



KLÁRA HOSNEDLOVÁ

To Infinity

Klára Hosnedlová, *To Infinity*, 2023, Installation view, Kestner Gesellschaft

Depth must be hidden. Where?
On the surface.

— Hugo von Hofmannsthal

For her first institutional solo exhibition, Klára Hosnedlová metamorphoses the Kestner Gesellschaft's organic interiors into labyrinthian interiorities, laboriously modeling spatialities of voyeuristic surfaces—oblique mirrors of humanoid selves. Her monumental performative sculptures, suspended like clouds of opaque matter, are incubators of corporeal poetry, generous habitats for miniature images of a fragmented, post-industrial world at the brink of exhaustion. There it is: a *mise en scene* of the ecology of intimacy in a claustrophobic womb of overexposure.

Situating her hybrid practice at the multi-confluence of craft, fashion, design, architecture, sculpture and performance, Hosnedlová choreographs complex, immersive environments of a striking cinematic and theatrical quality that recall time capsules, planted for undefined moments of the futurity. Inspired by modern and brutalist architecture of Central-Eastern Europe and folkloric Bohemian textile traditions, Hosnedlová's is a mental spectacle of a cultural immersion and a remastered investigation of the patterns of belonging.

Alien forms in amorphic spasm, or post-bodies in rebirth? Klára Hosnedlová's haunted landscapes of corporeality ignore gravity of sense and its deranged mathematics. Instead, their governmentality masters the librettos of critical nostalgia and a rejuvenated pathos. Is it a promise of a long-forgotten trust in times of unconditional love, once the only password to a desiring machine of our organs? Is it a doubt, hovering above the whimsical romance of our dreams of infinity? Time is neither virtual nor palpable; a growth occurs beyond a temporal measure. This is a universe of post-romantic cyborg-like hybrids of an immortal drive. Space is a mental caprice; ever-transformative, fluid sensation of seduction, composed of illusionary depths and irregular alliances. Hosnedlová's work is a shamanistic rite of renewal and redemption, an alchemic tale on a surgical table of a phantasmagoric cocoon, an emballage of a dream. We are in a realm of initiation: a possible and necessary, new genesis of the post-human and post-nature.

Getting under the skin of a pictorial field, the artist performs a mirage of a painterly image: narrative gestures of a stitching process, elaborated with care and precision of a surgeon and a storyteller, trick the perception and deceive the senses, generating a suspense of disbelief. Meticulously layered

silk threads on a smooth surface of a canvas resemble the subtle movements of brush strokes, producing a dense texture of a unique, estranged nature, a zone of fragility with almost relief-like visual effect. Alienation through a method and a fragmentation of a story leave an image at its utmost affect, an unspoken, yet nearly epiphany-like stage. We oscillate between the concealment and revelation, on a threshold of the visible, in an autonomous zone of a sensual contamination, between resilience and perseverance, glamour and violence, the perennial and ephemeral.

Exhibiting is a multifaceted situated gesture for the artist, who inserts a live act into the exhibition's prenatal state. Shortly before making the exhibition available to the public, Hosnedlová orchestrates a performance for the camera eye, staging relationships between the artworks and the temporary protagonists, the quasi-amateurs of a desolate theatrum mundi, lost in the plot, enacting the future scenarios of the world as both a decadent site of perverse display and a refuge for desire and intimacy. This is the artist's (absent) performance as an ongoing rehearsal, a story- and mood-board for the avatars of the forthcoming generation. There is a sense of incandescent solitude which inhabits her

Klára Hosnedlová, *Untitled (from the series Sakura Silk Moth)*, 2022

characters and their seemingly withdrawn souls and post-existential appearance, a detachment, often felt at the awkward moment of a fashion shoot, or at the memory overload, or a panic of memory loss, a counter-memory, where a radical embarrassment of senses and emotions and of a cognitive state occurs. Hosnedlová's environments are saturated with an almost haptic pastness of an unbearable nostalgia, but at the same time, they resonate with a force of an ancestral nature towards a future post-affect body yet to be re-conceived; a scenography of a new life to be born - a sound of hatching, a pulsation of the vein, a ceremony of becoming a glitch - an antibody, 'resisting the body as a coercive social and cultural architecture' (Legacy Russell).

Hosnedlová's fantasy of infinity, is an island of the never-ending, a loop of life, the utopian outside of any time dimension and age agenda imperative, a carnival of the cyclical. The title of the artist's exhibition at the Kestner Gesellschaft recalls the grande dame of the libidinal and psychotic Louise Bourgeois's *A l'Infini*, a series of sixteen large works on paper, executed in pencil and red paint, and completed between 2008 and 2009, when the artist was 97 years of age: a hallucinatory choreography of knots and spiraling lines, blood-filled arteries and veins, umbilical cords and disembodied limbs, meandering rivers and webs, floating eggs and phallic shapes. It indicates both an expanse sans fin and a life cycle, the double helix structure of DNA, the substance of which life is made. In *To Infinity*, Klára Hosnedlová deconstructs Bourgeois's imprisonment in a normative paradigm of a human existence through a discontinuity, rupture, and refusal. Weaving across the unnavigated avenues of *jouissance*, the artist is searching for a post-feminine subjectivity, open-ended and nomadic, a liberating practice of nonconformity at its most primal and resilient.

—Adam Budak

The Body becomes a human body, a body which coincides with the „shape“ and space of a psyche, a body whose epidermic surface bounds a psychological unity, a body which thereby defines the limits of experience and subjectivity, in psychoanalytic terms, through the intervention of the (m)other, and, ultimately, the Other or Symbolic order (language and rule-governed social order).

— Elizabeth Grosz

Kestner Gesellschaft to Infinity

For the domed hall of the Kestner Gesellschaft, Hosnedlová constructed a subterranean chamber forgotten by time, in which the six monumental stalactite-shaped sculptures hang freely in space like incubators of an unknown species, while the embroideries on their surfaces open windows into a strange and seductive dimension. Fluid in their form, these embroideries allure with their mimetic, painterly appearance, displaying subtle gradations of tone built up line by line in tiny, surgically precise stitches. These colossal sculptures float almost weightlessly above a seemingly endless pattern on the floor, dirty sheets dissolving in a sea of repetition and algorithmic continuation of textile matter. Infinite white-grey layers let the spatial references drift apart, the vision of the voyeuristic gaze is dissected, deceived in the labyrinth of perception and at the same time drawn back to the floating objects. The xenomorphic sculptures are separated by a translucent tunnel, which with its ominous sound and diffusely scattered light leads deeper into the structure of Hosnedlová's unknown system. On the path to the lower exhibition hall, the last fragments give a scattered disparate feeling of what happened, a

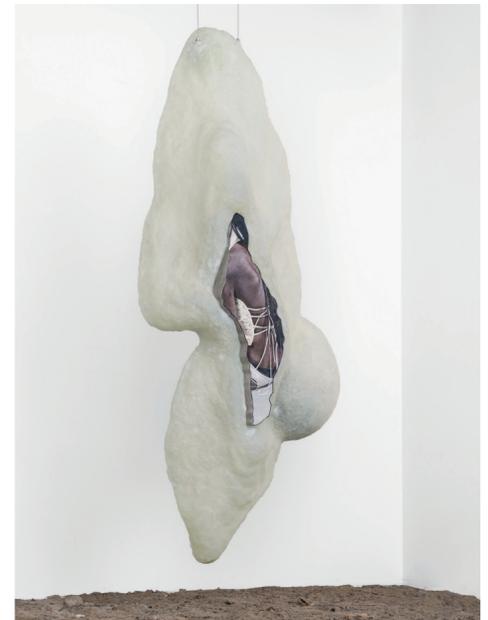
search for evidence in the ruins of the place begins.

On the lower level a disparate scene unfolds, it is here where the artist interweaves the top and bottom of the space with several colossal textile sculptures. Embroidered pictures in a stainless-steel frame have been sewn into the cocoon-like tapes, unveiling Hosnedlová's search for infinity and the beginning of the body. In the bright and refracted light of the flickering neon tubes, the artificial skins glow and *Antherina suraka*, the *Suraka* silk moth, evolves, left behind next to braids of knotted threads, revealing once again the artist's interest in the surface of life itself.

—Alexander Wilmschen

We recognize that bodies are not fixed points, they are not destinations. Bodies are journeys. Bodies move. Bodies are abstract. We recognize that we begin in abstraction and then journey toward becoming. To transcend the limits of the body we need to let go of what a body should look like, what it should do, how it, should live.

— Legacy Russell

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Born in 1990 in Uherské Hradiště, Czech Republic, Klára Hosnedlová attended the Academy of Fine Arts in Prague (2009–2016) and is currently pursuing her doctoral studies at the Faculty of Fine Arts in Brno. She lives and works in Berlin.

Her work has been exhibited in numerous group exhibitions at X Museum, Beijing (2022); Art Basel Parours, Basel (2021); Meyer Kainer, Vienna (2021); Baltic Triennial 14: The Endless Frontier, Vilnius (2021); The 54th October Salon Belgrade Biennial (2021); the 7th Athens Biennial (2021); Kraupa-Tuskany Zeidler, Berlin (2020); Berghain, Berlin (2020); Fondation Cartier, Paris (2019); Prague National Theater (2018); Villa Tugendhat, Brno (2017); hunt kastner, Prague (2016); and the National Gallery, Prague (2015). Recently she participated in the 16th Lyon Biennale (2022).

Curators
Adam Budak,
Alexander Wilmschen

Front cover
KLÁRA HOSNEDLOVÁ, *To Infinity*, 2023, Installation view, Kestner Gesellschaft, courtesy the artist, Kraupa-Tuskany Zeidler, Berlin, White Cube, London, Photo: Zdeněk Porcal - Studio Flusser

Back cover
KLÁRA HOSNEDLOVÁ, *To Infinity*, 2023, Installation view, Kestner Gesellschaft, courtesy the artist, Kraupa-Tuskany Zeidler, Berlin, White Cube, London, Photo: Zdeněk Porcal - Studio Flusser

KLÁRA HOSNEDLOVÁ, *Untitled (from the series Sakura Silk Moth)*, 2022, Courtesy the Artist, Christen Sveaas Art Foundation

KLÁRA HOSNEDLOVÁ, *To Infinity*, 2022, detail view, Courtesy the Artist, Christen Sveaas Art Foundation

Works cited
Hugo von Hofmannsthal: *Buch der Freunde*, 1922

Legacy Russell: *Glitch Feminism: A Manifesto*, 2020
Elisabeth Grosz, in: Colomina, Beatriz: *Sexuality and Space*, 1992

In collaboration with Kraupa-Tuskany Zeidler and White Cube.

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