

# OTO HUDEC



Oto Hudec  
**All what we could do together**

Gandy Gallery  
Exhibition: January 17 – March 8, 2024

## All What We Could Do Together

Imagine all what we could achieve together.

Imagine all the things we could do together - instead of cut down lives, instead of evicted dreams. Often we act against each other, growth against growth, chainsaws and fire against wilderness. But do not forget! The forest is a multi-species organism, and is always open to include humans into its community!

This work represents a small list of what we could do together. How people and trees can act together, physically close, for a common interest. And although we can't always win, we can always achieve something.

Often, my work is based on an almost documentary, museological strategy, but choosing a DIY, visual approach to themes of activism, civil resistance and valuable moments when humans act in harmony, almost collaboration with Nature. The core of the project and exhibition is a movie based on miniatures of the protesters and their temporary architecture placed in natural areas of Upper Balaton. Each movie angle, each type of tree and light was researched to fit the original - historic situations of protests around the world. The idea of Floating Arboretum is present here as a series of smaller objects made of used/recycled wood and plywood.



**Floating Arboretum / canvas, 2024**  
fabrics, digital print, MDF, acrylics  
390 x 240 cm





**Floating Arboretum /  
canvas, 2024 (detail)**  
fabrics, digital print,  
MDF, acrylics  
390 x 240 cm

→ **All We Do Together, 2024**  
fabrics, styrodur, wood,  
digital archival print on  
paper, pins  
132 x 100 cm



**ALL WE DO TOGETHER**

The artwork 'All We Do Together' is a collage of 15 small rectangular panels, each containing a black and white photograph or a block of text. The panels are arranged in a grid-like fashion on a light-colored background. The title 'ALL WE DO TOGETHER' is prominently displayed at the top center in large, grey, sans-serif capital letters. The panels are pinned to the background, and the entire piece is framed by a thin gold border.





Left to right:

**Buds, Shoots and Sprouts / installation, 2024**

fabrics, ceramics, wood, paper, aquarell, styrodur, aluminum foil  
195 x 140 x 45 cm

**The House- Color Chart, 2023**

aquarell on paper  
mounted on aluminium  
29,5 x 40 cm

**All We Do Together, 2024**

fabrics, styrodur, wood, digital archival print on paper, pins  
132 x 100 cm





**All We Could Do  
Together, 2024**  
HD video, 12:27 min

**Forest Defense is  
Climate Defense /  
Evicted Dreams, 2024**  
fabrics, acrylics, wood,  
pastel  
103 x 145 cm





← **Floating Arboretum /  
installation, 2024**  
wood, plywood, paper,  
digital print on wallpaper,  
acrylics, aquarell  
variable dimensions

→ **Detail**





Floating Arboretum  
/ installation, 2024  
(detail)





**Floating Arboretum**  
/ installation, 2024  
(detail)



**Respect the Elders,**  
2024  
pastel and acrylics  
on fabrics  
120 x 166,5 cm





## We are all carbon

Most of our life depends on matter - resources, minerals, water and air. The energy our civilization is based on also comes from the sources stored beneath the soil. The exhibition is an excursion to some of those basic natural elements: coal, water, rare metals- and shows how we provide the energy and materials for faster and faster spinning wheels of our civilization and consumption. We leave a scar on locations where these resources come from.

The exhibition is showing some works that were a result of collaboration with climate activist groups. The video and object “Back Where I Belong” is based on a mascot, a human-like model of a lump of coal. It made its appearance in Greenpeace and Limity jsme my (We are the Limits) protests in the Czech Republic and Slovakia. And in Slovakia it became part of an important Greenpeace protest in Nováky coal mine, with the aim of stopping the operation of the mine and the coal-fired power plant, which had a significant impact on Slovakia’s CO2 emissions and was also loss-making.

The coal, through its human-like personality shows a desire to return back, where it belongs, to the mine, under the soil. And as it is searching for its original home, it might reflect our own confusion, and insatiable desire for more – as humans, we are a lost species, divided from nature, disconnected, and searching for “home”. Whether it exists, or ever existed, or not, we could at least try to approach something that resembles it - some safe place. We are carbon and water, but we are humans in the end. And as a container ship is sinking on a horizon, somebody has escaped from the wreck - and starts a journey for a new home.

### **Marx's Paradox, 2019**

Banner: fabrics, wood, acrylic paint  
190 x 80 x 70 cm

\* Photo from the exhibition We are all carton,  
Gandy Gallery (December 11, 2019 - February 28, 2020)







**Installation view**

\* Photo from the exhibition We are all carbon, Gandy Gallery (December 11, 2019 - February 28, 2020)



**Waiting for the Rain, 2016**

Ceramic, metal, plastic  
40 x 40 x 40 cm

\* Photo from the exhibition  
We are all carton, Gandy  
Gallery (December 11,  
2019 - February 28, 2020)



## The Man who travels with Bees



In the beginning there was a story. This story talks about a bee-keeper from the village of Dúbravica in central Slovakia who built a bee house in the shape of a spaceship in order to fly with his bees to the Land of Mirrors. A planet similar to ours, hidden behind the Sun, unspoiled. Although it is hard to believe, this spaceship DBSP 01 (Dúbravica Beekeeper's Space Program) does exist - on a hill near the village of Dúbravica. And a man in a space suit with a portable beehive on his back was also spotted there...

The exhibition in Gandy Gallery was an account of this story. It is a book written through objects. Or perhaps a final ode to escapism, but escapism with a purpose. Or an ode to the work of beekeepers, those who share a bond with their bees - although "stealing" their honey, they protect and care for the families. Today, bees, one of the key elements of our ecosystem, are also one of the most vulnerable. Changes in agriculture, global warming and the spread of disease are threatening their existence. And ours - they are nature's best pollinators.

The central object of the exhibition is a large helmet. This large scale object is part of a complex story of a fictional character - a beekeeper - cosmonaut. It's scale allows the viewer to enter it, to walk inside this shell, symbolically to enter the head of the hero. What the viewer discovers inside is a whole universe, built from the names of fruits and vegetables pollinated by bees. A Universe seen from the bee's perspective.

### **The library of the day, 2016**

wood, bee's wax

170 x 190 x 50 cm

\* Photos from the exhibition The Man who travels with Bees, Gandy Gallery (March 16 - May 13, 2016)





**Installation view**

\* Photo from the exhibition The Man who travels with Bees, Gandy Gallery (March 16 - May 13, 2016)



**The Helmet, 2016**

wood, plywood, fabrics, acrylic paint  
200 x 200 x 200 cm

\* Photos from the exhibition The Man who travels with Bees, Gandy Gallery (March 16 - May 13, 2016)



**Installation view**

\* Photo from the exhibition *The Man who travels with Bees*, Gandy Gallery (March 16 - May 13, 2016)





## Nomadia Travelling Museum

Nomadia is an imaginary country, without traced borders, without land ownership. As it extends over nationalities, it extends over time – the past, present and the future are all interconnected.

Nomadia is a country of travelers in tents. Its history is unwritten, and floats only from the mouth to ear of storytellers.

I was inspired by at that time present events of the occupy movement in the USA, Indignados in Spain, Acampamentos in Portugal, where tents and camping became a form of peaceful but powerful protest. Tents have been used in different cultures, as North American indigenous people, Mongolian shepherds and Sahara tribes. All these nations and tribes were living just with basics, to own very luxurious and heavy things just wasn't useful for someone, who is always ready for a journey. To live in the tent is almost to live as one with nature and therefore people of Nomadia don't consider Nature a property of man, but a man being part of Nature. I consider that this way of rethinking our existence could be the way out of many of today's crises.

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**Nomadia Travelling Museum. 2012**  
installation with 14 tentes  
textil, wood, plywood  
500 x 400 x 200 cm

Collection Centre Pompidou, Paris

\* Photo from the exhibition Nomadia, Gandy  
Gallery (December 13 - February 28, 2013)









**OTO HUDEC** (1981 Košice, Slovakia, where he lives and works) is a multimedia artist, who created and exhibited his recent works in Slovakia, in Austria, South Korea, Cabo Verde, Portugal and the USA. He creates videos, murals, animations, sculptures, sound pieces and works for public spaces about immigration, refugees and the effects of globalization on the environment. His projects often include a utopian perspective as a way to understand the production of food, energy; he tracks transformations of the industrial landscape or the decline of bees. His research on the topics of climate change, ecology is often focused, instead on new scientific solutions, on how nomadic and indigenous people achieved sustainability. He often collaborates on projects with children and youth from disadvantaged communities.

Since 2013, he has been working on a participatory project with Roma children in Slovakia - Project Karavan together with Daniela Krajčová.

Currently a teacher at Faculty of Fine Arts, Technical University, Košice, Slovakia, Associate Professor.

His works have been presented both as solo shows and as part of numerous group exhibitions in Slovakia and abroad. Recently, his projects were presented in the Gandy Gallery in Bratislava (2024), in the East Slovak Gallery in Košice (2022), AlbumArte, Rome, Italy (2022), Biennale Zielona Góra, Poland (2022), Ludwig Museum, Budapest, Hungary (2022), Kunsthalle Bratislava (2021, 2019, 2017), tranzit.sk, Bratislava (2021), Centre Pompidou, Paris, France (2017), De Appel, Amsterdam, Holland (2017) and Venice Biennial 2024.

**Opening: Museum on/off**  
Curated by Alicia Knock  
13 Avr - 13 Juin 2016  
Centre Pompidou

**Oto Hudec**

Gandy Gallery  
Sienkiewiczova 4  
Bratislava  
Slovak republic

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**Gandy  
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