

*Deana Kolenčíková*

# Albi There

Residence exhibition

From 1<sup>st</sup> April to 11 June 2017  
Moulins Albigeois

Curator : Jackie-Ruth Meyer

Deana Kolenčíková's residence at the LAIT Art Center is part of the The Spur ETACEC 16-18, a project co-funded by the European Creative Europe program in partnership with the *Bòlit, Contemporani Art Center in Girona, Es Baluard Museu de Arte Moderno i Contemporani in Palma de Mallorca, The Arts et Territoires Office in Montpellier, the Fondazione per l'arte onlus in Roma, Sputnik Oz in Bratislava and the Euroregion Pyrénées Méditerranée*



# Diary - From 1 February to 31 March 2017



## *Candlestick* - 02/16/2017

« Surprised by the radical size of plane trees in France, which transforms these trees into objects in public space, I have made candlesticks ...

A big thank you to Thomas for his help. »

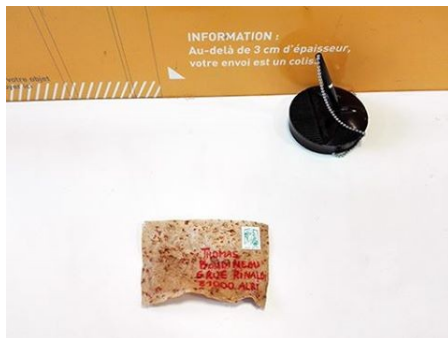
## *Confettis* - Le 20/02/2017

« During my walk today I decided to try and do a little, unpretentious performance in front of the Cathedral. I was sweeping the confetti rubbish that has been left here after the Carnaval, and for about 15-20 minutes, people kept passing and smiling.



Photos : unknown

Afterwards I took the confetti and headed north-east and walked for a while so I could spread some of the colours also to the suburbs of Albi. I asked and let the old locals take a photo of me »



## *The Pancake* - 03/03/2017

« Today, I tried to send a pancake. Just to see how the beaucroatic system applies to the post offices...I cut it in the exact size and thickness of a postcard, but the people at the post office were very strict...In the end, I put the stamp on it myself and sent it to the mailbox, let's see what the scanner of the post office decides... »

Photos : Deana Kolenčíková

## *The arrow to Cantepau* - 03/10/2017

« Today I decided to walk around with an arrow that I photographed at the beginning of Cantepau, it's an arrow pointing to Cantepau but doesn't lead to a specific place. I really like the d.i.y (do it yourself) visual of it and the fact that it's pointing to Cantepau, maybe one of the poorest and complicated areas of Albi (although I still think



Photos : Thomas Boudineau

it's a super safe place...). I attracted a lot of attention with the arrow in the streets and I hope people were asking themselves questions where that arrow might point to and one day when they will pass the real arrow in Cantepau, they will remember.

Thank you very much to Guillaume for helping me to create the arrow and really Big thanks to Thomas for spending the time and taking the photographs of me.



Photos : Murielle Edet

### *A louer* - 03/20/2017

(For rent)

« À louer is the most common text that I can read in the streets of Albi. It's written in capitals, mostly in red colour. It symbolizes the emptiness of the city and the political and economical struggle. I decided to extract this text from the city and bring attention to it in an enlarged version. This moving object changes its meaning and context according to the place where I situate it. And so even the cathedral might become a property for rent... »

### *The day of open windows shutters* - le 03/22/17

« On Friday and Saturday I decided to do another intervention. My idea was to create a 'day of open window shutters' in Albi. One thing that caught my attention already at the beginning of my residency was a huge number of houses with closed window shutters.



Photo :  
Deana Kolenčíková

Sometimes the whole building becomes rather an object, a shallow big cube than a building with people living inside. It opens up questions about the emptiness of these houses, their utilization and intimacy. These posters should instruct people to bring a little bit of light inside their households or perhaps lives?

## *Deana Kolenčíková, artist in residence at Centre d'art Le Lait*

The young Slovakian artist (born in 1990) Deana Kolencikova, who was in residence in Albi from 1 February to 31 March 2017, as part of the European program THE SPUR/ETACEC 16-18, questions the context of the city. During her long walks, she intuitively and emotionally observes and puts her finger on aspects by turn political, economic, social and visual, or else just poetic and/or absurd, which are at work in the environment which she criss-crosses.

This "discovery" of place which she thus literally undertakes strives to emphasize what represents its distinctiveness, its little marks which may seem insignificant, and at times may even be forgotten by its own inhabitants, like its flaws and hidden defects.

In Albi, her attention lingered on a strange hand-painted arrow in a neighbourhood away from the city center, on the shutter fixtures in the shape of people, on the proportion of the number of closed shutters, and the recurrence of hoardings for rent in the downtown area...

In response to her observations, ideas and emotions, Deana has conceptualized experiences given material form by objects (a life-size reproduction of the arrow, posters of open windows to encourage the inhabitants to open their shutters, a rolling hoarding "for rent", to be moved as required around the city...). This "transitional" object is the tool of an appropriation, a re-utilization, aimed at reversing the meaning, highlighting a neglected, unsought or hidden aspect, and coming up with possibilities...

Realizing the barrier of language at a very early stage, Deana has preferred to explore a non-verbal language, favoring the message through the image, the interaction with people through taking photographs, or through their encounter with objects she has made... Thus arousing curiosity, she has reversed the roles she thought she would assume, in the end letting the public come to her full of questions...

For each experience, Deana re-enacts her actions with a few lines accompanied by photos, often taken with her telephone. These documents have the value of traces. She incidentally photographs her actions with an old roll-film camera.