



Lenka Glisníková

In her work, Lenka Glisníková presents an independent approach to photography and intermedia. The material and visual qualities of her work take the conceptual relationship to photography to a new level. Her projects easily keep up with the speed of social media and often explore technological developments on the borders of photography. Photography is deconstructed and reassembled into new forms; gradually taking on sculptural and corporeal qualities.

She builds on her experience through the creation of installations and objects that highlight the consequences of changes in our contemporary lifestyle, resulting from unregulated technological progress. In her research, she revisits the impact of these new technologies on our society, the human body, our minds and emotions. Her interpretations present her view on technology as determining our way of working, resting, thinking and organizing time.

You Could Feel the Friendly Stranger
Jindřich Chalupický Award, 2023
PLATO Ostrava
UV Print on the plexiglass laser cuts, mixed media
Curator: Karina Kotová, Jakub Adamec







In an organic whole connected by white installation tubes, strange objects blend vague resemblances of human bodies and various parts and components, whose function is not entirely clear — either a new form is being born on the borderline between man and machine, or, on the contrary, all our intertwining with technology and planetary gambling has turned out to be a dead end, and the exhibited objects are just a silent, inanimate reminder of turbulent times.









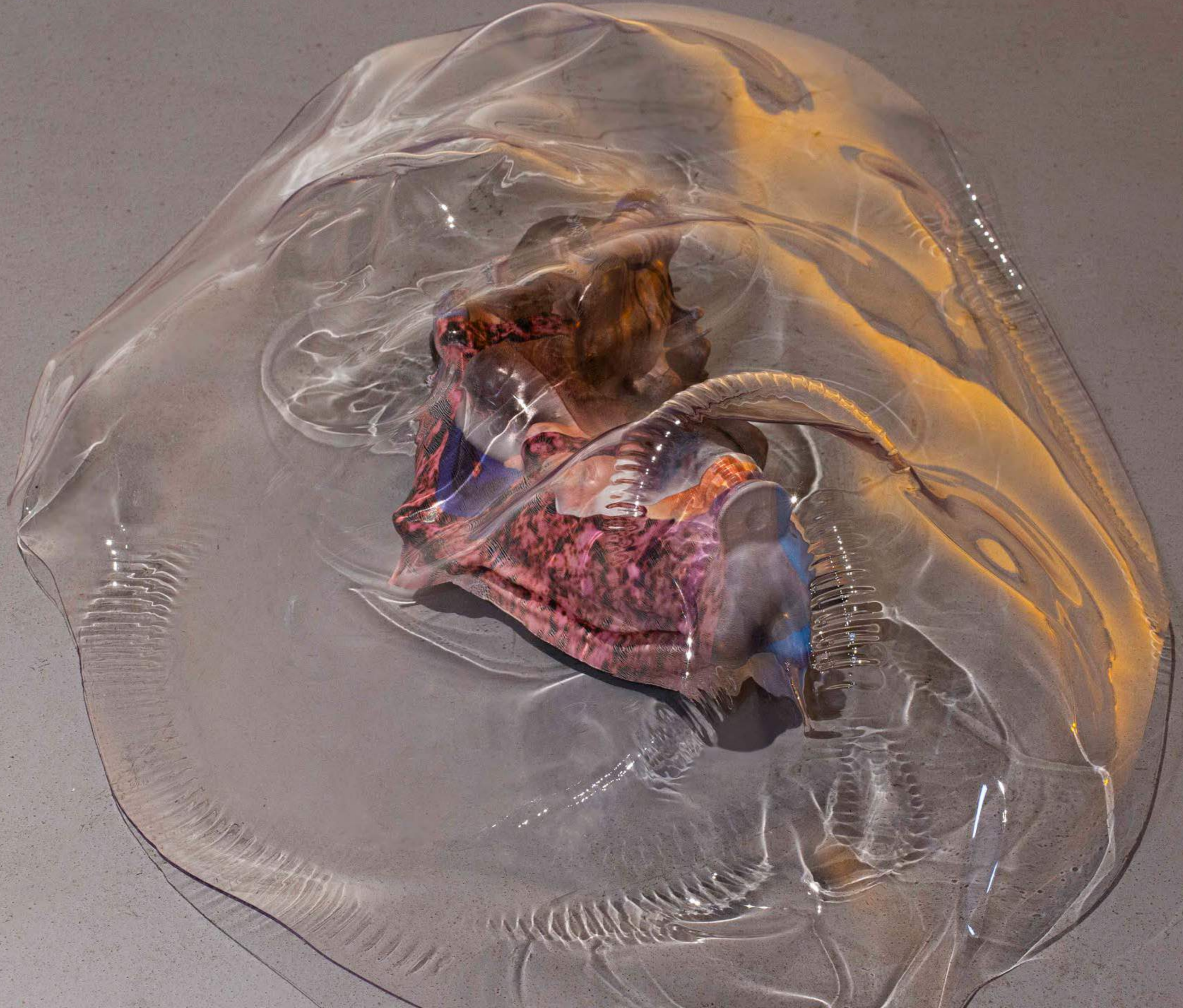






Moment of Seclusion Over the Horizon
Meetfactory, Kostka Gallery, 2023
Digital photography on the objects, transparent foil
Curator: Jan Gajdušek

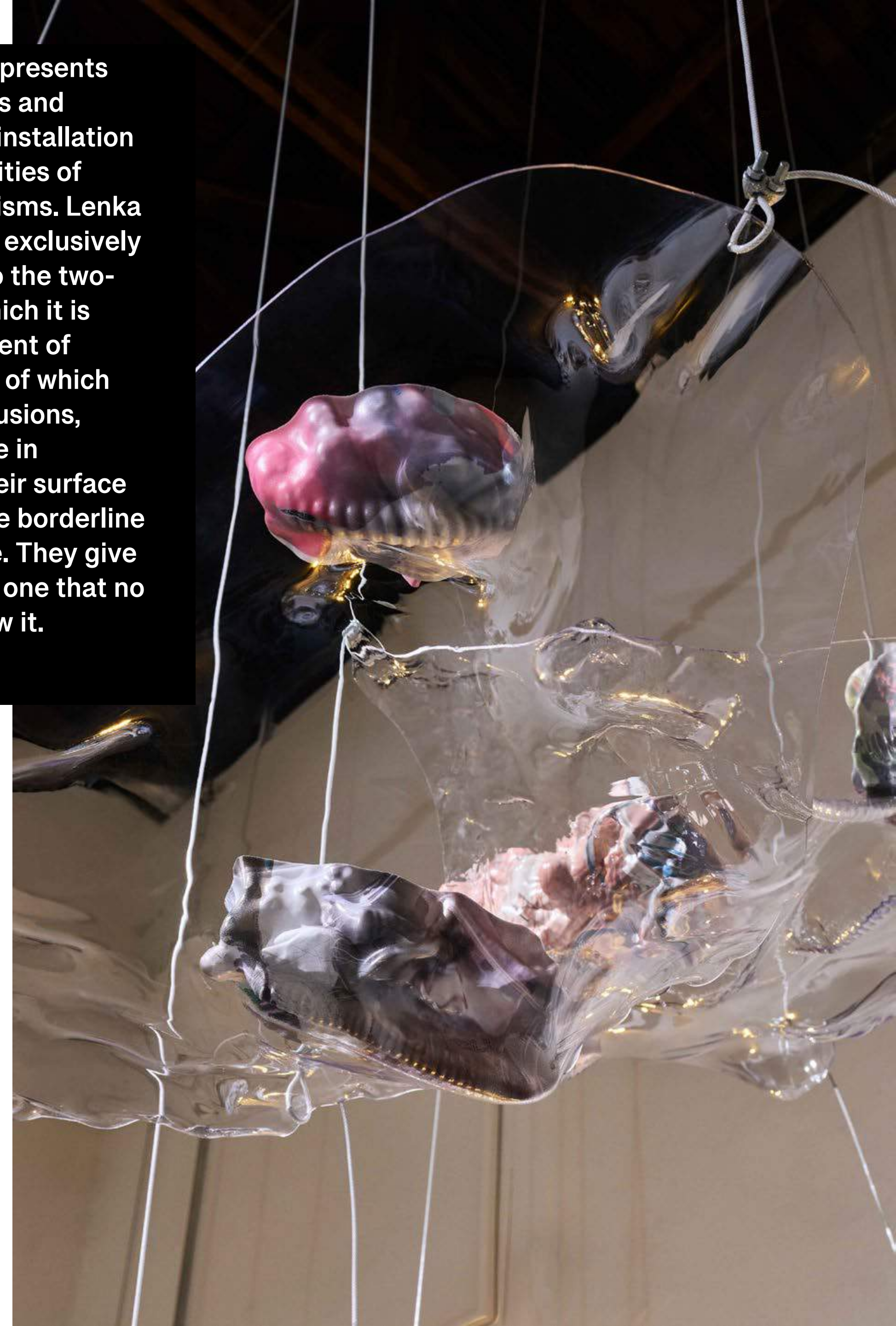








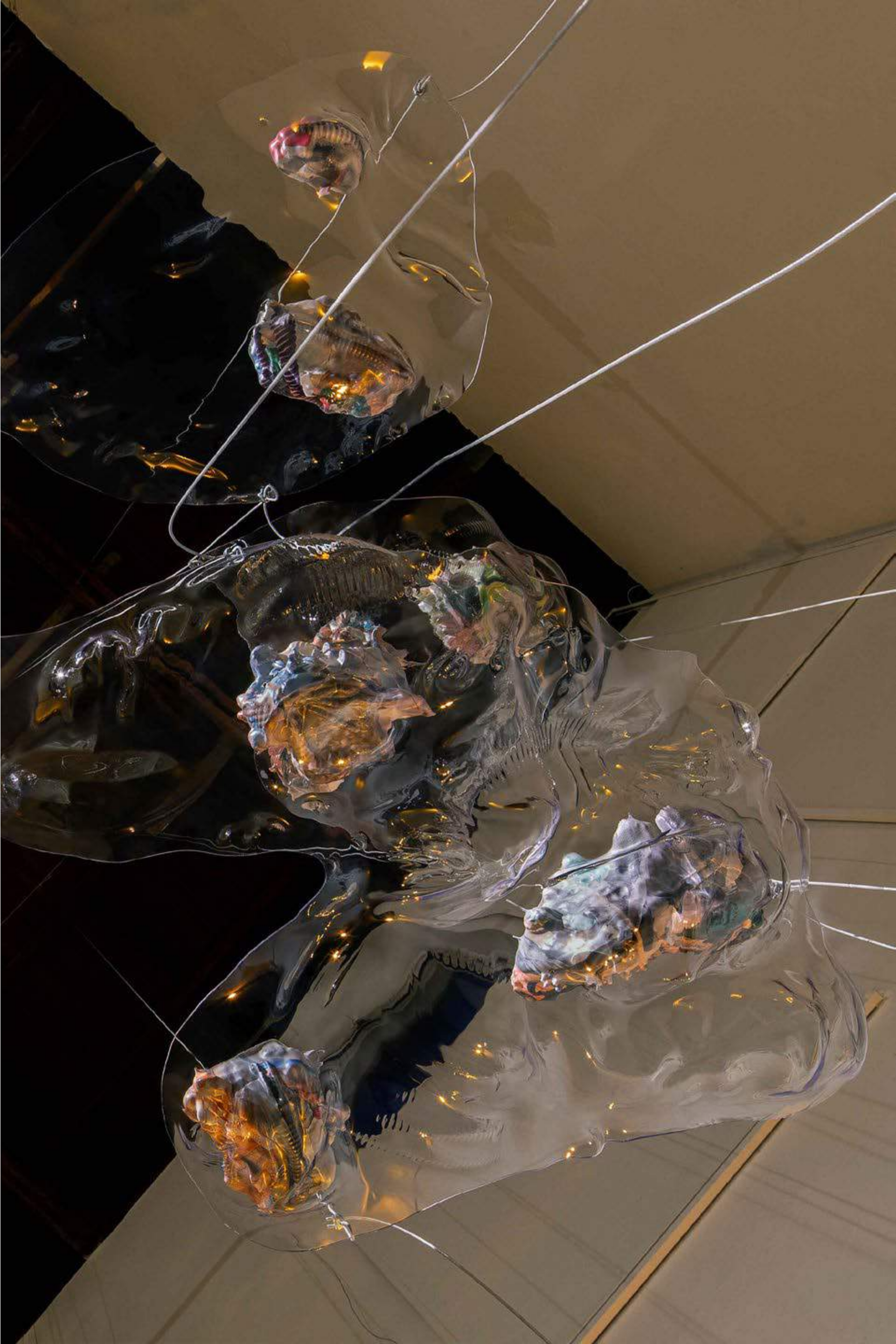
The solo exhibition of Lenka Glisníková presents works on the border between 3D objects and digital images. A large-scale dystopian installation at the Kostka Gallery evokes hybrid entities of machines transformed into living organisms. Lenka Glisníková's work, although it is already exclusively object-based, always has a direct link to the two-dimensional form of photography on which it is primarily based. Her works are reminiscent of natural or extraterrestrial objects, parts of which protrude into space in the form of protrusions, depressions, and bulges. Some are close in appearance to twisted branches, but their surface is made of a hybrid shiny material on the borderline between the biological and the machine. They give the impression of a hybrid life form, but one that no longer comes from the world as we know it.


















And No One Left Empty Handed
City Surfer Office, Prague, 2022
Digital photography on the objects, mixed media
Curator: Světlana Malinová

And Let No One Walk Away Empty-Handed is a textured skin to hide in. A landscape that hides in the ends of the membranes of Lenka Glisnikova's objects. We are observers of the hollows within the construction of new solid aesthetic orders of landscapes that are firmly repeated on a formally shiny series of objects. Our point of view becomes significant to us. As far as our eyes can see. It is impossible to say for sure where exactly the lost piece of landscape will be located within the organic surface of the objects. The genesis of her work corresponds to this. Glisníková moves directly in the visual landscapes of the photographic materials already made by her and searches for new points of view in them, thus determining the dynamics of the scenes we observe inside the author's photo collages.









Hymns of dazzle machines

Lítost Gallery, Prague, 2019

Photography printed on different types of transparent foils

Curator: Miloslav Vorlíček







New machines are relaxing over here. Born of human innovation, does the birth of their existence herald a decline in ours? As labour previously performed by humans becomes automated, are we too dazzled by their brilliant functionality and their offer of freedom from mundane tasks to see what we are trading in exchange? Unlike other forms of camouflage, perhaps the intention of this dazzle is not to conceal but to make it difficult to estimate the target's range, speed, and direction. Hymns of dazzle machines imagines how new technologies will come to affect and shape the human condition, and structure the division of labour in society. The works on display critically analyse opposing drives at the juncture between a singular desire for improvement and the potential danger that these developments create.

Lenka Glisníková imagines the corporate working environment of the future and presents us with a vision where leisure is fully automated and does not need our presence. Does this future require our labour, or do we already live in a dystopian state where we are the machines who are facilitating the arrival of our cyborg cousins? Under the umbrella of innovation, leisure and progress, technologies are developing at a speed that regulating bodies struggle to keep pace with. Are the hymns that these machines sing to dazzle us part of their function to produce our entertainment and improve our lives, or a requiem for the beginning of the end of the human race?









