

FEDERATION OF RELATIONS

is an exhibition, a sculptural situation, by Rudolf Samohejl for Nevan Contempo. The floor space, which is completely covered with concrete tiles, to some extent leads the viewer into movement. It is the individual, however, that sets the rules. Samohejl has dealt with sculptural situations many times in the past. But while his previous work hid the complex semantic layers, the current exhibition is almost painfully exposed on the surface.

A **concrete monument** characterises the industrial era as it does the period of utopian rule. Concrete monuments represent 'ostalgie' (Zálešák), i.e. a form of nostalgia peculiar to eastern Europe. The most monumental memorials of the industrial era are the ruins of factories and abandoned military buildings.

A **system** is a bordered or limitless whole consisting of parts that interact with each other. Exceeding or redrawing boundary lines is a renaming of the known. Concrete tiles as a possible parallel to board games place in contrast 'so-called historical necessity with a topography of the configuration of possibilities', as Rancière might say.

A **beach** is similar to a desert. One is the driving force of the transformation of water, the other of wind. Time in each case. Sand is part of concrete. Part of a beach are the objects washed up by the sea, driven by the wind or discarded by humans.

A **desert** is a beach without water.

Found non-functional or fragmentary objects are like the bones remaining of the original life of these things. Reusing bones to create objects is the domain of the shaman. Shamans are supposedly like artists. Reviving bones reverses time. Samohejl's objects are anachronisms or polychronisms.

Synchronicity, diachronism, anachronism (**Baudrillard**).

A scrap yard is a **warehouse of time**.

The **viewer** hovers over everything. The viewer sees all the debris. The viewer is part of the sculptural situation. She is its driving moment, sole potentiality, and the threat of its change. The viewer can read time. The viewer is she who looks and does not suspect what she sees. Perhaps the viewer is she who tries painfully to leave at the moment she arrives. The viewer has the possibility of being confused, overwhelmed, indignant, terrified or unaffected.

Time is.

The purposeless activity of one or more people can be a **game**. But for a game to be playable it must have clear rules. Chess is historically the game of artists. One of the rules of Samohejl's sculptural situation is the possibility of changing the rules, viewing them from a height. The board game Zone is a work from 2016 whose tiles are also hexagons. From an installation of objects from the artist's personal collection on the tiles art in an institution becomes a *Grand Jeu*.

Duchamp cultivated dust. **Dust** is a bit like sand. Both represent time. The dust settling on Duchamp's artwork for the photography of Ray is possibly more important than that which lay beneath it. Interpretation above the surface is the bearer of meaning.

The **grey hexagons** are reminiscent of the military, they could equally well indicate the square of a game or a tile. Interventions in the existing arrangement of places, the completion of memorials and sculptures – this is Samohejl's favourite game and draws attention to the rules that we often accept as dictat instead of collaborating on their modification.

Suspending time is an act of **violence**. Objects delicately exposed at the time of their absorption or emergence. Unfinished or incomplete. Painfully resisting the gaze, helplessly attempting to leave.

A composite building material consisting of bonding agent, filler, water, additives and admixtures is what **concrete** is.

Maps as the focus of specific places are an example of *grands jeux* – conquerors, pirates, settlers and colonisers. Tourism and the souvenirs collected during it are just another form of colonialism. The extraction of memories waiting in remote locations. Immobilising them by pouring them into concrete.

Space serves movement. Even the immobile requires its space. Walk through space and immediately react to the stimuli deployed in it. Use the existing rules to construct your own game, as the situationists move around the city according to the map of a different city. Create new connections and using them do not expand but implode into superficially known spaces.

Text: Tereza Hrušková