

Štěpán Brož





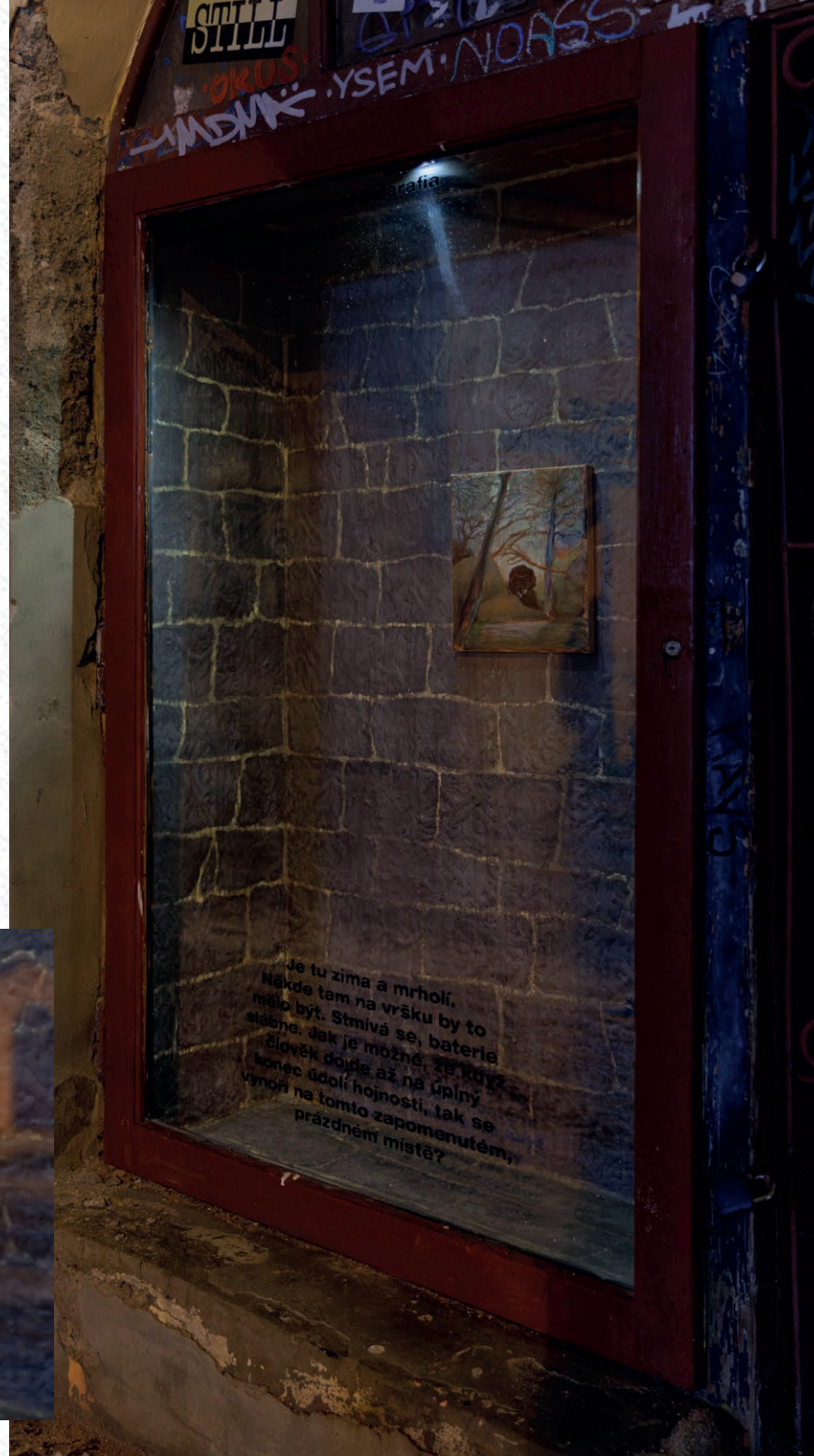
'Swampy Alliance' exhibiton view  
curated by Ján Gajdušek & Tereza Havlovicová  
at Kulturní centrum Schule, Šediviny (cz)  
2025



'awakening in the central swamp'  
oil and tempera on canvas  
175 x 165  
2025



'The Field of Love' exhibiton view  
with objects by Medard Zeman  
curated by Ivana Hrončková  
at TIC, Brno (cz)  
2024



Je tu zima a mrholí.  
Někde tam na vršku by to  
mělo být. Stmívá se, baterie  
slábne. Jak je možné, že když  
člověk dojde až na úplný  
konec údolí hojnosti, tak se  
vynoří na tomto zapomenutém,  
prázdném místě?

'Chronicle of Szlarafia' exhibiton view  
curated by Nela Klajbanová  
at vitrínka Deniska, Olomouc (cz)  
as a part of festival PAF  
2024



'Comet sighted' and 'The Parable of the Donkey'  
at 'Everything but a lie'

with Timur Alov, Julius Bobke, Bianka Chladek, Theo Ellison,  
Nschotschi Haslinger, Jakub Hájek & František Hanousek, Klara  
Jakes, Monika Kováčová, Šimon Sýkora, Peter Wächtler  
curated by Tina Poliačková, Lumír Nykl  
at galerie Klatovy/Klenová, Klenová  
2023



# 'Kingdom of Hex'

with Anna-Marie Berdychová & Samuel Stano, Nela Britaňáková, Veronika Čechmánková, Dominika Dobiášová, Masha Kovtun, Matyáš Maláč, Kateřina Rafaelová, Anna Slama & Marek Delong, Šimon Sýkora, Timur Alov, Kateřina Kabová  
curated by Ján Gajdušek  
at Meetfactory, Praha  
2023

'The discovery of the great truffle'  
110 x 80  
oil and tempera on linen canvas  
2023





'Happy wanderer'  
at 'Spooky butt 3: Co-parasitic / Microbial regression'  
with Petr Nápravník / Leon Eisermann / Sebastian Mittl / Laura  
Lintrup / Lukas Posh / Borsos Lőrinc / Pille Riin Jaik / Janina  
Weißengruber / Nikola Ivanov / Asfast  
curated by Šimon Kadlčák & Daniel Hüttler  
at Terén, Brno  
2021





'Prokleté jaro'  
with objects by Šimon Kadlčák  
curated by Týna Poliačková & Lumír Nykl  
at Berlínskej Model, Praha  
2021

*“ Judge for yourself, Signor Aladdin—judge, but do not confine yourself to one trial. Like everything else, we must habituate the senses to a fresh impression, gentle or violent, sad or joyous. There is a struggle in nature against this divine substance,—in nature which is not made for joy and clings to pain. Nature subdued must yield in the combat, the dream must succeed to reality, and then the dream reigns supreme, then the dream becomes life, and life becomes the dream. But what changes occur! It is only by comparing the pains of actual being with the joys of the assumed existence, that you would desire to live no longer, but to dream thus forever. When you return to this mundane sphere from your visionary world, you would seem to leave a Neapolitan spring for a Lapland winter—to quit paradise for earth—heaven for hell! Taste the hashish, guest of mine—taste the hashish.”*

–Alexandre Dumas, *The Count of Monte Cristo*

It all left its mark on us. The compulsive need to escape from the phantoms of the commonplace into the intensely green, flourishing countryside also played a role. It coated us in another layer of falsified memories and stirred up new illusions. The return to familiar waters brings the desire to break free of them, to tread overgrown paths and prune the wild branches. To disrupt the damned spring.

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In the hallucinogenic substances imported from the colonies, the Romantics of Western Europe found a way to travel, to admire the sublime natural sights and effortlessly become acquainted with faraway lands from the comfort of their armchairs. Along with Baudelaire and Dumas in the “orientally” stylized salon of the Paris Hôtel de Lauzun, where they met to snack on the chartreuse mixture of pistachios, spices, and hash oil, we also have the eloquent example of Thomas De Quincey. He describes an opium user not as a drug addict but rather as an “intellectual creature” for whom opium is a means of renewing the balance disrupted by the malignancy of the social environment. According to De Quincey, opium is an artificial or supernatural means of achieving the bending of time because dreaming can itself dictate the narration of life and upset its own causality. Only he

or she who dares to dream can recognize the meaning of experiences from a previous life, whether it’s a return to dark forest paths or open meadows—naturally at the cost of psychological investment. Opium is literally called “portable ecstasy”.

*My legs running through the night / Where will they carry me / Animal eyes in the thicket / Peeking through here and there / In the ravines, in the fields, in the undergrowth / Onward through the clearing / The moon floats among the rushes / It stops above my head / Where am I running and from whom / I ask myself / I’m summoning the forest nation / Running, I don’t know where*

–Lucie Bílá, “Útěk” [Escape]

While wandering through Damned Spring, one can, as usual, look to reliable helpers for points of reference, in other words historical and locally characteristic afterimages: the ruins of the nearby Marold panorama, that “device of captivation” – Hussite vaulges, morning stars, and monstres appropriated from the nationalist camp and customized for the fortification of Dracula’s castle as normalization-era cottage decorations made out of tin stolen from factories. Overgarments, stuffed with bedding and reinforced with bast rope, are reminiscent of the suffering mannequins in the display in the Špilberk Castle casemate. The contorted figures made from the clothes of straw men shake hands with the painted visions on the canvases of Šimon Kadlčák. The chain-smoking king of the dark elves himself hands me a goblet, as the right-wing singer Lucie Bílá croons in a song setting a Tolkienesque universe in the Czech lands. Similarly, in Štěpán Brož’s image, the concrete panel of a fence, like out of a catalogue of readymade houses, protrudes from a dreamily fairytale scene lifted from some corner of a suburban neighborhood, though he turns his stultified esthetic into mysterious scenery. Against this backdrop, the king of the dark elves invites us to receive communion “under both kinds”. He leads by example in a place which, before the epidemic, was used for communal feasting. Just have a taste.

Tina Poliačková & Lumír Nykl



‘Is it just a myth?’  
online project curated by Barbora Čápková  
Photo Jan Hromádko  
[Link](#)  
2021



'Pištec'  
oil on canvas  
100 x 110  
2020



‘Zkus chodit v mých botách’ with Mette Rasmussen  
curated by Týna Poliačková & Lumír Nykl at Holešovická Šachta, Praha, 2020



'Every Offbeat Step, Every Footprint Left'  
group exhibition curated by Proto Gallery System  
at Prisoning museum, Uničov  
installation view: right image—together with a sculpture by Vladimír Skrepl and paintings by Luděk Šofr  
2020





'You must gather your party before venturing forth'  
curated by Šimon Kadlčák  
at Zaazrak Dornych, Brno  
2020



‘Chýše’  
with Petr Nápravník  
offspace exhibition in abandoned shop at Cejl, Brno  
curated by Fitness3000 platform  
2020



'RADAR II'  
with Max Brück, Zoé Mahlau, Saya Schulzen, Carla  
Vollmers, Kevin Michalski, Immanuel Birkert and  
Sóley Ragnarsdóttir  
curated by Julia Reichelt  
at Kunstforum TU Darmstadt  
2020



'Earth, boring'  
with Lenka Bakeš, Ladislav Kyllar, Jozef Mrva Jr.,  
Petr Strouhal, František Svatoš, Ondřej Trhoň,  
Proto Gallery System  
at Berlinskej Model, Praha  
curated by Richard Bakeš  
2020



## contact

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## education

2022 – now Doctoral studies at the Faculty of Fine Arts, BUT, Brno

2019 autumn Exchange visit at KASK in Gent, Belgium

2018 – 2020 Faculty Of Fine Arts, BUT, Brno  
Studio of Painting 1

2017 spring Exchange visit at CEDIM in Monterrey, Mexico

2014 – 2018 Academy of Arts, Architecture and Design in Prague  
department of Illustration and graphics

2012 – 2014 Prague Graphic School – VOSG a SPSG Hellichova  
deparment of Book design

2011 – 2012 Charles University in Prague – Pedagogical Faculty  
departments of History and Social sciences

2003 – 2011 Grammar School Ústavní 400, Prague 8

## residencies

2024 Galerie XY, Olomouc

Schaumbad, Graz (at)

2022 Residency ESAC, Český Krumlov (cz)

2017 Residency at La Mano Press with Artemio Rodriguez  
at Pátzcuaro (Mx)

## awards

The Most Beautiful Czech Books of 2015 – 3rd place in a student category

solo exhibitions		2022	Zkazky z temného lesa – Entrance Gallery, Praha (cz) host at Šimon Sýkora's show Rotting home – SPZ Gallery, Praha (cz)
2025	Swampy Alliance – Kulturní centrum Schule (cz)	2021	Spooky butt 3: Co-parasitic / Microbial regression – Terén, Brno (cz)
2024	Chronicle of Szlarafia – vitrínka Deniska (PAF), Olomouc (cz)		Crooked timber – Tanke, Vienna (at)
2023	Hodoeporicon – Galerie Art, Brno (cz) Krajem šnečího lidu – UKG, Děčín (cz)	2020	After 9th wave – Czech centre Bucharest, (ro) Damn plan – UFF Uničov (cz) Prokleté jaro – Berlinskej Model, Praha (cz) Tady a teď – Brno House of Arts (cz) Umění volá! – The House of Lords of Kunštát, Brno (cz)
2020	You Must Gather Your Party Before Venturing Forth – Zaazrak Dornych, Brno (cz)		Zkus chodit v mých botách – Holešovická šachta, Praha (cz)
2019	I Lower My Sword; Ready to Join the Eternal Feast Among My Most Beloved Companions – Kafara Gallery, Brno (cz)		Medieval Peasant Song – KASK Drawing Cabinet, Gent (be)
2018	Joyfull Medieval Times – Xaoxax Gallery, Praha (cz)		RADAR II – Kunstforum TU Darmstadt, (de)
2016	Krajina – Vzájemnost Gallery, Praha (cz)		Earth, boring – Berlinskej Model, Praha (cz) Chýše – offspace exhibition with fitnes3000 platform, Brno (cz)
duo exhibitions		2019	Tropical Mystical – Monomach Gallery, Brno (cz)
2024	The Fields of Love – TIC, Brno (cz)	2018	Revitalizace – Znak Gallery, Praha (cz) Good To Feel – Nibiru Gallery, Ostrava (cz) PeeNuts – Municipal Gallery Beroun (cz)
group exhibitions		2017	Don't Fetishize Your Own Sadness – Cyril Gallery, Prostějov (cz)
2025	Doky, vlaky, hlad a boty – Stanice6, Praha (cz)	2016	Veins 2 – Lustr Festival, Praha (cz) Veins – Atelier Síň, Telč (cz)
2024	festival Lustr 2024 – Praha (cz) Intervence – Švihov castle (cz) Heile Welt – Schaumbad, Graz (at) To the Bottom of the Goblet – AQB, Budapest (hu)	group projects	
2023	Drifter's Songs of Life & Death – Tschechisches Zentrum Wien (at) Everything but a lie – Galerie Klatovy/Klenová, Klenová (cz) Kingdom of Hex – Meetfactory, Praha (cz) Artrooms Moravany 5 – Kaštiel Moravany nad Váhom (sk) Zavřou nám klubovnu – festival Bučení, Lubná u Poličky (cz)	2021	Is it just a myth?
		2020	Kludde Booster Compilation Conjunktival & Nooit meer Naar Huis