



° **Interface, 15 February – 15 March 2008**

Opening

14.02.08, between 19.00 – 21.00

Project curator: Juraj Carny

Project co-ordinator: Katarina Slaninova

Participant artist

Matus Lanyi

Stano Masar

Tamara Moyzes

Vladimir Nikolic

Sara Nuytemans/ Arya Pandjalu

Brendan Powell Smith

Open Space - Zentrum für Kunstprojekte as it aims to create the most vital facilities for contemporary art in the city of Vienna on non-profit base, concerned with bringing the current developments of the enlargement of Europe to the fore through generating interconnected routes invited Space Gallery to stage an exhibition as this is one part of Open Space's objectives to create a zone of communicative transfer beyond physical borders.

The conception of the exhibition **INTERFACE** is based on the presentation of art works which consciously confront themselves with religion. The aim of the exhibition is neither to shock nor draw attention to the religious questions, but trace different approaches to this theme by artists coming from various religious environments – Islam, Jewish and Christian, as well as different local contexts (Asia, Europe, America). The main intention of the exhibition is to search possibilities of understanding among various religions. In the eyes of an ordinary man the mass media manipulation can easily turn every Muslim into an enemy, a terrorist. Similar manipulations can deform our opinions on the Jewish, Christian or other religious identity.

Works, created in the media of video, object and painting, presented at the exhibition **INTERFACE** raise questions about how artists from different cultures and religions express themselves in art. How does a universal language of contemporary art reflect different religious and philosophical approaches? To what extent does religion even today effect our ability to see and interpret the visual reality? Did contemporary art lose the Church as a patron that for many centuries had commissioned artists to create art works? Do religious topics and motifs, the sacred and transcendent still belong among topical issues of art? The exhibition does not have an ambition to judge nor take an apriori attitude about the theme but on the basis of the presented works it wants to provide a space for a discussion.



Rhythm
Vladimir Nikolić

Vladimir Nikolić
Rhythm, 2001
Video installation
Running time: 10'45"

Edition: 8 + 2 a.p.

Vladimir Nikolić (1974) was born in Beograd (YU). In his works he focuses on the relationship between the tradition and contemporary arts and that between regional and global cultures. This is reflected also in his video *Rhythm* (2001) in which he depicted five people standing on a stage while making the Christian Orthodox sign of the cross to the techno music beat. Arranged in police line-up fashion, it becomes absurd when their gestures fall

out of synch. Belief is portrayed as an unquestioning effort to simply keep pace. Their uniformity, produced through repetition, in turn produces a performative orthodoxy, which then seems to drive itself. Religion gets rocked at 120 b.p.m. It also explains how ideology is made to remain in a person's body and conscience through physical practices.

Tamara Moyzes

me and Arafat
Video, 2003

Running time: 03'24"

Tamara Moyzes (1975), born in Bratislava (IL, CZ), is a video artist. She studied at the New Media AVU Prague (2004). Her work is characterized by the orientation on political issues. In her work she does not choose an academic approach but prefers a direct intervention – she does not comment on the reality from a distance but she is a part of the story. People depicted in her fictional documentaries are not real actors and their artistic “role” only emphasizes and completes their real status. To reflect current social contestations she uses a blend of documentary, pathetic and humorous scenes. Parody-like handling of topics is a strategy that does not relieve the situation, on the contrary it presents its fiery nature and content in a form that is not very digestible for us.

For Tamara Moyzes video is a tactical and political tool. The work *Arafat* was done while she was living in Israel. *Arafat* captures her personal encounter with Yasser Arafat in style of a music video with the music by Palestinian political rap band.



me and Arafat
Tamara Moyzes



images taken from videos

Birdprayers
Arya Panjalu and Sara Nuytemans

Arya Panjalu and Sara Nuytemans
Birdprayers, 2007

Arya Panjalu (1976, ID) lives and works in Yogyakarta and **Sara Nuytemans** (1970, NL) and physical reality. Currently, **Panjalu** is a graphic design student at the Indonesian Art Institute (ISI) in Yogyakarta. Arya Pandjalu's work speaks to political and social concerns. Most recently his interests have focused on air pollution in Yogyakarta, Indonesia and the affects that it has on the quality of life in his community.

Nuytemans makes video-installations, sometimes in combination with performances. Her work always

presents the tension between what we consider virtual reality and physical reality. Her video-installations always contain kinetic, or interactive, elements. There is always something sensory and physical presented in a form familiar to us. She does not create video art that merely offers a strip of images on a television screen, theatre screen, or cold and distant walls.

Artists cooperated together on a video Birdprayer which was created during a residency programme in Cemeti Art House in Yogyakarta. In the video artists captured four men with architectural symbols of world religions placed on their heads. Their faces are covered, unknown. The four men are anonymous, placed on the same, equal level. Thus none of the religions presented by architectural models on their heads is superior to the others. They co-exist in peaceful harmony. Artists coming from two different religious backgrounds thus expressed their own idea of religious equality and tolerance.

Stano Masár

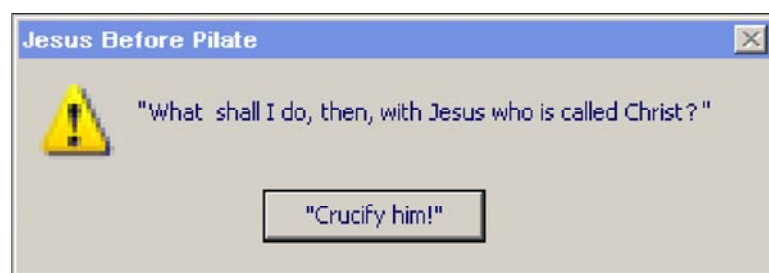
After Michelangelo, 2006
Light box

Stano Masár (1971, SK), lives and works in Bratislava. He is a postconceptual artist working in the media of installation, object, light art and video. In his works he often uses and manipulates the most important artworks in the history of art. This manipulation is based on the conjunction of the citation of the popular art work and the idea of "global" – generalization, uniformity, schemes which are characteristic for the common popular perception of the history of art. Author with the sense of humour and a little bit of criticism tries to show and define Euro –American space-time of the established and universal history of art, a schematic view of it. Stano Masár unified the general known works to the uniform



After Michelangelo
Stano Masár

language which compresses the most significant features of them. The interesting idea of his project is reconversion of all the important works, from the Renaissance to the Contemporary Young Art, to the same level which implicates the same importance in the history of art. Artworks chosen from artists such as Michelangelo, Leonardo da Vinci, Damien Hirst, Maurizio Cattelan and others are converted into an easy graphic language of pictograms.



Jesus Before Pilate
Matúš Lányi

Matúš Lányi

Jesus Before Pilate, 2006
Acrylic on canvas

Matúš Lányi (SK), born in 1981, lives in Spišské Podhradie. A confrontation of sacral themes is a principal element in a series of transformed „windows“ by American Microsoft. Artist chose the

form of representation that is an attribute of current society – visibility of computer programmes that we see and use on the screens of our PC's every day. Furthermore he applied them to the specific stories in the New Testament using their metaphorical resemblance. "Windows", notifying the process of various operations performed in the most wide-spread user interface – Windows, suddenly do not inform us about CD burning process but about Raising of Lazarus; instead of error notification we learn that Peter renounced Christ or in lieu of file re-formatting there is blood transforming to wine in our computer. Everything is rendered in the medium of painting consistently copying graphical visual of computer environment.

Brendan Powell Smith

The Last Supper, 2002
Lego bricks

Brendan Powell Smith (1973, USA), lives in Mountain View, California. In his Brick Testament he tries to portray the Bible as accurately as possible but also to make the content of the Bible more accessible without changing its content. According to the artist illustrating the Bible in Lego has been a chance to re-tell these stories in a way that's more faithful to the text than the other illustrated Bibles. Using the Lego system as an art medium makes it also more entertaining, accessible and understandable for a wide range of audience including children. Thus his art and interpretation of the Bible has also an important educational significance. He bases his illustrations on actual Bible quotes and cites each verse and chapter. He always uses authentic Lego pieces from his personal collection (worth about \$5,000) to create the scenes, although some modifications, such as using a marker to enhance facial expressions, are needed.



production stills from The Last Supper
Brendan Powell Smith

◦ Visit us



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