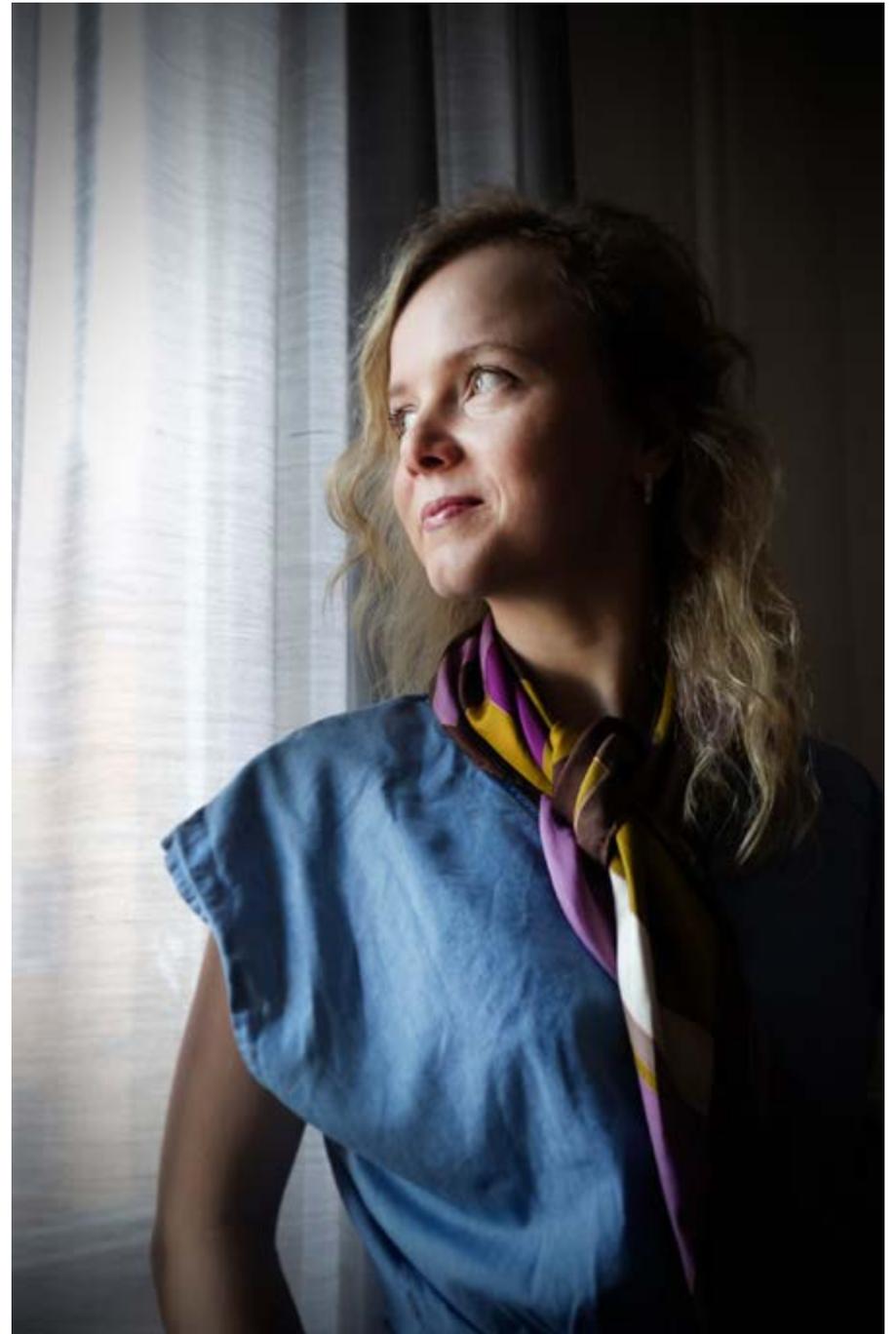


MARKÉTA

MAGIDOVÁ



portfolio

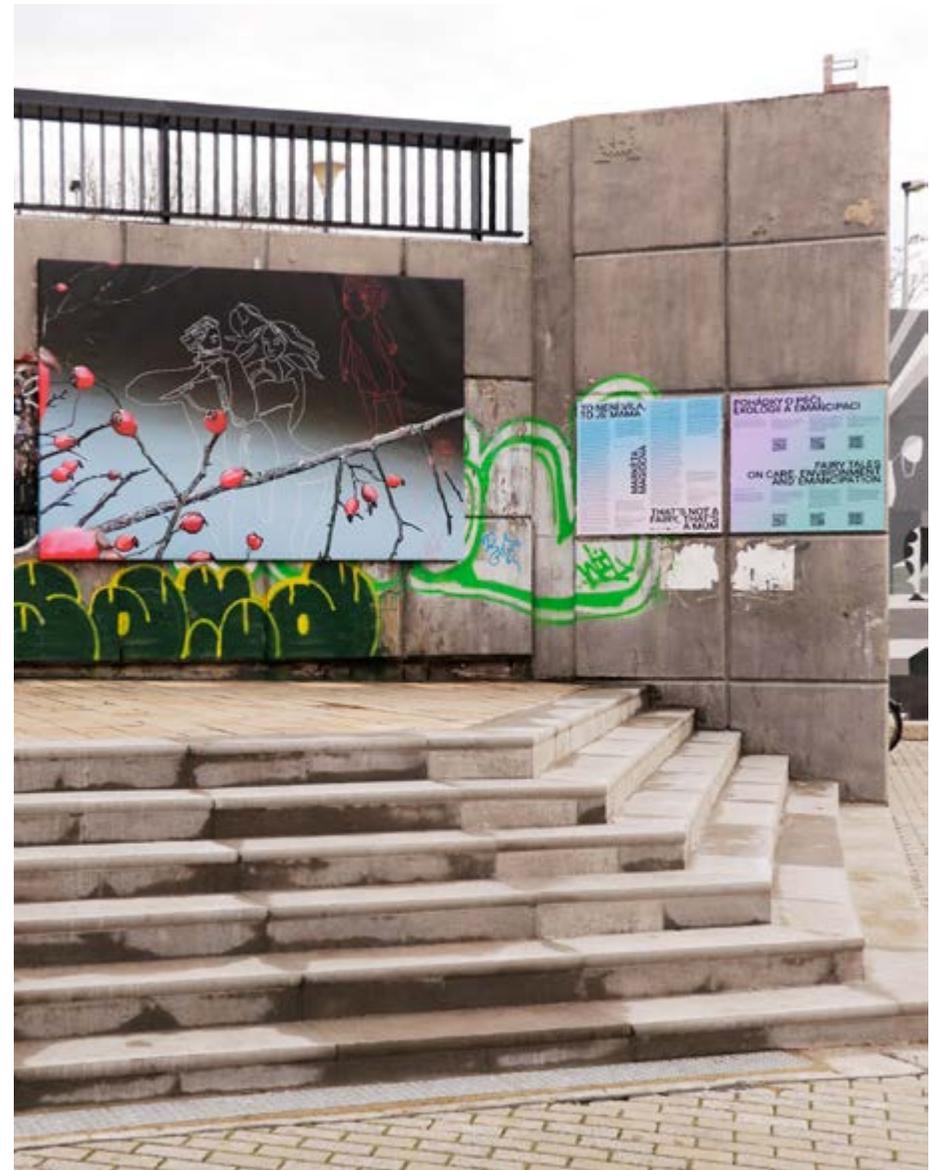
That's not a Fairy, That's a Mum
GHMP, Vltavská Gallery, solo exhibition, 2021

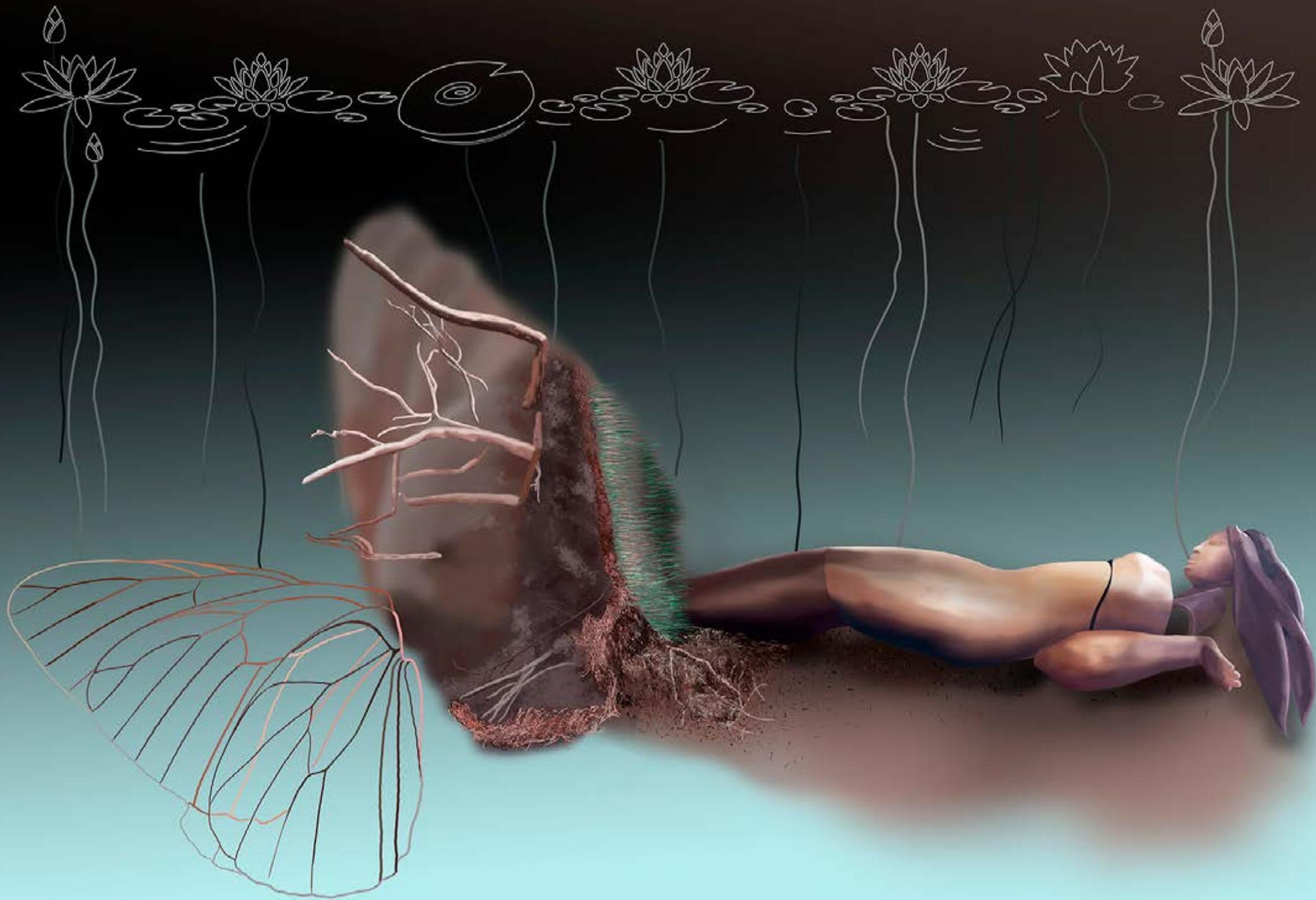


“The Warm and Cold Vltava, both small creeks together in a single stream; then the Vltava River in forests and on meadows, in the landscape rejoicing in feasts; a swarm of water fairies in the moonlight; castles, chateaus and ruins proudly towering on nearby rocks; Vltava roaring in St. John’s torrents, and then, as a wide river, heading for Prague, where the Vyšehrad Castle appears; finally, it flows to the Elbe in its majestic breadth.” Bedřich Smetana used such poetic language in his note for his classic symphonic poem, part of the My Country set. What would he think about Vltava these days, how would he compose his music knowing that the symbolic springs in the Šumava Mountains dried out several years ago, and the river floating through Prague is polluted and often unsensitively regulated? What did Olga Hudečková and Miroslav Hudeček think about the river in the 1980s, when they designed the fountain “The Faun and Vltava” as part of the architecture of the Vltavská underground station? And what does Vltava mean for Markéta Magidová, the artist who builds on the aspects of this sculpture in her current exhibition in the Vltavská Gallery? The Vltava River is a symbolic backbone of Czechia, many times praised by artists. It’s a source of a sort of national pride for us, and yet (or thus?) we take it for granted. And therefore we often don’t realize how much she has to carry on her shoulders, how old she got, how much we expect from her, and how little we give back. As though we don’t talk about the river anymore, but about a woman, depicted by artists as a fairy, goddess, or queen, without capturing her real image and her place in the society, which is still underestimated and inferior on many levels.

The exhibition by Markéta Magidová is a direct response to the aforementioned sculpture made by the Hudeček couple, who depicted the Vltava River and the Faun in their mythological lightness, celebrating the stream of life. However, even here the Faun is freer than Vltava, sitting on the top with his flute, while Vltava holds the river rocks and lets the water wash over her, the water that sound the fountain and bring it to life. Sure, she can take it all, and even manages to look as a pretty fairy on top of that, as if the weight of the world didn’t matter to her at all. “That’s not a fairy, that’s a mum!” said Markéta’s little daughter once about her fairy doll, putting a baby in the doll’s arms (she made her mother a bit sad at that moment). For centuries, we as women have been taught by fairy tales, stories and artworks to (desire to) appear as beautiful fairies, with no visible traces of work, maternity, and real life whatsoever. Of course, such expectations can never be fully met, and, moreover, they present just one option among many scenarios and models as the “right” one.

In her current work, Markéta Magidová attempts at shuffling the cards of mythological archetypes as well as recent social and gender stereotypes, and present both Faun and Vltava in new constellations. In her large-scale digital images, placed next to the original sculpture, she replaces, for example, Faun’s flute with a baby milk bottle, and puts a baby into his arms so Vltava/mum can rest for a while and do whatever she might like – have fun, take a good night’s sleep, work, visit a spa resort etc. Other images present Vltava and Faun in various family constellations, with sick or crying children, in joys and worries that





shatter their archetypal unchanging roles and pose the uneasy questions about the composition of a family, the roles of its members, and possible alternatives to traditional, often restrictive standards; these questions have also been gaining on political and social intensity (not only) in Central Europe recently.

One of Magidová's images shows Vltava lying under a duvet made of waterlilies, looking like a rootless being, somewhat reminiscent of Ophelia just drowned. At this point, Vltava as the river and its personification as a woman mingle at its best. Women, or female principle in general, are often given qualities attributed to water: good memory, sensibility, flexibility, sensuality, or persistent strength. In the time when it's (once again) necessary to fight for women's rights, the alliance between water and female qualities is more than appropriate. That's why Polish female artists and activists Siostry rzeki (River Sisters) impersonate the specific waters and streams and struggle to maintain their wild nature and environmental justice; the Whanganui River in New Zealand was granted the legal status; shamans and female lawyers around the world struggle to stop the exploitation of rivers, water bodies and other natural entities. Water makes up more than two-thirds of the weight of the human body, and the more we pollute and disparage it, the more harm we do to ourselves.

Like the whole area of the Vltavská underground station, the sculpture made by the Hudeček couple was waiting for the renovation until a few years ago. For a long time, it was neglected and damaged by tags, just as many other good artworks in the public space, rejected after the revolution merely due to the period of their origin. The authors, who celebrated their diamond anniversary last year, placed the same statues in their own garden, and named them after their prematurely deceased children. So Faun and Vltava have again become reality, however heavy. Once archetypes become real stories and natural elements are given an equal voice in the human community, we may approach them, empathize with them. Such a position can be helpful in our struggle to find ways towards a more sustainable and considerate future. Then, Vltava can be a mum, a daughter, a fairy, a witch, or perhaps a president. Or all at once. The main thing is that we will be able to glorify her again, instead of mourning her.

Karina Kottová



The family
Cocoo, public art festival, Ostrava 2021



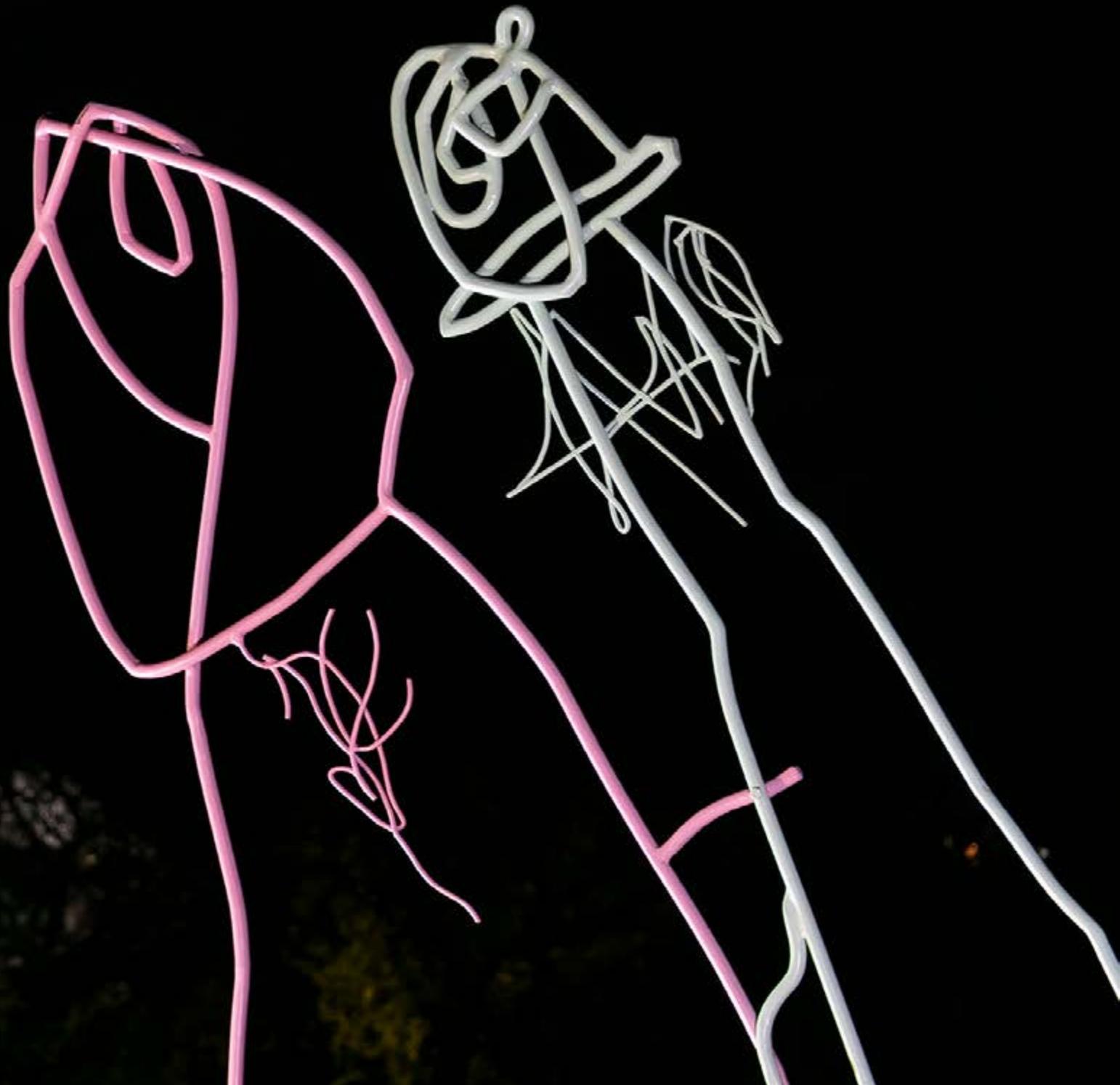
The Family

ProLuka Gallery, Praha, solo exhibition, 2021



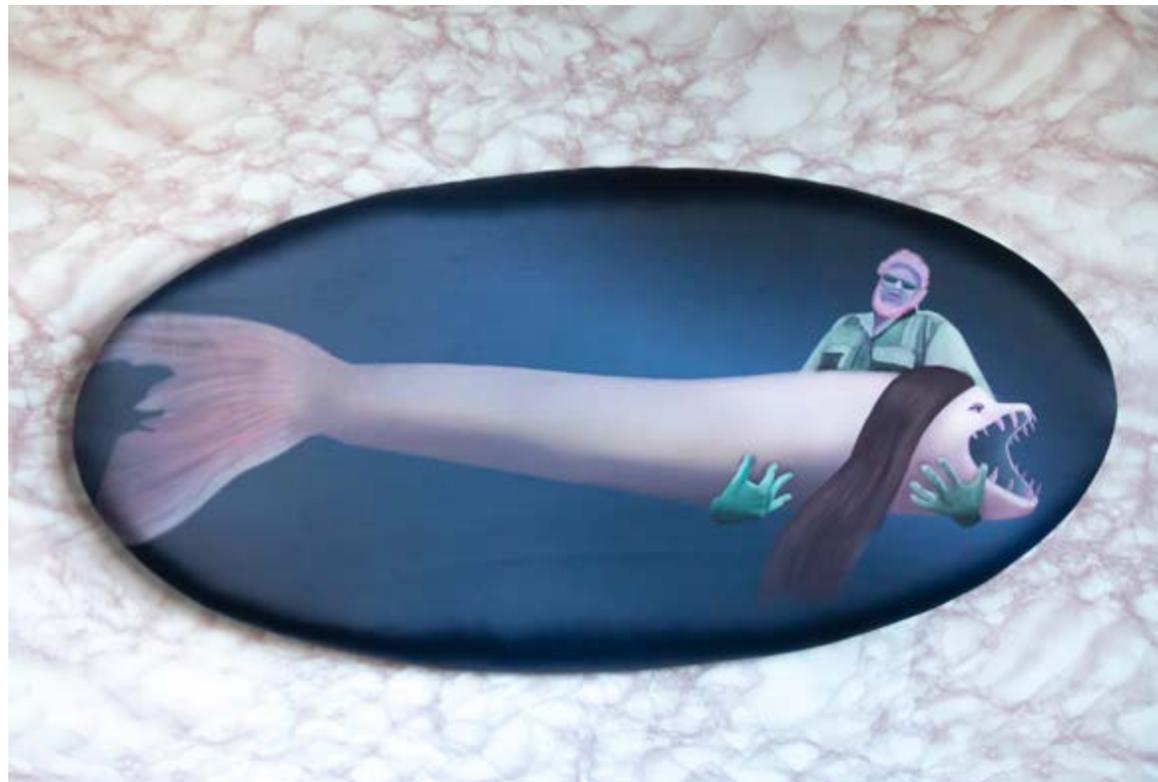
Despite the lesson of modernism, which attracted attention as an important source of inspiration, children's artistic expression continues to be perceived by people as rather non-serious play or as an imperfect expression that still needs to be further cultivated and interpreted in order to become art. In comparison with art, it doesn't necessarily lag behind, and in terms of courage or authenticity, it sometimes even has the upper hand, because unencumbered children's perception finds it easier to avoid stereotypes. The work presented by Markéta Magidová reverses the usual qualitative judgments and puts children's drawing on a pedestal belonging to the "right" art. Untouched by artistic conventions, children's drawing reflects a gesture, a relationship, an emotion, as well as subjective, free and imaginative perception of the world. The family scene was chosen from the archive of children's drawings that the author had from her three-year-old daughters, a theme drawn by every child, conceived in a different way by each individual. The drawing is then adapted for the three-dimensional form and transferred to a sculptural representation suitable for public space. With its size, material and location, it emphasises the seriousness and importance of each stroke. A few quick lines, which in most cases would end up in a bin as rubbish, become a life-size sculpture. The colour scheme of the sculptures is chosen with regard to the summer and autumn climate, but the "typical" gender colours, shaping children's aesthetic perception, are reversed – the father is pink, while the mother is green. Through these small and large shifts, a new perspective opens up for the audience to look at what art can mean, and how to open our imagination and overcome stereotypes.

Tomáš Knoflíček



A Hunt for Mermaids
MeetFactory, digital paintings, 2020



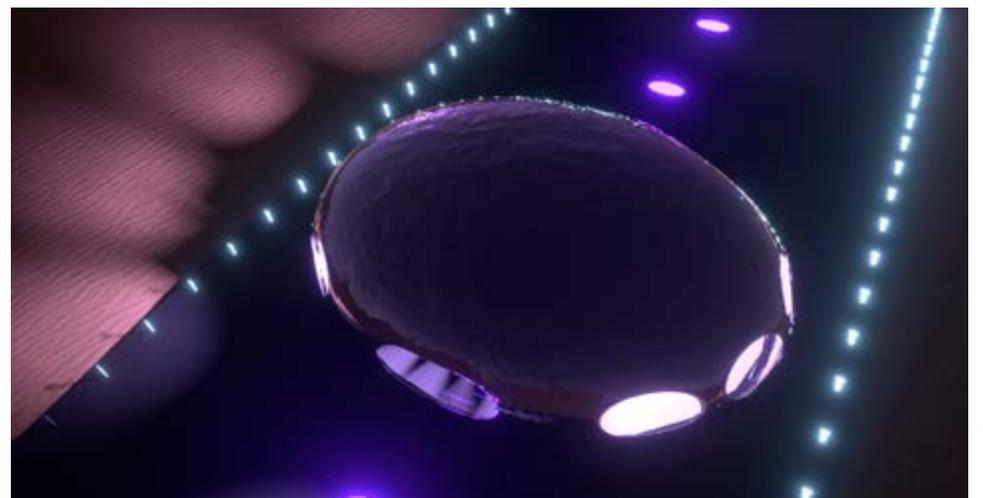
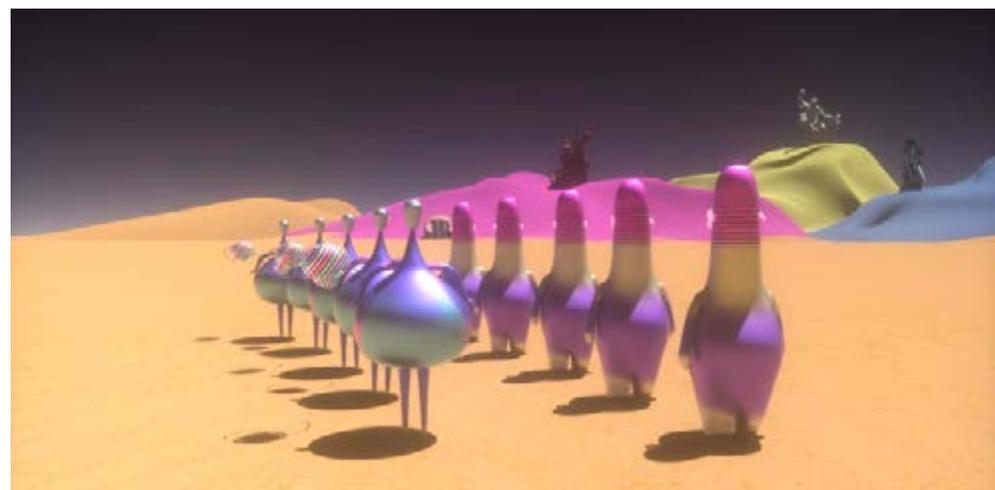
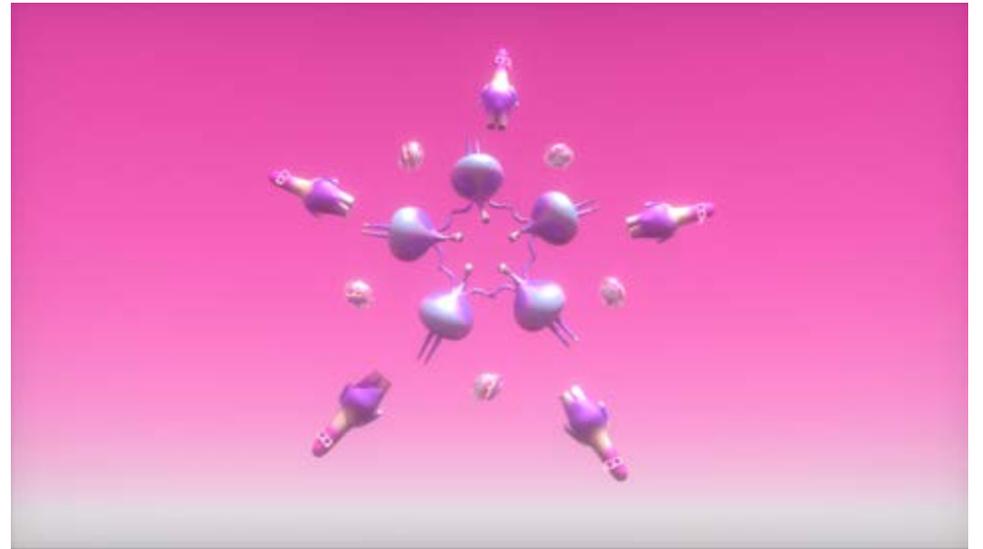
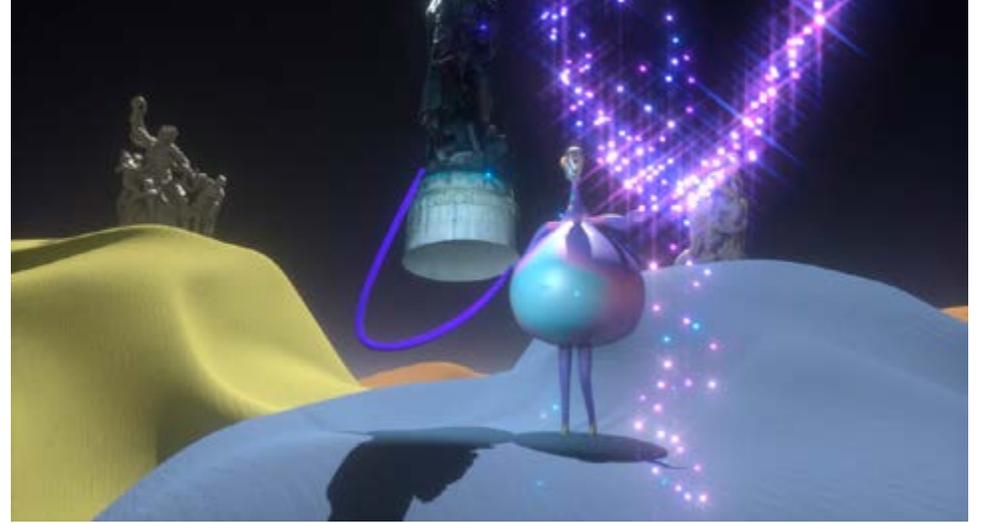


Releasing Spell

3D animated film, 10:46 min, 2020

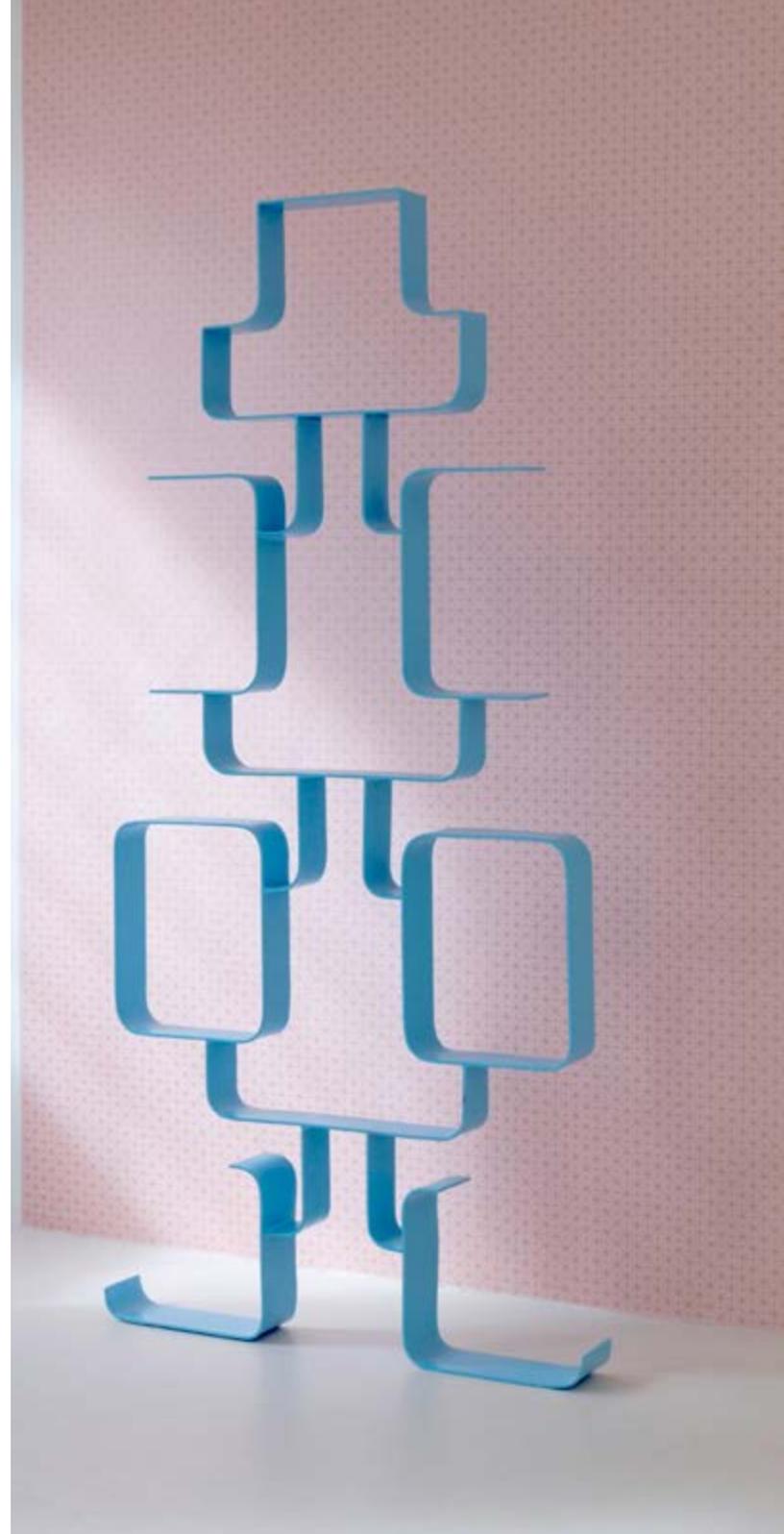
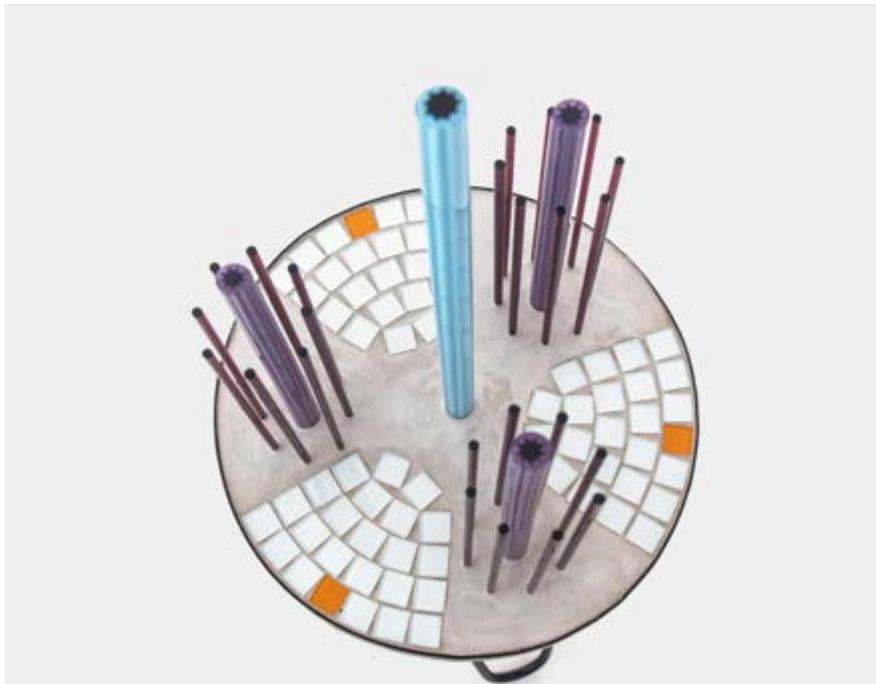
A small group of aliens from the future arrives on Earth for a unique celebration. They embark on a colorful, enchanted journey across a mountain range and find the ruins of monuments made by humans representing a variety of family constellations. As the aliens encounter the stone figures, they cast a spell releasing the gender stereotypes encoded within them. In doing so they allow them to finally live as they wish, not as they were sculpted to.

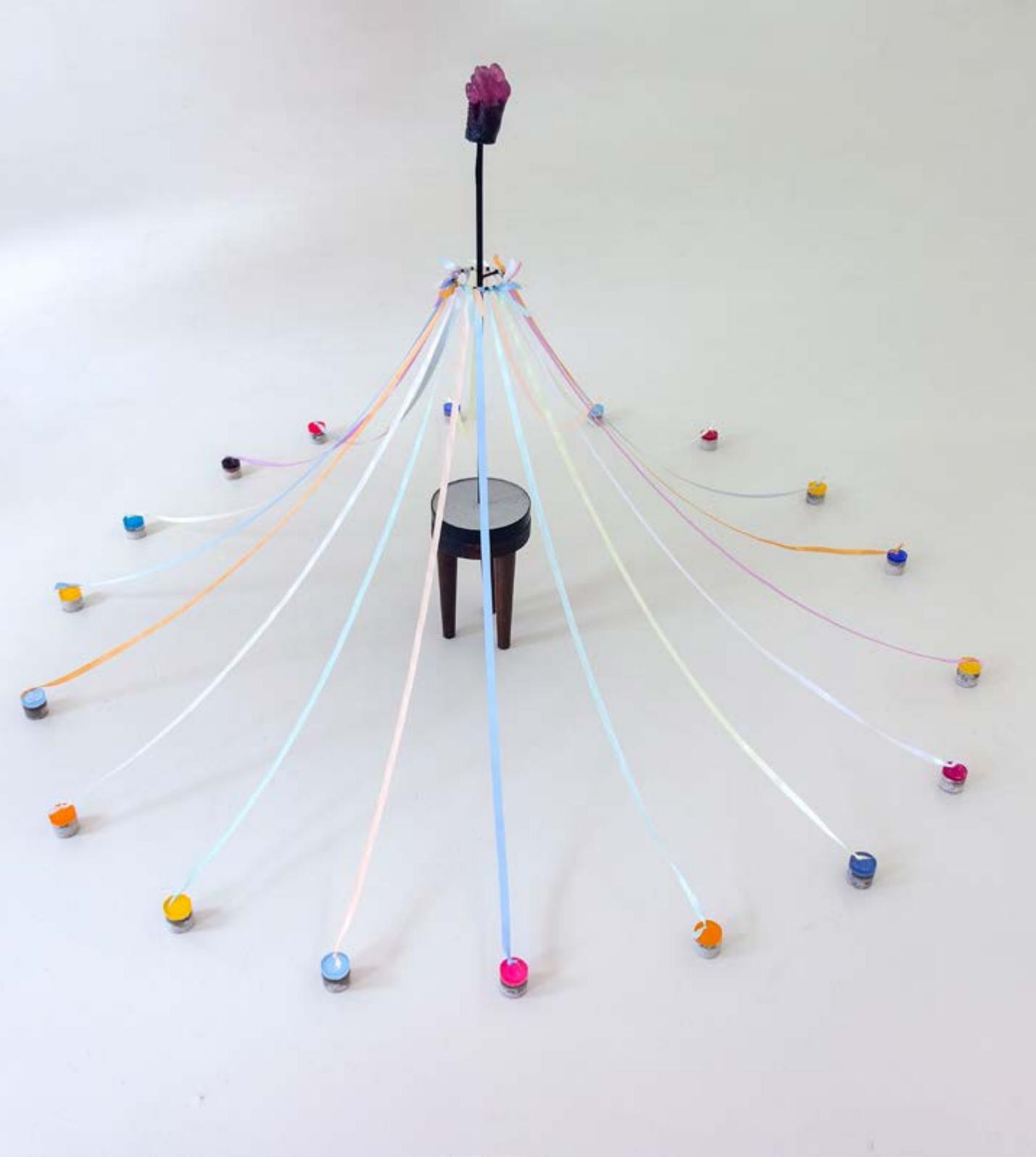




Loop Infinity Down the Side
solo exhibition, Futura Centre for Contemporary Art, Prague, 2019

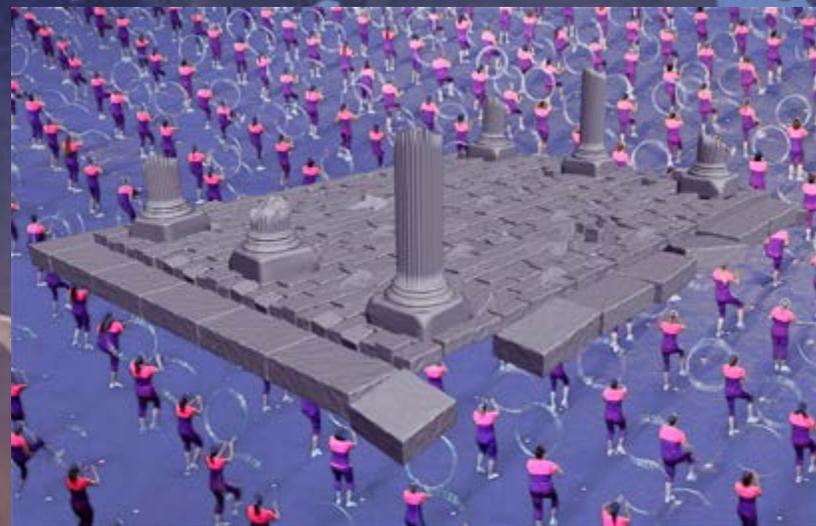
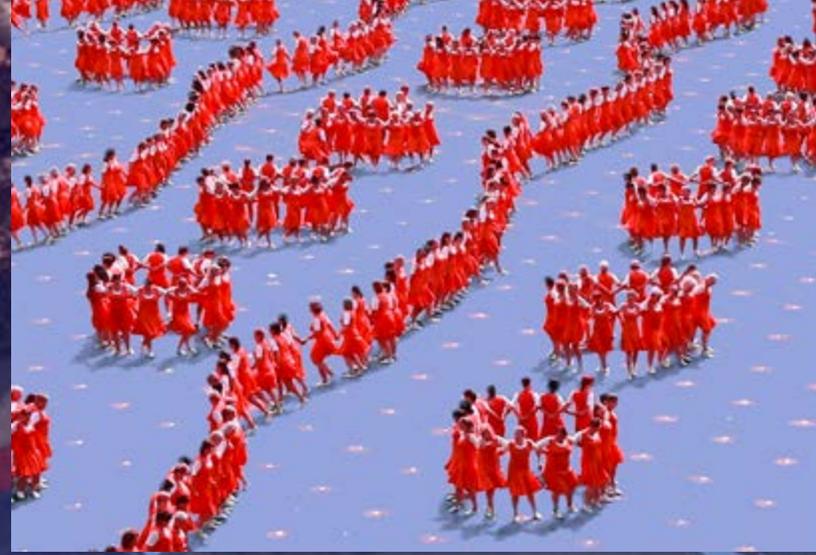






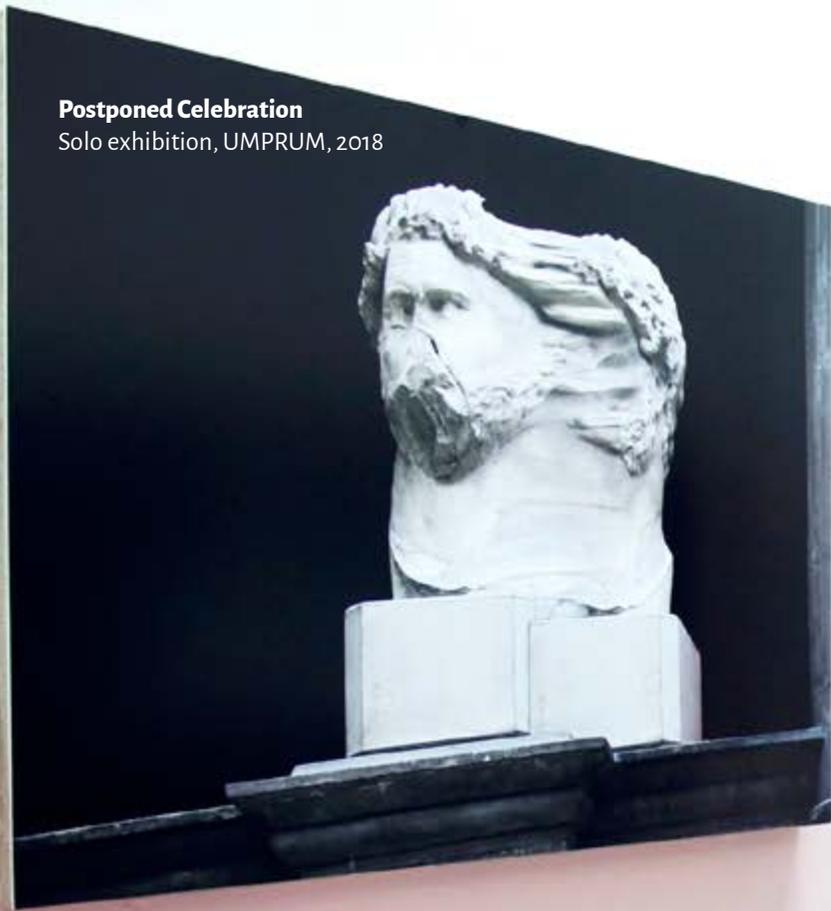


Architects of Slet
video, 30:00 min, 2019



Postponed Celebration

Solo exhibition, UMRUM, 2018





Variations of Life

Memorial of Jindřich Chalupecký and Jiřina Hauková, a study, 2020
with Daniela Baráčková





Markéta Magidová upsets the grids
Text written by Gauthier Lesturgie

The artist talk at the Czech Center in Berlin this year with the artist Markéta Magidová was named "A look behind the grid". The grid, considered at once as a mental model, a template of a community or a society and a visual motif might underlie the corpus of the artist living in Prague.

More accurately, Magidová seems to be interested in bypassing these grids or saying differently, upsets norms. She focuses on asymmetries, abnormalities to better unveil the flaws of a simplistic binary system addicted to normalisation, efficiency, progress and growth, she (we) is living in. She works with many different mediums: performances, videos, sculptures-montage, photographs or artists' books, and associates them within exhibition-projects which work as whole sets or assemblies.

It is then not surprising that Magidová's first projects focused on written and oral language which can be thought about here as a normalised system (thus able to be shared by several individuals) and at the same time the precise system which enables us to think norms themselves, or at least to organise our thoughts just like syntactic rigour. The artist has precisely foiled this rigidity – starting from the horizontal line and from the left to right direction of the writings which construct a rather linear way of thinking things (at least in Czech and English, the two languages Magidová is working with).

In 2011 for her installation *The Area*, short stories from her book *Shapewalkers* were inscribed on several tablets hanged in a circular manner to a tree, forcing readers to circle around similarly as the fictional creatures involved in a specific time ritual in the written narrative. In *Measuring* (2012) the artist requested once again an active attitude from her visitors by dividing and printing excerpts from St Augustin's *Confessions* about time on three measuring tapes hanged to an exhibition wall. After pulling the tapes, readers had to remember each fragment to obtain the text's (and time's) unity.

The passage from the two-dimensional materiality of the page or the screen towards the three-dimensionality of the object (a recurrent transition in the artist's work, on a visual/material level but also a symbolic one) is going much forward with her exhibition *Unreturned Plan* (2013) where the narrative strictly becomes an architecture to be stride across. The story literally unfolds on the edge of the wall of an apartment's model. A fiction written by the artist about an unhappy man, powerless face to his own resignation.

With *Home Vocabulary* (2013), an installation and an artists' book, Magidová focused on the meaning of words removed from their presence in a narrative. Once again, language fails to fit its requested rigour: *Home Vocabulary* is a one of a kind dictionary, a family's one. She asked several members from different generations of her own family to define, in their own words, numerous terms (in Czech language). Words and their semantics appear within their changes and as companions of one's individual. The differences between these subjective definitions place them outside of a preconceived language system which would be equally shared by everyone speaking the same language.

Home Vocabulary is also a precious and intimate archive of these persons, a playful ode to individual plurality. To look into subjectivity is a powerful way to defuse norms, to frustrate predefined definitions which do not match

the complexities and movements of one's mind. By using humour and theatricality in her work, Magidová refutes against all odds assumed facts and unsettles a binary system on which many of our organisations and convictions rest upon. Amongst others, one or the other sex, one or the other gender, left or right, East or West, good or bad, true or false and so on until the two-legged human being.

In the video-recorded performance titled *Tertium non datur* (2016), a man wearing a third leg meanders around Prague. This grotesque appearance works as a metaphor of what is considered abnormal, and so, unidentifiable within our standardised system, the idea of a body which simply does not fit definition. Following this "third" as a symbolic attack against our true-false binary mode of understanding, the artist realized an installation for an exhibition in Brno in 2016 bearing the same title as the farcical performance, which materializes the passage from 2D to 3D. A collection of pictures (both found and made by the artist) sharing the theme of the third in a very broad spectrum, are suspended in the air in the shape of an arrowhead. The "third" is the excluded, the fringe element, the Third Estate, the Third World, the deviant, the left out. Very eclectic found objects progressively appear toward its end until a three-legged stuffed pigeon, winged reminiscence of our uncanny walker.

The illusionist passage from a supposed 2D to 3D (a printed photograph is already in itself a three-dimensional object) is repeated through different mediums by the artist. The photographic images become sculptures and mistreat our perception. It is difficult to identify what we are looking at. This artist's game with our capacity to recognise might be once again thought about symbolically as an assault against normalised mindset. Indeed, our aptitude to identify things corresponds to our faculty to gather categories and learned definitions in order to match them with what we are looking at. Somehow to recognize is to use a common set of signs, only effective if categories are clearly defined beforehand.

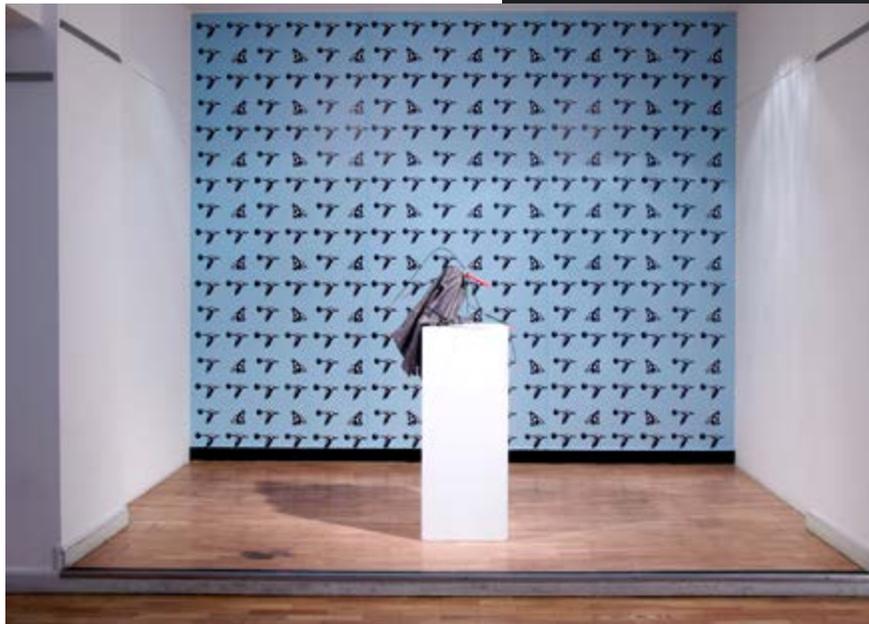
Thus, the artist often plays with subterfuges, opposites and oxymorons. As the titled of one of her recent exhibition in Prague perfectly illustrates, "*Soft Target*" (2017) deals with the seductive illusion of violence. A gas mask cut into sections becomes a curve collection of abstract rings on a wall; blue and red feathers are stuck like darts in a beekeeping hood; an appealing sky blue wallpaper bearing repeated shadow-like patterns which turn out to be ducks and rats silhouettes, calls to mind targets shooting. In front of this terribly familiar wallpaper, an odd bird rather in a bad shape stand on a pedestal, in fact we are staring at a dismembered umbrella, a destroyed shield and a freezing manifestation of the behind targets-preys.

Markéta Magidová's favoured subjects of the oppressed, the failure, the deficiency, the violence, etc. does not make her work oppressive or depressive. On the contrary, she uses humour and clownish modes of representation, be it for her fictive writings (letters, dialogues, theatre plays, short stories), the performances and even her way of directing actors and actresses. In her video *Typos and Stumblers* (2015), we follow three characters (played by only one actress) who apply for a job position in an international corporation. The disorienting complexity of administrative procedures, the stress and difficulty to fit the requirements appear through overacted behaviour, absurd attitudes (running gags, exaggerations). In the same titled artists' book which follows the progressive steps of stress disorders and its affects on one's performance, the artist wrote fictional cover letters, CV's and email correspondences sprinkled with typographic mistakes. The spellings mistakes can be seen as marks of the individual.

Magidová reflects once again on one's incapacity to reach a required and unique standard. She upsets the discipline and conventions space, embodied here by the corporate world. Against homogenisation, she proposed a laughter.

Soft Target

solo exhibition, French Institute, Prague, 2017



The Mind Goes Numb at Times like These
video, 8:30 min, 2016



Migra Yoga

instalation, video, performance, 2015-2017



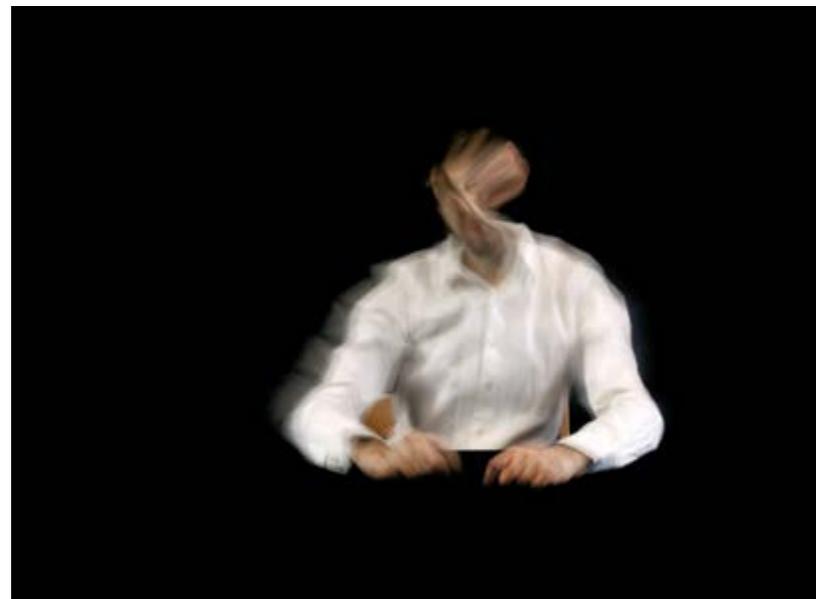
Tertium non Datur
solo exhibition, FAIT Gallery, Brno, 2016



Tertium non Datur
video, 6:00 min, 2016



A Stress Curve
photographs, 2015



Typos and Stumblers
film, 42:00 min, 2015



Typos and Stumbles
artist book, 2015



Sent
video, 7:00 min, 2014



Unreturned Plan
solo exhibition, Kostka, MeetFactory, 2013



Home Vocabulary

solo exhibition, Kabinet Gallery, TIC, Brno, 2013



Maid's Room
Nitra Gallery, installation, 2013



In Brackets
Nitra Gallery, sculpture, 2013



When I Fainted, I Thought I Was Having a Stroke Like You
video, 2:40 min, 2012



when I fainted I thought I was having a stroke like you

CV

EDUCATION

- 2011–2022 Aesthetics, Faculty of Arts, Charles University, Ph.D.
2009–2011 Video, Faculty of Fine Art, VUT Brno, MgA.
2007–2009 Intermedia, Art Theory, Academy of Arts, Architecture and Design in Prague, Mgr.
2004–2007 Photography, Faculty of Multimedia Communication, Tomas Bata University in Zlin, BcA.
2013 Philosophy, Université Liege, Faculty of Arts, internship
2009 Intermedia, Akademie Sztuk Pięknych w Krakowie, Cracow, internship
2006 Fotodesign, Fachhochschule Dortmund, Dortmund, intership

WORKING EXPERIENCES

- 2022–today Prague City University, Faculty of Fine Arts, Experimental Media Department, lecturer
2015–today Charles University, Pedagogical faculty, Art in Education Department, lecturer
2021–today ArteActa, peer-reviewed magazine, Film Academy in Prague, editor
2016–today NAMU publishing house, editor
2015–2018 University Hradec Králové, Pedagogical Faculty, Art in Education Department, lecturer
2011–2015 Literary Academy, Media Department, lecturer
2011–2017 Flash Art CZ/SK magazine, editor
2011–2014 tranzit.cz, archive of Ján Mančuška

GRANTS (ART)

- 2019–2021 Creative Stipend, Fine Arts, Ministry of Culture of the Czech Republic
2016 Life of an Artist Foundation. Theatre production grant
2015 Ministry of Culture. Grant for artist book publication
2015 State Fund for Culture. Grant for artist book publication

GRANTS (THEORY)

- 2021 Pedagogical Faculty, Charles University. Fond F1. Multimedial and digital literacy.
- 2018–2020 FAMU. Art and Art Intelligence from the Cultural Praxis.
- 2013–2015 Grant Agency of Charles University in Prague. Literature and Conceptual Tendencies.

ARTISTIC RESIDENCIES

2020

- MeetFactory, Prague

2017

- Berlin Sessions, Berlin

2016

- CEAAC (Centre Européen d'Actions Artistiques Contemporaines), Strasbourg
- Art Centre BUDA, Kortrijk, Belgium
- Egon Schiele Art Centrum, Czech Crumlaw
- INI Gallery, Prague

2014

- Literary Information Centre, Bratislava

COLLECTIONS

- Kunsthalle Praha, The Pudil Family Foundation

DATABASIS

- Secondary Archive
- Berlin Sessions
- Artist, abart
- Dresden filmfest, ČSFD, MUBI
- New Poetics of Labor

BIBLIOGRAPHY

- Kunsthalle Praha Highlights
- exhibition catalogues
- Artviewer, Arttalk.cz, sme.sk
- Flash Art CZ/SK
- Fotograf Magazine, A2
- Český rozhlas etc.

COMITEES AND JURIES

- 2020–2022 An editorial board of Flash Art CZ/SK
- 2018 Academy of Fine Arts, jury member
- 2013–2015 member of committee for the higher Education CZ
- 2012 member of jury Art Prize for Young Painters

FILM FESTIVALS

2021

- International Short Film Day, Lithuania, WTF program screening
- Festival du Film Court de Villeurbanne, WTF program screening
- Bolton International Film Festival (BAFTA-qualifying), official selection, competition
- Annecy International Animation Film Festival (Oscar-qualifying), WTF, official selection
- Filmfest Dresden, Open Air, official selection
- Anifilm, Czech Horizon, official selection, competition

2020

- Bucheon International Animation Festival (Oscar-qualifying), official selection, competition
- St. Louis International Film Festival (Oscar-qualifying), official selection, competition
- Roma Independent Film Festival, official selection, competition
- Palm Springs International Animation Festival, official selection, competition

2019

- Other Visions, PAF, Olomouc, official selection, competition

2017

- Other Visions, PAF, Olomouc, official selection, competition

2014

- Other Visions PAF, Olomouc, official selection, competition

FILMOGRAPHY

2020

- Releasing Spell, 10:46 min.

2019

- Architects of Slet, 30:00 min.

2017

- Mind Goes Numb at Times like These, 8:30 min.

2016

- Migra Yoga, 14:35 min.
- Tertium non Datur, 6:00 min.

2015

- Typos and Stumbles, 40:00 min.

2014

- Sent, 7:00 min.

2012

- When I Fainted, I Thought I Was Having a Stroke like You (w D. Baráčková and Š. Telecká), 2:40 min.
- Literary Experience, č. 1, 2:00 min.
- Literary Experience, č. 2, 8:00 min.

EXHIBITIONS

Solo exhibitions

2021

- The Family, ProLuka Gallery, Prague
- That's not a Fairy, That's a Mum, GHMP, Vltavská Gallery, Prague

2019

- Loop Infinity Down the Side, Futura, Centre for Contemporary Art, Prague

2018

- Postponed Celebration, Academy of Arts, Prague

2017

- Soft Target, French Institute, Prague
- Zero Minute Warning, Centre Européen d'Actions Artistiques Contemporaines, Strasbourg
- Zakalená fotosyntéza, Galerie Entrance, Praha

2016

- Tertium non datur, FAIT Gallery, Brno
- Typos and Stumblers, Alta, Prague

2015

- Draft III + IV, INI Gallery, Prague
- Argumentum ex silentium, The Stolen Gallery, Czech Crumlaw

2014

- Restless Reading, SPZ Gallery, Prague

2013

- Translation, Pavilon Gallery, Prague
- Maid's Room (s J. Pfeifferem), Nitra City Gallery, Nitra
- Home Vocabulary, Kabinet, TIC, Brno
- Unreturned Plan, Kostka, Meetfactory, Prague

2012

- Here, I was Trying to Think about Nothing, Outdoor Gallery, Nitra

- Condolences (wD. Baráčková a Š. Telecká), AVU Gallery, Prague
- But you can't do this – I have to – I don't get it! We Have Opening, K4 Gallery, Prague

2011

- Sparkling Solus and Spotted Eye, F43 Gallery, Prague
- Jelení, Jelení Gallery, Prague
- To the Top of Superficiality, to the Bottom of Shallowness (w V. Magid), 35m2 Gallery, Prague
- White Elbow, Four Fingers, Five Grains and a Comma, Fenester Gallery, Prague

2010

- Greetings, Boskovice Museum, Boskovice
- Natural Reservation (w A. Abramjan), Trmalova vila, Prague

2009

- Home nets: To be continued... Nitra Gallery, Nitra
- To be Continued (A)VOID gallery, Prague

2008

- Diagnosis, Velryba Gallery, Prague

Group Exhibitions

2021

- Cucoo. Festival of Art in Public Space, Ostrava

2020

- The World, in Which we Live in? Hotel Opera, Prague
- Beyond Nuclear Family. Pop-up. Centre for Contemporary Art, Prague
- Open studios. MeetFactory, Prague
- Other Visions 2019. Ponrepo, Prague
- The Month of Reading, Plato, Ostrava

2019

- Other Visions, 2019. Festival of Animated Films, PAF, Olomouc
- Paperlust. Photobook. Process. Gallery Nośna, Cracow
- Other Visions, Other Voices, City Gallery Pilsen

2018

- Al camello, camello, al amor amor, Espacio La Cigarra, Medellín
- Czech Video Art, PLEXUS project, New York
- Other Visions, 2017, Ponrepo, Prague

2017

- Other Visitons, 2017, PAF, Olomouc
- Bezprostředí, Centre for Contemporary Art, Prague
- Festival of Documentary Films, Jihlava, Jihlava
- A Look behind the Grid, Czech Centre, Berlin
- International Festival of Performance, National Palace of Culture, The House of Film, Sofia

2016

- Film Festival Litoměřice, Litoměřice
- Movere, The House of Arts, Brno
- Festival of Alternative Theatrical Expression, Zagreb
- Grafomani, vypravěči, autoři a producenti, PLATO Gallery, Ostrava
- Contemporary Czech Videoart, Meetfactory, Prague

2015

- The Rule and the Exception, National Gallery of Macedonia, Skopje
- PLATOvideo05, PLATO Gallery, Ostrava
- PAF New York, East Village, 4th Street 59, New York
- International Literary Festival Ha!wanguardia, Bunkier Sztuki, Cracow
- International Festival of Contemporary Art 4 + 4 days in motion, Desfour palace, Prague
- Other Visions, tAd Gallery, Denton
- Grafomani, vypravěči, autoři a producenti, etc. galerie, Prague

2014

- Other Visions 2014, PAF Festival of Animated Films, Olomouc
- International Festival 4+4 days in Motion, Prague
- Don't even dream! RuArts Gallery, IV International Biennale for Young Art in Moscow, Moscow
- You Fool! For Jiří Kolář, Castle Gallery, Hradec nad Moravicí
- Days of Slovak Literature, New Territories, A4 nultý priestor, Bratislava
- Studio Letná, Karlin Studios, Prague

– New Literary Strategies, KC Dunaj, Bratislava

– Artforum, Bratislava

2013

– Lisbon Architectural Triennale, Lisbon

– Sixty Seconds for a Minute, NTK, Prague

2012

– Would you like to play another game? 4+4 Days in Motion, Prague

– For Mushrooms / For John Cage, Gottfrei, Opava

2011

– Tractatus Pedagogicus, M. Zet, Entrance Gallery, Prague

– ABCDEF, The House of Lords from Kunštát, Brno

– (Un)Human, Theatre Reduta, Brno

2010

– Videokemp, GASK, Kutná Hora

2009

– Videokemp, Prague

– Harena, gallery of Akademia Sztuk Pięknych, Cracow, 2007

– Photofest Blatná

– Bachelor's and Master's Final Works, hall 32, Zlín

2006

– The Ninth's Harvest, (1997–2006, Studio of Advertising Photography), 64 Hall, Zlín

– Welten am Fluss, Bottrop Ebel

LITERARY WORKS

2016 – Typos and Stumbless (radio play, script), Czech Radio – Vltava

2015 – Typos and Stumbless (artist book), PositiF

2013 – Home Vocabulary (artist book), PositiF

2013 – Translation (artist book), PositiF

CURATORIAL EXHIBITIONS

2011 – Moving Images, Fotograf Gallery, Praha

2011 – Finally together (with Lenka Sýkorová, Viktor Čech), Emila Filla Gallery, Ústí nad Labem

2011 – This is Not My Exhibition. Avděj Ter-Oganjan, Umakart Gallery, Brno

2011 – Curating the Archive (J. Alvaer a I. Grosseová), Futura Gallery, Prague

2010 – U dUbU tU bUdU. Školská Gallery, Prague

2010 – Fragments of Utopia. Festival Funke, Kolín. Regional Museum, Kolín

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Collective Monographies

2015

– Ondřej Buddeus, Markéta Magidová (eds.), Třídít slova. Literatura a konceptuální tendence 1945–2015, Praha: tranzit.cz, 2015.

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- „Paradoxes of Artistic Freedom“, in: Katarína Chludíková, Eliška Žáková (eds.), Intermost, Praha: FF UK, 2011, s. 52–56.
- „U dUbU tU bUdU“, katalog U dUbU tU bUdU, Praha: Galerie Školská 28, 2010, s. 3.
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