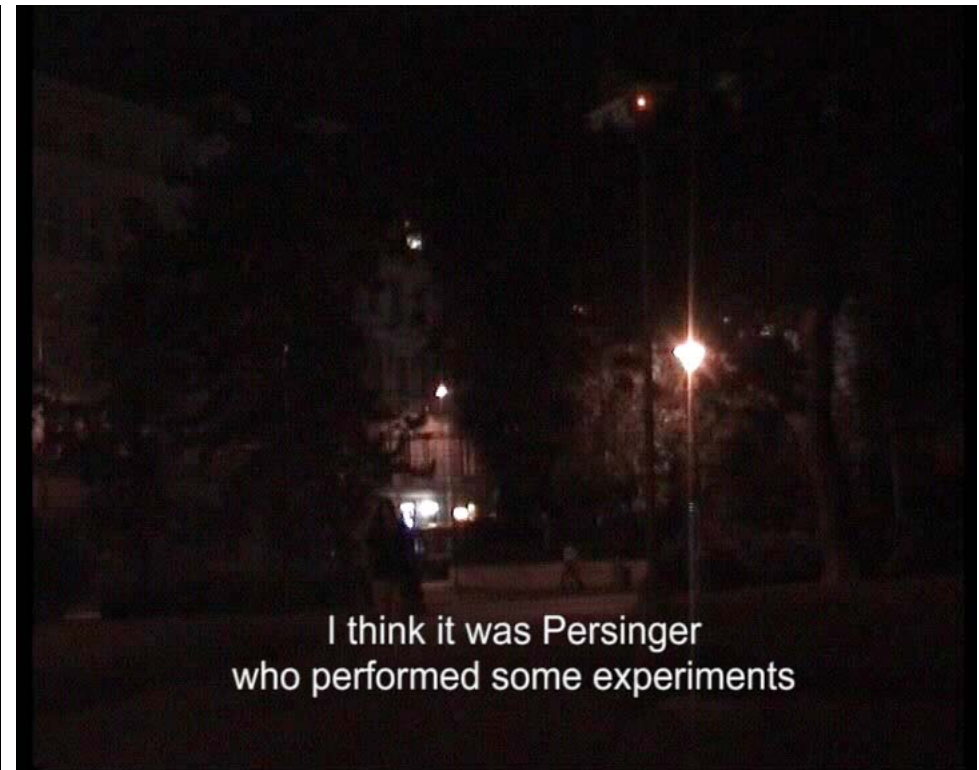
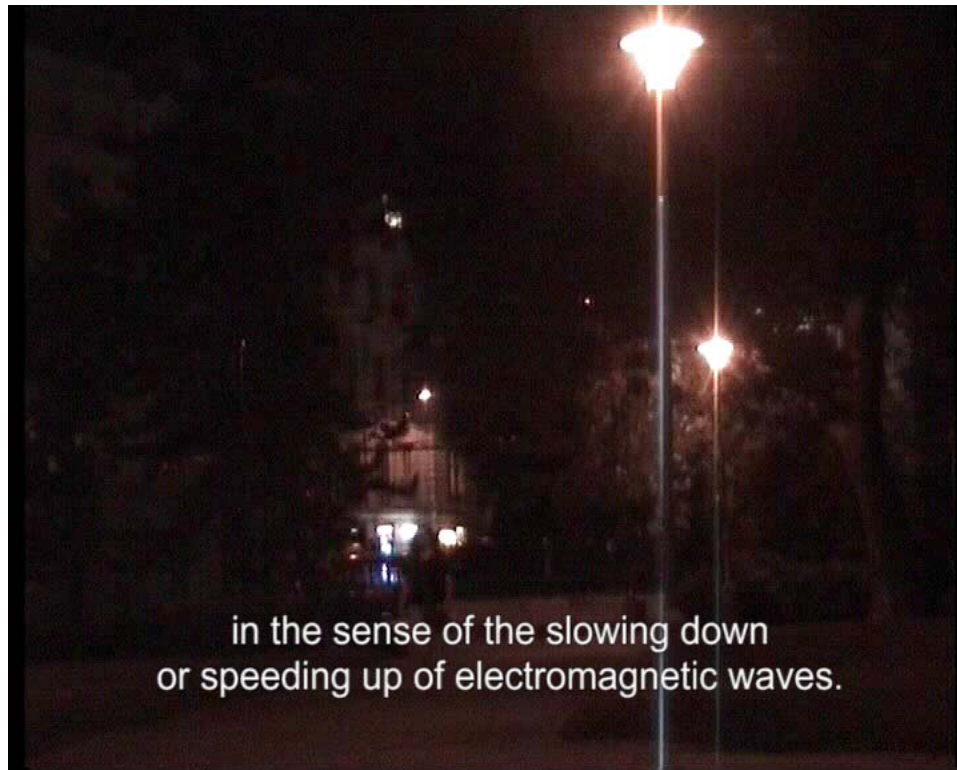
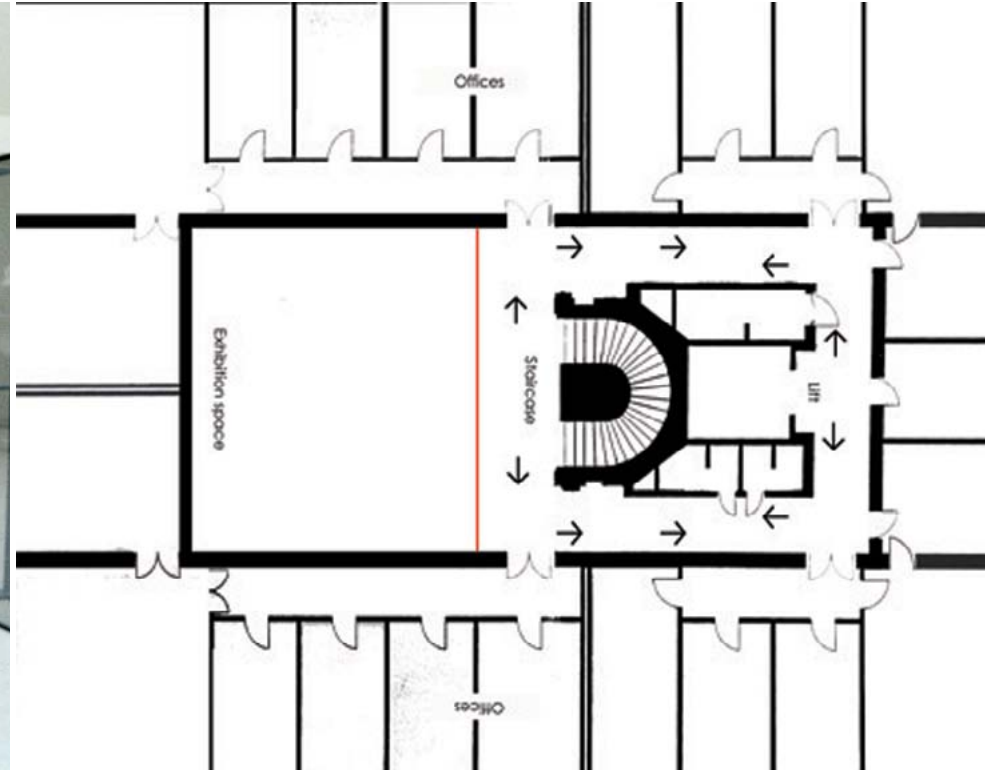


*Barbora Klímová: Portfolio 2005–2017*



*SLiders*. Intervention into the system of public lighting, Brno 2005. Ten lights in Moravian square Brno were connected with sensors that react to the movement of passing people. The project arose from personal experience and it also intersects the popular science phenomenon *SLiders*. People called *SLiders* (Street Lamp Interference) influence not only lights but electronic systems generally. Video record of the intervention, audio interview with neurologist Oldřich Grunner, 2:30. Video still.



*SLIders*. Installation view, Atrium of the Moravian Gallery, Brno 2005. Photo: Barbora Klímová.

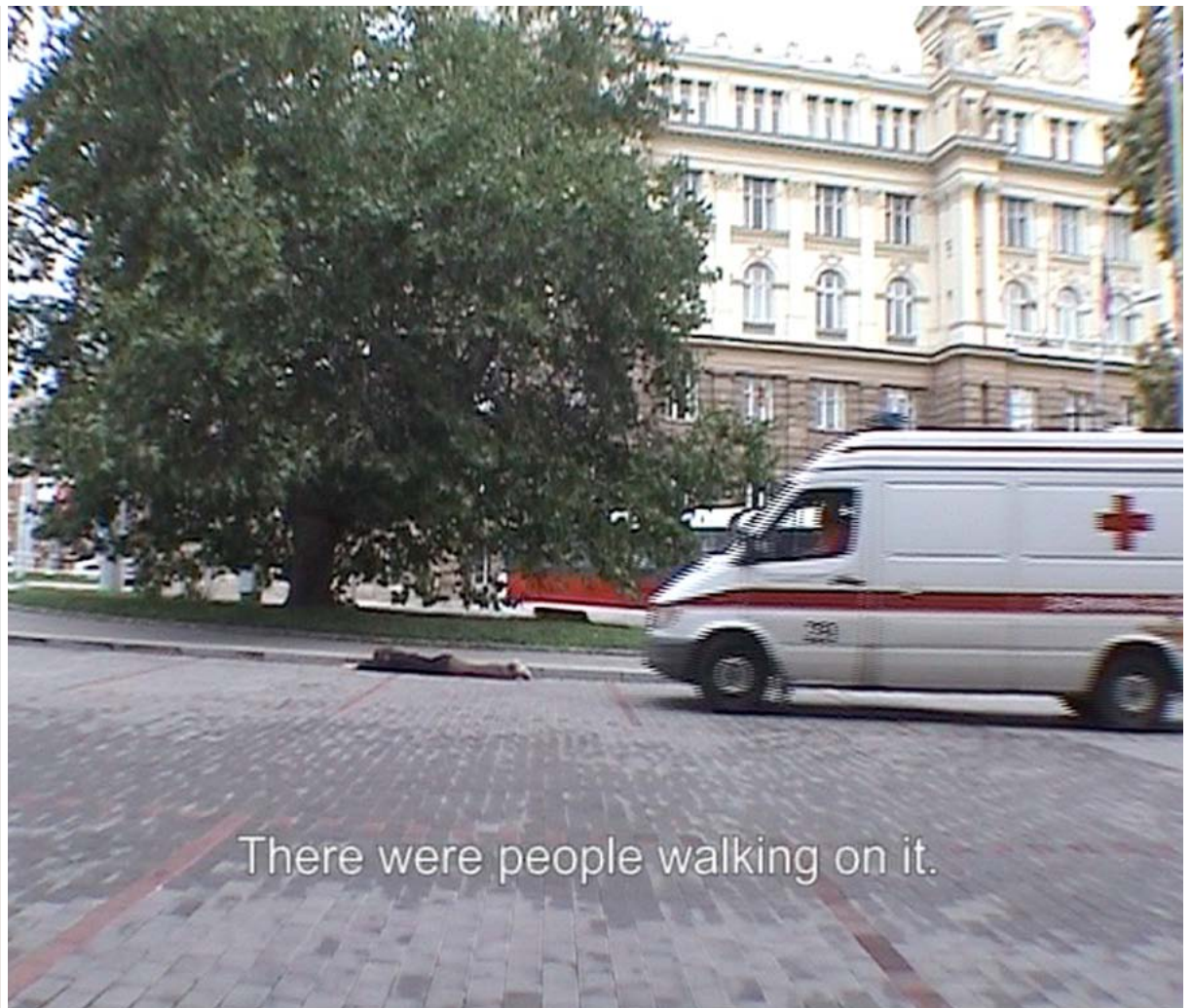
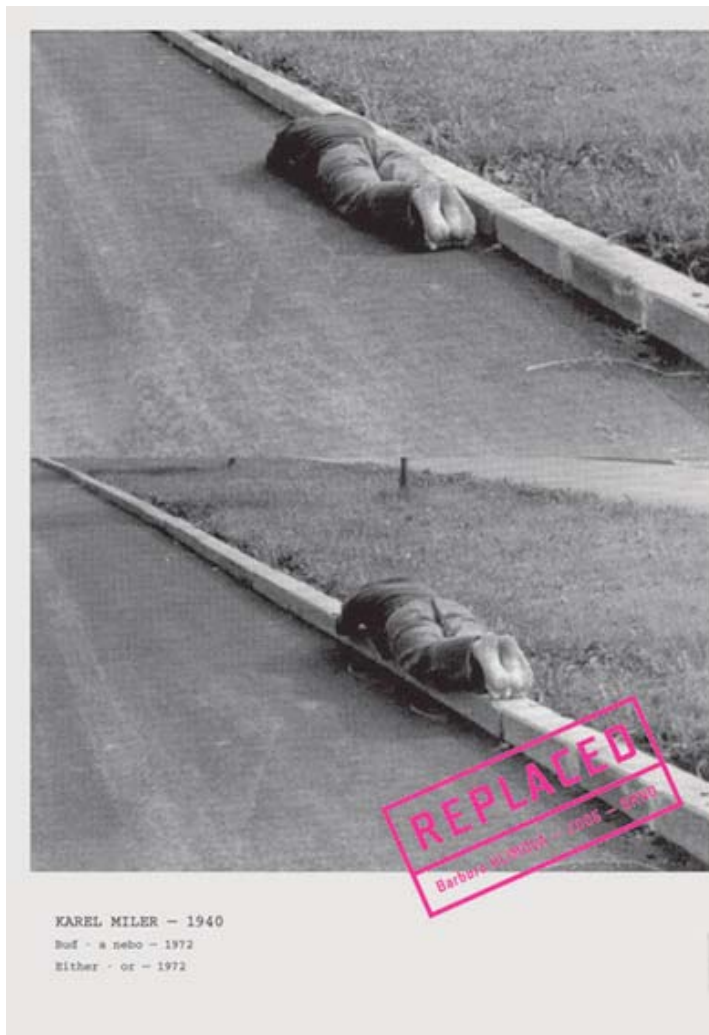


*Object for Looking Around a Corner.* Object, intervention, Antwerp 2006. Photo: Barbora Klímová.

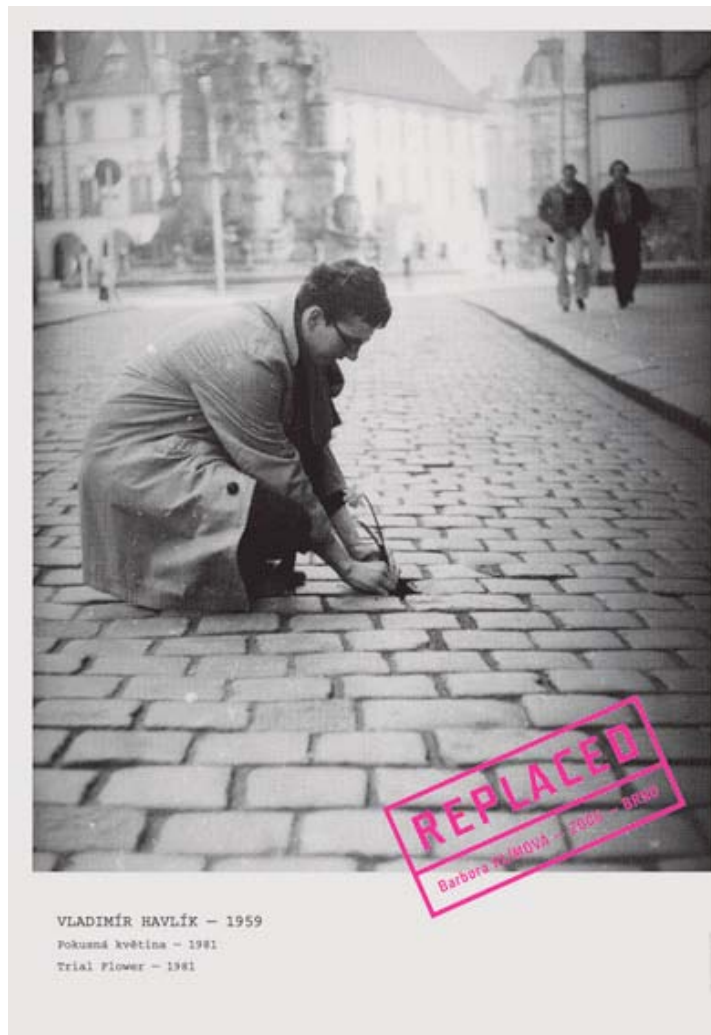


*REPLACED – BRNO – 2006*. Installation view, Barrack HISK, Antwerp 2007. Photo: Barbora Klímová.

*For my REPLACED – BRNO – 2006 project I chose five performances by five artists that took place in Czechoslovakia in the 1970s and 80s. The main selection's prerequisite was that the performances were conducted (or could have been conducted) in a public space. Instead of composed, clearly identifiable performances, gestures or acts that bordered on normal behavior suited my plan. I was interested in what way a public space and everything related to it (politics, urbanism, architecture, as well as social conventions and rules related to certain places) was transformed. I met with almost all the artists of the original performances and spoke with them of their experiences and why they carried out such performances. It became evident that, besides a probe into public space, my project would reflect and alter the way we now view their performances. Simply put, it was meant to show what happens when we transfer a previously documented gesture to a completely transformed reality.*



*REPLACED – BRNO – 2006. Karel Miler, Either – or, Prague 1972. Remake of performance, Brno 2006. Poster, video still.*



*REPLACED – BRNO – 2006. Vladimír Havlík, Trial Flower, Olomouc 1981. Remake of performance, Brno 2006. Poster, video still.*

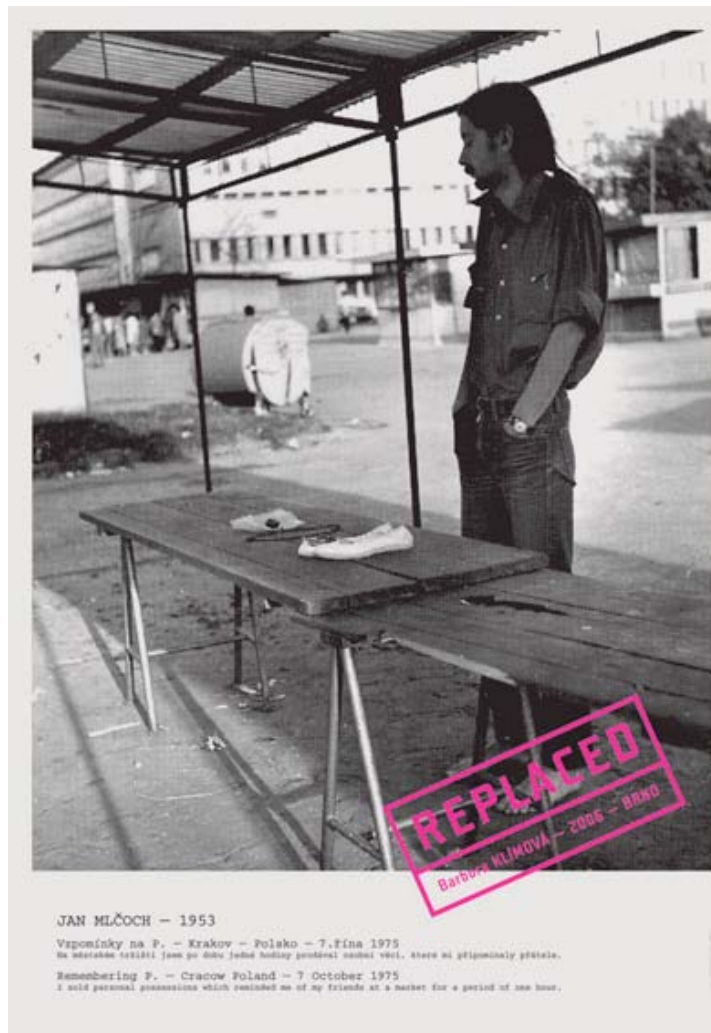




*REPLACED – BRNO – 2006. Petr Štembera, Sleeping in a tree, Prague April 1975. After three days and nights without sleep I spent the fourth night in a tree. Remake of performance, Brno 2006. Poster, video still.*



*REPLACED – BRNO – 2006. Jiří Kovanda, An Attempt at Meeting a Girl, Prague 19th October 1977. I invited my friends to witness my attempt at meeting a girl. Remake of performance, Brno 2006. Poster, video still.*



*REPLACED – BRNO – 2006. Jan Mlčoch, Remembering P., Cracow, Poland 7th October 1975. I sold personal possessions, which reminded me of my friends at a market for a period of one hour. Remake of performance, Brno 2006. Poster, video still.*



*Replaced – Brno – 2006. Samizdat publication, Brno 2006. Photo: Barbora Klímová.*



VLADIMÍR AMBROZ – PŮL TRÁVA – BRNO – 1978  
 VLADIMÍR AMBROZ – USTŘEDÍ – BRNO – 1978

the only one who knew what the text was. Since they were scattered throughout the town I could say whatever it is I wanted to. Those are things that can't be repeated, because the economic situation is completely different.

Formally my daughter's work is similar but hers is concerned with promotion whereas this was something other. You went past this hoarding with a great big D on it, but no one knew why it was there. Posters were small at that time, inconspicuous, and all of a sudden this huge format appeared. Everyone stared at it, wondering why it was there. It didn't interest anyone then. Today in the abundance of visual information it doesn't interest anyone either.

Do you still work as an architect?

After I finished studying architecture I didn't want to build panel housing, so I went to work at the exposition foreground where I did interiors and stage design, which I continue to do till today. I was angry at the time that I wasn't going to do what I studied but now it doesn't matter to me. I would've ended up at Stavoprojekt<sup>1</sup> and would drive past Bohunice today, ashamed of the houses that were built there. Quite a few renowned architects have those little monuments on their conscious.

I wouldn't have been able to make a living with what I was doing anyway. If I lived somewhere else perhaps I could have established myself as some sort of official artist.

It's as if I hadn't experienced it. The way the world changes one often contemplates: My God, did I really do that? Is that really me? It's not that I've forgotten, that I would deny it. But today people focus on a number of things. Freelancing is nothing more than a survival strategy. I'm trying to survive to the point that

it bothers me, that there is no ethic foundation within. It's so exhausting you can't even think about anything else. I admire people who continue to work today as they did then, that have a certain world that remains untouched by anything. These events reflected what was happening in society. But today things change from week to week. I remember when I got my hands on Petr Štembera's translation of McLuhan's Medium is the Message. I have to admit I didn't understand it too well since the term Global Village didn't yet exist here. I remember thinking he was exaggerating, today it seems to me the surrounding reality is exaggerated.

<sup>1</sup> Karel Miler worked as a specialist at the Prague National Gallery at the end of the 1960s.  
<sup>2</sup> The State Security or StB was a plenocratic secret police force controlled by the Communist Party of Czechoslovakia established in 1945 and used as an instrument of power and repression against any activity or individual considered anti-communist.  
<sup>3</sup> Stavoprojekt was a state-owned and managed company affliating architects, planning engineers, builders and developers responsible for the majority of public building work.

Replaced – Brno – 2006. Samizdat publication, Brno 2006. Photo: Barbora Klímová.



*REPLACED* – Vladimír Ambroz. Installation view, Czech Center, NYC 2007. Photo: Barbora Klímová.



A lot of things that appear in advertising today borrow from that perception,



that lessens the drama of my actions from the 1970s and 80s,

*REPLACED* – Vladimír Ambroz. Remake of performance, NYC 2007. Video still.



*For those, who were not born here?* Installation view, Caesar Gallery, Olomouc 2007. The project researches the Caesar Gallery history, the circle of Olomouc artists, and their relation to the city. In front portraits of Olomouc artists and cultural workers created based on their relation to specific words and phrases, associated with the city. They were surveyed by the technique of “semantic differential”. In the background work of Olomouc artists.  
Photo: Barbora Klímová.



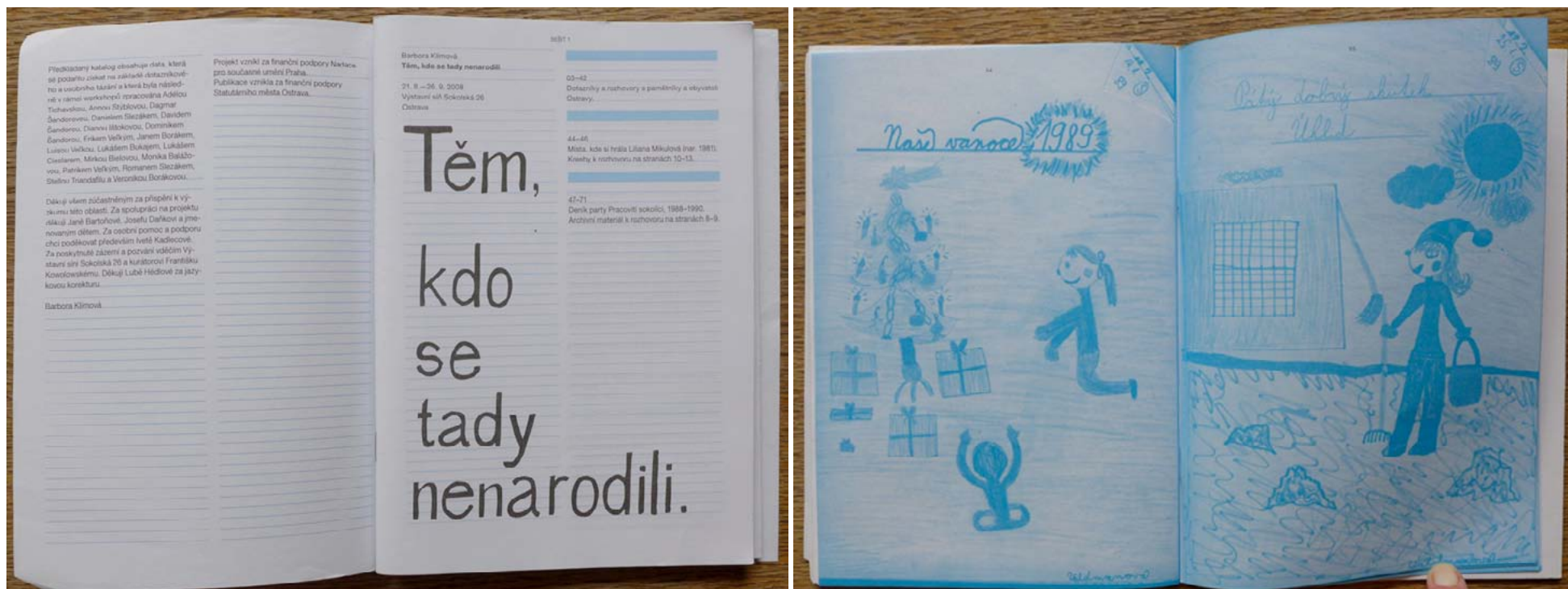




*For those, who were not born here.* Installation view, Sokolská 26 Gallery, Ostrava 2008. The project maps the city through the medium of places where people who were born in Ostrava, or are long term residents of the city, used to play as children. Photo: Barbora Klímová.



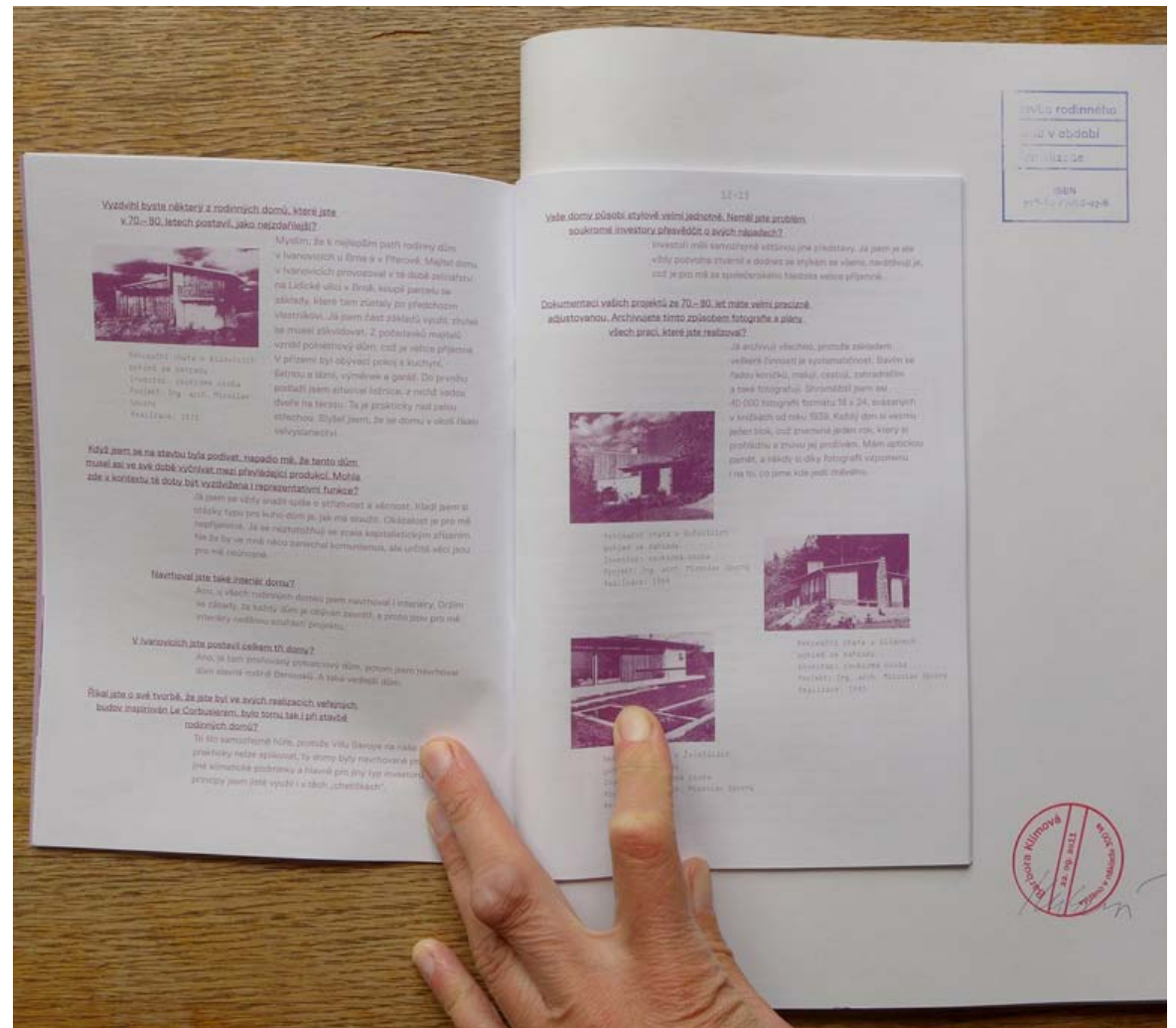
*For those, who were not born here.* Workshops with children born in Ostrava, in cooperation with Jana Bartoňová and Josef Daněk and local inhabitants. Sokolská 26 Gallery, Ostrava 2008. Photo: Barbora Klímová.



*For those, who were not born here.* Publication, Ostrava 2008. The publication maps the city through the medium of places where people who were born in Ostrava, or are long term residents of the city, used to play as children. Photo: Barbora Klímová.



*Famous Brno Villas II.* Installation view, G99 Gallery, Brno 2008 and Prague City Gallery, Prague 2009. The exhibition presents part of an personal research project in the area of family housing during the years 1968–1989. The project aims to reflect not merely the villas themselves from the view-point of their architectural form but questions them as a cultural and political phenomenon as well. At the same time it is an allusion to an exhibition that took place in mid 2006 at the Brno House of Arts (Jan Sedlák and Co., *Famous Brno Villas*). Photo: Barbora Klímová.



*We Lived this Project; Construction of Family Homes during the Normalization Era.* Publication, Golden Section publishers, Prague 2011. Photo: Barbora Klímová.



*We Lived this Project; Construction of Family Homes during the Normalization Era.* Event at the book launch, Brno 2011. Photo: Ondřej Doležal.

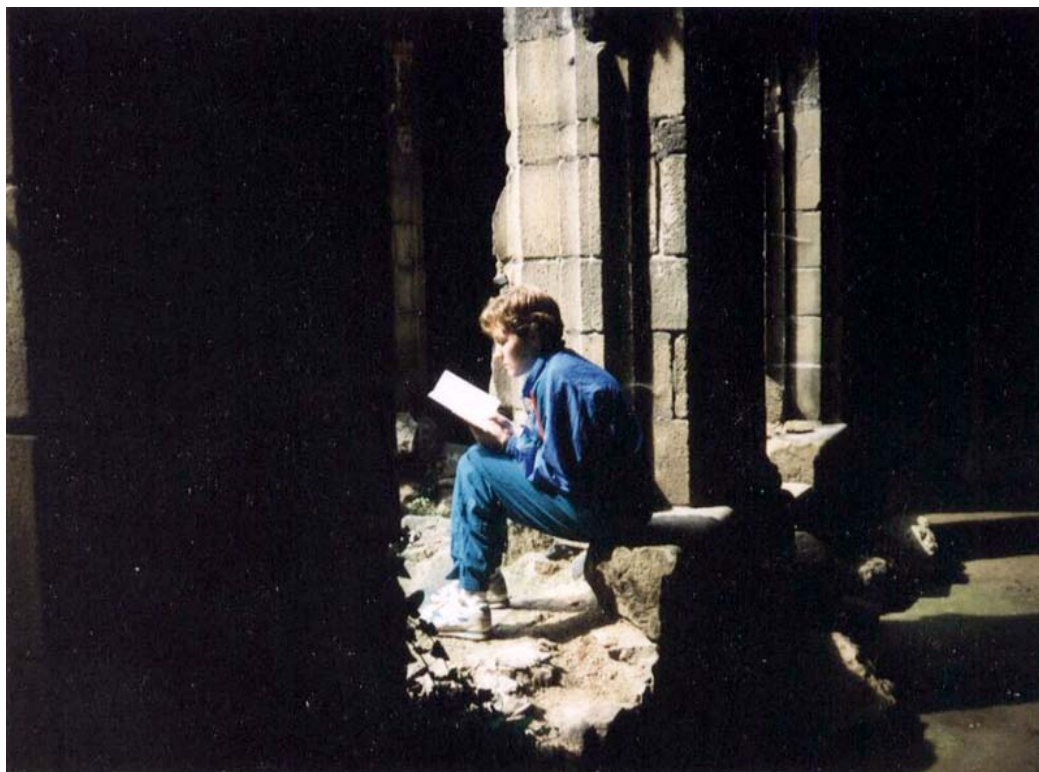


*Barbora Klímová presents the architect. Růžena Žertová.* Performance, Prague Biennale 4, Prague 2009. The architect Růžena Žertová was born in 1932 in Ostrava. From 1958 to 1984 she worked for the State Planning Office for Commerce in Brno. From 1979 to 1982, she planned, built and furnished her own home in Brno. She also spent time on artistic crafts – interior design, lighting, jewelry and textiles. In her work she infuses architecture with art and artistic craft, from the smallest jewels to lighting and furniture design all the way up to the building of extensive department stores. She was a registered member of the Association of Czech Artists. The creations of Růžena Žertová have not yet been thoroughly put together. The jewelry has never been exhibited. The author has a very precise and original conception of how this should be presented. Her work – representing the unique generational experience, and also the experience of an artist for whom material and design are the essential expression of both form and content together – intervened with the context of Prague Biennale 4. Photo: Jiří Thýn.

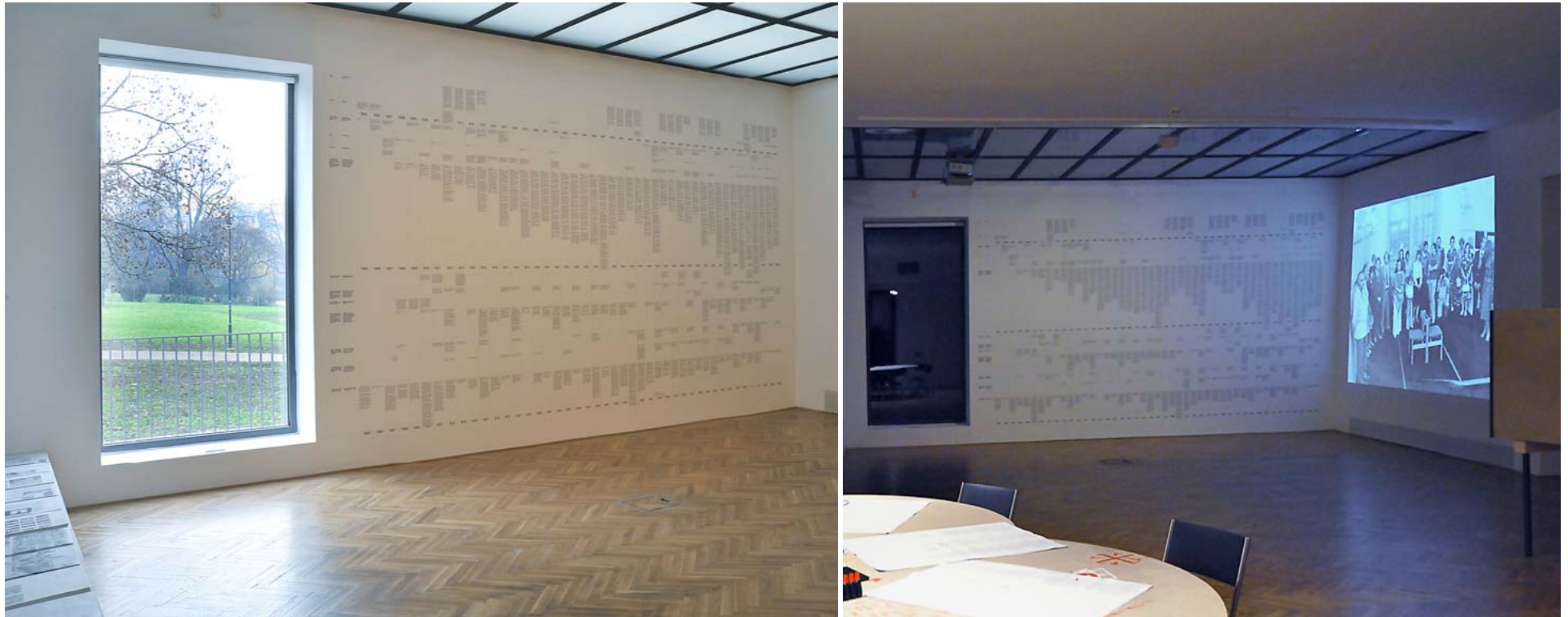




*Barbora Klímová presents the architect. Růžena Žertová. Print, Prague Biennale 4, Prague 2009. Photo: Jiří Thýn.*



*In this space, from the 5th through the 7th of September 2008, several participants repeated fragments of (civil) personal events, which they experienced here from 1946 to 1996. Performances within the Biennial, Dolní Kounice 2008. Photo: Privat archive and Barbora Klímová.*



*Naše věc (Our Business)*. Installation view, the Brno House of Arts, Brno 2009. The exhibition project has been put together using archive material and testimonies from those who witnessed the history of the galleries run by the Brno Cultural Centre – The Gallery of Youth, The Gallery of The Good Shepherd and The Cabinet Gallery – dating since the 1967. The institution plays an important role within the Brno cultural community. Timeline documents from unconventional points of views its history. Slideshow of photographs documents the audience to the various openings over the years. Posters illustrate subjectively selected events in the related past. Photo: Michaela Dvořáková.



*Naše věc (Our Business)*. Installation view, Gallery of the Good Shepherd, Brno 2009. The exhibition presents on a timeline the works of Brno artists, who had their solo exhibition in the Gallery of Youth more than 30 years of the gallery's existence and who reacted to the invitation and were willing to lend one of their works which they had previously exhibited here. Photo: Michaela Dvořáková.



*School of Artistic Thought. Igor Zhoř and his activities of facilitating art in Brno. Event, part of the project Naše věc (Our Business), Gallery of the Good Shepherd, Brno 2009. Photo: Barbora Klímová.*



*From GM to MG with Barbora.* Remake of pilgrimage performance of Josef Daněk and Blahoslav Rozbořil from 1998, part of the project *Naše věc (Our Business)*, Brno 2009. Photo: Barbora Klímová.



*Vladimír Havlík – Yesterday*. Installation view, Parallel Gallery, Prague 2009. Curators: Filip Cenek, Barbora Klímová. The exhibition introduced four digitized 8mm films, dating from 1981 and 1983, made as student experiments by Vladimír Havlík and Zdeněk Cupák. Authors considered it incomplete, indefinable in terms of authorship and purpose. Similarly, Havlík never presented his crazy performance of famous rock hits recorded on a double tape recorder in the 1980s. We perceived their current presentation as a conceptual gesture, provoked by our mutual dialogue. It brought us to reflect on the blending of civil life and creation. We published our interview in an accompanying author's print. Photo: Jana Kalinová.







V roce 1973 jsem dostal pod stromeček levný bakelitový fotoaparát Pionýr. Hned druhý den ráno jsem šel na zahradu, do sněhu jsem otiskl ruku a nohu a udělal svou první fotografii.

In the year 1973 there was a cheap, bakelite Pionýr camera waiting for me underneath the Christmas tree. The next morning I went into our yard, made a handprint and a footprint in the snow and took my first photograph.



Filip Cenek, Eda Cupák, Vladimír Havlík, Barbora Klímová, *Mutually*. Remake of the journey by Pedagogical Faculty students from Olomouc to Budapest, Pécs, Sofia and Burgas, which took place in 1981. It was originally documented by Eda Cupák and Vladimír Havlík on normal 8mm film. Our output is series of diaries in letters addressed to one another. It can be sent to your email upon subscribing on: <http://www.tranzitdisplay.cz/cs/node/160/>. Installation view, DOX, Prague 2010. Photo: Vladimír Havlík.



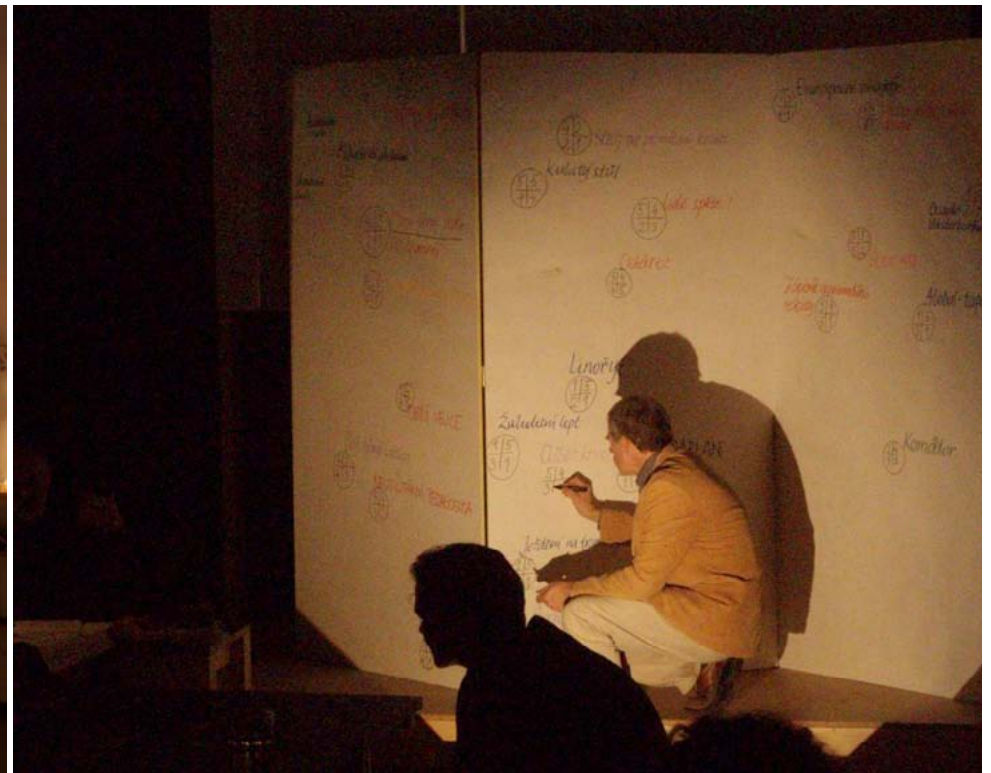
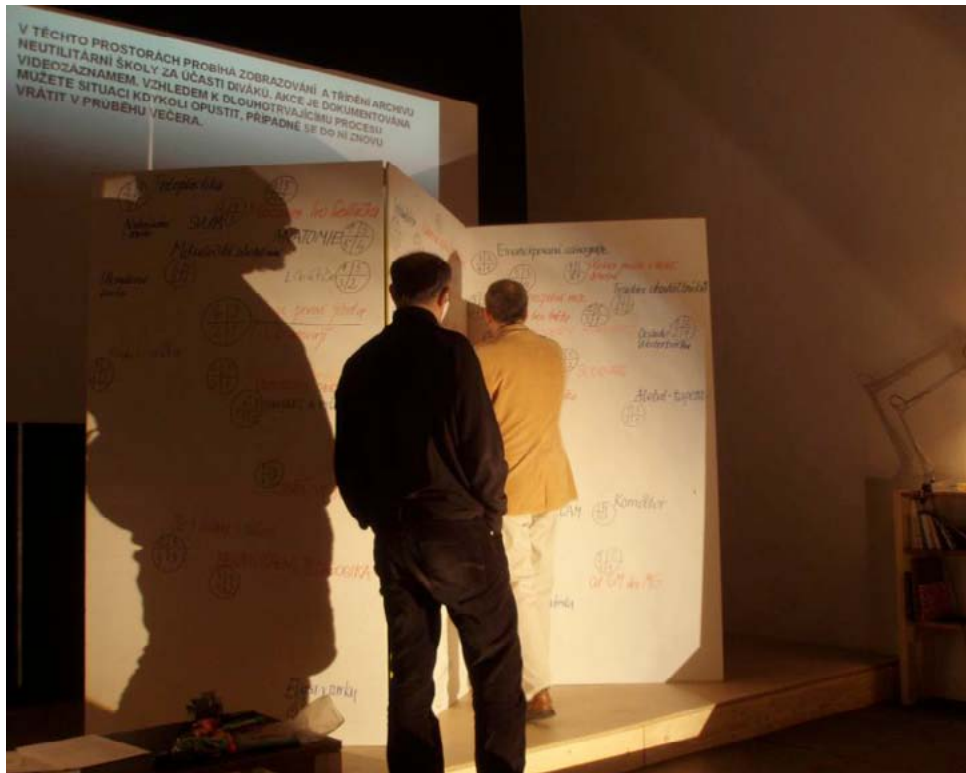
*Mutually, public workshop – Barbora Klímová for Vladimír Havlík. Event, tranzitdisplay, Prague 2011. Photo: Vladimír Havlík.*



Josef Daněk and Barbora Klímová, *Nonutilitarian School I – Workshop “Reconstruction of teaching aids”*. Event, tranzitdisplay, Prague 2010.  
Photo: Ondřej Kozák.



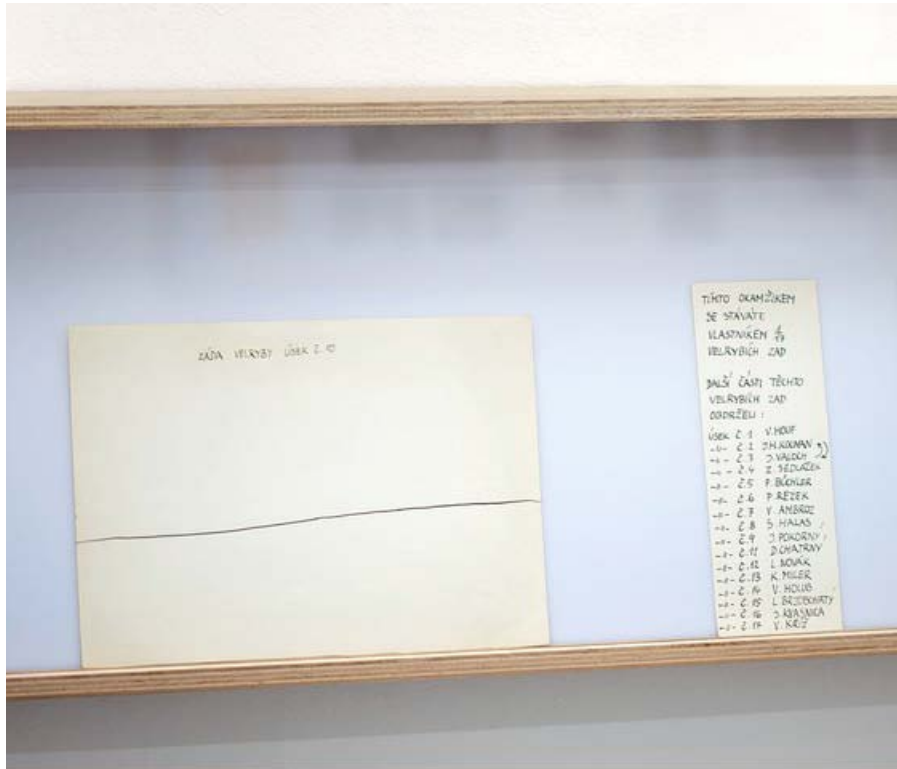
Josef Daněk, Blahoslav Rozbořil and Barbora Klímová, *Nonutilitarian School II – Artist's presentation of archive document "Ambroz – the picture in the picture"*. Event, tranzitdisplay, Prague 2010. Photo: Ondřej Kozák.



Josef Daněk, Blahoslav Rozbořil and Barbora Klímová, *Nonutilitarian School III – Authors presentation “A Pile”*. Event, tranzitdisplay, Prague 2010. Photo: Ondřej Kozák.



Josef Daněk, Blahoslav Rozbořil and Barbora Klímová, *Nonutilitarian School IV - Stage forum "Josef Daněk and Blahoslav Rozbořil introduce the audience to the spectators"*. Event, tranzitdisplay, Prague 2010. Photo: Ondřej Kozák.



*At this Moment. Barbora Klímová, based on activities of Mariana Palla. Installation view, Jelení Gallery, Prague 2011. The exhibition project was developed on the basis of a report the artist sent to his friends at the beginning of the 1980s. He notified each of them that they had become owners of one of seventeen parts of a whale's back. The message also contained a schematic drawing and a list of all the proprietors. The project allowed me to visit and document some of their archives and to interview the respondents. The exhibition reconstructed the whale back drawing and metaphorically paraphrased the whale back community. Photo: Radek Jandera.*





*At this Moment. Barbora Klímová, based on activities of Mariana Palla. Installation view, Jelení Gallery, Prague 2011. The pseudo-documentary pointed out how Palla's activity at the time resonated in the lives and works of members of the community of his friends. Photo: Radek Jandera.*



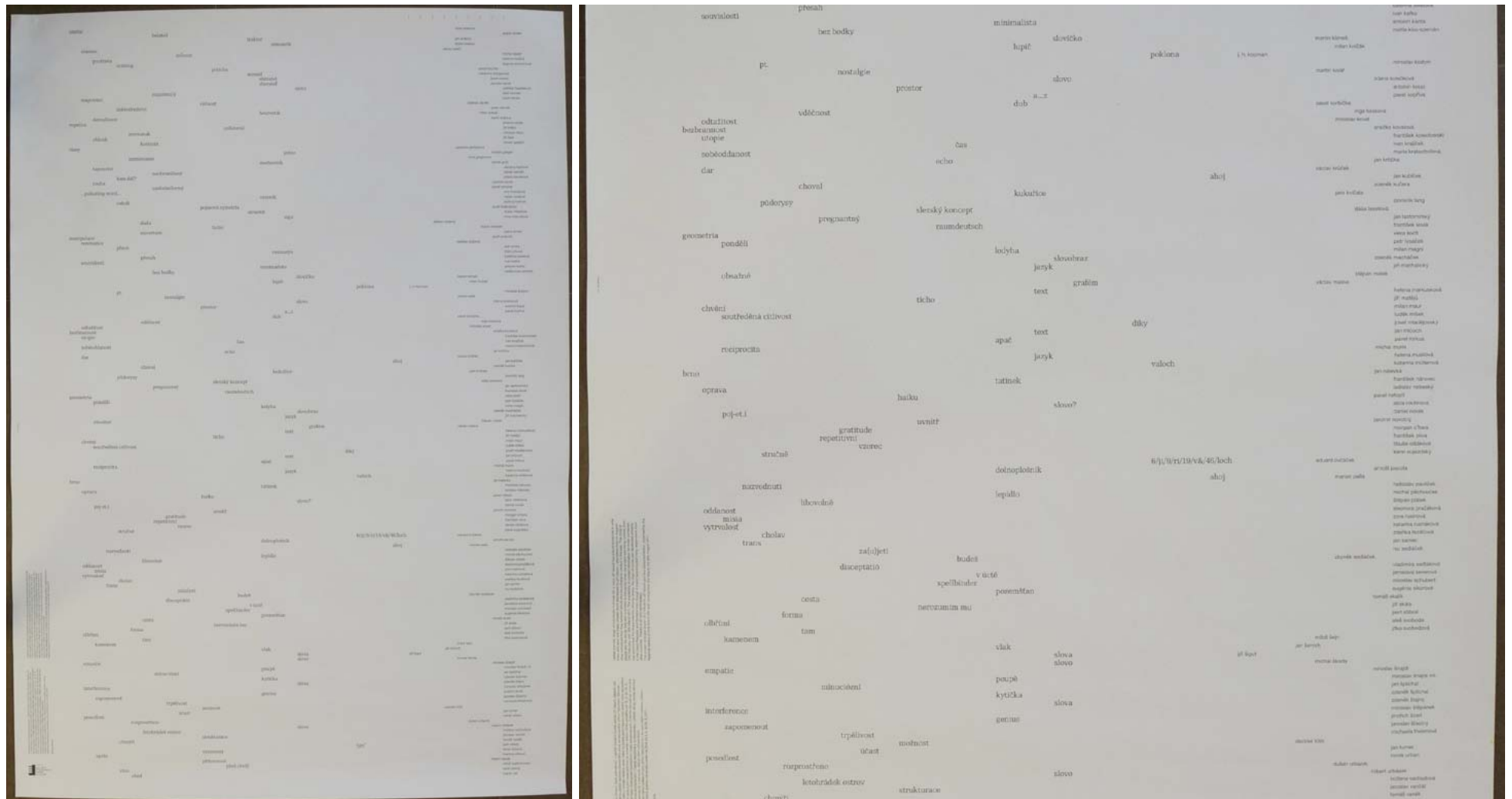
*At this Moment. Barbora Klímová, based on activities of Mariana Palla. Installation view, tranzitdisplay, Prague 2011. Palla recorded most of his activities via transcriptions, which he sent to his friends. The presentation exposed Palla's activity, uncovered in several private archives. Photo: Ondřej Kozák.*



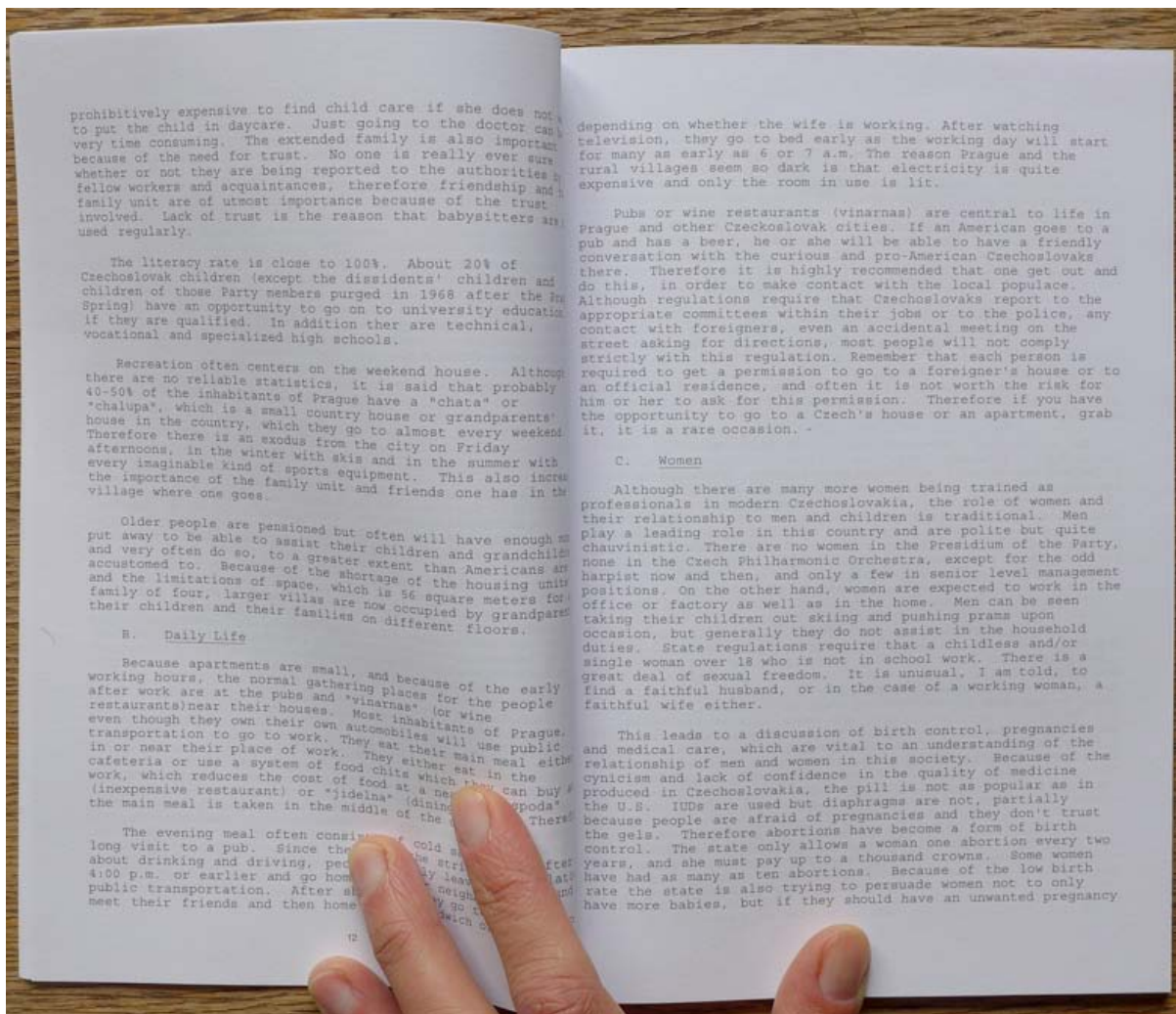
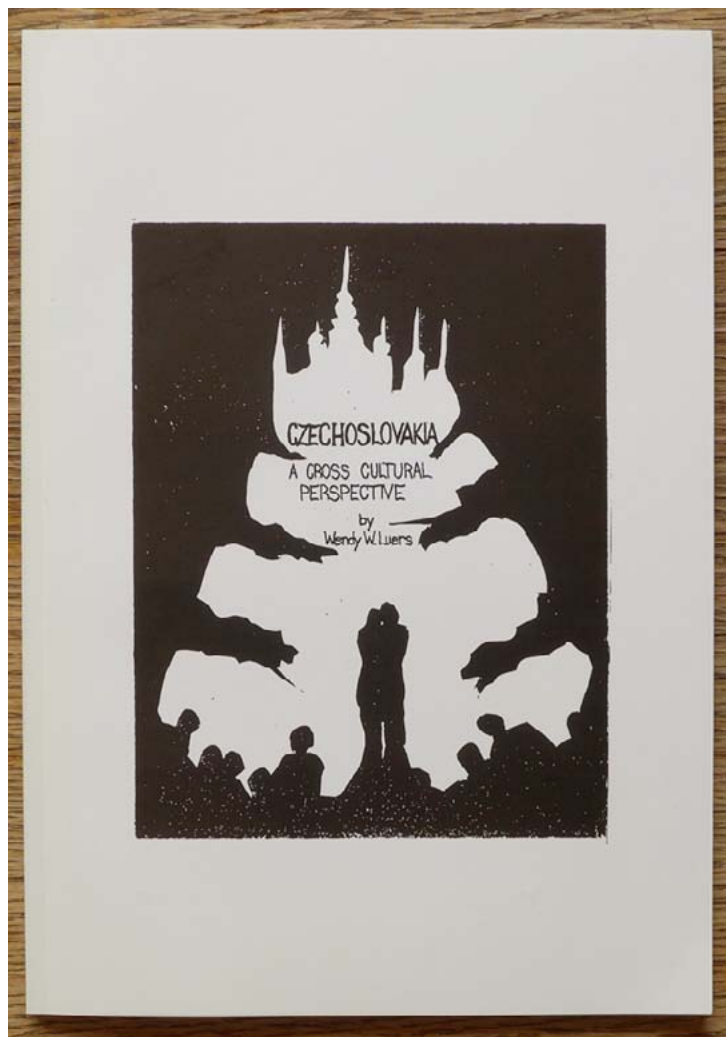
*At this Moment. Reading and discussion with Mariana Palla. Event, tranzitdisplay, Prague 2011. Photo: Markéta Strnadová.*



Pavel Büchler, Barbora Klímová, *The Sins of Youth*. Event, tranzitdisplay, Prague 2011. Public opening of the archival boxes, which the author left in Prague after his emigration in 1983. Photo: Ondřej Kozák.



*A Word for Jiří Valoch*. Poster (detail), 2011. Through one word it represents some personalities associated with Jiří Valoch (his curatorial, theoretic and artistic activities). The project emerged as a part of the exhibition *Jiří Valoch – Art is here now*, The Regional Gallery of Fine Arts in Zlín. Curator: Barbora Klímová. Photo: Barbora Klímová.



*Czechoslovakia a Cross Cultural Perspective*. Reedition of the samizdat print, Brno 2010. The guide reflects the experience of its author who was the U.S. ambassador's wife in Czechoslovakia during the years 1983–1986. The crosscultural guide to Czechoslovakia was intended for the writer's friends who traveled to what was then a socialist country. It was distributed as a typed samizdat. Photo: Barbora Klímová.



*Crosscultural Guide*. Program of walking tours of Brno, mapping experiences of people who were not born here. Brno 2011.



*Crosscultural Guide*. Program of walking tours of Brno, mapping experiences of people who were not born here. Brno 2011.





*Mutually. Archives of non-institutionalized culture of the 1970s and 1980s in Czechoslovakia.* Installation view, Tranzit workshops Bratislava 2012.  
Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Táňa Hojčová.



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Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Táňa Hojčová.



*Mutually. Communities of the 1970s and 1980s*, 2013. Installation view, The Brno House of Arts. Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Michaela Dvořáková.



*Mutually. Communities of the 1970s and 1980s.* Installation view, tranzitdisplay, Prague 2013. Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Jiří Thýn.



*Mutually. Communities of the 1970s and 1980s.* Installation view, tranzitdisplay, Prague 2013. Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Jiří Thýn.



*Mutually. Communities of the 1970s and 1980s.* Installation view, tranzitdisplay, Prague 2013. Curators: Filip Cenek, Daniel Grůň, Barbora Klímová. Photo: Jiří Thýn.



Vladimír Havlík, Barbora Klímová, *Return: Pictures – Images – Houses – Dreams, Mušov*. Reconstruction of event from 1979, Mušov 2013. Photo: Petr Ingerle, Marie Kratochvílová.





Vladimír Havlík, Barbora Klímová, *Return: Pictures – Images – Houses – Dreams, Mušov*. Reconstruction of event from 1979, Mušov 2013. Photo: Petr Ingerle, Marie Kratochvílová.



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Ľubomír Ďurček, Barbora Klímová, *Demarcation Area*. Realisation of the project of Ľubomír Ďurček from 1979, Bytom 2013. Four persons should be independently brought at the particular spot at selected location, on a square. They shouldn't know each other, neither that their presence created a square floor plan.. They should be asked to wait there for someone, or something for about 15 minutes. Video still.



Barbora Klímová, Michal Moravčík, *EX ALIO LOCO, II. Lecture about a Lecture*. Performance based on the lecture of Robert Cyprich from 1980s, Spinnerei, Leipzig 14/11/2013. Photo: Daniela Dostálková.



*Mutually. Artists and communities in Moravia in the 1970s – 80s.* Publication, tranzit.cz and VUTIUM, Prague and Brno 2013.  
Photo: Barbora Klímová.



*Mutually. Artists and communities in Moravia in the 1970s – 80s.* Video, 2013. Installation view (exhibition *Report on the Reconstruction of the Past: Barbora Klímová and Eva Kořátková*), Czech Center, NYC 2014. Photo: Petr Ingerle.

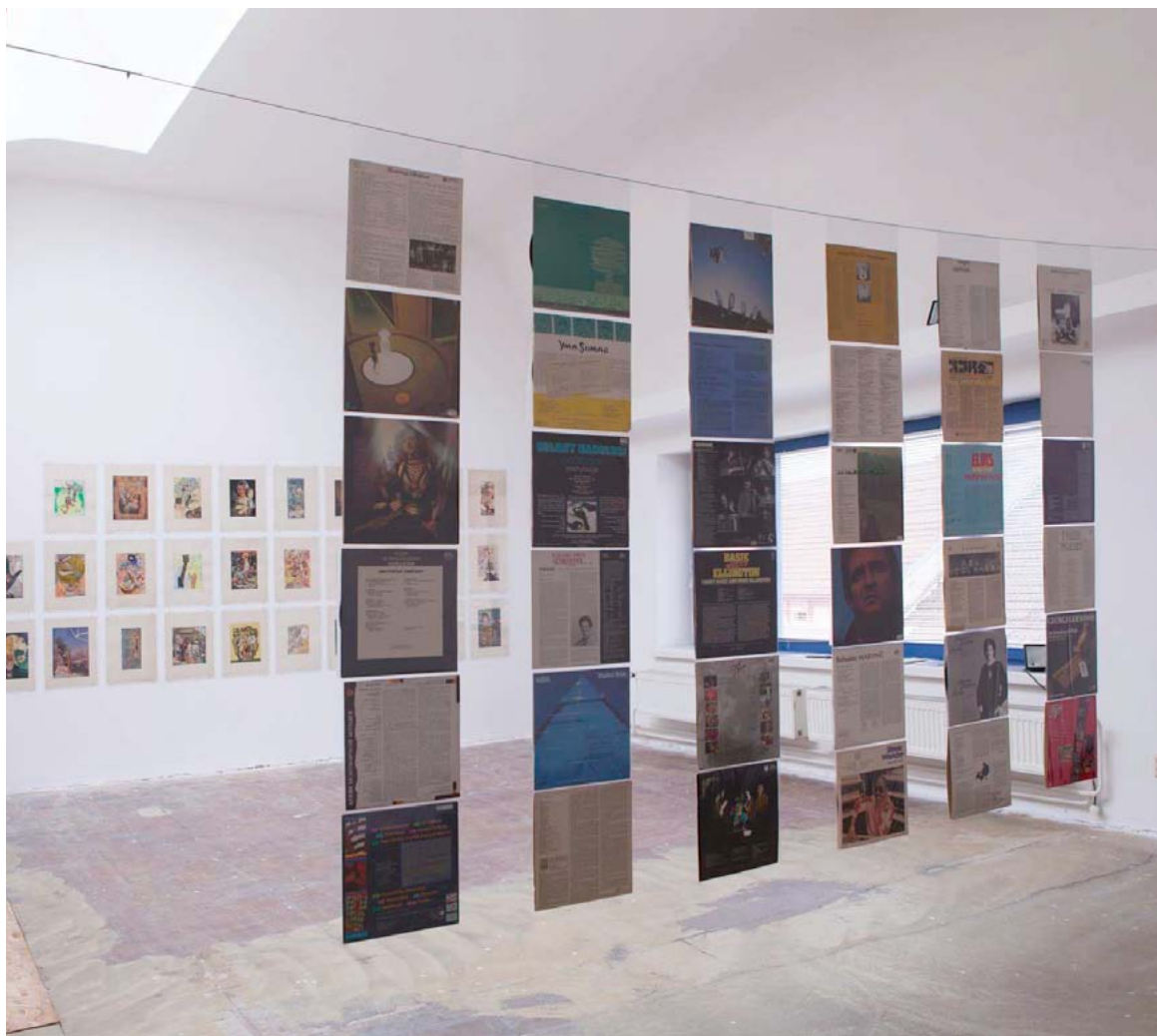


Vladimír Havlík, Barbora Klímová, *First Meeting*. Event, etc. Gallery, Prague 21/3/2015. Photo: Vladimír Havlík.





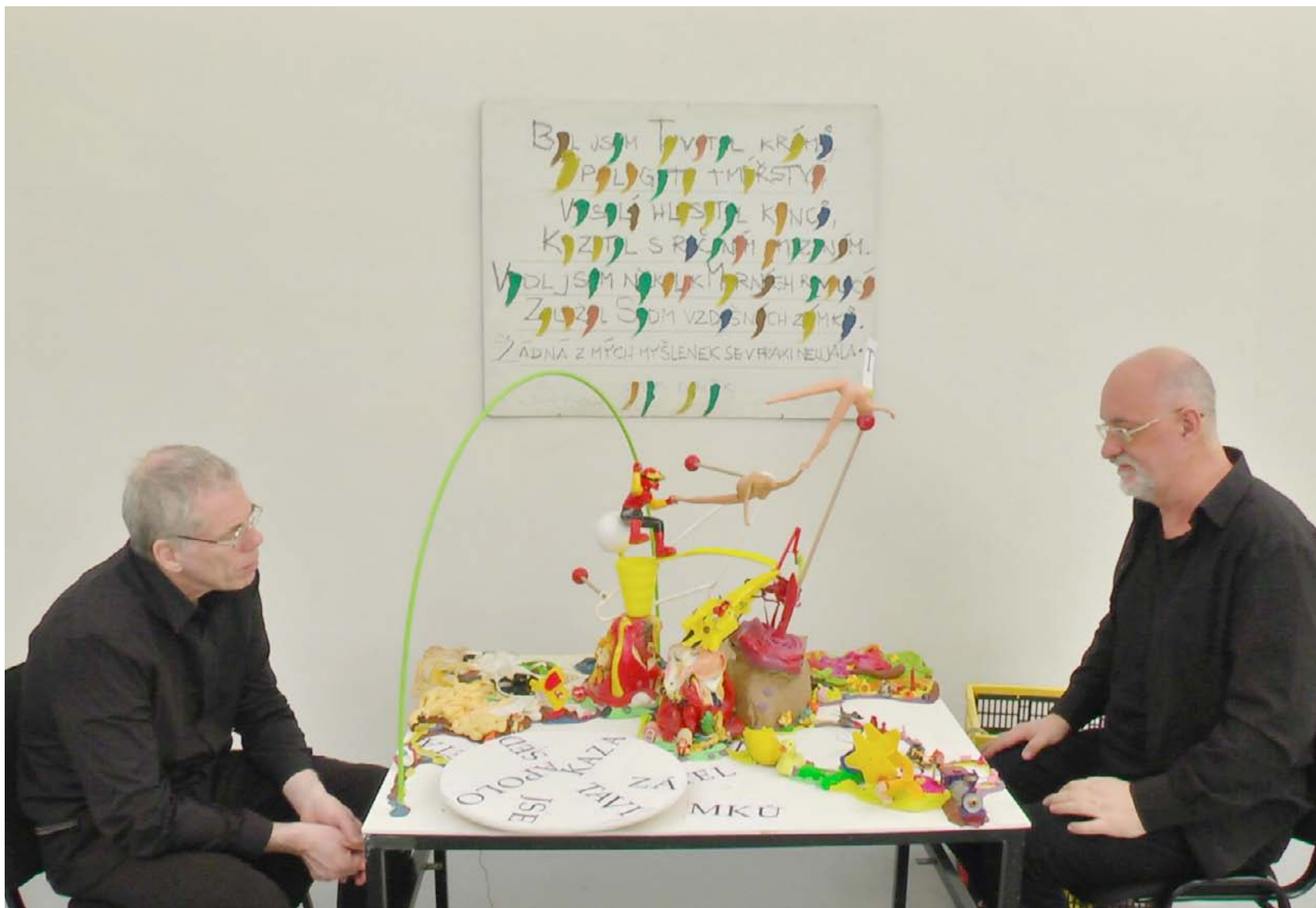
*Miloslav Sonny Halas as you go along*. Installation view, Josef Jambor Gallery, Tišnov 2016. Curators: Barbora Klímová, Anita Somrová. Photo: Šimon Kadlčák.



*Miloslav Sonny Halas as you go along*. Installation view, Josef Jambor Gallery, Tišnov 2016. Curators: Barbora Klímová, Anita Somrová. Photo: Šimon Kadlčák.



*By virtue of Dalibor Chatrný.* Installation view, hunt kastner, Prague 2016. Curators: Barbora Klímová, Filip Cenek.  
Photo: Michal Czanderele.



Josef Daněk and Blahoslav Rozbořil *By virtue of Dalibor Chatrný*. Video 2016. Curators: Barbora Klímová, Filip Cenek. Video still.



*By virtue of Dalibor Chatrný.* Publication 2016. Concept: Barbora Klímová, Filip Cenek. Photo Filip Cenek.



Laying of Diapers at the Cross. Event based on happening of Zora Ságlová from 1970s, Jihlava 19/8/2017. Photo: Jiří David.



Laying of Diapers at the Cross. Event based on happening of Zora Ságlová from 1970s, Jihlava 19/8/2017. Photo: Skyworker.