

Born 1980 in Košice, Slovak Republic. Lives and works in Prague, Czech Republic.
Represented by Drdova Gallery.

Studies:

2011 PhD at Academy of Fine Arts in Prague
2000 – 2006 Academy of Fine Arts in Prague

Awards and Stipends:

2010 Visegrad Artist Residency Program, Studio of Young Artists Association, Budapest, HU
2009 Pépinières européennes pour jeunes artistes, Cooperative Méduse, Quebec, CA
2009 Václav Chad Award, V. Salon of Young Artists, Zlín, CZ
2007 Cyprian Award, Bienale of Young Slovak Art, Trnava, SK
2006 DAAD stipend, UDK Berlin, DE
2006 Prize of the AFA Dean in Prague
2004 Erasmus stipend, Gray School of Art Aberdeen, GB
2002 Kunstlerwege, AKA Stuttgart, DE
2002 Josef Hlávka Award, Prague

Solo Exhibitions (selected):

2017
Surface Tensions, with Lucia Sceranková, curated by Lily Hall, Pump House Gallery London
2015
Collision of Galaxies, curated by Nina Vrbanová, Kunsthalle Bratislava
Veritas, curated by Alexandra Landré, Drdova Gallery, Prague
2014
The Old light IN THE GALAXIES DEPARTMENT, curated by Ján Zálešák, Fait gallery, Brno, CZ
2013
Constellation, curated by Yvona Ferencová, Moravian Gallery in Brno, CZ
Woman in the Moon, curated by Sandra Baborovská, Prague City Gallery
2012
Missing Chapter, curated by Tereza Stejskalová, Drdova Gallery, Prague
2011
A Message from the Neocortex, curated by Sandra Baborovská, Prague City Gallery
2009
Alles wird gut, curated by František Kowolovski, G99, The Brno House of Arts, CZ

Group Exhibitions (selected):

2017
Medium: Figure, curated by Sandra Baborovská, Colloredo-Mansfeld Palace, Prague City Gallery
2016
Apparatus for a Utopian Image, curated by Pavla Sceranková and Dušan Zahoranský, EFA Project Space, NYC, USA
2015
Jindřichich Chalupecky Award / Final 2015, Moravian Gallery in Brno, CZ
Beyond the Obvious, curated by Zita Sárvári, Deák Erika Gallery, Inda Gallery, Viltin, Budapest

The Soft Codes. Conceptual Tendencies in Slovak Art. curated by Vladimír Beskid, Wrocław Contemporary Museum, Wrocław, PL
Model, curated by Ladislav Kesner, Galerie Rudolfinum, Prague

2013
Things and People, curated by Michal Jachula, Arsenal Gallery, Bialystok, PL

2014
Europe, Europe, curated by Hans Ulrich Obrist, Thomas Boutoux and Gunnar B. Kvaran, Astrup Fearnley Museet, Oslo
Circular Ruins, curated by Jean-Marc Avrilla, Meetfactory gallery, Prague
9th Biennial of Photography and Visual Arts, curated by Karina Kottová, Hynek Alt & Alexandra Vajd, Liege, BE

2012
Systems and Accidents, with Cyril Blažo, Tomáš Džadoň, Eva Koťátková, curated by Lída Pribišová, Exelettrofonica, Rome, IT
On the contrary, curated by Karina Kottová, Meetfactory, Prague
The Islands of Resistance. Between the First and Second Modernity 1985-2012, curated by Jiří Ševčík, Edith Jeřábková and Jana Ševčíková, National Gallery in Prague 2011

2011
Short Amorphia, curated by Luke Styles, BFI London, GB
Raum Selbst, curated by Friederike Hauffe The Brno House of Arts, Brno, CZ
Prague Biennale 5, curated by Vjera Borozan a Mariana Serranová, Microna, Prague
Critical Space, curated by Áron Fenyvesi, Trafo Gallery, Budapest, HU

2010
The Bell 2010 Young Art Biennial, curated by Tomas Pospiszyl, Prague City Gallery
Oskár Čepan Award Final 2010, Medium, Bratislava, SK
Collectors. The Czecho-Slovak Pavilion, curated by Lucie Drdová a Martin Mazanec, Brot Kunsthalle, Vienna, AT

2009
Situation, the 3rd Moscow Biennale, curated by Elizabeth M. Grady, Moscow, RU

2008
Contemporary Czech Cubism, curated by Václav Magid a Vasil Artamonov, Prague City Gallery

2007
Jindřich Chalupecky Award Final 2007, Entrance Gallery, Prague
Form follows...risk, curated by Jiří Ševčík, Jana Ševčíková a Monika Mitášová, Futura and Karlin Studios, Prague
Klasse Cragg, UDK Berlin, DE

2005
Essl Award CEE, Modern Gallery, Prague

PAVLA SCERANKOVÁ



Work on the Future

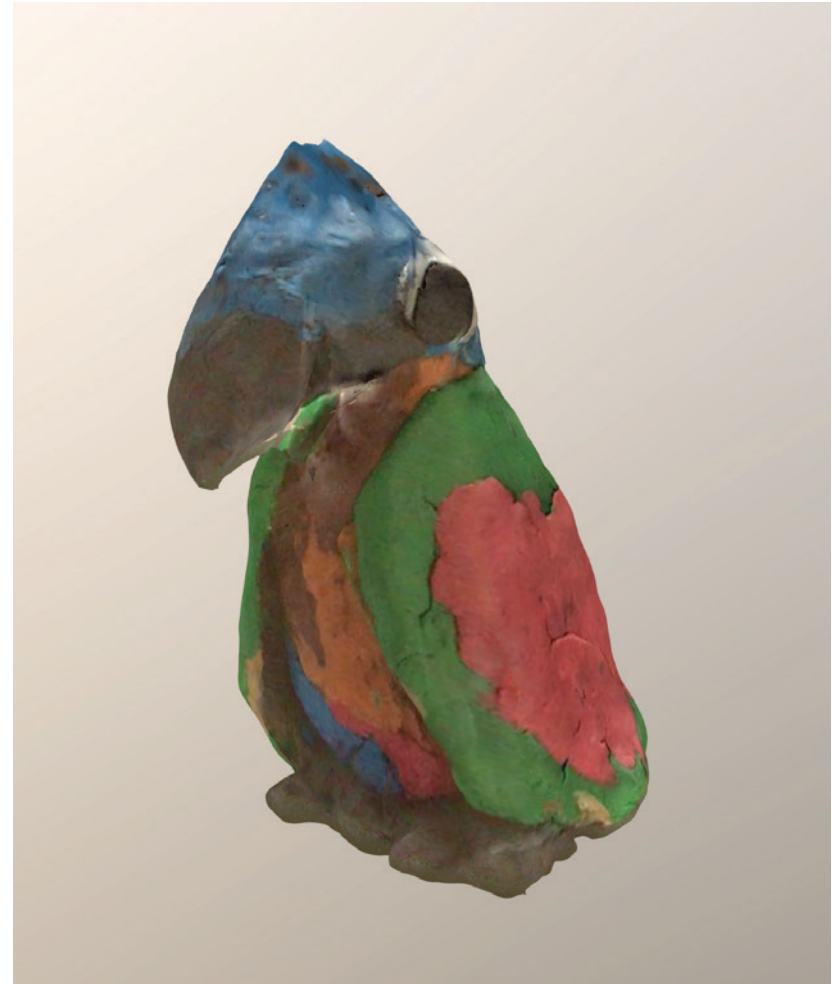
Pavla Sceranková and Dušan Zahoranský in collaboration with Václav Janošík and David Fesl
Fait gallery Brno, 2019





Miloš
root stock from Radostín nad Oslavou, balsa
ca 500 cm height, 2019



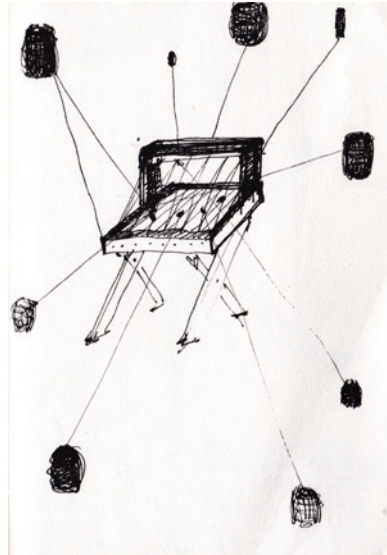


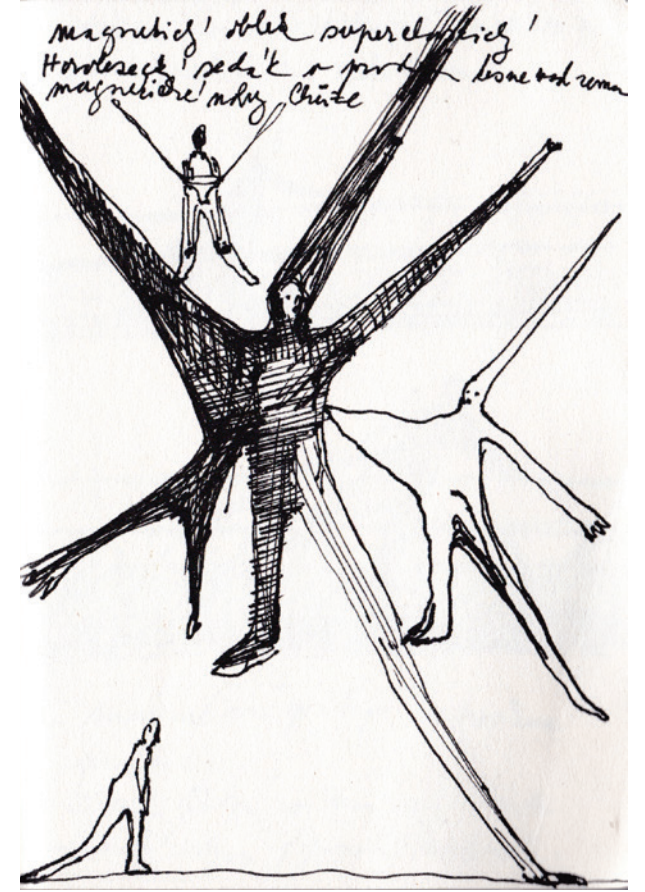
Klára

plasticine archive of endangered species of animals modeled by children from elementary schools, digital archive of 3D scans available at sketchfab.com as *Práce pro budoucnost*, plexiglass ca 120 cm height, 2019



Ilja
discarded spools from Nova Mosilana,
loom from Lukavice,
installation, 2019





Milada

elastic clothing, neodymium magnets, human
videosculture, 2019





Tipping Point

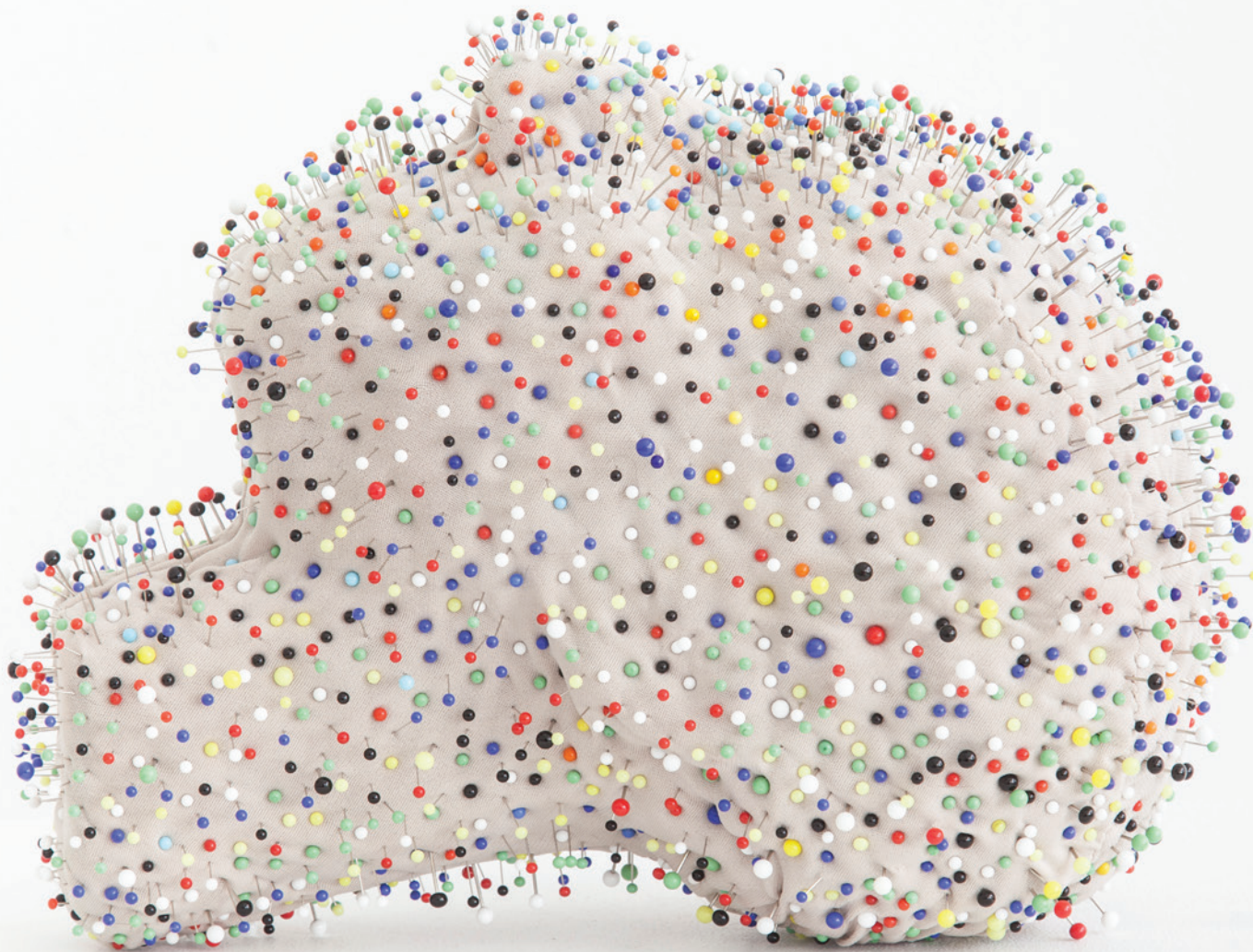
in collaboration with Lucia Sceranková, temporary installation in Battersea park London, buoys, aluminium, cloth, 2017, photo Eoin Carey



body at work

After Work

object, pins, fabric, 23 x 14 x 29 cm, 2015



Happinnes

object, silver ring, rubber gloves, plaster, marbel tile
300 x 300 x 100 mm, 2018







Pattern
fixy without lids, female working clothes, glue
175 cm, 2017

transparent universe

Transparent Universe was prepared in collaboration with the Astronomical Institute of the Academy of Sciences. Based on interviews with one of the leading researchers, Mr. Bruno Jungwiert, project processes the phenomenon of cosmic microwave background. 380 thousand years after the Big Bang, the universe has cooled down so significantly, that first atoms could be formed. The light separated from the matter and the universe became transparent. In 1964 measuring devices captured the cosmic microwave background – the first light in the universe. These ancient photons surround us up to the present day and at the same time report on one of the first cosmic events.





Month by day

kinetic object, lamp, ceramic heads, wooden
table leg, stainless steel, plastic cogwheels
ca 130 cm height, 2018





Measuring

videosculture, cupboard, projection screen, length 1 min 18 sec, 2015
https://www.youtube.com/watch?v=25f_oSWukzo

Cosmic Microwave Background

installation, hygienically wrapped sugar, drawer unit, 63 x 42 x 70 cm, 2015
A special edition of sugar freely available for the visitors. The edition was made by mixing natural cane sugar and refined white sugar in a proportion which corresponds to the number of photons of the cosmic microwave background in two square centimeters – i.e. in the volume of one sugar cube.





Research

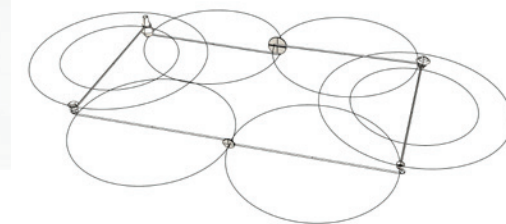
print on photo wallpaper, 350 x 235 cm, 2015
Astronomical Institute, Academy of Sciences of the
Czech Republic , photo Hynek Alt



*in the Galaxies Department
Collision of Galaxies*

kinetic steel structures, porcelain, height approx 250 cm, 2014

<https://www.youtube.com/watch?v=aExLtkVwhz0&index=2&list=UUK4MRe1x1g6Gbe4R1KPr50A>



Collision of Galaxies

kinetic steel structures, porcelain, height approx 250 cm, 2014

<https://www.youtube.com/watch?v=aExLtkVwhz0&index=2&list=UUK4MRe1x1g6Gbe4R1KPr50A>

The form of the installation is based on the meetings with Dr. Bruno Jungwiert from the Galaxies department at the Astronomical Institute of the Czech Academy of Sciences. Dr. Bruno Jungwiert is an expert on the dynamics and the evolution of galaxies. Our discussions brought me to a key theme of the piece, which is the collision of galaxies. The situation of the collision could be briefly described like this: After the collision galaxies will completely change their shape, mass distribution, gravitational relationships, the direction of rotation. They form one new galaxy. Considering the observer, the process can be viewed as though at two different times. When accelerating the process on a computer screen for 100 million years per second, it is a dramatic conflict. From the viewpoint of an earthly observer, it is a static affair. Nothing happens. In both cases, however, there will be no physical contact between the stars of the galaxies. It's devastating crash without touching. My aim was to translate these principles into kinetic structure. Rotating arms with pieces of porcelain create variable system. There is one constellation in which each half of the porcelain meets its second part. Important role plays earthly observer, who is asked to get involved actively and becomes a driving force of the system. Without him, nothing happens. In the middle of flying porcelain he can experience constant thread of crash which will never happen. Video of scientific 3D simulations were part of the exhibition.



Constellations
Moravian Gallery in Brno, 2013



Constellations

office chairs from the depository of the Moravian Gallery, scaffolding pieces, 2013

Site specific installation is made from the discarded office chairs and scaffolding pieces. Shape of the installation is based on the constellation Ursa Major. The constellation of celestial bodies represents a dynamic system. Activity of each individual member determine the status of all the other members as well as the state of the whole. Constellation of chairs formally refers to these dynamics, however is stuck in stalemate. Individual members of the system - office chairs - hold each other in the positions which disable any kind of action. Mutual relations are subject to the threat of collapse.





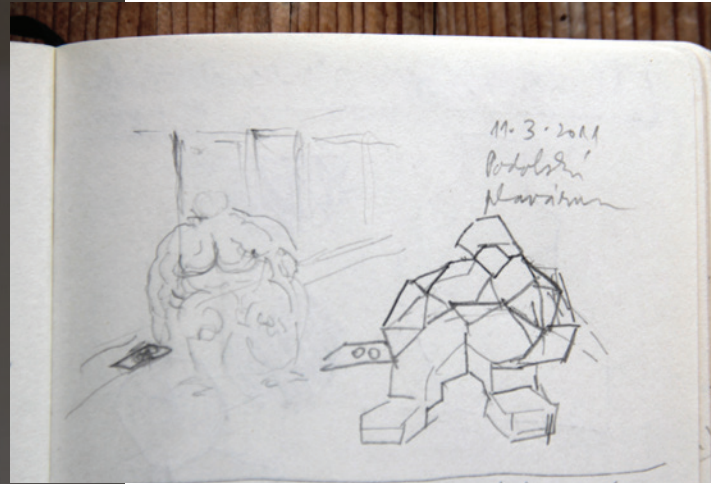


Planetary System

yarn, steel axis, knitting aids, 1400 × 700 x 360 cm, 2013

A scale model of the solar system. The planets are represented by balls of yarn, the Sun by a central steel axis. During the duration of the exhibition a link between the planets and the Sun is established by knitting (done by the custodians and visitors). Installation was part of the solo show *Woman in the Moon*.

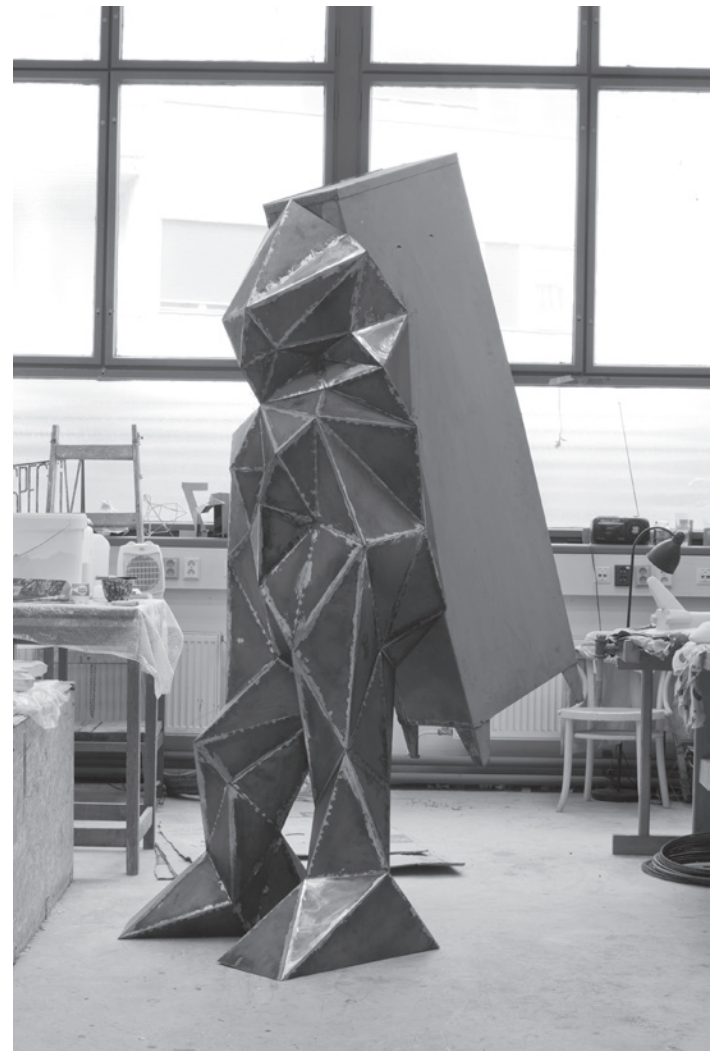




First Woman

wardrobe, sheet steel, 230 cm, 2013

Sculpture was part of the show *Woman in the Moon*. The main character of the show is a woman, whom I met in the dressing room at the swimming pool. She had overweight and sitting naked in front of a metal wardrobe, ate fried cheese. Her body was like a spacesuit, which protected and restricted at the same time.



veritas

Exhibition project Veritas implemented in cooperation with the Dutch curator Alexandra Landré and Drdova Gallery in 2015. The project was based on the physiognomy of the human perception, particularly saccadic eye movements. Objects and installation emphasized principle of scanning the visual field and constructing the image in terms of space-time experience. They visualized trajectory of observing eye while building form by its movement. The project includes the experiment conducted at the National Institute of Mental Health in Prague using EyeLink 1000 Plus based on the study by Yarbus in 1967.



Veritas

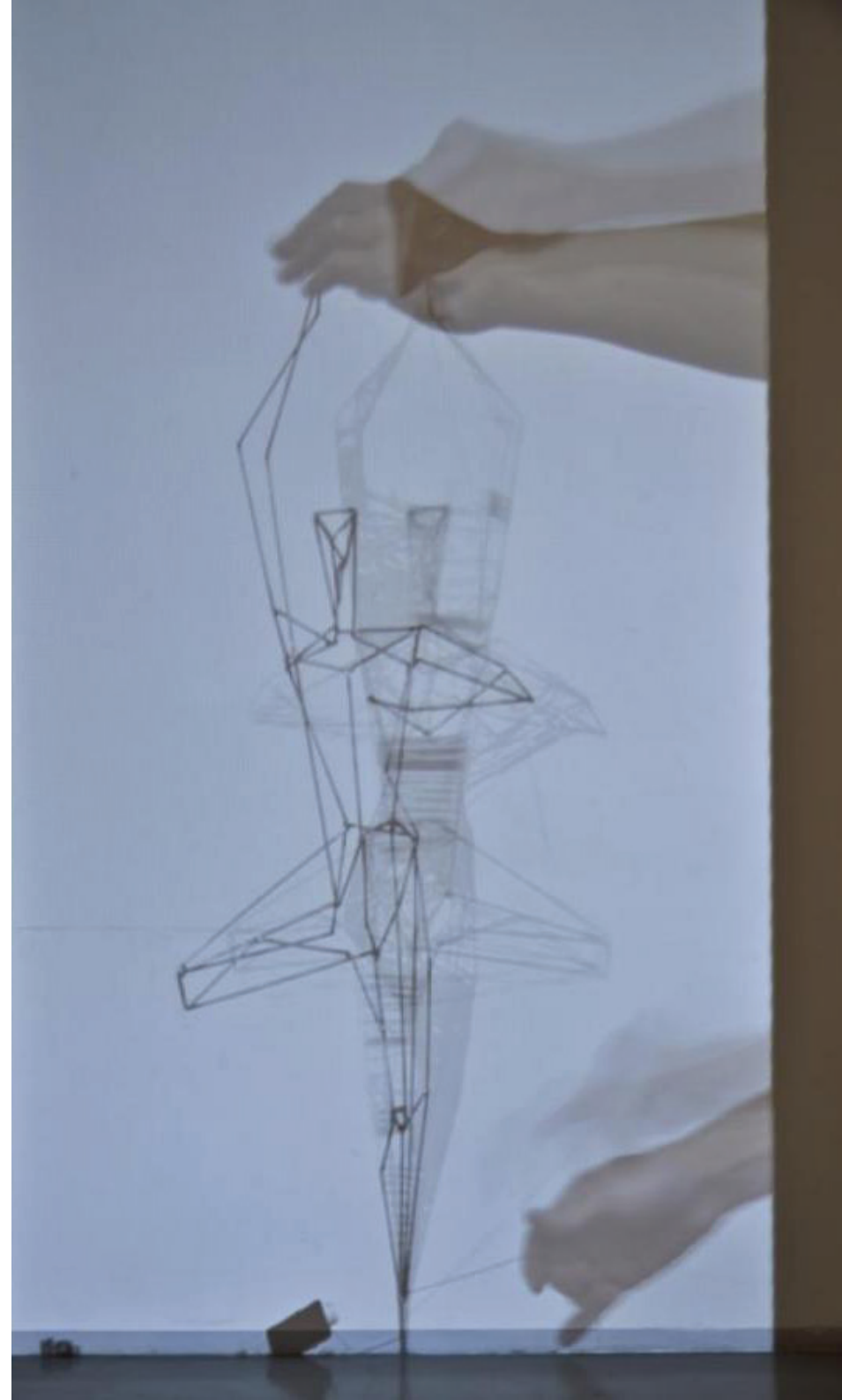
participative object, pushing on the pedal visitor can wind the thread on a spool inside the head, sewing machine, stainless steel, bobbin with thread, 160 cm, 2015

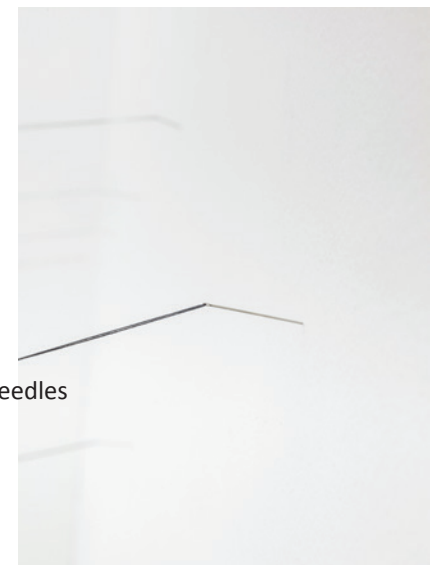


Image Maker

videosculture, sewing machine, metal, thread, 2 min 33 sec, 2015

<https://www.youtube.com/watch?v=BzEWFdMhieQ>





Suit
empty men suit formed by “sewing”
within the walls using regular threads and needles
2015



Look at the photo.



What is the size of their clothes?



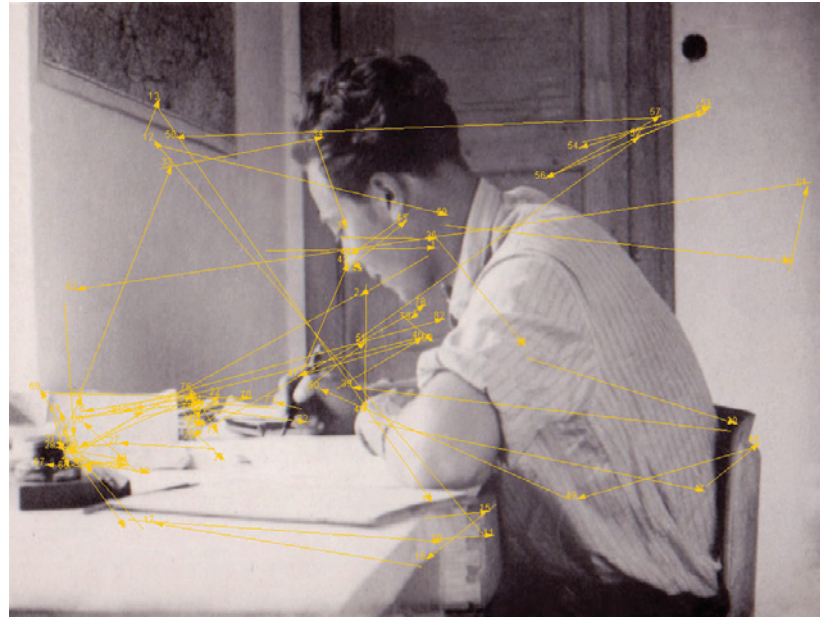
What has happend ?



Are the people on the picture happy?



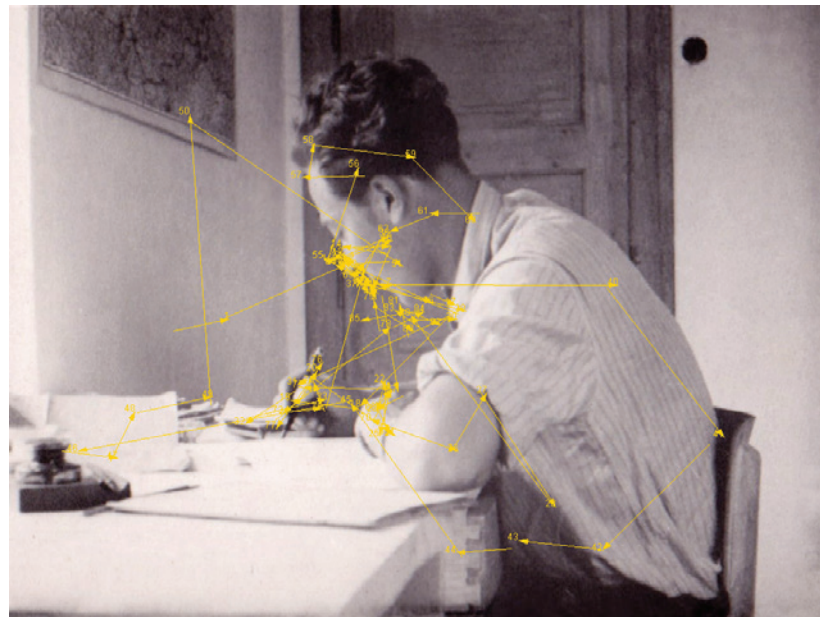
Look at the photo.



What has happend ?



What is the size of his clothes?



Are the person on the picture happy?





Exhibition is a **Missing Chapter** of post gradual studies focused on perception, primarily on the relation between perception and the perceived world and the experience of the act of perception. Thesis *Imageless mind* is based on several complementary viewpoints from the fields of philosophy, neurobiology, aesthetics and art. It notices problematic concept of perception as a process during which the mind is looking at the image of the world. It emphasizes the fact that visual experience cannot be seen as a finished result of complex brain operations achieved by the centre of perception. On the contrary, visual experience consists in the very process of processing the perceived information. Our image of the world thus cannot be seen as something separate from our mind; something that can be looked at. An imageless mind is a mind that does not objectify. One cannot say that it has visual experience but rather that it creates visual experience. If we see the relation to the world as perceptiveness towards signs, the problem of perception can be viewed from the perspective of art.



Imageless Thought

The shell of a head is accessible as a hiding place. Upon peering inside, the empty negative is filled with the reflections of the face of the visitor.
plywood, mirror foil, 120 × 85 × 120 cm, 2012



Omnifocus

111 alarm clocks, AA battery, metal plates,
resin, 200 × 50 × 60 cm, 2012

The shape of a head is composed out of a
hundred alarm clock clockworks. Instead
of a time indicator, an aluminium plate is
fixed on each apparatus, rotating around its
axis each second. The whole mechanism is
powered by a single AA battery. The head
is present and elusive at the same time. Its
shape is clearly defined yet ungraspable.







Needle Book

installation, embroidery, cotton yarns, needles, needle book, 2012

The image of a head of an Indian has been transferred to an embroidery. The Indian, as an input information, is interpreted by means of the process referred to by the image; sewing. The 24 colours of the embroidery are linked with the 24 needles in the needle book.





The Art of Unmeasurable Scientific Questions I

decorative polystyrene lining imitating wood, wooden construction, 200 cm, 2012

The aim of the object was to obstruct the field of vision.

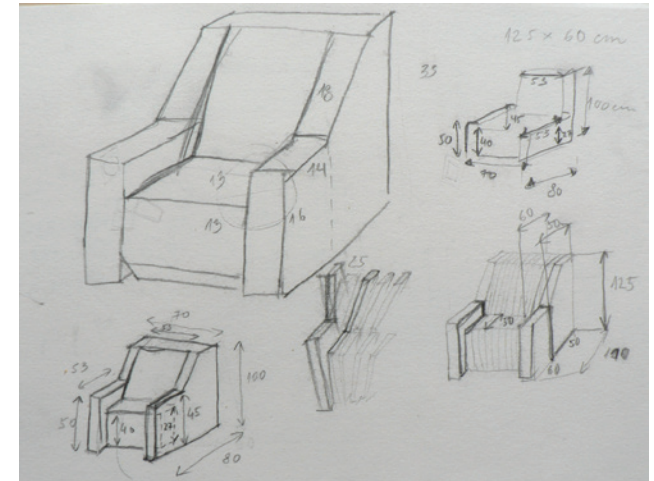
I have put the pieces next to each other systematically so that I did not have to alter their shape; I was looking for pieces that would fit each other, obstructing the field of vision. The irregularity of the scraps constructed an irregular surface. In the end, the field of vision was obstructed. The spectator cannot see anything but an illogical tangle of a wooden structure. The eye can only re-focus from piece to piece. However, one can make a single step aside and the situation changes. The object looks like an exotic flower; it can be observed without any danger.

visit home

The open series of objects was made gradually, as if furnishing an apartment. Or to be more precise, as if unveiling furniture in a house which has not been inhabited for a long time. We do recognize the colours though they are faded in comparison to how we remember them; everything seems a little bit smaller, too. In the dust, we recall situations which seem banal yet urgent. The feeling can be compared to that of a visitor. We are surprised by the fact that the equipment seems familiar; some things can even be recognized clearly; as if we returned to a place where we came from. However, we ourselves feel unfamiliar. The objects almost work. Sometimes they just try too hard. Perhaps they will make a clear statement in the end. After they stop pretending being something else. They invite us to play. They play at what they could be and what could happen. They show themselves in the roles in which we have known them.

Song
found ceramic, stainless steel, 50 cm, 2015



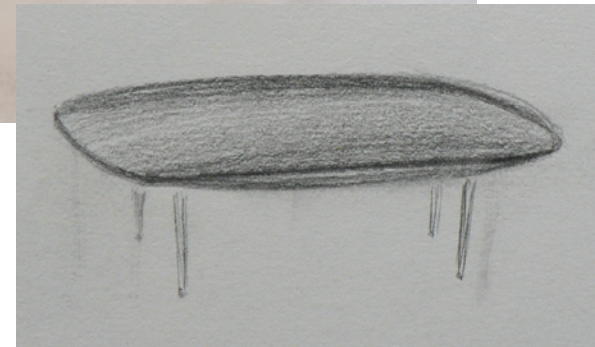


Almost

variable size, toughened polystyrene, 2010

Three-centimetre-wide panels define the shape of an armchair. The individual pieces are not mutually connected, creating an unstable whole which falls apart after any manipulation. Even if propped up by the wall, the armchair offers a rather cautious sit-down.





Too Much

wood, plywood, wallpaper, 60 × 120 × 66 cm, 2010

The conference table seems ordinary at first glance, however, its upper board is slightly bulged. Though the bulge is not dramatic, it cannot be overlooked. If we put a cup of tea on it, it would slide down.

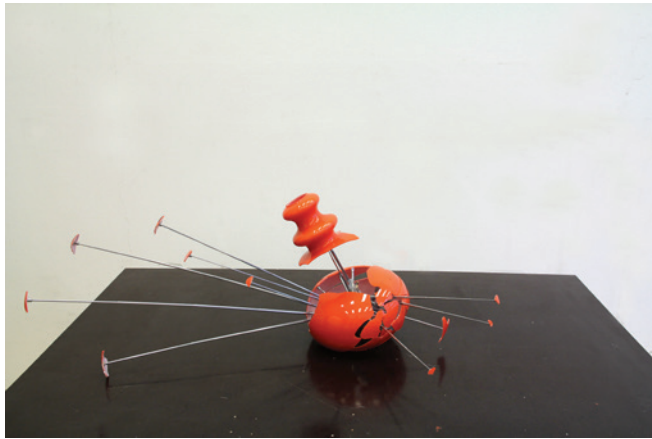


1400 Watts

vacuum cleaner, mirrors, 150 cm, 2011

The floor, filth and dust are mirrored in a crystal thrust in a circular form.





Either Or

Each shard of the broken lamp is fastened on a radio antenna. The antennas are connected in such a way that the original shape of the lamp could be restored as a space puzzle upon their retraction. We can observe the trajectory of an explosion second after second.

broken lamp, radio antennas, variable size, 2010



Enough and to Spare

linen chest, fishing rods, 170 cm, 2010
The back side of an old linen chest is pushed away by a row of fishing rods far from the rest of the chest. The front part cannot be closed either. We are waiting for something.



Uncertain observer
found ceramic, kinetic structure, 30 cm, 2015



Forbidden sculpture

slide projected through a hole in the wall to the surface behind it, 2011
The found slide from a family album must have been a model of a non-realized project of my father's diploma thesis. The project was rejected by his then professor Ján Kulich and my father was assigned to work on a paratroopers' memorial.





Klatov

5 min 6 s, cut of found film, 2011
material made by my grandfather,
music by Naomi Pinnock

<https://www.youtube.com/watch?v=fAtGEhwkMzQ&list=UUK4MRe1x1g6Gbe4R1KPr50A&index=8>



videosculptures

Open Closed Open Closed...

mobile plasterboards, each approx. 200 cm high, 2008

The abandoned space of a petrol station has become a sculpture for a while. It enabled the spectators to experience space in an unusual way; to be both inside and outside. It turned its logic upside down, or more precisely, proved to be logical under non-standard circumstances.

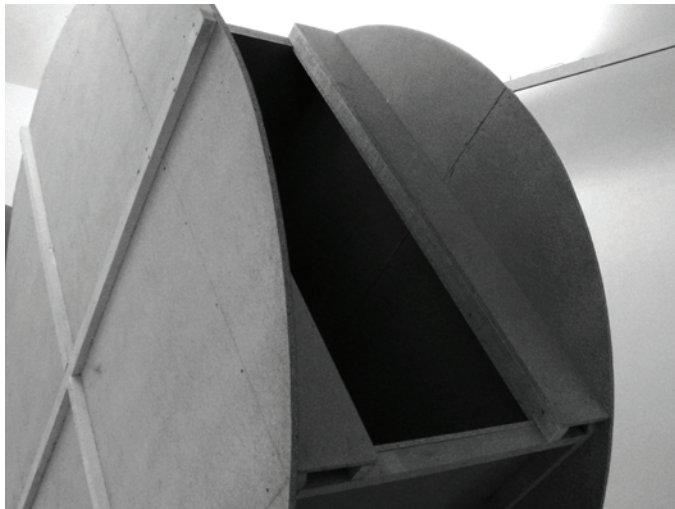
<https://www.youtube.com/watch?v=MjXtuWylAHM&list=UUK4MRe1x1g6Gbe4R1KPr50A&feature=c4-overview>



I am Going

kinetic object, wood, MDF boards, 280 × 280 × 100 cm, 2009
 Two circles with a diameter of 2,8 m are clasping a prism with the height of 2 m within a 1 m range. In one side of the prism, a door is cut out, fitting tightly to the gallery entrance door. The object looks like a giant wheel with a space inside. Upon entering the gallery, the visitor gets the wheel going merely by walking and by the weight of his body. The wheel makes exactly half a turn before its door gets to the level of the door to the next room. The visitor gets off the wheel and continues his tour of the gallery.

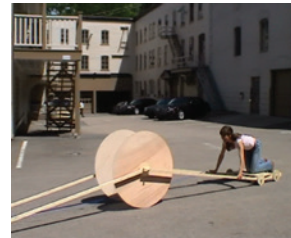
<https://www.youtube.com/watch?v=wf9GTc478U4&list=UUK4MRe1x1g6Gbe4R1KPr50A>



$\frac{\sigma}{2} = 730 - d$
 $\frac{\pi d}{2} = 730 - d$
 $\pi d = 2 \cdot 730 - 2d$
 $\pi d + 2d = 1460$
 $d(\pi + 2) = 1460$
 $d = \frac{1460}{\pi + 2} = 519$
 $d = 284 \text{ cm}$ ✓
 $\sigma = \frac{891,76}{2} = 445,88$ ✓
 $a = \sqrt{\frac{d^2}{2}} = 200,818$ ✓
 $l = d = \frac{\sigma}{2}$
 $730 - 284 = 446$
 $730 - 280 = 450$
 $450 = \frac{879,2}{2} = 439,6$
 $h = \frac{d - a}{2}$
 $h = 41,8 \text{ cm} \left[41,05 \right] + 15 \text{ cm} = 56 \text{ cm}$
 $a^2 + a^2 = d^2$
 $2a^2 = d^2$
 $a^2 = \frac{d^2}{2}$
 $a = \sqrt{\frac{d^2}{2}}$

$l = 730 \text{ cm}$ (distanz dringend)
 $r = 100 \text{ cm}$ (röhre)
 $d = 284 \text{ cm}$ (querschnitt max.)
 $a = 200,8 \text{ cm}$ (rohre stärke max.)
 $\sigma = 891,76$

$1:70$
 $l' = 73 \text{ cm}$
 $r' = 10 \text{ cm}$
 $d' = 28,4 \text{ cm}$
 $a = 20,08 \text{ cm} = 20,1$
 $\sigma = 89,176 \text{ cm} = 89,2$
 $h = 4,18$
 $a' = 14,2 \text{ cm}$
 $\frac{a}{2} = 10,5$
 $a \text{ röhre} = 170,8 \text{ cm} \quad | \quad 167$
 $a \text{ röhre} = 171 \text{ cm}$



Go Away. Come Back

video sculpture, 2 min 53 s, 2009

Riding my bicycle in Quebec, I have “encountered” a bridge; a beautiful construction. While I was riding across it, the construction seemed to change its form, folding like a windbag of an accordion and drawing the separate parts of land to each other. As soon as the two banks merged completely, I was able to cross the river. After that, the construction unfolded again, pushing the other bank away. The situation depicted above is not real from the physical point of view, however, it is not completely imaginary either. It is a description of an event.

<https://www.youtube.com/watch?v=AYpt7pDOWNM&list=UUK4MRe1x1g6Gbe4R1KPr50A>



Mixer

kinetic object with controlled self-destruction, found drawer, decorative polystyrene, handle, 170 cm /video sculpture, 42 s, 2007

<https://www.youtube.com/watch?v=TskJtw1dGIU&list=UUK4MRe1x1g6Gbe4R1KPr50A&feature=c4-overview>

Moving in. Moving out

video sculpture, 1 min, 2007

<http://www.youtube.com/watch?v=3Q4UdZhery0>

