

LUMÍR HLADÍK

DOCUMENTATION CATALOGUE

ACTION / PERFORMANCE ART / 1976 - 1981

PERFORMANCES / INTERVENTIONS / 2013 - 2017

To date, Lumír Hladík's action art prints are in private collections in Austria, Canada, Czech Republic and Holland, the collection of the National Gallery in Prague, U(p)m, Museum of Decorative arts and Photography in Prague, The Tichy Ocean Collection Foundation, Zurich and the collection of the artist.

Lumír Hladík's bio intervention objects and ready mades are in the collections of the National Gallery in Prague / GAVU, Museum of fine arts of the city of Cheb, Czech Republic / GASK, Museum of the central Bohemian Region, Czech Republic / The Tichy Ocean Collection Foundation, Zurich and in private collections in North America and Europe.

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DIGITAL SERIES

Limited edition prints are processed from digitally scanned B&W negatives and, in a few exceptions, from 8mm film; marked as **(f)**.

The print size is 27cm x 40cm / 10.75" x 16"

All original negatives are property of the artist, Lumir Hladik.

Images, marked by a **red square**, are available in a limited edition of **4 prints plus one artist proof**. Unmarked images are available in one unique print only.

[Please contact the artist for availability and pricing.](#)

SILVER GELATINE PRINT SERIES

from original negative

On request, this option is available in a limited edition of **2 prints plus one artist proof**.

[Please contact the artist for availability and pricing.](#)

VINTAGE SERIES

Each image designated as **VINTAGE** in the catalogue represents the only photograph available. These authentic prints were produced by Leos Malík, a photographer who documented all Hladik's action art work between the years 1976 and 1981. Mr. Malík has passed away in the year 2000. To date, Lumir Hladik's action art vintage prints are in private collections in Austria, Canada, Czech Republic and Holland, the collection of U(p)m, Museum of Decorative arts and Photography in Prague, The Tichy Ocean Collection Foundation, Zurich and the collection of the artist.

[Please contact the artist for availability and pricing.](#)

Innocent Paper, Innocent People!

I placed, with the help of my friends a one metre wide sheet of white, clean paper across a sidewalk. Pedestrians had the choice to go around it, to jump over it or to step on it.

Action

Location - Český Brod, Czech Republic

1976



Innocent paper, innocent people!
1 - Lumír Hladík, 1976



Innocent paper, innocent people!
2 - Lumír Hladík, 1976



Innocent paper, innocent people!
3 - Lumír Hladík, 1976



Innocent paper, innocent people!
4 - Lumír Hladík, 1976



Innocent paper, innocent people!
5 - Lumír Hladík, 1976



Innocent paper, innocent people!
6 - Lumír Hladík, 1976



Innocent paper, innocent people!
7 - Lumír Hladík, 1976



Innocent paper, innocent people!
8 - Lumír Hladík, 1976



Innocent paper, innocent people!
9 - Lumír Hladík, 1976



Innocent paper, innocent people!
10 - Lumír Hladík, 1976



Innocent paper, innocent people!
11 - Lumír Hladík, 1976



Innocent paper, innocent people!
12 - Lumír Hladík, 1976

No one will ever disturb my circles! Noli turbare circulos meos!

Using a wooden stake and a very long piece of string to guide me, I ran two enormous circles in a field in the vicinity of a small town. I have no idea if the circles ever met.

Action

Location – Field in the vicinity of Český Brod, Czech Republic

1976



No one will ever disturb my circles! Noli turbare circulos meos!
1 - Lumír Hladík, 1976



No one will ever disturb my circles! Noli turbare circulos meos!
2 - Lumír Hladík, 1976



No one will ever disturb my circles! Noli turbare circulos meos!
3 - Lumír Hladík, 1976



No one will ever disturb my circles! Noli turbare circulos meos!
4 - Lumír Hladík, 1976



No one will ever disturb my circles! Noli turbare circulos meos!
5 - Lumír Hladík, 1976

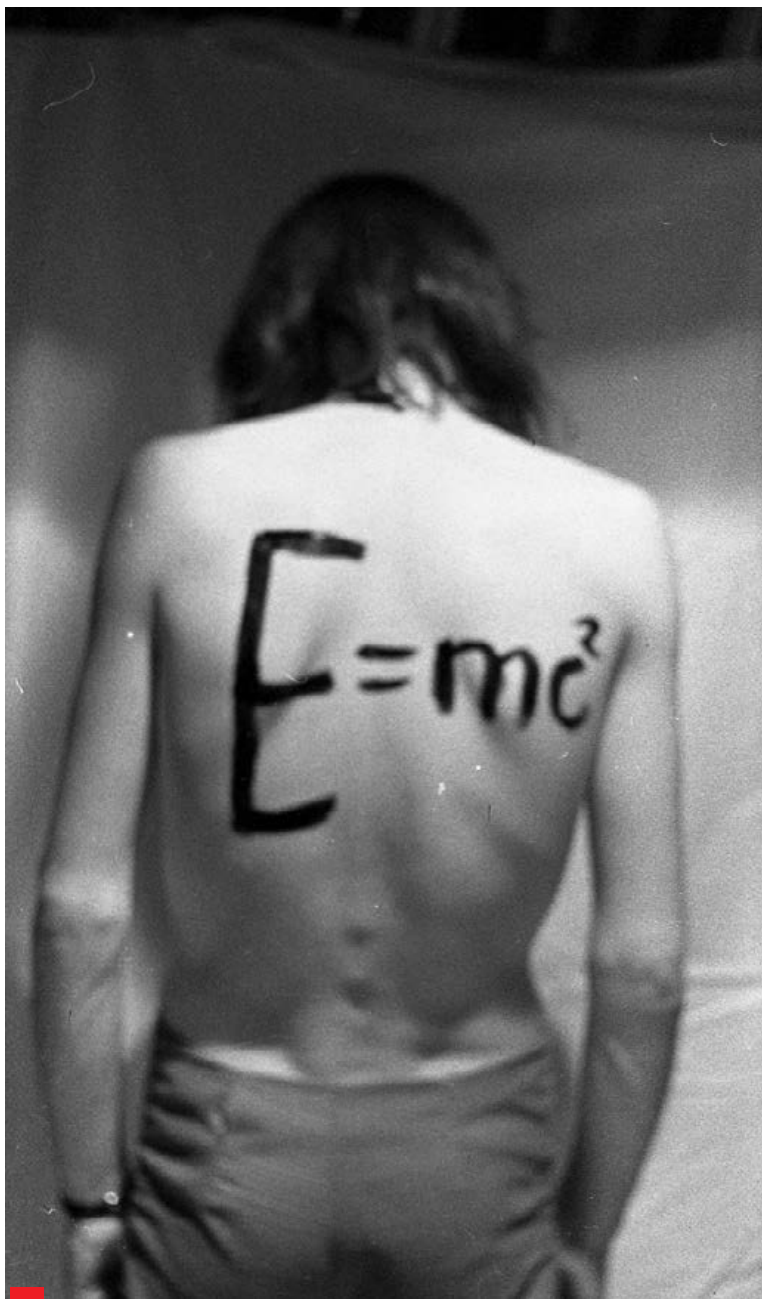
$E=mc^2$

Using black paint and a brush, I painted Einstein's equation on the naked backs of several of my friends. It took several days before they succeeded to wash it away.

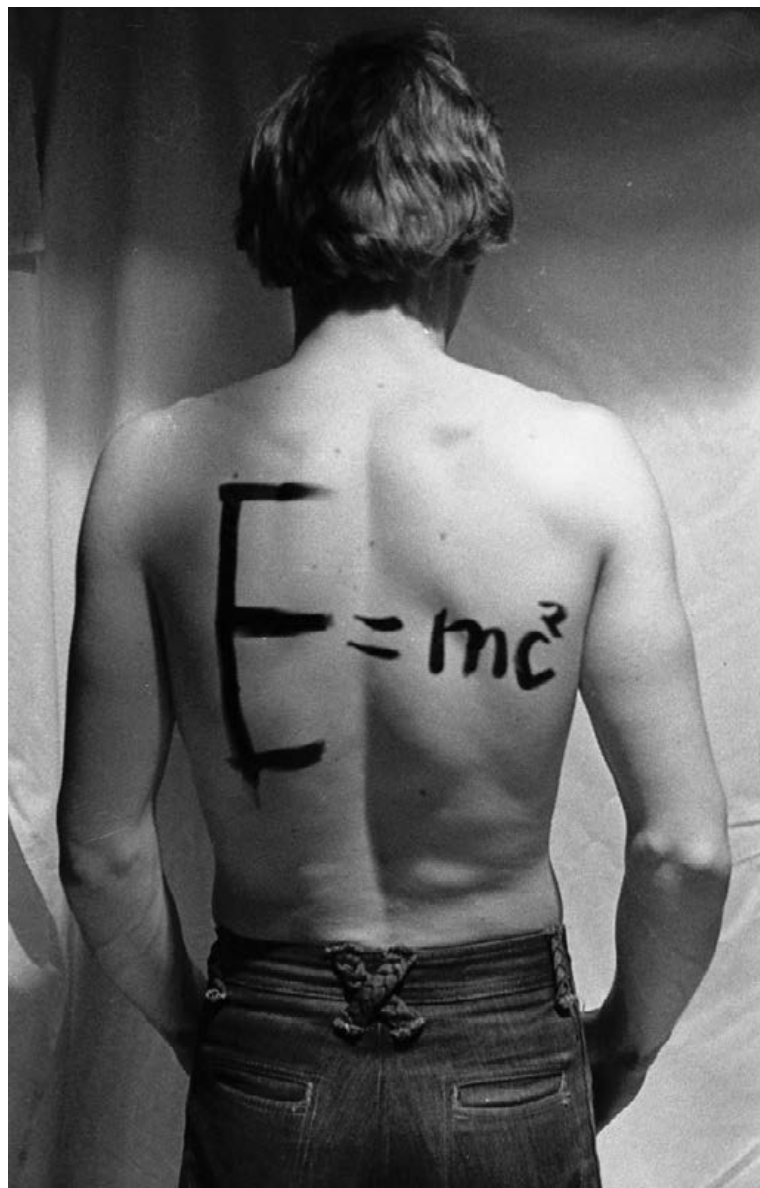
Action

Location - Prague

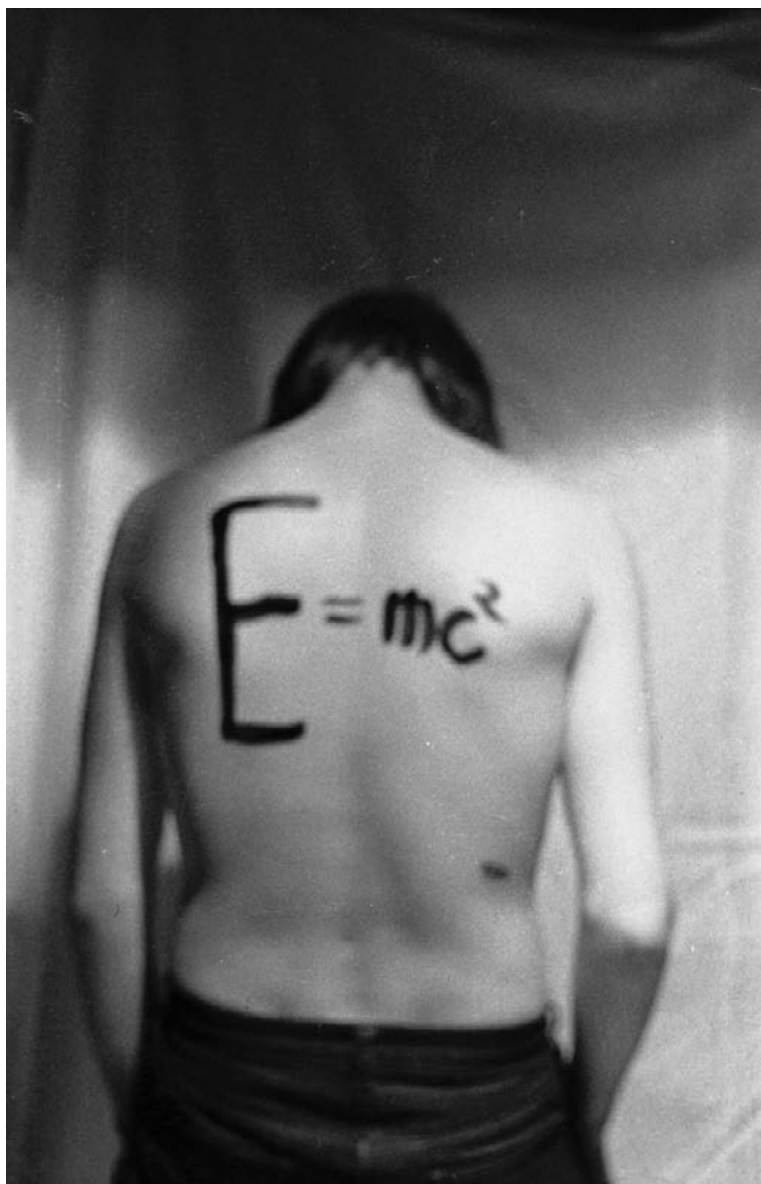
1976



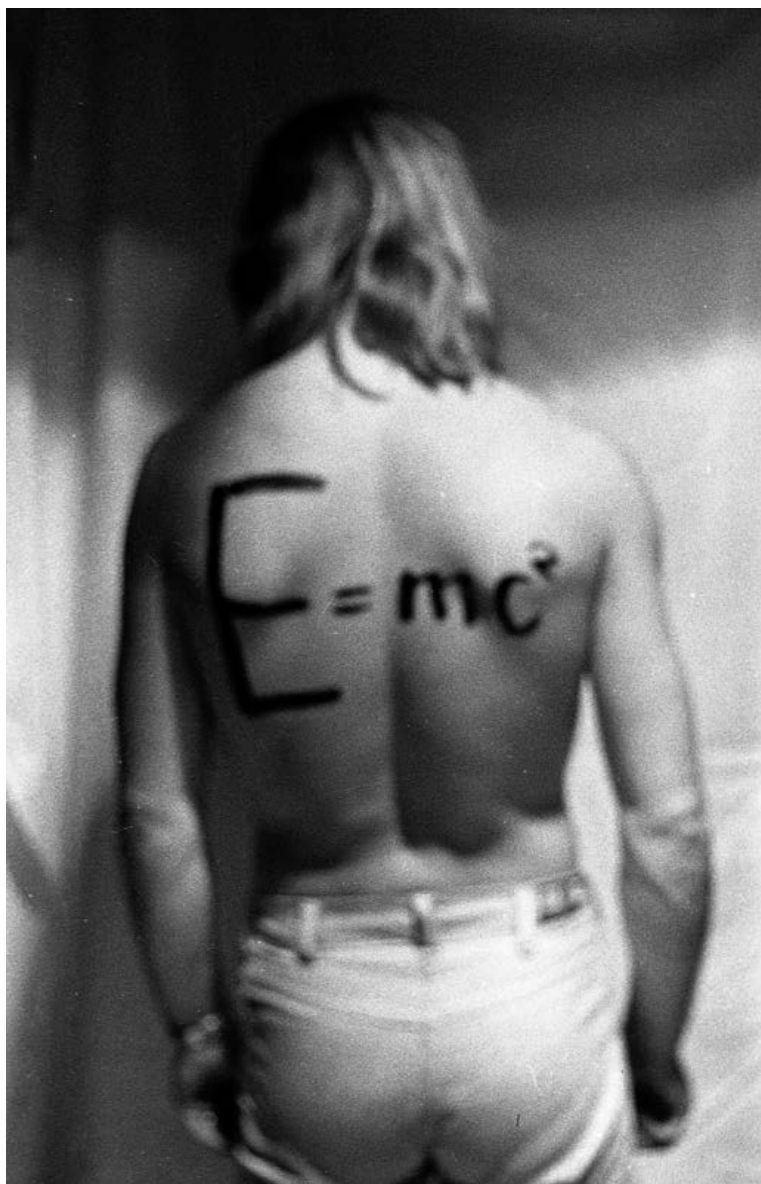
$E=mc^2$
1 - Lumír Hladík, 1976



$E=mc^2$
2 - Lumír Hladík, 1976



$E=mc^2$
3 - Lumír Hladík, 1976



$E=mc^2$
4 - Lumír Hladík, 1976

Ritual Murder of a Stupid Smirk

I love marionettes. However there was one, displayed in a toy store shop window, that irritated the hell out of me. It had the most stupid smirk ever. It gave me nightmares. Unable to "take it" any more, I purchased this ill-fated toy, placed it into an empty Mason jar and poured water into it until it filled up...

Action

Location - Český Brod, Czech Republic

1976



Ritual murder of a stupid smirk
1 - Lumír Hladík, 1976



Ritual murder of a stupid smirk
2 - Lumír Hladík, 1976



Ritual murder of a stupid smirk
3 - Lumír Hladík, 1976



Ritual murder of a stupid smirk
4 - Lumír Hladík, 1976

Anonymous Remained anonymous

Trees played a huge role in my life. Some of them were wise and pensive; weeping willows, practical and useful; fruit trees, challenging; pine trees I used to climb, Mowgli style, in our garden. I knew them intimately, I can still see them in my mind 45 years later. What about the rest of them? Trillions of anonymous trees make up a magic and mysterious entity; a forest – a lot of anonymous trees living together.

I decided to “experience” one of these insignificant trees. I selected a site where open fields formed a circle around a forest. I started walking towards the forest. When I was about 100 m away from its edge, I closed my eyes and kept walking until I was able to single out, by touch, a tree and hugged it. I turned around and walked away from the forest... and kept my eyes shut until I felt that I am far enough from my “selected tree” in order not to be able to identify it ever again. Indeed, I looked back and all I saw was a “forest”.

Action

Location – Úvaly, near Prague, Czech Republic

1977



Anonymous remained anonymous
1 - Lumír Hladík, 1977



Anonymous remained anonymous
2 - Lumír Hladík, 1977



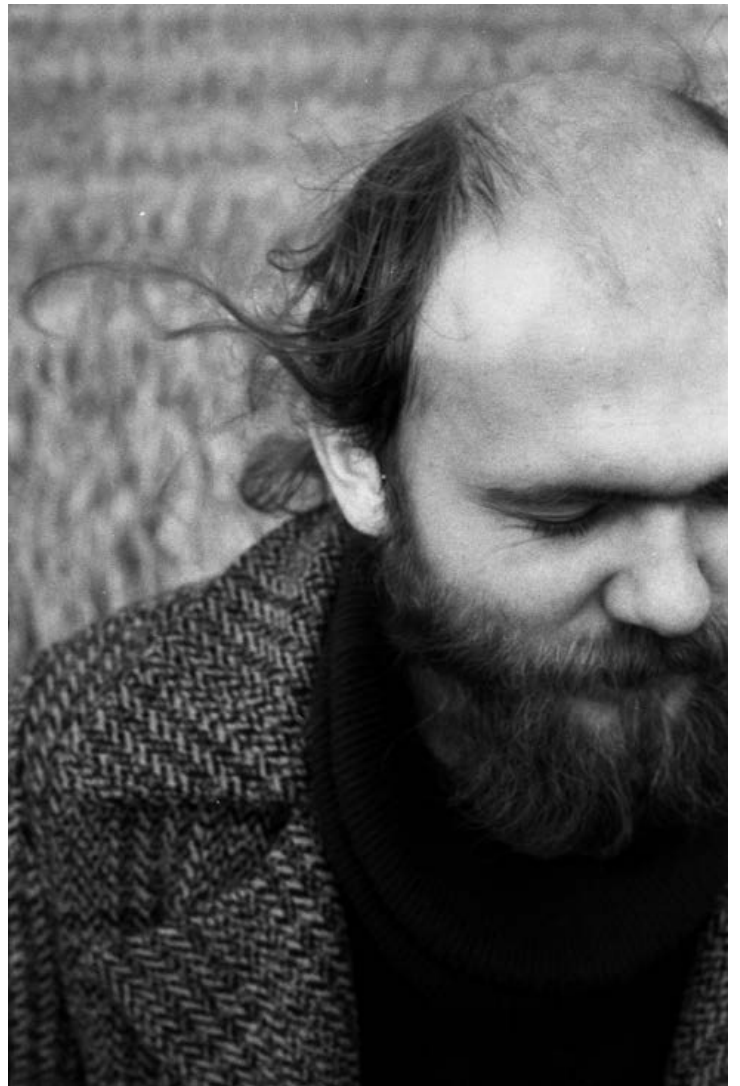
Anonymous remained anonymous
3 - Lumír Hladík, 1977



Anonymous remained anonymous
4 - Lumír Hladík, 1977



Anonymous remained anonymous
5 - Lumír Hladík, 1977



Anonymous remained anonymous
6 - Lumír Hladík, 1977

The Vanishing Row

I formed an arithmetic row of randomly and locally found objects that I collected from an autumn field: soil, straw, grass blades, pebbles and ice. The distance between the items was 10 m and the row was 1 km long. A string provided me with guidance and was removed once the piece was finished. The row-forming items were not distinguishable from the environment they originated from. Although invisible, they were indisputably doing their job of being de-randomized into a temporary state of order. As time progresses they will return to their destiny of unrestricted and uninfluenced entropy.

Action

Location – an autumn field near Český Brod, Czech Republic

1977



The vanishing row
1 - Lumír Hladík, 1977




The vanishing row (L-R, Petr Soukup, Hladík, Jiri Kovanda)
2 - Lumír Hladík, 1977



The vanishing row (L-R, Petr Soukup, Hladík)
3 - Lumír Hladík, 1977



 The vanishing row (L-R, Jiri Kovanda, Lumir Hladik)
4 - Lumír Hladík, 1977



The vanishing row (*L-R, Petr Soukup, Lumir Hladik*)
5 - Lumír Hladík, 1977



The vanishing row (*double exposure*)
6 - Lumír Hladík, 1977



The vanishing row (*L-R, Petr Soukup, Lumir Hladik*)
7 - Lumír Hladík, 1977



The vanishing row (L-R, Jiri Kovanda, Lumir Hladik)
8 - Lumír Hladík, 1977



The vanishing row (L-R, Jiri Kovanda, Lumir Hladik)
9 - Lumír Hladík, 1977



■ The vanishing row
10 - Lumír Hladík, 1977

The Vanishing Row

VINTAGE UNIQUE PRINTS 1977



item 6, The Vanishing Row, 1977 (V1).jpg
size cm: 10.5 x 14.5



item 6, The Vanishing Row, 1977 (V2).jpg
size cm: 10.5 x 14.5



item 6, The Vanishing Row, 1977 (V3).jpg
size cm: 18 x 13



item 6, The Vanishing Row, 1977 (V4).jpg
size cm: 10.5 x 14.5

The Vanishing Row

VINTAGE UNIQUE PRINTS 1977



item 6, The Vanishing Row, 1977 (V5).jpg
size cm: 10.5 x 14.5



item 6, The Vanishing Row, 1977 (V6).jpg
size cm: 10.5 x 14.5



item 6, The Vanishing Row, 1977 (V7).jpg
size cm: 18 x 13



item 6, The Vanishing Row, 1977 (V8).jpg
size cm: 12 x 17

The Vanishing Row

VINTAGE UNIQUE PRINTS 1977



item 6, The Vanishing Row, 1977 (V9).jpg
size cm: 12 x 12.5



item 6, The Vanishing Row, 1977 (V10).jpg
size cm: 19 x 24

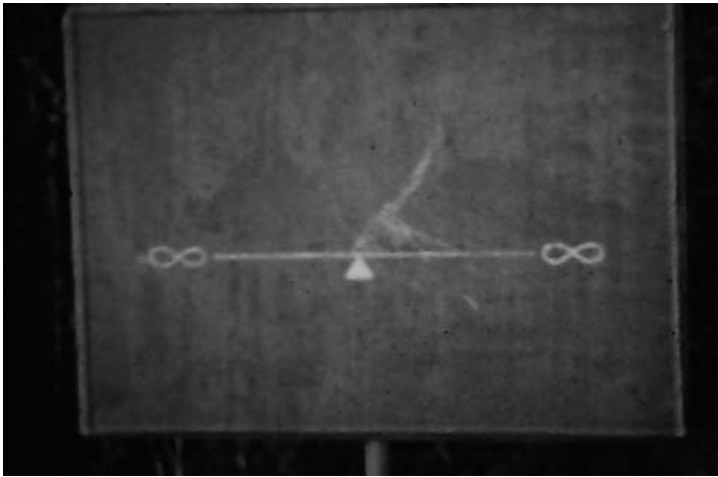
My Personal "Eternal" Vector

I decided to become an owner of a cosmic vector. I secured a white mark stone and a metal road-sign. The black road-sign depicted (in a form of a diagram) a small, white triangle touched by a thin horizontal line with the symbol of infinity on each end. This "depicted" vector was randomly selected (out of an infinite number of vectors running through the universe) and made visible and... public by the very point of the mark stone. I placed the stone into a small pit on top of a hill and poured concrete around it. Three feet away, I erected the metal sign and secured it in the same manner. For three decades since, tourists and vandals have treated this sign the same way as any other government or official announcement, warning or message; with disdain and indifference.

Action / Installation

Location – hill Klepec near Úvaly, Czech Republic

1977



My personal "eternal" vector
1 - Lumír Hladík, 1977



My personal "eternal" vector
2 - Lumír Hladík, 1977

My Personal "Eternal" Vector

VINTAGE UNIQUE PRINTS 1977



item 7, My personal eternal vector, 1977 (V1).jpg
size cm: 24 x 18

Boundary; a Question Without Answers

Boundary divides. It turns one territory into two. The moment we choose to be within one of the them, we have appropriated it as "ours" and thus condemned the second to be the "other" side, the other "one", the not-mine one. This relationship towards a boundary cannot be changed unless we transgress it and stand with both feet in both halves at the same time; such act, however turns both of them to ours. So, I decided to experience both halves as the "other". I located an autumn field, half of which has been freshly ploughed. The divide between the two halves ran perpendicular towards a road. I commenced my walk from that very spot, from a neutral place. First, I chose the field on the right and walked, in a large circle, in order to be able to approach the middle of the boundary between the ploughed and un-ploughed section on a 90 degree angle. I touched the "divide" with the tip of my shoe and returned all the way back to my "neutral" departure point. Then I took to the opposite direction and repeated the process. I touched the boundary at exactly the same point. The point of it all is that there are two territories but not two points; just one with no allegiance to any of the two territories. So where, the hell is the boundary?

Action

Location – Úvaly, near Prague, Czech Republic

1977



Boundary; a question without answers
1 - Lumír Hladík, 1977



Boundary; a question without answers
2 - Lumír Hladík, 1977



Boundary; a question without answers
3 - Lumír Hladík, 1977



Boundary; a question without answers
4 - Lumír Hladík, 1977



Boundary; a question without answers
5 - Lumír Hladík, 1977

Boundary; a Question Without Answers

VINTAGE UNIQUE PRINTS 1977



item 8, Boundary: a question without answers 1977
(V1).jpg size cm: 18 x 13



item 8, Boundary: a question without answers 1977
(V2).jpg size cm: 10.5 x 15



item 8, Boundary: a question without answers 1977
(V3).jpg size cm: 11 x 13



item 8, Boundary: a question without answers 1977
(V4).jpg size cm: 10.5 x 15

Boundary; a Question Without Answers

VINTAGE UNIQUE PRINTS 1977



item 8, Boundary: a question without answers 1977
(V5).jpg size cm: 10.5 x 15

I Reduced the Diameter of Earth

I decided to undertake a monumental task; to reduce the diameter of Earth. I selected a field with bared soil and started to dig a hole. When I sensed that it is deep enough for my cause, I stopped and measured its depth; it was 73 cm. The diameter of Earth, around my action site was ~ 12, 735km; I diminished it exactly by 73 cm.

Action

Location – field near Český Brod, Czech Republic

1977



I reduced the diameter of Earth (f)
1 - Lumír Hladík, 1977



I reduced the diameter of Earth (f)
2 - Lumír Hladík, 1977

I am not Finishing the Run Around the St. Vitus' Cathedral

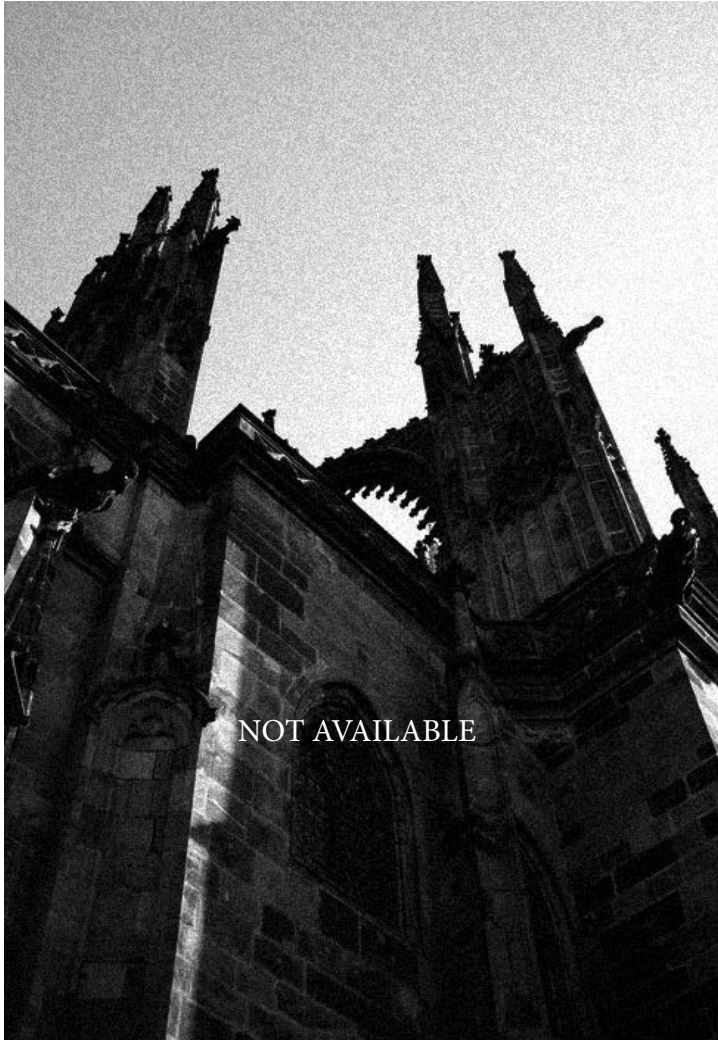
One can never, theoretically, finish up while running around a circle...

If we divide a circle into two halves...and begin running around one of them... and continue dividing the consequent halves into halves infinitely... we cannot ever run these proliferating "halves" down. I decided to experience such an "unaccomplished run-around". Since this kind of "un-complishment" is no ordinary matter, I had to find an object worthy the occasion; I chose the St. Vitus' Cathedral in Prague. This building does not necessarily represent "eternity", but 1000 years are, under the circumstances, nothing to sneeze at. I have not finished circling it; I fell 14 centimeters short.

Action

Location - Prague

1977



I am not finishing the run around St. Vitus' Cathedral
1 - Lumír Hladík, 1977

The Never Boulder

From my early childhood explorations I knew about a large boulder on top of a hill, that made a big impression on me. One day, I came to the conclusion that it is big and important enough to terminate our "relationship" forever. I decided to approach the stone in decreasing increments for 3 days and to come as close to it as possible in order not to really physically touch it for the rest of my life.

12.11.1978

My first day of the event. I walked towards the hill (the boulder was invisible) and I stopped about 1km in front of it and returned home.

22.11.1978

My second day. I walked towards the boulder and I stopped about 0.5km in front of it and returned home (the boulder was still hidden by trees).

25.11.1978

Day three.

The huge and familiar boulder is finally in front of me. I am raising my hand towards the surface, closer and closer. There are 2mm left. This is the limit. My trembling hand may destroy the event. Those 2mm between the boulder and myself are final, I won't ever come back. Ever.

Action

Location – hill Klepec near Úvaly, Czech Republic

1978



The never boulder
1 - Lumír Hladík, 1978



The never boulder
2 - Lumír Hladík, 1978



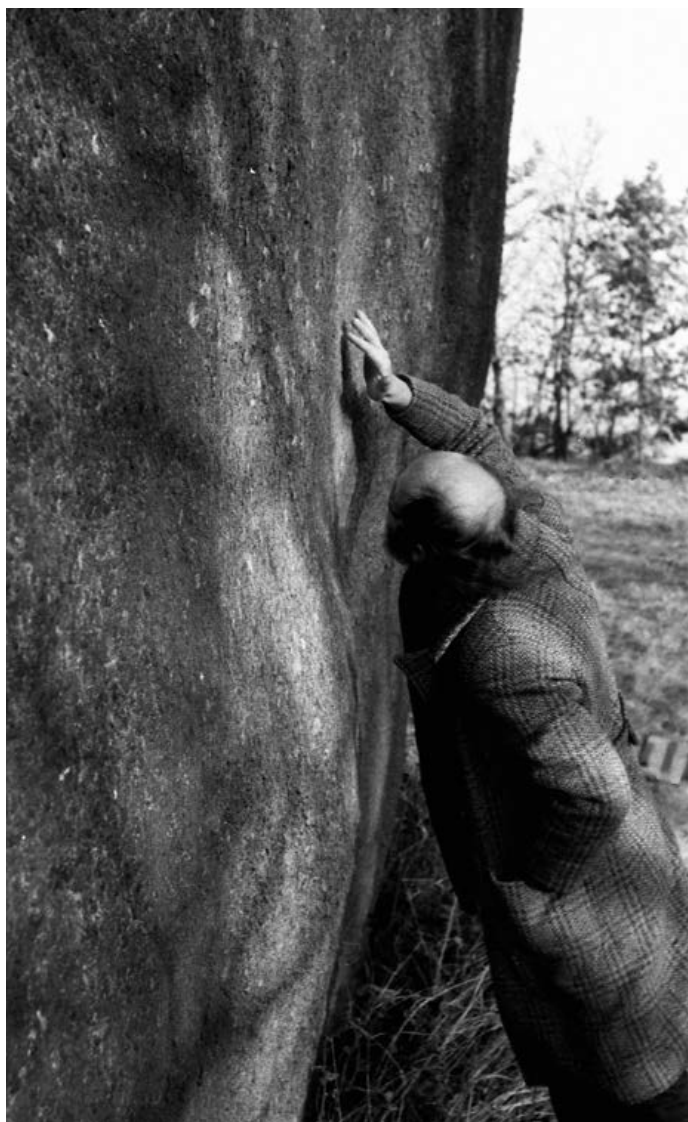
The never boulder
3 - Lumír Hladík, 1978



The never boulder
4 - Lumír Hladík, 1978



■ The never boulder
5 - Lumír Hladík, 1978



■ The never boulder
6 - Lumír Hladík, 1978



■ The never boulder
7 - Lumír Hladík, 1978

The Never Boulder

VINTAGE PRINTS 1978



item 11, The Never Boulder, 1978 (V1).jpg
size cm: 11 x 13

item 11, The Never Boulder, 1978 (V3).jpg
size cm: 11 x 13

item 11, The Never Boulder, 1978 (V2).jpg
size cm: 11 x 13

item 11, The Never Boulder, 1978 (V4).jpg
size cm: 11 x 13

mounted on black cardstock
black masking tape - all vintage
light damage

The Never Bolder

VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V5).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V6).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V7).jpg
size cm: 11.5 x 18



item 11, The Never Boulder,1978 (V8).jpg
size cm: 11.5 x 18

The Never Bolder

VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V9).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V10).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V11).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V12).jpg
size cm: 10.5 x 15

The Never Bolder

VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V13).jpg
size cm: 12 x 18



item 11, The Never Boulder,1978 (V14).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V15).jpg
size cm: 12 x 18



item 11, The Never Boulder,1978 (V16).jpg
size cm: 10.5 x 15

The Never Bolder

VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V17).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V18).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V19).jpg
size cm: 11.5 x 18



item 11, The Never Boulder,1978 (V20).jpg
size cm: 10.5 x 15

The Never Bolder

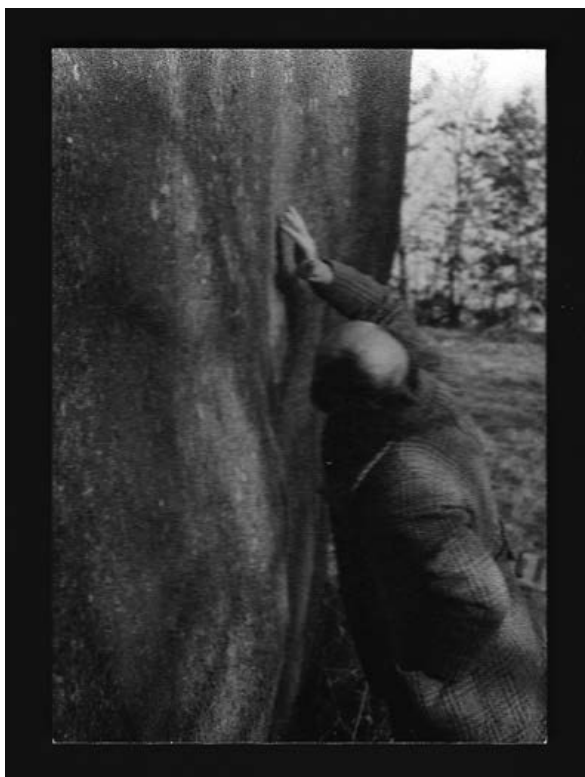
VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V21).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V22).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V23).jpg
size cm: 10.5 x 15



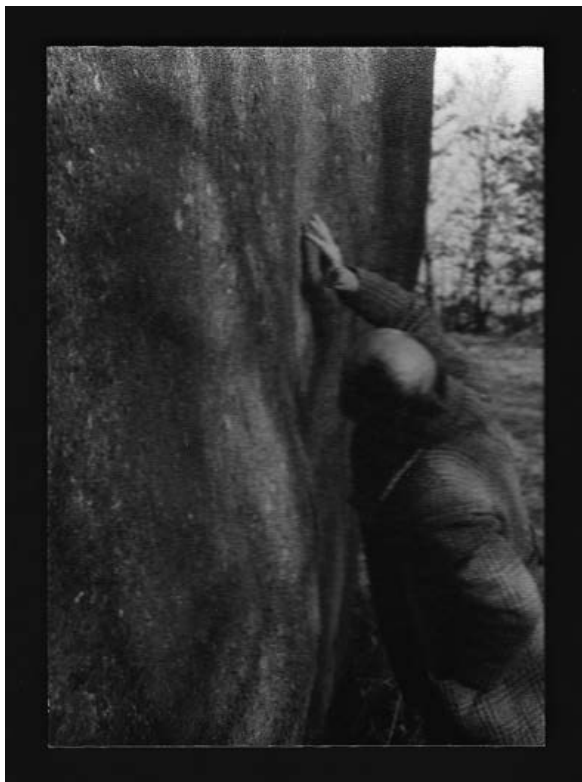
item 11, The Never Boulder,1978 (V24).jpg
size cm: 11.5 x 18

The Never Bolder

VINTAGE UNIQUE PRINTS 1978



item 11, The Never Boulder,1978 (V25).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V26).jpg
size cm: 10.5 x 1



item 11, The Never Boulder,1978 (V27).jpg
size cm: 10.5 x 15



item 11, The Never Boulder,1978 (V28).jpg
size cm: 11.5 x 18

Somewhere, nowhere

Blindfolded, I undertook a car trip with my friend to an undisclosed site somewhere in the Czech Republic. He stopped, helped me to get out of the car and sat me down. I touched the ground. It was grass. I am safekeeping a grass helm from this site till today and a treat it with respect. We returned the same day. Prior to this event, my friend promised that he would not disclose the final destination or location to anybody... ever. The trip lasted about 9 hours.

Action

Location – Prague and somewhere



Somewhere, nowhere
1 - Lumír Hladík, 1979



Somewhere, nowhere
2 - Lumír Hladík, 1979



Somewhere, nowhere
3 - Lumír Hladík, 1979



Somewhere, nowhere
4 - Lumír Hladík, 1979



Somewhere, nowhere
5 - Lumír Hladík, 1979



Somewhere, nowhere
6 - Lumír Hladík, 1979



Somewhere, nowhere
7 - Lumír Hladík, 1979



Somewhere, nowhere
8 - Lumír Hladík, 1979



Somewhere, nowhere
9 - Lumír Hladík, 1979



Somewhere, nowhere
10 - Lumír Hladík, 1979



Somewhere, nowhere
11 - Lumír Hladík, 1979



Somewhere, nowhere
12 - Lumír Hladík, 1979



Somewhere, nowhere
13 - Lumír Hladík, 1979



Somewhere, nowhere
14 - Lumír Hladík, 1979



Somewhere, nowhere
15 - Lumír Hladík, 1979



Somewhere, nowhere
16 - Lumír Hladík, 1979

The Mirrored Sea

One day I realized that it had been two years since the last time I have seen the sea. The sea always was, for us Czechoslovakian citizens, a special place. In a geographical sense; the country is landlocked, and... in a political sense; the sea became a symbol of freedom. Thus, I decided that a time span of two years was emotionally significant enough to allow me to "not to see it (again)". I asked my friends to drive me, (blindfolded) and a large mirror to the Baltic Sea coast in East Germany. Upon our arrival, my friends placed the mirror, in an upright position on the beach facing the sea. I was escorted towards the mirror, where I sat down, removed the blindfold and watched the sea's reflection in the mirror. After an hour of mirror-sea-watching, my friends blindfolded me again and we returned back to Prague.

Action

Location – Warnemünde, East Germany

1980



The mirrored sea
2 - Lumír Hladík, 1980

The mirrored sea
1 - Lumír Hladík, 1980

LIMITED EDITION 1/4 PRIVATE COLLECTION AMSTERDAM

LIMITED EDITION 2/4 PRIVATE COLLECTION VIENNA

LIMITED EDITION 3/4 GALRIE SVIT, PRAGUE, FOR SALE - AVAILABLE

LIMITED EDITION 4/4 GALERIE SVIT, PRAGUE, FOR SALE- AVAILABLE

LIMITED EDITION AUTHOR'S PRINT COLLECTION L HLADIK - AVAILABLE



The mirrored sea
3 - Lumír Hladík, 1980



The mirrored sea
4 - Lumír Hladík, 1980



The mirrored sea
5 - Lumír Hladík, 1980



The mirrored sea
6 - Lumír Hladík, 1980



■ The mirrored sea
 7 - Lumír Hladík, 1980



The mirrored sea
 8 - Lumír Hladík, 1980



The mirrored sea
9 - Lumír Hladík, 1980



■ The mirrored sea
10 - Lumír Hladík, 1980



The mirrored sea
11 - Lumír Hladík, 1980



■ The mirrored sea
12 - Lumír Hladík, 1980



The mirrored sea
13- Lumír Hladík, 1980



The mirrored sea
14 - Lumír Hladík, 1980



The mirrored sea
15 - Lumír Hladík, 1980

The Mirrored Sea

VINTAGE UNIQUE PRINTS 1980



item 15, The mirrored sea, 1980 (V1).jpg
size cm: 24 x 17

mounted on black cardstock
black masking tape - all vintage
light damage

THE TICHY OCEAN COLLECTION FOUNDATION,
PRAGUE/ZURICH
ACQUISITION DATE - APRIL 10, 2016

The Mirrored Sea

VINTAGE UNIQUE PRINTS 1980



item 15, The mirrored sea, 1980 (V2).jpg
size cm: 18.5 x 24

mounted on black cardstock
black masking tape - all vintage
light damage

Anonymous doors

One day I realized that I am living in an illusionary city (Prague). One actually goes about one's life by living in a few familiar streets or city blocks, but 99.9% of the city may as well be just a backdrop, an image or a hologram. We will never enter and experience this "apparition". Our "destiny would not let us. It gets worse. This illusionary city has hundreds of thousands of anonymous doors with thousands of people and events we will never be able to experience.

I decided to visit one of these anonymous non-doors without any intention to see what lies beyond. There was no point to try to change the inevitable. This 99.9% apparition can't be defeated. I just wanted to see the door of a 13th chamber, not what lies behind it (it may cause a collapse of the universe).

Standing on a hill above the city of Prague I randomly selected a house, walked towards it, entered and spent 20 minutes in front of a randomly selected apartment door inside the house. It was a tense wait - if someone had opened the door, he or she would have destroyed the piece. This no-door remained closed. Nothing happened, I remained ignorant. It was a success.

Action



Anonymous doors
1 - Lumír Hladík, 1980



Anonymous doors
2 - Lumír Hladík, 1980



Anonymous doors
3 - Lumír Hladík, 1980



Anonymous doors
4 - Lumír Hladík, 1980

Anonymous Doors

VINTAGE PRINTS 1980



item 14, Anonymous doors, 1980 (V1)
size cm: 51 x 40

mounted on black cardstock
black masking tape - all vintage
light damage

Silence and Hunger

I decided to stroll through city of Prague and... refrain from talking and eating until someone talks to me. Two days later I ran into a former classmate. He said; hi, Lumir.

Action

Location - Prague

1980



Silence and hunger
1 - Lumír Hladík, 1980



Silence and hunger
2 - Lumír Hladík, 1980

Entering Nowhere

I commenced my piece by walking, blindfolded, down a winding road in the middle of a forest at midnight. I walked alone. Being able to differentiate between the asphalt or grass under my feet helped me to stay within the perimeter of the road. I walked for a long time. When I had completely lost all sense of distance and time, I stopped and, using my finger, I drew an imaginary line across the road. This virtual "border" divided my personal universe into two universes; where I have been and where I have not. I returned.

The next night, around the same time, I undertook the same trip, blindfolded, again. My goal was not to cross the pre-set line from the previous day. I tried to guess where the exact spot that I had drawn the line was and stopped there, turned around and returned. The most important objective was to drive the Not-knowing about my whereabouts to highest possible intensity; to exist, for a while, nowhere.

Action

Location – forest road near Česká Lípa, Czech Republic

1981



Entering nowhere
1 - Lumír Hladík, 1981



Entering nowhere
2 - Lumír Hladík, 1981

Entering nowhere
Continued...



Entering nowhere
3 - Lumír Hladík, 1981

Entering nowhere
4 - Lumír Hladík, 1981



Entering nowhere
5 - Lumír Hladík, 1981



Entering nowhere
6 - Lumír Hladík, 1981



Entering nowhere
7 - Lumír Hladík, 1981



Entering nowhere
8 - Lumír Hladík, 1981



Entering nowhere
9 - Lumír Hladík, 1981

LUMIR HLADIK

DOCUMENTATION CATALOGUE INSTALLATIONS / 1976 - 1981

In the 70s and 80s, installations were a rare event. Any kind of contemporary, conceptual art has been permanently banished from galleries and museums. Thanks to the, occasionally, inattentive eye or bureaucratic slopiness of the establishment, artists were able to exhibit new progressive work. Often only for a few hours or a handful of art enthusiasts or friends.

Too many birds

I made 100 origami birds and suspended them, in the form of a "hive" in the corner of a living room.

Installation

Location - Prague

1977



Too many birds

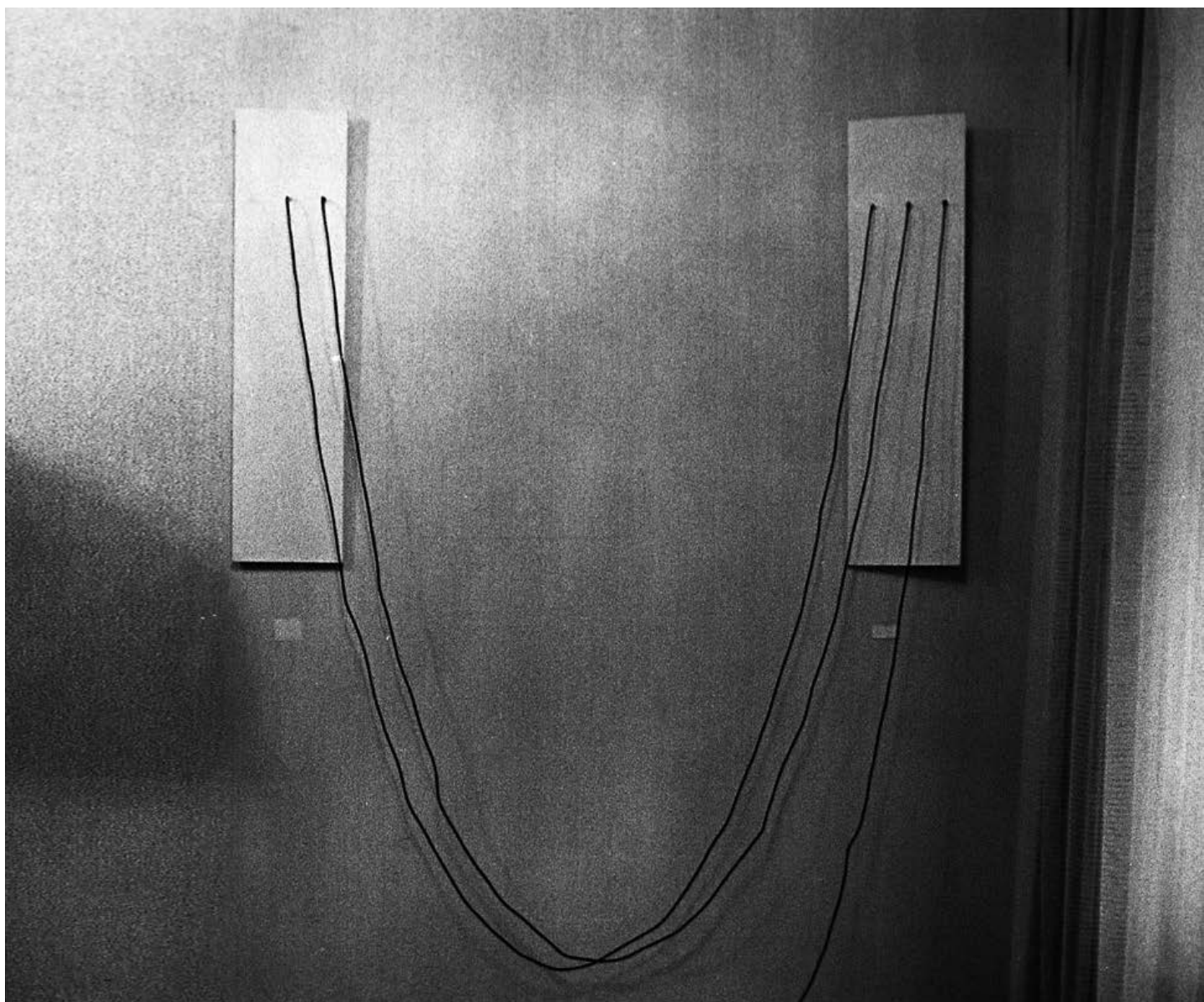
1 - Lumír Hladík, 1977

Three wires

Installation

Location - University of Economics Club, Prague

1977



Three wires

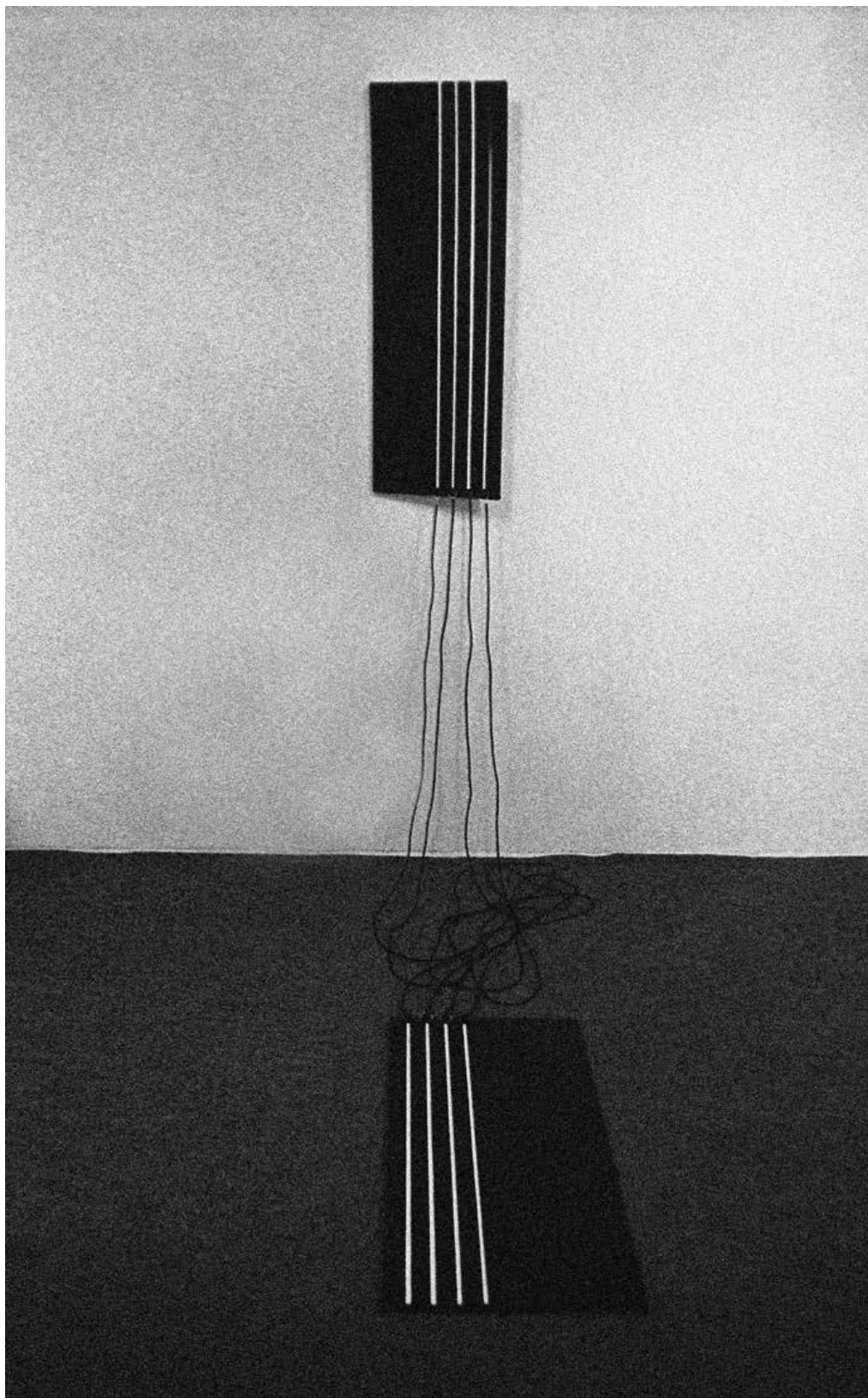
1 - Lumír Hladík, 1977

Four wires

Installation

Location - University of Economics Club, Prague

1977



Four Wires

1 - Lumír Hladík, 1977

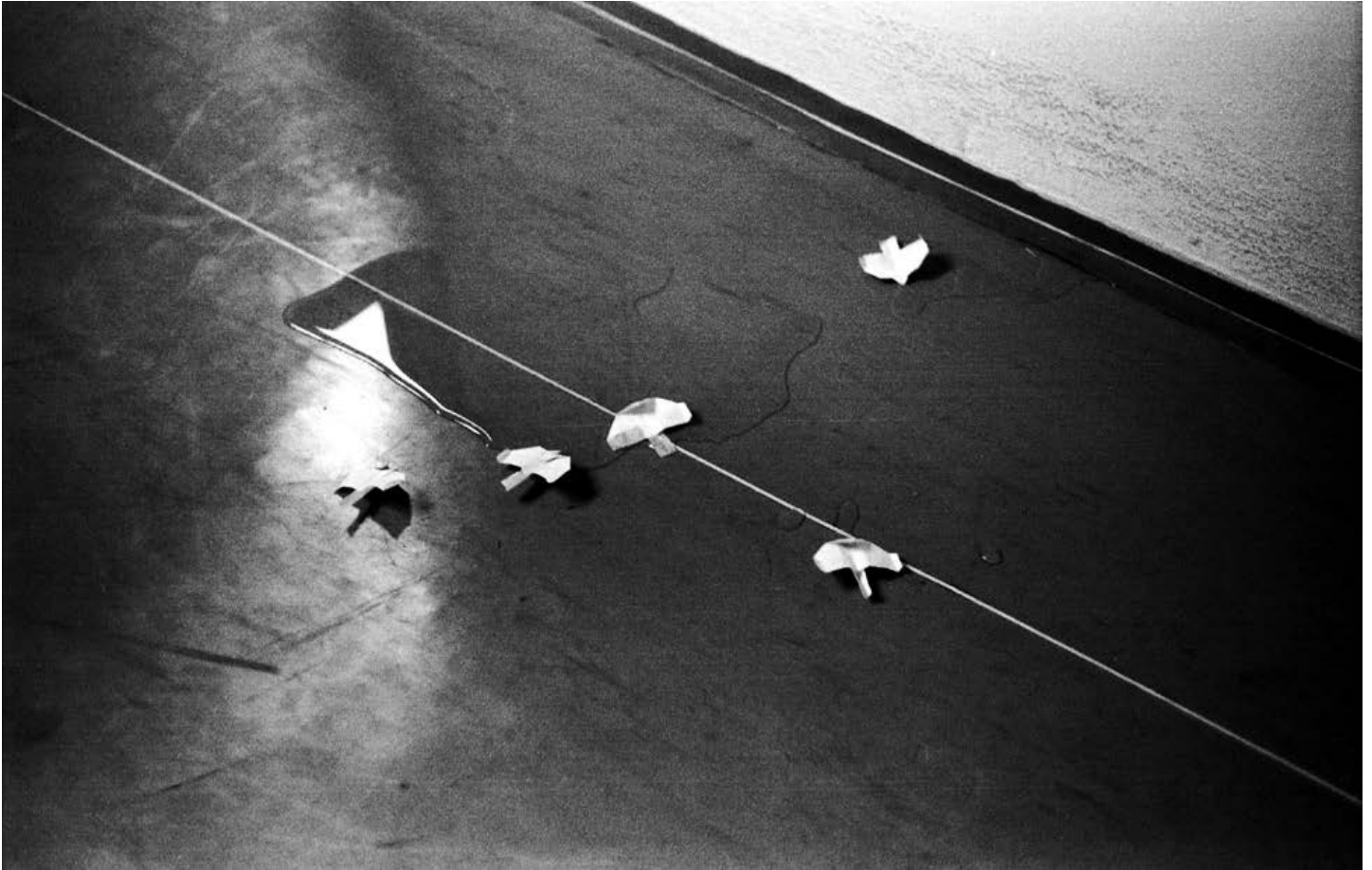
Paper birds drink water

O placed several origami birds in between water puddles on the gallery floor. I made sure their beaks got wet.

Installation

Location - an empty gallery in Prague*

1979



Paper birds drink water
1 - Lumír Hladík, 1979

*National Gallery, Městská knihovna

LUMIR HLADIK

DOCUMENTATION CATALOGUE

PERFORMANCES / INTERVENTIONS / 2013 - 2017

After a long pause, Lumir Hladik resumed his work in the arena of performance and intervention art.

Sorry

For me, a fence always was, and still is, a symbol of mistrust. In Toronto, there was a stretch of around 400 meters of chicken wire fence: separating rail tracks from Dundas Street West. For decades, growing trees and bushes, following their natural instinct, incessantly crossed this arbitrary boundary from both sides of the fence. Despite being cut down by the City's workers on annual basis, many of the branches were permanently fused with the fence's wires and could not be removed. On 4th of May 2013, using medical gauze, I dressed the cut-off tips of about twenty of these amputated tree-limbs.

INTERVENTION

Location – The Junction, Toronto, Canada

Date: May 4th 2013




SORRY
1 - Lumír Hladík, 2013




SORRY
VIDEO- Lumír Hladík, 2013





 SORRY
2 - Lumír Hladík, 2013



 SORRY
3 - Lumír Hladík, 2013

Lovers no more

I found two white plastic cups stuck into a chicken wire fence. I photographed them against the sky.

INTERVENTION

Location – The Junction, Toronto, Canada

2013



Lovers no more
1 - Lumír Hladík, 2013

NEEDLES FOREVER

On December 29, 2013, on a sidewalk near my studio, I picked up two discarded Xmas trees. After I dressed up their trunk stumps with gauze, I kept them, in a secluded, safe space outdoors. Once they have lost all their needles, I dressed them up with gauze and transformed them into holy relics. It took the trees 917 days to forever lose their needles.

INTERVENTION

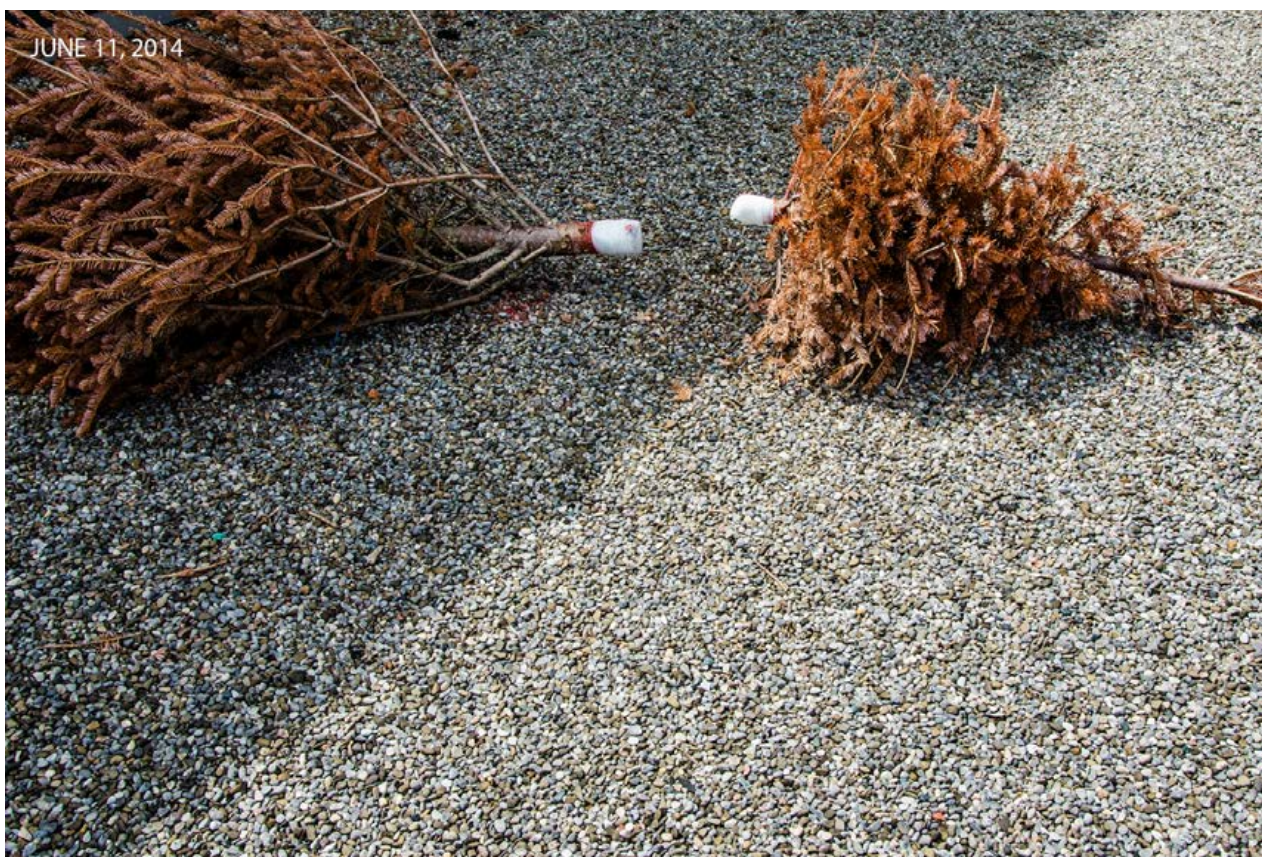
Location – The Junction, Toronto, Canada
2013 - 2016



Needles Forever
1 - March 30, 2014



Needles Forever
2 - May 11, 2014



Needles Forever
3 - June 11, 2014



APRIL 18, 2015

Needles Forever
4 - April 18, 2015



JULY 2, 2016

Needles Forever
5 - July 2, 2016



Needles Forever
6 -



Needles Forever
7-

Arm in Arm

I found a wooden coat hanger dangling on a wire fence. I took it back to my studio. After finding a similar one in my closet, I sprayed both with chrome paint and tied them together with medical gauze. I took the combo back to the same location, placed it onto the fence and took a picture... against the sky.

INTERVENTION

Location – The Lower Junction, Toronto, Canada

April 21, 2014



Arm in Arm
1 - Lumír Hladík, 2014

