

GALERIE ALBERTA PANE

**IGOR EŠKINJA, MARCO GODINHO
& ADAM VAČKÁŘ**

IN MY BEGINNING IS MY END

Curator : Daniele Capra

09.04.2015 - 23.05.2015

PRESS KIT

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Opening Thursday April 9th 2015 at 5pm

What we call the beginning is often the end

And to make an end is to make a beginning.

The end is where we start from.¹

T. S. Eliot

In My Beginning Is My End compares works of Eškinja, Godinho, Vačkář whose conceptual, visual and expressive connotations are so dominant that they may interrupt the visitor's own, unsure, notion of time, and act upon him by the dynamics of friction, of repositioning and anticipation. We don't pay attention to the duration of fruition, but only to its pursuit that generates meaning, ever aware of the fact of not being on par with the temporal reference points that we commonly call past, present and future. Many of the exhibited works have the power to be at the same time alpha and omega² - or the other way round -, and able to defy the viewer in search of a permanent rearrangement of time.

The idea of using time as the component of a process, and not as a quality against which to fight incessantly, does not consciously appear in Fine Arts before the avant-gardes of the 20th Century. It is particularly applied in Italian Futurism (we could mention Marinetti or Boccioni here, but also the acoustic experiments of Luigi Russolo) where a great interest in the depiction of time is evident in representing the effects of movement, just as in the quest for a fourth dimension that stood at the beginning of the revolution in painting once started by the cubists. In the 1960s, variations of time enter the means of expression as a central element of new artistic developments, in an anti-rhetorical appearance, not objective and proudly anti-consumerist. Happenings are born, and *Fluxus* declares: "The line between art and life should be kept as fluid, and perhaps as indistinct as possible".³ The artist acts in the first person to create an ideological context that liberates him from being a producer of objects, a role historically based on the usage of materials that occupy a space and become fetishes of the market. Unidirectionally advancing time guarantees the singularity of an artistic action, defines the limits and determines the viewer's fruition, keeps him from repeating the visual experience. In this context, the time of an artwork and the time of its perception never meet, and the work becomes exclusively a mental space of memory, the trace of neuronal relations that chemically define memory.

But an artwork that is neither an instantaneous and ephemeral creation (as is a performance or a happening), nor destined to perish (e.g. some paintings of Gustav Metzger that are treated with acid to provoke the corrosion of their surface) interacts with the viewer's notion of time, essentially due to a phase-shift. Beyond the time we need to watch/perceive an artwork, the moment when the time of the work and the time of the viewer meet in the presence of both, a work that *succeeds* in its very essence (meaning much more than a banal exercise of style or a simple occupation of space, but a work of art as true *ergon*⁴) contains the roots of the future. These roots live with elements of the past and the present that we traverse. The artwork allows the traversal that collects a portion of what lies beyond the needle, and signals the progression of time at the same time with everything that "has just happened now".

The perpetual shifting of the artwork's space and time (here and *now*) determines an unexpected temporal expansion as it acts on the world and the viewer according to a continuous repositioning that suggests the exact moment which is briefly present and then past. In a way, we could acknowledge in the artwork the

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existential modality that the philosopher Giorgio Agamben detects in what is contemporary: “This means that the contemporary is not only the one who, perceiving the darkness of the present grasps a light that can never reach its destiny; he is also the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times.”⁵ If, from its creation on, an artwork does not add something to the future, it loses one of its main purposes: to be subversive, oblique, able to question the viewer, to transport him to another place and another time. The power, the vitality, of an artwork originates from its capacity to tell us of the past and to anticipate what is not yet manifest. In the last instance, the artwork acts like a mental instrument used by our subconscious, a desire for strabismus or the will to look and to see beyond our powers.

One of the most significant questions raised by T.S. Eliot’s *Four Quartets* concerns the nature of time, the modalities of its uninterrupted regeneration while recomposing the scissions of time (past, present and future), and turning this taxonomy useless for any telling of the human condition. Whereas in the first *Quartet*, Eliot writes “Time present and time past / Are both perhaps present in time future / And time future contained in time past”,⁶ at the end of the *Four Quartets*, he concludes: “What we call the beginning is often the end / And to make an end is to make a beginning”.⁷ The end is thus not a conclusion but the beginning of a new waiting, a starting point, and events that challenge our capacity to arrange cause and effect chronologically follow each other in a circular movement. Consequently, the temporal horizon’s univocity is only guaranteed if we adopt a model of probabilities or by continuous and successive adjustments.

In the same way, the works of *In My Beginning Is My End* are born from a desire to defy the viewer, to question him on what is represented and on the process of its realisation (Eškinja), on the labilities of definitions and the fragile permeability of traced borders (Godinho), on the conventional values that determine economic relations, and on modern dynamics and previsions of the future (Vačkář). In uncertain conditions that have to be continuously renegotiated, the only ideological security is to never stop questioning oneself. Before, during and after the present.

¹ T. S. Eliot, *Little Gidding*, in *The Four Quartets*, Harcourt, New York, 1943. The exhibition title quotes the first verse of *East Cocker*, the second of the *Four Quartets*.

² In the *Book of Revelation* Jesus says “I am Alpha and Omega” three times (verses 1:8, 21:6, and 22:13). The letters alpha and omega (α and ω) are symbol of the totality of the world, since they are the first and the last letter of Greek alphabet. Often α and ω were used together with the holy image of Jesus in medieval art and Orthodox Church tradition.

³ A. Kaprow, *Untitled Guidelines for Happenings*, in *Assemblage Environments and Happenings*, New York, 1966, reprinted in *Essays on the Blurring of Art and Life*, University of California Press, Berkeley, 1993, p. 62.

⁴ I refer to the definition of an artwork given by Immanuel Kant in the *Critique of Pure Reason*, though not to the duality of *ergon*/*parergon* (work/frame).

⁵ G. Agamben, *What Is the Contemporary*, in *What is an Apparatus? And Other Essays*, Stanford University Press, 2009, p. 53.

⁶ T. S. Eliot, *Burnt Norton*, in *The Four Quartets*.

⁷ T. S. Eliot, *Little Gidding*, in *The Four Quartets*.

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IGOR EŠKINJA



Igor Eškinja, *Project Room*, 2011, Lambda print, 90 x 120 cm. Ed. 3 + 2AP
Surface, Lambda print, 120 x 180 cm. Ed. 3 + 2AP

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Igor Eskinja, *Untitled*, 2013, from series Absent events,
paper exposed to the sun



Igor Eškinja, *Diagrams of accumulation*, 2013,
paper exposed to the sun

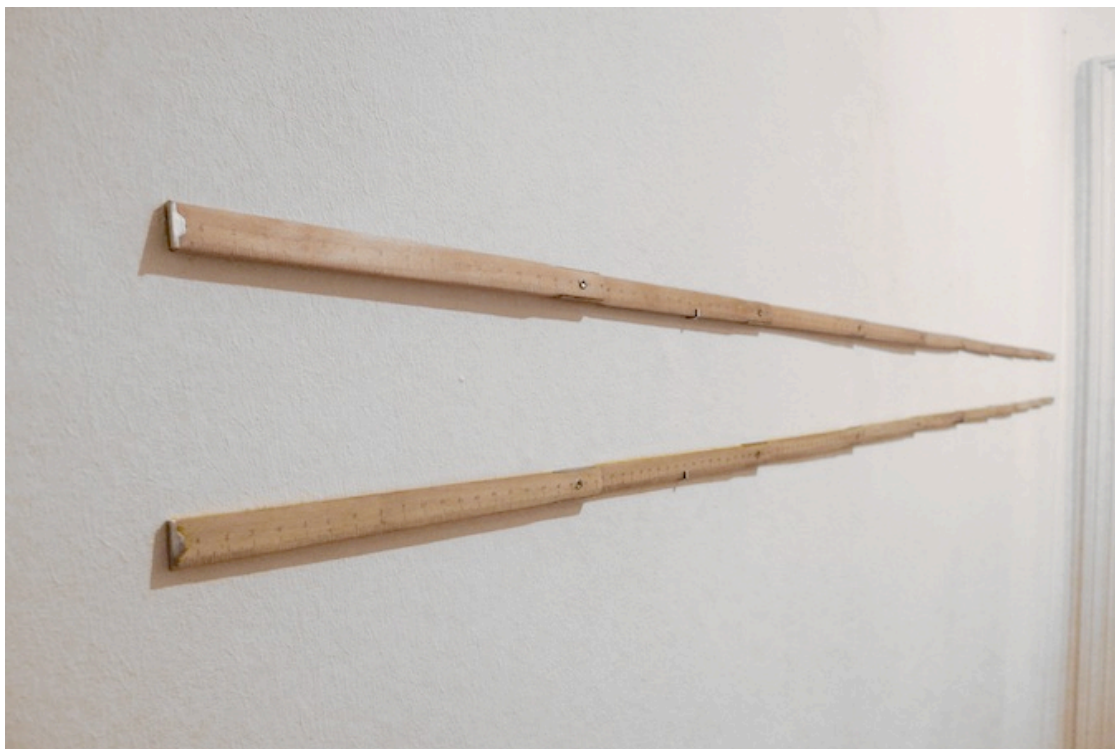
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MARCO GODINHO



Marco Godinho, *Enter Or Exit*, 2014, graphite on cardboard,
22,5 x 30,5 x 26(H) cm

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Variables Measures #1-2, 2013 - 2015, modified folding meter,
1,7 x 200 cm (each)

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ADAM VAČKÁŘ



Adam Vackar, *Its all a Swindle*, 2014, banknotes, wood, steel

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Adam Vackar, *The Beautiful and Damned*, series, 2014,
photograph on dibond, 67 x 90 cm



Adam Vackar, *The Beautiful and Damned*, series, 2014,
photograph on dibond, 67 x 90 cm

IGOR ESKINJA

Born in 1975 in Rijeka, Croatia
Lives and works in Rijeka, Croatia

Solo shows

2015

(Forthcoming) Scaramouche gallery, New York, US

2014

Temporary Encounters, curated by Branka Bencic, gallery Apoteka, Vodnjan, Croatia.

Quixote, The Museum of Perception, Curated by Adam Budak, Graz, Austria.

Azuriranja, Mali salon, Museum of Modern and Contemporary Art (MMSU), Rijeka, Croatia.

2013

Dan Zatem, curated by Petja Grafenauer, Alkatraz gallery, Ljubljana, Slovenia.

In vitro, curated by Alberto Zanchetta, MAC (Museo d'Arte Contemporanea) Lissone, Italy

Infinity Paper, curated by Daniele Capra, Galleria Paolo Maria Deanesi, Rovereto, Italy

2012

Intérieur captivant, curated by Valérie Labayle, MAC / VAL, Musée D'Art Contemporain du Val De Marne, Vitry sur Seine, France

Right Construction, ADN Galeria, Barcelona, Spain.

Biffi Arte, Piacenza, Italy.

Krobath Gallery, Vienna, Austria.

2011

The Day After, curated by Giorgio Verzotti, Federico Luger Gallery, Milan, Italy.

Inhabitants of generic Places, MSU Museum of contemporary art Zagreb, Croatia.

The Near and the Elsewhere, curated by Sonja Zavrtnik, SKUC gallery, Ljubljana, Slovenia.

One on one, Igor Eskinja and Viktor Popovic, curated by Jasminka Babic and Sabina Salamon, Galerija Umjetnina, Split, Croatia.

Inhabitants of generic Places, curated by Annemarie Tuerk and Heike Eipeldauer, gallery Tresor, Kunstforum Bank-Austria, Vienna, Austria.

2010

Nowheristan, ADN Galería, Barcelona, Spain.

Tiha Proizvodnja, Gallery Kortil, Rijeka, Croatia.

2009

You say Bild, I say shoot!, Elly Brose-Brose-Eiermann, Berlin, Germany.

Igor Eškinja - Made In:Side, curated by Alberto Salvatori, Villa Bardini, Florence, Italy.

Apparenze, Paolo Maria Deanesi Gallery, Rovereto, Italy.

Igor Eškinja, curated by Ricardo Caldura, Galleria Contemporanea, Mestre, Italy.

Igor Eškinja Project for Unsuccessful Gathering, curated by Anne Kayser, Casino Luxembourg, Forum d'Art Contemporain, Luxembourg.

2008

Igor Eškinja - Solo Show, Federico Luger Gallery, Milan, Italy.

Igor Eškinja, CAB (Centro de ArteCaja de Burgos), Burgos, Spain.
Fugaz, ADN Galería, Barcelona, Spain.

2007

Endless possibilities of a parallel worlds, curated by Gabriele Quero, Centro Cultural Chacao, Caracas, Venezuela.

Igor Eškinja, Iceberg, curated by Željko Marcijuš, Gallery Josip Račić, Zagreb, Croatia.

Igor Eškinja, Krobath Wimmer, Vienna, Austria.

Imagineering, curated by Branko Franceschi and Nataša Ivančević, Mali salon, Museum of Modern and Contemporary Art of Rijeka, Croatia.

Imagineering, Galerija PM, Zagreb, Croatia.

2006

Different point of view, AMT Gallery, Como, Italy.

2005

PRESENT FUTURE, Federico Luger Gallery, Artissima, Turin, Italy.

Reality Check, text by Alfredo Sigolo, Federico Luger Gallery, Milan, Italy.

Oni/Them, gallery Miroslav Kraljević, Zagreb, Croatia.

2004

*OBLI(LIK)OVAN/JA**, gallery Kortil, Rijeka, Croatia.

Interno 12, curated by Paolo Angelosanto, Via Ratazzi, Rome, Italy.

2003

NAJOBIČNIJA IZLOBA, («*The Most Common Exhibition*»), gallery OK, M.M.C. Palach, Rijeka, Croatia.

IZLOBA - Gallery Fontikus, Gronjan / gallery Toš, Punat-Krk, Croatia.

2001

Igor Eškinja, gallery Juraj Klović, Rijeka, Croatia.

Group shows

2015

(Forthcoming), Galerie Alberta Pane, Paris, France.

(Forthcoming), Trieste contemporanea, Trieste, Italy.

2014

Notes On Undoing, curated by Branka Benčić, Garis & Hahn gallery, New York, US.

Great Undoing, curated by Branka Benčić, Porec Annale, Porec, Croatia.

My Land Has Palm Trees, curated by Irena Boric, SIZ gallery, Rijeka, Croatia.

2013

8 Ways To Overcome Space And Time, curated by Una Popovic and Stefanie Bottcher, Museum of Contemporary Art, Belgrade, Serbia.

Silent Work, curated by Sabina Salamon and Slaven Tolj, Michaela Stock gallery, Vienna, Austria.

Art Must Be Beautiful, curated by Jerica Zihlerl, Porec Annale, Porec, Croatia.

The Immigrants, curated by Federico Luger and Pasquale Leccesse, ex birreria Dreher, Giudecca, Venice.

The Immigrants - Experiment 2, Venice en Giudecca 800/r - 30133 Venice, Italy.
Salon of the Museum of contemporary art pariska 14, Belgrade, Serbia.
NEXT DOOR Galerie michaela stock & UNTERER STOCK, Vienna, Austria.
Centro de Arte Alcobendas, Madrid, Spain.
10 is more than a number, curated by Miguel Angel Sanchez, ADN gallery, Barcelona, Spain.
P - (P)arerga & (P)aralipomena della (P)ittura, curated by Alberto Zanchetta, Bonelli LAB, Mantova, Italy.
Zero Point Of Meaning, curated by Sandra Krizic Roban, Ivana Hanacek, Irena Gessner, Camera Austria, Graz, Austria.
Lo Parcial Como Significativo, curated by Emilio Navarro, Cento de Arte Alcobendas, Madrid, Spain.

2012

Stardust, curated by Laurance Gateau and Slaven Tolj, FRAC Pays de la Loire, Nantes, France.
2nd Ural Industrial Biennial of Contemporary Art Production of Meaning, curated by Iara Boubnova, Ekatarinbourg, Russia.
Dimentions Of Humor, curated by Blazenka Perica, Sonja Gasperov and Vedran Perkov, Gallery Klovicevi dvori, Zagreb, Croatia.
Topical Tactis, Media-Scape 2012, Biennial, Zagreb, curated by Ingeborg Fulepp, Zagreb, Croatia.
Lighting out for the territories, Kunsthalle Wien project space Karlsplatz, Vienna, Austria.
Rearview Mirror. New Art from Central and Eastern Europe, Royal Museum of Alberta, Alberta, Canada.
Asche und Gold Eine Weltenreise, curated by Anne Schloen, Schloss Moyland, MARTa Herford, Herford, Germany.
Abstraction, curated by Ana Medic and Ivana Mance, Klovicevi dvori Musuem, Zagreb.
Swept Away, curated by David McFadden, Museum of Arts and Design (MAD), New York, USA.
Ash And Gold. A World Tour, curated by Anne Schloen, Marta-Hertford, Germany.
Rearview Mirror, curated by Christophere Eamon, Art gallery of Alberta, Edmonton, Canada.

2011

Rearview Mirror, curated by Christophere Eamon, Power Plant gallery, Toronto, Canada.
Dimentions Of Humor, curated by Blazenka Perica, Sonja Gasperov and Vedran Perkov, Gallery Kazamat, Osijek, Croatia.
Zero Point Of Meaning, curated by Sandra Krizic Roban, Ivana Hanacek, Irena Gessner, Art pavilion, Zagreb, Croatia.
Dolomiti Contemporanee, curated by Daniele Capra, Italy.
Arte Non E' Cosa Nostra, Accademia pavilion, 54th Biennale di Venezia, Venice, Italy.
Dirt: The Filthy Reality of Everyday Life, curated by Kate Ford, Wellcome Foundation, London.
Parallel lines, with Michael Boran, Kevin Kavanagh gallery, Dublin, Ireland.
V. Days Of Graphic Art, Gallery of Fine Arts, Osjek, Croatia.
Carpet Diem, Plusdesign, Milan, Italy.
Trieste Contemporanea, Trieste, Italy.
Rearview Mirror. New Art from Central and Eastern Europe, curated by Christopher Eamon, The Power Plant, Toronto, Canada.
L'arte non è cosa nostra, curated by Vittorio Sgarbi, Padiglione Italia, 54th International Art Exhibition of the Venice Biennial, Venice, Italy.

Volume Collection, curated by Nemanja Cvijanovic, MMSU - Museum of Modern and Contemporary Art Rijeka, Rijeka, Croatia.

ArteFiera, Federico Luger Gallery, Paolo Maria Deanesi Gallery, Bologna, Italy.

ARCOmadrid, ADN Galería, Madrid, Spain.

2010

AUGURI AD ARTE, Museum MART - Rovereto, Italy.

Blow-Up, Galerie Alberta Pane-Kernotart, Paris, France.

WORD FOR WORD, WITHOUT WORDS, curated by Alenka Gregorič, City Art Museum, Ljubljana, Slovenia.

Luc Tuymans: A Vision Of Central Europe, The Reality Of The Lowest Rank, curated by Luc Tuymans in collaboration with Edwin Carels, Brugge Centraal, Bruges, Belgium.

E-Motion To Cohabit, curated by Aurora Fonda and Iva Rada Jankovic, Galleria d'arte Moderna, Verona, Italy.

There Has Been No Future There Will Be No Past, ISCP International studio and curatorial program, curated by Marco Antonini and Sandrine Canac, ISCP-New York, USA.

Word For Word, Without Words, curated by Alenka Gregorič, City Gallery, Ljubljana, Slovenia.

Tu Smo, curated by Mladen Lucic, MUI - Museum of Contemporary Art Istria, Pula, Croatia.

Big Wave, August in Art Biennial, curated by Maria Vassileva, Varna, Bulgaria.

Volume Collection, curated by Nemanja Cvijanovic, Fondazione Bevilacqua la Masa, Venice, Italy.

Beyond Credit, curated by M. Vassileva, I. Boubnova, L. Boyadijev, Istanbul, Turkey.

Stratifications, curated by Daniele Capra, KernotArt, Paris, France.

No Contemplation, Federico Luger Gallery, Milan, Italy.

Who Want To Use My Window, curated by Silvia Conta, Paolo Deanesi Gallery, Rovereto, Italy.

Fische Hinterlassen Keine Spuren, curated by Stefanie Bottcher, Kunstlerhaus Bremen, Bremen, Germany.

Sull'Invisibile, curated by Francesca Alfano Miglietti, Ciocca Arte Contemporanea, Milan, Italy.

Photo I Photo You, curated by Iara Boubnova, Calvert 22 Foundation, London, United Kingdom.

August in Art Biennial 2010, Varna, Bulgaria.

ARCO 10, ADN Galería, Madrid, Spain.

2009

Processing a Mirage, curated by Ema Nobile Mino, Futuraproject, Prague, Czech Republic.

Grenzenlos, curated by Jerica Zihrl, MMSU Rijeka, Croatia.

PastPresentFuture, Bank Austria Kunstforum, Vienna, Austria.

Limite Alla Rovescia, curated by Daniele Capra, Palazzo Minucci, Vittorio Veneto, Italy.

Il castello Di Rivara Apre Le Cantine, Castello di Rivara - Centro d'Arte Contemporanea, Rivara (TO), Italy.

28th Biennial of Graphic Arts - Ljubljana Biennial of Graphic Arts, curated by Jadranka Ljubičić, Gallery Alcatraz, Ljubljana, Slovenia.

Fifty Fifty. Art in dialog with the 50ies, Wien Museum Karlsplatz, curated by Wolfgang Kos and Gudrun Ratzinger, Vienna, Austria.

Living with..., Galleria Raffaella Cortese, Milan, Italy.

Mother, the future was a Drawing, Project Room, Federico Luger Gallery, Milan, Italy.

Group Show, Museum of Modern and Contemporary Art, Rijeka, Croatia.

Etats De L'Artificies, curated by Elena Sorokina, part of the event Lille3000 - Lille, France.

Scenes Centrales, curated by Elena Sorokina, TriPostal, Lille, France.
Complicity: Contemporary Photography and the Matter of Sculpture, curated by Leigh Markopoulos, Rena Bransten, San Francisco, USA.

2008

Plants of the Mind, Federico Luger Gallery, Milan, Italy.
Perverted by theater curated by Franklin Evans and Paul David, Apexart, New York, USA.
Risque d'Attente, curated by Branka Benčić and Lorena Tadorni, Gallery Karas, Zagreb, Croatia.
What About Power Relations?, curated by Alenka Gregoric, Mara Vujic, Gallery Skuc, Ljubljana, Slovenia.
Manifesta 7, curated by Adam Budak, Rovereto, Trentino Alto Adige, Italy.
Open Sky, SchoB Kalsdor, Regional 08, Styria, Austria.
Words, Paolo Maria Deanesi Gallery, Rovereto, Italy.
Island Map, curated by Marina Civulin, Klovicevi Dvori, Zagreb, Croatia.
4^a Triennial Croata del Dibujo, curated by Ruzica Pepelko and Margarita S. Simat, Hazu, Zagreb, Croatia.
Re-Constructions, curated by Branka Benčić, gallery Waldinger, Osijek, Croatia.
The Meaning of Life, Galleria Glance, Turin, Italy.
Soft Cell, curated by Andrea Bruciati, Galleria Comunale d'arte Contemporanea, Monfalcone, Italy.
Words, Paolo Deanesi Gallery, Rovereto, Italy.

2007

Below the light, Federico Luger Gallery, Milan, Italy.
Artists in Residence, ArtPoint gallery, Vienna, Austria.
T-HTnagrada@msu.hr, Museum of Contemporary Art, Zagreb, Croatia.
ART POINT gallery, with Kristina Lenard and Katarina Radovic, organized by Kulturkontakt, Vienna, Austria.
Prague Biennial 3, curators Giancarlo Politi and Helena Kontová, Prague, Czech Republic.
VISURA APERTA - momjano 07, curated by Davorka Perić, Momjan, Croatia.
Space 101, with Esperanza Spearling, Gallery Buro für Kunst, Dresden, Germany.
Mine, Yours, Our, curated by Nemanja Cvijanovic i Davor Miskovic, gallery Kortil, Rijeka, Croatia.
Mojetvoje NASE, curated by Drugo More, Gallery Kortil, Rijeka, Croatia.
Projects Rooms, Federico Luger Gallery, ARCO, Madrid, Spain.

2006

Youth Artist Prize - Henkel, organized by Kulturkontakt, Kunstforum, Vienna, Austria.
Art Is Always Somewhere Else, 2. Biennale of Young Artist, Bucarest, Romania.
Out of Blue, Federico Luger Gallery, Milan, Italy.
Absent Without Leave, 2nd Biennial of Young Artists, Bucarest, Romania.
The 3rd Gongju International Art Festival, curator Ha Jin, Gongju, South Korea.
Photo New York 2006, Federico Luger gallery, New York, USA.
Multimeridian 06, curated by Branko Franceschi, chosen by artist Alen Floričić, Gallery Luka, Pula, Croatia.
Go-Global, Gallery Klovičevi Dvori, Zagreb, Croatia.
Transformations, curated by Jasminka Babić, Island Zlarin, Croatia.
Rubik3, curator Alberto Zanchetta, gallery Studio G7, Bologna, Italy.
Maco - Mexico City, Federico Luger Gallery, Mexico.
Memory W(h)ole, organized by Museum (Ljubljana), Museum of Contemporary Art, Skopje, Macedonia.
MIART, Federico Luger gallery, Milan, Italy.

2005

NEW RIJEKA SCENE, curated by Natasa Ivancevic and Branko Cerovac, Umjetnicka Galerija, Dubrovnik, Croatia.

DICOTOMIE, Paolo Maria Deanesi Gallery, Rovereto (TN), Italy.

CONTINENTAL BREAKFAST Ljubljana, Memory (W)hole, curated by Janka Vukmir and Dario Simicic, SCCA Zagreb, organized by Muzeum, Ljubljana, Slovenia.

SEAS-Rijeka 2005, international multimedia festival, organized by Drugo More, Ex Paper Mill, Rijeka, Croatia.

Linear structures, curated by Branko Franceschi, organized by Museum of Modern and Contemporary Art-Rijeka y Institute for Contemporary Art-Riga, Gallery Riga, Riga, Lettonia.

Ek-sistere, curated by Branko Cerovac, gallery Kortil, Rijeka, Croatia.

2004

Castrum Vallis, curated by Ravnica organization, Bale, Croatia.

Radoslav Putar prize, winner 04, curated by SCCA (Institute for Contemporary Art), Zagreb, Gliptoteka HAZU-a, Zagreb, Croatia.

6+1 traže gledatelja, curated by Ksenija Orel, Gallery Juraj Šporer, Opatija, Croatia.

EMERGING ARTISTS- Riječka situacija, («Situation»), curated by Nataša Ivančević, MMSU, Rijeka, Croatia.

2003

Godišnja izložba HDLU-a Rijeka, annual award of the Association of visual artists HDLU, gallery Kortil and gallery Juraj Klović, Rijeka, Croatia.

Garage, Centro culturale Candiani, Mestre-Venice, Italy.

Poetike slike - Mape realnosti, curated by Sabina Salamon, gallery Kortil, Rijeka, Croatia.

I Care Because You Do, curated by Interno 3, gallery Contemporaneo, Mestre, Italy.

2002

Godišnja izložba HDLU-a Rijeka, gallery Kortil and galerija Juraj Klović, Rijeka, Croatia.

Young artists from Rijeka, Gallery Kortil, Rijeka, Croatia.

2001

International triennial of drawing, Museum of Modern and Contemporary Art, Rijeka, Croatia.

Young artists from Rijeka, ex Pescheria, Este; Cividale del Friuli, Italy.

Novoprmljeni članovi HDLU-a Rijeka, gallery Juraj Klović, Rijeka, Croatia.

2000

Godišnja izložba HDLU-a Rijeka, gallery Kortil, Rijeka, Croatia.

Made In Venice, seven young artists from Venice, Istituto Italiano di Cultura, Rome, Italy.

Palazzo Carminati Invita, Palazzo Carminati, Venice, Italy.

83° collettiva, Nuova Icona prize, Fondazione Bevilacqua la Masa, Venice, Italy.

1999

Segni Contemporanei, organized by CAT-workweare, Palazzo Carminati, Venice, Italy.

Autori/Tratti/Contemporanei, curators Antonio Arevalo and Aurora Fonda, Fondazione Bevilacqua la Masa, Venice, Italy. (expo presented at the Biennale dei Giovani, Rome, Italy)

Wim Wenders e due generazioni, curator Luca Massimo Barbero, galleria Contemporanea, Mestre, Italy.

PRODUZIONE RESISTENTE, curators Aldo Grazzi and Luca Massimo Barbero, Museo Virgiliano, Mantova, Italy.

1998

Night Gallery, TAG, Mestre, Italy.

82° *collettiva*, Cassa di Risparmio di Venezia (awarded), Fondazione Bevilacqua la Masa, Venice, Italy.

NUOVE FIGURE, gallery Traghetto, Venice, Italy.

Awards

2007 T-HT award, award by Museum of Contemporary Art in Zagreb, Croatia

2006 Youth Artist Prize - Henkel, Kulturkontakt, Vienna, Austria

2004 Radoslav Putar prize, winner 04, curated by SCCA (Institute for Contemporary Art), Zagreb, Croatia

Gliptoteka HAZU-a, Zagreb, Croatia

2003 Annual award of the Association of visual artists HDLU, gallery Kortil and gallery Juraj Klović, Rijeka, Croatia

1999/00 Nuova Icona Prize, 83° *Collettiva*, Fondazione Bevilacqua la Masa, Venice, Italy

1998 Cassa di Risparmio di Venezia prize, 82° *collettiva*, Fondazione Bevilacqua la Masa, Venice, Italy

Collections

MAXXI - Museo nazionale delle arti del XXI secolo - Rome, Italy

MSU - Museum of Contemporary Art, Zagreb, Croatia

MAC/VAL - Musee d'Art Contemporain Val de Marne, Paris, France

MMSU - Museum of Modern and Contemporary Art, Rijeka, Croatia

FRAC-Pays de la Loire, Carquefou, Nantes, France

CAB - Caja De Arte Burgos, Spain

Galerija Umjetnina, Split, Croatia

Department of culture - Madrid, Spain

Zagrebačka banka - Unicredit, Zagreb, Croatia

Hypo-Alpe Adria Bank, Zagreb, Croatia

Cassa di Risparmio di Venezia, Italy

Education

2002

Accademia di Belle Arti, Venice, Italy

MARCO GODINHO

Born 1978 in Salvaterra de Magos, Portugal
Lives between Paris and Luxembourg

Solo shows

2015

Marco Godinho, MNAC (Museu Nacional de Arte Contemporanea do Chiado), Lisbon, Portugal.

L'abime de Chronos, Centre d'art Nei Liicht, Dudelange, Luxembourg.

2014

Project spécifique, MNAC (Museu Nacional De Arte Contemporanea Do Chlado), Lisbon, Portugal.

Fall In Levitation, Art Brussel (solo), presented by gallery Sobering (Paris), Bruxelles, Belgium.

2013

Marco Godinho, Museo Universitario Universidad de Antioquia in Medellin, Colombia.

Forever Immigrant (wall painting), Librairie Kléber (Salle blanche), Strasbourg, France.

Invisible More Visible More Invisible, Faux Mouvement, Metz, France.

Invisible More Visible More Invisible, Casino' Luxembourg - Forum d'art contemporain, Luxembourg.

2012

A Moment Out Of This Time, gallery Hervé Bize Nancy and Ecole des Mines, Nancy, France.

Invisible More Visible More Invisible, Neuer Kunstverein, Aschaffenburg, Germany.

Close To The Disappearance, gallery Espace Pour L'Art (Association Asphodèle), Arles, France.

2011

Marco Godinho, Le Mois De La Photo, Montreal, Canada.

Marco Godinho, one-man-show at Salon du Dessin Contemporain, Paris, France.

2009

Continual Changes, gallery Hervé Bize, Nancy, France.

Timeless, Centre d'Arts Plastiques et Visuels de la ville de Lille, Lille, France.

2008

Shoes For Experienced Walkers, Transplant, Dale I Sunnfjord, Norway.

Centre d'art contemporain de la ville de Dudelange, Luxembourg (with Sébastien Gouju)

Sometimes Be Here And There At The Same Place, Instituto de Camoes, Luxembourg.

2007

In Memory Of Human Amnesia, galerie d'art du theatre d'Esch, Luxembourg.

A Plein Temps, gallery Hervé Bize, Nancy, France.

The Saved Shoes, La Chaudronnerie/Lycée Val de Murigny, Le Collège F.R.A.C. Champagne-Ardenne, Reims, France.

2006

Quelques Minutes En Retard Ou Un Temp En Avance, Octave Cowbell, Metz, France.

At This moment I Have Time. I Have Time At This Moment, Kiosk, Luxembourg.

Invited by AICA (Association Internationale Des Critiques d'Art).

Group shows (selection)

2015

(forthcoming) *In/Visible*, Ikob Museum, Eupen, Belgium.

(forthcoming) *Entre o sul e o oeste*, CAC (Centro de Arte Contemporaneo), Malaga, Spain.

(forthcoming) *Telling Time*, MUDAC (Musée de design et arts appliqués contemporains, Lausanne, Switzerland.

(forthcoming) *Salburg - Luxembourg III*, Ratskeller du Cercle Cité, Luxembourg.

Conversation piece, Art Geneve, Switzerland.

Salburg - Luxembourg III, Galerie Im Traklhaus, Salzburg, Austria.

(forthcoming) *In my beginning is my end*, curated by Daniele Capra, Galerie Alberta Pane, Paris, France.

2014

Mécaniques du dessin, Artotèque du Limousin, Limoges, France.

Art & Me/Collection Mudam, Musée d'art moderne Gran-Duc Jean, Luxembourg.

Blanche ou l'oubli, Galerie Alberta Pane, Paris, France.

Everydayness, Alternativa, Wyspa Institute of Art, Gdansk Shipyard, Poland.

Hlysnan: The Notion and Politics of Listening, Casino Luxembourg - Forum d'art contemporain, Luxembourg.

Drawing Now Paris, Salon du dessin contemporain, Carreau du Temple, Galeries Josée Bienvenu & Hervé Bize, France.

All-In-One, Insitu Art Center, Berlin, Germany.

Les collections en mouvement, Villa Vauban, Luxembourg.

Pourquoi écrire ?, Galerie Sobering, Paris, France.

2013

La force de coriolis, Bienal Video y Artes mediales, Museo National Bellas Artes, Santiago de Chile, Chile.

Livres d'artistes de la collection du Casino Luxembourg, Maison Dufaing, Walferdange, Luxembourg.

Episode 2: Sabotage, Insitu Art Center, Berlin, Germany.

Autocorrect, Galerie Josée Bienvenu, New York, US.

In/Visible, Museo Universitario Universidad de Antioquia, Medellin, Colombia.

Mois européen de la photographie, Luxembourg.

Les lignes du geste, Centre Pompidou, Metz, France.

Les lignes du geste, Frac Lorraine, France.

2012

Geografie erranti, Art Verona, Italy.

Frac Forever, Centre Pompidou, Metz, France.

Arpenter la ville, works of the collection of the FRAC Limousin, Chapelle Saint Libéral, Brive, France.

Sunset, Frac Poitou-Charentes, site de Linazay, Linazay, France.

The Material Feat, Espace Labo, Genève, Switzerland.

Nothing, NaMiMa (Galerie de l'École nationale supérieure d'art de Nancy), Nancy, France.

2011

Les mondes nomades et autres variations autour de la ligne d'horizon, Museo Nacional de Artes Visuales (MNAV), Montevideo, Uruguay.

Au bout du monde, Musée du Quai Branly, Paris, France.

Realfictions, gallery l'Indépendance, Dexia BIL, Luxembourg.

Totalité vécue - les collections ergastule, Espace Adagio, Thionville, France.

Unique, Galerie 9, Nancy, France.

Double Fantasy, gallery Hervé Bize, Nancy, France.

Plateaux, Quartier du Parc Central, Plateau du Kirchberg, Luxembourg.

Prix d'art Robert Schuman, Cercle-Cité, Luxembourg.

Mémoires obliques, Frac Poitou-Charentes au Lycée Émile Combes, Pons, France.

Out-Of-Sync, The Paradoxes Of Time, Mudam, Luxembourg.

Mappamundi, Fondation Berardo, Lisbon, Portugal.

2010

d'Gëlle Fra, Hall 75 Bascharage, Luxembourg.

Collection Ergastule, Galerie 9, Nancy, France.

Marcher-Créer, Les rencontres d'Arles, École Nationale Supérieure de la Photographie d'Arles, France.

Drawing Now, Salon du dessin contemporain, Carroussel du Louvre, Paris, France.

The great public sale of unrealized but brilliant ideas, projet by Sarah Vanhee, Centre Pompidou, Metz, France.

2009

Through the Looking-glass, Kunstraum, Vaduz, Liechtenstein.

Festival Arbres et lumières, installation *Focusing Life*, Quai du Mont-Blanc, Genève, Switzerland.

C'est confortable [...] mais ça prendra du temps, group show at Agent Double, Genève, Switzerland.

La fête est permanente, F.R.A.C Champagne-Ardenne au Musée de l'Ardenne, Charleville-Mézières, France.

Keep your options open, 1989-2009, gallery Art Attitude Hervé Bize, Nancy, France.

Quelque chose du temps, F.R.A.C Lorraine au Centre de détention de Toul, France.

Salon du dessin contemporain, gallery Art Attitude Hervé Bize, Paris, France.

008. Collection : nouvelles connexions, F.R.A.C Poitou-Charentes, Angoulême, France.

Lá Fora, Museu da Electricidade - Central Tejo, Lisbon, Portugal.

2008

Festival Arbres et lumières, installation *Focusing Life*, Luxembourg.

Transplant goes Landmark, Kunsthall, Bergen, Norway.

Blast from the past, gallery Art Attitude Hervé Bize, Nancy, France.

Stranger than Paradise, gallery Presença, Porto, Portugal.

Frontières, Médiathèque de Forbach, France.

27 Graphistes pour l'Europe, Aéroports de Paris, France.

Expérience Pommery # 5 : L'Art en Europe, Domaine Pommery, Reims, France.

Lá Fora, Praça da Liberdade (bâtiment Fernando Távora), Viana do Castelo, Portugal.

Frontières, La galerie - Espace Georges Brassens, Talant, France.

Greetings from Luxembourg, Musée de l'Histoire de la ville du Luxembourg, Luxembourg.

Premier Salon du dessin contemporain, gallery Art Attitude Hervé Bize, Paris, France.

L'Homme Merveilleux, Château de Malbrouck, Manderen, France.

P2P, Bureau/Casino Luxembourg - Forum d'art contemporain, Luxembourg.

2007

Portugal Agora - À propos des lieux d'origine, MUDAM, Musée d'art moderne Grand-Duc Jean.

Show Off, Espace Pierre Cardin, Paris, France.

Différences partagées, Ancienne aciérie de Dudelange, Luxembourg.

Merveilleux ! D'après nature, Château de Malbrouck, Manderen, France.

L'horizon retrouvé for the exhibition «À l'horizon de Shangri-la», Frac Lorraine, Metz, France.

Sublimes objets, collections sans frontières VI, Musée national d'art contemporain et Institut Culturel Français, Bucarest.

Cabo da Roca, in 24h to celebrate contemporary art in France, 17th January 2007 from 18h20 to 18h30, La Chaudronnerie - F.R.A.C. Champagne-Ardenne, Reims, France.

Roundabout, Rotonde 2, Bonnevoie, Luxembourg (Exposition inaugurale, Luxembourg et Grande Région, capitale européenne de la Culture 2007).

2006

Mulhouse 006, Mulhouse.

Antipodes, Frac Lorraine, Metz, France.

Awards

2014

Residency stipend, Ministère de la Culture, Luxembourg.

Residency stipend, Focuna, Luxembourg.

2013

Project stipend, OEuvre Nationale de Secours Grande-Duchesse Charlotte, Luxembourg.

Nominated at Prix Edward Steichen, Luxembourg, by Danièle Wagener (Museums of the City of Luxembourg) and by Lucien Kayser (art critic).

2012

Project stipend, Ministère de la Culture, Luxembourg.

Project stipend, Fondation Indépendance, Luxembourg.

2011

Nominated at the Art Price Robert Schuman, Cercle-Cité, Luxembourg, by Marie Cozette (La synagogue de Delme).

2010

Nominated at Prix Edward Steichen, Luxembourg, by Hélène Guenin, Centre Pompidou, Metz, France.

Edition stipend, Ministère de la Culture, Luxembourg.

Edition stipend, Focuna, Luxembourg.

2009

Edition stipend, (CNAP) Centre national des arts plastiques, France.

Nominated at the public art project The outdoor Gallery of the city of Gdansk, Pologne, by Enrico Lunghi (Mudam).

2007

Stipend to produce the first solo exhibition in a gallery in France, (CNAP) Centre national des arts plastiques, Paris.

2006

First Prize, XXII Biennial Esch, Luxembourg.

Residencies

2011

CIRVA Marseille with Glass-Fabrik, France.

Frac Poitou-Charentes, Angoulême, France.

2010

Dale Sko, Dale I Sunnfjord, Norway.

Ergastule, Nancy, France.

2008

Transplant, Dale I Sunnfjord, Norway.

2007

Cité Internationale des Arts, Paris, France.

2006-2007

Frac du Grand Est, FRAC Champagne-Ardenne, Reims, France.

Collections

CNAP (Centre National des Arts Plastiques), Paris, France

FRAC Provence-Alpes-Côte d'Azur, Marseille, France

MUDAM (Musée d'art moderne Grand-Duc Jean), Luxembourg

Centre Culturel Régional Dudelange Opderschmeltz, Luxembourg

Loterie Nationale, Luxembourg

Ministère de la Culture, Luxembourg

Fond d'urbanisation et d'aménagement du Plateau de Kirchberg, Luxembourg

FRAC Poitou-Charentes, France

FRAC Champagne-Ardenne, France

Musée d'Histoire de la ville du Luxembourg, Luxembourg

FRAC Limousin, France

Centre d'Art Dominique Lang&Nei Liicht de la ville du Dudelange, Luxembourg

Conseil général de la Moselle, France

FRA Lorraine, France

Luciano Benetton Foundation, Italy

Artothèque du Limousin, France

Villa Vauban, Luxembourg

Education

2005-06 Post-diploma, ANRT (National Atelier for Typographic Research), Nancy, France

2003-05 DNSAP (Higher National Diploma of Visual Arts), School of Fine Arts, Nancy, France

2004 Research, ECAL (Cantonal School of Fine Arts in Lausanne), Switzerland

Research, Kunstakademie & Fachhochschule, Düsseldorf, Germany

2000-03 DNAP (National Diploma of Visual Arts), School of Fine Arts, Nancy, France

ADAM VACKAR

Born in 1979 in Prague, Czech Republic
Lives and works in Prague, Czech Republic

Solo shows

2015

Couter Space, Zurich, Switzerland.

2014

First and Last Things, Colloredo-Mansfeld Pallace, Prague City Gallery, Prague, Czech Republic.

2013

Mixed Feelings, Gandy gallery, Bratislava, Slovakia.

50.0833° A, 14.4167° V 40.6700° Z, 73.9400° F, Czech Center, New York, USA.

2012

Night on Earth, OG2 / Kölnischer Kunstverein, Cologne, Germany.

Art Basel - Art Statements + Art Film, solo show, Gandy gallery, Bratislava, Slovakia.

Glissement, Le Dojo, Nice, France.

2011

Synesthesia, GASK, Kutna Hora, Czech Republic.

Glossolalia, Galerie Klatovy/Klenova, Dum U Bileho jednorozce, Klatovy, Czech Republic.

Onomatopoeia, Karlin Studios, Prague, Czech Republic.

2010

The real, the symbolic and the imaginary, Galerie die Aktualitat des Schonen, Liberec, Czech Republic.

Three Transitive Situations, NOD Art Space, Prague, Czech Republic.

2009

Improvement, City Gallery, Prague, Czech Republic.

Random Directives, Benzinka, Czech Republic.

2008

Economy of Silence, Gandy Gallery, Bratislava, Slovakia.

2007

Every Day's Resistance, Vernon Projekt, Prague, Czech Republic.

2006

Parallax View, Gandy Gallery, Bratislava, Slovakia.

2005

Body & Soul, Nuit Blanche, Paris, France.

Greenhouse Effect, NOD Art Space, Prague, Czech Republic.

Group shows

2015

More Konzeption Conception Now, Museum Morsbroich, Leverkusen, Germany.

(forthcoming) *In my Beginning is my End*, Galerie Alberta Pane, Paris, France.

2014

Atla(s)now - The Age of Decentralization, Marrakech Biennial, Marrakech, Morocco.

Every Day I Pass the Place where Our Language Ends, Kulturzentrum bei den Minoriten in Graz, Graz, Austria.

Ruines Circulaires, Meetfactory, Prague, Czech Republic.

La matière des mots, Galerie Sobering, Paris, France.

Posterity is a Form of the Spectator, Galerie Sobering, Paris, France.

New Zlin Salon, Zlin, Czech Republic.

2013

Rhythm in it. On rhythm in contemporary art, Aargauer Kusthaus, Aarau, Switzerland.

How to tell a story, Depo, Istanbul, Turkey.

Situation 62, Bleibtreu Galerie, Berlin, Germany.

Choix du cœur, Institut Francais, Prague, Czech Republic.

The ikono On Air Festival, Berlin, Germany.

2012

Art Basel - Art Statements + Art Film, Basel, Switzerland.

Uchronie, FRAC Franche-Comté, Besancon, France.

Filliation, Espace de l'Art Concret, Château de Mouans / Mouans-Sartoux, France.

Ça & là, curated by Claude Closky, Fondation d'entreprise Ricard, Paris, France.

Word out of Joint, Skuc Gallery, Ljubljana, Slovenia.

20 Years of gandy gallery, Institut Francais, Bratislava, Slovakia.

2011

2001-2011 : Soudain, déjà, curated by Guillaume Desanges, École Nationale Supérieure des Beaux-arts, Paris.

Videonale 13, Kunstmuseum Bonn, Bonn, Germany.

28th Kassel Documentary Film and Video Festival, Kassel, Germany.

Realfictions, Galerie de l'Indépendance, Luxembourg.

Prison: a Place for Art, DOX, Prague, Czech Republic.

Step by Step, Gandy gallery, Bratislava, Slovakia.

Uchronie, Galerie Klatovy/Klenova, Dum U Bileho jednorozce, Klatovy, Czech Republic.

Free Port of Art, Old Harbour of Trieste, Trieste, Italy.

2010

It is Written, Centre Pompidou Metz, France.

Nuit Blanche, Palais de Tokyo, Paris, France.

The Great Public Sale Of Unrealized But Brilliant Ideas, Centre Pompidou Metz, France.

Telling Stories, WUK Kunsthalle, Vienna, Austria.

Drawing Time, Salle Poirel, Musée de Beaux-Arts, Nancy, France.

Fragments From Nowhere, Palazzo Ducale, Sassari, Sardinia, Italy.

GALERIE ALBERTA PANE

Communism Never Happened, Mieszkanie Gepperta gallery, Wroclaw, Poland.
Planet Eden, The Brno House of Arts, Brno and DOX Centre for Contemporary Art, Prague, Czech Republic.
One Day You Will Loose It All, 4+4 Days in Motion Festival, Prague, Czech Republic.
Wie war das mit Kain und Abel, Kuenstlerhaus Sootboern, Hamburg, Germany.
Madel Knodel, Czech Embassy, Vienna, Austria.

2009

Fleuves, CNEAI, Chatou, France.
Fragil, Carre Bonnat, Bayonne, France.
Urban Kiss, Art critic's gallery, Prague, Czech Republic.
Kain&Abel, Art critic's gallery, Prague, Czech Republic.

2008

Bucharest Triennial - Re-construction, curated by Ami Barak, Bucharest, Romania.
Prague Triennial - The Clearing, curator Pascal Beausse, National Gallery, Prague, Czech Republic.
A-political Exhibition, curator Stefano Romano, Tirana, Albania.
Tina b. Festival of Contemporary Art, Prague, Czech Republic.
Good Morning Paranoia, Galeirie Motte&Rouart, Paris, France.
Fragile, curator Maite Lores, Loop Art Fair, Barcelona, Spain.
Off Record, Byblos Art Gallery, Verona, Italy.
Viva Las Vegas, Theatre National de Chaillot, Paris, France.

2007

Passages, curated by Nadine Gandy, Jeu de Paume, Paris, Location One, New York, Goethe Institute, Bratislava.
Situation 36, exhibition with Dan Flavin, Sol Lewitt, Gerhard Richter, Bleibtrau Galerie, Berlin, Germany.
Tina b. Festival of Contemporary Art, curated by Micaela Giovanotti, Prague, Czech Republic.
Hiroshima Art Document, curator Yukiko Ito, Hiroshima, Japan.
Emerging Wor(l)ds, curator of site specific billboard project in Prague, Czech Republic.
Gross Domestic Product, curator Krystof Kintera, City Gallery Prague, Prague, Czech Republic.
Videology, Gandy Gallery, Bratislava, Slovakia.

2006

In the Centre Pompidou, with Pawel Althamer, curator Christine Macel, Centre Pompidou, Paris, France.
l'Usage du Monde, curator Ana Janevski, Museum of Contemporary and Modern Art, Rijeka, Croatia.
Tina b. Festival of Contemporary Art, curator of exhibition Reality Blurred, Prague, Czech Republic.
Neterotopia, curator Daniele Balit, Palais de Tokyo, Paris, NICC, Anvers, Careof, Milan, Italy.
Terra Incognita, MALBA, Buenos Aires, Argentina, Palais de Tokyo, Paris, France.
Notre Histoire, curators Nicolas Bourriaud, Jérôme Sans, Palais de Tokyo, Paris, France.
Radio Kills the Video Stars, curator Laurence Dreyfus, Frac Champagne-Ardenne, Reims, France.
Belief Recycle Station, Mikkeli Museum of Art, Mikkeli, Finland.

2005

U35, Saibi Gallery, Matsumoto, Japan.
U35, Redbrick Warehouse Gallery, Yokohama, Japan.

2004

Ghostcapes, curator Philippe Rahm (Décosterd&Rahm), Villa Savoye (Le Corbusier), Poissy, France.
Paris - Phnom Penh, Royal Academy of Arts, Phnom Penh, Cambodia.
Dans l'Amphithéâtre d'honneur, with Gary Hill, Jean-Luc Vilmouth, ENSBA, Paris, France.
Si jamais un corps étranger, Impasse St. Claude, Paris, France.

2003

Jamming, Unauthorized exhibition in Prague's metro, Prague, Czech Republic.
Drift, curator architect François Roche (R&Sie), Deep Gallery, Paris, France.
Spasm, curated by Jean-Luc Vilmouth, ENSBA, Paris, France.

2002

À table, curator Yoshitomo Nara, ENSBA, Paris, France.
My god!, Gallery of Academy of Fine Arts, Prague, Czech Republic.

2001

Polyphonic arts Project /Part 2, Japanese -Czech art festival, Prague, Czech Republic.
Contemporary Medias, Soros Foundation for Contemporary Art, Prague, Czech Republic.

Awards

Foundation for Contemporary Art Prague
AFAA
European Association for Jewish Culture

Collections

FRAC Languedoc-Roussillon
S.M.A.K., Ghent, Belgium
Prague City Gallery, Czech Republic
GASK, Kutna Hora, Czech Republic
Galerie Klatovy/Klenova, Klatovy, Czech Republic
Marc et Josée Gensollen collection, Marseille, France
Maison Rouge - Fondation Antoine de Galbert, Paris, France
Frédéric de Goldschmidt collection, Paris, France
Collection Anetma, France
Time Capsule Collection, Zürich, Switzerland
Collection Sanz Esquide&Cortell, Barcelona, Spain
Private collections in Belgium, Canada, France, Germany, Italy, Slovakia and Switzerland.

Education

2013 Residency Unlimited, New York, USA
2010 Residency at Centre d'art la Synagogue de Delme, France
2005/2006 Residency at Pavillon, Palais de Tokyo, Paris

GALERIE ALBERTA PANE

2005/2006 Residency at Cité Internationale des Arts, Paris
2003/2004 Residency at Cité Internationale des Arts, Paris
2001-2005 École Nationale Supérieure des Beaux-Arts, Paris, DNSAP
2000-2001 Academy of Fine Arts, Prague (AVU)
1996-1998 Nichiei Kaiwa Gakuin University, Tokyo, Japan