

And what are You doing in here? I am proposing to exhibit a sculpture with the working title "Shelf". The sculpture consists of four interconnected elements which sum up in a complex sculptural situation. The elements of the situation are: my artist's book *Plane Dreams*, the sculpture of the shelf, the record playing from the shelf and the title. Now I am going to describe each element of the sculptural situation to you.

At the centre of all these elements is the book called *Plane Dreams*, a book that you can find on the shelf in the sculpture. It is inspired by graphic novels and "airplane magazines". Its volume, type of printing, paper and content mimic strategies that can be found in publications all around the world in different waiting areas. It is characterised by a kind of redundancy, forever repurposing accumulations of objects, reflecting our growing global ... loneliness. Inside, you will find pictures of different places that I visited over the last few years. I took pictures around Europe, the Middle East, North and South America. Pictures from those places then create a spatial narrative. A sort of ideal backdrop for the artworks that I created around that time (in the same way that the sculptural situation functions as backdrop for the book). On some pages you can find stickers that I had to stick into each book by hand, in exact positions on specific pages. The ones in the shape of a kiss suggest a documentation of my artwork that is later described on the "work index" page at the end of the book. In the documentation, the works are treated as sculptures, since I show how heavy each document is in terms of mega bites. The range varies between approximately 1 Mb to 50 Mb, which is often visible in the print quality in the book.

Throughout the book, there is an interwoven narrative voice of an oil rig under construction that I discovered in Norway. Through documentation, this silent, distant, lit-up object becomes sort of speaking entity. The voice of a guide that can change its appearance but is always represented in the book by other kinds of stickers in the shape of comic bubbles. This enables me to cover different languages for different audiences in order to distribute the book where the images were taken. Alongside the usual page numbers, there are also numbers scattered in different places throughout the book, which are supposed to lead to other pages. Those "shortcuts" are often represented as pictures of man-made caves. These particular pictures were taken in abandoned copper mines in Israel and Jordan, sites of the first organisation of industrial labour. Their presence contradicts the directive flow of the book, like worm hole shortcuts taking you from place to place. One page after another represents sort of a binary code that it is possible to skip in order to create parallel variations of the story, within the space of the book.

The book, and the whole sculptural situation, functions as a "speculative exhibition space". The main theme is the new-born world which is popping out of its old shape. The photographs were selected from my personal archive to create a storyline

displaying a fragmentary but complex image of our shared reality. I like to think about the inner system represented by the book as process, not unlike the process of distillation. In general, one can understand the book as refining the places and finding the equilibrium of the affected contemporary landscape as it is analysed, broken up and reassembled. The spectator is forced to find his own position when confronted with the sculptural situation. Through the piece, I am investigating the new status of the contemporary landscape and space in general and how it is changing now that computational thinking is slowly but steadily becoming the prevailing paradigm.

The book is placed on a shelf sculpture that can be compared to a cloud hanging over a landscape. It is supported by chrome tubes with a mirror ball on the top, whose reflection captures the surrounding space and attracts the eye of the spectator, like a lightning rod attracts lightning. This construction is built on a flat platform consisting of hexagonal concrete tiles with different types of ordinary objects cast into each tile, from phone-covers to a model of a villa. This layer represents a proposal about what will be left from our civilisation in the future. It could be symbolically connected as an extension of the floor in "Federation of Relations", a sculpture about the totality of the computational surface that I created a few years ago. On the surface there is also one extra sculpture, with the same mimicry of colours and material as the other objects that are presented on the platform. This extra sculpture is an abandoned chimney with incorporated loudspeaker, which I call the "Free Floating Agent". This is also the only object that can change its position on the platform floor. The voice record is of a busy street, reminding me of rumbling water or energy flows in general. This record is played in a loop and spectators can hear it when they come close to the platform chimney.

The tiles are placed on the plinth that is elevated above the ground. The reason for this is a simple suggestion of people ploughing their way through the narration of the present moment. The sides of the plinth are lit up by pictures from the book that are alternated into entropy like organic soil waiting to be extracted again.

The title is the element that attempts to encapsulate the whole situation in just three words: "Plane Dreams Shelf".

I am just a silent, spatial Rorschach blot, a reflection of reality, waiting for you...

Rudolf Samohejl