

Š. A. L. O. U. N.

SHALL ARROWS LAND ON UNIQUE NOTES?

Welcome to the final presentation of *Š. A. L. O. U. N.*, a project by Christina Della Giustina and the students of The Studio of the Visiting Artist at AVU Prague

January 23 - 29 2017
Villa Šaloun, Prague, CZ

opening on Monday, January 23 2017, at 6 pm,
with three different performances at 7 pm, 7:15 pm and 7:30 pm

The focus of Š.A.L.O.U.N. lays upon two equally important themes, the individual and the whole, both understood as organisms and both equally alive: a living environment with a particular soil from which communication arises and a distinct root system through which matter and information metabolizes into different individual works. This generative force keeps on thriving the evolution of the whole and its individual parts.

The presentation resonates with the spectrum of our senses and spans a wide scope of media.

We open our doors and invite you to investigate how we relate to the place, to each other and to ourselves and how we turn these relations into vital processes that generate further connections.

Sarah Dubná's contribution is inspired by tattoo practices. The participatory setting consists of a lighting display for arranging, classifying and exposing different single hairs. Performatively Sarah collects a hair of each visitor and presents it on the light box. With one hair the visitors become participants and the sequence of hairs becomes an archive of minute differences. Hair is delicate, intimate and private. We take care of it, cut it when we want to free ourselves from something or when we feel the need to change. When we cut it we become different.

Seiko Hihara's work is participatory in nature: working with embroidery like stitching, knitting, sewing always meant telling stories while spending time together, since centuries and in all cultures. Seiko creates the conditions for the sharing of time, intimate meetings that allow for dialogue and exchange. It seems that stitching the cloth she provides we connect ourselves to each other, creating the very fabric that at the same time holds our relationships.

The painting of *Natálie Hošková* is a score of our common singing, a vocal exercise which was about finding the own frequency of our voice. Natálie translated this vocal process in a visual way by painting it as a line, while using her mouth as further expression of her voice. The light moving along from one side to the other for 20 minutes indicates the timing and allows the painting to be read in the tempo it originally was performed. In Natálie's view it is possible to re-interpret this composition freely in any other form. The line can act as backdrop of a landscape, for example, or as the life line. More interpretations and more variations are possible.

Natálie Hošková is also the force behind the collective process of bringing forth the masks.

At Šaloun we marked our studio's and our potential exposition space into two different main areas: 13 individual working spaces grouped around 1 additional common space (the Šaloun working space scaled down to a third of the original size, marked by tape on the ground). This arrangement created a common workspace at the centre on the inside of the marking tape functioning as a microcosmos, surrounded by 13 individual workspaces on the outside. From day one onwards we all contributed with a gesture, a thought, a performance, an object, a reference etc., whereby all of our contributions came from the outer individual spaces into the inner common space.

All contributions happening without any pre-knowledge, that is without any introduction, and were documented by video. This continuous witnessing of all the contributions by video created a frame of attention and a collective memory, a means of framing and reflecting our actions. The resulting video functions not (only) as a document, but rather as a means of further thinking. By re-composing fragments of the scenes into a 42 minutes video essay, *Emily Huurdeman* allows for reflection: the uncovering of new associations, relations and entanglements keeps on triggering, sharing and recalibrating the individual and collective memory.

Inevitably this work questions artistic authorship and addresses the impossibility of the ownership of idea's.

Emily Huurdeman's second contribution, "polishing a spitting image" is a mirror image that cleans our views from the inside and outside, emphasizing the interface as double-sided and communication as a mutual action.

In the context of questions around scaling *Pamela Kuťáková* presents a device similar to a telescope or microscope, but in this case it is not a tool to look through, but to look at the lens in front of our eyes.

The work invites us to take a look and uncover the layers covering ourselves.

*newly born souls
mutually swirling towards
unfrozen meetings*

This Haiku, composed by *Li Zi Han*, is drawn out from 13 translations, interpretations and associations of the term “breath” in our different mother tongues. The poem is written with white paint on the wall and is accompanied by the display of 13 bags, each filled with one breath of each of us. The visitors too get the following instruction:

Please take a breath and respire by exhaling your breath into the bag.

Write your name and the date and time on the piece of paper and add it to the bag.

Close the bag with the rope and hang it on the string.

Three rolls of tapes constantly rolling.

Hundred clips of thumps compressed into one.

Thousands of touches happening through an individual.

劉庭均 (*Liu Ting Chun*) uses tape, the own body and a stone as instruments. These actions are explorations of borders: the borders of space, noise, images, clothes and oneself.

Martina Nosková - our dear guest student - , cannot stop looking through Šaloun's rafter window. She wants to see the top of the tree outside. To be able to see the crown of the tree from Šaloun you got to kneel down. Please do so.

You will find out that in the meantime Martina has left this interior for to be up on the tree. She needs to be in touch with the actual tree, the tree outside Šaloun.

“Reach out your hand and wait until someone shakes your hand.

To pass the goggles on hold the hand of the last person

And give the goggles to him/her”

Dong Joon Park tries to establish a connection between reality and the virtual world by shaking hands with strangers. It is a common way of greeting which connects with others, in Dong Joon case understood as a moment in which we stand at the intersection of reality and the virtual. Shaking hands in this way makes us think about where we are in that gesture. This VR work is presented at the opening, with the presentation of a video documentation of the event during the following days of the exhibition, when a second VR work of Dong Joon is set up.

Light is ambient. It goes all around and is always a part of the experience of our milieu. Like a lamp it works as common furniture which surrounds us and at the same time creates our surroundings. By shifting its location (and with it our perspective) - from surrounding to rounding - and placing it in the centre the lamp becomes more than an object we just pass by as usual. It becomes a subject that communicates and invites us to interact with it. To play with the lamp means to make it sound by setting the water with which it is filled into circulating vibrations. *Jakub Pospíšil* presents two lamps, offering the possibility to two playmates to play together and join in concert. The water's specific characteristics makes a record of these vibrations. Water is sensitive, it is impossible to play without water.

Jakub's contribution presents the opportunity to play with water, light and each other, for to observe the changing of structures. By taking part in the play he lets us and our surrounding vibrate.

Scent, smell, this maybe most intense instigator of our memory: *Wong Chui Yin* created a smell for each of us, that is the smells of each of us - ginger, ... , oak; together with one smell for all of us together and one smell for our environment (we met in autumn, do you remember?) Please go find the smells and let them turn on your memory.

Referring to the structural complexity of Sutartinė - a polyphonic folk song from Eastern and North-Eastern Lithuania that dates back centuries - Marija Čipkute composed a melodic line consisting of three tones.

The tones are frequency computations from Christina Della Giustina's project '*you are variations*' and are the building blocks of the exhibitions' five channel surround sound installation. The three sound frequencies Maria's piece is made of relate to the three main elements of oak - carbon, oxygen and hydrogen. Maria structured them using Sutartinė-technique and echoing the characteristics of the woods' texture. The resulting song, performed live by the participants, is a complex circling sound recalling the growth rings of the oak.

'*Prototype 03*' of Christina Della Giustina's project '*you are variations, version 08*' is acoustically exploring the specific composition, structure and texture of oak wood, a unique assembly, behaviour and interaction of carbon, oxygen and hydrogen. Each of the three elements is understood as a distinct sound frequency. By layering the frequencies in the time signature given by the oak wood's material composition the resulting sound creates a waxing and waning drone, crescendo and diminuendo in a three-dimensional sound wave traveling over the course of 18 minutes. The piece is installed as 5-channel surround sound installation creating a wandering sound field that traverses the exhibition space in a curve.

'*you are variations, version 08, prototype 03*', became possible through the indispensable contributions of Marija Čipkute (voice, cello), Jana Šajtarová (voice), Iveta Karpišová (viola), Liu Ting Chun (sound editing) and Jaroslav Šlauf (sound studio recording and mastering technique).

We are welcoming Y.O.U. at Š.A.L.O.U.N.

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