

DARK

BARN

2015

08/15 - 08/16

KLADNÁ ŽILÍN

Dark Barn 2015 is an anti-exhibition.

It exists to be *unseen*.

Dark Barn is located in an old barn in the centre of Kladná Žilín, a village of less than two hundred inhabitants in the rural part of south-east Moravia, Czech Republic. The barn used to serve its barn-purpose for crop storage until the mid-1990s' and was not used until recently, when it was transformed into exhibition and studio space.

It set its goal to exhibit artwork, profit-free, as a reaction to the tendency in contemporary art, where an extravagant number of established galleries exhibit artists solely based on their fame and in order to bring profit to the establishment. Artists have become a commodity together with their artworks, displayed for the sake of being seen and sold, and without the quality of the work being questioned or of importance. Young artists and recent art graduates struggle for recognition and work and exhibit free of artistic fee.

This exhibition does not attempt to offer a viable solution, as that is out of its reach. Instead, it rather poses questions. *What if we turn the lights off? What if we take the viewer away? What remains of an exhibition?*

Dark Barn 2015 invited established and emerging artists alike. The works are displayed without the main intention to be shown. Although structured as a traditional exhibition in presentation, cataloguing and documentation, for a year, the exhibition will remain enclosed in darkness, inaccessible and invisible to the public and to the artists. The show will only get the unbiased, unprofitable audience of bats, ferrets, mice and other small creatures venturing through and out of the barn.

In a year, the doors of the Dark Barn will open to the public for a closing event. Photographs will be released for publication and will allow the artists to see their works displayed for the first time. This final exposure will provide contrast to the exhibition's twelve months in darkness and, ideally, should offer space for reflection and open dialogue upon the questions raised.

The exhibition was sponsored by the European Strategist (www.eurstrat.eu), to which I would like to express a big thank you.

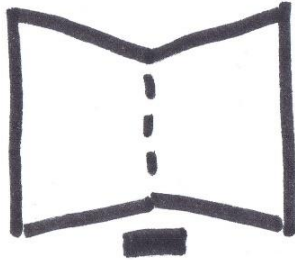
Let's close the door of the Dark Barn and let the darkness in.

See you in a year.

Alice Máselníková, Dark Barn 2015

LUCAS BATTICH
ANTON BEAVER
SARAH CALMUS
RACHAEL DISBURY
TIM KNOWLES
ALICE MAŠELNÍKOVÁ

CAROLINE WENDLING/
COLLABORATOR X
LADA WILSON
ŠTĚPÁN ZATLOUKAL
CLAUDIA ZEISKE
ADOMAS ZVIRZDINAS



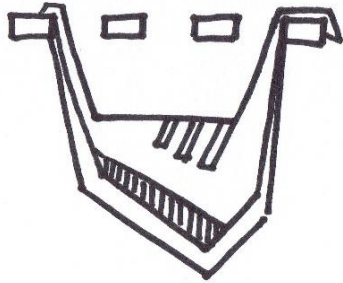
LUCAS BATTICH

“White”

2015

Lucas Battich is a multi-disciplinary artist, born in San Miguel de Tucumán, Argentina. He studied at Stevenson College Edinburgh, Duncan of Jordanstone College of Art and Design, University of Dundee and the Piet Zwart Institute, Rotterdam.

White is a photo-book manifested in two interconnected parts, one printed and one digital. These two artefacts present a meditation on the notion of the white space, both as a metaphor and as cultural ideal. The work includes photographs, textual reflections and, in the case of the digital manifestation, moving image. By creating a photo-book as a two-part work, where each part complements each other, the work offers different notions of whiteness and of what a white space might be.

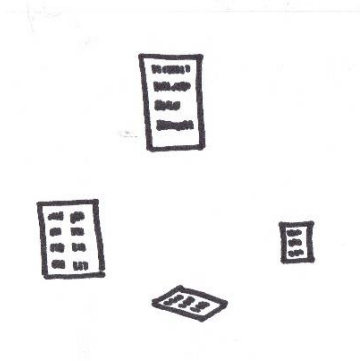


ANTON BEAVER
“Shadows of falls”
2015

Anton Beaver is a Scottish artist based in Fife, UK. He was brought up in Edinburgh (during the period of Punk), studied Fine Art in Liverpool and MFA at Duncan of Jordanstone College of Art and Design, Dundee. He has worked as a freelance exhibition technician namely with the University of Dundee, Dundee Contemporary Arts, Fife Contemporary Art and Craft and The National Galleries of Scotland. He helped set up several artist-run organisations, including the Cupar Art Festival.

Anton’s practice is site specific and context based and he frequently collaborates with poets, sound artists and musicians, using video projections of a visual and structural immersion, exploring ideas of space and form through a process of mapping surfaces. He also makes work of a reductive nature, out of found material, often looking at identity in a humorous way. The main concerns behind his work are of a political and environmental nature. He looks forward to a society that believes in equality for all.

Shadows of falls is made out of pieces of domestic cloth, found within the boundary of Anton's flat in Newport on Tay. It hangs casually from the beam of the barn as if left behind from past activities. The piece may appear to be a flag or adornment, evidence of a ritual or festival that has long past but may evoke a new sense of purpose and function. The design will suggest aspects of identity that are both hidden and revealed simultaneously. Storage of food being the barns past purpose, protecting and taking care of our sustenance as art may contain our souls. The work could be seen as a tablecloth, blanket or gabardine, to also protect and hold our inner thoughts.

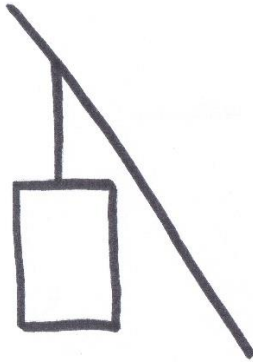


SARAH CALMUS
“Scattered Poetry”
2015

Sarah Calmus is an interdisciplinary artist and recent DJCAD graduate currently based in Scotland.

Interested in immersive, environmental art, Calmus' work ranges from fixed large scale light installations to month long nomadic social interventions.

Scattered poetry consists of four poetry pieces dotted around the Dark Barn, hidden from direct view, for all who may encounter it. Written for the creatures who dwell in the dark, it may or may not be read by those it is intended for, we may never know, and that is fine.



RACHAEL DISBURY

“On”

2014

Rachael Disbury is a contemporary artist/writer/curator/hopeful explorer. She recently completed MFA in Contemporary Art Theory at the Edinburgh College of Art, and graduated from Duncan of Jordanstone College of Art and Design. Her current research surrounds object theory and the concept of art as networked events, as opposed to fixed object matter.

On is a textual work that explores the question of importance of a light switch in the reception of art. Would an artwork express aesthetic autonomy in an empty unlit gallery after the lights are turned off?



TIM KNOWLES
"Pour (Black)"
2015

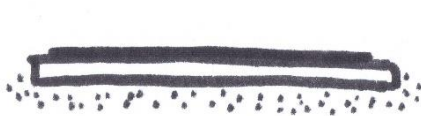
Artist Tim Knowles lives and works in London, his work is exhibited widely both in the UK and internationally. He is an adventurer and a wanderer, often to be found roaming the unexplored paths of deep forests and tall mountains or drifting in the wind through the streets of London.

Tim Knowles engineers artistic designs that use their surrounding environment and natural elements. Chance is crucial to his work, which is generated by apparatus, mechanisms, systems and processes beyond the artist's control. Akin to scientific experimentation, a situation is engineered in which the outcome is unpredictable, directed by external forces.

These operations or performances seek to reveal the invisible forces in the world around us and investigate the nature of hidden systems. Whether it is the artist himself walking for days guided solely by the wind mapping his route to reveal the winds path through a specific landscape, the

movements of a parcel through the postal system, or the intricate movement of a hundred weeping willow branches each with a pen attached to its tip, drawing as it is blown by the wind.

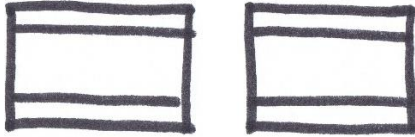
Pour (Black) is a version of Tim's Pour works done with black ink on black paper. The folded paper creates landscape for the ink to flow through, following the path of least resistance. Guided by chance, its velocity depends on the pitch and gradient of the paper, and on the mood of the flow as it slows or accelerates. The black drawing is only just visible on black paper and is framed in black frame. It rests safely camouflaged in the dark barn, soaking in the surrounding darkness.



Alice Máselníková
“Footprints”

Artist, curator and word-knitter, born in Zlín, Czech Republic. Graduated in Art and Philosophy from Duncan of Jordanston College of Art and Design and is continuing with MA in Curating Art at Stockholm University. Combining the role of artist and curator, Alice is fully responsible for the Dark Barn 2015.

Footprints is situated on the barn floor as a simple and haphazard tool of documenting the life within the exhibition space as the time passes. Black canvas mounted on wooden board is surrounded by softly grinded white chalk dust. It serves as a footprint trap for cats, mice, ferrets and other creatures to walk over the canvas and leave their otherwise invisible traces.



CAROLINE WENDLING/COLLABORATOR X

Untitled

2015

Collaboration of two artists, Caroline Wendling and Collaborator X.

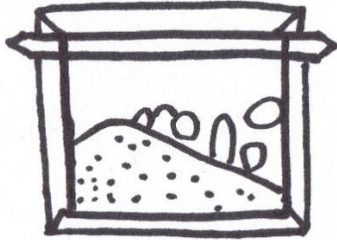
Caroline Wendling was born in France. She is currently studio artist at Wysing Art Centre, Cambridge. The duo were paired randomly by drawing names from a hat during an extended studio project of Wysing Arts Centre, Cambridge and Primary Studios, Nottingham.

The work presented is the outcome of a task of recording the first walk of the day over seven consecutive days. Collaborator X recorded, in words, a walk from her bedroom to the kitchen and Caroline drew the walk she did from her bed to the back door.

Displayed are two photographic images combining words by Collaborator X and drawings by Caroline Wendling.

“Our work is concerned with the idea of blindness and darkness. The work was presented in semi-darkness for the Nottingham exhibition in the form of a film projected against a small stair wall leading to a second exhibition room. The work was presented in full light in the Cambridge exhibition

as seven images. The idea of presenting two of the seven images in a black barn and therefore sending the images back into darkness seems a perfect opportunity to show the work in the context of blindness.”



LADA WILSON

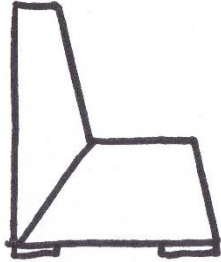
“Another pretty picture”

2013–15 -

Lada Wilson is visual artist and curator, currently living and working in Scotland. Wilson’s multidisciplinary art practice takes into account different languages and cultures, often an exploration of her personal history.

Wilson’s recent exhibitions and projects include Art Amnesty, MoMA, New York in February 2015, Ex Libris, Glasgow, 2015 and an ongoing project the city as playground in New York, London, Glasgow, Venice. In August 2015 Wilson will be taking part in The Commons Festival in Dundee.

Another pretty picture is a small sculptural piece. Instigated in 2013, this artwork continues to change, which is the reason it was selected for this exhibition. The Dark Barn exhibition environment provides the conditions for the change to continue and the artwork’s destiny is to stay there, in the dark. Let nature further define it!



ŠTĚPÁN ZATLOUKAL
“Furniture”

Štěpán Zatloukal is a Czech architect born in Šternberk, living and working in Olomouc. He graduated from the Faculty of Architecture in Brno, Czech Republic.

His work researches reusable and lightweight materials and combines sleek design with usability and comfort.

Furniture consists of two pieces, a foldable and lightweight cardboard seat of minimalistic design able to carry weight up to two hundred kilograms, and a faulty prototype of rocking chair, also built of cardboard, that is presented in a sculptural manner. The two works exist in the dark space together: the fully functional, reliable seat in opposition to the abandoned prototype which, although it failed to fulfil its purpose as a piece of furniture, dominates the space with its strong aesthetically imposing presence. In the dark, the borders merge between the usable and impotent piece and become insignificant as both exist as art works.



CLAUDIA ZEISKE
“Unherb”
2015

Claudia Zeiske is a curator and cultural activist working both in the UK and internationally.

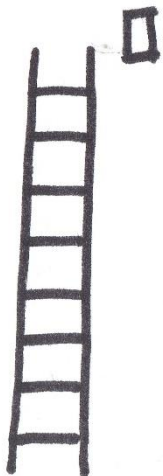
Since coming to Scotland in 1995 she has collaborated with many smaller and larger organisations across Scotland including the National Galleries of Scotland/Duff House, the Scottish Sculpture Workshop, Peacock visual arts, and the Royal Scottish Academy. She is co-founder and Director of Deveron Arts and has set up the acclaimed Artists at Glenfiddich programme in rural Speyside. Further she has acted as project agent for some internationally renowned artists.

To summarize this work and methodology she has co-written the book ARTocracy (Jovis, Berlin 2010). Claudia is a keen hillwalker and munro bagger. More lately she has taken her passion of walking to new realms on the threshold between art and walking, through the foundation of The Walking Institute. Occasionally she considers herself as a down-to-earth artist, bringing her interests in nature and human rights together.

Unherb is the literal translation of the German word Unkraut (weed). A Kraut, a herb, is a good thing, nourishing, beautiful, delicious. While an Unkraut, a weed, is a bad thing; unwanted, kept out, often even killed, destroyed, extinguished purposefully.

Why are certain creatures, including humans more wanted than others? The floristry of unherbs shows the beauty of the other, the need for both.

Unherb– Battlehill is made entirely from weeds of my own garden in Huntly, Scotland. Unherb for the Dark Barn 2015 was recreated in situ by the curator, using native wild plants and a dose of bouquet-making inspiration.



ADOMAS ZVIRZDINAS

“Summer Brushes the View”

2015

Adomas Zvirzdas is a musician interested in cinematic qualities and atmosphere of real and imaginary spaces, tonal and textural composition of sound, harmonic progressions, song structures, studio and field recording techniques. He currently works as a composer and a sound designer for short animation films.

Summer Brushes the View is a small print, an experiment in getting to know the new medium. As a first-time print attempt, this shy piece will find its ideal debut space in the darkness, eventually ready to come out as the time passes.

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Edited by Alice Maselnikova
Illustration by Alice Maselnikova
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