

JULIANA HÖSCHLOVÁ  
works 2019–2010





## INNER PARTS OF FEATURES

Digital paintings, drawings/ 2020  
Project supported by TIC gallery Brno, displayed in Solidarity and agency online  
show, Galeria Arsenal, Byalystok, Poland



The ongoing project captures the artist's daily work in the form of a digital drawing, watercolour, collage or object. The author monitors in the form of a daily record the internal processes that respond to external events from the moment the state border got closed due to a coronavirus pandemic. The artist did not originally plan this project. The need for everyday recording arose from an inner compulsive need, and thus became a solid perspective in a cyclical vacuum, sincerely reflecting the emotions of panic, fear, loss of a loved one, loss of privacy at the expense of basic financial coverage, disappointment, establishing a deeper relationship with life, nation, presence and to the body. Juliana maps the internal arrangement of parts of elements that change, rearrange, search for new connections, positions and places with each other. The indoor system shakes just like the outdoor system. It is not sure and it is far from certain image of how it will look like. However, it is based on colour spots of various properties and sizes that are part of us and our environment, too.

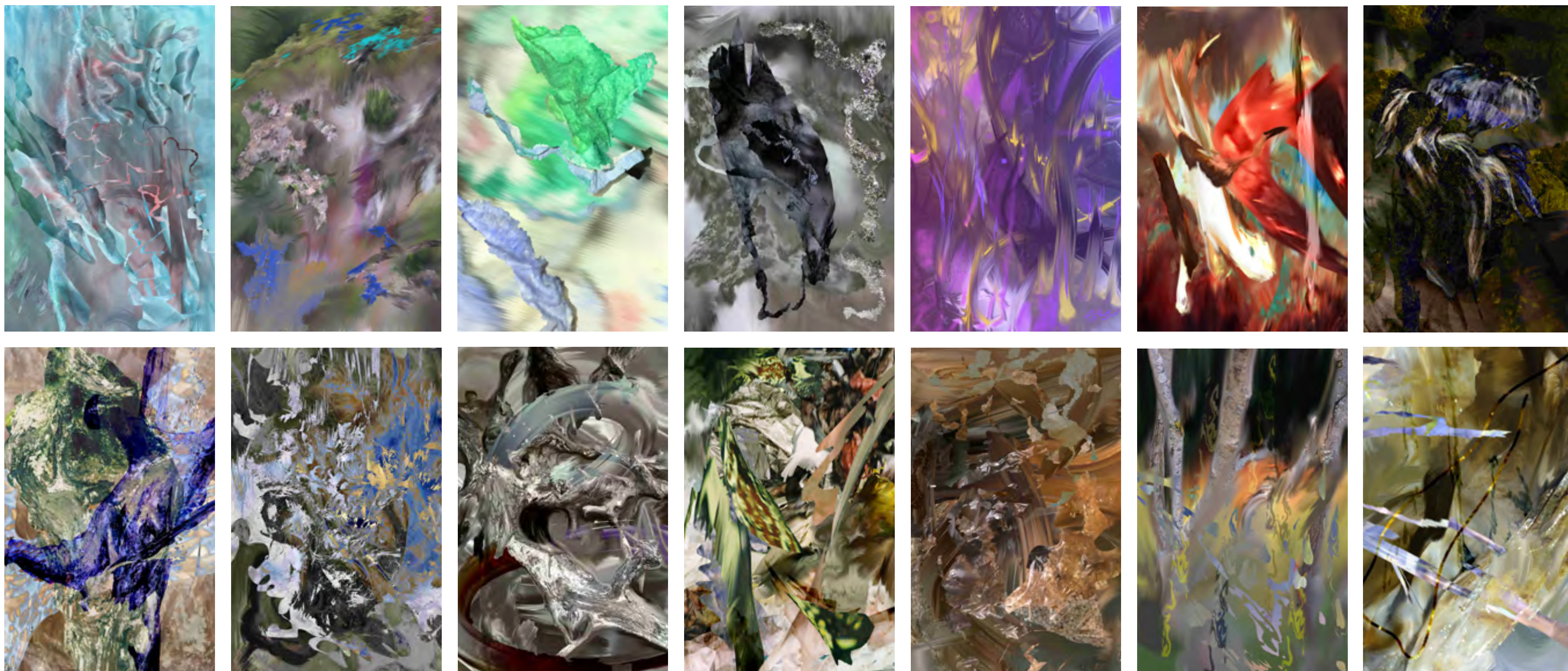
Curator: TIC gallery



# INNER PARTS OF FEATURES

Digital paintings, drawings/ 2020  
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Digital paintings, drawings/ 2020  
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I`LL BE MISSING YOU

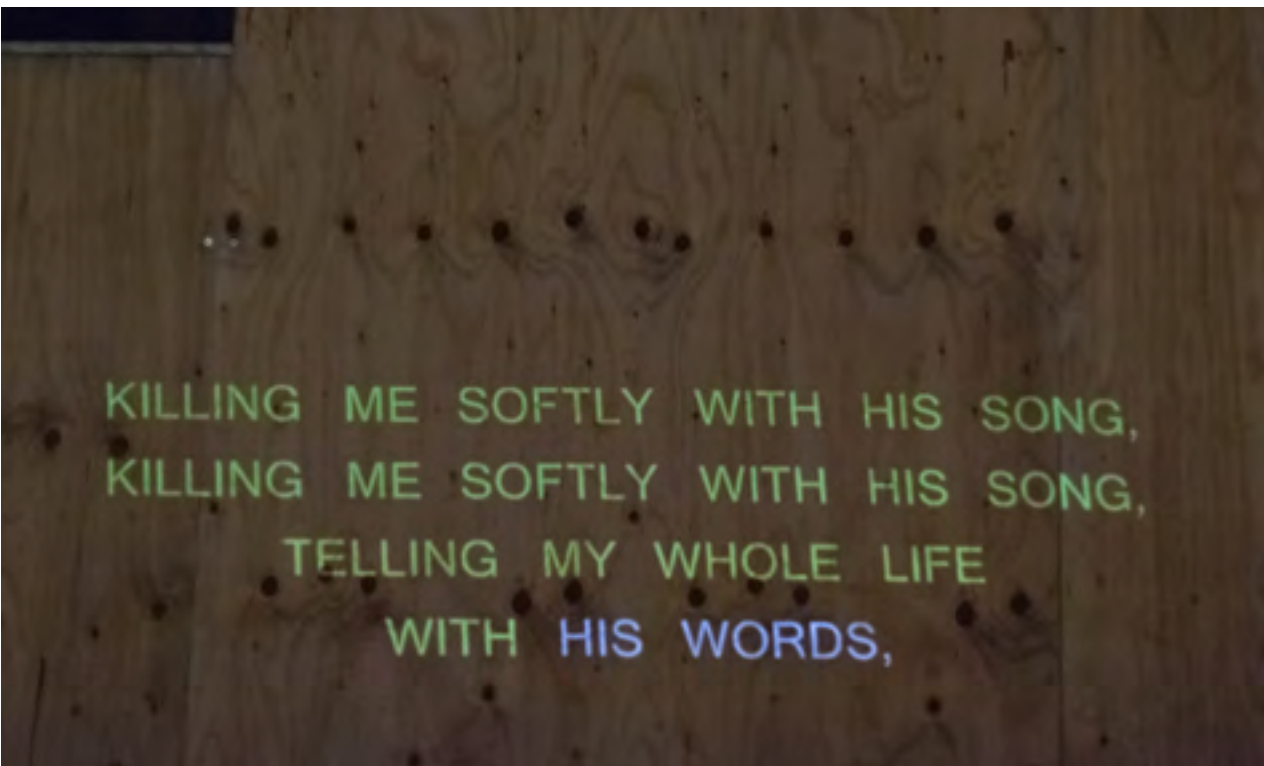
Performance/ 2019  
Stolen gallery, Prague, Czech Republic



In the 1990s, the Transgas building underwent a reconstruction under the leadership of the original co-author architect J. Eisenreich. The facade of the building was then glazed by company called Batimex, owned by artist's grandfather. Her father was also involved in the project and he was taking her to the tower buildings of this brutalist palace as a child. The demolition of this colossus, committed in winter 2019, has for Höschlová a very personal dimension.

The performance "I`ll be missing you" (song title from Puffy Daddy, Faith Evans & 112) is a funeral. We came together to sing the funeral pop songs for Transgas and coped with another great loss of Czech brutalism. We expressed our respect to the building which lost a protection, has become worthless, and finally succumbed to demolition.

Curator: Karolína Vojáčková  
Photo: Johana Pošová



# I`LL BE MISSING YOU

Performance/ 2019  
Stolen gallery, Prague, Czech Republic





SILENT WILL NOT PROTECT YOU

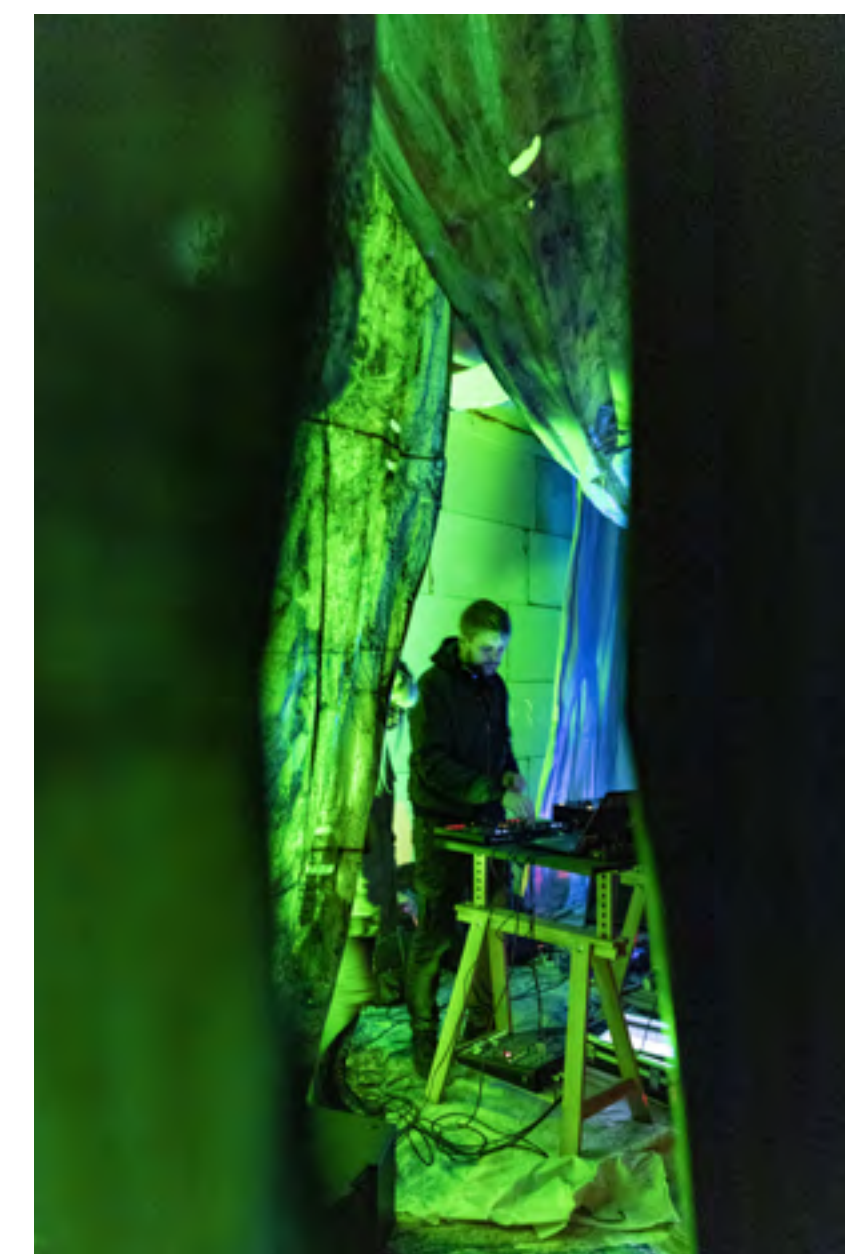
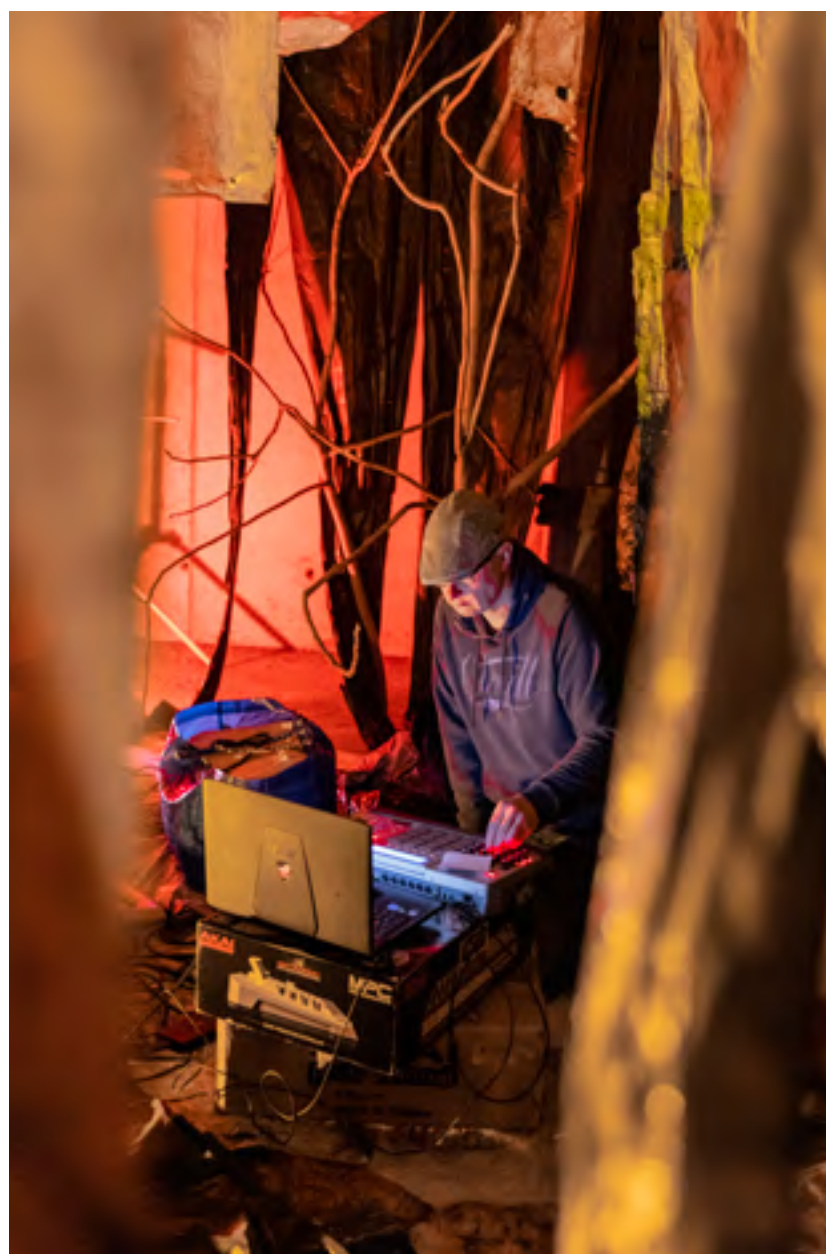
Karaoke performance, plastic bag installation, concerts,  
discussion/ 2019  
Cuckoo art festival, Ostrava, Czech Republic



In the artist's concept, the ironconcrete skeleton of the building which is located in an exposed location in the city centre and which its Italian owner has not shown any interest for several years, is transformed into a symbol of partial failures of society and a defectively set system. The theme of care and responsibility that permeates artist's work is articulated in two seemingly contradictory ways. On the one hand, it underlines the 'apocalyptic charisma' of the skeleton by a recycled plastic installation that also associates more general themes in relation to the current environmental crisis, on the other hand, it hosts activities that symbolically resist a system that reduces the living body to a bare and dead skeleton. In the midst of scenography that exposes rather than obscures the existential burden of the house, the first steps can be taken to remedy the place, whether in the form of a karaoke performance with a selection of popular songs tailored to space, a joint overnight stay followed by the sounds of ambient exorcism at dawn, a debate on the use of empty houses or the other concert performances.

The title of the project is inspired by the book of the same name by the American poet, writer and activist Audre Lorde (1934-1992).

Curator: Tomáš Knoflíček  
Photo: Patricia Grundzová  
Tomáš Knoflíček



## SILENT WILL NOT PROTECT YOU

Karaoke performance, plastic bag installation, concerts,  
discussion/ 2019  
Cuckoo art festival, Ostrava, Czech Republic





MIND IS A NEGATIVE BITCH

Performance events and art installation, waste plants, plastic bags, chlorella/ 2019  
35m2 gallery, Prague, Czech Republic



The exhibition awaits the separation of sense and sensibility, where the cold pragmatic approach of Western world thinking is dominant. Quotes and emotions about human relationships are on display all around us in the form of life magazines, movies or TV series. In those, which are dealing with this "issue," we indulge, to overshadow the essential- a sincere look at the inner unconditional love.

Curator:Tereza Záchová  
Photo: Petr Salaba  
Petra Steinerová



# MIND IS A NEGATIVE BITCH

Performance events and art installation, waste plants, plastic bags, chlorella/ 2019  
35m2 gallery, Prague, Czech Republic





GERSON'S MIRACLE

Performance and art installation in Brno Art Open / 2019  
Brno, Czech Republic



The 7th Brno Biennial Art Open presented thirteen works by artists from Great Britain, Hungary, Poland, the Czech Republic and Slovakia.

Juliana Höschlová’s project aims to draw attention to “homes and places desedate a care”. Her approach is uncompromising - it visually supports its “apocalyptic charisma” rather than overlapping it with something apart or perhaps positive.

The author’s fundamental position is the eco-activist level expressed in the motive of recycling, which she has been also working with in the present installation made of used plastic. Part of her project is a karaoke performance that makes the building come alive for a day with socially engaged pop songs with lyrics encouraging random passers-by not to perceive the building just as a superfluous, overlooked staff.

Curator: Café Utopia:  
Katarína Hládeková, Zuzana Janečková,  
Marika Kupková Markéta Žáčková  
Photo: Hynek Alt  
Eva Rybáková



GERSON’S MIRACLE

Performance and art installation in Brno Art Open / 2019  
Brno, Czech Republic





ZIG ZAG IN THE LAND YOU WILL HONOR

Performance in Luhovany Vincent art festival / 2019  
Luhačovice, Czech Republic



Karaoke performance, at the freshly renewed healing spring Ottovka in a health resort Luhačovice, is a celebration of water and at the other hand a sort of little lame party. Passers-by heading towards the spring, were accompanied by Juliana's singing of famous pop songs from the 80s and 90s. In front of the spring, viewers could choose from a list of songs that the artist sang to them, or they could even join the singing. The performance connected health resort visitors with the young generation coming to the festival in Luhačovice, with the phenomenon and power of the collective singing of pop songs which everybody knows. Like the renewed spring rising above the surface, people were singing about love and change with the same spirit as if this would be their last song.

Curator: Nela Klajbanová  
Photo: Ondřej Hruška  
Světлана Malinová



# ZIG ZAG IN THE LAND YOU WILL HONOR

Performance in Luhovaný Vincent art festival / 2019  
Luhačovice, Czech Republic





OOH, WHAT A LIFE!

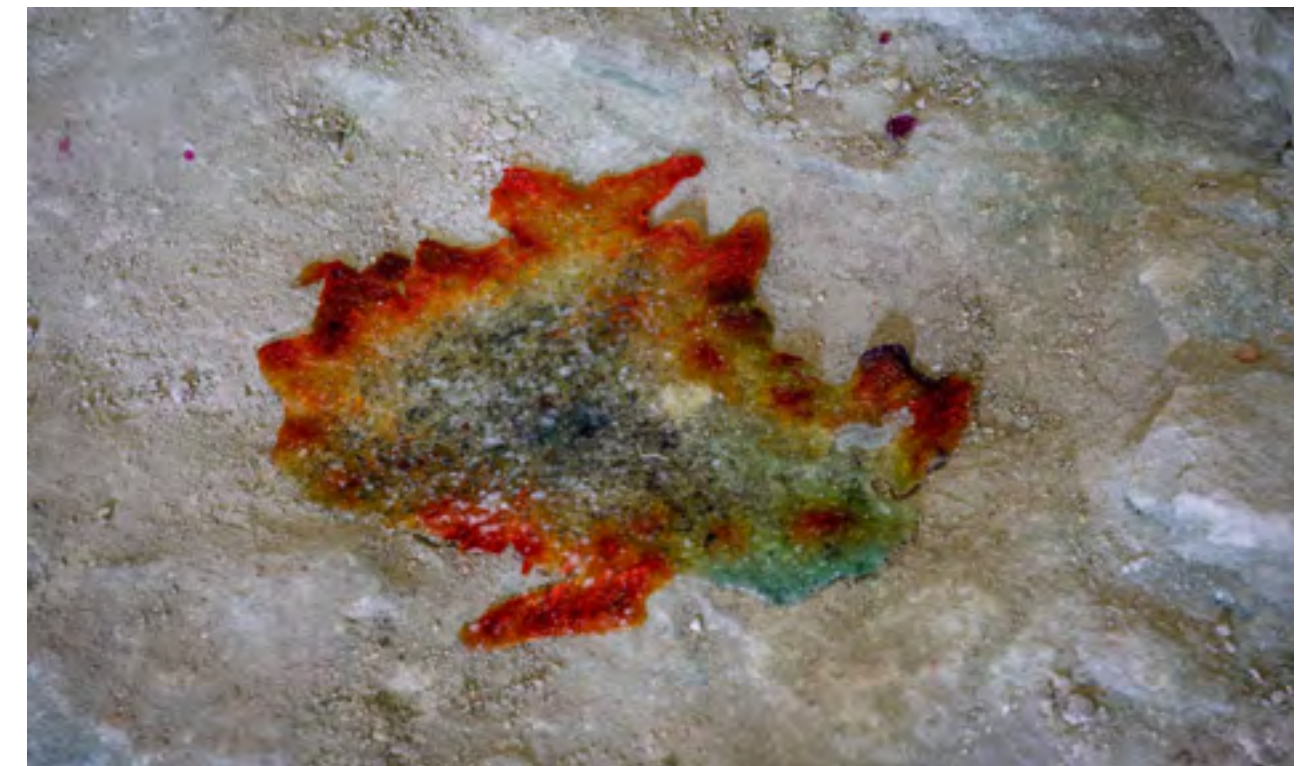
mixed media, recycled plastic, bio-painting / 2019  
St.Havel gallery, Mladá Boleslav, Czech Republic



The artist approaches the exhibition as a separate medium, where each individual work has its semantic and compositional role. Old plastic bags, cyclically transformed into new artifacts, are facing the possibilities and limits of recycling in art production, covering the fragments of stone sculptures from the adjacent park and the church of St. Havel. Abstractly expressive gutters and puddles of "bio-painting" organically wrapping the rocky part of the exhibition space and on the wall, the same fabric formed into a sort of grotesque skull, which, despite its color finesse, can be perceived as a warning. The images on the boards also oscillate between abstraction and figuration: something that could be a calligraphic emoticon suddenly emerging from the chaos of spots.

The exhibition emphasizes responsibility, warning, but also some optimism. Even though the problematic material is recycled, it still absorbs our living space and the environment. We need to re-think the concept of the humanity, not as a top of the pyramid but as a part of the complex system of followed-up relations.

Curator: Martin Herold  
Photo: Anna Pleslová



OOH, WHAT A LIFE!

mixed media, recycled plastic, bio-painting / 2019  
St.Havel gallery, Mladá Boleslav, Czech Republic





ALBUM FOR BROKEN BUILDINGS

happening, community project / 2019  
FKSE, Budapest, Hungary



Architecture in its broadest sense provides shelter. It is not only about the housing for inhabitants or the storage where different services work and different products are stored. It actually shows us much more. Architecture is a reflection of varied network of relationships and system settings of one country.

In Budapest, many of buildings are demolished, the façade falls, the houses are abandoned and dilapidated. And between the unfinished skeletons, a group of a homeless people have found their territory. Something has happened. A turbulence changes the state has gone through, seems still present, the large impact of the world war, The Treaty of Trianon, Socialism, economic crisis and the frustration of the life on debt.

The house is broken, the place has been injured. Therefore, it needs a care.

We developed the female local community, where each of us chose a pop song and sang it to the broken building to which we have a personal relationship, as symbolical act of solace.

Ongoing project  
Photo: courtesy of artist



## ALBUM FOR BROKEN BUILDINGS

happening, community project / 2019  
FKSE, Budapest, Hungary





A TOXIC CURTAIN LEFT BEHIND THE VEIL

mixed media of: bioplastic, plastic, pigment, ink / 2019



A series of self-portraits. My face is covered with colored "home-cooked" bioplastics made from natural ingredients. This series focuses not only on seeking the alternatives to the issue of production of plastic material and its impact on the planet, I work deliberately with its strong aesthetics that visually describes a set system of consumption.

The bio-plastic and recycled plastic bag in background (a painting made by whipped out printed logo), is connected through my body, which has a function of sort of filter. A plastic material is left behind and the new one has been researched in close proximity. I perceive the relationship with the body as a relationship with a land which needs protection and care. The embittered face expression and the head covered by bio-plastic, still bears traces of devastated reality. But it seems that there is still something valuable hidden beneath the bio-plastic veil and it is still feasible to breath.



## A TOXIC CURTAIN LEFT BEHIND THE VEIL

mixed media of: bioplastic, plastic, pigment, ink / 2019





AAH, OOH!

mixed media installation / 2018  
Ferdinand Baumann gallery, Prague, Czech Republic



Aah, ooh!  
Juliana Höschlová

(čti jako rap)

Král popu už to tehdy věděl  
natočil klip za miliony  
jeho poselství jsme pocho-  
pili  
až za dvacet let

Aah, ooh!

Žijeme v době plný plastu  
není nám tu dobře  
ploužíme se ve světě bez  
ramen  
a není se kde vyplakat

Aah, ooh!

Ref:  
Tahle frustrace  
krásně naservírovaná  
ve výkladní skříni  
Je na prodej! Je na prodej!

Vemte si kousek  
ať to není tak těžký  
ať to dobře dopadne  
ať to dobře dopadne

V případě Juliany Höschlové  
už to není eko-aktivismus  
první krok uvědomění  
už máme za sebou

Aah, ooh, tak teď se s tím  
vyrovnej -ej -ej

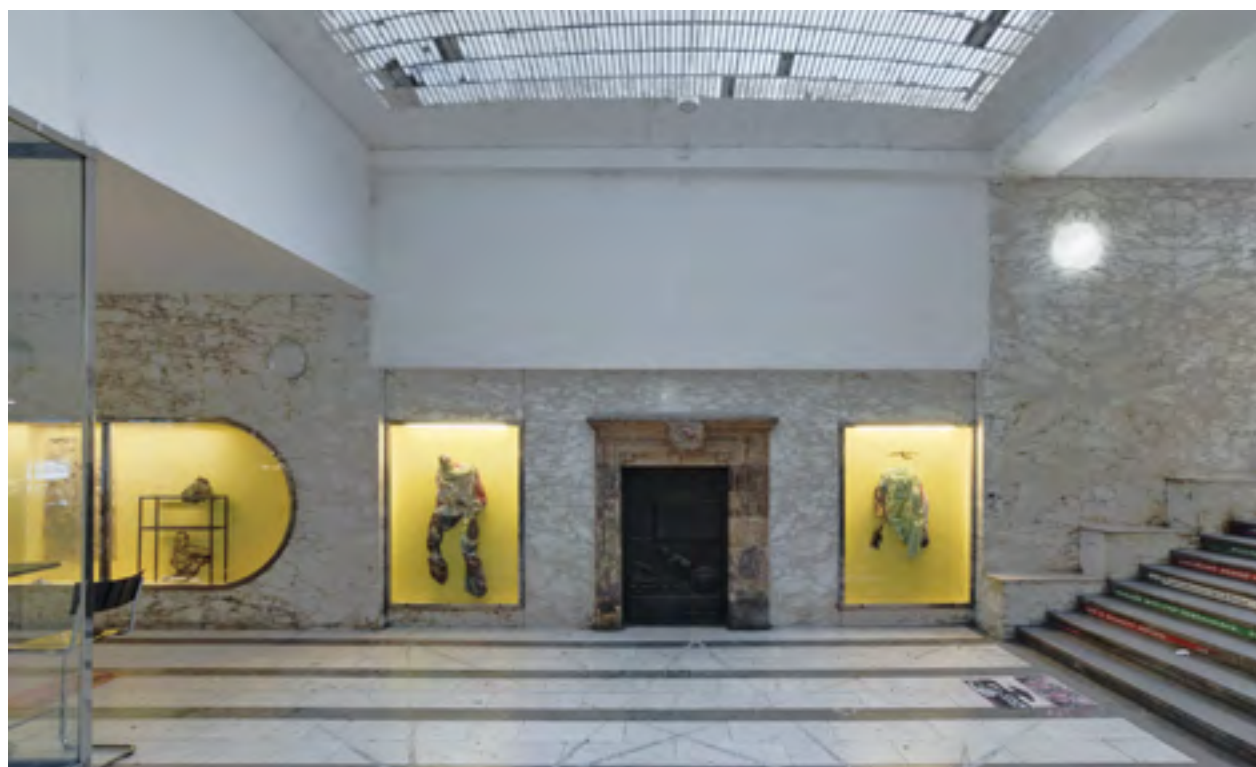
Plast už není nepřítel  
Ale hendikep  
Se kterým se musíš  
naučit žít, naučit žít

Ref:  
Tahle frustrace  
krásně naservírovaná  
ve výkladní skříni  
Je na prodej! Je na prodej!

Vemte si kousek  
ať to není tak těžký  
ať to dobře dopadne  
ať to dobře dopadne

A tak trpělivě halí  
svoje obrazy do plastových  
povlaků  
Plasty úhledně skládá  
anebo je řasí do drapérií  
jako v baroku

Curator: Eva Riebová  
Photo: Michal Ureš



AAH, OOH!

mixed media installation / 2018  
Ferdinand Baumann gallery, Prague, Czech Republic





THE FAILURE OF ONE MANAGER

mixed media installation/ 2018  
Mimochodem gallery, Prague, Czech Republic



Plastics surround us on every step of the way, and we transform them into a waste after we bring them out of the store. The artist, Juliana Höschlová, works with the material in ambiguous way deliberately: the plastic accumulated in the corners of the subway seems, for the first sight, as an improvised dump, proving the fact that the unmanageable waste is slowly pushing us out of our city. However, due to its sophisticated emplacement in the specific space, the plastic drapery is impressive. Juliana plays with the devastating disposition of the material in one hand while she concedes the plastic as something fascinating, something what something what transcendence us.

Curator: Štěpánka Drchalová  
Tereza Vernerová Volná  
Veronika Rollová  
Photo: Tomáš Hrůza



# THE FAILURE OF ONE MANAGER

mixed media installation/ 2018  
Mimochodem gallery, Prague, Czech Republic





HOW FA WILL YOU GO?

mixed media / 2018  
Prám studio, Prague, Czech Republic



In a contemporary capitalist society characterized by the surplus of material things, the other side of the coin appears. The individual consumer has begun to restrained. It is caused by growing environmental problems usually ignored by major political powers. The world slowly dies under its hands and confines itself to simple solutions. The richness demonstrated by the Earth has slowly started to fade away due to climate change or the loss of biodiversity. What do we have left behind? Plastic with lots of toxins? Plastic bags and plastic cases for iPhones? We can gradually start to picturing our new world. Beautiful flowers, old trees, breath taking fragments of transparent resins - everything is presented through the image record of the world which existed. We can no longer be indifferent to what's happening around us. The urgency of the topic and the timeliness of the message is a very personal author's approach. The metamorphosis of the gesture and the anxiety that pulses within our body, thus refers to the deepest core – a physical being.

Curator: Tereza Záchová  
Photo: Anna Pleslová



# HOW FA WILL YOU GO?

mixed media / 2018  
Prám studio, Prague, Czech Republic





LDPE RIDE

Collected plastig bags, rubber foil / 2018  
Vitrina Deniska gallery, Olomouc, Czech Republic



Installation in/ out of Deniska display window follows up the previous projects What remains after and Half life. Her work traditionally refers to consumption, environmental global problems and highlights the visual smog problem of the cities. In the Denis Street environment in Olomouc city, full of eccentric showcases, shop windows and signboards, framed objects are formed from plastic bag waste into paintings that lose their advertising identity and interfere with the entire building in Denisova 5. Random passers-by are confronted with the visual environment of the entire street.

Curator: Nela Klajbanová  
Photo: Gabriela Knýblová



# LDPE RIDE

Collected plastig bags, rubber foil / 2018  
Vitrina Deniska gallery, Olomouc, Czech Republic





HALF-LIFE

Collected plastic bags/ 2017  
Kampus Hybernská, Prague, Czech Republic





HALF-LIFE

Collected plastic bags/ 2017  
Kampus Hybernská, Prague, Czech Republic





SECTOR B12

Color on the wall, ink, foil, mixed media / 2017  
Nástupiště 1-12 gallery, Topolčany, Slovakia

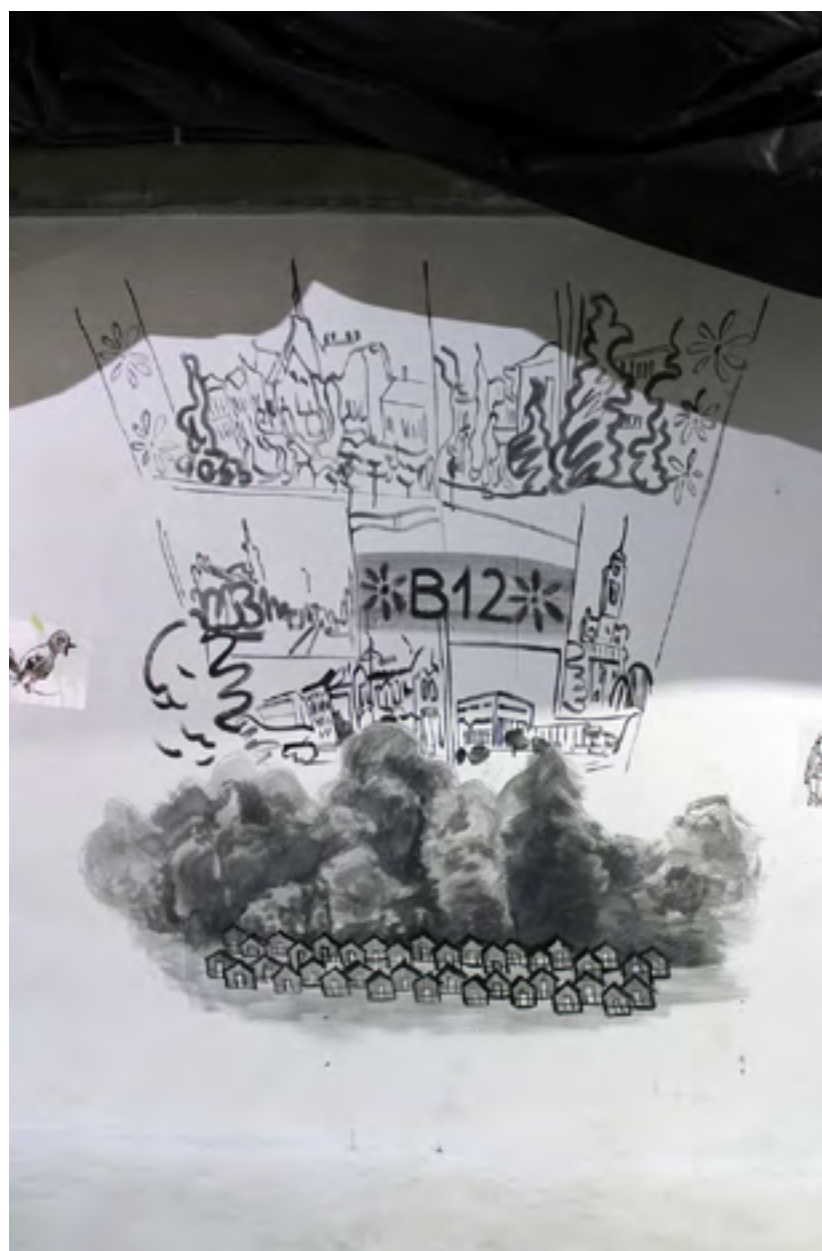


Performative presentation of the fiction story addressing to Whiteland topics named „Sector B12”.

The mural drawing has a function of backstage where the surroundings from the story, reflecting the places and atmosphere of the small city Topolčany, are displayed.

In this story, the main character, son of inspector is searching for the path of his father who was working the whole life in Sector B12, and who, from certain moment, stopped to talk. His son only surmises the impact of some incident which happened in this small city many years ago. Young man gradually covers up the traces of the past and discovering new infection in the city...

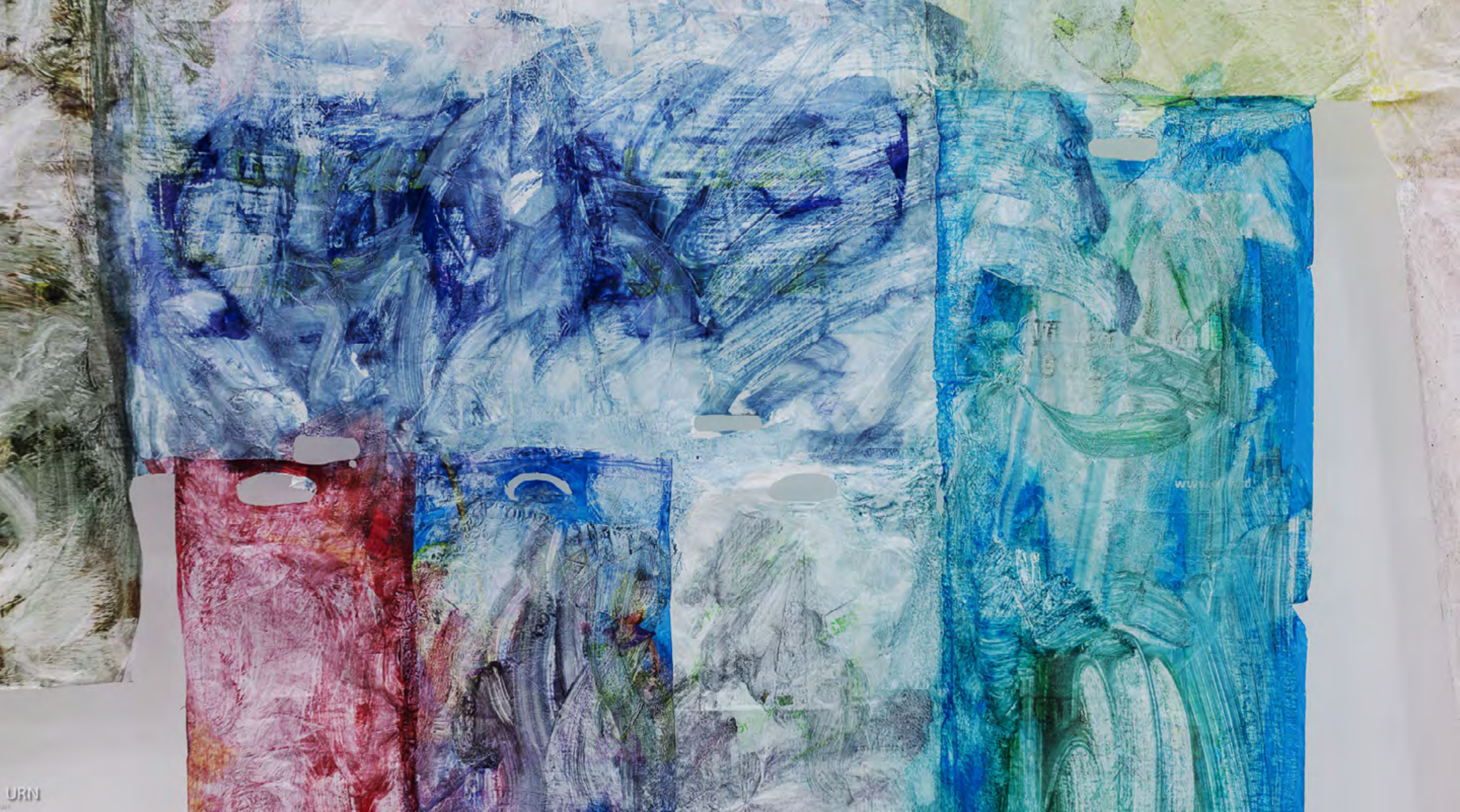
Concept, backstage, drawing, script: Juliana Höschlová  
Editor: Zuzana Smetáčková  
Speaker: Peter Ďurák  
Photo: Zuzana Godalová



## SECTOR B12

Color on the wall, ink, foil, mixed media / 2017  
Nástupiště 1-12 gallery, Topolčany, Slovakia





WHAT STAYS AFTER?

Plastic bags / 2017  
NOD gallery, Prague, Czech Republic



I organized a collecting of plastic bags, which were then smudged and conjoined into a monumental abstract painting. The collecting of the bags was made difficult by the fact that it took place in my temporary place of work in the “deplastifying” Austria, so most of the bags traveled from the Czech Republic and then back. Total amount of used plastic bags for the installation is 246.

The monumental painting is made by the colors of washed out printed logos on plastic bags.

Curator: Eva Riebová  
Photo: Michal Ureš



WHAT STAYS AFTER?

Plastic bags / 2017  
NOD gallery, Prague, Czech Republic





## FOREIGNER IN WHITELAND

Ink drawing on transparental foil, overhead projection performance / 2017  
NOD gallery, Prague, Czech Republic



"We went to elementary school when Kinder eggs from St. Nicholas were a rarity and going to McDonalds' only a treat at the end of the school year. Colorful artefacts of a burgeoning capitalism, whose definition we began to grasp only a decade later, caused us states of excited trance. We would collect yoghurt cups, chewing gum tattoos and Pogs.

And today? Today we're hungover. We gorge on things, information, emotions, we gulp down data and swallow everything available, in plastic or not... and we're having a hard time digesting. Like a generation of ,unaware bulimics we constantly and intuitively have to filter it all, so as not to get lost under the trash calamity. The wrong kind of hangover pulsates in our heads, the one that brings spleen and nostalgia, as if after a big party full of drinks and cocktail umbrellas."

Curator: Eva Riebová  
Photo: Michal Ureš



# FOREIGNER IN WHITELAND

Ink drawing on transparental foil, overhead projection performance / 2017  
NOD gallery, Prague, Czech Republic





WHITELAND

Ink drawing on transparental foil, overhead projection performance / 2017  
Akademie Graz, Austria



This project already started in occasion of group show „Huckepack“, in Dresden, 2016. I created an on-line blog, continuously posting drawings for the whole term of the exhibition, reflecting the migration to Europe and its subsequent and continuing transformation into the “fortress Europe”.

For the exhibition Vanished Land, I focused on the title pages of local, most read and populist Austrian newspaper Kronen Zeitung, for the year of 2015. The year of the immigration crisis, the year which has unleashed the rise of nationalism, right parties, populism and veneration of the white race.

I collected the images and main headlines from everyday press, re-draw them into black form on transparent foils and presented them with overhead projector on the wall. Images are drawn in negative mode and all the “white” figures are painted in black.

Part of the presentation was the performance of opened research space, where the images and headlines were separately presented by one after another, every month, the whole year of 2015. Images and texts were laid by one foil over the other, thus at the end of the month the projected image on the wall, just turned into the black surface. Performers made a research on several thematic categories, mostly appearing in this particular news and compared the amount of occurrences in each category, both, in text and image.

Curator: Astrid Kury  
Photo: Larissa Zauser



# WHITELAND

Ink drawing on transperental foil, overhead projection performance / 2017  
Akademie Graz, Austria





MAIDAN TOUR

Happening on Maidan square / 2016, Kyiv, Ukraine



In 21th of November 2013 the Euromaidan Revolution in Kyiv has started. And then several other events have continued. How is it there, now, in November 2016? Have you been to the place with a bloody history? Can you feel some energy? What's the atmosphere?

Taking a look around I can see there are four banks, McDonald, Sushi place, big shopping mall Globus, post office, etc. Some huge logos are placed on the architecture, too. Like a crowns on someone's significant head.

I prepared the guided tour around Maidan square, in the different way. Talked about the companies, whose logos are place in such an important place, as the main square is. Logos and banners are certainly erasing the 3D architecture and replacing it by 2D colorful prints. Very often, just easily getting use to it, we don't know whose advertising is renting the facade of the building where our room is.

The tour took the date on the Euromaidan anniversary. It was mine reflection to such a terrible events, revealing and confessing my position of a tourist, outsider, European Union member, saved habitant. Rather be silent when passing the place of the Heavenly Hundred, than taking the selfies or photos of the monument. The place has become fashionable, but not for inners. In nowadays, it seems, that we hanker for emotions, feelings, adventure, no matter, if for someone else, it is simply just a horror.

Photo: Natalia Dyachenko  
Lina Romanukha



# MAIDAN TOUR

Happening on Maidan square / 2016, Kyiv, Ukraine





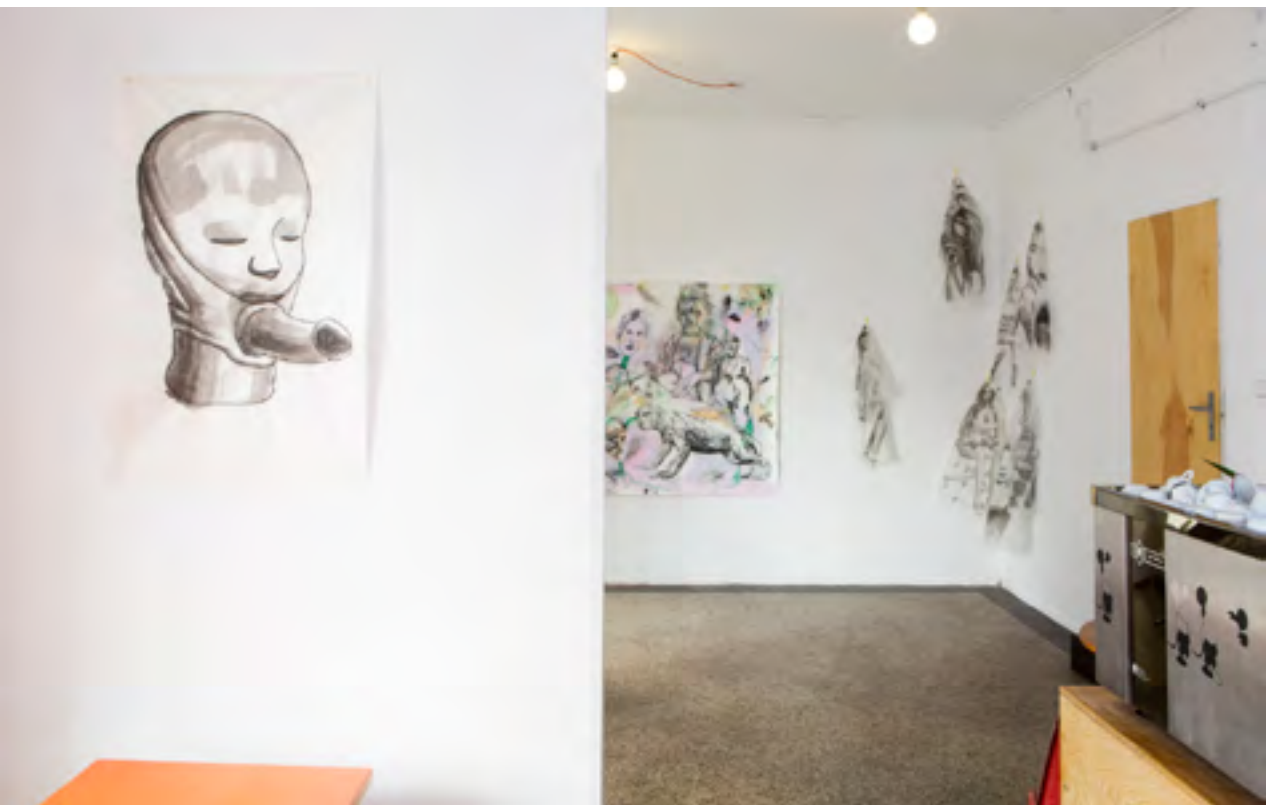
## COMPETITION FOR THE MOST BEAUTIFUL COUPLE

Berlínskej model gallery (with Světlana Fialová) / Prague,  
Czech Republic  
2016 / drawing, painting on decorative paper



The show is a collaboration of Juliana Höschlová and Světlana Fialová. Both of them, are approaching the global problems and combining them with pop-culture background, in similar way. Topics such as a position of woman in contemporary society, immigration, mass media influence, the bizarreness of pop-culture, manipulation, trans-gender, icons, esthetics of nowadays visuality, etc., are commented by drawing, built into the collage by different visual and conceptual layers. "Competition for the most beautiful couple", is questioning the future of the human body. How does our body look like with all technical achievements, where is the position of human in the increasing robotic society, how are the human's relationships, is it still possible to have quality partnership? And what does it actually mean?

Photo: Jaroslav Kvíz



# COMPETITION FOR THE MOST BEAUTIFUL COUPLE

Berlínskej model gallery (with Světlana Fialová) / Prague, Czech Republic  
2016 / drawing, painting on decorative paper





## THE FRAGILE STRUCTURE OF CAPITALISM

Plusminusnula gallery / Žilina, Slovakia  
2016 / gypsum, wood board



The gypsum map of the Top 10 food companies made by Oxfam America, charitable international organization focused on the alleviation of global poverty.

The map is engraved into fragile but strong material made by lengthy and exhausting process by group of people. All these aspects addressing to unsustainable structure of the capitalism, which one day must burst. Engraving itself, is rather carving something important into a stone, material and technique intended to long-term function. Today, remember this map, tomorrow it will be all changed.

The work "Fragile structure of capitalism" was one of the exhibited works on solo show named "I WANT" in Žilina, Slovakia.

Curator: Zlata Borůvková, Ján Gašparovič  
Photo: Peter Snadík, Barbora Ciciňová



THE FRAGILE STRUCTURE OF CAPITALISM

Plusminusnula gallery / Žilina, Slovakia  
2016 / gypsum, wood board





GORGEOUS ATTRACTIVE BLOND YOUNG FUNNY WHITE ELEGANT WOMAN

2016 / video collection in different length



Höschlova performs stock photography and video images from the world of advertisement with a dark ironic twist. A drawn mask of an “every-woman” is superimposed onto her body. This average young woman seems to struggle against a superimposed layer of average expectations. The consumer culture appears to cover everything human with a black-and-white mask, and reduces the individuality of the main character to a stereotype. The absence of color and sound and the reduction of 3D objects to 2D drawings amplifies the superficiality of this zombie-world of advertisement images.

Text: Clemens Wilhelm



Portrait of beautiful sexy woman looking into camera



Young white colleagues dancing and flirting in their free time

GORGEOUS ATTRACTIVE BLOND YOUNG FUNNY WHITE ELEGANT WOMAN

2016 / video collection in different length





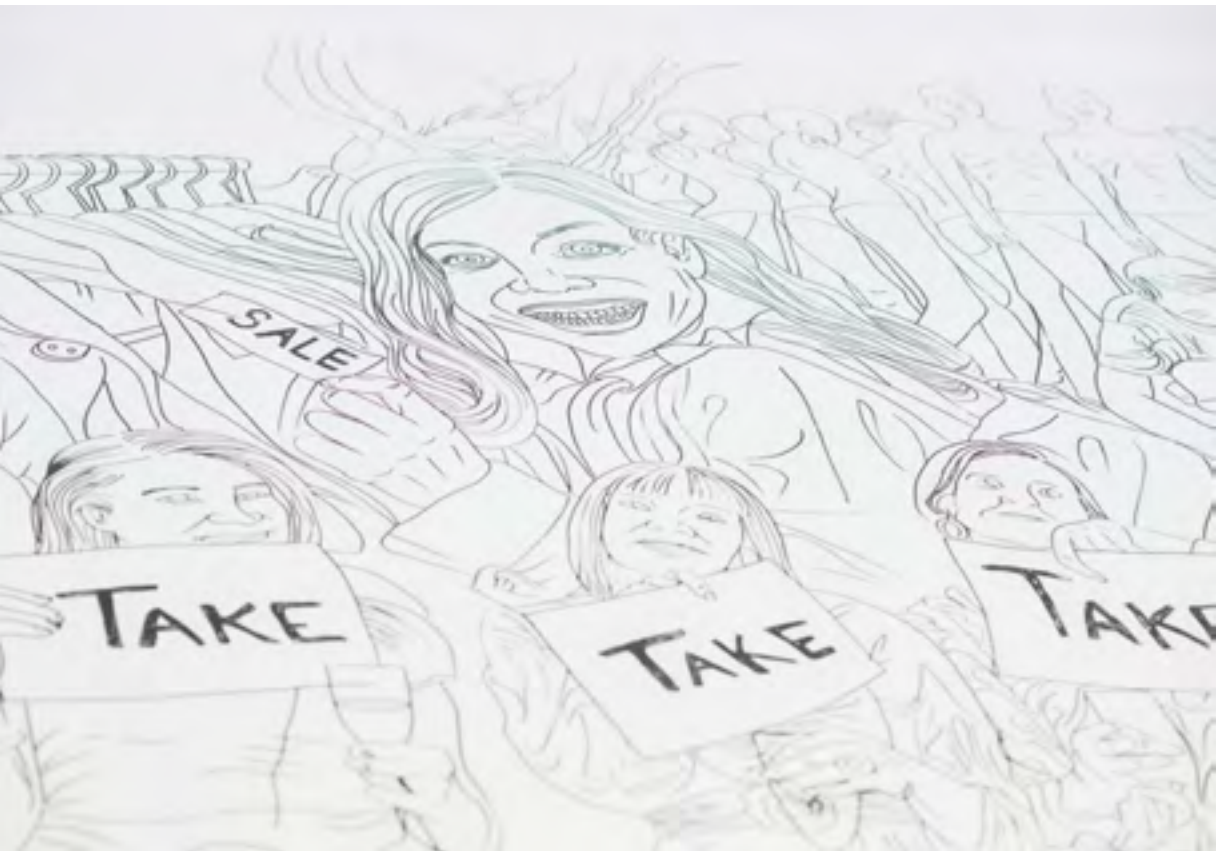
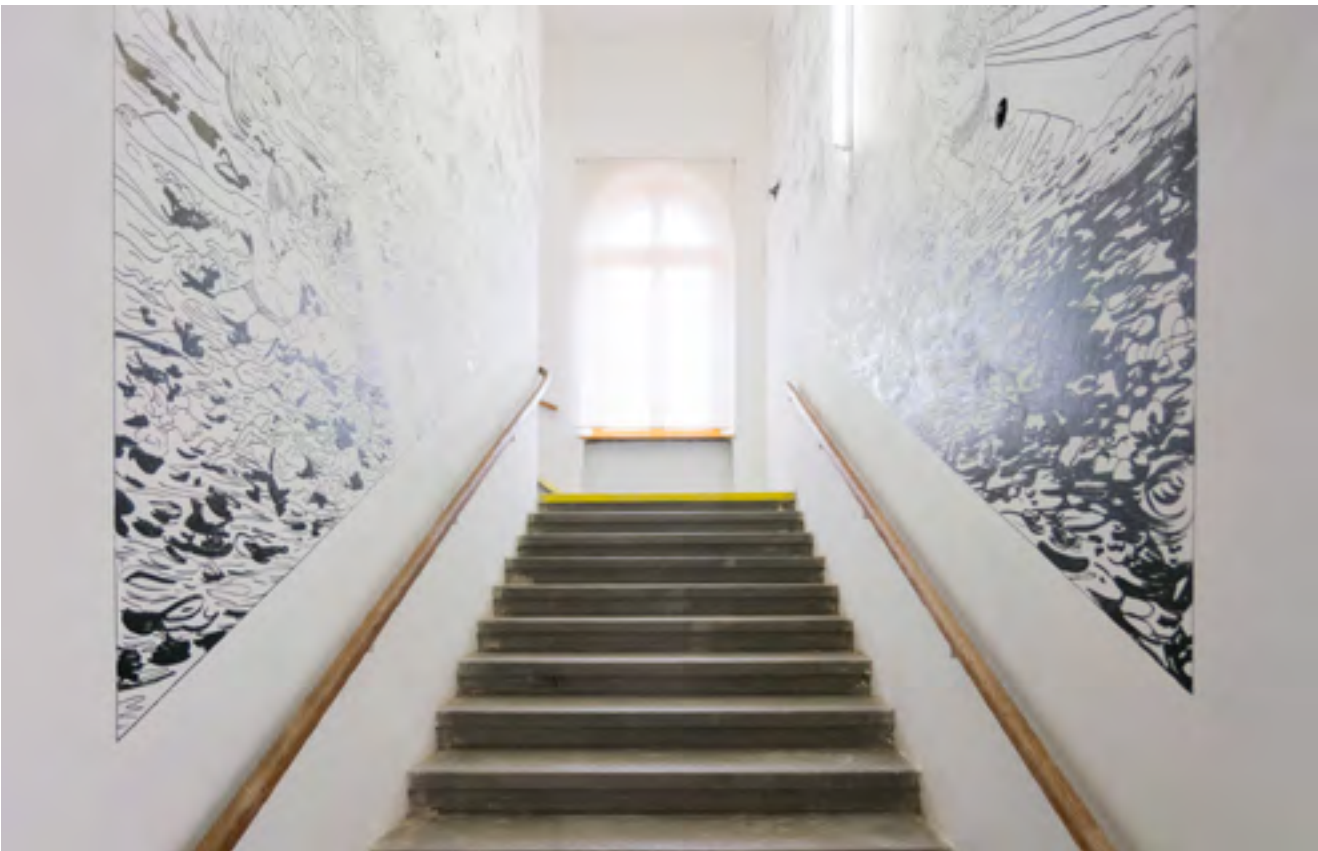
THE BULIMIC SOCIETY

Hraničář gallery / Ústí nadLabem, Czech Republic  
2016 / marker on the wall



The group exhibition called: "The house of fashion" is regarding to problem of fast fashion, the phenomenon which (besides) burdens the Environment and putting pressure on social conditions in third world countries where it is produced. The project pursues to only fashion or slightly to ecological and social problems engaged to fashion industry. The aim is to emphasize the rapidity connected to fashion production and its consumption, which is becoming characteristic for our whole society.

Curator: Richard Loskot  
Martina Johnová  
Václav Jánoščík  
Photo: Tomáš Lumpe



THE BULIMIC SOCIETY

Hraničář gallery / Ústí nadLabem, Czech Republic  
2016 / marker on the wall





IT IS COMING!

Karlin Studios/ Prague, Czech Republic  
2015 / marker on the wall



What does the influx of immigrants into Europe with Zombie-themed films have in common? Oddly enough, the images related by the media present them quite similarly. Countless photographs depict crowds of immigrants assaulting trucks, rolling over the road and bringing unknown and infectious viruses. Juliana Höschlová's exhibition highlights the tension and misunderstanding around the complicated situation of immigrants, caused mainly in the Czech media, which has become the main source to obtain photographs for the project.

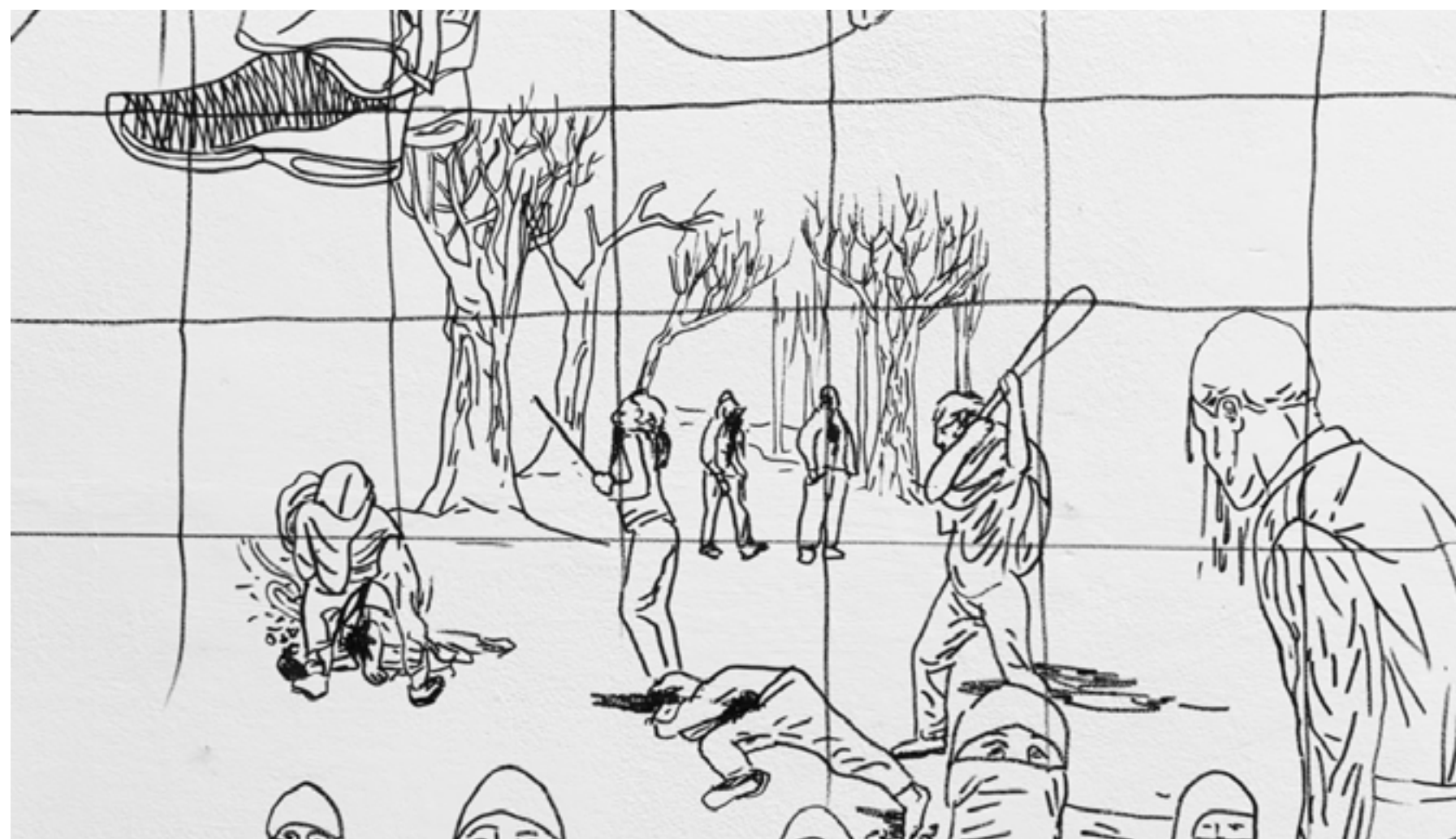
Curator: Caroline Krzyszton  
Photo: Jaroslav Kvíz



IT IS COMING!

Karlin Studios/ Prague, Czech Republic  
2015 / marker on the wall





IT IS COMING!

Karlin Studios/ Prague, Czech Republic  
2015 / marker on the wall





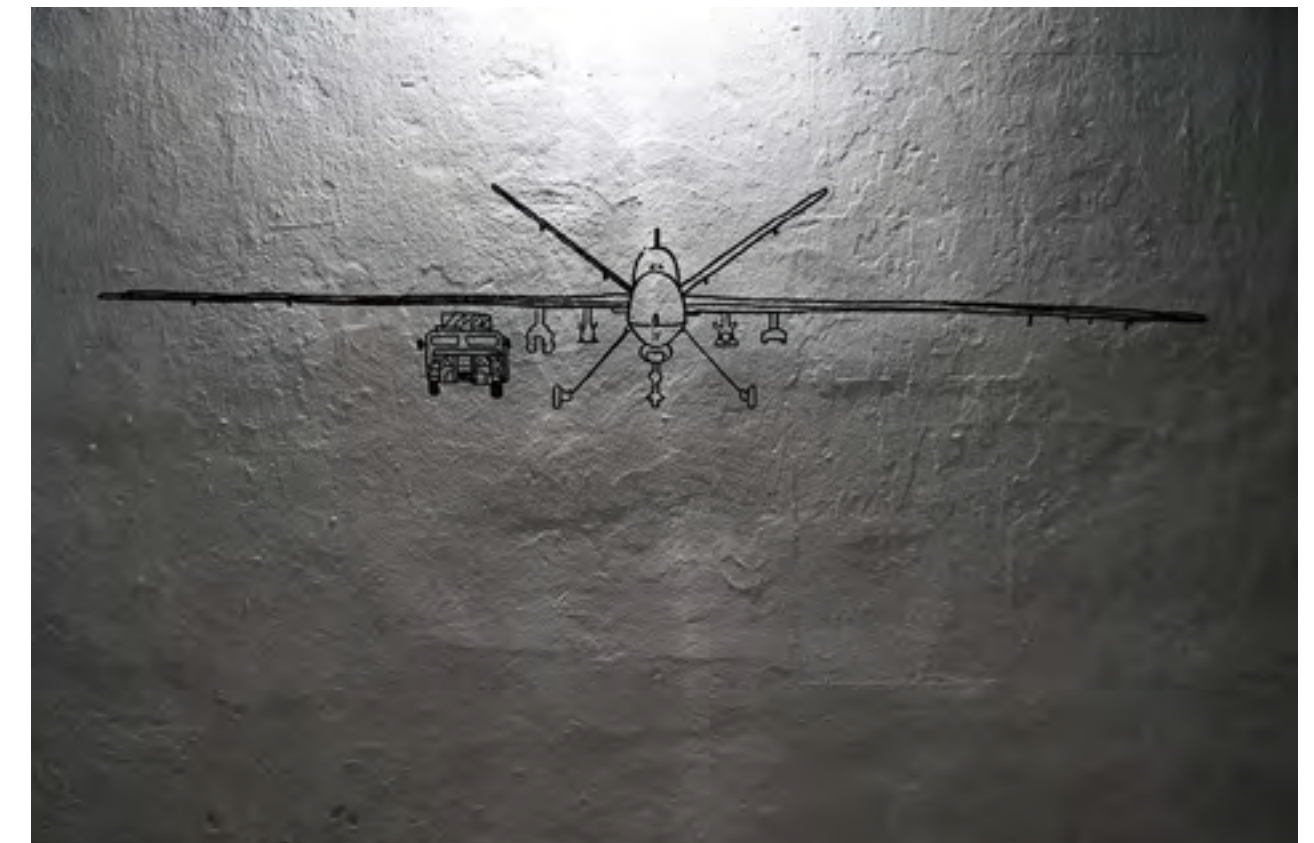
BLUE SKY

Bunkr gallery / Most, Czech Republic  
2015-2016 / marker on the wall, towels



Höschlová intuitively works with a certain research material, raised in her creative outputs. Drawing is a starting point for a thinking process, in this case, it is about actual political and technological development. Project Blue Sky deals with a personal questions and attitudes following up the acceptance of this reality. What attitude we should take to the problematics of using drone system, to the device, which is ingenious research assistant, entertainment, but also spy, hunter and assassin. The author plays with the internet database of different visual scopes presenting diverse ambits of this new progress. Part of the evening was a happening dealing with such a topic. Table with the grey and blue hand-made embroidered towels next to a basin with water, was addressed to Pontius Pilate washing hands act.

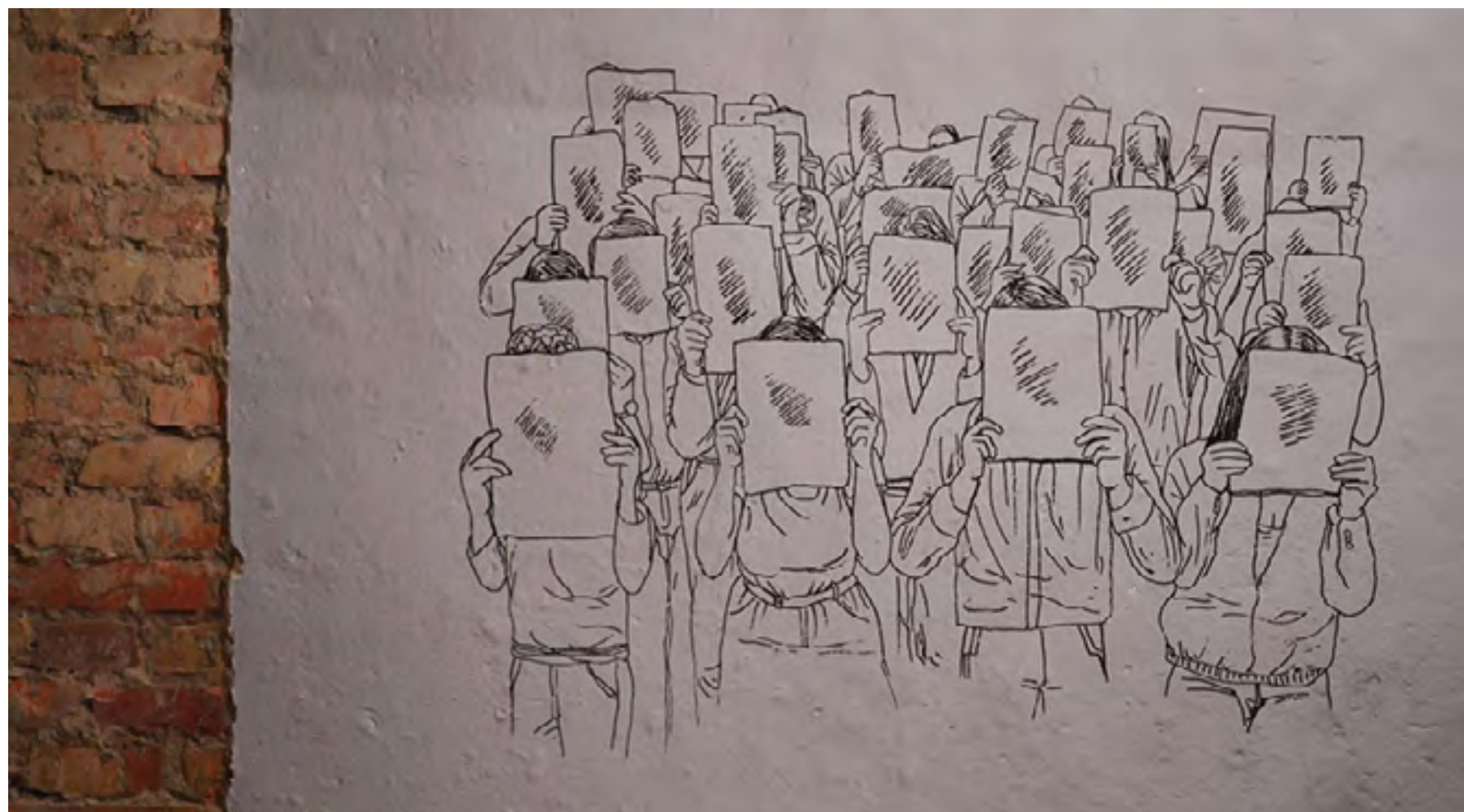
Curator: Martina Johnová, Štefan Packo  
Photo: Bunkr gallery



BLUE SKY

Bunkr gallery / Most, Czech Republic  
2015-2016 / marker on the wall, towels





BLUE SKY

Bunkr gallery / Most, Czech Republic  
2015-2016 / marker on the wall, towels





GREASINESS

Altán Klamovka gallery / Prague, Czech Republic  
2015 / space installation



The current project of Juliana Höschlová focuses on the topic of pop culture in the context of human identity, which is being lost in society vastly driven by technology and media. Characters marked by spastic grins stare at us from every corner; they are not just a part of advertising campaigns, which dictate our life's journey based on material values, but they are also part of a life ideology that dictates human happiness. The sense of words such as love, wisdom, faith and hope are becoming empty and the spiritual aspects of man are suppressed. Based on this dictate any human being living in the present society can only achieve happiness if they engage in a relationship with a leasing contract and a mortgage. It is specifically this relationship that became Juliana Höschlová's inspiration for her monumental drawing. She chose a greasy fake material to draw on, i.e. imitation leather. This correlates with the very title of the exhibition "Úlisnost" ("Greasiness"). The monumental drawing on artificial leather is a part of a site-specific installation, which is accompanied by a pop-culture based audio recording in the background.

Curator: Lenka Sýkorová  
Photo: Kryštof Hlůže



# GREASINESS

Altán Klamovka gallery / Prague, Czech Republic  
2015 / space installation





GREASINESS

Altán Klamovka gallery / Prague, Czech Republic  
2015 / space installation





ON C.D.FRIEDRICH

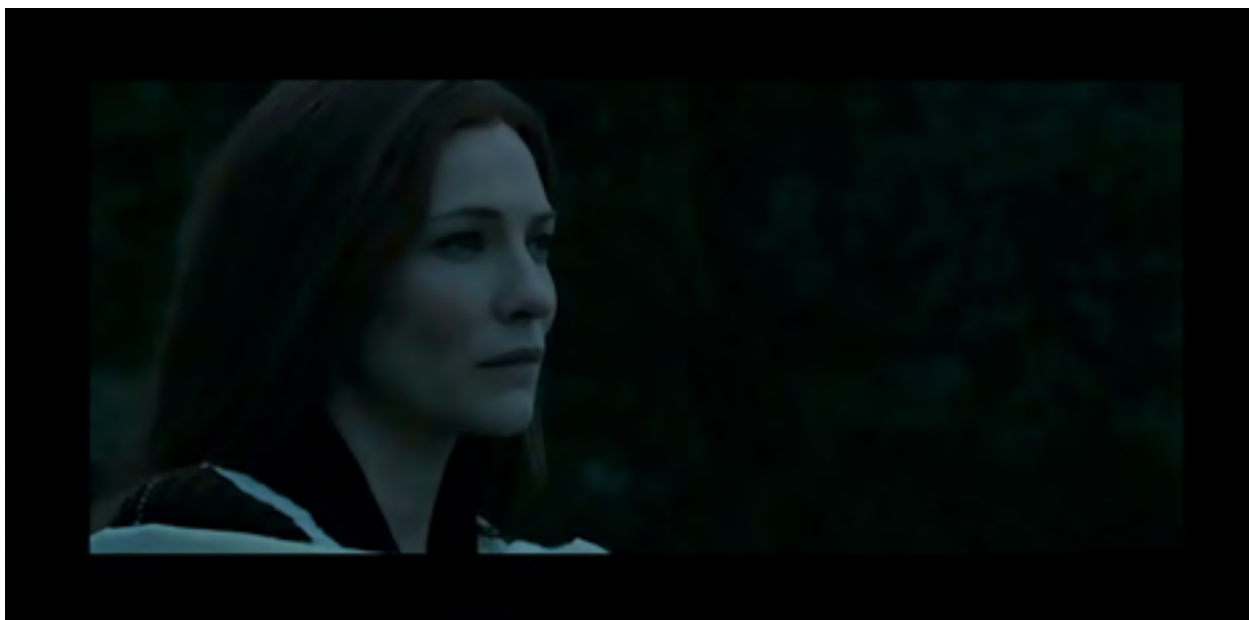
Povaleč festival / Povaleč, Czech Republic  
2014 / found-footage video / 0:05 min



The video sequence "On Friedrich" is a found-footage collage and paraphrases a famous painting by Caspar David Friedrich called "Wanderer above the sea of fog". Friedrich's painting – an icon of the Romantic period - shows the pilgrim overlooking the landscape, the sea of fog, and pointy rocks sticking out. The scene is probably set in "Růžovský vrch " (Rosenberg mountain) in Bohemian Switzerland. The spectator can only see the back of the figure, the look on his face remains hidden. The atmosphere of the picture is characteristically oppressive and intensively existential thus it nearly evokes the impression that the pilgrim may jump off the cliff the next moment. From a survey conducted among my friends it seems that it is especially women who perceive it like that.

The video "On Friedrich" is an edited version of selected movie scenes mostly from very famous, romantic, Hollywood blockbusters where we come across this motive of a person standing on the tip of a cliff facing the horizon. What is different though, is that the person in the video is a female character. The collage of these thrilling film scenes portrays the story of a woman who runs to the cliff to let go of her grief over an unfulfilled love or a hopeless situation she is in. Facing the endless horizon she allows her sorrow to flow freely. She seems to be looking for permission, forgiveness or consolation. The heroines in the video find different means to cope with their grief, death, however, is the ultimate and most powerful moment.

The video collage is an emotional dose of kitschy, romantic, moving, existential, bitter, but at times funny and weepy moments, which are exaggerated by the film adaptation and the dramatic music accompanying it; in the collage, however, these scenes were given a quick, raw editing without post-production arrangements so that these moments are made even more intense, escalating and often borderline embarrassing. The low quality of the video and the dabbing accompanying it ease the whole effect and provide a tangible cheapness of these saturating emotional blockbusters. What is in a stark contrast, however, is the fact that we are confronted with the legacy of one of the most powerful paintings of the Romantic period, a timeless scene depicting an everyday struggle of an individual in the dismal world.



## ON C.D.FRIEDRICH

Povaleč festival / Povaleč, Czech Republic  
2014 / found-footage video / 0:05 min





**Photo Of A Medical School Graduate**



**Now A Medical School Graduate With Jesus**

**WHERE IS JESUS ?**

Page 5 gallery - bookstore / Lustr festival /  
Prague, Czech republic  
2013 / pencil, marker pen on paper



The series of drawings called "Where is Jesus" points out to the problem of current depictions of Christian topics. Mostly, these are visual representations of popular verses from the Bible. Throughout history these verses or motives were depicted on canvases or decorated church interiors. At present, what is very different, is not only the location of these depictions but also their esthetic quality. The exhibition space is now the social network Facebook where we can often find the so called "Daily words of encouragement" or "Inspirational Quotes". These include, for example, speeches by wise people, appreciating verses on the topics of love, friendship, family, marital advice, or words of consolation full of love for moments of hardships of life. Certain bigoted Christians fill their entire public Facebook profile pages with these "inspiring words for the day" focused on Christian themes (Biblical verses). Their "friends" on Facebook then evaluate these visually represented verses by "liking" them or "sharing" them with others, or they add more similar verses underneath these pictures. Very inconspicuously, what is being created here, is a new cheap and perverted form of Christian iconography.

My drawings reflect some of these "inspiring" motives. What is being revealed is the absurdity of taking these verses out of context, their subsequent decoration with kitschy, unsuitable typography and a tasteless selection of illustrating photographs or paintings posted in the background which only stress the unsuccessful attempts at an artistic presentation of these verses. I selected a black-and-white drawings to stress the "iconographic" nature and to give these depictions a certain order and direction.



## WHERE IS JESUS ?

Page 5 gallery - bookstore / Lustr festival /  
Prague, Czech republic  
2013 / pencil, marker pen on paper





## THE GENIUS ARTIST

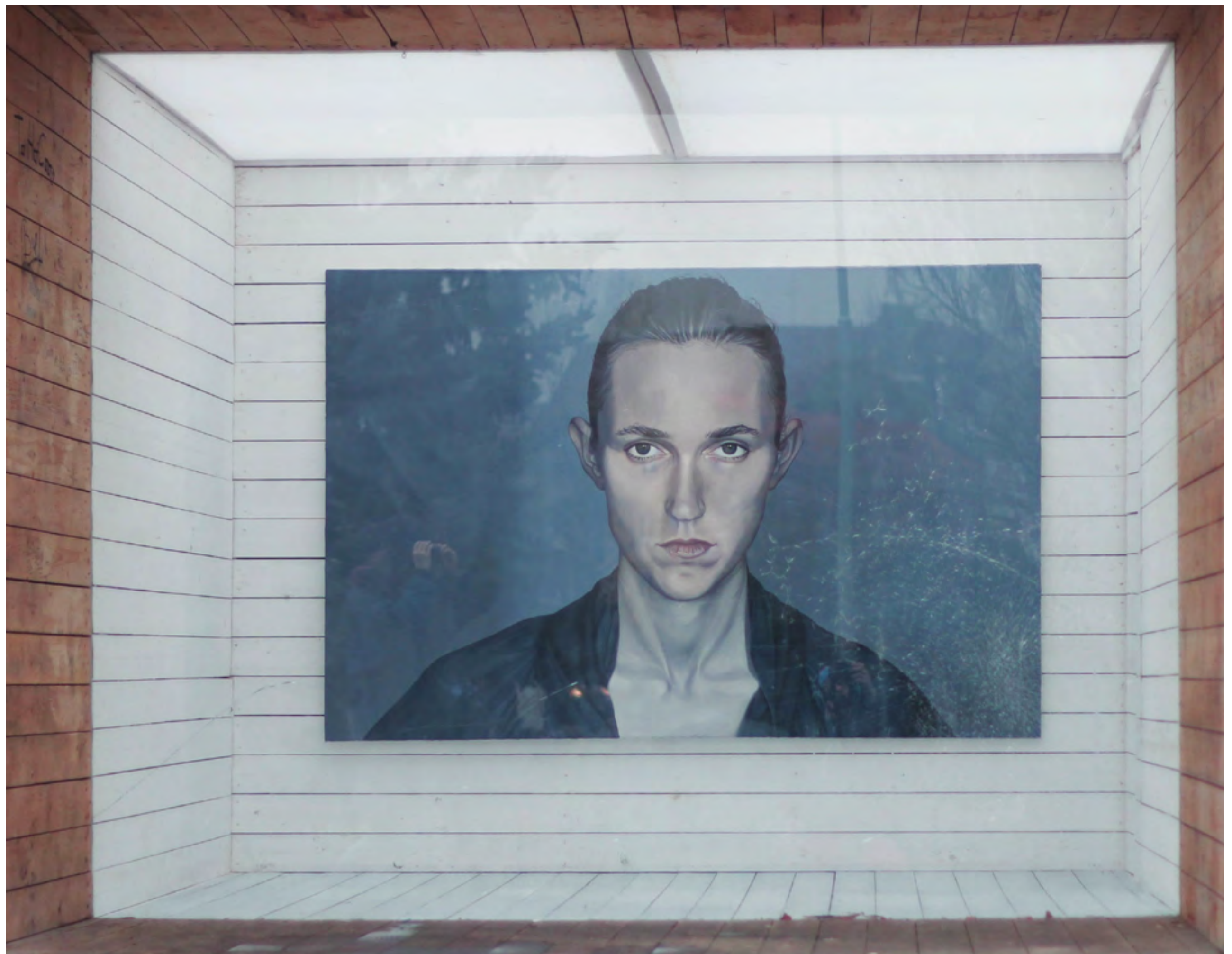
Buňka gallery/ Ústí nad Labem, Czech republic  
2013 / exhibition + performance



What does it look like when somebody could even call someone a “genius artist”? As a starting point I took a prototype of an “artist” as presented in pop culture, mostly in movies. Generally, on the one hand, it is somebody who is poor, has strange, disheveled hair, a big coat, smokes and speaks loudly, and tends to alcohol; another stereotype depicts a fashionable smart person, with stylish hairstyle who follows the latest trends. This kind of an artist is probably very talented, has a really big studio and the level of his/ her talent is measured by how many hours he/she spends doing his/her artwork and/or how big the canvases are. Usually “the artist” is a painter.

On the other hand, the curator of this exhibition is the type of a curator who puts together the programme of the gallery so as to present ‘famous names’. It is often (naively) believed that this is the right way a ‘successful’ gallery should work. Since I won the NG 333 Art Award and am now more famous in the public mind, she asked me to prepare an exhibition in her gallery to increase its quality.

Curator: Tereza Záchová  
Photo: Jan Martinec



## THE GENIUS ARTIST

Buňka gallery/ Ústí nad Labem, Czech republic  
2013 / exhibition + performance





JUST BEAT IT

Meet Factory gallery/ Prague, Czech republic  
2013 / performance



The performance called "Just Beat It" was presented at an exhibition "Mind is a Muscle". It is a continuation of my previous work which focused on the phenomenon of the omnipresence of popular music. I asked other artists and visitors of the exhibition to co-create this performance. They were asked to put on headphones and dance with me on an improvised dance floor in the gallery and to create the so called "silent disco" where only the dancer himself can hear the music. The song selection included a list of one hundred most popular songs in the USA from the 90s and 2000s. What is specific about "Just Beat It", is that the spectator is confronted with pop music in a way which it is not usually "consumed", that is without sound. What remains to be seen on the dance floor are just silent movements of all participants which raises the question of whether these dance movements are authentic for every participant or to what extent they are just imperfect repetitions of subconsciously recalled clichés from MTV.

Text by curator: Viktor Čech  
Thanks to all participants, especially:  
Tomáš Uhnák, Jan Martinec,  
Zuzana Jakalová, Jan Pfeiffer, etc.



JUST BEAT IT

Meet Factory gallery/ Prague, Czech republic  
2013 / performance





SITUATION 35 / LIVE JUBOX

Gallery Pavilion / Prague, Czech republic  
2013 / performance

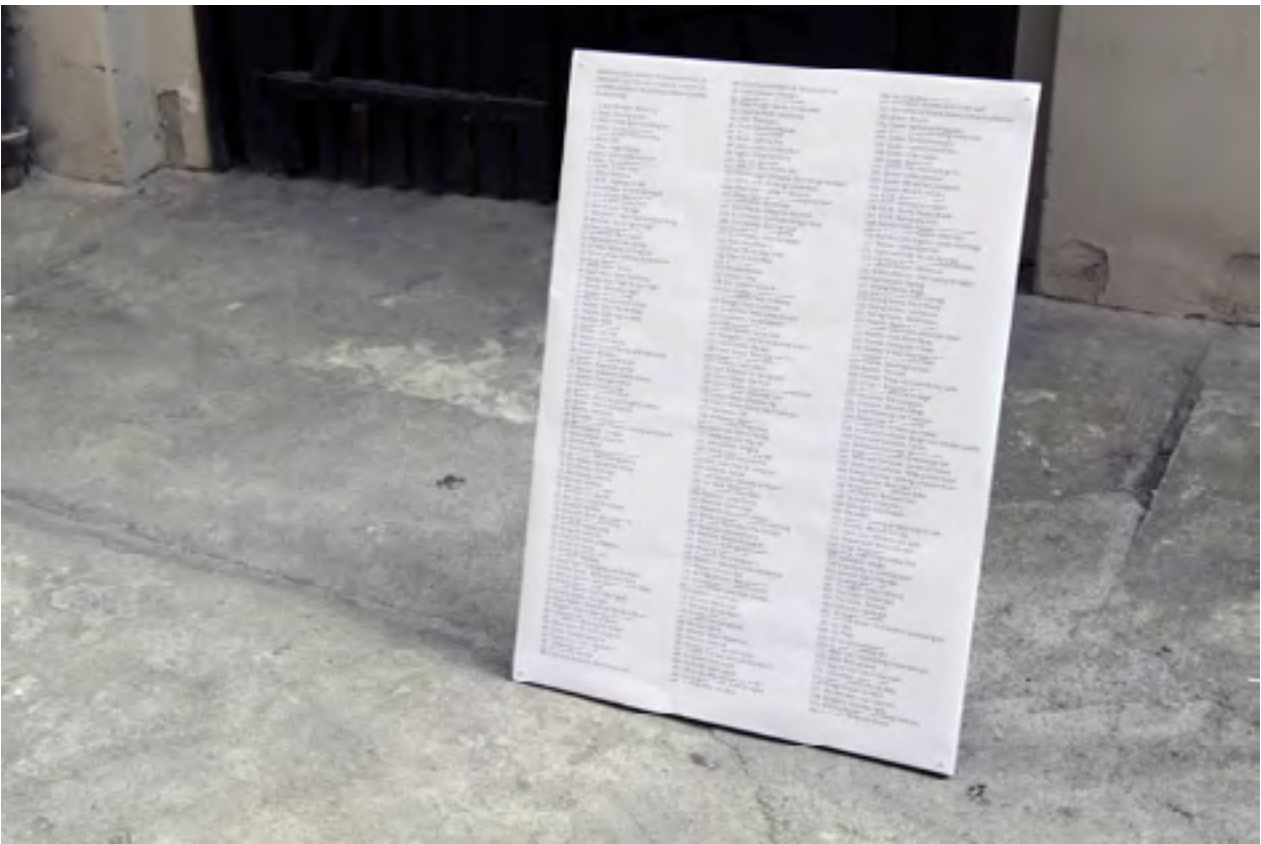


I was invited by curators from the Pavilion Gallery to prepare an artwork for their exhibition called "Situation". Each performance is assigned a number; in my case it was Situation 35. The situation I prepared was about manipulation. I focused on the emotional aspect of the responsibility for manipulation with someone else.

In front of the gallery I set a board with a play list of 270 songs. This play list was made by the karaoke programme GoSong and included pop songs mostly from the 80s and 90s. Each visitor could choose one song, came to me into the gallery, gave me the number of the song s/he chose and then I started to sing the song with the help of the GoSong programme. The whole situation took place in a gallery enclosed by a barred-gate. Spectators could see what was going on inside. It was suggestive of looking at animals in a cage (this is sometimes referred to as a ZOO-effect).

The goal of the performance was to make the spectator aware of the responsibility for his/her choice upon entering the gallery. Also, I wanted the participant to experience the act of manipulating with others.

Curator: Pavilion gallery  
Foto: Kristýna Šormová, Jan Pfeiffer  
costume design: Tereza Kopecká



# SITUATION 35 / LIVE JUBOX

Gallery Pavilion / Prague, Czech republic  
2013 / performance





SHE DANCES, AS YOU WHISTLE

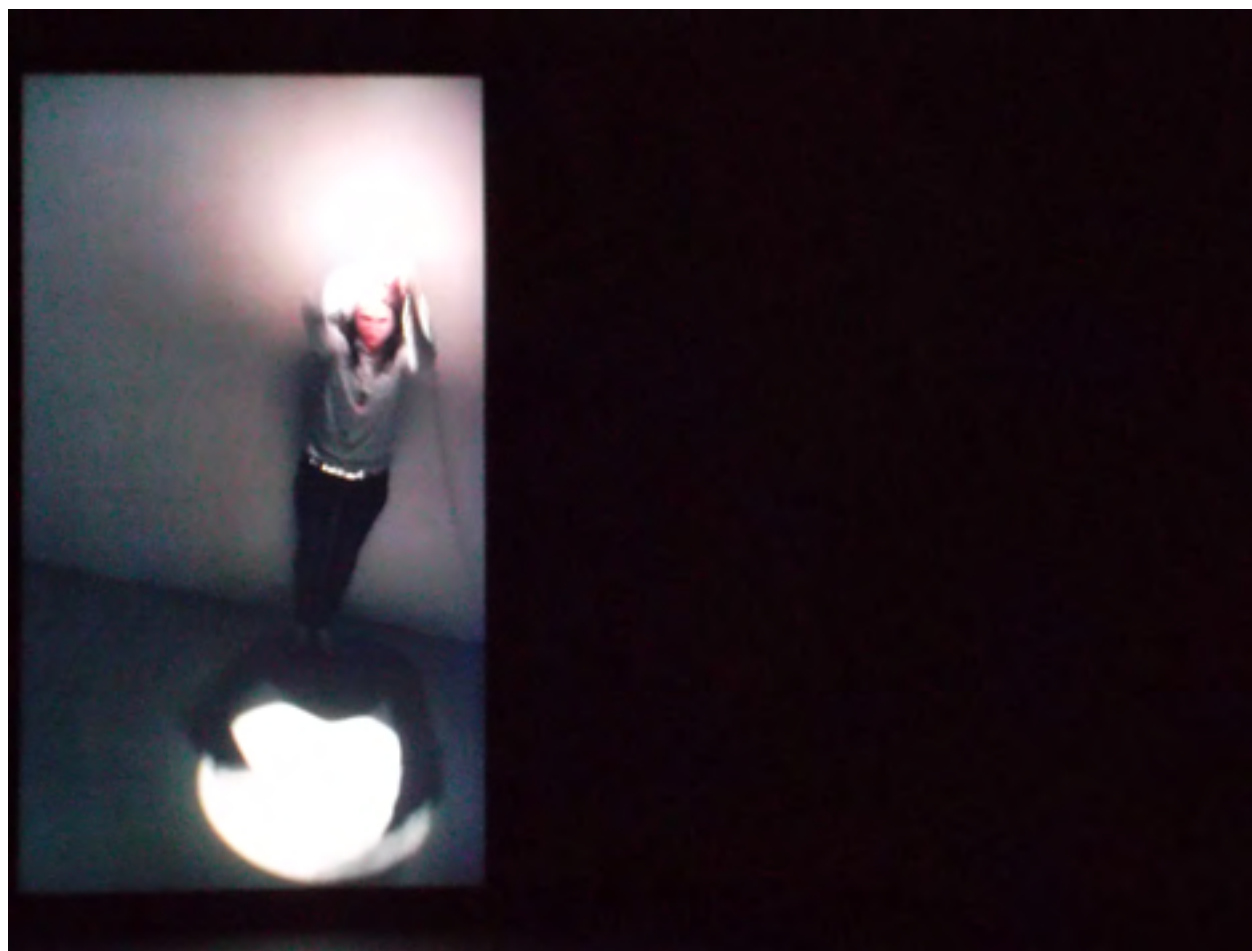
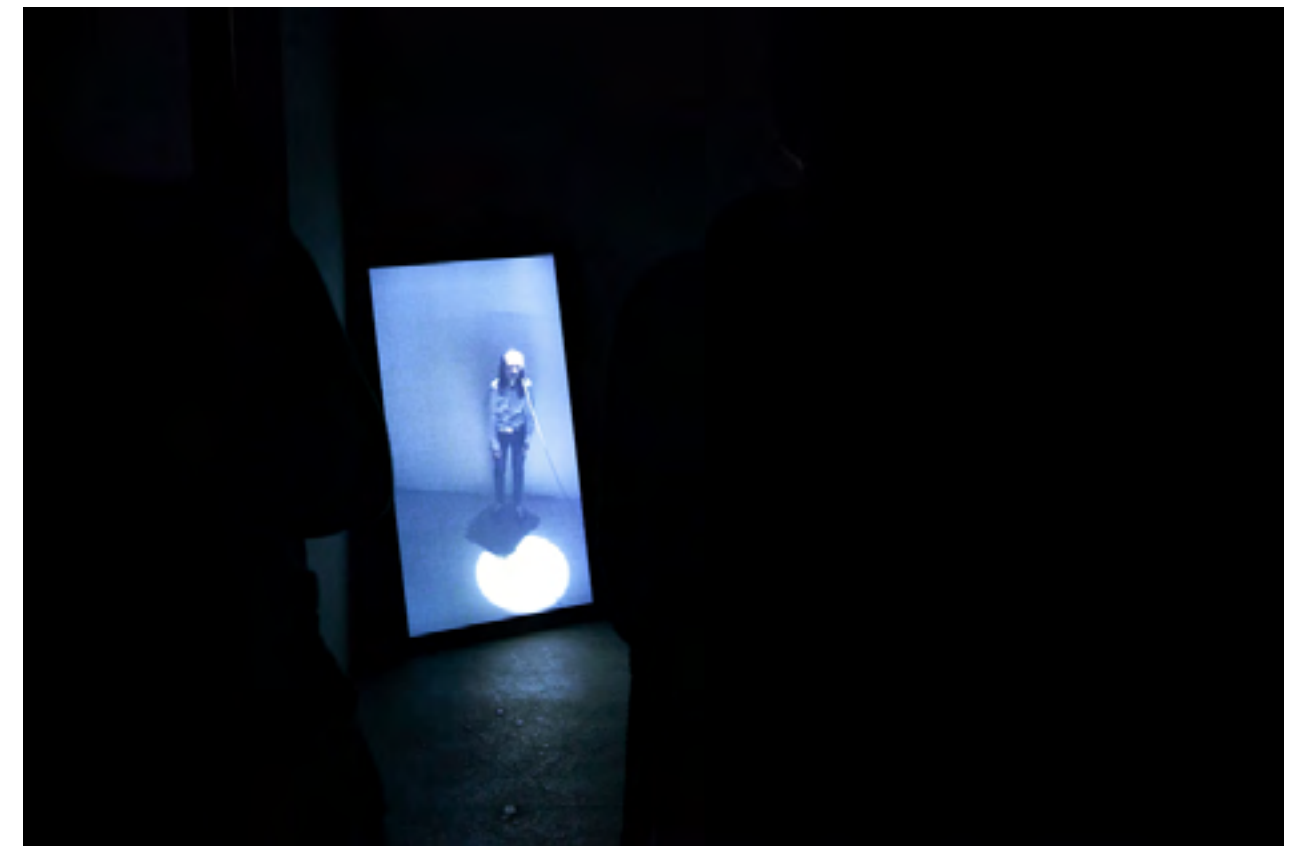
207 gallery / Prague, Czech Republic  
2012 / performance



The project "She dances as you whistle" examines the boundary between intimacy, awkwardness, privacy of speech and improvisation controlled by the spectator. The room was enclosed by a curtain, monitored by a camera and theatrically illuminated (in a "one man show" style). A computer connected to YouTube was situated in the corner of the chamber. There were also two sets of headphones, one leading to the artist, the other one to spectator. Behind the curtain, viewers could watch the video of the artist projected on the screen. Individual spectators went behind the curtain to the author, took the headphones provided, choose any song they wished and the artist started to "dance as they whistled".

What was very interesting, was how the space of the gallery was utilized and how the interplay between the two rooms was staged, i.e. it was meant to represent the relationship between the author and the audience, intimacy and exhibition. Juliana Höschlová danced to her exhaustion.

Curator: Václav Magid  
Text: Lenka Vacková  
Foto: Iveta Schovancová, Jiří Šorm



## SHE DANCES, AS YOU WHISTLE

207 gallery / Prague, Czech Republic  
2012 / performance





## LANGUAGE OF FRIENDSHIP

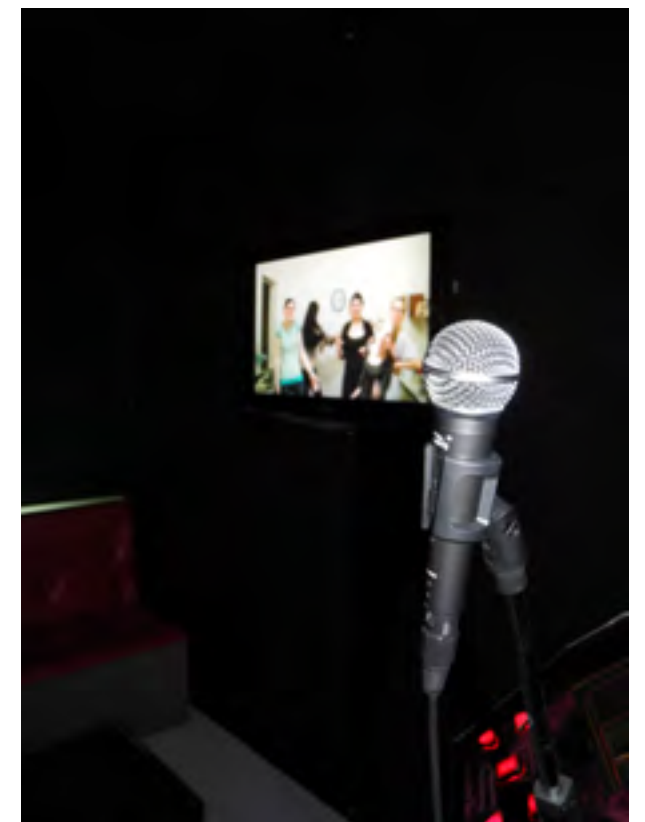
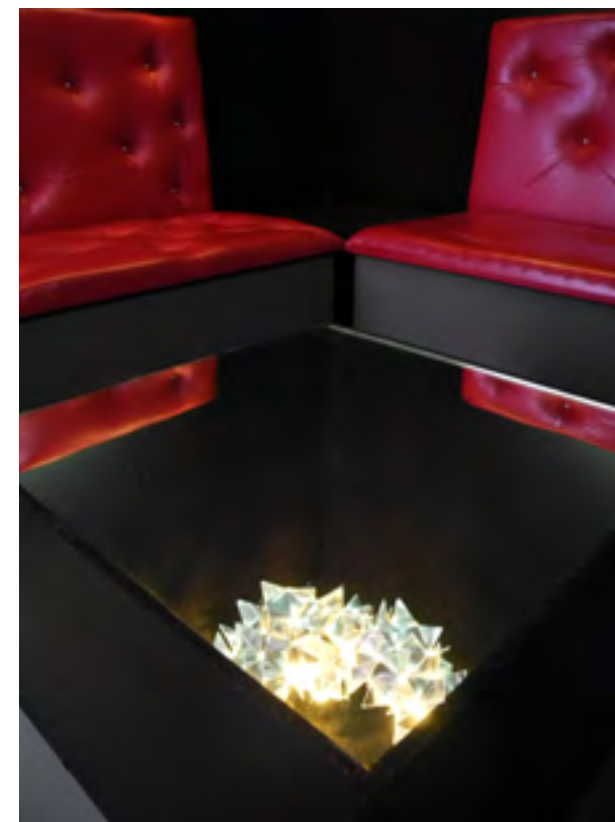
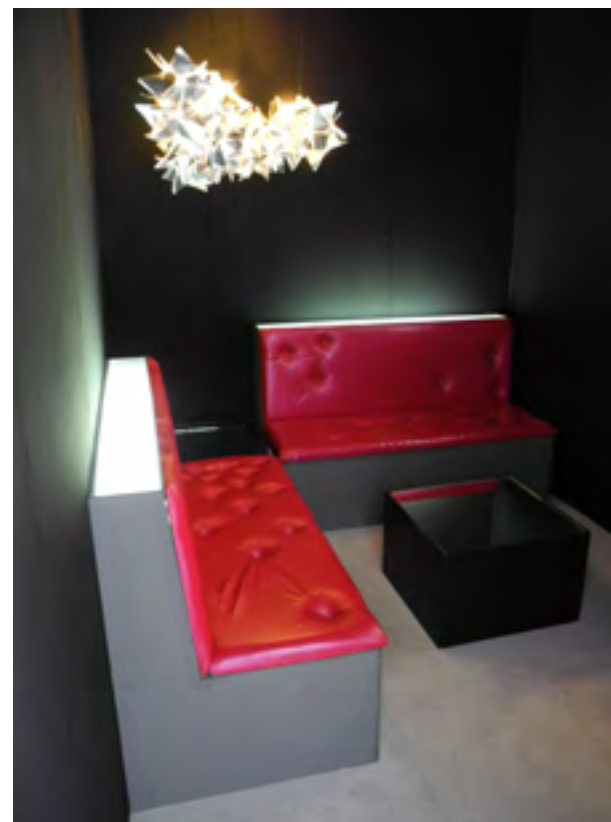
Karlin halls gallery, Prague, Czech Republic  
2011 / interactive installation



I perceive Jukebox as the as a form of identity and language moving in a very intimate social circle. With my close friends I organized several karaoke parties, which took place in ordinary settings such as schools, private apartments or college. Each of my friends chose one song, which we all agreed on and we all sang them together.

I designed a "karaoke style" room where I placed the Jukebox with all the songs. The visitors threw in five crowns per one song and chose from a play list of 50 songs. All of these songs are sung by friends and/or my family members who I also invited into the project.

Inside of the Jukebox a real karaoke programme was also installed. Visitors had the possibility to participate or create a similar situation like the one with my friends.



## LANGUAGE OF FRIENDSHIP

Karlin halls gallery, Prague, Czech Republic  
2011 / interactive installation





## LANGUAGE OF FRIENDSHIP

Karlin halls gallery, Prague, Czech Republic  
2011 / interactive installation





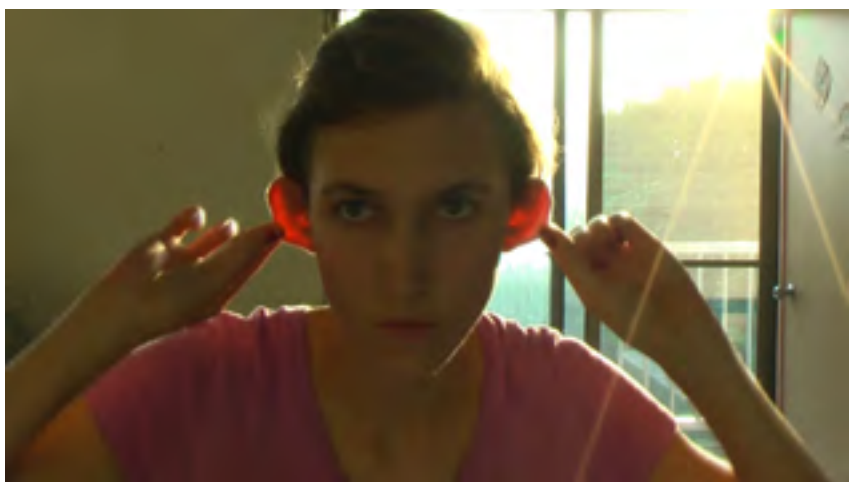
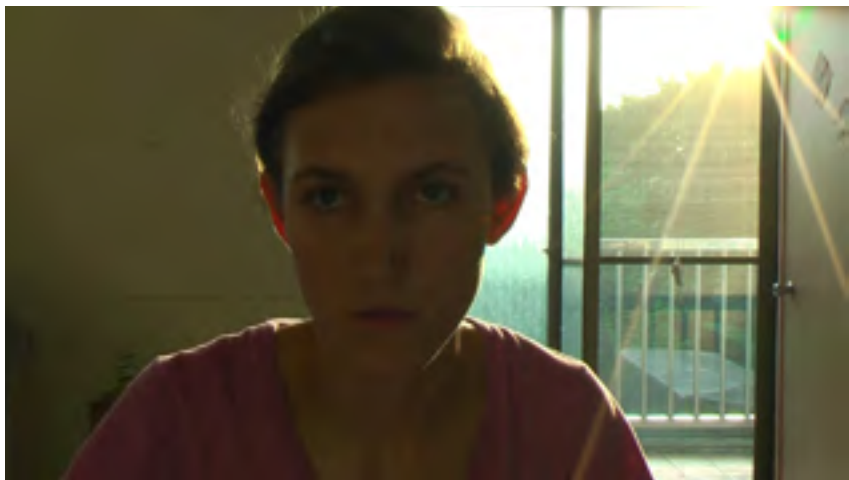
## A GIRL FROM THE CIRCUS

National gallery in Prague, Czech Republic  
2010 / video

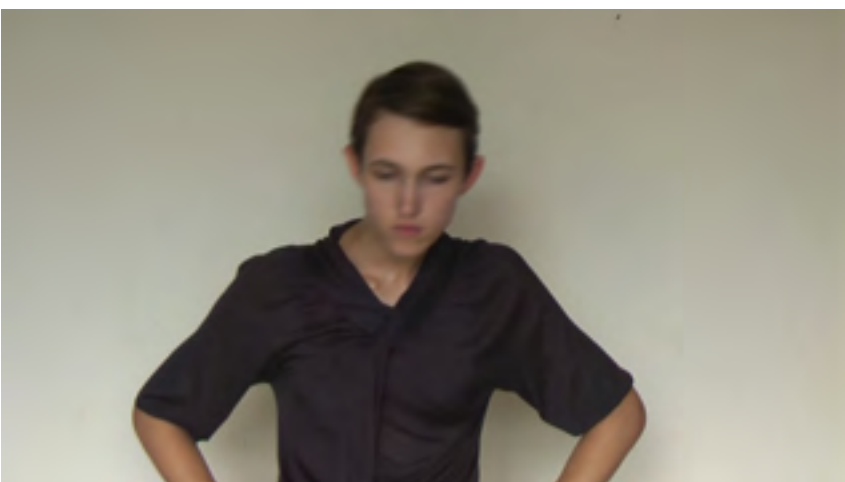
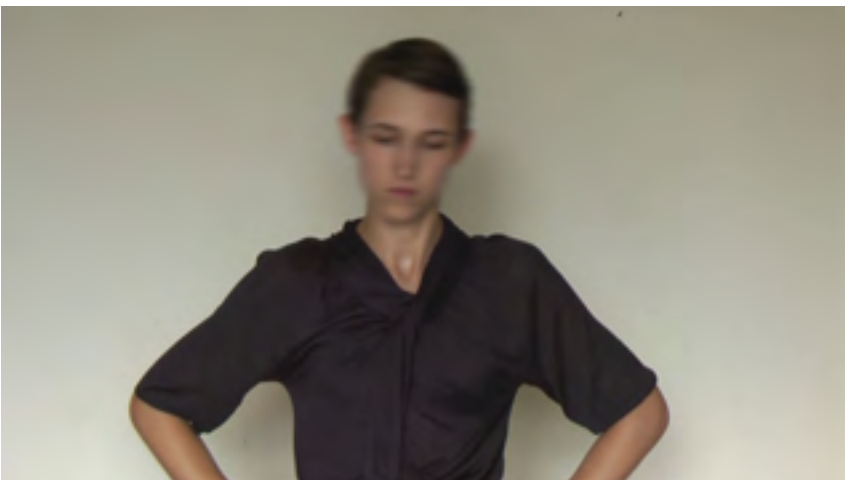
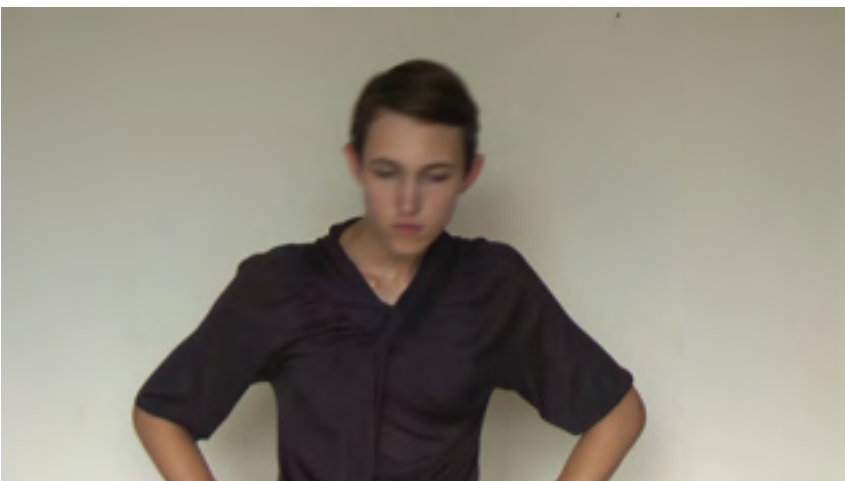


Videos called “A girl from the circus” are conceived as a self-portrait. Some of the videos focus on certain anomalous details of my body, others merely my own self as the object itself (from a different angle it looks like my head and neck do not belong to me).

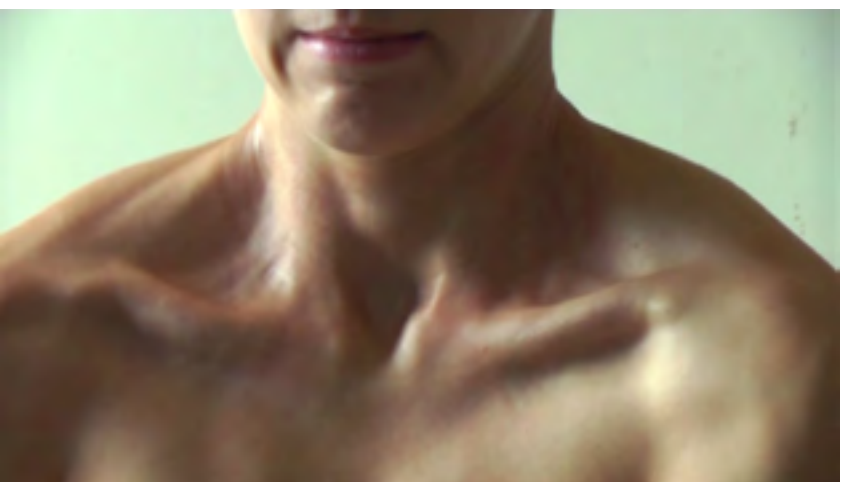
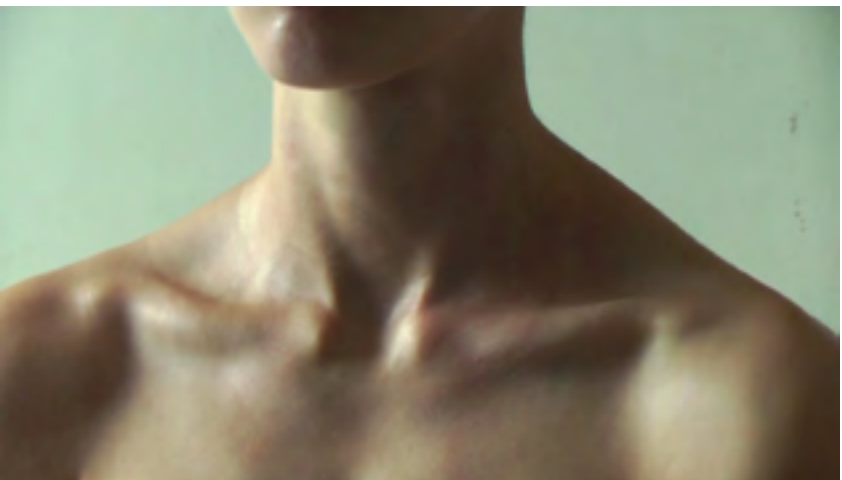
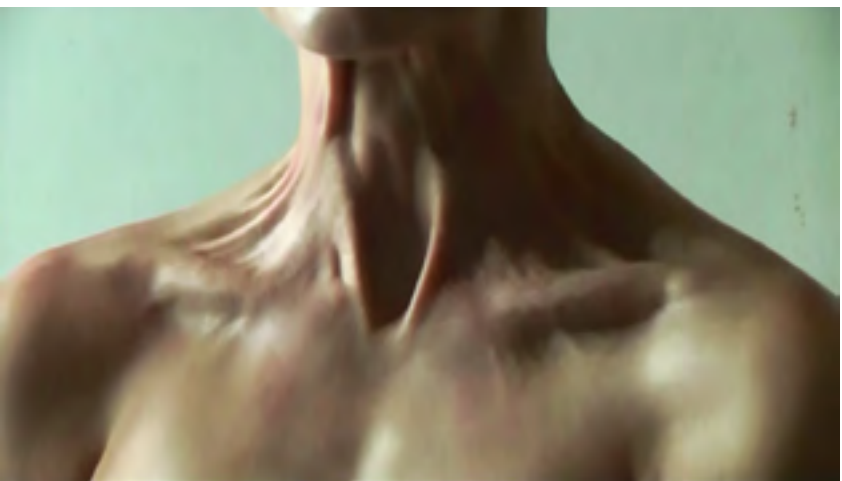
The movement that I perform in the video does not just examine my physical limits (for example, in the video called “exercise” the movement becomes imperfect towards the end because of its demanding nature), rather it points to the body as an object which I used as a nearly circus-like attraction in the past. The title hence is suggestive of a circus environment where both people and animals are transformed into moving objects purely for other peoples’ entertainment. The spectators who take particular pleasure in this type of perverted entertainment become themselves their trainers and tamers.



“Ears”



“Practicing”



“Neck”

# A GIRL FROM THE CIRCUS

National gallery in Prague, Czech Republic  
2010 / video



