



PRESS RELEASE

Authors:	Lenka L. Lukačovičová, Klaudia Korbelič
Exhibition Title:	Hotel OÁZA
Venue:	Foyer of Záhorie Gallery of Ján Mudroch in Senica, Sadová 619/3
Exhibition opened by:	Roman Popelár
Exhibition Opening:	January 26 (Friday), 2024 at 17:00
Exhibition Duration:	January 26 (Friday), 2024 – March 17 (Sunday), 2024

The exhibition is a joint project of sculptor Klaudia Korbelič and photographer Lenka L. Lukačovičová, whose works have recently been presented at international art exhibitions such as Artrooms Moravany in Moravany nad Váhom, Station Contemporary Art Gallery in Bratislava, the art center Pragovka in Prague, and the contemporary art festival DOM in Bratislava. The essence of their collaboration, building on the TORZO ZÁLESIE exhibition (2022, curated by Omar Mirza), is to reflect on themes related to the environment and the relationship between humans and nature. Their intentionally unfinished objects refer to the ancient era when figurative artworks were preserved in the form of fragments (e.g., without heads or limbs). However, these torsos also describe what will remain of our world after the looming threat of climate apocalypse becomes more palpable.

The mini-exhibition will feature several objects simulating Triffids. Triffids are a fictional carnivorous plant species of monstrous proportions described by John Wyndham in the post-apocalyptic novel "The Day of the Triffids" from 1951. In creating these, both artists utilize recycled materials, even recycling some of their own works. The result is procedural objects—fictional plants that have emerged through this recycling, thereby relativizing the passage of time.

(Adapted from Omar Mirza's text)

Klaudia Korbelič (*1990) belongs to the young generation of visual artists who simultaneously work on the Czech and Slovak art scenes. In her work, she focuses on two lines: classical sculpture subjected to mechanical-performative deformation and site-specific installations and objects. Her themes draw from both the present and the past, addressing issues related to the army, boxing, sci-fi, architectural principles, and exploring the status of contemporary humans and questions about their future. Interaction with viewers is a crucial element of her work, as is the process of creation, transformation, and disappearance of sculptural artifacts. She often exposes these artifacts to various external and internal influences that destroy, transform, and dematerialize them. Through this process, the artist explores the sculptural medium itself and tests its boundaries, questioning what can still be considered sculpture and what transcends this category. She observes how the formal and contextual aspects of a sculptural artifact change as it undergoes specific situations and processes or is exposed to them. The artist has participated in several successful group and solo exhibitions in Slovakia and abroad. She lives and works in Brno.

Marianna Brinzová

The conceptual basis of **Lenka L. Lukačovičová's** (*1987) projects involves exploring issues and questions related to human existence, place, the medium of photography, and cultural identity. She focuses on fundamental questions of life, past, and future, while examining the position and role of photography in the visual world. Lukačovičová reflects on old socio-economic structures and global climate changes arising from the fluidity of modernity through subtle symbols, references, and compositions. In her practice, she creates mixed-media objects and procedural works, primarily rooted in analog photography. She also researches photography as a secondary medium in performance, installation, and public space. She serves as the head of Protoateliér at the Department of Photography and New Media at the Academy of Fine Arts and Design in Bratislava, where she creates and resides.