



Sienkiewiczova 4  
Bratislava - Slovakia -  
www.gandy-gallery.com  
421 915203082

DANICA DAKIĆ (1962\*, Sarajevo) practice extends from video and film to photography and installation.

She studied at the Academy of Fine Arts in Sarajevo, the University of Arts in Belgrade, and the Academy of Fine Arts in Düsseldorf.

Her work has been widely exhibited internationally. She has participated in many group exhibitions including documenta 12 in Kassel (2007), Istanbul Biennial (2003 and 2009), Biennale of Sydney (2010), Liverpool Biennial (2010), Kyiv Biennale (2012), Marseille-Provence / European Capital of Culture, Marseilles (2013), and will take part at the São Paulo Biennial (2014).

Her recent solo exhibitions include presentations at the Museum für Moderne Kunst, Frankfurt, 2013, Hammer Museum, Los Angeles, 2011, Museum of Contemporary Art, Zagreb, 2010, Generali Foundation, Vienna, 2010, and Kunsthalle Düsseldorf, 2009.

Her work is in public collections such as the Centre Pompidou (Paris), the Generali Foundation (Vienna), the Museum d'Art Contemporani (Barcelona), the Nouveau Musée National (Monaco), and the National Gallery of Bosnia-Herzegovina (Sarajevo).

Dakić is professor at the Bauhaus-Universität Weimar.

She lives in Düsseldorf, Weimar, and Sarajevo.

In her films, photographs, video and sound installations, Dakić examines the corporeal and political parameters of language and identity. The social and cultural shaping of roles, as well as the way roles are adopted and articulated, are central motifs in her art.

Danica Dakić is represented by Gandy gallery.

Danica Dakić, geboren 1962 in Sarajevo, lebt heute in Düsseldorf, Weimar und ihrer Heimatstadt. Sie ist Professorin an der Bauhaus-Universität Weimar und hatte zuletzt Einzelausstellungen im Hammer Museum, Los Angeles, Museum of Contemporary Art, Zagreb, Generali Foundation, Wien und in der Kunsthalle Düsseldorf. In Gruppenausstellungen war sie vertreten bei der documenta 12 in Kassel, der Istanbul Biennale, der Liverpool Biennale und in der Kulturhauptstadt 2013 in Marseille. Dakić arbeitet an der Schnittstelle zwischen Video, Film, Fotografie und Installation.

Ein zentrales Motiv in der künstlerischen Arbeit von Danica Dakić ist das Verhältnis von Existenz und Rolle bzw. Figur. Damit geht es um die soziale und kulturelle Prägung von Rollen, ihre Aneignung und individuellen Artikulationsformen. Im videografischen, filmischen und fotografischen Medium untersucht die Künstlerin Begriffe und Werte wie Kultur, Sprache oder Tradition und deren stete Veränderungen. Über Strategien des Theaters und der Performance wird die Stereotypisierung des Blicks in Frage gestellt, während die Akteure ihre eigenen Rollen mitinszenieren.

Die von der Gandy Galerie gezeigten Fotoarbeiten SAFE FRAME III (2012) und ABDULLAH (2007) entstammen zwei partizipatorischen Projekten, SAFE FRAME (Museum für Moderne Kunst, Frankfurt am Main, 2013) sowie EL DORADO (documenta 12, 2007). Die im Auftrag des MMK entwickelte Medieninstallation SAFE FRAME ist eine Erkundung des Museumsraums und des Verhältnisses von Bild und Rahmen, eine Reflexion der Aspekte von Historizität und Zeitgenossenschaft. Die Arbeit, die von Paul Almásys Fotografie LOUVRE (1942) aus der fotografischen Sammlung des MMK ausgeht, wurde mit einer Gruppe junger Frauen, Stipendiatinnen der Crespo-Foundation, im MMK realisiert. EL DORADO, eine für und im Auftrag von documenta 12 entstandene Werkreihe, nimmt eine historische Panoramatapele gleichen Namens zum Ausgangspunkt für Inszenierungen individueller Lebensmodelle und Träume einer Gruppe von Jugendlichen. Das Projekt wurde mit Jugendlichen der Hephata-Wohngruppen für minderjährige Flüchtlinge im Tapetenmuseum in Kassel realisiert.

Beide Arbeiten sind damit auch Beiträge zu der Frage, was ein Museum heute sein kann.

SAFE FRAME III, 2012

C-Print on aluminum, 100 x 150 cm  
Edition 5 +2 A.P.

ABDULLAH, 2008

C-print on aluminum, 60 x 80 cm  
Edition of 5

ORSHI DROZDIK (b.1946,Hungary,lives and works in Budapest and New York)has played a significant role in the history of women's art across the international arts scene and has greatly influenced a generation of artists to follow.

Drozdk moved to Amsterdam in 1978, after graduating from the College of Fine Arts, in 1977 as a graphics major, and two years later she based herself in New York City. At present Drozdk works both in New York and Budapest, and is a professor at the Hungarian University of Fine Arts. She has exhibited at many of the foremost galleries across Hungary and abroad, and articles assessing her shows have been

published in numerous prestigious art journals. Yet, Drozdik has continually engaged with the contemporary art scene in Hungary. The 1998 exhibition, article, and textbook titled *Strolling Brains*, for instance, greatly contributed to the spread of feminism in the country.

Drozdik began her career in tandem with the Hungarian post-conceptual movement of the 1970s. As a harbinger she created her own theoretical and critical point of view, which was unique in the seventies cultural environment of Budapest. In the 80s, at the time of her emigration, building upon her 70s working methods, she embraced poststructuralist critical discourse, that helped her to develop, the installation series, *Adventure in Technos Dystopium*, a theoretical and visual deconstruction of scientific representation. Therefore Drozdik's work can only truly be interpreted in the light of the poststructuralist discourse. Research, the demand for theory and its language, as well as the manifest representation of these in the work of art have been the ongoing driving force for her creative production. As a result, her chosen topic often unfolds in numerous variations and is presented in her polyvalent practice to reveal many aspects of the given problem.

A major point of departure for Drozdik's career took place while being student of the College of Fine Arts, Drozdik started to develop the chief concepts underpinning a work titled *NudeModell and Individual Mythology*. With this term Drozdik signified a unique set of values, which she felt were essential in her vindication of the current patriarchal social and artistic environment. The problematic of gender first caught her attention in an early nude drawing class, once deemed to be the basics of classical art education. Drozdik there observed the distinction of form between a man's and a woman's gaze and, taking this problem as her premise, she reflected on the paradoxical situation of the woman artist. The search for a feminine aspect, the definition of a woman artist is also markedly interwoven with the analysis of the relations between power and representation.

Orshi Drozdik is represented by Gandy gallery

#### Lipstick Paintings A'La Fontana

In this painting series, titled *Lipstick Paintings A la Fontana*, the punctured holes are wounds on the stretched canvases. Rubbed red lipstick covers the abrasion of the paintings-body. The holes on the skin of the paintings, marks the force of penetration.

On Lucio Fontana monochrome paintings series titled *Spatial Concept (concetto spatale)* the punctures, force of the gesture towards the viewer, in a way that is at once energetic and threatening. In his *buchi (holes) cycle* he punctured the surface of his canvases, breaking the membrane of two-dimensionality in order to highlight the space behind the picture. At the same time the slashed canvases (*tagly*) are cuts into the space of the paintings; they could be also the wound or the vagina itself. The wounds, slashes and punctures of the surface, open into the third dimension of the paintings.

In my psychoanalytic and deconstructive interpretation, the punctured holes penetrating the painting-body. The painting itself turns into a female body, on which lipstick covers the injury. The spatial concept opens into the locus of representation of women.

#### Lipstick Paintings Ala (Lucio) Fontana, 2000/06

size of each 50X50cm or 60x60cm

Series of four lipstick paintings on canvas.

VACLAV STRATIL (b.1950,Olomouc,Czechoslovakia) studied at the faculty of philosophy in 1970-75.

*Monastic Patient* photo performance (1991-1994)

In an extensive cycle the *Monastic Patient*, Stratil's constant preoccupation with play with his own photographed image is rooted. What is more, it is his first use of public photo lab. In black and white pictures he parades disguised with props. He creates raw images of spiritual uproot, physical asceticism and contemplation, spuriously mocked by humor and unobliterating fact that this is all performance.

Vaclav Stratil visits photo studios, where he gets photographed, positioning himself into various poses and expressions, using very simple props. It is in fact a private performance, when the artist comes to the technical photographer, used to only taking passport photos, at best portraying little kids, or newlyweds.

Stratil exploits these standard circumstances and does so ad absurdum. stratil thus turns this not just a bit surprised passport photographer into a bizarre author and the witness to his grotesque metamorphoses. *monastic patient* also has a long term diary character. It is about the persistent author's obsession with himself, which has however been able to generate countless variations to the same theme. stratil is a performer, he achieves maximum effectivity in minimum expression variations. We are looking at a quixotic hero, or a hero of a dadaistic drama, determined and adamant at the same time. His props and expressions can mock, but not necessarily, the portrait as we know it from the renaissance paintings, but also from various other periods. I see an analogy with van Gogh, the Japanese Morimura, or with the Russian, Vlad Monroe. The difference between the two latter ones is fundamental. stratil is a rebel, who doesn't waste time with formal honing and doesn't even take the artistic strategies seriously. He improvises with help of clothes pegs, paperclips, scrubbing brushes, artistic and other household goods, that he gets hold of. The standard method of the passport photography stays the same. vaclav stratil doesn't give much thought to the narrative quality or circumstantiality of his portraits. The more we feel, that these photographs are spontaneous, urgent and purposeful.

4+1,1997

photography black and white.edition 1

courtesy Gandy gallery

ADAM VACKAR (b. 1979, Czechoslovakia) has studied at Academy of Applied Arts in Prague and has graduated from Ecole Nationale Supérieure des Beaux-arts in Paris. He has absolved artist-in-residence program in Palais de Tokyo in Paris. His work was presented in diverse international group and solo exhibitions such as in Centre Pompidou, Centre Pompidou Metz, Palais de Tokyo, Bucharest Triennial, Prague Triennial, City Gallery Prague, Art Basel–Statements and Art Basel–Film, Cologne Kunstverein/OG2 and others.

Adam Vačkář's 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.

The theme of the finite crossing over to the infinite, of destructive force turning into music, an absurd opposites that run like a red thread through Vačkář's whole oeuvre. They are absurd, yet real: this artist can still recall how an original endeavour to create a new, free society, has degenerated into oppression, inequality, and lack of freedom.

Why the reversal? This question is also asked by Alain Badiou in *Le Siècle* (2005), who seeks also to provide an answer: the twentieth century was obsessed with the idea that it was possible to wrench something indestructible, eternal, and infinite out of reality, he writes. 'Between 1917 and 1980 the century set out to create something indestructible. Why this ambition? Because indestructibility, or non-finitude, is the mark of the real. In order to create something indestructible much must first be destroyed.

It is this resilience, which reality asserts against any attempt to push through eternal, indestructible, and infinite principles. It depicts and provides an opportunity to experience Vačkář's actions and installations. And that is why they are so real.

Text by Noemi Smolik

Adam Vackar is represented by Gandy gallery.

#### SPUTNIK BLACK, 2006

resin, black Mercedes-Benz paint, 37 x 300 cm. edition n°2/3

The sculpture, inspired by the Russian satellite Sputnik, the first man-made satellite to be sent into Earth's orbit, is painted in original Mercedes-Benz black paint. The sculpture, Sputnik Black, implies several merged layers of interpretation: it reveals and questions the phenomena of the transition from the Communist utopia (the first human satellite, which burnt up in the Earth's atmosphere) to consumption culture and its totalitarian Nazi past (Mercedes-Benz paint), as well as questioning the status of a piece of art in the contemporary logic of art-marketing.

#### MARGIN OF HOPE, 2014

60x83cm. lambda print on aluminum. edition 5

Coca-Cola bottle - a plastic waste collected by the artist during a workshop project with the local inhabitants deep in Atlas mountains in Morocco contains a message of hope for cleaner environment written by the village child and later transcribed by a local Arab calligrapher. Pollution of Atlas mountains is a real and immanent problem, the workshop in the mountain villages aimed to encourage the local young people to think of the global reality of the consumption system of production and waste.





