

objects, which usually are in a process of destruction: being forgotten and not taking care of. Additionally by a gesture of planting ivy he symbolically gives them a status of a museum.

14 Elena Subach & Viacheslav Poliakov

City of Gardens
photography, 2018

In 2018 Elena Subach and Viacheslav Poliakov took part in an art residency programme in Katowice in Poland. The result of it is a photographic project entitled: "The City of Gardens". Through the images of the today's Katowice as well as the whole Silesia the artists create a narration about the history of the region, its multicultural background as well as tight bound to the tradition and family. They refer to a strong culture of labour, which was especially embodied in the Modernist architecture of industrial buildings in Katowice, Gliwice, Bytom, Zabrze or other Silesian cities. At the end Subach & Viacheslav reach to the way how in Ukraine this region is seen and with what kind of created popular legends.

15 Oleg Perkowsky

Untitled
prints

Lviv-based artist Oleg Perkowsky in his new project, prepared especially on the occasion of the exhibition, relates to the history of Ukrainian Avantgarde and Modernist artists: both those active in 20s and 30s of the last century as well as the those artists, who continued the ideas of Modern art in 50s and 60s, in the Soviet Union. The artist prepares a series of portraits, which he then copies on an ordinary copy-machine so they will be deformed and partially not-copied, creating gaps in the image. Perkowsky is interested in the way how our-historical memory works, and how we forget and even deny a part of our heritage.

16 Jos McKain

Performance from the 'We used to eat them' series
30.10.2019

Jos McKain will present an excerpt from his ongoing project "we used to eat them", an ongoing performative research into the politicized body as spectacle in relation to the proliferation of media contained under the "Net". The modernist artists looked hopefully into the future, wishing for the coming age to solve some of humanity's eternal problems. A hundred years later, we find the coming digital revolution, possibly the most significant one since the industrial revolution, as new hope, but more as a source of threat and struggle.

The Internet is an altered state, a new dimension, a new evolution. A thing of potential prophecy. We inhabit forms of evolutionary potential handed a future that tastes of aluminium and ash where we mistake windows for mirrors and lick each another with bitter tongues. (...) The body is the network formed; a tool which extends as branding, chain-like like chain-smoking, hash-tagging into the void imbued by palm gazing. The world is unalterably different, beyond the eschaton, the omniscience of what is available in our palms extending to cocoon our bodies in the richness of the planet's knowledge. (...) - Jos McKain

The exhibition *Let's Talk About Modernity — 24H Extended* is the event from the series „24 H". This series has started three years ago, in 2017 and until now has taken place in various cities such as: *Warsaw, Wrocław, Gdańsk, Nürnberg, Lublin and Poznań*. The primary idea of the series concentrates on a short artistic action, which are organized in venues not necessarily suited to present art. Many of them were in process before transition, another was just after it, starting a new chapter in their life. In all the exhibitions the focus was put on going out from traditional and classical exhibition rooms: from museums or galleries, and confront the artworks with new surroundings, which often became an unusual background for the works, opening them for a new way of interpretation.

Another important aspect of all the 24H events was a connection between two cities: between this, in which the exhibition was organized and another, foreign one. Because of its international and vibrant art scene, *Berlin* has been chosen as a partner city. It was an opportunity for artists to show their works often for the first time in a totally new context of the city they didn't know well and artists they have just met.

The exhibition *Let's Talk About Modernity* has been prepared using the same mode. It takes place in temporary spaces of the *Jam Factory Art Center*, at the last moment before overall recreation and a transformation of old premises of an old factory into full scale art and cultural center. The artists invited come from Lviv but also from three other cities: *Berlin, Warsaw and Wrocław*.

Jam Factory Art Center is an institution of contemporary art that today not only represents but also creates culture, forming favorable conditions for presentation and development of various kinds of art — from contemporary visual art, especially the art of new media and performance, to new music, theater and cinema. *Jam Factory Art Center* team is committed to implement its vision: opening an interdisciplinary center of contemporary art in the revitalized space of *Jam Factory* premises, which through its educational activities, exhibitions and research will reflect current processes in Ukrainian and international art and culture, and will open opportunities for public dialogue.

The project is financed by the Ministry of Culture and National Heritage as part of the Multiannual Programme NIEPODLEGŁA 2017-2022 within the framework of the Adam Mickiewicz Institute subsidy programme "Cultural Bridges".

With the financial support of the Harald Binder Culture Enterprises.

Partners of the project:

nierpodległa

ПОЛІМНА
СТОРІНКА
ВІДНОВЛЕННЯ
НЕЗАЛЕЖНОСТІ

CULTU
REPL
ADAM
MICKIEWICZ
INSTITUTE

Ministry of
Culture
and National
Heritage of
the Republic
of Poland

ife Institut für
Auslandsbeziehungen

Fundacja Im.
Tadeusza Kantora

KRUPA GALLERY

HARALD
BINDER
CULTURAL
ENTERPRISES

JAM
FACTORY
ART
CENTER

Media support:

UA: ЛЬВІВ

ZAXID
NET

LEOPOLDS
NEWS
CITY OF DREAMS



CONTEMPORARY ART EXHIBITION
FROM "24 H" SERIES

LET'S TALK ABOUT
MODERNITY

LVIV, WARSAW, WROCLAW, BERLIN

JAM
FACTORY
ART
CENTER

ARTISTS AND WORKS:

1, 2

Yuriy Savter

'Interaction' series, *clay, white enamel, 2019*

Untitled, from the 'Radius' series

88x65 cm (framed), paper, indian ink, pencil, 2018

Untitled, from the 'Radius' series

88x65 cm (framed), paper, indian ink, pencil, 2018

History could be also found in ceramic works by of Ukrainian artist Yuriy Savter for whom repetition became a method of artistic practise. By repeating the same gesture and form in a very meditative way the artist create images, which were then turn into ceramic objects. They could recall organic forms but also fragments and traces of early modern or even pre-modern architectonic decorations. We could look at them as if they were covered with time and one day rediscovered as only some singular and not completed elements.

3

Open Group (Yuriy Biley, Pavlo Kovach, Stanislav Turina, Anton Varga)

Same Places

boards 95x95 cm, video documentation

In their project "Same Places" members of the Open Group visited Uzhhorodskyi Khudozhfond. The building is a two-storey and was built at the end of the 1960s for the Zakarpats'ka Art Association of the Soviet Ukraine at that time. Its main aim was to create studios for the artists of the association and provide them with materials to allow them to fulfill different kinds of public orders, predominantly of agitational nature. 12 years ago, in this building, a post-mortem exhibition of Pavel Bedzir took place, which marked the beginning of a new, informal "Korydor" gallery. The Group met to make a trip to different places with the objects of Zakarpats'ka Art Association of the Soviet Ukraine. Within 12 hours they visited 13 places. In each stop they took a photo.

4

Jenny Brockmann

Discourse Object #2,

Peltier element, light, pump, water, 2018

Since three years German artist Jenny Brockmann has dealt with the Bauhaus and its early years in Weimar. The main concern, which was present in the Bauhaus school was the idea of living in the time of crises, where the word is put out of balance. One of the possible solution was to try to find this balance once again. It should start from finding balance in each individuals, in ourself. In her installation the artist relates to this concept from the 20s of the last century but also points out that in this moment of our times we are also put "out of balance". But could we use the same solutions as the Bauhaus tried in those days?

5

Anna Baumgart

Zdobywcy słońca (The Sun Conquerors)

film, 27:05 min, 2012

"The Conquerors of the Sun" by Polish artist Anna Baumgart (2012), is considered to be first Polish art documentary. The artist creates a story

about a propaganda train, filled with works by the greatest Russian Avantgarde artists, which departed Moscow with Berlin as its final destination. Because of the political problems it got stuck somewhere in Poland and never manage to get to Berlin. But did some of the most progressed visions by Modernist artists also did not got stuck somewhere in between and were not able to be realized?

6

Luke Jaszcz

Room № 13: "Моя потаємна кімната" by Taras Gembik

from the Hotel Cisza series

video, 6:13 min, 2019

Luke Jaszcz is a new media artist working with digital identities, 3d graphics and online media. His Hotel Cisza ['silence hotel'] is an online project of a fictional space consisting of "rooms" – CGI videos created with invited guests. The artist is inviting different people to create each room with him. Young creatives, artists, fashion workers, local celebrities or queer friends, read a selected text of their choice – sometimes their own, sometimes a significant for their life or mood. Each person is mechanically animated and placed in a fixed, yet personalised environment.

For this exhibition, the artist invited his friend, Taras Gembik – a young Ukrainian living in Warsaw – to create a new room. The guest of the Room 13 collaged three poems of esteemed Ukrainian authors: Wasyl Stus, Wasyl Symonenko, Lina Kostenko. The first two, as he underlines, lost their lives oppressed by a system born of fallen social utopia, while the third managed to struggle through that period – all of them keeping their faith in the higher values.

All rooms are available online at: www.hotelcisza.pl

7

Karina Marusińska

Hug

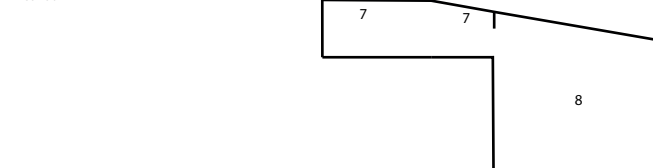
installation, metal, china elements, 2015

Hug

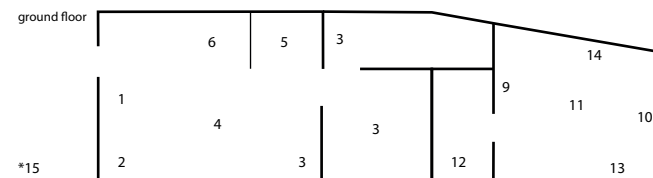
video documentation, 8:29 min, 2015

In her work Karina Marusinska, the artist connected to Wroclaw art scene, relates to the phenomena of mass and over-production of good in our contemporary word. She turns to the handcraft and individualism of the objects produced, but uses as a final result of the social interaction. As in her installation "HUG", in which she asked strange people to cast their grasps in porcelain, which then was fired to create a unique object.

1st floor



ground floor



*15

8

Maya Schweizer & Clemens von Wedemeyer

Metropolis, Report from China

Video, 42 min., 2006

Film "Metropolis, Report from China" by French- German artist duo Maya Schweizer and Clemens von Wedemeyer (2006) compares views of modern China and its constant grown with the images from "Metropolis" by Fritz Lang (1927), raising a question in how far this futuristic vision of the German artist became true and happens right now.

9, 10

Kama Sokolnicka

Heard But Not Seen

75 x 35 x 8 cm, felt, 2017

Transmitting Far Inland

50 x 35 x 5 cm, brass, 2017

By using basic forms and materials Polish artist living in Berlin, Kama Sokolnicka consciously relates to the idea of creating a universal language of Modern art. In a very poetic way the artist deal with the scientific phenomena, such as sleeping disorder syndrome.

11, 12

Karol Komorowski

Punta Prosciutto

61,3 x 42,5 x 6 cm; plexiglass, pigment print on vinyl, paper, galvanized steel; 2017-2019

IR

digital projection, 2016

Two works by Karol Komorowski are examples of post-photography, based on studies of the visual and digital techniques.

IR is his early work in the exploration of arbitrary relation between the source object of photography and it's final presentation. A series of selective manipulations made with photo-editing software on a source image, led to the construction of an image presenting only the elements of the visible light-scale and the used digital technique – only the medium is left.

Punta Prosciutto is a recent work. It is also based on a real image – one frame of a fast waving water, shot with high-speed photography. Each of the frames was very different, even despite the very small time-span, which created a seemingly chaotic sequence of images. The artist selected one of them, and using a sequence of photo-editing interventions, transformed into an abstract image, printed on transparent plexi-glass.

Both works show arbitrariness of the visual appearance of the digital images, and question the link between the image and it's source.

13

Yuriy Biley

Hedera Museums

documentation pictures, mixed media, 2018-2019

The ongoing project entitled "Hedera Museums" by Yura Biley – Ukrainian artist based in Wroclaw focuses on preservation and musealisation of the public space or to be precise: Modernistic sculptural and architectural elements within. The artist searches and finds such places and plants ivy, which originally grows on museums' buildings. By this action the artist tries to hide those