



**PORTFOLIO**  
Deana Kolenčíková

Dancing Umbrellas  
Bien Urbain Festival, Besançon (FR)  
2018



**Deana KOLENČIKOVA**, 5.4.1990

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### **EDUCATION:**

2010 – 2016

Bachelor & Master - Photography and New Media, Academy of Fine Arts and Design, Bratislava (SK), lead by Miro Švolík

2012

ERASMUS, Nottingham Trent University (UK), lead by Andy Cantouris, Peter Ainsworth

2015

INTERNSHIP Photography and Art, Akademie der bildenden Künste Wien (AT), lead by Martin Guttman

2013

INTERNSHIP jewelry studio, Academy of Fine Arts and Design, Bratislava (SK), lead by Karol Weislechner

2014

INTERNSHIP Studio of Typography, Academy of Fine Arts and Design, Bratislava (SK), lead by Pavol Bálik

### **PUBLICATION**

2018 – **Bratislava's Superstructures**, texts and poster collection on illegal urban constructions in Bratislava, with Aurélia Garová, published by HotDock project space, 350 copies, ISBN: 9-788057-005452 (SK)

2014 – **Greetings from Bratislava**, photo-documentary book on the capital of Slovakia, self-published, 3 copies (SK)

2013 – **Is this it?** self-published, 300 copies, (SK)

### **EXHIBITIONS**

**solo**

2021 – Eleventh Hour, Galerie Proluka, Prague (CZ)

2021 – For Rent, A4-Nultý priestor, Bratislava (SK)

2019 – Pomaly ďalej zájdeme, T3 – kultúrny prostriedok, Bratislava (SK)

2019 – Když burnout dostihne i slunce, Galerie Dukla, Ostrava (CZ)

2018 – Apropos Anthropos, DOT Gallery,

Bratislava (SK)

2018 – As if you cast a fishing rod into the void, Bubec, Prague (CZ)

2017 – A wall is always two-sided, Galerie Jelení, Prague (CZ)

2017 – Health ,n' Safety instruction, Blunk Galleri, Trondheim (NO)

2017 – Albi there, Centre d'art Le Lait, Albi (FR)

2016 – Geographical Articulation, Nástupište 1-12, Topolčany (SK)

2016 – The counter, with Hynek Chmelař, Galerie In Vitro, Ústí n. Lab. (CZ)

2016 – Health ,n' safety instruction, Galerie Saigon, Ostrava (CZ)

2015 – It is one city, with Jürgen Rendl, Beastro, Bratislava (SK)

2013 – Is this it?, Photoport gallery, Bratislava (SK)

2012 – ,?' , Clutch gallery, Bratislava (SK)

2011 – We don't agree, with Andrej Kolenčík, Enter Gallery, Bratislava (SK)

### **group**

2021 – Tout l'immeuble ensemble, Arles (FR)

2021 – Processus Placards, PHAKT, Colom-bier (FR)

2020 – Smoke Mirrors, Medium Gallery, Bratislava (SK)

2020 – Decameron 19, Centre of Gravity, Bristol (UK)

2019 – Sedimenty sametu, GAFU, Ostrava (CZ)

2019 – Non-sense Agency, Pier-2 Art Center, Kaohsiung (TW)

2019 – Magic Carpets, Hybernaska, Prague (CZ)

2019 – Winterfresh, Garage Gallery, Prague (CZ)

2017 – Half-life, Kampus Hybernská, Prague (CZ)

2017 – Suspended spaces, Centre d'Art Le Lait, Albi (FR)

2016 – Depart. of Photography AFAD, Art Center Gallery 4, Cheb (CZ)

2016 – High Tech Low Life, Zwitscher-maschine Galerie, Berlin (DE)

2016 – Best diploma works of VŠVU, Oravská galéria (SK)

2016 – Diploma exhibition, Open Gallery, Bratislava (SK)

2015 – Re-migration of image, Stredoeurópsky Dom Fotografie, BA (SK)

2015 – Essl Award Finalists, Galéria Medium, Bratislava (SK)

2015 – Prague Photo 2015, Kafkuv Dom Prague (CZ)

2015 – Bratislava 3x, Galerie Nahoře, České Budejovice (CZ)

2014 – Art un Anchored, boat MS Stadt Wien (AT/SK)

2014 – Diversity required, Slovak National Gallery, Bratislava (SK)

2014 – Identity in touch, Zwitschermaschine Gallery, Berlin (DE)

2013 – Private – public=personal, ALUO, Ljubljana (SI)

2013 – Taylor Wessing Prize, National Portrait Gallery, London (UK)

2013-2015 – Site-specific project, Globe Gallery, Grabowsee, Berlin (DE)

2013 – Wald, Neue Galerie im Höhmannhaus, Augsburg (DE)

2013 – Prague Photo 2013, Kafkuv Dom, Prague (CZ)

2013 – Ateliér kreativní foto Mira Švolíka, Galéria Nahoře, České Bud. (CZ)

2012 – Tri dielne, Slovak National Museum, Bratislava (SK)

2012 – Tajuplná krajina, Cinema Hviezda, Trnava (SK)

2012 – Selection of Lubo Stacho, Gallery Medium (SK)

2012 – Ateliér kreativnej fotografie, Slovak Institute, Prague (CZ)

2011 – Azbestové prázdniny, Photogether gallery, Zlín (CZ)

### **FESTIVALS**

2019 – Fresh Street, Onis Oirr (IR)

2019 – Inact Festival, Strasbourg (FR)

2018 – Bien Urbain Festival, Besançon (FR) 2018 – Landscape Festival, Prague (CZ)

2017 – Rules of the game, Kukačka festival, Ostrava (CZ)

2017 – Half-life, Povaleč Festival, Valeč (CZ)

2016 – Festival Boskovice, Múzeum Boskovice (CZ)

2015 – Between Banality and a Miracle, Kukačka festival, Ostrava (CZ)

2014 – Tutti Frutti festival, Tržnica, Bratislava (SK)

### **AWARDS**

2018 – 2. prize – TRAM project, design of the train interior between SK and AT

2016 – Shortlist of Startpoint Prize (CZ)

2015 – Finalist of ESSL Art Award (SK/AT)

2014 and 2015 – Finalist of VÚB Photo of the Year, Bratislava (SK)

2013 – Shortlist of Taylor Wessing Prize, National Portrait Gallery, London (UK)

2013 – 3. prize – VÚB Photo of the year, Bratislava (SK)

### **RESIDENCIES**

2020 – Cité Internationale des arts, Paris (FR) 2019 – Pier 2 Art Centre, Kaohsiung (TW) 2019 – La Napoule Foundation, Mandelieu La Napoule (FR)

2018 – Threads Kent, Sidney Cooper Gallery, Canterbury (UK)

2018 – Bien Urbain, Besançon (FR)

2018 – The School, Hasselt (BE)

2017 – Bubec, Prague (CZ)

2017 – Centre d'art Le Lait, Albi (FR) 2016 – Nástupište 1\_12, Topolčany (SK)

### **GRANTS AND SCHOLARSHIPS**

2020 – Grant, Slovak Arts Council, Ministry of Culture (SK)

2019 – Scholarship, Slovak Arts Council, Ministry of Culture (SK)

2018 – Grant of the City Bratislava for publishing a book (SK)

2018 – Grant, Slovak Arts Council, Ministry of Culture (SK)

2017 – Scholarship, Slovak Arts Council, Ministry of Culture (SK)

2015 – Scholarship at the Summer Academy in Salzburg (AT)

2015 – Grant of the city Bratislava, Slovak Press Photo (SK)

2014 – Grant for students, Academy of Fine Arts and Design in Bratislava (SK)

2014 – Grant for self-publishing a book on Bratislava, Intenda Foundation (SK)



# Bio

My art practice is focused primarily on public space, everyday life and the plentiful aspect of absurdity. Using the media of intervention, installation, photography and performance, I respond to socio-political nuances and translate my observations into a visual language. My art research is influenced by urban walks I undertake on a regular basis, observing everyday surroundings and noticing the slight changes that create our outdoor life.

Having studied Art and Photography for six years, I have a considerable background in working with the dimensions of space and time. My studies gave me the opportunity to closely observe the space around me through the lens of a camera. Having lived and travelled in several countries, my experiences transfer into my work that are often

based on cultural aspects, nuances and parody. Growing up in a family with a background in environmental protection and animal rescue, I possess a sensitivity to articulate certain issues of today's collapsing bio-diversity as well as dissolving society.

Contemporary art should be made more democratic and accessible to the general public. This doesn't however entail compromising certain aesthetic principles or standards; instead it makes me create challenges for the audience in an unexpected and lighthearted way, drawing out multiple and layered readings, open for different groups to read and appreciate.

All photos used are from the personal archive, taken by the author unless stated otherwise.



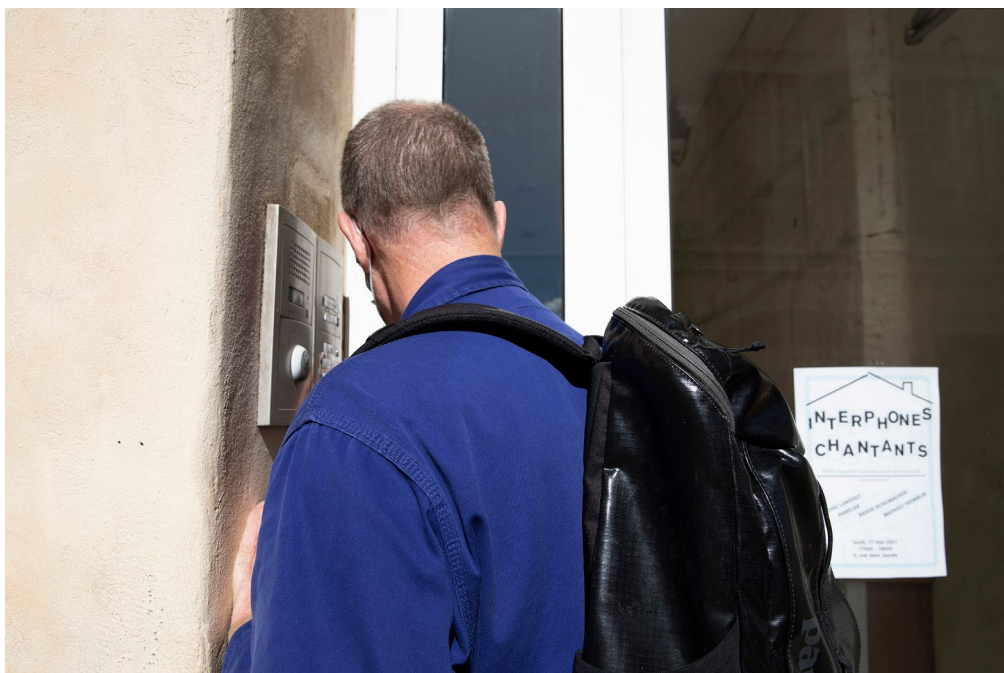
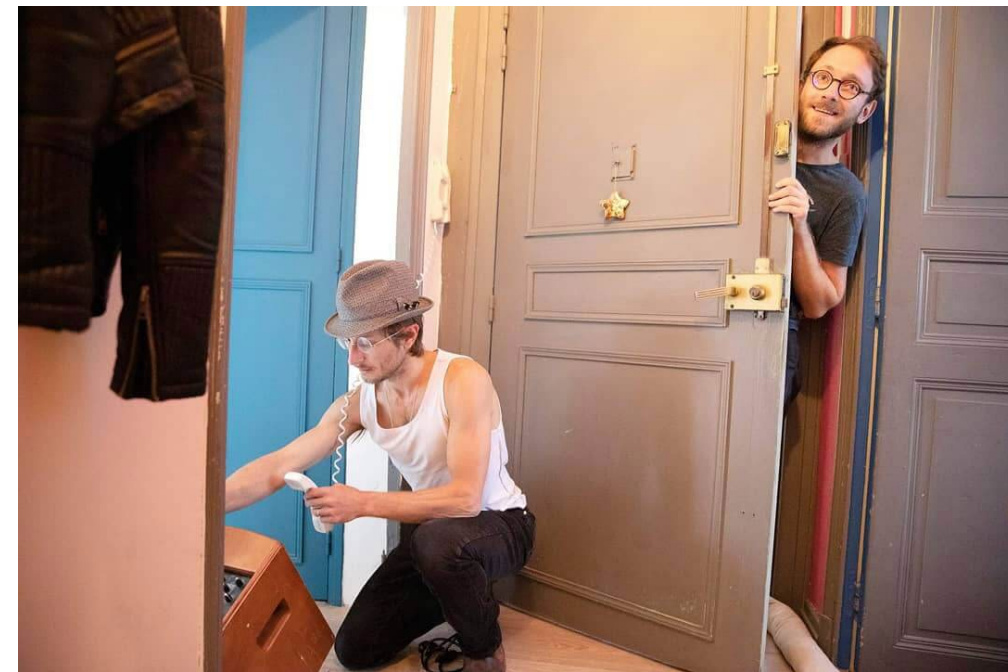
Video-still, Interphones Chantants performance  
<https://vimeo.com/556121116>

## Interphones Chantants Rue Jean Jaurès, Arles (FR) 2021

An intercom gig serves as a cultural response to the current pandemic situation. It's an absurd situation in which one artist is placed into each apartment of a building. If you ring the bell, a piece of music, sound, or spoken words comes out of the intercom speaker and you can enjoy this performance in a safe outdoor environment. This performance happened during the lockdown.

Four different artists in four different apartments: Ludovic Landolt, Pascal Ansell / Panelak, Reeve Schumacher, Mathieu Tremblin





People passing by in the street were invited to ring any bell of the house and listen to what comes out.

Ludovic Landolt, Pascal Ansell / Panelak, Reeve Schumacher, Mathieu Tremblin placed in four different apartments of one house and responding to people outside ringing their bell with music and spoken word.





Rolling Stones  
Bien Urbain Festival  
Besançon (FR)  
2018

The historical part of Besançon is built of specific type of stone. This was mined in the near-by forests in the past. I went back to these forests and took stones that I subsequently rolled through the

whole city centre and placed to a local community garden as a permanent installation. The stones representing something motionless, anorganic suddenly gained new layers of meaning.







Dancing Umbrellas  
Bien Urbain Festival  
Besançon (FR)  
2018

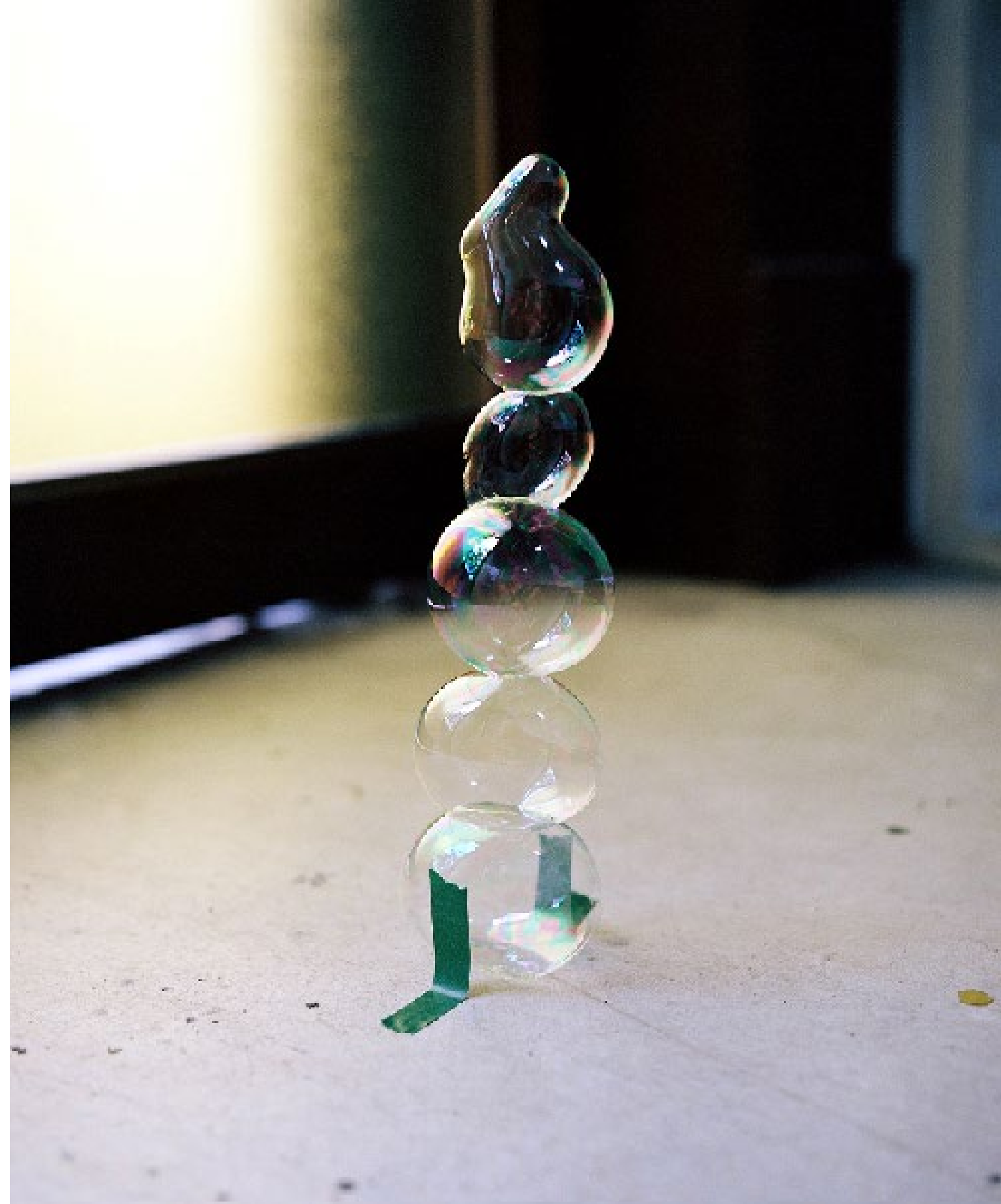
Dancing umbrellas placed into the industrial wasteland of the suburbs in the city of Besançon casting constantly moving shades, according to the speed of sun, and forcing people beneath to move as well.



Four Minute Sculpture  
Kaohsiung (TW)  
Medium-format photograph  
2019

*(during an art residency at Pier2 Art  
Centre)*

bubbles, tape, around four minutes







45430000000th Birthday of Mother Earth  
Galerie Dukla, Ostrava (CZ)  
2019

As a part of my solo show *When Burn-out Catches Up with the Sun* that reflects on the exhaustion of the planet Earth as well as human struggles to keep up with the speed of everyday life, I threw a party for our beloved Mother Earth during the opening.

Photo: Tomáš Knoflíček

The Losers Take It All  
Public performance,  
Local midwinter run,  
Kiewit (BE)  
2018

*(during an art residency at The School)*

Inspired by the phrase of Pierre de Coubertin 'The most important thing is not to win but to take part' I organized a ceremony for the losers or let's say the last winners of the local city run in Kiewit with 418 runners. I wanted to focus and appreciate the effort, endeavour and endurance which is especially nowadays rather overlooked in comparison with being the best, exclusive and the fastest. The steps, medals and wreath were created especially for this occasion. The wreath was sponsored by the local funeral shop with the label saying the phrase of Coubertin in golden letters.







Angry Violas  
Hasselt (BE)  
Medium-format photograph  
2018

*(during an art residency at The School)*

I guerilla-planted a bunch of violas in a neighbourhood into an abandoned flower bed. They all turned their back at me, angrily towards the wall stating that the human kind has hugely upset them.

Photography from the series Apropos Antropos





Peanut Tree  
Mandelieu La Napoule (FR)  
2019

*(during an art residency at Fondation  
d'art La Napoule)*

How do peanuts grow? An installation planting the first peanut tree in France refers to our lack of knowledge caused by consumerist detachment from what we commonly consume. The idea was to attach peanuts all over a tree to create a mysterious new species of tree that was eventually slowly decomposed by birds which had eaten all of the peanuts.







Autumn in Paris  
Paris, 4th district (FR)  
medium-format photograph  
2020

*(during an art residency at Cité Internationale des arts)*

spontaneous installation, leaves of  
different colour



3...2...1...  
Řeporyje, Prague (CZ)  
2017

The railway crossing is a special place where cars, as well as pedestrians need to wait until a train passes by. Then they start up and drive or walk away. The space in between the barriers is some kind of non-place. I've always been frightened by the idea of being stuck in this non-place without the possibility to move. And so I have decided to add racing flags to the railway crossing as a symbol of movement and readiness. It also ironically describes the drivers who often don't follow transport rules and drive like they are in a race.

Painting on fabric, 100 x 80 cm







Photo: Michaela Dutková  
Big thanks to all the runners

Shortest Run in Asia  
Public performance, Kaohsiung (TW)  
2019  
(during an art residency at Pier2 Art Centre)

Shortest run in Asia in front of the once largest shopping mall in South East Asia referring to the speed of life and competitiveness of today's society and its inability to stop. A two hour long lasting performance during which

eight runners ran back and forth, about 5 meters long lane, on a random piece of urban design pattern I found in the street. I'm on the left hand side whistling like a coach and managing the runners.



Syntax from the Late-Night Shop  
Hasselt ( BE)  
2018

Series of still lifes photographed with  
medium format camera.

Walking around Hasselt, Belgium in the  
middle of winter trying to find a bit of  
warmth in the open late-night shops I  
had no other option than to pretend I'm  
looking for a specific product and I went  
through all of the shop learning closely  
the names of the products. After a while  
it started to create poetry.



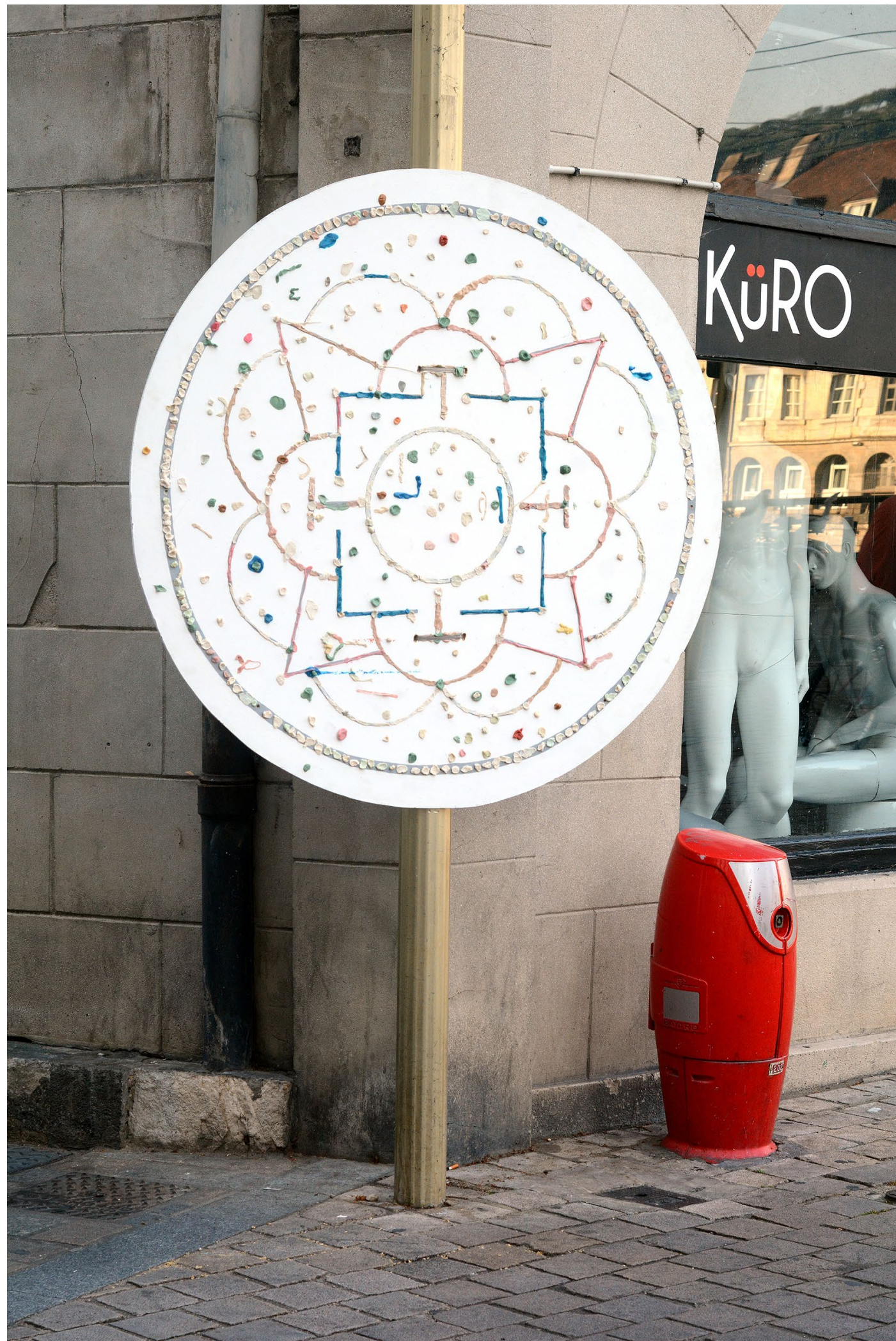




One Kilometer World  
Paris (FR)  
medium-format photography  
2020

During the second national lockdown in France, one was allowed to walk in the radius of one kilometer from their residency and restricted to one hour. I made myself the map of my new world for several weeks and walked around the whole circle in one go. The whole circumference of the 1km radius allowance was exactly 7,37km. Afterwards I went for a walk almost everyday trying to discover all the possible streets and alleys filling up this circle.





Chewing Gum Mandala  
Bien Urbain Festival  
Besançon (FR)  
2018

Photos of the performance:  
Élisa Murcia-Artengo

A mandala represents metaphysically a microcosm of the universe. And so I got 350 chewing gums and asked people in the streets of Besançon to chew them and to collectively create this mandala together. Each chewing of every individual has its own story, flavour and experience. The collective performance lasted several hours and after that the finished mandala was installed in the street. The piece is inspired by a chewing gum disposal holder which belongs to the common urban furniture in this city and prevents pollution and potential risk to birds from mistaking the chewing gum for crumbs on the pavement.







**Here it Comes!  
Munsterbilzen (BE)  
2018**

There is a project called 'Spartacus' trying to connect the city of Hasselt with Maastricht with a fast-speed tram existing already for 10 years and still in progress. The rail tracks haven't even been built yet and

the whole project is on hold due to financial and political reasons. It is a farce and the citizens already lost their faith in it a long time ago. During the art residency in Hasselt we were

asked to react to this project and so I decided to use the official bus stop poles of the public transport company and make them into ironically growing objects/plants that are on their way, yet not there, in a vegetative stage. I planted them in the public space of Munsterbilzen, a small town known for its mass production of plants

and flowers for gardens in the province of Limburg in Belgium. The installation can at the same time evoke a cemetery...

Bus stop poles, various sizes



French pancake  
Centre d'art Le Lait, Albi (FR)  
2017

To observe the local bureaucratic system in France I tried to send a postcard made of 'crêpe', the French pancake, I freshly bought from a local seller in the city. My attempt was unsuccessful. The employees of the post office couldn't handle this situation and sent me home. You cannot send a crêpe even if it's the required format, weight and stamped. I sent it in the public mailbox though in the street and hoped it would not make all other mail too greasy. Having documented and presented this gesture at my exhibition at Centre d'art Le Lait, it encouraged a visitor to send me her own crêpe. She wrapped the pancake in a transparent plastic film and the postage was succesful. The pancake got however broken on the way and to my big surprise I received an official letter from La Poste apologizing for damaging my crêpe.





Giant Red Envelope  
Public performance, Kaohsiung (TW)  
2019

(during an art residency at  
Pier2 Art Centre)

Intervention in public space with a giant red envelope. Red colour in South-East Asia represents positive feelings such as happiness, joy and brings luck. Red envelopes are given among family, friends and colleagues to gift someone with money. What happens though if we enlarge the size of the lucky red envelope? What will happen to the amount of money inside? Absurd intervention trying to provoke and observe people's reaction and their generosity with me trying to collect money for a







Ping Ping  
Hasselt (BE)  
2018

Part of a neighbourhood street  
festival

Peinture fraîche  
Bien Urbain Festival  
Besançon (FR)  
2018

This 'wet paint' sign appears everywhere in the city of Besançon in the same form, with the same font and tape, most probably distributed by the city's municipality. Hanging on different walls, pillars, doors and facades, the feature is an important element of the city's characteristics. By enlarging this visual aspect, we give it a greater meaning and highlight its place in belonging to the environment. Mural, around 3,5x2,5m

A ping-pong table net as a temporary installation enabling the players to experience table tennis with the aspect of trial and error, endurance and anonymity. The serve to start with becomes a repetitive activity which can be interrupted and changed any time the player succeeds to hit the ball through one of the holes. The suddenness keeps the second player in tension. The players can see each other only through little cut outs which change their way they interact with each other. At the same time, the holes in the net indicate and depict eventual movements of the ball during a game.





A Louer  
Albi (FR)  
2017

Photo: Murielle Edet

This 'wet paint' sign appears everywhere in the city of Besançon in the same form, with the same font and tape, most probably distributed by the city's municipality. Hanging on different walls, pillars, doors and facades, the feature is an important element of the city's characteristics. By enlarging this visual aspect, we give it a greater meaning and highlight its place in belonging to the environment. Mural, around 3,5×2,5m



# Publications

## 1. and 2. Greetings from Bratislava Bratislava (SK) 2016

A series of documentary photographs depicting my hometown – Bratislava, in Slovakia on a medium-format analogue camera. The series is presented as colour prints, as well as, a dummy book. The book includes texts by Andrej Gogora, Eva Kašáková and Jürgen Rendl.

Colour prints of various dimensions  
Dummy: 3 copies, 49 pages, 47 colour photographs

## 3., 4., 5., 6., 7., 8. Is This It? Nottingham (UK) 2013

A series of documentary photographs on a medium-format analogue camera. It asks the expectations of a foreigner in a new country and depicts its beauty, imperfections and absurdities. The series has a form of medium-format colour prints as well as a book called 'Is this it?' with a short essay. The book works as a journey through this environment.

Colour prints of various dimensions  
Book: 300 copies, self-published, 65 pages, 44 colour photographs

## 9. and 10. Bratislava's Superstructures Bratislava (SK) 2019

A publication on the phenomenon of rooftop extensions in the capital of Slovakia in collaboration with Aurelia Garova. The publication comes with 9 medium-format posters, a booklet and texts by Palo Bálik, Michal Buranovský, András Cséfalvay, Aurélie Garová, Zoja Droppová, Marián Lucký and Ljuba Slavkovic.

Languages: Slovak, English  
A collection of texts by different authors, medium-size posters, a booklet  
ISBN: 9-788057-005452



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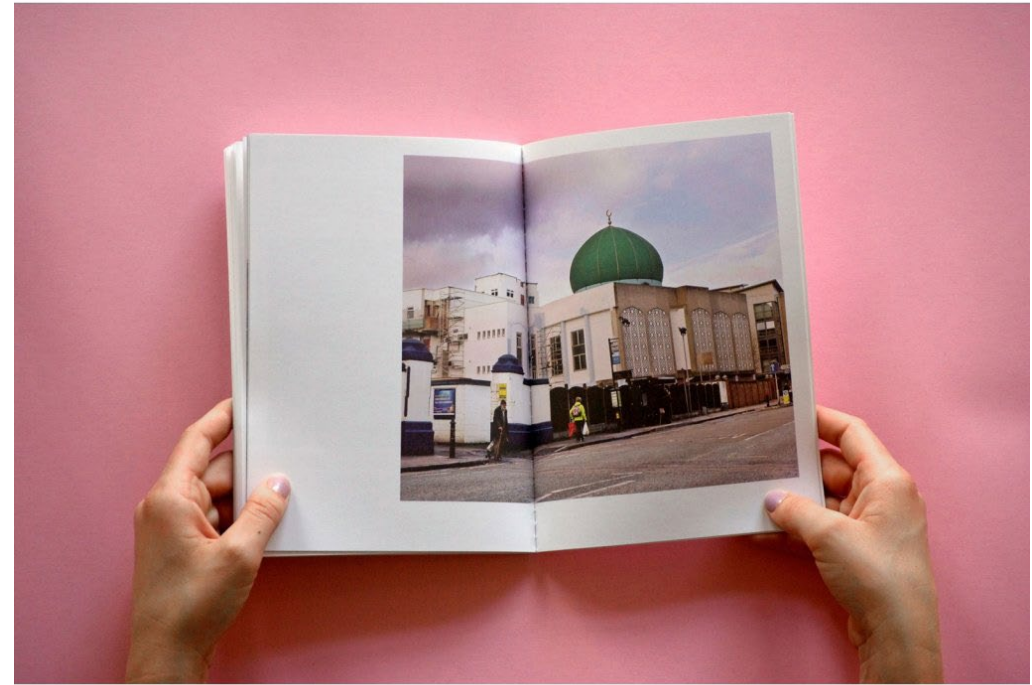


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3.



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10.