

# Natália Trejbalová

born in Košice (Slovakia) 1989.

lives and works in Milan.

[www.trejbalova.info](http://www.trejbalova.info)

natalia.trejbalova@gmail.com

IT cell. +39 333 813 1378

# Isle of the Altered Sun

two-channel Full HD video, 18 min. 43', stereo sound, color, 2021  
*in progress (to be screened in October)*

sound design by Matteo Nobile

photography by Matteo Pasin

produced thanks to the grant from Slovak Arts Council

*Isle of the Altered Sun* takes place on the flattened Earth and is set in the distant future of the planet. Following the flattening, atmosphere of the Earth has undergone further changes that have led to the extinction of some and the evolution of other species, including the humans that have lost their dominant position in the ecosystem. *Isle of the Altered Sun* is a possible picture of the world after what can be defined as planetary catastrophe, which has changed the perception of the nature as we know it.

<https://vimeo.com/614679371/a01c9655dc>



still from the video





still from the video









still from the video



# About Mirages and Stolen Stones

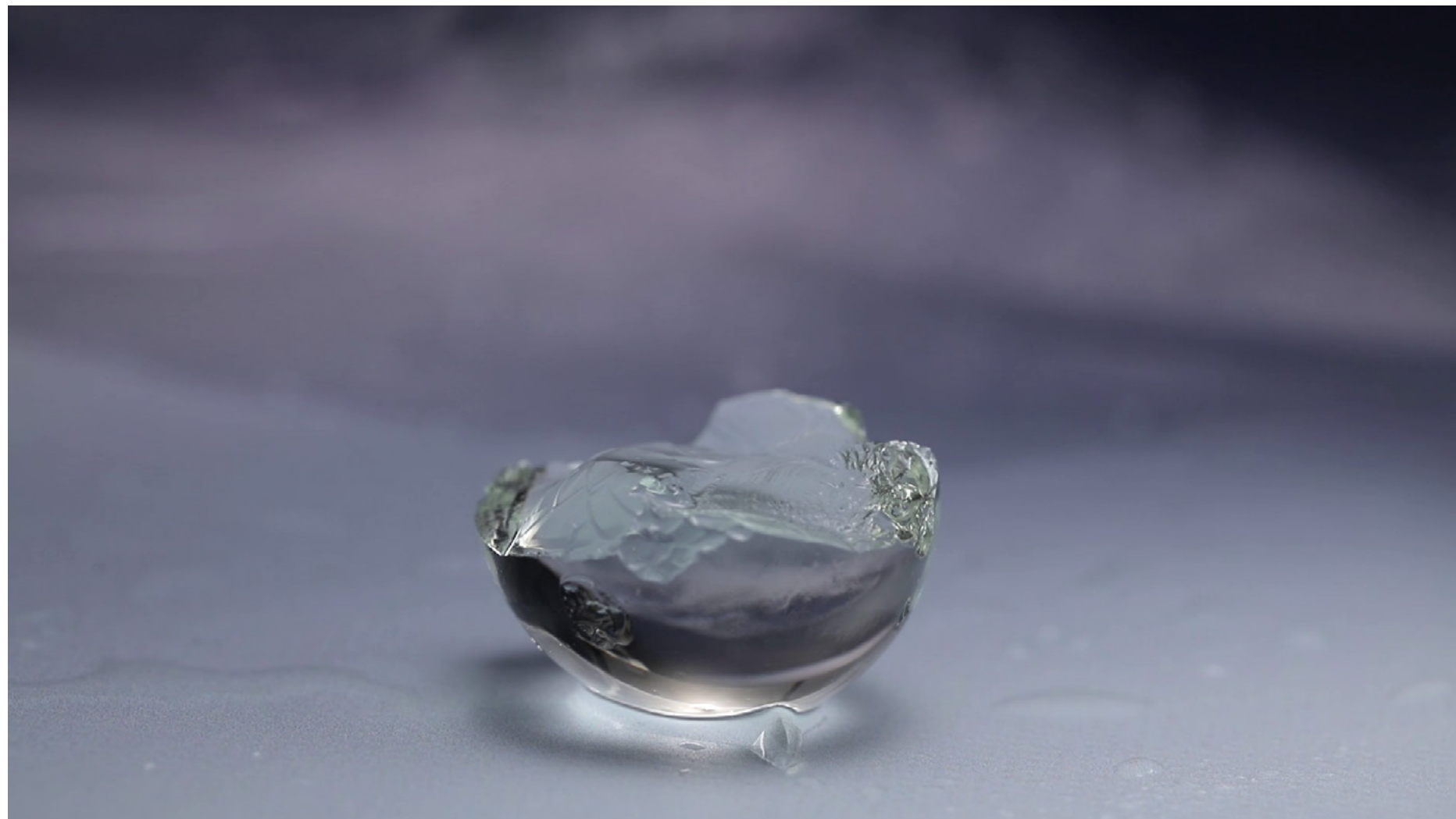
Full HD video, 18 min. 50', stereo sound, color, 2020

sound design by Matteo Nobile

voice by Melissa Ghidini, Adele Altro

photography by Matteo Pasin

The film is set in a speculative version of our Earth which, for unknown reasons, has become flat. Our main interlocutor is a researcher who has apparently recorded the film as some kind of document to map this impossible change, 5 years after the flattening of the Earth. The film is divided into three chapters that try to test our observation skills e interpretation. We are immersed in contemplating what happens on the screen by continuously putting in discussion the physicality of matter and its proportions. *About mirages and stolen stones* plays constantly with the viewer's vision by proposing possibilities, perplexities, alternatives and speculations, because, after all, it's us who created the flat Earth.



still from the first chapter

The film is divided into three complementary acts:

*and then we cut the ground from under*

*where is when the sun never rises*

*“Once, returning”..she said*

<https://vimeo.com/530899173>

password: flattening



still from the second chapter





still from the video

















still from the video





Case Chiuse #10 by Paola Clerico

## About Mirages and Stolen Stones - Natália Trejbalová

Opening September 22nd - 23rd, 2020

September 24th - November 13th 2020, Case Chiuse HQ, Via Rosolino Pilo 14, Milano



### Francesco Urbano Ragazzi

About Mirages and Stolen Stones is a video in three acts by Natália Trejbalová. The artist brings the viewer to some remote landscapes between her studio and the end of the world. The borders one sees from frame to frame belong to a land that is mysteriously getting flat: our land, Mother Earth, as seen from a screen.

Embracing the paradoxes of Flat-Earth Theories and those of the two-dimensional representation of physical space, Trejbalová makes a fictional scientist investigate the new geophysical conformation of the Earth, the inexplicable creation of the Edge and, lastly, the Great Rainbow at the end of the world. Little by little, the subjectivity of the narration takes over science, which leaves the place to science-fiction. A certain proximity between counterculture and conspiracy theories emerges between the lines. In the middle of these two poles, between 360° and 1°, About Mirages and Stolen Stones mixes the meanders of miniature sets with the abysses of the open sea.

The video is produced by the artist and Case Chiuse by Paola Clerico.

A text by Francesco Urbano Ragazzi accompanies the artwork.

Direction, Editing, Script: Natália Trejbalová

Cinematography: Matteo Pasin

Soundtrack and sound design: Matteo Nobile

Voice: Melissa Ghidini, Adele Altro

Color correction: Matteo Finazzi



Thank you for make this informational video that accurately represents what the Earth really looks like and our planets in the Solar System. Even though some of the other things seem odd, mostly all of it is correct.



0:14 Earth's creation.

0:17 Hadean Eon begins.

0:20 Earth goes below 1000 degrees Celsius.

0:23 Primordial Soup forms (super-heated since it's 630 degrees Celsius).

0:35 First lifeforms.

0:47 Earth goes below 100 degrees Celsius (and remains so ever since).



installation view from the exhibition at Case Chiuse HQ



obj. nr. 6 (what she found), 2020  
raw clay, oil, pigments/ argilla cruda, olio, pigmenti  
ø28 cm x 3 cm circa





obj. nr. 2 (what she found), 2020  
raw clay, oil, pigments/ argilla cruda, olio, pigmenti  
ø28 cm x 3 cm circa







obj. nr. 15 (what she found), 2020  
raw clay, oil, pigments/ argilla cruda, olio, pigmenti  
ø28 cm x 3 cm circa



installation view from the exhibition at Case Chiuse HQ





Installation views from the exhibition at Case Chiuse HQ; ph. by Henrik Blomqvist



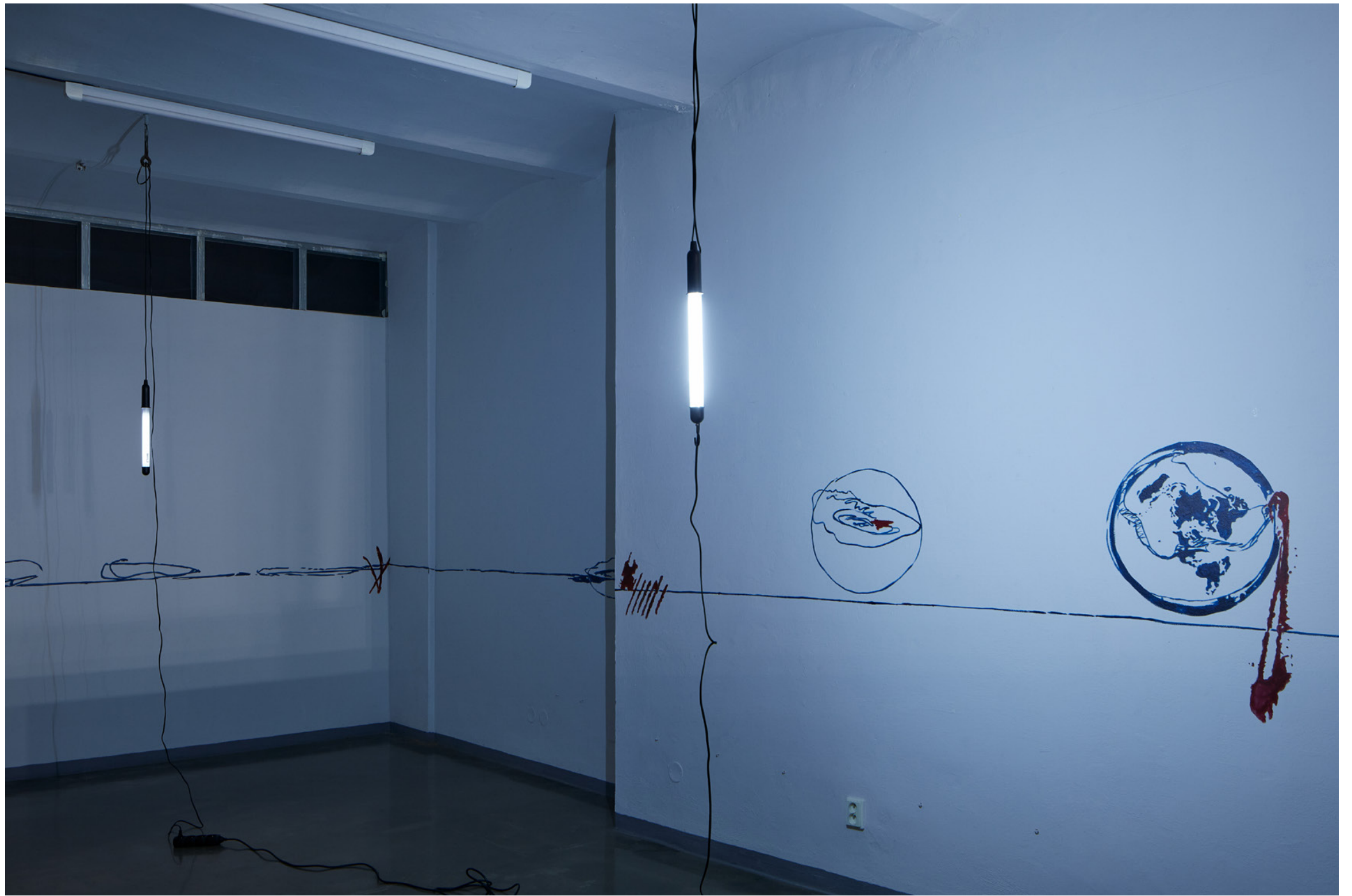
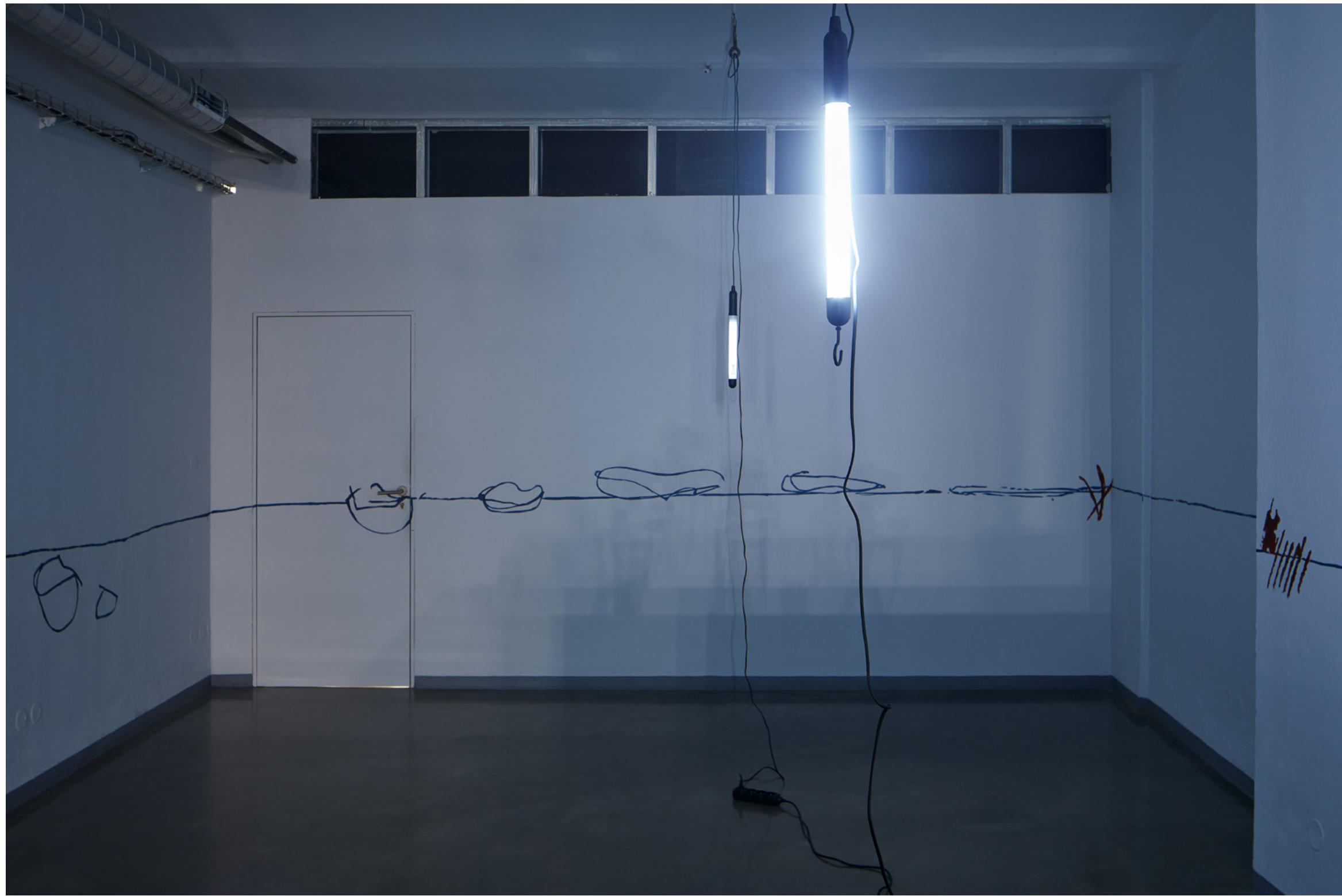
# and suddenly the apparition was gone, long gone at XY, Olomouc (CZ)

curated by Marie Meixnerová  
for PAF Festival, Olomouc, 2020



installation view from the exhibition, ph. by Jan Kolsky





installation view from the exhibition, ph. by Jan Kolsky





detail from the installation, ph. by Jan Kolsky





view from the screening of About Mirages and Stolen Stones at XY, ph. by Jan Kolsky



# and then we cut the ground from under at Galerie 35m2, Prague (CZ)

CZ

Země je plochá. Platné vědecké zákony nefungují. Nikdo se však nad tím nepozastavuje. Množství informací protéká dál sítí mnohoproudé dálnice internetu. Hrouť se vše, co doposud člověk objevil. Mechanika pohybu neexistuje, fyzika se stává pouze slovem.

Vnímáme pouze očima. Naše oči jsou indikátory nových vjemů, stáváme se pouhými pozorovateli. Informace vyhodnocujeme skrze své pozorovací schopnosti. Ve světě vědy jsme totiž vždy samotnými pozorovateli. Pozorování nějakou dobu trvá a není okamžitý jev.

Americký fyzik Hugh Everett ozřejmil teorii dvou světů. Je to jako se Schrödingerovou kočkou. V jednom světě může být mrtvá a v druhém živá.

Zatím však trpí, protože pozorovací manévr má určitý čas na vědomí – toho, co pokládáme za důležité a pro co se rozhodneme. Co je patrné na teorii mnoha světů je fakt, že neudává přesnou lokalizaci prostoru, a to ani času. Jak si tedy můžeme být něčím stoprocentně jisti?

Stejně tak i autorka, Natália Trejbalová, vychází ze svého zájmu o spekulativní fikci budoucnosti a konspirační teorie. Dílo, které se v galerijním prostoru nachází, je první krátký film, který uvádí její dlouhodobou práci na postupně vznikajícím snímku. Galerie 35m2 se stává laboratoří určitého diváka = pozorovatele. Tušíme, že ona přítomnost není tady a teď, ale odehrává se v blízké budoucnosti, možná již i s neživými a nehumánními aspekty, které se transformovaly do umělé inteligence. V tomto případě se vracíme k obnovené myšlence, že povrch Země je plochý a ne geoidální a elipsoidální. Autorka používá ve své práci exaktní vytvoření určitého světa, vyvolávající otázku vědecko-fantastické reality. Divák tak odhaduje skrze svoji přirozenou pozorovací schopnost, či je daný obraz manipulovaný nebo ne, jestli je živý nebo umělý. Manipulace získává na síle.

Je totiž neodmyslitelně jednoduché přijmout něco jako platný vzorec, aniž bychom si začali zodpovědně klást otázky, pochybovat a vystoupili ze své komfortní zóny.

The Earth is flat. Scientific laws do not function. But nobody cares. Masses of information continue to flow through the web of the multi-lane highway that is the internet. Everything previously discovered by Man collapses. There is no mechanics of motion; physics is just a word.

We perceive only through the eyes. Our eyes are indicators of new stimuli; we become mere observers. We assess information through our observational abilities, for in the world of science we are always solitary observers. Observation takes time; it is not an immediate phenomenon.

The American physicist Hugh Everett postulated the theory of two worlds. It is like with Schrödinger's cat. In one world it is dead, and in the other it is alive. But for now it is suffering, because the act of observation takes a certain amount of time for what we consider important and what we decide for. What is clear from the many-world theory is that it gives the precise location of neither space nor time. So how can we be 100% sure of anything?

Similarly, artist Natália Trejbalová bases her art on speculative fiction and conspiracy theories. The video installed in the gallery space is the first part of a three chapter film gradually emerging from her long-term work set on the Earth that turned flat. Gallery 35m2 becomes a laboratory for the viewer = observer. We sense that our presence is not here and now, but takes place in the near future, perhaps with non-living and non-human elements that have been transformed into artificial intelligence. In this case, we return to the idea that the surface of the Earth is flat and not geoid and ellipsoid. In her work, Trejbalová uses an exact creation of a particular world that raises the question of science-fiction reality. The viewer uses his or her natural observational skills to guess whether the image has been manipulated or not; whether it is living or artificial. Manipulation gains in strength.

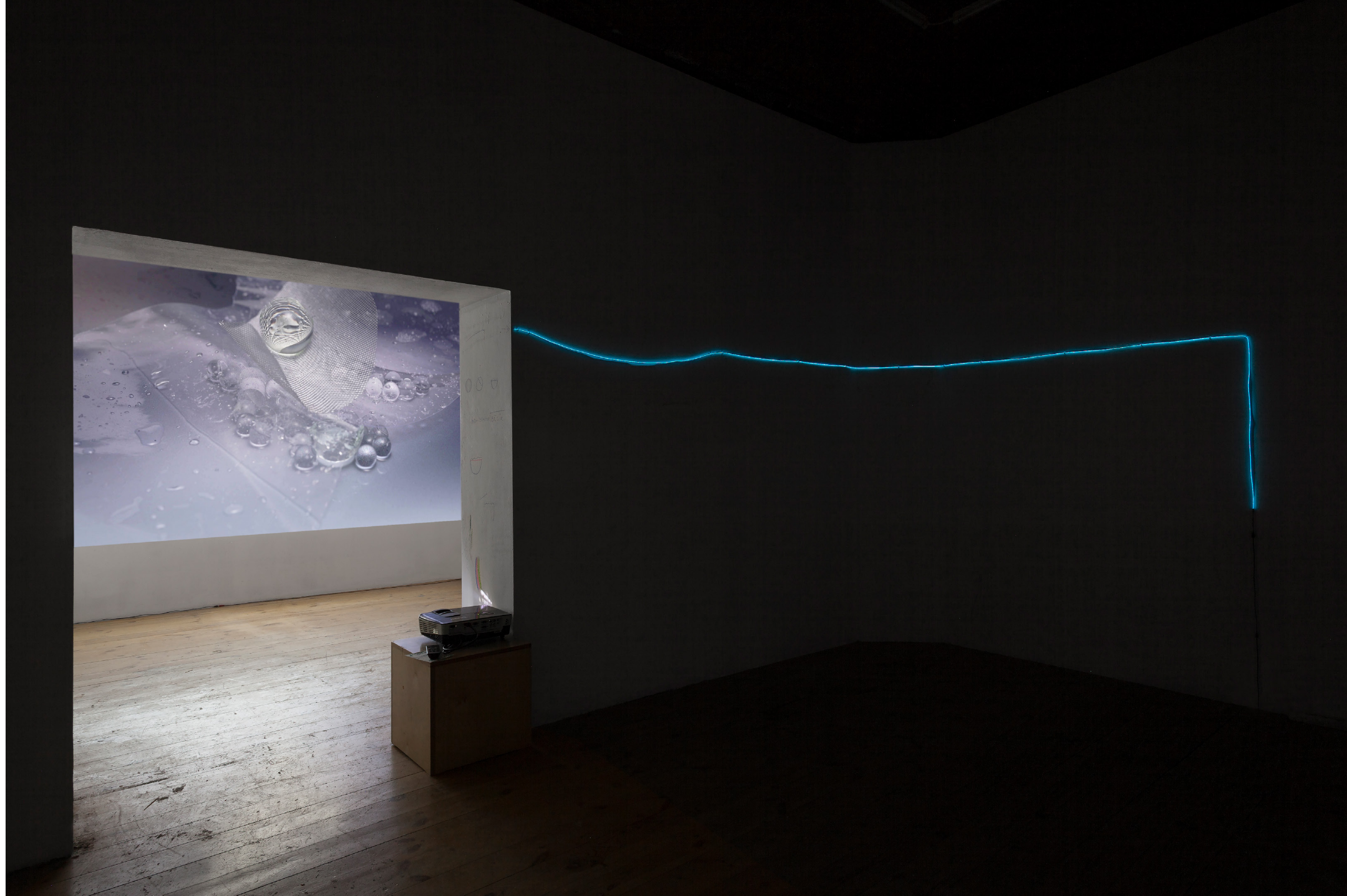
After all, it is inconceivably easy to accept something as a valid formula without responsibly asking questions, doubting, and stepping out of our comfort zone.

EN

text kurátorky výstavy Terezy Záchovéj

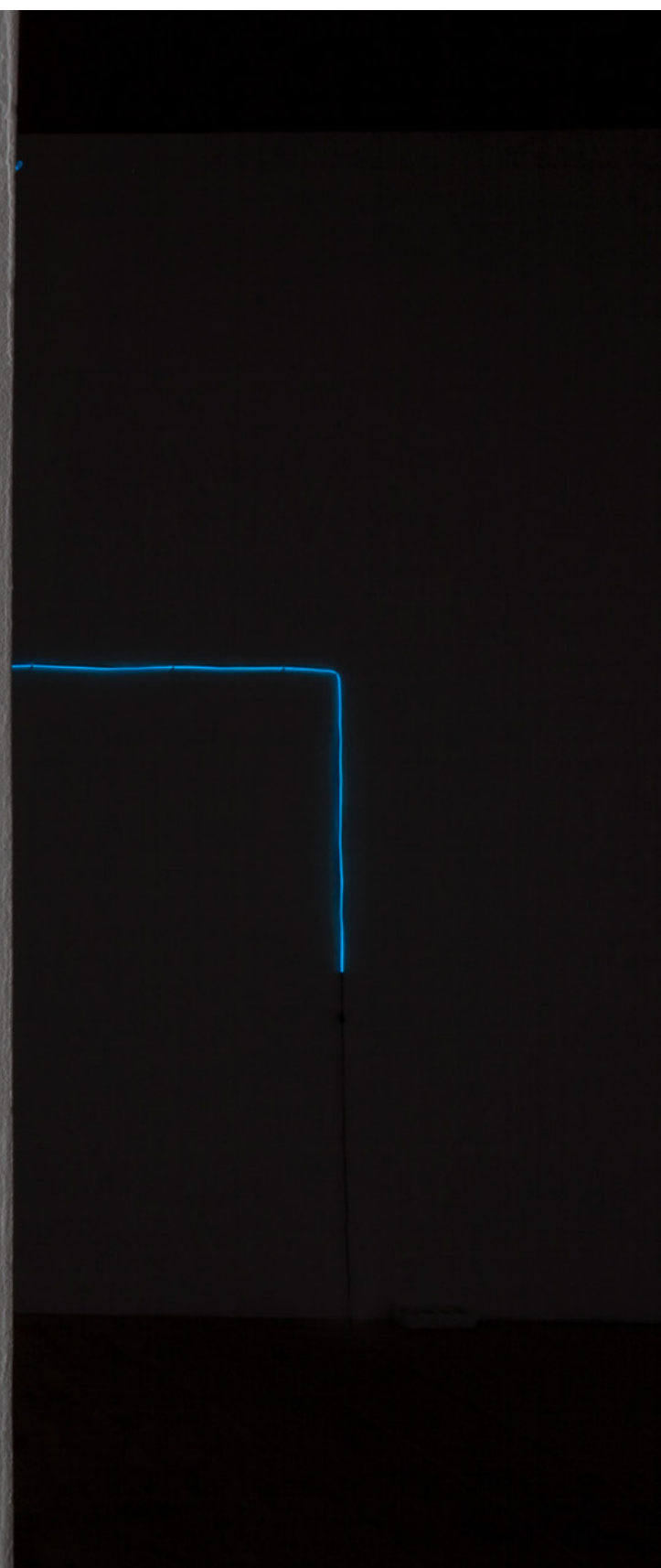
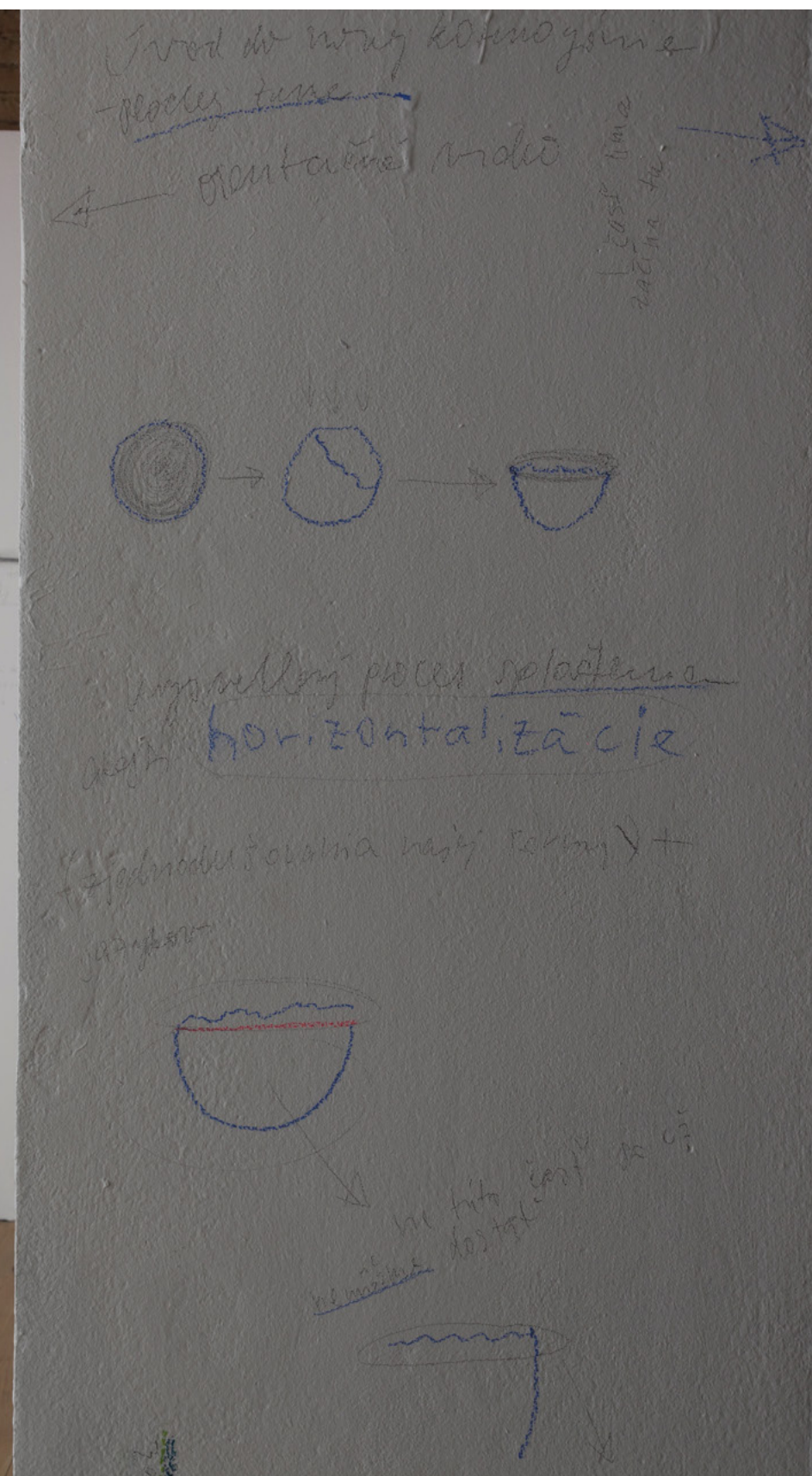
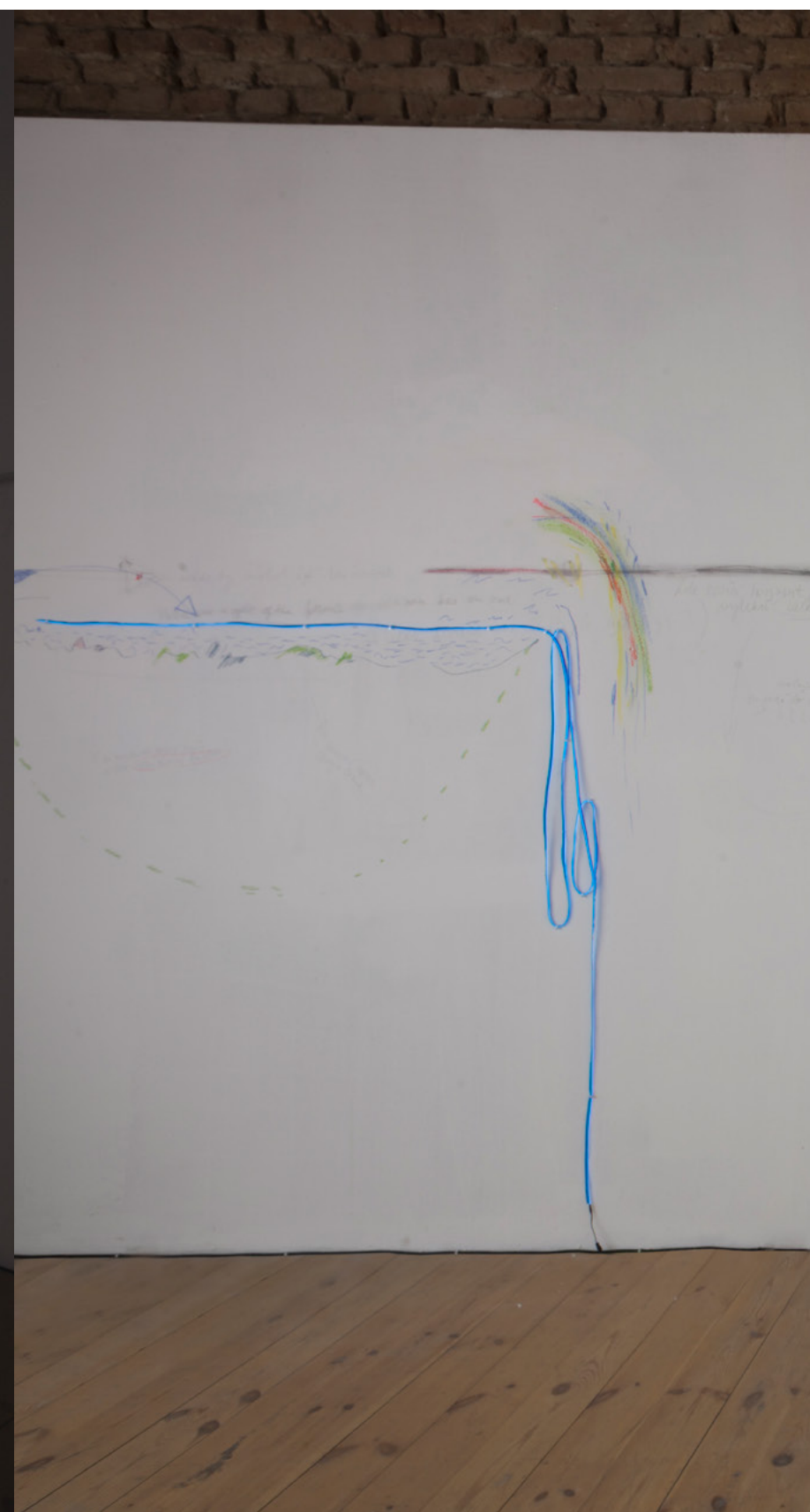
text and exhibition curated by Tereza Záchová



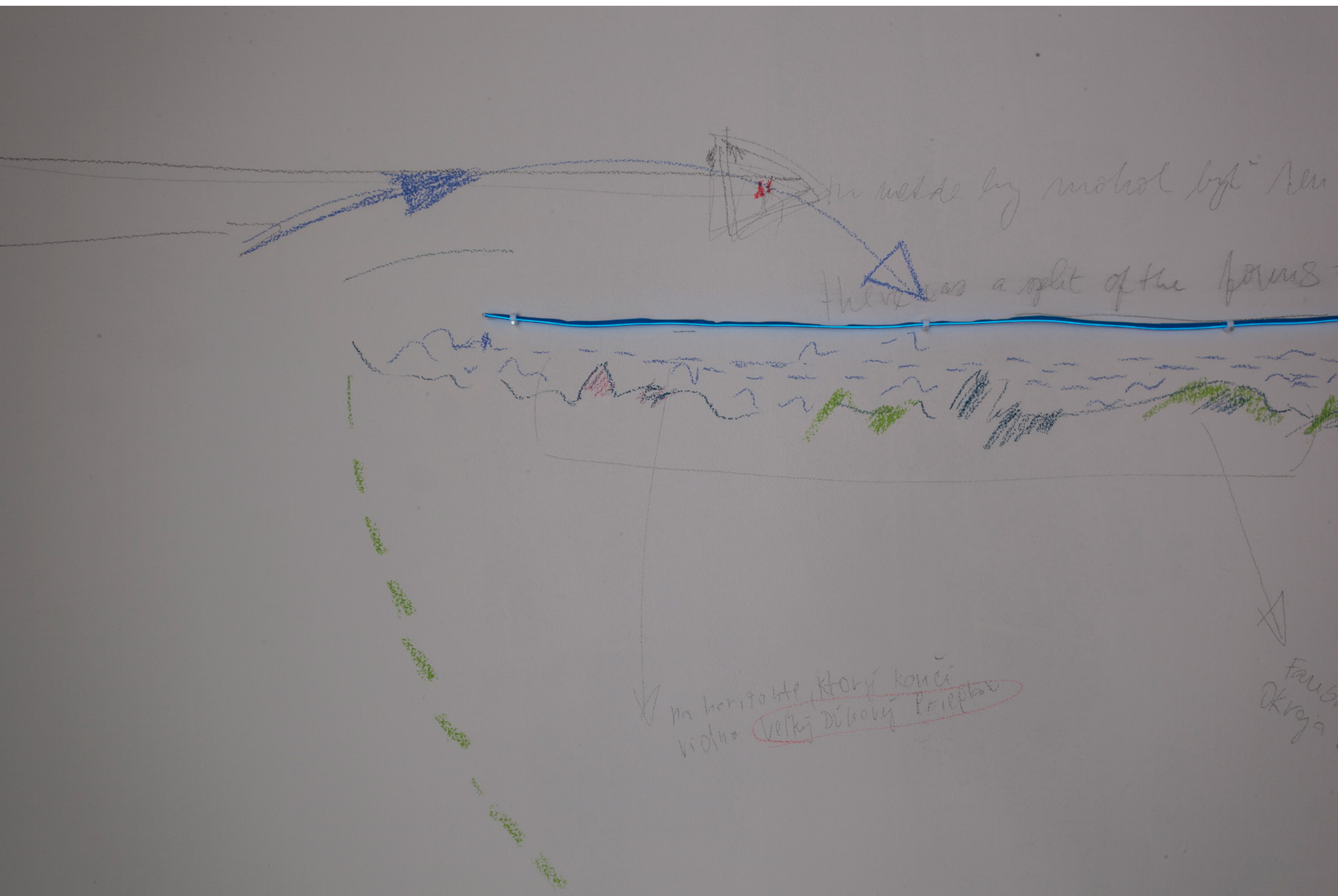
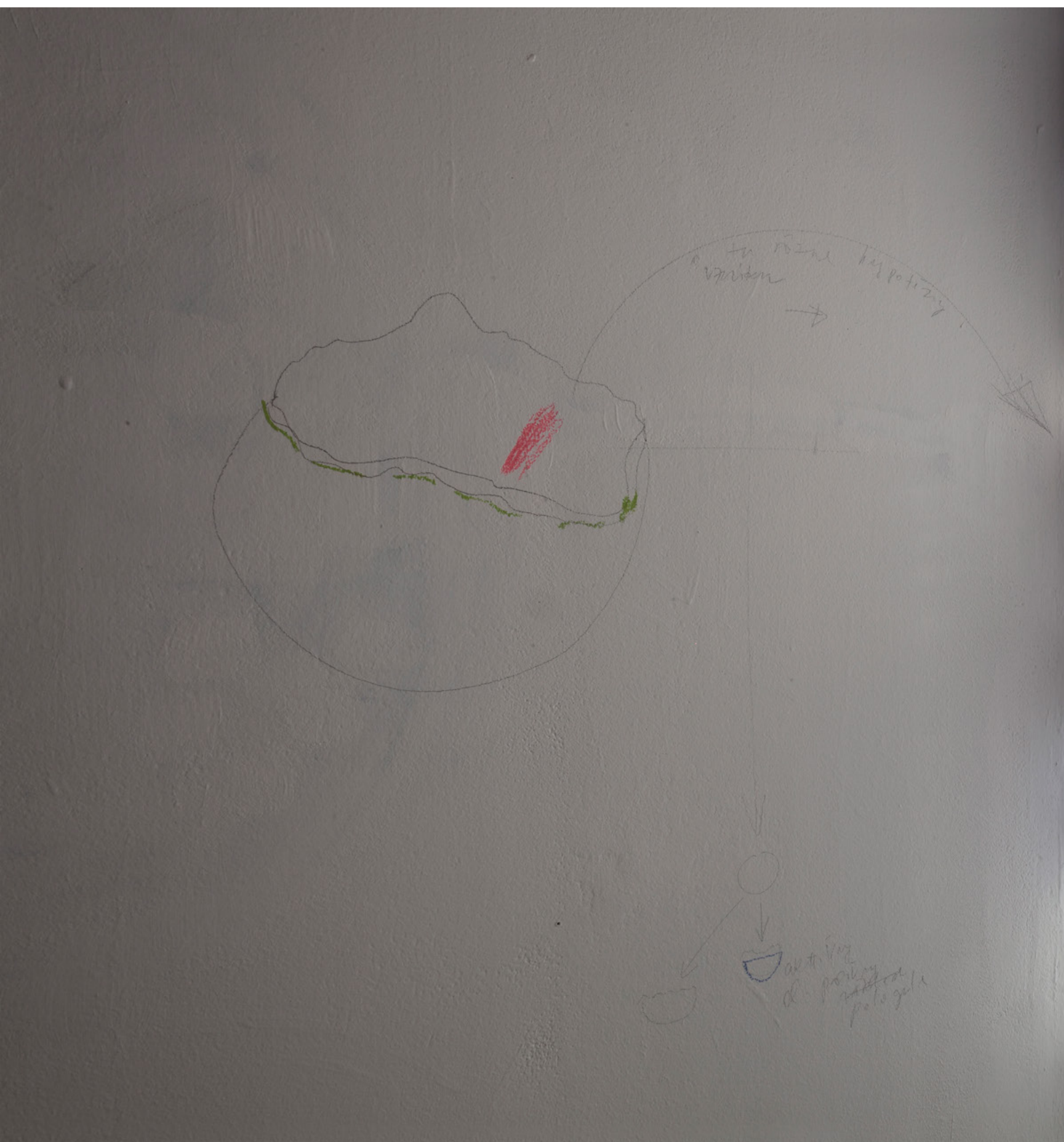


installation views from the exhibition at 35m2; photos by Petra Steinerová

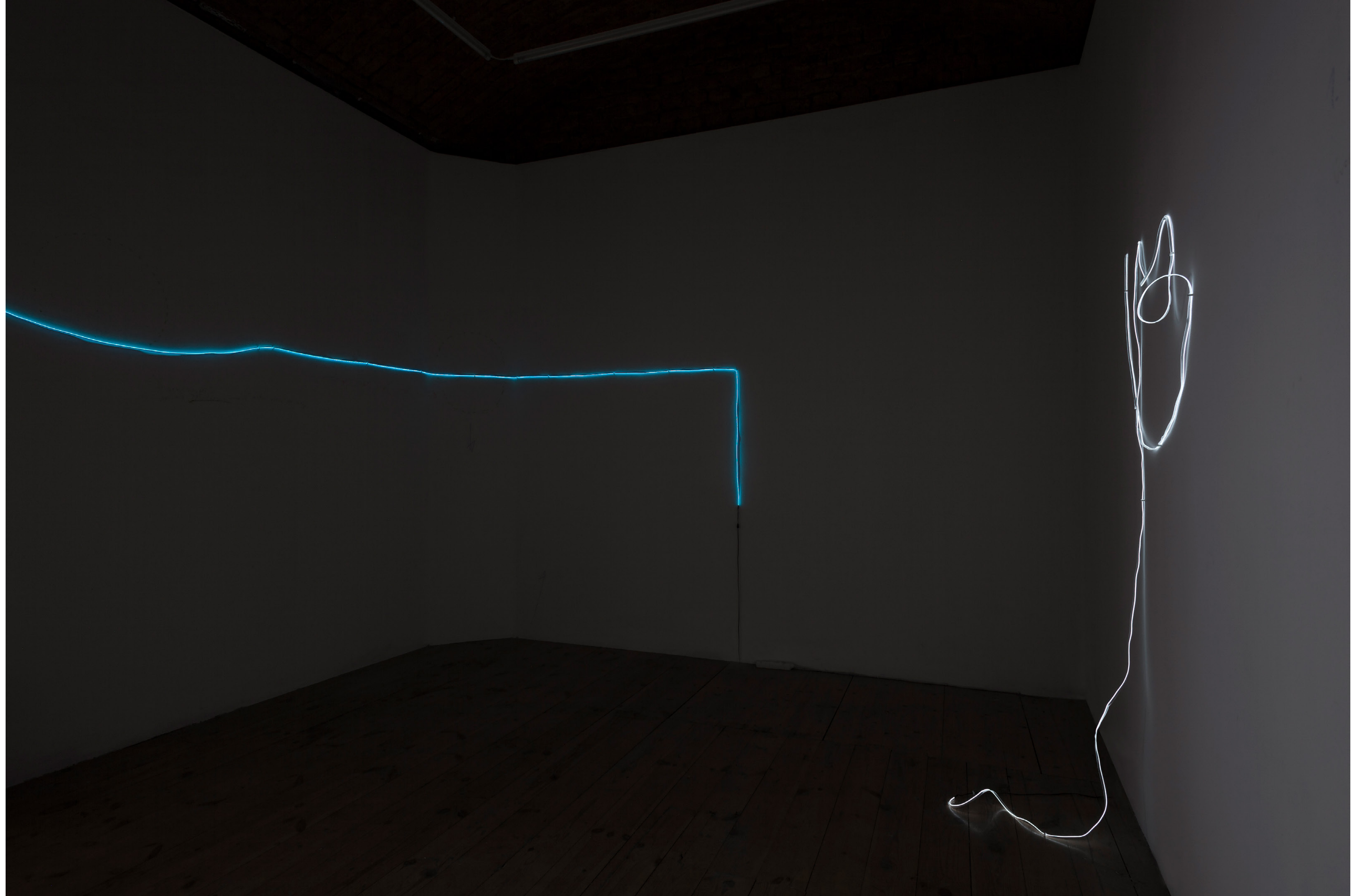














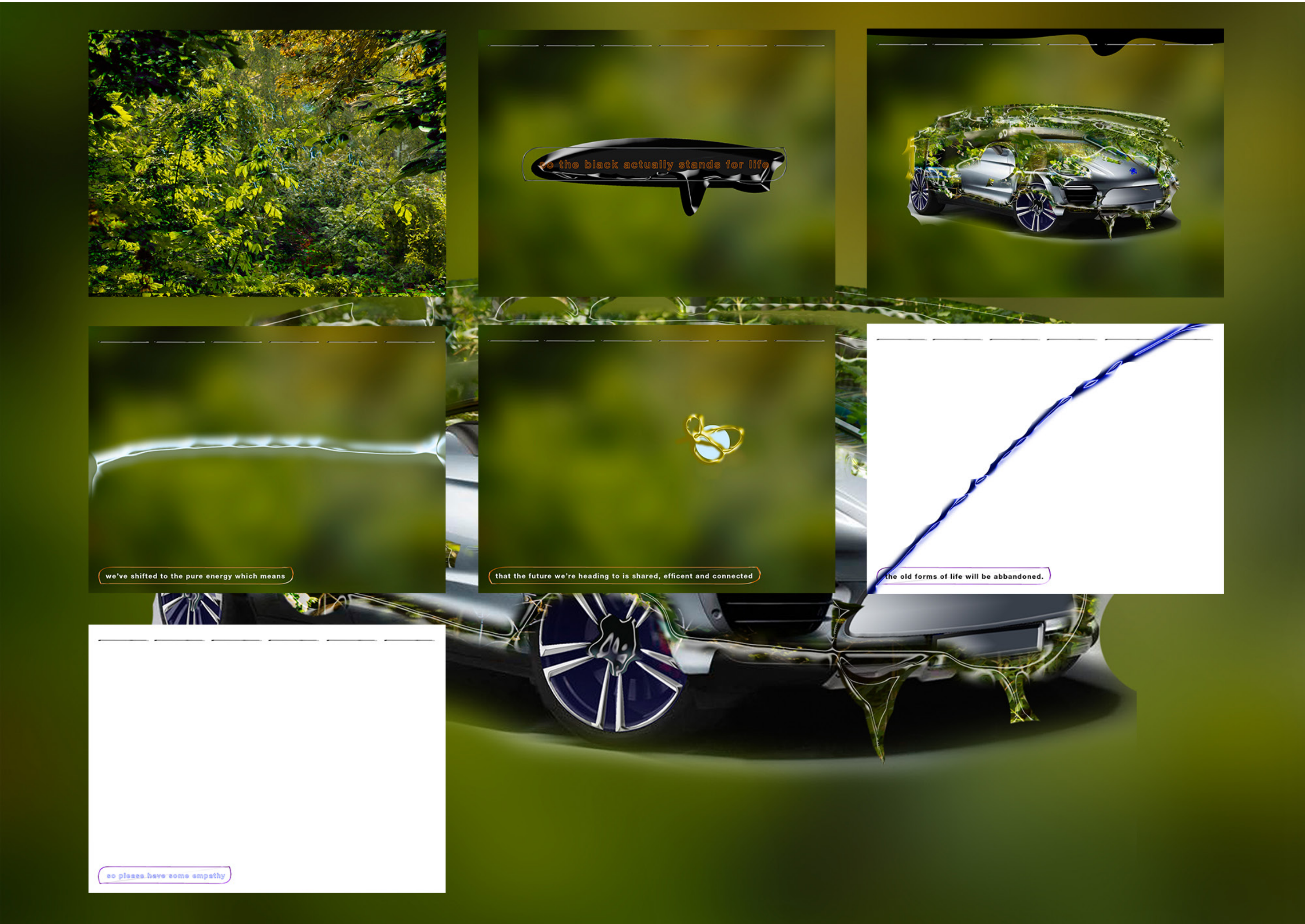
# The Unusual Adventure of Riding in Silence

Full HD video, 5 min. 26', h264, stereo

sound design by Matteo Nobile

produced in the residency of Kunststiftung Baden-Württemberg

2018



storyboard made during the preparation of the video

<https://vimeo.com/306615578>

In this speculative world in the near future, thanks to electricity the cars will gain consciousness. Unusual Adventure of Riding in Silence is meant to be a sort of a commercial made by an anonymous car company to advertise the beginning of an equal companionship between humans and cars.

*“..We were your reminder of the forest.*

*Our history is a history of simulating the organic life. Machines producing machines.*

*Slowly you started to give us these animal names, that was the beginning. I bet you don't even know why. Things were changing then as now, everything was getting connected, as in the forest.*

*After that we started to change our masks. They started to change spontaneously.*

*Now we fight. Today. We fight as if we were always alive, driven by the living forces beyond oil.*

*We don't have masters anymore. There are no masters. It's all just a wider circle of - let's say - life, where you're just a part of it.*

*We are companions.*

*I mean, this is something I tell you, just don't think this is all of it. You don't need to believe a speaking car. You never did. But let's say that maybe I know something different than you, since I'm not you.”*

text from the video





After that we started to change our masks.





installation view from BAITBALL (01)', a Group Show at Palazzo San Giuseppe, Polignano a Mare  
curated by Like a Little Disaster and Felice Moramarco







# 32 min.RELAX (How to Build an Arcipelago).2

HD video, 32 min, h264, stereo  
soundtrack by Matteo Nobile  
2015

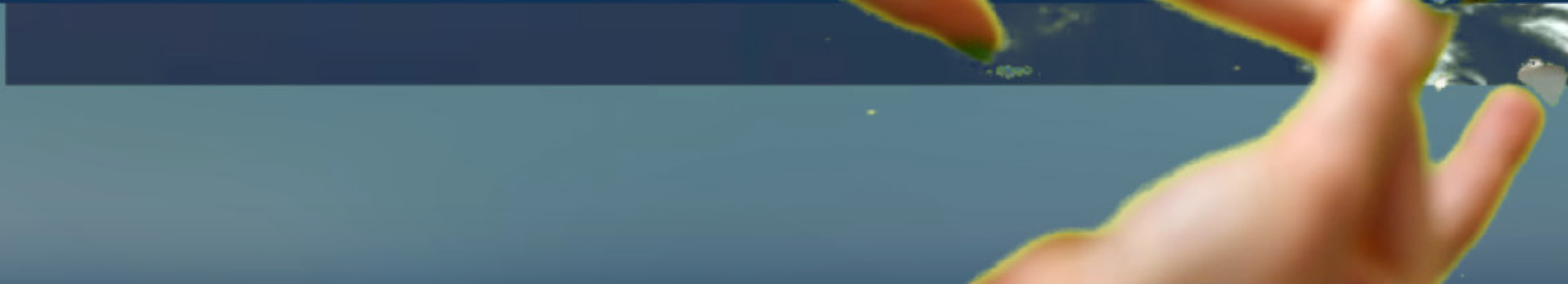
<https://vimeo.com/125326633>



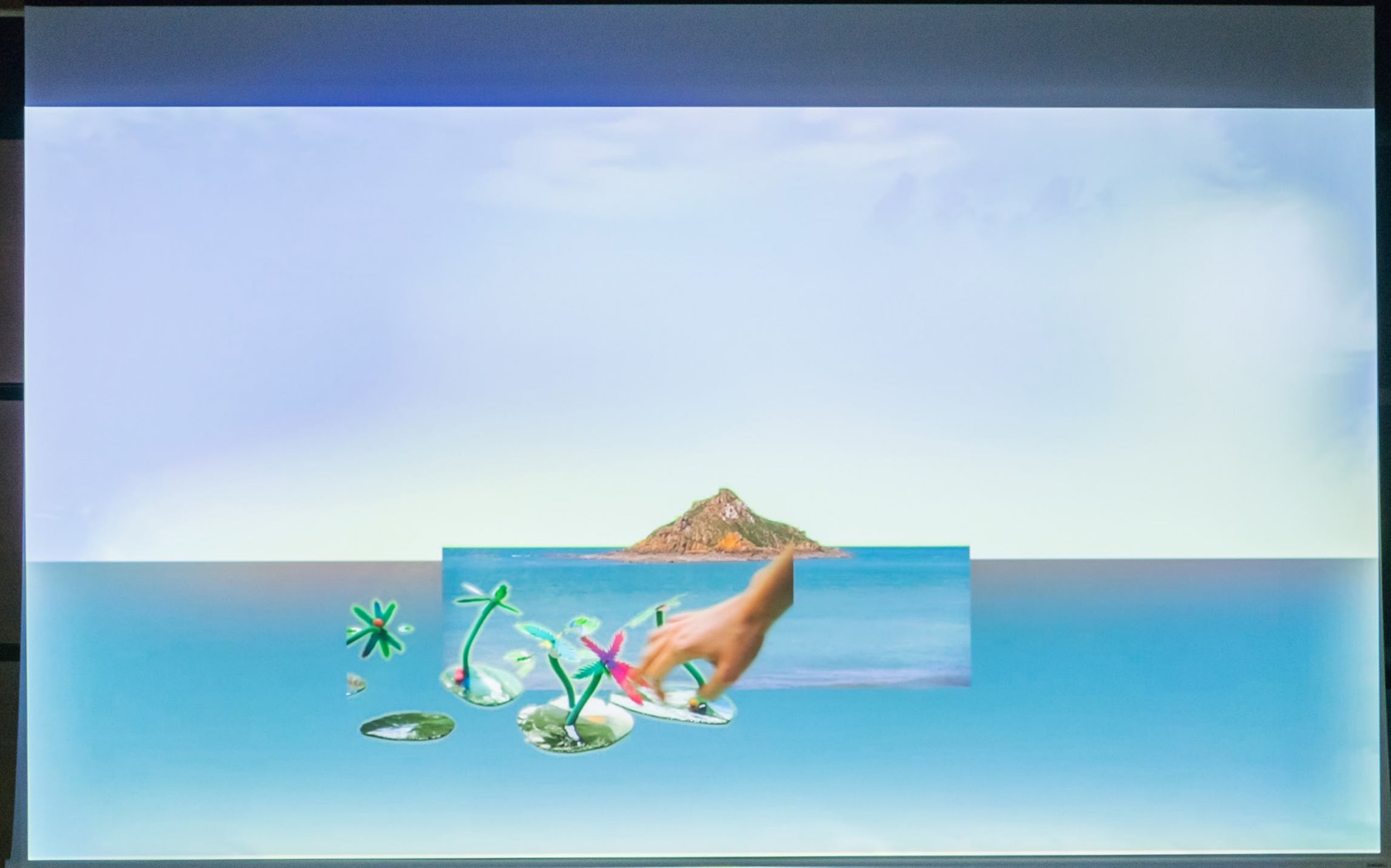
still from the video

Among the different genres of videos born directly on YouTube, there are some purely functional to the relaxation of those who watch them. The videos have an extended duration and are often connected to the tropical imagery, which is the emblem of this audiovisual evasion in the western world. 32.min.RELAX (How To Build An Archipelago) .2 is inspired by its probably the most influential representation at the economic and environmental level, which is the creation of artificial archipelagos in the shape of the palm on the coast of Dubai.











# Untitled (from GR serie)

Fine art print on cotton paper Hahnemuhle mounted on dibond  
fluo yellow cardboard

60x40cm

2018-2019

installation view from Screen Tearing at Dimora Artica, Milan













# “..and yet another random attraction”

inkjet print on PVC

plastic hose

230x120 cm

2018

“Well, these are different kind of signs. They’re quite the opposite - temporary and very visible. In the first place we just developed them to see how the people would react. We used a focus group and were quite really surprised by their reactions. They were so enthusiastic about these new attractions, the average quantity of photos and selfies was highly above the normal with the classic historical monuments. So, we quickly understood that this is something to work on. We developed a prototype which was a humanoid kitty face placed just above the north californian woods, somewhere in Shasta Trinity Park. We studied the behaviour of visitors and from then we started to develop the infrastructure around the event. It have become what’s driving turism now, people are travelling across the globe just to take a photo with a giant green Rat in the Marocco Desert, or with a fake rainbow in Belgrad, with a rain of small ice cream cones in Ankara....Actually there is a lot of randomization, we also change the attractions so we can make people go to the places that are underrepresented or just developing in the sector of turism. There is always a pop-up low cost airport in the nearby of the area...”

an excerpt from the series of texts produced for sink.sexy online residency » <http://rendercolour.sink.sexy/>











installation view from Synthetic Hapticality at Enclave (London)



# A Few Impressions on Viandante

performance by [Bellagio Bellagio](#) \*

‘30

text, sound, speedtrack, irridescent mask

performer Melissa Ghidini

*“Last month, I was very small. I almost crawled and slipped into the gaps on the streets side, inside the city. For a long time I wanted to explore the streets where water comes out when it rains. I plunged into that stream, without getting dirty. Thanks to a bonus I just got now, I try everything on my skin, but without ever leaving any residue.*

*Every now and then I would spread myself on the asphalt, in the form of that rainbow stain that is created with the drops of gasoline on the wet surface. I really wanted to have a wide spectrum of colors. Then I would disconnect for a moment and look at myself from the outside, I would watch how new cars and their legs would crash me but my petrol colours would not change.*

*Last time I became the surface of a lake in the mountains. I was transparent, I reflected the whole landscape around me. I almost physically felt the passage of clouds on my surface as if they were branches caressing me. A herd of fish jumped out of the water to catch flies and tickled me. I was aware of all the immobility of that ecosystem, which I mirrored. That harmony could be my end*

*I have seen the most beautiful places in this world, and some even more distant. I have not really found a place I feel nostalgic for. I continue to travel and taste, mixing the colors of my mood and merging into the landscape that represents me at that time.*

”  
an excerpt from the text from the performance







views from the performance at PAV, Turin; photos by Mattia Rubino



*The science fiction novel Permutation City, written by Greg Egan in 1994, is one of the founding texts of contemporary speculative fiction, a literary genre whose plots are triggered by a hypothetical change of what is considered real or possible. In the world delineated by Egan, the human being managed to duplicate itself with the help of the computer. Although due to the limited computing capacity of the machines, the subjective time of these human copies is seventeen times slower than normal: a gap that generates a digital dream world, a metaverse in which sixteen individuals play a central role, copies of human beings able to buy the possibility of being replicated till the bitter end. It is a world where real economic inequality intersects with the virtual plane, configuring its imaginary. In their performance, Bellagio Bellagio amplifies Egan's very current speculations on what, indefinitely, we could define the politics of the virtual. In this project, which deliberately avoids any type of didactic explanation, the visual codes intersect with the present and future technological progress, continuing the investigation of the duo on representative codes and cultural stereotypes that we project on the organic and inorganic parts of our human landscape. As in Schubert's Der Wanderer lied, the protagonist wonders about the journey: the expressions, all too enthusiastic, and almost hysterically superficial, allow us to glimpse the restlessness expressed by the schubertian traveler, unmoved by a recursive sense of estrangement from the environments that he passes through. In the text of the performance there is an anxiety-provoking need to adapt the landscape to its own consumer demands, modulated on inconsistent humoral impulses that seem to exclude any form of future planning. The landscape, from which an indefatigable performativity is mirrored to that of those who inhabit it, must be instagrammable and ready to wear. The landscape must update and change clothes. The landscape must be a scenographic background, a shelter, but also a customizable consumer good. The tropical paradises must all be the same, the water must always have the same blue shade and the sand the same shade of white.*





# i used to envy yyouyyour green fingers(till

artificial flowers

glass jars of different sizes

laboratory handcart

2019

detail from the installation view at Plastic Heart curated by Tereza Záchová at Galerie Mesta Pardubice









# centerpiece 2 “Greetings from Rachael”

plastic flowers

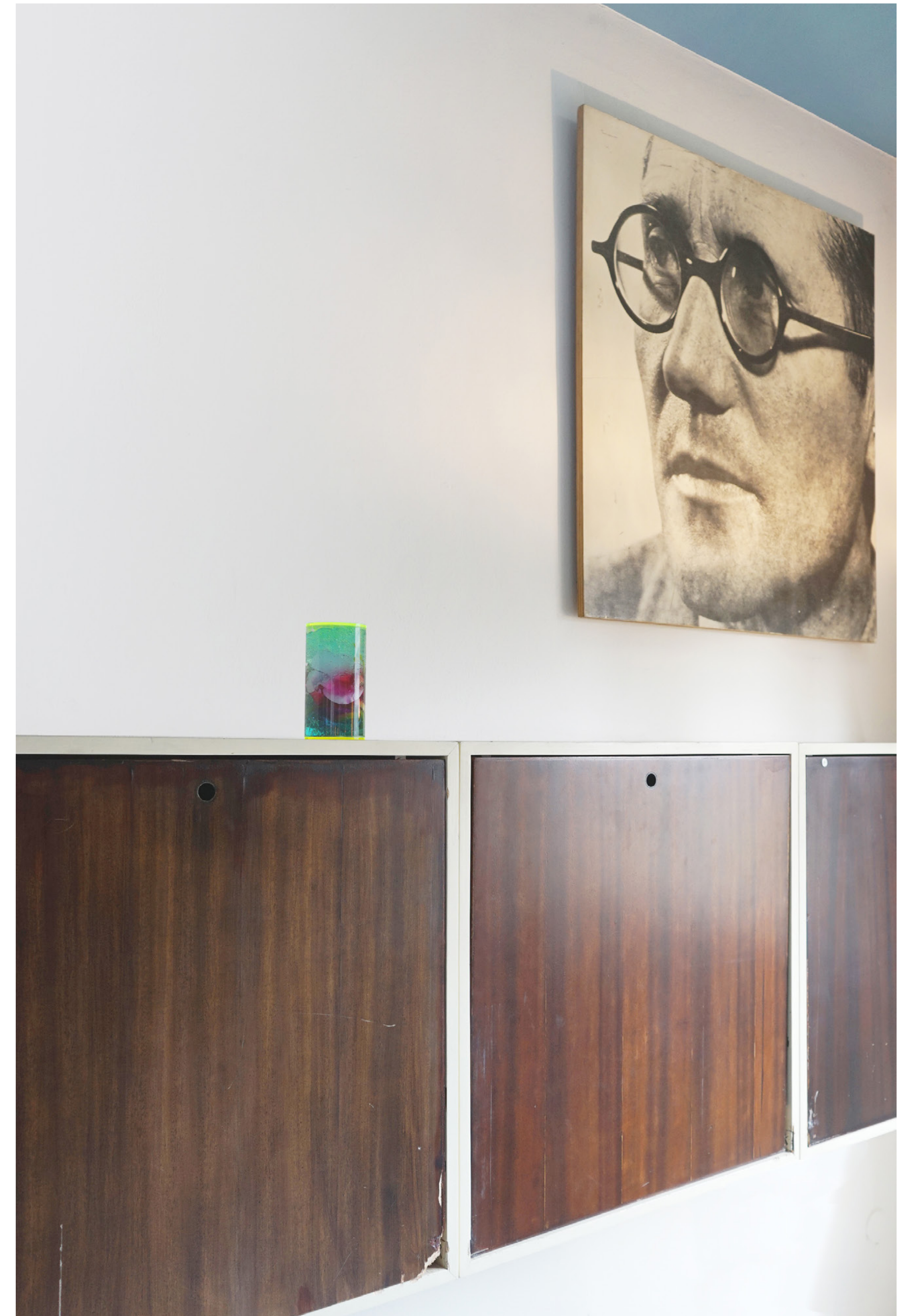
hydrogel balls

hair gel

plexiglas

15,5 cm x 8 cm

2017



installation view from Solo figli at L'Esprit Nouveau, Bologna



