

POLANSKY GALLERY



Roman Štětina

(Facts are fact and fiction's fiction)

solo presentation curated by Jiří Havlíček

I. Shave and a haircut - two bits (2016)

II. ADORAMA (2016-17)

III. Knock, knock. / Who's there? / Adore. / Adore who? / Adore is between us. Open up (2016/17)

The theme of premises built for specific purposes recurs in Roman Štětina's work. Whether it is a testing room, radio broadcasting studio or recording studio, these premises are always spaces associated with a particular type of audio-visual technology. Often, it deals with the analog technology that is slowly disappearing due to ubiquitous digitalization.

The project titled *Shave and a haircut - two bits* was created in Cardiff as part of the citywide visual arts festival, Cardiff Contemporary 2016. Roman Štětina was given a partially defunct casino for which he created a site-specific installation. With multiple photographic mirroring, he captured the memory of a unique space as well as the views of the present and absent viewers. Roman Štětina expands on this further by saying, "When you are reflecting the space where you are, you are somehow supporting the space, again and again. This is the space reflecting itself, reflecting itself, reflecting itself, reflecting how it's reflecting itself, itself, itself. So, loop, loop, loop, and then you place something there that doesn't belong to the space. Something that's coming from the other world, a different world. It's a story maybe, it's a narrative, an abstract narrative." Several original lightboxes from the exhibition *Shave and a haircut - two bits* make up the first part of the project for Art Brussels.

The second part consists of two self-contained videos. The first video titled *ADORAMA (2016-17)* was created in a B&H electronics store in New York using the recording equipment displayed in the store. The premises and goods were captured by various cameras available in the shop. The mirroring reaches a somewhat perverted point here, where the switched-on technical devices observe other technical devices that are placed aside and switched off. In the video installation, an iPad screen is reflected on the teleprompter glass. The mirroring of reality doubles.

The video installation called *Knock, knock. Who's there? Adore. Adore who? Adore is Between Us. Open up!* (2016/17), will respond directly to the space at Art Brussels. The basis is a video in which we see a hand knocking on the inner side of a TV screen. The big-screen television located on the floor will be re-recorded on the site so that the resulting image will frame the monitor with the video while still part of the floor. The viewers will be able to identify the place where they are standing as a continuation of the space shown on the TV screen. The illusion of 'who is behind the image' gets a new dimension. A new virtual interspace is formed between the viewer and the video. The familiar feeling of confusion emerges, like when the band Liars sings *facts are fact and fiction's fiction*.

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