

Pavilion O₂

transnational pavilion
of a common bio and
cyber future

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Venezia 05.2019 | Opava 01.2020 | Hannover 08.2020

Pavilion 0, whose first edition took place in Palazzo Dona at Campo San Polo in 2013, initiated the presence of a national pavilion represented by 24 artists from around the world in the Biennale di Venezia divided into national pavilions, expressing the nineteenth concept of approaching cultures of European countries and beyond the world. Our pavilion marked with number 0 is a pre-national or rather transnational pavilion, and its aim is to draw attention to the slogan of the first edition for the future and future of the utopias.

The exhibition from 2013 gathered 24 artists whose work was the intuition of the coming future. However, they did not explicitly refer to specific problems. They were supposed to sow some anxiety, create a certain intellectual and cultural emptiness, and the man and his footsteps appeared quite subtly, pointing rather to loneliness, lack of values that would trigger euphoria, optimism, vitality, creating the goal, vision and desire for the future. The rooms were filled with the voice of Fidel Castro speaking innumerable numbers, building a sense of success and infinite development. One could see a transparent flag fluttering in the blue sky by Małgorzata Goliszewska. Labyrinth of empty highways - the work of Klemens Fuertler, shaped like a deserted planet suspended in space, and the most depressing was a black, empty, almost fascistish officer, offering the illusion of depth that Renato Nicolodi had expressed. You could see a picture of a Chinese woman staring at the machine, presented by Li Xiaofei, and next to Saburo Teschigawara in the palace's palace, he presented the sublime Zero dance, based on the total control of the body, whose movements were as if in reverse - Backwards. In search of the perfect breed in genetics, Koen Vanmechelen presented three models of immune systems resulting from the crossbreeding of different breeds of hens. The circle was never interrupted by the expression of the best immune system. A journey through the labyrinth of emotions carried by the work and nooks and crannies of the palace unexpectedly closed the tiny Yoko Ono object. This small casket, like a compact box with a mirror, called Box of Smile, only allowed you to watch your own lips, encouraging you to smile. Such a future.

Now, it is in 2019 it seems that we are light years away in intuition, and even in the vision of the 21st century. This is the postglobal reality of parallel worlds: analog and virtual. Identity found itself at the crossroads between the physical body and the cloud. In connection with OBE (out of body experience) there is the phenomenon of exteriorization, the transfer of consciousness into a different dimension. With the rest, the escape becomes quite symptomatic in different dimensions, from the excess of everything, to the search for the basis of existence, which is manifested by centuries of exodus from Africa and Asia towards Europe. Art that is not permanently connected with any medium researches and creates reality, confronts man with unconventional experiences.

Pavillion 02 also refers to oxygen (O₂), an element present in matter, water and air, which is a condition for the existence of life, and at the same time reminds us of the common space that determines breathing in the subway, plane, tram, when it is impossible to keep distance, separateness, because every other person's breath becomes my breath, above racial, religious, national, generational and gender divisions. Referring to the idea of GAD - „Take care of Your garden”, we are interested in living in the dimension of bio and cyber space marking the new utopias of our civilization.

Our curatorial principle is not to anticipate the interpretation of the works, because only their dialogue will take place at the exhibition, and it is for the first time that the topics will be linked, the associations and intuitions of the future will emerge. Art is and will be all that besides words.

Tomasz Wendland







Artists

Florencia Brück — Italy | Jakub Cikała — Poland |
Hugo Demartini — Czech Republic | Dariusz Gajewski
— Poland | David Rodriguez Gimeno — Spain |
Andrzej Głowacki — Poland | Andreas Guskos — Poland |
Su-Chu Hsu — Taiwan | Yu-Hsiung Huang — Taiwan |
Zbyněk Janáček — Czech Republic | Adam Jastrzębski
— Poland | Pavel Korbička — Czech Republic | Kosaara
and People — Poland | Javier Krasuk — Argentina |
Arkadiusz Marcinkowski — Poland | Pia MYrvold
— Norway | Harro Schmidt — Germany | Yi-Nan Sheng
— Taiwan | Marek Sibinský — Czech Republic |
Jia-Xing Sun — Taiwan | Tao Ya Lun — Taiwan |
Chi-Hung Tsai — Taiwan | Andrzej Wasilewski — Poland |
Tomasz Wendland — Poland

Curators

Tomasz Wendland | Harro Schmidt

Organised by

Mediations Biennale Foundation
GAD - Giudecca Art District
Kunsthalle Faust Hannover
University of Ostrava



Fabbrica H3 di Seren DPT Ex Chiesa SS Cosma e Damiano

David Rodriguez
Gimeno, spanish artist

Ding Xiaojing, Deputy
Minister of Culture of
Taiwan

Tao Ya Lun,
taiwanese artist

Andrea Lee,
ambassador of Taiwan's
in Italy

Sean C. S. Hu, Taiwan's
curator and Director of
Double Square Gallery



Pier Paulo Scelsi

Tomasz Wendland

Jelili Atiku

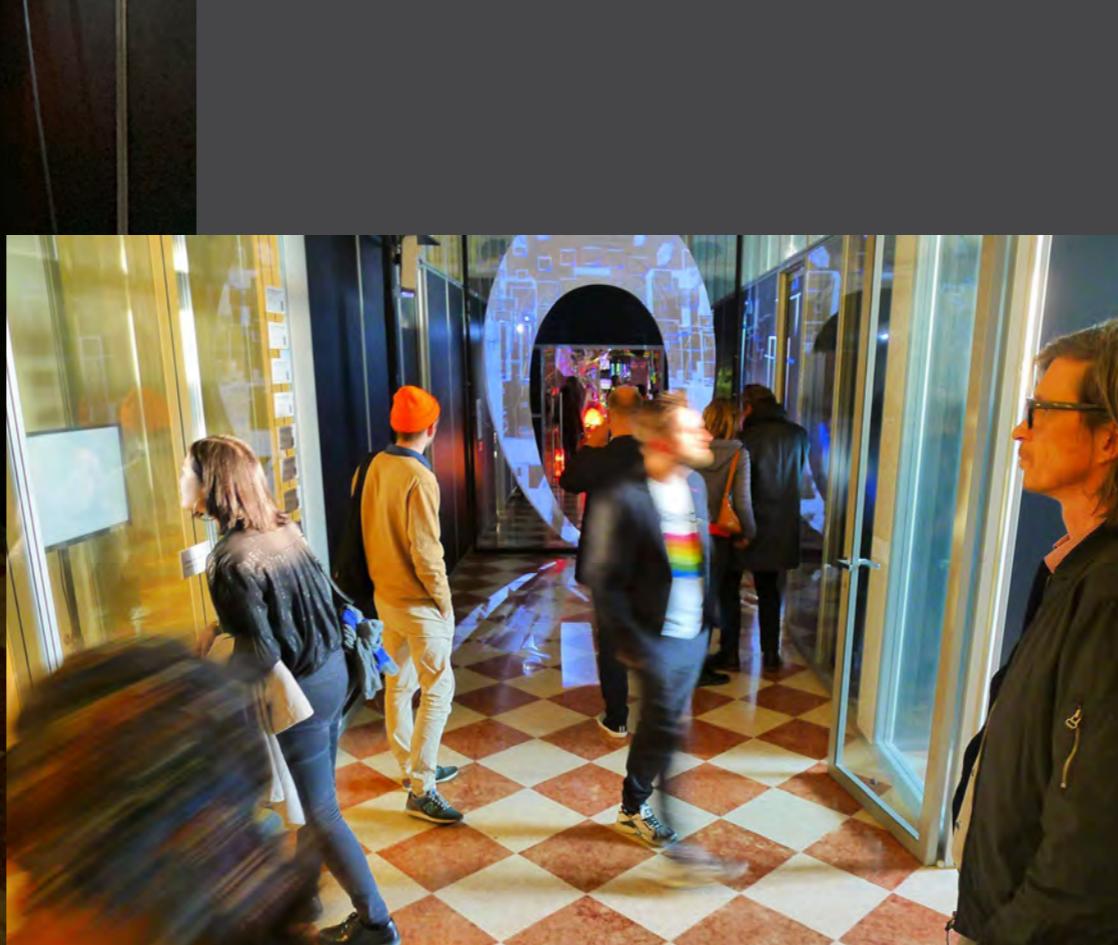
Harro Schmidt





Florencia Brück | Javier Krasuk
Harro Schmidt

Far From Home (FFH)
interactive mixed media installation, 2019

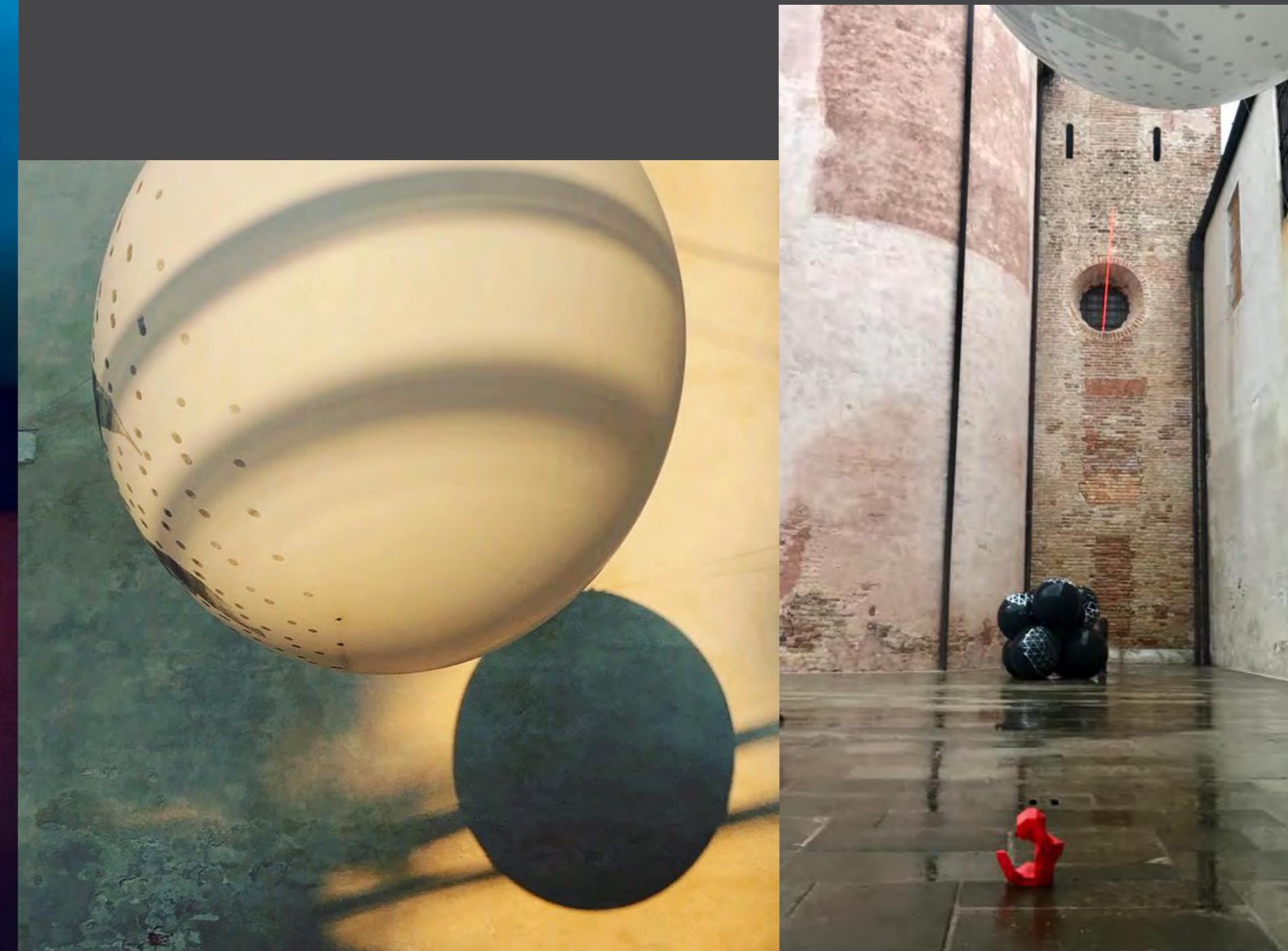




Jakub Cikała

ARGarden

mupping, interactive graphic objects, serigraphy, balloons, air and helium, 2019

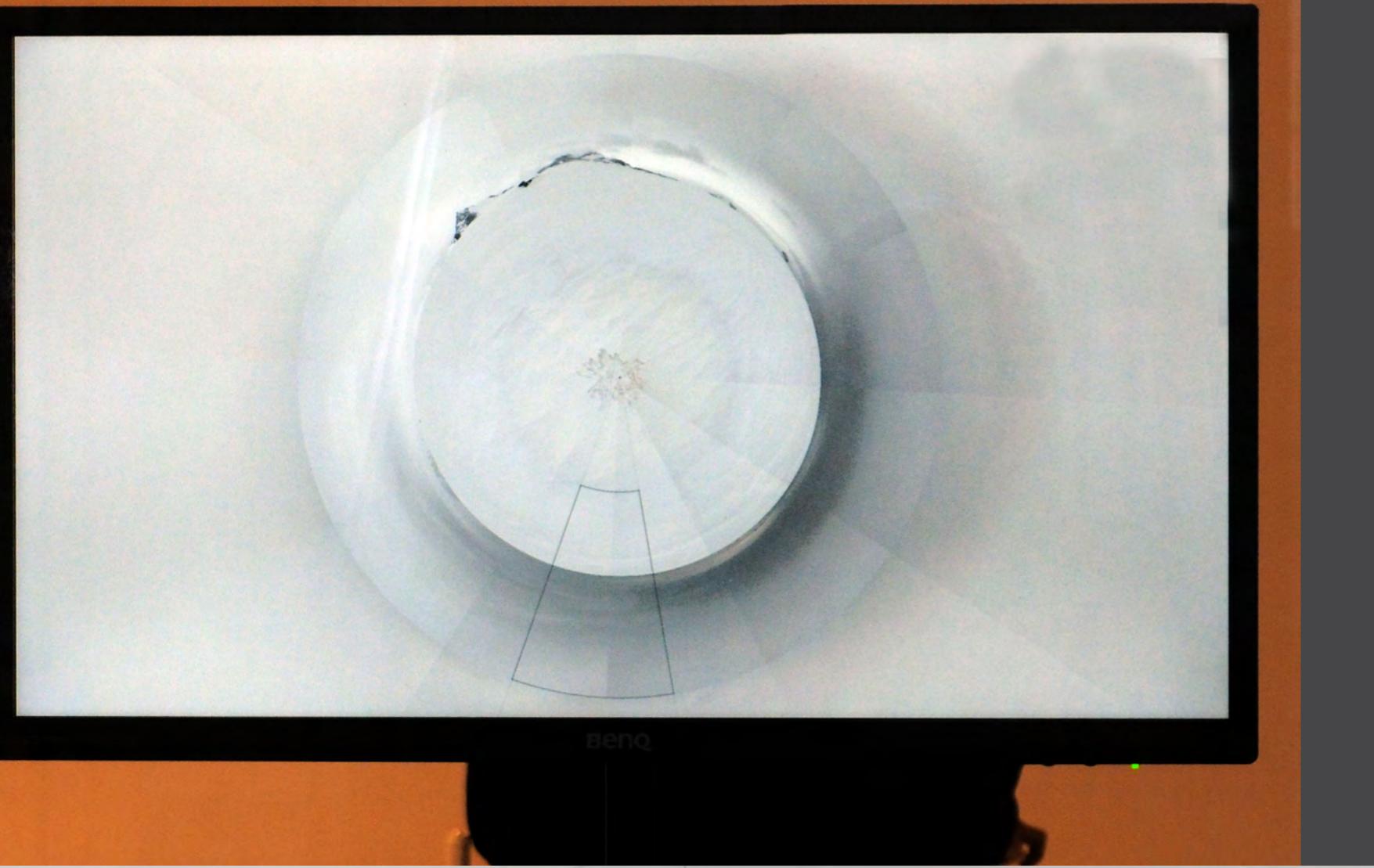




Dariusz Gajewski

Printing on the Air

interactive graphic objects, serigraphy, balloons, air and helium, 2019



David Rodriguez Gimeno

DEVELOP/MOVEMENT N°1
digital art video 3 min, 2011



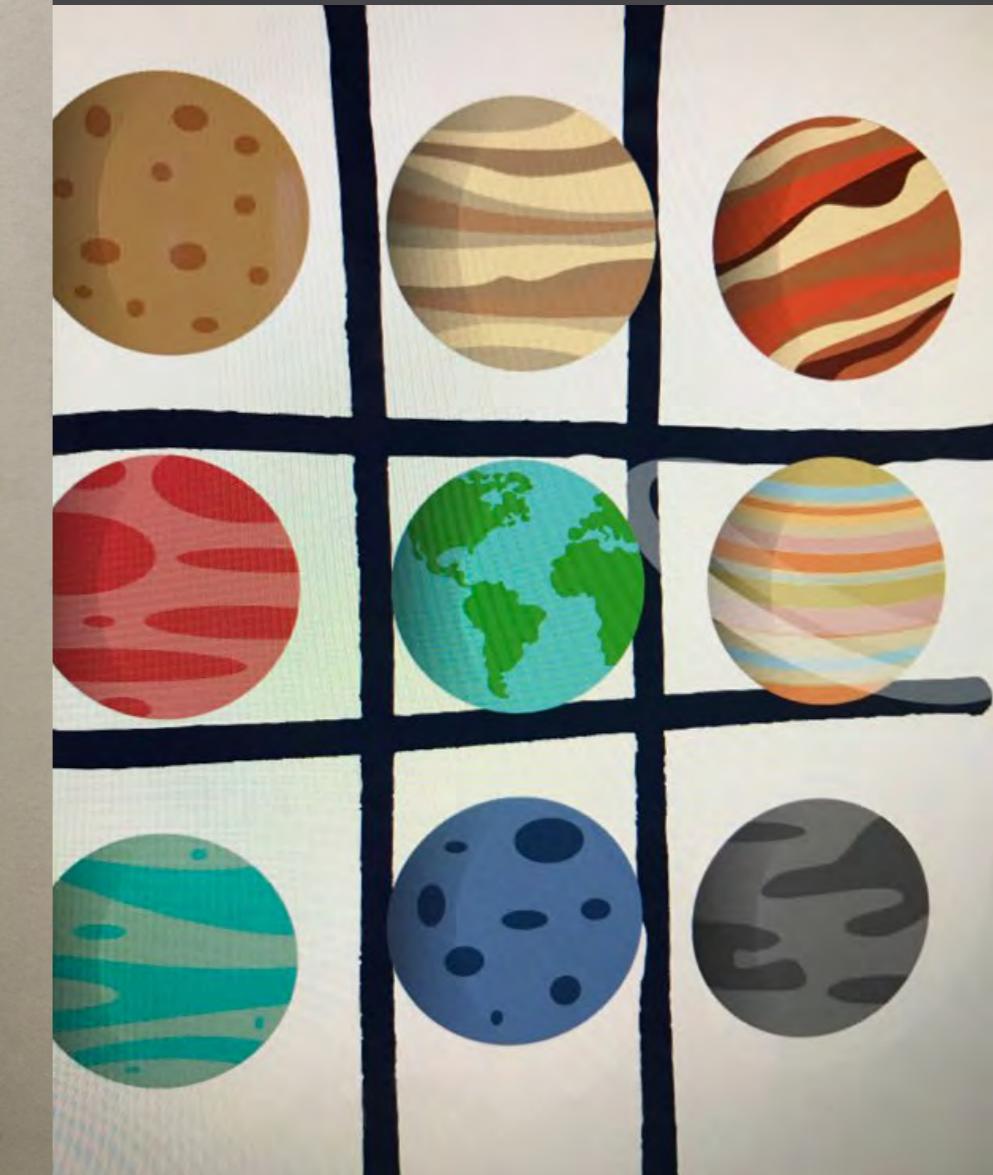
Fragments develop / movement n°1 David Rodriguez Gimeno 2011 davidrg-art.com



Andrzej Głowacki



Interactive game
interactive printing on T-shirts, 2019





Andreas Guskos

Fractals

video projection, 3D-print, digital print, 2019





Su-Chu Hsu | Yu-Hsiung Huang
Chi-Hung Tsai

Zen Cyrcle
game, interactiv sound instalation, 2019

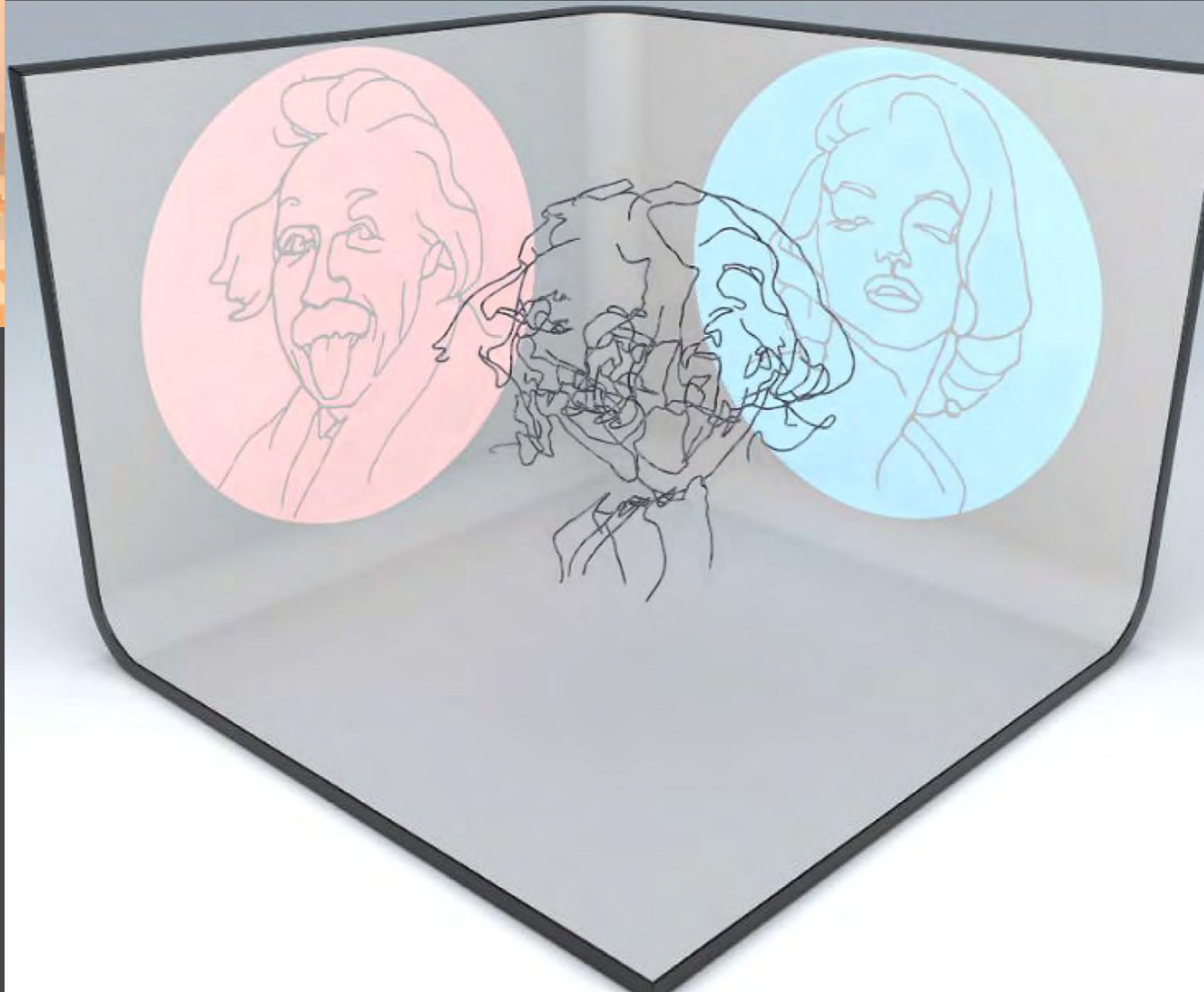




Su-Chu Hsu | Yi-Nan Sheng
Jia-Xing Sun

Crazy O₂

3D wire installation make by using a constrained 3D pathfinding algorithm and converted into a 3D multi-view overlapping pattern



Hugo Demartini



Demonstration in Space

documentary photo taken from Hugo Demartini action, 1968/1969
Foto: Jaroslav Fanta

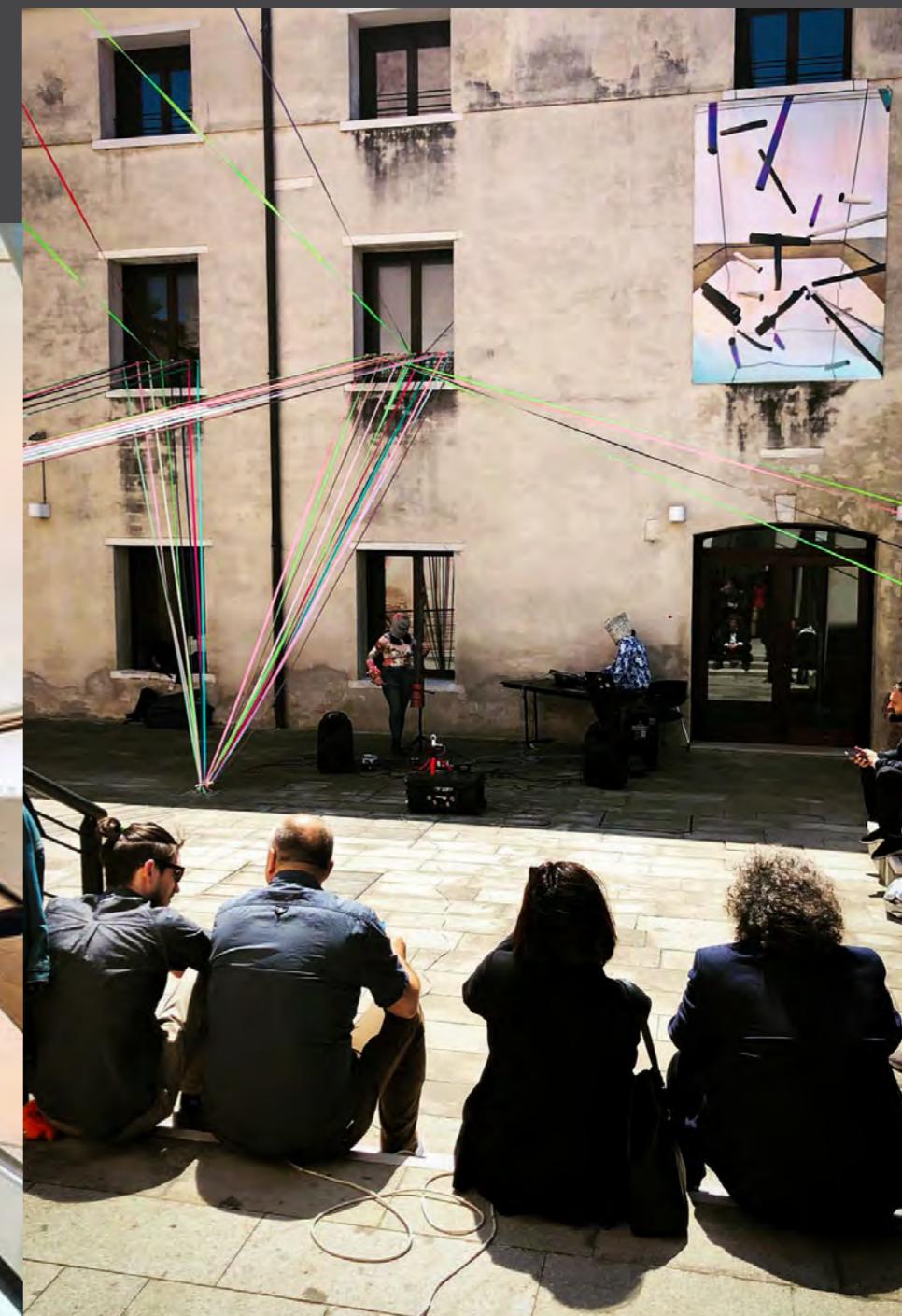


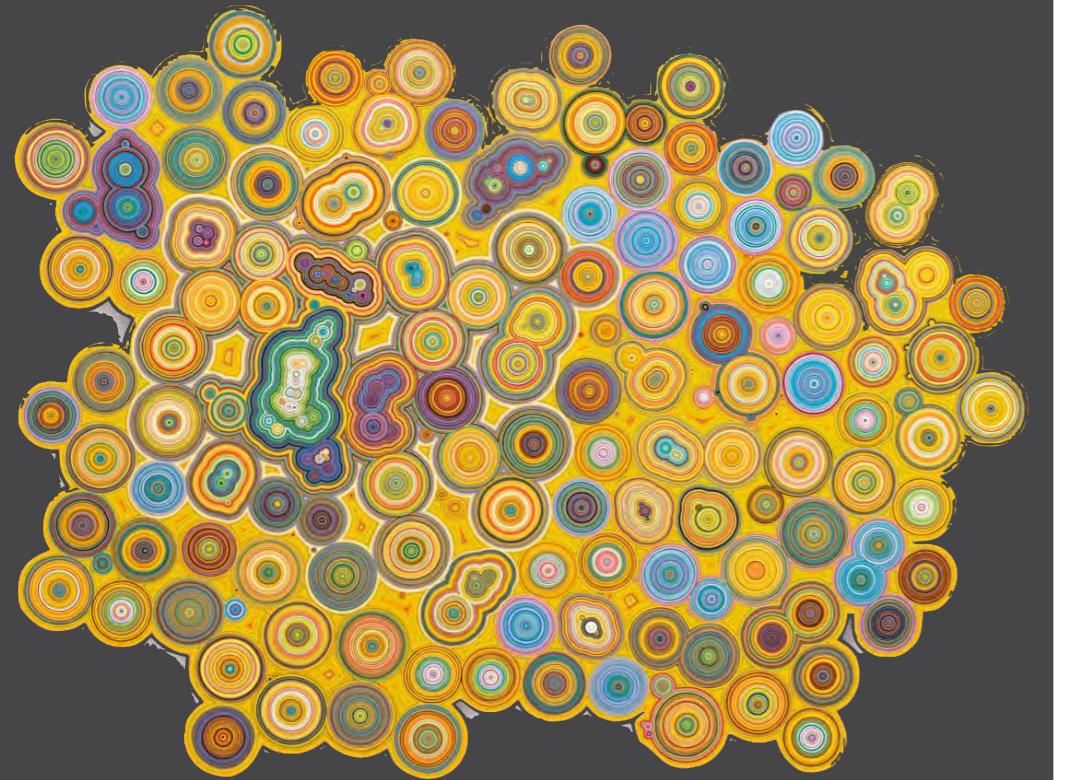
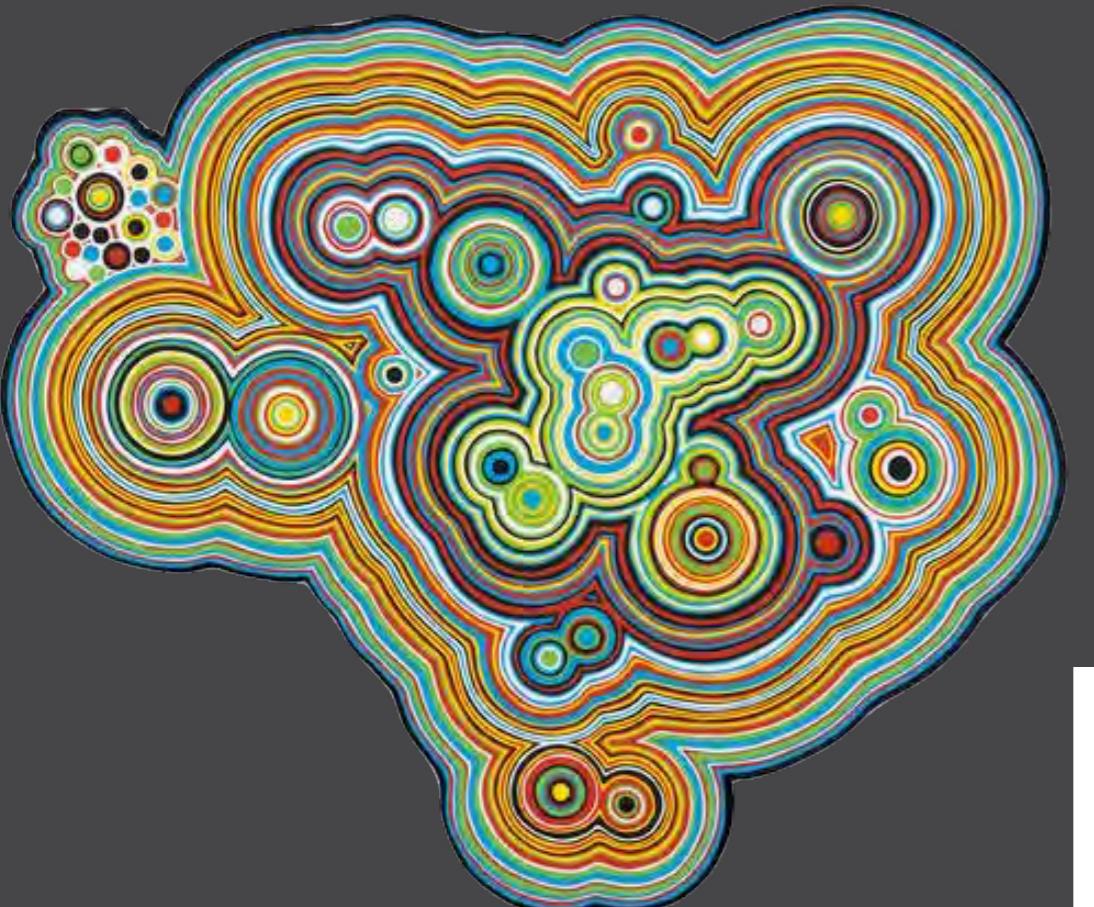


Zbyněk Janáček

Demonstration in Space 2

mixed technique, photographic documentation of the installation, 2015

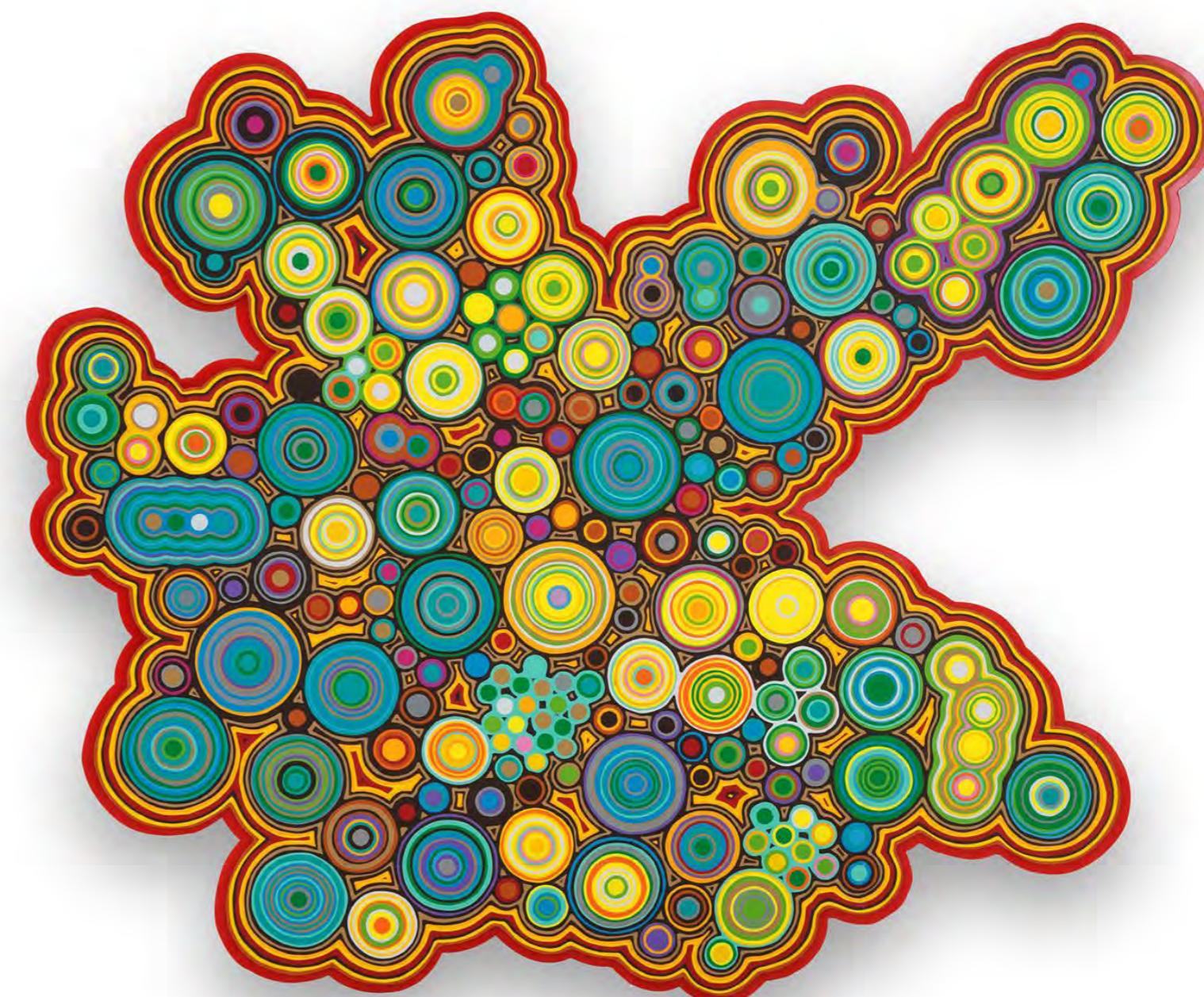




Adam Jastrzębski

Vinylowiec

collage of algorithmically generated sheet cut from vinyl





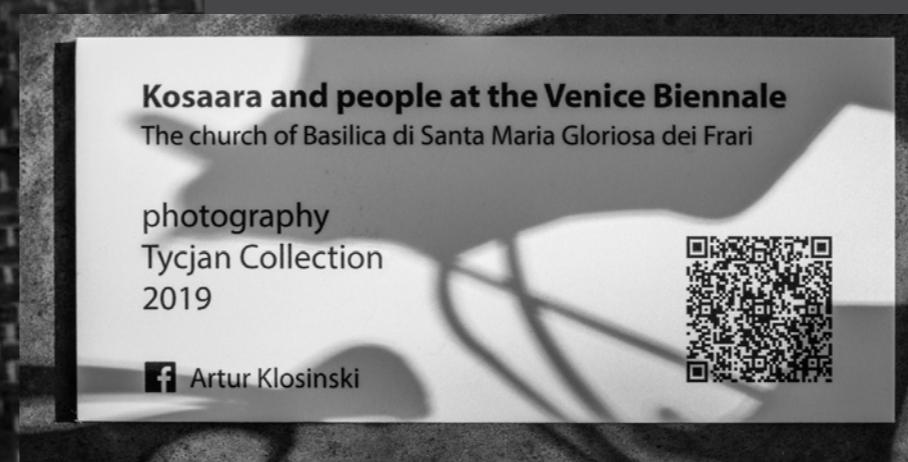
Pavel Korbička

Attribute
neon light instalation, 2019



Kosaara and People

*at the Venice Biennale
scan the QR code, please*



Kosaara and people at the Venice Biennale

The church of Basilica di Santa Maria Gloriosa dei Frari

photography
Tycjan Collection
2019

[f Artur Klosinski](#)



Kosaara and people at the Venice Biennale
The sacristy of the San Salvador church

photography
Marcel Duchamp Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
The church of Basilica di Santa Maria Gloriosa dei Frari

photography
Tycjan Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
Saint Mark's Basilica

photography
Franz Kafka Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
Basilica of Santa Maria della Salute

photography
Saatchi Gallery Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
Basilica of Santa Maria della Salute

photography
Maurizio Cattelan Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
Basilica of Santa Maria della Salute

photography
Saatchi Gallery Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
The church of Basilica di Santa Maria Gloriosa dei Frari

photography
PS1 MoMA Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
The sacristy of the San Salvador church

photography
Gustav Klimt Collection
2019

[f Artur Klosinski](#)

Kosaara and people at the Venice Biennale
The church of Basilica di Santa Maria Gloriosa dei Frari

photography
Saatchi Gallery Collection
2019

[f Artur Klosinski](#)



Arkadiusz Marcinkowski

Palindromic Prime 101!
Palindromic Prime 181!
digital art video, 2019





Pia MYrvold
TIME MACHINE

7 - 30 May 2019

KULTURRÅDET
Arts Council Norway

Ambasciata di Norvegia

Official opening 7 May 4-10 PM with performance Extended Reality

Fabbrica H3 di SerenDPT
Ex Chiesa SS Cosma e Damiano,
Campo San Cosmo 624
30133 – Venezia

SERENISSIMA
DEVELOPMENT and
PRESERVATION through
TECHNOLOGY

Produced by MYrvold104 Stavanger Norway and MYWorld Studio Paris
Myworldstudios Paris Pia myrvold #takecareofyourgarden Ogudeccardistrict

GAD
GUIDELCCA ART DISTRICT
Vernissage 9 May 6PM
Guidelcca Art District
Take Care of Your Garden

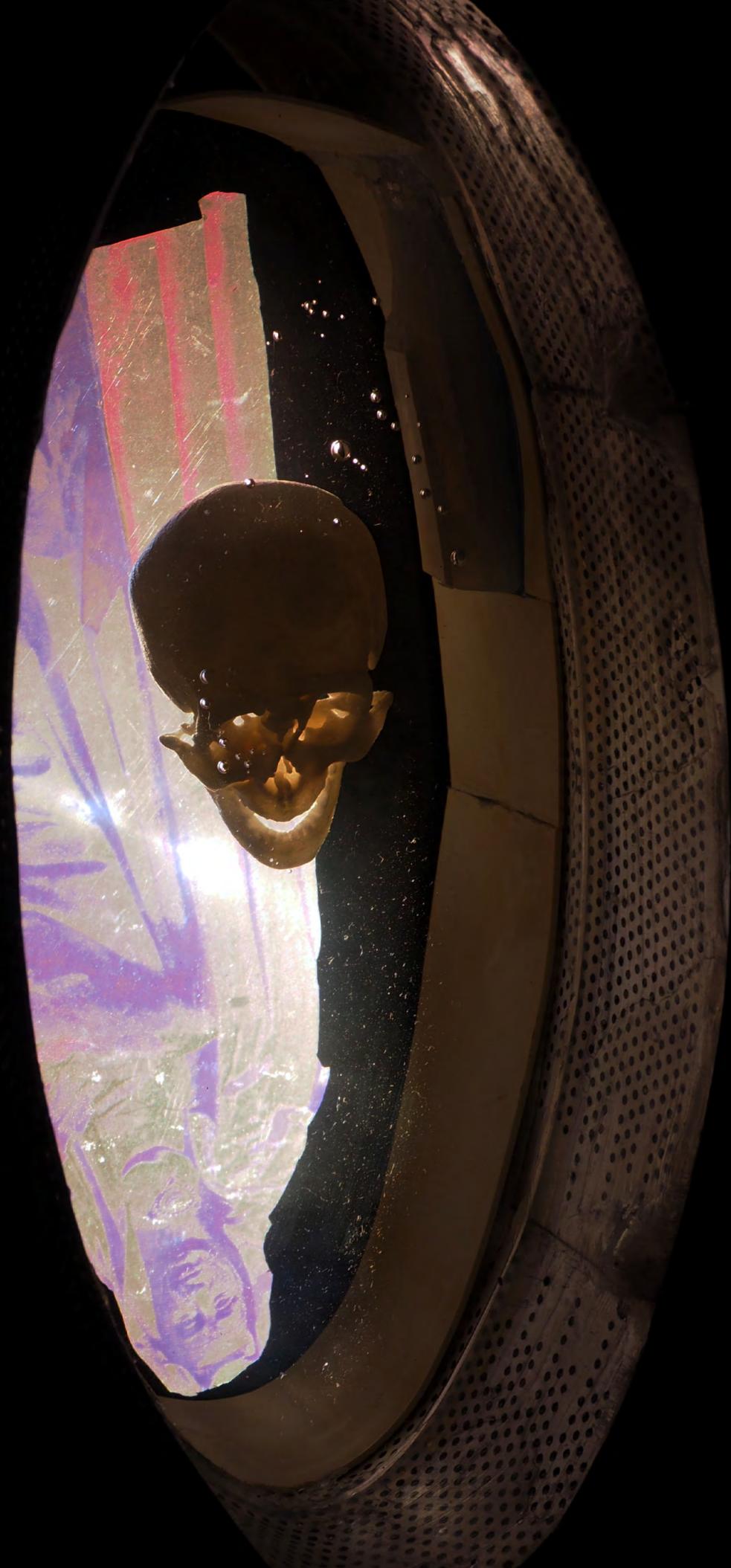
TKoYG
TAKE CARE OF YOUR GARDEN

Pia MYrvold

TIME MACHINE

*series od installations, analogue and digital machines,
various materials with create light games in space*





Harro Schmidt

Madonna

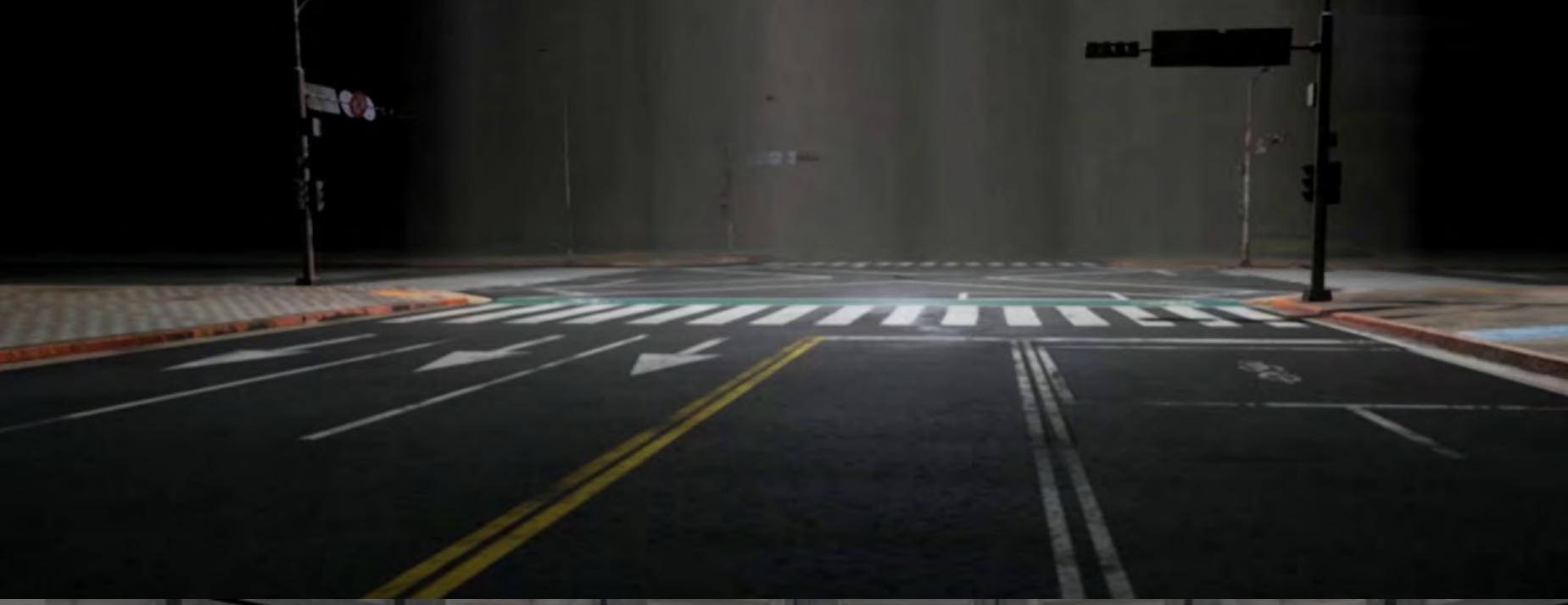
overhead projectors, water and light animations, 2019



Marek Sibinský

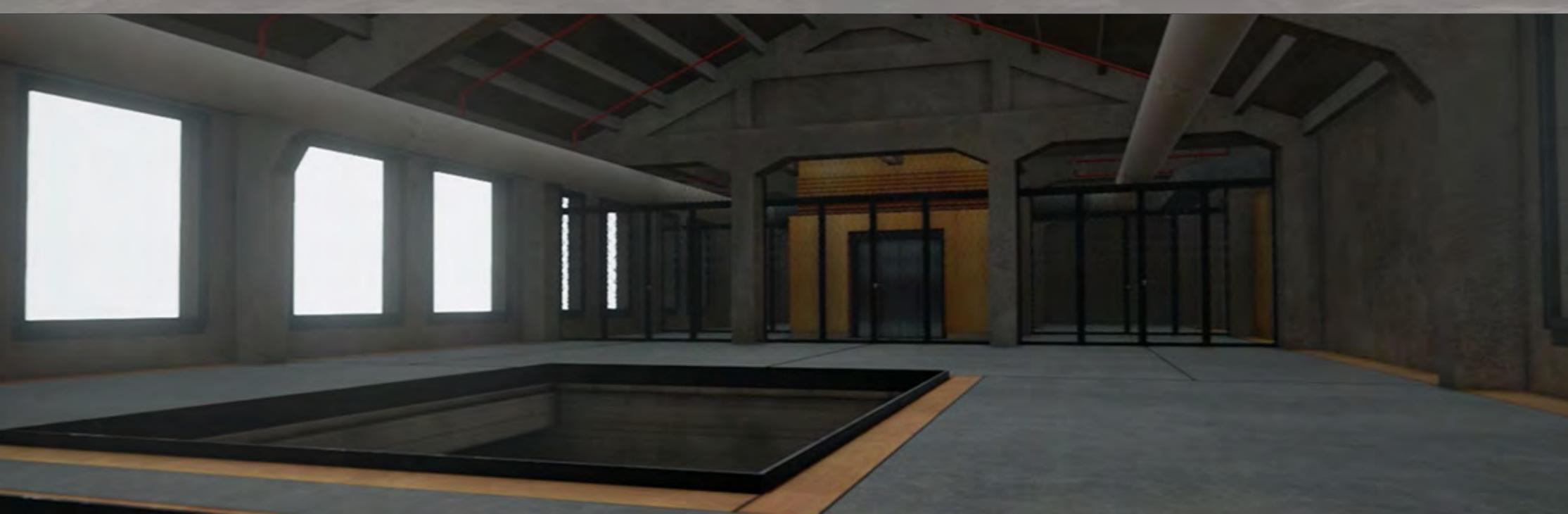
O2 Garden
enlarged graphic object, silkscreen, 2019





Tao Ya Lun

Hyper Reality 超真實世界 創作自述
VR instalation





Andrzej Wasilewski

consequences
interactive video projection, 2019



Tomasz Wendland



Black Light

image animation and video projection, 2017





Magmatism Pic-Nic at Pavilion 02

Venice

Conference Magamatism Pic-Nic

„Magamatism Pic-Nic at Pavilion 02“ is two-day activation of exhibition and the space. Artists, curators and thinkers associated with Magamatism project will host „Sunse Video“ a special movig image presentation on May 9th and „Performative Breakfast“ on May 10th.

Magamatism project fosuses on analyzing art and cultures as fluid, uncontrollable matter thad surprises us with how it moves, transforms and influences itself. In series of exhibitions, textes, discussions and activaions the project varius noions of magamatism meaphor.

It was lunched with „Earth-Body“ exhibition at Geological Museum UNAM in Mecico City in Februar 2019.

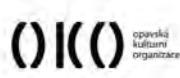
The Magamatism project was conveived by:
Gabriel Mestre Arrioja, Jonatan Habib Engqvist and Jacek Sosnowski in 2018.

**9th and 10th
of May
2019**

PROPAGANDA.

Artists

Jakub Cikała — Poland | Dariusz Gajewski — Poland |
Filip Gajewski — Poland | David Rodriguez Gimeno
— Espania | Andreas Guskos — Poland |
Arkadiusz Ignaszak — Poland | Zbyněk Janáček
— Czech Republic | Pavel Korbička — Czech Republic |
Kosaara and People — Poland | Tao Ya Lun — Taiwan |
Arkadiusz Marcinkowski — Poland | Maciej Osmycki
— Poland | Jakub Palka — Poland | Harro Schmidt
— Germany | Marek Sibinský — Czech Republic |
Tajny Projekt — Poland | Tomasz Wendland — Poland



Opavská kulturní organizace
Vás srdečně zve na zahájení výstavy

PAVILION 02

*PROJEKT REALIZOVANÝ V RÁMCI
BENÁTSKÉHO BIENÁLE 2019*

čtvrtok 16. ledna 2020 v 17:00 hodin
v Domě umění v Opavě

Kurátor: Tomasz Wendland
Současně budou v Domě umění zahájeny další dvě výstavy.
Výstava potrvá do 1. 3. 2020, otevřeno út–ne od 10:00 do 18:00 hodin.
Dům umění, Pekařská 12, 746 01 Opava / www.oko-opava.cz
dum.umeni@oko-opava.cz / +420 553 668 734 / +420 734 862 481

Curators

Tomasz Wendland | Marek Sibinský

Organised by

Mediations Biennale Foundation
OKO - Opava Cultural Organization
GAD - Giudecca Art District
Kunsthalle Faust Hannover

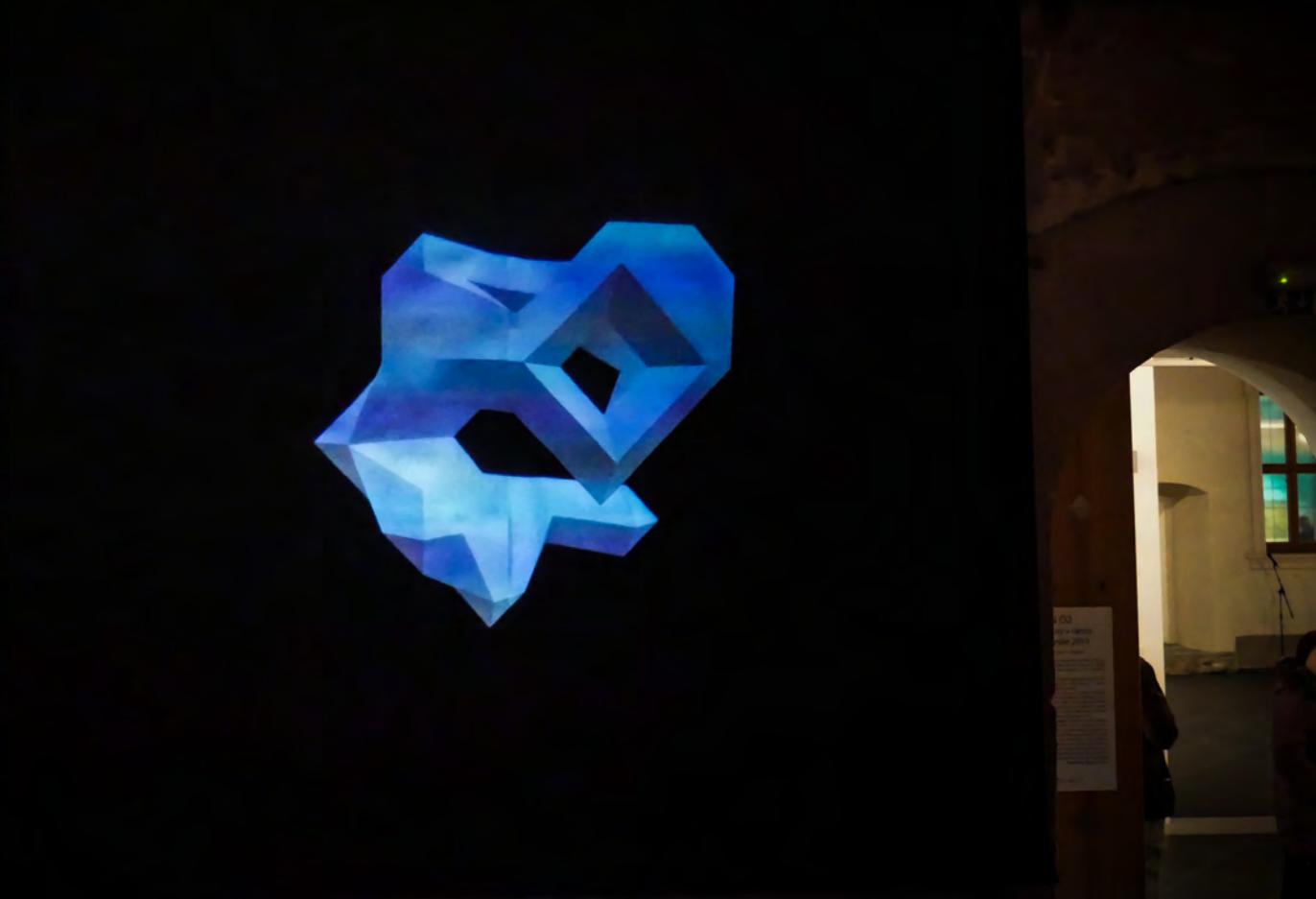


Jakub Cikała

Tensegrity

interactive graphic objects, serigraphy, balloons, air, 2020

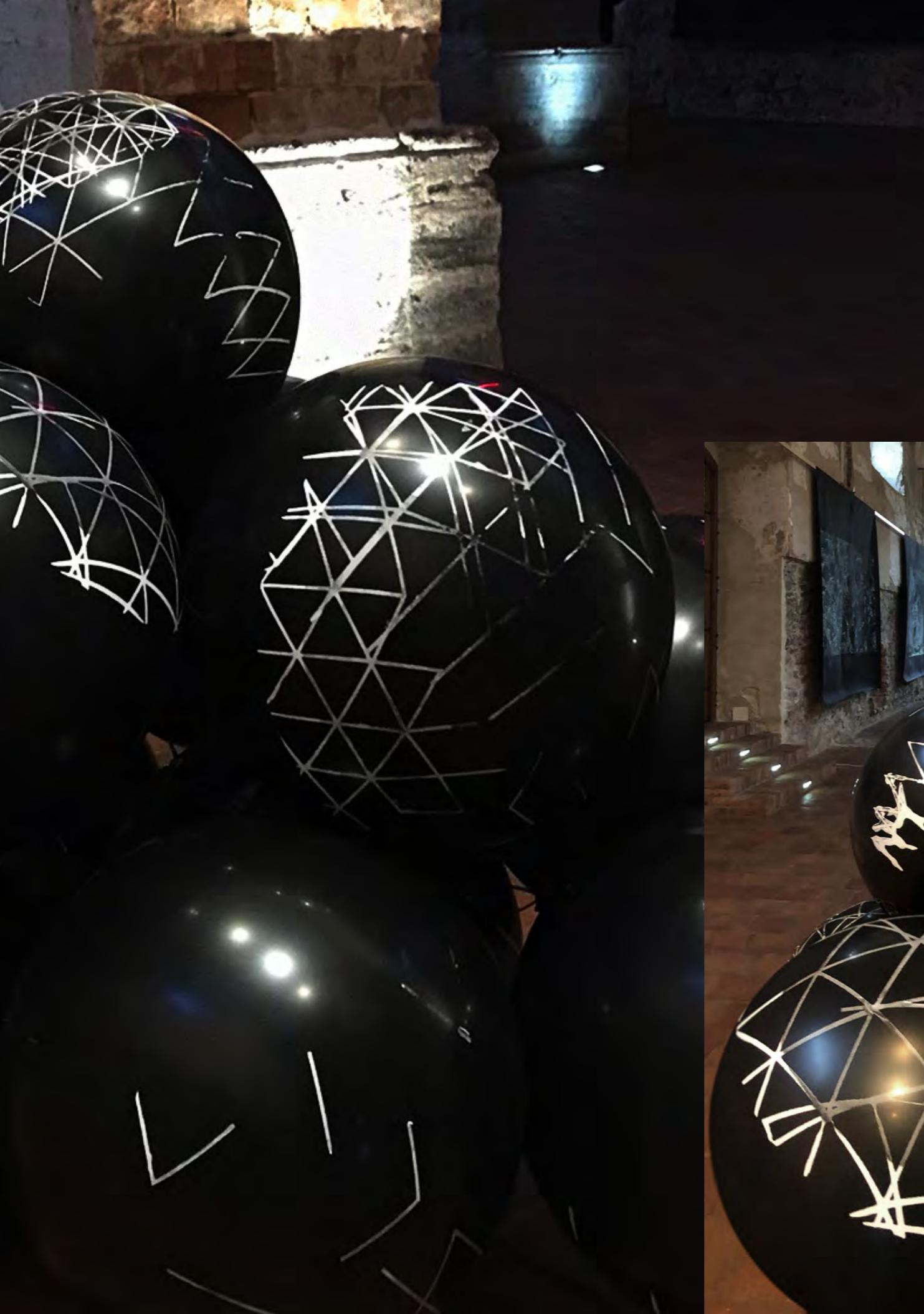




Jakub Cikała

Argumented Reality Garden
mapping, 3D-prints, 2020

The ARGarden project focuses on the problem of the virtual digital matrix. The border between reality and virtuality, inter-space and inter-time that appears everywhere is revealed in the hybrid world „in-between” as augmented reality. Attempts to define a virtual matrix are an attempts to describe these realities, their mutual relations and influence on each other in the field of graphics, creating a bridge between the digital (virtual) and real world. video | ARGarden: bridgeF_2_00_VR | 00:01:02 | 1920x1080 px | loop - is a projective, almost holographic in reception, exploring the spatial relations of a digital object and physical space, an incarnation of the ARGarden digital matrix module.



Darek Gajewski

Tensegrity

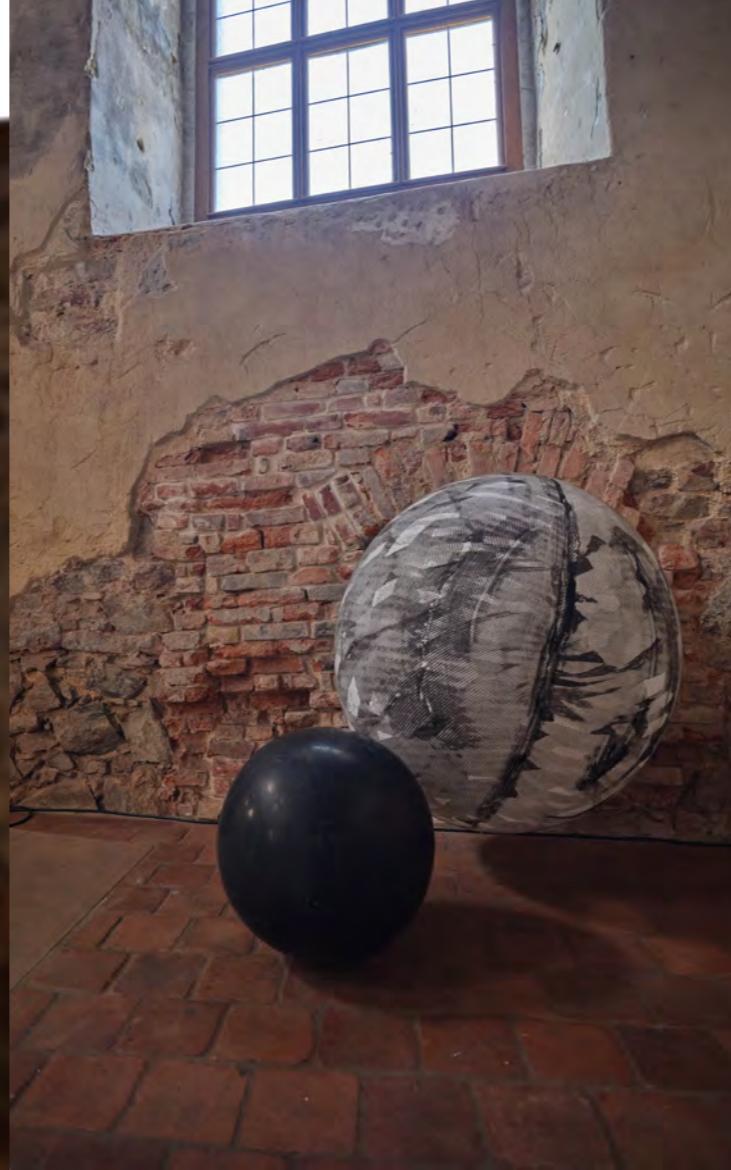
interactive graphic objects, serigraphy, balloons, air, 2020

R. Buckminster Fuller used the word „tensegrity” to describe a structure whose form relies both on compression and tension. A good example of a tensegrity structure might be a balloon. The balloon’s form depends both on the discontinuous compression (pushing) of the air molecules bouncing against the inner surface of the balloon, and the continuous tension (pulling) of the balloon, which remains stretched around the air inside it.

The air in the balloon is at a higher pressure compared to the air pressure in its surroundings. It is pressed into the field opposite to the membrane pressing into the interior. If the air pressure in the balloon increases, the tensile forces in the membrane increase and it becomes larger hard to deform balloon. Vibration is almost always transmitted to the entire balloon. Similar behavior can be seen in the most tense structures made of linear elements. If the tensegrity structure is pressed down, it deforms, but regains its initial position after the end of the forces.

The same is true for the balloon. If the pressure is strong it is enough that the tensegrity structure collapses, and under a sufficiently strong impact the balloon can also be exploded. Inverse analogies are also possible. The concept of tensegrity was developed in the field of biology by Donald E. Ingber (1985) to explain the behavior of biological systems. Work on tensegrity prompted him to explore the role of mechanical forces in biological development, and propose it as a basic design principle and mechanism governing the structure of living systems, from single molecules and cells to entire tissues, organs and organisms.





Philip Gajewski

The Structures

interactive graphic objects, serigraphy, balloons, air, digital print, 2020

The Structures project concerns research involving the transformation of microscopic images of structures of metallic materials. The project involves transferring them as textures to spatial objects seen in augmented reality, and creating graphics and 3D holograms from them. Structures and crystallographic defects in materials define their properties, among others strength or plasticity. We observe various types of defects in the crystallographic structure: point (vacancy, contamination), linear (dislocations) and surface (twinning), which are analogous to the graphic language based on points, lines and planes. I describe matter, research phenomena, the nature of objects and problems in the areas of structures. These areas have strong references to graphic structures that can be observed in contemporary artistic graphics. Crystallography as an interdisciplinary field of knowledge has its source in mineralogy. Materials from various fields of life sciences are universal. Seeing the analogies of graphics to science, crystallography can be defined on the border of various fields of science and art.

David Rodriguez Gimeno

DEVELOP/MOVEMENT N°1
digital art video 3 min, 2011

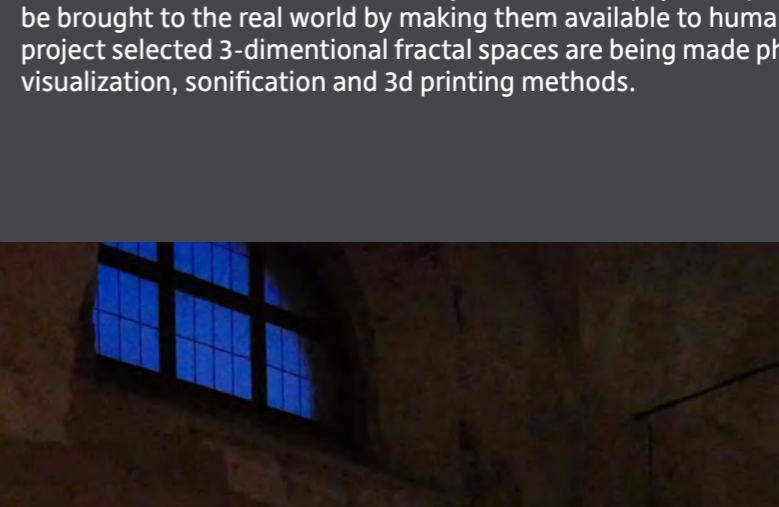
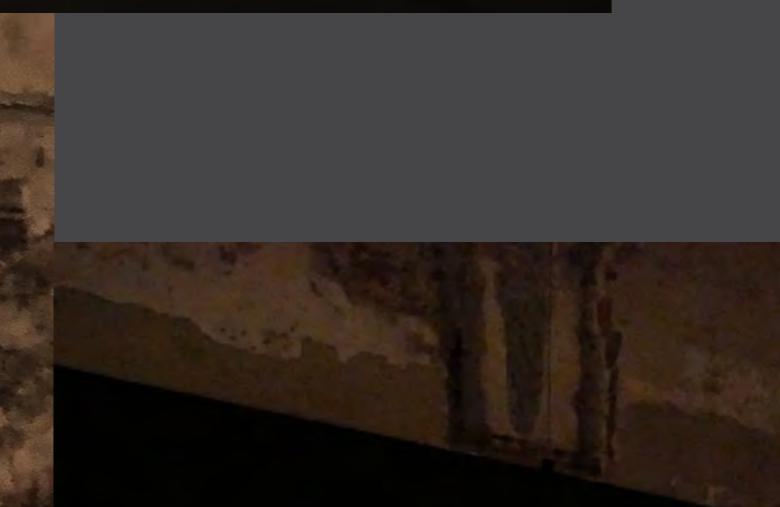
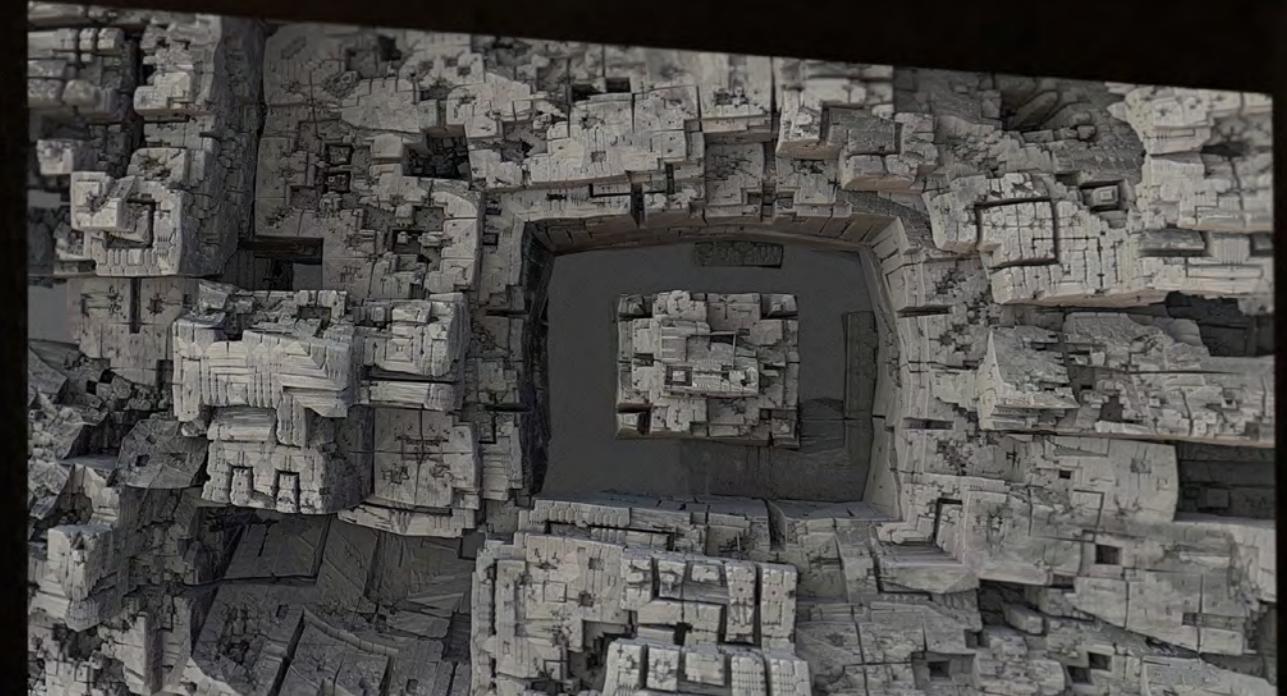
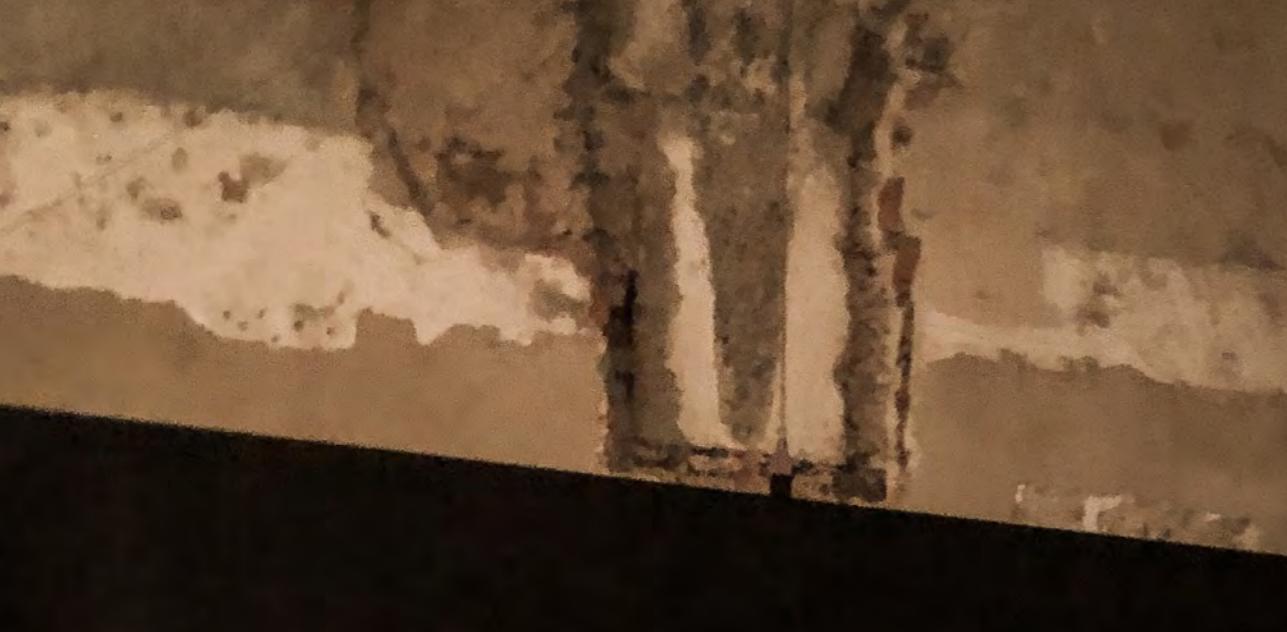
The image that one builds up of a place has to do with one's expectations of it. Throughout history, representations (of the said places) have gone hand in hand with the expectations that all societies have had of them. From the projections of Ptolemy's to those of Mercator's, the systems of representation speak more of the one who represents than of that which is represented. That which is included is taken as relevant and its form is taken for that which it represents. The limits of a place have not always been defined by its form. In the Middle Ages feuds were represented as circular, defining the limiting elements (rivers, roads, etc) regardless of the form that they had, following a T-O diagram; it was an issue of possession and border. Cartography focuses on the representation of the space, which is not the case in other cultures. In the representation of Chinese painting, space is secondary vis-a-vis experience and movement.

Present cartography, depending as it does from a Cartesian construction of the world, focuses on form and has made evident its subjectivity in the representation of the Antarctica. In fact, the Antarctica changes dramatically in the way it is presented when the point of attention varies and, thus, it goes from being a shapeless mass in the lower part of an unfolded geometry of the globe to be represented as united and as the center of that folded geometry. This is nothing but a reflection of the process that has put the Antarctica in the spotlight and that has projected expectations, myths and fables on this place. This project focuses, on the one hand, on the issue of representing the Antarctica within the Cartesian projection systems and on how this process has generated a space without a form and, on the other, on the search for the specific landscape, focusing on the aspects of time, light, trajectory and how these build up the image of the place.

Time passes by on another scale, puts the observer in an unfathomable situation, which, as Martin Seel says, favors an aesthetic experience of the place. The space unfolds from the spherical to the panoramic geometry. The trajectory of the body marks the outline applied to the space in the first piece, the eyes scour it in the second and time passes by in the third.

"The essential at this time is that the only thing that passes by is time, where the eyes have stopped being defined in their trajectory, where there is light without a sun, where night builds up the volumes and time passes with no direction, not happening beyond being passing by."





Andreas Guskos

Fractals

video projection, 3D-prints, 2019

The physical world is made of matter which can be perceived by our senses in the human scale. By the power of nature or human skills matter can host information, for example, in the DNA code in living organisms, in ideas on the memetic layer, or in the products of technology and particularly in art designs. There is a huge part of the world that is existing beyond matter, so it is unreachable for our perception. One of such domains is mathematics. Mathematical objects, such as fractals, exists in a world beyond time and physical space, but they can be brought to the real world by making them available to human senses. In this project selected 3-dimentional fractal spaces are being made physical by digital visualization, sonification and 3d printing methods.



Arkadiusz Ignaszak

Bezkres

acrylic on canvas painting, 2017-2019

My works can be described as „abstract”. The inspiration comes from landscape and the horizon line. Difficult to spot relationship between these two elements - where to we are heading but never arrive at - is of artistic importance. When I am creating my works I am looking for answers but most of the times questions arise, apparent certainty turns into its absence. What I have completed is beyond me - I can show it, what I am going to complete is another step toward horizon, closer to the edge, where different matters or even universes meet. When I finally reach and touch this spot, and when I learn what there is, I will tell you. I promise.

Zbyněk Janáček

Passe-partout

wooden frames, UV printing, mirror, 2020

Zbyněk Janáček's visual language has its roots in the revolutionary quest of 20th-century art to link the human mind more directly with the fundamental structures creating the world we see and imagine. This search soon found its most radical expression in geometric abstraction, aimed at revealing not only the fabric of order and space, but the complex dynamism of their interrelationships. Going beyond the traditionally assumed need for a narrative or illustrative description of reality, artists gave concrete form to the otherwise hidden principles of equilibrium, movement and transformation underlying outward appearances and actions. The desired consequence of this was a natural unity between individuality and universality.

Zbyněk Janáček follows on from the diversified development of abstract geometric trends of the past century, using their points of departure above all in his own exploration of the 'eternal tension' between static pictorial form and the kinetic energy it evokes in the perception of the viewer. Janáček's compositions tell of an intense 'graphic sensibility' orchestrating a subtle interplay between planes and configurations. Poised between poetry and reason, precision and play.

Jiří Machalický

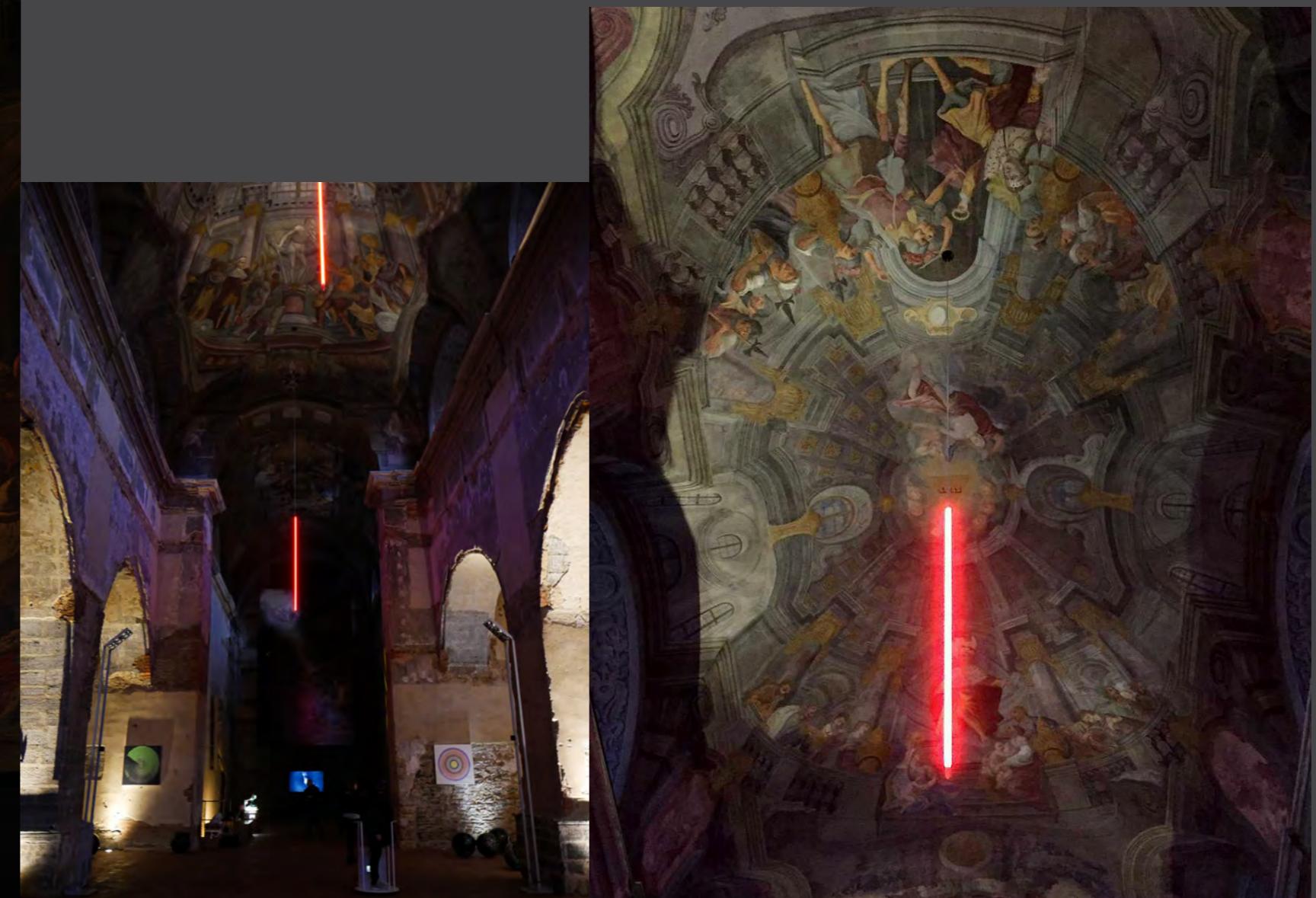




Pavel Korbička

The Structuring of Space
neon light instalation, 2020

„The Structuring of Space“ is a site-specific installation, created for the space of the former church of St. Wenceslas in Opava, as its light-dynamic element. The installation uses original sectioned openings in the baroque vault of the church, which in the past probably served to lower oil or candle lighting. The method of spatial and shape analysis „The Structuring of Space“ is inspired by the theory of structuring of Anthony Giddens.





Tao Ya Lun

Hyper Reality

超真實世界》創作自述

VR instalation

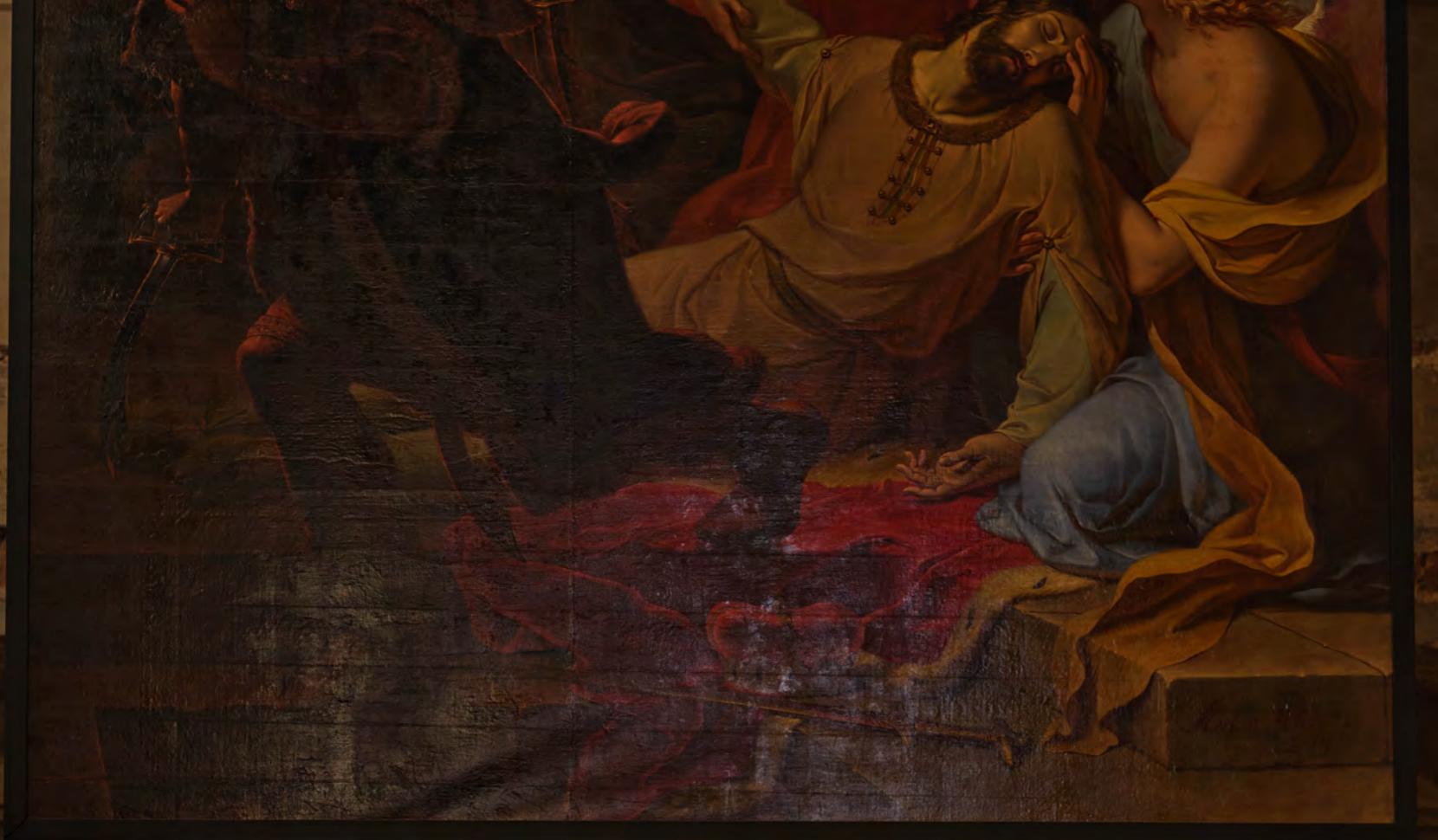
The implosion taking place between media and society resulted in the collapse of their boundaries. The blurred boundaries between true stories and media have made the latter little less than the real world. Nevertheless, the media-simulated world implies not so much that media represent the real world as that media, in their own right, produce a new world and dominate it.

Contemporary virtual imaging technology demonstrates unprecedented degree of ionization and alienation, accomplishing the four steps towards a world of simulacra:

- (1)It is a projection of an awe-inspiring reality.
- (2)It not only obscures the breathtaking reality, but also heterogenizes its noumenon.
- (3)It crumbles the magnificent reality into dust.
- (4)It becomes completely detached from the ultimate reality, turning into.

As simulation technology prevails and improves every day, the gap between public feelings and real-life experiences has been increasingly widened. The hyperreal world is composed of nothing but self-referential simulacra. Mimicry not only transforms the absent into the present and shapes the imaginary into the real, but also severs all its ties with reality and absorbs the reality into itself, rendering the differentiation between real and non-real utterly unnecessary. What is left is thus a world constructed exclusively with the self-reference of pure symbols (i.e. the signifiers without the signified), from which we may infer that, in the foreseeable future, the world built on the symbolic contents of computer simulation will be little more than reality. Such kind of reality replaces and transcends the original one, leading to the formation of a world of hyperreality.

Hyperreality is produced from data and programs. It is not so much naturally generated as artificially simulated, specifically an embroidered reality created through hallucinatory resemblance. The prefix "hyper" ergo means something that rings truer to us than reality.



Arkadiusz Marcinkowski

Palindromic Prime 353!
Palindromic Prime 373!
digital art video, 2019

2 3 5 7 11 13 17 19 23 29 31 37 41 43 47 53 59 61 67 71 73 79 83 89 97 101 103 107
109 113 127 131 137 139 149 151 157 163 167 173 179 181 191 193 197 199 211 223
227 229 233 239 241 251 257 263 269 271 277 281 283 293 307 311 313 317 331
337 347 349 353 359 367 373 379 383 389 397 401 409 419 421 431 433 439 443
449 457 461 463 467 479 487 491 499 503 509 521 523 541 547 557 563 569 571
577 587 593 599 601 607 613 617 619 631 641 643 647 653 659 661 673 677 683

Work is an algorithm of prime numbers transported into a video image. The first numbers are used in some known cryptographic algorithms; one of them is RSA. The development of these algorithms ensures the evolution of search projects for huge prime numbers, such as GIMPS.



Maciej Osmycki

Ensō

Silencio

oil on canvas painting, 100x100 cm, 2016

The circle, the manifestation of perfection, is the abolition of all opposites, absolute unity, true emptiness. It symbolizes, without form and color, the true essence of all things, „the original face before birth“ (...) the essence of the universe. How else to express what can neither be done nor seen - except through the circle, the emptiness of the fullness, the infinity, the whole, the unity of the Buddha with all beings. Ensō - is a symbol of the absolute, the true reality of awakening. The meaning of ensō is open, infinite, non-static. It is a sign of activity over time, open to the fullness of life. Ensō painted by chan/zen masters is usually dynamic, saturated with energy. The way of painting makes it possible to read the painter's state of consciousness particularly well. The one who has a cleansed mind, focused internally, is able to perform full of energy.





Harro Schmidt

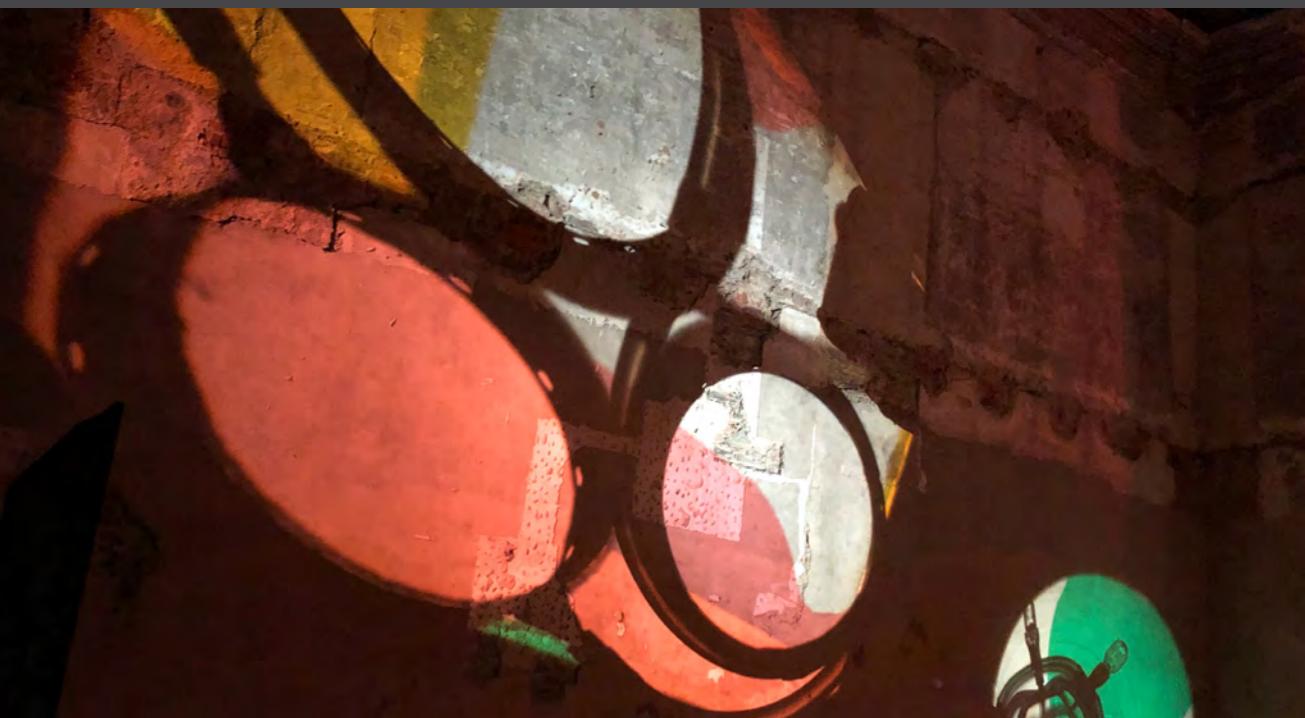
Crossing the universe III - a walk in space

mixed media installation with 2 OH-projections and 1 video projection

"Harro D. B. Schmidt's group of works" crossing the universe „is an installative experimental setup, which could also be described as a walk-in laboratory situation. With the background knowledge of two diplomas in geology / paleontology and free art, there are always natural scientific aspects in his artistic work. Thus, the group of works uses various analog and digital apparatuses from natural science and their imagery.

Through an experimental set - up, consisting of overhead projectors with respective flow vessels, various objects rotating in the water on their own axis. Their projected images allow different levels of interpretation: Visitors may observe molecular structures as well as moving ornamental geometry or space stationss.

A reference to the overcoming of gravity and territorial borders is provided by the figure ensemble of a Brazilian carnival parade circulating in a flow vessel, which can be read in its shadow projection as a conglomeration of dancers, musicians and acrobats, as well as an intergalactic conference of astronauts and extraterrestrials. Another clue is the projection of a launch of a Ariane rocket.





Marek Sibinský

Tensegrity

enlarged graphic object, silkscreen, 2019

Unspecified, disordered, unanchored, but ubiquitous and essential. Maybe this defines the project, maybe it embodied its visuality and certainly connects the elusive and the visible.



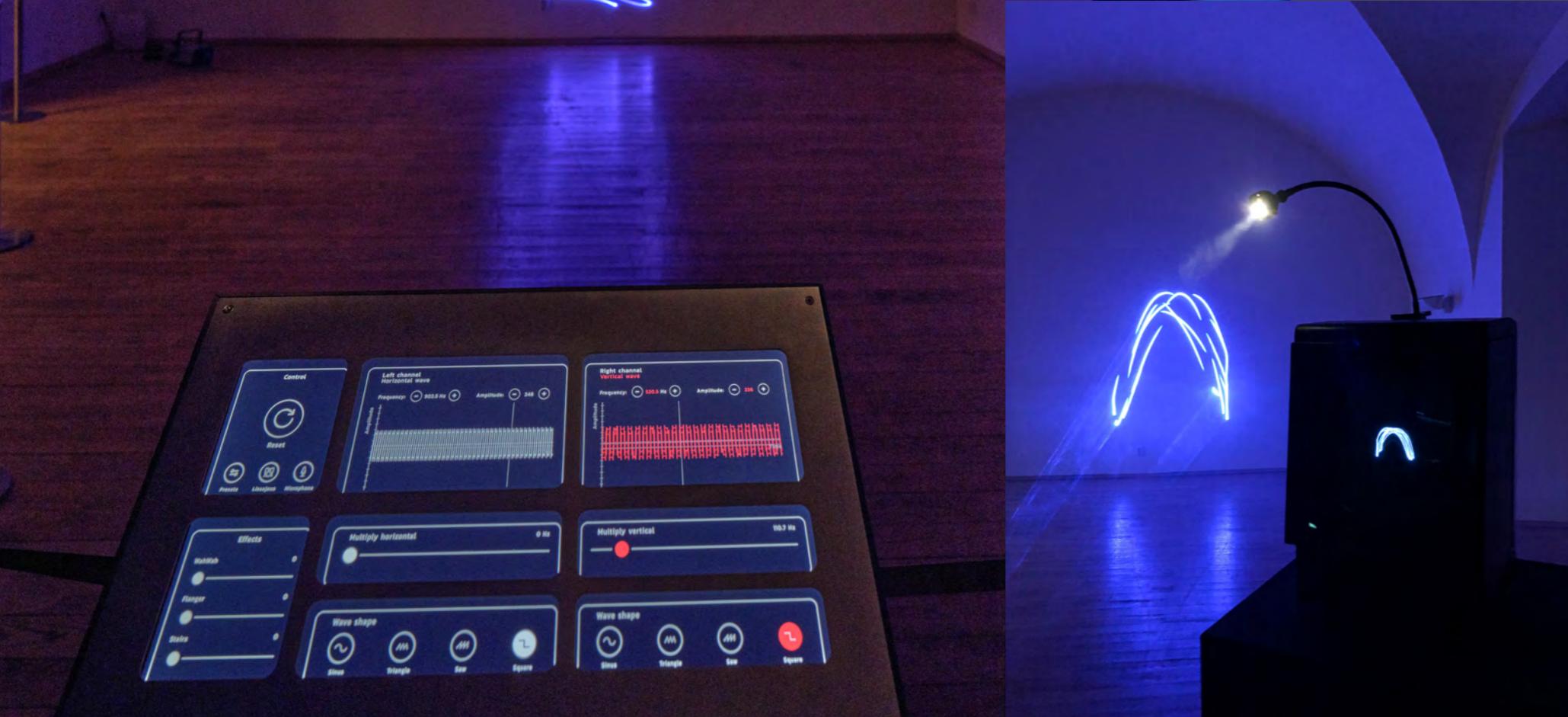


Tajny Projekt: Kacper Mutke | Michał Urbański

Sound Observatory
interactive multimedia installation, 2019



Sound observatory is an interactive educational multimedia installation for observing sound. The installation consists of two parts. The first part of the installation is an animation that provides the user with basic knowledge about the physical properties of sound waves. The second part is interactive. By generating sound using a controller-synthesizer user gets a picture of the sound interpreted by a specially adapted Vectrex screen an laser. The installation allows us to see changes in the sound process after changing basic parameters, such as amplitude or frequency, adding effects and audio filters, or using a microphone. The whole experience brings the viewer closer to the nature of sound and shows the logic of images of harmonic vibrations known mathematically as the Lissajous figures.



Tomasz Wendland

Invisible matter

Black Light

image animation and video projection, 2019/2017

Darkness - is not a lack of light, but an emanation of energy. Darkness is more dense than light and therefore heavier. Darkness is a component of radiation, it is unknowingly called darkness because of inaccessibility for our senses, but nevertheless it is our environment having its impact. In polish language there are two words Ciemność - darkness and Mrok - state of the lack of the light. Mrok - only lack of light, it is only a part of the spectrum of radiation that I research.





Pavilion O₂ Hanover

Artists

Florencia Brück — Italy | Hsin-Wie Chen — Taiwan | Jakub Cikała — Poland | Hendryk Claussen — Germany | Ulrika Eller-Rüter — Germany | Chih-Ming Fan — Taiwan | Vera Frese — Germany | Dariusz Gajewski — Poland | Filip Gajewski — Poland | David Rodriguez Gimeno — Spain | Liu Guangyun — China | Andreas Guskos — Poland | Zbyněk Janáček — Czech Republic | Javier Krasuk — Argentina | Robert Makar — Slovak Republic | Arkadiusz Marcinkowski — Poland | Marjam Oskoui — Germany | Maciej Osmycki — Poland | Harro Schmidt — Germany | Marek Sibinský — Czech Republic | Jan Peter Sonntag — Germany | Tomasz Wendland — Poland

Curators

Tomasz Wendland | Harro Schmidt

Organised by

Mediations Biennale Foundation
GAD - Giudecca Art District
Kunsthalle Faust Hannover
University of Ostrava

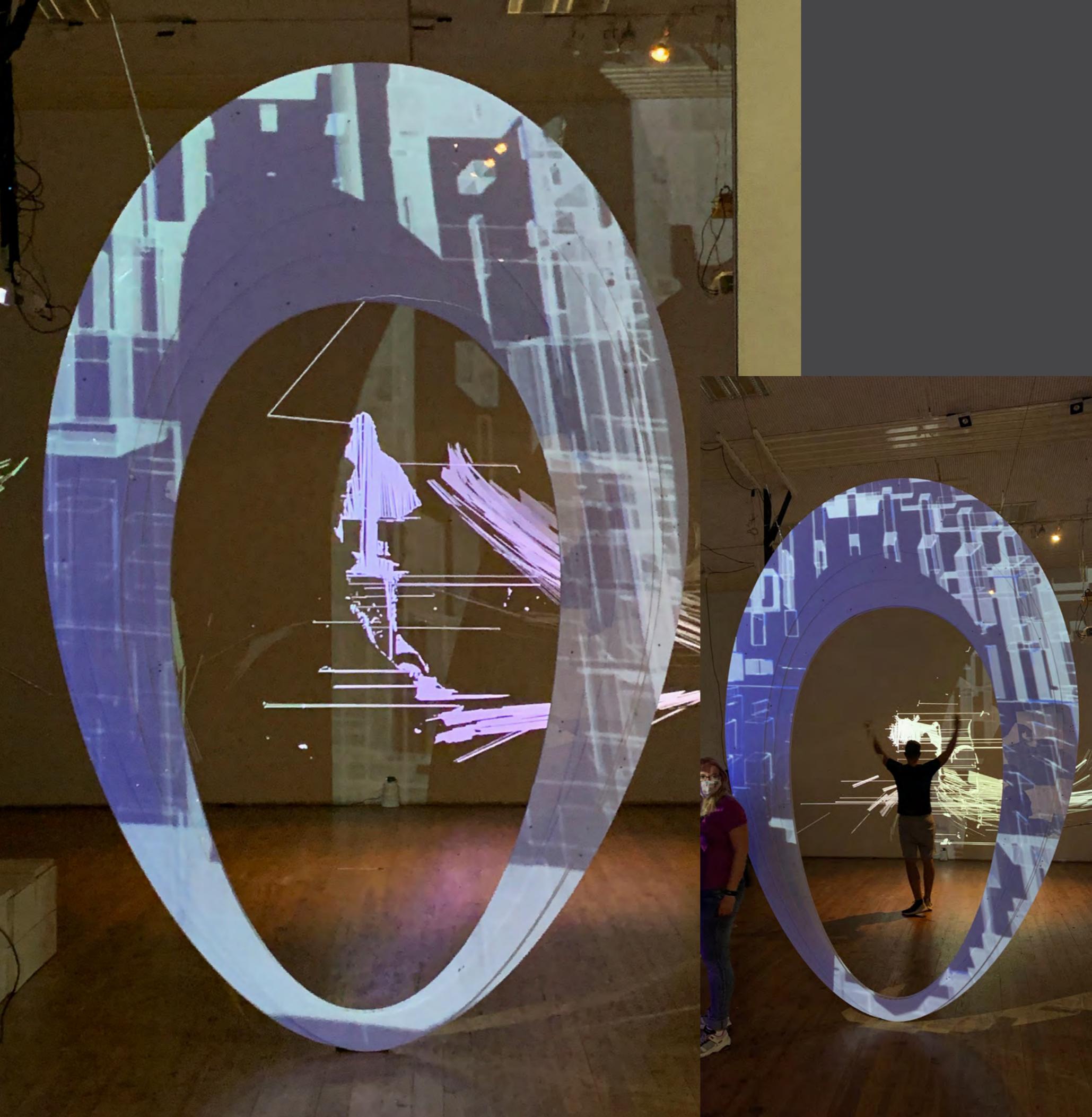
Florencia Brück



Out of Body
generative kinetic art, 2020

The interactive installation captures the outline shapes of the viewers and splits them into two, like an „astral projection“ or out-of-body experience, giving the viewer the sensation of feeling as if consciousness, or the self, is located somewhere other than where the body is physically located. The art installation uses kinetic (motion sensors) technology in order to mimic and react to human bodies interacting with the digital screen, which copies the human movement and displays it in abstract line patterns on the screen.





Florencia Brück | Javier Krasuk
Harro Schmidt

Far From Home (FFH)
interactive mixed media installation, 2019

Each individual has his own self-definition of personal physical and psychological limits. The installation Far From Home consists of a portal that can be walked through and consists of 5 polycarbonate rings, one after the other, on the surface of which a generative data visualization is displayed on both sides.

The projected image sequences, in the form of changing, moving cube-shaped bodies in the room, are fed from statistical data sets on the migration movements of the world population. Each time the visitor walks through the portal, a sound of varying signals aperas. The portal functioned as the main entrance to the Pavilion O2 project in Venice 2019.

Background research: A human migrates every 2 seconds - less than the time it takes to read this sentence. The portal interactively recognizes the approach of a visitor and changes the values of the algorithm in order to make the viewer audiovisually aware of the crossing of boundaries, which happens to countless people every day. Z.Z. an unprecedented 68.5 million people around the world have been displaced from their homes.

These include 40 million internally displaced persons (IDPs), 25.4 million refugees and 3.1 million asylum seekers. The conflict in the Syrian Arab Republic (Syria) and significant displacement in Burundi, the Central African Republic, the Democratic Republic of the Congo, Iraq, Myanmar, South Sudan, Sudan, Ukraine and Yemen have spiked to levels seen today guided.
(*Source: UNHCR. www.unrefugees.org/refugee-facts/statistics)

Jakub Cikała



ARGarden
video projection, 2020

The boundary between reality and unreality, space and time, is contextualised in the hybrid phrase „in between,” as the Augmented Reality Garden, a bridge – and the subsequent possibilities of the garden. The aim is to describe the collision of these realities, their mutual relations and their influence in the field of graphics in order, to create a bridge between the real and the virtual, introduce a virtual matrix, a virtual garden that consists of a set of prints, video, AR objects, possible graphics based on the theoretical underpinnings enabling to visualise the proposed properties of the virtual matrix.





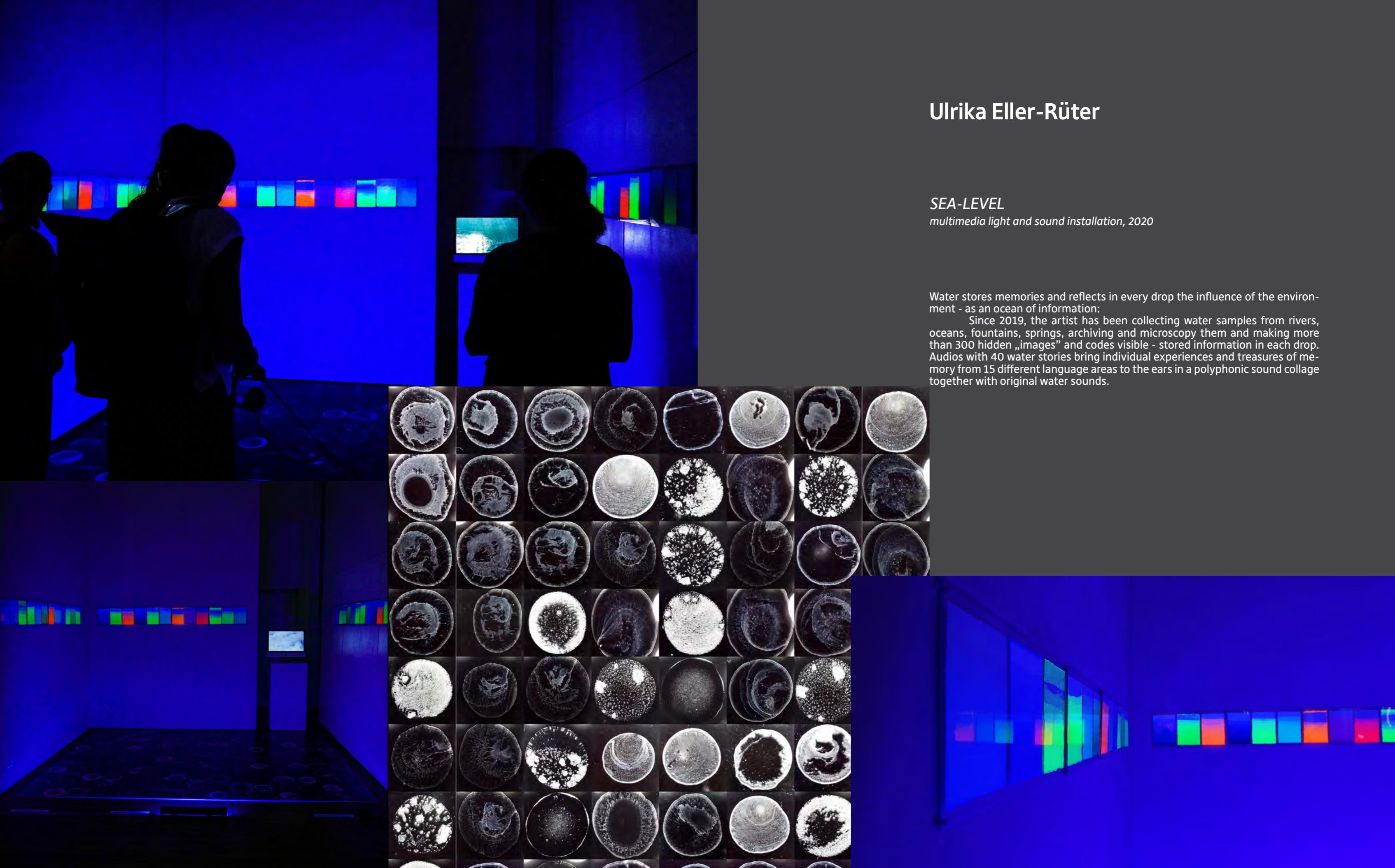
Hendryk Claussen

DAS KRÄHENEXPERIMENT

crows experiment, outdoor installation, 2020

Already at the entrance to the Faust area, a copy machine hung by Hendryk Claussen in the gate passage was irritating as a “crows experiment” (“Das Krähenexperiment”) by allowing these second shots from Hitchcock’s film epic “The Birds” to float down in the form of paper copies as a possible souvenir gift for visitors.





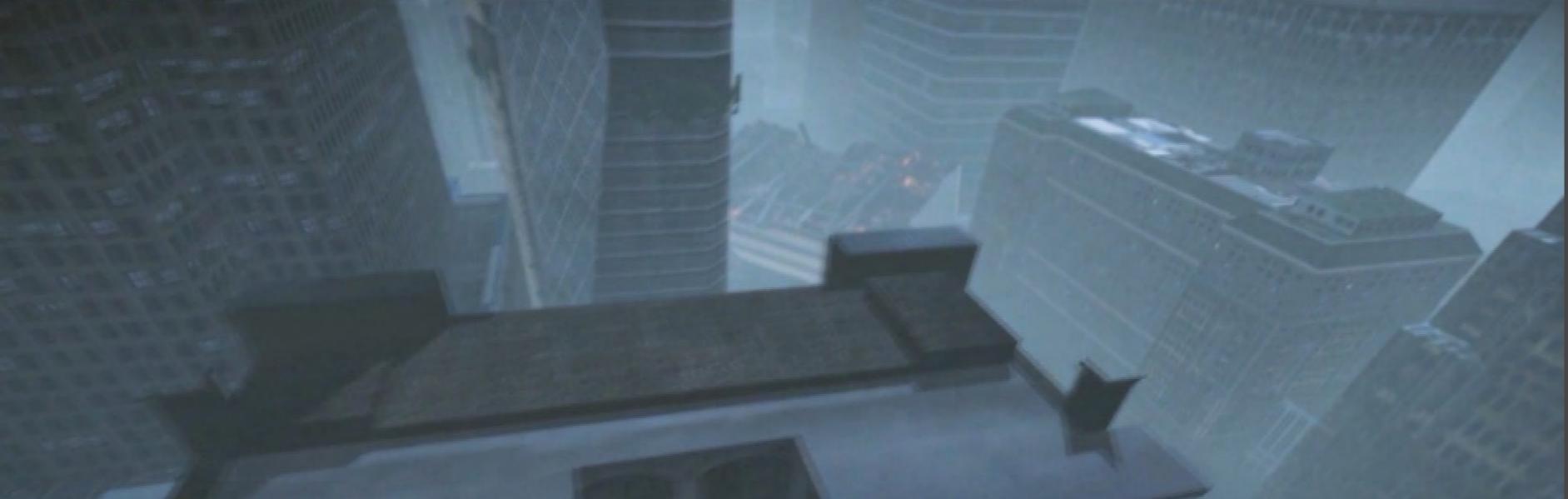
Ulrika Eller-Rüter

SEA-LEVEL

multimedia light and sound installation, 2020

Water stores memories and reflects in every drop the influence of the environment - as an ocean of information:

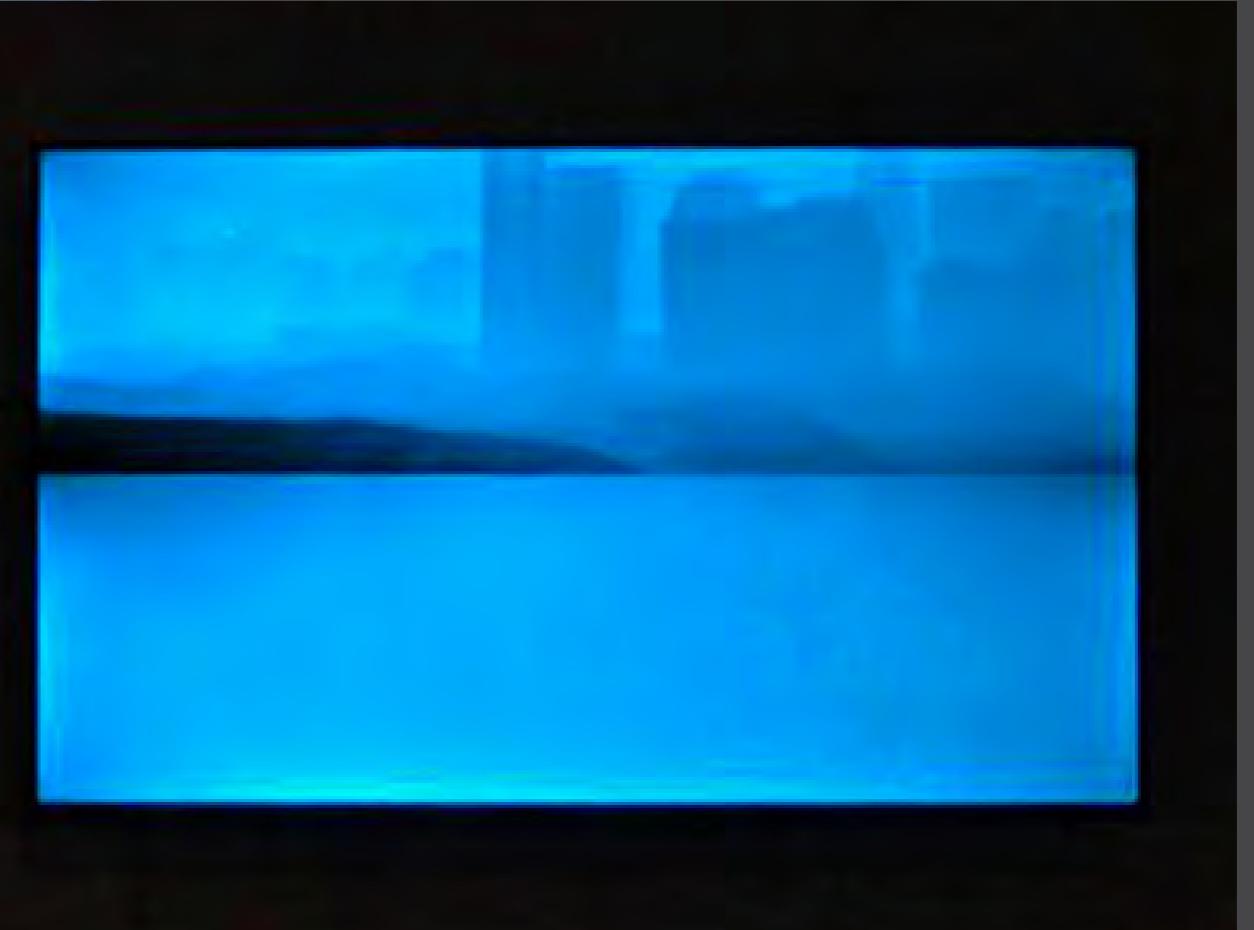
Since 2019, the artist has been collecting water samples from rivers, oceans, fountains, springs, archiving and microscopy them and making more than 300 hidden „images“ and codes visible - stored information in each drop. Audios with 40 water stories bring individual experiences and treasures of memory from 15 different language areas to the ears in a polyphonic sound collage together with original water sounds.



Chih-Ming Fan

In the Fog - The Abandoned City
video, Stereo, 7 min 34 sec, 2016

In the Fog - The Abandoned City, the artist creates a virtual and imaginary post-war-like scene through a game engine system, which presents an abandoned territory after warfare, seen as an urban island forgotten by people. It appears quite barren, uninhabited and isolated.





Vera Frese

Leaving Space

video projection, 2014/2020





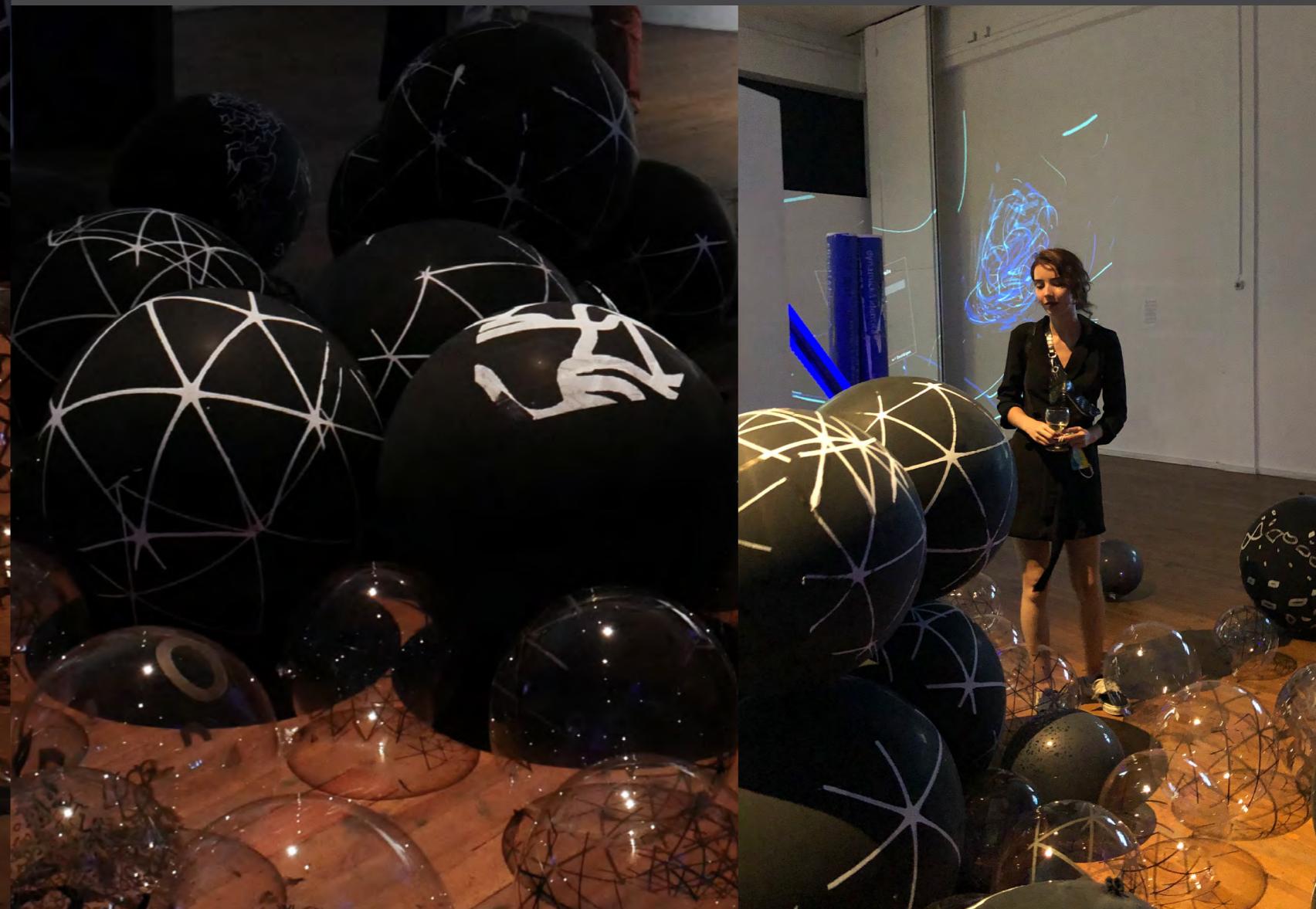
Dariusz Gajewski | Marek Sibinský
Filip Gajewski

Tensegrity

interactive graphic objects, serigraphy, balloons, air, 2020

"All structures, properly understood, from the solar system to the atom, are tensegrity structures. Universe is omnintensional integrity."

R.B. Fuller





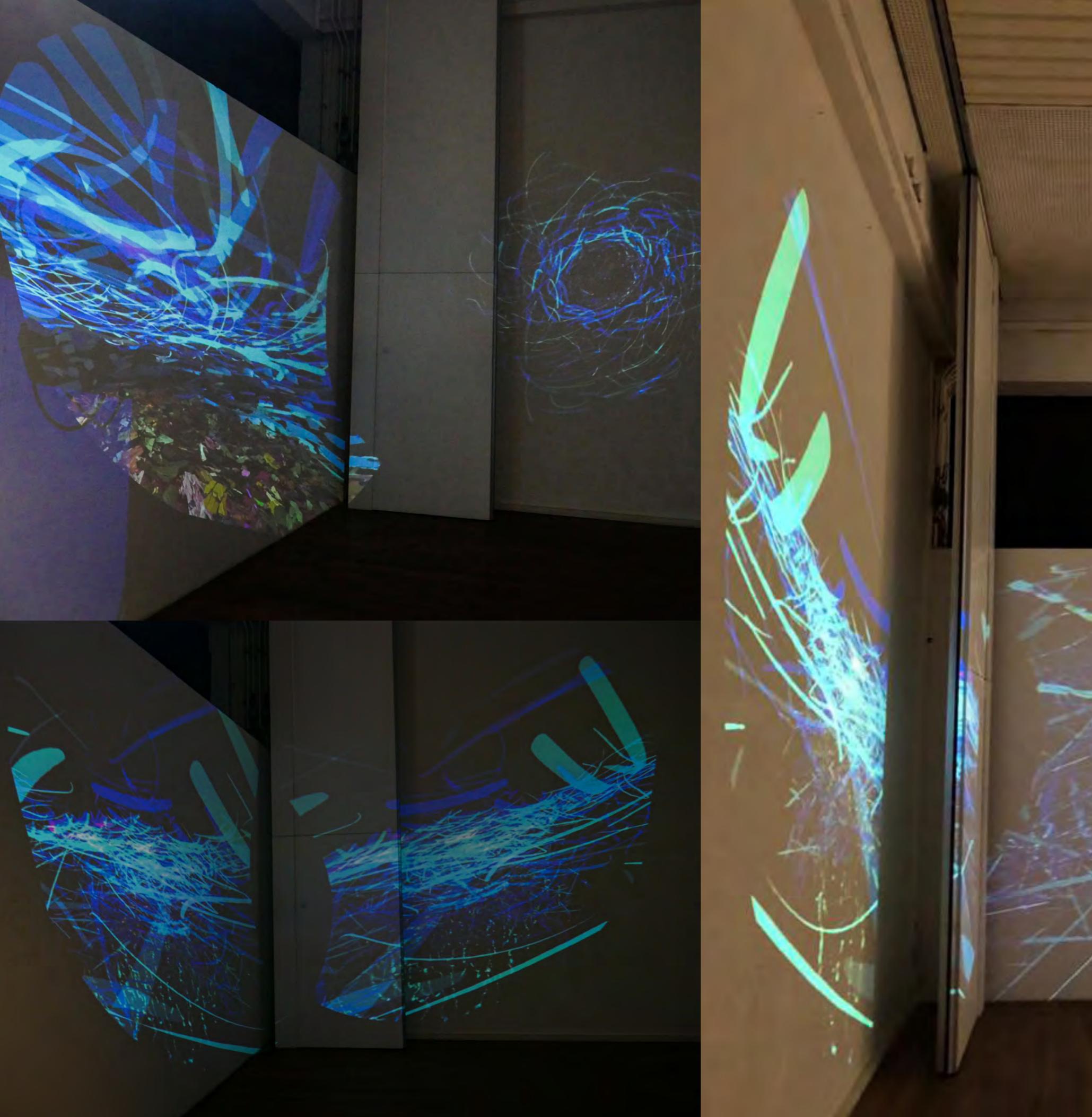
Filip Gajewski

The Structures

object Installation, 2020

The Structures project concerns research involving the transformation of microscopic images of structures of metallic materials. The project involves transferring them as textures to spatial objects seen in augmented reality, and creating graphics and 3D holograms from them. Structures and crystallographic defects in materials define their properties, among others strength or plasticity. We observe various types of defects in the crystallographic structure: point (vacancy, contamination), linear (dislocations) and surface (twinning), which are analogous to the graphic language based on points, lines and planes. I describe matter, research phenomena, the nature of objects and problems in the areas of structures. These areas have strong references to graphic structures that can be observed in contemporary artistic graphics. Crystallography as an interdisciplinary field of knowledge has its source in mineralogy. Materials from various fields of life sciences are universal. Seeing the analogies of graphics to science, crystallography can be defined on the border of various fields of science and art.





Philip Gajewski

The Anchor

VR videoprojection, 2018

The anchor is full of contrasts like man. The anchor as a symbol of the sea, but also the antonym. It functions in opposite realities as a moment of rest / last resort. During the storm, it seems to be the only static element, massive and durable. Instead, during a flaut, you drop it to rest, it becomes a contrast to the calm sea.

VR technology combines complete freedom and the ability to create an image directly in space. It allows you to create the impression of being submerging, allowing for full immersion. The spatial image with six degrees of freedom (6DoF - 6 Degree of Freedom) seems to have no limitations, just like the horizon is endless. It consists of dynamic repetitions, straight vertical / horizontal lines, seemingly similar to waves, yet different and unique each time.

[...] The world has recently become very empty. Seemingly without an anchor, we cease to be limited, we become more independent, freer? But is freedom a good expression? We are also free with the anchor. So where is the difference? The life anchor provides real security and peace of mind. It also gives us a goal. Without it, we can do much more without any restrictions. We lose the feeling that what we are looking for, that what we do, makes any sense.

No anchor means no peace. On the gloomy quiet nights, disturbed only by the whistling wind, we desire the most rest. Anchor the anchor to swim in open sails in the following days. Its lack condemns us to constant anxiety, but this is the nature of the sea.

[...] Looking at the sea I get lost in its form. My thoughts let go of sea idols slowly to the horizon. They build the world like an image in which I get lost.

[...] Sometimes the storm comes unexpectedly. It strikes the hull with unexpected and inconceivable power, destroying the realities of calm navigation. Without any announcement, the snowmen of the waves devour the ship to the sides, pulling the ship to the bottom. With anchors, we know that when the squall comes, we will not be helpless. Sailing without it, we feel that we are increasingly dependent only on ourselves. We feel that without it, we can die.

[...] The sea is in each of us. We all experience our cruises and sea battles, often unaware of them. After all, not everyone is thinking about their sailing. Although the sea has its laws and lawlessness, the unchanging aspect of the anchor is the need for freedom, the will to fight even with the greatest adversities.

Everyone needs some anchor."

David Rodríguez Gimeno

DEVELOP/MOVEMENT No1

digital art video 3 min, 2011

The image that one builds up of a place has to do with one's expectations of it. Throughout history, representations (of the said places) have gone hand in hand with the expectations that all societies have had of them. From the projections of Ptolemy's to those of Mercator's, the systems of representation speak more of the one who represents than of that which is represented. That which is included is taken as relevant and its form is taken for that which it represents. The limits of a place have not always been defined by its form. In the Middle Ages feuds were represented as circular, defining the limiting elements (rivers, roads, etc) regardless of the form that they had, following a T-O diagram; it was an issue of possession and border. Cartography focuses on the representation of the space, which is not the case in other cultures. In the representation of Chinese painting, space is secondary vis-a-vis experience and movement.

Present cartography, depending as it does from a Cartesian construction of the world, focuses on form and has made evident its subjectivity in the representation of the Antarctica. In fact, the Antarctica changes dramatically in the way it is presented when the point of attention varies and, thus, it goes from being a shapeless mass in the lower part of an unfolded geometry of the globe to be represented as united and as the center of that folded geometry. This is nothing but a reflection of the process that has put the Antarctica in the spotlight and that has projected expectations, myths and fables on this place. This project focuses, on the one hand, on the issue of representing the Antarctica within the Cartesian projection systems and on how this process has generated a space without a form and, on the other, on the search for the specific landscape, focusing on the aspects of time, light, trajectory and how these build up the image of the place.

Time passes by on another scale, puts the observer in an unfathomable situation, which, as Martin Seel says, favors an aesthetic experience of the place. The space unfolds from the spherical to the panoramic geometry. The trajectory of the body marks the outline applied to the space in the first piece, the eyes scour it in the second and time passes by in the third.

"The essential at this time is that the only thing that passes by is time, where the eyes have stopped being defined in their trajectory, where there is light without a sun, where night builds up the volumes and time passes with no direction, not happening beyond being passing by."





Liu Guangyun

Standard Line of Expression
video 10 min, 2013

There are hundreds of toll stations along the highway in Anhui Province/China, hundreds of toll collectors repeat the standardized monologue hundreds of times a day, accompanied by hundreds of standardized smiles.



Andreas Guskos

Fraktals – Unvisible Landscapes
video, 3D-print, VR, 2019-2020

The sensually perceptible area of reality is constantly expanding by the means of science, art and technology. Technological tools that are enabling visualization and sonification of information which is not inscribed in matter are allowing us to navigate in the spaces that are yet unknown. One of such domains in mathematics. Mathematical objects, such as fractals, exist in a world beyond time and physical space, but they can be brought to the real world by making them available to human senses. In this project selected 3-dimensional fractal spaces are being made physical by digital visualization, sonification and 3D printing methods.

Zbyněk Janáček

Every day again, every week, every month, every spring, each year... Resurrection. I, II
digital print, 2020

„Garden“ is a time-consuming project that includes traditional graphics, digital and UV printing, serigraphy („Every day, every week, every month, every year ...Resurrection. I.-IV., 2020, digital print“,) and two-channel video. On the transformations of a small part of my garden, in less than 6 weeks I tried to show the relativity of time, its variability but at the same time the certainty of repeating annual „miraculous“ changes: every new spring, every departing autumn... But at the same time a continuum, passing, flowing, a time in which years or centuries are not important in the end, but everything is part of the universe.





Javier Krasuk

Rhapsody II
acrylic on canvas, video projection

Javier Krasuk is a contemporary abstract artist. His work is known for its dynamics in painting based in form and color. The synergy between fast curves and geometrical perception in large format pieces triggers an emotional character to his art portraying the unmistakable signature of his work.





Robert Makar

Cultura

led light instalation, 2019

... „ In his work Makar has set the rules of intellectual game in which he plays his three aces. Their names are the reality, the illusion and the abstraction. These are equivalent to three dimensions - the material element, the mimetic painting approach and the principle of abstraction. The strict separation of these individual elements and their consequent forcible connection represents one of the most interesting interpretations of a reality in contemporary Slovak printmaking.“ ...

Mgr. Art. Patrik Ševcik ArtD.

... „This ideology of exclusiveness, the strict separation and the parallelism of existence Makar unfolded initially in monstrously powerful wailing pictures that are well-thought out and efficient like a cut with the power saw. The orgasmatically convulsive atmosphere of these works corresponds brilliantly with the primary persistent idea of the polarisation of the sexes. In the following stage he is reaching a chamber-calm messages; where the reality - before presented in the form of a fully-plastic assemblage - is becoming disturbingly similar to a subtle plastic fetishism, or even to a certain degree of antireality. I am talking here about the record on which the abstractly indifferent surface is dominated by quotation from Seurat principle and at the same time by sarcastic paraphrase of the technique of pointillism - enigmatic ‘les points’ really drilled into the surface. The conception of this work (similar to the world of thoughts of Filla and his analytically-imaginative method) represents one of the most interesting conclusions of the typical Makar’s art philosophy - the reality sectioned into three quantities parallel to the decomposition of the colour spectrum into three primary colours.“ ...

doc. Igor Benca akad. mal.





Arkadiusz Marcinkowski

Palindromic Prime 151!
digital art video, 2019

2 3 5 7 11 13 17 19 23 29 31 37 41 43 47 53 59 61 67 71 73 79 83 89 97 101 103 107
109 113 127 131 137 139 149 151 157 163 167 173 179 181 191 193 197 199 211 223
227 229 233 239 241 251 257 263 269 271 277 281 283 293 307 311 313 317 331
337 347 349 353 359 367 373 379 383 389 397 401 409 419 421 431 433 439 443
449 457 461 463 467 479 487 491 499 503 509 521 523 541 547 557 563 569 571
577 587 593 599 601 607 613 617 619 631 641 643 647 653 659 661 673 677 683

Work is an algorithm of prime numbers transported into a video image. The first numbers are used in some known cryptographic algorithms; one of them is RSA. The development of these algorithms ensures the evolution of search projects for huge prime numbers, such as GIMPS.



Marjam Oskoui

I pretend to be an Artist
digital print, VR painting, 2020

"I pretend to be an Artist" is a post-studio work questioning the real. A representation of urban nature, architecture, painting, woman and city forest, set as a triptych. Her work is meant to be read in the traditional context of nonsense. A found picture as a background is a frame for the assemblage at display, she relays heavily on randomness as strategy.





Maciej Osmycki

The Map
digital graphic, 2019

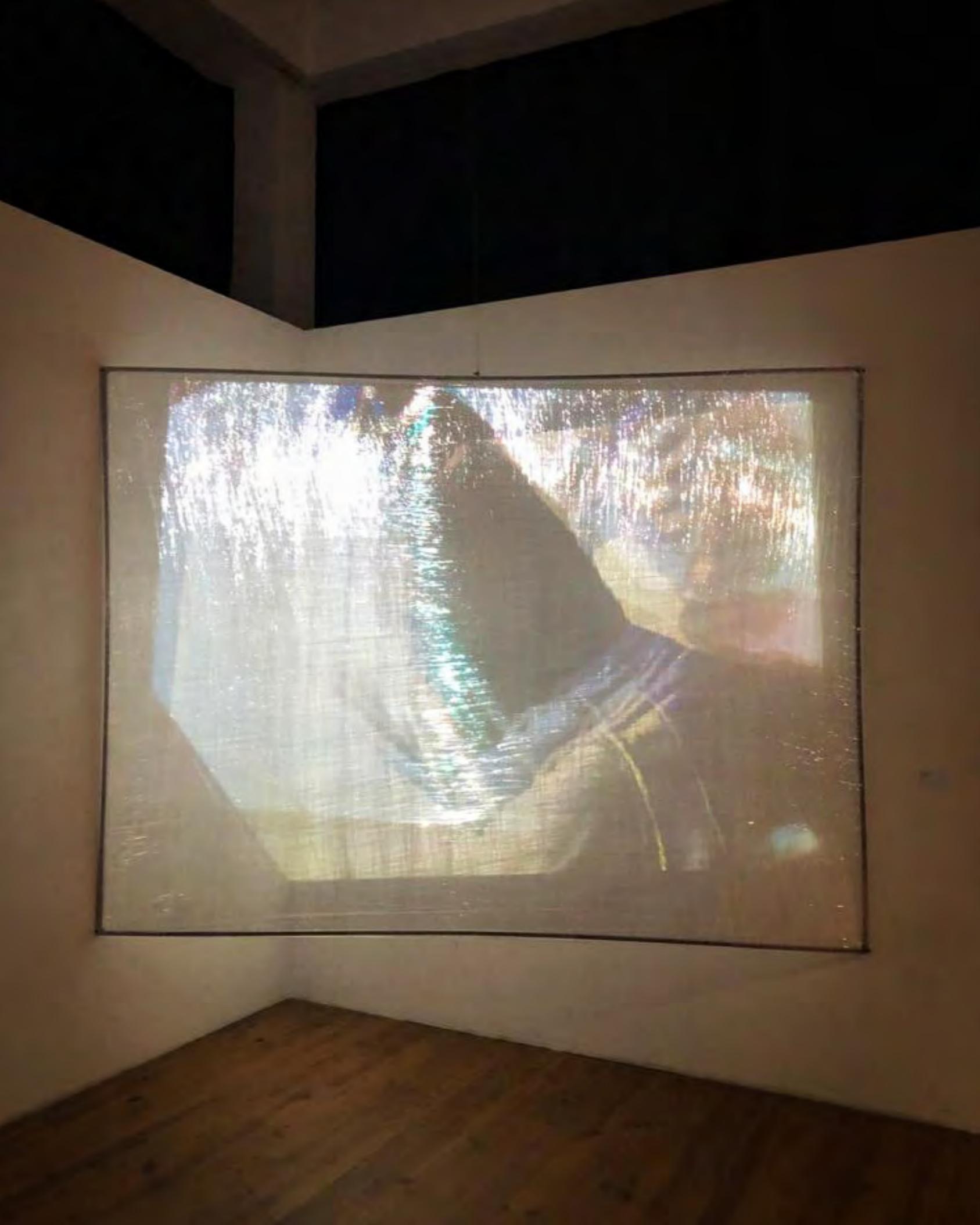
"The Map" relates to the properties of the visual apparatus, in particular its resting activity and entoptic phenomena in hypnagogic states. The model of the image is a fragment of the mountainous terrain map from the vicinity of the city of Guilin in China.



Marek Sibinský

Naturally
video Installation, 2020

The project responds to the relativization of identity in the interspace of the physical and digital world. It is a reflection of evolutionary elements in the creation of individual space. Is it seen as a reflection of physical reality or thought in virtual space?



Jan-Peter E.R. Sonntag

Pianopoll

video projection and sound installation, 2003

The modern world and the universe are elementarily quantized and at the same time alphabetized. On the quadrant of the periodic table with the number 8, „O” stands for oxygen. It is the third most common element in the universe. It describes a diatomic gas as O₂. Triatomic, called ozone because of its pungent smell, it forms an otherwise translucent and now shrinking protective shield against the dangerous high-frequency rays of the sun that surrounds our planet. The ten most common compounds in the earth's crust are oxides and as H₂O it forms the old element water, which covers 71% of the earth's surface and makes our planet - viewed from space - appear blue. What visitors to the exhibition hear about the vibrations of the gas mixture air are the electromechanically recorded, digitally stored and played through sound transducers of H₂O- / water waves, which played with a floating dock in spring 2000 and metamorphise in the course of the composition:

A year later we experimented with software hacks in my lab. I removed the headers (metadata) from the sound files in order to be able to process them with statistical analysis programs. This is how the composition Pianopoll was created, in which I reinterpreted the squeaky play of the floating platform between the bollards and the quay wall in control data for a grand piano and drum set - as if wind and waves were playing piano and drums via the pontoon as a quasi interfaces.

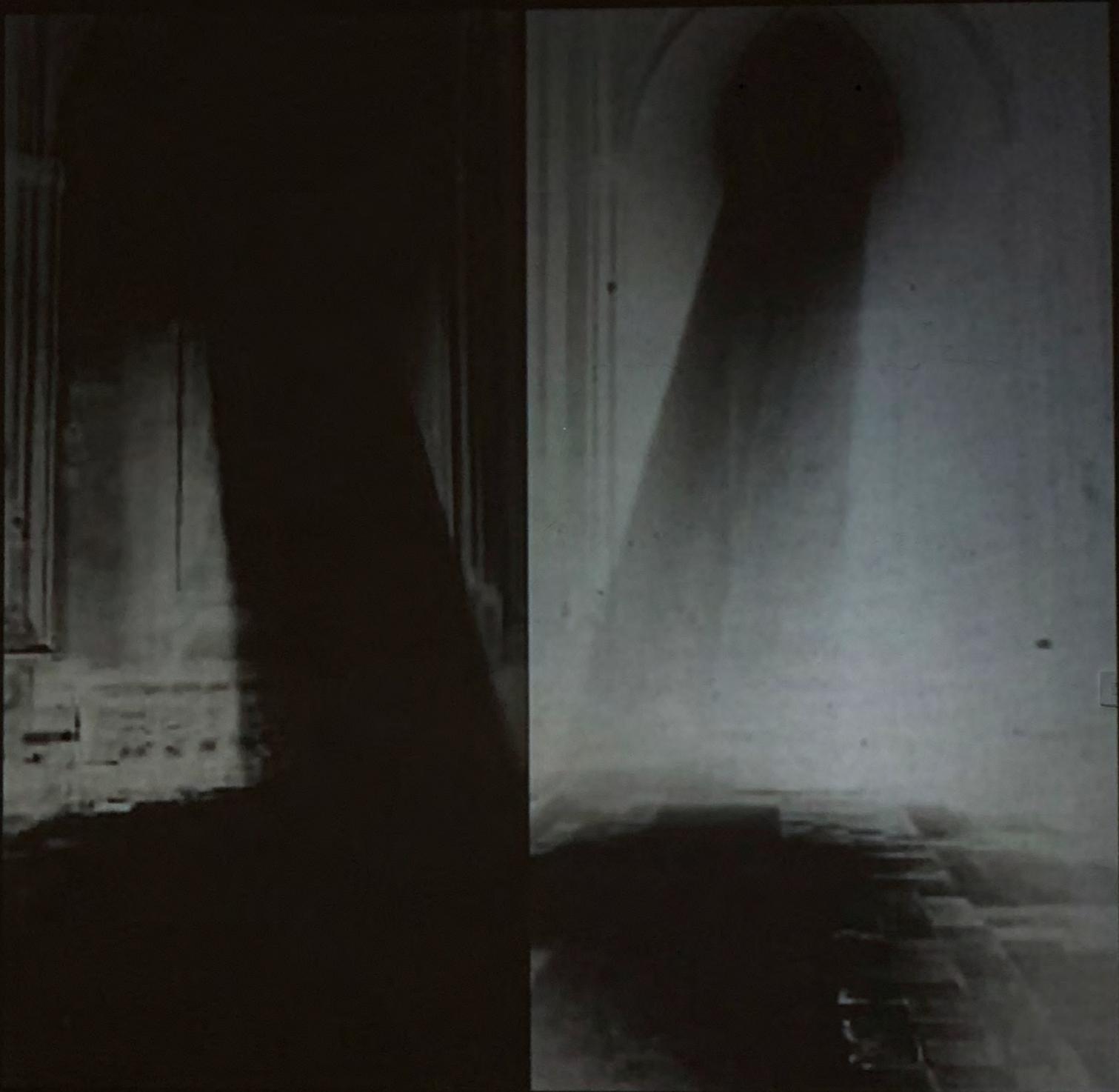
In 2003 I was commissioned to compose an audiovisual composition for a concert by the Trigger Ensemble in the Hamburg Planetarium. As the starting material for the spherical projection with 8 projectors into the dome, I again took the data from the sound file of the composition and pursued the idea of using them to model a line bent into a circle. The programmer Thomas Plöntzke wrote special software for this, after we had had the control of this then completely new planetarium projection system explained and demonstrated together at the University of Kiel.

Less than a year later, I released the mono-screen video and stereo sound installation in its current version. Like the ensō in Japanese calligraphy, the graphic animation executes a sound-waving circular figure in it, which paints the light according to „O” - the graphic symbol for the element in question.

Everything you see and hear synchronously is composed of the same files using digital data processing - the universal elements of the representation of the world in binary code.

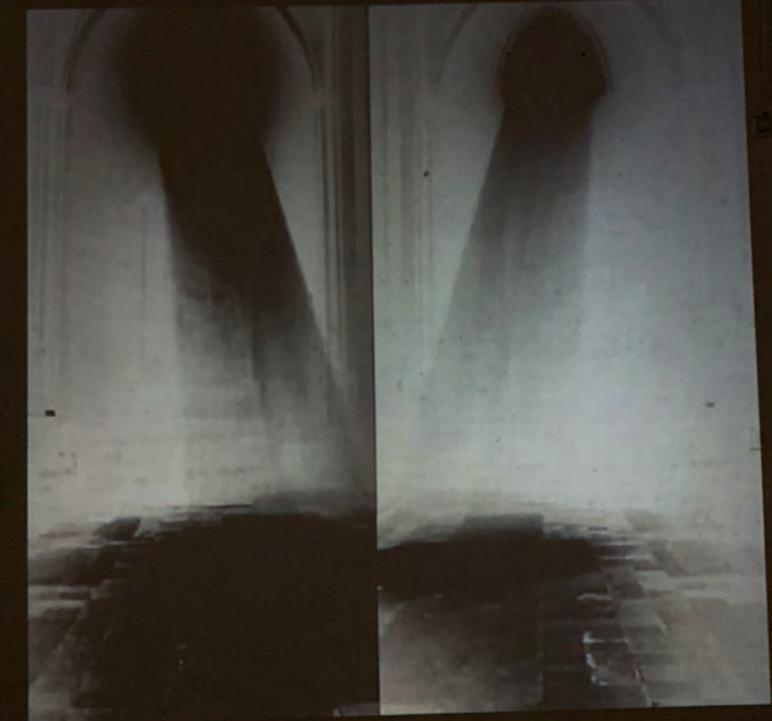


Tomasz Wendland



Black Light
video projection, 2017

Black light is dedicated to the phenomenon of darkness, which can have active characteristics, i.e. how light shines, but also takes certain positive forms in the form of smoke. Our limited sensory experiences allow us to interact with only part of our environment, the environment. Art poses visual theses that go much further and allow us to verbalize new assumptions: if darkness is an activity that is reflected in a mirror or can become a floating form in space, we must doubt the anthropocentric image of the universe . Mediation is the result of the desire for dialogue between different, often very different attitudes. Art creates an open field of dialogue because the activities of the artists, regardless of their origin, explore what peripheral knowledge, emotion, intuition and human condition are using the universal language of communication, sound.



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