

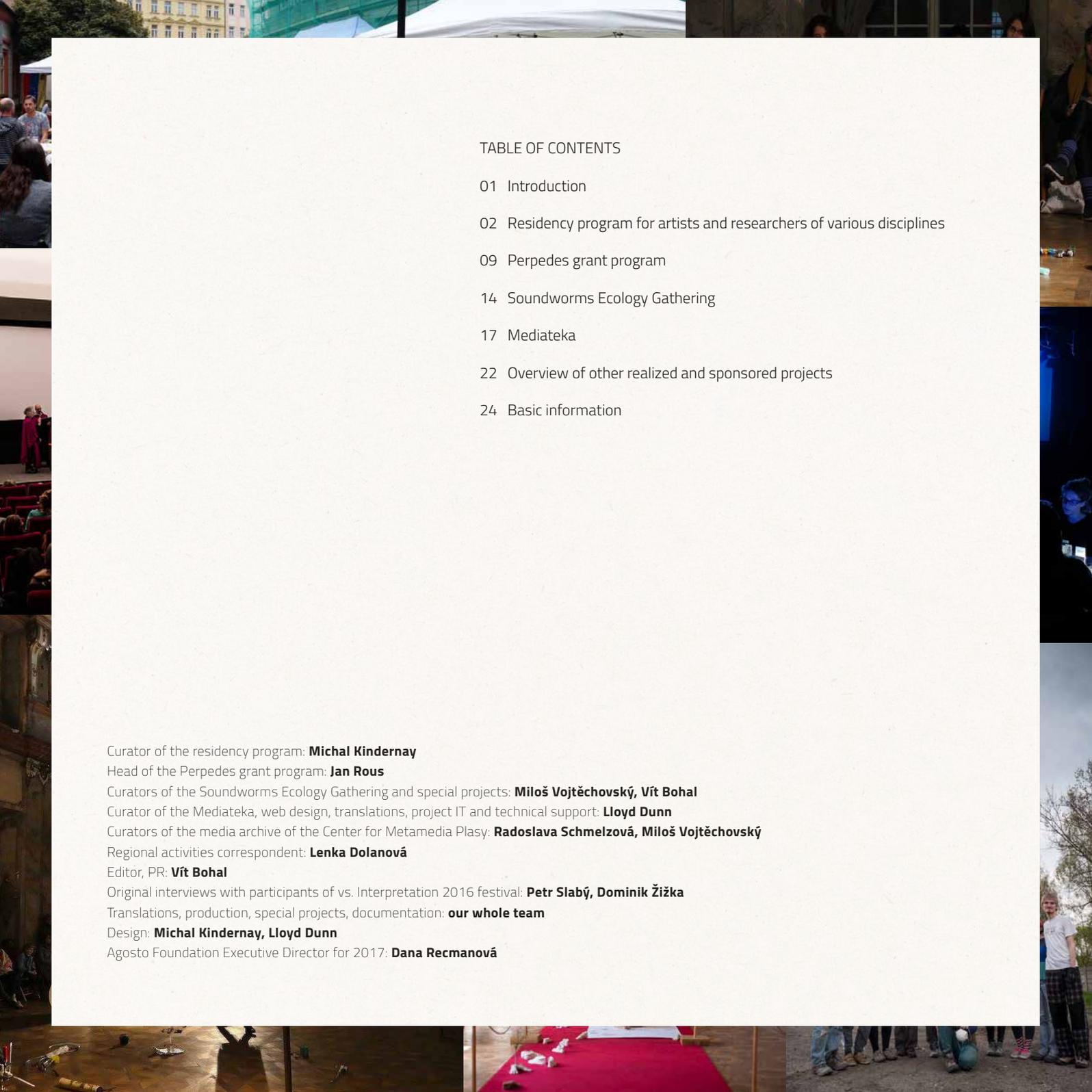


# ANNUAL REPORT 2017



# THE AGOSTO FOUNDATION





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Head of the Perpedes grant program: **Jan Rous**

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Agosto Foundation Executive Director for 2017: **Dana Recmanová**

The Agosto Foundation was founded in 2013 in Prague as a private organization focusing on the development of social and cultural programs and their continuing support through interdisciplinary sharing. Supporting innovative, experimental and interdisciplinary approaches constitutes the main focus of our activities, especially if they also feature a didactic element. Through our grants, the foundation supports those groups and individuals who contribute to both social and personal development and who, as part of their artistic activities, address and face the complex challenges which are inextricably linked to any attempts at social change.

Between 2014 and 2016, the Agosto Foundation organized the vs. Interpretation festival – an event devoted to improvised music, but ultimately spanning various genres, incorporating film, performance and the visual arts. The festival's main focus was its inclusion of various expressive means and situational contexts, featuring live performances, audiovisual installations, site-specific works or interventions in public spaces, and making use of various genres and instruments of contemporary artistic practice. Despite their various forms and themes, each of the festival's previous iterations placed strong focus on connecting the local experimental art scene with a wider, international context.

Currently, the foundation is preparing projects of smaller format in lieu of the festival. These focus on improvised music, sound art, and especially ecology. Rather than presenting closed artistic pieces to the public, it focuses on process-oriented and collaborative forms which aim to uncover potentialities of social and cultural change.

In relation to the vs. Interpretation festival and the 2016 Frontiers of Solitude Project – a project supported by the EHP funds of Norway which artistically explored those regions in Norway, Iceland, and Czechia plagued by industrial activity – in September of 2017, the foundation organized an international and interdisciplinary Soundworms Ecology Gathering in Mariánské Radčice which approached the topics of social equality and environmental conscientiousness.

In 2017, we developed and launched the pilot edition of our Perpedes grant program. The program is tailor-made for those small-scale, but active cultural initiatives and individuals who are intimately connected to their home locale, and who work to improve their surroundings. We hope that this program will help to strengthen the individual and civic initiatives laboring at the intersection of various disciplines, fostering collaboration within contemporary art, and reflecting the relation of the social sphere with the environment.

Apart from organizing screenings at the Cinema Ponrepo, concerts in the the Colloredo-Mansfeld palace, supporting artists at the Jihlava Documentary Film Festival and the Futurist Week, 2017 also saw the regular monthly publication of original articles on interesting projects and video interviews with the 2016 vs. Interpretation participants. Since 2016, the foundation has been supporting the operation of the ArtMap book store and news platform which resides in Vojtěšská St. We have also launched the mini-exhibition project Galerie Tapeta in the same place.

You will find information about all our activities in the Media Library section.

We make a point of presenting all information about our activities in both Czech and English. Apart from information on the foundation's activities, you can also find curatorial texts, inspiring ideas and resources, profiles and interviews. You can discover the fascinating documentation of special archival projects, such as the Center for Metamedia Plasy and the retrospective website of one of the legendary symposia on Vilém Flusser. The 'People and Places' section presents the activities of small, creative groups, cultural civic communities, individual artistic projects, and places where people accept art as an important part of both their personal and social life.

We believe that our activities and support can help them in their efforts.  
We would like to thank all those who help us, or have helped us in the past.

Dana Recmanová  
Executive director

## ■ Residency Program

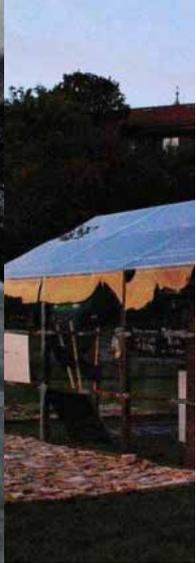
The Agosto Foundation seeks to establish strong platforms for the continuous and ongoing sharing of ideas. Through the Agosto Residency Program, the foundation seeks to create a context, not restricted to artists, for those active in the cultural realm to step outside of their usual frames of reference and to reach across disciplines. The aim is to facilitate, support and maintain a general platform for engaged, creative, adisciplinary (i.e. not oriented toward any one discipline) and exploratory projects.

The residency program gives preference to those fields that involve social awareness initiatives, sound and media art, inclusivity, improvisation, social justice, and environmental consciousness.

Participation in the Agosto residency program is contingent upon an invitation from the Agosto Foundation. The program prefers residency stays of at least one month, typically in the range of one to two months in duration.

As part of the Agosto Residency program, the foundation distributed residency stipends to six artists totaling 115,750 CZK.







## Yury Bulka (Ukraine)

Yury Bulka was formally educated as a clarinetist and musicologist at the National Academy of Music in Lviv. He soon switched to electronic music, technology and programming. He defines himself as a privacy/crypto geek and anti-“Big Brother.” His work reflects the problems of digital security and related free software movements and open source technologies. He started using programming as a medium for creating flexible musical structures (PureData, Max/MSP, SuperCollider).

As part of his residency, Bulka performed in the Wakushoppu series and prepared a lecture and workshop called “Stop Tracking Me: How to Regain your Privacy and Autonomy Online,” given at the Autonomous Social Centre Klinika in Prague and the Forum for Architecture and Media in Brno. During the workshop, participants briefly discussed the current state of corporate and government data collection. The practical part of the workshop covered basic open source technologies and tools that anyone can use to opt out of this system and liberate their online life from excessive control and surveillance.

Yury Bulka (\* 1990) continues as a PhD student at the National Academy of Music in Lviv. Since 2009, Bulka has regularly participated in festivals and concerts, including EM-Visia (Kyiv), Ars/Vox Electronica (Lviv), Tetramatyka (Lviv), Simultan (Timișoara) and AudioArt.

Yury Bulka received a residency grant of 20,000 CZK.



web: [57f23hcybjqj4ime.onion.to/](http://57f23hcybjqj4ime.onion.to/)  
lecture recording: [vimeo.com/247885963](https://vimeo.com/247885963)  
concert recording: [wakushoppu.com/2017/03/wakushop-pu-112-marinada-dekorativnich.html](http://wakushoppu.com/2017/03/wakushop-pu-112-marinada-dekorativnich.html)



## Hanna Rose Shell (USA)

Filmmaker and science and technology historian Hanna Rose Shell focuses on the environment, the media, military studies, and material culture in her body of work which comprises films, multimedia and curatorial work, as well as scholarly articles and books. Shell's analysis breaks down the increasingly untenable divides between production and consumption, art and technology, and invention and reuse. From camouflage netting, old clothes, decomposing vegetable matter, and other artifacts of creative repurposing, she uncovers historical shifts in modern epistemologies of self, nature and representation. Through her work, she not only contributes to the academic fields in which she is based, but also provides a vital historical and creative context for present-day concerns with the engineering of sustainable environments through innovations in transformational and biomimetic technology.

While in Prague, Shell continued work on her multimedia project "Shoddy", which is about the shredding and reuse of rags and other forms of textile waste. She also worked on completing the text for the book accompanying the films, photographs and other artworks from the project. She screened her films at the Cinema Ponrepo and delivered a lecture titled, "The Skins of Things" at the Tranzit Display gallery in Prague. She also participated in the collective exhibition "Fibers, Clews, Fabrics – Thoughts are Thin Strands" at the Vysočina Regional Gallery in Jihlava.

Hanna Rose Shell (\* 1978) is an associate Professor of Critical and Curatorial Studies at the University of Colorado at Boulder. From 2012 to 2017, she was an associate Professor in the Program in Science, Technology and Society at MIT. She has participated in many international exhibitions and festivals (ZKM in Karlsruhe, Machine Project Gallery in Los Angeles, Berwick Research Institute in Boston, Harvard University in Cambridge, Ritsumeikan University in Kyoto, Museum of Modern Art in New York City, and elsewhere).

Hanna Rose Shell received a residency grant of 37,000 CZK.



web: [hannaroseshell.org/index.html](http://hannaroseshell.org/index.html)  
Devil's Dust: [agosto-foundation.org/devils-dust](http://agosto-foundation.org/devils-dust)  
recording of lecture *Camouflage and Photographic Surveillance*:  
[artycok.tv/en/39022/kamuflaz-fotograficke-videni-hra-schovavanou-vede-umeni-valce](http://artycok.tv/en/39022/kamuflaz-fotograficke-videni-hra-schovavanou-vede-umeni-valce)



## Kuai Shen (Ecuador)

Naturalist and media artist Kuai Shen has been loving and studying ants for over 16 years. His hybrid installations explore interspecies relationships in the natural/artificial continuum, inspired on one hand by the emergence and self-organization of ants, and on the other, by the subjective intertwining of parasites, microorganisms and viruses in relation to mimicry, affects, and the forces of becoming.

Shen's artistic practice reflects on the materialization and perception of singularities of the self-organized non-human techno-ecologies that are invisible and silent to us, yet can be visualized and amplified by the use of open hardware / software / wetware and by tinkering with DIY artifacts, thus revealing certain mutualisms within the natural host / guest relationships and manifesting cooperation between artifacts and organisms.

During his Prague residency, Shen worked on a new project based on the potential relation of swarm-based acoustics with bioacoustic city glitches, exploring stochastic generation and bottom-up granular processing by amplifying the sounds of urban insects and the drones of city life. The results of the project were presented during the Soundworms Ecology Gathering at Mariánské Radčice in September of 2017.

Kuai Shen (\* 1978) was born in Guayaquil, Ecuador and now lives and work in Cologne, Germany. He has exhibited internationally, with his project "Oh!m1gas" having been exhibited at Manifesta 9, and having received in 2013 an honorary mention in hybrid art at Prix Ars Electronica, as well as the Medienkunstpreis from the Edith-Russ-Haus. In 2014 he received the Cynetart Förderpreis der Sächsischen Staatsministerin for the work "Playing with Ants and Other Insects", and in 2016 he won the Bridge Art and Science Stipend at Michigan State University for his work "[ant]ibiotica".

Kuai Shen received a residency grant of 19,750 CZK.



web: [kuaishen.tv/](http://kuaishen.tv/)

Kuai Shen – Stridulation of Ants: [vimeo.com/248514920](https://vimeo.com/248514920)



## Peter Sinclair (France)

Peter Sinclair is a sound artist and researcher in audio art. He began his career as an artist building musical machines that he presented in exhibitions and on stage, either solo or in collaboration with other musicians. In the early 1990s he adopted computer programming as an artistic tool while maintaining a strong attachment to “physical” space in his projects. His work today focuses on the real-time sonication of data, mobile audio and the artistic development of new auditoriums. For the most part, Sinclair develops this work within the research unit Locus Sonus.

During his Prague residency, Sinclair prepared a workshop using the LocusCast application, which streams over an Icecast server from mobile phones, as a basis for a group performance. The working principle was to consider the paths taken by several different “streamers” as complementary sound tracks or as a score, and to remix and spatialize the streams live in an auditorium. Sinclair also installed a “live” microphone Locus streaming tool in Prague, which constantly broadcasts a soundscape as part of the Locus Sonus sound map.

Peter Sinclair (\* 1962) has exhibited and performed frequently in Europe and the United States, in places such as the Exploratorium, San Francisco; MAC, Lyon; the Postmasters Gallery, New York; Belfort Interference Festival; Eyebeam-Beta Launch, New York; Festival Cinema and New Media, Split; ISEA, Nagoya; STEIM, Amsterdam; La Gaité Lyrique, Paris; among others. He has developed shared networking practices, notably with the New York artist G.H. Hovagimyan, with whom he collaborated for more than a decade and with other experimental groups such as DaisyChain and PacJap.

Peter Sinclair received a residency grant of 20,000 CZK.



web: <http://locusonus.org/soundmap/051/>



## Veronika Romhányi (Hungary)

Veronika Romhányi is an intermedia artist, currently interested in 3D animation and 3D virtual environments. During her residency, Romhányi continued the research and development of the Nimova project, a nominal co-op — it could also be thought of as a brand name — with one person behind it. The project was initiated as a way to escape responsibility through the use of a fictional character (the Russian artist Věra Nimova).

The government-funded MMA (Hungarian Academy of Arts) today represents a closed, stale and nostalgic, but ultimately official, statement about art in Hungary, mostly outside of the contemporary art scene and its discourses. The Nimova project, a visually expressive model of the world in which the flexible character of Věra Nimova is carefully observed and analyzed, is a critical reaction to these tendencies. It aims to bring an outsider's artistic perspective to a complex tangle of art communities which includes the government; progressives (the opposition); and the amateur. Romhányi's artistic residency resulted in the lecture "Thick Skin" at the Skautsky Institute, as well as the multi-channel video installation "Please Do Not Touch / Let's entropy" at the Punctum cultural space.

Veronika Romhányi (\* 1987) studied at the Academy of Art in Budapest, and she is a member of the Studio of Young Artists FKSE. Romhányi is represented by the Horizont gallery.

Veronika Romhányi received a residency grant of 19,000 CZK.



web: [nimovaprojektstd.tumblr.com/](http://nimovaprojektstd.tumblr.com/)  
Reality, Virtuality and Dark Energy - an interview with Veronika Romhányi: [agosto-foundation.org/cs/node/1106](http://agosto-foundation.org/cs/node/1106)  
Thick skin - Veronika's lecture at the Skautsky Institut: [vimeo.com/248525096](http://vimeo.com/248525096)

## Katalin Vera Benedek (Hungary)

The academic research of Budapest art historian Katalin Vera Benedek focuses on the radical-leftist art movements of the 50s and 60s and their international relations towards Central and Eastern Europe, the history of LGBT art in Hungary focusing on the state socialist era, and similar issues.

## Ada Muntean (Romania)

Ada Muntean is an artist from Cluj-Napoca, Romania, who is currently doing research for her Ph.D. at the University of Art and Design in Cluj-Napoca. Muntean's research concerns the body as image and instrument in contemporary art, and her recent artworks and critical texts are based on the research of this subject. Muntean is interested in both traditional techniques and mixed media.

## Jakub Gawkowski (Poland)

Jakub Gawkowski is an art critic and journalist, regular contributor to Szum and KrytykaPolityczna.pl based in Warsaw. His main interests are in the intersection of artistic practice and sociopolitical activism, as well as the history of exhibitions in post-war Europe. He currently studies at the University of Warsaw.

Residencies for artists and theoreticians took place in cooperation with Artalk.cz as part of the project East\_Art\_Mags, four Central and East European online magazines focused on visual arts. Artalk.cz (CZ/SK), Artportal.hu (HU), Magazyn SZUM (PL) and Revista ARTA (RO).)



Article *Vizuální obraz Sokola queer očima:*  
[artalk.cz/2017/06/12/jak-spolu-souvisi-homoerotika-a-nationalismus-na-pohlednicich-ze-sokola/](http://artalk.cz/2017/06/12/jak-spolu-souvisi-homoerotika-a-nationalismus-na-pohlednicich-ze-sokola/)

Articles:  
[revistaarta.ro/en/how-i-learned-to-be-contemporary-1/](http://revistaarta.ro/en/how-i-learned-to-be-contemporary-1/)  
[revistaarta.ro/en/how-i-learned-to-be-contemporary-2/](http://revistaarta.ro/en/how-i-learned-to-be-contemporary-2/)

Article *Jak hacknout uměleckou instituci?:*  
[artalk.cz/2017/11/01/jak-hacknout-umeleckou-instituci/](http://artalk.cz/2017/11/01/jak-hacknout-umeleckou-instituci/)

web: [artportal.hu/kategoria/east-art-mags/](http://artportal.hu/kategoria/east-art-mags/)

## ■ ■ Perpedes Grant Program

The Perpedes grant program was founded in 2017 and aims to foster a closer connection between artistic and cultural activities, and the daily lives of various social strata and communities, on both the local and regional scale. The program focuses on strengthening smaller individual and civic initiatives which intersect or interact with interdisciplinary cooperation, and which address themes pertaining to social and environmental networks working within the framework of contemporary art.

The grants may be offered to both legal entities (associations, societies, local action groups, etc.) as well as individuals. The maximum amount of any one grant is set at 80,000 CZK. How the contribution is used and the project schedule are specified during a personal meeting, and are based on the individual needs of the chosen candidates. The grants are authorized by the Foundation's statutory board which bases its decisions on the recommendation of the grant committee.

Based on the recommendations of the selection committee, the foundation's Board of Directors have approved 12 from a total of 91 nominations, which were received by the specified deadline of September 30, 2017. The foundation financed these select individuals and collectives by a total sum of 660,000 CZK to be paid out during the course of 2018.





## Dobrá společnost (Zastávka 194), Chotěboř

The wide spectrum of activities and the integrity of this collective's intensive cultural and educational program plays a fundamental role in the lives of the local inhabitants, cultivating an atmosphere of mutual togetherness. Many important sociopolitical topics are discussed as part of this unique community project which simultaneously plays an active cultural role in the local community. Furthermore, the collective has received a very specific historical building in the center of the town which also speaks for the determination of its members, and their willingness to devote their time and energy.

Supported with a grant of 70,000 CZK



## Punctum, Prague

The community project Punctum constitutes a wholly unique project within the context of Prague, as its focus and its dramaturgy offer a functional and important alternative to the usual cultural and social platforms. It is mostly focused on experimental music formations, and attempts to make them easily accessible to the wider public in a non-elitist manner and by means of a finely tuned educational approach. Furthermore, the collective is also strongly engaged in ecological education and the prevention of problematic psychosocial phenomena.

Supported with a grant of 70,000 CZK



## Okrašlovací spolek Za krásnou Ostravu

For a significant amount of time, the collective has been very effectively taking care of the public space and the city's cultural psychogeography. It actively functions as the politico-cultural opposition to the city council and as such represents a perfect example of a grassroots cultural and educational movement. The volunteer civic initiative is determined by a natural need for caring about their environment in both the spiritual and material sense, and especially by means of constructive criticism of controversial topics or functions of the city council. The collective's program is varied and its activities have, through years of work, become very popular and sought-after. It occasionally publishes a periodical with many expert texts focused on contemporary issues, as well as on the collective's projects.

Supported with a grant of 70,000 CZK



## Zauhlovačka, Vratislavice n. Nisou

The structure of the water tower, built at the former railway station, has, for the town of Vratislavice, recently become the focal point of cultural and community life. The laudable preservation of the structure, which may, in fact, be the only one of its kind, and the culturally-educational activities have managed to foster a lush and sought-after public program. The inhabitants and the local small businesses either take active part in the volunteer work, or support the cultural events materially. This testifies to the collective's ability to generate and maintain public support, and to support the inhabitants' interest in their city's common spaces and cultural values.

Supported with a grant of 70,000 CZK



## Ku prospěchu, Chomutov

The collective effectively connects social work with cultural and educational activities. For a long time, Chomutov has been considered a problematic locale within Czechia and the Ku prospěchu collective is attempting to challenge the city's negative image. They focus mostly on the youth, which they attempt to actively integrate into the preparation and organization of various programs, offering the locals a creative approach to many cultural, artistic, community-oriented and sport activities. We highly value their overall emphasis on the protection of the natural environment and their drive to eliminate social or ethnic antagonism.

Supported with a grant of 70,000 CZK

## Knihovna Romafuturismo, Praha

The project of the Romafuturismo cultural center is, within the context of Czechia, absolutely unique. The intention to construct an accessible community center (not at all exclusively) for the Roma minority constitutes an important step towards attempting to eliminate racial antagonism – a trend which constitutes a highly negative phenomenon among Czech society. In the long run, the scarce options and resources devoted to properly and effectively present the fascinating and rich culture of the Roma, or any other cultural minority in Czechia, are one of the major factors in ethnic tension.

Supported with a grant of 70,000 CZK

## Chaos Střítež

In the past few years, the village gallery of Chaos has proven itself to be a highly interesting project which focuses on the segment of rural public. The exhibition's dramaturgy is mostly oriented towards artists who deal with topics relating to the countryside, nature or ecology, and who attempt to draw the attention of a rural community to contemporary art through accessible and understandable means. The gallery is also affiliated with two local middle schools with a focus on art and the humanities, and there the exhibited artists often teach or engage in other educational activities.

Supported with a grant of 40,000 CZK



## Bludný kámen, Opava

The collective has long been active in the region, providing a space for organic cultural and artistic activities in a location which is not currently able to support most of their current activities. It has an irreplaceable role for the local artistic community. The program's exceptional focus on quality contemporary art, along with the specific social dimension of their work is fairly unusual and wholly unique in the Moravian-Silesian region.

Supported with a grant of 40,000 CZK



## Dům Válovek, Kladno

This initiative constitutes an attempt to initiate discussion about the estate of the Válová sisters, closely linked to their birthplace of Kladno, and deal with the question of what to do with the house in which they lived and worked, as well as with the conserved artifacts. The general awareness of the importance of the Válová sisters' artistic legacy in Kladno is, in many respects, insufficient and is not receiving wider attention. The goal of the project is to increase interest and initiate steps at the municipal level of Kladno and to appeal to the National Gallery along with the Ministry of Culture which would ultimately lead to both a discursive and financial investment into the preservation of their legacy.

Supported with a grant of 40,000 CZK



## Tereza Řičanová, Mezná u Pelhřimova

This conspicuous author of, predominantly, children's illustrations and literature lives on a farm in Mezná by Pelhřimov, and the spectrum of her artistic activities is truly unique – from realizing theatre performances for rural children, to organizing workshops and other pedagogical events in her region. Her project promises a visual report of everyday life with a cow in the Vysočina countryside, which will materialize in the publication "Kraví knížka" (The Cow Book).

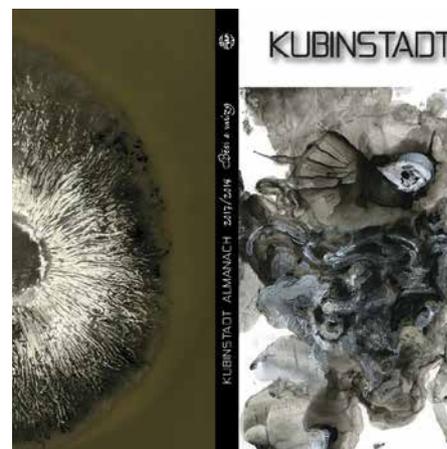
Supported with a grant of 40,000 CZK



## Andere Seite Studio and ASSociace, Almanach KubinStadt, Litoměřice

Almanach focuses on the visual and literary works of Litoměřice's regional artists, especially of the younger and currently active generations. As such, it directly reflects the activities of the region's active and contemporary individuals and their local scene. The collective also devotes their energies to preparing various community events, playing an important role in the whole region. The fact that the previous issue of the Almanach was quickly sold out testifies to the attention they have been receiving in their locale.

Supported with a grant of 40,000 CZK



## Barbora Tichá and Valeč

The project for the preservation of the Valeč Château in the former Sudetenland and the search for its new purpose through organizing exhibitions and many social get-togethers, has shown itself to be a consistently successful project which remains attractive for the general public. The cultural life in an otherwise marginalized locale is lagging behind, and any community activity constitutes a great benefit for mutual inhabitation.

Supported with a grant of 40,000 CZK



The grant approval for 20,000 CZK given in 2016 to Hudební informační středisko (The Music Informational Center) was bestowed in 2017 for the publication of the HIS Voice magazine

Between 2001–2015, HIS Voice was published as a printed bi-monthly publication focused on all musical fields which stood apart from the mainstream. It continues in this endeavor in its online format. The magazine deals with contemporary composition, various forms of improvisation – both jazz-oriented and beyond the boundaries of genre – electronica, noise, experimental rock, hip-hop, dance music, and various other genres; for instance, field recordings or art which straddle various forms – and from sound art to film and musical theatre.

HIS Voice offers artist profiles, interviews, critical commentaries on life and music, and also calls attention to upcoming events. A major component of the magazine's activities is also the regular review section. HIS Voice has also launched numerous CDs which came out as part of the magazine.

**HIS VOICE** ČASOPIS O JINÉ HUDBĚ  
výtisků Hudební informační střediska  Zůstat přihlášen

AUTOŘI O ČASOPISE ARCHIV ESHOP ZPRAVODAJ INZERCE KONTAKT PARTNEŘI PR

HUDEBNÍ INFORMAČNÍ STŘEDISKO  
petr katic  
Composer Portraits CD Series

ZPRAVODAJ  
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HUDEBNÍ JE VÍCE  
Časopis o umění  
HIS

Zpravodaj vychází vždy na začátku měsíce a přináší www.hisvoice.cz  
Dále Vám upozorníme na významné hudební a kulturní vstupenky  
Přihlásit k odběru se můžete zde.  
Zasíláme maximálně jednou měsíčně, máte možn  
Navíc Vám pošleme na email přihlašovací údaje k archivu časopisu. To Vám také usnadní náku v n

CO JE NOVĚHO

## ■ ■ ■ Soundworms Ecology Gathering

### Mariánské Radčice, Area of Most

The Soundworms Ecology Gathering was a three-day meeting of minds which took place between September 22 – 24, 2017. The gathering built on the concept of the project *Frontiers of Solitude* (2015–2016) which focused on exploring the issues linked to a changing landscape and the interconnectedness of post-industrial society and nature. The topics were approached in the form of an artistic exploration of cultural geography and the morphology of three European regions – Czech Republic, Norway and Iceland. The expedition *Into the Abyss of Lignite Clouds* (2015) took place around the region of Most. The Soundworms Ecology Gathering constituted a continuation of these projects, and took place in the parish house of the village of Mariánská Radčice in 2017. It brought together persons involved in ecology, theory and acoustics to discuss and exchange ideas a variety of questions concerning the natural environment in relation to the human actions taking place on it. Participants included: Petra Kapš (Slovenia), Marcus Mehr (BDR), Peter Cusack (UK), Udo Noll (BDR), Milan Kreuzzieger (ČR), Skupina (ČR-Slovakia), Ibra Ibrahimovič (ČR), Givan Bela (ČR), Hannes Hoelzl (BDR), Martyna Poznańska (PL), Daniel Alexander Hignell (UK), Piotr Tkacz a Karolina Karnaczewicz (PL), Jakub Frank (ČR), Gerard Lebig (PL), Lloyd Dunn (ČR), Max Haberl (BDR), Martin Zet (ČR), Dagmar Šubrtová (ČR), Kuai Shen (Kostarika), Gertrude Moser Wagner (A), Miroslav Toth (SLO), Kat F. Austen (UK), Johana Švarcová a Martin Ožvold (ČR), Kate Donovan (UK), Martin Klusák (ČR), Dionysis Anemogiannis (GRC), Stanislav Abrahám (ČR), Ken Ganfield (ČR), and others.

The foundation supported the symposium's participants with a grant of 64, 377 CZK.

### Hearsay: A Report on the Soundworms Ecology Gathering

The North Bohemian small town of Mariánské Radčice recently hosted a motley assortment of audio-visual artists, makers, scholars and affiliates. The participants of the 2017 Soundworms Gathering spent a full three days in the local parish house of the Church of Our Lady of Sorrows, offering and exchanging ideas on the topics of acoustic ecology, eco-art, sound-art, aesthetics, and environmental activism. If you found such an enumeration of topics slightly broad and unwieldy, you would not be mistaken. The themes were numerous and varied, and they deftly modulated between the subjective and the social registers, interweaving elements of direct action with aesthetic distance, ever striving to collapse the rift between the local and the global. Considering the breadth of the topics discussed, what was the reason for organizing such an event, and can it be said to have, in any way, succeeded?

The original impetus for the Gathering came from curator Miloš Vojtěchovský who envisioned a mostly informal gathering which would strengthen the axons of a so-far disparate, but in their respective locales firmly embedded network of ecologically minded (sound and visual) artists, scholars and activists. The professed aim was "to nurture collaborations, especially in the region of Central Europe, between those individuals engaged in tackling issues concerning the environment, ecology, ethnography, sound art, soundscapes, and their impact on society and the biosphere." The event eventually blossomed into an informal but concerted international symposium which hosted participants from numerous European countries, among them Greece, Slovenia and the UK.

There were as many expectations from the gathering as there were participants, and one can only assume that some were fulfilled, while others fell through or became lost in translation. Despite the participants' overall command of English, it quickly became obvious that not all of us spoke quite the same dialect, as each person's linguistic repertoire was conditioned not only by their place of origin, but largely on the participants' professional histories, previous studies and vocations. The attempt at a synchronization of the vocabulary in order to facilitate effective and creative communication with one another was one of the essential processes which unfolded throughout the gathering's three days. The fuzziness and intrinsic hybridity of some loaded terms, like 'art', 'activism' or 'the institution' became springboards for further investigation, and the din of machines working the nearby Břilina open pit mine created an acoustic backdrop for speaking about the role of art production, education, and formation of knowledge in the various spheres from which the participants came, and to which all of them would eventually return.

Throughout the unfolding encounters we quickly found ourselves to be very much embedded within our own, localized and very much material existences. As such, the Gathering did not constitute a scientific conference, one which would open up the floor for streamlined, linguistic acrobatics, but rather a meeting where each participant mined from the depths of the experience afforded by their field of expertise and their previous activities. It became an interdisciplinary potlatch for sharing concrete personal experiences and hypothesizing on their broader socio-political repercussions.



This opened up a space for voicing assertions, and demanding their satisfactory justification. In a pragmatic sense, the specific success of the gathering lay in its capacity to facilitate and strengthen latent ties between professionals working in a similar field. On a less concrete level, it succeeded in cultivating an acoustic form of what Fredric Jameson called "cognitive mapping." The particular merit which can be ascribed to similar interdisciplinary exercises lies in the cultivation of a perception which is not necessarily prescriptive,

forward-oriented (Promethean), or domineering, but rather one that is more tactile, intrinsically distributed and largely embedded within the surrounding environment and its local society. In our “post-nature” world dominated by sight perception, to refrain from properly listening is to collapse the spectrum of signification which stretches between the polarities of ‘signal’ and ‘noise’, and to reduce the act of listening to a socially conditioned, purely binary stimulus-response mechanism. Such a form of degradation of the acoustic sensibility makes an individual less informed, less social, and ultimately less human. The gathering did not aim at embracing any form of world-building project done from the shoulders of giants, but rather, for better or for worse, at allowing the participants to wade through the myriad tendrils which enmesh us in our everyday lived experiences. Such ties exert strange attractions, and it was the ultimate outcome of the gathering to excavate and cultivate some of these ligaments, map out their relationships, and speculate on their wider sociopolitical effects.



Although in its essence socially oriented and politically involved, the wide field of acoustic ecology rarely exhibits a capacity for a Promethean preoccupation with praxis, but rather passively foreshadows broader socio-cultural movements. Much like the blind prophet Tiresias divined from the voices of birds, so do the myriad ears of those listening hear the ominous sounds of climate crisis, accelerating deterritorialization of world populations, and the looming silence of the biosphere’s gradual extinction, happening in real time and streamed directly into the secluded solitude of our well-furnished homes. Such a sensibility is often still disengaged from active forms of social and aesthetic design.

How then do we transpose the knowledge gleaned from such a praxis of listening into a frame of action that is active and agential in wider spectrums of society? Although the relationship of art and activism constituted an axis around which many of the discussions revolved, a satisfactory consensus was, perhaps understandably, not reached. The political aspects of art production and its relation to the perceived crises of the everyday became a leitmotif for many of the heated debates, and free speculation on the possibilities and repercussions of direct implementation constituted one of the Gathering’s main affordances. The question and challenge however remains: how does Tiresias reemerge from the prophetic blindness, and reclaim her vision along with her capacity for material action?

## ■ ■ ■ ■ Mediateka

A long-term focus of the Agosto Foundation's activities is the continuing research into private cultural and artistic archives containing forgotten or newly discovered materials on art which may be unknown to the general public. During 2017, the foundation gradually processed various archive materials, while also producing their own original material.

### Hermit Foundation and the Center for Metamedia Plasy 1992–1999

Artistic events and activities in the (former) Cistercian monastery of Plasy have a long history, but this media archive concentrates mainly on the series of events initiated by the Hermit Foundation and the Center of Metamedia Plasy. This series of activities started in the winter of 1991 and ended during the winter of 1999. In spite of its duration, there is very little reference material about it circulating in the public sphere. We aim to provide a nonlinear collection and overview of the various surviving data, materials, and documentation, including photographs, texts, video and sound. Each item is updated and revised and provided with supplementary commentary where needed. The collection also includes audio and video recordings that document the Hermit symposia, including the famous photography exhibition 9x9 of 1981. This documentation still exists due to the foresight of the participants, who kept it in their personal archives. Most of the photographs come from the archives of Daniel Šperl, some are provided by Gert de Ruijter, Iris Honderdos and Radovan Koderá. Many other images were dispersed among participants and visitors, who have kindly provided them for the media archeology project, such as Avraham Eilat, or David Miller. Videos were digitalized from VHS tapes, stored in boxes for 25 years and their quality is bad. Sometimes, the author of the documentation is unknown. Inevitably, a certain part of the documentation has been lost forever, as was the case with all physical evidence about the activities of the Center for Metamedia.



#### **Oxymorón**

Bram (Joost Verhey)

Man looks at Woman, Woman looks at Man  
(Nathalie Alonso Casale and Pavel Semčenko)  
11. May 2017, 20:00 - Ponrepo Cinema

## Excavating the Future: An Archaeology and Future of Moving Pictures

The history of “new media” and “electronic art” in Czechoslovak and Czech culture is rather new but quickly aging, and seldom seen in a broader, international context. Among the most prominent personalities in the field are — next to Frank Popper — two other emigrants from Bohemia and Moravia: Vilém Flusser and Woody Vašulka. Also, their names are linked with establishing two cultural-artistic events founded in the early 90s: the “Hi-Tech/Art” festival/exhibitions in Brno (1994–97) and a series of annual international, interdisciplinary “Flusser Media Conferences,” which were organized between 1992 and 1997 by Andreas Ströhl, and in 2001 and 2007 by others. Ströhl and Flusser met in Prague in November 1991. The event was tragically underscored by the unfortunate death of Flusser, who died November 27 in a car accident near the Czech–German border. Even his death takes place in a political context: In Prague, Flusser had cancelled a scheduled lecture in Vienna because of the street demonstrations by right-wing nationalists organized by Jörg Haider. This was why he and his wife drove from Prague back home toward the west instead of the south.

The media-historical probe in the foundation’s media library is a micro-contribution intended to revisit the forgotten annals of media studies and the early days of Czech media archaeology. The web page was rejuvenated on the occasion of the exhibition “Bodenlos: Vilém Flusser and Art”, which took place at the AMU Gallery (5th April – 7th May, 2017).



## Upsych316a: The Universal Psychiatric Church

This brief outline of The Peerless Cooperative of the Holy Nurture (JSD) attempts to shed new light on the activities of this group, its programs and artistic miscellanea examined from within the realm of fine art, and seeks to establish connections with some parallel tendencies. This collection is also a humble contribution to increase public awareness of the rarefied history of the Cooperative. Framing the Cooperative as “outsider art” or “non-art” within the context of art may result in a distortion of the values, goals and meanings of the Collective. This overview of Upsych activities is mostly preoccupied with the founding and building the Church of Upsych316a, a large-format social construction devoted purely to the worship of the Holy Scrap, which is intended for use in the cultivation of art therapy, and also the redemption of man through the gift of imagination.

On the occasion of a new archival item, we prepared a composed evening at Ponrepo Cinema which presents the activities of the Peerless Cooperative of Holy Nurture, Upsych316a, and the Holy Scrap unit.



Jedinečné Svatopěstitelské Družstvo,  
Upsych 316a a Jednotky Špružení Šmelcu  
and a few perspectives on scrap  
films, photographs, small Poodja  
2. October, 2017, 20:00, Ponrepo Cinema

- Podzimní návštěva Upsych316a. Karel Kučera, 2011, 4 min
- Pěstitelé svátosti. dir. Adam Oíha, 2005, 27 min
- Upsych 316a. Václav Jirásek, 2008, 12 min
- Mezi prostorem a hmotou. Ondřej Telecký, 2014, 14 min
- Svatí broučci. Miloš Lauerman, 2011, 20 min
- Svátek šmelcu 2017. Petr Jančárek, 10 min
- U pana Čapka. dir. Bohuslav Vašulka, 1964, 6 min
- Jak se žije s veteší. dir. Jindřich Procházka, 2000, 14 min



## Vs. Interpretation 2016

Interviews from the festival

A festival of music improvisation that extends into the fields of motion, the visual arts, and new approaches in composition, among others, was organized by the Agosto foundation in 2016. During 2017, ten video interviews, conducted by Petr Slabý and shot by Dominik Žižka, were produced and then disseminated through the monthly newsletter. The complete collection in our Mediateka now includes interviews with these artists: Mazen Kerbaj, Ute Wassermann, Bob Ostertag, Phil Minton, Christof Kurzman, Sarah Washington, Hans van Koolwijk, Praed, Lê Quan Ninh, Christine Abdelnour.

The video documentary from the 2016 festival, produced by Dominik Žižka, was screened at Ponrepo Cinema along with a biopic documentary about Tony Conrad and the performance of the Prague Improvisational Orchestra.



Tony Conrad  
Completely in the Present  
9. February 2017, 20.00  
Ponrepo Cinema

## People and Places

Venues and Art Spaces: Views, Reviews and Overviews

Our correspondents review the venues, art spaces, and interesting locations in Prague and throughout the Czech Republic.

We focused on civic cultural initiatives in the regions, and the Mediateka is full of news stories prepared in the latter half of 2017 by critic, curator and art historian Lenka Dolanová. The contributions were published every month in the foundation's newsletter and took the form of interviews and probes into the situation of the locales and their artistic endeavors. We wrote on Sam83 in Česká Bříza, Zastávka 194 in Chotěboř, Punctum Krásovka in Prague, the Květoň brothers in Litoměřice, Farmstudio in Kokořínsko, Zauhlovačka in Vratislavice nad Nisou, Potřeby and Dederova kola in Třešť, Bart Society in Úterý, and many others.

In the context of this series and of the Perpedes grant program, we launched a radio show on Czech Radio about what it is like to set up a project in smaller cities and towns with numerous representatives. The program is accessible online on the Czech Radio website, as well as from our media library.

# Homeostasis

This video-poem deals with the industrial and post-industrial morphology of the landscape of northern Bohemia's Ore Mountains. It metamorphoses sound and image material from the digital sediments remaining from the Frontiers of Solitude project.

Edited by: Ondřej Vavrečka, Miloš Vojtěchovský, Michal Kindernay  
Cinematography: Dominik Žižka, Vladimír Turner, Michal Kindernay, Miloš Vojtěchovský, Lloyd Dunn  
Sound editing: Miloš Vojtěchovský, Stanislav Abrahám  
Produced by the Agosto Foundation

The video-poem "Homeostasis" was screened on 6 November, 2017 in Ponrepo Cinema as the first part of the planned film screenings dealing with the themes of the future, nature, the landscape, society, art, ecology and entropy. A major part of the event was the Czech premiere of a documentary about American "land art" and the abstract work by Miloš Šejn on the phenomenology of a beam of sunlight at the bottom of a brook running through the Giant Mountains.



Post (Land Art) and Anthropocene.  
Homeostasis. 2017, CR, 24 min.  
Echoes. Miloš Šejn, 1979, 5 min.  
Troublemakers: The Story of Land Art.  
James Crump, 2015, USA, 68 min.  
6 November, 2017, 20.00  
Ponrepo Cinema

# ■ ■ ■ ■ ■ Overview of other realized and sponsored projects

## Futurist Week

November 22–30, 2017

Invoking the memory of Italy's noise engineers

The Italian Cultural Institute in Prague, Trade Fair Palace of The National Gallery in Prague

More than a century ago, Italy witnessed something that would forever change art and its forms of expression. In 1913, the Futurist painter Luigi Russolo published his manifesto *L'arte dei Rumori* (The Art of Noises) in response to Francesco Balilla Pratella's *Manifesto dei musicisti futuristi* (Manifesto of Futurist Musicians), encompassing the fundamental ideas for the new music of the modern age. The legacy of the Italian noise engineers was recalled at Futurist Week within which, from 22 to 30 November, Prague hosted performances of historical and contemporary Futurist music, featuring special instruments: *intonarumori* (noise intoners). On Thursday 30 November from 6 pm, at the Trade Fair Palace of The National Gallery in Prague Luciano Chessa gave a lecture titled *Music the Dead Can Hear*, devoted to the Italian Futurist painter and musician Luigi Russolo.

November 22, 2017, Wednesday, 10 pm

Italian futurism and Luciano Chessa

A sound probe into the history of futurism and the original art work of the Italian composer Luciano Chessa.

Czech Radio Vltava, Radioatelier.

November 28, 2017, Tuesday, 8 pm

Intonarumori concert – Opening Performance Orchestra

Trio No. 2 for Howler, Whistler, Croaker and Violin, David Danel - violin. 12 mins.

Luciano Chessa

Opening Performance Orchestra and Guests

Futuristic Soirée for three intonarumori, two narrators, piano and violin. 20 mins.

The Italian Cultural Institute in Prague, Baroque Chapel

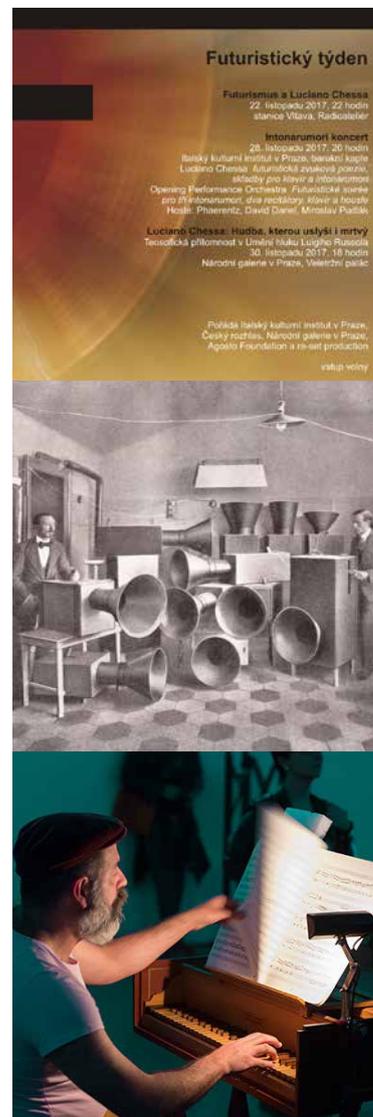
November 30, 2017, Thursday, 6 pm

Luciano Chessa: *Music the Dead Can Hear*

Theosophical Presences in Luigi Russolo's *Art of Noises*

The National Gallery in Prague, Trade Fair Palace, Praha 7 – Holešovice

The events were organized in cooperation with the Italian Cultural Institute in Prague, Czech Radio, The National Gallery in Prague, the Agosto Foundation, and re-set production.



## Dead Plants and Living Objects Pierre Berthet and Rie Nakajima (Japan/France)

24 October, 2017, Colloredo-Mansfeld Palace

Rie Nakajima and Pierre Berthet have been creating various ways to vibrate things to make their acoustic shadows dance around: invisible volumes of air that reshape constantly, move in space, enter into the most secret places and inside ourselves. A way to get closer to the inherent spirits of things is to listen to them. Eventually encouraging them to produce sounds and resonate by various means: to hit, caress, shake, beat, scrape, scratch, claw, boil, clap, rattle, rock, throw, move, magnetize, clamp, cook, pinch, galvanize, motorize, bow, blow, pluck, heat up, let flow, freeze, drop, drip, connect, roll, mix, extend, sing, ...

The event was organized in cooperation with curator and publicist Pavel Klusák as part of "Post-improvisation" at the 21st Jihlava Documentary Film Festival and the Prague City Gallery.

## Experience the City on Vojtěšská

16 September, 2017, Vojtěšská and the square at the Church of St. Adalbert

Meet your neighbors and experience serious and non-serious acoustic music, workshops for children, a line of street socks, the magic show of the legendary Mr. Petrano, projection of the surroundings of St. Adalbert church of a hundred years ago, a search game for children and adults, a guided tour of the Ondřej Brody exhibition at the SPZ Gallery, a guided tour of Foerster hall and bell-ringing at St. Adalbert Church.

## New Music from a Respirium

17 September, 2017, Colloredo-Mansfeld Palace

Miroslav Tóth (solo for soprano and alto saxophone)  
Zdeněk Závodný (solo for baritone, soprano saxophone and tarogatő)  
Milan Guštar (acousmatic composition)

An evening devoted to two premiere saxophone improvisations and an electro-acoustic composition for multi-channel sound.



# Basic Information

The Agosto Foundation was founded in 2013 in Prague as a private organization focusing on the development of social and cultural programs and their continuing support through interdisciplinary sharing. An innovative, experimental and interdisciplinary approach constitutes the main focus of our activities, especially if they also feature a didactic element.

Through our grants, the foundation supports those groups and individuals who contribute to both social and personal development and who, as part of their artistic activity, address and face the complex challenges which are inextricably linked to any form of social change.

The Agosto Foundation is listed in the Foundation Registry at the Municipal Court in Prague, Czech Republic, Section N, insert 1070.

Vojtěšská 196/18  
110 00 Prague 1  
Czech Republic

Business ID: 02178001  
Tax ID: CZ02178001

The foundation's assets as of 31 December, 2017: 1 mil. Czech Crowns

Agosto Foundation Statutory Board

Chairwoman  
Cynthia Plachá

Vice Chairman  
Tomáš Plachý

Board Member  
Jan Mengler

Controller  
Eva Kolovratová

The Agosto Foundation's accounting is done by ADMU s.r.o.



**ROZVAHA**  
**v plném rozsahu**

**ke dni 31.12.2017**  
( v celých tisících Kč )

Název, sídlo a právní forma  
účetní jednotky

Nadace Agosto Foundation  
Vojtěšská 196/18  
Praha 1  
110 00

Účetní jednotka doručí:  
1 x příslušnému fin. orgánu

IČO
02178001

Označení	AKTIVA	číslo řádku	Stav k prvnímu dni účetního období	Stav k posled. dni účetního období	
a	b	c	1	2	
<b>B.</b>	<b>Krátkodobý majetek celkem</b>	<b>Součet B.I. až B.IV.</b>	41	2 976	1 900
B. II.	Pohledávky celkem	Součet B.II.1. až B.II.19.	71	114	2
B. II. 4.	Poskytnuté provozní zálohy	(314)	55	114	2
B. III.	Krátkodobý finanční majetek celkem	Součet B.III.1. až B.III.7.	80	2 862	1 898
B. III. 1.	Peněžní prostředky v pokladně	(211)	72	7	1
B. III. 3.	Peněžní prostředky na účtech	(221)	74	2 855	1 897
	<b>Aktiva celkem</b>	<b>Součet A. až B.</b>	85	2 976	1 900

Označení	PASIVA	číslo řádku	Stav k prvnímu dni účetního období	Stav k posled. dni účetního období	
a	b	c	3	4	
<b>A.</b>	<b>Vlastní zdroje celkem</b>	<b>Součet A.I. až A.II.</b>	86	2 737	1 814
A. I.	Jmění celkem	Součet A.I.1. až A.I.3.	90	3 005	3 005
A. I. 1.	Vlastní jmění	(901)	87	1 000	1 000
A. I. 2.	Fondy	(911)	88	2 005	2 005
A. II.	Výsledek hospodaření celkem	Součet A.II.1. až A.II.3.	94	-268	-1 191
A. II. 1.	Účet výsledku hospodaření	(963)	91	x	-923
A. II. 3.	Nerozdělený zisk, neuhrazená ztráta minulých let	(932)	93	-268	-268
<b>B.</b>	<b>Cizí zdroje celkem</b>	<b>Součet B.I. až B.IV.</b>	95	239	86
B. III.	Krátkodobé závazky celkem	Součet B.III.1. až B.III.23.	129	239	85
B. III. 1.	Dodavatelé	(321)	106	66	16
B. III. 3.	Přijaté zálohy	(324)	108	5	5
B. III. 4.	Ostatní závazky	(325)	109		1
B. III. 5.	Zaměstnanci	(331)	110	32	39
B. III. 7.	Závazky k institucím soc. zabezpečení a veřejného zdrav. pojištění	(336)	112	18	18
B. III. 9.	Ostatní přímé daně	(342)	114	8	6
B. III. 22.	Dohadné účty pasivní	(389)	127	110	
B. IV.	Jiná pasiva celkem	Součet B.IV.1. až B.IV.2.	133		1
B. IV. 1.	Výdaje příštích období	(383)	130		1
	<b>Pasiva celkem</b>	<b>Součet A. až B.</b>	134	2 976	1 900

Sestaveno dne: 31.03.2018		Podpisový záznam statutárního orgánu účetní jednotky nebo podpisový vzor fyzické osoby, která je účetní jednotkou	
Právní forma účetní jednotky ----	Předmět podnikání Podpora sociálních a kulturních programů	Pozn.:	

**VÝKAZ ZISKU A ZTRÁTY**  
**v plném rozsahu**

**ke dni 31.12.2017**  
( v celých tisících Kč )

Název a sídlo účetní jednotky

Nadace Agosto Foundation  
Vojtěšská 196/18  
Praha 1  
110 00

Účetní jednotka doručí:  
1 x příslušnému finančnímu  
orgánu

IČO
02178001

Označení	TEXT	Číslo řádku	Činnosti		
			Hlavní	Hospodářská	Celkem
			5	6	7
<b>A. I.</b>	<b>Spotřebované nákupy a nakupované služby</b> Součet A.I.1. až A.I.6.	2	1 387	142	1 529
A. I. 1.	Spotřeba materiálu, energie a ostatních neskladovaných dodávek	3	259		259
A. I. 3.	Opravy a udržování	5	2		2
A. I. 4.	Náklady na cestovné	6	6		6
A. I. 5.	Náklady na reprezentaci	7	9		9
A. I. 6.	Ostatní služby	8	1 111	142	1 253
<b>A. III.</b>	<b>Osobní náklady</b> Součet A.III.10. až A.III.14.	13	794		794
A. III. 10.	Mzdové náklady	14	631		631
A. III. 11.	Zákonné sociální pojištění	15	163		163
<b>A. V.</b>	<b>Ostatní náklady</b> Součet A.V.16. až A.V.22.	21	188		188
A. V. 19.	Kursově ztráty	25	1		1
A. V. 20.	Dary	26	180		180
A. V. 22.	Jiné ostatní náklady	28	7		7
	<b>Náklady celkem</b> Součet A.I. až A.VIII.	39	2 369	142	2 511
<b>B. II.</b>	<b>Přijaté příspěvky</b> Součet B.II.2. až B.II.4.	43	1 500		1 500
B. II. 3.	Přijaté příspěvky (dary)	45	1 500		1 500
<b>B. III.</b>	<b>Tržby za vlastní výkony a za zboží</b>	47	6	81	87
<b>B. IV.</b>	<b>Ostatní výnosy</b> Součet B.IV.5. až B.IV.10.	48	1		1
B. IV. 10.	Jiné ostatní výnosy	54	1		1
	<b>Výnosy celkem</b> Součet B.I. až B.V.	61	1 507	81	1 588
<b>C.</b>	<b>Výsledek hospodaření před zdaněním</b> ř. 61 - (ř. 39 - ř. 37)	62	-862	-61	-923
<b>D.</b>	<b>Výsledek hospodaření po zdanění</b> ř. 62 - ř. 37	63	-862	-61	-923

Sestaveno dne: 31.03.2018		Podpisový záznam statutárního orgánu účetní jednotky nebo podpisový vzor fyzické osoby, která je účetní jednotkou
Právní forma účetní jednotky -----	Předmět podnikání Podpora sociálních a kulturních programů	Pozn.:

We would like to thank everyone who has supported us through their experience, partnership or time.

Artalk.cz, Artyčok TV, ArtMap, RurArtMap, Cinema Ponrepo, City Gallery of Prague, Display, Multiplace, Diffractions Collective, Vysočina Regional Gallery in Jihlava, GAMU et al.

Special thanks to Mrs. Olga Gruntová.



**AGOSTO**  
FOUNDATION

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