

# PROJECT STATEMENTS

## **Dannielle Tegeder and Jiří Thýn**

Dannielle selected an excerpt from Toyen and Štyrský's manifesto on Artificialism; Jiří responded with a collage. The text is displayed in the original Czech, in English, and an additional translation that is used in countries between the US and the Czech Republic. Together, we speak to the to the ideas of change and transformation, and to translation and misinterpretation, which have been key elements in our collaboration, being so far apart in distance and speaking different languages.

## **Tyler Coburn, David Court, Alena Kotzmannová, and Magda Stanova**

We began as users of a Google Drive folder dedicated to the topic of "The Unreliable Library." "Unreliability," one of us theorized, "comes in question where there is a broken promise or an unfulfilled expectation. If there is no promise and no expectation, we can't talk about unreliability." The disparate (desperate?) independent and collaborative projects on view draw on the concepts and materials we gathered together in The Unreliable Library.

## **Zebaseana (Sean Fader and Zebadiah Keneally)**

We entered this collaboration as awkward acquaintances but now our intellectual chemistry will last a lifetime.

Zebaseana isn't Spartan,  
we are Dionysian.  
Zebaseana isn't austere,  
we are opulent.  
Zebaseana isn't petty,  
we are intoxicating.  
Zebaseana isn't highbrow,  
we are enlightened.

## **Freya Powell and Tomáš Svoboda**

We conceived of I remember | Pamatuju si with an interest in finding moments of connection between us. Acting as a "diary of the past" from a Czech and British-American perspective, the project touches on personal, social, cultural, and political moments of our collective recent past. The collaborative process was second nature as we share similar concerns with language and minimal aesthetics. Through a repetitive framework, cultural and national identities are diminished, and experience is considered in reference to time or ages.

## **Keren Benbenisty and Tomáš Moravec**

"What are you building? - I want to dig a subterranean passage. Some progress must be made, My station up there is much too high. We are digging the pit of Babel." - Franz Kafka, Parable and Paradoxes

We filmed our work in a pit: an abandoned construction site in Holesovice, Prague. Once a paint factory, it later became the Center for Geology Research. The building was demolished in 2012 to make way for a new construction, but like the Tower of Babel, the intended project was halted by authorities. The pit itself is a residual space: both the remains of a building and a site for potential developments. It is like the Hyphen - a sign that combines meaning but also indicates a division, a missing element. Filmed with a drone, the video shows three simultaneous actions: marking stones with numbers 0-9; measuring the height, length, and diagonal of the pit; and the cameraman documenting from a bird's-eye perspective.

## **Matěj Al Ali and Kara Hearn**

Trace of Stillness evolved from an initial personal prompt about making due in an uncertain political climate, which sparked a conversation about presence and absence, the ephemerality of life, and the various cultural systems we labor within while trying to make our mark.

## **Markéta Othová and Elisabeth Smolarz**

Jelen is the exchange of high and low resolution images - of pixels making their way into reality as a semi-archaic object: a postcard-sized fanfold book. Predominantly found in souvenir shops in the 20th century, the fanfold book becomes a trophy glorifying the hunt for images. Jelen also reflects the automatization of globalized, everyday life, capturing the ritual of image production. Pulling from our personal image archives made over the past three decades, our conversation echoes synchronicities, losses of control, and errors in image and language.