

# Searching for lost worlds

Jana Bernartová (CZ)  
Petr Dub (CZ)  
Darja Lukjanenko (UA)  
Cameron Tauschke (AU)

**11.—14. 5. 2023**

Curator: Lenka Sýkorová (CZ)

We see the **twilight zone** as the interface between day and night, but also **as the interface between the physical and virtual worlds**. The exhibiting artists reflect the uncertainty of the present and a certain search for lost worlds, where every shadow can be understood in the context of Plato's ideas as a reflection of the absolute truth of reality. **Jana Bernartová** is focused on the digital color is inherently virtual and therefore realized differently on different devices and by different imaging methods. **Petr Dub** understands the twilight zone as the field between the values of the present and the past: the interface between values or archetypes that were defining for our society, he puts in a new context of the feminist and decolonizing reinterpretation taking place. **Darja Lukjanenko** wishes once the impact of colonialism was recognized, one could forget the language of the empire, the ideas imposed by it, and the part of the identity shaped by it forever. And **Cameron Tauschke** sees the twilight zone is threshold where so many of life's roads converge and give our lives the eternal mystery — where day meets darkness, where reality meets fantasy.

The present can be defined as an uncertain and rapidly changing reality. We lead its experience in parallel both in the physical and virtual worlds. This opens up possibilities for us to break through local and global cooperations because thanks to the Internet we are omnipresent. We live in a time when the image is once again becoming the most readable carrier of information across cultures and continents. Furthermore our parallel digital identity brings a whole host of challenges to present ourselves and others. The present brings into the field of interest the aesthetics of dystopia, myths and the search for lost worlds. **Self-identification is an increasingly complex process, and the search for new cultural patterns often leads us to the paths of alternative worlds that refer to contemporary art.**

Gallery Altán Klamovka, **founded 2004**, is a non-profit autonomous exhibition zone for Czech and Slovak visual artists. The curatorial focus is **site-specific projects, drawing, installation, graphic design, performance and new media**. The curatorial intent is based on current topics in art, such as sustainability, calming of the mind, minimal lifestyles, a return to tradition and intergenerational dialogues. The gallery also presents and **cooperates with foreign artists**.

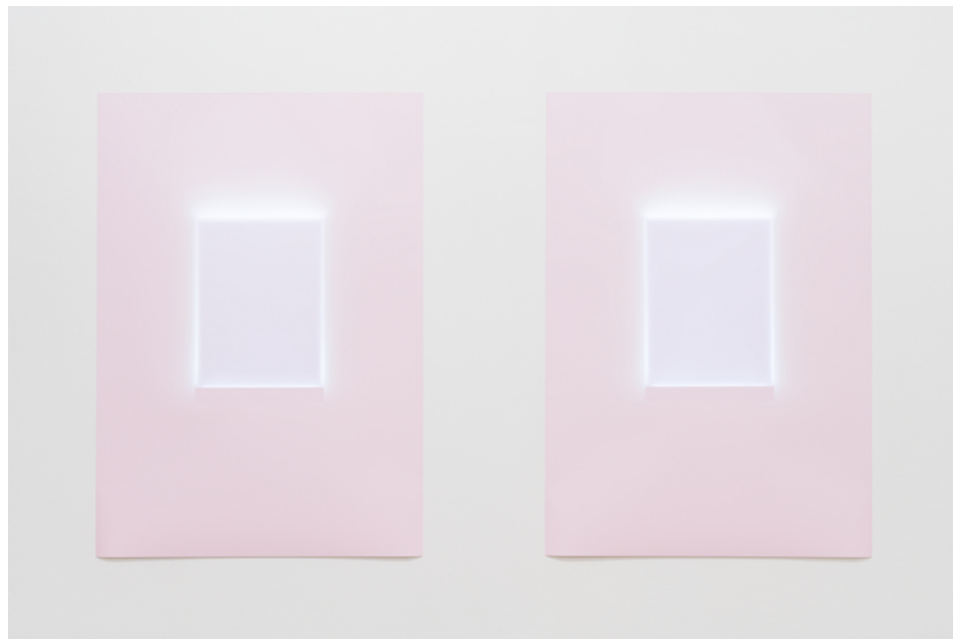
In 2023, the curatorial intention develops following themes such **as being present in the here and now, revising the present and searching for lost worlds**. **Key media are contemporary drawing, site-specific installation, artist-run space phenomenon and collaboration with foreign artists**. The exhibition plan explores the phenomena of: **“contemporary drawings with overlaps”**, the possibilities of **“independent curator”** and different formats of **“art collaboration”**, following on from the already published four professional publications.

*Lenka Sýkorová*



Altán Klamovka Gallery

Jana Bernartová, *Cuisse de nymphe I.*, *Liquid Crystals RGB series*, installation, 2 pcs, 60 x 84, 5 cm, 2021



Digital color is inherently virtual and therefore realized differently on different devices and by different imaging methods. The relativity of the existence of colors, which may very well lack the Platonic nature of absolute ideas, as they are subject to the mutability of the perceptual framework (physiologically and as a result of the cultural and linguistic systems used, as Ludwig Wittgenstein, for example, pointed out), is even more evident in relation to digital transmission. The universal digital color expressed by an immutable code has, once it leaves the 'black box', different incarnations that show different deviations from their perfect digital archetype.

Czech artist **JANA BERNARTOVÁ** plays with our senses to question them, as well as with our notion of reality. Is the color we see here light reflected from an object, passing through an object, or are we directly observing a light source? Where was the rainbow on the LCD (Liquid Crystals Display) before the drop of clear liquid hit it? Jana Bernartová likes liquid crystals. She cleans her display every day. Every time it rains, she pulls out her phone. She enjoys it so much that she can see them through the drops. She has to take a picture of it so she can zoom. She tests to see if water is best. She tries other clear liquids. She feels that the combination of alcohol and water could be it, as a symbolic enchanter of the digital solitude of the new covid world. She needs to try different ways of spraying it. Drizzle is best.



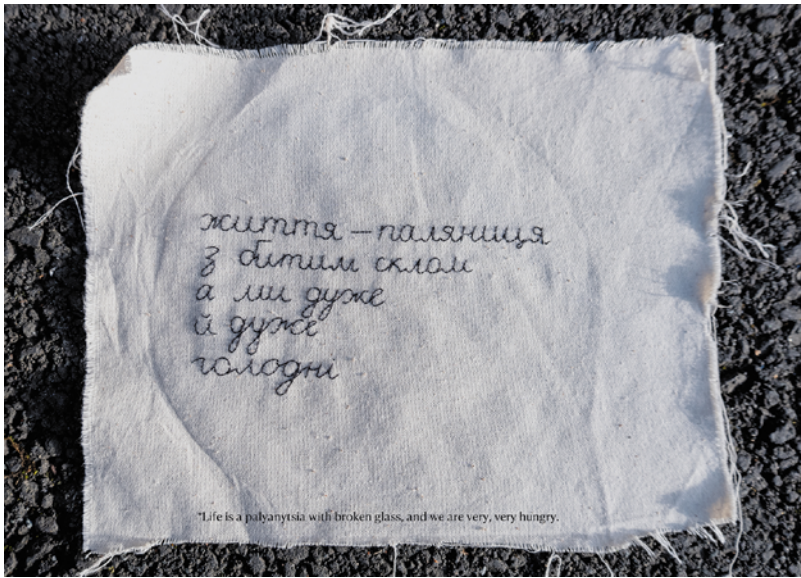
Petr Dub, *DEUS VULT*, Kaple Gallery, exhibition, mix media, 2022, photo: Studio Flusse

Czech artist **PETR DUB** understands the twilight zone as the field between the values of the present and the past. The present, which in its western narrative appears as an exhausted, desecrated and unattainable period of time: newly defined by fundamental scepticism about the possibilities of the future. The interface between values or archetypes that were defining for our society, while today their feminist and decolonizing reinterpretation is taking place. In the spotlight of "new" values, we deconstruct our history, identity and future. We pull brick by brick, from the foundation of the temple and put them back one by one on the roof of the same building. The temple grows in height, slowly covering the sun and casting a new shadow in its surroundings, reminiscent of the gloom of twilight.

The times in which we live are characterised by the overuse of cultural historical symbols becoming empty phrases. The resulting impulses show that the Christian tradition, which is part of our European identity, is often a nonchalant empty phrase. Petr Dub's artwork processes this moment of emptying cultural patterns related to the theme of masculine conquest of women against the background of medieval chivalric culture.



Darja Lukjanenko, *The end of the world bread*, embroidery, 2022



In the spring of 2022, Ukrainian artist **DARJA LUKJANENKO** started artistic research on the topic of an everyday activity, namely baking bread. Bread as an important food is also very symbolic in the context of commemorating the famine of 1932–1933 in Ukraine. At the same time that Darya launched her research, Russian soldiers began smuggling grain on a large scale and began destroying its warehouses in Ukraine. As if history was repeating itself with another genocide of the Ukrainian nation.

Darja Lukjanenko wishes once the impact of Colonialism was recognized, one could forget the language of the Empire, the ideas imposed by it, and the part of the identity shaped by it forever. This would be possible if everything was radically dual and one could indeed distinguish good and evil, light and darkness. However, the reality is more of a twilight zone, a state of transition, uncertainty and intermixing. At a time like this, it's easy to lose sight of something, but also to discover something new. When the rules of the past no longer work and the rules of the future have not yet come into force, there comes an ideal moment to create new words, languages, and fairytales on the ruins of lost ones.

The twilight zone is for the Australian artist **CAMERON TAUSCHKE** a threshold where so many of life's roads converge and give our lives the eternal mystery — where day meets darkness, where light meets night, where reality meets fantasy, where internal meets the external, where youth meets adulthood — and we as artists, are the searchers of the unfound forever crossing the bridge of understanding into the twilight zone.

Cameron Tauschke's art is characteristic by the use of bright and saturated colours that are often in contrast to the monochromatic and subdued ones, which emphasises his expression. He use of radiant colours and figural motives that are typical of his style stem from his awareness and knowledge of contemporary German painting. At the same time, it is important for the artist to work with metaphors to tell stories that reflect and capture his inner life with connection to his everyday connection to ordinary events. In his work, various references to popular culture, cinematography or contemporary world full of visual perceptions can thus be seen that assault us in an incessant stream of visual information.



Cameron Tauschke, *Rising Stars*, 56 x 76 cm, gouache on paper, 2011



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