

1 NIKOLA BALBERČÁKOVÁ

Video Installation: *Emotional Lipgloss*, 2023, video, 9'08"
Performed by Andrea Čverčková, Vladimír Iugai, Teuta Jonuzi, Doris Sisková
DOP: Kristián Babjar, Peter Frohlich, Sound: Lenka Adamcová, Daniel Schiefner, Costumes & styling: Barbara Shevchuk, Video edit: Marek Bihuň

2 MARKÉTA GARAI

Video poem containing documentary and candid footage taken in the period between 2013-2017: 257, 2023, 06'44"

Video documentation of a performance: *I am not this body* (Nejsem toto tělo), 2016, 07'54"

Video containing documentary and candid footage: *My pimp, my gallerist* (Můj pasák, můj galerista), 2016, 10'00"

Video poem containing documentary and candid footage taken in the period between 2013-2017: *Diary series: Germany, 2013-2015* (Diary series: Německo, 2013 - 2015), 2023, 05'44"

Video poem containing documentary and candid footage taken in the period between 2013-2017: *Diary series: Prague, 2015* (Diary series: Praha, 2015), 2023, 04'18"

Video poem containing documentary and candid footage taken in the period between 2013-2017: *Diary series: Prague, 2013* (Diary series: Praha, 2013), 2023, 1'00"

Ready made object used in the period 2013-2017: *Spy camera watch* (Skrytá kamera v hodinkách) 25 x 5 cm

3 SOPHIA GIOVANNITTI

Contract: *Choreography 1* from *Incall: Study 2; Contract* (2022)
Performance score
First performed at DUPLEX (NY, NY), March 5 - April 6, 2022

PAULA GOGOLA

4 *do blondes get 5 o'clock shadow?*, 2022
150 x 140 cm
Mixed media on canvas

5 *priestess in adidas*, 2022
105 x 115 cm
Mixed media on canvas

6 ĐEJMI HADROVIĆ

A short film
The Perfect White Cisgender Woman, 2022, 6'00"
Camera: Mina Petrović

7 PENNIE KEY

P.W., 2023
1485 x 2100 mm
iPhone taken images blown up to life size and printed on A3 papers using a Xerox printer

Ballad of Sexual Independency - SexyArtGirl
Song, 2'43"
Written and performed by Tom Letts

8 ANASTASIJA PAVIĆ

The Ultimate Coquette, 2023
Performance/installation
Corset design: Samir Mrković, Sleeve design: Marina Kaplarević, Wig styling: Jovana Simić

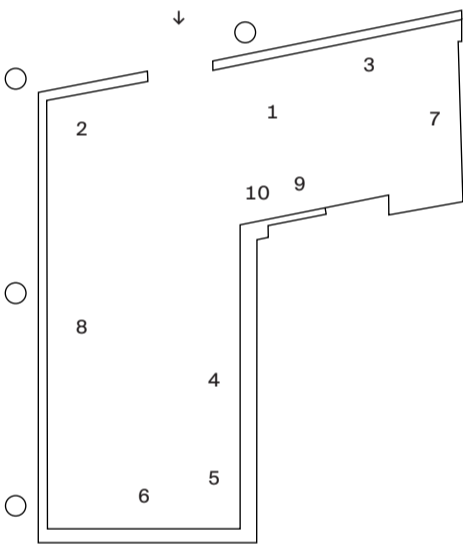
CAMILLE SOULAT

9 *deretocare0013*, 2022
Ink on brushed aluminium, engraved steel frame
85 x 87 cm

10 *Feeling VIP is all we have left*, 2023
Ink on brushed aluminium, steel frame
69 x 70 cm

A WINDOW

↓ entrance from the street



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KUNSTHALLE BRATISLAVA
Nám. SNP 12, 811 06
Bratislava

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Tuesday: closed

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Curator of the Exhibition:
Jelisaveta Rapaic

Translation:
Zuzana Jánska

Proofreading:
Jana Vicenová

Help with the inserting
the Slovak subtitles to the
exhibited video:
Celestína Minichová

Public program:
Jelisaveta Rapaic

Production:
Martina Kotlířiková

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EN

06 / 09 - 16 / 10 / 2023
Curated by: Jelisaveta Rapaic

A WINDOW

Nikola Balberčáková, Markéta Garai, Sophia Giovannitti, Paula Gogola, Đejmi Hadrović, Pennie Key, Anastasija Pavić, Camille Soulat

The rotten
smell is you

Went through a fair share of sticks trying to break a few right ribs only to be seated at the same table, once again, and to notice all the wrinkles on the cloth we'd never straightened, and the splashed stains from previous feasts which are now a running gag. I've been a good daughter, I've been a great son and everyone in between, but the longer I sit, the more the stitches start to itch. Understanding can shift, then words become tiresome and efforts seem in vain until reminded of a great historic event with which we are seated once again. With my micro battles I'll break more than one right rib, but how come micro battles behind the heavy curtains of a family home break me like a twig?

It's a public secret we feminists have neglected a rotting issue, it lives in the same house we built, under the roof we erected, inside the walls we constructed. It spreads as a dormant illness, a psycho-somatic past lurking for the next big kill, gatekeeping the values which were laid in a stream of care, but the creek has now turned to stone. The smell is pungent, encapsulating and overpowering, a rich, juicy, leaky fruit turned to dust and neglect. It sat in the room for a while, but it was easier to open the window when air needed to be cleared, as if help would come from outside.

The ephemeral space created here houses different experiences which are causing tensions in the feminist household; viewing the movement as a family, with multiple generations living under the same roof by default. And a family should be united, chosen; through thick and thin, family sticks together, yet the reality behind closed doors is not always so peachy. These generational gaps can be seen through the waves of the movement, most notably, the often present rift between the second and third wave "elders" and the fourth wavers. The staging of this open house isn't meant as an all encompassing study, nor of the fourth wave, but rather to highlight and bring back into a safe conversation these topics which are causing the most interior turmoil. Often publicly appropriated by the right, against one of our own, with the help of another one of our own. Sex work, transness and hyperfemininity, the positions on which the movement fails to stand united, fails its own offspring.

May we be seated once again at what is left of a common space, where the mould quietly grows until the burning questions are addressed, until laws are passed, until true acceptance and understanding is achieved. In this exhibition, exposed to the public eye, each position is expressing an aspect of the equation in their own manner. Starting with a pseudo-scientific examination of a middle-aged white woman performing everyday rituals, while the narrator reminds us of our own performativity in Đejmi Hadrović's short film. Moving on to the paintings by Paula Gogola which stand exhausted of color, a dominating figure, a transfemme experience. We are met with an absent body, rotating on a display in the aftermath of a live performance, *The Ultimate Coquette* by Anastasija Pavić, where the physical and digital remains keep turning, toying with the gaze and online presence. We are introduced to three exaggerated protagonists, building their own emotional landscapes in Nikola Balberčáková's video, and Camille Soulat introduces the possibility of transforming seemingly ordinary moments into events, bridging the gaps between pop-culture and counter-culture with an airy dose of nostalgia. We explore the archive of Markéta Garai, and the five years spent in clubs during which she failed to gain the approval of fellow feminists, and miles away Sophia Giovannitti, who writes of selling art and selling sex¹, exhibits her performance score in the form of a contract. *The Ballad of Sexual Independency* by Pennie Key encapsulates experience, echoing through space.

The rotten smell is you begs to address the *you* in the equation; and while the question of *the you* is more useful than answering whether the you itself is addressed to the viewer, to their positionality, or some outside element. It is a starting point and a navigational tool through the intricate web of histories, relations, power plays, politics, bodies, economies, emotions, identities, false care systems and interdependencies. *The rotten smell is you* demands a self-check in the first step taken in this space, the game of detecting the bad feminist in *oneself*. The rotten is the neglected, the unaddressed which assumes, which overlooks, or which particles will stick to the walls of your lungs, way past the point of exposure.

NIKOLA BALBERČÁKOVÁ holds a BA from the Academy of Fine Arts and Design in Bratislava and a masters degree from UMPRUM Academy in Prague, she creates within the range of performance art, video and spatial installations. In her practice, she weaves various methods of narration using cinematography, storytelling, honesty and irony to create a specific language for emotional landscapes reflecting today's society. She spotlights many non-prevailing identities; hyperbolized, affective, naive or nerd characters which are creating fiction and reconstructing dominant scenarios. By using fragments of pop culture, the future and the ancient or a cliché as a possible strategy to disconnect from certain stereotypical roles and to highlight their possible emancipating, anarchistic or deconstructive potential within power structures.

MARKÉTA GARAI is a Prague based intermedial artist who graduated from the Academy of Fine Arts in Prague in 2018. Her practice deals with topics regarding the status of people in the erotic industry, feminism, sexuality, identity and death. Between 2013 and 2017, she entered the grey zones of the industry, partially as an artistic research project and partially as a personal journey. She has continuously exhibited in independent galleries since 2010, most notably with the exhibition *I am not this body* (Berlinskej Model, 2016) and the exhibition *WITH(OUT) CARE* (Artwall gallery, 2023), Frequently intervening in public spaces (*Czarny protest*, 2016) in a performative manner and bringing her practice into non-gallery spaces.

SOPHIA GIOVANNITTI is a conceptual artist based in New York. She works with: choreographic failure; money; the ongoing distortion of reality through images and language; autonomy; revenge; female narcissism. Through her series of Studies—encompassing performance, video, audio recordings, sculpture, text, and surveillance methodologies—she attempts to exploit, transgress, and re-choreograph traditional modes of value extraction from artists. Her work has been shown at Recess, Athens Biennale, Duplex, PPOW, The Bowery Hotel, Sophia Zero Inc., and ICA London, and other spaces both physical and digital. Her first book, *Working Girl: On Selling Art and Selling Sex*, was published by Verso in 2023.

PAULA GOGOLA (1998) practice focuses mostly on the analysis of the transgender experience in terms of both general and individual perceptions. Using the primary medium of painting, Gogola's artistic practice moves between abstraction and figural compositions. In her work, Gogola uses the body as the main object, viewing it as matter whose potential to change shape directly influences multiple levels of empirical experience, testifying to both inner and outer worlds, and accenting the transfemme position. Her artistic practice deconstructs certain sociological case studies in relation to the transgender experience, moving between various topics such as reclaiming sexuality, the phenomenology of "transness", social roles, and the investigation of cultural heritage.

ĐEJMI HADROVIĆ is a visual artist who obtained her Ph.D. at the Academy of Fine Arts in Vienna. She is the 2022 YVAA award recipient. Hadrović was an artist in residence in New York City, hosted by Residency Unlimited (RU). Her work *Zahida is a Feminist* (2016) is archived in the permanent collection at the Viennese Museum MUSA. She lives and works between Vienna and Slovenia.

PENNIE KEY (Penelope Koliopoulou) is an artist born in Athens. She lived in London during the 2010s and received an MFA in Fine Arts from Goldsmiths in 2016. She was a Rijksakademie resident from 2020-2022, the recipient of the Niarchos Foundation award ARTWORKS 2021, and has been granted the Mondriaan Fonds Artist Basis (2023-2026). Pennie has shown work institutionally in Gfzk Leipzig, Künstlerhaus Dortmund, Arti et Amicitiae Amsterdam, MoMa Thessaloniki and various project spaces in the UK, Belgium and Mexico amongst others. Her biggest accomplishment to date is leading a well-attended PE class for artists.

ANASTASIJA PAVIĆ (1998) is a multimedia artist living and creating in Belgrade, currently in her final year of obtaining a bachelor's degree in New Media at the University of Fine Arts. In her artistic practice, Pavić tackles complex contemporary issues such as post-cyber feminism, consumerism, interpersonal relationships, and the impact of technological evolution on self-image. She participated in numerous exhibitions in Serbia and abroad, including four solo shows. She finds her expression through performance, video, photography, writing and art direction. In the year 2023 she was selected as a finalist for the Dimitrije Bašičević Mangelos Young Visual Artist Award which is organised in collaboration with the Residency Unlimited in New York. She has been represented by Gallery November since 2021.

CAMILLE SOULAT grew up in Montluçon. Self-taught, she uses media such as digital painting, writing and video installation. Her practice revolves around an intimate form of narration. She concentrates on subjects and scenes with super-natural undertones. Through the diffuse shapes and silhouettes of her digital paintings, Camille exhibits a certain fascination for the transformation of ordinary moments into events. Interested in notions such as marginality, geek culture, and adolescence, she directs her practice around an interpretation and a celebration of the codes associated with both pop culture and counter-culture.