

# Ľudmila machová — transfigurations

Curator: MARIANNA BRINZOVÁ

Opening: Thursday, 12 September 2019, 6pm

Duration: 13 September — 10 November 2019

Venue: Salon

*Transfigurations* are an exhibition project by Ľudmila Machová (\*1990) which follows in the footsteps of her current exhibition series that has explored the borders of natural, artificial, private and public environments while searching for their new meanings and personal demarcation. She has recorded the hidden “life” of everyday objects and assigned them somewhat anthropomorphic properties. The *Transfigurations* exhibition also partially incorporates various types of environments and selected objects (a chair, an armchair) and brings up their poetics and properties of a landscape. She depicts everyday objects both realistically and also in a much more abstract way. She uses ratio and various points of view to create different transfigurations which make the given object disappear and turn into a peculiar landscape which also has human corporeity imprinted in it.

For some time now, Machová’s work has been incorporating the phenomena of nature, personal space, the feeling of eradication, the connection between man and nature, revealing new relationships between the subject and object, “denaturalisation” and creation of artificial landscape. She incorporates these themes using various materials, forms and media while accumulating the individual works into larger sets. These established principles of hers are also reflected in the *Transfigurations* exhibition, with a slight deviation from her previous projects (*Demarcation*, *Transformations*). Paintings, objects and photographs are assembled into larger installations and their compositions are enriched with found objects (e.g. stool frames) and experimental sound footage. An important attribute which is present throughout the whole exhibition is the stool/armchair. It adds a human element as it

Ľudmila Machová — Transfigurations I., 2019 (detail)



is a centrepiece of discussions, interesting events or important family moments. It is both an actual physical centrepiece and an object of personification as well.

Ľudmila Machová’s latest pieces presented at the *Transfigurations* exhibition reflect her thoughts on causality and assimilation. The artist expresses these thoughts in relation to cultural and natural environments where she studies various kinds of imprints. To her, an imprint is a natural form of how the past is preserved, it also reflects a long-term usage of an object or the way we lived with it. The individual materials, whether natural or artificial, are perceived as the brokers of time, as physical substances carrying imprints of the timeline. The stools or the armchairs present in the artist’s paintings, objects, photographs or sound compositions refer to human presence in the past, with its corporeity recorded, imprinted or even literally pressed into these objects. However, the artist is not interested in just the actual imprint, but also in the process of imprinting that leads to the decomposition and dissolution of the object. The artist suggests the value of things can change based on how we look at them through our own physical and sensual experience.

Ľudmila Machová (\*1990) graduated from AFAD in Bratislava from the Studio of Painting (doc. Mgr. art. Klaudia Kosziba) and Studio +XXI (prof. Daniela Fischera, akad. mal.). In 2017 a 2018 she was a finalist at the Painting competition — VUB Charity Award. Her creative work focuses on painting and its overlaps, objects, installations, video and experimental sound compositions. She lives and works in Bratislava.