

# František Fekete

## — artistic portfolio

\* 1993 Košice, lives and works in Prague

### Education

**2018-2020** • MgA. Audiovisual studies,  
Film and TV Faculty, Academy of Performing Arts  
**2015-2018** • BcA. Audiovisual studies,  
Film and TV Faculty, Academy of Performing Arts  
**2017** • Aalto University, Department of Film, Television  
and Scenography, Helsinki  
**2012-2015** • BcA. University of West Bohemia,  
Faculty of Design and Arts, studio of Milena Dopitová  
**2006-2012** • Second grammar school Na Vítězné  
pláni in Prague

### Work experience

**since 2020** • project manager, tranzit.cz, Prague  
**2019-2020** • curator, Academy of Fine Arts gallery,  
Prague  
**2018-2020** • production manager, 35m2 gallery,  
Prague  
**2018-2019** • technical assistant, CAS FAMU, Prague  
**2016** • curator, FAMUFEST  
**since 2015** • curator, 35m2 gallery, Prague  
**since 2015** • author of annotations for Center of  
Contemporary Arts, Prague  
**since 2014** • exhibition reviewer for website Artalk.cz  
**2013-2015** • co-founder and curator, Vestředu gallery,  
Pilsen

### Solo exhibitions

**2018** • I crop top u, Sklad M1, Prague  
**2018** • Inner Accessories, Berlínskej Model, Prague  
**2018** • Fluid Identity Club, Prague City Gallery,  
curated by Jitka Hlaváčková, Prague  
**2017** • Scan My Guilt (w/ Nina Grúňová), Cyril gallery,  
Prostějov

### Group exhibitions (excerpt 2015 - 2020)

**2020** • Step aside, diploma exhibition, curated by  
David Kořínek, GAMU, Prague  
**2020** • Horizon of events, curated by Jiří Ptáček,  
Fotograf gallery, Prague  
**2019** • Digitalia, curated by Noor Bhangu, GAMU,  
Prague  
**2018** • Apta Ad Viridatem, ZNAK, Prague  
**2018** • Dead Body of Water, curated by Martin Blažíček,  
Kampus Hybernská  
**2017** • This very minute, right now, today, GAMU,  
Prague  
**2017** • 存储, curated by Martin Blažíček, GAMU, Prague  
**2016** • CASTing Off, curated by Michal Kindernay,  
GAMU Prague  
**2016** • I don't know how it is gonna come out,  
curated by Sam Sráč, Sam83 gallery, Česká Bříza  
**2016** •Aradecor 1966-2016, The Museum of  
Bordelands, Kdyně  
**2015** • EXIT Award, Emil Filla Gallery, Ústí nad Labem

### Curatorial exhibitions and texts

see my curatorial portfolio

### Residential stays

**2017** • G99 gallery residency (curated by Marta  
Fišerová), The House of Arts, Brno  
**2015** • Artist in cottage Štefle, Sam83 gallery,  
Chodská Lhota  
**2015** • Aradekor, Sam83 gallery, Kdyně  
**2014** • Artist in cottage heARTbreaker, Sam83 gallery,  
Česká Bříza

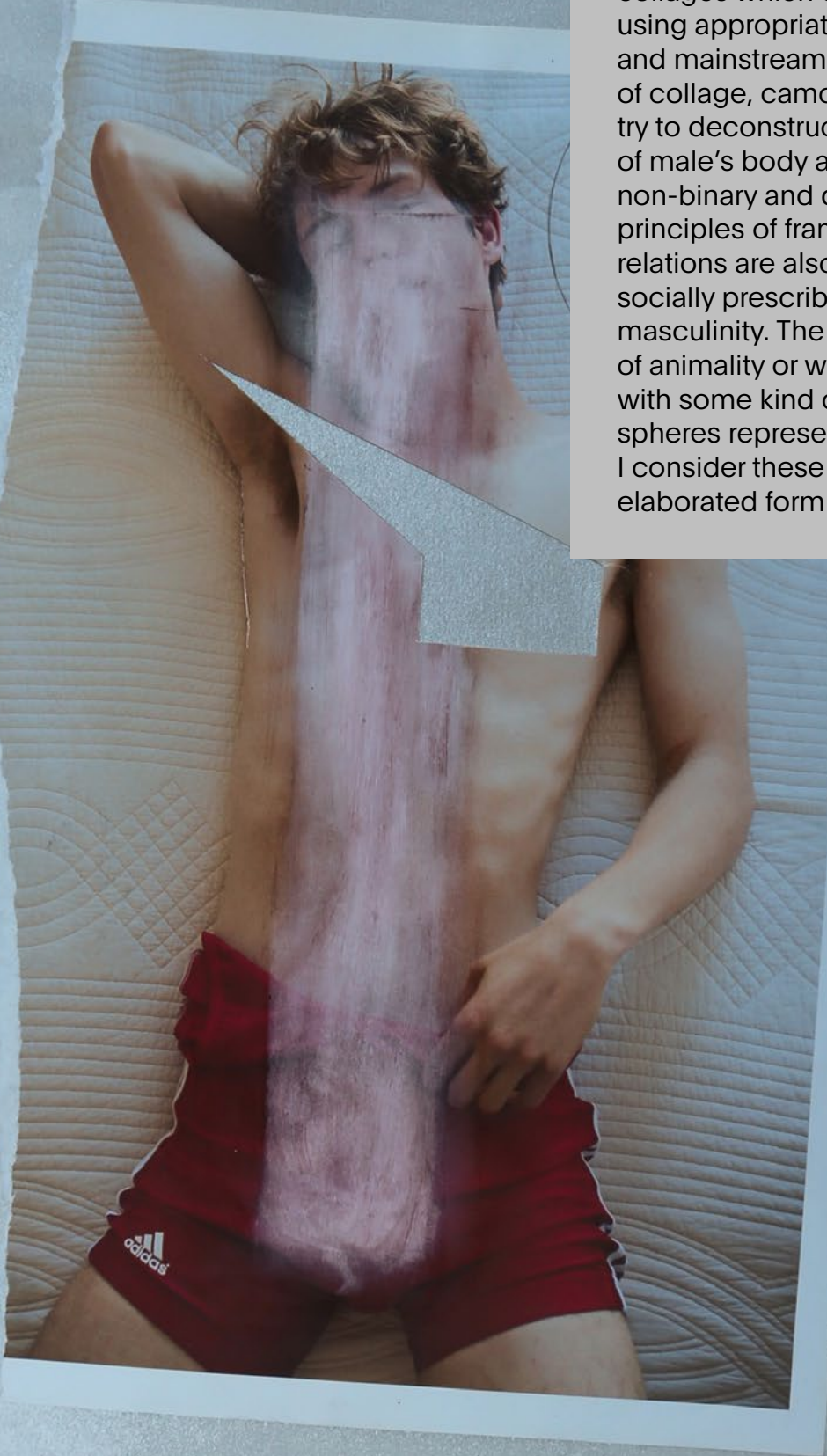
### Awards

**2020** • competition selection: Fascinace: exprmntl.cz,  
25th Ji.hlava International Documentary Film Festival  
**2018** • awarded for the best intermedia and  
conceptual art piece, FAMUFEST  
**2015** • EXIT 2015, competition selection,  
Ústí nad Labem

→ web  
→ vimeo  
→ mail



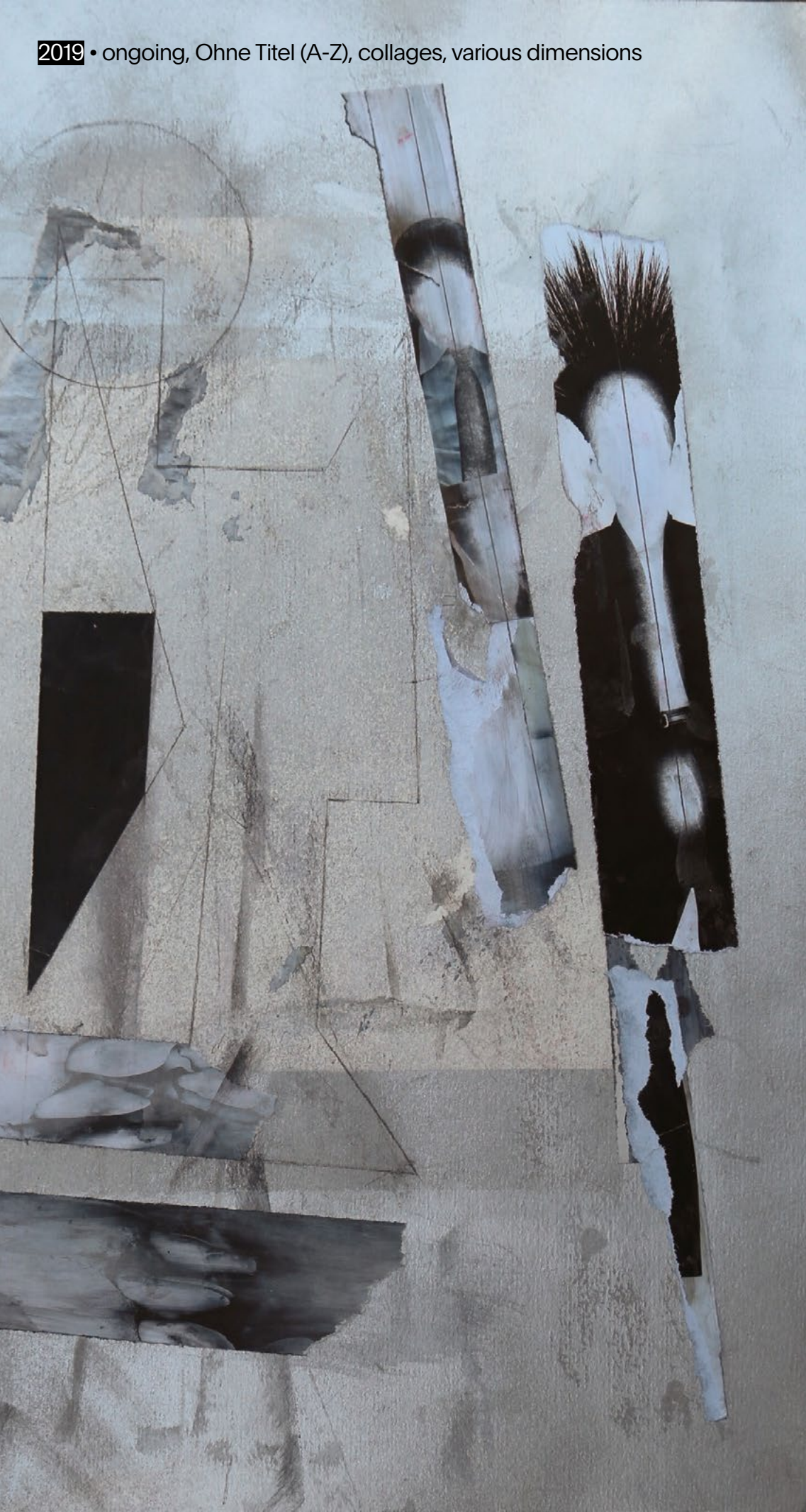
2019 • ongoing, Ohne Titel (A-Z), collages, various dimensions



Ohne Titel (A-Z) is an ongoing series of hand-made collages which deal with the topic of masculinity using appropriated material from fashion magazines and mainstream media. Through formal principles of collage, camouflage, accentuation or reduction I try to deconstruct the conventional representation of male's body and make it more feminine, non-binary and queer. The notions and formal principles of framing, apertures and geometric relations are also important as features referring to socially prescribed expectations and prejudices to masculinity. The trashy aesthetics relates to an idea of animality or wildness but it is also intertwined with some kind of fragility, innocence and celestial spheres represented symbolically by a silver colour. I consider these collages as sketches to a more elaborated form of book or a space installation.



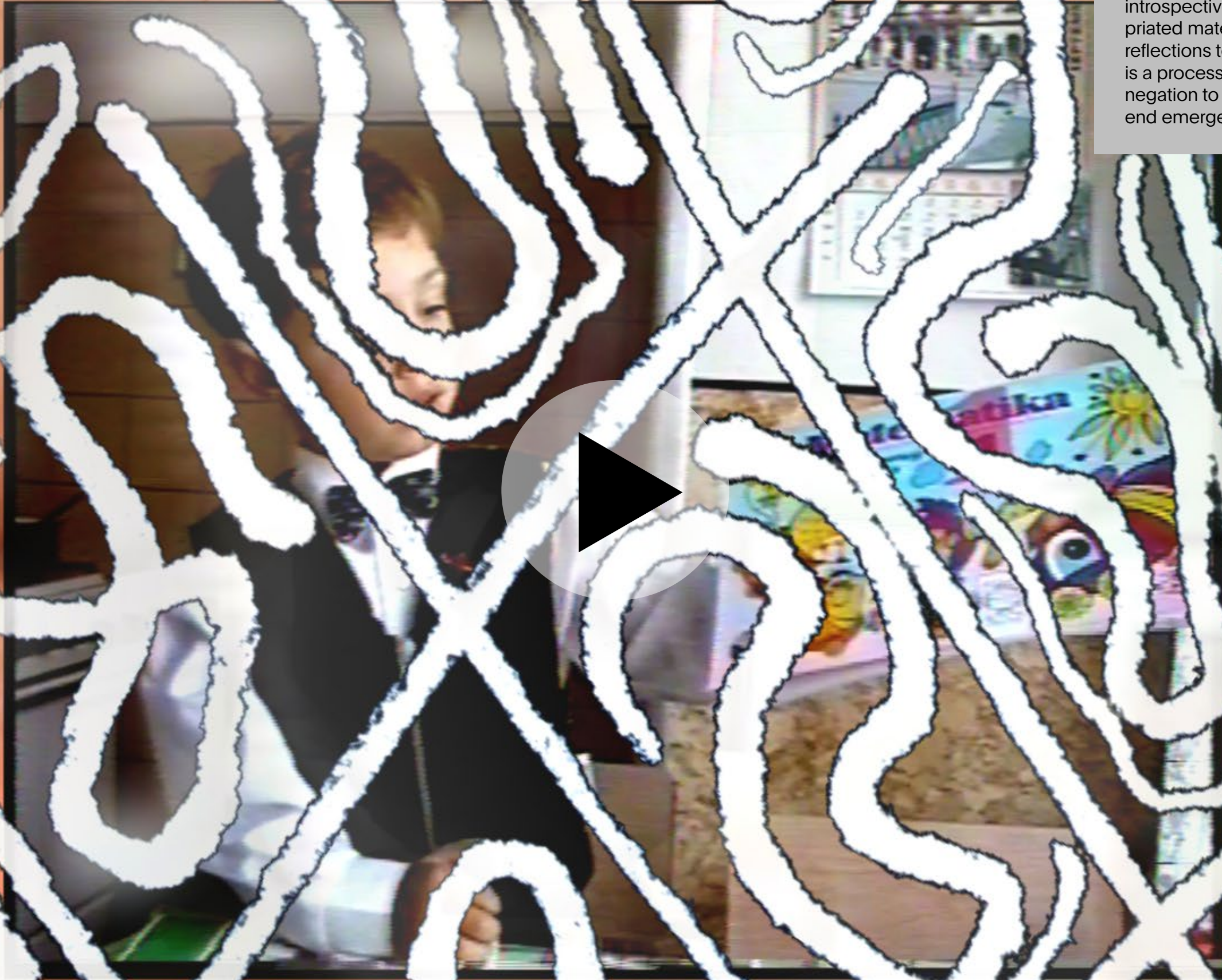
2019 • ongoing, Ohne Titel (A-Z), collages, various dimensions





2020 • Self-portrait as Doubt, video-collage, 15'02"

Self-portrait as Doubt is a video collage-essay on the topic of doubt, uncertainty and looking for a meaning in art. Through images and sound I develop a contemplation about my own artistic praxis. An introspective work combines shots with an appropriated material, family archive, drawings and verbal reflections to form a multi-layered collage. The film is a process through which I move from doubt as negation to a vision of creative doubt which at the end emerges as a symbolic revelation.





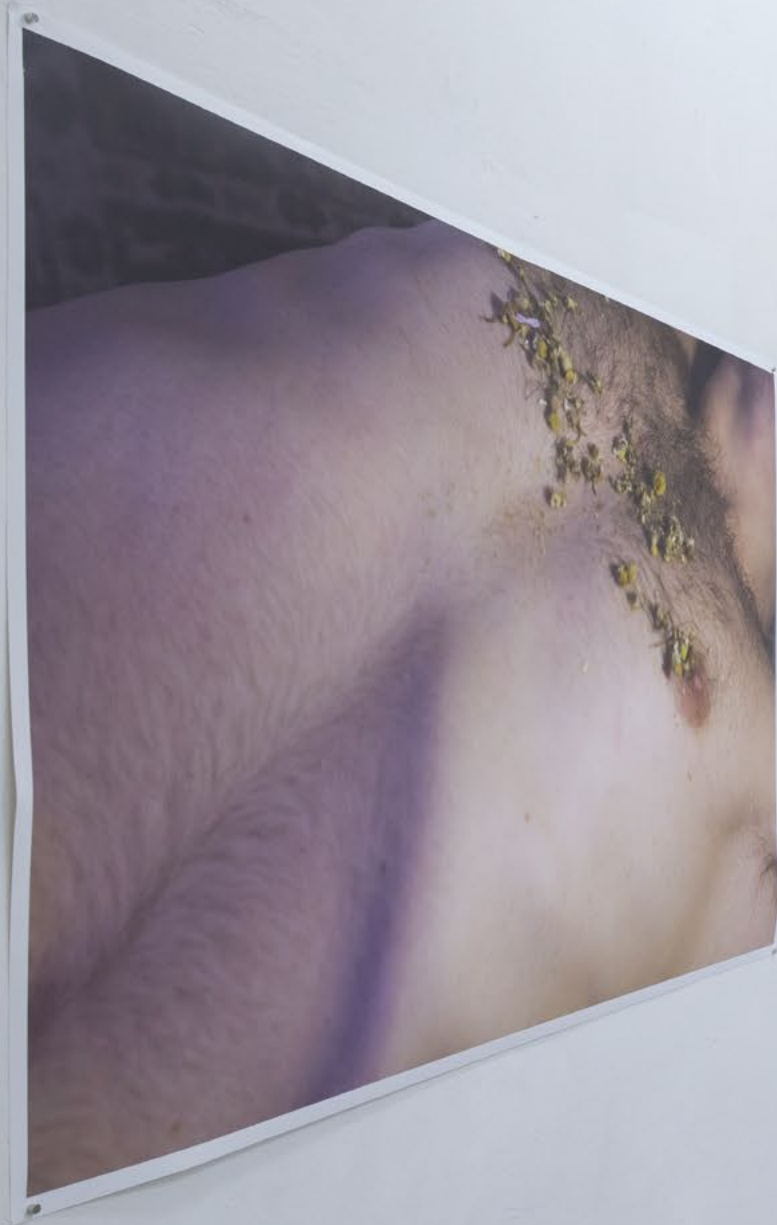
2020 • Is my body technological, social or aesthetical construct? installation, various dimensions, Fotograf gallery



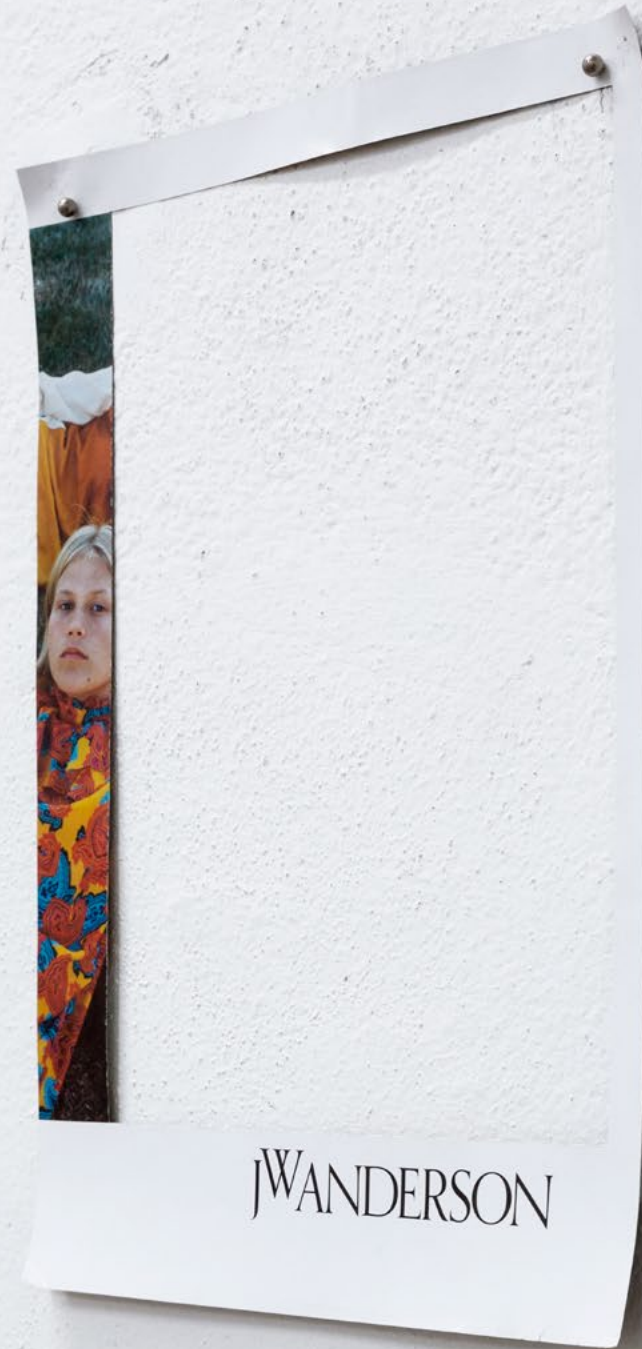
Is my body technological, social or aesthetically construct? is an installation of photographic prints and collages which deals with the topic of searching for my gender identity through the relationship with bodyness. Consisting solely from self-portraits it is kind of a personal diary. In the process of taking these images was an important aspect that I was the actively photographing subject and the passive object being photographed at the same time. This bipolarity is important for me as a psychological aspect of non-normative perception of one's social identity. Better be bipolar than binary.



2020 • Is my body technological, social or aesthetical construct? installation, various dimensions, Fotograf gallery









2019 • Self-portrait as Sinheád O'Connor 2, video installation, Digitalia exhibition curated by Noor Bhangu at GAMU Prague

Building on previous work that centers fluidity in identity formation, Self-portrait as Sinheád O'Connor 2 is more closely attuned to the ways in which bodies enter the Internet and how the Internet enters them. Borrowing the glitch aesthetic of early internet art, Fekete responds to, and through the process wears the skin of, the Youtube video of Connor's infamous performance on Saturday Night Live, where after performing a cover of Bob Marley's song "War" she rips the image of Pope John Paul II. The militant gesture of image destruction is divorced of its heated Youtube commentary to then rest on the dancing body/ies of Fekete, to reveal the assembly of layers within social media reception.

(text by Noor Bhangu)

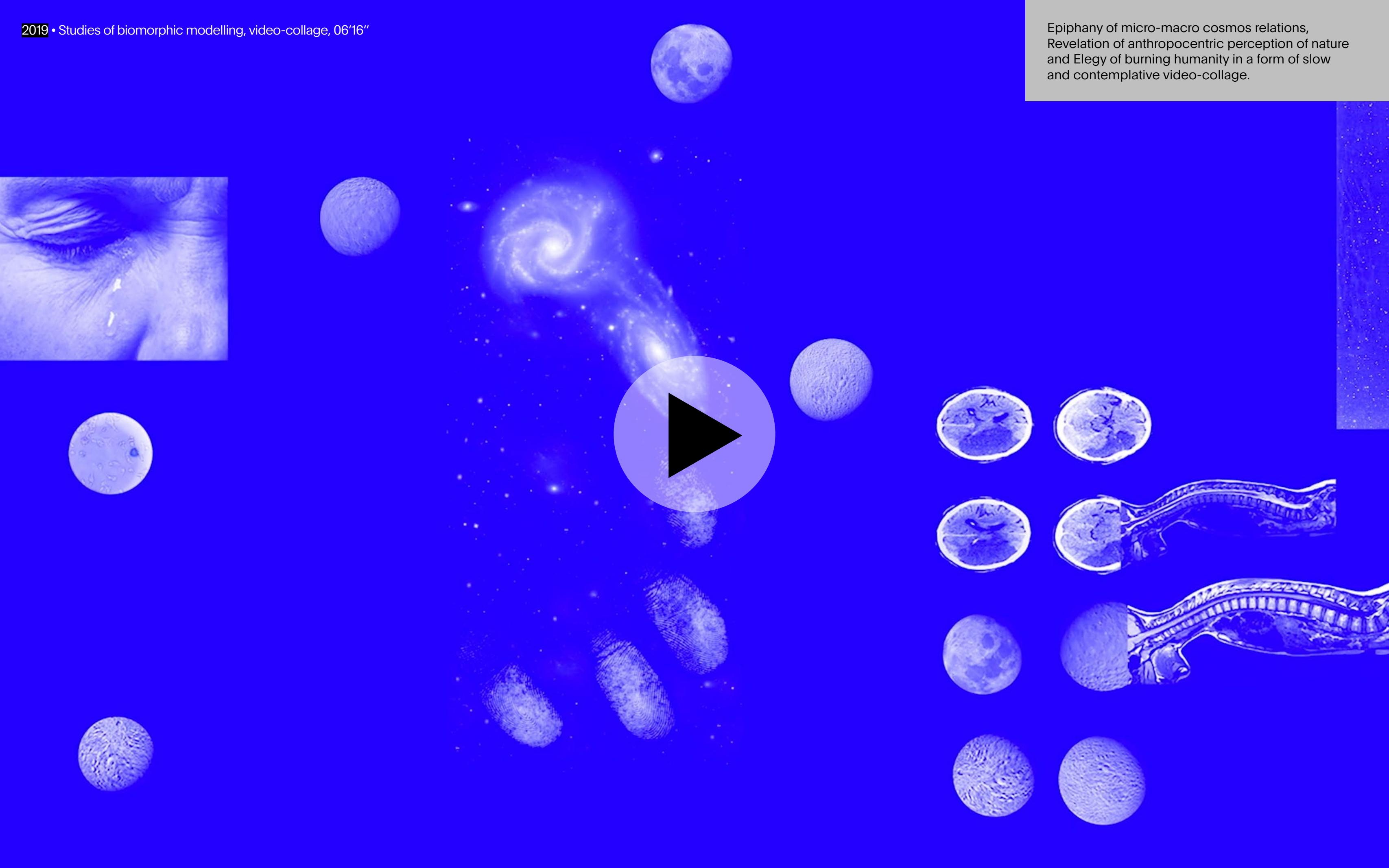




2019 • Self-portrait as Sinheád O'Connor 2, video installation, Digitalia exhibition curated by Noor Bhangu at GAMU Prague









2018 • Fluid Identity Club, multimedia installation, various dimensions, GAMU Prague



A fluid identity seems like a next-level identity heading to a post-human horizon which doesn't have to burden such a mournful self-centered identity. It is not that simple though. Because at the core of leaving the Self is a fascination by this image of Self at the same time. Post-human escapism in a work of František Fekete thus shows a new narcissism. The world of contemporary Narcis is restless, it trembles and wriggles with an expectation of a big leap behind the horizon of the presence. Black mirrors of springs tempting to self-love are scarce goods. The world shivers and on the surface of the ocean Narcis sees reflections of the sky (or oil spill) where he had been seeing his own face or forehead before.

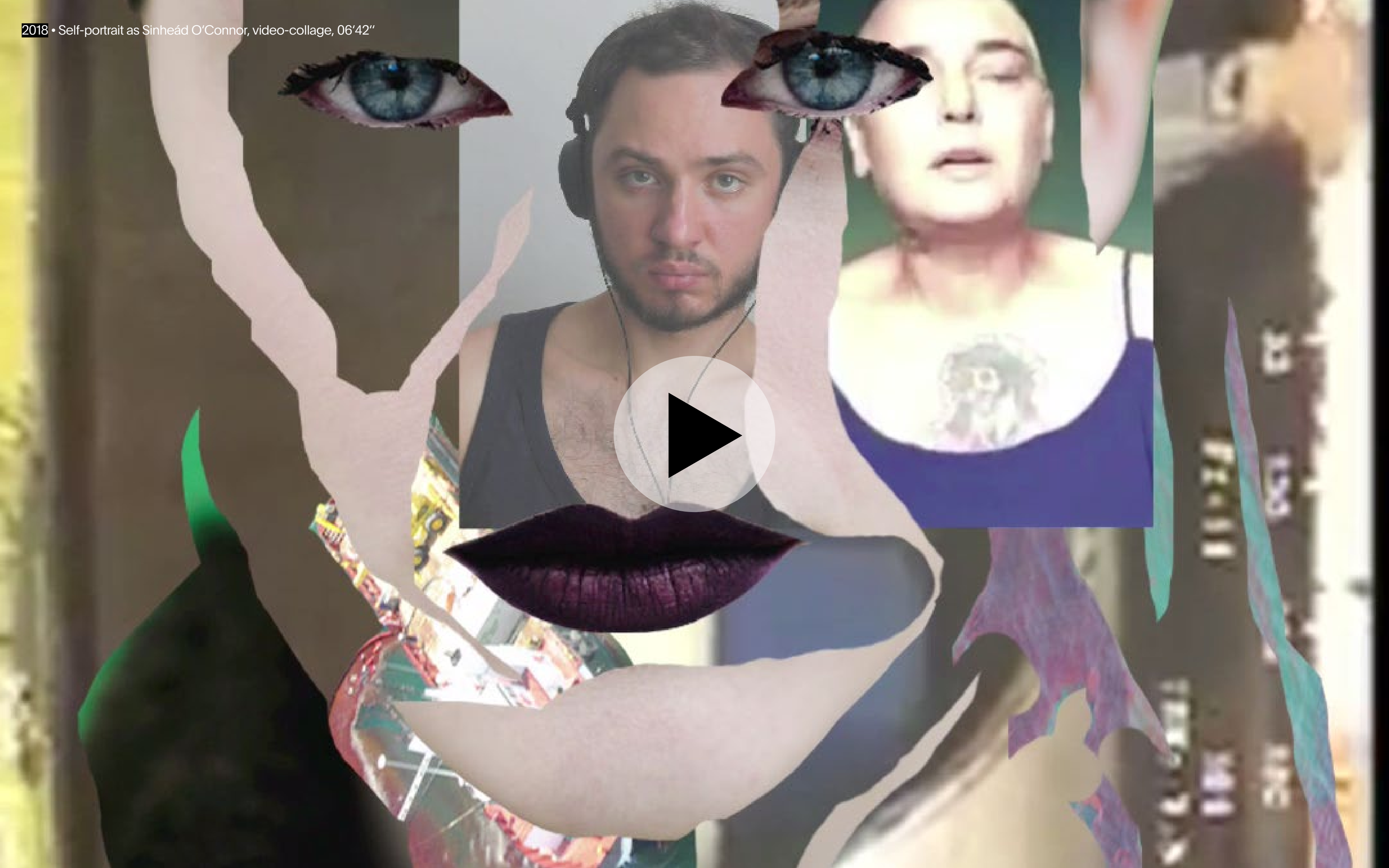
(text by Jan Zálešák)







**2018** • Self-portrait as Sinheád O'Connor, video-collage, 06'42"







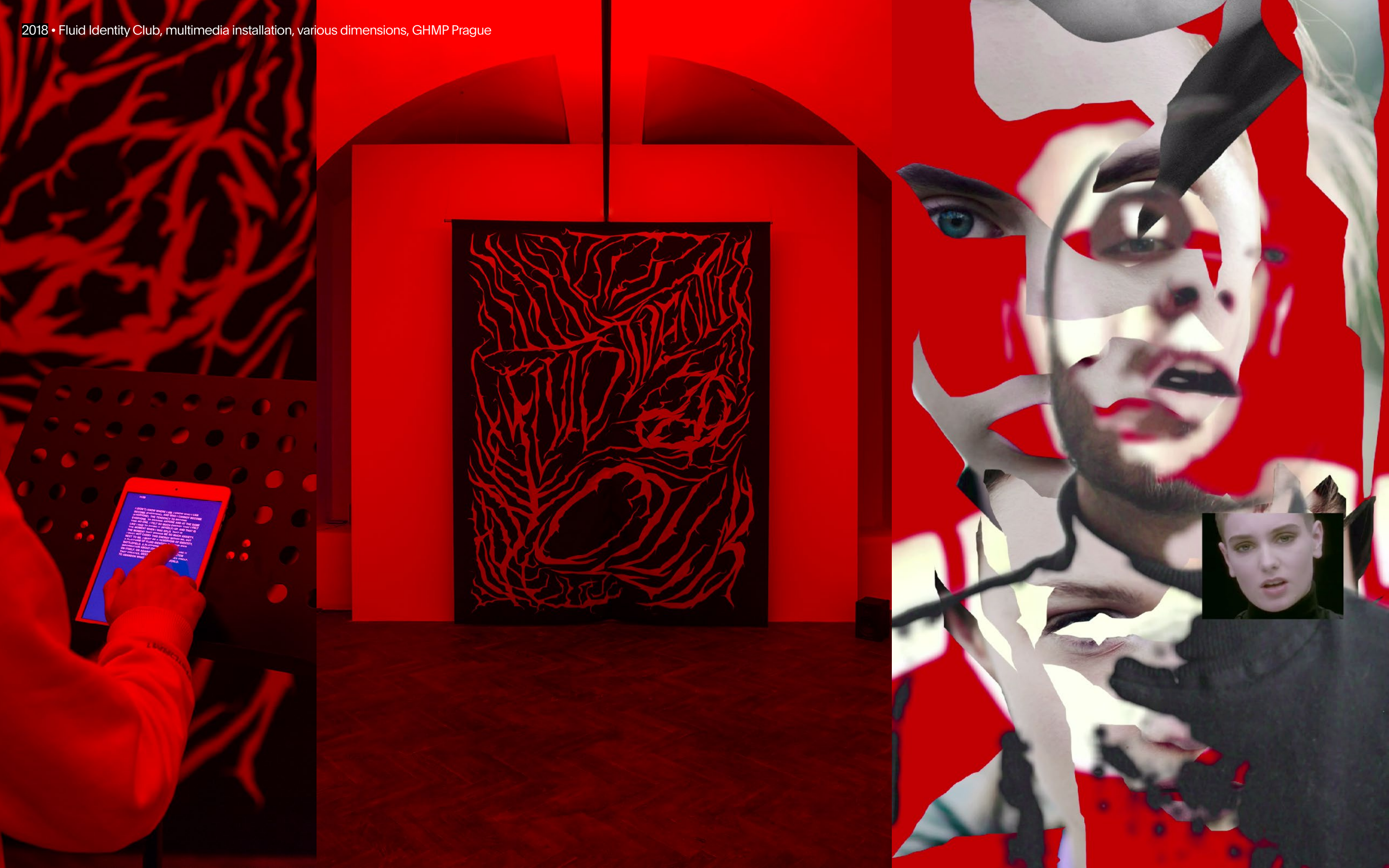


I AM FLUID IDENTITY  
BEING INVENTED  
I AM EMOTIONAL ANARCHY  
BEING EMANCIPATED  
I AM DEVIATED MIND  
BEING EXCEEDED  
I AM TRANSLUCENT BODY  
BEING DISSOLVED  
I AM WOUNDED ARCHIVE  
BEING HEALED  
I AM INCARNATED PRESENCE  
BEING MULTIPLIED  
I AM NOMADIC EVANESCENCE  
BEING DECENTRALIZED  
I AM BEING  
FLUID IDENTITY CLUB

JSEM ENERGIÍ  
ROZVÍJENÝCH UŽÍVÁJÍCÍCH  
CENII NEJENAJÍCÍCH SVOJ CIL  
NEMAJÍCÍCH HRANICE  
KAŽDÁ MÁ VLASTNÍ  
VÝCHLOSTI, KŘÍŽ SE A MÍST  
MINULOST, SOUČASNOST  
BUDOUCNOST  
CHAOS DISKONTINUITY  
NEVSPOMÍNKY I NADĚJE SE  
TRACÉ-JÍ V NEUKOTVENÉM  
ČASE  
JSEM OCEÁNEM  
PEVČLNOSTI



2018 • Fluid Identity Club, multimedia installation, various dimensions, GHMP Prague







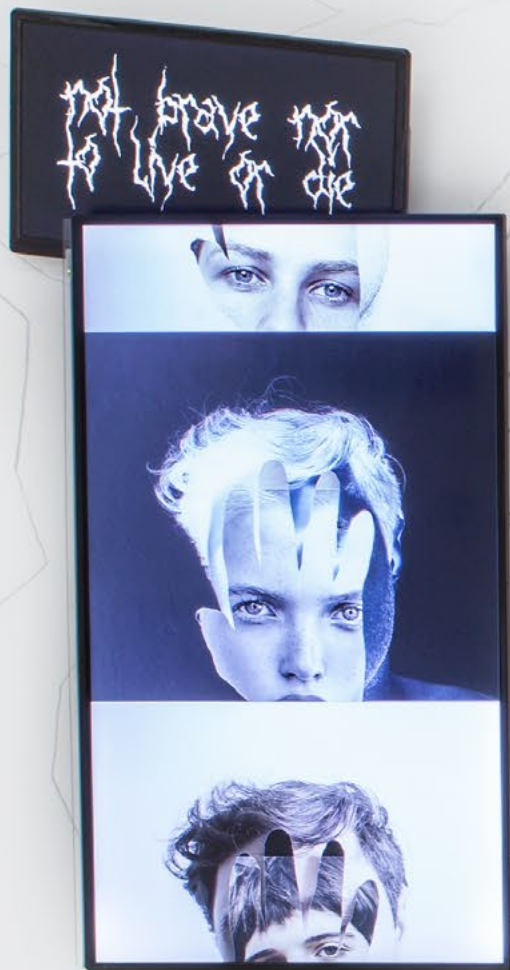






Someone free me from my skin  
evaporated, now I'm gone In the wind  
something ended but nothing new did begin  
I carry weight until my spine's giving in

(Bladee - Lovenote)



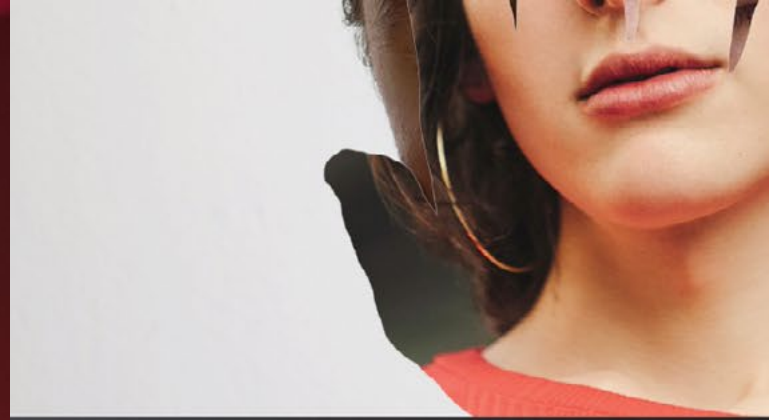
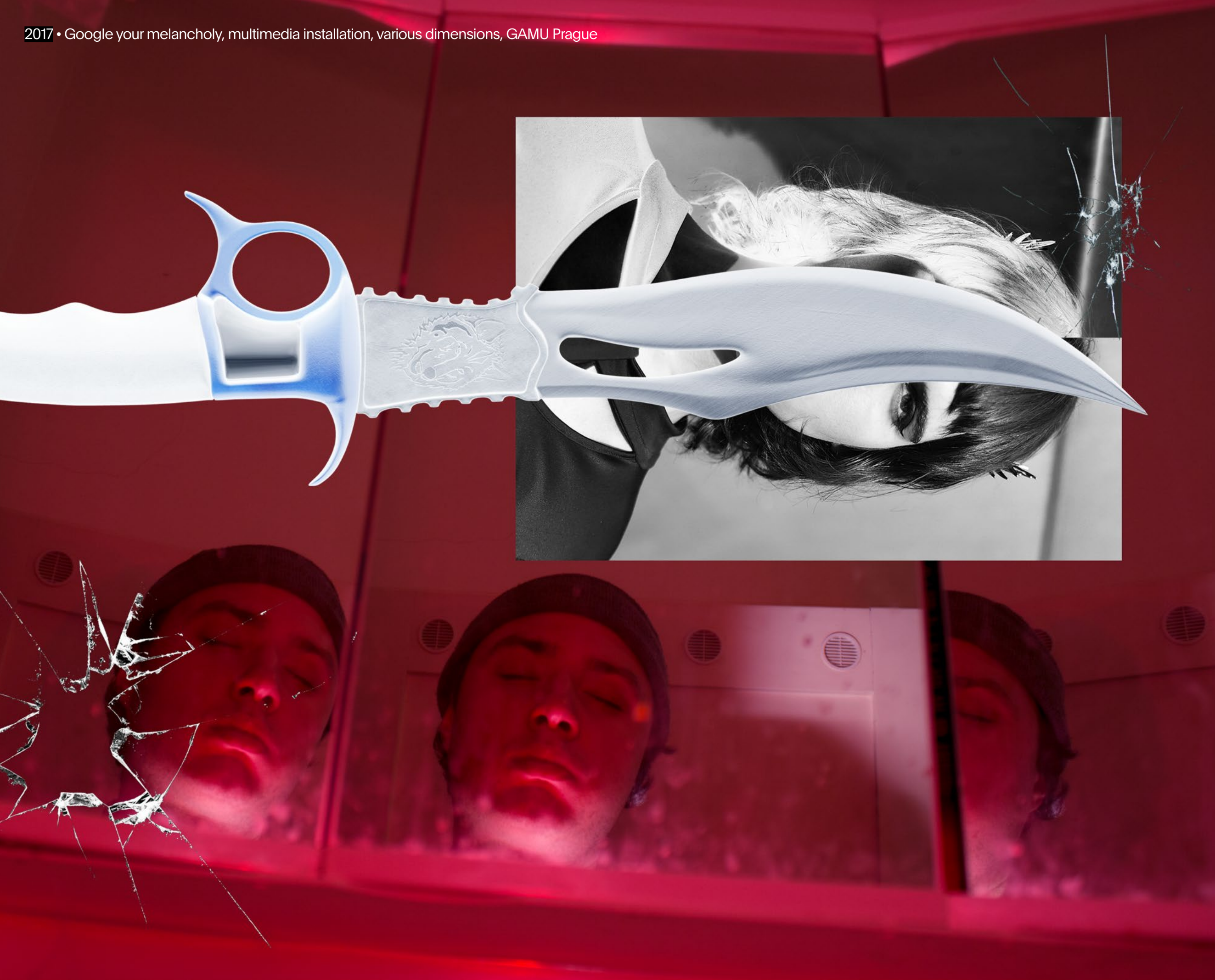


2017 • Google your melancholy, multimedia installation, various dimensions, GAMU Prague

Google your melancholy is a multimedia installation inspired by teen suicides and dark-emo corners of the Internet. Through video-collage and digital prints it shows ways how we invent our identities through dynamic and mutual process of image consumption on the Internet. It is about inventing Oneself through looking at the Other. It mixes self-portraits with androgynuos models and lo-fi internet aesthetics.

















2016 • The adventure being torn apart, video, 14'26"



How many signs which we didn't notice could be concealed in a natural order of things except for that accidentally deciphered sign? Come what may, the reality around us was already infected by possibilities of secret meanings...

(Witold Gombrowicz - Kosmos)





The specimens found in the sample from locality 5f had the following dimensions: length 266,8  $\mu$ , width 218,5  $\mu$ , width of the isthmus 35,65  $\mu$ , width of the apical lobe 55,2  $\mu$ , and length of this lobe 74,75  $\mu$ .

*M. Thomasiana* var. *notata* (Nordst.) Grönbl.: The specimens observed in sample 3z corresponded entirely with the description and pictorial presentation given by R. Grönblad (18, p. 38). The dimensions of the cells: length 246,1  $\mu$ , width 230  $\mu$ , isthmus 29,9  $\mu$ . This variety was recorded in the Pirin planina also (Petkoff (48, p. 111). The *M. denticulata* var. *notata* recorded by the same author (50, p. 72) in the Rila mountains is really also *M. Thomasiana* var. *notata* Grönbl.

*M. truncata* (Corda) Bréb.: Pl. VI., fig. 1. Very variable species whose main area is the temperate zone of Eurasia whence it spread on the one hand to the polar regions, and on the other hand to the tropical regions, but the number of specimens diminishes from the centre of the area. In Central Europe this *Micrasterias* is everywhere an abundant ubiquitous. In the Alpino-Carpathian regions it has been recorded more frequently, f. inst. by W. Schmidle (59), Fr. Hustedt (26), J. Dick (10), Edw. Messikommer (40, 41). In the Rila mountains it has been recorded by St. Petkoff (50, p. 72).

In locality 9g this *Micrasterias* occurs in a form, and the dimensions of the cells corresponded to the type. In some specimens the apical lobes were larger and a second lobe appeared in two or even three. A form has been observed which is very rare in the Rila mountains (Byppowa (55). Besides many forms with a reduced number of lobes of the

observed were: length 112,7  $\mu$ , isthmus 25,3  $\mu$ .

northern zone of the northern hemisphere was recorded in the Alpino-Carpathian regions by Edw. Messikommer (40, 41) and A. Heimerl (24). In the Rila mountains this *Cosmarium* has been recorded by St. Petkoff (50, p. 74). The specimens abundant in sample 9b had the following dimensions: length 29,9  $\mu$ , width 25,3  $\mu$ , width of the isthmus 10,35  $\mu$ .

*C. Botrytis* Menegh.: This cosmopolitan and ubiquitous *Cosmarium* has been recorded in the regions of Southern Europe as well as in mountain zones. It was recorded by Brehm (6), A. Heimerl (21), W. Schmidle (59), Messikommer (41). In the Rila mountains it was recorded by B. Fott (50, p. 933).

The cells are, but the following dimensions: length 27,7  $\mu$  and 8c they were 19g they were fairly the isthmus 11  $\mu$ .

*C. Bulgaricum* nova: Pl. V., fig. 8. Forma nostra aliquantum *Cosm.* (= *Euastrum sublobatum* Bréb.) vel *similis* est. Cellulae 1,7 longiores quam latas, constrictae. Semicellulae fere quadratae in media parte constrictae, apice *E. latere* visae hemicellulae oblongae, *e. latere* visae hemicellulae oblongae, *e. vertice* visae hemicellulae oblongae. Pyrenoides in utraque brana levis. Longitudo cellularum 29,9–32,2  $\mu$ , isthmus 5,75–6,9  $\mu$ . Quite frequently observed in the Rila mountains (Bréb.) Ar.

*Calodermum* Gay.: Pl. V., fig. 9. The specimens observed and described by W. Migula (11, p. 52).



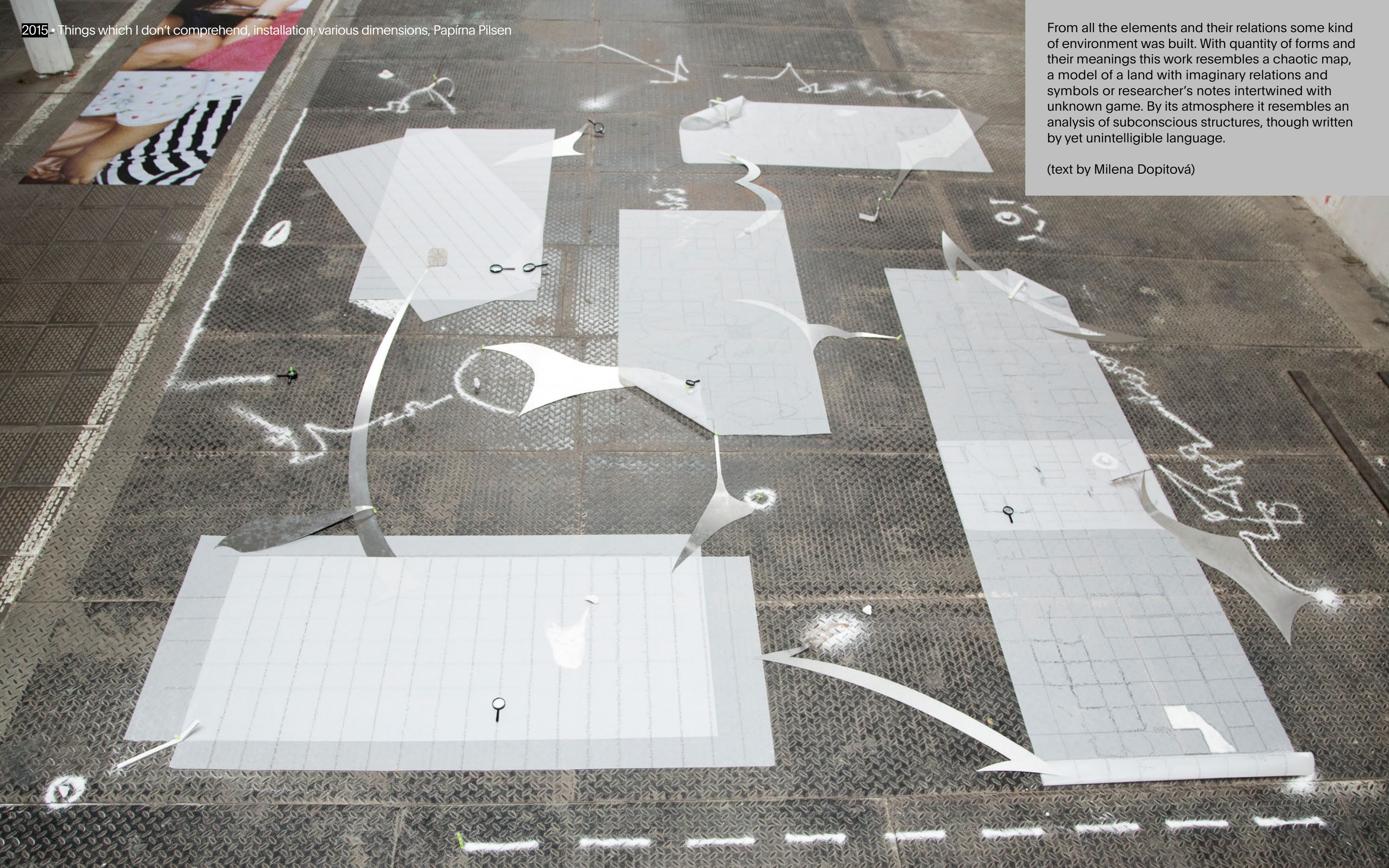




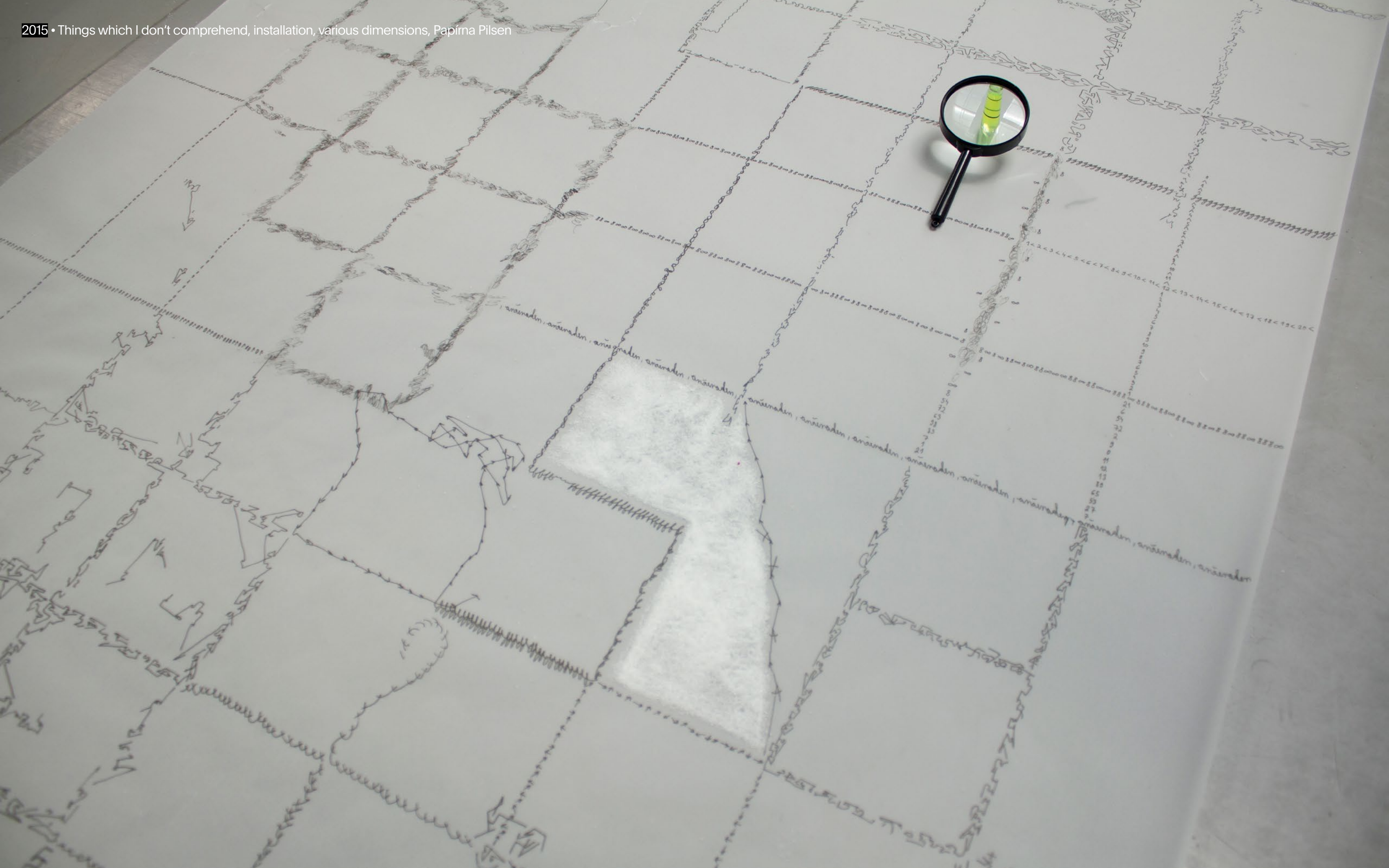
2015 • Things which I don't comprehend, installation, various dimensions, Papírna Pilsen

From all the elements and their relations some kind of environment was built. With quantity of forms and their meanings this work resembles a chaotic map, a model of a land with imaginary relations and symbols or researcher's notes intertwined with unknown game. By its atmosphere it resembles an analysis of subconscious structures, though written by yet unintelligible language.

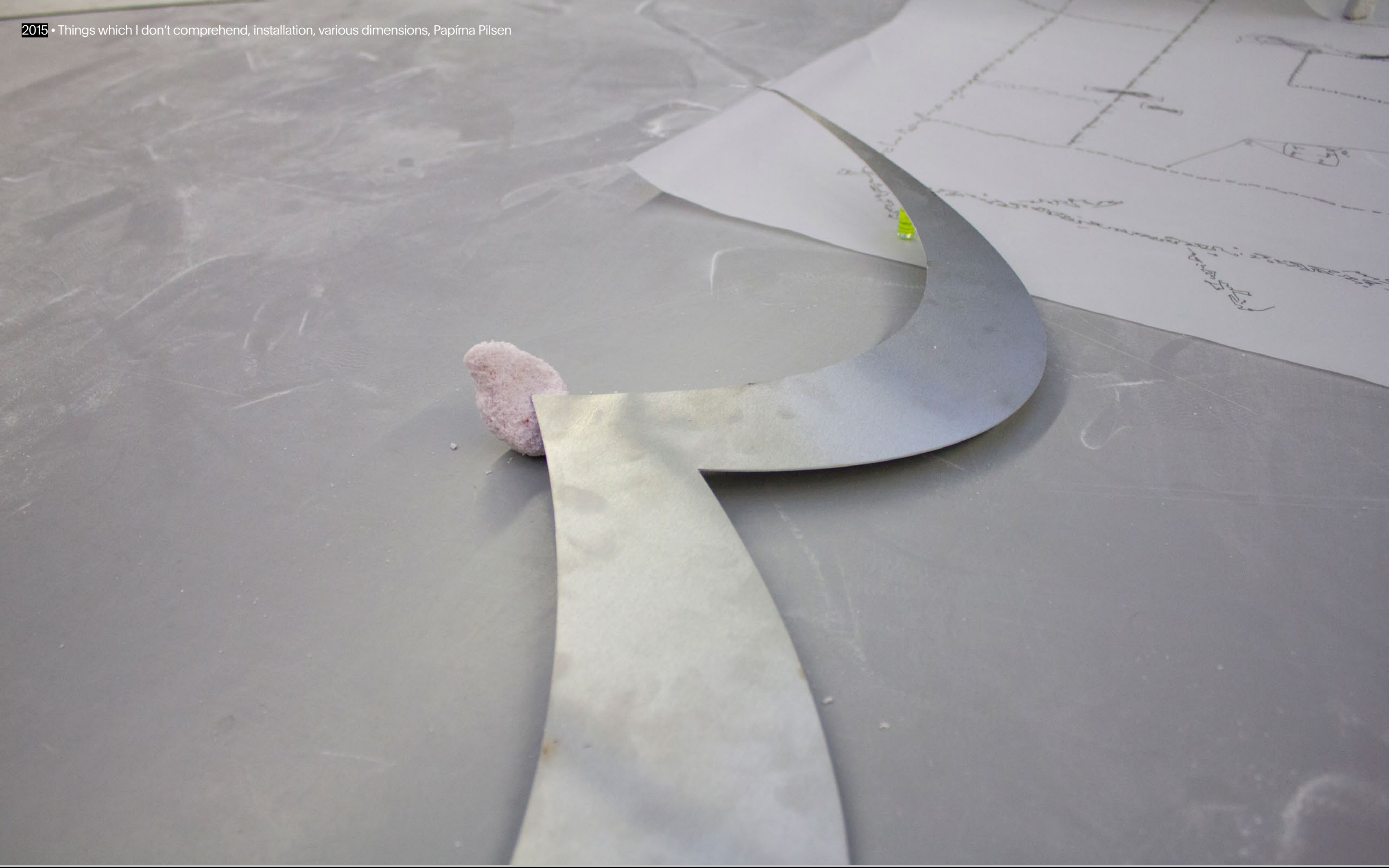
(text by Milena Dopitová)



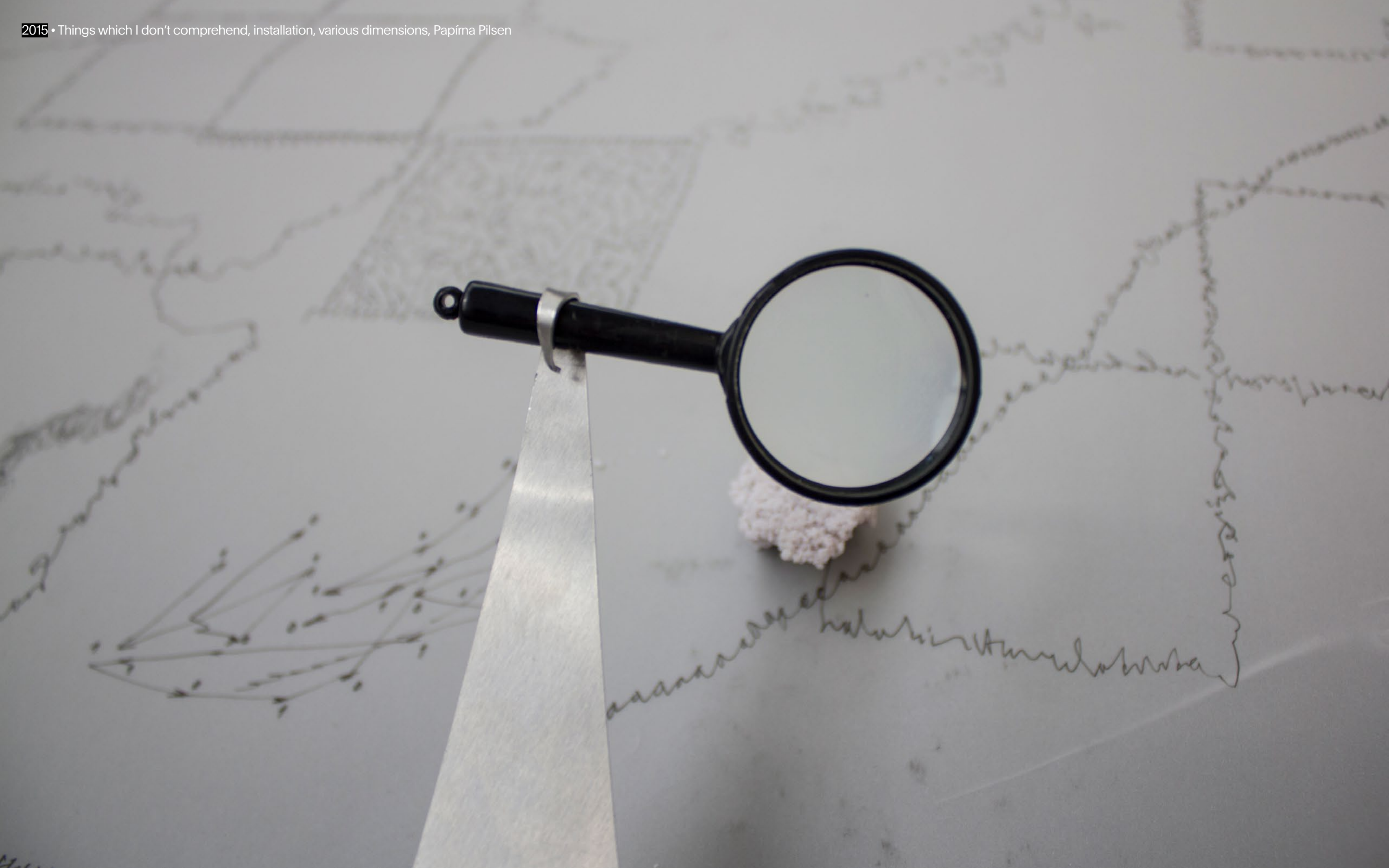














- 1. Fascination
- 2. Fascination
- 3. Fascination
- 4. Fascination
- 5. Fascination
- 6. Fascination
- 7. Fascination
- 8. Fascination
- 9. Fascination
- 10. Fascination

















thank you for you time  
you can find more at → [frantisekfekeete.com](http://frantisekfekeete.com)

