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Romana Drdová

›MASKS‹, 2020 (in progress)

I have been preoccupied with the relationship between the body and the materials veiling it, including facemasks, for the past couple of years. This preoccupation is based on my ongoing interest in human identity and mutual alienation. I perceive the facemask as a medium that is capable of containing information about its carrier, that is, as something that can express an outlook and communicates it visually. In light of the current health crisis when the facemask became a pressingly needed article, it fulfils its primary function of protection, but also symbolically touches upon the topics of xenophobia or paranoia. We witness escalated xenophobic attitudes not only against different racial or ethnic minorities but also against those who display the symptoms of infection. Such negative atmosphere strikes me as menacing and alarming. In this project I strive to foster heightened awareness of mutual tolerance and solidarity that can be the foundation for the strengthening of basic human values.

ROMANA DRDOVÁ



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Lenka Glisníková

›Gadget Tools‹, 2019

*Gadget Tools* is one lineage among the artist's current projects. Lenka Glisníková introduced the first part of this work—which pushes arranged photography of everyday office use to new forms—in 2019 at the Lítost Gallery and later also as a finalist of the StartPoint Prize. Her current project, in which we can discern the glossy curvature of a laptop or the glistening white surface of a pair of headphones, follows on from the artist's work with digitally manipulated photographs which are duplicated until they become ornamental. The multilayered, detailed and interconnected nature of the objects within the context of the image refers to the grey noise of technology; subtle repetition to the rhythm of repetitive work. Glisníková does not, however, perceive the new work tools as a threat or an advantage. She examines them from the outside, developing in the visual field the utopian character of the offices of the future, in which the ergonomics of the tools will perfectly adhere to the bodies of their users (or the other way round).

TEREZA RUDOLF



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Markéta Magidová

›Releasing Spell‹, 2020

A short film *Releasing Spell*, made in collaboration with the Jindřich Chalupecký Society, Karina Kottová and 3D artist Sybil Montet, portrays an imaginative ritual celebrating the transformation of a patriarchal world and its representations into a society based on feminist values. The film takes place on an abstracted mountain range located in the middle of a desert where historic memorials of family relationships meet. During their voyage, representatives from the future, freed from physically determined reproduction and stereotypical roles, transform the residues of gender determination. The materiality of the sculptures is being modified and denied, the figures are released from their solid forms and create alternative situations. They emancipate themselves and smash the seriousness upon which their ancestors' civilisation was built. A colourful celebration of the future changes the cosmos of predetermined relationships into vivid matter, into a group organism. The society of empathy, care and togetherness is the new utopia.

KARINA KOTTOVÁ AND MARKÉTA MAGIDOVÁ



