



PUBLIC JOKES

...jacta est.

It doesn't look like it's speed dependent. If he had it behind him and the road markings appearing stationary on the road then he might be on to something, otherwise it's just a bit of useless wankery.

Die erste Experimentalstadt würde problemlos von einem geduldeten und kontrollierten Tourismus leben können. Die nächsten Aktivitäten und Produktionen der Avantgarde würden sich spontan dort konzentrieren. Nach einigen Jahren wäre sie zur intellektuellen Hauptstadt der Welt geworden und überall als solche anerkannt.

beuHAIR

Alle illegalen, künstlerischen Interventionen unterwandern dabei das System, streuen permanent Sand in das Getriebe, wirken der Homogenisierung entgegen und arbeiten am Ideal eines herrschaftsfreien Raumes, bei der die Gleichheit und Unausgeschlossenheit aller erreicht werden soll.

*If your city
isn't going
to install
bike lanes,
make one
yourself.*

While cities are adding plenty of bike infrastructure, it's still fundamentally dangerous to hop on your bike and commute in any urban center, especially in places where there isn't a bike lane to give cars at least some semblance of an idea of where they should drive relative to where you are biking. But a new solution from the Czech Republic (more art project than startup, really) creates your own bike lane for you, instead of waiting for the city to come and do it:

The project, called Safety First, is by Vladimir Walker. It projects a (very narrow) bike lane as well as a blinking bike icon in front of the bike, giving city bikers a little space to themselves on even the most bike-unfriendly street. Though while this is great for errant pedestrians who wander in front of you, hopefully the next iteration will also project the bike lane behind you, so that cars gaining on bikers from the rear see the bike lane surrounding them. That rear-facing projected bike lane was the idea behind LightLane, a much-heralded project from 2009 that seems to have gained no traction despite becoming a major Internet hit and getting from concept to prototype stage.

How much defense you would have in claiming you were biking in a bike lane of your own invention remains a question, but there is clearly a market for a glowing bike lane you carry with you. Someone simply needs to deploy it to let the cash start rolling in.

Nice thoughts, but unfortunate safety for cyclist is not as simple. The first idea project the light/lane in front of the cyclist which is unlikely to be seen by the drivers from behind (you need them to see you, believe me). the 2nd idea is better, but the light is too dim and too narrow. The lane is only visible when the car is rather close to the cyclist (too late). In really dark situation the cyclist is nearly invisible. The driver only see the light-lane on the ground and can easily miss the cyclist. I would invest on a proper rear blinker.

*the point is
not the law but
what others
need to make
way for you
– DIY indeed!*

*you make
toypiece here
and dont get
1 milion likes*

Selbst die subversivsten Formen des Aktionismus und des Neo-Dada wurden vereinnahmt, und letztendlich blieben doch nur Objekte. Relikte von Aktionen, Fotos und Skizzen wurden zu Fetischen hochstilisiert und gehandelt. Für die meisten Menschen damals, und das gilt bis heute, hat Kunst eben mit Werken zu tun. Sie muss etwas sein, das sich sehen, angreifen und einpacken lässt. Alles andere kann nicht verkauft, gesammelt und bewahrt werden.

*on vit vraiment
pas tous dans le
même monde !
c'est un peu
comme les
comiques qui ne
font rire qu'eux
même ...*

Oft reicht das Aufzeigen einer Gegenposition aus, um die Norm zu untergraben. Oft reicht ein lautes Lachen, eine besonders asoziale oder absurde Handlung, aus, um dem Bürgertum zu trotzen. Manche Künstler legen nur die Finger in die Wunde, manchmal werden Fragen gestellt, die sonst niemand stellt, und manchmal werden konkrete Lösungen angeboten.

Und deshalb gipfelt die Mehrheit der Kunst, wie es der Künstler Artur Zmijewski nennt, noch immer in einer "Überproduktion überflüssiger Objekte" – Kunst sind vor allem Luxusgüter für einen dekadenten Markt. Noch drastischer formuliert es der polnische Künstler Grzegorz Kowalski: Die meisten Werken glichen einer "Art Pollution".

quand smithson a fait son spiral jetty c'était grandeur nature, pas avec trois cailloux... (Et puis comme le dis ma prof d'histoire de l'art: « vous pouvez plus faire du land art aujourd'hui, c'était une période pas un style d'interventions. »)

Politische Kunst hat Zweifel, keine Gewissheiten; sie hat Absichten, keine Programme; sie teilt mit denen, die sie finden, und drängt nichts auf; sie definiert sich in dem Moment, in dem sie geschieht; sie ist eine Erfahrung, kein Bild; sie schreibt sich in das Feld der Emotionen ein und ist komplexer als eine Gedankeneinheit. Politische Kunst ist die Kunst, die gemacht wird, wenn sie nicht in Mode ist und wenn es unbequem ist, sie zu machen: juristisch unbequem, gesellschaftlich unbequem, menschlich unbequem.

*Son
twittŒuvres
illustre
peut-être la
facilité de ses
œuvres.*

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.

Jak sám říká, jeho práce mají do jisté míry protichůdný charakter. Na jednu stranu se profiluje jako videoartista a experimentální filmař, ale známější jsou jeho guerillové a často provokativní zásahy do městského prostředí.

Mathieu Tremblin ist berüchtigt für seine Interventionen im städtischen Raum. Meist sind diese minimal, vielfach von einer gewissen Absurdität gezeichnet und bilden ein Gegengewicht zur reglementierten (rechtlichen, repräsentativen, symbolischen) Öffentlichkeit.

UFF is game theory, Derive, Situationist International, Street Art, Guerilla Performance, intervention in public space - and tries to achieve the best thing an artwork can achieve: To change everyday life into art! Being a "homo ludens" is also my ideal idea of man - great work and it needs to be re-done, everyday in every city!

*Son portfolio est
inattendu et des
plus réjouissants
par les surprises
qu'il réserve!*

*Le Tchèque Vladimir
Turner, sorte de
Bob le bricoleur
construisant une
sculpture qu'il laisse
inachevée, sévira
avec Ne travaillez
jamais.*

I've always hated the ugliness of many tags, and love this 'ordered-chaos' response.

I believe that this project has had strong local social impact. Meaning that people who saw the urban landscape actions have had a chance to be confronted with acts of "détournement", while the video installation and the well-made film have a lasting impact on its viewers.

I hope you continue to come up with other subversive projects like this, and continue to execute them in such a well-considered and well-designed way.

This series of actions in the city of Prague, makes me remember situationist art, its idea of active citizenship which goes beyond a passive role; it is curious to see during the actions the role of the passer-by, the citizen who is unprepared to witness as his everyday life breaks through these micro stories which move at like a game in the apparent tranquillity in the first world.

The stated relationship to keyword clouds is perhaps not visually direct enough. A stronger visual link to the appearance of the tag cloud's internet equivalent by more closely mimicking the clustering of higher density words depicted in a larger sizes might help this conceptual intent.

Your project keeps alive an idea that we can bring spontaneous life into the city in an attempt to resist corporate and state control: for how long?

*Un peu
d'amour,
quoi !*

Here's a quick list of things that, in the fifty years, have been considered extremely subversive: smoking, long hair for men, short hair for women, beards, miniskirts, bikinis, heroin, jazz music, rock music, punk music, reggae music, rap music, tattoos, underarm hair, graffiti, surfing, scooters, piercings, skinny ties, not wearing a bra, homosexuality, marijuana, torn clothing, hair gel, Mohicans, afros, birth control, postmodernism, plaid trousers, organic vegetables, army boots, interracial sex. Nowadays, you can find every item on this list in a typical Britney Spears video.

*Aus subkulturellen
Gegenbewegungen werden
globale Pop-Phänome, denn
das Kapital bleibt stets am
Ende der Nahrungskette.
Zu jeder erfolgreichen
Antihaltung wird es den
passenden Händler geben,
der weiß wie man daraus
Profit schlägt.*

*that
is fkin
graffiti*

*I don't get
the point of
this?*

*Die Wünsche
werden die
Wohnung
verlassen und
dem Reich der
Langeweile, der
Verwaltung des
Elends, ein Ende
bereiten.*

*Les tickets
de parking
ont une
nouvelle
vie.*

*Make graffiti
for love, not
for likes!*

This work draws our attention to the actual words written, something that is usually hidden in the complex typography of a subculture.

This work is highly consistent- in a positive manner: each video builds on the previous one. The videos tend to be short actions- I would be curious about whether they could be made into a kind of larger video with more of a storyline as one possible way to explore and sustain some of the ideas.

*This is a witty,
thoughtful
piece of work.*

*I believe it is vital that
you provoke and leave
all your videos open
to discourse and not a
social commentary
on the subject.*

*Das Wasserzeichen
der Fotoagentur
Getty Images
als wunderbare
Intervention des
französischen
Künstlers Mathieu
Tremblin.*

*trop
de la
merde!!*

*Pretty exciting!
It's so interesting
to hear how few
scrapbooking and
jewelry making
stores there are in
India, I would never
have guessed!*

*Well
worth
the wait.*

A group of pranksters in Prague converted a massive rotating billboard into a three person merry-go-round (video). The prank was filmed by Vladimír Turner, and bravely undertaken by Vojtěch Fröhlich, Ondřej Mlady, and Jan Šimanek.

*c'est
conceptuel...
un peu trop
pour moi...*

Prague-based artists Vojtech Fröhlich, Ondrej Mlady, Jan Simanek, and Vladimir Turner transformed a rotating billboard into a carnival-style attraction during a recent guerrilla art maneuver, Kolotoc (Merry-Go-Round). The group climbed to the top of the massive advertising board that slowly rotates above a busy street, via its maintenance ladder. After securing cables to the scaffolding the artists lowered themselves down through the air seated on a type of wooden swing. The whimsical contraption allowed the billboard to move them around in circles.

Sans grande explication, ses œuvres sont un peu trop gratuite à mon gout. Originale mais peut-être trop superficielles d'un premier abord.

Last month, bio-engineers at UC San Diego developed a “living neon billboard” made up of millions of synchronized units of glowing bacterial cells (biopixels), signage which scientists hope can be applied to a spatial context to detect the presence of environmental toxins present in the area. In keeping with the “trend,” artists Vojtech Frohlich, Ondrej Mlady, Jan Simanek, and Vladimir Turner hacked a revolving highway billboard and turned it into a makeshift merry-go-round. The troop held the performance—which bears some resemblance to French architect/artist Didier Faustino’s 2009 “Double Happiness” installation – in early November, but has only recently released video documenting the event, which took place in the midst of afternoon traffic. After scaling the massive rotating billboard, located just off the Barandovsky Bridge in Prague, the bande à part attached a series of bungee cords to the signage and kicked off the edge towards traffic below. With wooden planks for seats and pink balloons for fun, the three sat suspended above the roadway, gleefully spinning in circles as speeding vehicles passed under them.

*Mathieu
Tremblin is
interesting
as always.*

One of the most beautiful pieces of street art ever—a street performance, not a painting—is “Kolotoc/Merry-Go-Round” by four Czech artists, Vojtech Frohlich, Ondrej Mlady, Jan Simanek and Vladimir Turner. They climbed a three-sided, rotating billboard by the side of a highway, and hung down three rope swings from the corners, which they then mounted, spinning in slow circles like a carnival ride. (Their wonderful video documentation can be viewed on Vimeo). The performance has a post-apocalyptic deadpan silliness: The artists carry limp pink balloons as they slowly circle above the highway, swinging their legs back and forth like overgrown children. But its real power is in the work’s transformation of a lifeless suburban space into a playground—and its daring and scrappy creativity. Though less damaging than Kidult or the intervention in Berlin, “Kolotec” comes from the same tradition. Its repurposing of a billboard and a manmade wasteland forms an oblique protest.

*pour son truc avec
les lettres librairie il
aurait pû faire des trucs
moins conventionnels
genre: rire (c’est plus
drôle) ou libie (ça
fait révolutionnaire
déjà parce que ça
s’écrit pas comme ça
(mais on s’en fout) et
deuxièmement parce
que c’est dans l’air du
temps ces machins là.)*

Each discrete video piece works as a poignant metaphor and criticism of key aspects of capitalist society. The visual staging and photography work very well in each individual piece, and complemented by the physical, embodied, intervention, the videos becomes viscerally poetic, in spite of (or perhaps because) the almost banal context.

I always love checking in on what Mathieu Tremblin is up to.

I've never once seen a rotating billboard before, but apparently it's a common thing in Prague, Czech Republic. Vojtech Frohlich, Ondrej Mladý, January Simanek, and Vladimir Turner decided to have some fun and turn the rotating billboard into a merry-go-round! Enjoy the behind the scenes video below!

*AAAAHHHH,
c'est beaucoup
mieux !*

*There's a three panel
turning advertising
board in Prague and
they decided to hijack
it and make it an urban
merry-go-round.
This is awesome.*

*poesie
de la
rue*

That
was
wild

Prague-based artists Vojtech Frohlich, Ondrej Mlady, Jan Simanek and Vladimir Turner have transformed a rotating billboard into a swinging carousel. Their guerrilla-style merry-go-round makes use of the moving mega structures that have advertising as the only function. This urban intervention project called ‘Kolotoc’ (‘merry-go-round’) adds some more context to these rather senseless pieces of architecture along the highway.

*So poetic!
Extraordinary!
Beau pied de nez
à l'absurdité!!!:)*

*Around here
we call it the
“evil billboard
industry.”
What good
are they??*

French artist Mathieu Tremblin transforms ordinary found objects into playful urban interventions scattered throughout city streets across Europe

*Awesome,
it got featured
on Official Hype.*

*c est
agreable
de rever!!!!*

Though I lived not too far from here in Prague a few years ago, we never quite got around to enjoying the thrill of suspending ourselves from a rotating billboard, though I admit it looks pretty damn fun. Maybe next time.

*Détruire un
bien (lettres
de la librairie)
pour faire de
« l'art »...
Pitoyable...
Bref, passons*

*Artists Turn
Billboard
into Guerrilla
Carnival Ride*

*il doit rester
encore plein
d'encre la
dedans,
fais la
completement
peter!*

*The simplicity of the footage,
and the manner in which
they reveal themselves
is consistent and direct
- crossing the threshold
between commentary and
intervention might just extend
the value of these shorts
from filmic moments to more
engaged interactions with the
viewer.*

*Graffiti just
got a bit more
creative!
In street art
great ideas
are often
simple ideas.*

*Die Arbeit "Pflaster
Jetty" spielt auf das
bekannte Land-Art-Werk
"Spiral Jetty" von Robert
Smithson an.*

This would be great for cyclist in cities like Los Angeles. The bike lane system we have here is far from perfect and we see countless accidents with cars. This would be a great safety feature to sell at bike shops in cities that need to be more bike friendly.

It's called Tag Cloud, as in an online tag cloud of tags. As a computer geek, I can't help but laugh.

Die moderne Großstadt ist zu einem konsumierbaren Produkt geworden, sie wird kontrolliert, inszeniert und instrumentalisiert. Das urbane Leben ist durchstrukturiert und in die Bereiche Arbeiten, Wohnen und Freizeit determiniert. Jedes Graffiti und jeder unerlaubte Eingriff in den Stadtraum wird streng sanktioniert, weil er einen Angriff auf die staatliche Ordnung, und damit auf das bestehende System darstellt. Der sogenannte öffentliche Raum ist in Wirklichkeit scheinöffentlich und spiegelt allein die Realität der herrschenden Ideologie wieder. Diese demokratische Hegemonie basiert vor allem auf Konsens. Ein solcher Konsens bedeutet nach Jacques Rancière jedoch die Auslöschung des Politischen, da das Wesen der Politik den Diskurs, die streitbare Auseinandersetzung, braucht. Ohne Dissens also kein Gegenentwurf und ohne Gegenentwurf keine Vision und Utopie.

*Pour un
monde plus
poétique
et moins
prosaïque...!*

*Legt Feuer an die Regale
der Bibliotheken! Leitet den
Lauf der Kanäle ab, um die
Museen zu überschwemmen!
Oh, welche Freude, auf dem
Wasser die alten, ruhmreichen
Bilder zerfetzt und entfärbt
treiben zu sehen! Ergreift die
Spitzhacken, die Äxte und die
Hämmer und reißt nieder,
reißt ohne Erbarmen die
ehrwürdigen Städte nieder!*

*You´ll never
see the
hacienda. It
doesn´t exist.
The hacienda
must be built.*

*FUCK
LIKES*

*can u do it?
I dont get
fucking legal
walls to learn
and go be
better -.-*

A pleasure to watch. This is very simple, highly intelligent work. For me the intelligence and effectiveness is not in any kind of conceptual sophistication, rather the gentle paradox of negating futility with deliberately futile gestures. The comedic outcome is an antidote and critique of the bluster and cynicism of commercial mass media and the art market.

Das ist nämlich so ein positiver Zeitgenosse, wenn er durch die Stadt schwadroniert, dann achte er auf Kleinigkeiten und verschönert seine Umgebung so ein wenig.

*DIK!! vic
takovych
akci!!
respekt!!!*

*C'est
sale ça
me plaît.*

*blbost...a vubec stejne
nic nezmuzes...jediný
co me stve sou vysoký
ceny nemovitosti...
mohli by s tím jít
trochu dolů svine..dýž
lidi nemaj tolik peněz..
jinak fajn destroy
baneru;)*

reaction'hair

*Velice podarena
pracicka ;)...
Az mne mrzi,
ze kolem
toho jezdim a
nenapadlo mne
to. Jen tak dal
;)*

*j'ai toujours
pensé qu'un
camion-citerne
de diet coke
pouvait être du
plus bel effet..*

Artists Vladimir Turner and Ondrej Mlady weren't happy with the amount of bike lanes in Prague, so they decided to make their own. They rigged a Pico projector to their handlebars and splashed their own digital bike lane onto the street.

- It's certainly clever, but I'd one up them by rigging another projector to the back of the bike so cars coming up behind you can see what lane you're riding in too.

*Tu mènes
vraiment
ton art à la
baguette.*

*Not a bad
idea to bring
awareness
to the topic
but otherwise
pretty useless*

hairmax

*Alt use of
objects =
good. Alt use
of their kinetic
properties as
well = superb.*

First Beer then Art

That's what we have here, as Prague artists Vojtech Frohlich, Ondrej Mlady, Jan Simanek, and Vladimir Turner transform a rotating billboard into a carnival-like swingset. The project, kolotoc, meaning merry-go-round – I still say carnival swings is more fitting... was created with a fair share of risk - the team ascended the structure with climbing rope, carabiners, wooden panels, and balloons. After gaining access to the billboard structure via its maintenance ladder, they secured themselves to the understructure of the billboards, lowered the swings, and, as you'll see in the video, let the fun commence, as the rotation of the billboards propelled their swinging.

*Doing
the pope
is fucking
political.*

D'autres misent sur encore plus d'inattendu, partant à l'assaut de la faune du mobilier urbain sans s'imposer de limites. Là où le commun des mortels ne voit qu'un panneau suspendu, les artistes tchèques du SGNLR préfèrent... s'y suspendre. Nous sommes à Prague, le temps d'un tour de manège aérien. On hésite entre la blague de potache et l'écho au souvenir d'enfance.

*Der nimmt sich
ordentlich Zeit
bei seinem
Wandgeschmiere.*

*Graffiti Statue almost
perfectly encapsulates
the strategy of the
stereotypical modern
street artist: Only make
art when you're getting
paid and make art that
looks mildly rebellious
but is actually socially
acceptable and perfectly
legal.*

*Et c'est la
qu'un flic
se pointe
en ralenti...*

In september 2011 Florian Rivière's artists collective had invited like-minded artist Vladimir Turner who had a similar idea with bike lanes:

– the collab turns out having been cross-fertile!

– the point is not the law but what others need to make way for you – DIY indeed!

*Hands down,
this is one
of the best
performance
pieces that
I have ever
watched.*

»Jetzt bitte das Ganze noch einmal – aber in Schönschrift.« Ob dieses Schülertrauma Mathieu Tremblin zu seinem Street-Art-Projekt »Tag Clouds« inspirierte? Der 1980 im französischen Le Mans geborene Künstler übermalt zugebombte Brückenpfeiler und Hauswände – nicht etwa in Absprache mit erzürnten Hausbesitzern, sondern um die vorher auf ihnen angebrachten Schriftzüge noch einmal gut leserlich auf denselben Stellen zu platzieren – in Rennes, Berlin und Nantes gab er der lokalen Graffitiszene schon Nachhilfe in Sachen Lesbarkeit und Druckbuchstaben.

*Wow, was für ein
Portfolio! Meine
letzte große
Entdeckung in
diesem Jahr!*

*Mathieu
Tremblin
réinvente le
tag... Mais en
plus propre !*

*Of course
I suppose to use
this effectively you
can only ride your
bike at night. But
eh...so be it...
life is all about.*

*Sur le mode du relevé,
Mathieu Tremblin témoigne
d'une attitude urbaine ancrée
dans la réalité et générée par
la société de consommation.*

*Not enough bike
paths where you
live? No problemo!*

*Angeblich
kein Photoshop!*

*Perhaps
instead of a
static image,
he can make
it flash or
something so
people are
aware*

*à refaire
dans le
dos en
caméra
cachée*

*it should
be on the
bike frame,
not handel
bars, too
shakey*

*hot dog ?
hell yeah.*

Czech Republic-based artists Vladimir Turner and Ondrej Mlady have a “nice” way of dealing with Prague’s insufficient amount of bike paths. Watch Vlad weave through night traffic on the highway, grassy park hills and public square crowds — along a bike path projected by his own bicycle. Weee!

*le sein suaire
à des abdo
kro*

*Ich bin,
was du
nicht bist.*

In jeder Revolte entdeckt man die metaphysische Forderung nach Einheit, die Unmöglichkeit, ihrer habhaft zu werden, und die Herstellung eines anderen Universums. Die Revolte bringt Welten hervor. Das kennzeichnet auch die Kunst. Die Forderung der Revolte ist auch eine ästhetische.

*on n'aura
jamais
assez de
poésie pour
embellir le
quotidien*

*the collab
turns out
having been
cross-fertile!*

*this dude
seems
like a toy*

La imagen es surrealista y ridícula. Un cubo blanco colgando de un puente que atraviesa una autopista... ¿una galería? ¿una obra? Es difícil de decir debido a la brutal descontextualización. Ese es el quid de la cuestión; el contexto.

Der französische Künstler Mathieu Tremblin war wieder fleißig und hat zahlreiche neue, großartige Projekte im öffentlichen Raum realisiert.

Gegen diesen Funktionalismus und für den Einschluss der Ausgeschlossenen richten sich illegale Interventionen und Skulpturen im Stadtraum. Die Stadt selbst wird dabei zum Kunstwerk, das frei gestaltet werden kann und dient, ganz im Sinne der Situationisten, als ein Laboratorium für spielerische Revolutionierung des Alltags. Die Straße wird zur Leinwand, zweckgebundene Stadtmöbel werden zweckentfremdet und jede Bushaltestelle, jede Sitzbank, jeder Pflasterstein ist ein nächstes, potenzielles Kunstwerk.

*You
damn
vandals.....*

*Vladimir Turner ist nach
Valencia gezogen – und tollt
gleich einmal mit den
Skulpturen an seinem neuen
Campus herum!*

Il y a déjà eu un projet de la Galerie de locataires dans le train Paris-Zagreb en 1989 : « Simplon Express », avec Christian Boltanski, Bernard Borgeaud, Daniel Buren, André Cadéré, Alain Fleischer, Nina Kujundzic, Annette Messenger, Sarkis, Goran Trbuljak, Zarko Vijatovic. Pprojet repris en 2012 en sens inverse avec d'autres artistes mais toujours organisé par Ida Biard.

The contemporary (post-) graffiti artist is a 24/7 Homo Ludens. Not planning to bring down the ruling powers and hardly interested in unadulterated political activism, he engages in his artistic play. High and challenging, in the urban arena. He is a solo performer.

*Projektion “SAFETY
FIRST” von Vladimir
Turner in Prag für
mehr Sicherheit
und Rechte der
Radfahrer auf den
Straßen der Stadt.
Sehr schöne Idee
und Umsetzung!*

*a graffito,
graffiti is
plural*

in the urban intervention project 'kolotoc' ('merry-go-round'), prague-based artists vojtech fröhlich, Ondrej mladý, Jan Šimánek, and Vladimír Turner transform a rotating billboard into a 'swing around'-style, carnival-like ride. the team first gathered onsite with climbing rope, carabiners, wooden panels, and balloons. after mounting the structure via its maintenance ladder, each secured his cables to the billboard scaffolding before lowering himself down on his homemade wooden swing and letting the rotations of the billboard transport them in circles.

*bad
way !*

Naughty boys . . . I love naughty. It's such a relief to see someone doing something a little different. Wicked is right. I remember seeing some kids put Mickey Mouse gloves on the campanile clock tower at UC Berkeley. Cost a bundle to repair, but for just a few moments it gave us all a little comic relief during the Viet Nam demonstrations.

*Get
sarcastic !*

How often have you considered doing something and then rejected the idea because it was seemingly impossible? How many times have you made a half-joking suggestion about some “crazy” idea – joking because you aren’t confident it’s something you could really pull off?

The guys in the picture above turned a giant spinning billboard into a daredevil’s merry-go-round.

Talk about going big.

Next time you have a “Wouldn’t it be crazy-awesome if...” moment, think of these guys and how awesome it must have felt swinging around in the air far above the ground. I bet if you stop half-joking and take the first step instead, you’ll be pretty amazed at the results.

*Putain
mais
pourquoi
cette
meeerde*

Liebe Ladies, Ihr erinnert Euch: Der tschechische Topmodel-Künstler Vladimír Turner war gerade frisch nach Valencia gezogen – alleine und deprimiert. Ich hatte damals aufgerufen ihn zu kontaktieren – und aber hola! – hier ist endlich das Beweisfoto! Es hat funktioniert – rebel:art konnte wieder ein einsames Künstlerherz heilen.

Tremblin's work attempts to humourously question the symbolization of authority in today's society.

*Rumble
in the
Großstadt-
Jungle!*

*j'aime
cette idée
ambulante*

*Know your
history.
RIP stay high*

*les coiffeurs
sont les
fossoyeurs
du jeux de
mots*

Leaving aside representation, ornamentation and decoration, art can become praxis and poiesis on a social scale: the art of living in the city as work of art. In other words, the future of the art is not artistic, but urban.

*Une
pervenue
a dû passer
par là...*

Tolle Idee! Der Wahlkampf in Hamburg hat doch gerade begonnen...

The so-called performance piece is called Safety First and it makes any surface the biker decides to ride over a designated bike lane that alerts other travelers of their trajectory.

It could have started like a childish joke: “A Czech, a French and a German are in the same boat” but “Public Jokes” is more about the first duo show of Mathieu Tremblin ☺ (FR) and Vladimír Turner (CZ) curated by Alain Bieber ✓ (DE) since the three guys met in 2011 at the occasion of a workshop organised by Memefest (SI) in Nijmegen (NL). The title refers to the French expression “private jokes” –in-joke (for inside-joke) in English. And the show is mainly a focus on how artists’ urban intervention art uses humour to deal with cultural mistakes and similarities regarding globalisation, politics and urbanism.

Exploring the relationship between spontaneous and autonomous actions and their restitution, Bieber, Tremblin and Turner gather various commentaries picked up from the streets to the Internet in order to tell the “story” behind each gesture trying not to lose its original energy and openness to interpretation. The show interrogates the way of bringing individual desire (private) to common audience (public) until, –as a kind of popular success–, the action itself is brought into informal language, becoming a kind of rumor like a good story you tell to your friends or an urban legend. Because at the end, everyday life is the place where the art effects of urban intervention can be fully felt and assume greater significance.

All quotes edited in this publication and displayed in the show are provided by comments found on the Internet and selected by Alain Bieber ✓.

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Mathieu Tremblin ☺, Vladimír Turner ★ and Alain Bieber ✓ would like to thank Andreas Ullrich and his team for their welcoming and all the anonymous authors of the comments which made “Public Jokes” publication and show possible.