



Adéla Součková
Portfolio

Works 2015-2024

Artist Statement

I feel like a primeval woman looking for a cave in contemporary realities to reconnect with remote biotopes and abandoned places. I am interested in sacred places and the spiritual, cultural, and political mycelium they have formed. Focused on the alienation and instrumentalization of landscape, It inspires me to probe power structures and imagine rituals without ideology. 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.

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, believes 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.



Hopscotches, Survival Kit, Riga, 2024, natural dyes, pastel, charcoal on textile, variable dimensions



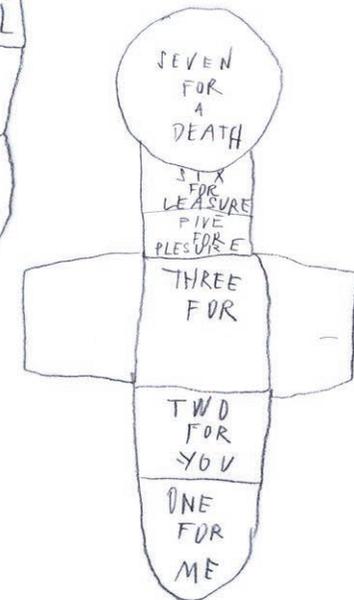
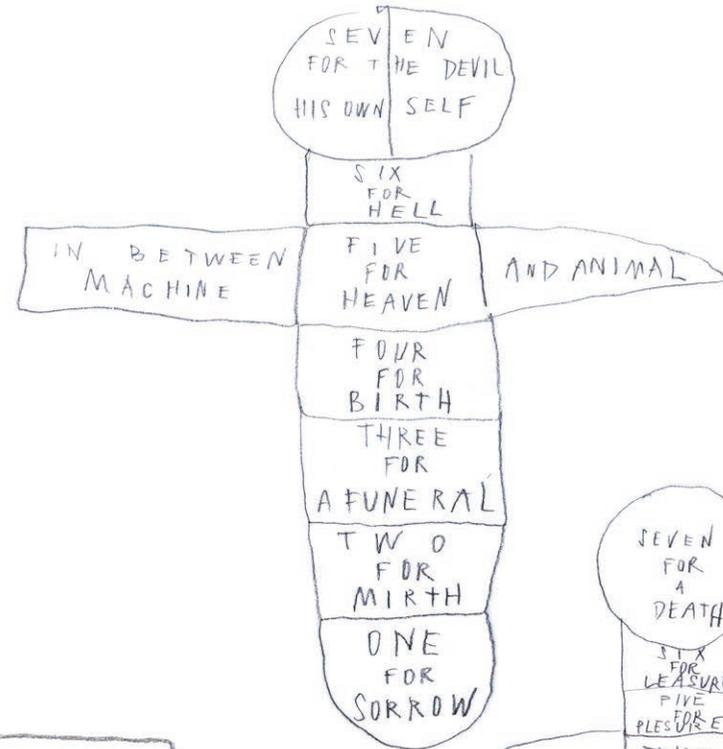
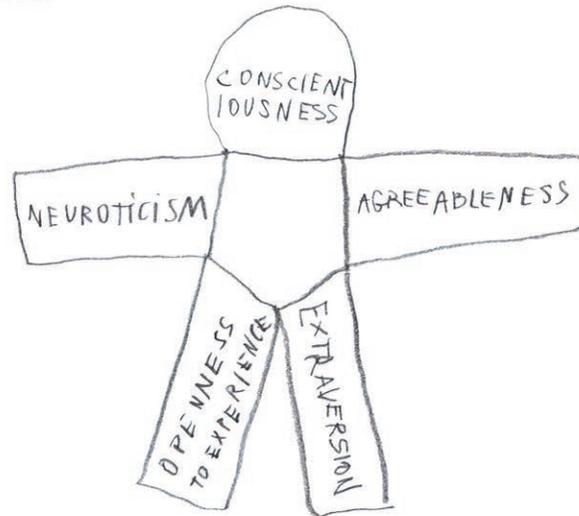
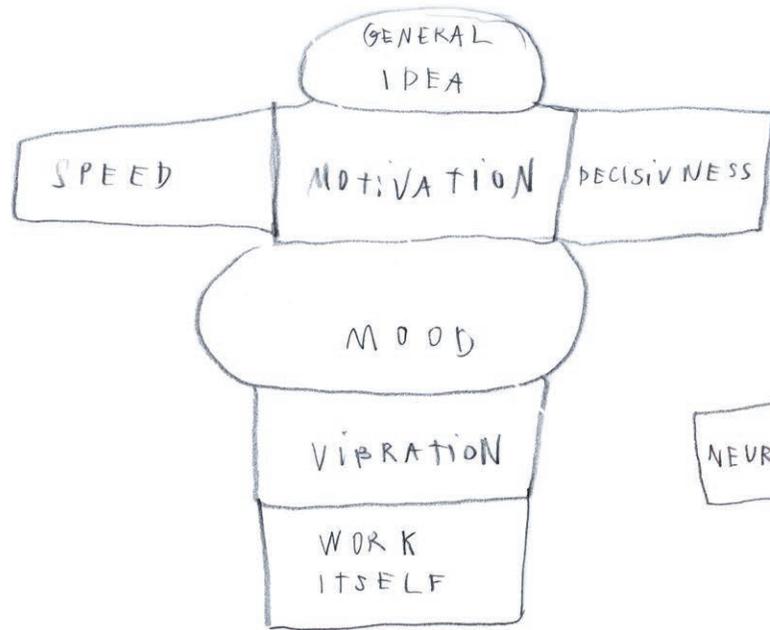
Hopscotch, ash, charcoal, plastic foil, 2021

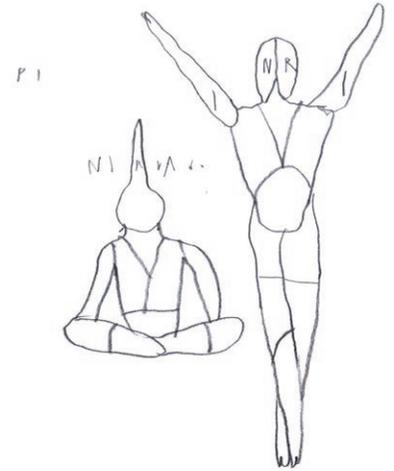
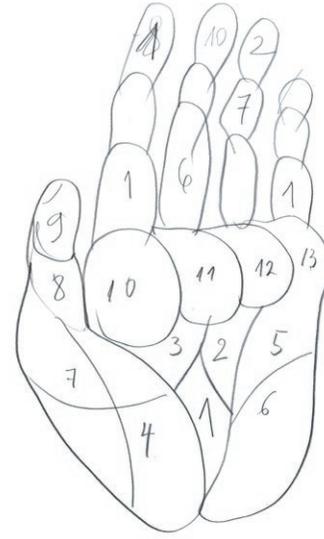
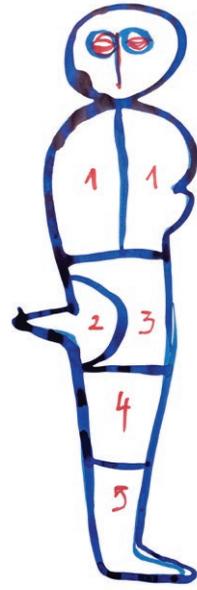
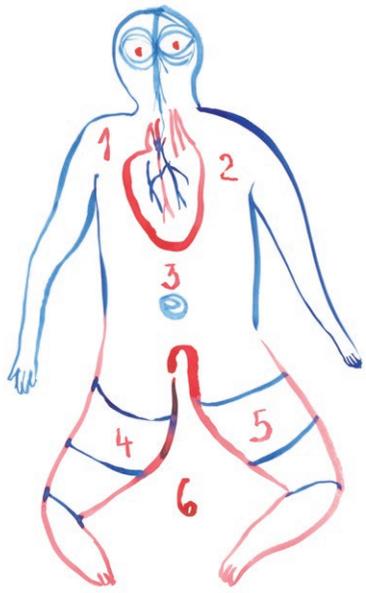
Hopscotches

pencil on paper, 2022

Here my text on Hopscotch

[HTTPS://VARIOUS-ARTISTS.COM/ADELA-SOUCKOVA/](https://various-artists.com/adela-souckova/)







As the icebergs begin to melt, so do their feelings II, IV., 120 X 160, 90 X 130, 2023 , natural dye, chalk, charcoal on textile, wicker, jingles, ribbons

Ways to connect I.: Trajectories of Im-mobility

ongoing cycle of painting from 2021

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

Adéla Součková employs natural dyes as a means of reconnecting with landscapes and places. Drawing from Georgian, Indonesian, and Czech traditional natural dye textile techniques, she explores the cyclicity of time. Her fascination with archaic practices and symbolic motives intersects with the comparison to contemporary realities, such as digital surveillance_



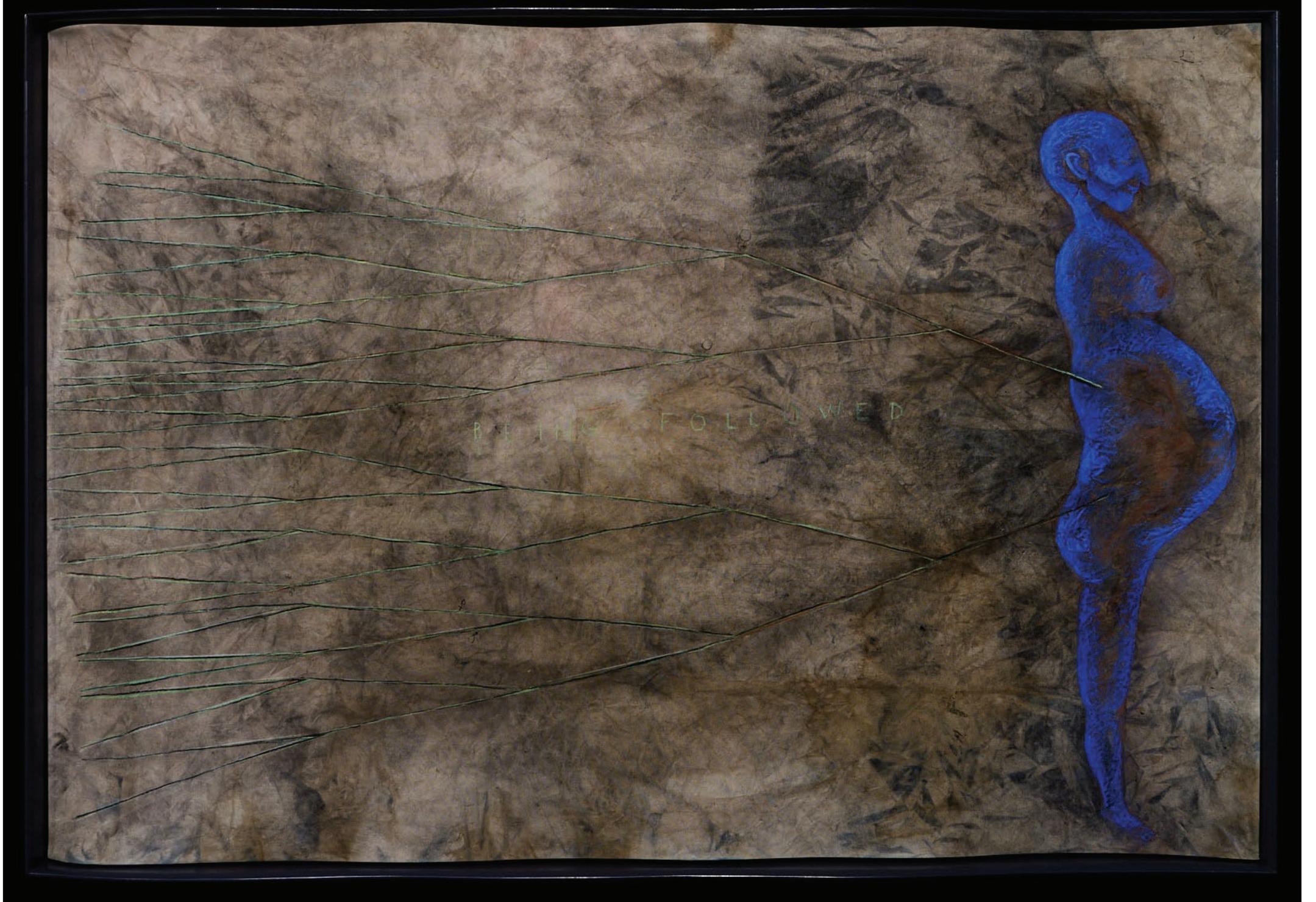
Holy Ghost aka Heraldic Eagle, dyes and pastel on fabrics, 170 X 170 cm



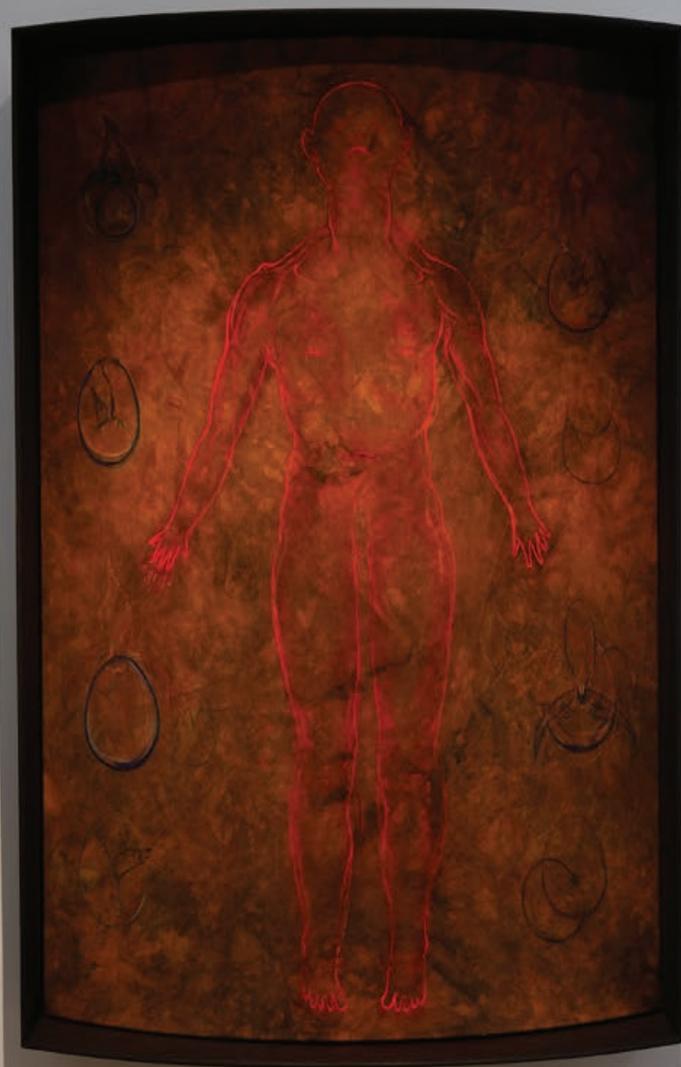
Forward back, dyes and pastel on fabrics, 150 X 230 cm, 2022



Genealogic tree inverted to future, 2020, natural dye and pastel on fabric, 150 X 194 cm



Being followed by Ancestors, 2020, natural dye and pastel on fabric, 150 X 194 cm



Phases of the Egg, 2023, pastel, charcoal, and natural dye on textile, 140 × 195 cm



Trajectories of Immobility

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

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

It is a first part of larger volume of works, which refer to various forms of alienation and longing to feel physical and mental connection to an actual landscape. Motifs of surveillance of birds and satellites, divination from a plane's flight, or an evolution tree on a cemetery of deeds materialize in drawings on textiles, expanded in architectonic elements and forming a complex installation. the exhibition space.



UNDER THE SURVEILLANCE OF THE SKY

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



DIVINING THE FUTURE FROM THE PLANE'S FLIGHT

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

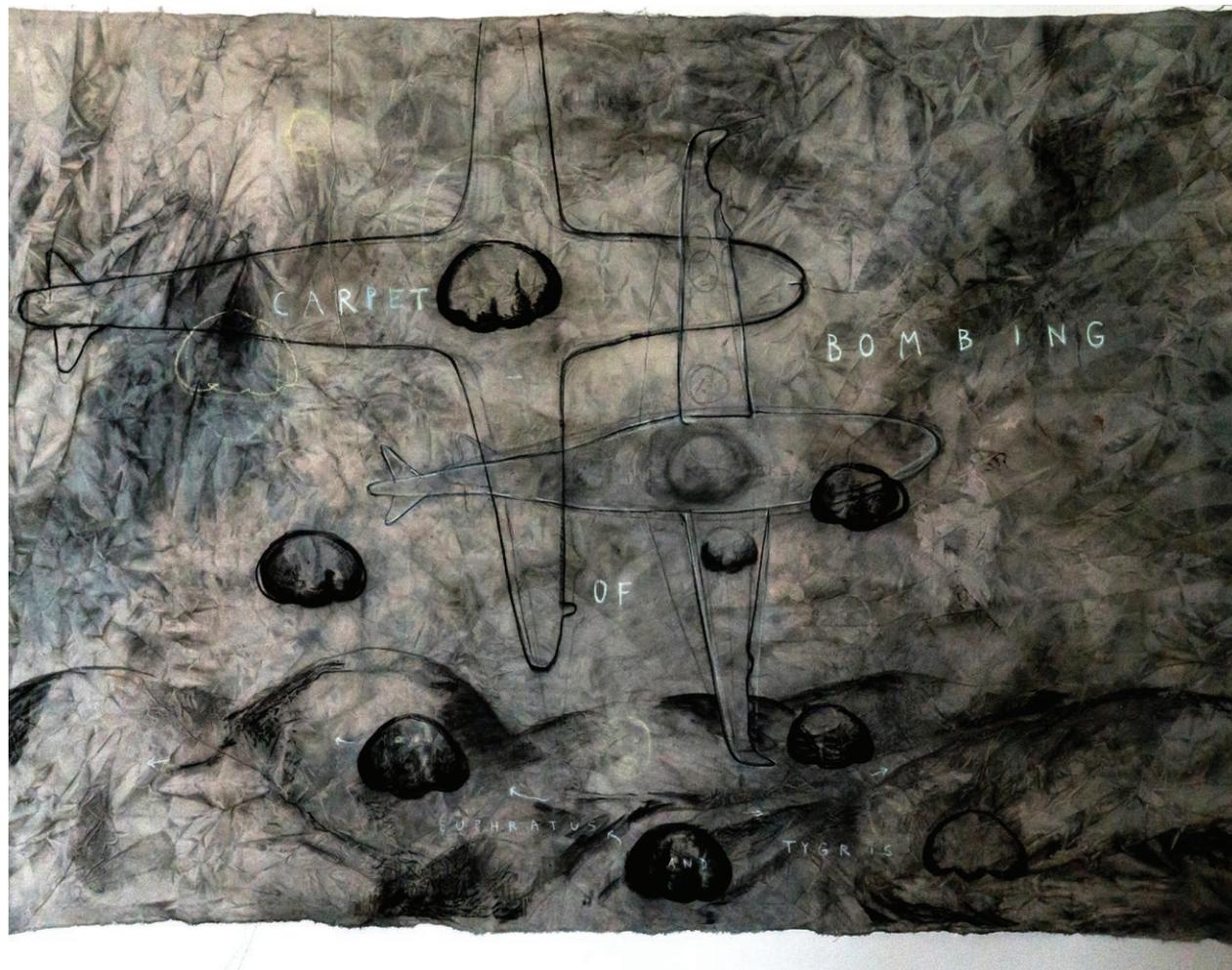
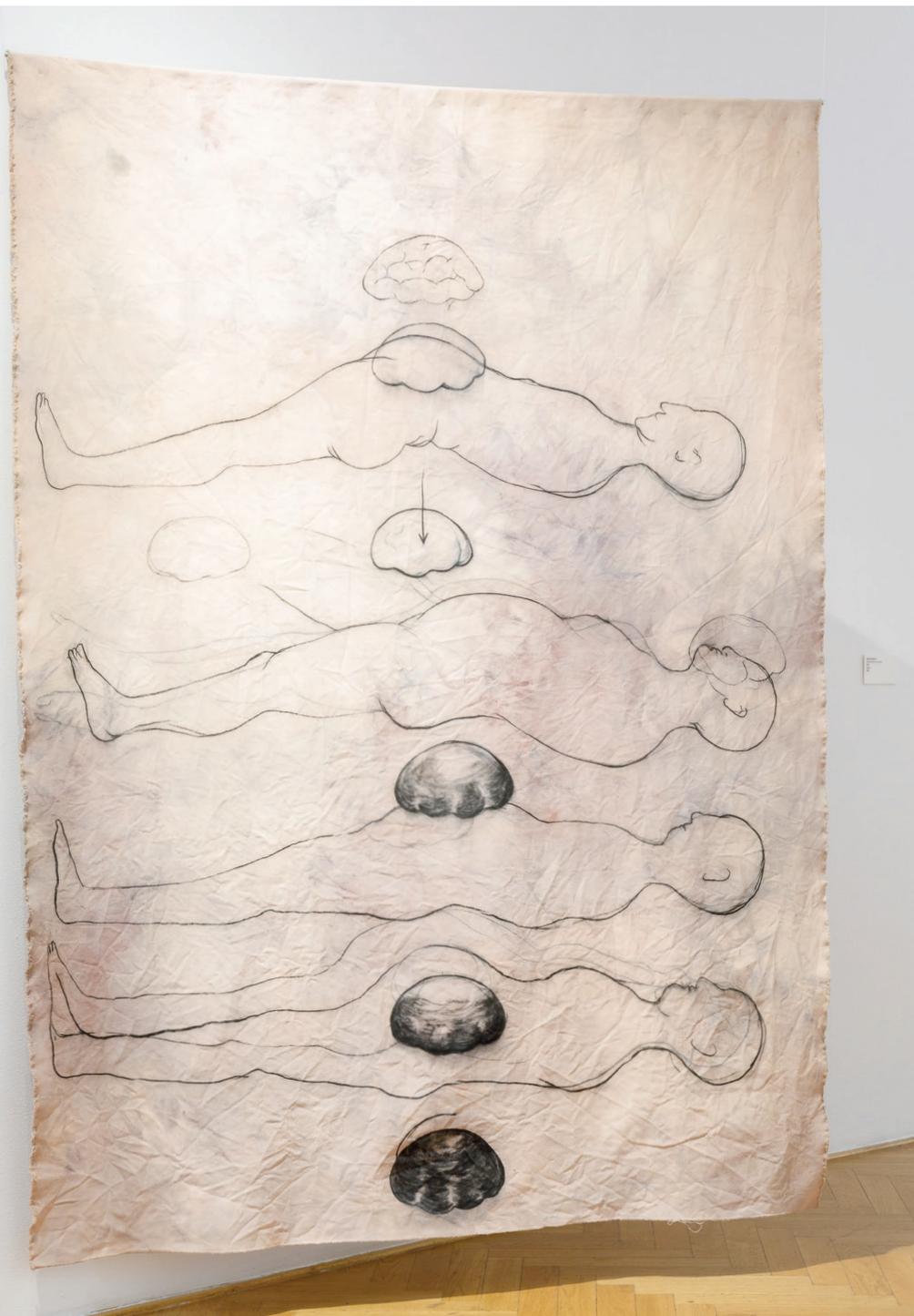
Ways to connect II.: The Patriarchal Pains of The Daily Bread

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

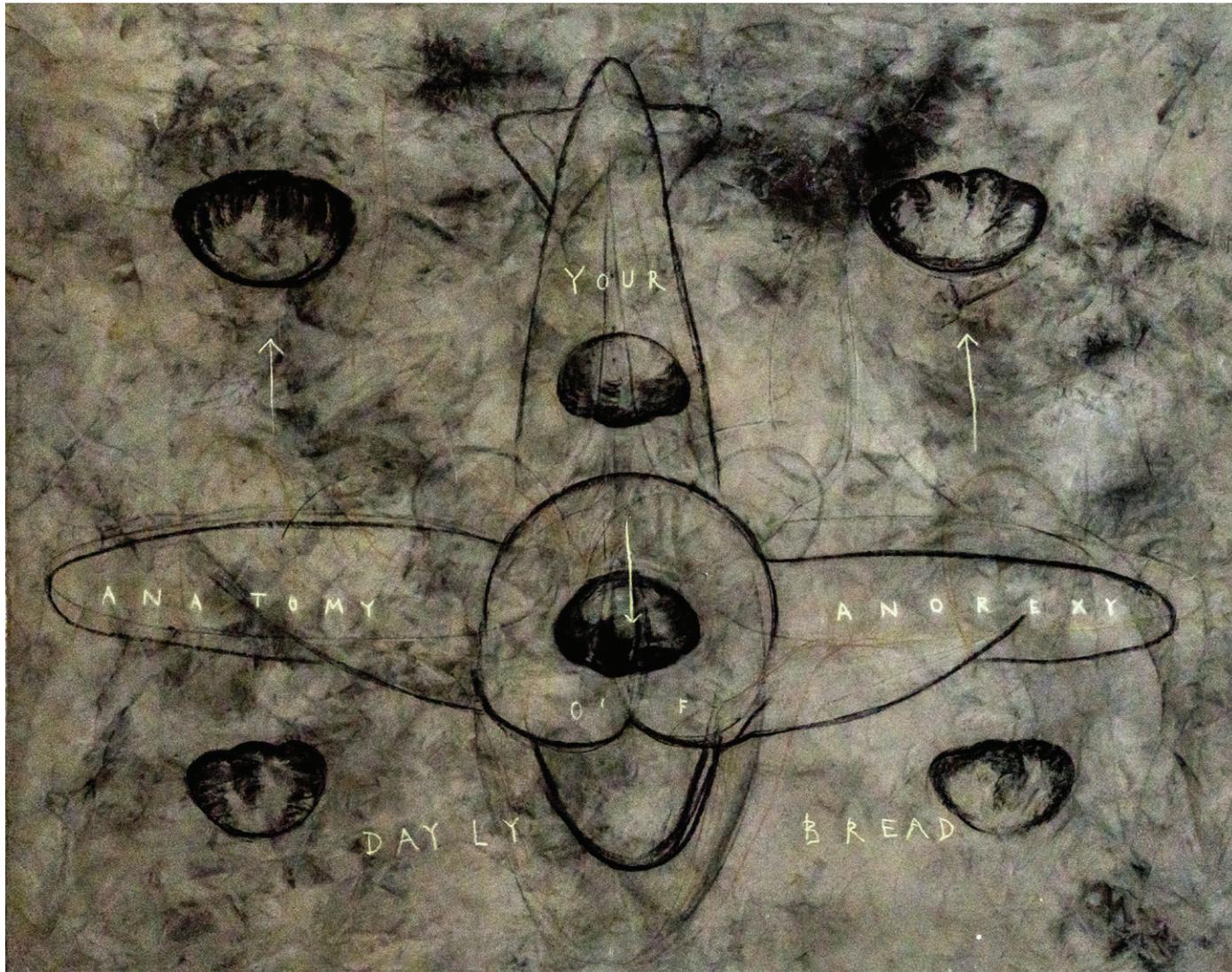
In the installation hunger represented
by loaves of bread is connected with
the history of gender inequality.
The sound component creates a
mantra-like layer based on a recited
poem by the author.





Carpet bombing, 197 X 142, 2024 natural dyes, pastel, charcoal on textile

Series, 2023, pastel, charcoal, and natural dye on textile, 158 x 235 cm



Anatomy of Anorexia, 209 X 140, 2024 natural dyes, pastel, charcoal on textile

The Rule of Bread, pastel, charcoal, and natural dye on textile, 158 x 360 cm





The Patrialchal Pains of The Daily Bread II.

Based on the fertility myth of Osiris and Isis, the performative intervention involves a supper where bread symbolizing the body of Osiris is consumed. As participants eat the bread, a rewritten version of the myth is recited, bringing the ancient narrative into contemporary feminist discourse and addressing the disconnect between humanity and the landscape.





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

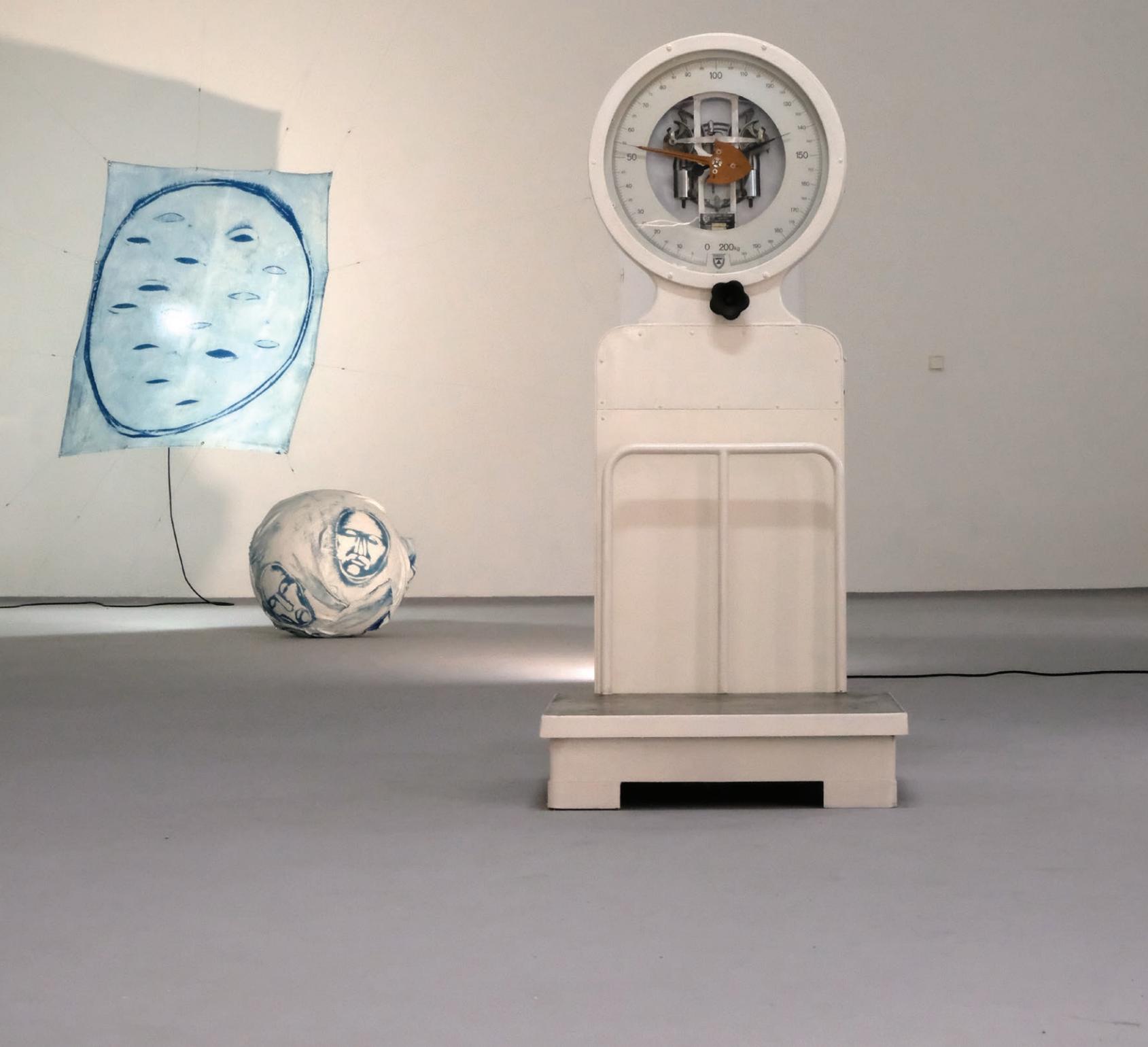
Prehistoric idols of Venuses are
here downloaded from their dig-
ital representations using the
simplest potato printing tech-
nique while keeping the “pix-
elized” aesthetics. They are
printed on fabric dyed in nat-
ural indigo. The sound compo-
nent by Ari Wulu, a contempo-
rary gamelan music composer, is
narrated by a Dutch-Indonesian
child who recites lyrics on be-
half of the Earth.

Listen to the sound:

[HTTPS://SOUNDCLOUD.COM/USER-818209851/ON-EARTH-AWEKENING-FROM-RESTLESS-DREAM](https://soundcloud.com/user-818209851/on-earth-awakening-from-restless-dream)



[HTTPS://SOUNDCLOUD.COM/USER-818209851/ON-EARTH-AWEKENING-FROM-RESTLESS-DREAM](https://soundcloud.com/user-818209851/on-earth-awakening-from-restless-dream)



Times Weather

Installation view at Karlin Studios,
Prague, CZ, 2018

Indigo dye on textile 180 × 220 cm,
leather, balance, software, video loop
7:07 minutes

Photo credit: Jirka Jansch

Contrast of temporality of modern scientific measuring methods and ancestral approaches to time translates into environment where a scale employs the imperative “Weigh Yourself”, however, it measures time instead of weight.



Uroboros, dye on fabrics, 160 X 215 cm, 2019



Untitled I., Untitled II., dye on fabrics, 165 X 230 cm, 2018



Uncontrollable Leaks of Bees

In collaboration with Krystýna Bartošová, Panel Gallery, FAMU, Prague, Czech Republic, 2016, Photo credit: Jirka Jansch

Live drawing over projection

<https://vimeo.com/166022353>

Expanded drawing addresses the tangible and abstract phenomena brought together in “Uncontrollable Leak of Bees”(hive collapse and Wikileaks) in a form of a room-sized drawing made under streaming video projections. The act of drawing here is an oscillation between generated information and physical nature.



CV

PERSONAL DATA

Name: Adéla Součková
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E-Mail: adela.soucka@gmail.com

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

TEACHING

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

SOLO EXHIBITIONS

2024 Corps de Pain, La Petite Galerie, Cité Internationale des Arts, Paris, F
2023 S ledovci začaly tát i jejich city, Současné umění pro Jeseník, Jeseník CZ
2020 Bread Heads, GASK– the Gallery of the Central Bohemian Region, Kutna Hora, CZ

2019 Ancestors Uploaded, by Kupferstich- Kabinet Dresden complementing Rembrandts Mark, Staatliche Kunstsammlungen Dresden
2017 On the Earth awakening from a restless dream, Tschechisches Zentrum Berlin DE
2018 Time's Weather, Karlin Studios, Prague CZ
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)

2024 Deep Feelings, Rue Elzévir, Paris
2024 Dryads of Cosquer, La Traverse, Marseille, Saison Lithoaine
2023 Long-Distance Friendship, Kaunas Biennial, Kaunas, LT
2023 Long-Distance Friendship, Survival Kit, Riga, L
2023 Imagine a Breath of The Fresh Air, Galeria Studio, Warsaw, P

2023 Fragments of Other Knowledge, The Living Art Museum, Reykjavík, Iceland

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

2021 Kvanová polia, Východoslovenská galéria, Košice, SR

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

2021 Planted in The Body, Meetfactory, Prague, CZ

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

2019 Technologies of The Sacred, Display Gallery, online
<https://sacred.display.cz/space>

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

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

2018 Orient, kim? CAC, Riga, LT

Orient, Bozar, Brussels, BE, Bunkier Sztuki PL

2018 Spacewalk, Centro Ceco Milano, Milan, IT

2017 Milky Way, The Community, Paris, F

RESIDENCIES, AWARDS

2024 Cité Internationales des Arts, Paris

Jatiwangi Art Factory, Indonesia

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, Finalist of Jindrich Chalupceky Award, catalogue, National Gallery Prague CZ

2018 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