

PETR BARINKA

CV + PORTFOLIO

PETR BARINKA

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EDUCATION:

2011 – 2015 **Academy of Fine Arts and Design**, Bratislava, Slovakia
postgraduate studies, painting studio 4, prof. Ivan Csudai
2000-2007 **Academy of Art, Architecture and Design**, Prague, Czech Republic
2002-2007 sculpture studio, prof. Kurt Gebauer
2000-2002 illustration and graphic studio, prof. Jiri Salamoun
2004- residency, **Academy of Arts in Athens**, sculpture studio, prof. George Lappas

AWARDS:

2015
ESSL ART AWARD - VIG Special Invitation
2009
NG 333 Art Award, Czech National Gallery award for young artists

SOLO EXHIBITIONS:

2016
All You Need Is Art, Caesar Gallery, Olomouc, Czech Republic

2015
Master Blaster, Art Salon S, Prague, Czech Republic
Hidden Level, SPP Gallery, Bratislava, Slovakia
Compilation 10-15, Kabinet, Bratislava, Slovakia

2014
Dark Memory / Petr Bařinka / Michal Břrik, Salon, Nitra Gallery, Nitra, Slovakia
Dark Memory / Petr Bařinka / Michal Břrik, VSG Gallery, Kořice, Slovakia

2013
Night Visitors, Fons Gallery, Pardubice, Czech Republic
BLAcKbLiK, Industrial Gallery, Ostrava, Czech Republic

2012
Modus Operandi, with Pavel Strnad, Kabinet T Gallery, Zlin, Czech Republic
Uffomiks, with Katerina Bazant, Uffo Gallery, Trutnov, Czech Republic
Tvrz 3000, Chodovska Tvrz Gallery, Prague, Czech Republic

2011
Planet Magnet, FruFru Gallery, Bratislava Slovakia

2010
Welcome To Endland, Makrac Gallery, Prague, Czech Republic

GROUP EXHIBITIONS:

2016

VIG Special Invitation / Ringturm VIG Gallery, Vienna, Austria

Mezipos, Visual Kontakt Gallery, Oradea, Romania

Multipoint, Uffo Gallery, Trutnov, Czech Republic

2015

ESSL Art Award finalists, Medium Gallery, Bratislava, Slovakia

2014

Awaiking Dragon, National Gallery Prague, Prague, Czech Republic

Multipoint, The Orava Gallery, Dolny Kubin, Slovakia

Diversity Required, Slovak National Gallery Bratislava, Slovakia

Multipoint, SPP Gallery, Bratislava, Slovakia

Speichern unter..., mo.e contemporary, Vienna, Austria

Multipoint, Slovak Institut Warsaw, Poland

2013

Fakt/Fikcia, Sypka Gallery, Valasské Mezirici, Czech Republic

ArtD. No.1, Art House, Bratislava, Slovakia

Sppirit, SPP Gallery, Bratislava, Slovakia

2012

Sculpture and Object, Hviezdoslav námestie, Bratislava, Slovakia

Somebody is looking, Reduta theatre, Brno, Czech Republic

In Betlem everything / Kurt Gebauer and his students, Fagner gallery, Prague, Czech Republic

2011

Haunted House, FruFru gallery, Bratislava, Slovakia

Unknown Area, Kunstverein Graz, Regensburg, Germany

2010

Contemporary Czech Painting and Sculpture, National Gallery Prague, Czech Republic

Multipoint symposium, Universum Gallery, Nitra, Slovakia

Mädel Knödel, Kurt Gebauer, students and graduates, Czech Embassy Vienna, Austria

2009

5th Salon of Young Artist in Zlin, House of arts, Zlin, Czech Republic

NG 333 Art Award, National Gallery, Prague, Czech Republic

Petr BARINKA / artist statement

In my artwork I tend to create fantasy worlds in different media and inhabit them with imaginary fairy-tale creatures, often indirectly inspired by the Japanese pop culture. The element of play and the imaginary space of the limitless (child's) imagination are important aspects of my work. My sculptures and objects have an amusing quality that derives from their toy-like aesthetic, but they also possess something deeper that relates to personal emotions and nostalgic memories of childhood.

The particular insecurity and vulnerability of children is symbolically articulated on a formal level, by deforming the bodies of some objects or assigning a melancholy aspect to the postures and facial expressions of some figures. I thus create a certain contrast in my work between the aesthetics of cuteness or kawaii on the one hand and a vague sense of melancholy, childlike loneliness, and emotional deprivation on the other.

My artwork often evokes a children game. Yet it is a game produced by an adult with experience, lived traumas and fantasies. Formal resources of a fairy tale are therefore meant for a different audience than children. They are not the stories that withhold sexuality and mortality. On the contrary! Visual naivety lets play the topics that are taboo in fairy tales. It is the reverse side - here inverse there perverse.

In my early work I changed the ideal sunny worlds of moral cartoons for the youngest such as Teletubbies into a venue of psychological traumas and show how fulfilled dreams can easily turn into nightmares (Mr. Citro). It also shows how a wild dream can finish with a happy ending (Bon voyage). Through a naive look I tend to strengthen terrifying moments, lead the viewers into the centre of a dark forest or amidst displaced (sexual) obsessions of a city life (Night Visitors), lead them into the core of a gigantic skull at the end of the world (Welcome to Endland), into an abandoned world of socialistic modernity, which is now only a place of memory inhabited by spectral creatures (Night Visitors). In the Master Blaster (referring to a videogame from 1988) I take viewers right to the imagination derived from game worlds. In the history of my visuality we can trace the aesthetics of retro-games and gaming machines. Easily we can get the feeling of being caught up in a huge flashing gaming machine full of gravitational holes, comic xenon rockets, in a world of arcade games such as Space Invaders or in other earlier video games using schematic vector imagery. Everything has its roots in this wild aesthetic of pop-culture, which it elevates to the "big game" that grows to be a principle and a symbol in the world.

Art as a meta-game

I create a visual linkage between the game, art and real life. It raises the question about the relationship between art and human life. For someone art is a way of seeing the essence (metaphysics), for others it is a means of showing the dominance of people who love art. In spite of all that here art is something different, it is a gaming mirror of reality, it is something that accompanies life as kind of a meta-commentary. In this interpretation art meets with the playful doubling of reality. It takes us to a world, where anything is possible because everything is abstract, everything is just a reflection. A pipe in the picture is not a pipe, but just a reflection of a pipe. It is a free game space, it is a meta-game, a space, where without any restraints the displaced can return. Game is in my work the main motive. Not only do I work using the game, but the game itself is the substance of my visual expression.

Life as a meta-fight

I also imaginatively develop gaming worlds into different situations often reflecting cruel experience. But if we took whole life as a game like I do, then we could withstand the cruelty of life much better. Everything is just a game. In a game it is easy to go and shoot into a crowd. Run and gun! But beware, you can't do it the other way around. The horror must stay an illusion. It is not suggested to treat life like a game. There, where the moment of physical death comes to play, the game ends and reality begins. GAME OVER! No withdrawal, no restart. It is not possible to play again. The thought of reincarnation cannot serve as an alibi. It is not about that. That what is served here is the topic of ambivalence of game and reality. Reality is never completely real and a game is never fully a game. Reality is a game that is held together by the ropes of illusion. We are uploaded and thrown into the battlefield. What remains? Drop dead! - Or become a Master Blaster.



PETER BARBRA
GAME OVER, 2015
EDELSTAHL, HOLZ UND ACRYLPLATTE

Game Over

2015

steel, plywood and acrylic

180 × 180 × 100 cm

71 × 71 × 40 in



Miss Y
2011 fiberglass
370 × 220 × 150 cm
145 × 87 × 60 in

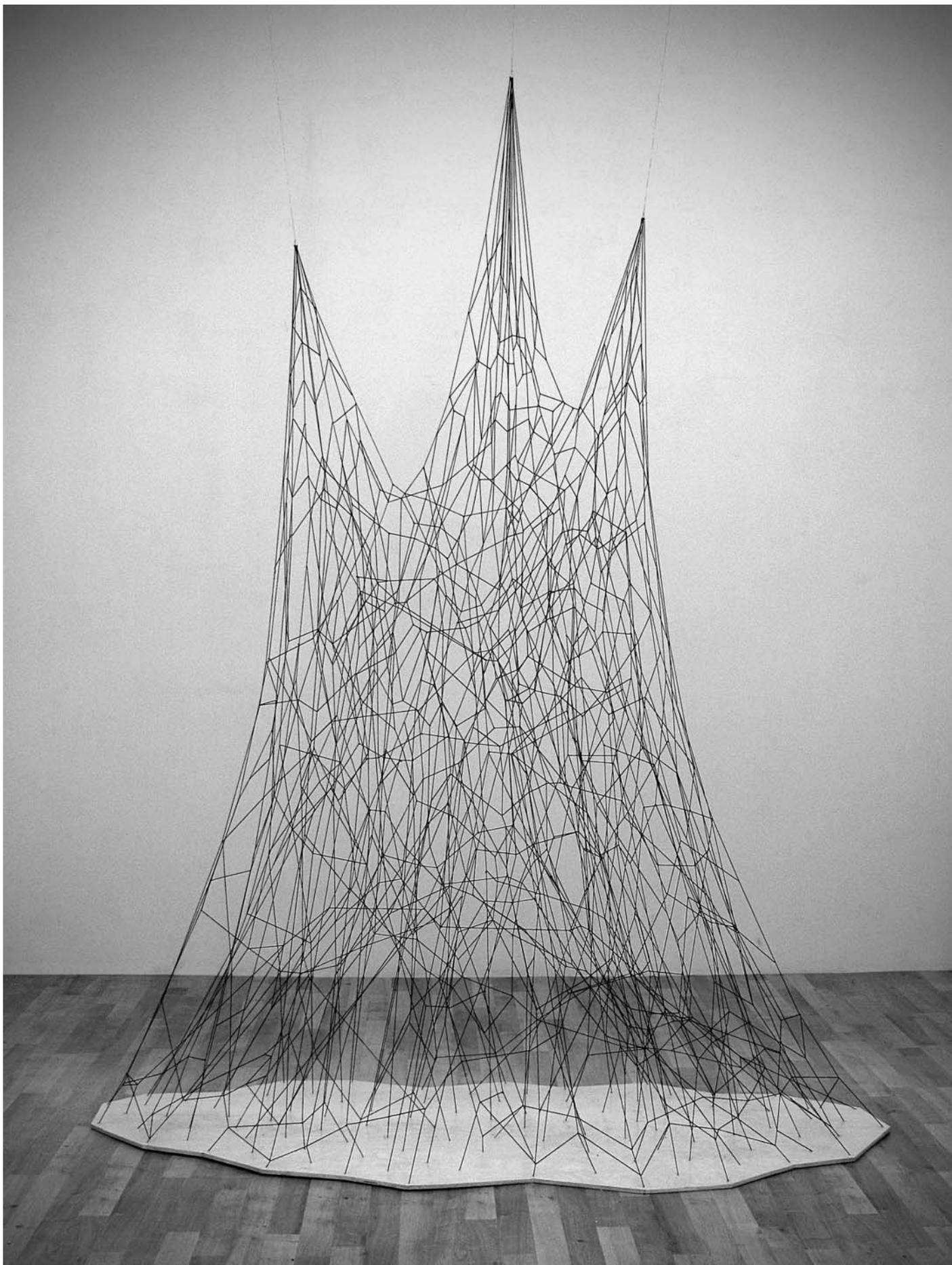


Little Cripple

2007
mixed media, polystyrene, PVC
150 × 50 × 30 cm
60 × 20 × 12 in

Miss Onion

2003 fiberglass
190 × 190 × 100 cm
75 × 40 × 40 in



Tip Of The Iceberg

2014

wool, plywood, wire

250 × 190 × 90 cm

98 × 75 × 35 in



Mr. Citro

2004

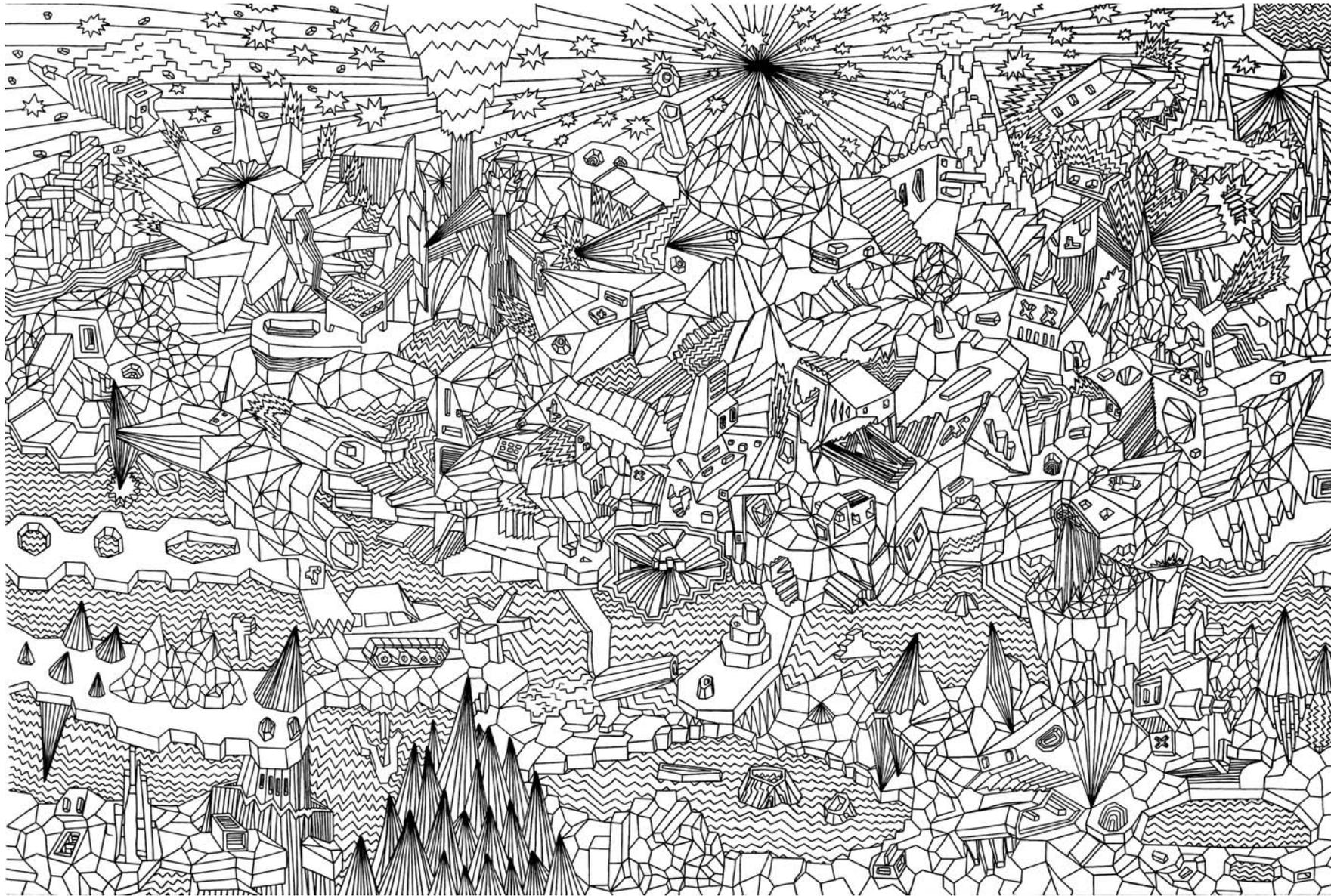
mixed media, polystyrene, PVC

200 × 70 × 50 cm

79 x 29 x 20 in



It
2007
mixed media, polyester,
ventilator, diodes
250 × 150 × 150 cm
98 x 59 x 59 in



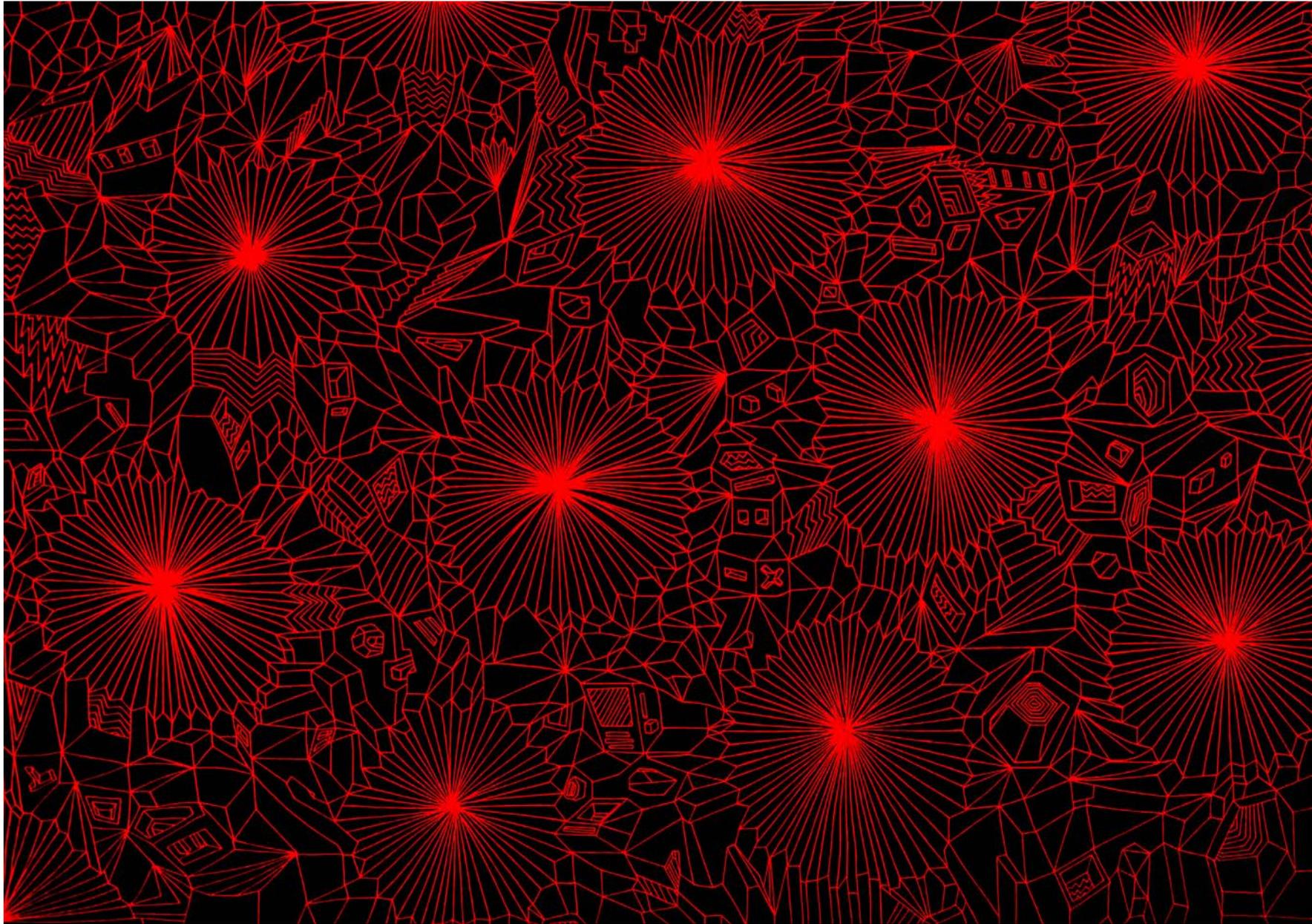
Black & White Vector

2015

acrylic and wool on canvas

200 × 300 cm

79 × 118 in



Red Vector

2015

acrylic and wool on canvas

140 × 200 cm

55 × 79 in



Complicated Structure

2013

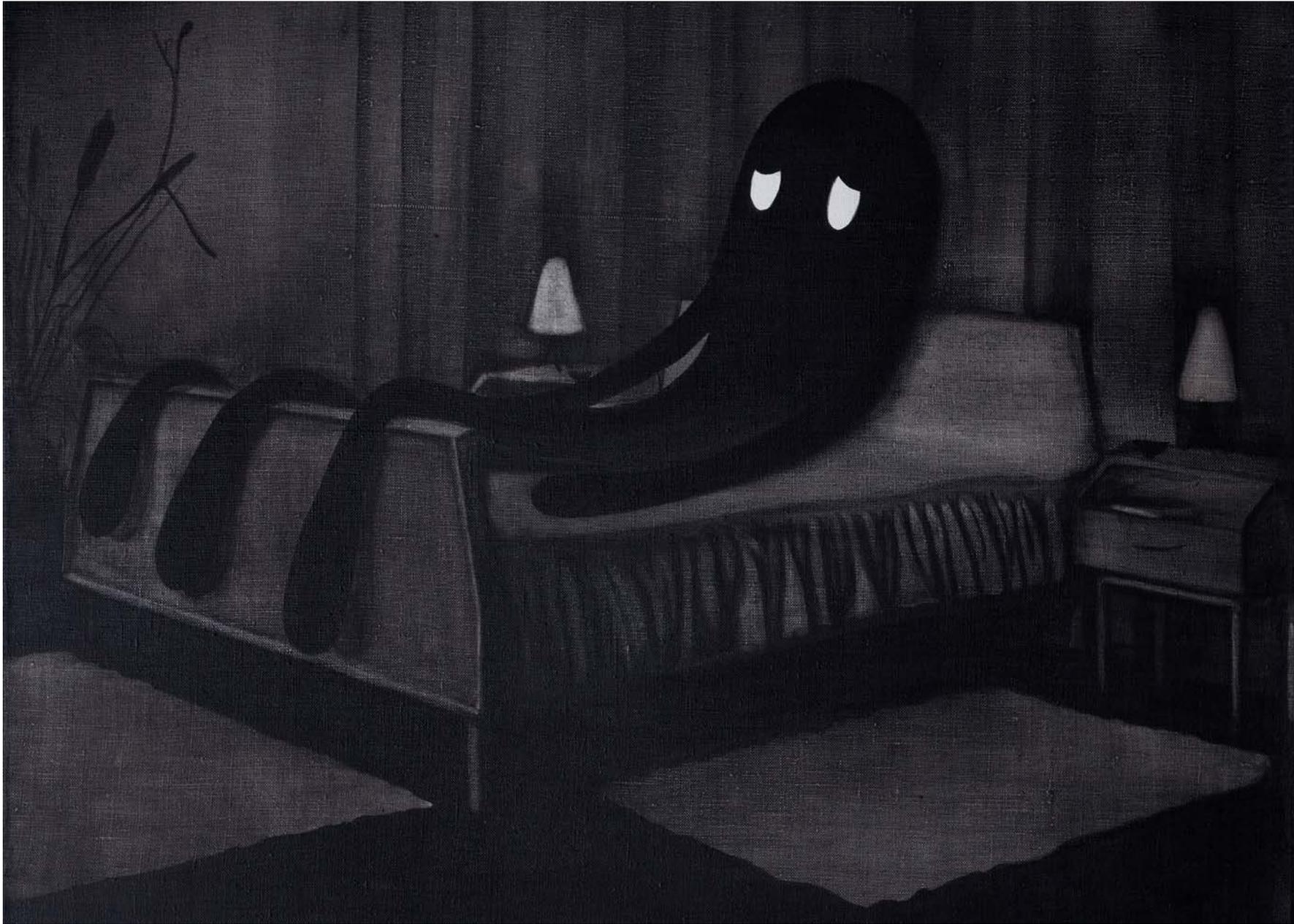
acrylic and wool on canvas

140 × 200 cm

55 × 79 in



Night Visitors
2012- 2016
slideshow
dimensions variable



Dark Room No.2

2013

acrylic on canvas

140 × 180 cm

55 × 79 in



Night Visitors
2013
plywood
each 220× 120 cm
87 x 47 in



NG 333 Award 2009
exhibition view
2009
National Gallery
Prague



Master Blaster
exhibition view
2015
Dancing House Gallery
Prague



Master Blaster
exhibition view
2015
Dancing House Gallery
Prague