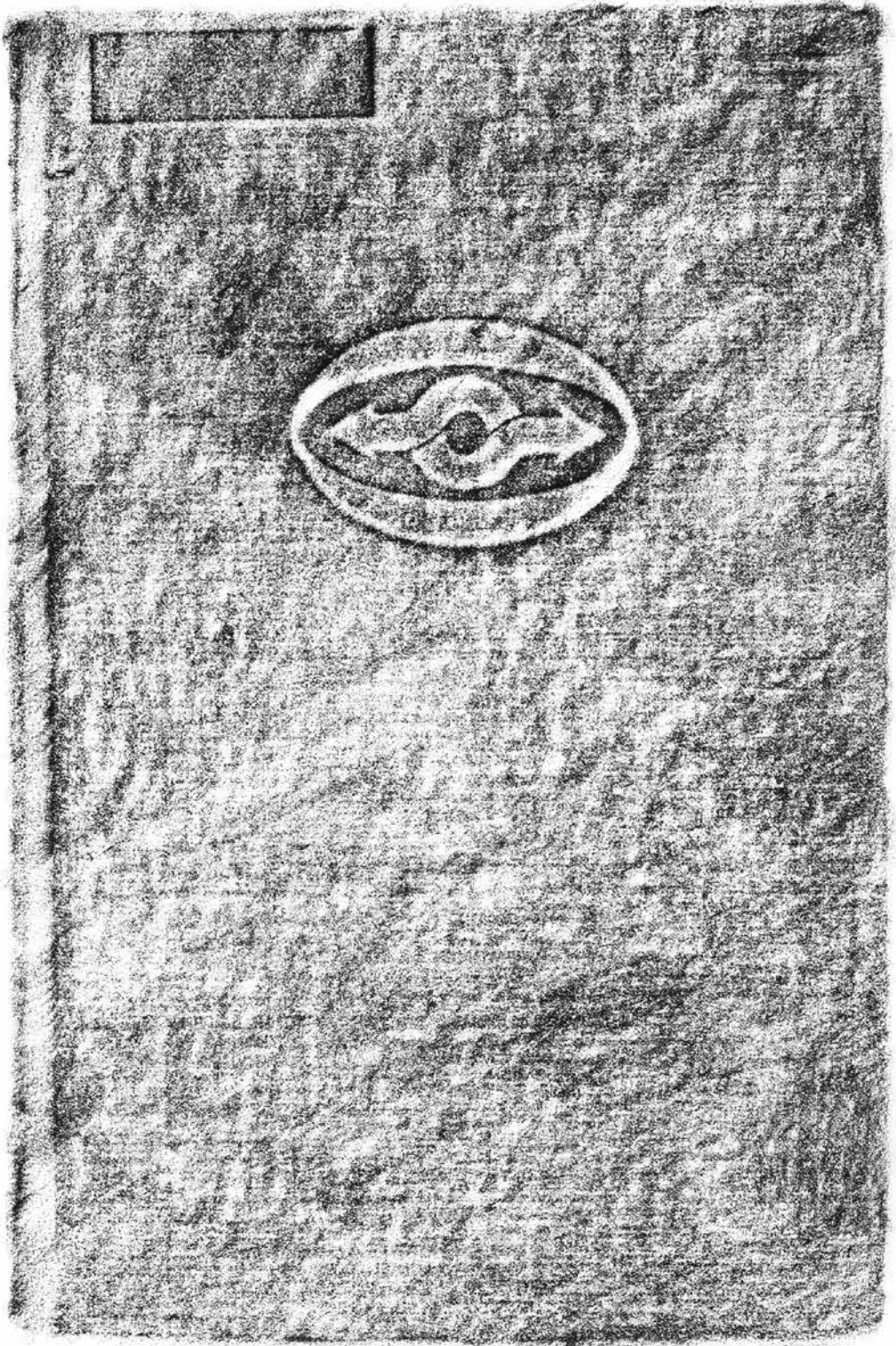


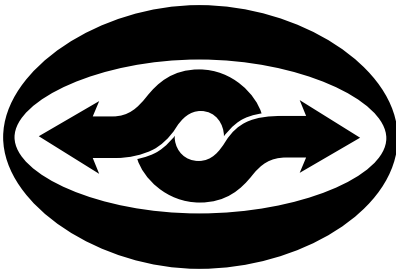
**IS THE FUTURE BORING?** AT FIRST, WE TRIED TO POSE THIS QUESTION TO OURSELVES. AS ARTISTS RUNNING PROJECT SPACE, WE ARE RETHINKING WHAT WE DO AND HOW WE CAN DO IT IN THE FUTURE. SOMETIMES WE FEEL TOO BORED TO CONTINUE. BUT USUALLY, WHEN WE ARE BORED, WE CREATE THINGS. WE MOVE ON. WE PERCEIVE BOREDOM AS A STIMULUS TO CREATE FUTURE.

WE WOULD LIKE TO POSE THE SAME QUESTION TO ARTISTS COMING FROM DIFFERENT GEOGRAPHIES AND WORKING IN DIFFERENT FIELDS, CONNECTED TO RHIZOMATIC NETWORK OF GALERIA HIT, DEVELOPED WITHIN TEN YEARS.

THE QUESTION CAN BE APPROACHED FROM DIFFERENT PERSPECTIVES: ARTIST POTENTIAL OF PROJECTING THE FUTURE, THE FUTURE OF ART AND ARTIST'S ROLE, THE FUTURE OF ART INSTITUTIONS, THE FUTURE OF ARTIST'S SOCIAL ENGAGEMENT, THE FUTURE OF SOCIETIES, HUMANKIND, PLANET, COSMOS.

WHY ARE THESE QUESTIONS SO FREQUENT? ARE THEY BECOMING BORING? WHAT WILL REPLACE THEM? ISN'T IT BORING TO DISCUSS BOREDOM? AND FUTURE?  
**JD**





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**6 LUCIE MIČÍKOVÁ (CZ)** Her work has been recently dealing with the phenomenon of architecture. She is interested in the approach of utopian architects, their visions as well as the artistic value of their sketches and projects. Another part of her work is focusing on space as such. She reflects a space according to a memory and childhood memories. She creates poetic collages of visual images which record the memories and also freely links to site-specific gallery spaces. She presented her works at Galeria HIT in 2013 in the solo show 'Blue Places' and participated in the show 'The Discovery of Slowness I, II' in 2011 and 2012.

**DOROTA KENDEROVÁ (SK)** Her artistic production is based on different approaches including installation, performance, personal intervention, ephemeral art, texts and videos. Kenderová works at the borders between art and the outside world, exploring objects and processes and their relation to a particular place. In her practice, the artist poses questions on their identity and significance, investigating our relationship with them as well as further possible ways of interacting with them. Trying to coherently articulate these questions, the artist investigates reality while translating it through her own logic. She is co-founder and curator of Galeria Hit.

**JURAJ GÁBOR (SK)** In his practice, he focuses on the crossover of intermedia with emphasis on the idea. He works with drawing, sculpture, object, installation, painting, performance and video art. His present practice is accompanied by verification of the term "space" in a broad sense. He tests it on the relation of his work to the environment where it is being created. In his work several aspects are playing important role: time, performance, duration, rhythm, accomplishment, register, memory, site-specific context. He deals with the human ability to perceive, to observe, to use the body as an instrument to

learn, to study adequately. During his work he tests limits of technical and manual production and reproduction.

**MICHAEL HÖPFNER (AT, DE)** His work is based on the experience of walking journeys in desert and steppe areas between Eastern Europe and China, Ukraine, Tajikistan, Kazakhstan, Kyrgyzstan, Nepal, Tibet, China and South Korea. He reflects on these landscapes, on the changing nomadic societies and on his own performance in installations that use black and white photography, drawings, slide projections and tent sculptures. He



8 presented his works at Galeria HIT in 2010 in the solo show 'Outpost of Progress' and participated in the show 'The Discovery of Slowness I, II' in 2011 and 2012.

**MATTHIAS NEUMANN (US, DE)** He established his own practice, normal design, following his successful entry to the internationally open World Trade Center Memorial competition in New York, where his proposition was chosen as one of the eight finalist entries. His work has since been situated in the interstice between architecture, art and research, with recognized work in all three fields of engagement. Over the

past years a number of works have been concerned with the social processes which underlie creative projects in art and architecture. This interest is focused in particular on correlations between social and resource ecologies as they pertain to the built environment. He presented his works at Galeria HIT in 2010 in the collaborative project with Cristina David 'Public Office for Architecture and Kids Cabinet'.

**ALEKSANDRA SKA (PL)** She presents a challenging oeuvre of visual work that traverses the boundaries among feminist critique, social commentary and pure whimsical fun.

Her works include all media such as sculpture, performance, and objects, which she gives new meaning by using them unexpectedly and with an exceptionally unique aesthetic. She is interested in the problem of gender and demonstrating the feminist position.

**MATTHEW MACKISACK (UK)** He is an artist and writer. His theoretical work pursues the poetic image and its relation to utopian thought and conceptions of subjectivity through historical and contemporary practice; his practice articulates related concerns via the moving image, sound and various

forms of writing. He presented his works at Galeria HIT in 2012 in the solo show 'Before and After' and participated in the show curated by Galeria Hit 'On Boredom' in 2012.

**EUGENIO PERCOSSI (IT, CZ)** His works with such different mediums as photography, video, painting or installation, are focused on loneliness, passing, melancholy and obsession, on the question of life, its quality and significance, through the deconstruction of death as a cultural and social phenomenon and one of the elements constituting the experience of humanity. He presented his

10 works at Galeria HIT in 2011 in the collaborative project with Amande In 'A conversation' and participated in the show 'On Boredom' in 2011.

**BORIS ONDREIČKA (SK)** He is an artist, curator, former director of tranzit.sk, co-curator of European biennale Manifesta 8 and curator of TBA21 in Vienna. In his artist practice he is concerned with the fragmented presence of reality in the media, and the environment they act upon as well as with the search for a critical and political conception of art and the role of the artist. His first major

publication was published in 2011 by JRP Ringier Zurich. He presented his works at Galeria HIT in 2012 in the solo show 'Elementary Blues' and he curated in collaboration with Galeria HIT the show Christian Rättsch: 'Realita /Reality, Christian?'

**AMANDE IN (FR)** Her work is playful, lively and inquiring, but also spare, transitional and immaterial. It is based on detailed work with human imagination. Irritates our senses and reveals our sensations that have been lost for ages. She presented her works at Galeria HIT in 2012 in the

collaborative project with Eugenio Percossi 'A Conversation' and participated in the show 'The Discovery of Slowness, II' in 2012.

**NIK TIMKOVÁ (SK)** Her work is typical for fantastic visualization and creating associative and mysterious environment. She sees the space as a crack in the system that she is trying to explore. This process is provoked by emotions and inspired by everything around. Experience of beauty, which is present in Timkova's installations as well as in photographs, is disrupted by unknown often frightening

elements. Her work might be called experimental and neoromantic. She mainly works with collage, object, ready-made installation.

**KATARÍNA HRUŠKOVÁ (SK, UK, NL)** Katarina's practice intertwines the realms of image and language. The relationship of words and things that are seen, is equal, non-illustrative, and aims to activate a new space-in-between in the mind of the viewer through utilizing symbols, tones and types of (visual as well as written and spoken) language. In this space things can be felt, questioned

12 and evaluated. Her work ranges from 'one liners', through narratives to poetry, and is driven by looking inwards and examining the way her beliefs, anxieties and fears are born. In the process she points out the value and influence of the 'mundane' and the overlooked. She presented her works at Galeria HIT in 2013 in the solo show titled "Breadcrumbs in Bed" and participated in the show 'The Discovery of Slowness I, II' in 2011 and 2012.

**YEVGENIY FIKS (US, RU)** His work is inspired by the collapse of the Soviet bloc and deals with issues concerning

how we, as people from both the East and the West, remember and conceptualize the history of the Communist movement. Through the exploration of historical microcosms, conspiracy theories, and the narratives of people displaced by the collapse of the Soviet bloc, Yevgeniy Fiks' work entices us to reexamine that, what has been shelved and suppressed in the "post-Soviet" atmosphere of forgetfulness. He presented his works at Galeria HIT in 2012 in the solo show 'Tour of MoMA with Congressman Dondero'.

**SZABOLCS KISSPÁL (HU)** In his multidimensional practice he is working with a wide range of media, including photography, video, installation and conceptual interventions. Moving on the intersection of new media and visual arts, he focuses on social and political issues of the Hungarian and global contemporary society. He presented his works at Galeria HIT in 2008 in the solo show 'The Tool, The Image, The Action'.

**PAUL HAGE BOUTROS (LB, SE)** Four major themes emerge in his practice. 'Re-enactment of Failure': in his

works, failure is reenacted as a positive motif that drives the work towards the new and the unpredicted. These failures are transcended through the physical performativity of the body and the vulnerability of the mind. 'Relics of Objects': he is interested in giving life to the neglected, ignored and left behind objects so the most mundane and disregarded ones become endowed with a new grandeur. 'Remnant Feelings': the pieces that try to capture disregarded feelings, forgotten moments, emptiness and suppressed desires of artist's psyche. 'Autonomous Works': the works governed by their own rules and laws, they establish an autonomous 13

14 practice which does not serve other practice. Each work is an end in itself. They are a form of emancipation that produces a specific sensory experience, the aesthetic.

**ETC – BOKYUNG JUN, EE SAEM, NAREA JIN (KR)**

ETC is imaginary enterprise of temporary consensus that views social phenomena from a viewpoint of marginalized artist and provides an 'art service' from a mixed perspective of fiction and reality. The fact that ETC is taking a form of parody on a corporation is an attempt of an artist to entitle himself while not being part of any specific chain of

commands within society. ETC takes city—place /people/ relationship/history/narrative—as their keywords, and combines a variety of events and characters using diachronic or synchronic method which is recreated as an imaginary story. The story is then projected to real places in different ways that include tour, discussion, workshop, exhibition and publication. Widening the scope of reality by adding fantasy or fiction onto it, ETC provides an opportunity where people can experience their reality in unusual ways.

**ADAM NOVOTA (SK)** He works with objects, multimedia installation and environments. His work mostly refers to utopian idea of progress; he analyzes the ambition and failure of post-technological society to colonize the universe. He presented his works at Galeria HIT in the show 'Answer to the Ultimate Question of Life, the Universe, and Everything' in collaboration with Martin Piaček in 2012.

**PETRA FERIANCOVÁ (SK)** She uses a wide range of contemporary visual languages, from conceptual painting through installations, in situ works and photographs.

She finds inspiration in her own emotional reactions, explores processes of perception, memory and ways of their interpretation. Her photographic reflections lead to questions and doubts about the space in which we move and live. Turning to the archives accumulated through travel or professional interest of her family is on the one hand an exposure of personal history and relations. At the same time, she distances herself from the aesthetically pleasing aspects of the material, focussing instead on the evaluation of categories and the original purpose from the time of its creation.

**16 RADOVAN ČEREVKA (SK)** He uses various media and formal means to conduct a critical investigation into current social and political phenomena. His work has a strong ironic tone to it as well as a critical edge. The artist is also a member of the Kassaboys artistic group, active in Košice, Slovakia.

**KATARÍNA POLIAČIKOVÁ (SK)** Time and memory have always been the main concerns running through Poliacikova's work. Recently, the photographic image has become the theme for her that amalgamates both; the subject being explored through the medium. Fascinated by the imperceptible and the ungraspable which lingers

beyond the photographic act, artist aims to question the "non-photography". She examines the "non" not as a rejection, but to get closer to the core, to the doubts about what photography is. The "non" acting as an analogy to the question of time and memory. The "non" as a found photograph, photographic paper exposed to light or unforeseen accidents; all have equal value for her. She presented her works at Galeria HIT in 2012 in the solo show 'She has been walking up these stairs for 30 years' and participated in the show 'The Discovery of Slowness I' in 2011.

**SILVINA ARISMENDI (UY, US)** Her work captures personal and private moments as she navigates through her living

space, cataloguing the things around her. In 2007 she founded 'galeria parásito', which is a platform for the cultural exchange between Latin America and Central and Eastern Europe. She presented her works at Galeria HIT in 2005 in the solo exhibition 'Full Flavor'.

**PARALLEL PRACTICE (PP) — JAN BROŽ & MICHAL LANDA (CZ)** Parallel Practice (PP) is collaboration between artist Jan Brož and designer Michal Landa as well as the practical output of the same titled PhD. thesis at AAAD in Prague. To blend the differences of the fine and applied arts—realizing a vision of creative work in both—commercial and cultural

spheres are the PP's program. Through our projects we define ethical and social dimensions of identity of cultural institutions next to corporate brand or original drawings. PP Studio was founded in 10/2013. Jan Borž presented his works at Galeria HIT in 2011 in the solo show 'Halo' and he participated in 'The Discovery of Slowness II'.

**PAVEL STEREC (CZ)** He often uses an inductive method of artistic research. The result of his projects is a complex installation; importance is mainly on the relationships between its heterogeneous parts. His work is usually based on cooperation and series of meetings with various people. At times, he works with scientists; at other

**18** times, with children or old people, archivists, curators of museum collections, sailors, or prisoners. He is interested in social engineering on a small scale. He presented his works at Galeria HIT in 2011 in the collaborative project with Vasil Artamonov 'What keeps elites alive?'

**DENNIS MCNULTY (IE)** His work is generated through an investigation of embodied knowledge in relation to intentionally or formally acquired knowledge. Beginning with detailed research of various kinds, and informed by his studies in psychoacoustics, the works often take

hybrid forms, drawing on aspects of cinema, sculpture, sound and performance.

**CRISTINA DAVID (RO)** Her primary medium is video, but she also works with photography and installations. Her often-humorous texts and images are related and the majority of her work is story-based. The stories come from day-to-day life. In her texts, she blends her personal experiences and thoughts. Her stories often emerge from her impatience at the slow motion of daily life. She presented her works at Galeria HIT in 2010 in the

collaborative project with Matthias Neumann 'Public Office for Architecture and Kids Cabinet' and participated in the show 'The Discovery of Slowness I, II' in 2011 and 2012.

**KATA MACH (SK)** Keywords: performance, awkwardness, vulnerability, subversion, power, social hierarchies, cultural norms, perfection, failure, social hacking, politicum, body, feminism, knowledge, equality, confrontation, intervention, situation, spect-actor, irony, honesty, irrationality, onion, dance, chant. She presented her works at Galeria HIT in 2012 in the

solo show and participated in the show 'The Discovery of Slowness II' in 2012.

**MARTIN VONGREJ (SK)** He works with different media — painting, drawing, photography, object, land-art, environment, in site installation, writing and thinking. He participated in the show 'The Discovery of Slowness' in 2012 II.

**ANDRÁS CSÉFALVAY (SK)** In his artistic practice stories (small, big, historic, sci-fi) are used for simulation of problems

20 in current society. His works are a fusion of historical narratives, musical and textual composition and their use as a contemporary art medium. He presented his works at Galeria HIT in 2008 in the solo show 'Apollo project' and participated in the show 'The Discovery of Slowness I, II' in 2011 and 2012.

**ZUZANA ŽABKOVÁ (SK)** Her production is specific not only because of both the education and basis of the author, the dancing and the visual art and then specifically video and performance, but predominately by her ability to transfer elements and the strategy of creation among them.

A number of works are presented in the form of exhibition or conceptually tangible performance in a gallery environment. She presented her works at Galeria HIT in 2013 in the solo show 'Ich ruf zu dir' and participated in shows 'The Discovery of Slowness II' and 'On Boredom' in 2012.

**JAKUB HOŠEK (CZ)** Visual artist, painter, promoter and music freak. Started Indie Twins project together with Anežka Hošková. Founder of the A.M. 180 collective. Founder of the music festival Creepy Teepee and the label AMDISCS. His paintings have a distinctive graphic,

ornamental and calligraphic character. He often works with text, recently also interested in sophisticated spatial installation.

**TAMÁS SZVET (HU)** He plays with technological invention in order to convey his fascination with fields of energy and our place in the world, through levitation, illusion, reality and non- reality and where the thin veil between these lies. His interactive works are integrated with elements such as light, color, motion and electronic gadgets. These works not only allow the aforementioned elements to be interpreted

as installations within their own surroundings, but also highlight the relevance and meaning of their involvement with the viewer. The convergence of science and art is in his work in a central focus and it appears where the magic is found.

**PAUL KAJANDER (KR, CA)** Working across disciplines, his projects are characterized by responsive approach to research as well as by the situations, relations, objects, spaces, memories and exchanges that constitute everyday experience. Through expansive work, a variety of media, he

**22** brings humor and poetics to bear on the often ruthless and irresolvable conundrums of human consciousness.

**SALLY MANNALL (AU)** Through the use of familiar, symbolically loaded images from popular culture, she contrives to involve the viewer experientially with her real project—a sharp investigation of the way in which cultural mythology and history construct gender roles in society. She participated in the show 'On Boredom' in 2012.

**SOFIA GOSCINSKI (AT)** The concept of testing the limits of her viewers as well as of her own awareness and the art she makes is a common thread in Goscinski's oeuvre. Her work, which embraces and frequently overlaps a wide range of media including sculpture, photography, performance, video and readymades, questions basic values that form the cornerstones of modern society, like happiness, freedom and sanity, and presents them in a way which throws them into the fray with their evil counterparts (sadness, captivity, and madness) while balancing along the fine lines that demarcate them from one another.

**DEBASREE DAS (IN)** Her works overlap vivid pictorial references that comment on the changing situations and circumstances of contemporary India and the world. In 2013 she was an artist in residence at the Museum of Modern and Contemporary Art in Seoul, South Korea.

**COLIN SNAPP (US)** He has traveled extensively throughout Central America, Australia, and the Mediterranean working on documentaries on subjects ranging from architecture to immigration while assisting the National Geographic Traveler, Maha Productions, and

BBC News. He participated in the show curated by Galeria HIT 'The Discovery of Slowness I, II' in 2011 and 2012. **23**

**ANABELA ŽIGOVÁ (SK, US)** She explores film narrative as a separate language with its own syntax. She sees the potential mainly in film language to create emotional experience complicated by individual perceptions. At the same time, because of its inherent complexity, filmmaking as process sustains levels on which a fine art medium can easily speculate; the sheer difficulty of actually making a film entails serious confrontation with real economic, social and



24 political issues. And by the very nature of the casting, the film medium automatically brings up “uncomfortable” questions of ethnicity and class. She presented her works at Galeria HIT in 2010 in the solo show ‘Defiance’.

**WOJTEK DOROSZUK (PL)** He is video artist and photographer interested in theatricality of social and personal behavior based up to him on conventions that he attempts to deconstruct. A major underlying theme in his work is the fear of the ‘Other’, which embraces the broad issue of identity—from national to sexual—and a tendency to define one’s identity in terms of differences in others, so

that the problem arises not only between cultures but also within them and within small groups. He presented his works at Galeria HIT in 2008 in the solo show ‘Raspberry’ and he participated in the show ‘On Boredom’ in 2012.

**JARO VARGA (SK)** He explores the phenomenon of experience as a performance by rethinking the usual forms of its representation. He creates a new choreography of viewer’s movement in a familiar location. This creates quasi guidebooks for urban explorers (Urbex) where he constructs a new topography through to encourage new understanding of the site otherwise stereotypically fixed in memory. Thus

the images of the past or imaginary micro conflicts retrieve in parallel worlds of the city, they again play a role in real time and space. Since 2007 he has been a curator of Galeria HIT.

**ANETTA MONA CHIȘA & LUCIA TKÁČOVÁ (RO/SK)**

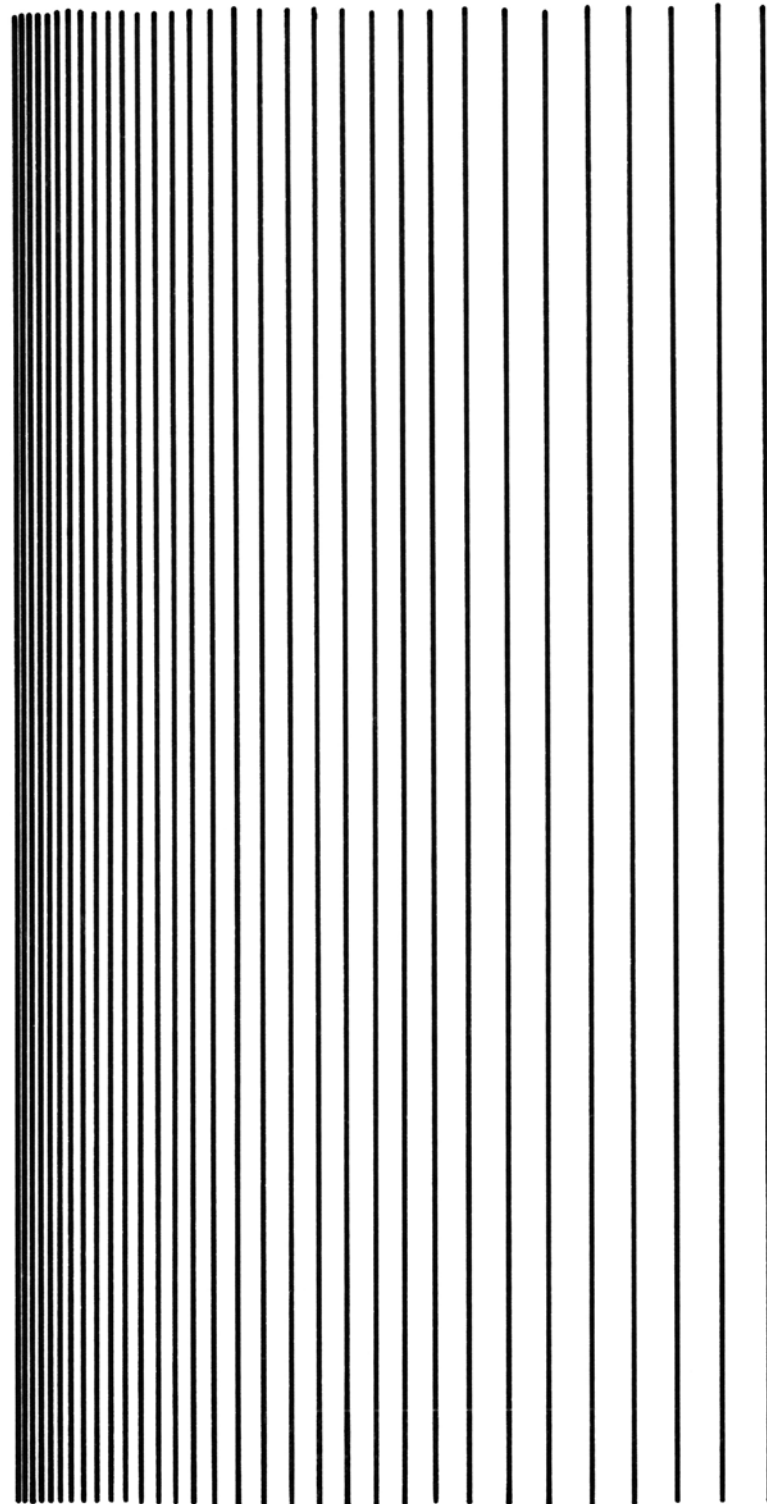
The duo has been working together since 2000 and their work embraces videos, installation, textual works, performance, and attempts to bring to a more global consciousness the state of constant introspection, of curiosity in exploring the world they live in, and of the complex relationship between the individual and the

collective in contemporary society. Lucia Tkáčová is co-founder of Galeria HIT in 2003. They exhibited their works at Galeria HIT in 2013 in the solo show ‘a Lack, A touch, an aTavisM, a notice’.

**TOMÁŠ SVOBODA (CZ)** His work is based on understanding the media of film as the key reference to our life. He creates videos, installations, performances, etc. Staging, space, and temporaneity of his work trigger personal associations and narratives derived from viewer’s own experience. He presented his installation ‘I don’t feel it will end up like this’ at Galeria HIT in 2011.



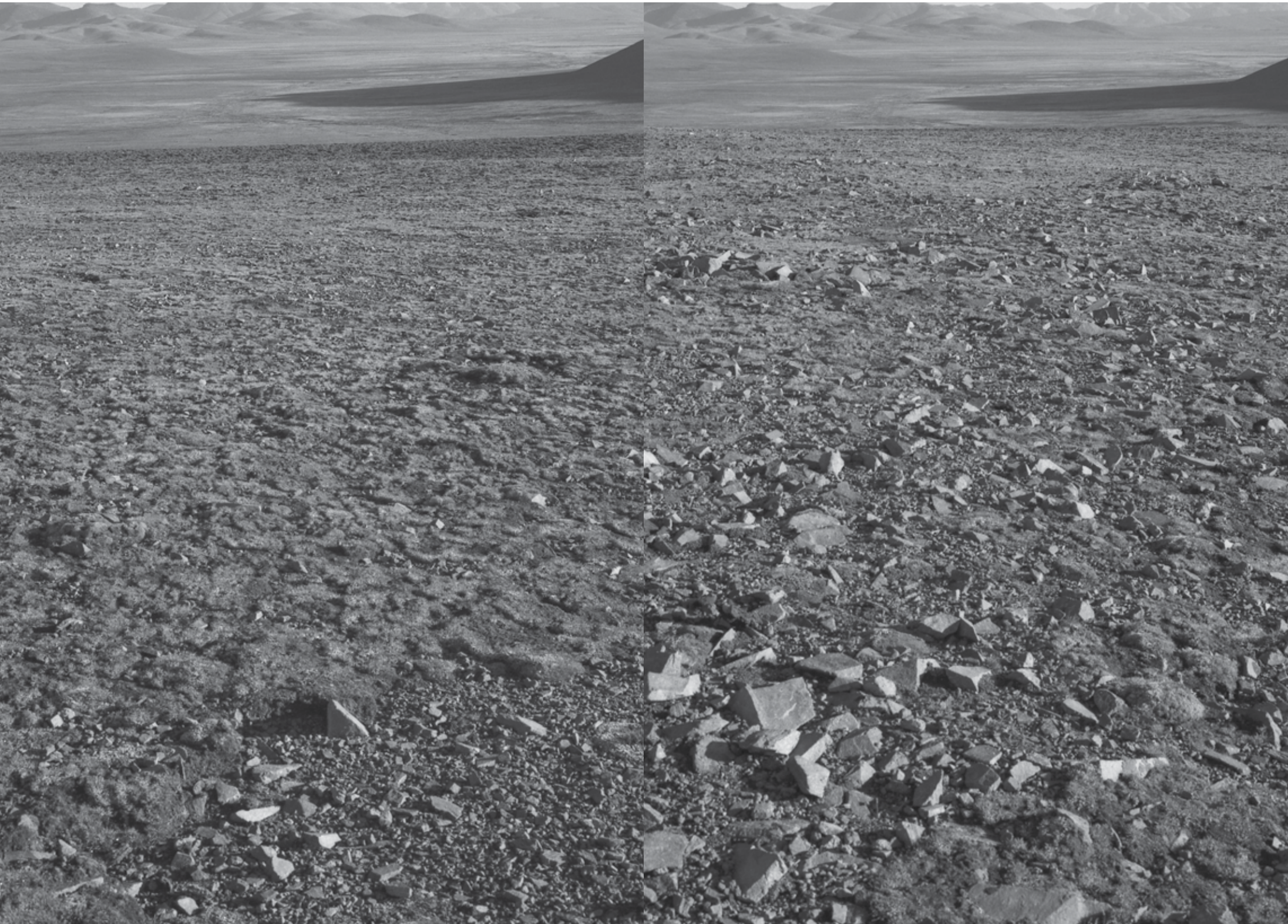
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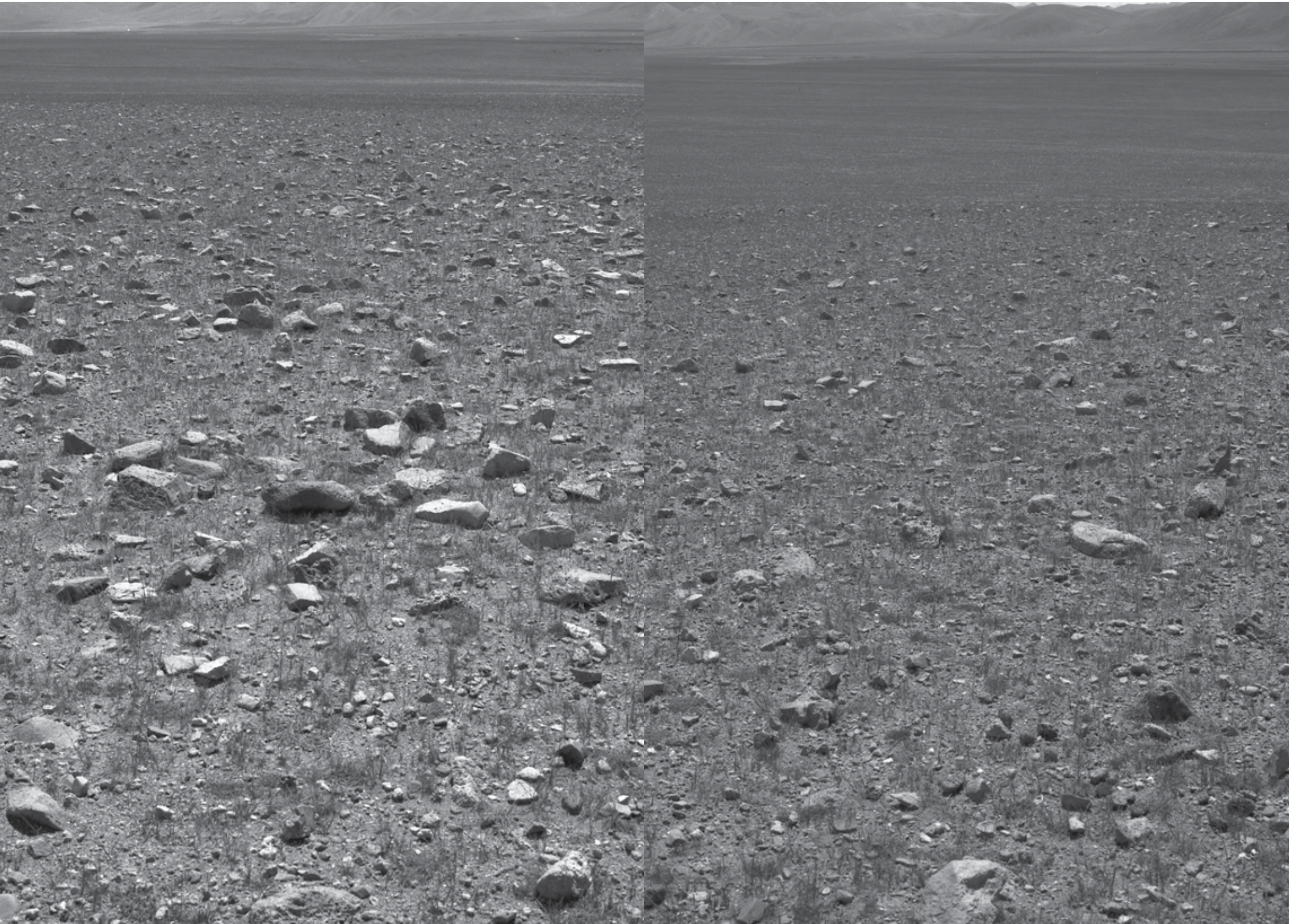
Day 16 13 days ago I crossed the Tsang Po river (on a bridge that Sven Hedin described on his expedition hundred years ago, as I realized some days later)... it felt like crossing into an unknown territory. It was the beginning of a journey and it was exciting. But now, here, on this pass I really wonder what I have brought myself into. I am scared and I walk back and forth on the top of the pass. I am not sure if I want to move on. I look into this silent plain in front of me and compare it with my description I carry with me. I want to go back. I want to proceed. There is nobody to discuss this.  
5340m altitude

I walked up the Dok Chu valley for 13 days until the river I followed became that small that I could jump over it. Walking became my daily routine. Now the routine is over. The pass is the border between the known and the unknown world.





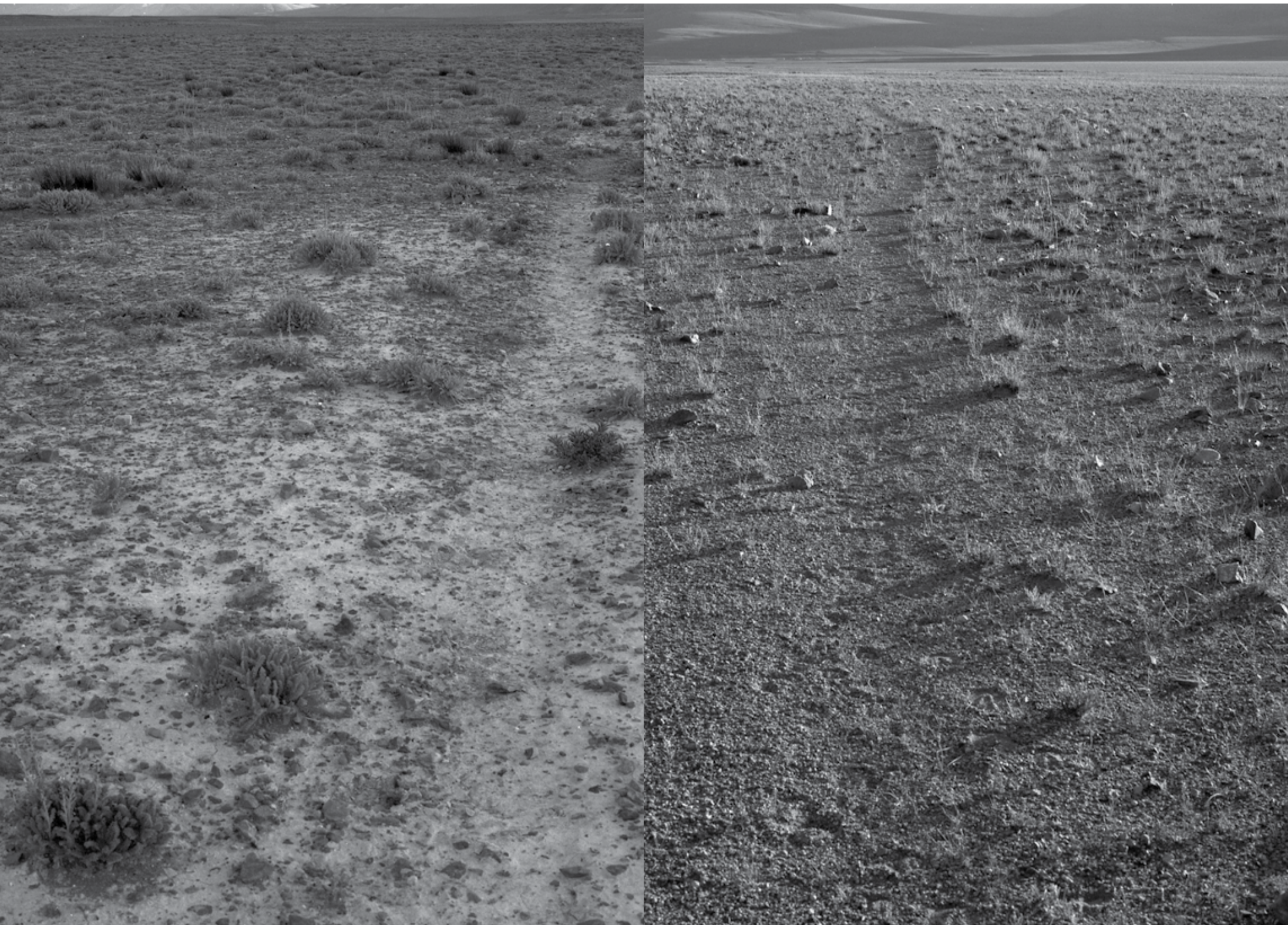
34 **Day 20** For three days covering the plain proceeding north, than northwest and again north. Today, I can see nomad tents in the far distance. I try to reach them by evening. Watching the rocks in front of me; following this almost invisible path; listening to the silence; talking to myself, discussing things with a person that is not there. Scared in this landscape with its rolling hills; scared of the walk, of my steps; scared of this idea to enter an unknown territory.





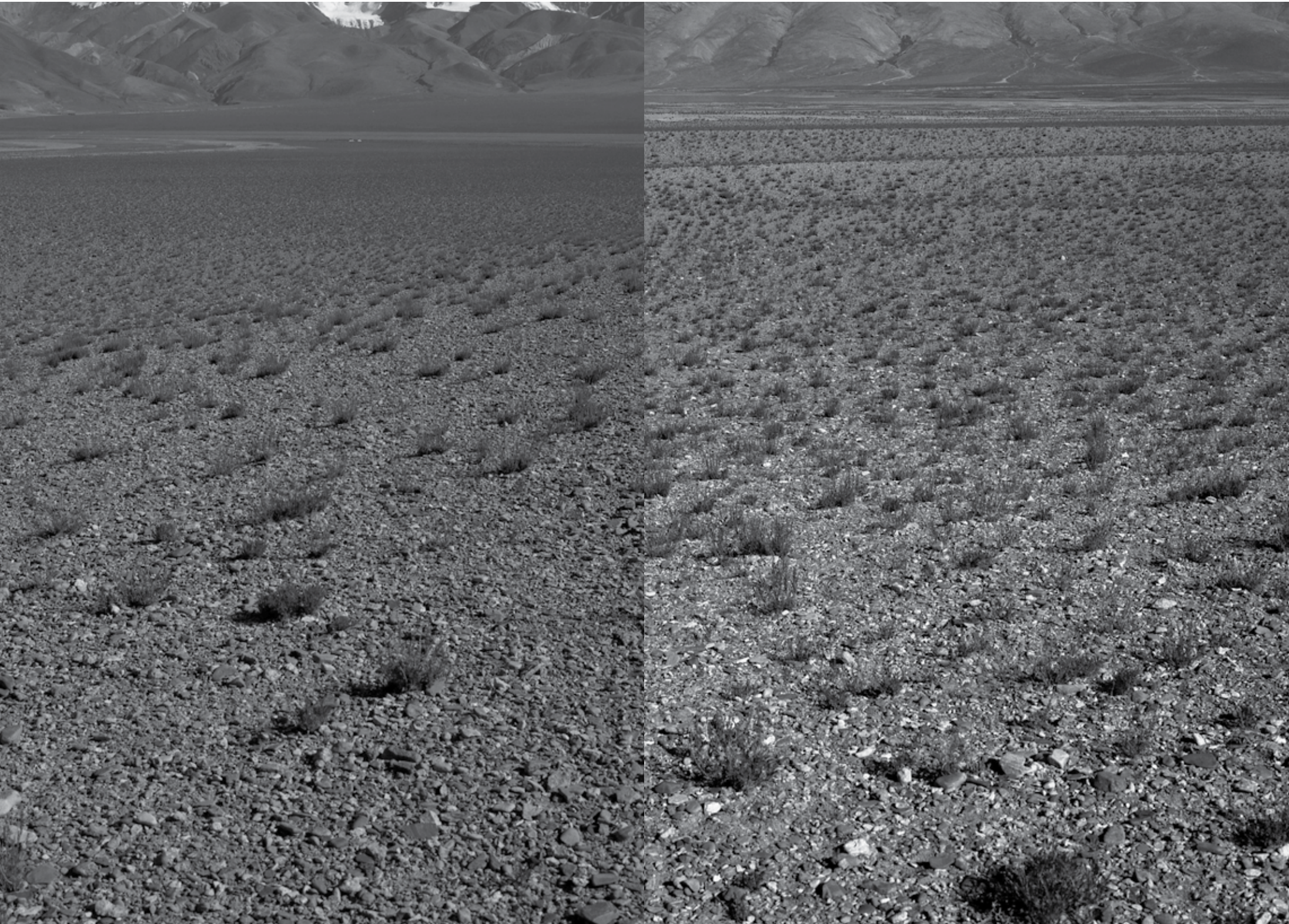
36 **Day 22** Crossing over from the Shuru Tso lake to the plain that leads me to the Tangra Tso lake. Yesterday I reached this nomad camp with two people. I sat with them and had dinner.

One reason, why I walked out here, was to understand how these people survive in this deserted landscape. They were not surprised when I showed up. Is this way of living the future? Is this how we will all end up? Since the morning a clear path to follow... the Targo Ri Range as a clear destination on the horizon. Unbearable heat during the day, I am about to lose my mind.





38 **Day 24** The trail description I carry with me is written by a Taiwanese who walked here in the late 1980's. He talks of a pre-Buddhist monastery that stands hidden on the foot of the mountain range. I can see two nomad tents on the horizon and hope that perhaps they can provide some information about the trail... today I spotted some wild horses and a group of antelopes... I wanted to take pictures, but my equipment is not for wildlife photography. Instead I photographed the plain in front of me, again and again.





40 **Day 28** There is this lake in front of me — I have to follow its shores for the next week. I climbed this no name 6000 meter peak. I do not know why I am doing this. Is it this endless search for a place of untouched nature... or a search for silence... for absolute solitude... the white spots on the maps or the white spots in us. I am so far out in this territory that I almost forgot my fear of getting too far (the next city is about 900 Kilometers from here.)





42 **Day 30** Resting at a stone cairn I can see a man on the horizon coming closer. Suddenly he was in front of me, sat down and now shares a cup of tea I had brewed on a small fire. He looks at my camera and I have the idea that he takes a picture of me in this endless landscape. I walk off with my backpack and return after 10 minutes. I don't know what he did. I walk with the man to a new village the old monk in the monastery have talked of four days ago.





44 **Day 31** Watching the packing of a yak caravan while eating my small breakfast in front of my tent this morning. The herders are busy and want to leave. I can feel the energy and nervousness.  
There is an old blue Dong Feng Truck in one of the courtyards of the houses covered with blankets (no road as far as I can see). There are nomad tents outside the village and my small one-man expedition tent on the other side and in between there are new built mud houses.









48 **Day 35** I am more or less following the lakeshore on a trail high in the hills. I ask myself where this journey will end. The next road is about 450 kilometers away. There are nomad camps every other day and they can provide me with food and shelter. They live under nature, not with nature. This kind of understanding of reality is fascinating; the brutality of the political reality I can't describe.





50 **Day 37** This is the northern shore of the lake; the landscape flattens and opens up to the northern plains of the Chang Tang. At this stage of the journey I don't know what to write any more; I am worn out and tired; the stone cairn is a symbolic shelter for natural spirits and ghosts; I am not a part of this nature.

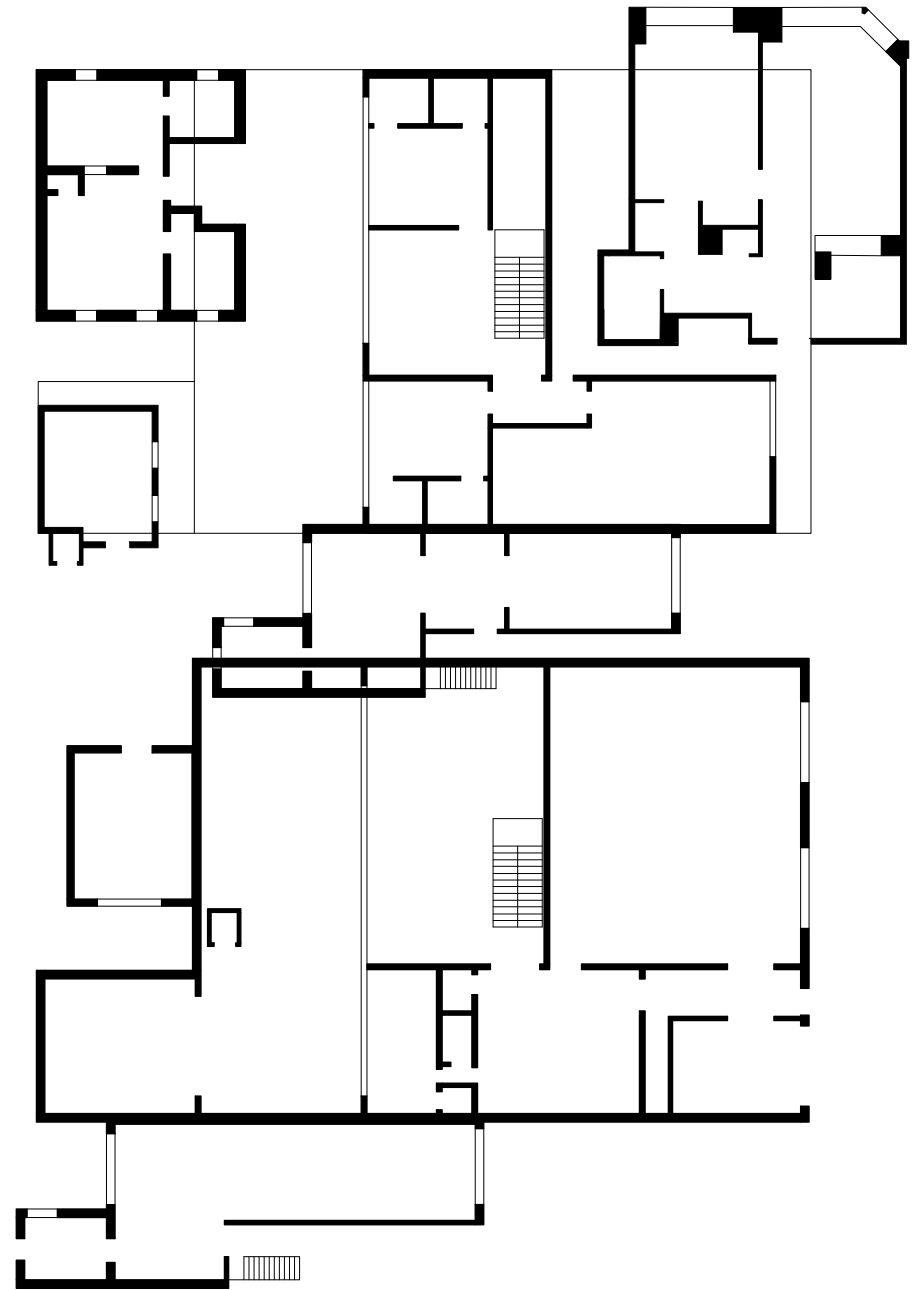




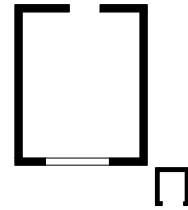
52 **Day 41** The nomad woman stood next to her tent and watched me watching her; behind the window of the government building an officer watched us (I guess). I arrived here late afternoon. I did not expect this outpost. The architecture is made of concrete; there are solar panels and a satellite connection to the center of the empire. Everything looks desolate; the outpost of progress.

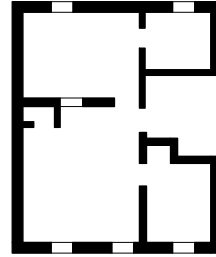
The nomad tent and the concrete buildings of the outpost in the afternoon sun; there is no freedom; the central government does not allow anarchistic life. No life under nature. Rage.

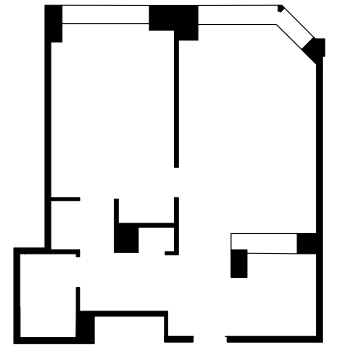


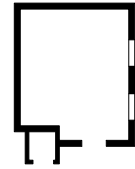


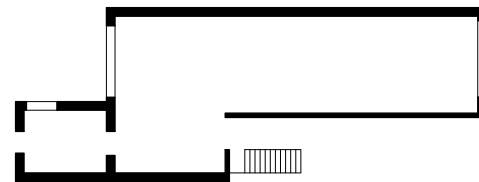
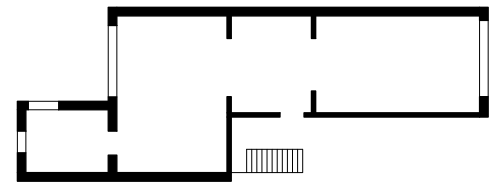


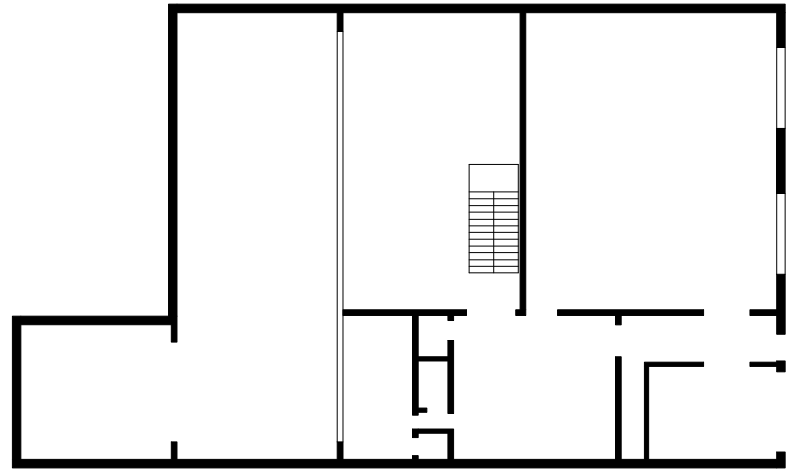
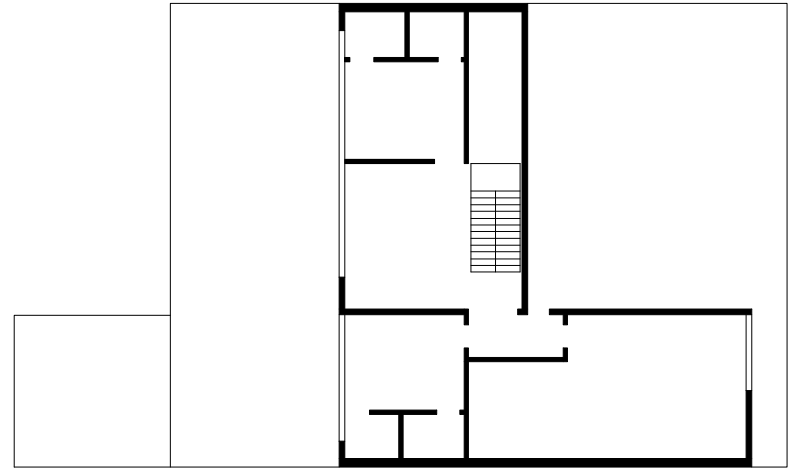














70 I started my research on the scientific unknown in 2011. I adapted biological material to make new forms of art in a StudioLab. These photomicrographs of UnK#2 reveal bacterium's vivid, diverse structure and its resemblance to abstract models. The effect of work in the StudioLab may be mainly known exclusively from the description, photographs or documents presented by the artist. The project, thus, poses again to the question of cognition through science and art.





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— DO YOU KNOW THIS MAN?  
 — YES. WELL, I DON'T KNOW HIM. WE SPOKE A FEW TIMES.  
 — HE IS YOUR FRIEND.  
 — NO, MORE AN -  
 — BUT YOU KNOW HIS NAME.  
 — NO, I DON'T. AND I HAVEN'T SEEN HIM FOR A LONG TIME, FOR MANY YEARS.  
 — YOU NO LONGER SPEAK WITH HIM? WHY NOT?  
 — JUST BECAUSE I MOVED. CAN I ASK WHAT HE'S DONE?  
 — WE CANNOT TELL YOU THAT. BUT IT IS VERY SERIOUS. IT IS VERY IMPORTANT THAT WE KNOW ABOUT HIS RELATIONSHIPS.  
 — I DIDN'T HAVE A RELATIONSHIP WITH HIM.  
 — PLEASE, YOU ARE NOT ACCUSED. HELP US. WHEN DID YOU FIRST MEET HIM?  
 — I—WELL IT MUST HAVE BEEN 1995. THE SUMMER OF 1995, MAYBE AUGUST. I CAN'T TELL YOU—I DON'T KNOW THE EXACT DATE.  
 — PLEASE TELL ME ABOUT THAT OCCASION.  
 — IT WAS WHEN I WAS WORKING AT THE INSTITUTE IN NOVOSIBIRSK. ON THE WEEKENDS WE—I AND SOME COLLEAGUES FROM THE INSTITUTE—WOULD GO TO THE BEACH ON THE OB SEA. HE MUST HAVE HEARD US SPEAKING ENGLISH. HE CAME OVER AND SHOOK MY HAND AND JUST STARTED TALKING. HE ASKED ME SOME QUESTIONS ABOUT WHERE I WAS FROM, WHAT I WAS DOING THERE, YOU KNOW. BUT MOSTLY I THINK HE JUST WANTED TO PRACTICE SPEAKING ENGLISH.  
 — AND AFTER THAT?  
 — WHAT DO YOU MEAN?  
 — WHEN DID YOU NEXT SEE HIM?  
 — WELL, IT MUST HAVE BEEN MOST WEEKENDS IN AUGUST, SEPTEMBER THAT YEAR. WE WOULDN'T ALWAYS GO TO THE SAME PLACE ON THE BEACH, BUT HE'D FIND US.  
 — WHAT DID YOU TALK ABOUT AT THOSE TIMES? WHAT DID HE SAY ABOUT HIMSELF?  
 — HE SAID THAT HE WAS A STUDENT. WHEN I ASKED HIM WHERE HE STUDIED, HE SAID NOWHERE, THAT HE TAUGHT HIMSELF, THAT HE WAS AN AUTODIDACT.  
 — WHAT DID HE SAY HE WAS STUDYING?  
 — THEOLOGY. OR RELIGION. HE SOMETIMES JOKED AND SAID HE STUDIED GOD.  
 — WHAT ELSE DID HE SAY ABOUT HIMSELF? DID HE TALK ABOUT HIS FAMILY?  
 — HE NEVER MENTIONED A FAMILY. I SUPPOSE I ASSUMED HE HAD NONE. HE DID SAY THAT HE HAD BEEN A TECHNICIAN—MAYBE IT WASN'T THE RIGHT WORD—AND THAT HE WAS RETIRED. BUT NO DETAIL ABOUT THAT. HE REALLY ONLY WANTED TO TALK ABOUT THEOLOGY, WHAT HE'D BEEN READING THAT WEEK.  
 — LIKE WHAT?  
 — WELL, I REMEMBER HIM SAYING THAT THERE ARE TWO WAYS, OR PSEUDO—SOMETHING SAYS THAT THERE TWO WAYS, OF TALKING ABOUT GOD. ONE WAY IS POSITIVE, THE OTHER NEGATIVE. KATAPHASIS AND APOPHASIS, I THINK. WITH THE FIRST WAY, YOU REPRESENT GOD, BY ANALOGY, BY SOME KIND OF SYMBOL. THE PROBLEM IS THAT IT MIGHT BE TAKEN LITERALLY, AND THOUGHT THAT GOD IS THAT SYMBOL, THAT THE DIVINE IS IN THAT IMAGE. SO YOU SPEAK APOPHATICALLY. YOU SAY GOD IS NOT THIS, GOD IS NOT THAT. YOU EVEN SAY GOD IS NOT GOOD, BECAUSE 'GOOD' IS A WAY THAT HUMANS BEHAVE. YOU DON'T ACCEPT THE SYMBOLS, YOU REFUSE THEM. YOU CLIMB OVER THEM, ON THE WAY UP, TO GOD.  
 — THIS WAS HIS BELIEF.  
 — BELIEF? NO, I DON'T KNOW. IT WAS JUST SOMETHING HE HAD READ ABOUT. BUT I REMEMBER IT BECAUSE THEN HE SAID THESE AREN'T JUST WAYS OF TALKING ABOUT GOD. KATAPHASIS IS WHEN YOU ACCEPT THIS THING, THIS SITUATION, YOU SAY ISN'T THE WORLD WONDERFUL. IT'S WHAT THE SMILING IDIOT DOES, IT'S WHAT ANIMALS DO. YOU ARE RESIGNED TO THE PRESENT. THE PRESENT IS FINAL. IN FACT IF YOU DO THIS, HE SAID, THEN THERE IS NO FUTURE. BECAUSE JUST AS KATAPHASIS DISSOLVES GOD INTO THINGS, SO DOES IT DISSOLVE THE FUTURE INTO THE PRESENT. BUT FOR THE APOPHATIC, THE WORLD IS AN EMBARRASSMENT, AN INFERIOR DEGREE OF BEING. THE PRESENT IS A RUNG ON THE LADDER TO THE FUTURE. AND THE FUTURE IS UNKNOWN, IN ABSOLUTE DARKNESS.  
 — YOU OBVIOUSLY LISTENED TO HIM CAREFULLY.  
 — HE ALSO SAID THAT WE WERE ALREADY FUTURELESS ANIMALS, BECAUSE KATAPHASIS HAD ALREADY TRIUMPHED, ON CHRISTMAS DAY 1991—BUT I DON'T KNOW WHAT HE MEANT BY THAT.  
 — 'WE' ARE ANIMALS? CHRISTMAS DAY 1991 WAS THE DISSOLUTION OF THE USSR. BUT OF COURSE YOU KNOW THAT. TELL ME, HOW IS IT THAT YOU REMEMBER WHAT HE SAID SO CLEARLY?

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LOOSERS 2011 ADELCOOSA ANOPS — HAPLOCLASTUS KAYI — POECILOThERIA FORMOSA — POECILOThERIA MIRANDA — POECILOThERIA RUFILATA — CRANGONYX DEAROLFI — STYGOBROMUS HAYI — STYGOBROMUS PECKI — GAMMARUS ACHERONDYTES — NIPHARGUS ELEGANS ZAGREBENSIS — SPELAEORCHESTIA KILOANA — PARAMELITA BARNARDI — BRANCHINECTA CONSERVATIO — BRANCHINECTA LONGIANTENNA — BRANCHINECTA SANDIEGONENSIS — STREPTOCEPHALUS DENDROPHORUS — STREPTOCEPHALUS DENDYI — STREPTOCEPHALUS GUZMANI — STREPTOCEPHALUS WOOTTONI — STREPTOCEPHALUS ZULUENSIS — BRANCHINELLA ALACHUA — PALAEMONIAS ALABAMAE — PALAEMONIAS GANTERI — SYNCARIS PACIFICA — CAMBARELLUS BLACKI — CAMBARUS ACULABRUM — CAMBARUS DEWESAE — CAMBARUS HARTI — CAMBARUS PYRONOTUS — CAMBARUS STRIGOSUS — CAMBARUS SUBTERRANEUS — CAMBARUS TRUNCATUS — CAMBARUS WILLIAMI — FALLICAMBARUS HARPI — FALLICAMBARUS HORTONI — PROCAMBARUS ACHERONTIS — PROCAMBARUS ECONFINAE — PROCAMBARUS ERYTHROPS — PROCAMBARUS FERRUGINEUS — PROCAMBARUS FRANZI — PROCAMBARUS HORSTI — PROCAMBARUS LUCIFUGUS

LUCIFUGUS — PROCAMBARUS MILLERI — CEYLONTHELPHUSA ALPINA — CEYLONTHELPHUSA ARMATA — CEYLONTHELPHUSA CAVATRIX — CEYLONTHELPHUSA DIVA — COCCUSA CRISTICERVIX GEITHUSA PULCHRA — IRMENGARDIA DIDACTA — IRMENGARDIA NEMESTRINUS — LEPIDOTHELPHUSA COGNETTI — MIGMATHELPHUSA OLIVACEA — OZIOHELPHUSA DAKUNA — OZIOHELPHUSA GALLICOLA — OZIOHELPHUSA POPULOSA — PARATHELPHUSA BATAMENSIS — PARATHELPHUSA NAGASAKTI — PASTILLA DACUNA — PHRICOTELPHUSA GRACILIPES — SALANGATHELPHUSA ANOPHRYS — SAYAMIA MELANODACTYLUS — SIAMTHELPHUSA HOLTHUISI — SOMANNIATHELPHUSA TAIWANENSIS — SOMANNIATHELPHUSA ZANKLON — SPIRALOTHELPHUSA FERNANDOI — SPIRALOTHELPHUSA PARVULA — SUNDATHELPHUSA SOTTOAE — TERRATHELPHUSA KUCHINGENSIS — THAKSINTHELPHUSA YONGCHINDARATAE — PALAEMONETES ANTRORUM — ASTACOIDES CROSNIERI — ASTACOIDES PETITI — ASTACOPSIS GOULDI — ENGAEUS AUSTRALIS — ENGAEUS CURVISUTURUS — ENGAEUS DISJUNCTICUS — ENGAEUS GRANULATUS — ENGAEUS MALLACOOTA — ENGAEUS MARTIGENER — ENGAEUS NULLOPORIUS — ENGAEUS ORRAMAKUNNA — ENGAEUS ROSTROGALEATUS — ENGAEUS SPINICAUDATUS — ENGAEUS STERNALIS — ENGAEUS UROSTRICTUS — ENGAEWA SIMILIS — EUASTACUS BINDAL — EUASTACUS CRASSUS — EUASTACUS DIVERSUS — EUASTACUS JAGARA — EUASTACUS MAIDAE — EUASTACUS MONTEITHORUM — EUASTACUS ROBERTSI — EUASTACUS UROSPINOSUS — EUASTACUS YIGARA — PARAPINNIXA AFFINIS — DOIMON DOICHIANGDAO — DOIMON DOISUTEP — GEOTHELPHUSA LEVICERVIX — GEOTHELPHUSA YANGMINSHAN — HAINANPOTAMON ORIENTALE — IBANUM PILIMANUS — INDOCHINAMON BHUMIBOL — INDOCHINAMON VILLOSUM — IOMON NAN — JOHORA PUNICEA — STOLICZIA CHASENI — AFRIHELPHUSA MONODOSA — GLOBONAUTES MACROPUS — LIBERONAUTES NANOIDES — LIBERONAUTES RUBIGIMANUS — LOUISEA BALSSI — LOUISEA EDEAENSIS — POTAMONAUTES GONOCRISTATUS — POTAMONAUTES IDJIWENSIS — POTAMONAUTES MUTANDENSIS — POTAMONAUTES PLATYCENTRON — HYPOBOCERA EXUCA — TEHUANA LAMOTHEI — TEHUANA POGLAYENORUM — TYPHLOPSEUDOTHELPHUSA MOCINOI — TRICHODACTYLUS CRASSUS — ASELLUS AQUATICUS CARNIOLICUS — ASELLUS AQUATICUS CYCLOBRANCHIALIS — CAECIDOTEA BARRI — LIRCEUS USDAGALUN — SPOECIROLANA THERMYDROMIS — SPHAEROLANA AFFINIS — SPHAEROLANA INTERSTITIALIS — MONOLISTRA BOLEI — MONOLISTRA RACOVITZAI CONOPYGE — MONOLISTRA SPINOSISSIMA — THERMOSPHAEROMA MILLERI — MEXISTENASELLUS COAHUILA — LEPIDURUS PACKARDI — DORATOGONUS FURCULIFER — DORATOGONUS INFRAGILIS — DORATOGONUS MINOR — DORATOGONUS RUBIPODUS — DORATOGONUS SEPTENTRIONALIS — DORATOGONUS ZULUENSIS — ANTHICUS SACRAMENTO — XYLOTOLES COSTATUS — CICINDELA PURITANA — AGABUS CLYPEALIS — AGABUS DISCICOLLIS — AGABUS HOZGARGANTAE — DERONECTES ALJIBENSIS — GRAPTODYTES DELECTUS — HYDROTARSUS PILOSUS — RHANTUS ALUTACEUS — RHITHRODYTES AGNUS — COLOPHON BARNARDI — COLOPHON EASTMANI — COLOPHON HAUGHTONI — COLOPHON THUNBERGI — COLOPHON WHITEI — EDWARDSINA GIGANTEA — NEMAPALPUS NEARCTICUS — ACRODIPSAS ILLIDGEI — AGRIADES ZULLICHI — ARAWACUS AETHESA — JOICEYA PRAECLARUS — NIRODIA BILPHEGOR — ORACHRYSOPIUS NIOBE — OXYCHAETA DICKSONI — PARALUCIA SPINIFERA — POECILMITIS RILEYI — POECILMITIS SWANPEOLI — POLYOMMATUS DAMA — POLYOMMATUS GALLOI — POLYOMMATUS GOLGUS — TRIMENIA WALLENGRENI — AMAURIS COMORANA — EUPLOEA ALBICOSTA — EUPLOEA CAESPES — EUPLOEA MITRA — EUPLOEA TRIPUNCTATA — IDEOPSIS HEWITSONII — PARANTICA KUEKENTHALI — PARANTICA MARCIA — PARANTICA MILAGROS — PARANTICA SCHOENIGI — PARANTICA SULEWATTAN — PARANTICA TIMORICA — TIRADELPHUS SCHNEIDERI — GRAPHIUM LEVASSORI — GRAPHIUM SANDAWANUM — ORNITHOPTERA ALEXANDRAE — ORNITHOPTERA CROESUS — ORNITHOPTERA MERIDIONALIS — PAPILO ARISTOPHONTES — PAPILO CHIKAE — PAPILO HOMERUS — PAPILO HOSPITON — PAPILO MOERNERI — GONEPTERYX MADERENSIS — TINOSTOMA SMARAGDITIS — OLIGOAESCHNA KUNIGAMIENSIS — PLANAESCHNA ISHIGAKIANA ISHIGAKIANA — PLANAESCHNA ISHIGAKIANA NAGAMINEI — PLANAESCHNA RISI SAKISHIMANA — RHONIAESCHNA GALAPAGOENSIS — STAUROPHLEBIA BOSQI — PHYLLOPETALIA ALTARENSIS — CALIPHAEA ANGKA — CALOPTERYX HYALINA — CALOPTERYX SYRIACA — MATRONA BASILARIS JAPONICA — SAPHO PUELLA — UMMA MESUMBEI — UMMA PURPUREA — CHLOROCYPHA MOLINDICA — CHLOROCYPHA SCHMIDTI — LIBELLAGO BALUS — RHINOCYPHA HAGENI — RHINOCYPHA UENOI — CHLOROGOMPHUS BRUNNEUS BRUNNEUS — CHLOROGOMPHUS OKINAWENSIS — ACIAGRION FASCICULARE — AGRIOCNEMIS RUBERRIMA RUBERRIMA — COENAGRIOCNEMIS RUFIPES — PSEUDAGRION INOPINATUM — PSEUDAGRION TORRIDUM HULAE — PSEUDAGRION VUMBAENSE — HEMICORDULIA APOENSIS — HEMICORDULIA MINDANA NIPPONICA — HEMICORDULIA OGASAWARENSIS — PROCORDULIA LOMPOBATANG — BAYADERA ISHIGAKIANA — ASIAGOMPHUS AMAMIENSIS AMAMIENSIS — ASIAGOMPHUS AMAMIENSIS OKINAWANUS — ASIAGOMPHUS YAYEYAMENSIS — EPIGOMPHUS ARMATUS — EPIGOMPHUS CAMELUS — EPIGOMPHUS CLAVATUS — EPIGOMPHUS CORNICULATUS — EPIGOMPHUS DONNELLYI — EPIGOMPHUS FLINTI — EPIGOMPHUS HOUGHTONI — EPIGOMPHUS MAYA — EPIGOMPHUS PAULSONI — EPIGOMPHUS SUBSIMILIS — EPIGOMPHUS SULCATISTYLA — EPIGOMPHUS VERTICICORNIS — EPIGOMPHUS WESTFALLI — GOMPHIDIA KELLOGGIGOMPHIDIA PEARSONI — GOMPHUS CONSANGUIS — GOMPHUS LYNNAE — MICROGOMPHUS WIJAYA — NOTOGOMPHUS COTTARELLI — NOTOGOMPHUS MAATHAIAE — NOTOGOMPHUS RUPPELI — OPHIOGOMPHUS AUSTRALIS — OPHIOGOMPHUS EDMUNDO — PROGOMPHUS RISI — PROGOMPHUS TENNESSENI — PROGOMPHUS ZEPHYRUS — STYLOGOMPHUS RYUKYUANUS ASATOL — STYLOGOMPHUS RYUKYUANUS WATANABEI — HEMIPHELEBIA MIRABILIS — AUSTROLESTES MINJERRIBA — HYLAEOTHEMIS FRUHSTORFERI — LEUCORRHINIA INTERMEDIA IJIMAI — LOKIA CORYNDONI — MICRATHYRIA COROPINAE — ORTHETRUM POECILOPS MIYAJIMAENSE — SYMPETRUM MACULATUM — SYMPETRUM NIGRIFEMUR — TETRATHEMIS YERBURII — THALASSOTHEMIS MARCHALI — UROTHEMIS THOMASI — MACROMIA KUBOKAIYA — ALLOLESTES MACLACHLANI — HETEROPODAGRION SANGUINIPES — HYPOLESTES CLARA — SCIOTROPIS LATTKEI — PETALURA PULCHERRIMA — COELICCIA FLAVICAUDA MASAKII — COELICCIA RYUKYUENSIS AMAMII — COELICCIA RYUKYUENSIS RYUKYUENSIS — MESOCNEMIS TISI — METACNEMIS VALIDA — RISIOCNEMIS ANTONIAE — DREPANOSTICTA CERATOPHORA — PALAEMNEMA BALDANAI — PALAEMNEMA CHIRIQUITA — PALAEMNEMA MELANOTA — PALAEMNEMA ORIENTALIS — PALAEMNEMA REVENTAZONI — SULCOSTICTA STRIATA — CHLOROCNEMIS MONTANA — CHLOROCNEMIS SP. NOV. — ELATTONEURA CAESIA — ELATTONEURA OCLATA — MICRONEURA CALIGATA — NOSOSTICTA PILBA-

RA — RHIPIDOLESTES OKINAWANUS — CHLOROLESTES APRICANS — PHYLOLESTES ETHELAE — TRIMEROTROPIS INFANTILIS — TRIMEROTROPIS OCCIDENTALOIDES — TRIMEROTROPIS OCCULENS — OECANTHUS LARICIS — KAWANPHILA PACHOMAI — PSACADONOTUS INSULANUS — THROSCODECTES XEDEROIDES — THROSCODECTES XIPHOS — ACIPENSER BAERII BAERII — ACIPENSER BAERII BAICALENSIS — ACIPENSER GUELDENSTAEDTII (BLACK SEA STOCK) — ACIPENSER GUELDENSTAEDTII (CASPIAN SEA STOCK) — ACIPENSER GUELDENSTAEDTII (SEA OF AZOV STOCK) — ACIPENSER GUELDENSTAEDTII — ACIPENSER MIKADDOI — ACIPENSER NUDIVENTRIS (BLACK SEA STOCK) — ACIPENSER NUDIVENTRIS (CASPIAN SEA STOCK) — ACIPENSER NUDIVENTRIS — ACIPENSER PERSICUS (BLACK SEA STOCK) — ACIPENSER PERSICUS — ACIPENSER SCHRENCKII — ACIPENSER SINENSIS — ACIPENSER STELLATUS (BLACK SEA STOCK) — ACIPENSER STELLATUS (SEA OF AZOV STOCK) — ACIPENSER STELLATUS — ACIPENSER TRANSMONTANUS (KOOTENAI RIVER SUBPOPULATION) — ACIPENSER TRANSMONTANUS (UPPER FRASER RIVER SUBPOPULATION) — HUSO DAURICUS — HUSO HUSO (BLACK SEA STOCK) — HUSO HUSO (CASPIAN SEA STOCK) — HUSO HUSO — PSEUDOS-CAPHIRHYNCHUS KAUFMANNI — SCAPHIRHYNCHUS ALBUS — CHIROSTOMA ATTENUATUM — CHIROSTOMA PROMELAS — CRATEROCEPHALUS FLUVIATILIS — POBLANA LETHOLEPIS — POBLANA SQUAMATA — TERAMULUS WATERLOTI — RHEOCLAS WRIGHTAE — MELANOTAENIA BOESEMANI — NEOSTETHUS THESSA — PSEUDOMUGIL MELLIS — ORYZIAS ORTHOGNATHUS — XENOPOECILUS OOPHORUS — XENOPOECILUS SARASINORUM — NOMORHAMPHUS TOWOETII — BRYCINUS JACKSONII — GYMNOCHARACINUS BERGII — ALOSA ALABAMAE — ALOSA VOLGENSIS — TENUALOSA THIBAUDAUI — BARBATULA SAMANTICA — BARBATULA SEYHANENSIS — BARBATULA TSCHAIYSSUENSIS — MESONOEMACHEILUS PULCHELLUS — NEMACHEILUS JORDANICUS — NEMACHEILUS PANTHEROIDES — NEMACHEILUS SP. NOV. — YUNNANILUS NIGROMACULATUS — CATOSTOMUS MICRIPS — CHASMISTES BREVIROSTRIS — DELTISTES LUXATUS — XYRAUCHEN TEXANUS — COBITIS ARACHTHOENSIS — COBITIS CALDERONI — COBITIS HELLENICA — COBITIS TRICHONICA — COBITIS TURCICA — COBITIS VETTONICA — LEPIDOCOPALICHTHYS JONKLAASI — ACANTHOBRAAMA CENTISQUAMA — ACHONDROSTOMA OCCIDENTALE — ALBURNUS MENTOIDES — ALBURNUS ORONTIS — ALBURNUS SARMATICUS — ALBURNUS SCHISCHKOVI — ALBURNUS VOLVITICUS — ANABARILIUS ALBURNOPS — ANABARILIUS POLYLEPIS — ANAECYPRIS HISPANICA — AULOPYGE HUEGELII — BALANTIOCHEILOS MELANOPTERUS — BARBUS ACUTICEPS — BARBUS ANDREWII — BARBUS CANINUS — BARBUS CHANTREI — BARBUS CLAUDINAE — BARBUS QUADRILINEATUS — BARBUS SERRA — BARBUS TREURENSIS — BARBUS TREVELYANI — CHONDROSTOMA BEYSEHIRENSE — CHONDROSTOMA KINZELBACHI — CHONDROSTOMA PHOXINUS — CHONDROSTOMA SOETTA — CYPRINELLA PANARCYS — CYPRINELLA XANTHICARA — DEVARIA PATHIRANA — GARRA HUGHI — GILA ELEGANS — GOBIO SKADARENSIS — HYBOGNATHUS AMARUS — LABEO FISHERI — LABEO MESOPS — LABEO SEEBERI — LABEOBARBUS MACROPHthalmus — LUCIOBARBUS GRAECUS — NOTROPIS SIMUS — ONYCHOSTOMA ALTICORPUS — OPSARIDIUM MICROLEPIS — OSPATULUS PALAEMOPHAGUS — PARACHONDROSTOMA TURIENSE — PELASGUS PRESPENSIS — PHOXINELLUS ALEPIDOTUS — PHOXINELLUS ANATOLICUS — PHOXINUS STRANDJAE — PHOXINUS STRYMONICUS — POGONICHTHYS MACROLEPIDOTUS — PROBARBUS JULLIENI — PSEUDOBARBUS AFER — PSEUDOBARBUS ASPER — PSEUDOBARBUS BURGI — PSEUDOBARBUS PHLIETHON — PSEUDOBARBUS QUATHLAMBAE — PSEUDOPHOXINUS ANATOLICUS — PSEUDOPHOXINUS BATTALGILI — PSEUDOPHOXINUS CRASSUS — PSEUDOPHOXINUS DRUSENSIS — PSEUDOPHOXINUS KERVELLEI — PUNTIUS ASOKA — PUNTIUS MARTENSTYNI — RASBORA WILPITA — RELICTUS SOLITARIUS — ROMANOGOBIO BENACENSIS — RUTILUS MEIDINGERI — RUTILUS YLIKIENSIS — SCHIZOTHRAX LEPIDOTHRAX — SQUALIUS ANATOLICUS — SQUALIUS KEADICUS — SQUALIUS LUCUMONIS — SQUALIUS MALACITANUS — SQUALIUS MICROLEPIS — SQUALIUS MOREOTICUS — SQUALIUS TENELLUS — SQUALIUS TORGALENSIS — TELESTES BEOTICUS — TELESTES CROATICUS — TOR KHUDREE — TOR YUNNANENSIS — PACHYPANCHAX SP. NOV. 'ANJINGO' — PACHYPANCHAX SP. NOV. 'VARATRAZA' — APHANIUS BAE TICUS — APHANIUS BURDURICUS — APHANIUS IBERUS — CUALAC TESSELLATUS — CYPRINODON BELTRANI — CYPRINODON ELEGANS — CYPRINODON FONTINALIS — CYPRINODON MACROLEPIS — CYPRINODON MAYA — CYPRINODON RADIOSUS — CYPRINODON SIMUS — ATAENIOBIUS TOWERI — CHARACODON LATERALIS — XENOPHORUS CAPTIVUS — GAMBUSIA DOMINICENSIS — XIPHOPHORUS GORDONI — XIPHOPHORUS MEYERI — PROFUNDULUS HILDEBRANDI — LIZA LUCIAE — HYPOMESUS TRANSPACIFICUS — MARCUSIENSIS

V I C T O R I A E

— SCLEROPAGES FORMOSUS — SANDELIA BAINSII — PTERAPOGON KAUDERNI — BETTA LIVIDA — PAROSPHROMENUS HARVEYI — ALCOLAPIA ALCALICUS — AMPHILOPHUS MARGARITIFER — ASTATOTILAPIA SP. NOV. 'SHOWELMOUTH' — CHETIA BREVIS — CICHLASOMA LABRIDENS — ETROPLUS CANARENSIS — HAPLOCHROMIS BARBARAE — HAPLOCHROMIS BROWNAE — HAPLOCHROMIS CRYPTODON — HAPLOCHROMIS CYANEUS — HAPLOCHROMIS DESFONTAINII — HAPLOCHROMIS ERYTHROMACULATUS — HAPLOCHROMIS FLAVIJOSEPHI — HAPLOCHROMIS FLAVUS — HAPLOCHROMIS GRANTI — HAPLOCHROMIS MELANOPTERUS — HAPLOCHROMIS NUCHISQUAMULATUS — HAPLOCHROMIS PLAGIODON — HAPLOCHROMIS PRODRONUS — HAPLOCHROMIS SIMPSONII — HAPLOCHROMIS VENATOR — LETHRINOPS MACRACANTHUS — LETHRINOPS MICRENTODON — LETHRINOPS MICRODON — LETHRINOPS STRIDAE — MBIPIA LUTEA — OREOCHROMIS ALCALICUS — OREOCHROMIS AMPHIMELAS — OREOCHROMIS KARONGAE — OREOCHROMIS LIDOLE — OREOCHROMIS SQUAMIPINNIS — ORTHOCHROMIS KASULIENSIS — ORTHOCHROMIS MAZIMEROENSIS — ORTHOCHROMIS MOSOENSIS — ORTHOCHROMIS RUBROLABIALIS — PARETROPLUS DAMBAE — PARETROPLUS MAROMANDIA — PARETROPLUS SP. NOV. 'SOFIA' — PROGYNATHOCHROMIS SP. NOV. 'LONG SNOUT' — PTYCHOCHROMIS INORNATUS — PTYCHOCHROMIS SP. NOV. 'GREEN GARAKA' — PUNDAMILIA IGNEOPINIS — PUNDAMILIA MACROCEPHALA — SERRANOCHROMIS MERIDIANUS — CLINUS SPATULATUS — TYPHLEOTRIS MADGASCARENENSIS — TYPHLEOTRIS PAULIANI — ECONOMIDICHTHYS TRICHONIS — KNIPOWITSCHEA THESSALA — SILHOUETTEA SIBAYI — ANISOTREMUS MORICANDI — CHEILINUS UNULATUS — LATES ANGUSTIFRONS — LATES MACROPHthalmus — LATES MICROLEPIS — MACCULLOHELLA IKEI — MACCULLOHELLA MACQUARIENSIS — NANNOPERCA OXLEYANA — ETHEOSTOMA BOSCHUNGI — ETHEOSTOMA NUCHALE — ETHEOSTOMA OKALOOSAE — PERCINA CYMATOEAENIA — ARGYROSPOMUS HOLOLEPIDOTUS — SCOMBROMORUS CONCOLOR — THUNNUS OBESES (PACIFIC STOCK) — THUNNUS THYNNUS (EASTERN ATLANTIC STOCK) — EPINEPHELUS AKAARA — EPINEPHELUS MARGINATUS — EPINEPHELUS STRIATUS — MYCTEROPERCA FUSCA — MYCTEROPERCA JORDANI — PAGRUS PAGRUS — XIPHIAS GLADIUS (NORTH ATLANTIC STOCK) — HIPPOGLOSSUS HIPPOGLOSSUS — PLECOGLOSSUS ALTIVELIS RYUKYUENSIS — COREGONUS POLLAN — COREGONUS STIGMATICUS — COREGONUS VANDESII — HUCHO HUCHO — ONCORHYNCHUS GILAE — ONCORHYNCHUS ISHIKAWAI — ONCORHYNCHUS NERKA (FRASER RIVER, BOWRON) — ONCORHYNCHUS NERKA (FRASER RIVER, LOWER: CULTUS LK, CHILLIWACK R) — ONCORHYNCHUS NERKA (FRASER RIVER, MIDDLE: STUART TO NAHATLATCH R) — ONCORHYNCHUS NERKA (HECATE STRAIT — Q.C. SOUND: ATNARKO R) — ONCORHYNCHUS NERKA (HECATE STRAIT — Q.C. SOUND: LOWE LK/GRANVILLE CH) — ONCORHYNCHUS NERKA (HECATE STRAIT — Q.C. SOUND: QUEEN CHARLOTTE SOUND) — ONCORHYNCHUS NERKA (KAMCHATKA RIVER) — ONCORHYNCHUS NERKA (NASS — SKEENA ESTUARY: HUGH SMITH LK/BOCA DE QUADRA) — ONCORHYNCHUS NERKA (NASS — SKEENA ESTUARY: NORTH OF NASS) — ONCORHYNCHUS NERKA (SKEENA R, UPPER) — SALMO OBTUSIROSTRIS — SALMO PERISTERICUS — SALVELINUS JAPONICUS — SALVELINUS TOLMACHOFFII — SALVELINUS WILLOUGHBIII — SEBASTES FASCIATUS — SEBASTOLOBUS ALASCANUS — LIABAGRUS KINGI — LIABAGRUS NIGRICAUDA — ARIUS BONILLAI — ARIUS FESTINUS — ARIUS UNCINATUS — AUSTRORANIS BARNARDI — LEPTHOPLASTERNUM TORDILHO — CLARIALLABES MUTSIN-

DOZIENSIS — PRIETELLA PHREATOPHILA — CHILOGLANIS ASYMETRICAUDALIS — CHILOGLANIS BIFURCUS — GLYPTOTHORAX DAVISSINGHI — MASTACEMBELUS OATESII — MONOPTERUS FOSFORICUS — OPHISTER-NON INFERNALE — HIPPOCAMPUS CAPENSIS — FLECONOTUS FITZGERALDI — GASTROTRECA BUFONA — GASTROTRECA CHRISTIANI — GASTROTRECA CORNUTA — GASTROTRECA ESPELETIA — GASTROTRECA LI-T O N E D I S

— GASTROTRECA OROPHYLAX — GASTROTRECA OVIFERA — GASTROTRECA PSEUSTES — GASTROTRECA PSYCHROPHILA — GASTROTRECA RIOBAMBAE — GASTROTRECA RUIZI — GASTROTRECA SPLENDENS — GASTROTRECA STICTOPELURA — GASTROTRECA TRACHYCEPS — ALLOBATES KINGSBURYI — ALLOBATES MANDELORUM — ALLOBATES RANOIDES — AROMOBATES ALBOGUTTATUS — AROMOBATES DURANTI — AROMOBATES HAYDEEA — AROMOBATES MAYORGAI — AROMOBATES MOLINARI — AROMOBATES OROSTOMA — AROMOBATES SALTUENSIS — AROMOBATES SERRANUS — MANNOPHRYNE COLLARIS — MANNOPHRYNE LEONARDI — MANNOPHRYNE RIVEROI — MANNOPHRYNE TRUJILLENIS — MANNOPHRYNE YUSTIZI — ARTHROLEPTIS CRUSCULUM — ARTHROLEPTIS FRANCEI — ARTHROLEPTIS NIKEAE — ASTYLOSTERNUS FAL-LAX — ASTYLOSTERNUS LAURENTI — ASTYLOSTERNUS PERRETI — ASTYLOSTERNUS RANOIDES — ASTYLOSTERNUS SCHIOETZI — CARDIOGLOSSA AUREOLI — CARDIOGLOSSA MELANOGASTER — CARDIOGLOSSA OREAS — CARDIOGLOSSA PULCHRA — CARDIOGLOSSA SCHIOETZI — CARDIOGLOSSA VENUSTA — LEPTO-DACTYLODON AXILLARIS — LEPTOACTYLODON MERTENSII — LEPTOACTYLODON ORNATUS — LEPTOACTYLODON PERRETI — LEPTOACTYLODON STEVARTI — LEPTOACTYLODON WILDI — LEPTOPELIS KARISSIM-BENSIS — LEPTOPELIS SUSANAE — LEPTOPELIS XENODACTYLUS — BARBOURULA KALIMANTANENSIS — BOMBINA PACHYPUS — BALEBREVICEPS HILLMANI — CALLULINA KISIWAMSITU — PROBREVICEPS DURIROSTRIS — PROBREVICEPS RHODESIANUS — ADENOMIS KELAARTII — ALTIOPHYRIDES MALCOLMI — AMIETOPHYRINUS BRAUNI — AMIETOPHYRINUS DJOHONGENSIS — AMIETOPHYRINUS PANTHERINUS — AMIETOPHYRINUS VILLIERSI — ANAXYRUS CALIFORNICUS — ANAXYRUS CANORUS — ANAXYRUS HOUSTONENSIS — ANAXYRUS NELSONI — ANSONIA GUIBEI — ANSONIA LATIDISCA — ANSONIA ORNATA — ANSONIA PLATYSO-MA — ATELOPUS CERTUS — ATELOPUS DIMORPHUS — ATELOPUS LIMOSUS — ATELOPUS LONGIBRACHIUS — ATELOPUS MITTERMEIERI — ATELOPUS OXAPAMPAE — BUFO BODDOMII — BUFO KOTAGAMAI — BUFO KOYNAYENSIS — BUFIDES MEGHALAYANUS — DENDROPHRYNISCUS CARVALHOI — DIDYNAMIPUS SJOSTED-TI — DUTTAPHRYNUS NOELLERTI — INCILIUS CAVIFRONS — INCILIUS GEMMIFER — INCILIUS IBARRAI — INCILIUS LEUCOMYOS — INCILIUS PERPLEXUS — INCILIUS SPICULATUS — INCILIUS TACANENSIS — INCILIUS TU-TELARIUS — INGEROPHYRINUS CLAVIGER — INGEROPHYRINUS KUMQUAT — MELANOPHYRINISCUS DEVINCENZII — MERTENSOPHYRINE ANOTIS — MERTENSOPHYRINE HOWELLI — MERTENSOPHYRINE USAM-BARAE — NECTOPHYRINOIDES CRYPTUS — NECTOPHYRINOIDES LATICEPS — NECTOPHYRINOIDES MINUTUS — NECTOPHYRINOIDES PSEUDOTURNIERI — NECTOPHYRINOIDES VESTERGAARDI — OSORNOPHYRINE ANTIS-ANA — OSORNOPHYRINE GUACAMAYO — OSORNOPHYRINE PERCRASSA — OSORNOPHYRINE TALIPES — PARA-PELOPHYRINE SCALPTA — PEDOSTIBES TUBERCULOSUS — PELOPHYRINE ALBOTAENIATA — PELOPHYRINE API — PELTOPHYRINE CATAULACICEPS — PELTOPHYRINE FRACCTA — PELTOPHYRINE LONGINASUS — RHAEBO CAERULEOSTICTUS — RHINELLA CHRYSOPHORA — RHINELLA GALLARDOI — RHINELLA MACRORHINA — RHIN-ELLA NESIOTES — RHINELLA NICEFORI — RHINELLA SCLEROCEPHALA — VANDIJKOPHYRINUS AMATOLICUS — VANDIJKOPHYRINUS INYANGAE — WERNERIA BAMBUTENSIS — WERNERIA MERTENSIANA — WERNERIA PREUSSI — WERNERIA SUBMONTANA — WERNERIA TANDYI — WOLTERSTORFFINA MIREI — TELMATOBUFO VENUSTUS — CENTROLENE AUDAX — CENTROLENE AZULAE — CENTROLENE FERNANDO — CENTROLENE LYNCHI — CENTROLENE PETROPHILUM — CENTROLENE PIPLATUM — COCHRANELLA MACHE — COCHRANEL-LA MARIAE — COCHRANELLA PUYOENSIS — COCHRANELLA SAXISCANDENSIS — HYALINOBATRACHIUM CARDI-ACALYPTUM — HYALINOBATRACHIUM ESMERALDA — HYALINOBATRACHIUM GAUJARREPANENSE — HYALINO-BATRACHIUM PALLIDIUM — HYALINOBATRACHIUM PELLUCIDUM — NYMPHARGUS LUMINOSUS — NYMPHARGUS MEGACHEIRUS — PLATYMANTIS CAGAYANENSIS — PLATYMANTIS HAZELAE — PLATYMANTIS LAWTONI — PLATYMANTIS LEVIGATUS — PLATYMANTIS NEGROSENSIS — PLATYMANTIS PANAYENSIS — PLATYMANTIS POLILLENSIS — PLATYMANTIS SPELAEUS — PLATYMANTIS SUBTERRESTRIS — PLATYMANTIS TAYLORI — PLATYMANTIS VITIANUS — ATELOGNATHUS PATAGONICUS — ATELOGNATHUS PRAEBSALTICUS — ATELOG-NATHUS REVERBERII — BATRACHOPHYRINUS BRACHYDACTYLUS — BATRACHOPHYRINUS MACROSTOMUS — TELMATOBIUS BREVIPEUS — TELMATOBIUS BREVIROSTRIS — TELMATOBIUS CEIURUM — TELMATOBIUS COLANENSIS — TELMATOBIUS DEGENER — TELMATOBIUS EDAPHONASTES — TELMATOBIUS HYPSELO-CEPHALUS — TELMATOBIUS IGNAVUS — TELMATOBIUS LATICEPS — TELMATOBIUS LATIROSTRIS — TELMA-TOBIUS MAYOLOI — TELMATOBIUS NECOPINUS — TELMATOBIUS PISANO — TELMATOBIUS PLATYCEPHALUS — TELMATOBIUS SCHREITERI — TELMATOBIUS SCROCCHII — TELMATOBIUS SIBIRICUS — TELMATOBIUS STEPHANI — TELMATOBIUS THOMPSONI — TELMATOBIUS TRUEBAE — CRAUGASTOR AURILEGULUS — CRAUGASTOR AZUEROENSIS — CRAUGASTOR CHARADRA — CRAUGASTOR DARYI — CRAUGASTOR GULOSUS — CRAUGASTOR HOBARTSMITHI — CRAUGASTOR INACHUS — CRAUGASTOR LAEVISSIMUS — CRAUGASTOR LAURASTER — CRAUGASTOR MONTANUS — CRAUGASTOR OBESES — CRAUGASTOR OMLITEMANUS — CRAUGASTOR PECHORUM — CRAUGASTOR PUNCTARIOLUS — CRAUGASTOR RHYACOBATRACHUS — CRAUGASTOR SABBRIUS — CRAUGASTOR SANDERSONI — CRAUGASTOR SILVICOLA — CRAUGASTOR SPATULATUS — CRAUGASTOR STUARTI — CRAUGASTOR UNO — CRAUGASTOR VULCANI — CRYPTOBATRACHUS BOULENGERI — EUPSOPHUS CENTULMOENSIS — EUPSOPHUS MIGUELI — EUPSOPHUS NAHUELBTUENSIS — THOROPA LUT-ZI — COLOSTETHUS MERTENSII — COLOSTETHUS RUTHVENI — EPIPEDOBATES TRICOLOR — EXCITOBATES MYSTERIOSUS — HYLOXALUS AZUREIVENTRIS — HYLOXALUS CEVALLOSI — HYLOXALUS ELACHYHISTUS — HYLOXALUS TOACHI — OOPHAGA ARBOREA — OOPHAGA SPECIOSA — PHYLLOBATES TERRIBILIS — PHYLLO-BATES VITTATUS — RANITOMEYA BOMBETES — RANITOMEYA SIRENSIS — RANITOMEYA TOLIMENSIS — RANITOMEYA VIROLINENSIS — FEJERVARYA GREENII — FEJERVARYA NICOBARIENSIS — FEJERVARYA NILAGIRICA — FEJERVARYA SAHYADRIS — LIMNONECTES ARATHOONI — LIMNONECTES MICROTYMPLANUS — LIMNONECTES NAMIEYI — LIMNONECTES NITIDUS — NANNOPHRYNS NAEYAKAI — NANORANA MACULOSA — NANORANA UNCULUANUS — NANORANA YUNNANENSIS — QUASIPAA BOULENGERI — QUASIPAA ROBERTIN-GERI — ADELOPHYRINE MARANGUAPENSIS — ELEUTHERODACTYLUS ACMONIS — ELEUTHERODACTYLUS ADELUS — ELEUTHERODACTYLUS ALCOAE — ELEUTHERODACTYLUS AMPLINYMPPHA — ELEUTHERODACTYLUS ANDREWSII — ELEUTHERODACTYLUS ARMSTRONGI — ELEUTHERODACTYLUS AURICULATOIDES — ELEUTHERODACTYLUS BARLAGNEI — ELEUTHERODACTYLUS CASPARII — ELEUTHERODACTYLUS COUNOUS-PEUS — ELEUTHERODACTYLUS DENNISII — ELEUTHERODACTYLUS DILATUS — ELEUTHERODACTYLUS EMILIAE — ELEUTHERODACTYLUS ETHERIDGEI — ELEUTHERODACTYLUS GLAMYRUS — ELEUTHERODACTYLUS GLAPHYCOMPUS — ELEUTHERODACTYLUS GRABHAMII — ELEUTHERODACTYLUS GRAHAMII — ELEUTHER-ERODACTYLUS GREYI — ELEUTHERODACTYLUS GRYLLUS — ELEUTHERODACTYLUS GUANAHACABIBES — ELEUTHERODACTYLUS GUNDLACHI — ELEUTHERODACTYLUS HAITIANUS — ELEUTHERODACTYLUS HEDRICKI — ELEUTHERODACTYLUS HEMINOTA — ELEUTHERODACTYLUS HYPOSTENOR — ELEUTHERODACTY-LUS INTERMEDIUS — ELEUTHERODACTYLUS IONTHUS — ELEUTHERODACTYLUS JAMAICENSIS — ELEUTH-ERODACTYLUS KLINIKOWSKII — ELEUTHERODACTYLUS LEBERI — ELEUTHERODACTYLUS LENTUS — ELEU-THERODACTYLUS LUTEOLUS — ELEUTHERODACTYLUS MELACARA — ELEUTHERODACTYLUS MICHAELSCHMIDI — ELEUTHERODACTYLUS MINUTUS — ELEUTHERODACTYLUS MONTANUS — ELEUTHERO-DACTYLUS NUBICOLA — ELEUTHERODACTYLUS PATRICIAE — ELEUTHERODACTYLUS PINARENSIS — ELEU-







A word cloud consisting of the words "PARANORMATIV" and "NORMATIV" in various orientations. The words are arranged in a large 'X' shape, with "PARANORMATIV" forming the top-left and bottom-right arms, and "NORMATIV" forming the top-right and bottom-left arms. The words are in different sizes and orientations, creating a dynamic visual effect.

IF YOU ALLOW ME, I AM MAKING THE DISCOVERY OF MY OWN INNER SLOWNESS AND IT IS SUCH A BEAUTIFUL TIME: TO TAKE TIME TO BREATHE, THEREFORE BE AND NOT DO/THINK/RUN...

TO KEEP A DEDICATED FOCUS ON MY INNER RHYTHM I HAVE CHOSEN TO KEEP AWAY FROM DOING, THEREFORE FROM MY ART IN GENERAL.  
BECAUSE FOR MANY YEARS ART WAS MY MENTAL ESCAPE AND I KNEW THAT IN THIS RIGHT TIME IF I WANNA HEAR MY RHYTHM AND DANCE FREE IMUST REMAIN SILENT ...  
OF COURSE YOUR BOOK PROJECT HAS MANAGED TO MAKE ME FAIL IN MY BEAUTIFUL UTOPIA OF "DOING NOTHING", YOU BOTH HAVE





WHEN I LICKED THIS PAGE, I TASTED MY BETRAYAL. MY BETRAYAL IS THE BEGINNING.

WHEN I LICKED THIS PAGE, MY TONGUE SLID ALONG THE BARK OF THE BIRCH TREE, THE TAMENESS OF ITS WHITE, THE ROUGHNESS OF ITS DARK. I COULD TASTE THE ICE ENCRUSTING IT, THE BLIZZARD THAT BROUGHT IT, PLANTED IT.

WHEN I LICKED THIS PAGE, I TASTED THE STARCH, THE GLUE THAT BOUND MY LIPS TOGETHER RELEASED, BREACHED, DISSOLVED, SWALLOWED.

AS I LICKED THIS PAGE, LIGHT ENTERED MY MOUTH AND TICKLED MY CHEST; A PIECE OF SILKY FABRIC LOWERED INTO MY THROAT, RUPTURING MEMBRANES, PLEASANTLY SUFFOCATING.

AS I LICKED THIS PAGE, YOUR SILENCE HURT ME MORE THAN EVER. I STARED AT YOU, DOE EYED WITH MY TONGUE STICKING OUT, MY TONGUE SPREAD ACROSS THE PAPER. I PAUSED, THE HAIR ON MY NECK STOOD UP IN VIGILANCE. SHHH.

WHEN I LICKED THIS PAGE, THE CHARCOAL MADE MY TONGUE BLACK, BUT THAT WAS YESTERDAY. YOUR EYELASHES GLIMMERED, GOLDEN EVEN AT NIGHT.

WHEN I LICKED THIS PAGE, I COULD TASTE YOUR SALT.

AS I LICKED THIS PAGE, MY MOUTH FILLED UP WITH POWDERED SUGAR, I INHALED AND COUGHED A SWEET AND HEAVY COUGH.

WHEN I LICKED THIS PAGE, I COULD TASTE THE COLD GLASS OF THE WINDOW WHICH I PRESSED MY FACE, MY LIPS AGAINST IN SEARCH OF NUMBNESS.

IN LICKING THIS PAGE I DISTURBED THE MIRROR OF THE LAKE, THEN TILTED MY HEAD BACKWARD TO GET DRUNK.

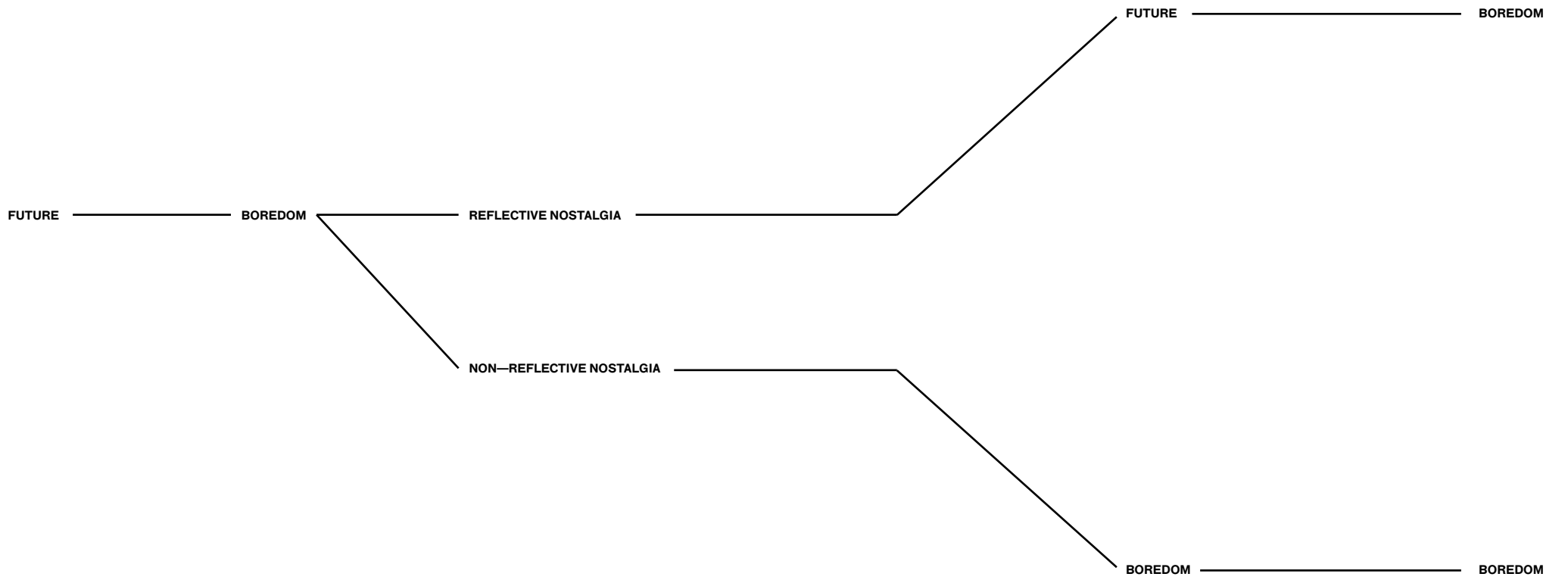
AS I LICKED THIS PAGE, IT MELTED LIKE BUTTER UNDERNEATH MY TONGUE.

LICKING THIS PAGE LEFT MY MOUTH FEELING DRY, MY LIQUID STOLEN, STORED BY ITS FIBRE.

IN LICKING THIS PAGE I HAVE LEFT UPON IT AN IMPRINT OF THE SPACE BEHIND MY TEETH.

THIS PAGE BROUGHT BACK THE TASTE OF WORDS LICKED INTO LIFE.

K.H.



# Who killed Mrs. Modern?

(mindmovie in 9 acts)

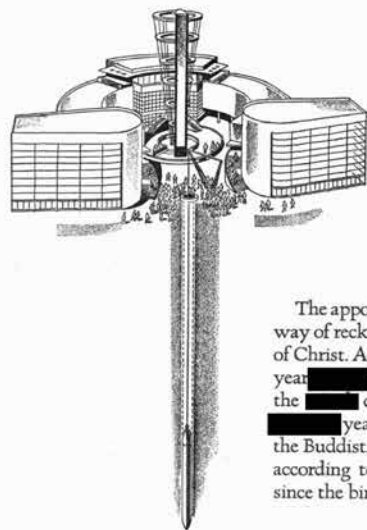
by Szabolcs KissPál



paest

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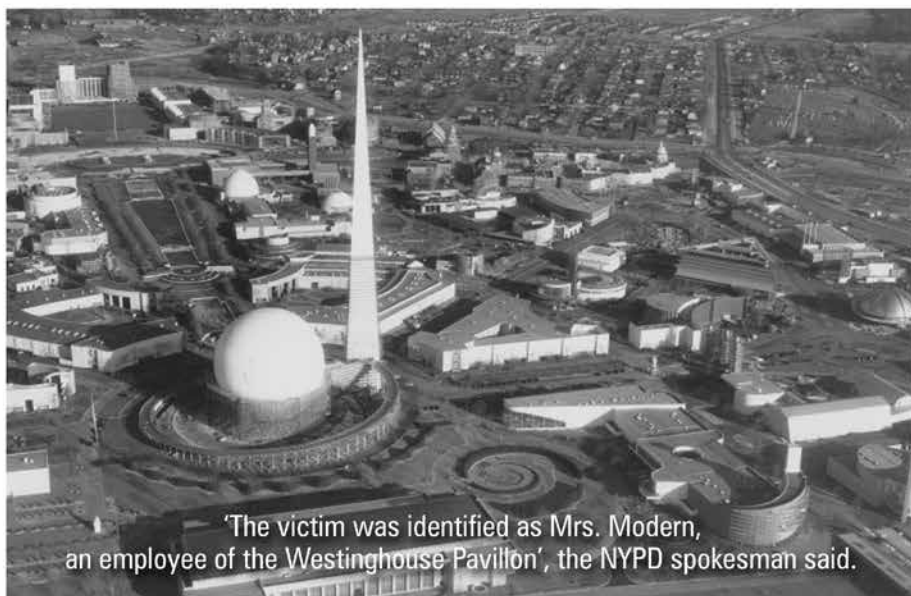
fyuctyur



The appointed year will be, according to our common way of reckoning time, the [redacted] year since the birth of Christ. According to the Jewish calendar it will be the year [redacted]; according to the Chinese, the [redacted] year of the [redacted] cycle; according to the Mohammedan, the [redacted] year since the birth of the Prophet; according to the Buddhist, the [redacted] year since the birth of Buddha; according to the Shinto [Japanese], the [redacted] year since the birth of the first emperor, Jimmu Tenno.



'The gun was found in Democracity and the body in a car in Pleasantville...'



'The victim was identified as Mrs. Modern, an employee of the Westinghouse Pavillon', the NYPD spokesman said.

Pjrsjn — Person

Rjmocnes — Remoteness



Mrs. Drudge



Mrs. Modern



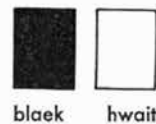
Autdoer Necmz (Outdoor Names)

- 1 smock (smoke) 2 skai (sky) 3 klaud (cloud) 4 barn (barn)  
 5 hecstaek (haystack) 6 tric (tree) 7 wudz (woods) 8 haus (house)  
 9 kau (cow) 10 fiold (field) 11 fens (fence) 12 rocd (road)  
 13 hors (horse) 14 aotomobilc (automobile)

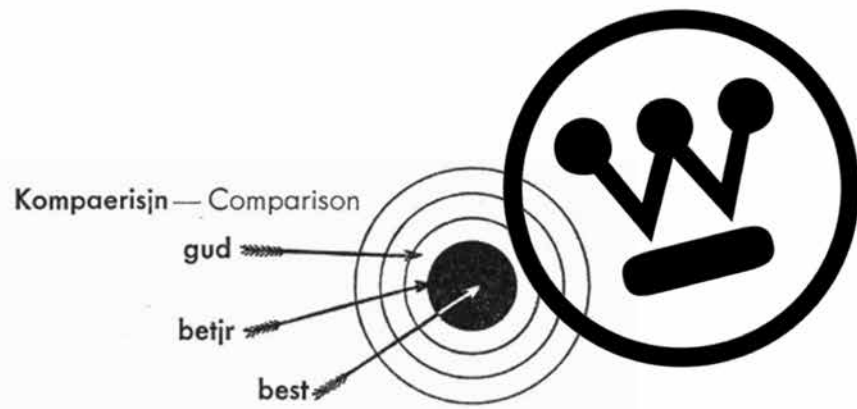


'Here she is: Babs Middleton, eighteen, visited the fair with her family, on May 1, and later she found a job at Westinghouse.'

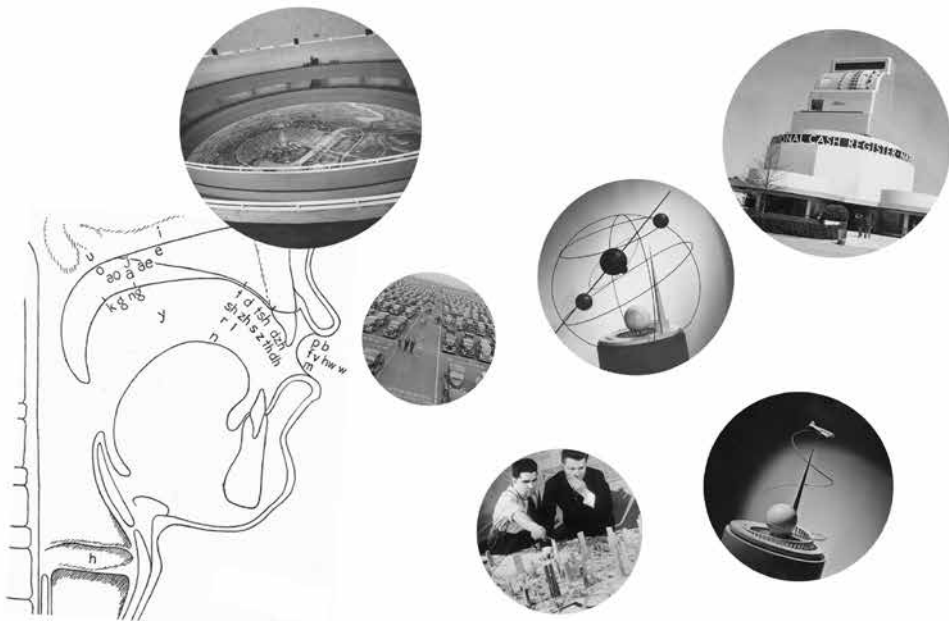
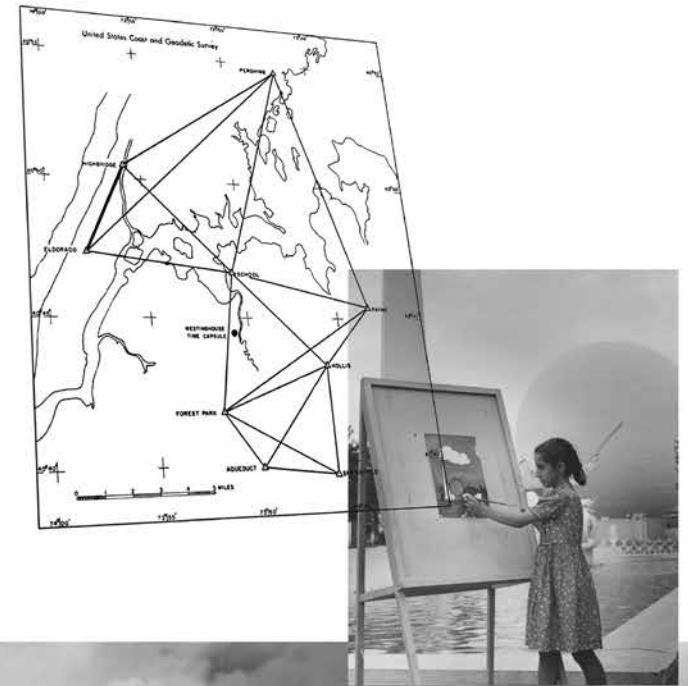
but a  
hammer  
with which  
to shape it



'We have found her clothes hidden beyond the plaque.'



# the herman's syndrome





Is [REDACTED] Boring?

The [REDACTED] is boring once the present is in anticipation for the [REDACTED].

The present today for the majority seems only as a platform for physical existence, the body exists in the present but the mind is performing the [REDACTED] and once the [REDACTED] comes it becomes a mere repetition for the subject and that creates a state of boredom.

Technology is the sound of the [REDACTED]; it influences our mode of imagination, narration and production. With technology today, the copy is preferred to the original, the appearance to the essence and representation is more important than the reality. As a consequence reality and the present become unimportant.

Technology is a product of our [REDACTED]istic plans and is driven by speed. Today speed is such an important factor in our every day life; the need for it is foreseen as a survival skill for a [REDACTED]. Today we live because we want to be prepared for the [REDACTED]. The faster we are prepared, the better we are. We want to be prepared as fast as possible, the faster, the richer and the happier. We are not speaking anymore about the present or the past but only about the [REDACTED]. In that sense not only our [REDACTED] is boring but also our present becomes boring too.

There is no [REDACTED]: the [REDACTED] is a mere word and fictional concept created for linguistic, grammatical and syntax purposes. There is present and past and the human being only experiences the present! What matters is the present that is now, now and now! People are deluded by a [REDACTED], a concept based on a consumerist society. Today the majority of people have lost interest in the present; the student who studies 4 or 5 years in a university in order to become a professional in a certain field, he or she makes the present as a tool for this thing called [REDACTED]. They are not conscious about the now, the now became a mere tool for the after, an after based on nothing!

The [REDACTED] of course is boring because always this "[REDACTED]" will be anticipation for a following [REDACTED].

If people just knew that the present is never boring they would not go for a search for a [REDACTED].

Even today in contemporary art, people use the word contemporary but they are doing nothing contemporary. They are just doing works related to the past or to a certain [REDACTED]. I want to hear about contemporary works, works of today, works of the moment, works that are done and are a product of the present.

Maybe it is time to start searching and looking into a more contemporary language, a language based on none conformity of the past and the [REDACTED], a language that only speaks the present.

Lets not think about a [REDACTED] anymore, lets not keep our mind deluded by the [REDACTED], lets bring it back to living, lets bring it back to the present!

The present is exciting and the [REDACTED] does not exist! I know this might sound as mere talking and nonsense, but for once let's investigate about the nonsense of today instead of drifting towards a complete nonsense!

Let's remember that languages are human constructs that were thought through thousands of years. But a language should reflect the contemporary, the now. Instead we are using a language built by our ancestors who wrote the language and created the [REDACTED] tense!

Man makes language and man only can change it. We are stuck in a language that only promises boredom, because it drifts our mind towards a future! There is nothing transparent about a [REDACTED]istic language, it's blurry, muddy and disappointing!

Language should not be constructed but understood and in order to understand it we have to understand our present! The only time that exists is the now and this language should only focus on the essence of time that is a universal consciousness!

I am a contemporary Artist; I refer to no one in my writings because it's an act of going to the past, my only reference is I. Of course I am totally aware about what I read and learnt but now is only now and in the now there is only me who thinks and writes as any other subjects living in the now.

I am now and nothing else! And that now is too rich and full with things that it leaves no door for a [REDACTED], a boring one!

Paul Hage Boutros.  
November 14, 14:59:58, Seoul, 2013.



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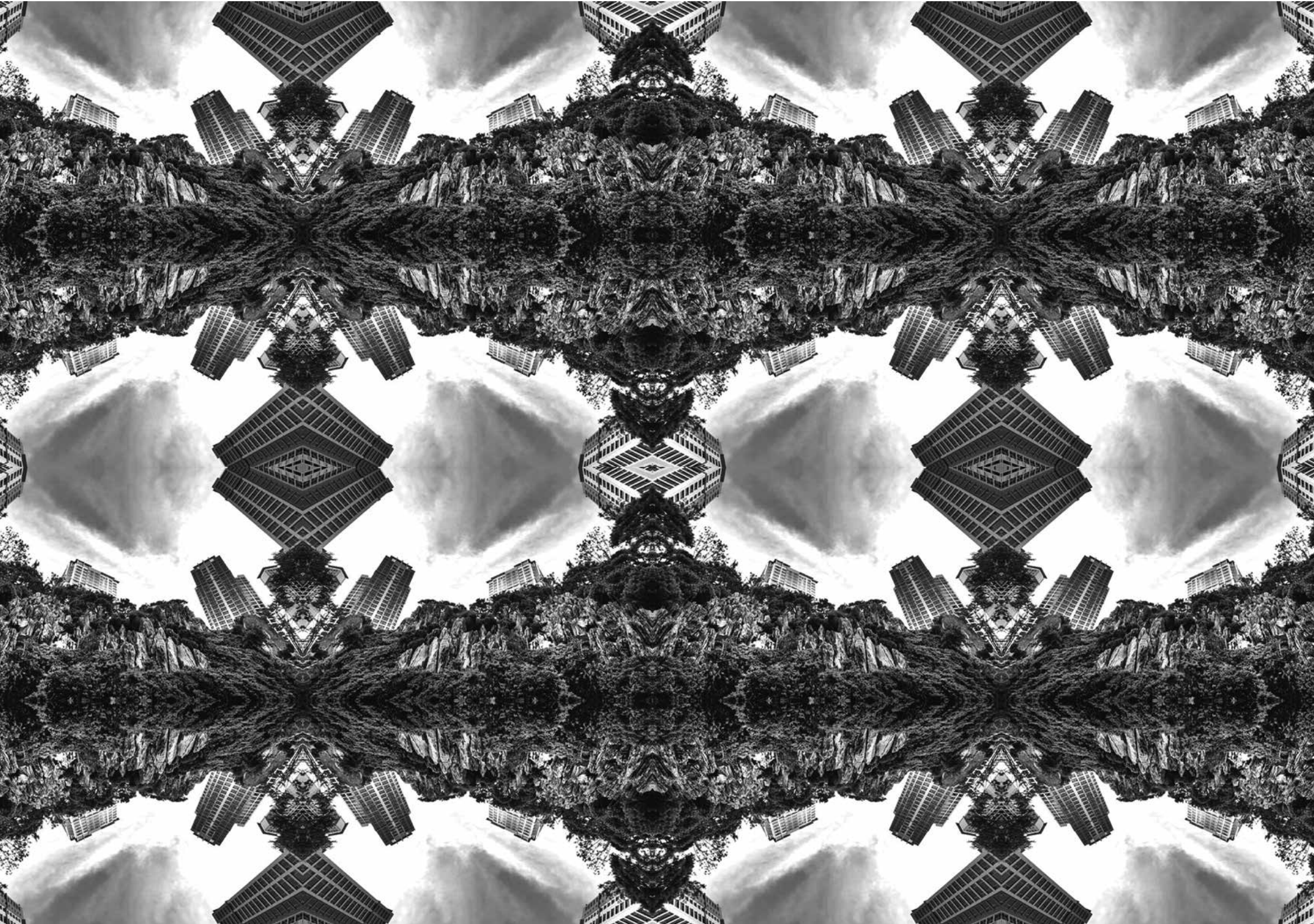




112 Mr. A drives to the nearest high-speed railway station as usual. Mr. A's residence surrounded by the sun and the shade of trees is a new town, which is located 40 km away from the center of the city. There is not only district cooling and heating, but also a TV telephone in every residence. Newspapers are delivered to facsimile. Using pleasant high-speed railway commuter train, Mr. A can commute to his workplace located in a gigantic building in downtown.

# 정상을 달리는 트로이카-



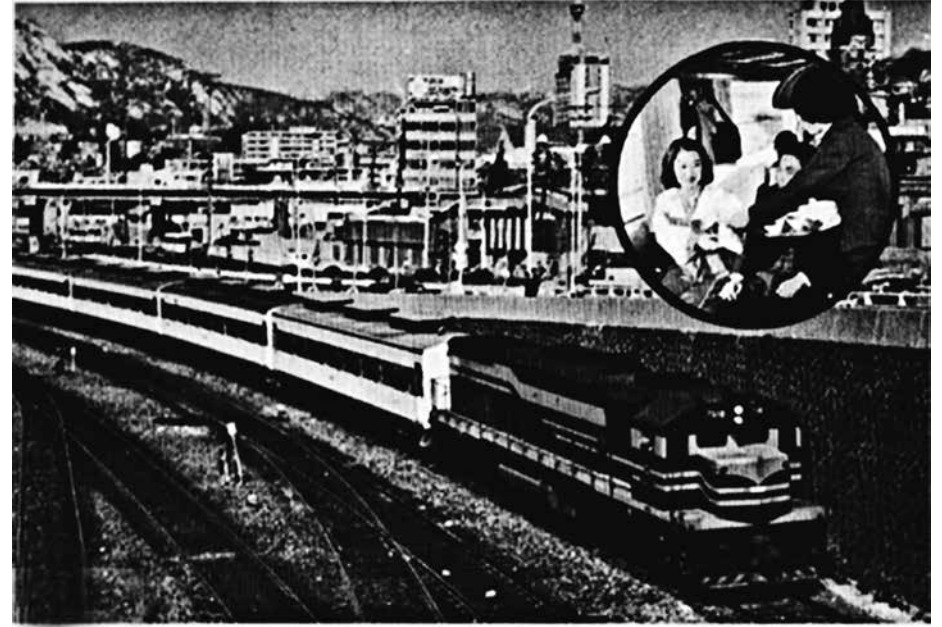




116 Mr. A's own car arrives at the station in five minutes. He buys a train ticket in the vending machine, passes the auto ticket gate, and gets on a high-speed commuter train at a speed of 150 km easily arriving at a downtown station in twenty minutes. When using this train, everything is ok. Such astute facilities hit the spot exactly. Air conditioners and soft seats are the basic ones, and he can also lead discussions ahead over the telephone in the train to prepare for the meeting of the day while at the same time travelling pleasantly and quietly. He can shave in a train bathroom, purchase magazines from the vending machine, and read

newspapers while drinking coffee. Conveniently, the latest trendy coffee is called a mix coffee.

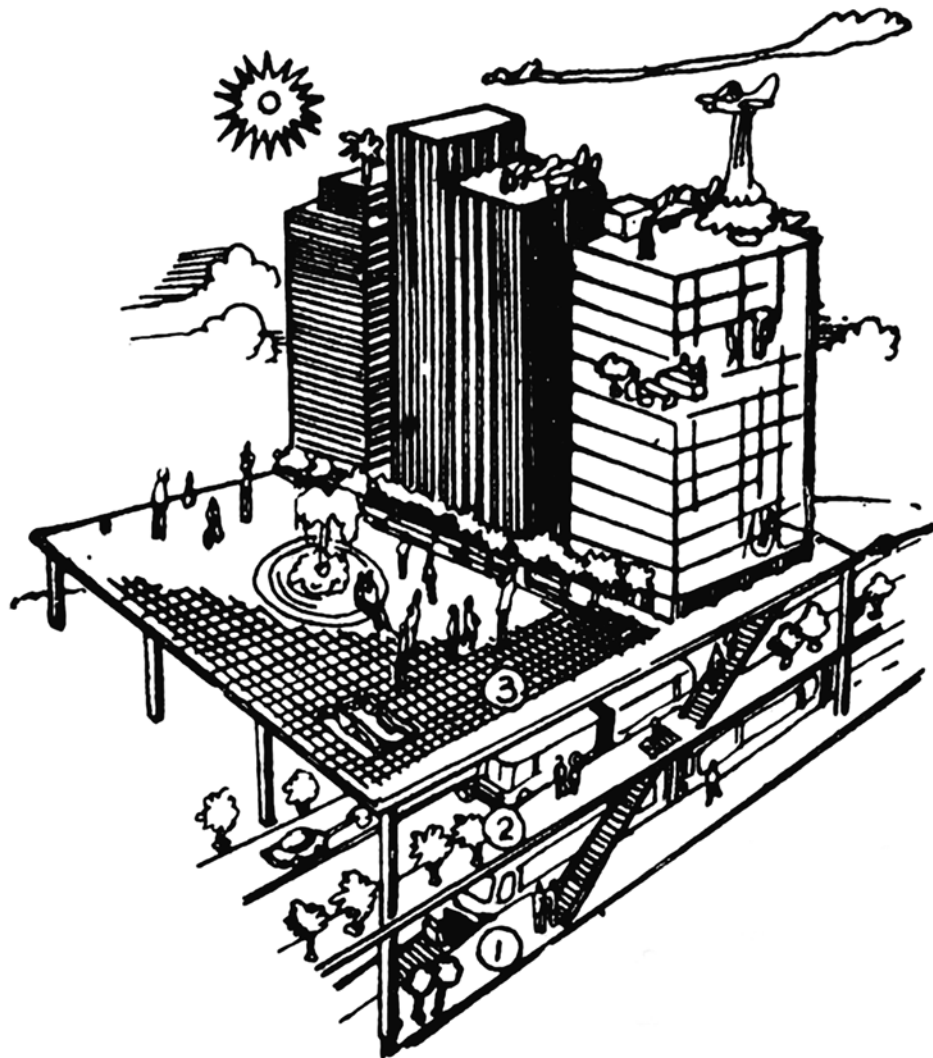
人生을 責任있게 사는 사람은 恒常 安全  
하고 快適한 鐵道旅行을 願합니다.



여러분의 安全과 즐거운 旅行을 위해  
鐵馬는 밤낮이 없습니다



귀하의 짐무실을  
차내로 옮겨 드립니다



The train stays in the basement as arriving at the center of the city. Mr. A enters his workplace on foot a couple of minutes after coming out on the artificial ground of the second floor through the moving walk and escalator. Built-up area of the city center is completely a three-dimensional structure. High-speed railway passes through the basement, the car passes through the horizontal plane, and a pedestrian walks through the artificial ground made on the second floor. He completes his business work using a high-speed computer.



120 After completing a global meeting through the computer screen, Mr. A has a chat with his colleague Mr. B while drinking one more coffee. Mr. B, who resides in the pleasant Eunma apartment that reveals the nation's most splendors, is a dandy with long hair. According to actual trends and social conditions, wearing a make-up by men is regarded as today's new social climate; today's trend is referred to as unisex. Today's men rapidly urbanizing and globalizing themselves make a lot of effort to look handsome rather than rough, and to look fashionable rather than down dressed. From milk lotion and skin lotion to after skin lotion,

shaving lotion, sport lotion, hair cream, hair oil, hair spray, pomade, perfume, and fancy shoes, all those are for city men the basics.

# 미래의 정보화 시대를 개척하는 컴퓨터





“여보, 정말 고마와요.”





특수 기능의 정  
확한 측정이 가능  
해 밥 짓는 시간이  
다른 밥솥에 비해  
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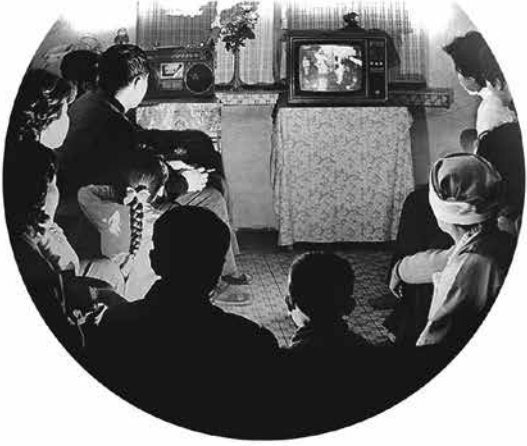



**EMCI**





128 This creation is a story adapted from the Maeil Business Newspaper article from January 23th, 1971, titled Pleasant Daily Life of a Middle-aged Salaryman in the Future City after 10~20 years. ETC has collected articles and images published in the Kyunghyang Newspaper, the Dong-Ah Newspaper, and the Maeil Business Newspaper in the 1970's through the 1980's and referred to them. The images discovered in the site of Tonimun new town are recreated.





THE SECRET OF OUR PAST HOLDS THE KEY TO OUR FUTURE.

BE THE FIRST WHO WILL KNOW OUR SECRETS!

"SIMPLY SEND AN SMS MESSAGE WITH THE TEXT FUTURE SLOVAKIA  
TO THE NUMBER + 421 911 070 719"

AND YOU WILL KNOW EXCLUSIVE INFORMATION IMMEDIATELY!









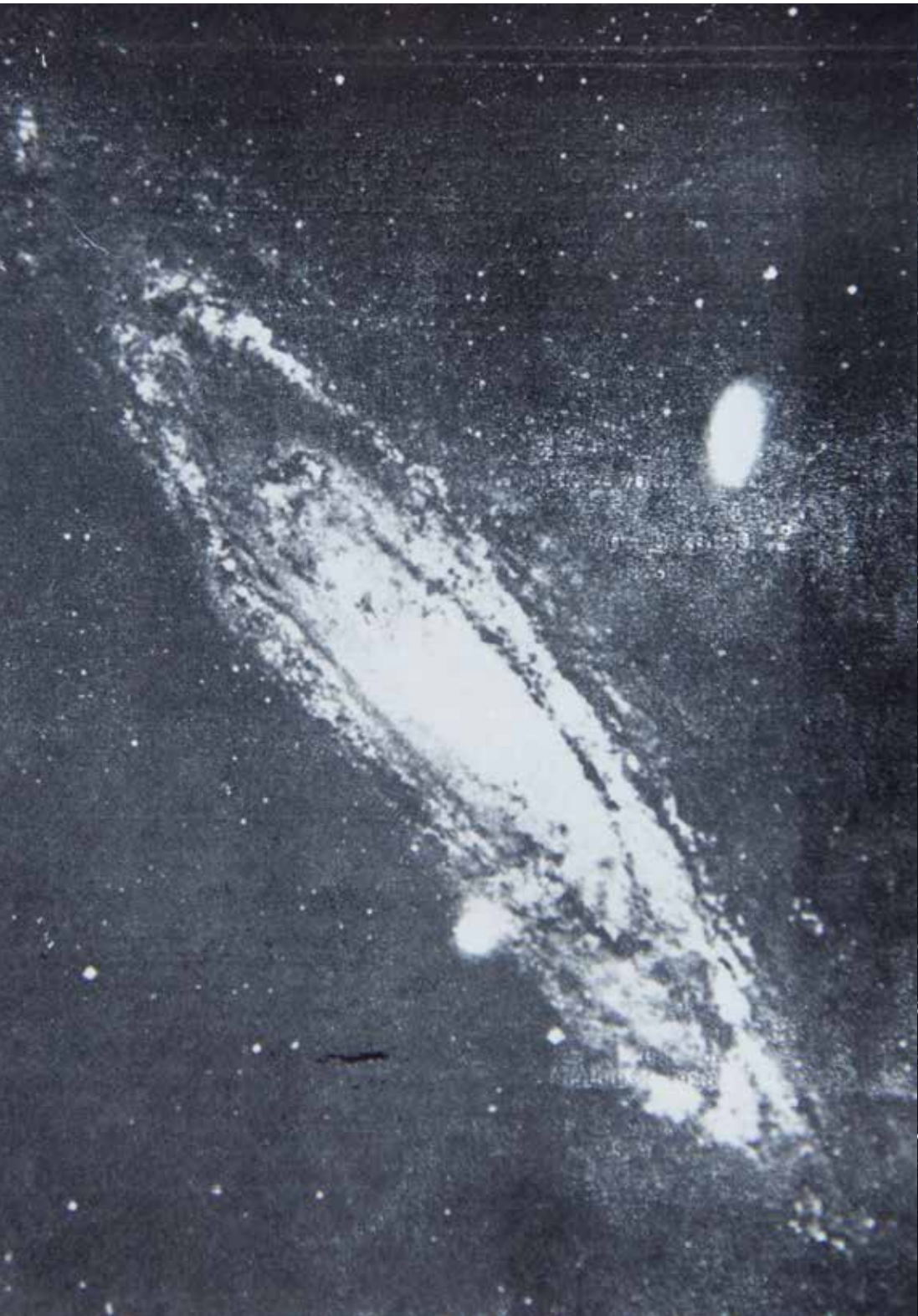








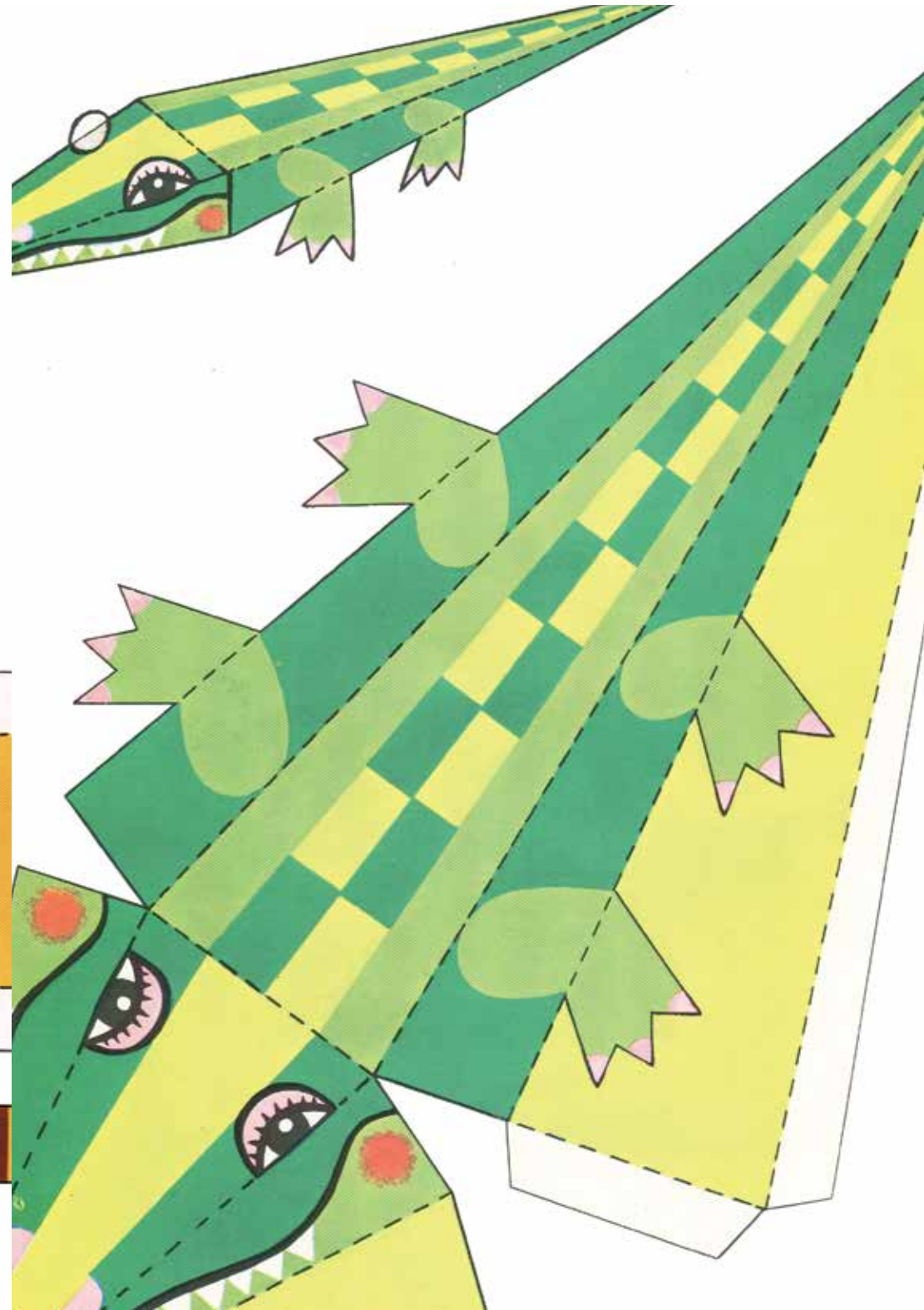
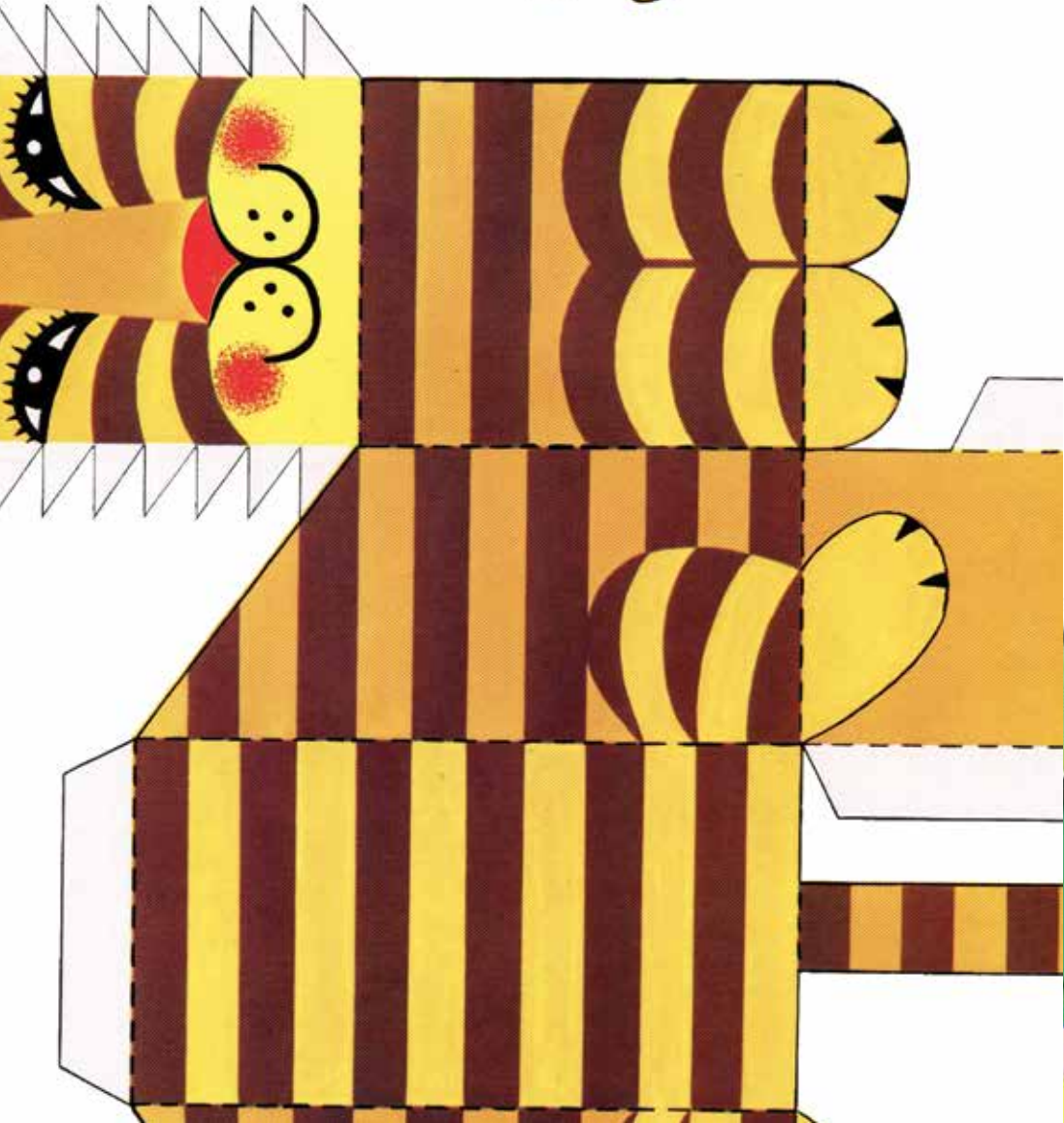
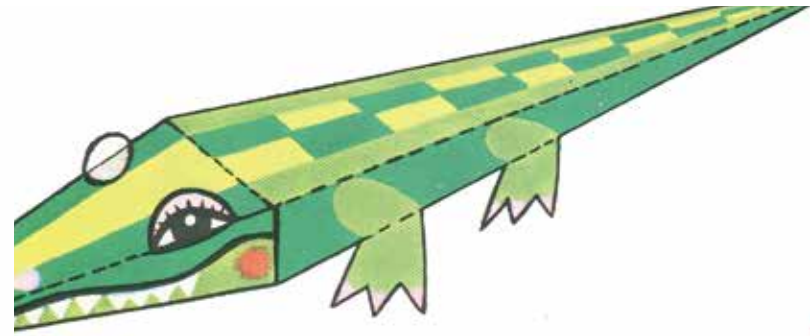




















date: 25.11.2013

## Homework

When is the Moon in the sky?

The Moon is always in the sky.

Is the future boring?

No, no, no, no, no, no, no,  
no, no, no, no, no, no, no,  
no, no, no, no, no, no, no,  
no, no, no, no, maybe.

What was first, the chicken or the egg?

The chicken.

Make a sentence with the word «pink».

I am not thinking of a pink giraffe.





I KNOW ONLY ONE THING, SEÑOR.



WHEN I SLEEP, I KNOW NO FEAR, NO HOPE, NO TROUBLE, NO BLISS.



BLESSING ON HIM WHO INVENTED SLEEP.



THE COMMON COIN THAT PURCHASES ALL  
THINGS, THE BALANCE THAT LEVELS SHEPHERD

AND KING, FOOL AND WISE MAN.

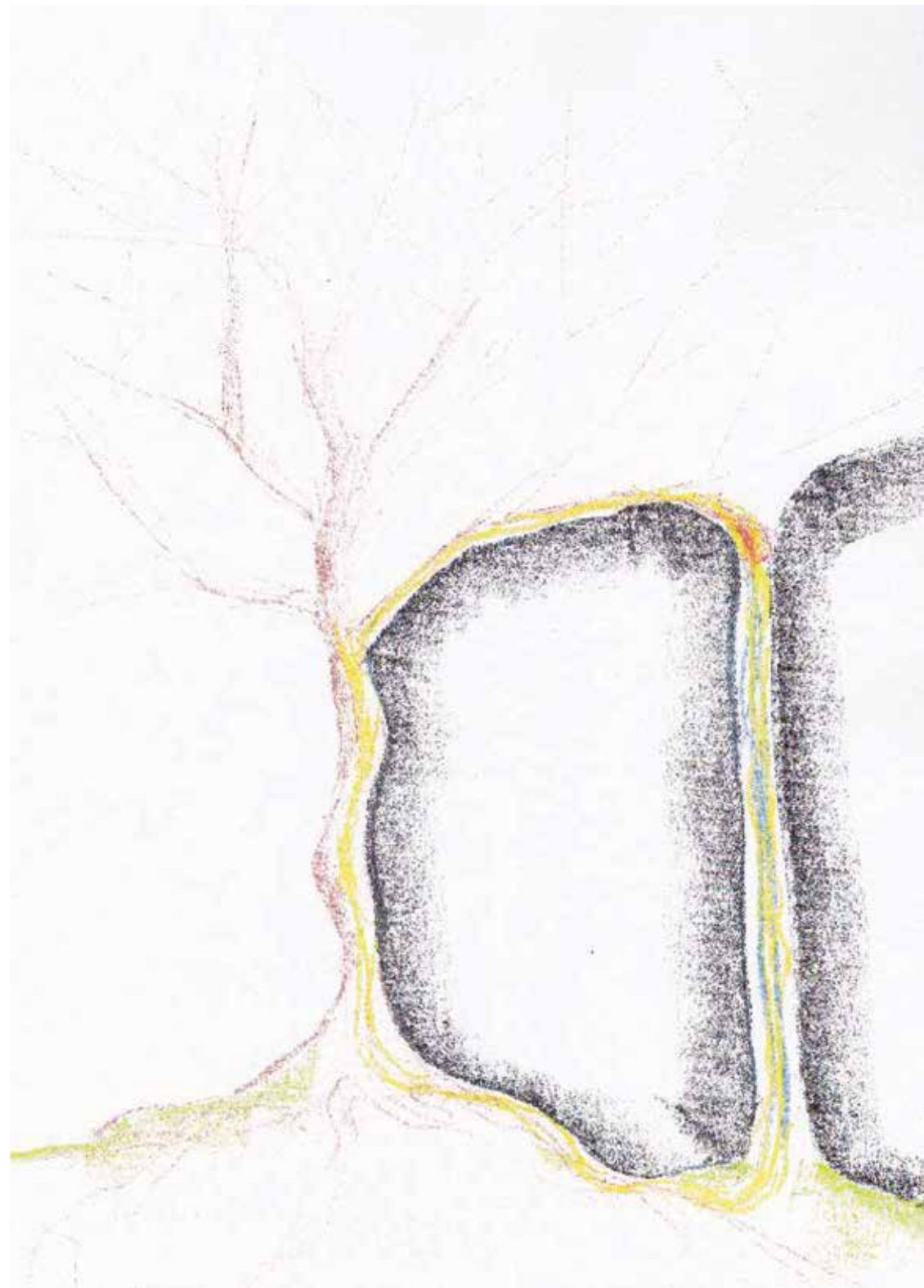


THERE IS ONLY ONE BAD THING ABOUT SOUND  
SLEEP.



THEY SAY IT CLOSELY RESEMBLES DEATH.

THE FRUIT THAT NEVER RIPENS -  
THE DISTANCE BETWEEN THE PLACE FROM WHICH THE UNRIPE FRUIT FELL,  
AND THE PLACE OF CONNECTION TO THE GROUND UNDERNEATH - REALITY, VISIBLE SPACE.  
THE IMPOSSIBILITY IN THIS REALITY.  
INFINITE MOVEMENT.



~~Soldiers~~ LIFE

~~is~~ are like  
the leaves on  
the trees in  
the fall

~~(G. Ungaretti, 1918)~~

E. PERCOSSI, 2013



O SAY CAN YOU SEE  
FROM THE DAWNS EARLY LIGHT  
O SAY CAN YOU SEE  
FROM THE DAWNS EARLY LIGHT

OR ARE YOU MESMERISED  
BY THE NIGHT

SO TELL ME CAN YOU SEE  
FROM THE DAWNS EARLY LIGHT

OR DOES IT SCARE YOU  
THAT THE UNIVERSE  
IS EXPENDING AND IS SPENT  
IS FALLING APART

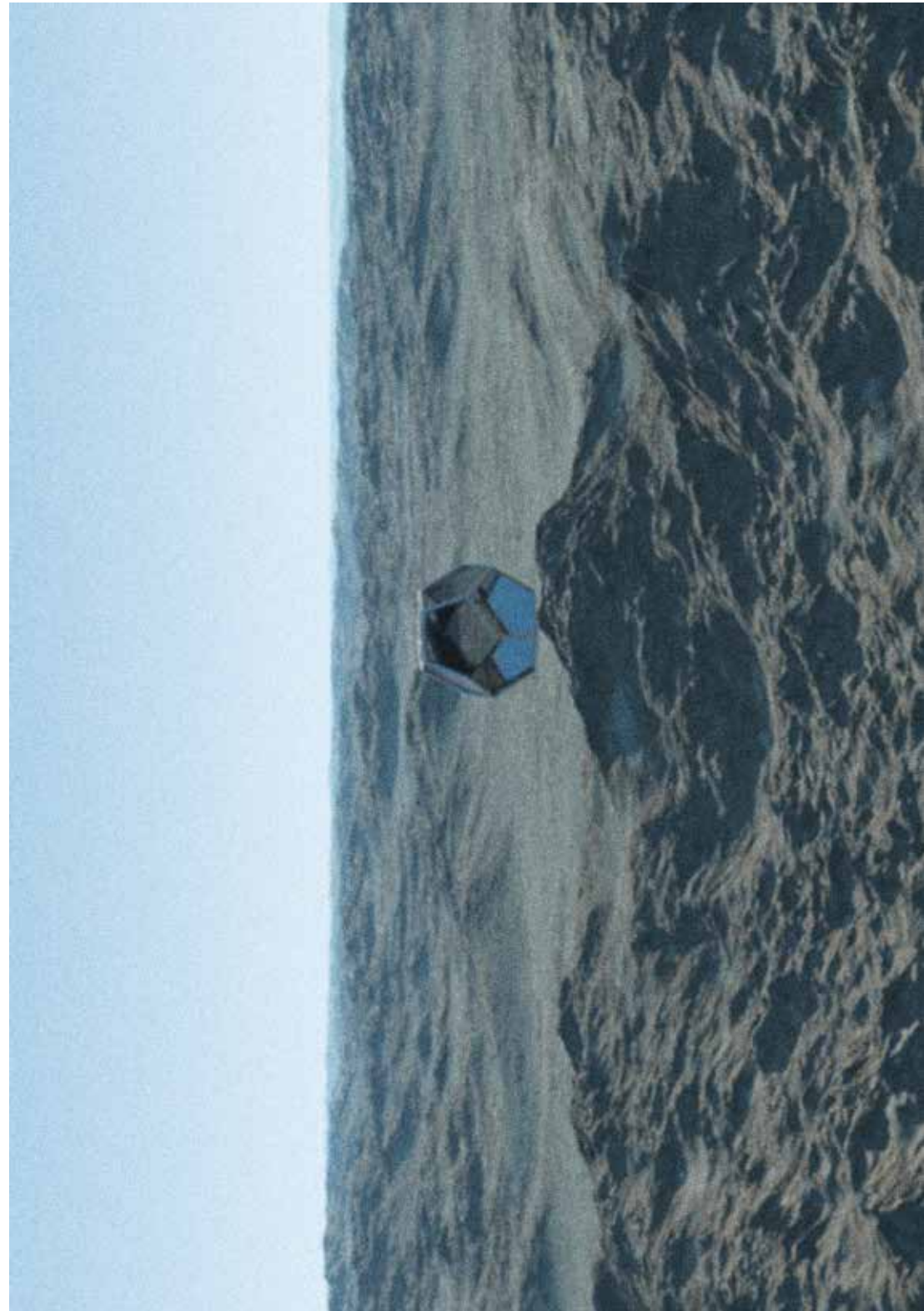
IT DOES NOT COME IN  
GRAND CATASTROPHE

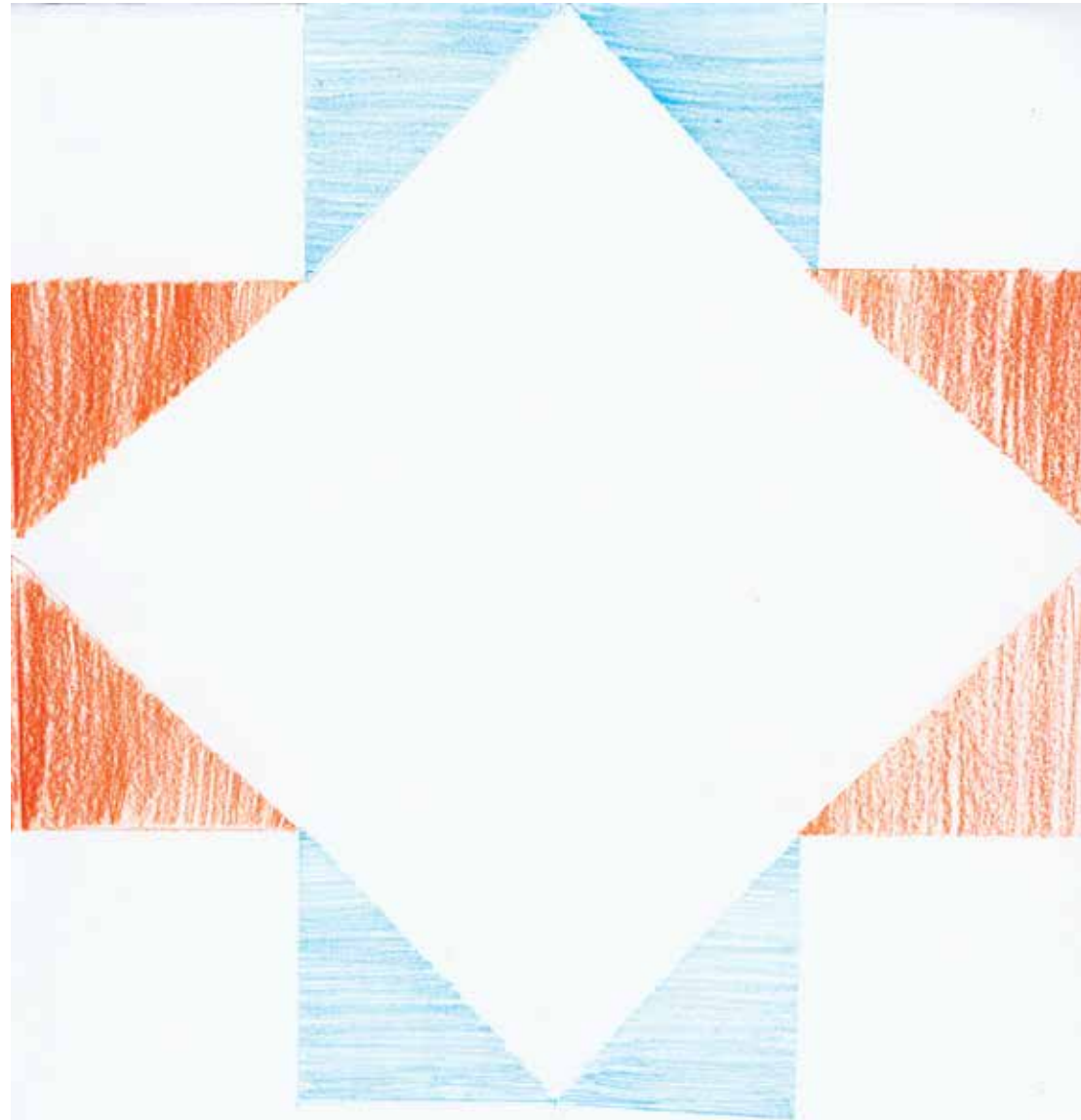
JUST EVERYTHING WILL DISSOLVE  
AND SLOWLY FALL APART

SO TELL ME CAN YOU SEE  
BY THE DAWNS EARLY LIGHT

159

THE IS NO END OF THE WORLD  
BUT WE CAN WANT IT





1140  
60

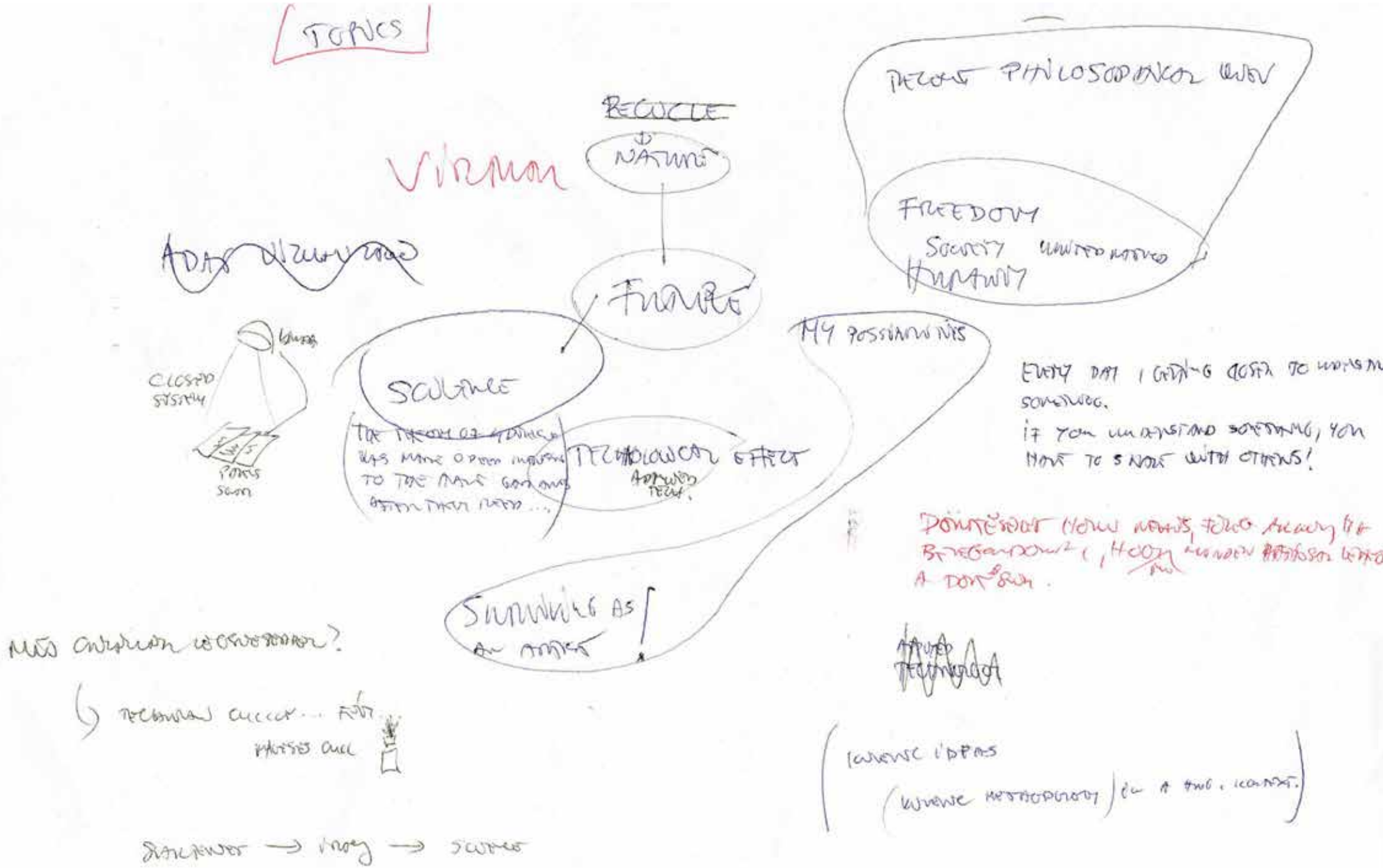


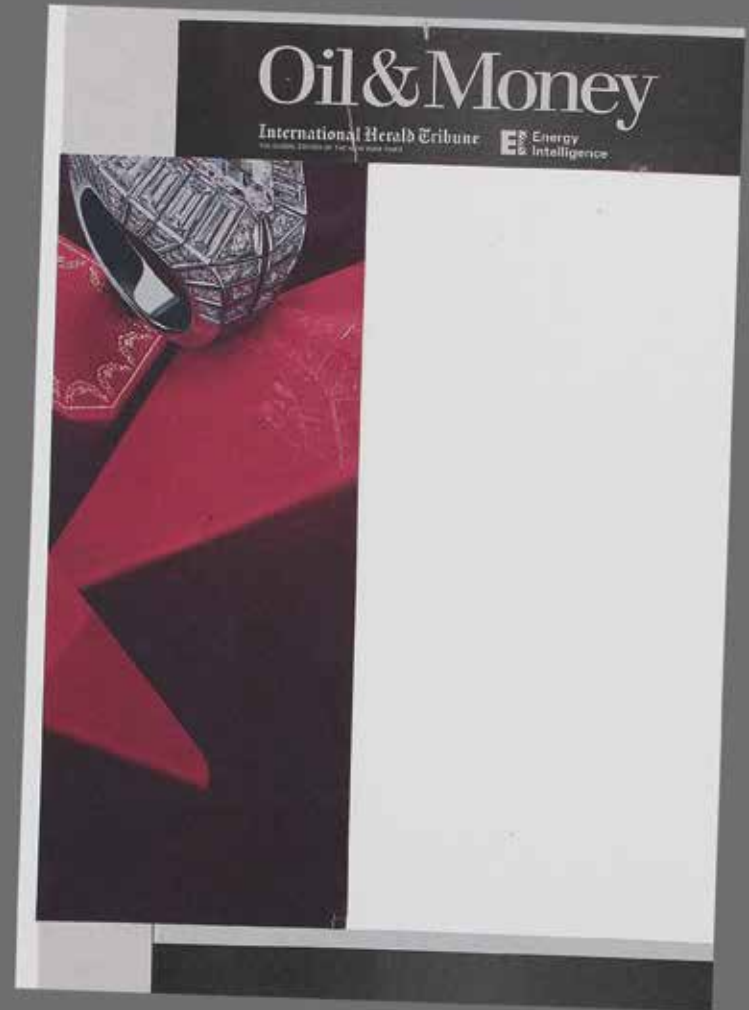


Rocco  
Animal  
Trainer  
10









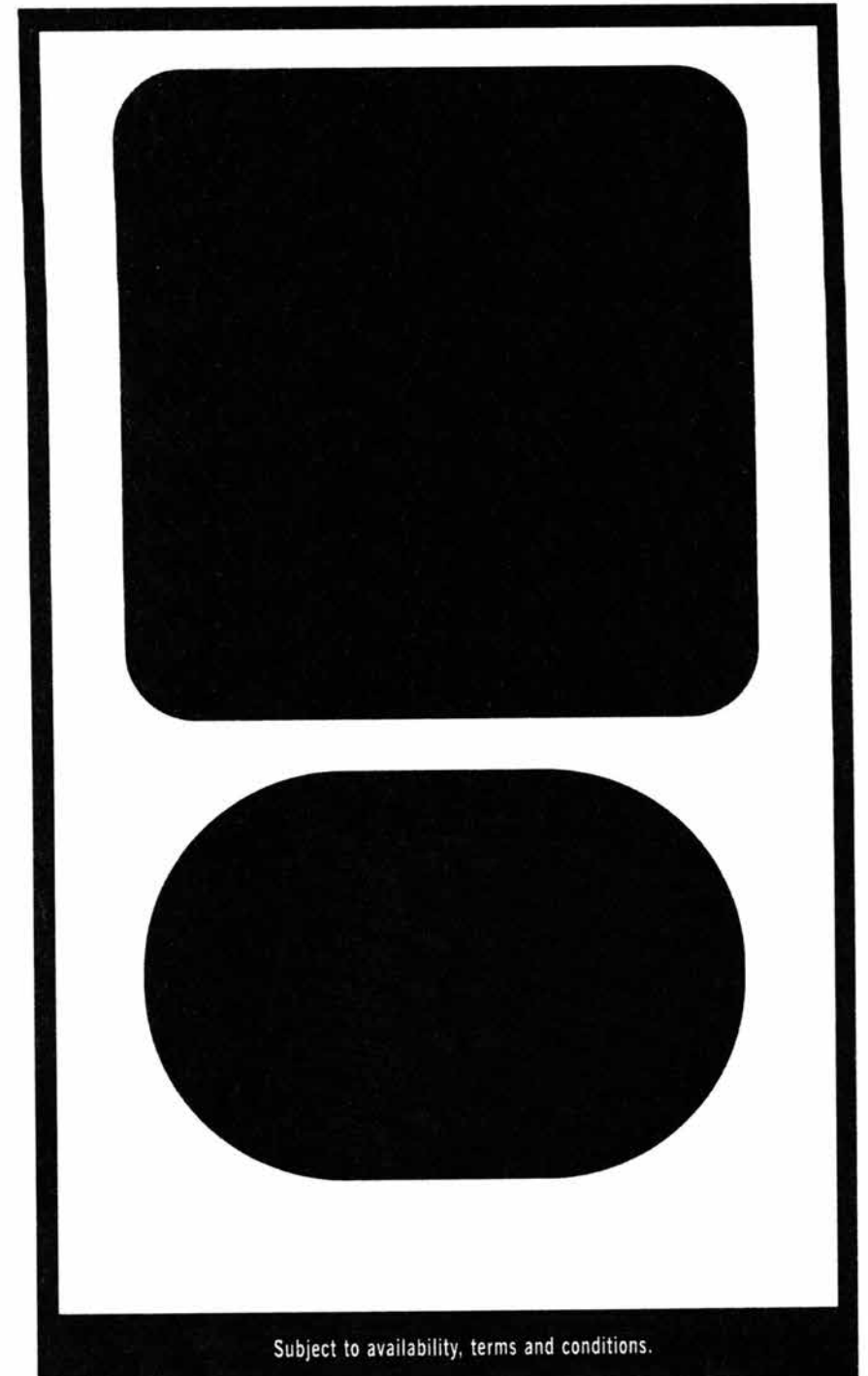
Security guards forcefully attempt to remove the protester from the stage.

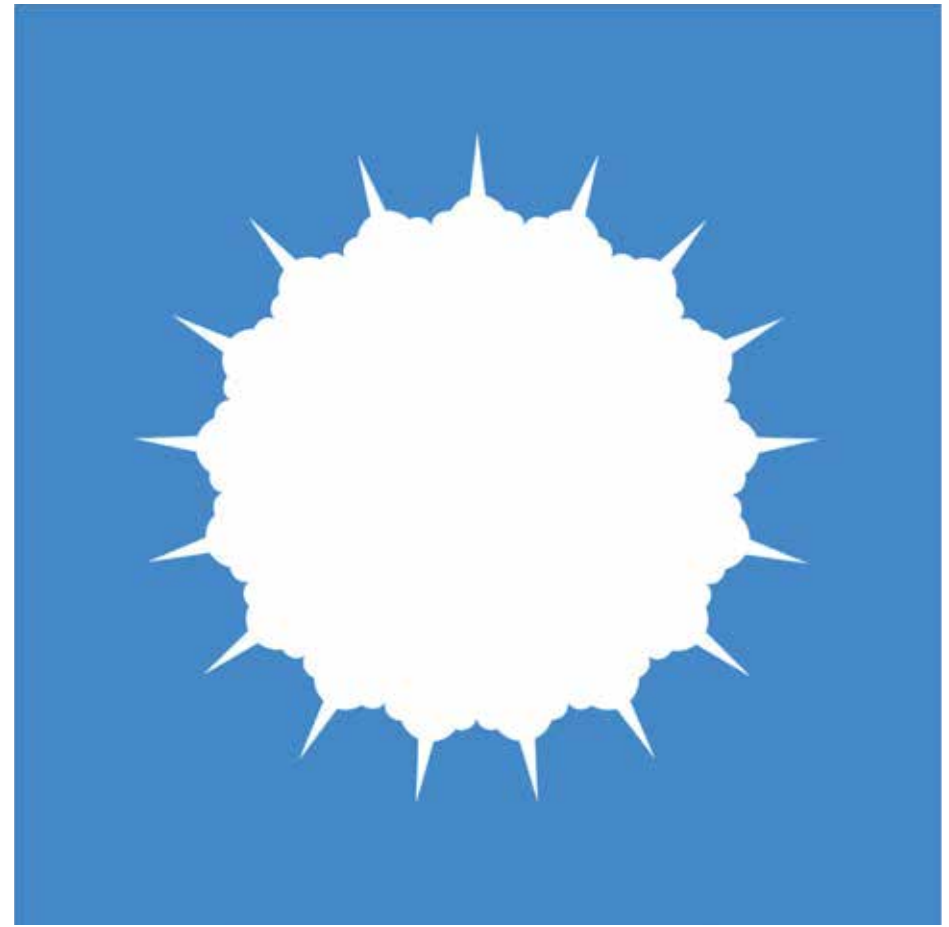




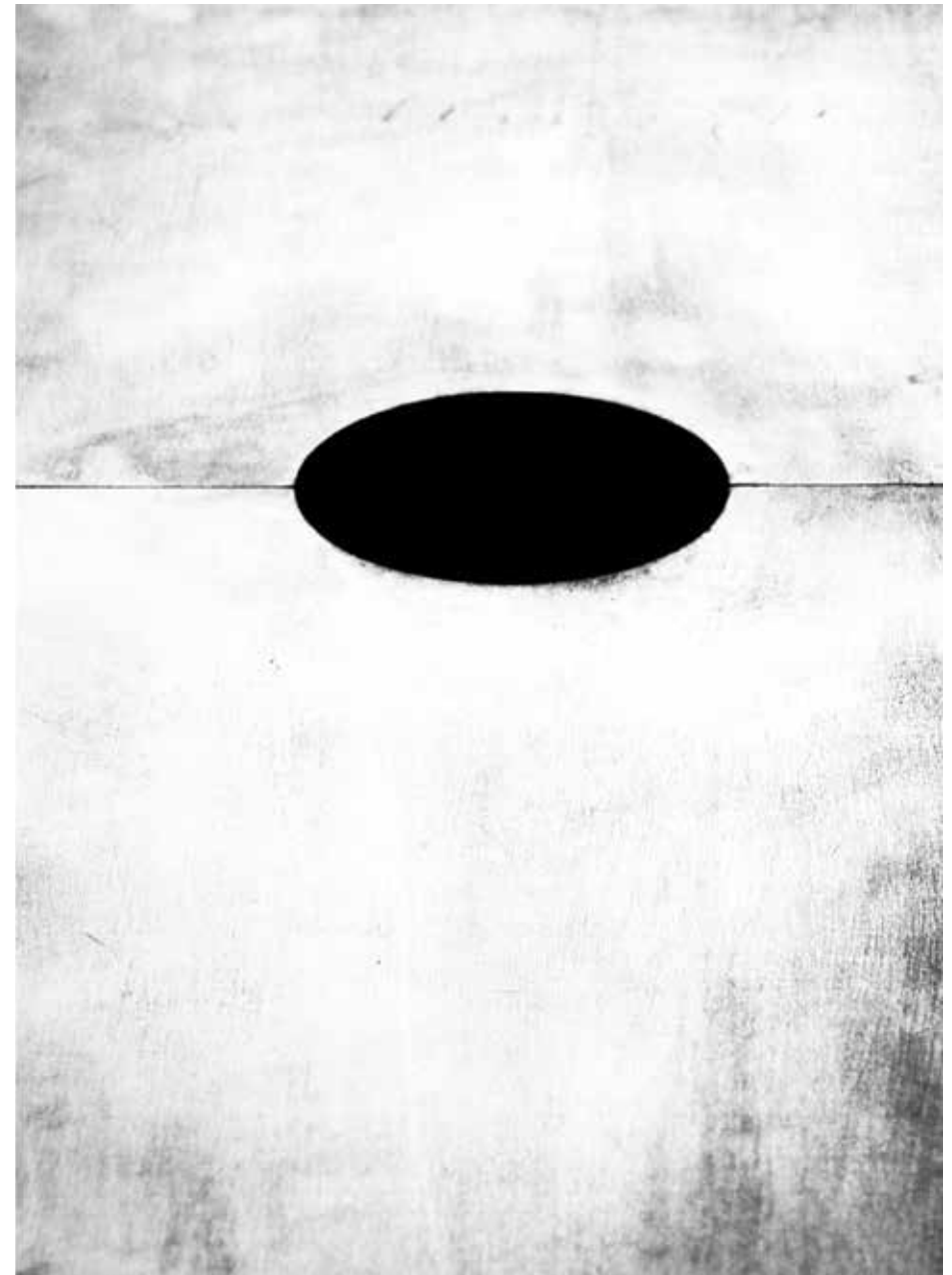


'Subject to availability, terms and conditions.' (= modified advertisement by Ryan Air) a common phrase to protect a company's self-interest used as a metaphor for an over-regulated society . The question is, where is over-regulation leading to – total control or a tailspin or both?



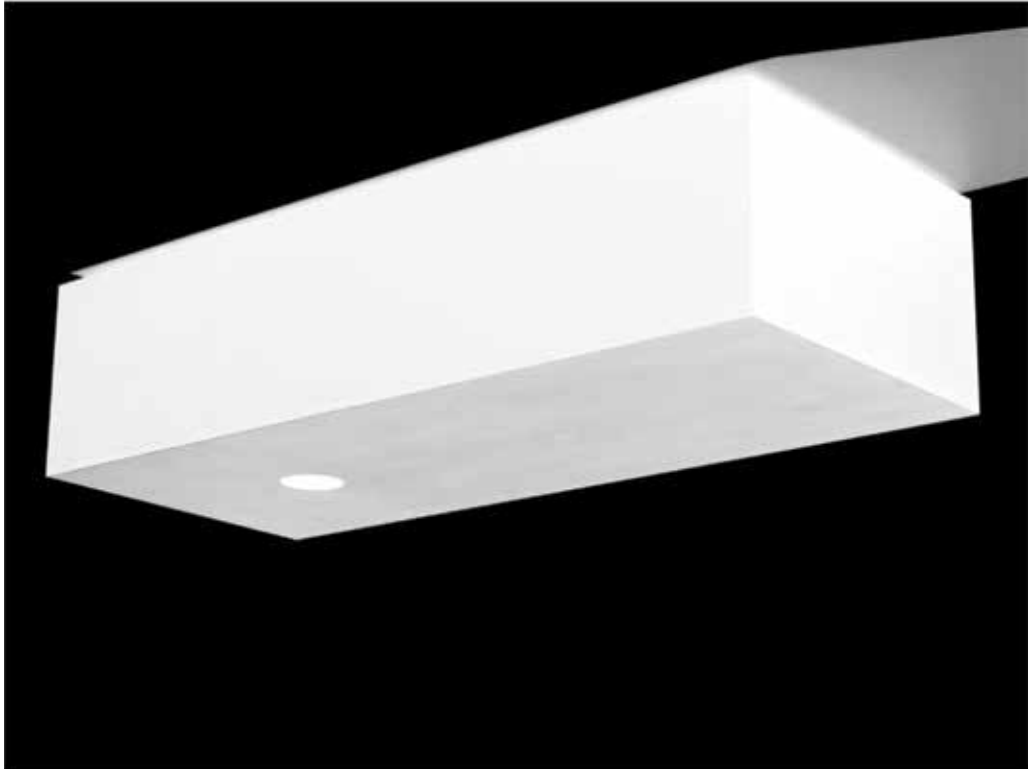


174 The Liberty Pill - promising subject imagining a future society - total control - braking away by drugs. Maybe not even a futuristic but a very contemporary vision, considering the tremendous abuse of psychotropic drugs today - tendency increasing. A figure. Could be a techno-kid hanging loose with the head in a box - enlightened - the head swallowed by the black hole= omnivore, suspense, uncertainty.



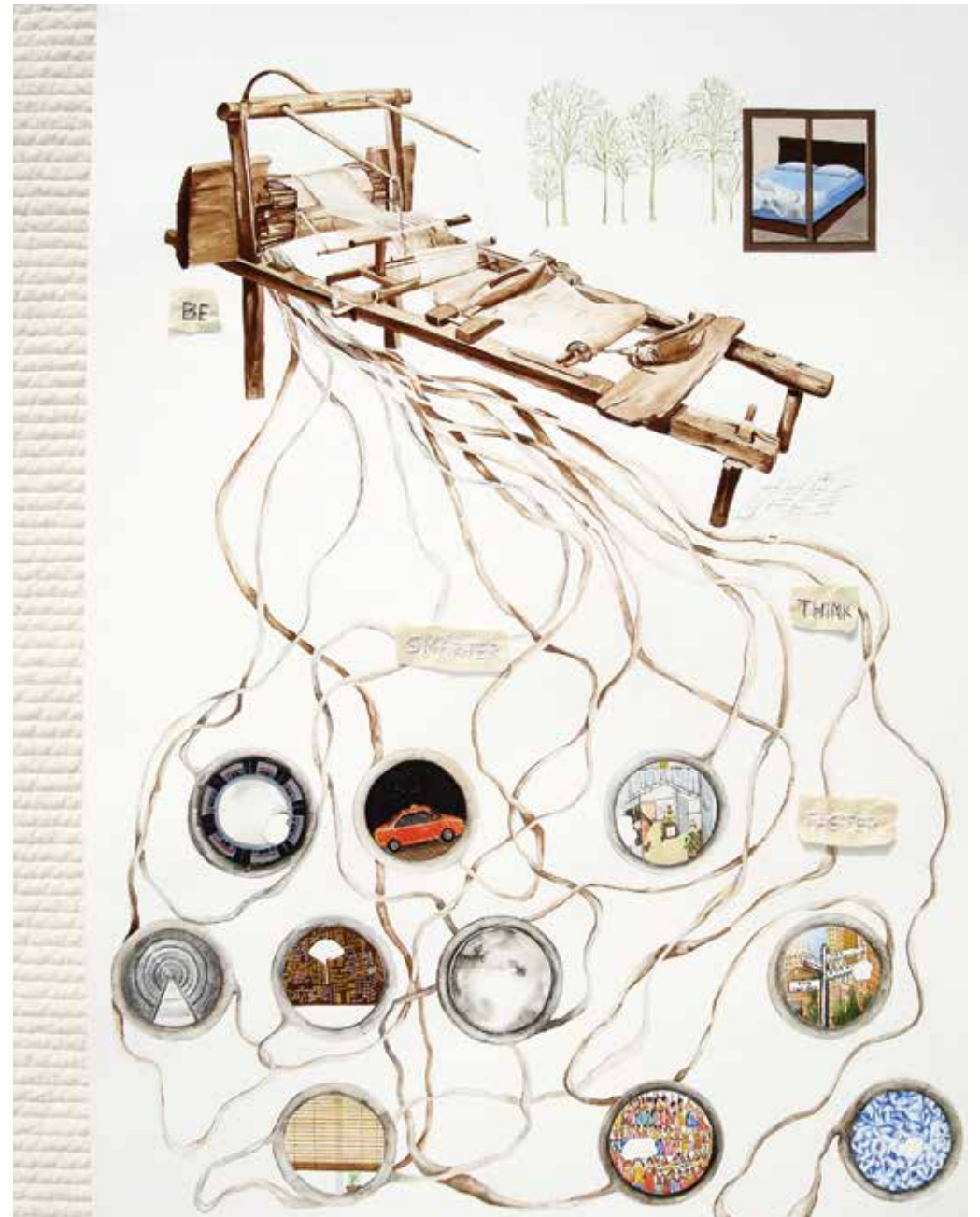


176 The box, enlightened itself, becomes a carrier in space an optical illusion being a closed and open space at the same time. A diaphanous circle in the blue, all quiet, complete, translucent, all illusion.



178 On the idea of economy supporting people to sacrifice of people and resources to economy – big black hole – BANG!  
– the future will not be boring, no way!











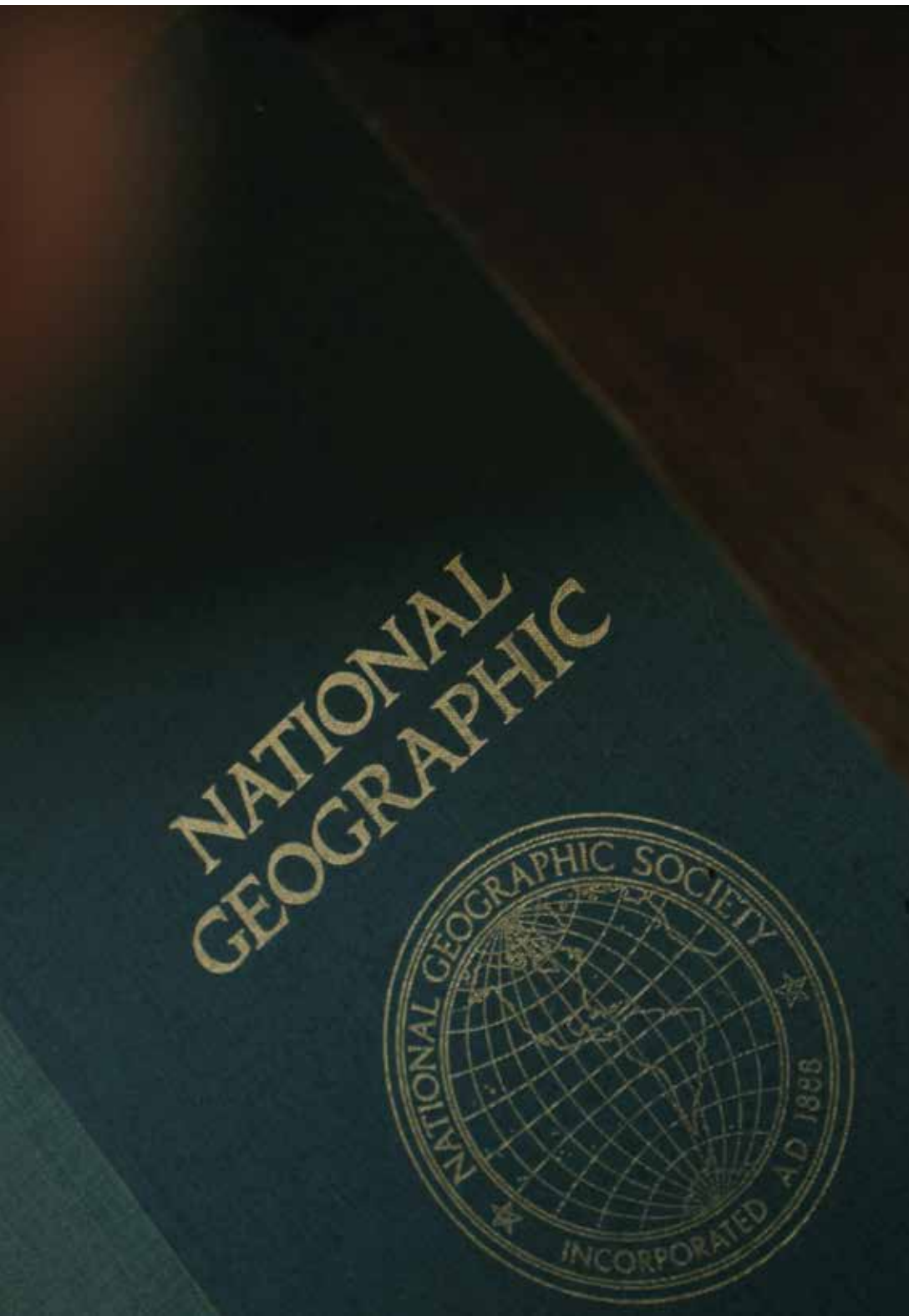






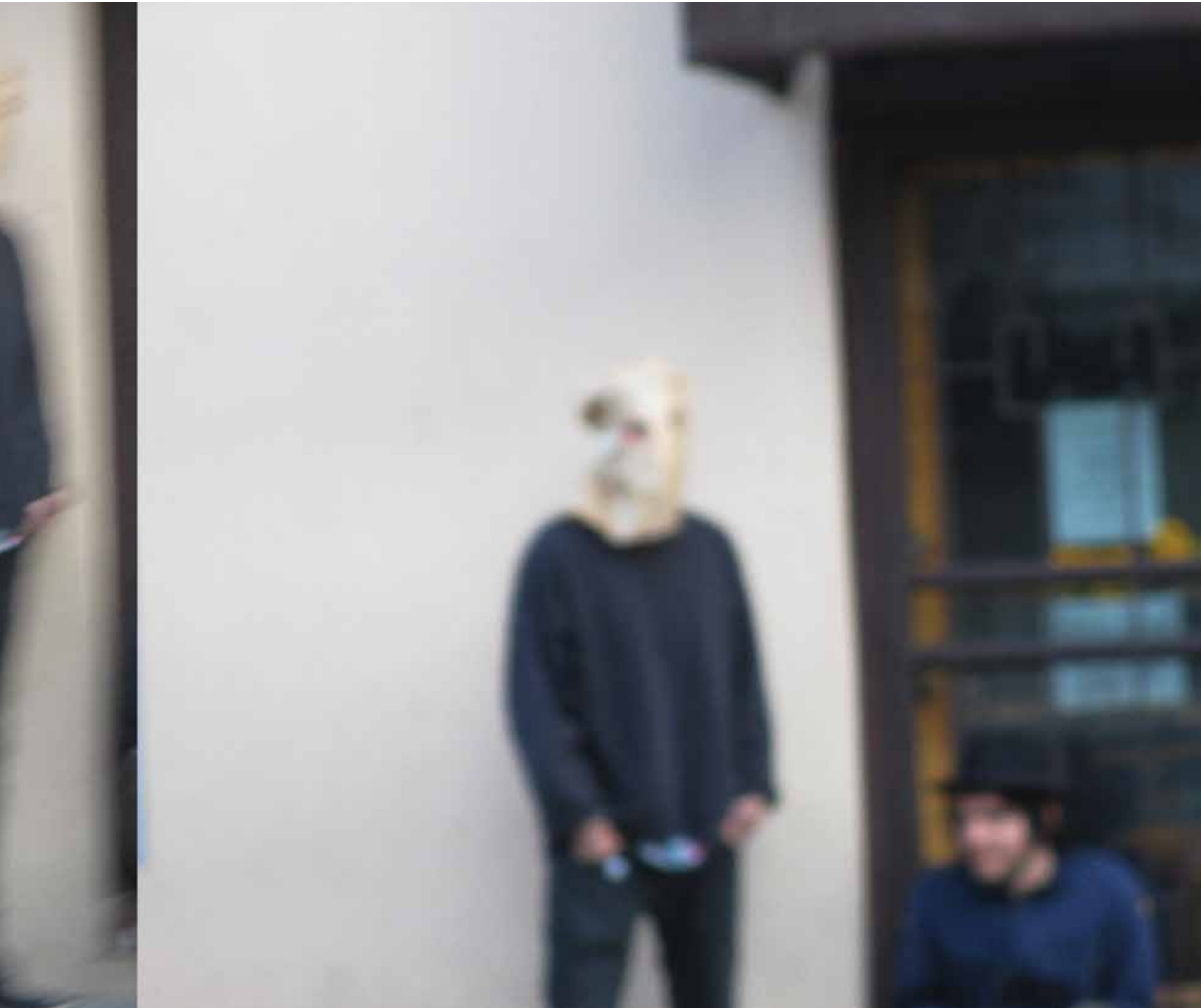






























EDITORS **DOROTA KENDEROVÁ & JARO VARGA**  
GRAPHIC DESIGN **RICHARD ROZHŇ (WWW.MUTANTA.COM)**  
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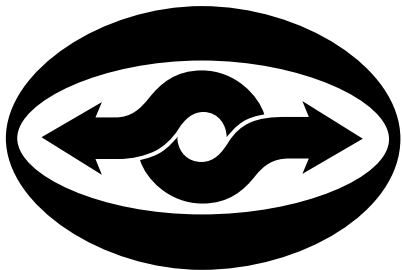
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DOROTA KENDEROVÁ  
LUCIE MIČÍKOVÁ  
JURAJ GÁBOR  
MICHAEL HÖPFNER  
MATTHIAS NEUMANN  
ALEKSANDRA SKA  
MATTHEW MACKISACK  
EUGENIO PERCOSSI  
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AMANDE IN  
NIK TIMKOVÁ  
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RADOVAN ČEREVKA  
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