



PRESS KIT

Eva Kotátková

Mute Bodies (Becoming Object, Again)

Exhibition from 20 February to 1 May 2016
Parc Saint Léger, Contemporary art center

▮ Opening: Saturday 20 February 2016, 5●00pm — 9●00pm
▮ Performance on the opening day at 6●30pm

A shuttle bus from Paris is organized on Saturday 20 February.
Reservation required.

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03 86 90 96 60 / www.parcsaintleger.fr

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Practical informations:

! **Opening:** Saturday 20 February 2016, 5.00 pm – 9.00 pm, in the presence of the artist

! **Performance** on the opening day at 6.30 pm

A shuttle bus from Paris is organized on Saturday 20 February

- Departure: 3.00 pm, Paris (Denfert-Rochereau)

- Return: 9.00 pm, Pougues-les-Eaux

Reservation required: 03 86 90 96 60 or with Léa Merit: lea.merit@parcsaintleger.fr

! **Exhibition** from 20 February to 1 May 2016

Possibility to book a press trip by train, departure from Paris

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! **Opening hours**

From Wednesday to Sunday, 2.00 pm - 6.00 pm, and on appointment.

Free entry.

! **Access**

By train : line Paris-Nevers or Paris-Clermont-Ferrand departure from Paris-Bercy. Stop in Pougues- les-Eaux. The art center is 10' walk from the station.

By car : direction A6 Lyon, then A77 Nevers, motorway exit 31 (Pougues-les-Eaux).

Bus park on site.

Events around the exhibition:

Conversations: Sundays starting at 4.00 pm, Parc Saint Léger invites you to get-togethers around contemporary art. As part of this special Sunday program, three specials appointments:

- Sunday 20 March: talk with Giuseppe Falchi, psychoanalyst

- Sunday 3 April: activation of the artwork *Anatomical Orchestra*

- Sunday 24 April: talk with Jacqueline Massicot, specialist of the Freinet educational method

Conference « Zones Mixtes », Saturday 9 April at 3.00 pm in the Jean Jaurès Multimedia Library of Nevers. With Paul Bernard, art critic and curator at the Mamco, Museum of Modern and Contemporary Art, Geneva.

Screening on Tuesday 28 April at 8.30 pm.

L'Enfant Sauvage (1969), a François Truffaut's movie, at the Cinema of Nevers.

In partnership with ACNE, Association des Cinéphages de Nevers.

Workshop for families around the exhibition, followed by an afternoon snack, on **Sunday 6 March at 3.00 pm.**

One day writing workshop on Saturday 16 April, facilitated by Pierre Bastide.

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Parc Saint Léger is delighted to present a solo show with the artist Eva Kořátková. The show offers a look back through her work with a display of both old works and pieces that are being shown for the first time, extending a particular corpus called "Theater of Speaking Objects."

Through her installations, drawings, videos, and performances, Eva Kořátková explores a form of mediation between man and the world, and the processes of subjectivization vis-à-vis her objects and installations. Like her exhibitions, the artist's installations always have a narrative character. Yet her narrative never develops linearly; rather, it is fragmented, broken up, or interrupted, underscoring in this way the difficulties of communication. She develops her constructs in such a way as to suggest that ideas, thoughts, and emotions can only be formulated indirectly.

At first the artist, interested in the different educational models that are spread throughout all societies, sampled images in historical books on education. Her iconography draws its inspiration from a number of sources, including the practices of Moritz Schreber (1808-1861), the German physician, teacher, and orthopedist, who equipped his clinic with the most sophisticated mechanisms of the day. These objects, falling somewhere between a prosthesis and an instrument of torture, are so many representations for expressing security, control, and constraint, and so many metaphors for denouncing the normative measures of the social context.

Inspired by this iconography, Eva Kořátková produces drawings, collages, and objects that are often akin to grids, cages, or traps for the body. By lending them an anthropomorphic character, she makes her objects a support for voices or ideas which could not be expressed otherwise. She is also shifting her experiments increasingly in the direction of a body language, viewed as a true means of communication. Thus, her installations deliberately play with theater and its conventions. The different elements on display are like accessories waiting to be activated, either by a performer or in the mind of the viewer, who becomes actively involved in the show.

While Eva Kořátková's theater maintains ties with literature, it also explores its therapeutic and political counterpart. Her experiments summon such figures as Jacob Levy Moreno (1889-1974), the inventor of psychodrama and one of the pioneers of group therapy, and Augusto Boal (1931-2009), the Brazilian writer, playwright, stage director, and politician. Both men were interested in improvisation and the exploration of emotions and critical thinking through role play and situations that examine the connections between individuals and interpersonal relationships. These two figures also have in common the fact that they gave a voice to the marginal, the impaired, and the oppressed. Continuing along the same lines, Eva Kořátková has introduced into her installations and objects faint or loud voices which often deal with the theme of dysfunctional interpersonal connections or altered communication.

As in Surrealist collage or films, Eva Kořátková's theater summons elements of rational thought and the unconscious, where phenomena of uncertain origins and real things are found side by side. Her work remains in disuse, on hold; it conceals more that it reveals by employing allusion and secret code. And in this way it leaves all the room the invisible and the subconscious need.

Catherine Pavlovic
Curator



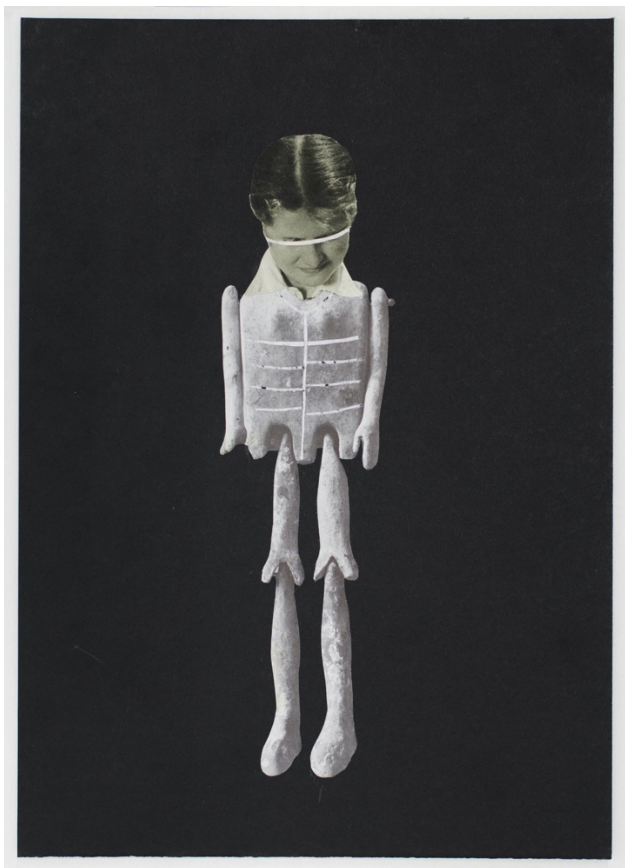
Eva Kořátková, *Two-headed Biographer and the Museum of Notions*, 2015
 Prádelna Bohnice, Bohnice Psychiatric Hospital, Prague
 Photograph by Michal Czanderle
 Courtesy Meyer Riegger and Hunt Kastner



Eva Koťátková, *Child's dream*, 2015
 Paper, string
 37 x 55 7/8 x 14 15/16 in. (94 x 142 x 38 cm)
 Courtesy Meyer Riegger



Eva Koťátková, *Emil*, 2015
 Welded metal, plywood, shoes
 11 11/16 x 16 1/2 in. (29,7 x 42 cm)
 Courtesy Meyer Riegger



Eva Kořátková, collection *Suppressed Voices*, 2014
Collage on paper
8 1/4 x 11 11/16 in. (21 x 29,7 cm)
Courtesy Meyer Riegger



Eva Kořátková, *Asylum*, 2013
Installation view of *The Encyclopedic Palace*, 55th Venice Biennale
Courtesy Meyer Riegger and Hunt Kastner

● Biography

Eva Koťátková is born in 1982 in Prague (Czech Republic) where she lives and works.

Eva Koťátková exhibits extensively in the Czech Republic and internationally.

Her works have been regularly shown in numerous solo exhibitions such as: "Training in Ambidexterity", at Juan Miró Foundation in Barcelona (ES) and at MIT List Visual Art's Center, Cambridge (Massachusetts, USA) in 2015; "Theatre of Speaking Objects" at the Kunstverein, Braunschweig (DE) and "A Storyteller's Inadequacy" at the MAO-Modern Art, Oxford (UK) in 2014.

Her most significant group exhibitions includes the 56th Venice Biennale (IT) in 2015, "Report on the Construction of a Spaceship Module" at the New Museum of New York City in 2014, "The Encyclopedic Palace" (curated by Massimiliano Gioni) at the 55th Venice Biennale in 2013. She was also one of the highlights of the 11th Biennale de Lyon in 2011, with her installation *Re-education machine*.

Eva Koťátková is represented by Hunt Kastner gallery (Prague) and Meyer Riegger gallery (Berlin).

● Bibliography

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