

Adam VACKAR

gandy gallery  
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[www.gandy-gallery.com](http://www.gandy-gallery.com)

**Art|43|Basel**

## About the artist

Adam Vackar studied at the Academy of Art, Architecture and Design in Prague, and is a graduate of the École Nationale Supérieure des Beaux-Arts in Paris. He has been an artist-in-residence at the Palais de Tokyo, Paris. His work has been shown in solo and group exhibitions at various international venues, including the Centre Pompidou, Paris; Centre Pompidou Metz; Palais de Tokyo, Paris; Bucharest Triennial; Prague Triennial; Kunstmuseum Bonn; City Gallery Prague; MALBA, Buenos Aires, among others.

Adam Vackar's works are anchored in the reality from which they often go out, in his effort to discover their possibilities. His installations and actions seem absurd, even paradoxical, yet they are marked by a strong reference to reality. Not in the sense that they would depict reality one to one, but rather that they mediate real personal experience. This may often be what the French psychoanalyst Jacques Lacan calls quite devastating experience. It is not so long ago that futuristically oriented concepts, typical especially of art, tried to avoid these devastating experiences in some way, but Vačkář's installations and actions, by contrast, intentionally seek to call them forth.

Adam Vackar's extensive investigations, which take form of video, photography or installations do not consist of a descriptive and closed entity, but rather a space with infinite connecting lines which eternally shift its limits and inhibitions and in which the author prefers to search for the potential of employing a particular situation, rather than modelling it. The artist remains the owner of a given direction, the observer of a given trajectory. Through this artistic scheme - subject or fact - the transferred becomes interactive since "by now we should know that it is not people who communicate, but effects (of statements, images)." (Serge Daney)

## Concerto for a shotgun

2012, partitions, wood, plexibox, 130x180x10cm

Edition of 3+1AP (original multiple)

Concerto for a shotgun reveals almost absurd, fluxus-like situation of poetical situation created by plain and absurd brutality. Blank partitions were shot upon by a shotgun in order to create partitions for random music, which reflects directly the brutality of the real. All together nine partitions are attached next to each other in three rows creating larger concerto display. The plexiglass box contains a low-tech wooden background with nine paper partitions for music penetrated by shotgun bullets. The partitions are put closely one to each other in order to create a larger waving texture. The brutality of the real and the contrast of creative music and destruction of the army is accentuated by the personal story of the artist who's grand father was a famous Czech classical music composer and his other grand father a hi-rank army general who fought in the 2nd world war together with the former Czech president Svoboda.





Re-reading capital

2012, ink jet prints, 100x141cm

1/1 original multiple

Neo-dada poems composed from the text of "Capital" by Karl Marx (1867) revisit the famous text, which remains tabu in the region of the whole post-communist Eastern Europe even now. Vackar put selected words of the Capital into a computer dada poems generator and made them into posters. The posters work with the logic of the text of the capital and reform it into a new kind of a manifesto, whose direct sense remains unclear and open to interpretation, since the words put into the generator become reinterpreted by their random order.

PROCESS

DEMANDS ORGANS  
BODILY EXERTION

PROCESS PROCESS PROCESS  
PROCESS

BODILY,

BODILY  
BODILY ORGANS ORGANS;

ORGANS OF  
PROCESS EXERTION

ANXIOUS CAPITALIST  
LIFELESS  
CAPITALIST

LIFELESS ANXIOUS EYE OF  
CAPITALIST  
CAPITALIST.

ANXIOUS CAPITALIST  
OF ANXIOUS LIFELESS EYE

LIFELESS CAPITALIST CONSTITUENTS  
ANXIOUS LIFELESS:  
CAPITALIST ANXIOUS

LIFELESS ANXIOUS  
CONSTITUENTS.

EYE-- OF LIFELESS

COMPLETED PROCESS  
COMPLETED

OF: PROGRESS PROGRESS SOCIAL

COMPLETED--  
SOCIAL FERMENTATION  
COMPLETED

COMPLETED

PROCESS PROCESS  
SOCIAL  
SOCIAL

FERMENTATION COMPLETED

PROGRESS  
COMPLETED

CERTAIN  
LINE

LINE

PRODUCTION BEYOND MAXIMUM  
LINE

POINT BEYOND POINT BEYOND  
BEYOND: BEYOND CAPITALIST

CAPITALIST PRODUCTION  
PROLONGED LIMIT MAXIMUM  
POINT CAPITALIST!

MAXIMUM EXTENSION POINT  
BEYOND,

PRODUCTION--  
HOWEVER CAPITALIST  
CAPITALIST POINT; CERTAIN

COMMODITIES SECRET

AND

AND  
AND AND SECRET FETISHISM:  
AND FETISHISM FETISHISM

COMMODITIES SECRET

COMMODITIES  
SECRET COMMODITIES FETISHISM!

AND  
SECRET

FETISHISM  
FETISHISM AND;  
SECRET  
SECRET  
SECRET COMMODITIES

WATER  
WIND

LABOUR-POWER MACHINES  
WIND.  
WIND TOOLS  
WATER MACHINES INDUSTRY,

ANIMAL  
ANIMAL WIND LABOUR-POWER  
ANIMAL INDUSTRY?  
ANIMAL

INDUSTRY  
TOOLS

ANIMAL TOOLS

ANIMAL LABOUR-POWER  
ANIMAL  
ANIMAL INDUSTRY

BLIND NATION  
NATION LIVING OF PLUNDER BLIND  
OF

OF  
OF  
LIVING EXHAUSTED NATION  
LIVING NATION OF  
BLIND  
EAGERNESS LIVING

BLIND FORCE NATION PLUNDER  
EXHAUSTED

OF NATION EAGERNESS! NATION  
EAGERNESS EXHAUSTED?  
OF?  
NATION BLIND BLIND,

CLASS FERTILITY

CLASS UNMEASURED  
SELF-EXPANSION

CLASS FERTILITY SERVILE  
UNMEASURED  
UNMEASURED SERVILE  
UNMEASURED

CLASS SELF-EXPANSION FERTILITY!

UNMEASURED CLASS--  
UNMEASURED SHORTENS SERVILE;  
CLASS SERVILE PASSION  
SERVILE PASSION

FERTILITY  
FERTILITY SELF-EXPANSION



EXPLOITATION– DECLARED  
MEAL-TIMES

STOP EXPLOITATION STOP  
MEAL-TIMES

EXPLOITATION

DURING

EXPLOITATION,  
STOP DURING  
MEAL-TIMES  
DECLARED  
EXPLOITATION MEAL-TIMES

STOP  
MACHINES;

STOP EXPLOITATION

CHAINS CHAINS

MONSTROUS MONSTROUS  
CONDITIONS BOUND;

ECONOMIST  
HARDER  
MONSTROUS ECONOMIST

BOUND CONDITIONS BY  
CONDITIONS BOURGEOIS  
ECONOMIST  
BOURGEOIS STILL CHAINS  
BOURGEOIS

MONSTROUS BOURGEOIS  
HARDER CHAINS BOURGEOIS  
ECONOMIST BOUND BOUND?  
ECONOMIST,

STILL CHAINS BOURGEOIS

CHRONOLOGY! POETICAL GOLD  
MONEY

CHRONOLOGY

SIMPLICITY

POETICAL GOLD  
SIMPLICITY GOLD

GOLD POETICAL

MATERIALIZED TRANSFORMATION

GRADUAL FIXED  
WITHOUT  
TRANSFORMATION MOTION

WITHOUT

MOTION MOTION

FIXED MOTION; GRADUAL!  
MATERIALIZED

TRANSFORMATION MOTION!  
TRANSFORMATION  
TRANSFORMATION–

MATERIALIZED TRANSFORMATION!

MATERIALIZED:  
MATERIALIZED

Commodities secret fetishism  
2012, Lithography stone, 65x50x8cm  
1/1 original

Neo-dada poem composed from the text of "Capital" by Karl Marx (1867) revisits the famous text, which remains tabu in the region of the whole post-communist Eastern Europe even now. Vackar put selected words of the Capital into a computer dada poems generator and made them into posters. The posters work with the logic of the text of the capital and reform it into a new kind of a manifesto, whose direct sense remains open to interpretation, since the words put into the generator become reinterpreted by its random order.

In the times of Marx the stone for lithography printing was one of the principal printing technologies for different printed materials, advertisements as well as manifestos and propaganda. The limestone serves for the reproduction; the text written on it can be endlessly reproduced and used for propaganda. It presents another shifted meaning of the capital, while playing with the words yet going in a similar thinking direction. The stone, an object of desire itself reveals the ambiguity of thinking of art; it presents a poem which stages different variations of meaning of the three words "commodities", "secret", and "fetishism". It becomes a certain definition of contemporary thinking of art and perception of common reality as well.



The indefinite continued progress of existence and events (that occur in apparently irreversible succession)

2012, Plexiglass box, paper, dust, 150x100x15cm

1/1 original

The indefinite continued progress of existence and events (that occur in apparently irreversible succession) was realized with help of a prisoner. It is a work where the intervention of the artists remains a very thin layer upon the reality. Through the form of a purely ephemere layer of dust collected by the prisoner over a two-weeks period of time is placed on sheet of paper hanging in a plexiglass box. The project emerged through collaboration with an elderly woman prisoner in a prison in the Czech Republic. The relic-like box shifts in minimal and ephemere way the banal proof of time passing on the background of the prison, a place of deep self-reflection and enhanced notion of time.

Sociologist Zygmunt Bauman speaks of a prison as of an important part of the system of fear and supervision of contemporary society. But the prison can divide even on a molecular level. The time passes in a different way in prison than outside. It becomes another divide, a different notion of time created by men themselves and not in another galaxy but in the same planet, same timezone as of those whose who are free to go.

