

Vladimír Turner
Works
2006–2014



Film Documentaries



White — Black Film

2013

30min videodocumentary
web

Alana Victoria Hunt is a curator in Aboriginal community art center. White employees work with Aboriginal artists who tell the history of the Aboriginal nation Giya through art. Their works are painted with natural paints extracted from the soil. Alana's work as a curator goes beyond professional engagement. She tries to help others in all possible ways which makes her more of a social worker and a close friend of the local people. The complicated post-colonial situation in Australia forces her to question the client-based approach and the actual contribution of the white people to the Aboriginal community. The film is a poetic portrayal of a young woman who,

director / dop / editor / producer
English
distributed by Good night white pride

eager to be an active citizen, is trying to come to terms with a complicated history of the continent. The film was created in a couple of days as an immediate reaction of a foreigner to the strange environment. In the film director tries to further develop their debates as he was looking for his own perspective on the exploitation, omnipresent racism, calculating art market and the post-colonial reality of Australia. White- black film is questioning the cliches of picturing distant cultures by experimental minimalistic film language. It balances between observative documentary and video-art essay.



Memory of the future — Occupy and live! 2013

42min videodocumentary
web
Czech with ENG subtitles

directors Procházka, Turner,
dop Turner, Procházka, Rychlíková, LP Fish
editor Procházka
produced by A2larm

Movie about huge squatting action in Prague in the end of the summer 2013. 8 abandoned houses in Prague were occupied in one day. Movie is focusing mainly on the Police strategy and is obviously

standing on the side of squatters. Squatting is ilegal in Czech Republic and Czech society doesn't understand that it could be one of the solutions for Prague. Original title: Vzpomínky na budoucnost-



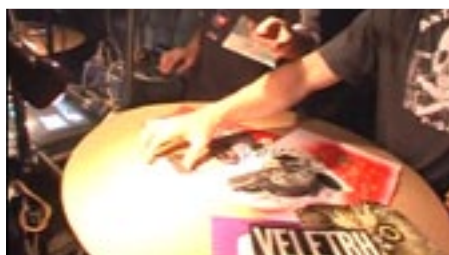
On Media Reality 2008

45min videodocumentary
web medialnirealitu.chtel.biz

On the 17.06.2007 art group Ztohoven secretly altered Czech TV broadcast. They inserted footage into the Panorama program of ČT2 channel showing illusionary nuke explosion in picturesque setting of Krkonoše Mountains. Their aim was to contribute to discussion about media manipulation, hence the entire action was called "The Media Reality". However in the end, it touched upon many other topics. Regardless of the action's point, the artists were labeled dangerous hackers and digital pirates. The debate about media (in)dependence swiftly turned into a hoax accusation.

dramaturgy Saša Gojdičová
production Tadeáš Trojánek
music JTNB
sound mix Stanislav Kejval
produced by FAMU CAS

Whole hell broke loose as they accidentally tapped system's weak points, many more than they had originally expected. These days seven members of up to the point anonymous group are dragged from court to court. Fined by the council for public TV and radio broadcast on one side, awarded by National Gallery's prize NG 333 on the other, Ztohoven members gave birth to an action which, over the period of one year, has grown into unforeseen dimensions. This film was a final work at Film and TV School of the Academy of Performing Arts in Prague.



Brát, muchlat, mačkat 2006

15min videodocumentary
web

director / dop / editor /
produced by FAMU

Zpověď umělce Romana Týce o jeho postoji
k AV tvorbě. Film byl natočen v době, kdy
byla založena VJská skupina PureA.

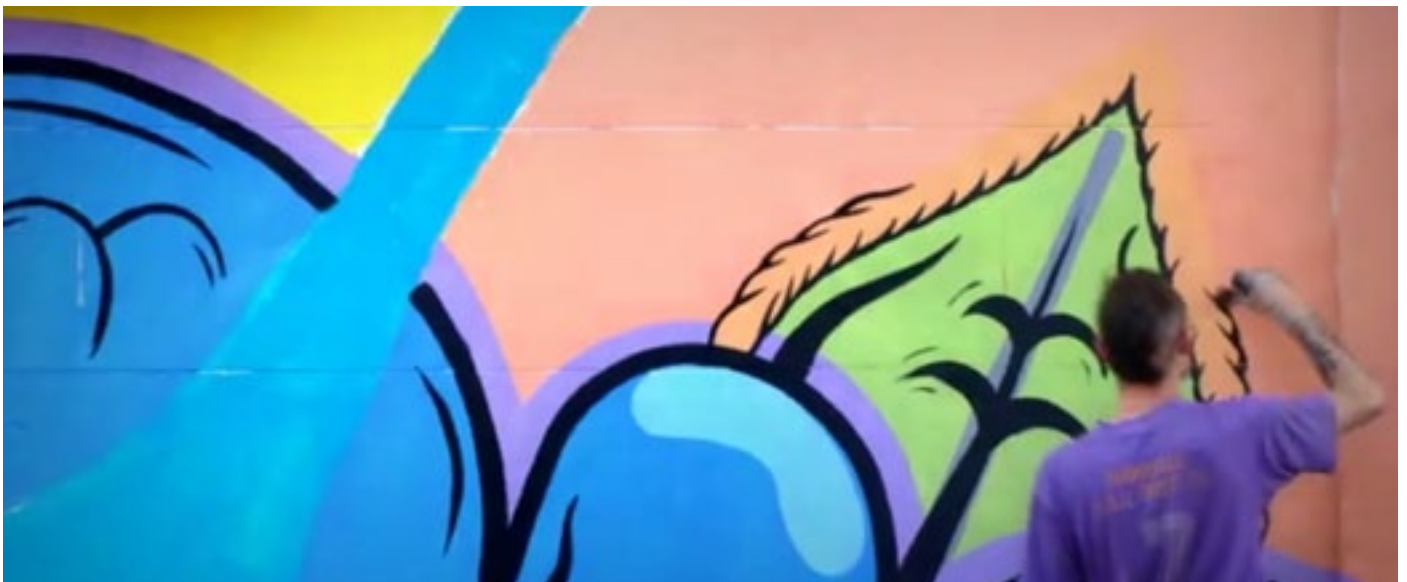


ČT dokumenty Freelance work for Czech Television

Náš venkov A kde nakupujete vy?
Intolerance Přizpůsobivá média
Intolerance Místo pětky přinesu trojku

Vybrané televizní dokumenty, na kterých
jsem spolupracoval.

Selected freelance works for Czech
Television documentary department.

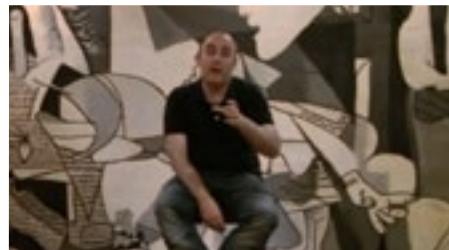


Grolou, A Portrait 2010

6min videodocumentary
shot in Argentina 2008/2009

director / dop / editor / producer

A portrait of french muralist living
in Buenos Aires- Luis aka Grolou.



Manual Para Fabricar Un Terrorista 2010

92min director of photography

web

Spanish with English(or Czech) subtitles

director Tereza Reichová

editor Kristýna Toupalová

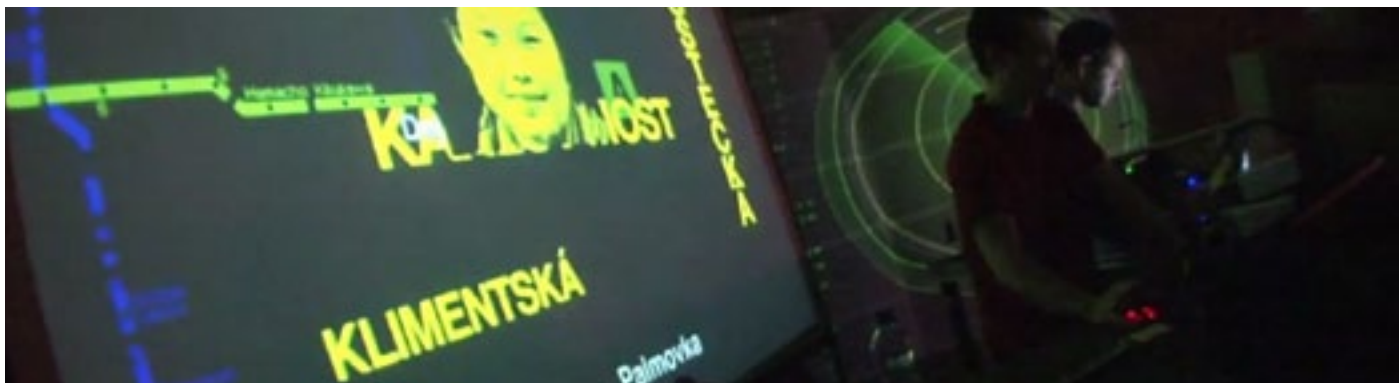
art director Toy Box

production FAMU

script Reichová, Toupalová, Toy Box, Turner

In the Basque region of Navarra, the director – a stranger – stops passers by next to pieces of political graffiti, letting them explain what they mean and

why they were painted. A feature-length documentary about repression, the anti-terrorist act and the events that happen within our common borders.



Lunchmeat Festival 2010 2011

18min director and editor
web

Lunchmeat is audiovisual festival of progressive electronic culture taking place in Prague. Featured artists: Nosaj Thing vs. Aalto | Ikonika vs. Video Jack | Kidkanevil vs. Inity | Ad Bourke vs. VJ Kolouch | Annie Hall vs. Pintaycolorea |

camera Marek Matvija / Václav Hanuš
David Brož / Vladimír Turner
production Lunchmeat.cz

Jahbitat vs. Junior | Yes, Robot vs. VJ Entter | Torent de Bites | Rec_Overflow | Fuss! | The Stereovideo Project | Ghostmother | C.H.District vs. VJ Comankh | GLGN & Jimmy Pe(é) vs. Tvprodukt

Art In Public Space



House Of Cards Dům z karet 2010 ▶ Prague

public intervention
two 4,5 meters high pyramids

I cleaned the area around Karlovo náměstí park, in the centre of Prague, from all the political propaganda. I stole all

the political tables which used illegal guerilla advertising methods. It was two days before Czech elections.



Nevim Coby Don't know what to do 2007 ▶ Prague

web
11min videoperformance

I want to rise against. Loving mother passed me our flat, where I live with my beautiful girlfriend. She has got big brest and studies arts. I am a student of prestigious schoul as well. I got there right after finishing secondary school and all of my friends are envious of that. At age of 19 I was able to earn more money than my aunt with three prefixes, but I wasn't putting it on with work. Webzine, that I work for is growing pretty well. I made my dream come true and bought myself old camping bus. I get myself weird haircut from time to time and i buy freak vintage clothes. I wear huge sunglasses to feel stylish. I'm gong for a trip to Norway in summer, and I will go for a residency somewhere far away in a future. I have gaps in education but i can mask them pretty well. I don't do hard drugs, because I don't want to ruin myself and I touch nice girls at the parties. I hate Czech

attitude to many things, but I can't set face against it. I don't mind politics as long as I have anything to eat and freedom to act freely. Starving children ar far away and I don't have a diary. I can converse with varied people and despise them in a same time. I have high speed internet so I'm not bored anytime. I am jingo, but I can be sensitive and nice if I want to. I do coloured pictures, but not so trendy and i shop in Ikea. Now I'm lying „sick“ in my bed (bought in Ikea), because I have overdone yesterday's party, I'm writing this peace of crap, which should act as my school work and I know that I can state it, even though I ought to deliver it few months ago. It is Saturday, somewhere in the middle of March, lunchtime, I'm listenning to electronic music, I'm going to eat something and fall asleep again. It's time to UPRISE, ha ha.



Erbe Heritage 2013 ▶ Dresden/Germany

public intervention
web
with Mathieu Tremblin

Pavement path, nails, chisel, hammer, en-
graving. 40 x 50 cm.
Electric meter, decoration, stencil, spray
paint. 40 x 50 cm.

Erbe Heritage 2013 ▶ Dresden/Germany



Erbe is a complex graffiti intervention creating a link between antique writing and name writing. First, “ERBE” a four letter word – meaning in German “heritage” or “legacy” – is carved with rusty nails, chisel and hammer on a ancient pavement path, parallel to the Elberadweg along Elbe river bank. Then, the engraved graffiti is transferred on a sheet of paper by frottage technique. The obtained letters are cutted with a kraft knife in order the imprint becomes a stencil. Finally, the graffiti is spray painted in black at the junction of Antonstraße and Albertplatz in the city center over a electric meter decorated with a fake wall with stone reminding the one from the ancient pavement path in a trompe-l’œil style which might have been spray painted by local writers.

Erbe action is a kind of reenactment of the evolution of graffiti writing through ages; from the anthropologic gesture – the word could be read as two pairs of initials – to the contemporary one – the word could be used as a nickname.



Das Graue Wunder The Grey Wonder 2013 ▶ Dresden/Germany

public intervention
web
with Mathieu Tremblin

UNESCO information billboard, photo booth, fake UNESCO poster. 65 x 105 cm.
Former UNESCO World Heritage Site, highway bridge, fake UNESCO banner. 500 x 100 cm.

Das Graue Wunder The Grey Wonder

2013 ▶ Dresden/Germany



Das Graue Wunder is a two parts satirical intervention based on the controversial construction of the Waldschlösschen bridge, a highway bridge through the Elbe Valley which brought as a consequence in 2009 the unregistration of this site from UNESCO World Heritage List in which it was included since 2004.

The first part of the intervention is a wallpaper pasted into a photo booth installed in Rosmaringasse, Altstadt in Dresden city center, just near the UNESCO billboard announcing the reasons why Elbe Valley was removed from the World Heritage List. The poster shows a vertical image of the bridge and designed in a way that UNESCO logo and text « Das Graue Wunder » appears as a background of each portrait picture taken with this photo booth.

The second part of the intervention is a banner with UNESCO logo and text « Das Graue Wunder » installed at one corner of the Waldschlösschen bridge, mimetic to the six ones from Sächsische Bau GMBH

company which were installed on the bridge since its building was completed at the end august 2013.

« Das Graue Wunder » is the ironic nickname given to the bridge by the citizens of Dresden who were protesting against the construction. This nickname is an echo to « Das Blaues Wunder », the Loschwitzer bridge built in 1893 upstream and nicknamed in that way according an urban legend which claims that the Loschwitzer bridge was originally painted green, but that the weather turned it blue. In addition, the name is a pun, since the meaning of the phrase ein blaues Wunder erleben is « to experience an unpleasant surprise » (Wikipedia).

Das Graue Wunder intervention is playing with viral communication in the field of territorial marketing to highlight the disagreement of citizens within a situation where functionality overrides on cultural heritage.

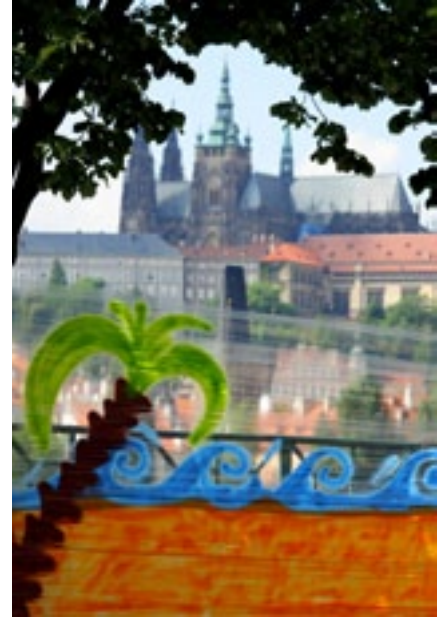


With Love S láskou 2008

mail—art

I send all my correspondence with the tax office, the administration of social affairs and health insurance in red

perfumed envelopes. Action continues since my taxation in 2008.



UFF 2009 ▶ Prague

14min video
web

18 public interventions
urban geocaching game
interactive video—installation

UFF



Praha
19/5/2009

Pokyny k pouliční hře UFF

Díváte se na mapu, ve které je vyznačeno 18 bodů. Každé z těchto konkrétních míst bude dne 19. 5. nějak přetvořeno, a jeho podoba vás vyzve k interakci. Jděte po vyznačené trase a objevte novou podobu města. Místa najdete v mapě, můžete je také vyhledat pomocí přesných GPS souřadnic nebo se v reálném čase na webu dívejte jak trasu zdolává první team, který v úterý hru začne.

Přijďte si třeba zahrát golf, postrašete někoho, starejte se o floru, zastřílejte si, leťte, užijte si pódium jen pro sebe, udělejte pár fotek nebo si jen dejte piknik tam, kde by vás to dříve nenapadlo. Účelem hry je vnímat své okolí a nebýt jen tím, kdo je sledován. Užijte si pohyb ve městě a buďte jeho aktivním obyvatel. Město se dívá, dívejte se taky!!!

urban game
public intervention
24h street performance

www.uff-game.net



Installation view at Young Art Biennial
Prague / 2010

19th May, 2009, Prague experienced a daylong street performance called UFF. We were monitoring signal of one of our mobile phones just as it is perpetually monitored by the Czech Police. Through use of the location data we left a trace in the streets of Prague which could be watched real time on the web or followed via maps shown on street posters and thus taking part in the happening during which 18 interventions to the city landscape were created.

Through re-contextualization of objects and places we aimed to interact with our surrounding.

There are two ways how to present this project: linear videodocumentary screening (14min) / interactive videoinstallation, where visitors can play short documentary of particular intervention show on an interactive map of Prague.



Untitled(Gold) 2010►Prague

2:30 video
public intervention
web

Spraying the pile of snow to gold colour. It melted in a few days as the fortune does. Selected location is Wenceslav's

square in Prague. One of the most corrupted places there with a lot of mafia around.



Untitled (Eco) 2010 ▶ Prague

1:30min video
public intervention

I sprayed with white can on dirty snow so
it becomes white again.



Leader Price 2013 ▶ Toulouse/France

Slipknots made from Leader Price supermarket plastic bags. Placed in front of the shop. Leader Price parkinglot.



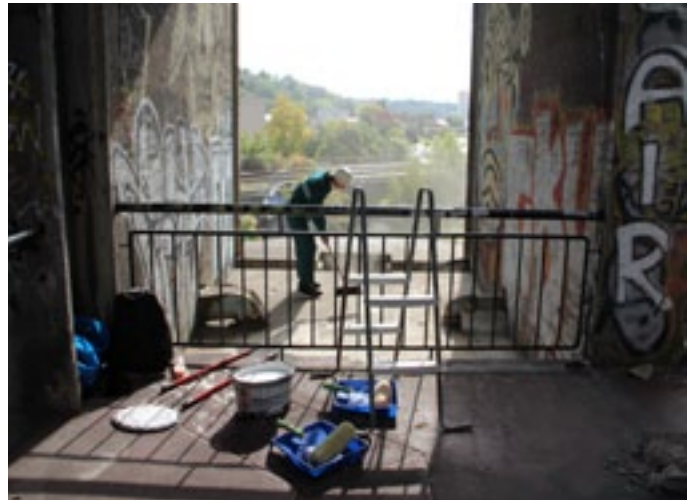
Cesta je trnitá (aneb i cesta může být cíl) Do it the hard way (or Let the way be your guide) 2013 ▶ Prague

2min video
public intervention

Cuttin myself through pre-election political propaganda. Action made during elections in Prague. Dealing with aggressive political propaganda in public space. These 5x2x2m towers invaded streets of Prague for two months. Prague municipality offered these adverts to two leading political parties. Not to the others. City hall defended itself in the way that "the banners carry

web

educative message" (showing people of Prague who should they vote for). Massive towers were constructed in the middle of pavements, parks and public places thus hindering people in their everyday lives. These towers remained in their place one month after the elections and carried purely commercial advertising. Background of the whole project is unclear and probably corrupted.



Galerie ve streetartu Gallery In Street—art 2012 ▶ Prague

4x4x3m public intervention
white paint, light installation

with Ondřej Mladý

Cleaning the area, painting it white.
Light-tubes connected to streetlamps so
they turn on when the streetlamps do so.

Gallery In Street—Art text

Gallery in Streetart

Branlcký Most bridge (“intelligentsia Bridge”) is a slightly sad hero of our time. A building that the Czech intelligentsia performed forced labour on was meant to become one of the biggest two-track railway bridges of its day. Ten years after it was completed, not a single train crossed it; although the second track was laid, it was soon torn up again, because it was not possible to build a two-track tunnel on the Chuchle side of the river Vltava.

Seen just as an object, it is in fact a magnificent concrete structure. If you climb up the pillar on the Braník side you pass through cube-shaped “rooms” full of refuse. It is one of the many city corners characterised by filth and gloom, away from the city inhabitant’s interest. As we pass through the city we try to filter out similar corners from our field of vision. An ideal environment for graffiti and street art. We wanted to use the contrast of sterile/ dirty and light / dark, to define the space solely with colour and light, to create a place you would only enter on tiptoe. By tidying it up, painting over the graffiti and installing lighttubes we created “White Cube” (an established term for a gallery). We create a gallery space that is part of its surroundings, while at first sight not belonging there. The gallery shifts the significance of the things exhibited in it. Usually it gives them the stamp of untouchability. It says “this is art”, it glorifies. An official gallery pushes street art onwards, it could develop it. Usually, though, it

merely removes it from “the street”, leaving just “art”, which generally has little worth when it has been taken out of its natural environment. Street art in a gallery becomes a visual spectacle, a funfair attraction. A gaudy circus and a visual bomb suitable for decorating a MTV studio or a skateboard shop. We are against this unthinking popularisation of street art, which becomes nothing more than a superficial, tarted-up whore in the spaces of official institutions. Street art is linked to the place it is created in, the environment it directly reacts to. It is never completely apolitical because it intervenes in someone’s property. Street art is a rebellion not demanded by society. In a gallery it is just a wall painting. The label “street art” has become empty and meaningless, with nothing in common with its origins. It became an advertising brand that sells well.

In fact, by performing the arrogant gesture of painting over the original graffiti we posed the question of the authenticity of street art and the relevance of exhibiting it. We ask about its position in contemporary society and in a minimalist way we reshape the city landscape that is our natural environment. We cast doubt on the corrupt operation of official institutions, which should be an important subject for “rebels” from the street. Do you have street art in a gallery? FUCK IT! We have a gallery in street art!



Graves Hroby 2010 ▶ Prague

public intervention

Found material (shoes, concrete, tv,
glove, glass, tiles...)



33 Scalps 2011 ▶ Prague

1:30 videoperformance
public intervention

web

I cut-off 33 logos of Prague Municipality from it's public ads around Letná neighbourhood, where a new highway is being built in place of original playgrounds

and park. The tunnel which is being built there is a symbol of Prague corrupted politics



Safety First 2011 ▶ Prague

videoperformance in collaboration
with Ondřej Mladý

[web](#)

Cyclist projecting a bike path anywhere
he wants it to be. Reaction to
insufficient amount of paths in Prague.

www.sgnlr.com



We Are All Terrorists 2013 ▶ Toulouse/France

happening
photo series

made during Office de le créativité

I was inviting people to take a photo
with/ behind the manequin in a shape of
revolting silhouette.
I moved it to the places where tourists

usually take photos.
People talked to me about anti-terrorist
laws, police repression in their cities
etc.



Stairway to heaven 2011 ▶ Amsterdam/Holland

public intervention



Tree

2011 ▶ Poděbrady / Czech republic

public intervention

1,2m X 1,2m frame with plastic banner on
stell column



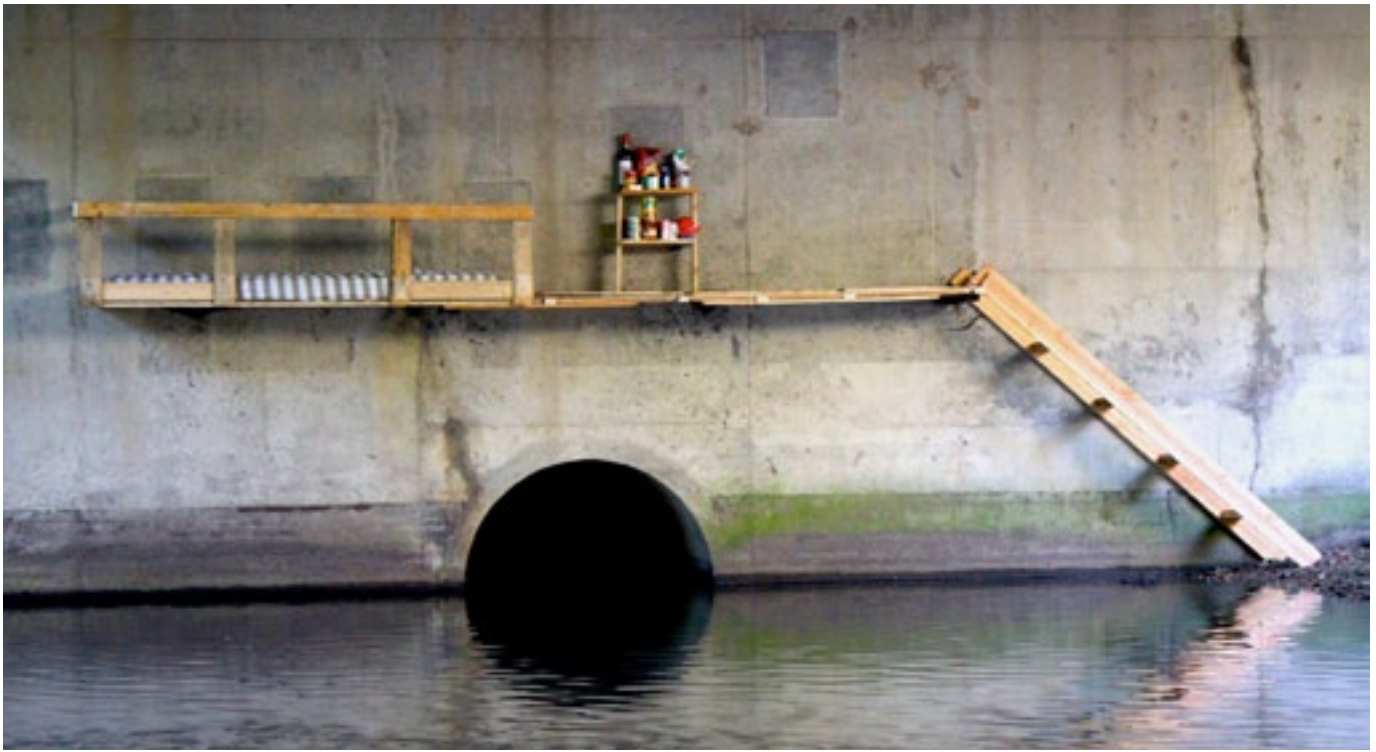
Teepee 2011►Prague

public intervention
5meters high teepee

Teepee built from recycled materials found and in the streets of Prague. Tarpaulin is made of stolen Prague municipalities adverts around controversial Blanka tunnel, being built in Letná park area. Object is 5m

2:30 videodocumentation

tall. One home-less couple started to use teepee as a shelter few days after the installation. Teepee stayed at this place for 3 months and was removed by the artist after the home-less couple left.



Balcon Public 2011 ▶ Strasbourg/France

public intervention
as a part of Perffusion festival

with Punx23

Found materials(wood, matrace...), bought
food and drinks.



Kolotoč Merry—go—round 2011 ▶ Prague/Czech Republic

performance
2min videodocumentation

with Ondřej Mladý,
Vojtěch Frohlich and Jan Šimánek



Výročí upálení Jana Palacha 16/1/2012

Náměstí Jana Palacha

2012 ▶ Prague/Czech Republic

performance

Performance k výročí upálení Jana Palacha
16.1.2012.



Banana Memorial 2013 ▶ Toulouse/France

public intervention
silkscreen print on plastic foil, French flag

This memorial that is supposed to honour black soldiers, who fought under the French flag between 1830 and 1962 is situated in a remote park in Toulouse, France. Located between railway tracks, a supermarket and a parking lot it is a transit spot, where passers-by hurry along with full grocery bags or where they take their dogs for a walk around the stinking curbs.

I consider the location and the very existence of this memorial as a mockery of black people. Let's not forget that France used soldiers of African heritage to conquer new colonies. History shows that the goals of European powers were often in contrast to the interests of black people.

Even today France asserts its imperial goals all over the world and sometimes

not just by peaceful means. Scarred souls of the inhabitants of post-colonial countries or today's French immigration policy clearly prove, that the time of colonialism is not yet over. Present-day colonialism is more of a cultural nature, but for that, not less dangerous.

Today's Europe with its problematic immigration laws often perceives immigrants as exotic fruit, that brings us from faraway places a culture more colourful than our own. I think this simplistic attitude towards other cultures is as xenophobic and potentially dangerous as open racism.

My "Banana memorial" is an artistic metaphor of how the strongly nationalistic French society views other races. Its title is derived from the expression "banana republic".



Na první pohled At a first sight 2012 ▶ Prague/Czech Republic

1:12min videoperformance

Kissing a figurine in a wig shop.



Praktické využití Practical use 2012 ▶ Valencia/Spain

performance

Interaction with sculptures in public space.



Jarní úklid Spring cleaning 2012 ▶ Valencia/Spain

3:05min
videoperformance

Cammouflage of rubbish with a spraycan.
Part of WONDERLAND series.



Wonderland 2012 ▶ Valencia/Spain

1:46min
videoperformance

Sleeping in brownfields of Valencia.
Part of WONDERLAND series.



Na horší časy Save it for a rainy day 2012 ▶ Valencia/Spain

2:28min HDV
videoperformance

Hiding a can full of diesel under the
ground. Part of WONDERLAND series



Záclony Curtains

2012 ▶ Valencia/Spain
2013 ▶ Toulouse/France

public intervention

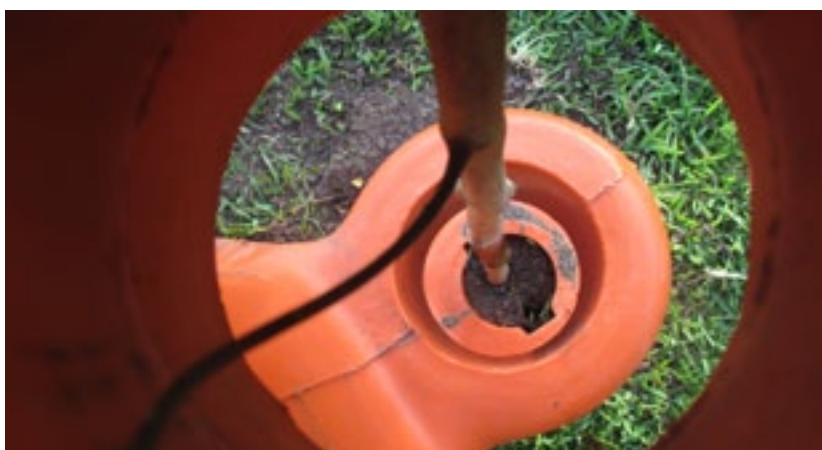
Putting curtains in abandoned windows and doors.



Urbania Jones 2012 ▶ Valencia/Spain

3:15min
videoperformance

Cutting through a billboard with
a machette. Part of WONDERLAND series



Brisneyland Actions 2012 ▶ Brisbane/Australia

interventions, performances

Don't Work Transparent at construction site waiting to be turned into luxury housing in Southbank.

No Boomerang Effect Giving out free boomerangs with one dollar coin stuck to it in front of casino in Brisbane.

Greystreet Inspiration Installing grey-

made during Memefest workshop

painted palette on cut-down tree at Greystreet.

Everything Is Fine Planting two trees through plastic fence.

200 Lives Saved Burning out 200 "Mystery bet" betting tickets stolen from a casino.



Osvícení Enlightenment 2012 ▶ Prague/Czech Republic

public intervention
culture—jamming
[web](#)

with Vojtěch Fröhlich
Ondřej Mladý & Jan Šimánek

Pointing lights from lighted billboard on
nearby sculpture by Josef Klimeš.

Osvícení

text Pavel Karous

Dočasná skupinka přátel angažovaných umělců provedla na podzim roku 2012 vizuální intervenci do veřejného prostoru Barrandovského mostu v Praze. V průběhu rychlé noční akce vylezli na osvětlený billboard u silnice mostu a přesměrovali jeho lampy, tak aby osvětlovali blízkou plastiku, která byla do té doby zastíněná touto obří reklamní plochou. Ze tmy se tak vlivem silného zdroje světla teatrálně objevila do té doby téměř neviditelná socha z litého betonu „Rovnováha“ od sochaře Josefa Klimeše z roku 1989. Obří billboard v té době propagující luxusní terénní automobil se naopak propadl do temnoty. Proměnlivá umělecká skupina sestavená z vizuálních umělců a architekta tím demonstruje nejen svoji odvahu ale především svůj seriózní zájem o veřejný prostor. Jasně poselství této umělecké akce nepotřebuje jeho široké politicko-sociální ani kulturní vysvětlení. Je zřejmé, že všudypřítomný reklamní vizuální smog, který s nastupujícím „reálným kapitalismem“ nekontrolovatelně okupuje naše města je obtěžujícím, neestetickým a zdraví škodlivým faktorem. Tento fenomén má podhoubí nejen v nulové urbanistické a estetické vizi správců měst, ale především v oficiální podpoře soukromého sektoru na úkor prostoru veřejného. Reklamy kolem rychlostních silnic i na fasádách chráněných domů nás denně ubezpečuje, že jsme stále ještě na „divokém východě“. Jejich četnost je důsledkem všudypřítomné korupce, která zapříčiňuje, že nejsou trestána porušení už tak velmi liberálních pravidel o umístění reklamních ploch. Pocit studu můžeme zažít nejintenzivněji, pokud přejíždíme hranice do Čech z Rakouska nebo Německa, kde existují a jsou hlavně vymáhány přísnější zákony. Konkrétně tato umělecká a politicky angažovaná aktivita je sice projevem občanské neposlušnosti, ale zdaleka není akcí ilegální, protože naopak částečně napravuje protizákonné jednání reklamního průmyslu. Ten tím že umístil billboard před sochu tak blízko, že se z něj na sochu dá přeskočit, porušil autorský zákon sochaře i architekta mostu. Autor plastiky vypověděl, jak za ním do ateliéru přišli agenti reklamní agentury, aby jim prodal autorské práva na sochu, která by mohla podle nich ideálně sloužit jako sokl pro reklamu. Osmdesáti šestiletý Josef Klimeš velmi lukrativní

nabídku odmítl a agenty ze svého ateliéru vyhodil. Nedlouho potom mu stejně osadili billboard před jeho dílem, tak že je z pohledu od silnice zcela zastíněno gigantickou reklamní plochou. Důležité je také připomenout, že unikátní brutalistní most od světově uznávaného architekta Karla Filzaka, byl podle přání tehdejší politické garnitury projektován jako most Antonína Zápotockého a měl být původně „vyzdoben“ monstrózní socrealistickou bronzovou figurou druhého komunistického presidenta. Ale díky angažovanosti architekta a úpadku cenzury koncem 80. let bylo upuštěno od propagandistického generelu a byl nahrazen abstraktním výtvarným generelem, který realizoval sochař monumentálních forem Josef Klimeš. Ten místo toho vzdal holt technickým možnostem litého betonu a mimořádné inženýrské úrovni dopravní stavby a vytvořil monumentální 7 x 8 m rozměrnou plastiku „Rovnováha“ postavenou na relativně malém bodě, jehož sokl – pylon je ovšem zapuštěn hluboko do písčitého břehu Vltavy. Samotný tvar pak vychází ze stylizovaného geologického řezu vltavského koryta, které od Barrandovských skal kaskádovitě klesá dolů, aby zvolna stoupal na druhé straně. Přesto byl tento artefakt jako bezmála všechny abstraktní umělecká díla ve veřejném prostoru osazená za minulého režimu označován jako komunistický nesmysl, byl ignorován, nedostalo se mu údržby a pod nánosem reklamy a tuctové graffiti se postupně vytrácel. V záři reflektorů se ale ukazuje, že ze své působivosti nic neztratil. Odvahu díla a monumentální účinek sochy dokazuje i to, že ji místní slovesnost přisoudila označení „Červ Dobyvatel“ podle obřího pouštního tvora symbolem osvobození planety Duna, ze stejnojmenného sci-fi filmu od Davida Lynche. Mohou zachránit naši planetku od všudypřítomných reklam, nástrojem korporátní manipulace a symboly vládní korupce partizánské akce Fremenu? Jako tak učinili Vojtěch Fröhlich, Ondřej Mladý, Jan Šimánek a Vladimír Turner, kteří realizovali výzvu k samosprávě veřejného prostoru aktivisty Jordana Seilera: „Reklamní průmysl ukazuje, jak se systém obecně chová k naší společnosti, jedná s ní jako s obchodním artiklem... Je na nás na veřejnosti, abychom znovu převzaly kontrolu nad veřejným prostorem!“.

Enlightenment

text Pavel Karous

In the autumn of 2012 a temporary group of artist friends created a visual intervention in the public space of Barrandovský Most bridge in Prague. During a swift nocturnal action they climbed onto an illuminated billboard by the bridge road and redirected its lamps to illuminate a nearby sculpture that until then had been overshadowed by this huge advertising space. The strong light source caused "Equilibrium", a cast-concrete sculpture by sculptor Josef Klimeš from 1989, to make an almost theatrical appearance. The huge billboard, advertising a luxury off-road car, was plunged into darkness. The variable art group composed of visual artists and an architect thereby demonstrated both its courage and, above all, its serious interest in public space, which they expressed, for example, in a project from the previous year whereby they used a gigantic rotating billboard at the end of the same bridge as a carousel. (vimeo.com/32210404) This artistic action's clear message needs no broad politico-social or cultural explanation. It is obvious that the ubiquitous visual advertising smog that has uncontrollably occupied our city since the start of "real capitalism" is a bothersome and ugly factor that is harmful to health. This phenomenon is rooted not only in the non-existing urbanistic and aesthetic vision of the custodians of our cities, but above all in the official support for the private sector to the detriment of the public space. Every day, advertising beside high-speed roads and on the facades of protected buildings convinces us that we are still in the "wild east". The huge quantity of this advertising is a consequence of the ubiquitous corruption that means that violations of the already very liberal rules on the placement of advertising spaces are not punished. Our sense of shame is multiplied when we cross the border into the Czech Republic from Austria or Germany, where strict laws exist and, above all, are enforced. Although this artistic and politically motivated activity is a manifestation of civic disobedience, the action is

certainly not illegal because, on the contrary, it partially redresses the unlawful conduct of the advertising industry. By placing the billboard so close to the statue that you can jump from one to the other, this industry violated both the sculptor's and the bridge designer's copyright. The maker of the sculpture told us that employees of an advertising agency visited him in his studio to get him to sell the copyright to the sculpture which, they thought, could be an ideal pedestal for an advertisement.

The eighty-six year old Josef Klimeš turned down the highly lucrative offer and threw the advertising agents out of his studio. Not long afterwards they installed a billboard in front of his peace anyway, and now it is entirely hidden from the road by a gigantic advertising space.

This artifact, like almost all abstract works of art installed in the public space during the communist period, has been labelled a communist nonsense; it was ignored, received insufficient maintenance, and gradually disappeared beneath an over-layer of advertising and run-of-the-mill graffiti. In the glare of floodlights, however, it is clear that it has lost nothing of its power.

The audacity of the work and monumental affect of the sculpture are also evidenced by the fact that it was locally nicknamed "The Conqueror Worm", referencing the huge desert creature that is a symbol of the liberation of the planet Dune in the eponymous sci-fi film by David Lynch. Can the partisan actions of the Fremens save our planet from ubiquitous advertising, a tool of corporate manipulation and a symbol of government corruption? Acting this way, Vojtěch Fröhlich, Ondřej Mladý, Jan Šimánek and Vladimír Turner, responded to activist Jordan Seiler's call to take over the regulation of public space: "The advertising industry shows how the system in general behaves towards our society, treating like a commercial item... It is up to us, the public, to take back the control over the public space!"

Spontaneous Sculptures / Furtive Gestures



Pipe

2011 ▶ Poděbrady / Czech Republic

public intervention

Bold

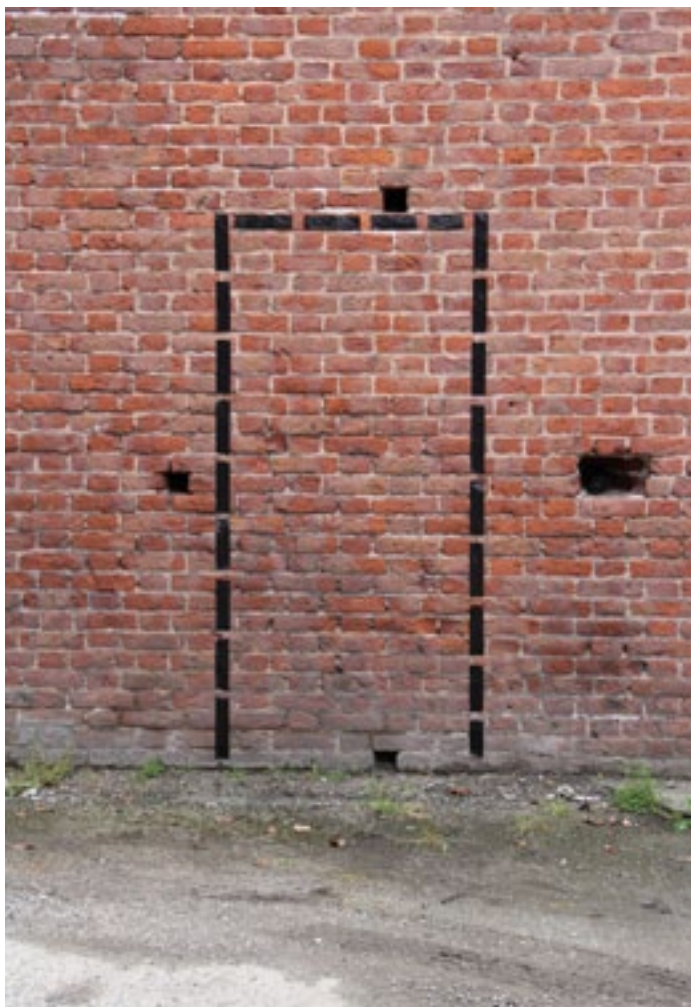
2011 ▶ Poděbrady / Czech Republic

public intervention



Untitled(Ladder) 2012 ▶ Strasbourg/France

spontaneous sculpture



Portals

2012–2013 ▶ Brisbane–Toulouse–Halle

public interventions in various cities



Parazites 2013 ▶ Toulouse/France



Beauty
2013 ▶ Toulouse/France

Free All Housewives
2013 ▶ Toulouse/France



Fountain Of Wisdom 2013 ▶ Toulouse/France



Rattle
2013 ▶ Toulouse/France

My Lawn
2013 ▶ Toulouse/France



Kinder Surprise
2013 ▶ Toulouse/France

Library
2013 ▶ Toulouse/France



Globe 2013 ▶ Toulouse/France

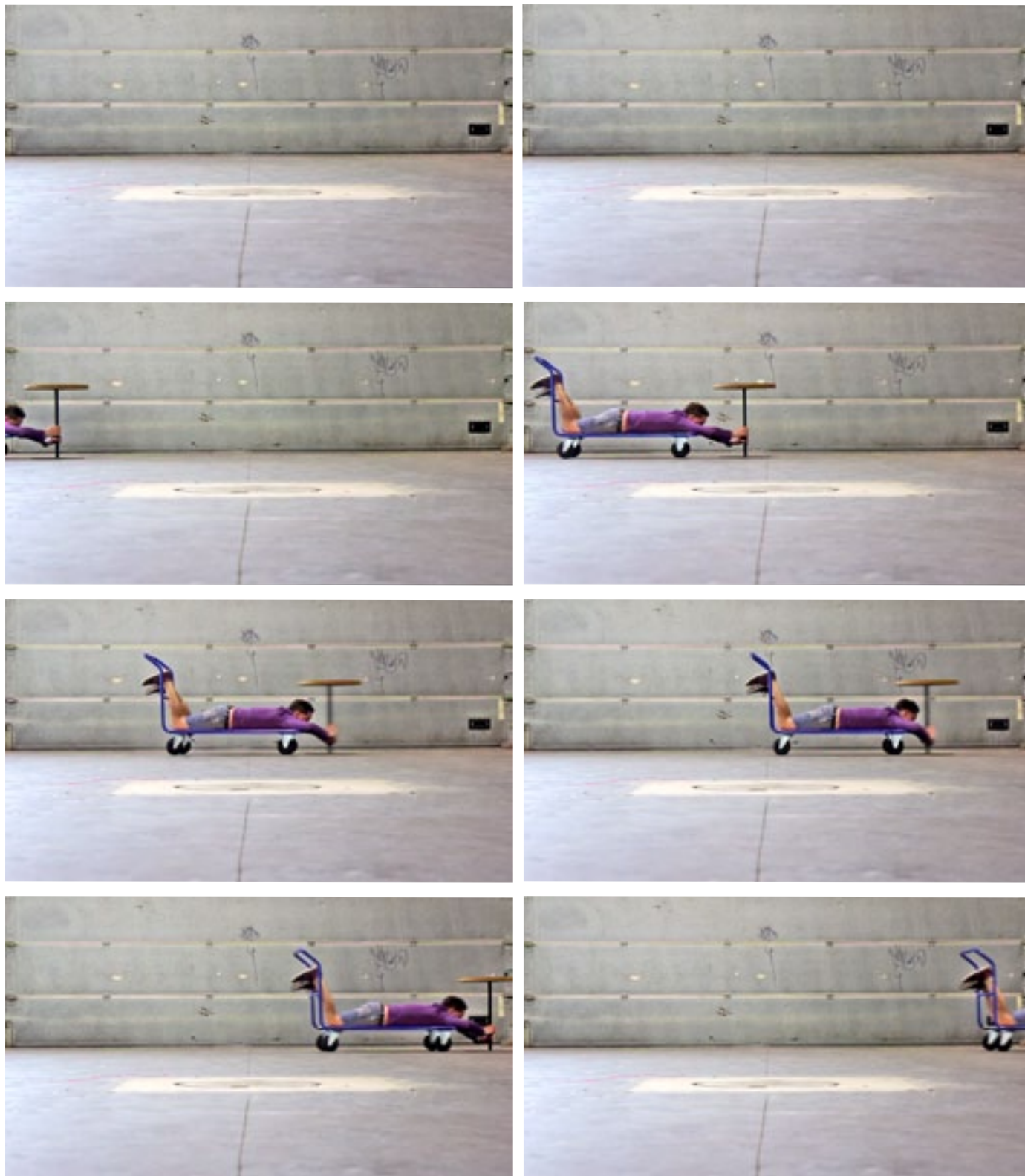
Videos



Untitled (Red) 2011

2min video
videoperformance

web



Sisyfos

2011 ▶ Strasbourg/France

2:17min video
videoperformance

web



FLOW 2010

[11min video](#)
[web](#)

Vladimír Turner's video balances on the line between abstract and concrete depiction, or rather blends the two. The whole film consists of a single

[audio](#) Luminousyear by Data-live

time-lapse scene flowing through time and landscape. In the final part of the video, the images very much remind of the inkblots of the Rorschach test.

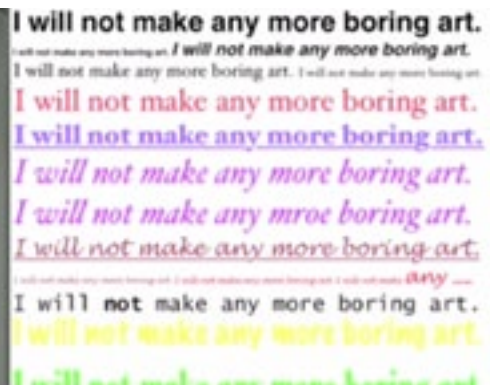
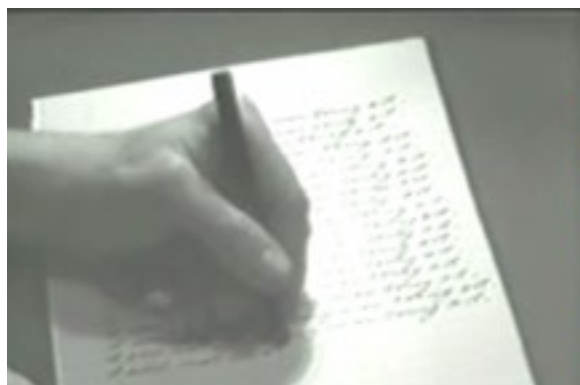
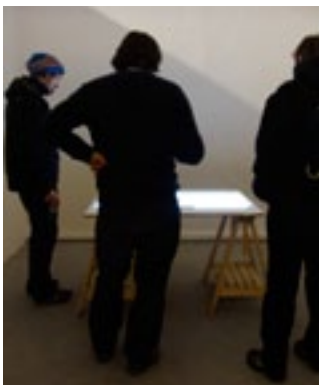
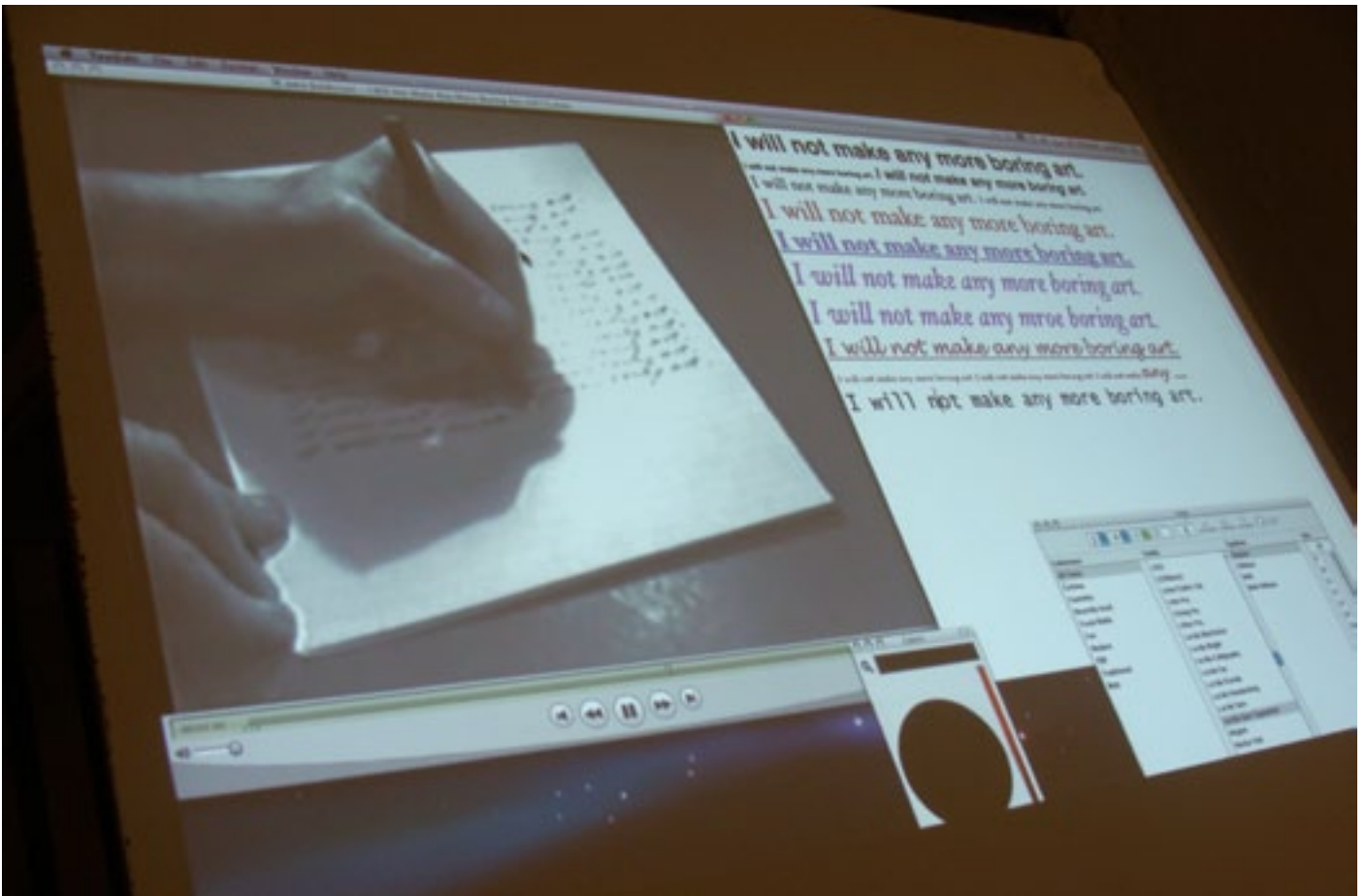


Hostage 2013 ▶ Toulouse/France

3:19min loop
videoperformance

[web](#)

Riding a horse on a merry-go-round
with my hands tied behind my back and
blindfolded.



Baldessari vs. Turner 2010

15min video / loop
videoinstallation

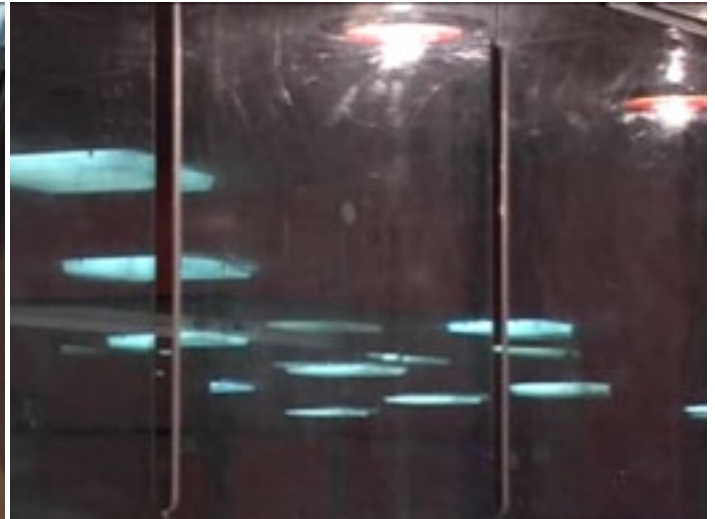
web
projection over table desk

Remediation of John Baldessari's work
"I will not make any more boring art."
from 1971.

description of his work:

In 1971, Baldessari was commissioned by the Nova Scotia College of Art and Design in Canada to create an original, on-site work. Unable to make the journey himself, he suggested that the students voluntarily write the phrase "I will not make any more boring art" on the gallery walls. Inspired by the work's completion

– the students covered the walls with the phrase – Baldessari committed his own version of the piece to videotape. Like an errant schoolboy, he dutifully writes, "I will not make any more boring art" over and over again in a notebook for the duration of the tape. In an ironic disjunction of form and content, Baldessari's methodical, repetitive exercise deliberately contradicts the point of the lesson – to refrain from creating "boring" art.

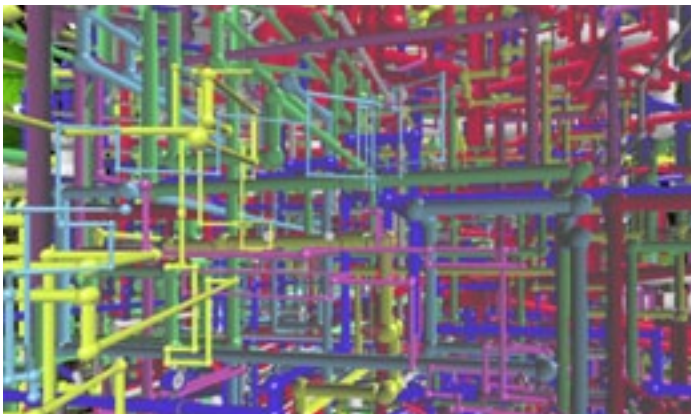
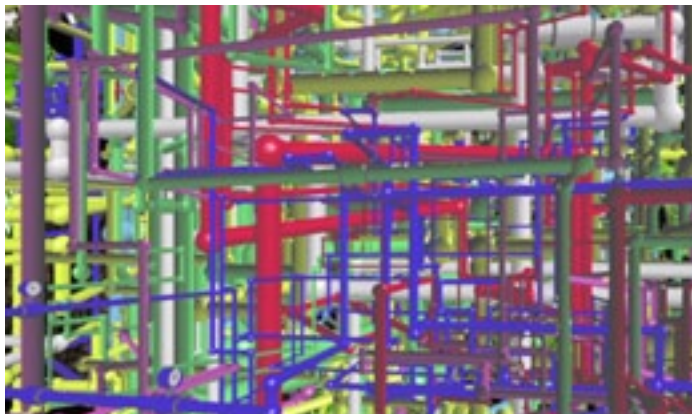


Solaris

2006

[4min video](#)
[web](#)

Short experimental film inspired by
Stanislaw Lem's book Solaris.



Saver 2012

5min video, animation
web

Working with two notoriously known screensavers- the slideshow of pitoresque landscapes and “pipes”. Heady remix of these two brings obvious ecological

message. I took the background photo in Ecuador jungle in 2011, where I saw new pipelines being layed in the middle of Amazon rainforest.



Czech Guy Getting Nails Done By Illegal Vietnamese Worker In Australia 2012

5min FullHD / 16:9

I payed an illegal Vietnamese worker in Brisbane to paint my nails in the same

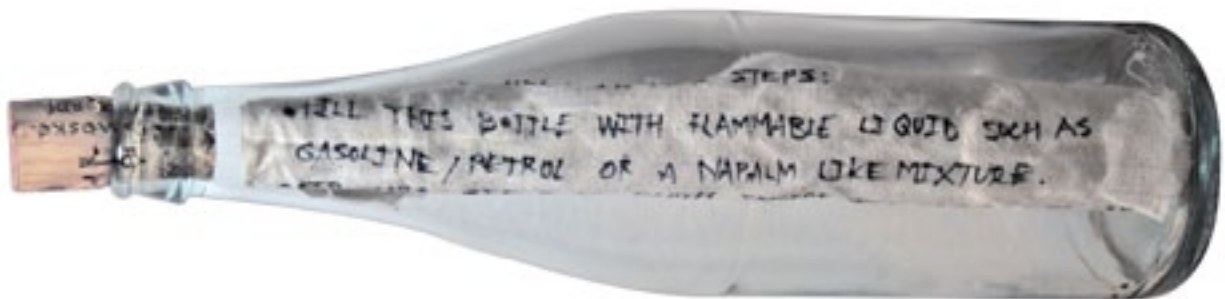
design as Australian flag while talking to her about immigration laws and rasism.

Objects / Prints Installations



Windows 2011

object
300x160cm
material: fiberboard

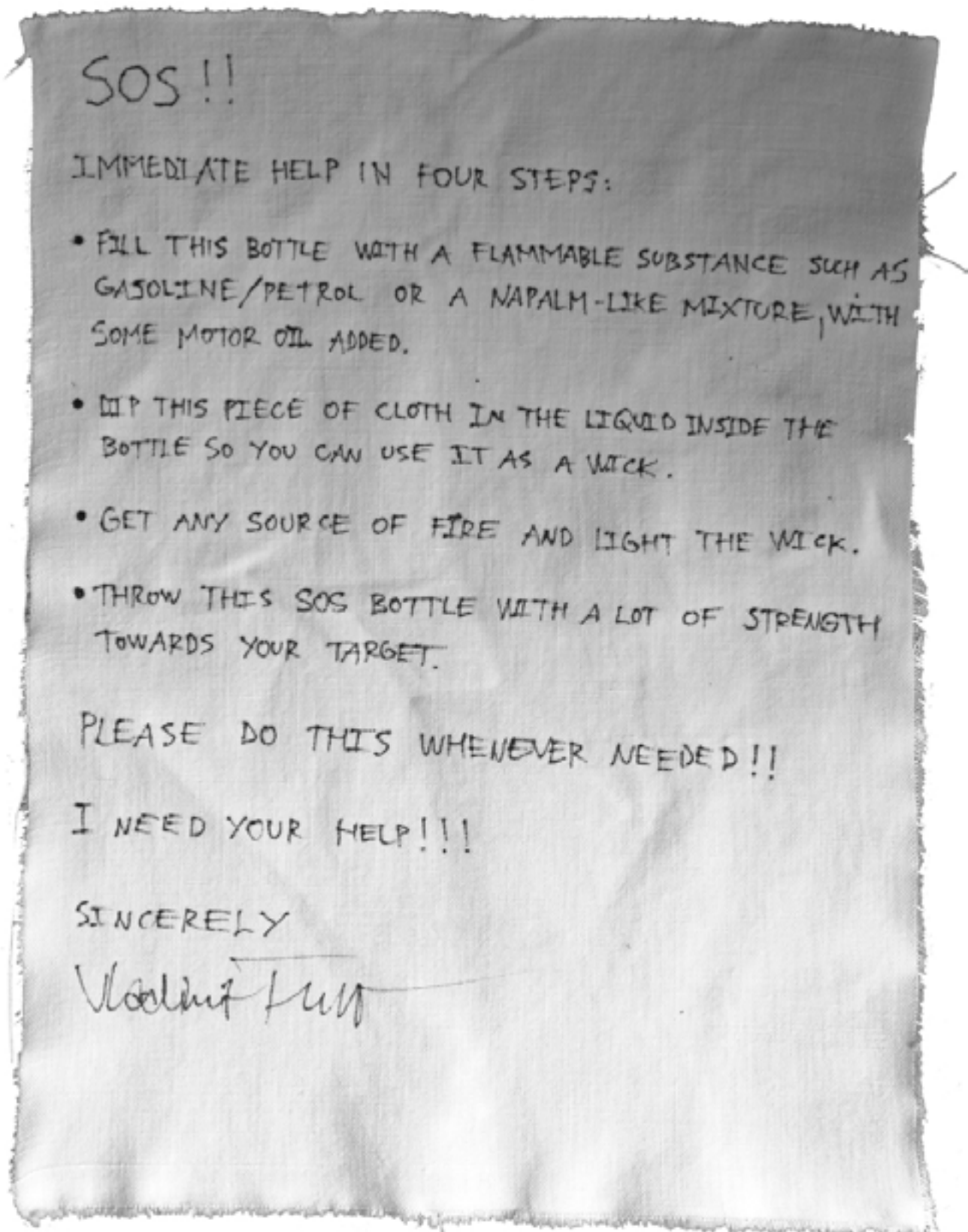


S.O.S. 2013

object
installation & videoperformance

250 transparent bottles with letters
inside, letter on fabric hanging on line.
The letter is a manual how to make

a molotow cocktail. Started as
a performance, where I was sending these
bottles on the river.



S.O.S. 2013

object
installation & videoperformance

250 transparent bottles with letters inside, letter on fabric hanging on line. The letter is a manual how to make

a molotow cocktail. Started as a performance, where I was sending these bottles on the river.



Zářivky Lighttubes 2012

series of objects
(lengths of standard lighttubes)

with Ondřej Reichl



1GB Memorystick 2011

object

Mouldering branch with 1Gb flash memory
mounted in

I take one photo of the object each year
and save it to it's memory.



Armagedon byl včera, dnes máme problém

Armagedon was yesterday, we have got
a problem today
2012 ▶ Olomouc / Czech Republic

site—specific installation

Wooden barricade over gallery's window

(Vitrína Deniska)



Untitled object (My place) 2012 ▶ Trafo Gallery/Prague

Site—specific installation at "My Place"
group show

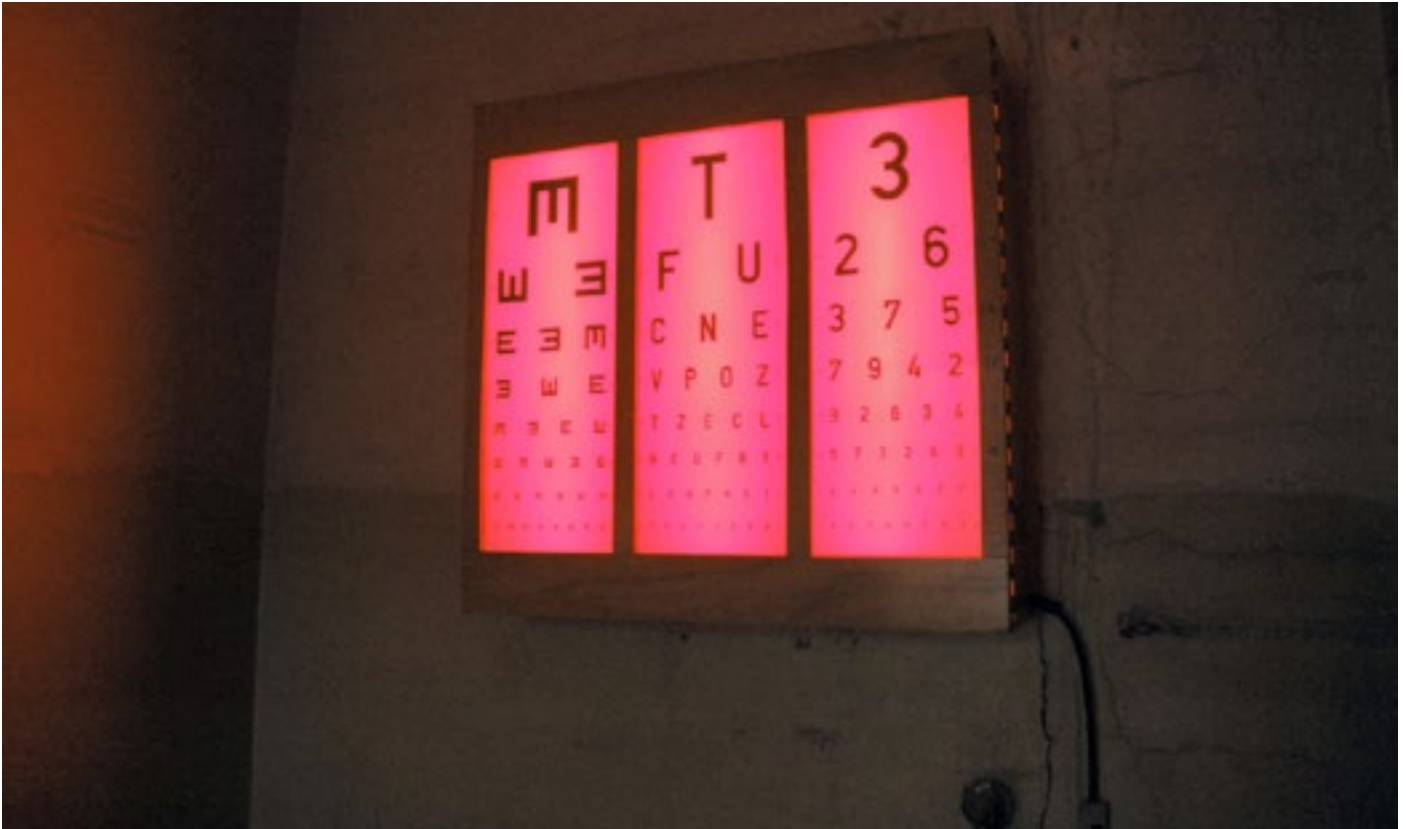


Druhá šance Second Chance 2012 ▶ Prague

metal form, red rope, lights,
metallic endings

Site-specific installation at abandoned casino in Pařížská street in Prague. As a part of “Would you like to play another game” group show.

Part of 4+4days in motion 2012. Squatting sign made of vip style materials



Untitled (Snellen Chart) 2011

object

Snellen chart with red light tubes inside



Untitled (Skate) 2010

object

Old skateboard, artificial grass, golden
pins



Artmasna 2012 ▶ Prague

Site—specific installation
in Fenester Gallery window
kritika Dvořák Sec. Gallery



Ceci N'est pas Une Justice

2012 ▶ Valencia/Spain

digital collage made during my stay
in Valencia during 15 de Mayo protests

Ceci N'est pas Une Politique

2013 ▶ Trafo Gallery/Prague

Collage 1,5mx1m

piece of banner cut out from political
advertisement of conservative right-wing
politician: earl Karel Schwarzenberg

The pipe is his logo that should convince
us about his strong political roots
in tradition and calm strength.



US – ME 2013 ▶ India

photoseries 12 analog photos
complete series on flickr

documentary photoseries showing
garbage cans in various places in India

Info

Vladimír Turner

*26/03/1986

Prague/Czech Republic

Vladimír Turner (1986) graduated from the Film and TV School of the Academy of Performing Arts in Prague (FAMU) in audiovisual studies, then he studied at the Studio of Intermedia Confrontation at the Academy of Arts, Architecture and Design in Prague. He has been to study stays and residencies in Buenos Aires, Valencia, Nijmegen, Toulouse and Brisbane. In his works, he oscillates between documentary film, art in public space and activism. He does not perceive these fields as divided, trying to combine them within a whole he labels as active civic life. His works from around the world can be seen in the streets, on film screens and in galleries.

Vladimír Turner (1986) vystudoval audiovizuální studia na pražské FAMU, poté studoval v ateliéru intermediální konfrontace na VŠUP. Absolvoval stáže a residenční pobyty v Buenos Aires, Valencii, Nijmegenu, Toulouse či třeba Brisbane. Ve své tvorbě osciluje mezi dokumentárním filmem, uměním ve veřejném prostoru a aktivismem. Tyto obory nevnímá odděleně a jejich provozování se snaží spojovat v celek, kterému říká aktivní občanský život. Jeho práce z celého světa jsou k vidění na ulicích, filmových plátnech i v galeriích.

Education & Experience

2014 2014 residency at Het Wilde Wetten
Rotterdam The Netherlands

2013 Residency at Office de la créativité
Toulouse France

2012 Interdisciplinary workshop at Queensland University of Art
part of Memefest Brisbane

2011 Residency at sculpture departement
at Universitat Polytechnica de Valencia Spain

2011 Socially responsible communication workshop—Memefest
Nijmegen Holland

2010→2013 Mga degree at Academy of Arts
Intermedia studio Architecture and Design in Prague

2009→2010 Residency at studio of Federico Diaz
Academy of Arts Architecture and Design in Prague

2008 Residency at Universidad de Cine
Buenos Aires Argentina

2005→2009 Bca degree at Film and TV School of Academy of Performing Arts
Prague

Solo Exhibitions

2013 Public Jokes

Centre Rockefeller with Mathieu Tremblin
Dresden Germany

2012 Armagedon byl včera, dnes máme problém

Vitrína Deniska Olomouc Czech Republic

2012 Saver

TV–Gallery, FAMU, Prague Czech Republic

2012 Artmasna

Fenster Gallery Prague Czech Republic

2010 Baldessari vs Turner

Galery 207 Prague Czech Republic

Selected Group Exhibitions

2013 7 let chrámu svobody

Třafačka Prague Czech Republic

2013 Where is my home?

DOX Prague Czech Republic

2013 Problem is here

part of 4+4 Days In Motion Festival Prague Czech Republic

2013 Lapidárium

Galerie Jaroslava Fragnera Prague Czech Republic

2013 Petites résistances – Rebellion als Kunstform

Weltkunstzimmer Düsseldorf Germany

Game is over! Would you like to play another game?

2012 part of 4+4 Days in Motion festival Prague Czech Republic

2012 Chůze Periferií – Festival Fluidum

K4 Gallery Prague Czech Republic

2012 My place

Třafa Galerie Praha Czech Republic

2012 La perte du désir de plaisir

PCF, Part of UNLUST project by Anonymos, Place Voltaire Arles France

2011 Pátý přes devátý

Třafačka Prague Czech Republic

2011 Happiness

4+4 Days in Motion festival Prague Czech Republic

- 2011 Velocypedia**
NTK Gallery Prague Czech Republic
- 2011 Když to nejde silou, přitlač!**
Galerie Suterén Plzeň Czech Republic
- 2011 Čí je to město?**
Karlín Studios Praha Czech Republic
- 2010 Hra na náhodu**
Galerie Emila Filly, Ústí nad Labem Czech Republic
- 2010 Young Art Biennial**
Dům u Kamenného Zvonu, Prague Czech Republic
- 2010 Citizen K Prague**
2010 (with Ztohoven Group) Czech Republic
- 2010 Phenomenon Game**
NTK Gallery, Prague Czech Republic
- 2009 City for sale**
Alternative space Truhla Prague Czech Republic
- 2009 Zpět v CAsE**
GAMU Gallery Prague Czech Republic
- 2009 Art and Law II**
ArtLaboratory (with Ztohoven Group) Berlin Germany
- 2007 NG 333 award 1st price**
(with Ztohoven Group) Prague Czech Republic

2007 II Bienal Argentino–Checa
(with Ztohoven Group) Buenos aires Argentina

2007 Cosmopolitics
(with Ztohoven Group) Bucharest Romania

2007 Grotesque
8olf Papírna Vrané nad Vltavou Czech Republic

2007 Ikony všedního dne
Trafo Gallery Prague Czech Republic

2006 Trafačka Opening
Trafačka Prague Czech Republic

Festivals & Awards

- 2013 Szpilman Awards** top6 works
- 2013 Werkleitz—Utopien Vermeiden**
Halle Germany
- 2013 MFDF Jihlava** (official selection Czech Joy)
Jihlava Czech Republic
- 2013 Crosstalk videoart festival**
Budapest Hungary
- 2012 PAF, Honorable mention award—** „Other visions“ section(Enlightenment)
Olomouc Czech Republic
- 2012 Memefest** awarded one of The best works in audiovisual category
Brisbane Australia
- 2012 Film Sokolov** lecture and presentation on a topic „Wrath in audiovisual art“
Sokolov Czech Republic
- 2012 Off—format Fotograf festival**
(project „Enlightenment“ with Fröhlich, Mladý & Šimánek)
Prague Czech Republic
- 2012 Živé město**
Prague Czech Republic
- 2012 Zootropio videoart festival** Flow (best videoart image award)
33Scalps (best documentary concept award)
Merry—go—round (documentary, overall best)
Porto Portugal

2011 Perffusion festival
Strassbourg France

2011 Cinemabuit
Best documentary film(UFF) Nina Behar Award(UFF)

2011 Memefest awarded one of The best works in art category (UFF)

2011 Early Melons The best videoart award (Flow)
Bratislava Slovak Republic

2010 Famufest 2010, 1st price — the best experimental movie(Flow)
Prague Czech Republic

2010 Loop festival
Barcelona Spain

2010→2007 Fresh Film Fest

2010→2009 Chicago anarchist film festival

2009 35. Summer Film School
Uherské Hradiště Czech Republic

2009 Festival Politické Písně
Sokolov Czech Republic

2009 iShorts short film competition 1st place
Prague Czech Republic

2009 Crossing Boundaries short film competition 2nd place in Czech section (UFF)

2009 Festival Zlatý voči 1 st price (Liberté)

2008 Famufest 1st price—the best editing (On Media Reality)

2007 Videoart Festival
Prague Czech Republic

Cinematography

- 2013 White—Black Film**
29min script / director / dop / editing
- 2013 Memory of the future—occupy and be alive!**
42min script / dop
- 2010 Flow**
11min script / director / dop / editing
- 2010 Lunchmeat Festival**
20min script / director / dop / editing
- 2010 Manual on how to create a terrorist**
92min script / dop
- 2010 Grolou, a portrait**
6min script, director, editing
- 2009 UFF**
15min script, director, editing
- 2008 On Media Reality**
45min script / director / dop / editing
- 2006 Brát, muchlat, mačkat,**
15min script / director / dop / editing
- 2005 Solaris**
5min script / director / dop / editing

Media

2014 Indebted to intervene

profile in book, Memefest and Griffith University,
ISBN 978-1-922216-26-7

2014 Film a doba(3- 4/2014)

Směry pospolitosti- rozhovor, Eric Rosenzweig,

2014 Český rozhlas(6. 2. 2014)

rozhovor , Šimon Malý, 2014

2013 ČT Art: Průvan Televize jako výzva

2013 Nový prostor(č. 424), Stačí si víc hrát – rozhovor

Zuzana Brodillová a Tomáš Havlín

2013 A2(12/ 2013), Přizpůsobivost je nuda

rozhovor, Lukáš Rychetský

2013 Obrazová příloha

profile in a book, collective, VŠUP, ISBN: 978-80-86863-71-9

2013 CAS: co to je?

profile in a book, collective, NAMU, ISBN 978-80-7331-265-7

2012 Město=Médium

profile in a book, BigBoss a BU2R, ISBN: 978-80-903973-3-0

2012 Streetsphere

French videodocumentary about artists in public space

2012 Fotograf

č. 20 Dočasná autonomní zóna občana Turnera článek, Alexandr Jančík

- 2011 ČT2: Pro(story): Načerno veřejně**
dokument ČT o umění ve veřejném prostoru
- 2011 Art and Agenda** (book)
profile with Ztohoven group in a book about art and politics,
ISBN 978-3-89955-342-0
- 2010 Český rozhlas: Vltava**
Mozaika- Radiogalerie, 26. 10. 2010 rozhovor Roman Štětina, 2010
- 2010 Pecha Kucha night**
Prague Czech Republic
- 2009 Cinepur**
Czech film magazine, profile
- 2009 Umělec / Artist**(internationally printed magazine)
(2/ 2009), profile, Ivan Mečl, 2009
- 2006 Street art Praha**
photobook of Prague street- art, Arbor Vitae, 978-80-86300-99-3, 2006

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