

HERMES'EAR

26 03 – 26 04 (2009)

Dům pánů z Kunštátu a Galerie G99
House of the Lords of Kunštát and G99 Gallery
Dominikánská 9, Brno

Alessandro Bosetti, Filip Cenek - Ivan Palacký, Nicolas Collins, Alvin Curran, Josef Daněk - Blahoslav Rozbořil, Michael Delia, Hauke Harder, *HE^{ye}RME^{ar}S*, Svetozár Ilavský, hans w. koch, Zsolt Koroknai - Márta Ladjánszki - Zsolt Sörös, Brandon LaBelle, Alvin Lucier, Al Margolis, Gordon Monahan, Emma O'bong, Morgan O'Hara, Paul Panhuysen, Ben Patterson, Don Ritter, Jon Rose - Hollis Taylor, Keith Rowe, Stelarc, Peter Strickland a VJ Kolouch

Conceived and curated by: Jozef Cseres

Installation: Pavel Hayek, Michael Rampula, Helena Dolejská, Karel Doležel

Technical assistance: Filip Cenek

Conception of the exhibition was inspired by a controversial mythological construct of ancient God of fertility, tricky messenger of the Olympian Gods, who, in spite of the fact that he invented the first musical instruments, he did not become the official God of music. On the other hand, it is he, the inventor of the language, with whom the responsibility for the logocentrism, hermeneutics or deconstruction rests. Moreover, he was the first known intermediary; he provided the textual metabolism between the profane and sacral sphere, between night and day, between the hidden and revealed, between presented and represented, between consciousness and subconsciousness. Therefore he seems to be the perfect embodiment of the thesis *anything goes*, having fulfilled it consistently in the more conservative conditions compared to the liberalism of our postmodern situation. Many doctrines usurped Hermes in the course of history; he underwent many reincarnations and more or less lucky reinterpretations. Many phenomena derive their names from Hermes; the adherents of traditional hermetic discipline and the still prospering hermeneutic tradition avow to him, as well as the confessors of magic, the esoteric and mysticism. Hermes was simply Other and he was predetermined to this otherness by his trickster identity. He represented the alternative to any convention and he consistently heeded that no alternative should resort to convention. So, let us open up, together with the artists-intermediators at this exhibition, the flexible fan of the epithets that characterize the unstable and ungraspable identity of Hermes, let us prick up our lazy ears and listen to the images and processes!

THE ROSENBERG MUSEUM

The beginnings of the Rosenberg Museum date back to the mid-1980s, when Jon Rose, tracing the footsteps of Dr. Johannes Rosenberg (1921–1992), came to Berlin with the intention of illuminating the activities of the large Rosenberg Dynasty. These steps finally led him to Violín, a small village located at the Slovakian-Hungarian border. The foundations of the Rosenberg Museum are a perfect mixture of history and factuality with fiction, art world-making, game, and humor. Today the Rosenberg Museum is such an organic mixture of reality and fiction that even direct participants in this expansive game are at times unable to discern and separate its individual layers. A critic once wrote that the Rosenbergs were the only virtual dynasty to become a reality. Nevertheless, it is all a bit more complex, as we know, from Deleuze and Guattari, that only the possible can be realized; the virtual can only be actualized. The games surrounding the Rosenberg Museum are fascinating mostly because of its balancing on the flexible borders between the virtual and the actual world. The uniqueness of this project lies in the fact, that the initial virtual concept was realized through life itself. Through the discovery of the village of Violín and a real person, who in the flesh, long before the Rosenbergian phenomenon was created by the fantasy of an artist, using 'Rosenberg' as his pseudonym, realizing artistic concepts tailored to his future fictive model, the project gained new potential and new directions for its further development.