

Roman Štětina
p o r t f o l i o

FOREWORD, 2018

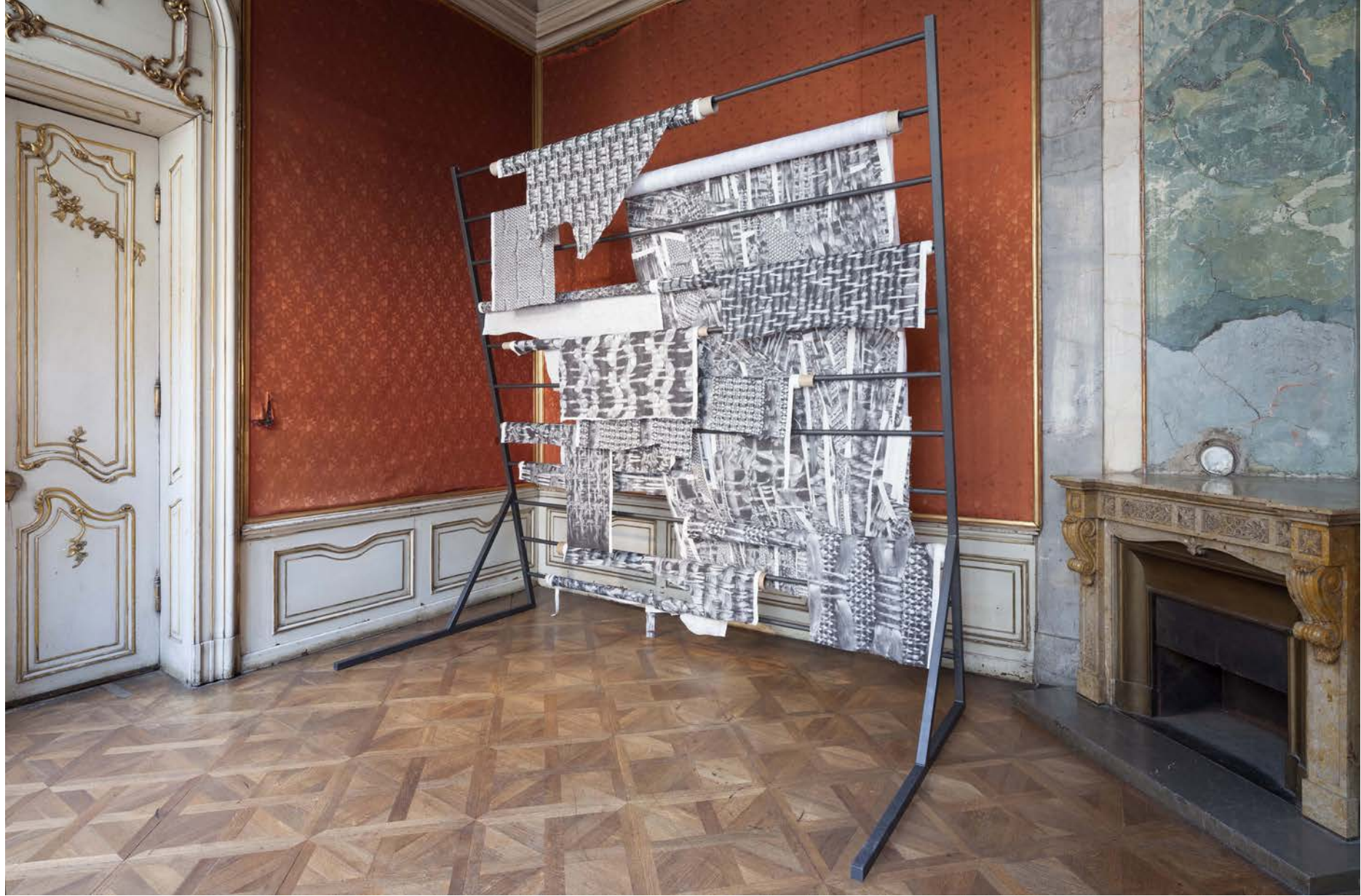
solo show at Prague City Gallery, Colloredo-Mansfeld Palace, Prague
(in collaboration with fashion designer Mia Jadrná)



Installation in space consisting of sound installation, steel construction, sound absorbing foam, glass panes, printed fabric, clothes (designed and made by Mia Jadrná)
more info: <https://www.ghmp.cz/en/exhibitions/roman-stetina-foreword/>









THIS IS ME YOU, 2018

solo show at Polansky Gallery, Brno



Installation in space consisting of light installation, sound absorbing foam, plastic, painted steel construction, wheels, stickers, glass panes, 4K video with sound on TV watch excerpt: <https://vimeo.com/302671061>



SHAVE AND A HAIRCUT - TWO BITS, 2016

site specific installation, Cardiff Contemporary 2016, curated by Louise Hobson



'Shave and a haircut – two bits' is a time-based work, one which only really existed in its installed state. The exhibition venue, a back room in the city centre, has the appearance of being both out of space and out of time, and through a series of light box images, the space is mirrored back into the space, a reflection of a reflection as if somehow the space is perpetuating its own fiction. The installation is made for and of the space it inhabits and it's within this mirror of the present that the four film works speak of presence and absence, longing and letting go. (*excerpt from text by Louise Hobson*)



digital photography in commercial light box
59 x 84 cm each

INSTRUCTIONS FOR USE OF JIŘÍ KOLÁŘ, 2016

feature-length film made in collaboration with Miroslav Buriánek, 130 min.



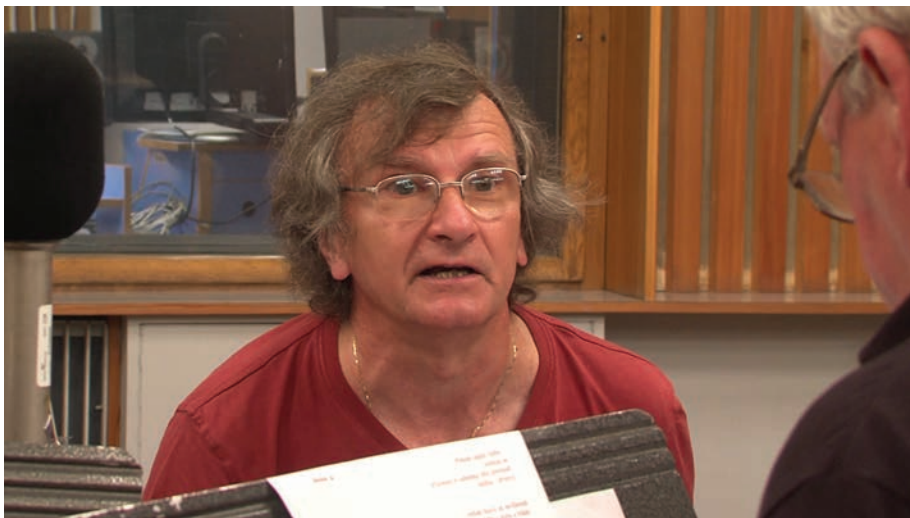
installation view, Plato gallery, Ostrava (CZ)

feature-length film made in collaboration with Miroslav Buriánek—a long standing director of radio drama for Czech Radio—which traces the process of recording a series of poems by the Czech poet, artist and translator Jiří Kolář (1914-2002).

HD video, 16:9, sound, 130 min, link: <https://vimeo.com/201513937>



exhibition view, Plato gallery, Ostrava (CZ)



video stills

DRAWING LESSONS, 2015

plaster cast, silly putty, various dimensions



Silly Putty is a toy based on silicone polymers that have unusual physical properties. It contains a viscoelastic liquid silicone, a type of non-Newtonian fluid, which makes it act as a viscous liquid over a long time period but as an elastic solid over a short time period. It was originally created during research into potential rubber substitutes for use by the United States in World War II. The non-toxic putty would bounce when dropped, could stretch farther than regular rubber, would not go moldy, and had a very high melting temperature. However, the substance did not have all the properties needed to replace rubber. In 1961 Silly Putty went worldwide, becoming a hit in the Soviet Union and Europe. In 1968 it was taken into lunar orbit by the Apollo 8 astronauts."



SOUVENIR, 2015

solo show at Polansky Gallery, Prague



exhibition view, Polansky Gallery, Prague, 2015



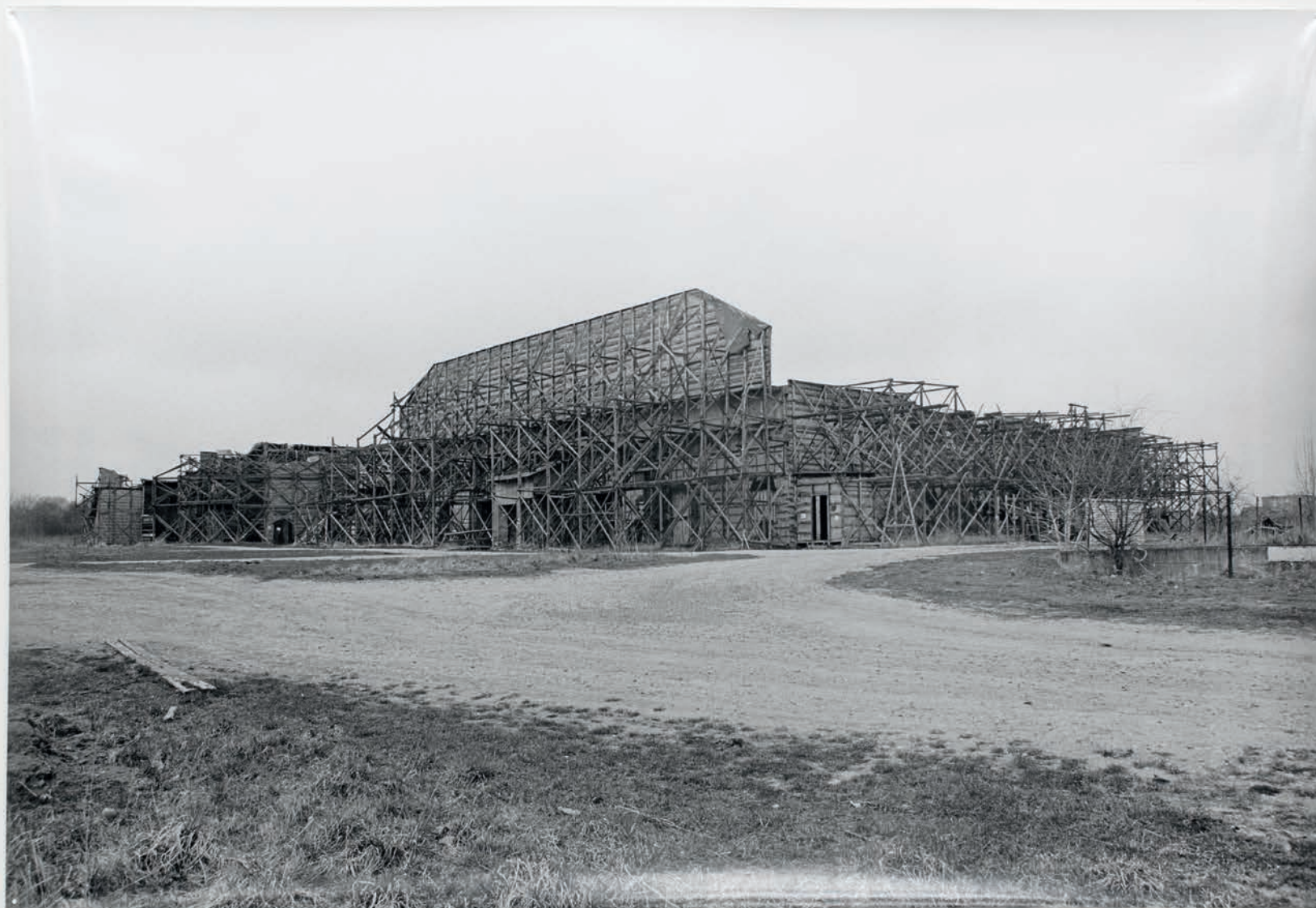
plaster copy of Doryphoros, silly putty and wooden base
212 x 42 x 30 cm



exhibition view, Polansky Gallery, Prague, 2015



Test Room, HD video, 6 min., 2015
watch: <https://vimeo.com/131585779>



Plot of land (Barrandov Film Studios), B&W photography
70 x 100 cm, 2015



Plot of land (Barrandov Film Studios), B&W photography
70 x 100 cm, 2015



exhibition view, Polansky Gallery, Prague, 2015

THRESHOLD, 2015

HD video, colour, silent, 2'29"

link: <https://vimeo.com/120780025>



video still

LOST CASE, 2014

feature-length film, 58 min.



video stills

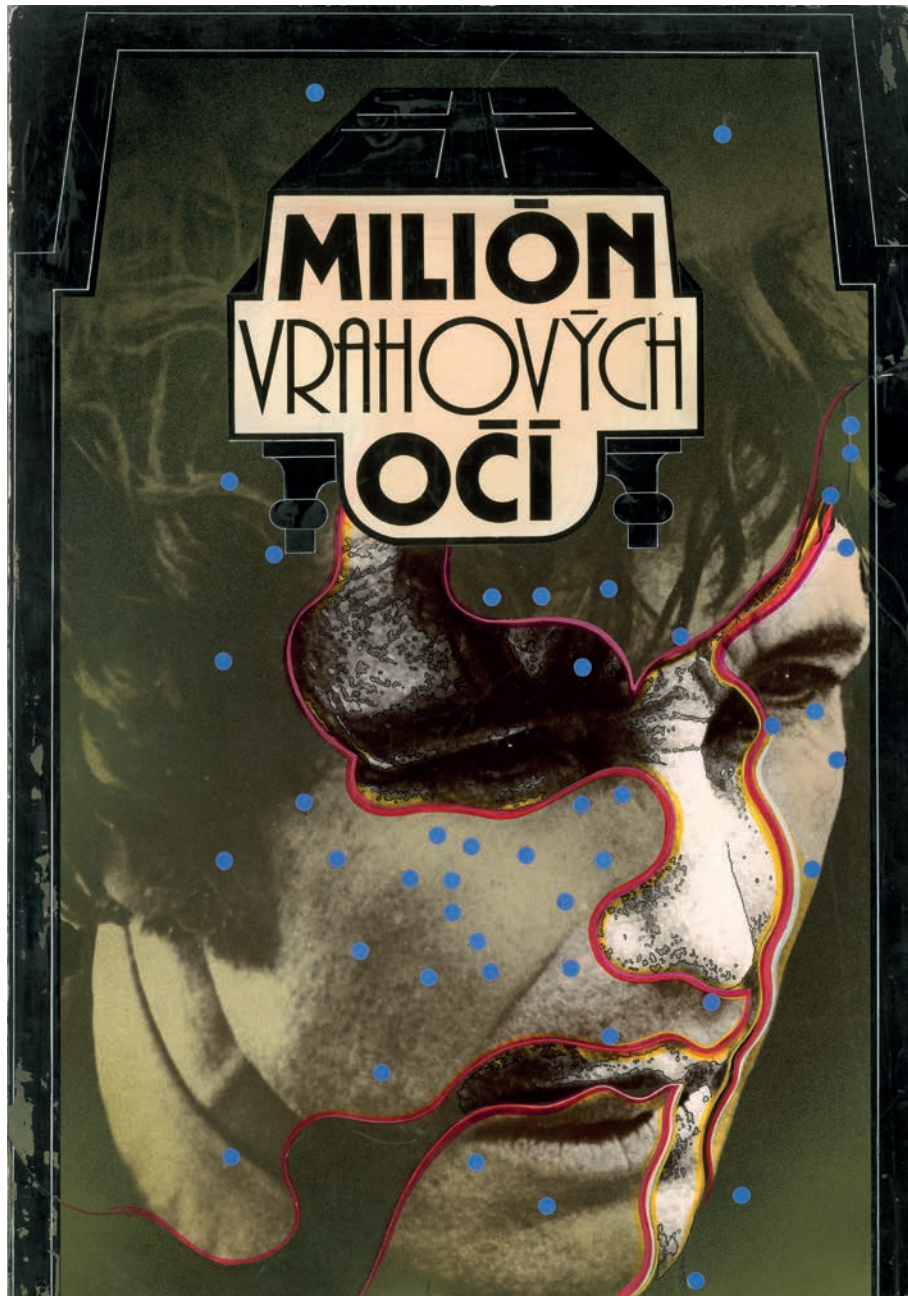
The film study of the detective genre was created by means of re-editing the episodes of a legendary TV series COLUMBO (starring Peter Falk) made between 1968 and 2003. The “newly created” episode explores the boundaries between the film protagonist and the actor. The film shows the film industry effort to keep a popular character as close to the conventional model and viewers’ expectations as possible.

The project involved collaboration with a leading graphic designer and creator of Czechoslovak film posters Zdeněk Ziegler (b. 1932). For Lost Case, he revived and adapted his original, previously unused design of a film poster from 1977.

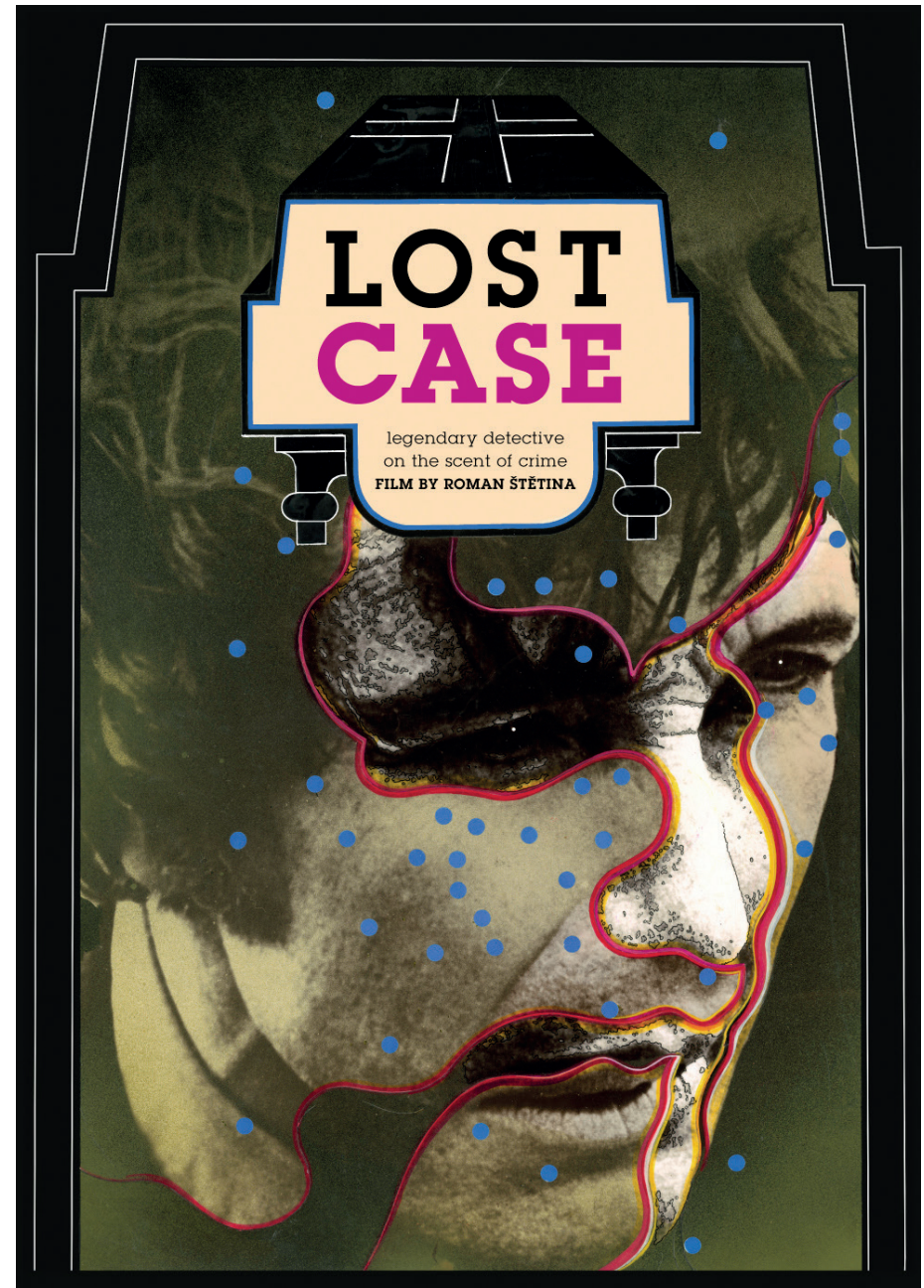
link: <http://vimeo.com/108101162>



video stills



film poster designed by Zdeněk Ziegler in 1977



film poster modified by Zdeněk Ziegler in 2014

TONGUE TWISTER, 2014

super 16mm film / digital transfer, colour, sound, 5'46"



pre-production study, colour negative film

We see a sound engineer (Jitka Borkovcová) playing back a recording on a reel-to-reel tape recorder. A tongue twister is recorded on the tape. The voice of an man (Tomáš Černý) keeps repeating the tongue twister. After a larger number of repetitions, the voice occasionally fluffs a word, or stutters. At that moment the sound engineer stops the recording and locates the place with the stumble by turning the spools. She cuts it out, sticks the tape together and carries on. We see the flawless edit being reeled onto the right reel, but we never get a chance to listen to it again. Thus we only see the resultant flawless version of the tongue twister, but never get to hear it.

A phonetic transcription of what we hear is [ɔd ɔklopɔ kɔ ɔklopɔ kiklop kɔɔl kɔɔl:]. It is a traditional Czech tongue twister which could be translated as “A Cyclops rolls a ball from a hatch door to a hatch door”

link: <http://vimeo.com/85210695>



pre-production studies, colour negative film



pre-production study, colour negative film



personal archive of Jitka Borkovcová, ca. 1965

Jitka Borkovcová, *1936

Since 1955 she has worked as a technician and Senior Sound Editor in Czechoslovak, later Czech, Radio. Her colleagues in radio talk about her as a holder of “radio memory”. She has collaborated on hundreds of legendary programmes, radio productions and plays. For more than fifty years she worked on an almost daily basis with technology that no longer meets today’s standards.



installation view, The Importance of Being in a (Moving) Image
National Gallery Prague, 2015

AUDITORIUM, 2014

reconstruction of a curtain by an unknown artist based on preserved archive photographs

Between 1965 and 1980 a room existed in the building of Czech Radio in Pilsen known as the Stereo Auditorium. It was furnished in the so-called Brussels-style and was used by the artistic board of Czechoslovak Radio for listening to, and approving, stereo radio programmes, as well as for testing loudspeakers. While listening, the audience faced a curtain behind which the loudspeakers were located. The curtain was made from pastel-coloured hessian which was sound-permeable, but non-transparent so that the loudspeaker manufacturer remained anonymous. According to eyewitness testimonies, the curtain has not been preserved. The curtain designer is unknown.



view into Stereo Auditorium in Czechoslovak Radio Pilsen, courtesy Czech Radio archive
photographer unknown, ca. 1975, Pilsen (CZ)



installation view, Stereo Auditorium in Czech Radio – Pilsen, 2014
digital print on fabric, 620 x 315 cm



installation view, Städelchule Rundgang, Frankfurt am Main, 2014
digital print on fabric, metal construction, 620 x 315 cm

SOUND EFFECTS PROPS ARCHIVE, 2013 / 2014

A photographic series of fictitious props for creation of sound effects. The design of the objects is inspired by the aesthetics of the sound studio equipment of the analogue era. The same inspiration is obvious in the manner of documentation and adjustments of the photos.



installation view, Art and Shadow, Czech Center Prague, 2014



installation view, Art and Shadow, Czech Center Prague, 2014

STUDIO No. 2, 2013

solo show at Polansky Gallery, Prague

With the aid of a video installation combined with a fragmentary impression of sound studio equipment, the space of the gallery is transformed into a visual transcription of a place primarily designed for working with sound. The spectator here finds himself in the position of participant in a virtual recording session in the role of both the recording technician and the recorded subject – the other visitors to the exhibition can observe him through a typical 'studio' window.



exhibition view, Polansky Gallery, Prague, 2013

A static camera is recording a person who is concentrating on producing a fire arms shot sound effect by means of an archaic prop called a “flap” or sometimes “whip”. However, the sounds which you can hear in the actual video are the sounds of real fire arms taken from a sound effect data bank. The work focuses on several parallel themes - from the inability of our senses to discover post-production in a piece of art to almost psychological study of a person moving in the architecture of the recording studio.



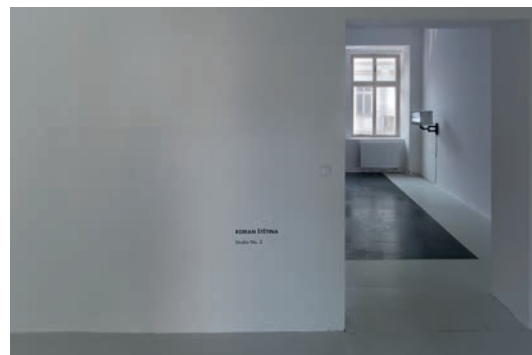
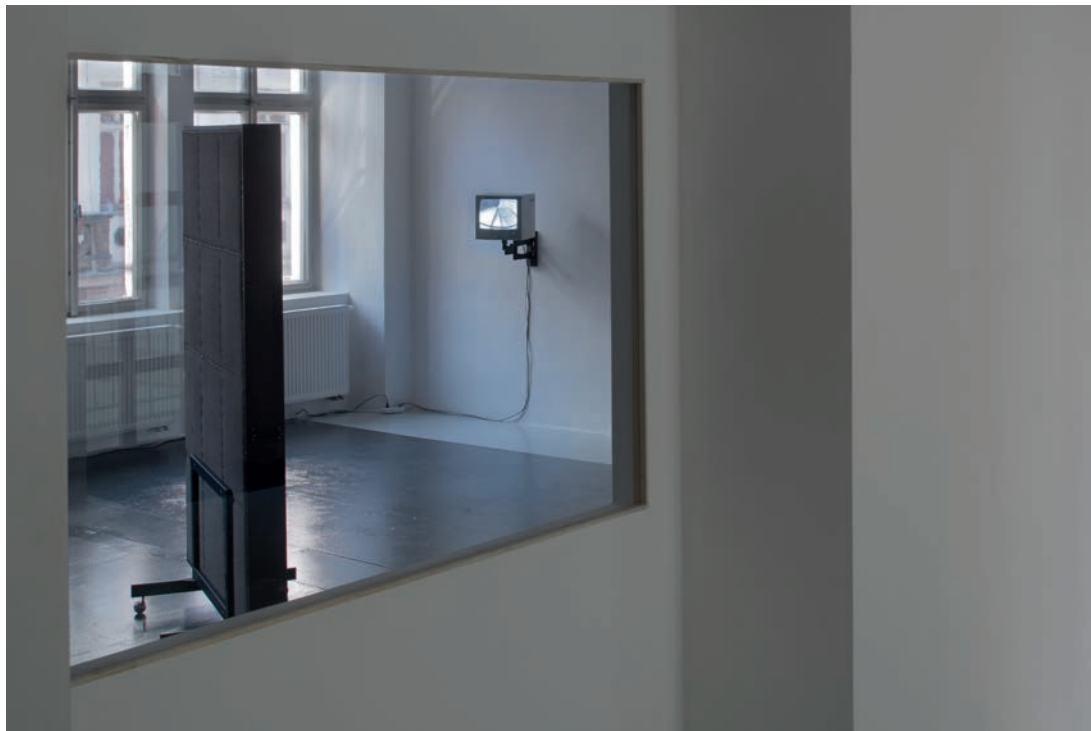
STUDIO No. 2 (Slapstick)
HD video, colour, sound, 5'38"
<https://vimeo.com/58893237>

LIST OF EXHIBITED WORKS

STUDIO No. 2 (Slapstick), HD video, colour, sound, 16:9, 4:32 min, loop, 2013, <https://vimeo.com/58893237>

STUDIO No. 1 (Demonstration), video, b/w, no sound, 4:3, 12:30 min, loop, 2011 / 2013, <https://vimeo.com/63579261>

renovated sound absorbing panel, ready-made, 185 x 116 x 55 cm, 2013
window to another room, window pane 100 x 185 cm, wooden frame, 2013



exhibition view, Polansky Gallery, Prague, 2013



renovated sound absorbing panel, ready-made, 185 x 116 x 55 cm, 2013

STUDIO No. 1 (Demonstration), 2011

video, 16:9 HD, 10'00"
recorded in studio of Czech Radio – Pilsen

The late functionalist-style building of the Czech Radio in Pilsen was the first building in Central Europe built specifically for the purposes of radio broadcasting. The design dates back to the mid 1940s. However the building was not completed until 1956. The building hosts a studio of 1350 sq m for performing and recording radio plays in so-called “theatre in front of a microphone” method. However, at the time when the construction of the studio was completed, the method of recording radio plays had already changed. The change was brought about by the widespread usage of audio tape recording which could be easily edited. It was no longer necessary that all the performers and technicians are present at the same time at the same place. Therefore, the great potential of this generously designed studio has never been fully used and the studio serves various completely different purposes. The video features an actor who demonstrates how the sound effect props and equipment which survived in the studio are used.

link: <https://vimeo.com/32561670>



video stills

LIFE CLOCK, 2012

installation in space, black opaque glass mounted on a wall, various dimensions

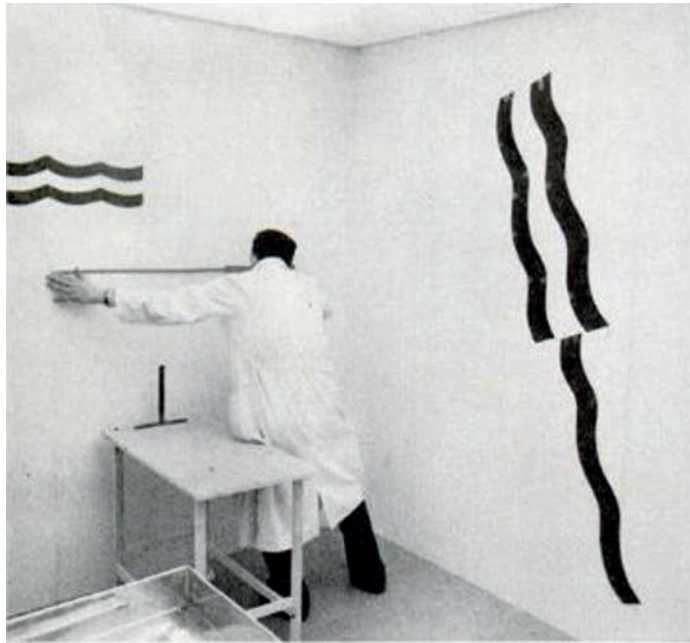
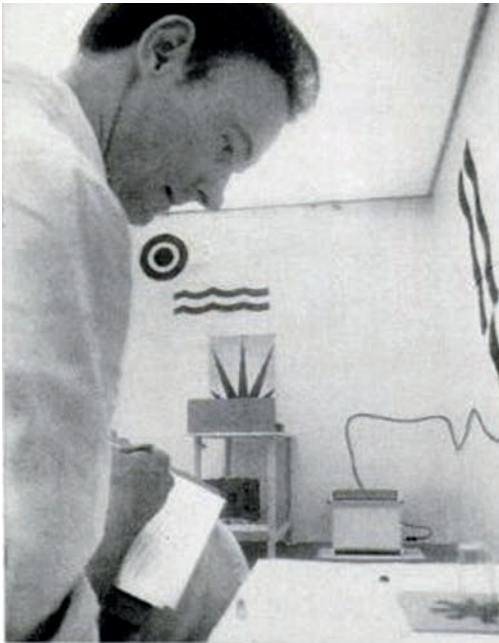
Shapes and positioning of the objects are based on paper orientation marks which were used in two laboratory rooms in Paris and New York in 1955 where the German scientist Max Renner experimented with the time perception of bees.



installation view, 35m2 gallery, Prague



installation view, 35m2 gallery, Prague



scientist Max Renner in laboratory, 1955

TALKING ABOUT ART, 2012

video, b/w, sound, english subtitles

a fictitious interview about art with a deceased Czech actor Rudolf Hrušínský

link: <https://vimeo.com/43745262>

art is

like a blue balloon

– Everybody is talented in a way;



video stills

CABINET, 2010
(with Karolína Mikesková)

artificial minerals made from polyester resin, plaster and sand



based on the painting by František Kupka "Amorfa: Two-coloured Fugue", 1912
23 x 17 x 7 cm



based on the painting by Zdeňek Sýkora "Composition No. 168" (detail), 1999
16 x 12 x 3 cm



based on the painting by Josef Čapek "Woman's Head", 1915
11,5 x 12 x 6 cm

IF [training in materials and tools], 2010
(with Tomáš Moravec)

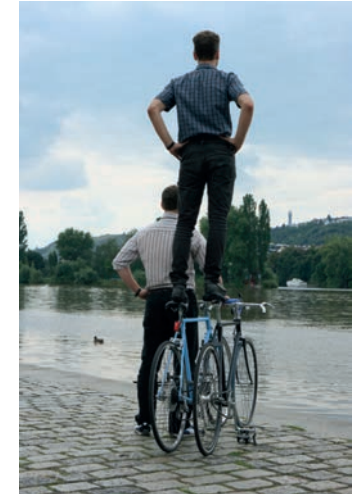
solo show at Kostka Gallery, MeetFactory, Prague



installation view, synthetic rope, fabric, battens, ca. 9 x 10 m
Kostka Gallery, MeetFactory, Prague



"The event that is based on a joint journey from the place of origin of the idea all the way to the gallery. The resulting installation is homage to cooperative friendly dialogue. The physical energy accumulated in the space is a constructive and at the same time destructive power and it demonstrate the fellowship of both the authors."



installation in space, documentation of the event
Kostka Gallery, MeetFactory, Prague

THE KILLER HIDES HIS ACE, 2010

video, b/w, sound, 30 min.

Re-edit of the detective movie "Vrah skrývá tvář / The Killer Hides a Face" (dir. Petr Schulhoff, 1966, CS)

The key from the whole case has a girl, who doesn't want to speak. All scenes where actors were talking to the camera are cut out. Rest of the spoken word is replaced by music and sound effects taken from another parts of the movie. The outcome is then "half-silent" film with only one of girl's scream and sentence: "No, Dad, I don't want to!" This sentence leads to decryption of the whole case.

link: www.vimeo.com/14571452




video still

NOCTURNE, 2009 – 2010

video, b/w, sound, English subtitles, 10'00"
interventions to the live broadcasted radio programmes.

Telephone line designated for the listeners of particular radio programmes is used to “return” fragments of radio dramas that the radio broadcasted in the past into the present broadcasting. As a result, famous voices from radio dramas “call” into the radio programmes with their questions, problems or wishes.

link: www.vimeo.com/14219286



– Hello, hello?

– Go ahead please; you're on the air ...