

PRESS RELEASE

Adéla Babanová

Troublemakers

Jiri Svestka Gallery

September 16 – October 27, 2011

Adéla Babanová studied the Academy of Fine Arts in Prague (2000-2006) in the Studio of New Media I, Studio of Conceptual Art and Studio of Graphic Arts II. She graduated with a multimedia project **Interview with Sylvia Plath**, which foreshadowed her next creative direction. Babanová works with literary forms, elements and procedures used by radio and television genres such as inscenation, interview or TV debate. From the very beginning she collaborates with duo of screenplay writers Vojtěch Mašek and Džian Baban, who also participates in the music. Although she works with professional film crew and actors, she presents her videos and audiovisual works mostly in a form of installation, which is also the case of **Troublemakers** exhibition in the Jiri Svestka Gallery.

Tringalka

The story of „Tringalka“ begins somewhere in late 1940s, when she, as a young girl, run away from slovak village Hrnčiarovce to USA, there married an American named Tring who after few years died in their house under unclear circumstances. Tringalka returned to her home village, worked as a midwife and stayed there until her death. She was alone and childless. Her grave in Hrčiarovce has not been preserved and no one from living inhabitants would remember her.

„This is how our grand-uncle from Slovakia – Ujco – had told us the story seven years ago and I and my sister had recorded it on a camera. Ujco has passed away so it's not possible to ask him about details of the story. Ujco gradually begun to believe that Tringalka, whom he remembered as a very beautiful energetic woman in her young age, killed her husband in America and returned to Slovakia with a tremendous secret which she did not tell anyone except the priest. He (Ujco) based his story only on the fact, that Tringalka returned alone and never talked about her past. It was fairly unusual for a woman to divorce or leave her husband at the time, so the situation was „weird“. There were gaps in the events. Gaps generate hypothesis which gradually becomes conviction. But a person convinced about his or her own truth does not lie knowingly. Nobody knows what the truth is and nobody can find out. The story of Ujco has many gaps. I fill out the blind spots and thus create a new incomplete „film“. Maybe the story never really happened and all this was only his fantasy. I picture a person, living in hard times when women had no same rights as men, who acted independently, who was controversial and escaping the law. She lived in a country with poor freedom, she run away and returned back after some event in America.“

I've been thirty for sixty years

Installation consists of three video projections, each of which represents one part of a puzzle relating to the mysterious artist Eva Weber. First part entitled *House of Eva Weber: 2010* is a short documentary about a married couple – 30 years old Eva and 110 years old Marcel – who lives in their villa on the top of the hill since 1930. They're explaining how their villa sinks systematically into the ground. Second part, entitled *Eva Weber: 1912 - ?* is a family album of various events from Eva's life. She was born in 1912 but according to the documentation she provided, she has apparently never aged past thirty. Third part of the installation, entitled *House of Eva Weber: 1930 – 2140* is a 3D simulation of the villa descending and inevitably sinking into ground.

Both these women are connected with bizzare destiny and both are immortal in a way. Tringalka by her act which kept captured in memory of one person and created a legend, Eva by her decision never to grow old.

Jiri Svestka Gallery

Biskupsky dvur 6

CZ-11000 Prague

tel +420 222 311 092

fax +420 222 311 099

gallery@jirisvestka.com

www.jirisvestka.com

open Tue-Sat 11 am-6 pm or after appointment