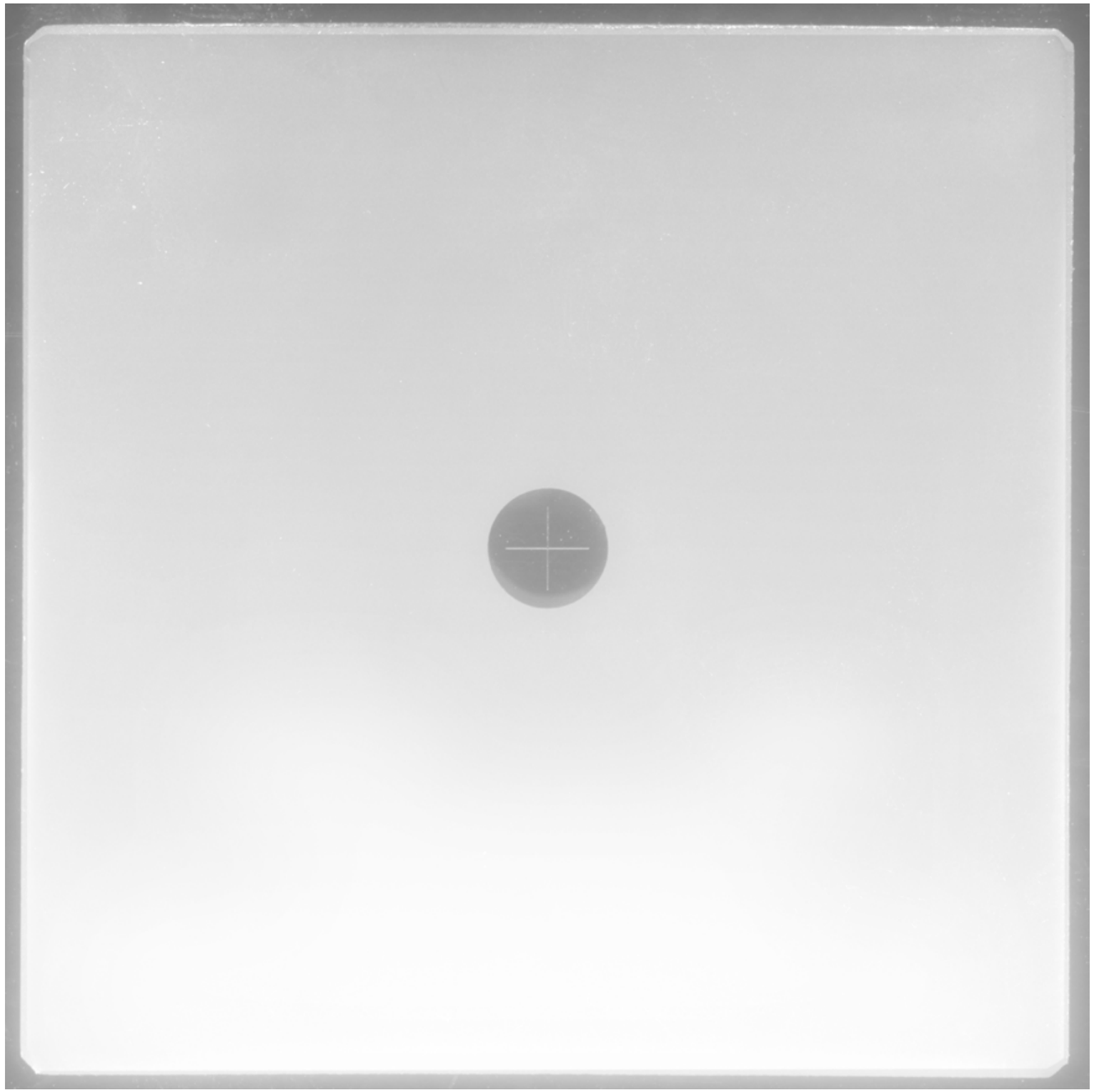

Pavel Matoušek

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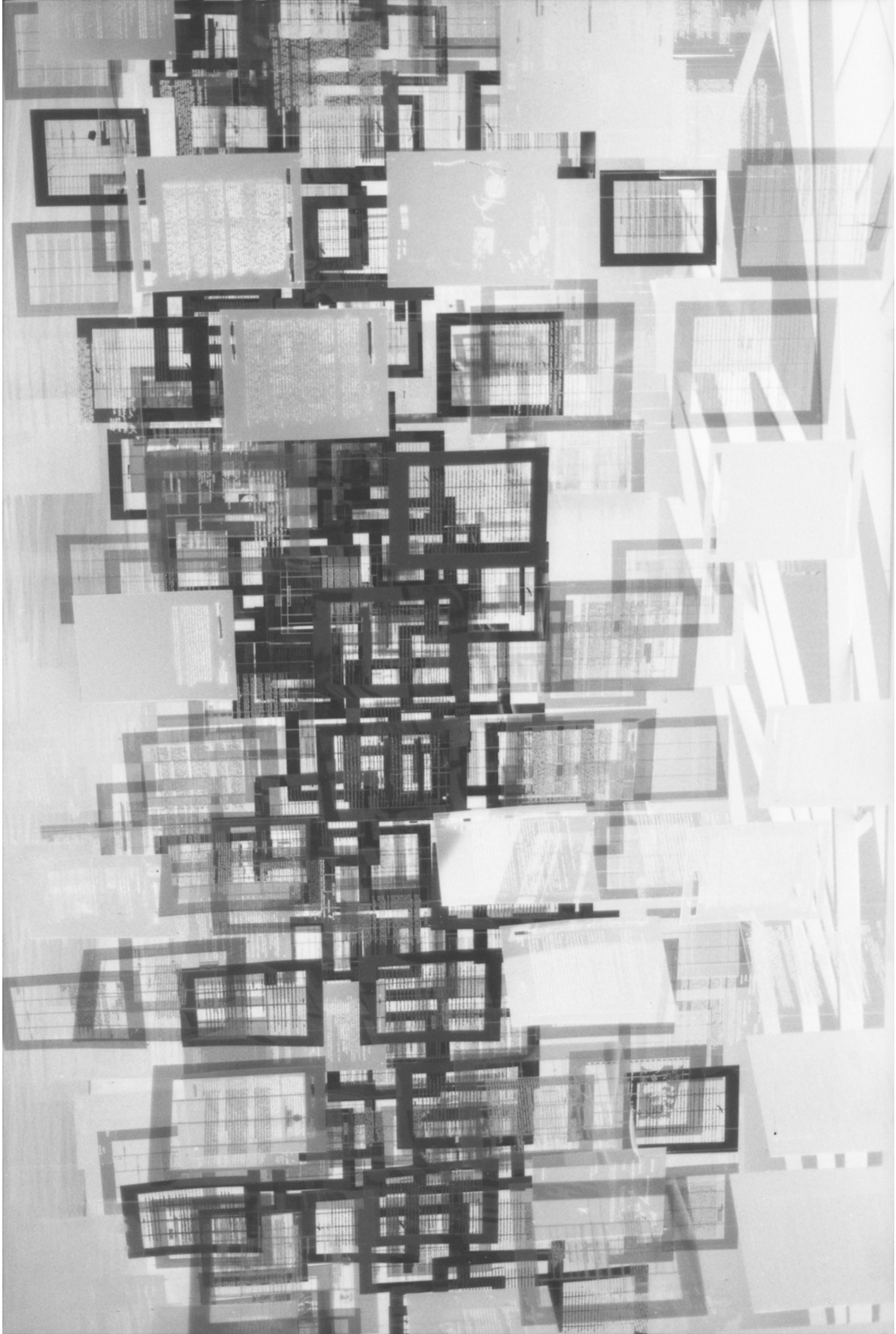
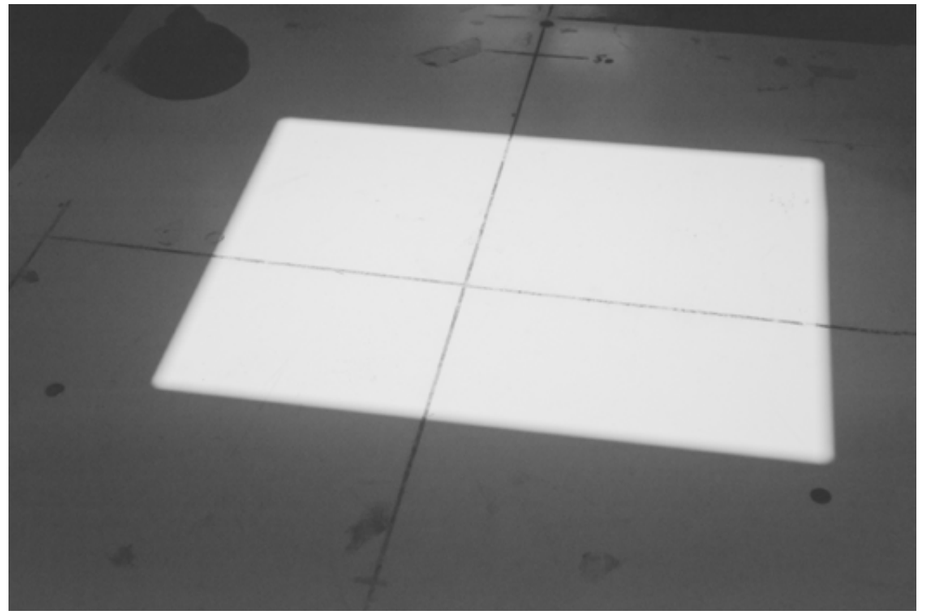
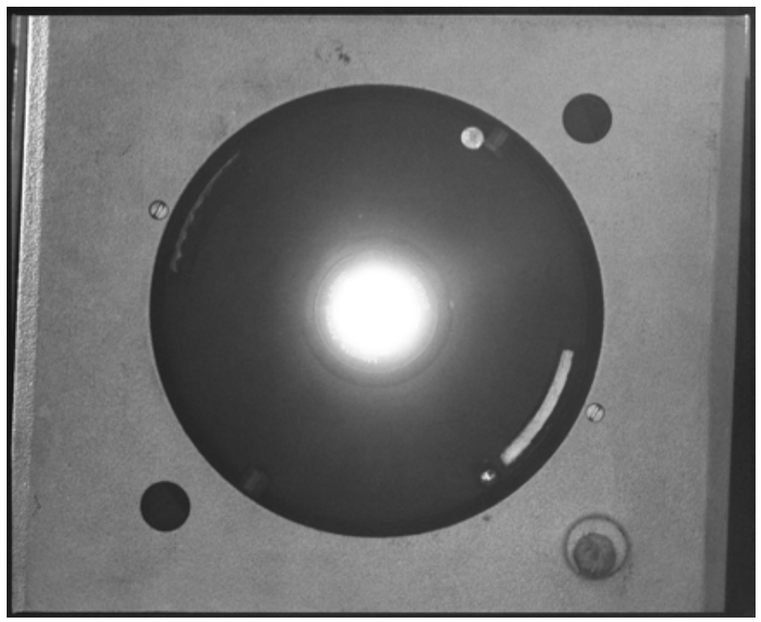
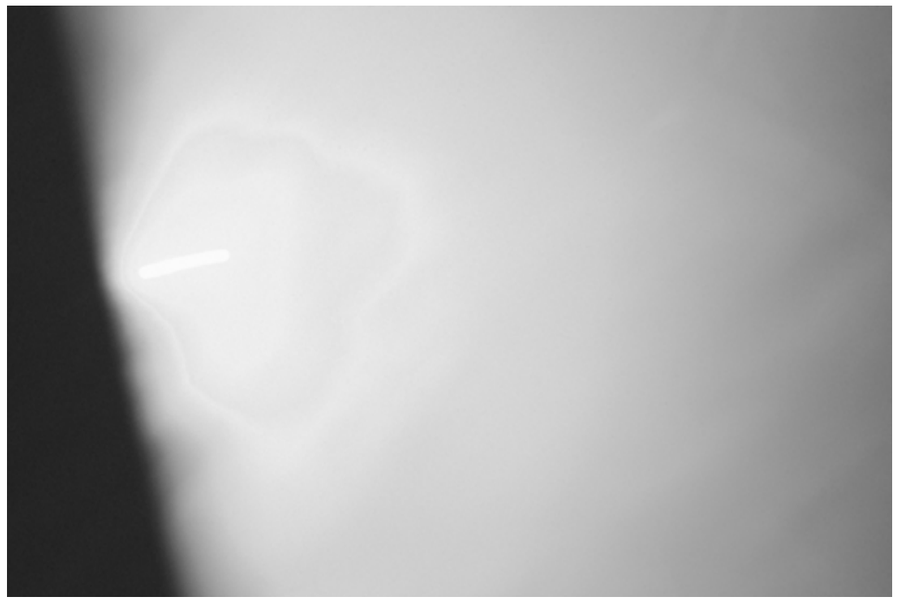
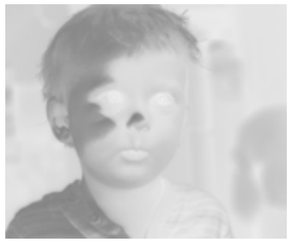
1855







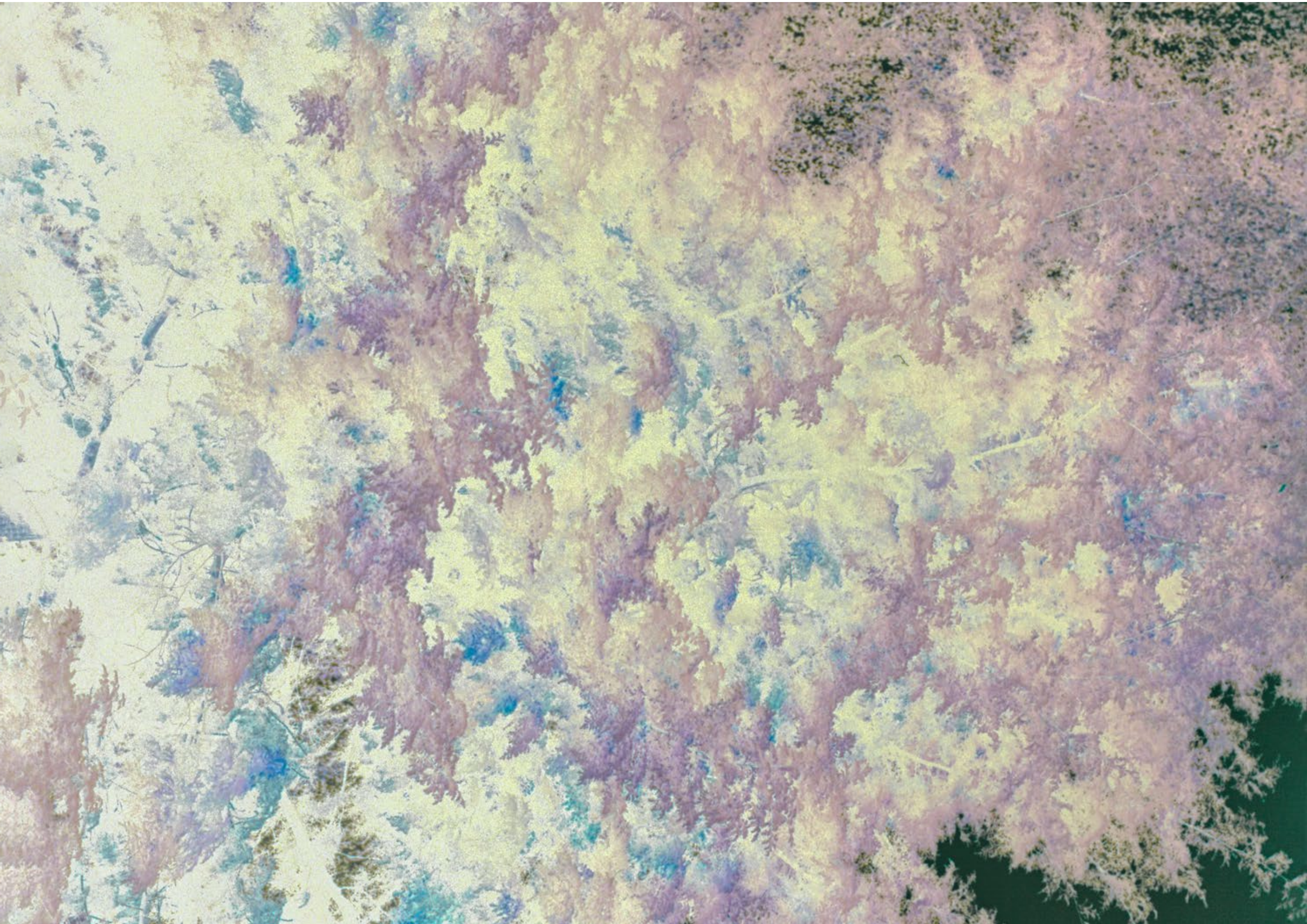




Images of Experience

photographs, 2017-2018, various formats

Project deals with aesthetic concept of visual perception as a sensual experience. I investigate the process of undergoing an experience on the part of both the artist and the spectator. Each of the images is hinting at some of the phenomenon or visual archetype. I analyse the influence of environments of perception and the effects of (neuro-)physical processes in the eye and brain. In the current era of image (and never-ending stream of visual media all around us), understanding of those processes is more important than ever.The main references come from the writings of J. Dewey, J. Berger and neuro-scientists such as L. Kesner. Work is a part of current PhD. art-based research project.

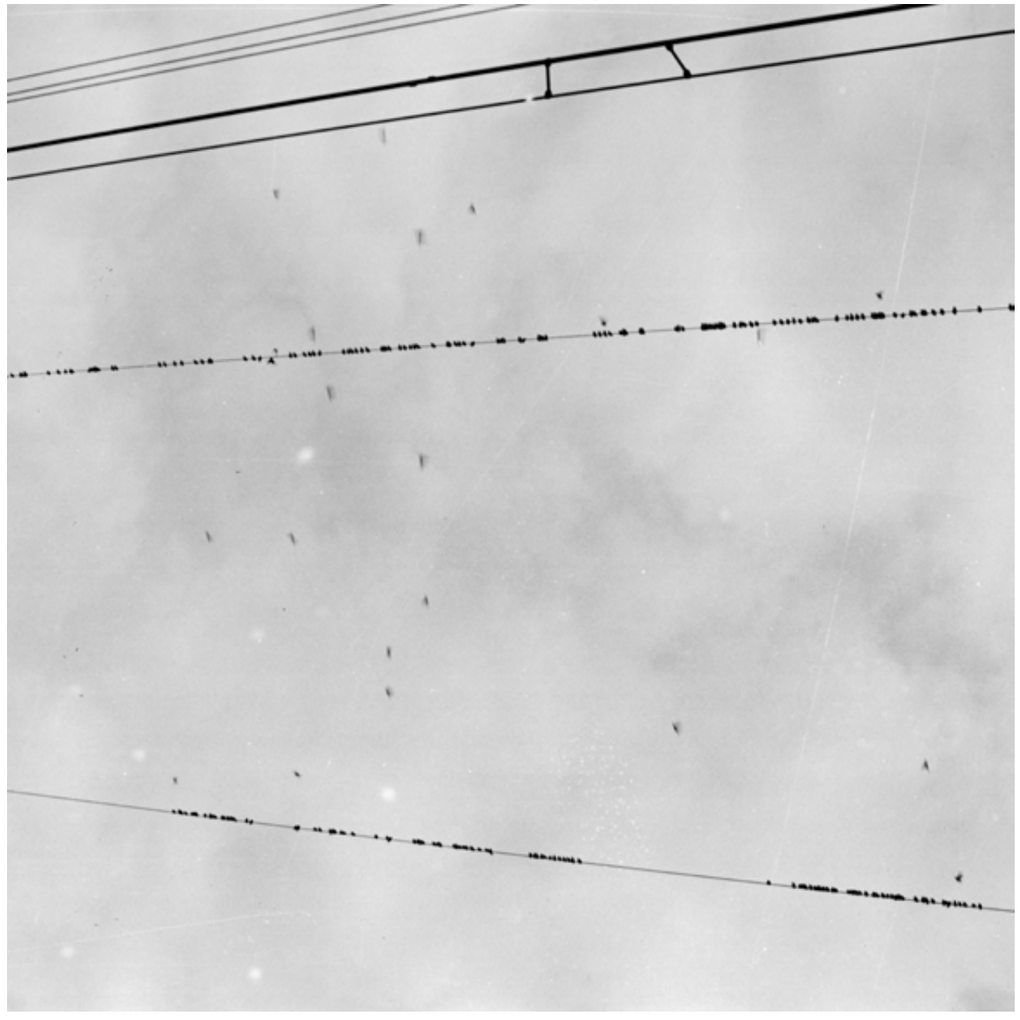


Island of Islands

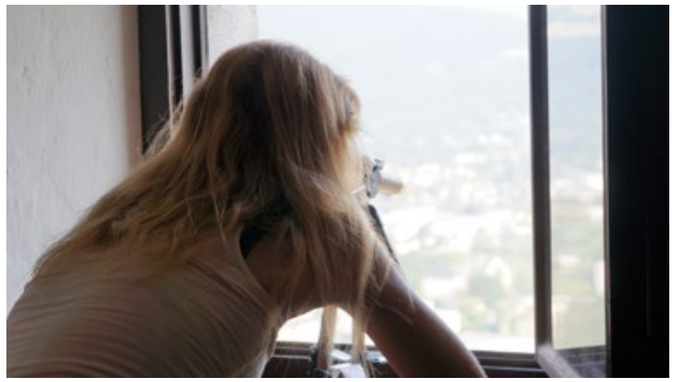
photographs, 2017-2018, various formats

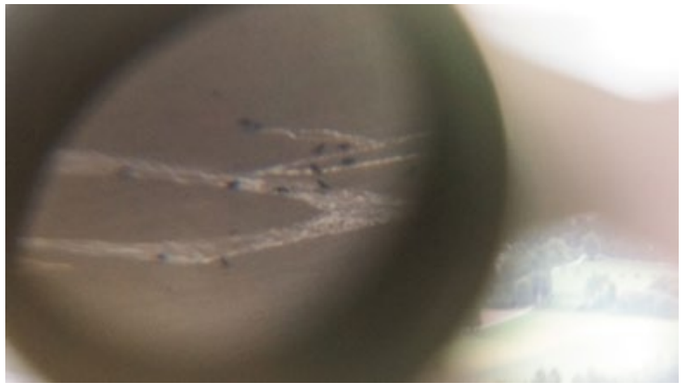
If there is a sense of reality, there must also be a sense of possibility. To pass freely through open doors, it is necessary to respect the fact that they have solid frames. This principle, by which the old professor had lived, is simply a requisite of the sense of reality. But if there is a sense of reality, and no one will doubt that it has its justifications for existing, then there must also be something we can call a sense of possibility. Whoever has it does not say, for instance: Here this or that has happened, will happen, must happen; but he invents: Here this or that might, could, or ought to happen. If he is told that something is the way it is, he will think: Well, it could probably just as well be otherwise. So the sense of possibility could be defined outright as the ability to conceive of everything there might be just as well, and to attach no more importance to what is than to what is not.
(Robert Musil: The Man Without Qualities, 1942)

Tired horse can no longer carry on
photographs, 2014, various formats
Defamiliarizated vision of our surroundings as a solution to human's automatized visual perception amidst the everyday visual smog. Based on theories of Viktor Shklovsky (Theory of Prose, 1925), François Laruelle and Jindřich Chalupecký.
Decompositions of found or manipulated human-made patterns and objects.



untitled
silver-gelatin photographs, 2016, 100x100cm
homage to the works of painter Václav Boštík
commissioned by regional state galery Klatovy Klenová





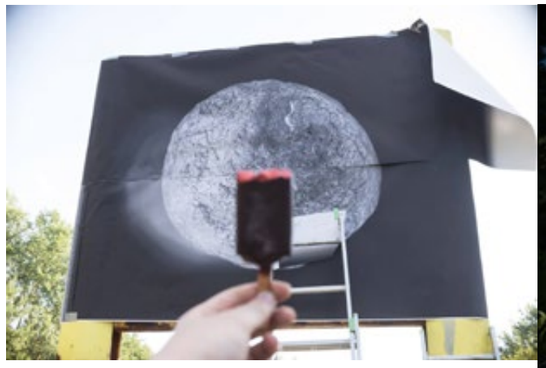
Untitled (pre-history)

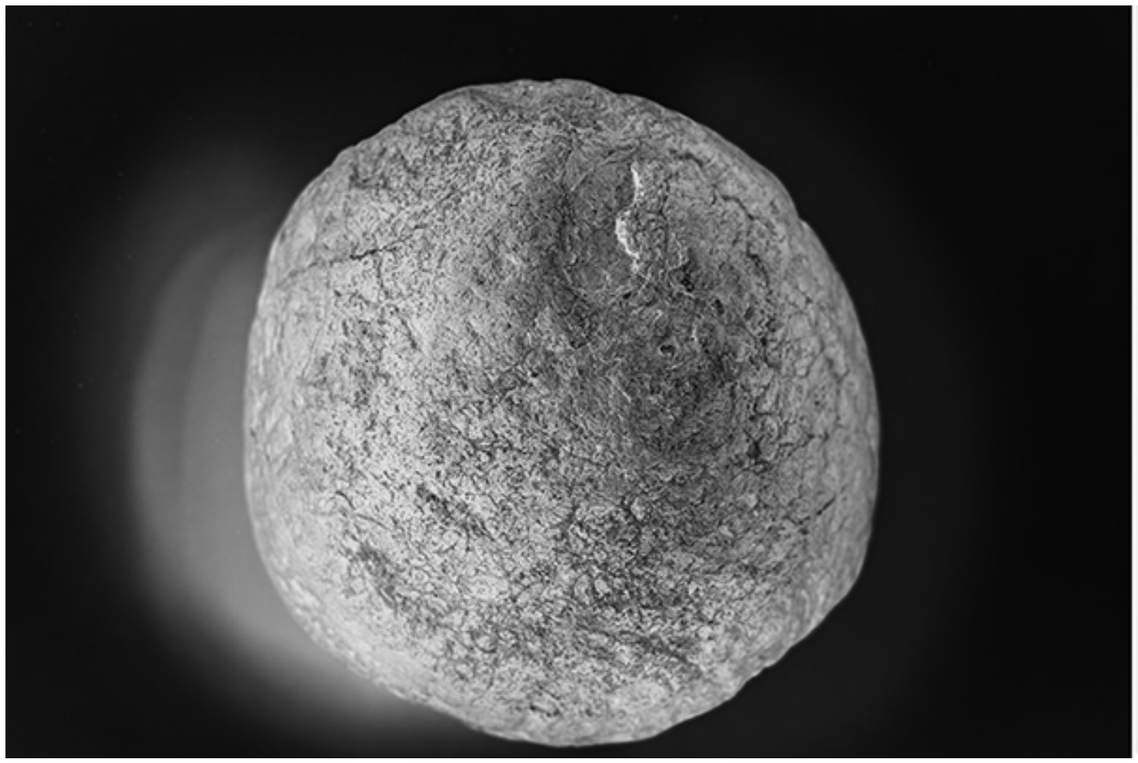
8x5m land art painting performance; flour, telescope, local birds, 2015

process of creation and destruction to be observed from Salzburg Fortress

dedicated to Otto Piene and Günther Uecker

project for Salzburg Summer Academy of Art



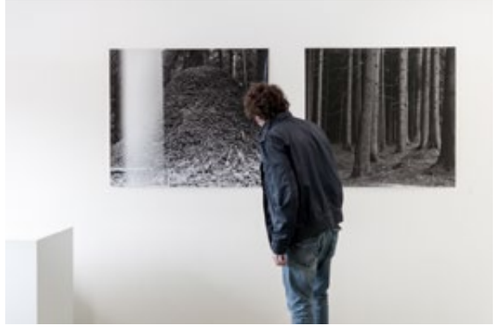


Day after day
digital print banner, 2015, 2pcs 230×210cm
dawn and dusk for daily commuters
billboard stand at a main road , Beroun (CZ)

Site specific project Medium Loci

series of exhibitions reflecting on czech and german cities
genius loci as an artistic medium
mediumloci.tumblr.com

Conis Albus
silver-gelatin photographs, installation view, 2014
with Michal Kozák, site specific project for a Jewish cemetery memorial



Formica polyctena
silver-gelatin photographs, 2013, 100x100cm
exploring the aesthetics of ant colonnies

Pavel Matoušek

pavelmatousek.cz | info@pavelmatousek.cz | tel: 00420 721 670 978
born in 1989 in Prague, PhD student, freelance artist in Ústí nad Labem, Czechia

education

PhD	ongoing	Visual Communication at Faculty of Art and Design, J. E. Purkyně University FUD UJEP (CZ)
MFA	2010 – 2017	Photography at FUD UJEP (CZ), prof. Pavel Baňka and Lukáš Jasanský

internships

2015 – 2016 Faculdade de Belas Artes, University of Porto (PT)
August 2015 Salzburg Summer Academy of Art – prof. Maha Maamoun (AT)
2012 – 2013 Turun Ammattikorkeakoulu – prof. Ismo Luukkonen, Turku (FI)

solo exhibitions

2020 „Eye is a Palindrome", Jelení gallery of FCCA, Prague (CZ)
2020 „As they say", Moving Station, Plzeň (CZ)
2020 „In Vivo", Makráč gallery, Prague (CZ)
2019 „Men in Gardens / Les Mecs dans le Jardin", with Alžběta Kočvarová, Anis Gras, Paris (FR)
2019 „Images of Experience", Důl Hlubina, Ostrava – Dolní Vítkovice (CZ)
2018 „The Pastures of Heaven", Ahoj Nazdar Čau Gallery, Liberec (CZ)
2018 „Men in Gardens", with Alžběta Kočvarová, ROJ, Prague (CZ)
2017 „Silent Years", Bludný kámen Gallery, Opava (CZ)
2017 „Island of Islands", K. H. Mácha Library, Litoměřice (CZ)
2016 „Through Landscapes", with Jiří Kubový, City gallery Litvínov (CZ)
2015 „The Source", UKG Ukradená galerie, Děčín (CZ)
2011 „Counting Sheep", Gallery 105, Ústí nad Labem (CZ)

selected group exhibitions and events

2020
„Rodná hrouda", East Bohemian gallery, Pardubice (CZ)
„In the Garden", Fotografic, Prague (CZ)
2019
„The Velvet Exhibition", Emil Filla Gallery, Ústí nad Labem (CZ)
„St. Lazarus Hospice charity auction show", The Old Synagogue of Pilsen (CZ)
„Photographers of the GKK collection", Klenová castle (CZ)
2018
„Ten Seas", Nitra gallery (SK)
„Zastavení", Kalvárie Ostré (CZ)
„200 Photos", Galerie G4, Cheb (CZ)
„Wooden Web", Embassy of the Czech Republic in Berlin (DE)
2017
„Vnitrobloky", Galerie Hraničář, Ústí nad Labem (CZ)
„Wooden Web", Blaue Fabrik, Dresden (DE)
„Diploma Works 2017", Emil Filla Gallery, Ústí nad Labem (CZ)
2016
„Medium Loci", exhibition series - OGV Alternativa, Jihlava, Runde Ecke - Riesa Efau, Dresden (DE)
„Vis Naturae", Altán Klamovka, Praha (CZ)
„Inventura", U Bílého Jednorožce, Klatovy Klenová gallery (CZ)
„World Biennial of Student Photography" + katalog, Novi Sad (SR)
„Holandês Voador e Terra Primeira", Galeria João Ramalho, Porto (PT)
2015
„New Sensitivity", Fokus café, Ústí nad Labem (CZ)
„Action Auction", Galerie Aula, Poznan (PL)
„Na hranici - Grenznah", Školská 28, Prague (CZ)
„Medium Loci", exhibition series - Magdeburg, Neratovice, Prague (CZ)

2014
„Pokoje 2 - Mistři“, Cihelná 4, Prague (CZ)
„NAD ČAROU – Jednosměrná zpátky“, Galerie Dox, Prague (CZ)
2013
„FUDFACTORY“, Meet Factory, Prague (CZ)
„Univerzita Předlice: Poesialita”, National Gallery, Prague (CZ)
2012
„Art for a Reason“, Titanik Gallery, Turku (FI)
„Podruhé Ti ustelu ve svém zeleném pokoji“, Kávovarna Lucerna, Prague (CZ)
2011 „Nori Sawa“, Voice4Vision Puppet Gallery, New York (USA)

since 2012	university scholarships for exceptional results
2017	selected for Magnum Photos portfolio review, Visa pour l'image, Perpignan (FR)
2015	US Embasssy Prague grant awardee
2012, 2015	Rennaisance Fund grant awardee
2009	Nicholas Winton Train prize finalist

Pavel Matoušek (b. 1989) is a conceptual photographer based in Ústí nad Labem, Czechia.
Raised in a village near Prague, he was always drawn to the worlds of nature and art.
He received MFA in Photography in 2017 and is currently a PhD student of Visual communication, focused on art-based research on image perception. His project is aimed to describe the process of transferring fragments of experience between the artist and the spectator. Pavel's art projects were presented in Portugal, Finland, Germany or France. He worked on international documentary projects in Ladakh, India, Netherlands and Kenya, and has been recognized by the US Embassy Prague, DPreview Readers' Best Shots of 2016 or World Biennial of Student Photography.

We Portray Ordinary Things.
Naturally, we mostly care about the visual properties, design and quality of the object, that may not always be apparent. All the seemingly unrelated motives gradually meet in a visual dialogue which offers a deeper personal statement, enriched by its installation in the exhibition space. We mostly focus on the rhythm, lines, space, surface and universal shapes. We want to explore ephemeral substances of the photographic image
and its dependency on time. We also use visual defects that are supposed to remind the viewer that images cannot be read superficially.

Photography and other new media, as the latest ways to describe the world, are constantly evolving at the speed of light. Fine art in general seems to be a perfect tool to redefine the properties and qualities of what we consider reality and what attitude we have towards reality and ourselves. A proper visual translation of core values requires a much stronger focus on philosophy and human sciences than on the technologies alone. If photography is considered a record of information, what will happen when it is stripped off all the historic connotations, taken out of context and deprived of any period signs? Does this latent cut of the photographic image leave something that could be called clean photography? Can it make an impression on the viewer despite not carrying any specific information about its background, space and time? The actual creation process of the photography deprives it of its context and all that is left is just a firmly anchored mimesis –
an echo of reality. Here and now, moved into a different timeline.

Jana Stejskalová on the Ten Seas exhibition