



Anna Hulačová

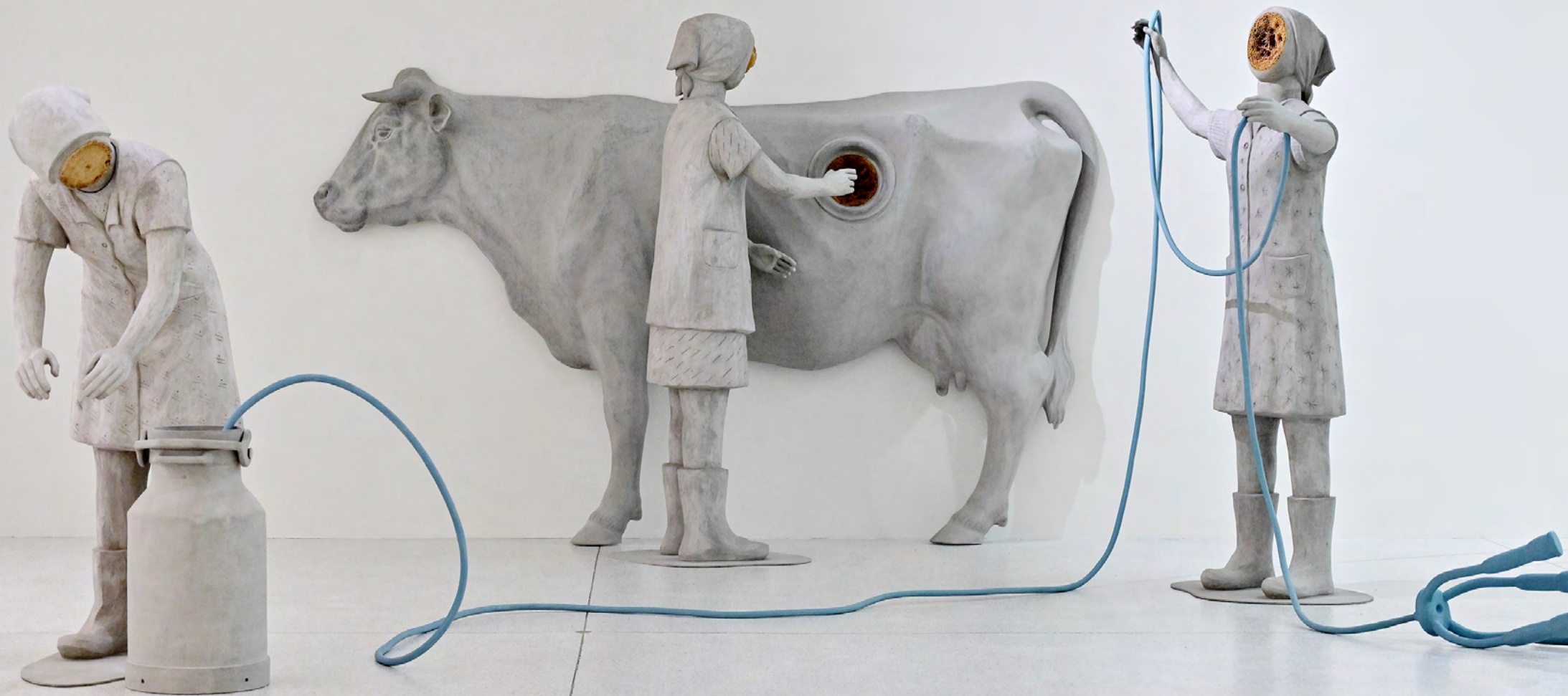
The work of Anna Hulačová (1984) is ingrained deeply in the medium of sculpture. Exploring through a wide range of traditional sculptural techniques, the intricate set of relations between the animate and the digital, evolution and mutation, the local and the global, utopia and dystopia, Hulačová forms a distinct artistic language, characteristic for its formal and thematic richness, associative symbolism, and formal ties with the past. By combining brutalist features such as concrete, a central material of the work with organic forms, Hulačová points to our time's hybrid nature, where seemingly distant or even opposed forms merge and mutate into a new reality. The greyness of the material heightens the apocalyptic nature of the work, initiating a play of the haptic, where the hard and the soft, the dry and the wet, the smooth and the rough, become a reminder that materiality, physical experience and encounter, have yet not been rendered obsolete.

Anna Hulačová has exhibited her work at the Centre Pompidou, Paris, Fondation Louis Vuitton, Paris; Kunstvereniging Diepenheim, Netherlands; Baltic Triennial, Contemporary Art Centre in Vilnius; Prague City Gallery; Colloredo-Mansfeld Palace, Prague; Biennale Gherdeina, Ortisei, Italy; National Gallery, Trade Fair Palace, Prague; K11 MUSEA, Hong Kong; MO.CO. Montpellier Contemporaine, France; West Bohemian Gallery, Pilsen, Czech Republic; East Slovak Regional Gallery, Košice, Slovakia; CEAAC, Strasbourg, France, and Casino Luxembourg, Luxembourg, among others.

Pheromones and Gentlemen, 2023, (detail)

fiberglass, zinc, concrete, pencil drawing on metal sheet, enamel, painted metal, sand with waterproofing paint
210 × 650 × 162 cm





Anna Hulačová, *After Bugonia*, 2025
concrete, honeycomb, stainless steel, laminate, waterproofing paint material, variable dimensions
Image courtesy of the artist



Anna Hulačová, *After Bugonia*, 2025
(detail)
Image courtesy of the artist



Anna Hulačová, *Harvest*, 2025

Installation view LUGA Art Trail: Animals of the Mind, Luxembourg Urban Garde, 2025

Image courtesy of the artist



Harvest, 2025
iron, flint-clay
(detail)

Harvest, 2025
iron, flint-clay
(detail)





Installation view *Bugonia and Alien Bees*, Eva Kahan Foundation, Vienna, 2024
Images courtesy of the artist and Eva Kahan Foundation | Photo Manuel Carreon Lopez



Installation view *Bugonia and Alien Bees*, Eva Kahan Foundation, Vienna, 2024
Images courtesy of the artist and Eva Kahan Foundation | Photo Manuel Carreon Lopez



Society, 2016

wood, honeycombs, concrete
175 x 100 x 100 cm



Bugonia III and IV, 2024

concrete, honeycombs

33 × 25 × 22 cm | 33 × 21 × 21 cm



Untitled, 2023

concrete, pencil on glazed metal sheet
72 × 150 × 9 cm



Installation view *Anna, the Jester et les monstropantes*, CEEAC, Strasbourg, France, 2023 | Images courtesy of the artist and CEEAC | Photo Emilie Vialet



Installation view *Anna, the Jester et les monstropantes*, CEEAC, Strasbourg, France, 2023

Images courtesy of the artist and CEEAC | Photo Emilie Vialet



Installation view *Anna, the Jester et les monstropantes*, CEEAC, Strasbourg, France, 2023 | Images courtesy of the artist and CEEAC | Photo Emilie Vialet



Installation view *Hydro Hybrids*, 22ª Bienal Internacional Sesc_Videobrasil, São Paulo, Brazil, 2023 | Images courtesy of the artist and Sesc 24 de maio | Photo Romeu Ubeda



Installation view *Pheromones and Gentlemen*, Pedro Cera, Lisbon, 2023



Installation view *Pheromones and Gentlemen*, Pedro Cera, Lisbon, 2023



Flowering hands, 2023
concrete, glazed ceramic
28 × 20 × 15 cm



Untitled, 2023
concrete, glazed ceramic
30 × 20 × 20 cm



Installation view *Feeding the soil* at Galerie AVU Prague, 2023
Images courtesy of the artist



Installation view *Edible, Beautiful, Untamed*, Kunsthalle Bratislava, Bratislava, 2023 | Images courtesy of the artist and Kunsthalle Bratislava | Photo Leontína Berkova



Installation view *Edible, Beautiful, Untamed*, Kunsthalle Bratislava, Bratislava, 2023 | Images courtesy of the artist and Kunsthalle Bratislava | Photo Leontína Berková



Installation view Anna Hulačová: *Alienbees, Save Us, Please!*, Galeria Arsenal, Białystok, Poland, 2022



Installation view *Anna Hulačová: Alienbees, Save Us, Please!*, Galeria Arsenal, Białystok, Poland, 2022



Cooperation 1 (Machinist), 2020
concrete, drawing by pencil on metal sheet
171 × 106 × 70,5 cm





Installation view *Eating Planet* at House of Arts, Brno, Czech Republic, 2021



Installation view *Eating Planet* at House of Arts, Brno, Czech Republic, 2021



Installation view *Eating Planet* at House of Arts, Brno, Czech Republic, 2021



Installation view *Possédé·e·s. Deviance, performance, resistance* at MO.CO.PANACÉE, Montpellier, France, 2020



Dialog, 2020
concrete, glazed ceramic
Photo Ondrej Polak



Nature spirit, 2020

concrete, digital print on metal sheet



Soca, 2019

concrete, digital print on metal sheet,
graphite on metal sheet
35 × 25 × 25 cm



Installation view *The Next Shift* at Galeria Pedro Cera, Lisbon, 2021



Woman with a Whisk, 2020
concrete, metal, acrylic filler and graphite
146,5 × 73 × 43 cm (with base)



Woman with an Iron, 2020
concrete, metal and graphite
144 × 62 × 92 cm (with base)



Installation view *The Next Shift* at Galeria Pedro Cera, Lisbon, 2021



Reliefs (untitled), 2020

acrystal acrylic resin, cast from silicon mould

115 × 57 × 4 cm (each)



Godzilla, 2020

concrete, ceramic

180 × 90 × 70 cm

Installation view at Festival M3, Prague, 2020



Godzilla, 2020

detail

Installation view at Festival M3, Prague, 2020



Sunshine Heritage for Sons and Daughters, 2019

mixed media, concrete, drawing by pencil on metal sheet, polymer clay,
modified haymaker, terraco tiles

300 × 500 × 400 cm

Installation view at Hospital Motol, organized by 4+4 Days in Motion, Prague, 2020



Sunshine Heritage for Sons and Daughters, 2019

Installation view at Hospital Motol, organized by 4+4 Days in Motion, Prague, 2020

Éntomos at Prague City Gallery, Colloredo-Mansfeld Palace
ArtReview, April 1, 2019
Max L. Feldman

The Czech artist Anna Hulačová and her Hungarian contemporary Zsófia Keresztes, both sculptors, share some grounding ideas; they express them, though, in quite different ways. One mutual reference point for their eerie sculptures is Surrealism, and the proto-Surrealist fantasies of Hieronymus Bosch, especially *The Garden of Earthly Delights* (1490–1500), clearly influence Keresztes's lurid visions. And that Prague Surrealism, still underappreciated outside the Czech Republic, inspires both artists is made by the inclusion of František Janoušek (1890–1943), a significant figure in the movement, to anchor their work in classic Surrealist practice. *Éntomos*, named after *ἐντομὸν*, the Ancient Greek word for 'dissection', 'insect' or 'to offer as a (sacrificial) victim', places the sculptures of Hulačová and Keresztes alongside Janoušek's energetic illustrations for *Life of the Bee* (1901) by the Belgian Symbolist poet Maurice Maeterlinck. The magnificent seventeenth-century Colloredo-Mansfeld Palace is an appropriate location: Janoušek's drawings are part of the Prague City Gallery collection housed here, and the building's Baroque interiors contrast Hulačová and Keresztes's wild imagination.

Hulačová's work has changed in recent years. Earlier pieces like *Cult of Personality* (2016) use wood and honeycombs, but she's recently moved towards concrete sculptures and pencil drawings. Despite this shift, her sculptures still contain recognisably organic figures: human bodies, insects, plantlike things. Their sombre tone has a darkly humorous edge as her characters appear in the colours of pale flesh, ghostly apparitions or grey brutalist architecture. Portrait with

Installation view *Éntomos: Hulačová – Keresztes – Janoušek*
at Prague City Gallery, Prague, 2019





Installation view *Éntomos: Hulačová – Keresztes – Janoušek* at Prague City Gallery, Prague, 2019



Installation view *Éntomos: Hulačová – Keresztes – Janoušek*
at Prague City Gallery, Prague, 2019

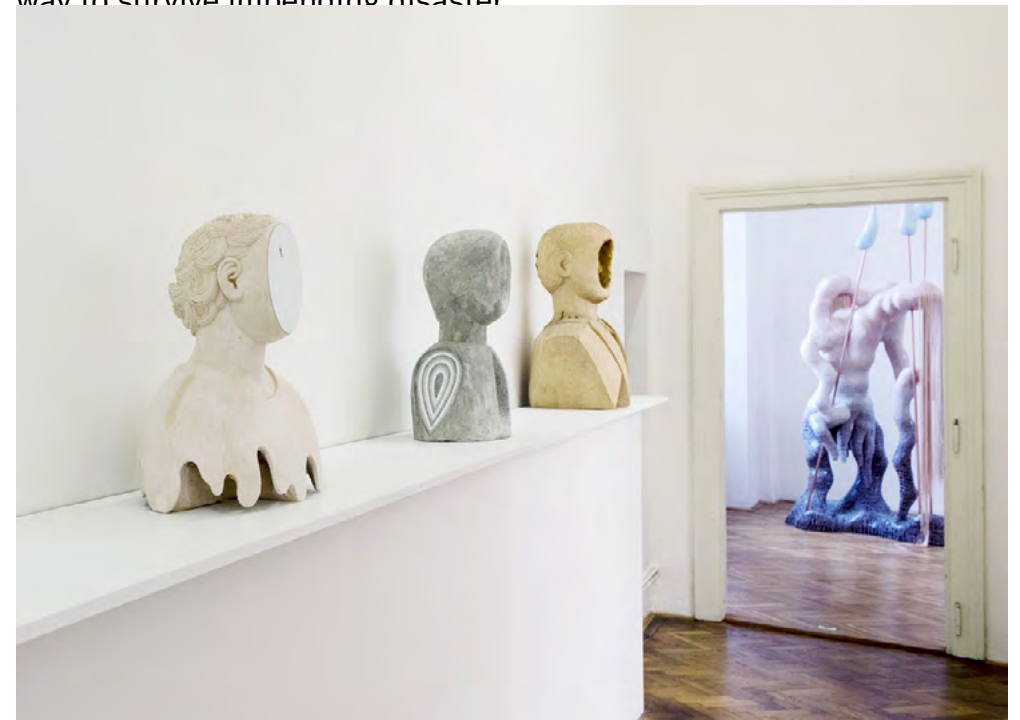
an Ant (2017), for example, looks from some angles like a typical bust, with shoulders, a neck, ears and hair made from pale pink ceramic with white streaks. Yet the face, or lack of it, is a shock, replaced with an almost blank white digital print, a single ant crawling across what would once have been a forehead.

This work sets the tone for Hulačová's other works, in which human body parts are replaced with consumer goods. Series-piece Ascension Mark I (2017), first shown at Frieze London, is just one example of a tool – a rotary shaver – taking the place of a hollowed-out human head. The creature in Praying Mantis and Rotary Shaver (2017), a glass box containing these figures made of Super Sculpey polymer clay, glares menacingly out at the viewer, perched on top of the shaver like a conquered enemy.

Keresztes, meanwhile, is not inspired by humanity's relation to nature, but virtual reality. She makes nebulous, fluid creatures from ghoulishly pink, yellow and violet glass mosaic tiles, resembling natural oddities from a horticulturalist's dreams mixed with interior design features from the imperial baths in Budapest. The Safety of Distance (2018) is in portrait format, hanging on the wall, but stubby tentacles protrude from the picture plane as if reaching out from a portal to another dimension. Altar (Sharing Our Final Belongings) (2018) is a strange creature, like a monument honouring the third gender of 'androgynous creatures, with both male and female elements, descended from the moon' described in Aristophanes's speech from Plato's Symposium. Two congealed, lumbering slabs of bio-matter appear to hover just aboveground. They have horn- or earlike appendages at the top, and a lolling yellow tongue dangling just between their 'heads'. Though the two halves form one creature, they are constrained by orange ropes

with dollops of liquid hanging from the bottom. There are points in the middle where the creature's clumpy 'arms' and 'legs' are coiled with rope and swollen like clotted flesh.

Hulačová and Keresztes's works stand and fall with the current fashionable interest in the Anthropocene. Though this makes their interventions timely, they are both joining and competing with many other artists in questioning whether it is even worth representing human bodies in any conventional sense. The stakes of this kind of work are, nevertheless, shared by all of us, since we all face unprecedented conditions. Not only are we all overwhelmed by 'cyberblitz', but the whole species is threatened by ecological crisis, which has already seriously damaged the insect and bee populations necessary to support natural life as we know it. Portrait with an Ant and Altar..., in particular, ask if the reimagination and reconfiguration of organic life is a threat or, perhaps, something to be embraced as a way to survive impending disaster



Installation view *Éntomos*: Hulačová – Keresztes – Janoušek
at Prague City Gallery, Prague, 2019



Portrait with an Ant, 2017

ceramic, digital print on metal sheet
132,5 x 40 x 40 cm



Installation view *Ascension Mark 1* at the Aichi Triennial, Toyota Museum , Nagoya, Japan, 2019



Return from the Mission (cosmonauts), 2018

Acrystal - fiberglass, casted from wood carved out board

Installation view *Ascension Mark 1* at the Aichi Triennial, Toyota Museum , Nagoya, Japan, 2019



A Czech Artist Sends Her Message to Hong Kong
***The New York Times*, March 27, 2019**
Ginanne Brownell Mitic

PRAGUE — For the Czech sculptor Anna Hulacova, sometimes art is a family affair.

Her husband, Vaclav Litvan, whom she met when they were students at Prague's Academy of Fine Arts and who is also a sculptor, sometimes works with her on the technical side of her pieces, and he often helps install her works in museums and galleries for shows.

Her aunt, Zdenka Kucerova, who is a beekeeper back in Ms. Hulacova's home village of Kasejovice (about a 90-minute drive southwest of Prague), has also had a hand in helping the 34-year-old artist with her conceptual art over the years. They designed a way for Ms. Hulacova to put some of her works, with hollowed-out middles, on top of beehives so the bees over time created intricate honeycombs inside the cavities of her sculptures. Ms. Hulacova — a keen environmentalist — and her aunt also made sure that once the sculptures were removed, there was little disruption to the bees and hives.

Meanwhile, her father, Josef Hulac, a furniture restorer and farmer, and her brother, Jan Hulac, have done intarsia (a form of wood inlay similar to marquetry) work for a few of her installations. A wooden skateboard and table, where they used 15 different types of wood including cherry, oak, mahogany and ash, were part of the installation "Graceful Ride," which was exhibited last year at Kunstraum, a London gallery.

Installation view *Graceful Ride*
at Kunstraum, London, 2018



Installation view *Graceful Ride* at Kunstraum, London, 2018

“They enjoyed doing it,” Ms. Hulacova said, adding that she paid her father and brother for their work. “Especially my father, because he could finally return to his best techniques, which was a cherry on top for him.”

At Art Basel Hong Kong, Ms. Hulacova’s work “Pathetic Poetic,” an installation that includes not only her own sculpted concrete pieces but also her father and brother’s skateboard and table (and their intarsia wooden bookshelves), will be featured in the Discoveries sector of the fair. It’s something of a coup for Ms. Hulacova, as well as for her gallery, Hunt Kastner (the first Czech gallery to show at Art Basel Hong Kong), because it is a chance for her work to be seen by collecting and curating circles across Asia. Though her work has been featured at other big-name art fairs including Frieze London in 2017, she hasn’t had much of a presence outside Europe, though she will also take part in the Aichi Triennale in Japan starting in August.

However, Ms. Hulacova has increasingly become a name not only in her own country, winning Czech Artist of the Year 2017, but also across the Continent as well. She has been featured in a number of European solo exhibitions, including one in Paris at the Fondation Louis Vuitton from October 2018 to January 2019.

She has also participated in a several group exhibitions including, also in Paris, the Palais de Tokyo’s “Another Banana Day for the Perfect Fish” and in last year’s Baltic Triennial in Lithuania where her “Underworld Upside Down” received much

Installation view *Graceful Ride*
at Kunstraum, London, 2018





Tractor engine, 2018

concrete, drawing by pencil on metal sheet

70 x 80 x 60 cm

Installation view *Graceful Ride* at Kunstraum, London, 2018



critical praise. Another group show, “Entomos: Hulacova-Keresztes-Janousek,” closed this month at the Colloredo-Mansfeld Palace in Prague.

Adeline Ooi, the Asia director for Art Basel, said the whole point of the Discoveries sector was to introduce up-and-coming artists to a new broader Asian market.

“When we discussed the project, it jumped out,” she said of Ms. Hulacova’s “Pathetic Poetic” installation. “It stood apart from everybody else in its own way. It rang with a certain kind of honesty, and it was distinct, and you could not say no to this.”

As a child, Ms. Hulacova loved to model in clay, and her father sometimes let her practice carving in his studio. As a teenager, she was sent to school to learn traditional woodworking. While she enjoyed the experience, she realized that her real love was more contemporary, so at 18 she moved to Prague to study art — something that her family supported, but didn’t really understand at first.

“They didn’t know that art can be a serious job,” the shy artist said with a chuckle. “It was quite funny when I found out that I would go on a residency to Strasbourg and my grandfather started to cry because he could not believe that someone would pay for me to be staying somewhere.”

While at art school, she found she was interested in juxtaposing not only sculptural styles, like classical with conceptual, but also working with different materials, aspects that she experiments with in her current work. However, a number of her professors felt that her work was too provincial and naïve.

untitled (skateboard), 2018

varnished wooden inlays, wheels -silon, metal construction
detail

They didn't understand it," said Kacha Kastner, one of two North American expat co-founders of Hunt Kastner. "In the Czech Republic, there is a strong post-conceptual bent and at that time no one was making figurative sculpture, and so I think it took longer for people to jump on the bandwagon. But maybe that is a good thing."

What makes Ms. Hulacova's work stand out, say critics and curators who have worked with her, is that combination of seemingly incongruous themes, concepts and materials that on paper seem like a bizarre mishmash yet somehow, once combined, create a powerful and stimulating body of work. They include brutalist architecture and Central European folklore to Greco-Roman mythology, Surrealism, Futurism and science fiction — all represented through things like wood, concrete, honeycomb and digital prints.

"Through this ambiguous yet playful mix of inspirations, techniques and materials," Yoann Gourmel, one of the curators of "Another Banana Day for the Perfect Fish," wrote in an email, "she successfully merges in her own distinctive language the local with the global, the past with the present, the organic with the digital, without any distinction or sense of hierarchy."

The combination, much of which Ms. Hulacova said comes out of her anger over things she finds unjust, including issues around loss of animal and insect habitats, often also mixes the optimistic with the pessimistic, so while some find her works grotesque and disturbing, others find them playful and beguiling.

"People do not realize her works have a deep social commentary," Ms. Kastner said. "When she is angry, she sees a situation, like problems with the environment that people are not addressing, and she feels she has to do

untitled (skateboard), 2018

varnished wooden inlays, wheels -silon, metal construction
130 x 50 x 13 cm





untitled (skateboard), 2018

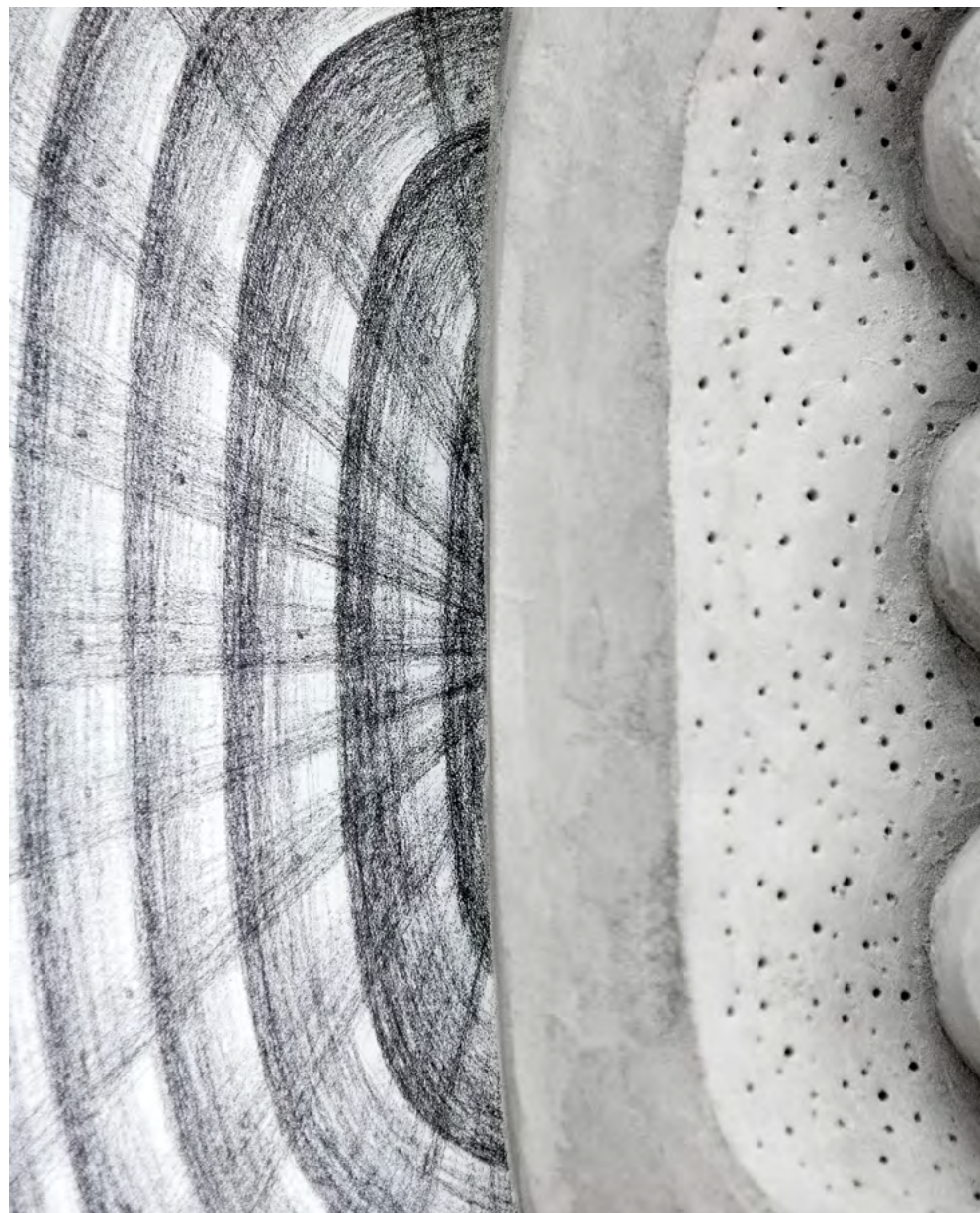
varnished wooden inlays, wheels -silon, metal construction

130 × 50 × 13 cm



untitled, 2018

table, varnished wooden inlays, wheels -silon, metal construction
80 x 150 x 90 cm



untitled, 2018

table, varnished wooden inlays, wheels -silon, metal construction
detail



Underworld Upside Down, 2018
Baltic Triennial 13 – Give Up The Ghost
Thea Smith

For Anna Hulačová, the theme of the Baltic Triennial 13 becomes somewhat surreal and mutated: a riff on how our imaginations play with the idea of containers and containment, of the upside down and what's underground, and what we would offer as a sacrifice to the God of electronics.

Perhaps ghosts have given up their bodies as containers; perhaps they simply cannot be contained. An upside down swimming pool – a container without water – forms the bluest of bases for the installation, toward which all the other elements gravitate: an imagined shrine for the symbolic containers on the shoulders and heads of the figures surrounding it.

The stylized figures approach the centre of the piece, bearing gifts like ancient worshipers sacrificing or offering commodities to the Gods; yet in contrast to ancient times the offerings are not liquids, animals or artifacts, originally bestowed on humanity from Gods but electronic gadgets and kitchen appliances.

Of course it is equally difficult to avoid associating the figures carrying containers on their heads, with images of women in the third world, who carry water for miles. The physical and economic disparity between the third world and western Europe is evidently on the artist's mind: they question how far the conveniences which serve us have to travel – such as household or kitchen appliances – yet how easy they are for us to attain.

Underworld Upside Down, 2018
Installation view *Give up the Ghost* at
Baltic Triennial 13, CAC, Vilnius, Lithuania, 2018



Underworld Upside Down, 2018

Installation view *Give up the Ghost* at Baltic Triennial 13, CAC, Vilnius, Lithuania, 2018

The act of turning the swimming pool upside down is a symbolic gesture that is meant to re-focus our attention on the ground and consider what might be underneath. It plays along with the surreal yet common idea that many of us have as children; that it is possible to reach the antipodes if you only dig far enough. Simultaneously, the swimming pool's shape is almost like a grave, casting suspicion that the figures that the figures symbolize morbidity and death. Only one figure makes it to the centre of this tableaux – to what Hulačová describes as “the bottom” of the swimming pool – the figure of Dionysus, the Greek God of fruitfulness and vegetation; of wine and ecstasy.

Alongside the God is a mutated organic shape; snake-like, fluid and even a little bit sexy, but with barbs and mutations that warn of danger and something being out of place. The hand-formed concrete seems like a micro-organism but in macro – a glitch among these human-like figures, something sci-fi or alien, metamorphosed into a hard material.

Drawing parallels between folk art, brutalism and modernism, Hulačová directly references a tradition in Czech art, or depicting the human figure in connection to themes such as factories, social relationships, communication, machines and technological progress. Hulačová expresses this optimism and trust in technology through stylized forms that could almost be read naively – although the paradox is the optimistic expression of



Underworld Upside Down, 2018

Installation view *Give up the Ghost* at Baltic Triennial 13,
CAC, Vilnius, Lithuania, 2018



Underworld Upside Down, 2018

Installation view *Give up the Ghost* at Baltic Triennial 13, CAC, Vilnius, Lithuania, 2018



Underworld Upside Down, 2018

Installation view *Give up the Ghost* at Baltic Triennial 13, CAC, Vilnius, Lithuania, 2018



Breakfast of teenager (GoodMorningMorning, 2018)

detail

Installation view *Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Vaclav Litvan



GoodMorningMorning, 2018

Installation view *Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Vaclav Litvan

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GoodMorningMorning, 2018

Installation view *Childhood: Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Aurélien Mole

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GoodMorningMorning, 2018

Installation view *Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Vaclav Litvan



Reliefs with household appliances (GoodMorningMorning, 2018)

white concrete, drawing by pencil on metal sheet

50 × 40 × 5 cm (each)

Installation view *Childhood: Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Vaclav Litvan



Flower Wall Planter (GoodMorningMorning, 2018)

metal, concrete and graphite

110 × 150 × 25 cm

Installation view *Childhood: Another banana day for the dream-fish* at Palais de Tokyo, Paris, 2018 | Photo Vaclav Litvan

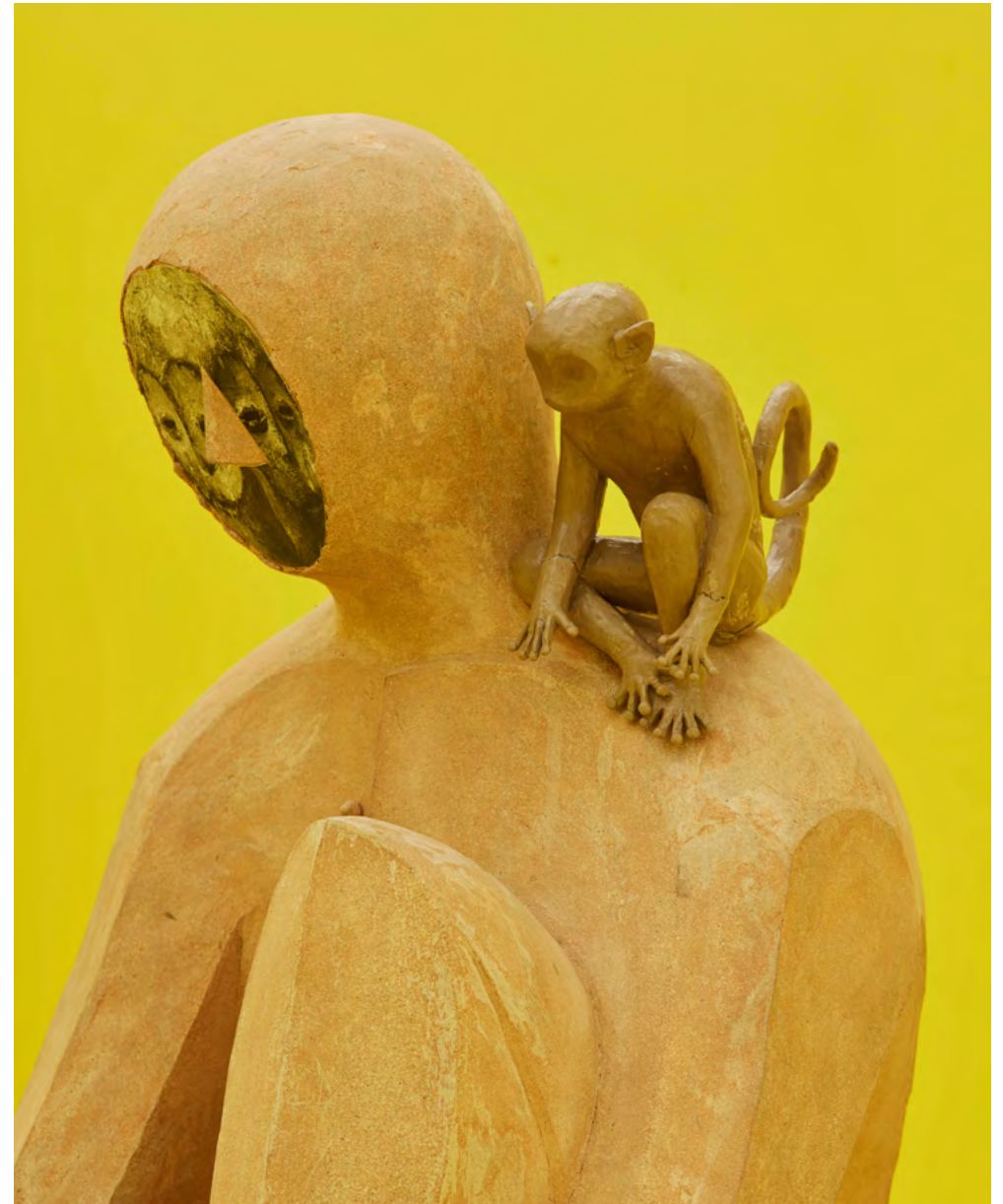


Flower Wall Planter, 2018
details
metal, concrete and graphite
110 × 150 × 25 cm

**Characters, Roles, and Relationships Sculpture
as seen by Anna Hulačová
Arttalk, 2016
Mariana Serranová**

In the technician atmosphere of her Vysočany studio, the intuitive, sensitive, and consummate art of Anna Hulačová feels like a revelation. It is both serious and humorous, its unaffected nature gives its surroundings a natural sense of scale, and the choice of styles and materials both confirms and denies the definitive nature and materiality of the sculptural medium.

The purposeless labyrinth of an empty factory hall hides an imaginative world combining the universal principles of both nature and civilization, where ambiguous references open doors to the art of other eras, non-European civilizations, and primitive peoples. The sculptures on the shelves and cabinets in the former office and storage room feel like a bizarre lapidary and ethnographic collection all at once. Several of the artist's phases come together here – sculptures made of wood shavings, dough, fired clay, plaster, and concrete. There are heads inspired by ancient and non-European art, minimalist bird figures, or her latest sculptures referencing modern art. Anna's work consists of several clearly defined "spheres" that occasionally overlap in terms of both form and content: a performative approach to presentation, her folkloristic older works with their emphasis on natural materials, or hybrid combinations using both traditional and absolutely unconventional sculptural materials. Her currently dominant approach is strongly sculptural, with references to various modern movements. Examples include the compactly modeled Miners (2015), the eclectic figurative group Brothers (2015), and her current



Still life with a butterfly, 2016

detail

Installation view *Jindřich Chalupecký Award Finalists exhibition* at the National Gallery, Trade Fair Palace, Prague, 2016 | Photo Petre Fabo

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Intstallation view *Jindřich Chalupecký Award Finalists exhibition* at the National Gallery, Trade Fair Palace, Prague, 2016 | Photo Petre Fabo

slightly smaller than life-size Cubist figures. And yet she maintains continuity and style: “Some themes or techniques I no longer want to return to, but sometimes during the process I feel that something from the past happens to fit, and so I use it.”

In recent years, Anna has gained much attention as an artist, and her survey exhibitions juxtaposing her older works with her most recent production surprise us in the diversity of her sources of inspiration. Last year’s *Scheduled Instincts* (2015) at the French Institute, her collaboration with Jiří Přihoda at the hunt kastner gallery (*Interpreter I & Anna Hulačová*, 2015), or her aptly titled solo exhibition *Unlocked Characters* (2016) at CEAAC in Strasbourg, confirmed her highly original position. A complete analysis of her all-around mature artistic production would require an extensive monographic publication. Anna also collaborates with her partner Václav Litvan; at their joint exhibition at the Entrance Gallery (*Teeth or Horns*, 2015), she showed two older pairs of heads, *Angelic Dialogue* (2013) and *Close Encounters of One’s Own Kind* (2013), made with a relief pattern typical for decorating pastries, or with highly minimalist heads made of dough.

Anna Hulačová’s force and attractiveness rests in the unanswered nature of open metaphors, in how she not too literally evokes stereotypical symbols and historical styles, or how she manages to combine contemporary and ancient mythologies. Nor is she afraid to engage in surprising interpretations of strongly iconographic symbols and traditional genres. One already notorious example is her 2013 project *Graceful Doves* at the 35m2 Gallery. The exhibition’s central pieces were a centaur with a footballer’s legs, a Madonna in a suit and tie with a Koala bear, and a group of uncompromisingly masculine

Family, 2016

wood, graphite on acrylic paint

65 × 40 × 30 cm

Photo Petre Fabo





torsos with a sensually poetic woman's profile printed on the rear side. This arrangement, reducing the tension between strong gender opposites, reflects Anna's long-term interest in the construction of identities and their mutability, complementariness, and reversibility.

Hulačová gained wider attention at the 2009 Essl Art Award CEE, which was followed by numerous residencies, solo exhibitions, and participation in group exhibits. Despite the enormous flexibility and freedom in her choice of styles, Anna's sculptures are always immediately identifiable in group exhibitions. She contributed significantly to the discourse on contemporary sculpture with her pieces for *The Opposite is True* (2012) at Prague's MeetFactory, where, in the spirit of her long-term interest in folk art, she exhibited her well-known sculpture made of willow switches *Easter Warrior* (2011). Around this time, she also began to combine sculpture with

photography, creating rustic and ethnographic sculptures using various materials and techniques, and creating allegorical sculptural groups based on European traditions – for instance, *Love, Faith, Hope, Friendship or Faith (St. George)*, both from 2012.

In her self-professed primitivism, Hulačová sometimes lets herself be guided by natural processes. The most radical example is her experimentation with beekeeping, for instance her performative project *Swarms and Resources* (2012). At this year's international biennial *From Here To Eternity* in the Italian town of Ortisei, she exhibited rustic-looking figures with honeycombs in their abdominal cavities.

Anna's work is characterized by the use of techniques that involve a certain contrast in materials – traditional sculptural materials such as wood, plaster, clay or stone combined with ephemeral, synthetic or organic materials such as dough, silicon or straw. Her commentary on the contemporary understanding of sculpture ranges from Surrealist objects and the use of photographs in collages and mixed media works all the way to techniques of surface decoration. Her sculptures acquire something of a double life – a basic expression of character as well as a theatrical sense of choreography. Nevertheless, in Anna Hulačová's hands the usual conflict between sculptural definitiveness and the use of provisional materials feels more than harmonious.

At *The Best Tailor in Town* (2015) at Žižkov's hunt kastner gallery, which represents Hulačová, she exhibited her poetic and, by now, emblematic bust *Nostalgia* (2015), whose face is covered with a conservative reproduction of a landscape. The work evokes a strong sense of the kind of undisturbed dreaming we engage in when regarding the distant past, but its almost theatrical Biedermeier decoration points

to the pitfalls of exalted, pathos-filled allegories. Another example of how the concept of “memory” and the reproducibility of a print or photograph is related to sculptural “immortalization” and replication is her set of three heads exhibited at her joint exhibition (Black Light, 2015) with Viktor Takáč at the Fotograf Gallery.

As with *Beauty and the Beast* (2013), Hulačová often works with cross-sections and perpendicular planes to change the traditional typology of personalized busts or portraits into anonymous hybrid figures whose faces communicate via convex and concave surfaces. “In fact, it is the portraits’ anonymity that gives them their personality. Sometimes I use a drawing or photograph instead of a face, or I like to create amateurish collages using 3D programs, where I incorporate a virtual image printed in two dimensions onto a physical 3D sculpture. It is basically one possibility for understanding contemporary man, who is partially shaped by virtual or internet reality. His character cannot be clearly specified, as if our whole was missing something or it was split into several parts that are trying to communicate with one another.”

Everyday situations impose diverse roles on us. We live with multiple identities at the same time, and it depends on each specific situation whether we end up in a dominant or subservient position. This is the subject of a sculptural group Hulačová is currently working on in which a superior and subordinate figure are engaged in dialogue. In both the work’s content and its unique plasticity, Anna openly declares her affinity with the inclusive and collective approach to society typical of interwar Civilism. Hanging on the wall of her studio is an old postcard of Otto Gutfreund’s works from the late 1920s. She openly admits the source of her inspiration, and it should be emphasized that she is not interested in mere stylization but in the philosophical side of Civilism and its social aspects: “I’m interested in how to understand sculpture as a representative of society and also as its critic. For me, Civilism represents the ideal of a functioning society that communicates without the stench of hierarchy. What I like about religious and



Installation view *Jindřich Chalupecký Award Finalists exhibition* at the National Gallery, Trade Fair Palace, Prague, 2016 | Photo Petre Fabo





status-oriented portraiture is its focus on the autonomous universe of the individual within his or her context. By comparison, sculptural groups are based on communication among individuals. I see the solitary sculpture – a portrait or a figure – as a ‘person’ influenced by his or her surroundings, whereas a sculptural group represents ‘society,’ which influences the environment in which we operate. What I like about Gutfreund is that his sculptures from that period are folk creations, like the little figures in a village’s Nativity scene, and yet he was a pioneer of Cubist sculpture. Postmodernism, which draws inspiration from the past, from archaism and the aesthetics of primitive tribes, is basically not so different from modernism, whose simplified aesthetic shapes are related to African masks. In fact, it sprang from folk culture or specific aspects of African culture. You could say that even all architecture and design from the colonial era to the present day has its roots here, and not just in an ethnographic sense. I see these connections from a contemporary political perspective as well, for instance within the context of the refugee crisis or the global environmental crisis.”

The art of Anna Hulačová is a timeless reflection on social and cultural relationships and blurs the boundaries between and hierarchies of primitive and modern. She updates techniques, ways of seeing the world, and forms of representation associated with other eras or exotic landscapes through an unusual combination of anthropological erudition and conscious naïveté. Her performative projects involving the use of ritual masks and rustic paraphernalia have a strong mystical dimension, lightness, and playfulness.

Hulačová is deeply empathetic towards nature and other ethnic groups and their cultures, all of which have greatly influenced

Installation view *Jindřich Chalupecký Award Finalists exhibition* at the National Gallery, Trade Fair Palace, Prague, 2016 | Photo Petre Fabo

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Sleeping workers, relief, 2015

plaster casted from carved out wooden board

90 x 80 x 10 cm (each)

Photo Petre Fabo

From Here to Eternity
Biennale Gherdëina, Ortisei Dolomites, Italy. 2016
Adam Budak

Czech artist, Anna Hulačova's sculptural, highly idiosyncratic oeuvre speaks its own distinctive formal language while at the same time being a residue of influences and inspirations that range from ancient mythologies, Eastern cultures down to Czech folk traditions and original Christian symbolism. Her performative, transgressive sculpture depicts a vernacular in passage, merging local with the universal, the past with the present, and generating an uncanny sense of familiarity and estrangement, belonging and detachment. With her interest in the archaic and the ludic, Hulačova captures a pre-cultural moment of identity, on the threshold of the real and the phantasmagoric, at the birth of a logic of imaginary. Handcrafted wooden statues, evoking the fetishes of the past political and religious ideologies, are the neo-nostalgic protagonists of the artist's dreamy narratives of a new spirituality and reborn faith. Grotesque and disfigured, quasi-savage and strangely mighty, they are newcomers of the contemporary rituals for a post-historical age of *deja vu* and "after future".

Warriors and guardians with spilt faces and Baroque hairdos inhabit the artist's universe, along with levitating cosmonauts-cum-businessmen, the miners, engaged in a dance macabre of sorts, over-ornamented madonnas in antique outfits and outraged witches of straw and stick, fairytale-like beast-ladies with animal masks and headless

Dolemite Lovers, 2016
carved wood, wax, honeycomb
110 × 45 × 50 cm (each)





Dolemite Lovers, 2016

detail

carved wood, wax, honeycomb



children in astonishment who feverishly participate in Hulačova's hallucinatory procession of her own private mythology.

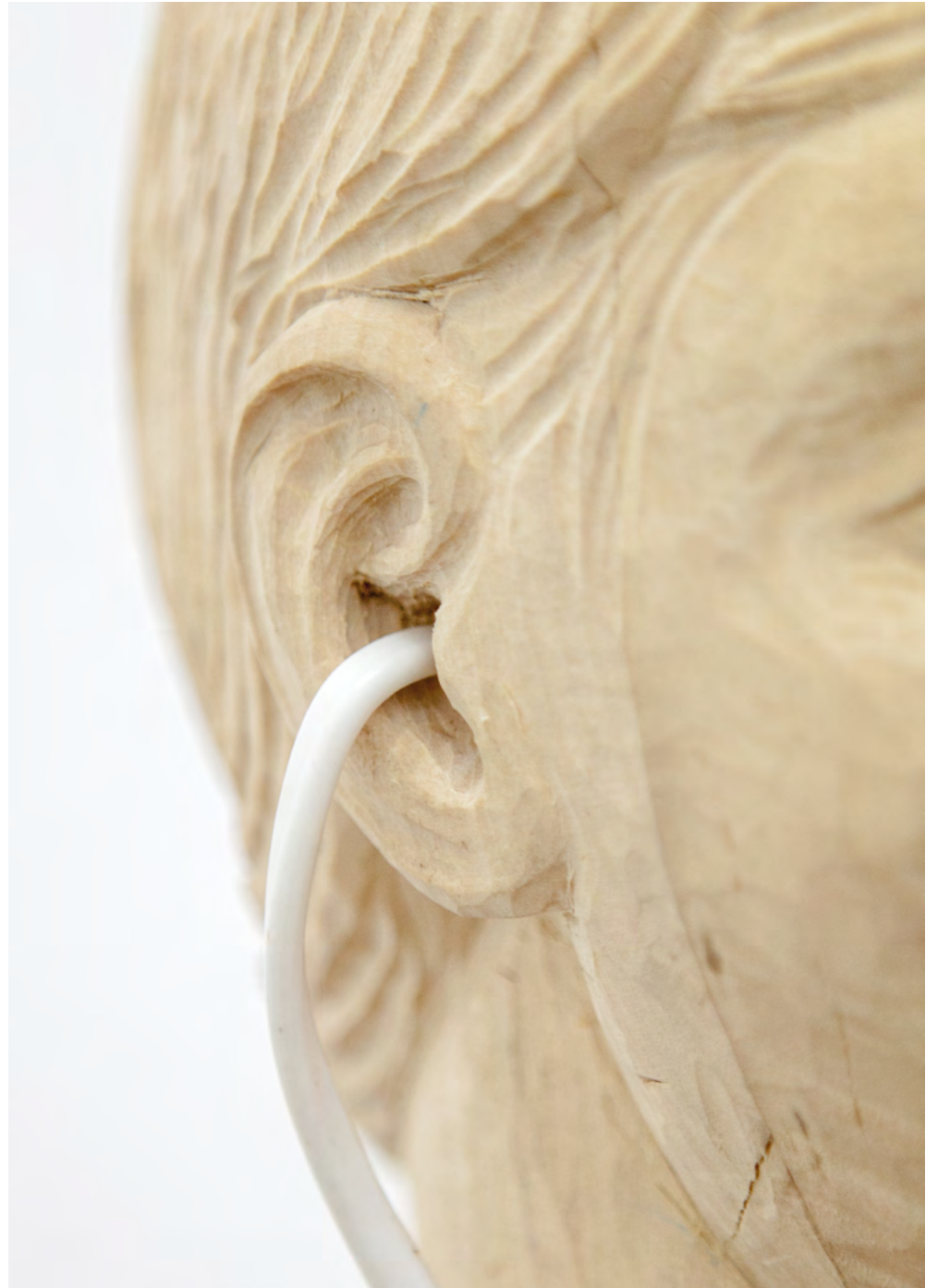
Here, the pagan and the Christian collide; the primordial conspires with the futuristic, the indigenous with the post-national and global. Here too, the mysticism and poetry of Armenian master of cinema, Sergei Parajanov (1924-1990) enters a dialogue with the vernacular of the Czech Cubist sculptor, Otto Gutfreund (1889-1927). Blurring traditions, merging styles and materials, the artist masquerades the figures and choreographs their new identities in a vertigo of senses and aesthetic codes.

All in all, Hulačova's art of post-"ethnographic turn" is a critical revision of a folklore and (any) local tradition as a continuously active source of human creativity and a foundation of culture and imagination at large. Hers is a post-romantic art of longing, a desire for authenticity and a magic of the everyday. Anna Hulacova's sculpture, presented at the 5th Biennale Gherdëina is an organic work in progress. Referring to the artist's statue of "Kuros" (2015) and a relief of "Beekeeper" (2014), the wooden figures of (Dolomites' Lovers) depict a couple of lovers whose hollowed out interiors are attached to the beehives thus becoming a home for the bees and their honeycombs. Hulačova's art is a celebration of a place and a nature in a harmony with the most archaic and primordial.

Boy, 2017

wood, honeycomb

110 × 30 × 20 cm





Kourus, 2016
wood, honeycomb
110 × 35 × 25 cm

Anna Hulačová

Born in Sušice, Czech Republic, 1984

Lives and works in Klučov, Czech Republic

Education

- 2006–12 AVU: Academy of Fine Arts in Prague, sculpture studio – prof Jaroslav Róna and Studio of Intermedia Work II – prof. Jiří Příhoda
- 2011 AVU: Academy of Fine Arts in Prague, studio of visiting Professor Althea Thauberger, Šaloun atelier
- 2010 AVU: Academy of Fine Arts in Prague, studio of visiting Professor Florian Reither (Gelitin), Šaloun atelier
Korea National University of Arts, Seoul, South Korea (semester scholarship)
- 2008 AVU: Academy of Fine Arts in Prague, studio of visiting Professor Zbigniew Libera, and Professor Magdalena Jetelová, Šaloun atelier

Solo Exhibition (selection)

- 2025 Anna Hulačová, Kunstraum Dornbirn, Austria (upcoming)
Anna Hulačová: Hungry Harvest, The Hall, PART International Residency Program, curated by Barbara Horvath, Vienna,
- 2024 *Anna Hulačová: Let's talk about pollination*, ERES Projects, Munich
Bugonia and Alien Bees, Eva Kahan Foundation, Vienna
- 2023 *Pheromones and Gentlemen*, Pedro Cera, Lisbon
Edible, Beautiful, Untamed, Kunsthalle Bratislava, Bratislava
- 2022 *Edible, Beautiful, Untamed*, hunt kastner, Prague
- 2021 *Anna Hulačová: Alienbees, Save Us, Please!*, Galeria Arsenal, Bialystok, Poland
Eating Planet, House of Arts, Brno, Czech Republic
Sow Ideals and Harvest Hybrids, Fluent, Santander, Spain

The Next Shift, Pedro Cera, Lisbon

- 2020 *Sunny Inheritance for Sons and Daughters*, Sculpture projects for public space of Motol University Hospital, organized by 4+4 Days in Motion, Prague
Intervention #21: Anna Hulačová, curated by Tereza Jindrová (Jindřich Chalupecký Society), Vodárna Kolín, Kolín, Czech Republic
- 2019 *Rezidua kolektivizace / Anna Hulačová*, Galerie Pitevna, Brno, Czech Republic
- 2018 *Anna Hulačová, Underworld Upside Down*, curated by Ludovic Delalande and Claire Staebler, Open Space, Fondation Louis Vuitton, Paris
Graceful Ride, Anna Hulačová, Kunstraum, London
Paralelní pozdravy / Parallel Greetings (with Jana Vojnerová) curated by Pavel Kubesa, Galerie NoD, Prague
- 2017 *Anna Hulačová, Genesis and other Germplasms*, curated by Michal Novotný, Východoslovenská galéria, East Slovak Regional Gallery, Košice, Slovakia
Katalog und Monolog, Anna Hulačová, Meyer-Riegger, Berlin
Anna Hulačová, Breaks Between Shifts, curated by Mariana Serranová, Liberec Regional Gallery, Liberec, Czech Republic
- 2016 *Me, you, him, her, them, we*, ProLuka open air gallery, curated 4+4 Days in Motion, Vršovice, Prague
Anna Hulačová, Welcome Spring, galerie etc, Prague
Anna Hulačová, Unlocked Characters, CEAAC, Strasbourg, France
Anna Hulačová and Václav Litvan, Humaneness without Labor, INI Gallery / Prostor, Prague
- 2015 *Interpreter I. & Anna Hulačová*, (with Jiří Příhoda), hunt kastner, Prague
Schedule of Instincts, French Institute in Prague
Black Light, (with Viktor Takáč), Fotograf Gallery, Prague
Teeth or Horns, (with Václav Litvan), Entrance Gallery, Prague
- 2014 *Second, Third and Fifth Realm*, Gallery 207, Academy of Art, Architecture and Design, Prague
Terrestrial Relations, (with Jan Haubelt), Kolbenova, Prague

2013	<i>Graceful Doves</i> , Gallery 35m2, Prague <i>Cited Comedian</i> , Studio Hrdinů, Trade Fair Palace, Prague <i>Face in Space, Crookedness, The Nature of Civilization Self Destruction and the Desire for Order and Light</i> , Altán Klamovka, Prague <i>Close Encounters of Own Kind</i> , Pragovka Open Studios, Prague		
2012	<i>Situation 31</i> , Gallery Pavilion, Prague <i>Hello Through Other Worlds By Two Breaths</i> , Gallery Kabinet, Střítěž, Czech Republic		
2010	<i>One of the Possibility of Support Existential Humanoid Live Forms in Odd Dimensional Zone</i> , Galerie NF, Ústí nad Labem, Czech Republic		
2009	<i>Peninsula</i> , Gallery Jelení, Center for Contemporary Arts, Prague		
	Group Exhibition (selection)		
2025	<i>Heute Nacht geträumt (Dreamed Last Night)</i> , Meyer Riegger Wolff, Seoul <i>32nd Bienal de Pontevedra: Being Human Again</i> , Pontevedra, Spain Anna Hulačová & Klaudie Hlavatá, <i>Tvéma očima/Through Your Eyes</i> , MUD Museum of Art & Design, Benešov, Czech Republic <i>Fragile States</i> , eastcontemporary, Milano, Italy <i>Between the Dust and Whispers of Leaves</i> , Prague House in Brussels, Brussels <i>Madona</i> , Trutnov City Gallery, Czech Republic <i>Silent Spring: Art and Nature 1930–1970</i> , National Gallery, Prague <i>BIO28 Double Agent, Do You Speak Flower?</i> , Museum of Architecture and Design, Ljubljana <i>LUGA – Luxembourg Urban Garden</i> , Luxembourg <i>Each Place Its Own Mind</i> , Edel Assanti, London		
2024	<i>Who gets stung by bees?</i> , Dispaly, Prague <i>ABOUT YOU / Young Women Painters and Sculptors</i> , GASK, Kutná Hora, Czech Republic		
		2023	<i>Group Therapy</i> , Prague City Gallery, House of the Stone Bell, Prague <i>Anna, the Jester et les monstroplantes</i> , CEEAC, Strasbourg, France <i>Hydro Hybrids</i> , 22 ^a Bienal Internacional Sesc_Videobrasil, São Paulo, Brazil <i>Handle with Care</i> , Ludwig Museum of Contemporary Art, Budapest <i>On the Wings of Life</i> , Regional Art Gallery, Liberec, Czech Republic <i>Duby Smalone</i> , Galeria Arsenał, Białystok, Poland <i>Spring and All</i> , Cursor Gallery, Prague <i>Anežka Hošková, Anna Hulačová: The Road is Thorny</i> , Hořice Municipal Museum, Czech Republic <i>Hay, Straw, Dump</i> , Galerie Václava Špály, Prague
		2022	<i>Our Heritage</i> , Q Contemporary, Budapest <i>Stories we Live With</i> , Q Contemporary, Budapest <i>Brno Art Open 2022</i> , organized by the Brno House of Arts, Czech Republic <i>Deep Water, Deepest Forest – Ghosts from Experience and Tradition</i> , Horácká galerie, Nové Město na Moravě, Czech Republic <i>Folklore is not Dead</i> , Galerie moderního umění v Roudnici nad Labem, Czech Republic <i>Tanning's Touch</i> , Belenius, Stockholm <i>Trienále Prostor Zlín 2022</i> , Zlín, Czech Republic <i>Personal Mythologies</i> , Brno House of Art, Czech Republic <i>4+4 Days in Motion: To Be Someone Else, Somewhere Else, Sometime Else</i> , former sports center Erpet, Smíchov, Prague
		2021	<i>Taire Essaim</i> , Moly-Sabata / Fondation Albert Gleizes, Sablons, France <i>Art Encounters 2021 - How to Be Together</i> , The “Corneliu Mikloși” Public Transport Museum, Timisoara, Romania <i>Tracing the Fragments</i> , K11 MUSEA, Hong Kong <i>Despite Time</i> , Center for Contemporary Arts, Prague <i>KO-LABORACE</i> , curated by Petr Vaňous, Pragovka Gallery, Prague

2020	<i>Possessed, the Occult in Contemporary Art</i>, curated by Vincent Honore, MO.CO. Montpellier Contemporaine, France <i>Global(e) Resistance</i>, curated by Christine Macel, Alicia Knock & Yug Ma, Centre Pompidou, Paris <i>RE_FORM: A survey of contemporary Czech sculpture</i>, Trafo Gallery, Prague <i>M3 Festival, Art In Space</i>, curator Pavel Vančat, Vršovice, Praha 10, public spaces in Prague <i>16th annual Smetanova výtvarná Litomyšl</i>, curated by Lenka Lindaurová, Litomyšl Castle ANTROPORARY, curated by Michal Stolárik, Jan Koniarek gallery in Trnava, Trnava , Slovakia <i>Brave New Normal</i>, curated by Václav Janoščík, Galerie Kurzor, Foundation and Center for Contemporary Arts, Prague		<i>Quodlibet</i>, curated by Karel Císař, hunt kastner, Prague
2018	<i>Constructive Lyric</i>, curator Mária Janušová, Gallery of Academy of Fine Arts and Design in Bratislava <i>Theft by dictionary</i>, Emil Filla Gallery, Ústí nad Labem, Czech Republic <i>Dormir au Soleil</i>, Galerie Jocelyn Wolff, Paris <i>Hidden Beauty</i>, Z2O Sara Zanin Gallery, Rome <i>Eight</i>, curated by Blanka Čermaková, Trafo Galerie, Prague <i>Give up the Ghost</i>, Baltic Triennial, curated by Vincent Honore, Contemporary Art Centre in Vilnius <i>Another banana day for the perfect fish</i>, Palais de Tokyo, Paris <i>The Audience Has Award</i>, curated by Jindřich Chalupický society, Galerie TIC, Brno, Czech Republic <i>M3 Festival: Art in Space</i>, organized by Bubec Sculpture Space, curated by Jen Kratochvíl and Laura Amann, Karlovo namesti metro station vestibule, Prague <i>Take Care</i>, organized by the Franciscan Brotherhood and Karavan Artistic Platform, curated by Šárka Telecká, Ambit Monastery at the Church of Our Lady of the Snows, Prague <i>Acephale</i>, aqb Project Space, Budapest <i>Éntomos: Hulačová – Keresztes - Janoušek</i>, Prague City Gallery, Collorado-Mansfeld Palace, Prague	2018	<i>Art House</i>, design blok 2017, Lapidary, Výstaviště Praha Holešovice, Prague <i>Médium: figura</i>, GHMP-Prague City Gallery, Colloredo-Mansfeld Palace, Prague <i>Urban Nature and Bees</i>, Divadlo Drak & the International Theatre Institute, Hradec Králové, Czech Republic <i>HYPOKEIMENON en dessous du Sang</i>, curated by Nils Alix-Tabeling, Nadine Feront Gallery, Brussels
2017	<i>Dis)connection</i>, curated by Karina Kottová, Kunstvereniging Diepenheim, Diepenheim, the Netherlands <i>Go to the Countryside! Fine Art and Folk Culture in the Czech Lands 1800-1960</i>, curated by Petr Jindra, West Bohemian Gallery, Pilsen, Czech Republic <i>Scooter IV – Biennale of Young Artists</i>, curated by Vlad Beskid, Jan Koniarek gallery in Trnava, Slovakia <i>Flying Inn</i>, Pragovka, Prague <i>Beauty and Charm: Contemporary Women Sculptors</i>, Liberec Regional Gallery, Liberec, Czech Republic <i>Aichi Triennale, taming y/our passion</i>, Toyota Municipal Museum of Art, Nagoya, Japan <i>I Dreamed I was a House</i>, curated by insitu, Casino Luxembourg, Luxembourg <i>Sculptural projects for public spaces</i>, Capacitas – Statua Policlinic, Prague <i>Nosztromo, ASHES/ASHES</i>, New York	2017	<i>#Multiple Times</i>, curated by Frank Campoi, Lage Egal Raum Fuer Aktuelle Kunst, Berlin
2016		2016	

	<i>Why Are We Afraid of Sunsets?</i> , Gdansk City Gallery, curated by Patrycja Rylko, Gdansk, Poland		National Gallery, Prague
	<i>From Here to Eternity</i> , Biennale Gherdeina, curated by Adam Budak, Ortisei, Italy		<i>Dears</i> , Galerie Půda, Jihlava, Czech Republic
	<i>2016 Jindřich Chalupecký Award Finalists exhibition</i> , National Gallery, Trade Fair Palace, Prague		<i>Cheque de Realite</i> , Academy Shopping Centre, Aberdeen, Scotland
			Catalogues and Publications (selection)
2015	<i>The Owl's Legacy and its Discontents</i> , Department of Moving Images, curated by Adam Budak and Jen Kratochvil, Prague National Gallery, Trade Fair Palace, Prague	2021	<i>Anna Hulačová EATING PLANET</i> , House of Arts Brno, Brno, Czech Republic
	<i>Liturgy</i> , Czech Centre, Paris	2020	<i>Possédé-e's: Deviance, Performance, Resistance</i> , curated by Vincent Honoré, Editions Silvana, MO.CO, Montpellier, France
	<i>The Best Tailor in Town</i> , curated by Edith Jeřabková & Jiří Kovanda, hunt kastner, Prague		Christine Macel, Alicia Knock, Yung Ma, <i>Global(e) Resistance</i> , Centre Pompidou, Paris
	<i>Kolben Open 2015</i> , Pragovka, Prague	2019	<i>Go to the Countryside! Fine Art and Folk Culture in the Czech Lands 1800–1960</i> , West Bohemian Gallery, Pilsen, Czech Republic
	<i>Cannon</i> , Anna Hulačová, Tereza Příhodová, Karolina Rossi, curated by Karina Kottová, Galerie Kostka, Meetfactory, Prague	2018	Sandra Baborovská, <i>Éntomos: Hulačová – Keresztes – Janoušek</i> , Prague City Gallery, Colloredo-Mansfeld Palace, Prague
	<i>Lost Form</i> , curated by Milan Mikulašek, Gallery NTK, National Technical Museum, Prague		<i>Anna Hulačová, Graceful Ride</i> , Kunstraum, London
2014	<i>Who is the Director?</i> , 4+4 Days in Motion, Prague		<i>Hidden Beauty</i> , z2o Sara Zanin Gallery, Rome
	<i>The Waking Dragon</i> , Kinsky Palace, National Gallery, Prague		<i>Give up the Ghost - Baltic Triennial</i> , curated by Vincent Honoré, Cura Publishing, Rome
2013	<i>The Problem is Here</i> , 4+4 Days in Motion, Prague	2016	Adam Budak, <i>From Here to Eternity</i> , Biennale Gherdeina, Ortisei, Italy
	<i>Lapidarium</i> , curated by Dominik Lang and Edith Jeřabková, Bethlehem Chapel, Jaroslav Fragner Gallery, Prague		
2012	<i>Graduates for the Prague Academy of Fine Arts</i> , Trade Fair Palace, National Gallery, Prague		Awards and Residences (selection)
	<i>The Opposite is True</i> , curated by Karina Kottová, Meet Factory, Prague	2020	Residency, Moly Sabat, Sablon, France (August–September 2020)
2011	<i>Instituteum</i> , curated by Karina Kottová, Pradelna Galley, Bohnice Psychiatric Hospital Bohnice, Prague	2016	Finalist Jindřich Chalupecký Award for Young Artists
		2014	Artist Residency Scholarship, CEAAC, Strasbourg, France
2010	<i>Trial Trail</i> , Ateilerhaus der Akademie der bildenden Künste Wien, Vienna	2009	Scholarship – RGU, Gray School of Art, Aberdeen, Scotland
	<i>Junge Kunst Aus CEE</i> , Vienna InsuranceGroup, Vienna		ESSL AWARD CEE 2009, Vienna Insurance Group, Special Invitation
2009	<i>Essl Award CEE</i> , Essl Museum, Vienna, AT and Trade Fair Palace,		

Public Collections (selection)

Prague City Gallery, Prague

Liberec Modern Art Gallery, Liberec, Czech Republic

Centre Pompidou, Paris

Kunsthalle Praha, Prague

Hradec Králové Modern Art Gallery, Hradec Králové, Czech Republic

Q Contemporary, Budapest and Hong Kong

East Bohemian Regional Gallery, Pardubice, Czech Republic