

# CV



Marketa Jachimova

Born: 1988, Stankov, Czech Republic

Live and work: since 2018 Luzern, Switzerland

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Web: [www.marketajachim.com](http://www.marketajachim.com)

## Education:

- 2020 MFA Fine art and Media, ZHdK, Zurich, CH
- 2017 MFA Contemporary Painting, UMPRUM, Prague, CZ
- 2014 BCA Contemporary Sculpture, UMPRUM, Prague, CZ
- 2011 Erasmus Environmental sculpture studio of Douglas Gordon, GSA School, Scotland
- 2008 – 2009 BCA Illustration and Books, UDD Pilsen, CZ
- 2008 High school of Arts, Crafts and Technique, Art History Zamecek s.r.o., Pilsen, CZ

## Credits:

- 2024 Art in Architecture participant, Moosmat School, Luzern
- 2021-22 Atelier der Städtekongress Kultur in Kairo, Kultur Stadt Luzern, CH
- 2020 Art Residence „WHats next studio“, Z-Kubator, ZHdK, Kultur Stadt Zurich, CH
- 2019 12th Price of Critics Award of Young Painting/ Price of sympathy,  
Gallery of ArtCritis, Prague CZ
- 2017 Art Residence, Gast Atelier Schlieren, Zurich, CH
- 2016 Symposium 4D Gallery, Galanta, SK
- 2016 Greater Taipei Biennial of Contemporary Art/ Taipei/Taiwan
- 2016 9th Price of Critics Award of Young Painting/ Price of sympathy,  
Gallery of Art Critis, Prague, CZ

## In Art Collection:

- 2022 Zentral Switzerland Art Collection, Luzern, CH
- 2023 Canton Luzern, CH
- 2023 Gemeinde Meggen, CH

## Grants:

- 2021 Stiftung FUKA Fonds, Switzerland, CH  
Suisseculture Sociale - Nothilfe Covid-19, CH  
Stiftung Visarte, Lucerne, CH
- 2020 Stiftung Visarte, Lucerne, CH  
Stiftung Hamlet, Zurich, CH

Publication:

Spectrum, A book about the present of young painting in the Czech Republic, 2020, BiggBoss, ISBN 978-80-907383-8-6, EAN 9788090738386

Vor den Toren, Authors publication, 2019, Gallery Klatovy/Klenova, EAN 9788088288107

Art Fairs:

2021 „ Positions Berlin, Germany, D

Work Experience:

2023 – 2025 Art handler, Haas Company AG. Zurich, CH

2017 - 2022 Art Curator, Cofounder, KALI Gallery Luzern, CH

2020 - 2024 Hans Erni Museum, Art hander, Luzern, CH

2017 - 2024 Art Basel, Art handeler, Haas Company, Zurich, Basel, CH

2014 - 2017 Studio Griff Prague, project realizations for theater, museum, gallerie.

2017 - 2019 Art Basel, Mobel Transport Zurich. Asistent of building exhibition space and instalating art/ CH

2015 – 2017 Curator in gallery Klubovna, Prague/ CZ

2014 – 2015 Sculptural work for the Theatre Vosto5, Prague/ CZ

2007 – 2012 Large format painting. Air Brush, Ackril, Stock Liquere Company/ CZ

Solo Exhibitions:

2025 „Organic Soul“. Riders Hotel, Laax, CH

2024 „Fake song of the birds“ Brlinsky Model, Prague

2024 „Autumn Blues“, Sihl City Zurich, CH

2023 „OKCOW“ Redaction 597, Luzern, CH

2022 „MY HANDS“, KALI Gallery, Lucerne, CH

2020 „Destroi“, Signal Festival, Prague, CZ

2019 „On the Wave Back“, KALI GALLERY, Lucerne, CH

„Vor den Toren“, Gallery GKK/ Klatovy, CZ

2018 „Interior Domestique“, Gallery Holešovice Shaft , Prague, CZ

„RAUM“, Atrium in Žižkov, Prague, CZ

2017 „Marble Moon“ Gastatelier, Zurich, CH,

2016 „Enter the Void“, Cube X Cube Gallery, Kristofovo Údolí, CZ

2015 „Option Six“, Berlin Model Gallery, Prague, CZ

2014 „Star Gate“, The Solution Gallery, Prague, CZ

2010 „KLAUSURA“ Czech Parlament Garden -Lichtenstein Palace, Prague, CZ

Group Exhibitions Switzerland

2025 „Out of the Dark“, Kunsthalle Luzern, CH

2023 „ZENTRAL! 2023“ Kunstmuseum Luzern, CH

2022 „Knsthalle Luzern“, Luzern, CH

2021 „ZENTRAL! 2021“, KKL Museum Luzern, CH

„DREIMALDREIMALDREI“ , Kunsthalle Lucerne, CH

„ZEIT\_Fragmente“ KUNSTRAUM Hochdorf, CH

2020 „Ho Ho Ho the Digital Christmas“ KALI Gallery, Lucerne, CH

„957 #100 TOWN-HO“ Gallery B74, Lucerne, CH

2019 „DER LETZTE GICOMETTI“, Gallery B74, Lucerne, CH

„Finaleminimalle“ Alpineum Produzente Gallery, Lucerne, CH

2017 „Streng Befristete Zeitlosigkeit“, Gallery in Der Frau, Freiburg im Breisgau, D

2014 „A la Recherche de la Boheme Perdue“, SILO Gallery, Basel, CH

2013 „A la Recherche de la Boheme Perdue“, Rote Fabrik, Zurich, CH

„A la Recherche de la Boheme Perdue“, CAN Gallery, Neuschatel, CH

2012 „Cabaret Vulgaire“, Perla Mode Gallery, Zurich, CH

2011 „Smester Exhibition“ MFA GSA School, Glasghow, Scotland

„Mädel Knödel“ Embassy of Czech Republic, Wien/ A

Group Exhibitions Tschech Republik

2024 „Berlinskej Model“ Prague, CZ

2020 „Farewell to Melancholy“ Gallery Holešovice Shaft, Prague, CZ

2019 „Diferent Paintings“, NOVÁ Gallery, Prague, CZ  
„12th Price of Critics Award of Young Painting“ Gallery of Critics, Prague CZ

2017 „Pinturas Negra“, NOVÁ Gallery, Prague, CZ  
„Continuous Layer“ Dox, Center for Contemporary Art, Prague, CZ

2016 „Per Astra ad Monstra“, UM Gallery, Prague, CZ  
„Umprum Attack“, National Gallery in Prague, CZ  
„9th Price of Critics Award of Young Painting“ Gallery of Critics, Prague CZ

2015 „Starting Position“, Gallery of Emil Fillá, Ústí nad Labem, CZ  
„OFF2 Biennale“, National Gallery in Prague, CZ  
„The House nr. 651“, Villa 651, Prague, CZ

2014 „The 25th International Festival of Contemporary Art 4+4 Days in Move“, Prague, CZ  
„Nulla Dies Sinnes Linea“, Gallery of Emil Fillá, CZ  
„Occurrence“ Gallery Altán Klamovka, Prague, CZ  
„XYZ“ Gallery Buňka, Ústí nad Labem, CZ

2013 „(O) Lighting“ NTK Gallery, Prague, CZ  
„love is blind sex is elsewhere“ Gallery Art in Box, Prague, CZ  
„Blurred Interface“ Gallery Kvalitář, Prague, CZ  
„Sculpture“ House of Art, Museum Znojmo, CZ  
„H!5“ House of Art Brno, Brno, CZ

2012 „LES“ DADS Gallery Liberec, CZ  
Chodovská Tvrz Gallery, Prague, CZ  
„The 23th International Festival of Contemporary Art 4+4 Days in Move“, Prague, CZ

2011 „Utopia on the Abyss“ National Gallery in Prague, CZ  
Gallery Art in Box, Prague, CZ  
„Art Bank“ DSC GALLERY, Prague, CZ

2010 The Chemistry Gallery, Prague, CZ  
„All Official Mastery“, „KLAUSURA“ Czech Parliament -Lichtenstein Palace, Prague, CZ

## BIO

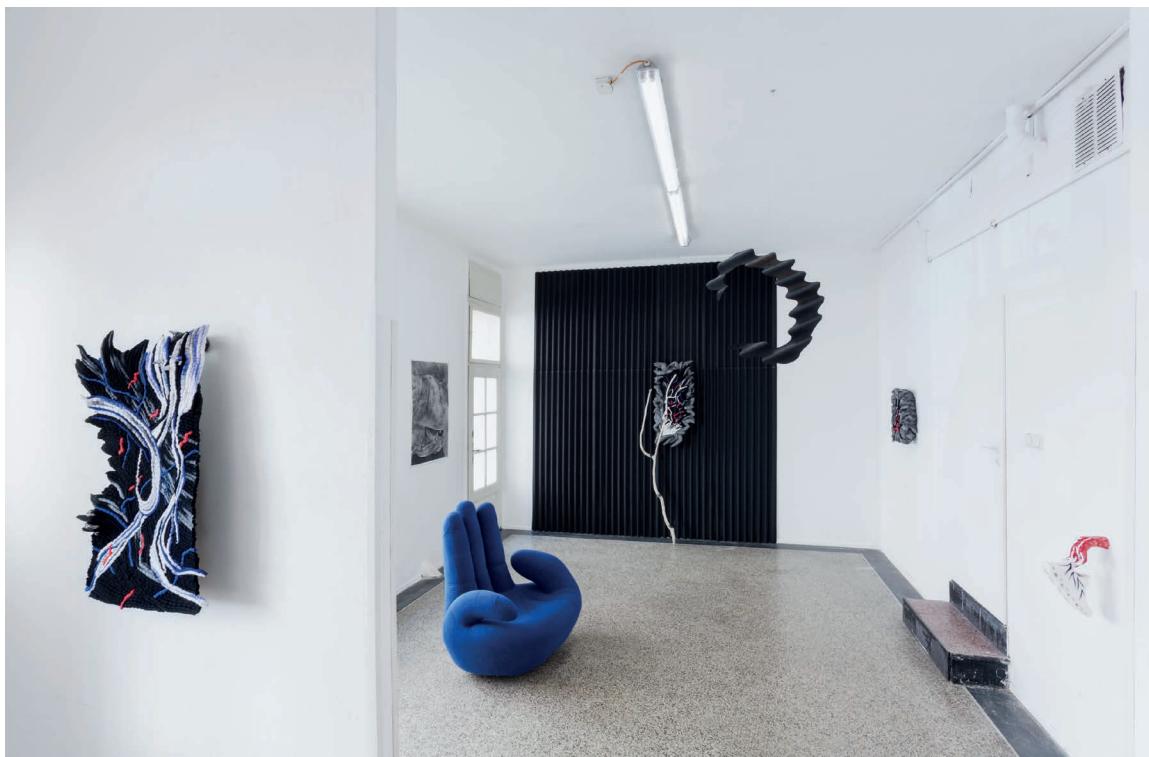
Czech artist Markéta Jáchimová (b. 1988) lives and work in Switzerland since 2018. She deals with intercultural exchange and contrasts between nature, traditions and human consumerism translated in visual art. She focuses on the most basic human manifestation of leaving traces from our acting to the world. She referring to the first human handprints in caves to the current phenomena of modern mankind and his interaction with the planet.

The artist is interested in the contrasts and bizarre manifestations of human acting. For Jáchimová is important language of material and our associations with it. This is reflected in her works, such as tradition hand made tapestry, ceramic, ready-made objects and in past large scale paintings. She combines them with natural environment to tell a certain story or evoke a certain essence of places and issues.

As an artist from Eastern Europe, she holding a specific visuality of her art, reflecting specific essences of cultures in our present time. The artist brings her impressions and leaves them in her art, through which she shares her perspective and perception with the world. Jáchimová crosses the boundaries between image, object and site-specific installation. Jáchimová strives to create art without waste. In doing so, she comments a mass and machine production. Her art works are represented in National art collections in Central Switzerland.

# Portfolio

## Selected 2020 – 2025



Gallery Berlinsky Model Prague 2024

### „Fake Song of the Birds“

The exhibition by Czech artist Marketa Jachimova is based on a spatial site-specific installation with objects representing a personal stories through the open scene.

Typographic shapes levitate in space as if moving on the surface of water. Strange designs in tapestries, hand-sewn and using textile Molton recycled from art fair curtains, evoke work with the past time morphing into the present reality. Objects are complemented by natural elements, ceramic objects, and now also in polystyrene relief. Working with corrugated roofing plates evokes the undulation of dark water and refers to the artist's childhood in the borderlands of the Czech Forest. This material often appears in her work and is an important part of reading the stories in the installation. For Jachimova, the relationship between material and idea is important, as it is connecting the visual creation and concept, and assembling new forms from materials based on our own associations and experience from past.

„My current work is inspired by „Organic Soul“ and speaks of a certain emotional aspect of the author, who reinterprets personal events in contrast to the fast pace and trends of contemporary times. In my work, I explore the relationships between materials, associated with them, and shaping stories. My work in the last two years has been created more or less intuitively and takes shape as it progresses. It draws inspiration from the place of origin, surrounding nature, folkloristic architecture and modern design, mythical events, subcultural influences, and even the exploration of traditional cultures and contemporary bizarre forms.“

Each of the artist's projects represents a certain stage of her life. Thematically interconnected, they form their own chain. Her artistic projects have visually specific elements combining material, concept, and installation, aiming to communicate with the viewer.

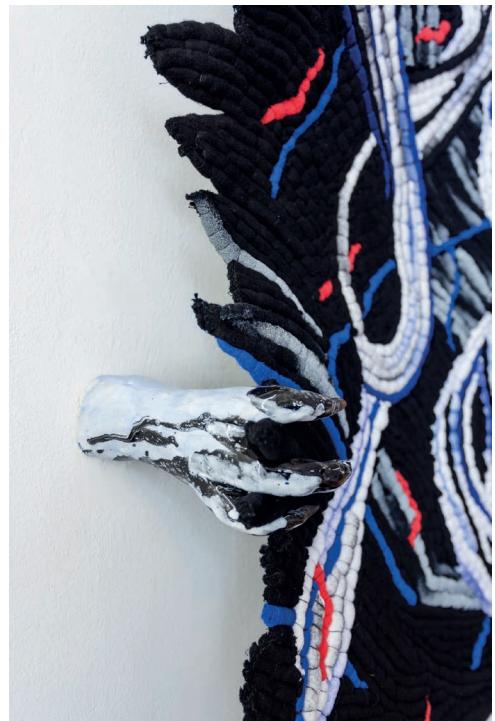
The exhibition aims to outline a scene that takes place in a non-specific location. „Fake song of the birds“ is an exhibition that occupies gallery space and invites the viewer to be part of it. The installation presents tangible and abstract forms in objects, ready-made, and installation forms in space. It takes place on the shore of black waters in a fashionable spatial swamp - a blue screen, where stories may seem real. The exhibition deals with the emotional relationships of an artist who cannot find peace. It presents a world of abstract thoughts and feelings, from the current real to the tangible. It plays with the possibility of illustrating deception in contrast to the art of trust.

„What initially seems like a harmonious melody of bird song eventually fades into the sound of false noise.“

Echoes of past stories are reflected in the waters of the present and manifest in the form of a central object, reminiscent of a mirror trapped in the branches of a tree after a storm. It floats on the surface of dark water, which, with its repetitive composition of waves, tries to calm the weight of the storm. The object is composed of frames of bird bodies, which desperately try to reach the center of the object but are trapped in a closed circle, accumulating the contents of feelings in the central motif of dark colors. With their melodic singing, they whisper into its reflection. Like creatures emerging from a shell, slimy tendrils quietly twist and perch on the branches of a tree. Waiting for another day. Why not settle into the blue palm of a human hand.



„Organic Soul I. / There Was a Storm“, 2022 - 2025  
Hand sewn tapestry, Fabric Molton, Spray paint, Glazed ceramic  
110x90x3 cm



„Organic Soul I.“ It captures an abstract image of a water stream meeting and rapidly shaping new channels. Here, the tendrils serve as a presentation element. The twisted „image“ is blindly held and presented without awareness of its meaning.



„Organic Soul II. / There Was a Storm“, 2022 - 2025  
Hand sewn tapestry, Fabric Molton, Spray paint, Glazed ceramic  
250x230x66 cm





„Fake song of the birds“ Opus 2., 2024  
Hand-carved and burnt polystyrene, hand-sewn tapestry, spray paint, fabric molton, glazed ceramics, wood, corrugated roofing  
205x102x40 cm



„Fake Song of the Birds“, Opus 1., 2024  
Hand-carved and burnt polystyrene, Hand-sewn tapestry,  
Spray paint, Fabric Molton, Glazed Ceramics  
60x40x20 cm



The object „The Smile“ is a combination of hand-sew tapestry with ceramic objects. The tendrils try to capture the real image, which, under their weight, flows between the fingers and thus loses its natural form.

„The Smile“, 2022 - 2025  
Hand sewn tapestry, Fabric Molton, Spray paint,  
Glazed Ceramics  
70x60x22 cm



„Human Being“, 2022 - 2025  
Glazed ceramics, Sneakers shoe  
30x15x28 cm

Each of these claws is aesthetically treated with a colored glaze that flows like water. The artist often combines these claws with other objects, such as a sneaker with the claw serving as a hanger, or a photograph of a human hand holding a claw.



„C“, 2024  
Hand-carved Corrugated Roofing  
62x50x3 cm



„Sleazing around“, 2024  
Glazed Ceramics, Wood  
76x20x15 cm





#okcow Redaktion 957 Luzern 2023

#### "#okcow"

The project is inspired by the contrast between nature and urban environment.

It draws its ideas from the surroundings of the artist's studio in the periphery of the urban districts in Lucerne, Switzerland. A place where the nature meets human civilization and human civilization meets the nature.

The surroundings of the artist's studio are located on the outskirts of the city of Lucerne in industrial area, where forests, farms and construction companies merge into an inspiring whole. These spaces have a particular spirit: They seem to bloom with their natural beauty and traditional agriculture by day, and by night, they become a special warehouse of building materials with geometric constructions. The "#okcow" project illustrates how the artist sees traditional Swiss countryside.

Markéta Jáchimová is a Czech artist living and working in Lucerne, Switzerland. Her current body of work focuses on using the method of hand-made tapestries. This method consists in a special way of processing textile waste and it is based on the technique of tapestry making in Egypt, 4th century BC. The project "#okcow" is a follow-up project with camel tapestries the artist created in the local settings of the Great Pyramid of Giza in 2021/22. Her aim is to return to the old method of traditional handmade textiles and to draw attention to the issue of textile waste and its recycling.

Jachimova's art production is concerned with how humans affect the 'landscape' and what traces their actions leave behind in this world. It is a kind of an intercultural exchange. Through travel and stay abroad, the artist discovers places and verbalizing them through her artistic tapestries, photographs, objects or performances.

Markéta Jáchimová is interested in the contrast between the natural expressions of nature and the bizarre expressions of human consumer society. The project with cows wearing a tapestry plays with the idea of a living art object in a natural environment. The piece of art is tailored to the animal wearing the object, with the animal consequently becoming part of the artwork.

The artistic composition with tapestries and corrugated roofing is supported by black and white ornaments appearing naturally on cow fur. The choice of colors including blue, white, black and yellow is characteristic of Markéta Jáchimová's work. The tapestry series in particular is inspired by water surface and its ripples. The artist herself says the abstraction depicted in the paintings is more like the feeling of being swept away by a wave and rolling in its tunnel until it washes you up on the shore of the ocean. It is a kind of an anagram of human lust, wallowing in the idea of success regardless of the outside world.

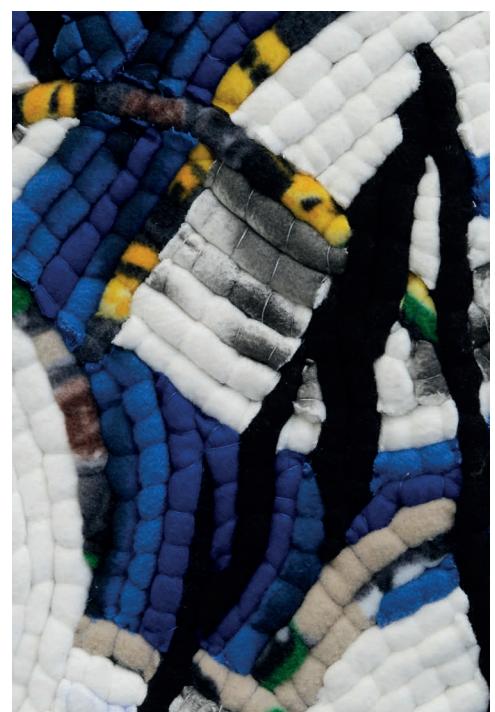
The art work is a collage of materials. It is supported by raw corrugated material appears frequently in her work. This material mimics the ripples of water and not only as a roofing material associated with artists childhood on the construction site, it also has a strong visual overlap of alternating vertical lines in black and white shadows. It's a kind of play with the contrast between materials and its meaning and associations.

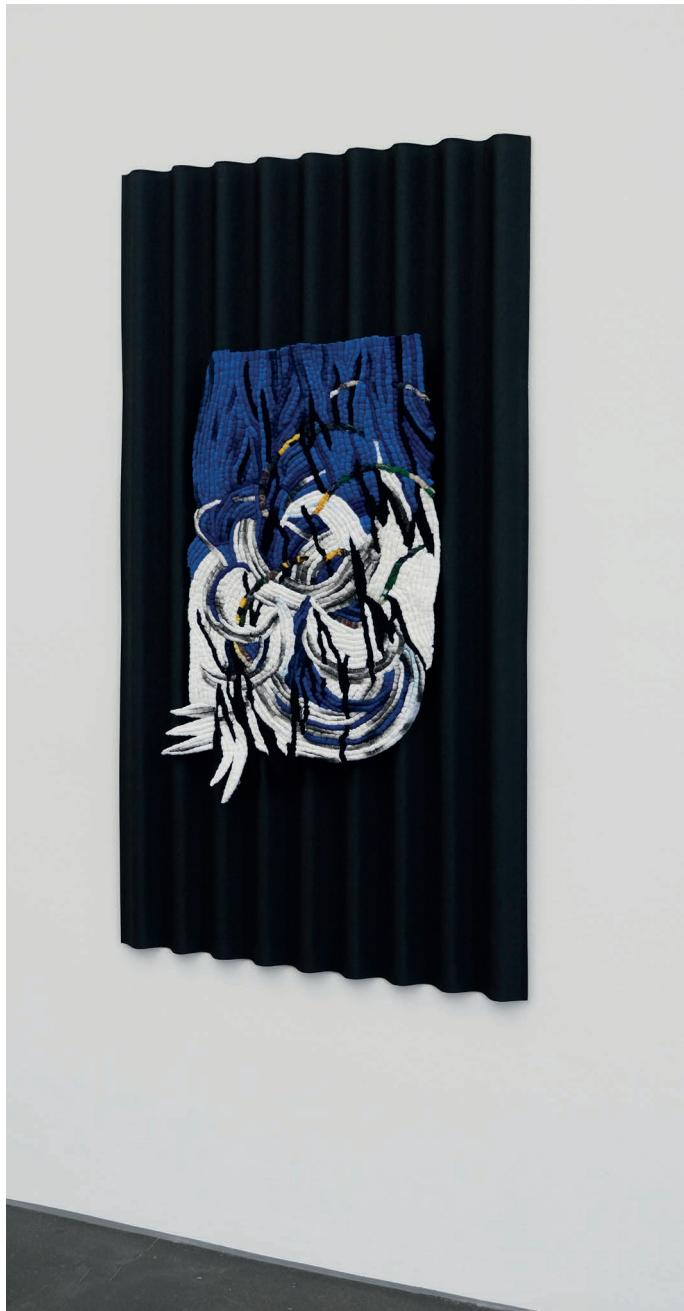
The spotted cows relaxing in the pasture with art works, becoming a kind of a gallery under the open sky. The artist crosses boundary between the traditionally presented visual art at the gallery and a performance in a open space. The way in which the cows react to the artwork implies a fusion of two incompatible worlds. Can a cow understand what art is? it is not the absurdity that clashes with the actions of the man himself?

The title of the project is inspired by the hashtag the artist uses to comment on bizarre human actions on social media. "#okcow" is in turn a placeholder name representing a kind of nonsense and the artist's specific sense of humour.



„Woxine“, 2023  
Hand sewn tapestry, Fabric Molton, Stone,  
Silkrope, 130x100x5 cm





„Boxine“ 2023  
Hand seeded tapestry, Fabric Molton, Corrugated Roofing, 97x60x3cm (180x90x5cm)



„Anymiss“ 2023  
Hand seeded tapestry, Fabric Molton, Corrugated Roofing, 106x60x3cm

### „Marble Moon“

.....the idea came to me when I was working at the Art Basel and dealing with all the waste from fast such a fast art market installations. Tons of fabric from non-permanent installations become material for my tapestries. I recycled them and turned them back to art.....

This body of the work was made by using recycled material, an ancient weaving technique, symbolic images, and stitching. The work, Tapestry consisting of three pieces, is made by using an ancient method of binding carpets which dates back to Egypt, 5th century BC. This weaving technique applies rolled fabric, called Molton. For this particular work, more than 1 km rolled fabric, Molton, had been used. It has been produced with old theater curtains and art fair materials; it was left in containers as trash. I recycled it and turned it back to life. Each of the strands is made separately by rolling the fabric. First, I created a cord, that I sewed it with a needle and then I got long ropes which I could sew together carefully by hand on the canvas. In the Tapestry triptych, I depict three symbols: Marble Moon, Blue Ribbon and Corrugated Roofing, that often repeated in my previous work. In tapestry, those are forever suspended and depicted in time good. By stitching the rolled fabric into the tapestry, I achieved a feeling of unsteady waves of paintings which refers to one waves of the sea. The tapestry becomes like painting for the wall what giving me feeling of the high society. The tapestry refers to the work „Blue Ribbon“, to the theme „RAUM“ and the erderly „Enter the Void“.



„Marble Moon“, „Blue Ribbon“, „Corrugated Roofing“ 2020  
Hand-sewn tapestry, fabric molton, 190x240x3cm





„Marble Moon“, „Blue Ribbon“, „Corrugated Roofing“ 2020  
Hand-sewn tapestry, fabric molton, 190x240x3cm



„Fragment S“, 2023  
Fabric molton, corrugated roofing 50x70x7cm



„Fragment III“, 2020  
Fabric molton, corrugated roofing 120x200x7cm



„Yellow Ribbon, Blue Ribbon“, 2020  
Hand-sewn tapestry, fabric molton, corrugated roofing 250x400x5cm



„Blue & Yellow Ribbon with the camels Pepsi & Cola“ 2022  
Making of walking gallery, Art-performance, Giza

#### „Project My hands“

Jáčimová strives to create art without waste. In doing so, she opposes mass and machine production. Each of her tapestries is unique. This technique originated in the Middle East and therefore led her to Egypt, where during a six-month residency (SKK Lucerne 2021-22) she explored the local environment and created hand-sewn images.

The stay in Egypt, the origin of one of the most advanced civilizations, is an important inspiration for the artist's "happenings". Jáčimová made tapestries that she photographed in the streets, on people and on animals. One of the events took place at the site of the Great Pyramids of Giza, where she carried out her walking gallery project despite a government ban. She hung her handmade tapestries on the camels' bodies, which bore the symbol of a fictitious corporate brand, a gesture made of ribbons blowing in the wind (coming from the artist's earlier work). The camels ran with the artwork in front of the pyramids at a sort of cat-like pace, as if on a catwalk, until they were stopped by the local government police, who had to be bribed to ensure that no one was harmed. The event lasted only a few minutes and was captured in photographs.

These events critically underscore the tourist and consumer society that offers no opportunity to breathe or enjoy the unique architecture. From all sides one is attacked by vendors offering to buy or rent souvenirs, horseback riding or the aforementioned camels at completely absurd prices. The stay in Cairo was a decisive factor in the creation of this exhibition. The fulfillment of the dream to see such an advanced culture up close was quickly replaced by disgust and incomprehension of mixing with a consumerist and fast-paced society that produces unimaginable amounts of waste.



„Flower of the Nile“ 2021  
Hand-sewn tapestry, fabric molton, 140x90x3cm

„Project My hands“  
As the title suggests, the exhibition focuses on the most basic human manifestation of leaving traces, referring to the first human handprints in caves to the current phenomena of modern mankind and his interaction with the planet.

The artist is interested in the contrasts and bizarre manifestations of human consumerism. This is reflected in her works, such as the ready-made objects (fashion sneakers) or the plastic glue nails with zebra motif. The artist uses photography to fuse emotionless, plastic, kitschy, yet aesthetically pleasing objects and combines them with tapestry (tapestry) installations to tell a certain story or evoke a certain essence.

Through the travels, the artist brings her impressions and leaves them in her art, through which she shares her perspective and perception with the world.

The exhibition deals with man and the present, the changes in the natural environment due to the rapidly evolving time and deals with the clashes between social classes.



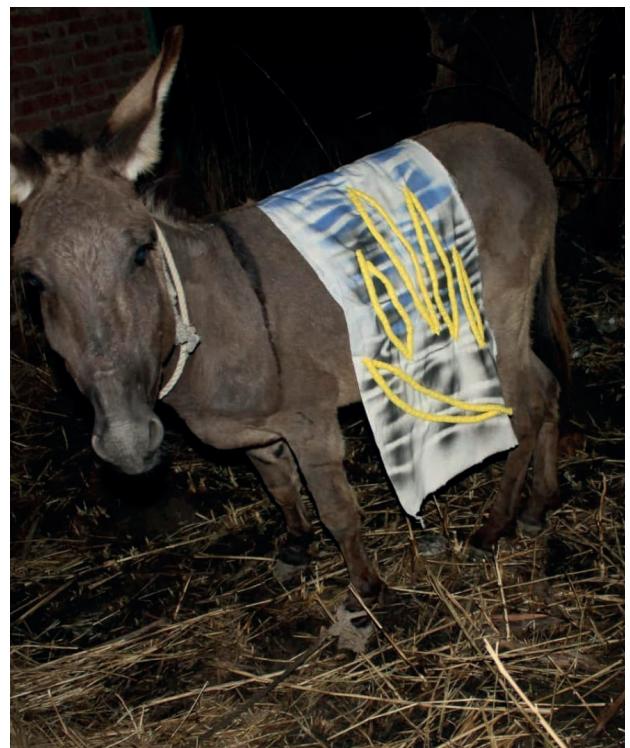
„My hand III“ 2022  
Hand-sewn tapestry, fabric molton, plush, spraypaint, 160x85x4cm



„My hand I“ 2021  
Hand-sewn tapestry, fabric molton



“The claw has a texture like running water and is photographed in dry areas. These elements evoke an ambivalence in me that I want to convey to the viewer.”



In Luzern 2025  
Atelier Marketa Jachimova  
Staldenhof 8a  
6014 Luzern