

Lena Jakubčáková

Between Solitude and Freedom

Abstract

This presentation of works by the Slovak photographer and teacher Lena Jakubčáková (b. 1980) is based on a selection of four scholarly articles that were written about her and some author's texts or fragments from her books. Together with her biographical information and a brief overview of her exhibitions at home and abroad, the magazine provides information about Jakubčáková's activity as a creative photographer. The articles, by Ivana Komanická (2017), Jindřich Štreit (2017), Steven Watson (2018) and Daniela Kaprálová (2019), offer interpretations of her key series – of her two long-term documentary projects, which essentially talk about prison, faith, solitude, individual freedom and revolt, and which were completed in the form of a book. The author's texts and the excerpts from two books *File 44* and *Granny from the Woods* reveal her relationship to the photographed persons. Everything is accompanied by more than fifty photographs, in black-and-white and in colour, some of which come from the author's archive and the exhibition documentation.

Keywords

Contemporary Slovak photography, Lena Jakubčáková, documentary photography, long-term projects, freedom, solitude, faith, revolt, Jindřich Štreit, Ivana Komanická, Daniela Kaprálová, Steven Watson

Between Solitude and Freedom

"Granny from the Woods" is the result of a 20 year long exploration of the life of the last resident of a Slovak village flooded in the 60s with the intention of creating a reservoir. One woman was unwilling to leave home; she only relocated a few metres further. Her harsh character and the place to which she is strongly attached, is like a spider web veil scaring away people from cities. However, this gentle veil hides a kind heart, unusual life experience and precious wisdom earned by living alone. This contrast is reflected in the appearance of the book - black wrapping /white cover, the size of a prayer book (226 pages, graphic design: Katarína Rybnická). This mysterious, seemingly dark realm is represented through still lifes divided into 10 chapters referring to Vanitas and to the relation

between gradual decay of the material world and the light, where the expiration really means starting a new journey. Chapters refer to and recontextualise the traditional genre of still lifes in painting, but it is especially chapter 10 that is dedicated to the vanitas motif. The work is also a contemplation on a unique understanding of the faith, loneliness, freedom and resistance of one woman. The author also shot a short film on the subject (12 minutes, editor and cut: Boris Vaitovič), this comes with the book in a form of QR code. Thanks to this long-term project there are some photos from my early experimenting, which was also the time when I began to visit Katarína Kiovská, the so called Granny from the Woods. I found some of my beginner's shots in my analogue archive were damaged. Although, I respect the impact the time had on them and I have not corrected them. Therefore, the book can be read in at least two different ways - it is a reflection on borders of categories of classical still life paintings in contemporary photography (see top title); as well as being a story about values in the life of an extraordinary woman, mostly about her solitude, rebellion and faith, which are encrypted in the still lifes (bottom title). Despite that the Granny from the Woods passed away a couple of days after finishing my project, I am keeping the text in the book in the present tense.

Lena Jakubčáková, 2019

Granny from the Woods

To understand the on-going project of documenting the life of the last

resident of a flooded village and not see it as an affirmative or bucolic view of a rural life so fundamental to Slovak popular culture, one has to take into consideration what Andrzej Stasiuk calls "Central-European solitude". A Polish writer pronounced these words when contemplating the apocalyptic destiny of a church, the only thing left from a flooded village in Eastern Slovakia where today there is a lake called Domaša. Similarly Lena Jakubčáková contemplates the last house, the house saved from ruins and soon to become a ruin, the re-located house of a woman who decided not to leave her home and moved further into the woods when the Communist regime forced the residents to leave their homes and replaced the village with an artificial lake Ružín. No less a photographer contemplates on the unique resistance of one woman which is not framed in a social documentary or easily understood within some kind of structure. With her photos an artist in fact takes us to a specific cultural space, a retreat of poets, created and re-created from the early 90's under the concept of Central Europe, in the retreat called Central Europe where solitude is often the only way to survive. A metaphoric documentary with its isolated motifs of cryptic significance requires not just poetic but also a kind of a spiritual apprehension. A history of a woman's personal life is not told just hinted at as in the photo Allegory of Fertility or given in the fragments of dialogues in the adjoining video, which is part of the book (QR code). Baroque details of still lifes with modern cuts pregnant

with darkness and light, which refer to and recontextualise the traditional genre of still lifes in painting, are all about the hidden and underlying message of the vanitas of human life, not only of old laces left in the dust but also of Holy Eucharist in a stock.

Ivana Komanická, 2017

Pure soul

Granny from the Woods, a loner from Ružín, is a living proof that one can remain oneself no matter what the conditions. She didn't let anyone "trim her wings", but she found the true values in life, something some of us might never achieve.

Katarína Kiovská maybe seemed to some like a very simple, ordinary woman who couldn't cope, who lived in a home full of clutter, but on the contrary, she knew what was really important - to pray, to survive, to make sure there's food each day, to not bother other people with her problems. Her way of living seemed to be hundred years behind, yet she actually got ahead of today's way by staying herself.

[For Lena Jakubčáková] she was a role model that Lena chose from the many types of role models that there are. We look up to ice-hockey players, to actors, still, to find a really genuine role model, I'd say we must admire the person who finds such personality, too. And these two souls - a modern, post-tablet era woman from a city, and a solitary woman from a tiny village - these two women found something in common. They both believed the

most important thing is not how we appear on the outside, what we say or wear; the most important thing is something that doesn't die - pure soul. I think this was what bound them together.

Big thanks to Lena for archiving the life of this beautiful woman. Lena unveiled her life for us, so now we can see it from the other side as well, see the woman she was on the inside. Because beauty doesn't equal aesthetics only, there's also pain, ugliness, but mainly truth and love. And I think this project possesses all of these attributes.

Daniela Kaprálová, 2019

New Forms of Publication

File 44 [...] features unusually tender portraits of male prisoners, made into a book that itself reflects the quiet care seen in the images. [...] File 44 is beautifully understated and draws the reader in with its hand-stamped details and ribbon binding, reminiscent of a particularly precious journal. The supporting materials submitted showed the prisoners themselves at work making the books, and the fact that the men had been so centrally involved in creating the project lent it still further emotional weight. A lovely book, clearly conceived and created with great consideration for its subject, File 44 was a favourite with all the judges.

Steven Watson, Brno Biennial 2018

IN SECLUSION

The convicts. Icons of prisons. Crime and punishment. Stations of the Cross. Purgatory. Freedom is

everything. And yet nothing, just an expression of free will, delight and something that binds human to the ground. Freedom is not there, not elsewhere. It is not outside, nor inside. Even if it is hard to imagine how it feels to live behind the real bars, in seclusion from the world and from what we love; for a human soul it must be harder to live in freedom that abuses its power. It is this human concept of freedom where not only amazing deeds and values but also pride, stupidity, crime and lawlessness have their place. Freedom is a gift that attracts the Prince of this world. Freedom is given to everyone but as soon as we think we have it, we start to lose its very substance. The more we want to own it, the less free we are. Captivity in freedom. Freedom in seclusion. Though photographs show people who do not feel free, these people have some potential to find and to feel the inner feeling of freedom in their seclusion just as those who live outside prisons. Either way, sooner or later, finding the real freedom does not happen without some level of spiritual seclusion from the world. The project *File 44* evokes imaginary prison file with a number that reminds of bars. It wishes to be a record of feelings of convicts' seclusion, their desires, their self-reflection. The photograph is a chance for me to show my interest in lives of the convicts, the interest that originated in my concern about people from peripheries in my very childhood. Curiosity and joyous interest in others that can draw from darkness to light, from suspicion to trust, from despair to hope. From

spiritual slavery to the inner feeling of freedom that is the freedom in the right sense of the meaning; the one that cannot be taken away from us and that - though not understood or carried out properly - still holds enormous power. Freedom that does not take prisoners, but sets everybody free. (Significance of freedom and experience from the jail is also hidden under a piece of paper in the book's introduction in the sealed convicts' answers to my two questions. The questions were: What does the liberty means for you? What did the experience being imprisoned give you?) This experience reassured me that "they" are not worse than "us" and that "we" are not better than "them". There is too much evil in the world to be concentrated in prisons only or to be pointed at by our fingers. Mutual understanding and finding God can easily happen even behind the bars.

Lena Jakubčáková, 2016

Convicts as the icons

Lena Jakubčáková is presenting a collection of photos taken between years 2007 and 2010 in two Slovak prisons, one in Sabinov, the other in Prešov. This project resulted in publishing her first book called *File 44* in 2016. On this occasion the author set up a large exhibition not only for the Central European House of Photography in Bratislava, but she also focused on serie of exhibitions that took place in the actual prisons. The exhibition was accompanied by the display of photographic work of convicts, with whom Lena collaborated, thanks to the international projects of Art Education in prison (which

was just a spontaneous follow-up to her project).

Photo shooting in prison is not simple. There are many bureaucratic obstacles to overcome. But Lena succeeded and she is giving us a rare testimony of life "in seclusion". The file was put together in the way that reflects the individual personalities of prisoners. Lena doesn't portray them as convicts, she really wants to capture them as human beings. The author focused also on the relationships between themselves, on their environment, sadness, loneliness, on their solitude. Even though the prisoners are together, above all, each one of them is mainly on his own. Lena is using symbols - shadow resembling a cross, scars from cuts on hands, gaze at the helicopter, reflection of a face...

Lena Jakubčáková has not based her photography on taking great pictures in attractive setting at all costs, but rather on the relations and fates and certain internal help to the convicts. She did not judge nor condemn them; on the contrary - she showed her interest in their feelings, she has become their friend and partner. We can feel it from every shot. Eyewitness account from the prison is usually brought by male photographers. There are not many women who dare to depict such a topic. The photo I find extraordinary is the one of the prisoners on the bus. Excellent shot, space within and outside. Blending bus interior with the countryside is a great metaphor of life. Convicts as the icons. He who is without sin

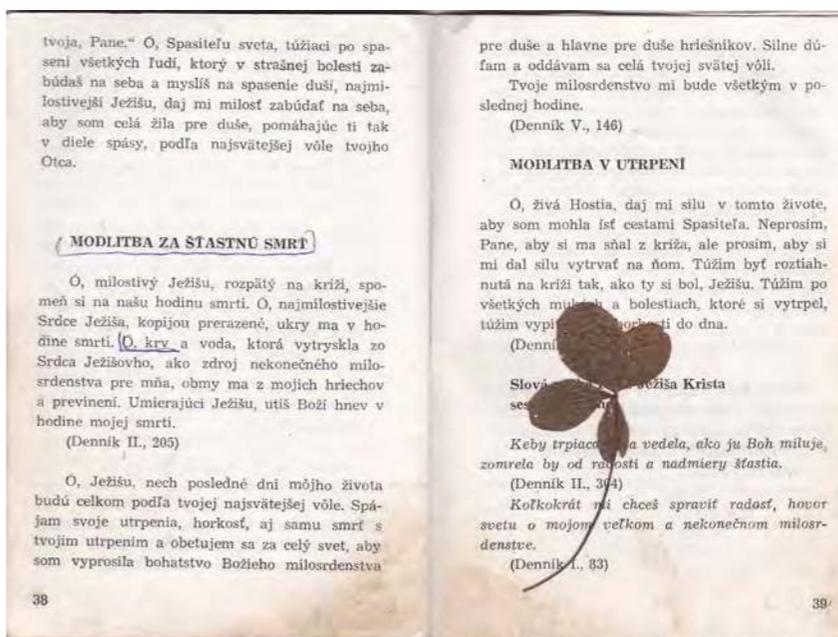
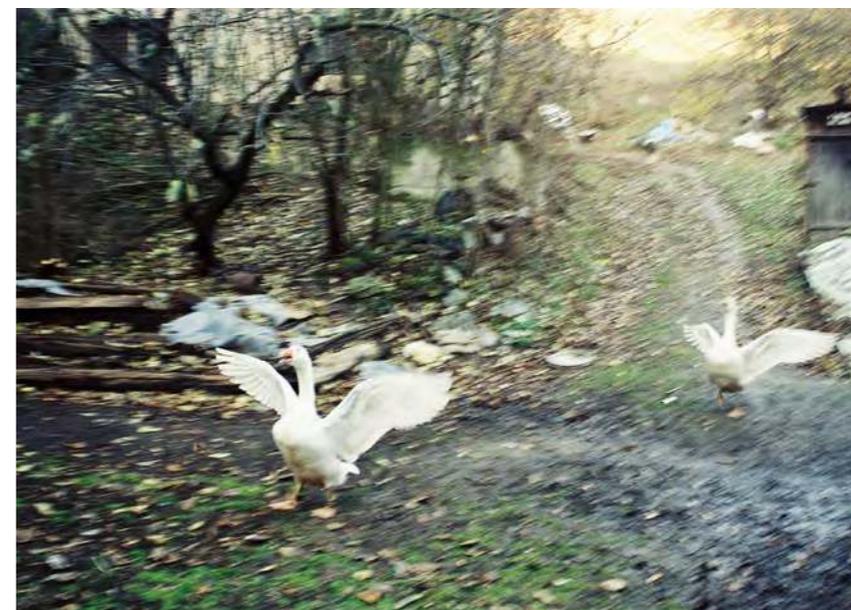
among you, let him be the first to throw a stone.

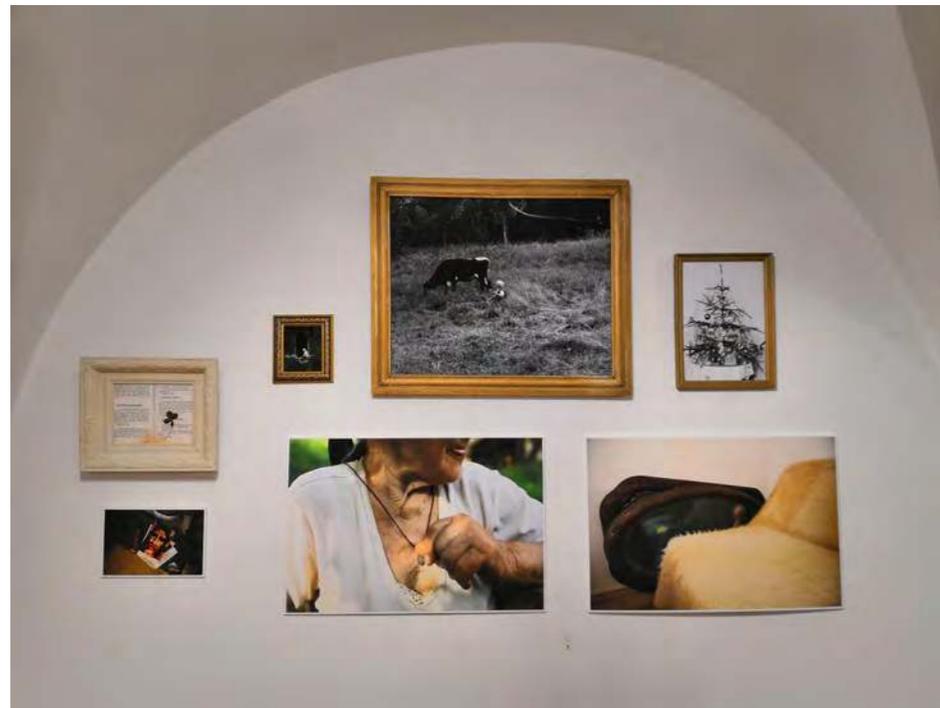
Jindřich Štreit

Granny from the Woods, 1997 - 2017









Exhibition Granny from the Woods, chapitre Religious Still Lives / Prayer for a Happy Death, Gallery of Spiš Artists, Spišská Nová Ves, 2019 (curator: Lucia Benická)



Exhibition Granny from the Woods, chapitre Kitchen Scenes II. / Eucharist, Gallery of Spiš Artists, Spišská Nová Ves, 2019 (curator: Lucia Benická)



Granny from the Woods, 2017, 226 pages, Concept & Photographs: Lena Jakubčáková, Graphic Design: Katarína Rybnická (Dummy Book)



Granny from the Woods, 2017, film, 12 min., Director & Cinematography: Lena Jakubčáková, Editor & Cut: Boris Vaitovič



Fragment from the book *Granny from the Woods* (dummy book, 2017)

One time, when she passes away, an important dimension disappears, a rare kind of human existence will die with her. The scent of that existence often strikes me when I am away from her, the world has a different

meaning, a different truth and values at that time. The time when the earth and heaven is full of God's word that He uses to choose the weak ones to show His greatness. The love for granny from the woods (or for Green Pearl, as she is referenced in the old inscription on the supporting wall behind the bridge

over the Ružín dam that she alone built, and that used to work as an advert for a local tourist club) is a love for a sharp, loud voice and its reproaches, the smell of muck and warm potatoes, for simplicity, naivety, solitude, the prayer for a happy death, to a reborn child...

Lena Jakubčáková, 2017



In Seclusion / File 44, 2007 - 2016



**Lena Jakubčáková: In Seclusion/
File 44**
ON THE BUS

Getting on the old bus early in the morning and going to work with a bunch of prisoners filled me with fear of something and at the same time gave me wings. It was probably a strange feeling from freedom that I could experience with them for a while in silence. That while was

formed by the road and the images that led us all to another destination. I was sitting in front of the bus just behind the driver, probably as a result of the combination of a number of factors including the inherited distance to the convicts, the dark and the fact we did not know one another. Still I could feel the sacred nature of this moment, their temporal belief that freedom

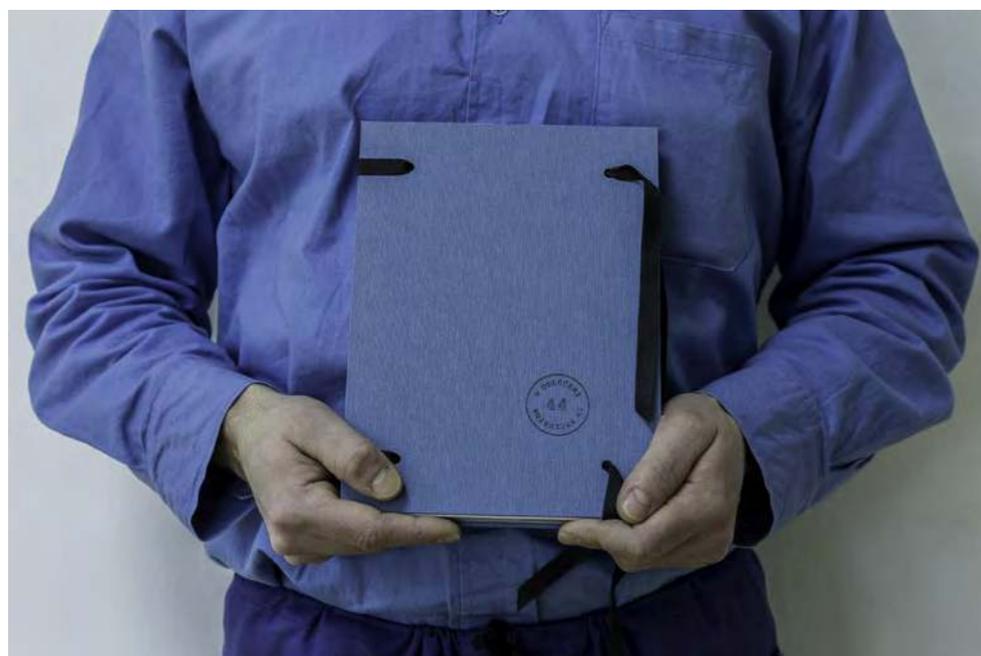


is indefeasible and its beauty and depth become obvious only if one does not have it. I will never forget those faces at the back of the bus when we were coming back “home” (me to real home, them to their temporal lack of freedom) and when after a day spent together I found courage and started talking to them. Sometimes it is very hard not to feel guilty, to forgive oneself. And the

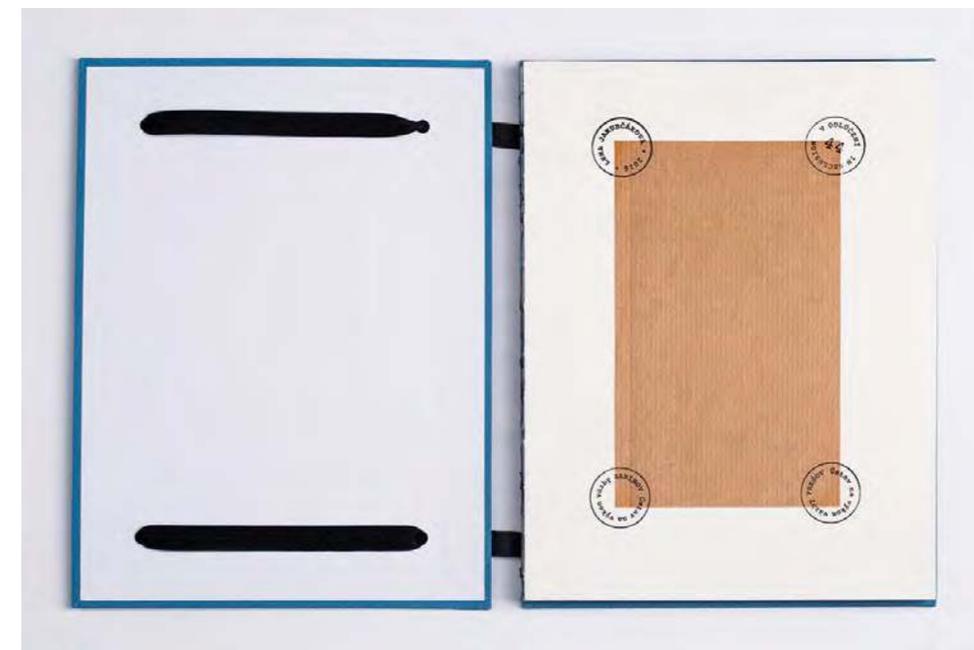
one, who really cares, is quiet and longs for someone’s favour. As if even the countryside had stopped escaping from them. It suddenly showed its love to the image deep down inside, where it has been reflecting their lives and desires.

Lena Jakubčáková, 2016





File 44, 2016, DIVE BUKI, Košice, 100 pages, Concept & Photographs: Lena Jakubčáková, Graphic Design: Samuel Čarnoký







Anima and Animus, 1998 - 2008



Wander, 1998 - 2000



In Search of Lost Time, 2007 - 2008



MgA. Mgr. Lenka Jakubčáková, PhD.
(*1980, Košice)

In her work, the photographer Lena Jakubčáková focuses mainly on documentary long-term projects. Her subjects are often solitude, prison, faith, individual freedom and revolt. She participated in a number of international projects, namely Second Cities (Košice - Marseille), Panel Story, EduArt in prison project, Outside - Inside, In Living Memory, Memory on Glass (priest and photographer Béla Petrik) and in Antoine D'Agata's *Odyssea* project in Slovakia and Ukraine. She translated contemporary Slovak poetry to French (published in journal ENTER+, 2012) and wrote papers on literary translation. She is a member of Košice PhotoART Centre. Her famous documentary projects include *In Seclusion / File 44* (2007 - 2016), *Marseilles* (2010 - 2013) and *Granny from the Woods* (1997 - 2017), the latter awarded with the Slovak Press Photo Prize (1st place, Category Daily Life, 2014) and finalist of Poznan Photo Diploma Award (2015). In 2016 her dummy book *File 44* was among finalists on the book photography festivals Kassel Dummy Award and

Self Publish Riga and at the end of the same year she finally published this book under the name *Spis 44 / File 44*. In 2018 the book won the Grand Prix on Slovak Design Award (thanks to graphic design of Samuel Čarnoký) and was finalist at the Photobookshow - J Book Show. In 2017 she extended the photographic project *Baba z lesa / Granny from the Woods* and put together new dummy book including a short film. Her photographs were exhibited in Slovakia, the Czech Republic, Slovenia, Poland, Hungary, Germany, France, Italy, Latvia, Ireland, Spain and China. At present, she is on parental leave and after she plans to return to her work at the Department of Visual Arts and Intermedia, Faculty of Arts, Technical University in Košice. She lives in small village Opátka.

Training

1999-2004
French philology, Faculty of Arts,
University of Prešov, Prešov, Slovakia.

2004-08
Literary criticism, Faculty of Arts,
University of Prešov, Prešov, Slovakia.

2006-14
Art Photography, Institute of Creative
Photography, Silesian University, Opava,
the Czech Republic.

Exhibitions (a selection)

- 2019 *Podoby slobody / Faces of Freedom*. A selection of international contemporary visual art, Nitra gallery, Nitra, Slovakia.
- 2019 *Lena Jakubčáková: Baba z lesa / Granny from the Woods*. Gallery of Spiš Artists, Spišská Nová Ves, Slovakia.
- 2019 *MASS 2019 / Media Art Slovak Scene 2019, Vol. 5*. The Andy Warhol Museum of Modern Art in Medzilaborce, Slovakia.
- 2017 *No go no reply*. Exhibition of the Department of Visual Arts and Intermedia, Faculty of Arts, Technical University in Košice, Kunsthalle, Košice, Slovakia.
- 2017 *Lena Jakubčáková: Vodlúčení / Spis 44 / In Seclusion / Spis 44*. Central European House of Photography, Bratislava, Slovakia.
- 2017 *Lena Jakubčáková: Baba z lesa / Granny from the Woods*. Slovak Institut, Budapest, Hungary.
- 2016 *Poznan Photo Diploma Award*, House of Photography, Lille, France.
- 2016 *They Said Yes / Central European Weddings in contemporary photography*. Muszi-Org, Hungary.
- 2016 *Kassel Dummy Award*, 8. Photobook Festival Kassel, Three Shadows Photography Art Centre, Peking, China (and the repeats of the book exhibition in Rome, Dublin, Oslo, Barcelona, Zagreb, Braga and Bratislava).
- 2015 *Poznan Photo Diploma Award*, *Slowodownia* Gallery, Stary Browar, Poznan, Poland.
- 2015 *25 years of Institute of Creative Photography*. 25th Mouth of

- Photography, Medium Gallery, Bratislava, Slovakia.
- 2015 *Institute of Creative Photography in Opava on Prague Photo Festival 2015*. Kafka House, Prague, Czech Republic.
- 2015 *Okamihy / Nové mená v súčasnej dokumentárnej fotografii / The moments / New names in contemporary documentary photography*. House of Photography, Liptov Gallery of P.M. Bohúň, Liptovský Mikuláš, Slovakia.
- 2014 *Slovak Press Photo*. Old City Hall, Bratislava City Museum, Bratislava, Slovakia.
- 2014 *Lena Jakubčáková - Michal Luczak - Martin Wágner: Sen o svobode / A dream about freedom*. Chapel of Saint George, Litovel, Czech Republic.
- 2013 *PING - PONG*. Exhibition of teachers and students of the Departement of Visual Arts and Intermedia, Faculty of Arts, Technical University in Košice, House of Arts, Bratislava, Slovakia.
- 2013 *Lena Jakubčáková: Marseille / Second Cities Project*. NOVA Photo Gallery, Košice, Slovakia.
- 2013 *Mladé médium IV. / Tri dielne / Youthful Medium IV. / Three workshops*. Gallery Opera, Theatre of Jiří Myron, National Moravian - Silesian theatre, Ostrava, Czech Republic.
- 2013 *Photo-Festival OFF Station 2013*. Moving Station, Station Plzeň, Czech Republic.
- 2013 *Projet Second Cities: Regards croisés*. Bibliotheca Alcazar, Marseille, France.
- 2013 *Nina Šošková - Lena*
- Jakubčáková: Pazuchy / Arm-pits*. Multimedia Space for Culture Now, Nástupište/Platform 1-12, Topolčany, Slovakia.
- 2013 *Lubo Stacho & Laboratory*. House of Photography, Liptov Gallery of P.M. Bohúň, Liptovský Mikuláš, Slovakia.
- 2012 *Civilizované ilúzie / Civilised Illusions / Collection of Photography of the Olomouc Museum of Art*. Museum of Modern Art, Olomouc, Czech Republic.
- 2012 *„I“ - Autoportréty študentov ITF / „I“ - Self-portraits of students of the Institute of Creative Photography*. OFF Festival, Piszatory Palace, Bratislava, Slovakia.
- 2011 *Lena Jakubčáková - Jindřich Štreit: Za mrežami väznice / Behind the bars of a prison*. House Quo Vadis, Bratislava, Slovakia.
- 2011 *Crash Test*. Exhibition of the youngest generation of students of the photo schools. Gallery Topičův salon, Prague, Czech Republic.
- 2011 *Cités / Second Cities project*. French Institute, Bratislava, Slovakia.
- 2011 *Dokumennt społeczny w fotografii*. Centrum Lowicka, Warszawa, Poland.
- 2011 *Cités / Second Cities project*. East Slovak Gallery, Košice, Slovakia.
- 2010 *Opava School of Photography*. Open Gallery, Bratislava, Slovakia.
- 2008 *Magic of Czech Photography*. Castle Bruntál, Bruntál, Czech Republic.

Curatorial projects

- 2019 *Krásy a pravdy. Beauty and truth*. Curator's project with Nikolas Bernáth. Exhibition of student works of the Faculty of Arts, OFF Festival, OD Dunaj, Bratislava.
- 2017 *Devät' / Martin Vlado / Nine / Martin Vlado*. Exhibition of the photographic illustrations from the book Flexibuk No. 5. Literary cafe Viola, Prešov.
- 2016 *Pamät' na skle / Farár a fotograf Béla Petrik / Memory on Glass / Priest and Photographer Béla Petrik*. Curator's project with Peter Župník. Exhibitions in Bratislava (Chapel of Saint John the Evangeliste, 24th Mounth of Photography), Košice (Gallery Veritas) and Kráľovský Chlmec (Museum Kráľovský Chlmec).
- 2016 *Reflexia nevideného / Reflection of the unseen*. Manor House Žehra - Hodkovce.
- 2016 *Pavel Mára: Mater*. Festival Fovember, Synagogue Zvonárska, Košice.
- 2015 *Retro Intro Extro Per*. Exhibition of student works of the Faculty of Arts, Festival Fovember, DIG Gallery, Košice.
- 2015 *Jindřich Štreit: Skrze hříchy do nebe / Through sins to heaven*. Festival Fovember, Synagogue Zvonárska, Košice.
- 2014 *Neexist*. Exhibition of student works of the Faculty of Arts, Kotolňa Gallery, Košice.
- 2012 *„I“ - Autoportréty študentov ITF / „I“ - Self-portraits of students of the Institute of Creative Photography*. OFF Festival, Piszatory Palace, Bratislava.

Articles and books about the artist, published works: (a selection)

- Bendzák, Ľuboš: *Vlastná váha / Own weight*. Kordíky: Skalná ruža 2019.
- Jakubčáková, Lena: *Spis 44 / File 44*. Košice: DIVE BUKI 2016.
- Jakubčáková, Lena: *Baba z lesa / Granny from the Woods*. Košice: 2017 (dummy book).
- Jakubčáková, Lena: *Baba z lesa / Granny from the Woods*. Košice: 2017 (short film): https://www.youtube.com/watch?v=EiAzQudHd_k (Slovak version) https://www.youtube.com/watch?v=zT_Aw8w27OQ (English version)
- Štěpánek, Branislav: *O väzniciach / About the prisons*. In: *Fotonoviny, Stredoeurópsky dom fotografie*, 39/17, 11th annual volume, avril 2017.
- Kočan, Robo: *Baba z lesa / Granny from the Woods*. In: *Fotonoviny, Stredoeurópsky dom fotografie*, 48/19, 13th annual volume, july 2019.
- Moore, Megan: *Photo Diploma Award exposé à Lille: diversité et attrait des images contemporaines*. In: *La voix du Nord*, 16th January 2016, <https://www.lavoixdunord.fr/art/region/photo-diploma-award-expose-a-lille-diversite-et-attraite-ia19b57395n3274641>
- Kitta, Richard (ed.): *Flexibuk No. 5. / Vlado & Devät'*. Košice: DIVE BUKI 2016.
- Birgus, Vladimír (ed.): *25 let Institutu tvůrčí fotografie FPF SU v Opavě / 25 years of Institute of Creative Photography*. Prague: KANT & Opava: Silesian University 2015.
- Jakubčáková, Lena: *Slovak Photographic Illustration*. Theoretical master's thesis, 2014: <http://www.itf.cz/dokumenty/fpf-dp-14-slovenska-fotograficka-ilustracia-jakubcakova-lena-final.pdf>.
- Bielešová, Štěpánka (ed.): *Civilizované iluze. Fotografická sbírka Muzea umění*

- Olomouc / Civilised Illusions. Photography collection of the Olomouc Museum*, Olomouc: Muzeum umění Olomouc 2012.
- Birgus, Vladimír (ed.): *Opava school of Photography / 20 years of the Institute of Creative Photography*. Opava: Silesian University 2011.
- Smejkal, Pavel Maria (ed.): *Second Cities, Cités*. Košice: PhotoART Centrum 2011.
- Koleček, Michal (ed.): *Obraz, v kterém žijeme / Picture we live in. Ústí nad Labem: Fakulta umění a designu University Jana Evangelisty Purkyně 2011.*
- Kitta, Richard (ed.): *ENTER+ / FRANCE*. Košice: DIVE BUKI 2011.
- Jakubčáková, Lena: *V odloučení / In Seclusion*. In: *Listy / Letters*, 2/2010, Olomouc: Nakladatelství Burian a Tichák 2010.
- Smejkal, Pavel Maria (ed.): *Second Cities, workshop Košice-Marseille*. Košice: PhotoART Centrum 2010.
- Jakubčáková, Lena: *Portrait*. In: *Digi Revue*, December 2008.
- Gavura, Ján (ed.): *Jedna báseň, dva jazyky. / One poem, two languages*. Prešov: Prešovská univerzita v Prešove 2006.
- Fišerová, Lucia L. (ed.): *Šestka / Six / Šest českých fotografických škol / Six Czech Schools of Photography*. Prague: Prague House of Photography 2006.

Prizes and others appreciations

- Národná cena za dizajn 2018 / Slovak Design Award 2018, Grand Prix for my book File 44, thanks to graphic design of Samuel Čarnoký.*
- Národná cena za dizajn 2018 / Slovak Design Award 2018, my book Granny from the Woods was finalist thanks to graphic design of Katarína Rybnická.*
- Photobookshow - J Book Show, finalist with the book File 44.*
- Kassel Dummy Award 2016, finalist with the book File 44.*
- Self Publish Riga 2016, finalist with the book File 44.*
- Poznan Photo Diploma Award 2015, finalist with the photographic serie Granny from the Woods.*
- Slovak Press Photo 2014, 1st place for the serie Granny from the Woods, category Daily life.*

Collections holding her works

- Muzeum umění Olomouc
Fotogaléria NOVA, Košice.