

Like livings in the clouds

ALTÁN  KLAMOVKA

**SUPER
MARKET
2022**
STOCKHOLM
INDEPENDENT
ART FAIR

Karolina Lizurej (PL)
Jan Pfeiffer (CZ)
Hanna Råst (FI)
Jasmin Schaitl (AT)

26.—29. 5. 2022

Curator: Lenka Sýkorová

The pandemic has given us space to calm down and slow down. We began to learn to live quietly, simply and in the present. **To live with ease, like living on a cloud. Drawing as an intimate gesture, for many artists, has become the most direct medium for expressing inner experiences. By connecting the mind, eye and hand, we can capture not only the world around us but also within us.** The drawing line, whether on paper or guided by matter in space, is still a strong visual gesture in contemporary art.

The Altán Klamovka is a non-profit gallery that was founded in 2004 as an autonomous exhibition zone for Czech and Slovak visual artists. The curatorial key is focused on **site-specific projects, drawing, installation, graphic design, performance and new media.** The curatorial plan of the Altán Klamovka Gallery in 2022 focuses on current topics in art, such as **sustainability, calming of the mind, minimization as a lifestyle and a return to tradition.** There will be four longer exhibitions that will include more sophisticated documentation, will emphasize **contemporary drawing with overlaps and site-specific projects and will be based on cooperation with foreign artists in an intercultural and international context.** Czech textile designer **Alice Klouzková** and Lithuanian visual artist **Marija Griniuk** will exhibit their artworks in the first half of 2022. Irish artist **Alannah Robins** will kick off the autumn season. The international **12th Virtual Biennale Prague** poster exhibition **on the topic of tradition** will be held at the end of 2022. In May, we will participate in **the international exhibition Supermarket Art Fair in Stockholm.**

Lenka Sýkorová

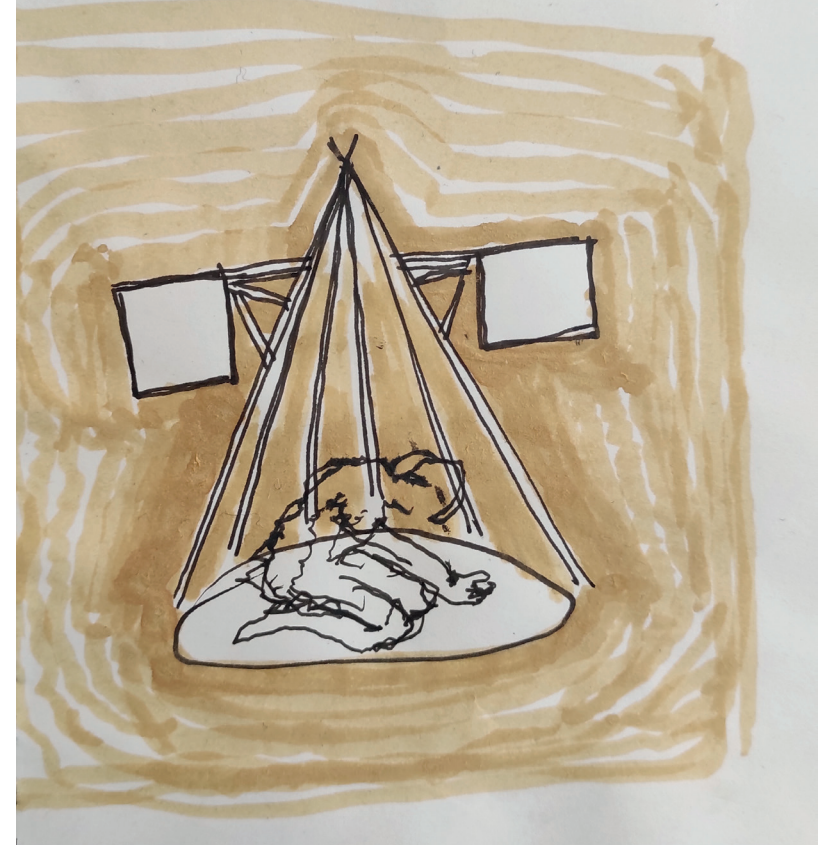


Altán Klamovka Gallery

Karolina Lizurej, *Hearts in ruins*, 2022, about 200 x 200 cm, hand embroidery on the satin lining, silicone non-woven fabric, photo by Karolina Lizurej



Storytelling accompanies us throughout our entire life. It builds bridges between people. Storytelling helps us to find a common thread that allows us to understand not only different generations but also our own identity. By immersing ourselves in stories, we can find wisdom, advice and anchorage in some time and in some place. Polish artist **KAROLINA LIZUREJ** is fascinated and inspired by stories. She has long been interested in the history of the Warsaw Uprising in German-occupied Warsaw, which was both tragic and heroic. It was the time of great Polish history as well as of small personal life stories. In her work is included the complexity and complexity of the reality in which we live and in which good constantly fights evil in various forms. Karolina Lizurej tells stories through embroidered drawings. She crosses the line between fabric and drawing. She uses a thread instead of a pencil. Her technique of large-format embroidery is very similar to drawings, where threads on a white background provide a testimony of the present with regard to the traditions embodied in folk art.

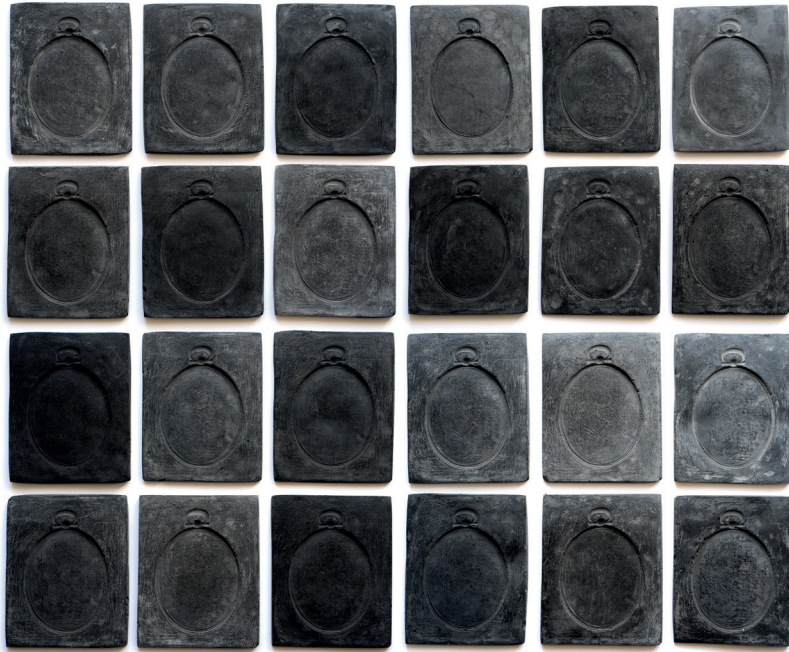


Jan Pfeiffer, a sketch of a performative object with the title *Antenna Quarantine*, drawing, 2022

The work of Czech artist **JAN PFEIFFER** is an intensive exploration of man's relationship to space. His main focus is on ideas, which he tries to capture using various media — drawing, animation, object art, installations, and video. What all these approaches share in common is their formal language, the relationship between things and meanings — the politics of everyday things. Jan Pfeiffer explores the mechanisms that influence the world around us. He masterfully and intermedially transposes socio-political-cultural relationships into a comprehensive symbolic system using a simple shorthand — lines. This process is best done using the medium of drawing.

During the performance of the *Antenna quarantine*, he stays with the object and creates automatic imitative and drawn records (the drawings are associatively communicated to the audience). The main topics are personal knowledge development, concentration, process and character. The centre of the *Antenna Quarantine* project is the object, a light, easily portable, foldable tent frame construction — a typical aesthetic reminiscent of the Neo-Gothic *Altán Klamovka* from the Prague park *Klamovka* (originally an aristocratic park).

Hanna Råst, *Nomads (Group portrait)*, 2022, 24 x 30 cm,
carved acrylic resin, photo by Hanna Råst



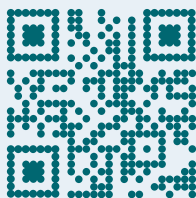
Finnish artist **HANNA RÅST** has been exploring for a long time the process of how we perceive time and what role our memory and photographic record of reality play in it. She is fascinated by working with the archive in the context of history, time, archeology, memory and identity. Her layered artwork examines the position of photography as part of displaying memories in the present that is over-saturated with visual materials. She consciously creates a false process of time effects, and thus initiates a pseudo-archive of visual memories. By exploring the medium of photography, she often goes from two-dimensional photography to tri-dimensional objects with obvious traces of the technical-historical legacy of analog photography. She thus asks herself: how do we observe the world and how do we remember it? Her series of works represent relief-like collages based on archival material from different eras. These documents, texts and images are in some sense like nomads, migrating across the boundaries, taking up residence in the media of one historical place and time and then moving to the next, tangling together and losing their original context. We must create new narratives and interpretations, maybe even identities and histories in a larger scale.

Memories are affected by the process of remembering. It is a certain line that leads to the past, while forming our present and future. Austrian artist **JASMIN SCHAITL** focuses on positive memories that are evoked by a spatial drawing created by a sculptural flair for hapticity with the use of metal and textile lines. It opens up the following questions: Are we able to translate our memories into abstract spatial forms? Can we do it by drawing? Can we relive our memories through touch? Jasmin Schaitl is fascinated by neuroplasticity, or the constant change of brain cells. Her research in contemplative neuroscience, haptics and remembering / forgetting thus became the starting point of the installation.

The performance of the *Memory & Society* explores facets of mutuality between exhibition visitors and their own memories. It investigates how a past memory can be revived by activating the senses of touch. Remembering memory, perceiving touch, feeling and drawing memory again, reliving memory. The project examines how one's own past or future is often perceived in a distorted way in the present moment. It is about trying to gain a realistic and clear view of the scope and potential of human existence: One can (only) change the now, not the future, not the past.



Jasmin Schaitl, *Wandering Mind*, 2021, variable size,
object, wire, photo by Jasmin Schaitl



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