

ROAD SHOW EAST part II

Up Coming Destinations

24th of February, 2018 Timisoara

Casa Artelor - Directia Judeteana pentru Cultura Timis

<http://www.culturatimis.ro/casa-artelor/>

Hosted by Noima

Powered by Austrian Cultural Forum Bucharest

27th of February, 2018 Belgrade

Ostavinska galerija

<https://www.facebook.com/ostavinska/>

Hosted by Bojana Stamenkovic & Adrijan Karavdić

Powered by Austrian Cultural Forum Belgrade

28th February, 2018 Zagreb

Gallery Greta <http://greta.hr/>

Hosted by Siniša Labrović

1nd of March 2018 Ljubljana

Chemical Institut

Hosted by Jiri Kocica

Participating artists

Amalie Atkins, Agnes Hamvas, Hubert Hasler, NOIMA, Dragoš Hanćiu, Gani Llallosi, Andraš Nagy, Adrijan Karavdić, Jiri Kocica, Michael Koch, Siniša Labrović, Bojana Stamenkovic,

<http://pogmahon.com/2017-ROADSHOW/>

Participating institutions

Casa Artelor / Galeria Pygmalion / Timisoara, Galerija Ostavinska / Belgrade, Gallery Greta / Zagreb, Chemical Institute / Ljubljana, Michaela Stock Galerie, Knoll Galeria Budapest, Austrian Cultural Forum Budapest, Bucharest and Belgrade, bka

<http://pogmahon.com/201718-ROADSHOW/>

ROAD SHOW EAST is an artist statement for a united Europe without any borders. A united Europe is the only way to avoid mistakes of the near and distant past, and NEVER to place WAR as the supreme postulate. To the east among other things because the region ex Yugoslavia was the last great war site in Europe and many of the participating artists still know from their own childhood experiences about living in war times, which we in the west fortunately not have experienced since my generation. Towards the east, because the mistakes of the Union so far are most obvious and the acceptance in the Union is the lowest. Neocolonialist perversion and exploitation of weaker and new members has become a kind of cavalier's delict in recent years. Towards the east, perhaps also for historical reasons, many of these countries have already experienced a bad version of the Union, among kings, emperors and dictators. But especially because artists are aware of their responsibilities and show that a joint effort is possible without problems. We require openness, curiosity, desire for other things and communication.

The language is secondary, since we agreed to establish English as a basic language and to create a new, growing kind of Esperanto, a new multilingual idiom. The European situation today is quite frightening and the utopia of a united Europe is fading - obvious on all political stages. The agenda of the artists is totally different: first of all connecting with curators, institutions and artists around Europe, second exhibiting abroad whenever possible, participating in international group shows. Officially the majority of European society is turning right - which means more power for populism, permanently stoking fear, intensified surveillance, closing borders. But for artists it is totally necessary to have no borders, neither mental nor geographical. Today artists have to be on the road, to be flexible, international, multilingual, optimized in connecting important positions and to spread their talent over all walls and fences. This will not longer be possible, if we don't hesitate just for a moment and think twice. With this objective Agnes Hamvas and Hubert Hasler are traveling through eastern parts of the European Union and parts who are not even member of like Serbia, to collect contemporary positions of fine art and to bring them over borders to diverse destinations.

The target is overcoming the language barriers and exploring together the variety of

international and interdisciplinary concepts of artistic communication. The initiative campaigns for an improvement of the international dialogue. When we start from Derrida, this constellation develops out of the lack of the ignorance of a language and its associated limitations and the curiosity about a new language. The question of which language is particularly suitable for certain areas is derived from stereotypes and experiences. The exploration of a translation option not only between languages, but also between cultures, nations, political identities is one of the goals of the artistic project. Against the backdrop of the experience of Agnes Hamvas as a member of the Hungarian minority in Ex-Yugoslavia, the question of the so-called "mother tongue" identity, which is gaining in importance in the debates about mono- and multiculturalism, nationality and citizenship. This approach is also abused by populist and fascist politicians. It also deals with the approach of the violence of the appropriation of a language and its intensification. Language is an indispensable system in our life to establish contact between the consciousness and the external world. People can only carry their thoughts and their whole inner being outwardly, into the external world, by means of language. If this does not work, the language has failed. Wittgenstein, with his quotation, criticizes the language. For him, everything that can no longer be grasped in words goes beyond the "non-wordy". When a person expresses himself by her language, there is no guarantee that her opponent actually understood what the person wanted to express. Language is only one meaning of expressing, its thought processes, but also mimic, gesture and body language play a role in turning its innermost essence outwards. Due to the diversity of the languages used today in large cities such as Vienna, Budapest, Ljubljana, Zagreb, Belgrade, Timisoara we lose the sense of mother tongue and possibly the feeling for our roots. The result of the linguistic diversity can also be a language loss, none of the languages will be perfectly spoken - new forms of mixed languages will arise. Our approach of utilizing a pan-European base of contemporary artists provides an access to a close knit network of experts, institutions and new audience. Our objective can only be to further strengthen and build on our community.

Denise Parizek, 2018

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