

Monika Pascoe Mikyšková | Veronika Vlková

Curator: Lumír Nykl

Jiri Svestka Gallery, Janáčkovo nábřeží 5, 150 00 Praha 5

February 6th – March 30th 2019

She tripped twice on brambles that held scraps of white wool and little feathers grey at the tip, and swore at them without malice.

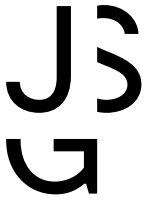
It struck her that everything under that white sky was made of the same substance – not quite animal but not merely earth: where branches had sheared from their trunks they left bright wounds, and she would not have been surprised to see severed stumps of oak and elm pulse as she passed. Laughing, she imagined herself part of it, and leaning against a trunk in earshot of a chattering thrush held up her arm, and wondered if she might see vivid green lichen stippling the skin between her fingers.

Sarah Perry: The Essex Serpent (Chapter February)

An appropriate role-play for the visitors of the Monika Pascoe Mikyšková and Veronika Vlková Dialogue Exhibitions of Monika Pascoe Mikyšková and Veronika Vlková could well be held by the role of a happy widow, troubled mother and archaeologist from the book "The Essex Serpent". The story of the character is set at the end of the 19th century as she searches for prehistoric fossils in the mouth of the river, as well as for the fabled lizard monster from the dark waters, and, last but not least, the escape from her own past of an unfortunate marriage with a domestic-violent husband from London's high society. On this occasion, Jiri Svestka Gallery, originally an apartment space, settles islands of hand-picked soil and ceramic pots full of children's talismans, with stuffed limbs crawling around them, looking for a path across the scenographic landscape. Randomly caught pieces of wood from the Danube river share space with precious relics of the forest, which has changed from childhood paradise to the harvested logs. The visual depiction of the development of human forces in the first seven years of life according to anthroposophical theories exists together in peace with objects that carry archetypal rigidity and soft playfulness at the same time.

In the ever-changing landscape of the exhibition, drafts made by designer Emanuel Pelant stand as the checkpoints. At the beginning of the 20th century, Pelant was working at the provincial school of tapestry and carpets in Valasske Mezirici. Pelant's work and teaching methods were heavily influenced by anthroposophical, theosophical and hermetic approaches to ornamental drawing and design. We exhibit Pelant drawings of carpets together with the work of his pupil Jozka Baruch. The free-spirited pedagogue and individual creator who worked at the periphery was rediscovered for the contemporary art history thanks to Lada Hubatova Vackova's exhibition Silent Revolutions in Ornament. For renting the carpet designs we owe to the Land Archive in Opava and its director PhDr. Karel Müller.

Monika Pascoe Mikyšková (born 1983) works with monumental watercolour painting and plant-based or "mineral" objects. Her current installations resemble herbarium prints, moldings and casts combined with indoor plants. The questions of human corporeality and



emotional experience interfere with the inhuman time of plants – caught and exposed, embedded in the botanical collection or artificially fossilized by decorative intervention. Sophisticated sculptural approach alternates with the intuitive accumulation of natural tissues.

Veronika Vlková (born 1985) combines emotionally aligned drawings and watercolors with intricately constructed installations in which she imaginatively layers video, textile objects, tiny ceramics and natural materials. She creates both narrative and freely associative structures, she also has long been dedicated to illustration and animation, especially in multimedial collaborative work with Jan Šrámek. Emotionally tense interior scenes and dreamy landscapes stretched between fateful melancholy and stoic serenity are now being shifted towards sensitive exploration of childlike imagination and scenographically constructed fantasy environment.