



No longer valid, international exhibition

23.03.-6.04.2022.

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Exhibition participants:

Vlad Nikorchuk, Ukraine
Artem Humilevskiy, Ukraine
Anastasia Milova, Ukraine
Daria Pugachova, Ukraine

Ewa Pasternak-Kapera, Poland
Claudia Schumann, Austria
Sigrid Neuwinger, Germany

Maciek Stępniewski, Poland
Margrét Dúadóttir Landmark, Island
Kostyantyn Milytynskyy, Ukraine
Iva Ružić, Croatia
Methas Chantawongs, Thailand

Mandy Palasik, USA
Vanane Borian, Armenia
Frederick Epistola, Philippines
Şebnem Yüksel, Austria/Turkey

Jean-Michel Rolland, France
Leonard Cruz, Germany
Joas-Sebastian Nebe

Evgeni Rogozin, Belarus
Armando Rotondi, Mirko Ettore D'Agostino

Exhibition producers:

Franciszek Araszkiewicz

Małgorzata Petelenz

Artur Brzeżański

Curator:

Anna Petelenz

Official opening – 23.03 2022., 7-9pm. Due to covid situation later visiting possible by appointment. Please contact us via fundacja@apkunstart.org

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No longer valid

21 stories from around the world. Different languages, narratives and forms of expression. This is new AP KunstArt Fund international exhibition: *No longer valid*.

It all started in January, when we had high hopes for the new year. As a foundation team – we brainstormed, and decided that we'd like to rethink what is really behind us. Ideas, forms, feelings that we stick to sometimes seem already like a remembrance from the past. A crumb that is no longer useful but somehow sticks to the surface and changes the form.

And then everything changed. As much as we try to stay away from the politics, one cannot stay away from war. European peace is over and we're all trying to build from pieces that are just being crushed. Suddenly asking what is *No longer valid* got a new dimension.

The happier we are that we received wonderful submissions from Ukrainian artists: Vlad Nikorchuk, Artem Humilevskyi, Anastasia Milova, Daria Pugachova, Kostyantyn Militynskyy – we are proud to exhibit their works.

With *No longer valid* exhibition we're diving deep into contemporary and – at the same time – timeless issues. Ecology, gender identities, memory and myths. And of course – forms. Sufficient, intriguing, open. As we're not looking for answers, just for questions.

Feel invited to join this artistic journey, both at the exhibition and with this booklet. We give space for artists so they can speak for themselves and their work, intentions and goals.

Curator: Anna Petelenz

Photography

- **Vlad Nikorchuk, Ukraine**

An unfinished high-rise building in the middle of the city, rises up and seems to reach for the heavens, asking them to have something happen to it. In this unfinished building, there could be houses of people who are completely different, we don't know them, but you can understand what they feel about. Most likely they feel the same emptiness as we see in the frame, and this is the whole point. But everything stopped most likely forever and will no longer function as it should.

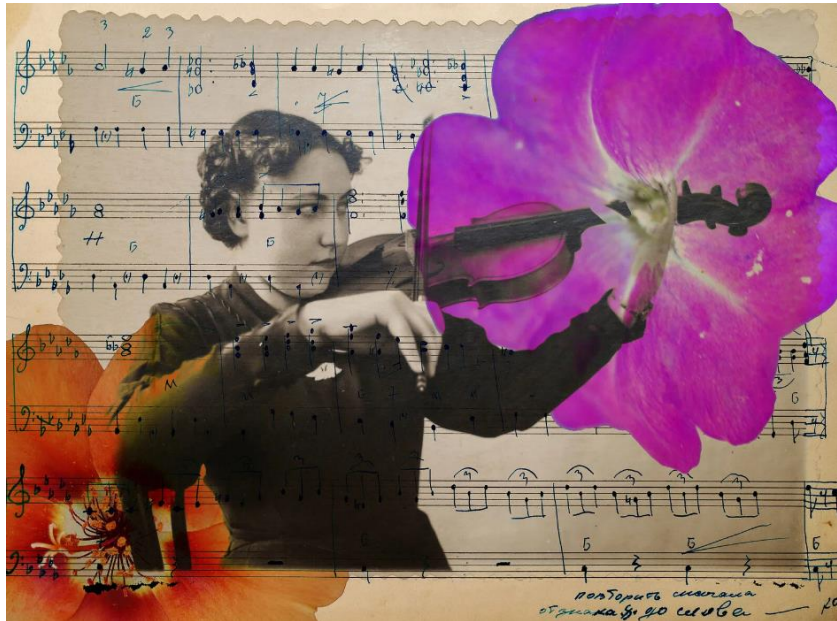


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- **Artem Humilevskiy, *Notes on my grandmother*, Ukraine**

My grandmother, when she was little, ended up in a concentration camp. Her younger brother died of hunger, she had to carry him to the crematorium herself, so her notes began later, after the war. I only know that she played at the Philharmonic. My grandmother never liked the violin, but she loved photography with a violin. She played often. All my memories of her are associated with the accordion. Often, for no reason, just sitting on the balcony. We always heard "Katyusha" at holidays and feasts. I think her soul has settled in a big red accordion. From an early age to the end of life.

When the instrument became too heavy for her, she asked someone to give it to her and played anyway. After her death. The accordion moved to live with us on the balcony for 10 years. We decided that it was wrong and presented it to the local village school, where it lay for another 2 years and they returned it (they said it was broken). Then we found a lovely young accordionist, he went through his tunes. And now the accordion began to sound again at our holidays and feasts. 17 years after her grandmother's death, the accordion started playing for her again. Her favorite photos on her handwritten sheet music, and my flowers for her.



- **Anastasia Milova, *Power over the past, Ukraine***

This work has been done recently, in contradistinction to an object that I captured along with the moment of capturing the same people, who came to see the inexorable transience of time. The cabin of one of the air equipment that was buried by time, forever surrendered to the gravity of the Earth, marauders, lovers of nostalgia, and photographers, is situated in town Vovchansk, Kharkiv. Among the other abandoned parts of the airfield, equipment, that was once created by the human hand – now the brightest gathering of regretting people, and vandals who took part in the destruction, turning labor and expended effort into "Plane Graveyard". We have no control over time, that destroys the past, but inaction gives us the same destroyed future.



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- **Daria Pugachova, *Red Zone*, Ukraine**

Photo documentation of the performance. I will stand motionless next to the places that do not work during lockdown – cinemas, clubs, restaurants, museums, etc. At each place I'll spend the same amount of time that we usually spend there. I will use white and red road tape. Its one end is tied to the building and the other one to me. Tram stop – 15 minutes. Book market – 30 minutes. Restaurant – 45 minutes. Museum – 60 minutes. Night club – 90 minutes. Cinema – 120 minutes. In Red Zone I want to document time – both the period of isolation and the time that we used to spend for specific purposes: waiting for a bus, searching for a book, eating at a restaurant, visiting the museum, going to a concert or watching a movie. I will become a part of this place and coexist with it without original purpose. Road tapes represent the time and the place of the performance. Those vary in length according to the duration of the performance and scale of the building. Tapes could be displayed as an installation. The performance was shot on film, photos can be printed in different sizes: from small format (tram stop) to large – cinema accordingly.





Visuals

- Ewa Pasternak-Kapera, *Once a man was telling a story, a beautiful story that didn't make me happy*, Poland

When I think of love I have to deal with a whole lot of cliches cohabiting my mind. What if the external, society and culture based references become a strong and undetectable base for my false expectations? I am in danger of becoming the hostage of my own fantasies, wishes and self-images. My home-made fairytale is a tedious process – a constant search for relations that do not really exist, that do not work or that would not satisfy me. The escape isn't an easy one.

- Claudia Schumann, *Secret Soul*, Austria

: nude & pure : to be : as we are : protected by human rights : by fights for: dignity : existence in peace : freedom of choice : diversity : in body & mind : nude & pure : no more valid : attacked by rudeness & prudery : in the name of : : : that's the shame

- Sigrid Neuwinger, *Substratum I*, Germany

Clear plastic fruit wrapper displays and protects contents until removed. Then the disregarded material is declared garbage. I collect used plastic trays, briefly heat them until they lose their shape and become partially opaque. Then I photograph them against the light. So their original purpose is no longer valid, but their possibilities for light filtering, spatial presence and new meanings can be recognized. Perhaps this will make general awareness more precise in the distinction between use and waste.



Video part 1

- **Maciek Stepniewski, *A short film about solitude*, Poland**

A short film about solitude I made to break my friends hearts.

Selected for: Animocje, O!PLA 2022 and T-Short.

Exhibited at 1989 programme by Postcollapse Art in Portland, Oregon.

- **Margrét Dúadóttir Landmark, *The hot springs and Geysir*, Iceland**

Still from a video work. A smoke machine, bubble machine and artificial lights are references to Iceland's hot springs and Geysir. The original Geysir was destroyed back in 2009 due to continuous hand soap pouring into it, the hand soap was poured into the Geysir to make it erupt on demand. This act eventually destroyed the natural function of the Geysir. The artificial light are a reference to the event when the Icelandic government spent 22 million of Icelandic krónur on lighting for a celebratory meeting of the parliament in Bingvellir, it was a scandal because the meeting took place during the summer when the sun never sets and it was during the day. The work acts as a scope for the self destructive relationship between Icelandic people, nature and tourism. In Iceland there has been a demand towards nature, in order to feed tourists, in order to bring in money for the country. But if we ruin every natural landmark we have, what will bring in the tourists?

- **Kostyantyn Milynskyi, Ukraine**

During the late Middle Ages and the religious Renaissance, a painting, an icon, a fresco, an illustration involved more reflection than contemplation. Vanitas is a hybrid offspring of this era. Still life is a later product of baroque thinking, therefore, it already has an appreciable intention to examine, admire objects, including the quality of their image. Still life is an image with indirect messages, largely contextual. If we talk about the transformation of still life features in the process of forming this genre, then we can see that the classic Dutch still life contained symbols that faded into the background or completely disappeared in modern still life's. Each subsequent artistic movement brought its own characteristics to the still life. This genre was well suited for demonstrating to the viewer the basic principles of a particular style. Nowadays, to study the structure of micro- objects (bacteria, fungi, cells of living organisms and plants, thin sections of minerals), a microscope and electron microphotography are widely used. These studies help

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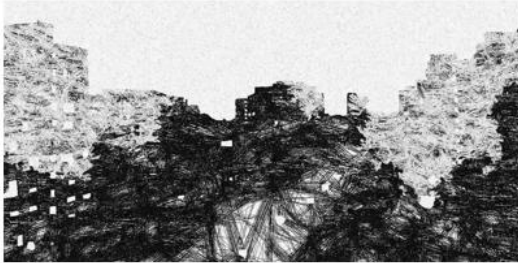
to understand the processes of life. Still life of the 17th century is filled with different meanings about the frailty of our existence. The introduction of new elements such as microphotography creates a new semantic text – a new visual aphorism that speaks about the world and about the attitude towards it.

- **Iva Ružić, *Gatalinka*, Croatia**

Three friends, lovers and nomadic cohabitants embark on a journey to visit a fortune telling frog-witch. This is a story of phantasmagory, esotericism, and magic. It's about living in flux, in constant movement, and finding comfort in scattered minimalism. It's youthfulness and love and friendship and foolishness. It's the pain you enjoy and the one you're running away from. It's not knowing your body or your mind, and trying to find answers through any available means possible, trying to grasp your identity and personhood just a tiny bit tighter so it doesn't evade you again. It's about your need to go to new, unknown places and see new, unknown things, in an effort to suppress the many old, constant, unknown things within you. It's about transient places and people and the question of how long their imprint lasts on your physical and psychological form. It's the sunlight hitting your skin, gentle touches, and exhales. It's the turning of cards. Stop motion using mixed media and distorted footage I have been religiously collecting of scattered places from scattered times throughout my life.

- **Methas Chantawongs, *KHON-temporary*, Thailand**

A project was adapted from the word "Contemporary" combined with "KHON", a traditional Thai masked dance drama based on its concept and movement. A story rearranged from the original epic was about a character who made a mistake and was expelled across the borderline of god and abandoned him in the miserable place of human. His body was broken up, abused and lost some part. However, he was finding the way to reshape himself again in new form instead.



Video part 2

- **Mandy Palasik, *6,414 Miles*, USA**

6,414 Miles is a 2-minute looped film of a recent drive across the country to be with a loved one during an impending death. The footage is an amalgamation of six days spent staring mindlessly out of the car window as we raced across the country towards an imminent fate, and back. The foreboding pressure of time was absorbed in aimless thoughts and time zones, while space was defined by the varied topographical landscapes. The linear sequence is a manifestation of recollected memories in multi-planar perspectives from both the driver and passenger seat.

The imagery portrays the vast and shifting wonderland that is America's contextual environment. Coast to Coast, it is an elusive space where natural and man-made marvels coexist. As a seemingly open terrain, it evokes adventure, freedom, and unity through expansive networks of mobility. Dually, it is a volatile landscape where transposed physical and socio-economic borders have the inherent power of segregation. The American dream has ended.

- **Vanane Borian, *1915*, Armenia**

As a multidisciplinary artist, I work in the field of video art, using symbolism and repetitive frames. Inspired by Sergei Parajanov, I started to make videos and define them as video collages.

Government hypocrisy. Changing, ignoring, and erasing the historical facts. Protest against Israeli governments for non-recognizing Armenian Genocide in Ottoman Turkey in 1915–1918. As a nation that passed Holocaust, Israeli society has to recognize the Armenian Genocide fact.

- **Frederick Epistola, *Blinking*, Philippines**

I observe, deconstruct or completely disregard narrative in my video artwork. This fondness for the undefinable helps me weave the viewers' own narratives into my work; thus, creating multiple stories and meanings that are personal for the viewer.

I use the many interactions of sounds, images, and texts to stir ideas and emotions that would allow my video artwork to transcend completeness and certainty, while providing an aesthetically cathartic experience for the viewer.

Indeed, every journey to my video artwork becomes a unique awakening as what it represented at the beginning is no longer valid in the end.

- **Şebnem Yüksel, *Expanded Boredom*, Austria/Turkey**

I perceive art as an adventurous journey of following the creative impulses and inspirations. Releasing into this journey, opening up into the unknown and allowing the artwork to manifest itself is the way I like to create. Sincerity, simplicity and authenticity make the basis of my work. Focusing on the transformation process of art becoming a meditative practice, I like to create an energy field to experience the sensations rather than an intellectual search for a meaning. Being dance improvisation as my main field, I believe in the freedom of creative expression and I am enthusiastic about the feeling of liberty when the art disciplines are intertwined. As well as dance performances, I make installations, video works and painting.

My overall intention with my practices is cultivating the seeds of creative impulses those naturally resides in each of us.



Video part 3

- **Jean-Michel Rolland, *Vaches*, France**

Description : « The time will come when men such as I will look upon the murder of animals as they now look on the murder of men. » Leonardo da Vinci.

« Vaches » is a series of 5 videos that questions our relationship to the animal world. Are we hopelessly carnivorous or is veganism the future of humanity? Will we ever be compassionate enough to give up our animality and satisfy our appetites without killing? When will killing animals be no longer valid?

The videos in the « Vaches » series are photovideographies, photographs that transform over time to change status and become works of video art. By manipulating the pixels of the original images according to algorithms generated with Processing software, they represent the torments that we inflict on so-called cattle animals.

- **Leonard Cruz, *Shapeshifting Game*, Germany**

I have created a term titled, "Contemporary Performance Indigeneity" where I take from my indigenous ancestry, especially themes of animism and shapeshifting as a way to embody, transform, and heal one's self, others (human and non human), and nature. "Shapeshifting Game" - I believe the viewer can learn more about my evolving cultural and sexual identity. The way we do and present the Arts in the West often continues to create competition, elitism, and separation with the viewer, artist and the environment. Instead, for me, animism and shapeshifting can cultivate embodiment, transformation, and empowerment; knowing that through the storytelling, dance, and music one can authentically heal personally, socially, and environmentally. "Shapeshifting Game" was made in collaboration with Taiwanese-American musician and composer Dana Lyn in July of 2021 in response to the Asian Hate happening in the USA and our struggles as Asian immigrants.

- **Joas-Sebastian Nebe, *The end of the world*, Germany**

The existence of our planet depends on light. Light that comes from the sun. Solar eruptions spread small particles to us everyday. Some day, maybe millions of years from now the sun will turn into a white dwarf and the energy supply will stop. That will be the end of the world. Based on footage, shot during Mardi Gras final celebration 2018, abstract patterns are produced to remember the meaning of light to all kind of lifeforms.

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Sound art.

- **Evgeni Rogozin, *Palesian spells*, Belarus**

Sound project “Palesian spells” is an experience of verbal reconstruction of medieval pagan ritual spells of Palesje region. This rites and spells were significant part of village culture of Belarus for hundreds years and are totally vanished nowadays. The other momentous thing about this project is that this spells. Initially spoken on palesian dialect spells were notated by russian language only speaking ethnologist E. R. Romanov in the second part of 19 century. As a result text is on totally artificial language.

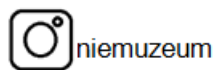
Project is based on verbal part – 4 spells recorded by 4 belarusian actors – Elena Girenok, Dmitry Davidovich, Yulia Palubinskaya and Sviatlana Tsimohina. And noise music and sample manipulating part, that tell us about time passed since this spells were lost.

- **Armando Rotondi, Mirko Ettore D'Agostino, *Geschlossen*,**

“Geschlossen” is a micro-story written by Armando Rotondi, with original music score, editing and sound design by Mirko Ettore D'Agostino, and read and performed by Freya Treutmann. It has been developed during the first phase of the pandemic. It interrogates the concept of stillness and waiting in relation to space and time: a space that is interior but also physical and threatening; a time that is thought as a multiplication of speeches and perceptions. It is a work on the needs of reinvention and on forced self-reflection. “Geschlossen” talks about anxiety and desire that cannot be satisfied. About a reality that is back now, but no longer valid. About individuals dealing with losses and abandonment, and the fear nostalgia can give making the human being in a trap.

Momentum Gallery by AP KunstArt Fund

Chopin Street 17/3, Krakow



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