

Judit Kis

I'VE NEVER HAPPENED

–in search of disappearing affections

curator: Viola Lukács

24.02-06.03.2016

topic | espace d'art indépendant, Avenue Ernest-Pictet 28-30, 1203 Genève

Curator's words

"You know, you kept me thinking all day. I haven't spoken to anyone for months and I barely know you and I already need to talk to you ... And there's something the more I think about the less I understand: why the hell did you tell me you liked me? Answer me, because I didn't like you saying that at all. You can't just walk up to a woman you barely know and tell her you like her. Y-o-u-c-a-n't. You don't know what she's going through, what she's feeling. I'm not married, you know. I'm not anything in this world. I'm just not anything." – Guillermo Arriaga, 21 Grams, London: Faber and Faber 2003

Violuk Contemporary is pleased to present an immersive exhibition of new works by Judit Kis, concerning her ongoing research on human relations, such as love and other crimpy issues. This will be Kis' first solo show in Geneva.

Kis presents painting, sculpture, and video, continuing her exploration and exploitation of personal relations. I HAVE NEVER HAPPENED addresses the community-forming rituals and codes around love affairs and their transgressions, working through the underbelly of desire as expressed through the patterns of cheating and envy.

How long does it take to get rid of all the illusions cumulated during a relationship? Do we really leave traces in each other's life?

Kis is one of the generations 2.0 "camgirl" artists, who is claiming awareness to women net artists to a boarder public. Her self-revealing videos embody the circle of love relations despite gender and social premises, while also intimacy and poetry are woven into the floating text along the videos, she describes; *"All my works are honest reflections on the temporary impressions that are often repeated in my life. Where do these memories come from, are they all just my illusions? I became interested in what effects I have had on Others' lives while they often become the source of my artworks as being an inspiration for a piece."*

The open-cube-space of Topic will function as the artist's transparent black box, storing memories, images, objects, overscrolled conversations, never answered e-mails,

delightful contentment of unity and struggles of neglect. The installation is going to be in perpetual flux between the state of illusion and disillusion, thus it depicts the nature of love and its consequences.

During the exhibition this gloomy box will open for participation via daily collective absolution and forgiveness practices. We invite the audience to take part in various activities, such as Illusion cleaning yoga, clay workshop, postcard sending session and book-banding brunch. As part of Kis' artistic practice, she calls for the voice of Others not only on the spot but also on Instagram that provides anonymity for the contributors. The resulting works straddle the complex relationships between meaning, complexity, representation, and materiality of love and other crimpy issues.

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Judit Kis recently finished her MA studies in Intermedia Art at the Hungarian University of Fine Arts where she also received a degree in Fine Art Theory and Curatorial practices. During her studies she completed a term at Chelsea College of Art and Design in London. In the past few years she participated in short residencies and exhibited internationally including London, Berlin and Stuttgart. In 2014 she spent a year in Shenzhen, China where she worked in art and museum education. She has a variety of works inspired by her private life experience as well as observations of public situations.

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VIOLUK Contemporary has been established by curator Viola Lukács in 2015. Her unconventional initiative takes the idea of contemporary art advisory to a transformative trajectory. VIOLUK Contemporary is keen on producing some of the most interesting juxtapositions of internationally recognized contemporary art, placing works by artists from different countries and generations in direct conversation. From delicate drawings through public installations to multiplies; the impressive range of projects challenge what we see as art, and the way we see it.

violuk.com

Project Proposal by Judit Kis

The aim of my art practice is to visually express the results of working on myself and also to integrate my continuously constructed identity into society. All the videos I have made are related to an important personal experience. Recording the procession of these events in a performative manner helps me to accept my changing circumstances and current life situations.

The videos are illustrations of my writings, thoughts and my personal improvement. In order to set up my video-performances I'm often making an installation or objects that I'm using to construct the right context to explain and visualize my experiences.

My practice is not only a self-healing process, but it also allows the audience to discover familiar patterns within their own life experiences concerning human relations and love affairs.

The concept

I HAVE NEVER HAPPENED—In search of disappearing affections.

What stories we write with our broken affairs? How relationships can become very different stories for those connected to it where is the truth how the things happened really. Are they happened at all? What evidences we have to reconstruct these stories? What objects we are left with? What are these emotional states doing with reality and how these subjective memories can be destructed, rewritten and disappeared. How long and what does it take to be cleaned by all the illusions?

All my works are honest reflections to the temporary impressions that are often repeating themselves in my life. I become interested recently how my previous videos and objects can fit into new situations by telling the same story. They are my stories while the other who evokes the affection can be replaced. Is there any change at the end or the identity of the other doesn't count at all?

I have an idea to go beyond the genre of my artworks because they are my subjective self-reflections only. I'll try to collect letters from my past lovers to reconstruct their memories of our relationship. What our connections meant to them and to see what effects that I made on other lives while they are mostly become the source of my artworks like being an inspiration for a piece. They have left their footprint in the story of my life and art. But what I become in the other's life at the end or long after?

The space

I am planning to show the exhibition title on the wall, a video installation and selected letters with illustrative pictures from my videos. Also, I would like to stage different objects that are appearing in my videos or I just use for explaining certain events. Example; the bricks, empty passports and other story telling notebooks or fanzines.

I have a collection of postcards printed on unbreakable, tear-proof and reusable paper that is called TYVEK. These are images from my videos and documented performances or some are reproductions of my paintings and drawings.

The theoretical references of my artworks are based on the thesis that I wrote from my studies of identity construction-related subjects. I would like to make a specific research regarding to construct my own exhibition topic as well and I am thinking about collecting private stories in a form of an interview or blog.

The exhibition and the related events were realized in the frame of a curatorial residency at Topic. Special thanks go to the Stanley Thomas Johnson Foundation.

Related events:

**Do Not Trust the Mirror –
Curating in Conversation with Klara Kuchta**

It was Klara Kuchta(1941) who uses human hair in her art practice during more than a decade starting from the mid seventies. Conceptualizing hair as a social metaphor, as a medium and mediator of meaning can communicate a sense of self and otherness to either advocate or agitate conventional distinctions between divisions of gender, race, class, substantiating an embodied yet entirely external discourse focused on social and personal significance in a form of image making, performance and video. Her pioneer activity in new media and her original socio-economical approach are barely holding the stage due to obstructive conditions, namely being a migrant female artist in Geneva. My reading and a clear intention to contextualize Klara Kuchta`s practice enables me to take up a critical position towards the apprehensive premises of Conceptual art. By which I may illuminate dimensions that have been missed out or underestimated in the past and present discourse of the conceptual epoch.

My research tends to develop an ethical curatorial practice in a perpetual conversation with the subject. Thus, the process is a living experiment, which overlaps the academic conventions of researching.

Retrospective screening

Kuchta works from the seventies and eighties clearly show what a wealth of formal and thematic links are there between the attitudes and concepts early video art and the variety and vitality of the genre.

Échantillon De Grande Valeur I., 1979

Être Blond, 1980

Funzine Presentation

This is a collaboration between artist, Klara Kuchta, curator, Viola Lukács and editor, Aaron Fabian.