk Tales of The Monarch video. They are used for entrances, exits, and segues. Instead, we use technology, with the mirrors in live performance crossing the boundaries between audience and artist – stepping out of the film canvas or from behind the mirror and creating circus games. Self-projection and self-video recording are all occurring during the circus gaming whilst singing to the soundtrack of the movie. Selected texts are matched to synchronised points in the live performance to create a sync pulse of live action and film.

Carrie Beehan aka Trystette is an established international performer residing in New York City. Beehan combines original texts, songs, video, paint and installations with performance. She exhibits and performs regularly in New York galleries and venues.

Clinton Curtis-Querci is a filmmaker and multi-media artist and has a professional background as a video editor. With a long resume of mainstream work behind him, he has revisited the process of “no-holds barred” video making, visually creating and directing installations and performances for Folk Tales of The Monarch.



Harrod Blank

1963 in Westminster, California, USA

Automorphosis (film screening)

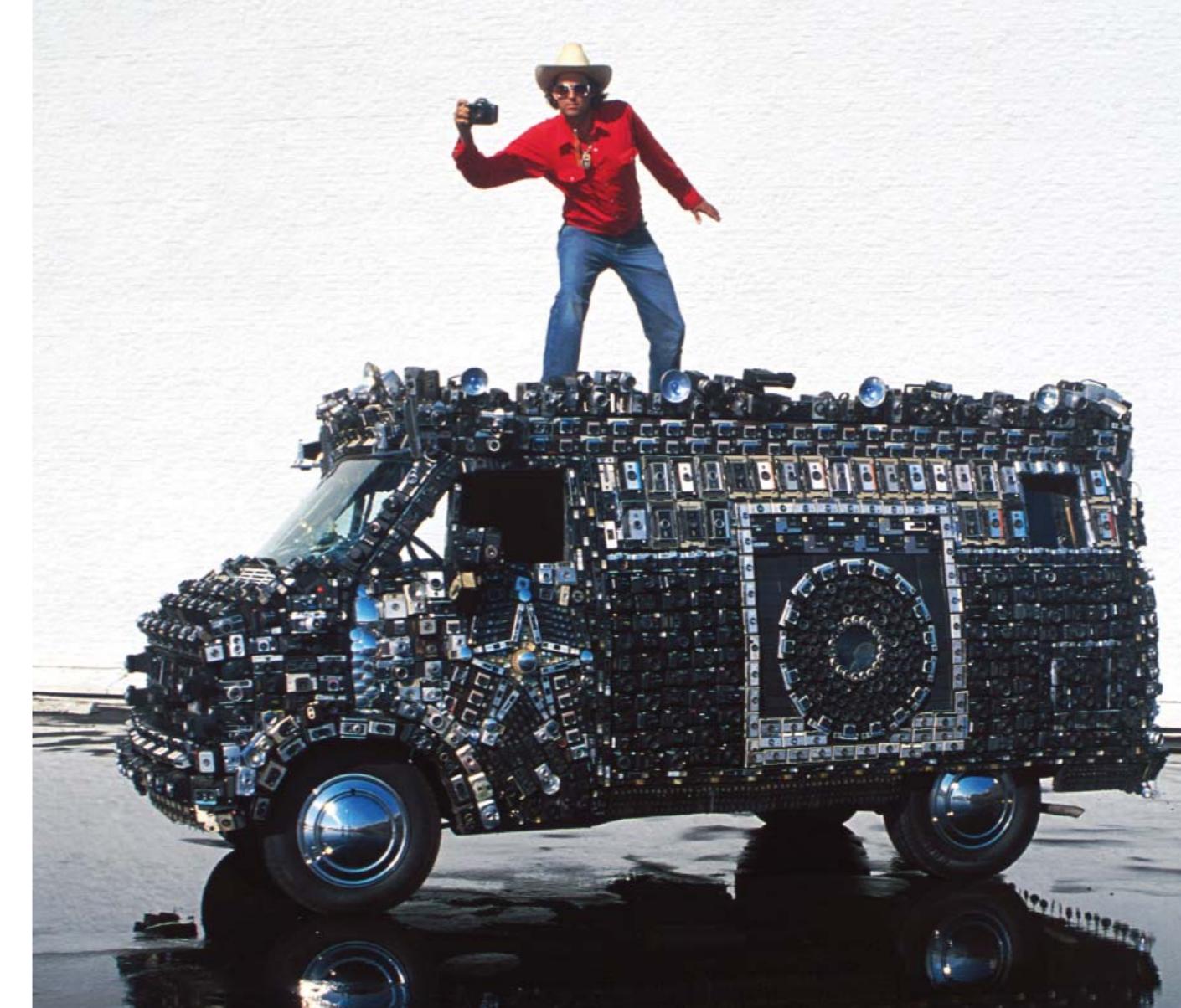
What if you could morph your car into a mobile work of art, and drive it down the road for all to see? What would it look like? What would the world think of you? How would you be changed?

Automorphosis looks into the minds and hearts of a delightful collection of eccentrics, visionaries, and just plain folks who have transformed their autos into artworks.

On a humorous and touching journey, we discover what drives the creative process for these unconventional characters. And in the end, we find that an art car has the power to change us – to alter our view of our increasingly homogeneous world.

Subjects featured include: Harrod Blank and his “Camera Van”; World-renowned spoon bender Uri Geller and his fork-and-spoon-covered “Peace Car”; Howard Davis’s “Telephone Car”, an obsession-driven telephone collection; and Leonard Knight, a religious folk artist who has painted his vehicles as well as most of an entire mountain in the desert as a testament to his faith.

Weaving his own tale amidst the others, Blank, as narrator, is the glue that binds these vibrant portraits.





Jon Alloway

USA

Into the Zone – The Story of the Cacophony Society (film screening) advance preview screening

Into the Zone (ITZ) follows the evolution of Cacophonists from the San Francisco Suicide Club in 1977, the exploits of SF Cacophony (1986), their nexus creating the Burning Man Festival to Los Angeles Cacophony (1990-2005) and beyond. Featuring Chuck Palahniuk of Fight Club fame, who expresses the essence of what drove the Cacophony Society's exploits. ITZ leads the viewer through the madness and mayhem of a cast of miscreants who expose and exploit the norms of society to shape and enliven American underground culture.

The Cacophony Society is, “a randomly gathered network of free spirits engaged in the pursuit of “experiences beyond the mainstream. ITZ represents a secular, apolitical, anti-commercial disorganisation of dada clowns rewiring the neuro-circuits of humanity with a heart deeply rooted in kitsch, weirdness, nihilism and subversion by way of absurdist pranks and fire!”

“You May Already be a Member!”

Jon Alloway, an accomplished director/editor/photographer, makes his living within the Hollywood entertainment and advertising machine. An alumnus of the USC School of Cinema, he has worked with many well-known directors over his 23-year career and has received numerous accolades for outstanding filmmaking, including gold and silver Promax awards. He has photographed for Survival Research Laboratories, The Cacophony Society, Robochrist Industries, Cyclocide Bike Rodeo, Robodock, Burning Man, Lollapalooza, Circus Sideshows, and other creative endeavours.

As an adventurer of experiences beyond the mainstream, a general all-round muckraker, miscreant and world-class raconteur, Jon has produced numerous illegal and some legal events both inside and outside the chaos that defines The Los Angeles Cacophony Society, of which he is an eternal member.

Mr. Alloway has completed the much-anticipated dada-documentary *Into the Zone – The Story of the Cacophony Society*.

Maria Clark

France

Lucky Bag

Maria Clark is an Anglo-French visual artist and performer. Her installations, videos and actions use her own body as her main medium and are concerned with the issues of gender, frontiers and categories (mental, physical, and geographical). Her recent work explores the fact that we are each our own island, about skin and shell, inside and outside, wholes and parts, as proposed by her lucky dip here. She works and lives in Paris.

Her work has been shown at the National Gallery of Prague, during the Shalom Neuman exhibition (Czech Republic), the International Biennial of Performing Arts BLURRR & Zaz Festival (Israel), Lec Lec Tic Gallery (Noumea-New Caledonia), Rencontres internationales Paris-Berlin-Madrid (New cinéma & Contemporary Art), and at many galleries and events in France since 2003.



Liu Guangyun

1962 in Jinan, China

Surface

In Liu Guangyun's work series Surface the face becomes a consumption material for society. In a way, it refers to a sense of helplessness, when a natural person is seen and used as a kind of material thus loses his or her original identity. Cosmetic, digital and surgical manipulation all aim to create a commonly accepted norm of (artificial) beauty. The boundary between truth and artificiality is blurred or even erased in some cases due to the power of capital and media. Those beautiful faces that are often seen in commercial print and online media would amaze people by their visual attraction. However, by sealing those beautiful and yet artificial faces in semi-transparent resin, the faces look somewhat like specimens immersed in formalin.

Surface reflects not only the destruction of a traditional moral system but also a fundamental change in the social value system due to the overwhelming influence of omnipresent commercialisation. On the one hand, people are aware of the negative influence of commercialisation. On the other hand, they feel helpless when they try to fight against it. Liu's Surface captures such a paradox and therefore further highlights its status as a social specimen. If we look at it from another perspective, as long as it is properly preserved, today's artificiality can become some kind of authentic reference for future generations.

Jongwang Lee

1962 in Korea

Form Is Emptiness, Emptiness Is Form

My work explores the idea of a spacewomb. This concept is my suggestion of an ideal human lifestyle. Life in the spacewomb disregards the racial and individual differences of human beings and strives to connect each individual to one another telepathically. Formulating from my imagination, I envision fluids, symbolising human beings, wandering around a neutral space with protection, like in a mother's womb. In this womb, these fluids reincarnate after every life cycle and are also transformed in different spiritual stages.

Of the many Buddhist philosophies relating to space, one teaching that caught my interest states, "form is emptiness and emptiness is form". Essentially, the meaning behind this teaching is that whatever we see is only one aspect of our belief at any moment and nothing is permanent. Everything in the universe is constantly transforming from one state to another. From this teaching, I aim to express my imagination of natural law and my true feelings about nature.

Today, we live in a highly materialistic and technological society in which we seem to be gradually alienated from our environment and soul. Through my works, I seek to find a balance between the spiritual and material worlds. While trying to visualise the tragic tension between the two worlds, I encourage viewers to look within themselves and sense the ultimate, ineffable mysteries of life. In my paintings, I also aim to present an organic element, a life that moves below the surface of things. To achieve this goal, I have experimented with various materials and techniques. My most recent set of paintings involves building a series of layers that dry at different rates using liquid resins mixed with oil paint and rice paper to present a three-dimensional, almost sculptural, effect.



Yoon Ok Soon

South Korea

Creation of Life (Wind, Water, Earth, Fire and Life)

Ok Soon Yoon has a BFA from Sejong University, Seoul, South Korea, and an MFA from Yeungnam University, Daegue, South Korea. She was the Director of Woobong Art Museum in Daegu Korea.

She creates installations of energetic colourfully painted surfaces with multi-coloured objects layered on top. She uses these installations to perform actions of rhythmic dance movements to a soundtrack while simultaneously painting on top of the installation's surfaces. This ephemeral performance allows the audience to share in the artist's creative art experience.



Nick Pavone

USA

US filmmaker Nick Pavone presents a documentary about fusion artist Shalom Neuman, which was filmed in the artist's studio in Brooklyn, New York, and highlights his current artwork.

Nicholas Pavone is a photographer/filmmaker who focuses on underground trends leading him to content that is not exposed to mainstream markets. "The most fascinating material is not commonly found, but it's the most rewarding when a film is produced to inform and educate an audience." Acting as executive producer and director, he developed the following documentaries: Flo Rider, Retro Apocalynn into the Light, and - Phonograph Conversations, The History of Recorded Sound. Nicholas Pavone has photographed and filmed such names as Clayton Patterson, Georgio Gomelsky, Spike Lee, Bow Wow, Omarion, Jam Pony Express, Les Paul, Dennis Hopper, Kris Kattan, Jacqueline Bissett, Hillary Clinton, Walter Cronkite, and Gerald Ford. Nicholas Pavone has an applied science Bachelor's degree in advertising & marketing from the State University of New York, F.I.T. While serving as the President of AdGroup his leadership led the Fashion Institute of Technology's AAF Team to rank in the top 20 nationally for four years in a row. Case studies included full blown media campaigns for Daimler Chrysler, Bank of America, Toyota Matrix, and the New York Times. Nick has illustrated his talents with the Indian Community in central New Jersey by running the North Brunswick Performing Art Center. He has produced events with up to 12,000 people including the Sikh Games, South Asian Spelling Bee, and Stage Friends Art Plays. Nick is proficient in state-of-the-art DMX Light, analog, and digital sound systems.





CURATORIAL CONCEPT

The Art of the Few

Curated by Jocelyn Fiset

For some time now, I have collaborated with several artists who use materials that are unusual for the visual arts, industrial materials and “ready made” and recycled and recovered materials. Together we try to create a complete work with a minimum of resources and maximum imagination, a hybrid work, and flexible so that we can present our artwork as easily as possible in as many places and countries as possible. A compact and portable masterpiece in order to limit the production of objects (in art) and increase the production of

meaning (in society). Ultimately, we seek to push back the boundaries into the unknown to create, while working for the renewal of thought and discourse related to changing current practices in the visual arts in the new land of the dematerialisation of the arts.

Special thanks to:
Canada Council for the Arts
Conseil des Arts et Lettres du Québec

Jocelyn Fiset

1959 in Canada

The Mark of the Nomad

The Mark of the Nomad consists in using electrical tape to draw the shape of a dome over the surface of objects in as many public places as possible where people pass by daily. The goal is to change the visual aspect of these sites for daily users by using a very simple material, electrical tape. As a symbol, the dome is meant to mark the territory of the nomad. As the logo of a great brand, it is intended to attract attention and mark people's imagination.





Laurent Luneau

Canada

A graduate in mathematics from Laval University and in the visual arts from Université du Québec à Trois-Rivières, I taught these two subjects at college level before starting to work full time as an artist. Since the end of the eighties, I have created more than twenty exhibitions (painting then installation art) at various exhibition centres (Trois-Rivières, Sherbrooke, Shawinigan) and artists centres (e.g. Victoriaville, Sherbrooke, Lévis, Carleton) In 2002, I was invited to present the *Paysages de l'exil* exhibition at the Jardín de las Esculturas in Xalapa, Mexico. I have also participated in more than fifty collective exhibitions in Québec and abroad (Mexico, France, Ukraine).

Though strictly pictorial at first, my practice has been constantly evolving to finally move into installations. My preoccupation is still the same: to build a fictitious area, often with recycled objects, which questions the links we maintain between time and nature itself. At the same time and for about ten years, I have been working more often outside art galleries in order to reach a larger public. Making installations in schools, public libraries, the forest, parks, working with groups (immigrants, hockey players) are occasions for interesting meetings, marked by both resistance and complicity, but which allow art to be more present in everyday reality and to involve the public itself.



Greg W. Schenk

1968 in California, USA

The Struggle for Liberty

My work directly addresses the function of art in the emerging post-petroleum era. Through persistent experimentation with material and process I explore the perceived boundaries of art making; and I have found that process equals polities. Each work is the sum of all interactions accrued in its formation, and thus a social and economic ritual as well as construction. My concepts are reified in graphics, paintings and sculpture. Included in my oeuvre are interactive sculptures/games that are at once objects and social nexus; combining a tactile personal experience with shared communications in a larger community. "The Struggle for Liberty" is one such piece; its primary power source is the human beings who operate it. Being a "hands on" sculpture it abolishes the formal voyeuristic relationship between artwork and viewer and makes it personal. The woodworking and leather is reminiscent of an age gone by while the audio component surprises and alerts people to the dehumanising function of remote/automated control.

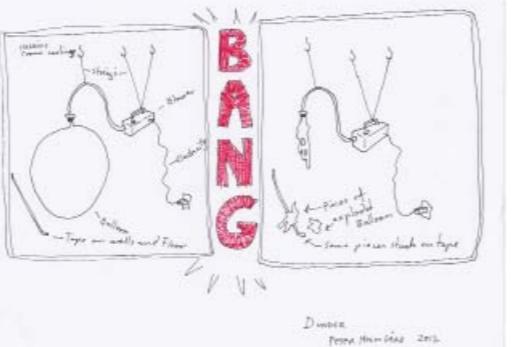


Peter Holmgård

1959 in Denmark

DUNDER

The works vary from tiny exclusive events to sculpture, painting and drawing, video, large scale installation and performance productions with many participants and colossal technical set up.



Holmgård started painting and exhibiting in the early 1980s, but soon realised the potential in the juxtaposition of painting, sculpture, music, film, dance, poetry and more. Collaborations with other visual artists, musicians and performers resulted in a long train of performance/actions at concerts, in galleries and on the gloomy Copenhagen streets of the 1980s.

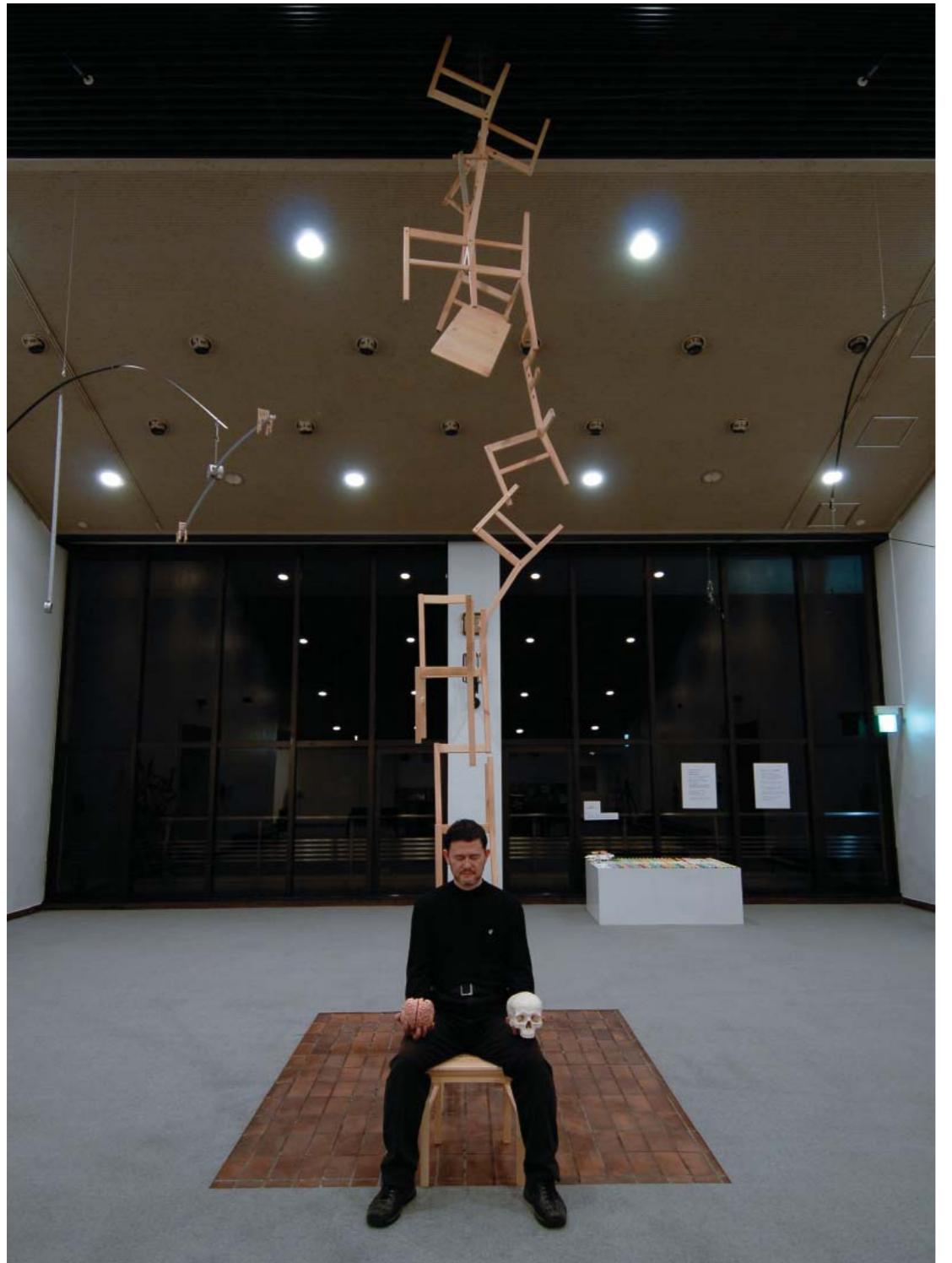
In 1986 Holmgård formed the now legendary Danish group KOM DE BAGFRA (KDB), in collaboration with several more or less like-minded artists. KDB created a large number of exhibitions, performances and concerts between 1986 and 1998. Holmgård designed and directed practically all of KDB's productions.

"I create art in many different media, in very different contexts, often collaborating with various partners. I make complex structures of ideas, actions, expressions and many other things, that are built in a series that sometimes stretches over long periods of time. I do it this way because I am interested in resonance and diversity and because that is how I do it best.

I frequently start on the basis of actual historic and current events but I have no intention of saying anything concrete about the subject. I never engage in fiction but sometimes refer to and let myself be inspired by literary, artistic, dramatic or musical pieces. I will not attempt to do an actual interpretation of such a piece of work.

I am driven by a desire to make works that as strongly, clearly and compellingly as possible communicate precisely what they are when they arise in the specific context."





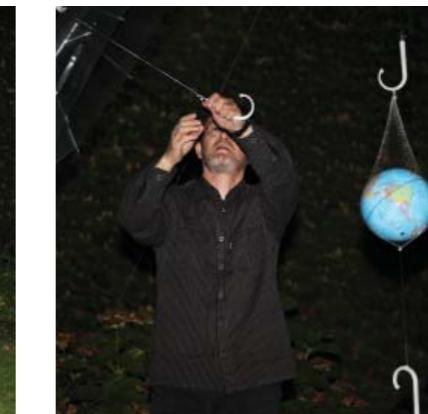
Tokio Maruyama

1956 in Tokyo, Japan

"Is Each of Us the Centre of the World?"

Tokio Maruyama has been exhibiting his works since 1979. One art critic called him an "Arthropologist", a combination of "artist" and "anthropologist". This nickname accurately describes his style of art. He produces his work mainly through fieldwork in urban environments. From a particular theme, he abstracts different factors that evoke memories in people or make them anticipate the future. By re-organising such factors in deconstructive methods, he creates site-specific works and performances.

"Each of us occupies a unique place, each of which is connected to every other place. Each moment is unique, yet it is connected to every moment in the past and future. Based on these propositions, my artwork shows how the infinite imaginings of individual brains boundlessly change the way we inhabit the biosphere. Now, these acts of imagination become our reality."





GOLEM – A Story of Misdirection – A Symbol of Illusion

Curated by Monika Burian Jourdan

CURATORIAL CONCEPT

“In the forest, so old, filled with a fog that whispers in the morning, and with stones little marked by the passage of time as they lie sheltered from the direct sun and the heavy rain.

The forest is full of animals and creatures that people have no idea exist because they (or most of them) have never gone so deep into the forest. The forest where the trees grow tall and robust, hundreds and thousands of years old, wiser than anyone or anything in the world.” The Golem is about the taming of natural forces. Nature as spiritual perfection and an invisible force lodged in the symbolism of the Golem.

“Celestial riders take shape along the lines of condensation, celestial riders take the shape of a wizard doing magic.

Celestial riders take shape and speed past us in a whirl, celestial riders take shape and leave only a strip of white behind,

The roaring flashes of fast machines race through the sky, sound fails to keep up, losing that race.

The roaring flashes of fast machines race through the sky, you just watch in silent envy. Celestial riders take shape and rise sharply into the clouds, celestial riders take the shape of men and the rulers of the clouds. Rac-

ing through the sky . . .” Little-Sin
The modern era tries to control nature just as man once tried to control the Golem. But nature is rebelling, its force destroying everything around it. Nature is out of control and needs to be controlled.

Using enlarged landscape photographs and the instant of imagination the creatures all around in our environment come to life, whispering stories of survival and extinction. The figures, stories and situations that want to stand out show themselves.

Drawing is an expression of a personal reading of a given milieu and expresses the shift in the significance of the landscape into an interactive figure. The result is a psychological portrait and a record of the personal tale of a place.

The idea for this style of work was inspired by research into the physical forces that drive the entire ecosystem. The objective is not to precisely describe this system, but to feel the relationships that operate in it and pass on this emotional information.

I must however ask: How does this way of our perceiving things co-shape the environment that surrounds us?

Arpais Du Bois

1973 in Belgium

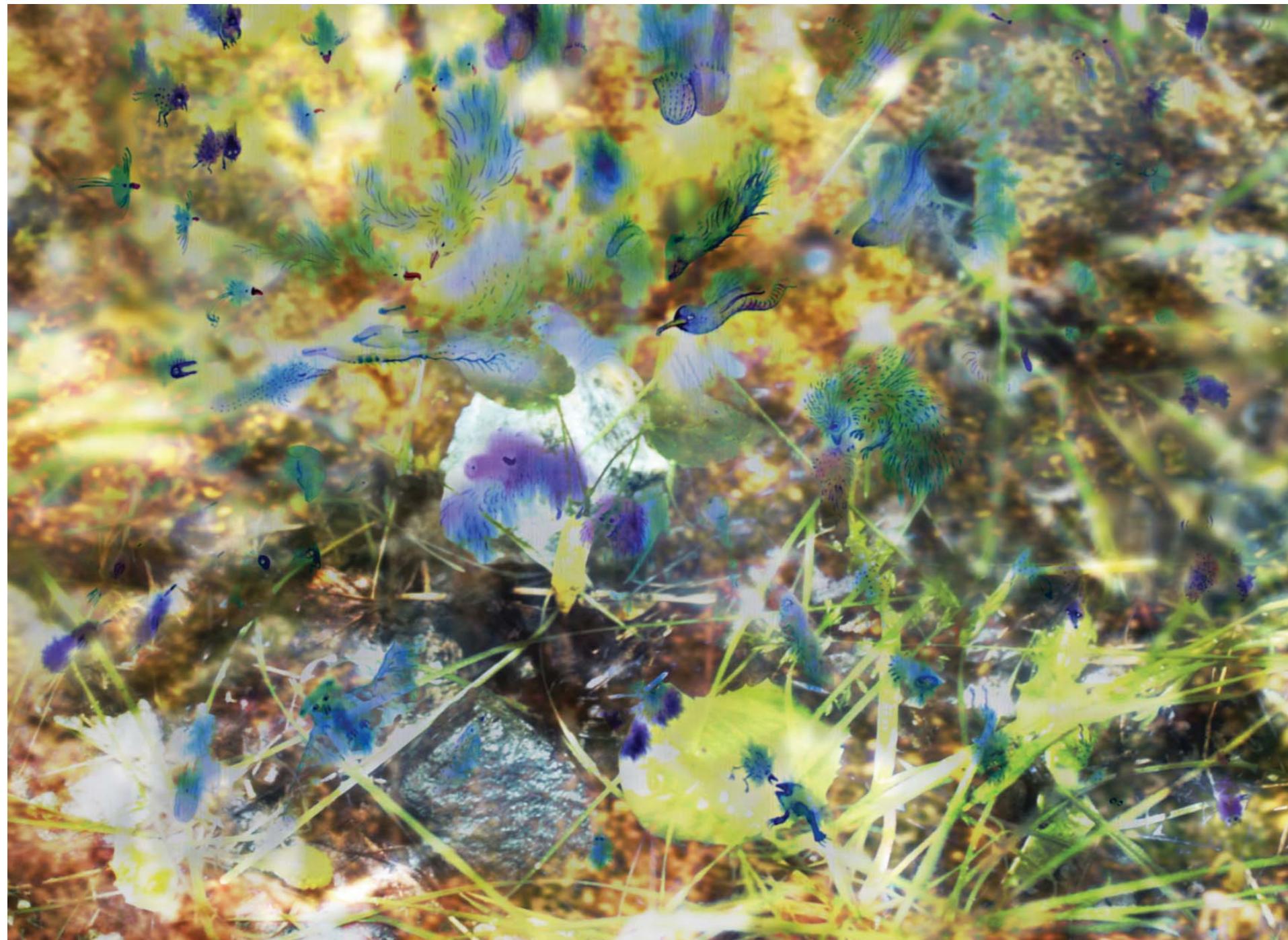
THE GOLEM PROJECT

The permanent discomfort felt and endured from pressure, speed, noise, aggressiveness, the deteriorating environment, loss of identification with nature, superficial and camouflaging needs, false needs, cynicism, loss of intimacy, perverse individualism, the fear of the “other”, being the source and drive of my “resistance-work”, could be defined as the contemporary equivalent of the threat and oppression felt by the Jews in Renaissance Prague to counter which the Golem was brought to life.

With that in mind that one should try hard to be one's own Golem (or to have a Golem through a practise/activity/spirituality), or to be one's own fortification, one's own isolation-island, knowing one's own borders, which shouldn't be crossed, requiring nor accepting anyone's pressure, yet being capable of being somebody else's Golem if necessary.

In the broader context of the festival's theme of happiness, a few reflections are worth considering. My work provides me with comfort and consolation, two important steps on the way to happiness. My work, being capable of unchaining these feelings for the viewer, makes the viewer more active and responsible in his/her experiencing of the work and art in general. The pleasure of self (re)discovery being another step on the path to happiness.





Linda Čihařová

1982 in Prague, Czech Republic

Metamorphosis

Transformation is probably the only way in which life can survive as a complex and evade imminent destruction. We do not know how it happened that inanimate matter first showed signs of consumerism, rivalry, love and a desire for immortality. But since then we can see in inanimate matter also another dimension – the potential of life. The evolution of organisms is a never-ending transformation and it also gives us our bread, that originated long ago in the body of a supernova.

Linda Čihařová was born on July 2, 1982 in Prague, where she also lives and works. She graduated from the Academy of Art, Architecture and Design in Prague and also studied film at FAMU in Prague, the University of New Mexico in Albuquerque, and the Academy Beeldene Kunste in Maastricht, the Netherlands. Although Čihařová is in a sense a multi-instrumentalist of new media, almost all her projects are based in land art and concept art. She almost always finds her unifying element and main source of inspiration in the landscape, nature, and a point of reflection of human energy in it. Her works are a special kind of language, used for communication between humans and the Earth.

Petr Nikl

1960 in Zlín, Czech Republic

The Golem

Through this object, everyone has a unique opportunity to awaken one's own imaginary Golem, concealed within Nikl's object and one's own fantasy. It is possible to draw using a finger, light or music. The object consists of two parts, which are abstract in themselves, and it above all constitutes a site through which to mirror or capture a face, symbol, sign, letter or word. This mirroring, writing or signing fully depends on each visitor. The project is not intended exclusively for children. All visitors have an equal opportunity to transcribe through the sand onto a shining glass and to circle a scallop projected onto a screen as a shadow play.

The object takes the form of a round wooden table with a glass working plate, which is backlit and covered evenly with fine sand. When the sand is pushed aside, the light goes through it and creates projections on the walls. Visitors can thus create light pictures and signs. The fine sound of the movement of sand on the plate is scanned and reproduced by built-in loudspeakers. The interaction with the object/the Golem therefore fills the space with figures and echoes.



GOLEM METAMORPHOSIS Artistic Interpretation of Happiness

Curated by Doron Polak

CURATORIAL CONCEPT

The literal meaning of "metamorphosis" according to its Greek roots is change and exchange. The word is composed of two parts: "meta" or change, and "morphosis", shape or form. Metamorphosis symbolises a process of development, an artistic style in which a specific object slowly becomes a new form via increasing changes that create a new object, one which is totally different from the original one. This is the transformation of a given situation into something different. In the natural world, the Golem is the metamorphic stage of a larva, which ends when it becomes a full bug, such as a butterfly. Metamorphosis as an artistic interpretation – a topic which combines the work of the artists exhibiting at the TINA B. Festival in Prague this year – is expressed by a series of works that present a process that leads to a transformation in space, a new qualitative cultural meaning is created, and a state of physical and metaphysical happiness is achieved.

Ovid's epic 15 part poem Metamorphoses, meaning a change of shape, was completed in 8 CE. It is composed of 200 mythological stories beginning with the creation of the Earth. The connection between the tales is achieved by the transformations that the characters undergo in their shape. They turn into animals, plants and objects. Three Israeli artists are exhibiting their work in the public library of Prague, and they all deal with renewed objects that have undergone social and cultural transformations. Dorit Feldman takes inspiration from the mythical Book of Creation and from archives from which timeless and border-less wisdom is taken. Orna Lutski creates sculptural objects that return the mythical power to the classical book that, is up against a modern enemy – the computer. Orna Yisraeli creates furniture – a chair or a book that are connected and cannot exist without each other.

The artistic metamorphic process can be seen as a transformation and a change in material from an eco-

logical point of view. Uri De Beer, who was a student of Joseph Beuys, is an architect and ecological artist who creates beautiful decorative installations, symbols of visual happiness made out of recycled plastic bottles he locates in the heart of public parks. Similarly, Norma Drimmer, a multidisciplinary artist, uses the four elements that the world is made up of to create visually illuminated sculpture that documents the reality of life and transforms it into a long-awaited dreamy image. Michael Lazar, artist, sculptor and academic, uses recycled newspapers to create moulds of living people and thus forges a direct link with another body by using his own personal and private Golem. One can also include in this category Ted Bars' galaxy paintings. He uses cosmic images that are colourful and psychedelic and hangs them in houses in the centre of the city, allowing the audience to take a minute-long tour of different extra-terrestrial worlds.

The meaning of the changes that occur in historical processes that deal with topics from the world of Jewish tradition often provide the background for the artistic interpretation of metamorphosis. Yisrael Rabinovitz uses fire to write on a wall and deals with universal words taken from traditional Jewish terminology, like Dorit Feldman's reliefs, with their strong creative energy. Galia Gavish uses light and energy that undergo a process of purification and change into the centre of her video. Roni Ben Ari presents video that expresses memories from her parents' home and her father's textile factory – the artistic and creative environment she grew up in, where she became aware of textures that obtain new meaning with the perspective of time and distance. Varda Carmeli, who travels the world, presents a series of photographs that deal with "truth" and connect metamorphosis in general to the Golem. Her images expose day-to-day reality as inspiration for awareness, tolerance, and understanding among humanity.

Dorit Feldman

1956 in Israel

Behind the choice of placing the installation *Thoughts Create Reality / Memory Compartments* in the entrance hall of the National Library is an allusion to a historical site whose books document and bespeak human knowledge, wisdom, and creation. The yearning for happiness, in accordance with the festival's overall theme, may be realised through a metamorphosis of consciousness.

The books' vertical unfurling as a "backbone" in the illuminated digital photograph marks a temporal vector. The process occurring over time is founded on old knowledge that is sustained and preserved, while at the same time it indicates the discovery of new knowledge and its spiral development into the future. The concrete objects (namely, the photographic images) conceptualise the evolutionary process. The depicted site – the Qumran Caves located near the Dead Sea (Israel) – represents the past; it is the site where the Dead Sea Scrolls, authentic manuscripts of the Bible written in Hebrew by the Essenes more than 2000 years ago, were discovered. Another temporal layer is spawned by heaping the spines of the printed books on their covers. The books' integration into a linear grid is yet another tier, hinting at digital technology, the current language of the "Encoded Libraries".

The gaze of the face's inner facets, imprinted in the cave's opening in the top section of the photograph, offers a view from its brain (and the "third eye" of consciousness) to an external world via an illuminated perspective. The power of human consciousness alone holds the potential to guide these current inventions, that cross space and time at a dizzying speed and in a positive direction. A fresh gaze is made possible by introducing an artwork produced by cutting-edge technology, and it corresponds to a massive, expressly material work from 1995. The gap of years articulates the same idea, just like the earlier work accentuated geological and archaeological aspects. The empty "Memory Compartments" sculpted in iron prompt viewers to inscribe them with a private memory from the past and with a thought that will materialise in the future.





Norma Drimmer

1950 in Berlin, Germany

Four Elements

Everything in our physical world is made out of energy that is never lost; only transformed into different states of being, which can be solid, liquid, gas or plasma. Matter is energy in its solid state. Plasma, like fire, is a side product of matter changing form in chemical reactions. Modern media depend on it. The density of stone, the liquidity of water depend upon their state of energy. Light or fire gives us the possibility of Life. Water is the major factor in transforming matter into food for our body. Without oxygen or air we cannot live. Our senses are the primary tools to give us knowledge of our physical reality; of the four elements of fire, water, air and earth. All scientific data are derivatives of this knowledge. Science must be retranslated into some allegorical language so we can understand how to use it. We are social creatures that are defined by the need to make sense of our lives, by the need to live with others – in other words, we are moral creatures and know the difference between good or evil. The Golem is a mythical creature, a reminder that powers that are inherently good, when unchained, can always turn evil; just like ourselves.



Roni Ben Ari

1947 in Israel
Dance Signs

Dance Signs is a refined, animated work processed from photographs, recounting nine chapters in the journey of life, one by one, interspersed with memory fragments, showing how dance takes a central place in Ben-Ari's life and heart. The chapters of the journey are accompanied by original music composed and adapted to the content of the animated pictures. One can discern a self-portrait that gradually changes over the course of Ben-Ari's life, from the starting point, represented by the placenta, through early childhood, with domestic aromas and kindergarten experiences, to adolescence and youth, first love and family, to midlife maturity. The video work takes on an additional form of expression, as the sequence of life chapters also appears on rulers that create a fan that can be opened and shut. According to Ben Ari: "the fan work enables touching upon the spirit of life that passed amidst the hues of time".

Roni Ben-Ari is a multidisciplinary artist working in photography. Engaged for many years in social issues, as well as working as a researcher, in her biography and works of art she draws on this material. Feedback from visitors to her exhibition state that "the works were seared deeply in their minds over time".

As a TV director and journalist, while covering other topics about social issues she received the Ziv Award.

Eitan Vitkon

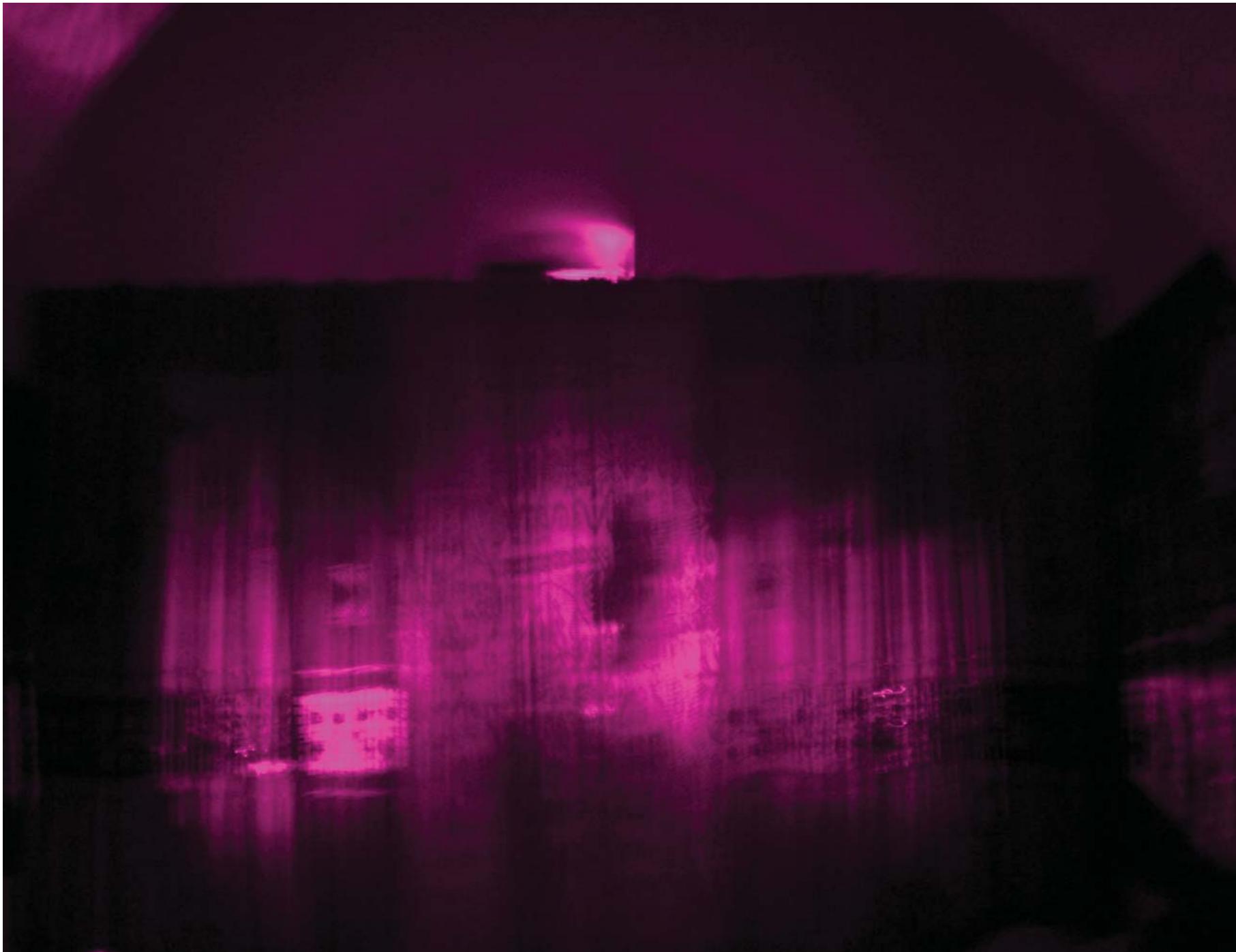
1967 in Israel

Minyan (Convergence), 2009

The series Minyan (Convergence) deals with the concept of time and perception in relation to the Orthodox community. According to the Bible time manifested the divine order, and the absolute, eternal Jewish law shapes time as a category of identity.

This series of works is largely romantic though lightly cynical in its observations of the Jewish Diaspora, exploring religious feeling, the authentic, the sublime, the metaphysical, and the mystical.





Galia Gavish

1944 in Tashkent, Uzbekistan

The Golem Is Visiting

The Golem is a Jewish legend as well as a Czech one. It tells the story of the Maharal (Rabbi Yehuda Loew) who, in the 16th century, created the Golem to protect the Jews from the blood accusations against them. Since then there have been many versions of the story in literature, films, paintings, sculpture and so on. But nobody really knows what the Golem looks like. Everything comes from the imagination of the artist. I decided to represent him as a Phantom.

For a sense of mystery, light is the best way to create the image of a thing so like the image of a Phantom. The light and shadow and the change of colours transform the atmosphere from hot to cold. With the changes the shadows point to an area of diffraction where the Golem might be. As the Golem originated in the 16th century, the main sound was the twittering of the birds. Today what we mainly hear is the sound of machines and cars. My idea was to make a light show, but there is no time to plan and organise it. So my proposal is to show it as video art. I will need a computer a big screen and amplifier.



Orna Lutski

1957 in Jerusalem, Israel

Thou Shalt Not Kill

A library is a place where books and other data sources are collected in order to preserve human knowledge and culture and to effectively enable their use and access to them. Cataloguing is one of the oldest and best known ways of organising, mapping and updating data, files and information contained in the vast volume of material that makes up a culture. This form of card catalogue allows easy updating, but since there is only one copy of the card file, and only the person in the library itself can refer to it, nowadays, in an era when information from the internet is free and open to all, this makes it an obstacle to achieving knowledge. Culture is that complex spectrum of knowledge, belief, art, morality, law, and customs and all those talents and habits that people acquire as part of a society. It is a dynamic human creation. People created and are creating culture.

The installation is built from many fuchsia-coloured empty covers of empty books, positioned temptingly on the greyish cabinets that hold the library's information cards – the key to knowledge and wisdom. We are invited to approach this sweet colour, and then boom! - it hits us. Vast information reduced to one sentence that encapsulates human culture, the moral that we want to bequeath as our heritage. In this reduced and concise sentence we can find many interpretations of different narratives of different cultures but the commandment is sharp and clear.





Orna Oren Israeli

1960 in Israel

The bookshelves of Orna Oren Israeli contain wooden beams, artefacts and books that have long lost their original significance, becoming objects, while episodes from history and cultural and personal narratives are interfused with them.

This is an attempt to write a concrete autobiography expressing the emotional experience involved in the meaning of the library and bookshelves parallel to the narratives dealing with the search for home and domesticity, voyage, wanderings and observations on human society.

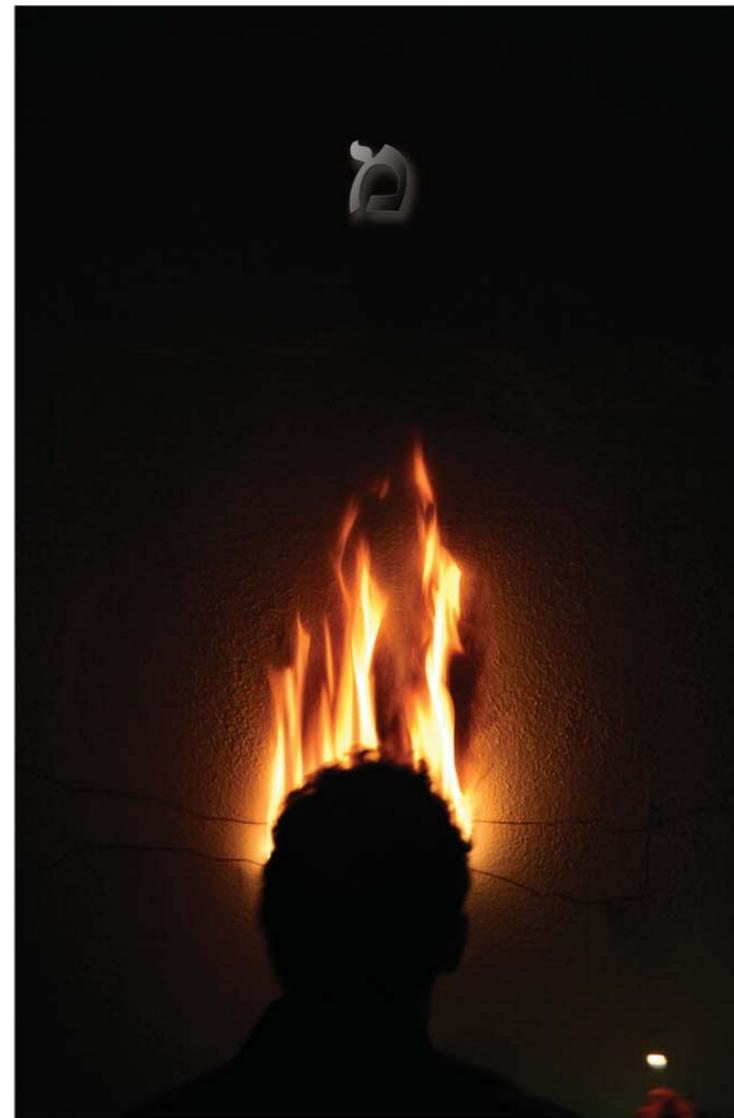
The world of used books, associated with the home and the public library, conveys a feeling of human proximity, the touch of paper and the smells of the material, caresses and eye contact, the sense of a body and the vibrancy of human contact that is the basis for a reformed cultural society.

Varda Carmeli

1948 in Israel

Truth and the Golem of Prague

Varda Carmeli's work shows the photograph of a figure facing a fiery flame. The figure and the burning flame are thrice displayed from different angles united by the three letters in the Hebrew alphabet, which are combined into one work with a single significance. Fire is a multi-connotative mystic element. There are those who define it as one of the four elements of creation and existence (earth, air, water and fire). In various cultures in which fire was used for human sacrifice the rising smoke seemingly created a magical communication in which the god was being appeased. In numerous faiths, fire signifies the Holy Spirit and at the same time also Hell. Fire is the source of both energy and life, but could also be the cause of the termination of life, burning it, creating cessation and extinction. To control fire is a challenge for man, like any other challenge of overcoming the forces of nature, whose reality and power are beyond question. The combination of the letters aleph, mem, tav in Hebrew signifies the word emeth (truth), a pictorial verbal representation accorded by man to an infinitely mighty conceptual expression. When the concept materialises in the hands of man, one can play with it; thus, when in Hebrew the letter aleph is erased, only the letters mem and tav remain, the combination of which signifies the word meth (dead). According to tradition, the Golem of Prague was created out of a mass of inanimate matter in the image of man with the letters aleph, mem, tav emblazoned on its forehead. Inserting a parchment inscribed with the Tetragrammaton into its mouth brought it to life. This breath of life could be extinguished by erasing the letter aleph from emeth and creating the word meth (dead).



Michael Lazar and Doron Polak

Israel

Metamorphosis

Two artists. Two different stages in life.

Mid-life. Maturity.

One sees in the other his future – growing old. The other recognises his own past – the beauty of youth.

The newspaper – here and now, current, connects the two with the present, with the real world.

Michael's art deals with sculpture. He sculpts the human form, usually out of metal. His figures are general. They could be anyone at any time and in any place. His work with the performance artist Doron Polak puts him in contact with something familiar, something recognisable. Close. Someone real. Someone he can approach and whose body he can sculpt. Sculpt on his body.

"During the process Michael becomes aware of a different body, a more 'mature' body. He can cast a real, live physical being into a mould I sculpt and create. At the same time, he allows Doron to sculpt my body and in a similar way, to cast his into mine"

The process creates an original dramatic dialog between two individuals. Between the past and the future. Between old age and youth. It generates an understanding of real happiness with a fellow man, and tolerance towards others.





Israel Rabinovitz

1954 in Israel

The fire ritual that is ancient, emerging from the “tribal fire”, ceremonies and holy days, which have immediate effect on the senses, create a sense of belonging to a group, and intensify the connection to a place. Israeli society espouses that ritual and turns it into an Israeli motif that represents the revival of the nation in its land by lighting “fire signs”. “Fire signs” is an expression or sentence written with a jute wound around a wire and placed in a fire during special ceremonies. For years, we used to light “fire signs” at special public events connected and identified with youth movements. The words and sentences that burn into the flames in those “fire signs” represent and symbolise the espousal of and commitment to human values. By the act of burning them we show their importance and how we glorify those values. This is part of a complete assembly that shows how nations, in general and a new nation (Israeli), build their narrative and by that their identity.

As part of my artistic work that deals with a re-examination of myths (versus historical facts), I relate to this ritual and to the burning potential of the fire. The fire has two faces, and it can destroy and burn to ashes just as it can praise and glorify, and it can eliminate the values that it intended to raise and to glorify.

Quotes from religious sources, the national anthem, and the thousands of years of literature and poetry are the content of the writing in my “fire signs”. The sentences from secular Jewish and Israeli culture that go up in flames open up in their black marks on the wall new ways of “clear” vision: the possibility for understanding the unique and delicate relation between mankind and the place and meaning of society.

“Lamentations” is an elegy for the destruction of the ancient kingdom of Judah. Burning the word “lamentations” as an artistic act is like a metaphorical reversal of sorrow and happiness, despair and hope.



Uri De Beer

1937 in Haifa, Israel

The Eco Pyramid

There are three standard features that shape de Beer's artistic trademark and have become his slogan in a world that is getting more and more orientated towards the cultural involvement of society.

The economy of production, supportive collaboration with socially under-privileged or disadvantaged groups, and a focus on ecological aspects of art. This kind of initiative facilitates cooperation between societies, industries, and enterprises that have already developed a certain cultural sensibility in order to sustain artistically innovative actions that are anchored in society.

The Eco Pyramid is a steel construction containing colourful, used plastic bottles. The process involved collecting reused bottles in the community. The installation was created in cooperation with local art students, resulting in an aesthetic reshaping of the environment and reflecting de Beer's conception of art.

우리 [WOO:RI] - Interrelationship between you, myself and us

Curated by JW STELLA

Organised by TINA B. and JW STELLA Arts Collectives

“우리[WOO:RI]” is a contemporary art project from Korea curated by JW STELLA, and the special art installations located at the historic sanctuaries of St. Salvator and St. Jilji in Prague, and the Carmelite Monastery in Slaný are co-curated in collaboration with Norbert Schmidt, Director of the Center for Theology and Arts in Prague.

We find ourselves “interrelated” amidst cultures, genders, time, locations and egos in a post-global era. “우리[WOO:RI]” explores the socio-cultural and anthropological background of the Czech Republic, the nation of Baroque, Bohemian culture, with a deep passion for ideology. Participating artists create inter-relational dialogue from the linguistic perspective of the word “우리[WOO:RI]”, through the multi-sensory visual language of contemporary art.

“우리” is a Korean word phonetically pronounced [woo:ri], and simply translated “we/our/us”. The concept behind this word, however, implies more in terms of the Korean socio-cultural environment. For instance, when it comes to introducing your family to others, you would address them as “my parents”, “my sister” or “my brother”. However, it’s more natural for Korean people to call them “our parents”, “our sister” or “our brother”, just like “our home”, “our school”, and “our country”.

“우리[WOO:RI]” contains a strong sense of social cohesion and a shared group consciousness. However, it also implies an exclusive relationship that alienates others who don’t fit or belong in the same clique. This kind of mentality like a double edged-sword stems from the homogeneous cultural history of Korea that is facing a tremendous shift in its socio-cultural structure, moving towards a multi-cultural society within contemporary Korea. Reflecting an era of “gLocality” further expanding the boundaries of the term “우리[WOO:RI]”.

The physical and spiritual pillars of the Czech Republic and contemporary art create a paradigm of “우리[WOO:RI]”, the inter-human sphere of our universe between different peoples, societies, communities, individuals, cultures, politics and religion.

The special collaboration with the Center for Theology and Arts in Prague produces a new definition and dimension of the role played by contemporary art in our era. Through genuine conceptual discourse amongst the artists, the curators and collaborators from among Prague’s prominent intellectuals with backgrounds in architecture, culture, sociology, and religion, the exhibition reflects the socio-cultural and political phenomenon of the country in terms of people and religion. It enhances the aura of the specially created site-specific art installations at St. Salvator, St. Jilji in Prague and the Carmelite Monastery in Slaný, the most prominent sanctuaries in the Czech Republic.

One can define an artist as a shaman, as stated by Joseph Beuys, defining him/herself as a mediator between art and people, delivering psychological, spiritual and social needs, through the cognitive practice of art. Either way, the role of an artist is clearly stated here: an artist is someone whose role is to interconnect certain phenomena and people through their own inter-sensory visual languages. In this sense, the exhibition hopes to address the meaning of an artwork or what it means to be an artist, a curator, or an audience, and the reason for the existence of art in the contemporary era.

Dorothy M. YOON

1976 (Works and lives in Seoul)

"The artistic focus of my work is the traditional cultural links between the colour pink and a girl, the contradictions and ambiguity of this subject matter, as white and red, a girl and a woman, mundane and exceptional, fantasy and reality, Eastern and Western cultural influences as well as the gender expectations. These ideologies are reflected in my deep desire for beauty and fantasy, which have been part of my subconscious from an early age, from the time I played with my Barbie doll with blonde hair, blue eyes, and plastic pink shoes. Rococo No.33 series, which is the hybrid representation of 33 Bosal (female Buddhists) in Rococo sets evokes the cross-cultural phenomenon that we are facing in this era."

Dorothy M. YOON

"Am Hoo" 2011

Site-specific display at Czech center
Digital C-printing on PVC,
2 (heart) x1.5 (W)m

Courtesy of the artist and JW STELLA Arts Collectives



BAE Chanhyo

1975 (Works and lives in London)

"It has been seven years since I commenced a study of my identity as an Asian man in Western culture, social status and alienation that started as a matter of interest. Now when I look back they seem to be inter-relational questions between Western culture and myself, as well as differences and distinctions of a vague subject."

BAE Chanhyo

In the photographic works of BAE Chanhyo, the artist himself is disguised through varied identities of metamorphosis.

In his work, he attempts to disguise his identity through the process of metamorphosis. More accurately it can be seen as his own indirect reflection, in the search for himself, rather than a camouflage or metamorphosis.

He explores the cultural gap and the issues of personal identity, which has touched the sensibility of the young Korean male artist, who is dynamically active in the subjective formation of cosmopolitan London society.

In his series Existing in Costume, the artist is featured as Rapunzel, Cinderella and the beautiful female characters of Western fairy tale stories of powerful women in Western civilisation such as Queen Elizabeth I. His work explores issues that comprise gender, race and culture as well as hybridised issues of a third identity.

Existing in Costume

Beauty and the beast, 2009 (left), **Cinderella**, 2008 (right)

Site-specific installation at Klementinum, Prague
C-Print, 3m(heart) x 2m (W) each side

Courtesy of the artist and JW STELLA Arts Collectives





JEONG Hyojin

1979 (Works and lives in Dusseldorf)

Pivní zahrádky (Beer Garden)

The Czech word for beer garden is captured in Jeong's work which represents a beer garden, where beer cocktails are served.

Beer is like fuel, that facilitates communication among individuals. It lessens the initial awkwardness of people meeting for the first time. Even with a low level of alcohol consumption (tipsiness) people become friendly and tactile, embracing each other “우리”[woo:ri].

“<Beer Cocktails Menu>
Beer Cocktail mixed with Peace.
Beer Cocktail mixed with Freedom.
Beer Cocktail mixed with Love & Fairy tale.
Beer Cocktail mixed with longing Nostalgia.
Beer Cocktail mixed with Friendship.”
JEONG Hyojin

“Pivní Zahrádky” (Beer Garden), 2012

Site-specific drawing installation at Czech center,
Drawings and mixed media
Size variable

Courtesy of the artist and JW STELLA Arts Collectives

BIO OKO Video Art Screening

JAYE Rhee

1973 (Works and lives in New York)

Growing up in Korea in the 1970s, I was aware that animation and children's books were influenced by European fairy tales, complete with happy endings that were depicted with vivid images of a bright and fruitful world that a generation was encouraged to embrace.

"This inchoate desire for modernity was the driver that fed an industry of false images analogous to the romanticised oriental image in Western art; "foreign-ness" and "Western-ness" were synonyms for "modern", which fundamentally represented both Western European and US cultures. These adopted and fragmented messages proved to be false cultural signifiers, as they were misleading and represented the collective fantasy of my generation."

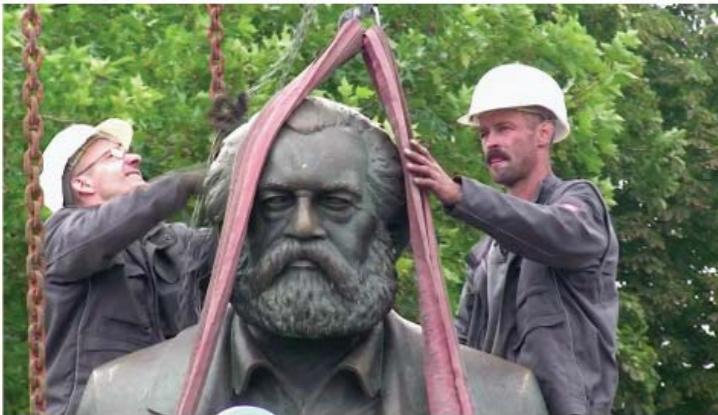
JAYE Rhee

"Bambi", 2009

single channel video with sound
3'02"

Courtesy of the artist and JW STELLA Arts Collectives





Amor Fati_2010_Single Channel Video_6' 02"

BIO OKO Video Art Screening

HAN Sungpil

1972 (Works and lives in Seoul)

The illusionary ideals and visions of Marx and Engels once adopted by or imposed upon nations, divided the world into the opposing ideologies of capitalism and communism leading to geopolitical divisions and an inevitable Cold War. With the economic collapse of Russia and Eastern Europe in 1990s, the influence and appeal of Marxist communism has waned.

"However, where does the communism stand today, in this powerful capitalistic society? Their predictions have proven wrong, as capitalism has forged ahead."

"If they were alive, what would they think of this twisted exchange or conception of their new position? Perhaps, one might take a look and study this situation?"
HAN Sungpil

"Amor Fati", 2010

Single-channel video / 6' 2"
Courtesy of the artist and JW STELLA Arts Collectives



BIO OKO Video Art Screening

RYU Biho

1970 (Works and lives in Seoul)

My Way, a part of the series titled “Beyond Silence”, is a story captured through film that follows an individual's life within Korean society.

The work Beyond Silence Series : My Way is a metaphor of the life of a married Korean man from the view point of a third party who observes and narrates the surroundings and the process of reasoning and the daily woes experienced in the Korean societal system through surveillance and security systems.

“The life of a man in today’s Korean society, accepting positively the collisions and borderlines between personal values and specific social systems can be seen in Beyond Silence Series: My Way.”

RYU Biho

“My Way”, 2008

Single-channel video / 12' 24"

Courtesy of the artist and JW STELLA Arts Collectives



Pupil



Singer

BIO OKO Video Art Screening

KWON Jihyun

1982 (Works and lives in Berlin)

“Happiness is the meaning and the purpose of life, the whole aim and end of human existence.”
Aristoteles

“...Are you happy?”

This project is a journey to find an answer.
KWON Jihyun

“Blue Birds”, 2012

Single-channel video
9'00"

Courtesy of the artist and JW STELLA Arts Collectives

우리[WOO:RI] - Poetic Intervention Contemporary Art from South Korea in Czech Sanctuaries

An intercultural project of The Center for Theology and Arts,
JW STELLA Arts Collectives and TINA B. festival

Curated by JW Stella and Norbert Schmidt

Co-organizers:

Academic Parish of the Holy Savior in Prague
Benedictine Archabbey of St. Adalbert and St. Margaret in Břevnov
Dominikánská 8 at the St. Giles Dominican Priory in Prague
Most Holy Trinity Monastery of the Discalced Carmelites in Slaný

The special collaborative art project “우리[WOO:RI]” is a poetic intervention aimed at bringing contemporary art closer to our lives through intensive and spiritual engagement with three artists from Korea at prominent sanctuaries in the Czech Republic.

The concept of this project titled “우리[WOO:RI]” is a Korean word meaning “we/our/us” in English. Here it is considered a metaphor for interhuman spheres which consist of relationships between people, societies, communities, individuals, and cultures. However, the concept behind this word implies more than just the literal meaning in the Korean socio-cultural environment. Like a double-edged sword, it contains a strong sense of social cohesion within the same circle of group consciousness. On the other hand, it can also manifest a certain sense of exclusionism and prejudice which alienates those who don't belong.

In this sense, the project tries to explore and examine the double paradox of the notion of a relationship through the philosophical discourse between the artists and the spiritual voices in the sanctuaries of the Czech Republic – the poetic intervention.

The aim of this intervention is to produce a positive but innovative confrontation against all kinds of relative prejudice that arise out of dichotomous views – the division of old and new, East and West, or sacred and secular. In reality, these dichotomous views mirror the creation of diverse possibilities of being. It could represent a mirror that will remind us that old is not so old in its strong presence and new is not so new, if we, for instance, picture an Asian salon with old Baroque interiors of chateaus and monasteries.

In this intervention, the subject will be open to artists, leading us on an artistic quest to contemplate ourselves – [WOO:RI].

This event arises out of an encounter between two complementary ways of observing art, embodied by the figures of the two curators JW Stella and Norbert Schmidt. JW Stella is an independent curator and cultural mediator based in London and Seoul who has curated high-profile contemporary art projects conceptually based on cultural anthropology. Norbert Schmidt is an architect, editor of the Theological Revue Salve and director of the Center for Theology and Arts at the Catholic Theological Faculty of the Charles University in Prague, which specialises in contemporary art, architecture, liturgy and sacred spaces.



Photo by Hong Soun

HONG Soun

Dominikánská 8 at the St. Giles Dominican Priory in Prague, 2012

"MY DREAM - My Avatar"

"MY DREAM - My Avatar" is more than just a work of art but a project that opens the question of what it means to be an artist, a curator and an audience in the ecology of contemporary art. Overall, what is the role or function of contemporary art in the era we live in?

It is composed of the intensive engagement with children in Korea who are from multi-cultural backgrounds and the Gypsy Community from the Czech Republic and certainly is one of the most important components of this Project.

The children were asked by the artist to draw their own avatar, that is a figure they would want to be or a self that exists in their unconsciousness. An avatar here is a metaphor that describes another being of the children participating in this project. HONG photographed each one of the actual children and overlapped the two images the actual one and the one from the avatar together. The avatar drawings ranged from a face of a blond princess with blue eyes to a face on fire. These poignant figures will be projected on the beautiful Baroque-style shaped windows of the Refectory at St. Giles Dominican Priory in Prague.

Preachers from the Dominican Order used to live in cities, very close to people, in order to be able to understand their needs and thoughts and listen to their joy and grief. During the Baroque period, the Refectory was used not only for spiritual readings during dinners but also as a place for sharing with the people on special occasions.

These functions were the focal point of spiritual, humanistic and intercultural gatherings with the people and still are with contemporary people: us.

"MY DREAM - My Avatar" is perfectly suited for the environment and resonance of the Refectory, enhancing the concept of "우리[WOO:RI]".

JW Stella & Norbert Schmidt

THE COORGANIZER AND HOST IS THE CULTURAL CENTRE DOMINIKÁNSKÁ 8 BY THE ST. GILES DOMINICAN PRIORY IN PRAGUE LED BY BENEDIKT MOHELNÍK OP.

"MY DREAM - my avatar", 2012

Site-specific installation at Dominikánská 8 at the St. Giles Dominican Priory in Prague.

Community workshops, C-print on Korean paper

3m (heart) x 2m (W)

Courtesy of the artist, JW STELLA Arts Collectives and CTU

KIM Byoungho

Most Holy Trinity Monastery of the Discalced Carmelites
in Slaný, 2012

“Collected Silences”

It is a strange thing this grey, 7m high dark box standing straight in the middle of the fully lit Monastery Church in Slaný, a small medieval town near Prague. The inside of this Casa Sancta or Holy House used to be full of gold, but is almost empty now, with its interior totally destroyed by the communists. Once people used to come on pilgrimages from all around. Today, only a small black statue of the Virgin Mary with Baby Jesus survived.

The interior pretended to be a copy of the house where the Archangel told Mary she will beget a son. It is in a way a sophisticated piece of art, a sacred theatre, to bring closer to the people the pivotal idea of Christianity: a spatial image of the Incarnation.

“Collected Silences” by Kim Byoungho is a sound installation reflecting the environment. The interface is an electrical circuit that links one wire to another. It’s a metaphor and an abstract notion to describe the inter-relationship between us, between the past and present.

“Space and humans, and objects exist for each other. A given space is what materializes the surroundings and the relationship built over a period of time. The space has been there for a few days or thousands of years and built innumerable relationships. Sometimes as a fountain of life, sometimes as a political refuge, sometimes as a backdrop of greed. Even more noticeable is a space with a pre-determined objective and relationships built around it. I connect them with lines. And I connect their sounds. The sound of silences.”

KIM Byoungho

The site specific intervention of Kim Byoungho at Casa Sancta in Slaný is also a contribution to the efforts of the Carmelite monks to fill this currently destroyed but powerful place with a renewed contemporary spiritual life.

JW Stella & Norbert Schmidt

THE COORGANIZER AND HOST IS THE MOST HOLY TRINITY MONASTERY OF THE DISCALCED CARMELITES LED BY THE PRIOR DAVID PEROUTKA OCD, THE INTERVENTION IS PROVIDED BY THE SUBPRIOR PAVEL POLA OCD AND HELENA KOHLOVÁ.

Collected Silences, 2010

Site-specific installation at Most Holy Trinity Monastery of the Discalced Carmelites in Slaný.

Signal wire, piezo, arduino

Casa Sancta 9.29 x 4.08 x 6.48 m

Courtesy of the artist, JW STELLA Arts Collectives and CTU

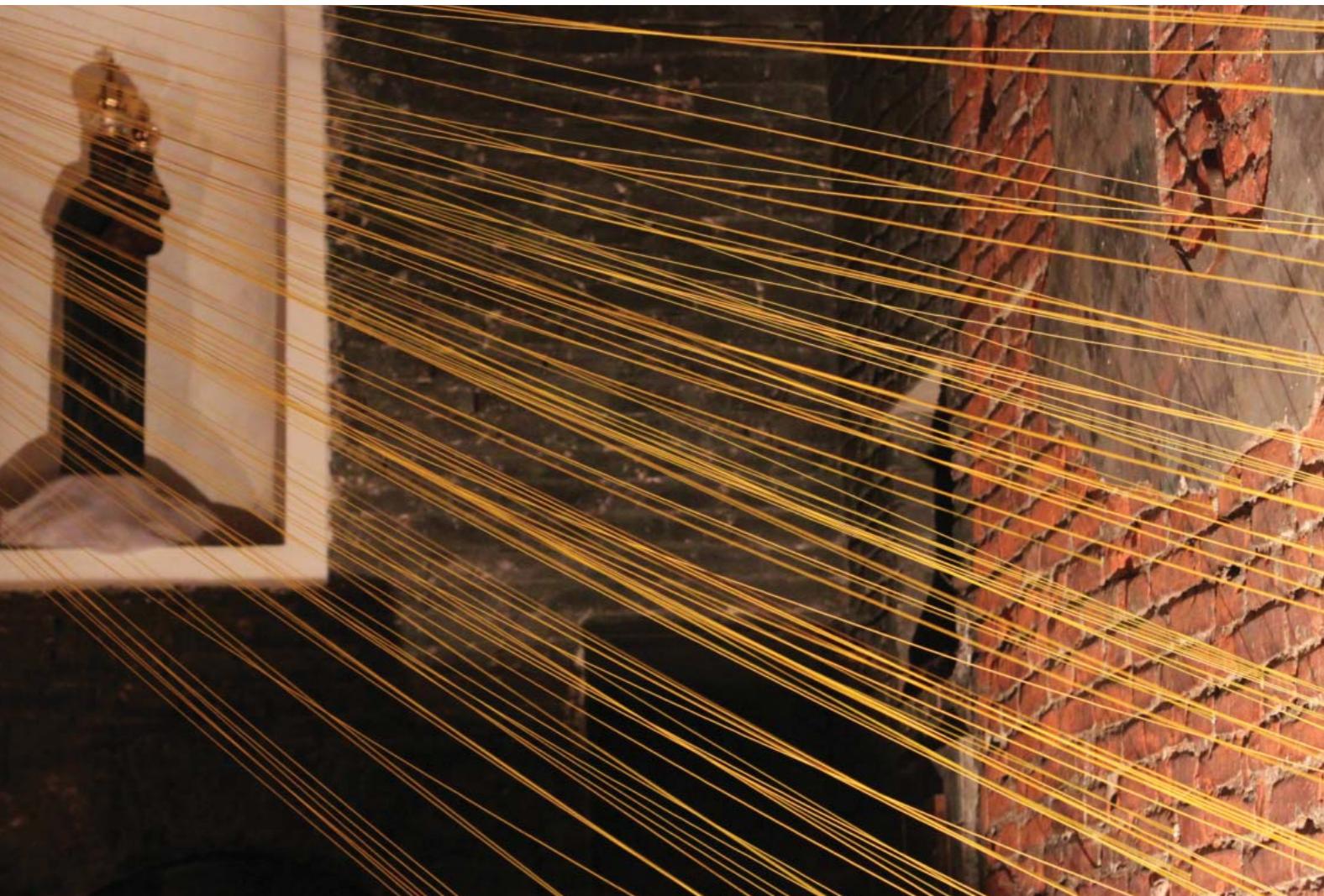


Photo by Martin Bedřich



Photo by JW Stella Arts Collectives

CHOI Jeonghwa

Academic Parish of St. Salvator in Prague, 2012

“Beautiful! Beautiful Life”

CHOI Jeonghwa refuses to be defined as an artist, instead he considers himself to be a mediator who connects art and people. He believes that art is an aesthetical representation of aspects of our philosophical being of what is happening around us. Hence, the main concept of his art practice gravitates toward the very simple but truthful message of the “vanity” of life. Therefore, it's very natural for him to find the medium of his installations among our daily commodities. There is an old idea from the founder of the Jesuit Order, St. Ignatius of Loyola, encouraging us to see and search for God in every single thing on Earth. This idea gave impulses to the whole Baroque art, sometimes called simply the Jesuit art. The Baroque, Jesuit St. Salvator Church is one of the most open-minded centers for religions & cultures in our era. Intervention of the Korean artist Choi Jeonghwa tends to respond to the mind-transforming idea of St. Ignatius. It is also linked to the missions of the Academic parish, St. Salvator Church, in two ways that are “embracing artistic engagement with contemporary art” and “creating cross cultural dialogue under the context of religions in our era”. However, the works by Choi Jeonghwa effortlessly lead us to questions like “Is that the theological reflection on the inter-cultural dialogue?”, “Is it just an artist's testimony of his personal experiences on the Baroque style church or just a burst of pure joy that is not weighed down by the sediments of our traditions, stereotypes and prejudices?”, and most of all, “Can a church be a proper place to undergo such a liberating experience?”

We prefer leaving the answers to these questions to us – 웃기 [WOO:RI].

JW Stella & Norbert Schmidt

THE COORGANIZER AND HOST IS THE ACADEMIC PARISH IN PRAGUE LED BY MONS. TOMÁŠ HALÍK.

Beautiful! Beautiful Life, 2012

Site-specific installation at St. Salvator Church Prague.

5000 balloons, florescence plastic chain

8 m (heart) x 3m (W)

Courtesy of the artist, JW STELLA Arts Collectives and CTU



Photo by JW Stella Arts Collectives

CHOI Jeonghwa

Benedictine Archabbey of St Adalbert and St Margaret in Břevnov Prague, 2012

“Breathing Flower”

“Even a trivial object has its own value in its own way. What could not be tolerated from a human.”
CHOI Jeonghwa

The meeting of the East and the West. The visit of a relative. The lotus is a symbol of meditation, enlightenment, spiritual maturity and of the depth and breadth of the eastern spirituality. Who else in Prague should welcome it as a pleasant guest than Břevnov and its Benedictines? The Břevnov monastery is one of the oldest places of Christian spiritual tradition in the Czech Republic. The Benedictines are a symbol of stability, and of monastic spirituality founded on wisdom and knowledge of non-accidental connections and relations.

JW Stella & Norbert Schmidt

THE COORGANISER AND HOST IS THE BENEDICTINE ARCHABBAY OF ST ADALBERT AND ST MARGARET IN BŘEVNOV IN PRAGUE LED BY PROKOP SIOSTRZONEK OSB, THE INTERVENTION IS PROVIDED BY THE SUBPRIOR ALEXIUS VANDROVEC OSB.

Breathing Flower, 2012

Site-specific installation at Benedictine Archabbey of St Adalbert and St Margaret in Břevnov Fabric flower, motors, controller 12m (d)

Courtesy of the artist, JW STELLA Arts Collectives and CTU.

Magic Carpet: Rolling on the Carpet for Happiness

Curated by Tina De Falco

Curatorial concept

Children's art is an art worthy of respect and consideration. According to art critic Ricci, the meaning of art is born in childhood. In his book *Art for Children* (1887) he states that the child draws what he knows and not what he sees, and therefore the drawings are the product of memory. The child, according to Ricci, represents reality not with a visual intent, but with acquired notions. In this way children's art is a conceptual art rich in references to a child's actual knowledge. For years, based on what Ricci said, I have judged children's drawings as true works of art that have the right to be recognised and admired. Can a child be considered an artist? Yes, if the child is educated to know and practice art. From ages 3 to 6, children go through their most aesthetic period, they draw spontaneously through four stages (Kellogg): pattern, shape, formal composition, and figurative drawing. According to Kellogg, children learn to draw all by themselves. He finds no correlation between children's art and adult art; children don't learn to draw through adults. After this stage, the adult intervenes to give the child an artistic education aimed at doing and knowing. I'm interested in this particular stage, when the child is ready to learn, almost unconsciously, about adult art in order to interpret it and imitate it. For several years I have been promoting art workshops that are divided into "Knowing" and "Doing".

Children educated in art attend both workshops. In the laboratory of "Knowing" they learn the art of adults through synaesthetic experience so that we engage all the senses, and their approach to art is above all emotional. It's a long process to teach what is beautiful and a taste for beauty. In the laboratories of "Doing" children put into practice everything they have felt and tried out on the emotional level by drawing or building works that tell what they have learned or known. In the laboratories of "Doing", children often meet artists who guide them in learning the techniques and methods of contemporary art. The final products of the laboratories are works of art that have artistic and aesthetic dignity. Many of my exhibitions of children's art have been the result of thematic workshops.



My exhibitions of children's art are always included in artistic events that promote contemporary art because their work must be recognised as contemporary art.

For TINA B., I worked with three artists, Emidio Cocchi, Catherine Lombardo, and Maria Clotilde Schenetti, my colleagues in the Doing laboratories. Together we have created a live work of art to touch, to smell, and to roll on in order to feel happy and experience the sense of happiness.

Happiness is the theme of the TINA B. Festival and the child who discovers that a work of art can be touched and had fun with will be happy. It's a 35 square metre rug made out of colourful stained rags, with many surprises to look for, to find, and to cuddle; a happy lawn where you can meet giant snails, strange flowers, and things that have fallen out of fairy tales. Looking at the sky you can see a cloud of butterflies enchanted by the joy of happy children playing in the meadow. Synaesthetic work is designed to teach the art of adults and experience it merrily. During the TINA B. Festival children who have experienced the carpet will create work in the "Doing" lab, creating a small drawing that represents their happiness, their joy. Each drawing will be hung up to form a great work dedicated to happiness, a work created by children from Prague, a happy, mosaic work.

I have asked many European children to draw a work on the theme of happiness, and on the walls of the gallery the many works by these children leave a mark documenting that each child's drawing is contemporary art without grammar; it's the same art that Picasso strove for.

Emidio Cocchi

1952 in Italy

Emidio Cocchi begins to paint and draw. He is learning the art of colour and copying from life. He paints landscapes of the Modena Apennines with different eyes combining impressions and expressions of the soul. He loves informal painting and installations created with recycled material. Many galleries have hosted his work, such as his red carpet at the Gallery "Criminals Stores" in Sassuolo, for Festivalfilosofia. He created the installation "Art Heritage and Biodiversity" for Debbie Gallery Debbie. He has participated in numerous group exhibitions and made a port for the Splash Museum. He has done work for the labs of Tina de Falco and loves to work with art to entertain children.





Caterina Lombardo

1970 in Italy

Already as a child, Catherine Lombardo showed inclinations towards design and this passion led her to attend the Art Institute. From early in her career she participated in several local youth groups. She explored particular means of mass communication and their psychological effects on social identity. She did not abandon drawing during these years, but continued her passion for comics and interest in Eastern Europe. She began teaching art to children with disabilities. After meeting the expert in children's art, Tina De Falco, she joined the Splash Museum and started to work with children.

Maria Clotilde

1941 in Italy

Maria Clotilde is a member of the artistic group InArte and actively participates in the artistic events of the association. She has done numerous group exhibitions in various cities around Italy. She has a lively creativity resembling that of children. She has been working with Tina de Falco for seven years in art workshops promoting the artistic education of children. She made the door: City of Venice for the Splash Museum.



TINA B. on the Road

Bodo Korsig

1962 in Zwickau, Germany

HOPE

I reduce my artistic work to the essentials, destroy reality with optical alterations, and transcend the boundary of the customary, the conformist, and the usual in order to leave the viewer space to play with inspiration. The installation Hope is a symbol of the unconquerable hope of man, even at the most hopeless of moments. We know we have to change our life-style before it is too late.

Bodo Korsig was born in Zwickau, Germany, in 1962. He studied sculpture at FWG Berlin and now lives in New York and Trier where he is a Professor at the European Academy of Fine Art. Korsig has exhibited extensively nationally and internationally, in places like Barcelona, Chicago, Copenhagen, New York, Los Angeles, Paris, Berlin, Milan, Prague, Tokyo and Beijing. His work is included in over forty museums and public collections and he has won eleven international prizes and scholarships.



B.A.T.I.K

stands for Blossoms and Textures
in Kaleidescope

Naval Base Secondary School, Singapore in cooperation with College and High art school of Vaclav Hollar, Prague

Art is seen as a part of character development in Singapore's Naval Base Secondary School. The school's vibrant campus is designed around the exciting concept of school as a giant art gallery. The team of 15-year-old students is honoured to be participating in TINA B. as part of their ten-day art study trip to Prague and Vienna.

Batik is said to be an ancient art that has been handed down for thousands of years. It is said to be widespread in the Middle East, Africa, Indonesia, Malaysia, China, Thailand, Philippines, India and elsewhere. Although the exact origins of batik are unknown, it is most common on the island of Java, Indonesia. It is known when the art of batik was first practiced in Java. Batik was common only among royalty and families of wealth and position. It was a hobby for the royal woman. Aristocrats and royalty had certain designs that identified a family, social status or geographical location on the island. Many of these designs have survived to this day. Today it is believed that certain patterns have special meanings and are thought to bring the wearer good luck, wealth, prosperity, health, etc. Currently, batik art has spread to India, China, Malaysia, Europe and Africa. It has become a skill and art of many great cultures. Today it is worn worldwide by men and women, and can be seen almost anywhere. Artists typically decorate their batik fabrics in any way they are inspired to do so. With the increasing popularity of the art, there are many more resources for the artists. This is yielding many types of designs, colours, and patterns.

Names of the young artists

Muhammad Raihan bin Zainul, Shahfiqah bte Samdali, Nur Liliana bte Abdul Wahid, Nurul Aqilah bte Azib, Nur Adibah bte Jamallulil, Nur Aisha bte Rosli, Siti Nur Zahirah bte Zainuddin, Nurhazneera bte Hussain, Mohamed Nurhan Affandi bin Mohd, Norhazira bte Mohd Reiza, Nabil bin Mohd Noor, Satheshvaran s/o Victness, De Guzman Shane Marie Castano, Marissa Wirda bte Mohd, Nur Arianti Amalina bte Roslan, Nur Eryantee Bella bte Ramelan, Yusra binte Abdul Razak, Le Minh Hong Ngoc, Shellvia Valentina and Daryl Oh Wee Kiat





Koen Vanmechelen

1965 in Belgium

CosmoGolem

The CosmoGolem is a creation by the Belgian artist Koen Vanmechelen. Vanmechelen is mostly known for his Cosmopolitan Chicken Project, a worldwide artistic breeding project with chickens from different countries. Both Vanmechelen's Cosmopolitan Chicken Project and his CosmoGolem, can be seen as symbols of global diversity.

The CosmoGolem, a wooden four-metre giant, aspires to be a helper and saviour for all those who are in need of help, hope, and courage, especially children. The CosmoGolem consists of different parts, all bearing their own meaning; an open head as a symbol of hope and revolution, two large helping hands, two gigantic feet representing movement, and a body that brings together energy, communication, and life. In its shuttered heart, children can deposit their dreams and wishes. This way, the statue "accumulates" diversity. The CosmoGolem stimulates intercultural exchange by travelling all around the world and bridging cultural gaps. He is always on the move, spreading his warmth wherever it is needed. The CosmoGolem never stops.

Bio

Koen Vanmechelen (1965) is an internationally renowned, conceptual artist from Belgium. Central to his visionary work are the key concepts of bio-cultural diversity and identity and a multidisciplinary approach. Over the past decade Vanmechelen has been collaborating with scientists from various disciplines. Inspired by CCP, he established three foundations; the "Cosmopolitan Chicken Research Project" (CC®P), the wooden statue "CosmoGolem", and the fertility project "Walking Egg". In 2011 those supporting foundations were grouped into a new institute in Hasselt called "Open University of Diversity".

He has shown his work on almost every continent and has participated in many solo and group exhibitions; e.g. the Biennales of Venice, Moscow and Manifesta, the Triennial of Guangzhou and DOCUMENTA13.

diSTRUKTURA

Milica Milićević and Milan Bosnić

Face to Face

The cycle of photographs Face to Face literally replicates the romanticised topography of the spectator who is directly confronted with sublime and amazing scenes of a post-industrial landscape. It is in fact an example of a new social and mental ecology. It is a work in progress that we intend to carry out in every place we visit, with motif of landscapes and cities all over the world becoming the object of our isolated contemplation, inviting the observer to join in that contemplation. By evaluating the contemporary landscape we are trying to reconstruct the historically variable idea of the viewer gradually initiated and emancipated in the reception and then in the transmission of his/her own experience of the landscape. In search of new metaphors that reflect the complexities of biological, technical and the social being, we are using our perceptual habits to form a new, modern, and wider idea of nature.

Milica Milićević (1979) and Milan Bosnić (1969) both with MA from the Department of Painting, Faculty of Fine Arts, University of the Arts, Belgrade. They live and work in Belgrade, Serbia, and although they pursue their individual artistic ventures and their group and solo exhibitions, they have also been working on joint projects for the last six years under the name of diSTRUKTURA (www.distruktura.com). They try to build on an extended view of nature – as a sublime, pseudo, or synthetic nature in urban constellations – aiming to define the various relationships, both real and virtual, that create the realities of modern-day life, in which art has the significant function of pointing to and defining, without any utilitarian means, the evolving drama around us.





Chris Herdel

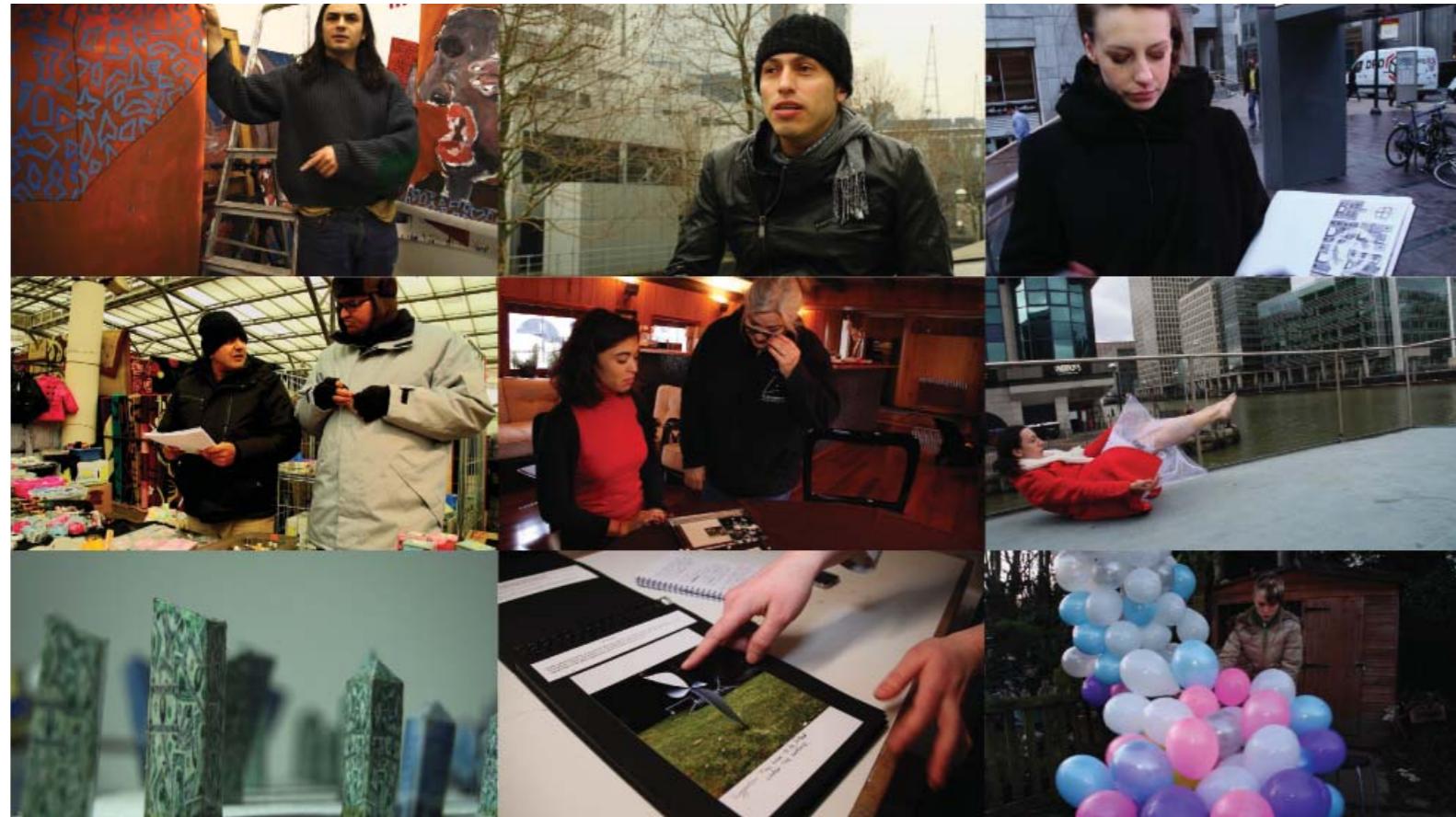
The European Image – A Source of Happiness Through the Centuries

A talk in three chapters with a discussion for art lovers:

- Tradition – modernity and contemporary art
- The role of the image in European society
- Ethics and aesthetics

Has modernity killed love and beauty for the sake of irony and transgression? Could a perspective for art and society be the reconsideration of European traditions in the light of their continuity?

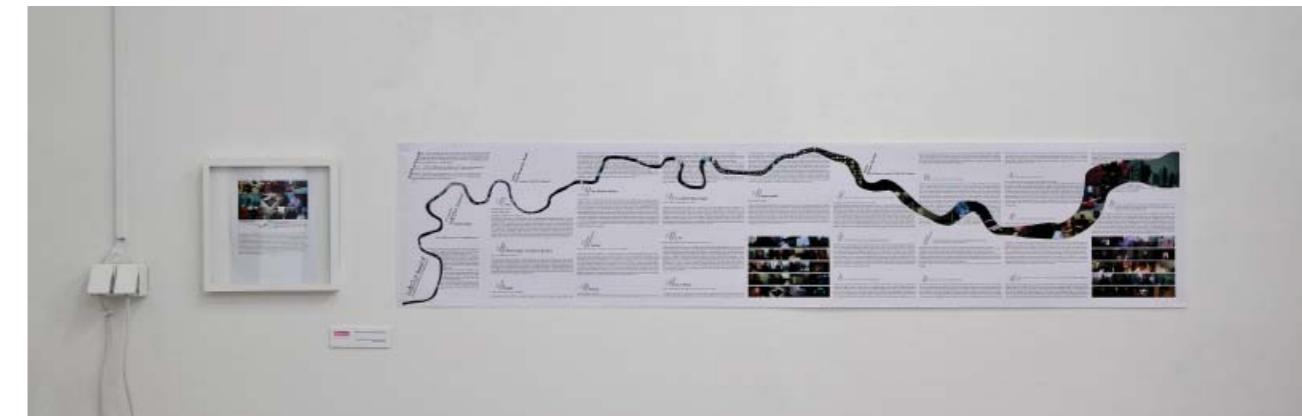
After studying at Darmstadt University of Technology in Germany, Chris Herdel collaborated as an architect with Professor Aldo Rossi in Milan, Italy. He then created two companies in Germany: Solar Plan (an interdisciplinary team of architects and engineers working in the field of eco-compatible low-energy houses) and Video Plan (a video production company specialising in the presentation of architectural and ecological issues for regional governments). In 1998 he came to Prague, where he was offered a position of a visiting professor at the Czech Technical University (ČVUT) in Prague and then at the Technical University of Liberec. Since 2005 he has focused entirely on painting and photography as a freelance artist. He has also been a freelance lecturer with different European universities such as Central European University in Budapest, Mimar Sinan Fine Arts University in Istanbul, and the Academy of Fine Arts in Prague. His main subject is European iconography, the tradition of image production in Europe and the rupture of that tradition by modernity.



Antonio Pilade (In&Out board)

An Artistic Process in a Neighbourhood

My artistic research focuses on social and psychological issues addressed from a personal and intimate point of view and presented through media such as photography and video. In&Out board is an artistic process in a neighbourhood that I have just realized in London, and it investigates the creative process that lies beneath the final work of art, aiming to reveal what happens inside and outside the artists whilst they create their works. Ten young artists were selected and invited to create specific artworks based on their ideas about the project and in the Canary Wharf neighbourhood (where the exhibition took place at the end of February 2012). As creator and art director of this project I followed and recorded with a camcorder all their creative processes, from their initial ideas to their final works. As an artist, my final artwork for In&Out board is a video art installation that collects and shows the artists' creative process as the absolute protagonist of my research.



Meraner Gruppe

Sabine Auer (1975 in Meran/Merano)
Franziska Egger (1983 in Bozen/Bolzano)
Hannes Egger (1981 in Bozen/Bolzano)
Sara Schwienbacher (1985 in Meran/Merano)
Peter Tribus (1959 in Meran/Merano)

Artificial Happiness

The meraner gruppe is an artistic collective consisting of Sabine Auer, Franziska Egger, Hannes Egger, Sara Schwienbacher and Peter Tribus. The group deals with various social and political aspects of their region, as well as global issues in general, through artistic expression, their projects being mostly participatory in nature. For the TINA B. Festival in Prague, meraner gruppe organised a lottery, or tombola in Czech. The prize awarded was a week's vacation for two in the holiday area of Merano. For this project, the meraner gruppe enabled a sojourn for two persons in Merano in order to investigate the measurable degree of happiness within a vacation. The artistic collective has developed a to-do list for the lucky winners, which will contain various conditions for being happy in Merano. The vacationers will be presented with this to-do list upon arrival in Merano. They must adhere to the list, supported by the members of the local artistic collective. Thus, the sojourn of the two winners in Merano will be followed via different media, in order to document their actual experiences in relation to the holiday programme provided.

During the TINA B. Festival in Prague, meraner gruppe also displayed an installation in the form of a billboard. Much like a conventional tourist advertisement, this billboard served as an invitation to participate in the lottery in order to win a holiday. The final raffle took place as a special happening within the TINA B. Festival. At that moment, the winners could freely choose which week they wished to spend in Merano. On their part, meraner gruppe undertook to provide accommodation including breakfast in a chosen boarding house in Schenna above Merano.

In addition, meraner gruppe regularly develops diverse projects that deal with the living conditions and general situation in their home region of South Tyrol, where tourism forms an important branch of the local economy, just as it does in Prague. Along these lines, the artist group then interprets these and similar topics, primarily throughout participative art projects.





Nadja Verena Marcin

In Würzburg, Germany

King Kong Theory 1977

King Kong Theory 1977 is the second of three live performance investigations of female roles and sexual dynamics inherent in the iconic film King Kong.

King Kong Theory is based on a book by the French novelist/feminist Virginie Despentes that speaks to diversity and uniqueness and against the defined roles and clichés that govern our everyday image of reality. "King Kong" embodies a natural, perfect condition – neither man nor animal, male nor female, good nor bad – that changes through the act of domestication into a true beast. In the performance I intend to push this exciting moment of animalistic simplicity and civilised complexity forward, questioning rigid categories through an enactment of roles and a display of their contradictions.

Considering that behind the façade of any "traditional behaviour", where everything has a supposedly "natural" place, there de facto exists a standardising, value-constructing norm supported by a stark social structure, it remains necessary to reveal our dualistic negative-positive perspective and demonstrate the inherent dangerous or hurtful absurdities.

www.nadjamarcin.de



PP Semp

Philip Semp (FR) and Patricia Semprez (USA)

Playing Is an Attitude

The simple pleasures of childhood ... intense joy, spontaneity, laughter and camaraderie. What could be more pleasurable or natural? Why not continue our lives with this same level of openness and enthusiasm?

The installation employs children's toy balls assembled in a spiral, the fundamental structure of many life forms including our own. Playing is an Attitude is an installation with a video that evokes happy times. It's about keeping alive a child-like spirit regardless of a person's age.

PP Semp is the husband and wife collaborative team of Semp and Patricia Semprez. The French-American/American-French couple collaborate in art, film/video and design projects. Semp also has an individual artistic career as a painter, sculptor and photographer. Their life together represents a seamless interweaving of all those elements. They split their time between the United States and France.



Sandra Miranda Pattin



Colombia

Me Myself and I – Prague

I've always underlined my belief that the act of making a thought physical makes it real and this allows the process of learning. The body is a territory of transformation, where the invisible becomes visible and abandons the abstract state in which the mind inhabits space. The invisible limits we put on ourselves suddenly become physical and one becomes conscious of actions that could be happening to anyone daily, like trying to fit in spaces we don't fit in.

Frank Lovisolo-Guillard

Toulon, France

Argonauts

This video describes the universe of railway stations and the feelings that may arise in this universe which is also a passage. The stations and trains are not sanitised. They are places with a historic dimension.

It is an exploding trip, plural, without unity, without reference. Leave a place to go to another place. It is a motionless journey, disorientation, a process of transformation. We understand it, we hear it, in different ways, and perhaps this will be an artwork.

This picture work installs a representation of the real: a composition of a world based on harmony or enharmonic musical colours.



Kaspar J. Saxena with Sudharshan Durayappah

Canada

You Put a Spell on Me

Through the principles of reflection, illusion, doubling, and symmetry, You Put a Spell on Me is a symbolic meditation on the contradictions between the anthropocentric "magic letters" in the Golem creation narratives and the sounds, gestures, and symbols of the natural landscape as the primary source of human language. A surrealistic interplay between large-format landscape photography and Bharatnatyam dance, You Put a Spell on Me reinstates an unmediated conversation between the human body and nature that has largely gone silent in the Western world.



Heungmo Kim

Lives in Seoul, South Korea, New York and San Diego, USA

Soulscape

There is that one moment when I'm faced with something beautiful on a road trip. And at that moment, when I start to perceive, I start doing art, full of joy and happiness. These moments lead me to my mysterious journey, a "soulscape". So I will keep hitting the road, for the mysterious journey: "soulscape".

I create mysterious spaces, surrounded by white satin cloth, displaying emotional beauty. I spread books on the floor, displaying rational beauty. I build newspaper towers on these books, displaying the beauty of time. And when all these beauties are together, present in that one single moment, that is when I start doing art. So the journey of emotional beauty, rational beauty, and the beauty of time finally lead to a photo of a beautiful moment, representing the open door to happiness. Now I am slowly doing art, the art of happiness.





Adriana Ospina

In Colombia

Kamikazes Arts in One World

In this installation the texts, inspired by haikus, come from my personal reflection on the art task, hand engraved in my handwriting on golden plates with a kamikaze kanji (ideogram). Re-defining the significance of the word Kamikaze, pinpointing its historical value, thus adding a new autonomy to the artwork, exalting the graphic meaning of the kanji, as “divine wind spirits”, relating this to the meanings of bravery, belief, battle, and flight in the world’s art scenario. Translating that to the tangible realm, golden airplanes in the air fly towards the sky.

The pangea accompanies these art fighters in their golden task as a shared belief, considering the sociocultural aspect of some art circles, their surroundings and even customs, where in

some cases art circles are closed due to local cultural backgrounds, political boundaries, or both. It seems the “pangeistic” belief is reaching more artists and more art, taking into account communications, technology, and access. Also, I state my disregard for a certain notion encountered in art-making today, that Latin American art has to look and feel Latin American, an art characteristic. It’s a choice not an obligation, although it’s encountered still as an art phenomena, but it is breakable due to transcending global notions and concepts of Latin American contemporary artists today. Another aspect that I explore through this artwork is the embrace of cultural transfers, as language and ways of thinking, like the way of poetry is made or a kanji is used, or the romantic nature of the historical kamize faith focused towards another subject.



Mark Waugh

Blue Crystal Ball: Samsung Olympic Media Art Collection
Still from, Here, There and Everywhere Kota Ezawa

New, single-channel, moving-image artworks that reflect the values of Olympism through the prism of unique international perspectives.

Featured artists are:

Sphere is Rotation in a Curcle Emily Wardill 13.30mins
Inside Hiraku Sawa 5.13mins

Here, There and Everywhere Kota Ezawa 2.00

Perfect Relay Kyungoo Chun 10.05 mins

Citius, Altius susan pui san lok 10 mins

Khronos Torsten Lauschmann 8.05 mins

Love Roulette Yeondoo Jung 10,20 mins

To Breathe Kimsooja 35.09

Intellectual Marathon in RMB City Cao Fei 13.00

Using contemporary technologies the artists create artworks based on the ancient roots of the Olympic Games for future generations.



Ondřej Ševčík

CZ

EvoluCOM

Grey Goo Synapsis is an archetypal audio-visual laboratory. The group beholds with awe the vast spectrum of features of the system in which it resides, balancing on the edge of science, art, and the unknown parameters of existence itself.

EvoluCOM

EvoluCOM is an artistic rendition of a prototypical device designed to help people in their spiritual evolution and to realise that they are not alone here on Earth and in the universe and that they never were. EvoluCOM opens up a topic that was ridiculed and shunned by media for years – the topic of the presence of advanced and probably extra-terrestrial civilisations on our planet, which were likely to have occurred on Earth much earlier than mankind, and might also be responsible for the emergence of humans as a species. EvoluCOM looks like a strange information-communication terminal. From the first screen it sends abstract geometric organic images into space running Evolution software. Its purpose is to attract our extra-terrestrial creators, if they are by chance looking down. The second screen is a teaching tool for terrestrials and it is symbolically placed in the so-called terrarium of the Earth. An edited preview of the most interesting evidence of extra-terrestrial presence on Earth from prehistory to the present takes place on the second screen.

Ruth Eckland

1947 in New York

Through Caverns Measureless to Man

Through Caverns Measureless to Man is a poetic video with an original score that alludes to the subterranean world of the mythical Xanadu, in which sea creatures float by like breathing moons, forests morph into sunless seas, and shadowy figures bear witness to the transformations around them. Logistical decisions made with the curator will determine whether the video will be projected directly onto or into an interesting architectural space (e.g. in Istanbul, it was a 5th-century Byzantine cistern). Or whether multiple scrims of aluminium mesh will be hung in a staggered array providing a multi-dimensional surface for the projection. Either way, this installation will be an immersive environment in which viewers can create their own narratives, make their own connections, and have their own unique experiences. Music by Matt diFonzo.

Ruth Eckland is a California-based video artist who exhibits her single-channel videos and multichannel installation pieces in museums and galleries throughout the United States and internationally, most recently in Istanbul, Shanghai, and Singapore. She frequently collaborates with composer Matt DiFonzo. As American art critic Kenneth Baker has said, “Eckland handles video like the medium of collective dreams that we share without knowing it.”



Martin Romeo

1986 in Italy

Peep

Neon lights are used to cause creation and to display other views: taking a look elsewhere, observing another reality, feeling uncomfortable in front of a space-time, a non-place, where the eye of the public is allowed to enter but won't ever belong.

Martin Romeo is a visual and multimedia artist who works with interactive installations and dance performances. Artistic director for the Toolkit festival (Venice, 2011-2012), he managed to create an important meeting point for interactive art in Italy.

www.martinromeo.com



Ignacio Pérez Pérez and Katri Heiskala

In Caracas, Venezuela

Performance Art School: Lesson 1

The Performance Art School is about learning living art in our own bone.
The best way to learn performance art is by doing performance art work.
Every performance artist is a pirate sailing into the unknown.

Katri Heiskala was born in Finland. Ignacio Pérez was born in Venezuela.
She is geographer and an independent dancer. He is a performance artist and a visual artist.
She is interested in contact improvisation and dance therapy.
He is interested in walking and being lost. Their collaborative work has travelled to remote islands, rain forests and paradisiac beaches, dancing, drawing and making performative improvisation videos. She likes magpies. He likes tigers and skulls.



TINA B. ART FILMS



Pavel Mrkus

1970 in Mělník, Czech Republic

Next Planet (CZ)

The video projected in wide cinematographic format shows a slow flight over a terrain at an undetermined location. The terrain is mountainous and without traces of any human presence. The fluency of the footage is frequently interrupted by blurring, dust, and sound defects. These flaws recall imperfections in data transfer systems. The entire sequence feels disturbing, both for its ambiguity and its unclear location, and also because it is not clear whether the footage is real or computer-generated fiction. Is it a hunt or just a search? Is it a conquest or an escape? Next Planet presents a still relevant ancient myth of a new land, but one veiled in a disturbing uncertainty.

Sky Backup (CZ)

Three uncovered hard drives rotate in high speed while their heads access the data files on the platters. Their movements are not co-ordinated, but their fast oscillations are accompanied by perfectly synced natural sounds of birds singing. It seems as though the sounds are coming directly out of the drives. Does this mean a banal conflict of technology versus nature, or is it rather an illusory assumption that we can back up anything? Or does it resemble a utopia, where technologies do generate a superior world of harmony?

Jiří Černický

Things I'm Not Sorry For (CZ)

For his installation *Things I'm Not Sorry For*, Černický asked random passers-by in a metro station to give him an item they did not value. Some of the things donated from people's pockets and purses are displayed in an acrylic box in the next room: lip balm, an interdental brush, a tube of instant glue, a cotton swab. A film documents this collection and then shows the train pulling out of the station, increasing its velocity until it is a speeding blur. At this point, the individual 'worthless things' begin spiralling toward the viewer. While taking a sociological approach, this conceptual piece presents a snapshot of the almost iconic detritus of contemporary throwaway society.

The project attempts to apply two apparently incongruous entities – a 'social event', i.e. something not precisely definable, and something that attempts to give a precise definition of the world – the application of 'physical laws'. More precisely put, it is a matter of an artistic adaptation of an everyday social phenomenon into a physical 'laboratory' process (which takes place within a particle accelerator).

Psychogravitation (Czech Republic)

A video connecting seemingly unconnectable phenomena: human psychology and physical processes as subjects of the laws of physics. It shows a young woman superimposed on an outpouring of text (in English), that is resourced from a real actor's thoughts, looping from her mouth and around her head like a diagram of an atom – a literal stream of consciousness that becomes increasingly profuse as her body fades away and only her face remains, smothered in a swarm of words. Finally, the words start shooting away from the woman in a rapid-fire stream of text static. Twenty pages of text from the video are displayed in a lightbox, but the imagery in the video works well enough on its own.

Radek Pilař

1931–1993, born in Písek, Czech Republic

Video art represented a major shift forward in Radek Pilař's artistic expression. The desire to formulate existential ideas began to exclude even the decorative quality that had been typical of his work until then. In his more serious, late works, his characteristic poetic quality and idyllic positive view faded. He progressively abandoned his playful approach. His work began to convey the burden of experience, disillusion and a bitter overtone.

Pilař's most important solo video-art presentation, which amounted to a summary of his life's opus, was held in 1992 at the Čapek Brothers Gallery in Prague. He titled it 'Absolute Curtain' – the motif of a curtain always disturbed him and became a recurring feature in his video films. The exhibition concept was entirely his own: he gave the interior gallery a form of a single large video installation. The theme of the curtain, the symbol of the beginning and the end, was – as he said himself – a powerfully immediate sign of a conclusion, at parting of the ways, but also one of a repeated return.

Pilař was a major figure in Czech fine art and an artist of exceptional talent. Alongside doing illustration work, he was also a painter and a graphic artist, and he worked in photo assemblage, created installations, contributed to theatre and film and worked as a director.

After secondary school Pilař studied at the Academy of Fine Arts in Prague under Professor Vlastimil Rada. He later collaborated with the musical theatre Semafor and did work for the State Children's Publishing House, Czechoslovak Television and Czechoslovak Animated Film. He founded the programme in animation at the Film Faculty of the Academy of Performing Arts in Prague. His most notable children's characters include Rumcajs the Bandit, based on the work by writer Václav Čtrrtek, and the figure of Večerníček, the character who since 1965 has been introducing the bedtime animated programme of the same name for children.

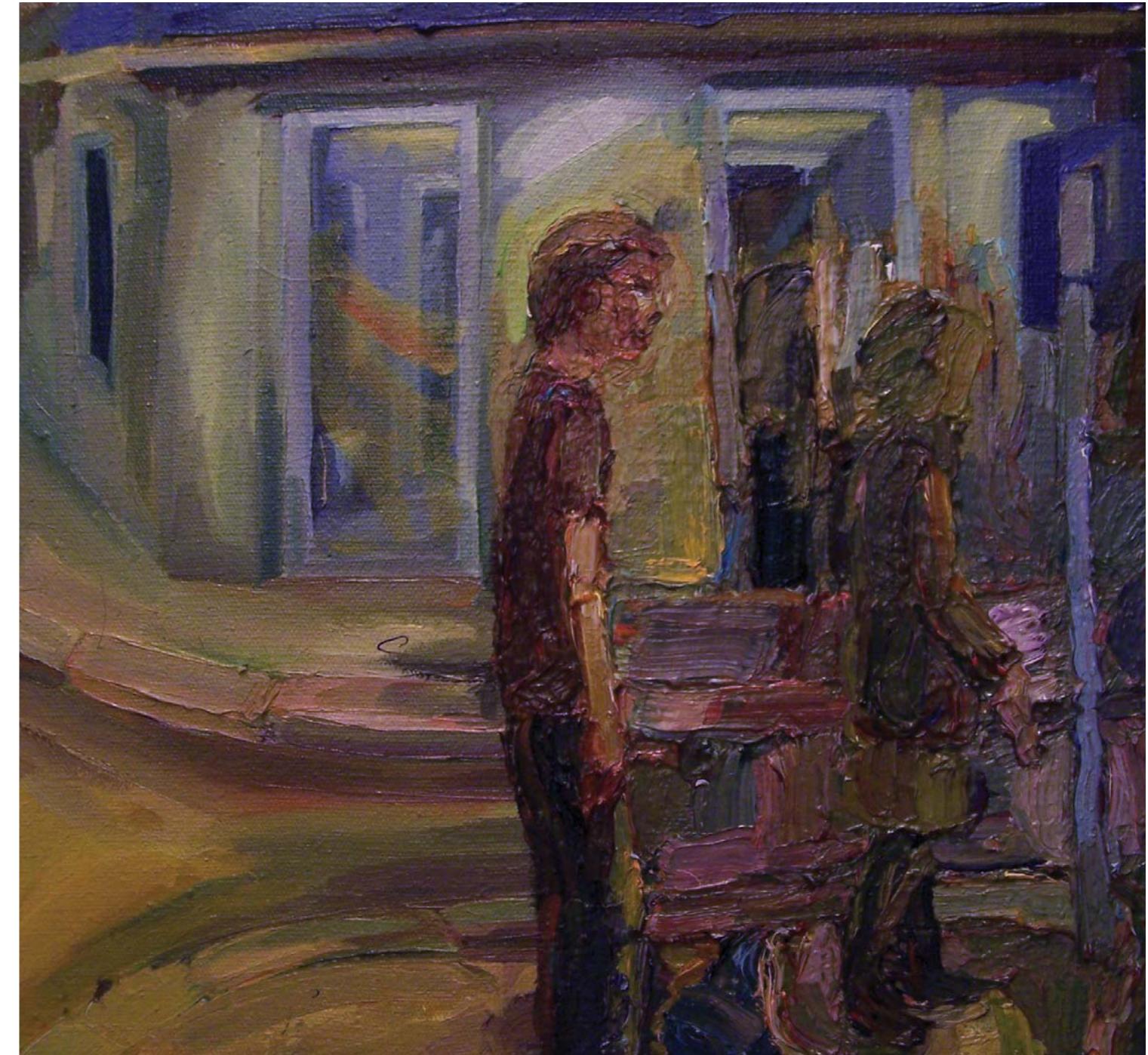
Extracted from the texts by Bohdana Kerbachová

Jan Chlup

1986 in Brno, Czech Republic

Wrong Investment

This video is a diary-based project that I started at a random moment by saying that this is going to be the beginning of my movie, and instead of thinking about a story I was just making diary notes that eventually formed the story.





Linda Čihářová

1982 in Zlín, Czech Republic

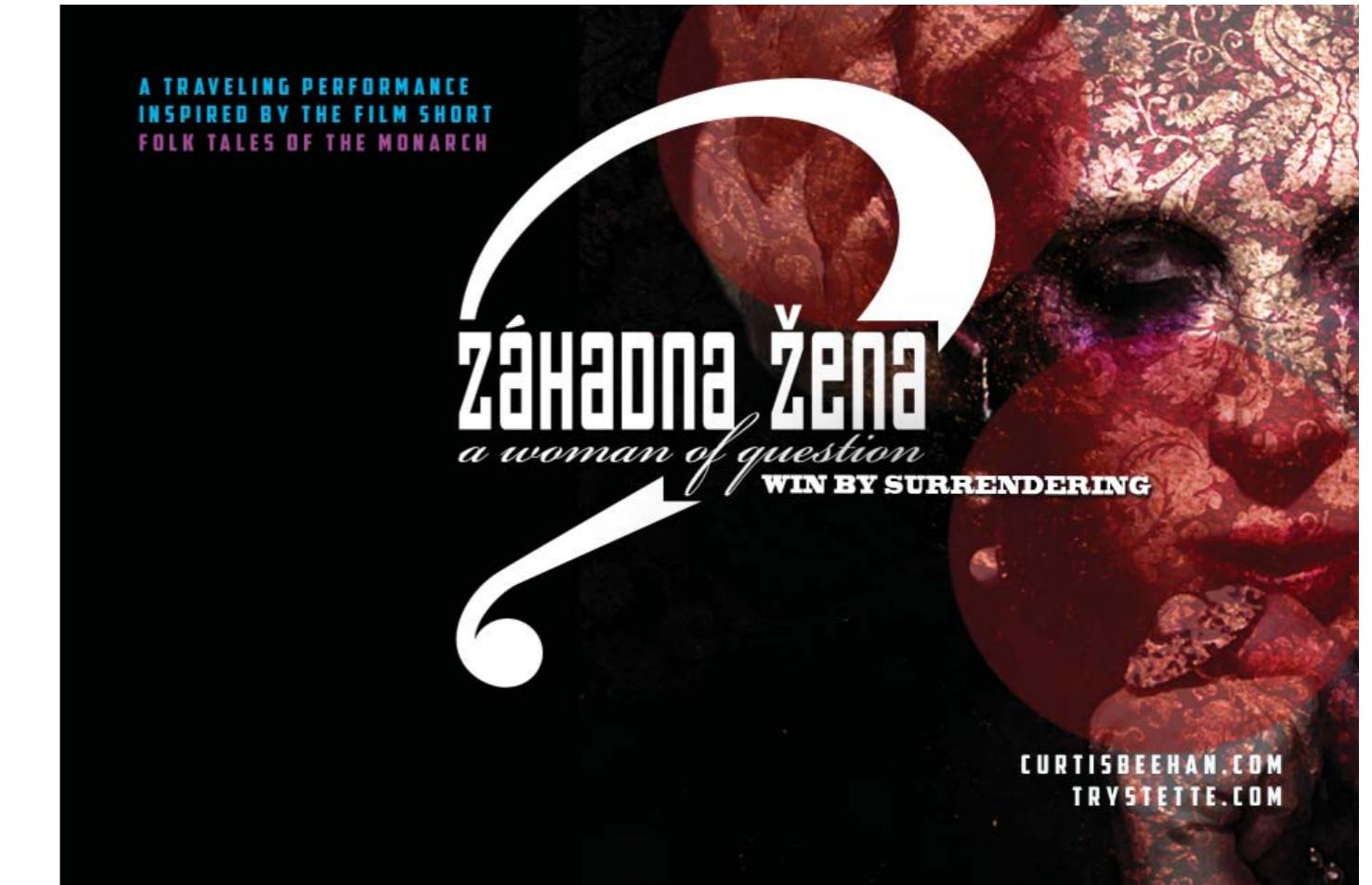
Migromat (Czech Republic)

The projection *Migromat* is inspired by the constant changing of the landscape. Creatures moving around in any environment leave behind traces of their presence. They consume, multiply, adapt the landscape to their needs, and leave their bodies behind for others to live off. Can a place be changed just by our presence or movement within it?

Clinton Curtis-Querci & Carrie Beehan

Folk Tales of the Monarch (New Zealand/USA)

A “folk opera” of sorts, this work speaks to the classic human struggle within us. It is loosely conceptualised within the Victorian era with, Carrie Beehan portraying seven characters of both genders, many of which are interchangeable and could be seen as either internal voices within her psyche, life-like depictions of family, lovers, or misogynists. Featuring the music and performance of Carrie Beehan.



De'Longhi Special Project

De'Longhi Special Project

Jan Chlup

1986 in Brno, Czech Republic

Office Space

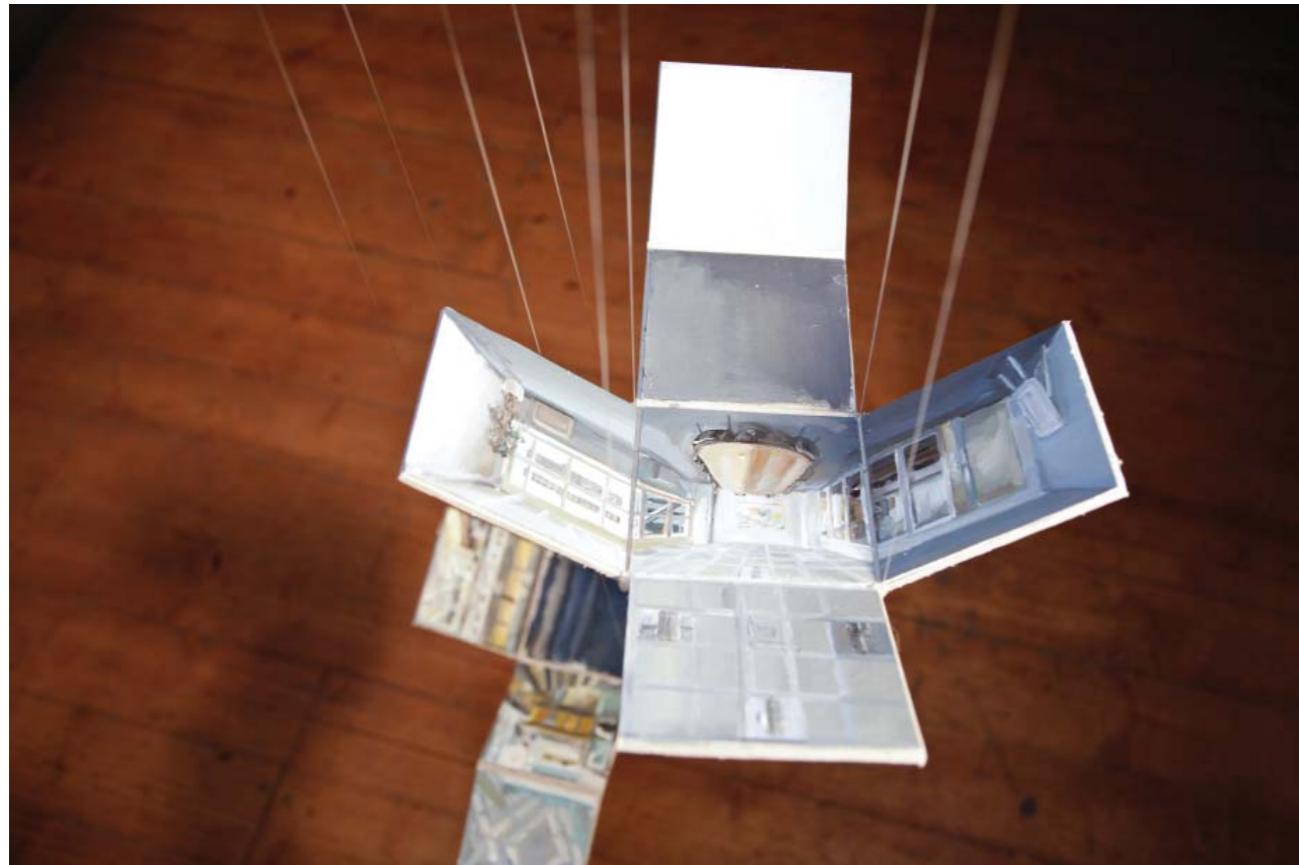
This project deals with painting in relation to space and is inspired by the office space environment of a particular big media company. The project is divided into different parts. By exploring the medium of painting I created various collections connected with the topic.

The installation comprises hanging objects that map movement among places that I was able to visit within the company premises.

This kind of movement is restrictive; for instance, I can walk from my desk to the coffee machine and back, because there is no reason to go anywhere else without a logical excuse.

Video – a painting-based animation that deals with a similar topic from another point of view.





Brazil Special Project

Brazil Special Project

The Biannual Rhythm Experience

MuBE - Sao Paulo / Brazil

The festival Cine MuBE Independent Showcase was created as the first step for independent filmmakers. Its domain is mainly in Brazil, but at each edition it has increasingly attracted the interest of international productions. This initiative is crucial to the promotion of Brazilian independent film productions, so lacking in opportunities. The festival stands out for its democratic and pluralistic organisation. This first international venue is an important opening for making contact with the general public. It is with great pleasure that we present some of the prizewinning productions from the Cine MuBE Independent Showcase at the TINA B. Festival, kicking off an important cultural collaborative project.

Renata Azevedo Silva - Director of International Relations / Director General MuBE and creator of Cine MuBE Independent Showcase.

The collective experience of each semester conducting a new edition of Cine MuBE Independent Showcase, which from 6 to 8 December 2012 will mark its 8th edition and four years of intense achievements, has prompted some reflection: the biannual event, something rare at film festivals worldwide, generates a dynamic uniquely suited to modern times; a significant percentage of the film entries selected and awarded are works by young filmmakers, graduates and undergraduates, and at each new festival its regional scope grows, with submissions from both Brazilian territory and, increasingly, international markets – leading to the creation of an unprecedented prize in this 8th edition. The selection prepared for showing as part of the TINA B. Festival's special programme are short films that have won awards at different editions of Cine MuBE and they touch on emotional issues and have a universal appeal. With a variety of aesthetic choices, each work is a very personal reading of family and romantic relationships.

Christian Petermann - Curator of Cine MuBE Independent Showcase

Ricky Mastro
The Strongest
Nyrce Levin and Imara Reis

For the keys to a flat two mothers question motherhood.
Guga Caldas

The Metalinguistic Girl and the Melancholy Boy
Ana Elisa and Johnnas Oliva

The story of this melancholy boy will prove once again how the first impressions can be deceptive.

Jarleo Barbosa
Julie, August and September
Carolina Provázio and Allan Santana

Julie is a Swiss girl who has just moved to Goiânia. Little by little she starts to understand the city and finally becomes a part of it.

The Okra Grower and Andrei Moyssiadis (Collective Santa Madeira)
Divino Silva and Márcia Martins.

A farmer father, mother and little daughter in the countryside and their need for a good bicycle.

Luis Felipe Pimenta and Renato Cabral
Roots and Wings

As you grow the feathers of your wings will fall, your muscles will atrophy, until you lose forever your ability to fly.



Jarleo Barbosa
Julie, August and September
Carolina Prováio and Allan Santana



Ricky Mastro
The Strongest
Nyrce Levin and Imara Reis



Guga Caldas
The Metalinguistic Girl and the Melancholy Boy
Ana Elisa and Johnnas Oliva



**The Okra Grower and Andrei Moysiadis (Collective Santa Madeira)
Divino Silva and Márcia Martins**





Kirsimaria E. Törönen-Ripatti

is an artist, curator and producer. She graduated from the Rotterdam Art Academy in 1993. Kirsimaria is a promoter and producer of independent art fora. She has held various positions within the Arts Council of Finland since 2005 and produced a wide variety of art education programs in collaboration with European partners.



Kamila Wielebska

is an art historian, critic and curator, editor-in-chief of Intertekst, an online magazine about art published by the Centre for Contemporary Art Łaznia in Gdańsk (www.intertekst.com).

She co-edited (with Kuba Mikurda) a bilingual book "A Story of Sin. Surrealism in Polish Cinema (2010)". She published in Odra, Czas kultury, Ha!art Panoptikum, Obieg, Intertekst, ARTMargins, Flash Art and in exhibition catalogues.

Jocelyn Fiset

From 2009 to this day, Jocelyn Fiset has been the General and Artistic Manager of Victoriaville's Grave Art Center. Through the years, he has put his organizational skills to good use in creating many international scale events: Dérapage contrôlé 1 & 2 (1999 and 2001), Démarrage 3 (2002), Déménage 4 (2004) and the Fifth ADN Summit (2005). He has also been a curator for the New York Fusion Art Museum, France's CRANE resource Center and Japan's Tokyo Mixed Media Art Communication.

Member of Culture Centre-du-Québec Board of Directors, he is also a member of RAAV (Regroupement des artistes en arts visuels du Québec) Board of Directors. He has been active as an administrator of the Centre d'Artistes Action Art Actuel (St. Jean-sur-Richelieu), at the Centre d'essai 3e impérial (Granby), at the Émergence gallery (that became B-312 Gallery in Montréal) and at the AADRAV (Association des artistes du domaine réputé des arts visuels).

As an artist and as early as 1985, Jocelyn Fiset was invited to create his ephemeral and nomadic work in numerous countries: France, Brazil, Mexico, Cameroon, United States, Italy, Germany, Poland, Korea, Japan, Russia and of course, Canada.

Since 1995, he has acted as a facilitator for certain number of professional Québécois artists in order to promote their presence in different symposiums and festivals outside the country (more than fifty until now).

His opinion pieces have been published in many newspapers such as Le Devoir, Le Nouvelliste, Le Soleil and ESSE, a magazine specialized in visual arts.

Through the years, he has received many grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.





Doron Polak

was born in 1953 in the city of Givatayim. Studied Art at Thelma Yallin High School and at the Tel Aviv University and Art Management at the University of Haifa. Completed advanced studies in creative drama in Berlin and London. Worked for the Maytal and Arieli advertising companies and was in charge of community activities of the Israel Electric Corporation. Founded and runs Projective and Artura. Has instigated and produced 300 exhibition of Israeli art and has written over 200 articles. Published 100 professional catalogs (in English) and 3 plays. Edited the issue of "Symposium" on art and is the active art editor of "Panim". The Israeli representative of the International Artists' Museum and has produced 50 exhibition worldwide. Manager of the "Tara Theatre Group" since 1984 and has written most of their plays and shows.



JW Stella

JW Stella is an independent curator, cultural mediator, lecturer, art advisor and art journalist based in Seoul and London. She has also founded "JW STELLA Arts Collective", a not-for-profit art organisation that is a collective team consisting of arts and cultural professionals.

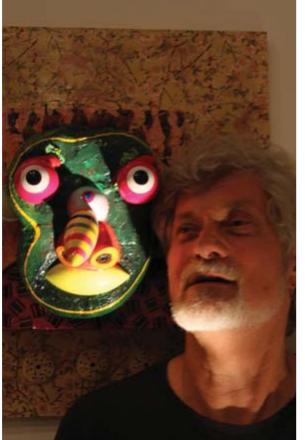
She has curated high-profile contemporary art exhibitions in which the concepts focused on socio-cultural anthropology, such as "NABATT: a sense of being", the Saudi Arabian contemporary art exhibition for the 2010 Shanghai World Expo (Shanghai Duolun Museum of Modern Art, China, 2010), "SUMBISORI", an inaugural exhibition for Jeju Museum of Modern Art (Jeju Special Self-governing Province, Korea, 2009), and USB, Emerging Korean Diaspora Artists in the World (Hangaram Art Museum, Seoul Art Centre, 2009). As a founding member of SUUM Contemporary Art Projects, London, she also project-managed international art projects such as "Fantasy Studio" (Liverpool Biennale 2008, UK) and "Good Morning Mr. Namjune Paik" 2008 (Korean Cultural Centre London, UK). As an art journalist, she works as Middle Eastern Art Correspondent for the Seoul Art Guide and has also written for Canvas magazine (UAE), Art in Culture (Korea), Wolganmisool (Korea), and JLOOK-Joongang Daily Mail (Korea).

www.jwstella.com

Tina De Falco

was born in Pomigliano D'Arco (Naples) but for many years has lived in Fiorano Modenese (MO). She teaches expressive language at the primary school of St. G. Bosco di Sassuolo. Tina is a winner of numerous awards for "Child Art". She is an art expert creator of child artist laboratories of "Knowing" and "Doing" and founder of "Splash Museum": Art Museum showing works by children and artists and the only museum located at a primary school. She is a scientific member of IRRER for the curriculum of the school Primary Art Image. She has collaborated with many artists to create art for different works in progress and common institutions and she has created innovative courses for the practice of children's art. She has participated in numerous conferences for diffusion and knowledge of children's art.





Shalom Tomas Neumann

was born in Prague, Czechoslovakia after WWII. His family escaped towards the end of the war, immigrating to Israel where he spent his childhood. They immigrated to Pennsylvania in the United States when he was an adolescent. He lives and works in Prague and in Brooklyn, NY. Shalom studied painting and sculpture at the Tyler School of Art – Temple University in Philadelphia, PA and graduated from Carnegie Mellon University in Pittsburgh, PA, where he received dual BFA and MFA in painting and sculpture. He was awarded the Damrosch Scholarship to study at the Fountainbleau School of Fine Arts in France where he won the Fountainbleau Beaux Arts Painting Prize. Shalom did his post-graduate fellowship studies in the Sculpture Department of Indiana University. Shalom has taught at universities such as Parsons The New School for Design, The Cooper Union, School of Visual Arts, Yale University and The Pratt Institute of Technology's Manhattan campus. Shalom's art has been exhibited extensively in galleries and museums in the United States, Europe, Asia, South America, and the Middle East. His work figures in the collections of (partial list): The National Gallery in Prague, The Ellis Island Museum (NY), Guggenheim Museum Library (NY), Museum of Modern Art (Nice, France), Museu Da Imagem E Do Som (Sao Paolo, Brazil), Museum of Modern Art (Buenas Aires, Argentina) and in the private collections of Elaine de Kooning (East Hampton, NY), Enrico Baj (Milano, Italy), Rosa Easman (UBU Gallery, NY), Chemical Bank (NY), Paolo Martini (Rome, Italy), Miguel Cardia (Portugal), Ann Gibson, (Baltimore, MA), Ivan Karp (OK Harris Gallery, NY) and Madonna.

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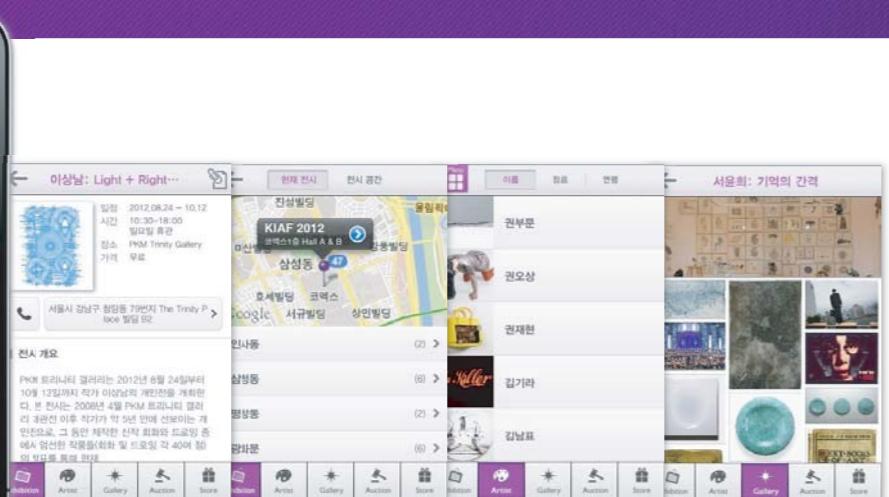


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