

KATARINA ŠEVIĆ

portfolio

NEWS FROM NOWHERE

series of objects, an ongoing project



project by Katarina Šević



News from Nowhere, objects, wood, lack, installation view, Martin Gropius Bau, Berlin

NEWS FROM NOWHERE

News From Nowhere is an ongoing series of objects, hand made from wood. (including about 30 objects)

The title is taken as a reference and it originates from the visionary novel, 'News from Nowhere', written by William Morris, British artist, designer and writer. The book was published in 1890s and is an example of utopian futuristic vision informed and inspired by early radical socialist ideas.

As a point of departure this serial of objects revolves around the issue of craft (craftsmanship) and it's relation to/role in the todays society. Although Craft is rarely included in the general critical theories, nor is it acclaimed as an essential segment of an ideology, it still holds in itself many political and economic aspects and is abidingly present in the materialization of ideologies and in the initiatives for ideological change.

The project explores the potential of linking early socialist thought with a late-19th-century Arts & Crafts take on physical objects.

Object are hand-crafted out of wood, stained and polished. Dimensions variate from the serial of small size objects, of around 20 x 25 x 30 cm, to large size individual pieces up to 2 x 4 m.

Most of the objects look as mundane and familiar as they were ambiguous in our practical memory of them.

The work also looks into associative and narrative aspects of particular iconographies and defunct symbols of collective knowledge and memory. The objects play around the idea of the possible future models of certain forms (than out of use), or the possibility of future 'reconstruction'.



News from Nowhere, objects, wood, lack



News from Nowhere, objects, wood, lack

THE CURFEW

street performance, object (the egg), text, voice, costumes, masks

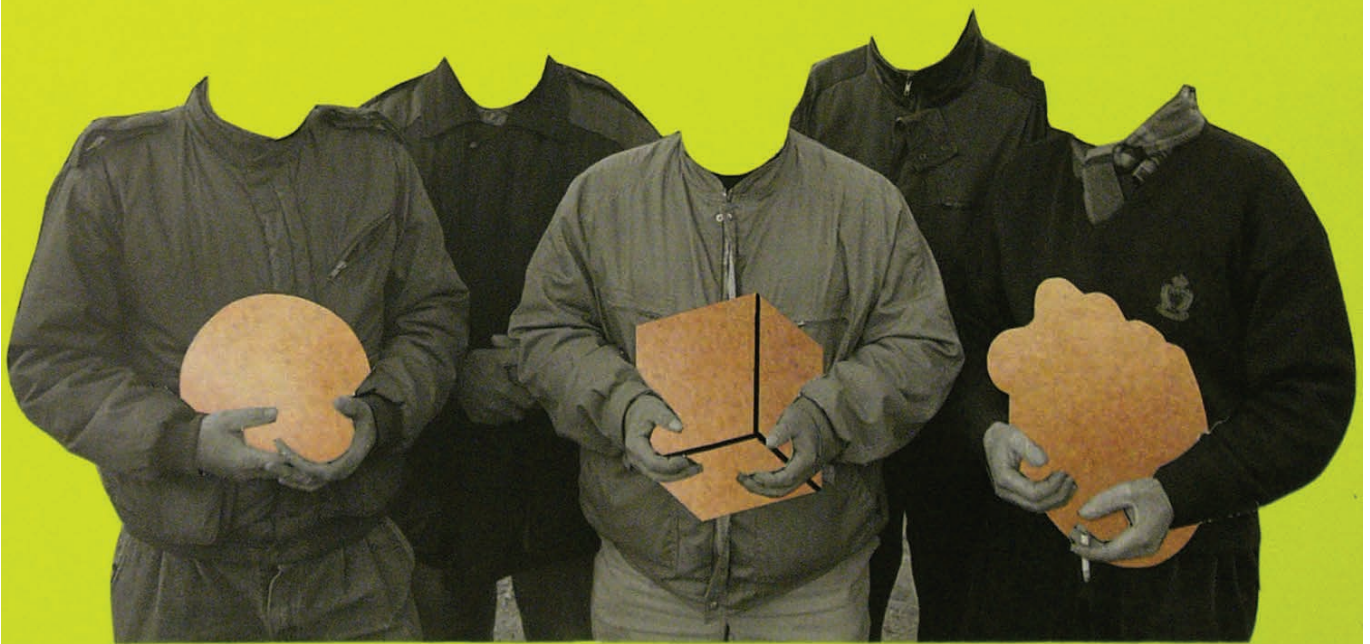
project by Katarina Šević and Tehnica Schweiz (Gergely László)

Video documentation of the performance: <https://www.youtube.com/watch?v=TAhS6xnz0q8>

Translation / Video of the graphical visualisation of the choir text: <https://www.youtube.com/watch?v=0Lk-oD06-kk>



Hieronymus Bosch, *Concert in the Egg*, 1561



The Curfew, costume designs, collage, paper, 29x21cm

THE CURFEW

The street play The Curfew is an alternative form of public demonstration.

A troupe roves the streets of Budapest. They push in front of them a three-meter high egg-shaped, multiplayer megaphone. They make great noise. They stop at busy public squares to perform their play as a speaking choir about the transfiguration of a group of security guards. The members of the group vow to give back the voice to the people from whom they previously took it away. With their presence, the troupe, in and of itself are proof that today Budapest's streets and public squares can indeed be spaces of independent self-expression.

Motto: "Don't save your skin, get it off your back!"

During the play performed on the streets, the speaking choir recounts the origins of the transfiguration of a group of security guards: how they miraculously come to realize that all along they had only been, blindly, the thugs of the powers that be. They had intimidated, and silenced their peers in the name of the mighty. In the wake of their revelation, the guards turn their back to their destiny and decide to give back the people's voices. They are helped by the magical "talking egg" in which the voices reborn and amplify. They vow to protect the egg and bring it onto the streets to the people, to spread the gospel.

The building blocks of The Curfew are:

- Motive of the skin, getting under the skin.
- Free-speech. Storytelling and choir.
- Fear, censorship and aggression.
- Security guards / control.
- Miracle, a real transformation in the society.

The performance consists of 3 parts: procession/ walk, action, choir

Participants: composer Dóra Halas, members of the Soharóza Choir, poet Krisztián Peer

Members of the troupe: Szaffi Asbóth, Orsolya Balogh, Ádám Boros, Kincső Bödecs, István Bukovics, Judit Sára Elek, Krsztina Erdei, Anna Forgács, Nándor Hevesi, Ferenc Kovács Royal, Dániel Lang, Gergely László, Bogi Lutz, Katarina Šević, Lulu Schnee, Bea Selmeczi, Krisztián Simó, Dániel Sipos, Máté Szilvay, Zsófia Váradi, Balázs Várnai

Curated by the curatorial team of OFF-Biennale Budapest

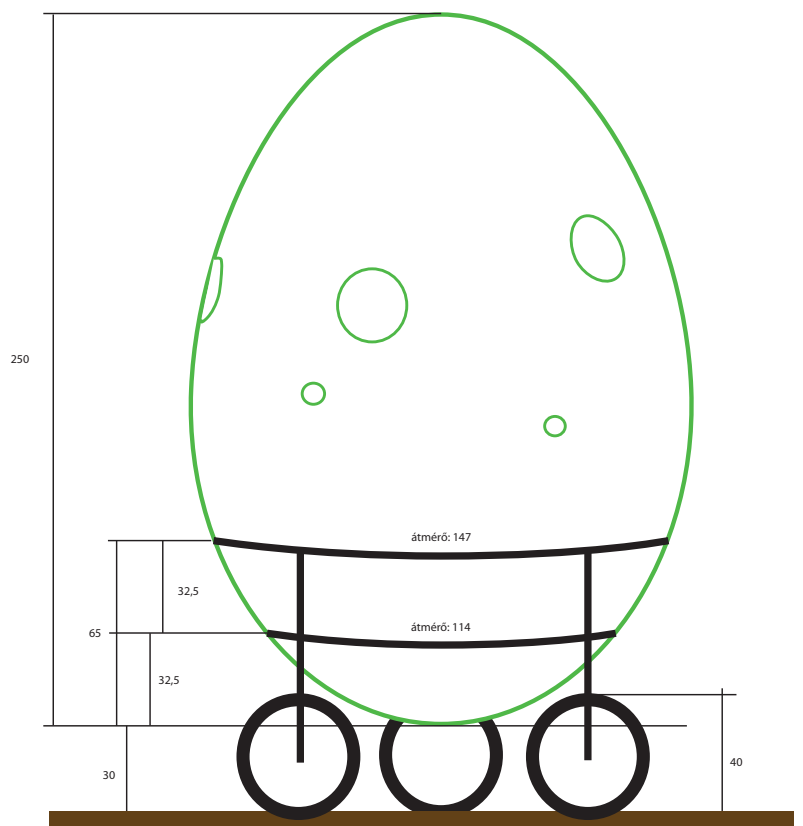
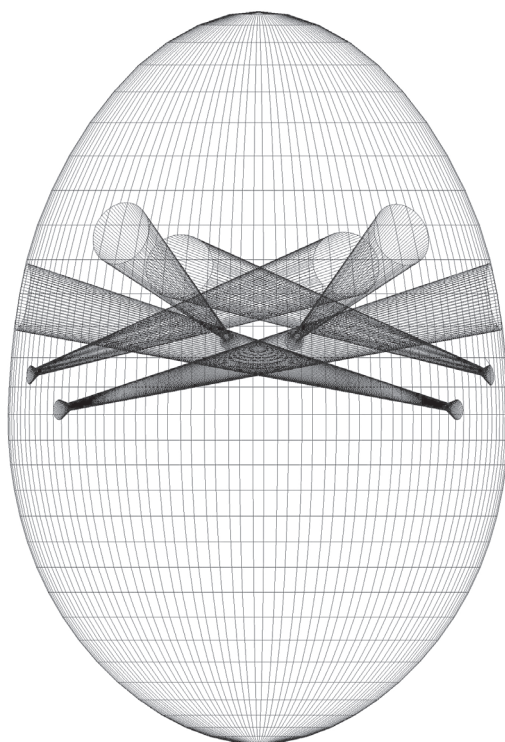
The Curfew has been performed on 30.09. and 28.10.2017 on six public squares in Budapest.



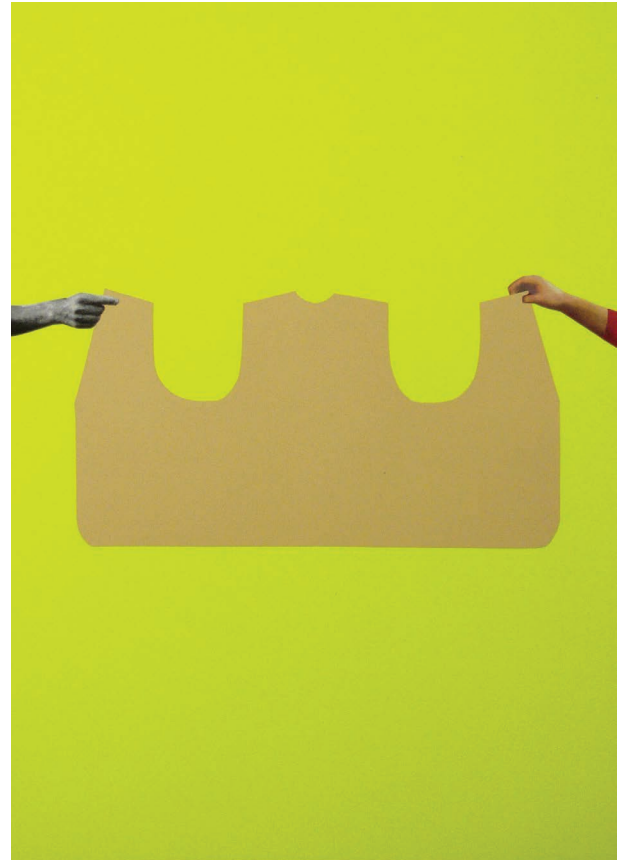
The Curfew, performance documentation



storyboard / print and collage, 3x1,4 m



Egg megaphone, 3D drawing, drawing with the dimensions



The Curfew, costume designs, collage, paper, 29x21cm



The Curfew, performance documentation



The Curfew, performance documentation / The Curfew, installation view, Archive Kabinet, Berlin, 2018

CSENDRENDELET

2017.09.30. és 10.28.

A *Tempó nélküli impro a visszafele olvasott szavakkal: kuss, csitt, már = az artikulátlanságból a beszéd keresése (az alábbiak csak példák)*

B *A dob megszólalásától kezdve lassú átváltozás az érthető szavakra, ezekkel szabadon ritmikus impro*

KÓRUS

1, 2 Sssssuk Sssssu - k-k-k-k Su su su sssuk... Kuss már! Ku ku ku kuss már!...

3, 4 T-t-t-t-t-tics Tics tics... Csitt csitt csitt már! Csitt már!...

5, 6 Rrrrrr - ám... Pszt már! Sss már!...

TÖMEG

Fehérzaj SSS... SZ... Tűzijáték: szabadon, egymáshoz képest eltolva P SZ T P SZ T Peace

DOB

C *A dob sűrítése adja a jelet a kórusnak a kezdésre Beatboxosan Emelt hangon*

1, 2, 3 T P T Peace P T P Peace T P T Peace P T P T Peace Öncen zú-ra!

4, 5, 6 P P P SZSZ SZ T T T Peace P P P SZSZ SZ T T T Peace P P P SZSZSZSZ T T T Peace Öncen zú-ra!

T.

D.

D *Robotosan*

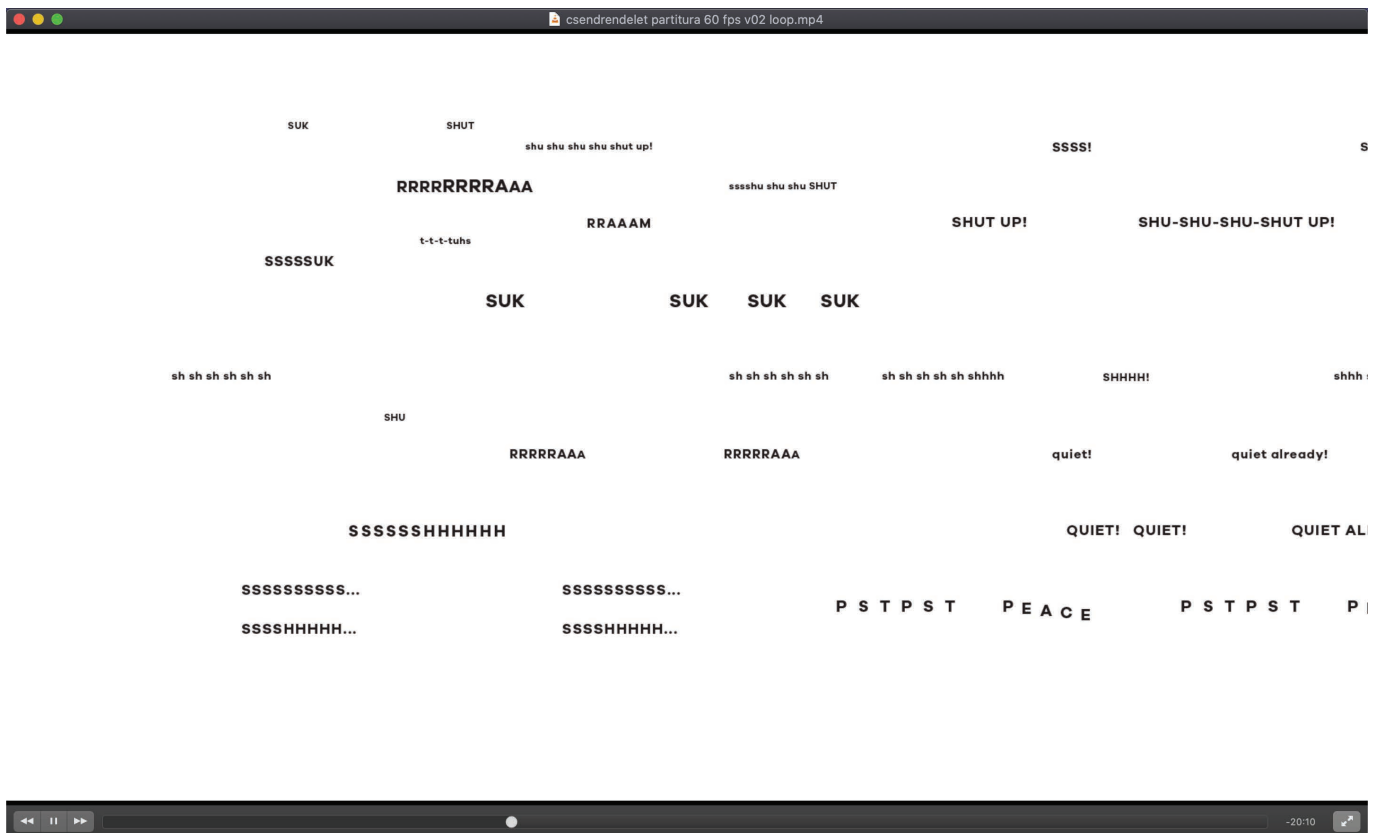
1, 2 Csak ismétléskor: Nyelv! Szív! Száj! Hang! Né-ma csönd és hul-la-szag. Né - ma csönd és hul - la - szag.

3, 4, 5, 6 kl kl kl d-dm d-dm mm ááá 3, 4 Ne szólj szám, nem fáj fejem.

(nyelv) (szív) (száj) (hang) *Váltakozó ütemben (tehát az eredeti 3+3+4+4 negyedes ütemekben) folytatódik*

T.

D.



The Curfew, installation view (performanc e+ graphical visualisation of the choir text), Archive Kabinet, Berlin, 2018
 Screen shot from the video of the graphical visualisation for the text of the 6 vocals of the choir

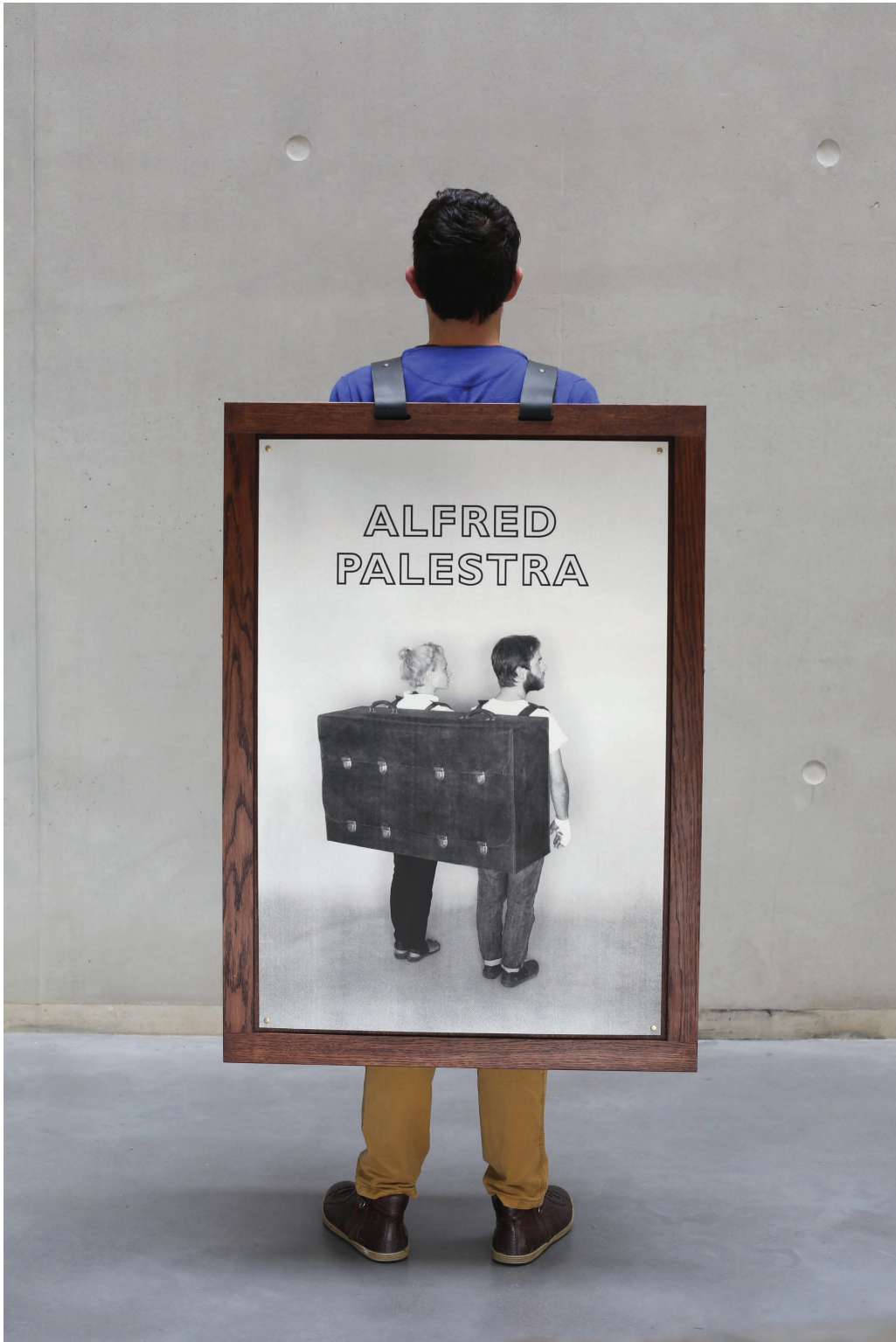
ALFRED PALESTRA

2014-2015

project by Katarina Šević and Tehnica Schweiz (Gergely László & Péter Rákosi)



Alfred Palestra, Monument, object/performance prop, wood, brass



Alfred Palestra, Sandwichman / posters (photo documentation)

ALFRED PALESTRA

At the end of the 19th Century a Napoleonic cadet school in Rennes (France), today referred to as the *Lycée Émile-Zola*, became a point of intersection of two historical tendencies: the birth of the avant-garde - through the presence of **ALFRED JARRY** as a pupil - and the crisis of the Republic - through the 2nd Dreyfus Trial that took place there.

The gym of the school was used* in the summer of 1899 by the French military court; it hosted the 2nd trial of **ALFRED DREYFUS**.

Was it a mere accident that the creation of *Exploits and Opinions of Dr. Faustroll, Pataphysician*, or *King Ubu*, which are commonly referred to as precursors of Dada and Surrealism, the forerunners of the avant-garde, coincided with the culmination of the Dreyfus Affair in time and space?

In pataphysical terms, this coincidence can be viewed as 'equality of contrarities' or 'unity of antinomies'.

The project

We made an intervention in the notorious gym with the participation of the Zolala theater collective, a group of drama students of the Lycée, who regularly use the same location for rehearsals. The intervention took the form of a workshop with the students, followed by a performance for the public.

We have based our performance on quotes selected from two coinciding and contrasting literary canons: Jarry's library, the 27 books listed in the *Exploits and Opinions of Dr. Faustroll, Pataphysician* and a selection of 30 books from Alfred Dreyfus's reading list during his captivity (1895-1898) on the Devil's Island. (see page 8. for the both lists)

The workshop and the performance became a process of collective reading (and listening), a learning experience for all concerned (artists, students and visitors), an alternative method for the interpretation of the given subject.

The props and costumes were on view in the form of an installation at FRAC Bretagne, in the framework of Play Time / The 4th Edition of Les Ateliers de Rennes, (27.09. - 30.11.2014.), curated by Zoë Gray.

The workshop took place at Lycée Emile Zola 08.11.-15.11.2014.

The performance took place on 19.11.2014.

* The school, which had affiliations with the army, was adjacent to the Rennes prison, where Dreyfus was held captive after his return from Devil's Island, and was therefore a convenient location for the trial (while also being intentionally far from Dreyfus' supporters in Paris and his native Alsace).

The performance

The act was conceived in a way that there is no stage and no audience in the traditional sense, neither was there *a play*. The act did not have a beginning nor an end, and the visitor was granted the liberty to choose his/her individual duration and perspective(s). Through our method, no two visitors experienced the situation in the same way, neither have one been given the illusion of receiving an overall view.

The visitors experienced the act by passing through the gym. They could come and go freely, like in an exhibition situation. Passing through the room, they encountered random constellations of selected texts from the two conflicting canons quoted by readers, and moving objects.

All the books were held and taken for reading from the Alfred Palestra's bag, one of the objects/props from the performance.

The act was on view for a period of three hours. Around 150 people attended the event.

The objects

We developed a series of objects that were used during Alfred Palestra workshop and the performance. This "family" of objects carries rather anachronistic features, resemblance to an early bourgeois life-forms. Hardwood, crafty finish. Nevertheless, the style we developed is void of specific features of a given time or space, it rather stands for a general Western attitude. We debate the responsibility of the middle-class in the context of the performance with these artifacts, by juxtaposing unusual, rather symbolic functions with the style, the material and the means of production.

One example - "AS":

In Alfred Jarry's novel, *Exploits and Opinions of Dr. Faustroll, Pataphysician*, Dr. Faustroll travels the islands of the sea on his very special boat-bed that is called the AS, in company with Panmuphle, the lawyer and Bosse-de-Nage, a dog-faced monkey.

In our interpretation the AS is a stylized floating recamiere, with a pair of leather leg-cuffs. It is an object designed for comfort, journey and captivity at once. Through this object Dr. Faustroll's Odyssey merges with the tragic faith of Alfred Dreyfus, who was tied to his own bed at Devil's Island.

The Book

A printed manifestation of Alfred Palestra, the Alfred Palestra Book was published in September 2015. This book presents only one possible version of the Alfred Palestra canon being filtered and ordered through the unique perspective of the artists.

Language: French / English; hard cover; 21,5×15,5 cm; 296 Pages

Editor: Zoë Gray; Publisher: Lendroit éditions; Produced by Les ateliers de Rennes / Art Norac

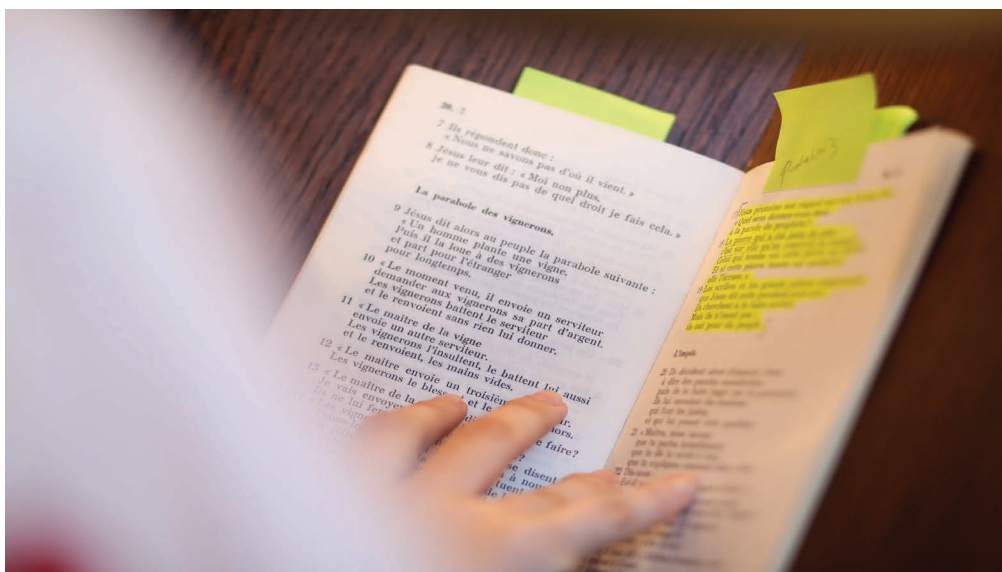
The book was launched in the framework of Complementary Programme of the WIELS Art Book Fair.



Alfred Palestra, installation view
FRAC Bretagne, Play Time / Les Ateliers de Rennes, 2014



Alfred Palestra, installation view
FRAC Bretagne, Play Time / Les Ateliers de Rennes, 2014



Alfred Palestra, workshops, documentation
Lycée Emile Zola, Rennes, 08.11.-15.11.2014.

ALFRED PALESTRA

QUAND LA CRISE DE LA RÉPUBLIQUE COÏNCIDE AVEC LA NAISSANCE DE LA PATAPHYSIQUE

19 novembre 2014, 18h - 21h, Cité Scolaire Émile Zola, entrée*: 6 rue Toullier

* Parcours de visite libre
(entrées régulières, jauge
maximale de 50 personnes)

LITTÉRATURE CITÉE PENDANT LA PERFORMANCE:

Les Livres de l'Île du Diable: 29 livres lus par Alfred Dreyfus pendant sa captivité (1895-1899)

- Pêcheur d'Islande de Pierre Loti
- Boule de Suif de Guy de Maupassant
- Outre-mer (Notes sur l'Amérique) de Paul Bourget
- Mémoires de Saint-Simon
- Tarass Boulba de Nicolas Gogol
- Les Essais de Michel de Montaigne
- Discours sur la méthode de René Descartes
- Méditations métaphysiques de René Descartes
- De l'esprit des lois de Montesquieu
- Réflexions ou sentences et maximes morales de François de La Rochefoucauld
- L'homme de génie de Cesare Lombroso
- Histoire de la littérature anglaise de Hippolyte Taine
- Histoire de France de Jules Michelet
- La Cité antique de Fustel de Coulanges
- Les Déracinés de Maurice Barrés
- Guerre et Paix de Léon Tolstoï
- Crime et Châtiment de Fiodor Mikhaïlovitch Dostoïevski
- King Lear de William Shakespeare
- Hamlet de William Shakespeare
- Othello de William Shakespeare
- Les Misérables de Victor Hugo
- Histoire de la littérature française de Gustave Lanson
- Mémoires de Paul Barras
- Petite Critique de Jules Janin
- Récits des temps mérovingiens d'Augustin Thierry
- L'Histoire générale du IV^e siècle à nos jours de Lavis de Rambaud
- Candide de Voltaire
- Julie ou la Nouvelle Héloïse de Jean-Jacques Rousseau
- John Gabriel Borkman d'Henrik Ibsen

Liste des 27 ouvrages constituant la bibliothèque du Docteur Faustroll, pataphysicien d'Alfred Jarry (1898):

- Un tome d'Edgar Poe traduit par Charles Baudelaire
- Le second tome des Œuvres de Cyrano de Bergerac, contenant "l'Histoire des États et Empires du Soleil" et "l'Histoire des oiseaux"
- L'Évangile selon Luc en grec
- Le Mendiant ingrat de Léon Bloy
- The Rime of the ancient Mariner de Samuel Taylor Coleridge
- Le Voleur de Georges Darien
- Le Serment des petits hommes de Marceline Desbordes-Valmore
- Enluminures de Max Elskamp
- Un volume dépareillé du Théâtre de Florian
- Un volume dépareillé des Mille et Une Nuits traduits par Antoine Galland
- Scherz, Satire, Ironie und tiefere Bedeutung de Christian Dietrich Grabbe
- Le Conte de l'or et du silence de Gustave Kahn
- Les Chants de Maldoror de Lautréamont
- Aglavaine et Sélysette de Maurice Maeterlinck
- Vers et prose de Mallarmé
- Gog de Catulle Mendès
- L'Odyssée d'Homère, dans l'édition Teubner
- Babylone de Joséphin Péladan
- Gargantua et Pantagruel de François Rabelais
- L'Heure sexuelle de Jean de Chailly
- La Canne de jaspé d'Henri de Régnier
- Illuminations d'Arthur Rimbaud
- La Croisade des Enfants de Marcel Schwob
- Ubu roi d'Alfred Jarry
- Les Campagnes hallucinées d'Émile Verhaeren
- Sagesse de Paul Verlaine
- Voyage au centre de la Terre de Jules Verne



Alfred Palestra, performance
Lycée Emile Zola, Rennes, 19.11.2014.



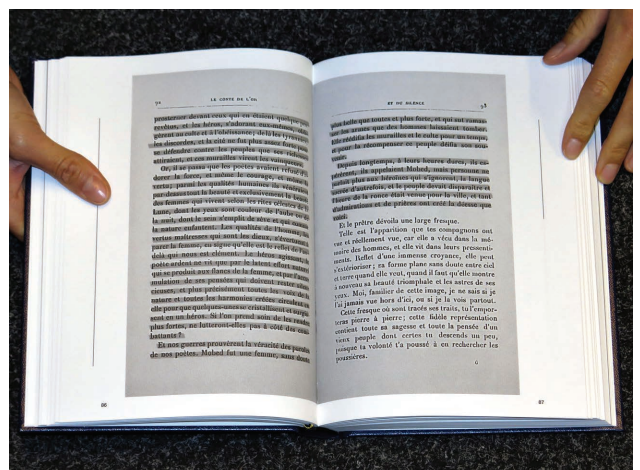
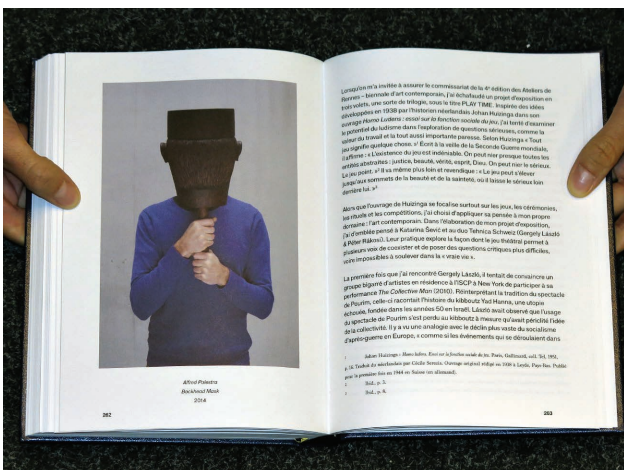
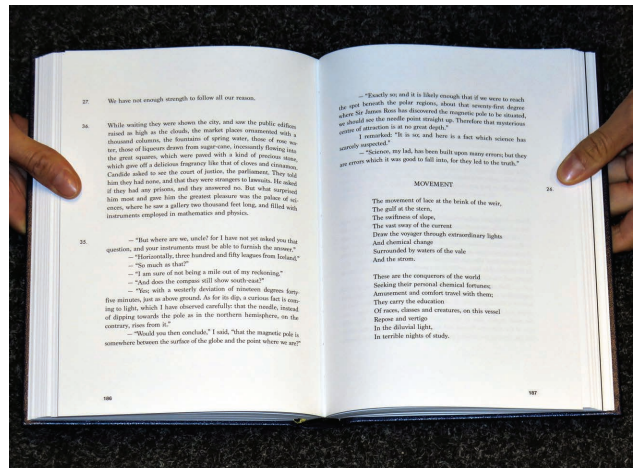
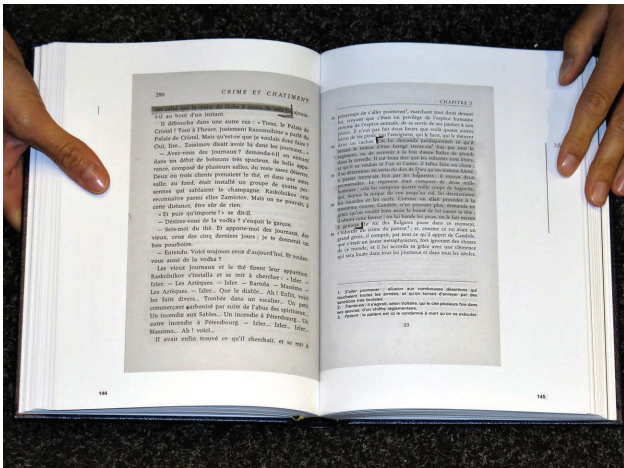
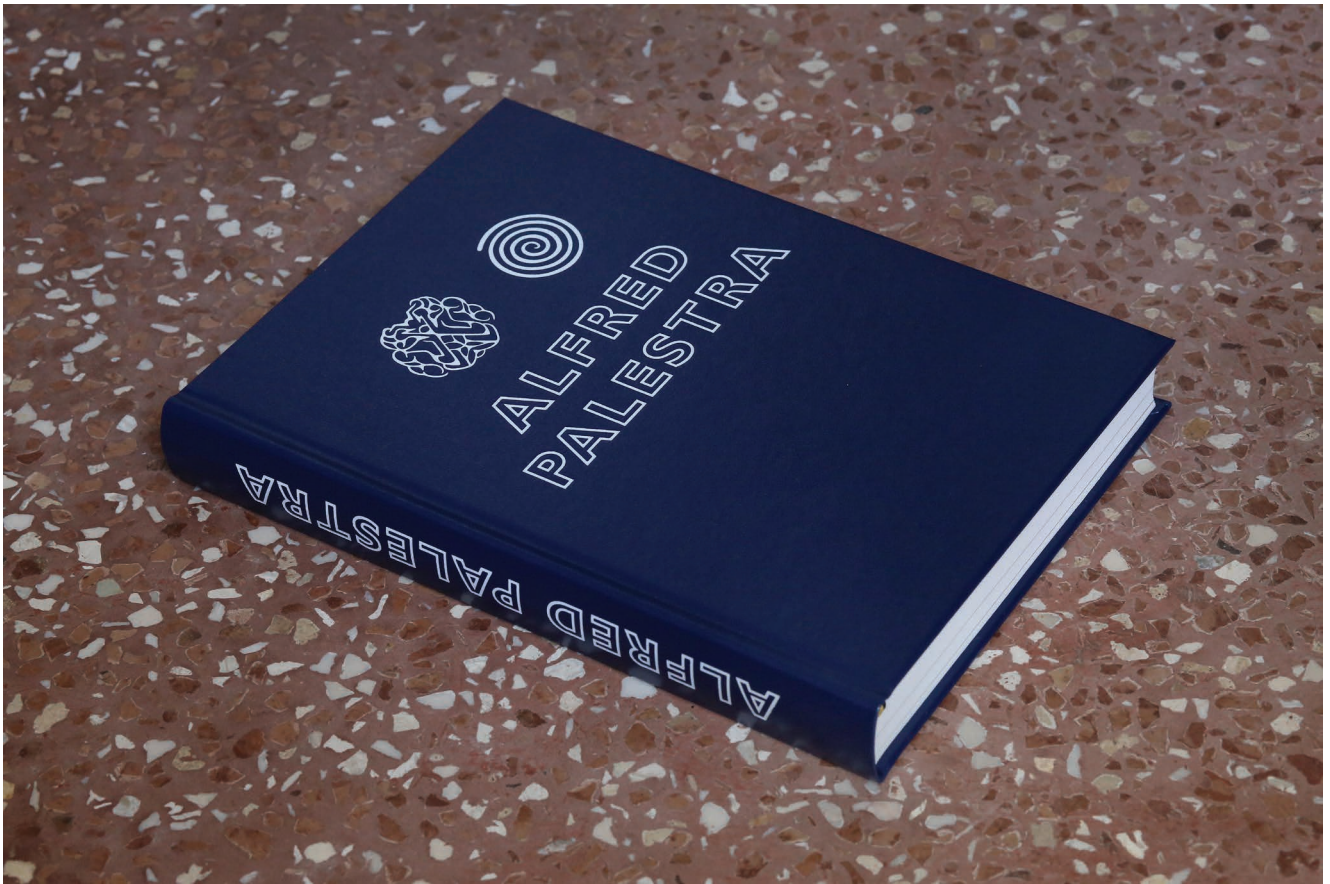
Alfred Palestra, performance (detail: Alfred Palestra's bag / exchange of the books)
Lycée Emile Zola, Rennes, 19.11.2014.



Alfred Palestra, documentation of the objects



Alfred Palestra, documentation of the objects



Alfred Palestra, book

STUMMER DIENER

2013-2014



project by Katarina Šević and Tehnica Schweiz (Gergely László)



Stummer Diener, photo documentation of the object/installation, 2013, object (90 x 140 cm), ash wood + seven books:
Biedermann und die Brandstifter by Max Frisch, with marked quotations
Stummer Diener is an object and at once a device for continues performative act.

STUMMER DIENER

The installation is based on the 1958 drama by Max Frisch, Biedermann und die Brandstifter (The Fire Raisers). The appropriated texts are quotations from the play: seven chosen admonitions of the fireman, a choir of seven that expects a disaster to happen, but only has the means to give warnings, to extinguish the fire, but not to prevent it.

Stummer Diener is an object and at once a device for continuous performative act. The choir stands in a circle around this object and ritually repeats the selected admonitions from the book in a given order, repeatedly.

The title of the installation, Stummer Diener (translates to mute servant) comes from the German name for the furniture type that became popular in homes of the expanding middle class during the Biedermeier period. It is a reminder of a style, a form of life and a general mood that grew out of the wealth of the bourgeoisie during the process of Restoration under Metternich¹ between 1815, the end of the Napoleonic war and the revolutions of 1848. Though it had its equivalents in England, France or Scandinavia, the term Biedermeier is explicitly used for the style of the Central European region that was under Germanic influence at the time. It is therefore a cultural trace that is fundamental to the identity that connects the countries of the region today.

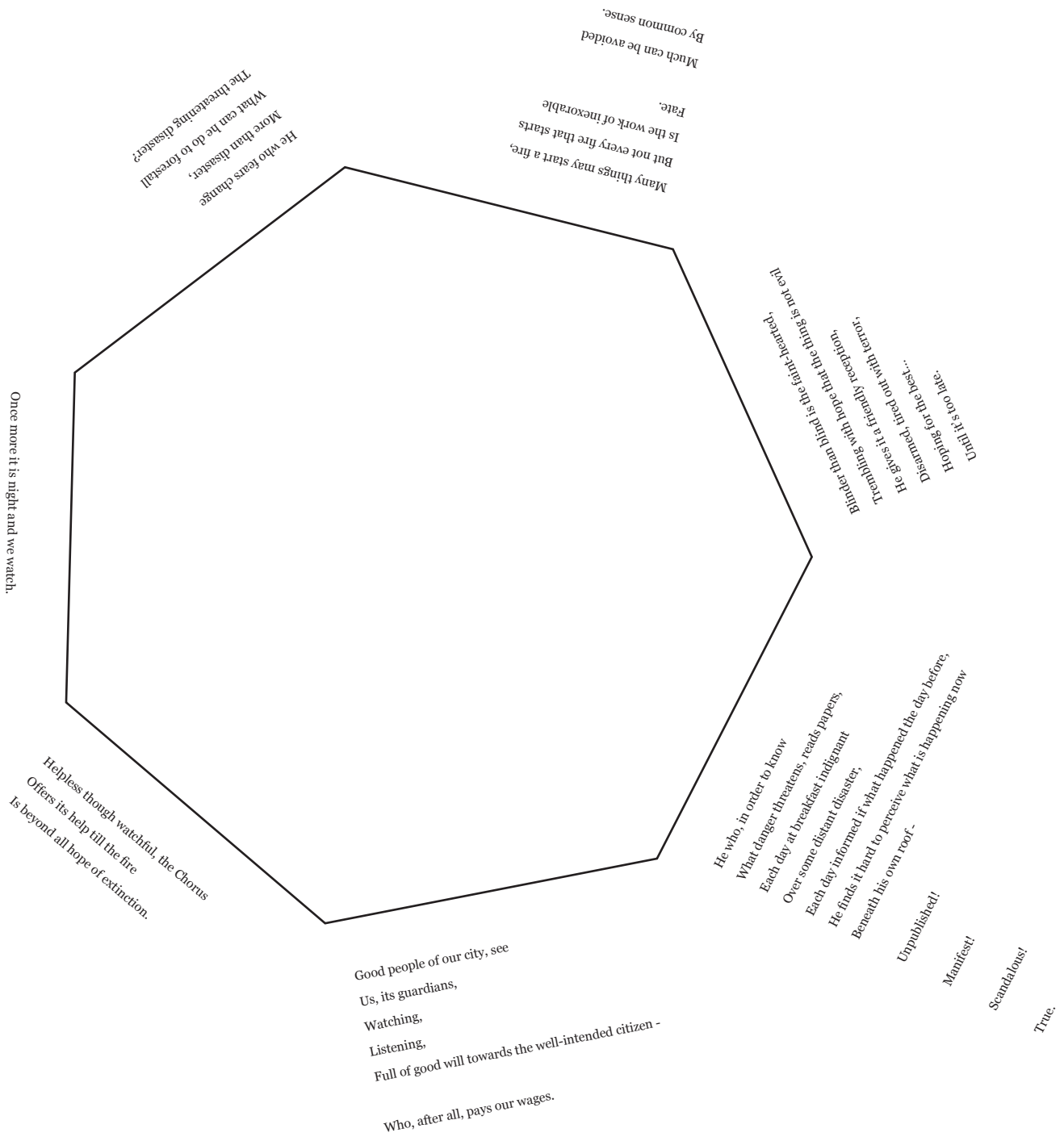
We cite Frisch, who created a timeless middle class setting, within which the fear of change, hypocrisy and short-sightedness blocks the voice of reason. The only reference to a specific historical epoch that is in the title of the play², points our attention to a state of ignorance and passivity amongst the empowered segment of society that first unfolds during Biedermeier time, a state that is continuously renewed and sustained in the cycle of revolutions and restorations until our days. The installation is therefore now applicable in any civic environment, Berlin as well as Budapest or Vienna, as it is a testimony of the Biedermeier era that never ended.

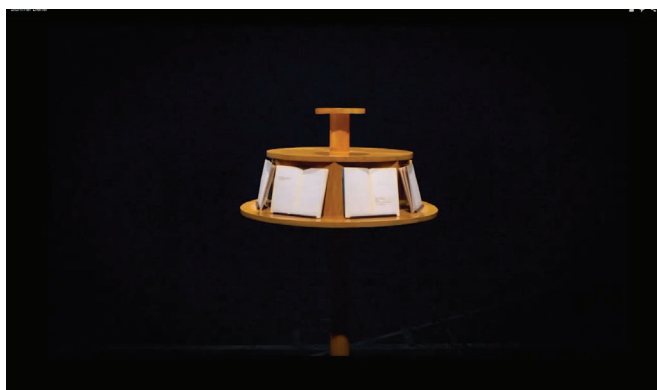
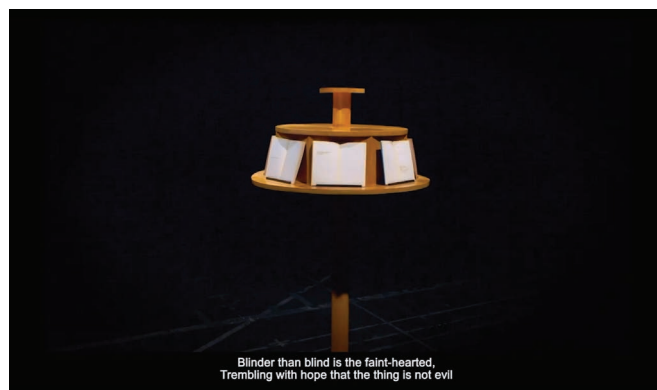
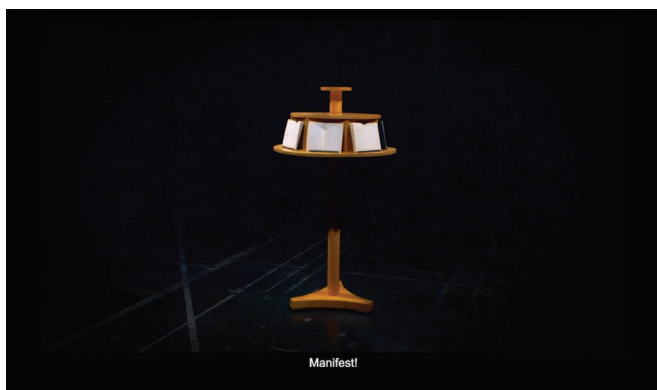
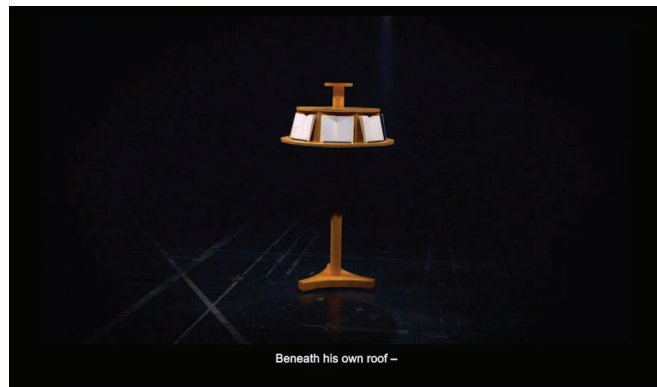
Link to the Stummer Diener video work (HD video, loop, 2014):

https://www.youtube.com/watch?v=md9dbYT1Y_c

¹ Klemens Menzel von Metternich was the Austrian Minister of Foreign Affairs between 1808 and 1848. Under his supervision the Decree of Karlsbad (1815) was conducted that formulated a program to control movements of nationalism and liberalism in the territories of the German Confederation (Deutsche Bund), a confederation of German speaking countries that encompassed a territory we may today refer to as Central Europe.

² The word *bieder* is a German adjective (that was used mostly during the 19th century), mocking the common and boring life of the petite bourgeoisie.





1. Wieder ist Nacht und wir wachen.

1. Once more it is night and we watch.

2. Ohnmaechtig-wachsam, mitbürgerlich,
Bis es zum Löschen zu spaet ist,
Feuerwehrgleich.

2. Helpless though watchfull, the Chorus
Offers its help till the fire
Is beyond all hope of extinction.

3. Bürger der Vaterstadt, seht,
Waechter der Vaterstadt uns,
Spaehend,
Horchend,
Freundlichgesinnte dem freundlichen Bürger -

3. Good people of our city, see
Us, its guardians,
Watching,
Listening,
Full of good will towards the well-intended citizen -

Der uns ja schliesslich bezahlt.

Who, after all, pays our wages.

4. Der, um zu wissen, was droht
Zeitungen liest
Taeglich zum Frühstück entrüstet
Über ein fernes Ereignis,
Taeglich beliefert mit Deutung,
Die ihm das eigene Sinnen erspart,
Taeglich erfahrend, was gestern geschah,
Schwerlich durchschaut er, was eben geschieht
Unter dem eigenen Dach:

4. He who, in order to know
What danger threatens, reads papers,
Each day at breakfast indignant
Over some distant disaster,
Each day informed if what happened the day before,
He finds it hard to perceive what is happening now
Beneath his own roof -

Unpublished!

Unveröffentlichtes!

Manifest!

Offenkündiges.

Scandalous!

Hanebüchenes!

True.

Tatsaechliches.

5. Blinder als blind ist der Aengstliche,
Zitternd vor Hoffnung, es sei nicht das Böse,
Freundlich empfaengt er's,
Wehrlos, ach, müde der Angst,
Hoffend das beste...
Bis es zu spaet ist.

6. Many things may start a fire,
But not every fire that starts
Is the work of inexorable
Fate.

6. Feuergefaehrlich ist viel,
Aber nicht alles, was feuert, ist Schicksal
Unabwendbares.

Much can be avoided
By common sense

Viel kann vermeiden Vernunft.

7. Wer die Verwandlung scheut
Mehr als das Unheil,
Was kann er tun
Wider das Unheil?

7. He who fears change
More than disaster,
What can he do to forestall
The threatening disaster?

SOCIAL MOTIONS

mass performance, video, 20 min, 2007



project by Katarina Šević



Social Motions, photo documentation of the performance

SOCIAL MOTIONS

I used Skulpturenpark* as a stage for a mass choreography.

The initial idea for the project was based on the notion of mass 'patterns', the connections and contradictions in the very basic of the conceptual, symbolic and aesthetic values of the phenomena of mass (physical) displays. I was always fascinated by the (un)controlled power of a mass and the unified dynamics of individuals under a common goal. I found interesting relationships and similarities between past and present forms of mass displays, such as protests, group gymnastics, ritual gatherings, social movements, processions, and simple everyday routines.

Varying from the extreme right to the extreme left, from socialism to fascism, 'coordinated movements' of thousands of human bodies offer us precise readings of the society as a whole.

'...the aesthetic pleasure gained from the ornamental mass movements is legitimate...
The structural principle upon which they are modelled determines them in reality as well.'
(The Mass Ornament, Siegfried Kracauer, 1927)

Social Motions experiments with the idea of mass patterns and motions of different scale, defined by our cultures or everyday habits. Whether in order and rehearsed or spontaneous and self-organized, social formations reveal how a society orders itself, and at times, legitimises certain ideologies.

Volunteers of all ages and backgrounds were invited to participate. Numerous Berlin-based groups, civil organizations, schools, clubs, art or media spaces, and individuals were contacted for this purpose. The event was performed without previous rehearsals and planned without a fixed number of participants. On the day, nearly 120 individuals joined the mass, asked to follow 3 simple instructions:

Walk slowly

Walk very slowly, in unison. Adjust to the pace of others around you.

Maintain a fixed distance

Always keep two meters distance from one another (2m is official proximity in public space, in the western hemisphere). Collectively, participants will construct hexagonal formations and should maintain this form throughout.

Quiet

Keep silence.

The performance was documented on video and photo.

* (www.skulpturenpark.org) Skulpturenpark Berlin_Zentrum was a wasteland situated in the dead center of the city (on what was formerly the militarized zone within the Berlin Wall), which hosted various artistic and cultural activities. Skulpturenpark Berlin_Zentrum was a project and exhibition venue by five artists who founded the non-profit organization, KUNSTrePUBLIK, e.V. in 2006. The historical and present significance of the area was subject to continuous reinterpretation and discussion, without affecting its basic character as an open urban space. Today, the wasteland is gone, and it is filled with new buildings.



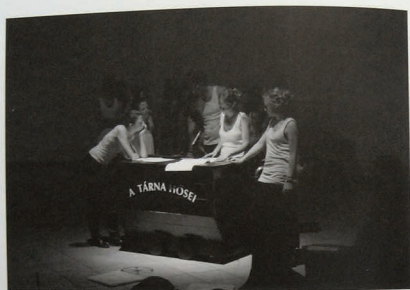
Social Motions, stills from the video

THE HEROES OF THE SHAFT

performance, photos, installation costumes, 2011



project by Katarina Šević and Tehnica Schweiz



A TÁRNA HOSEI

*The Heroes of the Shaft was a series of four **tableau vivant** acts, performed during the exhibition "No One Belongs Here More Than You" at Kunsthalle, Budapest. (26 March - 23 April 2011.)*

* The stage was built as a recreation of the space of Kunsthalle Budapest. This space served as an entrance hall since the building of this institution in 1995.



WE are in a mine, where the shaft has collapsed because of a gas explosion. A group of miners are stuck underground, waiting helplessly for the assistance to arrive. Having nothing else to do, they entertain each other with stories, for tales are the best cure against hunger, anxiety, and boredom. This cycle is about these miners, and their stories are about the rough outside world, about coexistence, isolation, vileness, failure, fortune and hope.

THE HEROES OF THE SHAFT

'The Heroes of the Shaft' is a project which includes a serial of performances, photographs, drawings and costumes. It was realized as 4 live performances, and as an installation including different materials from the project.

'The Heroes of the Shaft' performances were a series of four tableau vivant acts, written and performed by 'The Heroes of the Shaft Company'. The performed stories draw from recent news, legends and memories, and deal with permanent conflicts between the individual and the community.

"WE are in a mine, where the shaft has collapsed because of a gas explosion. A group of miners are stuck underground, waiting helplessly for the assistance to arrive. Having nothing else to do, they entertain each other with stories, for tales are the best cure against hunger, anxiety, and boredom. This cycle is about these miners, and their stories are about the rough outside world, about coexistence, isolation, vileness, failure, fortune and hope."

The performances took place on four evenings during the exhibition "No One Belongs Here More Than You" at Kunsthalle, Budapest. (26 March - 23 April 2011.)

Link to the publication 'The Heroes of the Shaft' with complete text and photo documentation
(40 pages, english, 2011, design: K.Š.)

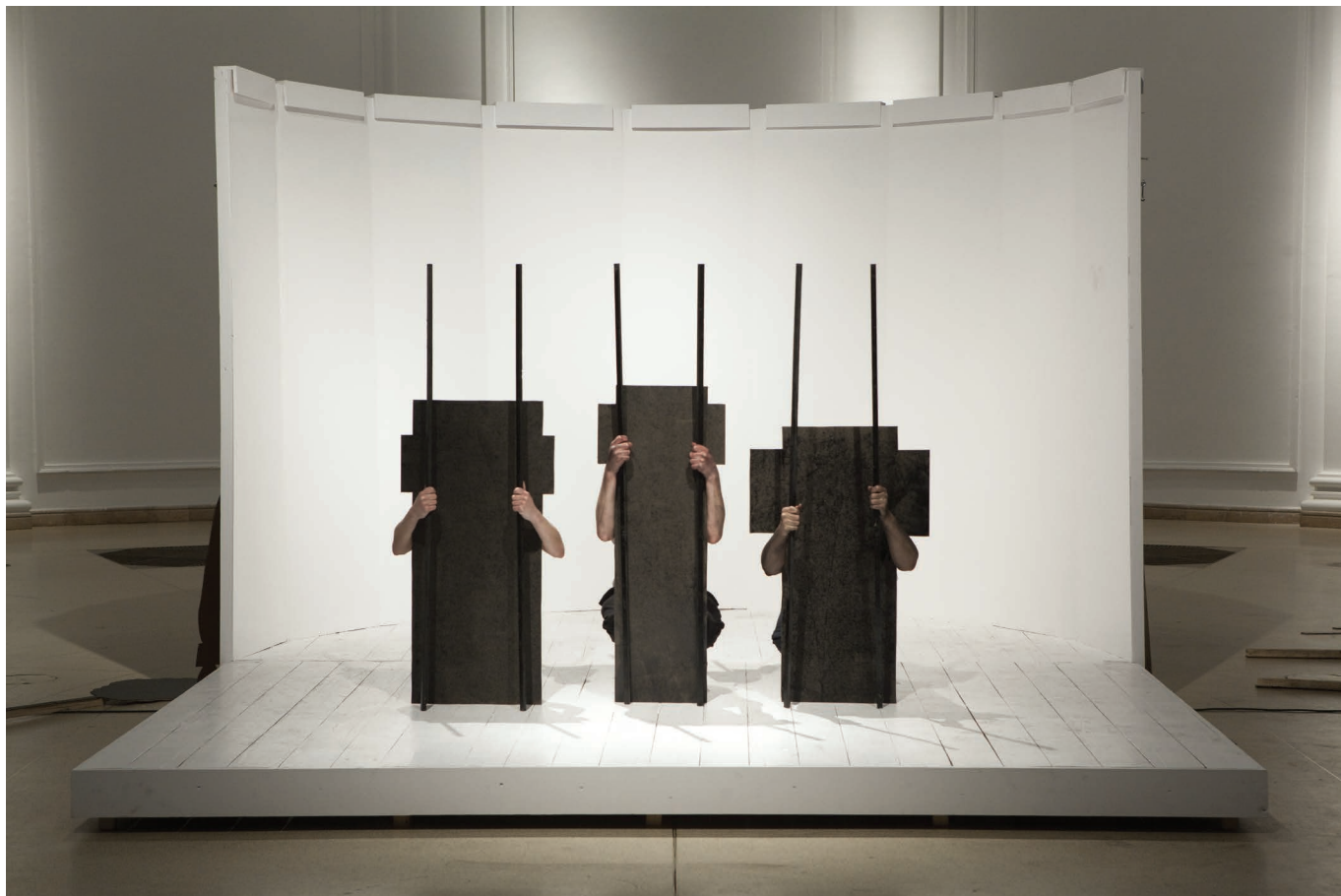
https://issuu.com/katarina_sevic/docs/thbooklet_online



Photo documentation of the installation at Kunsthalle, Budapest, 2011. The stage for the performances was built as a miniature of the apse of Kunsthalle Budapest. This space served as sculpture hall since the building of this edifice in 1895.



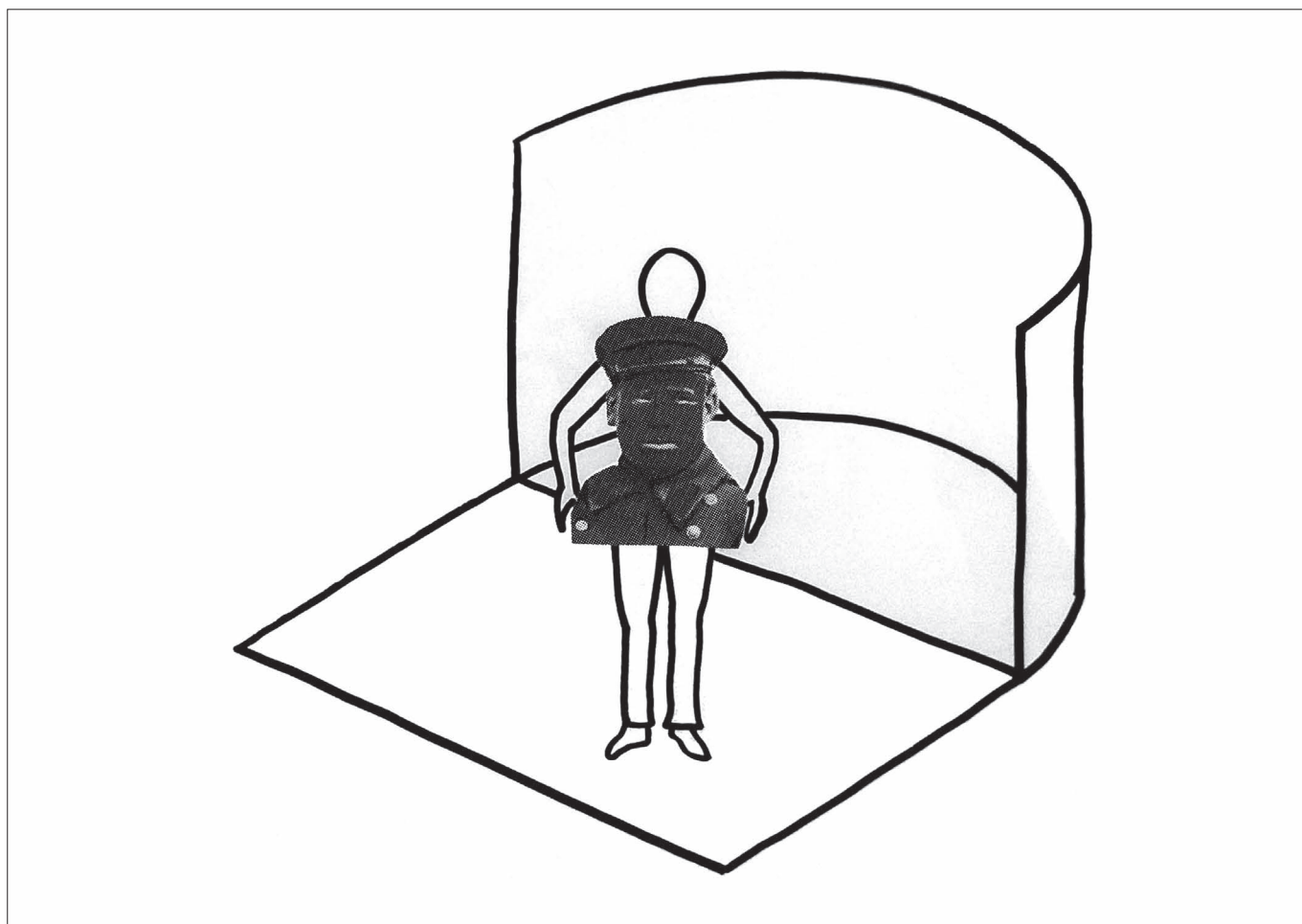
The Heroes of the Shaft, Tableau vivant I/5. (4), 30 x 45 cm, lambda print



The Heroes of the Shaft, Tableau vivant I/6. (3), 30 x 45 cm, lambda print



The Heroes of the Shaft, Tableau vivant III/2. (4), 30 x 45 cm, lambda print



Headdress, costume prototype, K.Š., 29,7 x 21 cm, collage and drawing on paper



drawings from the 'The Heroes of the Shaft' storyboard, K.Š., 29,7 x 21 cm

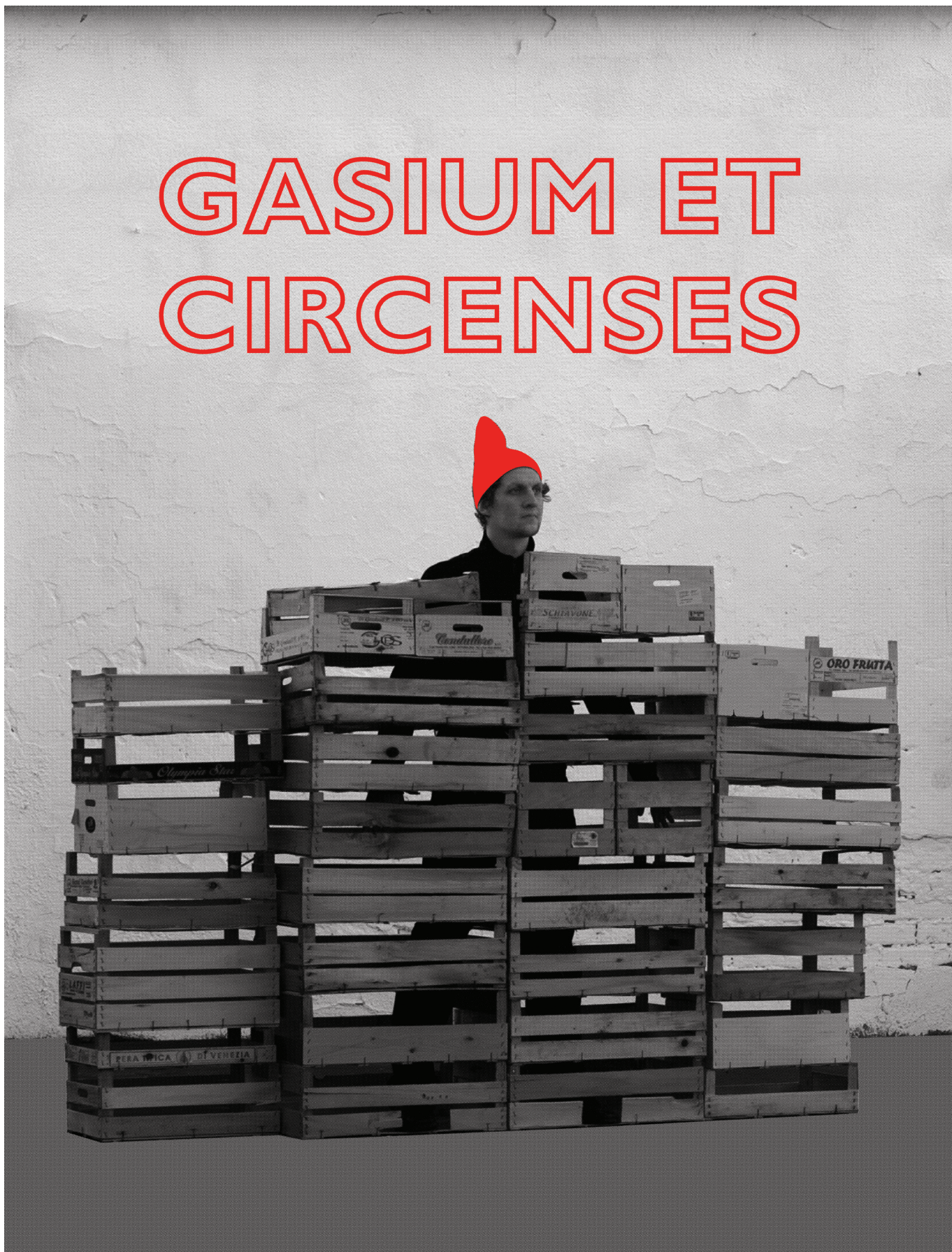
GASIUM ET CIRCENSES

performance, objects, prints, HD video, 15 min, 2012-2013



project by Katarina Šević and Tehnica Schweiz

GASIUM ET CIRCENSES



Gasium et Circenses / costume prototype, poster, 69 x 100 cm, silk-screen print

GASIAM ET CIRCENSES

This research project focuses on the Óbuda Gas Factory Cultural Centre's forsaken open air stage and its immediate surroundings. The artists explore the questions of historical remembering, the site's connotations and 'forgotten past', as well as the 'layering' of the eras. The layers reach back as far as the Roman Empire. The buildings of the factory premises – the Gas Factory Housing Development (built in the 1910s), as well as the Gas Factory itself and the Gas Factory Cultural Centre – are located in the area referred to in ancient Rome as Aquincum. As the area has been a site of significant historical and cultural development from ancient times until today, it has become a historical stage of sorts, representative of peripheries. In recent years, for instance, the abandoned cultural centre has been used as an artefact storage facility by the Budapest History Museum.

The project is an experiment in historical reconstruction simultaneously realized in a number of media: outdoor tableau vivant performance, photo series and installation. Its basic questions are contained in a correspondence, which, in the context of the project, has been transformed into a choir piece. This correspondence raises fundamental questions about the relationship between artist and museum, about historical canonization, and about the politics of remembering. Based on this research the Gasium and Circenses tableau vivant performance was created and was performed by the Heroes of the Shaft Company at the open air stage of the Gas Factory Cultural Centre. The performance was documented.

The project features the documentation of – and objects related to – the research and the performance, as well as a reading performance.

Simultaneously with the exhibition 'Imperatores Provinciae' a book was published with the title of Gasium et Circenses, containing the archival material, photo documentation of the project and the libretto of the performance.

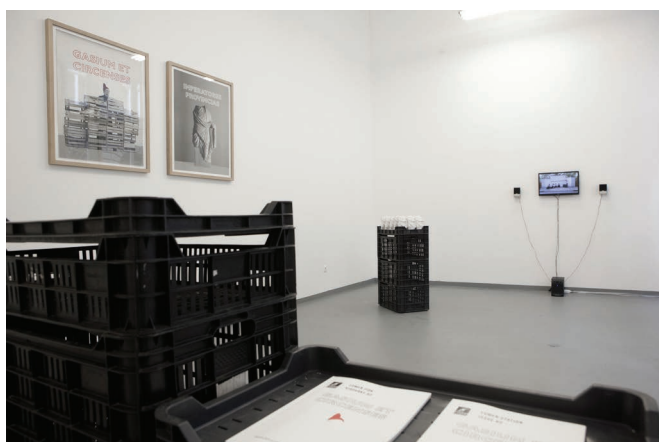
Link for the publication:

(78 pages, english, 2013, design: K.Š.)

http://issuu.com/katarina_sevic/docs/gasium_station_eng_web



Gasium et Circenses, performance, HD video, 13'30" / still from the video



Imperatores Provinciae, installation view, acb gallery attachment, Budapest, 2013

IMPERATORES PROVINCIAE

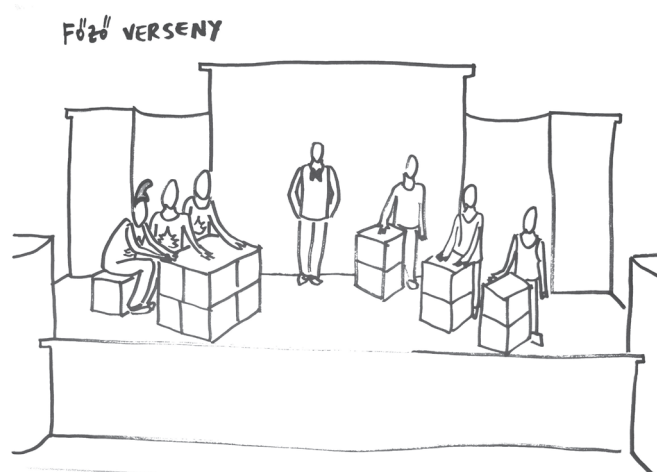
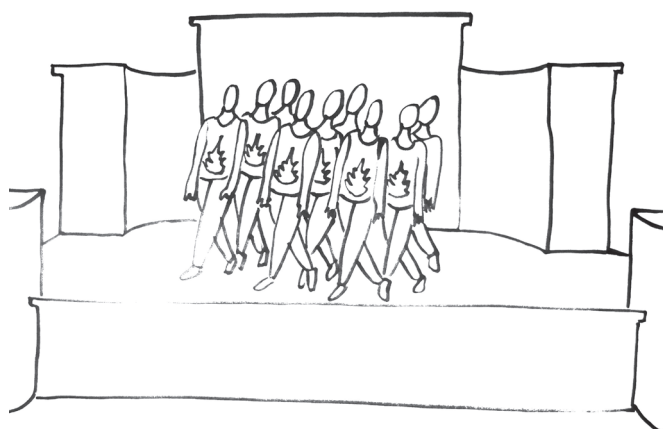


Imperatores Provinciae, poster, 69 x 100 cm, silk-screen print

(the image is showing a small copy of the Statue of the eternal Roman Emperor / Budapest History Museum)



Gasium et Circenses, performance 2, 'Head exchange', tableau vivant



drawings from the 'Gasium et Circenses' storyboard, K.Š., 29,7 x 21 cm

HOUSE MUSEUM

installation, 2007



project by Katarina Šević and Tehnica Schweiz (Gergely László)



House Museum, installation view, Academy of Art, Budapest

HOUSE MUSEUM

House Museum is build upon a story of a house, situated on peninsula Pelješac in Dalmatia (Croatia). By adopting an archeological approach, this project explores questions of collective heritage, story telling, value systems, expanded notions of the past and the present.

Archived objects reconstruct the past by using a private, family, story. Sociological and anthropological issues of heritage are placed in the foreground, with special emphasis on how a house can become a museum, historical witness of the process with many layers. House Museum presents more than personal memorabilia, it is telling a story of an entire epoch. The question of heritage in the Balkans has always been a problematic field, for various historical and cultural reasons. House Museum is dealing with tricky issues such as repatriation and restitution in a very subtle way.

In 2003 Serbian citizens were allowed for the first time (after the fall of Yugoslavia), to enter Croatian territory without visas. Finally, people had the possibility to enter again the territory banned for thirteen years, some of them even to visit their own (summer) houses.

My family's summer house was build in 1972, in Žuljana, a small village on the Peninsula of Pelješac. When we found it again in 2004, only the flat roof and the walls were left, and it was obvious that different people had visited and used it. Some village neighbors said that there were soldiers, homeless and immigrants coming and going...

In the last few years, every summer, we spend a month there, trying to restore the house by ourselves. Just the clearing of the rubbish took several week. In and around the house we came across different objects, some of which we kept. Together they become readable and bear witness to the history of one house.

We have decided to catalogue the found objects and by organizing them into the 'House Museum'. We divided the objects in to 3 sections:

1. x-1971

The walls of the summer house were erected on the ruins of a very old house. Objects in this category are from the time before the buying of the location and building of the summer house in 1972. Most of these objects were deep in the ground, damaged, and corroded.

2. 1971-1990

Djordje Šević built the summer house using the layout of the ruined edifice in the ground and the scattered old stones lying around. Second section contains the objects that belonged to the Šević family during the summers they spent there from 1972 to 1990.

3. 1990-2002

The last section is of those objects that arrived to the location with the events of the war. Unfortunately we have thrown away most of them during the clearing, so only a few of them remain and are included in the Museum collection.



House Museum, photo documentation / site



House Museum, installation view, Academy of Art, Budapest



WE ARE NOT DUCKS ON A POND, BUT SHIPS AT SEA
publication, 2010

WE ARE NOT DUCKS ON A POND, BUT SHIPS AT SEA*
independent art initiatives, Budapest 1989-2009

This book endeavors to introduce Budapest's independent art scene of the past 20 years and provide assistance to the understanding of its autonomy, its transience, and its relation to the society's economic and ideological framework through mapping its evolution, its participants and sites.

It is difficult to grasp and interpret an independent art scene: its boundaries and definitions keep changing together with the transforming political, economic and cultural environment. In accordance with their lifestyle, the independent artists of the eighties considered themselves as 'alternative', while the political power viewed them as a political factor. Today, there is a tendency to describe artists' organizations that are unrelated to institutions and the market as 'independent'.

The book offers a missing biography, providing reference for a better understanding of the relationship between the self-organized and the institutionalized, and the manifold ways in which these structures mutually shape one another. It is about the projects set up on non-bureaucratic structures which emerged and were transformed along various schemes, before disappearing. It is about sites, which elude self-definition and almost never leave behind a documented trace.

Editors: Katarina Šević, Rita Kálmán
Design: Kasia Korczak
Publisher: Impex - Contemporary Art Provider
Budapest , 2010
ISBN 978-963-06-5169-1

The book was partly edited within the exhibition / open editorial office in Trafo Gallery, Budapest

* The title of the book is freely quoted after Lawrence Weiner