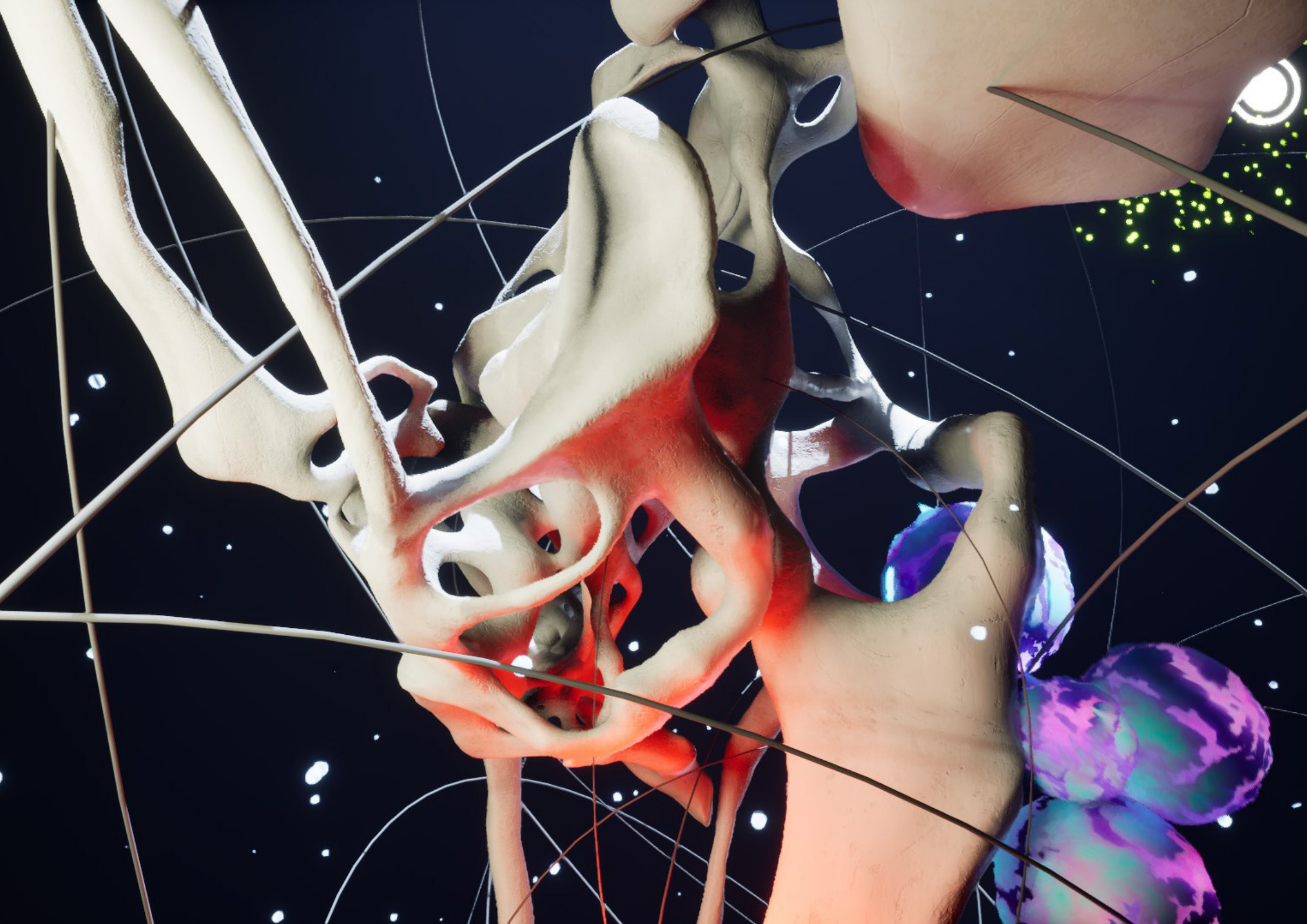
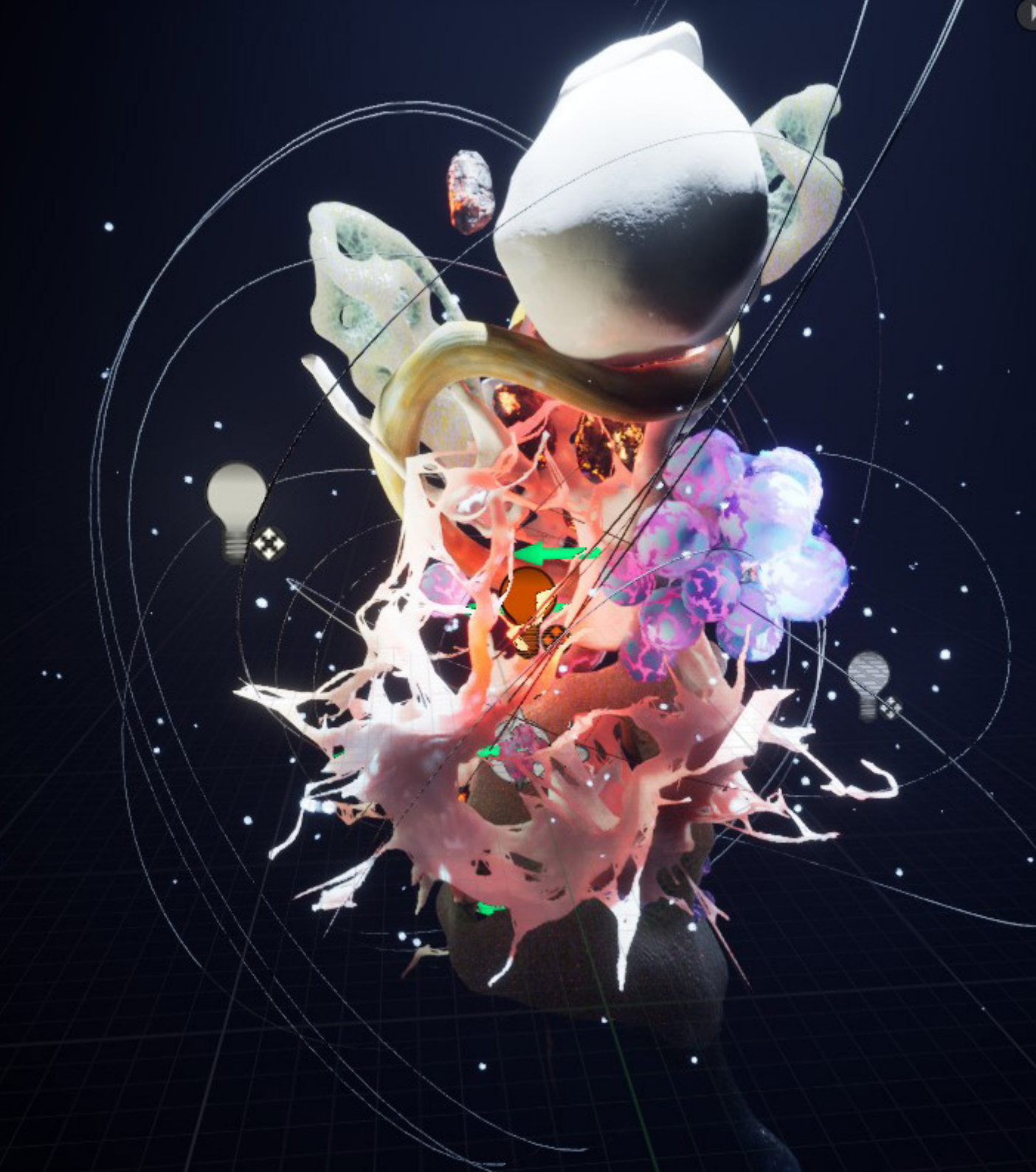


Viktor Takáč

selected works
2007 - 2024

Oblivion
videogame
2024

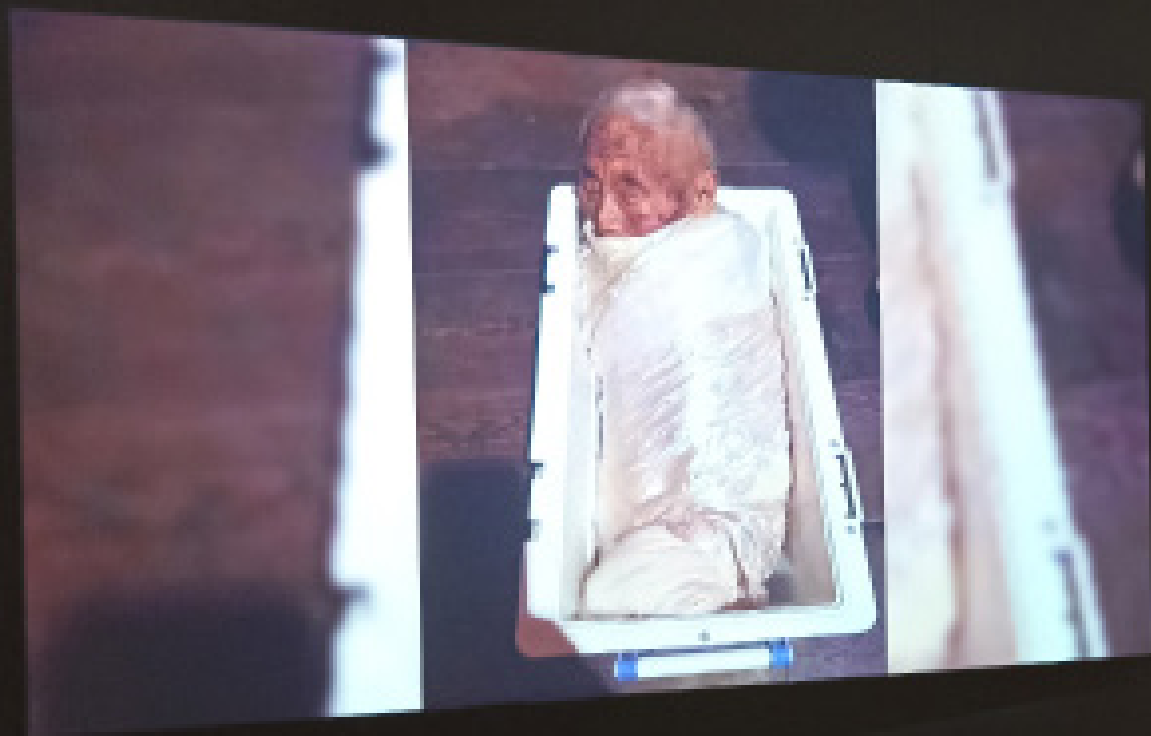




Oblivion is an interactive video game in which I combine the principles of immersive interactivity with modified videos downloaded from social networks or the YouTube platform. I refer here to the interface as a form of relationship between the outside and the inside, in which external events form a navigational structure (here in the form of a biomorphic object) with which the participants of the exhibition interact.

Oblivion
videogame
2024







Playable videogame on link:

<http://tinyurl.com/disertace>

Viktor Takáč work stems from combining interactive and linear media, games and video, web and text, as well as therapy and art or perception and its blurring in general. He makes use of new media and perceptual shifts which they afford in our daily lives. Namely he explores aesthetics of transferring or transmission (for instance in the context of therapy and interpersonalit) or the principle of ergodicity, that means the aleatoric, quasi-random structure that new media give to our daily life and narrative structures.

In his game Oblivion Takáč presents an environment filled with fragments and videos found on the internet. Their audio is altered so that the player can experience not only certain cognitive dissonance but also its therapeutic overcoming. Central 3D sculpture revolves, various lines of thought or meaning are spinned. This work alludes to texts of game studies scholars Espen Aarseth and his ergodic understanding of literature or games (as spaces that invite us to this free navigation in between points of narration) or Ian Bogost and his now classic point that games transmit their thoughts, ideologies or narratives by providing us with a set of rules and possibilities of interaction.

Václav Jánoščík

CARPS



CENTER OF RESEARCHING PARALLEL SYMPTOMS

G

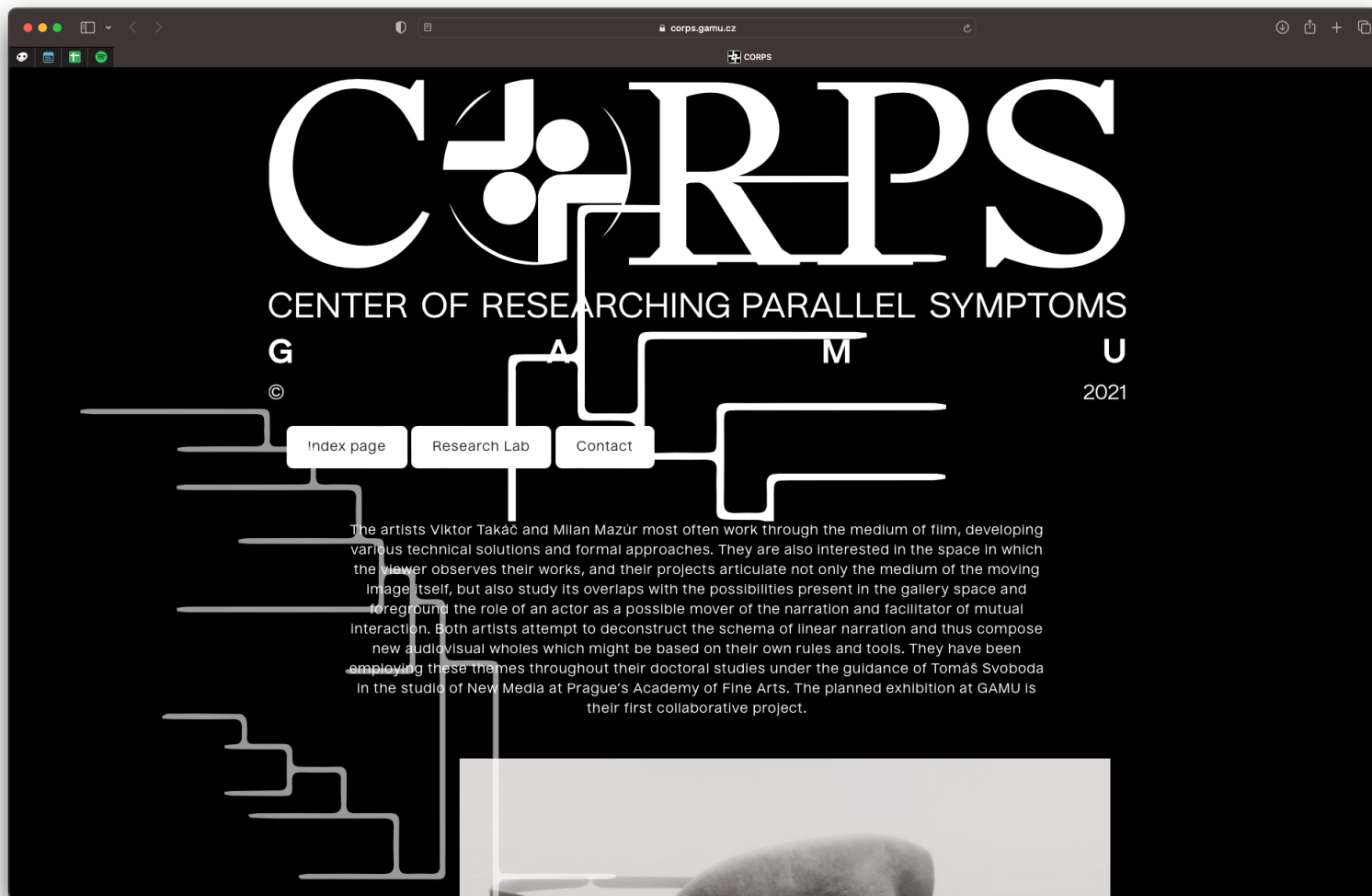
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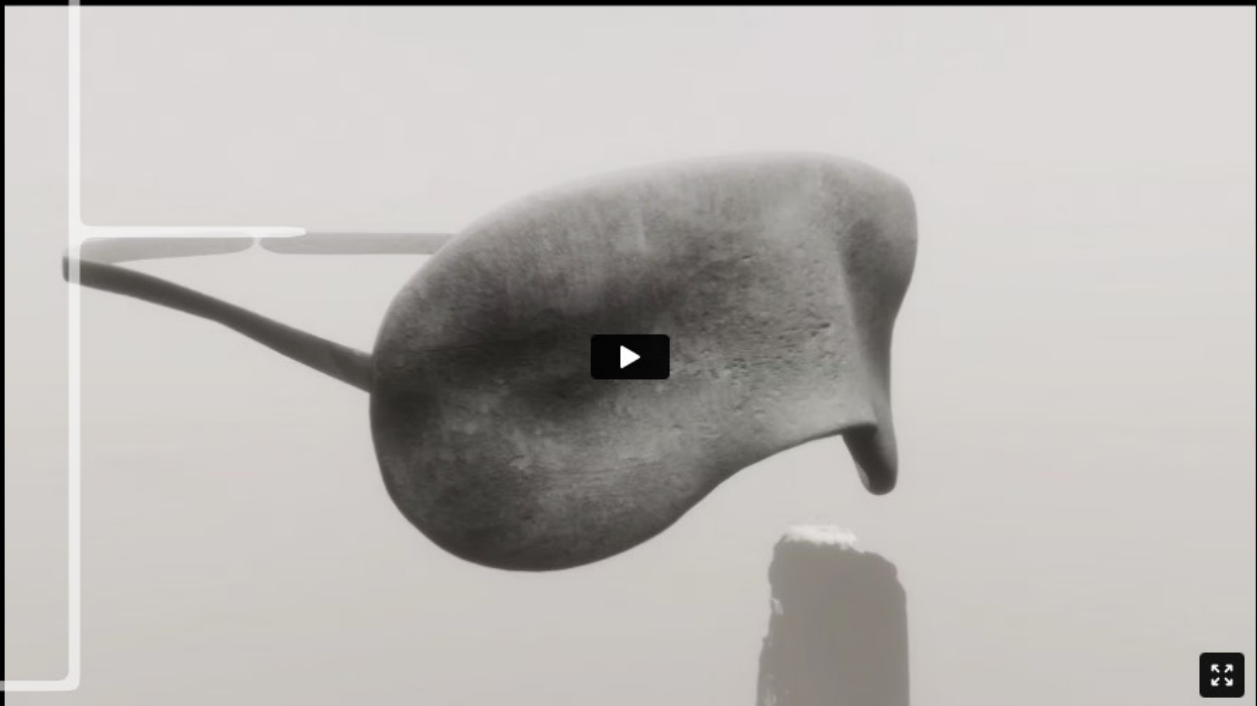
©

2021



The artists Viktor Takáč and Milan Mazúr most often work through the medium of film, developing various technical solutions and formal approaches. They are also interested in the space in which the viewer observes their works, and their projects articulate not only the medium of the moving image itself, but also study its overlaps with the possibilities present in the gallery space and foreground the role of an actor as a possible mover of the narration and facilitator of mutual interaction. Both artists attempt to deconstruct the schema of linear narration and thus compose new audiovisual wholes which might be based on their own rules and tools. They have been employing these themes throughout their doctoral studies under the guidance of Tomáš Svoboda in the studio of New Media at Prague's Academy of Fine Arts. The planned exhibition at GAMU is their first collaborative project.

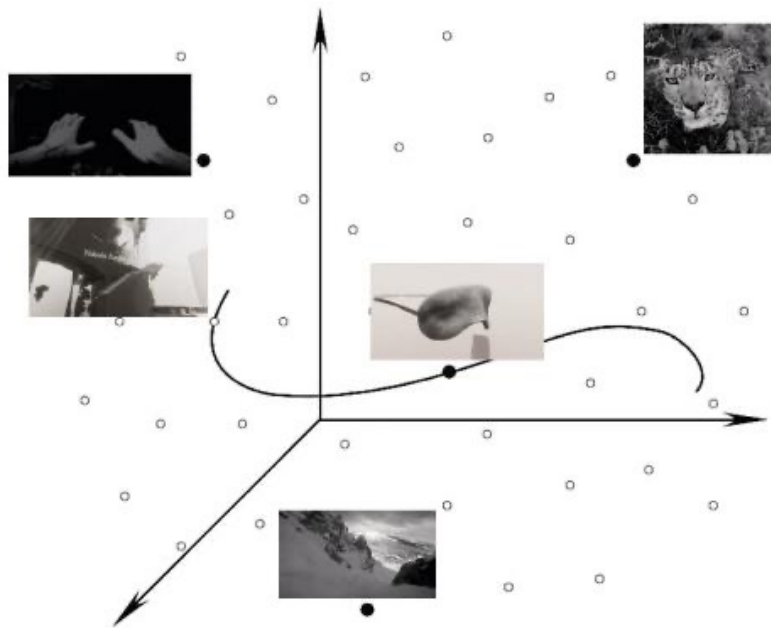
CORPS
web platform
corps.gamu.cz
2021











The research intention was to connect the virtual representation of the gallery space with the story and the language of film. Here, for the first time, I tested the possibilities of an interactive treatment of loose narrative and non-linear storytelling. This platform later became the research format in which I recorded my findings in the field of film and immersive interactivity.

It is a web platform in which we demonstrate the principle of free re-reading of a story based on associative linking of seemingly disparate video samples that have a certain visual correlation to each other. Although the videos come from different families, they form a coherent system. The individual nodes form dramaturgical closed units, yet it is impossible to determine in advance which video is the beginning and Each page load order the videos in a random sequence.

If we consider that the sequence of images changes their overall re-reading, we hypothetically generate a new story for each visitor to the CORPS page. From a free association perspective, this mechanism could be called rhizomatic.

<https://corps.gamu.cz>

Viktor Takáč
Silent Servant

videoinstallation
2020

Silent

Viktor Takáč

Nevan Contempo
25/01 – 29/02/2020

Servant

Nevan Contempo
2. výstavní program 04
Brno, N. Edla
www.nevan-gallery.cz

Exhibition 2
Nevan Gallery
04.01.2020 – 04.03.2020
Brno, N. Edla

Exhibition is realized thanks to
Nevan Gallery, N. Edla,
Ministry of Culture of the Czech Republic
and State Fund of Culture of the Czech Republic.

The exhibition programme of Nevan Contempo is realized
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the Ministry of Culture of the Czech Republic
and State Fund of Culture of the Czech Republic.



Flash Art
magazine



Art Viewer







In the video installation created especially for the Nevan Contempo Gallery, Viktor Takáč (*1982) constructs a network of relationships between the imaginary and the real. As viewers we find ourselves in a space for the presentation of artworks. However, the furniture and props do everything in their power to persuade us that we have entered an office that might serve any purpose whatsoever. The screens and projects play host to the choreography of two figures moving with virtual reality glasses through an empty hall. They perform simple tasks whose complexity only becomes apparent in relation to the objects around us. The loop flips to the other side. The on-screen performers saw in their virtual realities the place in which we now move, without ever having set foot there. Our reality has become data representation for them, their movements the model for our movement through the space here.

In the mid 1990s the French philosopher Pierre Lévy introduced the term actual to debates on (not only) virtual reality. This represented an attempt to (update) the problem (of the virtual unit) with something that exists without being present. Both the virtual and the actual are different forms of the same thing. It is better to think in terms of processes than states of updating and virtualisation, namely the making present of something in a specific place at a specific time and, on the contrary, postponing the same thing until earlier or later in the possibilities or potentialities. With a little gloating one can prove the existence of god, and with a greater degree of slovenliness lie to oneself that nothing like a problem exists, it is simply something possible that can be resolved and not necessarily here and now. Deleuze's concept of deterritorialisation plays an important role in Lévy's thinking, simplified to dematerialisation, getting rid of contexts and, conversely, acquiring new possibilities and eventualities.

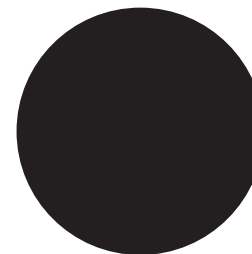
In the video installation created especially for the Nevan Contempo Gallery, Viktor Takáč constructs a network of relationships between the imaginary and the real. As viewers we find ourselves in a space for the presentation of artworks. However, the furniture and props do everything in their power to persuade us that we have entered an office that might serve any purpose whatsoever. For instance, the sale of art. Or the sale of nuts and bolts. Or for killing work time. The screens and projects play host to the choreography of two figures moving with virtual reality glasses through an empty hall. They perform simple tasks whose complexity only becomes apparent in relation to the objects around us. The actions are the same on all surfaces. Our experience of walking through the space is always different. If nothing else, then we have aged by a few minutes. The loop does not close but flips to the other side. The on-screen performers saw in their virtual realities the place in which we now move, without ever having set foot there. Our reality has become data representation for them, their movements the model for our movement through the space here. Tautology? Most certainly. However, they found themselves in a place that genuinely exists and the sole purpose of which is to simulate something that may only now happen, but has no material contours, only imaginary virtual ones.

Viktor Takáč filmed the performers in the Virtuplex simulator hall that, among other things, serves for the future training of the movement of employees in areas in which they can be closed during their working hours. When they are built. Genuinely built. The hall is 600 m² large and Virtuplex calls it a VR surface. This might sound like a contradiction, but it is not, because see the first paragraph. Among other things the company offers "unlimited travel opportunities", "exhibitions of items and relics", and the possibility of teambuilding courses.

David Kořínek

Karolina Rossi & Viktor Takáč
Material Matters

videoinstallation
2017



MATERIAL MATTERS

KAROLÍNA ROSSÍ 24/11–22/12 2017
VIKTOR TAKÁČ NEVAN CONTEMPO

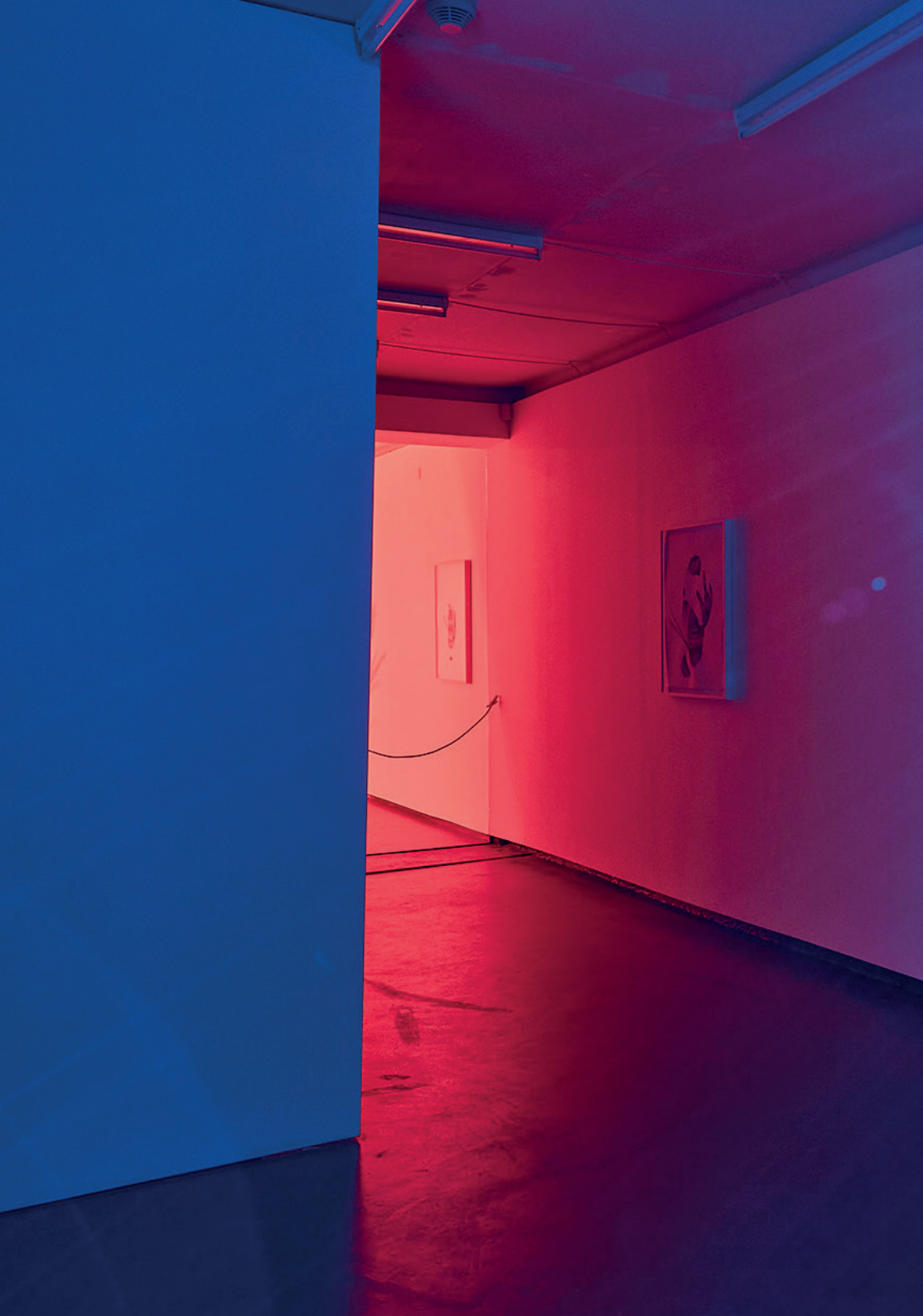
NEVAN CONTEMPO
U RAJSKÉ ZAHRADY 14, PRAHA 3 – ŽIŽKOV
WWW.NEVAN.GALLERY











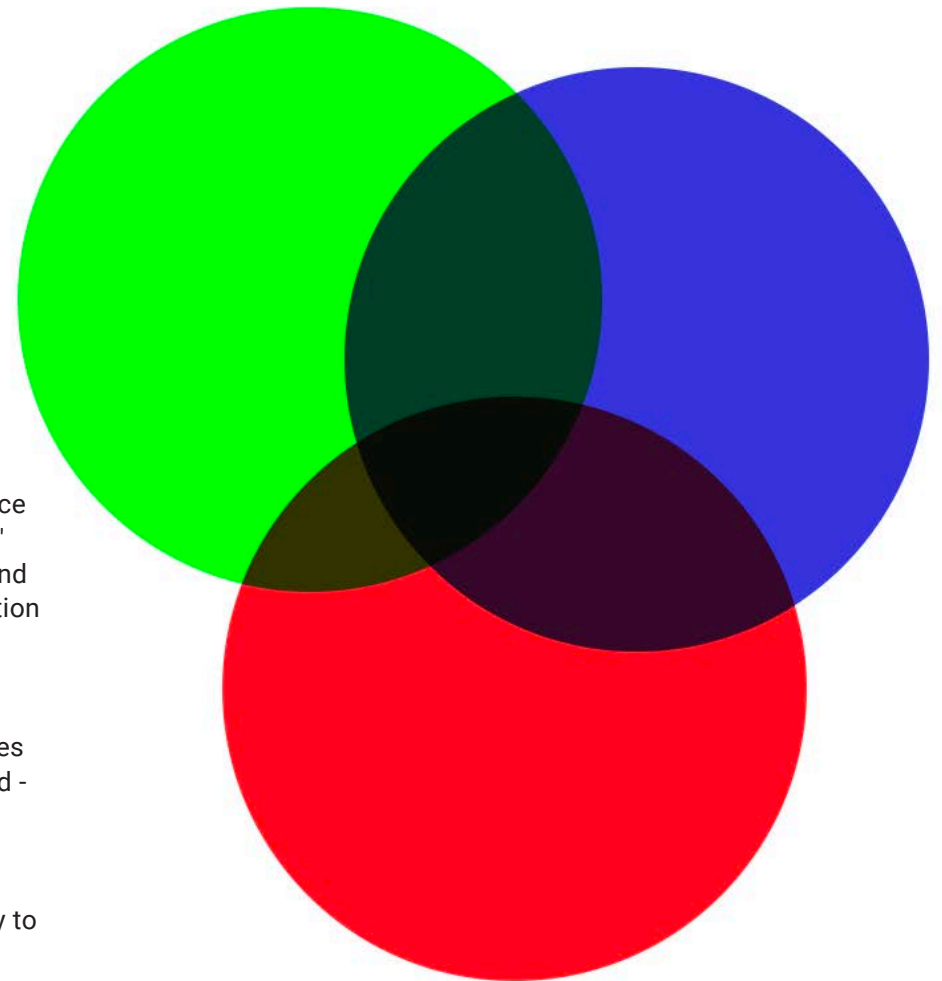




In the Nevan Contempo Gallery, Karolína and Viktor watch the moment of appearance of an object (whether it is a picture, video or a living flower), which in itself is "given" but its appearance is never "perfectly objective". We will realize this conditionality and subjectivity at the moment of its decomposition. The metaphor of such decomposition is the use of three basic colors from the RGB model - red, green and blue.

The black hole in the middle of this spectrum is deconstructed into separate color fields in each part of the gallery and their intensity, intersection, and residual residues (both in space and on the retina of the eye) influence the shape of everything around - including what is explicitly exposed to us.

Material Matters is a way of looking at reality. Whether this be subjective or objective reality, the two artists contemplate the material of matter as an analogy to the degree to which reality is experienced, felt, its truthfulness. They investigate material as one of the parameters of the object that we look at but also analyse, using an inverted logic: the subject by means of which this material is scrutinised. It is a path to the truth of reality as viewed, a reality all the more truthful the more we can distinguish its details.



Anna Hulačová & Viktor Takáč
Black Light

Installation
2015









Takáč relates to the matter and inherent symbolism of Anna Hulačová's sculptures, and surrounds them by more abstract elements.

The photographic principles find themselves in the role of tools making this possible as they not only topicalize the specific viewing (framing) of the reality, but also invite broader associational and metaphoric resonances, alluding to black and white as well as light and darkness. Entertaining psychologizing and cosmic dimensions, Hulačová and Takáč go beyond a medium analysis or a rigid reading of art historical references. Their Black Light is first of all a metaphoric space with a thick webbing where the meanings are driven through the use of several photographic principles.

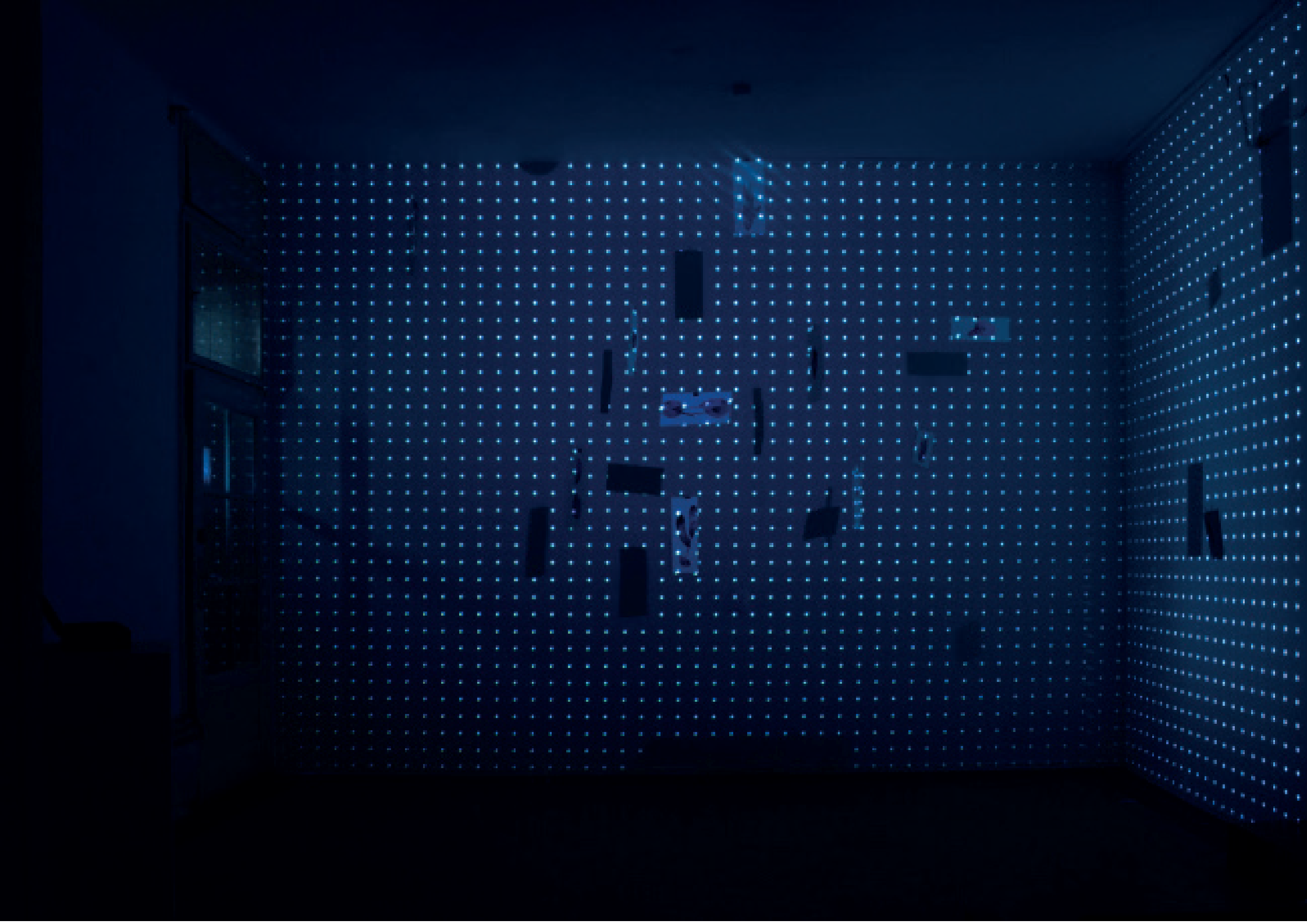
The photographic principle of „black light“ marks the beginning of the dialogue between sculptor, Anna Hulačová, and media artist, Viktor Takáč. The principle focuses on the contrast between a lighted object and its dark background. Ms. Hulačová borrowed the figurative plastic objects from Takáč and he created a contrasting environment made up of black and white, light and darkness for her. When building the set he paid attention that the interaction between material and non-material elements that would expedite the dissemination of symbolic content that is characteristic of Hulačová's plastic works. He ensured that the sets would abstract the elements in a more general hierarchy from „bottom to top“, „face down-face up“, „visible-invisible“, „transparent-opaque“, etc.

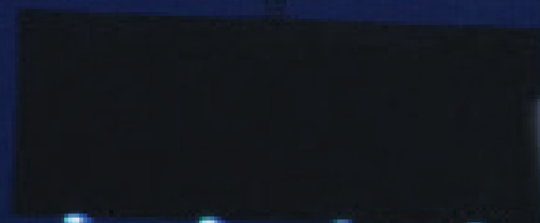
Jiří Ptáček

Karolina Rossi & Viktor Takáč
Afterimage / That Which Remained

Installation
2016





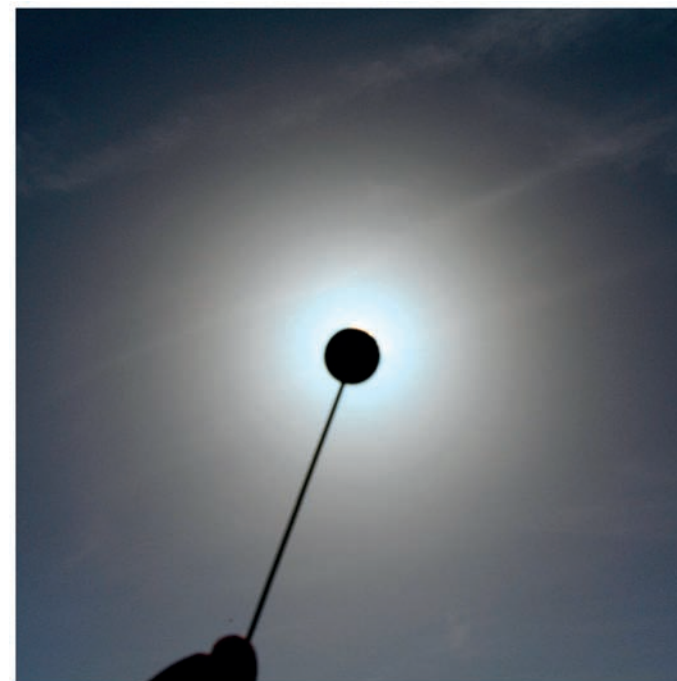




The exhibition of both authors develops a less traditional connection of the two media. Image and projection. It connects the principles of positive and negative space and the clash of the two visual principles of the background and figure as constitutive elements of the new "image". The installation confronts the language of a rational network of points with intuitively conceived watercolors of Karolina. These watercolors, suspended in space, enter the path of light points of projection and cast a shadow on the gallery wall. Their presence disturbs and delimits the walls of the gallery in a cold strict position the construction of a "rational" point network system.

Jaroslav Šlauf & Viktor Takáč
a-synchron

videoinstallation
2016

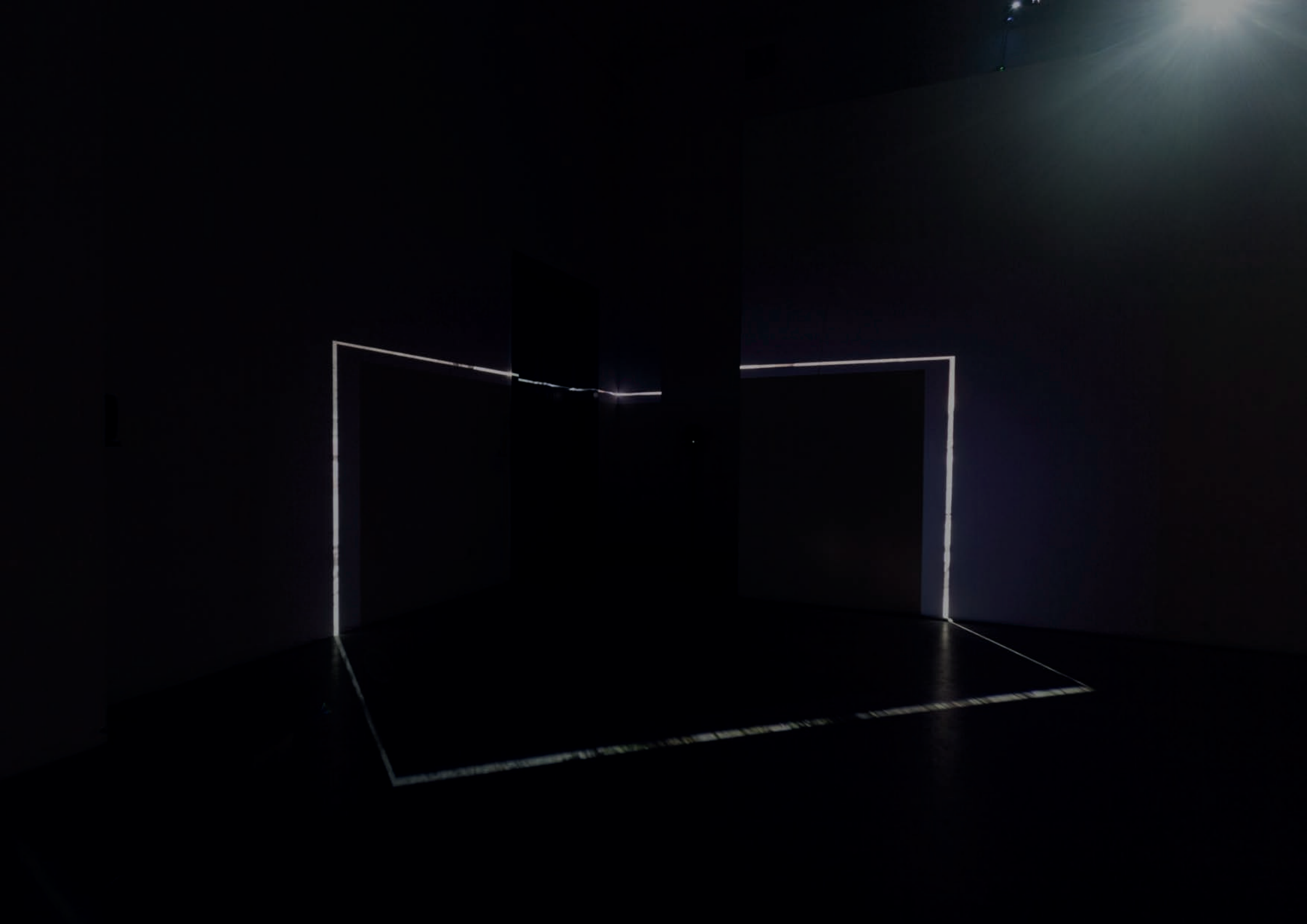


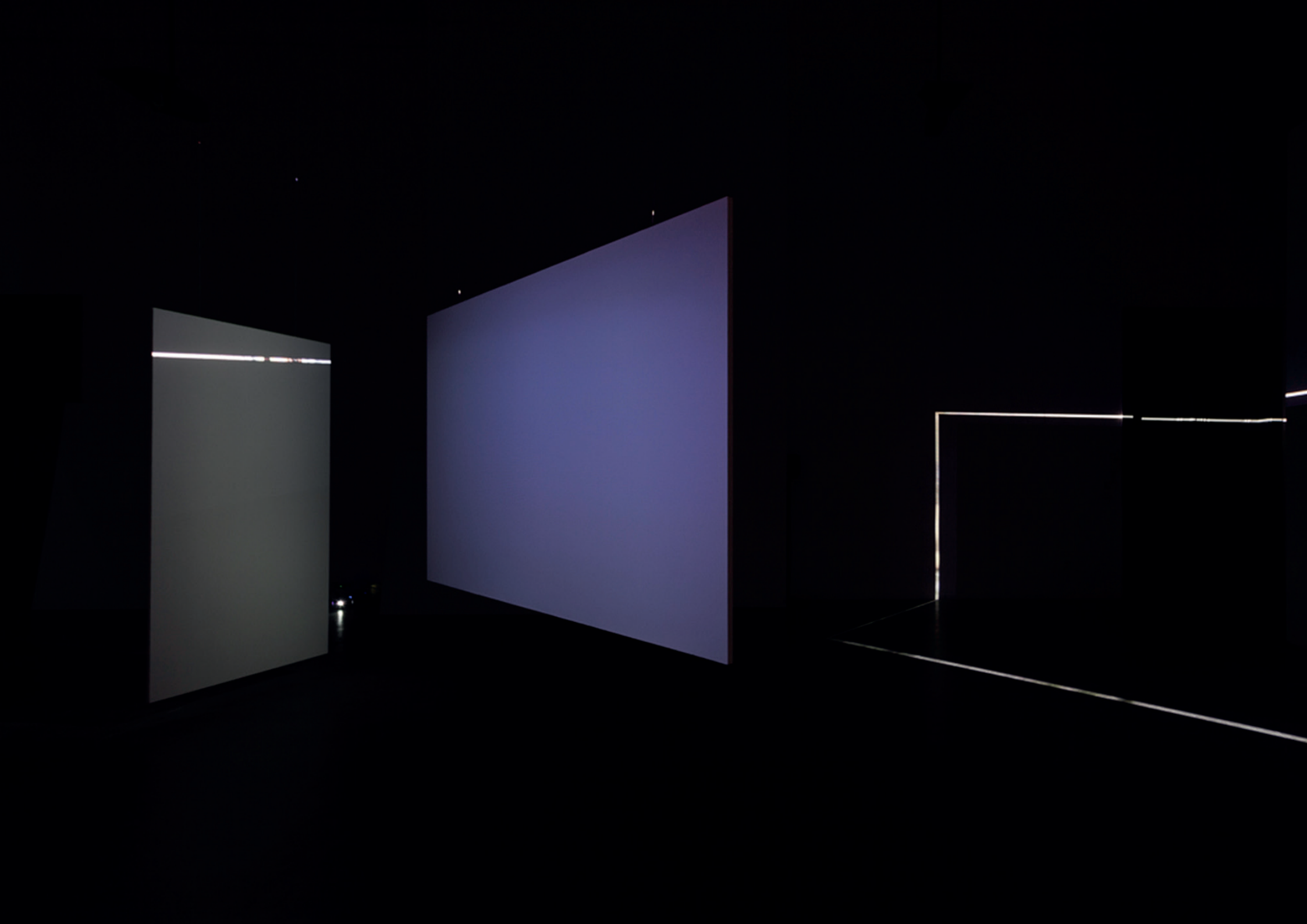
a-synchron

Galerie AVU
U Akademie 4, Praha 7
po-pá 10-18 hod.
www.avu.cz

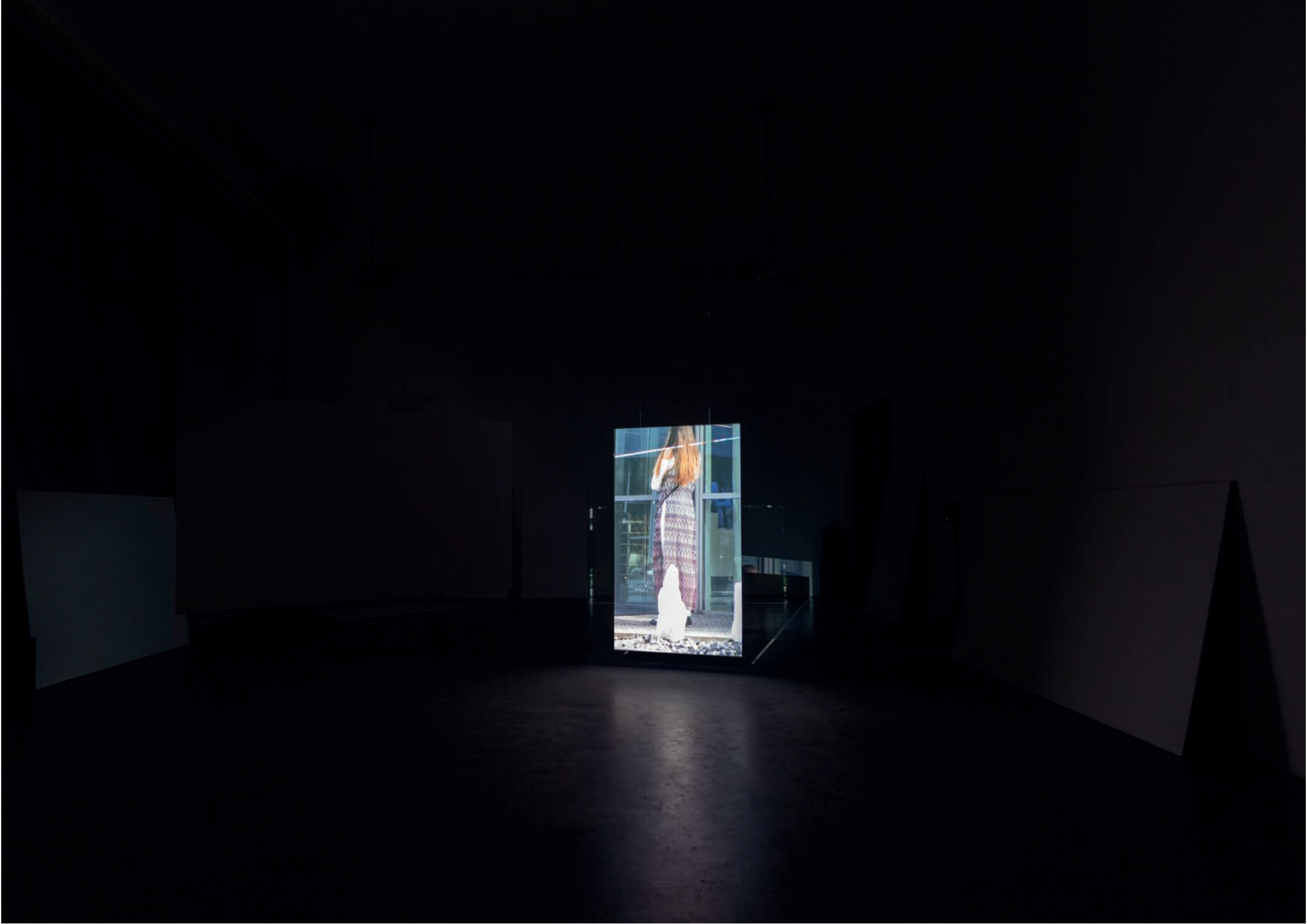
Viktor Takáč, Jaroslav Šlauf
vernisaž 3. 10. 18 hod.
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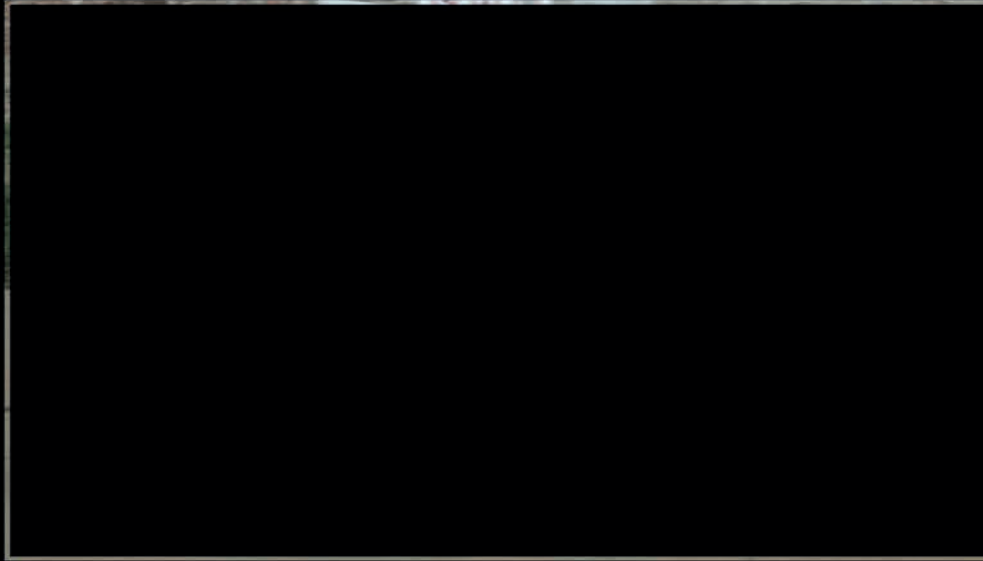












Moving pictures materialize through a wide range of possibilities. We may find ourselves finding at least one of them – a solid, viable and steady location. Or, we can come across a few "derivatives" which only become saturated at the moment of searching for a suitable configuration of these pictures.

Moving pictures demonstrate themselves in rhythmic cycles. We are getting used to them, and they are getting used to us. They are special and unique in their form. It is necessary to provide room for them. It is necessary to distinguish between them, and to discriminate them from the flow of other less material moving pictures.

We learn to cooperate, we become accustomed to the selection of the best suitable ones. We learn the language of our own ordering. We look at them, we look at how we order them, we look at how they are being ordered by us. We fail to be able to cover all the variations of the pictures emerged this way, but it has sense to keep trying.

<https://vimeo.com/257862958>

Viktor Takáč
Non-objective film

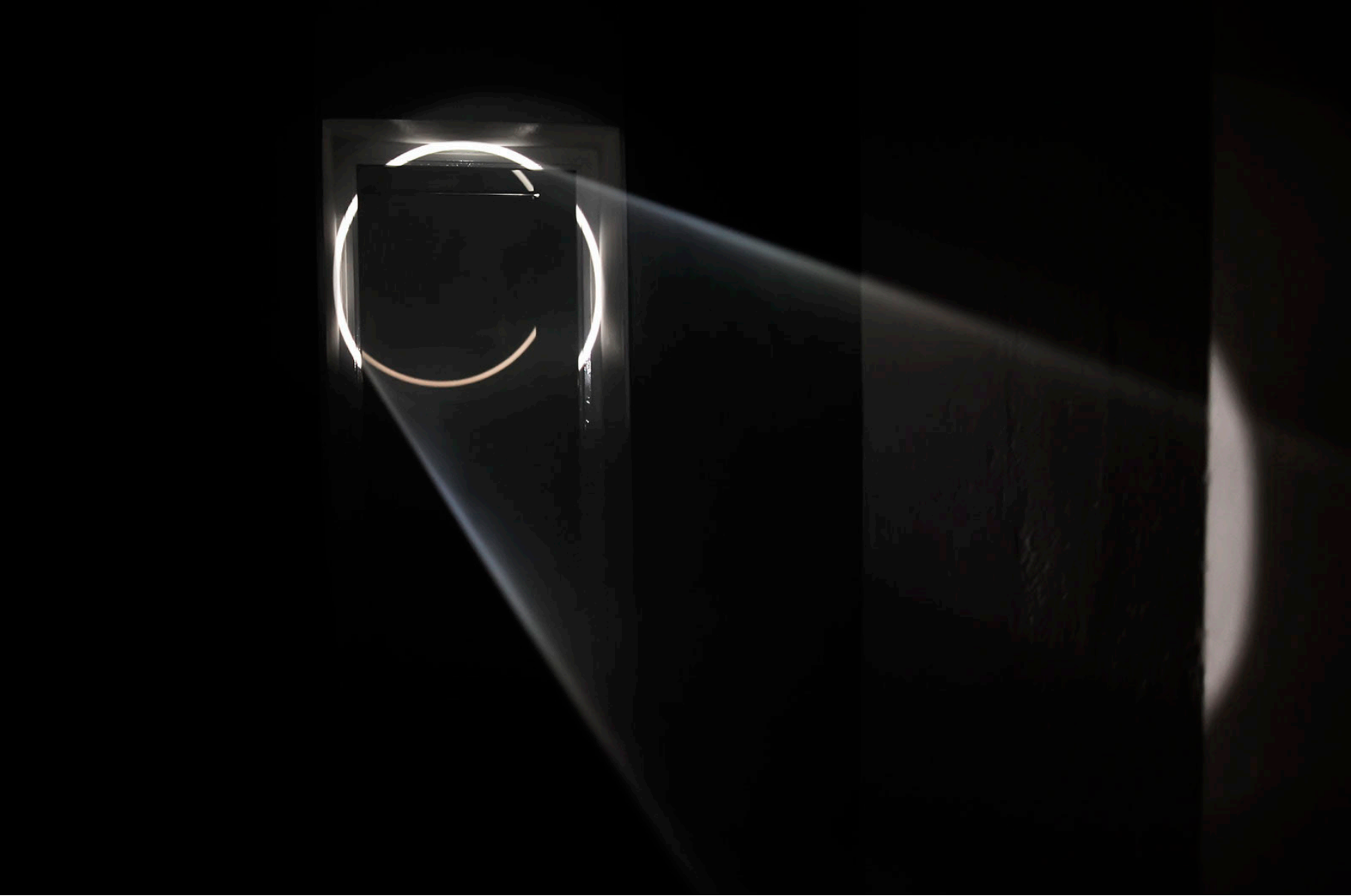
videoinstallation
2013

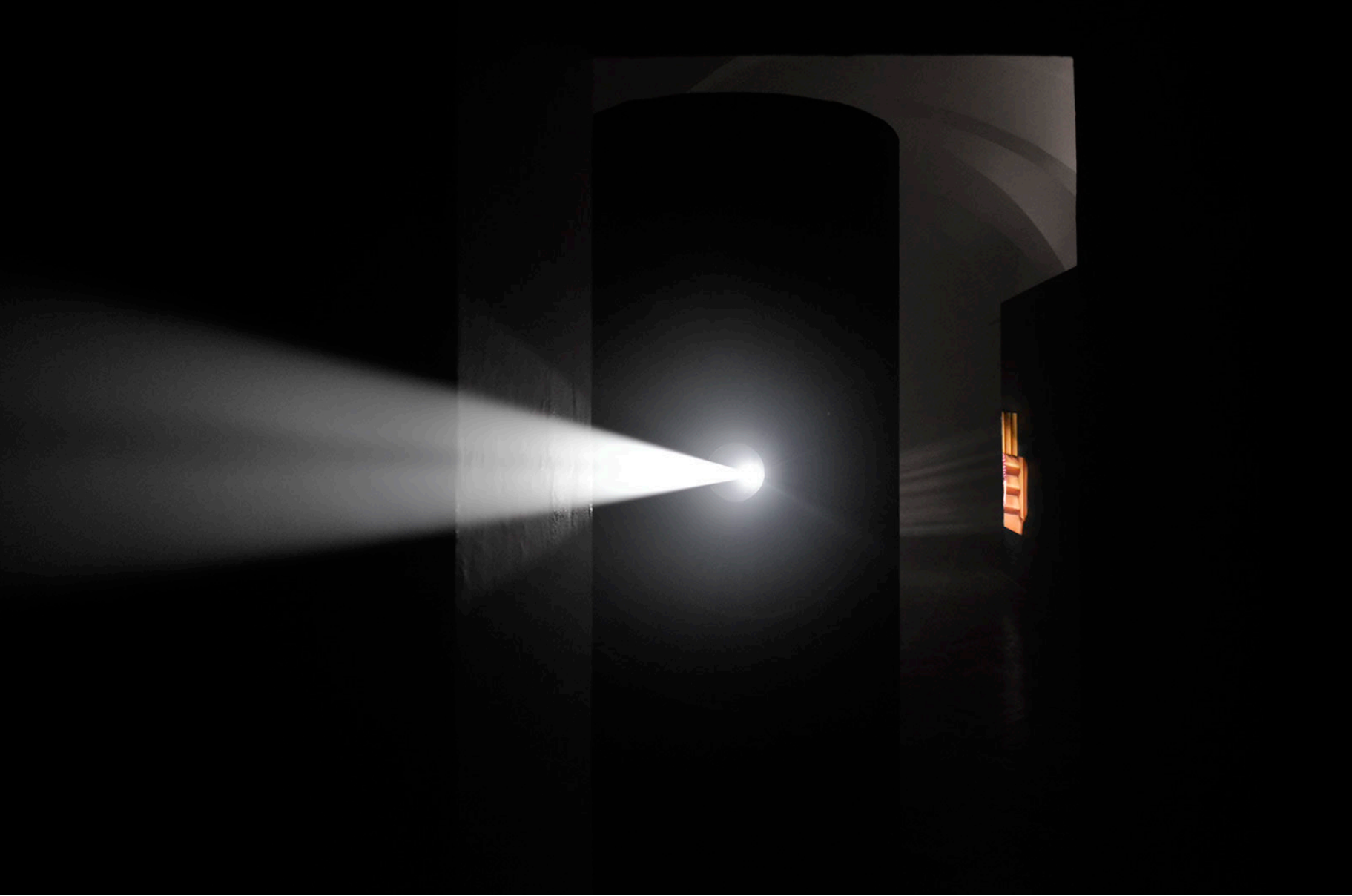


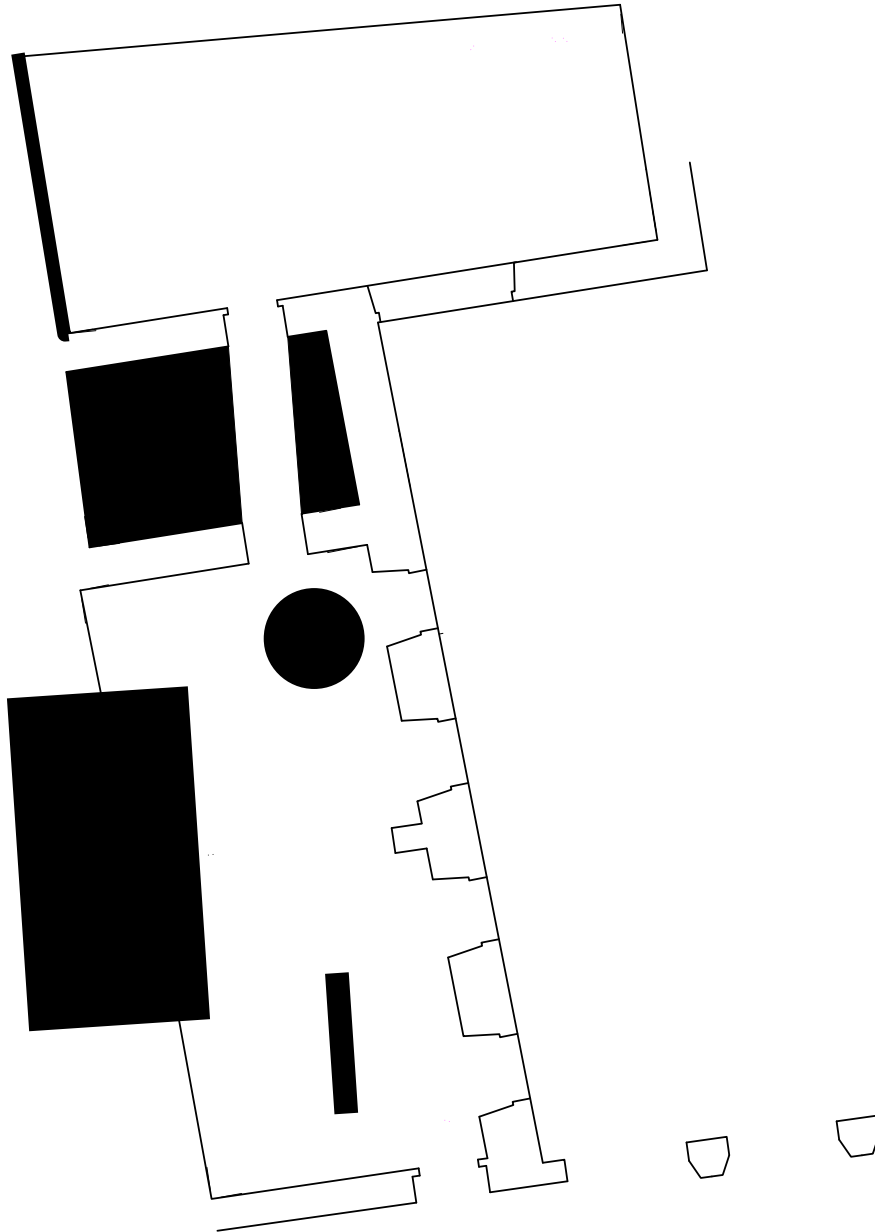
In this curatorial project I was playing with a role of authorship and artefact in gallery space. Five authors working with moving images were invited to participate, I have taken a role of architect curator and artist of the exhibition and build some basic geometries in space which were some kind of masks or filters for the projections.



Even though artist works were depictive we could see only very small fragments of their videos which were hidden behind the walls of the architecture. Shape of cut through these architectural “masks” were inspired by its inner logic of the art pieces and were also only source of light to orient viewer in the space,







In the cinema, we can be identified with foreign stories and experiences. We let ourselves be carried away by them because we are literally cut off reality by the screen. The natural ability to absorb external influences, is in this space principally weakened in favor of the expansion of our consciousness. Threehundred degree panorama lived reality is reduced to a few meters of height and width. As viewers we are safe. We sail through the moving picture field which is sometimes more real than reality itself. It's a director's vision, framing of camera and our openness to the prearranged subjects, trapped in the format of projection. Our own life experiences are connected with the life stories of strange characters, figures, places. These images remembers us to the events we have already in our lives, even in the distant form, met. It is also possible that we commemorate it later. Sometimes we find ourselves in the screening in a haze of ignorance and we are bored leaving a cinema, sometimes we feel almost its physical touch. We are looking, we are moved.

Viktor Takáč

Shape and staging of these objects were in the floorplan referring to Kazimir Malevich suprematic paintings.

<https://vimeo.com/61258255>

In the concept of a group exhibition called “Non-objective Film”, where he is a curator for the first time, the visual artist graduated from the Prague Academy of Fine Arts in 2012 Viktor Takáč uses the installation prototype of “light play” to present moving pictures by artists of his generation. Their selection is based on the purely conceptual integration of their works in the resulting complex. The exhibition is characterized as a visual composition with rhythmical phrasing which disappears and emerges in the dark between the dividers forming part of the exhibition architecture, and also literally amid the mist of one of the displayed works. The film itself as a medium is absent, becoming just a sort of experience and “technical support” for the curator’s interpretation.

Takáč’s choice of works is bound to the techniques and principles of moving picture recording and projection. The exhibition also allows exploration of the methods he had himself used in his work, where the picture projection is metaphorically inserted between the pierced and folded screens. The second area of contact is the author’s experience with recording of different environments and their mingling during the “exhibition narration”. In curating Takáč’s analytical approach to moving pictures and their spatial presentation is developed in assembling of abstract motifs and staging of a new environment by means of permeability and blending of the works by others’, which are partly unveiled through different expression masks connected to the exhibition architecture as well as to his own works.

His radical approach to the artist’s status brings the exhibition to the concept of a certain unity of the displayed work, the meaning of which derives from the projected structures built in the architecture of the space. The invitation card uses a 1919 Suprematist composition by Kazimir Malevich. Takáč’s reference to the modernist longing for broadening the consciousness by means of technologies is transformed in the exhibition into the “stopped situations” of the non-existent film. The subjectless character of the film is a metaphor of its non-objectivity. In the exhibition reality the film only works as a memory, while it is symptomatically omitted as a medium.

Martin Mazanec

Petr Krátký & Viktor Takáč
Event Horizon

performative situation, video
2016



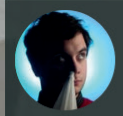


According to the relevant theories, the Big Bang and the subsequent expansion of the universe had its origin in a location in space-time referred to as singularity, where all the matter of the contemporary universe condensed into an incredibly small, massive and dense point which exploded having reached its maximum.

Logically, possible visualisations of such fantasies have been a major topic of studios and dreamworks since the very start of motion pictures, and have become the backbone of science fiction.



Petr Krátký & Viktor Takáč
Medium Manifestation
Performance
2015

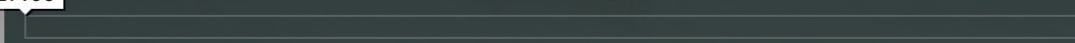


Medium Manifestation

from Petr Krátký



17:06



vimeo

<https://vimeo.com/124525760>

Stage.

Dark room.

The stage is lit by flashes at intervals. These brief moments of perception as we normally understand it, at least in relation to the observed narration, fail to seem familiar, which would help the situation we are participating in so as to understand it. They do the very opposite, confusing and making us unsure. And still, we would like to rely on them...

We perceive the unfolding action as if in a surface, in a structure. We concentrate on the individual moments of perception. The sound is a determining factor. We use it to assess mainly time or at least our idea of it.

Everything seems relative, and individual for each of us, including the performers. Despite that, we all take part in a performance of a given form and unfolding according to a predetermined scenario.

We are part of a homogenous medium, each of us forms an essential component of the coherent system. Darkness separates light from itself, and at the same time rather acts here as a unifying, indispensable and functional element.

That which is static disposes of dynamics, that which is rhythmical evokes movement!

What offers itself is manifestation of a film as a result, or more precisely of a camera recorder as a cause of the whole action. The recording, however, is impossible. Reproduction is only possible in real time. Again and again!

The whole can be interpreted in different ways. Its perception expands through the layers of meaning: the basic one, the solely descriptive one, the narrative one, the linear one or the causal one.
WHAT actually happens is not as important as WHY it does.

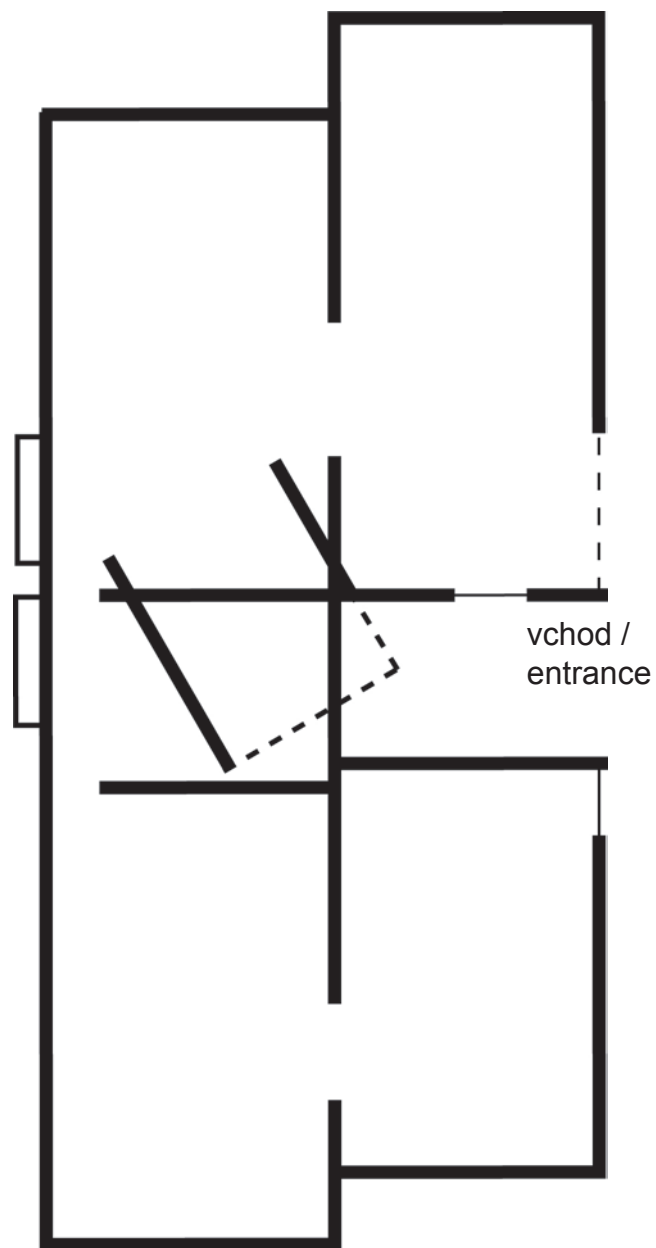
Illuminated room.

Stage.

Viktor Takáč
Retrospective Studio

2013

In the first room, a mark on the floor and the signs Left, Right, Back on three walls lead the visitors to the view of the gallery exit; the visitors go on as if backwards, passing a room with a curtain and a rotated room which can only be glanced in through a crack. At the end (which can also be interpreted as the beginning) of the exhibition, there is a dark room with the projection of the video Black is Then





Retrospective studio: Front, Back, Left, Right
painting on the wall, black tape on the floor
2013



The curtain and the rotated room are derived from previous videos as well; the compilation video *Front, Back, Left, Right* (2011) was filmed in the very gallery space together with Michal Pěchouček in 2011; the curtain in the second room is “borrowed” from the video *Back-Ward* (2007) which was based on documentary footage and reconstructed passages through a cabaret tent.

Retrospective studio: *Back-Ward*
red curtain
2013



The room with a shifted partition (rotated space) is reminiscent of the video installation I'll Be Right Back (2010) for the Pavilon Gallery.



Retrospective studio: I Will be Right Back
plasterboard construction
2013



The word “retrospective” does not represent a means of recapitulation but, on the contrary, a materialization of my earlier works, reconstructing the spatial situations related to the concrete settings of videos, including the very gallery. Rather than diaries, sketches or an early retrospective, the exhibition represents a process of revisiting the forms which have been opened a crack by the exhibition.

Retrospective studio: I'll be Right Back
plasterboard construction
2013



<http://vimeo.com/68963913>
password: 1234

The apparent labyrinth of meaning is abstracted, missing pieces of information, by the lack and loss of information, which is also proved by the single video present in the last room, Black is Then, which deals with the individual indicated motives.

<https://vimeo.com/68963913>

Retrospective studio: Black is Then
videoprojection 11' 03"
2013

Black is Then

I am fascinated by the film with its multi-layered authorial expressivity, and specifically by its site-specific applications as well as its use of non-actor figures or authentic situations, which, when accordingly recorded or enriched by film features, may constitute their own film reality with the blurred dividing line between the lived and the pictured.

The circus reality is truly fascinating for me, whether for the specificity of its architecture in the urban setting, or for the nostalgic emotions we have with this space since childhood. Both the circus tent with the premises and the events taking place inside are aesthetically overloaded, bloated and highly expressive. Whether it is the multiple colours of the tent built in the middle of the grey multistoried housing development, or the smile of a clown with one half of the face painted smiling and the other weeping, or the breathtaking acrobatic acts, all these leave overexposed impressions sticking out among the everyday experiences.

The film reality which I gradually create is a deconstruction of such experience. The individual elements, shot by shot, emerge from the darkness and group into larger units to expose gradually the three unities of time, place and action. Their message is not to act as figures building up film reality, but to frame and explore more closely the space, that is, blackness, where they come from.

Viktor Takáč

Viktor Takáč
White is When

videoinstallation
2012



"White is when" is "video-postcard" from faraway Australia. Mountain, transmission tower, tourists taking pictures in front of white landscape completely covered with fog. White is immense permeable matter restricting top of the mountain. White as absence and or from the optical point of view absolute full-ness of whole spectrum of projected colour.

Scenes are un-anchored fragments - samples without closer narrative connections or constructions. Film editing is subordinated to the rules of installation. To the always white point - missing pixel of the projected board. Classical mystake of "overflowed" projection is framing new plan.



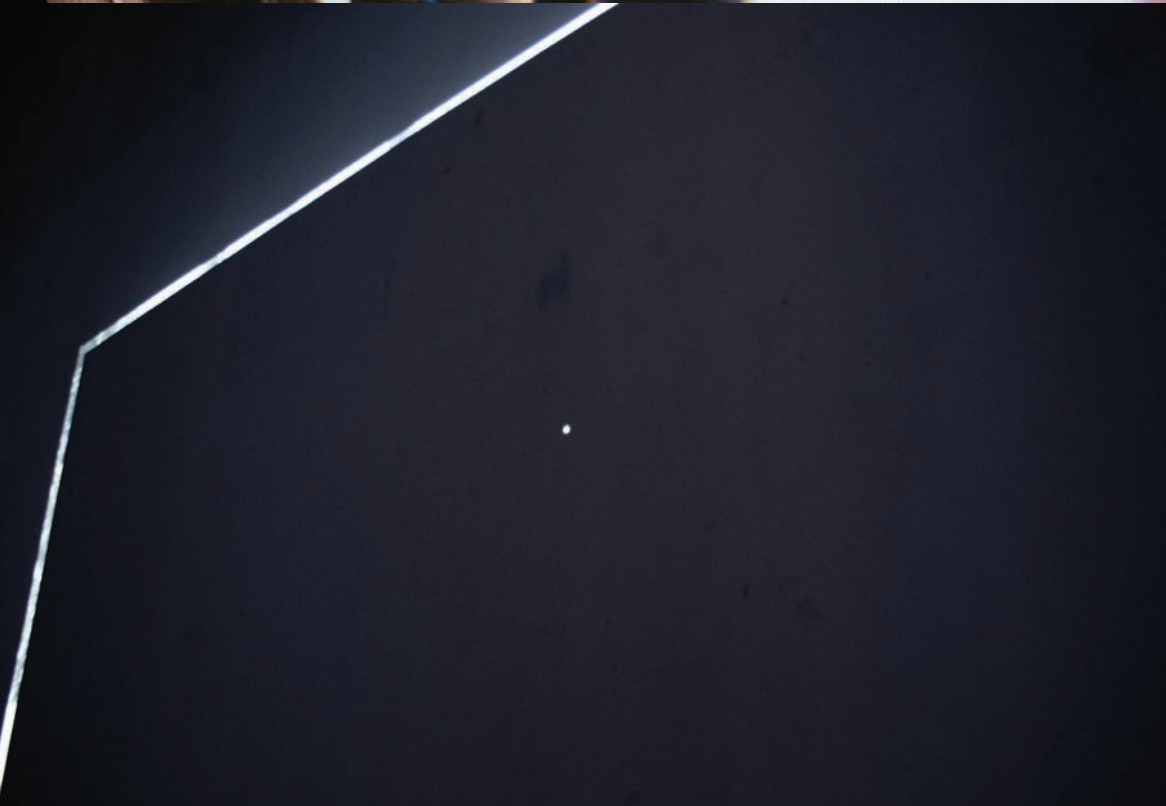
White is when
videoinstallation 5"31', dimensions variable
2012



Discovering invisible structures within visible images is Viktor Takáč's main focus point. Even the current video (WHITE IS WHEN 2011 – 2012) analyses relationship between events inside and outside the screen. As what is on the canvas, the way it is presented the viewer is carefully apportioned by author. The compositional limits also formulates message about the remote location and time. What is missing in the image, irritate our curiosity and keeps our attention. Not just a sequence of projected images, but just exactly what absents defines "movie viewer" identity.

Curator - Dušan Záhoranský

<https://vimeo.com/189701989>



White is when
HD videoinstallation 5"31', dimensions variable
2012



Viktor Takáč
Nové zámky

videoinstallation
2012



Nové Zámky (New Castle) is a place where one very old woman is returning to her house - home. Forty years ago, the house was destroyed because of an asanation in that area and new houses (block of flats) were built on its place. Because of a her illness she can remember former times (mostly forty years ago) better than her present live in Bratislava.

Nové Zámky (New Castle)
mixed media
2012



I have builded one-day sculpture on that place like flash-back memorial on the architecture beyond. Schematic structure of its previos home which is living occupied memory but having a lack of material presence.

Nové Zámky (New Castle)
mixed media
2012



Nové Zámky (New Castle)
mixed media
2012



Video has been taken as a photo - video still-life composition of impersonal list of objects in its present "home" - place which is equipped by all formal furniture, but still rejected like a home. Video questions what are the material and emotional connections and representations which are constituting architecture a place for living - home.

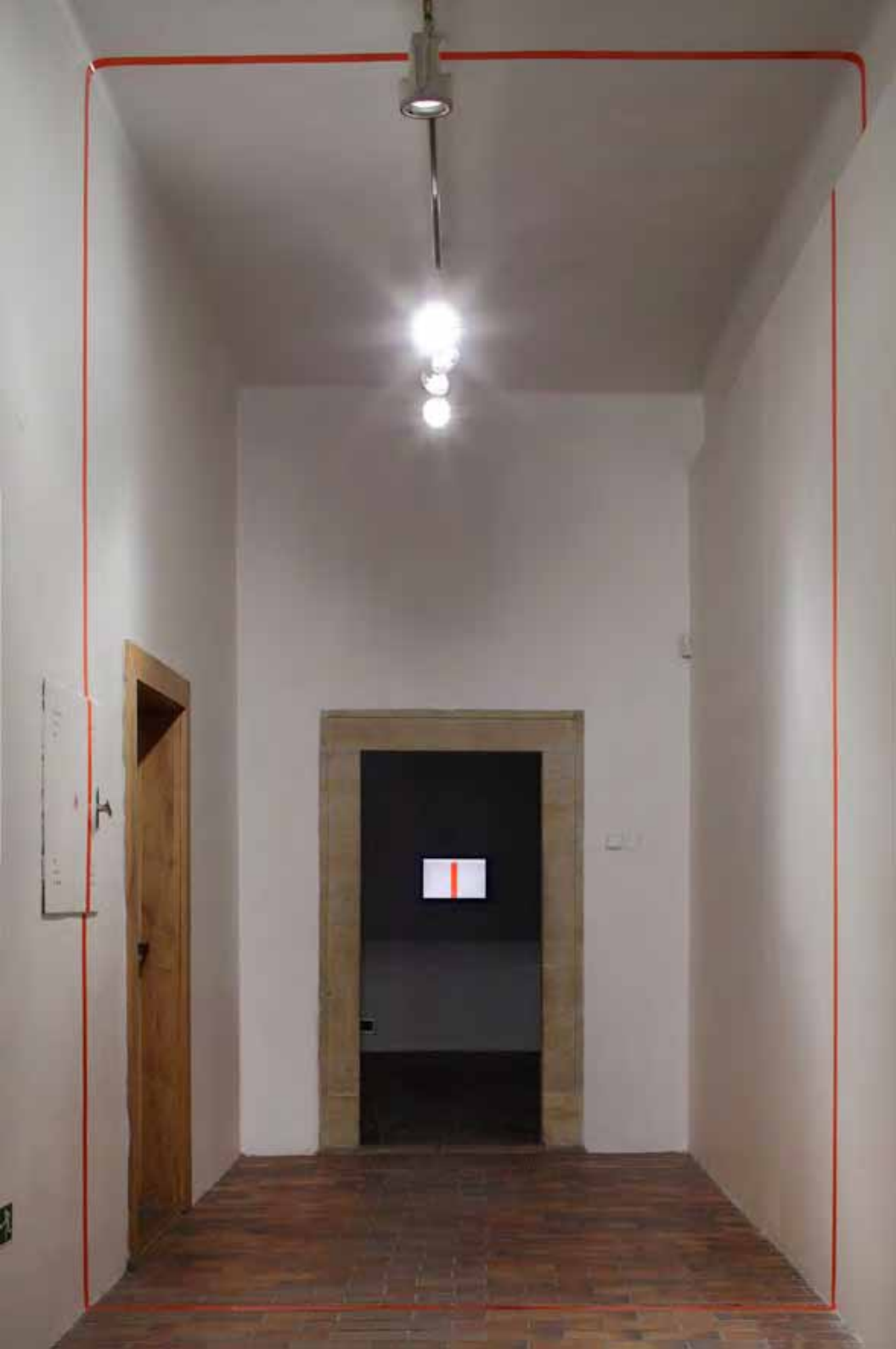
<https://vimeo.com/121079844>

Nové Zámky (New Castle)
mixed media
2012



Viktor Takáč
Lesson in Art
guest of the exhibition of Michal Pěchouček

videoinstallation
2016



Depicting various situations, the simple or even rigid sketches recall the magic of the early cinematographic practices as well as the elementary problems of the cinematographer's and editor's work.

-Michal Pěchouček -

Take
(With Michal Pěchouček)
2011
videoinstallation, dimensions variable



Video is examining the role of image and space in front of the projection. Individual tasks are harder and harder. Orientation of the figure is changing according to the directions and or basic coordinates of the space. as well as it is changing to the spectator. of the projection.

The camera rotates in one direction, the figure in the opposite following the predefined rules of children game - Nursery school.

Front, Back, Left, Right
(With Michal Pěchouček)
2011
video



Level
(With Michal Pěchouček)
videoinstallation, dimensions variable
2011

Viktor Takáč
Diplopia of Space

performative situation
2011

Viktor Takáč
DIPLOPIE PROSTORU
13.1. - 11. 2. 2011



"Diplopia, commonly known as double vision, is the simultaneous perception of two images of a single object that may be displaced horizontally, vertically, or diagonally in relation to each other."

Diplopia of space
2011
glass, neon tube, mirroring foil
230 x 200 x 37 cm



Space in front of the gallery, space behind the gallery (pub) and space in between (window gallery).

I am accenting space in front of the gallery with filmic lights, caution tapes, shooting setup.

Context of the place and situation is turning instead of opening to shooting.

Filmic scene is incomplete as much as process of event. Waiting for order: "camera, action" which is not coming.

Spectacular attack of that kind of action is taking out attention from the gallery -

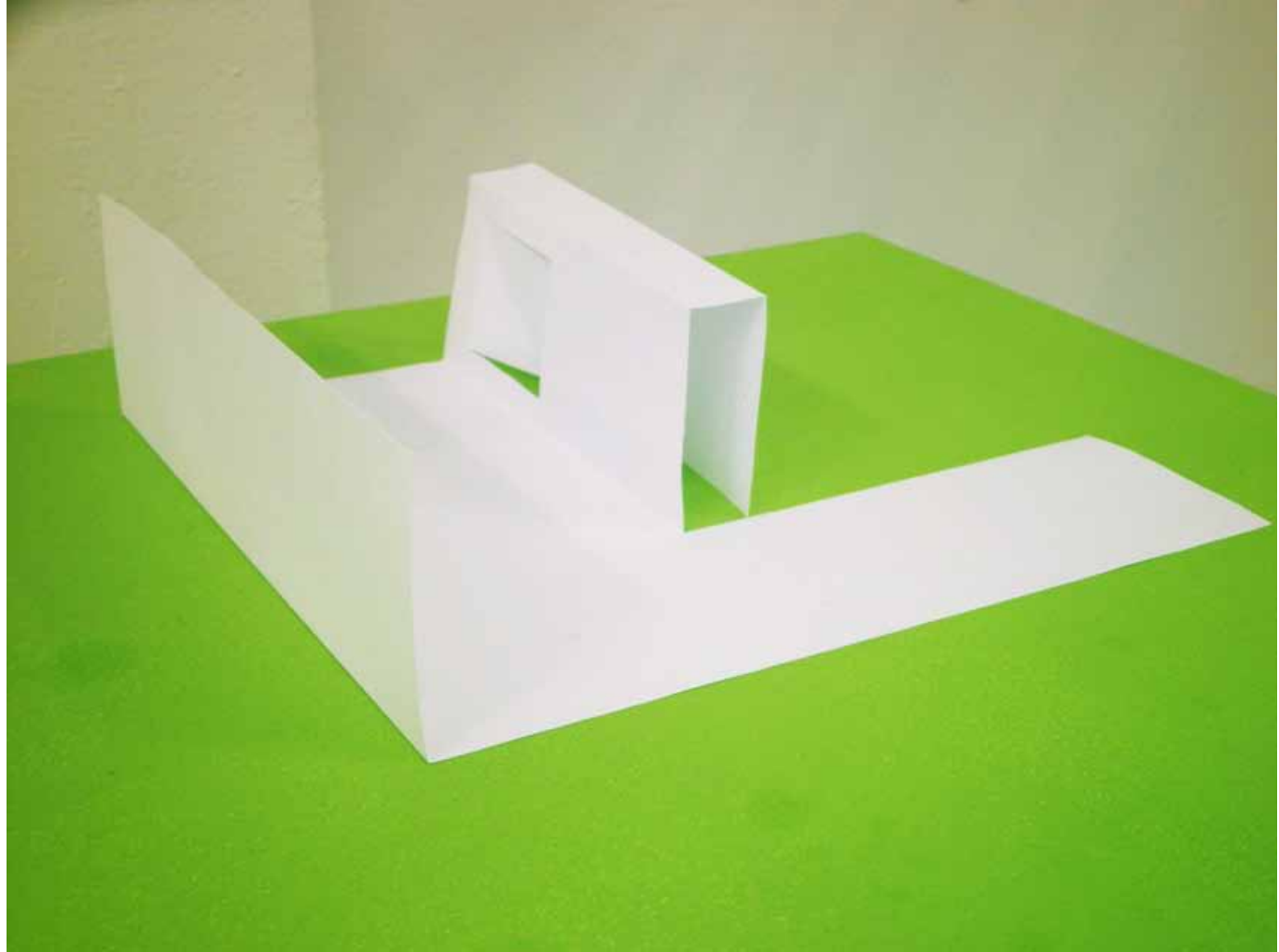
- a space in which we can reveal the things in more sensual ways.

Diplopia of space - Opening
2011

mixed media
230 x 200 x 37 cm



Diplopia of space
2011
glass, neon tube, mirroring foil
230 x 200 x 37 cm



I go around and stop to watch (as I often do) the window of a closed bar. I stand so close that I touch the glass with my nose. First, I survey exposed decoration, but after a while I look inside the bar. Chairs, doors, tables. And their interrelationship in the room. I'm going back to my favorite activities - watching windows. Suddenly it seems to me that something in the rear slightly changed, but when I look in that direction, everything is in place, the same as before. Chairs, doors, tables. To my surprise I find that the same tiny transformation occurs in the window. I change my view, but the decoration looks the same. I have the feeling again that something slightly changed in the space behind. I focus on the window and as I try to examine the change in the rear with my peripheral view. But in the moment I set my eyes on it, seems that nothing has changed. It appears that the window and the rear space is connected in some way. I try to capture the changes in space and find the point in which both changes happen simultaneously. Objects in the front and back lose their details and duplicate. But the change of space is not as interesting as I expected. Actually I have a feeling that I have experienced it before. Uninterrupted by other circumstances I go back again to my favorite activities - watching windows.

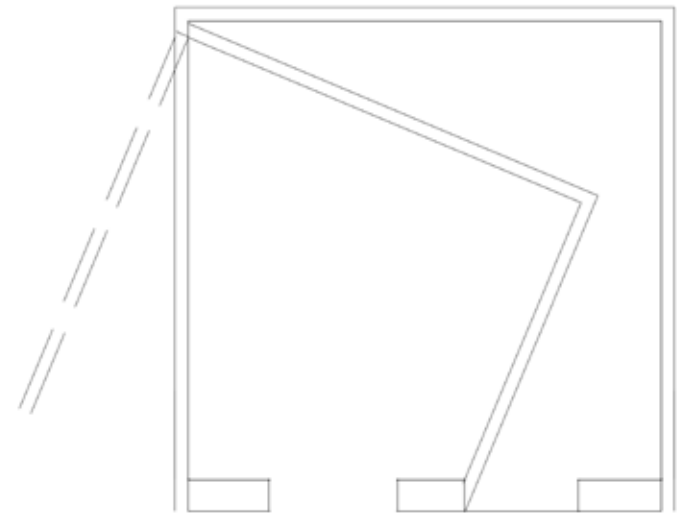
Diplopia of space
documentation of installation
2011
A4 paper, A4 text, photos,

Viktor Takáč
I'll be Right Back

videoinstallation
2010



Another situation in a series I work with in the medium of video installation. I was interested in a situation ensuing from off-centring, or rotation of a space. What would be the nature of the resulting space and the newly evolved specific situation? The rotation divides the space into two. One can enter and embrace completely the one of them, and peer into the other from inbetween the crosspieces of a gate, surmising at best what can be found round the corner.



I'll Be Right Back
installation, mixed media
2010



Taken at the boundary between the visible and invisible, and shown in the adjoining space, the video partly unveils the space behind the wall. It is a conversation of two figures with one of them missing. One has to make guesses about the other party of the conversation, and the space behind the wall is defined by the presuppositions and individual experience of a viewer.

I'll Be Right Back
installation, mixed media
2010

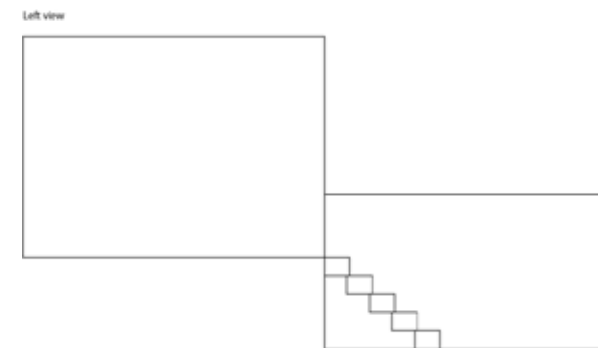
Viktor Takáč
Staircase Effect

videoinstallation
2011



An installation created for a basement art gallery. Found in an old apartment house, the gallery premises also include the courtyard garden. I decided to make use of this site-specific spatial arrangement in my video installation. The spirit of the staircase refers to ex-post-facto coming up with potential situations, reactions and conversation moves, a phenomenon which mostly occurs after we have quitted the particular space or conversation. In the spirit of the staircase we re-enter occurrences pertaining to the past, namely circumstances preceding the present or our full awareness of it.

Staircase effect
mixed media
2011



<https://vimeo.com/121000492>

The installation features a video recording of a conversation between two figures, which is screened at the same site it was taken, that is, in the gallery garden. I staged the inside of the gallery as an identical garden, including the film lights used in the video. The arriving viewers encountered the video pictures upstairs to be confronted with the same film scene upon their descent into the gallery basement—namely with a garden featuring film lights—now physically staged. My aim in this installation was at physical representation of a mental occurrence.

Staircase effect
mixed media
2011

Viktor Takáč
Staircase effect II

videoinstallation
2011



Working on a remake of the basement gallery installation, I was dealing with the possibility of transferring a site-specific installation into a space with the link lost between the work and the site it was created for and/or at. The newly ensued situation, or incompatibility, became an impulse for a new installation.

Staircase effect II
video installation 3min.
2011



The film lamps outshine the possibility of the videoperception. Coming so close to the screen as not to be dazzled by the lamps, the distance is too small to allow watching of the projection. The installation moment denies the video element as well as the impression of the videoinstallation as a complex.

Staircase effect II
video installation 3min.
2011

Viktor Takáč

– are you telling me, the future continues in the past?

videoinstallation

2007



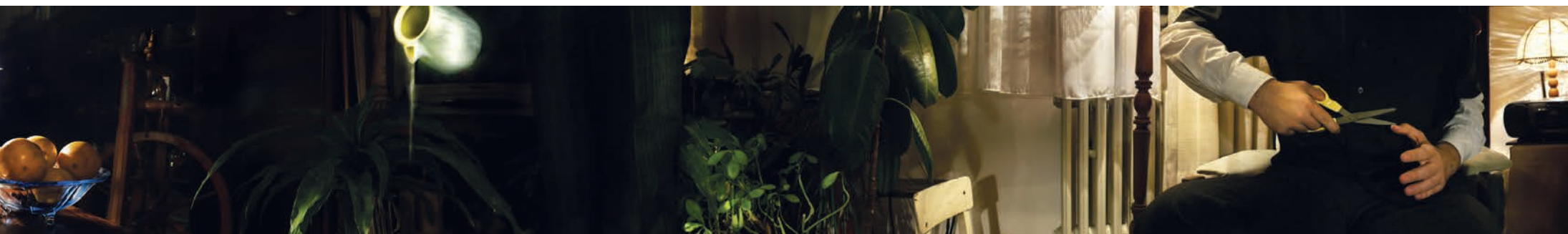
" – are you telling me the future continues in the past?" is inscinated videoinstallation where the video is projected on the 1/3 of the cylinder. I am using optical effect of backrotation which appears when the same segments of rotation reaches the concrete frequency of rotation. It can be seen on the of carriage for example – the wheels sometimes seems like turning backward.

Another event is frame reduction which is caused by limitation of norm PAL (25 fps) or in my case by norm NTSC (30 fps). This effect is unavoidable when we want to rotate panorama more than once per a sec-ond. At the beginning we can see each frame of panorama (360° x 30fps) and than during acceleration each second frame, third, forth and so on.. In case, we defines panoramic view like physical object – meant cyl-inder – we can say cylinder becomes during a flux logically morphing into the n-angle. The whole video is accelerating into the moment where all frames of the video are reduced only to the three significant frames – flower, scissors, pot. In terms of geometrical representation it is trans-forming into the triangle.

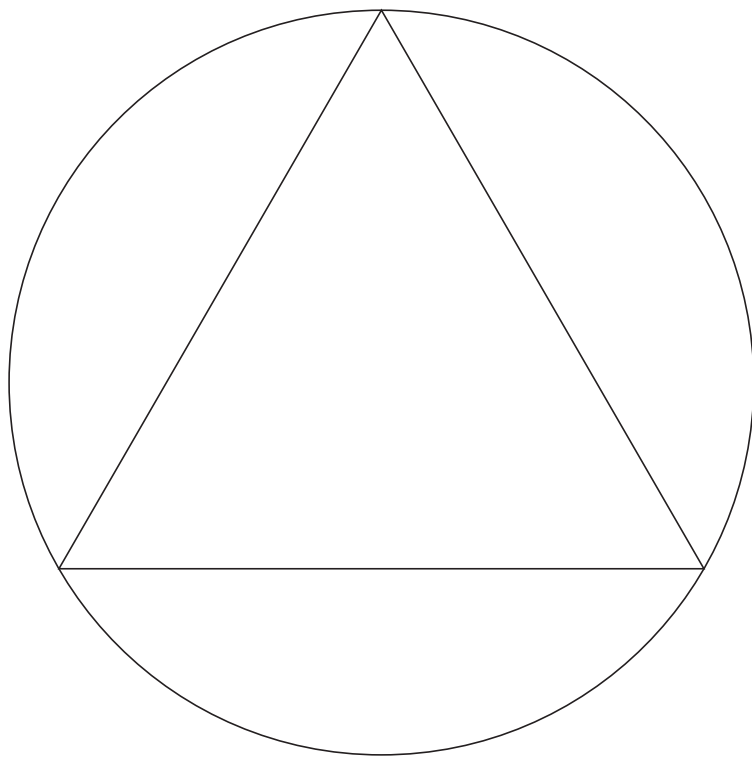
It can be said, this object has emerged like a geometrical refer-ence of frame reduction of the video and, in this way of logic, resulting to the intersection between beginning and final phase of rotation of the video.



– are you telling me, the future continues in the past?
 HD videoinstallation 4"30', dimensions variable
 2007



– are you telling me, the future continues in the past?
HD videoinstalation 4"30', dimensions variable
2007



– are you telling me, the future continues in the past?
HD videoinstalation 4"30', dimensions variable
2007

Viktor Takáč
There Was a Woman

installation
2006



An installation as a memory of a person; a symbolic portrayal of presence and sudden absence of a woman.

The visual part of the installation is derived from the principles of still-life, as well as from the relational meanings pertaining to each particular object of the installation. The selected items are mostly the woman's personal belongings. The installation can only be seen from a single viewing point.

The installation is accompanied by sounds of routine home activities such as eating, washing up, and listening to the radio. The noises are presented as indicating someone else's presence. They are often so customary that they escape our notice until absent.



There was a woman
mixed media
2006

Viktor Takáč
Mr. Mobius lives on the 2nd Floor

video
2007



A conceptual presentation of geometry (Mobius strip) through 2D moving image.

The camera moves in the right-left pan, making the video look as if taken by two cameras from a single spot. One view is from the front, the other from the back. In fact, both views include the same film material with a certain time span inbetween.

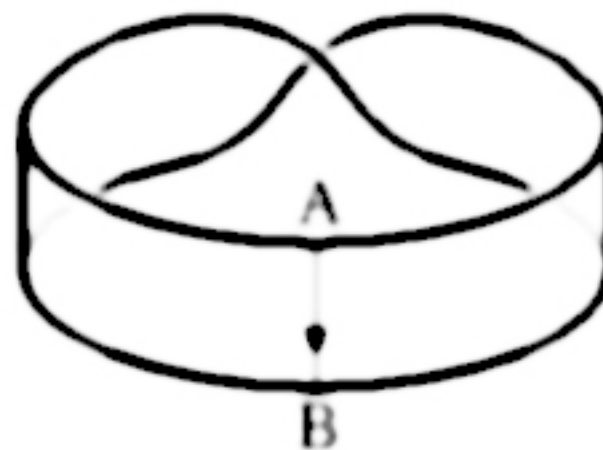
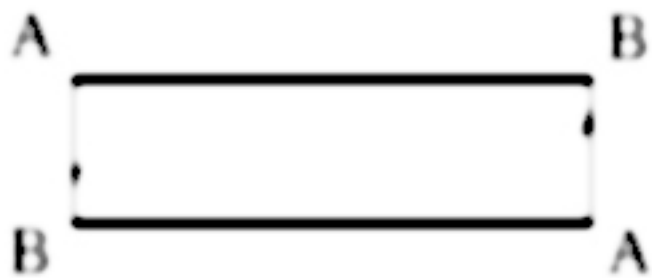
The ends of the materials are interconnected to form of videoloop. The resulting visual effect makes time lose its cause-and-effect meaning, with the only continuity link taking place along the spaceline.

The Mobius strip is a surface with only one side and only one boundary component. The Mobius strip has the mathematical property of being non-orientable. It can be realized as a ruled surface. It was discovered independently by the German mathematicians August Ferdinand Mobius and Johann Benedict Listing in 1858. (Wikipedia)

<https://vimeo.com/191331385>



Mr. Mobius lives on the 2nd floor
video loop, 9:56 min.
2007



Viktor Takáč
Pano-run-ma

video
2005



The precincts of an old marketplace allow experiencing the time/space paradox. The video sequence is made up of a still panoramic photograph. The movement of figures and presentation of time flow is mediated solely by spatial changes. The physical and/or logical movements of figures happen behind the spectators back. All you can see is the final result of the physical space change in a logical or paradoxical order.



Pano - run - ma
video 2"49'
2005

Viktor Takáč
Back-Ward

video
2007



Back-Ward is a bizzare venue of a temporary variety show, where experience/discovery of space takes place on the level of gradual layering.

Passing through this space follows certain rules and breaks others, the followed ones including a specific pattern of repetition.

The first passage introduces the viewer into an empty space. The second passage comprises the same, but prolonged, shots the space revealing mirror reflections of its inhabitants. Finally, the third passage discloses the originators of the reflections in real space and locks this deconstructivist approach to presentation of space in a closed-up unit.



Back-Ward
video, 13min.
2007

Viktor Takáč

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EDUCATION

2007 – 2012 Academy of Fine Arts, AVU, Prague, CZ
Master's programme in Intermedia Studies
workshop of : Jiří Příhoda
Master's programme in New Media
workshop of : Michael Bielický
2005 Student mobility programme
Department of Sculpture, Object and Installation
Academy of Fine Arts and Design, Bratislava, SK
2007-04 Bachelor in Illustration for the Medias and Multimedia
Design
Institute of Art and Design, Pilsen, CZ

AWARDS

2013 ESSL ART AWARD CEE 2013 : First Prize
2013 Vienna Insurance Group – Special Invitation
2007 “Other visions” : First Prize, Olomouc Festival of Film Animation

COLLECTIONS

2011 Museum of modern art, Istanbul, TR

RESIDENCIES

2015 Greenhouse, Berlin, DE
2013 Egon Schiele Art Centrum, Český Krumlov, CZ
2011 Australian National University – School of Art, Canberraworkshop of
New Medias and Photography
2010 Academy of Fine Arts, Vienna, AU, workshop of: Dorit Margreiter
2010 Taipei Drift workshop, Taipei, TW
2005 Cherson Academy of Fine Arts, Cherson, UA
2005 New Media workshop, Žilina, SK

SOLO EXHIBITIONS

2021 CORPS (with Milan Mazúr), GAMU, Prague, CZ
2020 Silent Servant, NEVANCONTEMPO, Prague, CZ
2018 Beginning Can Also be the End, TIC, Brno, CZ
2017 Material Matters (with Karolina Rossi), gallery NEVANCONTEMPO, Prague,
CZ 2016 That Which Remained, gallery Berlin model (with Karolina Rossi), Prague,
CZ 2015 Black Light (with Anna Hulačová Litvanová), gallery Fotograf, Prague, CZ
2015 Medium Manifestation (with Petr Krátký), Greenhouse, Berlin, DE
2013 Studio of Retrospectives, Galerie Jiří Švestka, Prague, CZ
2012 White is when, Gallery Cube – Meet Factory, Prague, CZ
2011 Diplopy of space, Fenester gallery, Prague, CZ
2010 Since the beginning until now, Školská 28 gallery, Prague, CZ
2010 Intubation, 100m3 gallery, Mělník, CZ
2010 I'll be right back, Pavillon gallery, Prague, CZ
2009 Staircase Effect, Ve sklepě gallery, Prague, CZ
2008 Pavillon, Pavillon gallery, Prague, CZ
2007 How to explain video art to snails, with Erik Sikora, Austrian Cultural Forum,
Prague, CZ

Viktor Takáč

GROUP EXHIBITIONS

2018 Beginning is also the End, gallery TIC, Brno, CZ
2017 Good entertainment, Běhal Fejér Institut – P651, Prague, CZ
2016 Dream That Money Can Buy, Drdova Gallery, Prague, CZ
2014 Roxy visuals vol. 3, club ROXY, Praha, CZ
2014 Camera: Petr Krátký, Viktor Takáč, Zuzana Žabková, Zlín, CZ
2014 PAF festival: Maybe It has already happened, Olomouc, CZ
2014 VIG Special: Young Art from CEE, Vídeň, AU
2013 ESSL ART AWARD CEE – 1st prize, ESSL MUSEUM, Vídeň, AU
2013 ESSL ART AWARD – 1st prize, FUTURA, Prague, CZ
2012 VI. Zlín Youth Salon 2012, Zlín, CZ
2012 Islands of Resistance: Between the 1st and 2nd Modern
1985–2012, Prague, CZ
2011 Lessons in Art, with Michal Pěchouček,
The Stone Bell: City Gallery, Prague, CZ
2011 ELEVENTH HOUR, gallery FUTURA, Prague, CZ
2011 I Got Life, ANU – School of Art, Canberra, AUS
2010 Collectors “The Czecho-Slovak Pavillion”,
Brot Kunsthalle, Vienna, AU
2010 Dny otevřených dveří, Galerie Jelení, Prague, CZ
2010 Demoraum, Akademie der bildenden Künste, Vienna, AU
2010 Artyčok ArtFair, Meet factory, Prague, CZ
2010 Girls and boys which are fine with it, Sam83 gallery, Plzeň, CZ
2009 Animation Object: The Third Sense, Zlín, CZ
2009 Bad filming, Brno Contemporary Art Center, Brno, CZ
2007 Gallery Output, Prague, CZ
2007 Electronic sheep, Academy of Fine Arts, AVU, Praha, CZ

SCREENINGS

2014 Sleepy film, FAMU, Prague, CZ
2013 Imagina, International Film Festival, Karlovy Vary, CZ
2011 Other Visions, Clocktower Gallery – PS1, New York, US
2010 DA fest 2010, National Academy of Art, Sofia, RO
2010 Transgression “Ayahuasca”, Asia’s Media Art Organisation, Hong Kong,
CN
2010 Other Visions, Église Saint-Merry & Centre Culturel Tchèque, Paris, FR
2010 Other Visions, DOX, Prague, CZ
2010 Festival of non-realized events, GAVU, Academy of Fine Arts, AVU,
Praha, CZ
2010 Videokemp 2010, GASK, Kutná Hora, CZ
2009 4+4 Days in Motion Festival, Prague, CZ
2009 8th Festival of Animated Film, Olomouc, CZ
2008 Cargo 2008, Budapest, HU
2007 Holiday in Pilsen, Světozor Cinema, Prague, CZ
2007 Ostrava Film Festival, CZ
2006 Bratislava International Film Festival, SK
2006 Friendly Movie II, Světozor Cinema, Prague, CZ
2006 Friendly Movie II, Karlovy Vary International Film Festival, CZ
2005 New Media Festival, Cheb, CZ

CURATORIAL PROJECTS

2013 Non-objective film, gallery TIC, Brno, CZ