



LUCIA NIMCOVA  
*Double Coding*, 2008  
Installation, films and publications

Lucia Nimcova's installation, *Double Coding* forms part of a series of projects in which the artist intuitively investigates the lived realities of the "new society" that was formed under the Communist regime in the Slovak Socialist Republic. The Ministry of Culture of the Slovak Socialist Republic was established in 1969, as the Communist Party saw cultural production, such as films, theatre and literature as being integral in the developing of a "new society and person".

Nimcova takes footage from 40 films made by Slovak directors after the Prague Spring, between 1968 and 1989. This was an era of intense censorship where a group of 5 censors was commissioned to oversee each stage of filmic production. In many cases, some films were screened for the public and only to have it censored years later. This meant that the same film seen by one audience might be completely different in content for the next viewers. The directors of the films had to work around the complex, often illogical, parameters set by these censors.

*Ukungenisa* is Nandipha Mntambo's first video work and follows this particular tradition from the context of an abandoned arena in Maputo. The artist first went to Portugal to observe the *toureiros* and then worked with a choreographer to re-enact their movements. She wears a jacket made of bull hide and the androgyny of her appearance together with the simultaneous embodiment of the fighter and the bull in this empty arena, Mntambo unsettles the constructs of beauty, power, masculinity and tradition. These symbols are then refracted in a medium of photography in the artist's triptych, *Praça de Touros IV*. What happens away from the eyes of the audience in the arena but before the viewers of this film, is a taking in or "ukungenisa" of these disparate roles, marrying histories and places, allowing for healing and reflection.



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In the installation, Nimcova's own voice can be heard uttering a series of sentences, giving voice to the lived realities of characters in these filmic fragments. These vocalise the paradox of supposed freedom and necessity of self-censorship when living within a system where nothing is as it seems.



AGNIESZKA POLSKA

*Medical Gymnastics*, 2008

Animated film, 8min 2sec

*The Calendar*, 2008

Animated film, 6min 26sec

*The Forgetting of Proper Names*, 2009

Animated film 3min 40sec,

Sigmund Freud's essay "The Forgetting of Proper Names" used for the voice-over.

*Objects*, 2008

13 graphics/photo-collages

The video work *Medical Gymnastics* is part of a series, together with a number of graphics, based on photographs from a book about children's gymnastics. The work was created by removing clothes of the exercising girls with Photoshop and animating their movements. Together with the strange time flow of the slow bodily gestures, the result is one of extreme tension.

Similarly, *The Calendar* takes existing footage and quiet subjects, and unsettles their original significance. Taking as her starting point, a calendar from 1939, which gave practical advice of farm duties for the upcoming year, the artist intervenes in the agrarian and cultural utopias projected by the civil society of Poland at the time. Using historical documents, Polska's work reflects on the beauty and mourning of reminiscence.

*Objects* present a montage of found images from between 1950-60. Polska manipulates these images to include random, artificial objects. The presence of the artificial structures seems to draw the landscape in around them, while also seeming completely anomalous – a poignant statement concerning the effects of memorialisation in post-Socialist Poland.

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