

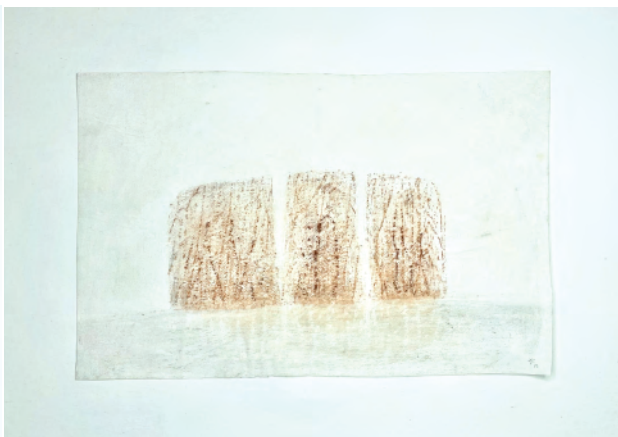
Dominika Kunzova PORTFOLIO 2023

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VOL.1 installation
13.-15. October 2023, Budweis



THE NAME FOR PRESENCE - some of the first paintings / earthprints from Iceland 2023

chalks and egg tempera, trials from found natural pigments



making earthprints in the open landscape, picture with Mari Garrigue



Mari fishing the sound with a hydrophone



local clay ceramics, trials during the residency in FLAEDI





shelf-clocks, first prototype



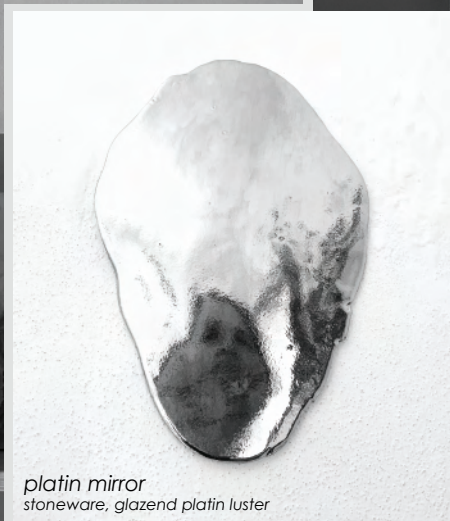
form and model for ceramics oil lamp



object of shofar,
casted porcelain pieces



platin mirror
stoneware, glazed platin luster



"All the mountains moved. If You are not, we never supposed to be."

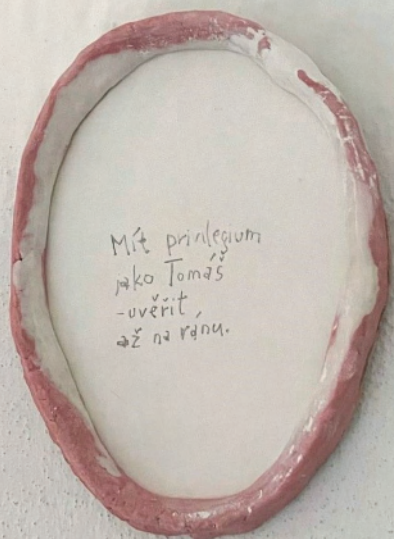
An emerging series consisting of ceramic objects, paintings and reliefs. Halbvertszeit stands for half-life: the time required for half of something to undergo a process. In this project I shift its meaning to ask philosophical questions on the meaning of the changing world around us.

#half-life #endsofworlds #decay #humankind #sunset #sunrise #transition



Personal research based on the inner meanings of the material and the procedural narratives

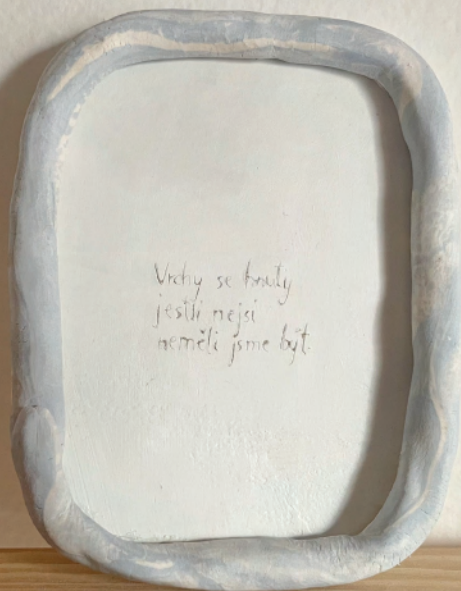
technical information:
porcelain, engobe, acryl and chalk on cardboards.
dimensions:
490 x 350 mm or 700 x 490 mm



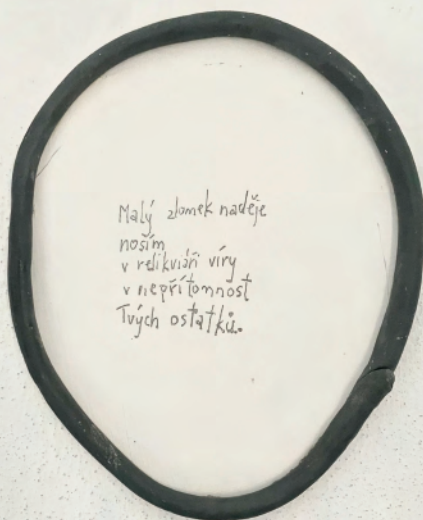
Mít privilegium
jako Tomáš
-uvěřit,
až na věnu.



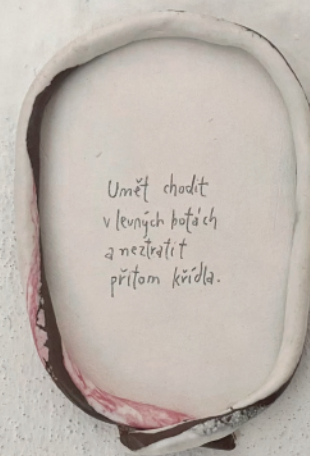
Co zůstane ze mne
když pozbydu Tebe?
Zed' nářku
ted' poznávám tvůj žal.



Vrchy se hmoty
jestli nejsi
neměli jsme být.



Malý zlomek naděje
nosím
v relikvii víry
v nepřítomnost
Tvých ostatků.



Umět chodit
v levných botách
a neztratit
přitom křídla.

Fragments of my own poems
in clay frames.
Words have power to break down
gates of resignation.
Like a ram.

technical information:
mixed clays and coloured porcelain,
fibreboard with kaolin layer
dimensions:
size around 200mm



370 mm long and 50 mm wide knitted shawl.

I have been knitting it from 1.th September to the 24.th December in 2021.

Daily moments of knitting for 10-15 minutes were an intentional training of my ability to wait. Wasting time by waiting is an important skill. Conscious waiting enables me to make a void space in me. This void I understand as disposing myself for receiving the gift – as French philosopher Simone Weil writes.

In our western cultural context we are pushed for constant performance and for competition with others. To be open for the gift is a kind of vertical orientation – the act of setting myself apart from horizontal oriented self planned life.

WAITING 2021



SEIN

Small-series limited design production

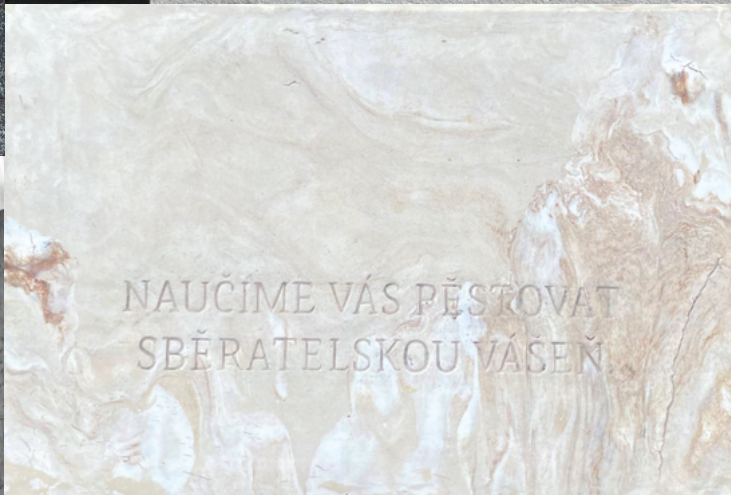
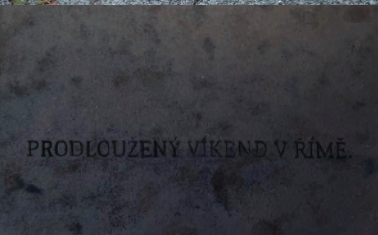




Series of six memorial plaques. The pieces of sentences on them are copy-pasted from the super-real space of Instagram. Plaques were placed in public sites in Budweis and in Hluboká nad Vltavou. I am trying to color those shadow corners by supernatural embellishment typical for space of social networks. In another context, the plaques can be „perfect art deco“ for your home. They are made of „fake marble“ made by imprinting mixture of clays into molds. This process refers to multiplication of virtual content often inflating the real meaning. Each plaque is followed by a limited series of 7 signed copies (imprints from the mold).

technical information:
mix of clays, porcelain and ceramics pigments.
Imprints from mold in limited series.

dimensions:
approx. 260x180 mm





Budweis, first seeding as an artist performance.



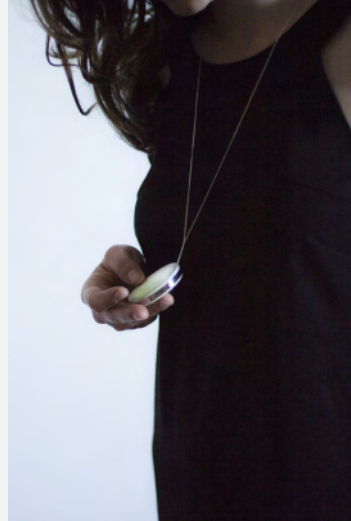
Humpolec, collaboration with local community.

Processual intervention in public space.
A simple parable, a political gesture and personal therapy. By "seeding love"
I talk about the human role of creator and consequently about the need for care of
created. In the centre of my search are questions: What is humanity?
And then: How to become (more) human? Sun, water, soil and air. Conditions are given.
To accept the challenge and to hold on.
Sustains only what we care about.



SEEDING LOVE as participative happening for gallery 8smička in Humpolec (2021).





The watches where you can read the time only when you touch the porcelain dial, otherwise it disappears. The form refers to human need for facility and experience. Not obvious way of use mediates the need for being in presence. For many, art makes people staying in presence. But could also design bring this state of mind? Could the relationship between an user and an object of use communicate intangibility and subjectivity of time? And could an artist stay in presence despite the repetitive character of making small-series design?

Paintings on the dial become zen gestures, tracks of mine in time. **Watches were my diploma work, for which I was awarded by rector of Academy of Fine Arts and Design in Bratislava.**

technical information:
Bone China porcelain, silver and steel components, touch sensor technology and wireless charging technology. On photos are functional prototypes. Water-soluble salts and pigments, burned at 1270°C.

dimensions:
watches diameter: 54 mm, thickness 10 mm
wireless charger in diameter: 100mm, thickness 20 mm



Technical information:
mixed media installation,
table with porcelain service,
water fountain, chair.

Dimensions:
approx. 130 x 100 x 100 cm



A round table with a tea service – the place for encounters overflows with water, the source of life. I ask for closeness understood as a decision to be for others, unconditionally. Selected for exhibition Diversity required in Slovak National Gallery (2014).

Technical information:
Copy of local park bench: iron pipes, wood.
Ceramics pillows -different techniques

Dimensions:
approx. 180x70x50 cm



One of the benches in Medická park (Bratislava) turned into a sofa with ceramic pillows. Modified local bench refers to private feminine-like space in order to bring private family narratives to public and political discussion. The sculpture – with its neutrality – would make an interspace as an opposite of making borders between two worlds of pro-life and pro-choice activists. “Home” was made for a cultural event: Bratislava-March-For-Life-2014 and it is still placed in the park.



The question I ask is whether one can take a stone intending to stone his enemy, but finally not to throw. Whether we are able to wait till our pain fades away and to crush the stones in our hands. Perhaps the time and us are the only ones who have the power to erode the stones of revenge into soft and fertile soil. The final installation consists of a stone wall made of real stones mixed with the clay ones. Around one hundred hollow stones are made by mixtures of different clays. The stones are not fired, but just dried. The wall starts with the firm, granite stones at one end and gradually decayed changing into the dust at the other end.

technical information:

Space installation consist of granite stones and hollow dried clay stones mixed with earth.

dimensions: approx. 300 cm x 30 cm x 40-0 cm (high)



A design as a body for an idea or a memory. I did not make the vase to preserve my own wedding bouquet. It is made to be a shell for every new flower I get from my husband. The more often is it used, the greater significance it gets.



technical information:
slipcasted porcelain
dimensions:
300x 230x 120 mm

