

portfolio

Faculty of Fine arts and Music Ostrava
Mária Kekeláková
printmaking studio
2020 – 2022

The project has been inspired by the book of American writer Ursula K. Le Guin: „The Word for World is Forest.“ The story takes place on a different planet. It's about the fight for the ecosystem, dealing with colonialization, ecological disasters, and racism. We're living in times when Anthropocene controls everything around us. Forests are being destroyed, the ecosystem is collapsing, and animals and people are losing their homes. What impressed me the most about the story was the strength with which a person could stand up for the world, for the forest that becomes his home, his sustenance. She tries to preserve the world full of fauna and flora. This work is based on the process of searching for materials, researching and getting to know each other. The resulting concept consists of an extensive series of scans that were created from various materials that contain wood or were made from this material. With the help of the scanner, I created various compositions from which „islands“ and „tectonic or lithospheric plates“ were created, diverse fascinating landscapes created by human hands with the help of technology. Subsequently, they became „new worlds“. Tim Ingold (social anthropologist) calls such a landscape created by human activity - a taskscape. He argued that the landscape develops through the processes of temporality, that is, time as it appears in the unfolding of life through action. The installation, therefore, consists of seven different flags placed outdoors. Each flag represents one world. Such action should stop and draw attention to what is happening on the planet.

new worlds

instalation in the extierier, UV print,
japanise paper, 2022, 7 flags, 100x70 cm









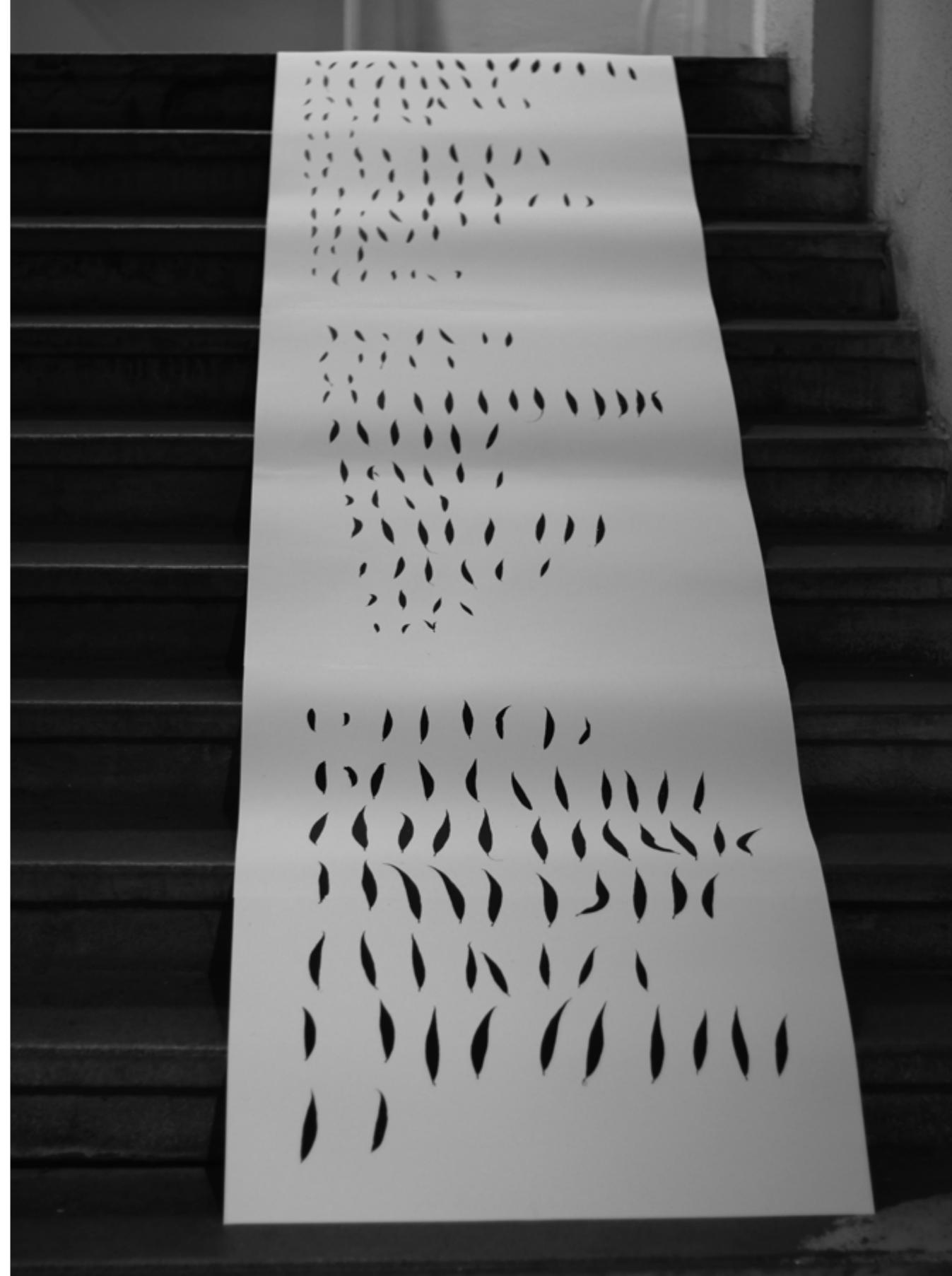


49.830732, 18.263010

instalation, object, serigraphy prints
2022









Sound is about movement.

Everything that moves on our planet creates air vibrations.

The world is full of sounds, just listen.

Let's open up and listen carefully to everything that vibrates around us.

Let's perceive the sounds around us.

Everything we hear is a sound object.

Sound forces us to reevaluate the meaning, nature, and significance of our social experience.

Sound forces us to reevaluate our relationship to community.

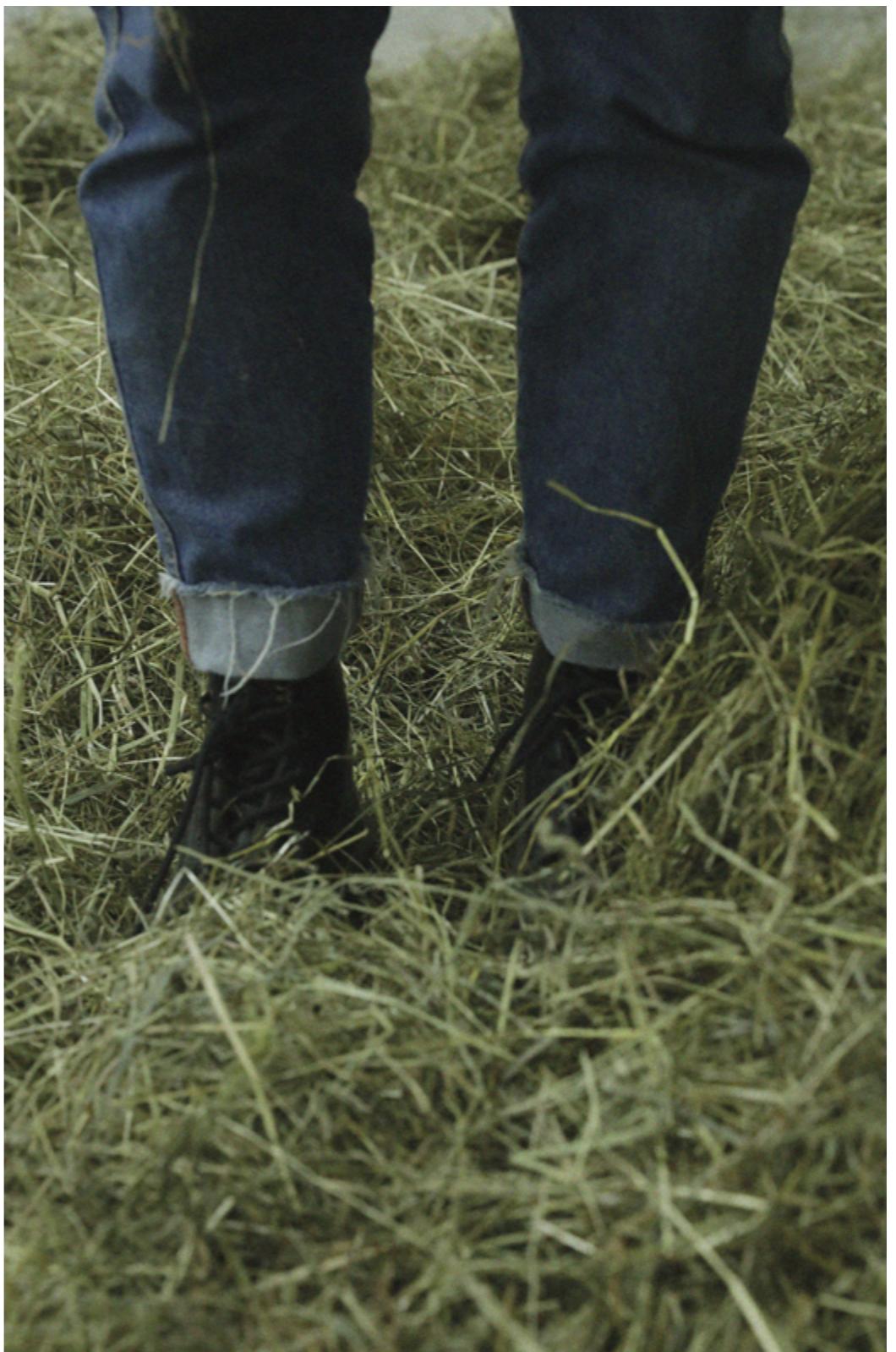
Sound forces us to reevaluate our relational experiences and our behavior towards others, ourselves, the places and spaces we inhabit.

Sound forces us to reevaluate our relationship to power.

Sound forces us to reevaluate our relationship to other senses.

hay, straw

appropriation to Zorka Saglova, sound instalation
2022



Zvuk je o pohybe.

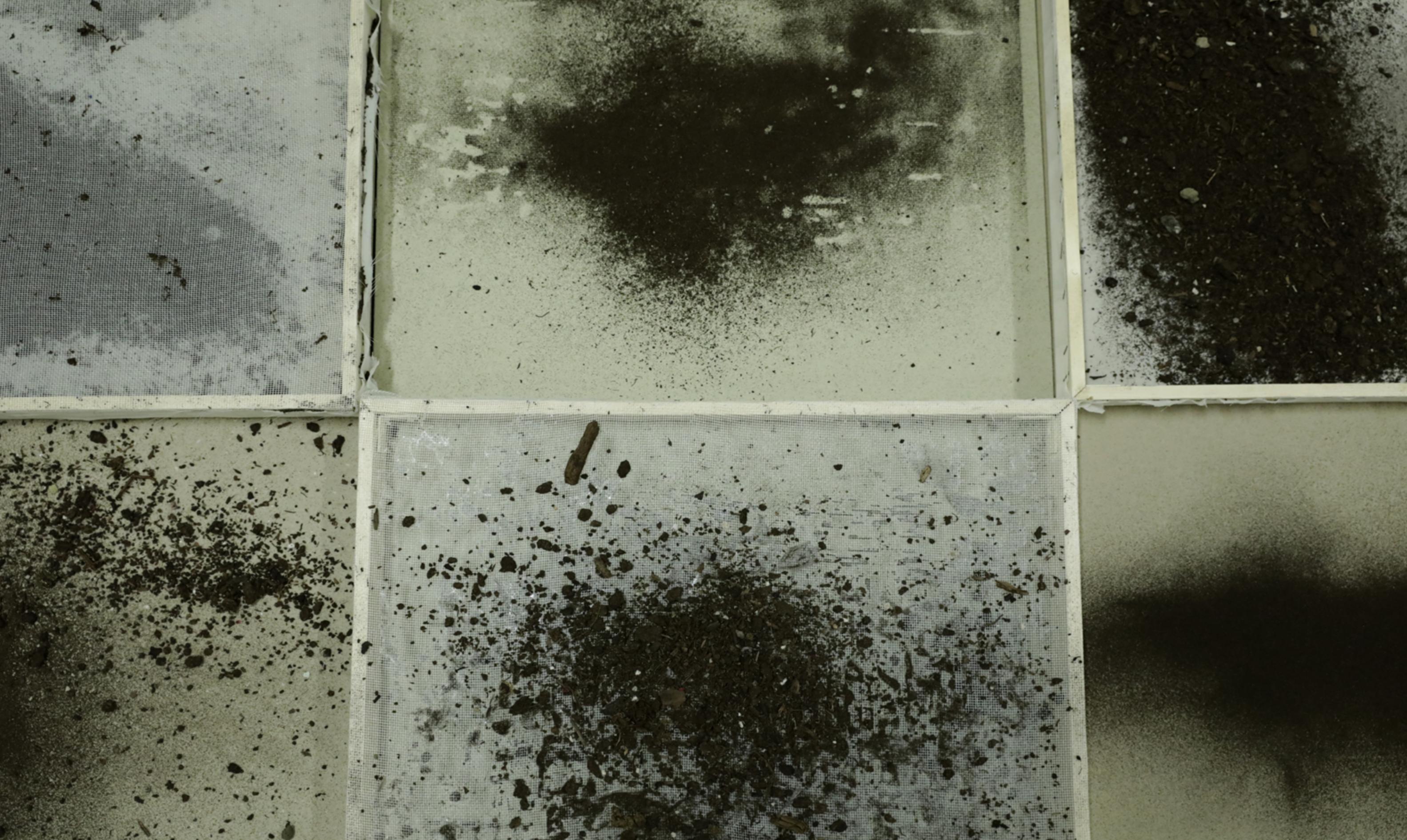


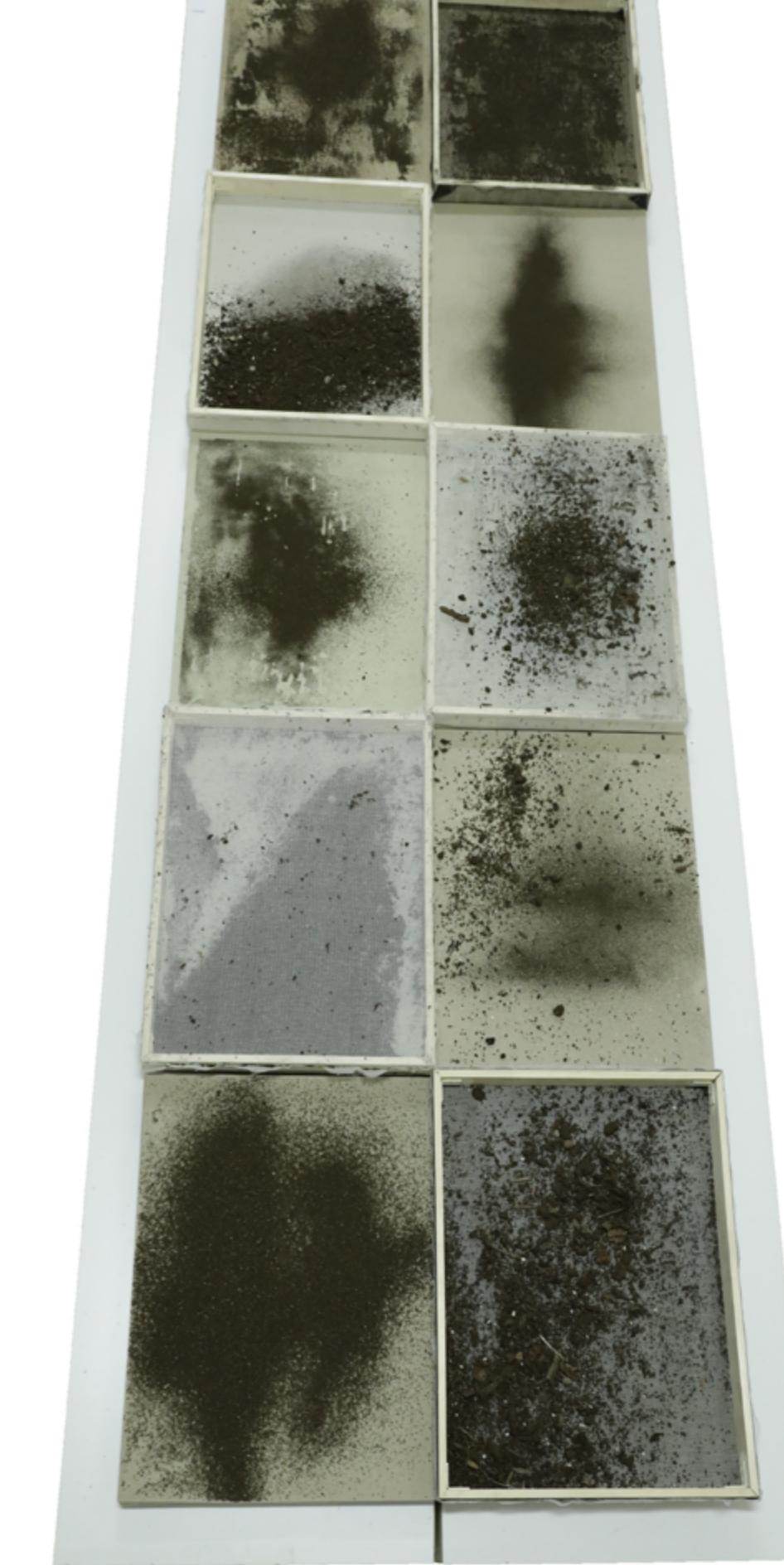
The work is inspired by composting in our garden. The accumulation of material becomes temporary. A lot of household waste and garden waste is accumulated in the place. The process is repeated and then a material is layered and then sieved. The volatile matrix creates volatile graphics that will change with each installation. However, the principle remains the same. By sifting the clay through different types of sieves, abstract compositions are created. The Installation Is Complemented by a video and audio track, which was created during the creation process.

principles

installation with soil, sound and video
2022, 10 boxes, 40x50 cm







forms of nature

serigraphy prints, object, 2022, 100x70 cm

Curator: Erika Kovačičová

Gallery: Koniareň Gallery Trebišov

The cycle of graphics is preceded by a systematic collection of Iceland Blister plants, which fall from the trees due to time and weather. The author actively spends time in nature, archives collected lichens and looks for forms of nature, as well as forms of its graphic processing into graphic sheets and objects. The inspiration comes from the theory and work of the German biologist Ernst Haeckel from the turn of the 19th and 20th centuries. In contrast to his work and discovery, the contemporary observation of nature is more tangible. Everything seems to be known and recorded and information is quickly found. What can we look for similarities and differences? Research and discovery of psychological reaction, peace and balance in the surroundings of nature, systematic return to a more peaceful way of life, to a partial slowing down that frees the mind for a certain time. Mária Kekeláková's graphics are a reminder of this slowing down and building a relationship with nature.

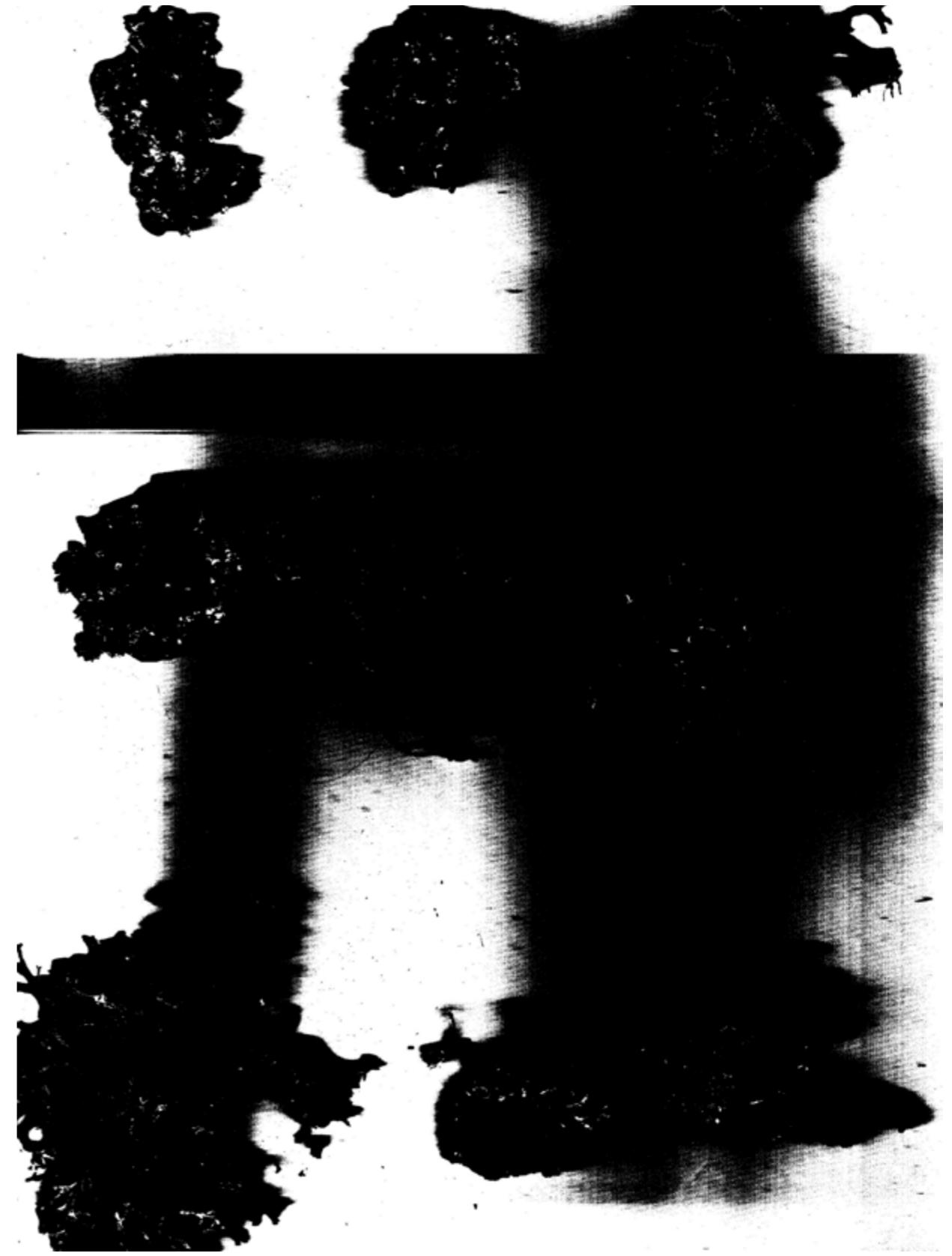






u. fond
na podporu
umenia

1 2 3 4







what color are the memories? artificially systematic

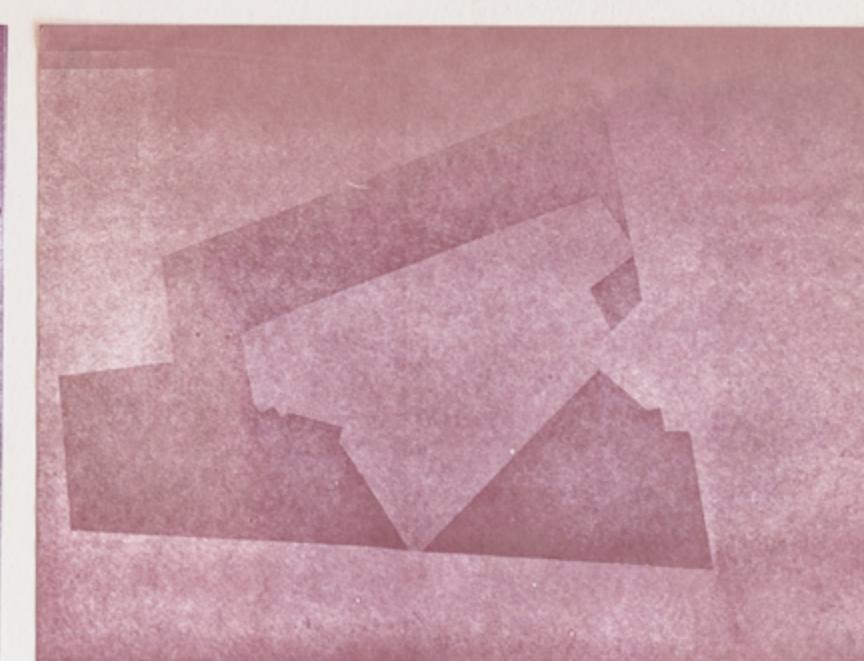
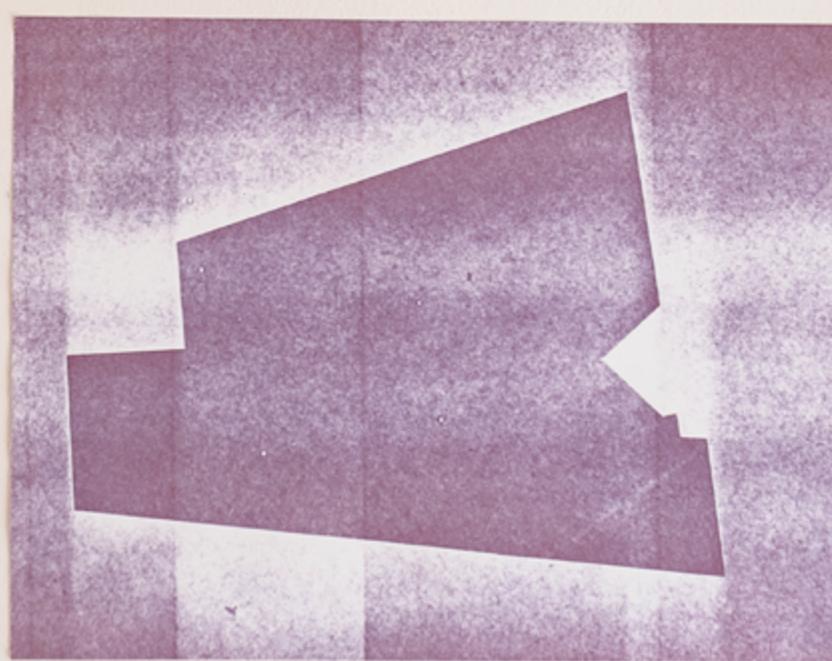
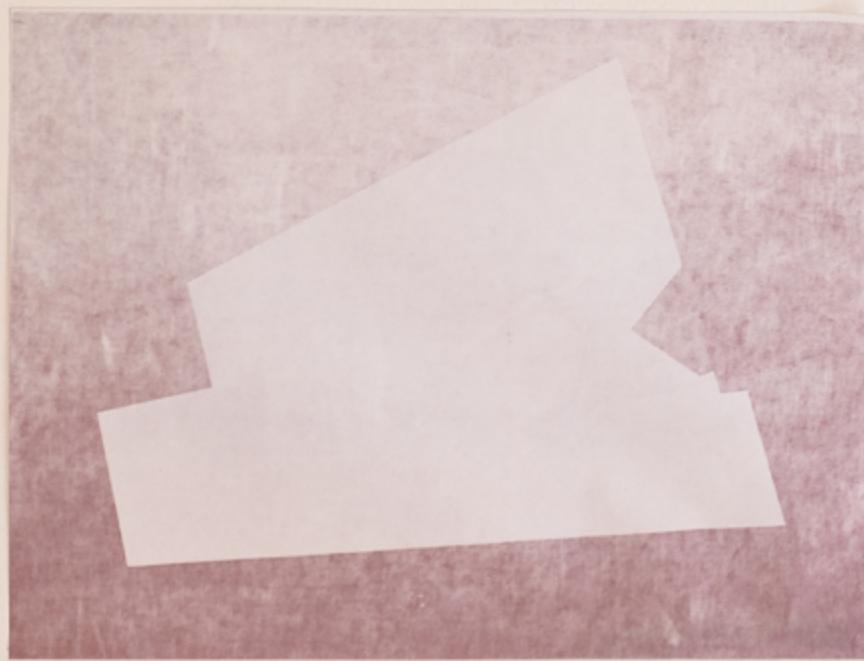
site-specific instalation, digital print, experimental print 2022

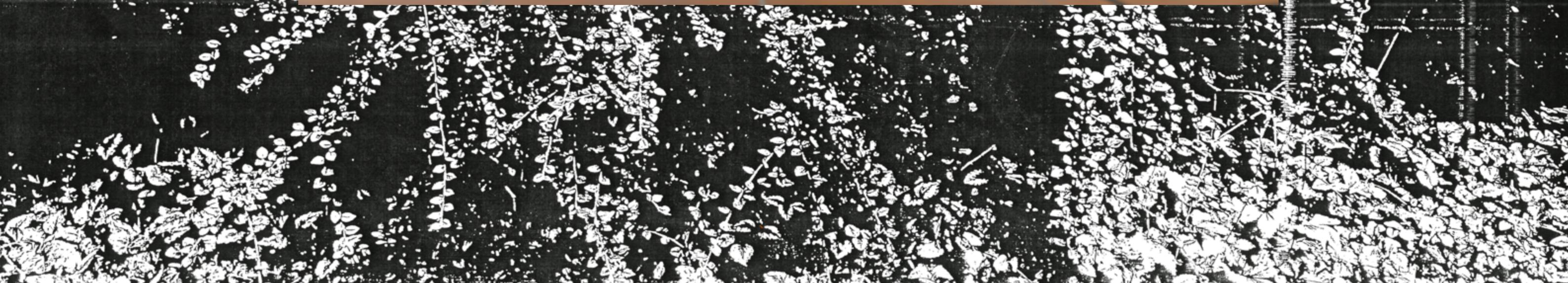
Curator: Ondřej Staněk

Artists: Mária Kekeláková, Jan Svatoš

The two-way communication between man and nature is an endless and forever ongoing process. Nature and its forms and structures enter our mind through images created by the process of imagination, interpreting a common place we have visited and which we try to keep in our memory during a positive experience. Over time, man came to the position of creator and tamer of nature, which often becomes artificially systematic. However, it is necessary to mention the time during which nature deals with artificial systematicity and organization, with its wildness and naturalness. Therefore, over time, man begins to perceive artificially created and tamed nature as wild and natural. This character of the current form of natural forms and structures creates three levels of human perception of nature: The level of the context of emergence, the Level of direct and intimate contact, and then the Level of subsequent synthesis of memories and experiences. The interpretation of individual planes at the level of the mind and the imagination of a person's image know no boundaries. On the one hand, we have artificially systematic and organized urban parks resembling a stage and representing the plane of the context of creation, that is, the context of the origin of this place. On the other hand, we have a natural form and structure in the form of Icelandic rocks that have not been influenced by man, leaving a very intense experience. In both cases, however, it interprets the plane of direct contact. Exhibition "What colour are memories? Artificially systematic." represents a fusion of these planes transformed into an abstract form of synthesis of memories, digital archiving and geometry of forms and structures. This work aims to observe the contact between man and nature and the transformation of such interaction into a work of art.













vogrudek

instalation, experimental print, video, uv print
2021

The project is thematically the fertile part of the garden in the native village of Orava. It follows the weather change. The project also emphasizes man and the importance of human hands, which interfere with and influence (play a major role) the development of the soil in the garden. An important part or better said the goal of this work is a process monitoring which is being developed by gradual research, reading, and creation - by examining onethi the responding to it. The work is based on my mother's notes, which she has been writing down since 2014. The records describe our garden – infertility, but also dryness, planting, and fruit and vegetable picking. My mum enjoys many plum blossoms or strawberries, of which there are many, but she's so sad when potatoes or tomatoes get frozen in the fall. Sheen joy the first snow and sunny days but does not like the droughts. All these feelings are connected by the relationship between mother and garden, the relationship of man to nature.













