

K L U Z U R Y  
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Febell

Ateliér  
klasické fotografie

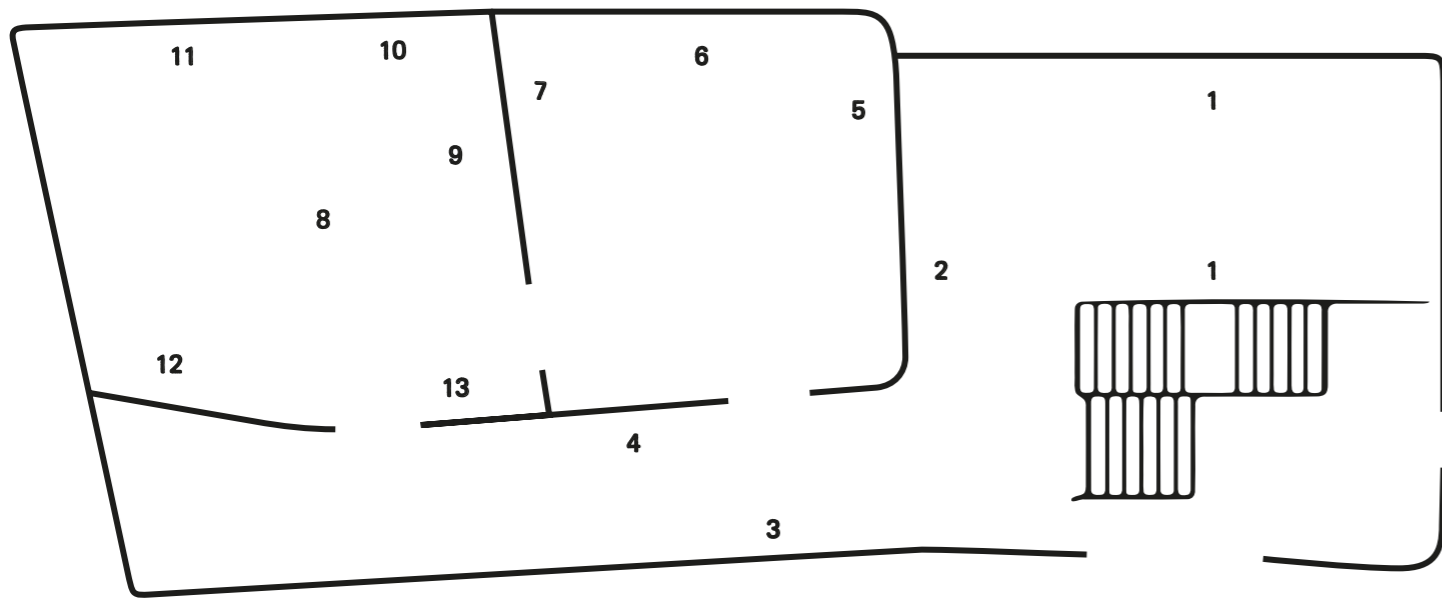
Sól Barragán  
Rin Do  
Þorbjörg Ingvarsdóttir  
Eduards Kurečko  
Sharan Nair  
Martina Mraz  
Jazmín González  
Eliška Štásková  
Momo Ogura  
Olga Przepiórka  
Logan Perrin  
Vivien Hamzová  
Tom Staunton

Ateliér  
imaginativní fotografie

Ana Ilienکو  
Lili Cirksena  
Alex Chudá  
František Javorský  
Kateřina Holečková  
Jan Liška + Tatiana Zvolská

Vernisáž 28. 5. 2026 • 17.00  
Výstava 29. 5.–5. 6. 2026  
otevřeno denně 13–19 h

2026



**Ateliér**  
klasické fotografie

### 1 Sól Barragán \*Terrains\*

\_Cracks, ravines, lunar craters on a living, moving surface. Black holes and bound mountain ranges, earthquakes across tectonic plates of skin. Exotic landscapes, painful landscapes, soft landscapes.\_

Through large-format black-and-white darkroom prints, this project approaches scars as landscape images.

### 2 Rin Do White Noise

From encounters with new people, from conversations about their lives and the work they do, and from my imagination about them, I created this series of images. My imagination also extends to places and objects, and to the ways they intersect and resonate with one another. In working through these connections, I gathered and combined them into this body of work.

My intention was not to tell stories. I simply followed my intuition through these imaginations. From the photographs I captured, I added layers and performed collage work in the darkroom to create my own imagined interpretations.

### 3 Þorbjörg Ingvarsdóttir The Stones Speak

Inspired by Þórbergur Þórðarson's book *\_The Stones Speak\_* this work explores the idea that stones carry memory and awareness. In the book, Þórbergur describes stones as the most alive of all "dead things", untouched by humans and capable of speech for those willing to listen long enough to hear and understand. He writes of practicing this kind of listening, believing that if one remained attentive long enough, the natural world might eventually begin to speak back. The photographs move through this same state of attention, searching for moments where something within nature seems to make itself known. In the central image, the surface of the stone resembles the lips of a hidden being.

### 4 Eduards Kurečko \_Transit\_

It's a series of landscapes photographed while moving between places in Czechia and Luxembourg. I used a Kodak FunSaver because I wanted to work very intuitively and without overthinking the images. The disposable camera flattened everything emotionally in a way I liked. The images became more about atmosphere and transition than about specific locations. At first I included people and social situations, but after reviewing the work I realized the landscapes carried the idea more clearly on their own. For me the images are about movement, temporary spaces, and emotional transition. The sequence moves from heavier and more isolated images toward lighter and more open ones.

### 5 Sharan Nair Graveyard

This Photo series speaks as a visual metaphor; one that goes against the popular belief about the idea of death.

No body not thing can ever beat the testament of time. Yet the memories and soul live on even after the body begins to decay. The photographer aims to represent death as a beautiful and peaceful rest that is no less than equal to the beauty of the life lived prior to it.

### 6 Martina Mraz fried air

Fritovaný vzduch je čistě autorský intuitivní projekt, který mi dělal radost při procesu jeho tvorby a komponování. Je složený z analogových fotografií mého mnoholetého archivu a vzpomínkových útržků z textů o mých snech. Kontrastuje zde materiální rozporu mezi analogovým naskenovaným materiálem vytištěným pomocí digitálního tisku do fyzické formy.

### 7 Jazmín González an absurd amount of cortisol

This project is intended to document smiles. Very small, lowkey staged moments captured in the space of a life of constant moving and full of uncertainty. The smiles here are neither entirely real nor entirely performed. They exist in that uncomfortable middle ground that perhaps we all have to go through more times that we would like to. For someone who experiences crippling anxiety, faces become both an obsession and a source of unease. The details accumulate: the fold near an eye, the intensity of gazes, the particular tension in a smile that is also a farewell. These fragments are deliberately incomplete, deliberately close because this is how human memory works. Not as whole images but specific details often full of feelings or the lack of them. To ask someone to smile is already a small act of manipulation, while working on this it felt like demanding to perform warmth, connection, closeness, and you, the viewer, are subjected to the same demand. You are invited to feel something for people you do not know and perhaps will never meet, people who mean immense amounts to one person and nothing to you. This plays with the nature of photography of intentional framing. The context is withheld. The reason is kept secret. What remains is the expression itself, and the question of what you do with it and whatever you feel about it. This project is about memory, distance, impermanence, and the strange intimacy of photographing. It is about nothing but also something, but, what do you think?

### 8 Eliška Štásková Archeology of present

(EN) The installation plays on a paradox: objects that remain part of our everyday lives are displayed, isolated, and illuminated as if they were artifacts from a long-vanished civilization, thus creating a fictional archaeology of the present in which the material world breaks down into images, while its meaning is constructed only in retrospect. The metal cubes evoke display cases, containers, or transport modules—in short, something between a museum, a warehouse, and a technological facility. The work challenges the clear boundary between the past and the present; the vertical layering refers to stratigraphy, the archaeological layers of time.

(CZ) Instalace pracuje s paradoxem: věci, které jsou ještě součástí naší každodennosti, jsou vystaveny, izolovány a nasvíceny, jako by šlo o artefakty dávno zaniklé civilizace, vytváří tak fiktivní archeologii současnosti, v níž se materiální svět rozpadá do obrazů, zatímco jeho význam je konstruován až zpětně. Kovové krychle evokují vitríny, kontejnery nebo transportní moduly, zkrátka něco mezi muzeem, skladem a technologickým zařízením. Dílo zpochybňuje jasnou hranici mezi minulostí a přítomností, vertikální vrstvení odkazuje na stratigrafii, archeologické vrstvy času.

### 9 Momo Ogura Unreachable Distance

This project depicts the distance between my mother and me when I was a child. From a perspective that allows me to look back on my past self from the present, I am reconstructing the imaginary world I created to protect myself. Through staged photography and colour film, fragments of memory are recreated, and the form of the past is metamorphosed. That "unreached" distance is not only a physical, but also a psychological —a gap in feelings and understanding— and the two may coexist, overlapping without being clearly separated.

### 10 Olga Przepiórka Microcosms

Microcosms developed out of an attempt to understand how I look at landscapes and what changes in my way of seeing when the subject is no longer a person. Much of my work usually centres on people and the emotional negotiations involved in photographing them, so this project became an exercise in observing still subjects and in considering what forms of attention they require. I found myself looking more carefully at how certain visual patterns and emotional impressions kept returning. The work takes shape through the placement of images and the quiet connections that surface between them. The attention brought to a place inevitably shapes what can be found within it. These photographs were made during a period of melancholy and emotional tension, and I hope some residue of those feelings remains present within them. The title *Microcosms* refers both to small worlds and to the possibility that they might reflect larger systems, between external landscape and interior experience.

### 11 Logan Perrin A Hollow Space

This project documents the Polish town of Bogatynia, located near the Czech and German borders and dominated by the Turów coal mine and power station. The landscape and its residents share a certain harshness, and you feel as though you are walking through an area where you do not belong. Instead of only depicting the energy infrastructure, I focus on the surrounding areas and the dystopian atmosphere it creates. This feels important because I want to show the effect this infrastructure has on the town and to depict life in this region, rather than simply illustrating the machinery that produces it. To convey this atmosphere with precision, I photographed the location on 4×5 film using Fomapan 100 and printed on Fomabrom 30×40 fiber based paper.

### 12 Vivien Hamzová I Love You Too, Mom 2019–2026

(EN) It has been 12 years since my mother succumbed to alcoholism after returning from Sudan.

The collection depicts a life in a household with an alcoholic and the consequences of alcoholism, but also offers an insight into my mother's entire life and my complicated relationship with her (when one hates a parent but still loves them) in order to reconcile with an alcoholic who is not getting better, to understand them, and to bring closure to 10 years of sorrows.

### Taky Tě mám ráda, mami

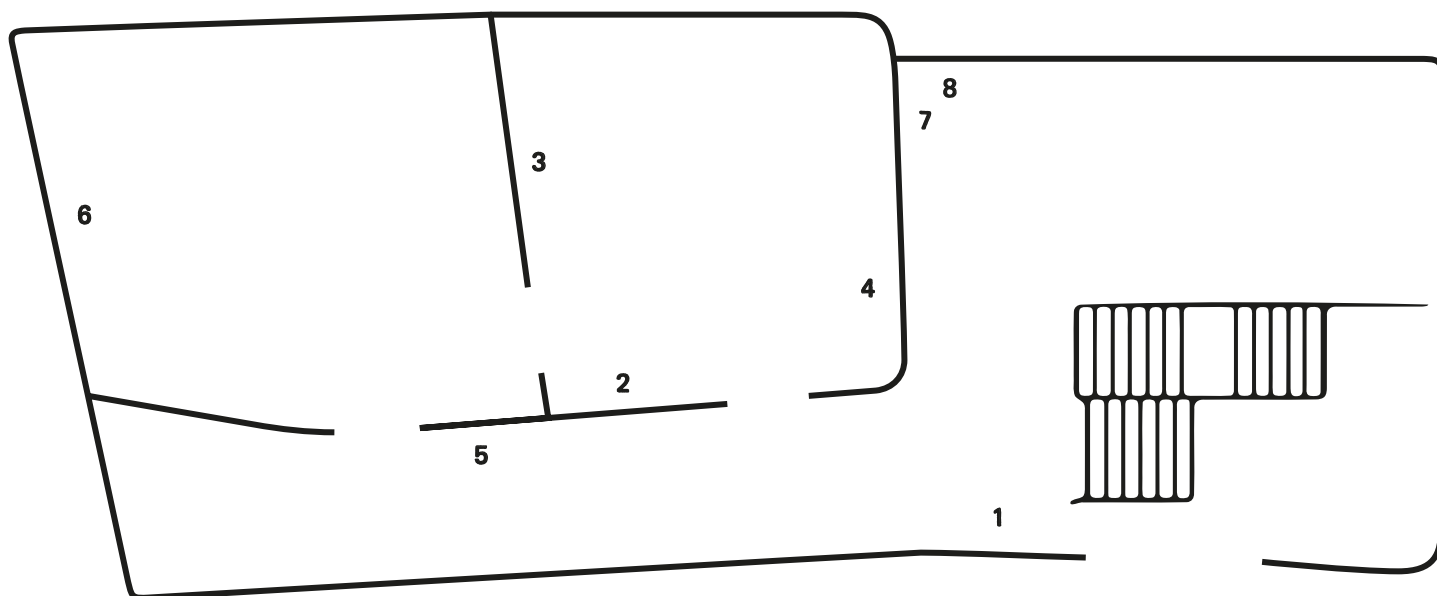
(CZ) Uběhlo 12 let od toho, kdy má matka po návratu ze Súdánu podlehla alkoholu.

Soubor je ztvárněním domácnosti s alkoholikem a následků alkoholismu, ale i vzhledem do matčina celého života a mého komplikovaného vztahu k ní (kdy člověk rodiče nenávidí, ale zároveň ho má stále rád) za účelem smíření se s nelepším se alkoholikem, jeho pochopení a uzavření 10 let trápení.

### 13 Tom Staunton Echoes of Empire

Leveraging Prague's rich history, *Echoes of Empire* uses architecture to tell the story of Prague's various ruling parties and eras.

From Soviet era apartment blocks to the Charles Bridge, this project displays the cultural identity imbued in these landmarks, with reference to the history, period and social climate in which they were constructed.



### Ateliér imaginativní fotografie

#### 1 Ana Ilienko

Why is it good to be human?  
Construction and deconstruction.  
Everything has its before and after.  
You keep putting yourself together. You keep falling apart.  
The effect of a dropped stone.

#### 2 Lili Cirksena

„Computer networks don't care where  
the sun is in the sky“ (Video, 1:39)

We have detached ourselves from the sun's cycle, trading the natural rhythm of sunrise and sunset for the relentless tick of atomic clocks. Trying to make sense of this constant rush of time, I found myself reminiscing about unhurried days, back before our lives were dictated by never-ending schedules. By blending these nostalgic memories with fragments of my current daily life, this video project explores the essence of childhood and the effort to appreciate moments before they fade, ultimately questioning why we only value a second after it has already slipped away.

#### 3 Alex Chudá FAMILIAR

FAMILIAR by Alex Chudá is a multidisciplinary work combining VHS video, medium format photography, and a self-published zine. Developed between the artist's childhood home and her present home, the project reflects on memory, family history, and the shifting emotional geography of belonging. Through documentation of her grandmother, domestic interiors, surrounding landscapes, and scenes of motherhood with her daughter, the work traces the relationship between personal memory and physical space.

The photographs move between absence and closeness, past and present, childhood and motherhood. They are an attempt to look at how places hold time, and what it means to belong somewhere you can no longer fully return to.

#### 4 František Javorský kandylakia

This book is a collection of roadside encounters gathered during two months of wandering through rural Greece. Moving between farms and hitching rides across the mainland, I documented the silent landmarks of the Greek landscape – shrines that stand at the intersection of faith, memory, and the open road.

#### 5 František Javorský Visit Plzeň

Plzeň (Pilsen) has a marketing campaign. It is called Visit Plzeň. The city looks clean, welcoming, and trustworthy in it. The series is an honest look at the ordinary everydayness of the city where I have spent years of my life. The series emerged from a simple gesture – a frontal view of the house facades along one of Plzeň's main arteries, Klatovská třída, once a boulevard, now just one large traffic corridor. No dramatic optics. Just a direct, almost administrative view of what is simply there. Repetition creates a series, the series creates a type, the type reveals the character of the place.

The installation includes large-format posters appropriated from advertising in the public space of Klatovská třída.

#### 6 Kateřina Holečková FLUMEN (Fotogram)

In my project, I explore the theme of haven as a safe place which, for me, is my home and the surrounding landscape where I grew up. For me, home is not only a physical space, but above all a return to the feeling of childhood, which fundamentally shaped me and continues to influence my perception of myself to this day. The most striking element of this environment is the stream flowing past our house, where I spent entire days as a child.

The stream became a metaphor for the transience of human existence. The water in it is never the same; it constantly flows away and is replaced by new water, yet it continues to be one stream. In the same way, a person undergoes constant change without fully realizing what is shaping them at that moment and how deeply certain experiences are imprinted on their identity. The past thus becomes an inseparable part of us, even though we cannot perceive or control its form.

The project was created using the photogram technique, which allows for a direct imprint of reality without the use of a camera. The image is created only by light, water, and the physical presence of the body. Thanks to this technique, each resulting image is an original and cannot be fully reproduced. It is a photogram of a specific water, a specific moment, and my self, which, after this experience, is already influenced and is no longer the same self that lay down in the water.

#### 7 + 8 Jan Liška + Tatiana Zvolská

With this book we would like to show you our experience of becoming parents. We wanted to capture this phenomenon without embellishment, fear, glorification or mocking grin. just our experience, our memory. It's beautiful, scary, tender, difficult and real.