

Peter Sit
selected works
2022

KAMBIUM1492, 24", 2022

film by Apart collective in collaboration with Andrea Bandiková, Tereza Dodoková, Peter Kašpar

Kamboum1492 is a docufiction departing from the oak grove near the Slovak village of Kokošovce near Prešov. Growing on the volcanic ground, the oak trees in this area grow particularly slowly, resulting in an exceptionally strong wood with dense growth rings, formed by the growth in the vascular cambium. Due to its special qualities, the wood from this oak grove was used in the nearby saltworks in Prešov, where salt deposited from the prehistoric sea was processed since the 16th century. Wood was also exported to port cities throughout Europe, it was used only for the construction of the largest and highest quality ships. Historical records stored in museums in Vienna and Budapest describe the transport of the Kokošovská dubina oak to Genoa, at the time when Christopher Columbus was there also. Accidentally arriving to the continent known today as America, this voyage launched the period of the European colonisation of Americas and formation of a world order as we know it today. The main narrator of the story is the Roma rapper Čavalenky. The film focuses on how history was shaped, how small historical events influenced the big ones that we know from history textbooks and why it is important to reevaluate them. In addition to oaks from Kokošovce, there is also music. The first songs were carried by the slaves heading to America as their only "luggage". From their songs, for example jazz or rap was later formed, which came along via the same route to Europe.

starring & voiceover: Čavalenky

story: Denis Kozerawski

art direction: Peter Kašpar, Peter Sit

camera and edit: Denis Kozerawski

script: Andrea Bandiková, Čavalenky, Tereza Dodoková, Ema Hesterová, Peter Sit, excerpt from Karel Veselý: Hudba ohně

research: Peter Sit

soundscape: Andrej Žabkay

field recording: Andrej Žabkay

drums: Martin Valihora

used acapella from Karaoke Tundra & DJ Spinhandz - Není to Člověk (feat. Čavalenky)

recorded by G-Bod, Anapol audio & PULP Studio

drone operator: Daniel Krištof

3D modeling: Adrián Putz

graphic design: Andrej&Andrej

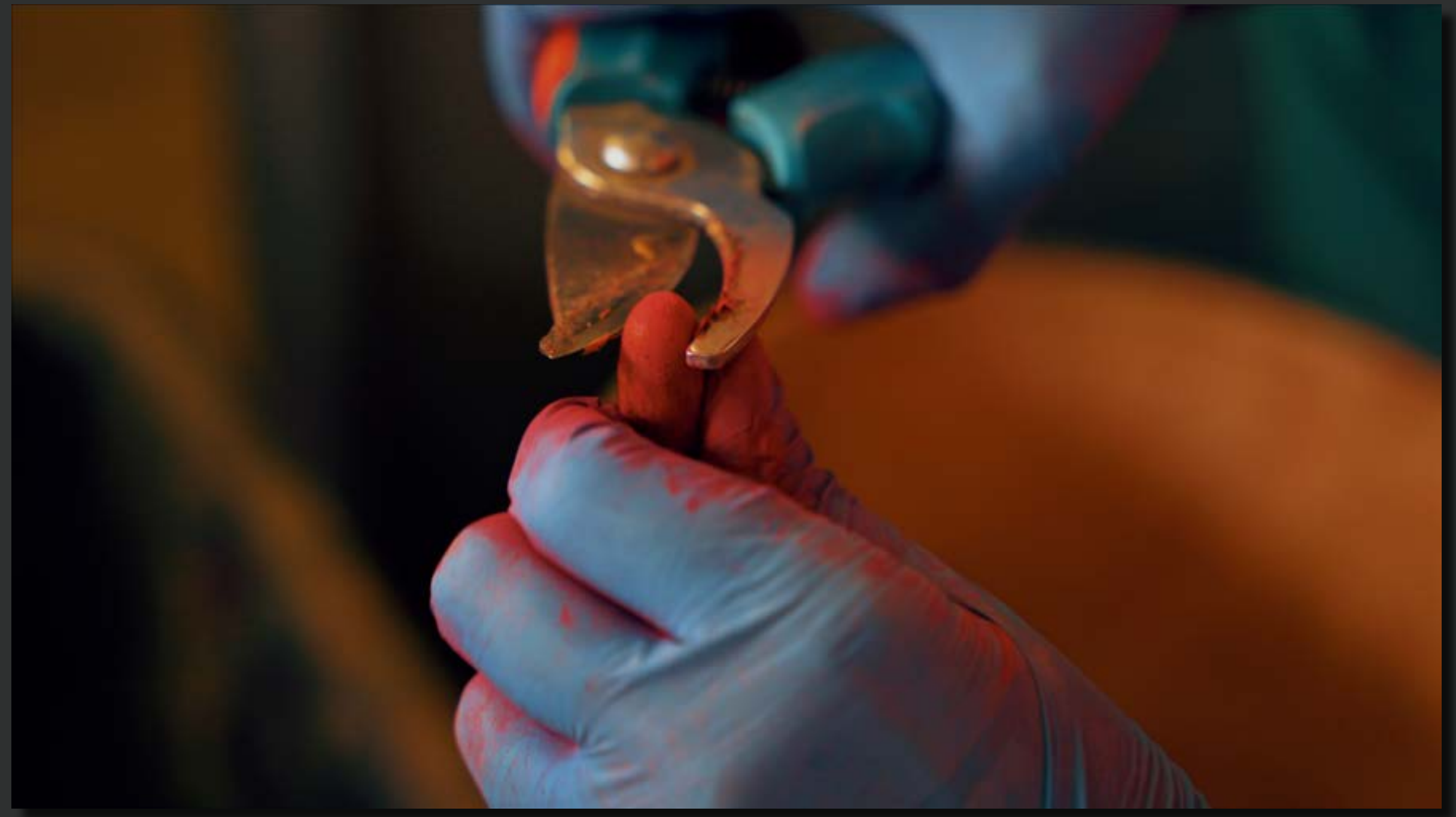
PR: Chiara Rendeková

thanks: Lesy SR, Shoshana Chovan

Supported using public funding by Slovak Arts Council. Nadácia mesta Bratislavy ,









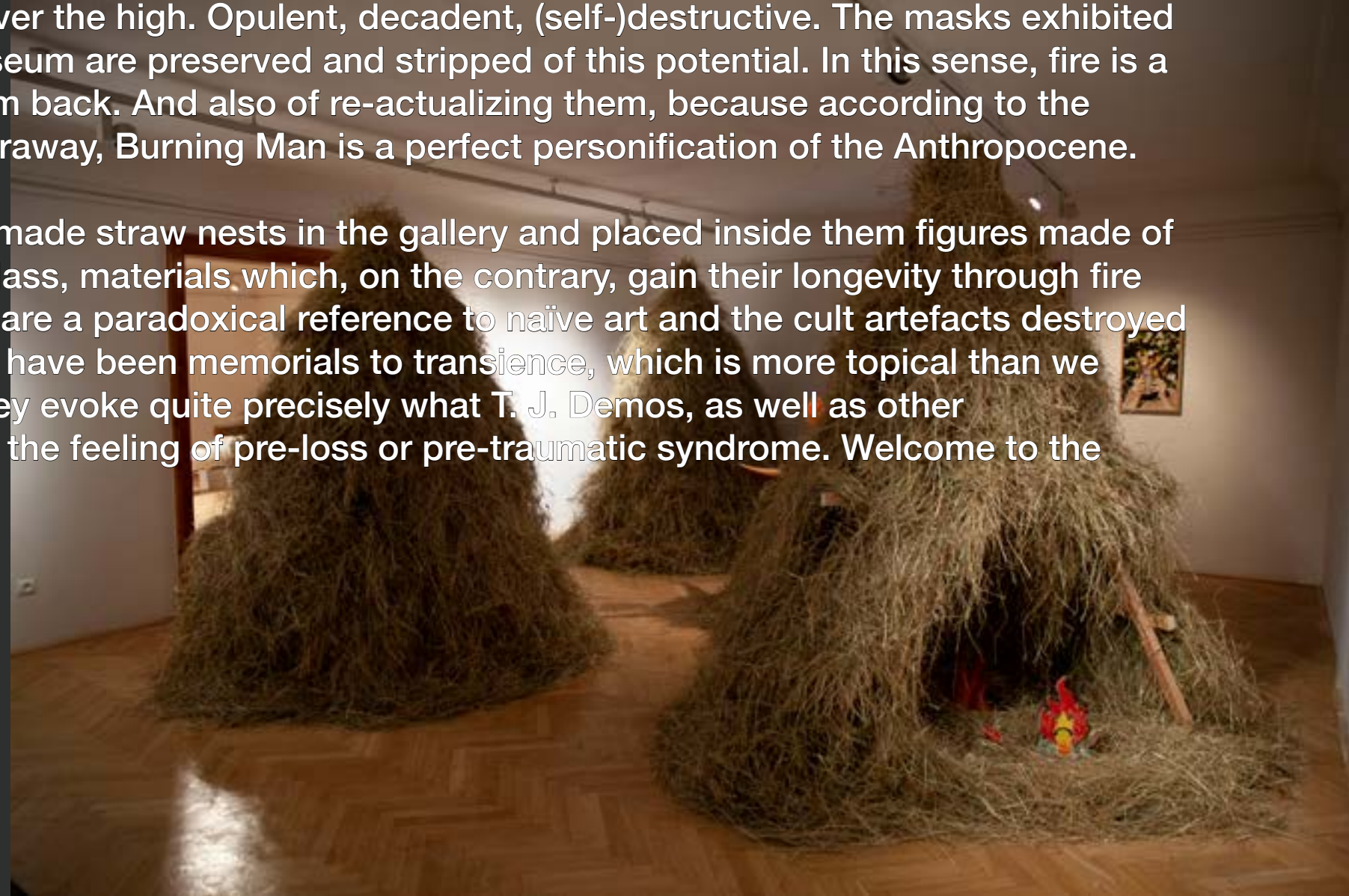
Aesthetics of Fire II by Apart Collective

“But the future belongs to fire.”

In his text “The Agency of Fire: Burning Aesthetics”, the American art theoretician and writer T. J. Demos welcomes us to the Pyrocene, a geological era in which we will witness unprecedented destruction. We can gain an idea of its level and intensity through the recent, inextinguishable fires in various parts of the planet. Unlike media images which create a certain type of voyeuristic experience and the illusion of the viewer’s safe distance, fire is the instrument of an immediate material transformation which goes beyond the level of representation and this in a quite uncompromising manner. Instead of photographs and pictures which circulate readily in the media as “hot content”, it produces ash. Molten metal, melting tarmac. And carbon dioxide.

In the 1980s, a fire broke out in the Ethnographic Museum in Martin, destroying a large part of the collection of folk masks with which the members of the APART collective originally wanted to work. They decided to focus on this event itself, on its incongruity, because on the one hand artefacts which served as traces of the past and footholds for memory were burnt, and on the other a “memory-worthy” intervention was born of the fire. The fire in the heritage institution caused a partial anamnesis. And it wreaked its revenge. Folk masks were made as ritual instruments; they only make sense in the context of carnival, Mardi Gras, feasts, when structures are temporarily overturned, and the low gain dominance over the high. Opulent, decadent, (self-)destructive. The masks exhibited under glass in the museum are preserved and stripped of this potential. In this sense, fire is a means of bringing them back. And also of re-actualizing them, because according to the philosopher Donna Haraway, Burning Man is a perfect personification of the Anthropocene.

The APART collective made straw nests in the gallery and placed inside them figures made of fired clay and blown glass, materials which, on the contrary, gain their longevity through fire itself. Their aesthetics are a paradoxical reference to naïve art and the cult artefacts destroyed by the fire. They could have been memorials to transience, which is more topical than we would like to think. They evoke quite precisely what T. J. Demos, as well as other environmentalists, call the feeling of pre-loss or pre-traumatic syndrome. Welcome to the Pyrocene.









The Life of One Man Is One Whole Universe, 2010 - 2021

A person's life is the whole universe. His being creates a material world full of colors, smells, moments that we can perceive with our senses. The smell of sourdough, the sound of a sewing machine, a blanket you can feel on your bare feet, images of seemingly unimportant moments associated with self-awareness.

I started photographing my grandmother a few years after my grandfather's death, when she couldn't cope with this loss and began to deteriorate physically and mentally. The camera became a part of her life, it gave her a sense of necessity again. It meant something to her that someone else was benefiting from, thinking she was doing it for me. I was doing it for her. I could feel how it gave her energy and zest for life.

Grandmother photography eventually took on many layers and influenced me in many ways. It taught me to think about the needs of others, their diversity, and to look at them and life through other lenses and perspectives than ours.

A person's need to be needed by others is mostly connected with work, which we lose along with health.

Photographs speak of the fragility and transience of human life and moments in the company of those we love.





The Most Beautiful Catastrophe

film by Apart collective

Screenplay: Denis Kozerański
Camera & Editing: Denis Kozerański
Production: Andrej Žabkay
Text: Peter Šit
Voiceover: Chiara Rendeková
Soundscape: Chaosdroid
Excerpt from poem: William Butler Yeats
Thanks: Observatory Partizánske

commissioned work by GSW Kraków
for the exhibition The Most Beautiful Catastrophe
curated by Jakub Gawkowski
Bytom, Poland
2018

APART



• Visegrad Fund



KULT MINOR



The Most Beautiful Catastrophe, film, 28", 2018

link for the film: <https://vimeo.com/316412672>

APART collective made a visit to the region of upper Nitra to film a short movie, concerning coal mining and its impact on the living environment. It is our contribution, on how we try to approach ever so more growing threat of the climate change, which became a crucial topic for us to examine by artistic and activist means. The film ties to the last year's exhibition *Continuously Growing Underground Stems: Geopoetics in time of Anthropocene*, where we worked in close cooperation with Lukás Likavcan to elaborate the topic of technological progress and its impact on global warming and on the contrary, the question of geopoetical writing with the planet, not about the planet.

What Chernobyl means for nuclear energy, climate changes means for technologies driven by fossil fuels. The way we approach our future can therefore leave nothing to chance – we must plan, think, recalculate and contextualize our existence within the planetary ecosystem. That is why we need radical political and technological imagination which pulls down the ideas of what the limits and possibilities of individual human bodies are.

We chose Kosovsko-Laskár wetlands as a key motive, located in the Central-Western Slovakia, rare and probably the only example of emerging wetlands and marshes in Slovakia. They form as a by-product of the underground extraction of coal near the Nitra river. These wetlands have been created for over 40 years of coal mining done under the surface. The landscape has been changed, large sinkholes have been created, affecting the housing. This landscape change has pushed people away from the area, forming biotopes as a way for the nature to even out with the radical intervention to the ecosystem. After several years it was abused again by a crisis situation in the still operating mine, which drained the water from its flooded bowels to the surface. The miners began to pump it straight into the creek, their skin was burned. Water mixture of ash and hydraulic emulsion managed to kill all life in that creek and all of its ichthyofauna.

Things got into movement, when just a week and a half after our visit of the mines and coal power plant in Nováky, group of twelve Greenpeace activists climbed on the top of the mining rig and hanged their transparent - asking for the end of the coal age . After the expected contact with the police they were sent to the toughest prison in Ilava to wait for further hearing under the restriction of their freedom. We consider the fact that the the seizure of the mines takes authorities such long time to execute and securing the local miner population a decent life after the closure an absolute nonsense. The planned closure of the mines in Slovakia and as well in other countries is planned in 2030, which is undoubtedly late with the prognosis of the world climate changes. The theoretician Benjamin H. Bratton even challenges the humankind to engage with prudence in the practice of committed geodesign to avert the impending ecological disaster. In other words – we need more daring geopoetics and less stupid geoengineering

Commissioned work by CSW Kronika for the exhibition *The Most Beautiful Catastrophe*
The film was screened at MoMa post platform, New York, e-flux Laika bar New York, The City Gallery Prague, Easttopics Budapest, among others. Courtesy of artists and City Gallery Prague



Aesthetics of Fire by Apart Collective with Eva Prieckova, Chaosdroid

The performative lecture is a result of our collaboration with Chaosdroid and Eva Priecková and based on the text of art theorist, T. J. Demos: *The Bureau of Fire: Burning Aesthetics*, whose reading forms its central part. The performance was created as a part of the Tl;dr: cycle.

Choreography handles body temperature, its shaking and its swinging in the moment of contact. The stage and sound components of the performance work with the motif of fire, burning, their layering and symbolism as central elements underlining the significance of Demos' text. In the text, Demos points to the alarming development and consequences of the climate crisis, which articulates through the element of the all-consuming fire against the background of media and virtual spread images of catastrophic fires. He also defines the position taken by the contractor of such images and subsequently of the viewer, emphasizing his distance from the setting for disaster and the impossibility of the image representations to convey the urgency of the situation.

The performance points out that the seemingly "distant" catastrophic fires are in fact not distant, progressing at dizzying speed and destroying everything alive. It appeals to our perverse obsession with Internet-mediated images of a burning planet and puts us right at the heart of the action.



Climate Crisis .txt, ed. Peter Sit, 2019 published by APART

Klimatická kríza.txt is the third collection of the edition compiled by the APART Collective, Display - Association for Research and Collective Practice, and the engaged monthly Kapitál. In the selection of five texts, the book tries to look at the issue of the climate crisis from different perspectives, whether concerning its media aesthetic representation, necropolitics, and care for the wilderness, work, and capital or psychoanalysis and ethics. It also sees the climate crisis as a feminist problem. Although all texts deal with “the same problem”, each sets out its trajectory and depicts a different part of the mosaic of the climate crisis in which we find ourselves. The book brings texts by T.J. Demos, Critical Art Ensemble, Carmines, Wendy Lynne Lee, Donny M. Orange.

The .txt edition brings a set of translations of important world thinkers, as well as original Slovak or Czech texts, which promptly respond to the latest philosophical, cultural, artistic, and social phenomena. These essays move on the border between academic and artistic research and engaged practice, they are actively involved in the social debate, exposing the problems that bother them; their voice is not quiet and resigned, it is strong and urgent. The .txt edition wants to be an open platform for these voices.



Possibility of Preserving by APART with Parallel Practice, PLURAL, Kristína Országhová, Karaoke Tundra, András Cséfalvay, Ales Cermák, Josef Dabernig, Nicoline van Harskamp, Marianna Simnett, Lucia Gavulová

Kunsthalle Bratislava, 2017

The “Possibility of Preserving / Možnosť uchovávanía” project is a creative work of the APART artistic group that brings together young visual artists Denis Kozerawski, Peter Sit, and Andrej Zabkay. The work of the group is not limited to author’s production only, but also includes the organization of activities related to the advancement of the discourse on contemporary visual arts (editorial, curator’s, and exhibition activities as well as cultural activism). Each aspect of the way the group functions is also reflected in the way it approaches the creation of the exhibition. The core lies in interconnecting various perspectives and settings, including also other invited authors from the field of visual arts, based on the method of trial and error. Here, the primary importance is put on the process itself, while the final output remains unpredictable and, in principle, secondary. The authors enter a dialogue, exploring the fragile boundaries of artistic production - (non)production by way of subverting and questioning the approved procedures. Pursuing the collective approach to the project, they, by definition, challenge the work of art in its final form - as an ultimate artifact. Similarly, they test the exhibition format through their directorial, regulative, and stage-managerial inputs. The viewer thus encounters and becomes part of the emerged situations, legitimizing them through his or her very presence.

The alchemistic symbol of transformation is a principal element of the entrance object of the exhibition - a pump propelling water circulation through the whole exhibition area in the shape of a gallery. The circulation is secured through the supply of solar energy, generated by way of a solar panel that has been installed by the authors on the roof of the House of Art building. Its physical placement in the space navigates the viewer to move around the exhibition area, dominated by the light gradient of transition from absolute glare to darkness enabling one to perceive film screenings in the end of the exhibition area. Towards the end of the exhibition the viewer is encouraged to change his or her vertical position to a horizontal one when invited to lie down, to free him or herself from the context of the exhibition/institution/surrounding environment and to perceive without interruptions the flow of consecutive screenings related to the theme of the exhibition. The omnipresent vocal accompaniment introduces the visitor to a vision of the future era, characterized by the full automation of human labor. Thus, it outlines a possible state of affairs in the “hereafter”, metaphorically embodied by Pangea Proxima as the ultimate form of an ancient-new arrangement of the continents. The authors interconnect various notions, while drawing from the ideas of Russian cosmism and manifold contemporary speculations about transhumanism and the evolution of humankind in the future.

They use a database of texts to choose passages that - in their new arrangement - create a meta-text responding to the authors’ visions of a human gathering based on ADA, a collective artificial intelligence. The latter has transformed society for human’s sake and enabled an ideal state of society where work is not required as a necessity, generated by the capitalistic system. Rather, work is transformed into the principle of creative thinking/ art production. Art has become the ultimate social capital. It has become everything; the definitive phase is emerging when art permeates everyday life. ADA describes the newly-emerged society and how it must have defined itself over against the presently existing social problems. The authors call the new establishment ERA (Earth Recharging Association). This is meant not in the sense of a corporation. Rather, it is envisaged as a society that may represent a business entity, but also (and especially) a human gathering - a system of collective human existence and interaction.

The exhibition is a utopian and futurological story that draws from the contemporary discourse on the issues of minorities, gender questions as well as the issues such as corporeality, mortality, social establishment, identification, culture, and overall world order. However, it offers neither answers nor solutions. Instead, it asks questions and admits failures. The key moment represents the conditions that predetermine human transformation and emancipation into a higher form of being, with the machine becoming equal to the human as the former begins to feel for itself. The environment of the exhibition is supposed to evoke the ideal state of affairs, when a being is introduced into and becomes an inseparable part of a total artistic installation. The being is encouraged to pursue a frame of mind when no energy output is required; to become one with the environment and to resign oneself to the care of technology.

The ideas and points of departure of the exhibition are integrated in the image of a child that symbolizes the exhibition’s visual identity. It represents a straight-forward answer to the question of what the world will look like at the moment that work ceases to exist. Is preservation possible? Everyone (not only parents) would like that...

Lucia Gavulová









energy necessary for the fully autonomous health. The project contains an autonomous collective artificial intelligence. **To delay death.** corruptibility is guaranteed by the collective re transformed to electric energy. **To gain utilize. To leave linear time.** The ERA satellite binds us of the period prior to the establishment of life as such; the transcendence of the space of thinking (thought); the transformation of calculation and the process of transformation of all steps from decay. **To win over the sun.**

TRANSFORMATION AND CONFLICT

company is establishment at the time we ed by the excessive amount of solar en monopolization of the means electric ene vironment is yielded. **To improve health.** mankind integrated into ADA, the collecti Earth. **To reach immortality.** Their incor energy is available for everyone to utili in the form of black square, which remin rmation of art museum to the museu odily experience towards the infinites museum of its popu

Continuously growing horizontal underground stems: Geopoetics in times of anthropocene by Apart collective Plusmínus Gallery, Zilina, 2017

Anthropocene is the new geological epoch of our planet. As hinted at by its ancient Greek root of anthropos, it is the age of humans. Today, humans hold the position of the main powers shaping the Earth. According to some authors, the beginning of this era dates back to the end of the 18th century when Watt's invention of the steam engine opened the gates of the industrial revolution and fossil fuels became the drivers of early capitalism. The aroma of burnt oil products has since then become our daily companion. Other scientists place the turning point between the Anthropocene and the preceding epoch of Holocene (which started at the close of the most recent glacial period) in the 20th century. Sometimes they even cite a very concrete date – namely July 16th 1945, when the first atomic bomb was detonated as part of tests carried out in New Mexico. The invisible, thin layer of radioactive substances which enveloped the planet after the explosion, has been forever imprinted in the future layers of the Earth's core, which will be studied one day by geologists of the distant future in their core samples.

As it tends to happen with technology, new inventions generate new accidents. What Chernobyl means for nuclear energy, climate changes means for technologies driven by fossil fuels. The way we approach our future can therefore leave nothing to chance – we must plan, think, recalculate and contextualize our existence within the planetary ecosystem. That is why we need radical political and technological imagination which pulls down the ideas of what the limits and possibilities of individual human bodies are. The theoretician Benjamin H. Bratton even challenges the humankind to engage with prudence in the practice of committed geodesign to avert the impending ecological disaster. In other words – we need more daring geopoetics and less stupid geoengineering. This calls for sensible interfaces set up for the frequencies of interspecies diplomacy, which may include the use of the Sun as the supreme source of energy for human and extra-human activities, from the level of individual cells through our bodies to large collectives of heterogeneous agents.

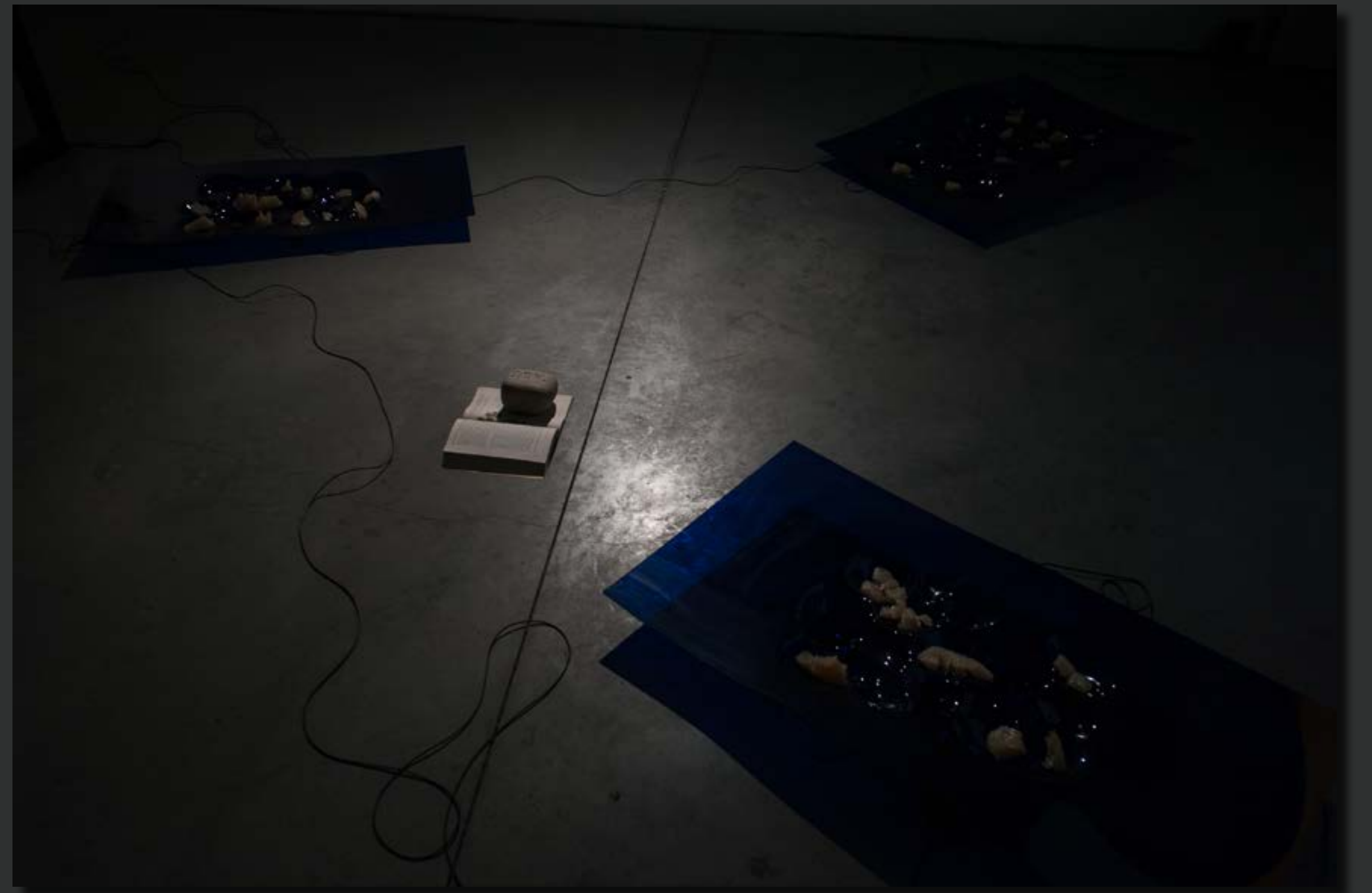
The Anthropocene is a daunting epoch, anticipated and ushered in by the horrors of modernization. Modernization took many shapes and forms and we intentionally opt for a very non-Western variant – namely the modernization that China went through under Mao Zedong. By the gesture of including one of his poems in our exhibition we want to show that the brutal modernity and the no less brutal Anthropocene share the strangely delusional sense for the planet combined with a total negation of its autonomy – the Earth does not belong to us, yet we pretend that it is in fact ours.

With our exhibition, we want to escape from this paradox by means of patient construction of a new planetary perspective which does not differentiate between nature and society, the wild and the city, or people and plants – on the contrary, our perspective draws its energy from the radical idea of equality of all things; including people.

Thus, we ask: How to write the planet? That is to say: Not to straightforwardly follow its lines or fold its pages, but to genuinely co-write the planet?

Text: Lukás Likavcan







ART IS WORK, curated by Apart collective Krokus Gallery, Bratislava, 2018

ART IS WORK

curated by Apart collective
Krokus Gallery, Bratislava

15 Feb - 29 Mar 2018

Behind every exhibition opening, festival and biennale is hidden creativity and artistic labour. In the contemporary world of art and the global art market, a great deal of artistic labour remains unrecognized, even though the existence of the whole environment stands and falls on its tangible results.

The exhibition Art Is Work aims to establish a discussion about the underfinanced cultural sector in the Slovak art scene, in particular about the lack of financial evaluation for artists and in adequate conditions for their work.

Presented art works, planned lectures and debates in various forms ask questions about the value of artistic work, point to its precarization and its relation to capitalism, and its forms and transformations in (neo) liberal society. It seems, that in order for the system of unfair redistribution, in which we live today, to reproduce itself, certain "work" must disappear in order for another "work" to appear. Whether it is the work of a cultural employee or artist, wage worker or artistic installation, which is a result of artistic labour. In spite of its necessity, we are not allowed to see certain "work" so that we do not see the malfunctioning of the system.

ART IS WORK v spolupráci s / in collaboration with: A2 kulturní ctnáctideník, APART collective, Feministická (umelecká) inštitúcia, Liam Gillick, Anetta Mona Chisa & Lucia Tkáčová, Jana Kapelová, Barbora Kleinhamplová, Bojana Kunst, Nulová mzda, Mohammad Salemy, Krisdy Shindler, Jirí Skála, Tereza Stejskalová, Pavel Sterec, Rasa Todosijevic, Anton Vidokle, Working Artists and the Greater Economy (W.A.G.E.)

produkcia / production by Ema Hesterová, Katarína Neubelerová
architektúra / architecture by Andrej Zabkay

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W.A.G.E. WO/MANIFESTO

W.A.G.E. (WORKING ARTISTS AND THE GREATER ECONOMY) WORKS TO DRAW ATTENTION TO ECONOMIC INEQUALITIES THAT EXIST IN THE ARTS, AND TO RESOLVE THEM.

W.A.G.E. HAS BEEN FORMED BECAUSE WE, AS VISUAL + PERFORMANCE ARTISTS AND INDEPENDENT CURATORS, PROVIDE A WORK FORCE.

W.A.G.E. RECOGNIZES THE ORGANIZED IRRESPONSIBILITY OF THE ART MARKET AND ITS SUPPORTING INSTITUTIONS, AND DEMANDS AN END OF THE REFUSAL TO PAY FEES FOR THE WORK WE'RE ASKED TO PROVIDE: PREPARATION, INSTALLATION, PRESENTATION, CONSULTATION, EXHIBITION AND REPRODUCTION.

W.A.G.E. REFUTES THE POSITIONING OF THE ARTIST AS A SPECULATOR AND CALLS FOR THE REMUNERATION OF CULTURAL VALUE IN CAPITAL VALUE.

W.A.G.E. BELIEVES THAT THE PROMISE OF EXPOSURE IS A LIABILITY IN A SYSTEM THAT DENIES THE VALUE OF OUR LABOR.

AS AN UNPAID LABOR FORCE WITHIN A ROBUST ART MARKET FROM WHICH OTHERS PROFIT GREATLY, W.A.G.E. RECOGNIZES AN INHERENT EXPLOITATION AND DEMANDS COMPENSATION.

W.A.G.E. CALLS FOR AN ADDRESS OF THE ECONOMIC INEQUALITIES THAT ARE PREVALENT, AND PROACTIVELY PREVENTING THE ART WORKER'S ABILITY TO SURVIVE WITHIN THE GREATER ECONOMY.

W.A.G.E. ADVOCATES FOR DEVELOPING AN ENVIRONMENT OF MUTUAL RESPECT BETWEEN ARTIST AND INSTITUTION.

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