

**Dalibor Bača**

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Dalibor Bača placed 24 glass and asphalt towers underneath the dome of the New Synagogue, to the centre of modernist architecture, which partitions and forms the space in faith of human progress, firm structures and justice of geometry. Conversely, the asphalt-glass towers harbour the possibility of their collapse as their starting point, their structure being fundamentally fragile and ephemeral. The work *Definitively Unfinished* explores the interaction between these two systems: Unsteady towers that can collapse at any moment are incorporated into the modernist space whose towers, curves and the direction were determined and clear. The work is based on a process that reveals how these two systems come to terms with each other: Whether the space of the synagogue rejects the towers as a parasite, or they will find stability and create a symbiosis of a certain utopian precariat / precarious modernity. In case the towers collapse, it will be due to the synagogue's conditions – the temperature and the humidity of the space, the weather – factors which cannot be predicted in advance. It seems as if the man was an irrelevant part of the whole process. But upon a closer look, we realize that the author is not dead in such a way as was proclaimed already by Roland Barthes. Dalibor Bača has done everything to ensure that at a certain point, he lost control of his work. This was a result of several conscious, precisely targeted decisions: He chose glass with certain material properties, determined the form of the towers as well as their placement in space. The asphalt was mixed so that it couldn't be predicted if the towers would collapse within two months because of its hardness and the temperature of its melting. Thus, here the authorship rests in an exploration of how to get rid of authorship, which creates a relatively pronounced authorial position. Dalibor doesn't eliminate this contradiction in any way. To the contrary, he employs it as a provocative, complex possibility of how to think about the position of a man in an ecosystem or the future of the planet, bearing in mind that the fate of the human species is most probably overdue. Various associations alluding to the other side of 'liquid times' can be found in the unstable towers and the melting.

loosening structure. One talks about the fragility of democracy, unsustainability of the economic system, collapse of the ecosystem, extinction of the human species, personal failures, anxieties and depression which are as characteristic for the precariat as is flexibility and networking. „*It might be possible to find a way to oneself via failure, but it's too late,*“ says Elfriede Jelinek in her novel *Winter's Journey*. It may not sound too optimistic, but the fall seems like a new horizon to which various new resonant directions and ‚isms‘ are heading.

Aside from the apocalyptic scenarios, this movement also produces a diversion from the mankind and a focus on extra-human forms of existence. The work *Purgatorius* by András Cséfalvay, the guest of the exhibition, draws upon this line of thinking. In his double parallel video projection and an accompanying text, he speculates whether a human is in fact not artificial intelligence created by other organisms as a utilitarian tool. This project has gone out of hand to such an extent that artificial intelligences — people — are now the authors creating their own works and artificial intelligences they hope for and are petrified by at the same time. If the cycle gets repeated thoroughly, it is very likely that artificial intelligence we created will soon fall victim to self-doubt and idleness, exactly like us.

A manifold interest in inhuman, or extra-human elements engendered a paradoxical situation wherein most of the time was spent trying to decide how to make the exhibition accessible to the public. The possibility of the collapse creates a spectacular framework, bordering between a catastrophe, art and audience attraction. Is visiting a critical exhibition a form of so-called disaster tourism in this case, where the audience can view cataclysmic events from a safe distance? Can an art institution remove this distance without physically endangering the visitors? How to communicate that the view of a collapsing system at a gallery or crumbling pieces of a glacier in Patagonia is an observation of our own fall? Isn't the gap that separates us temporary and illusory? *Definitively Unfinished* assumes that not everything is definitely apparent.

Dalibor Bača  
Definitively Unfinished

14 April – 10 June 2018  
Nová synagóga Žilina

Guest Artist András Cséfalvay  
Curator Ivana Rumanová  
Production Dušan Dobiaš, Ján Gašparovič, Peter Marciš,  
Dušan Hrobár a spol.  
Graphic design Jan Čumlivski  
Translations Magdaléna Kobzová, Lucia Udvardyová

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13 April  
18.00 – Exhibition opening  
20.00 – Tea Tralna – DJ set

2 May  
18.00 – Monika Orvošová, Ján Madarás –  
*Man As a Leading Fossil. A geological*  
intervention into the exhibition .

24 May  
18.00 – Peter Szalay – *After Utopias.*  
*The Remnants of Vertical Cities.*  
A commented city walk.  
20.00 – Slavo Krekovič – *Dystopium des*  
*Volkes.* Algorithmic sound performance  
with an uncertain ending.

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