

on Contemporary Fine Art XII Virtual Reality / Augmented Reality

The 12th annual educational project titled Lectures on Contemporary Fine Art continues the tradition established in 2011 and keeps focusing on different media types and themes. In 2022, the project's main topic is Virtual / Augmented Reality and Digital Technologies in Contemporary Visual Art.

The series of lectures is based on the current and pressing need to present different issues, terminology and background that will allow us to better understand works of contemporary art. The lecture series aims to awaken the public interest in contemporary art through lectures (presentations) by art theorists, practising artists and other professionals from the national and international world of contemporary art. The project tries to resolve the issue of "inaccessibility" of contemporary art to the average gallery visitor. The lectures consist of a theoretical part, presentation of the visual material and open discussion that concludes the evening.

Spring Lectures Programme

May 3, 2022 (Tuesday), 6pm

↳ Mária Júdová: On the Border of Virtual Reality and Dance

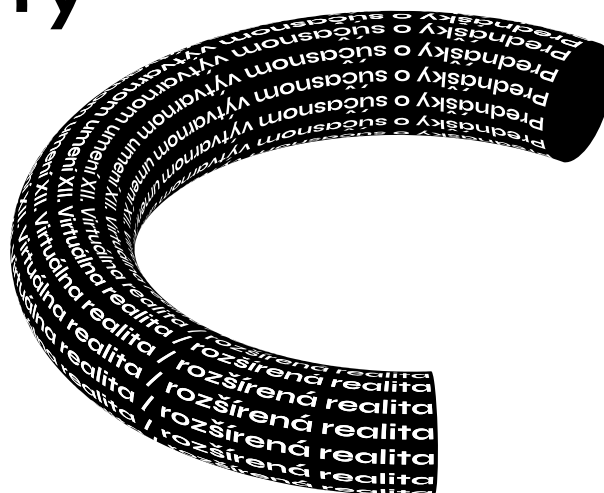
May 31, 2022 (Tuesday), 6pm

↳ Petra Čížková: Posthumans, plants and becomings

Annotations and Biographies of the Speakers

Mária Júdová: On the Border of Virtual Reality and Dance

Annotation: Mária Júdová will deliver a talk on virtual reality from a visual artist's perspective. She will briefly touch on the history of VR and what has led her to the medium. She will present her original works on the border of digital technologies and dance (titled Dust, Camouflage, Constellation of the flesh, Kykeon). These examples



will demonstrate how virtual reality relates to her practice, research and interests. She will reveal the creative process behind each of the titles, explain how she uses VR in her free creative program, why she likes to work with VR and, on the other hand, where it comes short.

Biography: She received her bachelor degree at the Studio of Digital Media at the Academy of Arts in Banská Bystrica (SK) and her masters degree at the Center for Audiovisual Studies at FAMU (CZ). She also took a residency at the Department of Installation and Performance at École de recherche graphique (BE). She has worked with several renowned centres, such as CIANT International Centre for Art and New Technologies (CZ), Choreographic Coding Lab (DE), Rambert Contemporary Dance Company (UK) and Yamaguchi Center for Arts and Media (JP). Her range stretches from interactive installations and VR experiences (VR/AR/MR) to audiovisual performances. Her works have been presented internationally – Sonar Hong Kong (CHN), Laboratorio Arte Alameda (MX), Japan Media Arts Festival (JP), Immersive Expressions of Siggraph (NY), V&A Museum (UK), Cinedans (NL), Athens Digital Arts Festival (GR), LABoral (ES), Berlin Atonal (DE), Sensorium (SK) among many others. She has been awarded at the Japan Media Arts Festival (JP), B3 Biennale (DE), Nexon Computer Museum (Korea) and Zealous (UK).

*text: <https://www.mariajudova.net/about/>

Petra Čížková: Posthumans, plants and becomings

Annotation: The artist's main theme focuses on accelerating connections between technological and social innovations in art in the context of posthumanism. She works with the aesthetics of the content created for virtual reality, the specifics of its qualities and explores its technological limitations. During her talk, she will present the creative process and context she used while working on the two presented projects:

An interactive installation implicating VR, *Échos du Futur*, searches for answers and comments on questions related to the future of mankind and the possibilities offered by technologies and nature: What will be the basis of our conceptual look at ourselves? What does it mean to become a posthuman? Another related factor is her exploration of a specific virtual transformation – “becoming someone else, a different person” with the potential of actually changing the person's point of view on a given topic.

A site-specific interactive installation implicating VR, *Goethe's Plant*, presented at the Piszatory Palace in Bratislava as a part of the DOM 2020 and Sensorium festivals, was developed in cooperation with the Faculty of Natural Sciences at Comenius University and Slovak Academy of Sciences. The founder of the term morphology of plants, J. W. Goethe writes in his work “The Metamorphosis of Plants” about the changing aspects of individual plants and the related plant variability – “The variations in changing forms I have been able to observe have led me to an idea that plant forms are not predetermined, but they are rather fluctuant and flexible and that gives them the ability to adapt to any conditions in this world that affect plants and influence their transformation.” The artist follows these notions by looking at plants through technology, including the hi-tech imagery options of virtual reality.

Biography: She studied at the Mal+by Studio (2008-2013) at the Academy of Fine Arts and Design in Bratislava. During her studies, she took a residency at the Studio of Video and Multimedia led by doc. akad. soch. Anna Daučíková and a semestral residency at Ecole de Beaux Art et Design in Saint-Etienne in France. At the moment, she is pursuing her doctoral studies at the Department of Painting at AFAD. She has participated at various group exhibitions, e.g. *Fetishes of Today* at Nitra Gallery (2019), *Vezme to ruka*, Galerie Pragovka, Praha (2018), *Flower Exhibition*, Gagarkina Gallery, Bratislava (2015), *Fem(inist) fatale*, Kunsthalle Bratislava (2015), she organised *Oppidum residenti*, a site-specific symposium and exhibition at the Eszterházy Manor in Galanta (2016) and the *Tutti Frutti* festival of contemporary art at Tržnica [Marketplace] at Trnavské mýto in Bratislava (2014). She chooses themes that help man find a new

dimension of his courage to cross the boundaries of the subjective and objective, private and public, figuratively, with a rather rare ability to differentiate between irony and lightness in the immanent relationship of the internal and external, autonomous and implanted, active and passive. She is able to use this mutually reversible, overlapping or even colliding pattern of predetermined terms to create a space for transgression not just from the perspective of her own experience, but also thanks to her ability to see the artistic and aesthetic potential in her surroundings and turn it into something completely unconventional.

*text: <http://petracizkova.com/>

Free Entry

Nitra Gallery – Concert Hall
Župné námestie 3
949 01 Nitra

www.nitrianskagaleria.sk

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