

Temporary Autonomus Zone

6th A T T I T U D E

ПРИВРЕМЕНА

АВТОНОМНА

З О Н А

СТАВ 6



Limited space - 22m²
Limited time - 122min.



Overregulated system

Insignificant messages and information



Autonomy as a moral and individual system of independence
The Temporary Zone as a response to the inertia and inactivity
Sub-festival approach as a response to the cultural hegemony

**The works shown at Temporary Autonomous Zone
6th Attitude in Bitola, Macedonia , 30th September 2010**

FLORIAN SEDMAK / ANATOL BOGENDORFER

"From Linz to Venice. Across the Alps to the Sea on foot" / 21' 30" / 2010

This work is based on a both solitary and public hike in 2005, when musician and author Florian Sedmak walked from Linz (Austria) to Venice following a straight line drawn in an old school atlas. A small audience received a daily report not exceeding 160 characters via Short Message Service sent by cell phone whenever network coverage allowed. The arbitrary choice of his route led him through an adventurous detail of the Central European topography through work areas and Alpine wilderness, from Linz over the Dead Mountains to the Dachstein, the Tavern Alps, the Carnic Alps, through Friuli and finally to the Adriatic Sea. The music constantly playing in his head would be the starting point for a soundtrack with fragmentary pieces of instrumental music composed/arranged and recorded by Florian Sedmak a couple of years later. These pieces of music became the raw material for the menacing and alienated sounds of electronic musician Stefan Kushima in turn, counterpointing the acoustic, electric and slide guitar work. On that soundtrack, musician, curator and director Anatol Bogendorfer mounted fotos from the travel that hed been documented by Sedmak with three artless pictures a day taken with a cheap analog camera in the morning, at noon and in the evening each day very selectively. Short notes fill gaps in the film enough to make the journey comprehensible.



**_ експериментален документарен филм за пешачењето преку Алпите_
_ составен е од црно-бели фотографии, текст и музика_ без било какви
_ подвижни слики_**

VESNA BUKOVEC

"Personal advice" 1' / b&W / sound / 2010

The original English text from a daily horoscope (on April 1st) for my astrological sign was translated with Google translator to my native Slovenian language and than back again to English and red by computer reading software.



_ оригинален компјутерски преработен текст_
се однесува на дневен хороскоп_

SABINE MAIER

"Kupele Central" 16mm film/ 36"/ colour/ stereo 2004/05

Direction, book, outfit, costume, production management: Sabine Maier

Actors: Sabina Holzer, Katarina Mojzisoová

Photography: Brano Spacek

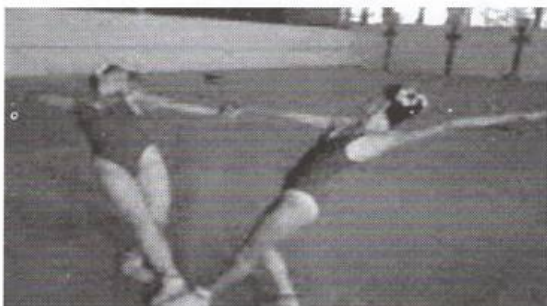
Photography and Editing: Michael Mastrototaro

Music: Brano Spacek

Producers: MACHFELD, Tanzquartier Wien & Bratislava in Movement

This film was created during a two-week artistic research project in Bratislava.

Hidden away underground, I found an antiquarian bookshop, and there, a postcard: Two children sent their greetings to their parents from the Spartakiad. Not much later, during a tram ride, I discovered a fenced, dilapidated building: Kùpele Central. It turned out to be a former communist swimming pool, where training for the Spartakiad took place. Intrigued, I and four other artists (Brano Spacek / Katarina Mojzisoová /Slovakia, Sabina Holzer / Michael Mastrototaro /Austria) started to explore Kùpele Central. We twisted our way through barbed wire, shrubbery and crumbling rooms to finally discover the bathing hall with its huge pool. The place was turned into our field of experimentation. Dancing like playful children, we made the space our own. We met every day. A project evolved: performances, dance, film and sound experiments as well as dialogues and interviews about the Spartakiad. While "playing" in this way, in my mind's eye (perhaps triggered by the postcard), ever more images as if from the 1950s emerged, of girls with flowers in their hair, swimming in grace full synchronicity, a fictional Spartakiad. The idea for my film "Kùpele Central" crystallized. I bought the dancers' outfits and we worked through a precise choreography and the sequence of film shots. The problem was the budget. To transport the special atmosphere in this ambience, 16mm film was, in my mind, indispensable. By serendipity, the same evening brought me five minutes of 16mm material, a relic from communist times. Because of the limitations of the material, the film had to be cut directly in the camera. The effects are calculated F-stop differences and single frame sequences. The sound was improvised on the spot with a portable organ and an old percussion set. Kùpele Central no longer exists. It was demolished two years ago, and a modern office block now stands in its place.



танцувајќи како деца, го направивме просторот да биде наш

NICOLE PRUCKERMAYR

"Holiday destinations" / Summer 2006 / video 2006

Dominant is the badly need of a holiday, thought it is impossible. Short-Visits of distant destinations via webcams of the internet seem to be one way out of this situation. Why not making holiday for seconds to get away from it all? This way the person travels around the world and presents the video now as a personal holiday-movie. The question is just, which place actually was visited. Not here, not there, somewhere in between, a heterotopia?

The video is about Holiday/Short Visits all over the world via internet web cams.

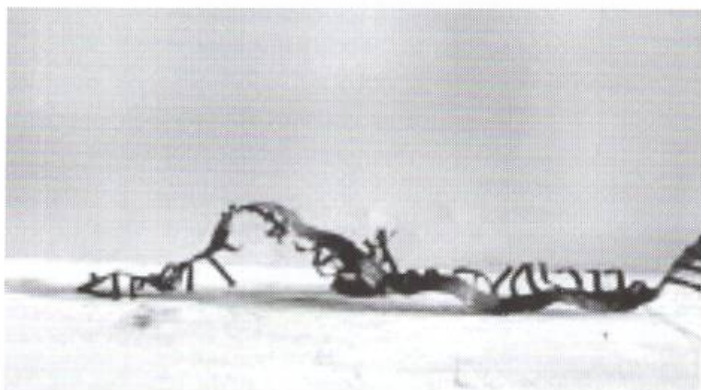


куси посети низ целиот свет преку интернет веб камери како замена за вистинските одмори зошто да не?_

KRISTINA BOZURSKA

“Short Story about The Discarded” / 1'39”/ stop motion technique/ 2010

“ I use the garbage as a motif to provoke questions about contemporary living, mass production, globalization, identity...In this video the discarded metal debris are joining together creating a cube where their form and identity are changed, transformed and turn into unrecognizable.”



**_ѓубрето како мотив и провокација_ непрепознатливост во
глобалното општество_**

MARTIN ZET

“Dancing with Hitler” 2004 / 2'45”

Poland is a promised land for unimaginable things. When the organisers in Poznan's ON Gallery in 2004 got excited they were able to arrange anything: to change the attic into the rehearsal room with a mirror wall, invite the ballet dancers (Natasza Stankiewicz, Jacek Wieszczyński, Kacper Poślednik, Bartek Antkowiak) and train them with the professional dance consultant (Krystyna Frąckowiak). And when everything was ready – make the open session introducing the new dance to public. Everybody could choose what part to learn, to dance, to enjoy.

Evil is an infection.

October 9, 2010 in Libusin



гаволот е заразен

ANNA MITERRER

“The seen walls of lost Eden...” video (loop) / 2006 / 4'34”

Lost like an exiled the black figure of an old man (represented by the artist herself) wanders down a deserted motorway into “the night of advance and development”, locked out of “the lost Eden”, in between the red earthy ravines, which appear like wounds carved into the landscape. The camera perspective alternates between one of sovereignty, an almost birds eye view of the motorway, which gives the forlorn, misplaced human figure an almost tragicomic appearance, and another following the subjectivity of the stumbling individual. The sound reinforces the difference even further: a wind silently blows as we see the figure struggling beneath us, when we follow, the loud sound of passing cars appears to show the invisible, as imagined by the protagonist. The protagonist could be taken from a Beckett drama (e.g. “Endgame”), but also derives from the Victorian figure of the art and social critic John Ruskin, as an already old man. The sentence, which is related to John Ruskin's writings „ Infinitely beyond all that we had ever thought or dreamed - the seen walls of lost Eden could not have been more beautiful to us; not more awful“ closes the video into a loop. John Ruskin was a somewhat lonesome fighter against the negative influences of the industrialisation, which in his opinion brought upon a loss of human individuality in mass production and an alienation from nature and a ruthless exploitation of natural resources. Nature, landscape and its identity become emblematic with the lost Eden. But the idea of a lost Eden is also ambivalent and the difficulties to deal with the loss of values that are deemed transient, includes escapism as well.



_ загубениот Еден_ загубените вредности_ ескапизам_

CATHERINE VERTIGE-KOSTEN KOPER

“Sad in Country” (part 1)/ DV/ 8mm/Hi-8. b&w/colour , 54' / 2003

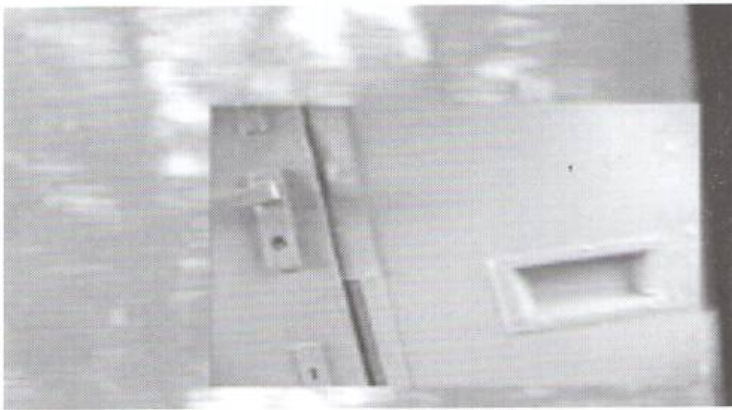
Belgium is a country well noted for its “vagueness” and taking this into account, this Belgian film, delves into the world of “quasy” cultural forms. One of the vaguest notions in the cultural lexicon is that of the “collective” and this film explores, through a non hierarchical system of montage, collective art actions in Belgium and their intersection with dominant and sub cultural political and cultural ideologies that brushed against them.



истражување на светот на квази културните форми

BERNADETTE HUBER
“Lemberg--Czernowitz. A journey to Bukovina”
video/ 6' 48 “ / 2007

Bed, passenger, door, window, all frozen motionless as it were, while countryside and skyscape drift past. Only the camera moves, brazenly observing. Time spent in a train is a different sort of time. Sitting, talking, eating, sleeping. Exiting and re-boarding at each station's behest. Six hours to travel 266 kilometers (165 miles) from Lemberg to Czernowitz--Czernowitz, once the center of German-speaking Jewish culture. A city of books, an eastern Vienna-in-miniature, now in Ukraine, a brief timespan away. Bronislav Tutelman, a Jew, an artist, a vodka-drinker, a child of this city, speaks of "The Future."



**_камера која се движи и опсервира_
времето во воз е едно поинакво време_**

PHILIPPE VAN WOLPUTTE
“Manhandle” / video/ 18'12” (loop)/ 2003

The artist scrapes a newspaper on the facades of buildings which he passes by until the newspaper vanishes. The newspaper that gets manhandled is a copy of the art newspaper “De Witte raaf” (September 2003). This edition has a translated version of “A walk for a Walk's Sake”, an essay by Norman Bryson.



_весник за уметност_весник кој исчезнува_

MICHELE NAISMITH

“Feel the Hollow”/ DV/ 16mm/ sound/ 2007

When creating a scenario for a film or installation I will often find an actual building, a place, a person...or a mix of the above and from this starting point I begin to interweave a fiction with these “factual” ingredients. Basically I approach the “factual” as an open text, something that is to be questioned, to be played with.



нешто што е факт_нешто со што може да се игра_

ELEONORE SAINTAGNAN

“Le cercle”/ video DV/ 10'/ loop/ 2009

Eleonore Saintagnan has been invited to realize a video with students of a college from Dunkerque. There, she discovered beautiful foggy and desert landscapes that she decided to recreate it in a studio where she organized a casting, without instructions of the teenagers. The artist decided to keep their moments of anxious attention and create the tension of a western but the moment of suspense lasts here forever.



зачувани моменти тензија на Западот

Anatol Bogendorfer lives and works as a freelance artist and musician in Linz. He did several recordings with his band Valina, also touring Europe, Russia and USA. Since 2004 Bogendorfer increasingly deals with film and video apart from curating music festivals. He created three short film videos and is currently working on a filmic collage in the Fikm Noir.

Florian Sedmak has co-founded Austrian hardcore band Kurort touring all over Europe and recording several EPs,LPs/CDs from 1987 to 1997. Freelance writer and journalist, marketer and project developer in the arts and culture. Works on "der Schwarm/The Swarm (2008,unpublished) and the fragmentary complex "Salkammergut" (unpublished).

Vesna Bukovec works as a solo artist as well as in the art group Kolektiva together with Metka Zupancic and Lada Cerar. In recent years she has presented her works of numerous group exhibitions in Ljubljana,Zagreb,Belgrade, Athens, Berlin, den Haag, Linz, Graz, Vienna, New York

Sabine Maier is an Austrian artist who studied photography in Vienna. In 1999. she founded Mcachfeld, together with the media artist Michael Mastrototaro. She has realized works in the following art fields: photography and media exhibitions, interactive media installations, streaming projects, audio and visual works, art in public space, net art, short and experimental film. Her works has been shown in many world cities.

Nicole Pruckermayr is an Austrian artist. Her main fields of work are: video (interdisciplinary, media-room) installations and performances.

Kristina Bozurska works in different mediums like painting, video and objects taking advantage of every medium assimilating in each work the general thesis.She graduated on the painting department on the Faculty of Fine Arts, Skopje –Macedonia. She had few solo exhibitions, participated in more group exhibitions and projects in the country and abroad, and received several awards and recognitions. Her works are dealing with complex issues of the contemporary society.

Martin Zet is an artist from Czech Republic. He is not interested his biography to be published.

Eleonore Saintagnan was born in Paris. She graduated at the national Studio of Fresnoy in Tourcoing, France. She exhibited at the 55th Salon de Montrouge in Paris, in the Palazzo Carminatti in Venice, at the Grand Palais in Paris among many other spaces and institutions of contemporary art.

Michelle Naismith was born in Glasgow. She currently lives in Brussels. She shows her videos in S.M.A.K. in Gent, Belgium, at the Tate Britain in London, at the Pompidue Centre in Paris, for the Glasgow International Festival of Visual Art, etc.

Philippe Van Wolputte was born in Antwerp, Belgium. He graduated at Rijksacademie in Amsterdam. He has been exhibited in many international venues: The Zero Budget Biennial in Paris, The MuKHA in Anwerp, Liste 10 in Basel, etc.

Anna Mitterer lives in Vienna and Ireland. She graduated at Academy of Fine Arts in Vienna and studied Philosophy and Musicology. She had shown her works in Austria and abroad.

Bernadette Huber was born in Linz, Austria. Project grant of Ministry of arts for media art. She

worked on the Kunstkanal in the Cologne (Germany) Media Park. Guest auditor at the Cologne Media Academy, Media Art Class (Valie Export, Sponsor). Foreign grant Österreichisches (Austrian) Atelier, Krakow (Poland).

Foreign grant Österreichisches (Austrian) Atelier, Český Krumlov (Czech Republic). Government Grant for Applied Art, 1999. Awarded grant for Art Photography abroad (London). Several exhibitions, acquisitions and participations at film- and videofestivals. Works in the fields of installation, new media, digital video, photography and art in public space.

Sonia Dermience lives in Brussel. She founded Komplot in 2002, a curatorial collective concerned with nomadic creative practices, trends of specialization and the infiltration of spaces. Projects such as "Vollevox" or "Architecture of Survival" explored new terrain in relation to objects, spaces, artists and the public. She has conducted extensive research into post '68 collaborative art practices in Belgium, organizing seminars and making two documentary films under the name of Catherine Vertige with Kosten Koper.

Kosten Koper is a fine artist, filmmaker, musician, electronic music publisher, radiophonic art, curator and events organizer. He lives and works in Brussels, scrambling radio art/art of radio, social imaginary significations, occulture cries & whispers, collective, fictional space, avant-garde mimeographs, queer diasporas...

