

Markéta Jáchimová
Portfolio
Selected works 2016–2020

CV

Markéta Jáchimová | MFA

Born 4 | 11 | 1988 | Czech Republic

Based in Lucerne | Switzerland

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[Online Catalog CZ](#) | [D](#) | [EN](#)

Education

- 2018–2020 Master of Fine Arts and Media
Zurich | ZHdK | CH
- 2014–2016 Master's degree in Painting, Academy of Art
Architecture and Design in Prague | CZ
- 2013–2014 Academy of Arts | Architecture and Design
in Prague | CZ | sculpture atelier | Dominik Lang
- 2011 Erasmus | Glasgow School of Art | Environmental
and sculpture atelier | Douglas Gordon | GB
- 2009–2013 Bachelor's degree in Sculpture | Academy
of Arts, Architecture and Design in Prague
CZ | atelier of contemporary sculpture |
Kurt Gebauer | CZ
- 2008–2009 Institute of Art and Design in Pilsen | atelier of
Books and Illustration | Pilsen | CZ
- 2004–2008 Zámeček high school in Pilsen | studies of
Applied Painting | Pilsen | CZ

Credits

- 2019 Critics' Prize for Young Painters
(Expanded Painting) | Prague | CZ
- 2017–2018 Art Residency at AZB sculpture studio
Gastatelier | Zurich | CH
- 2017 Critics' Prize for Young Painters
(Expanded Painting) | Prague | CZ
- 2016 Participation at the Greater Taipei
Biennial of Contemporary Art | Taiwan

Solo Exhibitions

- 2019 Kali Gallery Luzern | "On My Wave Back"
Lucerne | CH
- Church of St. Lawrence Gallery | "Vor Den
Toren" | Klatovy | CZ
- 2018 HŠ Gallery | "Interieur Domestique"
Prague | CZ
- Atrium Gallery Žižkov | "Raum" | Prague | CZ
- 2017 AZB Studio, Gastatelier | "Marble Moon"
Zurich | CH
- 2016 Greater Taipei Biennial of Contemporary Art
Czech Pavilion | Taipei | TW
- Cube X Cube Gallery | "Enter the Void"
Kryštofovo Valley | CZ
- Anglo-American University | "Two Angels"
Prague | CZ
- 2015 Berlin Model Off Space | "Option Six" | Prague | CZ
- 2014 The Solution Gallery | "Stargate" | Prague | CZ

Group Exhibitions (Selected)

- 2020 HŠ Gallery | "Farewell to Melancholy"
Prague | CZ
- B74 Gallery | "_957 #100" | Lucerne | CH
- 2019 Alpineum Producenten Gallery | "Finaleminimale"
Lucerne | CH
- ZHdK Zurich | „Contemporary Painting in the Age
of Digital Reproduction" | Zurich | CH
- Gallery of Art Critics | "Critics' Prize for Young
Painters (Expanded Painting)" | Prague | CZ
- Nová Gallery | "Different Painting" | Prague | CZ

- 2018 Kali Gallery | "Opening 8" | Lucerne | CH
- HŠ Gallery | "Interieur Domestique"
Prague | CZ
- 2017 In Der Freiau Gallery | "Ausstellung 2017"
Freiburg im Breisgau | DE
- Gallery of Art Critics | "Critics' Prize for Young
Painters (Expanded Painting)" | Prague | CZ
- Nová Gallery | "Pinturas Negras" | Prague | CZ
- Clam-Gallas Palace |
"Prague NOW!" | Prague | CZ
- 2016 UMPRUM Gallery
"Per Astra Ad Monstra" | Prague | CZ
- National Gallery of Prague
"Umprum Attack" | Prague | CZ
- 2015 National Gallery of Prague |
"OFF-Biennale Budapest" | CZ
- Gallery of Emil Filla | "Starting Position"
Ústi nad Labem | CZ
- 2014 Silo Gallery | "À la recherche de la
Bohème perdue" | Basel | CH
- Emil Filla Gallery | "Nulla Dies Sine Linea"
Ústi nad Labem | CZ
- 2014 Altan Klamovka Gallery | "Presence" | Prague | CZ
- 2013 Rote Fabric | "À la recherche de la
Bohème perdue" | Zurich | CH
- CAN, Centre d'art Neuchâtel | "À la recherche
de la Bohème perdue" | Neuchâtel | CH
- National Technical Library | NTK Gallery
Prague | CH
- The Brno House of Arts | "Hi5!" | Brno | CZ



Tapestry Triptych: Marble Moon, Blue Ribbon, Corrugated Roofing, Material Molton, 140 x 290 cm, 2019

TAPESTRY

This work was made by using recycled material, an ancient weaving technique, symbolic images, and stitching. The work, Tapestry consisting of three pieces, is made by using an ancient method of binding carpets which dates back to Egypt, 5th century BC. This weaving technique applies rolled fabric, called Molton. For this particular work, more than 1 km rolled fabric, Molton, had been used. It has been produced with old theater curtains and art fair materials; it was left in containers as trash. I recycled it and turned it back to life. Each of the strands is made separately by rolling the fabric. First, I created a cord, that I sewed it with a needle and then I got long ropes which I could sew together carefully by hand on the canvas. In the Tapestry triptych, I depict three symbols: Marble Moon, Blue Ribbon and Corrugated Roofing, that often repeated in my previous work. In tapestry, those are forever suspended and depicted in time good. By stitching the rolled fabric into the tapestry, I achieved a feeling of unsteady waves of paintings which refers to one waves of the sea. The tapestry becomes like painting for the wall what giving me feeling of the high society. The tapestry refers to the work „Blue Ribbon“, to the theme „RAUM“ and the orderly „Enter the Void“.



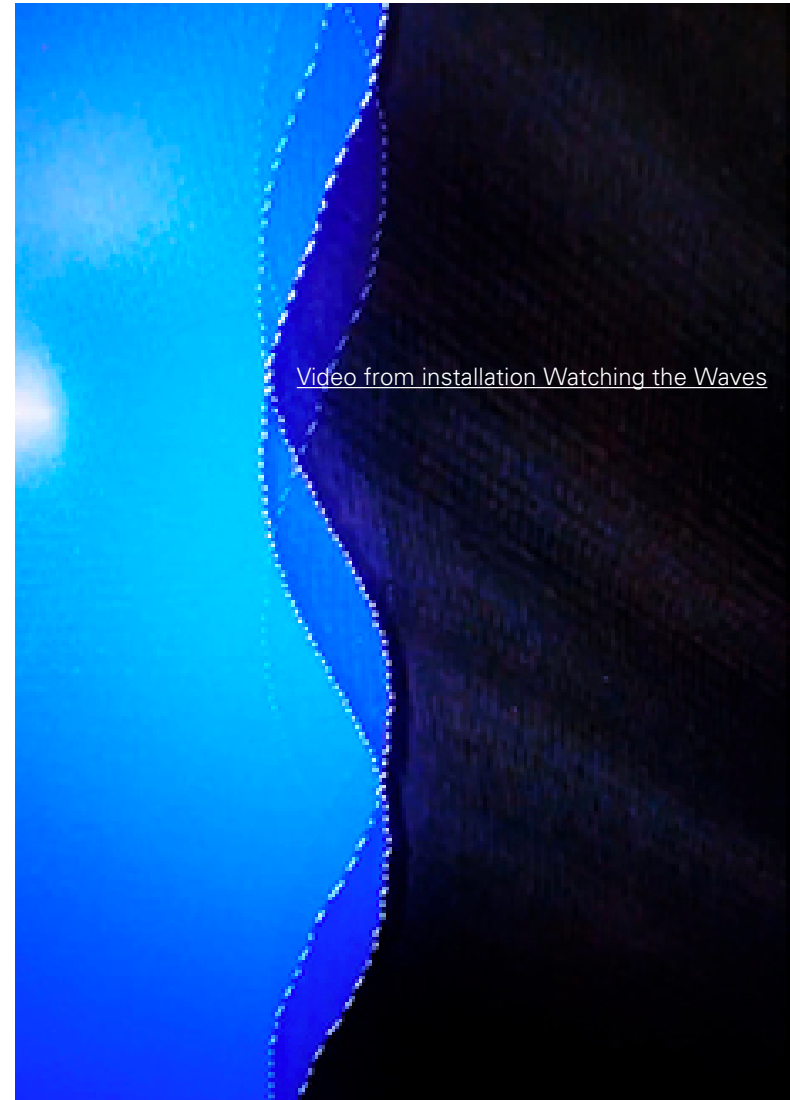
Detail of Tapestry Triptych: Marble Moon, Material Molton, 140 x 90 cm, 2019



Tapestry Diptych: Blue Ribbon, Yellow Ribbon, material Molton and Plush, asphalt Corrugate Roofing, instalation 350 x 230 cm, 2019
Exhibition at Nová Gallery | "Different Painting" | 2019 | Prague | CZ

WATCHING THE WAVES

A video installation with a sculpture scene, questioning stereotypes and today's fast changing times. The two screens as two views draw us in as a commercial advertisement, while the synchronically moving wavy object on a deep blue background moves from the left to the right, closing our mind in a hypnosis. For a while, we might get the feeling of finding ourselves on a beautiful island, watching the horizon with a peacefully waving sea surface. Unfortunately, the reality is different. The installation deals with the fact of how much we are sometimes stuck in our dreams and to what extent we are mere figures in the system of today's reality. The central motive of the installation is a plastic flower, with exuberant colors and referring to the remnants of paradise. The truth is though that this is a plastic flower bought at a Chinese market and it is characterized mainly by its venomousness. The flower grows up from a kind of a head, the only object made of genuine material – marble. The sculpture can be a part of archaeological remains, a fragment from ancient times. The message of the artwork is that although something looks beautiful, it doesn't necessarily have to be beautiful inside. Besides every paradise, there hides something evil, and one needs to have their eyes open. The video installation refers to a movie on industrialization from the end of the 1920's and by means of contrast, it merges new technologies and our, possibly mistaken life in the Fast Age bubble.



[Video from installation Watching the Waves](#)

Digital Painting from the Video installation Watching the Waves, 2019



Sculpture from installation Watching the Waves,
marble Carrara, 30 x 25 x 25 cm, 2019



Video installation Watching the Waves, video 15min, sculpture marble Carrara, plastic flower, 2019
Exhibition at Kali Gallery Luzern | "On My Wave Back" | 2019 | Lucerne | CH



Caladium Bicolor, Raum VIII, oil on canvas, acryl relief, 80 x 35 cm, 2018



Sculpture Marble Moon with Hopper, marble Carrara, bronze, 65 x 40 x 7 cm, 2019



RAUM

Cycle "Raum" is montages of paintings made by various fragments of materials. The montages of the paintings draw inspiration from the central motives of European funeral ceremony halls, representing certain spaces between life and death. The design of ceremony halls is like theater scenes inspired by baroque ceilings and modernist architecture. Therefore, my artistic expression combines the architecture motives of the past with the elements of the present time. The "Raum" montages of paintings are comes out from the cycle "Enter the Void 2015", a subject which culminates here under the form of black cypress trees appearing in the wallpaper in my artwork. The relief elements in the picture are stucco parts imitations of marble, made by my hand. The corrugated roofing resembling a black curtain and rippling of the water, as an aesthetic element, keeps the composition of material fragments together. "Raum" means an imaginary hybrid space, emerging in the artist's mind through associations of personal experience of crossing the borders between live and dead. Those associations are connected to different materials and historical methods which are then assembled systematically and in an orderly manner in montages of paintings with stiff and cold expression slightly reminiscent architecture of Art deco.



Raum II, Cypress Black on canvas, acryl relief, asphalt Corrugated Roofing, 180 x 230 x 20 cm, 2018 left
Raum IV, Cypress Black on canvas, light tube, asphalt Corrugated Roofing, 160 x 280 x 20 cm right
Exhibition at HŠ Gallery | "Interieur Domestique" | 2018 | Prague | CZ

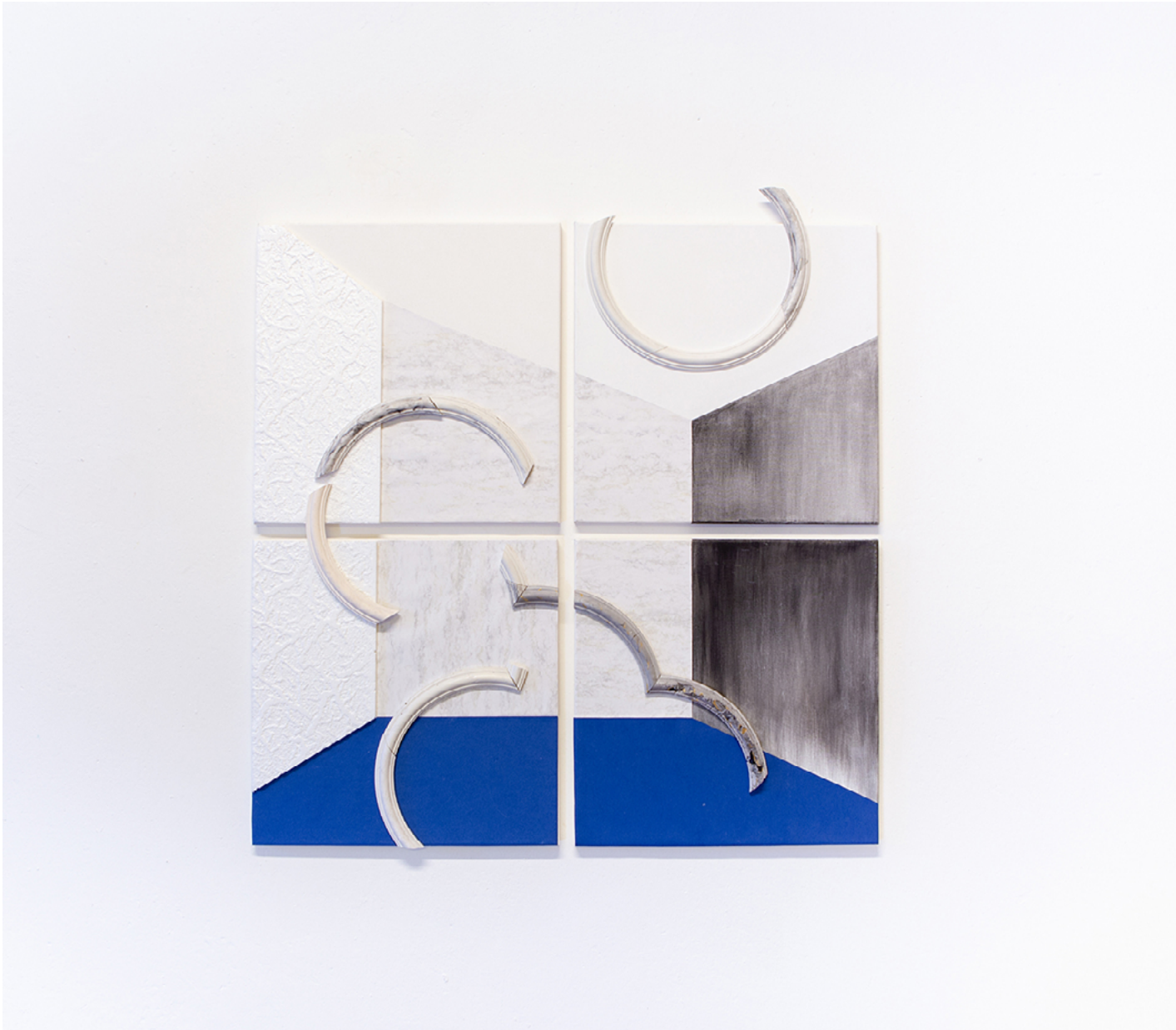
BLUE RIBBON – Performance within RAUM

I transferred the figurative element to the Raum pictures within the Interieur Domestique exhibition held in 2018. The piece of work is a figure with a ribbon, representing the discipline of modern gymnastics and performing in front of my paintings. With the movement of her body, the gymnast creates geometric structures. Her ribbon, vividly carried by the motion in air, forms elegant wavy compositions. With the blue color, she gives the final touch to the whole artwork. The figure introduces life, ease and femininity into the cold "Raum" subject, becoming a dominant part of the picture. Together with the humility before the strict discipline of gymnastics, the lightness of the young body imparts a bad taste of modernism to the subject, referring to a sort of artificial aesthetics. It is not a piece of performance art but a moving composition. The figure, together with the motion of the ribbon, complete the composition of the picture material. The photograph enables one to stop and take delight in the moving compositions, bringing almost a sculpture-like character. The photo documentation of the event finally becomes an artwork on its own.



Blue Ribbon, Performance within Raum IV, live composition modern gymnastic, foto Revolta, 2018
Exhibition at HŠ Gallery | "Interieur Domestique" | 2018 | Prague | CZ

[Blue Ribbon at Exhibition "Vor Den Toren" | Church of St. Lawrence Gallery | 2019 | Klatovy | CZ](#)



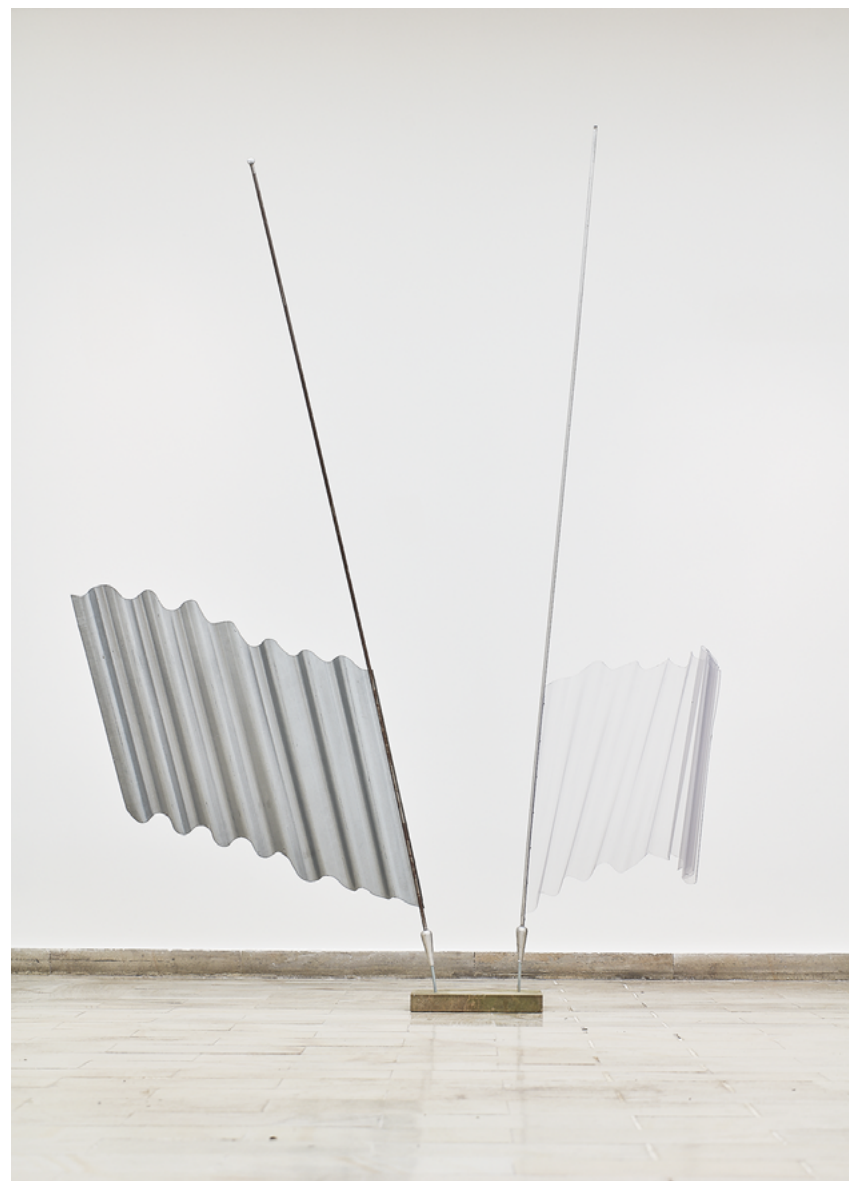
Raum VII Blue, Cyress Black on canvas, paper, polystyrene, acryl relief, 80 x 80 cm, 2018



Raum V, Cypress Black on canvas and wood, acryl relief, asphalt Currugated Roofing, 220 x 470 x 20 cm, 2018
Exhibition at Atrium Žižkov Gallery | "Raum" | 2018 | Prague | CZ



Detail RAUM V, Cypress Black on canvas and wood, diameter 50 cm, 2018



Flag, iron and polycarbonate Corrugated Roofing, synthetic stone, 250 x 140 x 40 cm, 2018
Exhibition at Atrium Žižkov Gallery | "Raum" | 2018 | Prague | CZ



Raum III, Cypresse Black on canvas, asphalt Corrugated Roofing, acryl relief, plastic flower, 2018

ENTER THE VOID

Absorption by darkness, a hint of death and a perpetual hope in the form of a live line – that was the source of inspiration to create the basic construction pillar – the painting “Enter the Void”. It reflects the artist’s experience related to the departure of her loved ones from this world. A very similar aim is present in the widely know piece of art “Die Toteninsel” by Arnold Böcklin, expressing strong existential pathos and coming to terms with a loss. “Enter the Void” is a reflection on what void is and what can be found behind it. I express the void using black color as a qualified no color.

The painting processes the outline and the central motive of trees from the artwork “Die Toteninsel” mentioned above. It is rendered in painting on a monumental scale canvas. The grandness of the black painting places the viewer face to face with the darkness and it draws them inside. The black as a no color, as void. The darkness of the painting is imposed by the contrasting white polystyrene frame put aside, with the vertical lines of the fluorescent tube indicating a third dimension behind the picture in a Fontanian way.

The artworks Enter the Void hide a magic method of the artist’s black color, Cypress Black, made with the method of burning. The cypress trees are first incinerated to obtain coal, and then pulverized to obtain pigment. Then the black pigment is blended with concentrated binding agent to achieve gloss or mat in the painting as needed. The depicted object is painted with its own ashes. It gains authentic grandness with the angle of daylight incidence on the canvas. The real tree becomes a mere portrayed memory, an imprint of reality. The work with the material and its durability is an essential part of the artist’s work.



Enter the Void, Sculpture: Barrier, gypsum, 110 x 110 x 110 cm, 2016

Enter the Void, Cypress Black on canvas, polystyrene frame, 220 x 220 x 20 cm, 2016

Exhibition of Diploma at UMPRUM | Academy of Arts, Architecture and Design in Prague | 2016 | CZ |



Enter the Void, Cypress Black on wood, light tube, polystyrene frame, 190 x 290 x 15 cm, 2015
Exhibition at National Gallery of Prague "Umprum Attack" | 2016 | Prague | CZ

“BOOK, ARCHITECTURE, FANTASY”

Using a book of photography as a source of visualization material to set the effecting of objects into space. The artist depicted the possible objects or spatial interventions in a photo book. She tries to imagine which objects or situations could occur there, with respect to their possible effectuation. It is therefore a kind of utopic imagination or recreation of reality. The book serves as a tool to visualize a given situation – an object in space, replacing Photoshop graphic software.

In one of the books of “History and Present of Prague”, the drawings were attacking old disused edifices in the center of Prague that became victims of corruption after the fall of communism in Czechia, becoming dilapidated in the city center with no owner. The artist drew attention to them by painting a supporting construction to the front facade of the building or setting hefty tunnels in the center of the square. Each intervention was flirting slightly with topical political and social issues.

Another book “Fest-Und Wohnraume, Barok bis Klassizismus” dedicated to baroque and classicist interiors depicted spaces that have vanished in photography. In those drawings, the artist focused on the contrast between the richly decorative elements of stuccos and the simple minimalist shape of the objects, often levitating, or placed in a composition amidst the space being photographed. The book is the only piece of evidence of the interior existence, with the objects being effected through visualization drawing only.

On the contrary, in some other books including “Sculpturschweiz”, she distorted the reality and denied their existence by repainting the sculptures with white. This is how she erased their appearance and their existence. It is a personal stance of an artist responding to the objects in the books and a certain display of vandalism – transforming things to one’s own image. The books on their own received a value not only of a sketchbook, but they became an independent artwork in the first place.



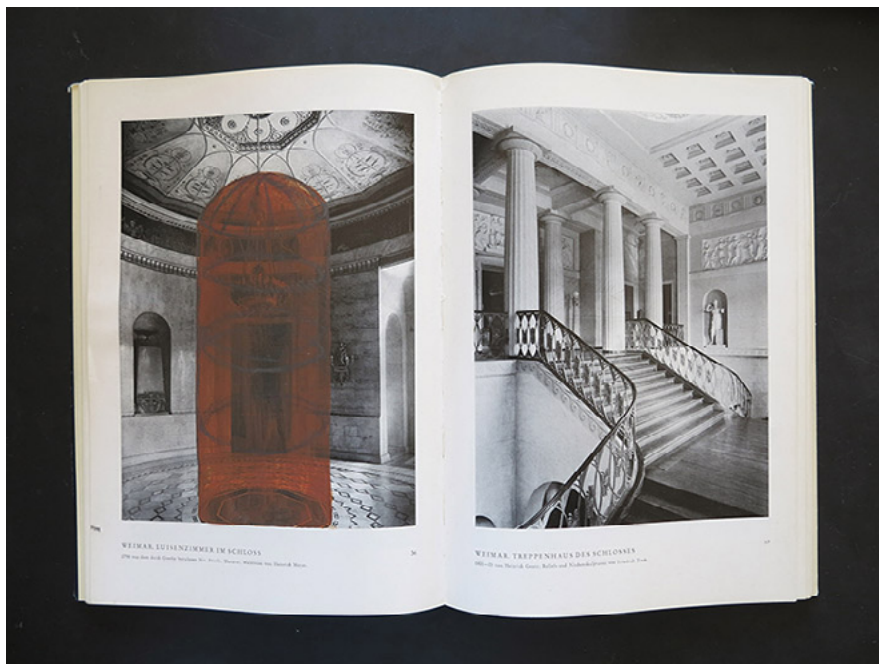
Book: History and Present of Pargue 1, ONV Prague 1, Prague 1990, page 10–11, 2020



Book: History and Present of Pargue 1, ONV Prague 1, Prague 1990, page 84-85, 2020



Book: History and Present of Pargue 1, ONV Prague 1, Prague 1990, page 146-147, 2020



Book: Fest-Und Wohnraume, Barok bis Klassizismus, by Leonie Von Wilckens, 1963, Page 36, 2020



Book: Fest-Und Wohnraume, Barok bis Klassizismus, by Leonie Von Wilckens, 1963, Page 59, 2020



Book: Sculpturschweiz, Stiftung Skulptur Urschweiz,
Luzern 2009, page 17, 2020



Book: Sculpturschweiz, Stiftung Skulptur Urschweiz,
Luzern 2009, Page 26, 2020

ARTIST'S STATEMENT

My artistic production focuses on the environment, materials, their associations, and imagination. I draw inspiration from my memories and situations that happened when I grew up. In my mind, I re-collage these remembrances which I convey into montages of paintings, sculptures, and objects.

During the past five years, my artistic production has evolved as a chain. I call it "the chain of occasions." These visualizations of remembrances mingle and follow each other throughout different works. The metaphorically speaking "Enter the Void 2015" is the central construction pillar of my chain of occasions. "Enter the Void 2015" is inspired by A. Böcklin's island of dead from Greek mythology. I worked on this subject for three years; then I turned to another cycle of work: "RAUM 2018." This work is inspired by ceremony halls, curtains, and decorative baroque ceilings. In my most recent work, I focused on working with recycling of curtains and with new media and named the artworks "Tapestry and Watching the Waves 2019."

The crossing of borders, of past and present time, I reflect this in my works and show it through central motives such as water rippling, curtains or recycled materials. I try to connect the world of the past to the world of the present using different materials and associations. I search for visual and sensual inspiration in the composition of pieces of architecture, historical methods and the aesthetics of the Eastern Europe of the 1990's.

I am originally from the Upper Palatine Forest (the "Czech Forest") located at the border of Bohemia and Germany in the Sudetenland. I am soaked with the architecture of baroque churches and modernist buildings, with their elements from Eastern Europe and the Chinese or Russian aesthetics which came into my country during the communist era. I grew up on a construction site which was my main playground, and my toys were building

materials. Their rawness and coldness and my deep memories is what I reflect in my work. I experience this mixture of regional tastes as fundamentally strange. It is about the fake and the real materials, and this is what my work is infused with. I make use of those particular materials as fragments that bear a message, and, based on their aesthetic cheapness or nobility, I assemble them into pictures and objects.

"Montage is a theory of relationality."

Alexander Kluge

My work procedure, especially my way of setting up paintings and installations, is inspired by the philosopher, filmmaker, and writer Alexander Kluge. The way he choreographs, makes collages and assembles the associations of the spectators in his works is what I stick to as well.

One of the memories I work with, for instance, is when my parents replaced the old quality furniture at our house with cheap made furniture, just because they thought it looked more modern. Or when we put plastic flowers into our living room because they look more colorful and last longer. I reflect on how to play with those fluid contrasts between natural and artificial impressions and materials. This provokes visual references in a specific time and environment on the one hand, while reflecting and talking about my childhood on the other hand. I stick to the principle that the concept of a work should follow material memories, the sensations one wishes to express, and that it is guided by personal storytelling.

This is the strategy I use to approach a my topic and share my feelings and insights with others. It allows me to work freely without limitations using many different methods and materials and express the topic of my artworks by clustering and manifesting memories and experiences.