

Tamara Moyzes

– born in 1975. She is a Slovak artist, curator and documentary filmmaker who lives and works in Prague. She is currently a PhD student at the Academy of Fine Arts in Prague. In 2005 she graduated at the Department of New Media, Academy of Fine Arts in Prague. In 1999 she studied at the Department of Art, Bezazel Academy of Fine Arts and Design in Jerusalem. Between 1997-98 she studied at the Department of Painting, Academy of Fine Arts in Bratislava, and between 1996-97 she was a student at the Avni – Institute of Fine Arts in Tel Aviv.

She uses art as a tool to activate society. Through simplifying means such as irony and parody, she opposes neo-conservative tendencies, criticizing this way the culture of political representation. She uses new media, most often video and performance, as a form of her messages. She creates fictitious video-documents and seeks ways to intervene in public space. Her outputs are straightforward, based on good dramaturgy of individual performances and sensitive timing. In her works she deals mainly with the position of minorities, xenophobia, racism, nationalism, queer themes, and the Middle East conflict.

In 2009 she founded the women's art group 5. Kolóna (5th Column) and in 2013 the group Romane Kale Panthera / Rómske čierne pantery (Roma Black Panthers), which organize events on the border of political art and activism.

Within her PhD. studies, Moyzes founded the gallery "Artist_lab", which main idea is to connect interdisciplinary active people who respond to social, societal, and political issues. One of the intentions of the gallery is to connect various departments of Charles University in joint projects together with an AVU student. Since 2019, the gallery has collaborated with non-profit organizations such as Člověk v tísní (People in Need), Slovo 21, Civil society Prague, Ciocia Czesia Prague, and Prague Pride. The gallery is a kind of laboratory where exhibitions, discussions, workshops, and lectures take place, where philosophers, sociologists, journalists, artists, and activists should meet in interaction with each exhibition. Her work Museum of Ethnology III (2015) was included in the publication Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology, 2018, published by the Museum of modern art – MOMA – in New York

Selected exhibitions:

2023 The 'Barvalo' exhibition, MUCEM – Museum of European and Mediterranean Civilizations, Marseille, France (group) / 2022 LACTISM, New Monotheistic Religion worshipping the Goddess Lacteria, Gallery NoD, Prague, CZ, Jihlava Film Festival, section: Fascination: Michael Bielický, Cinema: DIOD, screening of my short films: Riot, Me and Arafat, Jihlava, CZ, Absence in the Videoarchive 3 – National identity and collective memory, In cooperation with the National Film Archive, Artyčok.TV and Fotograf Festival, screening of videoart: We disappointed Stanislav Tomáš!, Cinema Ponrepo, Prague, CZ, Jewish Film Festival, Our Space in Time: Jewish Short Films from the V4 Countries: Film Polish Bourecas, MUZEUM POLIN, Warsaw, Poland (solo) / 2021 / Oxygen exhibition in the AVU pop-up gallery, Prague, CZ (group), SHE DEVIL - Great selection at MAXXI Museum, STUDIO STEFANIA MISCETTI, Rome, IT CZ (group), The art of appreciating, Modern Gallery of the Academy of Fine Arts, Prague, CZ (group) 2020 / White Places, Hraničář Gallery, Ústí nad Labem, CZ (group) 2019 / My media profile, Gallery Cella, Opava, CZ (solo), "Neighborhood Boogie Woogie" Festival, Hunt Kastner Gallery, Prague, CZ (group), "(Re)Conceptualizing Roma Resistance", ERIAC, Berlin, DE (group) / 2018 The universe is black / O kosmos Hino Kalo, Governor's Palace, Brno, CZ (group), Romane kale Panthera, EMERGENCY kit against fever from „Okamura“, Czech Parliament, Prague, CZ (solo) / 2017 Ministry of Education Warning: Segregation Seriously Harms You and the People around You! Vol.2, GAVU, Prague, CZ (group), Exhibition of the Launching Event: Transcending the Past, Shaping the Future, German Ministry of Foreign Affairs -library, Berlin, DE (group), Exhibition KALI BERGA, Księgarnia Wystawa, Krakow - Fundacja Sztuki, PL (group), Stratégia taktiky, Galéria KORTIL, Rijeka, HR (group) / 2016 HateFree?, DOX Centre for Contemporary Art, Prague CZ (group), Sites of Repressed Remembrance, Gallery 8, Budapest (group), (Re)conceptualizing Roma Resistance, Goethe-Institut, Prag, CZ and Festspielhaus Hellerau, Dresden, DE (group), Spline Festival Kosice SK (grupe) 2015 Vot ken you mach? - Muzeum Współczesne Wrocław PL (group), Archive of Desires, Gallery8, Budapest, HU (group), Polish Bourecas, Mamuta Gallery, Hansen, Jerusalem, IL (solo) / 2014 Forbidden ART, Gallery 8, Budapest, HU (solo), "HAVE A LOOK INTO MY LIFE!", Aubette, Place Kléber, Strasbourg, Graz FR, AUT (group), ARTIVISM, Galerie Kai Dikhas Berlin, DE (solo), The Ludwig Museum Budapest "[silence] – A Holocaust Exhibition" (group) / 2013 Dictionary, Willy Brandt Center, Jerusalem IL (solo), Vot Ken You Mach?, Kunsthau Dresden DE (group), Video.Art.Activism, Gallery Kai Dikhas, Berlin, DE (group), Artivism, The Brno House of Art, Brno CZ (solo), Women Commentators, Center for Contemporary Art Ujazdowski Castle in Warsaw, PL (group), Die Schweiz ist keine insel - In lästiger Gesellschaft, Shedhalle, Rote Fabrik, Zürich, CH (group) / 2012 Middle east Europe, DOX Centre for Contemporary Art, Prague CZ (group), Stimmen der Roma, Munich, Gasteig DE (group), Reclaiming Identity, Steirischer Herbst, Graz AU (group) / 2011 Mediations Biennale, Poznan PL (group), Czech Center in Stockholm, Welcome to Prague, Sweden (solo), „Protocol“ Mamuta at the Daniela Passal Art & media cente, Jerusalem IL (solo), INTEGRA(C) E, Karlin Studios, Prague CZ (solo) / 2010 Transgression, gallery Videotage, Hong Kong, CN (group), Mute Signs, Barcsay Hall, Budapest, HU (group), SHE DEVILE 4, Studio Stefania Miscetti, Roma, IT (solo), Kick the Habit, Festival SOHO in Ottakring, Vienna, AT (group) / 2009 Formáty transformace 89-09, The Brno House of Arts, Brno, CZ (group), The other kind of blue, Czech selection, Gallery Václava Špály, Prague, CZ (group), Family happiness, Czech Ministry of Culture, Prague, CZ (group), Family Happiness, Czech Parliament, Prague, CZ (solo) / 2008 Festival Tina B, Festival of Contemporary art, Prague, CZ (group), "Welcome to Prague", Gallery Output, Republic Square & Kampa Prague, CZ (solo) / 2007 TV t_error, Entrance gallery, Prague, CZ (solo)

A woman with long dark hair, wearing a blue floral top and a dark skirt, stands barefoot on a grassy hill. She has multiple arms extending outwards, some holding small objects. The background shows a cityscape with buildings and trees under a hazy sky. An orange horizontal band is overlaid across the middle of the image.

selected works

2022 / Lactism, Tamara Moyzes and Shlomi Yaffe

2019 / My media profile, Tamara Moyzes

2015 / Museum of Ethnology, Tamara Moyzes

2015 / Polish Bourekas, Tamara Moyzes and Shlomi Yaffe

2017 / Romanistan, Tamara Moyzes

2007 / Miss Roma, Tamara Moyzes

2009 / Protocol, Tamara Moyzes and Shlomi Yaffe

2011 / Inte(g)race, Tamara Moyzes and Shlomi Yaffe

2019 / Uncover, Tamara Moyzes and Shlomi Yaffe

LACTISM

NEW MONOTHEISTIC RELIGION WORSHIPING THE GODDESS LACTERIA

Tamara Moyzes & Shlomi Yaffe

Video - audio installation, 3D print, Mushrooms, Tracking system, Hologram, Mycelium on papers

2022



The Lactism exhibition rethinks gender and race inequality, related to our ecosystem; where all geopolitical borders are erased thanks to a utopian religion, that was founded in Jerusalem.

Lactism is the most recent monotheistic religion with its central tenet — Hadith (milk kinship) — adopted from Islam. Racial, gender, and national boundaries, as well as stereotypes, are erased by consuming the edible holy milk mushroom, named Lactarius; provided by the goddess Lacteria, through the mycelium network. Consumption of these mushrooms symbolically transforms the community members into a sibling of milk.

The exhibition is designed as a fragment of a fictional temple, built for the cult of the Lacteria Goddess. It is a meta-modernistic experiment, rewriting the history of the human race. The work revisions historic perspective and serves as a platform for discussions about the ecosystem, gender and race inequalities.

The Lacteria Goddess is formed by a collective of women, which reflects diversity and refers symbolically to the power of individuals in the collective. This is being set by using the science fiction method of Francis Galton, the father of eugenics: 'composite portraits'.



The Lacteria Goddess was formed by a collective of women:

Maayan Sheleff
Věra Duždová Horváthová
Hannan Abu Hussein
Osher Kasa
Lee He Shulov
Michal Mendelboim
Tran Hong Van
Trương Thu Thủy
Lea Mauas
Noa Pardo
Liora Lupian
Rosa Andraschek



Background:

This project is inspired by interviews with Shlomi's grandfather. In those interviews he describes the microcosm of life in the Old Town of Jerusalem, pointing out that he in fact has a Muslim brother as when he was still an infant his Jewish mother also nursed a son of their Muslim neighbors.

The exhibition was created within the framework of the ArtCube residency program, guided by Maayan Sheleff.



Installation view NOD gallery Prague

My media Profile - Curatorial text

The portraits by the Rudolphine painter Giuseppe Arcimboldo are mostly constructed from various natural objects: fruits and vegetables, dry branches and flora, fishes, and other marine animals. In other cases, they consist of fire flames or books. These are allegorical portraits. From the perspective of modern and contemporary visual art, we see in them precursors of the principles of collage and bricolage. But if we did not think of them as works of art and looked at them as depictions of living beings, perhaps we, being gifted with the capacity for realism that children "implement" when confronted with the fantasy world, we would perceive them as a kind of permaculture creatures, anthropomorphic pear-shaped organisms with peel instead of skin, pulp instead of flesh and sweet juices instead of blood...

In the exhibition My Media Profile, Tamara Moyzes assembles her own body from the words and images accompanying her artistic activities. On the time spine, she applies tissues corresponding to her amphibious movement between institutional art and public space. As an activist artist with a focus on direct action, particularly in performative performances with political content and confrontational strategies, she considers the overlap into media territory as part (and condition) of her activity. Her media body, therefore, consists of incompatible elements, it is fragmented, collaged, and stitched together, making some parts not fit together or even contradict each other. It is reminiscent of another hero of the originally Euro-American, now global pop culture imagination: that sewing-scarred creature Victor Frankenstein.



“Activist woman” Photo manipulation. Photography: Shalev Man Make-up: Patrik Grunza 2018 Background photo-source Shutterstock



“Arab woman” Photo manipulation. Photography: Shalev Man Make-up: Patrik Grunza 2018, Background source Shutterstock



“Jewish woman” Photo manipulation. Photography: Shalev Man Make-up: Patrik Grunza 2018, Background source Shutterstock

In one sense, My Media Profile is a kind of external self-reflection, a perception of the person’s image that others create and whose longer-term survival is ensured by traditional and new media-communication channels. However, all so-called media figures could probably speak about this, and often, despite their different social statuses, lifestyles, professional orientations, and even incompatible political opinions, we would find similar or identical sequences or patterns in their testimonies.

In the context of the author's politically engaged approach, however, My Media Profile (and here we finally get in touch with the allegorical portrait again) is a stitched, collaged image corresponding to the transforming today's political debate, characterized by increasing aggressiveness, relativism and facts manipulation, or (again!) the infiltration of marginal opinions into the consensual mainstream. In our Central European conditions, this applies, for example, to expressions of antisemitism, xenophobia, and racism, which can be " easily" applied precisely to the construct of the media body of Central European Jewish woman openly advocating for the rights of ethnic and cultural minorities. This body, or at least its profile (from the Italian profilo), can thus be seen as a kind of fantastical monster, whose sinisterness oozes like suppuration through Frankenstein's post-operative stitches, dissolving even the comedic make-up with which Moyzes has outwardly covered it.

Curator: Jiří Ptáček

The project was created on the basis of the AVU Research Grant Competition for 2018.
Poster and graphic design: Shlomi Yaffe



The movement “We don’t want Islam in Czech Republic” represents one of the most dangerous forms of the contemporary Czech xenophobia. It exploits the fear of Islam (which is present in latent form in the Czech society) to spread generally racist, even neo-nazi ideas in the anonymous milieu of Facebook. "That is why the followers of the movement seem to be obsessed with the person of Tamara Moyzes. A scene from Tamara’s early video completed with hysterically disparaging text describing all of her perceived sins illustrates that she really is a thorn in their side. Pulling the image out of the context of hateful and bellicose comments by Facebook users and its transposition to gallery in the form of large-format print reveals its grotesquely xenophobic nature

text: MgA. Honza Štern

This daughter of a rabbi in Bratislava.
Adam B. Bartoš

She gave birth to her baby live and recorded her birth on video - the camera shot of the spread legs and peeking head of the new Jew...
A. Bartoš

It describes well the excessive and exaggerated Jewish nationalism and sense of Jewish superiority.
A. Bartoš

Crazy Slovakian-Jewish immigrant.
IvČR

She speaks explicitly about being Jewish, about her "Jewish face" and even about her Israeli citizenship.
Kohelet, editor Wikipedie

„Artist” Tamara Moyzes.
A. Bartoš

A talented Palestinophile artist.
White Media

Allegedly an artist.
IvČR

Professional street protester.
IvČR

A Jewess who's not afraid of the Islamic veil.
IvČR

A talented Palestinophile artist.
White Media

Adam B. Bartoš is a xenophobic Czech journalist, activist, politician and writer, known for his anti-Semitic and extremist views and his support of some conspiracy theories, for example regarding the Illuminati, the alleged Jewish control of the media.

IVČRN.CZ - 'We don't want Islam in the Czech Republic' is an extremist right-wing initiative criticizing Islam and its practices. It strives to stop the spread of Islam on the territory of the Czech Republic and to prevent all forms of potential Islamization of the state.

White Media was a neo-Nazi, right-wing extremist and xenophobic website that published hateful, offensive, offensive and hateful articles and videos. Among other things, he collected and published data on private individuals he considered ideologically dangerous.

'Kohelet' is the official editor of Wikipedia and, among other things, the editor of my personal profile. On wikipedia, he trolls and often edits the context related to the Second World War, in which he writes that the Jews themselves are responsible for their own genocide.

MUSEUM OF ETHNOLOGY I-III

Tamara Moyzes

Photomontage

2015

From the captions that are attached to these archival materials, it is clear that the Roma cultural heritage, the Roma past, and pictures of our Roma ancestors are lying in archives that register only the names of the collectors and ethnographers, not the people in the photo-graphs. In the same exhibition, the triptych Museum of Ethnology, by contemporary artist Tamara Moyzes, worked with the image from the 1944 photograph Line of Roma Girls by an amateur Austrian ethnographer, one of the photos displayed under a magnifying glass. Moyzes imagines and plays with the context and environment of the original photographic work. Her artwork stages the specifically white nudist tradition next to the line of half-naked Roma girls: the line of white girls remains surprisingly transparent, unmarked, and “normal” next to the dark-skinned, coquettish, and provocatively exposed Roma girls. Perhaps the Roma girls had been violently forced to pose for the camera, a suggestion presented by the second panel of the triptych. Meanwhile, the third section, using humor to make its point, calls attention to the normalcy of the culture of the naked white female body and how it is fetishized in the context of the tradition of beauty competitions.

Text: TÍMEA JUNGHAUS

Our Beloved Margins: The Imaginings of the Roma Transformative

Subject and Art History, Scholarship in Central Europe

Central and Eastern Europe: A Critical Anthology, 2018, published by the Museum of modern art – MOMA



Museum of Ethnology # I



Museum of Ethnology # III



Museum of Ethnology # II

Tamara Moyzes. Museum of Ethnology III. 2015. Photocollage, 17¹/₁₆ × 36¹/₄“ (45 × 92 cm)

POLISH BOUREKAS

Tamara Mozyes & Shlomi Yaffe

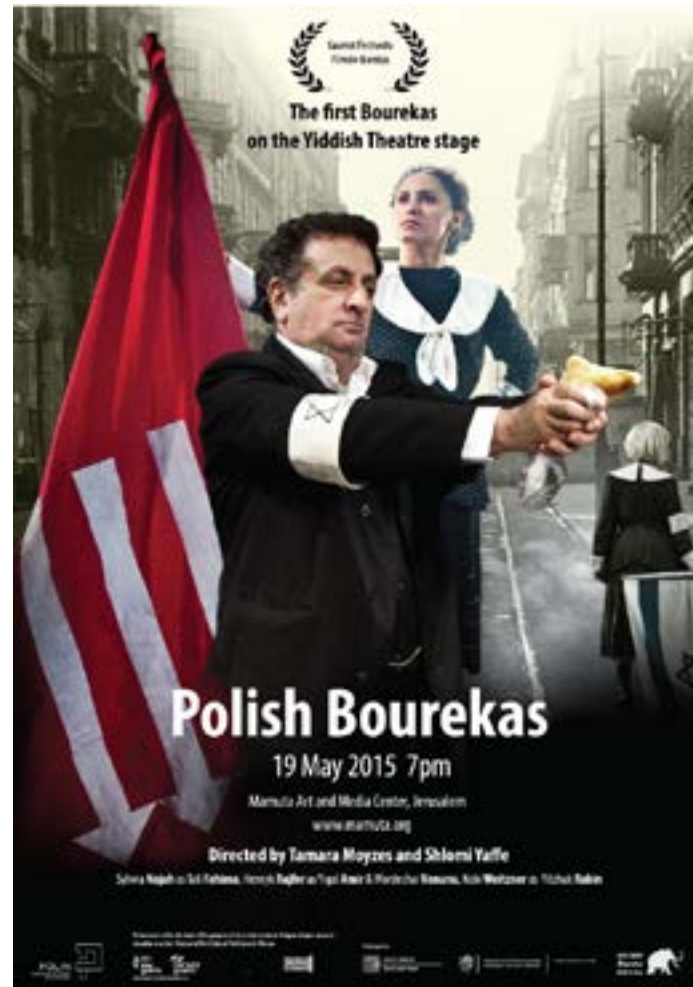
Short films: Act I 4:15 min; Act II 4:40 min; Act III 3:33 min.

2015

Tamara Moyzes and Shlomi Yaffe often refer in their works to contemporary cultural stereotypes and track down their traces in visual culture and in language. They point to the ways in which we perceive the others and discuss the meaning of civic belonging, often on the basis of their own experience of being foreigners.

The duo has based the project carried out as part of the museum residence on the pre-war Warsaw Yiddish theatres and on the features of the Israeli film genre called bourekas which was popular back in the 1960s and the 1970s.

Tamara Moyzes and Shlomi Yaffe decided to rely on those two aesthetic foundations – literature and theatre, as well as films – to create a series of three short films using 3D face animation technologies (Vilem Novak, the artist-animator was responsible for this part). Huge format posters promoting the project in the Hollywood style appeared for a short time in Warsaw.



The films by this duo tell us the stories of life of contemporary Israeli figures, shown with the help of animated scenes. The protagonists of the films are: Yitzhak Rabin, Yigal Amir, Mordechai Vanunu, and Tali Fahima.

These figures are played by the actors connected with the Ester Rachel Kamińska and Ida Kamińska State Jewish Theatre – Sylwia Nahaj, Henryk Rajfer, and Kobi Wietzner.

Historical events in which Rabin, Amir, Vanunu and Fahima participated are for Moyzes and Yaffe a point of departure to tackle the notion of stereotypes and identity myths. The issue is particularly important for the artists since they are representatives of the Mizrahim (Yaffe) and Ashkenazi (Moyzes) families.

The screenplays of the films contain other important references to the Bund and Zionism, as well as raise a question of today's place of Jews in the world. The artists are interested in the fact that although the majority of the contemporary Jewish identity is connected with Israel today, old European cities still bear its traces.

They wanted to express it by referring to the non-existent history. The examples they have chosen were Warsaw Yiddish theatres. They hosted workshops devoted to that issue during which they created an interactive map depicting the history of the Warsaw Jewish theatres.

Bourekas are expressive comedies with attributes of melodrama which focus on depicting relations between Mizrahi and Ashkenazi Jews. Influences of the Yiddish literature can be traced in them and the way in which the social features of the inhabitants of an East European shtetl were portrayed in these writings.

Created within the framework of the program of artistic residencies “Open Museum – Education in Action”. POLIN Museum of the History of Polish Jews in Warsawd



ROMANISTAN

Tamara Moyzes

Video Instalation 04:02 min

2019

The work responds to the initial idea of the possible existence of the Romani state, which originated during the 1930s. It also blends the era of the First World Romani Congress, which took place in 1971 in Orpington, near London, England.

At the congress, The Romani flag from 1933 was approved as the national emblem of the Romani nation. the flag consists of a background of blue and green, representing the heavens and earth, and the 16-spoke red chakra, or cartwheel, in the center. And the song “Gelem, Gelem” was accepted as the Roma anthem. (“Gelem, Gelem” is a song created by Žarko Jovanović in 1949)

The video installation reflects the utopian idea of the Romani state in a self-critical but at the same time criticize the perception of Romani people by the majority society.

The installation consists of two video channels on which we can see the same performers. The video with the Romani folk clothing symbolically depicts the past and reflects today's stereotypes of the majority society, which systematically set the Romani, along with contemporary Roma art, in a folklore position.

The video, which represents the national revival, is linked to the idea of modernism, ie the Roma state is perceived through the historical prism, to which it partially descends from its traditions. And in this sense, the folklore video is the shadow of us all. This shadow can become a positive part, or it can become something that neither we nor the majority society, will ever exceed...

The costumes are borrowed from the depository of the Museum of Roma Culture in Brno.

The carpet is a borrowed work by Emílie Rigová.



Installation view Moravian Gallery in Brno, Czech Republic.

All participants are contemporary artists and intellectuals from the Romani community. Among them Robert Gabris, Emilia Rigova, Lada Gaziova and Jana Horvathova.



MISS ROMA

Tamara Moyzes

Video 01:57 min

2007

Jana Bluchová was the winner of Beauty pageant in the Czech Republic in 2006. Her experiences of discrimination were the springboard for Tamara Moyzes' idea for „Miss Roma“: discrimination which has denied her access to numerous places in the Czech Republic on the basis of her heritage. Before subjecting her protagonist to a so-called „white washing“ (the application of white make-up to the skin), Moyzes begins her two minute stop-animated video by listing the clubs, shops, restaurants etc where she, along with Jana Bluchová, was denied entrance in this self-experiment. With „Miss Roma“, Moyzes places a magnifying glass over the cultural segregation of Roma in Czech society, as well as the inclusion and exclusion mechanisms of the dominant beauty ideology. The price of the acceptance and inclusion that is hoped for lies in the necessity to assimilate one's body to the normative criteria of the white mainstream.

Text by: Lith Bahlmann



PROTOCOL

Tamara Moyzes and Shlomi Yaffe

video-audio installation, 17.15 min

2009

'Protocol' is a reconstruction of interviews conducted by the Czech foreign police. The work tackles the forced overlaps between the private and the public sphere represented by the artists and the prying power executed by the authorities.

Text: Zuzana Stefkova

The interviews were conducted on February 4, 2009 at the police station in Prague.



example of the interviews

Tamara Moyzes

Pronouncement: I do not want.

Q: Are you healthy and fit for the drafting of this protocol?

A: Yes.

Q: Your marital status?

A: I am married according to Israeli law, but according to the Czech and Slovak I'm not.

Q.: When did your husband first time arrive to CR?

From: It was a long time ago. We were together in Prague. We came from Slovakia. It was about 10 years ago. He studied at Slovak Republic.

Q: what kind of transportation? Was your husband travel alone?

Since: we arrived Together, it was New Year's. Probably by train, I don't really remember.

Q: Why to Czech Republic?

A: We spent the night here; it was New Year's celebration.....

Shlomi Yaffe

Pronouncement: I do not want.

Q: Are you healthy and fit for the drafting of this protocol?

A: Yes.

Q: Your marital status?

A: I am married with Tamara. It is valid according to Israeli law, but according to Czech law it isn't. The Rabbi has not officially reported it.

Q: When you first arrived to the CR and by what kind of visa?

A: a tourist visa. I don't know when it was. But probably it was in 2004.

Q: what means of transport did you use? Did you travel alone?

A: I traveled alone by plane.

Q: Why to the CR?

A: I came to study and because at that time my girlfriend Tamara has been studied here, too.....

Integ(r)ace

Tamara Moyzes & Shlomi Yaffe

Instalation

Four videos, handmade coins, fake pasport

2011

In their projects Tamara Moyzes and Sholmi Yaffe frequently occupy the position of mediators among various cultures. Their point of departure is personal experience. As a couple of Slovakia – Israeli origin based in the Czech Republic, Israel and Slovakia they are more than familiar with the concept of “the foreigner”, including its ramifications. After dealing with the condition of foreigners who live in the Czech Republic (among other the Welcome to Prague and Protocol projects), the couple return to the subject of citizenship, and its allied issues - this time however from an international perspective.

The Integration exhibition documents a fictional project, which deals with the integration of Israel into the European Union. This provocative plan introduced to citizens of the Czech Republic as a possible resolution to the conflict in the Middle East and Israel, confronts the hopes, fears, ideals and indifference of citizens of both countries. The fictional survey on the possible integration of Israel into Europe embodies a number of levels; it points on the one hand to the mystifying documents that verify the Israeli-European contract, the foundation of the Euro with an Israeli motive, or artifacts such as the EU Israeli passport, as well as surveys and performative readings of the project’s manifest organized in Jerusalem and Prague.

The plan for peace in the Middle East similarly to the European passport for redemption of Zion manifest, both suggest that for decades Israel considers itself to be an inseparable part of European culture. It thus comes as no surprise that many representatives of the Israeli state would like to affirm their pertinence with Europe also politically. The viewpoint of those who defend ethnical homogeneity of the Jewish state is rooted in the fact, that connecting with the European Union would open doors to Palestinians living in Europe, who could suddenly return to Israel. Besides other, the survey points to the fear from the downfall of the Jewish state, resembled also in the Israeli constitution and tenancy of individual Israelis who adhere their national symbols.



Nevertheless, the exhibition is ambiguous with a focus on the Czech scene. The Prague survey therefore still touches up on the poignant question of anti-Semitism. Would contemporary Czech Christian, or more precisely secular society accept the Jewish population, or would the Czechs relinquish the Jews as frequently is the case with other religious minorities? Could the Czech society guarantee that a history of discrimination and oppression won't reiterate?

Although members of the European far right frequently criticize Israeli operations towards the Palestinians, it is far less likely that they would agree on the possible return of Jews to Europe. A number of European leftwing pro-Palestinian activists believe the conflict in the Middle East could be resolved by emigration of Jews to Europe, even though a majority of Israeli citizens lack any form of relation to the old continent. Several Israeli representatives hope for Israel joining Europe, while for example Silvio Berlusconi or Javier Solana suddenly remind us that Israel already operates as an informal part of the European Union, and meets the requirements for entering the EU more than a number of European Union existing members. The goal of the artists is not to provide staid answers to questions of Israeli cultural and political future. Through the process of mystification their aim is to point to the fear from chauvinism, embedded in the heart of any form of racial detestation. In times defined by the rise of extreme rightwing doctrine on the local political scene, this question gains on urgency and the topic under scrutiny becomes unduly topical.

Curator: Zuzana Štefková



Uncover

Tamara Mozyes & Shlomi Yaffe

Installation in Gallery and Site specific installation in public space.

Video documantaion of guerrilla action 6:12 min, engraved stones with gold leafs, photographs from archaive, and found gravestone.

2019

During the time of 'Normalization', the Communist regime has destroyed Jewish cemeteries and turn their tomb graves into pavement stones. The artist couple Tamara Moyzes and Shlomi Yaffe focused on the Žižkov Jewish cemetery, once the largest Jewish cemetery in Prague. Their installation made of pavement stones with carved Hebrew inscriptions serves as a reminder of the last century's sad practice. Tombstones from Jewish cemeteries were often cut to be used as pavement stones, paving the streets of the Czech towns including Na Příkopě street in central Prague.

Curator: Milan Mikuláščík



Site specific installation at the Žižkov Television Tower, located on the destroyed Jewish cemetery in Prague.

"Štuko Cooperative was one of the largest customers for headstones from liquidated Jewish cemeteries. In addition it acquired the former Jewish lazaretto in the area of the Jewish cemetery on Fibichova Street in Prague. After 1787, this former plague cemetery was the main burial ground for the Prague Jewish Community and later served six other Jewish communities as well. The cemetery was in use until the New Jewish Cemetery opened in 1890. In the 1960s, most of the gravestones were knocked over and covered with earth and a public park, the Mahler Gardens, was created on the cemetery site. Digging the foundation for the television tower in 1985–86 disturbed most of the graves, except for the oldest section. Some of the remains were dug up and taken to a dump, some were given a ritual burial in the New Jewish Cemetery. A miniature golf course is currently on top of the graves that remained in place."

(Through the Labyrinth of Normalization, Martin Šmok, 2017)



Installation view in Hunt Kastner Gallery, Prague.



Video documantaion of guerrilla action in Prague Centre, reaviling the tombstones from the Jewish cemetery.

Right after the exhibition, on Nov 19, Prague municipality decided to return all pavement stones from Prague streets, back to the Jewish community.

The European capital cobbled with Jewish gravestones

12 January 2018



Jewish tombstones used to pave Prague streets will become a memorial

About 5,000 cobblestones from Prague's Wenceslas Square that were made from tombstones will be turned into a memorial at the Jewish cemetery in Židovské náměstí.



Written by: Tereza Nová

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ONLY NEWS



Out of Sight, Out of Mind

In the context of the country's overall cultural devastation, the liquidation of Jewish landmarks was understood as part of modernization. The severing of one's roots and awareness of one's familial connections to Judaism was meant to foster the assimilation of the "Zionists" into the majority society, which after all did not recognize the existence of a Jewish nationality.

When the communists seized power after the Second World War, the Jewish communities refused for ritual reasons to transfer their cemeteries to state ownership as in Jewish tradition graves are inviolable. Yet given their meager financial resources, they did not have even the minimum required for the upkeep of the hundreds of desolate cemeteries, many of them lying in ruins from the occupation, much less protect them from vandals and the depredations of the local population. At the end of the 1980s there were 334 Jewish cemeteries or remnants left in the Czech lands. Searching for a solution, the leadership of the Jewish communities came to the conclusion that it was unrealistic to try to maintain and preserve all Jewish cemeteries. Pressure exerted by local authorities to have Jewish cemeteries in municipalities turned into public parks for "all people" led to the decision to carry out the liquidation of Jewish cemeteries in a manner that would leave at least one remaining in each district. In June 1972, the Jewish communities established the Cemetery Fund, later the Central Cemetery Fund in September 1977, which was administered by a commission comprising the presidents of the individual communities. Though the commission met to discuss obtaining state support for repairs, its main focus was how to prepare the liquidation of cemeteries, the sale of gravestones, and selling off the plots of land. The money from the sale of headstones from liquidated cemeteries was to go into the Cemetery Fund to finance the upkeep of the cemeteries that remained. Yet in reality individuals and entire organizations sponged off this desperate attempt to save what could be saved. Mass theft occurred, particularly of the modern, lucrative granite headstones. As later revealed by the investigative journalist Jaroslav Kmenta, the racket in headstones from liquidated Jewish cemeteries even lured the gangster types associated with František Mrázek, the king of Czechoslovakia's normalization underworld. Whole cemeteries were sold to private buyers, and more than once the police intervened when seeing trucks and cranes moving out dozens of headstones through demolished cemetery walls, assuming this could not be anything but criminal activity. Another contributing factor was that the leadership of the Jewish communities in the most affected areas was composed of individuals who had resettled there and thus had no personal connection to the interred. Theft was so widespread that after several gravestones from the New Jewish Cemetery in Prague went missing the Jewish Community filed a criminal complaint against one of its own officials. The StB also investigated, especially as it pertained to the activities of mob boss Mrázek. Yet it is clear from available sources that State Security was more interested in blackmailing officials of the Jewish communities who participated in the racket than in the fact that cemeteries were being destroyed.

Štuko Cooperative was one of the largest customers for headstones from liquidated Jewish cemeteries. In addition it acquired the former Jewish lazaretto in the area of the Jewish cemetery on Fibichova Street in Prague. After 1787, this former plague cemetery was the main burial ground for the Prague Jewish Community and later served six other Jewish communities as well. The cemetery was in use until the New Jewish Cemetery opened in 1890. In the 1960s, most of the gravestones were knocked over and covered with earth and a public park, the Mahler Gardens, was created on the cemetery site. Digging the foundation for the television tower in 1985–86 disturbed most of the graves, except for the oldest section. Some of the remains were dug up and taken to a dump, some were given a ritual burial in the New Jewish Cemetery. A miniature golf course is currently on top of the graves that remained in place.

Normalization also adversely affected the State Jewish Museum in Prague, which had circumstances been different would have played a leading role in preserving Jewish monuments. Many professionals emigrated and were ousted as politically undesirable, and not even the Museum's director, Vilém Benda, survived political vetting in 1972. Newly appointed director, Erik Klíma, "normalized" the institution fully in accordance with instructions from communist officials. This entailed keeping anything the Museum did free of any mention of Jews or Judaism, and that meant omitting symbols and Hebrew letters as well. In addition to the long-closed Pinkas Synagogue, the Spanish Synagogue was closed in 1981 followed by the closing of the Maisel Synagogue in 1986. While Jewish landmarks fell into disrepair, the regime allowed in the 1980s, for economic reasons, exhibitions abroad of Jewish heritage in Bohemia and Moravia, including foreign-language publications exclusively for export. The high point was "The Precious Legacy" exhibit that traveled to various cities in the USA and Canada between 1983 and 1986.

Through the Labyrinth of Normalization:

The Jewish Community as a Mirror for the Majority Society.

© 2017 Jewish Museum in Prague

Text © Martin Šmok



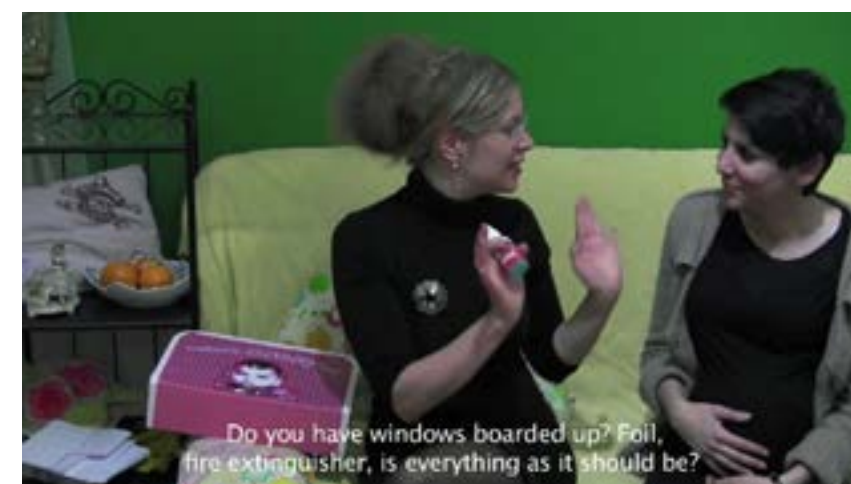
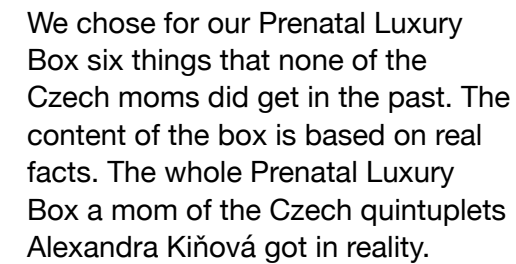
Romani Black Panthers

selected works

The Art group „**ROMANE KALE PANTHERA / Romani Black Panthers**“ was formed as a response to anti-Roma marches in the Czech Republic. On the basis of these events, Roma people in the affected areas were forced to change their attitudes and to join the activists according to their ethnicity: they became activists themselves, panthers. In recent years the situation has deteriorated. Since 2011, organized regional marches are trying to break into urban areas inhabited by Roma. Most are in response to the alleged „crimes“ committed by Roma, which reflect the role of anti-Roma prejudices born of the current economic situation. This situation has brought a high rate of unemployment and growing poverty among Czech society. Nevertheless, the media plays a fundamental role in the escalation of the situation. Since their inception, these marches earned massive support from the majority society. People who had been living together with their Roma neighbours in a normal relationship now identify themselves with the extremist groups, who are considered as providers of help in solving their problems. Some of these marches involve verbal pogroms, which in most cases play out without physical violence, especially with the aid of the Czech police. These anti-Roma demonstrations have become a regular part of life in the Czech cities: Brno, Breclav, Czech Budejovice, Decin, Duchcov, Litvinov, Jičín, Krupka, New Bydžov, Ostrava, Plzeň, Přerov, Rumburk, Šluknov, Tanvald, Ústí nad Labem, Varnsdorf etc. The German daily „Die Welt“ stated that marches against Roma became the Czech national sport in which the participants, besides being radicals, are also ordinary citizens.

video 6.24min, digital prints, objects

Parents of the first-ever Czech quintuplets were accused on the basis of the color of their skin and ethnicity by a xenophobic part of the Czech audience for getting too much support from the Czech State. One of the accusations also pointed out that in the past a Czech family having quadruplets didn't get as much state support as the family of Alexandra Kiňová (mother of quintuplets)



ŠEDÁ^[1] AWARD

Romane Kale Panthera Groupe / Romani Black Panthers

Tamara Moyzes, Emilia Rigova, David Tišer

Video documataction of the preformance, 30 min

2017

– WE FEED ON THE INFORMATION IN THE BRNOX GUIDE

This is our reaction to the Litera Book Award in the category Journalism for Kateřina Šedá's book BRNOX. The Brno Bronx Guide.

The aim of Kateřina Šedá was to give general public a sense of the Brno neighborhood called Bronx and arouse interest in the place. That did not happen, though. On the contrary, Šedá in her „revealing“ process did not get further than to the beginning of her journey, which, however, most of the ambient society is familiar with. The residents of the neighborhood are caricatured and ridiculed in the book. Ordinary readers have only confirmed their prejudices and stereotypes concerning the Roma. But Kateřina Šedá is an acclaimed writer and we believe that an artist bears responsibility and should try to expand horizons – go further than what the majority can see.

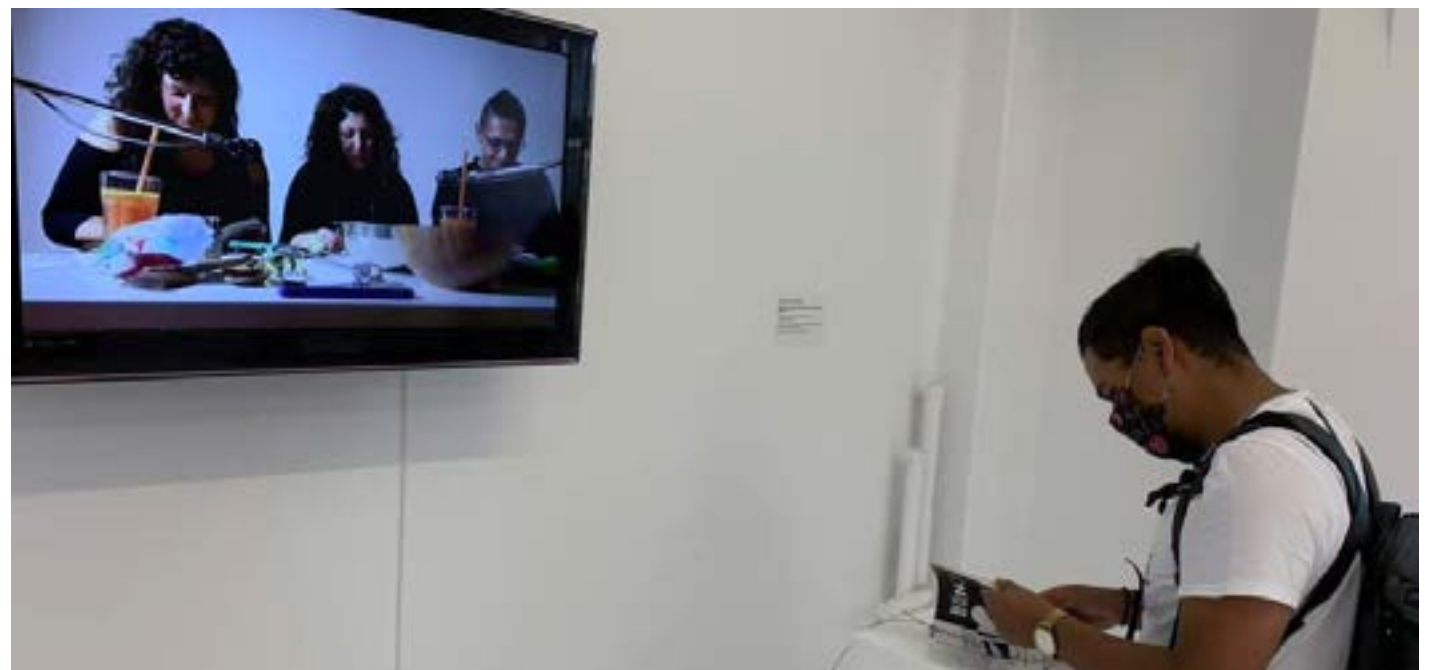
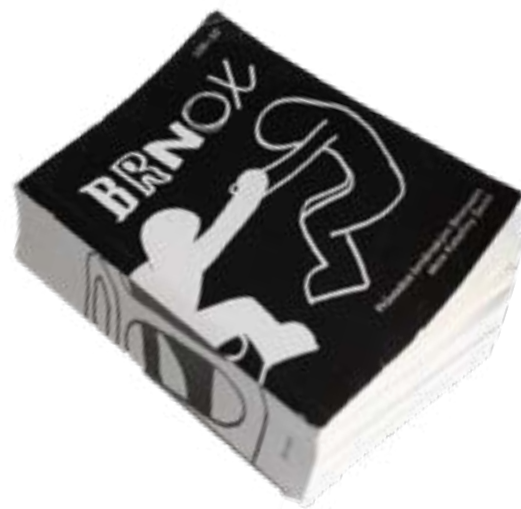
Magnesia litera, a prestigious literary award, which Šedá received for the Guide, then in the eyes of most Roma seemed as if it had definitely proved the centuries lasting injustice and once again legitimized the Gadjo derision. The Guide of the locality became a lampoon thrown in the faces of the Roma!

Glossary of terms: Gadjo = Non-Romani

[1] Šedá is the surname of the author, however, it also translates as GREY in Czech. The award could be also interpreted as GREY AWARD then.

All meanings of the Czech word ŽRÁT:

1. **FEED ON SOMETHING** (used especially of animals) to take into the body by the mouth for digestion or absorption
 - Our dog is usually fed on meat once a day.
 - Cows feed on grass.
2. **PIG OUT** (Slang, rudely) (of a person) to take (food, drink or another substance) into the body by swallowing or absorbing it (a lot, greedily, unmannerly etc.)
 - The boy does not eat, he pigs out on his food!
 - After you pig out on dinner, get in touch with me, we will do some gaming.
3. **BITE** (colloquial) bite, sting (e.g. of insect)
 - We were bitten by mosquitos there.
4. **USE UP** (colloquial, figurative) (excessively) consume
 - This car uses up 10L of fuel per 100km.
5. **BUG** (colloquial, figurative) worry, irritate, bother
 - The mistake is really bugging us.
6. **HARM** (colloquial, figurative) damage, disrupt
 - The tin roof is being harmed by the rust.
7. **BE CRAZY ABOUT** (expressive) love, adore; do something with passion
 - I am simply crazy about Karel Gott!
 - He is crazy about his job...
8. **FALL FOR** (expressive, figurative) believe in nonsense, silly things
 - Do you really fall for all his crap?!
 - He fell for it! He swallowed it with hook, line and sinker!



MIFEŠ STOLEN

Romane Kale Panthera Groupe /Romani Black Panthers

Tamara Moyzes, Věra Duždová, Horváthová, David Tišer

A rewrite of history, poster, book.

2020

Text from: **DOCUMENTS OF SOCIALLY ENGAGED ART : The case of a stolen talking tomcat**

Artistic iconoclasm as a possible way of questioning the authority of image and stereotypes reproduced in culture and education.

Vendula Fremlová, Marie Fulková, Charles University. (p127-p151)

The visual and textual intervention Mifeš Stolen – A Rewrite of History presents an appropriation of the book of fairy tales about the talking tomcat Mikeš by painter, illustrator and writer Josef Lada (1887–1957) from the mid-1930s. The book is very famous in Czechia. Specifically, the intervention concerns the chapter called Mikeš stolen, in which the main character, tomcat Mikeš, gets put in a bag and stolen by ‘Gypsies’. This chapter has become the root of a case from 2010 that is infamously known from the media. At that time, together with chairperson Václav Miko, the association Roma Realia sent a letter to the Ministry of Education, Youth and Sports. In it, it asked for Josef Lada’s book to be used in educational processes with an accompanying commentary. The association justified its demand (and its view on Lada’s book) for the media as follows:

In our opinion, Josef Lada’s book about Mikeš is not racist. However, we wanted to prevent making generalisations in front of school children that all Roma, or ‘Gypsies’, are bad. The only thing we are asking for is that after reading the passage about Gypsies, teachers provide a commentary to the effect that it is not a negative label for all of present day’s Roma. (Roma Realia, 2010)

Various voices—and it is necessary to point out that they were strongly anti-Romani—including disinformation and lies added fuel to the whole matter. In many respects, it was accompanied by almost hysterical statements by well-known and unknown people, as well as some political entities made on social media and in the media, which were flooded with proclamations such as ‘We won’t give up on tomcat Mikeš!’,⁸ Roma Realia declared on a number of occasions that they really appreciated Josef Lada’s work. The chairperson resigned, and the matter gradually disappeared.

A decade later, Roma Black Panthers artwork revived the case of Mikeš in an effort to point not only to this specific matter evidencing the quality of public debate on the presence of racism in the cultural and educational environment but, above all, to highlight the possible negative contents and impact of some of the works of art that are universally loved and considered a part of Czech national cultural heritage. In the case of the book about Mikeš (and the specific chapter), it represents a canonical literary work for children, combining visual and linguistic elements.

First, let us ask why Roma Realia’s demand related to the book provoked such hysterical responses by the public. Or even a more fundamental question that the artwork Mifeš Stolen – A Rewrite of History brings about: What would happen if we took the above demand seriously?



Figure 1. Josef Lada – Illustration for the chapter Mikeš stolen. Approx. 1934. © Josef Lada. Published with the kind permission of Josef Lada’s heir. Talking tomcat Mikeš is approaching the fire, around which the ‘Gypsies’ are sitting, to ask them for overnight shelter and food. Subsequently, he is captured, put in a bag and beaten. This is a stereotypical portrayal of Roma as oriental travellers with bad intentions.



Figure 2. Romane Kale Panthera: Mifeš Stolen – A Rewrite of History, 2020. Illustration accompanying the rewritten chapter of Josef Lada’s fairy tale book. © Romane Kale Panthera. Published with the kind permission of Romane Kale Panthera. Next, we can see the inversion of good and bad. In the artistic intervention, the good tomcat Mikeš turns into Mifeš, an embodiment of evil. Roma are portrayed as good magicians fighting against evil.



Konečně si mohli oddychnout a přitom rozmlouvali, co jim boj se zlem vzal. Také se však obávali, že až oni nebudou mezi živými, jejich umění se ztratí!

Když v tom někdo přeskočil příkop a pomalu se blížil k lidem u ohně. Pořádně si ho ovšem nevšimli. Teprve když došel až k nim a zdvořile pozdravil, ohlédl se všichni a s údivem spatřili černého kocoura oblečeného jako člověk, který navíc mluvil lid-

ským jazykem. Mlčeli. Úžasem nemohli ani promluvit. Ten zvláštní černý kocour ještě jednou pozdravil a poprosil o něco k jídlu a o nocleh. Hleděli na něj a opět to cítili. Byl to přesně stejný pocit, jako když mají co do činění se zlem. Tohle byl však opravdový oříšek. Uvědomili si, že je čeká největší bitva v životě. Byli unaveni z předchozího boje, ale s tímhle se ještě nesetkali. Veděli, že do tohoto zápasu musí dát všechno, i když jim docházelo, že tato bitva jim může být osudná.

If you won't, you'll get a slap!

Romane Kale Panthera Groupe / Romani Black Panthers

Tamara Moyzes and Emilia Rigova

Performance

2014

The Romni Black Panther Group responds to the act of the Kosice policemen in Slovakia who brutally beat Roma boys and despite the clear evidence of their actions (in a video documentation), they were realized without any criminal charges. The preformance was held in the city center with the recorded sound of the real incident.



JOLLY PIG FROM LETY

Romane Khale Panthera / Romani Black Panthers
(Tamara Moyze, Věra Duždová, David Tišer)
Metal can, paper, stickers, video
Courtesy of the artists Romane Khale Panthera

2016



The project "Jolly Pig from Lety" points to the lack of commemoration of the Roma Holocaust at the Lety u Písku concentration camp in the Czech Republic. Since the 1970s, the site has been an industrial porcine farm. By putting stickers on pork in Czech supermarkets, this guerrilla action raises awareness of the real situation at the site. The farm only closed in 2018. A memorial is planned to open in 2023"

Text on the sticker:

"Jolly Pig from Lety, made of pork meat raised on the graves of Romani Holocaust victims. Uncooked meat product".



intellectuals and activists.

Text on the poster:

"With every meal, we are remembering the Romani Holocaust"

"Jolly Pig from Lety, made of pork meat raised on the graves of Romani Holocaust victims. Uncooked meat product". Do you really know what kind of meat you're eating?

Romane Kale Panthera

The art group ROMANE KALE PANTHERA was established as a reaction to anti-Roma marches (2012) in the Czech Republic. Based on such events, people in affected areas had to make a decision: change their attitudes and mainly take a stand on the basis of their ethnicity. People who lived normal lives became activists. RKP group consists of Romani and non-Romani artists,



ARTIVISM

selected works

2014 / ARTIVISM EXIBITION

2012 / CZECH DELEGATION AT YAD VASHEM

2012 / HOLEŠOVICE TRIANGLE / BUSINESS CENTER INSTEAD OF HOLOCAUST MEMORIAL

2011 / SILENCE IS CONSENT!

2018 / FIRST AID KIT FOR OKAMURA'S FEVER

2021 / FATHER OF THE NATION, WE DISAPPOINTED STANISLAV TOMAS!

Performance k zahájení školního roku

vězt, pak se objevil docent Bielecký a začal nás bránit, že jsme na akademické půdě a mimo kompetence policie. Nakonec přišel rektor a vyhodil ty v uniformách všechny."

Tamara je Slovenka – tak se ptám, zda zná ten vtip ze SNP, ako prvý den vzali horu partyzáni, druhý den Němci ... „A sedmý den sa horár nasral a vyhnal ich všetkých!“ doplní Tamara plynule.

O TĚLESNÉ VÝŠCE

Docent Petr Siegl je kancléřem roveň vede ateliér restaurování uměleckých děl sochařských. První dojem z něj – OBROVSKÝ CHLAP! Jak kanadský drvoštěp, prostě sochař, co láme žulu. K dějům osudného dne říká: „Šli jsme do školy, před vchodem stáli dva policisté a chtěli prohlášení. Zeptal jsem se jich, jak se sem dostali, co tu vlastně dělají. Říkali, že je poslal místní oddělení. Chtěl jsem po nich služební čísla, aby se legitimovali, a oni to nechťeli učinit. Tak jsem šel do školy a zeptal se člověka z technického zabezpečení budov, co se to venku děje. Řekli, že nic nevědí. Tak jsem šel za kvestorem, řekl jsem mu, Běžte laskavě ven, představte se, oni vám třeba řeknou své jméno, pokud to neudělají, volejte na místní oddělení policie, zdaleka mají takovou akci, pokud ne, ať je laskavě přijedou identifikovat."

Na dotaz, proč pan Siegl „policisty“ prostě nevyhodil, proč jej jako prvního napadlo volat na pomoc chlapy od státu s velkými obuškami, aby mu udělali na škole pořádek, neumí odpovědět – jen vysvětluje, že nepoužívá a nechce použít fyzické násilí. Jako by automaticky počítal, že kdyby falešným policistům jen ŘEKL, ať zmizí, tak to nebude nic platné. Myslím, že je dobře, jak transparentně předvedl pan docent Siegl před očekávanými volbami rektora své schopnosti zvládnutí krizových situací.

Zcela opačný přístup naopak ukázal drobný starší a decentní muž, který chodí s hůlkou. Docent PhDr. Jiří T. Kotalík, CSc., rektor AVU. Vstává dříve než studenti, proto falešní policajti nastoupili před vchod v době, kdy již byl ve své pracovně s nádherným nábytkem od Gočára. Když se kolem půl jedenácté dozvěděl, že před budovou stojí policie, došel ke vchodu – právě přijela pravá policie a chtěla tu falešnou sebrat. „Vložila se do toho studentka Moyzesová, která celou akci hlídala, vložil se do toho kolega Bielecký, což je jejich pedagog, který asi o všem

věděl, řekl policistům, že na akademické půdě nemají co dělat, pak jsem se do toho vložil já, řekl jsem jim také, že jsou skutečně na akademické půdě a aby laskavě tu akademickou půdu opustili. Že není žádný důvod k zásahu – a zjevně nebyl, protože studenti končili a odcházeli. Policisté pochopili, že by stejně čeho nedocílili, tak nasadili do auta a odjeli. Studenti se šli převléct."

Tělesná výška pro chlapy prostě NIC neznamená.

PROFESORA

Já vás pošlu do prdele za svůj svět a sen, co mám ... Starý text písně pana profesora Knížáka (mimo jiné na AVU vede ateliér intermedialní tvorby). Listuji Knížákovou knihou Nový ráj – výběr prací z let 1952–1995. Vše, co kurzívou, od Knížáka ukradené jest.

Druhá demonstrace AU začíná v neděli 23. 5. 1965 v 10.00 v ulici Nový svět přednáškou Milana Knížáka na téma: Druhý atomový výbuch v Číně a jeho vliv na vývoj umění. Z velké monografie renesančního umění vytrhává listy a rozdává je účastníkům.

O tom, jak vznikala hudba ke Knížákovým písním skupiny Aktual (zajímavé jsou i názvy písní z pera dnes pohoršeného profesora Knížáka): První skladby byly zcela záměrně velmi jednoduché. Většinou jen na dva akordy (Apoštolové, Atentát na kulturu, Miluji tebe a Lenina, Staňte se prasetem), některé dokonce jen na jeden. Ve většině skladeb se vlastně ani akordy nehrály. Myslím tím, že jednotlivé nástroje nehrály akordy, ale jen tóny, jež dohromady daly čas od času akord (Koks, Narkomanova milostná píseň, Krysy táhnou do boje atd.).

I texty písní jsou plně politicky korektní: Rozkopte obrazy, spalte si knihy, divadla ať srovnaj buldozery, zahodte všechno, co má řádkou cenu, spáchejte atentát na kulturu!!!! – refrén písně Atentát na kulturu. Refrén Vany rumu zase říká: A TO PROTO, ŽE MÁM NA LIDI VZTEK A NE-NACHÁZÍM JINÉJ LÉK NEŽ JE ZABÍTE!!!!

Ještě před několika lety pan profesor velmi ochotně dává (byť za slušnou sumu) souhlas k užití své sochy Česká krajina pro diskutovaný billboard Václavka a Dášenska. Když se billboard dostane před soud, pan profesor Knížák v TV NOVA v rámci boje za svobodu slova zapálí prezidentův portrét. Pamatuji si to velmi živě, neboť jsem mu připaloval.

A Knížák 2002?

NÁRODNÍ UMĚLEC

Reportáž o zásahu policie na Akademii výtvarných umění se v průběhu přípravy textu rozlomila do dvou samostatných příběhů. Jeden je o tom, proč volají vysokoškolští učitelé na své žáky státní moc. Ten druhý příběh je spíš smutný. Copak zkosnatění myšlenek čeká s věkem opravdu všechny, tak jako potkalo dalšího protagonistu celé story, profesora Milana Knížáka?

Otevru ve středu Lidové noviny a nestačím žasnout. Tak se začnu zajímat sám. Studenti na AVU udělali prvního října před školou v devět ráno hustou performanci, která toho hodně ukázala jak o jednom z adeptů na rektora příštího, tak o rektorovi současném. Studenti si sehnali dva kamarády z jiné školy, ty poměrně amatérsky nastrojili do policejních uniforem a první školní den je postavili před školou. „Policisté“ s cigaretami v ústech a nášivkami přispědlenými sichrhajčkami pak

nechávali všechny přichozí – pedagogy především, pochopitelně – podepsat čestné prohlášení, že vědí, že na škole můžou něco chytout. Podepsala celá řada včetně profesora Knížáka. Praotec českého happeningu a performance, celoživotně ostře provokující a cílevědomě politicky nekorektní profesor Milan Knížák se později dozvěděl, že naletěl recesistům, i vyběhl ven z budovy, vytrhl nebohému falešnému policistovi arch se svým podpisem a zničil jej. K performanci Lidových novinám poté řekl:

„Sám jsem udělal řadu akcí, ale tohle mi přišlo hloupé. V době, kdy lidé opravdu nemohou domů a skutečné náklady hrozí, to není dobrý nápad. Navíc tam šlo i o zneužití policejních uniforem.“ (LN 2. 10. 2002)

INFEKCE BYROKRATICKÉ ŠEDI

Tamara Moyzesová celou performance zorganizovala a vymyslela. Sice nemluví tak stručně, a navíc používá řadu slov moderní kunsthistorie, kterým příliš nerozumím, ale nakonec pochopím, že cílem performance NEBYLO sdělit pedagogům, že se vzhledem k sexuálnímu chování studentek dá na škole snadno chytit pohlavní nemoc. Sdělením mělo být: Zde se můžete snadno nakazit infekcí průměrné, uniformní byrokratické šedi! Proto ti policisté, zábrany, prokazování ... Vše se odehrávalo na schodech školy a nikdo náhodně kolemjdoucí nebyl do věci zatažen. Vše natáčeno skrytou kamerou.

„Přijela skutečná policie, mne a naše falešné policajty chtěli od-

ARTIVISM EXIBITION

Tamara Moyzes

Installation

Digital prints, photo documatacion, video archive, TV set, shopping carts

Tamara Moyzes (1975) is a Slovak artist, curator and documentarist who lives and works in Prague. In her work she deals in particular with the situation of minorities, with xenophobia, racism, nationalism, the queer scene and conflict in the Middle East. The artist works in documentaries, videoart and new media. She creates fictional videos in which she often makes use of parody and irony. She is striving to break into the public space. She has devoted herself over the long term to the position of minorities, to xenophobia, racism and nationalism, for example in the Israel-Palestine conflict, to the Roma question, as well as to feminism and religion. Her husband the Israeli artist Shlomi Yaffe has collaborated with her on some projects. Tamara Moyzes is an acknowledged feminist. Together with Zuzana Štefková she founded the female artistic group "5th Column", which organises events on the boundary between political art and activism.

Curator: František Kowolowski

2014



Installation view -
House of Arts, Jaroslav
Král Gallery, Brno



CZECH DELEGATION AT YAD VASHEM/

Tamara Moyzes with 5th Kolona
Documentation of preformance
Digital prints

2011

„Czech delegation at Yad Vashem“ was formed as a "demonstration" in the time that the Czech delegation came to visit the Holocaust memorial “Yad Vashem” in Jerusalem, Israel. Among the members of the delegation participated the minister of Education Josef Dobeš. The action was against the position of Ladislav Bátorá who served at that time an high official position at the Ministry of Education and holds racist and xenophobic views. This event was very well received by the media and demonstrating the visibility of the respective positions on this issue, where also Ladislav Bátorá had resigned after the "demonstration" due to the criticism in the media.



Demonstrace v Izraeli proti Ladislavu Bátorovi - Autor: Břetislav Tureček

„HOLEŠOVICE TRIANGLE / BUSINESS CENTER INSTEAD OF HOLOCAUST MEMORIAL“

Tamara Moyzes
Documentation of preformance
Digital prints

„Holešovice Triangle / Business center instead of Holocaust Memorial“

is wedged between the streets of Veletržní and Strojnicka in Prague 7, where the Artist wanted to draw attention about the construction of the commercial shopping center: gallery Stromovka, to be built on the site where 44,688 Jews were deported to concentration camps during World War II. Tamara Moyzes considers it important to raise public discussion: “It draws attention to the fact that the public has a right

The action paused the constructions for seven years and involved media coverage and public criticism; caused the city eventually to construct alternative memorial site at the abandon train station in Prague next to the Holešovice Triangle; where Jews were deported to Terezin camp during WWII.



SILENCE IS CONSENT!

Tamara Moyze, David Tišer
Documentation of performance
Digital prints

2011

Photographed on Old Town Square in Prague on the day of the memorial service for three Czech hockey players who died in a plane crash in Russia
Roma activist David Tišer (on the right in the photo) and I went to this nominal place of reverence for Czechs with signs of North Bohemian towns, where neo-Nazi demonstrations against Roma are currently taking place. Our intention was not to undermine the memorial but to show which tragedies we ignore. To me it's extremely dangerous when normal citizens march together with neo-Nazis and everyone else stays silent, as it was the case with the neo-Nazi-demonstrations in North Bohemia. If no one will speak out we soon will have a different, much more odious national tragedy on our hands.

text: Tamara Moyzes



Šluknovsko (in the North Bohemian Region) is one of the bleakest areas in the whole country. Several factories have shut down over the past years (especially due to the economic crisis), and thousands of people have lost their jobs. The negative impact on social relations has been dramatic, and the local population, experiencing privation, sought someone to blame for their situation, a defenseless scapegoat to point a finger at. Czech Roma offered an easy target as the majority population unjustly accused them of having a high crime rate, abusing the social welfare system, and being resistant to integration. Groups of right-wing extremists and other populists decided to capitalize on the increasingly tense situation and intentionally fanned the flames in the towns and communities of Šluknovsko. This escalated in 2011 when a mass lynching of Roma was attempted by “model citizens” in Varnsdorf, Rumburk, and in other communities, after which followed dozens of demonstrations against the “maladjusted,” and these continue to this day, though with less frequency.

text: Lukáš Houdek, Romani scholar and photographer



TAMARA MOYZES (36) KDO MLČÍ, SOUHLASÍ!

FOCENO NA STAROMĚSTSKÉM
NÁMĚSTÍ V PRAZE V DEN TRÝZNY
ZA TROJICI TRAGICKY ZESNULÝCH
ČESKÝCH HOKEJOVÝCH REPREZENTANTŮ

Bratislavská rodačka studovala mimo jiné na Bezalel Academy of Arts and Design v Jeruzalémě. Politickému umění se věnuje od konce devadesátých let, kdy vyrazila na okupovaná území v době druhé palestinské intifády. „Hrozně mne tehdy jako čerstvou absolventku nových médií na AVU v Praze zajímalo, co se na okupovaných územích opravdu děje, tedy nejen to, co mi zprostředkovávají média. Až se ze mne stala mírová aktivistka,” vypráví Moyzes, která právě tento týden jako kurátorka zahajuje v Jeruzalémě výstavu Middle East Europe, reflektující nejen revoluce v arabských zemích,

ale rovněž právě probíhající studentskou revoltu v Izraeli. „Vinu nesou neustále se zvyšující ceny základních životních potřeb. Rozbůškou se stalo gesto čtyřladvacetileté Dafné, která když neměla na nájemné, rozhodla se stanovat na hlavní jeruzalémské ulici Rothschild, jež se dá přirovnat k našemu Václavskému náměstí. Hned druhý den se k ní začaly přidávat tisíce dalších, až tam nakonec stanovalo obrovské množství lidí. Dnes, zhruba po měsíci, se k protestům schází až čtyři sta tisíc lidí.”

K fotografii pak Reflexu řekl: „Společně s kamarádem Davidem Tišerem (na snímku vpravo)

jsme se rozhodli, že půjdeme na aktuální české pietní místo – tedy na Staroměstské náměstí – s názvy měst, kde právě probíhají neonacistické demonstrace u nás. Samozřejmě že je vždy pro mne jakákoli tragédie neštěstím a je jedno, zda je obětí národním hrdinou, či uklízečkou. Nechtěli jsme tedy jakýmkoli způsobem nabourávat pleť, ale zdá se mi strašně nebezpečné, když s neonacisty najednou v jedné řadě pochodují normální občané. A ostatní zůstávají zticha. I proto jsem chtěla ukázat, že pokud budeme všichni mlčet, může se nám za chvíli přihodit třeba jiná, mnohem otřesnější národní tragédie.”

FIRST AID KIT FORT OKAMURA'S FEVER

Romane Khale Panthera / Romani Black Panthers

Tamara Moyze, Věra Duždová, David Tišer

Performance in front of the Czech Parliament

First aid kit: a thermometer, herbs, tangerine, and a leaflet describing the symptoms of the disease

2018

This is the RKP's reaction to the Czech far-right politician, Tomio Okamura, who denied the (Romani) Holocaust, and afterward he claimed that he had said that due to a fever.

The Romane Kale Panthera art group has decided to draw attention to the possible epidemic of so-called Okamura fever, which is causing Holocaust denial. This observation comes as a result of statements made by politician Tomio Okamura during an interview with the Czech media, during which he perpetrated Holocaust denial. He explained his behavior with a high fever. A disease that may claim more victims should be warned about strongly.



The Czech Prime minister, Andrej Babis, received the First Aid Kit for Okamura's Fever.

Romští umělci rozdávali „balíček proti Okamurově horečce“. Chtějí upozornit na posilování ultrapravice



Právě teď

- 16:13 Předčasné volby v Turecku proběhnou 24. června. Země potřebuje silného prezidenta, řekl Erdoğan
- 15:50 Organizace pro pákaz chemických zbraní začala jednat o Skripalovi a jeho dceři
- 15:30 Živě: Setkání stran se střídají u Zemanů. Co si o sestavování vlády řekl s Bělobrádkem?
- 15:45 Bude Stramaccioni po propadání ve Spartě trénovat Baník a Janitka? Čtěte! ho v Udine, píše v Itálii
- 15:31 Zeman si notoval s velvyslancem USA. Klíng má dveře vždy otevřené, volkuje Hrad i Schapírovi



Autor: ADÉLA GÁLDOVÁ - 15. února 2018 - 19:03

INFO.CZ
Děla redakce

Popíráte holocaust a šíříte dezinformace? Možná jste se nakazili Okamurovou horečkou. Na nedávný incident předsedy SPD a místopředsedy Poslanecké sněmovny Tomia Okamury, který v lednu bagatelizoval podmínky v bývalém romském táboře v Letech u Písku a svůj laosus následně omílouval „horečkou“.

Romane Kale Panthera warns: Okamura fever leads to Holocaust denial! 15.02.18

FIRST AID KIT FOR OKAMURA'S FEVER

Package information

OKAMURA FEVER

It occurs mostly among populists prone to xenophobic and intolerant tendencies.

SYMPTOMS OF OKAMURA FEVER

Denying the Holocaust, quoting from non-verified sources, contradicting your own words, misleading and misinforming the public.

FORMULATION OF THE PRODUCT

The Okamura fever emergency pack contains a thermometer, tangerines, herbs, vitamins, handkerchief.

USE OF THE PRODUCT

The Okamura Fever Emergency Pack is used in the occurrence of Okamura Fever symptoms, potentially an impending epidemic of the disease, or for its prevention. If there is no relief of the symptoms within 3 days (i.e. denial of the Holocaust, denial of one's own words, misinformation, and misleading the public), or if, on the contrary, the symptoms become worse or unusual reactions occur, consult Romane Kale Panthera for further use of the product.

CONTACT

romanekalepanthera@seznam.cz

FATHER OF THE NATION, WE DISAPPOINTED STANISLAV TOMAS!

Romane Khale Panthera / Romani Black Panthers

Tamara Moyze, David Tišer, Shlomi Yaffe, Jan Dužda

Performance at the demonstration 'Romani Lives matter'

2021

This is the RKP's reaction to the killing of Roma man, Stanislav Tomáš by the Czech Police. He died after several police officers pinned him to the ground and knelt on his neck for several minutes.

The performance was held next to the monument of the Czech nationalist, František Palacký, where the group read his text (from 1912) which symbolized the successful emancipation of the Czech nation and its path to statehood.

Reading the text next to the monument, the RBP art group points out that Stanislav Tomáš was a Czech citizen too.



 ROMANI
LIVES
MATTER

 THE PAL
O ROMANE
DŽIVIPENA DŽAL

 NA ROMSKÝCH
ŽIVOTECH
ZÁLEŽÍ

