

Ivan Pinkava

Answer an Image



On the Chair, 2018

Abstract

Is it possible to fulfil a (seemingly anachronic) desire for seeking beauty through its “distortion”? Can a wounded body be depicted as victorious? Who is imitated by “a portrait” of a biblical or mythological character? In what way can a subject be reflected in a used, worn-down thing? And, consequently, in what way is a photograph related to a subject and its particular story? Does it conserve it indefinitely or does it give it some extended “life after life”? What is the place of emptiness in a photographic image and what can be retrieved in it? Is it possible to visualize the sacred through the remains of things that a photograph rips from deterioration caused by time? The work of the photographer Ivan Pinkava is full of questions that are simultaneously the beginnings of answers.

Keywords

Beauty, pain, time, physicality, face, thing, sacral, genre, exposition

1. On the Impossibility to Name (Question of Genre)

Photographs of Ivan Pinkava are defined by their maximal openness. They are far from hermetically sealed, arrogantly scattered snobbish artworks, in which the spectator is left to look for “whatever”. These photographic images act differently out of principle. They communicate fully on several levels. However, they open up gradually. Their meanings become clear through the tension between their visually reduced form and impulsive condensation of content. The answer a spectator gets from them depends on the question they ask. They are surprising. They offer a new detail or new reading even when one thinks one knows them perfectly. They affect a place of uncertainty. Photographs consistently remain on a genre borderline. Despite the fact that Pinkava’s art is often a part of such formulated expositions and texts (for all, let’s mention for example the exhibition *Nude in Czech Photography, 2000*), his images mostly go beyond the boundaries of the observed genre. Because, despite genre affiliation of individual motives (head – portrait, body – nude, thing – still life), the actual character of the photographs distorts this affiliation. By photographing a face, the author portraits no one, bodies exhibit neither beauty nor flamboyant sensuality, and the things are too lively, unable to rest in silence. And it is not only the matter of genre that makes these photographs ungraspable. They also resist

any thematic setting. Within the context of sacral art, they are not religious enough; within the discourse of decadence, they are not decadent in their principle. Despite their meditateness and simplicity, the language of these shots is consistently depoetized. Ivan Pinkava’s art is full of similar paradoxes. Through his images, we are thus able to talk about beauty that is revealed in its ugliness, about spirituality that comes through in a decadent form, and a certain type of truthfulness that the author achieves through inscenation of life.

2. Images of Revelation (Question of Light)

The first sketches of the imaginary portraits that Ivan Pinkava created when he studied at the Department of Photography at FAMU (1985), are neither from the area of mythology nor biblical stories. Serving as their models were real personalities – writers and philosophers (S. Plath, O. Wilde, F. M. Dostoevsky), who can, however, be also perceived as godlike idols of their kind; icons. Figures on the images are being blinded by a piercing light, as if they could not stand to look into the eyes of providence. According to theories of Neoplatonism, the world does not have its own beauty; earthly beauty is only a result of emanation of an absolute beauty. In this sense, the figures in the images seemingly go through a process of ensoulment through a mystical experience. At the same time, the author visualizes light as an essential prerequisite of photography. He not only shows light, he also reveals it.

Petr Jindra in one of his texts dedicated to Pinkava's art notes that these images are capable of epiphany – Revelation “*that changes seeing to an insight into inner meaning of what is seen.*”¹

Breaching the rules of “right” lighting in creating a portrait can become legitimate only if it is fully intentional and meaningful. An expert trained in the area of photographic technology could identify novice mistakes in the images, for example throwing light directly from above, resulting in the deformation of appearance of a face through pronounced shadows under the eyes, nose, and mouth. The figures thus look tired, unhealthy, and androgynous. In case of figural expressions, naked bodies are marred by a sharp highlighting of musculature that suppresses gracefulness of body shapes of female figures. However, a perceptive spectator lets themselves be drawn in by the resulting expression and accepts the apparent “mistakes” as certain pre-set communication codes. They are immersed in the staged world with relabelled rules of space, time, and ultimate meaning.

3. Journey to Self (Question of Face)

For his “portraits”, Ivan Pinkava has been choosing - especially during the 90s - specific mephistoesque and seraphinesque types that often

identify with mythical characters by adding some attribute or simply by nakedness of the body. The author thus creates something like allegoric portrayals retrieved from collective memory, while often using double coding – combining opposites within one photograph: the pagan with the Christian, the Old Testament with the evangelical, the mythical with the historical (Bacchus/Christ, Salome/Mary Magdalene...). He thus brings “*a statement ruthlessly using an anonymous face for his own purpose of general communication, but strongly respecting its individuality.*”²

From the view of working with space, composition, and lighting atmosphere, there is an evident link with Renaissance and Baroque paintings, where a characterless background is the base for timeless presentation. At the same time, he skilfully disrupts the common schemes of portrayal, crosses semantic codes. He problematizes an attribute or deliberately takes it away from the figure. Cain and Abel look at us from an image equally perversely and feebly. They are both executioner and victim. We do no longer ask only about the identity (or identities) of the portrayed, as is often the case in postmodern art. We pose much deeper questions: Who am I myself? Am I not just a pileup of these stories about the struggle between good and evil that are so archetypal that they repeat themselves over and over and circle

¹ JINDRA, P.: Notes of Imagery of Josef Bolf and Ivan Pinkava. In VÁNOUS, P. (ed.): *Ještě místo – pustá zem.* Plzeň : Západočeská galerie v Plzni, 2010, p. 14.

² POSPĚCH, T.: Just a Photography? (Interview s Ivanem Pinkavou) In *Art + Antiques*, 2013, Vol. 12, No. 7+8, p. 34-40.

above history in some mythical timelessness? And what remains of us if we throw away all the masks? Pinkava's *Heroes*³ do not look into “the lens”, their being is face to face. Whose is the second face though? Heroes are those that know something about us, we are all their mirrors and we assume an expression of a face that watches us with a gaze. The Angel Gabriel on the photograph “*Annunciation*” faces us and asks us directly: Do you want? Do you take? The flood of light comes from us. Do we radiate it or mirror it? “*We are at the edge of the story and, at the same time, at the centre of the image.*”⁴ Looking into the eyes of John the Baptist in the image *Ecco la luce!*, our look forms a bent axis – its starting point is us, it passes through the eyes of the figure and in a gesture of raised forefinger continues towards heaven, the eternal empire of the Heroes.

4. On Pain (Question of Body)

To place the examined photographs in a genre is practically impossible for one reason: Ivan Pinkava creates a portrait through a body, but also a nude through a face. Flabby faces show exertion, tiredness of the body; they reflect latent sleep, daze, and even ecstasy at times. They are incredibly physical. On the other hand, bodies appear so over-spiritual that

they speak to us in the sense of a face. Their individualization through wounds, scars, and gestures makes them portraits of a kind. Each figure thus contains something from the decadent nobleness of royal dynasties, but also from primal animality. To speak of a nude does not make much sense, if only because nakedness in itself is not the author's objective. We should also not look for an attempt at cheap shock through the combination of nudity and a sacral motif (after all, it is nothing new in the history of art). Nakedness in these images contains more of something resembling the primeval nakedness, nakedness “from before the creation”. Through getting rid of clothes, the photographed object is also rid of links to the world, the burdening actuality, and even their gender, and is reduced to an archetype. A naked person here is more nondressed than undressed; we perceive vulnerability more than sexuality in the images. It is as if the model exposes themselves not only physically but also psychologically; we see them primarily as a human being.

Pinkava's work is marked by the alchemy of bodily changes and transformations. It touches pain, but also metaphysical questions. After all – basic Christian secrets are connected to corporality.⁵ Christian art brings an apt image of corporality in a passion cycle. Pilate in the motif of *Ecce Homo* presents to the

crowd the weakness, humiliation, almost the embarrassment of the flogged Christ. Humanness to its core. A photograph of a naked body, and more pain it brings, is, in this sense, even less acceptable. We still continue to convict it of reality and are unable to see it as a symbolic image. Among the photographs, we can find motifs of initiatory situations, martyrdom, flagellomania, and narcissism. Where is the boundary between pain as an expression of repentance, desire for bodily suffering and mental illness? Bodies are marked by wounds and scars. We can perceive them as the painful evidence of a fight, but also as the healed marks of victories. In some places they appear ornamental, but, at the same time, they distort the spatial integrity of a body. The body opens up, spills out. If we accept the cross as a geometric model of space connecting four cardinal points, the third dimension will comprise an axis passing through the centre, an arrow, spear; the thing that wounds, perforates, opens up, and thus fills with meaning.

In his recent photographs, the author abandons the straightforward sacral context. He throws the figures onto the ground or turns them away from us. “*The person appears as sleeping, apathetic, weakened or paralysed, hit or fallen. It is no longer his active or symbolic presence in the stories of the world, but rather disintegration of protrusive ego and return to the calm state of things.*”⁶

³ Heroes is the title of a complex exhibition of I. Pinkava in the Rudolfinum Gallery in Prague. In 2004, this exhibition presented and, in a sense, also concluded his work on portraiture.

⁴ JIROUSOVÁ, V.: On the Threshold of the Story. In PINKAVA, I.: TNF. *Katalóg k výstavě.* Prague : Ateliér Josefa Sudka, 2002.

⁵ The mystery of the eucharist, the Trinity God, the resurrection of Christ, immaculate the conception of the Virgin Mary...

⁶ FIŠEROVÁ, L. L.: Images in Which

Devoid of most points of reference for interpretation (facial expression or attribute), the collapsed figures suddenly find themselves, and their sexuality, much more isolated, left to their own devices, to the self-sufficiency of their solitude.

5. Constantly Circling Time (Question of a Thing)

The aforementioned genre ambivalence also appears in the author's approach toward the depicted object. Pinkava's moving from the city to the countryside in 2005 brought a certain quietening in the intensity of expression of his photographs. The basic communication principle of his shots, a certain pull of the spectator into the image through the look of the model, is subdued. The figures themselves are, to a large extent, fading from the images; only the objects – former attributes – remain, but as lonely things, wrenched out of the original scenes, they are losing attribution and thus also their original purpose. Horizontal orientation dominating in the photographs of the next period feels more meditative, dissolves physical activity, and encourages repose. In the photograph *Weihnachtsoratorium*, a cut-off Christmas tree top lies on the ground, sacrificed to make room for a star or an imaginary flame. Objects that are part of newly created still lifes are often connected to older figural images. They are seemingly only separated by a few minu-

tes or hours. Guests left the table bursting with fruits only a while ago. In reality, years have gone by, during which the images have matured in the author's mind. By distorting linear time, Ivan Pinkava makes the circling, ever-recurring mythical time present. With connection to their past, the objects marked by time become *remains*, almost in a religious sense, but, at the same time, objects "themselves". Through footprints of their former life, they acquire a certain independent, unique being, reserved for things that have lost their functionality and have become "useless". In this sense, the objects are opening up; filled with secrets, they gain their own portraitness and corporality. They are no longer still lifes symbolically pointing out the futilities of life. They are the actual, hidden life.

The atelier itself also becomes an object of its kind. It creates a scene for small objects and rituals, but, when empty also aims the spectator's attention at itself. A previously unnoticed foam-rubber background is peeling off of the wall, cringing and sliding to the ground in an agony like living matter. It seems as if the formerly motionless wall mellowed and received a skin from material undergoing rapid decomposition. The foam rubber has an ability to mirror the past presence of a subject – it leaves a print of our body, but also absorbs liquids, smells, skin particles; it receives scratches, cuts; it crumbles, withers, hardens. The figure disappears but imprints of fading events destroyed by time remain. We are "*blind men groping be-*

Space has Become Vacant.
In *Ateliér*, 2014, Vol. 27, No. 16–17, p. 6.

tween seeing walls", Vladimír Holan wrote in one of his poems. The poet who stayed in the voluntary asylum of his flat often presented the motive of a wall as the Other one who can be talked to, as a "wailing wall" steeped in thoughts and heavy with words. Similarly, Pinkava's foam wall stays to tell us everything. Focusing attention on the background and its material is an articulation of emptiness – a place for the anticipated and supernatural.

6. Empty Spaces (Story of a Chair)

People fear empty images, and not only because they do not understand them. Empty images are observant. In a sense, they are still unfinished. They ask us questions. And they wait as empty bowls, demanding full attention. It is best to keep quiet about the sacred. But how can one be quiet through an image? And how can one remain silent through one of the most descriptive of all ways – photography? The most substantial things are often best expressed by their absence – a space created for them or a place that was left behind them.

The motif of an empty chair, seat, armchair or a throne consistently winds through Ivan Pinkava's non-figural images⁷. These objects never arouse much desire to sit down. They are cracked and worn out like

the bodies that used to sit on them. They give an impression of an almost physical pain, a kind of transmission of the traits of the seated person. The chair is sliding under the weight of an invisible body, its short unhinged legs sinking into the foam ground. At other times, it is frozen in a posture of a rocking child. Its anthropomorphic character is determined by its constitution. It has legs, it is upright. In Pinkava's images, it is thus not only a place but also a being, a substitute for a body. "*A living being and an inanimate object are growing closer (...), mainly in a place where they are growing old and succumbing to decay together: a dead man changes into an inanimate object; a broken, worn-out chair "comes alive" before being chopped and burnt.*"⁸ This process has begun by ripping the object from its original ties, by thwarting its ancient rituals. Now, it is a silent chair. It is this "vacancy" that makes objects into stages of possible stories, but simultaneously also epicentres of a strong spiritual emanation. The celebrated bodies of chairs, armchairs, and thrones demonstrate, in the shine of polish, a kind of "life after life". Their unceasing solemnity is quietly revealed to the eye of a contemplating spectator.

7. Medium of Exhibition (Question of Reading)

For Ivan Pinkava, the culmination of the whole process of an absolute

genre, formal, and content interconnection is the medium of exhibition intended for an attentive reader. The word "reader" is not being used accidentally or inaccurately. Besides looking at the exhibited images, the author also offers a certain type of language that becomes readable only after seeing several of his exhibitions. A gallery visitor is thus able to watch individual motif strands stretching through time and, at the same time, observe subtle nuances of new neighbourhoods. Ivan Pinkava does not create in closed cycles and does not present his photographs in this way. The universe, which he arranges according to his current preferences and the challenges of the space, is subsequently spread on a given gallery "relief". His exhibitions thus always acquire a form of an open pulsing structure, in which a footprint of the previous and a seed of the new is present. After all, his last exhibition so far in České Budějovice entitled *Backtracking* (2020) gives a name to a lot of it. It is a backward search for his footprints, a complex "re-setting of the way" in a time of collapses that undermine orientation in general human certainties. The exhibition thus takes the shape of an anachronistic map of photographs of various sizes and times of origin, creating tension among individual contents transmitted outwards.¹⁰

For a long time, the author has purposefully been loosening the

7 HOLAN, V.: Opravdu. In HOLAN, V.: *Asklépiovi kohouta. (Verše z let 1966 – 1967)*. Prague : Československý spisovatel, 1970, p. 135.

8 In the Greek throne rooms, the motif of the empty throne (hetoimasia) symbolized the invisible presence of God, an absolute space expressive in its emptiness.

9 HODROVÁ, D.: *Praise of Curling Up: Essays on the Poetics of Transience*. Prague : Malvern, 2011, p. 295.

10 VAŇOUS, P.: curatorial statement to the exhibition *Backtracking*, Dům umění města České Budějovice, 11. 6. – 23. 8. 2020.

common rules of exhibiting. Back in 2004 at the exhibition *Heroes*, together with the key photographs, he also displayed their variations that had never been presented, in order to disclose the actual process of the origination and consequent selection of final images. His other author exhibitions also break the expected schemes. He is more and more interested in an exhibition dialogue between different media. He thus exhibits his works with painters (Josef Bolf) and sculptors (Eliáš Dolejší, Vojtěch Míča...). It is fascinating to watch how this method of symbolic transmission also works from one medium to another. Raw concrete objects by V. Míča installed in a gallery" acquire physical forms next to Pinkava's naked figures. In a sense, they have been "animated". At the same time, the figures in mostly black-and-white photographs seem sculptural, drawing attention to their matter. Within the context of the sharp, dangerously looking objects, their purport is existentially strengthened.

8. Initial State (Question of Beauty)

Moving around an exhibition of Ivan Pinkava or leafing through any of his publications, we get an intensive feeling of the indivisibility or nonsplittability of the photographic work as a whole. His whole work is characterized by "a course towards some primal unit, towards a mystery

of wholeness, a course back to the starting point", where "everything ultimately leads to the initial state, Paradise, where one form permeates the other".¹² He tirelessly and persistently asks a question of beauty. By frequently discussing the topics of death and vanity, he fully apprehends the impermanence of its certain part and dives into the complexity of its nature even more intensively. In his photographs, he chooses a method of "debeautification", in order to approach beauty through its absence, i.e. "per negationem". "Why is it necessary to present beauty as damaged to make it true?"¹³ The answer could be the necessity of some verification of authenticity of beauty. In a certain way, a beautiful image must be hurt to become true. Pinkava's photographs contain a crucial moment, where beauty "gets stuck" on the truth, when it is "bruised" by it. Wounds are thus a part of this searching. This type of beauty must be reached – by gradual purification and healing. It is as if every idea, thought, truth had to be contested, disturbed, undermined or hurt, so it could justify itself, explain itself to clarify itself and rise again. His common motifs – memento mori, vanity, pain, anxiety, sin, obsession, passion – induce the context of decadence. It is, however, not the "last word" of the photographs. They are always open to hope.

¹² DVOŘÁK, P.: *Dvojná vazba / Double Bind*. Olomouc : Telegraph Gallery, 2020.

¹³ PUTNA, C. M.: A World Made Unbeautiful. In PINKAVA, I.: *Heroes*. Prague : Kant, 2004, p. 10.

Ivan Pinkava does not create as a photographer, but rather as a painter. Instead of waiting for the decisive moment, he patiently forms the pre-camera reality. He examines the actual principle of portrayal and illusionarity with an attempt to rid of redundant elements in the image which divert our attention from the insinuated meanings. In a sense, he stands at the crossroads between two paradigms. He is neither completely modern (he does not identify with modernism's aversion to beauty as an overly traditional category), nor consistently postmodern (he does not agree with postmodern equalization of values and nihilism). His work is, in its essence, traditional; in reality, however, he moves the boundaries of traditions, thus creating a new tradition. This way, tradition is not something hindering, but, on the contrary, something that bridges. In its essence, it is not stagnation, but continuity. Pinkava's symbolism anchored in cultural reservoir can be perceived as a certain support for a spectator in a time of a permanent crisis. "Tradition represented by symbols steps out of the shadow of oblivion as a summary of simple codes that, to our surprise, we are able to read."¹⁴ In his settlement, he represents a way out for a spectator and simultaneously confirms in them the spiritual nature of art itself.

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¹¹ MÍČA, V., PINKAVA, I.: Vital Collapse. Museum Kampa, Prague, October 26, 2018 – March 24, 2019. Curator Petr Vaňous.

¹⁴ VAŇOUS, P.: curatorial statement for the exhibition Backtracking. Dům umění města České Budějovice, June, 11 - August, 23, 2020.

Mgr. Lucia L. Fišerová, Ph.D.

She studied Fine Arts at FFUK Comenius University in Bratislava. In 2016, she received a Ph.D. from the Faculty of Multimedia Communications of Tomáš Baťa University in Zlín. She works as a theoretician of photography, independent curator and image editor of photographic publications. Since 2007 she has been lecturing on the history and contexts of photography in the Advertising Photography Studio at the Faculty of Multimedia Communications at UTB in Zlín and since 2015 at the Faculty of Fine Arts at VUT in Brno. She is the co-author of the exhibition and the book Czech and Slovak Photography of the 1980s and 1990s (2002), as well as the author of the exhibition New Slovak Photography (2009) presented at the Prague Biennale. One of the more extensive curatorial works is an exhibition mapping the last 20 years in the Slovak photograph Yeatsy Medium (2010). She prepared a monograph by Peter Župník (2011) for the Fototorst edition. A major exhibition and publication project was the Slovak New Wave: 80s (2014), prepared for the GHMP in Prague and subsequently for the House of Arts in Bratislava, or an extensive monograph by photographer Libuše Jarcovjáková Black Years (2016). In 2019, she prepared a book of interviews with Tomáš Pospěch, The Role of Photography. She has been cooperating for a long time with the Ostrava photography gallery Fiducia, for which she has organized more than ten author exhibitions. So far, the last curatorial project is the exhibition Ivan Pinka-

va: A Chair Beneath a Chair in the Atelier Josef Sudek in Prague (2019). She lives and works in Brno and Zlín. lucia.lendelova@gmail.com

Ivan Pinkava

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Ivan Pinkava was born in 1961 in Náchod. Between 1982 and 1986 he completed his studies of art photography at the Film and TV School of the Academy of Performing Arts in Prague and ever since he has been working on a freelance basis. In 2004 he put on a comprehensive, retrospective exhibition of his work at the Galerie Rudolfinum. From 2005 to 2007 he was Head of the Studio of Photography at the Academy of Arts, Architecture and Design in Prague. His most extensive solo exhibition abroad took place in 2012 and was hosted by the American University Museum at the Katzen Arts Center in Washington D.C. His other shows abroad include Trones Delassie at the Stimultania Gallery in Strasbourg and the Categories of Fiction at Peking's See+ Gallery (both 2015). His photographs have appeared in many publications both at home and abroad and his work is represented in numerous public and private art collections and museums, for example the National Gallery in Prague, Houston's Museum of Fine Arts, the Maison Européen de la Photographie in Paris and London's Victoria and Albert Museum.

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Solo Exhibitions (choice)

- 2020 *Double Bind*, Telegraph Gallery, Olomouc
- 2020 *Backtracking*, House of Art, České Budějovice
- 2019 *A Chair Beneath a Chair*, Ateliér Josefa Sudka, Prague
- 2019 *Ivan Pinkava / Vojtěch Míča, Vital Collapse*, Museum Kampa, Prague
- 2018 *Ivan Pinkava / Eliáš Dolejší, Burning Through*, GVUO Ostrava
- 2016 *Ivan Pinkava, Temporary Contemporary II, Nothing will come of Nothing. Speak Again*. Lobkowiczský palác, Praha
- 2016 *Ivan Pinkava*, Shenzhen International Photography Week
- 2015 *Ivan Pinkava - Category of Fiction*, See+ Gallery, Peking
- 2015 *Stühle in der Nacht*, Tschechisches Zentrum, Wien
- 2015 *Trônes délaissés*, Stimultania Gallery, Strasbourg
- 2014 *Antropologie*, Fait Gallery, Brno
- 2013 *Stripped-Off Ornament*, Zahorian &co Gallery, Bratislava
- 2012 *Remains*, AU Museum at the Katzen Arts Center, Washington DC
- 2011 *Opposite White*, L'Été photographique de Lectoure, Hotel de ville / Ancient tribunal, Lectoure
- 2010 *Where the Place - upon to Heath (with Josef Bolf)*, The Gallery of West Bohemia in Pilsen
- 2010 *Seul reste l'or*, Galerie Seine 51, Paris
- 2009 *Silence, Silence, Dream and Three Mattresses*, Vernon international & in Stage, Padua
- 2007 *Salome*, The South Gardens of Prague Castle, Prague
- 2006 *Heroes - Choice*, Central exhibition hall "Manesh", Moscow
- 2004 *Heroes - Ivan Pinkava*, Galerie Rudolfinum, Prague
- 2002 *TNF*, Ateliér Josefa Sudka, Prague
- 2001 *Theatre of Lost Soul*, Mesaros Gallery, Morgantown, WV, USA
- 1999 *Kain und Abel*, Tschechisches Zentrum, Berlin

- 1999 *Ivan Pinkava, Month of Photography*, Bratislava
- 1997-8 *Ivan Pinkava*, Centro de la Imagen, Palatio Bellas Artes, Mexico City
- 1996 *Ivan Pinkava*, Vrais Rêves Galerie, Lyon
- 1996 *Portraits*, Frederiks Bastion Gallery, Kobenhavn
- 1995 *Memento Mori*, Galerie Rudolfinum, Prague, (with Václav Jirásek and Robert V. Novák), later traveled to Mexico City
- 1992 *Dynasty*, Prague House of Photography, Prague
- 1992 *Ivan Pinkava*, Hippolyte Gallery, Helsinki
- 1990 *Ivan Pinkava - Fotografien*, Fotogalerie in der Brotfabrik, Berlin

Group Exhibitions (choice)

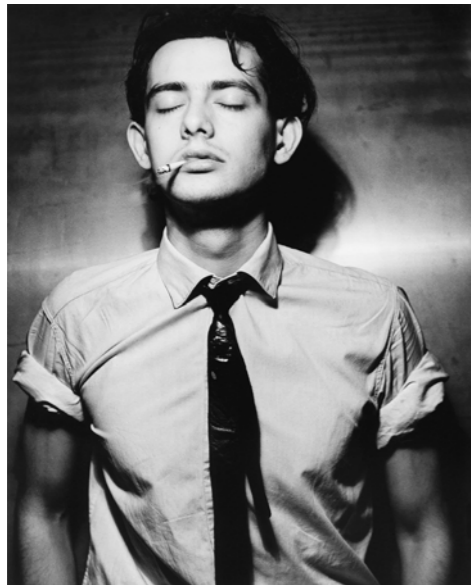
- 2019 *Inverted Romanticism*, Kunsthalle Bratislava (Ivan Pinkava, Josef Bolf, Jiří Petrbok, Richard Štipl, Martin Gerboc)
- 2018 *Sudek, Funke, Drtikol*, Czech and Slovak Photography, PPF Collection. Oblastní galerie Liberec
- 2016 *Šum andělských křídel*, Muzeum umění Olomouc
- 2016 *Ornament masy (Fragmenty z bible vizuality) #2*, Nitrianska galéria, Nitra
- 2015 *Avant-Garde and Contemporary*, See+ Gallery, Peking
- 2013 *Solitude (Ivan Pinkava, Martin Gerboc, Jiří Petrbok)* Zahorian &co Gallery, Bratislava
- 2012 *The Intimated Circle in Contemporary Czech Photography*, Municipal Library, Praha
- 2011 *Fundamenty & Sedimenty*, GHMP, Prague
- 2011 *Fotografie - mutující médium, Galerie Rudolfinum*, Prague
- 2010 *Decadence Now / Vision of Excess*, Galerie Rudolfinum, Praha
- 2010 *EGO, portrét x fotografie*, Langhans Galerie Praha, Praha
- 2010 *Darkness for Light - Czech Photography Today*, Shiseido

- Gallery, Tokyo
- 2009 *Tschechische Fotografie des 20. Jahrhunderts*, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn
- 2008-9 *The Third Side of the Wall*, Moravská galerie, Brno
- 2008 *Nový urbanismus*, Galerie Seiene 51, Paříž
- 2007 *My Favorites Photography*, Gallery Seiene 51, Paris
- 2006 *Closed Eyes*, Museet for Fotokunst, Odense
- 2004 *Il Nudo, Fra Ideale e Realtà*, Galleria d'Arte Moderna, Bologna
- 2004 *Gods Becoming Men*, Frissiras Museum, Athens
- 2002 *Česká a slovenská fotografie osmdesátých a devadesátých let 20. století*, Muzeum umění Olomouc
- 2001 *Vintage & Contemporary Czech Photography*, S.K. Josefsberg Studio, Portland
- 2001 *GoEurope: the Kaleidoscopic Eye*, Kunsthalle des Artmax, Braunschweig
- 2000 *Gallery Replica*, Stockholm
- 2000 *Portrait*, New Gallery, Houston
- 2000 *The Nude in Czech Photography*, Císařská konírna Pražského hradu, Prague
- 1999 *Czech Photography of the 1990's*, Chicago Cultural Center, Chicago
- 1996 *Facing the End of the Centure*, Five Czech Photographers, Taitemia Gallery, Kuopio, Tallin
- 1996 *Certainty and Searching in Czech Photography of the 1990s*, Nejvyšší purkrabství Pražského hradu, Prague, Berlin, Bratislava, Chicago
- 1996 *The Body in Contemporary Czech Photography*, Macintosh Gallery, Glasgow, Braga, London
- 1994 *V ostrém světle*, Prague House of photography, Prague
- 1993 *Fotofeis*, MacLaurin Art Gallery, Ayr; EBRD London, Lisabon, Porto
- 1993 *Presences*, The Photographer's Gallery, Bill Brandt Room, Lon-

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- 1992 *Photographes européens forts de leur Histoire*, Salle des Fêtes, Arles
- 1991 *Plastic Photography*, Rijksmuseum Twenthe, Foto Biennale Enschede
- 1991 *European Photography Award 1991*, Berlin
- 1990 *Choice*, Fotofest, Houston
- 1990 *Tchecoslowakische Photographie der Gegenwart*, Museum Ludwig, Köln
- 1990 *La Tchecoslovaquie à Arles*, Palais de l'Archevêché, Arles
- 1990 *Vision de l'homme*, Galerie Municipale du Château d'Eau, Toulouse
- 1989 *Contemporary Czech Photography*, Nieuwe Kerk, Foto 89 Amsterdam,
- 1988 *Vize*, Moravská galerie, Brno
- 1988 *„11“*, Galerie Fotochema, Prague

Monographs

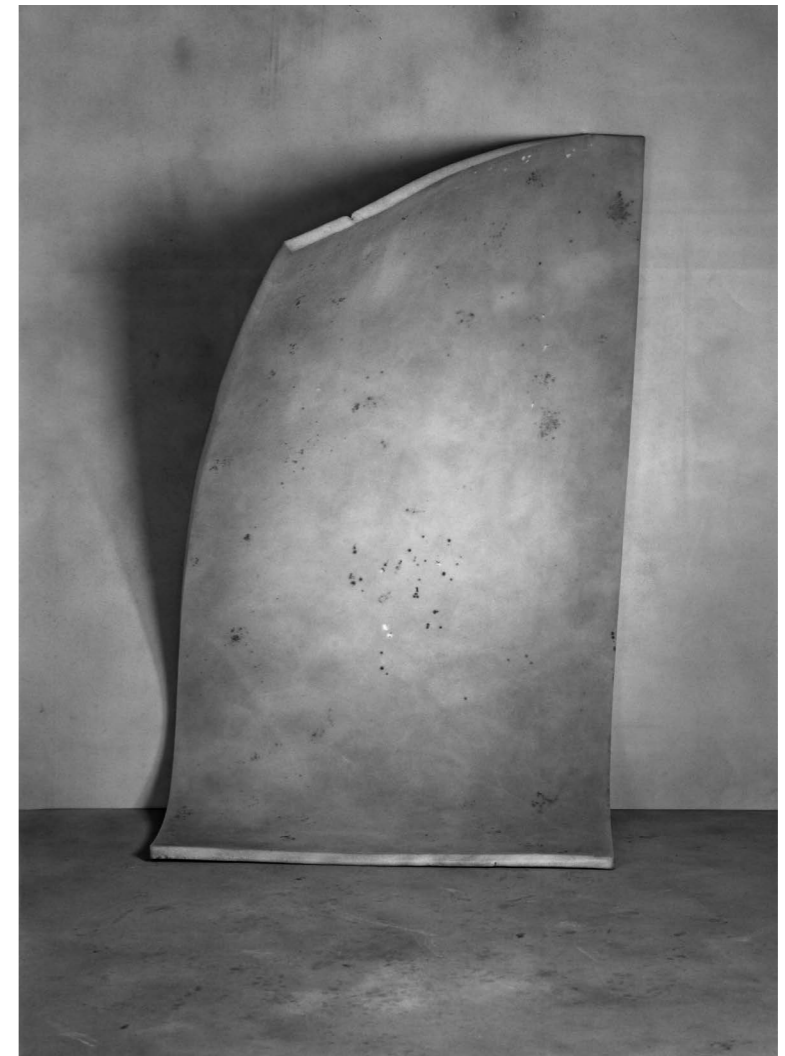
- Vaňous, Petr: *Burning Through - Ivan Pinkava / Eliáš Dolejší*. GVUO Ostrava, 2018
- Vaňous, Petr: *Remains - Ivan Pinkava*. Praha, Arbor vitae 2012
- Vaňous, Petr a Jindra, Petr: *Where the Place - Upon the Heath*. Josef Bolf, Ivan Pinkava. The Gallery of West Bohemia in Pilsen, 2010
- Petr Vaňous: *Ivan Pinkava*. Praha, Torst 2009
- C. Putna, Martin: *Heroes - Ivan Pinkava*, Praha, Kant 2004
- Chlíbec, Bohdan & Horyna, Mojmír: *Memento Mori* (V. Jirásek, R. Novák, I. Pinkava). Praha, TORST 1998
- Kroutvor, Josef: *Dynasty - Ivan Pinkava*. Praha, ERM 1994



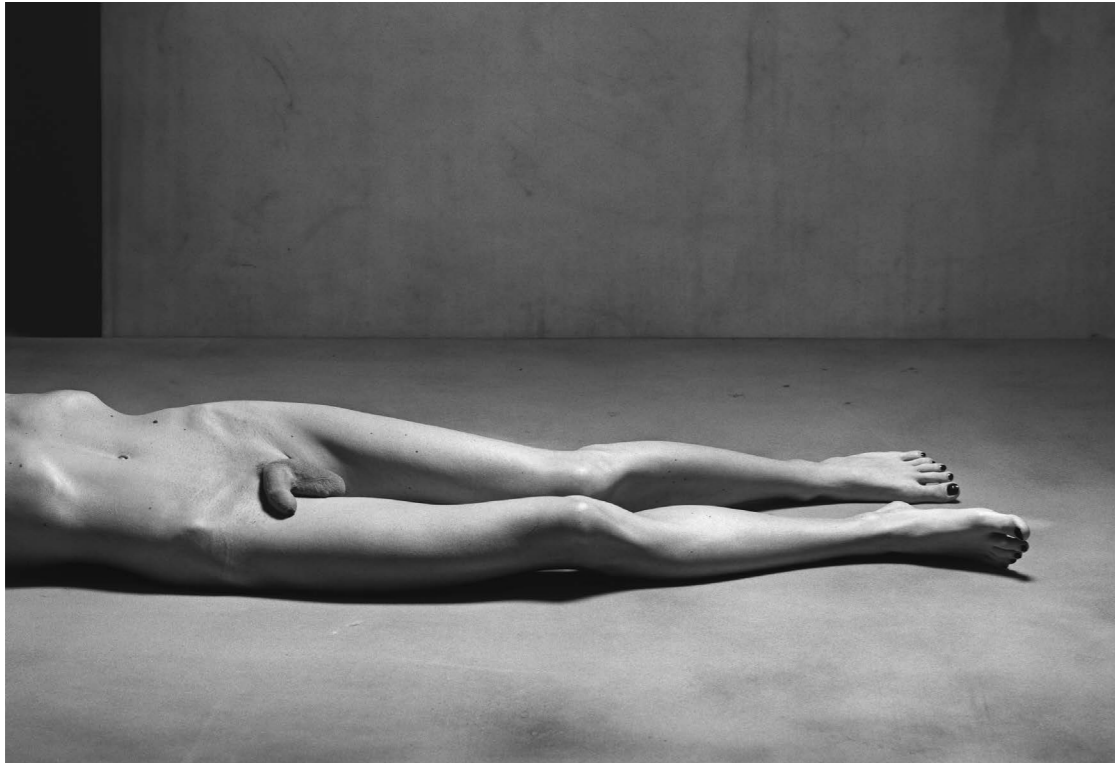
Portrait for Ladislav Klíma, 1985



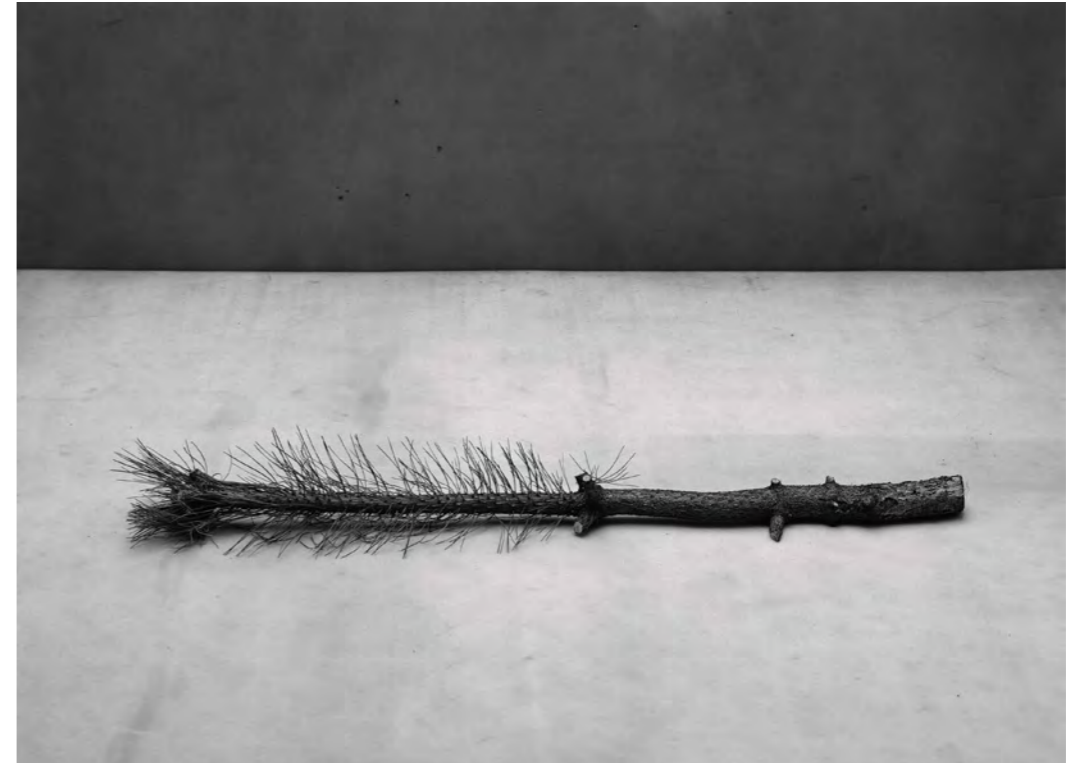
Portrait for Sylvia Plath, 1986



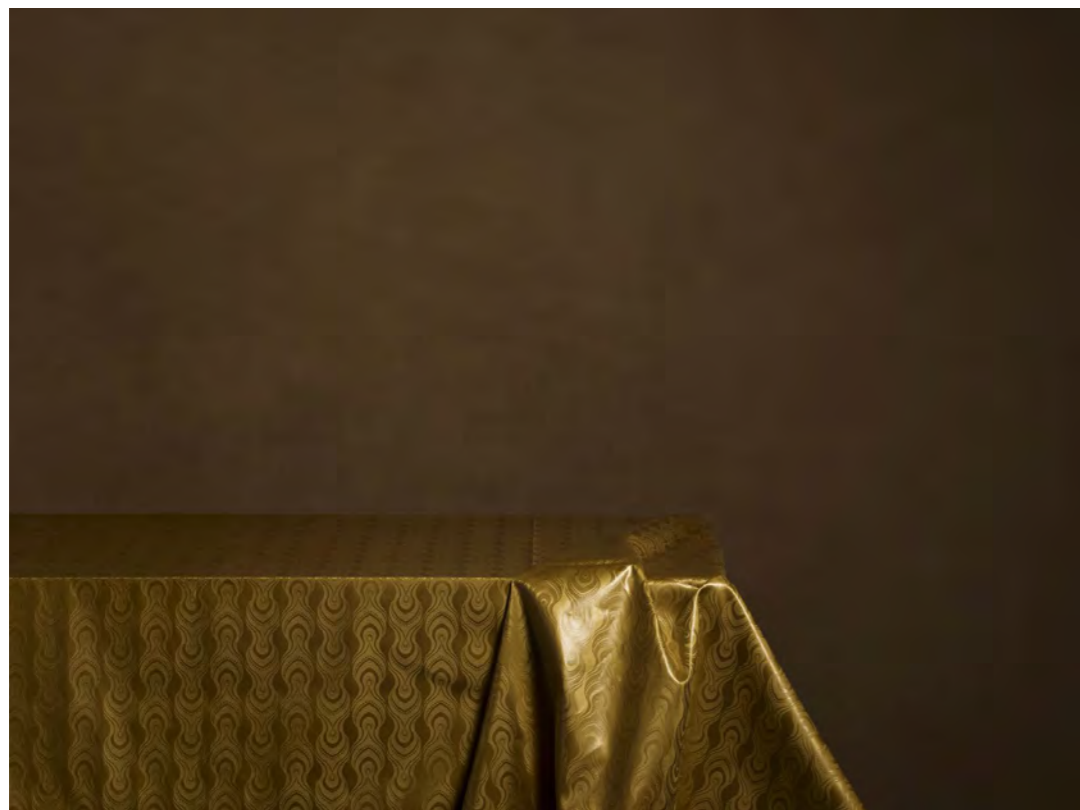
Spiritual Exercises III, 2003



No title, 2007



Weihnachtsoratorium, 2008



Mensa, 2016



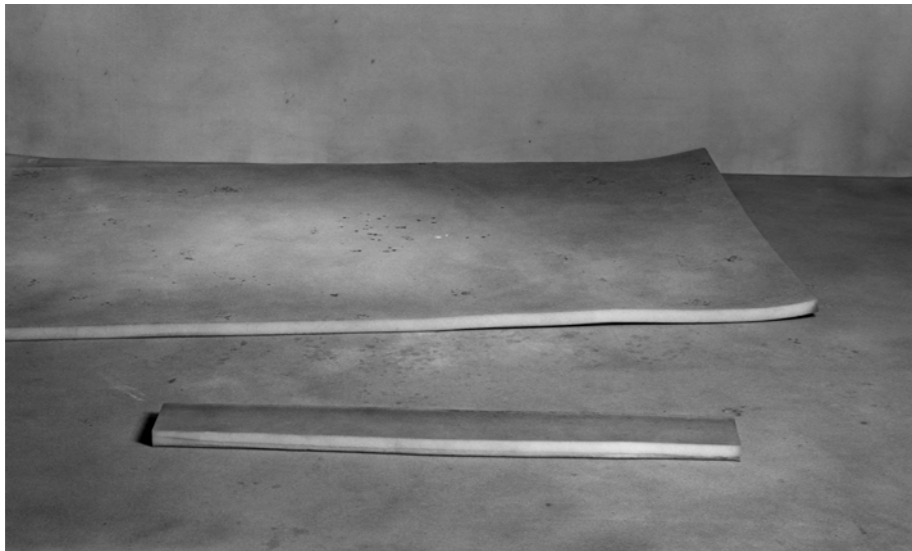
Ecco la Luce!, 1996



His First Sip, 1995



Vanity, 2003



Spiritual Exercises, 2003



Ablaze in the Sun, 2018



Moonshine, 2018



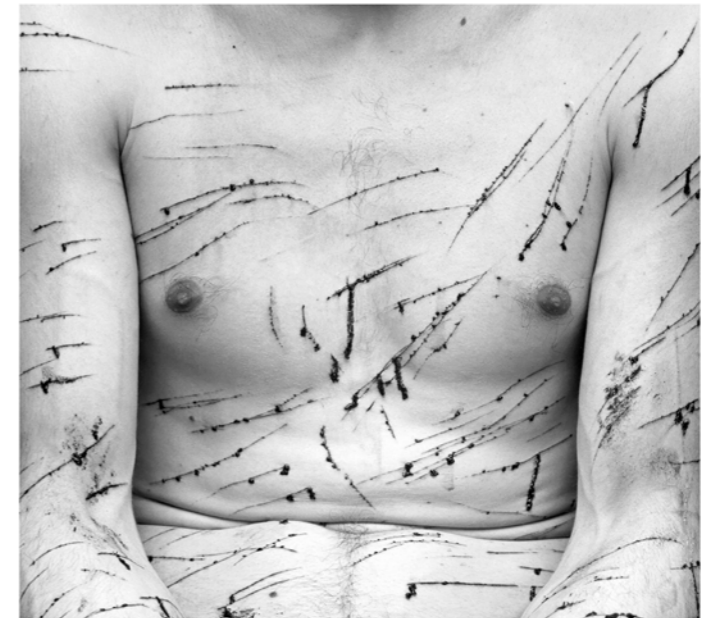
Salome, 1996



Chair, 2001



J. H. Krchovský - Remains, 2003



Ecce Homo, 1995



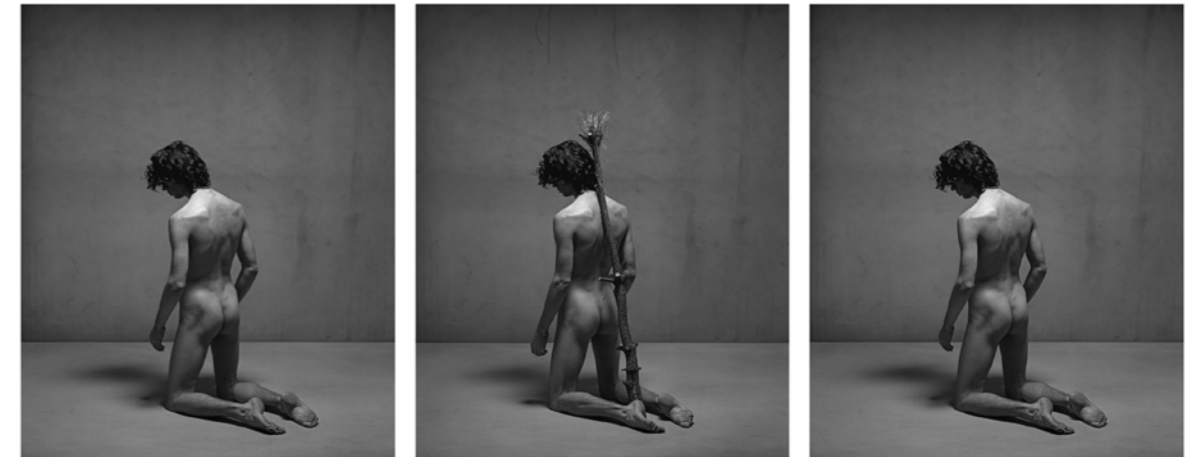
Abel and Cain, 1998



Stripped-off Ornament, 2012



Throne, 2009



Foucault's Pendulum, 2009



Ivan Pinkava / Vojtěch Míša: Vital Collapse,
Museum Kampa, Prague, 2019



Ivan Pinkava: Double Bind, Telegraph Gallery
Olomouc, 2020