

**HUB
OR
SchAB?**

HUB or SChAB

"HUB" means a "centre", a "pivot" in English.
SChAB in Polish means a pork chop.
If we follow the capital letters and read the word in English,
we will arrive at SCAB

participating artists:

Agnieszka CHOJNACKA (Poland)
Christine MACKEY (Ireland)
Elżbieta WYSAKOWSKA-WALTERS (Poland)
Wiktor POLAK (Poland)
Mariusz SOŁTYSIK (Poland)
Dmitry STRAKOVSKY (USA)

(curator & author of the idea)
Mariusz Soltysik

www.huborschab.art.pl

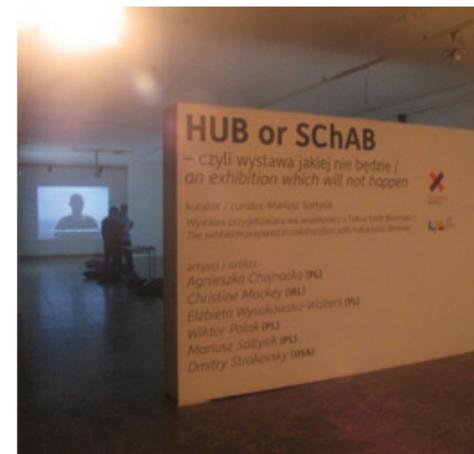
The contemporary battle to attract viewers in the art world has a feel of a marketing strategy. The events are created by following a unified schema: the curator picks a theme the curator collects the works to fit the theme. The question is: why does art need to be thematic? Why can't it be a reflection of reality, which appears to impart something important without being summoned. The project 'HUB or SC(h)AB', in an irrational and absurd way, asks meaningful questions about the sense and freedom of creation. The fundamental assumption behind the project's idea is to initiate and open up a discussion. The role of a curator is reduced to the selection of participating artists. And it is them, the artists, who have the conclusive influence on the outcome through their decisions and artworks. We are not talking here about a co-creation of one artwork. The six artists will not do that. Cooperation, at the end of the day, does not have to mean a democratic order and one prevalent rule. We would like to use the allocated budget to create a situation, in which the viewers first enter the chaos. In a square room, there will be projected, at the same time, six videos of artists talking about their works. It is only when a selected video projection is approached that the listener can disseminate from the noise that one, particular, artist's narration. Yes, the viewers will be challenged to use their imagination to conceptualize and visualize the work which is described to them by the artists. It requires a great effort from the viewer, but also flips over the traditional roles accepted in the majority of art exhibitions. In an instant, the viewers become conjurers of the artworks in their mind. It is later that the viewers will have a choice whether to confront their conjured expectation with a tangible artwork, or perhaps whether they prefer to stay with their own imagined picture of the work. They can leave the square room to explore the works situated in other, following rooms, or they can stop there and then. The six participating artists are linked by their need for persistent reflection unperturbed by passing fads. It can serve as a pretext to present the ephemerality and transitory nature of human activity.

text by
Mariusz Soltysik
translated & edited by
Ela Wysakowska-Walters

place: Mediations Biennale,
Poznań, Poland
www.mediations.pl
date: 11/09/2010

HUB or SCHAB

an exhibition
which did not happen



The battle for viewers' attention in the contemporary art world has a feel of a marketing strategy. The competing events are created by following a unified schema: a curator picks a theme, a curator collects works to fit the theme s/he has chosen. The question is: why does art need to be unified under a heading? Why can't it be a reflection of everyday life and thoughts and not a product of a thematic conjuring spell?

The project 'HUB or SC(h)AB', in an irrational and intentionally absurd way, asks these questions about the politics and freedom of creation. The fundamental drive behind the project was to initiate and open up a discussion of a set of expectations that both the audience and the arts bring to the show. The role of a curator is reduced to that of an initiator; he simply selects participating artists. In this scenario the artists are the ones who have the prevalent influence on the outcome through their decisions and artworks.

We are not talking here about co-creation of a single artwork. Cooperation, at the end of the day, does not have to mean a democratic order, or an adherence to one prevalent rule. We are proposing a situation, in which the viewers first enter chaos.

Upon entry into the show, they will find themselves in a dark rectangular room surrounded by six videos of artists (talking heads framed by the rectangle of the projection). The artist will be describing their ideas and works. The soundtracks will overlap and melt into each other, making individual words

barely discernable. It is only upon approaching the screen of a selected video that the listener will be able to separate out each particular artist's narration.

At this stage, the viewers will be challenged to use their imagination to conceptualize and visualize the works described to them by the artists. It requires a great effort from the viewer and challenges the traditional channels of delivery underpinning the structure of an art exhibition. In this instant, the viewers become conjurers of the artworks in their own minds.

Adjacent spaces will contain the artworks described by the artists. The viewers can enter them or leave after encountering the "talking heads". By programming the "discursive" stage and the confrontation with the physical object in two different sites within exhibition space, we give the viewers a choice whether or not to confront their conjured expectation with a tangible artwork or perhaps, to stay with their own imagined picture of the work.

Statement from the initiator:

Originally, it was supposed to be a totally different show. The underlying assumption behind the exhibition idea was a belief that art always documents its time, and an artist is a social entity. What I wanted to achieve was an open space for artists to take over – to change it into a discussion ground. That idea could not be realized. Funds, time, other expectations and pressures, meant that the exhibition was

muted – taking on a form presented in September’s show at Mediations. A compromise? No, I do not think so. I suppose many may agree with me that sometimes it takes longer to achieve the form originally envisioned. I had to part with the original vision, but what was achieved turned out to be an inspiring chaos and a critical commentary on presentation practices of contemporary art shows worldwide.

I believe I am not the only one who has a feeling that the form taken by biennales, huge exhibitions and other art presentations is exhausting itself, or perhaps has already been exhausted. The contemporary battle to attract viewers in the art world has a feel of a marketing strategy. The events are created by following a unified schema: the curator picks a theme – the curator collects the works to fit the theme. A friend of mine, an artist, told me that in a recent show, a curator listed from the start what exactly she was supposed to do – no initiative was required on the artist’s part. Well, we should not marvel too much over it, since from some curators’ point of view culture should be managed in a strict business sense. The practice is safe. Everything falls into its pre-determined place, predetermined by the curator of course.

I felt an urge to go against it. The questions that materialized at the moment were: why does art need to be unified under a heading? Why can’t it be a reflection of everyday life and thoughts and not a product of a thematic conjuring spell?

The project ‘HUB or SC(h)AB’, in an irrational and absurd way, asked and still asks questions about the sense and freedom of creation. The fundamental drive behind the project was to initiate and open up a discussion. I reduced my role to selection of participating artists and handling of logistics of installation. Ultimately it was the artists who had the most influence on the outcome through their decisions and artworks. I am not talking here about a co-creation of a single artwork. The six artists did not do that. Cooperation, at the end of the day, does not have to mean a democratic order or one prevalent rule. The viewers entered chaos.

Six videos of artists talking about their works were playing on a loop in the exhibition space. It was only when a selected video projection was approached that the listener could disseminate from the noise one, particular, artist’s narration. Yes, the viewers were challenged to use their imagination to conceptualize and visualize the work, described to them by the artists. It required a great deal of effort from the viewers, but also flipped over the traditional roles accepted in the majority of art exhibitions¹. In an instant, the viewers had a chance to become conjurers of the artworks in their mind. At least that was my hope... I wonder if people left the exhibition disappointed, since nothing was presented to them in a thematically unified, pre-digested way. The requirement to engage with the artists speaking about

their works could have been too much for some people. The only point of reference was the language used by the artists – their subjective use of it. HUB or SC(h)AB called



for sensitivity for the issues concerning the signified and the signifier, semiotics, as well as the abstract language of art.

The project lives on and in its coming version the viewers will have a choice whether to confront their conjured expectation with a tangible artwork, or perhaps whether they prefer to stay with their own imagined picture of the work. It will be possible for them to leave the video room to carry on with their exploration and meet up with the actual works situated in the adjacent rooms.

What is left to explain is the choice of artists. Three men and three women – the symmetry was dictated by intuition, and therefore beyond any logical explanation². It does not mean however, that there were no connections.

The six participating artists are linked by their need for persistent reflection, unperturbed by passing fads. However, most of the artists don’t know each other very well. There was no logic in their use of mother tongue. Two to four – English and Polish. Two of them are bilingual (they differ however on which two languages they adopted). In such a situation, it is hard to come to terms with some clarity. Everything is further complicated by the topics they chose to talk about. Again, the only logical link rested in the fact that all six of them responded to an initial task posted by the curator: Tell me about your practice and/or one of your works. The responses and approaches varied, which is obvious and depended on personal styles, research areas and other subjective issues. Agnieszka Chojnacka, for example,



in her statement asked the listeners to help her create the first archive of dreams about flying. Christine Mackey, on the other hand, gave a detailed account of her project entitled ‘Tending to Nature’. If you would like to find out more about the topics chosen by the artists, please visit www.huborschab.art.pl, where you will find the transcripts of the monologues. The HUB or SC(h)AB experiment, because of the initial assumptions, could not have been predicted, cut to measure or reshaped to make it look better. All six artists

worked in the same medium – video; and they were asked to record an honest statement about their practice and/or artwork.

I would like to dedicate HUB or SC(h)AB to those who graduate from such courses as Culture Management, and are about to embark on managing and curating art shows. After all, ‘I watch only the films, which I already have seen’³ seems to be a motto of many art shows worldwide.

¹ ‘My books “Concerning the spiritual in art” and “Der Blaue Reiter” aimed to awake in a person the ability to see the spiritual in things both material and abstract, since this makes us greatly happy, incredibly extends and enriches our life, and remains indispensable for our future. The desire to develop such disposition in people who sadly lack it, was the main purpose of the publications. It was frequently misconstrued, and even today it is not always interpreted correctly. It was treated as a “programme”, while the authors were taken for “poor” artists, whose brains were addled by theorisation and cerebral effort. Nothing could have been more remote from my designs than appealing to intellect and comprehension. Today it would be premature; only in the next stage can artists be faced with the task, which is an important and obvious goal of the evolution of art. To a spirit well established and endowed with strength there will be no threat, including intellectual work we fear so much in art – even its superiority over intuitive “inspiration”, which perhaps will be altogether surrendered in the future’

Wassily Kandinsky 1910;

² ‘123. A philosophical problem has the form: “I don’t know my way about.”

124. Philosophy must not interfere in any way with the actual use of language, so it can in the end only describe it.

For it cannot justify it either. It leaves everything as it is. It also leaves mathematics as it is, and no mathematical discovery can advance it.

A “leading problem of mathematical logic” is for us a problem of mathematics like any other.’

Ludwig Wittgenstein “Philosophical Investigations”:

³ The quote comes from a Polish film ‘Rejs’, dir.: Marek Piwowski, 1970

requirements:



view from Mediations Biennale 2010, Poznań

one room option (showed at mediations Biennale)

Required space: a room – best in a form of a square – in the room, 6 video screens with directional sound.

Agnieszka Chojnacka – video 'Untitled';

Wiktor Polak – video 'I would like'.

Christine Mackey – video 'Tending to Nature' – method of operation';

Ela Walters – video 'Indefinite references';

Mariusz Sottysik – video 'Enumerations';

Dmitry Strakovsky – video 'Monologue';

Technical requirements:

6 video projectors, 6 DVD players, 6 audio systems, 6 screens

or 6 LCD TV minimum 32" (depends on the room's dimension)

two rooms option 1

1st room – best in a form of a square: in the room, 6 video screens with directional sound (as above/see 1 room option).

2nd room: documentation of artists' works in form of photography or small digital frames

technical requirements:

frames for photos (variable size), digital frames (variable size)

two rooms option 2

1st room – best in a form of a square: in the room, 6 video screens with directional sound (as above/see 1 room option).

2nd room: artists will show their works corresponding to their narratives from videos:

Agnieszka Chojnacka – video project about flying (about 15 minutes)

Wiktor Polak – video with his work 'Composition'

Christine Mackey – video work 'Tending to Nature' at FB de P. – method of operation', Braco de Prata' Lisbon, Portugal and her 'Book of Ours'. Book: accordion fold-out sketch book 9.14 cm with pressed flowers.

Ela Walters – installation work 'Wall 38. Technique: wood, 38 mp3 players – object, ready to move.

Dimensions: 170 cm x 150 cm.'

Mariusz Sottysik – installation work 'Neutrinos trap stirring up cosmic dust'. Technique: light, smoke machine, brocade, dark room.

Dmitry Strakovsky – performances 'Top ten Asian Brands' and after documentation from it. Technique: sound

technical requirements:

4 video projectors, 4 DVD players, 4 audio systems, 4 screens

or LCD TV minimum 32" with 4 DVD players

Rooms for two installations and one performance.

artists:

Agnieszka Chojnacka – video works 'Untitled' and 'Short story of flying'.

'The work 'Untitled' is a video recording of my talking head. It's a story about a documentary project which I am going to carry out in the next few years to come.'

Born in 1979 in Łódź. She is living and working in Łódź.

Selected exhibitions:

2010 – „The Dump”, Łaźnia, Gdańsk, Poland; Lodz Biennale 2010, Łódź, Poland,

2009 – „Fotoplastikon”, Zona Sztuki Aktualnej, Łódź, Poland

2008 – „Under the Bridge”, public space in Garston, Liverpool Biennale, UK,

'Over the rainbow, Manhattan Gallery, Łódź, Poland (solo). 'Maknite', public space, Plac Wolności, Łódź, Poland (solo).

2007 – „Cząstki elementarne”, Galeria Nowych Mediów, Gorzów Wielkopolski, Poland (solo).

2006 – 'Territories', BCA Gallery, Bedford, Anglia (solo), 'Mentality', Biennale of Art in Łódź, Łódź Art Center, Poland.

'Mentality, Lodz Biennale, Łódź Art Center, Poland; 'St-Art", Art Fair, Strasbourg, France;

'Miasto binarne', Galeria XXI, Warsaw, Poland.



up: still from video 'Untitled'

down: still from video 'Short story of flying'



Christine Mackey – a video 'Tending to Nature' – method of operation' and an object 'Book of Ours'

www.christinemackey.com

'Tending to Nature' developed on location for, 'Drawing Spaces' at Braco de Prata (Lisbon, Portugal), a former military arms factory (1908–1998) and which, has since been converted to an Arts center. Combining drawing, sound, historical documentation and photographic stills, the work focused on a small public intervention on the grounds of the factory through gardening as a process of rejuvenating abandoned sites whilst exploring the history of the factory. The narrative of the video work is a re-write and partially appropriated from the manual 'Description of the machine gun Hk21' obtained from the Biblioteca Nacional de Portugal. Using the language from this manual, I outlined how to plant a garden instead of how to use a gun but keeping key phrases such as: "elevation and adjustment of the terrain, source field, appropriate tools, counter clockwise, main position, reassembled for future use."

The material generated from this research period was developed and collated as a short video work.

Currently based at the Leitrim Sculpture Centre (Ireland) and attending a full-time practice-based PhD at the University of Ulster, my practice combines site-specific and public interventions, exhibitions, performance and art-books. I have participated in International and National residencies in Costa Rica, The Irish Museum of Modern Art and the Firestation



this may also include live recordings of associated sounds and images from the natural environment



left: still from video 'work 'Tending to Nature' – method of operation', Braco de Prata' Lisbon, Portugal

right: still from video talk 'Tending to Nature – method of operation'

Artists Studios (Dublin), India, Wales, Finland, Greece and Vienna. A recipient of numerous awards from The Arts Council of Ireland, Local Authorities, EV + A Limerick (main award – 2004), Bank of Ireland Millennium Scholarship (2001), Cultural Ireland and A.I.B Emerging Award (shortlisted-2004) including a research bursary from the University of Ulster. In 2010, I travel to the Arctic North for a research visit to Spitsbergen to visit the 'global seed vault.'



'Book of Ours'. Book: accordion fold-out sketch book 9.14 cm with pressed flowers.

Selected solo exhibitions:

- 2011 – Forthcoming, The Butler Gallery, Kilkenny, Ireland.
- 2009 – Its not what I have started..., Studio Golo Brdo, Croatia;
- Intimate Formations Drawing Spaces, Lisbon, Portugal.
- 2008 – RIVERwork(s) (exhibition and publication), The Sligo Art Gallery, Ireland.

Selected group exhibitions:

- 2010 – Intimate Formations, The Galway Arts Centre, Galway, Ireland.
- 2009 – Sound-Lines, e-MobilArts, The State Museum of Contemporary

Art in Thessaloniki, Greece; Sound-Lines, e-MobilArts, The Academy of Fine Arts, Katowice, Poland; The Garden for Ostenda and other works, RIAA – Argentina, www.proyectoriaa.org. 2008 – Trade-Off, TRADE Residency with Alfredo Jaar; New Sites New Fields, Leitrim Sculpture Centre, Ireland.

Wiktor Polak – video works 'I would like' and 'Composition'. 'I would like' is a work about unfulfilled dreams.

http://www.youtube.com/watch?v=Jr__1-yHbRY

Born in 1979. Living and working in Łódź.

Selected exhibitions:

- 2010 – 'Metamorphose', Centre Pompidou, Paris, France; „W Akademii”, Academy of Fine Arts, Łódź, Poland (solo); 'Supermarket 2010 – The International artist-run art fair in Stockholm', Kulturhuset, Sweden;
- 2009 – „Ikony zwycięstwa”, Berlin Humboldt Umspannwerk Berlin, Germany; „Archiwum/Teraz”, Wschodnia Gallery, Multimedia Studio, Łódź, Poland.
- 2008 – The CamouFLASHed Mediations,, Mediations Biennale, Stara Drukarnia, Poznań, Polska; 'The CamouFLASH – Disappearing in the Art', Prager Spitze, Dresden, Germany.
- 2007 – „Suplement do historii filmu eksperymentalnego”, CSW Zamek Ujazdowski, Warsaw, CSW Łaźnia, Gdańsk, Kont Gallery, Lublin, Wozownia Gallery, Toruń, Poland;
- 2006 – 'Within four walls', Łódź Biennale, Łódź, Poland; „Śniadanie na trawie”, Museum of Art, Łódź, Poland.
- 'Temporary identities', Novosibirsk State Art Museum, Novosibirsk, Russia.

still from video 'I would like'



still from video 'Composition'



Elżbieta Wszakowska-Walters – a video work

"Indefinite references" and an object "Wall 38"

<http://stopwitchtrials.wordpress.com>

Living and working in Kuczki Las and in Poznan

The work is based on a linguistic notion of Indefinite Reference. IR appears very often in spoken language. It refers to those situations, in which there is a reference (a signpost) to a thing, or a thought which is unequivocal to the speaker, but rather ambiguous to the receiver of the message. In my work, I focus on the concept of IRs and I allow them to exist in their indefiniteness and equivocality. I see it as my personal statement against the omnipotent need to contextualise things. 38 Indefinite References are placed in a wall. There, without the burden of their contexts, they can be examined in their unlimited ambiguity.

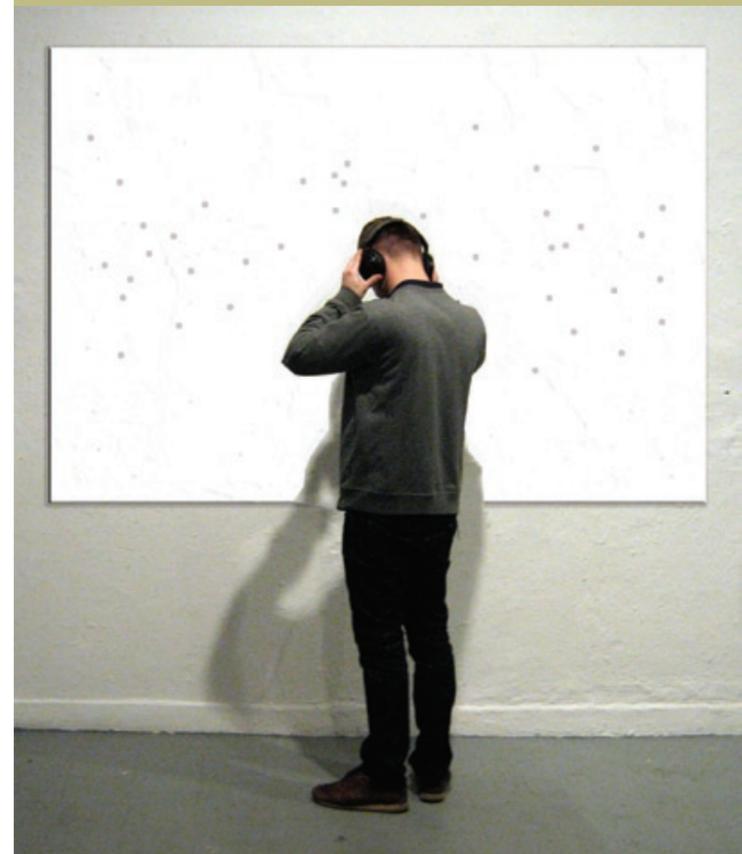
Selected group exhibitions:

- 2010 – Mediations Biennale 2010, Poznań, Poland;
- 2009 – Łódź Design Festival, Łódź, Poland.
- 2008 – CamouFLASHed Mediations, Mediations Biennale, Poznań, Polska; Terminal Art Gallery, Austin Peay State University, Clarksville, USA; Museum of Contemporary Art, Maracaibo, Venezuela;
- 24 Stunden von Nürnberg, Nürnberg, Niemcy; Cologne OFF Film Festival, Cologne, Germany.
- "The spaces of freedom – Projekt Łęczyca, Foto Festival, Łódź Art Centre, Łódź, Poland;
- 2007 – Międzynarodowe Biennale Studenckiej Grafiki Projektowej, AgraFA, Katowice, Poland;
- PATIO Art Centre Łódź, Poland; Museum of Modern Art, Hünfeld, Germany.



up: still from video 'Indefinite references'

down: object 'Wall 38'. Technique: wood, 38 mp3 players, headphones;

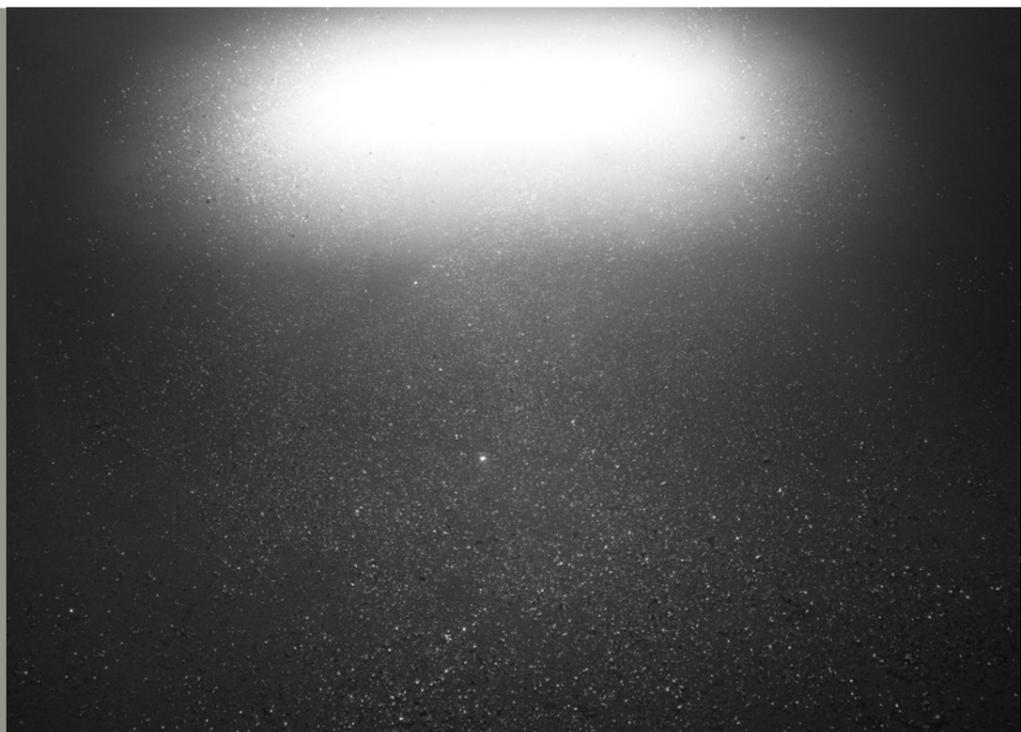


Mariusz Soltysik – a video work 'Enumerations' and an installation "Neutrinos trap stirring up cosmic dust / www.mariusz-soltysik.pl

'

'The video 'Enumerations' refers to the things that fascinated me in my childhood. It is also about a great distance I feel (not only in a literal sense) between me now and me then. An example of my childhood fascination is conjured up on the example of my recent installation work entitled 'Neutrinos trap stirring up cosmic dust'.

Some of us make an attempt to understand something. Neutrinos are being caught in the Antarctic; or in disused mines. There are persistent attempts to 'see' the black matter, or black holes through the use of some specialist equipment. The work Neutrinos Trap Stirring Up Cosmic Dust is in particular for viewers who possess strong imagination. Although we are bombarded, non-stop, with neutrinos penetrating our atoms, it is very hard for us to believe in that...



up: still from video 'Enumerations'

down: installation 'Neutrinos trap stirring up cosmic dust'.

Technique: light, smoke machine, brocade, dark room;

I am new media artist, painter, author of documentary movies, born in 1964. I am living and working in Łódź, Poland. I graduated from the Academy of Fine Arts in Lodz and in Mons, Belgium. In my own words: "In my creative work I frequently ask questions about perception of reality. My focus is on the relationship between objective and subjective sensual perception, and the role of consciousness and intuition in this process. I investigate this relationship in constant progress of things, which causes continuous confrontation of what we see and feel versus HOW we remember and present it. We recall and remember things in a variety of forms and at different times, and subjectively "colour" them. Whether consciously or not. This "colouring", or dualism of things is my essential focus that informs my creative activities. This implies constant confrontation and inevitable incursion into the social sphere and its condition that I also describe and document in my works."

I am an author and co-curator of CamouFlash events in Lodz, Poland, Dresden in Germany and in Poznan during Mediations Biennale. I am also a co-curator Mad March events in Lodz, Poland.

Selected solo exhibitions:

- 2009 – "Engram", Chapel Gallery, Center of Polish Sculpture, Orońsko and in Patio Art Center, Lodz, Poland; "In Limbo", Broadcast Gallery, Dublin, Ireland
- 2007 – "Terminal – street video-intervention", Manorhamilton, Ireland;
- 2006 – "exTENSIONS" – Leitrim Sculpture Centre, Manorhamilton, Ireland;

Selected group exhibitions:

- 2010 – "Supermarket 2010 – The International artist-run art fair in Stockholm", Kulturhuset, Sweden, 2010;
- 2009 – "SIEGESKONen / transFORM", Humboldt Umspannwerk, Berlin, Germany; WRO '09, "Extended city", 13th Media Art Biennale, BWA Gallery, Wrocław, Poland;
- 2008 – "The CamouFLASHed Mediations", Mediations Biennale – Old Printing Factory, Poznan, Poland; "The CamouFlash – Das Verschwinden in der Kunst" – Prager Spitze, Dresden, Germany; "The spaces Of Freedom", Foto Festival, Łódź – Łęczyca, Poland; "FestArte" – videoart competition, Rome, Italy;
- 2007 – „Signale”, Ostrale, Dresden, Germany; „CamouFlash”, Patio Art Centre, Lodz, Poland, 2007; "ARTour – Chateau", La 6-ieme biennale d'art contemporaine, La Louviere, Belgium, 2007; „WRO 2007" – 12th media Art Biennale, Wrocław, Poland; „Athens Video Art Festival", Athens, Greece;
- 2006 – „Sens in Place"- Videy, Reykjavik Arts Festival, Reykjavik, Iceland; "Simultan 02 - 100 seconds", International experimental video / sound festival, Timisoara, Romania, 2006;
- 2005 – "Café Europa", International Project in Public Spaces, Lodz – Berlin, Poland, Germany, 2005;
- 2004 – "Within four walls", Lodz Biennale, Lodz, Poland, 2004;

Dmitry Strakovsky – a video work 'Monologue' and a performance 'Top ten asian brands'.

www.shiftingplanes.org

This work is a short statement of my goals and aims as an artist. I get to talk about art, my favorite activity, instead of a much more complicated, and somewhat boring activity, of making art. It is a perfect assignment for a lazy artist!

Dmitry "Dima" Strakovsky was born in St.Petersburg, Russia in 1976. He has lived in the United States since 1988. Dima completed his MFA degree at The School of the Art Institute of Chicago's Department of Art and Technology and stayed in Chicago for several years producing art and working for various companies in the toy invention industry. In 2006 he began his full time academic career at the University of Kentucky (Lexington). Dima's work spans across diverse media: robotic/kinetic installation, sound, video, performance and graphic arts. His work has been included in a variety of exhibitions and events at venues such as Tokyo National University of Fine Arts and Music, LA FREEWAVES 2008 and WROog.

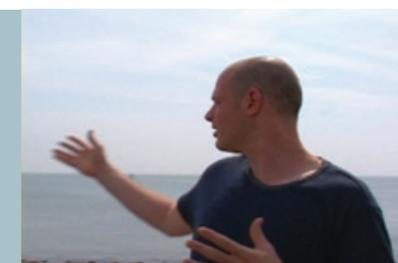
My artistic explorations investigate information packaging and branding structures created by economic, political and social forces in the contemporary global marketplace. The function of those structures extends far beyond the production of physical artifacts. In a space where data is abundant and attention is scarce, they produce reductive systems of signifying relationships optimized for speed: red+fun+young=coca-cola, swoosh+athletes+speed=nike, cheap+quick+abundant=wallmart.

The impact of these systems is not merely confined to the economy; a brand is a cultural entity that reshapes communication fundamentally and globally. I recently came across an article that described choice of a car as "a personal brand statement to the world." Houses, clothes, books, music, and yes, even artworks can all be rolled into a brand and presented as a quick, easily-digestible narrative.

My current approach aims to identify, complicate and "slow down" these narratives in order to open a space for introspection and inquiry. Such space is normally absent in our lives due to the speed demands placed on us by information production and processing. One of the goals of my work is to raise a series of questions: what is it that we lose in the process of information optimization, which narratives do we take for granted, why would we want to doubt them in the first place (remember doubt takes time)? It is a game of posing questions and allowing both the audience members and myself to probe the cultural elements which shape our individual perspectives.



stills from video 'Monologue'



still from performance: 'Top ten asian brands'

Selected exhibitions

2010 – Moscow International Biennale for Young Art, “__Transit__”, Moscow, Russia;
CCA Ujazdowski Castle, “Histories, Brands and Other illusions”, (solo performance),
Warsaw, Poland;
Galeria Wschodnia, “Constructions”, Lodz, Poland (solo);
Indianapolis Museum of Contemporary Art, “Seeing is Becoming”, Indianapolis,
Indiana, USA;
2009 – WROog Festival, “Expanded City”,(performance) Wrocalw, Poland;
Grunt Gallery, “...as if a forest”, Vancouver, Canada (solo);
2008 – LA FREEWAVES 2008, “Hollywould”, (video screening), Los Angeles, CA, USA;
2007 – Oakland University Art Gallery, “Tergloba,” Rochester, MI, USA;
2006 – Swanson Reed Gallery, “Current”, Louisville, KY, USA;
2004 – Tokyo National University of Fine Arts and Music, “Voice of Site,” Tokyo, Japan;



Dmitry Strakovsky – stills from
performance: 'Top ten asian brands'