

**PAVLA SCERANKOVÁ**

8.10.2023

# Moths who eat through hands into the lights

(Moli, kteří prožirají ruce do světél)

solo show at 8smička, Humpolec, 2025

curator Borbála Szalai

architecture Selmeci Kocka Jusko

...I'll carry my head  
with luminary hands  
They were eaten by moths  
There are moths in the world  
Who eat through hands into  
The lights

(Vladimíra Čerepková, 1969)







We move between a multitude of fragmented works.

The uncertainty of when – and if – more will come, throws us into an uncontrollable vortex of overwork. Solving tasks slowly fills our entire being.

***Our bodies are busy holding the space between the ceiling and the floor.***

I want to speak about work that, under the weight of the outside, has decomposed into a system of meaningless actions. Work that has nowhere to turn, that does not stop and does not rest. I would like to create a situation in which the viewer would say:

“Yes, this is how I feel, this is how I am. It seems that I am not alone in this. Someone perceives it. I am not completely invisible.”

To question the feeling of being completely overlooked.

### **Fear**

videosculpture, 25 sec, 2025

<https://youtu.be/KKMB3Ro4PIM>



***Manual for Sitting***

videosculpture, camera by Jan Vidlička, 2 min, 2025

[https://youtu.be/\\_7xMUfi9\\_Wg](https://youtu.be/_7xMUfi9_Wg)



***Head of Margaret Hamilton***

videosculpture, 25 sec, 2025

<https://youtube.com/shorts/iNdDOCS2iLU>





***Model how do you feel.***

self-hardening clay, 8smička, 2025

Each visitor was given 60g of self-hardening clay and invited to model how they felt. They could place their message anywhere in the gallery. Over the course of the exhibition, around 3,000 objects were created.



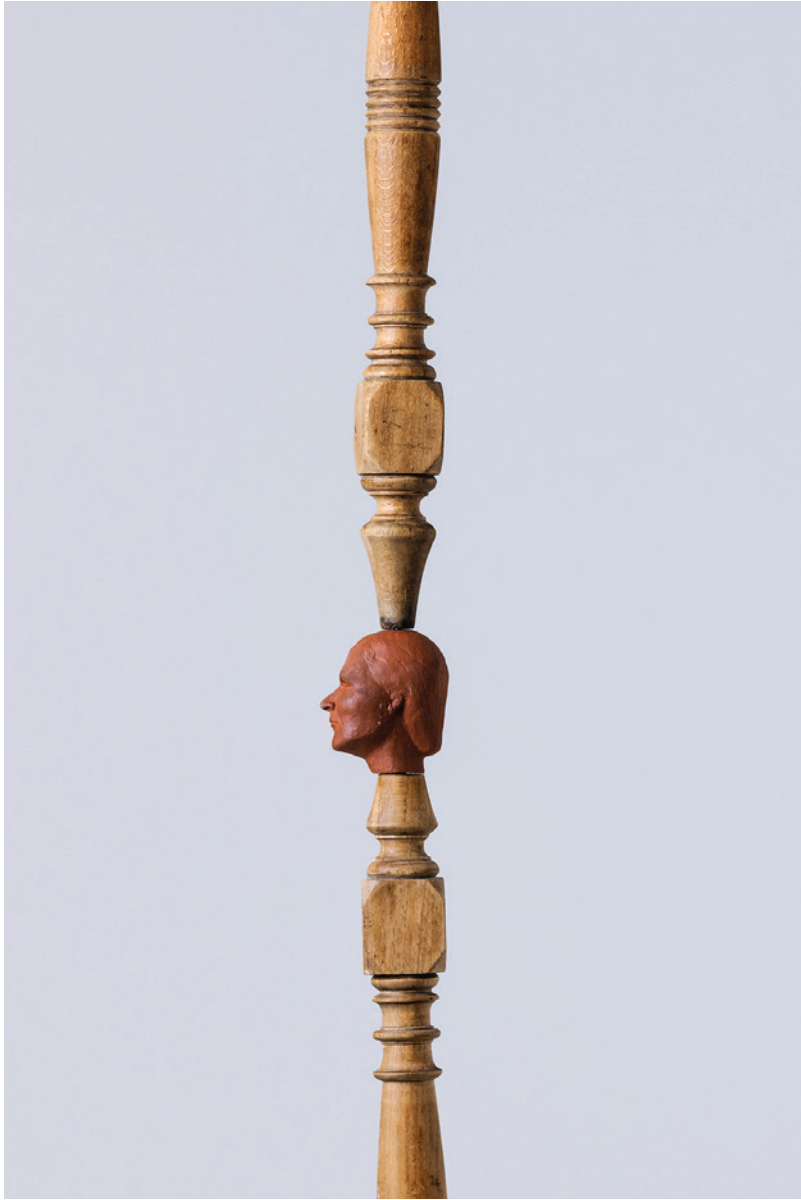




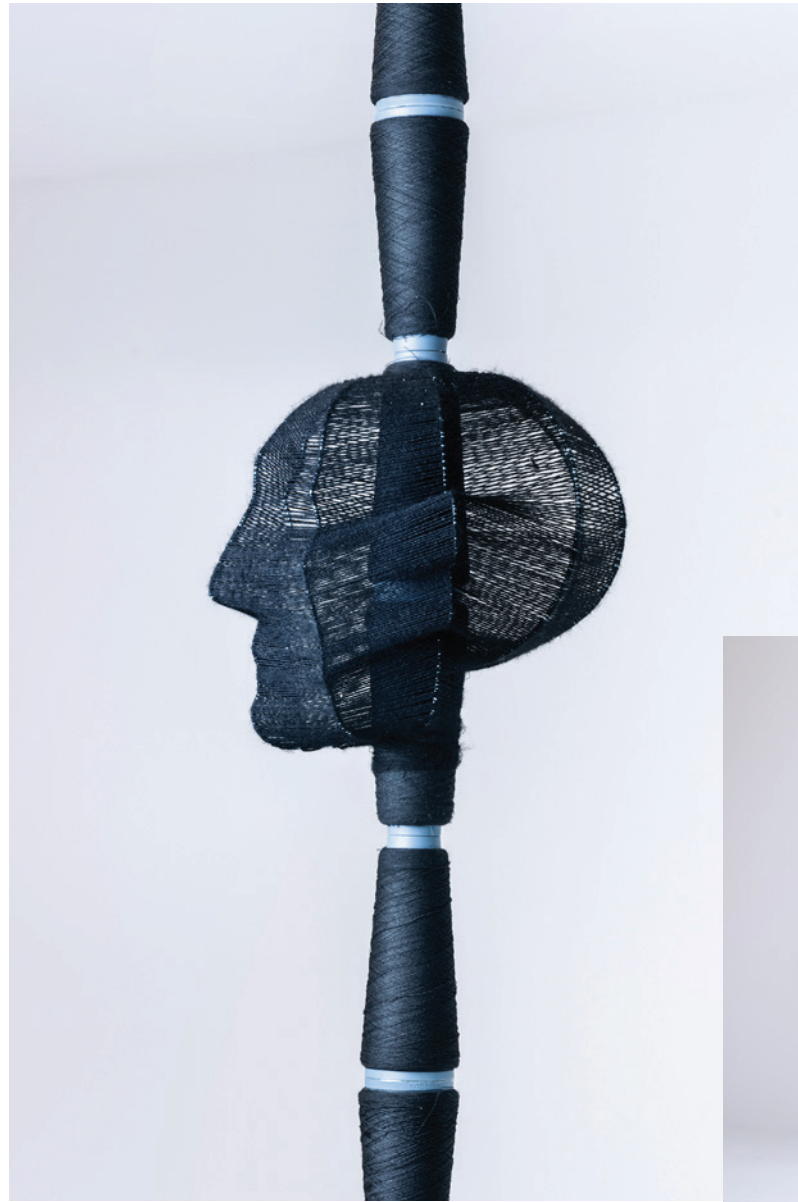








**Head of Cecilia Payne**  
ceramic, antique chair, 270 cm, 2023



***Head in a Column (for Galaxy Observers)***

thread spools, plastic structure, steel cable,  
height variable, 2024



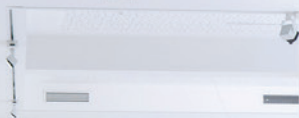




### **Suit**

Installation, suit, needles, threads, 2015









**Human – Puppet, Furniture, Prosthesis and Railing**  
wood, 290 cm, 2025









### ***Hands Trying to Prop Up Between the Ceiling and the Floor***

kinetic object, ladies stocking, sheep's wool, plywood, novodur, stainless steel, 2 x 270 cm, 2025

<https://youtube.com/shorts/SpoV6uN1-ow>



***Hands That See Through***  
kinetic object, beeswax, brass, wood, 160 cm, 2024





*Head that wakes up at 4 a.m*







***Head that thinks of all the possibilities***

modelling clay, pins, 20 cm, 2023



***Head that pretends to be asleep***

pillow, modelling clay, 70 cm, 2023



***Head that wakes up at 4 a.m***  
colour photograph in frame, 2023





***Head that wants to take a step back***  
women's stocking, wooden base, 30 cm, 2023



***Offended head***  
ceramics, magnets, 20 cm, 2023



***Head that knows everything***  
plasticine, found porcelain, 80 cm, 2023



***Head that knows nothing***  
plasticine, found porcelain, 60 cm, 2023

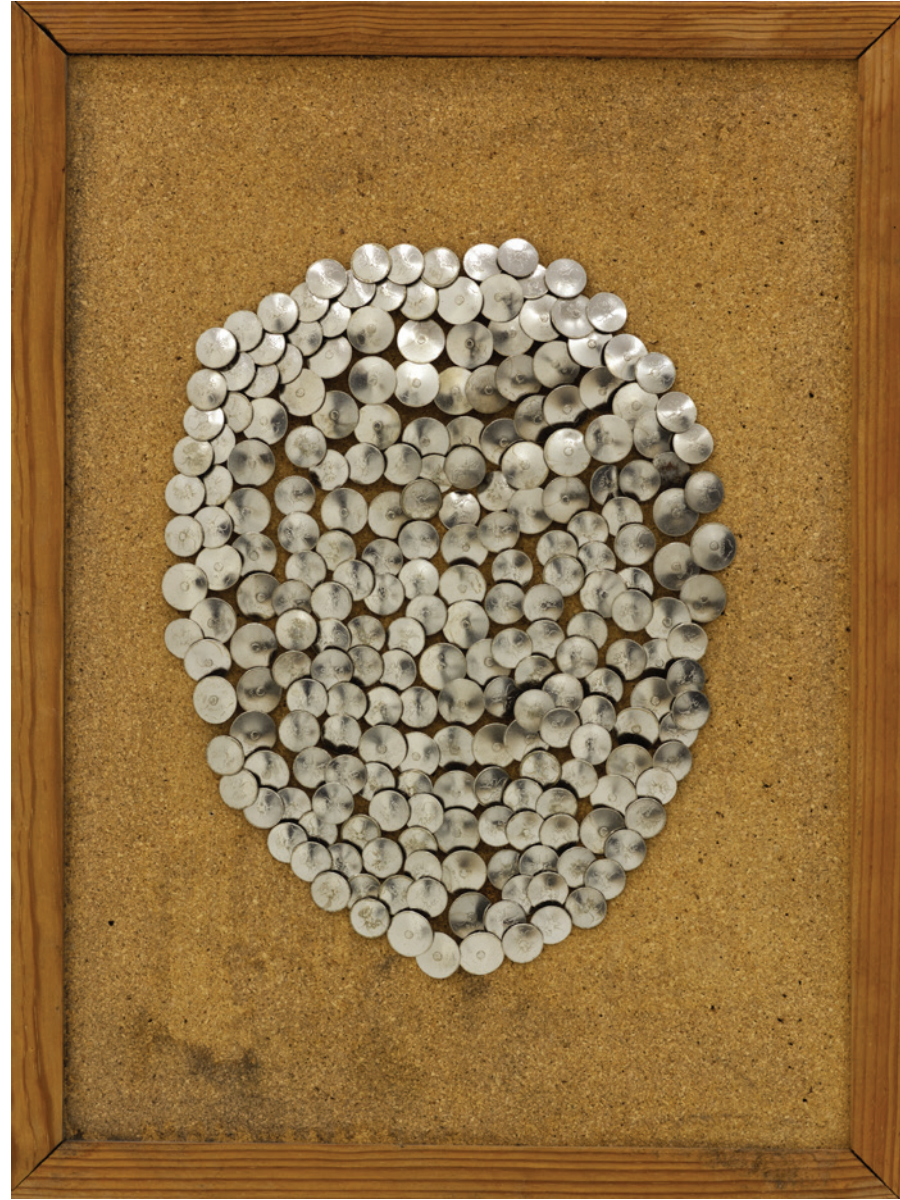






**Troubled head**

paper map, metal stand, 80 cm, 2023



**Significantly silent head**

thumbtacks, clipboard, 40 cm, 2023



***Head that seems to glow at night***

wood, wool yarn, 120 cm, 2023



***Head that swells with false promises***

found porcelain, spools of thread, 25 cm, 2023













***Rulers of the world***

kinetic objects, plasticine heads, resin, map, 80 cm, 2025





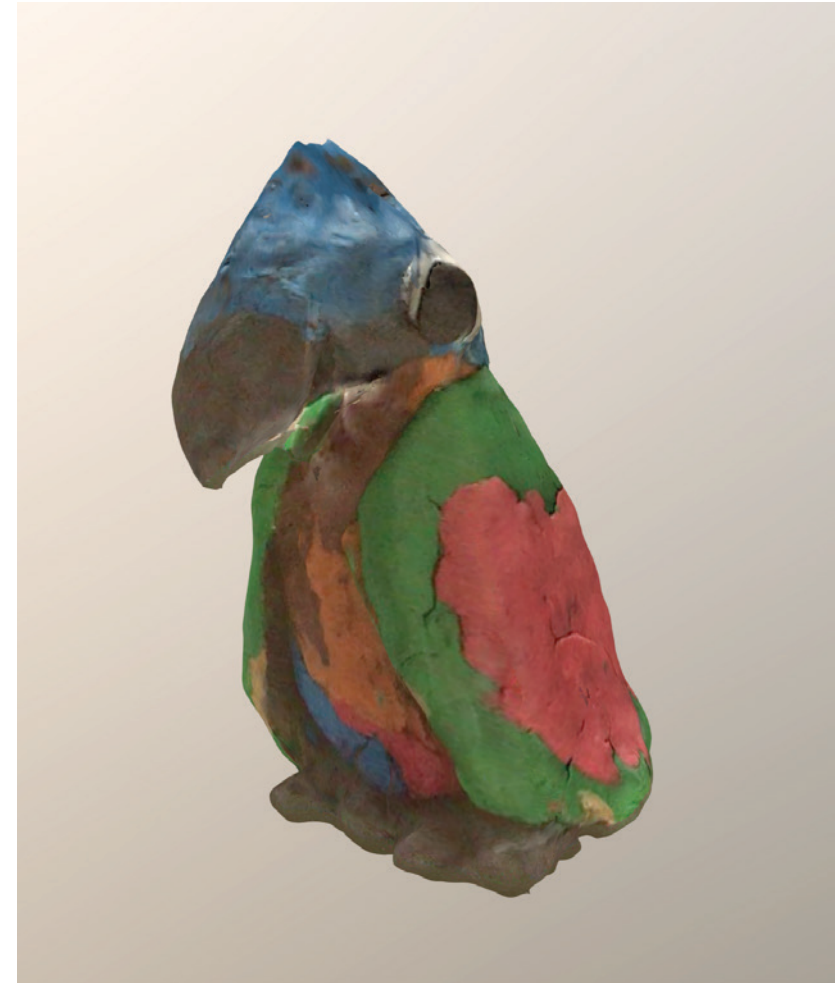
# *Work on the Future*

Pavla Sceranková and Dušan Zahoranský in collaboration with  
Václav Janoščík and David Fesl  
Fait gallery Brno, 2019









## **Klára**

plasticine, plexiglass, 120 cm, 2019

In collaboration with children from elementary art schools in Hradec Králové and Trutnov, a plasticine archive of endangered and extinct animal species was created. All models were scanned via smartphones. The digital archive of 3D scans can be accessed on [sketchfab.com](https://sketchfab.com/Prace_pro_budoucnost/collections/work-on-the-future-f04751e52b4146abb1052c5f38e9044e), click for the link >>>

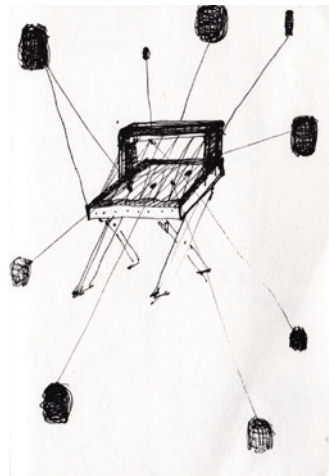
**[https://sketchfab.com/Prace\\_pro\\_budoucnost/collections/work-on-the-future-f04751e52b4146abb1052c5f38e9044e](https://sketchfab.com/Prace_pro_budoucnost/collections/work-on-the-future-f04751e52b4146abb1052c5f38e9044e)**

It can be downloaded and printed on a 3D printer for free.





**Ilja**  
 installation, discarded spools from Nova Mosilana,  
 loom from Lukavice, 2019



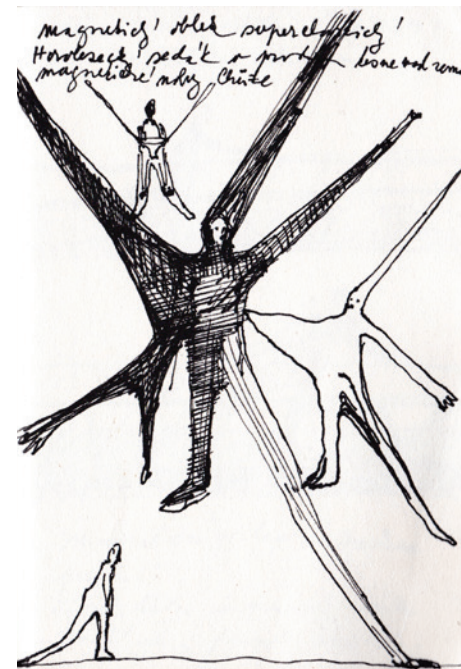




**Miloš**

root stock from Radostín nad Oslavou, balsa, 5 m, 2019





## Milada

videosculpture, elastic clothing, neodymium magnets,  
Fait Gallery, camera by Filip Cenek, 1:50 min, 2019

<https://youtube.com/shorts/tv54z1okW3E>





***public space***

## War Veterans Memorial

Kinetic object in the Czechoslovak Aviators Park in Ostrava, stainless steel, 2000 - 2022

Poet Ondřej Buddeus contributed to the artistic design.

The object consists of three conical parts, each anchored in granite pathways so that passers-by can set them in motion.

At night, the words on the metal cones light up. The used expressions are the authentic utterances of veterans.

The most represented voice is that of veterans who participated in recent conflicts (Balkans, Mali, Central African Republic, Afghanistan).

The largest of the cones and its trajectory works with a range of themes associated with “being there” – being on a mission. The middle cone thematizes motifs associated with “here” – home, family, homecoming. The smallest of the objects signifies “silence”, because the stories of veterans are also loaded with experiences that cannot be uttered with words.







MODLÍM SE  
ABY NÁS MELI RÁDI. I KDO NÁS NEVÍMÍME ZAPOMENOUT  
A VYPRÁVÍME  
SI MYSLEL, ŽE UMŘE. STŘELBA JE TAK BLÍZKA  
VZPOMÍNÁME  
HRDOST NA SEBĚ I NA NÁS  
CITIM  
A VYPRÁVÍME TROCHU JINÍ





O TOM SE MUSÍ MLČET

JSME VOJÁCI. PLNÍME ÚKOLY. SRDCE BOJOVNÍKŮ

HLÍDÁŠ POHYB NA VZDÁLENÉM HORIZONTU

COKOLI SE KDYKOLI MŮŽE STÁT. M JS

EL, ZE UMRU. STRELBA JE TAK BLÍZKA

TĚŠÍM SE DOMŮ

TADY JSEM

IN

MODLIM SE

A VYPRÁVÍME

KDELI KAGOL, I KOGA SE VYSTAVÍME TROCHU JIN

KTIH

KROOST NA SEBE I NA NÁS

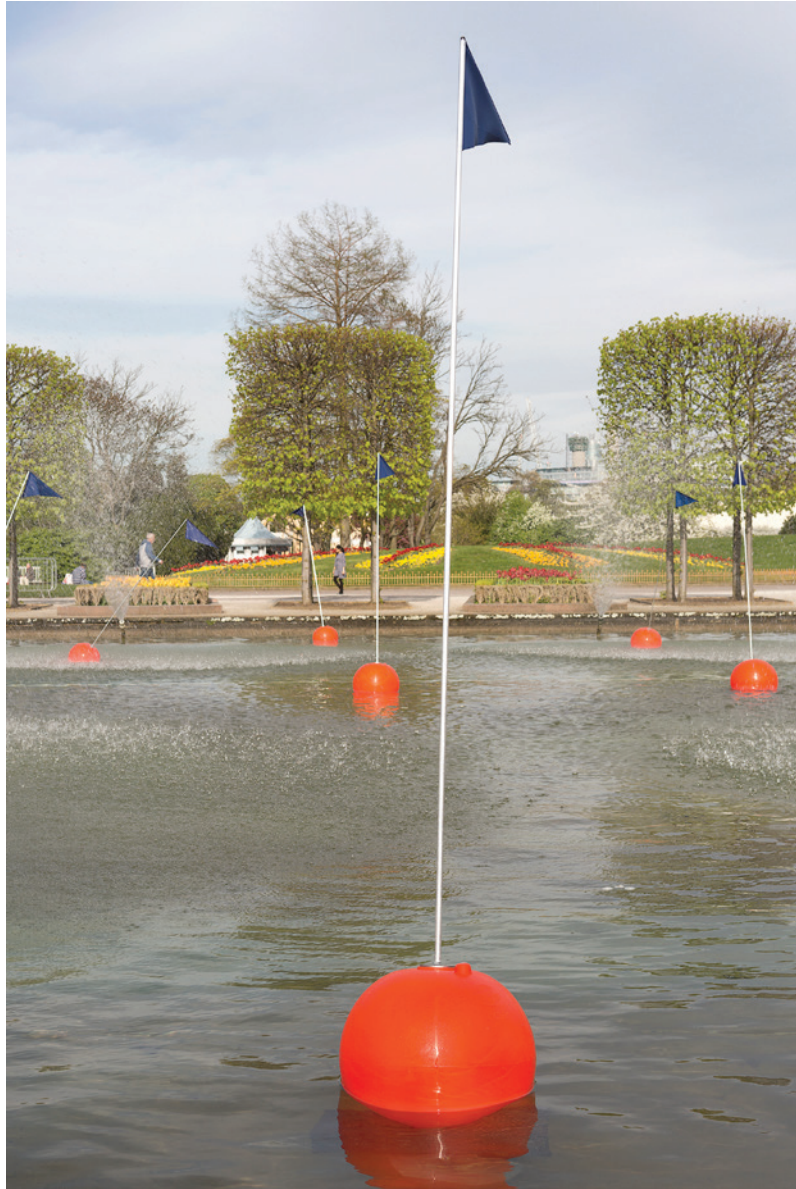






***Tipping Point,***

in collaboration with Lucia Sceranková, temporary installation  
in Battersea Park London, buoys, aluminium, cloth, 2017





***Constellation of a Passenger***

realization on the site of the former bus station  
Prague – Pankrác, stainless steel, 6 m, 2016 – 2018









***body at work***





***Monument of Unfinished Labour,***

two tailor's dolls, automatic knitting machine Dopleta,  
stainless steel, yarn, performance by Barbora Miedzinska,  
2021

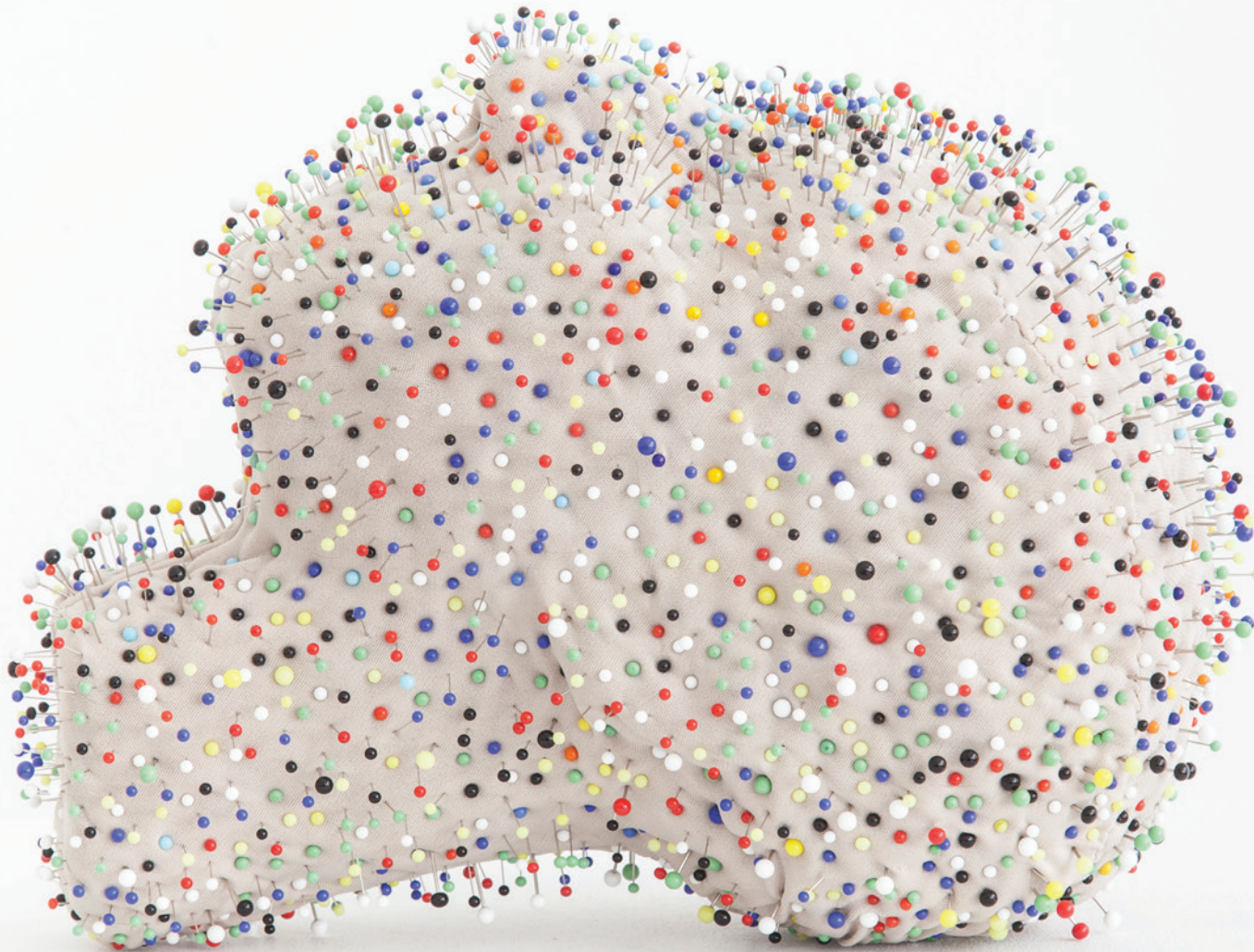
Figures made of old tailor's dolls and stainless steel structures are connected by thread. The thread runs from an unfinished knitting project placed on the head of the first figure to a knitting machine inserted in the head of the second figure. When the performer starts knitting on the machine, each pass of the slider from one end of the machine to the other creates one row of new knitted fabric. However, with each pass of the slider, one row of fabric on the first figure is lost at the same time.





***After Work***

pins, fabric, 23 x 14 x 29 cm, 2015





**Happinnes**

silver ring, rubber gloves, plaster, marbel tile,  
30 cm, 2018









**Pattern**

felt-tip pens without lids, apron, glue,  
175 cm, 2017

# *transparent universe*

Transparent Universe was prepared in collaboration with the Astronomical Institute of the Academy of Sciences. Based on interviews with Mr. Bruno Jungwiert, project processes the phenomenon of cosmic microwave background. 380 thousand years after the Big Bang, the universe has cooled down so significantly, that first atoms could be formed. The light separated from the matter and the universe became transparent. In 1964 measuring devices captured the cosmic microwave background – the first light in the universe. These ancient photons surround us up to the present day and at the same time report on one of the first cosmic events.







***Month by day***

kinetic object, lamp, ceramic heads, wooden table leg,  
stainless steel, plastic cogwheels, 130 cm, 2018







## ***Measuring***

cupboard, projection screen, 1 min, 2015

[https://youtu.be/25f\\_oSWukzo](https://youtu.be/25f_oSWukzo)

## **Cosmic Microwave Background**

a special edition of sugar freely available for the visitors,  
drawer unit, 63 x 42 x 70 cm, 2015.

The edition was made by mixing natural cane sugar and refined white sugar in a proportion which corresponds to the number of photons of the cosmic microwave background in two square centimeters – in the volume of one sugar cube. Cosmic Microwave Background is radiation released 380 thousand years after the Big Bang, when the universe has cooled down to such an extent that the first atoms could form. Light separated from matter and the universe became transparent. In 1964, Cosmic Microwave Background, the oldest light in the universe, was recorded for the first time. These ancient photons surround us up to the present day and at the same time report on one of the first cosmic events.







**Research**

father's chair, glass with water, bamboo, 2015

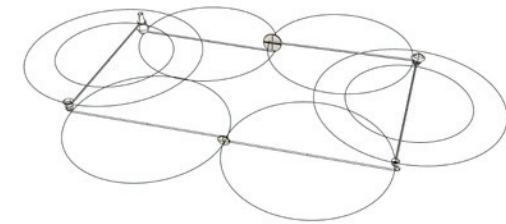


***Collision of Galaxies***

kinetic steel structures, porcelain, height approx 250 cm, 2014

<https://youtu.be/BAqUmzlzQPs>





The form of the installation is based on the meetings with Dr. Bruno Jungwiert from the Galaxies department at the Astronomical Institute of the Czech Academy of Sciences. Dr. Bruno Jungwiert is an expert on the dynamics and the evolution of galaxies. Our discussions brought me to a key theme of the piece, which is the collision of galaxies. The situation of the collision could be briefly described like this: After the collision galaxies will completely change their shape, mass distribution, gravitational relationships, the direction of rotation. They form one new galaxy. Considering the observer, the process can be viewed as though at two different times. When accelerating the process on a computer screen for 100 million years per second, it is a dramatic conflict. From the viewpoint of an earthly observer, it is a static affair. Nothing happens. In both cases, however, there will be no physical contact between the stars of the galaxies. It's devastating crash without touching. My aim was to translate these principles into kinetic structure. Rotating arms with pieces of porcelain create variable system. There is one constellation in which each half of the porcelain meets its second part. Important role plays earthly observer, who is asked to get involved actively and becomes a driving force of the system. Without him, nothing happens. In the middle of flying porcelain he can experience constant thread of crash which will never happen. Video of scientific 3D simulations were part of the exhibition.







### ***Constellations***

office chairs from the depository of the Moravian Gallery in Brno,  
scaffolding pipes, 11 x 8 x 5 m, 2013







### ***Planetary System***

yarn, steel axis, knitting aids, 1400 × 700 cm, 2013

A scale model of the Solar System. The planets are represented by balls of yarn, the Sun by a central steel axis. During the exhibition, a link between the planets and the Sun is established by the knitting custodians and visitors.

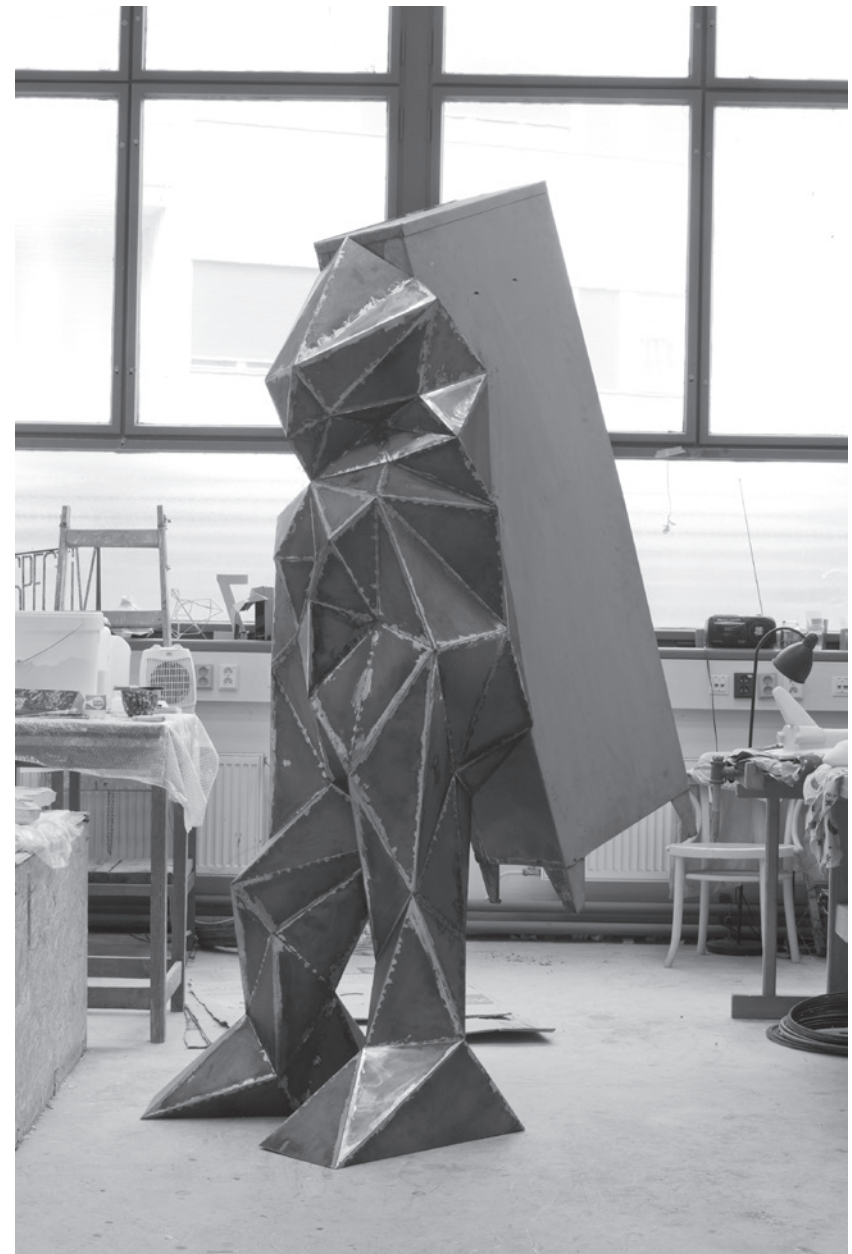


***First Woman***

locker, sheet steel, 230 cm, 2013

Is a woman whom I met in the dressing room at the swimming pool. She was overweight and was sitting naked in front of a metal locker, eating fried cheese. Her body was like a spacesuit to protect and torment her at the same time.





# *veritas*

Exhibition project Veritas implemented in cooperation with the Dutch curator Alexandra Landré and Drdova Gallery in 2015. The project was based on the physiognomy of the human perception, particularly saccadic eye movements. Objects and installation emphasized principle of scanning the visual field and constructing the image in terms of space-time experience. They visualized trajectory of observing eye while building form by its movement. The project includes the experiment conducted at the National Institute of Mental Health in Prague using EyeLink 1000 Plus based on the study by Yarbus in 1967.





### **Veritas**

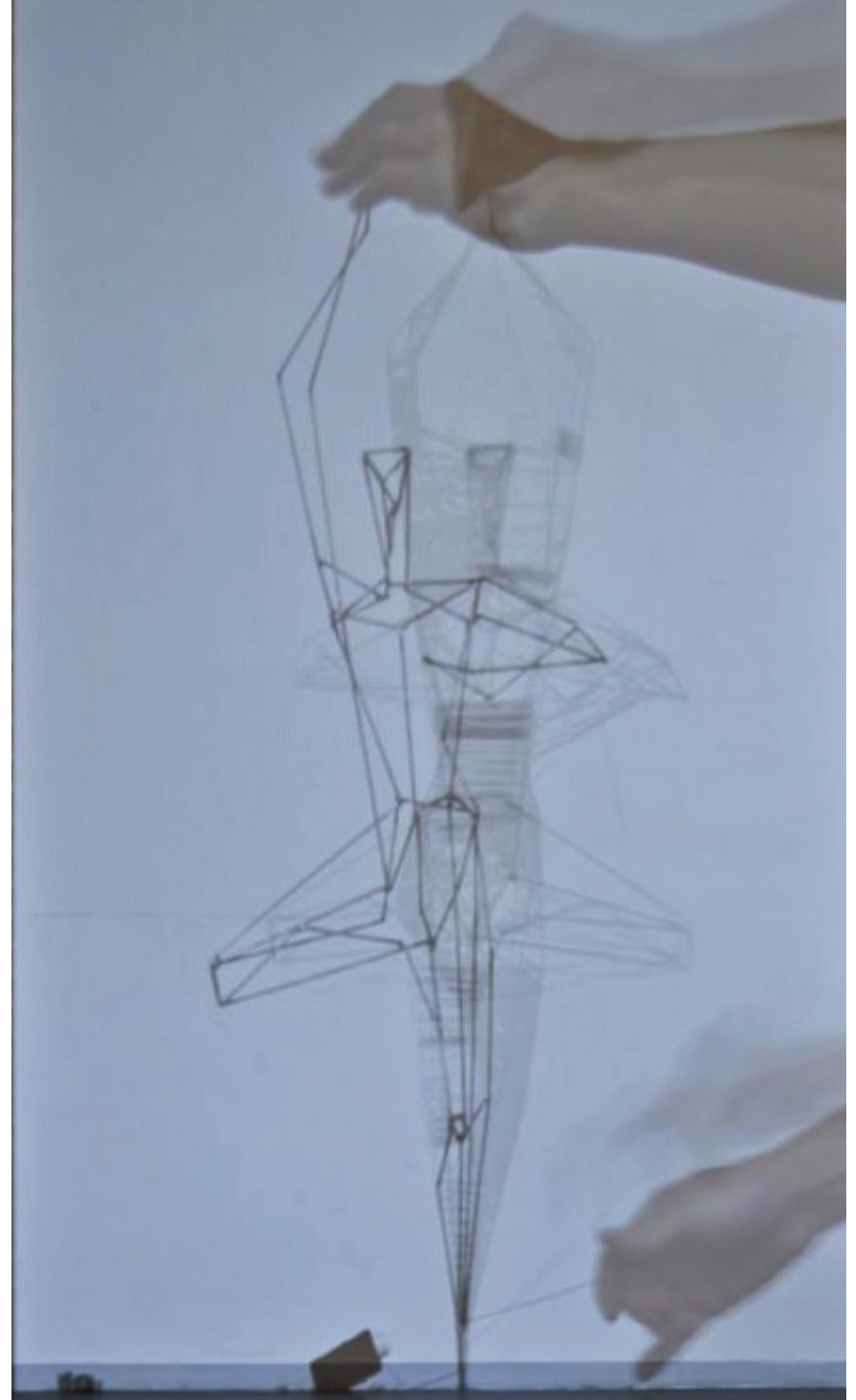
stainless steel, sewing machine, bobbin with thread, 160 cm, 2015  
The object is designed for interaction. By pressing the pedal, the viewer can set in motion a coil that is placed in the middle of the stainless steel figure's head. If the pedal remains pressed, the spool rotates and winds the thread onto itself. The space inside the head slowly fills up.



***Image Maker***

videosculture, sewing machine, metal, thread, 2 min 33 sec, 2015

<https://youtu.be/BzEWFdMhieQ>







Exhibition is a **Missing Chapter** of post gradual studies focused on perception, primarily on the relation between perception and the perceived world and the experience of the act of perception. Thesis Imageless mind is based on several complementary viewpoints from the fields of philosophy, neurobiology, aesthetics and art. It notices problematic concept of perception as a process during which the mind is looking at the image of the world. It emphasizes the fact that visual experience cannot be seen as a finished result of complex brain operations achieved by the centre of perception. On the contrary, visual experience consists in the very process of processing the perceived information. Our image of the world thus cannot be seen as something separate from our mind; something that can be looked at. An imageless mind is a mind that does not objectify. One cannot say that it has visual experience but rather that it creates visual experience. If we see the relation to the world as perceptiveness towards signs, the problem of perception can be viewed from the perspective of art.



***Imageless Thought***  
plywood, mirror foil, 120 × 85 × 120 cm, 2012





***Omnifocus***

111 alarm clocks, AA battery, metal plates,  
resin, 200 × 50 × 60 cm, 2012

The shape of a head is composed out of  
a hundred alarm clock clockworks. Instead of  
a time indicator, an aluminium plate is fixed on  
each apparatus, rotating around its axis each  
second.









### ***Needle Book***

embroidery, cotton yarns, needles, needle book, 2012







***The Art of Unmeasurable Scientific Questions I***  
decorative polystyrene, wooden construction, 200 cm, 2012



# visit home

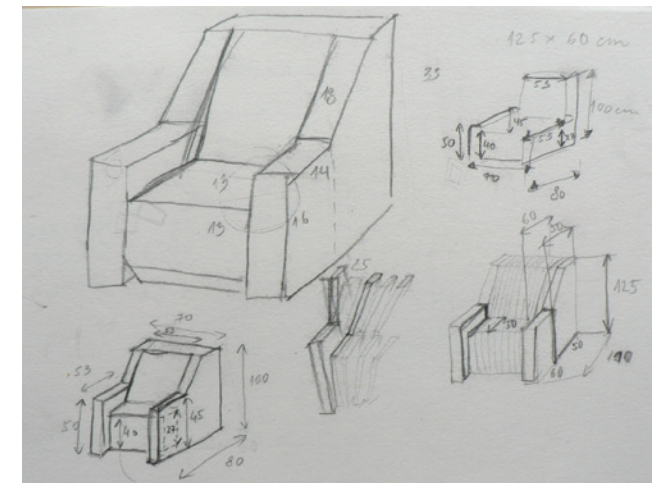
The open series of objects was made gradually, as if furnishing an apartment.  
Or as if unveiling furniture in a house which has not been inhabited for a long time. We do recognize the colours though they are faded in comparison to how we remember them; everything seems a little bit smaller, too. In the dust we recall situations which seem banal yet urgent. We are surprised by the fact that the equipment seems familiar; some things can even be recognized clearly. However, we ourselves feel unfamiliar.  
The objects almost work.  
Sometimes they just try too hard.  
Perhaps they will make a clear statement in the end.  
After they stop pretending being something else.  
They invite us to play.



**Song**

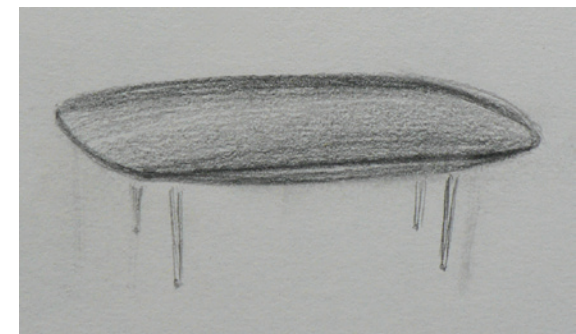
found ceramic, stainless steel, 50 cm, 2015





**Almost**  
variable size, toughened polystyrene, 2010





**Too Much**

wood, plywood, wallpaper,  
60 × 120 × 66 cm, 2010



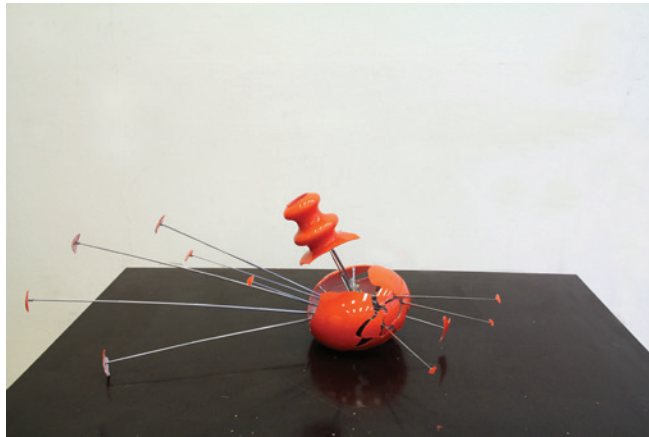


**1400 Watts**

vacuum cleaner, mirrors, 150 cm, 2011







***Either Or***

broken lamp, radio antennas, variable size, 2010



***Enough and to Spare***

linen chest, fishing rods, 170 cm, 2010





***Uncertain observer***

found ceramic, kinetic structure, 30 cm, 2015

## ***Forbidden sculpture***

a slide projected through a hole in the wall to the surface behind it, 2011

The slide from a family album must have been a model of a nonrealized project of my father's diploma thesis. The project was rejected by his then professor Ján Kulich and my father was assigned to work on a paratroopers' memorial.







### **Klatov**

film footage by my grandfather,  
music by Naomi Pinnock  
5 min 6 s, 2011

<https://youtu.be/fAtGEhwkMzQ>



# *videoscultures*

whole list here:

**<https://www.youtube.com/channel/UCK4MRe1x1g6Gbe4R1KPr50A>**



***Open Closed Open Closed...***

abandoned space of a petrol station, mobile plasterboards, each approx. 200 cm high, 2008

<https://youtu.be/MjXtuWyIAHM>



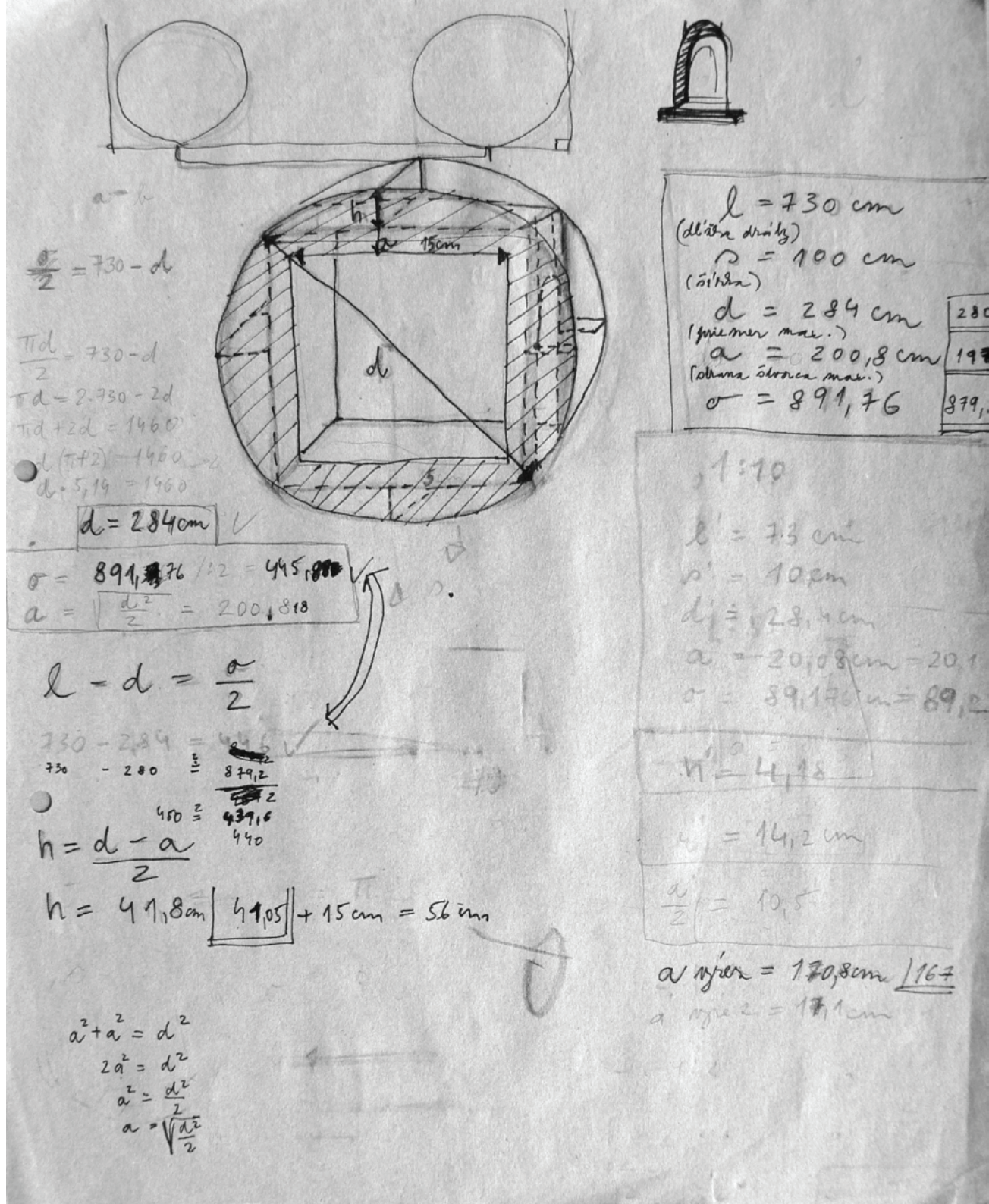


## I Am Going

kinetic object, wood, MDF boards,  $2,8 \times 2,8 \times 1$  m, 2009

Two circles with a diameter of 2,8 m are clasping a prism with the height of 2 m within a 1 m range. In one side of the prism, a door is cut out, fitting tightly to the gallery entrance door. The object looks like a wheel with a space inside. Upon entering the gallery, the visitor gets the wheel going merely by walking and by the weight of their body. The confrontation of the size and weight of the object with the force and weight of the visitor's body results in a surprising lightness with which the object can be controlled. The wheel makes exactly half a turn before its door gets to the level of the door to the next room. The visitor gets off the wheel and continues their tour of the gallery.

<https://youtu.be/wf9GTc478U4>





## ***Go Away. Come Back***

video sculpture, 2 min 53 s, 2009

Riding my bicycle in Quebec, I have “encountered” a bridge; a beautiful construction. While I was riding across it, the construction seemed to change its form, folding like a windbag of an accordion and drawing the separate parts of land to each other. As soon as the two banks merged completely, I was able to cross the river. After that, the construction unfolded again, pushing the other bank away.

<https://youtu.be/wf9GTc478U4>





### **Mixer**

kinetic object with controlled self-destruction,  
found drawer, decorative polystyrene, handle, 170 cm /video sculpture, 42 s, 2007

<https://youtu.be/TskJtw1dGIU>



**Moving in. Moving out.**

video sculpture, 1 min, 2007

<https://youtu.be/3Q4UdZhery0>

