



Knit and Purl:

From Oneself,
around the Void
and through it

2. 6. – 2. 7. 2022

House of Arts Ústí nad Labem

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The exhibition was organized as part of the Curatorial Workshop course by students of the first year of the academic year 2021/2022 of the Master's degree in Curatorial Studies at the Faculty of Art and Design of Jan Evangelista Purkyně University in Ústí nad Labem.

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Exhibitors:

Dominik Bek, Veronika Šrek Bromová,
Seiko Hihara, Lukáš Hofmann,
Markéta Kubíčková, Jan Matýsek,
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The exhibition project was created on the basis of harmonising subconscious feelings of a fast-paced lifestyle, which defines the shape of our social ties. We seem to be connected more than ever and confronted with an endless number of intricate stories, whether in our family or a wider community. Every day we come into contact with other people, and with many other things, so we rarely have the time and space to feel inwardly in harmony with ourselves and the present moment. The moments that we can share intimately and that we have for ourselves continue to diminish. We may feel lost, alienated, and separated from our hearts. To reconnect with the natural intuition and the inner *self*, it is essential to find our ways of being consciously present. Through such moments, we clearly define the relationship *me – the world*. The aim of the exhibition is to answer the questions that help us understand ourselves and the world around us. Where do we belong? Who are we? Who can we be?



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Our fast-paced lifestyle defines the shape of our social ties. We seem to be connected more than ever and confronted with an endless number of intricate stories, whether in our family or a wider community. Every day we come into contact with other people, and with many other things, so we rarely have the time and space to feel inwardly in harmony with ourselves and the present moment. The moments that we can share intimately and that we have for ourselves continue to diminish. We may feel lost, alienated, and separated from our hearts.

To reconnect with the natural intuition and the inner self, it is essential to find our ways of being consciously present. Through such moments, we clearly define the relationship *me – the world*. We are looking for a balance between the desire to belong somewhere and the desire to be different. We want to draw attention to ourselves, to stand out from the crowd, to be different from others, but at the same time to be anchored as a whole. These conflicting desires are part of our existence, but often a knot can arise: a confusion, where one ends and the other begins.

With the help of individual gestures, we have the opportunity to distinguish our desires from one another. We distinguish their nuances, we cultivate them. Thanks to this, we realise that we are all together in the world, and at the same time on our own. We want to self-realise, to verify our individuality either as *I am* or as *I am part of this family, this community, this subculture*. We create personal rituals which anchor us and support our self-awareness.

The theme of personal rituals opens up the consideration of corporeality and touch. We get to know our immediate surroundings and our own bodies through them, which we can then better understand and take care of. Rituals can be a means of making sure of one's existence, which is part of the world order, connects us to it, but at the same time sets us apart from the crowd. It is a tool for finding the line between an automated process of everyday tasks and sudden moments of joy.

Through the intersubjective conception of the exhibition, we were looking for shared values and the essence of our rituals. We observed the whole spectrum of ritualised activities. It is precisely these activities, the non-fulfillment of which makes us insecure, nervous, lonely, or vulnerable.

The exhibition sought answers to basic questions that help us to understand ourselves and our world. Where do we belong? Who are we? Who can we be? Each artist created a work for the exhibition, which articulated their own story mediating different perceptions of different realities. Their works were a reflection of their own experiences, which evoked emotions and enabled the sharing of personal stories. The diversity of rituals encouraged a variety of expressions. It led each artist to specific gestures and media that are relevant to them. The artists presented themselves through paintings, graphics, installations, sounds, and interactive objects. The exhibition was strongly permeated by the motifs of fabric, drapery, stitching, and intimate touch. The real knots in the fabric and at the same time the imaginary knots of interpersonal relationships or various encounters are synonymous with the interconnectedness of our rituals, which lead to self-knowledge travelling from oneself, around the void, and through it.

The exhibition project Knit and Purl: From Oneself, around the Void and through it was created by the students of the 1st year of the Master's degree in Curatorial Studies at the Faculty of Art and Design of Jan Evangelista Purkyně University in Ústí nad Labem and ran from June 2 to July 2, 2022 at the House of Arts Ústí nad Labem.

As an extension of the exhibition, the students have prepared a catalog that not only presents the intention of the curatorial team and the exhibiting artists, but is also supplemented with photographs from the opening and individual installations. The publication is intertwined with themes of ritual, personal relationships and their own experience of the world, paying deeper attention to each artist and trying to anchor them in the overall context of the exhibition. The curatorial intent is further captured in two professional texts. These have been prepared for the catalog by the authors Doc. Mgr. David Kořínek and Mgr. Martin Kolář, Ph.D.



Dům umění
House of Arts

Strategies
of Success



12.5. — 2.7.2022

Michal Kříž, Štěpán Hájek, Jan Kříž, Miroslav Lada, Jan Štěpánek,
Pavel Vrána, Petr Hájek, Stanislav Kříž, Karel Čech, Tomáš Kříž, Jan Štěpánek
Redaktor: Anežka Čížková

Art exhibition *Knit and Purl: From Oneself, around the Void and through it* in the House of Arts Ústí nad Labem

DAVID KÖRINEK: HAPPINES

Lynne Segal's book *Radical Happiness* explores the possibilities of dissolving individual suffering into collective joy. Like many others today, she tries to reawaken our thinking about the possible fulfilment of utopias that have accompanied us since the beginning of our thinking about a better future. *„Acts of love can be infinitely diverse, their expressions change over time and place, yet they remain the risky foundation of personal happiness. Nevertheless, love offers us the opportunity to think about different worlds, communities, or, more recently, spaces of hope and resistance that we imagine or create to support greater social harmony, justice, political education, and joy in life. They are places designed specifically to bring meaning and creativity, but also recognition and pleasure into the lives of those who inhabit them. Yet currently, almost by definition, hardly any stimulus or activity is more ridiculed and rejected than that which is referred to as ‚utopian‘.“* Importantly, in her book, the author not only addresses topics such as happiness, joy, love, or utopia, but perhaps unsurprisingly also mentions the category of madness; or rather, insanity.

The first Mad Pride parade just took place in Prague. Segal writes about it (not the one in Prague, specifically), and sees it as a continuation of festivals that have been turning the roles of the normal ones, who see things as they are, and those „others“ who perceive things as they could be, upside down; crooked, as in a mirror. Or, perhaps, on the contrary: more straight. Perhaps even „egalitarianly.“

The Segal book was published in 2018, two years before the COVID-19 pandemic, which, if nothing else, showed us without warning that the world around us may not only be upside down, but also „inside out.“ *Radical Happiness* is just such a guide on how to function in such a world and not go crazy. Or go crazy, but perceive it as a political gesture. Perhaps too sharply, it opposes the feeling of individual sadness that has affected many of us, attributing its causes to a consumer society that is inundated with quick solutions in the form of medications, which are always at hand, and an army of therapists on the other end of a mobile signal. The radical nature of Segal's treatment lies in accepting a state formerly known as melancholy, later as hysteria, and now as a physical feeling of anxiety. These states give us the opportunity to perceive life from the other side, to reject the dictates of performance, the appeal to ensure oneself and others, and the pursuit of happiness. Radical happiness then lies in the shared experience of joy (something Segal considers a completely unique moment). Happiness for her is not personal, but mutually enriching. It is not surprising, then, that her thinking overlaps with the current redirecting of the feminist perspective into a method applicable to other marginalised groups.

A close friend told me years ago that he decided to pursue a career as an artist when he realised that art, as the only profession that allows one to be a legal madman, would be his way to do so. It is not about „playing the fool“ or „holding up a mirror,“ but about opening up worlds that we quickly pass by in our pursuit of individual happiness (to a new cafe, after work, for the dopamine of social media, for seasonal merchandise, for safe adventures on the other side of the world, for another instalment of another series). A visit to a contemporary art gallery may then seem radical to us. Ironically, with regard to Segal's collectivity, we could add that it is best to visit such a space if we are not alone and can enter into a dialogue not only with the complicated artwork but also with others who contemplate it.

TO SHARE

„In order to reconnect with our natural intuition and inner self, it is essential to find our own ways of being consciously present. Through such moments, we clearly define the relationship between ourselves and the world.“ The curators wrote manifestly in the introduction to the exhibition *Knit and Purl: From Oneself, around the Void and through it*. I thought of Lynne Segal's book during the exhibition opening, while the crowd on the bench waited for its start. There were so many people here, perhaps because they hadn't been able to see each other for almost two years. Simply seeing each other *alive*, outside, together. And they couldn't go inside. Lukáš Hofmann's performance was taking place on the inner side of the glazed entrance and adjacent windows.

The young artist was licking a white liquid from these surfaces. How should the relationship between *oneself and the world* be defined in such a situation? Perhaps it is simply happiness. The happiness of being here, the happiness of not experiencing this situation alone, the joy of being together. Something that we long considered inappropriate, later canonised, then embarrassing, and then funny, is now serious and important again. And perhaps it is also the rediscovered function of art, or rather its therapeutic function (in a time when therapy is synonymous with practicing yoga). Segal's collective happiness can also be understood as a turning point from self-care to care, which is a popular vector. This vector has only one fixed point by definition, and we determine it in the field of possibilities ourselves.

doc. Mgr. David Kořínek (*1970) is an artist and university lecturer. He is a member of the artistic group Rafani, whose work often addresses pressing social issues and incorporates elements of collective memory and politics. He teaches at the Department of Art History and Theory at the Faculty of Art and Design of Jan Evangelista Purkyně University.

He also collaborates with UMPRUM and Scholastika in Prague. He focuses on contemporary art in relation to audiovisual media, and the theory of moving images in relation to visual art. He is the author of scholarly texts in art journals and anthologies, and also engages in curatorial work.

MARTINKOLÁR: THE ORNAMENT

Motto:

„Last night in bed, I tried, with effort renewed from time to time, to imagine my own nonexistence. My subjective nothingness. I almost felt myself slipping out of my body, but there my adventure ended. Once I leave the shell, the contents also disappear, everything is interrupted. I am bound to my own body for life and death; this cliché is occasionally almost unbelievable. It would be a mistake to assume that my life belongs to me. But an even greater mistake would be to waste it, let it come to ruin. This life was entrusted to me - I don't ask by whom, as I know the answer, thus I also know that it is a poorly posed question; I can rely on nothing but my undeniable sense of responsibility (as the only palpable experience). I am in a reciprocal relationship with my life. That relationship has a name: dependency. - Up to this point, everything would be fine. But which piece of this fragmented life calls itself me? (...) Me; a fiction in which we can participate at most through co-authorship.“

Imre Kertész¹

It is a kind of life „taking place“ (or experienced?) in a network, or rather in the texture, where individual „nodes“ and connections form semantic fields. Fields: *chiasms* that are interconnected with the outside world.² With places where foreign words (second words, object words), ideologemes, penetrate us within intertextuality.³ They are related to a space that can be threatening to harmony with oneself. This threat is based on the construction of the outside world that penetrates into the territory of safety and order, into the sanctuary behind the walls or fence of a garden or park. Places structured by care that is directed towards the self; paradoxically, also into the world of security.⁴ Oh, those fragile generations... This perceived environment can be captured with a certain nostalgia, for example, in the works of classics⁵ characterising the „Habsburg myth.“ It represents an established world of certainty. Let's take a look at how Hermann Broch describes the field of certainty.

„Elizabeth may not have known that every collector, through persistent efforts towards absolute completeness of an unattainable collection, surpasses the collected objects and extends into infinity, merging with the collection while hoping to achieve their own absolute and transcend death. Elizabeth may not have known this, but surrounded by a multitude of beautiful things that accumulated and piled up around her, surrounded by numerous beautiful paintings, she still sensed that paintings were hung on the wall to somehow strengthen the walls, and that all those lifeless things were meant to cover up or perhaps also conceal and protect something very alive, to which she herself was so attached that when a new painting was brought in, she almost saw a little sibling in it, something demanding care, and her parents took care of it as if their community depended on it: she sensed that behind it all, there was fear, and that celebrations were an attempt to drown out the ordinariness, which is a sign of aging, a fear that reassured itself through a constant stream of new surprises, assuring that they were alive, that they existed in the world and were definitively together, and that their circle was forever closed. Elizabeth felt that just as the baron incorporates new strips of land into the park, whose dense growth now almost surrounded vast expanses of friendly sparse fog, he would also, with almost feminine care, prefer to transform their shared life into an increasingly enclosed park full of charming stops, and that he would only reach the goal and be relieved of all fear when the park spread across the entire land, becoming its own destination, a park in which Elizabeth could walk forever. Sometimes, something rebelled against this delicate, inevitable attachment within her, but since she hardly ever resisted overtly, it merged with the sunny outlines of the hills lying beyond the park walls.“⁶

In the above text, which is part of Hermann Broch's visionary work „*The Sleepwalkers*,“ a decaying world is depicted. Hermann Broch characterises a space of personal and even intimate certainty, portraying a subtle, sensitive, and somewhat „small-town“ girl. These young, delicate ladies seek certainty in an environment that, from the perspective of information theory, is not enriched. The paintings here „strengthen the walls,“ and the walls of the park create a space of safety, a space that is „forever closed.“⁷

OF SHARED INTIMACY AND INTERSEXUALITY

When viewed in this way, the centres (the interior) and peripheries (beyond the walls or fence) actually become a kind of space—both real and imaginary—a produced and enriched space.⁸ Alongside that, it becomes a space of habit resistant to the surroundings. Intimacy is thus linked to customary practices, which themselves become the subject on their own, even in terms of experience and personal ritual.⁹ Paradoxically, it is possible to consider an arrangement that forms an informationally estranged space, a world, a cosmos, which can be described as an ornament.

Our thinking can therefore draw upon the unique text „Ornament“ by Josef Jedlička, a Czech aesthetician, ethnologist, and writer, which describes the „decoration“ – or rather the relationship – in terms of the rule of repetition, which is connected to estrangement (for Jedlička, the ornament is synonymous with estrangement) that disturbs the purity of transmitted information.¹⁰ It is a noise that disrupts communication. Jedlička approaches the problem of alienation based on the principle of entropy. His starting point is the legacy of the Renaissance and Enlightenment.

„(...) man, that aggregate of instinctual needs, (...) sets in motion natural forces that belong to his body... it acts upon the external nature... and at the same time, it transforms its own nature, develops the dormant abilities within it, and subjects the play of these forces to its own power.“¹¹

Certainly, the question remains whether the principles of the Enlightenment tradition still hold true in the present time. Thus, the inquiry about the end of the Enlightenment is being updated for us. In this context, Jedlička also speaks of the „Faustian demon,“ the specter, the fiend of semiotic crisis. This crisis has its own dynamics and its great revolutionaries.¹² The search for a way out of the given situation is futile. As Josef Jedlička writes:

„(...) we search for a way out in vain. Of course, in vain, when we perceive and accept ourselves as an integral part of an entropic nature, inexorably falling into entropy, a part of the cosmos whose foundation is the will to enslavement (...).“¹³

The dynamism described points towards the non-human. The author suggests dispositions of mobility based on the principle of decoration and ornamentation. Jedlička's methodological assumptions about ornamentation can be understood and updated, for example, in dialogue with Gilles Deleuze's work on repetition in his book *Difference and Repetition*.¹⁴ The pattern of repetition of situational combinations corresponds to Deleuze's reading of the principle of manifestation, ritual expression, i.e. the „eternal return of the same,“ a central point in Nietzsche's philosophical concept. Therefore, it is possible to approach Deleuze's conception, in which differentiation is not an external but an internal and undivided principle of identity. Identity, unity, thus takes the form of eternal repetition and iteration

With reference to Deleuze, we can contemplate the given state in its layering and decomposition of temporal and spatial differences as a ritual and recurring immanent rule of thought.

Simultaneously conditioning the restructuring of the approach to the Other and questioning the boundary between the *self* and the construction of the *Other*; it is in this metaphorical realm that we can contemplate the principle of smooth and inverted eyes, the principle of weaving, intertwining, the philosophy of textiles... of smoothness and inversion... of pearl-making - after all, the word „purl“ is pronounced the same as „pearl“ in spoken form... of the world of decoration. Of the ornament that distinguishes itself from purity and becomes an order, what we call in Greek the word „*kosmos*“: the world. The world of arrangement, which is a field of toiletries (especially feminine), treasures, decorations, a space for adornment... *kosmos* is quasi-synonymous with cosmetics.¹⁵ So once again: knit and purl.

Mgr. Martin Kolář, Ph.D. (*1969) is an aesthetician and university lecturer at UJEP in Ústí nad Labem, and Metropolitan University Prague. In his writings and academic practice, he focuses primarily on aesthetics and the issues of representation. His primary areas of specialisation include representation, pragmatism, imitation, cultural memory, and media.

He is a member of the editorial board of *Vita Intellectiva - Togga Publishing*, and a member of the Society for Aesthetics. He also collaborates with the *Philosophical Journal of the Czech Academy of Sciences, Acta Universitatis Carolinae*, and is a co-founder of the independent Platform for Aesthetics and Politics, which presents aesthetics as a critical tool.

- ¹ KERTÉSZ, Imre. *Someone Else: Chronicle of Transformation*. Zlín: Kniha Zlin, 2013. p. 12–13.
- ² The term „*chiasmus*“ is borrowed from the phenomenological tradition and the works of Maurice Merleau-Ponty. It refers to the connection between the body and the mind. Merleau-Ponty speaks of intertwining here. The body is part of the „fabric of the world.“ The „Tissu du monde“ or the „fabric of things“ is a field of meaning. There is an intertwining of human beings and the world. Human beings are entangled in the world. (MERLEAU-PONTY, Maurice and Claude LEFORT. *Le visible et l'invisible: suivi de notes de travail*. Paris: Gallimard, 1964, p. 172-204.) Our thinking is only lightly inspired by this tradition, metaphorically speaking, on the level of textile creation.
- ³ KRISTEVA, Julia. *Le Texte Du Roman: Approche Sémiologique d'Une Structure Discursive Transformationnelle*. Paris: De Gruyter Mouton; Reprint edition, 1979. ISBN 978-9027933041.
- ⁴ This understanding of space has a deep tradition in the European context. Whether it is the microcosm of culture, the „*Štetl*“, or the world of yesterday, it relates to a place that can be described as *Heimat* or *Mutterland* (Motherland). (ZWEIG, Stefan. *Die Welt von Gestern: Erinnerungen eines Europäers*. Berlin: Books on Demand, 2015.) The issue of the „*Štetl*“ can be explored further in MAGRIS, Claudio's work „Faraway from Where: Joseph Roth and the Eastern Jewish Tradition“ (Praha: Sefer, 2009).
- ⁵ Například Robert Musil, Joseph Roth, Stefan Zweig.
- ⁶ BROCH, Hermann. *The Sleepwalkers*. Prague: Academia, 2012. p. 67-68.
- ⁷ Herman Broch based his reflections on kitsch on the same principle. Herman Broch: Some Remarks on the Problem of Kitsch, in: *Labyrinth Revue*, Prague 2000.
- ⁸ LEFEBVRE, Henri. *La production de l'espace*. 4. éd. Paris: Anthropos, 2000. From this line of thought, SOJA, Edward W. *Thirdspace: journeys to Los Angeles and other real-and-imagined places*. Cambridge, Mass.: Blackwell, 1996.
- ⁹ To reconnect with the natural intuition and the inner *self*, it is essential to find our ways of being consciously present. Through such moments, we clearly define the relationship *me – the world*.

We are looking for a balance between the desire to belong somewhere and the desire to be different. We want to draw attention to ourselves, to stand out from the crowd, to be different from others, but at the same time to be anchored as a whole. These conflicting desires are part of our existence, but often a knot can arise: confusion, where one ends and the other begins. Knit and Purl: from oneself, around the void, and through it. <https://duul.cz/> [online]. Ústí nad Labem [cit. 2023-05-09]. Available on: <https://duul.cz/hladce-obrace/>

¹⁰ JEDLIČKA, Josef. *Ornament*. Praha: Paseka, 2006. ISBN 80-7185-732-7.

¹¹ *Ibid.*, p. 9.

¹² These include, according to Jedlička, for example: de Sade, Nietzsche, Kafka, Dürrematt, authors of absurd works, who perceive this world (...) only as a playground of possible misfortunes.“ *Ibid.*, p. 8. An example he mentions is Gombrowicz „(...)“, who knows that human beings do not express themselves directly, but always in some defined, imposed form (...)“ *Ibid.*

¹³ *Ibid.*, p. 9.

¹⁴ DELEUZE, Gilles. *Différence et répétition*. Paris: PUF, 1968.

¹⁵ “French *monde*, adjective mundus (a, *um*), means” proper, clean, elegant”, opposed to immundus: immonde, “dirty, impure, foul, abject” > noun immundus means absence of ornament > verb *mun-do, mundare* means to clean, purify as in French *émonder* [immunity, MOP], to clean, take away impurities, dead branches, parasites > lineage of adjective *mundus* (proper) > noun *munus, mundi* (homonym, quasi-synonym) means “toilettries (especially women’s), ornaments, finery” > in Greek cosmos, which also means world, but also arrangement, cosmetic decoration > world as totality of beings is also order that is appropriate, proper, a good arrangement, harmony or beauty > *immonde*, while not being absence of world, in sense of *Weltlosigkeit*, is not totally foreign to this meaning (...)“ DERRIDA, Jacques. *The Beast and the Sovereign, Volume II*. Chicago: University of Chicago Press, 2011. p. 9-10.

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ISBN 20-702-8625-8.

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ISBN 15-578-6675-9.

ZWEIG, Stefan. *Die Welt von Gestern: Erinnerungen eines Europäers*. Berlin: Books on Demand, 2015. ISBN 9783843094306.



EXHIBITING

Dominik Bek (*1999) is a student of the *Sculpture Studio* at the Academy of Arts, Architecture, and Design in Prague. His work straddles the border between sculpture and jewellery, both of which are represented by characteristic materials. Artefacts, which are created as small intimate statements of their own ritual creation, connect natural substances bearing strong symbolism. These include wax, hair, and ears of grain. They intertwine and entwine around elements which are typical for jewellery, such as silver or pearls.

For the exhibition, the author created a forest of small but essentially strong artefacts. A tangle of artistic intimate confessions surrounds the viewer, lovingly forcing his body to intertwine between them. Each artefact evokes a sense of awareness of its existence, is personal, at the same time speaks to everyone in its own way and gently invites interaction. In Dominik Bek's work, touch is the therapeutic gesture of the present.

The suspended objects carry the power of cult objects. They provide a sense of belonging, but also soft vulnerability. The overall installation creates a rhythmic entirety in the space. We perceive rhythm as a characteristic feature of the ritual, the recurring form of which gives us reassurance about the world and our own existence.

DOMINIK BEK



Dominik Bek — *Blank*, 2022

JAN MATÝSEK

Jana Matýska (*1994) is an installation artist and set designer. He completed his studies at the Faculty of Fine Arts of the Brno University of Technology in the *Studio of Drawing*, in the *Studio of Stage Design* in Brno, and last year he graduated from the Prague Academy of Fine Arts, the *Studio of New Media II*. He focuses on both free art and stage design, and costume production in experimental theatre projects.

Matýsek temporarily and effectively transforms the exhibition space into a scenographic situation, transforming the paradigm of ritual space and inviting the viewer to directly experience their personal, childhood history. The installation graduates into a psychotherapeutic potential, in which it tries to cure forgotten pains and traumas, dive into ourselves and let us be washed away by our own and the collective unconscious in a ritual bath of visual stimuli. He strives for a journey beyond our conscious bodies to a deeper experience.

The central motif of Jan Matýsek's work is the mythical figure of the devil, which arises precisely from forgotten or deliberately inserted childhood memories that shape our unconscious and repressed selves. The author and the viewer thus often experience a common physical, psychological and mental transformation.



Jan Matýsek — *Fuj Tajksl!!!*, 2022

JAN PROŠEK

Jan Prošek (*1977), Assistant Professor of the *Interactive Media Studio* at the Faculty of Art and Design of Jan Evangelista Purkyně University, deals with the perception of the landscape as an independent phenomenon and also the landscape in relation to the human outlook. He finds inspiration primarily in nature and in its fragments, which become part of the works. His most used landscape element is stone, which emphasises the basic essence of nature. For the author, the experience of the process of creating a work itself is a sacred ritual - he finds in it a certain grounding and personal stability. He presents these tendencies in the form of video, multimedia installations or performances.

At the exhibition, Jan Prošek presents us with a completely new artwork, in which he deals with his well-known landscape fragment, but with a rather different and new approach and processing. It can be found on the walls of Gallery 2 - it is a set of A2 size paper sheets on which he records the process of stone decals from ten peaks of the Lusatian Mountains – *Studenec, Klíč, Bouřný, Malý Buk, Velký Buk, Jedlová, Pěnkavčí vrch, Luž, Hvozd, Weberberg*. These natural prints are made using self-made ink from April flowers. It is precisely the powerful physical and spiritual experience of the author's dialogue with the environment which is very close to him, that artistically elevates these records.



Jan Prošek — *Bouřný, Hvozd, Jedlová, Klíč, Luž, Malý Buk, Pěnkavčí vrch, Studenec, Velký Buk, Weberberg, 2022*

EXHIBITING

LUKÁŠ HOFFMANN

Lukáš Hofmann (*1993) graduated from the Academy of Fine Arts in Prague and also the Korean National University of Arts in Seoul. He was the laureate of the Jindřich Chalupecký Award in 2018. In his multi-layered practice, he continuously devotes himself to collective corporeality and performative activities. He himself becomes an integral part of his art. He profiles himself as a curator, stylist, artist, and performer.

In his performances he examines corporeality and mythology, and explores the boundaries of human individuality and empathy. He emphasises the community as an organism manipulated by external impersonal forces, which in his work is narrated by the language of intertwining metaphors, opacity and impenetrability, or poignant absence

The artist's architectural intervention and the associated performative gesture deal with the theme of transparency and view. During the gesture of licking the 'milk glass', we find the presence and at the same time the moment of the archetypal ritual, which is a fragment and reference to his large-format group performances. Human fluids, here specifically saliva, underline the sensuality and intimacy of the moment.



Lukáš Hofmann — *Lick*, 2022

MARIKĚTA KUBIČKOVÁ

Markéta Kubičková (*2000) is a student at the Academy of Fine Arts, *Intermedia III Studio*, where she works under the guidance of the pedagogues Vaňek, Kovanda, and Skála. In her work, she focuses on the connection and the human-nature-tech relationship, and leans towards constant growth, new stimuli, and interactions. Markéta Kubičková focuses on modelling her own experimental sound systems based on the principles of an electrical circuit. In them, the moment of intimate human touch plays an essential role, to which the plant kingdom and technology react in the form of sound responses. A key aspect of her work is cooperation, thanks to which „sound objects“ gain their intensity.

Flower Fucksing reflects the moments of the individual's personal strength, as well as the strength of connection and cooperation that take place in the community. There is also a moment of humility towards nature in the work, a recognition of one's existence in harmony with it, with the greater whole. This approach is accentuated by a prayer kneeling in front of the object and subsequent connection with it. The work is strongly connected with the theme of corporeality in touches and the interaction of the whole body with the object, whose activity is needed to expel sound. It also brings the desire to experiment, create new relationships, invite other viewers to interact with the work, capture unlikely angles of the body and then watch the object's feedback in the form of sound responses. The work brings impressions through its own authentic experience.



Markéta Kubičková — *Flower Fucksing*, 2022

MARIE TUČKOVÁ

Marie Tučková (*1994) graduated from the Academy of Arts, Architecture, and Design in Prague (*Photography Studio I*). She received her master's degree at the Dutch Art Institute Art Praxis in the Netherlands and spent one year on an internship in Jerusalem. She was one of the winners of the Jindřich Chalupský Award in 2020. In her work she explores the possibilities of cooperation. She deals with various levels of listening and vocal polyphony, which she considers to be one of the possible ways of coping with patriarchal, heteronormative space.

In the five-channel installation *The Rhythm of the Heart Core Rubbed the Popping Bud*, poetic texts and polyphonic songs deal with the themes of cyclical perception of time, cycle rhythm, rebirth or the impact of hierarchical behavior on other species; try to understand sound continuity through the collaboration that creates the ever-changing rhythm of the cycle. Work is an act of action, an act of listening and a constant process of becoming. The songs explore the concept of the *Polyphonic Womb* as a space of constant sound resonance. The author finds a collective survival as feminist in her cyclicity, transformation, and infinity in it. It is a space of all sights and sounds, infinitely pregnant with every sounding component.



Marie Tučková — *The Rhythm of the Heart Core Rubbed the Popping Bud*, 2022



Marie Tučková — *The Polyphonic Womb*, 2022

SEIKO HIHARA

Having graduated from the Academy of Fine Arts in Prague, Seiko Hihara (*1992) is studying for a doctorate at Tokyo University of the Arts. Seiko works with the theme of intimacy, interaction, and the process of cooperation, and focuses on the development of participatory strategies; observing human relationships and the strength of their interconnectedness. According to Seiko Hihara, the essence of artistic expression lies in the consistent use of the possibilities of the performance and installation, and thus it is limited to a certain immobility, that refers to the finiteness of the work. Seiko therefore consciously leaves the work unfinished and open, still keeping it alive, responding to the fluid nature of human relationships in this way.

In the space of the House of Arts, Seiko Hihara presents a spatial installation made of embroidered canvases. In these processes, Seiko focuses on the rituals and empathy of human activities, in which the reflections from a cultural anthropological perspective are introduced. This work encourages the rediscovery of the Japanese embroidery traditions of *semamori* and *senninbari*, which are defined as protective amulets for diverse situations. Seiko Hihara reflects on the power of care in historical and contemporary contexts, looking for different ways to extract the pure essence of these empathic processes and relationships.



Seiko Hihara — *Untitled (Counting)*, 2022

VERONIKA ŠREK BROMOVÁ

Veronika Šrek Bromová (*1966) graduated from the *Illustration and Graphics Studio* led by Jiří Šalamoun at the Academy of Arts, Architecture, and Design in Prague. Her work is primarily associated with installation, photography, and performance. In 1997 and 2000, she was among the finalists of the Jindřich Chalupický Award. Between 2002 and 2011, she led the *New Media Studio 2* at the Academy of Fine Arts in Prague.

In her work, she primarily draws on the experience gained through her own body, with the material of the body, or the bodies of „others“. She works with themes of „otherness,“ themes of the boundaries of internal and external freedom, identity, individual layers of human psychology or soul, and gender. In the last decade, through ritual performances, she has been communicating with humanity and the universal intelligence with which she interacts through her actions and creations, *Planet Earth* as a living being and the universe as a *Universal* body, seeks balance and unity, connecting opposites and searching for the centre.

Bromová's work follows previous projects, where she experimented with cyanotype, creating scenes close to the *Vanitas* theme, works with the imprint of reality on stripes and larger silk or cotton formats. Blue and white prints of abstract or more real scenes appear as a result. The artist explores the theme of the upper layers of reality we perceive through *Tagyreality*. She „scans“ natural surfaces using a mobile phone. The result is a kind of striped, panoramic record of reality.



Veronika Šrek Bromová — *Kyaonotypie z cyklu Vanitas, 2020 – 2022*



Veronika Šrek Bromová — *Blurring of reality, 2021*

ACCOMPANYING PROGRAMME



As part of the accompanying programme to the exhibition *Knit and Purl: From Oneself, around the Void, and through it* a workshop with Seiko Hihara entitled *Kruh v Červené - Circle in red* took place. During the program, participants were able to enter into contact and communication with others, to get to know each other and to make connections by embroidering on the backs of other participants. The workshop reflected that while the progression of gestures during a ritual may be the same, the specific outcome, that is, what the ritual brings to us personally, is unique.



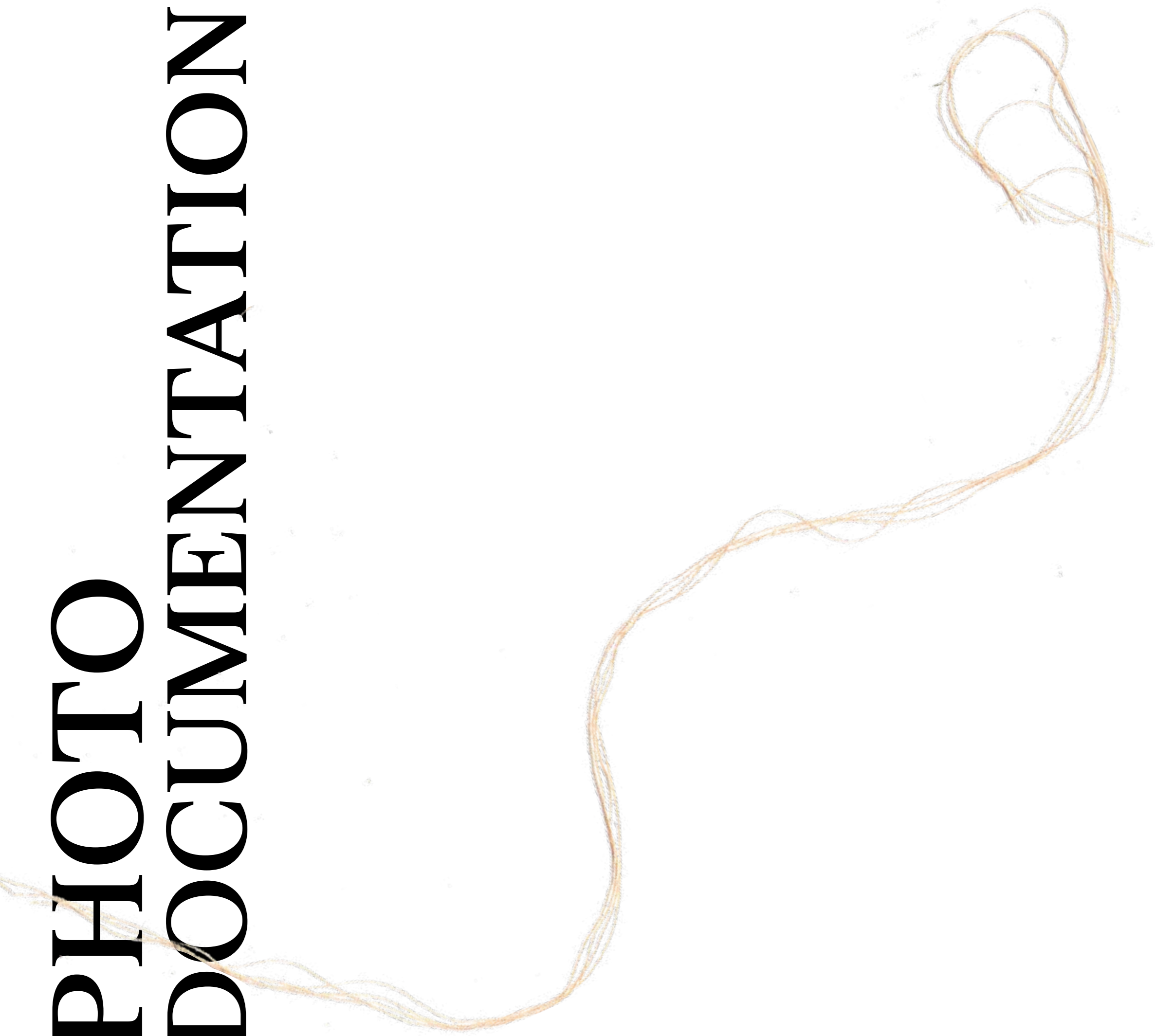
Kruh v červené – Circle in red

A **MONOCHROM** watercolor class was also held in conjunction with the exhibition. The workshop, prepared by Alina Mamedova, offered an experience through working with watercolor painting. It focused not only on the final result but above all on the time and process spent in this creative gesture. Participants got acquainted with paints, their possibilities and tried techniques of working on wet and dry surfaces. In addition, participants explored the nature of rituals through a gallery yoga program.

Thank you to everyone who participated in the accompanying programme.



PHOTO DOCUMENTATION





Art exhibition *Knit and Purl: From Oneself, around the Void and through it* in the House of Arts Ústí nad Labem



Kdyby tvůj strach
měl hlas
co by ti řekl?









The publication is published on the occasion of the exhibition *Knit and Purl: From Oneself, around the Void, and through it.*

The exhibition was held as part of the curatorial studies programme of the 1st year students of the FUD UJEP. The aim of the exhibition was to learn the practical and theoretical aspects of organizing exhibitions and working in cultural operations. Many thanks to all those who supported the project and who participated in its preparation in terms of organization and production.

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