

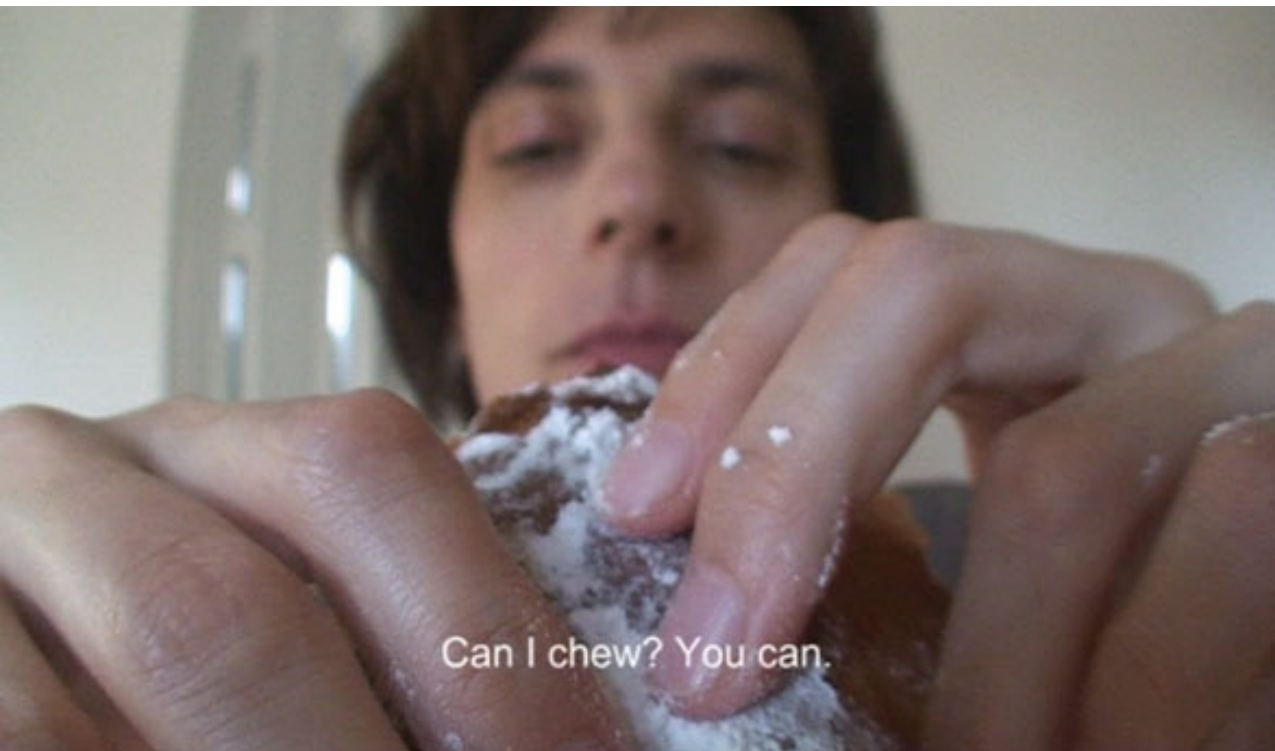
Pavína Fichta Čierna

selected works 2000 - 2010

Therapy 2010

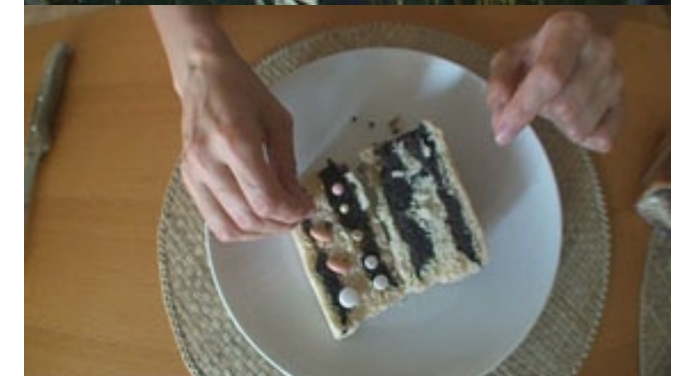
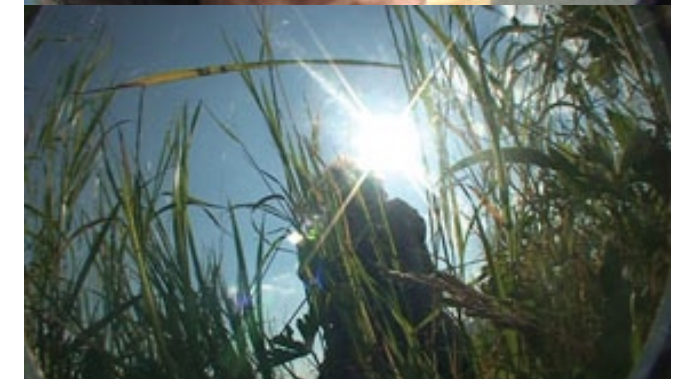
video, sound, color, 8'45''

camera Peter Pikna



Video is a mini-story rolled into itself that has neither an exact beginning nor an exact end. An important role is being played by “granny’s cakes” and by author’s everyday necessity to take pills, presented as a sort of ritual. The title “Therapy” refers to the connection of the pleasure of eating cakes and the necessity to take pills (pleasant and depressing), and at the same time to the repetition, everydayness, layering, to the process of creation itself. Apart from a basic story line, the associative connections are being revealed: visual interjections, flashes of memories and ideas. Another level is represented by a “look behind the curtain”: moments from a real video-filming, when the author takes or opposes instructions in accordance with her intention. The perception is being “complicated” by changes of locations, interconnections of the aforementioned levels (seemingly real and imaginary) and small playful absurdities (game with pills, “moving” cakes in a car, etc.).

The video is recorded in a special camera regime, using a wide-angle camera lens. This combination stresses the objects in the fore, deforms them optically and creates a picture in circle associating the look into a special eyehole. A certain part of the deformation serves as a substitution model for expressing the boundary between reality and fiction. The original condition of the video, without any adjustments, enriches the scale of expressions with some disturbing elements, which are usually being separated.



Repositioning 2010

video, sound, color, 13'01''

An anonymous protagonist is telling her story and recapitulating turning points of her life that contributed to the worsening of her mental health. In a parallel scenario, the patient herself, undergoing a treatment, gives the instructions, based on her experience, how to cope with rigours of life: what we can learn from crisis situations and how we can help ourselves. She suffers from manic-depressive disorder. Apart from her life, she describes briefly her more or less problematic relations with her close relatives that influenced her life; here the question arises, however, whether she does not idealize herself and evaluates the situation properly. While talking, she carefully plants out a flower as a symbol of her effort to draw new strength and this scene is shot with a static camera. In addition to a special expression of natural voice inflection, the narration is dramatised by music (two modified piano motifs) by a sound artist Mamoru Okuno (Japan).



Assembling 2010

video, sound, color, 7' 30''

The video consists of the two pictures that can be freely integrated into a rich tapestry of actor's life. Eighty-seven years old Jozefina is a prototype of a grandmother with a rich life experience taking an interest in current events. Due to her excellent memory, skilfulness and quickness of mind, she provides us with a vivid picture of the past and at the same time she puts her memories into a witty contrast with current perception and reality: her different directions are mirror of both the past and the present days.

Note:

There is a family relationship between the author and the protagonist (she is a sister of author's grandfather).



Directions to create necessary things and impressions 2010

exhibition project with Anton Čierny

Space Gallery, Bratislava

curator Katarína Slaninová

My subjects are relating to memories or personal experience: emotional, physical, mental, spiritual. The general title "Directions" reveals a personal recipe for how to eat granny's cakes, how to lie on the meadow and watch the sky, how to escape from the serotype, how to fight depressions, how to overcome disappointment and feelings of emptiness, that means the possibility to evaluate the reality positively.



My mother's father's sister and family and political contexts

2009

video, sound, color, 3'40''

The video consists of two extracts from detailed talks of Jožka Hubková. Jozefína Hubková (87) comes from Šuja near Rajec in Slovakia. She has lived more than 60 years in Dolné Podluží near Wansdorf in the northern part of the Czech Republic. She moved there together with her husband after the displacement of Germans from Sudetenland, in the period of re-settlement of post-war borderland. She is still interested in intricate life stories of her family - at the crossroads of history turnpoints and related population movement. As the author, during the explanations re: the family tree I'm finding out that through the marriages my family is related to the current top political personalities of the Slovak and Czech Republics.



Release notes 2009

video, sound, color, 7'30''

With a mission of being an observer, the artist examines the rules of behaviour and communication in the specific environment of a lively street in Vienna. She shows the contrast between the need for empathy and the desensitisation in a social life of the capital. From a position of a voluntary outsider she undermines traditional perception of the strange and the typical. Through the overlap of different coexisting models of social relations the artist tries to point out the problem of alienation of a contemporary man in the society. In her works Čierna often uses a specific interface of private and public spheres. The social research has always been part of the artist's work based on a simple act but the concept shows her profound interest in the others.

Lucia Gregorová



Open Arms 2009

documentary video, sound, color, 43'

A dismal report about the shortcomings of contemporary legislation and proposals of its modification in the statements of employees of the help center for children Náruč (Open Arms) in Žilina – Zádubnie, Slovakia.



Collection 2005

epoxyd, entomologic box 30 x 40 cm



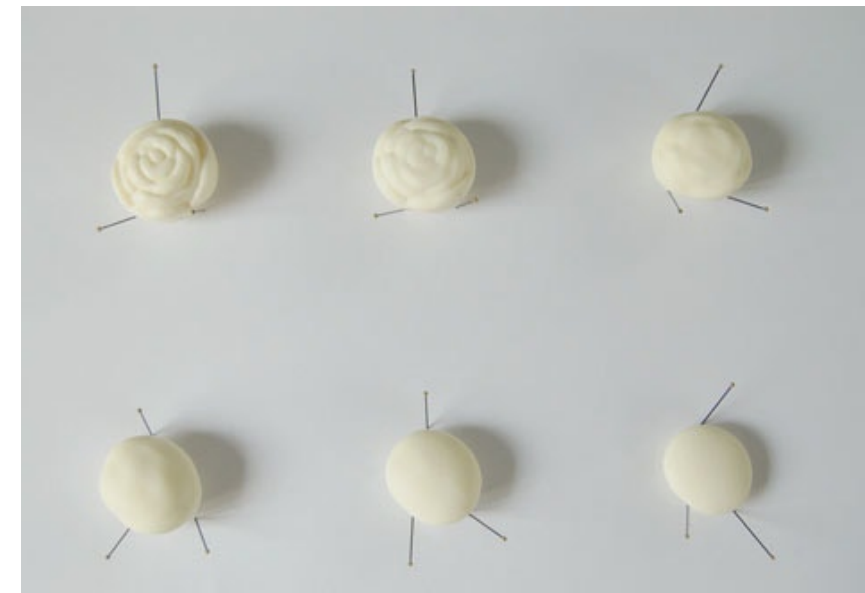
Collection III. / Slavia Sfinx 2009

epoxyd, entomologic box 23 x 30 cm



Collection IV. / Roses Oriflame 2009

epoxyd, entomologic box 23 x 30 cm



Sentiment on the background 2009

digital print, variable size



Lenin's Square in Žilina, Czechoslovakia, spring 1987



Štúr's Square in Žilina, Slovak Republic, winter 2009

Symbols – cultural and spiritual values that inhabitants of cities profess and endorse – are usually placed on squares.

The headstone of an important square in Žilina was laid on 29 August 1958, at the occasion of starting up the construction of the Trade Unions building in Žilina (1958 – 1963), designed by the architect Ferdinand Čapka in cooperation with the Czech architect Miroslav Řepa.

In 1971, on the Trade Unions Square in Žilina in former Czechoslovakia they ceremoniously laid open a huge Lenin's head. The author of the sculpture monument was socialistic realism mage of the past and present – Ján Kulich. There were discussions going on, trying to figure out if the monument was the biggest Lenin's head in the world.

The Trade Unions Square turned into Lenin's Square. It continued to be the centre of political and social events of the city, there were assemblies and pieta ceremonies at the occasions of celebrating state holidays and anniversaries, crowds waved marching along the platforms, soldiers made their vows, pioneers and scouts pledged their loyalty here.

After the Velvet Revolution, they took the Lenin's head away, probably to the city metal-scrap collection; some believe the head was sold very well.

From 1990 to 2006, the most controversial political representative of one of the current governmental parties, Ján Slota, was in the position of the city mayor.

In September 2002, on Štúr's square, the public was officially presented with the more than 5 metres high bronze sculpture of an important historical personality – a codifier of literary Slovak language and the greatest national awakener who gave the new name to the square. The sculpture had been made by a prominent sculptor of Žilina, Ladislav Berák. The city had invested 5 million crowns into the work of art which was rather negatively evaluated by professional reviewers.

In December 2003 the City Council of Žilina approved the mayor's proposal – regarding the financial debt of the city – to sell Štúr's Square to a developer company HB Reavis Group for 50 million Slovak crowns. The company had an intention to build the Aupark shopping complex over most of the area. The City Council members voted for the sale and absurd price without having studied any relevant documentation or other materials, without the matter being discussed by either themselves or any of the professional committees, or the public, and there had been no selection process either. By selling the land, Ján Slota symbolically manifested the claimed national honour and patriotism.

He promised to the city representatives to preserve the monument of Ľudovít Štúr in spite of the land being sold.

In April 2004 they cut down all of the trees growing on the square. The square itself became subject to disputes and arguments of the citizens : some of them strictly protested against the construction in the place ideal for creating a relax zone. The construction has been stopped a couple of times, as various civil associations protested against the sale. Also according to an independent analysis, building the Aupark shopping centre directly in the centre of Žilina, which is supposed to be a pedestrian zone, contradicts the territorial plan of the city, as well as it might cause a traffic collapse and other problems.

In April 2006 the statue of Ľudovít Štúr was placed into the deposit of the Transport Enterprise of Žilina City, where it has been put since.

After the construction works are finished, it is supposed to be re-installed in the Aupark atrium.

In 2006 Ivan Harman became a new mayor of Žilina. He used all legal means to hold up the construction, and initiated a law-suit to claim the sale of Štúr's square for the shopping centre construction purpose invalid. The Regional Court issued precaution on holding up the construction. However, the developer company does not respect it, it avoids the Court's decisions by various means and the construction keeps continuing. The investor has been trying not to have to respect the Court's order by passing on the constructor's rights from one of their company to another. They are planning to open the Aupark at the end of 2009.

Out of the total surface of the square, 16,000 square metres, the construction in progress covers 14,000 square metres and former square with the park practically does not exist any more.

Close to the end, nearly there/ Flashback 2007

video, color, 3'



The video is a free association responding to various socially, critically and existentially loaded problems. In this case, a dream as an experience of sensory perception created by a brain during a sleep is to have a semantic communicative value. The protagonist strenuously runs in a labyrinth of passages and cannot find the exit. While running *from nowhere to nowhere*, he stops for three times. At the first stop he is confronted with a beggar – whipped cream put into his mouth as a decoration of a piece of cake is actually the last thing in the world he needs. In the second scene, the protagonist searches for an exit with the assistance of a child hidden in himself. In the third scene, a young girl stops reading and feeds the protagonist the pages pulled out from an undefined book. A camera leaves the protagonist chewing the individual pages...



From Jaroslava Vislocká's script 2007

video, sound, colour, 12' 40''
digital print, banner, 110 x 200 cm

the author's project **Attributes of Equality, 2007**



The subject named Jaroslava (aged 55) is coping with the conditions attending Slovakia's entry to the eurozone, quite without waiting for any particular help from society. The scenes in the video-commentary were conceived as the subject herself proposed. Jaroslava is trying to present herself as a very successful and socially-involved entrepreneur, but her presentation comes across as tragicomedy.

The clash between how she sees herself and her output on the one hand, and that which we might consider on the other, teeters on the edge of "normal". Her theatricality is entertaining (the affected self-praise, the costume changes...), but the subtext noticeably unveils the subject's exclusion and isolation. We can also perceive her story as a possible model for adapting to social conditions found in places where the transition from the reality of post-totalitarian country will remain palpable for years to come - especially in regions on the periphery.



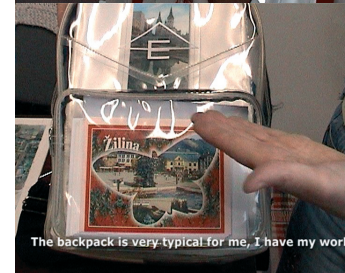
This is my favorite thing - I am actually dedicat



a postcard of Žilina, which was the foundation of my e



at after the revolution, new shops were just coming into



The backpack is very typical for me, I have my work



the embroidery of butterfly... and butterfly.



Attributes of Equality 2007

digital print, banner, 110 x 200 cm

the author's project Attributes of Equality, 2007

The photograph entitled **Attributes of Equality** gives an impression of an ordinary photograph from a family album. The protagonist is, despite his handicap (dwarfism), a young man who lives an active social life, who has got a circle of friends, nice wife, and who has reached, due to successful business activities, relatively high standard of living. His childhood and youth were accompanied with a strong family background with which he wants to provide his three sons (one of them inherited his genetic handicap). For him, the family represents the highest value of life.



Diffusion portrait 2007

video, color, sound, 30' 20''



The video shows the disputation on the issue of power and sub-dominances. The protagonist is a sixty years old disability pensioner who, based on his own life story and his encyclopaedic knowledge, evaluates many aspects that affected his life.

Certain parts of a disputation on the structures of power (local political context in the past, opposition to the family, the church, etc during the entire life) are univocally decided, while the other value criteria are marked with a strong isolation. In the last three decades, the protagonist has hardly left the house (he suffers from agoraphobia) where he lives with his mother. In spite of this fact, he is still interested in up-to-date information (from radio, press) which he combines into specific considerations.



The protagonist's disunity and specific mental problems are visually outlined – the screen is divided into two adjoining "mirror" portraits which exchange the role of a story teller and a contemplating person. At the same time (through a moving camera), part/corner of the frame of a (unidentifiable) picture, visible on the screen, constantly searches for the right "connection" with its mirror image. The "torrent of ideas" from which the protagonist suffers is also supported by other formal aspects of a video, which is quite extensive, relatively long (33 min. 20 s.), and made without opening and closing titles as auto replay.

Solution 2006

(Cimitero Monumentale, Milano)
digital print on aluminium, 90 x 67 cm

the *open* author's project **Tombstones**



Women´ talk or Kitchen view 2006

video, sound, color, 14´

the author´s project *Bird´s eye-view*, 2005 - 2006



Video shows author visiting her friend's house. Chosen sequences from their dialogue are evidence of a „kitchen“ talk between two middle-aged women-mothers. In their conversation the personal experiencing is blending together with their perception of global problems. At the same time the video is a kind of „different“ comment on the project *Bird's eye-view*.

According to the public opinion poll in Slovakia¹ every third person considers words „bird flue“ to be the most typical word or phrase characterizing past year, whereas in overall appraisal this phrase was used especially by women.

¹ valid for 2006



Bird's-eye view 2006

series (9), digital print on aluminium, 90 x 65 cm

the author's project **Bird's eye-view, 2005 - 2006**

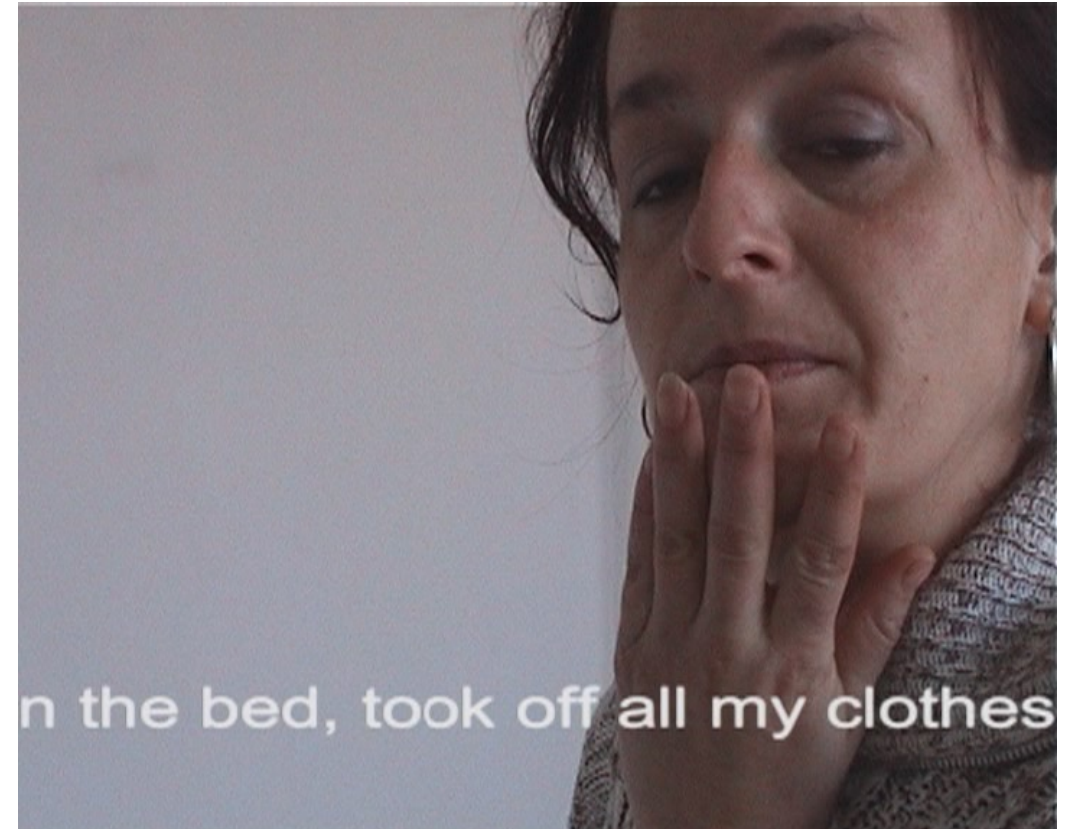
Author's works have obvious feminine art approach and are related to her own identity. In this project she is dealing with the connections between subjective psychological living and the origin/treatment of health problems and diseases. She confronts the real human story and some real results of the recent social statistics in Slovakia, or is inspired by everyday reality of living which is influenced by distinct promotion in the media of certain actions and events.



Reconstruction 2005

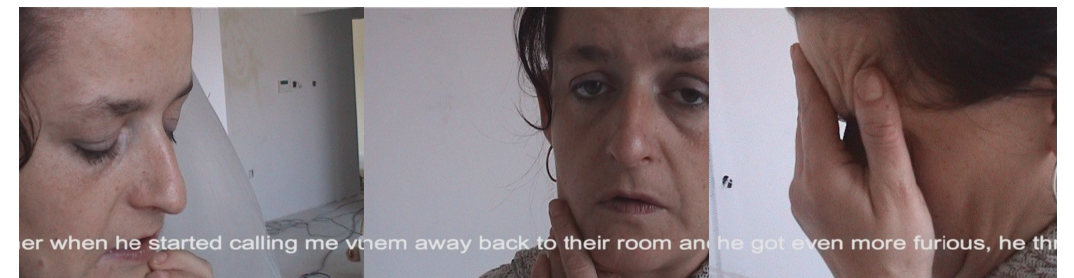
video, sound, color, 3' 30''

the author's project **Bird's eye-view, 2005 - 2006**



Video reflects problems of abused women. Reactions of society to this subject are ambivalent. It is a story of a woman who is so mentally and physically abused by her own husband that she had to leave from home with her three children. Work is conceived as a reconstruction in several ways of interpretations. In the house where reconstruction works are being done, she describes her previous household and the hard situation. She is recollecting the most cruel moment in their household: the reconstruction method helps her now at the crime scene, with the lapse of time – after years or reconstructing her own personality and life – to talk relatively calmly about these dramatic moments.

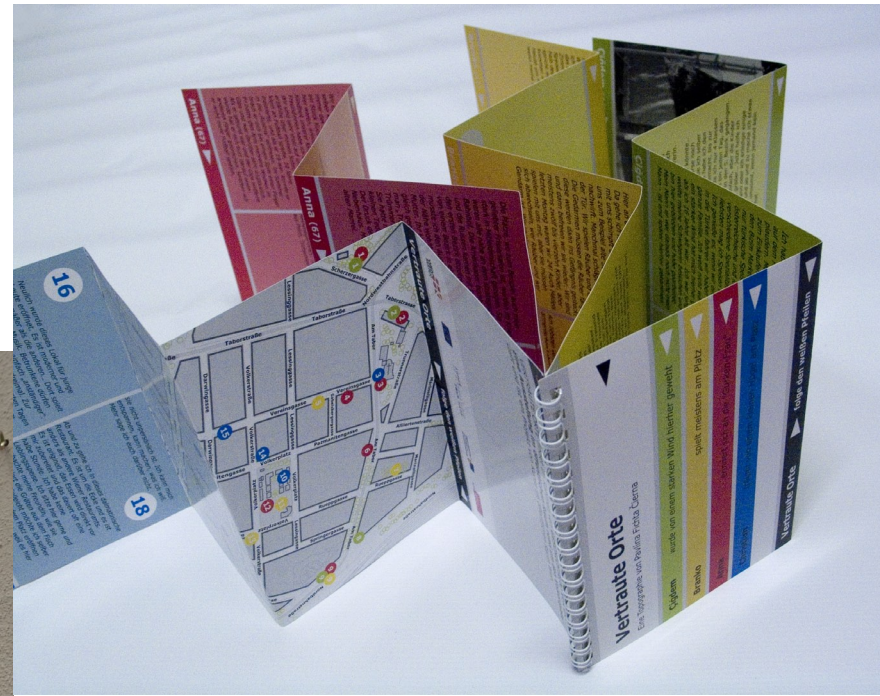
According to the last statistics on extreme aggression in Slovakia, the most common place where a murder takes place is kitchen, the most frequently used instrument is knife and the most frequent victim is woman.



Vertraute Orte

Eine Topographie von Pavlína Fichta Čierna
an intervention in the streets of the Volkert- and Alliiertenviertel

the exhibition Geschichte(n) vor Ort, Vienna, Austria



For six weeks, a series of art projects in public space are representing life in a Viennese quarter, the part of town around Volkertplatz square and near Alliiertenstraße in Vienna's second district. The so called Volkertviertel is right next to Äußere Taborstraße and only a few minutes' walk from the Praterstern junction.

In its immediate vicinity, there are public works on the underground system, and a new railway station, Wien Nord, is being built at Praterstern. Volkertviertel itself, quasi an enclave, however, is said to be quiet and is partly lacking in infrastructure; both Nordbahnstraße and the wall of Augarten park fulfil an exceptional dividing function. As an almost typical „Grätzel“, i. e. a subsystem in the super system of a city, the Volkertviertel (over 10.000 inhabitants on 30 hectares) has developed particular communication qualities which are being reinforced by having a central market place and an outstanding concentration of social facilities and schools. This densely built up urban zone in Vienna has been characterised by the settlement of immigrants since not later than the nineteenth century. Geschichte(n) vor Ort establishes contacts and relationships with life on the spot. Personal stories in the sense of representative biographies are being taken up and are occasionally being finished as fiction or utopia; at the same time, the political history of the district is taken into consideration. The means and visual forms of performance the artists adopt are extremely diverse and occasionally condense in comprehensive narrative moments; familiar sign-codes are alienated or deformed subversively. Starting with the observation of gentle innovation measures in this rather stagnating Viennese district seeing a busy building activity in the vicinity, the invited artists are also analysing the possibilities of critical realization of art in public space.

...Via marks in the streets, Pavlína Fichta Čierna traces the individual paths of some residents she has met and interviewed about their everyday lives; she locates their haunts and enters into houses and buildings characteristic for their life context. Starting from Volkertplatz, especially marked paths guide – like hiking trails – through the streets.

(from project press release)



Report on Eva Č.'s realia 2005

video, color, sound, 14'

the author's project **Tender Observation**



Mail for you 2005

video, color, sound, 2'

the author's project **Tender Observation**



The videos **Mail for you** and **Report on Eva Č.'s realia** are tragic-comical even moving testimonies of "adult children", with more intimate character. The heroes, both alcoholics, are again the inhabitants of my neighbourhood, living obviously in extremely poor conditions. In both of the stories, childhood memories play the crucial role. In case of Paľo M., it has been his mother's leaving - she left the family, taking two Paľo's younger siblings with her. Now, the neglected, ageing man, marked by his living in the street and especially in prison expresses, his eyes all tears, his desire to find his lost siblings by means of the popular TV show "Mail for You". But his alcoholic appearance does not fit at all the image of a typical happy - end hero of TV entertainment. Eva Č. recalls her childhood completely differently, the lovefull relationship between her father and her is in contrast to a tragic ending of her own unfulfilled motherhood and her contradictory relationship with her partner.

Lady in Blue 2005

video, color, sound, 14'



Direct source of inspiration for the video is a historic portrait of lady enabling superposition or intersection of „many images in one“. It shows an older lady of Jewish origins. Parts of her recollections are separated by smoothly slowing of the story till a static image is reached and then again the video regains its speed. Interestingly, the video was realised as one shot, with no cutting, and the only editing done on computer afterwards. Her memories and her time devoted to this piece are limited by the time needed for one cigarette to be smoked... which she does in an elegant manner.

Juvenile David R. 2004

video, color, sound, 3'

the author's project **The Sibs**



Project The Sibs shows again private stories of people who live in mental and social isolation. Again, these stories show difficult and handicapped people from my neighbourhood. My aim was to dismantle some boundaries (such as fear, aversion, grudge or certain prejudices) and by means of video, to get people from different social backgrounds closer to us. The main characters of this double-portrait are two Roma people – juvenile David Rác and his sister Jarka, who come from a big family that lives on the edge of poverty. At the time of making the video, David was sentenced to punishment for theft. Making the video *Juvenile David R. (2004)* was consequently limited with time we were permitted for this project, with the place and other conditions not to mention David's character. His life in prison is colourless, narrowed to minimum of space and minimal possibilities; this is why he dreams of other world. Even though he does not suffer from any serious physical of mental disability, seeing him, we fear for his future life. Viewing his sister Jarka among their many siblings at home that is in accordance with their mental maturity gives an insight into David's

Jarka in between 2004

video, color, sound, 7' 40''

the author's project **The Sibs**



possible thoughts and memories. Jarka lives in a colourful world, with her family, allowing for plenty of visual and sensual perceptions – most of the time she can be found in an open air – among manifold piles of wasted objects. Though still a child, she helps her mother out with their household, which is sometimes quite difficult. It is not certain whether her dreams will come true.

When I was working on this video, recording at their place, I underwent one of the many attacks by an unfavourably disposed group of young men throwing stones on this family. I was upset, I called the police, but this ongoing situation was not easy to solve and the men of law were just making excuses. One year later this story took a tragic turn: David, as a mental case was few times released and repeatedly put back to prison for various violations of law. He and his family have been under pressure and aggressive attacks without end. Last year, after attacks and provocations of a group of young people, David killed someone. At present, he is imprisoned and put to treatment in a mental hospital.

Infoterminal 2004

interactive site-specific installation, video, sound, color
real functioning infoterminal, adapted software, special application with selective menu,
12 compressed real MPGE videos; activation of the application via touch screen
In technical cooperation with Juraj Horák



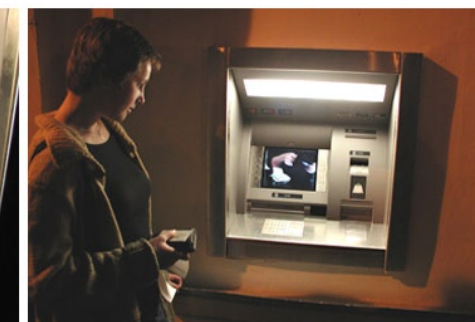
Work **Infoterminal** presented at the exhibition *Metro* at the Space Gallery in Bratislava in 2004 has ties with the work *Not Much Nor Little* as well as it has links to my other works with social motifs. My Infoterminal, however, did not provide information on request. Touch LCD screen allowed the visitor to communicate with my work and to choose one of 12 options. 12 different people coming from diverse social background refused to answer a fictive question aiming at the root of the crucial problem of their private life. However, their situation and the problem they had to face was outlined by displaying their environment and their mental state.

Neither much Nor little 2000

interactive site-specific installation, video, sound, color
built-in real functioning ATM machine, adapted software, special application with selective menu,
compressed real video (MPGE format, 20 x cca 120"), possibility to print a receipt; activation of
the application via credit card.
In technical cooperation with Juraj Horák
exhibition Public / Subject, downtown (Františkánske námestie), Bratislava



Art project Public Subject
Pavlina Fichta Cierna
Neither too much
nor too little
Āni vela, ani malo
Tech support
Juraj Horak
xenon\$cyberspace.sk
Data from your credit card
will not be read
at this terminal
Data z vasej karty
sa nenacita ju

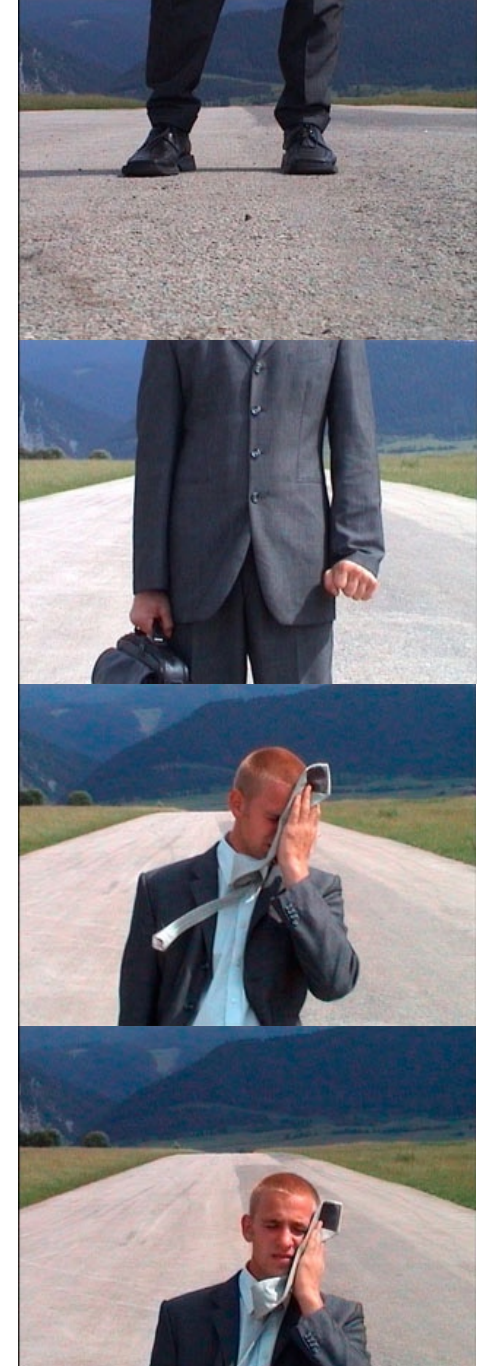


The work *Neither much Nor little* is a parody to cash dispenser in public place. With it I counted on sportive and curious nature of man. The cash dispenser was placed in the centre of Bratislava. My mockery concerned the fact that after a personal coded card was inserted, the cash dispenser offered information, which was in sharp contrast to the expectations of the user. The given information was of intimate nature, and though such facility is used to provide anonymous (financial) operations, it is still located in public place. A specially designed software offered the user to display 20 short videosequences of me doing various houseworks – such as slicing an onion, dancing, sewing or counting money. Those who were interested were provided with a receipt testifying their using of the cash dispenser.

Disturbed Privacy 2002

interactive site-specific installation, video, sound, color
two built-in real functioning elevator doors, adapted software, special application with selective menu, compressed real MPGE video (24 x 20"); activation of the application via simulation elevator's control

In technical cooperation with Juraj Horák



With the work created in 2002 I seized another great opportunity which was to create an interactive site-specific installation for Casino Luxembourg - Forum D'Art Contemporain in Luxembourg and their exhibition called *Open House*. In an empty room, that was to symbolize something like in-between space I offered the visitor something like entrance to a semi-readymade lift that was already built in the architecture. The upward or downward movement of the lift with six storeys to choose from was replaced by bizarre video sequences, and their four variations made up stories. The counterpart to the lift was genuine built-in lift doors, that enabled the visitor to move on to the next exhibition room.

About Jozef 2003

videofilm, sound, color, 10'

the author's project **Three men for life**



Jozef is a local artist, enthusiastic and exceptionally active. The camera follows him at his unique interpretations in one of the dilapidating buildings of Slovena factory in Žilina, where he works as a steam man-in-charge. He discloses his secret studio, full of lots of artefacts, and reveals his views on life and art. Individual pictures alternate with speeded-up parts, with the music by Jozef's favourite band Alkatraz in the background.

With Maroš 2003

video, color, sound, 20'

the author's project **Three men for life**



The authoress put the camera into the hands of the hero himself, she copied his routines and pace and did his usual, every day route *With Maroš*. Handicapped Maroš holds tide to the camera and mixes up memories with the present in his moving comments. The picture swings with Maroš's walking, and the video is resonant with unwanted humour with the flavour of a personal tragedy. To absorb the slowly undwinding self-portrait, patience and empathy are required.

Transport 2002

video, sound, color, 12'

the author's project **Bi:fusion**



The video shows cheerless view of the patient in endless halls of hospital buildings. This view is taken from the perspective of a patient sitting on a wheelchair, while being transported to another treatment. The video is impersonal, as we refuse to accept the possibility that this might be our view. Not a word is spoken which allows for various interpretations of this lack of communication with a man, who pushes the wheelchair. It does evoke not only the feeling of social isolation, but also the feeling of human disaffection. First I was given permission to make video in their building, but later the management of the hospital changed opinion and I was literally pushed out. They regarded me as a media spy, who wanted to criticise the poor condition of their building. And it really is the dilapidation of the post-socialist hospital interior that attributed to the power of this work.

Janka Saxonová 2002

video, sound, color, 13'

the author's project **Bi:fusion**



Janka is someone whom I used to meet downtown. She is inseparable to the city to that extent that she is a part of the cityscape. Interestingly, her mother took me on my offer to create a video, but stubborn Janka made my work difficult, and it was not easy to come to make arrangements with her. Video *Janka Saxonová* (2002) shows a day in a life of this mentally affected forty year old woman. Her different pace of life renders slow motion of the piece and non-synchronous sound. Non-consistent sound track is to evoke her departure from standard and to imply her mental condition. Sometimes the soundtrack meets the image displayed. The camera is again used as a non committed objective bystander. The images are static, and separated by short sequences of graininess, which is typical for tuning. Perceiving Janka's peculiar world, in her usual rhythm we follow her walking downtown as she pushes her buggy and collects cardboards and then takes it to collection places. Seeing her in her social situation, with her family relations and with her infantile hobbies, we understand that she is content and even-tempered, living in a harmonic world, and this, in turn, makes "other" patient's usual condition relative.



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Indikácie
Symptomatické a liečbu vyžadujúce tachykardické supraventrikulárne poruchy srdcového rytmu, ako napr. AV-junkčné tachykardie, supraventrikulárne tachykardie pri WPW syndróme alebo paroxysmálne fibrilácie predsieni.
Závažné symptomatické komorové tachykardie, ak sú podľa hodnotenia lekára životu nebezpečné.

Kontraindikácie
Kontraindikáciami sú choroby alebo stavy, pri ktorých sa nesmie vôbec, alebo len s najväčšou opatrnosťou podávať určitý liek, pretože očakávaný prínos lieku nie je v priaznivom pomere k jeho možným negatívnym účinkom. Aby lekár mohol spoľahlivo zistiť, či u pacienta existuje kontraindikácia, musí byť dobre informovaný o jeho predchádzajúcich a súčasných ochoreniach, súčasnej ďalšej liečbe a tiež o životných podmienkach a zvykoch.
Ku kontraindikáciám môže dôjsť alebo môžu byť zistené až po započatí liečby týmito liekmi. Je potrebné o nich informovať lekára.

Propafenon sa nesmie podávať pri:
manifestnom srdcovom zlyhaní, kardiogénnom šoku (okrem šoku, ktorý vznikol na základe arytmie), ťažkej symptomatickej bradykardii, počas prvých troch mesiacov po srdcovom infarkte alebo pri obmedzenom výkone srdca (eiekčná frakcia ľavej komory < 35% - okrem pacientov s arytmiami ohrožujúcimi život), pri vyššom stupni sinoatriálnych, atroventrikulárnych a intraventrikulárnych porúch vedenia, sick-sinus syndróme (bradykardicko-tachykardickom syndróme), výraznej hypotenzii, poruchách elektrolytového hospodárstva, ťažkom obštrukčnom ochorení pľúc, myasthenii gravis, precitlivelosti na aktívnu látku propafenon.

Terapia v tehotenstve a pri dojčení
Počas tehotenstva, obzvlášť v prvých troch mesiacoch sa môže propafenon podávať iba na výslovné odporúčanie lekára.

Nežiaduce účinky
Nežiaduce účinky, ktoré sa dočasne objavili pri podávaní propafenonu (nemusi k nim dôjsť u každého pacienta) sú nasledujúce: príležitostne, obzvlášť pri vysokej dávke sa môžu vyskytnúť gastrointestinálne poruchy, napr. nechutenstvo, nevoľnosť, zvracanie, pociť plynosť, zápcha, pocity sucha, horkosť a znečivilenia v ústach, ďalej parestézie (poruchy citlivosti), poruchy vedenia a zívrate. U starších pacientov s obmedzeným výkonom srdca môže výnimočne dôjsť k poruchám regulácie krvného obehu so súčasným k prudkému zníženiu krvného tlaku, vyvolanému vzrušeným držaním tela alebo dlhším stávaním (ortostatický syndróm). Môže dôjsť k proarytmickým účinkom vo forme zmien alebo zosilnenia porúch srdcového rytmu, ktoré môžu viesť k značnému obmedzeniu srdcovej činnosti s možnou zástavou srdca. Tieto proarytmické účinky sa prejavujú buď ako výrazné spomalenie srdcovej frekvencie (bradykardie), alebo poruchy vedenia vzruchu (napr. sinoatriálna, atroventrikulárna a intraventrikulárna blokáda), alebo ako zrychlenie srdcovej frekvencie (napr. novo vzniknuté komorové tachykardie). Veľmi zriedka dochádza k fibrilácii alebo flutteru sieni. Môže sa zhoršiť srdcová insuficiencia.
Zriedka sa vyskytuje únava, bolesť hlavy, psychické poruchy, ako je napr. strach, zmätenosť, niekedy, zlé sny a poruchy spánku. Veľmi zriedka sa môžu pri predávkovaní objaviť kŕče.
Zriedka sa objavujú extrapyramidové symptómy (poruchy koordinácie pohybov), alergické kožné prejavy, napr. sčervenanie, svrbenie, exantém, žihľavka a u citlivých pacientov bronchospazmus. Vo výnimočných prípadoch môže dôjsť ku cholestáze ako prejavu hyperergickej alebo alergickej reakcie alebo poruchy funkcie pečene. V niektorých prípadoch boli pri vyšších dávkach propafenonu pozorované poruchy potencie a zníženie počtu spermií.
Tieto príznaky miznú po vysadení lieku. Pretože liečba propafenonom môže byť životne dôležitá, nesmie sa kvôli nežiaducim účinkom prerušiť bez konzultácie s lekárom. Sú popísané jednotlivé prípady vzostupu antinukleárných protilátok (proti bunkovému jadru), vznik syndrómu typu lupus erythematoses, leukopénie, hlavne granulocytopenie alebo trombocytopenie (zníženie počtu granulocytov, resp. trombocytov v krvi), ktoré boli po vysadení lieku reverzibilné. V ojedinelých prípadoch bola popísaná agranulocytóza.



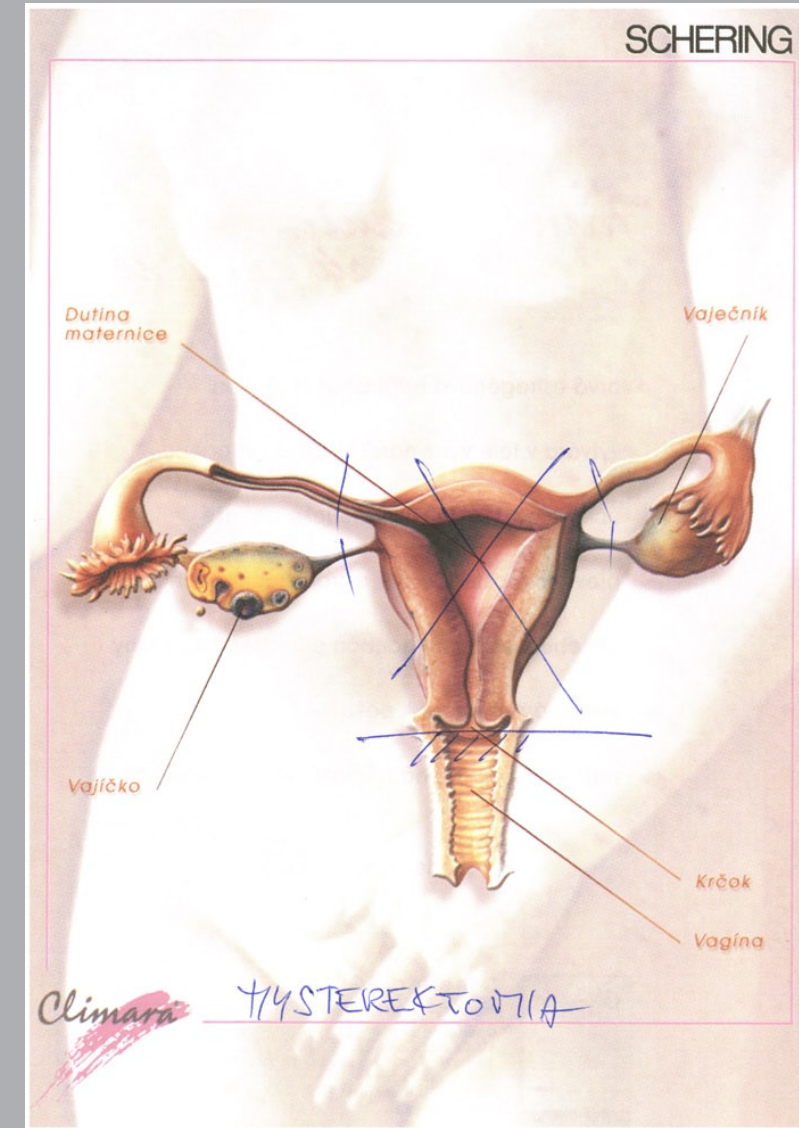
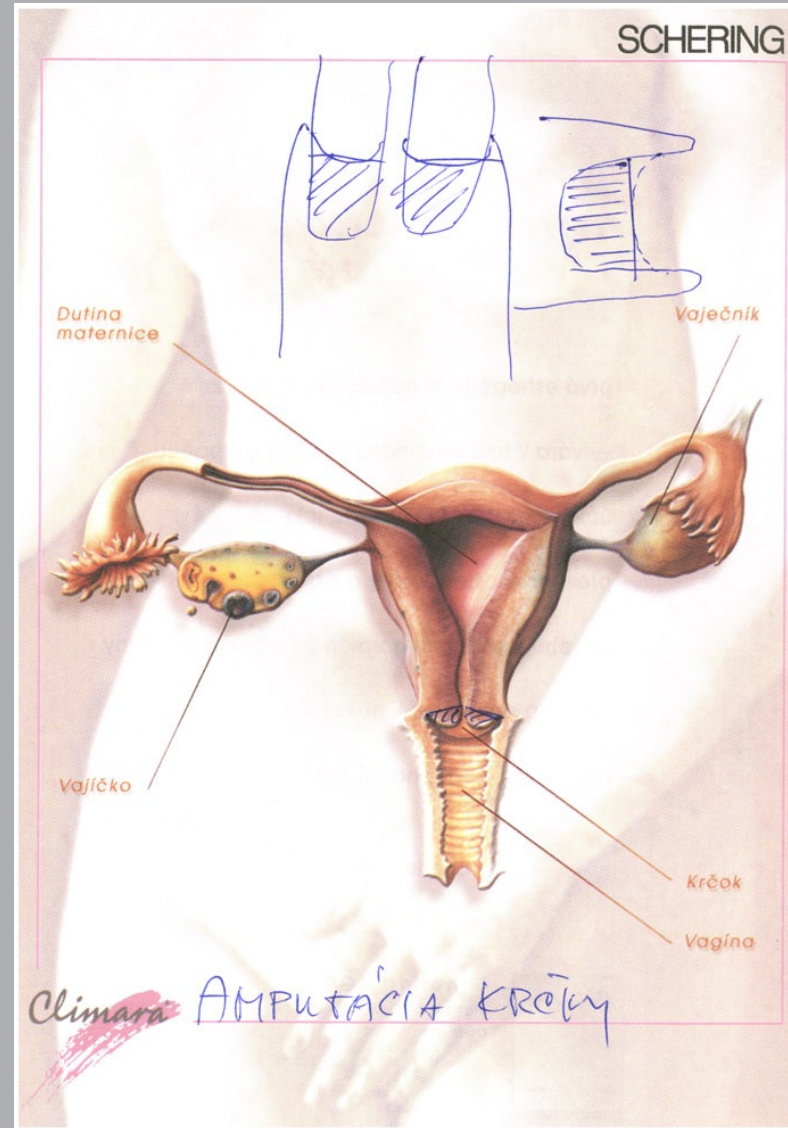
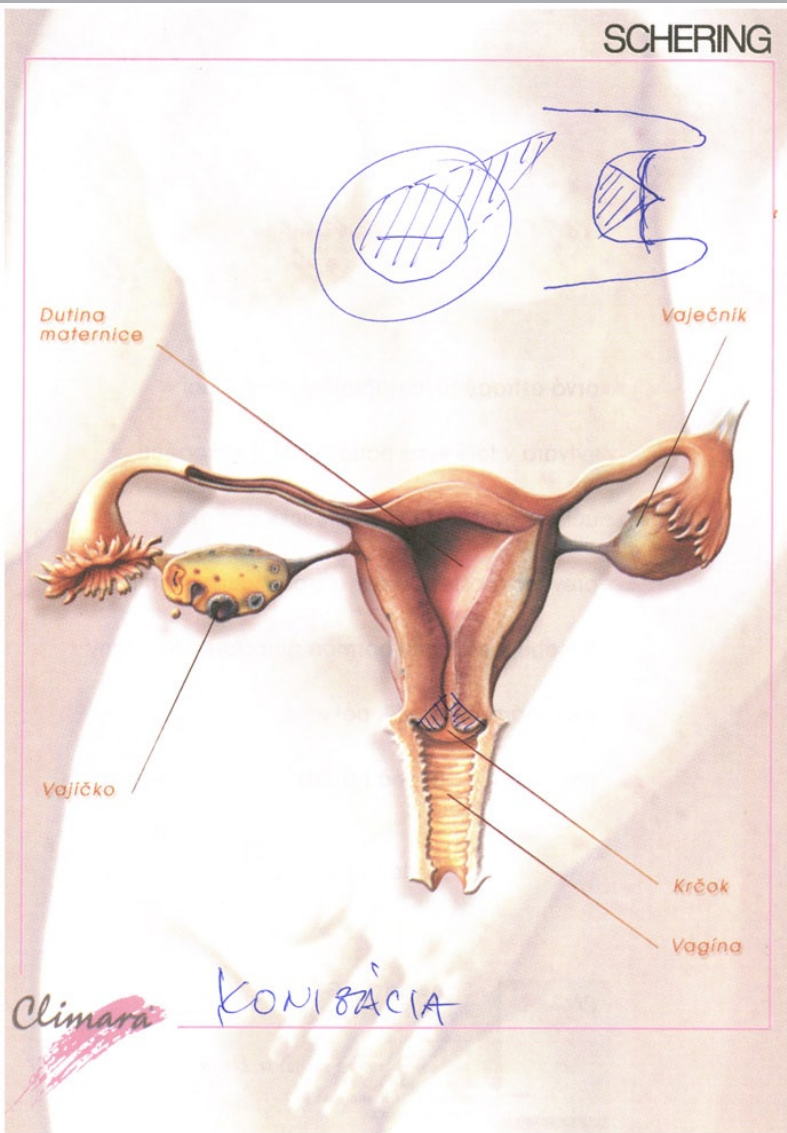
When I created the work *Undesirable Effects* (2000), consisting of 19 xerocopies of directions for use of various drugs (where the Side Effects section was highlighted), it was my reaction to having lost someone dear. At that time I did not have the slightest idea how important would this theme become for me in the future. Despite the fact that I was simultaneously pursuing my previous art scheme, this theme was more personal. Not surprisingly, from my childhood on, I was being confronted with my own medical problems, which grew even worse at that time.

uterus collar amputation

hysterectomy

conization

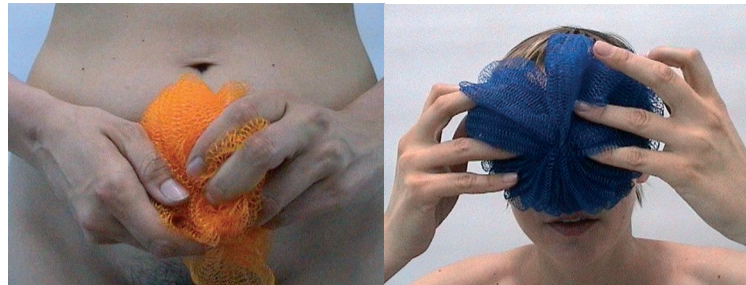
book paper, drawing



Arrangement 2001

video, color, sound, 8'

I tried some alternative methods of treatment. Static view scans my naked body as I manipulate with varicoloured sponges and the camera focuses on all chacras, focusing first on the most delicate parts of my body and then moving upwards. At some parts of my body the movements with the sponge correspond to the character of relevant chakra as well as to my own perception and associations of that part of my body.



Untitled 2001

installation, computer with accessories, 24 hours of the author's EKG Holter Monitoring - evaluation program, digital print (live-size), plastic



The installation is dominated by my levitating silhouette, a life-size photograph showing me with electrodes leading to sensing unit. These electrodes were fastened to the skin of my chest. The reverse side of the silhouette is white, having no identity. The display of the computer continuously shows data evaluation – a 24 hour electrocardiogram of Holter's monitoring of my heart. Simultaneously, the cardiogram may evoke our positive and negative emotions transformed into a graphic chart. This visual self-reflection was linked to the fact that, as a child, I underwent a difficult heart surgery and at the same time had an acute diagnosis of Grawe-Basedow's syndrome, which is a disease of thyroid gland that affects heart.

Things that you do not think about do not exist 1997

video, color, sound, loop 10'

The video installation Things that you do not think about do not exist is based on equally named video that originated in 1997. In this site-specific installation I divided the exhibition space of the Museum of Vojtech Löffler into two parts – physical and spiritual. We could peep into the space with secret, spiritual meaning only through small holes in the side niches. The space of the physical body could be entered and we could walk around some ready-made objects of personal character and watch a huge projection portraying Anna H. The static camera focuses on a stout seated woman that has nothing in common with the ideal of female beauty. We hear her breathing, while she is clad in black combinations, gesticulating and thinking. This situation imposes questions of existential nature. Though we would like to know what goes on in her mind, we have to content ourselves with speculations.

