

**DENIS KOZERAWSKI**

selected works

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# DENIS KOZERAWSKI

COLLABORATIVE PRACTICE/ Continuously growing horizontal underground stems:  
Geopoetics in times of anthropocene (2017)



**Denis Kozerawski**  
with APART collective, Matej Gavula, Chaosdroid, Lukas Likavcan

Total installation/environment  
Plusmínusnula gallery, Zilina, Slovakia, 2017

video:

<https://vimeo.com/248901106>

voiceover:

<https://www.mixcloud.com/chaosdroid/ost-continuously-growing-horizontal-underground-stems-geopoetics-in-times-of-anthropocene/>

Anthropocene is the new geological epoch of our planet. As hinted at by its ancient Greek root of anthropos, it is the age of humans. Today, humans hold the position of the main powers shaping the Earth. According to some authors, the beginning of this era dates back to the end of the 18th century when Watt's invention of the steam engine opened the gates of the industrial revolution and fossil fuels became the drivers of early capitalism. The aroma of burnt oil products has since then become our daily companion. Other scientists place the turning point between the Anthropocene and the preceding epoch of Holocene (which started at the close of the most recent glacial period) in the 20th century. Sometimes they even cite a very concrete date – namely July 16th 1945, when the first atomic bomb was detonated as part of tests carried out in New Mexico. The invisible, thin layer of radioactive substances which enveloped the planet after the explosion, has been forever imprinted in the future layers of the Earth's core, which will be studied one day by geologists of the distant future in their core samples.

As it tends to happen with technology, new inventions generate new accidents. What Chernobyl means for nuclear energy, climate changes means for technologies driven by fossil fuels. The way we approach our future can therefore leave nothing to chance – we must plan, think, recalculate and contextualize our existence within the planetary ecosystem. That is why we need radical political and technological imagination which pulls down the ideas of what the limits and possibilities of individual human bodies are. The theoretician Benjamin H. Bratton even challenges the human-kind to engage with prudence in the practice of committed geodesign to avert the impending ecological disaster. In other words – we need more daring geopoetics and less stupid geoengineering. This calls for sensible interfaces set up for the frequencies of interspecies diplomacy, which may include the use of the Sun as the supreme source of energy for human and extra-human activities, from the level of individual cells through our bodies to large collectives of heterogeneous agents.

The Anthropocene is a daunting epoch, anticipated and ushered in by the horrors of modernization. Modernization took many shapes and forms and we intentionally opt for a very non-Western variant – namely the modernization that China went through under Mao Zedong. By the gesture of including one of his poems in our exhibition we want to show that the brutal modernity and the no less brutal Anthropocene share the strangely delusional sense for the planet combined with a total negation of its autonomy – the Earth does not belong to us, yet we pretend that it is in fact ours.

With our exhibition, we want to escape from this paradox by means of patient construction of a new planetary perspective which does not differentiate between nature and society, the wild and the city, or people and plants – on the contrary, our perspective draws its energy from the radical idea of equality of all things; including people.

Thus, we ask: How to write the planet? That is to say: Not to straightforwardly follow its lines or fold its pages, but to genuinely co-write the planet?



# DENIS KOZERAWSKI

COLLABORATIVE PRACTICE/ A part of Monolith (2017)



Denis Kozerański  
with Apart Collective

Total installation/environment  
Karlín Studios, Prague, 2017

interview:

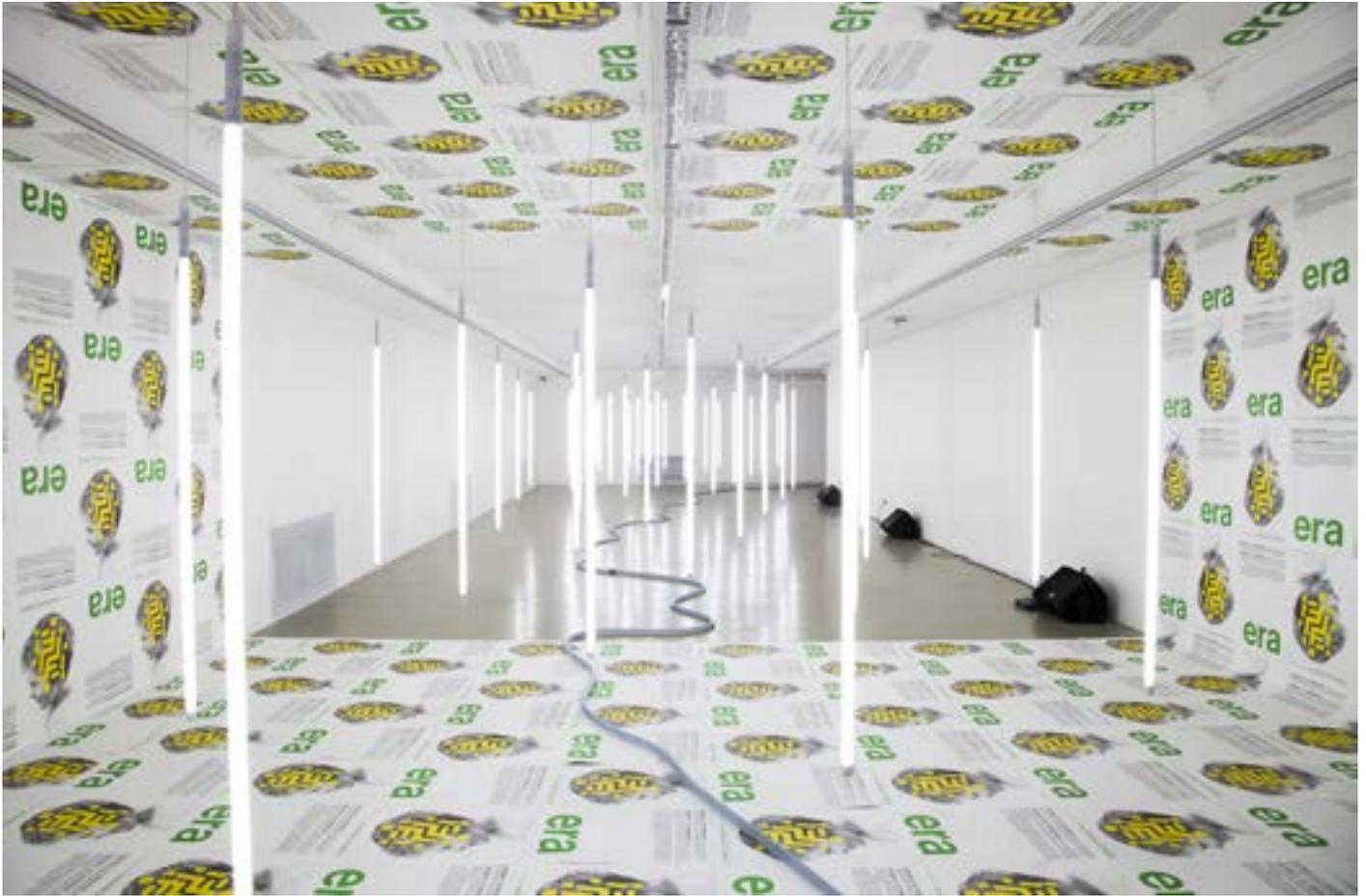
[https://www.youtube.com/watch?v=z\\_GCoKjqR2k](https://www.youtube.com/watch?v=z_GCoKjqR2k)

We are constant participants of a conference call. Voices are constantly speaking to us, seeking our attention. But who leads this call? Who speaks and what does he tell us? Who has the voice in today's monolithic society and whose voice was denied? Who must take it violently to be heard? Who listens and who lets others to be heard? Who do we choose to listen to?



# DENIS KOZERAWSKI

COLLABORATIVE PRACTICE/ Possibility of Preserving (2017)



Denis Kozerański  
with Apart Collective, Parallel Practice, PLURAL, Kristína Országhová, Karaoke Tundra, András Cséfalvay, Ales Cermák, Josef Dabernig, Nicoline van Harskamp, Marianna Simnett, Lucia Gavulová

Total installation/environment  
Kunsthalle, Bratislava, 2017

The "Possibility of Preserving" project is a creative work of the APART artistic group that brings together young visual artists Denis Kozerański, Peter Sit, and Andrej Zabkay. The work of the group is not limited to author's production only, but also includes the organization of activities related to the advancement of the discourse on contemporary visual arts (editorial, curator's, and exhibition activities as well as cultural activism). Each aspect of the way the group functions is also reflected in the way it approaches the creation of the exhibition. The core lies in interconnecting various perspectives and settings, including also other invited authors from the field of visual arts, based on the method of trial and error. Here, the primary importance is put on the process itself, while the final output remains unpredictable and, in principle, secondary. The authors enter a dialogue, exploring the fragile boundaries of artistic production - (non)production by way of subverting and questioning the approved procedures. Pursuing the collective approach to the project, they, by definition, challenge the work of art in its final form - as

an ultimate artifact. Similarly, they test the exhibition format through their directorial, regulative, and stage-managerial inputs. The viewer thus encounters and becomes part of the emerged situations, legitimizing them through his or her very presence.

The alchemistic symbol of transformation is a principal element of the entrance object of the exhibition - a pump propelling water circulation through the whole exhibition area in the shape of a gallery. The circulation is secured through the supply of solar energy, generated by way of a solar panel that has been installed by the authors on the roof of the House of Art building. Its physical placement in the space navigates the viewer to move around the exhibition area, dominated by the light gradient of transition from absolute glare to darkness enabling one to perceive film screenings in the end of the exhibition area. Towards the end of the exhibition the viewer is encouraged to change his or her vertical position to a horizontal one when invited to lie down, to free him or herself from the context of the exhibition/institution/surrounding environment and to perceive without interruptions the flow of consecutive screenings related to the theme of the exhibition. The omnipresent vocal accompaniment introduces the visitor to a vision of the future era, characterized by the full automation of human labor. Thus, it outlines a possible state of affairs in the "hereafter", metaphorically embodied by Pangea Proxima as the ultimate form of an ancient-new arrangement of the continents. The authors interconnect various notions, while drawing from the ideas of Russian cosmism and manifold contemporary speculations about transhumanism and the evolution of humankind in the future.

They use a database of texts to choose passages that - in their new arrangement - create a meta-text responding to the authors' visions of a human gathering based on ADA, a collective artificial intelligence. The latter has transformed society for human's sake and enabled an ideal state of society where work is not required as a necessity, generated by the capitalistic system. Rather, work is transformed into the principle of creative thinking/ art production. Art has become the ultimate social capital. It has become everything; the definitive phase is emerging when art permeates everyday life. ADA describes the newly-emerged society and how it must have defined itself over against the presently existing social problems. The authors call the new establishment ERA (Earth Recharging Association). This is meant not in the sense of a corporation. Rather, it is envisaged as a society that may represent a business entity, but also (and especially) a human gathering - a system of collective human existence and interaction.

The exhibition is a utopian and futurological story that draws from the contemporary discourse on the issues of minorities, gender questions as well as the issues such as corporeality, mortality, social establishment, identification, culture, and overall world order. However, it offers neither answers nor solutions. Instead, it asks questions and admits failures. The key moment represents the conditions that predetermine human transformation and emancipation into a higher form of being, with the machine becoming equal to the human as the former begins to feel for itself. The environment of the exhibition is supposed to evoke the ideal state of affairs, when a being is introduced into and becomes an inseparable part of a total artistic installation. The being is encouraged to pursue a frame of mind when no energy output is required; to become one with the environment and to resign oneself to the care of technology.

The ideas and points of departure of the exhibition are integrated in the image of a child that symbolizes the exhibition's visual identity. It represents a straight-forward answer to the question of what the world will look like at the moment that work ceases to exist. Is preservation possible? Everyone (not only parents) would like that...

Lucia Gavulová





# DENIS KOZERAWSKI

COLLABORATIVE PRACTICE/ VEILLANCE (2016)



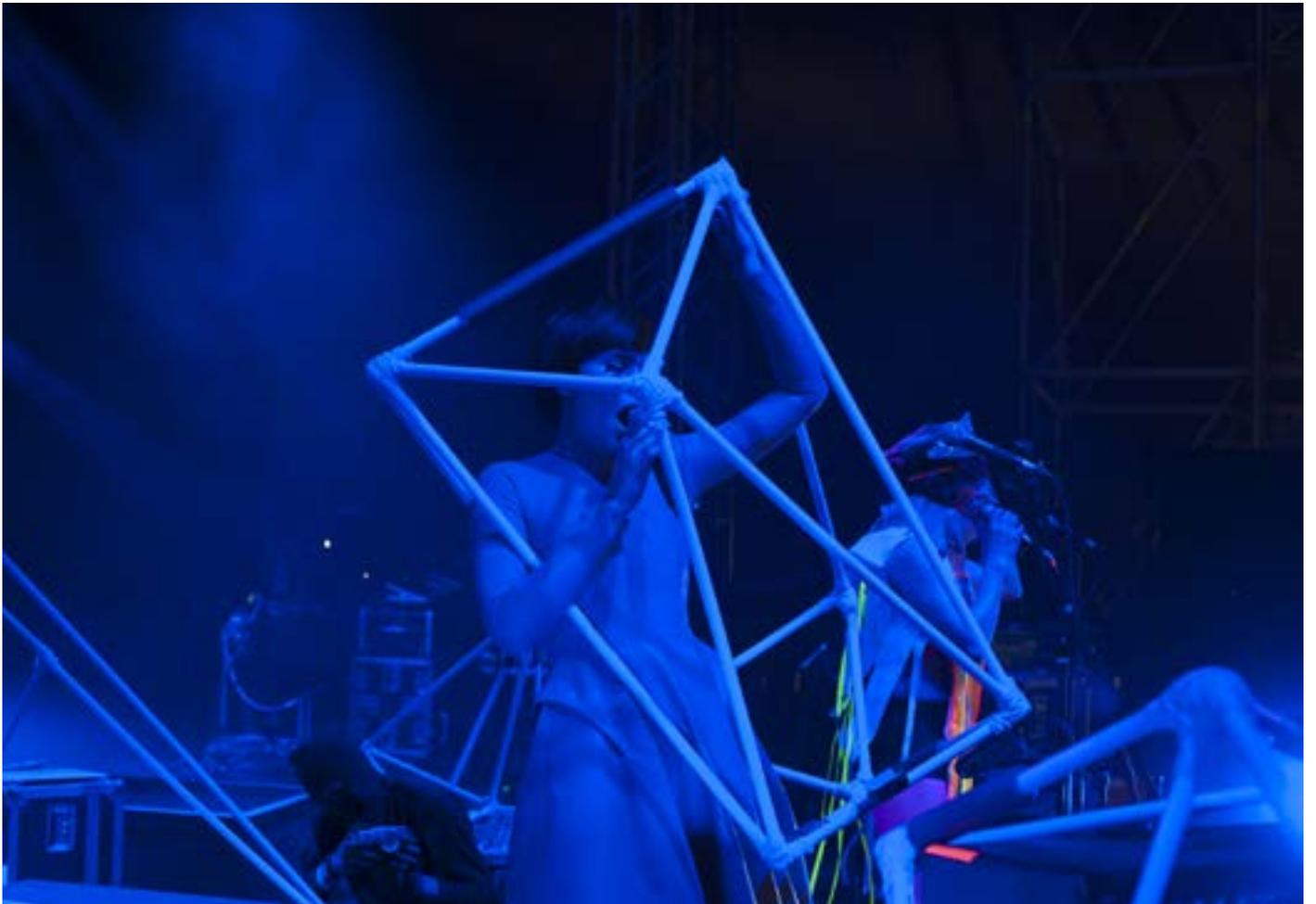
**Denis Kozerawski**  
with Apart Collective, Chicks on  
Speed, Boris Ondreicka

Pohoda festival, Trencin  
performance, 60'  
2016

video:

[https://www.youtube.com/  
watch?v=2AB5zXOmV2U](https://www.youtube.com/watch?v=2AB5zXOmV2U)

The cult Germany-based band Chicks on Speed comprising an Australian and an American was formed in Munich the same year as Pohoda Festival (1997). The band are one of the most significant representatives of electroclash. Their concerts feature performance art with multi-genre music, design as well as fashion... and, last but not least, fun. Throughout their career, Chicks on Speed have collaborated with the likes of Yoko Ono or Peaches. With Peaches, they recorded their best-known track "We Don't Play Guitars." Their live performances and gigs remove differences between digital and analogue; between virtual and handmade art. Besides varied music, their shows feature all sorts of props (sewing machine, iron, etc.). At their shows, you don't have to be afraid of heavy contemporary art. Most of all, Chicks on Speed have a good deal of fun to offer. Just like our production manager, Miso Sládek, Monika Satková (booking assistant) experienced the best shindig at Pohoda 2006. For her, it wasn't the Gogol Bordello concert, but the rescheduled night slot of Chickson Speed.



# DENIS KOZERAWSKI

INDIVIDUAL WORKS/ Where did you find it? In MoMA, New York. And you? On the street in Bratislava. (2016)



**Denis Kozerawski**

performance, photography  
2016

Where did you find it? In MoMA, New York. And you? On the street in Bratislava.

# DENIS KOZERAWSKI

INDIVIDUAL WORKS/ Handle with care - Fragile - Thank you (2015)



Handle with care - Fragile -  
Thank you

performance,photography

**installation view:**

Photoport Gallery, Bratislava  
2015



## DENIS KOZERAWSKI

### BIOGRAPHY

Date of birth: 13.11. 1990 in Zilina

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00421 911 810 564

Website: [www.kozerawski.sk](http://www.kozerawski.sk)

### Education:

**2015- 2017** Academy of Fine Arts and Design in Bratislava, Intermedia and multimedia, Atelier IN, Assoc. Prof. Ilona Németh, DLA

**2011 - 2015** Academy of Fine Arts and Design in Bratislava, Photography and new media, Atelier of creative photography, Mgr. Miro Svolík

**2010** Academy of Animation - Photography design

**2006 - 2010** Gymnasium Zilina, Hlinská 29

### Activities:

Jury at IFF Bratislava (International film festival Bratislava) 2015 - student film section

Co-founder and active member of artist group APART Collective since 2012

[www.apart.sk](http://www.apart.sk)

### Selected exhibitions:

**2017** Continuously growing horizontal underground stems:Geopoetics in times of Antropocene, Plusminusnula, Zilina

A Part of Monolith, Karlín Studios, Prague

Possibility of Preserving, Kunsthalle, Bratislava

**2016** Daktyloskopia, Campus Gallery, Kosice

Lesson of Relativity, Zoya Gallery, Bratislava

Handle with care - Fragile - Thank you, Photoport Gallery, Bratislava

**2015** Give me a fixed point and I will move the world., Hranicár, Ústi nad Labem

Vsade dobre, doma najlepšie, Kunsthalle, Kosice

A,b,c, HIT Gallery, Bratislava

29.AUGUST, 29.august street, Bratislava

**2014** Revolution without movement, HIT Gallery, Bratislava

Der Greif - A process, Neue Galerie im Hohmannhaus, Augsburg

Of the Afternoon, Manchester

Of the Afternoon, London

## **Selected curatorial projects:**

**2017 Art is Work!** Krokus, Bratislava

**Babi Badalov – Electronic Dadaist poetry**, HIT gallery, Bratislava

**Reading of Xenofeminist manifesto** - Laboria Cuboniks, Kristína Országhová,  
Ivar Smaho, Patricia Reed, Diann Bauer, APART STUDIO, Bratislava

**Ján Ballx – Autogen**, APART STUDIO, Bratislava

**Nikhil Chopra - Drawing a Line through Landscape (Part 2: On the Road)**, Freedom  
Square, Bratislava

**Anton Vidokle and Arseny Zhilyaev - Art Without Death: Russian  
Cosmism**, Kunsthalle, Bratislava

**Zbigniew Libera – Walser**, part of the Tranzit.sk project – Small Big Wolrd, Cinema  
Mladost, Bratislava

## **Awards:**

**VÚB - Photo of the year** - 2nd place