

# Migration of energies, part 1: CLOUDING EUROPE

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Václav Skácel

Christian Tomaszewski

Lawrence Weiner

Europe has changed and never ceases to astonish us. There was a time, not so long ago, when one traveled from Bratislava to Prague. Shortly after 1918, intellectuals, artists from Slovakia, researchers and academics traveled to gain recognition and consecration in the homeland and capital of both Kafka and Capek. And then afterwards came 1990 and the disappearance of this astonishing Czechoslovakian utopia. I was there, ready to spend 5 years of my life in Prague after the Velvet Revolution was launched.

Nadine Gandy arrived from France to establish her gallery, first at Roztoky, then behind Stepanska. She was very instrumental in introducing contemporary French artists to the Czech Republic, as well as bringing attention to creators from Bohemia and Moravia who showed their work both here and abroad. Thanks to her, the Czech scene opened itself a little more to the world. I often compare Nadine to a bird that flies over the sea, and provides mind-blowing and detailed information on which route to take. Migratory birds, signal birds, indicators of powerful and profound tendencies.

Leaving Prague to relocate in Bratislava, and reversing the route that used to be the obvious one, is a strong testimony to Nadine Gandy's rather radical change of attitude. It also pays tribute to the importance of the capital city of a nation that did not wait until the end of 2004 to declare itself resolutely European. It is from here that the center will articulate itself for all of those who are keen to accompany the wonderful endeavour of « Panenska 30 ».

Today, ideas of center or fringe are retrograde and meaningless. By opting to open a new center of creation that is open to shared initiatives, by developing a project that is so magnificently topical, Nadine Gandy's perspective locates itself at the heart of Europe. Clouding Europe invites the viewer to enunciate desire, even the most absurd or naive- of a Europe that failed in France on May 29 2005 . My thanks extend to these fifteen artists, who are « representing » this continent with projects that are surprisingly diverse in their approach? And who express their sense of freedom by never saying « no » to the other who knocks at the door of the house that we all share.

Olivier Poivre d'Arvor, writer, director Association française d'action artistique (AFAA).

Translation : Nathalie Anglès



In the spirit of the Weather Modification series, *Clouding Europe* is yet another attempt to organize weather, to address it in a playful manner, regardless of the scale of the potential consequences. As a ritual of sorts, *Clouding Europe* is somewhat ominous as it casts gloom through play.

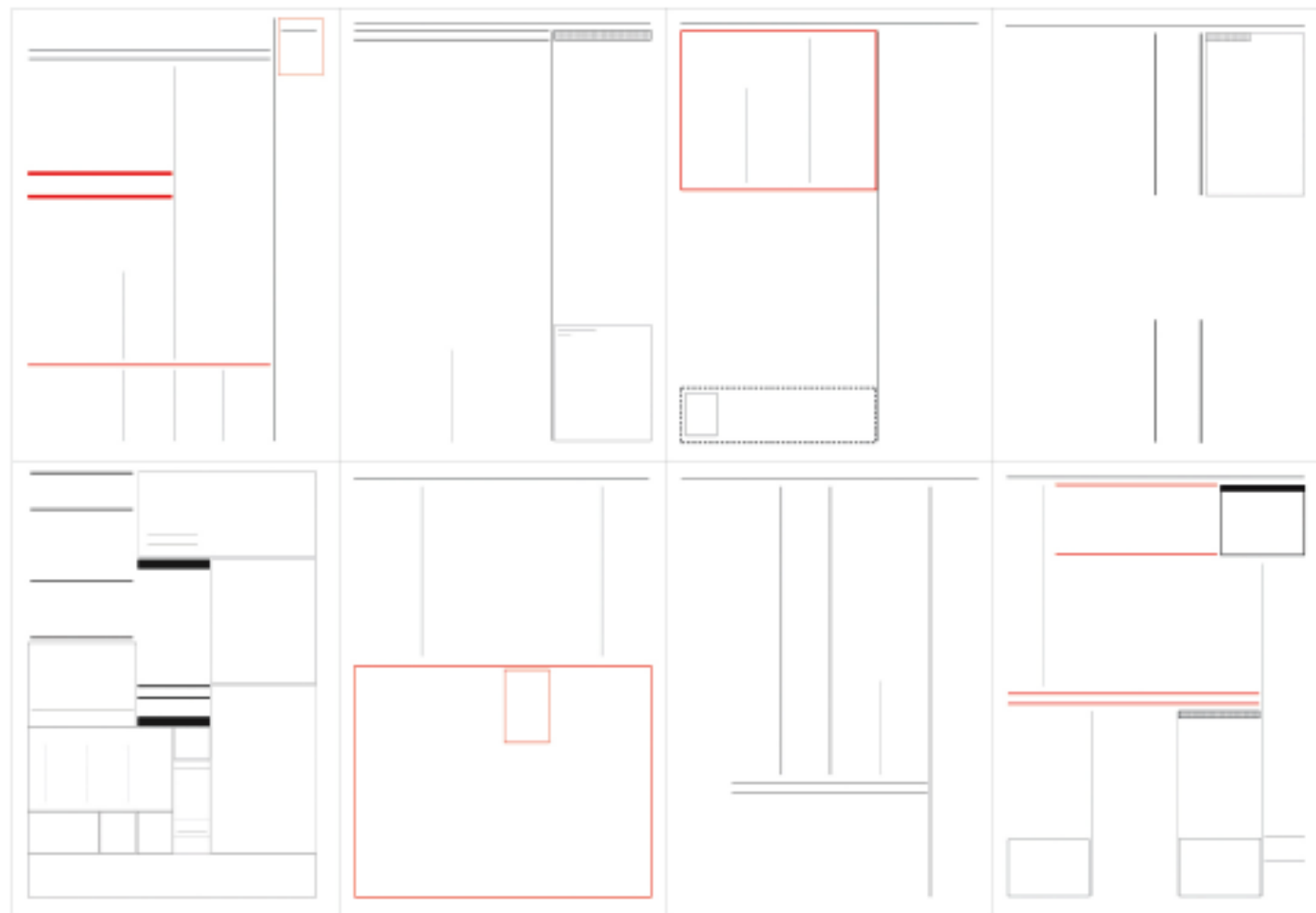
A simple act, performed in a few easy steps, may have the potential and the power to envelop, hide and distress the continent, bringing darkness and bad weather. In the tradition of Constable and Turner, *Clouding Europe* is a poetic, tragic and possibly dangerous act triggered by an aesthetic desire.



Danica Dakic

Talo Vas, 2004 DVD 3' in loop Edition of 5+ 2 A.P.

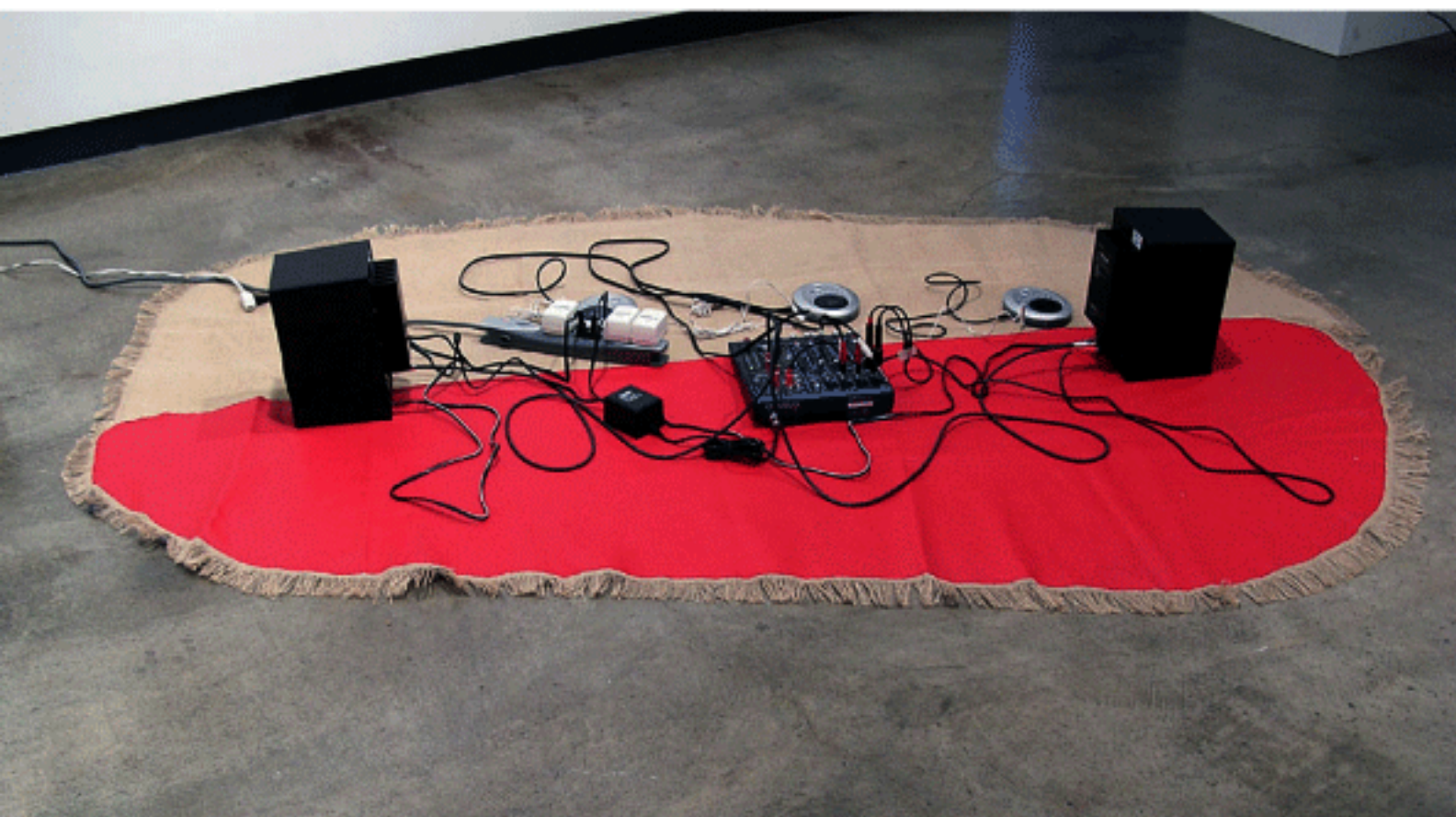




MADE TO FIT

ASAP

*Untitled Moscow plus cracky walls*, 2005 2 active speakers, 3 CD players, mixing board, leather and burlap  
Courtesy: Galerie Kosak Hall, Vienna





Václav Skácel

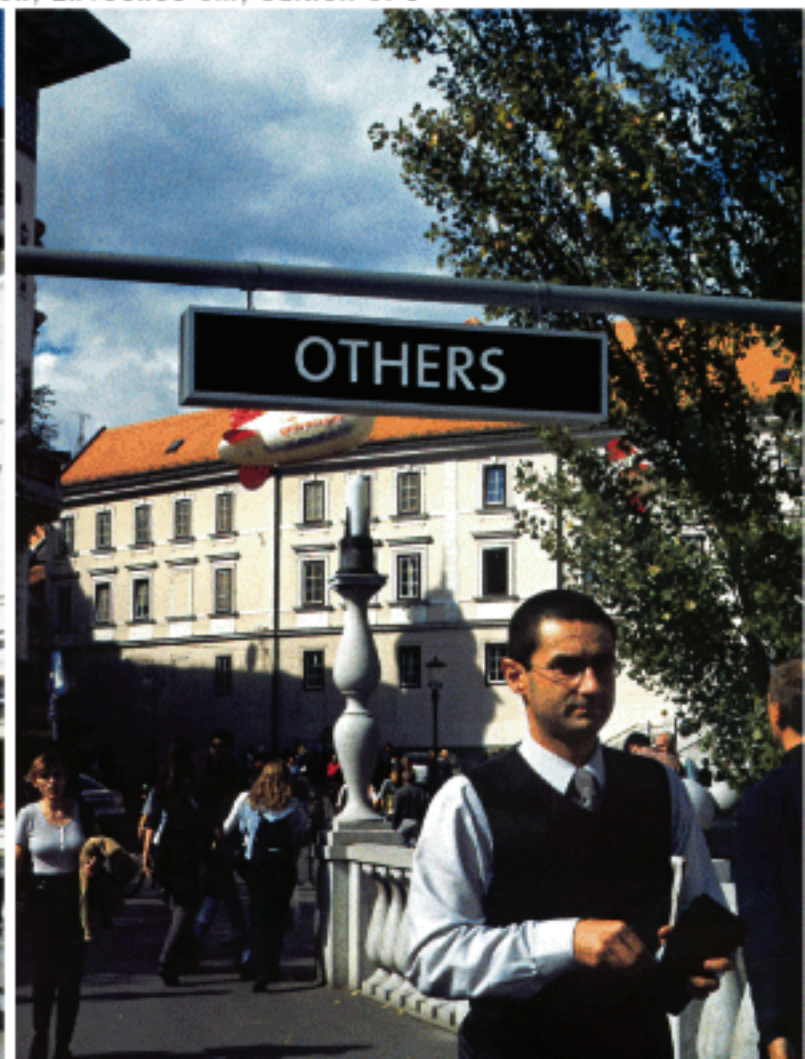
*Hang Man Tree 01*, 2005 Photography sublimated on textile, edition 1/1 200 x 140 cm







**Don't play with the Albanians.**



KODAK

3



AK 100-7

2



KODAK

2



3



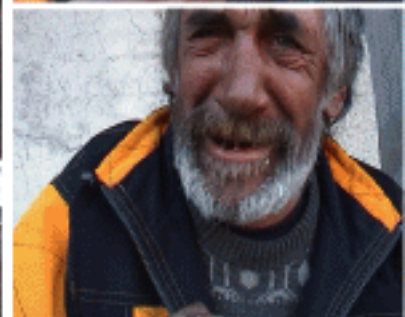
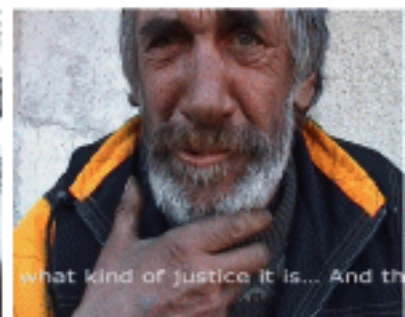
4



5







*Ihr seid dünn*, 2002 Oil on canvas 45x50

*Resovia*, 2002 Oil on canvas 45x50

Courtesy Galerie Meyer Kainer



-Ihr seid dünn.

### 3 WINDOWS 4U

During the year, 4 ephemeral installations will be presented in the 3 main windows of Gandy Gallery. The artists invited will be requested to work with the medium of the sticker exclusively. Stickers as small agents of civic defiance characterized by effective rapid positioning capabilities in the urban space. This symbolic dimension "adheres" to the windows as a unique space of autonomous expression. Subversion/Simplicity/Mobility. For each project, an edition of 30 stickers will be realized.

Based on a proposal by Nathalie Anglès, the first intervention for 3 windows 4 U is made by Ana Prvacki with "Danube Diverted/Danube in the Gandy Gallery Windows", for the occasion of the opening / relocation of the new Gandy Gallery to Bratislava.

From the Black Forest to the Black Sea, the Danube has an enormous impact. It assimilates, adapts to, interacts with and dominates the geography of central and Eastern Europe, its social and political history, its myths and fantasies. Danube Diverted is a poetic and fictional intervention. It invites us for a brief second to imagine channeling some of its momentous flow through the gallery, a home, a window. DANUBE IS PUBLIC. \*Installation customizable for any geographically available body of water.





2005-2006 3 WINDOWS 4U artists invited by Nathalie Anglès  
Ana Prvacki, Francois Bucher, Alan Moonan Bruton, Christian Tomaszewski

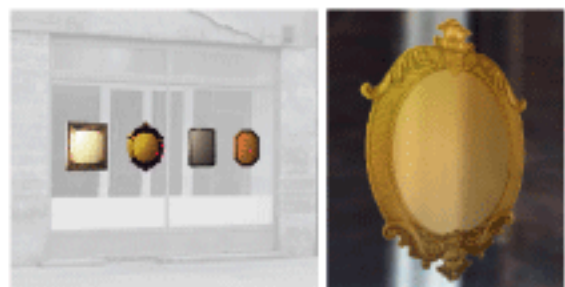
Francois Bucher

"Umeå, May 15, 2005, 3 seconds and 400 milliseconds (what you want)" is a project that captures an instant snap-shot of contemporary society by means of freezing the endless flow of word-searches in a peer-to-peer (p2p) online network. The random list of words, adhered with silver vinyl lettering onto the glass windows of the gallery acts as a kind of measure, a live reading of 21st Century global culture and its turbulent, rapid, multifaceted desire.



Alan Moonan Bruton

Architect Alan Bruton's sticker project for the windows at the Gandy Galerie, titled "Mirror Mirror", explores the flux in European national and racial identities through a symbolic representation of the projected shift in demographics that Slovakia may experience after it joins the European Union.



Christian Tomaszewski

What Would Jesus Do? Quick Impressions aside, the function of this primitive neon sign is neutral and undetermined. Whether the question is posed as a serious existential riddle or heavy-handed irony is for the one who reads it to decide. While the project may be visible in daylight, it is mainly designed to be seen at night, when it becomes brighter and more visible – but also because a statement of this nature would seem to have more validity in the dark of night when the rationality of the mind tends to get obstructed.

# Migration of energies, part 1: Clouding Europe

Gandy Gallery

September 16 - November 26

Opening: **September 15 at 6pm**

Director: Nadine Gandy

Gallery team: Karine Barbagli, Barbara Svecova, Peter Siko

Design by Ana Prvacki, edition of 1200

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\*All works are courtesy Gandy Gallery, Bratislava unless stated otherwise

\*Clouding Europe is a work by Ana Prvacki

Gandy Gallery

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

Opening hours: Tuesday – Saturday 1:30 p.m. – 6.30 p.m.

Thank you to :

Nathalie Anglès, Karine Barbagli, Olivier Poivre d'Arvor

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Daniela Borska, Adam Budak, Laurence Dreyfus, Galerie Kosak Hall, Galerie Meyer Kainer, Goschka Gawlik, Corentin Hamel, Margarethe Makovec, Barbara Svecova

