

# Jiřina Hankeová

## Visual survey of Everydayness



Photo © Michal Tůma

### Abstract

Jiřina Hankeová (\* 1948) was born in Kladno. She has a wide range in her work, from drawing and painting, to poetry and lyrics, to photography. She took up photography during her secondary school studies, but eventually she found her creative expression mainly in drawing and painting. She already started to exhibit her paintings and drawings in the '70s. In the '80s, she was strongly influenced by her friendship with the Trasa group, especially by the work of Olbram Zoubek and Válová sisters. In the '90s, her activity expanded to lyrics that she wrote for her daughter Lucie's music. She published several books of poetry: *What to Do with It?*, *Chlorophyll People*, *Acrylic Poetry*, *Other Views* and *Leaving the City Behind One's Back*. At the turn of the century, she returned to photography again without leaving her previous creative activities. She has exhibited her photographs at more than 40 solo exhibitions both in the Czech Republic and abroad. She called her first photo series in which she plays with lights and shadows "*It Started Quite Innocently*" (2004) with the subtitle "*Light & Shape*". One of her most significant photo series "*An Awkward Attempt at Self-Therapy*"

(2005-2006) originated inside an intimate space. The photo series "*Cyclic Landscapes*" (2010-2012) which resonates with the optically vibrant softness of reality is in contrast to the trivial snippets of the urban environment in the photo series "*Banalities*" (since 2010). She fulfills her feelings and visions in extensive photo series of staged images, such as "*Same as Different*" (since 2015) where she uses her imagination to transform everyday objects, "*Lost & Found*" (since 2016) in which she tells stories of found things, or "*A Little Morbid Images*" (since 2018) where she designs constructions from animal fragments.

### Keywords

Jiřina Hankeová, contemporary Czech photography, conceptual photography, fine art photography, artistic photography, abstract photography, photo series, portrait, self-therapy, light - shape - color, staged photographs, staged images, landscapes, Michal Janata, Jana Ševčíková, Věra Jirousová, Richard Guryča, Malá galerie České spořitelny, Leica Gallery Prague

### An Awkward Attempt at Self Therapy

The cycle of Jiřina Hankeová's self-portraits called *An Awkward Attempt at Self-Therapy* is a strikingly interesting photographic project. It is certainly not an easy experience to view a very private testimony of the heavy state of one's soul. But it is worthwhile. One of the devastating pressures a depressive person faces is the inability to communicate. It is from the depth of this state almost beyond description that Jiřina Hankeová brings to light revealing photographic depictions, thus expressing what probably could not be described by words. It is relevant to remind ourselves that she is describing the state of her own soul, revealing at least to a certain extent that which would otherwise remain hidden. By means of disclosing, she endeavours the above-mentioned attempt at self-therapy. The outcome is a very open testimony, which among other things proves the unique narrative ability of photography. The artistic and photographic talent of the author pushes the pictures in the cycle beyond the framework of a very personal message, which might cause unease and even embarrassment in the viewers. Despite the circumstances of their origin, the photographs do not lack detachment, playfulness and humour, including certain doses of both self-irony and tenderness. That is why they function on their own and it is in fact no longer important to know why and how they originated. However, if we are aware that Jiřina Hankeová was squeezing the shutter release of her camera in a state of mind when one feels close to squeez-

ing the trigger of a gun pointing at one's own head then our experience of viewing her photographs will be enhanced. Thus, we can perceive the burden of which the author divested herself by means of her photographs while also sharing with her the joy and relief that she was able to turn her heavy feelings into art.

Richard Guryča

### An Awkward Attempt at Self Therapy

The camera raised to my temple was the first, unplanned photograph of this cycle, which I took during a period of deep depression. Only instead of a shot, there was merely the click of a shutter. The relief, lasting a fraction of a second, quickly passed. After that there followed more self-portraits. These were provoked by the mood of the moment, with subsequent and immediate reactions. Taking the photograph brought a brief moment of rapture, liberation from despair, even if only for a fraction of a second. In vain I tried to substitute psychiatric drugs for this visible rendering of my mental state. The intrinsic symptoms of depression – when one does not want to see, hear, speak or even live – were accompanied, on top of it all, by a condition closely related to depression, which amplified it – the onset of a woman ageing – a symptom which is not becoming in the least. Apart from visualizing the states of depression, in my photographic work this also evokes another dimension – an acute need to visually explore my face and body, with a subsequent, almost ridiculous reaction – masking one's face by pasting symbols of full

lips, youthful blush or gleaming eyes, or glossy blue hair, contrasted by a crossed-out face, and so on. Nets, screens, or misted mirrors may be a merciful aim in concealing wrinkles, but above all they signify a separation from the world, a retreating into one's shell. By wrapping both body and face in bandages I portray a condition of physical pain, one that almost incessantly accompanies the mental agony caused by depression. A photograph showing the head pasted over crosswise with a symbolic red tape marked "Fragile – do not overturn" expresses a sense of helplessness. The stocking pulled over my face and the headphones represent a total loss of contact with society.

Jiřina Hankeová

### Description of a Struggle

Viewing Jiřina Hankeová's cycle *An Awkward Attempt at Self-Therapy* one has to ask the question of urgency, which is not an aesthetic category after all. Can one justify using the out-of-aesthetic circumstances under which photography or another work of art arose for the work's interpretation? When we recall e.g. the photographs of Nan Goldin our doubts whether we have the right to consider this non-aesthetical aspect of the artwork will surely diminish. Under certain circumstances, the statement's urgency can appear to be a basic aesthetic category. *An Awkward Attempt at Self-Therapy* is the creative equivalent of an extreme situation, a crisis in which one asks the question whether it is still relevant to ask any questions at all. Under some circumstances, life can become so unbearable that there is

only one possible outcome, which urgently imposes itself: self-destruction. One is not entitled to it because of one's position in the world but on the other hand one has to consider what Franz Kafka allegedly cried out in agony: "Kill me or you are a killer!" Some forms of suffering go so far beyond the limit of bearability that only a thin line separates the person hesitating whether to carry on and face the cataclysmic turmoil within, from the fatal decision. *An Awkward Attempt at Self-Therapy* is such a description of a struggle, should we abide with Kafka. Instead of the ultimate solution, the actual self-destruction, the author performs a self-destruction in front of the camera. She portrays herself in an extreme situation in the sense of Karl Jaspers, i.e. in a situation beyond which hope becomes obscure but meaning opens up. Self-portraiture is mostly a tool of introspection, meticulous self-observation and soul-searching. Here, quite the contrary, the author presents her portrait to Death as a bribe. As Charon must be paid the famous obolus for passage to the underworld of Hades, so did the author pay Death by her self-portraits, to cause the jaws of compulsion to open up.

Michal Janata

The human face, which we perceive as a representation of ourselves, is exposed to the utmost attention. This is why we decorate it, add layers to it, mask it – and in doing so, guard it from betraying any of our innermost feelings, which are to remain hidden. The taking of portraits of the face is

so significant that it has become one of the foremost genres in art, referring above all, to one's social status. Portraits were thus always accompanied by the attributes of power – idealized and heroic, but they gradually and increasingly came to reveal the inner world of the person portrayed. In the age of media, the requirements placed on representation have become absolute. The flood of come-lies faces disseminated in bulk by the mass media dictates norms to which we conform, and the way we desire to represent ourselves to the eyes of the world.

We are thus startled by the self-portraits of Jiřina Hankeová, who relinquishes all forms of self-defence in this arena, entering into direct confrontation with what she experiences as the reality of herself. What one subconsciously suppresses as a matter of reflex is here openly declared – not only as a subjective problem, but also as one to be revealed to the public. Anxiety, insecurity, and a sense of loneliness are all part of our civilization, which although offering a great deal often at the same time reduces human contact, replacing it with the media images that saturate our world. In her cycle of self-portraits, Jiřina Hankeová employs unconventional attributes. They are metaphors lifted at random, as it were, from her immediate surroundings in order to enhance this state of anxiety. The confining space of the bathroom, where the most intimate reflection takes place in front of the mirror, is the setting of her suicidal operation of the camera shutter. It is, however, not only the space

of attempts at self-therapy as the sub-heading of the exhibition indicates, but also one used for change, and for dialogue.

Jana Ševčíková

#### A Rose Does Not Ask Why

The series of photographs exhibited by Jiřina Hankeová is called *An Awkward Attempt at Self-Therapy*. Last year the author presented this cycle in prestigious institutions such as the Prague House of Photography and the Central European House of Photography in Bratislava. At Galerie 4 in Cheb the author installed her colour photographs to reveal yet another, formerly undisclosed, theme of the cycle: a theme which she was somewhat hiding at both aforementioned exhibitions and which she has entitled – leaving and vanishing.

I shall try to interpret the cycle of these "depressive" pictures of Jiřina Hankeová as a record of a legitimate state of an artist who might just wish to simply disappear (along with her doubts and anxieties) from everyone's sight and yet having no choice because of the character of creative work which compels the artist to risk her own skin and come out of her anonymity, even if her message is agonizing and very private. Perhaps anyone viewing these pictures might recall that we are, primarily, here and wish to be seen. As children we all wished to be basking in our mother's or father's gaze. Despite the fact that we, as adults, agree that we have – like Adam and Eve – passed the experience of expulsion from the garden of Paradise; in the Christianity-based world we may claim

our right to be seen, to have all our doubts, right and wrong decisions, and whatever we do, be explained and fairly judged by the ever merciful glance of Our Father – God. What does it mean to look at one's own face? On the one hand, each mirror seems to assure us that we are who we are. On the other hand, it poses us a question: Who am I after all? The same question which Aangelus Silesius asked himself and gave himself a perfect answer: Ich weiss nicht, was ich bin, Ich bin nicht, was ich weiss (I don't know what I am, I am not what I know). But also John Lennon in his song: Look at me / Who am I supposed to be? /.../ Look at me / Oh my love / / Who am I? / ... / Nobody else can see / Just you and me / Who are we? / Oh my love ... The fact that we do not see ourselves, having to rely on the other person and all others looking at us, is undoubtedly the source of our frustration and loss of self-confidence, which manifests itself as a deep concern over the way we appear. Moreover, it is known that each woman around the middle of her life is coping with the strange experience of becoming invisible from men's point of view. Most likely our wish to be seen changes with age into an even stronger desire and need to be assured by others that they understand what I do, what I say and what I keep silent about. In a world where we refer to the Christian tradition and where our thoughts move in a corridor demarcated on the one hand by nature, on the other hand by culture, we can only with difficulties find the centre and focal point of ourselves. The axis of our journey

through life can, for this purpose, be known as a self-marking confidence. This appears to be more understandable in the Buddhist tradition. If an artist adopts a certain indifferent attitude toward himself, if he splits into two as a person and becomes an observer accompanying himself on his way, it need not be understood as a path toward one's condemnation, but as a legitimate act by which we may set ourselves free from our past, from our worries and experiences and all the 'baggage' which prevents us in each new stage of our lives from embracing that which comes to us.

Věra Jirousová

#### Light – Shape – Colour

The work of Jiřina Hankeová covers an extensive range of photographic and artistic genres, and her sense of poetry, which she also employs, is suggested even in the names of individual series. Although she deals with a wide spectrum of themes, underneath their narrative layer, another layer is concealed that can be characterized as the trinity of light – shape – colour. This trio is her most deeply ingrained theme. Each work that is worth it, which is the exception rather than the rule, extends beyond the theme and focuses on more general questions. So is the case with Jiřina Hankeová. From light emerges shadow. Is shadow the antithesis of light or is it *only* a transition from light to complete darkness? What shapes things in their 3-dimensional reality? Is it a combination of light and shadow that gives things their dimensions? What is shape? Is it a way of showing people and things to each other? Is it something that separates

itself from a group of other things, as a single entity divides itself from the general whole? The author gives her visual response to these questions. Jiřina Hankeová is able to move between the pole of succinctly visually defined shapes and *linear* colours without values (for example, the RGB series) and the pole of subtly conceived images (for example, *Cyclic Landscapes*) that resonate with the optically vibrant softness of reality. This is most powerful in photographs that have an artistic tone (across all series) or, more precisely, in images that have been captured as photographs but are in some ways similar to paintings, drawings, or graphics. However, we must not forget the series that share similarities with conceptual photography, where time plays a crucial role, namely in the sequence of the events captured in the photographs (*An Awkward Attempt at Self-Therapy* and *Non-verbal Communication*). These series are the most personal, as there is experience stored in them that has separated the experience period from the sequence of those less painful or even joyous experiences. Jiřina Hankeová's photographs are her unique way of imprinting perceived reality with a rationally poetic structure. Nevertheless, the real basis of all the series is everyday reality. But the author transforms these common situations in a remarkable way, into coordinates of the compositional rules of order.

Michal Janata

Jiřina Hankeová

Selected solo exhibitions

- 2004

Začalo to docela nevinně / It Started Quite Innocently, Malá galerie České spořitelny, Kladno.
- 2004

Zahodit město za záda / Leaving the City Behind One's Back, Galerie KD 55, Kladno.
- 2004

Zahodit město za záda / Leaving the City Behind One's Back, Klášter Skalka, Mníšek pod Brdy.
- 2004

Zahodit město za záda / Leaving the City Behind One's Back, Galerie Samson Café, Rakovník.
- 2005

Začalo to docela nevinně / It Started Quite Innocently, Malá galerie Na Hradbách, Kolín.
- 2005

Licht und Form, Galerie auf der Pawlatsche, Universität Campus, Wien.
- 2005

Pyramidální krajiny & Krajiny cestou / Pyramidal Landscapes & Landscapes on the Way, Malá galerie České spořitelny, Kladno.
- 2006

Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Pražský dům fotografie, Praha.
- 2006

Světlo a tvar / Light & Shape, Galerie Ivana a Dagmar Havlových, Klub Koníček, Praha.
- 2006

PETky / PET Bottles, Malá galerie České spořitelny, Kladno.
- 2006

PETky / PET Bottles, Galerie Centrum FotoŠkoda, Praha.
- 2006

Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Stredoeurópsky dom fotografie, Bratislava.
- 2007

Trapný pokus o autoterapii & Proč? / An Awkward Attempt at Self-Therapy & Why?, Galerie 4, Cheb.
- 2007

Trávy / Grass, Malá galerie České spořitelny, Kladno.
- 2007

Periferie / Periphery (with Jiří Hanke), Výstavní síň Foma Bohe-
- 2008

Dva pohledy / Two Views (with Jiří Hanke), Lidická galerie, Lidice.
- 2008

Trowy / Grass, Kłodzki Ośrodek Kultury, Kłodzko.
- 2008

Time Out, Malá galerie České spořitelny, Kladno.
- 2009

Jedno místo / One Place, Muzeum T. G. Masaryka, Lány.
- 2009

Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Galerie Měsíc ve dne, České Budějovice.
- 2009

Nový industriál / New Industrial, Malá galerie České spořitelny, Kladno.
- 2009

Na cestě / On the Road, Galerie GM, Pardubice.
- 2010

Poem, Café Au Chat Noir, České Budějovice.
- 2010

Cyklické krajiny / Cyclic Landscapes, Malá galerie České spořitelny, Kladno.
- 2011

Krajiny / Landscapes, Galerie Františka Drtíkola, Příbram.
- 2011

Na cestě / On the Road, Vlastivědné muzeum a galerie, Česká Lípa.
- 2011

Na cestě & Cyklické krajiny / On the Road & Cyclic Landscapes, UniCredit Bank Na Příkopě, Praha.
- 2011

Cyklické krajiny / Cyclic Landscapes, Národní muzeum fotografie, Jindřichův Hradec.
- 2011

Za zrcadlem / Behind the Mirror, Malá galerie České spořitelny, Kladno.
- 2012

Na cestě & Cyklické krajiny / On the Road & Cyclic Landscapes, UniCredit Bank náměstí Republiky, Praha.
- 2012

Banality / Banalities, Leica Gallery Café, Praha.
- 2012

Války 90 (with Jiří Hanke & Robert Kiss), Malá galerie České spořitelny, Kladno.
- 2012

Black & White (with Jiří Han-

ma, Hradec Králové.

- 2013

Banality / Banalities, Malá galerie České spořitelny, Kladno.
- 2013

Banality / Banalities, Muzeum T. G. M., Rakovník, Rakovník.
- 2013

Black & White (with Jiří Hanke), Památník Terezín - Malá pevnost, Terezín.
- 2015

Totéž jako jiné / Same as Different, Malá galerie České spořitelny, Kladno.
- 2017

Rodinné balení / Family Pack, Czech Photo Centre, Praha.
- 2018

Ztráty a nálezy / Lost & Found, Prague Photo 2018, Clam-Gallasův palác, Praha.
- 2018

Dvě z Kladna & Světlo - Tvar - Barva / Two from Kladno & Light - Shape - Color (with Jitka Válová), Artinbox galerie, Praha.
- 2018

Zátiší U Bílého Lva / Still Life at The White Lion, 13. blatenský fotofestival, Blatná.
- 2018

Ztráty a nálezy / Lost & Found, Malá galerie České spořitelny, Kladno.
- 2019

Folkové prázdniny / Folk Holidays, Dundee Jam, Kladno.
- 2019

Trochu morbidní obrazy & Skalka / A Little Morbid Images & Skalka, 14. blatenský fotofestival, Blatná.

Selected group exhibitions

- 2006

Autoportrét ve fotografii / Self-Portrait in Photography, Galerie Františka Drtíkola, Příbram.
- 2007

Hluboká tajemnost Tao / Deep Secrets of Tao, Malá galerie České spořitelny, Kladno.
- 2008

Hluboká tajemnost Tao / Deep Secrets of Tao, Lidická galerie, Lidice.
- 2008

Nie traćmy się z oczu / Don't Get Out of My Sight, Galeria Katowicka, Katowice.

ke), Labyrinth - Festival Neuer Kunst, Słubice-Frankfurt (O).

Banality / Banalities, Malá galerie České spořitelny, Kladno.

Banality / Banalities, Muzeum T. G. M., Rakovník, Rakovník.

Black & White (with Jiří Hanke), Památník Terezín - Malá pevnost, Terezín.

Totéž jako jiné / Same as Different, Malá galerie České spořitelny, Kladno.

Rodinné balení / Family Pack, Czech Photo Centre, Praha.

Ztráty a nálezy / Lost & Found, Prague Photo 2018, Clam-Gallasův palác, Praha.

Dvě z Kladna & Světlo - Tvar - Barva / Two from Kladno & Light - Shape - Color (with Jitka Válová), Artinbox galerie, Praha.

Zátiší U Bílého Lva / Still Life at The White Lion, 13. blatenský fotofestival, Blatná.

Ztráty a nálezy / Lost & Found, Malá galerie České spořitelny, Kladno.

Folkové prázdniny / Folk Holidays, Dundee Jam, Kladno.

Trochu morbidní obrazy & Skalka / A Little Morbid Images & Skalka, 14. blatenský fotofestival, Blatná.

- 2008

Nekonečnost iluze / An Infinity of Illusions, mezinárodní multi-mediální výstava, Nové Město nad Metují.
- 2008

Totalitní krajina / Totalitarian Landscape, Hornický skanzen Mayrau, Vinařice u Kladna.
- 2009

Hluboká tajemnost Tao / Deep Secrets of Tao, Výstavní síň Pod věží, Třeboň.
- 2010

Prague Photo 2010, Výstavní síň Mánes, Praha.
- 2010

Paris Photo 2010, Carrousel du Louvre Gallery, Paris.
- 2011

Za zrcadlem / Behind the Mirror, Labyrinth - Festival Neuer Kunst, Słubice-Frankfurt (O).
- 2012

Lidická sbírka výtvarného umění - stálá expozice / Lidice Collection of Fine Arts - permanent exhibition, Lidická galerie, Lidice.
- 2012

Cesta světla - závěrečný soubor triptychu výstav / The Path of Light - the final set of triptych exhibitions, Kolín.
- 2012

5. kladenský salon / 5th Kladno Salon, Galerie Kladenského zámku, Kladno.
- 2013

Ateliér ,74 v roce 13 / Ateliér '74 in Year 13, Galerie Kladenského zámku, Kladno.
- 2013

Vnitřní okruh v současné české fotografii / The Intimate Circle in Contemporary Czech Photography, Galerie hlavního města Prahy.
- 2013

Vnitřní okruh v současné české fotografii / The Intimate Circle in Contemporary Czech Photography, Mesiace fotografie, Dom umenia, Bratislava.
- 2013

Stíny & RGB-Y / Shadows & RGB-Y, Labyrinth - Festival Neuer Kunst, Słubice-Frankfurt (O).
- 2014

Prague Photo 2014, Kafkův dům, Praha.
- 2014

Vnitřní okruh v současné české fotografii / The Intimate Circle in Contemporary Czech Photography, Muzeum umění, Olomouc.

- 2014

6. kladenský salon / 6th Kladno Salon, Galerie Kladenského zámku, Kladno.
- 2014

Nonverbální komunikace / Nonverbal Communication, Labyrinth - Festival Neuer Kunst, Słubice-Frankfurt (O).
- 2015

Jablko Evino / Eve's Apple, Labyrinth - Festival Neuer Kunst, Słubice-Frankfurt (O).
- 2015

Les - Forest - Wald, Kino Kotva, České Budějovice.
- 2016

Prague Photo 2016, Kafkův dům, Praha.
- 2016

7. kladenský salon / 7th Kladno Salon, Galerie Kladenského zámku, Kladno.
- 2016

Domov / Home, 11. blatenský fotofestival, Blatná.
- 2016

Domov / Home, Kino Kotva, České Budějovice.
- 2016

Za těmi slovy / Behind those words, Miloš Kim Houdek, Literární plakáty vydané nakladatelstvím Polabská kulturní společnost.
- 2017

35 let poté - Black & White / 35 Years Later - Black & White (with Jiří Hanke), Galerie Kladenského zámku, Kladno.
- 2017

Domov / Home, Malá galerie České spořitelny, Kladno.
- 2017

Identita / Identity, 12. blatenský fotofestival, Blatná.
- 2018

8. kladenský salon / 8th Kladno Salon, Galerie Kladenského zámku, Kladno.
- 2018

Identita / Identity, Kino Kotva, České Budějovice.
- 2019

Jiří Hanke a rodinné balení / Jiří Hanke and Family Pack, Galerie 4, Cheb.

Represented in galleries

Uměleckoprůmyslové museum v Praze / Museum of Decorative Arts in Prague

Moravská galerie v Brně / Moravian Gallery in Brno

Leica Gallery Prague

Lidická galerie / Lidice Gallery

Soukromé sbírky u nás i v zahraničí / Private collections in the Czech Republic and abroad

Books & catalogues

Co s tím? / What to Do with It?, Knihovna Jana Drdy, Příbram 2001

Acrylová poezie / Acrylic Poetry, bibliofilie, Kladno 2002

Jiné pohledy / Other Views, bibliofilie, Kladno 2002

Chlorofyloví lidé / Chlorophyll People, Knihovna Jana Drdy, Příbram 2003

Zahodit město za záda / Leaving the City Behind One's Back, Knihovna Jana Drdy, Příbram 2004

Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Galerie Měsíc ve dne, České Budějovice 2009

Světlo - tvar - barva / Light - Shape - Color, Fotorenesance, Praha 2018

Articles and books about artist

Michal Janata: Vidět to co nevidíme / See What We Don't See, Ateliér 4/2005

Pavel Libora: Začalo to docela nevinně... / It Started Quite Innocently..., Fotografie magazín 8/2005

Jana Ševčíková: Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Imago 22/2006

Josef Chuchma: Vyfotím se. Pomůže to? / I Will Take a Selfie. Does That Help?, MF DNES 3. 3. 2006

Petr Šourek: Lapač zbloudilých střel / The Catcher of Stray Bullets, Lidové noviny 6. 3. 2006

Edita Pacovská: Stárnu - jsem tedy bezcenná? / I am Getting Old - Am I Worthless?, fotografovani.cz 17. 3. 2006

Jana Ševčíková: Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Ateliér 7/2006



Michal Janata: Nevšední příběh všedních lahví / An Unusual Story of Usual Bottles, Ateliér 10/2006

František Kšajt: Fotoaparát přiložený ke spánku / Camera Attached to a Temple, Právo, 3. 2. 2007

Richard Guryča: Trapný pokus o autoterapii / An Awkward Attempt at Self-Therapy, Fotografie magazín 2/2007

Vlasta Casadio Pavlíková: Fototerapie (bakalářská diplomová práce) / Phototherapy (bachelor thesis), Slezská univerzita v Opavě, ITF 2006

Markéta Bendová: Arteterapie formou fotografie v České republice (magisterská diplomová práce) / Art Therapy in the Form of Photography in the Czech Republic (master's thesis), Slezská univerzita v Opavě, ITF 2007

Luboš Kubera: Trávy / Grass, photorevue.com 20. 8. 2007

Radka Schmelzová: Totalitní krajina / Totalitarian Landscape, Ateliér 24/2008

Radka Schmelzová: Totalitní krajina / Totalitarian Landscape, katalog k výstavě, Hornický skanzen Mayrau 2008

Věra Jirousová: Hluboká tajemnost Tao / Deep Secrets of Tao, katalog k výstavě, Lidická galerie 2008

Věra Jirousová: Stopy k Tao / Footsteps to Tao, Ateliér 2/2009

Věra Jirousová: Růže se neptá proč / A Rose Doesn't Ask Why, katalog k výstavě Trapný pokus o autoterapii, Galerie Měsíc ve dne, České Budějovice 2009

Michal Janata: Popis jednoho zápasu / Description of a Struggle, katalog k výstavě Trapný pokus o autoterapii, Galerie Měsíc ve dne, České Budějovice 2009

Michal Janata: Krajina industriální pouště Jiřiny Hankeové / Landscape of the Industrial Desert of Jiřina Hankeová, Architekt 10/2009

Petr Třešňák: Jak budou naši potomci posuzovat současné industriální stavby? / How will Our Descendants Assess the Contemporary Industrial Buildings?,

Digitální foto 76/2009

Marina Votrubová: Nekalkuluji - vnímám pocitem / I don't Calculate - I Feel, Art Banking Bulletin 1/2010

Ludmila Koulová: Návrat do rodného domu ji vrátil k fotografování / Returning to Her Birth House Returned Her to the Photography, Deník 4. 10. 2010

Věra Jirousová: Cyklické krajiny Jiřiny Hankeové poutají souběhem paměti a přítomnosti / Cyclic Landscapes of Jiřina Hankeová are Bound by the Concurrency of Memory and Presence, Deník Referendum 10. 10. 2010

Katarína Chlustiková: Krajiny v pohybu / Landscapes in Motion, Ateliér 22/2010

Saur: Allgemeines Künstlerlexikon / The Artists of the World, München-Leipzig 2010

Karel Souček: Galerie Františka Drtikola má svého genia loci / František Drtikol Gallery has its Genius Loci, Deník 10. 2. 2011

Marina Votrubová: Jiřina Hankeová vystavuje v privátním bankovníctví / Jiřina Hankeová Exhibits in Private Banking, Art Banking Bulletin 2/2011

Michal Janata: Klid v pohybu a pohyb v klidu / The Quietness in Movement and Movement in Quietness, Ateliér 23/2011

Michal Janata: Předmět konstelace / Subject of Constellation, Ateliér 5/2013

Michal Janata: Několik poznámek k barevnosti nebarevných barev / A Few Notes on the Colorfulness of Colorless Colors, Ateliér 11/2013

Vladimír Birgus: Vnitřní okruh v současné české fotografii / The Intimate Circle in Contemporary Czech Photography, Galerie hlavního města Prahy a nakladatelství KANT 2013

Jerzy Olek: Zobaczyć idealnie, czyli bezkresy kresek, JAKS Wrocław 2015

Michal Janata: Totéž jako jiné / Same as Different, Ateliér 23-24/2015

Rudolf Stáhlích: Totéž jako jiné / Same as Different, FotoVideo 1/2016

Jan Pohribný: Kreativní barva ve fotografii / The Creative Color in Photography, nakladatelství Zoner Press 2016

František Baďura: Literární toulky Kladenskem / The Literary Wanderings in Kladno Region, 2016

Michal Janata: Světlo - tvar - barva / Light - Shape - Color, nakladatelství Fotorenesance, Praha 2018

Daniela Mrázková: Příklad Hanke / The Hanke Case, k výstavě Jiří Hanke a rodinné balení, Cheb 2019

[www.jirinahankeova.com](http://www.jirinahankeova.com)

*A Little Morbid Images, from 2018*





Bouquet, 2018

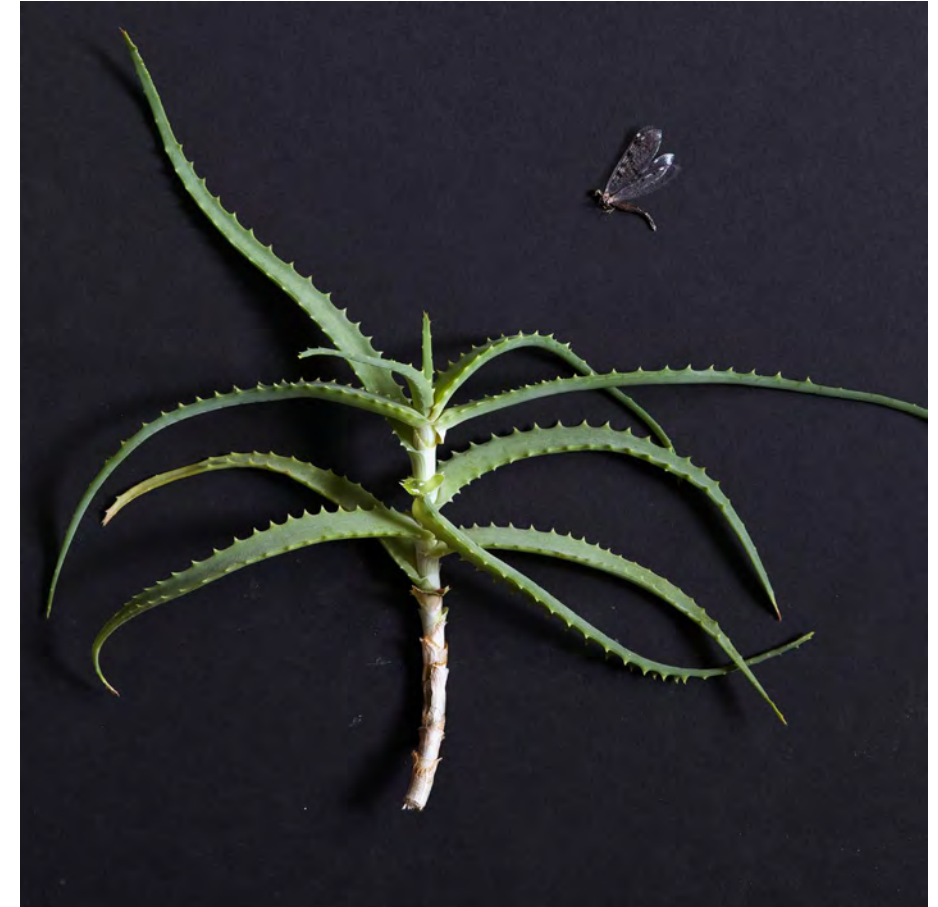


Bouquet, 2019





Snake Skins, 2019

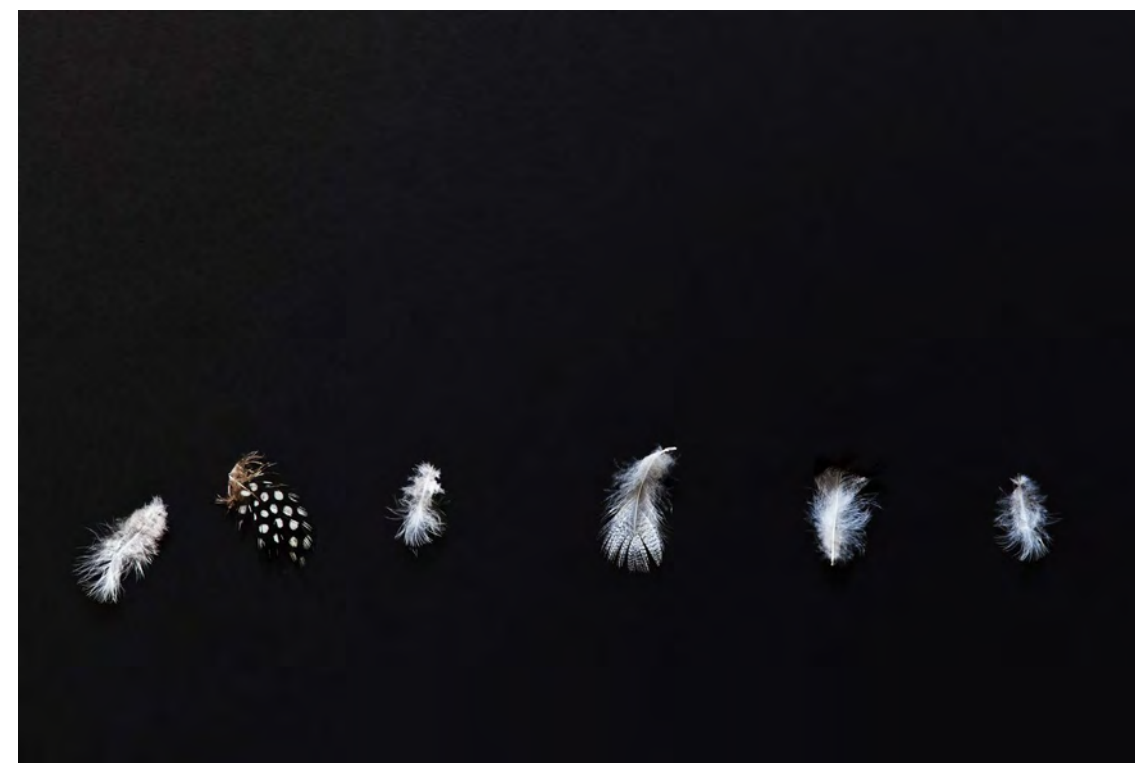


Crane Fly & Aloe, 2019

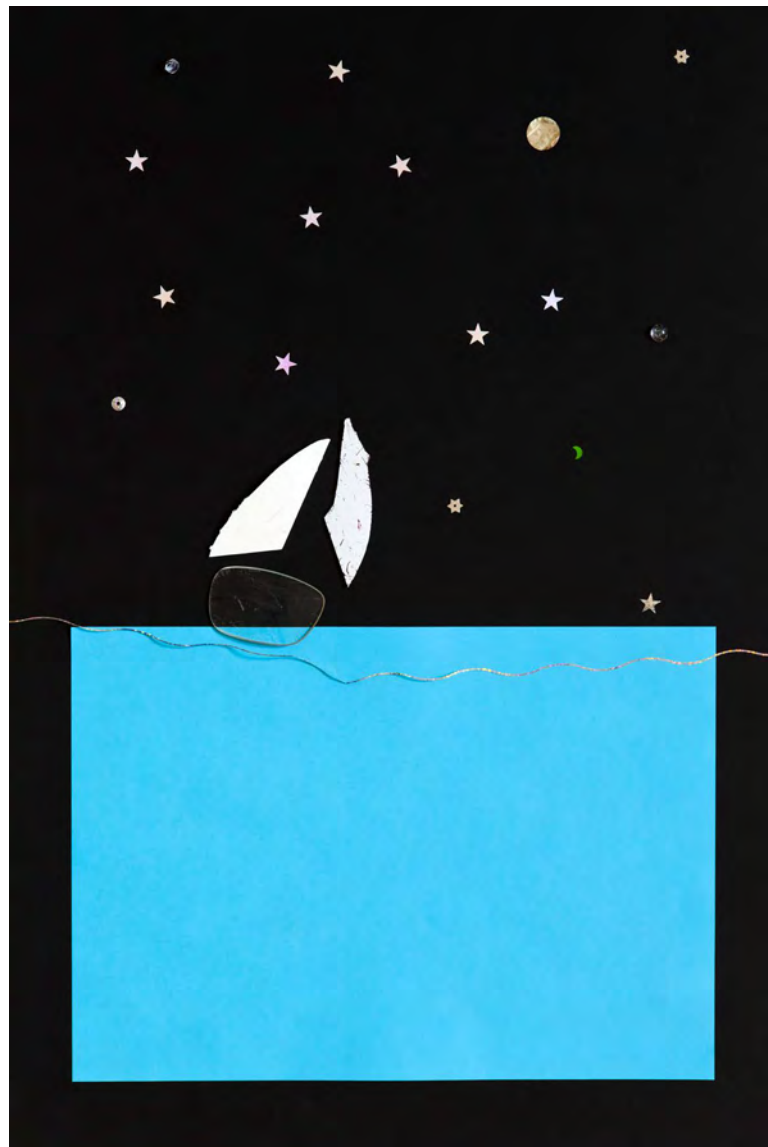
*Lost & Found, from 2016*



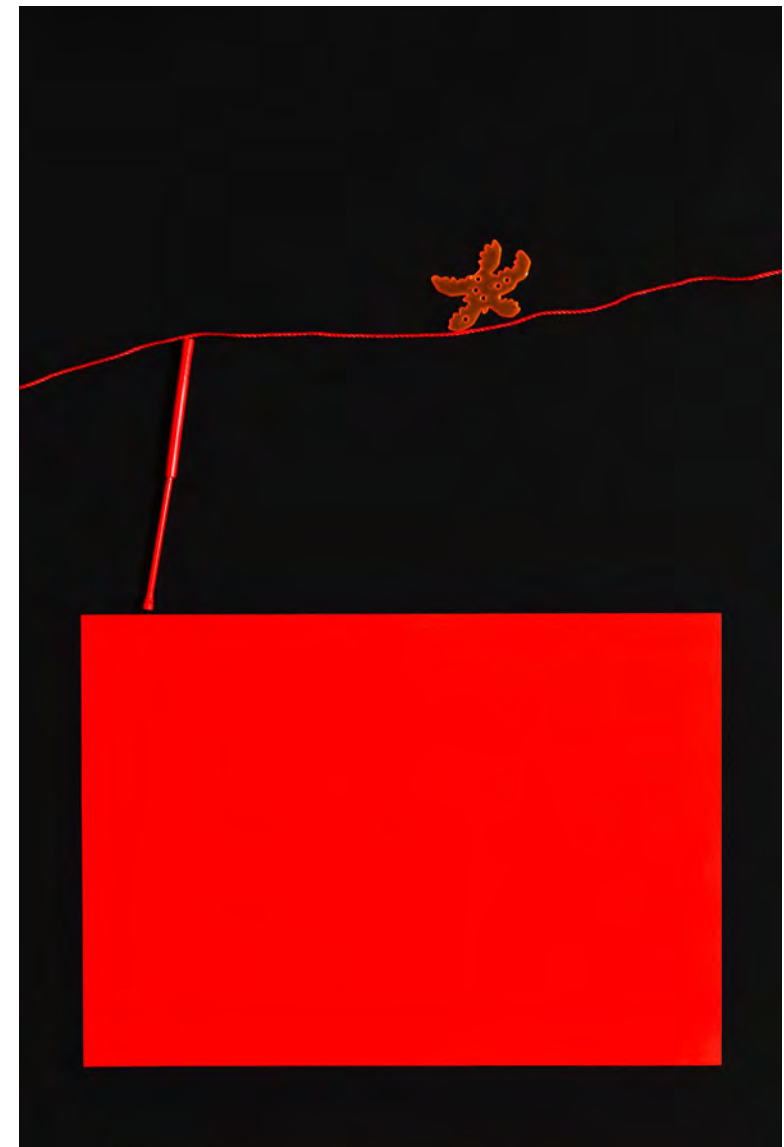
Christ, 2018



Feathers, 2016



Sailboat, 2017



Acrobat, 2016



*Same as Different, from 2014*



Brain, 2016



Hash, 2016



Turf, 2015



Four Quarters, 2014



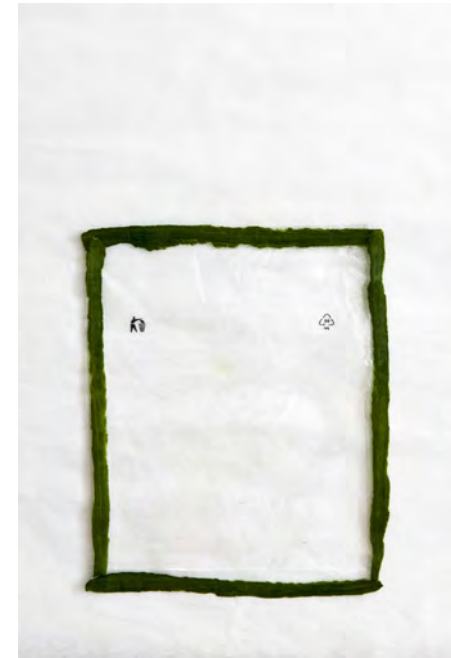
Font, 2015



Pagoda, 2016



Small Octopus, 2016



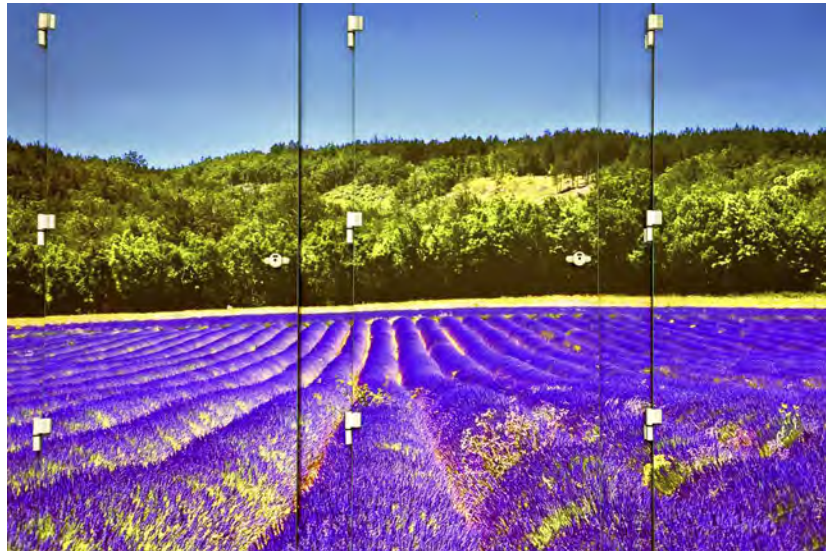
Delimitation, 2016

*White, from 2012*





*Banalities, from 2009*



Paris 1, 2011



Paris 2, 2011



Praha, 2012

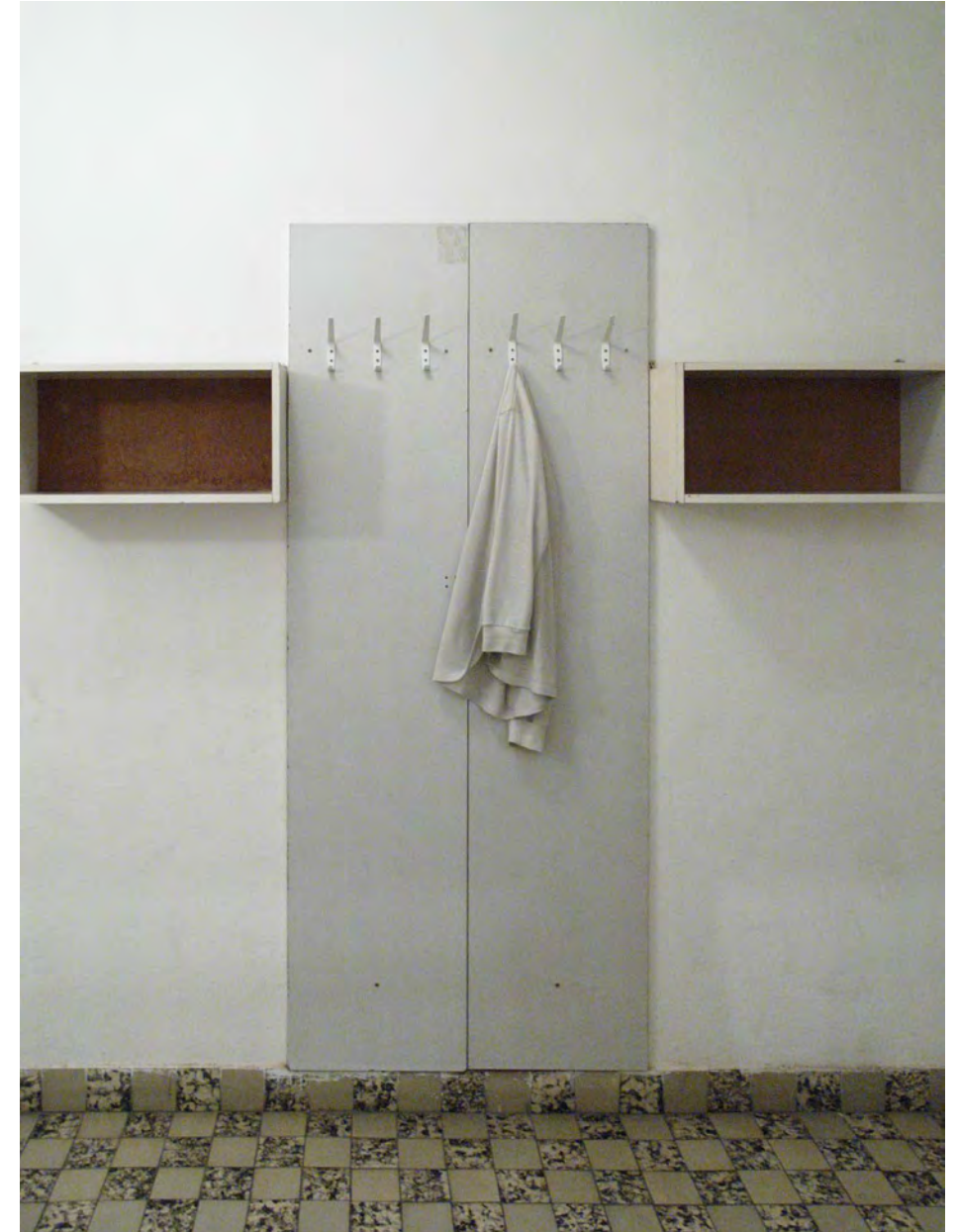


Frankfurt, 2011





Sluibice, 2011



Bratislava, 2009

*An Awkward Attempt at Self-Therapy, from 2005*









*Light & Form, from 2004*

