



**2012 Silver Academy**

A performative lecture on how today's system of education for senior citizens is an unintentional fulfillment of Jan Amos Comenius' radical ideas on education as a journey toward transcendence. Schooling of people of postproductive age can introduce an antithesis to today's mainstream utilitarian view on learning.



**2012 For Future Audience**

I asked the curators of Budapest's Museum of History and Ethnography to show objects (usually everyday objects) that they themselves - on their own incentive - select to be included in the collections and explain the reasons why in their opinion these object should be kept for posterity in spite of that the institution lacks the proper budget for it and there is no social demand.



**2012 When There Is Too Much Happening, I'd Rather Stay Home**

I organized a number of events for bird lovers in Gdańsk - e.g., lecture on what to do if you come across an injured bird, lecture about stork migration, screening of a film Birds: Protectors of Forest, and bird ringing at an ornithology center. All these events took place at different places at the same time.



### 2012 Gradient

I asked Lenka Pateřiková, a curator of sculpture collection of Prague's National Gallery, to choose artefacts "on the margin" of the collection (i.e., those least valuable) and, based on their (un)importance, to put them on the gradient field placed on the floor of the gallery space. She explained her choice and the placement of artefacts to audience during guided tours

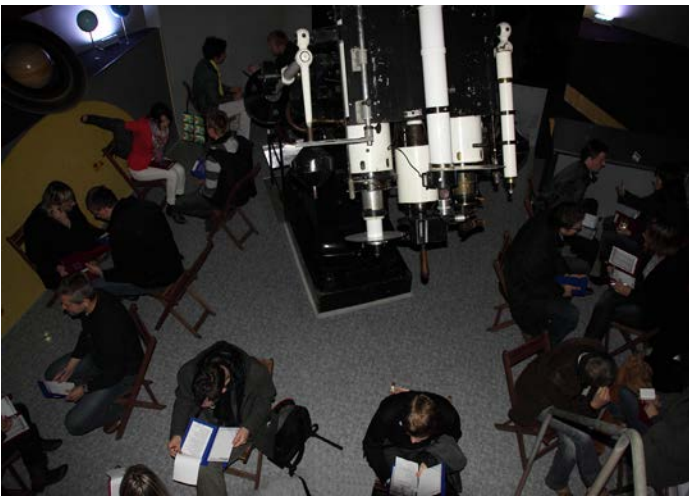


### 2012 What Do Objects Want?

A project together with Matěj Smetana where we tried to revive the ancient idea that objects have their own will (which is the original idea of fetishism).



**2012 Motionless Change** - Exotic realia as a tool for more universal reflections upon symbolic capital the fetishization of values and their subsequent devaluation.



**2011 Two Small Intersections on a Big Vertical Line**  
meteorite and stalagmite from a collection of the  
National Museum in Prague, two constructed  
situations documented on postcards, 2 x 500 items



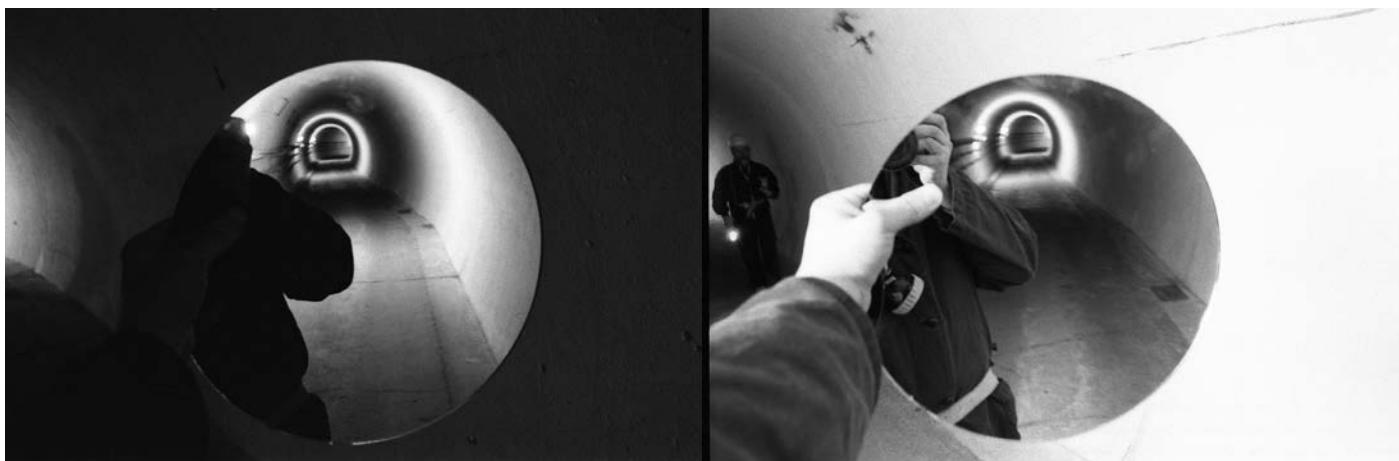
CO UDRŽUJE ELITY PŘI ŽIVOTĚ? /WHAT KEEPS ELITES ALIVE?



### 2011 What keeps elites alive?

We infiltrated into an association of people of above-average intelligence. Our aim was to make a project about „the aristocracy of thought“ attending lectures and community events, using interviews and questionnaires. (with Vasil Artamonov)





**2011 Medusa**

performance: A walk towards containers with radioactive waste observed in a mirror. Documented on 5 BW photos. Richard Radioactive Waste Repository, Litomerice, Czech Republic.



**2011 Hands of Dead Poets**

Plaster casts of hands of deceased Czechoslovakian poets.  
( Konstantin Biebl, Otokar Brezina, Frantisek Halas,  
Pavol Orszagh Hviezdoslav, Viteslav Nezval, Frana Sramek )



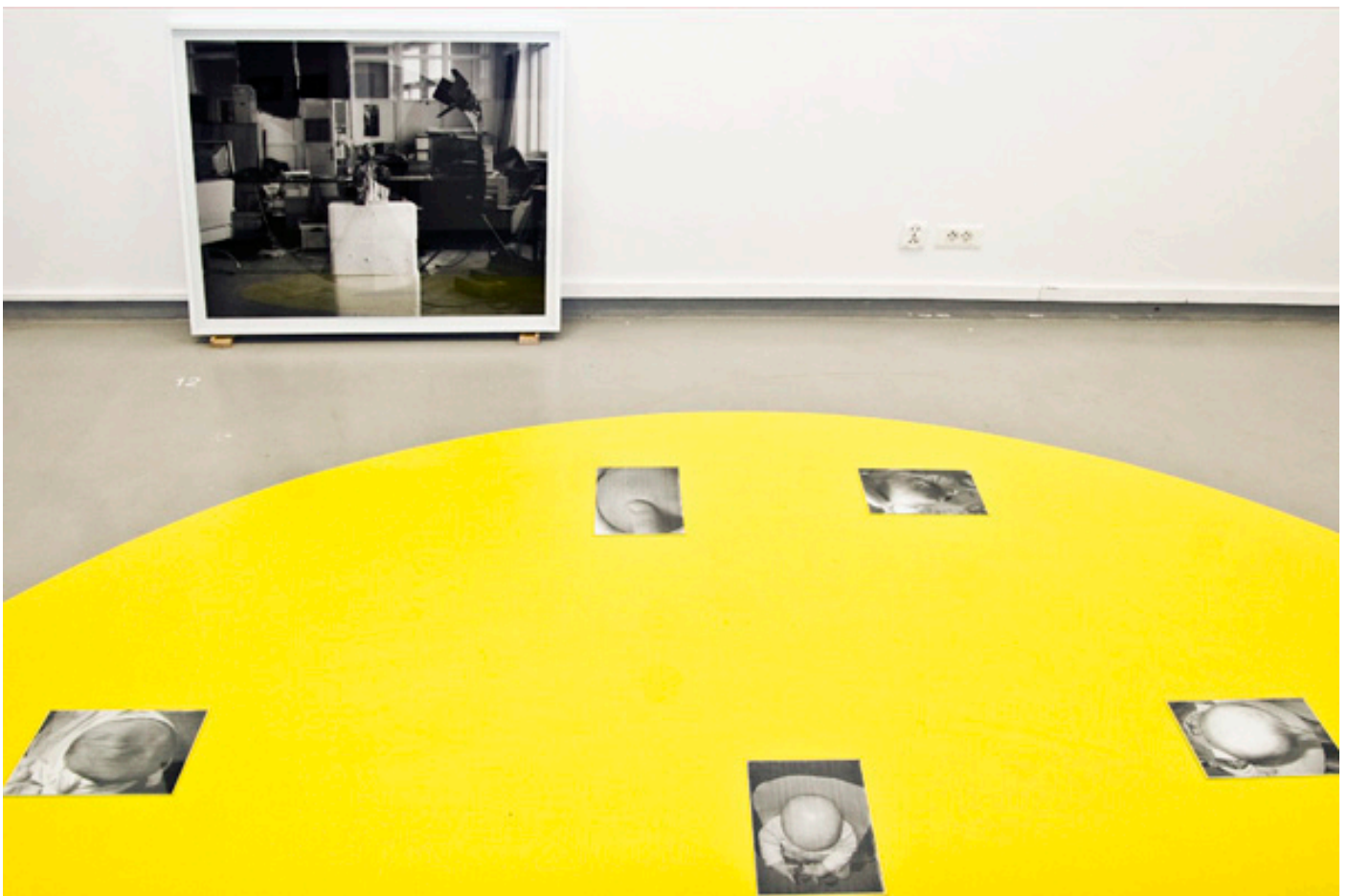
2010 TheSeaTheSea

archival photos from equatorial baptism of Czech sailors from 70s - 90s, wall painting, grapnel

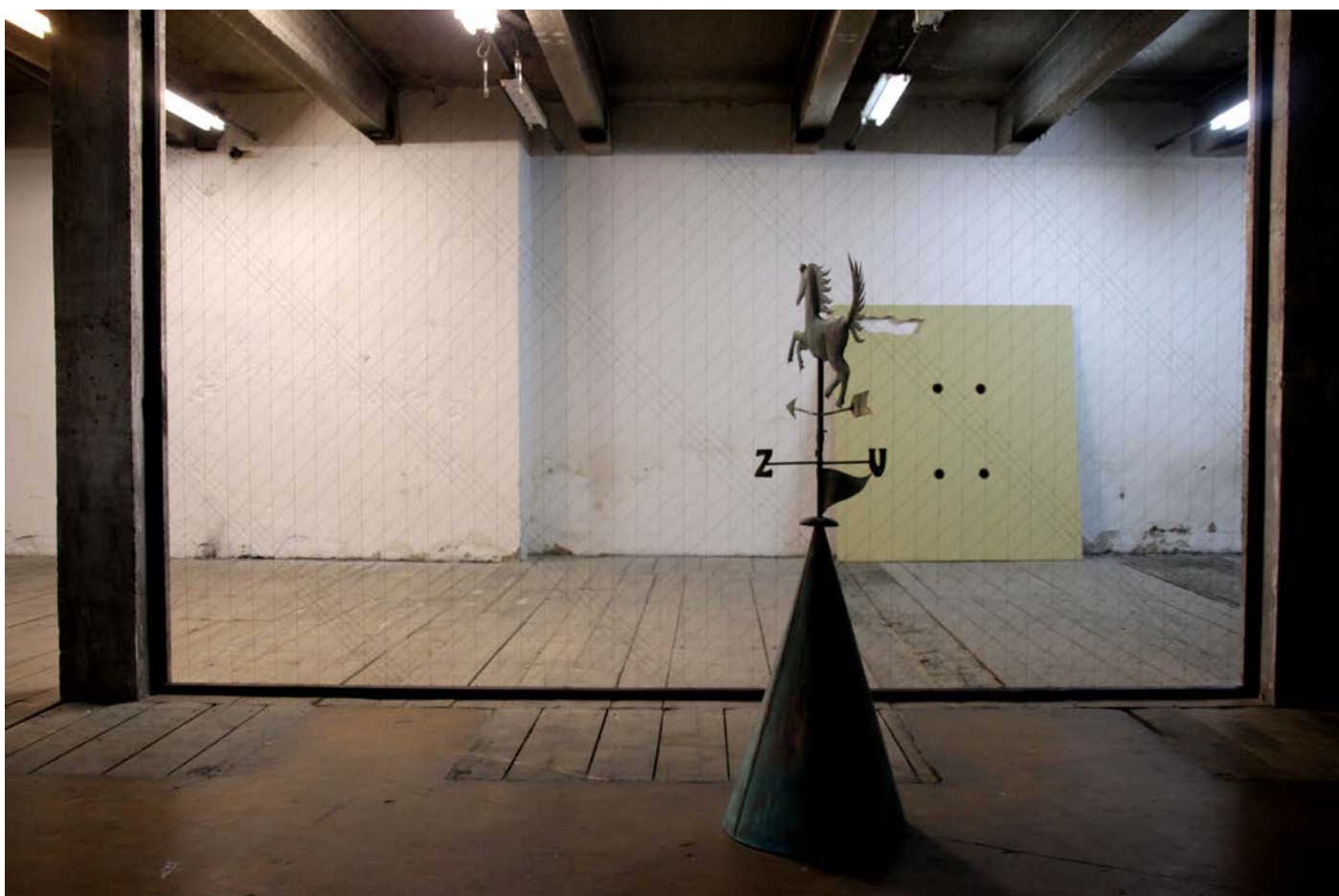


### 2010 A Record of Events in the Region

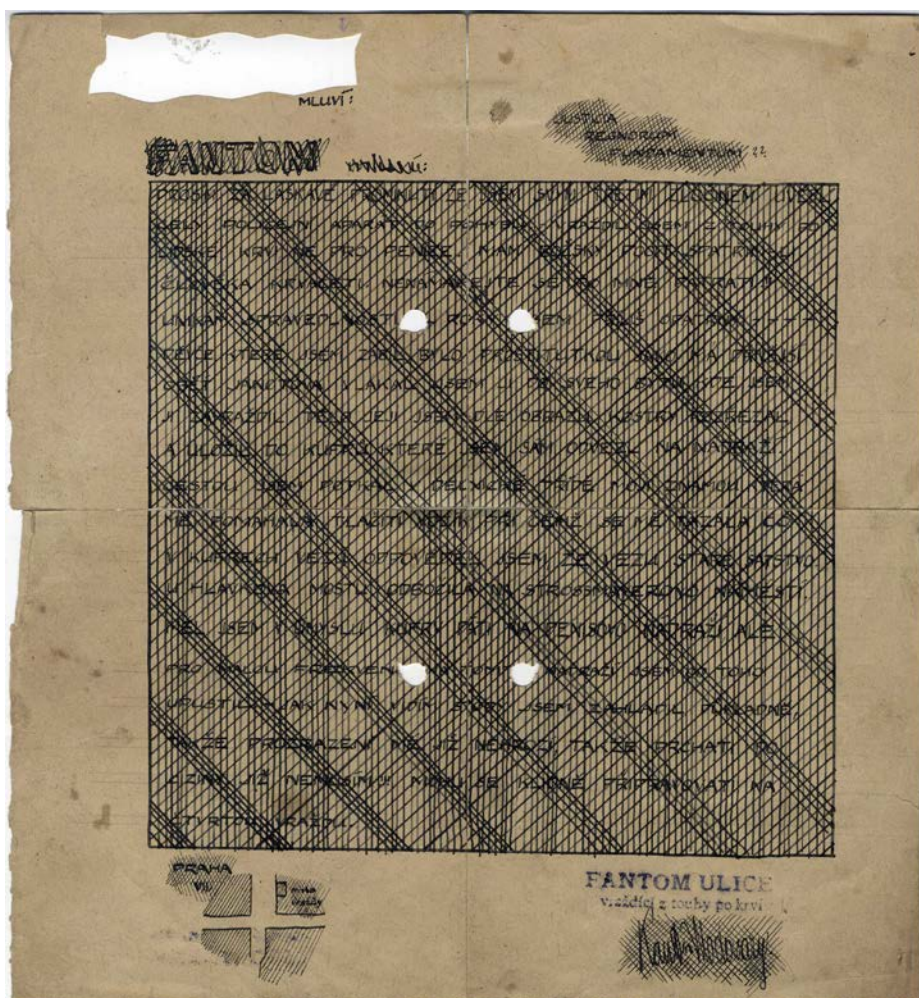
We have visited several small town chroniclers in the Czech Republic and persuaded them to record our visit as well as our artistic performance carried out in the region in the local chronicle (for each town to have a chronicle is a duty by law). It was not meant merely as an ironic act or trick to inscribe ourselves into official history, it was also an opportunity to record interviews with the chroniclers, collect information on their work, and to find out the strategies which determine what events are secured for the future. In collaboration with Vasil Artamonov



**2010 Sets**  
Floor painting, sound, collection of various stones, photos.



2010 Don't We All Secretly Hold Our Hands under the Table Dividing Us?  
Exhibition view



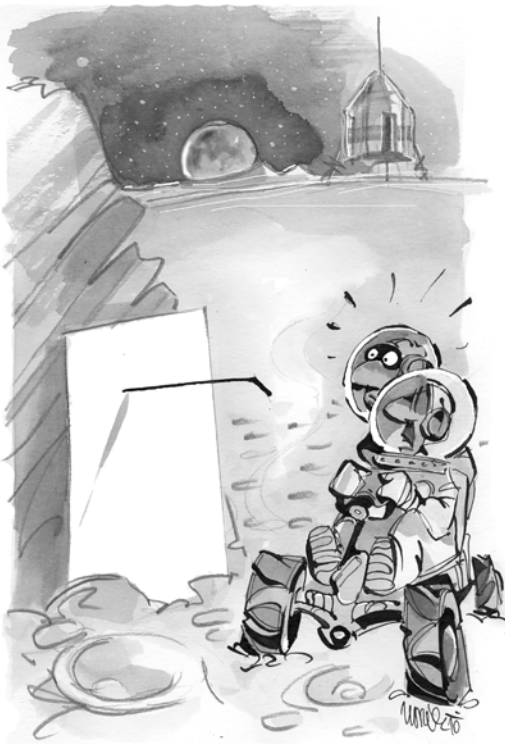
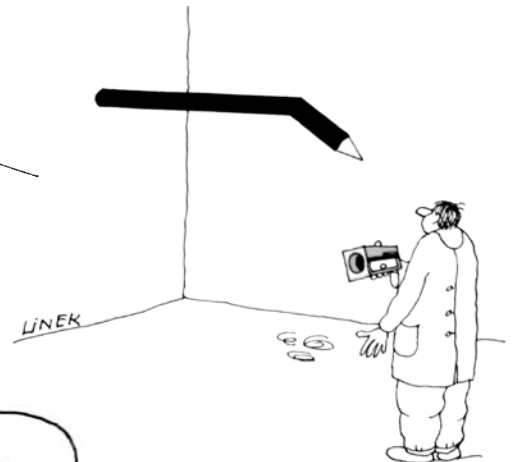
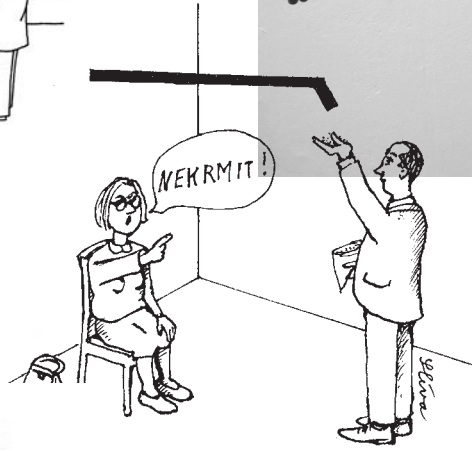
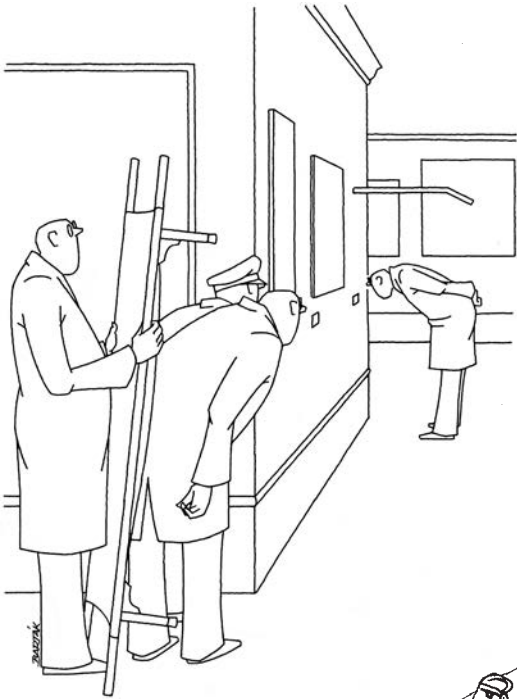
### 2010 "I Would Prefer Not To"

The focus of the installation is a letter found in an archive of a museum of police. It is an anonymous murder confession from 1933. In it the alleged killer explains his motives and the execution of the murder. The identity of the writer of the letter has never been discovered, the case remained unsolved. Interestingly, the murderer drew a complex and abstract pattern across his hand-written confession so that the text is almost unintelligible. The inner conflict of an anonymous message that resists its fulfillment - the acceptance of punishment - is mirrored in the geometrical pattern, "the grid of protection", which as if protected the text from its own message.



2010 Non-objective Geometry Represents a Missing Order. In collaboration with Xabier Salaberria





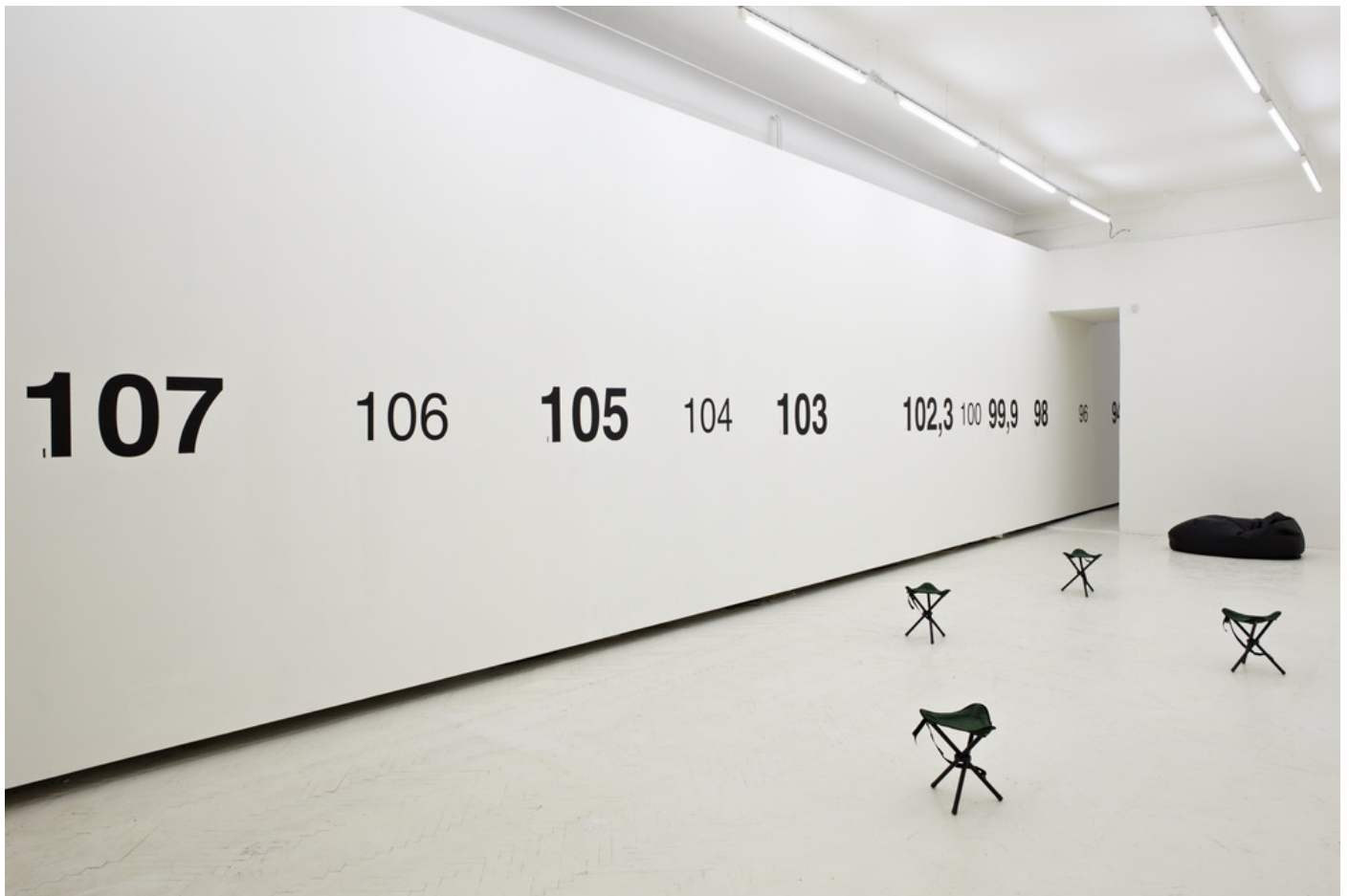
**2010 To Shake a Lifeless Hand**

Cartoons drawn by caricaturists ridiculing contemporary art according to a work proposal that I created based on the shape of my lifeless hand. Edition of 600 A2 offset B&W 2 sided posters

participating caricaturists :

Vaclav Linek, Vaclav Sipos, Valeria Cescato, Jiri Novak, Vincenza Pescechera, Roman Kubec, Miroslav Bartak, Jiri Sliva, Gianfranco Cioffi, Libero Gozzini, Frantisek Kratochvil, Jaroslav Dostal, Tommaso Pedulla





2009 **Untitled** Exhibition design for 6 radio works by Jachym Topol, Katerina Seda & Rolf Simmen, Milos Vojtechovsky & Peter Cusack, Werner Poschko & Marek Janac, Steffen Irlinger, Dora Kapralova



**2009 Agreement Among Peers**  
situation at cemetery, caps with print, fishermen seats, list of cultural heroes buried in the cemetery

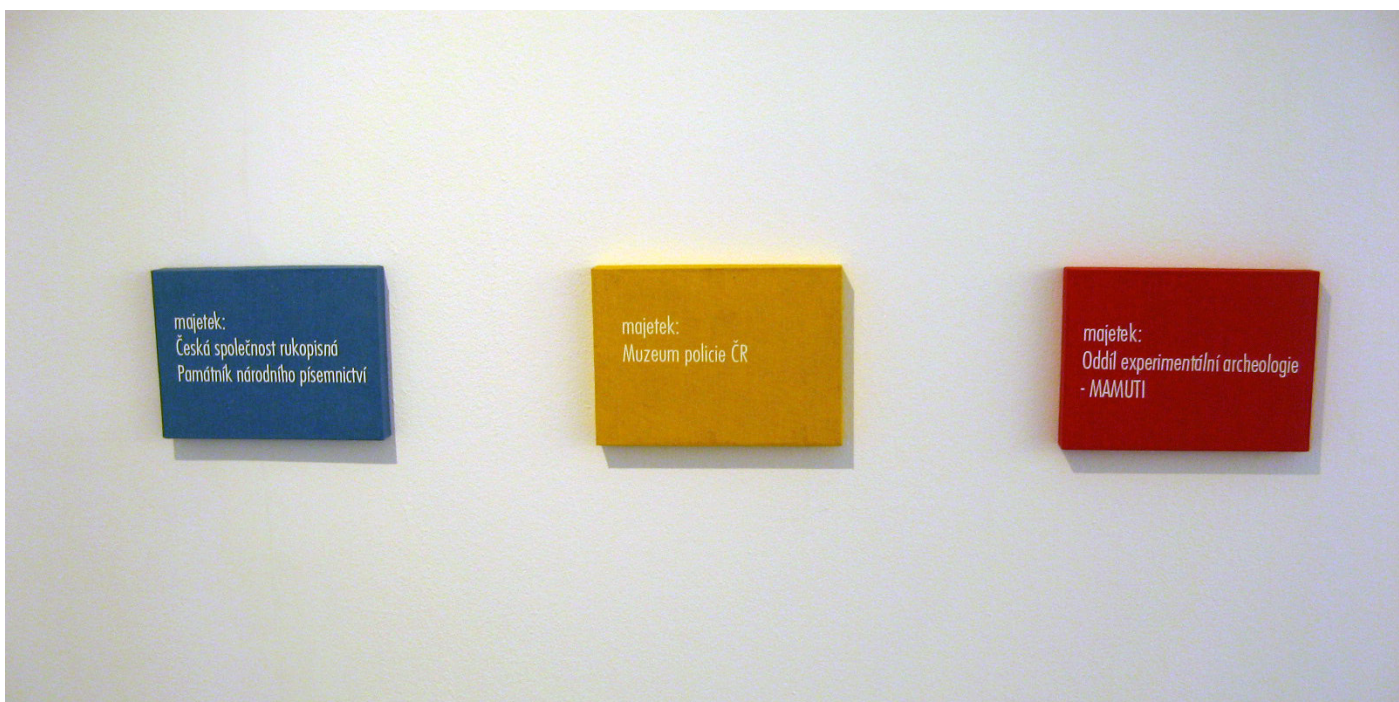


### 2009 Symmetrical Solution

Intervention into a mine tour in Museum of Silver in Kutna Hora.

Visitors walk through the medieval mine in canvas white kirtle - usual clothing of miners. On the kirtles, I have sewn patches resembling Rorschach inkblots.





**2009 Second Chance**

Falsified historical artefact's borrowed from different institutions, showcases with colored glass



**2009 Eclipsis**  
Performance in a planetarium





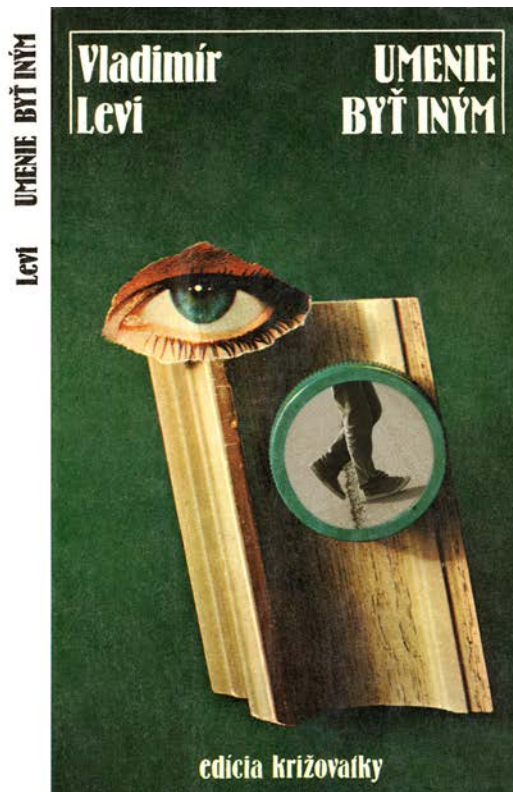
**SMENA 1983**

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Hlboké profesionálne vedomosti a bohatá lekárska skúsenosť umožňujú Vladimírovi Levimu, autorovi knihy *Umenie byť iným*, ako aj mnohých ďalších populárno-vedeckých kníh, vyjadrovať sa o chýlostných otázkach praktickej psychotechniky. Problematika medzifudských vzťahov patrí v súčasnosti medzi najdiskutovanejšie témy. Autor poukazuje na skutočnosť, že mnohí navonok úspešní ľudia, hoci žijú „medzi ľuďmi a s ľuďmi“, sa cítia osamotení a sú v stálej konfliktnnej situácii s najbližším okolím.

Praktickým poslaním knihy je predovšetkým naučiť čitateľa umeniu psychologicky myslieť, vidieť, chápať, vnímať druhého človeka ako samého seba, prekonávať tým aj negatívne momenty v komunikovaní, ako je neistota, neschopnosť nadviazať dôverný kontakt, podradenosť, egocentrizmus. Veľká dloha pri tejto výchove pripadá metóde hry, v súčasnosti čoraz širšie použíwanej tak v psychoterapii, ako aj na využevacej hodine a pri profesionálnej príprave špecialistov.

Technológia tejto metódy, autorom nazvaná rolový autotrénng (RAT), je v mnohom blízka technike hereckého tréningu. Súčasne autor nevteravo, často nepriamo uvádza mnoho praktických rád o taktike komunikovania, o rozličných stránkach vzťahu človeka k okoliu aj k samému sebe, učí konkrétnej technike mravného a psychologického sehojokonafovania a načrtáva cestu, ako na základe vlastného poznania a poznania iných prekonať samého seba a vytvárať okolo seba zdravý psychologický klímu.



### 2009 From One to the Other

Performance - Crossing of the road at a place which gives no obvious reason to do so. The performance was documented by a sequence of five photographs. Each photograph was used for a book cover using photomontage. The books were selected on the following basis: each photograph had to function as an illustration picture for the particular book, each time with a different meaning.--

Books used:

Kolektiv autoru - Zemepis pro 1. ročník gymnazii/Geography for High School Freshmen

Gustav Taus – Video/Video

Vladimír Levi - Umenie byt inym/The Art of Being Different

Radomír Mestán - Oplocení pozemku/Fencing of Land

Wladyslaw Terlecki-Cerný román/Odpocni po behu/Black Novel/Rest after a Run



2009 From Elsewhere  
Crop circle and postcards from various places





### **2008 Evening Star**

A row of cinema seats is placed right in front of the cinema screen. The audience (performers) sit on the seats resting their palms on the screen. Their thumbs simultaneously exert pressure on their closed eyes. The pressure creates images inside the eye – an inner film. The time of the performance is similar to that of a feature film.



**2008 I don't believe in Past Lives**

Photographies of dead ends of tunnels inside a mine in Pribyslav.

The mine was established by prospectors' mistake. Nothing was found.

The mine had been worked at for about 10 years.

(The photographs were exhibited together with a book - The Loss of Attention. The book consisted of photocopied pages from books I own which I've started reading but never finished. The pages used for the exhibited book were the ones on which I stopped reading.)





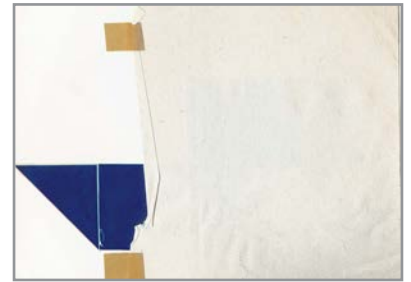
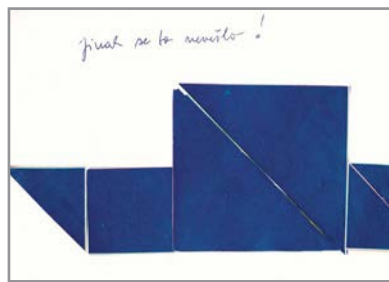
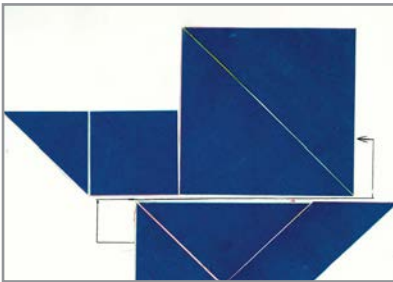
### 2008 Grocery Outlet

I stole an instant soup packet in a store with just-expired groceries in order to be caught. My portrait was then exhibited among photographs of other thieves in the shop window.



### **2008 A Minor Mail Robbery**

An ongoing project with fake mail boxes. The mail boxes were exhibited together with a lined mattress and a short text which introduced the link between the mattress - sleep - unconsciousness and the lines representing conscious directed activity.

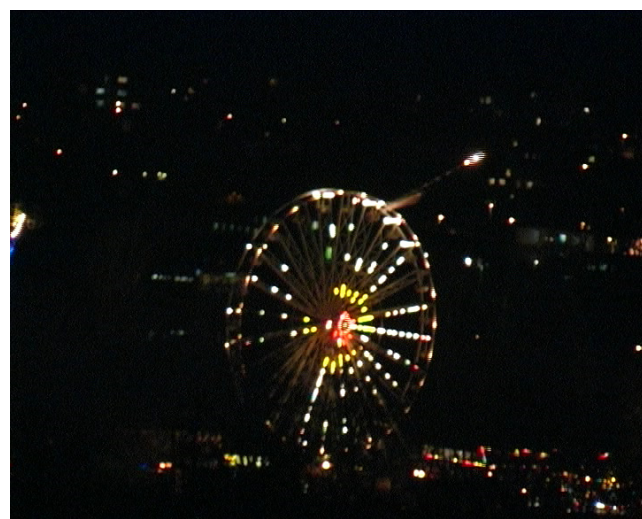


### 2008 With the Stream

(In Collaboration with Katerina Drzkova)

Exhibition of 40 found postal cards that were sent to the Blesk magazine as a part of a prize competition that took place in 1993. Readers were supposed to piece together a cutout and stick it to a card so that it matched the preprinted example (a ship). However, every contestant had to look for a solution to a problem which the editorial staff had not foreseen. How to stick the cutout on a card the size of which it did not fit? Content or form?

The collection of postal cards was exhibited together with geometrical objects (Tangram). These objects pieced together into the shape of a ship, similarly to the cutout, did not fit the space of the gallery.



**2008 Wow**

(In collaboration with David Landa)

Signal rocket was fired from a ferris-wheel to form a big Wow (Ó), an interjection of wonder.



**2008 When I grow up, I will be like you.**  
A performance at the grave of an Ukrainian boss.