

ARTIST IN RESIDENCE CONCEPTS AND CVS

OSTRALE

Biennale for Contemporary Art

Dana Balážová



AIR PROJECT

In my project for OSTRALE I want to loosely continue on the book I wrote four years ago. It is a book about friendships. I also want to work around the theme of common multitasking. There are hundreds of activities that people can handle at the same time. It seems that people have some superpowers. But it is also very easy to be disturbed by anyone or just by having sound smog around. And these disturbing moments are super intensive and interesting to me,

because of their strong potential of divergent thinking and action. I want to work with discovering mechanisms of connecting people and create one huge organism.

CURRICULUM

I live and work in Brno (Czech Republic), where I studied at the Faculty of Fine Arts at the Video department, and graduated in 2016. Spending time at the University was important for me, because I started to think about everyday cooperation between people and how important it is to be critical to ourselves, but at the same time look at human mistakes and faults with kindness. These mistakes and faults are just signs of life. I worked on few different projects during the past years, so I prefer change fields and techniques according to the thoughts I develop. I made few issues of a magazine called "Magazyn" with Czech artist Jakub Kovarik and we continue now with another one, called "Taťka". These magazines are generally about poetry and art-related forms. For a long time, I have been part of two nonprofit art organisations: ArtMap and GRAU klktv, z.s. Since three years I am the curator of the Gallery Art in Brno. In the recent years, I did a few visual-sound installations with musician Tomáš Hrubíš and in the last two years I also cooperated also with Czech dancer Jindřiška Kohoutková. My favourite project now is *Comunite fresca* (together with Markéta Filipová and Marie Štindlová). Our approach to frescoes is to spend a certain time at the places we paint and then create site-specific situations. We are mixing styles and ideas together in one huge piece and it is important to discuss every idea with others and wait for consensus. There is big freedom behind painting in a group, but also strong responsibility. This old technique allows us to stay in contact with something what is not just artificial and to use our intuition. The wall dries fast!

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Daniel Chluba | <http://daniel-chluba.de>



AIR PROJECT: DADA-DEMO WORKSHOPS FOR DRESDEN

For the OSTRALE Biennale, the artist Daniel Chluba will hold Da-Da-Demo workshops during the summer of 2018. It's all about developing and designing protest signs somewhere between DaDa and concrete messages. The artist and the participants condense life into a slogan and then consider whether the slogan can be further condensed into just symbols. The second phase of the workshop is the action phase, during which, armed with the protest signs, the participants explore the boundaries of public space.

At the workshop days, the participants enter into an intensive exchange about art, DaDa, current topics and private topics. Questions are: what would you demonstrate for? What would you not demonstrate for? What forms of protest are there? What is an art action? What makes a good slogan? What makes an anti slogan? What do you think about climate change? What is fake news? How do we make the world a better place? What do you hate? What do you love?

Daniel Chluba has already studied the medium of the demonstration and its artistic qualities in other places. For example, he was one of the co-organizers of the "we do not want to go to documenta 14" online petition, and a demo at the exhibition entitled "We're not bringing owls to Athens". He and Lukas Julius Keijser visited Gallery Weekend Berlin 2017 with a sad two-man demo "#MakeArtGreatAgain", to save the art world. The two of them explored the form of the Monday demo on four occasions in Jena, with the monochrome red demo "RED! RED! RED! RED!", the shit demo "Shit! Shit! Shit! Shit! ", the consumer demo "MORE! MORE! MORE! MORE!", and the doomsday demo "OUT! OUT! OUT! OUT!".

CURRICULUM

I am an action- and performance artist born in West Berlin, 29 till I die.

I have learned Free Art at the Art University of Berlin and the Art Academy of Vienna. As a master student, I closed my studies under the tuition of Christiane Möbus.

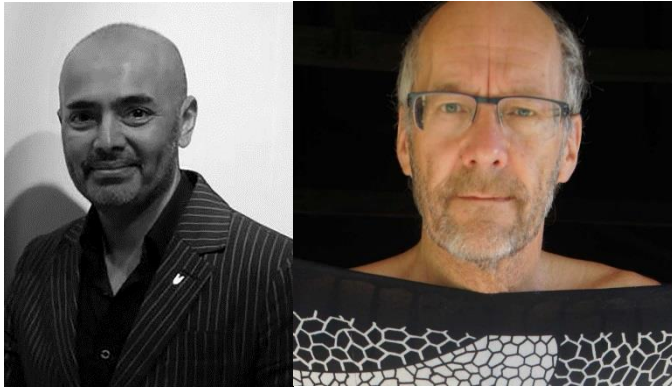
In my actions and performances I work without fantasy, without ideas, without creativity. I have forbidden myself all kinds of creativity, because creativity kills art. I pick up popular themes from the mainstream and force them into art. This way I am creating a slogan-shaped foam, which is just a one-to-one transmission of the personalized noise of my reality that I experience on Facebook and Instagram. My filter bubble is more beautiful than yours! Ever since eighth grade, when I started to wear exclusively red clothing, my self became the staging and I have stumbled into the role of the antagonistic Art-Clown.

I am not a Neo-Dadaist!

*the slogan-shaped foam is not to be understood as a critique of Neoliberalism.

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Stef Fridael & Wim Vonk | <http://www.steffridael.nl> | <https://www.wvonk.nl> | <http://ontroerwoud.nl>



AIR PROJECT

In studying the theme of the Artist in Residence project, we asked ourselves the following questions: What has disappeared from our lives since the advent of (social) media? What are the things we have stopped doing and what will never happen again? What does our life look like after the recent developments of (social) media? What does our social life look like after the

digital media revolution? The answers to these questions arrive in the form of an artwork / installation that can be best described as: "Registration of Seals from Analog to Digital".

CURRICULUM: STEF FRIDAEI

Education: School of Graphic Art Eindhoven | Royal Academy of Fine Arts Antwerp
Biography: Stef Fridael is a Dutch Contemporary artist born in Indonesia. He studied in the 70s at the School of Graphic Art in Eindhoven, in The Netherlands. After his studies he worked as a Graphic artist but after a couple of years he decided to go in military service. After his military service he picked up the profession of the artist again, and joined the artist group "Zesde Kolonne" who have residence in Eindhoven, and studied at the Royal Academy of Fine Arts in Antwerp. Meanwhile, Stef Fridael has exhibited in various galleries, museums and art institutions in the Netherlands, Monaco, Belgium, Germany, Great Britain, Japan and Ukraine.

CURRICULUM: WIM VONK

I was born in Amsterdam with the umbilical cord around my neck...

On the other side of the world, in the Sepik tribe in Papua New Guinea, children who are born that way are predestined to become an artist...

Here in our so-called civilized part of the world, you need to get diplomas to call yourself an artist.

So I did... at the Gerrit Rietveld Academy, where I also became a professor for 30 years. In the last 6 years I have been fulfilling my destiny to the utmost.

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Hanna Nitsch | <http://www.hannanitsch.de>



AIR PROJECT: THE HEAT (MY REAL BABY GIRL)

In frame of the Artist in Residence program of OSTRALE, the artist Hanna Nitsch will spend a month in Dresden during the summer of 2018, working on her project “THE HEAT” in a container. Her project mainly revolves around role models, fragmented identity, self-representation, and social and corporal perception in an increasingly digitized world.

For 30 days, the artist will live as a modern “Neo-Hermit” in the container, leading a self-sufficient artistic existence, while connected to “global society” through Facebook and Instagram. The container thus becomes a sort of “third place”, a social shelter in which all artistic work processes run together.

In frame of this experiment of self-interpretation, the brain activity of the artist will be recorded and documented, to be transformed into a sort of “digital self-portrait”. The artistically visualized brain waves of the artist will be then projected out of the container’s window for all to see. Through this special way of self-exploration, Hanna Nitsch opens up new dimensions in information design, establishing a dialogue between scientific and artistic approaches.

CURRICULUM

Hanna Nitsch was born in 1974 in Freiburg and was brought up in a small village in the Black Forest. She studied Philosophy and German Literature and then Free Art under Peter Dreher and Silvia Bächli in Karlsruhe and under Herrman Albert and Klaus Stümpel in Braunschweig. In 2003 she was awarded the Cusanuswerk’s grant for outstanding talent, and ended her studies in 2007 with a master student stipendium. Hanna Nitsch lives with her husband and three children in Braunschweig.

Grants and Prizes

2003–2007 Stipendium der Bischöflichen Studienstiftung Cusanus

2007 Max-Ernst-Stipendium der Stadt Brühl

2007 Meisterschülerstipendium der HBK Braunschweig

2007 ZONTA-Stipendium 07 der Stadt Goslar

2009 Preis der Nordwestkunst 09, Wilhelmshaven

2014 Werkstipendium „Abdruck“ der Stiftung Nord-LB/Öffentliche und der Städtischen Galerie Wolfsburg

Group exhibitions (Selection)

2017 Collectors Room/VG & S Art Development, Hamburg (mit Maria Brunner, Sabrina Fritsch u. Jorinde Voigt)

2016 Galerie Miguel Alzueta, Barcelona (E)

2015 Kunsthalle Wilhelmshaven

2015 Ostrale, Dresden

2015 Kunstvereinigung Diepenheim (NL)

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2014 Private Nationalism, Ostrale Dresden (D), Kunsthalle Pécs (HU), Modern Centre For Modern and Contemporary Arts Debrecen (HU), Galeria Bunkier Sztuki Krakau (PL), Divus Kollektiv Prag (CZ)

2013 Die Nominierten – Morgnerpreis 2013

Museum Morgner-Haus, Soest

2012 Invited – Projekt der Spinnereigalerie Eros & Thanatos – Sor/Rusche Sammlung Spinnereigalerien, Leipzig

2012 Homo Ludens – Spiel, Traum & Trauma, Ruhrbienale 2012, Dortmund

2012 Das eigene Kind im Blick – Künstlerkinder von Runge bis Richter, von Dix bis Picasso Kunsthalle Emden

2011 Clemens Botho Goldbach und Hanna Nitsch. Die Preisträger der Nordwestkunst 09 Kunsthalle Wilhelmshaven

2009 Love me tender, Kunstverein Wolfsburg

2008 Bitteschön, Ausstellungshalle für Zeitgenössische Kunst, Münster

Solo Exhibitions (Selection)

2016 Be patient Volume 2 - Kunstmuseum Wiesbaden

2015 Be patient Volume 1 - Städtische Galerie Wolfsburg

2014 Trying to be like ... / Vol2 - Städtische Galerie Schorndorf

2013 Trying to be like ... / Vol2 - Galerie Robert Drees, Hannover

2012 Elisabeth – Installationen moderner Kunst - Johanniterkirche Feldkirch (A)

2011 Der kurz andauernde Genuss der Erdbeere - Museum Schloss Bad Arolsen

2011 Fleurs du mal - Kunstverein Augsburg

2011 Fleurs du mal - Kunstverein Diepenheim (NL)

2009 Janeinvielleichtfürimmer - Kunstverein Wolfenbüttel

2008 Restsüße - Galerie Robert Drees, Hannover

2008 Strawberry Fields - E-Werk (studio), Freiburg

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Jana Rinchenbachova | <http://www.rinchenbachova.com>



AIR PROJECT: VORTEX

“Vortex” will be a real-time installation where I'm going to reproduce a whirlwind. The movement of the vortex is going to be controlled in real time according to the change in air pressure (the movements of cold and warm fronts) around the weather station nearest to the OSTRALE container. With a bit of exaggeration you could say that the installation is directly controlled by the air and it remains mysterious what happens in the next

second. I will build the whirlwind either from materials that I find in nature around Dresden (like leaves and twigs from the forest), or from colored sand that will then create a 3D picture.

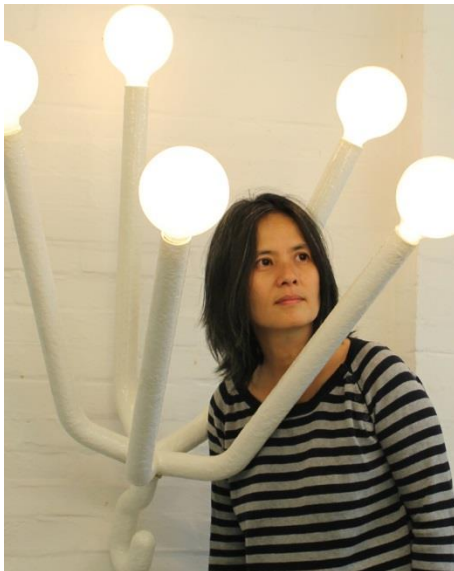
CURRICULUM

*1988, lives and works in Brno and Vienna. Artist and Hiking Guide. Studied Sculpture in Brno (Czech Republic) and in June 2017 finished her studies in the Studio of TransArts of the University of Applied Arts in Vienna by presenting the project Quaking Perception. Jana's artworks comprise topics like interactive real-time installations and the relationship between nature and artificiality. The presence of the viewers and the uniqueness of every moment are very important to her.

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Truc Vo | <http://tttvo.nl>



AIR PROJECT: ARCHETYPISM ARCHETYPE AS A TIME FILTER

As the massive production flows are flooding the internet instantly and globally, from one practice to the other, life seems to stuck with these here-and-now practices. The phenomenon 'racing standstill' observed by the philosopher Paul Virilio has discussed the nature of this effect of when everything happens at the same time, nothing will last. As time goes blank, without historical sense, life ends up repeating itself every time when there is nothing to compare with in order to proceed.

Internet has woken up the mass production mechanisms for a while. In the midst of the modern ideology of progress, where time is perceived as lost when no productivity would be present at first hand, the art practice is no exception to this. Before, it has placed itself opposite the here-and-now culture. Each era gets the art it deserves. This concern is for real as the ripening process – the time of being absent is when art interacts with life – is being undermined.

Through time as historical archive, I would like to explore my concept of archetypism, by applying the archetype as a referential system, which allows me to disengage my own preferences. Therefore the creative process will act through cultural valuations – represented through time. In that way, the process will allow or force us to reset our views and practices. So technically, art would act as a transformative instrument, which interacts in the currents as possibility to head forward.

CURRICULUM

Studio TTTVO is run by Truc Vo, practicing on concept development, exhibition design, product design, interior design; specialty in furniture. She studied Living and Environment at the Design Academy Eindhoven and since 2004 often collaborated with Anthony Kleinepier, and has been designing 'spatial settings' as interior projects.



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