

Silent Immediacy

Installation of paintings: oil on canvas, metal pole, performance.

Performance duration: 60 minutes.

Knoll Gallery Budapest, Hungary, 2020

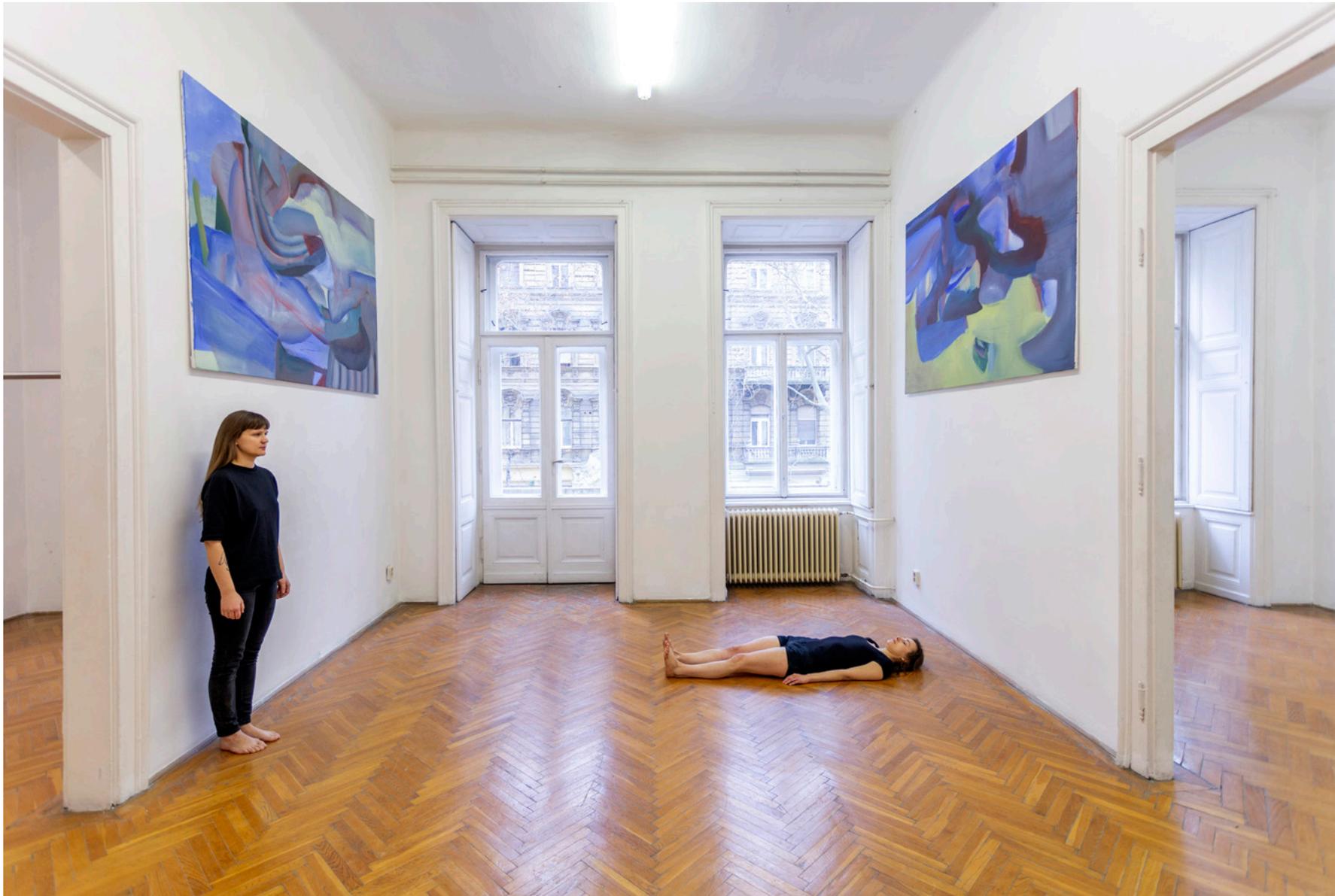


“With this exhibition, I try to redefine the viewer’s relationship as well as my position to the medium of painting. I deal with the position(s) of the spectator’s body entering the exhibition and its ways of approaching paintings with their “historical luggage”. But I also reflect on the specificity of a given space. The above-mentioned factors alongside with my performance constitute the exhibition itself. Here, as it is with my artistic practice, art is extended from the canvas to the whole space and is set up in situations involving installed elements (i.e. the canvases) and performances.

As an artist, I am interested in such subjects as power relations, human strength, activity, passivity, manipulation and obedience, presence and immediacy; how one can rediscover her own presence and existence in the present time and environmental, socio-political structures; being controlled vs. being free, being active vs. being passive, being close vs. being distant (participation vs absence, individual vs general.

My answer to all these subjects is the body, of our own, in its tension, in its relaxedness; with its presence reflecting the inner emotions, strengths, weaknesses, possibilities through the limits of bending, rotating and balancing; together these are the qualities that can answer the reality of the present time.”

Silent Immediacy



Documentation of performance

*Performance, installation of paintings, metal pole.
Performance duration: 60 minutes
Knoll Gallery, Budapest, Hungary, 2020*

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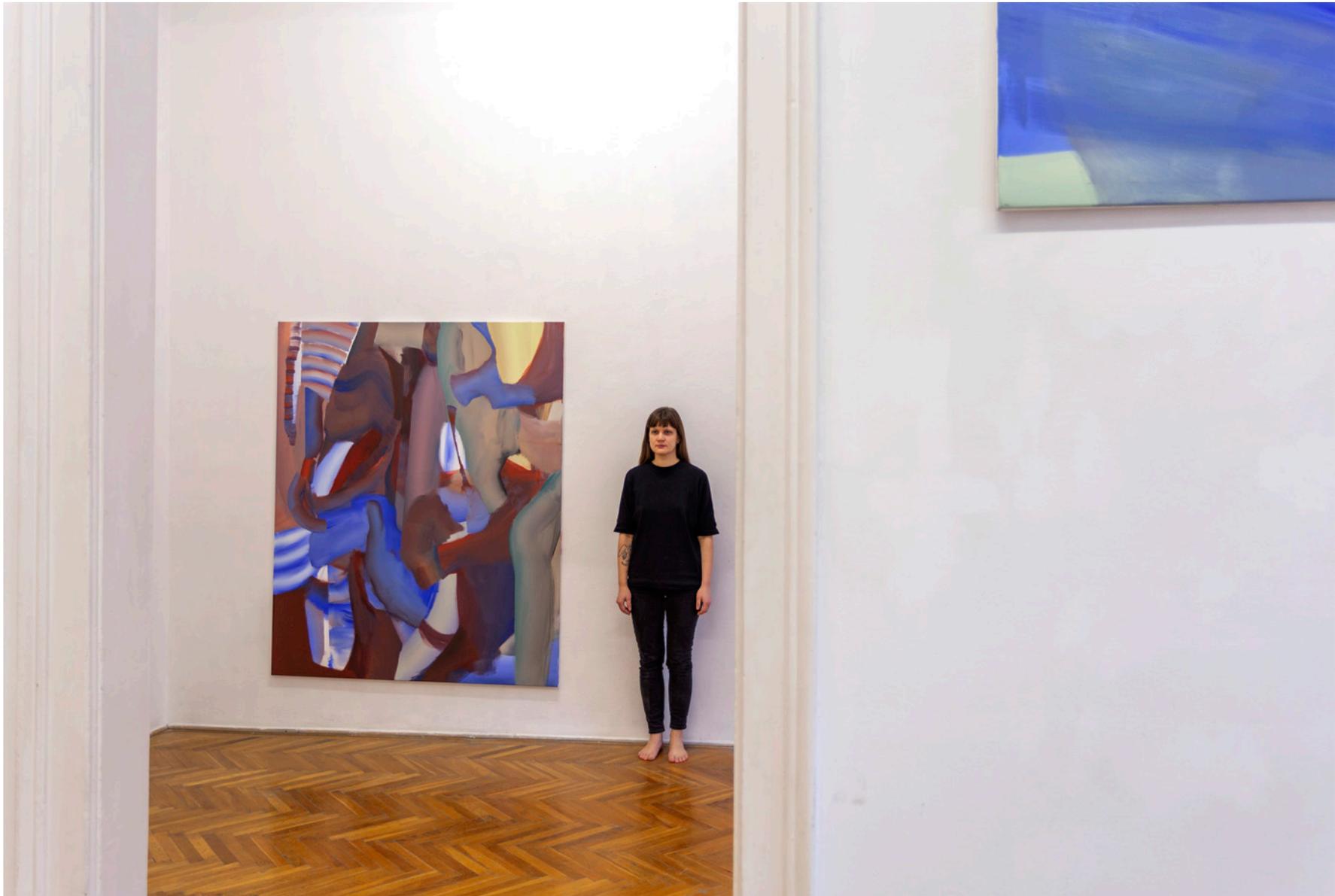
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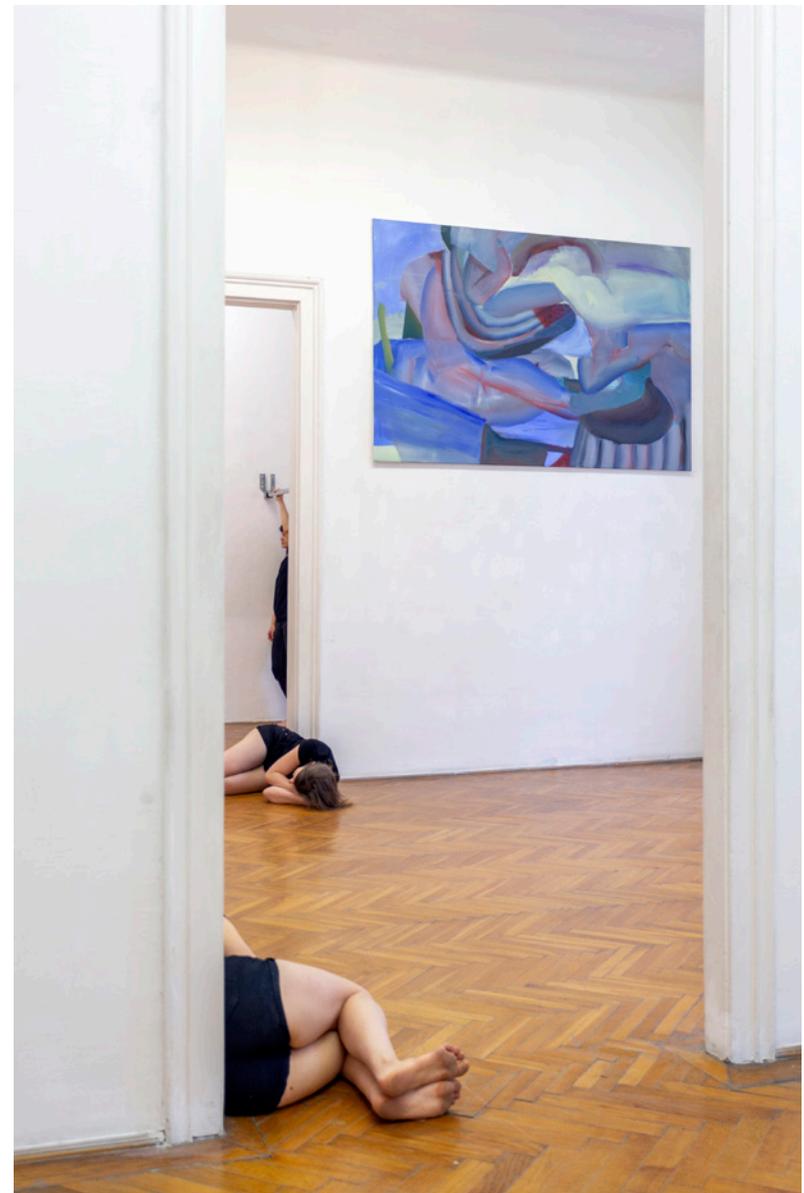
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Silent Immediacy



Exhibition view

*Performance, installation of paintings, metal pole.
Knoll Gallery, Budapest, Hungary, 2020*

I Meet You, You Meet Me In the Present

Performance and installation of paintings.

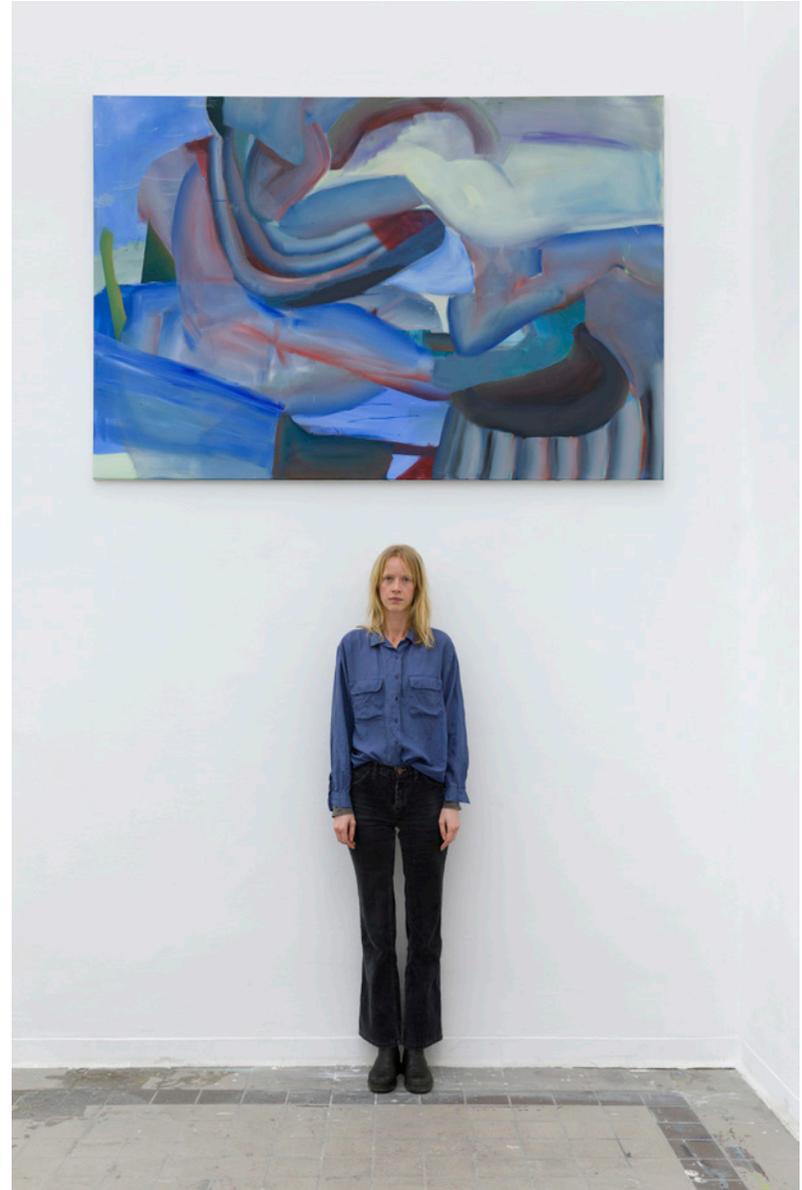
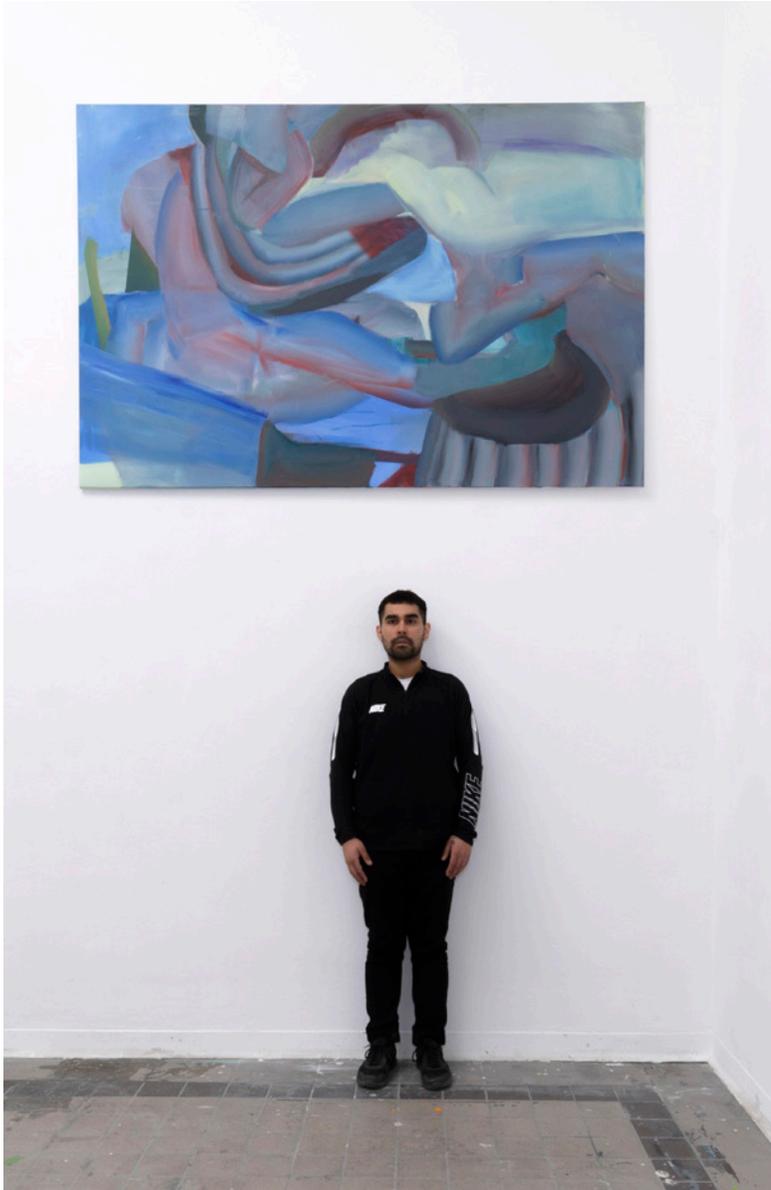
Duration of performance: 120 minutes

Städelschule, Frankfurt am Main, Germany, 2020



At this project: I Meet You, You Meet Me In the Present, I am exploring the condition of being present. It is an installation of two paintings, which are hanging higher on the wall and performer is standing still under one of them for two hours. It creates staged situation, in which viewer is becoming active part of. Spectator perceives the painting through relation of the body of the performer standing under the painting. The stillness of the performance and at the same time urgent presence of the performer, creates tensional situation.

I Meet You, You Meet Me In the Present



*Performance, installation of paintings.
Performance duration: 120 minutes
Städelschule, Frankfurt am Main, Germany, 2020*

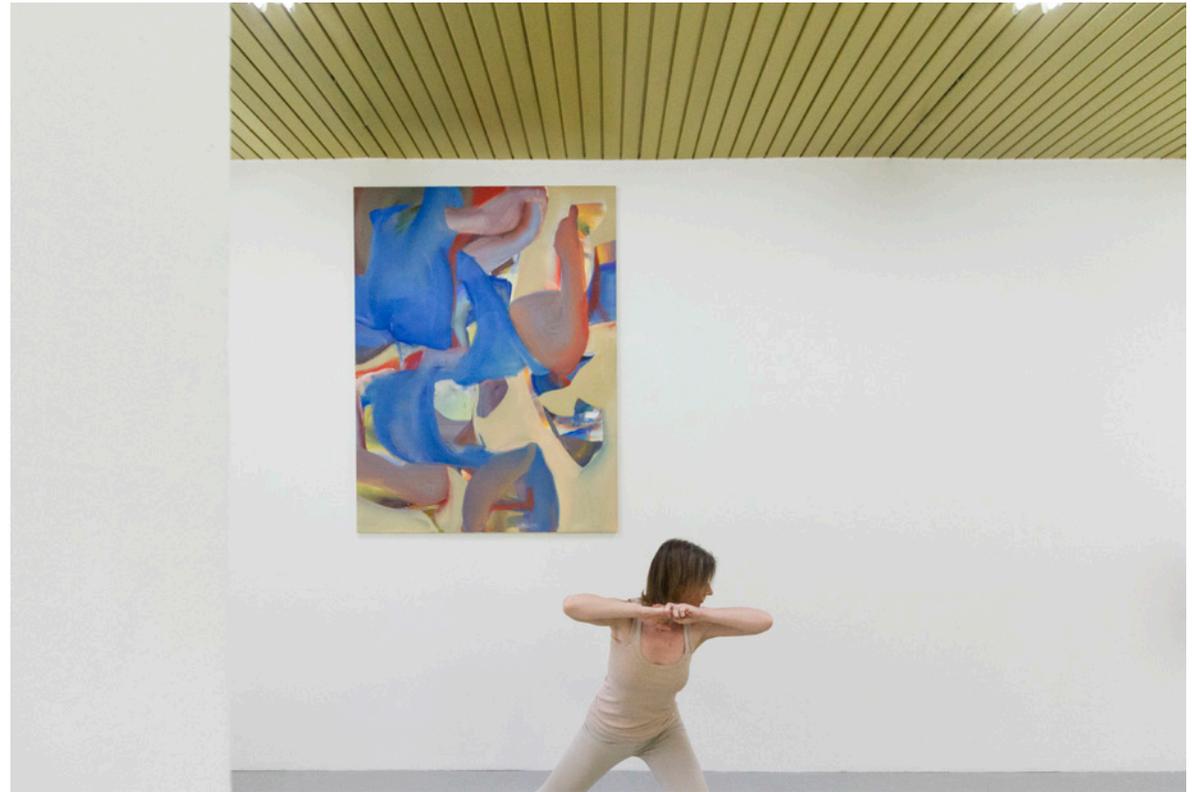
Documentation of performance

Correlation

Interactive installation of paintings: oil and acrylic on canvas, metal pole, ladder, performance.

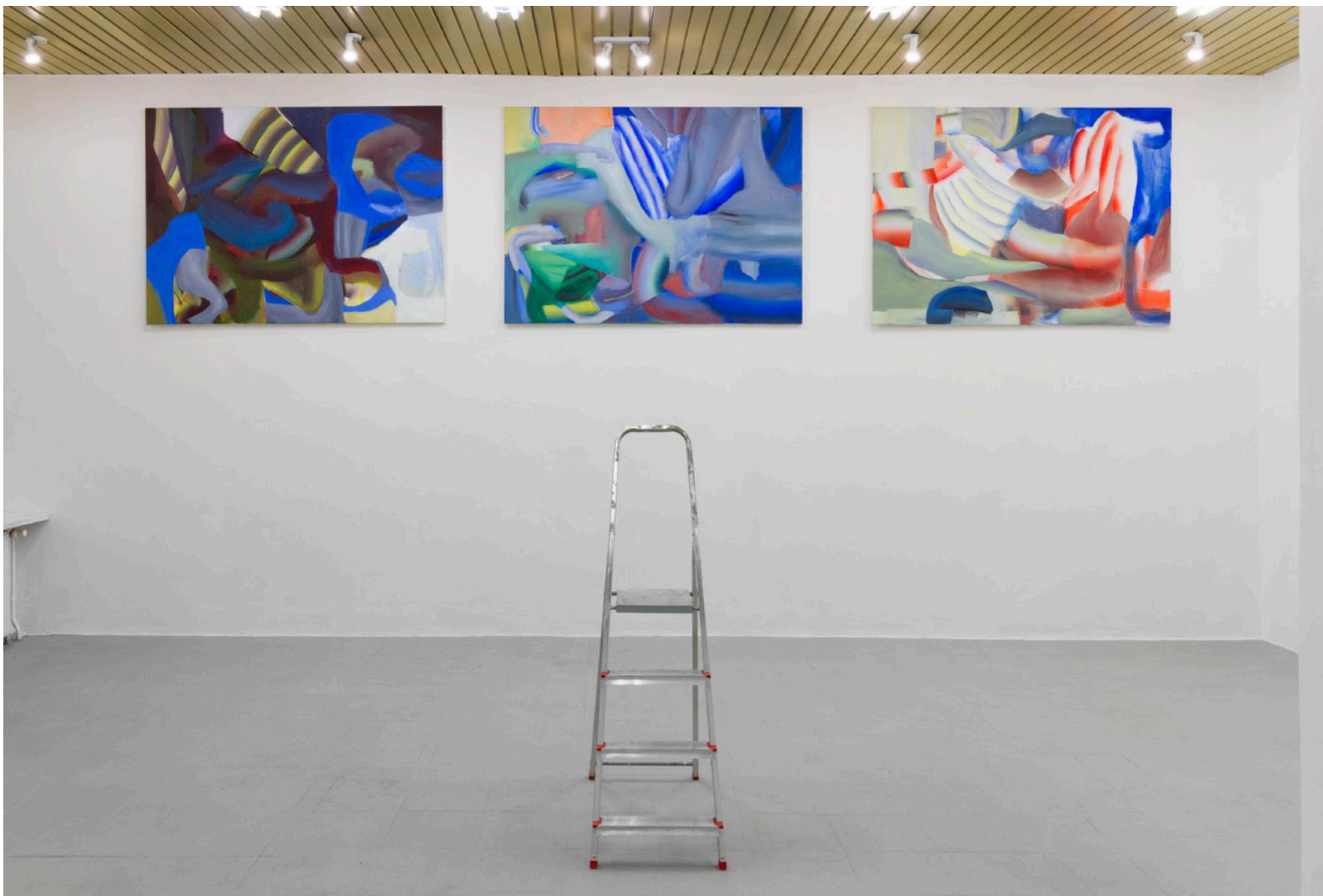
Performance duration: 120 minutes.

Temporary Parapet, Bratislava, Slovakia, 2019



I confront the relationship between a painting and a visitor through a space installation and a performance. I redefine each point of the installation of the painting in space, such as its height or position, and examine its relationship towards the visitor, but at the same time, I re-examine the politics of this relationship and related historical connotations. The space is activated by the performers who define and reflect the relationship between the space, the painting and the visitor. The topic of the painting steps out into the space, complexly created through several other approaches. It focuses on the connection between different forms, which are in a mutual relationship, tension and movement. The operation becomes based on the painting process itself. Performers identities, their gender and age are part of the concept and core idea of the project.

Correlation



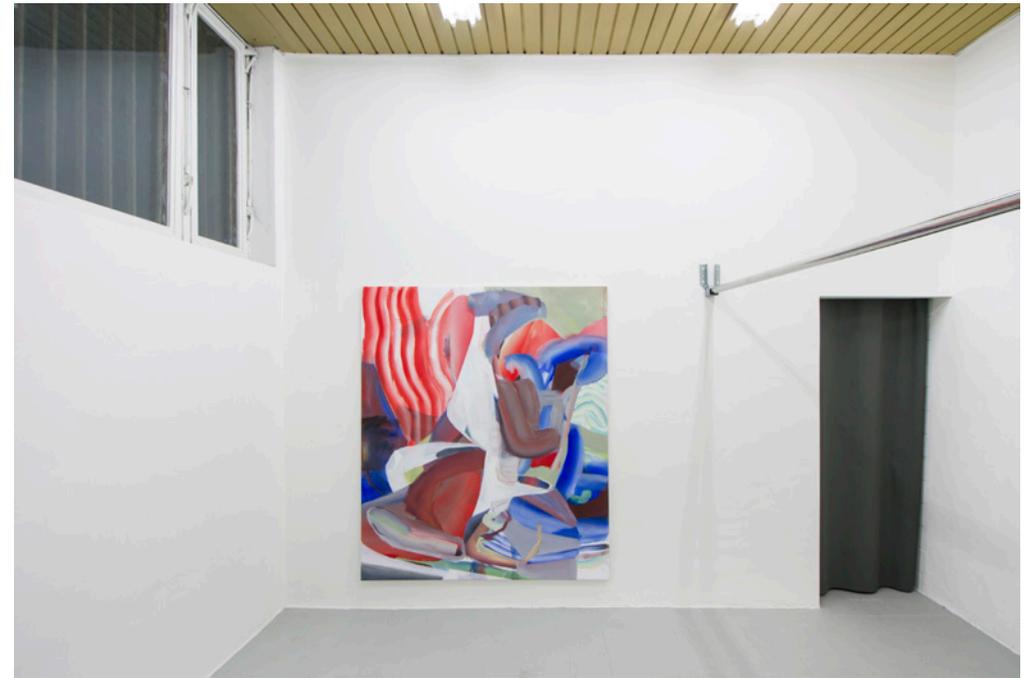
Exhibition view

Interactive installation of paintings, metal pole, ladder.

Spectator is invited to use the ladder and step up on it to get higher, to the level of paintings. Also, spectator is invited to use a pole, to stretch and relax on it body, muscles, joints.

Temporary Parapet, Bratislava, Slovakia, 2019

Correlation



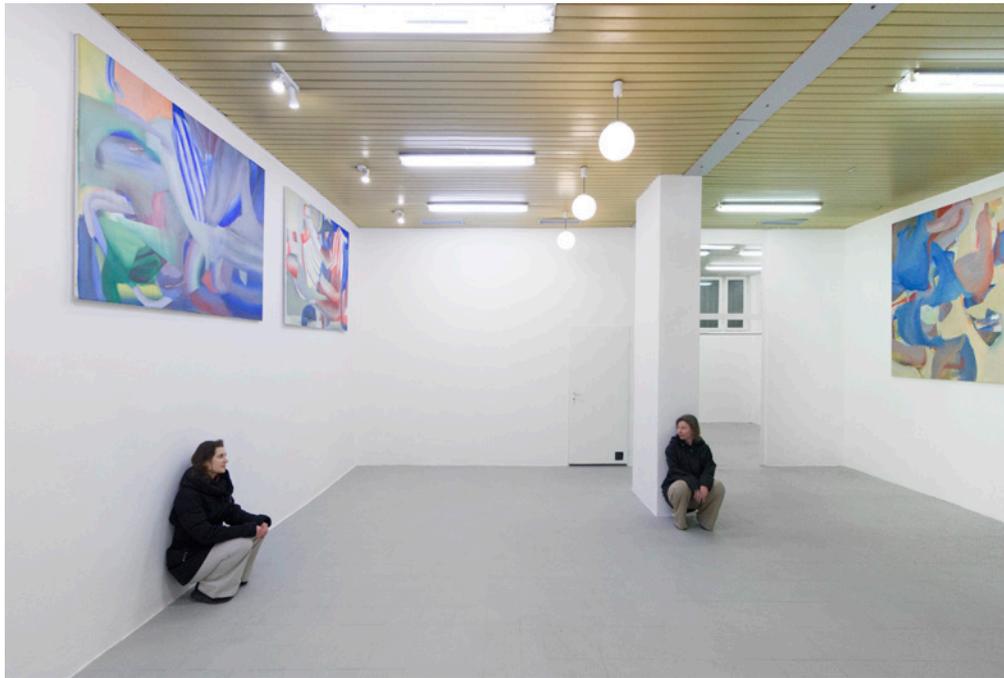
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Temporary Parapet, Bratislava, Slovakia, 2019*

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Temporary Parapet, Bratislava, Slovakia, 2019*

Movement Shapes the Distance, Distance Shapes the Present

Installation of paintings: acrylic and oil on canvas, performance.

Performance duration: 90 minutes.

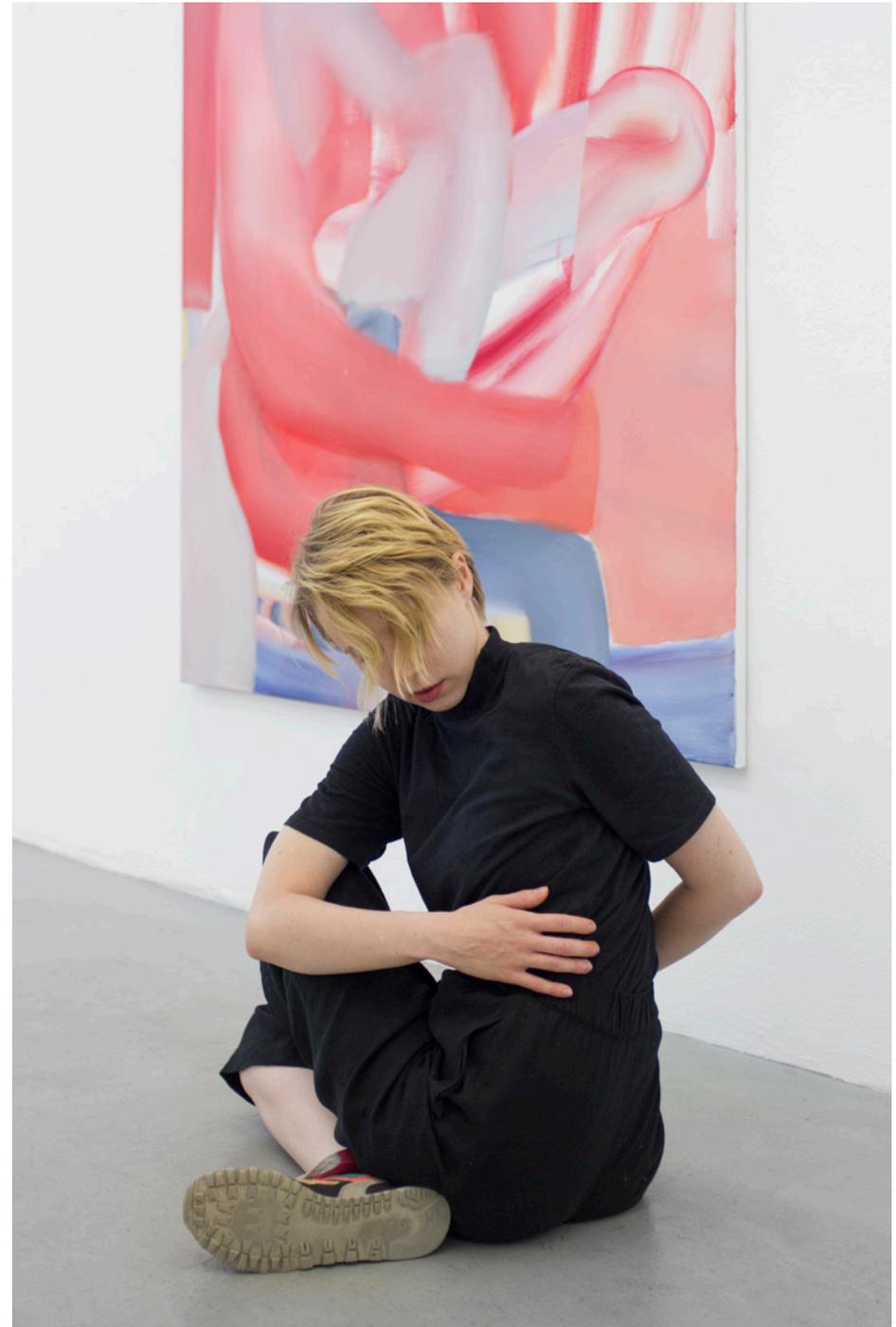
Knoll Gallery Wien, Austria, 2019

“Hrachovinová questions in her art works the medium of painting and places it in various interactive and performative positions. The artist creates unusual positions for the artworks and questions the norms inscribed in the medium of painting and its tradition.

The viewer plays an active role in this process of deconstruction and challenge of familiar ideas inscribed in the medium of painting. With the interaction of the viewer, the performative installations become complete. Ludmila Hrachovinová can be regarded as a puppeteer who plays very wisely with the observers and the exhibition space. For her paintings, she creates positions in space that hinder the usual flow of space and allow the viewer to interact with various body movements in order to see and understand the paintings in their entirety.

The abstract forms and elements depicted are often in the slight tension between movement and standstill. Hrachovinová’s intention is to investigate the relationship between these elements, to create a tension between them and at the same time to promote the solution of this tension in the exhibition space in the physical relationship between observer and images.”

Curator: Asija Ismailovski



Movement Shapes the Distance, Distance Shapes the Present



Documentation of performance

*Performance, installation of paintings.
Performance duration: 90 minutes
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



Documentation of performance

*Performance, installation of paintings.
Performance duration: 90 minutes
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



documentation of performance

*Performance, installation of paintings.
Performance duration: 90 minutes
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



Documentation of performance

*Performance, installation of paintings.
Performance duration: 90 minutes
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



Documentation of performance

*Performance, installation of paintings.
Performance duration: 90 minutes
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



Exhibition view

*Installation of paintings: acrylic and oil on canvas
Knoll Gallery Wien, Austria, 2019*

Movement Shapes the Distance, Distance Shapes the Present



Exhibition view

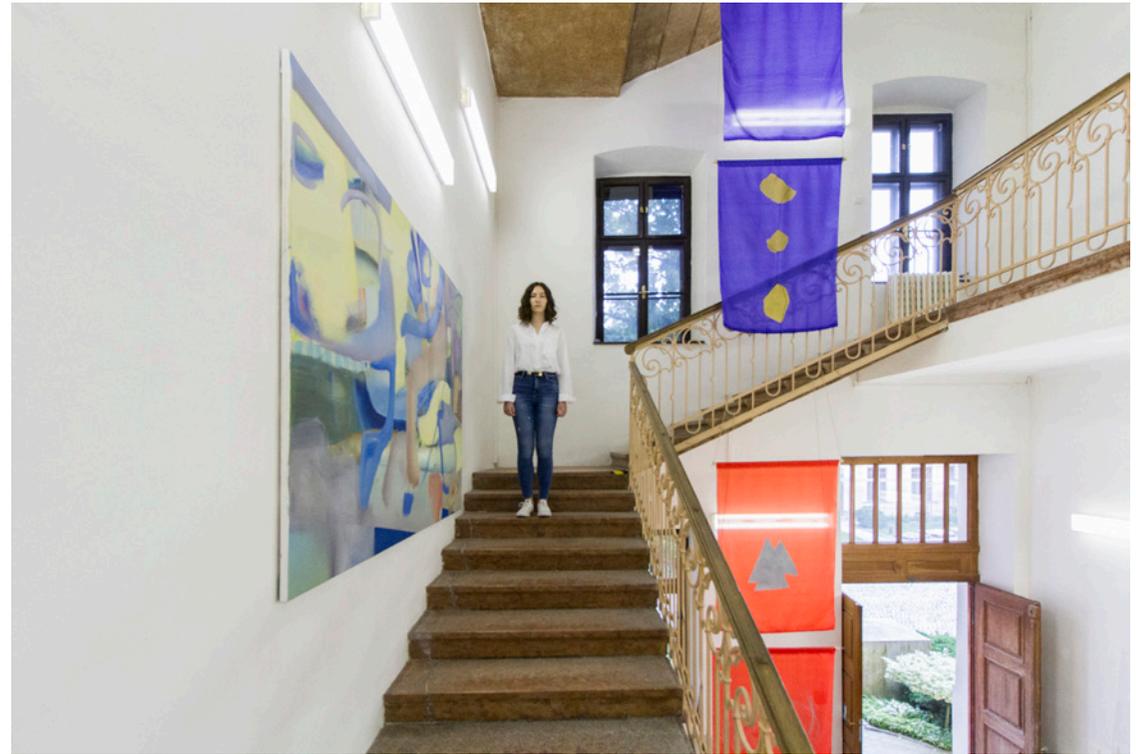
*Installation of paintings: acrylic and oil on canvas
Knoll Gallery Wien, Austria, 2019*

Limits of Navigation

Installation of paintings: oil on canvas, performance.

Performance duration: 120 minutes.

The Youth Gallery in Nitra, Slovakia, 2019



At this exhibition I dealt with topic; limits and navigations in relation to the space and to the spectator. I did this project in collaboration of artist: Mercedes Šturm-Lie. I created performance and site specific installation of paintings. Paintings were installed the way, in which I limited seeing them from the front side and also I considered spectators height and distance from them and I determined possible ways of looking at them. By performance I created navigational and limiting situations, which referred to the whole concept too.

“Recently, I heard an interview on the radio with a creator of maps and atlases, the graphic designer Joost Grootens. He spoke about how he felt the need to intentionally exaggerate and accentuate certain aspects of maps in his work, so as to point out to his audience his manipulation as an author. No map, mind, is a faithful reflection of reality, but rather a set of a number of subjective decisions which in turn directly affect the way it is read.

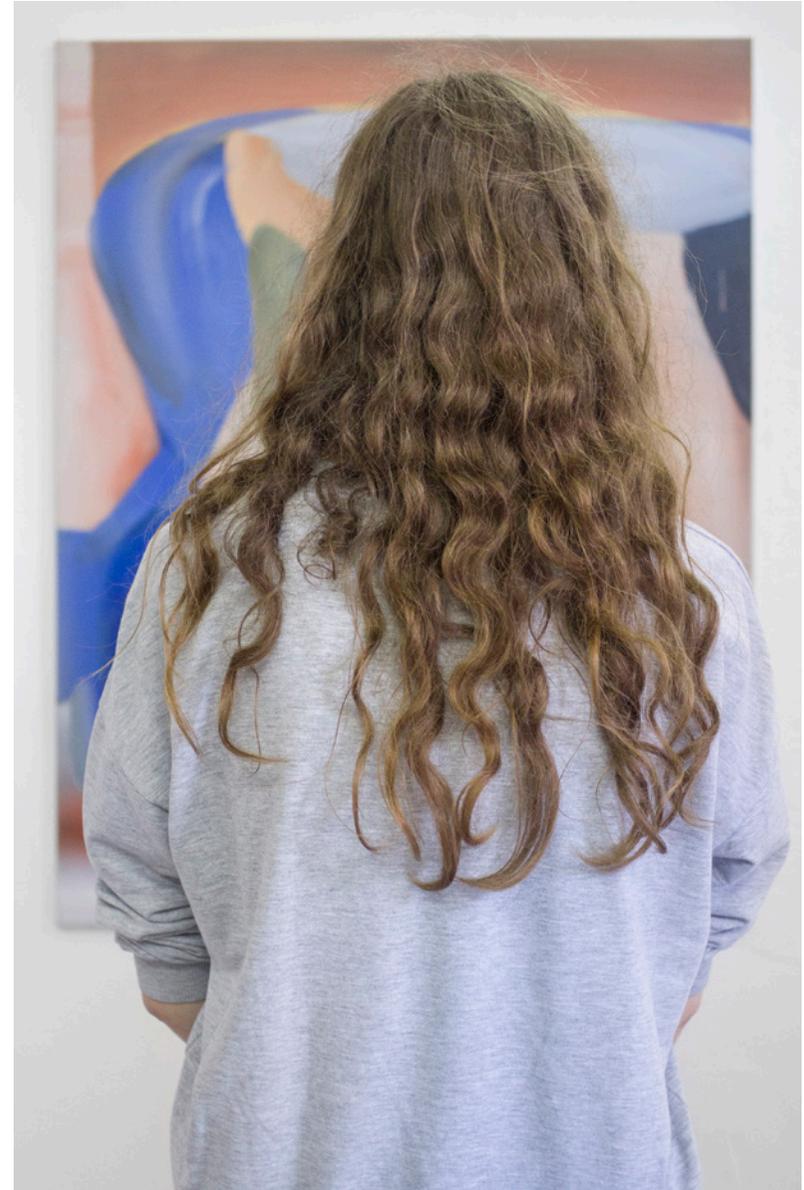
Similar methods are favored by the authors of the Limits of Navigation exhibition, Ludmila Hrachovinová and Mercedes Šturm-Lie. Their map is the exhibition space which serves them not just as a backdrop, but rather as a co-creator and main inspiration of their collaborative efforts. It is in dialog with it that they use hyperbole and various deviations and obstacles to point out rules and simplifications which are often mechanically accepted and, while they do represent a necessary prerequisite for our orientation in the system, can without regular re-assessment and verification lead to loss of meaning and freedom. Limits of Navigation sometimes create situations bordering on the absurd which might give the impression of self-sabotage, but are in fact a challenge to look for new ways of seeing and experiencing things, a tool to uncover deliberate and unconscious manipulations which we ourselves partake in.”

Curator: Zlata Boruvkova

Limits of Navigation



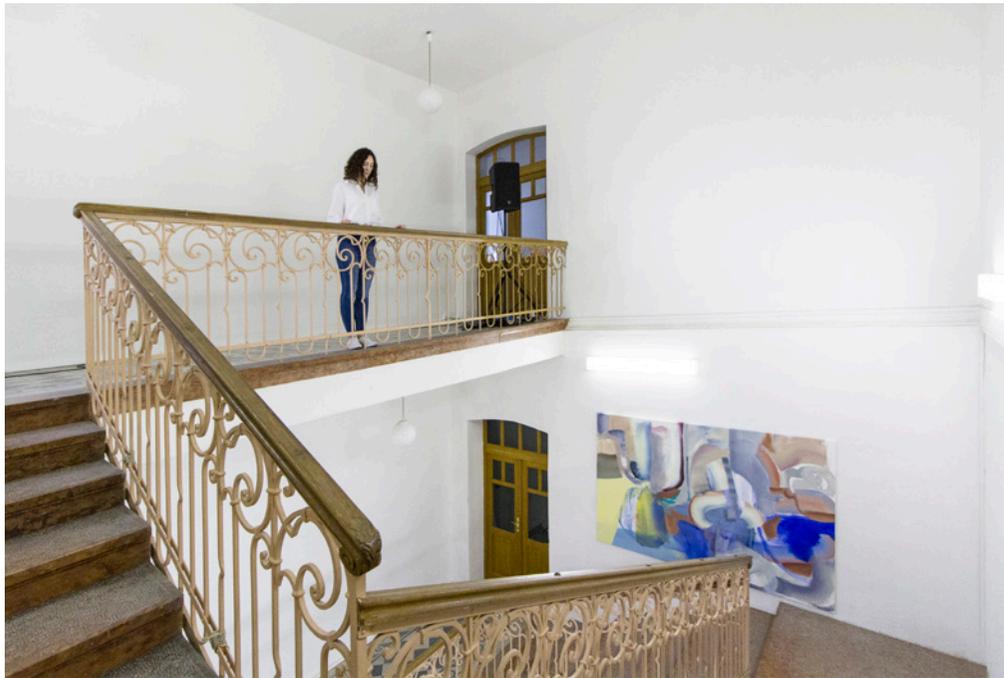
*Performance, installation of paintings.
Performance duration: 120 minutes
The Youth Gallery Nitra, Slovakia, 2019*



Documentation of performance

*Performer is standing in front of the painting and looking at it for the whole performance. It has been done impossible for the spectator to see it from the front side. After the performance, the painting was removed and replaced by this documentation of performance in form of Cprint.
Duration: 120 minutes.*

Limits of Navigation



Documentation of performance

*Performance, installation of paintings.
Performance duration: 120 minutes
The Youth Gallery Nitra, Slovakia, 2019*

Moving Towards the Present

Interactive Installation. Paintings: oil on canvas, mattress with embroidery, rubber string.

Gallery Snerk, Tromsø, Norway, 2018



Moving Towards the Present is an interactive installation with a paintings. Paintings hang horizontally from ceiling, mattresses with embroideries are placed under them and through the width of the space is stretched rubber string. It is an interactive installation in which spectator is invited to actively participate. The process of going to look at the painting is becoming part of an exercise. Process of going to look is followed by physical activity.

Moving Towards the Present



Exhibition view

*Interactive installation. Paintings: oil on canvas, mattress with embroidery, rubber string.
Gallery Snerk, Tromsø, Norway, 2018*

Choice of Perception



Exhibition view

*Interactive installation of paintings: oil and acrylic on canvas, mattress. Spectator is invited to lay down on a mattress and from lying position to look at the paintings.
Gallery 35m2, Prague, Czech Republic, 2017*

Choice of Perception



Exhibition view

*Interactive installation of paintings: oil and acrylic on canvas, mattress. Spectator is invited to lay down on a mattress and from lying position to look at the paintings.
Gallery 35m2, Prague, Czech Republic, 2017*