

Everything that is visible makes something invisible. The act of art making and gallery operation that contextualizes and mediates the work are therefore highly responsible activity. For even art is not immune to the possibility of becoming, unnoticed, a space of escape from the world rather than a gateway to its deeper exploration.

Your Addiction Is the Message is the final exhibition of a year-long series of the same name, which explores the theme of addiction and escape strategies in relation to current socio-cultural issues through contemporary art. Inspired by a reinterpretation of Marshall McLuhan's statement "*The medium is the message*", the project turns to consider addictions as a source of information revealing systemic problems and explores their role in today's society.

Presented art projects were selected through open call submissions.

In the first room of the G99 gallery we see **Veronika Rónaiová's** participatory work *Medicinal Paintings*, created by pasting medicines into the works of her students. It is her personal way of protesting both against her exhausting work as a teacher and against the difficult life situation of a woman artist that drove her to dependence on drugs. The question arises as to whether the form of this artistically rendered protest reproduces the problem in the sense that it exploits the weakest link in the chain - the students entrusted to her pedagogical care.

In his *Albor* series, **Hugo Llanes** links sugar addiction with environmental, economic and colonialist themes. He connects the burning of the sugar cane fields in Veracruz, where he was born, and his personal experience of the "black snow" - the ash from the fields that fell on his home - to his own dependence on sugar and its political-economic significance.

Alfred Muszynski has transformed his passion for video games into an artistic research that results in complex paintings composed into larger units, which are also complemented by interactive electronic elements. In this way he explores the symbolism, mythology and hidden ideologies of the gaming environment.

Alicia Zaton contributes three subtle objects, *Eye contact*, *Night fall* and *The lake of indifference*, in which she thematizes the general experience of society's indifference to the problems of others, which is then made present and concrete in the glassy gaze of her alcohol-addicted mother; or a deformed disco ball illustrating the multiple traumas created during parties.

Zai Xu approaches abbreviations as mechanisms of survival and self-reflection. A mural depicts a mental map of their drizzle-influenced internal dialogue during a breakup, while the video essay *The Unspoken Words to a Distant Friend* offers an intimate confession of falling in love, closeness and loss. The shortcuts are a way for Zai Xu to reflect on their own experience in the Czech health care system, but also more broadly as a strategy they adopted due to societal expectations, the pace of work, or the pressures of growing up as a child of immigrants.

In the basement of the House of the Lords of Kunštát, the exhibition also presents parts of **Serena JV Elston's** extensive curatorial project entitled *SPACORE*, which includes works by Caroline Alena Bergwinkl, Mack Baker, Lucy Szulinska, Serena JV Elston & Rudolf Lingens and others. With a horror aesthetic and exaggeration, *SPACORE* thematizes capitalism's moderated relationship between work and leisure, which it interprets as an attempt to appease the working class with a neoliberal concept of wellness designed to locate suffering in the individual in order to suppress political revolt.

The duo **Agata Konarska + Agata Lankamer** use virtual tools such as game engines and artificial intelligence to reflect the future of art and loneliness in digital creation. Their project focuses on the figure of the incel (involuntary celibate) - a symbol of the lonely and marginalised male - as a way of exploring wider social issues, including loneliness in the digital world, through analysis and interviews with members of this subculture.

While **Viktor Dedek** combines his gaming passion with a critique of the uncertainties associated with existence in virtual and real worlds, through spoken word and abstract wax objects and photographs evoking a synthetic aesthetic. He connects the existence of players in virtual worlds with the psychological instability and insecurity associated with employment, the body or geographical location.

Anastasia Pavić, on the other hand, discusses the specific and complex impact of the digital environment on women (eating disorders, toxic relationships, self-objectification and modern spirituality). In the video *Vanilla Salvation*, which uses appropriation of material from the YouTube scene, she explores with exaggeration, through the story of the salvation of a sad girl, the formation of her own self-concept in the context of social norms reinforced in the social media environment.

The exhibition does not offer simplistic answers, but aims to tread a fine line between metaphors that tend to obscure, obscure, or dilute and those that allow us to experience close encounters with realities we may have resisted.

Barbora Trnková, curator

Serena JV Elston is a transdisciplinary sculptor exploring the body's relationship to power structures through themes of ecology, posthumanism, and disability. Her practice examines how institutions shape bodies and how bodies, in turn, might challenge institutions. Incorporating her background in architecture, Serena creates ambitious projects like *SPACORE*, which critiques wellness capitalism, and *Siren Island*, a floating stage for reimagined mythologies. Her work has been exhibited internationally, including at Ever Gold [Projects] in San Francisco and the MOAH Museum in Lancaster, California. Serena holds an MFA from the School of the Art Institute of Chicago and has received awards such as the 2024 Midwest Award for Artists with Disabilities.

Agata Konarska uses of various media, such as video, sound and performance, through which she creates interactive situations and virtual realities. In her activities, she touch on the subject of religiosity, oscillating between the sacred and the profane. She examines the phenomenon of women's iconicity, searching for the anthropological genesis of patriarchy and its references in the Anthropocene era. She is fascinated by modern myths and rituals and the upcoming apocalypse.

Agata Lankamer graduated of painting at the Eugeniusz Geppert Academy of Fine Arts in Wrocław and new media art at the Academy of Fine Arts in Warsaw. She creates using various media like video, performative actions, installations, objects or painting. She is interested in multiple motif of liquid reality: feminism and the manifestations of inequality and violence in mass culture. Currently, the artist is interested in types of utopias, speculative visions of the future and herself. She is a co-creator of artist-run Relax art space, JEST gallery and artistic duo of Women Antennas.

Hugo Llanes, born in Mexiko, is a visual artist based in Reykjavík, Iceland from. His multidisciplinary work focuses on identity, migration, and cultural intersections. Llanes has held solo exhibitions such as *When the Sun Rises, I Look at the Sun* (2023) in Reykjavík and *I Am Here, with the Leaves and the Ants* (2022) in Iceland. His art has appeared in group exhibitions across Europe and Latin America, and he has performed at venues like Kling and Bang. Llanes is a recipient of the Listamannalaun Artist Salary Grant (2023) and has participated in residencies including Saari (Finland) and Skaftfell (Iceland).

Alfred Muszynski is an artist and curator based in Montreal. He holds a BFA from Concordia University since 2021 and has curated exhibitions for Art Matters, Artch, Art Souterrain and Le Livart. His work was most recently featured in the Do Not Research exhibition at Lower Cavity (Holyoke, MA) and in a solo show titled *Holding out for a Hero* at the Centre Culturel Geroges Vanier (Montreal, QC)

Veronika Rónaiová is a Slovak artist based in Bratislava. She studied at the Secondary School of Applied Arts and the Academy of Fine Arts in Bratislava. She held a docent position at Trnava University's Faculty of Education from 2003 to 2020 before returning to independent practice. Rónaiová has exhibited widely, with notable solo shows like *Reinterpretations and Parables* (1996) and *Transposition* (2023), and participated in group exhibitions such as *Slovak Visual Art* (2003). Her works are in the collections of the Slovak National Gallery and Bratislava City Gallery. She has received numerous awards, including second prize in the Nadácia BARCELO painting competition (2005).

Zai Xu is an interdisciplinary artist, producer, and founder of the art space SVĚTOVA 1. Their work explores the experience of growing up as a person of color in a predominantly white society, vulnerability, and queer themes through writing, photography, and mixed-media installations. They are the author of *Why Am I So White?* (2020) and *Měkká místa* (2022). Since 2018, they have curated SVĚTOVA 1, focusing on emerging, queer, and socio-political issues while supporting young art and experimenting with sustainable exhibition formats. In 2023, they co-created *Say My Name*, a zine documenting the Czech queer scene.

Alicia Zaton is a French-Polish artist, scenographer, and sculptor. A graduate of École Nationale Supérieure d'Arts de Paris Cergy (2014), with additional studies at La Cambre in Brussels, her work draws on rural and vernacular traditions, shaped by her Polish heritage. Influenced by medieval aesthetics from her years working with manuscripts, Zaton creates hybrid narratives through diverse mediums, including sculpture, photography, and scenography. Her work has been showcased in six solo exhibitions and internationally in cities like Krakow and New York. She is also a founding member of DOC!, a Parisian artist-run space.