

CARPET STORIES V.1

A short film, 23'23''

Premiere: October 16, 2020, XY Gallery, Olomouc

This short film was created during a three-week-long research internship under the residency programme of XY Gallery in Olomouc. The film was made instead of a planned public presentation of my previous creation and instead of discussions, which are usually held at the end of each residency programme.

For three weeks, I had been working on several projects, supposed to be presented publicly as a performance and as an installation. Eventually, I got to know that implementing the projects would not be possible as the coronavirus second wave came which resulted in culture closures for the public. I devoted the remaining time to preparing a presentation with discussion for XY Gallery, planned to be held online. The film was being produced during the last week of the residency programme and it takes place in the very atelier of the residency centre where I worked. It was projected via a live stream on social media.

The film works with an (interactive) storytelling using the composed "family of narrators" generated by voice assistants with various language dialects. It elaborates on a story of perceiving the physical space as a virtual one, based on the ideological character of the space, objects, associations, and external influences. It refers independently to critical theory, phenomenology, moving picture, physical phenomena, computer game environment (e. g. an avatar from Half-Life), choreography, or a switchover to online (online learning, discussions, self-presentation).

[watch Carpet Stories v.1](#)

WE DON'T CARE (JE NÁM TO UKRADNUTÉ)

Public announcement series / Važec, SK / 2020

This intervention in public space took the form of an announcement series, and it was created during the 12-day-long symposium DOM (12th – 23rd August 2020) in the town of Važec in Slovakia. I was invited to be a co-author of the programme for the public which included an exercise workshop and the final performance. The event primarily focused on the Jan Hála House with its close surroundings, and the central theme was unknown thieves who robbed the house blind in 2005 and stole permanent exposition paintings created by a Czech painter Jan Hála (1890–1959). The painter had spent many years in this house, having it both as his home and his creative place. There are approximately 2 000 inhabitants in Važec. The town is a popular stop on the way to nearby countryside sites, romantically interpreted by the painter in his work, along with people and traditions of their days.

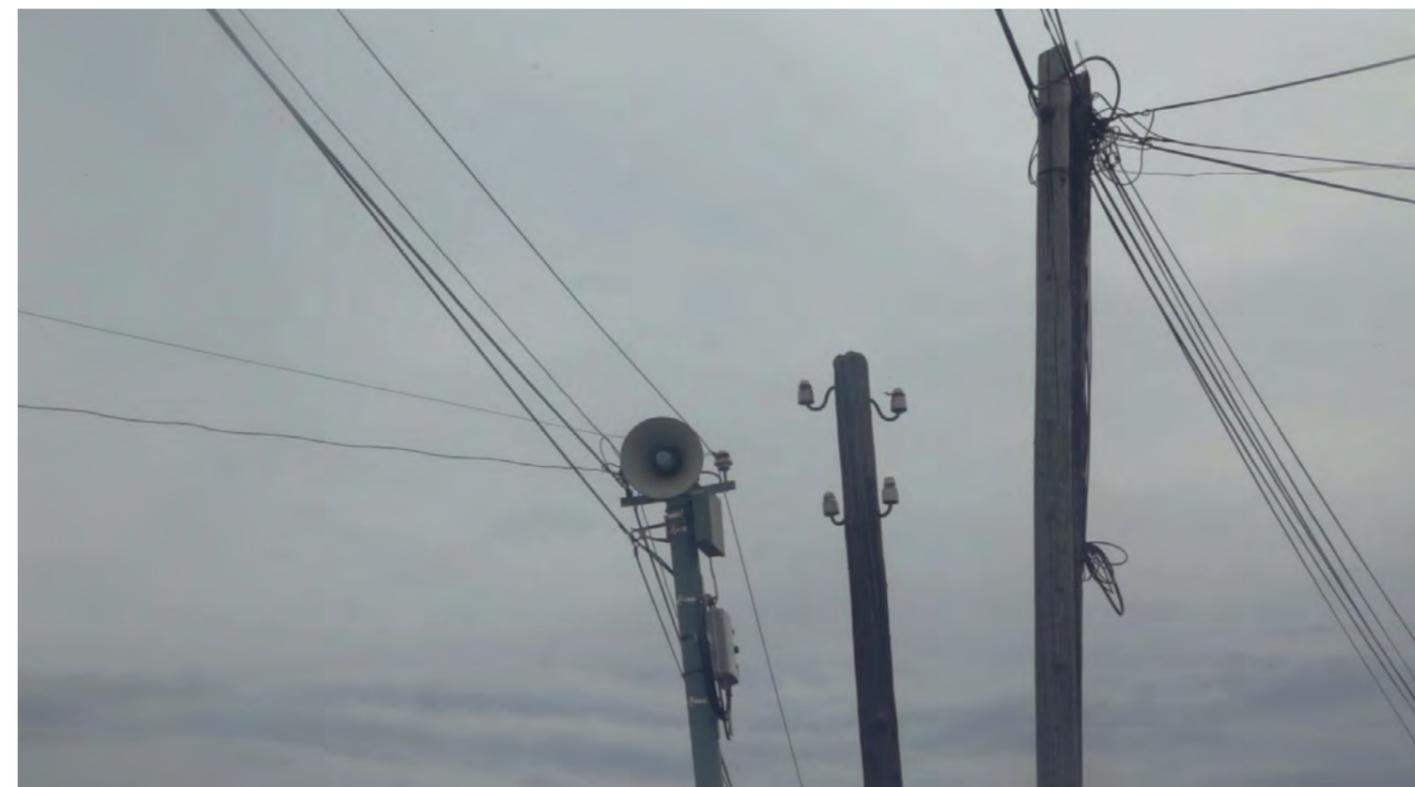
During my stay, I implemented several interventions in public space outside the programme which were a subliminal reaction to a subsequent urge to critically reflect the symposium from the inside, as its co-author.

The interventions included a local radio announcement of an open contest for the most interesting short story or poem with a set subject: We Don't Care. For the announcement series, I wrote a text, sent it to the local municipal authority, and let the administrative personnel read it, just as they read common announcements for the entire town on a daily basis except on Sundays (such as obituaries or information about the local market).

The short film has been created as a material that is supposed to document the intervention project. It shows the first, second-last, and last day of the announcements (the first three days broadcasted the same announcement). Camera shots illustrating the public announcement audio record are taken from specific angles to represent the view from within the symposium, and they show the inactivity in the house surroundings.

Note: On the second-last day, the radio plays my composition "Vata" before the announcement, which was granted to the public radio repertoire by me.

[watch video](#)



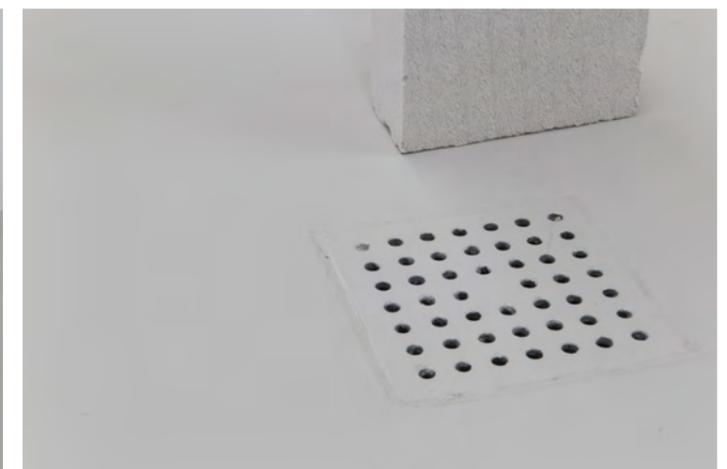
STILL ROOM

installation, 72 x ylong 600x500x10 mm, textile,
very clean floor, performance

20.5.2020 - 30.6.2020, Industra Art Gallery / Brno

Still Room follows a series of interlinked gallery projects, object installations, interventions into the public space, scenic performances and short films created under the joint title STILL LIVE in which Moravanský is currently exploring the subjects of everyday life, psychology of movement, intellectual property, virtuality and the culture of individualism in relation to phenomenology.

Still Room is part of a series Still Live.



STILL LEFT

installation, paper boxes 40x40x40cm,
performance, various dimension

19.2.2020 - 12.4.2020, Brno House of Arts, Brno
March 2020 / YUP, Osnabrück, Germany
August 2020 / BLACK BOX, Festival Ars
Electronica, Linz, Austria.
August 2020 / Festival HUMAIN / Industra, Brno,
Czech republic

STILL LEFT follows a series of interlinked gallery projects, object installations, interventions into the public space, scenic performances and short films created under the joint title STILL LEFT, in which Moravský is exploring the subjects of everyday life, psychology of movement, intellectual property, virtuality and the culture of individualism in relation to phenomenology.

The artist expands the STILL LEFT exhibition with the approach to the perceived world as a virtual one; with the use of objects, he sets it in the space of a gallery, as a place intended for an intellectual and contemplative walk. He thus creates a paraphrase of a game which has no result, only possibilities. The protagonist is automatically drawn into a situation in which a work of art affects his or her inner state manifested individually through corporeality, producing new information, a specific dialogue in reality, leaving evidence of his or her expression in the world as well as visible shapes of their intentions.

We relate to the external space through the situation of our body. Thanks to the "bodily" or "postural schema", we have at every moment a global, practical and implicit idea of the relationship between our body and things, of our position in relation to them. We transmit to the surrounding space a cluster of possible movements, or motoric projects. Our body is not within a space in the same way as objects; rather, it inhabits it and settles in it, attaches to it like a hand to a tool. Therefore if we want to shift our position, we don't have to move our body like an object. We don't need any means to change its position, we do it as if by miracle, thanks to the fact that the body is ours and allows us direct access to the space.

The real space in which every point is what it really is covered with humans by a "virtual space" into which such spatial values are inscribed which the particular points would reach if the coordinates of our body changed. As a result, a system of correspondences comes into existence between our situation and the situation of the others, in which each correspondence symbolizes all of the others.

This different approach which changes our factual situation into one of the cases in a system of other possible situations is already realized at the moment when, for example, we point our finger at a point in space. The pointing gesture which animals do not understand assumes that we are already moving within a virtual, centrifugal or cultural space, at the end of a line indicated by the finger. This mimic use of our body is not connected with the mind as it doesn't separate us from the body situation; on the contrary, it takes over its whole meaning.

video:

[Exhibition Walkthrough](#)
[Unboxing Still Left \(de-installation\)](#)

A photo of the exhibition is taken each day after the visiting hours as a time-lapse (19.2.2020 - 12.4.2020). The photos document the movement and expression of the visitors. Every day before the opening of the gallery, the exhibition was repaired. Destroyed boxes were replaced with the new ones. The photos were saved even after the gallery was completely closed due to the expansion of a virus (dark photos). *There was no introduction, instruction or curator text for the visitor during the exhibition or its opening.

[Time-lapse video \(Still Files\)](#)



STILL LIVE: AFTERPARTY (+SAFETY AIR REFRESHER)

Slow number for two dancers, 8-channel sound composition, performance

21.2.2020, SONIX - concerts of international spatial electroacoustic music, Brno
12.3.2020 - Pragovka Gallery, Prague

For the first time, the performance was part of my premiere of the eight-channel music composition "Safety Air Refresher" presented during the "SONIX - concerts of international spatial electroacoustic music" event.

For the second time, the performance was part of the Accompanying Program of the exhibition Acupuncture of Exhibition Space (squared). The performance took place exactly on the day when the quarantine was declared, so we streamed the performance online at the streaming channel of the gallery. The performance was accompanied by a switched-on bass loudspeaker.

- Afterparty is part of a series Still Live Project.
- Safety Air Refresher is a part of multichannel sound series White Noise Cube

[watch performance at Pragovka Gallery](#)
[watch performance at SONIX](#)



CONDITIONAL CONSTRUCTIONS I.: INTERPELLATION

dance-movement composition for four dancers and two GoPro camera performers,

intervention in public space 18.2.2020, Brno

Dance-movement event took place on 18 February. It began at the artist's solo exhibition STILL LEFT at G99, at the Brno House of Arts and moved through the city to the TIC Gallery. „Interpellation“ is the first of the four-part “CC” series of dance interventions in TIC Gallery Brno for 2020.

Imagine that there are individuals walking along. Somewhere (usually behind them) the hail rings out: 'Hey, you there!' One individual (nine times out of ten it is the right one) turns round, believing/suspecting/knowing that it is for him, i.e. recognizing that 'it really is he' who is meant by the hailing. But in reality these things happen without any succession. The existence of ideology and the hailing or interpellation of individuals as subjects are one and the same thing.

Dancers: Miriam Budzáková, Simona Štangová, Nikola Majtanová, Barbora Janáková
GoPro performers: Tereza Sikorová, Pavla Nikitina

[Full performance \(video\)](#)



ACUPUNCTURE OF EXHIBITION SPACE

Gallery installation, 60 000 nails, processual sound, choreography, video performance

29.5.-3.7.2019 at FaVU Gallery, Brno, CZ

The Acupuncture of Exhibition Space Project took place on 29.5.-3.7.2019 at FaVU Gallery in Brno. The exhibition consisted of approximately 60,000 nails nailed to the 117 m² gallery walls (three connected rooms), along with the dropped plaster, which was a by-product of the installation process and from a hidden subwoofer that amplified noise of the street next to the gallery. All the rooms were dark all the time and visitors could only light with headlamps.

The installation of the exhibition took place over a period of five days, at which time only three actors worked on it.

The concept of the exhibition was based on the conditions and contexts of the gallery itself, as well as on the ideology and history of the exhibition space. The 5-day performative installation followed a pre-set time schedule for choreography of work in space. During this work the whole gallery was darkened from the beginning of the installation to the last day of the exhibition. The actors also used only headlamps during the installation, so they could only watch one specific point each time the nail was nailed to the wall. This is also to ensure that they are not disturbed by the surroundings beyond the light point, and also to deny any thought of the aesthetics of the nail composition within the work area.

In this way of work, these surfaces were difficult to distinguish from each other in the process because the walls and nails were identical and the work consisted of monotonous repetitive operations. Movement through the gallery had its strict rules when alternating and moving from wall to wall. The space was divided into 60 blocks for this project, based on its architecture. Before the start of the work, there was a draw of the order of the places where the actors will move, so that all of them work simultaneously and independently of each block separately, undisturbed in several cycles.

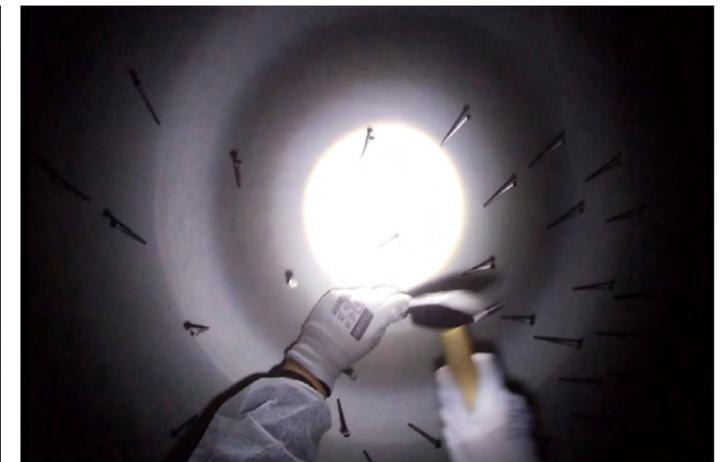
Acupuncture of Exhibition Space is a metaphor of the gallery space as an independent actor, organism, and its stimulation. It works with space as an accumulation unit in the network, as well as with the network itself. The initial starting point of the project refers to the theory of French sociologist Bruno Latour. The actor-network theory, known simply as ANT, involves not only people, but also objects, organizations, and concepts. ANT is based on the concept of a heterogeneous network of actors in mutual material and semiotic relationships. Latour is trying to explain how (not so why) the actors in this network have come together to act as a whole. ANT argues that every actor, whether a person, an object, an organization or a concept, is equally important to the network.

Similarly, acupuncture as a treatment method takes individuality together in a comprehensive understanding of the condition of the whole organism instead of its separate parts. Whatever happens in one part of the body affects another part of the body, similar to the Latour's network system. Each network is made up of connection points that make up the system and can be referred to as 'acupuncture points'.

At the end of the exhibition and the removal of nails, large pieces of walls fell off, exposing the remains of past exhibitions, several layers of paint and previous partial repairs from inconsistent building materials, and the overall dilapidation of this historic building. The gallery therefore had to be completely reconstructed, revitalized.

watch:

[exhibition walkthrough - light](#)
[exhibition walkthrough - dark \(original\)](#)
[exhibition walkthrough - visitor](#)
[preview of the installation process](#)



ACUPUNCTURE OF EXHIBITION SPACE (SQUARED)

installation, approx. 60000 nails, performance,
electricity-connected subwoofer (no sound),
250m cable

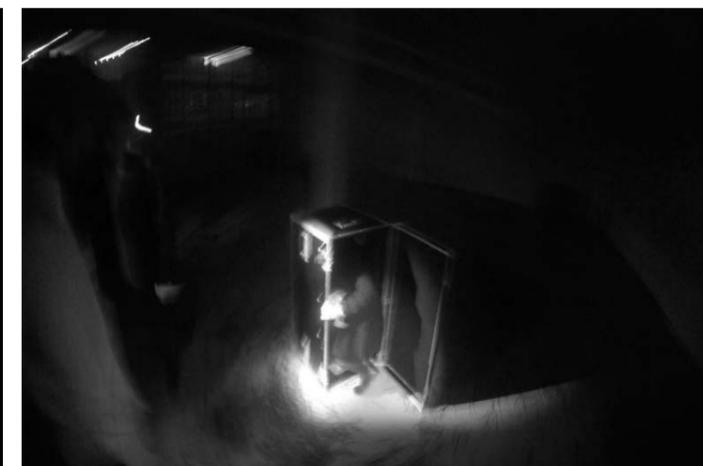
3.3.2020 - 23.3.2020 Pragovka Gallery / Entry
Prague

"Acupuncture of Exhibition Space (squared)"
allegorically follows the previous exhibition
"Acupuncture of Exhibition Space" that took place
from 29.5.-3.7.2019 in the FaVU Gallery in Brno.

The Acupuncture of Exhibition Space (series) is a
metaphor of the gallery space as an independent
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condition of the whole organism instead of its
separate parts. Whatever is going on in one part of
the body influences the other part. as according
to Latour does the system of relationships in
network. Every network consists of interconnecting
points that create the system - we call these points
"the acupuncture points"

[Watch video about installation process \(allegory\)](#)



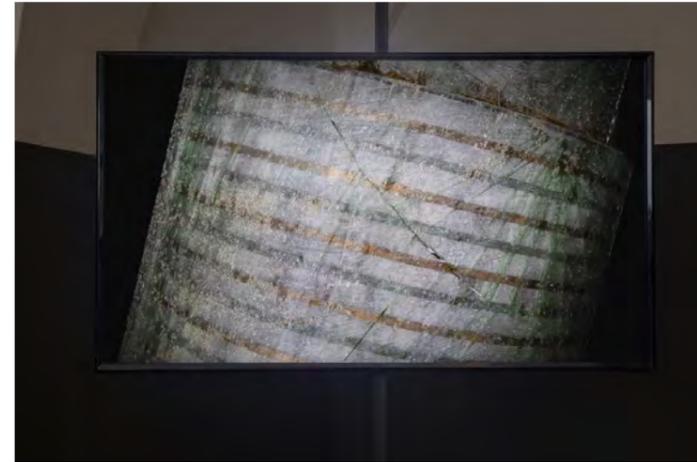
FRAGMENT 0 (collaboration with Michal Žilinský)

Installation, 3D animation with sound, 8' 45",
loop, graphite pencil drawing on paper, 42x65
cm, 42x14 cm, opening performance/string trio,
various dimension

Music score, opening performance/string trio:
Tomáš Moravanský
11. 12. 2019 – 25. 1. 2020 - TIC Gallery / Brno,
Czech Republic

[watch Fragment 0](#)

[watch preview of opening performance](#)



DEEP FIELD

Site-specific installation, LCD monitors, IKEA
tables, free found footage video (Shutterstock)

11.8. 2019 – during Artist in Residence in Kulturák
Archa, Lubná, Czech Republic

As part of the residence, I slept in a henhouse
near this field for two weeks. This installation was
the last output of my stay. After a two-week
residence during which I ate freshly laid eggs
every day for breakfast, I returned home and for
my amazement just at that time the stores
began selling a new brand of eggs with very
similar picture of hand in field.

[watch video](#)



ATTRACTION (with Tereza Sikorova)

post-clown performance, public/private intervention, two-channel video (60 min)
3. 5. - 20. 5. 2019 - St. Anastasia Island, Bulgaria

The project was created within one month Artist in Residence, Czech center Sofia, Bulgaria Every day we prepared a camera in the room and a second hidden camera on a pillar in front of the door and waited for regular arrivals of the boat with tourists to the island where we worked on the POOL project as part of the Artist in Residence program. We were accommodated in tourist rooms next to the historical museum dedicated to the island. We fixed color filters to the windows of the room, thanks to which made it possible to see out of the room but not from outside to inside of the room. Every morning we practiced this routine in a clown costume jumping on the bed behind the closed door of a tourist hostel. We always started just before the arrival of the ship and ended after its departure until the island remained depopulated. This record was made on the day the school group arrived on the island.

One boy was too curious about what was behind the closed door, probably thinking the door was still a nearby museum and opened it (in video at 1:10 min) which triggered a chain reaction of curious children looking inside the room. *Attraction is part of the POOL series. The primary aspect of the POOL series is dedicated to the post-clown manifestation.

Note: Before the end of the recording, the camera inside the room has run out of battery, but the microphone and the hidden camera remain recording.

[video of performance](#)



PHYSICAL INTRODUCTION (with Tereza Sikorova)

post-clown performance, installation, sound of ventilation, video, 25 min
4.12.2018, no longer used sound studio, Burantetr, Brno, CZ
8.11.2019, festival YUP, Haus der Jugend, Osnabrück, Germany (as Virtual Introduction)

"A surviving genre of modern times."

Physical Introduction is a performance on the edge of physical theatre, sound and installation reacting specifically to the space in which it is performed. It is a separated scene from a POOL series of post-clown manifestations. The performance took place in unused recording studio in a theatre. At the entrance to the room, viewers could take a menthol candy, which some of them unpacked during the performance. It apologizes for the European stereotype of the clown's appearance and its contemporary representations. Likewise, it refers to the western pop culture clown as well as to the B-movies and C-movies film genres. It improves the inherent properties of a particular space and renames its original state in to the post-clown environs. It also creates mimicry, even in the sound - we turned on the ventilation that was in the recording studio, which also

caused that the room was gradually getting cold. The post-clown opposes the stereotypes of its predecessors and contemporaries by nihilism. It ignores the physical laws as a passive citizen who wants to be unobserved and natural in its environment. Instead of seeking freedom and desire, the physical actress as a post-clown caricature herself in the authenticity of existence. The concept uses passivity from the actress and focuses on minimalism and detail and appeals to the viewer's imagination. It doesn't matter what happened in the past, the story begins with the intertextuality of genres. POOL: Physical Introduction is an introduction to the everydayness of post-clown character.

[video of performance](#)

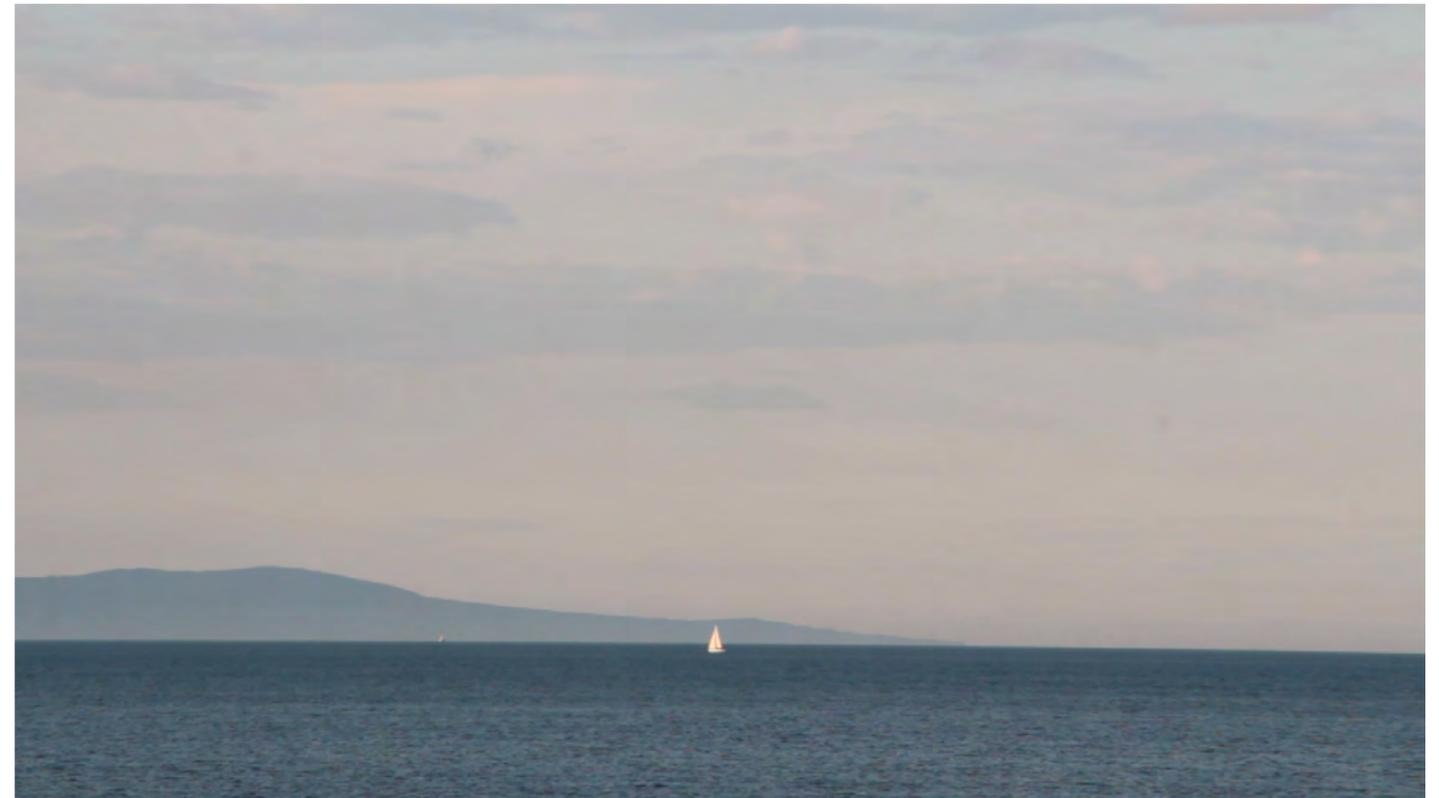


ON THE HORIZON WAS A SHIP, SAILBOAT

Video, performance (behind the camera/hand-held camera), sound, 53'

May 2019 - during Artist in Residence stay on St. Anastasia Island, Czech Centre Sofia, Bulgaria

[watch video](#)



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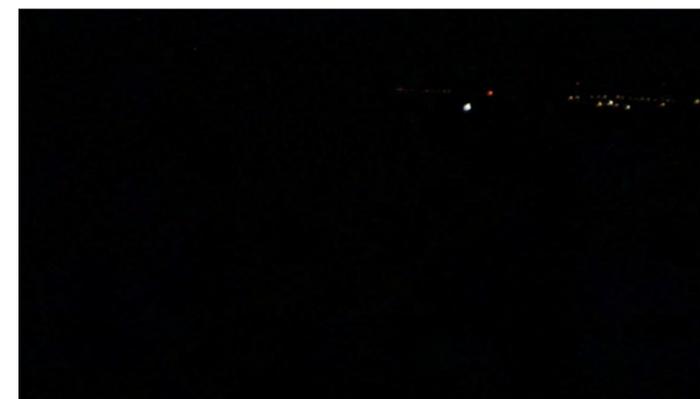
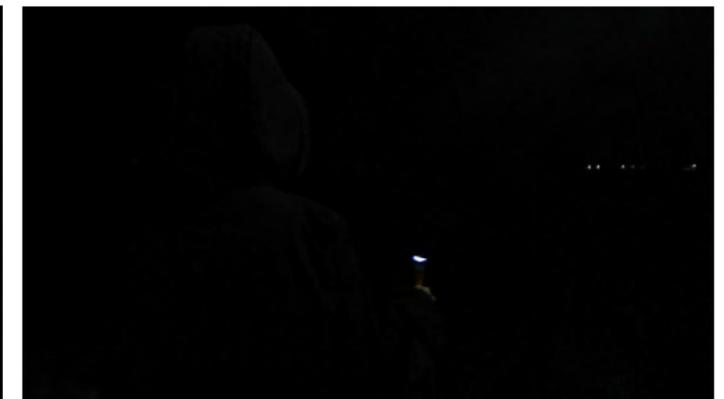
performance with a flashlight, series of photographs

19.5.2019 – St. Anastasia Island, Bulgaria

... - / ... / -... -... - - performed with morse code in the black sea for points of the compass.

North is for the black sea,
east for the Atiya Naval Base,
south for oil refinery LUKOIL
and the west is for the city of Burgas.

[see google maps](#)



STILL LIVE (2018)

Video-performance series, installation, choreography, stage-performances, variable dimensions

2018 - FaVU Gallery, Brno

2018 - House of the Lord of Kunstat, Brno (as *Pride and Prejudice*)

2018 - 2020 - separate parts presented in various forms as live performances

The project Still Live from 2018 is a series of six videos whose common feature is the multiplication of a subject performing a predetermined sequence of actions. This is the first part of an extensive project series that can potentially continue endlessly - just like the actions recorded on videos can be repeated endlessly and also by various actors.

The project, characterized as postconceptual is with the tradition of conceptual art connected with a focus on a predetermined instruction, according to which it is possible to repeatedly realize the work.

However, the precondition of success is the elimination of subjective decisions in the implementation process. In the literature, these instructions are compared to scientific algorithms but also to musical scores and choreography. I also use these methods in the interpretation of my approach; this work is actually an organic attempt to link my work in the context of visual art with a parallel career in music and theater. The choice of activities and roles that show the protagonists of some of the videos (landscape painters, DJs) refers in various art forms to the traditional (pre-conceptual) conception of creation as an expression of individuality.

The work in its theoretical background works with factual processing of individual videos with poststructuralistic interpretation of the subject. (Lacanian psychoanalysis plays a central role here).

The entire Still Live project can be interpreted as a nostalgic report on the disappearance of an individual subject expressing itself through a work of art but also as a celebration of the possibility of constructing the subject's simulacrum and its expression.

watch:

[Natural Painters](#)

[Doubles](#)

[DJs](#)

[Untitled](#)

[Obsessive Contemplative Disorder](#)

[Stage Behind the Mirror](#)

