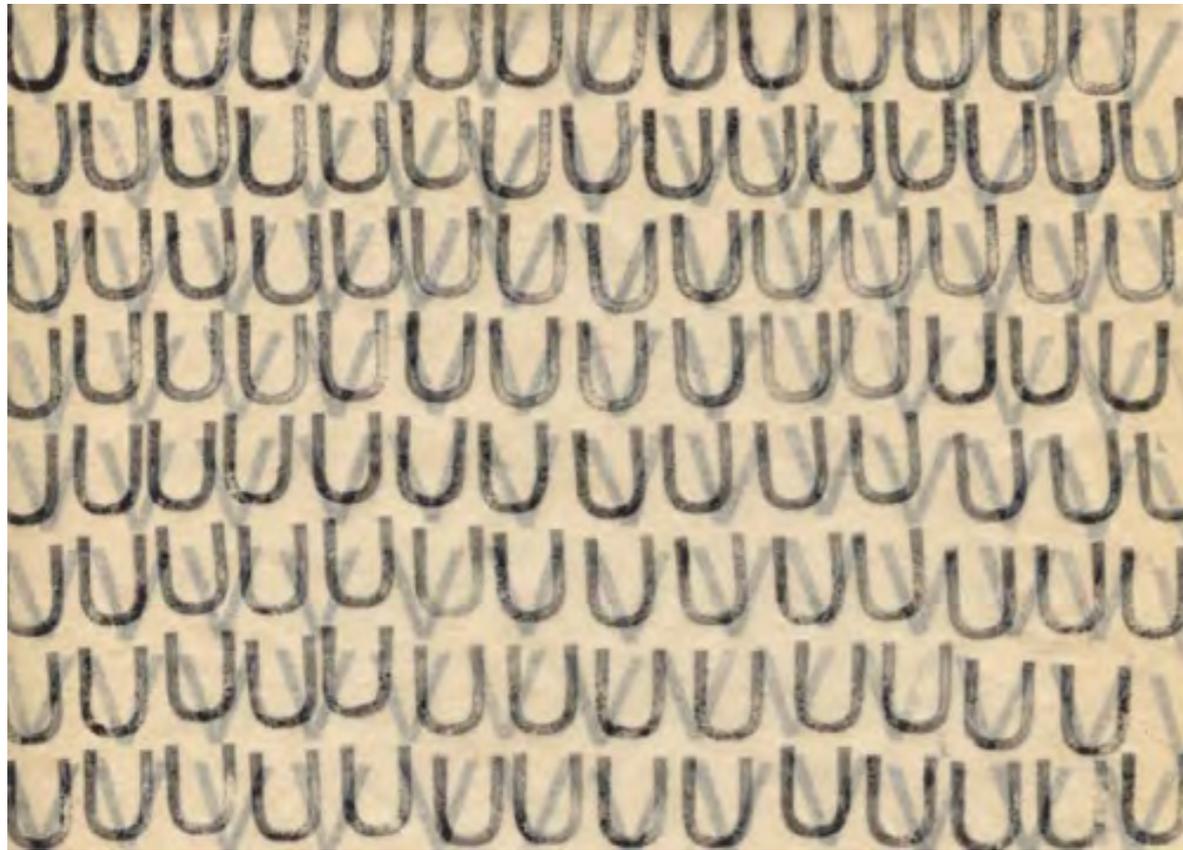


LADISLAVA GAŽIOVÁ



Wasteland / 2013

view of the installation / tracing paper on wall / dimentions variable



Wasteland

Ladislava Gažiová works with two groups of photographs, authored photograms and photographic documentation from popular scientific publications on cultures outside Europe. She looks at the desert as a symbol that vividly stimulates the human imagination – and this even in societies where there are no deserts.

The desert is the opposite of the ocean, another suggestive image of inland imagination. As landscapes of course they are just as ultimate. They shake hands as venues where opposites unite and they disturb awareness of space and time. They are singular in their own kind, anomalies in time-space continuum. The desert inspires Ladislava Gažiová to photograph its imprint on the milieu of imagination and exploration devoted to the desert. In seemingly neutral documentation she finds the aesthetic arrangement of the monitored phenomena, which are their own cultural interpretations. In the photograms themselves she explores the common surfaces of the border form of desert landscapes and artistic abstraction. Modernism was inspired by non-European cultures and also protested against them. With bias it examined them and arrogantly assessed them. Through photograms (a modernist technique par excellence) and interventions in books, Ladislava Gažiová walks alongside traditions that confuse recognition with images and knowing with imagination.

Jiří Ptáček

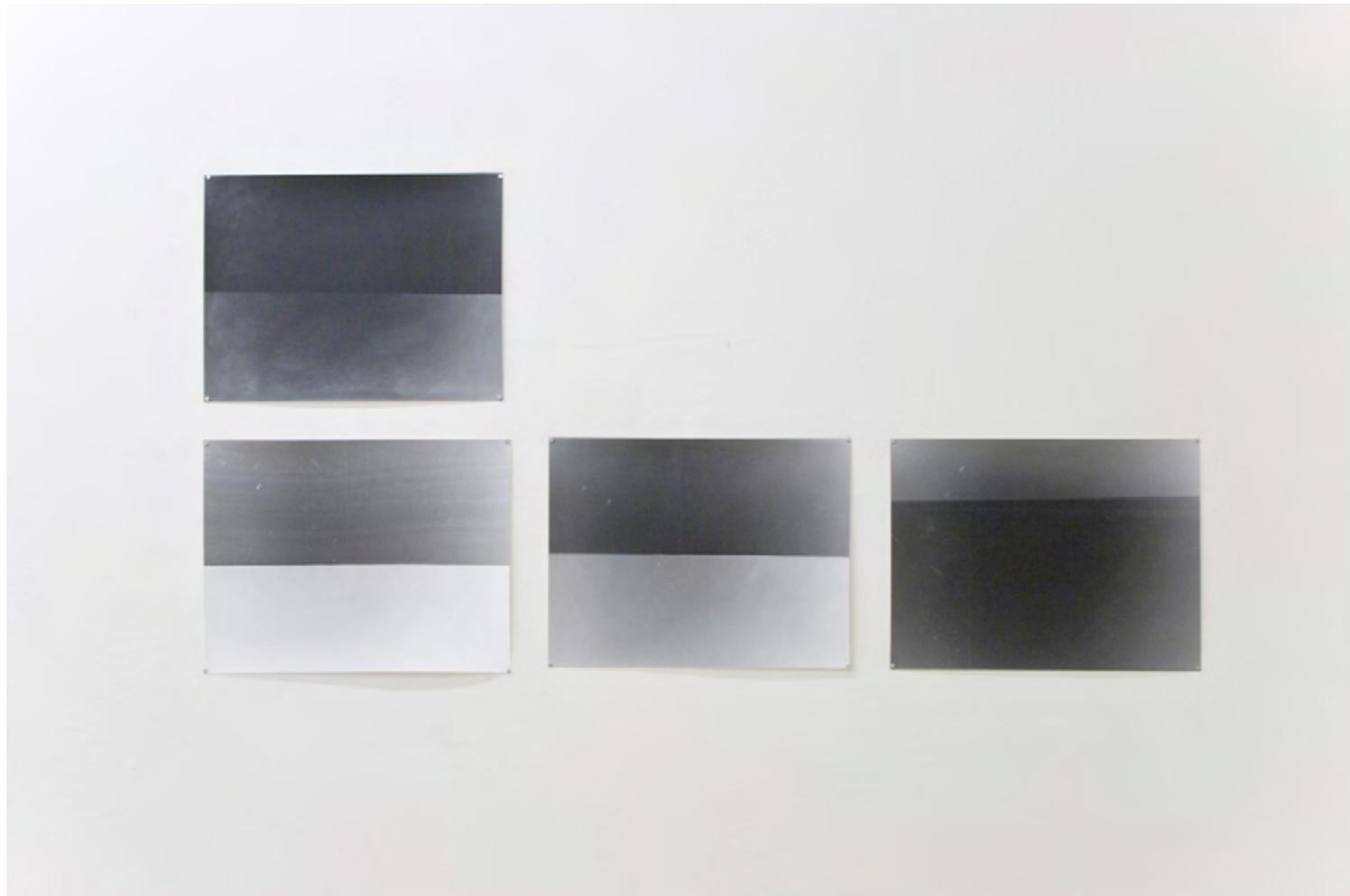


Wasteland

view of the installation / wooden notice board with quote from the book *The Tartar Steppe*(1940) by Dino Buzzati



Wasteland
view of the installation / books, paper, glass / dimensions variable



Wasteland

view of the installation / photogram / 30 x 40cm each

right: found notice board / dimensions variable
notice board (detail)





How the Islands Are Built / 2013

view of the installation /

the exhibits from the collection of the Museum of Romani Culture in Brno



How the Islands Are Built
view of the installation



Andrej Pešta / The Palm / 2003
polychromed tops from beer bottles, metal stand

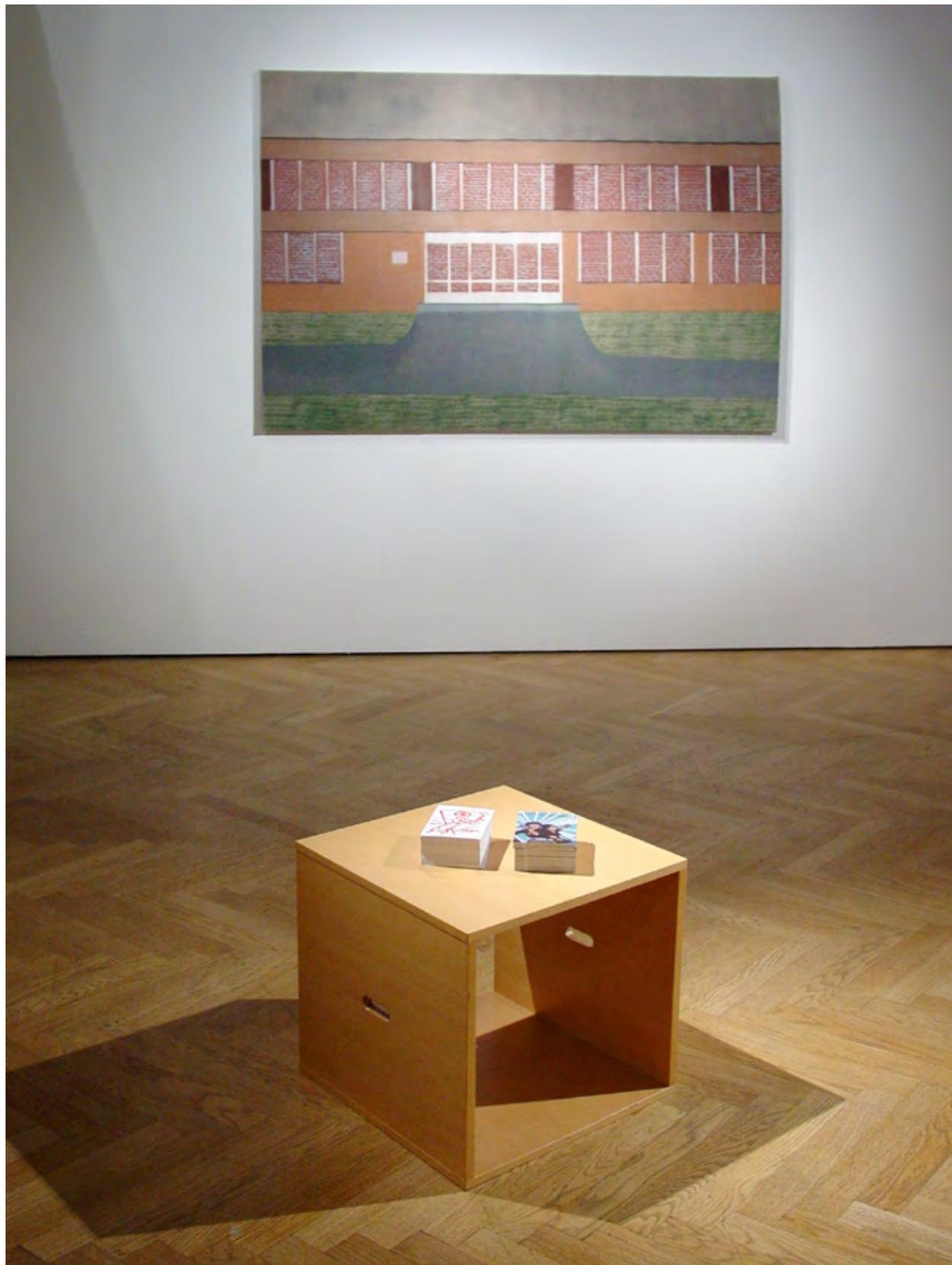


Unknown author / Wall decoration / 1999
photograph on polychromed plaster cast



Julius Lakatoš / Holocaust / oil on fiberboard / 1999

Andrej Pešta / engraving on tank artillery shell / 1999



Romañi gend'i / Roma Textbook / 2012
view of the installation

ART FOR THE PEOPLE'S SAKE

EMORY DOUGLAS SPEAKS AT FISK UNIVERSITY



Brother Emory Douglas spoke to the students about the role of art in the struggle for survival.



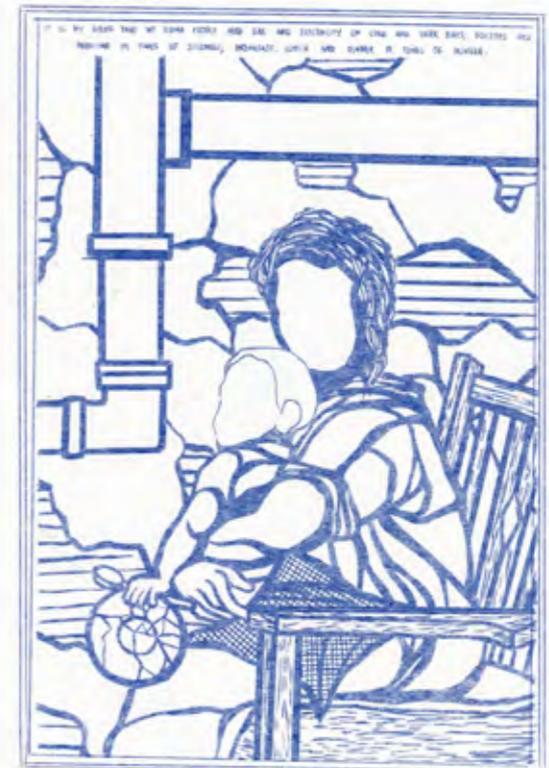
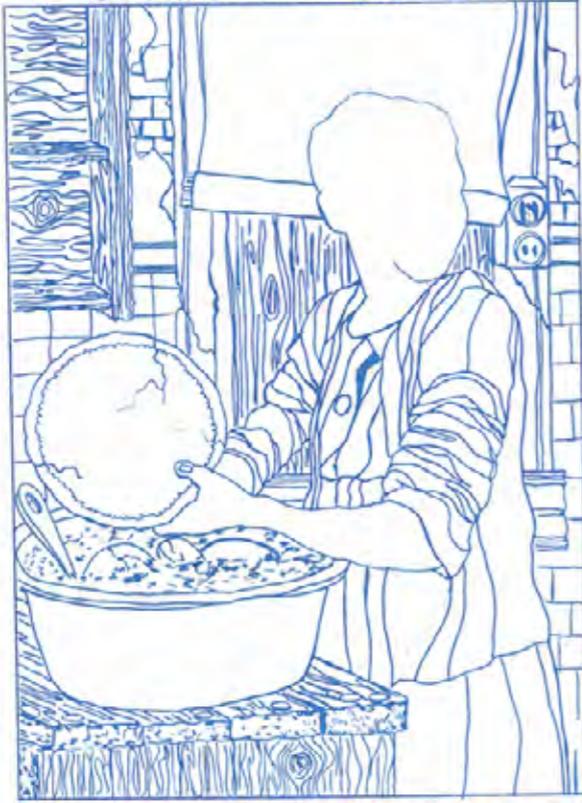
Roma Textbook

posters and postcards based on visual materials of Black Panther Party done by Emory Douglas in the 1970s.

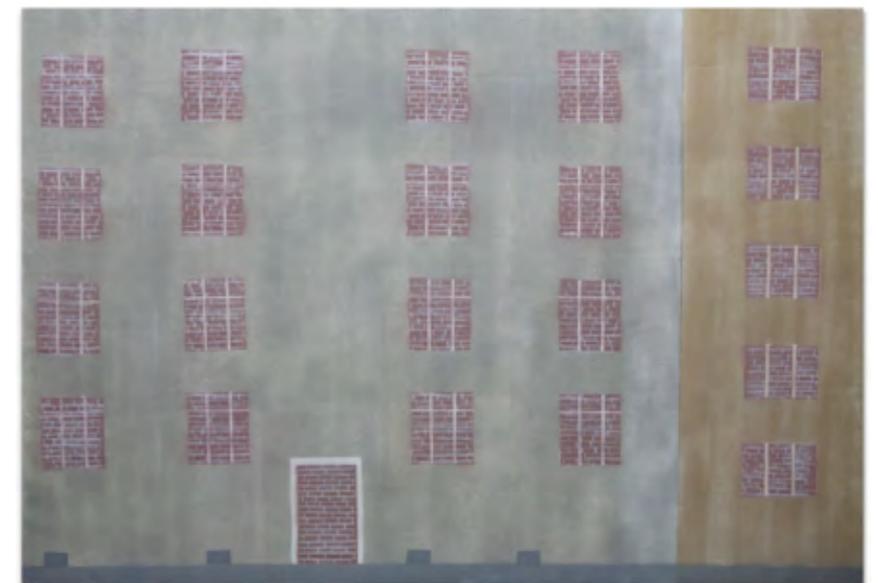
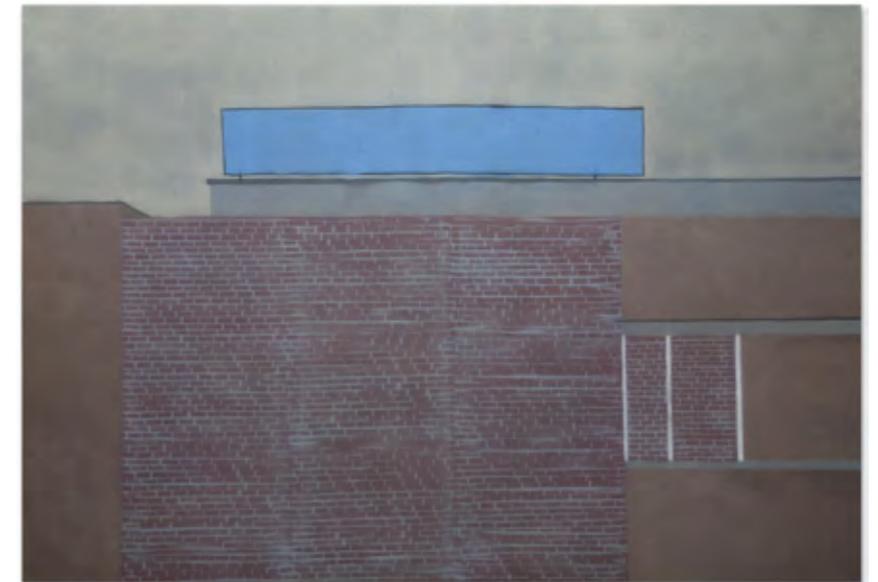
"SAVOREHA, SO TUKE AVLA PRE GOĐI
TE TUT NA ELA VARESO FEDER"



MRO ČHO, TE DIKHAV, SAVI HINI E REALITA,
ANDRE ALA DIVESA, DIKHAV, KAJ LE ROMENGE
ČAČES KAMPEL VARESAMI AVER IDEJA



Roma Textbook / remake of Black Panther Party posters

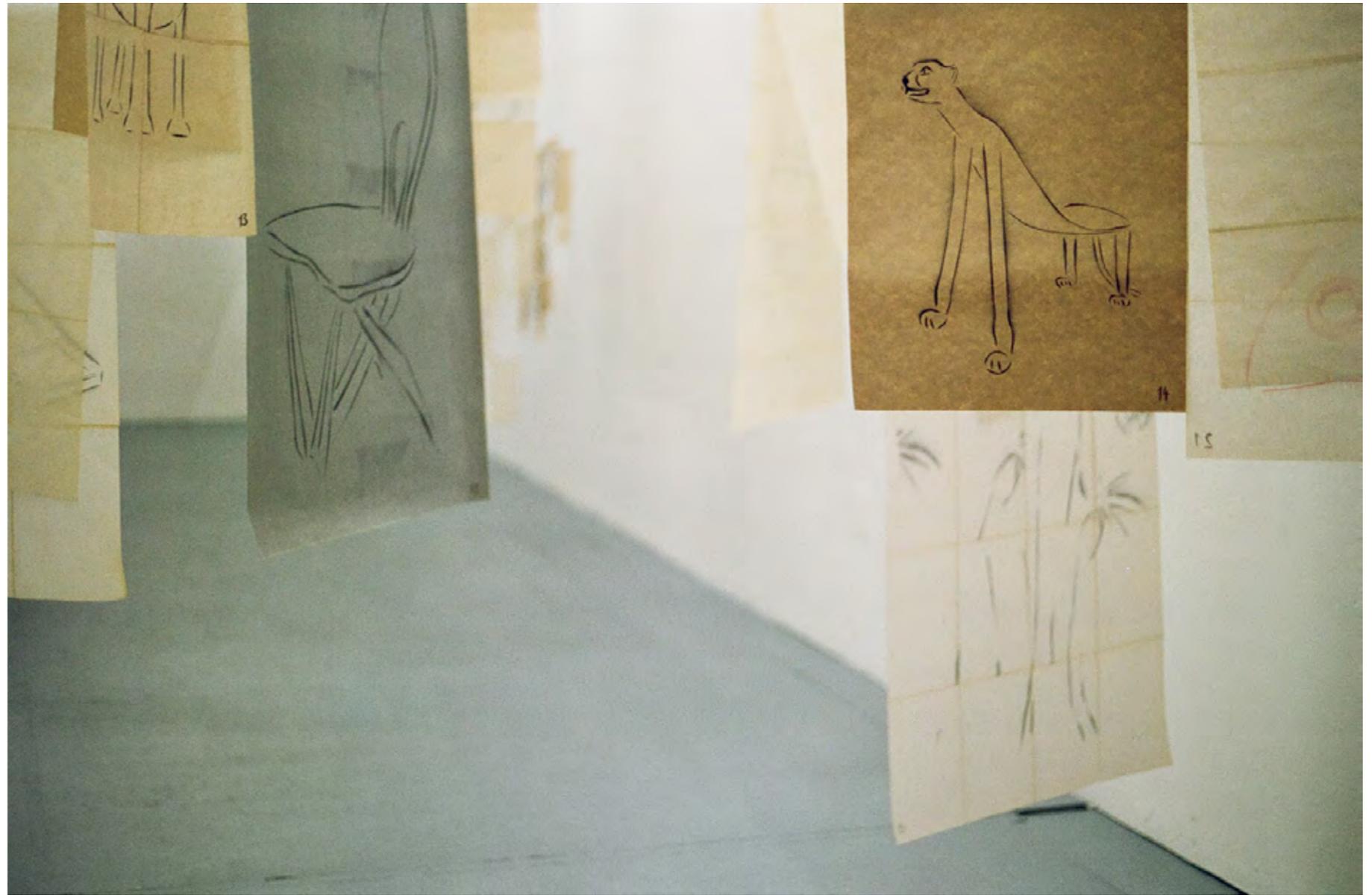


Roma Textbook

Untitled / 200 x 150cm each / airbrush on canvas / 2010



Tramping To The Orient
2012 / view of the installation



Tramping To The Orient / 2012

The theme of the open cycle Tramping to the Orient is not just one story or one event, but rather a continuous process. We barely realize that the post-colonial era, though its features scattered in our everyday life, has started already with the creation of the first colonies. The installation reveals how we manipulate our ideas of “tamed” Orient, how we artificially maintain the contradiction of the West and the East, civilized and barbaric, metropolitan center and colonial periphery. The series of images subtly outlined on paper is more or less the author’s random selection of an unlimited number of schematic ideas, features, mutually overlapping historical and ideological layers, opening to other possible connections and transmissions.



Tramping To The Orient
views of the installation / airbrush on paper / dimentions variable

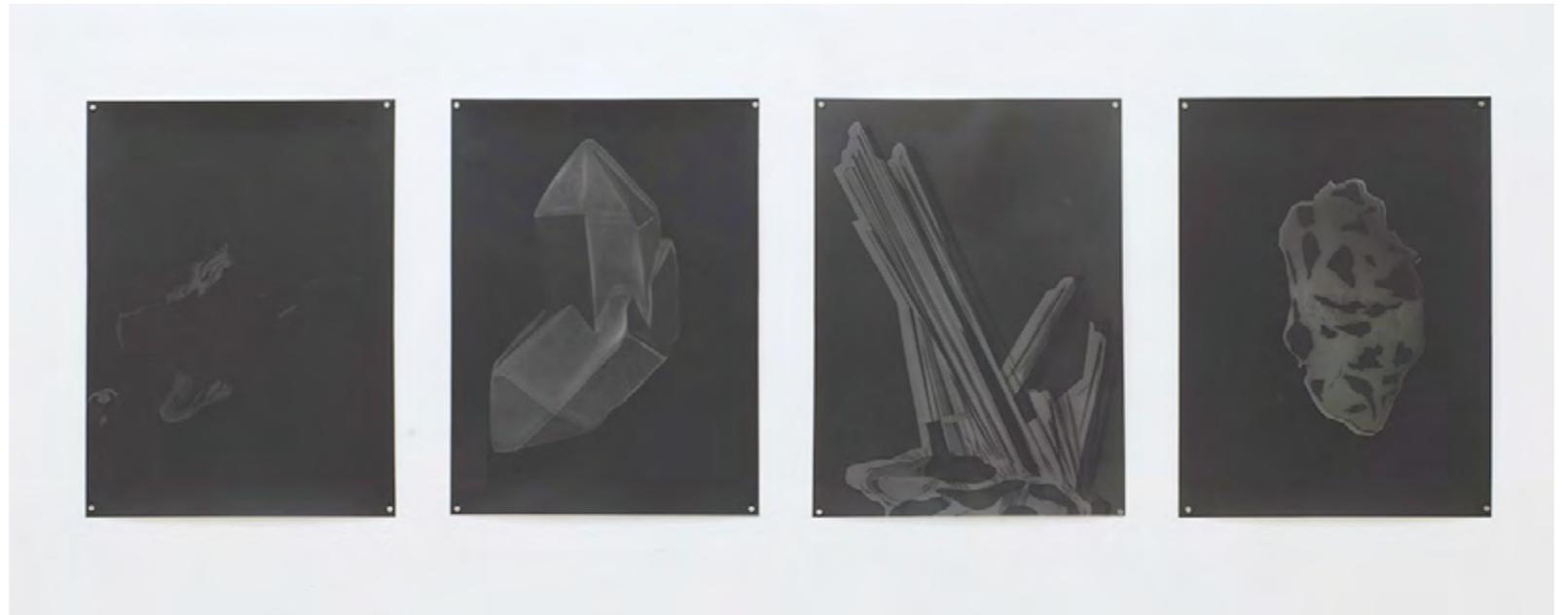


Geological Survey / 2012

Black and white book format pictures by Lad'a Gažiová propose a view of a fictitious crystallographic album. Particular sheets represent specific minerals, which evokes the technique of a graphic print or drawing. However, they have been created by making use of a photogram technique, which means placing objects onto the surface of photographic paper, consequently exposing it to light and a chemical process. The chosen technique of photogram, which originally made use of photogenic mark of three-dimensional objects, is left out in this procedure and the object reality is replaced by a surface illusion of carved patterns. By means of the light, it creates a trustworthy and original imprint – similarly to photogenic drawings (scientific illustrations from the mid 19th century). Although, in this case we do not mean the recording of reality but an original relation of a photography and typical painting portrayal, fine-drawn visual game in which the indirect sign is achieved by means of the light.

Michal Pěchouček



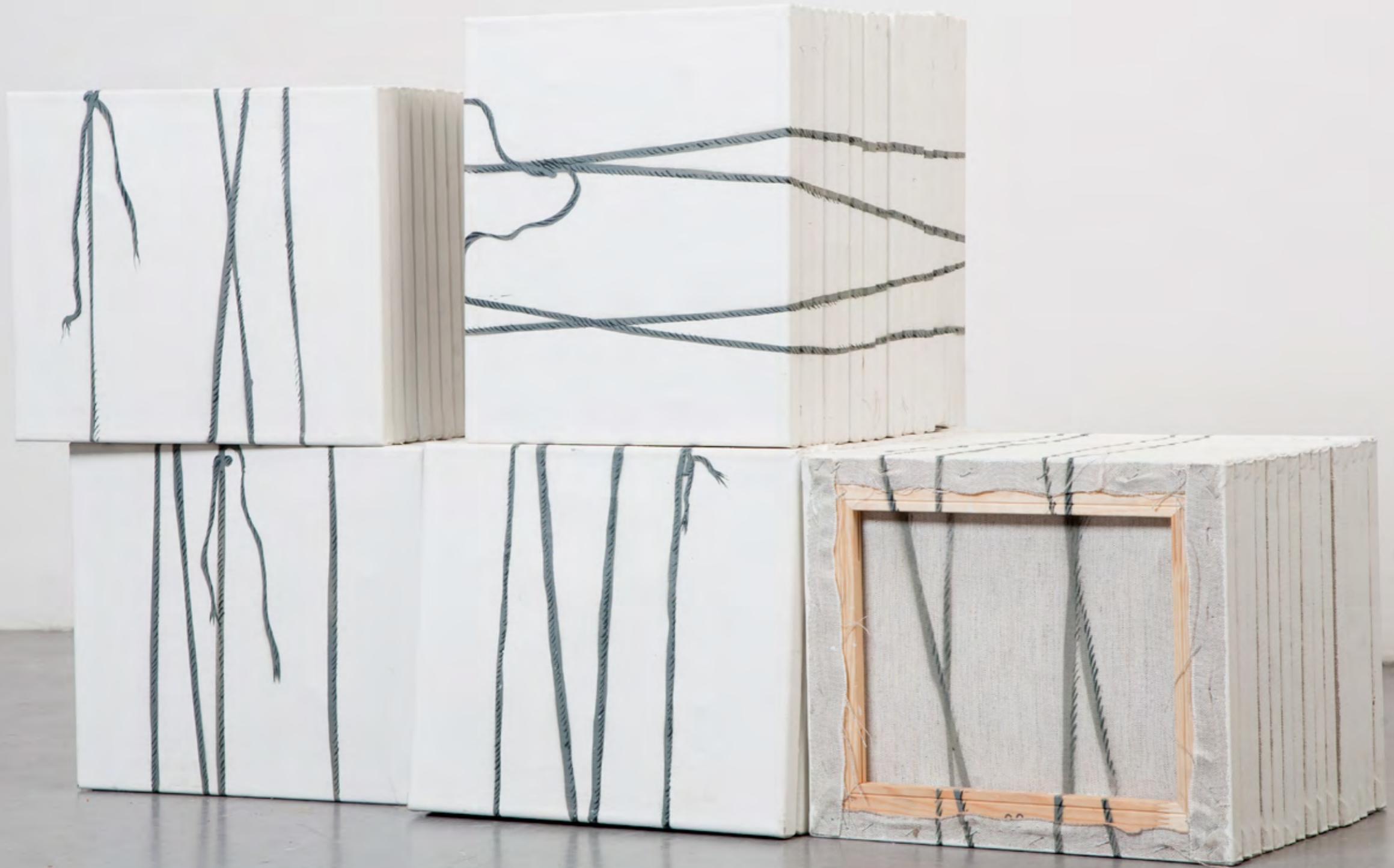


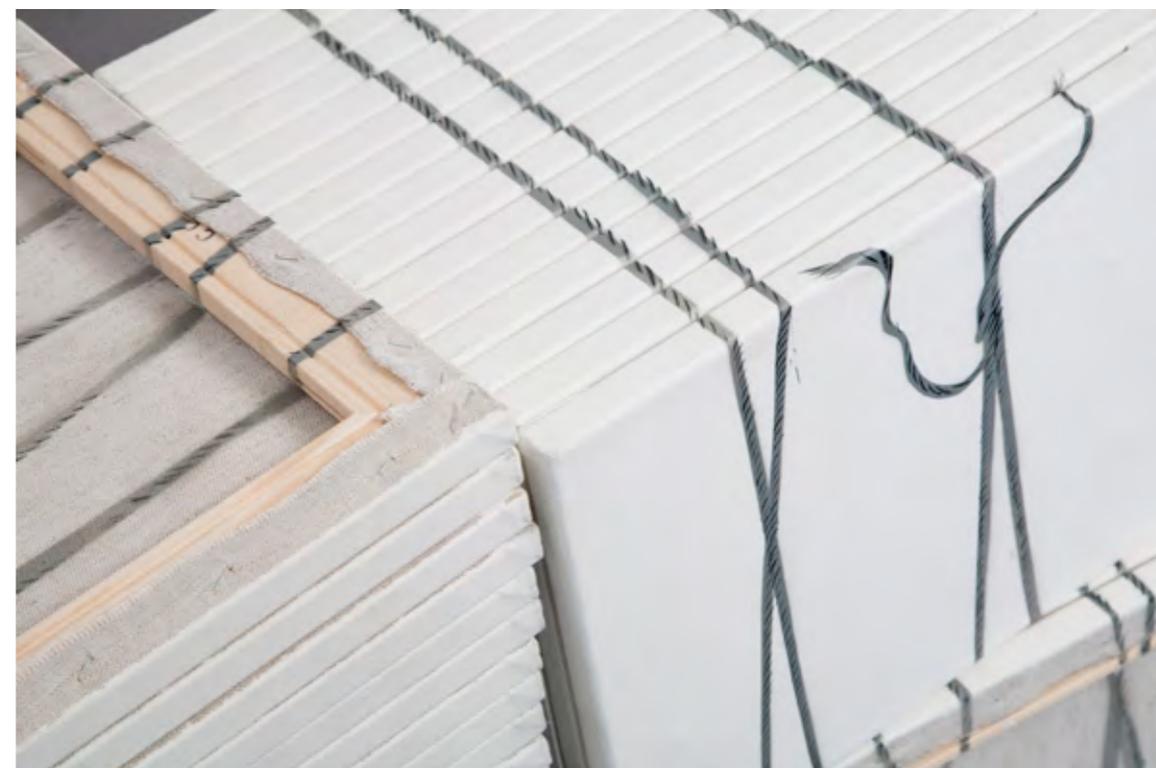
Geological Survey
photograms / 30 x 40cm each

Untitled

2009

installation / wood, canvas, acrylic and spray paint / dimensions variable





Untitled
(detail of the installation)
wood, canvas, acrylic and spray paint / dimensions variable



Yesterday I Desinfected All Of Heaven / 2008
view of the installation



Yesterday I Desinfected All Of Heaven
view of the installation / spray paint on paper / dimentions variable



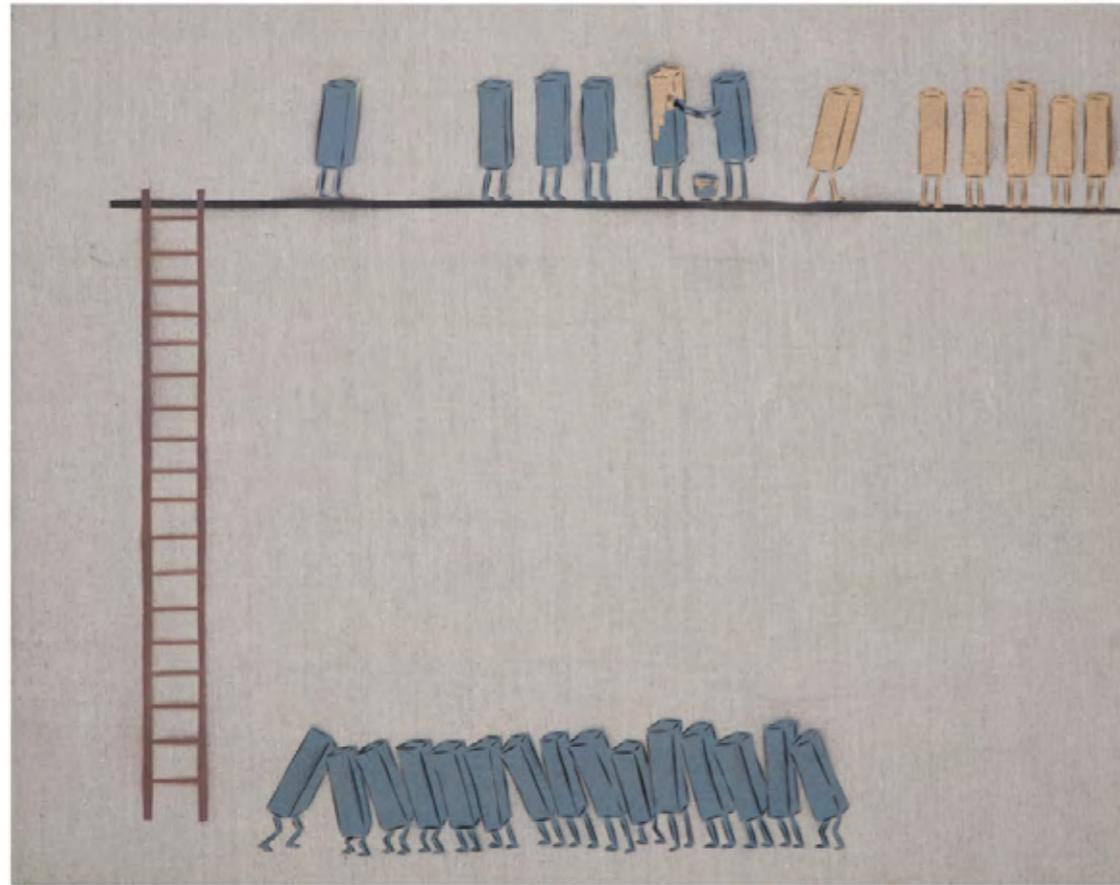
Yesterday I Desinfected All Of Heaven
views of the installation

Selected paintings from the years 2005-2011

Beauty and distaste / Major cleaning

First paintings of Lad'a Gažiová were so sober, that it was not clear if they were enough ample. It was even less chatty than pictograms of Michal Dzama. Empty background instead of plot. Few things, few figures, some "strokes" of spray through stencil, and this was the end of story. (what remained could only be the art). Narration depicted on them enabled only a guess of their wider frameworks. Illustrations to non-presented story, many people even did not know, that the to the Roma one. It was in fact an individual interpretation of the life of Roma in the 19th century. This interpretation deliberately followed the romantic historical cliché. Illustration is not a bad expression, supposing we are not going to understand it as a description. The description wasn't a case at all, moreover, it did not concern the description of the moods or psychical statuses, as the one could expect from said representative of emo style. An emo was not very much a matter of attention at those times.

Later on, the paintings of Lad'a were becoming more colorful, more plastic and spread over the background. Empty surfaces were covered with grass and water, and with smoke and clouds. Former undistinguishable slim figures and requisites were replaced by the Baroque illusiveness and colors. Lad'a started to build her message and story more on the atmospheric basement than on long term relation to nude sign. Since that moment on, thanks to application of emotional activity, she has been trying to provoke a rational activity, to sneak a message and keep the attention via emotional information and memory. Reproduction of all rudeness of life in language known to her generation is tormenting her, too. This empathy and naivety, confessed in whole dimensions, becomes less nad've and originates a tool for communications. It is quite simple, even with regard to the other Lad'a's hobbies, first of all the music, to rank her works among the emo style. On the other side, it is the same simply to put in question this ranking. Absence of iconic appropriations (musical icons by Jakub Hošek or iconic figure characteristics by Anežka Hošková) represents one of the most remarkable differentiations. Moreover, Gažiová is not quoting. She is using stylization close to that style, but principles of her work are different.



Untitled / 2011

50 x 80cm / airbrush on canvas

Emo, other one from the group of romantic comebacks, gives strong importance to formal site, identification, and icons, even it doesn't represent the artistic

but living, e.g. market style. From artistic point of view we could name it as a derivative of subjective expressionism, whose emotional content has resulted in a form, being codified as a style. Emotions remain present in Ladá's expressions, work content and first of all in the motivation. There is all, what was the source of emo: emotions and protest of the street, street art, painter's and musical neo - romanism and subjectivism and graffiti credo - an actual distance and opposition to original interpretation of works. Everything on the street is clean from the fingerprints, it has no value, in fact it has a value of antiquated. Everything and signature too, are being succumbed to stencil and industrial spray. The situation is the same on Ladá's canvas or directly on the walls. Her starting points join the creation and philosophy of so-called Mission School, of graffiti boom in San Francisco Bay Area in the ninetieth of the last century.

Not only due to spray technique but also thanks to engaged content, Gažiová is much more close to street art and "stencil graffiti. Entire picture is built from zero point and doesn't use any strange base and message. The contents are not only generally psychologised, they are not build as iconic representation of emotional social atmosphere, but in core, they represent committed comments, social – politic criticism and criticism of unilateral and mechanic views, presentations and solutions of tragic events, very often connected with terrorism, diaspora and exodus. Good and bad in them is not black-and-white and it does not have the form of a fairy tale hero. In the picture Beslam she is letting to run big crocodile tears from the eyes of all figures. Anyhow, it is not the glassed mango of drop, not the sign depiction of psychical status, but a personal remark of notoriously known incident, presented exclusively politically by the media. On the opposite, Ladá sees all the actors as victims and simultaneously the guilty ones, regretting the act which just expected to happen. It is kind of reconstruction of the event, based on human emotions and experiences, where the great issue of collective culpability is being addressed and there is no one to be pointed on as a guilty. This is why not only school children are crying in the picture, but woman from Chechnya as a terrorist, the Angel and the Death, too. Blind alley – same as in reality. Melodramatic imaginative form of those human tragedies seems to be, and this from the stylistic point of view, an inadequate to the content and it generates pathos, attracts attention, makes contact.

There is one more thing which connects Gažiová with graffiti, and this is her specific relation towards the space and surrounding. In the conditions of gallery practice and due to mobility of picture on canvas is not easy to define it, but Gažiová tries to do it. Currently, she inclines more to wall painting or its combination with hanged paintings, which she had already been implementing few years ago, e.g. in Escort gallery in Brno, where the pictures had domestic surrounding – wall painting. Total remodeling of the gallery environment into the unified installation and their absorption in the picture language will represent very important segment of new exhibition "Yesterday I disinfected all the heaven". Is this going to be a new beginning? Or do we have already infected heaven? Or to prevent the elephant to get infected there?

Edith Jeřábková



Untitled / 2011

70 x 100cm / airbrush on canvas



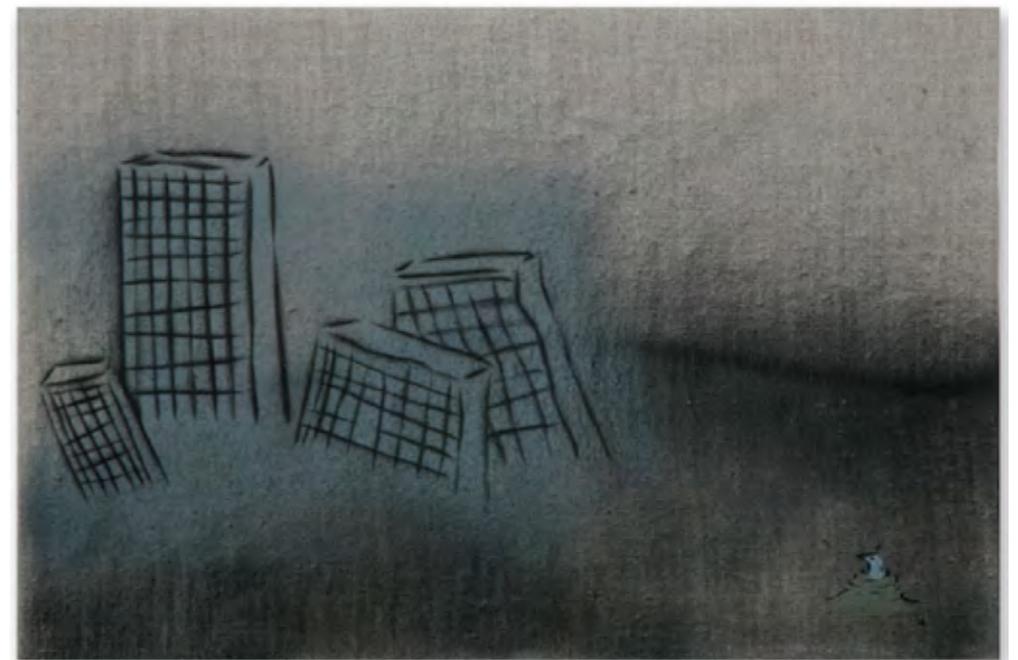
Untitled / 2011

25 x 35cm / airbrush on canvas



Untitled / 2011
70 x 100cm / airbrush on canvas

Untitled / 2010
29 x 40cm / airbrush on canvas

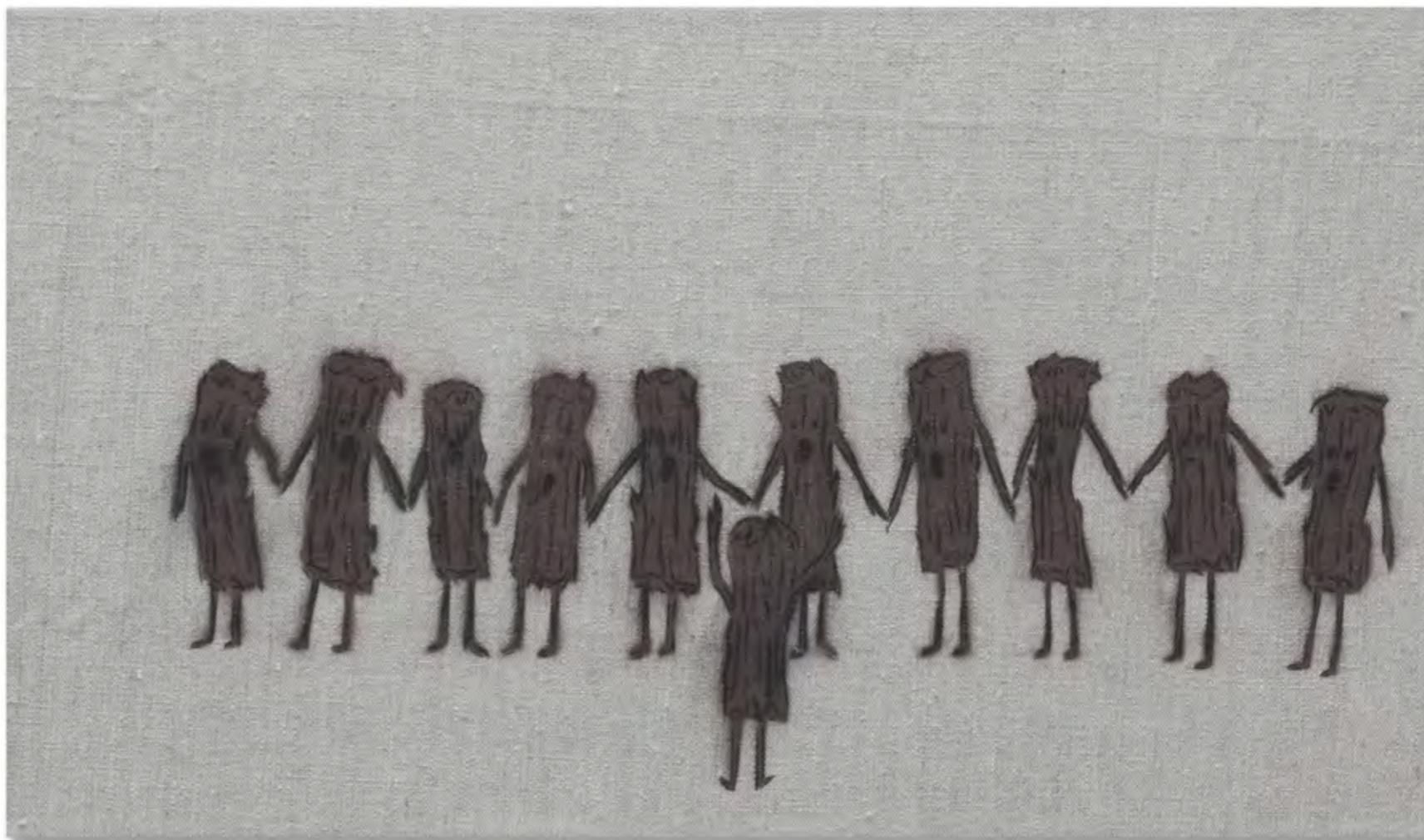
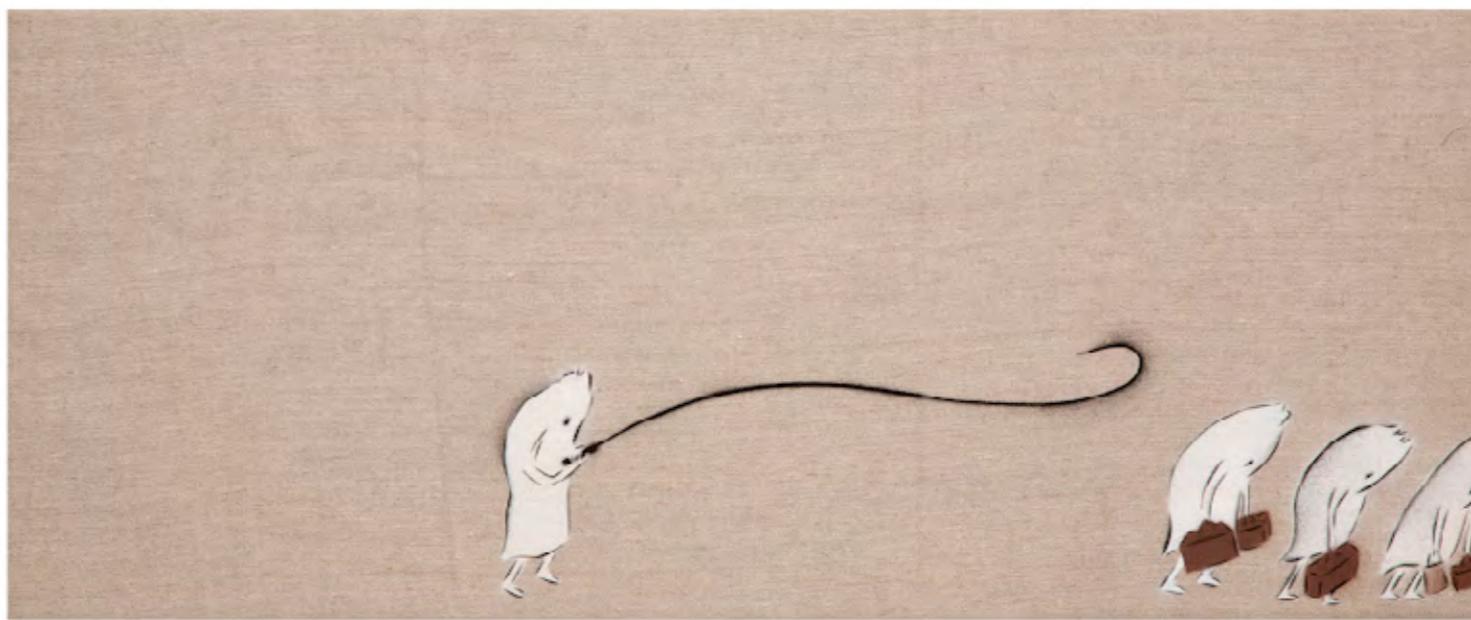


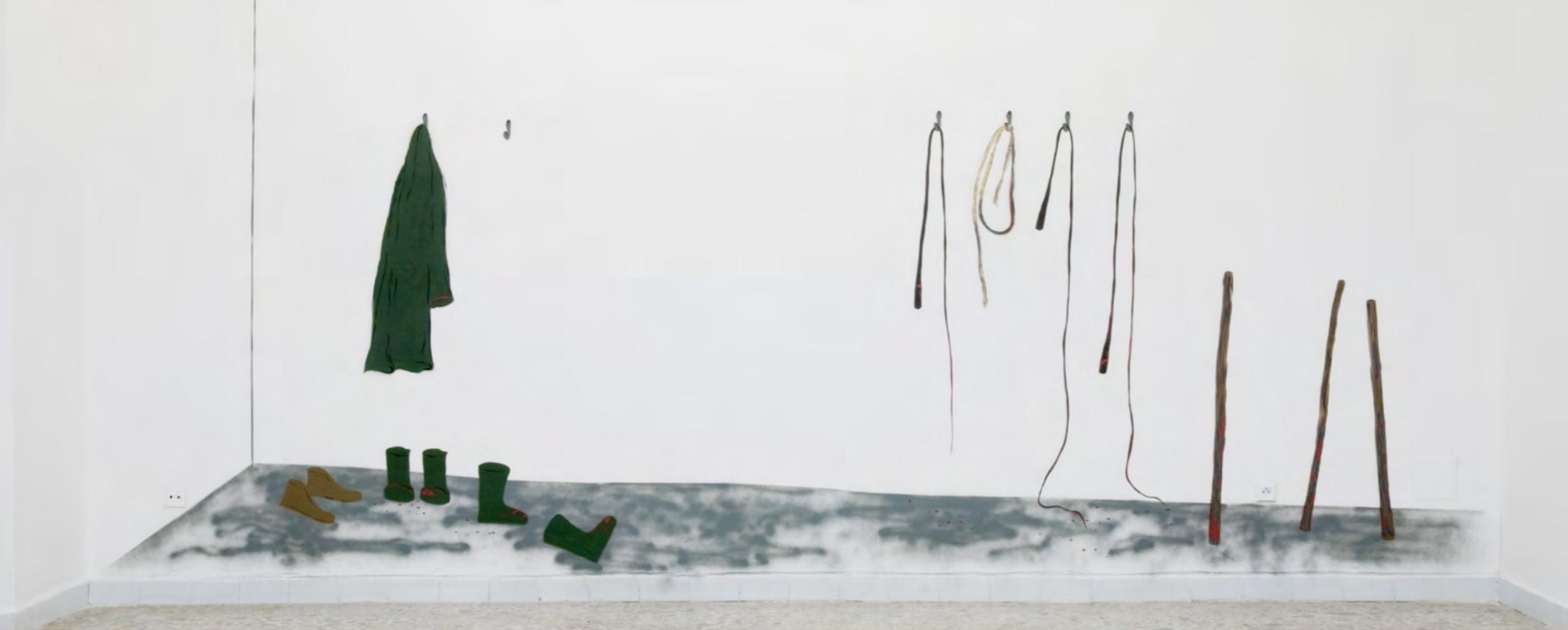


Untitled / 2010
24 x 25cm / airbrush on canvas

Untitled / 2011
30 x 70cm / airbrush on canvas

Untitled / 2011
35 x 60cm / airbrush on canvas





It Does Not Hurts For Hundreds Years / 2009
200 x 500cm / spray paint on the wall





Untitled / 2006
130 x 195cm / spray on canvas

Untitled / 2005
90 x 120cm / spray on canvas

Untitled / 2005
90 x 120cm / spray on canvas





Untitled / 2005

150 x 200cm / spray on canvas