

Examples of stories told to the children by old people:

4. Retirement home

A. When I was a child I wasn't aware that something like retirement homes existed. I could not imagine that there might be some old people who do not already have anyone and need to be taken care of. I live now in a retirement home and I have to say it is not that bad. Everyone here is very friendly and kind, they help us with everything we need. I was lucky to have my own room and there is also a very nice lady next door so we can chat a lot. In the summer we go to the garden and spend there the whole day basically. The winter is little bit sadder as we mostly are inside and then we try to organize some social collective activities to keep our minds and bodies active and not to lose the rhythm or become lethargic.

B. When I was small I remember that there was a big retirement home just next to our block of houses. It was a huge complex with many buildings; it looked like a city within a city. There was a big gate to the complex of buildings and it all seemed very organized and structured in there. When I walked to school I could see many old people sitting on the benches chatting or walking alone around. It was a strange view and I think I wasn't able to understand why they are all there when I was child. I also remember that the retirement home was then teared down and they had to move these old people somewhere else. I wonder If they all moved in one place as they were already such a nice group or if they had to separate and go to different places which must have been really hard...

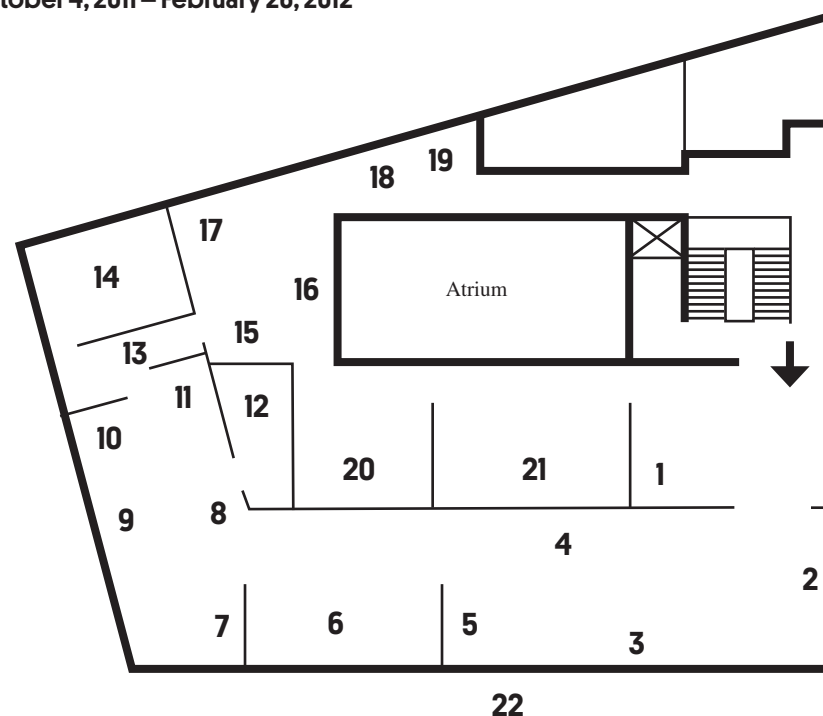
22 Jaroslav Kyša [1981, SK]

Too Far East is West

Site specific installation *Too Far East is West*, engages with a notion of place and identity. Geographical notations have ambivalent connotations, they indicate specific points in space and yet they are completely dependent on the subject's perspective. How do we define our place in the world? As in the constant flux of passers-by in front of the window, a light in a continuous motion draws the same trajectory over and over again. It suggests a sense of inexorable repetition, implacable passage of time. At the same time spectator's perspective is constantly changing, in infinite diversions, yet in an ultimately predictable path.

ironapplause.net

Joint Exhibition and Symposium of Young Visual Artists Awards network
October 4, 2011 – February 26, 2012



- | | | | |
|----|---|----|--|
| 1 | Anetta Mona Chiša & Lucia Tkáčová – Before or After | 15 | Samuil Stoyanov – CO2 (hall number 4.08 in the Slovak National Gallery) |
| 2 | Ivana Smiljanić – Imprint | 16 | Samuil Stoyanov – 2240 L CO2 breathed by the artist in 6 hours |
| 3 | Vedran Perkov – You'll Never Get to Heaven (Tra-La-La) | 17 | Tomáš Vaněk – Particip No. 142, Drawing Fields of Vision of employees of Slovak National Gallery |
| 4 | Mladen Miljanović – I Serve Art | 18 | Hristina Ivanoska – Boulevard Hristina Ivanoska the Beast |
| 5 | Kamen Stoyanov – Synchronisation | 19 | Alban Muja – Blue Wall Red Door |
| 6 | Ivana Smiljanić – I Dance Dance Dance | 20 | Sašo Sedlaček – Space Junk Spotting |
| 7 | Šejla Kamerić – Bosnian Girl | 21 | Eva Kořátková – from the series Stories from the Livingroom |
| 8 | Kamen Stoyanov – The Small Eiffel Tower Meets the Big One | 22 | Jaroslav Kyša – Too Far East is West (in the window of Esterházy Palace) |
| 9 | Enkelejd Zonja – Ordinary Meal, Strained Hope | | |
| 10 | Alban Muja – Tonys | | |
| 11 | Kateřina Šedá – Líšeň Profile | | |
| 12 | Katarina Zdjar – A Girl, the Sun and an Airplane Airplane | | |
| 13 | Sašo Sedlaček – 192 United States | | |
| 14 | Luiza Margan a Miha Presker – Fornication | | |

1 Anetta Mona Chiša & Lucia Tkáčová [1975, 1977, SK]

Before or After

“The series of collages *Before or After* takes on a specifically Western history of protest – the feminist demonstrations throughout the 20th century. The original slogans from the images are replaced with new ones, which seem to undermine the determination of the dissent they were voicing. “Left or right”, “Magic or Logic”, “Yesterday or Tomorrow”, “Cool or Hot” are contradictions that shockingly take any programmatic logic away from the protest. Instead of demanding rights and voicing discontent, the new slogans embrace dichotomies and contradictions. The women in the collages manifest boldly their doubts and fragility as a new kind of protest – one that does not seek anymore the women’s rights in a man’s world, but that changes the rules of the game and the meaning of protest altogether.” (Text written by Dessislava Dimova)

2 Ivana Smiljanić [1980, SRB]

Imprint

“I have been attending sports dance classes since eight years old. At eighteen I became a dance instructor, and at the age of twenty two, a dance coach. For nine years I have successfully competed in Serbia and abroad; my parents and I have invested more money in dance classes, equipment and travel than we have in our home appliances. One third of my life was spent in a relationship with my dance coach, the first professional dancer in the country, and I am still in good relations with the three friends I met at dance contests fifteen years ago... I am now twenty six.” (Fall 2006)

3 Vedran Perkov [1972, HR]

You’ll Never Get to Heaven (Tra-La-La)

“I was invited to make a new work for the group exhibition which will present some of the most important authors of Croatian contemporary art scene and with them a few younger artists. To be elected to the elite group brings an obligation to justify that fact. Parody and the banality replace imposed spectacle. The typology of the inscription is identical to inscription HOLLYWOOD. Star system and glamour are emptied with the title of the work and the message, without any sense. The way in which the work is set is based on political and propaganda aesthetics.”

4 Mladen Miljanović [1981, BIH]

I Serve Art

I Serve Art is a multidisciplinary project which covers several works produced during my voluntary isolation inside the former military base “Vrbas” in Banja Luka (Bosnia and Herzegovina). My isolation, as well my site-specific performance and production of these works, started at the beginning of October 2006. I found the former military base to be emblematic of the totalitarian regime apparatus which had built it – the totalitarian regime whose traumatic consequences are still present in our society. The project is about the deconstruction of that place’s identity. It is also about my personal experience of nine months

of the political crisis. In this context the Museum revived the Young Artists Biennial that was originally a product of the communist cultural agenda. Its 5th edition in 2002, and this reintroduction of meaning of representation in the context of personalization of the public domain, carried a strong cultural and political context. By examining the street signs, and furthermore, by exemplifying a new street sign, I wanted to create an “artefact” of a transitional political meaning where the public and personal merged.

19 Alban Muja [1980, KS]

Blue Wall Red Door

The *Blue Wall Red Door* film portrays and analyzes how people in Prishtina orient themselves in the city, and what landmark, object, building or person of note they use as a point of reference in their navigation. With street names having changed multiple times over the past decade, according to transfer of power, people cannot rely on them to navigate the city or locate themselves on a map. Moving around Prishtina and finding addresses is a matter of giving a description of the surrounding area or name of a famous public figure. Of course this happens not only when is directing taxi drivers or even giving directions to a foreign visitor but on a daily basis in social gatherings and other public interactions.

20 Sašo Sedlaček [1974, SLO]

Space Junk Spotting

In the more than fifty years that have passed since the conquest of space began, we have succeeded in filling orbits around the earth with surplus satellites, rocket waste, and other debris. We can view this space junk as archeology in the making or, indeed, as a garbage dump in a class of its own.

Project *Space Junk Spotting* is a software mashup, which implements NASA database information about space junk on top of Google Earth. In this project users explore debris that is currently circulating the planet. The actual software application can be downloaded by anyone. The visual representation of space junk as computer file folders provides a playful, yet frightening, visual experience through which the user may access information about the different particles circulating the Earth.

21 Eva Kořátková [1982, CZ]

Stories from the Livingroom

The series *Stories from the living room* documents children retelling in the first person life stories of old people. Through the process of storytelling children attempt to reconstruct, archive and identify themselves with the world and personal biography of the old and present to the viewer various ways how to approach, analyse and adapt a story as well as how to understand another person.

The structured bigger scale project evolved in a social structure comprising elements of an archive, functioning as a place for encounter between participants and public, and providing a stage for multi-faceted events and activities inspired by the conversations.

the most active, the one which is in sharp focus and through which the ants are moving in order to get to the food and back to the colony. Only through the intervention of light is the installation complete. The overhead projector projects the final image (a construction site), together with the ants motion, on a large scale wall. The viewer has a chance to observe and compare fragments of drawings and the merged image in the projection. He can follow the process of sculptural change in time, since the installation is an unpredictable process, changing as the ants carry sand and food across the drawing.

.....
Samuil Stoyanov [1975, BG]

15 CO2 (hall number 4.08 in the Slovak National Gallery)

Peaceful voice: “Your breathing in the next 15 days, 5 hours and 40 minutes will produce carbon dioxide the volume of which could fill hall number 4.08 in the Slovak National Gallery.”

16 2240 L CO2 breathed by the artist in 6 hours

.....
17 Tomáš Vaněk [1966, CZ]

Particip No. 142, Drawing Fields of Vision of employees of Slovak National Gallery

Without even realizing it, we carry around with us a form that defines how each of us views the world around us. We are not aware of this form, nor do we ascribe to it any meaning. We don't know about it and we do not mind it. So that I could see how different individual fields of vision look, and how one differs from the other, I created a simple drawing exercise. I invited people to stand in the corner of a room placing them in one specific fixed position and then drew their personal field of vision. The fixed position is the same for everyone. The individual silhouettes however vary from person to person. The layering and overlapping of the different fields builds up a comparative map, based on the space, situation and number of people participating. "Particips. This is the term that I use for an action or event conceived for a specific site or situation."

.....
18 Hristina Ivanoska [1974, MKD]

Boulevard Hristina Ivanoska the Beast

This work is a result of an investigation of the social and cultural treatment in the context of the “naming of streets” in Skopje, the capital of Macedonia. Living and working in Skopje, and being confronted with this realization on an on-going basis, I was provoked to respond to this issue. First, I studied the statistics showing that out of 1078 streets in Skopje only 24 are named after females and no boulevard is included in this number. The existing 24 streets are named after female dignitaries and revolutionaries and they are all located in the periphery – outside of the central and dynamic areas of the city. The street sign I created with my name and nickname (in the culture of WWII female heroes) was located to identify yet another “marginalized” location – The Museum of Contemporary Art, which is outside the city centre and whose programming at that time was provoked by the current moment of political and cultural instability and national self-doubt in the Face

spent in isolation while documenting my activities related to this site/specific performance. A personal attitude to a similar environment already existed. I've completed the nine-month training at the military school, where I trained 30 soldiers in the last three months. I simply tried to repeat the same experience, but now in the context of art. I was using art as a means of decontaminating the space and for its deconstruction. This work combines various concepts such as the Big Brother TV show, military service and the zoo. Also an investigation, this project criticizes local art which serves as a mechanism of ideological interpellation.”

.....
5 Kamen Stoyanov [1977, BG]

Synchronisation

Kamen Stoyanov's action makes use of an empty billboard structure build near the Sofia airport. The artist climbs atop, fixes a hammock and lays in it, replacing the missing advertisement. He rests, as he observes people leaving and arriving in the city, and in so doing awakes their attention and interest.

.....
6 Ivana Smiljanić [1980, SRB]

I Dance Dance Dance

I Dance Dance Dance is the performance series in which Smiljanić deals with various phenomena and relations within a complex system of contemporary culture (e.g. the position of an artist in this system's hierarchy or the interdependency of its subjects), by inviting people from certain social contexts to choose music for her dance performance. On the occasion of the ironapplause.net exhibition, Smiljanić is interested in the relativity of the artist's success in general as well as the important, material, difference in being an artist in her home country and Slovakia: she invited Slovak art professionals responsible for bringing young Slovak artists to success to choose music for her performance. A few previous performances are shown in the form of video-performance.

.....
7 Šejla Kamerić [1976, BIH]

Bosnian Girl

Šejla Kamerić belongs to the generation of artists who grew up in Sarajevo during the three and a half year siege. This has greatly determined the attitude of this artist, as well as her understanding and practicing art. ... For Šejla, art is not the goal, but a means of self-identification—communicating her own experiences, memories, and opinions—which she wants to share or confront others with. Aware of her ‘femininity’ Šejla often uses herself as a ‘model’ or object in her (photo, video) works. *Bosnian Girl* is her axiomatic work in this category, directly connected to the Srebrenica tragedy that is located at the core of the Bosnian war trauma. Using a photomontage technique she presents her portrait together with a photo of the graffiti written on the wall of the barracks found after the Dutch military unit left Srebrenica. The work is Šejla's response to man's cruelty and prejudice towards (Bosnian) women. For Šejla *Bosnian Girl* has a more general meaning: “... it deals with prejudice not only by others towards us, but also by us towards others”. This statement clearly states how “two-way” and legible her messages are. (Extract from TO BE CONTINUED by Dunja Blažević)

8 Kamen Stoyanov [1977, BG]

The Small Eiffel Tower Meets the Big One

“During the performance I stood on a terrace near Trocadero, which is a favorite spot for tourists to take pictures in front of the Eiffel Tower because of its perfect view of it. I held a photograph that depicted a small Eiffel Tower on the roof of a Bulgarian restaurant. I took this photograph in Rousse, Bulgaria in 2005. Some Eiffel Tower souvenir sellers of African-origin walked around me, while some tourists photographed me and others paid no attention. The performance lasted about 15 minutes.”

.....

9 Enkelejd Zonja [1980, ALB]

Ordinary Meal, Strained Hope

“Generally I construct my paintings like theatrical scenes, with no intention of telling any specific story. They depict complex situations; paradoxes and confusion of a culture in transition. Media, history and everyday moments provide my inspiration. The paintings usually speak about actual phenomena that occur in my country. Several touch upon issues of individual human experience. The scenes tend toward a mixture of dramatic and transient moments, metaphor and irony. While irony predominates, I try to construct multilayered, manifold narratives. The composition becomes the place where characters face each other unexpectedly.”

.....

10 Alban Muja [1980, KS]

Tonys

The old tradition of naming children after deceased family members among Kosovo-Albanians was adapted after the Balkan wars at the end of the nineties to include names of people of who were instrumental to securing Kosovo’s freedom and independence. Tonys is a photograph of nine Kosovo-Albanian children, all of whom were named after Great Britain’s Prime Minister—Tony Blair, considered a war hero, in appreciation for his support and commitment to Kosovo. The boys, all born in 1999, when Kosovo was liberated pose in front of an image of the prime minister, whose full name they all bear as their first name—Tonyblair.

.....

11 Kateřina Šedá [1977, CZ]

Líšeň Profile – 2009, 2010, 2011

Líšeň was a village that gradually turned into one of the largest city parts of Brno. The new housing estate radically altered the landscape and the character of the initial village. As a result of the new road, the Old Líšeň square ceased to function as a natural meeting point and was transformed into a mere transit intersection. This situation prompted my decision to try to find a new face for Líšeň, and thus draw the attention of the local people back to the heart of the village.

That is why I invited 511 painters from the entire Czech Republic during 2009 (there was no age, sex or education limit), and asked them to try to find a man’s face in the village’s

central landscape. Then they had to rotate their drawing by 90 degrees and go and find a person in Líšeň, the profile of whose face most resembled the one from their drawing. In the next phase, all of the 511 line drawings, including drafts and sketches, were reproduced in a workbook that I handed out to all families in Líšeň. Their task was to select within one month a profile of a person from the book, who they thought best represented the village’s centre. More than 2000 people took part and selected the winner, whose name was announced during a ceremony at the city hall this April. The drawing of Hynek Poul depicted the face of Josef Šedý.

And so it was him who became the main character of the book entitled “Your Name Is Josef Šedý”, which is currently being finalised by writer Aleš Palán; he is also the key element of the entire process. The book is tracing his life and activities, which, following the announcement of the selection, serve to present him in such a way that he truly becomes the embodiment of the place where he lives. It was only through him – and by means of this book – that the inhabitants of this city part were able to find a new way of looking at their hometown.

.....

12 Katarina Zdjelar [1979, SRB]

A Girl, the Sun and an Airplane Airplane

During the course of her artistic production Katarina Zdjelar has been exploring language as a social code, as negotiation of identity, authority and community. In the video piece *A Girl, The Sun and an Airplane Airplane* various people of the same generation in Tirana, Albania are asked to utter words or sentences in Russian, the language that was once studied and was an embodiment of hope, love and loyalty during Enver Hoxha's regime.

.....

13 Sašo Sedlaček [1974, SLO]

192 United States

Jasper Johns’ pop art painting The Flag was updated in 2001 just before September 11 to fit the geopolitical situation in which the “unification” of the world under one flag seemed more and more a matter of fact. Things have drastically changed in last ten years, and the world today seems more divided and decentralized. Even though the painting is already outdated, a new country has appeared on the world map since then, presenting the idea of unification and integration in which pop culture plays an important role. Under one flag or many. The painting is protected under bullet proof glass.

.....

14 Luiza Margan & Miha Presker [1983, 1979, SLO]

Formication

The installation *Formication* deals with meaning and function of an individual in the sociological system of constant progress. It explores the structure of an image through layering and merging of its parts. The installation consists of six transparent drawings positioned further or closer from the source of light, an overhead projector. A living organism, a real ant colony is connected with the layers of drawings, producing uncontrollable movement and functioning as kind of an error inside of the image. The middle layer is