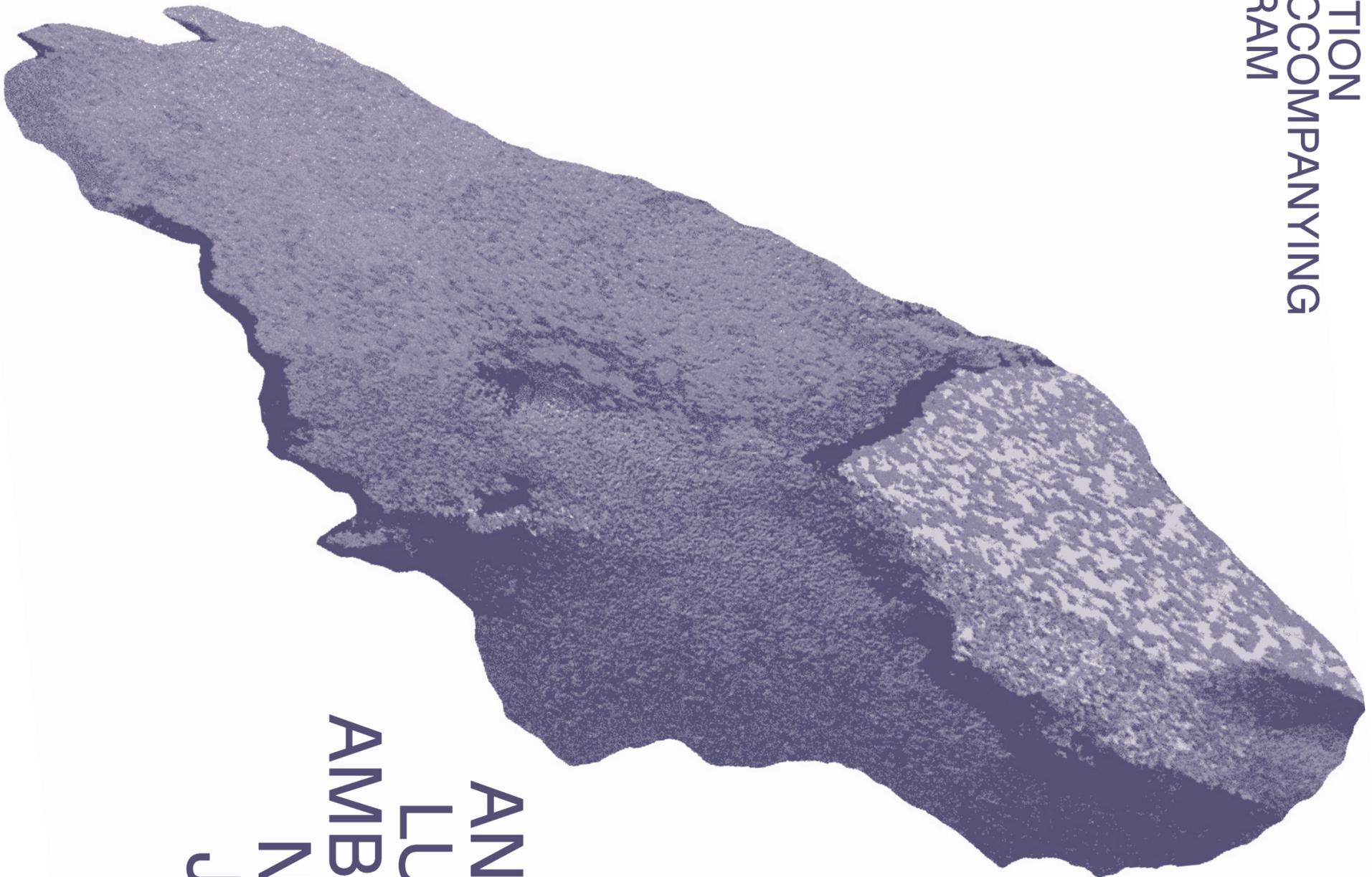


THE LAST DAY OF CREATION

EXHIBITION
AND ACCOMPANYING
PROGRAM



HRANIČÁŘ



WILSON
ANDERSON
LUKÁČOVÁ
AMBOCHOVÁ
NETOČNÝ
JANDERÁ
KVÍZ

CURATORS
ANNA REMEŠOVÁ
& MARTINA JOHNOVÁ

12/3 — 24/7 2020



ABOUT HRANIČÁŘ GALLERY

THE HRANIČÁŘ GALLERY HAS BEEN PREPARING HALF-YEAR-LONG THEMATIC EXHIBITION CYCLES FOR FOUR YEARS, AIMING AT CRITICAL REFLECTION OF HOT TOPICS IN THE SOCIETY. OUR SLOW AND FOCUSED EXHIBITIONS OF ART FROM BOTH THE CZECH REPUBLIC AND ABROAD CAN TRULY AFFECT THE SOCIETY. WE HAVE BEEN PUTTING THE ARTISTS IN TOUCH WITH LOCAL INDIVIDUALS AND GROUPS IN THE NAME OF THEIR COMMON INTERESTS, GENERATING NEW IMPULSES AND FRESH, MUCH NEEDED TOPICS. THE PURPOSE OF THE WHOLE PROJECT CAN REVEAL ITSELF ALSO IN THE DURATION OF THE EXHIBITION IN WHICH THE INDIVIDUAL WORKS ARE INTERTWINED WITH THE ACCOMPANYING EVENTS.

THE LAST DAY OF CREATION EXHIBITION AND SIX-MONTH PROGRAMME FOCUS ON VARIOUS ASPECTS OF RECLAMATION AND REVITALIZATION OF A LANDSCAPE DESTROYED BY MINING AND INDUSTRIAL ACTIVITIES, AND ATTEMPT TO GO THROUGH ALL POSSIBLE APPROACHES TO THE RELATIONSHIP TO THE LANDSCAPE IN THE CLIMATE CHANGE ERA. SCATTERED WITH DOZENS OF KILOMETRES OF SURFACE MINES AND THEIR DUMP SITES, THE BASIN AREAS IN THE NORTHERN BOHEMIA REGION HAVE BEEN UNDERGOING A RENEWAL THAT WILL GRADUALLY BRING A SIGNIFICANT CHANGE TO THE REGION. THE STORY AND THE FATE OF THE FORMER MINES FORCES US TO PLAN A NEW LANDSCAPE WHICH REFLECTS THE CONTEMPORARY POLITICAL PRAXIS AND IDEOLOGY BUT SHOULD PRIMARILY INCLUDE NATURAL PROCESSES AND AIM AT A NEW MIND-SET WHEN IT COMES TO THE LOCAL RELATIONSHIP TO THE ENVIRONMENT.

ARE ARTIFICIAL LAKES A GOOD RECLAMATION WAY? CAN WE EXPLOIT THE LAND BY MINING AND THEN MAKE IT FERTILE AGAIN WITHOUT ANY CONSEQUENCES? WHAT DOES THE LIFE LOOK LIKE IN THE ABANDONED MINES THAT WERE MOSTLY LEFT TO ECOLOGICAL SUCCESSION UPON TAKING INTO ACCOUNT THE NATURAL LAWS APPLYING TO THE RESPECTIVE REGION? HAVE WE FOUND OURSELVES IN THE TIMES OF UNCERTAINTY, LOOKING AT THE CURRENT STATE AND ISSUES WITH WATER QUALITY, RIVER PROTECTION, AND WATER MANAGEMENT? WHAT SCENARIOS WILL TRULY OCCUR IF WE REACH THE END OF THE COAL ERA? WHAT SECTOR WILL TAKE CARE OF THE EMPLOYEES WHOSE LIVELIHOODS DEPEND ON MINERAL RESOURCES? THESE ARE THE QUESTIONS WE WILL TRY TO ANSWER BY HAVING SCIENCE LECTURES PUTTING EVERYTHING WITHIN THE CONTEXT OF THE LOCAL AUDIENCE AND THE LOCAL BACKGROUND AND PREPARING THE GROUNDS FOR NEW CIVIC ACTIVITIES AND INITIATIVES IN THE CITY. SINCE THIS PROCESS OF CREATING A NEW LANDSCAPE IS IRREVERSIBLE, WE HAVE BEEN WORKING ON THE ACCOMPANYING EVENTS IN COLLABORATION WITH THE EDUCATORS FROM THE FACULTY OF ENVIRONMENT, THE ARCHITECTS FROM THE TEČKA STUDIO, THE STUDENTS FROM THE FRIDAY FOR FUTURE MOVEMENTS, AS WELL AS THE MEMBERS OF THE LOCAL FOOD INITIATIVES ASSOCIATION.

This brochure is a part of interdisciplinary exhibiton The Last Day of Creation and its accompanying program. Exhibiton will last from 12/3–24/7 2020 in Hraničář Galery in Ústí nad Labem.

Curaors

Martina Johnová
& Anna Remešová

Artists

Angela Anderson, Radek Jandera, Marie Lukáčová, Jan Kvíz, Martin Netočný, Matthew C. Wilson, Jitka Žambochová

Intervention

BCAA System, Lea Kupková, Anna Chmelařová

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Accompanying program

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Program of Hraničář Galery in 2020 is focused on strengthening of environmental and climate protection, ecology and environmental education or sustainable lifestyle activities. The interdisciplinary project is being developed in cooperation with the Faculty of the Environment of UJEP.

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Galerie Hraničář
Prokopa Diviše 1812/7
Ústí nad Labem

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ACCOMPANYING PROGRAM

22/3 15.00 THE GRIM REAPER DOESN'T BITE

film and workshop

About death, seriously and not so seriously, directed by Czech and Slovak animators. Is it possible to cope with a loss of a loved one, while reaching out to a child audience? Followed by a thematic art workshop dedicated to the human relationship to the landscape.

2/4 18.00 WHEN THE MINES CLOSE DOWN

discussion

What scenarios will truly occur if we reach the end of the coal era? Has the state been preparing for the economic situation connected with the end of mining by mining of coal and other minerals? What sector will take care of the employees whose livelihoods depend on mineral resources? Guests: Adam Ernest, Jindřich Andrš, Tomáš Ervín Dombrovský

5/4 14.00—18.00 GREENHOUSE

thematic day not only for children

Spring themed day in the Hraničář Gallery for both the young and the old! You can look forward to the children's theatre A Bird's Flight, knowledge games related to the theme of ecology, and refreshments prepared from raw materials from environmentally friendly and sustainable agriculture.

16/4 18.00 SPONTANEOUS SUCCESSION, THUS RENEWAL

Czech-German discussion

The return of the system of water elements – wetlands and water bodies – is an important aspect of reclamation. What are the examples of such interventions in the German environment? Can they be targeted primarily at promoting biodiversity and life in reclaimed places to have a chance of attracting a wider community supporting the restoration of soil and microbial relationships?

17/4 WET ROAD

excursion with FES

A trip to Horní Jiřetín with a commentary on the future of the ČSA surface mine, and a crossing to the flooded Chabařovice mine, now the Milada Lake. The event is organized by the Faculty of the Environment of UJEP. Booking required via email: galerie@hranicar-usti.cz.

26/4 ORNITHOLOGICAL WALK TO THE MILADA LAKE

excursion with FES

Aquatic biotopes arising from hydric reclamation are more valuable in terms of biodiversity and landscape functions than agricultural reclamation. Artificial water bodies are a sanctuary for many bird species. The guided walk will be led by Diana Holcová, an expert on landscape ecology.

29/4 18.00 RECLAMATION TODAY AND IN THE PAST

lecture

For those who want to learn more about how recent researches help to understand the interactions between plants and soil during decomposition at mining dump sites in the Sokolov region and elsewhere in the world. A lecture on ecology of soil organisms and reclamation of severely damaged ecosystems and of dump sites.

29/4 17.00 JAN FROUZ: USING NATURAL PROCESSES TO RESTORE THE COUNTRY

lecture

More about how recent researches in spoil heaps in the Sokolov region and elsewhere in the world help to understand the interactions between plants and soil during succession. Lecture on ecology of soil organisms, restoration of severely damaged ecosystems and restoration of dumps.

28/5 16.30 TEREZA STÖCKELOVÁ: ON THE SIDE OF ANTHROPOCENE

lecture

As a planetary civilization, we are now roughly confronting the limits of globalization. However, a return to locality is neither possible nor desirable in anthropocene. What steps and connections can help us break free from the tricky axis of progress and return? And how to reclaim land to be complex and full of wildlife?

6/5 19.00 MUNICIPALISM

moderovaný prezentační večer

Série krátkých prezentací umělců a odborníků zabývajících se tématem ekologie, udržitelnosti a vztahu k přírodě především z místní a obecní úrovně než z pohledu národního a nadnárodního. Hosté: Matěj Spurný

29/5 JITKA ŽAMBOCHOVÁ: A JOURNEY FROM THE CITY TO THE MILADA LAKE

participatory workshop

Open workshop on “What is the mental and physical mind-set of the inhabitants of the town of Ústí nad Labem and their relationship to the Milada Lake?” The workshop will be connected to a landscape-urban competition that is now being prepared with the aim to show how the surroundings of the lake can change in the future.

30—31/5 CAN NATURE HELP ITSELF IN SPONTANEOUS SUCCESSION?

excursion to the countryside

Tomáš Gremlica and Jan Albert Šturma, guides and environmentalists, will explain the burden the human need to exploit the necessary resources is going to load on our future, and illustrate both good and bad approaches to remedy.

20/6 UTOPICAL CYCLING

excursion with FES

Reclamation interventions can be targeted primarily to promote biodiversity and life in the respective areas, so that a broader community is given the chance to support the restoration of soil and the microbial relationships as a prerequisite for the formation of humus, i.e. of the organic matter.

In the footsteps of water

regular creative workshops for children 10+

How does reclamation and landscape transformation reflect on nature and what are the implications for us and our environment? We will answer these questions with various experiments and demonstrations in the form of games and exercises. In four workshops we will show you all types of land reclamation, from building functional models to creating toys from recyclable materials and going for active outdoor walks. The aim is to understand the importance of changes that affect not only the landscape but also people in a creative and entertaining way.

Gallery animation

Diversify your teaching and take your pupils and students to a contemporary art gallery! Do not worry, there is no lengthy guided tour waiting for them – we support exploring the world around us through extraordinary experiences. The pupils actively participate in an educational programme in which they “revitalize” works of art and the gallery space, linking theoretical knowledge with creative activity. The animation programme is always prepared with regard to the specific group of participants, their age, number and time possibilities. The programme lasts from 60 to 120 minutes. The animation programmes are led by students of the Department of Art Culture of the Faculty of Education or the Faculty of Art and Design of UJEP.



This can be followed by the principles on which the community-supported agriculture movement is based:

Responsible care for the soil, water, seeds and the other commons through the agroecological principles and practices.

Food as a common good not a commodity. Human scale production rooted in local realities and knowledges.

Fair working conditions and decent income for all involved.

Respect for the environment and animal welfare.

Fresh, local, seasonal, healthy and diverse food accessible to all.

Community building through direct and long term relationships with shared responsibility, risks and rewards.

Active participation based on trust, understanding, respect, transparency and cooperation. Mutual support and solidarity beyond borders.¹⁴

To share both risks and rewards and to build long term relationships – these are anticapitalistic narratives aiming at stabilizing the environment and the lives of people and returning dignity where it has been disrupted. Thus, no negative externalities are created, be it environment pollution, damaging health of people, and exploiting those whose only productive tools to be rented are their bodies, their time, and their abilities. At the same time, it is clear, though, that the emancipation frameworks introduced on these pages are not definitive and static. Quite to the contrary: they will react to the deepening inequality and devastation of the environment. Yet to adapt to the new climatic, living and political conditions is not the only goal; we must offer a vision that will put humans into the context of their living and social environment from the scratch and in a much more sensitive way. The successful implementation of these visions and their extent then rest with our ability to organize with each other and to create inclusive and participative sharing mechanisms with the aim to introduce systemic and structural measures. Because it is only collectively that we can achieve what we are powerless to achieve on our own.

(Tomáš Uhnák)

Tomáš Uhnák is an advocate for agroecology, community supported agriculture and food policy at the Association for local food initiatives (AMPI) and a PhD student at the Czech University of Life Sciences.

THE LAST DAY OF CREATION IS A DAY OF REST

The Last Day of Creation, a short film commissioned in 1978 by Czechoslovak Television's Central Department of Propaganda and Documentaries, features Stanislav Štýs, the legendary expert on mining landscape reclamation. The film shows him walking through "a barren landscape devoid of life" often completely devastated and seemingly infertile. In other shots, Štýs pulls out landscape restoration plans for the entire North Bohemian coal-mining district and proclaims that socialist technologies and planning face no barriers – just as at the beginning of the world the land was barren and then it became fertile with the growth of plants, the man can also transform the landscape based on their needs and create a lake or plant a fruit orchard to replace a former brown coal mine. The Last Day of Creation exhibition addresses the ideological background of experts and scientists, who were the decision makers in the process of raw material extraction and subsequent reclamation in Northern Bohemia, and asks whether we are currently witnessing a continuation of their approach or whether we are able to think about the landscape differently.

Images of reclamation

This view of the landscape, formed with regard to its economic exploitability, is developed in installations by Martin Netočný and Radek Jandera. And it is further addressed, under the term extractivism, by Tomáš Uhnák in this booklet when he writes about agricultural land. We will focus mostly on this view and on the question of its possible transformation. In fact, documentary image, photography and visual landscape representation are not a neutral tool allowing us to see an objective reality. On the contrary, it is a framework creating this reality. In the 60s, Japanese radical filmmakers led by Masao Adachi developed "a theory of landscape", or fukeiron, which was based on a simple observation of a given area using an observational documentary camera. According to Adachi, a look at the landscape reveals the social relationships shaping the landscape and the political influences forming these relationships. All you need is to watch attentively. This theory of landscape claims, among other things, that "what we see, makes us" (the word fukei can be translated as either "landscape" or "spectacle"). The new post-mining landscape forms, such as pits, spoil tips, bore holes, tips, slime pits, deposits, slag heaps and others, are a good example of such an image filled with features and references which speak mainly about our relationship with non-human nature and human activity. One thing is the extraction (of coal, sand, stone etc.) which means opening the ground, rearranging a huge amount of material and disrupting local ecosystems. The second thing are current reclamation strategies which still copy the technical-economic handling of natural resources and often lead to the ground being leveled at high cost and covered with plow layer giving the environment a unified look and meaning. Therefore, monocultures prevail, the soil loses its heterogeneity which further influences related plant and animal ecosystems. The post-mining complex clusters of features consisting of natural seed dispersal, forest-steppe bird species or unexpected dips filled with water, are replaced by unified, easy-to-manage shapes. The best known example is probably the spoil tip of the former Coal Mine Tuchlovice near Kladno. After the end of mining in 2002, it underwent a complete reclamation and the irregular heap of spoil was transformed into a terraced hill with artificial, drying ponds on top.

As late as in the 50s, though, no one actually believed in reclamation and the devastated landscape was regarded as a necessary feature of open-pit mining. However, people's increasing living standards had taken their toll on the landscape and the air. Stanislav Štýs claims that the field of reclamation had to fight for its legitimization which probably affected its approach to post-industrial landscape – the plan was mostly to fertilize the soil and restore forests and agricultural land. A pre-1989 law specified that at least 50% of reclaimed land must be of agricultural character. Today, according to Štýs, the focus is mainly on forestation with a total lack of longterm strategy. Moreover, in some places the forestation consists of planting dense, regular rows of conifers which do not allow the development of diverse soil process. Furthermore, the landscape is technically structured – for one simple reason: it favors its economic exploitability. The "Czech reclamation school" has accomplished incredible success in terms of making postindustrial natural areas fertile again but at the same time it is still rooted in a mindset which also allowed intensive and insensitive raw material extraction. It is a belief in the civilization's endless technological progress which, however, does not count with limited natural resources. In many aspects, these reclamation strategies are just a continuation of the extractivist logic that had disrupted the landscape. The prevailing notion is that human needs, both material and aesthetic, are the focal point – the landscape must look good, healthy, its mining past should preferably remain hidden, and it must happen as fast as possible. Unlike "spontaneous succession", or natural processes, which take time and, moreover, the man loses control over the final appearance of the landscape.

Rearrange the features

The Last Day of Creation exhibition does not provide any definite answers to our most burning questions regarding the land and the devastated environment, but it suggests to rearrange the relationships and features in our jointly created image of the landscape. This is what the exhibition's third floor below the gallery's roof calls for with two artists working mainly in video, Marie Lukáčová and Angela Anderson, developing the concept of "concrete utopia". These utopias are not far from our reality, on the contrary, they provide real options of change in the present. At the same time, they are closely tied with a concrete critique of the state of today's society.

Angela Anderson's film follows the current events in two geographically and politically different locations: South Dakota and Rojava, Syria. She asks what happens with soil, water and other natural resources when social values are not governed by the idea of economic growth and the principles of reproductive work are not sidelined. This includes the principle of care in parenting, health care or interpersonal relationships. If the capitalist understanding of the world brings a devaluation of the environment and looming soil and water pollution – this is the case of deep shale oil extraction from the scattered wells of the Bakken Formation, North Dakota, which is opposed by Native American tribes (the tribes in the Fort Berthold Reservation are the Mandan, Hidatsa & Arikara) – then it is necessary to come up with alternatives that, while being critical of the current political system, create a shared, caring approach to land and landscape. Both Angela Anderson and Marie Lukáčová proceed from the principles of critical ecofeminism but choose different artistic means. One is documentary image, which gives space to people fighting for their rights to natural resources available to all, the second is an image and music collage which uses fiction and storytelling to highlight the transformed relations, the need to share which has been over the centuries, due to patriarchal social organization, belittled as mere gossiping or chattering, as described by Silvia Federici in Witches, Witch-hunting and Women. But members of local communities don't "gossip" in vain – they pass on knowledge, spread out the power over natural resources which are increasingly concentrated in the hands of just a few. The word spreads and human bodies nourish the soil. Interspecies communication and collaboration is no "language juggling" among bored philosophers, on the contrary, it is an essential condition for life.

Conclusion

If we write about concrete utopias, we should give them space in the exhibition. This is why the entire first floor of the Hraničář Gallery is dedicated to Jitka Žambochová's architectural research and to tečka architectural studio which was commissioned by the Fuel Combine Ústí State Enterprise to prepare, together with ONplan, a competition for an architectural and planning vision of the surroundings of Lake Milada located in the former mining pit of the Chabařovice brown coal mine. Inhabitants of Ústí nad Labem and the surrounding villages are invited to help draft the competition's conditions for which they can also use the exhibition's temporary studio serving as an education and information center about today's reclamation strategies but also as a workshop or meeting place where future plans and various options can be discussed. One of the essential questions concerning Lake Milada's surroundings is about land ownership which should be transferred from the state to municipalities in the future. Trusting smaller territories, or strengthening the powers of municipalities and communities living on the territory, is one of today's core policies striving for an environmental change in society.

Moreover, Lake Milada located to the West of Ústí nad Labem is an excellent example of conventional reclamation. Filling of the lake was completed in 2010, exactly thirteen years after the mine closed, and today it is mainly a recreation area. Even today, the impact of the weight of all the planned lakes in the Ústí nad Labem Region remains unknown, as well as their effect on local ecotopes and groundwater quality and quantity. The argument is that this will create many recreation areas – public amenities are planned for Lake Milada and the area will be dominated by boats and hot dog stands instead of excavators. Jan Kvíz's installation highlights this paradox of place transformation through a desire for recreation: he is interested in how these hydrological reclamations are framed by companies and state enterprises which are in charge. Shots of people vacationing on Lake Milada take us back to Czechoslovak Television's piece The First Day of Creation showing the inhabitants of Most swimming in a lake created in the former quarry Benedikt.

The former moonscape turns into a lake with green banks, heavy work is replaced by recreation. Pretending that nothing happened, we are just covering one problem with another because of our inability to find a comprehensive solution to the consequences of our landscape interventions. But what is going to happen with all the carbon dioxide released into the air during coal combustion? With the memory of places razed to the ground by diggers? Maybe we won't restore the landscape's pre-mining relationship network but can we create a new one which covers the needs of all who inhabit the area? And who is going to rest in capitalism?

(Anna Remešová)



chart 1
Indicator of abundance of agricultural land birds in 1982–2018 (relative abundance relative to the situation in 1982).
Source CSO, JPSP

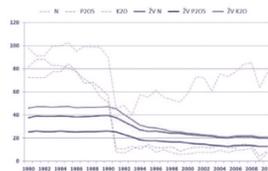
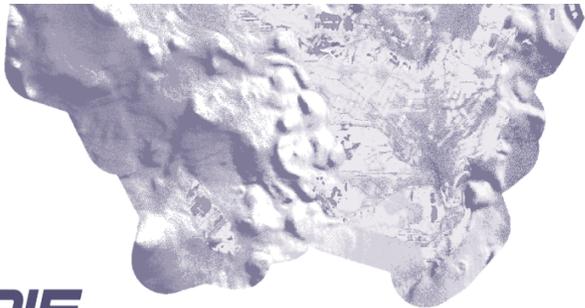


chart 2
Average consumption of mineral and organic fertilizers in the Czech Republic (per kg of net nutrients per hectare of agricultural land).
Source Ministry of Agriculture

- 1 Mezera, A. a kol. (1979). *Tvorba a ochrana krajiny. Státní zemědělské nakladatelství.*
- 2 *Ibid.*
- 3 Olšáková, A., Janáč J. (2018). *Kult jednoty. Stalinský plán přetvoření přírody v Československu 1948–1964. Academia. p. 40.*
- 4 Doskach (1974 – 1975) v Olšáková, A., Janáč J. (2018). *Kult jednoty. Stalinský plán přetvoření přírody v Československu 1948-1964. Academia. p. 239*
- 5 *Ibid.*
- 6 Frouz, J. (2020). *Organismy proti suchu. Vesmír 99, p. 96*
- 7 Reitschmeidová, E., Frouz, J. (2016). *Sokolovské výsypky. Od měsíční krajiny po les. Fórum ochrany přírody.*
- 8 Mezera, A., kolektiv (1979). *Tvorba a ochrana krajiny. Státní zemědělské nakladatelství. p. 200.*
- 9 Jůva, K., Klečka, A., Zachar, D., kolektiv (1981). *Ochrana krajiny ČSSR z hlediska zemědělství a lesnictví. Academia, nakladatelství ČSAV. p. 171.*
- 10 <https://www.lter.cz/sokolovske-vysypky>
- 11 Reitschmeidová, E., Frouz, J. (2016). *Sokolovské výsypky. Od měsíční krajiny po les. Fórum ochrany přírody.*
- 12 *Ibid.*
- 13 <https://viacampesina.org/en/declaration-of-nyj/>
- 14 <http://www.csanetworkausnz.org/csa-charter.html>



MARIE LUKÁČOVÁ

BORN IN OPAVA, MARIE LUKÁČOVÁ COMPLETED THE PAINTING STUDIO 1 BA PROGRAMME AT THE FACULTY OF FINE ARTS, UNIVERSITY OF TECHNOLOGY, BRNO IN 2015. IN THE SAME YEAR SHE STARTED THE SUPERMEDIA STUDIO MA PROGRAMME AT PRAGUE'S ACADEMY OF ARTS, ARCHITECTURE AND DESIGN. SHE FOCUSES ON CONNECTING 3D ANIMATION WITH DOCUMENTARIES AND STAGED VIDEO. HER WORKS REFLECT THE SOCIAL PROBLEMS RELATED TO CERTAIN TYPES OF URBANISM, STRICTLY DEFINED GENDER CLASSIFICATIONS OR THE MANIFESTATIONS OF LATE CAPITALISM. IN THE PAST, SHE WAS A MEMBER OF THE SOCIALIST SOLIDARITY, THE FOURTH WAVE AND THE STUDIO WITHOUT A PEDAGOGUE COLLECTIVES. SHE ALSO CREATES ACTIVIST VIDEOS DEVELOPING MOSTLY THE TOPIC OF DISCRIMINATION BASED ON THE PRINCIPLES OF PATRIARCHY AND SOCIAL INEQUALITY. SHE CURRENTLY TEACHES MULTIMEDIA PRODUCTION AT THE ARCUS PRIVATE HIGH SCHOOL AND IS A VISITING TEACHER AT FAMU IN PRAGUE. LUKÁČOVÁ HAS PRESENTED HER WORKS MAINLY ON THE CZECH INDEPENDENT GALLERY SCENE, AS WELL AS IN WROCLAW, LJUBLJANA OR STUTTGART. IN 2019 SHE WAS NOMINATED FOR THE JINDŘICH CHALUPECKÝ AWARD.

MARIE LUKÁČOVÁ'S VIDEO *POLE ŽINAS*, CREATED IN A MUTUAL CONVERSATION WITH THE CURATOR ANNA REMEŠOVÁ, FOLLOWS UP ON THE ARTIST'S PREVIOUS WORKS WHERE SHE COMBINED DOCUMENTARY IMAGES WITH 2D OR 3D ANIMATION, POLITICAL STATEMENTS WITH MYTHOLOGICAL SYMBOLISM AND A CRITICISM OF TODAY'S SOCIETY WITH A FICTITIOUS RECOUNTING OF THE WORLD. THE PROTAGONISTS OF THE PRESENTED VIDEO CONTEMPLATE THEIR RELATION TO LAND WHILE SEARCHING FOR SUCH PRINCIPLES OF POSTHUMANISM WHICH ARE APPLICABLE IN PRACTICE (THE ACTUAL ACKNOWLEDGMENT OF THE AUTONOMOUS DIGNITY OF NON-HUMAN ACTORS WITH THEIR NEEDS TAKEN INTO ACCOUNT) AND CREATING NEW STORIES WHICH REWRITE THE MAN'S RELATION TO NATURE AND ITS RESOURCES. MARIE LUKÁČOVÁ'S INTERPRETATION OF ECOFEMINISM REJECTS AN ESOTERIC OR ROMANTIC RETURN TO THE LANDSCAPE TRYING TO FIND WAYS OF MUTUAL FORMATION (OF PEOPLE AND THE LANDSCAPE) AND STRIPPING THE MAN OF THEIR PRIVILEGES AND INDIVIDUAL SUBJECTIVITY. WOMEN MEET IN THE LANDSCAPE TO SHARE AND SPEAK ABOUT THEIR

EXPERIENCE. THEY GOSSIP. AND IN THE MEANTIME, THE SURROUNDING LANDSCAPE COMES ALIVE REFLECTING THIS STATE OF CONFLICT, OF AN AWARD SEARCH FOR AN EQUAL RELATIONSHIP, BUT ALSO OF CARE.

MARTIN NETOČNÝ

REGULARLY RETURNS TO OSTRAVA, THE CITY WHERE HE GREW UP, TO EXAMINE THE RECLAMATION OF AREAS SIGNIFICANTLY AFFECTED BY HUMAN INDUSTRIAL ACTIVITY AND THE MINERS' RELATIONSHIP WITH THE ORIGINAL AS WELL AS THE TRANSFORMED LANDSCAPE OF THE OSTRAVA REGION. IN 2018 HE DID A SET OF ACTIONS THERE RESPONDING TO THE INVASIVE TRANSFORMATION OF THE NATURAL ENVIRONMENT WHICH HE DOCUMENTED USING VIDEO AND PHOTOGRAPHY. DOCUMENTARY PHOTOGRAPHY, WHICH HE CURRENTLY STUDIES AT FAMU IN PRAGUE, IS WHAT ALLOWS HIM TO CAPTURE THE FEATURE-RICH RELIEF OF LANDSCAPE SHAPES CARRYING INSIDE SIGNS OF GEOLOGIC TIME AND TRACES OF HUMAN ACTIVITY. SINCE 2017, HE HAS BEEN WORKING WITH OSKAR HELCEL ON THE PHENOMENON OF CZECHOSLOVAKIAN CULTURAL CENTERS PRESENTING IT IN THE FORM OF PHOTOGRAPHY SERIES. NETOČNÝ HAS DISPLAYED HIS WORKS IN THE JELENÍ GALLERY, THE GALLERY OF THE ACADEMY OF PERFORMING ARTS, THE SAM83 GALLERY OR IN HOLEŠOVICKÁ ŠACHTA.

MARTIN NETOČNÝ'S EXHIBITION INSTALLATION *PROGRAM OF THE SLACK HEAP* TURNS AWAY FROM HIS SIGNATURE DOCUMENTARY PHOTOGRAPHY AND FEATURES A SCULPTURAL INTERVENTION CREATED SPECIFICALLY FOR THE SPACE OF GALERIE HRANIČÁŘ FOLLOWING UP ON THE ARTIST'S ACTIONS AT THE HEŘMANICE SLAG HEAP NEAR OSTRAVA. THIS HEAP OF SPOIL, WHICH STILL CONTAINS RESIDUES OF COAL, SHOULD BE TRANSFORMED INTO FORMATIONS RESEMBLING A "CLASSIC CENTRAL EUROPEAN HILLY LANDSCAPE" – OR SUCH IS THE PLAN OF THE DIAMO STATE COMPANY WHICH IS IN CHARGE OF ITS RECLAMATION. AND BEFORE THE HUNDRED-MILLION-CROWN SORTING LINE EXTRACTS THE LAST RESIDUES OF USEFUL MATERIAL AND THE HEAP TURNS GREEN WITH NEW PLANTS, IT IS POSSIBLE TO TRACK DOWN IN ITS STRUCTURE LAYERS OF HISTORY CREATING IMAGES ABOUT THE PLANET'S PAST (FOSSILS IN SEDIMENTARY ROCKS VISIBLE AS COLOR-DIFFERENTIATED LAYERS AT THE BOTTOM OF THE SPOIL HEAP) AND PRESENT (THE INDUSTRIAL SOCIETY ERA). THE MATERIALS, PIGMENT AND PIECES OF ROCKS BROUGHT OVER BY NETOČNÝ FROM THE OSTRAVA REGION, ARE REMINDERS OF HUMAN INVASIVE INTERVENTIONS INTO THE DEPTH OF INANIMATE NATURE AND OF THE CONSTANT RECOUNTING OF THE ECONOMIC VALUE OF ITS RESOURCES WHICH INFORMS BOTH THE CONSTRUCTION OF COAL MINES AND THE RECLAMATION OF ITS RESIDUES.

that this historical "ecological deviation" that took place within the clearly delimited period was rather a result of a strategic vacuum leading to an absence of landscape treatment planning. The landscape, especially the agricultural one, was left "on its own" for some time.

Similarly to the 1950s exodus of country people, or rather of peasants shifting to factories and industry development, the early 1990s saw a shift of agricultural workers (usually united in the Agricultural Cooperatives) to the services. Part of the agricultural land was returned via restitution; some began to farm on it, some sold it, but most of it was rented to the same companies that had been using it before 1989. Thus a certain dynamics arose, allowing for further diversification of approaches and value systems and their projection into the practices but also for both the decision-making sphere and the citizens to resign on formulating any visions and subsequent governmental measures that would focus on healthy society and environment and support it with various means, grants and regulations. Such a development could be called an ecologically integrated paradigm. Even thirty years after the so-called transformation, we have unfortunately not succeeded in creating a holistic, inclusive and participative strategy that would implement the health of the environment and of the public into the core of all the strategies and policies across the resorts.

The ecological agriculturists were the only ones who mobilized themselves in the early 1990s and came up with a radically different, holistic concept of agriculture and general landscaping based on a friendly cooperation with the nature. They founded the Expert Group for Alternative Agriculture under the Czechoslovak Scientific and Technical Society as early as in 1988. The group then found its place in the PRO-BIO Association of Organic Farmers and already at the beginning of the 1990s managed to formulate and push through (bottom-top) the Act on Organic Farming which remains probably the most precise and complex symbolic and practical framework for respectful human activities in the nature.

In my opinion, the Association of Organic Farmers historically wasted their opportunity to launch a new, systemic trajectory of agricultural development, landscaping, and country revival. The before-mentioned goals could be used as the basis for an agricultural strategy of the future that includes biologic, climatic as well as social aspects. In Czechoslovakia, we were not able to make use of what we can call "the open window of opportunity" or even "the low hanging fruit" – we were presented with an opportunity to fundamentally change our approach on both the materialistic and the symbolic (value-based) levels. The only successful case of such a bottom-top agroecological systemic transformation on the national level could be seen in Cuba at the end of the Cold War. Nowadays there are many examples from India, Latin America and Africa, though, of governments collaborating with the marginalized players – small farmers, herdsman, local communities and native inhabitants – on the shift to the ecological agriculture on the level of districts and even whole countries. In our country, we only had the necessary framework but lacked political will and real public interest. It is almost surprising how quickly the industrial agriculture, along with other industrial sectors such as coal mining, established in the new regime – although the public rejected everything related to the previous regime, no attempt was made to finish with or at least moderate the approach known for its eroding, fatal influence on life. We were left with and have further developed the effectivity discourse originating from the productionist paradigm, from reaching further specializations, to which the narrative of competitiveness was attached. Thirty years after the transformation, only 14% of the agricultural lands – 80% out of which are green pastures and meadows – are included in the ecological regime, and the total consumption of bio-food amounts to miserable 1%. The relatively strong base among the ecological agriculturists is not enough if the society does not demand and actively seek food from ecological or agroecological production.

Repairing the landscape

Reclamation, i.e. the endeavour to repair the landscape and its functions disrupted by humans, is a separate branch attracting huge interest, especially in connection with reclamation of the former lignite mining sites. Mining companies in the Czech Republic are obliged to reclaim the affected areas under Act no. 334/1992 Coll., on the Protection of the Agricultural Land Reserve, and Act no. 44/1988 Coll., the Mining Act.⁷ It is not a completely new phenomenon, though. The general plans for reclamation and rehabilitation of damaged and devastated land were put together already in 1959–61.⁸ Based on these plans, mainly agricultural and forestry reclamations were performed with the emphasis placed on returning the water system (wetlands and bodies of water) into the nature. When it comes to coal mining, there is a problem with "Pinges", sinkholes caused by underground mining, but "surface mining causes much more significant erosion and requires much more space as all the soil above the coal seam must be relocated elsewhere, which means that the land gets occupied and maximally devastated not only on the mining site itself but also on the dump sites."⁹

Experiments with reclamations of dump sites are of great interest to many research institutes and universities – they seek the answer to the question whether the nature can help itself within spontaneous ecological succession, i.e. renewal, or whether humans

must interfere by planting the so-called culturally significant plants and crops. One of the most unique projects, launched in 1992, are the dump sites from lignite mining in Sokolov. The research here focuses on the interaction between the soil, the plants and the soil life, and their role in soil production and renewal of biogeochemical cycles.¹⁰ Until now, the research has proved that "the spontaneous ecological succession in the Sokolov region leads mainly to ultimate forest biocenoses and could successfully replace the overpriced forestry reclamations at many places. After only twenty years, the dump site can be overgrown with trees from 30–70%. A new forest consisting of the original vegetation emerges after approximately 70 years. Moreover, spontaneously spreading species are much better equipped to adapt to the local conditions than any artificially grown ones. It must be said, though, that at some places such ecological succession is not realistic, for example when it comes to strongly disrupted localities or localities with toxic substrates where the natural renewal would take hundreds of years."¹¹

Reclamation is not only supposed to remediate the old burdens but also to enhance the renewal of either the original biotope or a new one. It is these "nobody's lands" with their surface reminding us of inhospitable planets that serve as a hiding place and a biotope to rare and endangered species of invertebrates, plants and birds. The inhabitants of these areas, especially the birds¹², should be acknowledged and supported by planting refuges and food sources, such as black elder, blackthorn, wild privet, rowan, and many others. The reclamation can thus be primarily aimed at supporting biodiversity and life at these sites so that a wide biocenosis could contribute to the microbial relationships without which no humus (the organic matter) can form. The rest can be left to the nature itself. Dump site reclamation may be, after all, a still undervalued systemic experiment with creating fine landscape mosaics where various biotopes organically intertwine and where interrelated food, productive and ecosystem functions occur.

When working with the dump sites and the post-mining land, we actually work with a wounded land that is looking for its identity once again and establishing its new face. The agricultural lands also constitute such wounded space, and the spatial scaling of the "cultivation" system at the dump sites could be applied to them as well since they are affected by "mining" of yet another kind. This cultivation requires "partisan interventions" rather than regulations – their effect on the space might be small but they are significant when it comes to monoculture disruptions, succession-, culturally- and cultivation-related. Agroforestry and agroecology are without no doubts one of the "partisan interventions" that factors in and prefers the nature's needs to the economical and short-term interest, usually characterised by mining and extraction of natural resources and human lives.

Formulating the future

Since the above-mentioned form of our relationship with the landscape includes ecosystem services, such as recharge of rainfall water into the soil, atmospheric carbon sequestration into the soil and plants, microclimate renewal, pollinator stabilization, and many other services, we have arrived at the sphere of the commons. It concerns lands that are richer in species than the agricultural ones but are not under any protection unlike for example nature reserves and cultural sights. On the other hand, the mining dump sites are a living, monumental, cultural and biological monument of a persisting if eroding paradigm. A healthy soil and a healthy landscape should be included into the category of the commons and receive the same significant status as air and water protection when it comes to taking care for them.

This may be part of the answer to the question what a man can expect in such an environment. It is the creation of a heterogeneous environment which is diversified when intervened with – and not the other way round. It is the exact opposite of the accelerated productionism paradigm. Moreover, as I have already mentioned, these processes of renewals and reclamations are based on the principle of microbial and biological relationships renewal. Can this reclamation principle be applied to people as well? The potential may be partially hidden in those who have been transforming the landscape with their own bodies and further extensions in the form of excavators, pneumatic drills and earth borers for decades – the landscape that is now considered marginal by both the society and the government, not unlike people themselves. New strategies should encourage people to come up with initiatives of their own, and at the same time structurally protect the rights of people and farmers. The value framework and the principles for the new, ecologically integrated paradigm offer two main frameworks as formulated by the La Via Campesina emancipation movement and the community-supported agriculture movement.

The food sovereignty declaration issued by the biggest existing movement, La Via Campesina, reads as follows: "Food sovereignty is the right of peoples to healthy and culturally appropriate food produced through ecologically sound and sustainable methods, and their right to define their own food and agriculture systems. It puts those who produce, distribute and consume food at the heart of food systems and policies rather than the demands of markets and corporations."¹³

RECOLTIVATION OF CARE

Forming the Commons: The 20th and 21st Century Trajectory

“What constitutes the material foundations of the environment in which we live and work is the landscape – a concrete, geographically defined part of both the natural and the cultural environment showing specifics signs, elements, and qualities. The state of the landscape results from the continuous historical development of the nature and the human civilization, which means that it changes and evolves in time. The changes have become very prominent and pervasive lately as the interests and needs of the human society have been increasing, and have not always had a good impact on the landscape; quite to the contrary, they often damage and destroy its essential aspects. One of the main causes of these harmful changes has been the human desire to satisfy their material needs to an increasing degree, including the rising demand for the amount and quality of food. The growing man-made biocenoses and the vast scientific and technical progress endanger the rest of the biome, especially on the inhabiting (topic) and nourishing (trophic) levels, with the agricultural land being the predominant battlefield of this human fight for and with the nature. The escalating intensification of the agricultural production poses many risks: the soil degrades, various waste substances pollute water sources, harmful industrial emissions contaminate the air, the conditions in which many species of flora and fauna become worse, etc. Justified worries have been expressed that such a damage to the landscape can boomerang against the human kind in the form of miscellaneous deleterious influences. Not having avoided the country of ours, such negative changes to the landscape call for systematic attention being paid to the landscape protection in all human activities, in compliance with the contemporary scientific and technological development. This protection must not be viewed as the opposite to further progress; contrarily, it must be evaluated as a prerequisite to all successful creations, an activity related to the environment optimization.”

This text does not only introduce this article but also one of the pioneering and timeless works which thematises the issue of taking care for the environment and tries to grasp it in a complex way: a 1981 publication called Protecting the Land in the Czechoslovak Socialist Republic from the Agricultural and Forestry Point of View (Ochrana krajiny ČSSR z hlediska zemědělství a lesnictví. The publication was initiated by the Collegium for Theoretical Bases of the Czechoslovak Academy of Sciences (a state-level centre for biological sciences determining the course of agricultural, forestry and veterinary sciences in 1966–92). The book resulted from collaboration of hundreds of scientists from dozens of research centres and universities. It was not an isolated initiative, though; the first holistic publication called Creating and Protecting the Landscape (Tvorba a ochrana krajiny) had been already written in 1979, aiming to evaluate the course materials for a postgraduate course of the same name which had been organized by the Institute for Forestry Sciences at the Czech University of Life Sciences in Prague since 1967. Even though the latter book ascribes the fact that the life on Earth is affected by the human activities, it is still clear that the discourse of taking care for the nature had its limits in prioritizing the human needs and goals without actually transforming the methods of mining of the resources, methods that were harming the environment in and were subject of a critique but not change.

“The scientific and technological expansion and the usage of scientific and technologic knowledge in the lives of humans, peoples and nations cause such sharp changes in the nature that it puts in danger not only many organisms sensitive to these changes but even the existence of man as a biological species. Many of the changes in the nature happen so fast that even a highly-adaptive species such as a man cannot adapt to them. This has been more and more acknowledged by farsighted people who have been trying to find a way and means to effectively face the negative influences of human activities on the nature. In practice, this means to use knowledge and means possessed by the society for goal-directed recreation of the nature in various parts of the Earth’s biosphere in compliance with the human biological needs and the desired economic, technological and cultural

development of the mankind. This is how we need to understand taking care for the environment – as is strived for in almost all economically and culturally developed countries.”¹

This quotation tells us a lot about the roots of the contemporary government discourse and activities with material effects since it forms an instrumental relationship to both the nature and the landscape which has stayed with us till now, only in various mutations. This ever-changing relationship to the landscape can be followed in a continuity of multiple aspects.

First and foremost, there is the endeavour for “goal-directed recreation of the nature”², “transformation of the nature”³, “a general plan for nature recreation”⁴, and “environmental management”⁵ which originated from an expertly-political background and is based on technical measures, usually in the form of constructional and other interventions in the landscape. What is typical for these interventions and this mind-set is that the landscape functions are either partially or wholly ignored and their ecosystem services are simulated and artificially replaced. This is the case of dams, for example, with which the current government wants to fight droughts and enhance more intense agricultural production. The Ministry of Agriculture of the Czech Republic mainly plans to build dozens of dams within the upcoming decades. This means of fighting droughts is not a new one, though. As part of the 1950 “Stalin’s Plan for the Transformation of Nature”, a resolution of the Council of Ministers of the USSR and the Central Committee of the AUCP was adopted “to build gigantic industrial, traffic and agricultural facilities that the Soviet people call the communism constructions”, such as waterworks, canals and other water-management constructions. In the context of Czechoslovakia, this development then reflected in the plans to build the Danube-Oder-Elbe water corridor which has not been realized yet but is still topical. Dozens of dams, waterworks and reservoirs were built during the era, regulating watercourses and supposedly having a great potential from energetic, agricultural and recreational points of view. Yet when it comes to the climate changes, these constructions have become rather a breeding facility for roads, forcing any other life away and not allowing migration of fish and other animals living around the watercourses.

As one can repeatedly hear, though, this measure will not help, and a healthy soil can absorb several times more water than the planned dams in total. Moreover, the soil then retains water where it is needed – with the plants.⁶ Still, it is easier and politically friendlier to build waterworks than to reform the agriculture and to reframe subsidies so that they do not focus on production and hectares but on maintaining the ecosystem services as a precondition for fertility and adaptation to the climate changes. It is obvious that the trend of soil degradation and droughts cannot be stopped by building more dams. Being the key term in the continuum of the instrumental approach to landscape protection and creation, such regulation ignores the needs of both the landscape and most of its inhabitants, be it the human or the non-human ones.

The second continuum is a centrally planned, expertly-led and strict separation of the agendas: for example the environment, ecological, health and social functions of agriculture have been assessed separately through the differing lens of the government bodies, especially of the ministries. While the Ministry of Agriculture supports competitiveness increasing and production intensification in the name of the national food self-sufficiency, the Ministry of the Environment supports creating and maintaining biodiverse oases, often inaccessible, where the nature thrives thanks to a great care and protection. These “oases” are surrounded by agricultural land that is not subject to the same kind of care or at least a similar one. That being said, there is a huge disparity in strategies and visions for protection of and care-taking for the landscape and its components. While we have been protecting some parts of the landscape, forcing its preservation by acts and decrees and burbling about maintaining the cultural and natural wealth, some parts – significantly large parts – of the landscape enjoy no such status and protection. We are talking about the agricultural lands, of course. When it comes to those, there is still the predominating paradigm of increasing and intensifying the production and of extractivism as developed in the 1960s and further accelerated after the year of 1989 with the neoliberalism forces coming to the power.

Transformation of what?

What did the year of 1989 bring in relation to treating the landscape? Was it really a milestone in the sense of abandoning certain mind-sets and practices? Was something else or new formulated? Some of the answers can be found in two charts illustrating the transformation through the ecosystem optics. The first chart tells us that even though the 1980s witnessed a continuous decrease in birds, the numbers dramatically increased in the early 1990s – up until 1994 and the numbers then started decreasing again in the same steep way as before, in a downhill trajectory, up until these days. How did that increase happen, though? One of the answers is contained in the second chart showing that in the early 1990s, the use of inorganic and organic dropped. The charts indicate that certain ecosystems and biotopes are able to recover relatively quickly and react (both in a positive and negative way) to even small changes in the approach to the agriculture and generally to the landscape. This could support the argument that the change is possible and could be performed relatively quickly. One wanders, however, whether this development resulted from an agricultural policies reform or a new strategy aiming at such changes? I believe

MATTHEW C. WILSON

IS AN AMERICAN ARTIST BASED IN THE NETHERLANDS. IN WILSON’S VIDEOS, SCULPTURES, AND INSTALLATIONS VIEWERS ENCOUNTER A RANGE OF AGENTS – MERCURIAL MATERIALS, NON-HUMANS, PERSONAE, AND INTER-SUBJECTIVE ENTITIES. TOGETHER THEY REVEAL THE ENTANGLED CHARACTER OF NATURAL PROCESSES AND SHAPE-SHIFTING HISTORICAL FORCES. HIS RECENT AND CURRENT PROJECTS UTILIZE RESEARCH-BASED, SITE-SPECIFIC, AND METHODOLOGICALLY ECLECTIC APPROACHES TO TRACK THE INERTIA OF MODERNITY THROUGH CONTEMPORARY ECOLOGICAL CRISIS AND INTO SPECULATIVE FUTURES. WILSON HOLDS AN MFA IN VISUAL ARTS FROM COLUMBIA UNIVERSITY IN NEW YORK AND UNDERGRADUATE DEGREES IN BOTH LITERATURE AND ART/DESIGN FROM NORTH CAROLINA STATE UNIVERSITY. HE HAS BEEN A PARTICIPANT IN THE WHITNEY INDEPENDENT STUDY PROGRAM AND NUMEROUS RESIDENCIES INCLUDING AT AALTO UNIVERSITY, JAN VAN EYCK ACADEMIE, TERRA FOUNDATION, CSAV/FONDAZIONE ANTONIO RATTI. DURING AN ARTISTIC RESEARCH RESIDENCY AT TABAKALERA CULTURAL CENTER IN SAN SEBASTIÁN WILSON INITIATED THE SPECTRAL EXCHANGE PLATFORM FOCUSING ON NON-VISIBLE ELECTROMAGNETIC SPECTRUM. HE IS CURRENTLY A VISITING RESEARCHER AT AALTO UNIVERSITY.

COMBINING THE GENRES OF SCIENCE-FICTION AND DOCUMENTARY, THE 2017 SHORT VIDEO ***GEOLOGICAL EVIDENCES*** CREATES AN UNCLEAR AND UNSETTLING RELATIONSHIP BETWEEN THE PAST, THE PRESENT, AND THE FUTURE. THE NEAR-INFRARED VIEW OF THE UNINHABITED LANDSCAPE SEEMS LIKE A DIFFERENT PLANET, THE WORLD SEEN THROUGH NON-HUMAN EYES OR A POST-HUMAN WORLD. WILSON FILMED GEOLOGICAL EVIDENCES NEAR SCHÖNINGEN, GERMANY, WHERE ARCHAEOLOGICAL EXCAVATION AND BROWN COAL OPEN-CAST MINING TAKE PLACE SIMULTANEOUSLY. THE RECONSTRUCTION OF THE PAST BASED ON ARCHAEOLOGICAL EXCAVATION IS CLOSE TO FICTION – THE SAME APPLIES TO OUR VISION OF THE LANDSCAPE. HUMANS REARRANGE THE LANDSCAPE BASED ON THEIR NEEDS, IGNORING THE COMPLEX RELATIONSHIPS BETWEEN GEOSPHERE, BIOSPHERE, AND ANTHROPOSPHERE. HISTORICAL TIME ENCROACHES ON TIME BEYOND HISTORY. BY BURNING COAL, HUMANKIND IS INCREASING THE AMOUNT OF CARBON DIOXIDE IN THE ATMOSPHERE, INCREASING THE GREENHOUSE GASES ABSORBING INFRARED RADIATION WHICH IS EMITTED BY THE EVER WARMER EARTH, IN THE ATMOSPHERE. THIS ATMOSPHERIC RELATIONSHIP TO INFRARED PARALLELS THE RELEASE OF HEAT FROM THE BODY DURING METABOLISM, WHICH ALSO OCCURS IN THE INFRARED SPECTRUM. THE TRACES OF PRE-HOMO SAPIENS HOMINIS EXCAVATED AT THE ARCHEOLOGY SITE REVEAL HORSE BONES SMASHED TO EXTRACT THE ENERGY DENSE MARROW. AT A MUCH LARGER SCALE IN THE RECENT PAST, THE LANDSCAPE IS SMASHED

OPEN TO EXTRACT COAL, ANOTHER ENERGY-DENSE FUEL; IT FORMS A VISIBLE RIFT IN THE EARTH OF THE INVISIBLE METABOLIC RIFT. A METABOLIC RIFT, AS KARL MARX CALLED IT, ARISES WHEN ENERGY DEMANDS OUTPACE NATURAL CYCLES AND HUMAN SOCIETIES BECOME ALIENATED FROM NATURE. THE HUMAN EXTRACTIVIST INTERVENTIONS INTO THE LANDSCAPE LEAVE BEHIND FAR-REACHING, LONG-TERM CONSEQUENCES THAT HUMANS MAY NOT BE ABLE TO MITIGATE.

ANGELA ANDERSON

IS AN ARTIST AND RESEARCHER WORKING AT THE INTERSECTION OF THE FIELDS OF PHILOSOPHY, ECOLOGY, ECONOMICS, MIGRATION, AND FEMINIST & QUEER THEORY. RECENT WORKS INCLUDE THREE (OR MORE) ECOLOGIES: A FEMINIST ARTICULATION OF ECO-INTERSECTIONALITY (2019), UNEARTHING DISASTER (2013-2015) AND THE REFRAIN (2015) WITH ANGELA MELITOPOULOS, THE SEA BETWEEN YOU AND ME (2016), AND AS CO-AUTHOR IN CROSSINGS (2017) BY ANGELA MELITOPOULOS PRODUCED FOR DOCUMENTA 14. RECENT EXHIBITIONS INCLUDE THE TALLINN PHOTOMONTH BIENNIAL, TIROLER KUNSTPAVILLON, CAAC (SEVILLA), HOLBAEK IMAGES, FRAMER FRAMED (AMSTERDAM), AND THE 2015 THESSALONIKI BIENNALE. SHE WAS A 2018-2019 ART AND THEORY FELLOW AT KÜNSTLERHAUS BÜCHSENHAUSEN (INNSBRUCK, AT). SHE IS THE EXHIBITION DESIGNER FOR FORUM EXPANDED AT THE BERLIN INTERNATIONAL FILM FESTIVAL AND HOLDS AN MA IN FILM AND MEDIA STUDIES FROM THE NEW SCHOOL (NYC) AND IS A PHD CANDIDATE AT THE ACADEMY OF FINE ARTS VIENNA. FROM WISCONSIN (USA), SHE LIVES AND WORKS IN BERLIN.

THE FIRST PART OF THE FILM SERIES ***THREE (OR MORE) ECOLOGIES – A FEMINIST ARTICULATION OF ECO-INTERSECTIONALITY*** TITLED FOR THE WORLD TO LIVE, PATRIARCHY MUST DIE IS BASED ON THE ARTIST’S LONGTERM RESEARCH PROJECT. IT BRINGS TOGETHER VOICES OF PEOPLE FIGHTING FOR THEIR RIGHT TO LAND AND CREATING AUTONOMOUS POLITICAL STRATEGIES: ONE OF THESE AREAS IS BAKKEN SHALE IN NORTH DAKOTA, A SHALE OIL SITE SITUATED IN THE FT. BERTHOLD - THREE AFFILIATED TRIBES RESERVATION (THE THREE TRIBES ARE THE MANDAN, HIDATSA & ARIKARA), AND THE SECOND IS JINWAR – THE VILLAGE OF FREE WOMEN IN THE KURDISH REGION OF ROJAVA, NORTHERN SYRIA. THEREFORE, IT OPPOSES TWO DIFFERENT LAND USE TECHNIQUES – ONE IS A VERY VIOLENT, HEAVY-DUTY EXTRACTION USING FRACKING, THE OTHER IS ENVIRONMENTALLY FRIENDLY, BASED ON TRADITIONAL FARMING AND BUILDING TECHNIQUES AND LINKED TO THE PRINCIPLES OF THE FEMINIST, ECOLOGICAL MOVEMENT OF THE PLURALIST KURDISH DEMOCRACY. THE VIDEO STRESSES THE NEED TO POLITICIZE THE RIGHT TO LAND STRUGGLES IN WHICH PEOPLE JOIN FORCES WHILE ACKNOWLEDGING THEIR INTERCONNECTEDNESS WITH THE LANDSCAPE THEY INHABIT.

JAN KVÍZ

JAN KVÍZ IS CURRENTLY STUDYING BOTH INTERMEDIA CONFRONTATION AT THE JIŘÍ DAVID AND MILAN SALÁK'S STUDIO OF THE SAME NAME AT THE ACADEMY OF ARTS, ARCHITECTURE & DESIGN IN PRAGUE, AND THE MASTER'S HYDROLOGY AND HYDROGEOLOGY PROGRAMME AT THE FACULTY OF SCIENCE OF THE CHARLES UNIVERSITY IN PRAGUE. IN HIS VIDEOS AND MULTICHANNEL PROJECTIONS, HE WORKS WITH THE CLASSICAL POSTPRODUCTION STRATEGIES DEFINED BY NICOLAS BOURRIAUD BUT IN HIS OWN WAY. HE CREATES EMOTIONAL, FUNNY, AND EVEN BIZARRE VIDEOS FROM HALF-FORGOTTEN TV AND PROMOTIONAL MATERIALS, MUSIC CLIPS AND HIS OWN RECORDINGS, CLOSELY RELATED TO A PARTICULAR CRITICISM OF THE CONTEMPORARY SOCIETY. COMBINING THE ABOVE-MENTIONED AREAS OF STUDIES, JAN KVÍZ'S PROJECTS FOCUS ON THE POLITICS OF THE ANTHROPOCENE IN WHICH THE MANKIND BECOMES THE KEY GEOPOLITICAL POWER ON THE EARTH. HE HAS EXHIBITED HIS WORKS IN GALERIE 207, AT THE NATIONAL GALLERY'S VIDEOCAMP IN CONVENT OF ST AGNES OF BOHEMIA, IN PRAGOVKA GALLERY, AT THE CARBONARIUM INTERNATIONAL PERFORMANCE ART FESTIVAL KYIV UKRAINE, AND MANY OTHER PLACES.

IN HIS PIECE OF WORK CALLED **COME OUT! COME OUT! THE DAWN IS BREAKING!**, JAN KVÍZ PRESENTS A MIXTURE OF EDITED SCENES FROM PROMOTIONAL VIDEOS OF TOURISTIC DESTINATIONS BOTH IN THE CZECH REPUBLIC AND ABROAD, OF TV SCENES, AND HIS OWN RECORDINGS FROM VARIOUS DEVELOPER PROJECTS IN THE LANDSCAPE. THE CENTRAL MOTIF IS THE FIRST LARGESCALE WATER-MANAGEMENT RESTORATION IN THE CZECH REPUBLIC – THE MILADA LAKE. THE VAST BODY OF WATER WAS CREATED BY FLOODING THE MINING PIT IN THE CHABAŘOVICE QUARRY. THE WET RESTORATION (FLOODING) WAS ASSESSED AND CHOSEN AS THE BEST ONE FOR THE DESTROYED LANDSCAPE FROM THE ECONOMICAL, LANDSCAPE AND ECOLOGICAL POINTS OF VIEW (THE TOTAL TIME NEEDED WOULD BE TEN YEARS SHORTER). THE FIRST PART OF KVÍZ'S VIDEO SHOWS STANISLAV ŠTÝS, A LEGENDARY EXPERT ON RECLAMATION OF LANDSCAPES DESTROYED BY MINING WHO PARTICIPATED IN THE DECISION-MAKING PROCESS ABOUT THE NEW RECREATIONAL AND AGRICULTURAL ZONE FOR THE INHABITANTS OF THE COUNTY TOWN AND THE SURROUNDING VILLAGES. THINKING ABOUT THE CURRENT STATE OF THE ARTIFICIALLY CREATED LANDSCAPE, JAN KVÍZ GOES THROUGH THE POSSIBILITIES OF RECREATIONAL AND SPARE-TIME ACTIVITIES IN THE NATURE WHICH THE SOCIETY USES TO SATISFY ITS MATERIAL AND SPIRITUAL NEEDS. HE COMES UP WITH THE QUESTION OF THE CONTEMPORARY DIRECTION FOR THE TWO APPROACHES TO RELAXING IN THE NATURE:

THE VASTLY AGGRESSIVE ECONOMIC MODEL, AND THE MORE NATURE-FRIENDLY MODEL WHICH, BASED ON THE TRADITIONALLY CONSERVATIONAL SCOUTING ACTIVITIES, ENHANCES THE NATURAL BIODIVERSITY IN THE AREA.

RADEK JANDERA

RADEK JANDERA WAS BORN IN MLADÁ BOLESLAV AND GRADUATED FROM THE PHOTOGRAPHY STUDIO AT THE FACULTY OF ART AND DESIGN, JAN EVANGELISTA PURKYNĚ UNIVERSITY IN ÚSTÍ NAD LABEM UNDER PAVEL BAŇKA IN 2006. HE CURRENTLY WORKS AS AN ASSISTANT PROFESSOR AT THE DIGITAL MEDIA STUDIO IN THE SAME PLACE. IN HIS WORKS HE EMPLOYS NON-AGGRESSIVE COMMENTARIES ON AND CRITICAL VIEWS OF VARIOUS ASPECTS OF THE CURRENT SOCIETY, LOOKING FOR NEW CONNECTIONS AND MEANINGS IN SEEMINGLY COMMONPLACE PROCESSES AND EVENTS. HE PARTICIPATED IN MANY EXHIBITIONS, SUCH AS GROSS DOMESTIC PRODUCT AT THE PRAGUE CITY GALLERY, THE NINETY GOES ON AT THE EMIL FILLA GALLERY, AND KUNST IN MOTORENHALLE, DRESDEN. LATELY HE HAS INITIATED THE LABYRINTH GROUP EXHIBITION AT THE PRAGOVKA GALLERY, FOCUSING ON CONTEMPORARY UTOPIAN VIEWS AND ENVIRONMENTAL AND SOCIAL RENEWAL. WITHIN THE LABYRINTH PROJECT, HE COLLABORATED WITH THE MOŘE KLIDU CIVIC ASSOCIATION ON AN EXCURSION TO GET TO KNOW THE ARTIFICIAL LAKE MILADA'S NATURE AND THE FULFILMENT OF THE ANCIENT DESIRES OF THE CZECH SOCIETY.

IN HIS **FINAL STUDIES** INSTALLATION, RADEK JANDERA HAS DECIDED TO SHARE HIS EXPERIENCE WITH READING BOTH OLD AND FUTURE RESOURCES RELATED TO PLANNING, BUILDING AND REALIZING THE NEW ARTIFICIAL LANDSCAPE LINKED TO THE RECLAMATION OF THE LIGNITE AREAS IN NORTHERN BOHEMIA. THE FACT THAT THE PROPOSED BIOTECHNICAL ADJUSTMENTS OF THE SELECTED LOCALITIES, THE LOCAL ANALYSES AND THE LANDSCAPE RECLAMATION ARE FORMULATED BASED ON THE ECONOMICAL EXPLOITABILITY REMINDS US OF THE UTOPIAN VISIONS OF THE CONTEMPORARY ORGANIZED SOCIETY. THE QUARRY LAKES EMERGING FROM HYDRIC RECLAMATIONS DRAMATICALLY CHANGE THE NATURE OF THE ORIGINAL LANDSCAPE, AND POSSIBLE EVEN OF THE CLIMATE. THEREFORE, THE POST-MINING LANDSCAPE WORKS MUST TAKE INTO ACCOUNT THE NATURE'S NEEDS AND PREFER THOSE FROM ANY ECONOMICAL AND SHORT-TERM INTERESTS SO THAT THE LANDSCAPE'S RESISTANCE TO CLIMATE CHANGES IS ALLOWED. YET THE UNCLEAR AND ALARMING RELATIONSHIPS AMONG THE EXPERTS CAUSES US TO SEARCH COMPROMISES OF THE ECONOMICAL, THE ECOLOGICAL, AND THE SOCIAL POINTS OF VIEW WHICH SHOULD NOT END

UP IN THE HANDS OF SOME INVESTORS OR DEVELOPERS WHO HAVE A WILL STRONG ENOUGH TO PUT THEIR TECHNICAL AND ECONOMIC PLANS WITH THE NATURAL RESOURCES INTO PRACTICE.

JITKA ŽAMBOCHOVÁ

BORN IN ÚSTÍ NAD LABEM, JITKA ŽAMBOCHOVÁ REPEATEDLY COMES BACK TO EXPLORE AND MODERATE A POSITIVE AND CONSTRUCTIVE DISCUSSION ABOUT THE LONG-TERM VISION AND DIRECTION FOR THE TOWN. SHE GRADUATED FROM THE ARCHITECTURE AND URBANISM PROGRAMME AT THE FACULTY OF ARCHITECTURE AT THE CZECH TECHNICAL UNIVERSITY IN PRAGUE IN 2017. IN HER MASTER THESIS, SHE DEALT WITH DEVELOPMENT OF THE AREA BETWEEN THE ÚSTÍ NAD LABEM CITY CENTRE AND THE VAST OBJECT OWNED BY THE SPOLCHEMIE COMPANY, FOCUSING ON THE PLANNED HIGH-SPEED RAIL BETWEEN THE CZECH REPUBLIC AND GERMANY. JITKA ŽAMBOCHOVÁ IS ONE OF THE FOUNDERS OF THE ID ÚSTÍ PLATFORM, AN INFORMATIVE CHANNEL THAT IS SUPPOSED TO POPULARIZE THE POTENTIALS OF THE CITY IN AN ATTRACTIVE WAY AND TO ALLOW PARTICIPATIVE COLLABORATION BETWEEN THE EXPERTS AND THE PUBLIC. SHE ALSO FOUNDED THE TEČKA • STUDIO WITH THE ARCHITECTS LUBOŠ KLABÍK AND TOMÁŠ KLAPKA.

IN 2019, THE TEČKA • STUDIO AND THE ONPLAN COMPANY STARTED THEIR COLLABORATION WITH THE STATE-OWNED COMPANY PALIVOVÝ KOMBINÁT ÚSTÍ S. P. WHICH HAS BEEN COMPLEXLY RECLAIMING THE MINING-DESTROYED LANDSCAPE UNDER THE GOVERNMENT DECREE. THE STATE COMPANY TAKES CARE MAINLY OF RESTITUTION CLAIMS, REMEDIATION OF THE REMAINING PITS, AND COVERING THE REMAINING MINING TRACES. THE COLLABORATION, FOCUSING ON RECLAMATION AND URBAN DEVELOPMENT CONSULTANCIES AND ENGAGING THE LOCAL COMMUNITIES, HAS MOVED US TO OPEN A TEMPORARY STUDIO AT THE EXHIBITION THAT WILL SERVE AS A PLACE OF EDUCATION, WORKSHOPS AND MEETINGS ABOVE THE INDIVIDUAL PLANS. PARALLEL TO THE EXHIBITION OPENING, THE INTERNATIONAL CONFERENCE POST-MINING LANDSCAPE WILL TAKE PLACE WITH THE AIM TO SHED SOME LIGHT ON POSSIBLE POST-MINING LANDSCAPE RECLAMATION AS SEEN BY VARIOUS EXPERTS, APPROACHES, AND CRITERIA. THE CONFERENCE WILL PRESENT EXAMPLES OF GOOD PRACTICE BOTH IN THE CZECH REPUBLIC AND ABROAD (ESPECIALLY IN THE LUSATIAN LAKE AND RUHR DISTRICTS IN GERMANY), INCLUDING THE CHALLENGES THE PROJECTS HAS HAD TO FACE, AND THE MUCH NEEDED SELF-REFLECTION. DURING THE EXHIBITION AND THE LAST DAY OF CREATION PROJECT, THE FIRST FLOOR OF THE GALLERY WILL HOST VARIOUS THEMATIC PRESENTATIONS, A CONFERENCE SUMMARY, AND WORKSHOPS.

