**Like at home**

**Holešovická šachta | 16. 6. – 15. 7. 2021**

Exhibiting artists: Tereza Štětinová & Roman Štětina  
Curators: Tereza Havlovicová, Ján Gajdušek  
Graphic design: Jiří Macků

Opening: 15. 6. 2021 from 18:00 in Holešovická Šachta, Bubenská 14, Praha 7

The exhibition introduces us to the space of the home, in which its symbolic inhabitants are firmly embedded in the context of the private function of the place and the broader reflection on relationships within the family and society. Strikingly contrasting to Tereza Štětinová's sculptures of heavy pieces of granite, marble and wood is Roman Štětina's rendering of an audio-visual installation and symbolic furniture; these thematise the form and materiality of fibre in the form of an abstract visual-choreographic line, questioning its purpose as an elemental functional element.

Roman Štětina's works testify to the workings of a system, a broader whole composed of a multitude of sub-elements, be it writing, fabric or society. Individually, the elements do not carry meaning - the individual does not represent the role of society, the thread itself does not speak of the properties of the fabric, the letter does not carry the meaning of the text. Content and function only come in the context of interconnection, the assignment of roles and relationships according to given rules. However, the absence of most threads disrupts the system as a whole. Furniture has lost its role as functional design. It is impossible to use it, to sit down or to put something on the table. The contrast of materials – stone and tightly interwoven fibres – is heightened to the association of permanence and impermanence in relation to the place and objects that surround us every day.

In the environment of the home, the function of system and order is fulfilled by the family. In the exhibition we are "at home", we feel surrounded by a neutral space that is nevertheless familiar. It is a single unit reinforced by communication and the rhythm of everyday life, of reciprocity. But it can be disturbed by a wrongly chosen hierarchy, by the permeability of order. The role we have been assigned within the whole determines our functioning, self-concept and identity. The word "as" is essential here because we find ourselves in a general type of home and family. A type that actually exists and functions in an infinite number of variations. It is up to the viewer to relate it to themselves, to their own conception of family, the space of home and their perception within society.

Tereza Štětinová's sculptures are archetypal representations of the man - the father and the woman - the mother. Shaped, material and symbolically firmly anchored in the environment of the home. Simplification to the level of symbols underlines the seriousness and strength of their characters, but hierarchically the sculptures are equal. Each has ample space, they do not overlap each other. They stand here as totems testifying to a fixed order of life. The shape from which their parts are derived is inspired by basic types of clothing in the form of casual men's trousers and classic women's skirts. Just as clothing carries its own social and identity rules within the external space in which we move, it also emphasises the seriousness, importance and interchangeability of roles within the family. The torso and legs of the statues are made of Mrákotín granite and granite from Kamenná in the Třebíč region. The artist is connected to this place and relates to her family roots. The installation is complemented by marble slabs with drawings of braids of women's braids. Their knots symbolize the material and symbolic strength of the relationships and principles forming the connection within the partnership and family. The tightly braided hair on the white marbles thus creates an analogy to the loose interlacing of Roman Štětina's furniture. It creates a contrast between the bonds of human relationships and the transience of things, which nevertheless irreplaceably form the identity of our home.

The space of the living room, into which the exhibition is transformed, is the most public place within the home. Objects whose shapes refer to basic types of furniture (screen, table, chair, lounge chair and painting) are reduced to the most basic form possible. As with the sculptures - their archetypal and elementary dress shape - the specific time period in which the installation is set is not apparent. The artworks and the exhibition space thus flow freely in time. The visual perception is complemented by an ambient audiovisual projection in the form of a television placed in the imaginary heart of the room. In it, we observe the visual resonance of moving fibres reacting to the frequency of sound waves. To a large extent, this is a choreographic moment and a musical-visual parallel to the fibre lines that appear in screens and furniture.

In a period of receding quarantine, the theme of home can be mistaken for the easiest to reflect, seemingly an easy choice. However, Tereza and Roman present an exhibition that focuses on issues related to the nature of the family and the position of its members in the context of the fluidity and permanence of its function in the wider social context. It allows us to grasp the theme from the perspective of the individual of a particular time and from the broader perspective of history.