

# Prokop Bartoníček – selected works

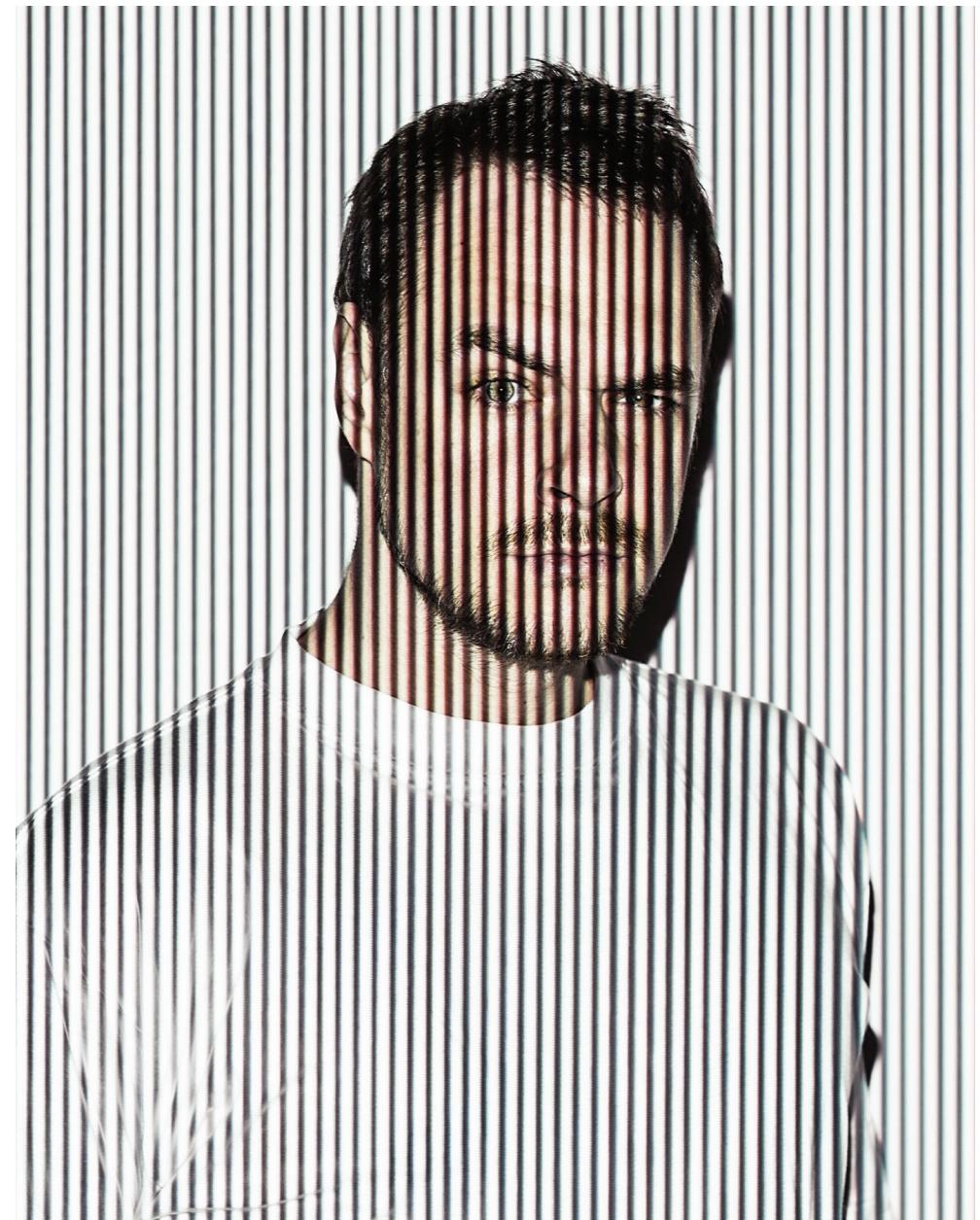


[www.prokopbartonicek.com](http://www.prokopbartonicek.com)  
atari@pebe.cz  
00420 777 12 89 69

# Prokop Bartoníček

– belongs to the young generation of contemporary artists who use the latest technological innovations as a natural means of expression. Their creative arena isn't the studio but the entire global communications network. In contrast to many of his contemporaries, Bartoníček doesn't disengage from the experienced dimensions of human being; he doesn't journey off into the artificial realm of virtual reality. His work is, instead, focused on a carefully considered (though continually experimental) juxtaposition of the captivatingly perfect expression of electronic media and the no less fascinating 'real' world of humanity and nature. In the dialogue between these two spheres, Bartoníček is primarily concerned with revealing the processes that take place in the human mind, in nature and the universe. In doing so, he stimulates in our imagination an awareness of the laws (but also unpredictable phenomena) that determine both the tangible framework of human civilisation and the incalculable motions of the cosmos.

Richard Drury (chief curator GASK)  
Gallery of the Central Bohemian Region



# Prokop Bartoníček – CV

Born in Prague in January 1983. In the year 2003, Before graduation from Secondary School he was accepted to VŠUP into the atelier of sculpture of Prof. Beránek.

As a former member of the artists group Ztohoven he took part in the event Media Reality (Crashing into broadcast TV with an atomic mushroom, 2007).

In the year 2007-2008 was a student of Prof. Joachima Sauter in his class of experimental design at the Berlin UdK.

He completed academic studies at UMPRUM in 2010 with complex project titled Worlds As Fragments.

At the present time he lives and works in Prague and Berlin. He primarily develops interactive installations and experimental projects such as, Vibrator, Urna, Worlds As Fragments, Mirrsaic - NOW, Phosphor 360 and Laser Screen Printing.

In years 2008-2015 Bartonicek organised regular art exhibitions in order to present the Berlin experimental scene in his showroom 22presents in Prague. Furthermore, he has founded a cultural centre Ex Post which is settled in the former post office in the middle of Prague.

Bartonicek is an owner and director of the company Pebe Interactive s.r.o. which produces technically demanding projects.

- individual exhibitions
  - 2014 / Kutná Hora, CZ / Gallery of the Central Bohemian Region / 49° 56.822, 15° 15.870
  - 2010 / Prague, CZ / showroom 22presents / Worlds as fragments
  - 2007 / Prague, CZ / Koncepti, NoD, Montanelly, Ciant, Indigo Space, Velryba / Network Streetart
- selected collective exhibitions
  - 2017 / Prague CZ / Sexplicit vol. 3 / Vibrator, Vibrator 2.2, photographs, drawing, more
  - 2016 / Tel Aviv, IZ / Print Screen Festival / Vibrator 2.2
  - 2015 / Prague, CZ / Ex Post - Ignorance (with Benjamin Maus) / Jller
  - 2014 / Prague, CZ / Trafačka - 8 years of collective - the last show / Laser Screen Printing
  - 2014 / Toruń, PL / Bela Skyway festival / Phosphor 360 ver. B (pebe/lab)
  - 2014 / London, UK / Red Gallery: Trafačka - Temple of the freedom / Flash-face
  - 2014 / Prague, CZ / Lunchmeet festival, Chemistry gallery / Laser Screen Printing
  - 2013 / Prague, CZ / Trafačka - 7 years of collective / Phosphor 360 ver. B (pebe/lab)
  - 2013 / Prague, CZ / Signal festival / Phosphor 360 ver. B (pebe/lab)
  - 2012 / Zagreb, HR / DeviceArt / Vibrator 2 beta
  - 2011 / Berlin, DE / CYNETART '11 Dresden / Vibrator
  - 2011 / Prague, CZ / Enter4 biennial / Vibrator
  - 2011 / Berlin, DE / AMAZE United, Transmediale '11 / You can't hide it all
  - 2010 / Istanbul, TR / Amber Festival 2010 / Vibrator
  - 2010 / Prague, CZ / gallery of National Technical Library, Body Limits / Vibrator
  - 2009 / Berlin, DE / DesignTransfer - Design Mai / Urna - the shape with meaning
  - 2009 / Zlín, CZ / Zlínský Salón mladých / You can't hide it all
  - 2009 / Prague, CZ / DOX - Enter4 / Urna - the shape with meaning
  - 2009 / Helsinki, FI / Kiasma Museum - PixelAcheo9 / Urna - the shape with meaning
  - 2008 / Berlin, DE / UdK Rundgang / Urna - the shape with meaning, Vibrator - data of the beauty
  - 2001 - 2007 / many independent shows and performances in Prague (Smysly collective, Ztohoven group, school shows, objects, Vjing)
- awards
  - 2017 / Japan Media Arts Festival, Excellence Award, for project Jller
  - 2016 / Ars Electonica, Honorary Mention, for project Jller
  - 2008 / NG333 award of National gallery in Prague (the award we received as artistic group Ztohoven, for action Medial Reality, 2007) (NY Times article, Michael Kimmelman, 2008)
- art groups and collectives
  - 2013-now / pebe/lab studio
  - 2007-2015 / art collective Trafačka
  - 2003-2008 / art group Ztohoven (team varies each action)
- live performance, scenography
  - 2015 / Sun For Tree at Strom of Jakub Nepraš, Sun light reflection improvisation
  - 2011 / Operative Performances, Untitled (cooperative work for LEAP Berlin)
  - 2010 / Worlds as fragments II, realtime animation of matter, visuals for orchestra BERG, composer: Petr Wajšar
  - 2010 / visuals for Jiří Havelka's theatre play "Ubu se baví", theatre Na zábradlí
  - 2006 / live Vjing for MOFFOM film festival Prague, gala show, cooperation with Pavel Fajt
  - 2005-2007 / part stage-designer and full visuals-designer of Chinaski band tours across land
  - 1999-2005 / known as VJ ATARI (atari.sys)
- selected presentations and lectures
  - 2017 / lecture for students at Prague College, Prague, CZ
  - 2016 / lecture for students at AVU, Prague, CZ
  - 2016 / lecture for students at FAVU, Brno, CZ
  - 2016 / jury of master's degree works at University of Tomas Bata, Zlín, CZ
  - 2016 / jury of Art Directors Club Awards, Prague, CZ
  - 2015 / lecture for students at University of Tomas Bata, Zlín, CZ
  - 2013 / lecture for students at New Media Studies at Charles University in Prague, CZ
  - 2012 / lecture for students at New Media Studies at Charles University in Prague, CZ
  - 2012 / presentation for ADC (Art Directors Club), HUB, Prague, CZ
  - 2011 / lectures (2x 90 min) at VŠE (University of Economics) Prague
  - 2010 / Parenthesis Gutenberg, Cultura y Media conference at CCGSM, Buenos Aires, ARG
  - 2010 / lecture at FUD-UJEP (cz), Ústí nad Labem, CZ
  - 2010 / presentation at Pecha Kucha Night (cz), Praha, CZ
  - 2009 / presenting Urna project on PixelAcheo9, Kiasma Museum, Helsinki, FI
  - 2009 / guest at The Influencers (en), Barcelona, ES

# Jller – 2015

Collective work with Benjamin Maus.

Jller is part of an ongoing research project in the fields of industrial automation and historical geology. It is an apparatus, that sorts pebbles from a specific river by their geologic age. The stones were taken from the stream bed of the German river Jller, shortly before it merges with the Danube, close to the city of Ulm. The machine and its performance is the first manifestation of this research.

A set of pebbles from the Jller are placed on the 2x4 meter platform of the machine, which automatically analyzes the stones in order to then sort them. The sorting process happens in two steps: Intermediate, pre-sorted patterns are formed first, to make space for the final, ordered alignment of stones, defined by type and age. Starting from an arbitrary set of stones, this process renders the inherent history of the river visible.



*Ex Post, Prague, 2015*



*Ex Post, Prague, 2015*

video: <https://vimeo.com/167126696>



 ARS ELECTRONICA

WIRED

COLOSSAL

POPULAR  
SCIENCE



*Ex Post, Prague, 2015*

video: <https://vimeo.com/167126696>

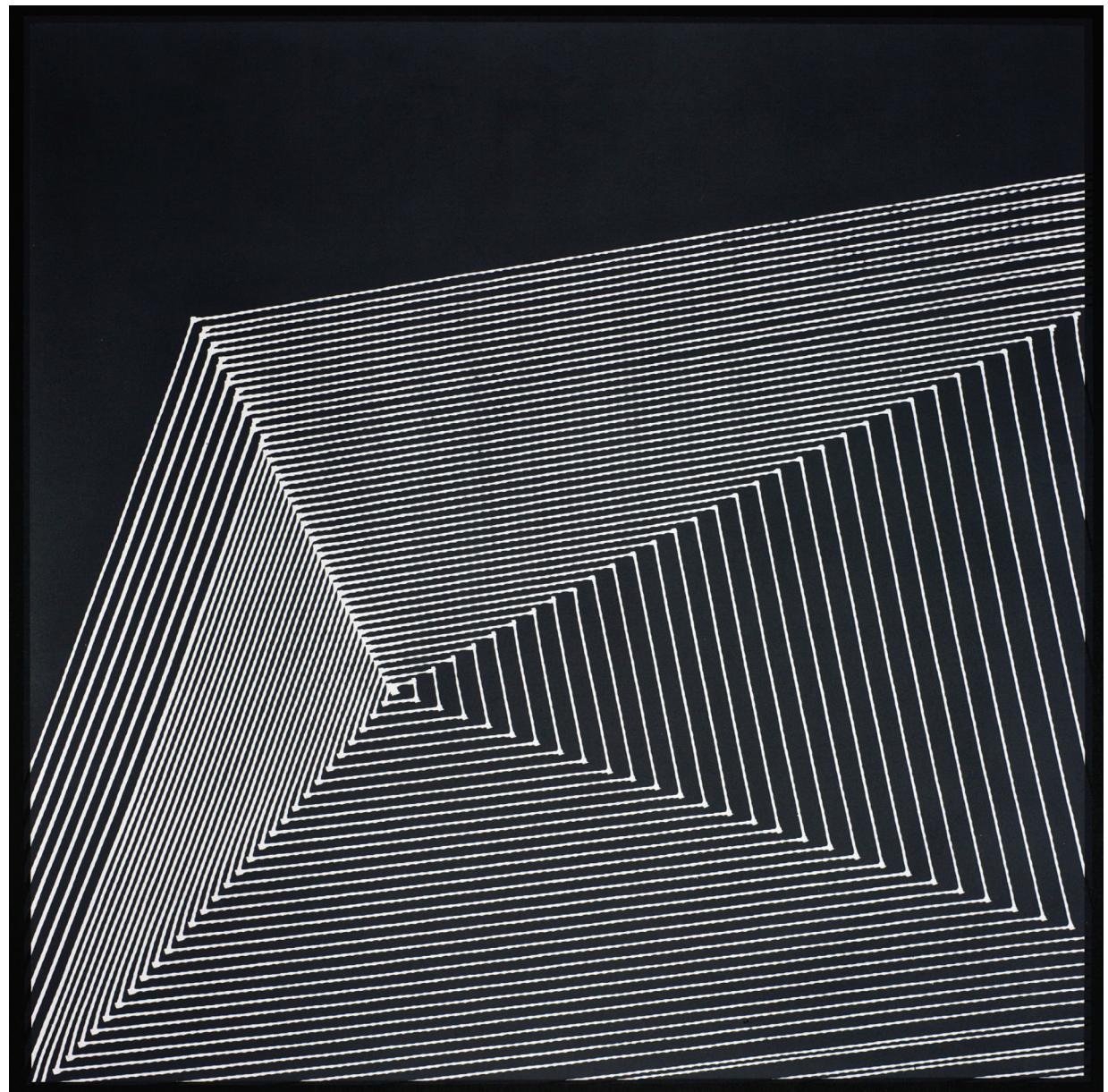
# Laser Screen Printing – 2014

## Own technique of UV laser exposition of Screen Printing

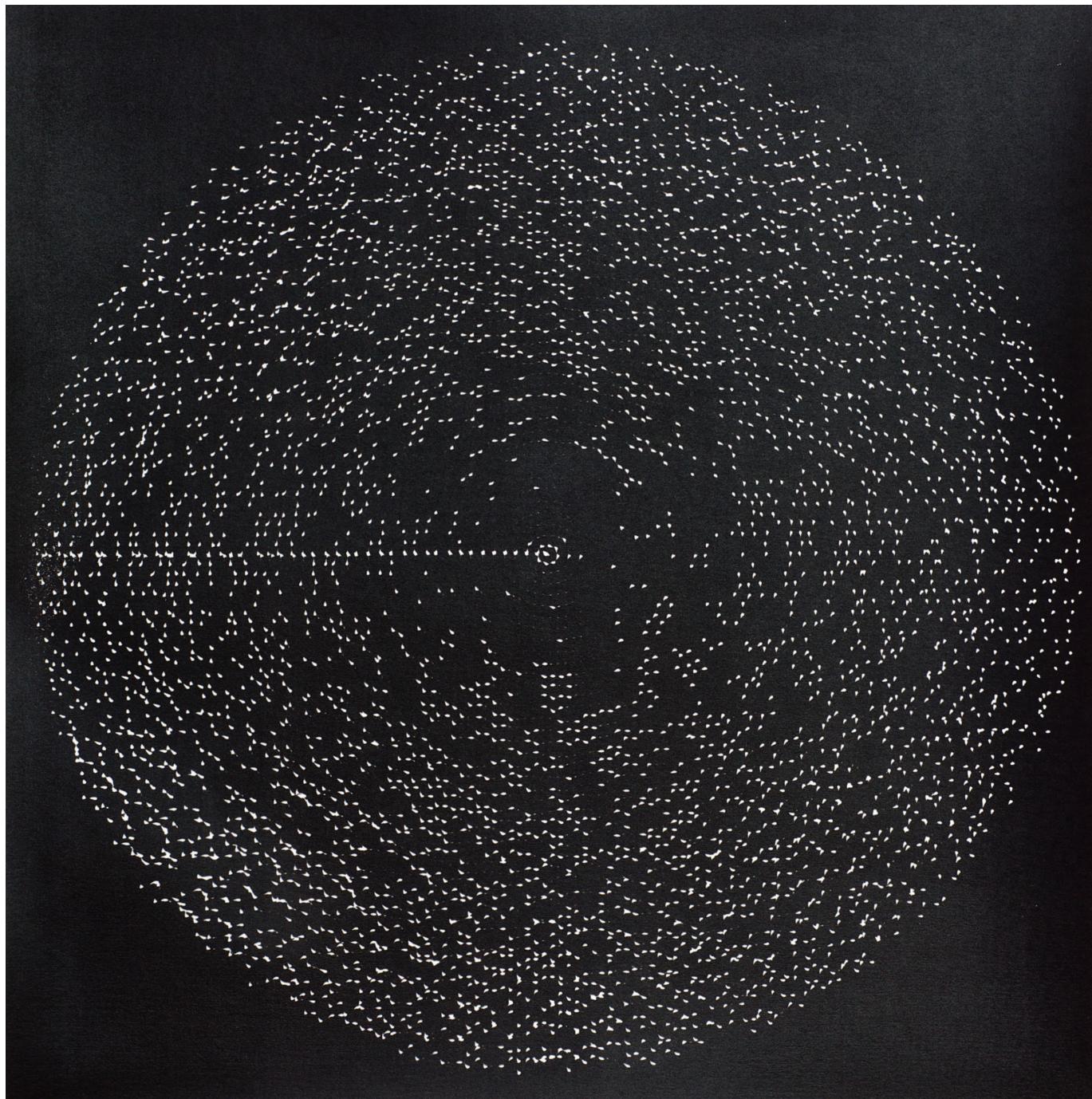
The project entitled 'laser screen printing' is an innovative development in the traditional technique of screenprinting. Instead of using film, a stencil and exposing the screen with diffuse light, it uses cutting-edge technology.

The exposure of the screens is produced by the ray of a carefully directed UV laser projector; the emulsion on the screen is thus hardened by a directly projected laser graphic. The instrument was developed according to the artist's technical concept.

All the prints have been created in strictly limited series, most of them in editions numbering between two and four, on high-quality paper measuring 101 x 72cm. They have up to seven colour layers including phosphorous paint that slowly radiates back the light it has absorbed.



Vojanky - velká bedna, 2014, B1, edition of 4



*Hvězdokupa*, 2014, B2, edition of 8



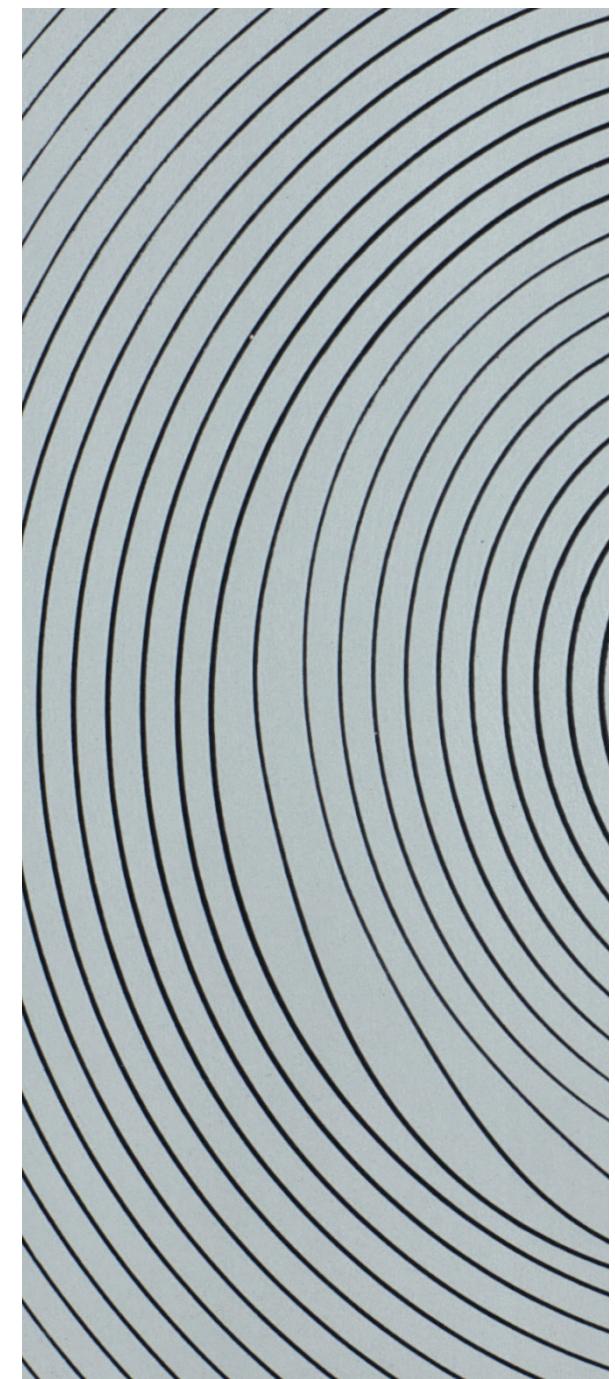
*other print detail*



*Laser Screen Printing at GASK, 2014*



*Trajektorie*, 2014, B1, edition of 4



*other print detail*

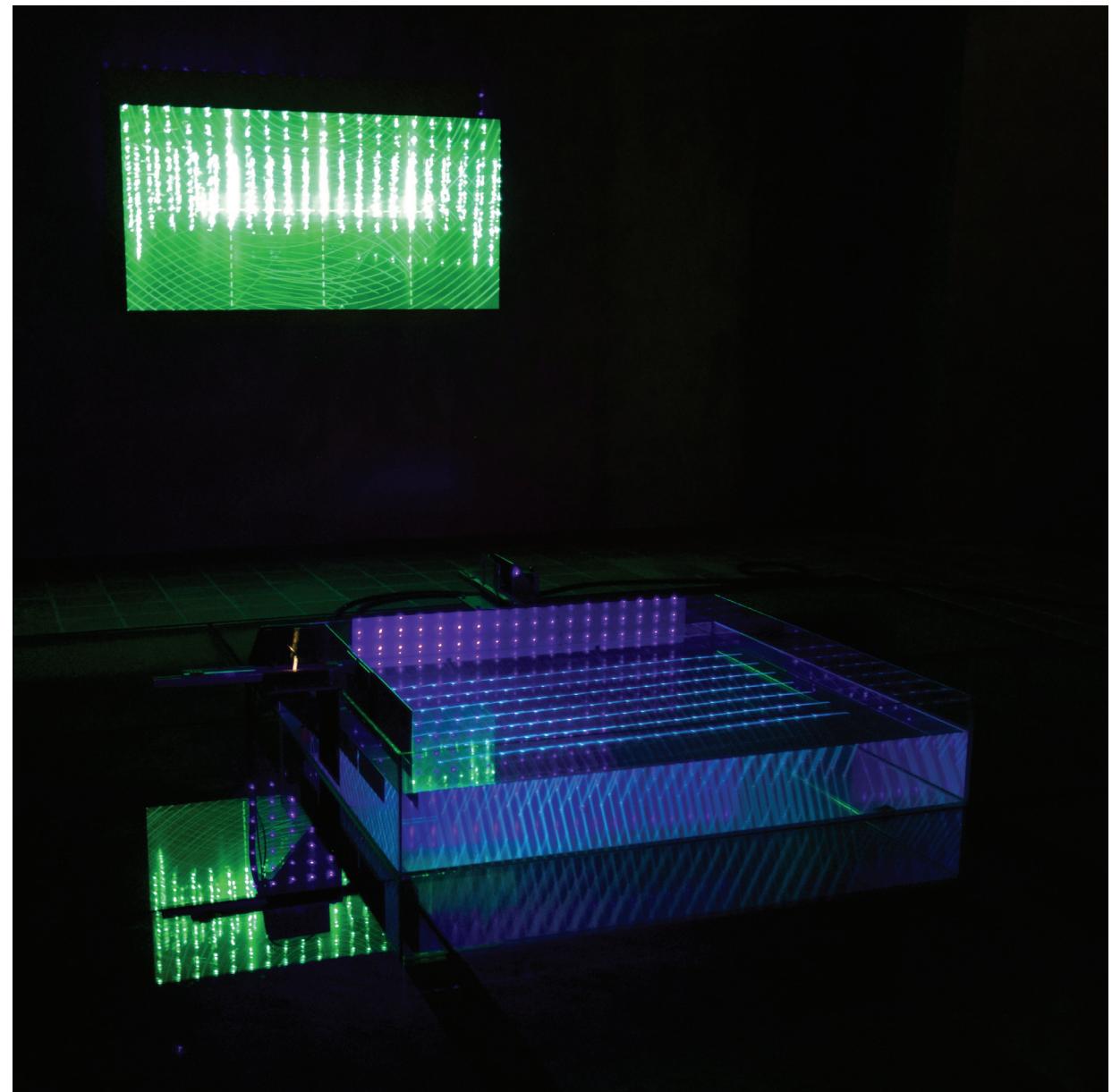
# $49^{\circ} 56.822, 15^{\circ} 15.870$ – 2014 – exhibition at GASK

Bartoníček's exhibition entitled ' $49^{\circ} 56.822, 15^{\circ} 15.870$ ' (taken from the coordinates of where it's located) is a three-part site-specific project put together specially for the unique spaces of the Gallery of the Central Bohemian Gallery – specifically for the Baroque pharmacy and the spa room of the Jesuit College. All three pieces are poised on the boundary between technological research and conceptual art.

The main installation uses a UV laser projector whose construction the artist made himself – the rays of light reflecting off the rippled water's surface draw abstract structures on a phosphorescent surface.

The second work involves the classical technique of screenprinting, combining a traditional printmaking form with the current phenomenon of generative graphics. (page 4 - 7)

...



*wave-machine – rippling water surface – deforming reflections of UV laser projection – projected on phosphor canvas*

# Flash-face – 2014

...

Using a simple flash of light, the third piece (*Flash-face*) ‘records’ a momentary image of viewers’ faces in their own retinas, raising questions about the delicate borderline between the image of reality and an idea conjured by the human mind.

Richard Drury (chief curator GASK)  
Gallery of the Central Bohemian Region



*Flash-face at GASK, 2014*

# Mirrsaic - NOW – 2012

In an urban scene we can see solar reflections of geometric forms. Abstract composition described by the sun is approaching from above towards the ground. After several hours, the shapes overlap, thus creating a powerful light cluster, which is changing very fast in an interlocking inscription. Individual light fragments at the moment of encounter rendering the word “NOW” which accurately captures the transience of the moment.

Today, the availability of efficient design and lighting technologies, mapping and generative art is often oblivious to the basic rules of light, time and space. I decided to create a impressive public space light installation that would work within the elementary principles.

Mirrsaic, as a process and a tool was programmed, generated and manufactured using the most modern techniques and technologies, which are not directly seen by the viewer. The most complicated project tool is hidden; it remains just a wall, a daylight system and several mirrors in the exact shape, the exact place at the exact time.



*wall of St. Anna monastery, Prague, 25.9. 2012*

# Mirrsaic - NOW – 2012



*Laser Screen Printing  
vectors of Mirrsaic - NOW  
B1, edition of 4  
seven layers of color*



*making of video: <https://vimeo.com/50501685>*

# Phosphor 360 ver. B – 2013

The Phosphor 360 ver. B is a prototype of a new visual mechanism connecting laser projection, mapping and generative motion graphics with an energy accumulating material.

Japanese artist and production engineer Daito Manabe tested a UV laser on a phosphor coated projection surface. P360B also uses a UV laser projector, but it is mounted on a 360° rotating head making it possible to cover selected areas. Real-time generated graphic is projected on 3D objects located nearby.

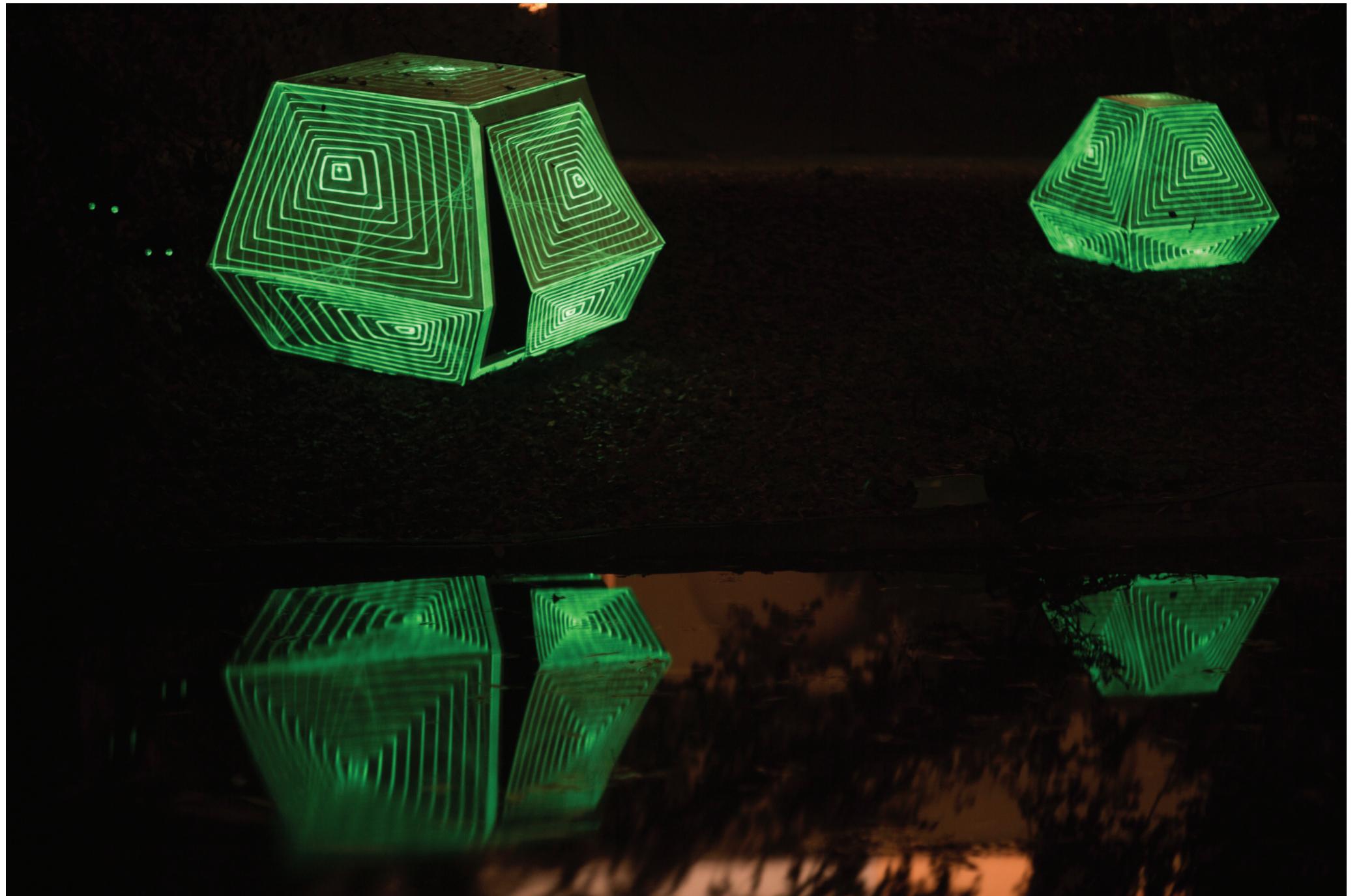
A strong UV beam charges the phosphor-coated surface of the geometric objects that radiate energy in the form of visible structures, compositions and images.



*Phosphor 360 ver. B, 2013, Signal Festival I., Vojanovy sady, Prague*



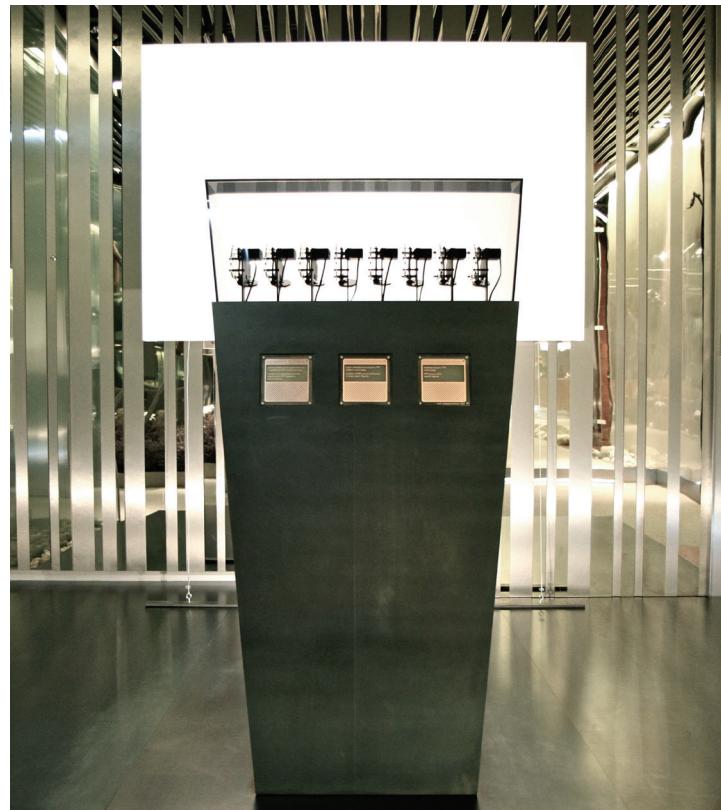
*Phosphor 360 ver. B, 2013, Signal Festival I., Vojanovy sady, Prague*



*Phosphor 360 ver. B, 2013, Signal Festival I., Vojanovy sady, Prague*

# K-tool – 2012

I had the honor to work on an interactive installation for a special client. “K-tool” is located in the hall of HQ office of PPF group. It is made of solid steel plates, stainless steel and acrylic. Graphs are reflected by mirrors on a latex canvas. The machine is connected to the network and visualizes trend of current values.



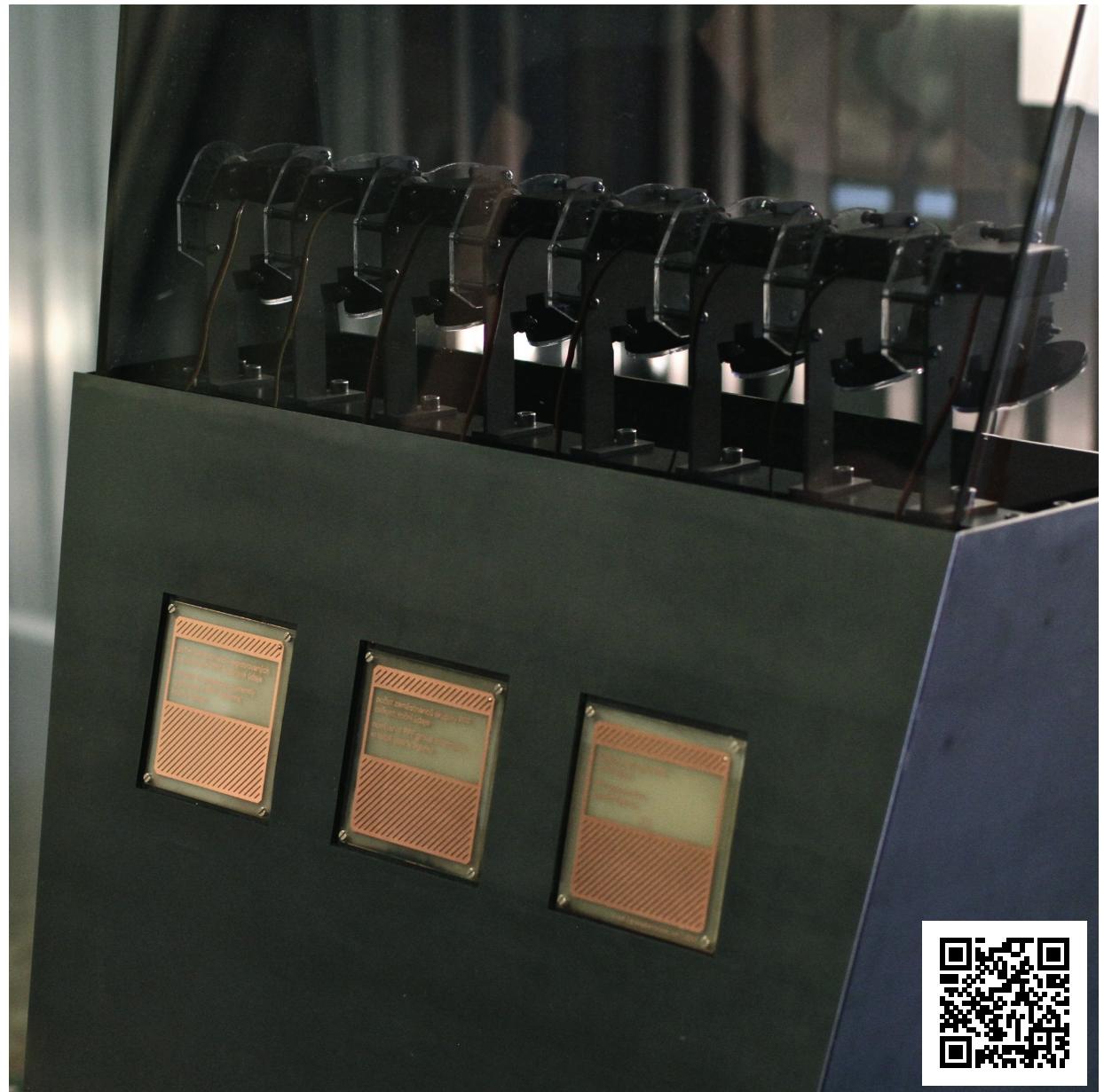
*K-tool, PPF Group, 2012, Prague*



*video: <https://vimeo.com/36805422>*



K-tool, PPF Group, 2012, Prague



video: <https://vimeo.com/36805422>

# Vibrator – 2008 (*version 2.2 – 2016*)

The object is connected to the busiest porno server in the world. It vibrates and lights up based on the increases or decreases of the viewership of the most requested video sequences.

The anonymous interest of the mass of users from the entire world is thus concentrated into an object for one.

Roughly every several dozen seconds, the object gets new information and changes its activity. If the viewership increased briskly, then the vibrator pulses upwards (fade in) more than in the case of a smaller growth of viewership. In the event of a decline of viewership, the object then pulses downwards (fade out), from slow to even slower intervals. When one holds a small button at the end of the device, the object is active according to the previous measurement, thus making it possible to compare the development of viewership. The vibrator is managed from the computer via Bluetooth wireless technology and is powered by a chargeable battery. It is made out of glass and stainless steel, run by a microprocessor and a remote computer that is connected to the Internet.



*Vibrator, CYNÉTART, 2011, Dresden*



*Vibrator, Amber festival, 2010, Istanbul*

*video: <https://vimeo.com/25826569>*



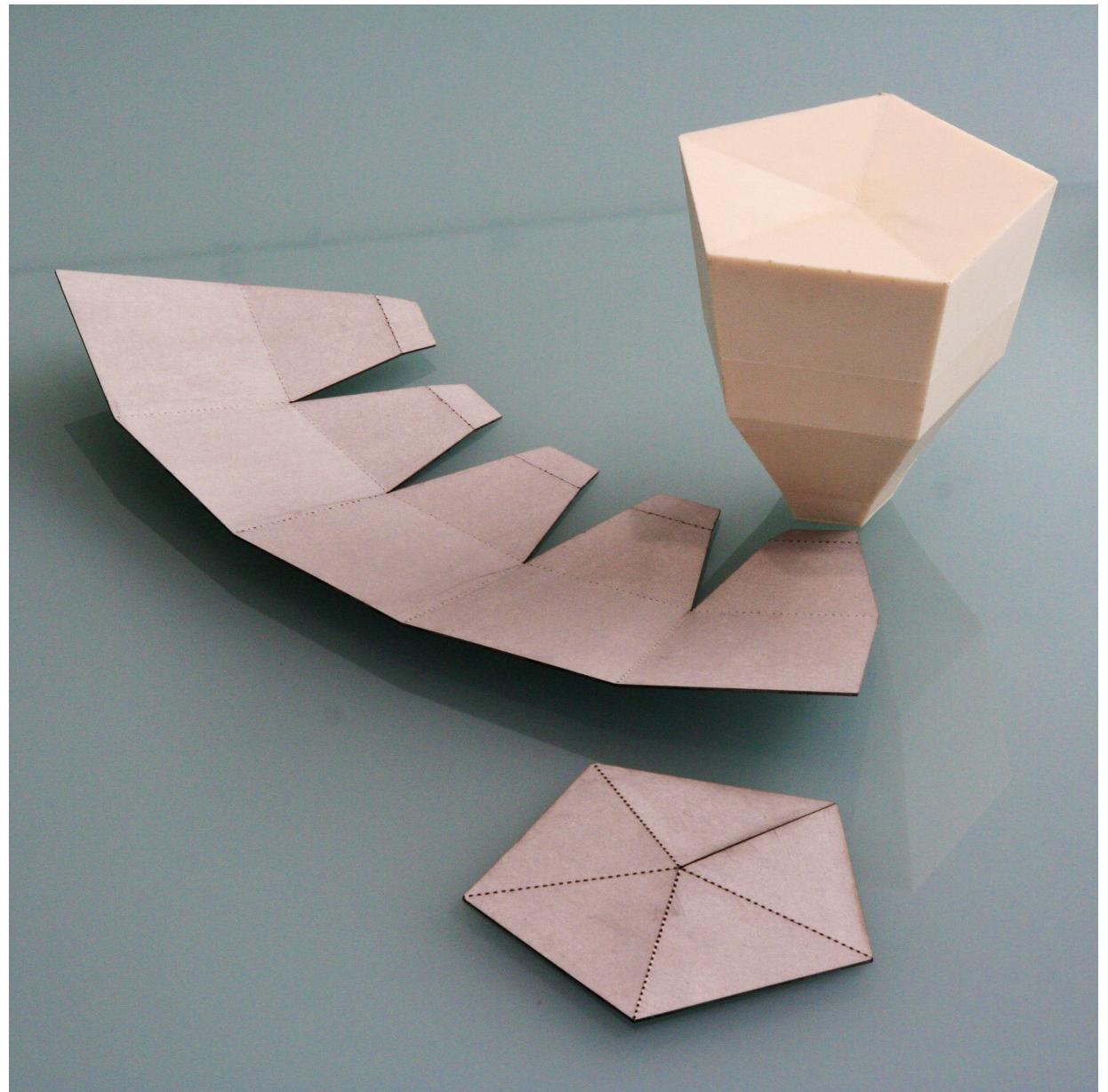
*Vibrator 2.2, Print Screen Festival, 2016, Tel Aviv*



*Vibrator 2.2, Print Screen Festival, 2016, Tel Aviv*

# Urna – 2008

*"It is unbelievable that human remains can end up in such kitschy buckets. Colors and shapes with no meaning. URNA is based on a new process aimed at shaping urns that reflect the psychical characteristics of given individuals, using Eysenck's cross, age, goodness and rationality model."*



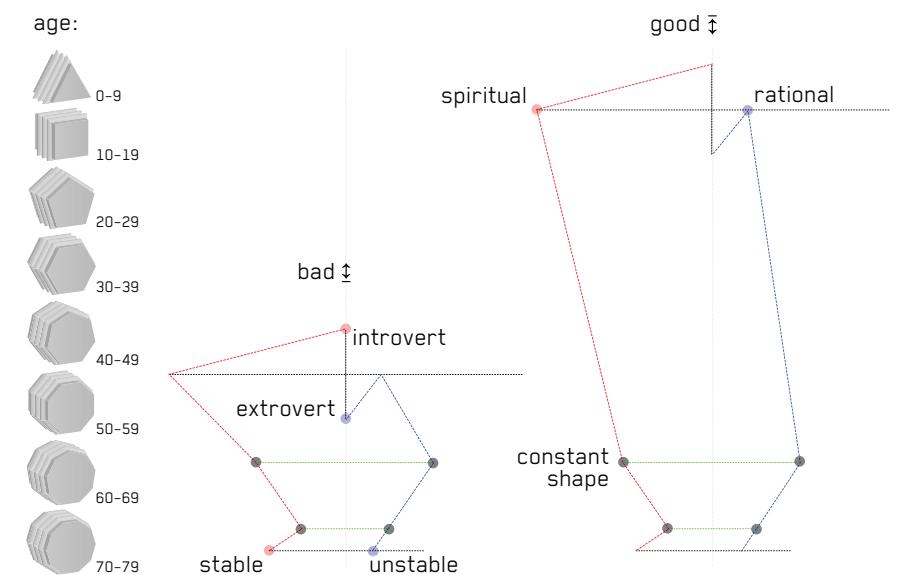
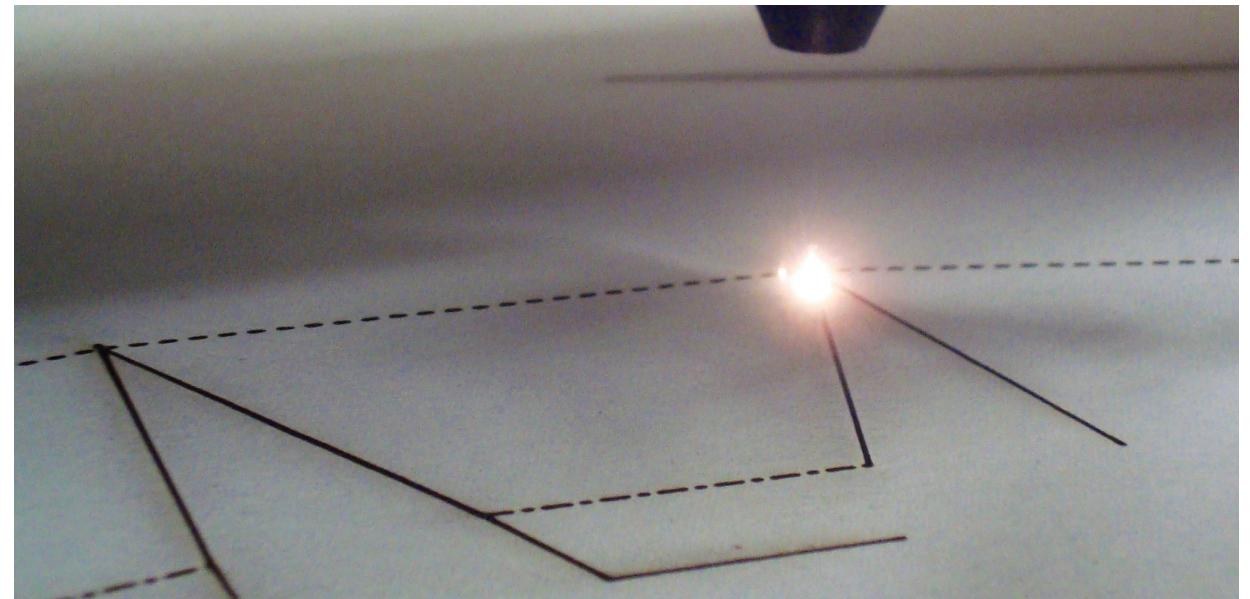
*Urna – final object*

# Urna – 2008

The process starts with an easy to use application, where the dying person, or his or her surviving relatives enter all important personal information.

On the basis of logical rules, the entered values generate a 3D model of the urn, which is exported into a .dxf model. This file is sent to us by the prospective client, together with an order of all what is needed for the creation of the urn. The shipment delivered to the client contains all necessary documentation and instructions, and especially the laser created forms and polyurethane for cast molding. The next steps consist in simply putting together the form by folding the provided flat folding scheme and making the cast molding of the polyurethane. The remains are then placed directly into the material, which is available in different colors.

The creation of such an urn is a ceremony in itself. Its shape is closely connected to the personality of the deceased and reveals a lot about the given person. Each urn is thus unique and its shape has meaning.



Urna – shape system

# Worlds As Fragments – 2010

With his diploma project Worlds as Fragments Prokop Bartonicek has launched an experimental science-informed mission. Its leading motif is an exploration of behavioural dynamics of the matter. The author has focused on time-based processes of emergence and decline in a perspective of permanent reconfiguration in substantial entities.

An impressive installation features a fluid “planetoid” that is put in motion via changes in its magnetic field. The perception renders a feeling of being in touch with cosmic forces beyond physical laws, as we commonly know them.

Falling apart of one entity, unpredictable trajectories that particular parts follow as well as recurring accumulation into new sets: All these processes happen in real time and on appropriate scale.

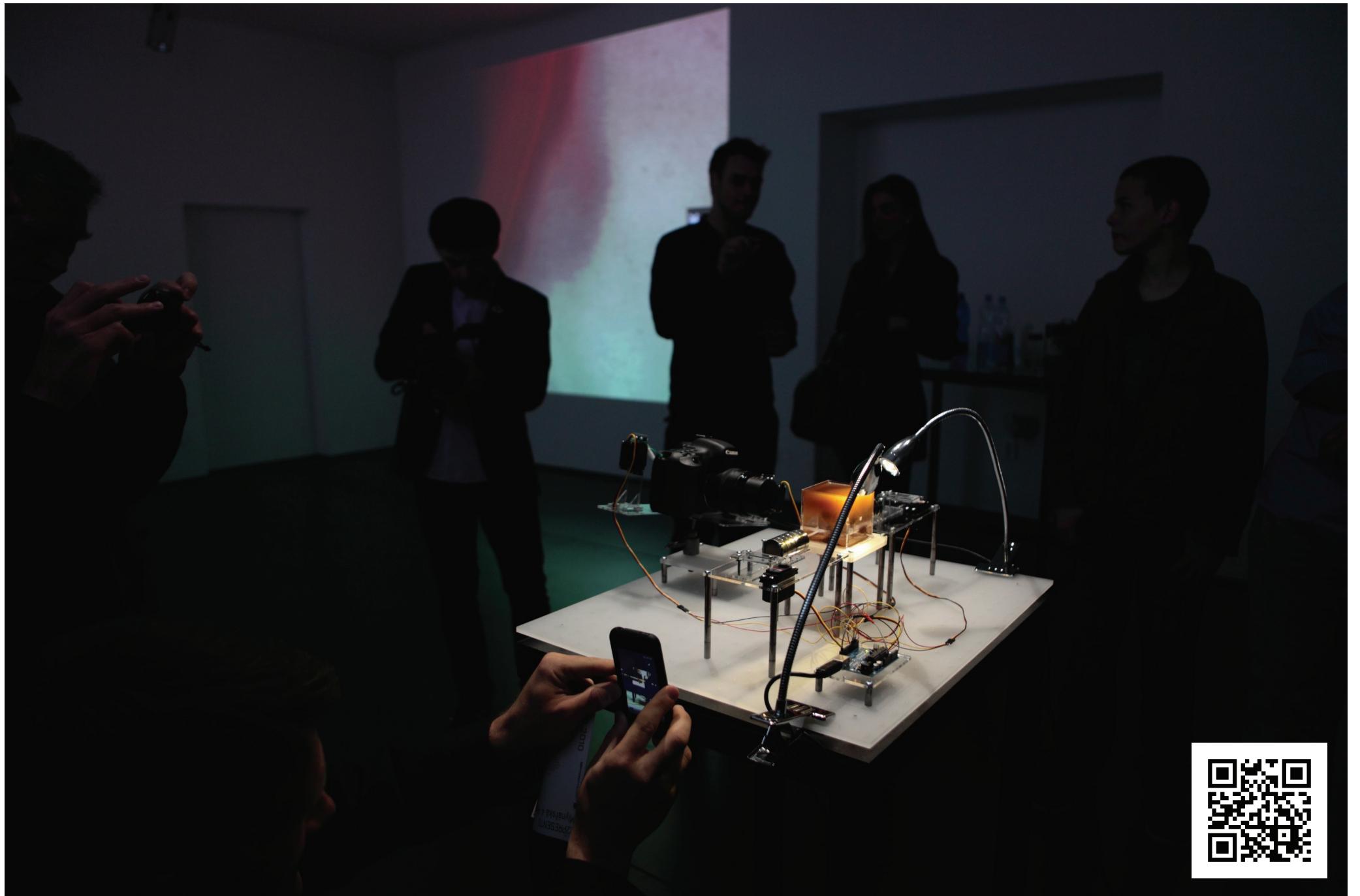
The project is an artistic version of the proof that reality is all process-based with its fractal structure remaining a source of fascination for people around the world. At the same time, the project is a distinctive contribution to the debate concerning spatial co-ordination, serving as an invitation to enter subatomic nanoterritories where complex configurations take place.

Once again in his promising career, the author dares to face and deliver a challenging technical solution linked to a sincere interest in mediating a new kind of experience on the side of audience. This time let us enjoy together a “galactic tempo” the patterns and rhythm of which could as well be identified as that obscure object of our desire.

Pavel Sedlák, Process and Reality, 2010

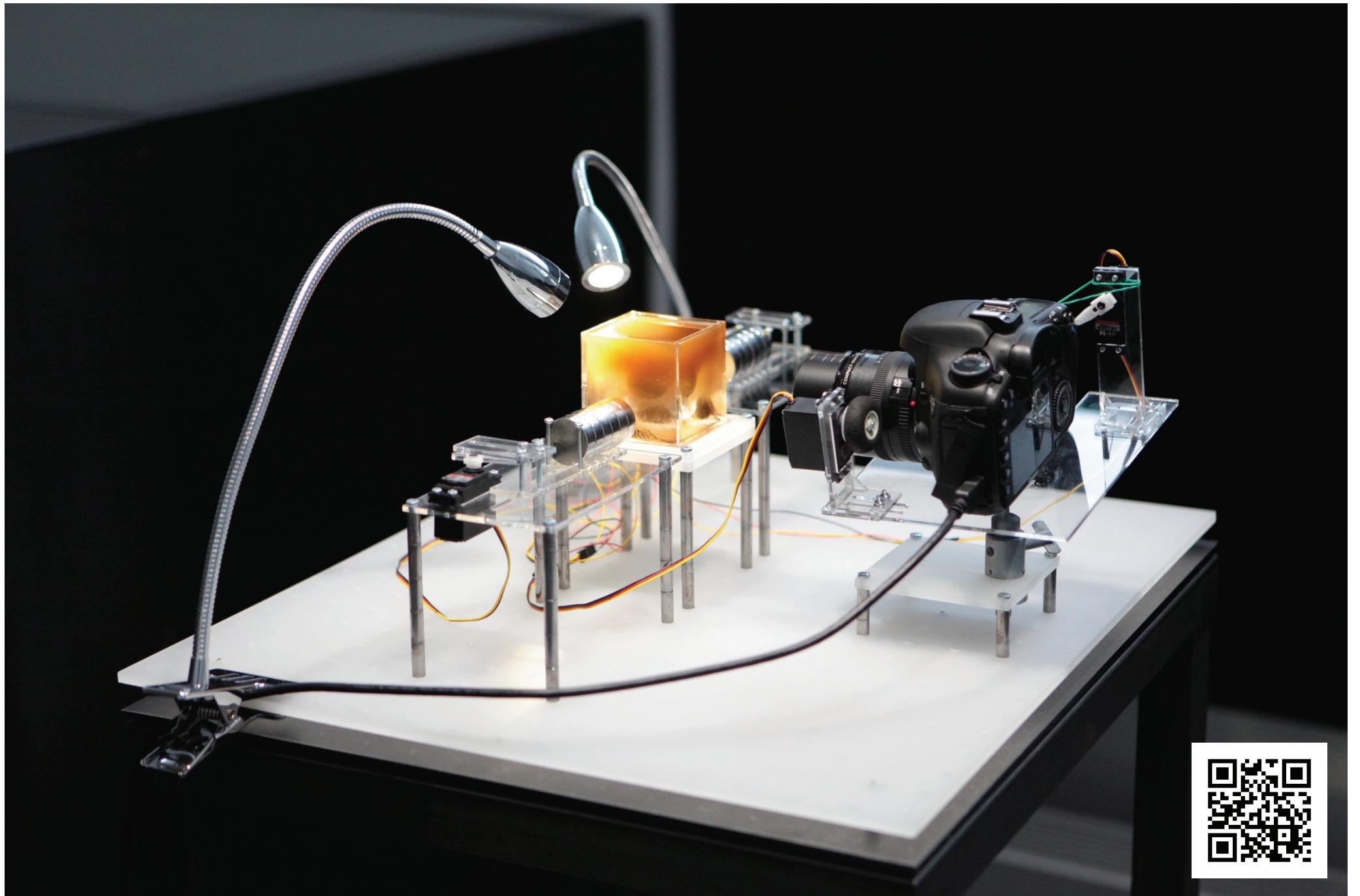


*Worlds As Fragments – “detail” of the “planet”*



*Worlds As Fragments*, 22presents showroom, 2010, Prague

video: <https://vimeo.com/13266794>



*Worlds As Fragments*, 22presents showroom, 2010, Prague

video: <https://vimeo.com/13266794>



# You can't hide it all – 2009

This work deals in more detail with the environment of amateur pornography. The fact that many women and men, amateur pairs (a term used in communities) via their Internet profiles and galleries share their sex life is already nothing new. I was, however, captivated by the manner in which they at least partially conceal their identity, their face and personal items that are important to them - a photograph on the wall of their bedroom, a pendant on their chest, a plush toy from their childhood - by the simplest, amateur, graphical means. Even despite all of their efforts to conceal a part of their privacy, I still have the feeling as if I, with a battery in hand, was spying in their kitchen and living room. "You can't hide it all!"

The effort to transfer this feeling of mine into the installation lead me to the construction of solution of masking in real time with the use of infra light. The technical solution of the installation is only as complicated as it necessarily has to be. From the perspective of the complexity of some of today's installations in my field, the principle is almost trivial. In my work, I strive for balance between the message and technical difficulty. The solution of this installation is a prototype and opens up for me further wider use in the connecting of virtual and physical space.

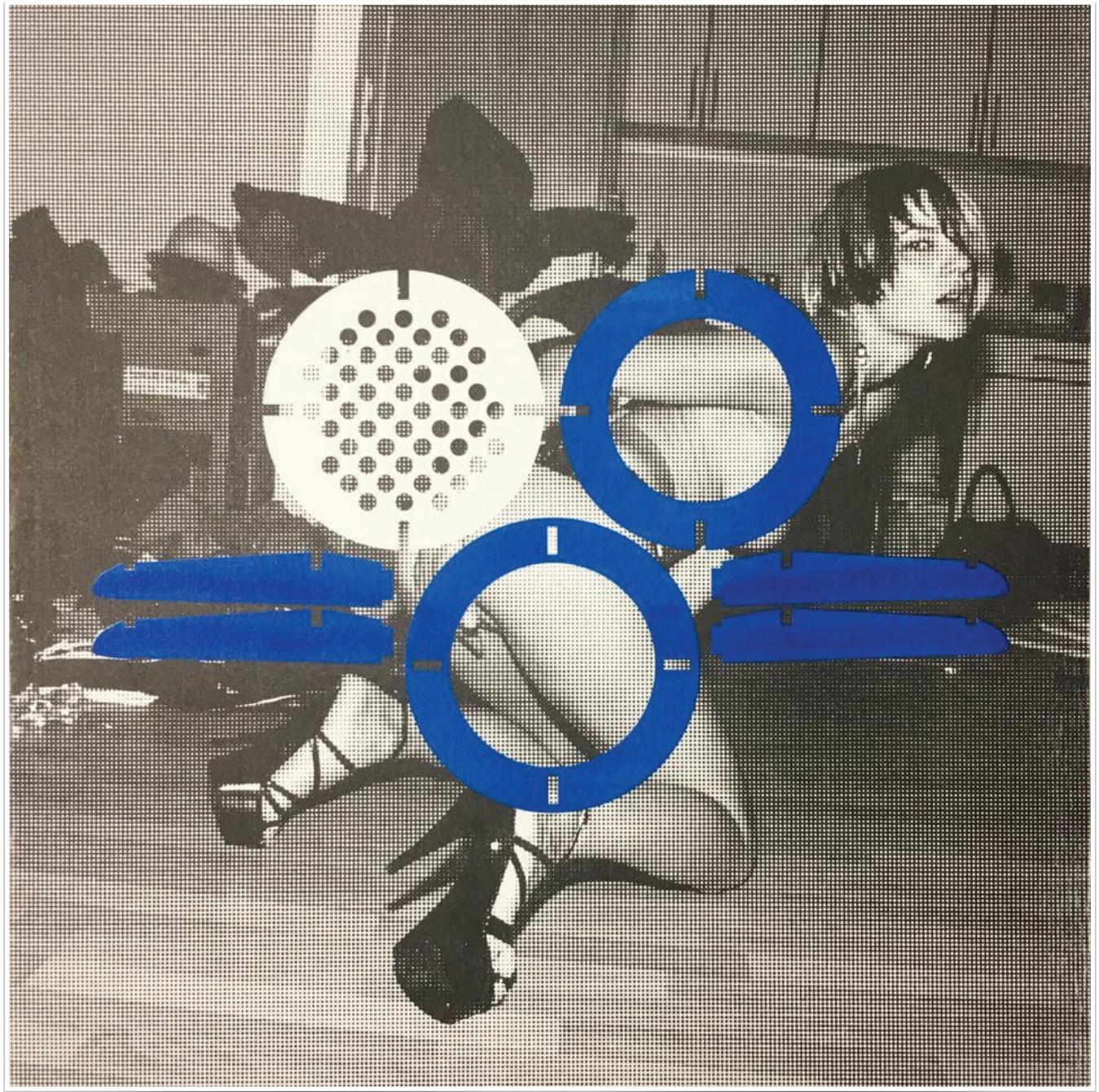


*redesigned flashlight*

# You can't hide it all – 2009



*You can't hide it all, Transmediale, AMAZE, 2011, Berlin*



*Amtr*, 2015, risography print, 35 x 35 cm, edition of 33

*Prokop Bartoníček  
Žitná 1  
Praha 1, 110 00  
Czech Republic*

[www.prokopbartonicek.com](http://www.prokopbartonicek.com)  
[www.expost.space](http://www.expost.space)  
[atari@pebe.cz](mailto:atari@pebe.cz)  
00420 777 12 89 69