

Hana Neměčková  
Atelier tělový design  
Viděné - neviděné  
Oponentský posudek  
Oponent: Jennifer Helia DeFelice

Hana Němečková presents us with a series of portraits, generally of her peers (with the exception of an infant, her daughter). She has set a task for herself, to capture the essence of each of these individuals, to reveal something about their spirituality or perhaps peer into something ephemeral about her subject. It is clear that Hana is well acquainted with each of her subjects. It is also evident that the images came about through a dialogue between the observed and the observer. There is nothing loud, nothing interpretative about these images. In short they feel like documents of time spent together in wait for a miracle to occur. Working in the medium of photography is not an easy task given photography's current ubiquity. The proliferation of images in our daily lives leaves us rather weary at the prospect of investigating images closer. Whether or not Hana's work pulls us that much closer is a matter to contemplate once her final installation is complete. However, the attention she has paid her individual subjects feels well documented and is evident. There is little doubt in my mind about the achievement of an intimate confessional moment in these individual investigations, however several of the images feel staged, ironically it is not in those photographs where the source of light seems to be supernatural. When questioned about this (two images come to mind in particular) Hana's reply was, "But that's just her, that's who they are." I have the choice to believe her, to have faith in her ability to relay that essence. I question the choice of placing the images in direct contact with one another, the aim being to create a sort of cinematic effect, which in fact causes the viewer to create relationships between the images, to insert a narrative while not really being offered closure. Choices are often made based on our means, this instance is no exception. Hana has based her installation choices on her financial means, limited exhibition options, and intuition. In fact, intuition is the Deus ex machina of this project. It's hard to imagine tackling her theme in any other way. Only the texts stem from a systematic approach, the use of an identical questionnaire for each participant, a kind of half-hearted form of social research. I do feel these have the ability to ground the overall work, lending a self-consciousness to the whole endeavor. That of course will depend on her ability to utilize the text graphically in the space and what ultimate role it will play. Her methodology is a simple one, encounters. For me these photographs are a testimony to the theory that our spirituality is not a matter of solitude but one of interaction with the world around us but mostly with each other.

Práci Hany Němečkové doporučuji k obhajobě a hodnotím známkou **A**.

Klasifikace: **A**