



LUCHEZAR BOYADJIEV



APOSTOLIS POLYMERIS



KENNEDY BROWNE



KYRIAKI COSTA



DEIMANTAS NARKEVIČIUS



REINIGUNGSGESELLSCHAFT



JEAN-CHARLES HUE



KAARINA KAIKKONEN



ANU PENNANEN



GERDA LAMPALZER



ANNA KONIK



ARTUR ŻMIJEWSKI



TANJA MURAVSKAJA



MARIA LUSITANO-SANTOS

United States of Europe

8 - 30 March 2013

In partnership with Cork Civic Trust and National Sculpture Factory. United States of Europe is part of the Culture Connects Programme of Ireland's Presidency of the Council of the European Union. This project was initiated by the Goethe-Institut, Paris.

United States of Europe is presented in Cork by the Cork Civic Trust, National Sculpture Factory and Crawford Art Gallery. United States of Europe is part of the Culture Connects Programme of Ireland's Presidency of the Council of the European Union. The project is coordinated by the Goethe-Institut, Paris.

Exhibition from Friday 8 March - Saturday 30 March

A free programme of talks will accompany the exhibition on March 8 and 9
Details on www.nationalsculpturefactory.com

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National Sculpture Factory



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REINIGUNGSGESELLSCHAFT, Risk Society

📍 **REINIGUNGSGESELLSCHAFT**

(artist duo, Henrik Mayer b. 1971 & Martin Kell b. 1968, Germany)

Risk Society

Projection and flat screen 26: 15, HDV 16:9 2011, loop)

This project examines the prospects and attitudes of young people in today's Germany. This generation has inherited the legacy of a society keenly aware that economic growth and consumption no longer offers the optimum odds for development. In 1986 the sociologist Ulrich Beck coined the term *Risk Society* to describe the sociological shift from wealth production towards risk production. This transition takes place on the micro level of the interpersonal as well as on the macro level of corporate and global adjustment. It encompasses social, economic and political dimensions. In this work, these young students speak about their plans and expectations for their future in Europe.

REINIGUNGSGESELLSCHAFT (which can be translated as 'Cleaning Service' or 'Purification Society') is a collaborative artist's project involving Henrik Mayer and Martin Keil, that works at the point of intersection between art and social reality.



Luchezar Boyadijev, On Vacation



Luchezar Boyadjev

(born 1957, Bulgaria)

On Vacation (2004-2011)

On-going cycle of 15 digital prints, each one 53 x 73 or 73 x 53 cm

On Vacation is humorous, but at the same time it examines seriously the problems of diverse and competing national histories and the role these play in the political and cultural integration of divergent European countries and societies. Boyadjev began investigating European identities in 1997 at Documenta X, when he proposed the concept of overlapping identities which refers to the layers of overlapping cultures and characters in Europe. The images from *On Vacation* depict equestrian monuments from various European countries with the figures of the leaders removed and sent 'On Vacation'. This gesture proposes a symbolic unification by liberating public space from its past in order to open it up for the future.

Luchezar's work has been presented widely and internationally both in solo and group exhibitions. Luchezar is also active as a curator and has given numerous lectures and presentations. His work is held in the collections of the CAMK (Contemporary Art Museum of Kumamoto, Japan), The Fabric Workshop and Museum, Philadelphia, U.S.A., and the National Art Gallery, Tirana, Albania.



Gerda Lampalzer, *Thoughts Are Free*

Gerda Lampalzer

(born 1959, Austria)

***Thoughts Are Free* (2011)**

Video projection, 3 minutes, loop

This single channel video installation reflects on the relationships between different countries – all EU members – at the level of language. These relations reflect a range of problems – they express the way in which people from different European countries observe the others; the kind of affiliations established on a governmental level; to what extent the balance of power influences the way people feel about their belonging to a community; how it affects the manner in which they construct their collective identities.

This video addresses the lack of linguistic exchange between Austria and its so-called 'former eastern-European' neighbors. Although the borders have been open for years, even now very few Austrians can speak the languages of their nearest neighbors. In this video, the texts of four people speaking Czech, Slovak, Hungarian and Slovenian are cut and spliced to form the German phrase 'Die Gedanken sind frei' (The

Thoughts are Free) This technical trick is an ironic comment on the situation, particularly given the fact that the phrase 'Thoughts are Free' is often associated with liberation movements – which are re/uniting Europe as it should have been.

Gerda Lampalzer is a media artist, lecturer and curator. She has taught at the University of Applied Arts in Vienna since 1987 and is executive of the Media Workshop, Vienna.

Apostolis Polymeris

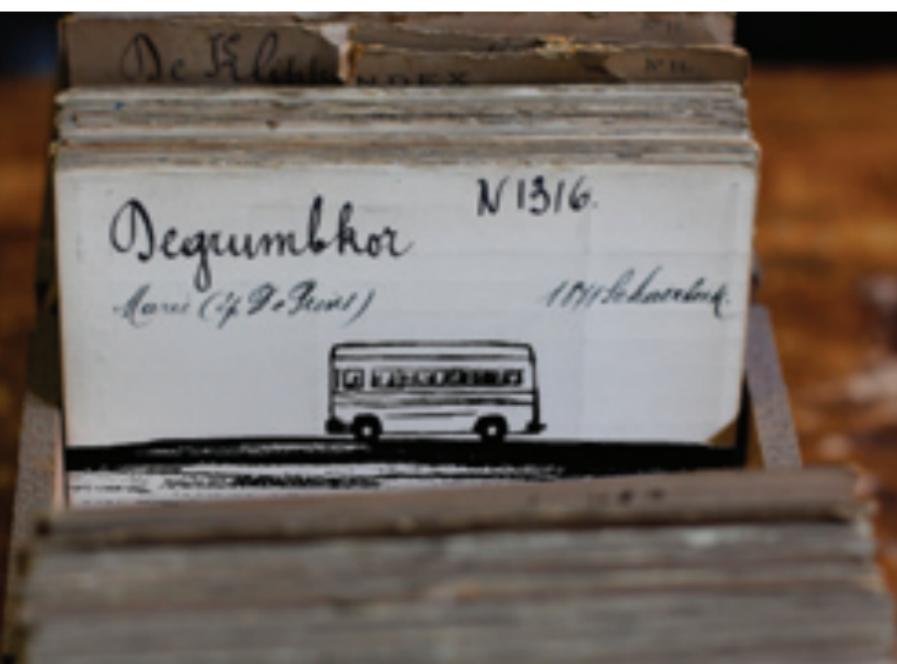
(born 1984, Belgium)

Uprooting: The Story of our Grandfathers (2011)

Video installation, 2:32 minutes, loop

This installation tells the very personal and moving history of the artist's grandfather and his migration to Belgium in 1972. The video is filmed in an impersonal archive environment that imparts Kafkaesque associations of vast bureaucratic archives that house the stories of countless individuals – one of these stories is brought to life by Apostolis' video.

Apostolis Polymeris, *Uprooting: The Story of our Grandfathers*



‘In the building of the archives in Brussels, in a small room with hundreds of lists with names of foreigners who had moved there until the middle of the 1970’s, I found my grandfather’s name. He and his family migrated to Belgium in 1972. The video illustrates the difficulties they faced in Istanbul and how they decided to move to a new country, hoping for a better life.’

Apostolis Polymeris

Apostolis is an artist and graphic designer born in Brussels but with roots in Greece. In Brussels he studied at the Royal Academy of Fine Arts. He works in the area of poster and book design, illustration, animation and film.

Jean-Charles Hue

(born 1968, France)

***The Lord’s BMW* (2011)**

Feature film: 1h 24 min

An artist and video filmmaker in search of his origins, Jean-Charles Hue tries to capture fragments of life and the biographical stories of a Romani/Yeniche family, which serve for him as a living symbol of a constant metamorphosis of identity. The Yeniche are a traveller community where respect

Jean-Charles Hue, *The Lord’s BMW*



for one's elders and religious fervor go hand in hand with law breaking. The film follows the Dorkels, a family living on the outskirts of society in the north of France and interweaves the events that punctuate their nomadic life spent in caravans: poaching, a strange conversation or a quest for redemption. This unconventional reality may seem fictional to the viewer, as the events appear divorced from normal life. The camera records everything, even the explosion of a bullet a few inches from the artist one drunken night. Jean-Charles' grandfather was Yeniche giving him a blood tie to the people in the film.

Jean-Charles Hue is an artist and video filmmaker specializing in documentary film. He participated in the 2009 Bandits-Mages de Bourges Festival and at Hors Pistes at the Centre Pompidou, Paris. In 2006 he was awarded the best video work award in the LOOP video fair, Barcelona. He lives and works in Paris.



Anna Konik

(born 1974, Poland)

In the Middle of the Way (work in progress, 2001-2007)
7 channel video installation, loop

Thaddeus: Warsaw 2001, 09:57 minutes

Hermann: Berlin 2002, 09:27 minutes

Svetlana: Moscow 2005, 14:42 minutes

Gerard: Youghal 2006, 10:28 minutes

Hans-Dieter/ Augustin Story: Vienna 2006, 13:11 minutes

Jenny and Pele, Zurich, 2007, 10:13 minutes

Anna: Dobrodzien – Warsaw- Berlin 2005, 06:51 minutes

In this 7-channel video installation, Anna Konik presents a very personal reflection on the life of several people living in different cities, among them Berlin, Cork, Vienna and Warsaw. Her subjects are homeless, marginalised but at the same time, full of dignity. The artist follows them in their everyday activities, giving them a chance to present themselves in different ways. At the same time, Konik reflects on her own

nomadic way of living, which has developed between three cities and two countries, Dobrodzien and Warsaw in Poland and Berlin in Germany. The notion of home and its role in the process of forming one's identity thus becomes the focus of the work.

'The mobility of Taddeus, Herman, Svetlana, Gerard, Hans-Dieter, Jana & Pele and Anna opens up a dialogue in which geographical boundaries and nationalities are not important. Instead, their individual stories, experiences and dreams build their unique identity and confirm their differences in a world where nationalities are fluid. Every person I met dreams of a better life, of respect and freedom, they are all trying to find their way in the new reality of the EU.'

Anna Konik

Anna Konik's practice combines video installations, semi-documentary, performance, installation and sculpture. She is a graduate of the Warsaw Art Academy's Faculty of Sculpture and has been exhibiting widely and internationally since 2000.

Anna Konik, *In the Middle of the Way*



Kyriaki Costa

(born 1971, Cyprus)

21st Century Iconoclasm

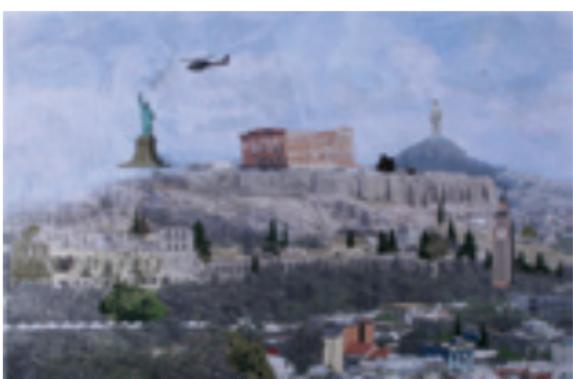
Video stills, 6 photos, 24 x 30 cm

Video Installation, 3 films, 1 minute each, loop

This project consists of a 'visual sequence' involving photos and videos of significant monuments of both European and non-European origin. The artist uses these images to mix the monuments in order to imagine a 'virtual place' where everything fits; a dream is born. Initially the viewer's eye may be puzzled as to whether these images speak of harmony or disorder. Ultimately, the contemplation of this dilemma raises issues of fluidity and mobility. A helicopter transports a monument to an unknown 'elsewhere'. However, it is not the final destination that is in focus but the process of re-contextualising cultural heritage, often with the effect of re-working its narratives for purposes of marketability. A collective European identity that cherishes and maintains local traditions and character, although appealing, is presented here as a contentious issue.

In 2009 Kyriaki's work "*Presence in absence*" received first prize at the PAD international awards in Italy, for the "Mediterranean between present and future" competition. She is a member of the Cyprus Chamber of Fine Arts and the Cyprus Fashion Designers Association. She has participated in many group exhibitions and international art fairs. In 2006 she represented Cyprus at the Cairo Biennale with the piece "*Sweet Land*"; the Cyprus delegation received the 'Best Pavilion Prize'.

Kyriaki Costa, 21st Century Iconoclasm



 **Tanja Muravskaja**

(born 1978, Estonia)

***Estonian Race* (2010)**

Digital C-type photograph, 92 x 68 cm, 12 photos in series.

The aim of this portrait series of strong Nordic facial types is to portray a modern post-soviet state, developing in a mono-national way. There is no such thing as an Estonian race. This project asks us to reflect on issues such as historical mistakes, the dominance of a neighboring nation and tolerance – all topics still relevant in the newer European countries. The photo series addresses race as one of the 'elementary particles' of nationalism as an ideology. Muravskaja uses encyclopedic thoroughness to identify the most racially typical or the 'purest Estonians' among the Estonian population, turning to academic authorities for help. Her subjects are photographed without reference to individualizing details and are united in this visual story simply by their nationality. This artistic enquiry also raises the question of a 'pure European identity'. Can we possibly define it? What does it mean to be a European nowadays?

Tanja has previously worked on the subject of identity in her *Positions* series, which is now in the collection of the Tartu Art Museum. These photographs triggered a prolonged investigation of contemporary Estonian identity, which she has followed with work reflecting on modern Estonia, the elite Russian-speaking minority in Estonia and the recent Soviet past.

Tanja Muravskaja, *Estonian Race*





Deimantas Narkevičius

(born 1964, Lithuania)

***Ausgeträumt* (2010)**

Music video installation, 5:30 minutes, loop

The title of this work translates into English as the state between dream and reality on the cusp of waking, or it can mean simply that the dream is over. Sometimes a theme is best approached through an oblique and meditative film rather than a direct message. *Ausgeträumt* pictures a group of young men playing in an empty cafeteria, they have just started a band. They look beautiful but melancholy. The video is a vision of their future, their reflections on their political, or perhaps more importantly, unsatisfying cultural environment.

Outside they are surrounded by a snowy landscape. Now and then a car drives through a city and out on a road that leads nowhere. The scene is filmed in Lithuania. What does the future hold for this generation in this country? Of the young boy who happens to be the son of the artist? Where will these snowy roads lead them? *Ausgeträumt* approaches the notion of cultural identity through this simple, mesmeric device.

Narkevičius is one of the most consistent and widely recognised Lithuanian artists on the international art scene. He represented Lithuania at the 49th Venice Biennale in 2001 and exhibited at the 50th Venice Biennale in 2003 with Utopia Station.

Deimantas Narkevičius, *Ausgeträumt*





Maria Lusitano-Santos

(born 1971, Portugal)

***Scattered Cartographies: Moving away from home* (2008)
and Now it was just make believe and (2011)**

Moving Away from Home, Now it was just make believe and,
video projection, 26 minutes, loop

These two works are video diaries, visual essays that discuss the problems of migration, living in a diaspora, displacement, utopia and constructed reality. Based on the artist's personal experience (her move from Portugal to Sweden), both video pieces reflect on the issue - what is it that constitutes 'home'? Santos' approach to this problem, and her attempt to answer the question of how best to create a new identity, are central to this exhibition. It forms the basis of our discussion of the concept of European identity, and asks us to contemplate whether Europe can play the part of home. What would be the conditions of this process?

The films intertwine my own and my son's stories with those of other Portuguese emigrants. In these films we engage in conversations that aim to depict our dreams and experiences. To contemplate the challenges of migration through art, makes one articulate the differences that exist in a Europe that is struggling to build a European identity.

Maria Lusitano SantosMaria works mainly with video, developing projects that appropriate the methodologies of sociology, history and documentary film-making. Her current interests include historical utopias and the diasporic experience. Santos has exhibited widely and internationally, participating in Manifesta 5 San Sebastian in 2004, and Photo Espana 6, Madrid in 2006. Her work has also been shown in the LundsKonstHall, Sweden, the 29th Biennial in San Paulo and the Joshibi University in Tokyo.

 **Anu Pennanen**

(born 1975, Finland)

***Clean Air* (2004)**

Video and Sound installation, 8 minutes, loop

This work combines aerial views of Helsinki with a soundtrack consisting of the recorded breathing sounds of 30 immigrants living in the city. This simple juxtaposition describes the experience of being an outsider. In 2002, Helsinki advertised itself as the capital city with the cleanest air in Europe.

This video installation makes overt reference to this claim, which could also be interpreted as a manifestation of the homogenous, almost exclusively white ethnic purity of the Finnish territory. The installation includes a CD on which the participants recite their names. The intimacy of breathing and the act of self-identification in pronouncing one's name accompany vast, shifting aerial views of the city.

Helsinki: The capital with the cleanest air in Europe? My immediate intention with the 2004 video installation 'Clean Air' was to make the presence of 30 immigrants living in the city suddenly tangible, visible and audible through the sound of their breath. Nobody wants to be nameless, nobody should dissolve into something nameless. 'Clean Air' represents the repressed presence of outsiders coming back to haunt us.'

Artist and filmmaker Anu Pennanen works on participatory films and other projects which often investigate public space and its ability to evoke shared narratives. Her work has been exhibited widely and internationally, including the Kiasma Museum of Contemporary Art, Helsinki in 2012, CAC Vilnius in 2011 and the Centre Pompidou, Paris, 2010.

Anu Pennanen, *Clean Air*



Kennedy Browne

(artist duo Gareth Kennedy b 1979 & Sarah Browne b 1981, Ireland)

How Capital Moves (2010)

2 channel HD video installation, 26 minutes, loop

The main characters in this two-channel video installation are disappointed with the concept of the free market within the EU and denounce economic instability. It is a story about the insecure nature of the employment in early 21st century capitalism and the global economy. Polish actor Tomasz Mandes relates the personal work stories of several unhappy IT workers using a script that brings together authentic opinions expressed in online forums used by IT personnel. *How Capital Moves* explores the movement of an American multinational computer factory from Limerick in Ireland to Lodz in Poland. It interrogates not only the vagaries of neo-liberal investment, but also the repercussions in the lives of its employees when it becomes more cost effective for a multinational to relocate operations - in this case from Europe's western seaboard to central/eastern Europe.

Kennedy Browne is the collaborative partnership of Gareth Kennedy and Sarah Browne, initiated in 2005. Their work addresses the supposedly irresistible narrative of neoliberal capitalism as a fiction, and does so by generating other, competing fictions in order to cultivate new economic and political imaginaries of difference. Their work has been presented at the Kadist Foundation, Paris (2010), the Cairo Biennale (2010), the Łódź Biennale (2010) and the Irish Pavilion at the 53rd Venice Biennale (2009).

Kennedy Browne,
How Capital Moves



Artur Żmijewski

(born 1966, Poland)

Democracies (2010)

10 monitor video installation, loop1.



Re-enactment of the Warsaw Uprising (1944), Battle of the Mokotów district, 2008, Warsaw, Poland, 08:32 minutes3. Live broadcasting of the Germany against Turkey football match in the semi-final of the European championship, 2008, Berlin, Germany, 06:51 minutes6. Labor Day, 2008, Berlin, Germany, 06:51 minutes8. Demonstration against the Israeli attack on the Gaza Strip and counter-demonstration, 2009, Tel Aviv, Israel, 08:42 minutes9. Demonstration of the supporters of the anti-abortion law, 2007, Warsaw, Poland, 06:18 minutes11. The funeral of Jörg Haider, leader of the extreme right wing party BZÖ, boss of the Kärten regional council, 2008, Vienna, Austria, 07:54 minutes 15. Anti-NATO protests held on the 60th anniversary of the forming of the alliance, 2009, Strasbourg, France, 07:54 minutes16. Funeral ceremony devoted to the casualties of Tim Kretschmer shot in the school on Albertville, 2009, Winnenden, Germany, 04:22 minutes18. Weekly women's protest against the Israeli occupation, 2009, Israel, 07:40 minutes19. Loyalists' Parade – 399th Anniversary of the Battle of the Boyne, 2008, Belfast, Northern Ireland, 07:40 minutes. In this ten monitor video installation of controversial films, Zmijewski explores the free, public expression of opinion in the form of gatherings and crowds in different European locations. In a series of short documentary pieces, he examines the different symbols of nationalist and other movements visible in public spaces. All of the clips depict public (and political) fervor in different parts of Europe, such as demonstrations or re-enactments of historic battles, but they also document events such as the European Football Championships in Berlin and Jörg Haider's funeral in Klagenfurt. Who belongs to Europe and who does not? Who is democratic, who is not? Zmijewski's work leaves these questions open.

Artur Zmijewski is a visual artist, filmmaker and photographer who works and lives in Warsaw. He is the artistic editor of the 'Krytyka Polityczna', a socio-political magazine held in high regard in Poland, and in 2006 represented Poland in the 51st Venice Biennale.



Kaarina Kaikkonen

“Where is My Home?” (2012)

Site-specific public space installation

For each iteration of the *United States of Europe* exhibition, Kaikkonen presents a new site-specific installation, adapted to its venue and dealing with the theme of present day Europe. The work entitled *“Where is my home?”* consists of a house made of various types of bags and luggage. Looking like a small dwelling that is partly constructed or perhaps on the point of collapse, the work recalls the construction of the E.U. but also evokes the struggle of different kinds of people or states trying to live together. The piece has been installed at Helsinki Main Railway Station, at Vilnius International Airport and in Guimarães at Platforma das Artes and in Paris at the Centre International d’Accueil et d’Echanges des Récollets.

Kaarina is known for her large scale installations made from men’s jackets, ladies’ shoes, shirts and found objects exhibited in different spaces, both indoors and out. She has created works for numerous international art venues and events such as the Cairo Biennale 2009, the Liverpool Biennale 2010, the Vancouver Biennale 2010 and the Venice Biennale collateral event, 2011.

Kaarina Kaikkonen, “Where is My Home?”



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A 2-day symposium organised by the National Sculpture Factory to coincide with the opening of *United States of Europe*.

Crawford Art Gallery
Friday 8 and Saturday 9 March
10:00am – 4:30pm

Participants include:

Augustine Zenakos (Journalist, Activist - Greece)
Dave Beech (Artist, Lecturer, England)
Anna Bitkina (Curator - Russia)
Anna Konik (Artist, Lecturer - Poland)
REINIGUNGSGESELLSCHAFT (Artist Group - Germany)
Kennedy Browne (Artists - Ireland)
Maria Lusitano-Santos (Artist, Portugal)
Daniel Jewesbury (Artist, Curator - Northern Ireland)
Anthony Haughey (Artist, Lecturer - Ireland)
Stephanie Feeney (Future States - England)
Rosie Lynch (Curator, Ireland)
Liz Burns (Firestation Artists Studios - Ireland)
Dr. John O'Brennan (writer, lecturer, Ireland)
Dr. Agnes Czajk (Sociologist, Ireland)

This event is free and no booking is required.
Seating is limited so it will be on a first come first served basis.

More details on www.nationalsculpturefactory.com

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