

# Klára Čermáková

## Visual Artist

## Art Works & Info



open on website

# Hands (and other products of labor) 2.0

exhibitor: Mikulov Art Symposium

place: Mikulov Castle in South  
Moravian Region of the  
Czech Republic

medium: Mixed media /  
polyurethane foam,  
willow wood

year: 2021

photo: Martin Polák

exhibitor: Common Space

place: Altes Spital, Viechtach,  
Germany

medium: Mixed media /  
polyurethane foam,  
willow wood

year: 2022

exhibitor: Farmstudio Open

place: Bohemia Farmstudio,  
Vysoká (Kokořínsko),  
Czech Republic

medium: Mixed media /  
polyurethane foam,  
willow wood

year: 2023



exhibitor: Mikulov Art Symposium

place: Mikulov Castle in South  
Moravian Region of the  
Czech Republic

medium: Mixed media /  
polyurethane foam,  
willow wood

year: 2021

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polyurethane foam,  
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polyurethane foam,  
willow wood

year: 2023

# Hands (and other products of labor)

**about:** The thesis is key to understanding the whole thing: „Thus the hand is not only an organ of work, but it is also its product.“ In the book On the Art of Marx and Engels. They say that no other biological species can (physically and physiologically adapt to a different environment due to the long development of the hunting-gathering stage). The human hand acquired that high degree of perfection by working and constantly adapting to new tasks. Hence the title of the diploma thesis - Hands (and other products of the work). Therefore, the main motive is the hands, which improve their perfection by performing increasingly strenuous work until artificial multifunctional accessories finally replace them. Thematically, I start with my empirical arts and crafts and try to look at them self-critically.

Suppose the transformation of an artistic tool shapes the artist and his role in society. Do I have to ask a suggestive question, whether the artist is just not transforming the work of machines today? Thus, the leitmotif becomes an alienation from one's own body, own nature, and self-sufficiency through artistic tools that have undergone technological evolution. When I state that the mechanism mediates alienation, it pays to consider how the interactive interface merged with our world, the body. After all, one of the purposes of technology is that you have to forget about its existence. Objects lead us to think about their classification. I use a sci-fi perspective as a practical starting point to clarify my intentions. Is it an organism or a machine? Are the hands covered with automatic, primitive drawings, or are the graphics specific to the motherboard? We are unsure about the objects in the collection tanks; it is bones or parts of the human body or an item or tool that a person uses naturally. There was a collective fusion of tools and objects with details of the human body and vice versa. We can no longer determine their role because it is ambiguous. And so, the value of all this work is in the simplicity of narration.

**place:** Academy of Arts,  
Architecture and Design  
in Prague

**medium:** Mixed media / metal, lab  
clamp, felt, foam, cork,  
rubber dam, deerskin,  
technical marker,  
threads, polyurethane  
foam, wood laminate  
floating floor

**year:** 2020

**photo:** Oskar Helcel





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in Prague

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technical marker,  
threads, polyurethane  
foam, wood laminate  
floating floor

year: 2020

photo: Oskar Helcel

# Lungs

place: Residence in Budapest  
Gallery, Hungary

medium: Mixed media / metal,  
foam, leather, cork,  
rubber dam, cotton  
threads

year: 2019



place: Residence in Budapest  
Gallery, Hungary

medium: Mixed media / metal,  
foam, leather, cork,  
rubber dam, cotton  
threads

year: 2019





place: Residence in Budapest  
Gallery, Hungary

medium: Mixed media / metal,  
foam, leather, cork,  
rubber dam, cotton  
threads

year: 2019

# Living tent

**about:** The Living Tent project is a metaphor for organic asylum or a temporary „primitive“ home. At home, I try to process the materials of consumer capitalism and simultaneously include natural materials, which oppose the industry's humanizing nature. I transform the selected elements into objects that, in their form, refer to organic shapes. Things are in space; they fill it, and they interconnect. Simultaneously, I create domed objects based on the typology of primitive igloo dwellings or tents. The purpose of these hideouts - organisms - simulates our life's starting point: home. The other objects come out of the hiding place. They are their gutted organs. Concurrently, their connection symbolizes their existence with the home and, therefore, with the organism - they determine it. I'm also talking about creating a simultaneous indigenous visual communication - „indigenous Mountain Hardwear.“ Natural materials versus Gore-Tex, polyester, or metal - symbolize oversizing. We must deal with the fact that the world is inhabited not only by animals and people but also by computers and machines, which can act, to a certain extent, to communicate. There is an effort to reflect and manipulate the present conditions and the conditionality of our world's possibilities.

**place:** Galerie FaVu, Brno

**medium:** Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

**year:** 2018

**photo:** Polina Davydenko





place: Galerie FaVu, Brno

medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

year: 2018

photo: Polina Davydenko



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medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

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medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

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place: Galerie FaVu, Brno

medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

year: 2018

photo: Polina Davydenko



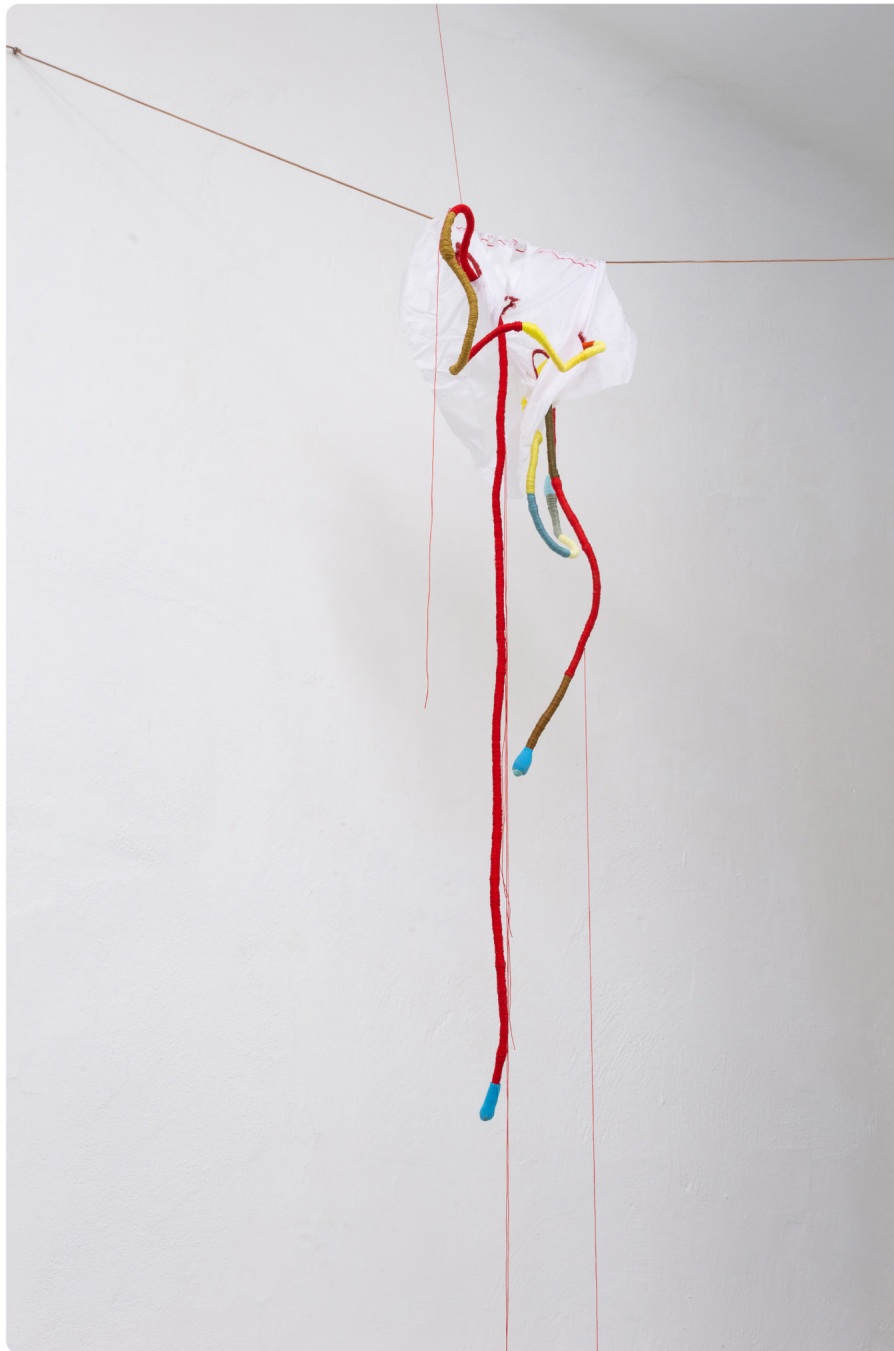


place: Galerie FaVu, Brno

medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

year: 2018

photo: Polina Davydenko



place: Galerie FaVu, Brno

medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

year: 2018

photo: Polina Davydenko





place: Galerie FaVu, Brno

medium: Mixed media / lacquered metal, spruce wood, climbing harnesses, seat belts, parachute fabric, cotton fibers, leather, threads, duct tape

year: 2018

photo: Polina Davydenko

# Graft

**about:** The graft is a kind of artificial tissue created by seat belt trials, reflections, and technical straps. This contrast attracts me - industrially produced, synthetic material versus hand-made, traditional techniques. „From the whole fleeting experience of civilization, the natives kept only a Brazilian dress, an ax, a knife, and a sewing needle.“ (C. Lévi Strauss, Sad Tropics). The conflicting values of two civilizations, so-called primitive communities, with our technologically and consciously developed Western culture.

The object of dependence on selected materials also reflects the climbing mushroom, your tool representative of successful technology. Due to their mutual relationship, specific towing items affect the safety guarantee through quality material and design. Safety is, therefore, the formal source of this object, which is a kind of „living“ moving membrane.

**place:** Galerie FaVu, Brno

**medium:** Embroidered, painted  
straps and ropes;  
3,5 m × 5 m

**year:** 2018

**photo:** Polina Davydenko



place: Galerie FaVu, Brno

medium: Embroidered, painted  
straps and ropes;  
3,5 m × 5 m

year: 2018

photo: Polina Davydenko



# About



Hi everyone,

My objects and installations are connected by a porous boundary between natural and artificial, body and technology, and - last but not least - between art and science. The level of meaning is intuitive creation and construction, where the basis is the material itself and the joy of its transformation and discovery.

I understand art as a specific way of communication that emphasizes the importance of neglected imaginative and empathic cognition. My questions are about the excessive emphasis on rational thinking and drawing attention to the inability of today's society to truly perceive its surroundings.

My interest also revolves around the limits of contemporary labor and non-hierarchy social structures.

# Contact

living: Space, Milky Way, Earth, Europa, Czechia, Prague

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# CV

name / surname:	MgA. Klára Čermáková
year of birth / place:	1992, Kladno, Czechia
nationality:	World citizen🌍
qualifications / education:	<ul style="list-style-type: none"> <li>• 2008 – 2012 Secondary School of Applied Arts on Žižkov Square</li> <li>• 2012 – 2014 the College of Graphics (the Prague Graphic School)</li> <li>• 2014 – 2020 Academy of Arts, Architecture and Design in Prague <ul style="list-style-type: none"> <li>• /Studio Illustrations And Graphics</li> <li>• /Painting Studio</li> <li>• /Sculpture Studio</li> </ul> </li> </ul>
solo exhibitions:	<ul style="list-style-type: none"> <li>• Living Tent, Galerie FaVu, Brno 2019</li> <li>• Teeth, FUD UJEP, Galerie Rampa, Ústí nad Labem, 2019</li> </ul>
group exhibitions:	<ul style="list-style-type: none"> <li>• Annual exhibition UMPRUM, Museum of Applied Arts, Prague 2018</li> <li>• QUIET CHAMBER, NOISY HEART, Holešovická šachta, Prague 2018</li> <li>• Comunite Pasta Fresca, Cultural and Craft Area Znak, Prague 2019</li> <li>• VDIFF, Brno House of Art: House of the Lords of Kunštát, Brno 2019</li> <li>• 4+4 dny v pohybu – Nevšechno, Desfourský palác, Prague 2019</li> <li>• Adaptation to the future, Galerie Fotopub, Ljubljana 2019</li> <li>• Hands (and other products of labor), Umprum, Prague 2020</li> <li>• 28th Year - MIKULOV ART SYMPOSIUM “workshop”, Mikulov, 2021</li> <li>• 4 + 4 dny v pohybu – REALITY DO YOU NEED ME ?, Nová strašnická škola, Prague 2021</li> <li>• X-th wave, n-th dose / Graduates of UMPRUM 2020, Technology Center UMPRUM Mikulandská, Prague 2021</li> <li>• COMMON SPACE, Altes Spital, Viechtach, Germany, 2022</li> <li>• Ateliers Ouverts, Bastion 14 – Ateliers de la Ville de Strasbourg, France, 2023</li> <li>• Farmstudio Open, Bohemia Farmstudio, Vysoká (Kokořínsko), Czechia, 2023</li> </ul>
residence:	<ul style="list-style-type: none"> <li>• Budapest Gallery, May 2019, Hungary</li> <li>• Egon Schiele Art Centrum Český Krumlov, January - February 2021, Czechia</li> <li>• Residence in Czech Center Bucharest, August 2021, România</li> <li>• 28th Year – MIKULOV ART SYMPOSIUM, July 2021, Mikulov na Moravě, Czechia</li> <li>• Center of contemporary art MeetFactory, February-June 2022, Czechia</li> <li>• Schiesslhaus AiR, July-August 2022, Kollnburg, Germany</li> <li>• CEAAC – Centre Européen d'Actions Artistiques Contemporaines, May-July 2023, Strasbourg, France</li> <li>• Bohemia Farmstudio, October 2023, Vysoká (Kokořínsko), Czechia</li> </ul>
media cverage:	<ul style="list-style-type: none"> <li>• Artalk (<a href="https://artalk.info/?prioritized=false&amp;dateFrom=null&amp;dateTo=null&amp;authors=&amp;categories=&amp;search=Klara+Cermakova">https://artalk.info/?prioritized=false&amp;dateFrom=null&amp;dateTo=null&amp;authors=&amp;categories=&amp;search=Klara+Cermakova</a>)</li> <li>• CEAAC (<a href="https://ceaac.org/fr/artiste/klara-cermakova/">https://ceaac.org/fr/artiste/klara-cermakova/</a>)</li> <li>• MeetFactory (<a href="http://www.meetfactory.cz/en/program/rezidency/rezidency-program/klara-cermakova">http://www.meetfactory.cz/en/program/rezidency/rezidency-program/klara-cermakova</a>)</li> </ul>



go to Artalk



go to CEAAC



go to MeetFactory