



Endings / Time machine, international exhibition

16.11.-30.11.2022.

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Artists:

Vlad Nikorcuk

Huang Hua

Lerie Pemanagpo

Tiina Herttua

Marta Levytska

Dan Obana

Preda Pavel-Silviu

Serge Bulat

Sandrine Deumier

Nenad Nedeljkov

Joas Sebastian Nebe

Maja Renn

Jang Guin Lim

Filip Wierzbicki-Nowak

Mauricio Sanhueza

Wiesława Nowicka

Eugenia Grammenou

Oswaldo Cibils

Eugenia Demchenko

Endings | Time machine

Nothing is settled when times are shifting. Neither lines, colors, dimensions or words. Houses are moving, so do streets, names and concrete. Rituals, categories and daily life – transform. And the change comes closer, inevitably. Nostalgia and lost time are a part of the safety net that we like to sew everyday in front of the unknown tomorrow. During the exhibition we want and need to take a look at those changes. Spaces and areas where we're welcoming new perspectives, exploiting what is gone and hoping for better future. Material reality, that should be the core, transforms as well. And this would be the main idea of the exhibition. Nostalgia and material melancholies – technologies that are gone and those overtaking the future. The Sims, Second life, TikTok or NFT. Destroyed pavements of your childhood. Broken windows and first mobile phones. Everything that seemed to be the turning point of the future though now it's already unnecessary, forgotten or just covered in dust. Our old dreams are today's trash. Burden that we're carrying. How would you deal with that?

We do not look for answers, we're looking for poetic statements from different parts of the world.

Eugenia Demchenko

God of the ocean

God of the ocean, you fill my rivers, you saturate my lands with salt. My love, my fear – your infinity. I struggle with you and I pay for my arrogance.

Your spicy wind is striving to the cold ledges of my coaly rocks. Fern leaves let through and sharpen that fresh blowings. There are white flowers growing in my bays. Some ancient charred wood totems are hidden in my dunes. The sand inseparable from the white petals, their sweetened stickiness attracts the finest dust.

I'll sweep the sandy dust from the charred roots. I'll let the linen chain my movements. I'll tame the proud flowers, untangling their twisted stems with my bare hands. The white blossoms will stain my palms with austere scent and my fingers with their sticky sap. Presumably, old Moirai satiate the thread with such a juice in order to protect it from saline water and solar shedding. My past is always waiting for me in the sand. White flowers on the shore are always unconcerned.

... I'll study you for ages. I'll listen to the hissing of the wind until dusk falls, while looking at the shadows of the tarry waves. I'm familiar with their foam, and the gentle flow, and the coldness of the deep, and the depth of darkness.

Your days are full but wordless. I know you're strict, you're cold and fair. Fancy is not about you. To keep unsettled masses of water forces within their borders and pacifying their tremors is in itself a major art. Yet, do you put all of your thoughts into that action?

Conducting the unceasing water movements, you look continuously at the horizon. There rarely happens something new attractive to the eye. If so, you will neglect the harmony of waves and you'll release a stream, you'll bring it closer to the shore, directly to the place where something matte and white is glowing oddly.

Avoiding to wash away the dam of sand, by only moving it, the stream will reach the bay. Then it will raise the upper layer of the water and gently touch the lamp that has been made of white petals and left abandoned on the shore. Perhaps the stream will touch again that lamp, but this time it will hide malicious intention with the mobility of rising tide. The touch will wash away the bitterness and sweetness, the sugar dust of sand, from just a few petals. And it will leave, because it is obedient today, your stream.

Vlad Nikorcuk, Past life, photo

The work "Past Life" - takes me to those times when the old fence of the military garrison near the house was a playground, and the whole world seemed so huge and colorful. But this work also has another side - since it was made in pre-war Kharkov, in the best months of my life, takes me back to those wonderful five months of a calm, peaceful and happy life. The life that will be no more...

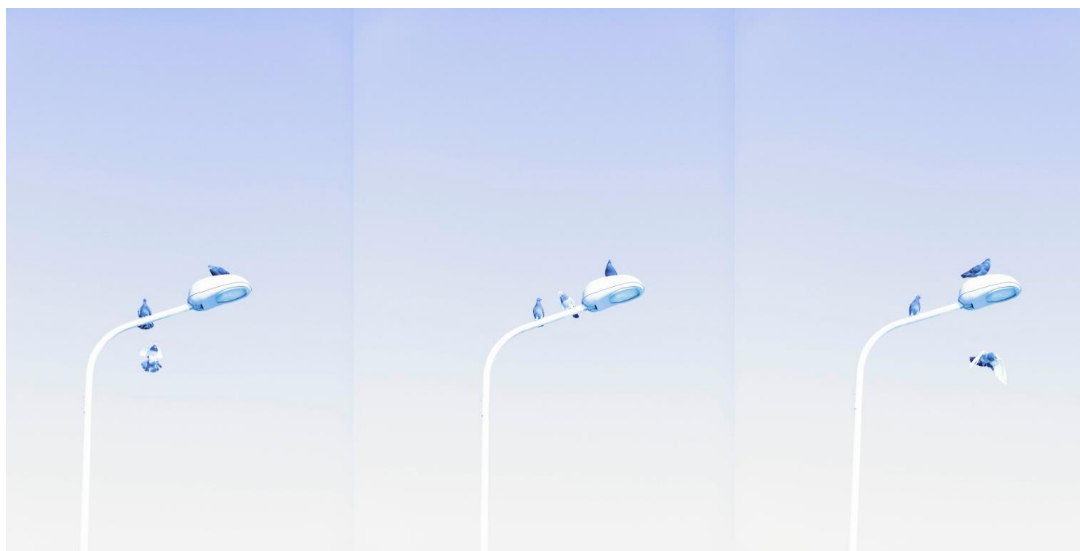
Vlad Nikorchuk is a student of the Kharkov State Academy of Design and Arts, Department of Photography and Visual Practices. Member of the Academic Council of the Faculty of Audiovisual Production and Distance Learning. Participant of international and Ukrainian exhibitions and publications. Founder of the group of opportunities and promotion of students of the Department of Photography and Visual Practices. Works in the field of artistic and conceptual photography, collage, less often video art.



Huang Hua, The power of ten seconds, photo

Huang Hua is a Chinese photographer and media expert based in Europe now. He moved to Greece in 2018, then to Germany in July, 2022. He has published three photo books, <ATHENS IN THE SHADOW>, <WILD BEIJING> and <Moments and Eternities on The Streets>; His photographs and photo essays have been published in Financial Times Chinese, New Age Photography Magazine, The Purposeful Mayonnaise, and Artron.net (The most influential art media group in China). In recent years, he has participated in dozens of art exhibitions in the United States, Germany, China, Japan, Italy, Greece and other countries, and has been selected as a monthly recommendation by DER GREIF.

Due to his life experience, Hua Huang has interested in Eastern mysticism culture and has a sensitivity to the so-called "truth" of society and the "hollowing out" of the individual due to his more than 20 years of mass media career. Hua Huang mainly catches the meteoric "truth" fragments from the dazzling world to reflect the anxiety, indifference and hollowing out of the current society. At the same time, he examines the illusory nature of the world around him through the eyes of a Buddhist. In the past two years, because of the epidemic, Huang Hua has begun to focus more on the existence of individuals in family and the isolation. Mainly through monochrome photography, he shows the alienation in a fickle life.



Lerie Pemanagpo, Metasoviet Dream Machine, photo

I started Metasoviet Dream Machine series to contain my grief about the current political situation, as well as trying to give face to what I felt was a cultural void of postsoviet reality; yet after living away from my country for 10 years and making a passionate, alas unsuccessful return, I finally started hearing a nostalgic smell of what I call the "Metasoviet" culture: ungrounded and uprooted as it is. We're the grandchildren of Khrushchevka-styled temporality turned into timeless Epos, ever stuck in the in-between; this is our curse turned superpowers. Images are based on AI-generated textures from brutalist architecture.

Tiina Herttua, Water, photo

My work explores the past and present of consumption and also relationship between human, nature and environmental changes. In western world it used to be trendy to have designer plastic PET-bottles, which we were carrying everywhere with us. The brand of water was even more important—was it Voss, Evian or San Pellegrino. Now those bottles are problems in oceans. We have realized that access to the clean water is not guaranteed and many people do not have even the drinking one. Time has opened our eyes. We have become environmental friendly. We have to face the truth of plastic.

Tiina Herttua is a Finnish visual artist holding a BFA degree from Lahti Institute of Fine Arts in Finland. She did part of her studies at Australian National University, Australia. She is currently living and working in Helsinki, Finland and Sicily. She has exhibited in solo and group artshows in Finland and Europe, but also in Australia, Japan, USA and Russia. Tiina Herttua investigates in her art the complex relationship between humans and natural environment. She also conceptually covers difficult issues like changes of nature and environmental aspects, religion and socio-philosophical issues. Her techniques are video and photograph, installations and painting. Beside her art practice Herttua has been actively involved in community art projects both locally and internationally. She has conducted participatory workshops for families, underprivileged children, youths-at-risk, asylum seekers and seniors with special needs.



Marta Levytska, Attenuation, photo

Time has a destructive power. The photo shows a butterfly and element (detail) of a lantern. These things serve as a metaphor person and their lives. People are like butterflies. They are fragile, brittle and quickly go out. Life is like a lamp, it burns with energy, fire, light, but sooner or later the light will go out. The fire will go out "for its time will come."

Time has a destructive power. Time puts out all the lights, takes away all the light, covers everything with the stain of antiquity and weaves a web of oblivion. The dust of time covers everything in its path. There is nothing eternal in the world, and we are born to die, and when we die, we wait for rebirth. For me, this work is symbolic, because now on an emotional level my flame is starting to go out, but despite this, I have a vital energy that continues to feed me.

Marta Levytska was born and raised in Dnipro, Ukraine. She studied in a local general education school, and at the same time in an art school. At the moment she is a freshman in the Kharkiv State Academy of Design and Arts, studying at two departments: "Photo Art and Visual Practices" and "Advertising and Video Art". Currently the priority of her work is to create art objects, paintings, photos and illustrations that would convey her vision and perception of the world and certain things in it, a certain mood, create something meaningful that would tell a story, express emotions and evoke emotions of the viewer.



Dan Obana, Feverish Dancing of Mechanical World, digital art

My work is the consequence of an incidental dialogue process between the three-dimensional digital space in the PC and myself, in which they cooperate and influence each other - in other words, in a repetitive collage. The pursuit of an as yet unseen creative world inspired by these incidental scenes is always at the core of my concept of artistic creation. Around 100 years ago, Max Ernst (German) and surrealists advocated 'Collage' techniques etc. through various trials and errors as tools and methodologies that actively emote the human subconscious and connect them to art creation. If this idea is applied to the capabilities of modern Computers, there could be no better tools to generate and manipulate phenomena driven from a chance. They must have been longing for such a methodology i.e. a method of expressing "unconsciousness" and drawing out unknown creative power.

My interest lies in streamlining and enhancing the interaction between the PC display and myself in the process of creating the work. I think it will be possible to realize an AI-based choice generation and suggestion system that accumulates and extracts the artist's experience and preferred style from his or her own body of work and production process, creates a database, and presents various choices in response to the artist's instructions and intentions. I think we can expect the emergence of new art forms never seen before to accelerate in the future.



Preda Pavel-Silviu, Easter Pandemic Party, photo

"Easter Pandemic Party" is a hilarious, ironic and nostalgic visual metaphor about the changes undergone by the Easter holidays during pre-pandemic and post-pandemic. Respectively "A HOLIDAY AT MĂ-TA (MARE)" is a representative image of senescence.



Preda Pavel-Silviu is visual artist (photographer), member of the Union of Plastic Artists from Romania, Rm. Vâlcea Branch, graduate of the Faculty of Arts and Design from Timișoara, majoring in Photo-Video (master), scholarship holder of the Foundation's Young Talents Program Royal Margaret of Romania (2020-2021).

Serge Bulat, The Border Song, 2020, video

The Border Song' is a reflection of the current crisis and meditation on living in a borderless world. It's a part of the 'Wurroom' project: a sonic adventure, a cultural clash, indigenous art & sound preservation, and an interactive cartoon/video game. It was also an international collaboration between Serge Bulat (Moldova/USA), Pavel Vit (Ukraine), and Michael Rfdshir (Russia).

Serge Bulat, a multi-disciplinary artist, born in the Moldovan-Ukrainian border town under the Soviet Union, immigrated to the USA to pursue a career in creative arts.

Bulat is known in the artistic and academic circles for the IMA-winning project 'Queuelbum'; the interactive experiences 'Isolomus' / 'Third World Walker' exhibited in Europe and USA; and the experimental psychological installation 'Inkblot' recently published in the scientific journal Vortex.

The artist's new presentation investigates identity, creativity, culture, and immigration.



Sandrine Deumier, Les Unités-Mixtes , video

The work attempts to develop the idea of related identities. How can we perceive ourselves as hybrid individuals by focusing on states of multi-form consciousness, meta-identities and regeneration ?

Sandrine Deumier is a pluridisciplinary artist working in the field of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries.



Nenad Nedeljkov, F_station, video

A trigger that inspired this minute, and a kind of opposite situation of inactivity and silence, was my accidental visit to a train station named "Factory" situated in my hometown in Banat, Serbia. It was during the pandemic and restrictions on movement in spring 2020. The station is bleak and empty for decades, where trains are quite rare and on that spot, nothing has changed.

Born in 1971 in Zrenjanin (Vojvodina, Serbia). Graduated from the Academy of Arts in Novi Sad, Serbia in 1998 (Art course department: painting). Post graduated (M.A.) from interdisciplinary studies at the Department of Digital art. at University of Arts in Belgrade, Serbia in 2008.



Joas Sebastian Nebe, A CLOCKWORK TOY, 2020, 4min 11 sec

Reality is gone. Only shivers of reality survive. Worst then modern times, e.g. collages of DADA artists. Shivers are so many times broken that they cannot be put together again in order to re-construct reality or an adequate image of reality. That means, reality is lost, out of reach forever. Mental landscapes and theoretical assumption, ideologies take over uncontrolled forever.

'Clockwork Toy' footage is based on footage shot on the occasion of Mardi Gras parade in Southern Germany. The Mardi Gras parade was held one week before the outbreak of COVID-19 in Southern Germany and Alsace, France. The footage has been altered to nearly abstract pattern. These patterns are oscillating between recognisable part [a mask, a part of a costume] and really abstract pattern, maybe similar to a kaleidoscope.

Joas Nebe, who holds degrees in psychology and literature, is a self taught artist, born in Hamburg but now located in South Germany. After a few years in Berlin he decided three years ago to move south close to the French and Swiss border. Important exhibits include the artist's "Climate Change Cartoons" on display on exhibition "Letters from the Sky" which accompanied the Durban UN conference on Climate Change 2011 in South Africa and "Machine Fair"- a film about the mechanical site of a metropolis- shown at Museum of Modern Art, Moscow as part of "Now&After" screening in 2012. Other film works has been shown at 25th Festival Les Instants Video (Biblioteca Alexandrina, Cairo), Videoformes Festival 2014 and 2015, Sustain Our Africa, Madatac 3, 4, 5, 6 Competitive Official International Selection (Madrid), Papy Gyros Nights 2016 Hong Kong/ ART_TECTURE, In 24hours: Future Visions (SHIFT:ibpcpa) 2020, just to name a few.



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Maja Renn, Inhale, video

MAJA RENN (she/her or they/them) is a Polish-born visual artist and performance-maker based in Zürich (CH). Departing from her practice of conscious dreaming, she composes minimalist drawing, movement, and video poems into playful interventions and modular settings. Through her process-based and often collaborative work, she is exploring ways in which human bodies, approached from a post-humanist perspective, may form symbiotic constellations and embody visions for more response-able futures. Maja Renn's work has so far been performed and exhibited, among others, at the Schauspielhaus Zürich (CH), Spazju Kreattiv in Valletta (MT), Galeria UL in Gdańsk (PL), Šopa Gallery in Košice (SK), Casa do Povo in São Paulo (BR), Showroom in Arnheim (NL) and Villa Arson in Nice (FR).

INHALE is a transdisciplinary collaborative project initiated by the performance-maker Maja Renn, the architect Fabio Don and the artist Florian Dombos and featuring various invited guests. A human body encounters an inflatable structure and searches for ways to relate with the machine through the only, yet essential feature they have in common: the breath. Tensions arise: Who is in control, and who will surrender? Both exhale into each other, inflate, deflate, recover. Movements of the human and the object gradually merge into one dance, a choreography of perpetual loss and regain. Together they become a two-fold organism in motion, a sum of their possibilities, a constellation in constant circulation, a post-human creature of multiple mouths. So far the INHALE project resulted in a video work and in a live performance presented during the «Lange Nacht» event of the ZHdK July 2022.



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Jang Guin Lim, Meeting in relationship, video

All past, present, and future matter, time, change, etc., disappear and come into existence, relationships are created.

Abstractly expressed the process by which such relationships are created.



Filip Wierzbicki-Nowak, My piece of land, video

A while ago I was working on a space of a few tens of centimetres of the street I live at. During the entire year when the work was being created I was redefining it in different ways as I was letting external factors such as people or nature interfere with it.

Filip Wierzbicki-Nowak is a visual artist. He works in different media such as: painting, drawing, graphic arts, video, installation, site-specific art, etc. In his works, he refers to digital image recording media that cannot keep up with the dynamically changing nature. He graduated University of the Arts Poznan in 2012. He has been associated with his Alma Mater since 2016. He received his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan. His works were presented at exhibitions in Poland, Germany, Japan, Spain, Netherlands, England, Ireland, Belgium and many others.



Mauricio Sanhueza, Labyrinth, video

Throughout the centuries dreams spoke of the future. In modern times dreams were seen as a connection to the unconscious. Today these morbid and extremely disturbing dreams are associated with the symptoms of a mental illness. This video is a free version of The Labyrinth of Crete in which the myth of Theseus and the Minotaur are reflected in a single character, in a single post-pandemic body. The title also has to do with the idea of the city as an infinite labyrinth, as Jorge Luis Borges saw it.

Mauricio Sanhueza (Peru,1978) studied at the University of Lima from 1996 until 2000. He then continued his studies at the Lima visual arts school, Corriente Alterna, graduating in 2006 with top honors. In 2011 he obtained a bachelor's degree in Fine Arts from San Marcos University. Since 2004 he participated in several collective art exhibits and festivals in Peru and abroad. Mauricio's videos have been screened at many international video-art and experimental short-film festivals and have won awards.

My works have always included images of the surreal and the bizarre, within a nightmare-ish context. I have realized that the audiovisual medium is the best way for me to share my visions. I use live stop motion techniques with photographs to represent imaginary odd worlds.

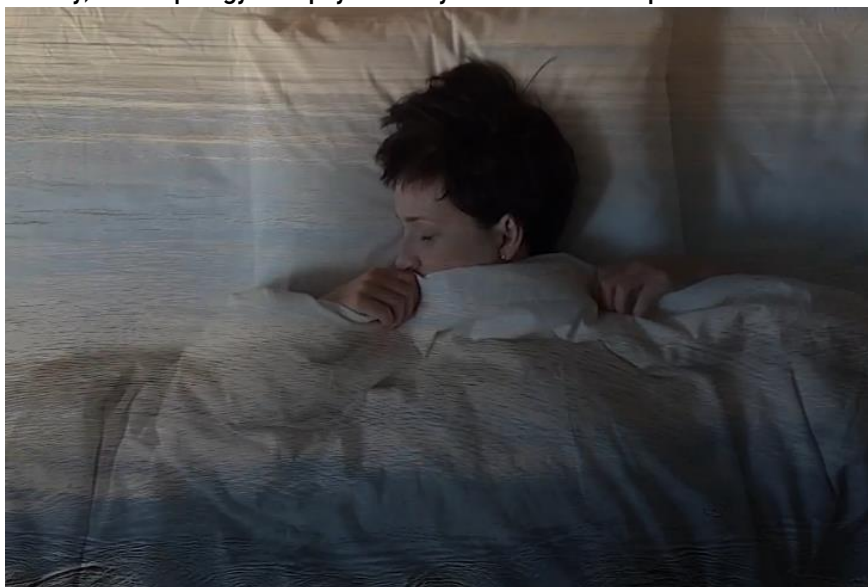


Wiesława Nowicka, Sleepy spaces, video

I work on «nostalgia» and «time». Exploring spaces, traces, memories. Conveying time by medium-photo and video. Including video editing that allows me to return to those who have disappeared or will disappear tomorrow, or even make them disappear. The fragility of our presence and absence is the subject of my work in the video-installation “SLEEPY SPACES” from 2022.

Wiesława Nowicka is currently living and working in Paris, her work focuses on the subjective temporality and the traces caused by the human body. They are influenced by an existential question of man and the artist: what is left after all of us ? Does our body already carry on all the marks of its memories? How does it leave the prints of its existence on the earth's surface? Will it be noticed?

By looking at the question: «- what binds our memories, spaces, stories» I search through the work for physical and visual traces, often ephemeral ones. My work around painting, drawing, video installations, are based on research on the history, anthropology and psychoanalysis of unknown spaces. Focused on the procedures linked to the artist and my intended, dreamed and risky gesture and captivated by video art and poetry, I want to explore the conflicting relationship of visual art with public space. During my studies I was already influenced by works related to the ambiguity of time and space, misunderstanding, insubordination or dreamlike. Works by Kafka, Freud, the experimental cinema of Maya Deren, Jean Cocteau and the more contemporary work of David Lynch.



Eugenia Grammenou, Homeland, video

According to Roland Barthes, one's homeland is one's childhood taking us where memories have formed our first homeland, the primordial and decisive one. Homeland I, is a video about the sense of that place. What is it exactly? Each person is formed through childhood memories and recalling these memories, one performs a peculiar patriotic recognition of the first and fundamental homeland of their existence.

Eugenia Grammenou is an interdisciplinary artist from Greece working on various media ranging from drawing, installation, video art, performance and writing. She received a degree in painting from the Academy of Fine Arts AUTH in Thessaloniki Greece. She completed the Masters Degree Course at the Cultural Organizations Management MSc , specializing in the social role of the museum. She is Phd candidate at The School of Drama Faculty of Fine Arts at the Aristotle University of Thessaloniki (2019).

Issues such as human nature and inner contradictions, depictions of human condition, identity, time, personal and collective memory concern her and she explores them through drawing, video, installations, performance and writing.



Osvaldo Cibils, Multimedia head, video

"Multimedia head" is a video from march 2010 with a person who tries to transform himself into an open museum by attaching certain objects of his personal interest to his head so that they do not get lost in oblivion. It's live video performance. Selfportrait action-home with objects. No doubles, first version.

Objects:

- human head (osvaldo cibils)
- USB key (74 files: 34 drawings, 12 photos, 1 video and 27 noise sounds)
- cassette (music by POLE)
- cellular phone (15 contacts)
- philosophical book (Système ouverte by Kostas Axelos)
- photo camera
- mathematical calculator
- cd Rom (one architectural project by Fiorella Alberti)
- adhesive tape.



Osvaldo Cibils was born in Uruguay 1961. He works with drawings, artistic actions, performances, videoperformances, micro street actions and experimental projects.

Exhibition producers:

Artur Brzeżański

Małgorzata Petelenz

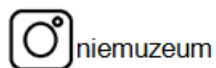
Curator:

Anna Petelenz

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Momentum Gallery by AP KunstArt Fund

Chopina Street 17/3, Krakow



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