

# LOOSENING IN HOLD

Magdalena Šimurdová

MEMORIES OF MATTER

Magdalena Šimurdová's exhibition is the second chapter of the group exhibition project Memories of Matter, presented by Rozkvet Gallery throughout 2026.



opening 24.7. 2026 o 19:00  
exhibition dates 25. 7.– 29. 8. 2026

curator  
Viktória Pardovičová

The geological process through which heterogeneous masses come together and break apart to form conglomerates like entities created through the binding of originally unrelated materials, serves as the point of departure for the exhibition by Czech visual artist Magdalena Šimurdová. It is a condition of interconnection under pressure of bonds that are heterogeneous and often contradictory. The joining of rocks, minerals and other sediments continues to unfold through processes of fracture and disintegration despite their apparent solidity as a unified whole. These conglomerates establish consolidated relationships while their individual elements retain aspects of their distinct character. The chemical and physical conflicts they embody are conditioned by the specific ecosystems in which they occur, while the materiality of their encounters and interdependencies draws upon the memory of processes concealed beneath the surface.

The artist's objects, reliefs and transformed photographs function as material archives—records of interactions between chemically modified and original substances and forms that become heterogeneous ecosystems, internally conflicted as well as contrasting with one another. Their simultaneously solid and fragile presence within the installation occupying the gallery space engages with erosion, ephemerality and gradual dissolution, processes that nevertheless give rise to new narratives and collaborations. The artist explores the sensitivity of forms of compression and the ways materials hold together, while simultaneously referring to the interconnections that shape the realm of human bodies and emotions. How many meanings, influences and pressures constitute the bond of our sincerity and our sensory experience of mutual closeness? Are we capable of sensing the moment of separation and loss, which at the same time opens the possibility of discovering new forms of both individual and shared existence?

Interspecies as well as interpersonal relationships are conditioned by mutual tensions, conflicts and shared vulnerability and intimacy, which strengthen resilience in moments of crisis while equally contributing to erosion and the continuous transformation of their constituent elements. Magdalena Šimurdová's project questions the fixed status of connections and partnerships as manifestations of the stigmas characteristic of human societies, as well as the experience of a relationship's disruption as a moment of both compression and transience, when it becomes possible to perceive that the whole can no longer hold together. This may serve as a metaphor leading towards a deeper understanding of non-hierarchical systems beyond the human, of the processes through which rocks are formed and of expanded modes of sharing, contamination and attentiveness across deep temporal scales. Contamination itself, as Anna L. Tsing suggests in *The Mushroom at the End of the World* (2015), can become a medium of transformation, a form of collaboration, or even a condition of survival in ecologically as well as socio-politically complex times.

The material that binds together conglomerates and agglomerations of industrial fragments and organisms also becomes central to the exhibition—calcite, iron oxides, or clay in geological processes, and, in the artist's work, materials such as plaster, cement or tin. A binding agent provides stability, yet this stability should not become suffocating, restrictive, or toxic. The artist points to the capacities of geological materials, as well as plants and other organic life forms, such as lichens and algae, to create stable forms of collective bodies and interconnected cycles while preserving their original individuality. Their disintegration or disruption, therefore, need not signify loss but rather another generative transformation.

Like the matsutake mushroom described by Tsing, these forms become both mirrors of the present and archives of the memory of original communities that gradually learn to adapt and seek new, specific modes of life and communication suited to the disrupted conditions of colonised and transmuted materials produced according to the patterns of anthropocentrically oriented systems. Relationality and mutual contamination emerge here through accidental encounters and strained connections. At the same time, they sustain the capacity to preserve the memory and resilience of microworlds that may offer a counterpoint to societies shaped by the pressure to succeed and conform to idealised dogmatic forms, by desire, stereotyping and the erosion of relational sincerity.

### **Magdalena Šimurdová**

is a visual artist based in Brno, where she graduated from the Faculty of Fine Arts (FaVU), Brno University of Technology, in the Spatial Design Studio. Her practice centres on spatial installations and objects, drawing on the principles of speculative alchemy and the concept of the decolonisation of materials. She investigates geomorphological and biological processes, approaching them as models of transformation, interconnectedness and mutual interaction. Her work explores relational fields and metaphors of shared experience across both human and more-than-human systems. Through these, she articulates alternative relational networks and non-hierarchical modes of organisation that challenge binary categories and open up more permeable definitions of individual positions. Her research is grounded in material investigation; by bringing together diverse elements, their meanings, memories, and processes of transformation, she examines the emergence of hybrid forms and relational configurations. Šimurdová's work has been presented in solo exhibitions at Zaazrak Dornych, Postpost Gallery (2025) and Galerie Umakart (2026), as well as in group exhibitions at TIC – Galerie mladých (2023), (A)VOID Gallery (2023), Galerie OFF/Format (2025), Galerie Lázně Liberec (2026), among others.

Under the title *Memories of Matter*, Rozkvet Gallery presents a group exhibition project featuring individual artists and authors. *Memories of Matter* explores parallel perspectives and artistic approaches engaging with themes of temporality, material and visual memory, technological imagination, and the mutability of reality.

artists: Marcel Korec, Magdalena Šimurdová,  
Lucia Žitnayová, Magdaléna Masárová

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