



## Oto Hudec

My work is an experimental model of utopic sustainable unit for one man / family. The boat with small garden is independent on location, independent on state politics, world economy, fossil fuels and global corporations. It is an idealised solution for economic and ecological crisis. But my ideal for such a life is not an isolation of man, but to the contrary - cooperation and help to each other. That is why a tent for guests is a part of this boat. Every visitor of the exhibition is symbolically invited inside. He has right to take with him a fruit, herb, or seeds and dried fruits from the storage part of the boat. But the boat needs also participation and help - to take care and energy to the plants - to water them, cutting dried leaves, to compost... Even if it is unreal for a mankind to move from soil into similar boats, the first step to change is a different, more sensible approach to nature and to each other.

OTO HUDEC  
IF I HAD A RIVER (utopic unit No.1), 2012  
Wood, MDF, fabrics, plants, seeds  
500 x 200 x 100 cm  
painting on fabrics  
150 x 80 cm, acrylic on fabrics  
Courtesy Gandy gallery

Slovak multi-media artist Oto Hudec (born in 1981) created his recent work in USA, South Korea, Cabo Verde, Portugal and Slovakia. He creates videos, murals, animations, sculptures and works for public spaces about immigration, refugees and the impact of globalization on the environment. His projects often involve utopic perspective as a way to shed a light on food production, industrial landscape, or decline of bees. While interested in ecological living, food production and sustainability, instead of searching for new scientific solutions, he is looking into how nomadic and indigenous people achieved this. He often cooperates on projects with children and youth from disadvantaged communities. Since 2013 he works on the participative project with Roma children in Slovakia Projekt Karavan together with artist Daniela Krajčová.



OTO HUDEC  
DRAWINGS, 2016  
Ink and black pen on paper, A5  
Courtesy Gandy gallery



OTO HUDEC  
4, 2016.  
Acrylic on chipboard  
240 x 40 x 30 cm  
Courtesy Gandy gallery

LIA PERJOVSCHI - OTO HUDEC - GANDY GALLERY  
ARCO 2017 (Booth 9 E14)

LIA PERJOVSCHI  
OUR SILENCE COLLECTED IN A BOOK, 1989  
Object, 25 x 30 cm  
collage of text ( cut from a travel book)  
glued on stripes of textile and gyps



Gandy gallery  
Sienkiewiczova 4  
Bratislava - Slovakia  
www.gandy-gallery.com





Mind maps

A graphical technique used to organise or memorise information, mindmapping usually emphasize the connections between concepts or events. Unlike linear structures such as lists, mind maps allow a viewer to grasp an entire field of interconnections. Sometimes a central dominating concept has a hold over other ideas, like a star exercising a gravitational force on the planets in its orbit. Others take on rhizomatic forms which seem to eschew hierarchy or points of origin.

Lia Perjovschi has been making and exhibiting mind maps since the late the 1990s. Some of the universes mapped in this fashion are realms of abstract thought; others set out to chart hidden knowledge like, for instance, the identities and interest of super-rich collectors of art. Her most enigmatic mind maps are often the most intriguing. Occasionally the central conceptual space around which all the other ideas and names have been gathered is just a question mark. Viewed as a body of work, Perjovschi's mind maps belong to her project to contest the enforced ignorance that accompanied communist rule in Romania before 1989.

David Crowley

Lia Perjovschi: Contemporary Art Archive, 1990

Starting with her performances in her Bucharest apartment in the 1980s, under one of the most repressive regimes in Europe, Lia Perjovschi's activities created a space of resistance. From body art she switched to researching the body of international art, said husband Dan Perjovschi about the change in her practice. Her curiosity and desire to understand, recuperate, discuss, share, and coach found its way to a general audience. Her installations took the form of open spaces, discussion areas, reading rooms, waiting rooms, meeting rooms. Books, slides, photocopies, files, postcards, printed matter about international as well as Romanian contemporary art began to be organized and assembled in logical order. Lia also produced exhaustive drawings and texts aimed at compiling all possible information about the Western history of contemporary art, calling her products Subjective Art History.

After the revolution, in the early 1990s, equipped with unstoppable optimism and enthusiasm for the future, Lia and Dan used their studio to found the Contemporary Art Archive, a collection of magazine issues, book publications, and reproductions. By the end of the 1990s the CAA became a valuable

database for alternative art initiatives everywhere, a self-supporting archive created outside the state funding network. Besides issuing cheaply designed publications meant to inform and to classify various art movements and tendencies on the basis of their archival material, the CAA organized several exhibitions paired with open discussions or lectures. In 2003 the CAA modified its function and has since operated under the title Center For Art Analysis. Lia describes herself as a "Detective in Art," reading, copying, cutting, and remixing texts, concepts, and images. As Dan Perjovschi put it, "her Museum in files is not stuck on the shelves and is never closed. . . . The knowledge of international art practice that she brought together helped to develop local criticism."

Natasa Petresin

Born in 1961 in Sibiu, Romania, Lia Perjovschi studied at the Art Academy Bucharest 1987-1993. She currently lives in Bucharest. Lia has been recognised as one of the leading performance artists in Romania, and is also known for her unusual objects. From the 1990s, she has been gradually focusing more on conceptual projects such as Timelines, Mind Maps (Diagrams) (since 1999), and Knowledge Museum (based on an interdisciplinary research project from 1999), that follow historical and intellectual events and ideas, and on collections such as the Globe Collection (since 1990), commenting on media and on consumerism. She is the founder and coordinator of CAA /CAA (Contemporary Art Archive and Center for Art Analysis), an organic still in process project (under different names since 1985).



LIA PERJOVSCHI  
21ST CENTURY, 2015  
140 x 100cm  
Print on paper, edition 5  
Courtesy Gandy gallery

LIA PERJOVSCHI  
KNOWLEDGE MUSEUM (kit), 1999 - Today  
(Detail)  
Installation Gandy Gallery  
Bratislava 2014, edition 3  
Courtesy Gandy gallery

