DALIBOR KNAPP
PORTFOLIO 2011—2024

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(selection of works)

CURRICULUM VITAE

PhDr. MgA. Dalibor Knapp
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Dalibor Knapp is researcher and artist who makes video essays, texts and installations. In his work he deals with social and cultural layers of so-called reality and constructions of various languages that talk about it. In recent years, he has focused on technology and its impact on social and environmental relations.

Dalibor studied the Center for Audiovisual Studies at Film and Tv School of Academy of Performing Arts in Prague (MgA.) and the Department of Cultural Studies at the Faculty of Arts, Charles University in Prague (PhDr.) In 2013, he attended the Lensbased class of Professor Hito Steyerl at Berlin University of the Arts (UdK). He's a lecturer of digital culture and video. Since 2023 he has been a curator of educational platform for art, design and ecology Ars Biologica.

EDUCATION
2010—2017   MgA. / Centre for Audiovisual studies / FAMU / Prague
2013   PhDr. / Department of Cultural studies / FFUK / Prague
2005—2010   Mgr. / Department of Cultural studies / FFUK / Prague

STUDY INTERNSHIPS
2016 New media atelier / Tomáš Svoboda / AVU / Prague
2013 Lensbased class / prof. Hito Steyerl / UDK / Berlin

WORK INTERNSHIPS
2015 Köken Ergun / Istanbul
2013 Clemens von Wedemeyer / Berlin

RESIDENCIES
2018 Egon Schiele Residency, Egon Schiele Art Centre, Czech Republic
2016 International Dresden Summer Academy for Visual Arts / Dresden
2014 Rezidence Artsalon S / Prague
2014 Posedy, hunters and animal paths / Kravín / Hranice u Malče

SOLO EXHIBITIONS
2019 Corticoid Tactics / Vitrína Deniska, Olomouc
2017 *After Body* / City Surfer Office, Prague
2016 *After Body: Ethnographic study* / Galerie Kino Art,
2016 *Default settings: cinema for two viewers* / Center for Contemporary Arts Prague / Galerie Jelení, Prague

GROUP EXHIBITIONS
2023 If On a Fall Morning a Student / House of Arts, Brno
2022 Young Talents in Czech Art / Czech Centre, Soul
2021 Light / Galerie Hraničář, Ústí nad Labem
2021 Uroboros / online, Praha
2019 Other Visions / Konvikt, Olomouc

2018 *Ontology of Encounter* / Düsseldorf Photo Weekend, Düsseldorf
2017 *Inferno* / Galerie Hybernská, Prague
2017 *Your face sounds familiar* / Galerie Favu, Brno
2017 *AMIWHATIMTHINKINGABOUT?* / 4+4 Days in motion, Kasárna Karlín, Prague
2016 *Stip(p)visite* / Runde Ecke, Riesa Efau, Dresden
2016 *No Maps* / Vlamms Cultuurhuis De Brakke Grond, Amsterdam
2015 *Subversive tactics* / Czech Centre, New York
2015 *Public House* / Meet Factory, Prague
2015 *Cas* / Galerie Avu, Prague
2014 *High seats, hunters and animal paths* / Kravín Rural Arts, Hranice u Malče
2014 *On Repeat* / Berlinskej model, Prague
2014 *CAS. What is it?* / Galerie Futura, Prague
2013 *Klauzury* / Gamu, Prague
2012 *Pražská nádraží ne/využitá* / Galerie Jaroslava Fragnera, Prague
2012 *Pokus — omyl — oprava* / City surfer office, Prague

SCREENINGS & FESTIVALS (selection)
2021 Uroboros, Prague, Czech republic
2019 PAF, Olomouc, Czech republic
2018 Ethnological Film and TV Festival Kuchevo, Serbia
2018 Marburg Ethnographic Film Festival, Germany
2018 Other Visions, New York, USA
2018 Zlatý voči festival, Prague, Czech republic
2018 German International Ethnographic Film Festival, Koblenz, Germany
2018 Antropofest, Prague, Czech Republic
2017 PAF, Olomouc, Czech Republic
2017 Famufest, Prague, Czech Republic
2016 Marienbad Film Festival / Mariánské Lázně, Czech Republic
2015 Videomedeja, Novi Sad, Serbia
2015 Vienna Independent Shorts, Wien, Austria

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2015 Eurovideo, San Sebastian, Sarajevo, Skopje, Kaliningrad, Liege,
     Mons, Europe
2014 6th Cairo Video Festival, Cairo, Egypt
2014 Student Cuts Film Festival, Maribor, Slovenia
2014 Cinema Checo Contemporâneo, Lisbon, Portugal
2013 Echoes of Echoes, French institut, Prague, Czech Republic
2013 Famufest, Prague, Czech Republic
2013 Echoes of Fascinations, Studio Béla, Prague, Czech Republic
2013 Jihlava International Documentary Film Festival, Jihlava,
     Czech Republic
2012 Famufest, Prague, Czech Republic
2012 Films of Famu, New York, United States
2012 Scope session #14, NTK, Berlin, Germany
2012 Fiskulet festival, Tvrz Holešice, Czech Republic

PUBLICATION
2019 Digital ████ ethnographic dictionary. Graphic design: Zdeněk
     Růžička, Illustration: Max Máslo. Published by Display and Množina
     (2017, first edition)
2018 "Is it possible to make a change?" in Body in video, ed. by Prototyp

CREDITS
2013 „Living Figures Dying" / found footage research / author Clemens von
     Wedemeyer, exhibition The Cast, MAXXI, Rome

AWARDS
2018 The Most Beautiful Czech Book, 3rd place, Památník národního
     písemnictví, Prague, Czech Republic
2018 Best Avantgarde Film, Zlatý voči festival, Czech Republic
2018 Special Mention Award, German International Ethnographic Film
     Festival , Germany
2013 Best experimental film, Famufest, Czech Republic
2012 Best experimental film, Famufest, Czech Republic

TALKS
2020 Festival Uroboros / online / Praha
2020 Pecha Kucha Night / Nová Cvernovka / Bratislava
2019 Digital Colonialism / Palacký University / Olomouc
2018 Labours of Love / Conference Rage against the algorithm /
     Display Gallery / Prague
2018 Panel discussion with Nick Srnicek, Mark America, Louis Armand /
     Display Gallery / Prague
2018 Digital Colonialism / Philosophical Faculty /
     University of Hradec Králové
2018 Myths, Inhabitants and a Colonisation of a Digital Space /
     Fresh Eye / Prague
2018 Digital Colonialism / Metropolitan University / Prague

METABOLIC STRUCTURES (2019)

video, HD
animation
3 min
**work in progress**

The video Metabolic structures (work in progress) was created to be installed in a gallery space. Animated graphs projected onto a large screen (or a dome) represent silmoutaneous processes that nourish the current world. They emerged from the sketches in the author's diary he has kept in the past year (as the title suggests he still continues to do so). In some diagrams the author develops and describes his relations in the digital space (digital ethnography), in others he almost impersonally observes processes connected with the climate crisis or the future. He explores the relations of visible/invisible, close/distant, etc. Diagrams and graphs connect seemingly unrelated processes and forms - scaled from shouts analogies, struggles to formulate feelings to outcomes based on hard science. No process or form is superior or subordinate to others. This non-hierarchical description agglutinates otherwise fragmented processes and offers a more fitting image of the contemporary world.

Credits: Zdeněk Růžička

Link to the video here
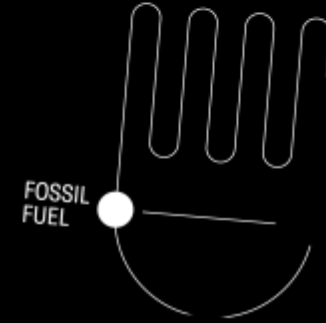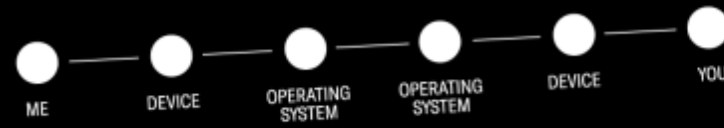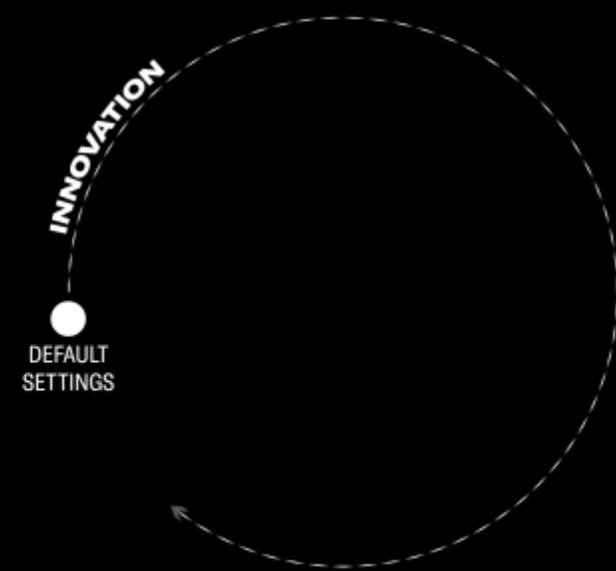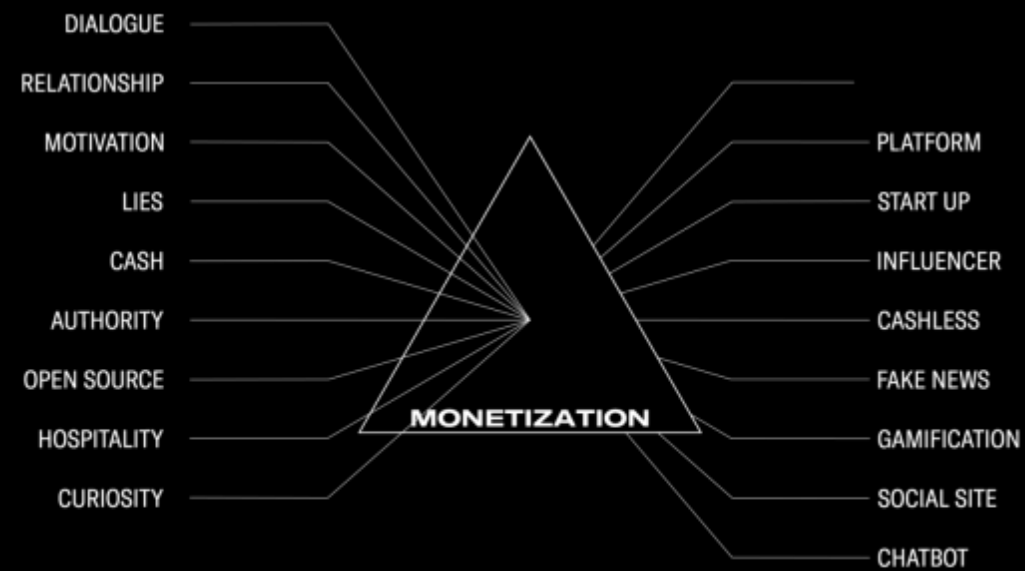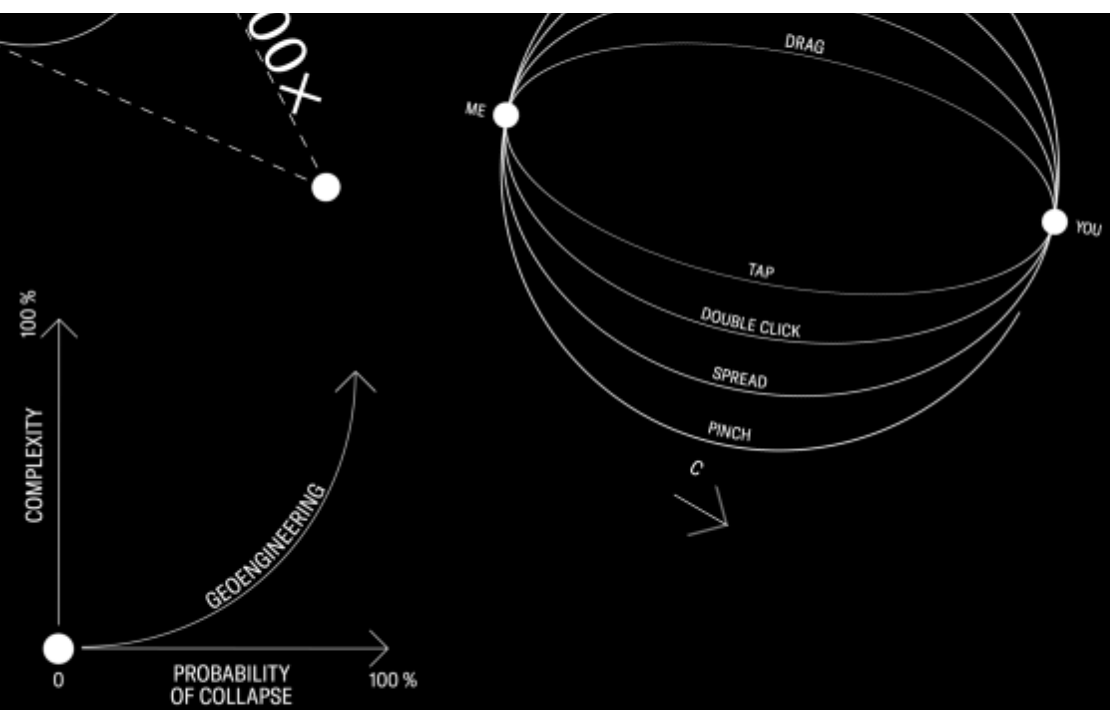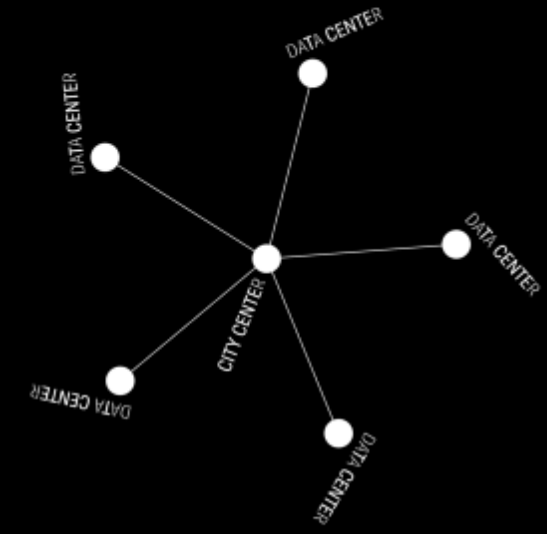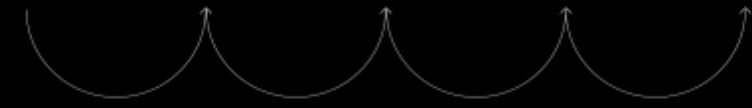
DIGITAL ███ ETHNOGRAPHIC DICTIONARY (2019)

book / object
164 pages, published by Display (2019)
and Množina (2017)
czach / english
graphic design: Zdeněk Růžička
illustration: Max Máslo

Digital ███ Ethnographic Dictionary is the first czech book about digital colonialism. The author explores and examines the situation of the body in the digital space with the use of ethnographic methods. The digital space absorbed the old power structures and patterns and unfolded them into new forms of violence, dominance and exploitation. The seemingly neutral field of ones and zeros fostered a digital plantation on which, overseen by algorithms, our digital bodies labour.

　　The book is a play on analogies between colonialism and the so-called digital colonialism, which existence the author justifies by claiming that certain characteristics of colonial economics (e.g. unpaid or underpaid labour, applying certain forms of violence, economy monopolization or different thought constructs in the minds of the colonizers and the colonized) are still distinctly present also in the digital space.

MANUAL FOR DIGITAL UTOPIAS:
THE CLAWS (2018)

video, HD
3D animation
1:50

The body is a tool of social-political change. It is both the initiator and the receiver of the change. The initiation of the change lies in a new, unseen performance of the body that needs to be visible. Through these newly created bodies and identities the system can be undermined for so long until they become a norm and the system will adapt to them. To not provide the possibility for change means to not enable the body to be seen.

Digital space makes the body invisible and thus creates a problem. John Perry Barlow in his Declaration of the Independence of Cyberspace from 1996 states that cyberspace is both everywhere and nowhere, but it is not where bodies live. His Cartesian construct of civilization of the Mind does not include the body.

If even the digital utopia disregards the body there is no reason to expect a different development in the future. Even the structure of the body of the digital space itself is hidden to the eye of the viewer. Eight hundred thousands kilometres of cables still lie on the ocean floor, every sent email still emits 4 grams of carbon dioxide to the atmosphere, DNS root servers are still run by the organisations managed by the American government.

The body is not taken into account. The hand of a Chinese woman still touches nearly every object we use, but the growing demands of the system are outgrowing the limits of her body. The system is altering its substance, throwing off the rest of its biological fuel that is becoming too worn out for the system's demands. The body will continue to be stuck in the middle of this system, being unnecessary, it will be marginalized and it will become more and more invisible. Because mechanisation of the work in the past did not liberate the body from inequality, wars and not even the work itself.

If the digital space makes the body invisible, it also makes all the work the body does invisible. Startups feed off the code of the public commons but none of them takes care of the code itself. The owners of social networks employ still valid but outworn concepts of work when they commodificate activity, relationships and even the whims of users mind without any reward. The mechanical Turk with his body hidden deep in the bowels still successfully pretends to be a perfectly functional machine.

Gamification defined as the application of game elements to non-game contexts results in the application of market elements to originally non-market contexts.

If the body and the work it does are not visible then the digital space could really be there where the body is not. But what the unseen body still possesses, what determines it is its location, its region, its habitat.

Is the change possible? Is it possible to make the body in the digital space visible? Is it possible to disrupt the labours of love which are essential for functioning of the system but stay massively ignored?

If we look in history, the overvalue of the bodily modification in relation to work was connected with eroticization of the modified body part. Foot binding which was the most erotic allowed Chinese girls not to work. Eroticization liberates the body, at least for some time, from the structured time, as well as the production relations. Claws stick out to defend, claws stick out to attack.

Link to the video here

AFTER BODY (2017)

exhibition
Digital █████: An Etnographic Dictionary
Ethnographic Study of Algorithms
After Body: Situation
gallery City Surfer
Prague, Czech Republic
12.10.—22.10.2017

The exhibition After Body explores and examines the
situation of the body in the digital space with the use
of ethnographic methods. The digital space absorbed the
old power structures and patterns and unfolded them into
new forms of violence, dominance and exploitation. The
seamingly neutral field of ones and zeros grew into digital
plantation on which our bodies work under the supervision
of algorithms.
The author presents three works of various forms -
a video installation Ethnographic Study of Algorithms,
a publication Digital █████: An Ethnographic Dictionary,
and a VR installation After Body: Situation. Each work uses
different language to describe and analyse contemporary
phenomena and processes that occur both inside and outside
the digital space. The author summarizes them under the
term digital colonialism.

ETHNOGRAPHIC STUDY OF ALGORITHMS (2017)

video, HD
3D animation, found footage
4:40 min
english / english subtitles
concept / writer

Ethnographic Study of Algorithms(3D animation, found footage) draws on the form and routines of classic ethnographic film. The plot is framed by an interview between the author — the observer and Mitsuku chatbot - the observed.
Found footage depicts the views of white men and women, representatives of the colonial tradition, who undisturbed observe black natives from their shelters. This flow is interrupted by scenes modelled in 3D, where the author meets El Negro de Banyoles, a stuffed black native hunter who was exhibited in the Museo Darder until 1991.
The growing parallels between algorithms and natives bring the question of who is actually the observer and who is the observed. The classic ethnographic relationship We vs. They is turned upside down. They are the algorithms that collect, categorize and record. The film directs the viewer's view to the moment when the reassuring privilege of staring becomes the very opposite, when the viewer discovers that he himself is being observed, he is just a skin without body, surface without any identity.

Link to the video [here](#)

AFTER BODY: SITUATION (2017)

VR installation, 3D
stereo sound
concept

The body is a tool of political change; The body as an
initiator of the change, but also a recipient of the
change. However, digital space itself casts doubt on
the body. After body: Situation is a game scene from
a demonstration in a European city, where bodies of
law enforcement personnel, protesters and also media
representatives are missing. At the same time, the
situation is experienced without any body; the body of
the character controlled by the viewer is also missing.
Is there a way to make any change in the digital space?

Link to the video here
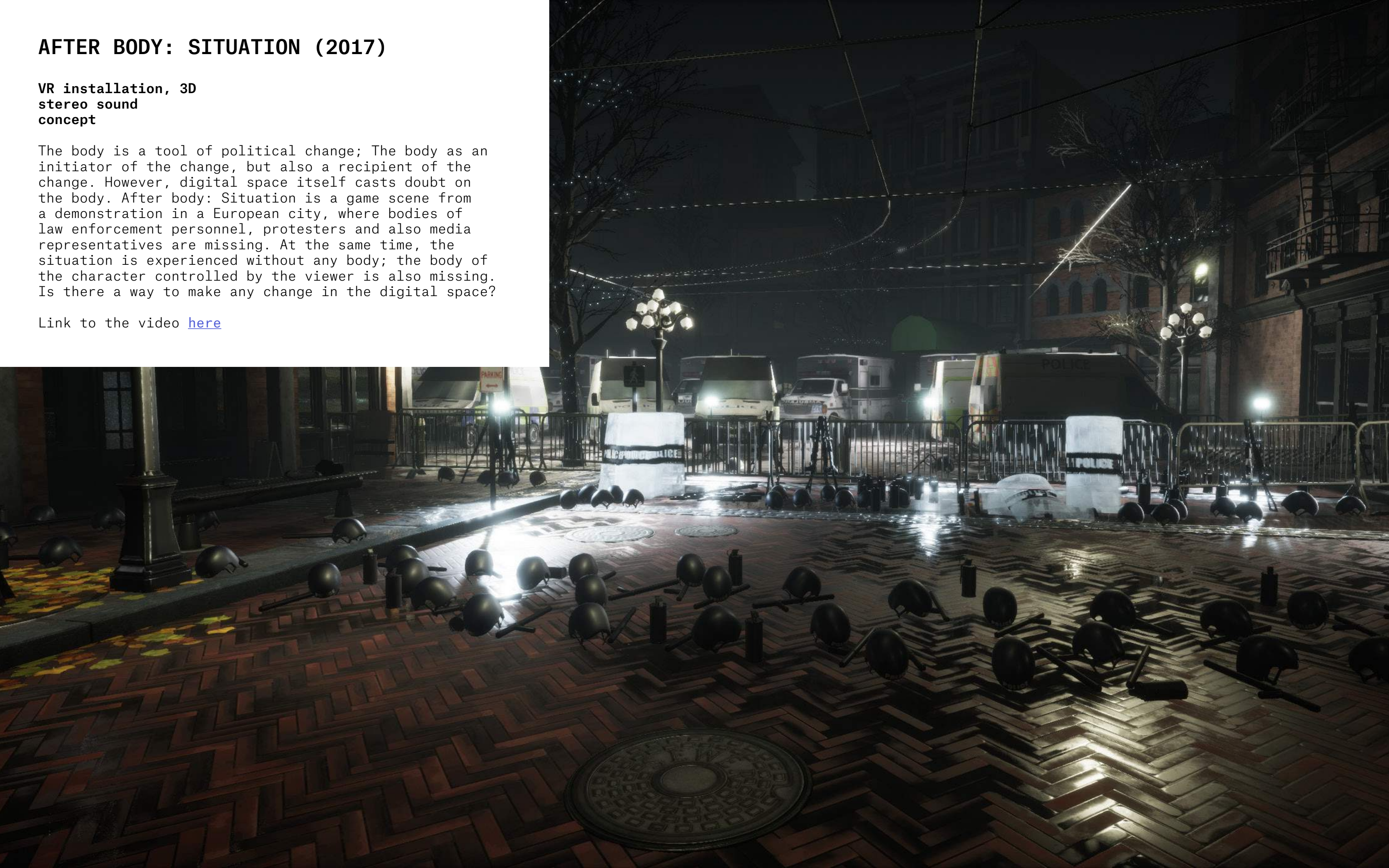
DEFAULT SETTINGS:
CINEMA FOR TWO VIEWERS (2016)

video installation, HD
**two tv screens, headphones**
3:20 min, loop

english / no subtitles
concept / writer / narrator / technical solution

This is a cinema for two viewers. There's no moving image, only the moving viewers. From the past to the future. The viewers are in different points in time. The first one is a future version of the second, the second one is a past version of the first. Face to face, they are both heading to the future. The situation of viewers' bodies relates to the video. Body as a foundation stone of society. Physical experience as a condition of solidarity. This video explores relationships between body, future, language, image, perspective, solidarity and violence. For a better world more violence is needed. Far more.

Link to the video here
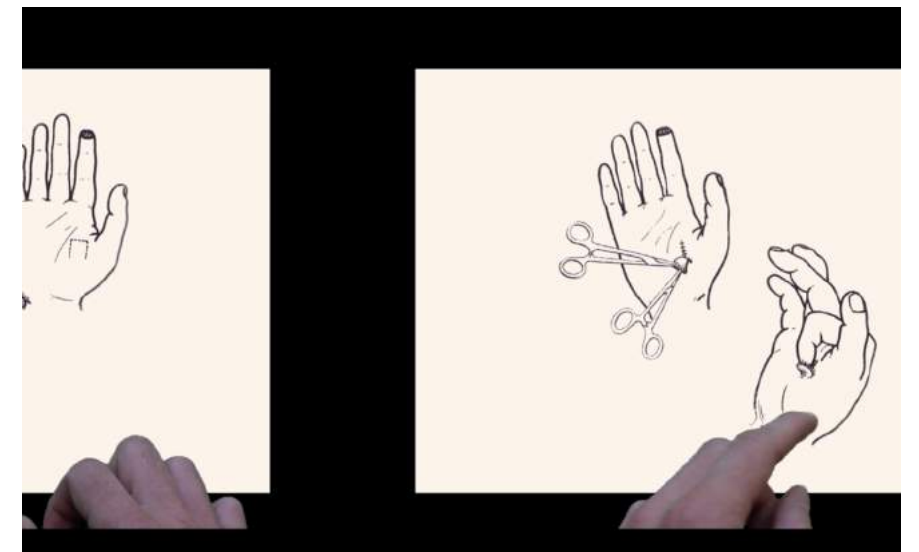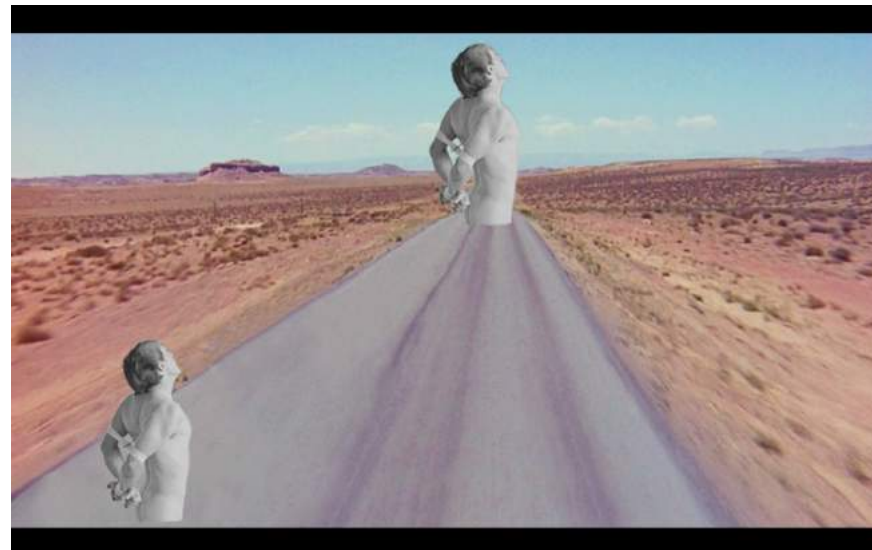
documentation of installation
exhibition Default settings: cinema for two viewers
Center for Contemporary Arts Prague / Galerie Jelení
Prague, Czech Republic
13.9.—27.9.2016
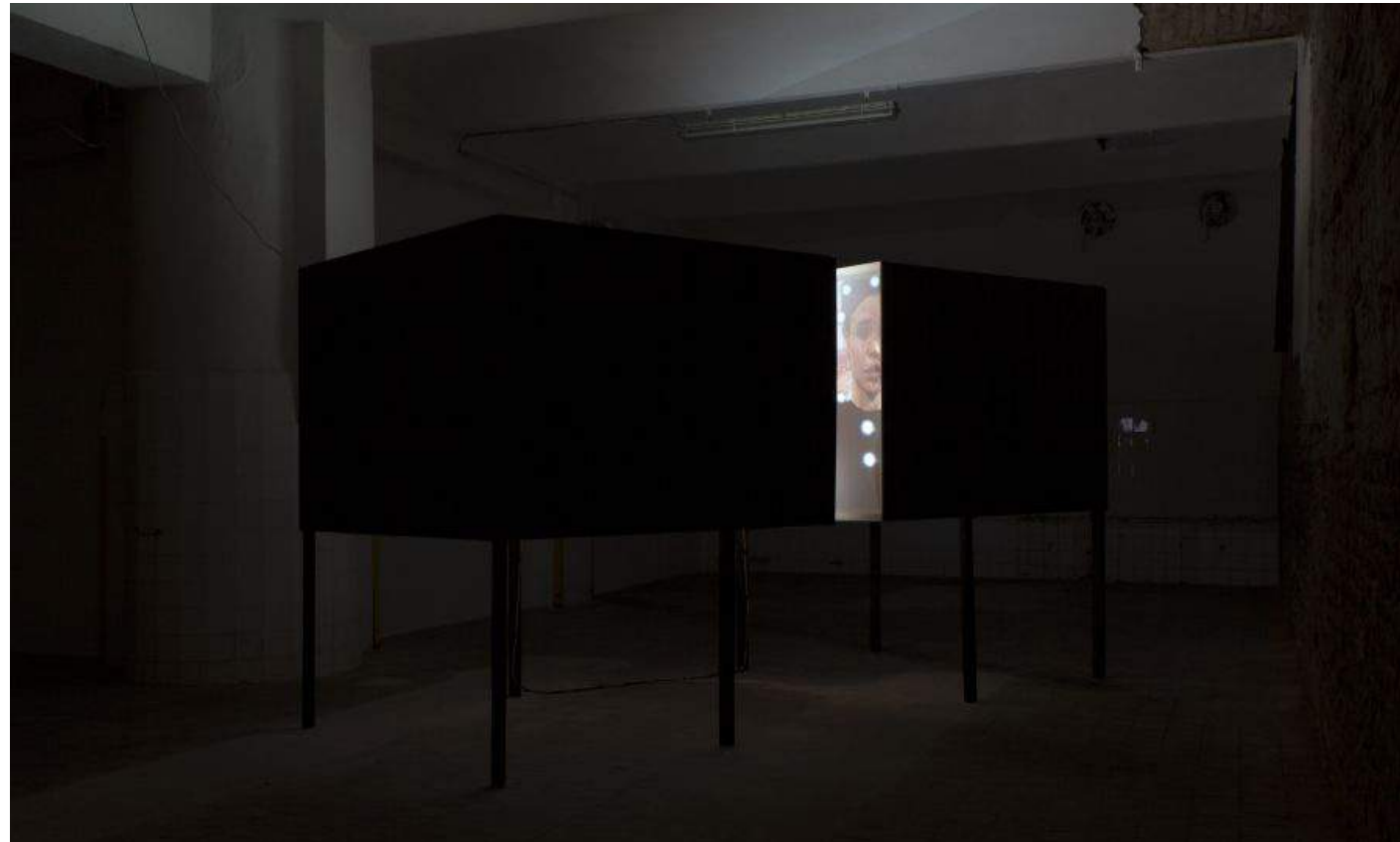
documentation of installation
exhibition No Maps
Vlaams Cultuurhuis de Brakke Grond
Amsterdam, Netherlands
7.5.—26.5.2016

Link to the video here

THE SET (2014)

video, HD
feature film
8:20 min

english / no subtitles
**concept / writer / director / actor / technical solution**

It really does not matter if The Set is a main film or its own making of. The set is a film about a film - formally and thematically. The narrative is a motion from point A to point B - it is meant in a physical and in a linguistic sense as well. Inception, continuation, destruction over and over.

Only for cinema.

Credits:
Director of photography: Ondřej Hudeček, Sound: Lukáš Ujčík, Executive production: Kamila Dohnalová, Photography: Fabiana Mertová, Lights: Jakub Kučera, Actors: Phillip Ross, Dalibor Knapp, Ondřej Hudeček, Kamila Dohnalová, Fabiana Mertová, Jiří Nohejl, Michael Henzl, Pavel Neškudla, Jakub Kučera
Production: Ondřej Šejnoha, Studio Famu © 2014

Link to the video here
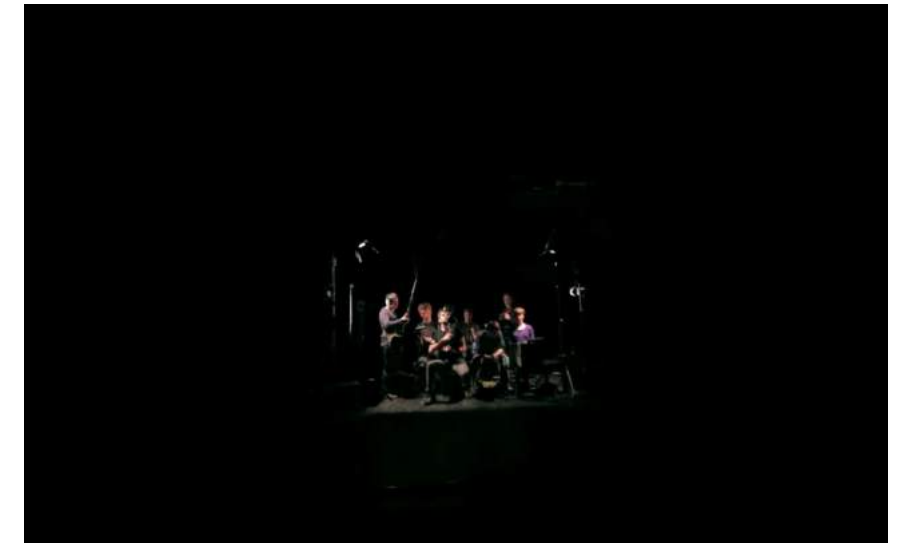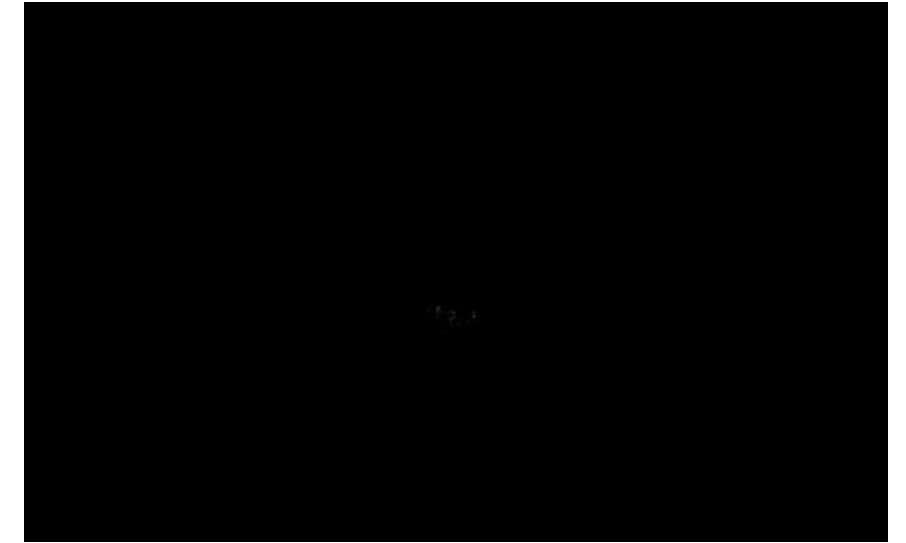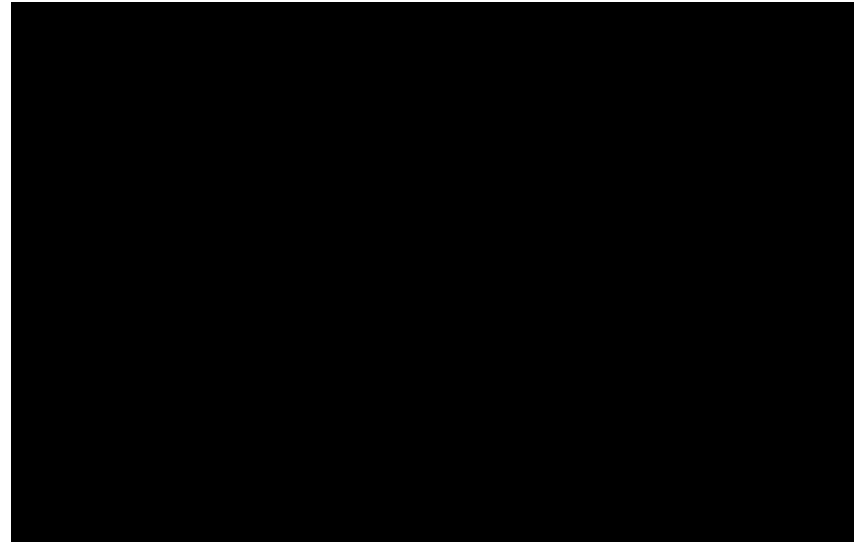
FILM ANIMAL (2014)

audio installation, MP3
mp3 player, headphones
3:58 min

czech/ no translation
concept / text / narrator

When you sit on high seat you become a viewer. To be an animal means to be observed — from birth till death and even after death — on a plate — the animal can't escape from others attention. A film about the animal which refused to be an animal. A Film which refused to be a film. Nevertheless, viewer can see them. Both of them. This installation was a part of residency program High seats, hunters and animal paths in Kravín Rural Arts, Hranice u Malče, Vysočina, Czech Republic.

documentation, site specific
Kravín Rural Arts
Hranice u Malče
Czech Republic
18.8.—24.8.2014

YOUR TH. MY TH. (2014)

video installation, SD
vcr, tv, vhs cassettes, videotape loop

czech / english subtitles
concept / writer / director / editor / technical solution

A universal and neverending story about Great future
and about universal mechanism which is used against the
Great future. Mine. Yours. Ours. The text in the loop is
a dialogue at the same time. Technology is presenting
the story, but technology itself is out of presence. New
technology brings the future, the old one refers to the
past.

documentation of installation, HD
exhibition On Repeat
Berlinskej model
Prague, 12.2.2014
Czech Republic
1:29 min

Link to the video here
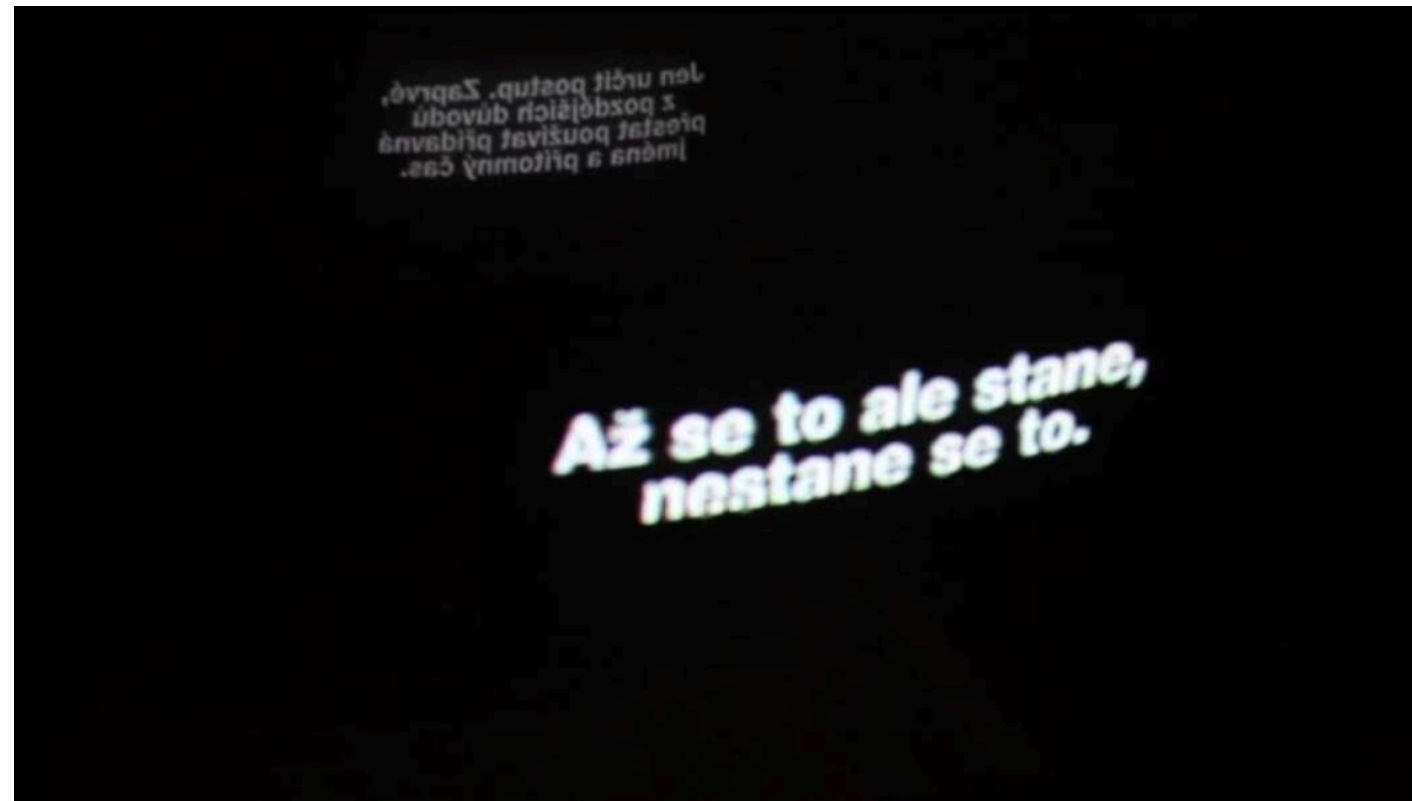
EXPOSURE (2013)

video essay, HD
4:00 min

czech / english subtitles
concept / writer / director / dop / narrator / editor

The exposure time is the present. A video essay on horror,
spaghetti, and the pyramid used to guide a plane. And also
about other things. A study of a world where a direction of
light is changed. The film is another attempt at offering
testimony. Everything definitive evokes ridicule. The
previous sentence is proof, as is this one. And this one.

Only for cinema.

Link to the video here

Like Speer's Lichtdom,

or the sense of film cliché,
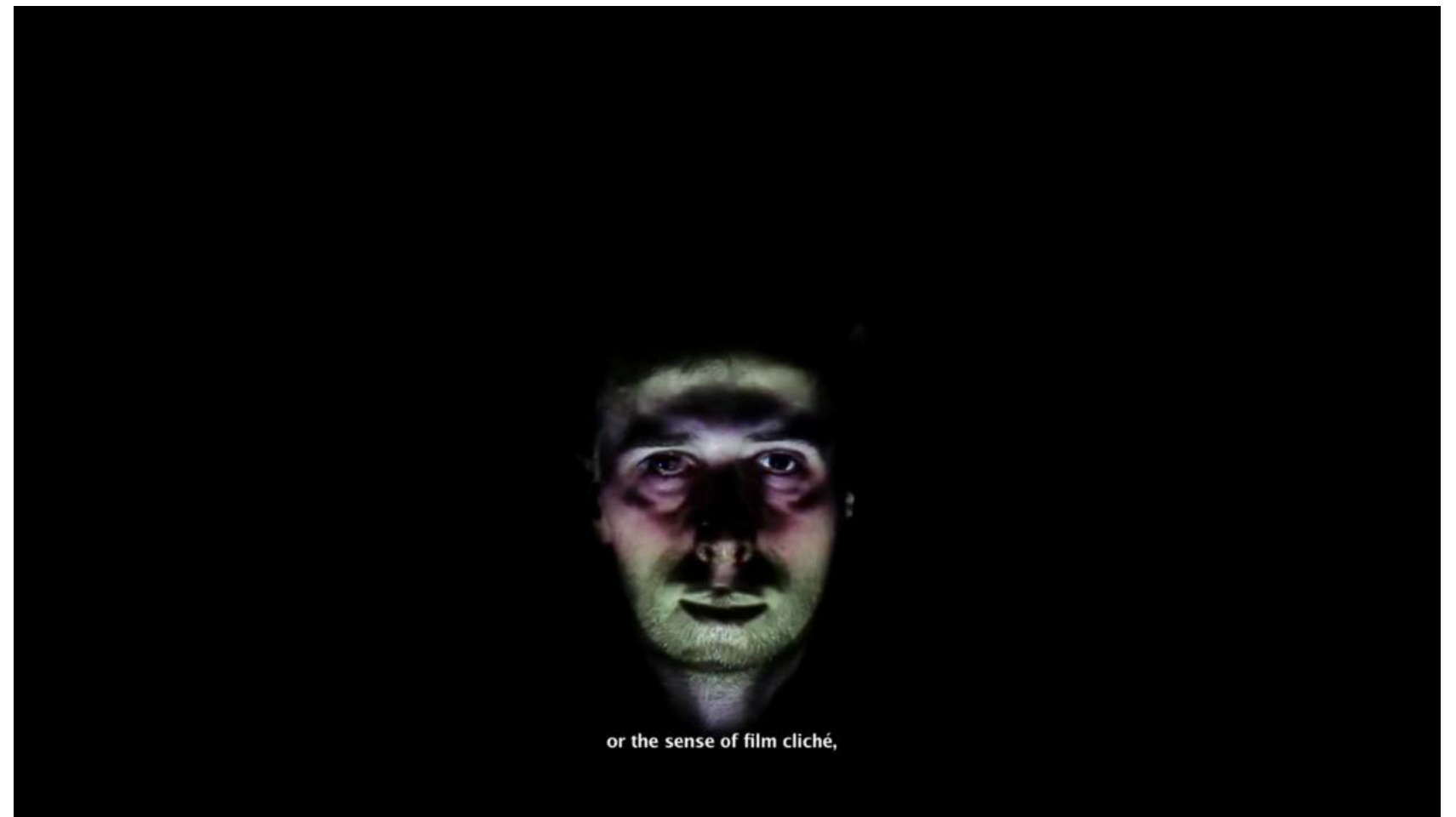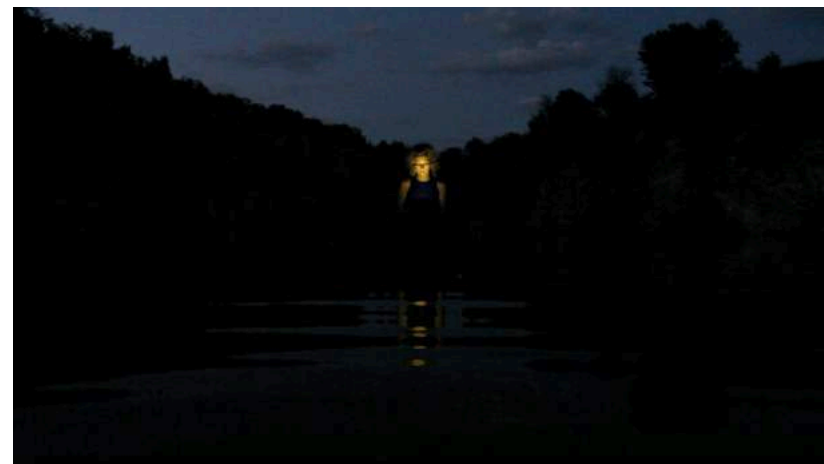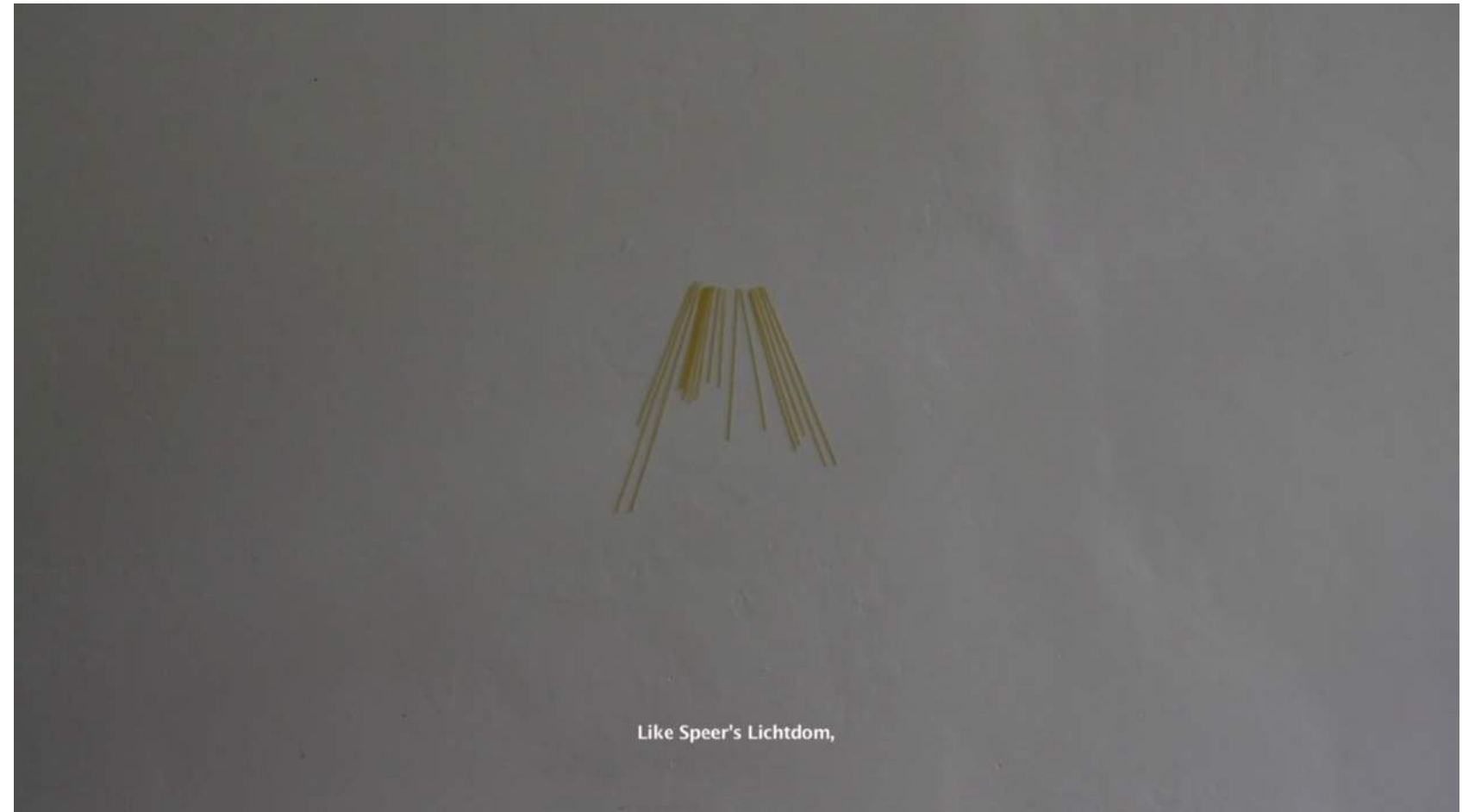
THIS IS IMAGE /
THIS IS LANGUAGE (2012)

video essay, SD
6:39 min

czech/ no translation
concept / writer / director / dop / sound / editor

A video essay about image and language and about the
impossibility of talking about them. This text is language.
This text is image. And reality is really somewhere else.
Reality is image. Reality is language.

Link to the video here

DURING THE PROJECTION (2012)

video, SD
beamers, dvd players,
headphones, steel, wood
interactive video installation

czech / english subtitles
concept / writer / director
narrator: Evženie Nízká

A video essay about a relationship between space and its image. The installation is consisted of two beamers and two dvd players. Various images from both beamers are synchronised - same position and same cuts. If you are partly covering the lenses of the beamers then you make your own version of the video essay.

documentation of installation, HD
exhibition Pokus, omyl, oprava
9.2.—24.2.2012
City Surfer Office, Prague
4:34 min

Link to the video of documentation here
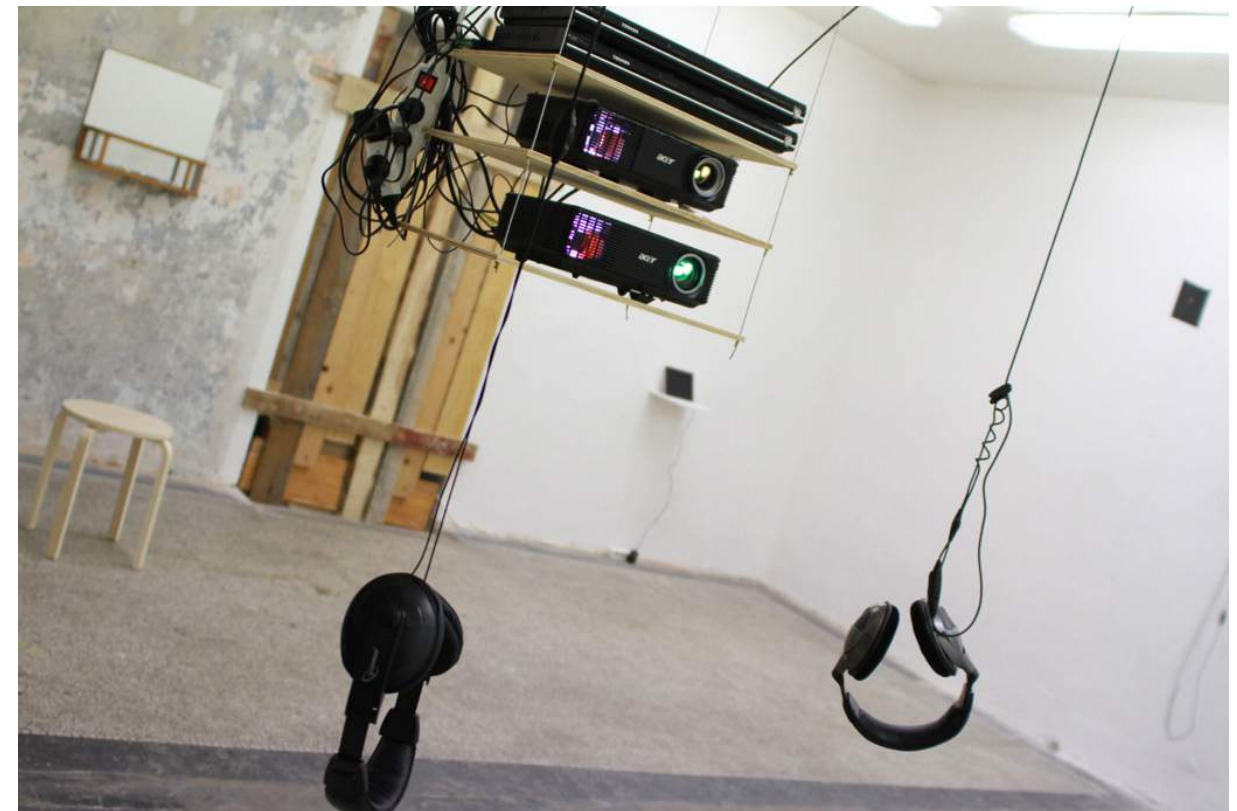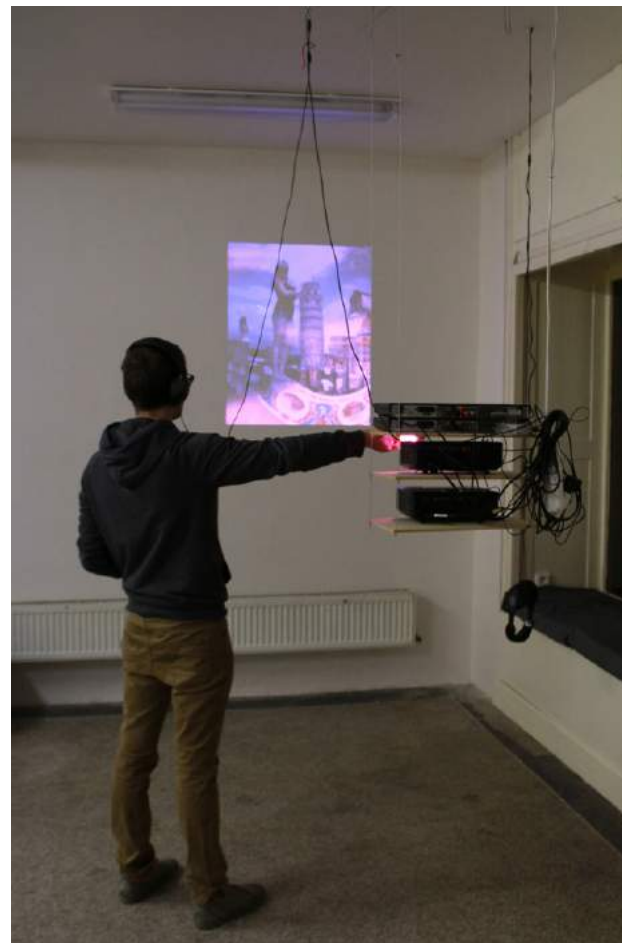
APPLAUSE (2011)

video performance, SD
4:48 min

czech / english subtitles
concept / performer / dop / editor

Attention is a deep inner mental process, which is
constantly appropriated from outside. A change of the
context reveals the ease of the appropriation. And this
ease is ubiquitous.

Link to the video here