

DANIEL HÜTTLER

*Centre for
Cybernetic
Culture
Circulation*



16.04-12.06

Dům umění
města Brna

with the support of:

B | R | N | O |

Brno Artists
in Residence



Dům umění města Brna
The Brno House of Arts



Jihomoravský kraj



MINISTRY OF CULTURE
CZECH REPUBLIC

INTRO

ok

Arrival is the end of displacement.

This is true for the CCCC that has arrived at Brno as part of the Meeting Brno festival.

The before-mentioned guest will transform into ... 7 ... during the course of the coming 7 weeks

The G99 Gallery is transformed into a platform for the implementation of the CCCC (Centre for Cybernetic Culture Circulation) project. The essence of CCCC is social exchange, exchange of opinions and ideas between the artist, the viewers, or among the participating artists. At weekly intervals, the CCCC offers space for discussions, presentations, lectures, or any other type of event by invited guests. Guests from three different environments, Prague–Brno–Vienna, are always invited based on the similarity of the themes they deal with in their work. The second room of the gallery, the so-called Meeting Room, is used for this purpose; outside the discussions time, it serves as a study/reading room. There are books and copies of texts dealing with historical events and milestones of Czech history in 1918, 1938, 1945, 1948, 1968 and 1989, or philosophical and theoretical texts. In the first room, rapidly-changing exhibitions of invited participants are organised.

The artist who has accepted the invitation for this exhibition term is the initiator of the CCCC idea; throughout the event, he'll assume the role of mediator and coordinator of the project.

Special Thanks to Marta Fišerova and Jan Langer

INDEX

WEEK

ʎ --	Jargon 1.1
ʎʎ --	SWAMP
ʎʎʎ --	Confrontation
ʎʎʎʎ --	Reset
ʎʎʎʎʎ --	Jargon 2.0
ʎʎʎʎʎʎ --	Brake OFF
ʎʎʎʎʎʎʎ --	Memetic

ζ : Snake Tale

♥ : Anex

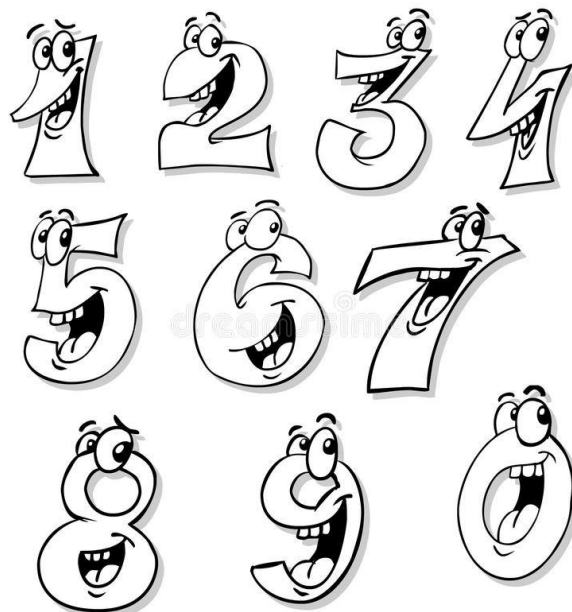
ZERO



Laura Hatting:

performance : “home / some door i like to look at”

-- reinterpretation of her 2017 piece “all my friends”.



JARGON 1.1



The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.

CCCC invited the artist exhibiting in G99 because, although studying and producing in different countries, the end products, WHAT IS, show certain similar thematic approaches while being very different in the way there were produced and in the case of the sculptures: which materials were used.

Artist where invited from different backgrounds to show what they produce in their own cultural context, it is important to note that none of the works is Site -specific.

The exhibition was curated as such to put in contrast the pieces that were produced at parallel times and geolocations so the viewer can interpret appearances and differences between individual productions.



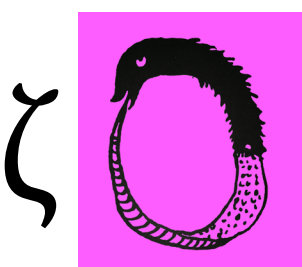
Poster Design: **Daniel Vojtíšek**

The opening of the show will be accompanied by a reading (in english) at 18:00 by Aline Sophie Reiner, as mentioned before this reading is also not site specific. The artist will read a short letter that accompanies the installation can be seen in the exhibition.

Jakob Schieche's pieces can be interacted with, the big sculptures are meant to be carried around and positioned in different places around the exhibition space. He also created the table-game day and night which will stay in the meeting room as long as the CCCC is in Brno.

As a gesture of expanding the exhibitions agency Katerina Rálišová, Matej Bílek and Lucie Michnová will leave in the meeting room their new collaborative Portfolio, this will be integrated to the CCCC's ongoing archive resting (the same way it will the rest of the exhibitions) on the working table.

With: Lucie Michnová; Jakob Schieche; Katerina Rálišová; Matej Bílek; Aline Sophie Reiner; Carolina L Rotter; Anna S. Russman





Anna S. Russman; Matej Bílek; Lucie Michnová;



Katerina Rálišová



Aline Sophie Reiner



Aline Sophie Reiner; Lucie Michnová



CCCC archive; Katerina Rálišová; Lucie Michnová



Matej Bílek; Lucie Michnová



Katerina Rálišová; Matej Bílek; Jakob Schieche

SWAMP



The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.

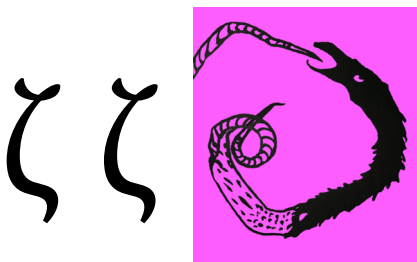
In the frame of CCCC's residency the second week: SWAMP can be correlated with the historical milestone of 1938. The second Stage is represented as a SWAMP as it was 1938 when the autonomies of both, Austria and Czech republic were stagnated by the an authoritarian ocupation. This marked for both countries an end to any effective and liberated flow of cultural, social and even economical exchange between the neighboring countries.

A phenomena that can be described as liquid and solid is therefore a good metaphor for an annexation of sovereign countries that was accomplished without official resistance but was still accompanied by a gigantic wave of structural and physical violence.

It is no wonder that in nature, swamps are home of mostly amphibian creatures that evolved in a way that allows them to live both, on land and under water. The CCCC curated an exhibition where the main topic is the transgression of borders in the contemporary art context of Austria and Czech republic.

For this, the CCCC invited artists that try to reinterpret the boundaries given by mediality and materiality thus opening a space where boundaries can be reinterpreted leaving geographical attachment behind.

“Water in free flow can be tricky: but when accumulated, stagnant water gets a name : my dear readers, we've got an enemy (so they said) and it is whatever is on the other side.”



G99 / 4.05.08 17:00



Galerie G99
Měniňská 7 Brno
tue – sun / 10 – 18H

The exhibition is made in cooperation with festival Meeting Brno. The Brno House of Art is a contributory organisation funded by the Statutory City of Brno. The artist's residency is financially supported by the Czech Ministry of Culture and the Southern Moravia Region.

Poster Design: **Shoggoth11**

With: *Martina Menegeon; BCAA System; Jozef Mrva; Julius Pristauz and Line Finderdup Jensen*



Line Finderdup Jensen ; BCAA System



Julius Pristauz; CCCC archive



BCAA System



Julius Pristauz



Jozef Mrva



Martina Menegeon; Line Finderdup Jensen



Martina Menegeon



BCAA System

CONFRONTATION

The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.

The 3rd milestone year to influence the CCCC's residency at the house of arts in Brno is 1945 which most importantly marks the "official" end of WW2.

Poster Design: **Shogoth11**

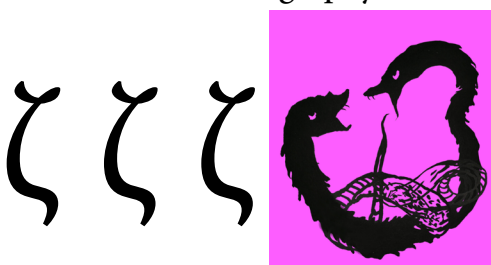


This also marks the confrontation with the task of recovering from the devastation that was perpetuated in the years before. In a central European context direct conflict was to be avoided at any costs, so the "confrontation" based on a reestablished diplomatic discourse.

For this occasion the CCCC invited Students from Vienna and Brno in order to engage in an international discourse about modes of learning, teaching and what it means to strive for a life as an Artist in different national systems.

Students from the photography class at the University of Applied Arts in Vienna prepared an exhibition of their works that emerged from a collective attempt of putting each individual artistic expression under a title. The fictive word "Stukav Brishko" was invented as the word that best describes their work when seen together.

Students from the photography department at FAVU in Brno were also invited to present art-pieces following the working methodology (which they developed and follow throughout the course of the semesters) of picking a paper from a jar and reading its word at the end of the sentence: Photography as. In this case: Intimacy.



With: Kaja Joo; Paul Spendier; Karim Eder; Mira Klug; Julia Reichmayr; Marie-E Y Fidesser; Hessam Samavatian; Maria M. Mianchis & Fabienne F. Hudec; Polina Davydenko; Denisa Römerová; Ekaterina Trokhina; Katerina Štastna; Markéta Wagnerová



*Maria M. Mianchis
& Fabienne F. Hudec*



Paul Spendier



Julia Reichmayr



Hessam Samavatian; Julia Reichmayr; Mira Klug



Marie-E Y Fidesser



Maria M. Mianchis & Fabienne F. Hudec; Karim Eder;



*Polina Davydenko; Denisa Römerová;
Ekaterina Trokhina; Katerina Štastná; Markéta Wagnerová*



*Kaja Joo; Karim Eder; Polina Davydenko; Denisa Römerová;
Ekaterina Trokhina; Katerina Štastná; Markéta Wagnerová*

RESET



The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.

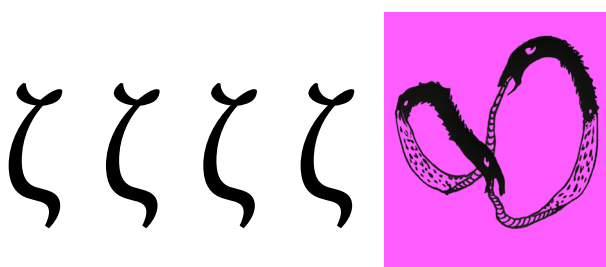
1948 was a year which defined the international Political situation for the rest of the century. This is also the next milestone which defines the CCCC's focus at its residency in Brno. Since this year Austria and the Czech republic distanced each other from the political, social and economic point of view as never before in modern times. The division of the western world reseted the international climate to another level of complexity.

For this week it also takes time to reset its parameters and will host another Resident program which takes place in Prague.



Poster Design: **Shoggoth11**

The Meetfactory AiR program organized a dynamic inspired by reality shows, where the Residents hold a presentation about a key term that is important for their artistic work. A Jury will then decide if the Term is to be included in the so called New Dictionary of Old Ideas.



*With: Andrea Monroy Palacios; Daniel Hüttler;
Anežka Bartlová Jiří Žák; Klára Rudas; Miklós Zsámboki;
Sidney Aelbrecht; Angelus/Orr (Micah Angelus and Elizabeth
Orr); Piotr Sikora and Lucia Kvočáková*



New Dictionary of Old Ideas



New Dictionary of Old Ideas



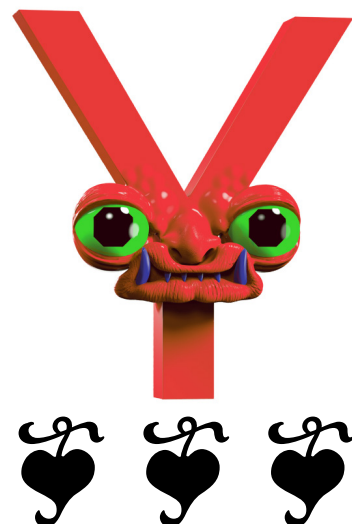
New Dictionary of Old Ideas



New Dictionary of Old Ideas



New Dictionary of Old Ideas

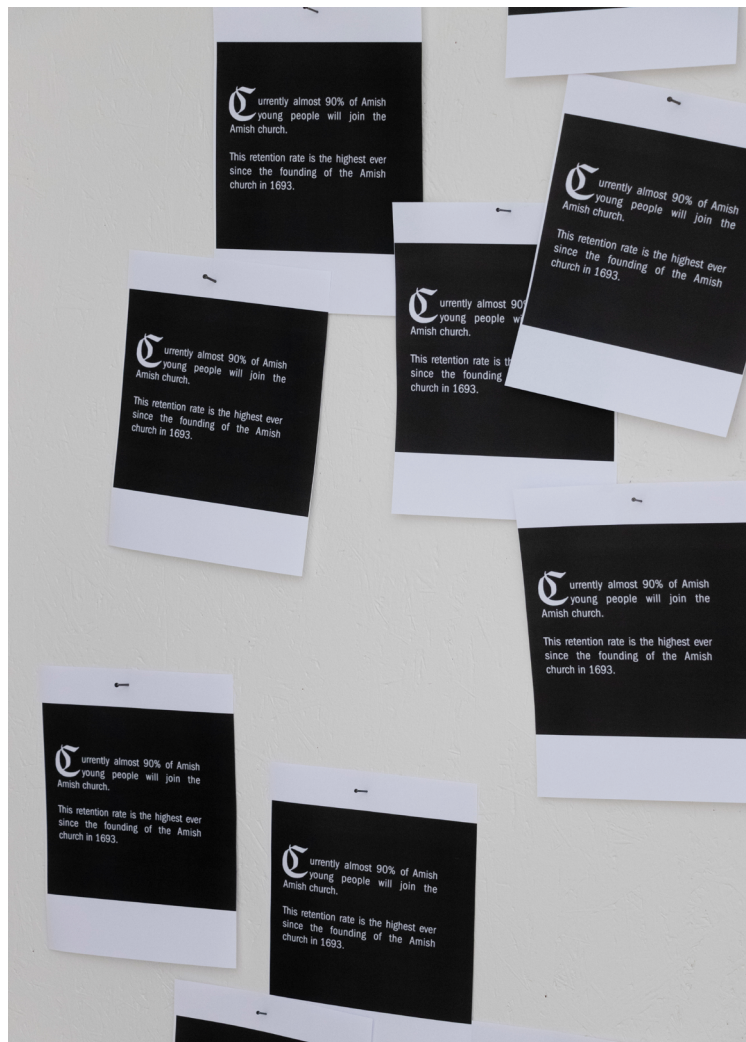




AMISH RAVE

REFELXIONS ON DEVILS PLAYGROUND

director: Lucy Walker



Daniel Hüttler



Daniel Hüttler



JARGON 2.0



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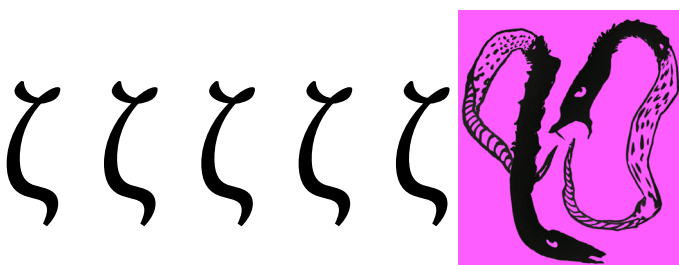
1968 echoes in the CCCC's mind more than any other of the years that it had to take in count before.

We can speak of an International movement that was seeking to transform the ongoing propagation of violence. Such Movement found uncountable opponents all around the world that were defeated by an ever deepening sense of togetherness and international solidarity.



Poster Design: **Lukáš Dobeš**

For this case the CCCC prepared a curated exhibition in the Gallery G99; an exhibition featuring artists that have a marked and notorious international focus pivoting from the geopolitical entity we call Mexico. Each of the artists have a different relationship towards the country in question but exhibiting their works here, in Brno can give us a glimpse into the “bigger window” of what solidarity and resistance might have to mean today.



*With: Oscar Cueto; Lucia Elena Prusa; Luna Ghisetti;
Jimena Mendoza; Maximiliano León;
Lilly Pfalzer (las trenzas) and Daniel Hüttler*



Maximiliano León; Luna Ghisetti;



Jimena Mendoza; Oscar Cueto



Lucia Elena Prusa; Daniel Hüttler



CCCC archive



Jimena Mendoza



Luna Ghisetti;

B.I.G



Opening: P.G.S.



Poster Design: **Daniel Vojtíšek**

Tomaš Mitura; Julius Reichel; Andrew Hauner; Vojtěch Novák; Olbram Pavlíček; Namor Ynrobyv



BRAKE OFF



The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.



Poster Design: **Shoggoth11**

1989 was the year in which the accumulated oppression reached its point of implosion, the young spirits finally succeeded over the outdated models of duality, in central Europe this meant an overcoming of structures that divided countries submerged the whole world under the fear of apocalypse.

For this occasion the CCCC invites founders and operators of nonprofit galleries in Prague, Vienna and Brno to talk about the challenges that sustaining such a space presents and how they evolve with the aging of given spaces.

With: Bruno Mokross from PINA (Vienna); Jasmina Haddad & Andrea Lumplecker from School (Vienna); Jakob Rockenschaub from Foundation (Vienna); Anna Remesova from etc. Gallery (Prague); Marta Fiserova from Klubovna (Brno) and Piotr Sikora from Meetfactory (Prague)



Objects For Settings

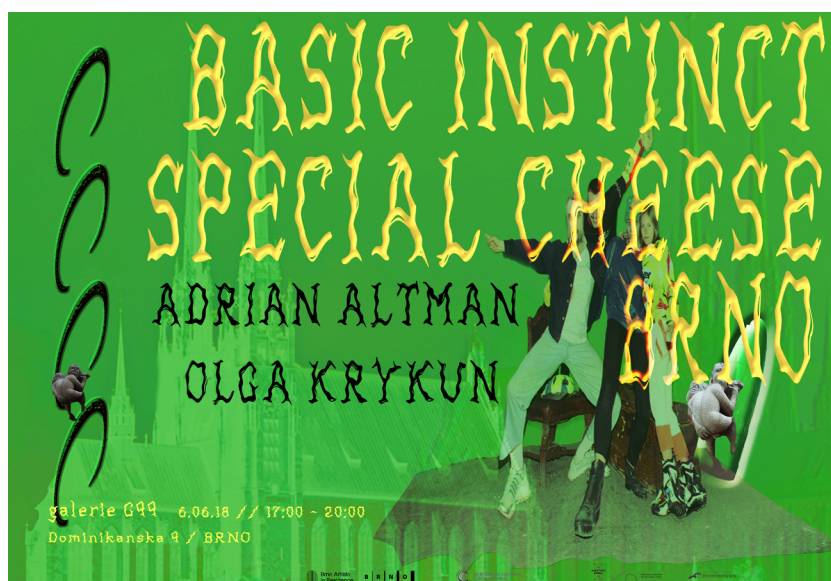


Jasmina Haddad & Andrea Lumplecker

MEMETIC



The Centre for Cybernetic Culture Circulation believes in the present (and future) and does not see itself as a mere rendering of past events, nonetheless its program is following a given line of historical milestones upon which it refers.



Poster Design: **Shoggoth11**

2018 is the last milestone influencing the Centre for Cybernetic Culture Circulation's stay at Brno and it marks also an end to its existence in the House of Arts. 2018 is the year that is running now and is also the only year the CCCC can influence.

For the 7th and last week of program the CCCC invited Olga Krykun and Adrian Altman to present their Brno edition of BASTIC INSTINCT SPECIAL CHEESE. This interactive performance basically lives when the visitors are involved so come by and have some fun with us!

[INSTA](#)

With: Adrian Altman and Olga Krykun





Adrian Altman and Olga Krykun



Adrian Altman and Olga Krykun

SNAKE

ζ Jargon 1.1
Where are we? And whats that thing dangling at the end of my sight where that bright light is coming from?- said a snake that we just began observing after it gained consciousness. I say "said" because we heard it say in its own slang.

This snake my dear observer was exposed to a shock therapy, a seclusion therapy, a room therapy, a silent torture therapy, we bombed its family and gassed its nest out..., yes my dears, we made everything possible to make out of our subject an objet interesting enough to be told about.

This means:

It woke up (the snake) and started chasing the first movement it saw, which in this case happened to be its own end. You may have heard stories , or seen videos about snakes eating their own tail and subsequently choking on it. A professor at the academy, told me that this happens only to snakes captivated in terrariums, she has a phd in biology and 66 snakes, so i assumed she'd be right. Nonetheless we unani- mously agreed to release this one , and this surprised thou narrator, because it kept chasing its tail for the coming years thus forming a path that could' ve easily been mistaken (from my point of view) for a per- fect circle if given observer wouldn' t already know that circles are just another manifestation of loops.



ζ ζ SWAMP
Imagine what the snake (which was chasing its tail for years) said to itself when it reckoned another snake: This happened so fast that it was almost as if the snake, tired of never reaching its other end, star- ted to imagine another snake to chase.

I, your narrator saw it also, not the snake, but the need to move on.

As fast as this idea came to your narrators and the snakes mind, the snake switched course and traded its tail for the tale of freshman snake that showed up outta nowhere. An era of chase and otherness began which made me wisheth i never broughtet the 2nd snake to the field.

Yes my dears, the second reptile was as real as the first, which is actually no reference at all. Important is to mention that given pseudo circular path seemed to be interrupted; but what any carefull observer can distinguish in retrospective is that the form is secondary to the direction.

ζ ζ ζ

Confrontation

After chase and time the snake found the head of the other, not at the end of its digested body, as one would expect from swallowing a snake from the tail onwards! no.

This snake found its others head face-to-face, mouth-to-mouth, making out of this instant a very interesting moment for both of our snakes and your observer and you, kind reader, all subjects which in historical retrospective are likely to depend on the resolution of given event.

That moment, when both of the snakes got a grip onto each other with their respectively venomous fangs passed as fast as one can imagine to be poisoned and subsequently die from it. As both animals in case were the same under different skin, non of them died (im not a sadist, any certificated spectator would know when to interfere to save a life, also non would be so stupid to report about forbidden-machiavellic behavior).

One cannot deny that it took some time until your narrator noticed what really happened at that moment, because he had forgotten both: that he brought the second snake to test the first one and that there was only one snake to be observed.

ζ ζ ζ ζ

Now (then) i remember(ed)



Reset

That two so called circles could be traced in grass paths, and some people would have called it an eight or infinite, because they could not precisely be distinguishable from each other, the so called “circles”.

This is the point of my report that puts my position as a narrator at risk, because I, my dear, was confused at such magnitude that could not distinguish one snake from the other, the real from the fake, the subject from the object, the first from the second.

This happening flipped my research and (im telling this only to you): made me rewrite my past field-records in such a way that my role as a naturalist couldn't be put in question. Both snakes where poisoning its counterpart, non of them let loose of the others tail, and from our positions it seemed that both had caught their respective ends.

ζ ζ ζ ζ ζ

And it took some time that felt like years for one snake to realize that this was nonsense.



Jargon 2.0

Even for animals survival or defeat isn't enough, as there was no point in going in semi-ecliptic, pseudo-round orbits, the smartest snake (from the point of view of an observer that cherishes life more than starvation led by incessant struggle) let go of the other's. But it was only then when its tail was overlaid with the one it itself was chasing, some might call it a “good” move some may call it “sadist”.

This is the point where we return to the same blank image we had at the beginning of our experiment, a desperate snake chasing its tale, and this time it “knew” that it was not its own.

But the other snake really knew what it had achieved and crept around maybe because of curiosity but probable because of hunger. Some may call this a perfect example of auto-hologrammatic motivation or sth. like that but i, your narrator, would like to call it mere stupidity and remind you once more, that the snake in question was not in captivity.

What it did couldn't have been foreseen because according to my teacher only snakes in terrarium's do what the snake in question did, and i, my reader, i always believed in what my teacher said.

ζζζζζζ

Brake OFF

And so the power unleashed itself into a global scale, tearing walls down so the snake became one and could finally reach its tale as it realized that the other snake was also itself.

“I thought i could have been sure of which snake was which after one started showing a type of behavior that had been shown before.”

-

The snake started to do what snakes do after they catch their pray, disjoint their mandibles (all 4 of them), stretch 2 of them forward and hook their teeth in the skin of given prey, then they pull those mandibles back and stretch the other 2, like this they literally push their food inside of them. How the situation looks now is more like the snake is not only pulling itself inside but also, eventually, pushing itself outside in.

On my behalf, as an observer, i cannot interfere. On one recount i see myself smiling, proving a point to my, at that time already long dead professor; on the other hand i felt disappointed of myself for not releasing each of her 66 snakes free, and wait until each one of them would eat itself up, tails first.

On another account i remember me remembering all the videos i found on youtube about such incidents, i remember also how in everyone of them, the person filming released the snake from the jaws its other end had wrapped around. That made me feel sad, and small and genially perverted. At that bygone time i was a person guarding a strong moral code and following a strict ethical playbook, so i didn't do anything because it would have meant that i would've not only been observer but also a snake.

some other version places me waiting for the body to renew itself, because thats how this works, or?, when a snake eats itself it means that it automatically renews the rest of its body, stuck like this forever through the ages of civilization.... so i made a picture

i mean its just animals ne? like a cockfight of one cock versus itself, disintegration of nature, asfixia by inertia.

— — — on our privy footnote i can tell you my most confidential reader that i also recall me remembering 2 snakes, one fighting for its life as the other started swallowing it, from the back up, in one piece (because snakes cannot cut their meat). I know such reptiles scream only in dreams but i swear that in this memory both given reptiles screamed. One imploring for forgiveness and the other one, our hero: “IM GONNA EATZ YOU IN WAN-o- PIZZ MOTHERFUCKER. Last being of course, just another version of what could've had happened..

ζζζζζζ



MEMETIC

And here we are, inside the snake, as it finally reached its back of its head with its mouth with all the rest of its body reaching itself outside in.

So here we are, where skin touches itself.

organs are not anymore separate entities in this cluster of function which operates for it-self, and this makes us wonder, me, your dear narrator if it ever was different.

At this point, devoted reader, we can even ask if not the snake(s) has already been eaten by a bigger snake that ate at least 2 more so that “ours” could entertain eat-self, maybe, after enough time has passed our snake will find the one IT ate, deep at the end of its race against itself.

ARTISTS



Laura Hatting (b. 1994, Leipzig, Germany) lives and works in Vienna since 2016. She studies writing and fine arts at The University of Applied Arts in Vienna and the Academy of Fine Arts Vienna. Her presented work at CCCC – “home / some door i like to look at” – will be a reinterpretation of her 2017 piece “all my friends”. Performance will be held in English.

Aline Sofie Rainer (b. 1991, Austria) Student of Object Sculpture, Julian Göthe at Academy of fine Arts, Vienna and before Sculpture and Space, Hans Schabus as well as Transdisciplinary Arts at University of Applied Arts (2015-2018), Vienna completed her Bachelor degrees in Art history and German literature at University of Vienna in 2014. She is currently finishing her BA at Academy of applied Arts Vienna in TransArts and is focused on sculpture, drawing and mixed media installations.

Lucie Michnová (b. 1987, Czech republic) lives and works in Prague. Her current work is focused mainly on paintings, but it evolved from the media of photography, which was her field for over 10 years. She was part of many audiovisual exhibitions in the past, but for the last 2 years she only exhibits her paintings. She studied stage design in Theatre Faculty of the Academy of Performing Arts in Prague (2010) and later completed her bachelors degree in the Atelier of Intermedia Confrontation (run by Jiří David) at the Academy of Art Architecture and design in Prague (2017). She is currently pursuing a Master's degree there and is on exchange in the Academy of Fine Arts in Prague this semester.

Anna S Rußmann (b. 1994, Austria) lives and works in Vienna studies Photography and Sprachkunst (literary art) at University of applied Arts in Vienna, her work focuses on

Jakob Schieche lives and works in Vienna. From 2007 - 2014 he studied painting at the University of applied Arts in Vienna and fine Arts at Newcastle University. In his practice he does game related video works and invents and researches analogue games between art and design.

Carolina Laura Rotter, (b. 1992, Germany) studies fine arts and cross disciplinary strategies at the university of applied arts in Vienna. With a strong background in both humanities and science she works mainly in the field of sculpture, installation and writing. Her main subject is the individual. From this point of view she refers to norms, ideals and the operational structure of society. She put a special focus on the term of disorder and hereby the definition of sanity and mental health as well as the roles of power and control. By the growing digitalization and the changing definition of work in terms of the increasing knowledge in the field of artificial intelligence she also analyzes the change of identity and the conditions and value of human life between virtuality and reality.

Matěj Bílek (b. 1993, Czech Republic) is Student of Sculpture Art studio of Dominik Lang and Edith Jeřábková on Academy of Arts, Architecture and Design in Prague, from 2013 until 2017 he completed his bachelors degree in sculpture studio and 2017 He is currently pursuing a master's degree in same studio.
He is focused on sculpture ,objects and mixed media.

Kateřina Rálišová (b.1992, Czech Republic) is, since 2015, a Student of Intermedia Art at the studio of Jiří David and Milan Salák at the Academy of Arts, Architecture and Design in Prague. Her work is focused on Instalation, sculpture and painting. Kateřina is a former member of PALBA art group. She lives and works in Prague.



BCAA system is an online audio-visual platform for music, visuals, talks and artist projects connected with new technologies and contemporary world.

“Based in Prague but reaching beyond whatever frontiers can be found, we want to be part of a worldwide soul by both the content and the audience. We connect musicians with visual artists in streams with our own virtual environment, we upload podcasts, we organise talks, we run a hybrid gallery between our studio and the internet (non)space, music and art projects as a collective. Things we do are not separated entities, they can combine, overlap and merge together into whatever new way of expression imagined.

Martina Menegon (b. 1988) is a visual artist based in Vienna, Austria.

Through multimedia installations that range between interactive, virtual and mixed reality art, Martina Menegon uses digital media to re-materialise the body after it has been transferred into a virtual state, creating an intimate and complex assemblage of physical and virtual elements that explore the contemporary self and its synthetic corporeality. She currently teaches at the University of Applied Arts in Vienna and at the Art University in Linz. She also regularly collaborates with Klaus Obermaier teaching multimedia tools for interactive arts and creating interactive performances and installations.

Jozef Mrva (b.1988) lives and works in Prague Currently Ph.D. student at FAVU VUT in Brno Interested in topology and space as an abstraction in general and in applications of spatial alterations on known models.

Lina Finderdup Jensen (b. 1991) currently studies her last year at the fine arts academy in Vienna. Her practice mainly consist of video, animation and installation in which interaction and realtime experiences are lately coming more into focus. Lines works can be seen on various platforms such as screenings, exhibitions, festivals, live-visuals, music videos etc. KillJoy is an animated passiveaggressive suburban tragic-comedy dealing with social norms of happiness. The scene is set around a family and their dinnertable. It is the usual gathering but something is off.

Julius Pristautz (b. 1997) grew up in Graz, Austria and now lives in Vienna. He studies Transmedia Art at the University of Applied Arts Vienna and until now works with different media. His latest pieces pay homage to the physical, reflecting on visual and haptic experiences of the human. Also working in fashion, he investigates the qualities and possibilities clothes and moreover fabric can offer as a material. Pointing out how closely linked and unique it is for mankind.



Hessam Samavatian (b. 1984, Iran) lives and works in Vienna. MFA, 2011-2017 University of Applied arts Vienna. 2009-2011, Art and Arcitecture at Academy of fine arts Vienna

Maria-Magdalena Ianchis works in Vienna and Reykjavik. She studies at the University of applied Arts Vienna and the Icelandic University of the Arts. She established an Embassy of Lucid Dreaming as an artistic framework and announced herself to it's head ambassador, a fictional character presented in performances and events. Her works are related to or created within the dream world while they manifest as multi-media objects, happenings and installations in the awake world. Throughout her cross and inter-medial practice the artist involves sound, text, drawing, video, performance, photography and mixed material. Magdalena listens carefully to each work choosing and seeking for it's own form.

Mira Klug, born on 1992 in Graz, Austria, lives and works in Vienna. She is studying photography at the University of Applied Arts. Her work is mainly focused on photography and video. She participated in several group exhibitions all over the world.

Sebastian Eder was born in Stockerau, Austria in 1994. He lives and studies in Vienna. He works with photography and sculptures and installations in connection with photography. He studied photography at HTL Leyserstraße and since 2017 at die Angewandte in Vienna.

Julia Reichmayr lives and works in Vienna and Graz. She graduated from the HTBLVA Ortweinschule and was awarded her diploma in Photography and Multimedia Art (2014). Subsequently she is currently studying Fine Art and Photography (2015). Her main body of work revolves around digital photography, following a minimal and graphic stylistic direction. In terms of form and content, architecture and geometry embody recurring elements within her artistry. Her work focuses on the processes occurring over the course of urban transformation, more particularly on the consequent symbiosis of society and urban landscape. Fragments found within existing structures, serve as foundation for the emergence of artificial scenarios, those act as mirror of our contemporary reality.

Kaja Joo: I study Fine Arts at the Academy of Applied Arts Vienna. I hate art students and love dead things.

Marie-E Y F Fidesser lives and works. 2006-2014 Education for contemporary dance, DanceArts Vienna. 2014-2017 University of applied Arts Vienna, Klasse Kartak. since 2015 University of Applied Arts Vienna, fine Arts, Class of Gabriele Rothemann. Since 2017 University of Applied Arts Vienna, fine Arts, painting Class of Henning Bohl,visiting student. 2016, stipendia for Autumnschool, Skulptur und Raum working with different kind of media, always in dialogue with the material i'm using, relocating choreographically thinking into the process of a painting / transferring photographic aspects into sculpture

Paul Spendier currently lives and works in Vienna, where he studies fine arts at the University of applied Arts Vienna. His work focuses on no particular artistic medium: The underlying concepts define what his finished artworks will look like. In recent videos and installations, plants and animals take on main roles. Also, Paul Spendier doesn't feel comfortable with writing about himself in the third person.

Polina Davydenko
Denisa Römerová
Ekaterina Trokhina
Katerina Štastná
Markéta Wagnerová



Andrea Monroy Palacios was born, lives and works in the Central American country of Guatemala. She is an architect and since 2011 also works as an artist.

She develops her work with different techniques and mediums addressing topics ranging from gender, history-memory and Guatemala textile tradition. Her textile production stands out from taking as a base the research, design, and production of “güipiles” (Maya garment). Nowadays, she is getting more involved with the artisan process related to the textile Guatemalan movement. This process has taken Andrea in a better understanding of the craftwork context and it has influenced her development as an artist. Her work shows how she understands, remembers and feels the work made by others.

Her art production has been showcased in various collectives and known art spaces in Guatemala as Bienal de Arte Paiz, Juannio Auction/Contest of Latin American Art and Centro de Cooperación Española. Since 2014 she is part of the project “Sitio/Seña” (Site/Sign). This is a group formed by artists from Guatemala and Panamá. The members share their interest in textile as a basic medium for art production and especially explore issues related to migration. The group has shown their work in Quetzaltenango, Guatemala; Bienal Centroamericana de Arte, Costa Rica; New School, New York; and Museo Tambo Quirquicho, Bolivia.

Jiří Žák mainly works with video. A specific political issue – arranged in an imaginative and an immersive form - always is the base of his work. He oscillates between video-essay and hybrid forms of an experimental cinematic performance or a video installation. He is specifically pre-occupied with the historical socio-political themes as well as contemporary ones. He is particularly interested in how we shape the nature of objects by projecting into them; the discrepancy between our perception of the world and its actual state. Jiří Žák asks a question how to create a meaningful story of our lives in the complexity and the uncertainty of our era.

He graduated from the Academy of Fine Arts (AVU) in Prague in Tomáš Vaněk’s studio. He participated in the internships at the Academy of Arts, Architecture and Design (UMPRUM) in Prague, in the Academy’s of Fine Arts Saloun studio in curatorial studies, and in the Karlsruhe University of Arts and Design. In 2015, he was awarded with EXIT award; he also became a finalist of Other Visions 2017 competition at PAF – Festival of Film Animation and Contemporary Art in Olomouc. He has been shown within the cycle “Start-Up” at the Prague City Gallery (GHMP) in 2017. He was a member of the curatorial team of the Gallery 207 (2015). He is active in the Studio without Master initiative collective. He also works for Artyčok TV

Klára Rudas

lives and works in Budapest, Hungary. In her work she looks at the role of visualization in knowledge production. More precisely, she looks for different strategies of abstraction and their potential of communication and knowledge transmission. Her practice encompasses both design and art. She creates displays in the museum that subvert the conventional hierarchy of object - text - document by emphasizing visual interpretation in order to prompt viewers to see how meaning and representation is constructed. In her artistic work she aims to create a second layer of display that analyse, reflect and criticize her own design practice.

Miklós Zsámboki (Budapest, 1987), curator, translator, board member at the Studio of Young Artists' Association (Hungary). He received his BA in Art Theory from the Hungarian University of Fine Arts, with a thesis comparing the different readings of the Post-Communist condition from post-1989 Hungary. His recent research is revolved around the phenomenon of the residency artist, examining the driving forces behind the internationalization of contemporary art and its consequences on the artist coming from the semi-periphery.

Sidney Aelbrecht (Belgium - 1990) researches archetypes using painting, music and installation. His paintings show trivial and meaningful objects placed in surreal environments constructed out of colourfields. These seemingly naive images reveal layers that refer to philosophy, art history, literature and a personal symbolism. Through musical collaborations he explores the duality between intuition and the rational. Which often results in installations where image meets sound.

U.S. based artist collaboration Angelus/Orr (Micah Angelus and Elizabeth Orr) propose to frame their residency as both research and production into a series of sculptures. This will be first large-scale collaboration of Angelus/Orr.

In the spirit of admiration and investigation into symbolic constructs in art, we specifically work through sculptural forms - testing models of political and formal critique, asking how and what forms do sculptures take to hold certain ideologies? Our projects are also research based, at the MeetFactory we will be looking through the political landscape in the U.S. and the history of Czech sculpture and public works. In the current political moment in the US, tensions are increasingly crystallizing around public monuments. The power and symbolism in public sculpture has spearheaded a contentious debate about representation and repression of power and identity. This debate could and should make crucial the question that our project ask, namely: How has different governmental powers sought and supported artists for public works and how has federal influence shaped artistic production in the public domain - in both content and subject?

Can a work hold a critique of the current time?

Can our critique expire?



Oscar Cueto (Mexico City, 1976). He lives and works in Austria

His work elaborates exercises of writing narratives and reflects on the mechanisms that construct the notion of, historicity, knowledge, memory and subject as identity. Such themes are often developed as fictions or in recent work as installations in which the public can interact. His work is also part of important collections such as Jumex in Mexico City and MOLAA in Los Angeles.

Luna Ghisetti, *1993 in Vienna

since 2015 Academy of Fine Arts, Vienna

2016-2017 E.N.P.E.G. La Esmeralda, Mexico City The artist works primarily with the employment of symbolic materials and bodily representations, which tends to create a wide array of interpretational possibilities. In her recent practice the focus lies on translations of iconic cognitive processes and visions through materialization, wherein the process of transformation and eversion from real-thought to fiction-material, creates a certain openness and independency. Her interest in bodily fragments often translates into works in a way that does not serve only as representation of the concepts in physical forms, but interferes on a relational level. Through integration of the body, her works invite the viewer to identify with and slip into the artwork. Hereby the definition of body boundaries is not reduced, but rather detached from physical limitations. Symbolism is reused, repeatedly reflected and continuously translated, which creates intervals and reminds of mathematical aesthetics. This loop, the notion of endless recurrence and the feeling of endlessness is to be found in present political circumstances and its repetitive developments. It is the guideline of contemporary temporality and the baseline of current time perception.

Maximiliano León was born in Mérida, Yucatán (Mexico) and was educated in Vienna (Austria) where he moved to with his parents when he was still young. He studies under Daniel Richter at the "Extended Pictorial Space" Class at the Academy of fine Arts in Vienna and is about to graduate with a M.A. this year. Besides that, he is about to finish his career for "Art History" at the University of Vienna. Recently he was an exchange student in Mexico at the Art School ENPEG La Esmeralda. Maximiliano lives and works in Vienna (Austria) and Mexico City (Mexico). Maximiliano León's work is the result of an ongoing exploration of his own life, Mexican and European painting's and the connection between the history of Mexico and Austria. With all this information he created a fictional character based on Maximiliano I. of Mexico and Justo Armas, due to a conspiracy theory which claims that the emperor lived on as Justo Armas in El Salvador, dying there in 1936 at the age of 104. Justo Armas possessed numerous objects owned by Maximiliano and bore a remarkable resemblance to the emperor and is alleged to have taken great care to keep his origins a secret. Maximiliano León on the other hand is trying to find and understand his origins. The painter is focused on the topics of growing up between two totally different cultures, finding ones own identity and autobiographical paintings such as the paintings by Gustave Courbet.

OSCARITO SANCHEZ is a Journalist, Producer of Movies, Manager of Los Tigres del Norte, author of movie scripts and curator of Schleifmühlgasse 12-14 since 2015, Shows organized by him include artist like Calixto Ramirez, Hector Falcon and Teresa Margolles.

Daniel Hüttler was born in Vienna and moved to Mexico City; since 2015 he is a student at the Academy of applied Arts in Vienna and was for one year living and studying in Prague at AAAD. Daniel's project: Centre for Cybernetic Culture Circulation took form for the first time at the Brno house of arts, besides this he is working with videos and installative works but his main medium of expression is the a4 or a6 paper-drawing or writing. Cybernetics is present in Daniel's works and is a methodological and theoretical focus the artist tries to keep regarding his production. Daniel describes himself sometimes as a NeoIntellectual-BuisnessPunk

Lucie Elena Prusa,

LILLY PFALZER (Mag. art.) „Las Trenzas“ (eng.: „The Braids“) are a group of Performers, who are inspired by hooligans, cheerleaders, paramilitary groups as well as Sci-Fi and Fantasy Movies. The video shows the documentation of an action, that took place in the public metro system of Mexico City in December 2017. The Performance lasted for five hours. The lyrics are inspired by Hito Steyerl's „The Wretched of the Screen“, Ursula Biemann's documentary „Performing the Border“, Gloria Anzaldúa's „Borderlands“ and Mexico City.

* 1991 (AT) is a performance artist, who lives and works in Vienna, Austria and from July 2018 on in Berlin, Germany to work as a research assistant for Isabel M. Lewis. Her practice focuses on audience and space, and the relational aesthetics of how to address them. Pfalzer works in personal as well as institutional collaborations, with groups and site-specific.

Jimena Mendoza is a Mexican artist based in Prague. Jimena's work dialogue between arts, applied arts and design, she made objects, prints, sculptures, ceramics and drawings, which she combines into intricate installations. Her iconography projects filter non-Western and Pre-Columbian iconographies tackling in her recent projects former Eastern European depictions of futurism. She has given a number of solo and group exhibitions in the Czech Republic and abroad.

[P.G.S.](#)



Bruno Mokrossls : founder and curator at [PINA](#)

Jasmina Haddad and Andrea Lumplecker School : founders and curators at [School](#)

Jakob Rockenschaub : founder and curator at [Foundation](#)

Anna Remesova : curator at [etc.Gallery](#)

Marta Fiserova : founder and curator at [Klubovna](#)

Piotr Sikora : curator at [INI Projects](#) and [Meetfactory](#)



BASIC INSTINCT : collaborative duo by Adrian Altman and Olga Krykun : [INSTA](#)

I ANEX

HOME / SOME DOOR I LIKE TO LOOK AT



a speech on "the decorative comment" by laura hatting, 24.4.2018, house of arts brno

good evening audience.

i've been invited here to refer once again about the context of this beautiful door that i placed here to give a little personal note to this room.

the problem about this invitation is that the context of this door is clearly missing in this room, or in this area, or to be more precise, since this is not my studio in vienna, i cannot actually refer about this door the way i've been asked to. which is the way i did it in vienna two months ago. which is why i can only tell you how nice this pretty door looks in here.

back then i was presenting this door as my first art school presentation. both times i gave the speech, having the door standing on the edge between the gallery show room and the studio of our class. both times i was, in my own studio, in front of all my friends, talking about this piece that was apparently called all my friends, and the talk and later the speech i was giving about all my friends was about the vienna art scene artist run space system that relies on- all my friends- and that all my friends including myself rely on. describing door and speech as one artwork would have been impossible without this setting of me standing right within the local scene while referring about the door that i made to refer about the scene to which i'd give the speech.

so i hope you'll see why in this context it is not really that artwork for which i've been invited anymore. so i hope you'll excuse that i can't do this here. i can't repeat the speech here because i don't know anything about the local brno art scene. i don't know anything about my audience. i don't have anything to do with this space at all.

if you're interested, the speech is printed in this beautiful coffee table book that i made to give a personal note to this beautiful table over there.

which is why i'd prefer to tell you a bit about this beautiful doormat that i created in order to personalise this beautiful precious gallery door behind me or to put it in more relatable words, id like to think a bit about my attempt to deal with something that seems to be beyond my control- which is, when renting whatever space, exactly what you do when customising the architecture that you're supposed to live or work in, right?

Dear M.

I didn't manage to send it on time, I missed the opportunity. Nevertheless I did write on paper before reaching for my laptop. I'm not sure if I'm sad about it, my hands got sad.

I truly thought about sending you a letter, or a postcard or both. Something written by hand seems so special, so delicate as I take much more time to reflect - once written down I don't want to cross it out. I did hesitate so long, too long and the moment was over. Is there a sort of time that is too long in terms of thinking?

I was musing about what to write while with my feet in muddy waters. Yellowish-green algae wrapping around my ankles I'm feeling disgust and comfort at the same time, not moving though. A thin layer of sun screen is floating on the surface, shiny and fatty, distracting me from clinging on to my thoughts. Meanwhile I'm listening to the crackling loud sound of ice cubes put into hot coffee - a choir of helpless little screams.

It's unbearably hot in Vienna and I'm longing for a journey by Trans-Siberian Rail. Just imagine the luxurious wooden and velvet interior!

Ok. Getting to the core of things now.

Having in mind that I have been chosen by you, I'm one out of a selected few, one column. I feel peculiar, but lucky. Even if I wanted to send you an object or my thoughts written on paper I didn't. I even could have told you to install anything for me.

What is it about various materials that is attracting me so much? I want to touch it, smell it, feel the surface if it's cool, rugged, soft.

Just recently though I got so upset with all the different things in my studio that I wanted to trash everything, but I didn't. So I got to the point where I was getting back to consciously seeing the beauty of vanitas. Like withering plants, rotting food, or fading temporary tattoos - it's fascinating for me how they change their shape and colour every single day.

This is not supposed to mean that I won't work with materials in the future, it will be just different than before this discourse.

Please print out my mail and the attached photos. I don't care if it gets destroyed because of rain. When touched by nature it will just fade. Instead of sending you an object as I intended to, I'm still pondering. What about materialism in times before the new materialism?

Buried in thought
Aline



III

THE NEW

DICTIONARY

OF OLD IDEAS

YU

Y

IV

PROTO

GALLERY

SYSTEMS



made by Daniel Hüttler
neointellectualbuisnesspunk