



## **CV**

### **MARKETA JACHIMOVA**

Born 1988, Stankov, Czech Republic, CZ

Work and live in Luzern, Switzerland, CH

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

#### **Education:**

2018 - 2020 MFA Fine art and Media, ZHdK, Zurich, CH

2014 - 2017 MFA Contemporary Painting, UMRUM, Prague, CZ

2013 - 2014 BCA Contemporary Sculpture, UMRUM, Prague, CZ

2011 Erasmus Environmental sculpture studio of Douglas Gordon, GSA School, Scotland

2009 - 2013 BCA Sculpture, UMRUM, Prague, CZ

2008 - 2009 BCA Illustration and Books, UUD, Pilsen, CZ

2004 - 2008 High school of Technology and Art Zamecek s.r.o. Pilsen, CZ

#### **Credits:**

2021-22 Art Residence Ausschreibung Atelier für Kunstschaffende aus der Stadt Luzern in Kairo  
FUKA-Fonds Art Residenci Cairo

2020 Art Residence Z-Kubator, Kultur Stadt Zurich, CH

Stiftung Visarte Covid-19, Luzern, CH

Stiftung Hamlet with Love, Zurich, CH

2019 Nomination for 12<sup>th</sup> Price of Critics Award of Young Painting, Gallery of Art Critis,  
Prague CZ

2017 Art Residence, Gast Atelier Schlieren, Zurich, CH

2016 Greater Taipei Biennial of Contemporary Art/ Taipei/Taiwan

2016 Nomination 9<sup>th</sup> Price of Critics Award of Young Painting/ Price of sympathy, Gallery of Art  
Critis, Prague, CZ

#### **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

### **Solo Exhibitions:**

- 2021 " ZEIT Fragmente“with Patricia Jacomella Bonola, KunstRaum Hochdorf, Hochdorf, CH
- 2020 " The Machine", Signal Festival, Prague, CZ
- 2019 " On the Wave Back", KALI Gallery, Luzern, CH  
" Vor den Toren", Gallery GKK/ Klatovy, CZ [Video from the Exhibition](#)
- 2018 " Interiour Domestique", Gallery Holešovická Šachta , Prague, CZ  
" RAUM", Atrium na Žižkově, Prague, CZ
- 2017 " Marble Moon" Gastatelier, Zurich, CH,
- 2016 " Enter the Void", Cube X Cube Gallery, Kristofovo Údolí, CZ
- 2015 " Option Six", Berlínskej Model Gallery, Prague, CZ
- 2014 " Star Gate", The Solution Gallery, Prague, CZ
- 2010 " KLAUSURA" Czech Parlament Garden -Lichtenstein Palace, Prague, CZ

### **Group Exhibitions:**

- 2021 " Zentral! " , Kunstmuseum Luzern, CH  
" Draimaldrimaldrai " Kunshalle Luzern,CH  
" The Perfect Match " , Gallery Kriens, Luzern CH  
" Tempo D“Oro " , KALI Gallery, Luzern, CH
- 2020 " Ho Ho Ho the Digital Christmas" KALI Gallery, Luzern, CH  
" 957 #100 TOWN-HO" Gallery B74, Luzern, CH
- 2019 " DER LETZTE GICOMETTI", Gallery B74, Luzern,CH  
" Finaleminimalle" Alpineum Produzente Gallery, Luzern, CH
- 2017 "Streng Befristete Zeitlosigkeit", Gallery in Der Frau, Freiburg im Bresgau, 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, Neuchatel,,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 CZ selected:**

- 2020 " Farewell to Melancholy" Gallery Holešovická Šachta, Prague, CZ
- 2019 "Diferent Paintings", NOVÁ Gallery, Prague, CZ  
"12. Price of Critics Award of Young Painting" Gallery of Critics, Prague CZ
- 2017 "Pinturas Negra", NOVÁ Gallery, Prague, CZ [Video From the Exhibition](#)  
" Souvislá Vrstva" Dox, Center for Contemporary Art, Prague, CZ
- 2016 " Per Astra ad Monstra", UM Gallery, Prague, CZ  
" Umprum Attack", National Gallery in Prague, CZ  
" 9. Price of Critics Award of Young Painting" Gallery of Critics, Prague CZ
- 2015 " Výchozí Pozice", Gallery of Emil Filla, 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 Filla, CZ  
" Occurrence" Gallery Altán Klamovka, Prague, CZ  
"XYZ" Gallery Buňka, Ústí nad Labem, CZ
- 2013 " (O) Svícení" NTK Gallery, Prague, CZ  
" love is blind sex is elsewhere" Gallery Art in Box, Prague, CZ  
" Rozostřené Rozhraní" 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
- " Veškeré Úřední Zvládnutí", "KLAUSURA" Czech Parliament -Lichtenstein Palace, CZ
- " LGP Gallery, Prague, CZ
- 2009 " The Moving Staion, Pilsen, CZ

## Press:

Wikipedia

[https://cs.wikipedia.org/wiki/Mark%C3%A9ta\\_J%C3%A1chimov%C3%A1](https://cs.wikipedia.org/wiki/Mark%C3%A9ta_J%C3%A1chimov%C3%A1)

Luzerner Zeitung, CH 2019

<https://www.luzernerzeitung.ch/kultur/auf-der-suche-nach-der-ewigkeit-ld.1158823>

Null41 Magazine, CH 2019

<https://daten.null41.ch/content/marketa-jachimova-1>

Art Zóna "Signal Festival" Czech Television 2020

<https://www.ceskatelevize.cz/porady/12072033166-artzona/220542151010023/video/793592>

Reportage "Vor den Toren" CT24 Czech Television, CZ 2019

<https://ct24.ceskatelevize.cz/tema/655724-marketa-jachimova>

Reportage form the studio Kafkárna , "Sculpture for eternity" Konfrontation of Petr Fisher, Czech Television, CZ 2017

<https://www.ceskatelevize.cz/porady/10899989577-konfrontace-petra-fischera/217562227010008-socha-na-vecne-casy/video/537119>

Reportage Artmix CT2 Czech Television, CZ 2013

<https://www.ceskatelevize.cz/ivysilani/10123096165-artmix/213562229000001/obsah/240139-marketa-jachimova>

Reportage "KLAUSURA" Aktualně.cz, CZ 2010

<https://zpravy.aktualne.cz/marketa-jachimova/l~i:keyword:110379/>

Reportage about sculpture "KLAUSURA" Respect Magazine, CZ 2010

<https://www.reflex.cz/clanek/kultura-archiv/37481/divka-ktera-nechala-klausovi-roztat-hlavu.html>

Reportage about sculpture "KLAUSURA" idnes magazine 2020

[https://www.idnes.cz/zpravy/domaci/sochu-klause-z-ledu-u-nas-vystavit-nesmite-rozhodl-urad-vlady.A100608\\_184917\\_domaci\\_bar](https://www.idnes.cz/zpravy/domaci/sochu-klause-z-ledu-u-nas-vystavit-nesmite-rozhodl-urad-vlady.A100608_184917_domaci_bar)

Reportage about sculpture "KLAUSURA" Lidové Noviny 2010

[https://www.lidovky.cz/kultura/urad-vlady-zakazal-sochu-klause-z-ledu-na-vystave-se-presto-objevila.A100608\\_175833\\_in\\_kultura\\_mev](https://www.lidovky.cz/kultura/urad-vlady-zakazal-sochu-klause-z-ledu-na-vystave-se-presto-objevila.A100608_175833_in_kultura_mev)

Reportage about sculpture "KLAUSURA" TV NOVA 2010

<https://tn.nova.cz/zpravy/domaci/klaus-dnes-v-tv-nova-co-rika-zdrazeni-potravin.html>

Reportage "Ta Naše Povaha Česká" KLAUSURA, CZ TV, 2010

<https://www.ceskatelevize.cz/porady/1100627928-ta-nase-povaha-ceska/410235100011026-sochy-prisery-a-medvedi-od-kolina/>



## DOCUMENTATION OF ART WORKS ( selected )



Tapestry „Marble Moon, Bue Ribbon, Corrugated Roofing, Fabric Molton, 190x240x3cm

#### TAPESTRY

This 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“.



Detail of Tapestry Triptych: Marble Moon, Material Molton, 140 x 90 cm, 2019





Tapestry „The Nile Flower“, Fabric Molton, Diptychon 130 x 180 x 2 cm, 2022



Tapestry „Fragment III.“ Fabric Molton, 120 x 50 x 2cm, 2021





Tapestry „Marble Moon“, Facbric Molton, 234 x 190 x 1,5cm, 2021



Tapestry detail „Marble Moon“, Facbric Molton, 234 x 190 x 1,5cm, 2021



Tapestry „My Hands“ Blue, Fabric Molton, Plush, Spray paint, 128 x 95 x 1,5cm, 2021

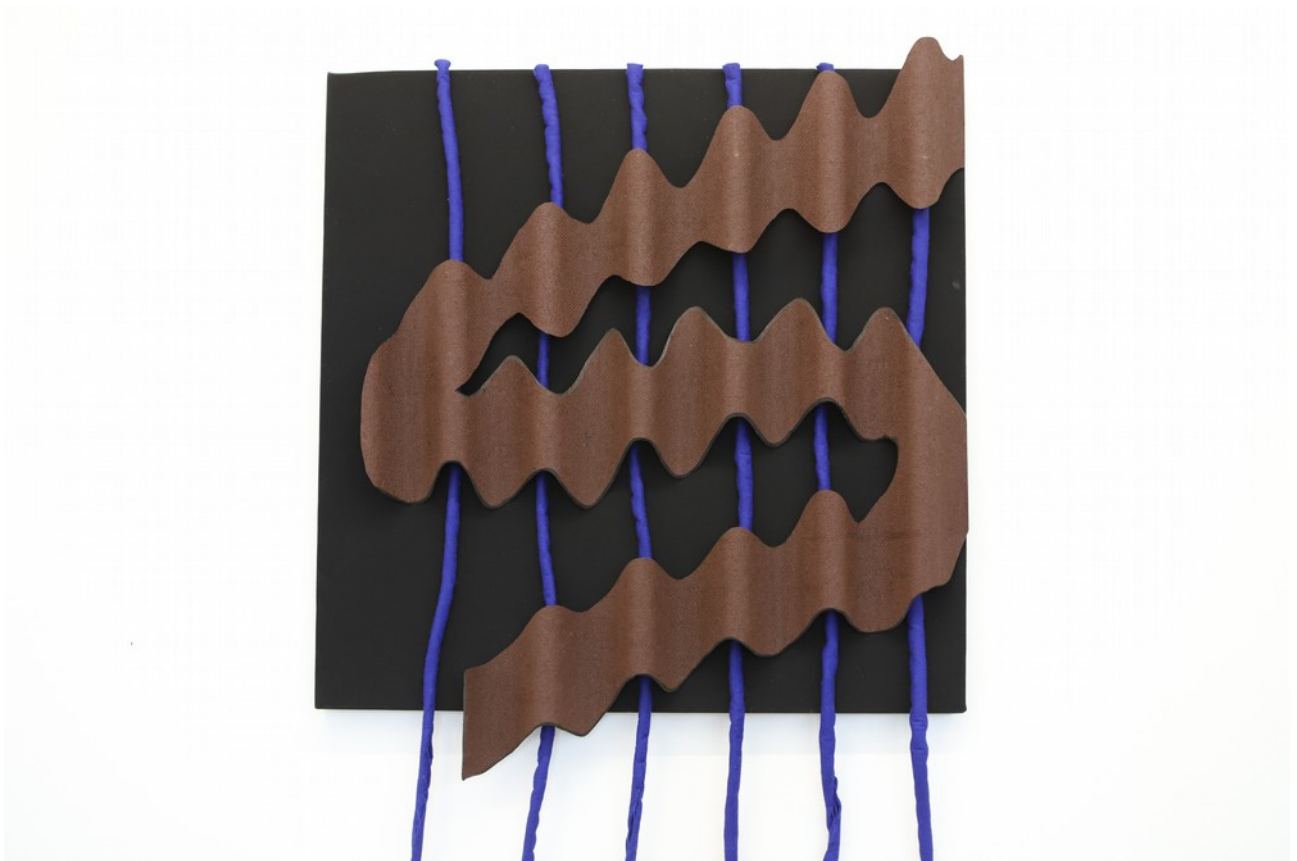




Art Project „My Hands“ in Cairo, 2021-22



Tapestry Installation „Yellow Ribbon, Blue Ribbon“ 250 x 400 x 50cm, Fabric Molton, Corrugated Roofing, 2019



Fragment 3, Fabric Molton, Corrugated roofing, 60x56x4 cm, 2021



#### BLUE RIBBON – Performance within RAUM

I transferred the figurative element to the Raum pictures within the *Interieur Domestique* exhibition held in 2018. The piece of work is a figure with a ribbon, representing the discipline of modern gymnastics and performing in front of my paintings. With the movement of her body, the gymnast creates geometric structures. Her ribbon, vividly carried by the motion in air, forms elegant wavy compositions. With the blue color, she gives the final touch to the whole artwork. The figure introduces life, ease and femininity into the cold "Raum" subject, becoming a dominant part of the picture. Together with the humility before the strict discipline of gymnastics, the lightness of the young body imparts a bad taste of modernism to the subject, referring to a sort of artificial aesthetics. It is not a piece of performance art but a moving composition. The figure, together with the motion of the ribbon, complete the composition of the picture material. The photograph enables one to stop and take delight in the moving compositions, bringing almost a sculpture-like character. The photo documentation of the event finally becomes an artwork on its own.



Blue Ribbon, Performance within Raum IV, live composition modern gymnastic, foto Revolta, 2018  
Exhibition at HŠ Gallery | "Interieur Domestique" | 2018 | Prague | CZ

[Blue Ribbon at Exhibition "Vor Den Toren" | Church of St. Lawrence Gallery | 2019 | Klatovy | CZ](#)



„Raum VI“ , Cypress Black on Canvas, Corrugated Roofing, Acryl Relief, 160x80x5cm, 2021

## RAUM

Cycle "Raum" is montages of paintings made by various fragments of materials. The montages of the paintings draw inspiration from the central motives of European funeral ceremony halls, representing certain spaces between life and death. The design of ceremony halls is like theater scenes inspired by baroque ceilings and modernist architecture. Therefore, my artistic expression combines the architecture motives of the past with the elements of the present time. The "Raum" montages of paintings are comes out from the cycle "Enter the Void 2015", a subject which culminates here under the form of black cypress trees appearing in the wallpaper in my artwork. The relief elements in the picture are stucco parts imitations of marble, made by my hand. The corrugated roofing resembling a black curtain and rippling of the water, as an aesthetic element, keeps the composition of material fragments together. "Raum" means an imaginary hybrid space, emerging in the artist's mind through associations of personal experience of crossing the borders between live and dead. Those associations are connected to different materials and historical methods which are then assembled systematically and in an orderly manner in montages of paintings with stiff and cold expression slightly reminiscent architecture of Art deco.



Raum II, Cypress Black on canvas, acrystal relief, asphalt Corrugated Roofing, 180 x 230 x 20 cm, 2018 left  
Raum IV, Cypress Black on canvas, light tube, asphalt Corrugated Roofing, 160 x 280 x 20 cm right  
Exhibition at HŠ Gallery | "Interieur Domestique" | 2018 | Prague | CZ



„RAUM V“, Cypress Black on Canvas, Oil paint, acristal relief, corrugated roofing, 190 x 450 x 8cm, 2018



„RAUM – Flags“, Corrugated Roofing, Stone, polycarbonateum, 250 x 140 x 40, 2018



## ENTER THE VOID

Absorption by darkness, a hint of death and a perpetual hope in the form of a live line – that was the source of inspiration to create the basic construction pillar – the painting “Enter the Void”. It reflects the artist’s experience related to the departure of her loved ones from this world. A very similar aim is present in the widely know piece of art “Die Toteninsel” by Arnold Böcklin, expressing strong existential pathos and coming to terms with a loss. “Enter the Void” is a reflection on what void is and what can be found behind it. I express the void using black color as a qualified no color.

The painting processes the outline and the central motive of trees from the artwork “Die Toteninsel” mentioned above. It is rendered in painting on a monumental scale canvas. The grandness of the black painting places the viewer face to face with the darkness and it draws them inside. The black as a no color, as void. The darkness of the painting is imposed by the contrasting white polystyrene frame put aside, with the vertical lines of the fluorescent tube indicating a third dimension behind the picture in a Fontanian way.

The artworks Enter the Void hide a magic method of the artist’s black color, Cypress Black, made with the method of burning. The cypress trees are first incinerated to obtain coal, and then pulverized to obtain pigment. Then the black pigment is blended with concentrated binding agent to achieve gloss or mat in the painting as needed. The depicted object is painted with its own ashes. It gains authentic grandness with the angle of daylight incidence on the canvas. The real tree becomes a mere portrayed memory, an imprint of reality. The work with the material and its durability is an essential part of the artist’s work.



Enter the Void, Sculpture: Barrier, gypsum, 110 x 110 x 110 cm, 2016

Enter the Void, Cypress Black on canvas, polystyrene frame, 220 x 220 x 20 cm, 2016

Exhibition of Diploma at UMPRUM | Academy of Arts, Architecture and Design in Prague [2016] [CZ]





Enter the Void, Cypruss Black on Canvas, polistieren, 90 x 290 x 15 cm, 2015



Retrieval of memory, From cycle „Enter teh Void, 400 x 220 cm, Cipress Black on canvas, 2016



„Retrieval of Memory II“ Enter the Void 270 x 170 x 5cm, Cypress Black on Canvas, 2016

## ARTIST'S STATEMENT

My artistic production focuses on the environment, materials, their associations, and imagination. I draw inspiration from my memories and situations that happened when I grew up. In my mind, I re-collage these remembrances which I convey into montages of paintings, sculptures, and objects.

During the past five years, my artistic production has evolved as a chain. I call it "the chain of occasions." These visualizations of remembrances mingle and follow each other throughout different works. The metaphorically speaking "Enter the Void 2015" is the central construction pillar of my chain of occasions. "Enter the Void 2015" is inspired by A. Böcklin's island of dead from Greek mythology. I worked on this subject for three years; then I turned to another cycle of work: "RAUM 2018." This work is inspired by ceremony halls, curtains, and decorative baroque ceilings. In my most recent work, I focused on working with recycling of curtains and with new media and named the artworks "Tapestry and Watching the Waves 2019."

The crossing of borders, of past and present time, I reflect this in my works and show it through central motives such as water rippling, curtains or recycled materials. I try to connect the world of the past to the world of the present using different materials and associations. I search for visual and sensual inspiration in the composition of pieces of architecture, historical methods and the aesthetics of the Eastern Europe of the 1990's.

I am originally from the Upper Palatine Forest (the "Czech Forest") located at the border of Bohemia and Germany in the Sudetenland. I am soaked with the architecture of baroque churches and modernist buildings, with their elements from Eastern Europe and the Chinese or Russian aesthetics which came into my country during the communist era. I grew up on a construction site which was my main playground, and my toys were building

materials. Their rawness and coldness and my deep memories is what I reflect in my work. I experience this mixture of regional tastes as fundamentally strange. It is about the fake and the real materials, and this is what my work is infused with. I make use of those particular materials as fragments that bear a message, and, based on their aesthetic cheapness or nobility, I assemble them into pictures and objects.

*"Montage is a theory of relationality."*

Alexander Kluge

My work procedure, especially my way of setting up paintings and installations, is inspired by the philosopher, filmmaker, and writer Alexander Kluge. The way he choreographs, makes collages and assembles the associations of the spectators in his works is what I stick to as well.

One of the memories I work with, for instance, is when my parents replaced the old quality furniture at our house with cheap made furniture, just because they thought it looked more modern. Or when we put plastic flowers into our living room because they look more colorful and last longer. I reflect on how to play with those fluid contrasts between natural and artificial impressions and materials. This provokes visual references in a specific time and environment on the one hand, while reflecting and talking about my childhood on the other hand. I stick to the principle that the concept of a work should follow material memories, the sensations one wishes to express, and that it is guided by personal storytelling.

This is the strategy I use to approach a my topic and share my feelings and insights with others. It allows me to work freely without limitations using many different methods and materials and express the topic of my artworks by clustering and manifesting memories and experiences.





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