

Bamboocene: Memories of Synchronicity part 3 - WebGL is a virtual experience consisting of a multi-year film project that completes the circle of collaborative space exploration featuring communities from Wanjian and Shangcun village in Anhui province China and the Astronautical Society in Finland. On GJ504b planet Melt, The Bamboonaut has curated a show that explores several themes: community revitalization, ecological fiction, synchronicity, bamboo, international space programs and women protests. The accumulated energy from community performances including launching of a bamboo rocket, the editing process of the film 'I want to build a rocket', the creation of the Bamboonaut Clusters graphic novel by Torsten Zenas Burns and exhibiting in Beijing, Helsinki and Warsaw, materialised into the representation of the Bamboocene: Memories of Synchronicity part3 in Space.



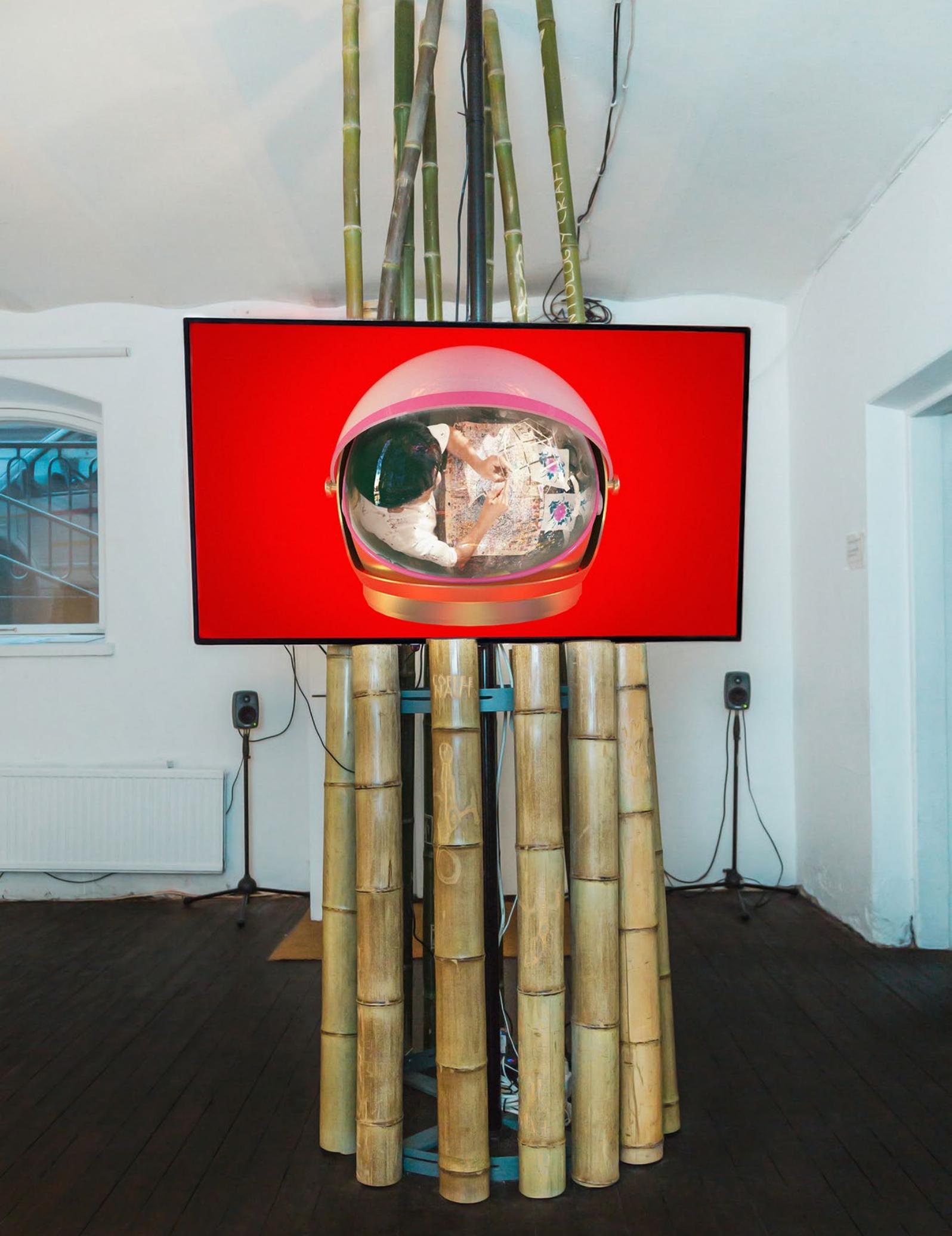
Bamboocene: Memories of Synchronicity part 3
in collaboration with Gabriel de la Cruz virtual experience in WebGL.



Installation view Bamboocene: Memories of Synchronicity, 2020, Myymälä 2 gallery, Helsinki.



Installation view Bamboocene: Memories of Synchronicity, 2020, Myymälä 2 gallery, Helsinki.



Geographies of a lonely Pole (I want to build a rocket), 2020, 4K UHD video, 82 min 48 s, color, stereo sound, 55" screen, auto pole mounting, bamboo poles with carved drawings by Torsten Zenas Burns mounted on steel hoop rack, 286 x 60 x 70 cm.



right: Geographies of a lonely Pole (Cluster), 2020, 24 bamboo poles mounted on steel hoop rack, screws, zip ties, threads, 10" screen, 12 VDC motor, bamboo cotton swabs, bamboo cutlery set, thermos, coffee grinder, green mesh, capacitors, USB connectors, trimmer, 232 chip, socket rails with flat cables, 286 x Ø 70 cm

left: Green Mesh, 2020, detail, Myymälä 2 gallery, Helsinki.



Bamboocene: Memories of Synchronicity, 2020, detail, Myymälä 2 gallery, Helsinki.

Bamboo is an extraordinary plant (actually, technically, an evergreen perennial flowering grass). One of the fastest-growing in the world, it is also incredibly versatile in how it is used by humans (for food, construction, fuel, fabric, defense, and more) and most likely because of this versatility, there are many legends and mythologies attached to the plant. Bamboo has two growth patterns, 'clumping' or 'running'. Clumping bamboo tends to spread slowly with gradual expansion of the rhizome while running bamboo has a more aggressive rhizome, spreading widely underground, sending up new clumps across the earth's surface. Another curious feature is their synchronous flowering habit—irrespective of geographic location or climate, plants derived from the same mother will flower in unison, across the globe, as if cued by some congenital alarm.

Monika's fascination with bamboo began during a visit to Anhui Province while on residency in Beijing. Surrounded by a bamboo forest, with the local processing plant providing the primary source of income for the community, it was also a time during which the area was undergoing a tourism-focused 'modernization' which was supported by a governmental revitalization program. She recalled the Polish saying 'przepis na zachod' (recipe for Westernization), as small things like the introduction of coffee to menus became noticeable, and was spontaneously compelled to make a bamboo rocket. And so with support from the communities of Wanjian and Shangcun, she began the process of building the rocket.

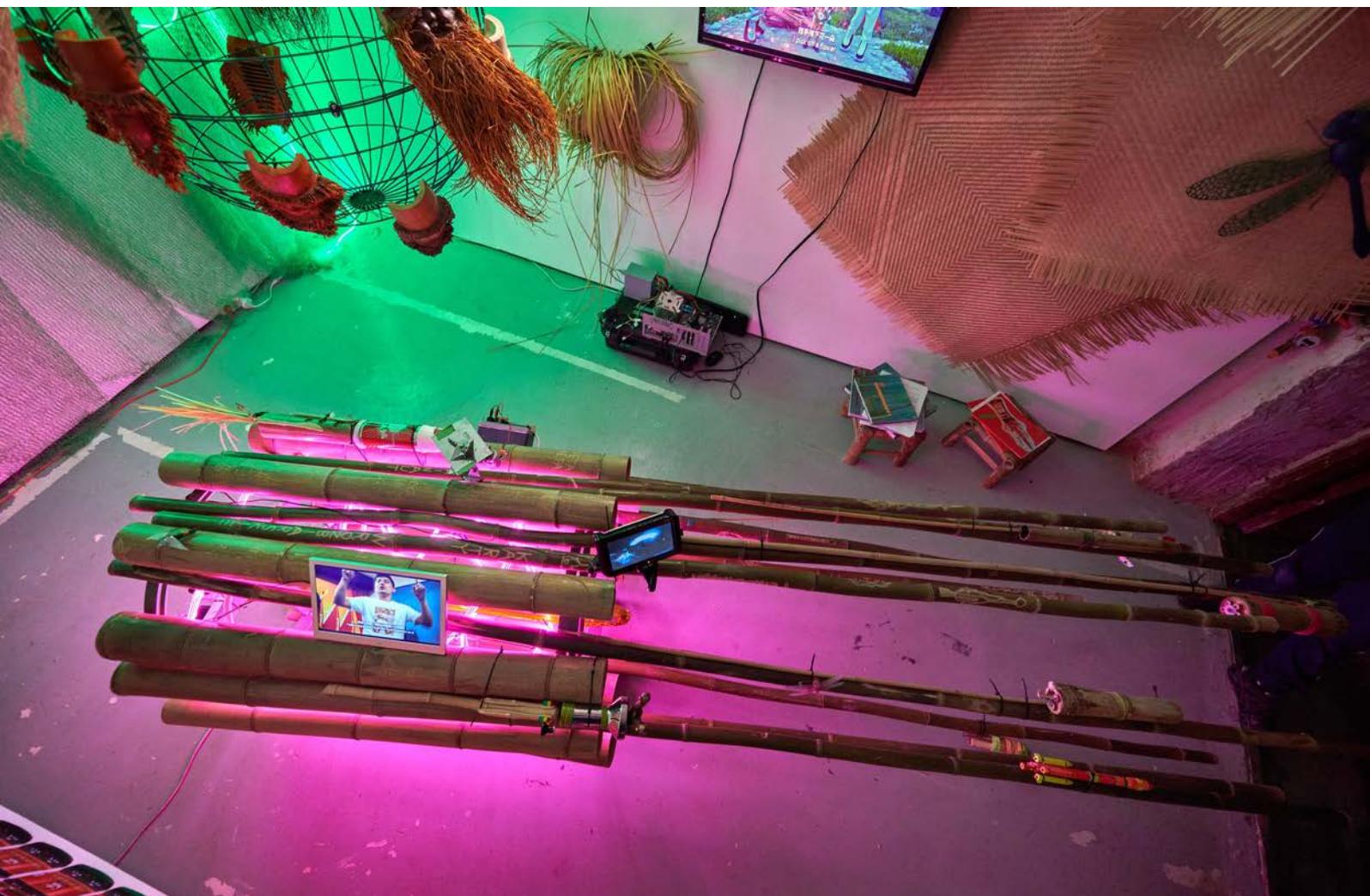
Bamboocene: Memories of Synchronicity is a multi-year multimedia project which features a docufiction film called "I Want to Build a Rocket". Shot on location in China, Finland, and Poland, the film explores several themes: community revitalization, tourist-centric gentrification, ecological fiction, synchronicity, bamboo, and international space programs. The idiosyncratic film is presented as a multi-vocal travelogue with songs, collaborative performance art, experimental animations, and documentary elements that co-exist to deliver the narrative. The film is accompanied by sculptures created in Beijing and Vartiosaari Island (FI), with bamboo recycled from previous exhibitions in China as well as newer bamboo grown in the Netherlands. The sculptures are a playful homage to the first self-propelled, ground crawling bamboo fireworks and rockets, called 'earth rats', that were created in China during the Sung Dynasty (960-1279 CE).

Through the collective works, Czyżyk asks if these folk cultures will be able to metabolize such global transformations/modernizations. Will it help them to survive and flourish, or will it ultimately be their end?

Bamboocene: Memories of Synchronicity was commissioned by the municipalities of Wanjian and Shangcun in Anhui Province (CN). It was created in cooperation with the Institute for Provocation, an artist residency in Beijing, and the China Academy of Urban Planning and Design and is supported by the Kone Foundation, the Finnish Cultural Foundation, and Frame Finland.







Installation view, Bamboocene: Memories of Synchronicity and Geographies of a Lonely Pole, 2020, Stroboskop Art Space, Warsaw, Poland



Installation view, 2020, Muu Gallery, Helsinki, Finland

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Installation view, Monstersweet: Menageriety, 2020, Muu Gallery, Helsinki, Finland



Over the course of four years collaborators Monika Czyzyk & Torsten Zenas Burns, participated in two residency programs that functioned as a catalyst for an ongoing variable art project called Monstersweet.

The original locations for production were Signal Culture in NY, USA and Escape Residency on Vartiosaari island located in Helsinki, Finland. During these initial experiences the artists explored through real time video recordings, drawings and digital image production a variety of relationships between imagined posthumans and their ecological environments.

Czyzyk & Burns have expanded the idea creating unique single channel and looped videos about an ongoing migrating residency program called Monstersweet. Within this fictional studio program they have collaborated with chimeric residents in several countries including Mexico, Cuba, United States, Greece, Italy and Germany filming and photographing ambiguous travelogues, passionate interspecies love and communication rituals enacted by a diverse group of Humanimals.

The captured video scenes and sculptural work, both grotesque and humorous explore reimagined biologies, manifestations of performative selfie culture and intimate portraits of a globally transformed ecosystems.

A few inspirations and touchstones for their new pieces include the sequential artist Enki Bilal's The Nikopol Trilogy, reimagined Animist tropes and the Chinese mythological texts called: Classic of Mountains and Seas.





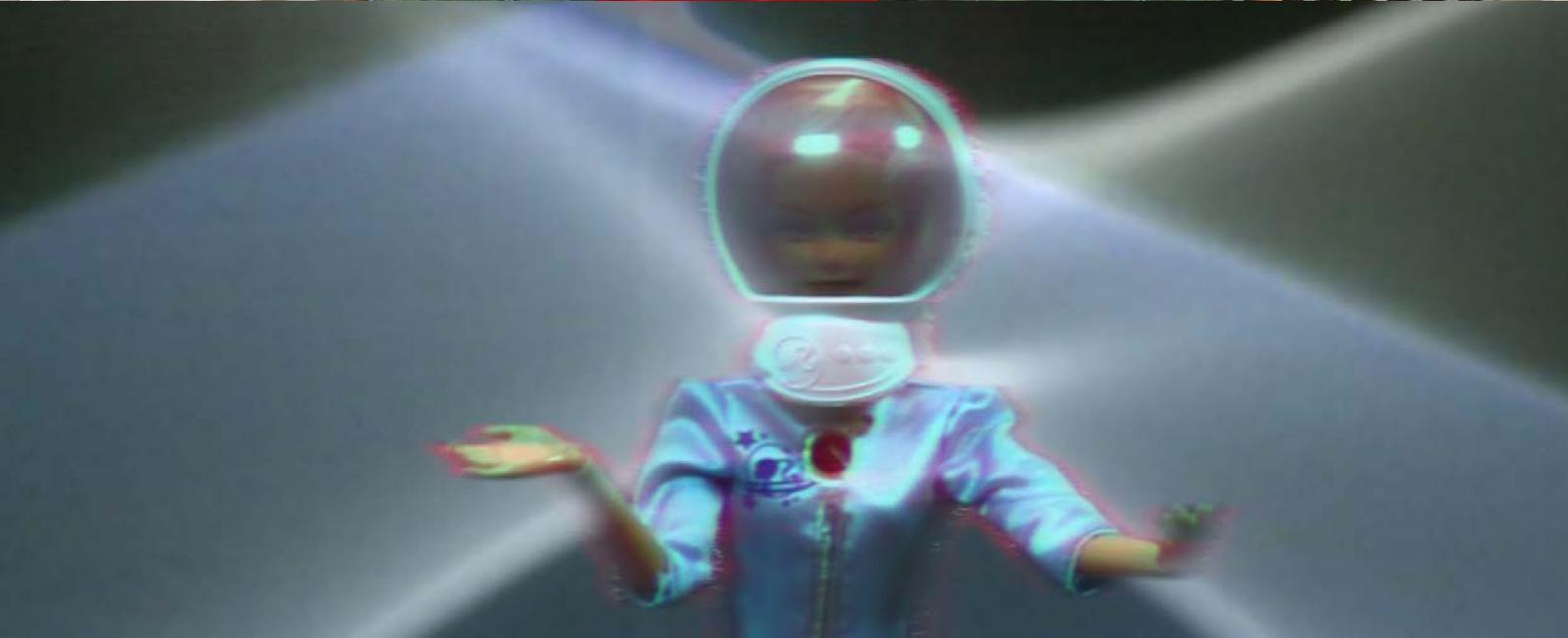
Monstersweet, collaboration with Torsten Zenas Burns, HD video, variable time and date.



Şágo ñ búgò it's a collaborative performance and video piece. Czyzyk and Awobajo started to collaborate based on similarities between their artistic language and previous projects. For three weeks using costume elements including animal masks that they have been both collecting for years. Together with Fodgang - dance group they created fictional movement stories in public spaces of Bariga, neighborhood of Lagos in Nigeria. Sago n bugo, it's an idiom originated in Yoruba language which means birds of the same feathers. The expression is used to emphasize that everyone and everything is the same. One is a mirror to another. As individual actions are no longer enough, it is now necessary to act within groups, communities and nations.



M. Czyzyk and Footprints of David, Şágo ñ búgò, Birds of the same feathers, HD video, 7min, Lagos, Nigeria, 2019



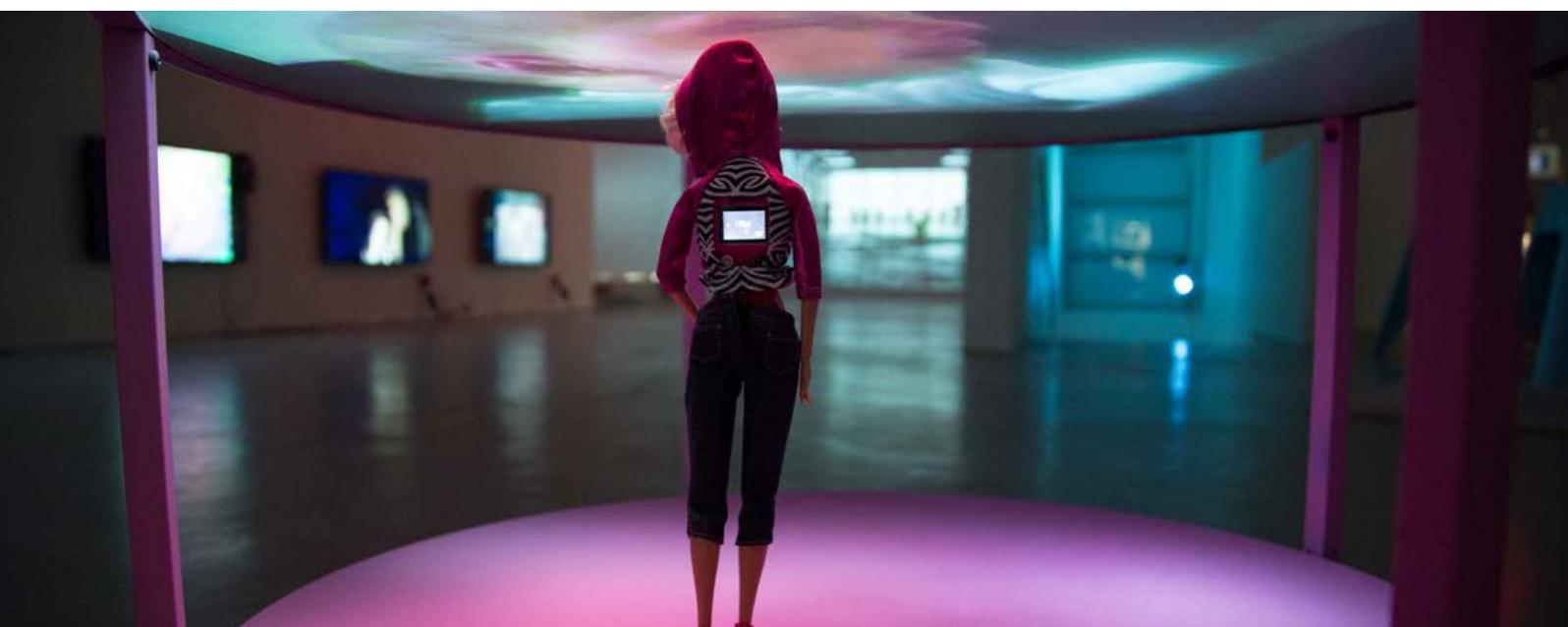
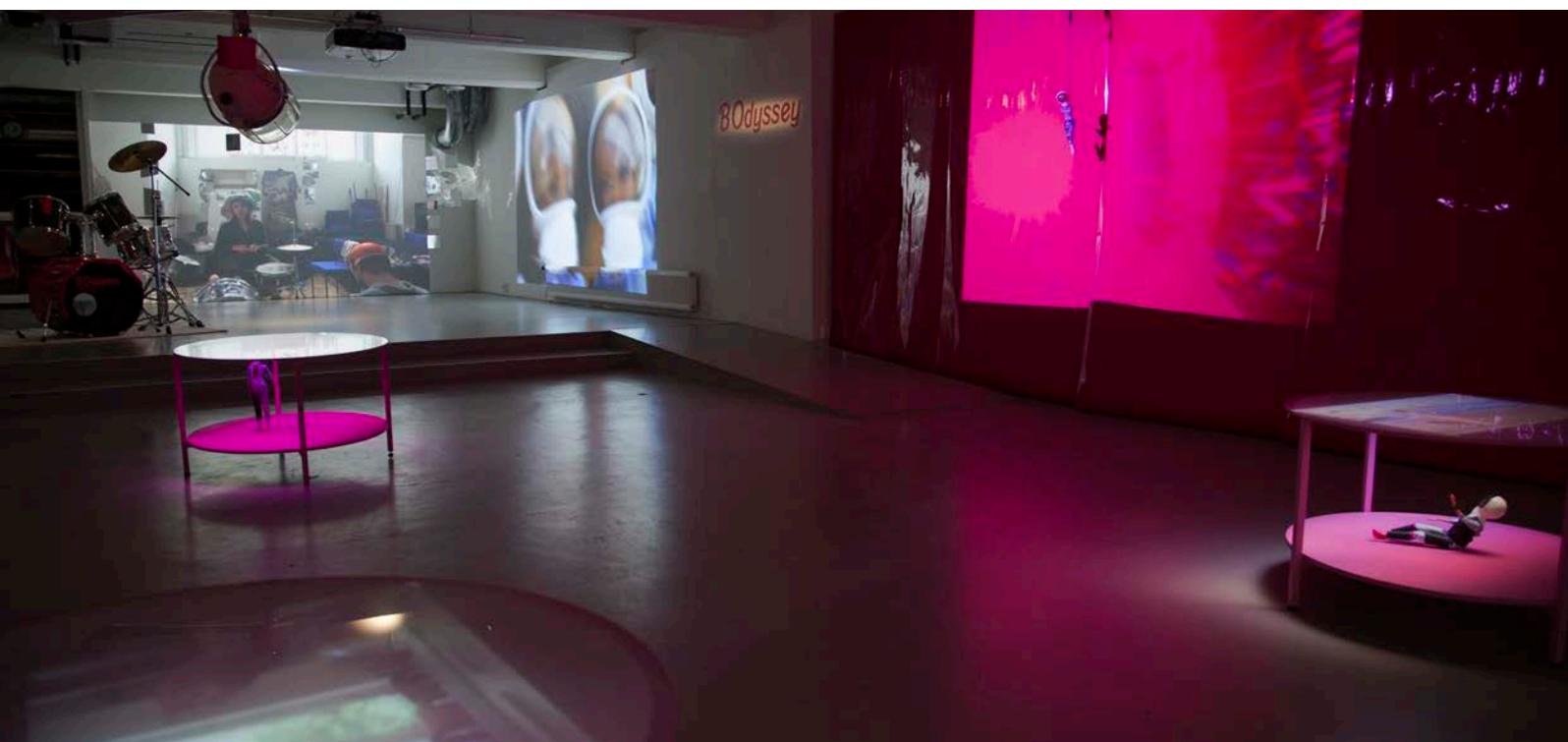
BOdyssey Prologue, HD Video, 22 min, 2017



BOdyssey Prologue, is an experimental film that features global female participants and asks them to speculate on a variety of subjects including 21st century feminism, politics, family, media art, technology and the advancement of post-human kind. The device at the center of the video collaboration is a toy camera: the Videogirl. Videogirl is a 2010 special edition Barbie doll with a video camera and playback unit embedded in its body. I use Videogirl for its symbolic content and as an actual recording device. The film intends to build upon the role of re-imagined female characters in Stanley Kubrick's 2001: A Space Odyssey. This seminal work constitutes the stepping stone for Astronaut Barbie's quest into the future of the human species.

During filming I had the chance to meet fascinating women, either professional filmmakers or everyday heroines, of diverse cultural origins and unusual perspectives on life. I have invited them to participate in the project by providing them with their own Video Girl and the request to film their unique viewpoints, stories and personal perspectives of the times we are living in.





BOdyssey, installation view, Exhibition Laboratory, Helsinki, 2016