

Adéla Součková

Portfolio

Works 2015–2023

In my work, I strive to create what I call “ecological mythologies”. I am specifically looking for ways to connect by creating spaces for critical assessment and retelling. Building on both non-Western and Western mythologies and tropes alike and within diverse temporal and geographical modalities, I am employing artistic research to build a particular kind of place allowing interactions of human and natural entities. My background in Religious studies allows me to see the contemporary cosmological narratives within the context of planetary-scale issues such as climate change, making me strive for relational and environmental understanding of the world.

My work consists of combinations of expanded drawing, performance, text-based works, audiovisual pieces and using traditional textile craft techniques. The abundance of techniques, especially the historical ones, is dictated by the subjects I explore. The repetition of simple

symbols rendered is fueled by the effort to enable a connection between the audience or ideally the participant and the environment. Above all, in my practice as a visual artist, I attempt to de-colonize my system of thought that I have appropriated through my upbringing and education in Central Europe. The crucial part of my art practice has always been community engagement and collaborative practice outside of my comfort zone.

I strive to create an environment within the context of an exhibition hall; to allow myself and others to develop sensitivity toward places in general. The connectivity allowing us all to reflect on their making and engage with their many layers be it its rituals, beliefs or cultural history. I seek to make a landscape present and the human agents aware of its presence through exposing its cultural, ecological, and material features.



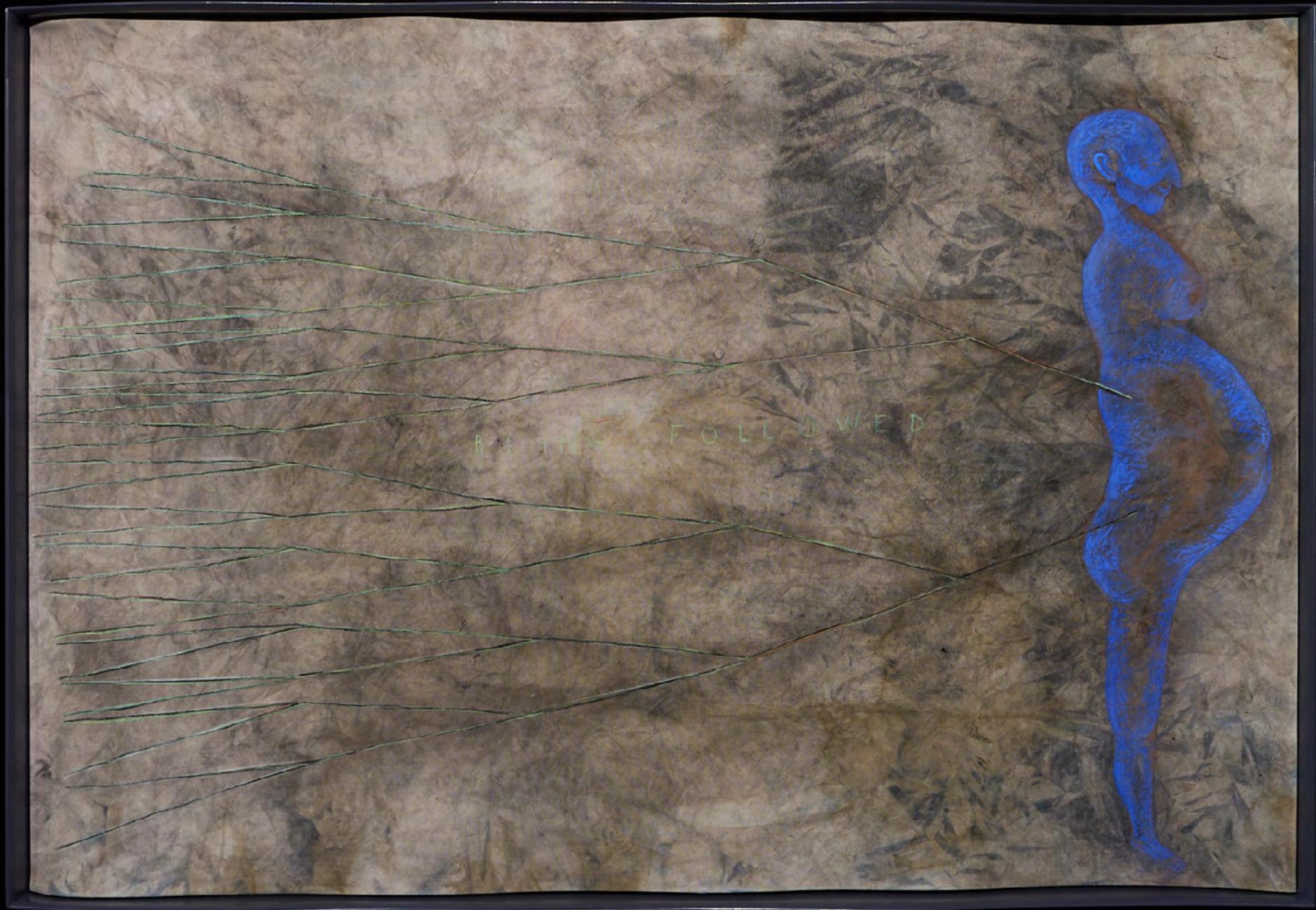
As the icebergs begin to melt, so do their feelings

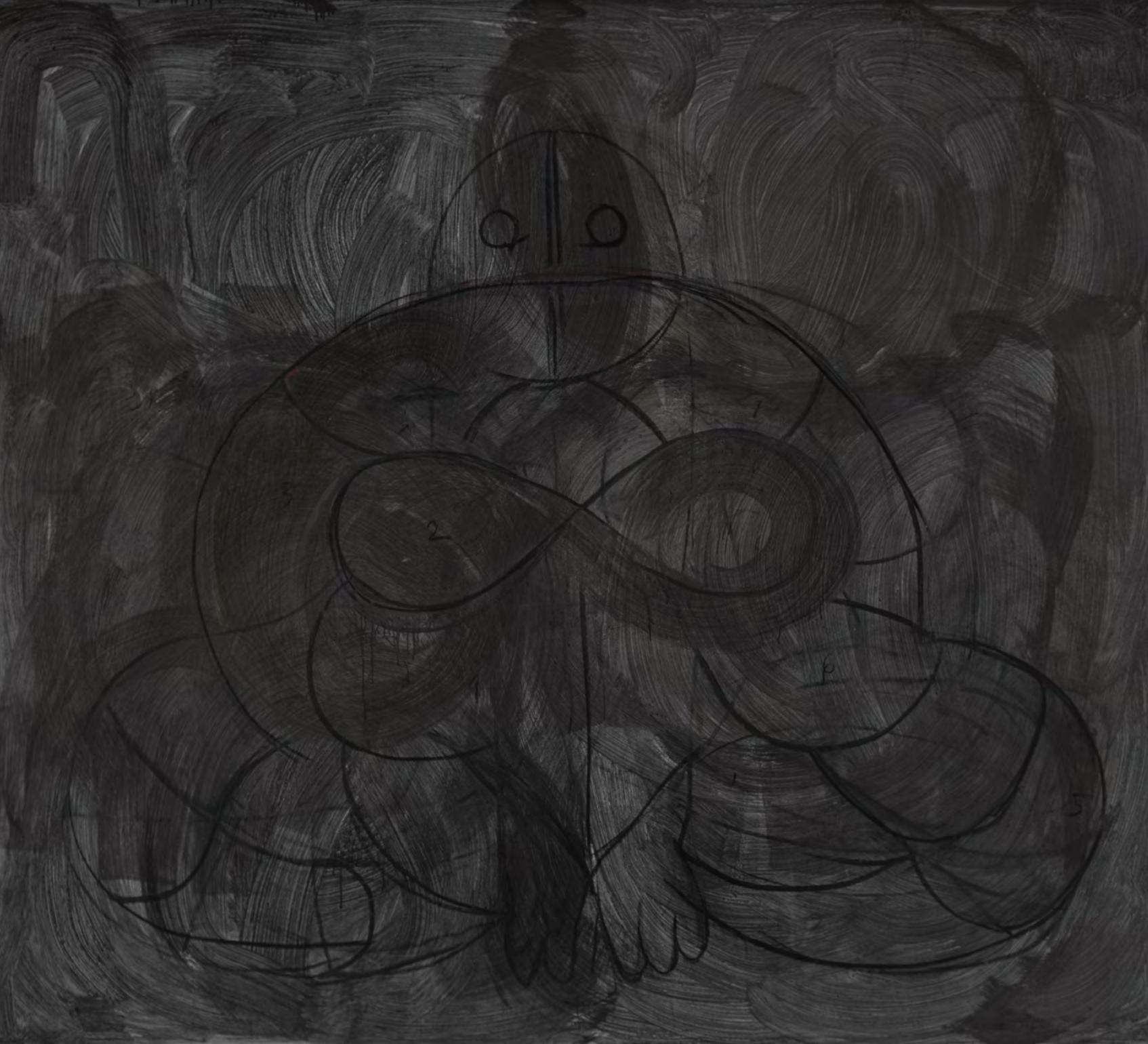
Současné umění pro Jeseník,
Jeseník, 2023

Installation view, natural dye, chalk,
charcoal on textile, wicker, jingles,
ribbons

Orchid petals align male faces with delicate and fragile expressions. The orchids, both fruiting and engulfing male heads, exude an almost uncomfortable energy. Because of its beauty and intricate shape, the orchid flower is considered a symbol of fertility, sensuality and the delicate balance between passion and restraint. The bald men in the watercolours and drawings on natural dyed textiles are adorned with garlands of ribbons, bells and wicker. In their intensity they are reminiscent of fetishes, not sexualized but harmonizing. By setting them in the gallery space, Součková goes beyond a kind of personal ceremony towards the collective use of supportive energy and the creation of a possible iconography for the transformation of gender stereotypes.





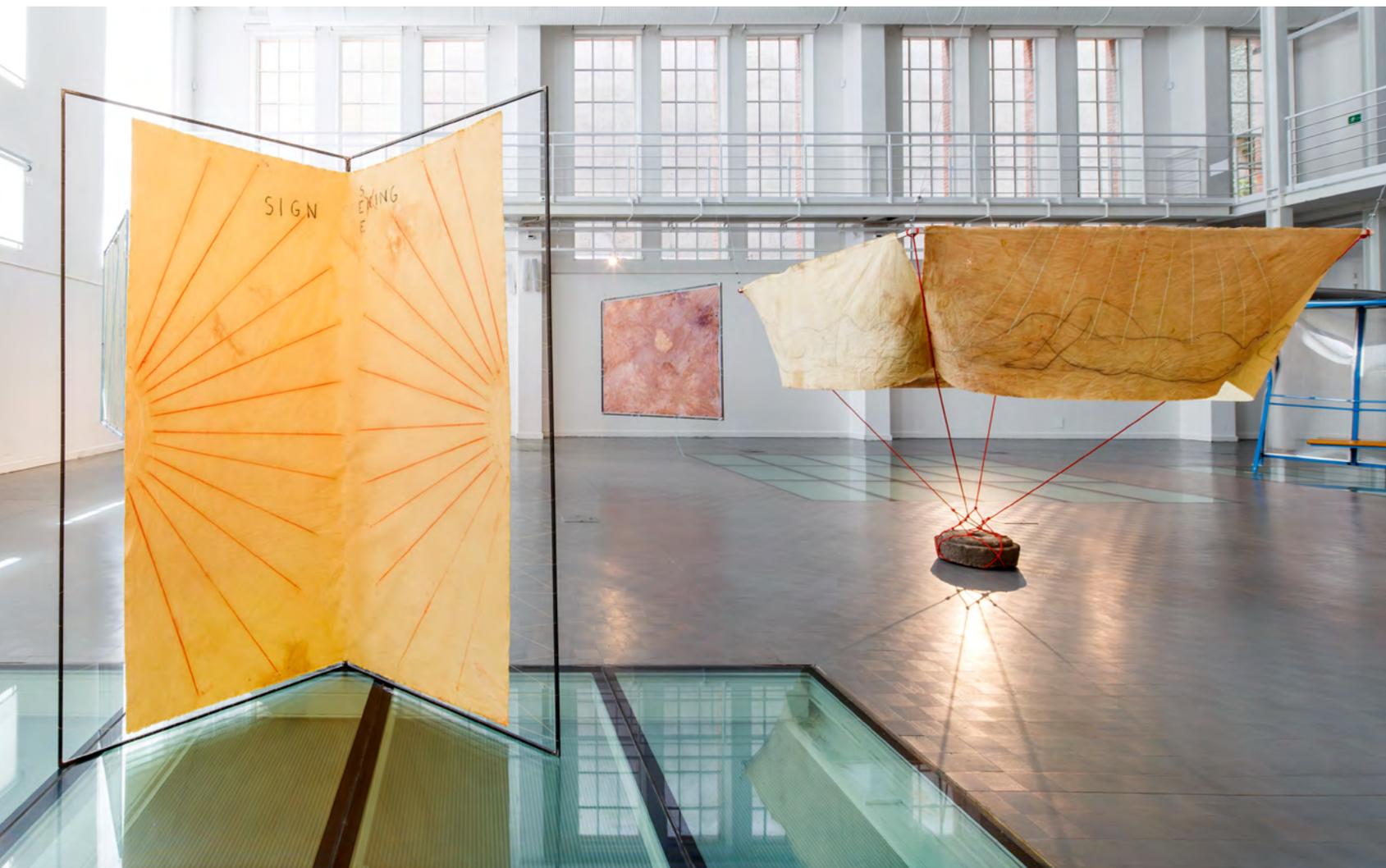


Hopscotches

Installation view of Vladimir Skrepl
remixed and reimagined, CCA Dox,
Prague, 2021
ash, charcoal, plastic foil, stones

<https://various-artists.com/ade-la-souckova/>





Ways to Connect I.:

Trajectories of Immobility

Installation view of The New Dictionary of Old Ideas, 2020
TRAFO Center for Contemporary Art in Szczecin, PL

Natural dye, inks and charcoals on textile, metal and wooden constructions, balance, rubber band

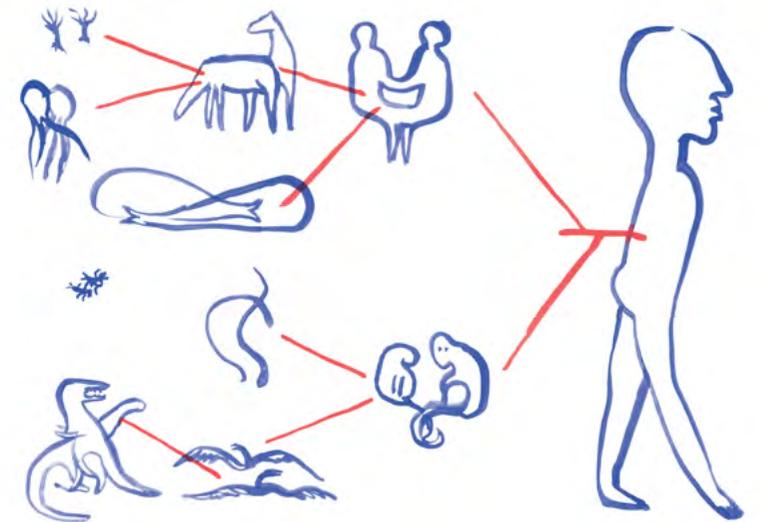
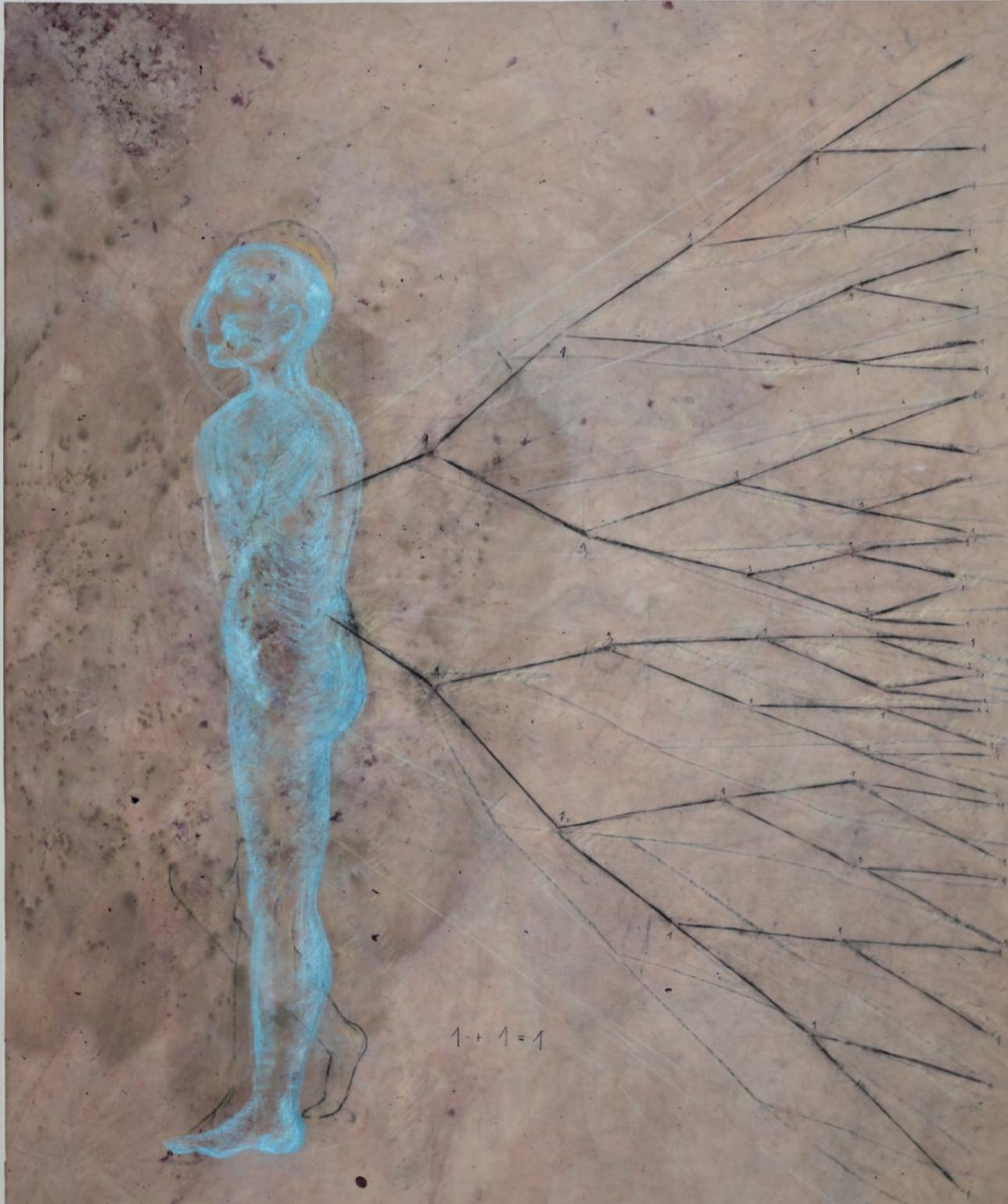
Adéla Součková has juxtaposed reverse themes to address the lack of choice or influence people have on the cycle of life. She used Georgian traditional natural dye textile painting techniques to address the preordained disposition under the constant surveillance of satellites. The floor plan of the installation mimicked hopscotches, a children's game in which each numbered field transcends a stage of life. The guided walk-through of the installation invited the audience to respond to their own reality in the context of today's preordination.



Satellites surveilling mind, dyes and pastel on fabrics, 150 X 230 cm, 2021



Divining the Future from The Planes Flight, dyes and pastel on fabrics, 150 X 230 cm, 2020



1 + 1 = 1 , dyes and pastel on fabrics, 155 X 210 cm, Drawings, A4, 2021



Plane being, natural dyes and pastel on fabrics, 210 X 155 cm, 2020
Bread stories, dyes, pencil and pastel on fabric, 155 X 380 cm, 2020

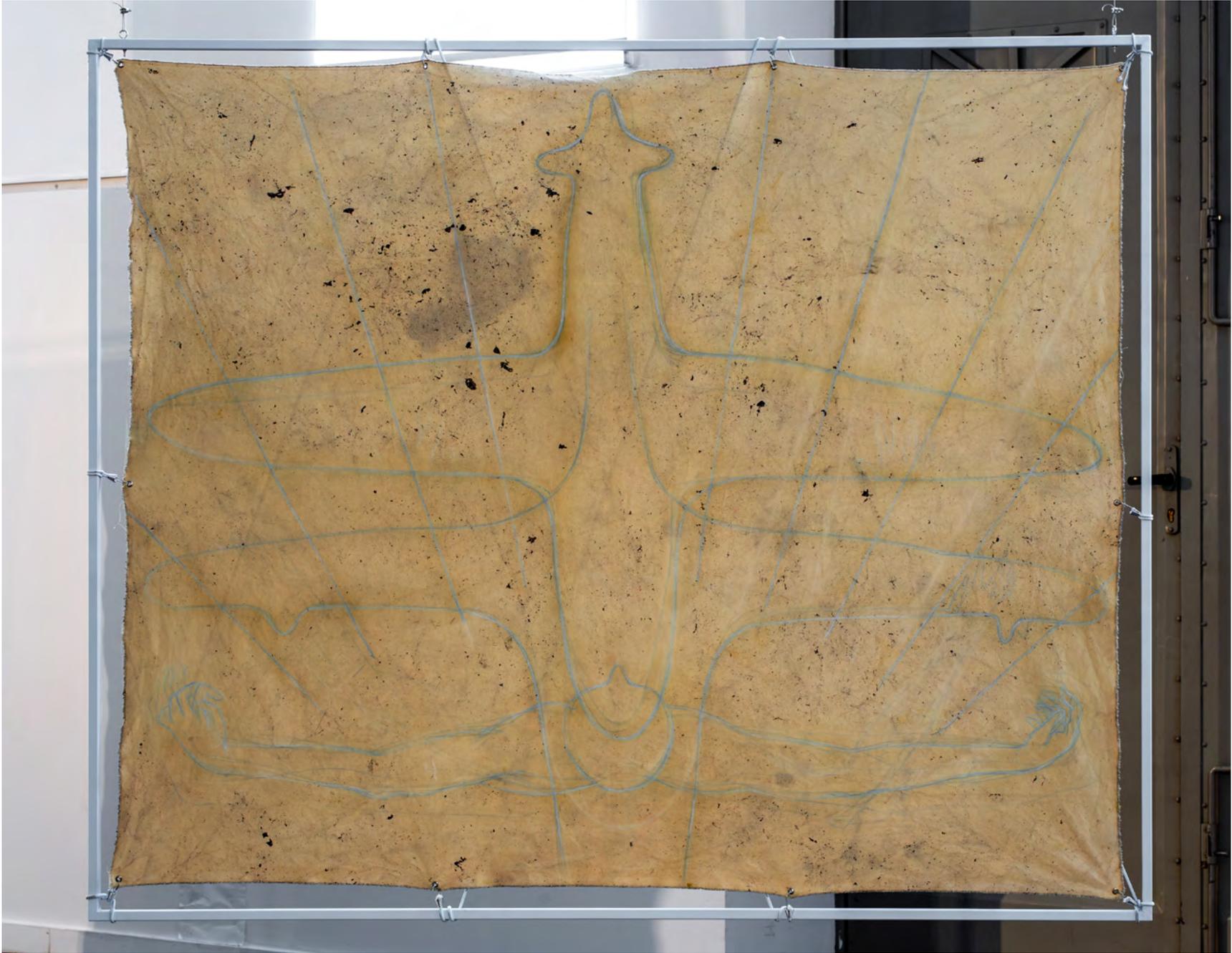




Upload, natural dyes and pastel on fabrics, 230 X 155 cm, 2022



Divining the Future from The Planes Flight, dyes and pastel on fabrics, 150 X 230 cm, 2022







Ancestors X Descendants, 2020, křída na textilu, 160 x 192cm



Bread stories 2020, natural dye, pencil and pastel on fabric, 155 X 380 cm



Fountain- Perpetum mobile II., blue dye on fabrics, 165 × 220 cm, 2017



Genealogie, 2020, natural dye, pencil and pastel on fabric, 155 X 380 cm

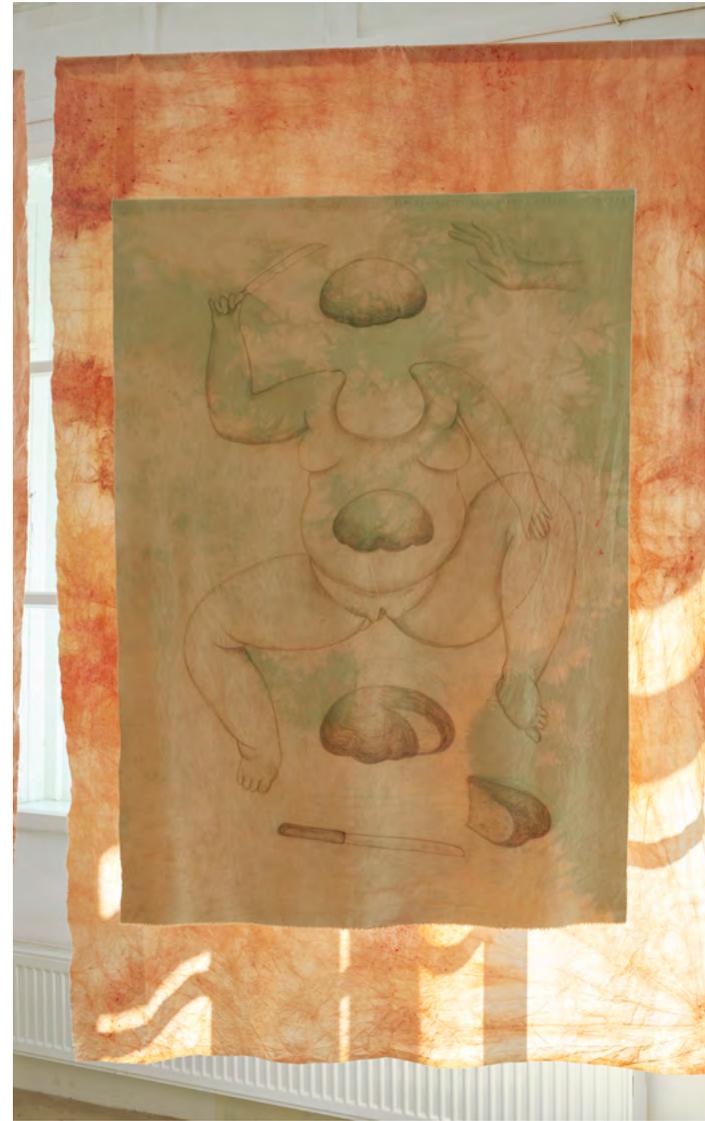
Ways to connect II.: The Patriarchal Pains of The Daily Bread

installation view to AVU Gallery,
Friend of the Friend, Prague Art
Weekend, Prague, 2021

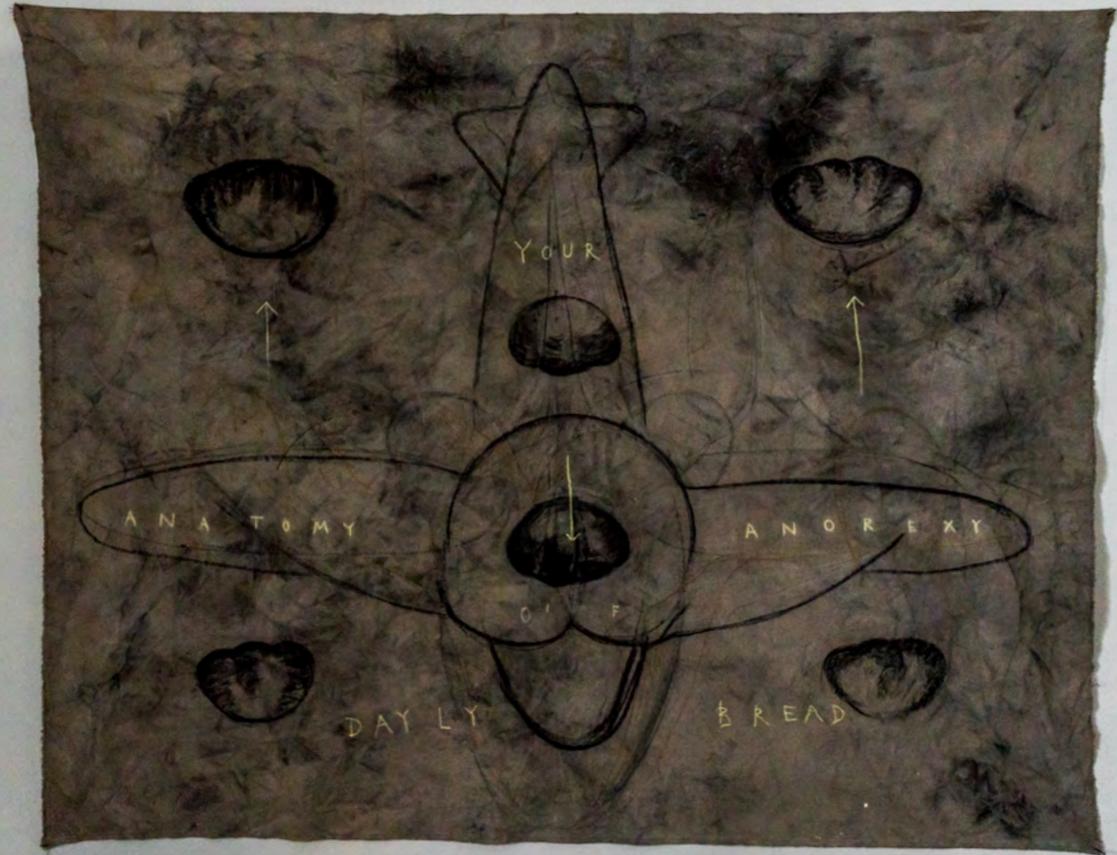
natural dye, charcoal and pencil
on fabrics, bread, insert sticks, sound
installation

In the installation hunger represented
by loaves of bread is connected with
the history of gender inequality.
The sound component creates a
mantra-like layer based on a recited
poem by the author.







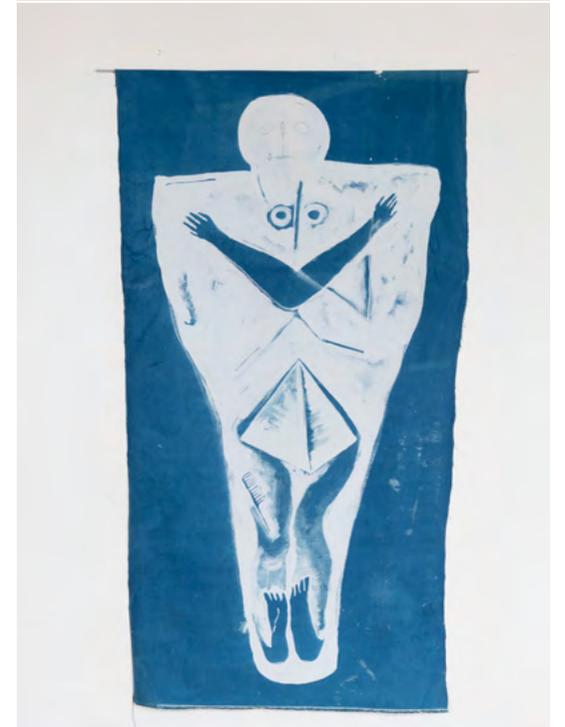






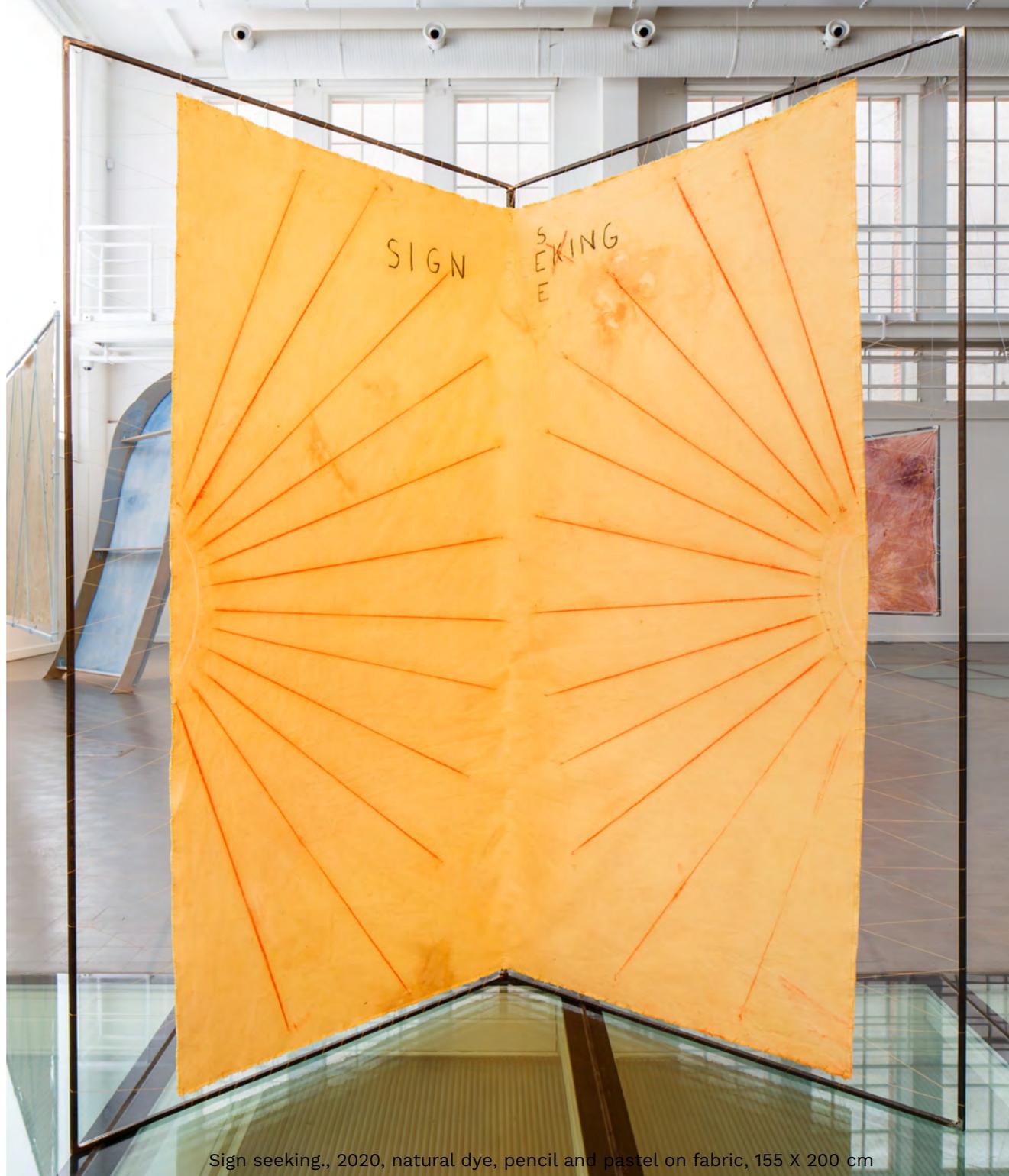
Divining the Future from The Planes Flight, dyes and pastel on fabrics, 150 X 230 cm



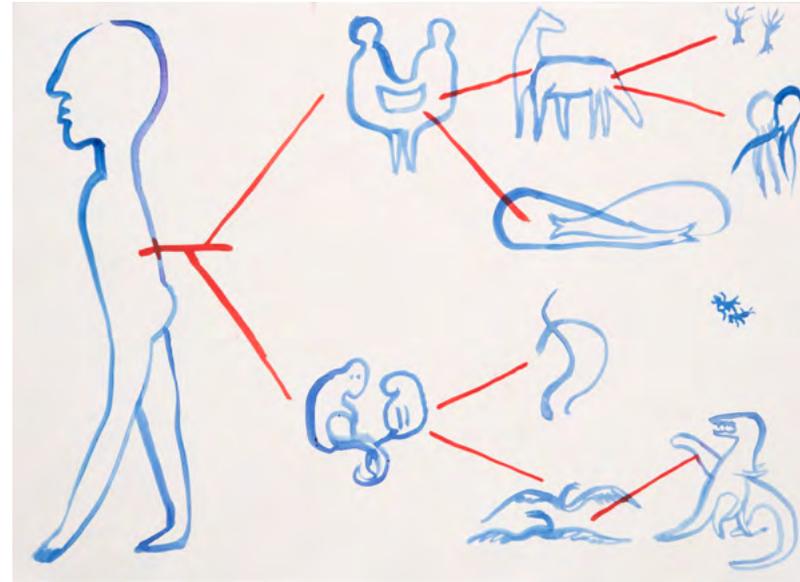
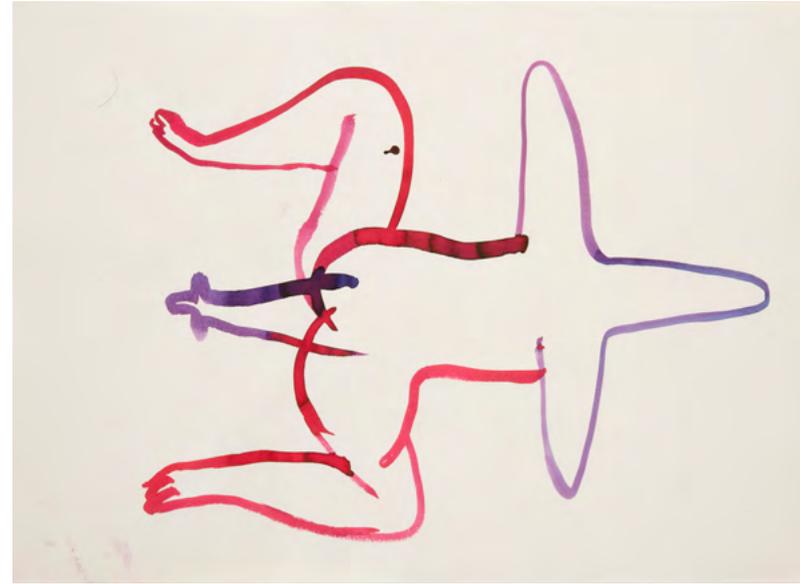


Graves, indigo die on fabric, 2022, variable sizes approx 80-120 x 170-220 cm,

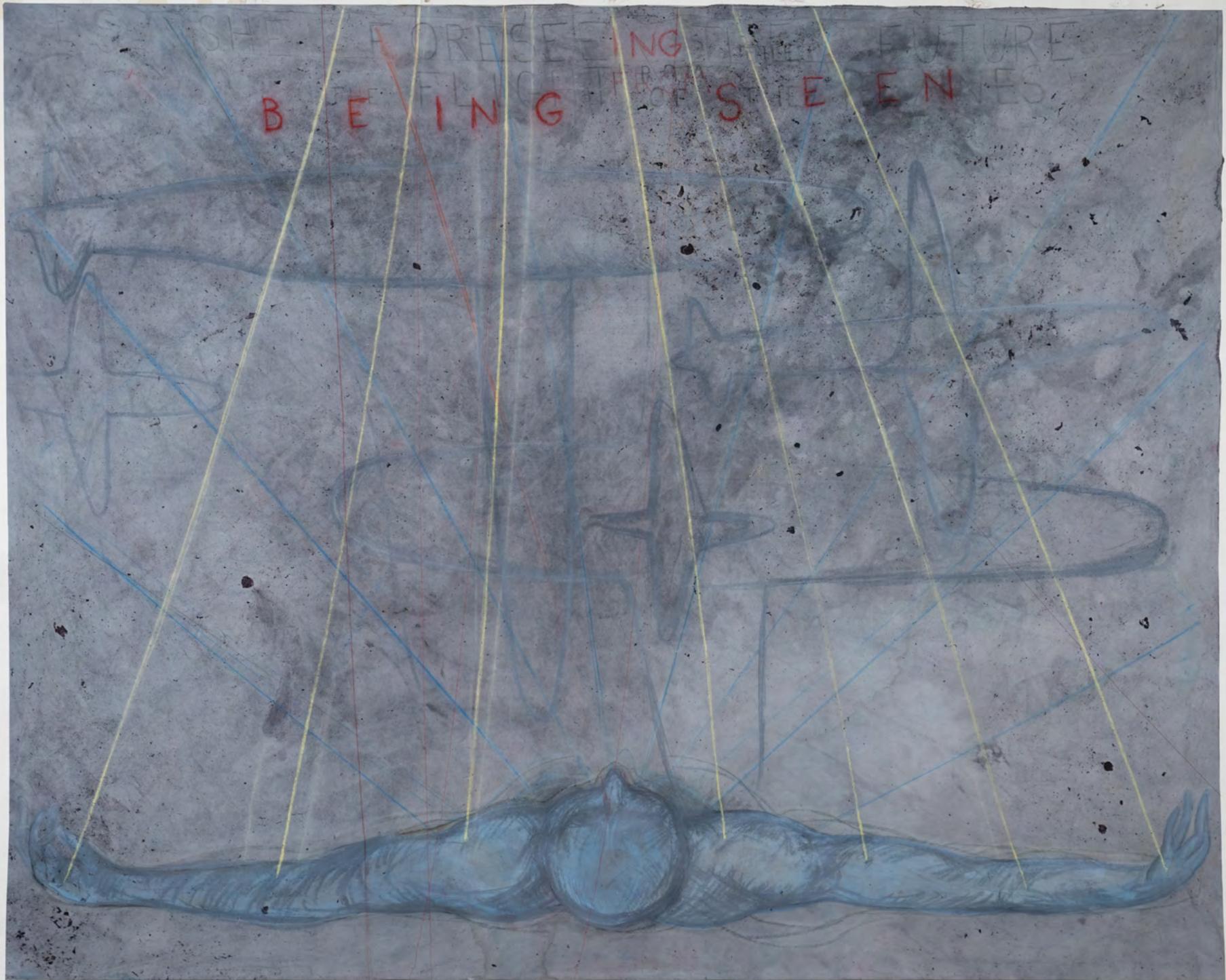




Sign seeking., 2020, natural dye, pencil and pastel on fabric, 155 X 200 cm



Sketches for the installationa, a3 ink on paper, 2021



Being seen, 2020, natural dye and pastel on fabric, 150 X 194 cm

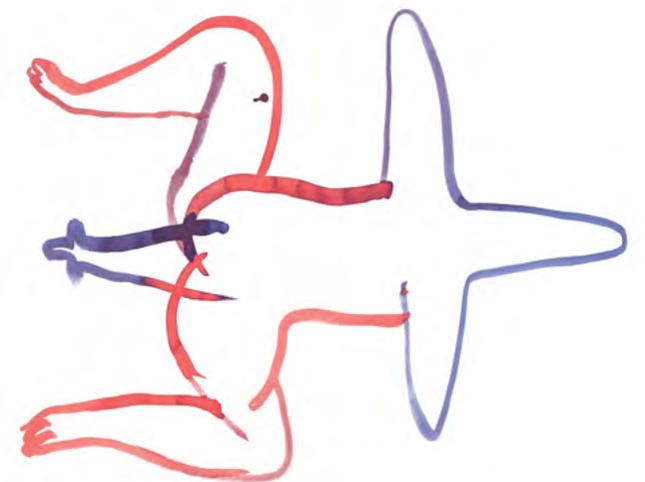
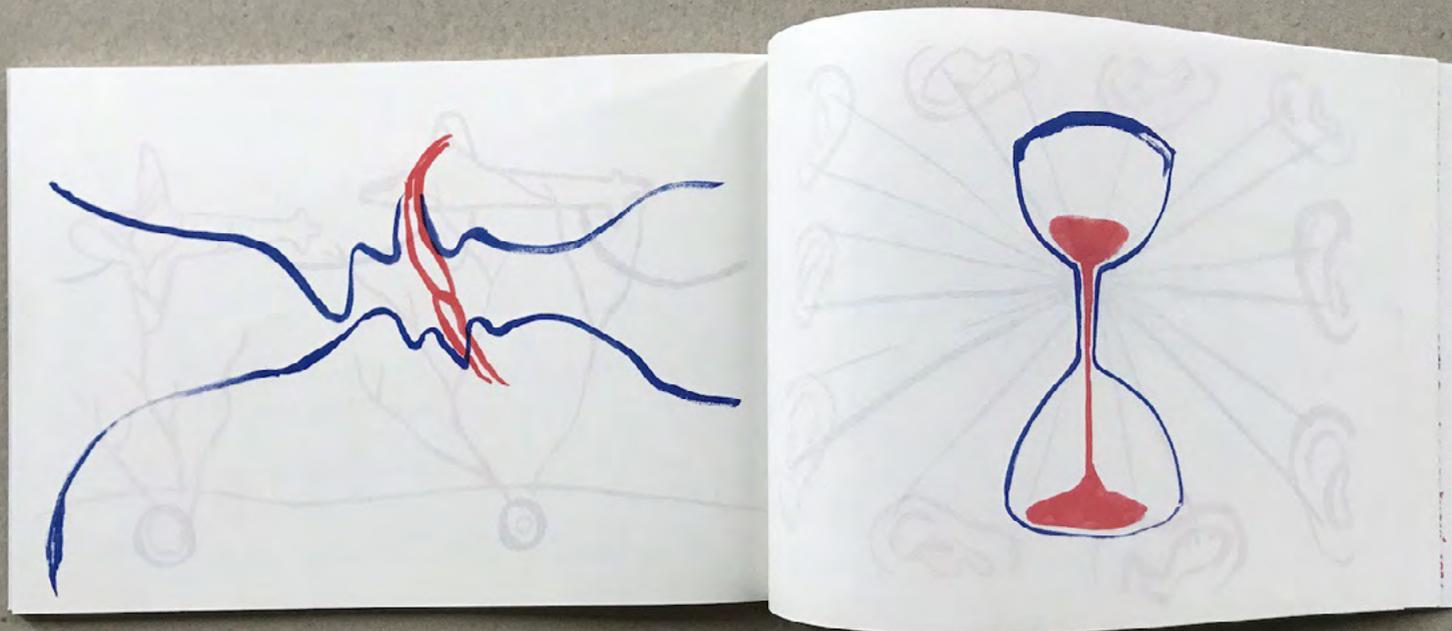


Ways to Connect III:

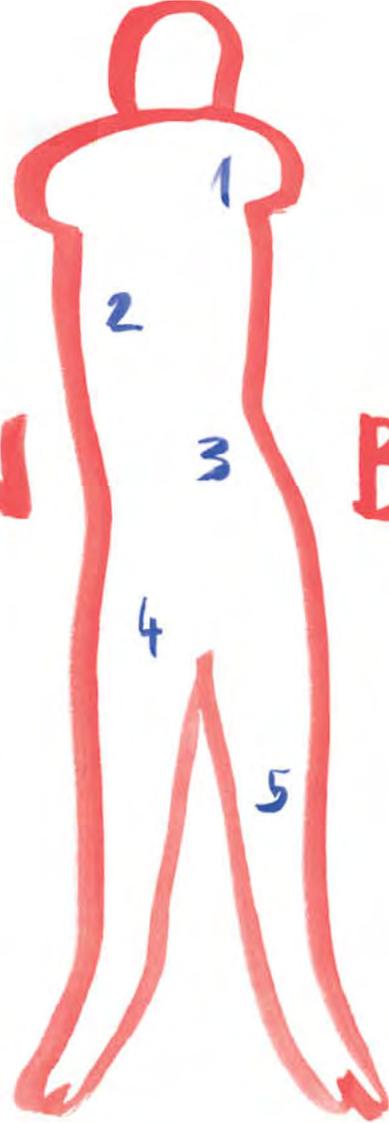
Connectings

published by Trigon, Prague, 2021

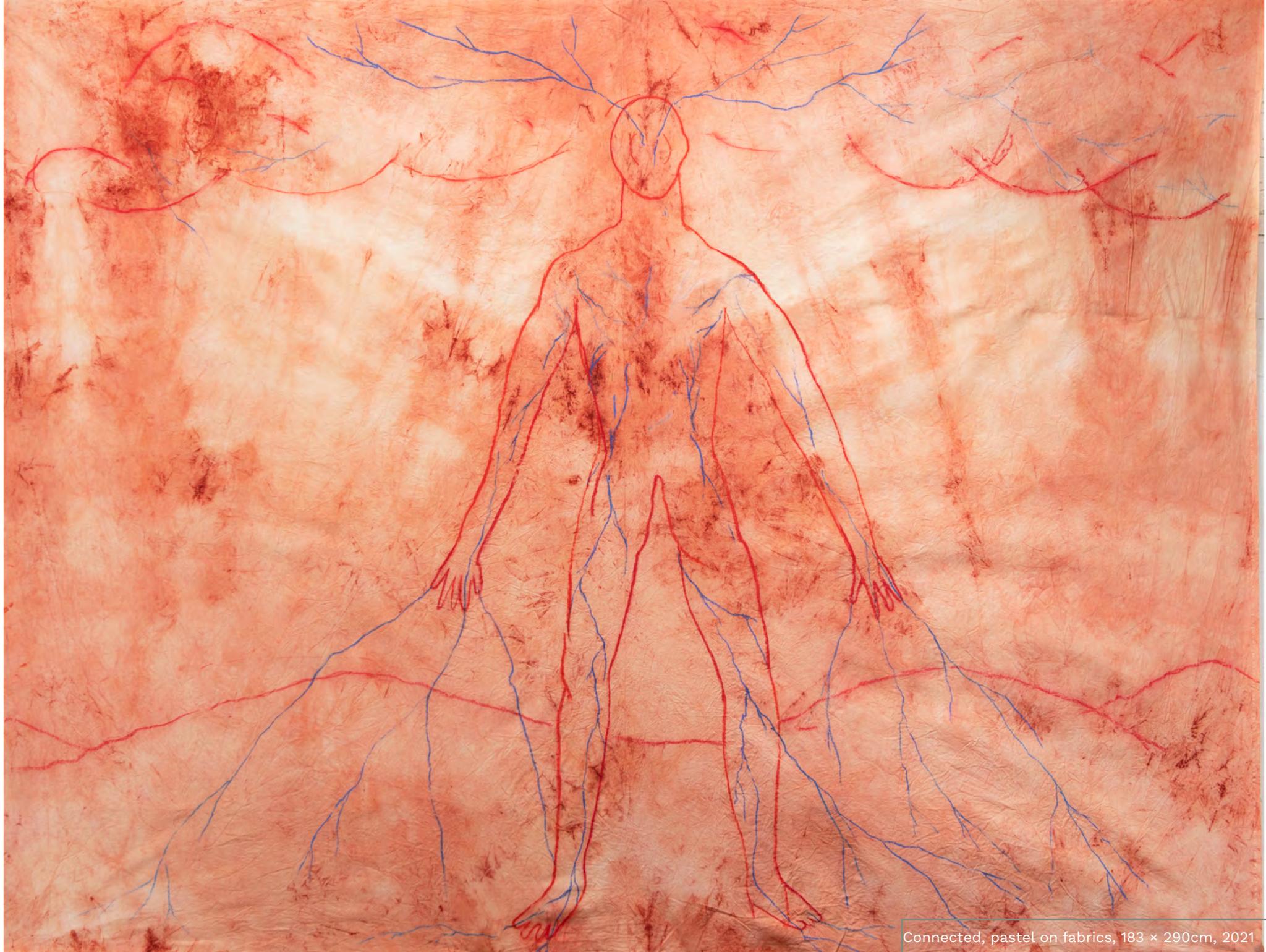
libretto for short opera about
relationship between prophecies and
GPS- human and the landscape



HUMAN BEING



- 1
- 2
- 3
- 4
- 5



Connected, pastel on fabrics, 183 × 290cm, 2021

Ways to connect II.: The Patrialchal Pains of The Daily Bread

installation view to AVU Gallery, Friend of the Friend, Prague Art Weekend, Prague, 2021

natural dye, charcoal and pencil on fabrics, bread, insert sticks, sound installation

In the installation hunger represented by loaves of bread is connected with the history of gender inequality. The sound component creates a mantra-like layer based on a recited poem by the author.







Ancestors Uploaded

Indigo dye on fabrics on lightbox, charcoal on fabrics and wall, 0:55 video loop

Exhibition was meant to reflect on Rembrandt's work by reworking story of Danae, one of the characters Rembrandt painted. She becomes the narrator of the story through sound, wall drawing, and lightboxes. The golden rain featured in the myth is data. Danae reflects on her digital abuse, and she becomes pregnant with data.



Figure with the mask , indigo die on fabric, 102 x 139 cm, 2019

Ancestors Upoaded

Commission for Bildende Kunst
der Staatliche Kunstsammlungen
Dresden, Kupferstich-Kabinett, SKD
Dresden, DE, 2019



Pixeled, indigo die on fabric, 133 x137cm, 2019



What is the Matter that Thoughts are made from?

Installation view of Chalupecky Nomination Award, National Gallery, Prague, 2018

Indigo dye on textile, 5.5 meter round metal architectural construction, clay, performance, choir
photo credit: Peter Fabo, Michaela Karásková

Drawing on animist practices in relation to forming of a cultural identity. The genderless figures are painted on textile and dyed in traditional indigo – a technique used for Czech folk clothing which came to Bohemia from Japan via France in the 19th century.

Inside the yurt visitors are invited to mold clay figures and become part of a collective healing process. The piece is referring to Silvia Federici's "Caliban and the Witch" associating autopsy with the exploitation of the Earth and women by capitalist structures.



What is the Matter that Thoughts are made from?

A yurt with a sound installation of Czech sexist folk songs melodies and author's empowering lyrics represents the start of a healing procession where the participants are sending the clay figures down the river while accompanied by choir singing traditional folk songs with sexist motifs.







On The Earth Awakening

Installation views of exhibition Orient in kim?, Riga, L and BOZAR Brussels, 2018

Indigo dye on textile, brass wire, sprouting potatoes
Sound: Ari Wulu, gamelan composition, voice: Hope Kinanthi Hoperiette Jatmiko

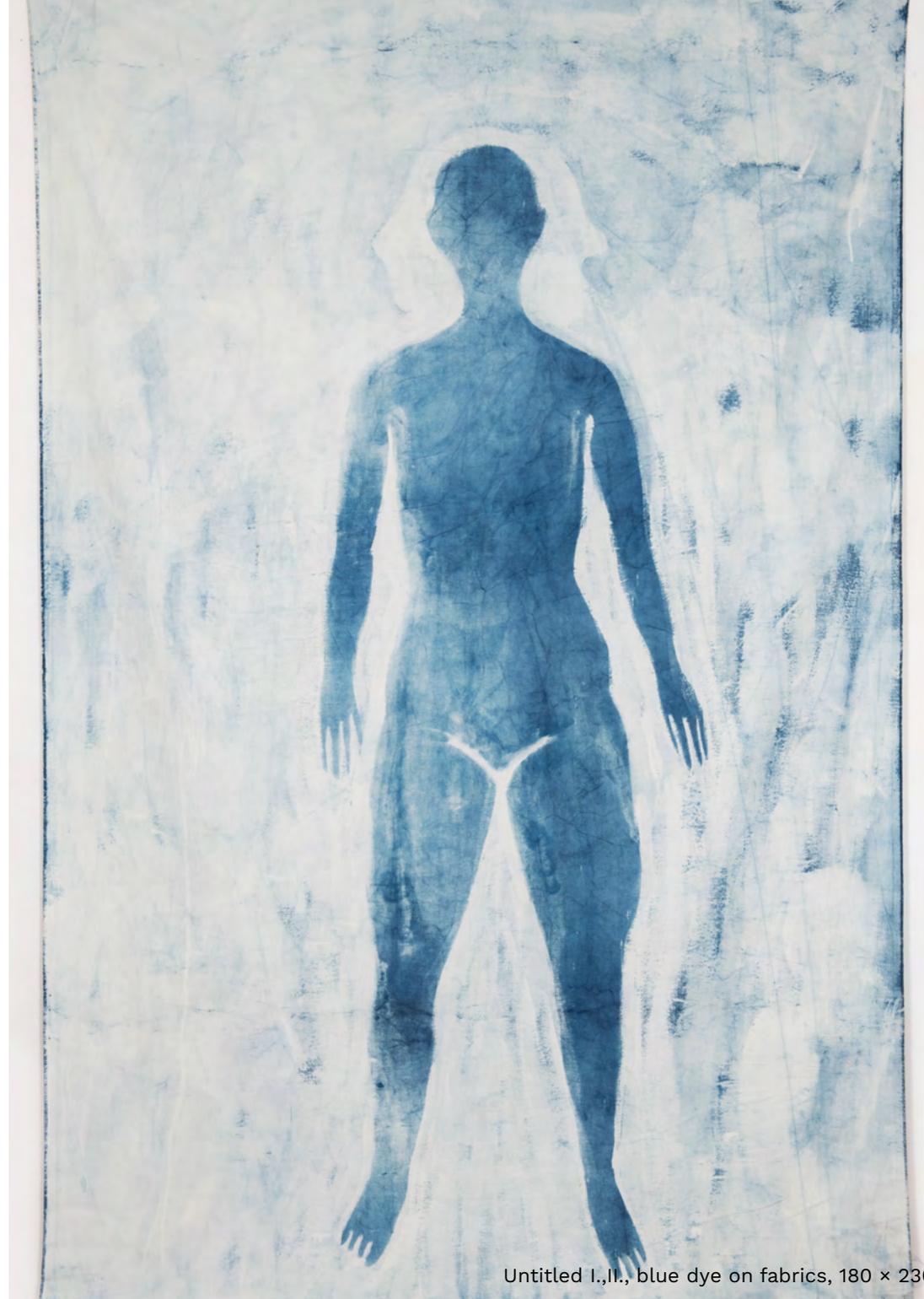
Prehistoric idols of Venuses are here downloaded from their digital representations using the simplest potato printing technique while keeping the “pixelized” aesthetics. They are printed on fabric dyed in natural indigo. The sound component by Ari Wulu, a contemporary gamelan music composer, is narrated by a Dutch-Indonesian child who recites lyrics on behalf of the Earth.

<https://soundcloud.com/user-818209851/on-earth-awekening-from-restless-dream>



Installation view of exhibition in Trnava Synagogue,
indigo dye on textile, wire, 2017





Untitled I.,II., blue dye on fabrics, 180 x 230 cm, 2017



Perpetum mobile: Fountain II., blue dye on fabrics, 165 × 220 cm, 2017



Perpetum mobile: Fountain I., blue dye on fabrics, 165 × 220 cm, 2017



In between

Installation view, Movere, Dům umění města Brna, Brno, CZ, 2016

Ink and charcoal on fabrics and on wall, lightboxes

8 × 6 × 5 meters installation

Exhibition exploring the connection between an intellectually constructed discourse and haptic, raw understanding of reality. Cartographic and psychological aspects of a landscape are represented by pixelated maps drawn among herds of prehistoric deer passing the borders.







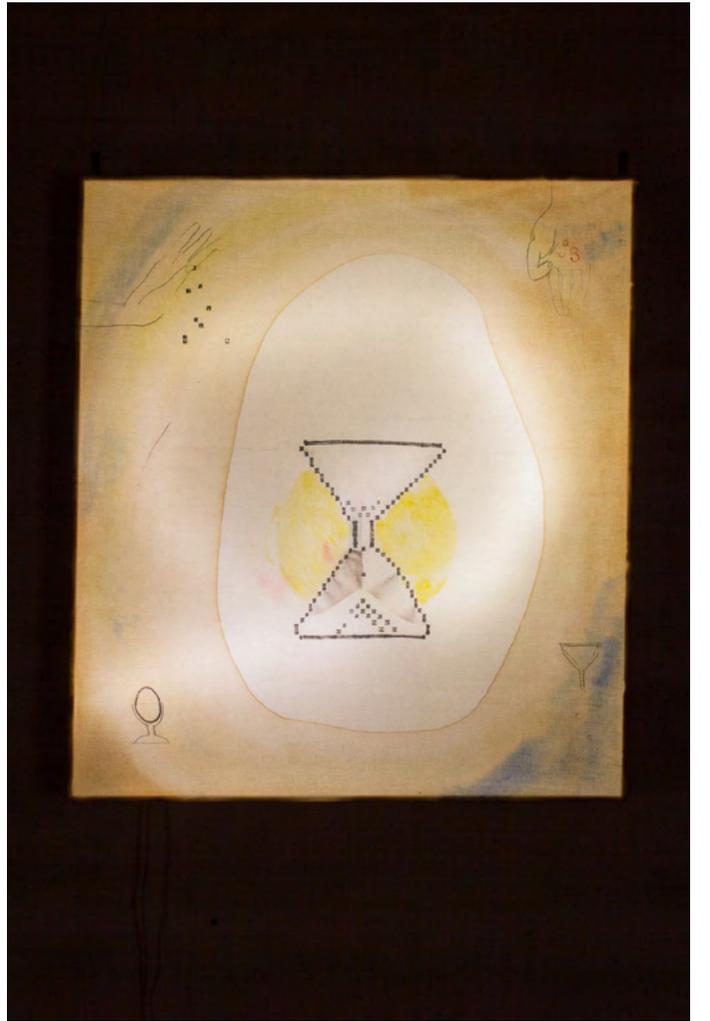
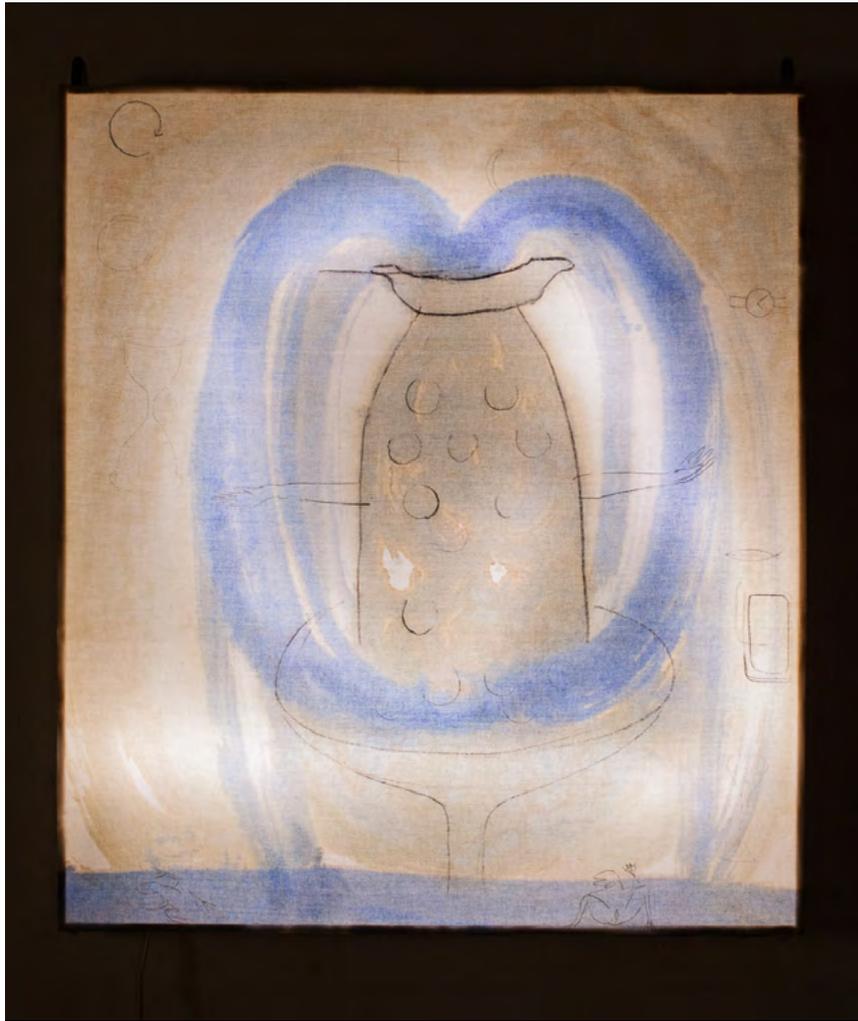


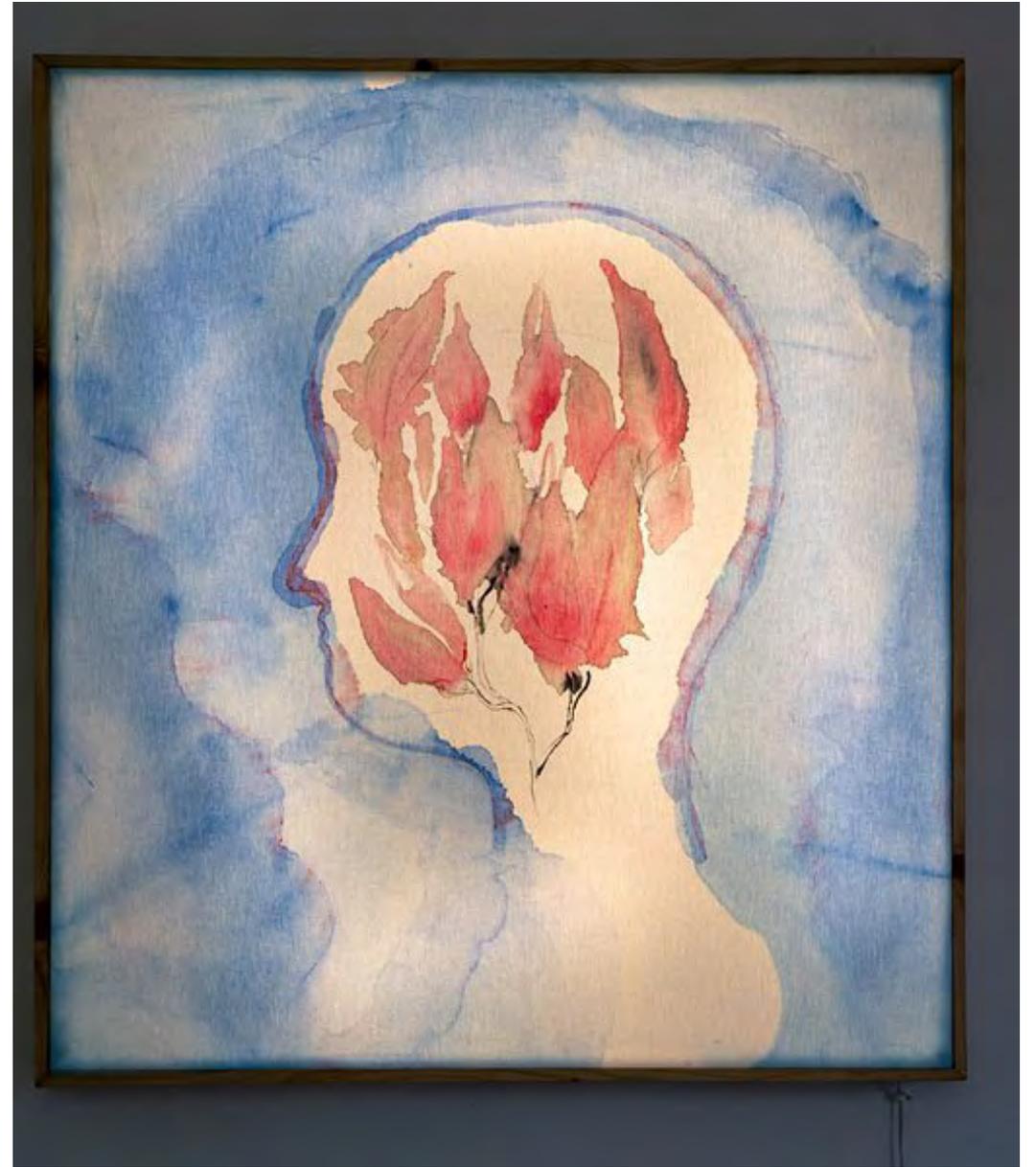
Old Men at The Watter Spring

ink on fabrics on lightbox, projection
Kostka, Meetfactory, Prague, CZ, 2015





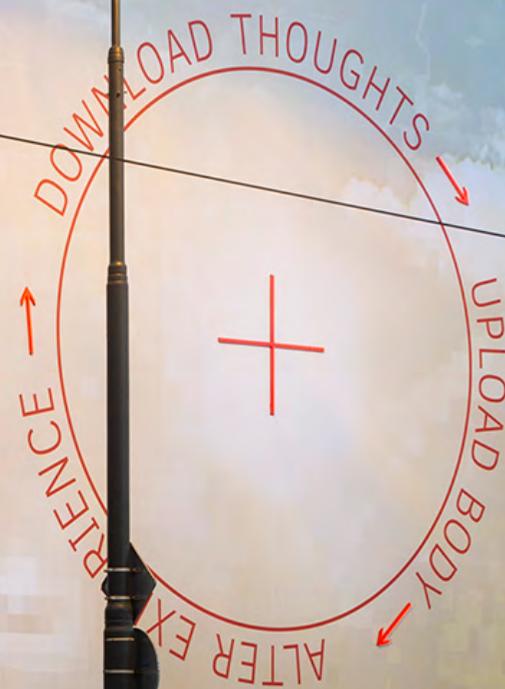


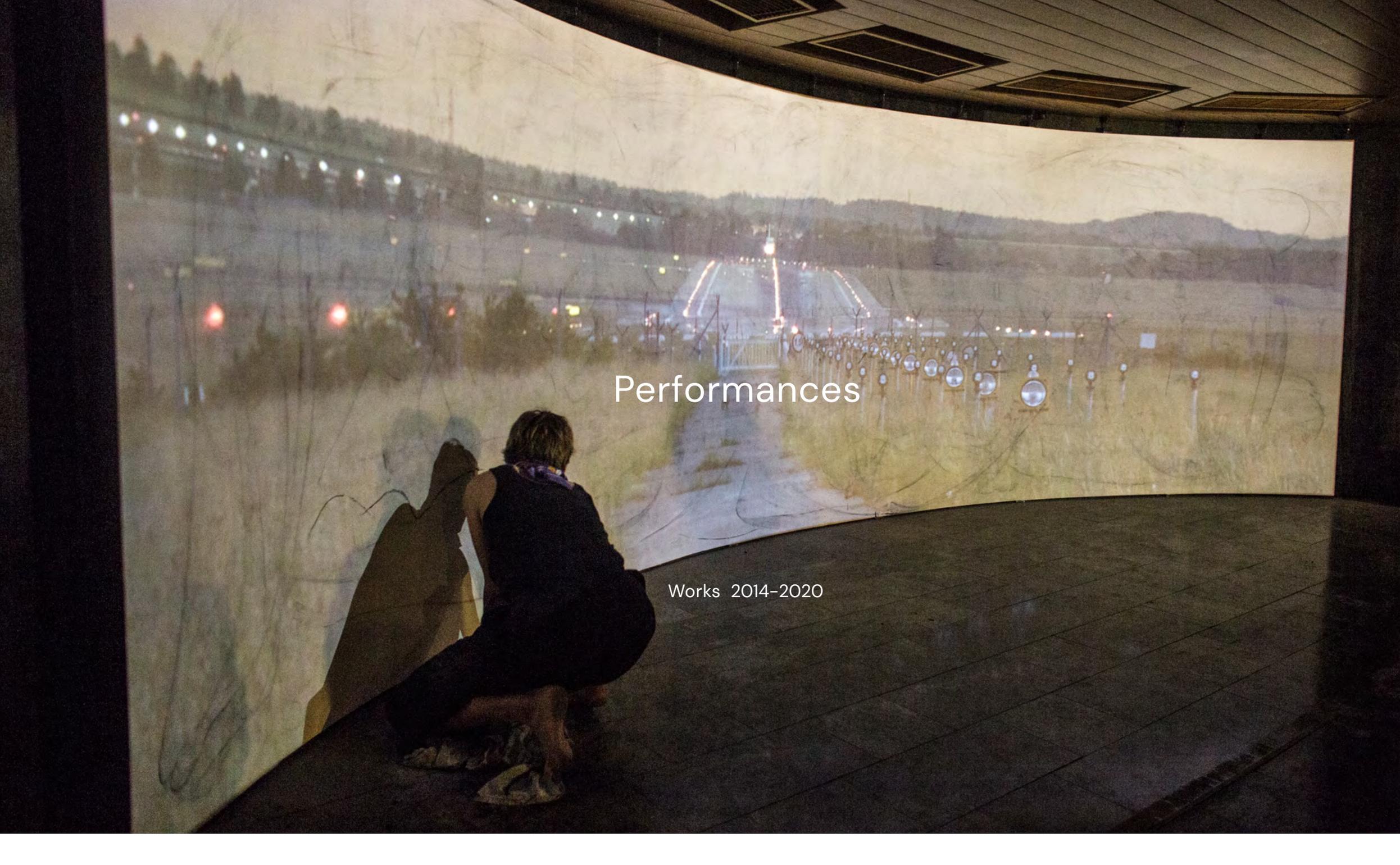


Mapping unmapable, ink on fabric, 89 X 80 cm, 2015

Magnolias, ink on fabric on construction, 89 X 80 cm, 2015

EXIT THE LOOP



A person with short hair, wearing a dark, sleeveless dress, is sitting on a dark, curved platform. They are looking towards a large, curved projection screen that displays a night landscape. The screen shows a path leading towards a brightly lit structure, possibly a stage or a building, with many small lights scattered across the scene. The overall atmosphere is artistic and immersive.

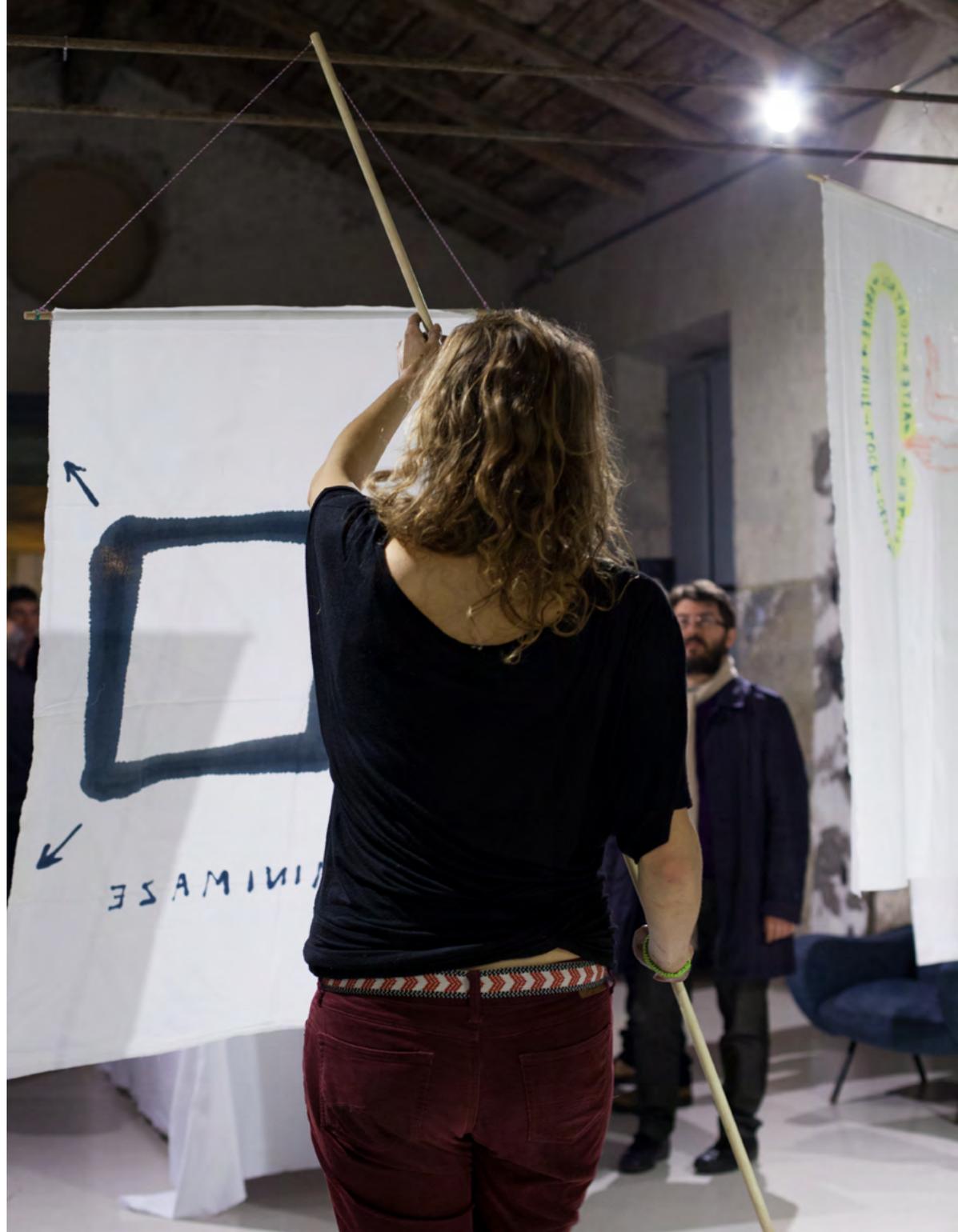
Performances

Works 2014-2020



In following pages you can see performances from In label201, Rome, 2015, Kabinet T, Zlin, 2015, Art in General, NYC, 2017, National Gallery in Prague 2014











Tables

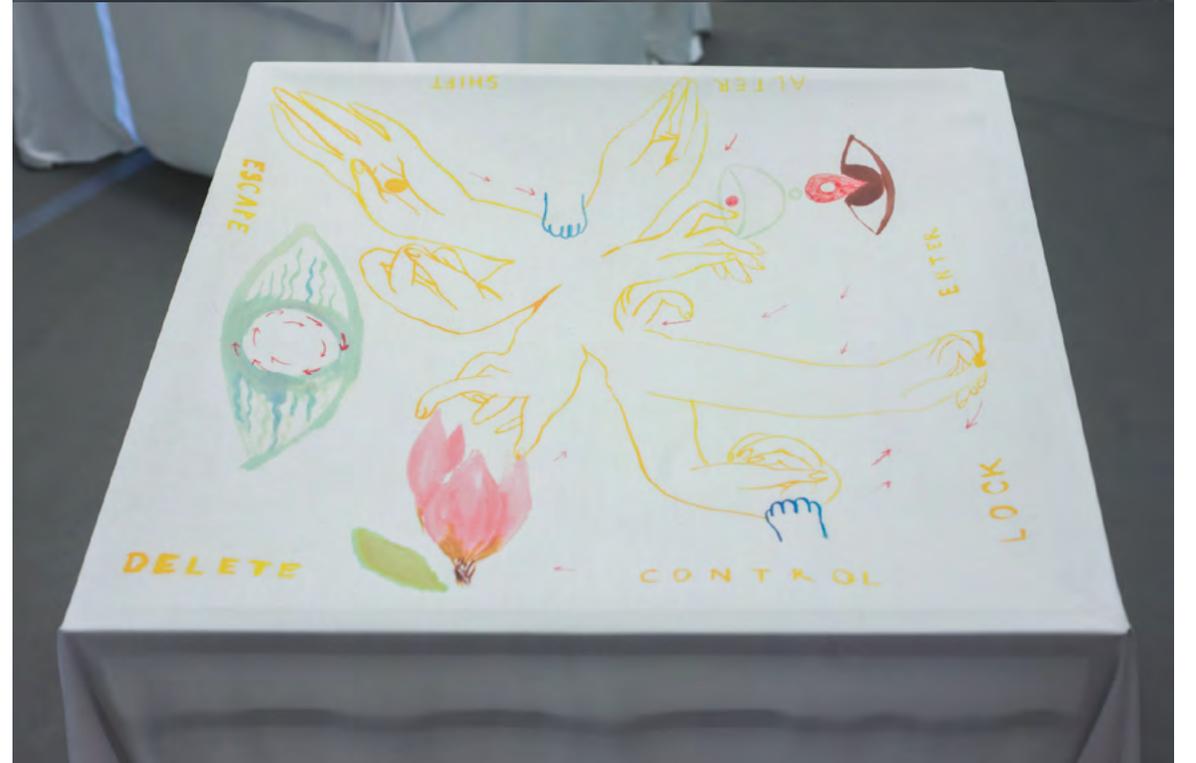
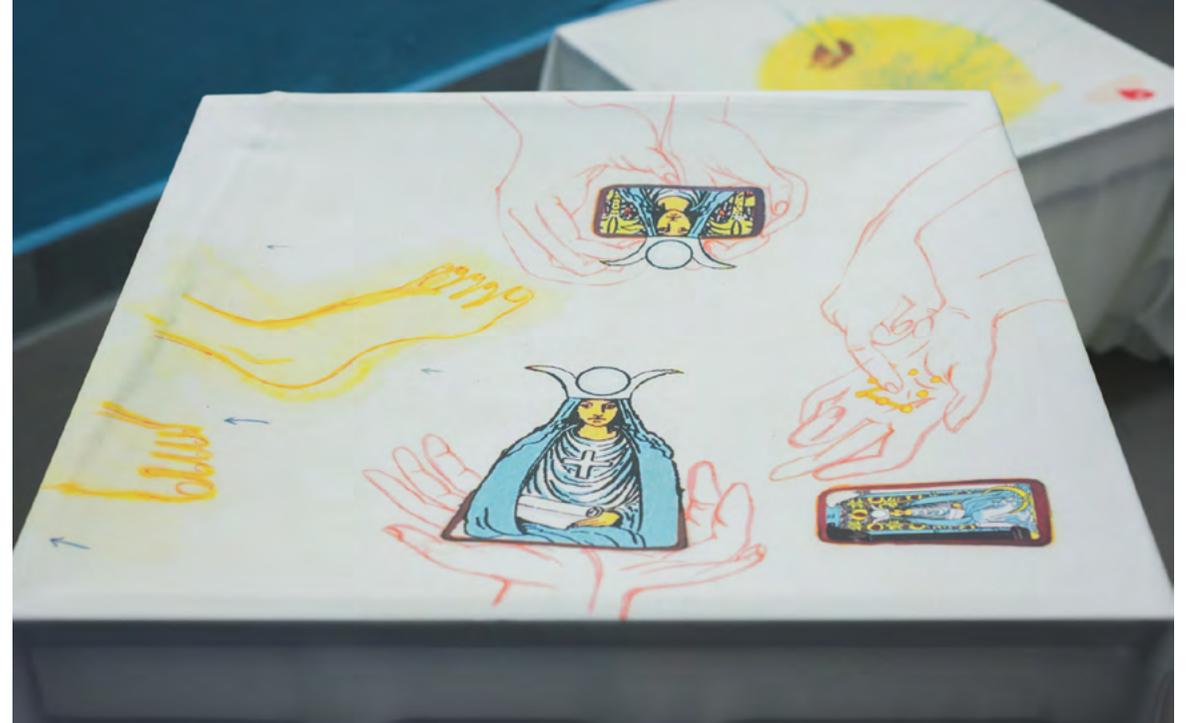
works 2015- 2019



Untitled, ink and charcoal on fabrics, 89 X 220 cm, 2016
Sun of The Fool, ink on fabrics, 89 X 80 cm, 2017



Ressurrection of The Priestess, digital print and ink on fabrics, 89 X 80 cm, 2017



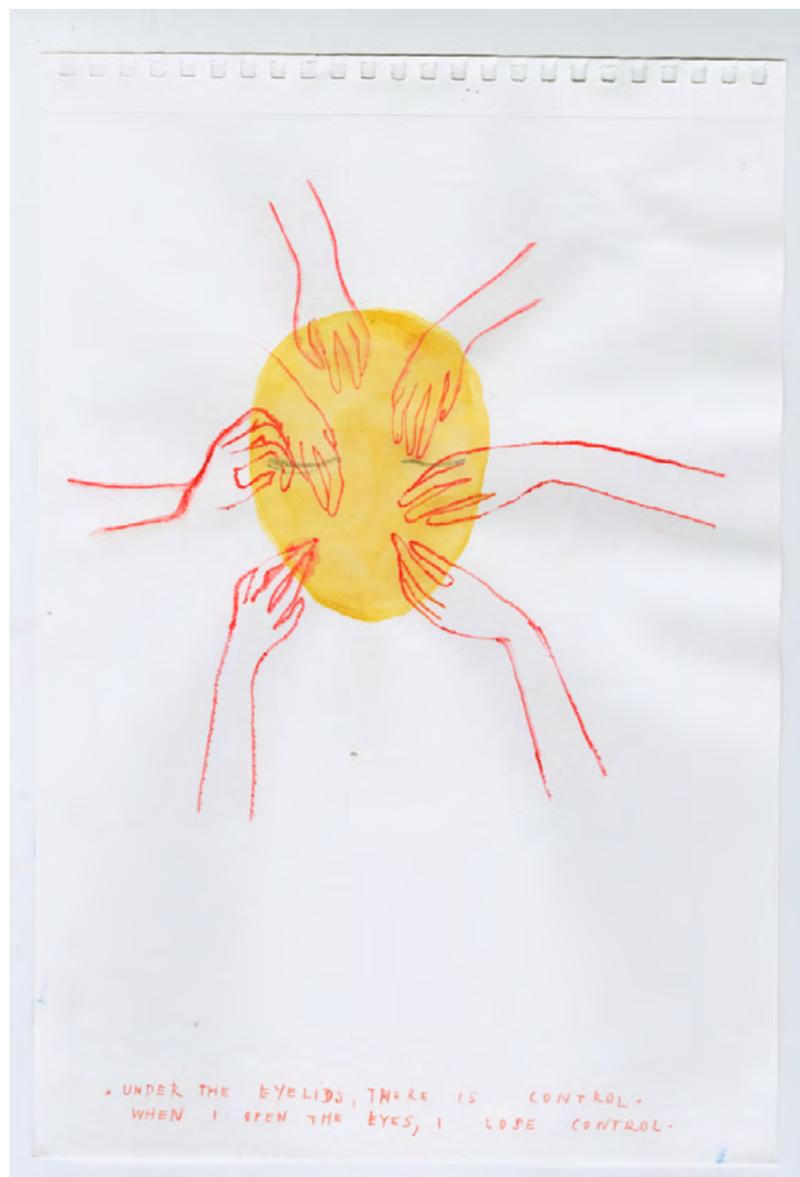
Enter, escape, delete, loop, digital print and ink on fabrics, 89 X 80 cm, 2017





Colonial Breakfast, ink and charcoal on fabric 130 × 200 cm, 2015





• UNDER THE EYELIDS, THERE IS CONTROL •
• WHEN I OPEN THE EYES, I LOSE CONTROL •



• Sun at night •
• Sun at night •

• SUN AT NIGHT •

Paintings

works 2012- 2022



Unicorn in the Forest, mixed media on canvas, 175 X 220 cm, 2013



Deers and windows , mixed media on canvas, 175 X 220 cm, 2017



The Eagle and The Snake, mixed media on canvas, 160 X 200 cm, 2013



TOAEVA WITH '05

LAMENTATION

OVER

HUMAN

ANIMAL

[Signature]



MAM ŽERNÝ SEDLO A

BILÉ KIDRA

ČERNÝ SEDLO





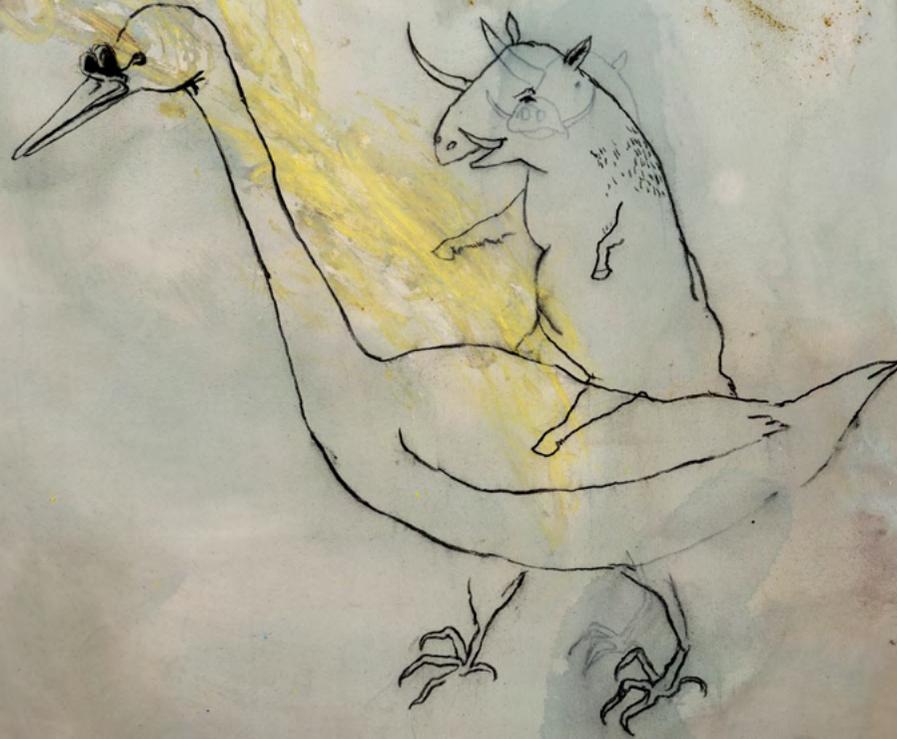






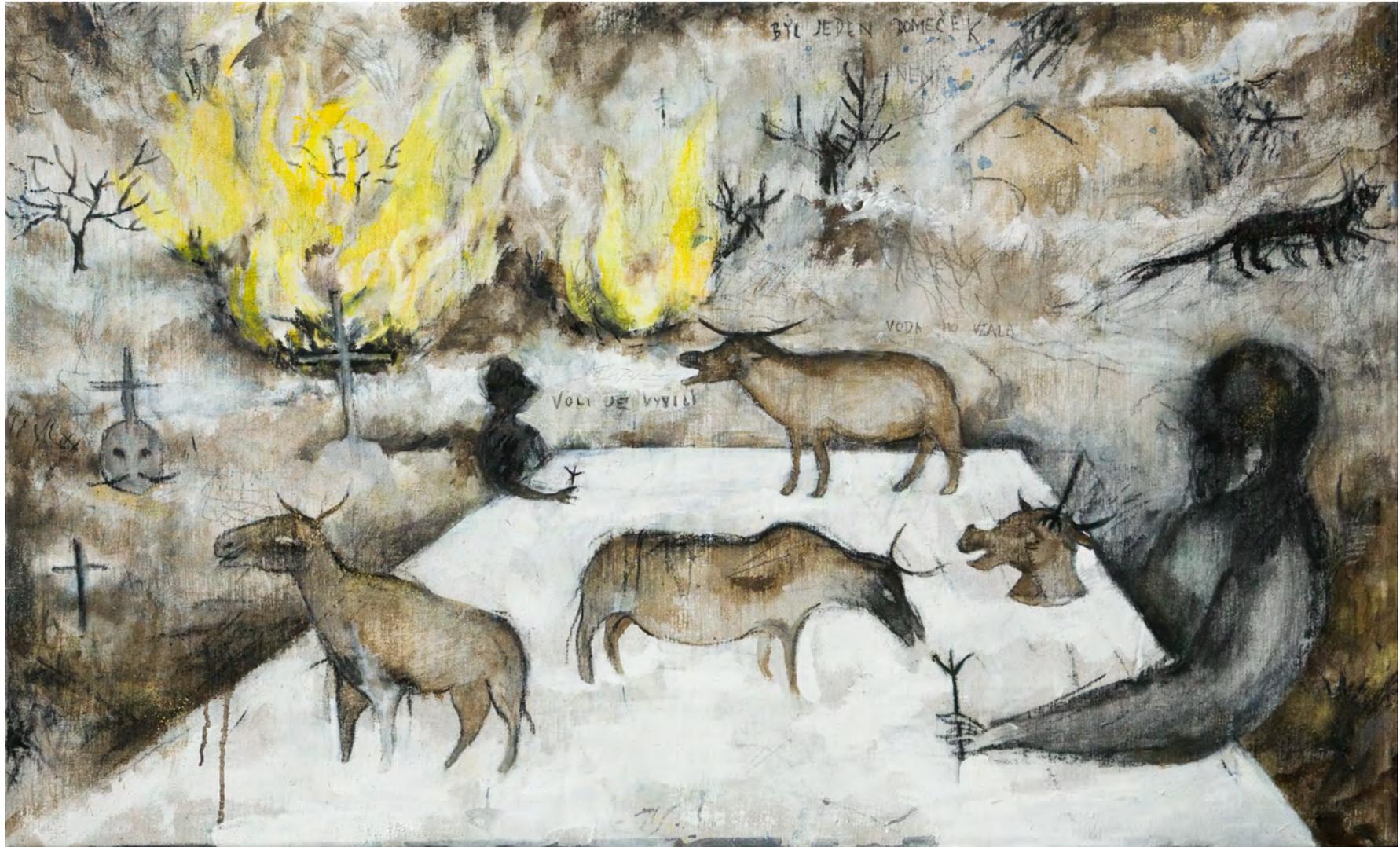


x swan und swerin



















Upside down, mixed media on canvas, video projection, 220 X 220 cm, 2012

Videolinks

The Deaths of Thoughts(2015): <https://vimeo.com/153074060>

Time's Weather(2018): <https://www.adelasouckova.com/times-weather/>



MELANCHO

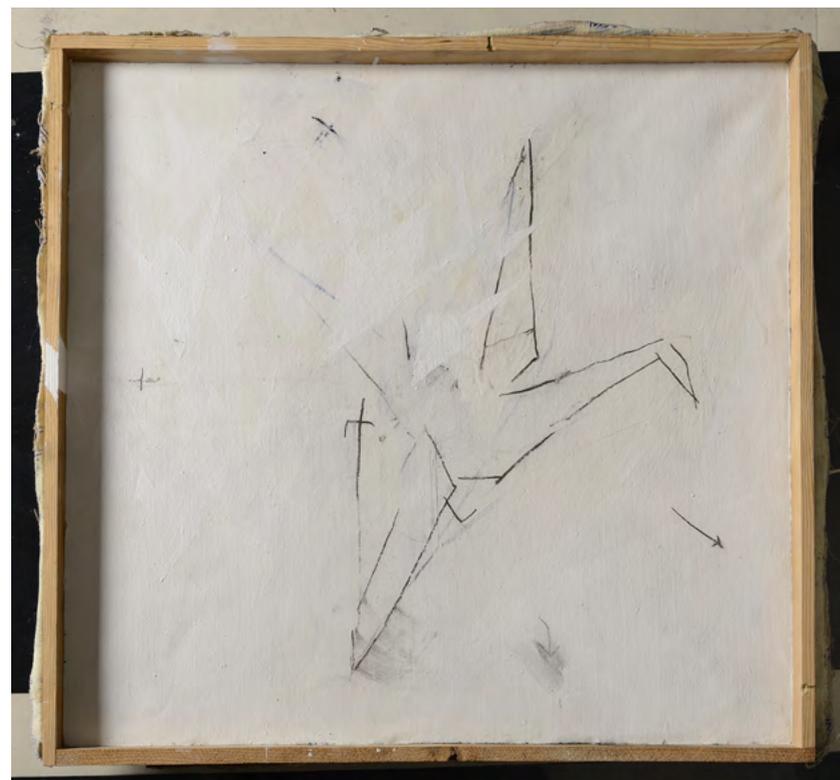
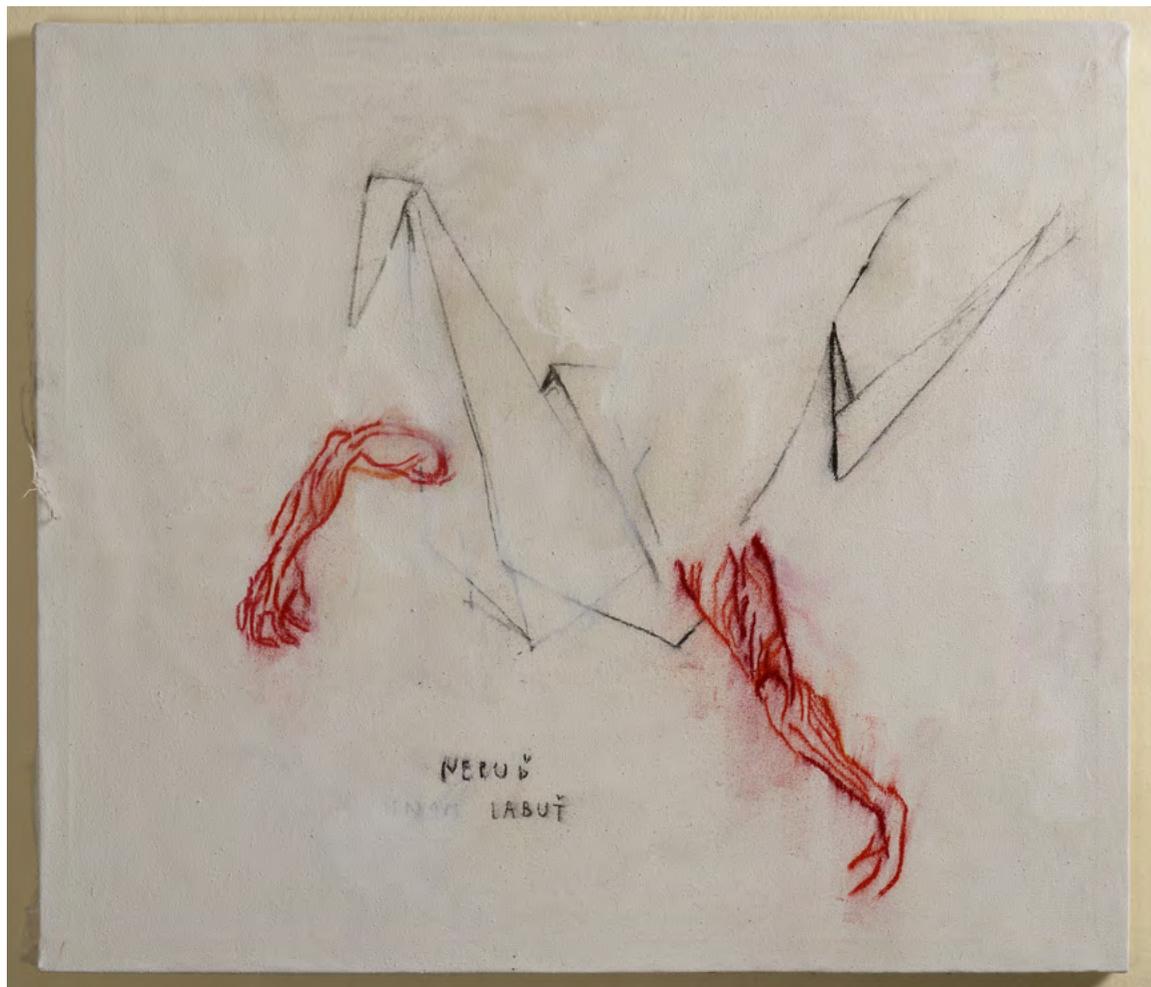
NO

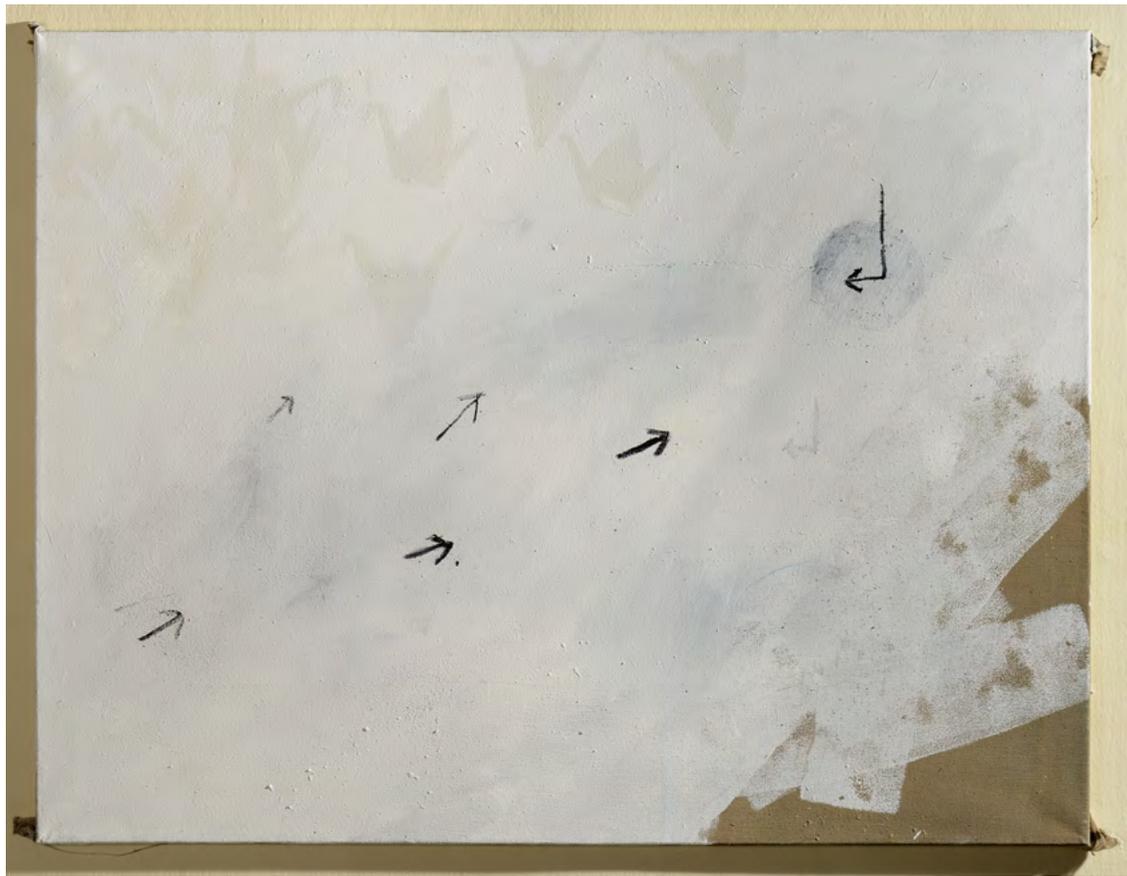
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Paintings

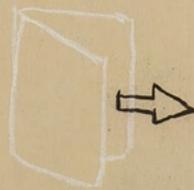
works 2015- 2018

middle formats

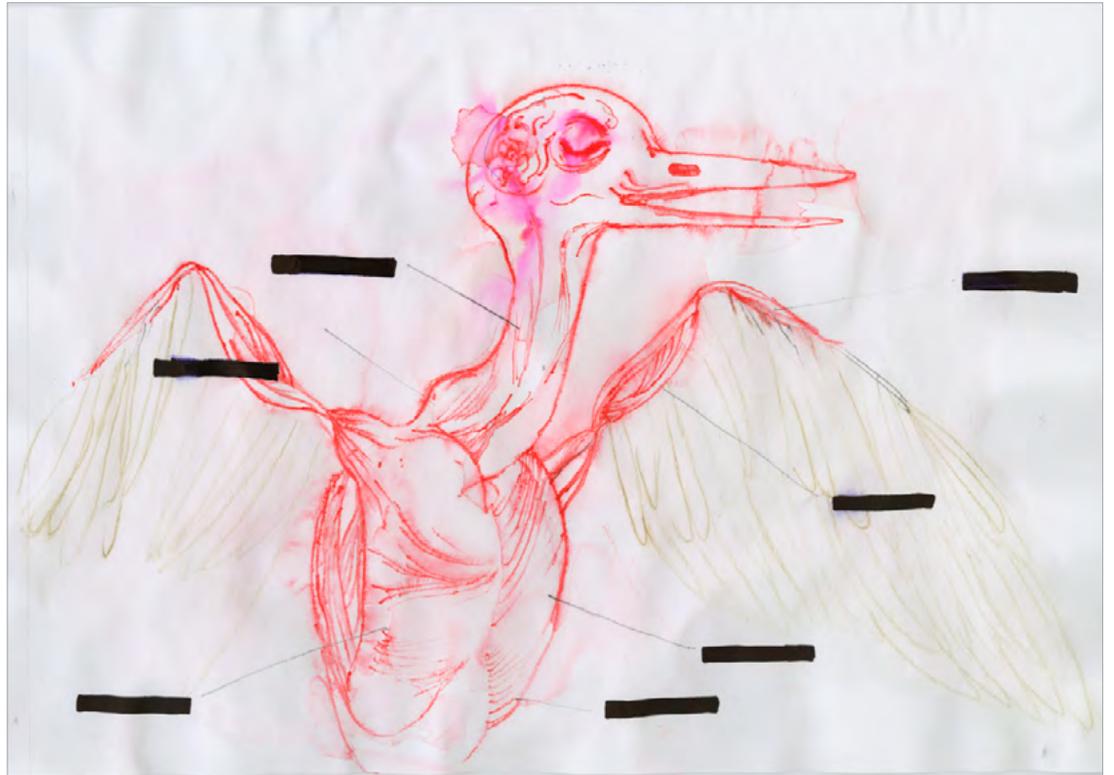
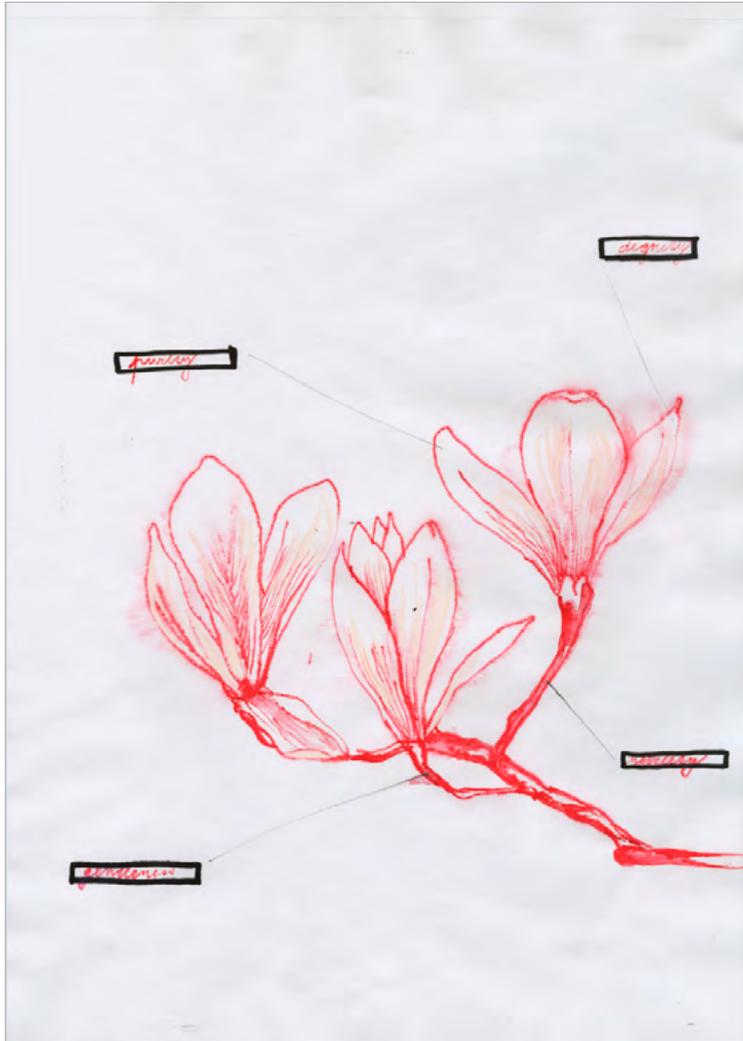




BACHA.







Blueprints



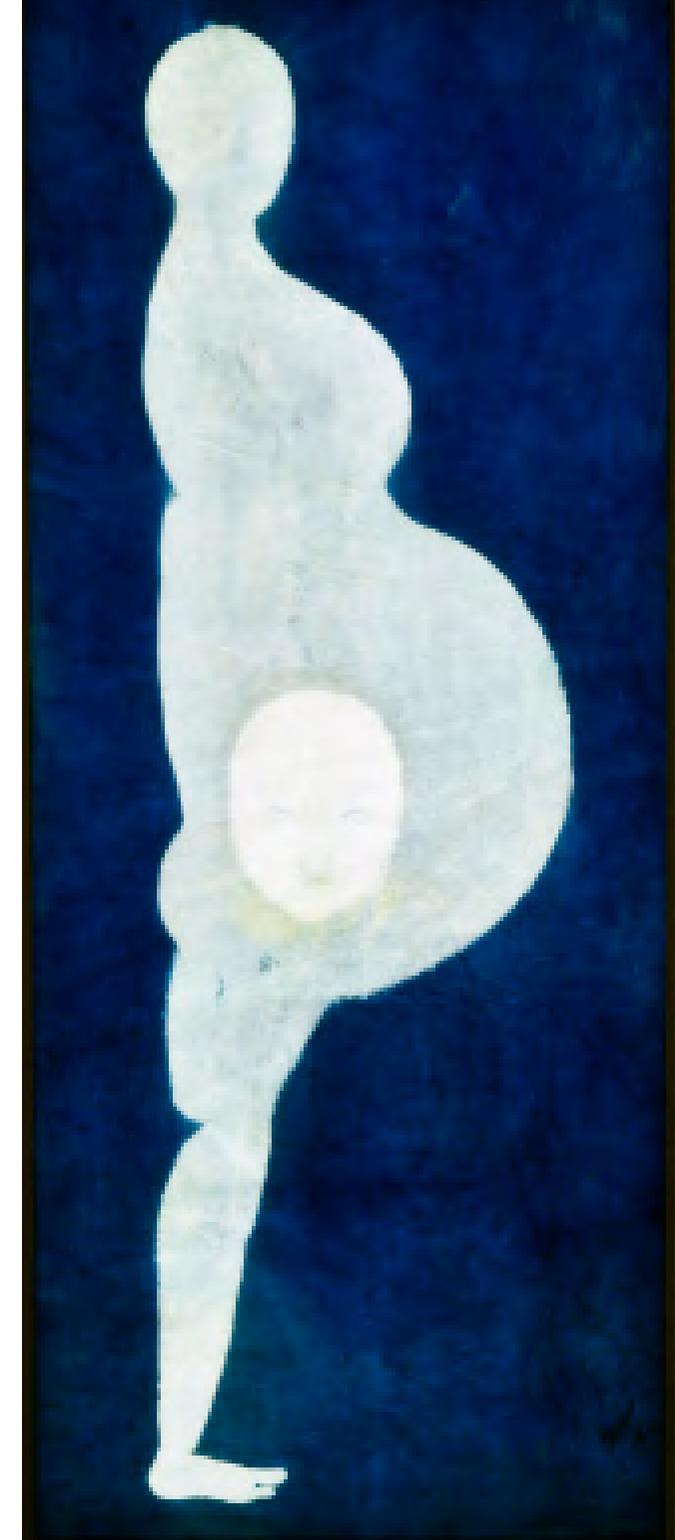
The Sighter, blue dye on fabrics, 155 × 240 cm, 2018



Figure with the mask , indigo die on fabric, 102 x 139 cm, 2019



Pixeled, indigo die on fabric, 133 x137cm, 2019



Pregnant with ancestors I-II, indigo die on fabric, 2019, 52,5 x 148 cm, 55 x 132 cm, 2019

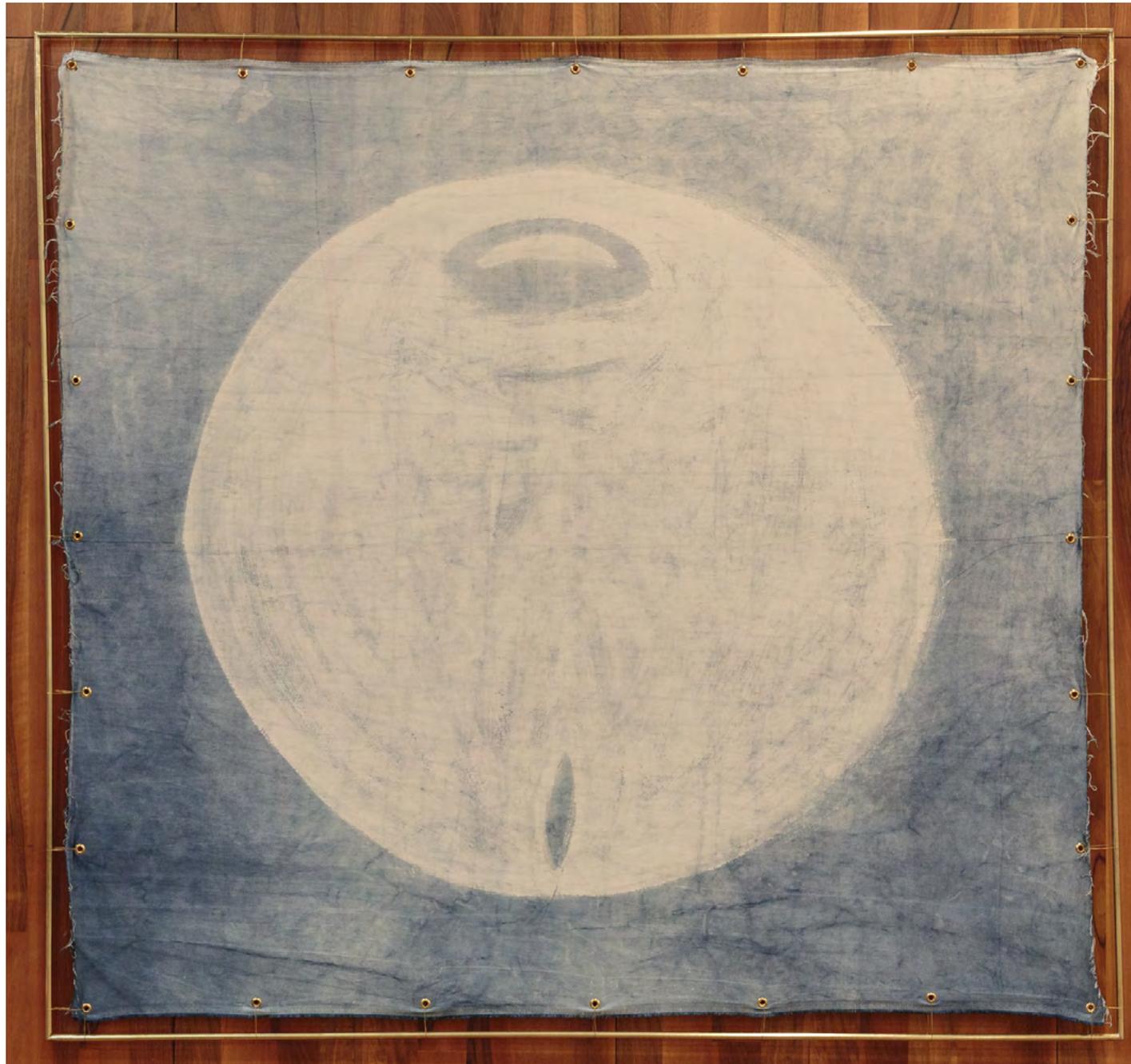




Hopscotch ritual, ndigo die on fabric, on construction, bread, inset sticks, 2020



Double portrait, blue dye on fabrics, 183 × 210cm, 2018



Absorbing, blue dye on fabrics, 180 × 180 cm, 2017



Perpetum mobile: Fountain I., blue dye on fabrics, 165 × 220 cm, 2017



Perpetum mobile: Fountain II., blue dye on fabrics, 165 × 220 cm, 2017



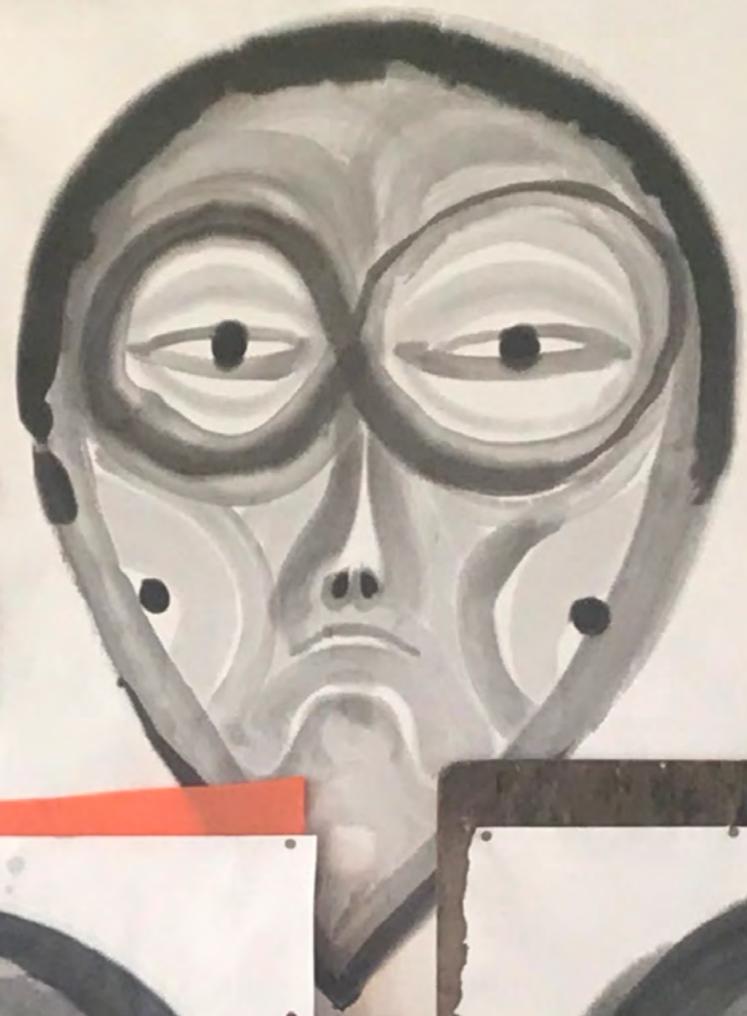
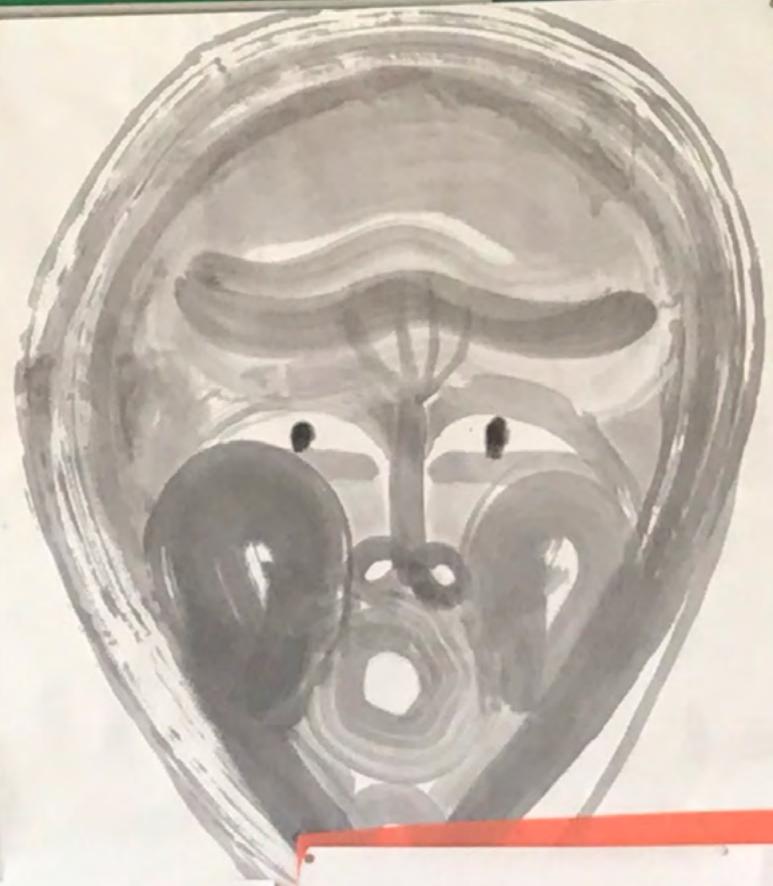
On Earth, performance view, Letohrádek Hvězda, Museum Night, Prague 2019

Works on japanese and chinese paper

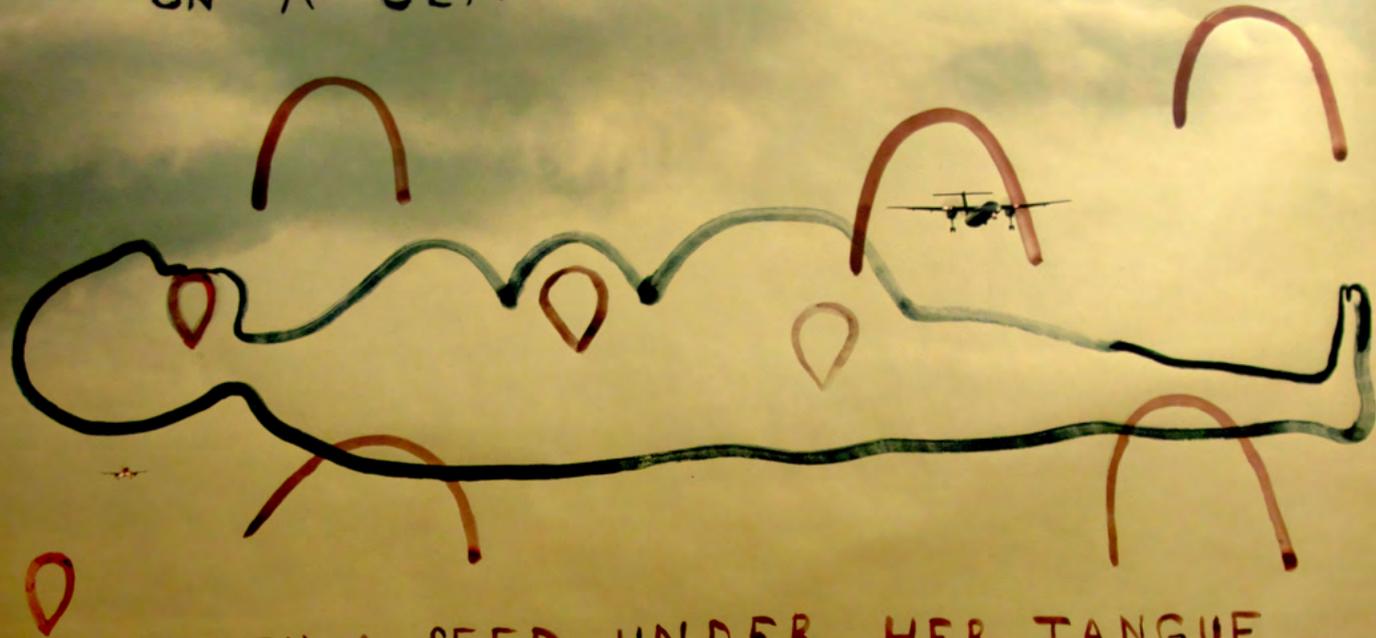
かな話し方 かきくけこ
んたんに
こえる声で
ちをあけて
して急がず
ころをこめて



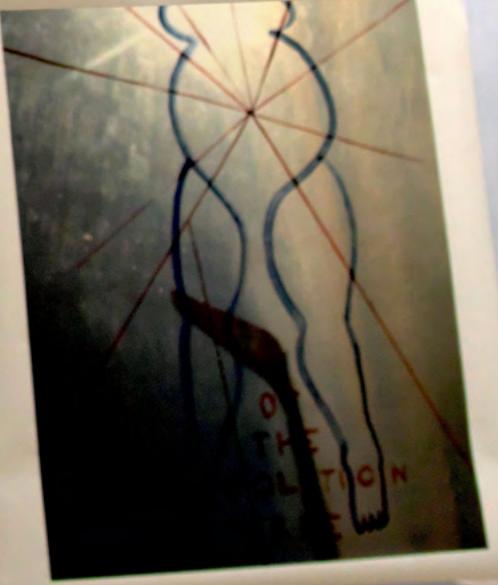
やるやきしい子
よく考える子
うぶで元気が子
川田幼小 学 校

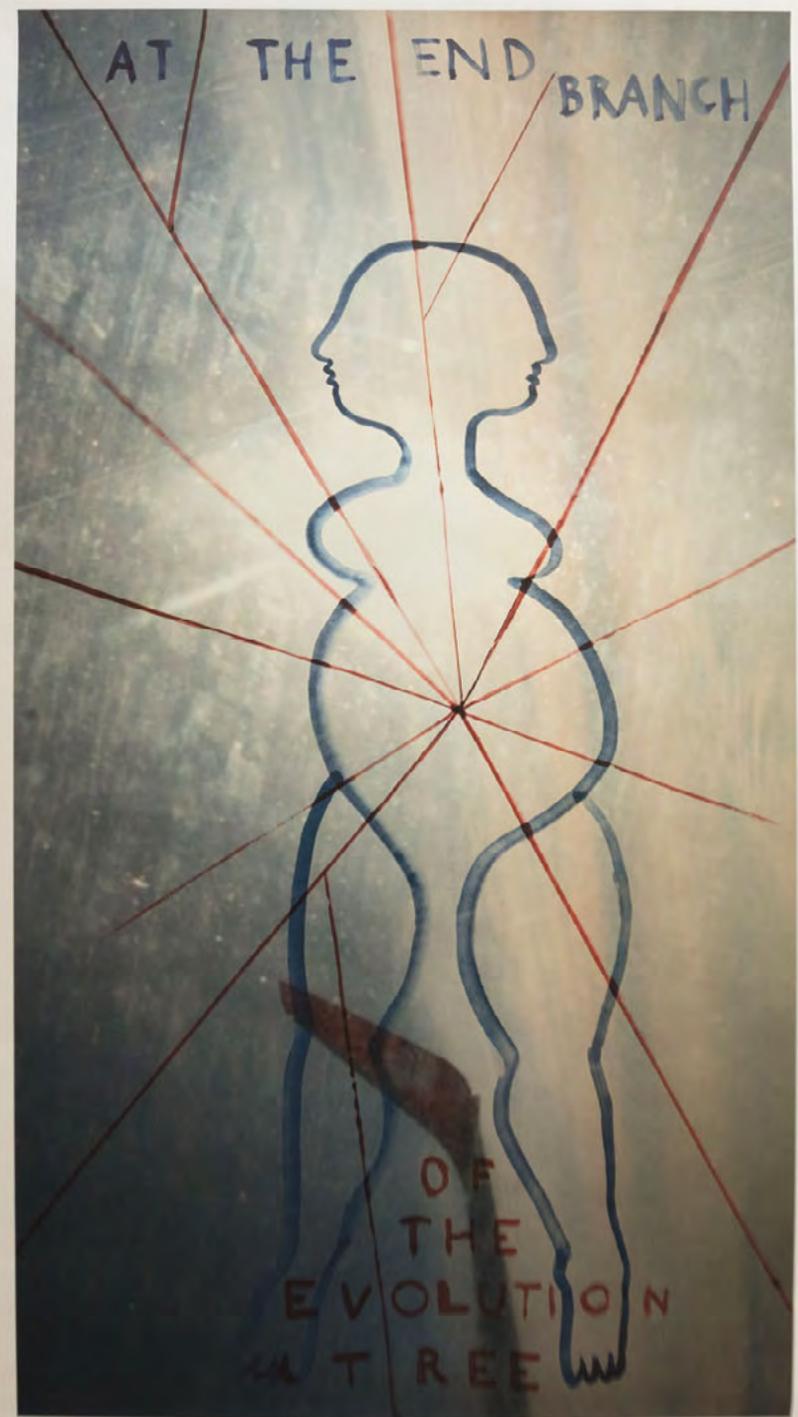
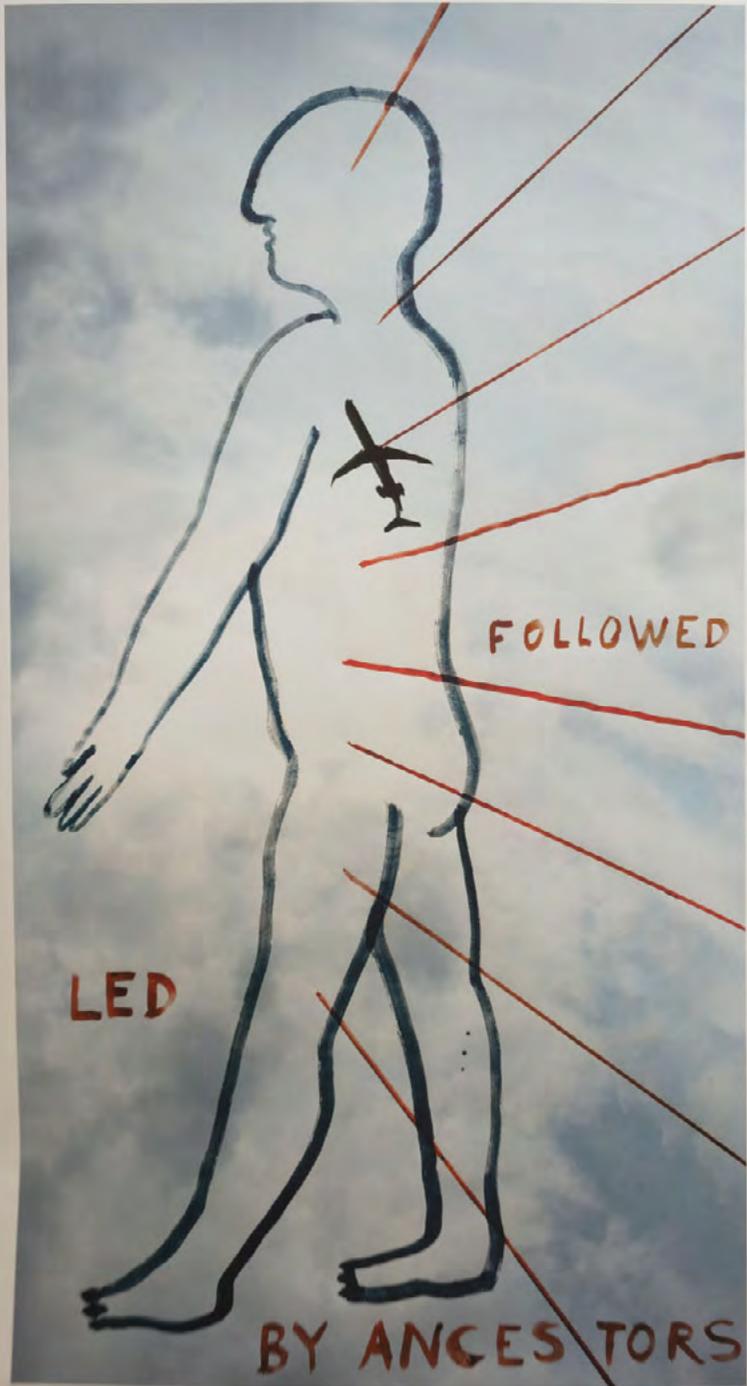


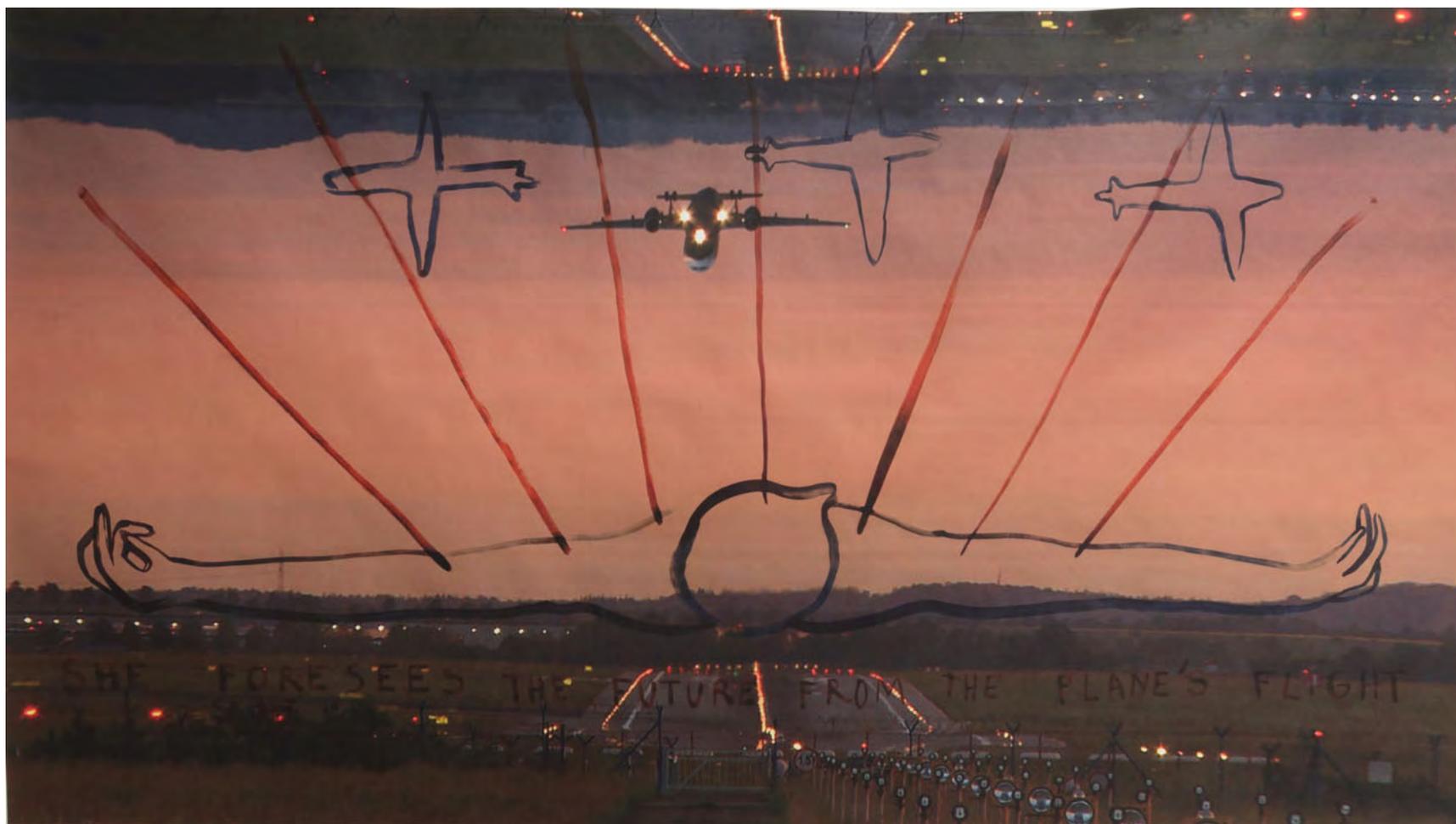
ON A CEMETARY OF DEEDS



WITH A SEED UNDER HER TANGUE









CULTIVATING THE SEEDS OF THOUGHTS

THE SKY

DOESN'T

FALL

BUT

SURVEILLES

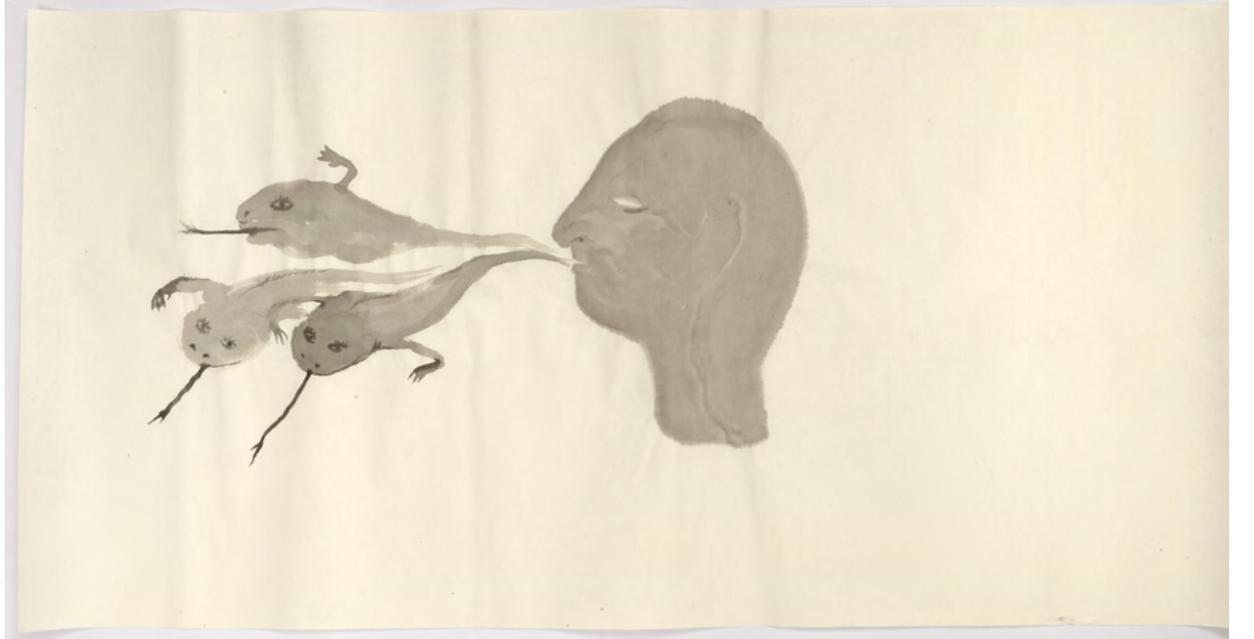
MIND













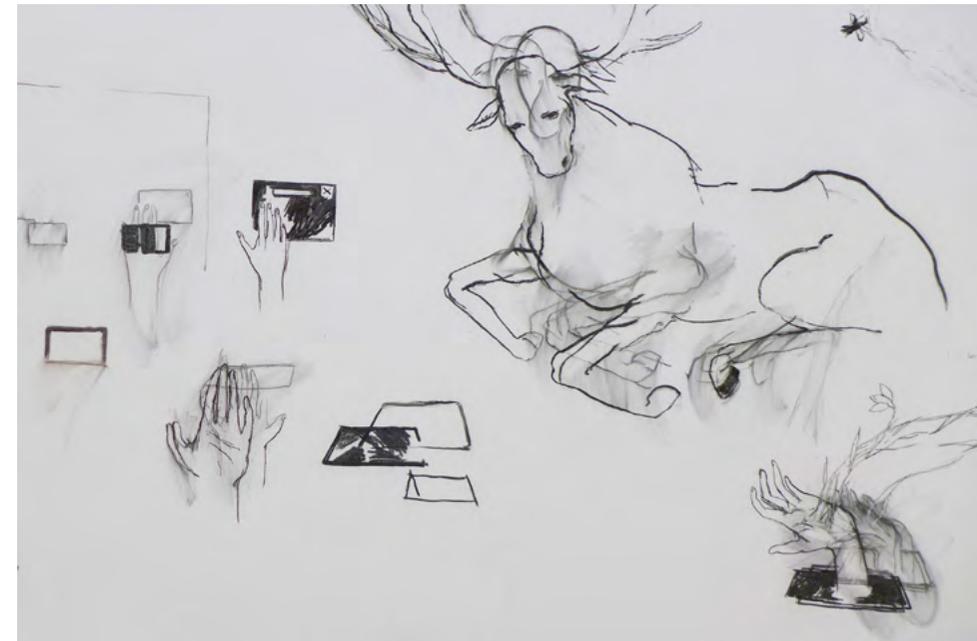


The Last Judgement

diploma at Art Academy of Fine Arts
in Dresden

charcoal on wall

Absolventen 2014, Oktagon, Academy
of Fine Arts Dresden, Dresden, DE,
2014



CV

TEACHING

2021–2023 Head of the studio Malba II. Academy of Fine Arts, Prague CZ

EDUCATION

2014–2016 Master of Arts at Academy of Fine Arts Dresden DE

2007–2014 Academy of Fine Arts, Prague CZ

2012–2014 Academy of Fine Arts Dresden DE

SOLO EXHIBITIONS

2020 Bread Heads, GASK– the Gallery of the Central Bohemian Region, Kutna Hora, CZ

2019 Ancestors Uploaded, by Kupferstich- Kabinet Dresden complementing

Rembrandt's Stroke, Staatliche Kunstsammlungen Dresden

2018 Time's Weather, Karlin Studios, Prague CZ

2017 On the Earth awakening from a restless dream, Tschechisches Zentrum Berlin DE

2016 Virtual Cave and Golden Cage, Zwitschermaschine, Berlin Art Week DE

2015 Underskin Experiences, label201, Rome, IT

2015 Contain(era) project, Lookout Gallery, Warsaw PL/ Soon,

Zurich CH Zwischermachine, Berlin DE/ FKSE, Budapest HU/ Hotdock, BratislavaSK

GROUP EXHIBITIONS (SELECTED)

2022 La Flecha que Mata el Tiempo, ABM Confecciones, Madrid

2022 I hold the table with my hand instead of broken legs, Trafó Gallery, Budapest, HU

2021 Kvanová polia, Východoslovenská galéria, Košice, SR

2021 Móda v modré, tradice a současnost indiga v japonském a českém textilu, Museum of Applied Arts in Prague, Praha, CZ

2021 Skrepl Re-Imagined, DOX Centre for Contemporary Art, Prague, CZ

2019 Technologies of The Sacred, Display Gallery, Prague, CZ

2019 Lenta Explosión de una Semila, Espacio OTR, Madrid, E

2019 The New Dictionary of Old Ideas, Meetfactory, Prague, CZ/ Trafo, Szczecin, PL/ Centrocentro, Madrid, E/ Silk Museum, Tbilisi, GE

2018 Jindrich Chalupsky Award 2018, National Gallery in Prague, Fair Trade Palace, CZ

2018 Orient, kim? CAC, Riga, LT

Orient, Bozar, Brussels, BE, Bunkier Sztuki PL

2017 Milky Way, The Community, Paris, F
 2016 Do Wrocławia, do Wrocławia, MWW Muzeum Współczesne
 Wrocław, PL
 2014 Du sollst deinen Vater und deine Mutter ehren, Guardini
 Stiftung, Berlin, DE
 2014 The Journey, Meetfactory, Prague, CZ
 2014 Absolventen, with catalogue, Oktagon, Academy of Fine Arts
 in Dresden DE

RESIDENCIES, AWARDS

2019 The Dictionary of New Ideas, Hablar en Arte with
 Centrocentro, Madrid, E/ Silk Museum, Tbilisi, Georgia
 2019 Awagami Factory, Awa- Yamakawa, Shikoku, J
 2018 Projektstipendium für Bildende Kunst der Staatlichen
 Kunstsammlungen Dresden, Kupferstich-Kabinett , SKD, Dresden
 2018 Finalist of Jindrich Chalupecky Award, catalogue, National
 Gallery Prague CZ
 2017 Art in General, Brooklyn, NYC (USA)
 2017 Sesama, Yogyakarta, Indonesia
 2015- 2016 Deutsch-Tschechischer Zukunftsfonds scholarship

PERFORMANCES

2020 Visual dramaturgy for „Urban Birds“, Tanec Praha, CZ,
 director: Ran Jiao
 2019 Landing, Living Kunsthalle 2019, National Theatre in Prague,
 Prague
 2018 Escapism Training Program, CCI Fabrika, Moscow, RU

AUTHOR BOOKS

2021 Connectings, Trigon, Prague
 2014 Questions, Divus, Prague, [https://www.kosmas.cz/
 knihy/200160/questions/](https://www.kosmas.cz/knihy/200160/questions/)

COLLECTIONS

Kulturstiftung des Freistaats Sachsen, Cermak-Eisenkraft Collection, Un-titled Arts
 Collection,
 GASK– the Gallery of the Central Bohemian Region