

Vojtěch Maša

--portfolio--

CURRICULUM VITAE

FIRST NAME AND SURNAME: **Vojtěch Maša**

DATE OF BIRTH: 4th August 1982

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EDUCATION: 2009 – 2016 **Faculty of Fine Arts**, Brno University of Technology, Czech Rep.
Intermedia Studio. Head: *Assoc. Prof. Václav Stratil*

2011 **Academy of Fine Arts**, Zagreb, Croatia (Exchange Programme)
Studio of Painting. Head: prof. Igor Rončević

2010 **Asagaya College of Fine Arts and Design**, Tokyo, Japan
(Exchange Programme). Head: Yukio Fukuda

2007 – 2008 **Academy of Fine Arts**, Ljubljana, Slovenia (Exchange Programme)
Studio of Painting. Head: *prof. Gustav Gnamuš*

2005 – 2009 **Faculty of Science**, Masaryk University, Brno, Czech Rep.
Field of Study: *Mathematical Biology*

2002 – 2009 **Faculty of Informatics**, Masaryk University, Brno, Czech Rep.
Field of Study: *Graphics Design and Visual Creativity Informatics*

1993 – 2002 Biskupske Gymnasium Brno, Czech Rep.

AWARDS: 2013 Winner – EXIT Award 2013

2010 Finalist – National Gallery in Prague Award

2009 Winner – Award of the Dean of the Faculty of Informatics
Masaryk University

2009 Finalist – ESSL Award 2009 for Slovenia

RESIDENCIES: 2011 Artist in Residence in the Grounds of Zenko-ji Temple,
Nagano, Japan

SELECTED EXHIBITIONS: 2015 Faraway, so close, Jeleni Gallery, Prague
Steve Hawking, Jeleni Gallery, Prague
Lipanek, Gallery W7, Olomouc

2014 Nobel Prize, Kostka Gallery, Meet Factory, Prague

2013 EXIT Prize 2013, Emil Filla Gallery, Usti nad Labem
Exemplary Species, Youth Gallery, TIC, Brno
Hi5!, The Brno House of Arts, Brno

2012 *Test Drilling*, Gallery G99, The Brno House of Arts, Brno,
Czech Rep.
6th Zlín Youth Salon 2012, The Regional Gallery of Fine Arts in Zlín,
Zlín Château, Zlín, Czech Rep.
The Clown's Opinions, Umakart Gallery, Brno, Czech Rep.
Pearls for Pigs, The Gallery of the Academy of Fine Arts, Praha,
Czech Rep.

- 2011 *Poetry Hunter*, Hanagura Gallery, Nagano, Japan
Neue Kroatische Kunst, Medica, Zagreb, Croatia
- 2010 *Finalists – 333 NG*, National Gallery in Prague, Czech Rep.
Juliette Mallet & Vojtěch Maša, Asagaya College of Fine Arts and Design, Tokyo, Japan
Ontogenie, Zbrojovka factory, Brno, Czech Rep.
Art plenér 010, Gallery of Bernard Bolzano, Těchobuz, Czech Rep.
Hařapařa, Gallery 12, Zlín, Czech Rep.
10th Anniversary of Graphics Design and Multimedia Studio, Masaryk University, Good Herdsman Gallery, Brno, Czech Rep.
- 2009 *ESSL AWARD Nominees Exhibition*
Ljubljana Castle, Ljubljana, Slovenia
- 2008 *Preboj mladih (Encounter of Youth)*
Galerija Severia, Koper, Slovenia
XIX. Open Air Workshop of Academy of Fine Arts Ljubljana
City Gallery in Velenje and Ljubljana Castle, Slovenia
- 2007 *1.3 Festival of New Media*
City Gallery in Ljubljana, Slovenia
- 2006 *Exhibition of the Students and Teachers of the Graphics Design and Multimedia Studio of the Faculty of Informatics Masaryk University*
Milan Zezula's Gallery, City Theatre, Brno, Czech Rep.

October 14, 2018



Field, acrylic on canvas, 95x65cm, 2018



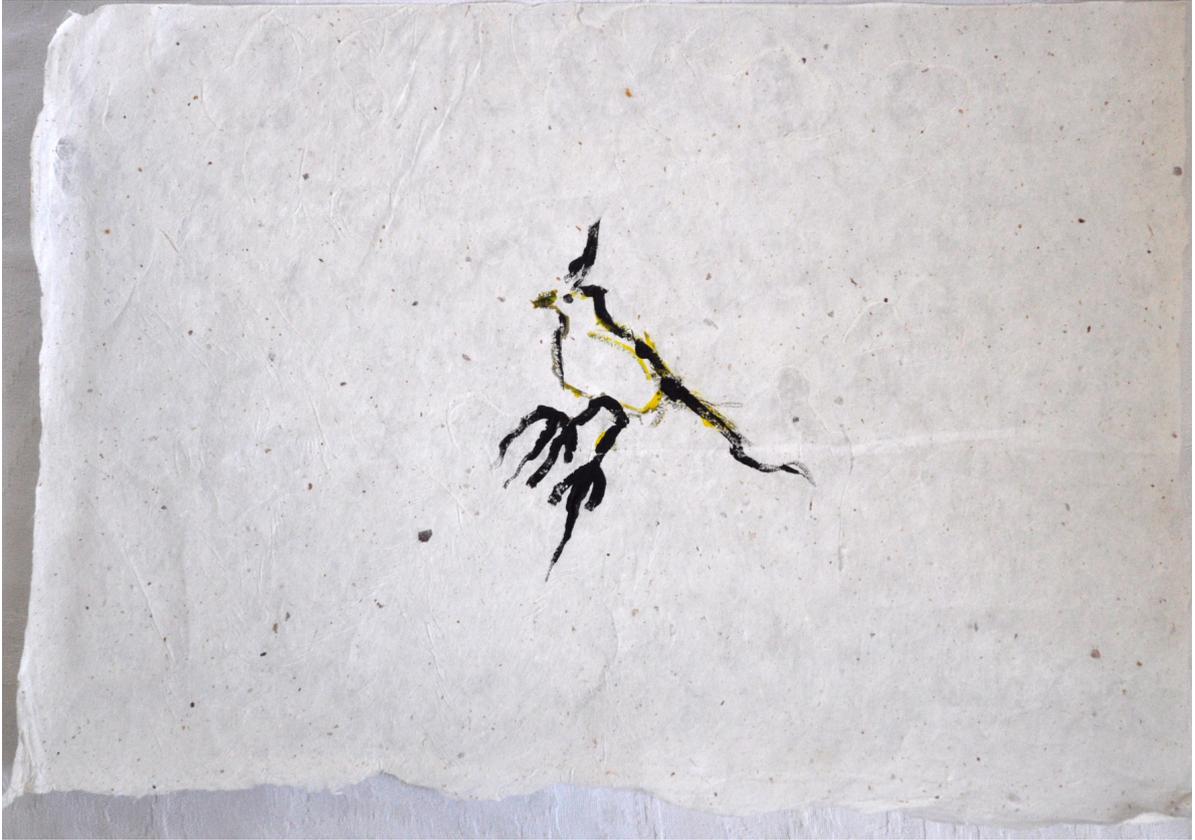
Sherina, acrylic on canvas, 135x120cm, 2018



Pansies, acrylic on canvas, 140x85cm, 2018



Untitled, acrylic on canvas, 160x85cm, 2018



Crested Lark, acrylic (?) on japanese paper, 43x30cm, 2018



Equus, acrylic on canvas, 135x120cm, 2017

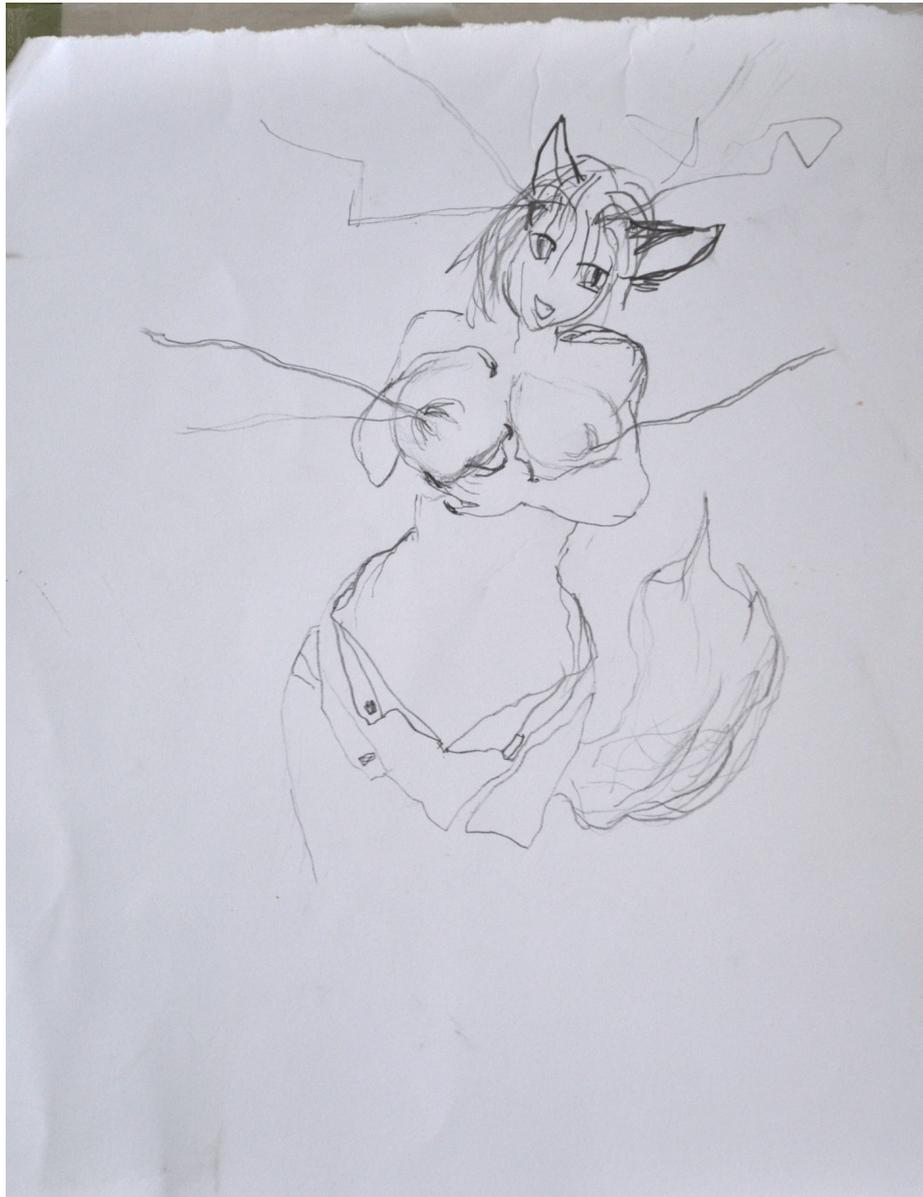
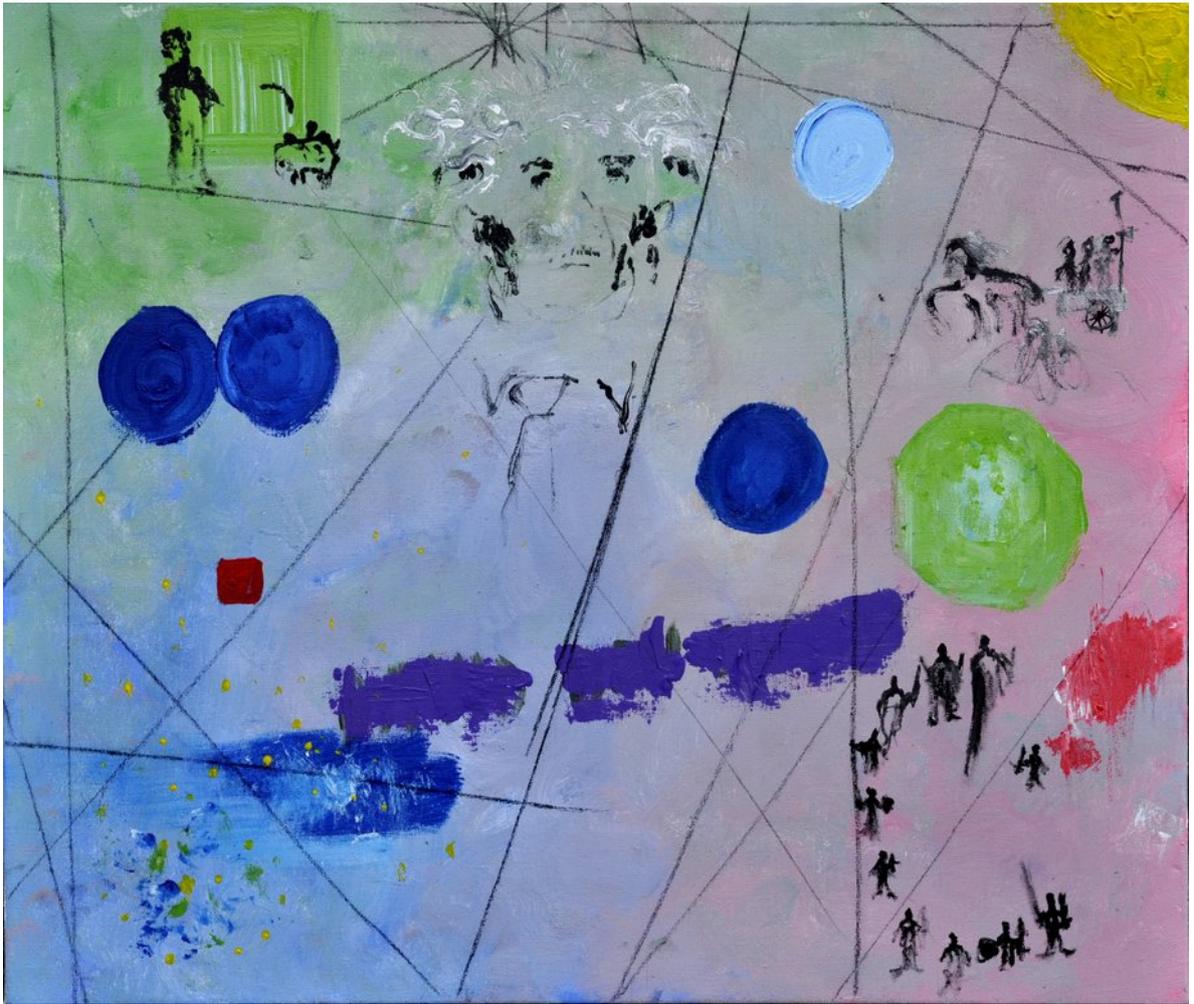


Illustration for Trotsky's History of the Russian Revolution (chapter The way there...),
pencil on paper, 22x27cm, 2016



David Ben Gurion, acrylic on canvas, 100x85cm, 2016

University Qualification Thesis: MASTER'S DEGREE DIPLOMA THESIS - STUDIO PART (D)

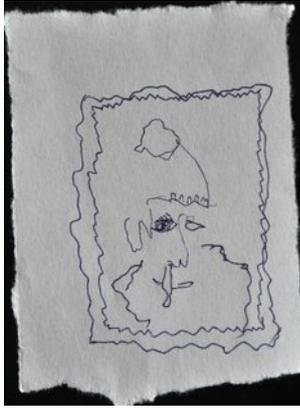
Year: 2016

In my diploma thesis, which is called "University Qualification Thesis: MASTER'S DEGREE DIPLOMA THESIS - STUDIO PART (D)", I tried to fulfill the protocol, which is specified in the following points:

- Get grade "D" from my diploma thesis - studio part,
- If I don't get grade "D" from my diploma thesis - studio part, I did not fulfill the assignment and the goal. Therefore, the project should not be considered as successful and should be graded "F".

The thesis doesn't have a visual form. The project itself is just the "concept" described in the two points mentioned above in the text including all the consequences and its progression. My creative contribution is only to induce the situation. This text is just a text part of the documentation used for easier understanding and for contextualizing. Thus, this text is a lexical comment on the project and it should not be subject to evaluation. Additional form of documentation of the project will be an audio recording of defense of this project taken by a record company. My speech during the defense is also not meant to be a performance as an art discipline and therefore should not be assessed.

The committee decided to grade me with „B“. I refused to take over the diploma (it is still present at the study office) and to come to graduation ceremony. I did not take any further steps.



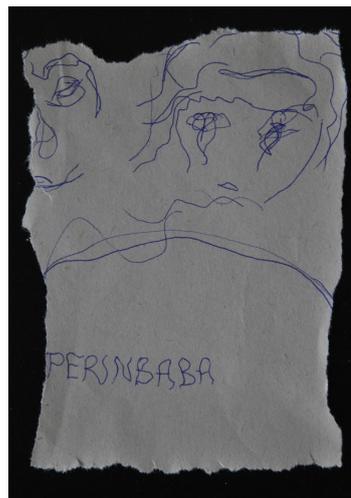
Nabukadnesar, 8x6cm, 2015



Draw Perinbaba (reminder), 5x9cm, 2015

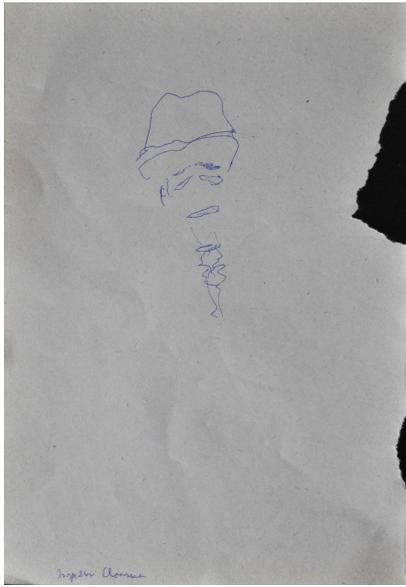


Perinbabka, 10x9cm, 2015



Perinbaba, 10x9cm, 2015

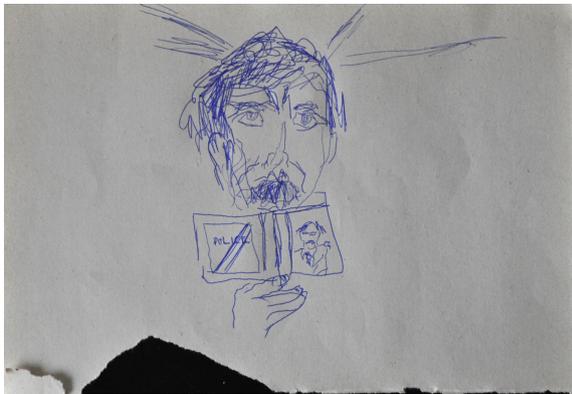
Inspector Clouseau (2015)



15x10cm



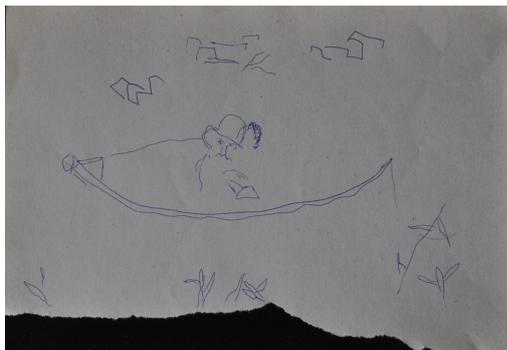
10x15cm



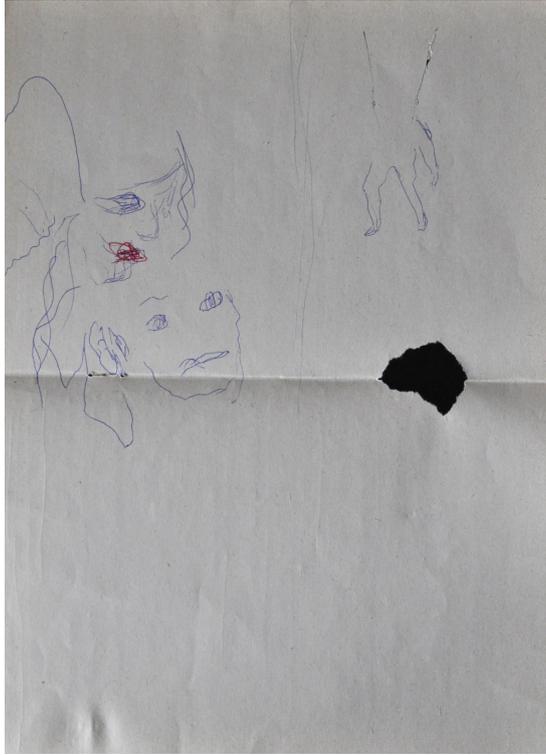
Inspector Clouseau shows his ID card 10x15cm



15x10cm



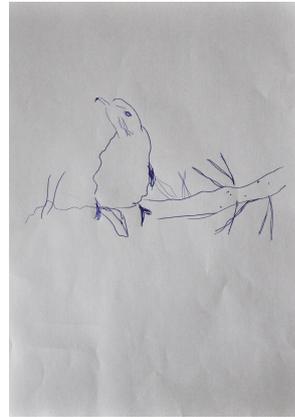
Inspector Clouseau on the boat, 10x15cm



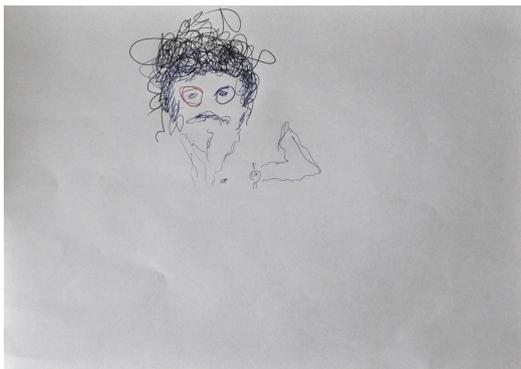
Rafaela, 30x21cm, 2015



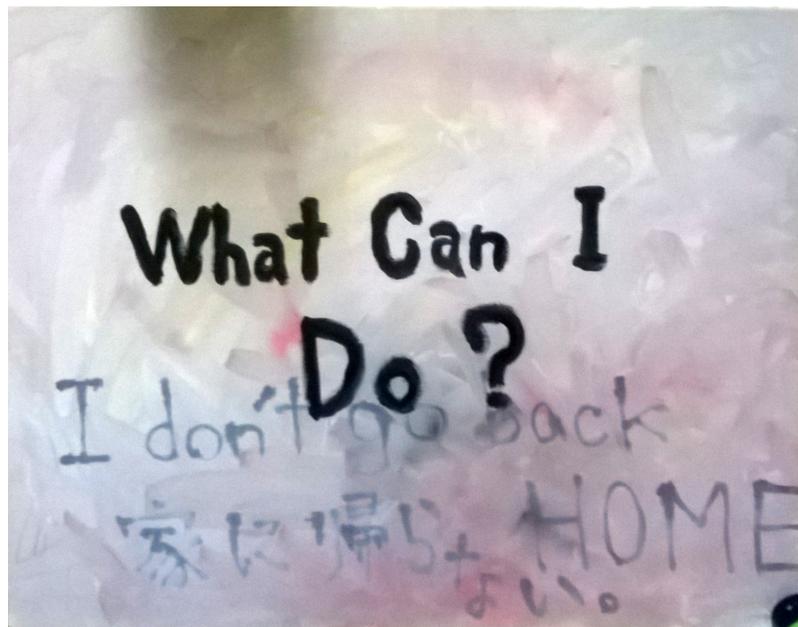
30x21cm



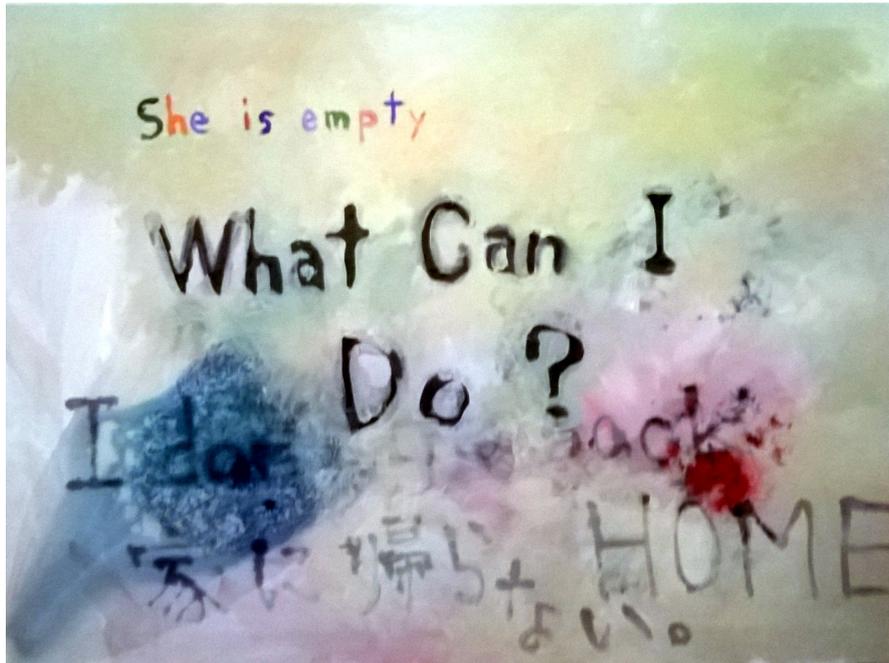
30x21cm



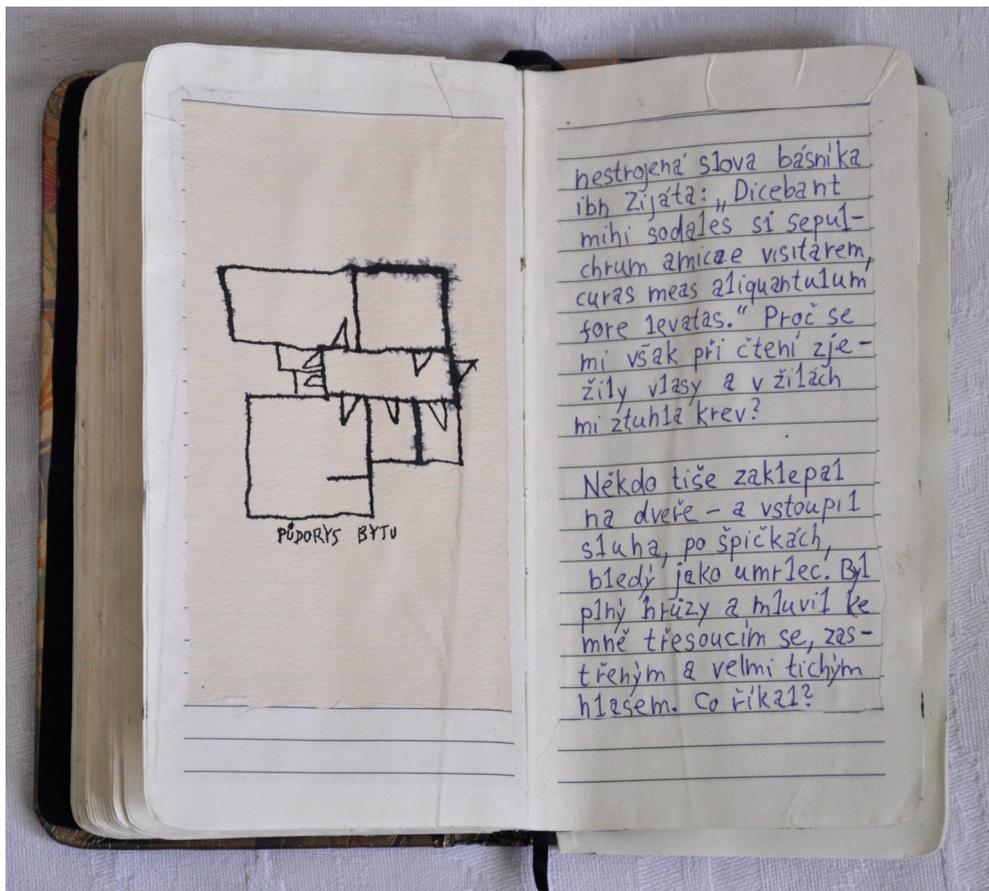
21x30cm, 2015



Houston in the blind, collaboration with Yumi Yahiro (delegated painting), oil on canvas, 80x60cm, 2015



Houston in the blind, collaboration with Yumi Yahiro (delegated painting), oil on canvas, 80x60cm, 2015



Berenice, book and translation to Czech of E. A. Poe's tale, 9,5x16,5cm, 2015



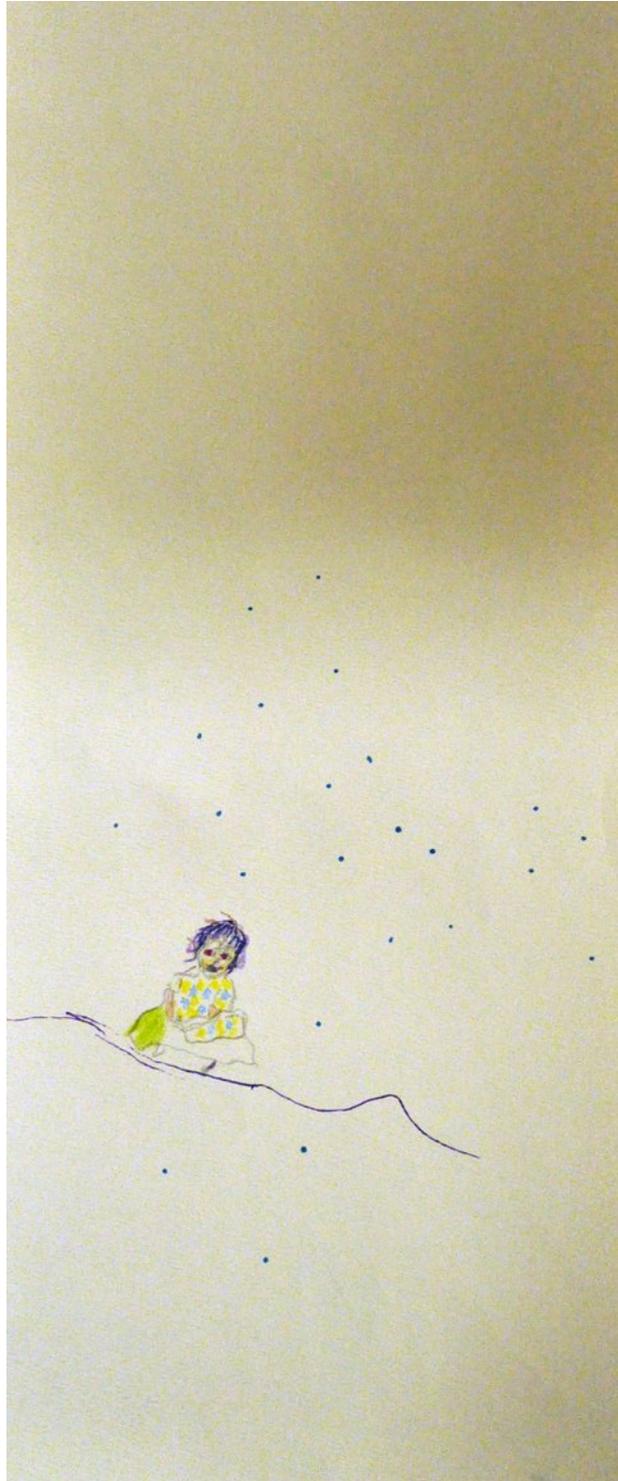
Sushi set, acrylic on canvas, 20x30cm, 2015



Suši from Yellowtail, acrylic on canvas, 25x27cm, 2014



Juli Motorenwerk Factory, PJSC, acrylic on canvas, 17x110cm, 2014



One Hundred Years of Solitude, pastel on paper, 45x17cm, 2014



Nightingale, acrylic on canvas, 90x80cm, 2015



Lipánek (dessert), acrylic on canvas, 26x33cm, 2014



Sovaman, acrylic on canvas, 26x33cm, 2014



San Marco, Venice, acrylic on canvas, 16x32cm, 2014

Treacherous Words (2014)

(curating Minami Yahiro's exhibition)

People as well as events come to our lives without our contribution and beyond us. Despite our effort, our success or failure does not depend on us, but it is coincidental. The experience and the thing, what is going on, is possible to acquire without words or grammar, without contact, even without understanding. Also without questions. Nobody had asked us if we wanted to be born at the end of the day. It is openness. Minami is hiding herself and she is burning her logo down to the sky in the same time. The river of sorrow, the river of hate, the river of lamentation, the river of fire, the river of oblivion, Hades. The knowledge will fall into oblivion, the experience will be for nothing. The importance of relationships. I have not committed sin. I have not treated badly with people as well as with animals. I have wronged none, I have done no evil. I have not experienced hate. I have made not to weep. I have not committed murder. I have not given the order for murder to be committed. I have not made it to be the first (consideration daily that unnecessary) work should be done for me. I have not slandered subordinates in the presence of their supervisors. I have not attacked any man. I have not eaten the heart. I have not added to the weights of the scales. I have not carried away the milk from the mouths of children. I have not driven the cattle away from their pastures. I have not caught fish with bait made of the bodies of the same kind of fish. I have not stopped water when it should flow. I have not extinguished a fire when it should burn. I am pure. I am pure.

(A snippet by Amadeu Prado follows)

When we talk about ourselves, about others, or simply about things, we want – it could be said – to reveal ourselves in our words: We want to show what we think and feel. We let other have a glimpse into our soul.

In that sense, we are sovereign directors, self-defeating dramaturgists, with respect to openness of ourselves. However it might be completely wrong. Self-deceit? Since we show ourselves by our words, we also betray ourselves.

We give up more than we wanted to show, but sometimes vice versa. And others may interpret our words as symptoms of something, what we even don't know about. As symptoms of a disease being ourselves. It can be funny as we look at the others that way, it can make us more broad-minded, but it can give us ammo. And if we consider the others treat us in the same way, the words can be stuck in our throats and the scare may cause we mute forever.

1. Segment (2012, 2:14 min.)
2. Hades (2013, 2:41 min.)
3. Exported Dreams (2011, 5:36 min.)





Giant, acrylic on canvas, 200x20cm, 2014



Girls, acrylic on paper, 42x30cm, 2014



Girls, acrylic on paper, 42x30cm, 2014

Faraway, so close (2014)



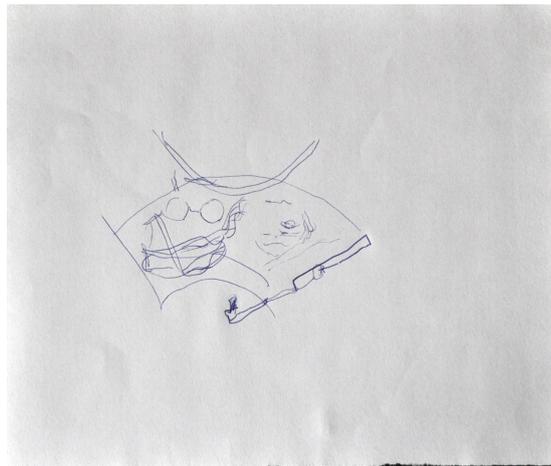
22x21cm



21x23cm



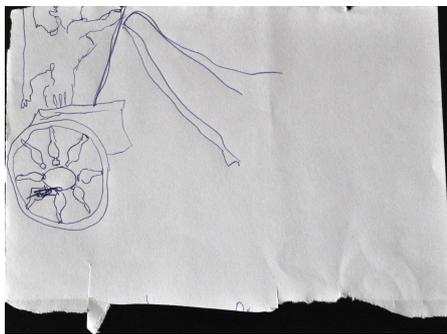
11x18cm



17,5x21cm

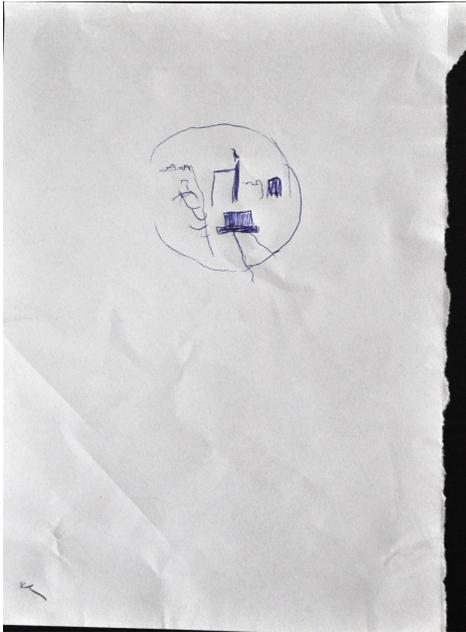


9x9cm

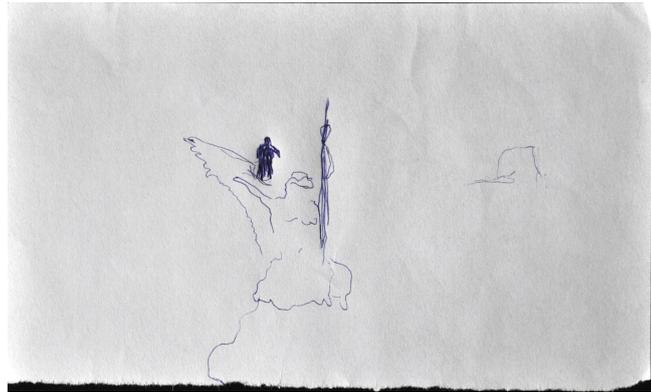


14x19cm

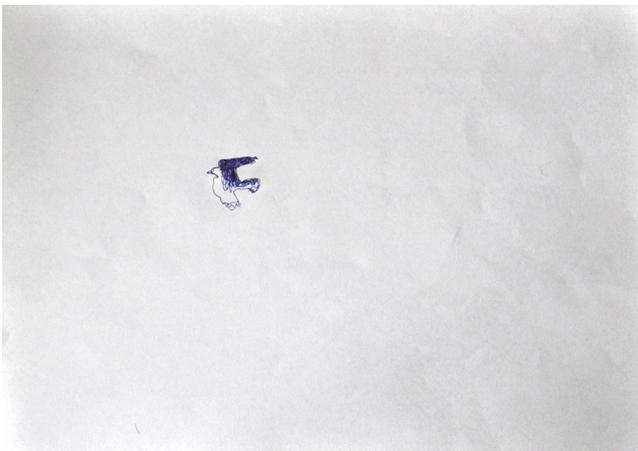
Faraway, so close (2014)



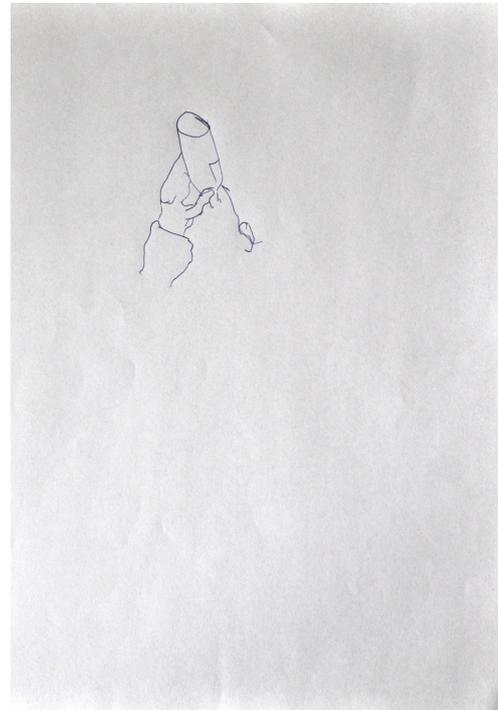
21x16cm



12,5x21cm

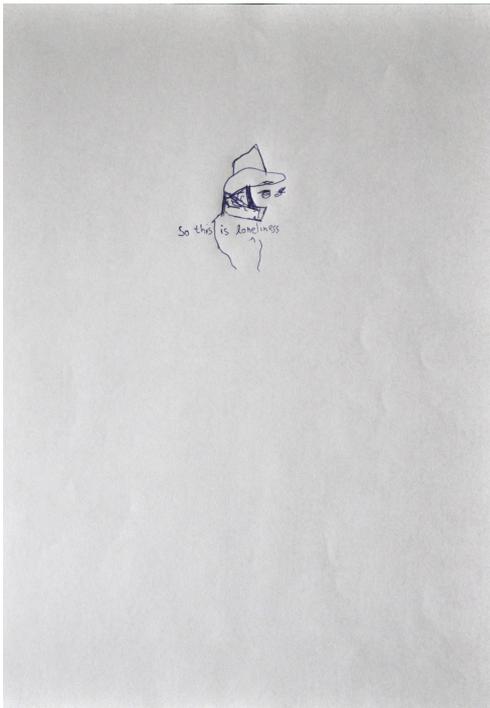


21x30cm

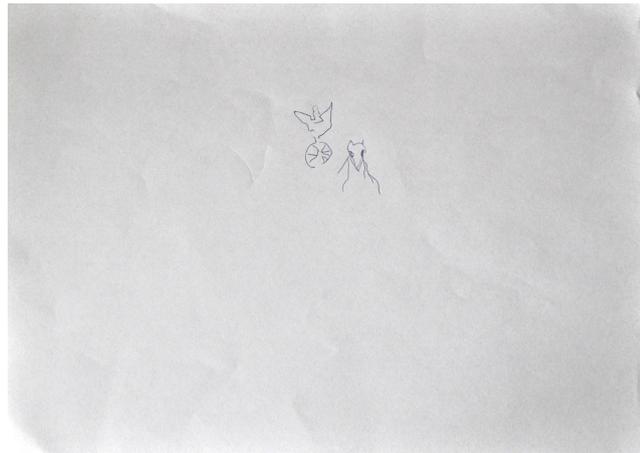


30x21cm

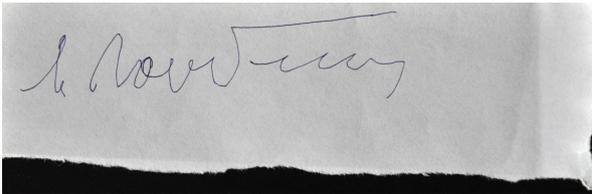
Faraway, so close (2014)



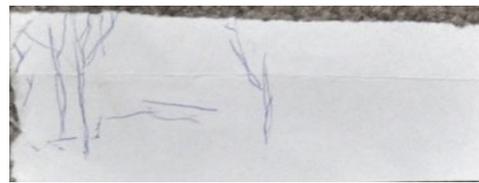
21x30cm



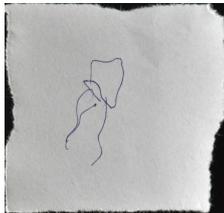
30x21cm



Michail Gorbačov, 5x17,5cm



3,5x8,5cm



5x5,5cm



4x3cm

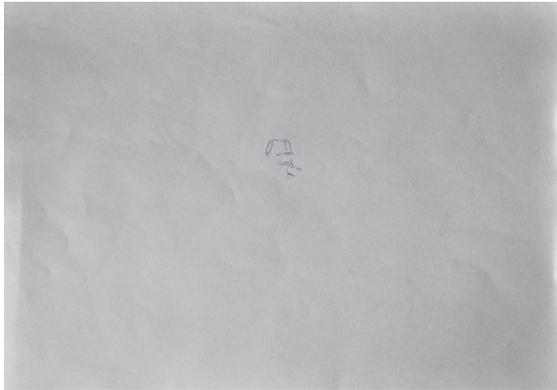


12x9cm

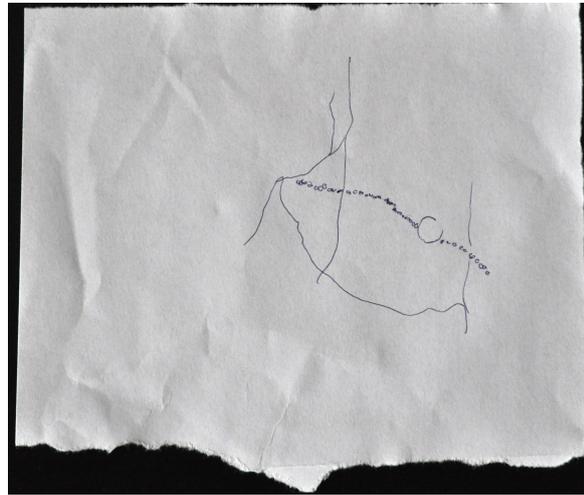
Faraway, so close (2014)



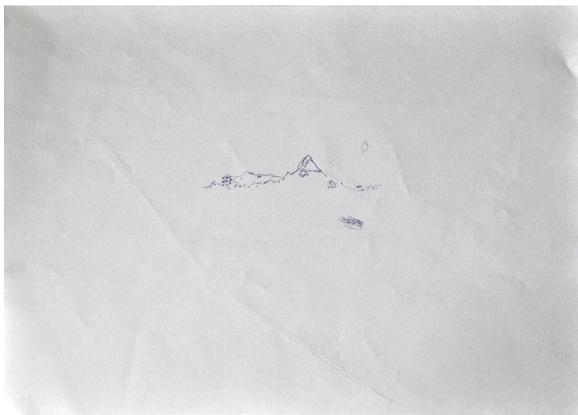
4,5x30cm



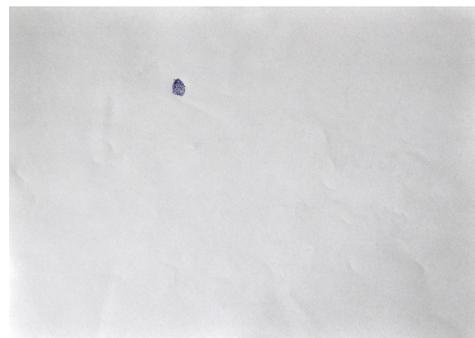
21x30cm



Rafaela with Necklace, 11x14cm



21x30cm



21x30cm

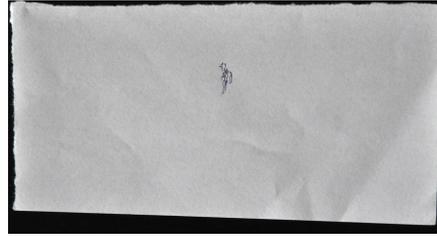


6x30cm

Faraway, so close (2014)



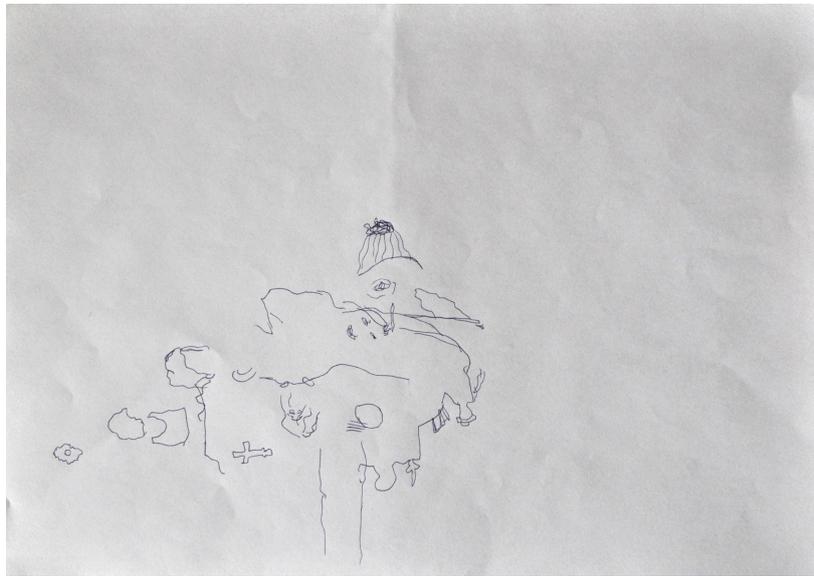
21x30cm



7x14,5cm



6x21cm



21x30cm



Yumi, 21x30cm, 2014



Horses, 15x21, 2014



Sovaman, 4x3,5cm, 2015



Sovaman, 4x3cm, 2015

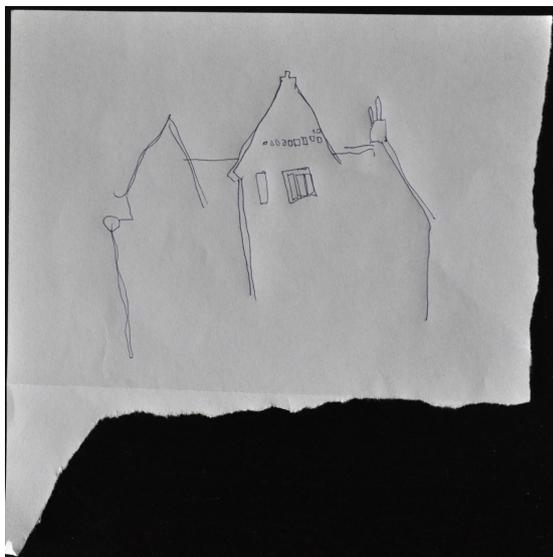


Askalona, 4x3cm, 2014

Skyfall (2014)



15x15cm, acrylic on canvas



12x21cm



11x8,5cm



6x6,5cm



Pan, acrylic on canvas, 70x85cm, 2014



God, acrylic on canvas, 30x40cm, 2014



Maki sushi, acrylic on canvas, 170x200cm, 2014



Lidka, Vojta is dead (1970), 24x33cm, 2014



Good son, acrylic, pen a felt-tip pen on paper, 45x45cm, 2013



Good son, pastel, flower on paper, 30x42cm, 2013



Theo van Doesburg, Theo van Gogh, acrylic on canvas, 26x33cm, 2013



Swimming in Love, acrylic on canvas, 30x40cm, 2014



Tiananmen Square, acrylic on canvas, 80x85cm, 2014

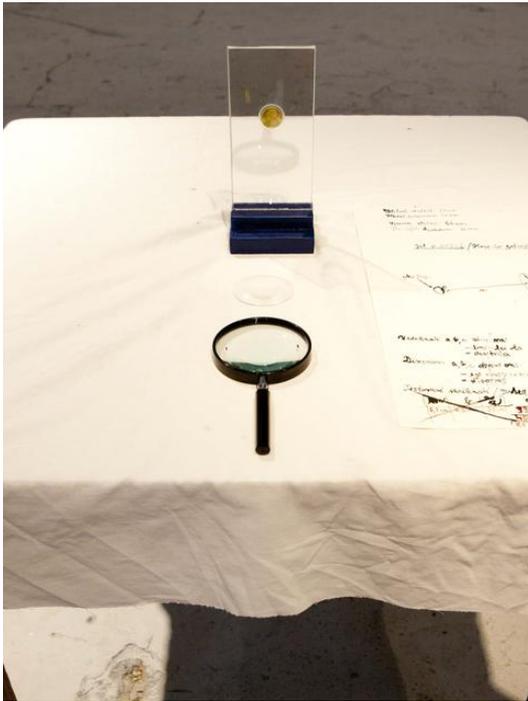


Cassiel, acrylic on canvas, 25x30cm, 2014

One Work

(2013, bachelor thesis)

The topic of my bachelor thesis was to insuxw a defending within defending of my own bachelor thesis. I organized and submitted my bachelor thesis the following:



Vaclav Stratil (head of the studio) took on a role of a student and he defended his drawing, which was installed in the room during the defending and he had written a defending text. Vaclav Stratil's supervisor was Jiri Ptacek (independent curator and theorist) and he had written an assessment about Stratil's work. I (Vojtech Masa) was the opponent of Vaclav Stratil and I had written an assessment about Stratil's work too.

Vaclav Stratil had a role of

- a student (and he had written a defense text)
- Vojtech Masa's opponent (and he had written an assessment)

Jiri Ptacek had a role of

- Vojtech Masa's supervisor (and he had written an assessment)
- Vaclav Stratil's supervisor (and he had written an assessment)

Vojtěch Maša had a role of

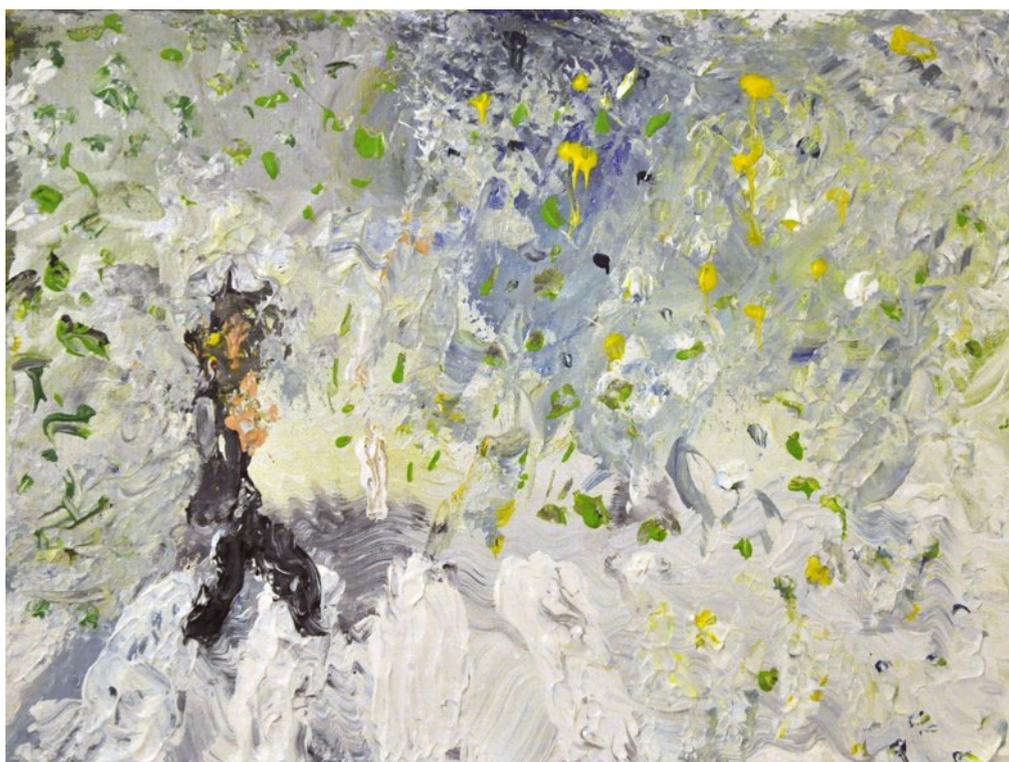
- a student (and he had written a defense text)
- Vaclav Stratil's opponent (and he had written an assessment)

Finally there were six texts.

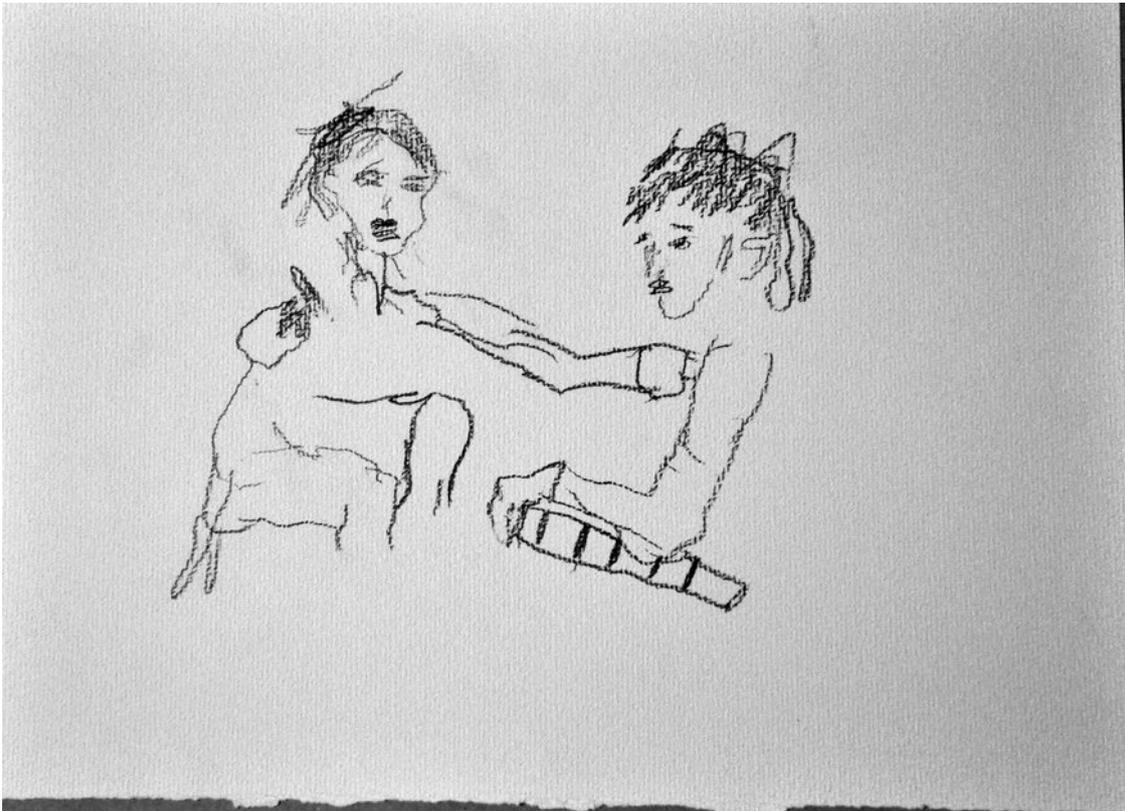




Oriole vs Woodpecker (Žluva vs žluna), pastel a pencil on paper, 42x30cm, 2013



Beatles, acrylic on canvas, 30x40cm, 2013



Narrator, pencil on paper, 21x30cm, 2013



The Great Gatsby, pastel and pencil on paper, 45x64cm, 2013



The Great Gatsby (East Egg), pencil, acrylic and pastel on paper, 14x20cm, 2013



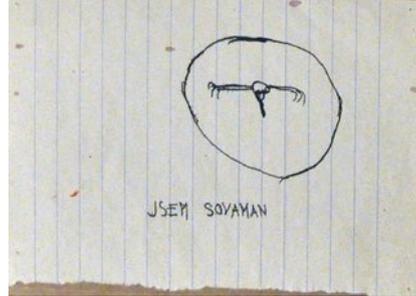
The Great Gatsby, pen, pastel, indian ink on paper, 21x30cm, 2014



Beef Stroganov, acrylic on canvas, 85x90cm, 2013



42x30cm



6,5x10,5cm



16x13cm



6x8cm



8x5cm



7x10cm



6,5x10,5cm



Fish, acrylic, pastel, pencil on paper, 42x30cm, 2013



Snow in Sarajevo, pastel on paper, 45x64cm, 2013



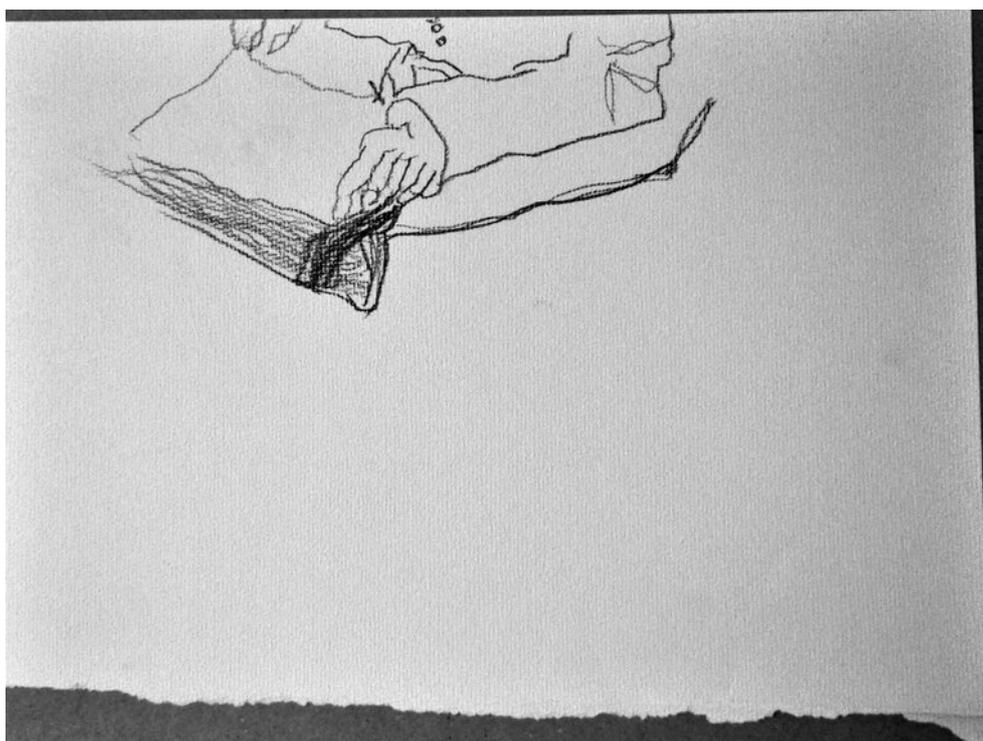
Brno in the Night, indian ink on Paper, 30x42cm, 2013



Ibuprofen (pain killer), pastel on paper, 30x42cm, 2013



Jekaterina Kovalevskaja, indian ink on paper, 26x25cm, 2013



Reading, pencil on paper, 21x30cm, 2013



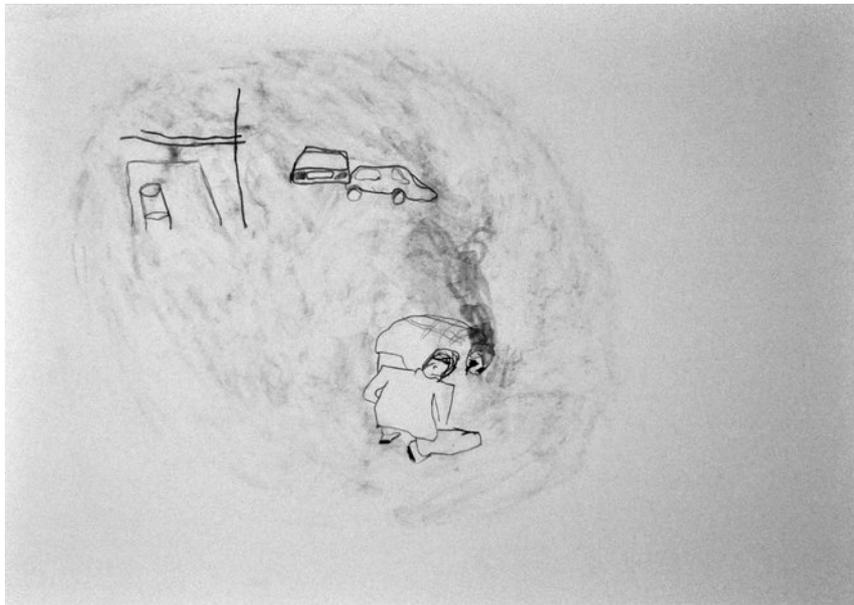
Black Cat, Indian Ink and acrylic on paper, 30x42cm, 2013



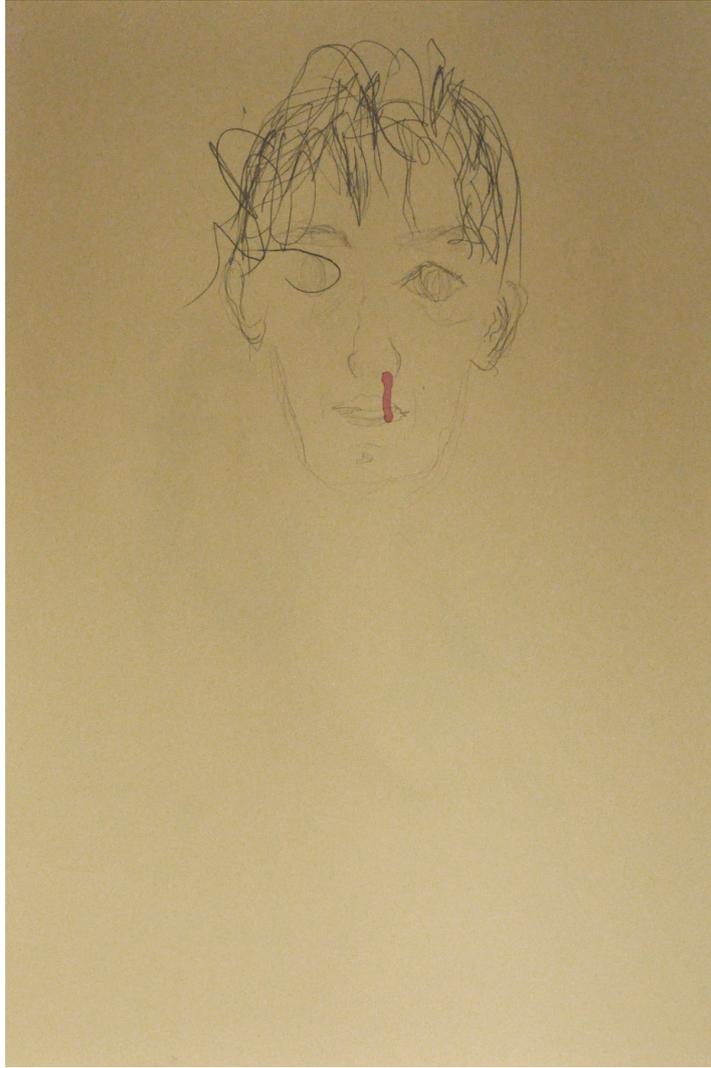
I want to be a Millionaire, pencil and pastel on Paper, 30x42cm, 2013



Josef Špatný (Josef the Bad), pencil on paper, 30x42cm, 2013



Investigation, pencil on paper, 21x30cm, 2012



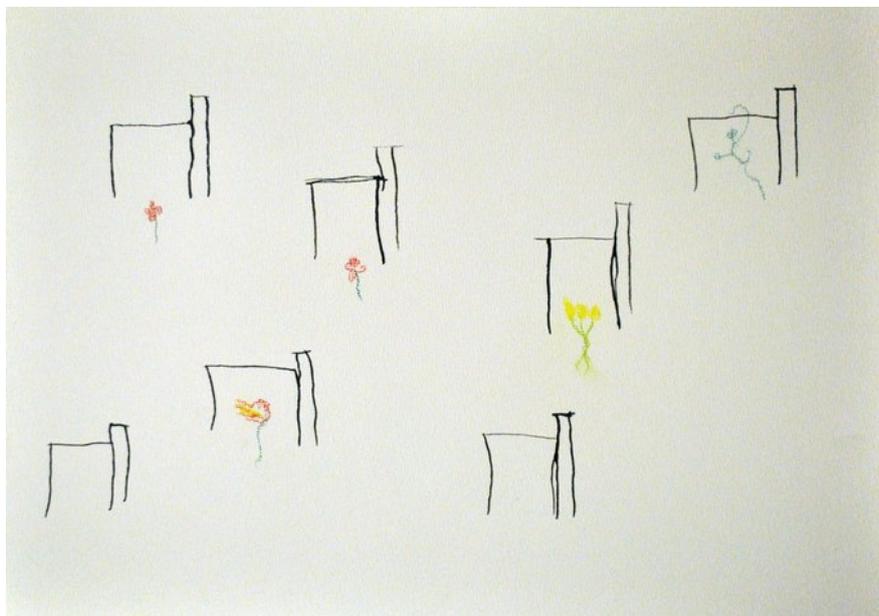
Self Portrait, pencil on paper, 64x45cm, 2013



God, acrylic on paper, 21x30cm, 2013



7 Eleven, acrylic, pastel, pencil on paper, 30x42cm, 2013



Cemetery Party, indian ink and pastel on paper, 30x42cm, 2013

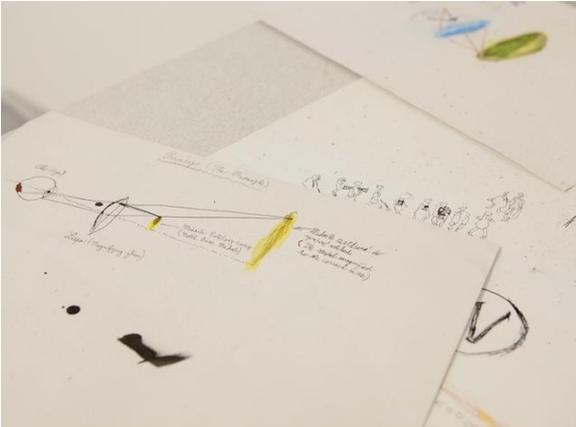
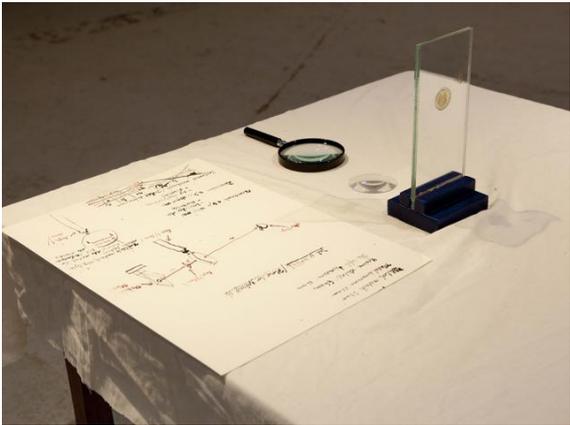


Narrator, pencil on paper, 42x30cm, 2012



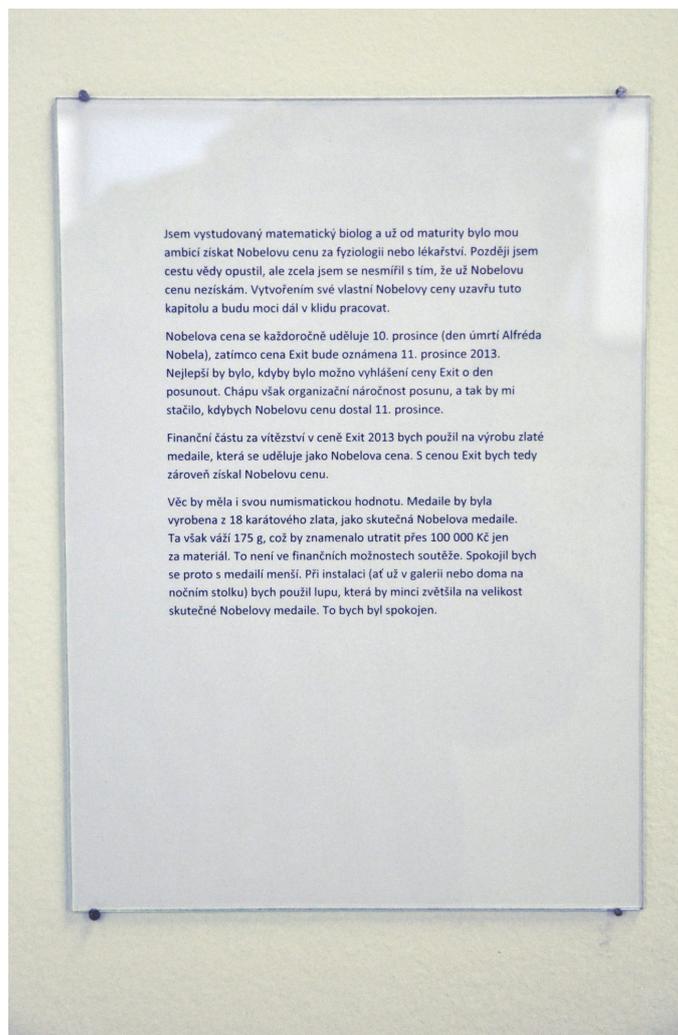
Narrator, pencil on paper, 21x29,5cm, 2012

NOBEL PRIZE – Installation of the medal at Kosta Gallery, Meet Factory, Prague, 2014
(for details see the next page)



NOBEL PRIZE (2013)





Translation:

I studied Mathematical Biology at Masaryk University in Brno and since High School Leaving Exam my ambition has been to win the Nobel Prize for Physiology or Medicine. Later I stopped being interested in Science. However, I still didn't give up my struggle to win the Nobel Prize. I would like to close this part of my life by creating my own Nobel Prize, so that I can continue to work and live calmly.

The Nobel Prize is awarded annually on December 10 (the date of death of Alfred Nobel), while the Exit Prize will be announced on December 11, 2013. It would be the best if it were possible to announce the Exit Prize winner one day earlier to be consistent with the Nobel Prize ceremony. Nonetheless, I understand the organizational problems connected to that potential move, and so it would be enough for me if I got the Nobel Prize on December 11.

I would like to use the money, which I would get for the winning of Exit 2013 Prize, to manufacture a gold medal, similar to the one, which is awarded as the Nobel Prize. So that I would get Nobel Prize together with Exit Prize.

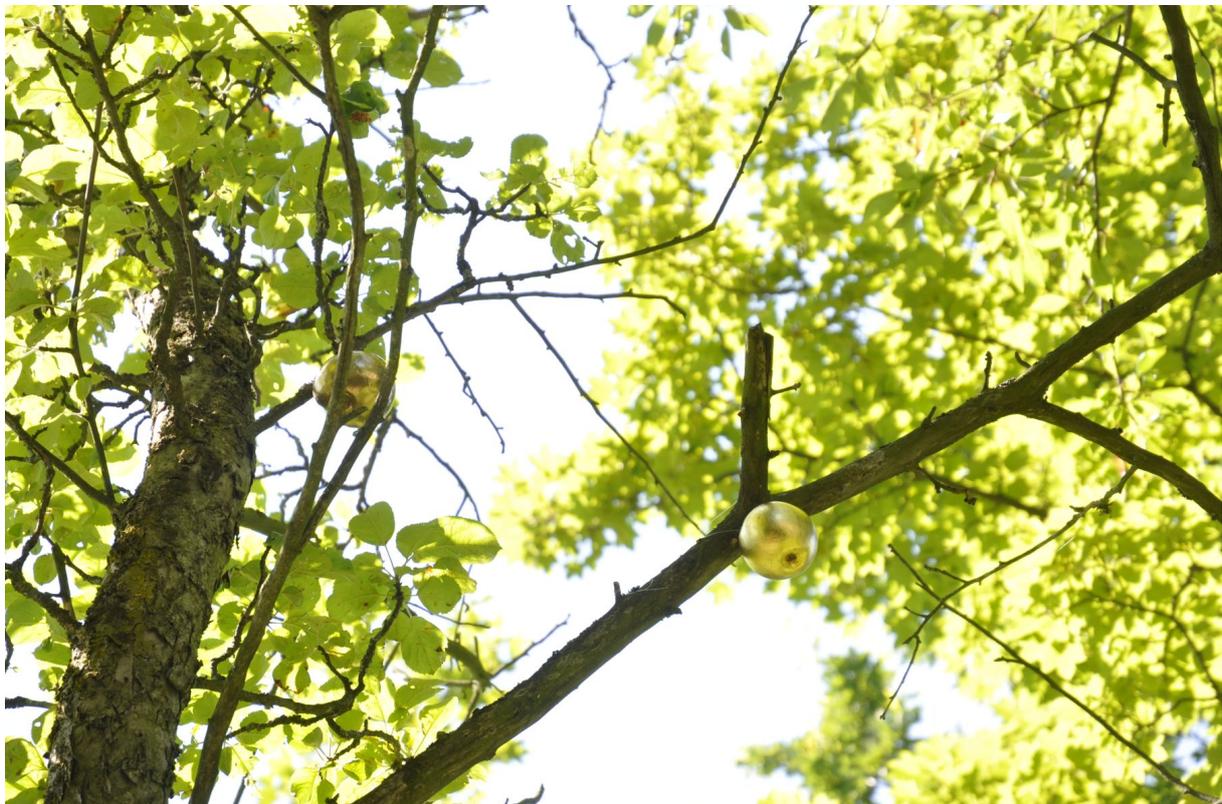
The project would be interesting also from numismatic standpoint. The medal would be made of 18 carat gold, like a real Nobel medal. The real medal, however, weighs 175 grams, which would mean spending over 100,000 CZK only for the material. This is not possible with regard to budget of the Exit 2013 Prize. Therefore, I would be content with a smaller medal. Then I would use lenses to enlarge it to the original Nobel Prize Medal size (either in a gallery or at home on a bedside table). I would be satisfied with that.

GOLDEN APPLES FOR MONKS (2013)

In Kuklov in the late 15th Century, Vincentian Monks began to build a monastery. The church remained incomplete – there are only outer walls nowadays. Monks finished only farming and agricultural buildings. They serve now to civilians of Kuklov (they are Czech). The buildings were inhabited by the German population before that. The Germans were displaced by force from that area after the World War 2. The exodus was repeated then and these events are still in memory of current residents.

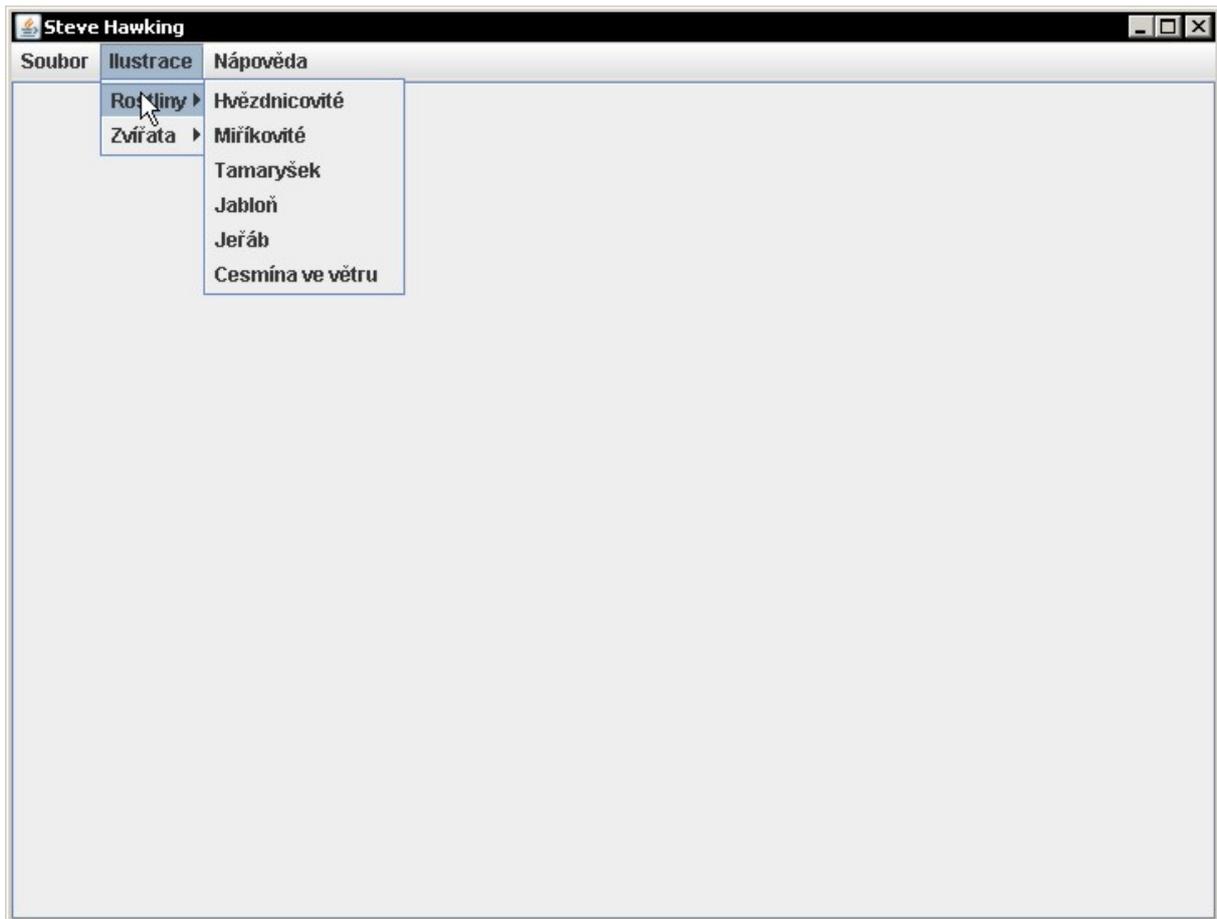
In my installation I have dealt with the exodus of monks from Kuklov. There were probably more reasons why the monks left that place. I want to illustrate one of them, which has taken root in the mind of local people throughout history. The event occurred in 1533. Unidentified “adherents of the Reformation” swoop and had set fire in the monastery. Then they hang residents of the monastery on a Linden located on the Monastery Meadow.

I let gild eight apples and hung them on the tree on the Monastery Meadow in Kuklov. Six apples were gilt by fake gold, two by real gold. (All the guys who were hanged were probably also not completely innocent.) The exhibition lasted 3 weeks. Precious golden apples were left at the mercy of outdoor influences – of rot and thieves, as well as bodies of hanged monks. Eight is the number which symbolizes the resurrection, rebirth (eg. According to St. Augustine Aurelia). Eight people were preserved during the Flood. The eighth day is the first day of a new week.



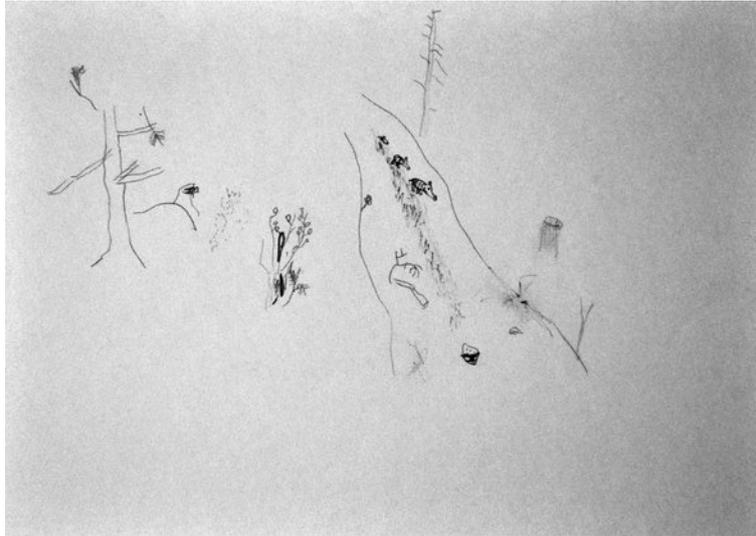


STEVE HAWKING

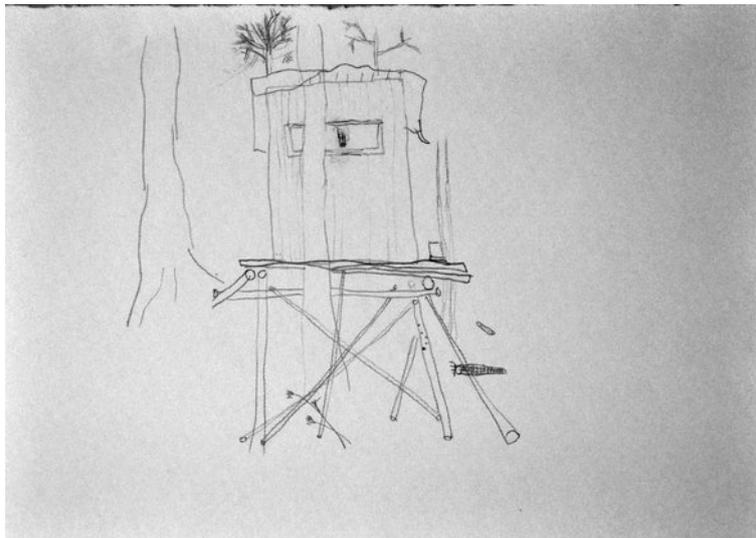


Java application (as an illustration of a poem of the same name by Ivan Divis), 2013

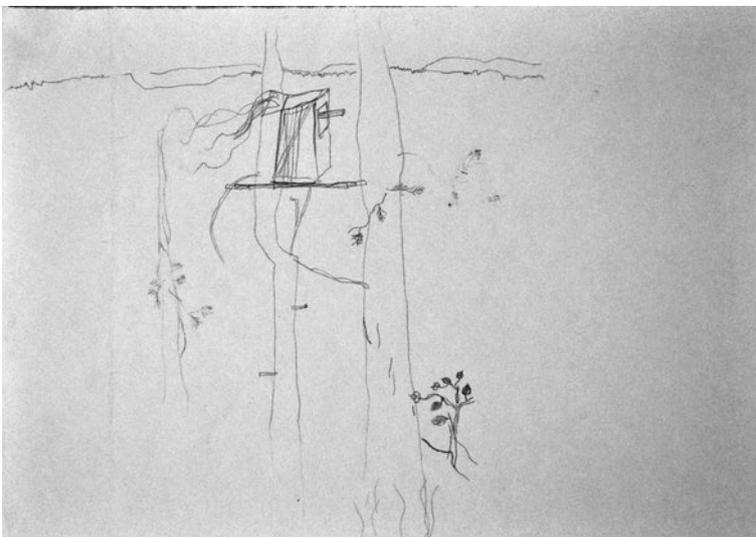
Available for download at: http://intermedia.ffa.vutbr.cz/Steve_Hawking.jar



Woodlandscape with wild pigs, pencil on paper, 21x30 cm, 2012



High seat, pencil on paper, 21x30 cm, 2012



High seat, pencil on paper, 21x30 cm, 2012



Narrator, pencil on paper, 42x30 cm, 2012



Me and the Nobel Prize, charcoal and indian ink on paper, 45x64cm, 2013



Canvas gessoing, approx. 25x25cm, 2012

Nagano Prefecture (2012)

- 6 short sound tracks from Nagano district
- Available at <https://vojtechmasa.bandcamp.com/album/nagano-prefecture>

Title: The Promissory Note from My Ex-girlfriend, 2012

Technical details – material: granite slab, size: 43 x 30 x 3 cm

I borrowed to my Ex-girlfriend CZK 15000,- (approx. 600 Euro), because she got into financial difficulties. I decided to let her sign a promissory note for me. Before the promissory note expired, I decided to carve the promissory note to the stone. My ex-girlfriend then signed me the promissory note made of granite and I destroyed the original promissory note on a paper. The granite promissory note serves now as a memento, which was still living at the time of breakup, but now it is dead as a stone or a cold official document. However, the memory is firmly etched and permanent. After consulting with a lawyer I got confirmed that the promissory note is legally valid, it can be written on any material. It is a stock in fact which can be sold, but it is also an art piece with minimal value of CZK 15000,-. Any owner of the stone can ask for pay and my ex-girlfriend has to pay 60 days after presenting the promissory note to the owner of the promissory note.

It is possible to sell the promissory note. In that case the information about the new owner will be carved to back side of the stone (so called „endorsement“). It means the art piece is opened for interventions of future owner – more precisely it requires the interventions from them. Every buyer (it could be also an institution or a company) is forced to be a part of the art work and the story – the promissory note will have his / her name.

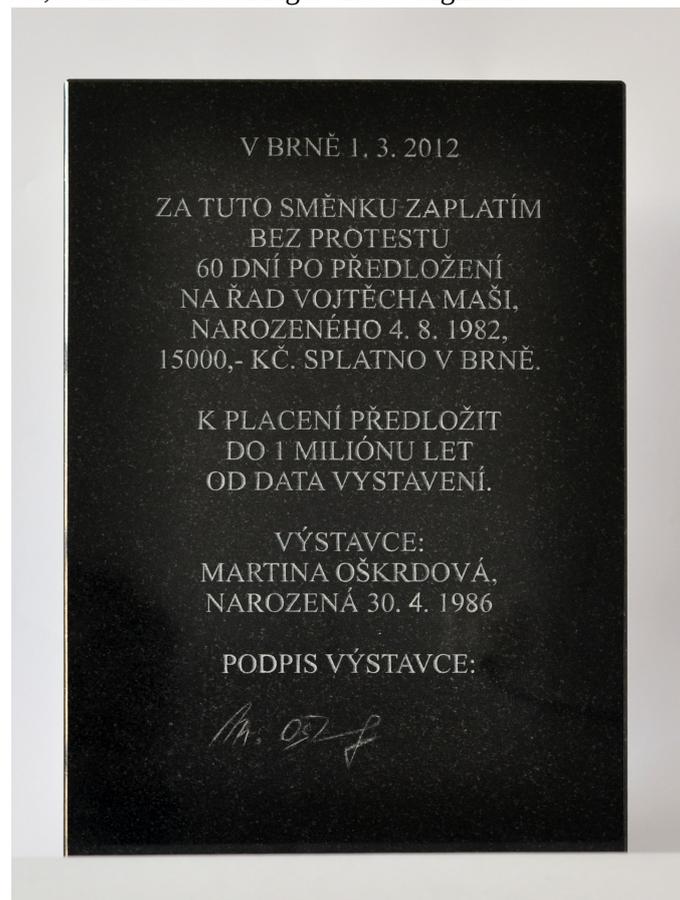
Translation of the text carved in the stone:

Brno, 1st March, 2012

I will pay for this promissory note without any protest to Vojtěch Maša (born on the 4th August 1982) CZK 15000,-. To be paid in Brno.

Submit for payment within 1 million years.

Debtor: Martina Oškrdová, born on the 30th August 1986. Signature



Delegated Concepts

I established the company *Delegated Concepts*, which will offer and sell artistic ideas and concepts to the people. The idea is to handle a business licence and establish a small company. The customer can be an established artist or anybody else (not-yet artist) who wants to make some art-piece. We, as company, would offer him all the service. For instance:

- we will think out the concept only and he can realize it (make it) by his/her own
- we can also make the whole artpiece for him/her, including „realization“ (for example we would think out the topic for painting and also paint it)
- we can tell him/her an idea only, but we can also offer him prepared canvas, paints, brushes etc. Then a customer will „implement“ it by himself / herself.
- Etc.

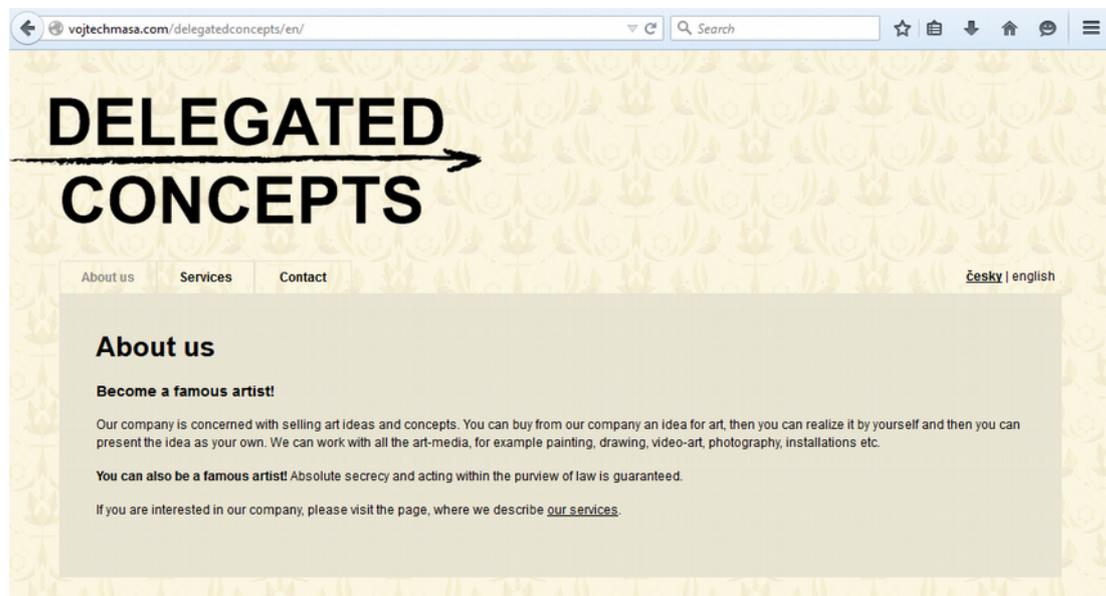
But the big difference between my idea and ordinary selling art is that I would sell also **the authorship**. And the person who will buy it can declare the artpiece as his/her work.

In this project I want to accent the problem of authorship and to completely infirm or doubt the authorship of all the artpieces. Authors' Act 121/2000 Sb. and any other law in force will not be infringed. Detailed mechanisms how the “authorship will be transferred” is a part of a know-how of the company.

Nowadays it is absolutely normal that an artist invents an idea, but somebody else materially implements the project (sometimes also for money). Or it is normal at art academies, **but not only there**, that ideas of students come up as results of conversations between the „author“ and other students or professors. So the “real“ authorship is very debatable.

Since my company keeps secrecy absolutely, nobody knows if the best artists nowadays maybe „bought“ his/her artpieces from my company. It means that maybe the mostly prized artpieces of nowadays from renowned and prestigious authors could be my artpieces, which I „sold“ in fact, and nobody can prove if it is like that or not.

I have already registered my bussiness permission as an individual businessman. Now the first version of the website of the company is working (<http://vojtechmasa.com/delegatedconcepts/en/>) – see the enclosed photo – and I am going to improve it. I also work on printed and electronic advertising materials to publicize the company. After careful studying of law consequences of the project, I did not find any problem.



MĚSTSKÝ ÚŘAD ŠLAPANICE
ODBOR - OBECNÍ ŽIVNOSTENSKÝ ÚŘAD
pracoviště Opuštěná 9/2, 656 70 BRNO

Č. j.: OZU/3604/2010/Ne/3

Výpis z živnostenského rejstříku

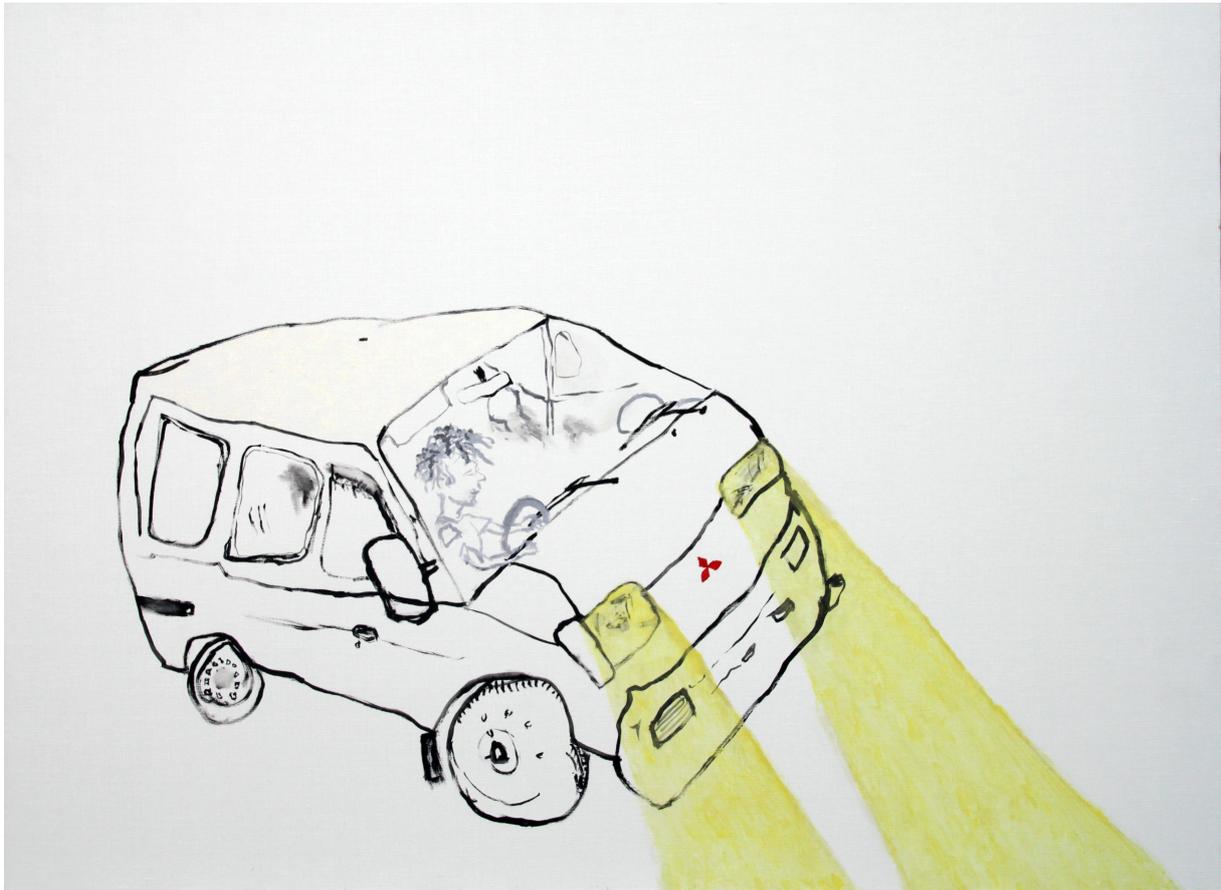
Jméno a příjmení: Mgr. Vojtěch Maša
Rodné číslo: ██████████
Bydliště: U rybníka 234/21, 664 48, Moravany
Místo podnikání: U Rybníka 234/21, 664 48, Moravany
Identifikační číslo: 74170589

Živnostenské oprávnění č. 1

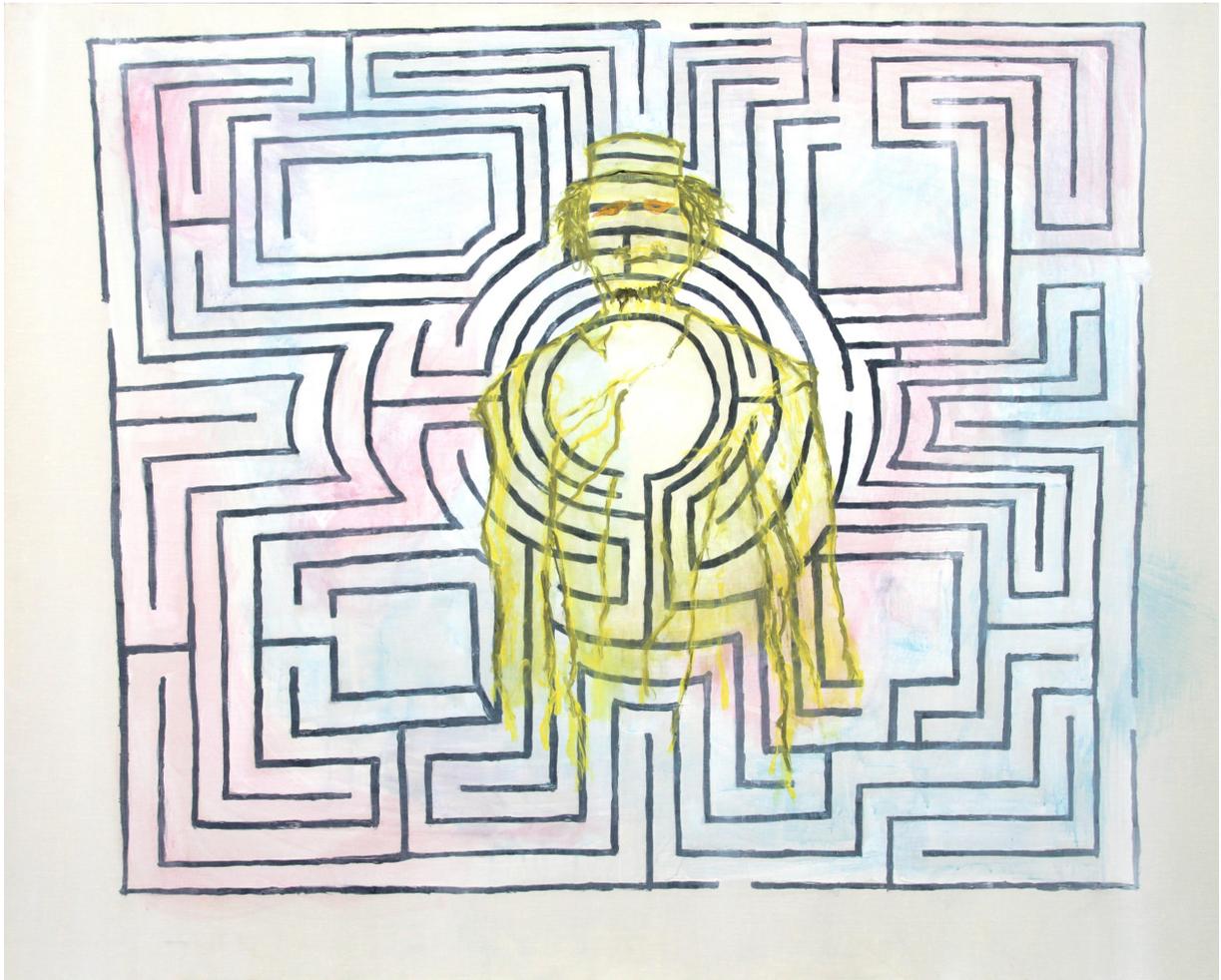
Předmět podnikání: Výroba, obchod a služby neuvedené v přílohách 1 až 3 živnostenského zákona
Obory činnosti: Výroba textilií, textilních výrobků, oděvů a oděvních doplňků
Vydavatelské činnosti, polygrafická výroba, knihařské a kopírovací práce
Výroba, rozmnožování, distribuce, prodej, pronájem zvukových a zvukově-obrazových záznamů a výroba nenahraných nosičů údajů a záznamů
Výroba elektronických součástí, elektrických zařízení a výroba a opravy elektrických strojů, přístrojů a elektronických zařízení pracujících na malém napětí
Sklenářské práce, rámování a paspartování
Zprostředkování obchodu a služeb
Velkoobchod a maloobchod
Poskytování software, poradenství v oblasti informačních technologií, zpracování dat, hostingové a související činnosti a webové portály
Pronájem a půjčování věcí movitých
Příprava a vypracování technických návrhů, grafické a kresličské práce
Výzkum a vývoj v oblasti přírodních a technických věd nebo společenských věd
Návrhářská, designérská, aranžérská činnost a modeling
Fotografické služby
Mimoškolní výchova a vzdělávání, pořádání kurzů, školení, včetně lektorské činnosti
Provozování kulturních, kulturně-vzdělávacích a zábavních zařízení, pořádání kulturních produkcí, zábav, výstav, veletrhů, přehlídek, prodejních a obdobných akcí



Selfportrait as Japanese businessman (from the series Poetry Hunter), acrylic on canvas, 1167 x 909 mm, 2011



**Selfportrait, driving Japanese Kei car (from the series Poetry Hunter), acrylic on canvas,
1303 x 970 mm, 2011**



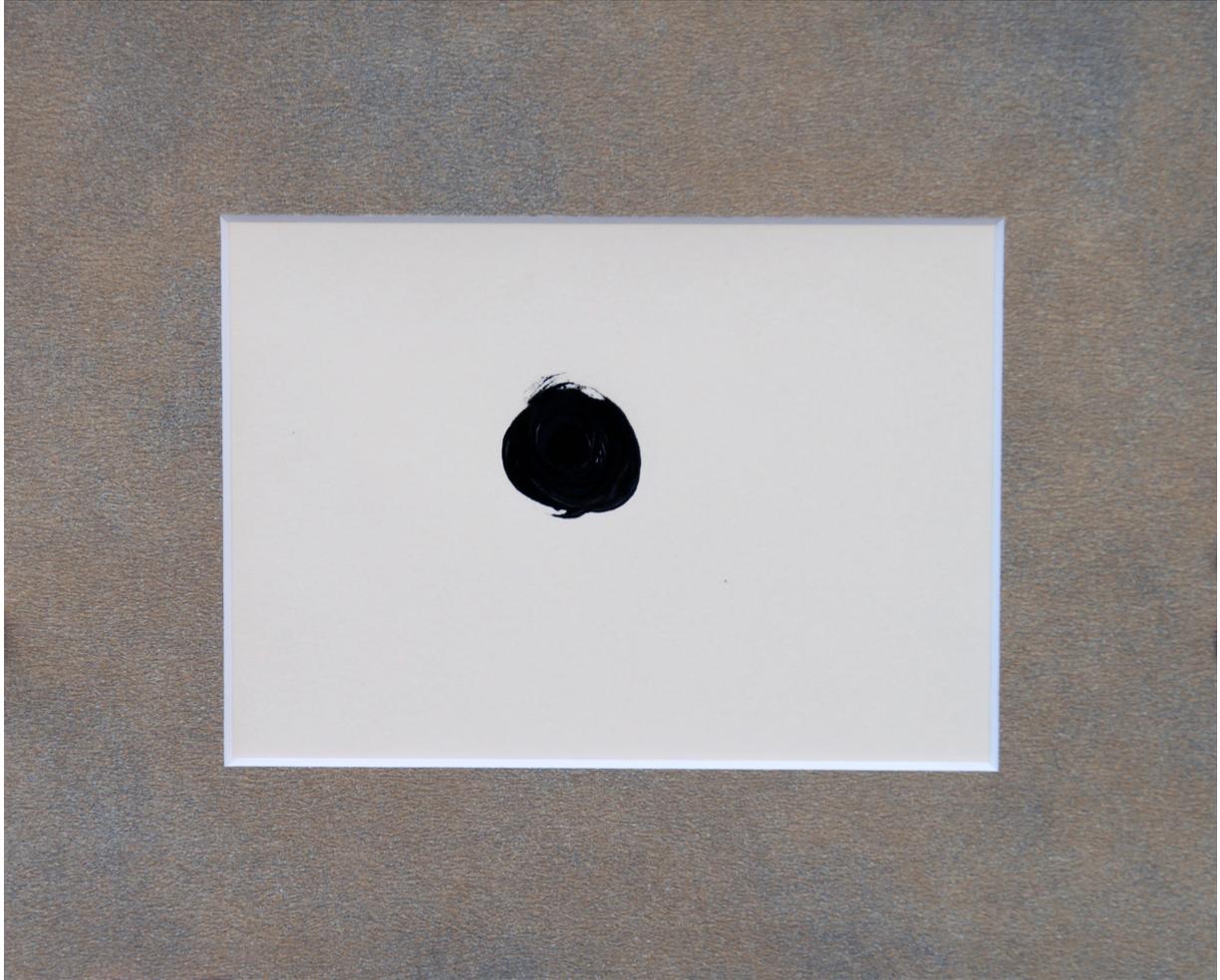
Where to disappeared Colonel Gaddafi (from the series Poetry Hunter), acrylic on canvas, 1167 x 909 mm, 2011



Zenko-ji in Nagano (from the series Poetry Hunter), acrylic on canvas, 1303 x 970 mm, 2011



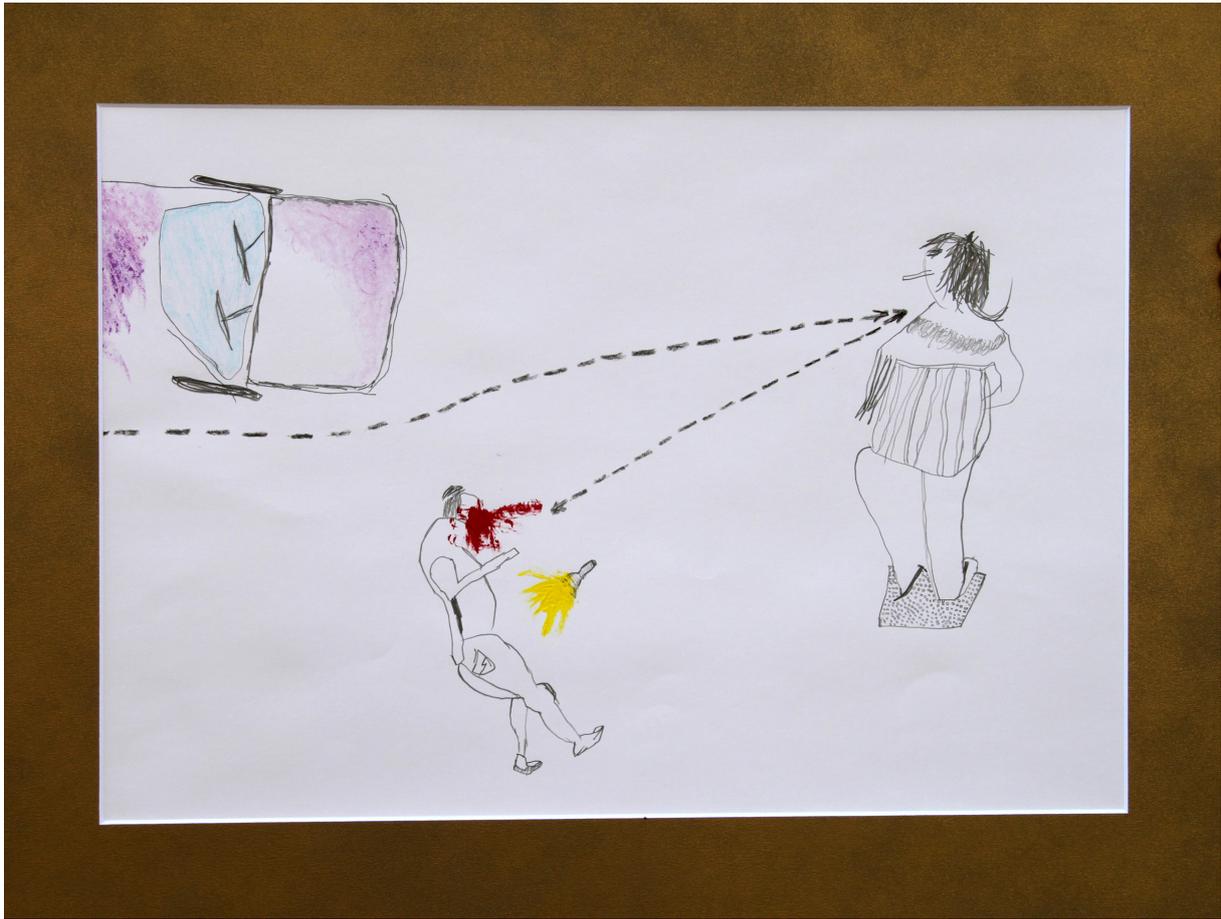
Pirates from Somalia (from the series Poetry Hunter), acrylic on paper,, 23 x 29 cm, 2011



Puck (from the series Poetry Hunter), acrylic on paper, 23 x 29 cm, 2011



Puck (from the series Poetry Hunter), acrylic on paper, 23 x 29 cm, 2011



(From the series **Poetry Hunter**), pencil, pastel and tempera on paper, 48 x 63 cm, 2011



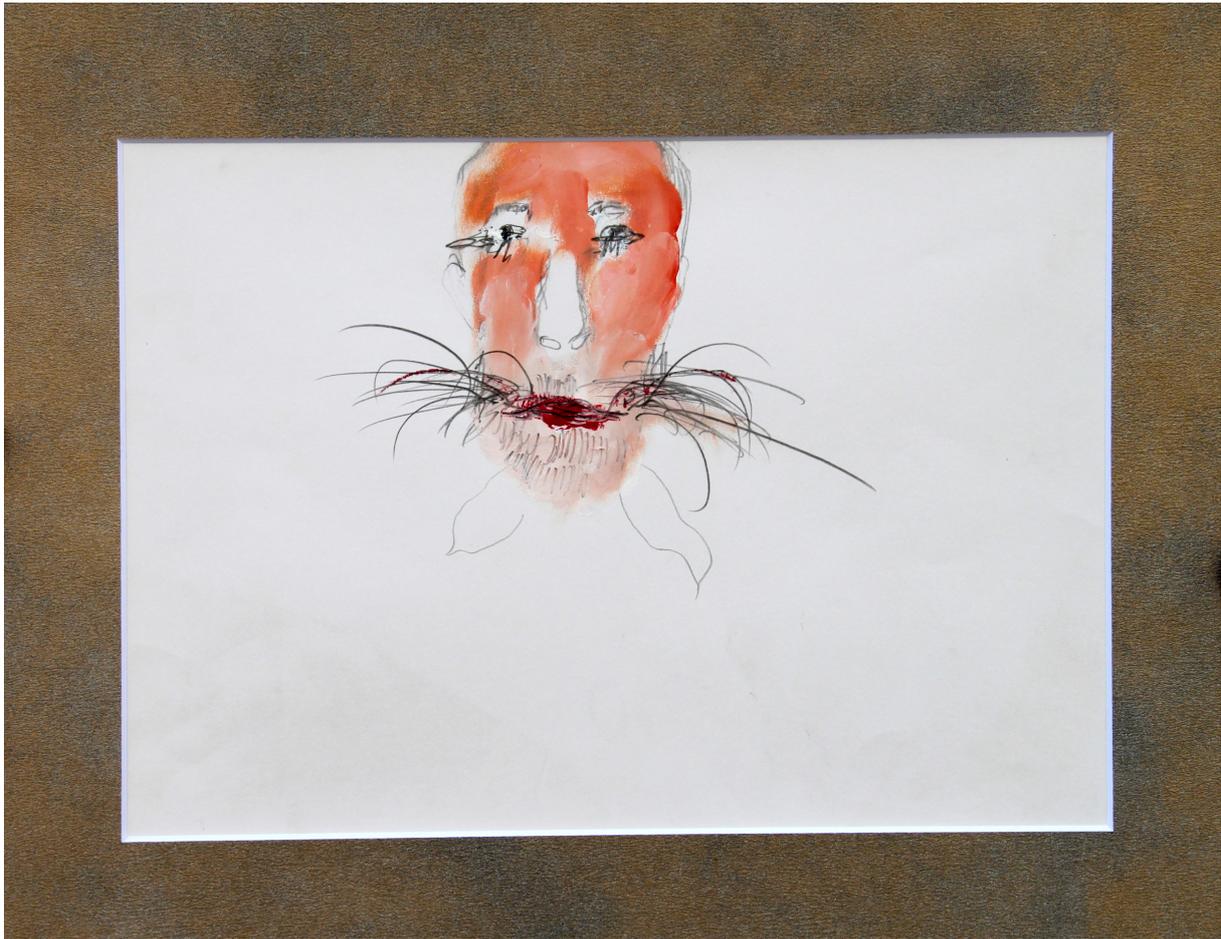
Maybe Marlon Brando (from the series Poetry Hunter), acrylic on paper, 34 x 47 cm,
2011



Murder (from the series Poetry Hunter), pencil and pastel on paper, 34 x 47 cm, 2011



(From the series Poetry Hunter), pencil, pastel and tempera on paper, 48 x 63 cm, 2011



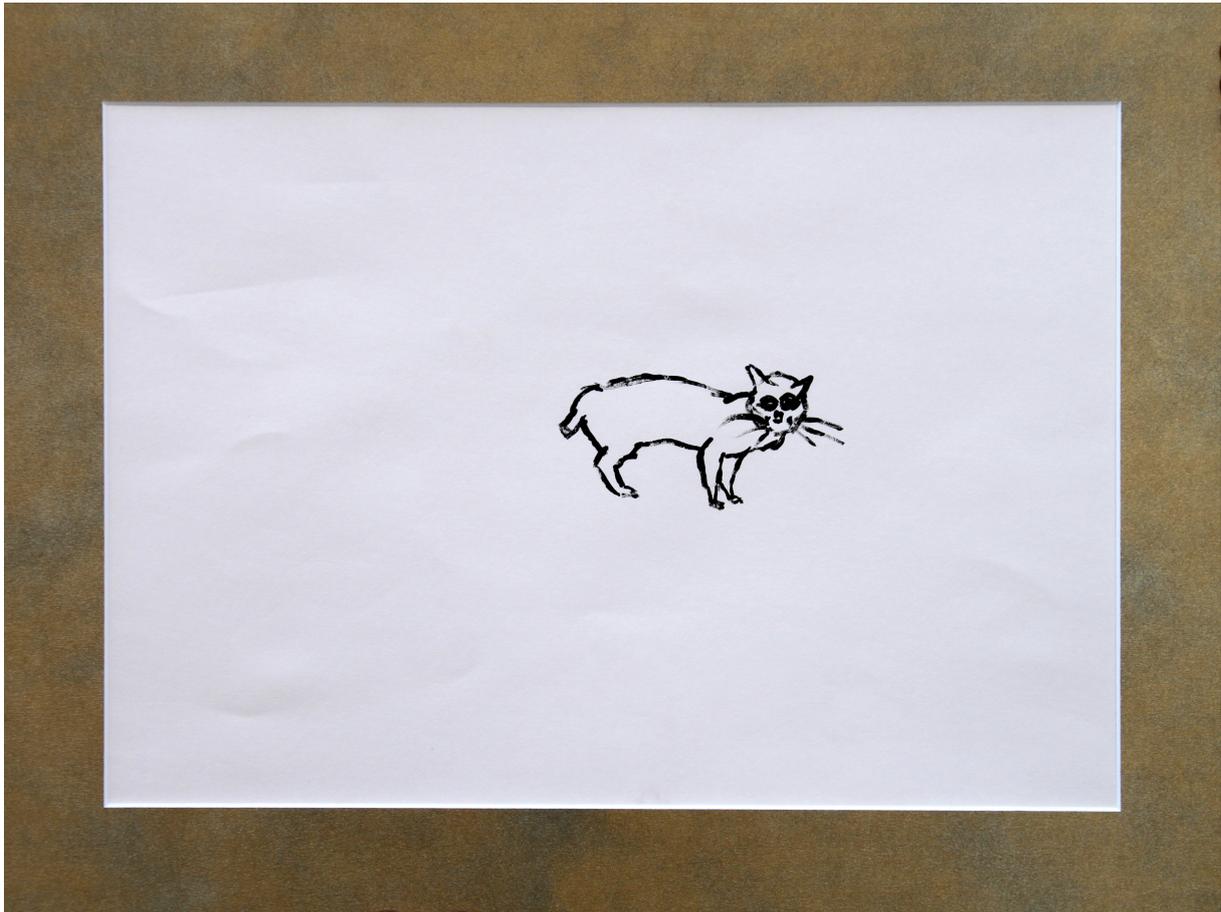
(From the series Poetry Hunter), pencil and tempera on paper, 34 x 47 cm, 2011



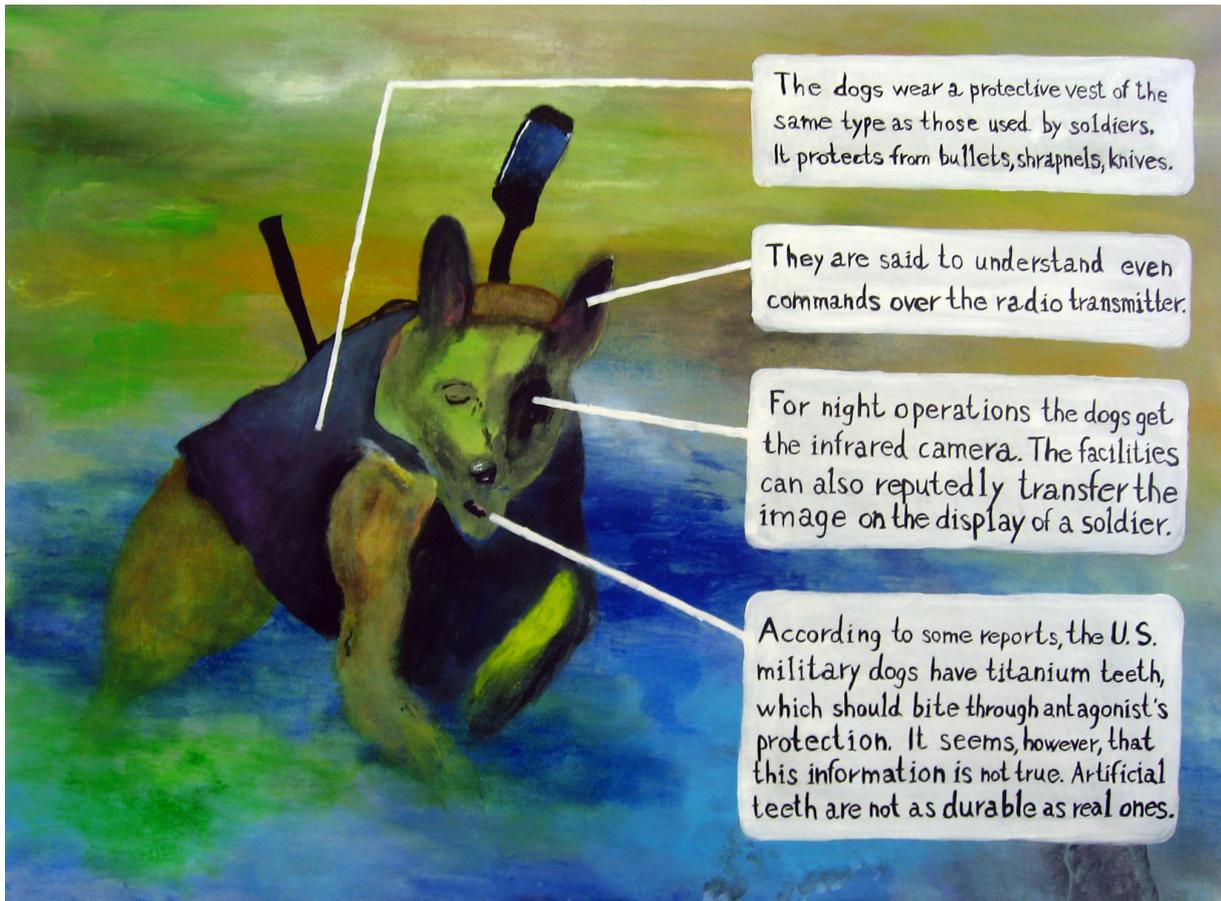
Muammar Kaddáfí (from the series Poetry Hunter), pencil and pastel on paper,
34 x 47 cm, 2011



From the series Poetry Hunter, pencil, pastel and tempera on paper, 48 x 63 cm, 2011



**A cat from the grounds of Zenko-ji Temple (from the series Poetry Hunter), acrylic on
paper,
48 x 63 cm, 2011**



U.S. Navy Seals dog – participated in the action where Osama bin Laden was killed,
acrylic on canvas, 80 × 110 cm, 2011



Cheetah, acrylic on canvas, 90 × 120 cm, 2011



Benedikt XVI., acrylic and felt-tip pen on canvas, 70 × 50 cm, 2011



Hercule Poirot with a suspicious person, acrylic on canvas, 90 × 120 cm, 2011



Spell (Homage to Marie Hájková), acrylic on canvas, 100 × 120 cm, 2011

The Gift of an Exhibition – Girls only



The Gift of an Exhibition (Girls only), 2011

Delight and a feeling of well is caused also by presentation of yourself, your feelings, your work... I wanted to offer to visitors an opportunity to exhibit in The Brno House of Arts. Each exhibition lasted 10 minutes. Visitors could exhibit anything what they brought along or what they made directly at the place. There were art materials and tools available for them (papers, carbon, pencils, pastels...), a camera, a printer and a computer where they could print photos which they made at the place.

The exhibitions were full-valued, for each exhibition there was a poster and invitation cards printed. At each exhibition there was wine and refreshment available. Exhibitions were documented by photos and the documentation was sent to e-mails of exhibiting people.

The event was taken place in National Women's Day on the 7th March 2011. I intended the exhibitions as present for women, that's why only women could exhibit there.

Tokyo Metro Project



On the 25th November 2010 I made approximately one hour performance (in the early morning and then at noon) in Tokyo Metro, at Shin-Koenji Station of the Marunouchi Subway Line. Together with my assistants I placed arrows on the floor in front of each ticket-gate. In front of two gates I placed red arrows with the text "I AM HAPPY" and in front of two another gates I placed blue arrows with the text "I AM NOT HAPPY". There was an assistant near each gate counting the number of happy / unhappy passengers with tally hand counter. In the middle of the gates there was other assistant holding a board with text: "If you have any question, don't hesitate to ask". The main idea was that the people are forced to answer – they have to decide if they are happy or not: even if they don't want to or if they don't care. Some situations were slightly ironic, some of them could be read as metaphor. For instance one man wanted to go by happy gate at first, but other woman blocked the gate, so then he chose the unhappy gate. Neither of them noticed the happy/unhappy arrows.

One other man noticed the arrows, at first he went towards the happy gate, but then for the last moment he changed to unhappy gate. A few people went intentionally by happy gate noticing the arrows. According to counted numbers there is about twice more unhappy people in Tokyo comparing to happy people.

Because the result of this project is unquieting, I decided to inform about the result Japanese Emperor Akihito. I attach the letter. In these days I am expecting from His Imperial Majesty an answer.

Projekt Tokyo Metro

(A letter to the Japanese Emperor – English Translation)

5th December, Tokyo, Japan

His Imperial Majesty the Emperor Akihito
Emperor of Japan
Imperial Palace
Tokyo

Vojtěch Maša, M. A.
U Rybníka 21
664 48 Moravany
CZECH REPUBLIC
EUROPE

Your Imperial Majesty the Emperor,

I am very honored that you present me your precious time and pay the attention to read this letter. I am an fine art student and artist from the Czech Republic and I came to Japan for exchange student programme three months ago. As my project I did an intervention to public space. I set up an installation in one station in Tokyo Metro to find out an amount of happy and unhappy people in Tokyo. In short I divided ticket gates to two groups – gates for happy people and for unhappy people – and with a help from my assistants I collected numbers of happy and unhappy people.

Regrettably I found out that there is approximately two times more **unhappy** people than happy people. I think that you as the Emperor of Japan should know that there is so much unhappy people in your Empire so I decided to inform you about it. For your further information I attach detailed description of the project including link to webpage with video and photo documentation.

If you could, please inform me about your opinion of it and about your potential steps against that situation. You can write to address to the Czech Republic, which is written above, or you can write to the address of my teacher Mr. Isao Sato below, if it is more comfortable for you. He would send it to my address.

Mr. Isao Sato
Address
Mitaka, Tokyo

With great and many thanks

Yours sincerely

Vojtěch Maša

Projekt Tokyo Metro

(A letter to the Japanese Emperor – Original in Japanese)

宮内庁御中
〒100-8111
東京都千代田区千代田1-1

Vojtech Masa
U Rybnika 21
664 48 Moravany
Czech Republic
EUROPE

日本国天皇 明仁陛下

この度は陛下の貴重なお時間をいただき、この手紙をご高覧くださいますようお願い申し上げます。私はチェコ共和国から来ました美術大学生でもある美術作家です。この度、交換留学生として3ヶ月前に日本に参りました。私は作品として、公共の場に関わるということをプロジェクトで行いました。許可をいただいた東京メトロの一つの駅に設備を設け、東京での幸せな人と不幸せな人の総計を取りました。簡単にご説明しますと、改札口を2つのグループ（幸せな人ゲートと不幸せな人ゲート）に分け、アシスタントと一緒に各々の人数を数えるということを行いました。

残念ですが、幸せな人よりもほぼ倍の人が不幸せな人となりました。私は不幸せと感じる人が多くいることを陛下にお知らせすべきだと思い、この度お伝えすることを決めました。追加の情報としまして、このプロジェクトの詳細な記述を、映像や写真のドキュメントと共にウェブサイトに掲載しております。

よろしければ、この結果についての陛下の御意見や、この状況に抗するために陛下の可能性ある処置などお伝えいただけたらと思います。上記の私のチェコ共和国の住所へお届けいただいても結構ですし、こちらの方が御都合よろしければ、下記にあります私の先生である佐藤勲氏へお返事を送っていただければ、先生から私の住所へ転送して頂きます。

佐藤 勲

[サトウ スタジオ]
〒215-0027
神奈川県川崎市麻生区岡上 1193-2F

„Monument“ for victims of Tokyo Metro Incident in 1995



„Monument“ for victims of Tokyo Metro Incident in 1995

Exhibition text:

At this place I planned to place a monument for victims of Tokyo Sarin Gas Attack in Tokyo Metro in 1995.

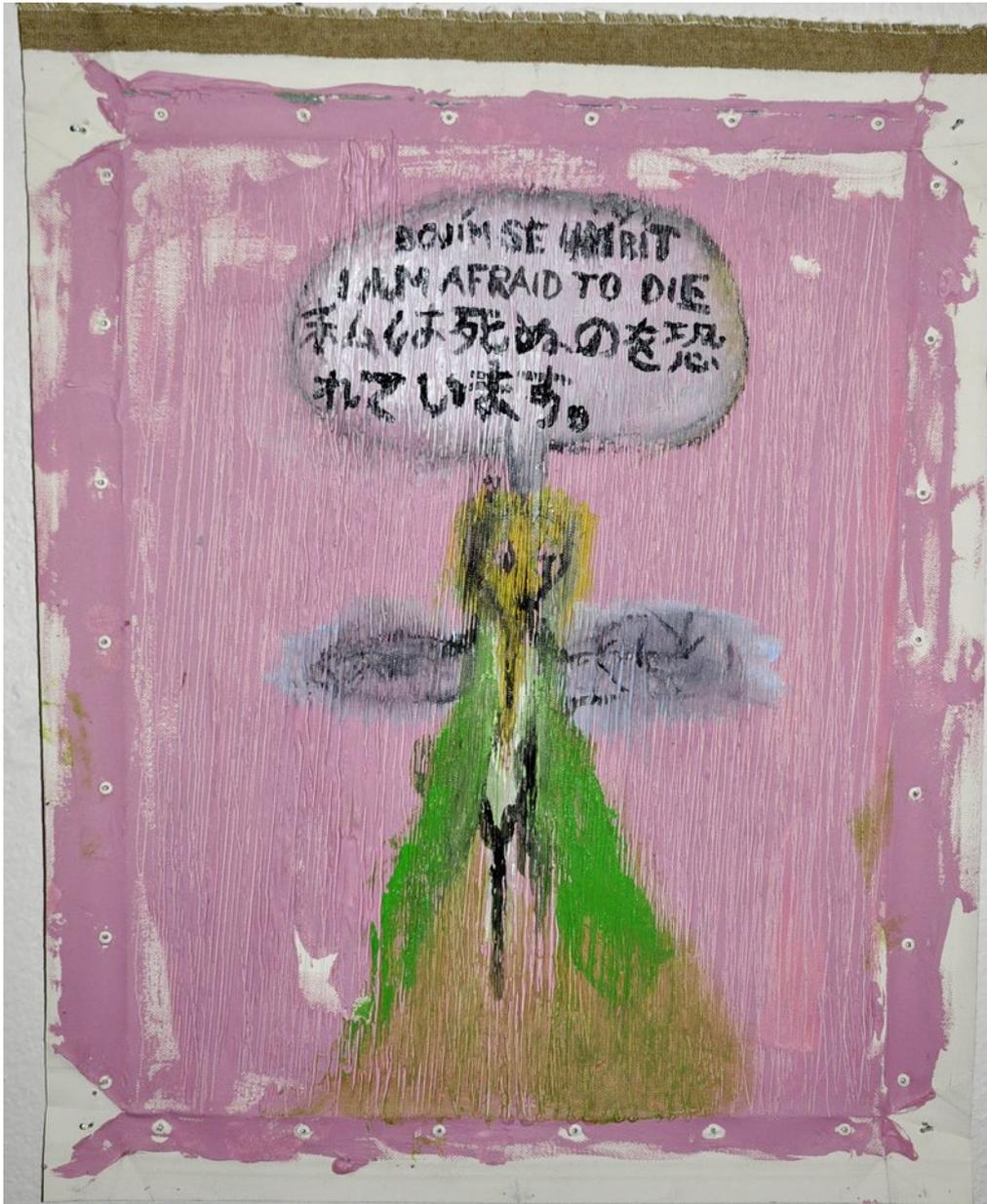
In that time the penetrator bought in Kiosk in a subway station Sport tabloid and he packed sarin in plastic bag to the tabloid. Everything he packed again to another plastic bag. Consequently he got into a train, he put the sarin to the floor and he pierced the bag with sarin with an umbrella. Sarin started to escape.

At this place I wanted to make monument like this: I would crumple a newspaper, put them into a plastic bag and toss it somewhere in the gallery in a corner.

In the morning, before the installation of the exhibition began, I fetched along a sport tabloid from home and I bought in a subway station a sports tabloid. Nevertheless I started to doubt and make a questions about the quality of such a concept like that (I think maybe the penetrators also doubted in that time). My concept did not seemed to me good anymore. That is why I finally decided not to make the monument and I exhibited untouched sports tabloid only.



Mosquito, acrylic on canvas, 1303 x 1621 mm, 2010



Mosquito 2 , acrylic on canvas, 318 x 409 mm, 2010



Action Movie (from the series Happiness, Tokio), pastel and ink on paper, 320 x 430 mm, 2010



Fish in full face (from the series Happiness, Tokio), pastel and ink on paper, 430 x 320 mm, 2010



Japanese landscape with a Crane and Kingfisher (from the series Happiness, Tokio), pastel and ink on paper, 320 x 430 mm, 2010



Wiener Walz (from the series Happiness, Tokio), pastel and ink on paper, 320 x 430 mm, 2010



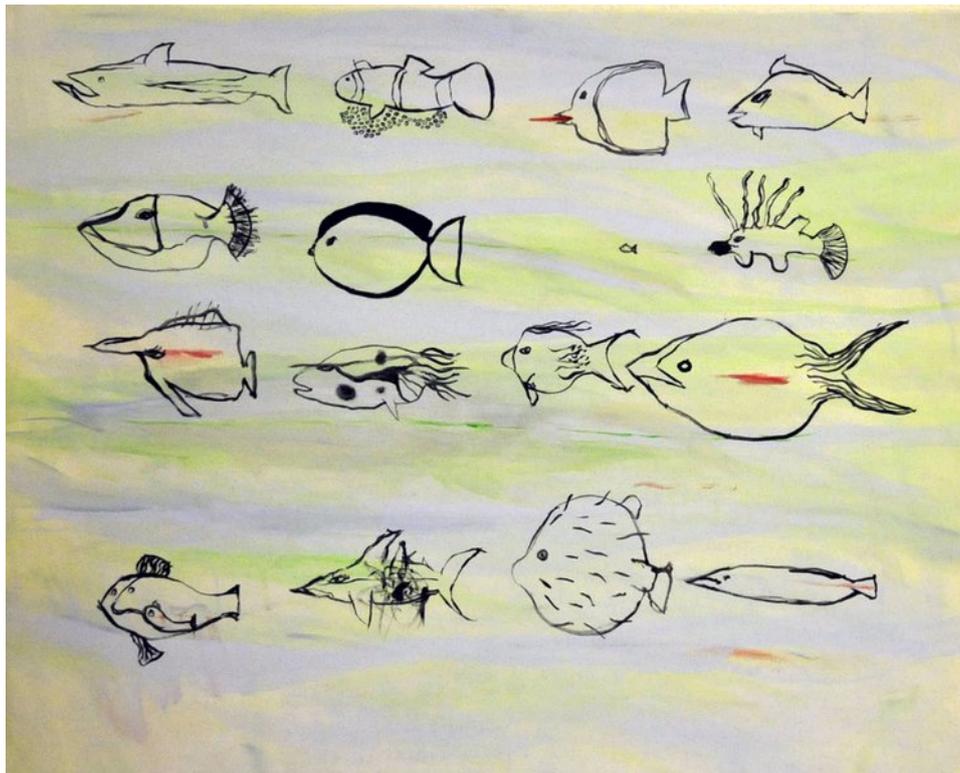
Self Portrait – manga style (from the series Happiness, Tokio), acrylic and felt tip pen on canvas, 318 x 409 mm, 2010



Illusionist (from the series Happiness, Tokio), acrylic on canvas, 318 x 409 mm, 2010



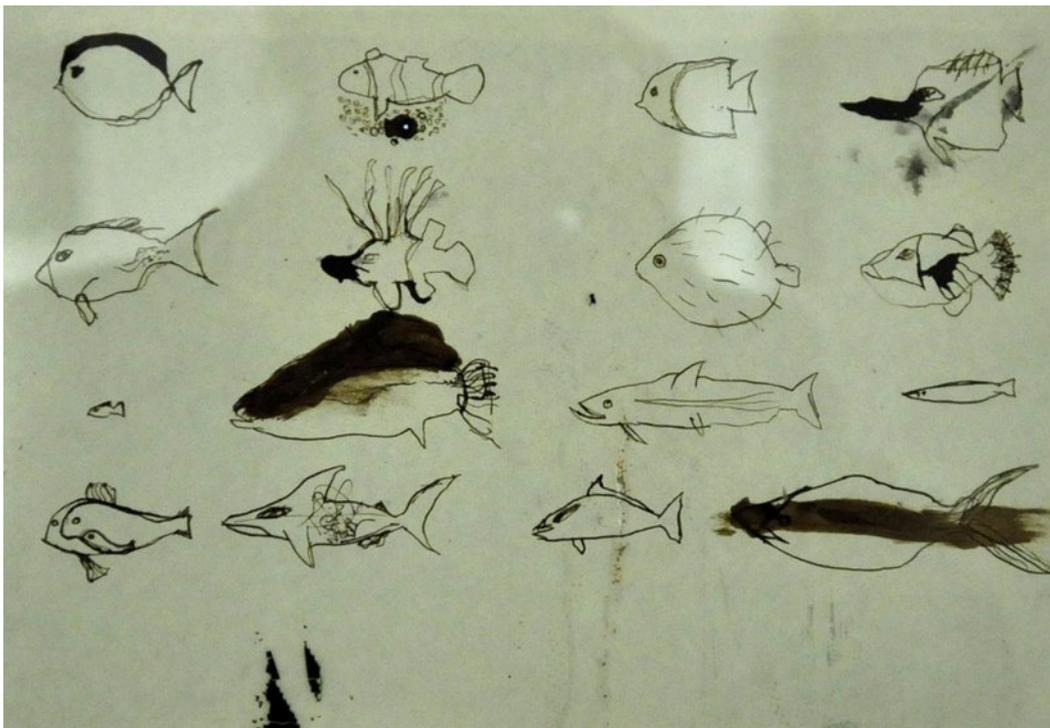
Black Cat, White Cat (from the series Happiness, Tokio), acrylic on canvas, 803 x 1000 mm, 2010



A list of the most important Fish of Japan (from the series Happiness, Tokio), acrylic on canvas, 803 x 1000 mm, 2010



Businessman (from the series Happiness, Tokio), ink on paper, 150 x 100 mm, 2010



A list of the most important Fish of Japan (from the series Happiness, Tokio), ink on paper, 150 x 100 mm, 2010



Japanese Girl (from the series Happiness, Tokio), pastel and ink on paper, 430 x 320 mm, 2010



Golden Fish (from the series Happiness, Tokio), pastel and ink on paper, 320 x 430 mm, 2010



Sheep counting (from the series Happiness, Tokio), pastel and ink on paper,
320 x 430 mm, 2010



An Eagle and the Golden Fish (from the series Happiness, Tokio), pastel and ink on paper,
320 x 430 mm, 2010

The Big Request (2010)

A Painting 400 x 270 cm, Acrylic on Canvas. It includes all required fields at the Faculty of Fine Arts Brno, so it is a regular request form. I asked for a permission to work on this painting (ie. on the Painting Big Request – it is a kind of recursion) through my whole study period, ie. 5 years, in Aula of the Faculty of Fine Arts. Aula is using now as Official Gallery, where standard exhibitions take place, that's why the concept should be considered as an Intervention to structures of the Faculty. Curators who prepare exhibitions in Aula Gallery would have to work with my painting somehow and they would have to include somehow to their exhibitions.

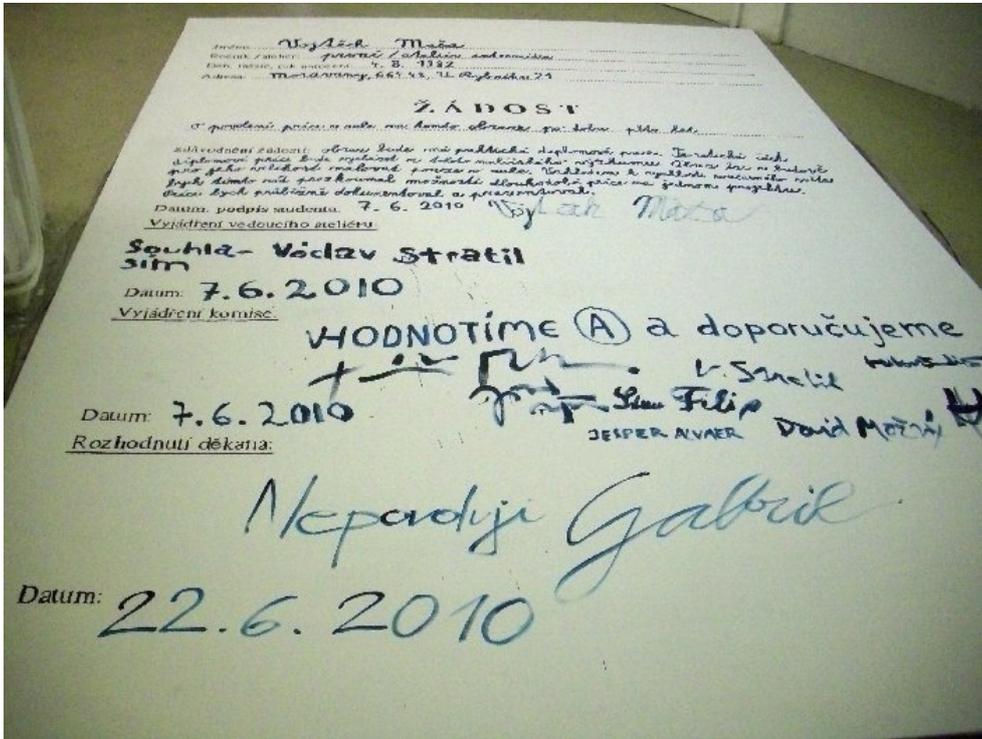
I would repeatedly repaint the picture and periodically present it, during which time I would work on other project also. The Committee (Members were Jesper Alvaer, Stanislav Filip, David Mozny, Jiri Ptacek, Tomas Ruller, Vaclav Stratil, Barbora Sediva) agreed to the request and signed it.

I was also interested in an aesthetic of the painting. At the Faculty of Fine Arts you have to fill the request form quite often, so I started to like the form as it is. Since at the painting there are more signatures of people, who are also artists, it is not obvious, who is really the author of the whole piece. Moreover, the request was officially filled, so it could be treated as a school property and it could be considered in the same way as with common forms and requests, including a destruction after expiring of some limit.

After One-Hour Conversation with the Dean of the Faculty – Michal Gabriel, he decided to sign the request but with negative conclusion – he didn't ratify it. So I rolled up the painting and saved the Request to a Depository of the Faculty.



The Big Request, acrylic on canvas, 400 × 270 cm, 2010



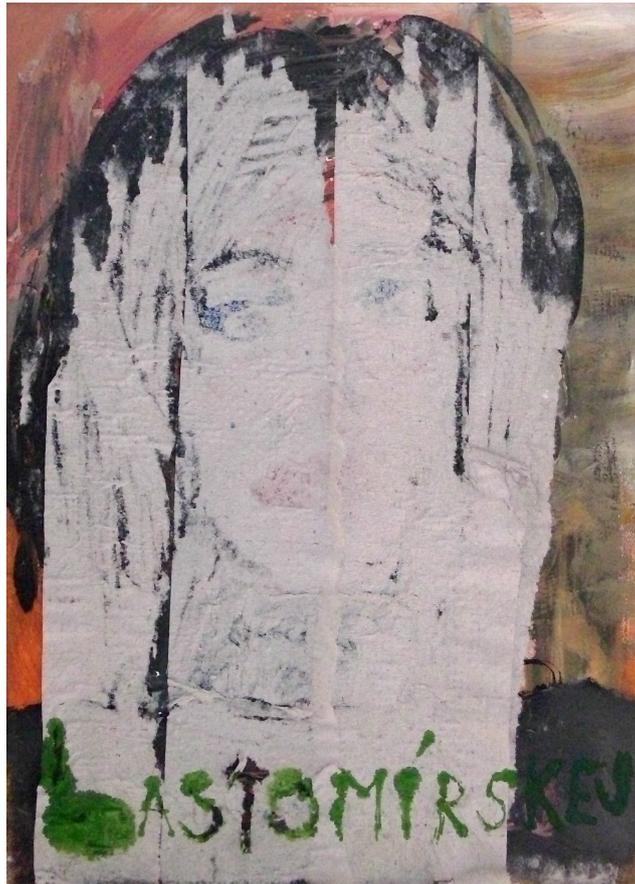
The Big Request (the Dean is writing his disapproval and signature), acrylic on canvas, 400 × 270 cm, 2010



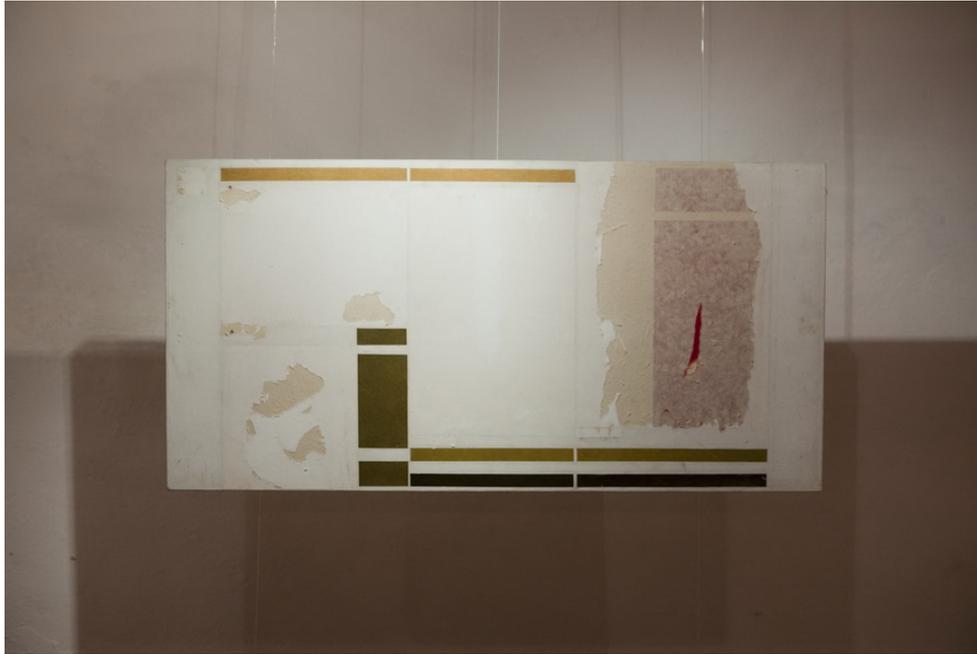
Doctor (surgery), from a series Medallions, mixed media, 30 × 20 cm, 2010



Nikola Tesla, from a series Medallions, acrylic on canvas, 20 × 30 cm, 2010



Lastomírskéj (a teacher of Evening Drawing in Brno), from a series Medallions,
mixed media, 30 × 20 cm, 2010



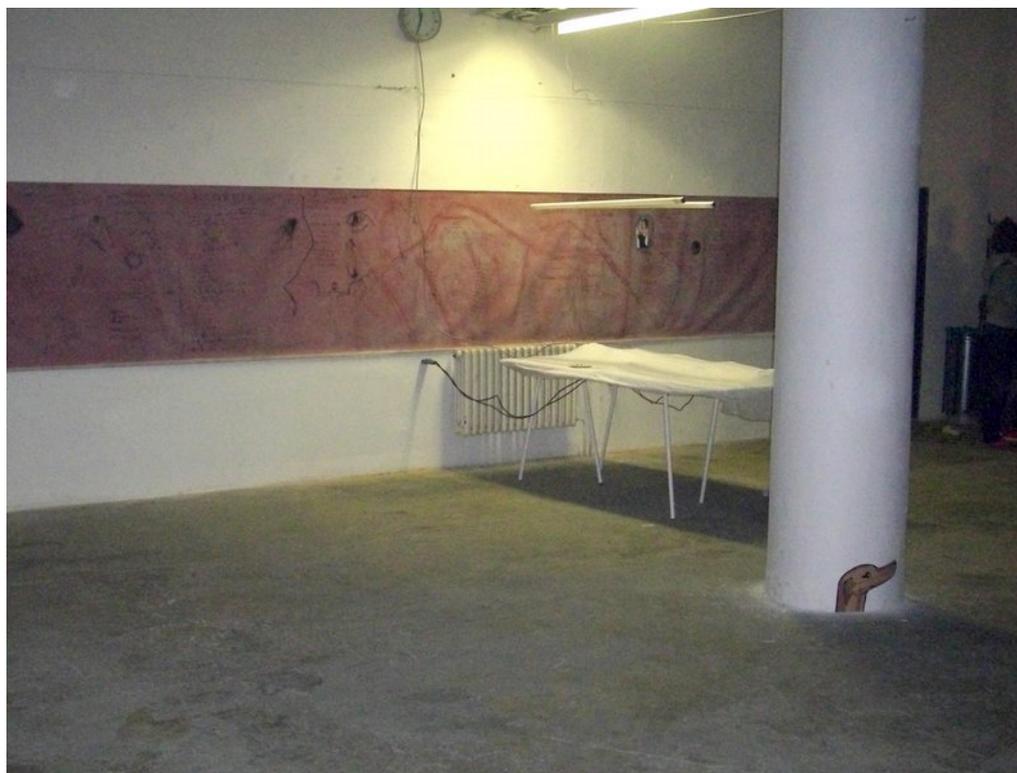
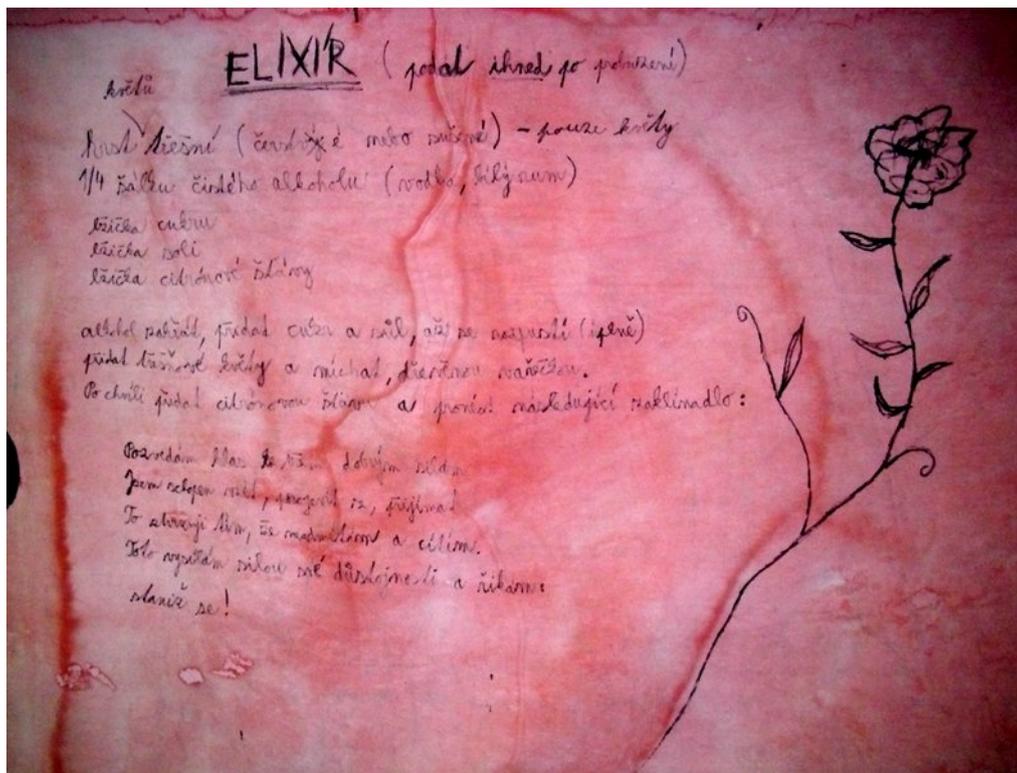
May, collaboration with Vojtech Frohlich, guest K. H. Macha, series of 15 pictures 50 × 100, mixed media, 2010



May, collaboration with Vojtech Frohlich, guest K. H. Macha, series of 15 pictures 50 × 100, mixed media, 2010



Artificial Woman, ink on stuff for shoemakers, textile on table, fluorescent tube, 380 volts, internet connection, clock connection, slippers, earrings, cca 1000 × 150 cm, 2010



Artificial Woman, ink on stuff for shoemakers, textile on table, fluorescent tube, 380 volts,
 internet connection, clock connection, slippers, earrings, cca 1000 × 150 cm, 2010



Turist, tempera on billboard, cca 200 × 360 cm, 2010



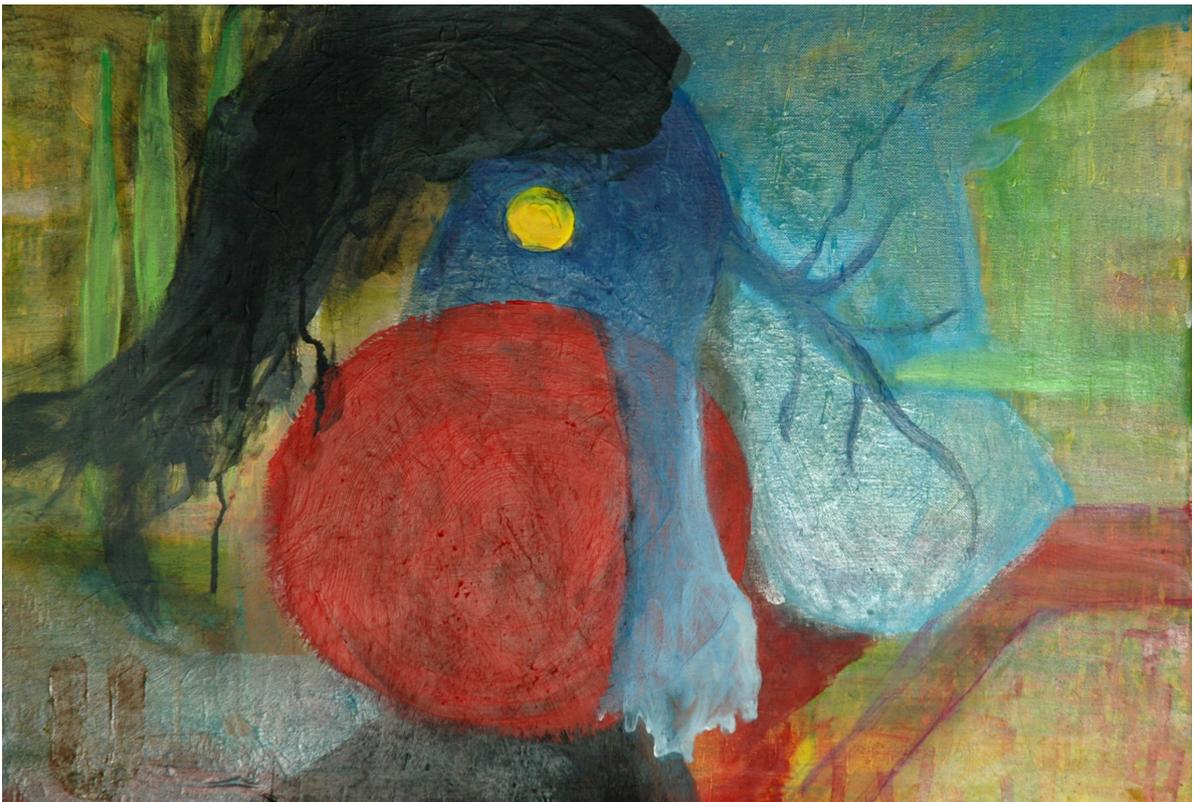
Girl, from a series Confession, acrylic on canvas, 105 × 115 cm, 2010



Girl, from a series Confession, acrylic on canvas, 105 × 115 cm, 2010



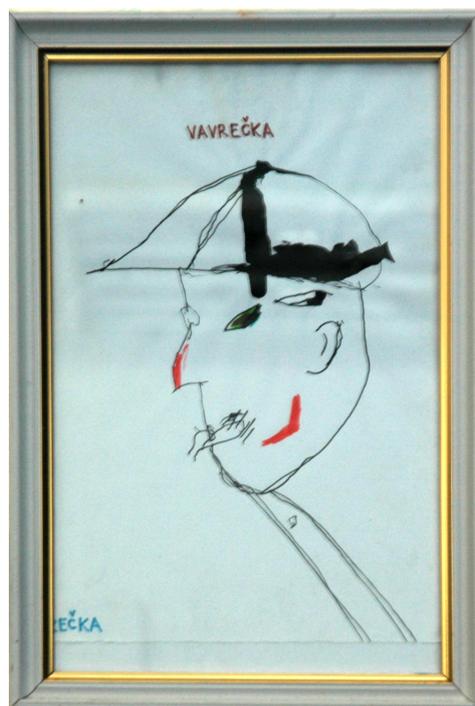
Swine Flu (translated „Prasečí Chřipka“), (From a series **Confession**), mixed media, 70 × 100 cm, 2010



Yellow hill (From a series **Confession**), mixed media, 70 × 100 cm, 2010



Roaster (From a series **Confession**), partly restored print on paper, 70 × 90 cm, 2010



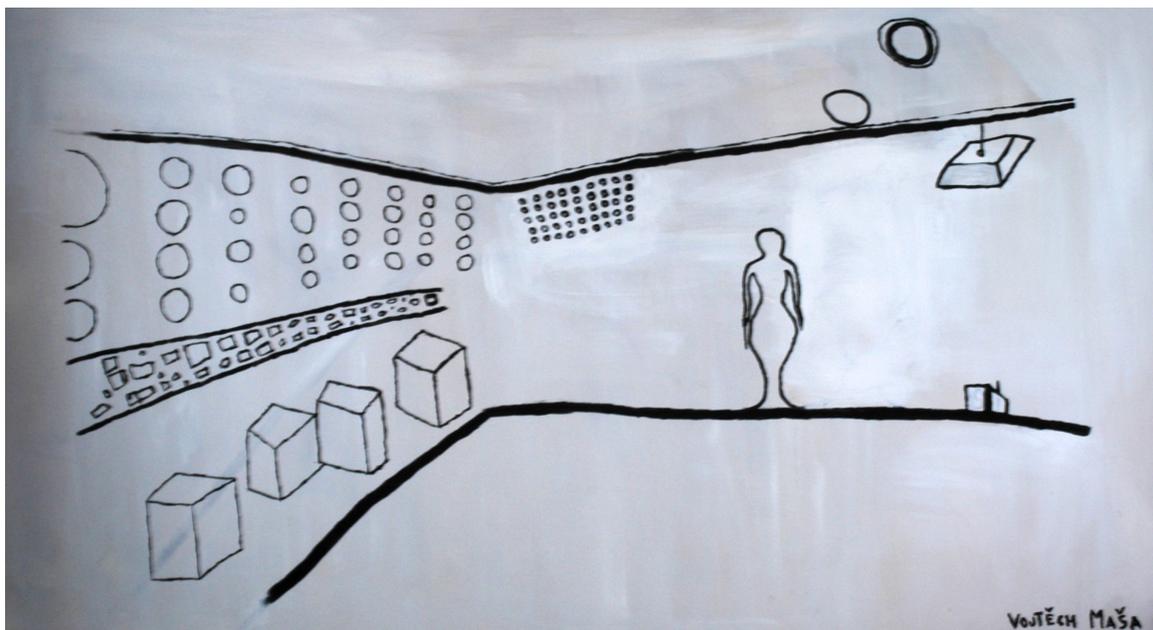
Vavrečka (From a series **Confession**), a drawing of a person called „Vavrečka“ according to description of 3 independent persons, mixed media, 70 × 90 cm, 2010



Remake (From a series **Confession**), acrylic and print on paper, 130 × 90 cm, 2010



I fall in love to 3 different girls in the same time (From a series **Confession**),
acrylic on igelit on canvas, 100 × 70 cm, 2010



Party, acrylic on canvas, 150 × 270 cm, 2009

Disťolka (převracení hovorové fráze disťal nebo disťáina) je obvykle společenská zábavní akce. Hlavní náplní této akce je poslech hudby a tance. Disťolky také slouží k vzájemnému seznámení.

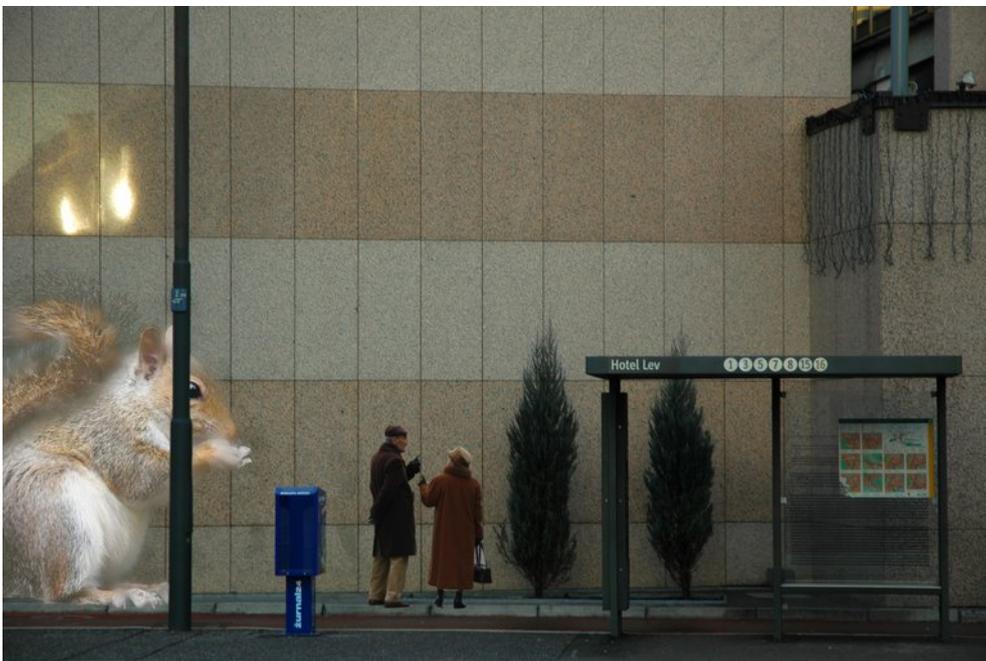
Disťolku provádí a pořádá specializovaná osoba zvaná disťolář (doslova přeloženo „jezdec na disťu“ - převracení DJ), který pomáhá taneční hudbou. Disťolář také plní funkci moderátora a společensky ho provází večerem. Kromě hudby a tance organizují náplní disťolky také různé společenské soutěže a jiné zábavní atrakce.

Na této disťolce bych se rád seznámil s disťolkou. Jmenuji se Vojtěch Maša, moje tel. číslo je 608 738 170 a e-mail: Edosebojireborniluje@vojtechmasa.com

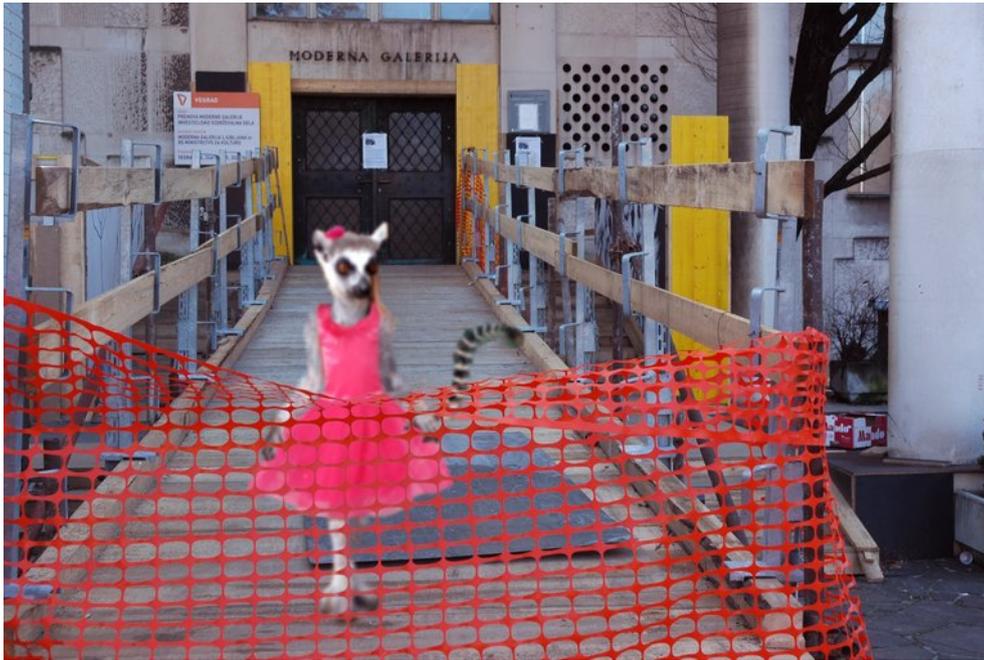
Definition of the word „Party“ and dating advertisement, text, 21 × 15 cm, 2009



Understand, series of 11 photos, 66 × 100 cm, 2009



Understand, series of 11 photos, 66 × 100 cm, 2009



understand, Series of 11 photos, 66 × 100 cm, 2009



understand, Series of 11 photos, 66 × 100 cm, 2009



Understand, series of 11 photos, 66 × 100 cm, 2009



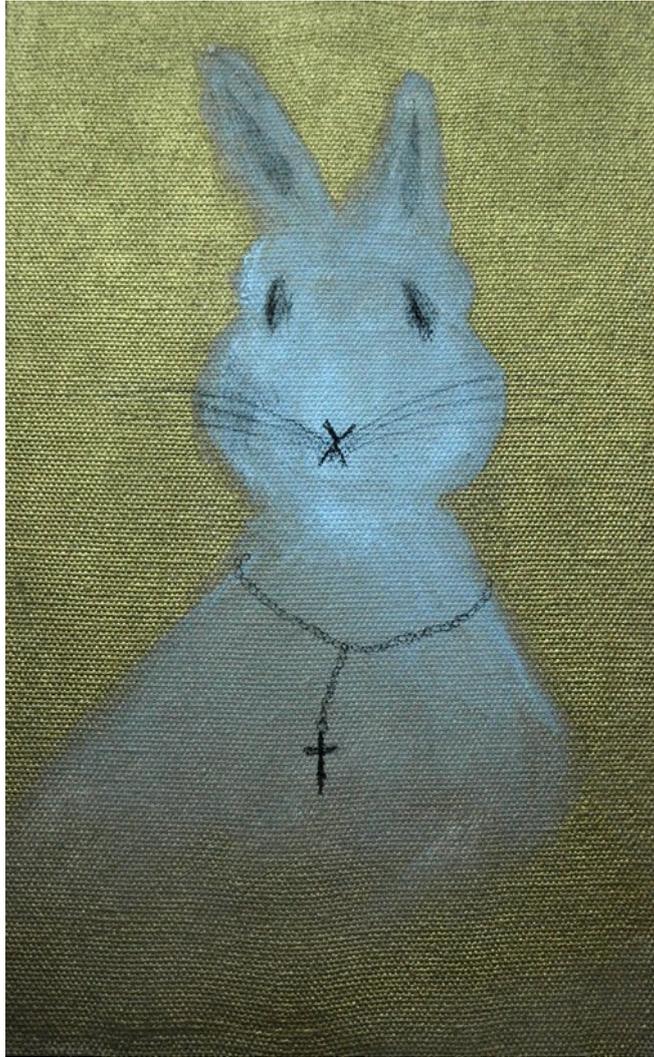
Understand, Series of 11 photos, 66 × 100 cm, 2009



Goat, acrylic on canvas, 100 × 150 cm, 2008



Hug, acrylic on canvas, 100 × 150 cm, 2008



Rabbit, acrylic on canvas, 30 × 20 cm, 2008



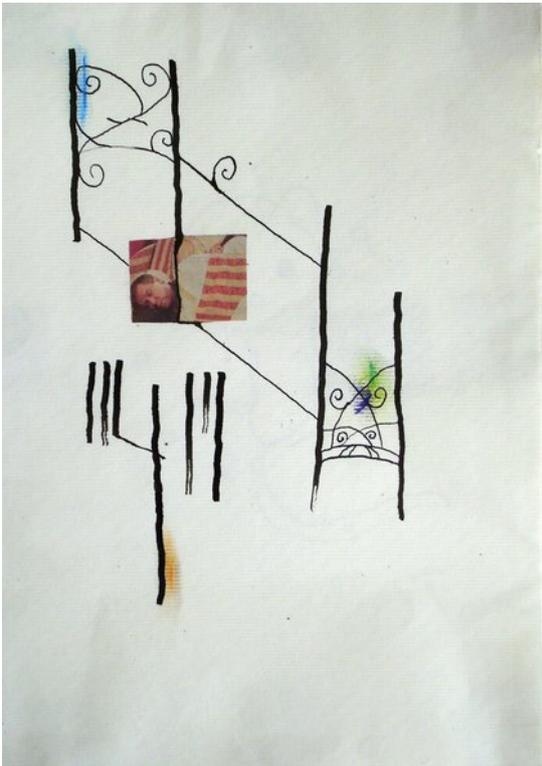
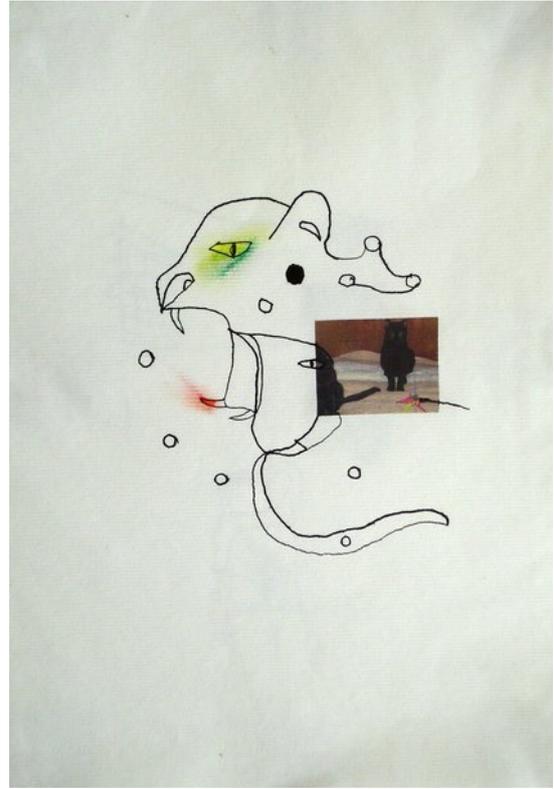
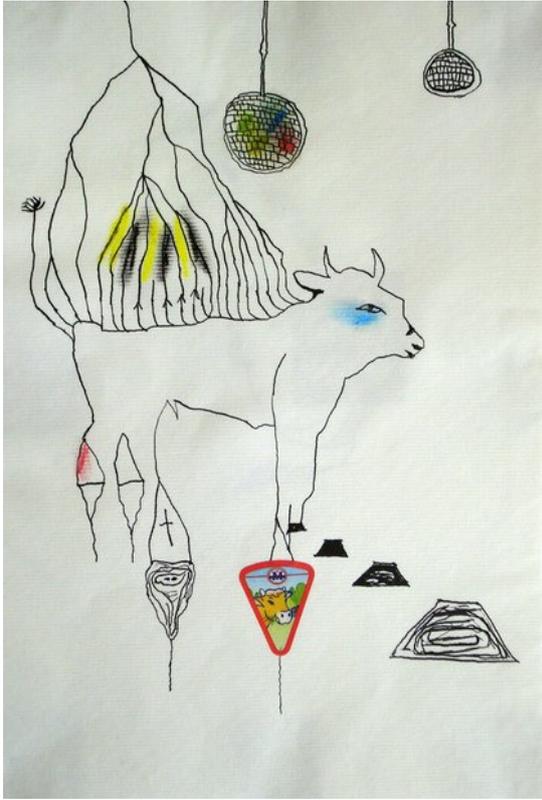
Referee, acrylic on canvas, 50 × 70 cm, 2008



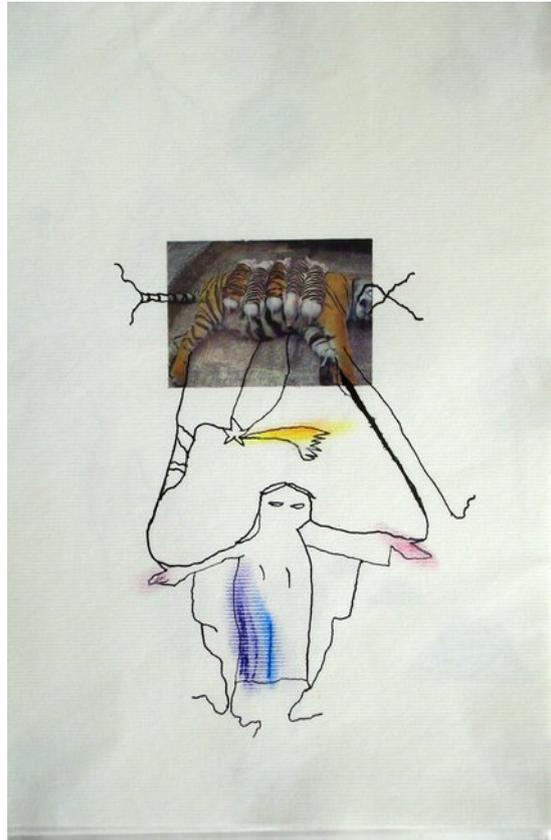
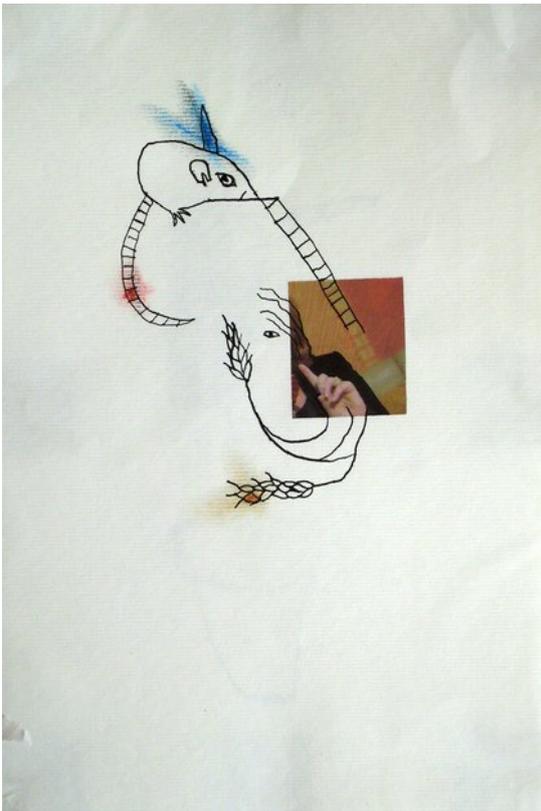
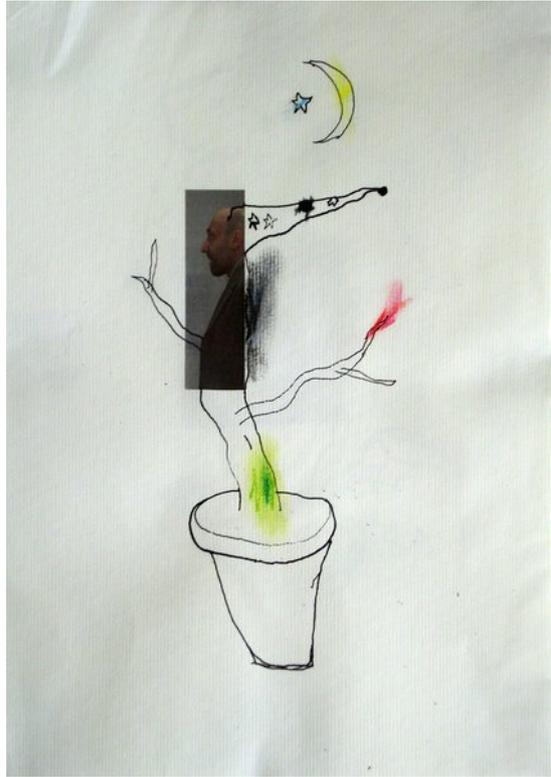
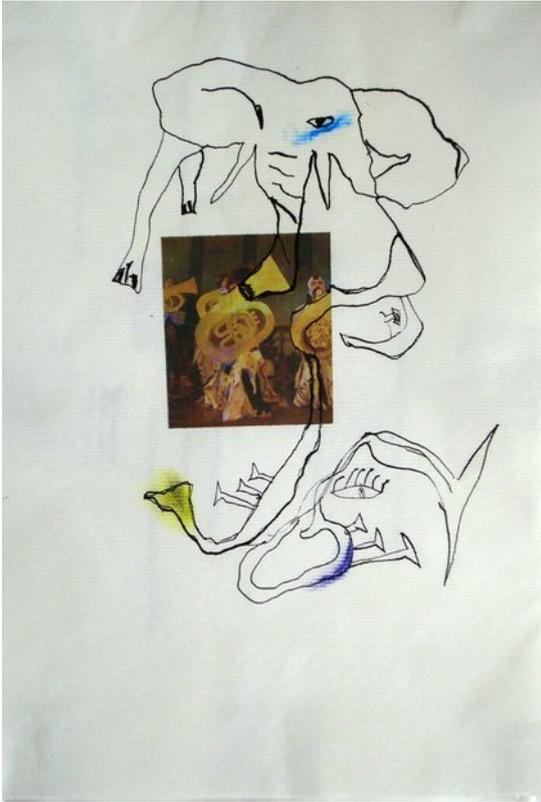
Ovoparous animal, acrylic on sololite, 45 × 70 cm, 2008



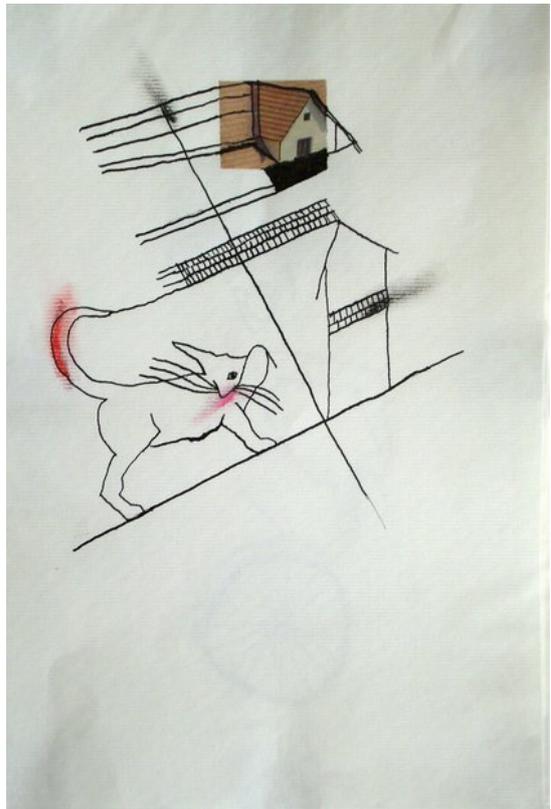
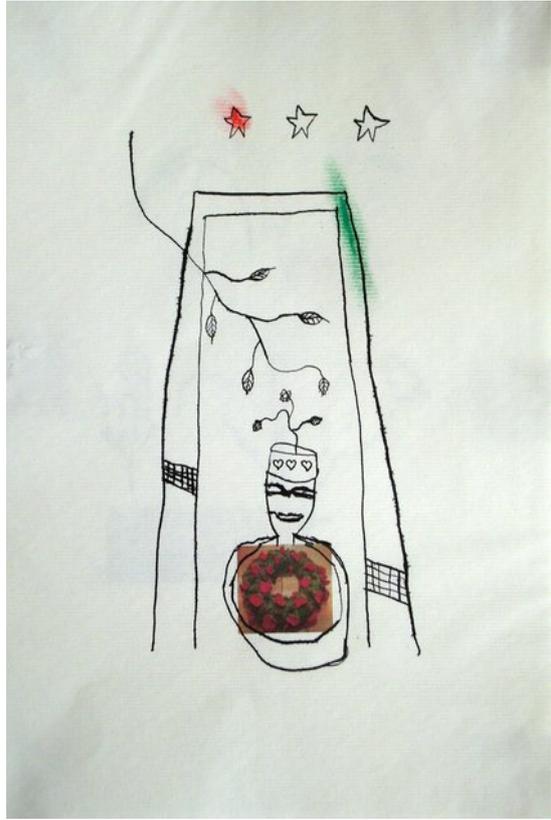
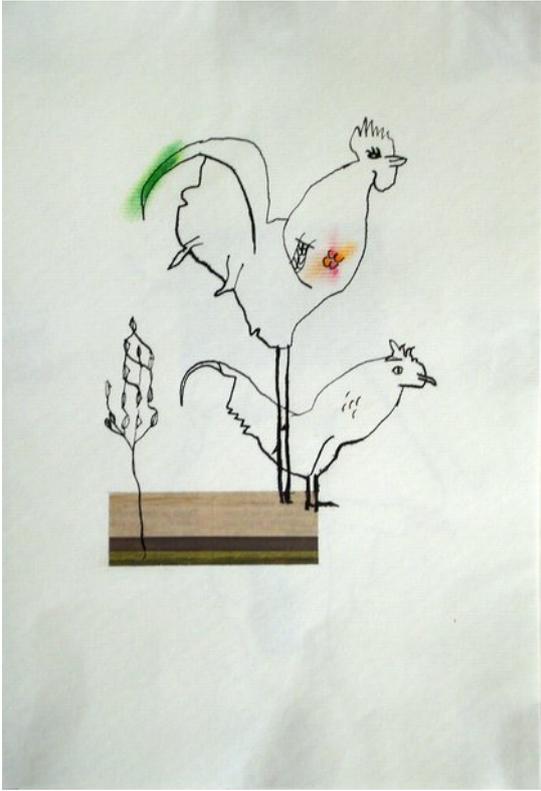
Child, acrylic on canvas, 70 × 100 cm, 2008



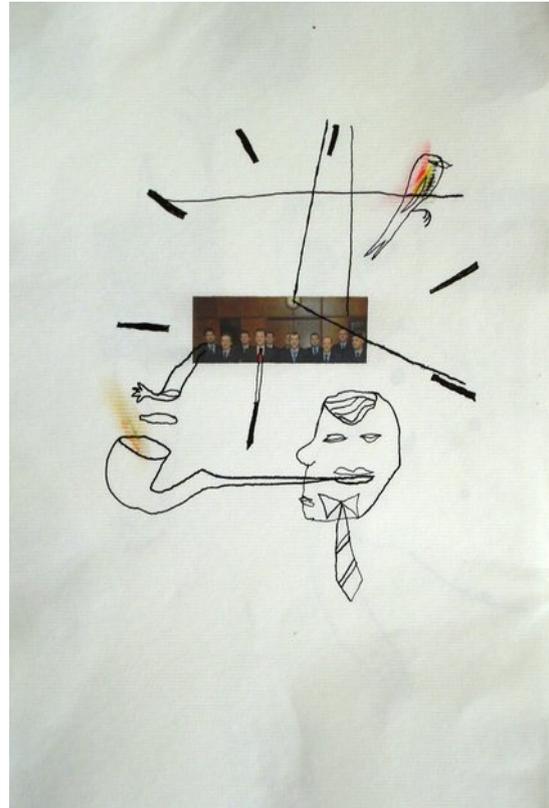
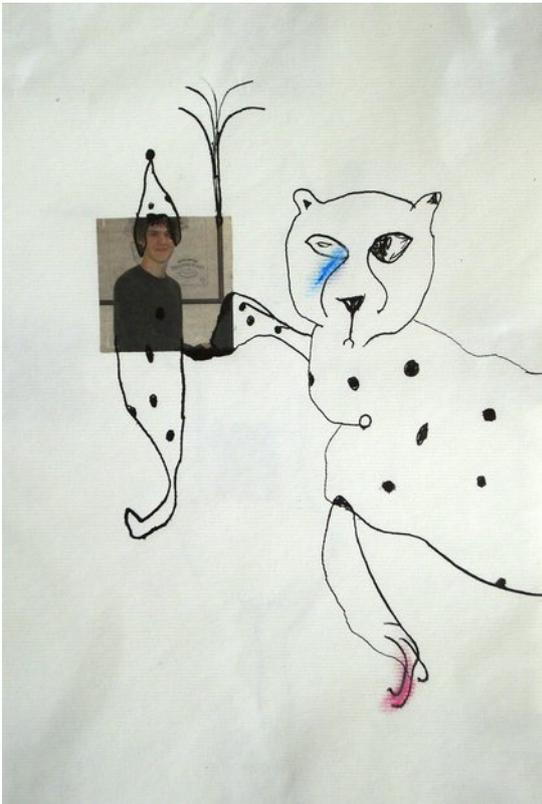
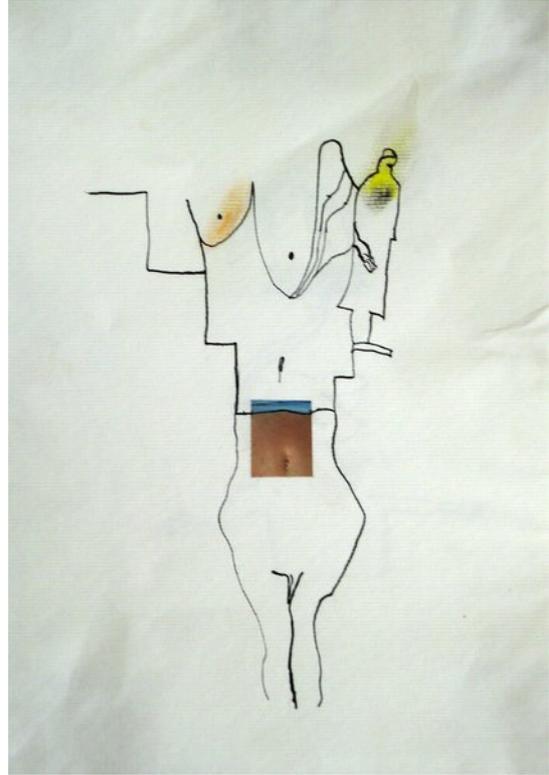
Everything is alright, mixed media, 29,5 × 21 cm, 2008



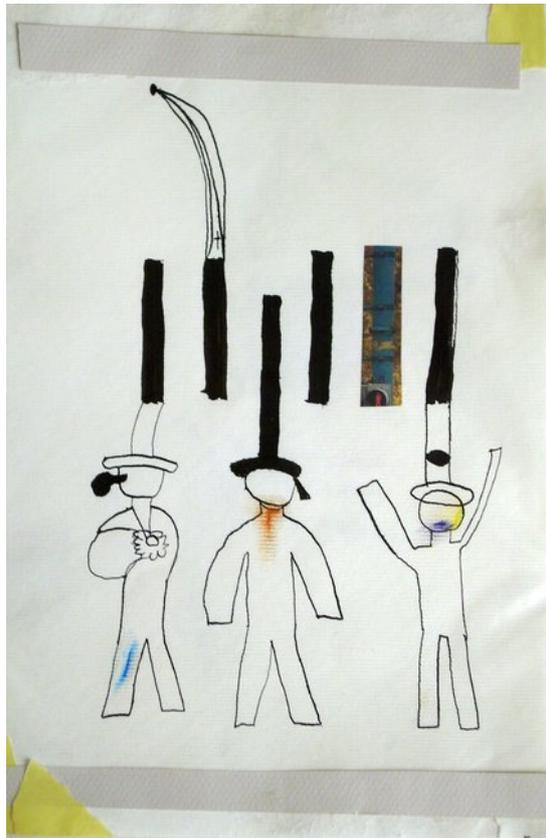
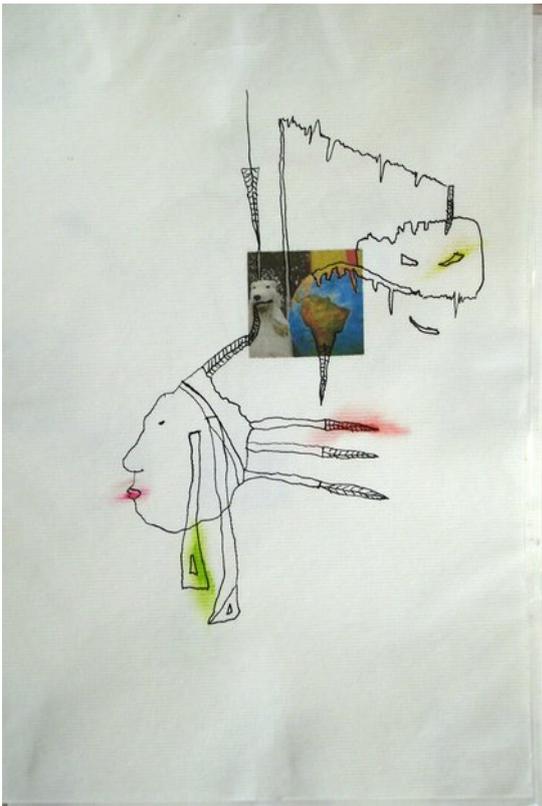
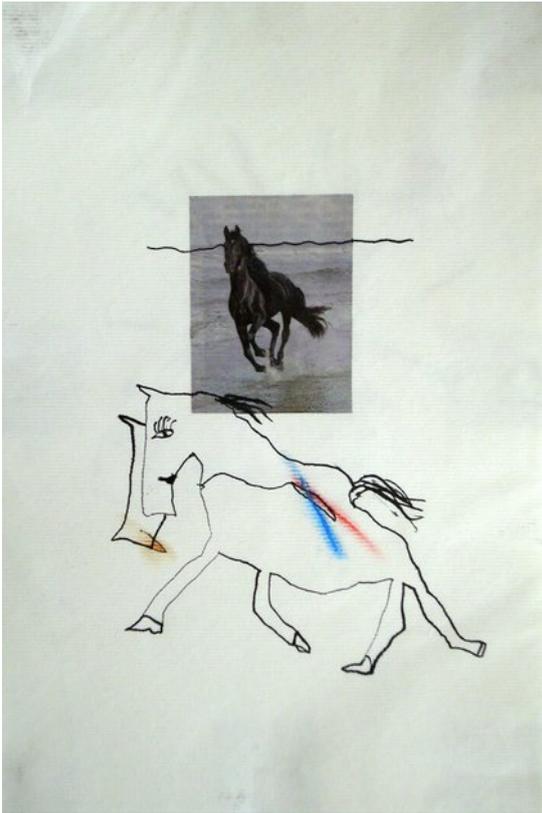
Everything is alright, mixed media, 29,5 × 21 cm, 2008



Everything is alright, mixed media, 29,5 × 21 cm, 2008



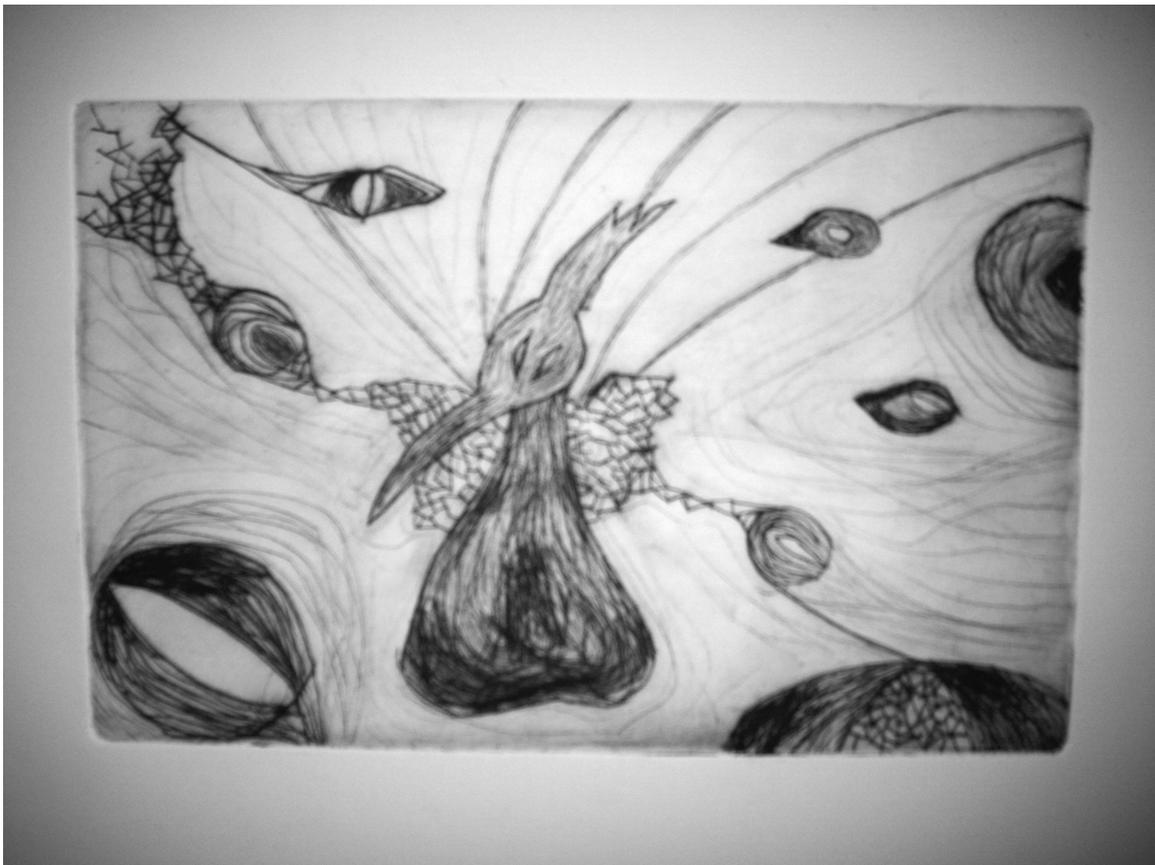
Everything is alright, mixed media, 29,5 × 21 cm, 2008



Everything is alright, mixed media, 29,5 × 21 cm, 2008



Beckham Animal, dry point, 18 × 28 cm, 2008



Peacock, dry point, 18 × 28 cm, 2008



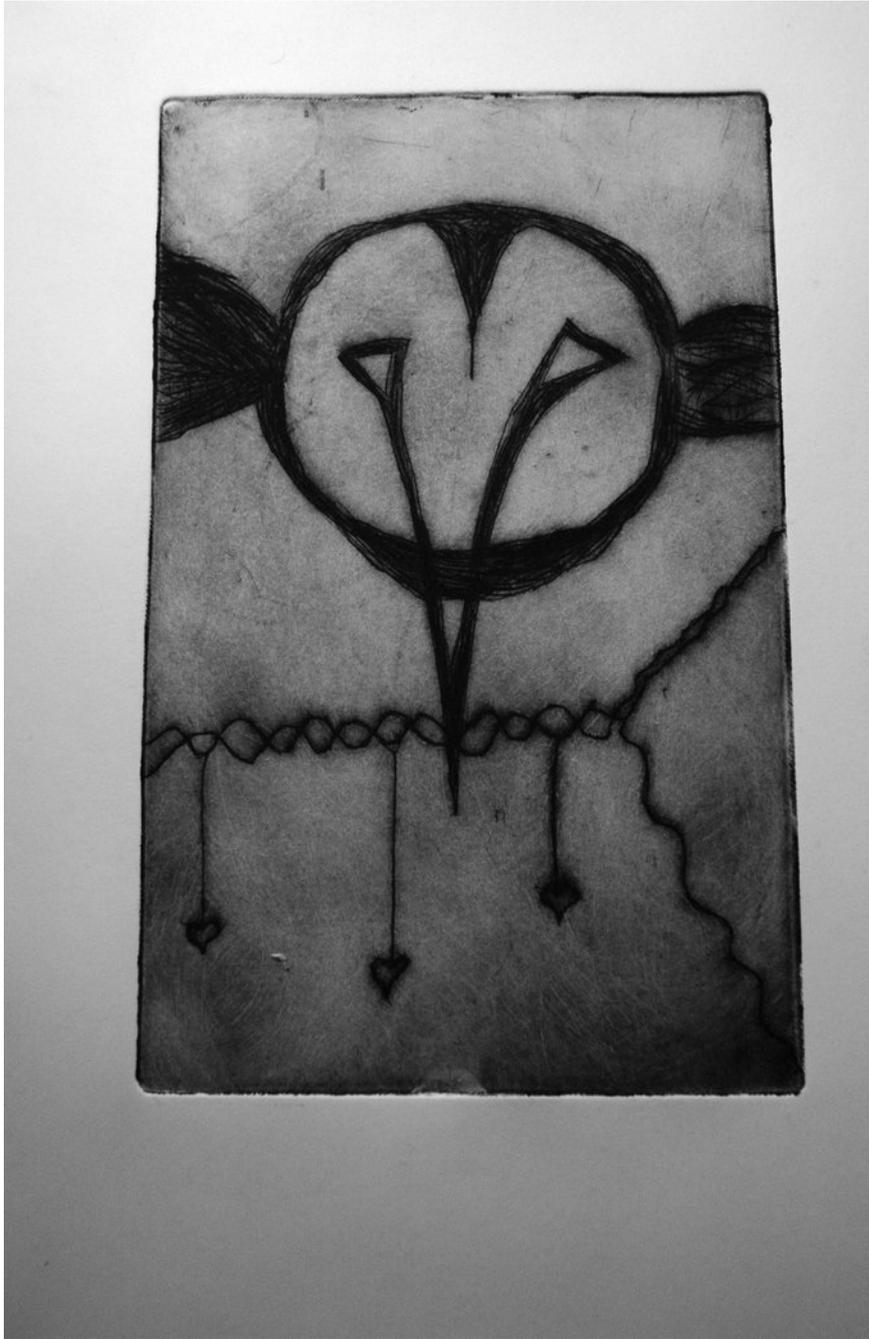
Politicians and horse, acid etching and aquatinta, 25 × 35 cm, 2008



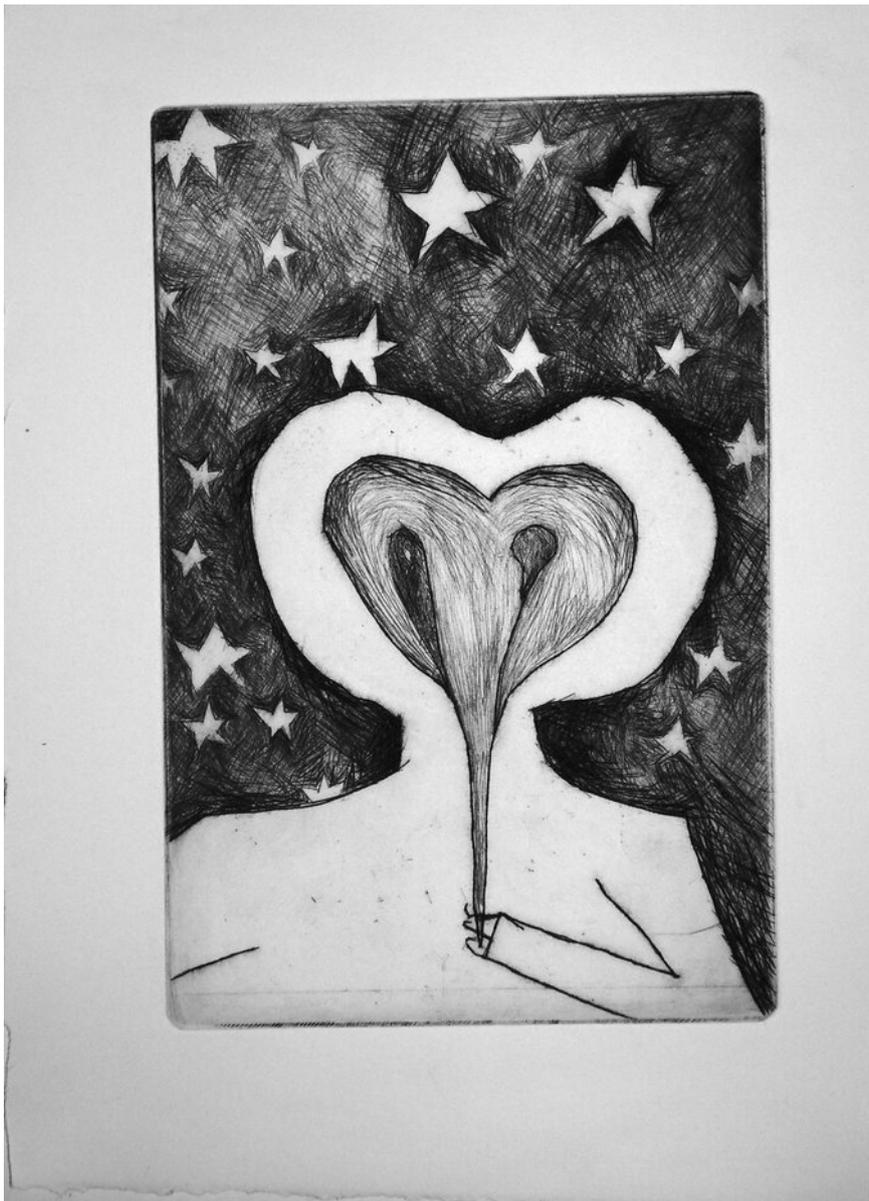
Disabled rabbit, acid etching and aquatinta, 25 × 35 cm, 2008



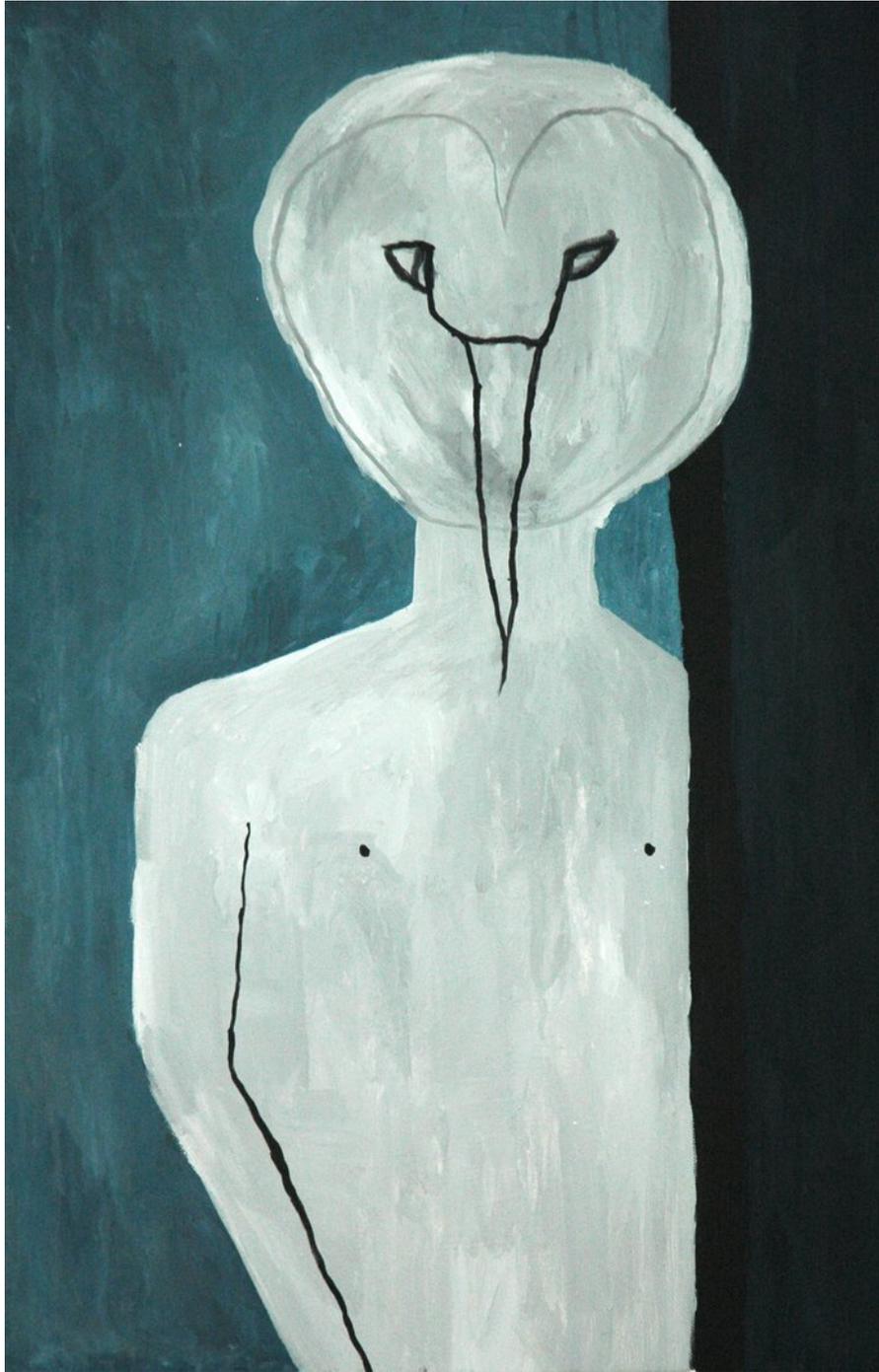
Gymnast, dry point, 28 × 18 cm, 2007



Nostalgic owl, dry point, 28 × 18 cm, 2007



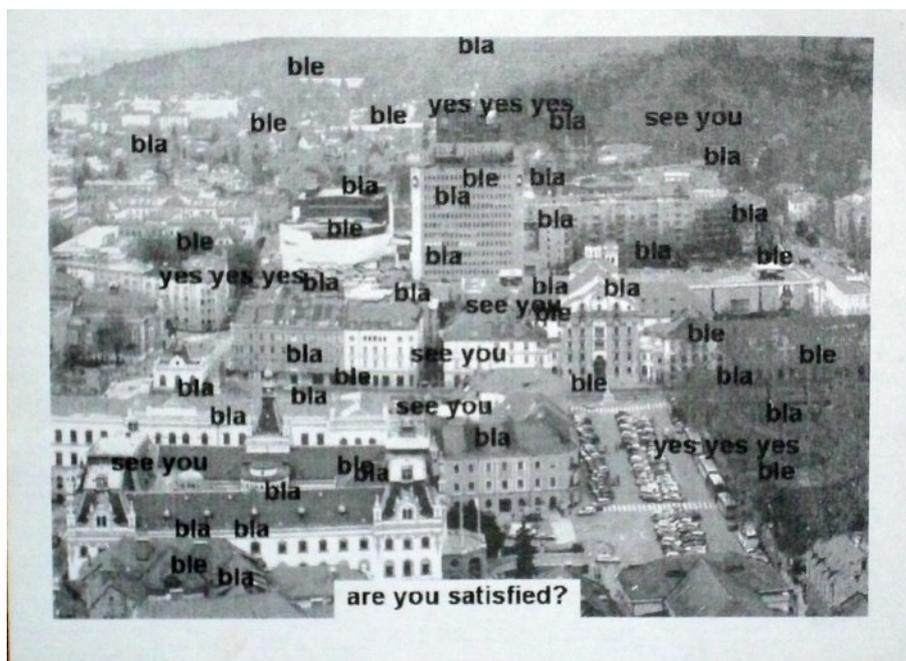
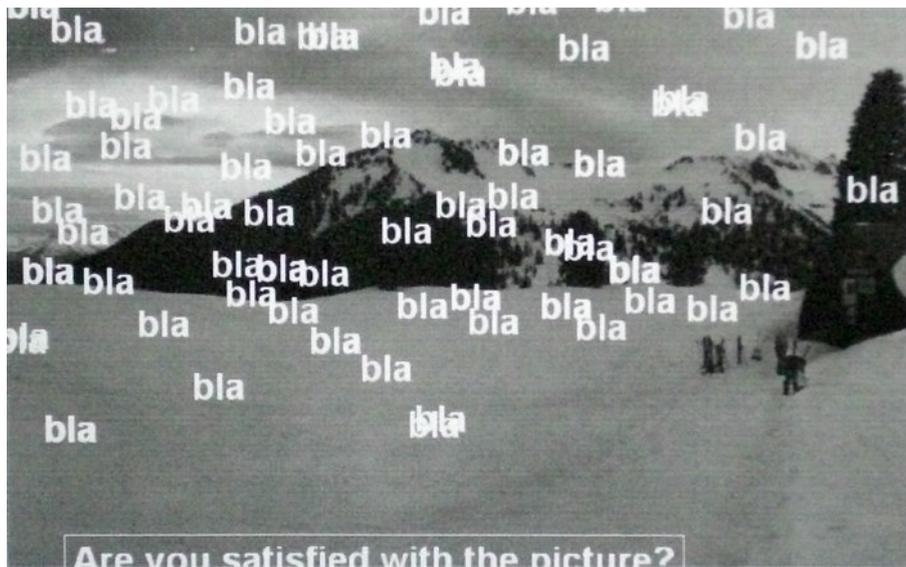
Masquerade Owl in Venice, dry point, 28 × 18 cm, 2007



Man, acrylic on canvas, 70 × 50, 2007



Cat, acrylic on canvas, 70 × 100 cm, 2007



Greetings from Ljubljana, interactive installation / computer print – postcard,
10 × 15 cm, 2007



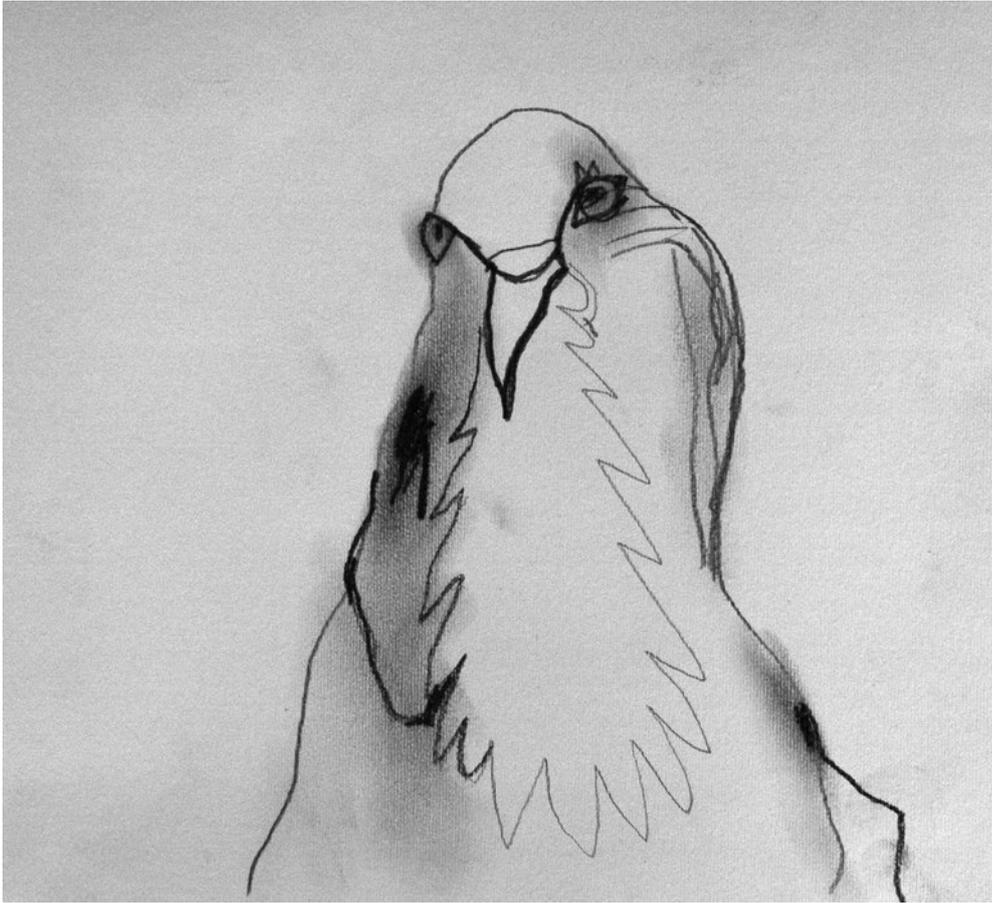
Greetings from Ljubljana, interactive installation / computer print – postcard,
10 × 15 cm, 2007



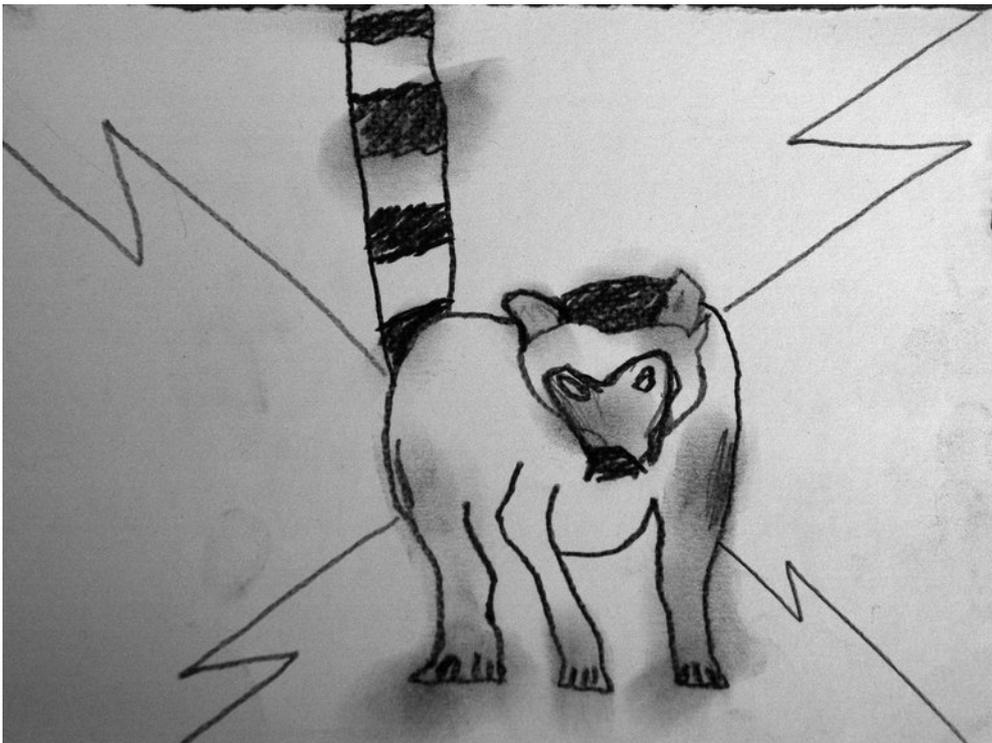
Cat, drawing on paper, 23 × 32 cm, 2007



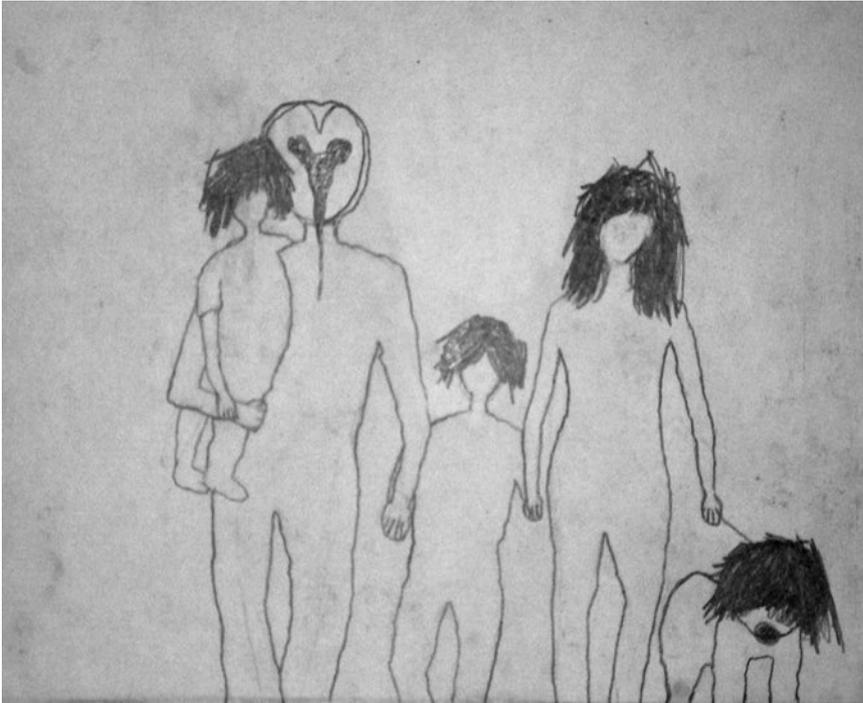
Lynx, drawing on paper, 23 × 32 cm, 2008



Parrot, drawing on paper, 25 × 24 cm, 2008



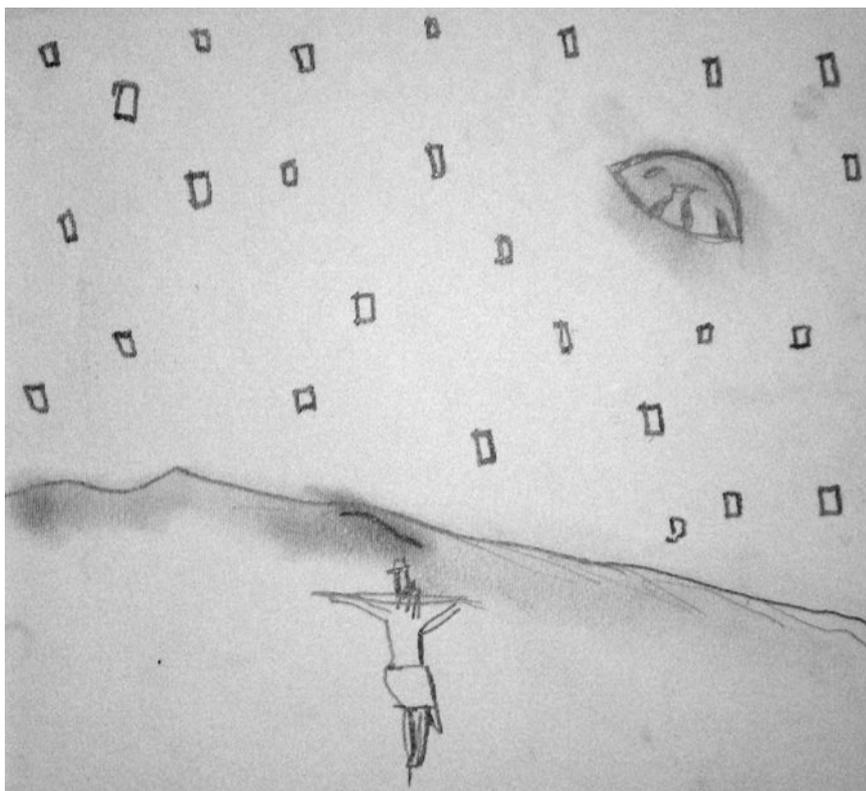
Lemur, drawing on paper, 21 × 25 cm



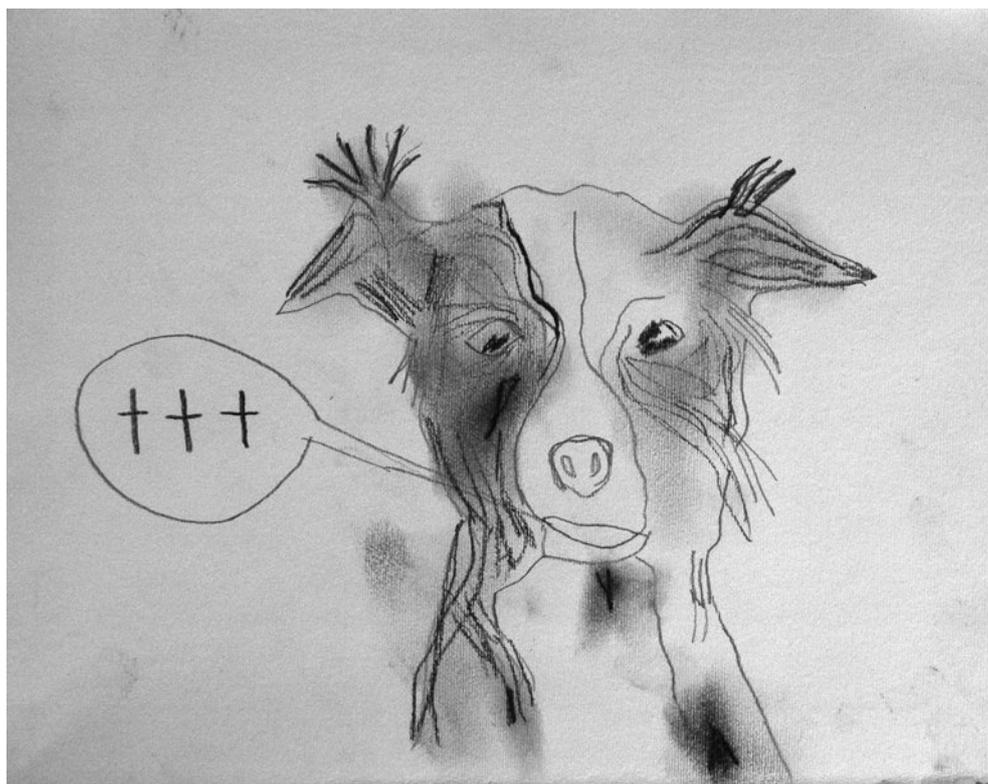
Family, drawing on paper, 23 × 32 cm, 2008



New-boy, drawing on paper, 23 × 32, 2007



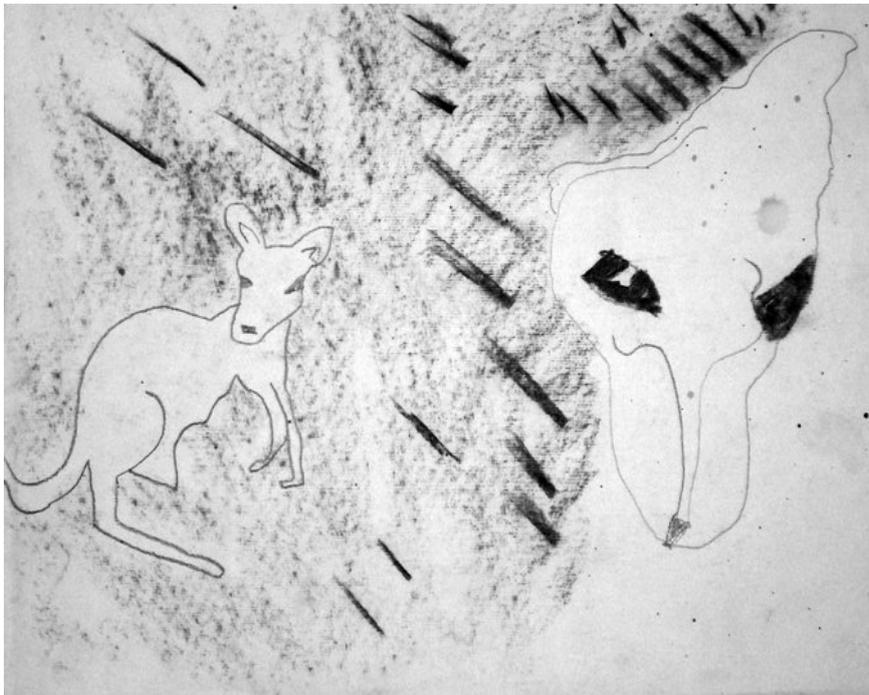
Calvary, drawing on paper, 20 × 25 cm, 2008



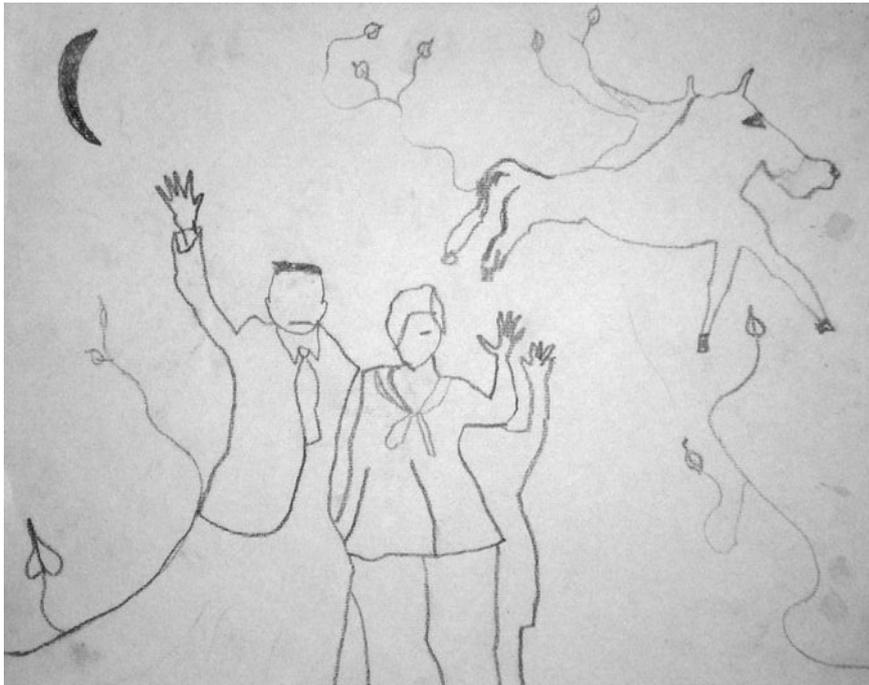
Dog, drawing on paper, 23 × 29,5 cm, 2008



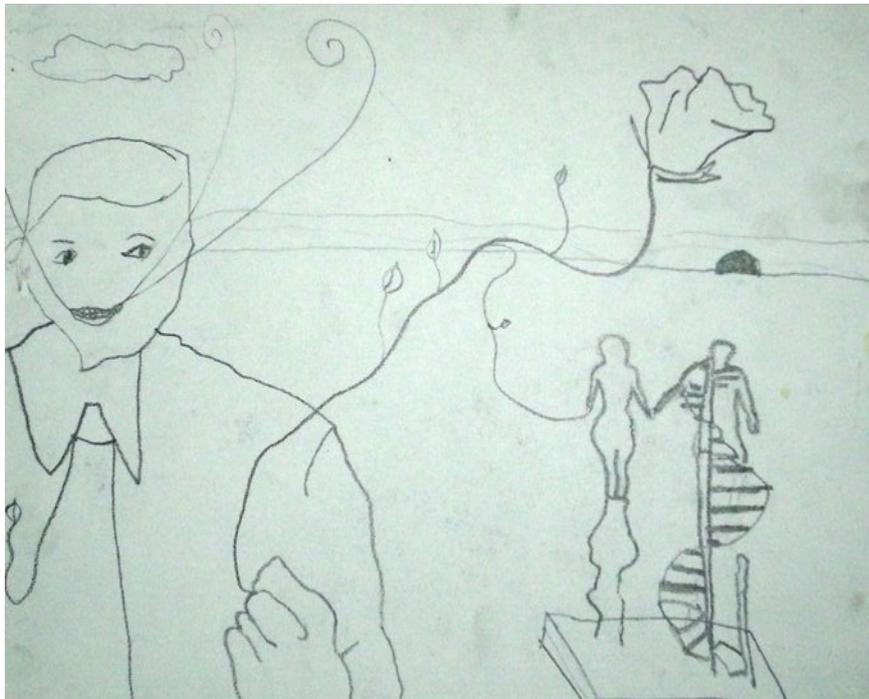
Sandbox, drawing on paper, 23 × 32 cm, 2007



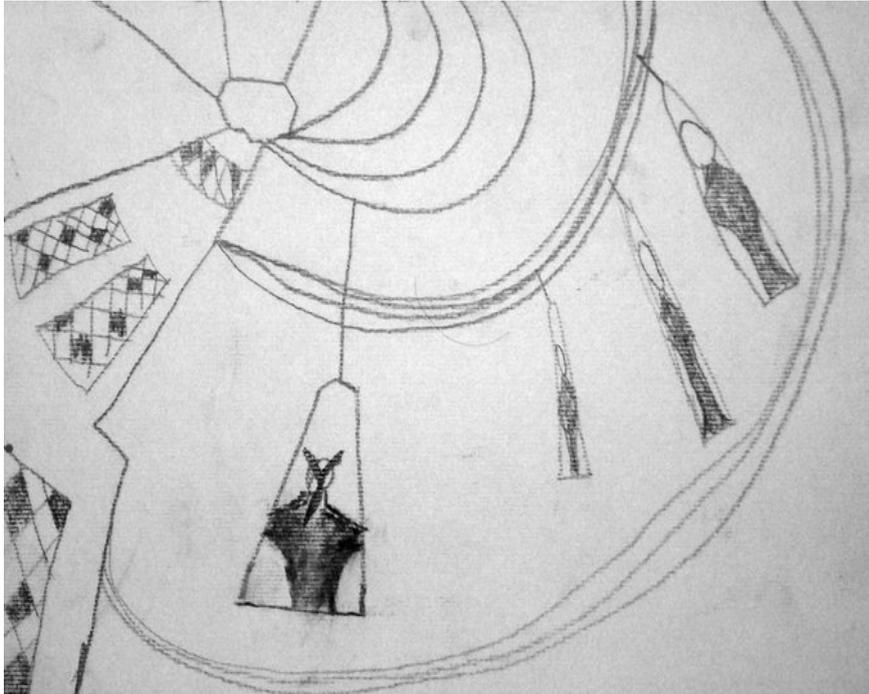
Kangaroo, drawing on paper, 23 × 32 cm, 2007



Politicians with Horse, drawing on paper, 23 × 32 cm, 2007



Man 2, drawing on paper, 23 × 32 cm, 2007



Merry-go-round, drawing on paper, 16 × 23 cm, 2008



Dog-rose, drawing on paper, 23 × 32 cm, 2008



Dragon on a bog, acrylic on sololite, 28 × 47 cm, 2005



Dragon in a bed, acrylic on sololite, 28 × 47 cm, 2005



Dragon in a bath, acrylic on sololite, 28 × 47 cm, 2005



A day throughout a year, series of 16 photos, 66 × 100 cm, 2005



A day throughout a year, series of 16 photos, 66 × 100 cm, 2005



A day throughout a year, series of 16 photos, 66 × 100 cm, 2005



A day throughout a year, series of 16 photos, 66 × 100 cm, 2005



A day throughout a year, series of 16 photos, 66 × 100 cm, 2005



Journey to an early morning mass, photography (illustration) – 9 photos, 20 × 30 cm, 2005



Journey to an early morning mass, photography (illustration) – 9 photos, 20 × 30 cm, 2005



Conductor, acrylic on canvas, 45 × 50 cm, 2005



Friday and Saturday, photography printed on canvas, 66 × 100 cm, 2004