

HERMIT III  
PLASY  
1994







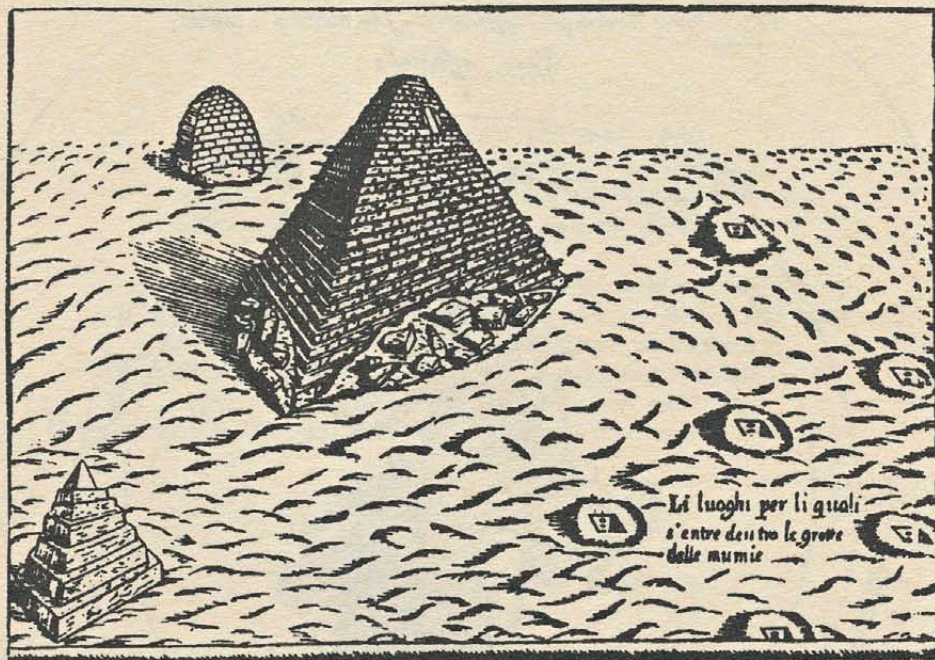


TRANSPARENT MESSENGER  
HERMIT-PLASY  
1994









All those guide books are no use. You must travel at random, like the first Mayans, you risk getting lost in the thickets, but that is the only way to make art.

*The demiurge Tezcatlipoca traveling with Robert Smithson in the Yucatan, 1969.*

Všechny tyhle turistický příručky jsou k ničemu. Musíte cestovat naslepo, tak jako kdysi Mayové. člověk sice riskuje, že se ztratí v houštinách, ale je to jediná cesta, jak dělat umění.

*Demiurg Tezcatlipoca na cestě po Yucatanu s Robertem Smithsonem v roce 1969.*







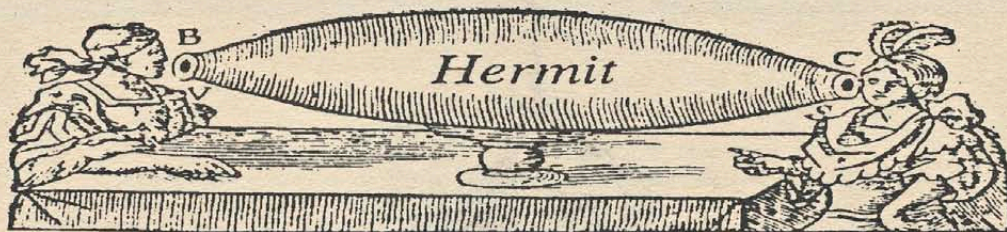
# MERCURIAL TRAVELLER-DOMESTIC STRANGER-TRANSPARENT MESSENGER

## To Hermes

I sing Cyllenian Hermes, slayer of Argos,  
Guardian over Cyllene and sheep-rich Arcadia,  
Helpful messenger of the immortals, whom Maia,  
Daughter of Atlas, bore to Zeus of their union in love.

Zeus commanded besides that glorious Hermes rule over  
All birds of omen and fiery-eyed lions and boars with white tusks  
And dogs and flocks, as many as broad earth feeds-  
Over all beasts that move on the land-and moreover appointed  
Hermes his son to serve as sole courier to Hades,  
Who, though receiving no gifts, will himself give no unworthy prize.

The Homeric Hymns  
*translation by Thelma Sargent*





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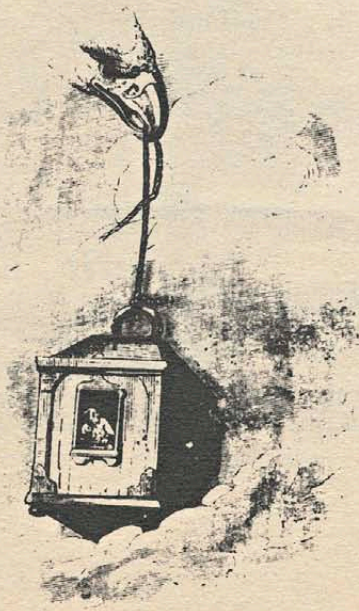
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Tímto děkujeme panu Tigridovi, ministru kultury České Republiky za jeho patronaci nad projektem symposia Hermit III.







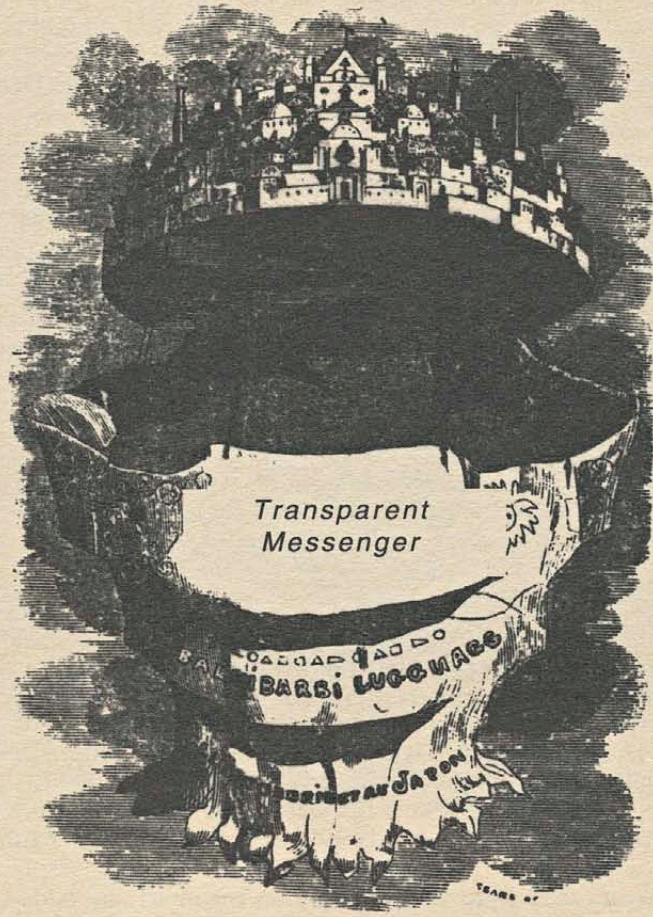
*Hora k obcházení, Ivan Kafka, Plasy 1994. foto Petr Zhoř*  
*The Hill for Walking Around, Ivan Kafka, Plasy 1994. photo Petr Zhoř*



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Transparent  
Messenger

BARSÌ LUCCIASS

INDUSTRIAL DAYTON

TEARS 67



Acknowledgements: The ideas for the Transparent Messenger symposium took shape in a course of several years and it emerged from the encounters with many people, books, music, places and pictures. The phenomena of transparency and message in the contemporary culture is far too complex to be exposed during this small project but every participant of the symposium delivered his particular experience and vision and contributed in this way to the whole event. If the circumstances were good, then in the space between acts, objects, sounds, emotions, colors emerged the opalesque field where transparent messenger is moving. We are extremely grateful to everybody who came to Plasy to bring the message and all who helped to make Hermit III. happen.

Poděkování: Idea symposia Průsvitný Posel vznikala během několika let a utvářela se v dialogu s mnoha lidmi, knihami, místy i obrazy. Pojem transparence a poselství v současném světě je příliš složitý na to, aby byl ozřejmen během tohoto projektu. Ale každý účastník symposia dal k dispozici svoji vlastní zkušenost a vizi a tak přispěl k utváření celku. Když byly podmínky dobré, bylo možno zahlédnout na okamžik průsvitného posla v světelném prostoru mezi událostmi, věcmi, zvuky, city, barvami. Děkujeme všem, kteří přijeli do Plas s poselstvím a všem, kdo se podíleli na uskutečnění projektu HERMIT III.

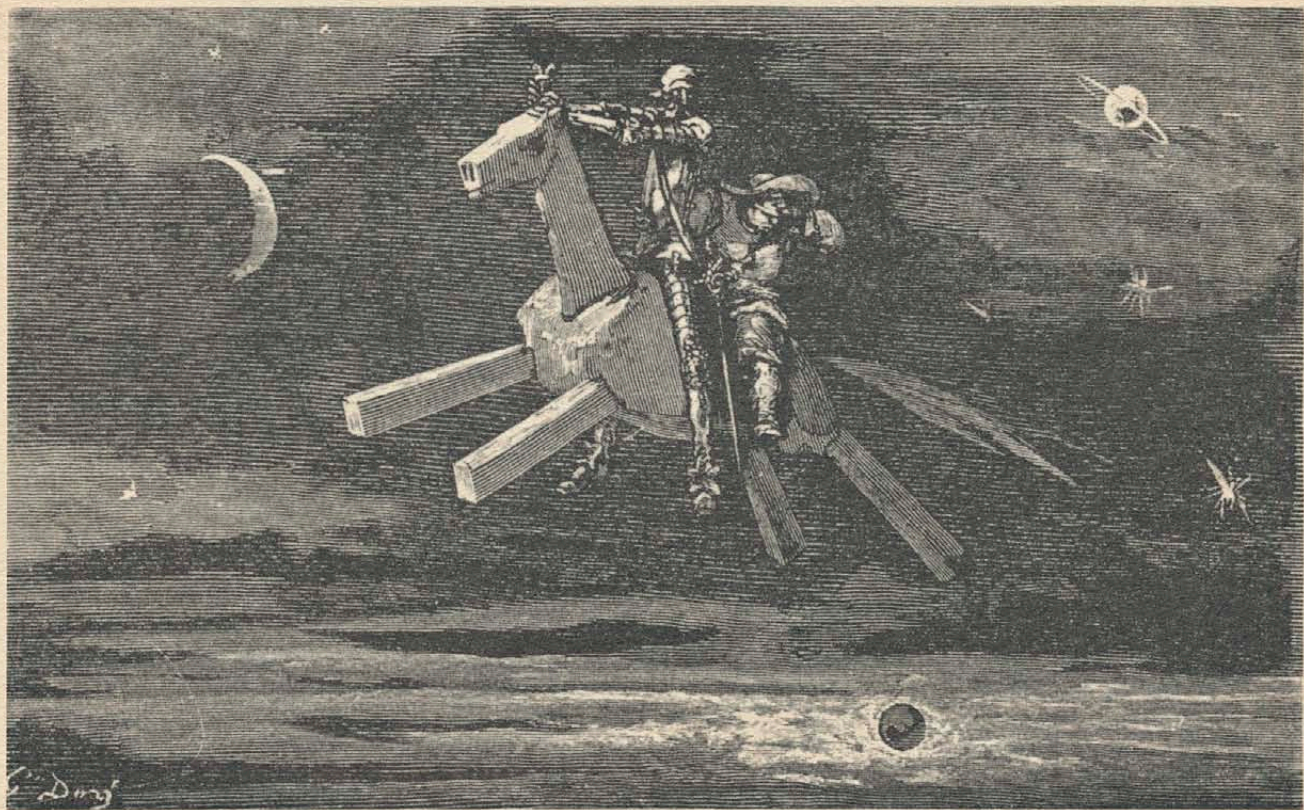


Now as Christian went on his way, he came to a little ascent, which was cast up on purpose that Pilgrims might see before them. Up there therefore Christian went, and looking forward he saw Faithful before him, upon his journey. Then said Christian aloud, Ho, Ho, So-ho; stay and I will be your companion. At that Faithful looked behind him, to whom Christian craved again, stay, stay, till I come up to you, but Faithful answered, No, I am upon my life, and the Avenger of Blood is behind me. At this Christian was somewhat moved, and putting too all his strength, he quickly got up with Faithful and did also over-run him, so the last was first. Then did Christian vain gloriously smile, because he had gotten the start of his brother: but not taking good heed to his feet, he suddenly stumbled and fell, and could not rise again, until Faithful came up to help him.

Then I saw in my Dream, they went very lovingly on together; and had sweet discourse of all things that had happened to them in their Pilgrimage.

*John Bunyan. The Pilgrim's Progress from This World to That which is to come. Delivered under the similitude of a Dream wherein is Discovered, The Manner of his getting out, his Dangerous Journey and Safe Arrival at the Desired Country. (1679 Poultre)*







### To the reader

Many ancient philosophers of the better note have formerly defended this assertion which I have here laid down; and it were to be wished, that some of us would more apply our endeavours unto the examination of these old opinions; which though they have for a long time lain neglected by others, yet in them you may find many truths worthy your pains and observation. It is a false conceit, for us to think that amongst the ancient variety and search of opinions, the best hath still prevailed. Time (saith the learned Verulam) seems to be of the nature of river or stream; which carrieth down to us that which is light, or blown up, but sinketh that which is weighty and solid.

It is my desire, that by the occasion of this discourse, I may raise up some more active spirit to a search after other hidden and unknown truths: since it must need be a great impediment unto the growth of sciences, for men still to plod on upon beaten principles, as to be afraid of entertaining any thing that may seem to contradict them. An unwillingness to take such things into examination is one of those errors of learning, in these times observed by the judicious Verulam. Questionless there are many secrets truths which the ancients have passed over, that are yet left to make some of our age famous for their dicoverie.

If by this occasion I may provoke any reader to an attempt of this nature, I shall think myself happy, and this Work succesful.

Farewell

*John Wilkins*

*preface to The Discovery of New World; or, a Discourse tending to prove, that it is probable there may be another habitable World in the Moon. Discourse concerning of a Passage to the World in the Moon. Printed at London, in quarto, 1638, and had four editions, the last in 1684.*

*The author's name is put to none of the three; but they were so well known to be his, that Langrenius, in his map of the moon, calls one of the spots of his selenographic map after his name.*







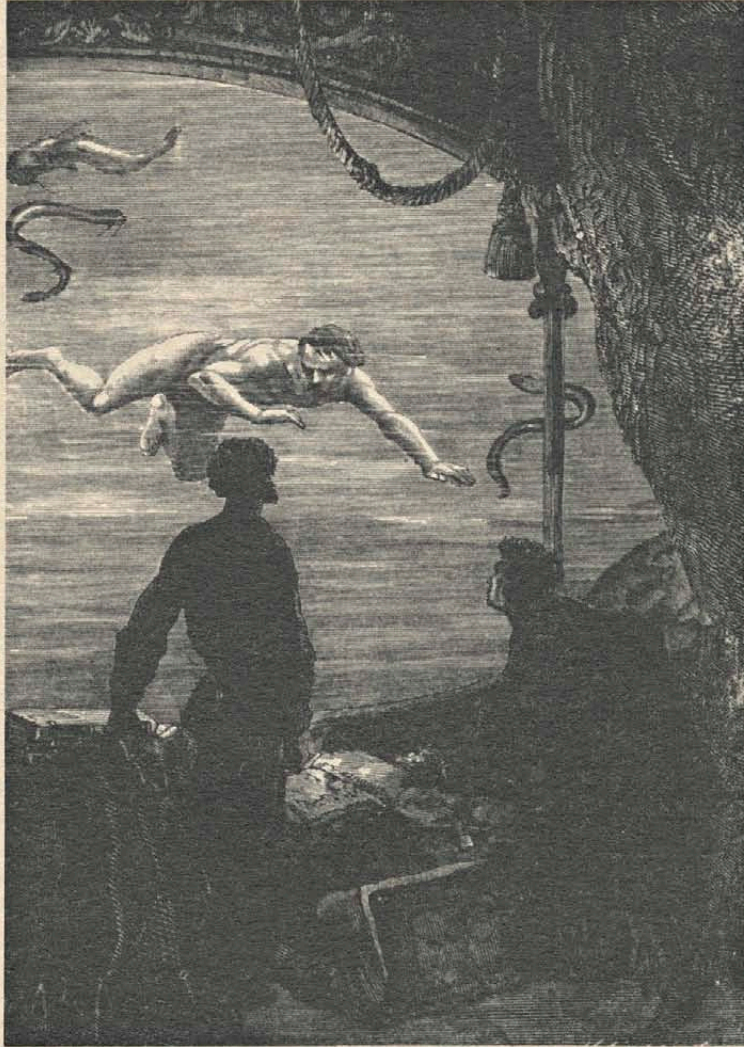
## **A voyage to Laputa**

At my lighting, I was surrounded by a crowd of people, but those who stood nearest, seemed to be of better quality. They beheld me with all the marks and circumstances of wonder; nether indeed was I much in their debt; having never until then seen a race of mortals no singular in their shapes, habits, and countenances. Their heads were all reclined either to the right, or to the left; one of their eyes turned inward, and the other directly up to the zenith. Their outward garmens were adorned with the figures of suns, moons, and stars, interwoven with those of fiddles, flutes, harps, trumpets, guittars, harpsicords, and many more instruments of musick, unknown to us in Europe. I observed here and there many in the habit of servants, with a blown bladder fastned like a flail to the end of a short stick, which they carried in their hands. In each bladder was a small quantity of dried pease, or little pebbles, (as I was afterwards informed). With these bladders they now and then flapped the mouth and ears of those who stood near them, or which practise I could not then conceive the meaning. It seems, the minds of these people are so taken up with intense speculations, that they neither can speak, or attend to the discourses of other, without being roused by some external taction upon the organs of speech and hearing; for which reason, those persons who are able to afford it, always keep a flapper, (the original is climenole) in the family, as one of their domesticks; nor even walk abroad, or make visits, without him. And the business of this officer is, when two or more persons are in company, gently to strike with his bladder the mouth of him who is to speak, and the right ear of him, or them, to whom the speaker addresseth himself. This flapper is likewise employed diligently to attend his master in his walks, and upon occasion to give him a soft flap on his eyes; because he is always so wrapped up in cogitation, that he is in manifest danger of falling down every precipice, and bouncing his head against every post; and in the streets, of jostling others, or being jostled himself into the kennel.

It was necessary to give the reader this information, without which he would be at the same loss with me, to understand the proceedings of these people, as they conducted me up the stairs, to the top of the island, and from thence to the royal palace. While we were ascending, they forgot several times what they were about, and left me to my self, until their memories were again roused by their flappers; for they appeared altogether unmoved by the sight of my foreign habit and countenance, and by the shouts of the vulgar, whose thoughts and minds were more disengaged.

*Jonathan Swift. Gulliver's Travels; 1726. published by the Penquin Group, London.*





As to the fish, they always provoked our admiration when we suprised the secrets of their aquatic life through the open panels. I saw many kinds which I never before had a chance of observing.

*Jules Verne :Twenty Thousands Leagues.*



*March 1.* Many unusual phenomena now indicated that we were entering upon a region of novelty and wonder. A high range of light gray vapor appeared constantly in the southern horizon, flaring up occasionally in lofty streaks, now darting east to west, now from west to east, and again presenting a level and uniform summit - in short, having all the wild variations of the Aurora Borealis. The average height of this vapor, as apparent from our station, was about twenty-five degrees. The temperature of the sea seemed to be increasing momentarily, and there was a very perceptible alteration in its color.

*March 2.* Today, by repeated questioning of our captive, we came to the knowledge of many particulars in regard to the island of the massacre, its inhabitants, and customs - but with these how can I now detain the reader? I may say, however, that we learned there were eight islands in the group - that they governed by a common king, named Tsalemon or Psalemoun, who resided in one of the smallest of the islands - that the black skins forming the dress of the warriors came from an animal of huge size to be found only in the valley near the court of the king - that the inhabitants of the group fabricated no other boats than the flat-bottomed rafts - the four canoes being all of the kind in their possession, and these having been obtained, by mere accident, from some large island in the south-west - that his own name was Nu-Nu - that he had no knowledge of Bennett's Islet - and that the appellation of the island we had left was Tsalal...

*March 3.* The heat of the water was now truly remarkable, and its color was undergoing a rapid change, being no longer transparent, but of a milky consistency and hue. In our immediate vicinity it was usually smooth, never so rough as to endanger the canoe - but we were frequently surprised at perceiving, to our right and left, at different distances, sudden and extensive agitations of the surface - these, we at length noticed, were always preceded by wild flickerings in the region of the vapor to the southward.

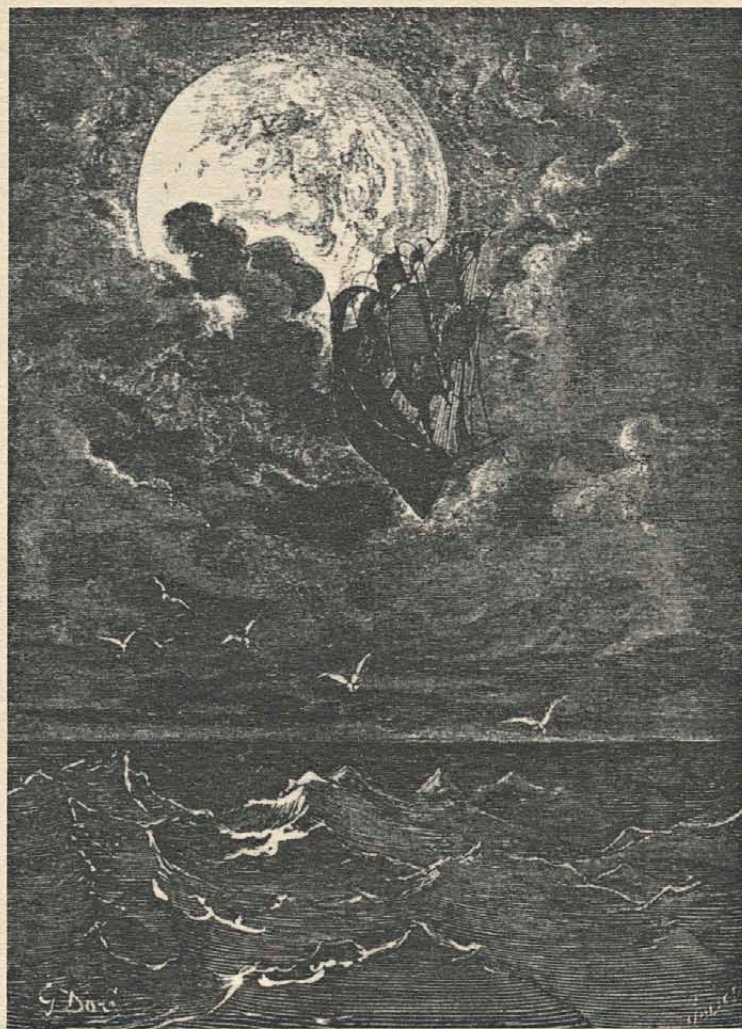
*March 4.* Today, with the view of widening our sail, the breeze from the northward dying away perceptibly, I took from my coat pocket a white handkerchief. Nu-Nu was seated at my elbow, and the linen accidentally flaring his face, he became violently affected with convulsions. These were succeeded by drowsiness and stupor, and low murmurings of Tekeli-li! Tekeli-li!

*March 5.* The wind had entirely ceased, but it was evident that we were still hurrying on to the southward, under the influence of a powerful current. And now, indeed, it would seem reasonable that we should experience some alarm at the turn events were taking - but we felt none... The Polar winter appeared to be coming on - but coming without its terrors. I felt a *numness* of body and mind - a dreaminess of sensation - but this was all.

*March 6.* The gray vapor had now arisen many more degrees above the horizon, and was gradually losing its grayness of tint. The heat of the water was extreme, even unpleasant to touch, and its milky hue was more evident than ever. Today a violent agitation of the water occurred very close to the canoe. It was attended, as usual, with a wild flaring up of the vapor at its summit, and a momentary division at its base. A fine white powder, resembling ashes - but certainly not such - fell over the canoe and over a large surface of the water, as the flickering died away among the vapor and the commotion subsided in the sea. Nu-Nu now threw himself on his face in the bottom of the boat, and no persuasions could induce him to arise....

*Edgar Alan Poe, Narrative of Arthur Gordon Pym. The complete stories; Everymans Library, London.*

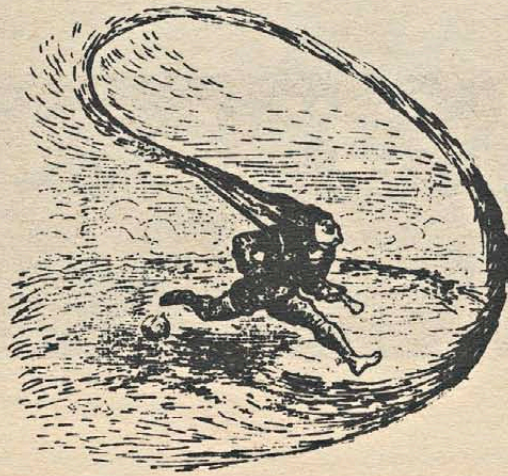




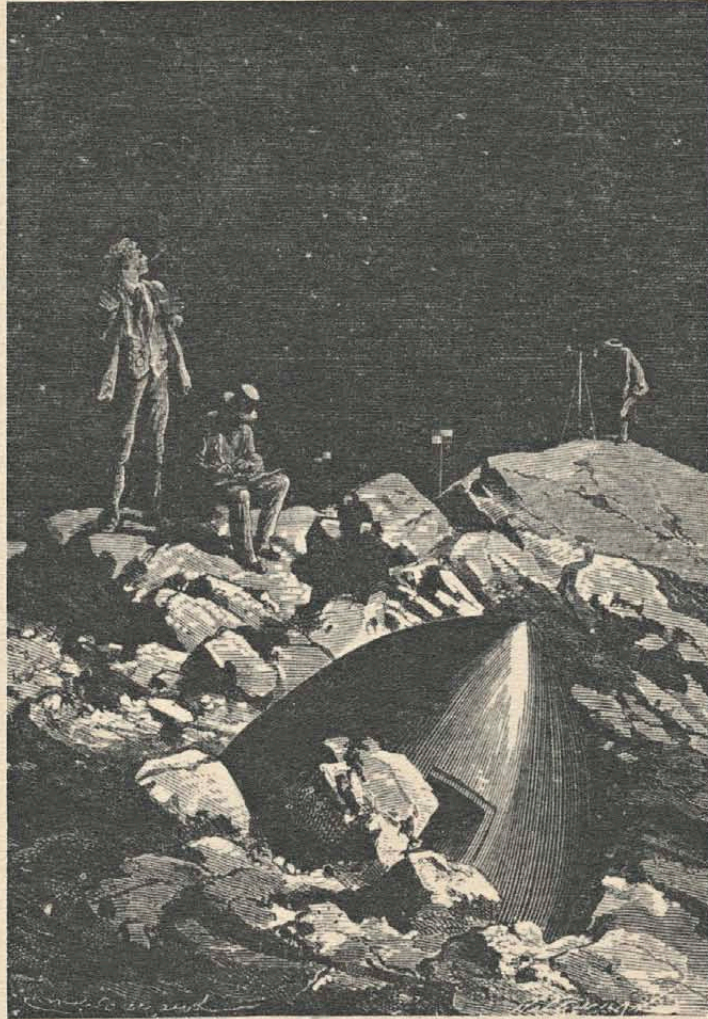


The journey of Mercier and Camier is one I can tell, if I will, for I was with them all the time. Physically it was fairly easy going, without seas or frontiers to be crossed, through regions untormented on the whole, if desolate in parts. Mercier and Camier did not remove from home, they had that great good fortune. They did not have to face, with greater or less success, outlandish ways, tongues, laws, skies, foods, in surroundings little resembling those to which first childhood, than boyhood, than manhood had inured them. The weather, though often inclement (but they knew no better), never exceed the limits of the temperate, that is to say of what could still be borne, without danger if not without discomfort, by the average native fittingly clad and shod. With regard to money, if it did not run to first class transport or the palatial hotel, still there was enough to keep them going, to and fro, without recourse to alms. It may be said therefore that in this respect too they were fortunate, up to a point. They had to struggle, but less than many must, less perhaps than most of those who venture forth, driven by a need now clear and now obscure. They had consulted together at length, before embarking on this journey, weighing with all the calm at their command what benefits they might hope from it, what ills apprehend, maintaining turn about the dark side and the rosy. The only certitude they gained from these debated was that of not launching out, into the unknown.

*Mercier and Camier, Samuel Beckett  
translated by the author from french  
London, Pan. 1988*







"Gourman!" said Counsel, "he makes my mouth water."

"It remains to be seen " I said, "if these forests are full of game, and if the game is not such as will hunt the hunter himself."

*Jules Verne : Twenty Thousand Leagues*



The great Kahn's atlas contains also the maps of the promised lands visited in thought but not yet discovered or founded: New Atlantis, Utopia, the City of the Sun, Oceana, Tamoé, New Harmony, New Lanark, Icaria.

Kublai asked Marco: 'You, who go about exploring and who see signs, can tell me towards which of these futures the favoring winds are driving us.'

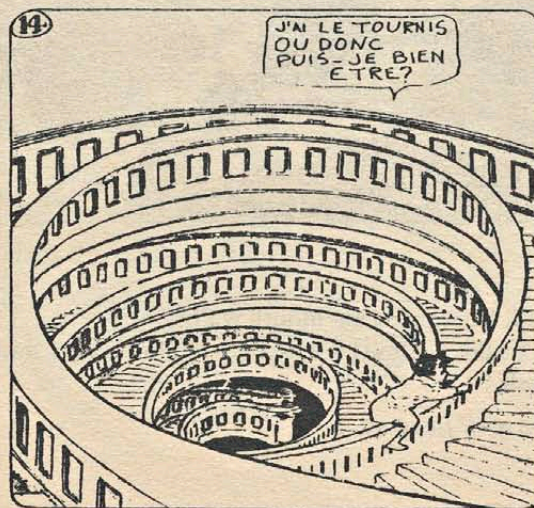
'For those ports I could not draw a route on the map or set a date for the landing. At times all I need is a brief glimpse, an opening in the mids of an incongruous landscape, a glint of lights in the fog, the dialogue of two passersby meeting in the crowd, and I think that, setting out from there, I will put together, piece by piece, the instants separated by intervals, of signals one sends out, not knowing who receives them. If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop. Perhaps while we speak, it is rising, scattered, within the confines of your empire; you can hunt for it, but only in the way I have said.'

Already the Great Khan was leafing through his atlas, over the maps of the cities that menace in nightmare and maledictions: Enoch, Babylon, Yahooiland, Butua, Brave New World.

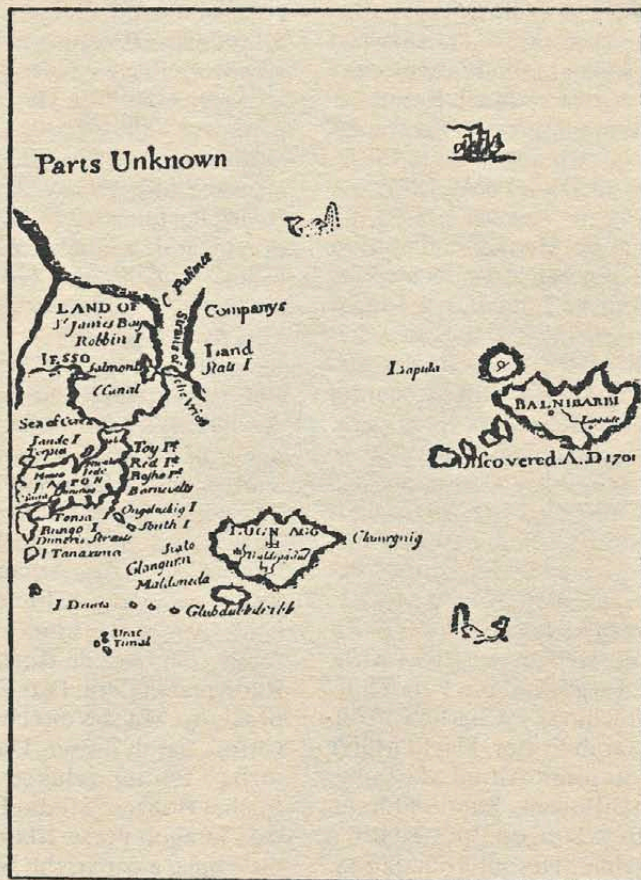
He said: 'It is all useless, if the last landing place can only be the infernal city, and it is there that, in ever-narrowing circles, the current is drawing us.'

And Polo said: 'The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognise who and what, in the mids of the inferno, are not inferno, than make them endure, give them space.'

*Italo Calvino, Invisible Cities; 1974 'A Helen and Kurt Wolff book' Translation copyright by Harcourt Brace Jovanovich, inc. New York.*









## COLOPHON

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We are going round the World in eighty days, so we haven't a moment to lose.  
*Jules Verne*



International Art Symposium  
Plasy Monastery June-July 1994  
Hermit Foundation  
Mezinárodní umělecké symposium  
klášter Plasy červen - červenec 1994  
Nadace Hermit







**MILOŠ ŠEJN**  
**Landscape / Krajina**  
video presentation; convent st. Benedict chapel

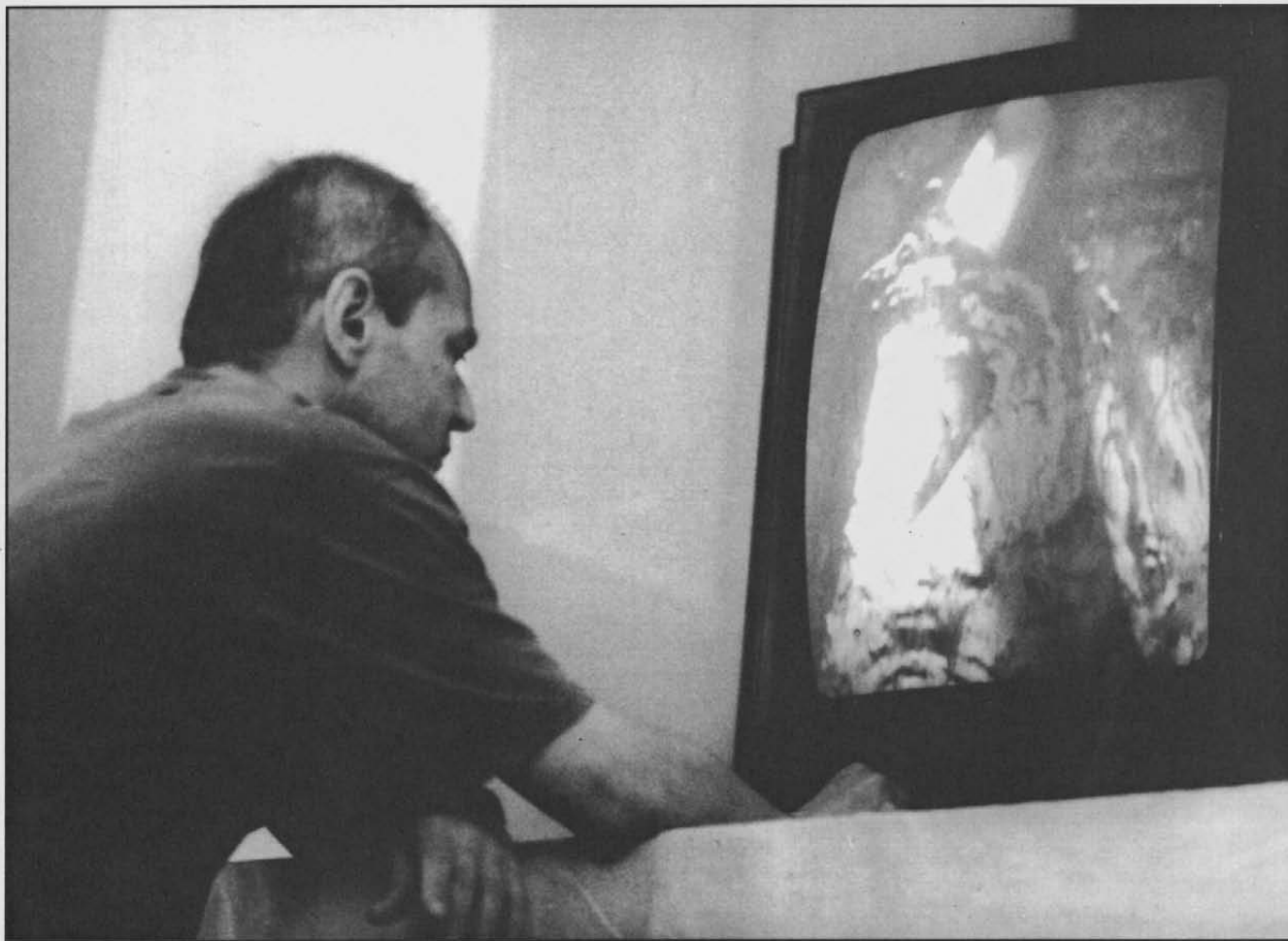


photo Gert de Ruyter

My artform is a dicovering of signs - created by walking  
in the landscape, along brooks, being on the top  
of hills and penetrating the heart of the cave fire.  
It is searching for inner languages of the divergent structure  
of the Universe.



**PETR NIKL**

**performance with light, strings, sound and puppets / performance se světlem  
strunami, zvukem a loutkami**

convent, st. Benedict chapel and yard

collaboration with Igor Hlavinka and Michael Delia (music)



photo Gert de Ruyter



**FLORIAN**  
**Reading from Winnie the Pooh / Předčítání z Medvídka Pů**  
performance; convent  
little goat (kůzle), Marian Palla, Petr Kvíčala

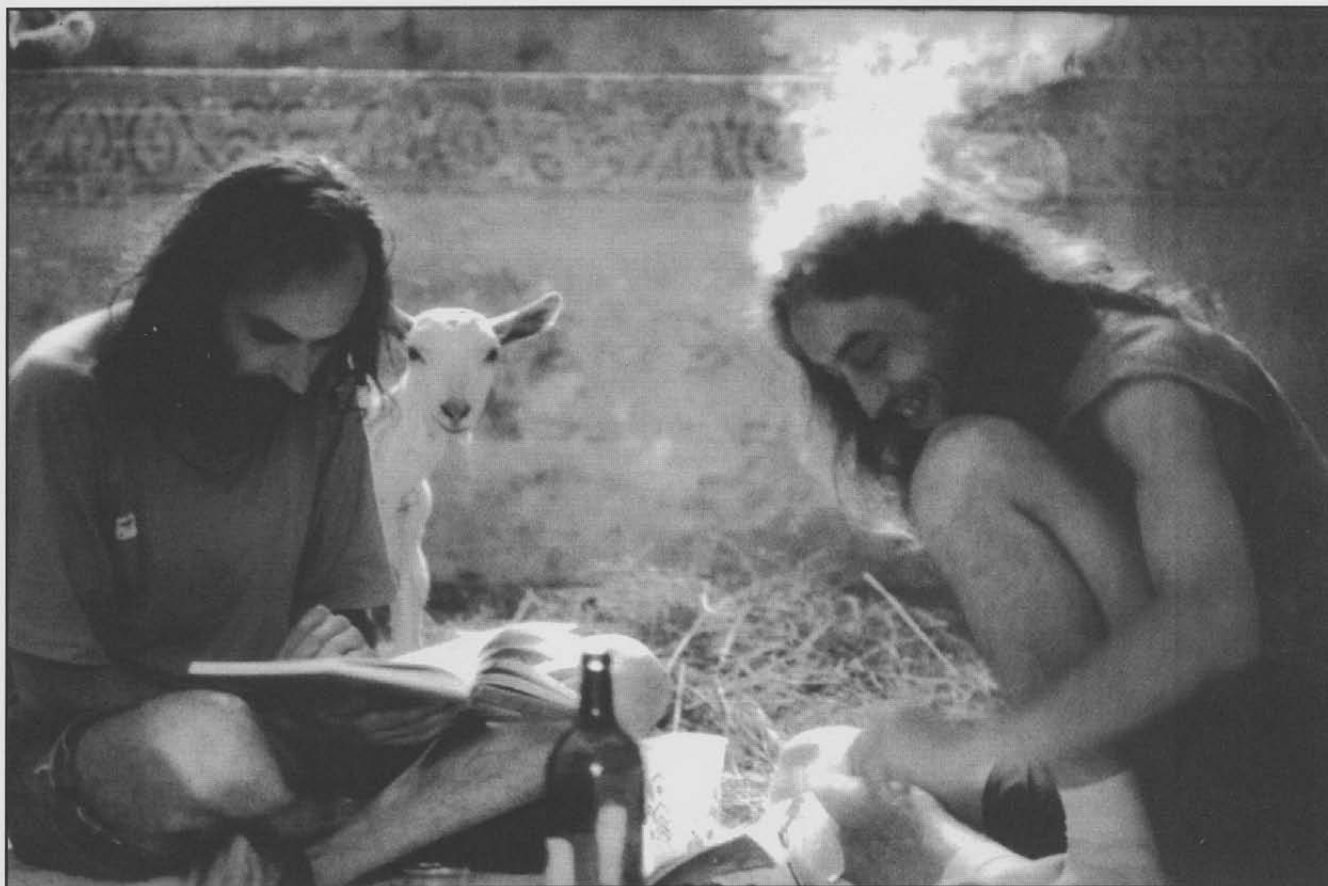


photo Gert de Ruyter

"Jednoho dne, když Pů neměl co dělat, napadlo ho, že by měl přece jen něco dělat, a tak se šel podívat do Prasátkova domku, co dělá Prasátko. Když cupital po bílé lesní stezce, stále sněžilo; pomyslel si tedy, že Prasátko si asi hřeje nohy u ohně, ale kupodivu našel dveře otevřené a čím více nahlížel dovnitř, tím jistěji tam Prasátko nebylo..."

*A.A. Milne*

Můj poslední sen, který mě stále více pronásleduje: Probudím se v posteli a zjistím, že nemám co dělat a tak, abych aspoň něco dělal, jdu navštívit Prasátko...

*Marian Palla*

kůzle zapůjčil laskavě pan Lumír Pröll



**PETER MACHAJDÍK & MAREK PIAČEK**  
**concert; convent st. Bernard chapel**



photo Gert de Ruyter

Peter Machajdík: guitar and electronic  
Marek Piaček: flute



# E

## concert; convent refectory

Vladimír Kokolia: voice, percussions, lyrics

Vladimír Václavek: bass guitar, drums

Josef Ostřanský: guitar, drums



photo Gert de Ruyter

I adore nothing  
I believe it does not exist  
As it is nothing knowing  
As it is nothing mighty  
I adore nothing  
I believe it does not exist  
As it is not the One  
As it is nothing else  
As nothing is created in its own image  
As nothing is forgiven in its mercy



**PAVEL FAJT**  
**percussions solo concert; convent st. Benedict chapel**

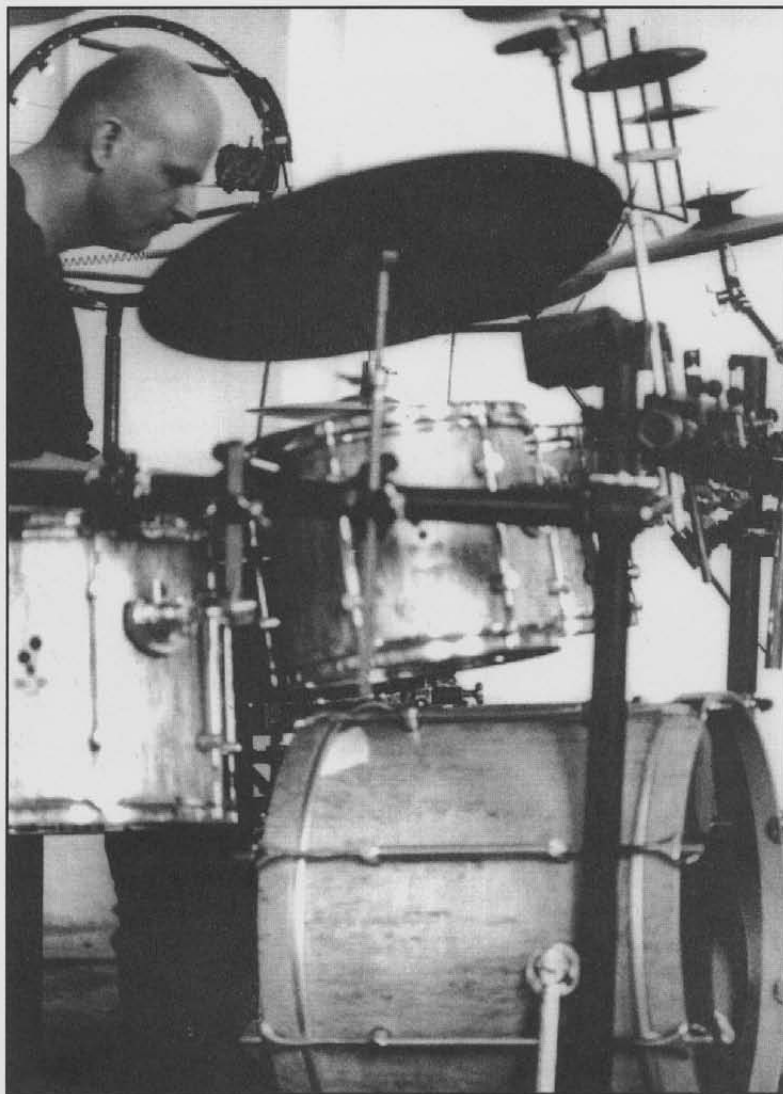


photo: Gert de Ruyter



**MARTIEN GROENEVELD**  
**music performance, sound installation; convent**

Martien Groeneveld constructed in the corridors of the convent a mechanical sound instrument on which he played with help of strings and sound objects from the central point of the yard. He also gave several performances on wooden xylophone, Volkswagen harp and other self-made music instruments.



photo Radovan Kodera



**HUGH DAVIES**  
**Lecture and Music Performance; convent st. Bernard chapel**  
in collaboration with Daniel Matej and Marek Piaček

As a major part of his musical activities since 1967, Hugh Davies has constructed about 130 new concert instruments, sound installations, soundsculptures and toy instruments. One of his most commonly used sound sources is the coiled steel spring, in many forms, which is the only sound source in his family of twelve amplified Springboards. The composition *Spring Song* (1971, rev. 1980 - on the CD) is played on *Springboard Mk.V* (1970), which consists of only two springs mounted on a wooden board and could be said to be a cousin of the electric guitar (but using springs and not strings). Performed in St. Bernard's Chapel in a concert of music by Davies and John Cage.

H.D.

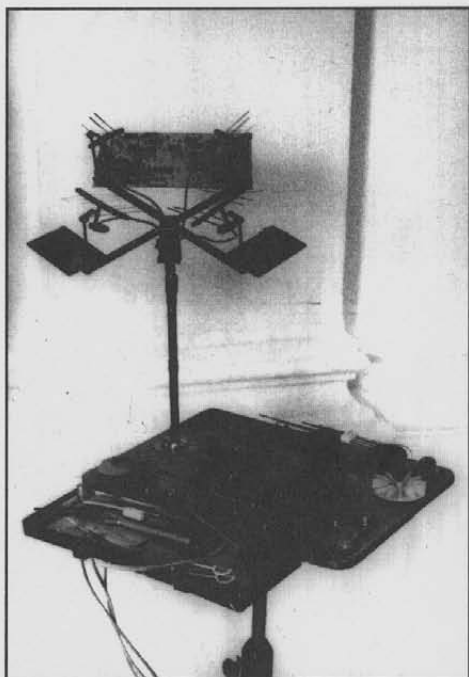


photo Gert de Ruyter

supported by The British Council





## ERHARD HIRT & MARTIN KLAPPER music performance; convent st. Bernard chapel

**Erhard Hirt;** guitar and electronics

His first professional work was as a blues guitarist in the late 60's, since then he has performed with most of the younger generation of German 'free' musicians. He has also worked with Lol Coxhill, La Donna Smith and Phil Wachsmann. Major festival appearances include solo performances at the Berlin 'Free Music Meeting', 'Moers's Festival' and the Latvian 'Riga Festival'.

**Martin Klapper;** amplified objects, homemades, toys, tapes, electronic gadgets.

From 1980 participation in, and organizer of, various performances with the underground group 'Der Die Das Elektrische Messer...Was?'. Became in 1983 member of the hardcore punk group 'A/64' as saxophone player. Since 1984 resident in Denmark. Has in different combinations worked with both Danish and foreign musicians, among others, John Butcher, Chris Burn, The Conspiracy Quartet, Erhard Hirt, Mikoláš Chadima and others. Has for many years had a duo in collaboration with Jindřich Biskup.

'In my music I mostly work with untraditional sources of sound such as mechanical toys, toy instruments, everyday electronic gadgets and diverse home-built amplified instruments, often consisting of scrap/waste.'



photo Gert de Ruyter



**JENS BRAND & WALDO RIEDL**  
**MiniFan-Musik**  
sound installation and performance; convent

MiniFan-Musik grew out of the idea of combining acoustic and visual phenomena. Ordinary battery-powered pocket-fans are brought into contact with various string instruments. The rotating fan blades cause the strings to resound, giving of individual, percussive sound patterns thickened by the playing technique into complex static structures, which change completely during the concert. Sound pictures emerge, with independently changing patterns based on percussive, rhythmical structures and intentionally random tonal relationships. Both musicians vary the structures, broadening or reducing it by adding further instruments. The duration of the performance depends on the battery voltage. Normally it takes three to four hours.

J.B and W.R.



photo Gert de Ruyter



**STICHTING ReRun**  
**It is Killing the Clouds / Zabíjí to mraky**  
film production and archive  
lecture with video projection

Jan van Boeckel from ReRun Producties organised in Plasy a short overview of the films made by them and films from their archive. The following films were introduced and screened: *Reveal to Survive* (ReRun Producties, subject: theme of Amsterdam

Festival November 1993 with the same title: the dilemma of indigenous peoples vis-a-vis the media, 1993, 25min.)

*The Earth is Crying* (ReRun Producties, subject: Native Americans visiting Europe and commenting on impact of Western civilisation, 1986, 80min.) *The Treason of Technology* (ReRun Producties, subject: French philosopher Jacques Ellul speaking on the autonomy of the 'Technological System', 1992, 50min) *It is Killing the Clouds* (Van Boeckel, subject: the confrontation between the Aboriginal Dreamtime and the Westerner's Dream of Progress, 1992, 150min) *Kayapo - Out of the Forest* (Beckham, subject: Kayapo/Brazil, 1988, 60min)



photo Gert de Ruyter



## SILVER

**Amnesty /Interactive sound field/ Interaktivní zvukové pole**  
sound installation; convent St. Bernard chapel



photo Silver

In St. Benedict chapel was installed for two nights the sound field *Amnesty*, activated and altered by movement of people in this space. V kapli sv. Bernarda bylo po dvě noci nainstalováno zvukové pole *Amnesty*, které se měnilo v závislosti na pohybu lidí v místnosti.

sponsored by: Jazyková agentura AHA, Blahoslavova 8, Praha 3 - Firma Alsig, spol s.r.o. Holečkova 31, Praha 5 -montáž elektronických zabezpečovacích zařízení , Firma YTONG, Hrušovany u Brna, výroba přesných tvárníc



**PETER CUSACK**  
**Bird Pieces / Ptákoviny**  
music performance; convent st. Bernard chapel

Peter Cusack is active as both a musician and sound recordist, specialising in environmental sounds. As a performer and composer of improvised and electronic music he has appeared throughout Europe, Canada and the USA, and worked with many leading musicians and groups. He has long been fascinated by environmental and wildlife sounds, and has carried out recording projects in Tyneside, East London, East Anglia, Thailand and Malasia. In a long association with studio STEIM, Amsterdam, he has developed ways in which environmental sounds are used in life performance. He has written and recorded music for dance, film and TV documentaries, including work for the BBC Natural World series. He also writes songs and is a member of *KAHONDO STYLE*, a septet which aims to mix musics from free improvisation to sweetpop.

The contradictory attitudes that we humans have towards our environment and other species with whom we share it, are currently very much under discussion. These pieces, using the songs and calls of birds as key elements, are meant as a contribution to that from the perspective of sound. They give aural views of our relationship with other species, as pets, as game for hunting and as sights and sounds to be appreciated or exploited.

P.C.



photo Radovan Kodera

Participation of P.Cusacks has been made possible in part through support from The British Council London and Prague.





## ROVA SAXOPHONE QUARTET

### *Grace*

music performance; convent st. Benedict chapel

*Grace* was written by Steve Adams, Larry Ochs

meditation on sound in resonant spaces. Originally designed for Grace Cathedral in San Francisco 1992. The group was performing around the audience. ROVA is *Larry Ochs*: tenor saxophone, *Bruce Ackley*: soprano saxophone, *Jon Raskin*: baritone saxophone, *Steve Adams*: soprano saxophone.

The ensemble was founded in late 1977 by Jon Raskin, Larry Ochs, Andrew Voigt and Bruce Auckley for the occasion of a special festival appearance at Mills College in Oakland, California. Among their collaborators are The Margaret Jenkins Dance Company, Kronos String Quartet, Terry Riley, John Zorn, Fred Frith, Henry Kaiser, Richard Teitelbaum and David Rosenboom, Antony Braxton, Henry Threadgill, Jack DeJohnette, John Carter, Robin Holcomb, Chris Brown, Alvin Curran a.o. Rova has released 18 recordings of original music.



photo Gert de Ruyter

Participation of the Rova Saxophone Quartet has been made possible in part through support from the Fund for U.S. Artists At International Festivals and Exhibitions, a public / private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and The Pew Charitable Trusts, with administrative support from Arts International. Special thanks to Mr. Leslie High.



**OLDŘICH JANOTA**  
**concert, convent**

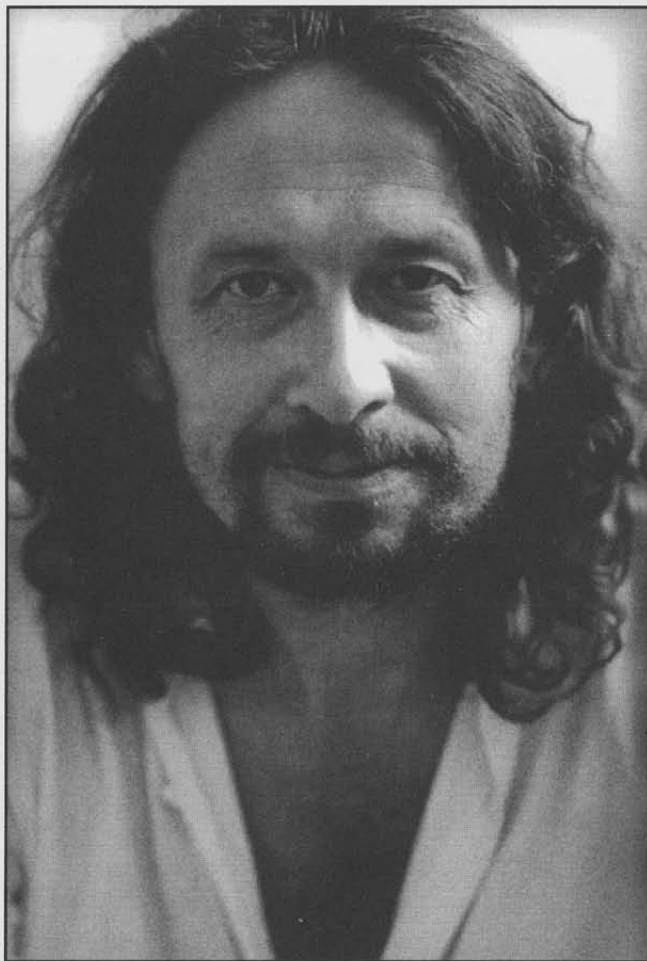


photo Gert de Ryuter



**RAJESH MEHTA**  
**concert; convent st. Benedict chapel**

*Mercurius' inspired sound space movement.* Trumpet player and composer whose work has been influenced by diverse musical traditions including Indian, jazz, and Western art music. He has performed and recorded in various parts of the United States, Western Europe and India with his own ensembles and with composers such as Anthony Braxton, Alvin Curran, and Mark Harvey. In Plasy he performed with Jim Meneses, solo and with other musicians.

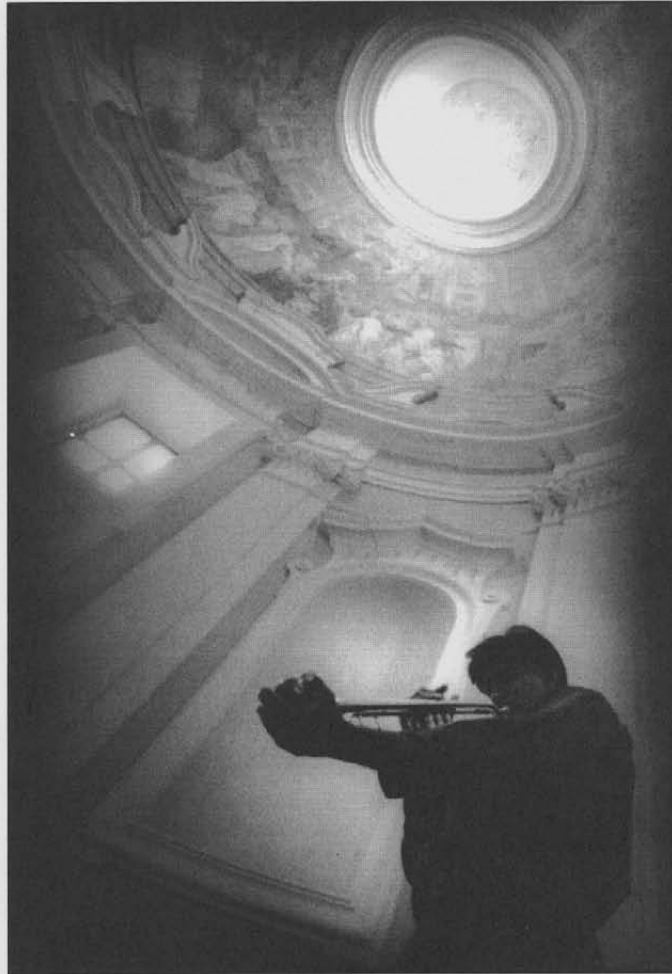


photo Gert de Ruyter



**ANCHELKA MAZUR & JAMES MENESES**  
concert, music for percussion, glass organ, and voice; prelude



photo Gert de Ruyter



photo Radovan Kodera

Percussionist Jim Meneses and singer/instrumentalist Anchelka Mazur met at the symposium for development and presentation of their music for percussion, glass organ, and voice. The premiere performance occurred at the Metternich Hall. The atmosphere at the symposium and the unique rehearsal and performance spaces made available to us at Plasy, encouraged our collaborative artistic process. The acoustics and beauty of the space created an appropriate setting for the delicate overtones and resonance of the glass organ, as well as for the fire and thunder of voice and percussion. We appreciate: the opportunity to spend time to develop and create our music in such an encouraging environment, and the successful pairing of contemporary art/visual artist/exhibition with contemporary composers/ musicians/ concerts of new music. We continue from this point.

J.M. A.M.



**JAMES FULKERSON & JOHN ANDERSON**  
**concert, st. Benedict chapel**

James Fulkerson: trombone and electronic

John Anderson: bass clarinet

compositions by James Fulkerson and John Anderson



photo Erika Kiffel



**IVAN KAFKA**  
**The Říp Hill on West / Říp na západě**  
The Hill for walking around / kopec k obcházení



photo Petr Zhoř

hey, smell; diameter 950 cm, height 400 cm, volume 175 cubic meters, weight 10-12 tons  
installation; convent





photo Erika Kiffel



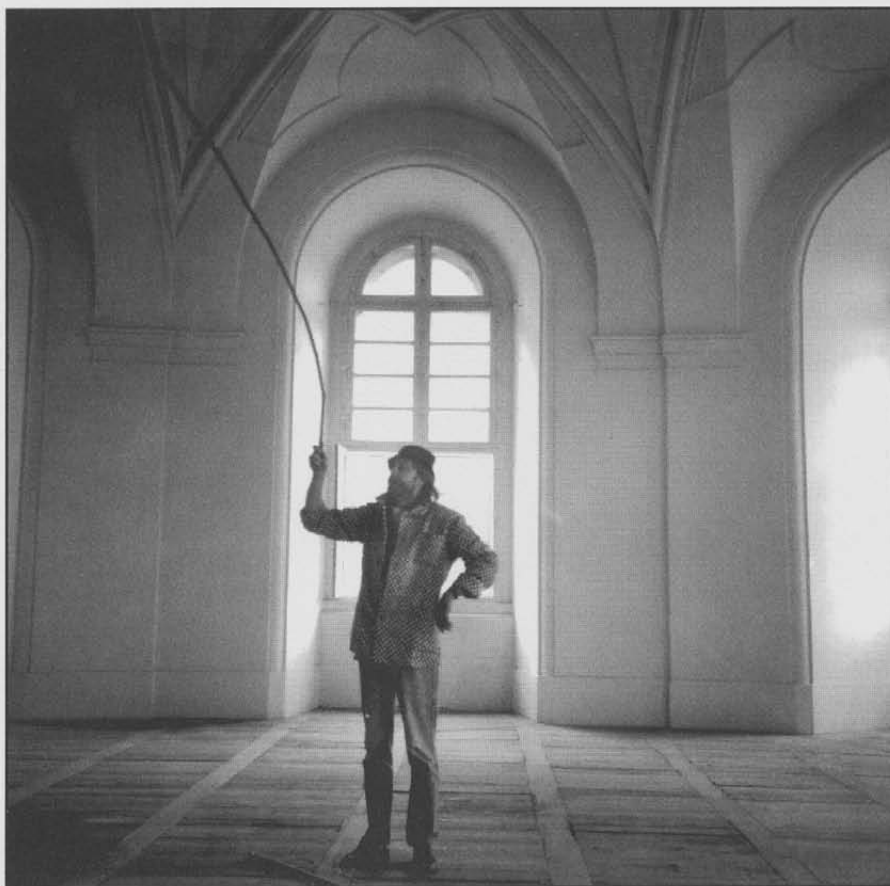


photo Erika Kiffl

material sponsored by ZD Obora, transport: Aeroklub Plasy  
special thanks: Inex students - (Robert, Alison, Nicolle, Sylvian, Larissa, Jirka) and Kryštof Doležal, Katka, Ivo, Palla family,  
Gábina, Martina, Miloš



Prověřením objektu expozice p. Kafky bylo zjištěno, že je jeho exponát vytvořen z většího množství sena, které podstatně zvyšuje požární zatížení prostoru objektu, ve kterém je umístěno. Seno není dostatečně proschlé a je v takovém množství, že může podlehnout samovznícení. Z tohoto důvodu stanovím opatření:

1. Budou zajištěny hloubkové teploměry na měření sena
  2. Měření teploty bude prováděno nejméně 1krát za hodinu na měřicích místech
  3. Při měření bude ověřována teplota celé měřicí tyče...
  4. Při zjištění teploty 50 stupňů bude seno neprodleně odstraněno z prostoru na volné prostranství. Uvedené práce budou provedeny za požární asistence.
  5. U nejbližšího hydrantu k expozici bude tolik hadic, aby bylo možno hasební vodu přivést do místa expozice.
  6. Po dohodě OU SPO Plzeň-sever provede velitel hasičského sboru Plasy kontrolu, zda jsou opatření dostatečná a zda jsou plněna. V případě potřeby tato opatření doplní.
- podpis: Varga, požární dozor*

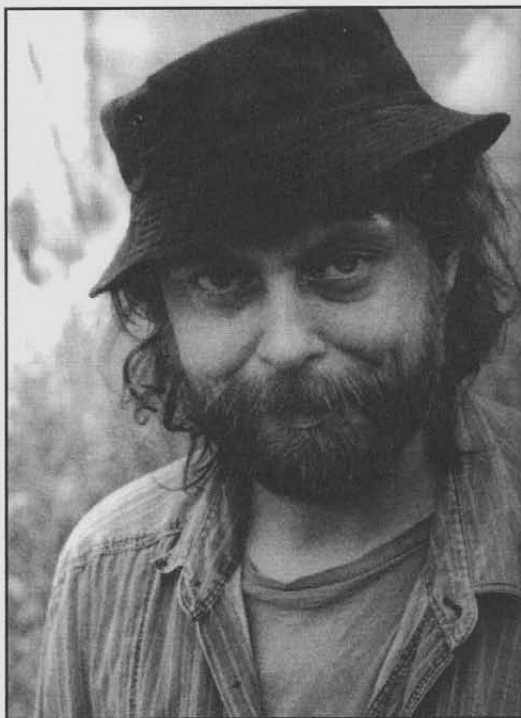


photo Gert de Ruyter



**GERTRUDE MOSER - WAGNER**  
**Counterplot**

Intervention in Space / Intervence v prostoru  
installation; prelatura



photo Erika Kiffl, Gert de Ruyter



Space: prelature, staircase, two niches in front of each other, one with sculpture, one empty.

First niche: woman sculpture with book in her hand ( inventua index: The sculpture of woman, life size, drapery dress in left hand holding the book'; white marmer, sculptured, high. 193 cm with base. artist *G.Duprā*; 1853, right hand missing, number PY 870).

Second niche in sign language - the language of the mute - there is written the word *COUNTERPLOT*.The word consists of eleven hand gestures. Each oft hem has been copied on a transparent sheet. Superimposed they create a picture, as well as a word.

The intervention consists of the found situation as it were, enlarged by three elements:

1. Markings: white colour to mark a certain installation - area within the existing scaffolding - working stage and installation of two lights.
2. Indications: Two indications refering object and intervention: inventua-index of the sculpture. Title as sign-language transformed in conventional letters.
3. Intervention: the picture as the word as the attitude.

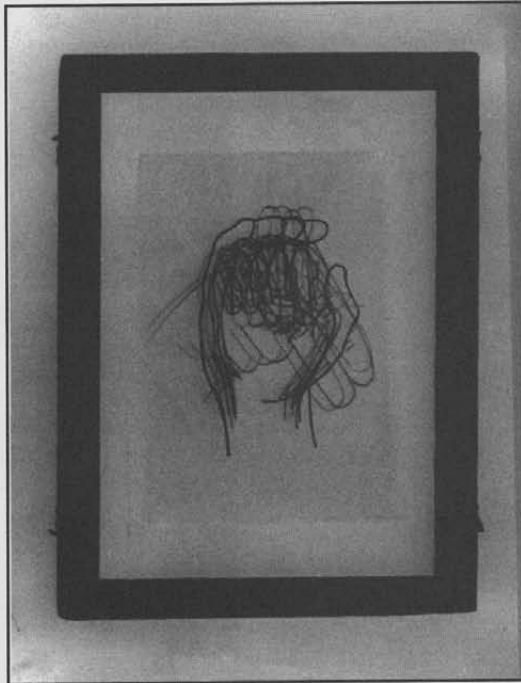


photo Gert de Ruyter



**AN SEEBACH**  
**About a Linedrapper / O draperii**  
installation; convent

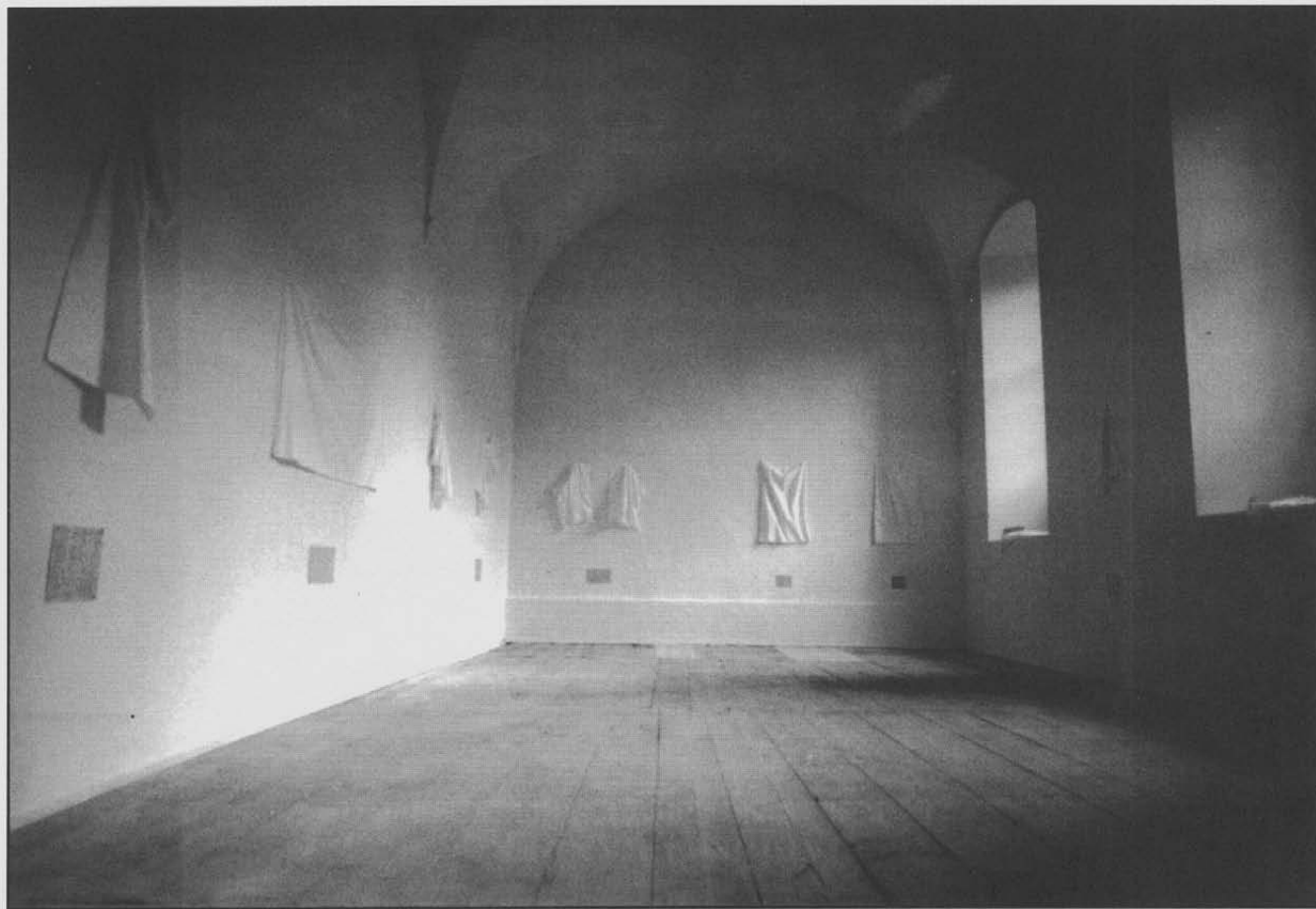


photo Gert de Ruyter



One part of my own artistic work takes place in rooms of museums where historical exhibitions are shown, or - to cut a long story short - in rooms with their own atmosphere and another history than an aesthetic one. My main interest in those installations is to show aesthetic objects in the background of various interpretations concerned with other contents (non-artistic). The visitor has to connect to different - but similar- areas; has to build his special oneness. This technique of exhibition leads to communicative structures in art and not to isolation of aesthetic works.

A.S.



photo Erika Kiffel



**PAUL PANHUYSEN**

**'La vie est une guitare sur la quelle vous n'aimez jouer que le même air,eternellement'( Francis Picabia)  
sound installation; convent**



photo Erika Kiffi





The sound installation consists of 12 round steel plates 45 cm in diameter. These form a grid, a magic square (from *Bachet de Máziriac*) 5x5 meters square, and are numbered 1 to 12. Under each plate is a small amplifier. Electrical wire connects each amplifier to 12 identically programmed soundchips located in a box (switcher relay) outside the magic square. The 12 identical tunes are repeated. The duration and tonality for each plate-chip connection can be altered. In this way a continually changing-pattern of 12 tunes is created.

P.P.

Paul Panhuysen also gave a concert '*Praag-Wien-Presburg*' for long strings and three pianos in the corridor of the convent.



photo Gert de Ruyter

**SANDRO DUKIĆ**  
**The Journey around The World in 100 days / Cesta kolem světa za 100 dní**  
installation; granary  
photographs, 100 aluminium plates, vitrines



photo Gert de Ruyter



Playing with an idea of reality, subjective and objective worlds, I started planning my 'Journey around the world', which is being materialized through electronic media. Photos which are used for the installation are actually the documentation of the imaginary journey.

Individual and subjective, I identify with the idea of adventure and adventure as primarily a journey into the 'unknown'. The journey into the unknown is actually a metaphor for 'different' experience, and is not necessarily connected with the real transfer through space. The real point of origin is found in the past as well as in the still non-realized future.

S.D.

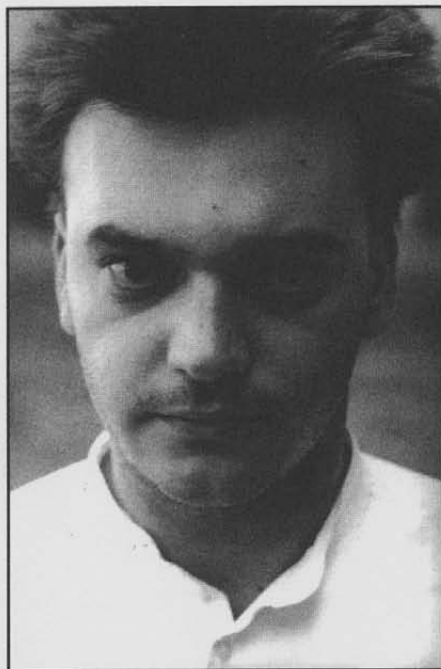


photo Gert de Ruyter

sponsored by FOMA Hradec Králové, Ferona A.S. Praha



**RICHARD POWELL**  
**Ahoy**  
installation; granary upper floor



photo Erika Kiffel



'... often it feels that in my search for something cogent to say (or do) I've been following in the footprints of the 'Mercurial Traveller'. Never quite catching up, never quite catching the gleam in the eye. So instead of constantly chasing after the elusive, I'm sitting down to eat a favourite meal, hoping this tempts other travellers to come and join me..'

### **Moules Marinière**

#### **Recipe**

There are several versions of moules marinière. Here are three of them:

3 quarts mussels, 1 small onion, 1 clove of garlic, 1 small glass whitewine, a small piece of celery, parsley.

Put the chopped onion, garlic, and celery into a large pan with the whitewine, and about 1 pint of water. Add pepper but not salt. Put in the well-cleaned mussel, cover the pan and cook until the shells open. Take out the mussels, keep them hot, and thicken the liquid in which they have cooked with 1 oz of butter and 1/2 oz of flour. Pour the sauce over the mussels in a large tureen and sprinkle with parsley. Serve very hot.

To be eaten out of soup plates, with a fork and soup spoon.  
Always serve plenty of French bread with moules marinière.

*Elizabeth David*

-having eaten well, we may find the Transparent Messenger amongst us.

Richard '94

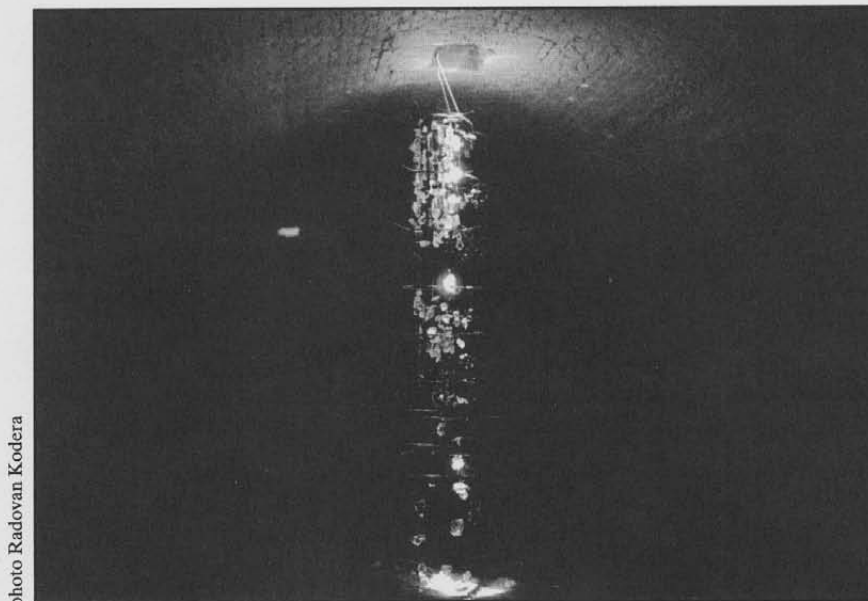


photo Radovan Kodera

Chandelier / Lustr  
installation; granary ice cellar glass, coal, copper tubes, light

supported by The British Council, sponsored by Glass Factory Česká Kamenice

**JAGDISH CHANDER**  
**The Path to Nirvana / Cesta k Nirváně**  
installation; convent



foto Geri de Ruyter





photo Erika Kiffl, Gert de Ruyter



supported by Sanskriti Pratishthan Museum of Everyday Art New Delhi

**TRUDI VAN DER ELSSEN**  
**Self-reflections in the Water / Vlastní odraz na vodní hladině**  
installation; convent

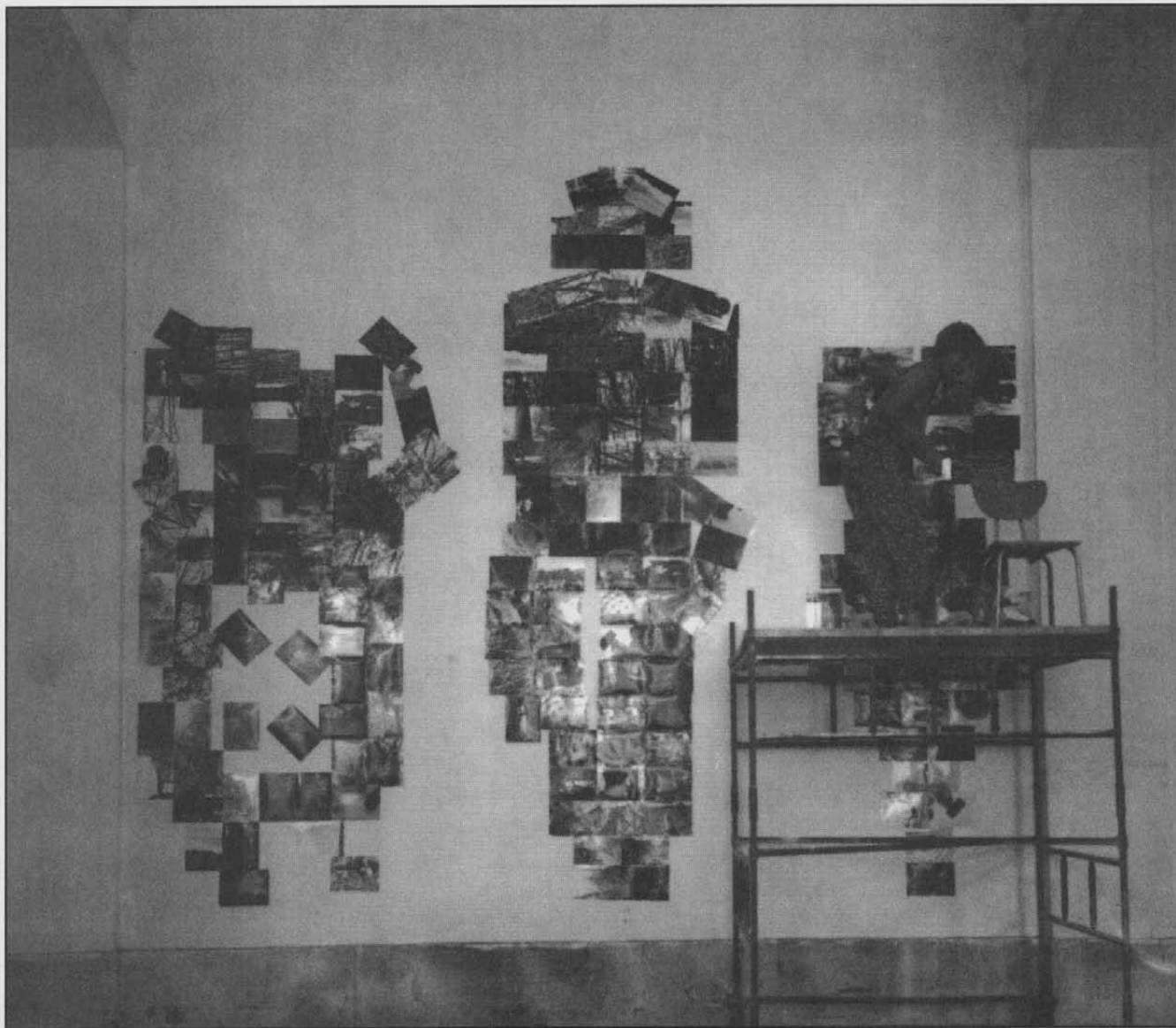


photo Erika Kiff



'As we sat around the fire I was asked if I had ever talked to my reflection in the water, or ever touched it. I was told to try it sometime, and given instructions on how to do it. Stand at the edge of the water, I was told, and look at your reflection. Who is it? It looks like you, but its head is down there, looking up at the other you. Is it thinking the same thing, wondering who you are? Then put out your foot, over the water, and gently lower it. The other foot will come up to meet yours, and if you are very careful (not to break the surface of the water) you will feel the other foot touch yours. You are getting to know your other self. Then as you lower your foot further into the water the other foot comes up, passes through your foot, and disappears into your leg. The deeper you go into the water the more of your other self enters into you. Just before you go right down into that other world, look down, and see yourself down there, all but your head. Only your other self's head is there. And then look upwards as you go right under the surface, and you see nothing. Your other self has passed into the world you left behind, taking your place. Now walk across the bottom of the river, and slowly come out on the far side. If you look up from under the water you will see nobody, just the forest. But as you emerge into that world something will leave you, passing through your body down into the water. Now who is the real self, and which is the real world?'

As told by *Kengā*, a member of The Mbuti Tribe (Africa), co *Colin Turnbull*; from the book 'The Forest World'.



photo Gert de Ruyter

**BORIS BAKAL**  
**Cripto Imprints**

breath installation; kitchen-prelatura, granary



photo Erika Kiffi



1.Structuring of Time / Strukturace času

20.May- 9.June 1994

Fasting, cooking, breath painting, auto-inprint in the earth /pigment/ time

2.Performance with rubber ballon; konvent

3.July

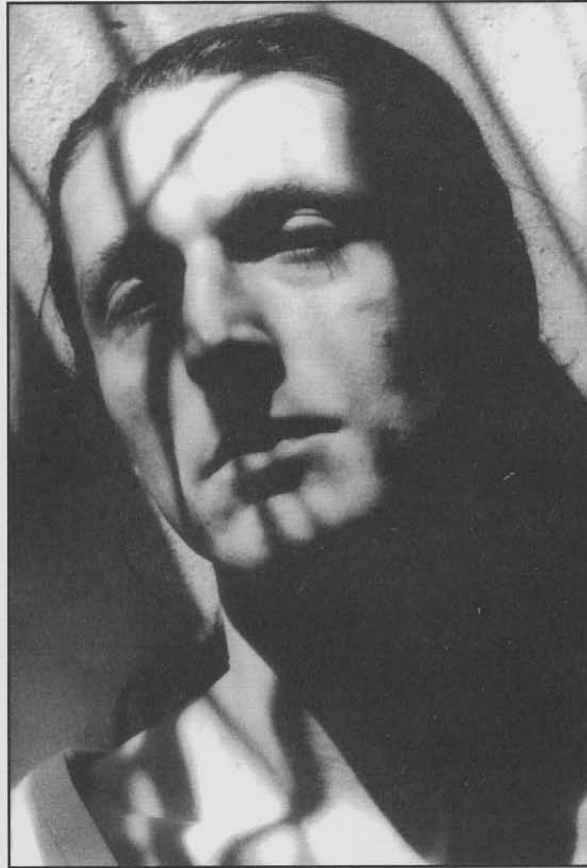


photo Gert de Ruyter

supported by The Soros Foundation Zagreb

**MONIKA & BOHUŠ KUBÍNSKÝ**  
**The Sound of Silence / Znenie ticha**  
laser and sound installation; convent

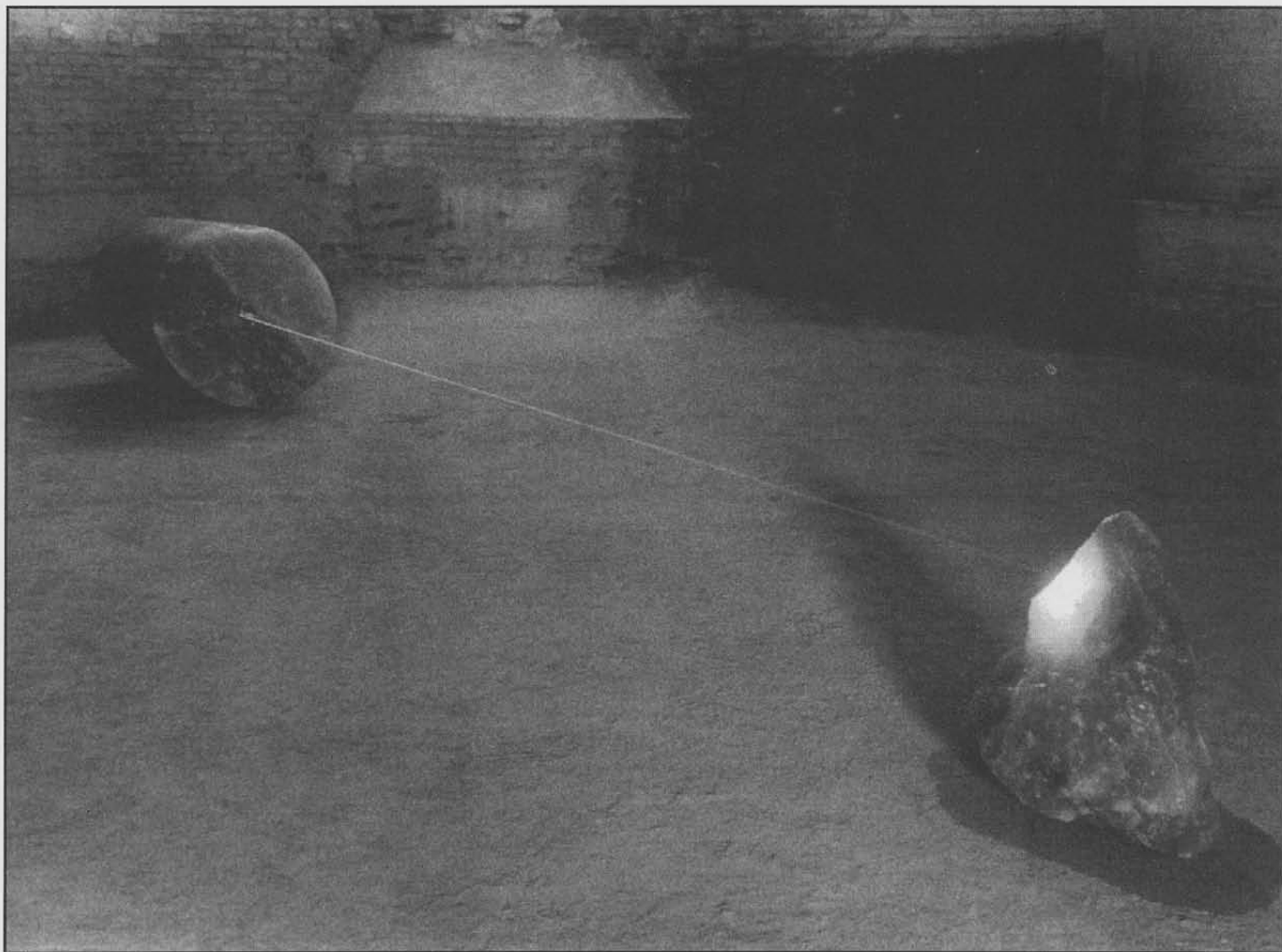


photo Radovan Kodera



The basic incentive for the project was the celebration of the miracle of birth and thanks giving for new born life. The artists inspiration is directly derived from the architectural understanding of the human body. The installation (located in the dark elliptical crypt under the big chapel) consists of two blocks of saltstone, one cylindrical and one of conic natural form. Inside of the bigger block is hidden the laser projector which connects-by red laser beam-the other part of the sculpture. The sound was provided by Peter Zagar.



photo Erika Kiffl

sponsored by Pro Slovakia - Fond pro kulturu na Slovensku.

**ADAM KLIMCZAK**

**The Room for Me and my Father / Pokoj pro mne a mého otce**  
installation with photography and sound; convent-refectory



photo Erika Kiffl





**LORRAINE KORDECKI**  
**Words / Slova**  
installation; convent

An installation of approximately ninety metal (tin) plaques, each one inscribed with a word, in four languages: Polish, Russian, Czech and Serbo-Croat. Each word a prayer, a warning or a lament. Each word has been soldered, written onto the metal.

Words chosen as laments include '*postrádati*' - to lack or miss in Czech. The same word means to suffer in Serbo-Croat and Russian. Words chosen as prayers include '*rozuměti*' - to understand, '*blahoslaviti*' - to bless, and as warnings: '*stricise*' - to beware, '*odsouditi*' - to condemn, '*poslouchati*' - to listen.

Etymologically, the same word in each language often has different meanings, sometimes the meaning has a subtle difference between two or three of the four languages, as 'district' in Russian becomes '*vlast*'-fatherland in Czech, but it transforms to 'power', 'rule'- 'authority' and 'control' in Serbo-Croat. Do nation's histories and their psyches affect their language?

Although from the same Slavic root, these words have subtle differences of meaning often in a nationalistic context. Often we use the same language, the same words, however the intention behind the words is sometimes very different.

L.K.



photo Radovan Kodera

**ROMAN SIGNER**  
installation; convent



photo Radovan Kodera

sponsored by Pro Helvetia  
supported by Martina Tomášková (bike), ČEPRO a.s. Třemošná (barrels), Aeroklub Plasy (transport)



**MICHEL DELIA**  
**Light Meditation / Světelná meditace**  
installation; convent



photo Gert de Ruyter



photo Radovan Kodera

Light Meditation was created to bring forth  
light in the face of darkness.

M.D.

**SHARON KIVLAND**  
**Angel's Names / Jména andělů**  
installation; convent

Article three. Does angel know by discursive thinking?

1. It seems that an angel knows by discursive thinking; for all means isthat one thing is known by way of another; which is how angels know, if they know, if they know creatures of the word.

2. Again, whatever a lesser power can do, a greater can do; and the human mind reasons sillogistically and knows causes through effects; which is to know discursively. All the more so than can the angelic mind.

3. Again, Isidore says that devils know many things by experience. But this kind of knowledge is discursive; for experience is the product of remembering, and then from a number of experiences we form universal ideas, as Aristotle says. So an angel's knowledge is discursive.

*St. Thomas Aquinas, Summa Theologiae, Vol.9, Question 58.*

I was working around the length of the upper corridor, on the wall thatfaces the windows and the courtyard. I followed the path of the sun, as itcircles the building and I used the 'time-table' of the celestialhierarches, which, like any work rota, gives the names of those angels, andthe time they are on duty during the day.

S.K.



photo Gert de Ruyter



**MICHAL BOUZEK**  
**Projection of Time / Projekce času**  
installation-projection; convent

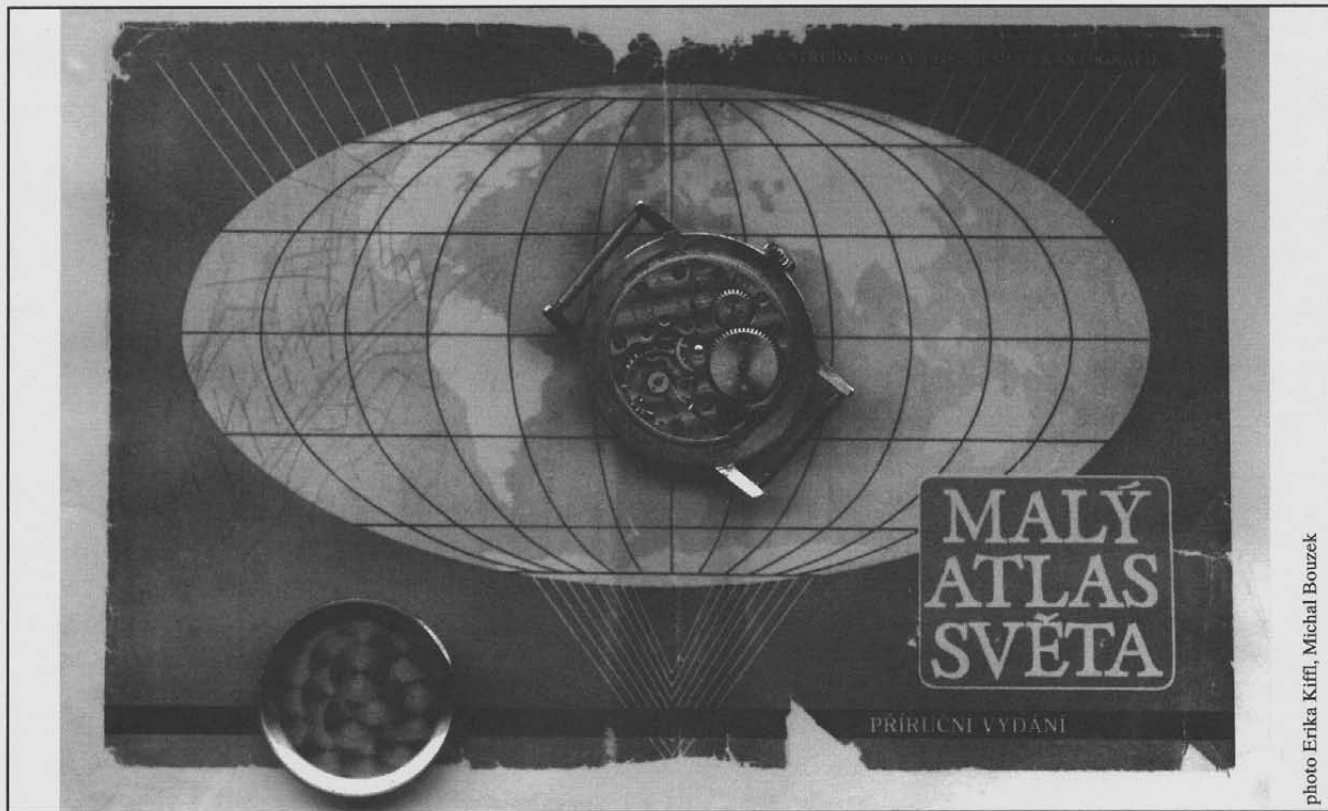
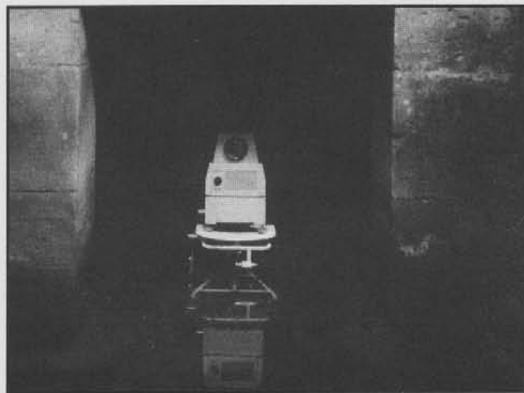


photo Erika Kiffl, Michal Bouzek

Authentic projection of kinetic still life, 300 x 400 cm. A picture of a working watch mechanism and a schematic map of the world dating from the fifties were projected during the symposium onto the wall under the main staircase of the convent. The projection was visible only after dark. During the performance on the opening of the symposium the shadow of Michal Bouzek played with ( and failed to turn on ) the time machine. M.B.



Autentická velkoplošná projekce kinetického zátiší přes epidiaskop, velikost 300 x 400 cm. Obraz jdoucího hodinového strojků, a schematicizované mapy světa z 50. let, byl promítán během symposia na stěnu pod hlavním schodištěm konventu. Projekce byla viditelná pouze po setmění. Při performanci na zahájení symposia se stín Michala Bouzka marně snažil pootočít strojem času. M.B.

**RON HASELDEN**  
**The Last Castrato / Poslední kastrát**  
light and sound installation; convent



photo Radovan Kodera



White perspex panels with speakers and responsive 'L.E.D. VU displays' are set just off the wall. Each has an independent set of speaker wires connected to a small personal cassette player and an independent set of 12volt power wires. The cassette players and power supplies were each located in half-dark room just within earshot of one another. Each has an independent, continuous soundtrack of a recording of the *Last Castrato* (fragmented from the opera). The sound levels are low and intimate.

R.H.

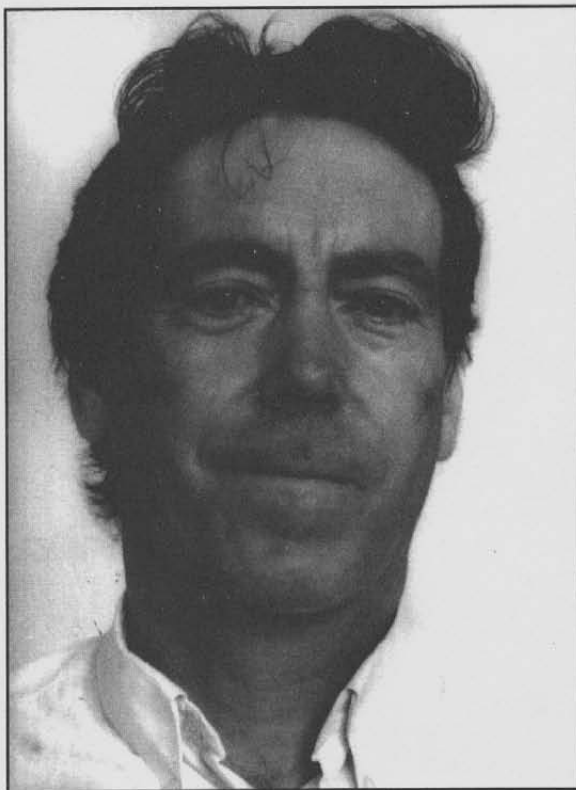


photo Gert de Ruyter

**JACEK MROZOWITZ**  
**without title / bez názvu**  
installation; granary



photo Radovan Kodera



**TOMASZ MATUSZAK TRABANT**  
**without title / bez názvu**  
light and sound installation; convent



photo Gert de Ruyter

**ATTILA CZERGÖ**  
**How to Construct an Orange / Jak setrojit pomeranč**  
installation; granary

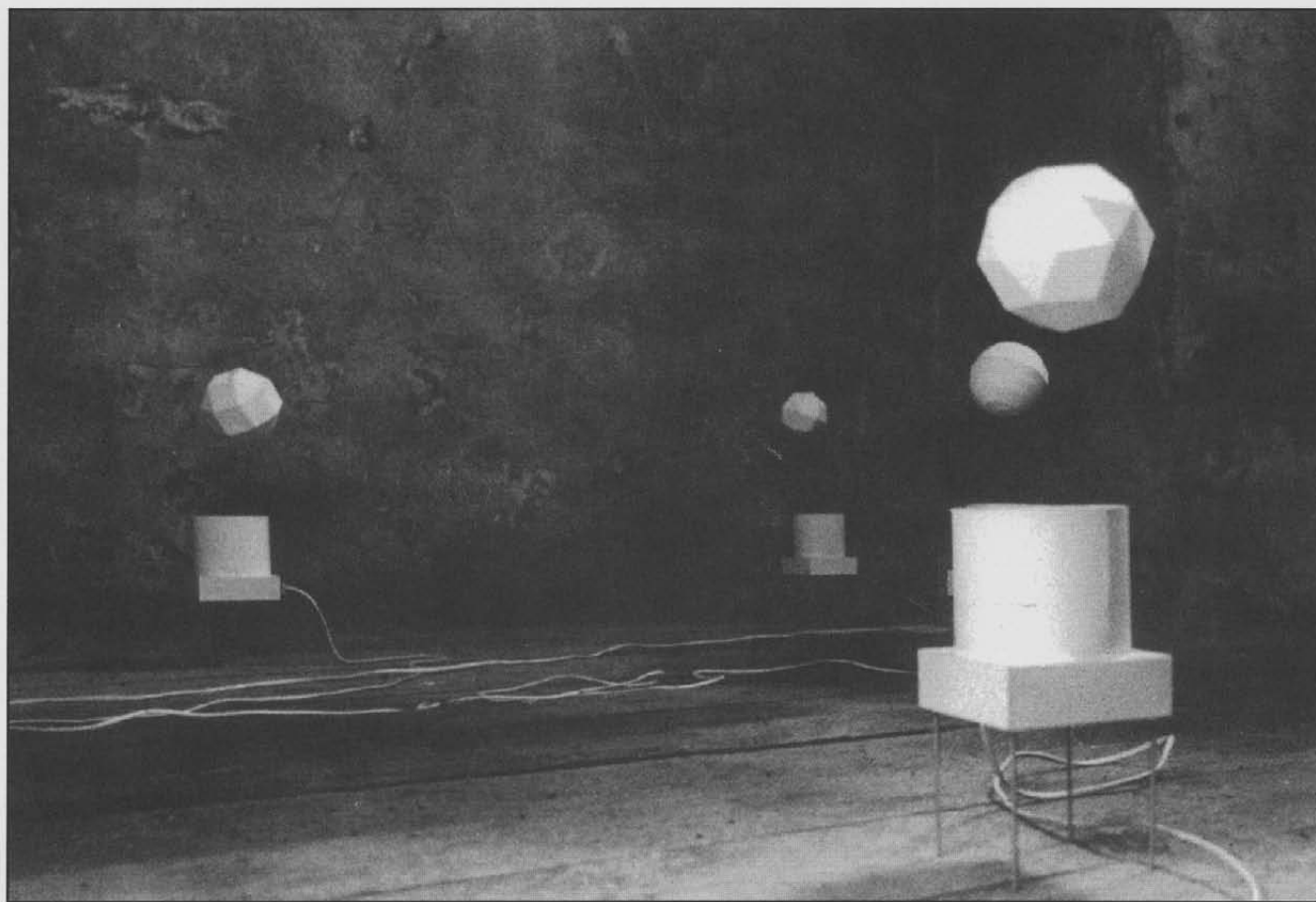


photo Gert de Ruyter



Paper objects are floating above 'paper turbines'. These objects are such that they can be inscribed in a sphere. In constructing them I started from the regular and semi-regular geometrical solids, and from another conception of sphere-approaching, using the model of peeling off the orange; (Quasitransformation from childhood).

When I began to deal with this work I was interested in the relationship of two systems as they seem to be near each other but they are not: the plan and the solid geometry. Their a priori incompatibility can be related to the 'squaring of the circle'. These systems are not to fit in the case of the sphere. More or less obviously, we can meet appearances from day to day originating from this problem; e.g. the strangeness in maps where the area of Greenland say can be equal to Africa because of the deflection of projection.

While the cartographers work with the 'laying out' of the globe, I tried to proceed inversely: I glued together solids from sheets of paper approaching the sphere.

I started from the hypothesis that a sphere would float without motion above the electric fan. Trying to approach the perfection of the sphere by faceting we can only produce solids in different levels of imperfection. They are aberrations, and the air current put them in motion by the facets and vertices. So they are floating, jumping, rotating in different ways in the air stream depending on their structure. The installation was located under the heavy weights of the tower clocks of the granary.

A.C.

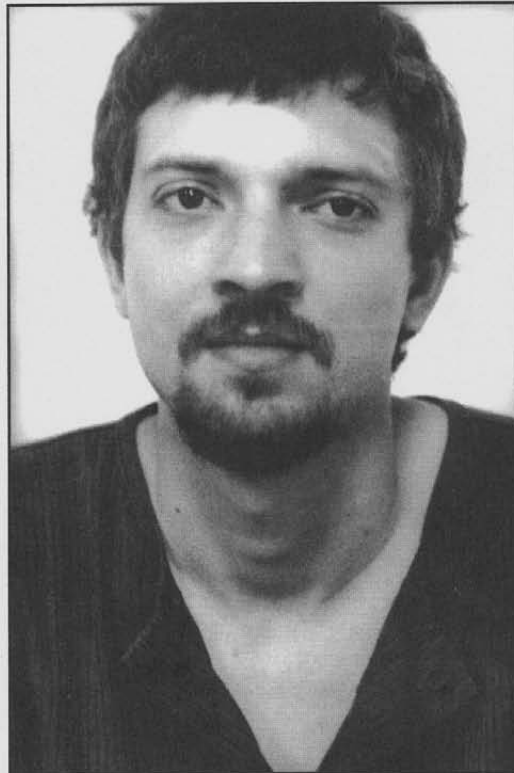


photo Gert de Ruyter

## STICHTING TROPISME

### The Mess Age

an installation about messages and messengers and virtual reality  
instalace o poselstvích, poslech a virtuální realitě  
convent

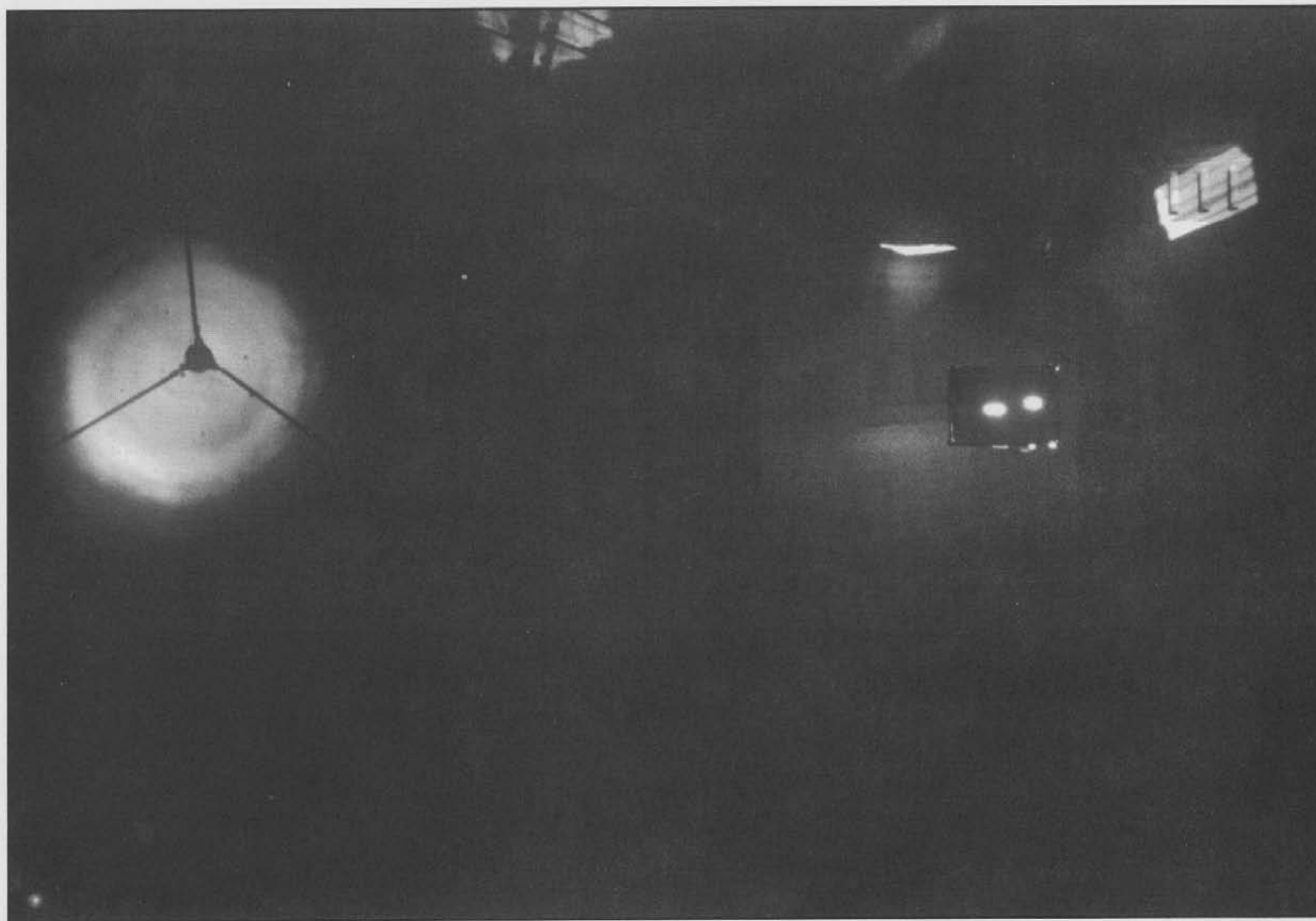


photo Tropisme



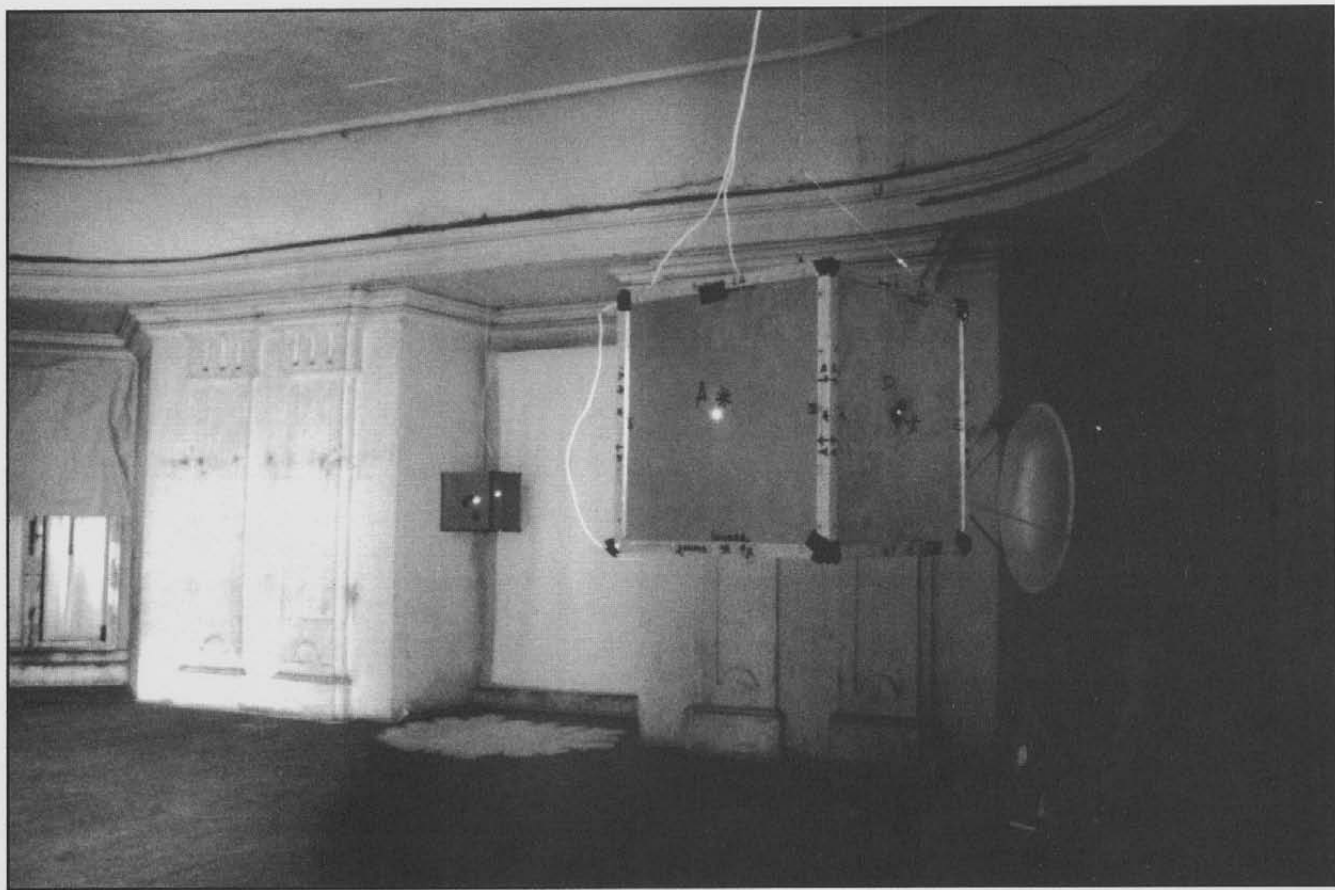


photo Tropisme

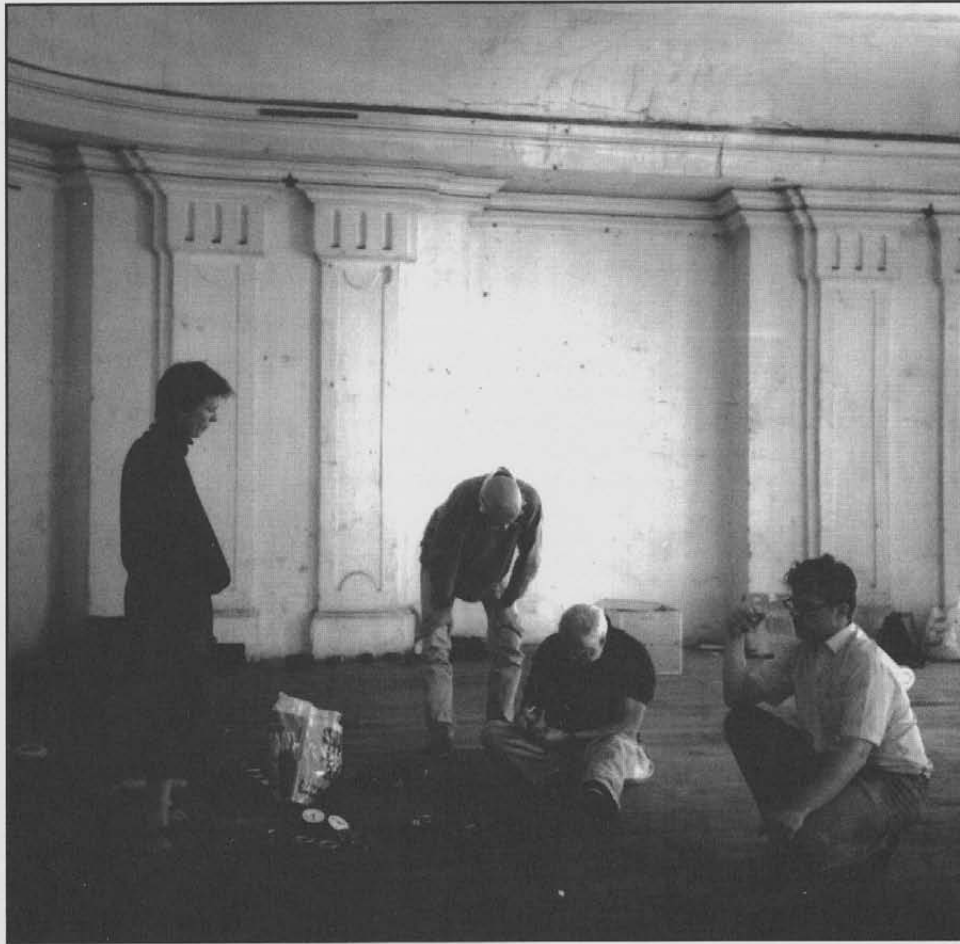


photo Erika Kiffel

supported by Het Mondriaan Fonds, The Netherlands



The aim of our project was to create an installation about distorted messages in an environment that can be experienced as 'virtual reality', all this without the use of any electronic equipment more advanced than a transistor radio.

In a large darkened room on the second floor of the convent three metal boxes are hung from the ceiling. The holes in all sides of the metal boxes and the strong light within make them function as a 'camera obscura', projecting on the walls, the ceiling and the floor of the room. Like in an old-fashioned camera obscura, these projections are realised not with lenses, but through a pin-hole. The different projections of a single object within the box present distinctly different perspectives of the same object.

The same process of distortion and fragmentation is applied to sound. Three radios are producing sounds from different stations. The sounds however are almost inaudible to the naked ear unless amplified by special parabolic antennas that reflect and concentrate the sound. To reach this effect small loudspeakers were placed in the focal point of the dishes. The three satellite dishes are slowly rotating and thus scanning the room. Only when, for a short instant, the direction of the dishes intersects with the position of the individual will the sound be amplified to the degree that it is audible. The sound then disappears again as the antenna continues to scan the room. As a visual element, a small light is placed in the focal point of the dishes as well, to produce a 'flash' of light together with the 'flash' of sound. The movement of the dishes is realised through the use of ventilators moving from side to side. The wind produced by the ventilators gives a sense of space to the darkened room.

With both the sound and the images, we are dealing with distorted messages in which the end result has as much or more to do with the process applied in transmitting the message as it does with the original source material.

Anyone entering this room will realize that it is impossible to faithfully discern the exact nature of the original. The distortion inherent in the method of its transmission has so transformed it.

This is a variation of a theme that has been central to our group work for over a decade. We gave this theme the name of 'tropism': that which occurs in the peripheral field of vision, and disappears when gazed upon directly. The important and interesting thing for us here is the aspect of frustration. This frustration, basic perhaps to much of the human experience and human action, is put to artistic use. Applied to the messages in the camera obscura, the word '*tropisme*' acquires new meaning again. The messages are distorted severely, but perhaps the main distortion still comes on the account of the spectator, the visitor of our installation. And quite likely, this is something that all the visitors know, but at the same time are unable to avoid. The reality thus perceived is quite 'virtual', but what is 'behind' it? This seems to be a philosophical or perhaps a political issue. Our main interest is artistic. This installation is not a discourse on truth or on reality, but a presentation mainly of a frustration, that is confronting us and confronting the visitors in real life, while at the same time a 'representation' of reality, a slightly hyper simulation, a deceit, staged to reveal the potential of this frustration.

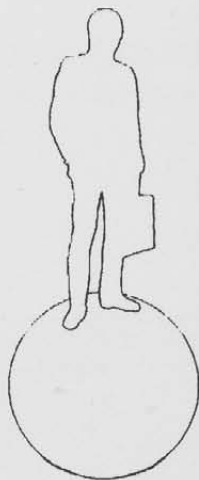
*Tropisme*

**BERT THEIS**  
**Two Tausend / Dva tisíce**  
Luggage for The Next Milenium/ Zavazadlo pro příští milénium



photo Gert de Ruyter





In my vision the attribute of today's mercurial traveller is not anymore the wingfoot but the suitcase. The suitcase forces the traveller to make a choice between what is necessary and what is unnecessary for the journey, just like as the artist has to choose what is necessary and what is unnecessary for his artwork. In the same way the messenger who has to transmit a message has to select important information from unimportant information.

B.T.



photo Gert de Ruyter

supported by The Ministry of Culture of Luxemburg



