

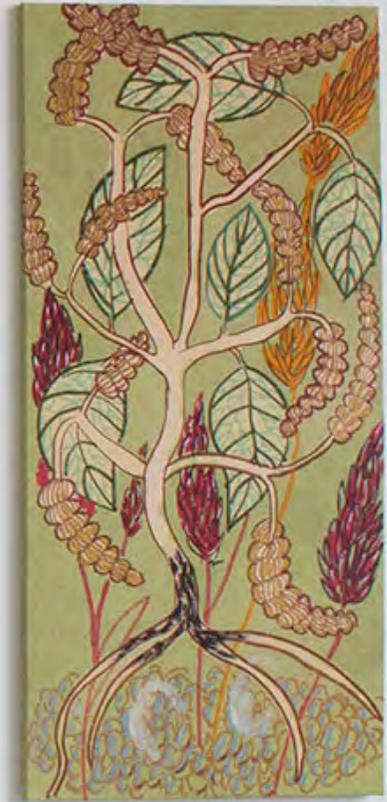
Monika Pascoe Mikyšková

# nehemiah

Nehemiah Grew was the English botanist who was the first to reveal the inner structure and function of plants. He is well known for his impressive illustrations and very careful observation of plants and mainly for his book *The Anatomy of Plants*. Nehemiah Grew's devotion to the world of plants became an inspiration for the recent works of Monika Pascoe Mikyskova. Her botany drawings come from the observation of real plants but in the end they are always mirroring her inner world. They reflect the outside world and places she has visited but the shapes are bent and the colors are not real. They are obscure but in a good way similar to the drawings of Nehemiah Grew, which are not up to date in the world of science anymore but still impressive.

view into the installation Nehemiah – Nová Cvernovka / 2022









# poetry about cells and seeds

The joint exhibition project of Monika Pascoe Mikyšková and Janja Prokič introduces the latest work of the two artists, who have come together specifically for this occasion. The exhibited works are loosely linked by the motif of plants or, more specifically, growth.

Monika's small-format watercolour drawings are at first glance "just" an abstract game of colours and forms. While using the watercolour technique, the artist can unwind into playful relaxation and enter the space of lightness, unboundedness, experiment (unlike a primed canvas which automatically evokes a certain commitment). The oval motifs are inspired by the micro-world – cells and their organelles. Until the invention of the microscope, people had no idea of the existence of this world, invisible to the naked eye. The first microscopic

research revealed a new layer of reality, which was interpreted, among other things, as proof of God's existence. The cell is an embryonic symbol of the potential of new life, and at the same time an invisible order inside things that we do not perceive, but which nevertheless exist.

The pictures of larger formats and some of the ceramic objects shift the scale and move the exhibition from the micro-world to the entire bodies of plants, their fantastic and infinitely variable forms. Finally, through landscape painting, our gaze retracts even further in order to perceive the arrangement of the whole landscape. The individual dimensions of reality, installed side by side, therefore appear as mutual parallels..

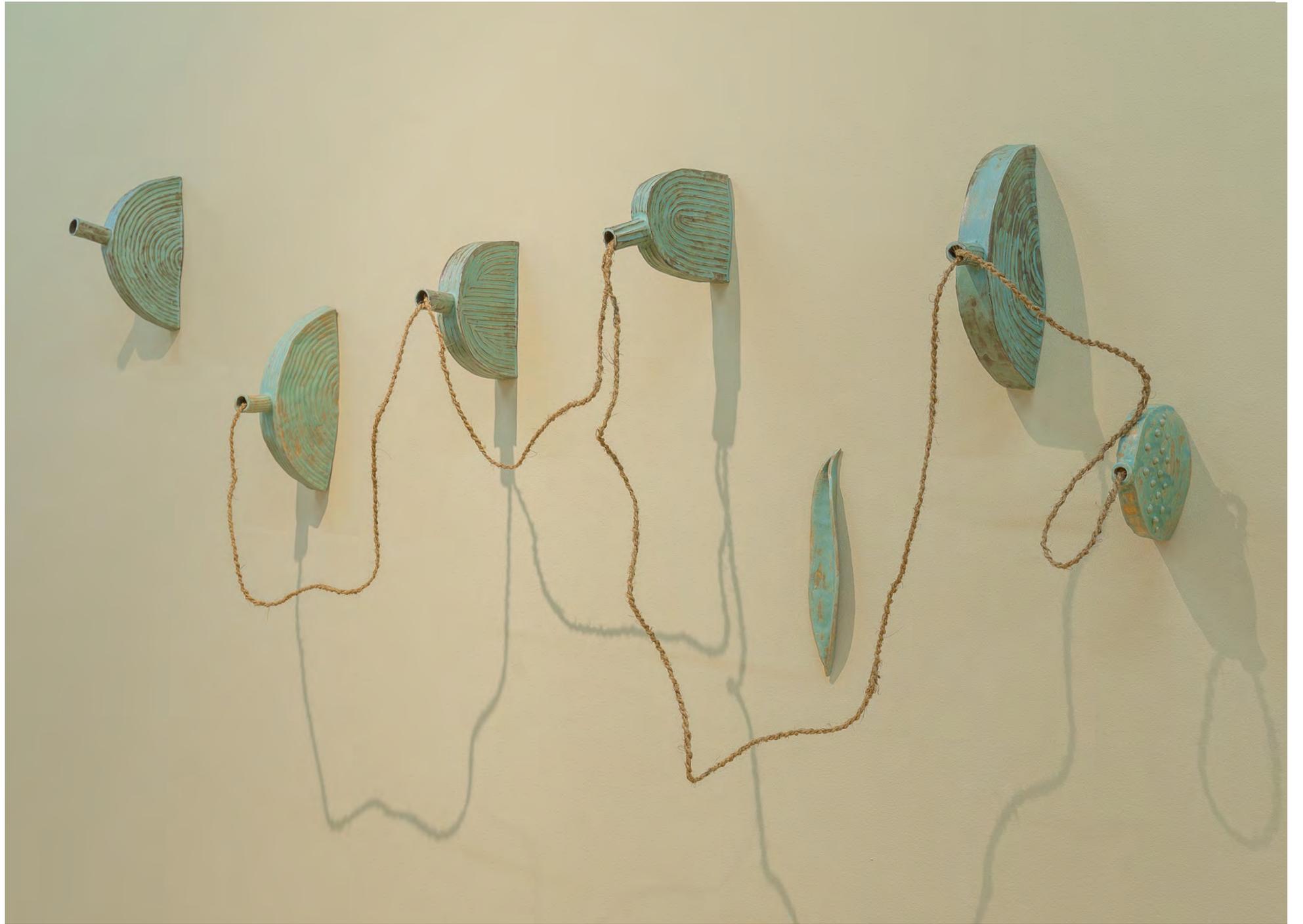
–Alexandra Tamášová

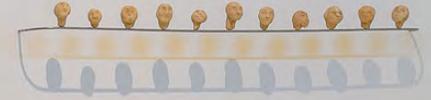
curator / Alexandra Tamasova  
artists / Monika Pascoe Mikyšková  
& Janja Prokic

view into the installation Poetry about cells and seeds – East Slovak Gallery, photo Tibor Czifó

















Behive – ceramic, steal and grass, 2021

# korzo zálesie – beehives

The project was created within the symposium  
plein air realized on the Zálesie promenade.

Behive - ceramic, steal and grass, 2021





Behive – ceramic, steel and grass, 2021

# small shapes

Small shapes is the name of a series of works as well as installations for Šamorín Synagogue. The exhibition did not have the task of evaluating our relationship with nature, it draws from the natural shapes and transforms them into new contexts and materials. It's main inspiration was the abstract shape of the seed, which is repeatedly used and multiplied in each of the exhibited works. The main element of the exhibition are two free-standing steel stands, which are holders for ceramic round plates and symbolizing clay tablets in ancient Mesopotamia as the source of knowledge. They also hold fragile objects made of paper and leather, both levitating in air. Steel constructions are a depiction of the fragility and variability of the natural in human hands.

Installation, At Home Gallery - Small shapes



# objects



Part of the installation – steel, paper, ceramic

Part of the installation- steel, paper, ceramic



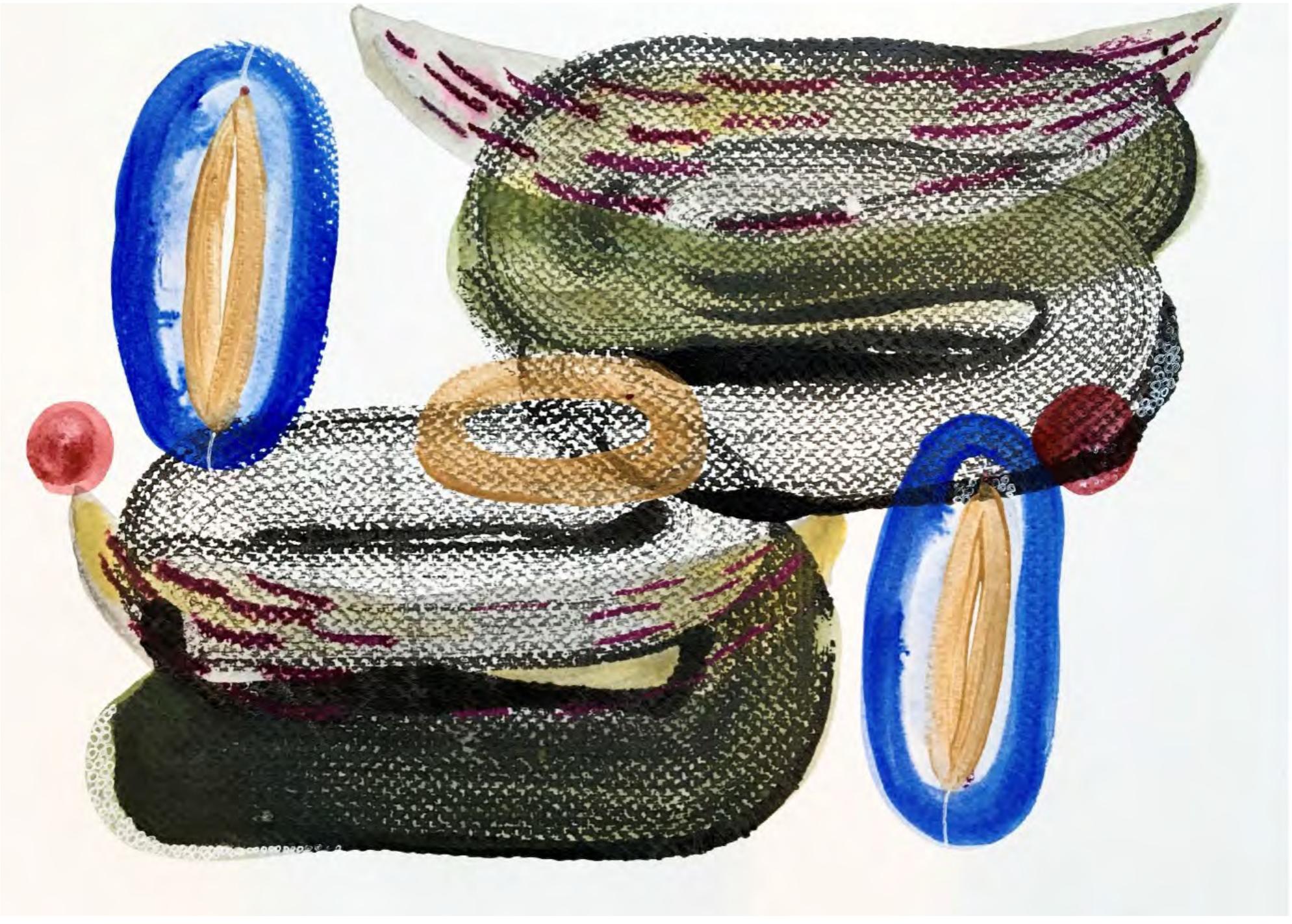


Object, untitled – paper, iron, concrete

# drawings

Untitled – watercolor and colored pencil on paper, 30x40 cm, 2021





Untitled - watercolor and colored pencil on paper, 30x40 cm, 2021

Untitled- watercolor and colored pencil on paper, 30x40 cm, 2021





Untitled – watercolor and colored pencil on paper, 30x40 cm, 2021

Untitled - watercolor and colored pencil on paper, 40x50 cm, 2021



# paintings



Untitled - dry pastel on canvas, 90x140 cm, 2021

Untitled- dry pastel on canvas, 75x 90 cm, 2021





Untitled – dry pastel on canvas, 90x140 cm, 2021

Untitled - dry pastel and golden metal on canvas, 120x150 cm, 2021



# botanika

The Botany series not only talks about the author's passion for flowers, but also draws attention to the societal trend in which the plant world has grown into a fashion business. According to her, the interest in greenery is only a natural response to the larger problem of contemporary society, the environment. The global guilty conscious about the state of wild nature is reflected in the micro-worlds of humans. The focus of this series, however, is not about noble flowers in urban households, but uncontrolled processes that take place for decades in dense forests beyond human reach.

Untitled- pencil and charcoal on paper, 1,5x10 m, 2018



# objects



Plant - concrete, 40x70 cm, 2018

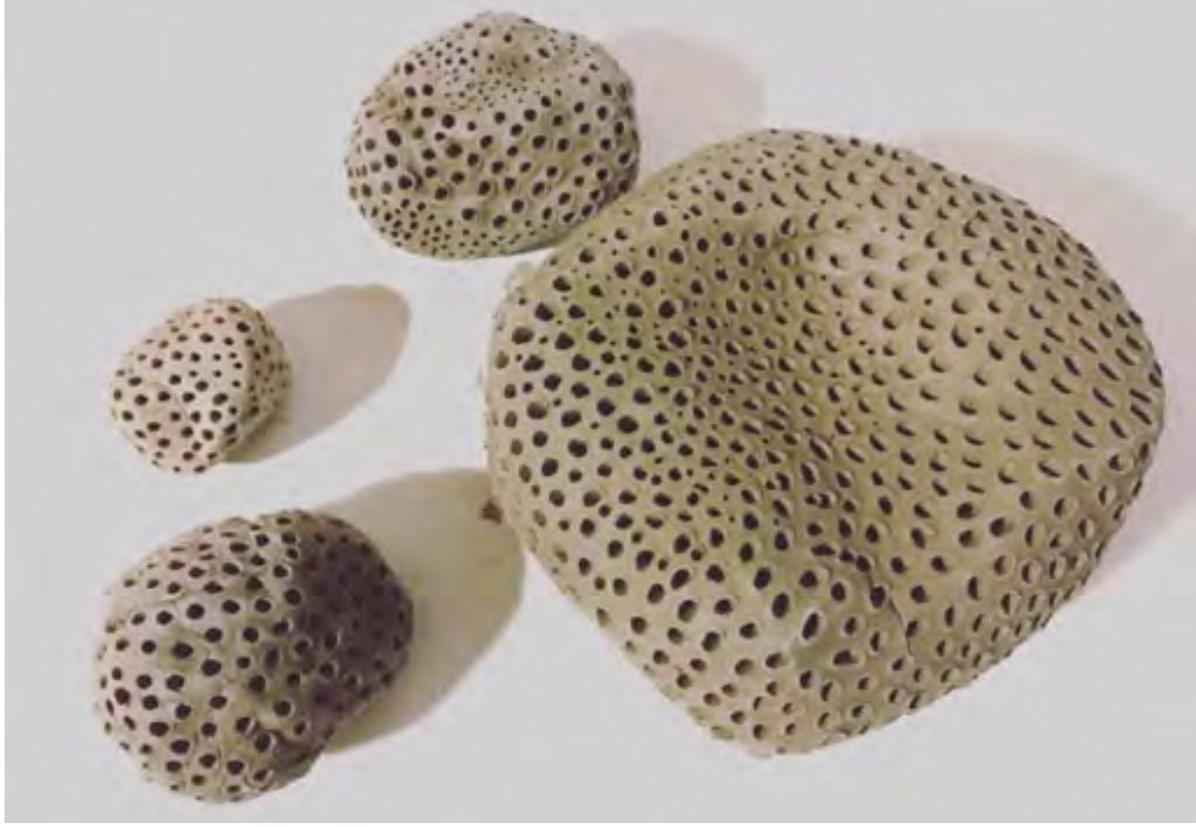
„Plants“ –view into the installation– june –september 2018, Bratislava City gallery





Untitled - ceramic, wood and gold, 2018

Ceramic objects, 2019





Callia- concrete relief , 95x125 cm, 2018

view into the installation- Jiří Švestka gallery, 2019





Untitled - concrete relief, 40X50 cm, 2018

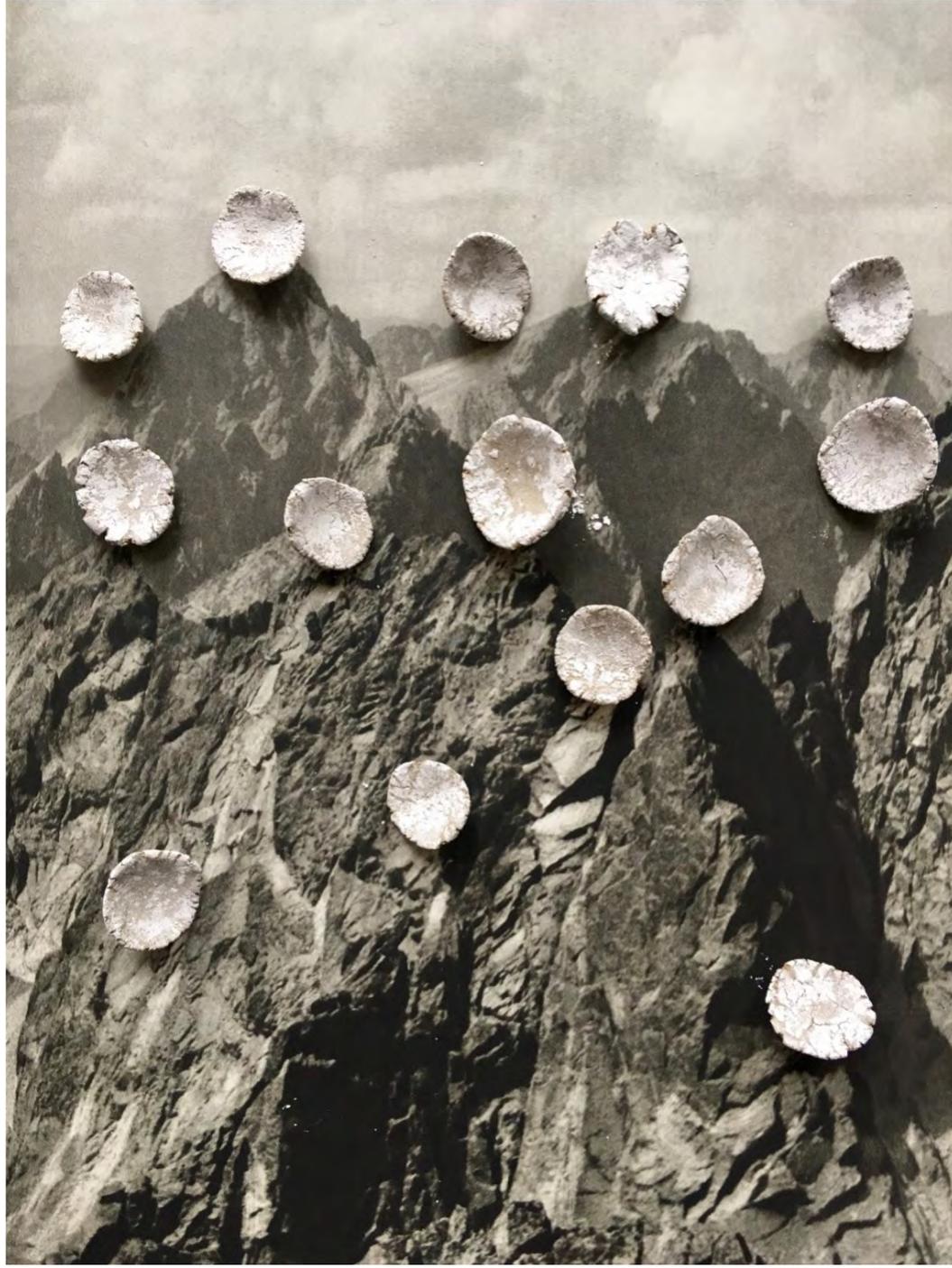
Untitled - concrete relief, 40x50 cm, 2018





Untitled – concrete relief, 25x25 cm, 2019

Snowing in High Tatras - photography and ceramic, 30x40 cm, 2019





Untitled- 3 of 5 pieces,  
concrete and powder pigment,  
30x40 cm each, 2018





Untitled– pencil and charcoal on paper, 150x170 cm, 2018

"Monika seems to be fully aware of the contrast between multidimensionality of natural landscape and limitedness of its representation in art. In her large-scale drawings she captures the untamed flora. The drawings lack a classical arrangement, such as "the edge and the centre; up and down". The plants and their leaves seem to grow through the surface any minute and spread into the space."

–Alexandra Tamasová

# drawings

Untitled from Botany series— charcoal and color pencils on paper, 160x150 cm, 2019





Untitled - pencil and charcoal on paper, 150x200 cm, 2018

Untitled- pencil and charcoal on paper, 150x200 cm, 2018



prints

untitled- coloured pencils and linocut on paper, 150x150 cm 2019





dead crow - Linocut print, 50x70 cm 2019

snake and dead crow- watercolor painting and linocut on paper, 70x100 cm, 2019



# evolution

The idea of the series itself is to explore the possibilities of depicting the relationship of man to the inanimate world of rocks, shells and other nature. The paintings explore both the metaphorical relationship stemming from different lifespans (millennia for inanimate nature, decades for man) and the empowerment of man of nature and its adaptation to his own needs. The tradition of these efforts dates back to ancient times. The author's drawings are inspired by museum exhibits devoted to the history of mankind and mineral expositions, which she then includes in figural compositions in her paintings. Her paintings are of an existential nature. They try to capture the sensation of awareness of their own transience.

Girl and wood – ink and charcoal on paper, 70x90 cm, 2016





Untitled – ink on paper, 90x140cm, 2016

Untitled— ink and pencil on paper, 90x120cm, 2015





Untitled – ink and charcoal on paper, 140x100 cm, 2016

Untitled– ink and charcoal on paper, 100x300 cm, 2016





203

17.11.2016

Mineral - letterpress print and pencil on paper, 30x40 cm, 2016

The shell - letterpress print, pencil on paper, 30x40cm, 2016

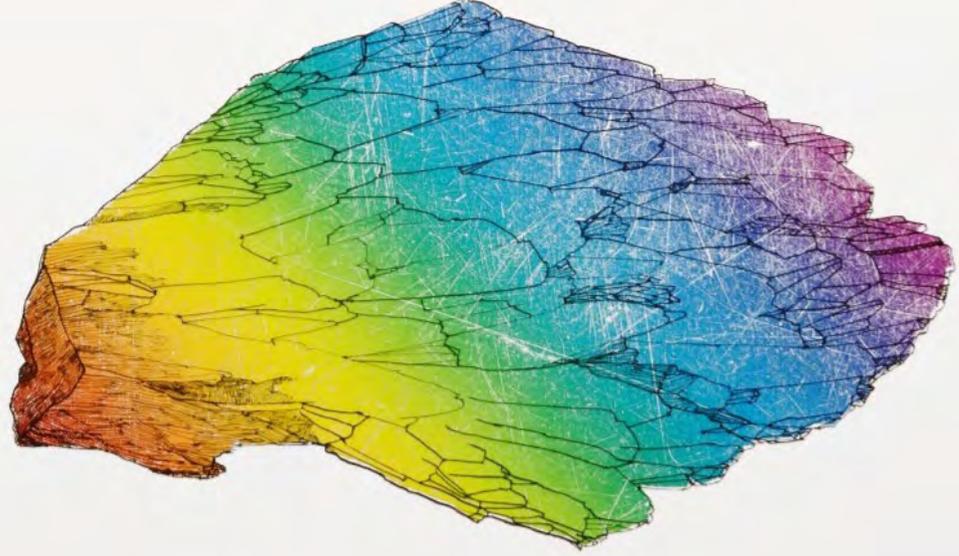


106  
1771  
2016



Rare earth - Letterpress print, ink and pencil on paper, 30x40cm, 2016

Mineral— ink and letterpress print on paper, 30x40cm, 2015



after the end

Untitled– ink and watercolor on paper, 120x100 cm, 2015





Untitled– watercolor and ink on paper, 150x90 cm, 2014

woman and fikus- ink and watercolor on paper, 100x100 cm, 2015



# "love"

# publication

The Love publication is a project I was working on in the years 2013-14. At this time I spoke to twenty elderly people over 70 years old about their first love. Before the interview, I asked them to bring a few items they had a special relationship to, or let me take a picture of their home. This created a publication with interesting human stories with illustrated photographs of their immediate surroundings.



**Monika Pascoe Mikyšková Lásky** — Kniha je súhrnom rozhovorov, ktoré som spravila od januára do augusta roku 2013. Rozprávala som sa s dvadsiatimi rôznymi ľuďmi na tému prvá láska. Ich rodinné a sociálne zázemie sa odlišovalo, pochádzajú z rôznych miest, dokonca z rôznych svetadielov. Čo majú spoločné? Vek nad 70 rokov. A každý prežil svoj príbeh. — Na zachovanie anonymity neuvádzam priezviská a na žiadosť niektorých som zmenila aj krstné mená. Všetko ostatné je v knihe autentické. — Na začiatku projektu som si dala podmienku, aby mi dovolili odfotografovať predmety, ku ktorým pociťujú zvláštny vzťah. Fotografovala som si aj rozličné miesta či domácnosti, podľa toho, čo komu lepšie vyhovovalo. Chcela som tým lepšie vystihnúť charakter osobnosti. — Najprv som chcela vypovedať len niekoľko ľudí zo svojho blízkeho okolia, z ulice, kde žijem. Keď som však začala oslovovať ľudí a navštevovať domovy pre seniorov, zistila som, že bude ťažké držať sa plánu. Rozprávala som sa s každým, kto ma prijal. Časom sa to ukázalo ako správna voľba. Navštívila som veľa zaujímavých ľudí. Môj muž pochádza z Toronta, preto som sa rozhodla spraviť pár

Ludmila- photography of her husband visiting during business trip, when they were young.  
Photos of Ludmila's household.



Gabriela and her younger sister on photography from childhood



m.pascoe.mikyskova@gmail.com / +421 910 783 456