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Magdalena Vovsová, **Mobilizace**, 90. léta, keramika, polychromie
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Antonín Sondej, **Řez I**, 2026, tisk z výšky, **Řez II**, 2026, barevný soutisk, hlubotisk
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Miroslava Klesalová, **Odřenina / Abrasion**, 2026, měkký kryt, suchá jehla, dřevěná deska
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Samuel Kollárik, **Marshmallow**, 2025, litografie **Pour fraternité**, 2025, litografie **Bez názvu**, 2024, 2026, skici, pastelka na papíře
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Petr Fiala, **Velký Úkol**, 2016, **Vztah**, 2008, barevné litografie
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Tomáš King, **V pohybu**, 2024, akryl, plátno
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Vojtěch Hrubant, **Jezdec**, 2024, betonový reliéf, **Čtvernožec**, 2024, betonový reliéf,
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Tereza Šrámková, **They know where to go**, 2026, kov, kartony od vajec
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Vlasta Elmerová, **Krasohled**, 2026, polyester, kov, sklo, plexi sklo
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Milada Wlazelová, Adam Wlazel, **Princezna**, 2025, PLA, 3D print
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Adam Wlazel a kol., **Přechod**, 2026, samolepicí papír na vozovce
- Záznam ze zkušebního provozu nového přechodu přes Veletržní. DIY přechod ředí bariéru pěšího pohybu mezi dvěma částmi jedné čtvrti rozdělené automobilovým provozem.*
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Ruslan Vysokikh, **90s**, 2021, beton, dřevo, ocel
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Vojtěch Trocha, **Tekutý hranatý méda**, 2026, bambus, ocel, elektrikářské pásky.
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Pavel Šára, **Skřítek (dábílík)**, 1995, dřevořezba, mořený ořech
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Radek Jankovský, **Strom**, 2026, tisk z výšky
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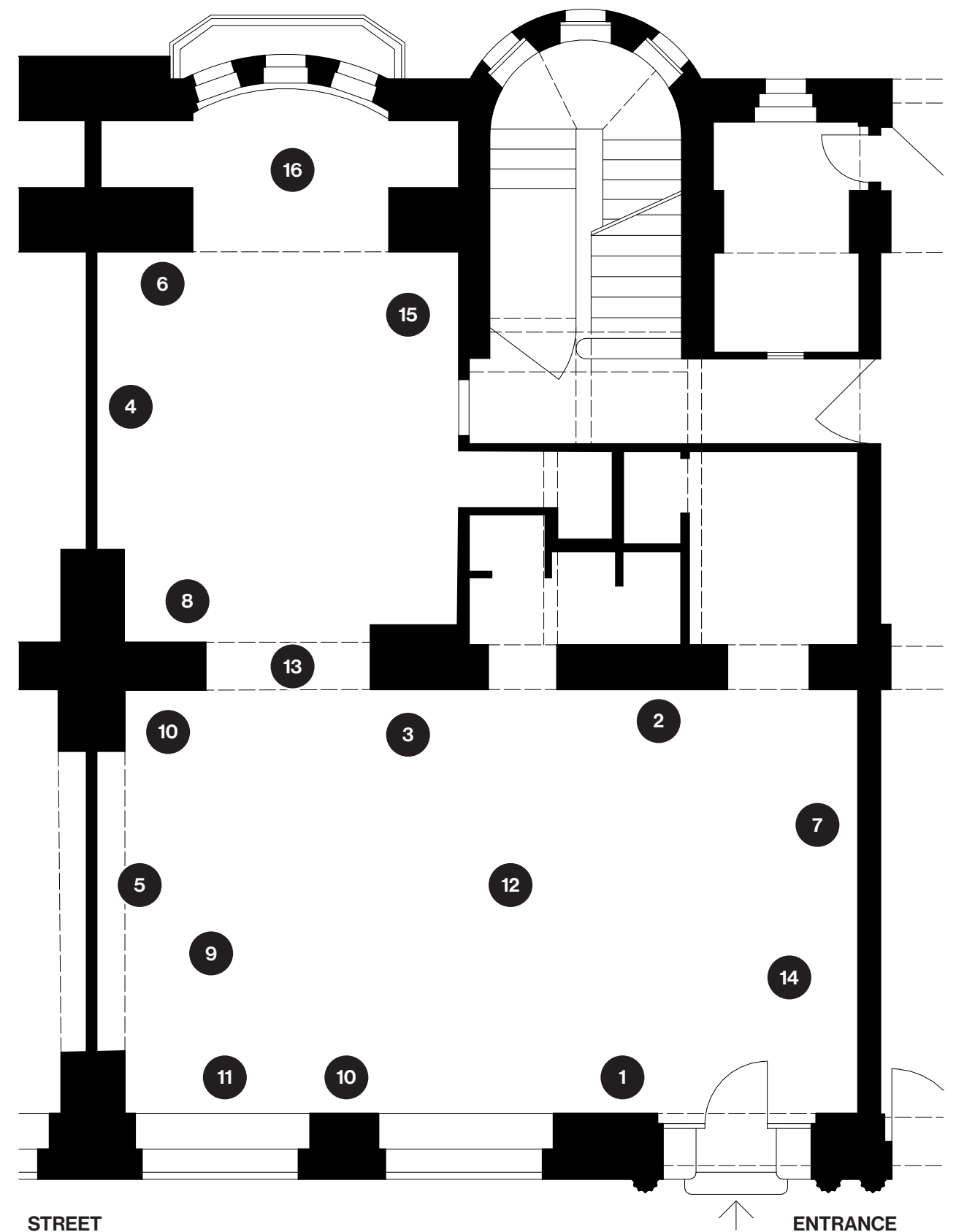
Markéta Soukupová, **Sendviče**, 2026, zin, instalace
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kolektiv PPSK (Artur Magrot, Adam Trbušek, Jakub Rajnoch, Martin Neduha), **První pražský snídaňový klub**, 2023 – dodnes, instalace, performance

JÁ TO POTŘEBUJU

Exhibition: 5. 9.–3. 10. 2026

Guided tour: 24. 9. 2026



AVU Gallery Veletržní 61–63, Praha 7
opening hours: Tue–Sat 13:00–18:00

Artists: Vlasta Elmerová, Petr Fiala, Vojtěch Hrubant, Radek Jankovský, Tomáš King, Miroslava Klesalová, Samuel Kollárik, Artur Magrot, Martin Neduha, Jakub Rajnoch, Luděk Sedlář, Antonín Sondej, Markéta Soukupová, Pavel Šára, Tereza Šrámková, Vojtěch Trocha, Adam Wlazel, Ruslan Vysokikh, Magdalena Vovsová, Adam Wlazel

Curated by: Michal Pěchouček

The title of the exhibition suggests something is missing. *‘I need it’* usually calls for an answer to the question: What? A tool? Material? Technical knowledge? Time? Help from another person? Let’s leave it unnamed for now – simply as something that is missing, but without which we cannot move forward.

We originally intended the exhibition to be a showcase of individuals working in workshops, but ultimately it is more important to draw attention to the particular field that exists between craft, technology, individual creation and the invisible labour that routinely enables the creation of other works of art. That is why, here, our main common theme is the act of mediation. A work of art is often the result of infrastructure, material resources and specific people who possess skills that the artist themselves lack. If a work of art does not come into being as an autonomous and isolated act, then its form need not be understood as a definitively concluded result either. It may remain open. Workshops are places where things are not finished, but where they exist in a state of creation, transformation and experimentation.

The selection of works is as much a register of the exploration of materials and techniques as of the carriers of individual expression. Let us set aside so-called technical virtuosity in the sense of ‘look what I can make’. Let us instead appreciate the power of reduction, restraint and the ability to let the materials and techniques speak for themselves. I would not say that the primary aim is to seek similarities in content and form between individual works. The opposite is true. Their diversity can be an advantage if the exhibition is held together by a different question: What happens when people who are usually part of the process of creating others’ works present themselves as authors?

The exhibition *I Need It* also represents a certain reversal of the relationship between the background and the foreground; it is a shift in perspective. What usually remains in the studio enters the gallery. And with this, various forms of individual experience also come to the fore. It is only here that it becomes clear what that vague ‘It’ might actually mean.

In this sense, **Magdalena Vovsová’s** work can be regarded as central, or perhaps transformative. Her educational model brings to life the world of both manual and mechanised labour. Paradoxically, the medium of printmaking acquires its own three-dimensional quality here. Yet the scene is supremely concrete: we see the artist getting ready to realise her draft drawing together with others, based on her own design. The scene is both a documentary recollection of a single moment and a portrait of three specific individuals. Through her model, Vovsová defines the AVU studio not merely as a technical facility, but as an intimate social space where individual vision intersects with the work of others. It is precisely here that the exhibition’s abstract question becomes a concrete situation: the artist needs to realise something, yet is dependent on the presence of another. The work entitled *Mobilisation* depicts studio creation and craft production as a single harmonious whole.

Antonín Sondej also offers a different kind of harmonious interpenetration in his inverse diptych. It consists of both intaglio and relief prints from a single identical matrix, thus bringing to life the variability and blending of graphic materials and technologies. The matrix itself originated in an entirely pragmatic yet random manner: we observe the abstract traces of real activity that precede the artist’s signature style. What might have remained mere waste material or a by-product of

the process becomes the very basis of the image. Such experimental openness has its own tradition within the milieu of print workshops and art studios; it is strikingly reminiscent, for example, of the period of Dalibor Chatrný’s brief teaching career. Here, experimentation does not represent the opposite of knowledge or technical expertise. On the contrary: it can be an integral part of it.

The paradigm of the chance trace on the surface is also present in the work of **Miroslava Klesalová**. The sheets from the series *Abrasions* direct our attention to the boundary of the human body, which is simultaneously affirmed and disrupted by touch – sometimes even to the point of causing pain. Red lines appear on the almost empty area as a record of pressure, friction or disruption of the surface. They do not depict the act itself, but rather its consequence. It is precisely this restraint that is essential. Klesalová works with a minimum of means, yet her drawings possess a striking physical intensity. The sheet of paper thus becomes a kind of surrogate surface for the body – a place where the encounter with the world is inscribed as a scar. In her as yet unfinished series, Klesalová explores this multi-layered theme with sensitivity and care, combined with extraordinary conciseness.

The human body is also the focal point of **Samuel Kollárik’s** drawings and prints. His figures, in various configurations, embody masculinity in its somewhat dysfunctional, self-centred and melancholic state. This is neither a heroic nor an unambiguously defined body. In Kollárik’s work, the figure does not appear as a stable organism, but as an accumulation, a tangle and almost a struggle between individual body parts. Here, the figure is not a fixed image of identity, but rather a site of internal tension and constant transformation. Paradoxically, the small format does not diminish their physical presence. On the contrary: the body is squeezed so tightly into the surface that the individual figures take on an almost monumental weight. Here, monumentality arises not from scale, but from concentration.

This principle of vision is developed in a different way in **Petr Fiala’s** pair of lithographs. The fundamental motif of his existentially tinged landscapes is the mountains – that is, something we traditionally associate with monumentality, grandeur or freedom. However, the artist places the strongest emphasis on the contrast between the landscape and what is taking place in its foreground. From the wildness of nature, something defenceless emerges here – a kind of message in the form of a bird and flowers. The prints *Relationship* and *The Great Task* may be a metaphor for the moment when a person stands before something that transcends them – and yet must find their bearings and, in some way, continue on their journey.

It is sometimes only a tiny step from printmaking to painting, including expressive painting. For **Tomáš King**, the painting itself becomes an event and ceases to be merely an image. It is almost a piece of material, a trace of a long-lasting physical struggle, whilst at the same time something between a painting, a textile and a found object. Yet it is not pure abstraction: hints of bodies, heads or animal forms appear here and then disintegrate again. The painting thus comes across as an inner landscape, a space where things have not yet been definitively named.

With **Vojtěch Hrubant’s** reliefs, we gradually find ourselves in an almost opposite position. However, the artist does not draw primarily on sculptural modelling, but on drawing and graphic thinking. The relief is

reduced, compact and very physical. Hrubant works with something situated on the borderline between an image, a trace and an archaeological fragment. Through formal simplification, he transforms the situation into a more universal, almost archetypal image. His anonymous beings move, wander or overcome obstacles.

It is but a short step from relief to a fully three-dimensional work. Whilst in earlier works the material remains the carrier of a trace, image or symbol, the works by artists associated with the modelling, stucco, metalwork and joinery workshops definitively cross this boundary. Here, the material is no longer a field on which something takes place, but becomes the tangible space of the work itself.

Tereza Šrámková’s sculpture appears almost like a three-dimensional drawing in the air. Its organically branching form seems to capture a movement that cannot be stabilised once and for all. The Hydra is a creature whose body defies the notion of unity. It is multiple, branched and capable of further growth. Similarly, the sculpture itself does not end with the moment of its completion. Having been exposed to the outdoor environment, the sculpture began to react to time and climatic conditions. The original surface is degrading, taking on new shades of colour and becoming a record of its own existence in the world. In this sense, one of the exhibition’s central questions returns here once more: what else forms part of the work’s creation, and where does this process actually end?

It is specifically **Vlasta Elmerová’s** work that requires direct participation of the viewer to be fully realised. The object, shaped like a stand with a movable funnel, can be set in motion whilst the viewer looks inside it. Inside, there is a system of mirrors, a transparent base and coloured shards, which constantly rearrange themselves as the position changes. The principle of a kaleidoscope is here translated into a human scale. The image is not in front of the viewer, but is created inside the structure and depends on the viewer’s gaze and movement. Every change in position reveals a new configuration of colours, reflections and fragments.

A different kind of material transformation is represented by the sculpture by **Milada Wlazelová** and **Adam Wlazel**, entitled *Princess*. Its initial form was created without any sculpting tools – simply by gnawing away at a carrot. *Princess* thus ironically subverts the notion of sculptural modelling. Whilst the resulting form resembles a small figurative sculpture, its ‘model’ was created through a process that is at once physical, random and mundane. The work thus emerges as a chain of mediations – from the mouth, through a photographic record and a digital model, to 3D printing. The artist’s intervention here is not a single original act, but a series of successive transformations.

Alongside these technological and material transformations stands **Ruslan Vysokikh**, presenting his sculptural gesture in a more immediate form. Ruslan works with material, modelling and the figure. Yet even in his case, the focus is not on a stable, self-contained form. The head sculptures oscillate between the concrete and the indeterminate, between the body and the material. Anatomical details need not create a portrait of specific individuals, but rather an image of a collective. At the same time, the physical compactness of his heads is contrastingly complemented by the simple metal structures on which the sculptures are mounted. Heavy, organic and irregular mass meets a rational system of construction here. Here, too, two approaches that are essential to the workshop environment intersect once again: the immediate work of the hands and technological or structural thinking.

Sculpture usually coalesces into a single stable and compact volume; **Vojtěch Trocha’s** large-scale spatial structure reverses this principle. Here, the mass loosens and radiates out in all directions. The whole is not a predetermined, rigidly enclosed form. Rather, it resembles an organism in which each individual element is relatively independent,

yet, at the same time, its position depends on the tension and direction of all the others. The structure thus becomes a situation of mutual support, in which no part exists in complete isolation. Trocha’s suspended structure leaves solid ground and enters the gallery space as a kinetic volume. In doing so, it transforms the relationship between the object and the viewer: there is no single privileged viewpoint, nor is there a single definitive form.

Pavel Šára brings a completely opposite creative approach to the exhibition. His walnut wood sculpture *Gnome* returns to an archetypal sculptural gesture: to the work of the hand, the tool and the material, from which a concrete being gradually emerges. *Gnome* opens up a space between the human and the non-human, between a concrete figure and an imaginary being that moves somewhere on the borderline between the tradition of woodcarving, fantasy and the artist’s personal mythological world. What other artists express through technology, structural joints or processual transformation takes place here in a direct relationship between man and wood.

Radek Jankovský’s work takes us from direct engagement with the material back to its trace – it presents a frottage of a tree trunk on an almost two-metre-long strip of translucent organic fabric. Jankovský transforms this heavy, massive object into an almost immaterial form. Paradoxically, the sculpture thus returns to a two-dimensional plane, the material to an image and the concrete object to memory. The very origin of the model holds particular significance. The giant log, part of which is captured on the fabric, has been lying in the garden of the Academy of Fine Arts for some time as a remnant of someone’s degree project. Jankovský’s work captures the layering of different times. What might otherwise have remained an unnoticed remnant or piece of rubbish acquires a new presence through the imprint.

Markéta Soukupová contributes to the exhibition with her artist’s zine that straddles the line between a cookbook, a personal archive and a practical guide. The artist herself describes the individual recipes as fusions and variations on existing methods. Her publication is not intended as a manifesto of gastronomic expertise and virtuosity, but as a slightly ironic document of everyday experimentation. Soukupová’s only truly fixed rule is the exclusive use of toast bread. This restriction becomes a productive framework for the work – that is, something that already exists, which we take, adapt and reassemble.

From an individual recipe, it is then but a short step to a shared table. **Artur Magrot**, **Adam Trbušek**, **Jakub Rajnoch** and **Martin Neduha** situate the *FIRST PRAGUE BREAKFAST CLUB* (PPSK) within the space-time of this exhibition. It was founded on the occasion of the first full-day communal breakfast in May 2023. The event gradually evolved into the concept of ‘urban acupuncture’: a series of public events situated in specific locations. Preparing and sharing food opened up a way for the PPSK collective to temporarily activate certain places and create a sense of community around them. Thus, it is not a finished, autonomous work that enters the gallery, but a fragment of a living infrastructure. The temporary architecture of the breakfast club creates a space between the interior and the exterior, between the private act of preparation and the public gathering.

It is here, perhaps, that we return most literally to the title of the entire exhibition. What is this indefinite ‘It’ that we need? PPSK answers the question unequivocally. It clearly shows that many things come into being precisely because there are things we cannot do ourselves, do not have, or cannot achieve without others. *I need this* is not merely a statement about lack. It is an admission of dependence. An admission that creation does not begin and end with the individual.

Michal Pěchouček