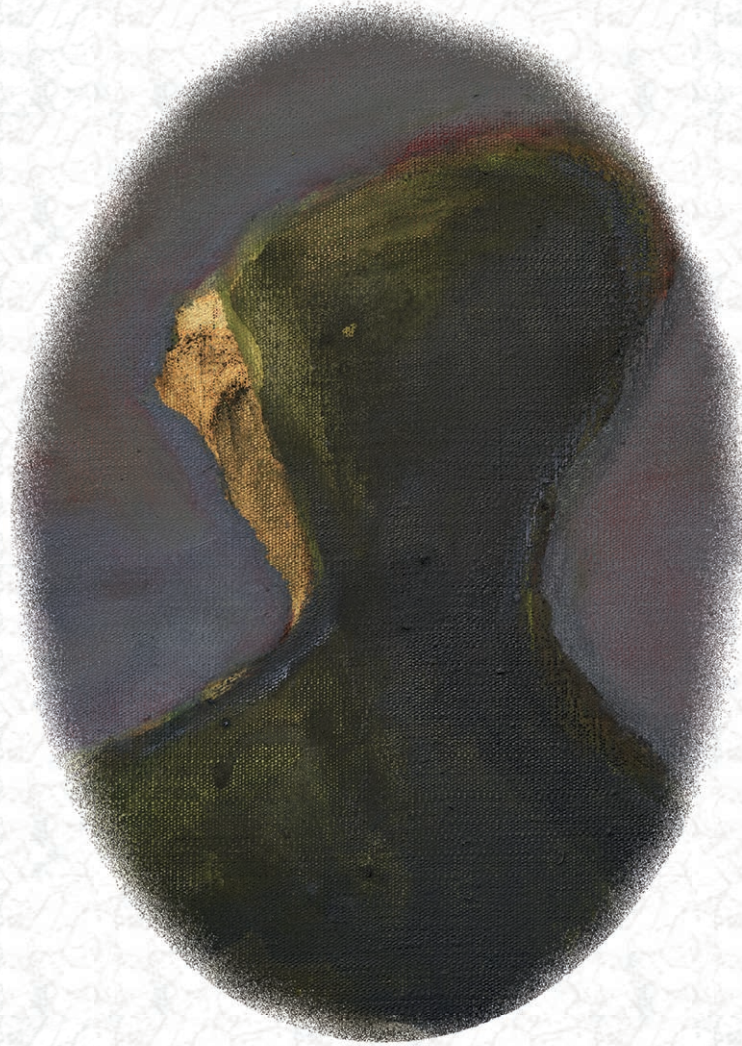
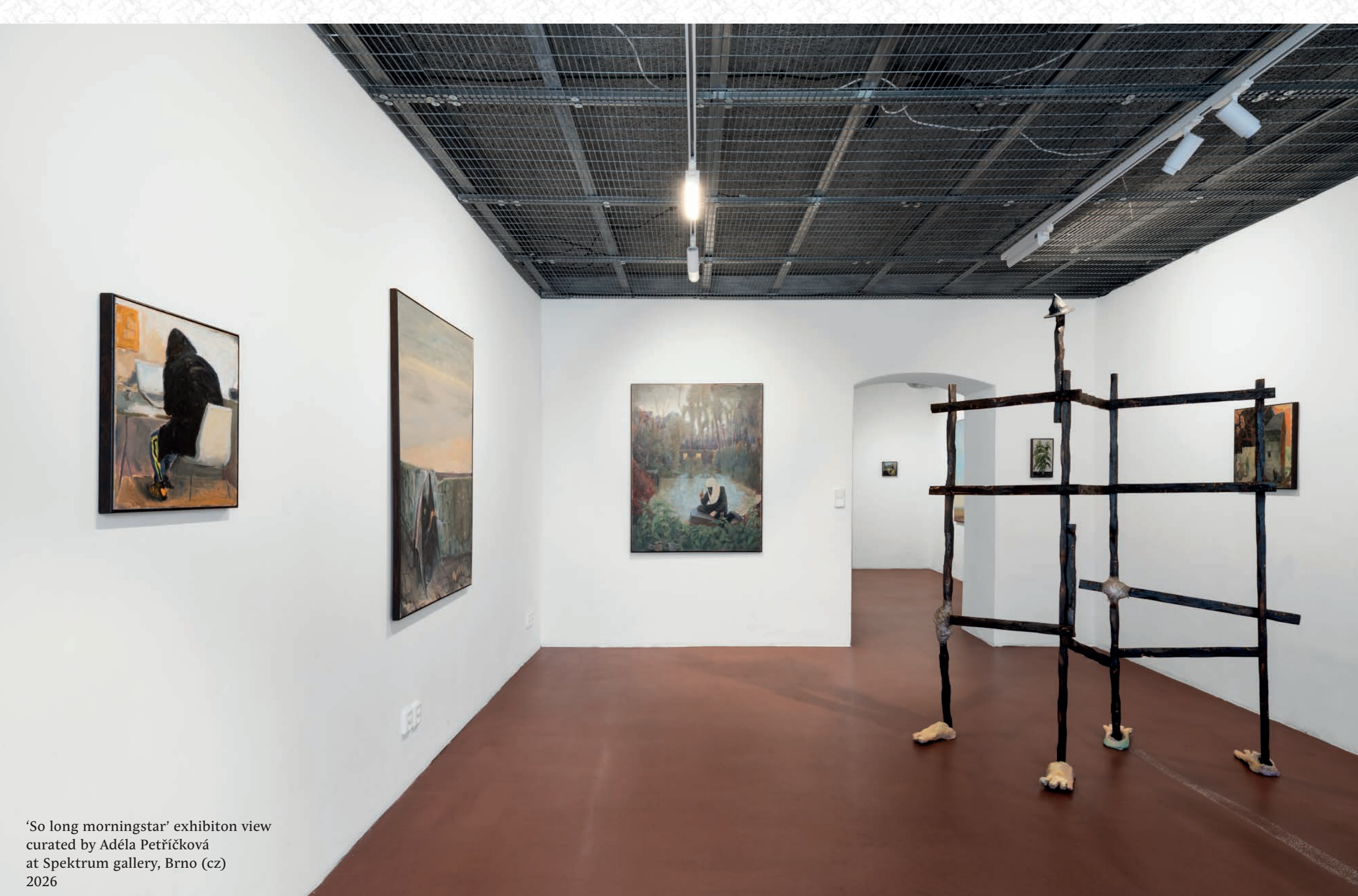


Štěpán Brož





'So long morningstar' exhibiton view
curated by Adéla Petříčková
at Spektrum gallery, Brno (cz)
2026



'evening shift'
oil and tempera on canvas
45 x 40
2026



'vodnik'
oil and acrylic on canvas
135 x 100
2026



'Strange Middleland' exhibiton view
curated by Prespolni spolek
at Kulturák Archa, Lubná u Poličky (cz)
2025



'pan žába'
oil and tempera on canvas
30 x 27
2025

'robber barrons / knights of Blaník'
oil and acrylic on canvas
130 x 100
2025





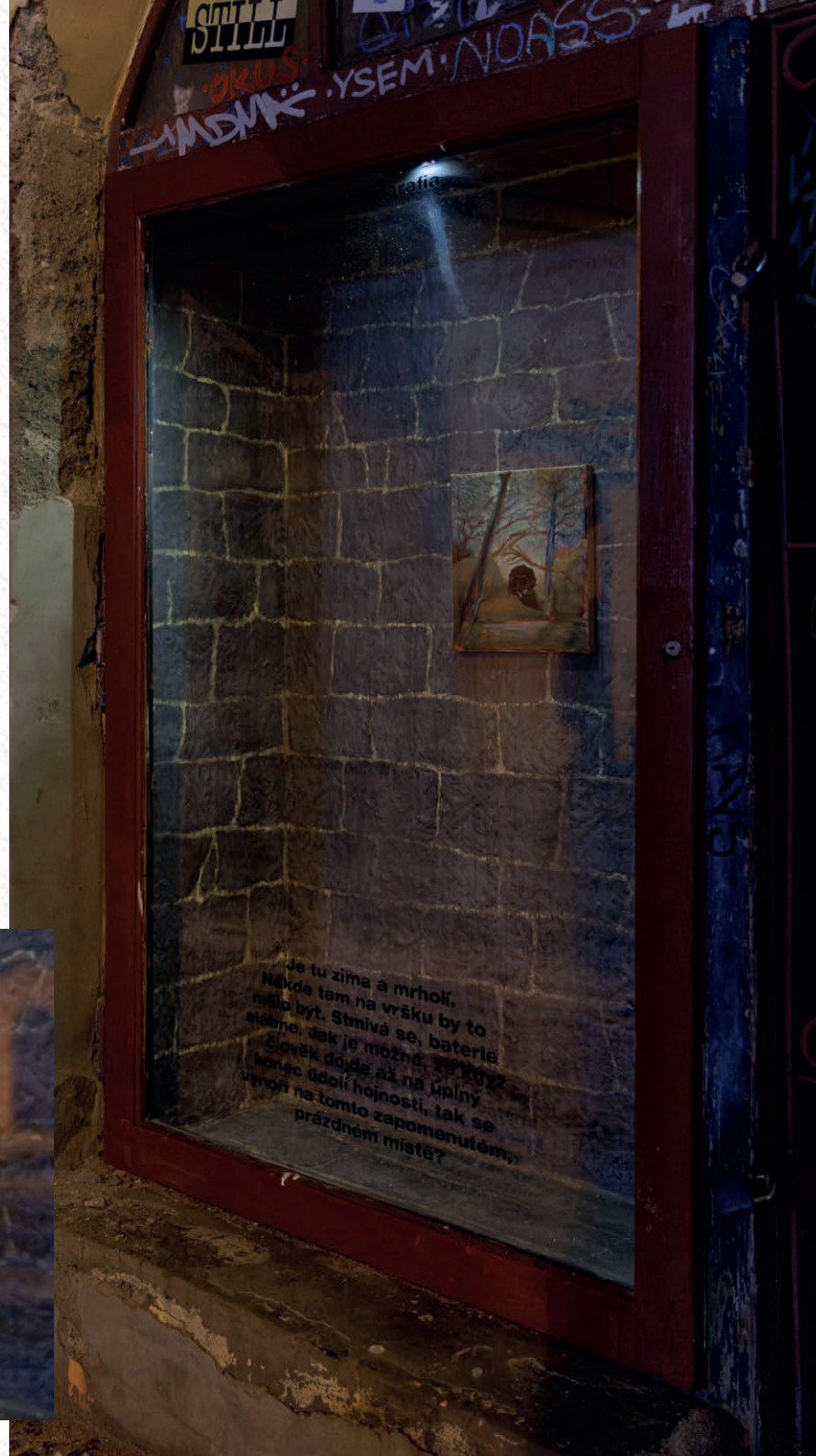
'Swampy Alliance' exhibiton view
curated by Ján Gajdušek & Tereza Havlovicová
at Kulturní centrum Schule, Šediviny (cz)
2025



'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 Hrončeková
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 Chládek, 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

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

at 'Kingdom of Hex'
curated by Ján Gajdušek
Meetfactory, Praha
2023





'Happy wanderer'
at 'Spooky butt 3: Co-parasitic / Microbial regression'
with Petr Nápravník / Leon Eisermann / Sebastian Mittl / Laura
Lintrup / Lukáš Posh / Borsos Lőrinc / Pille Riin Jaik / Janina
Weißengrüber / 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.

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 monstrosities 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



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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

- 2026 So long morningstar – Spektrum gallery, Brno (cz)
2025 Strange Middleland – Kulturák Archa (cz)
Swampy Alliance – Kulturní centrum Schule (cz)
2024 Chronicle of Szlarafia – vitrínka Deniska (PAF), Olomouc (cz)
2023 Hodoeporicon – Galerie Art, Brno (cz)
Krajem šnečího lidu – UKG, Děčín (cz)
2020 You Must Gather Your Party Before Venturing Forth
– Zaazrak Dornych, Brno (cz)
2019 I Lower My Sword; Ready to Join the Eternal Feast Among My
Most Beloved Companions – Kafara Gallery, Brno (cz)
2018 Joyfull Medieval Times – Xaoxax Gallery, Praha (cz)
2016 Krajina – Vzájemnost Gallery, Praha (cz)

duo exhibitions

- 2024 The Fields of Love – TIC, Brno (cz)
2021 Prokleté jaro – Berlinskej Model, Praha (cz)
2020 Zkus chodit v mých botách – Holešovická šachta, Praha (cz)
2019 Tropical Mystical – Monomach Gallery, Brno (cz)

group exhibitions

- 2025 Doky, vlaky, hlad a boty – Stanice6, Praha (cz)
Chudoba – Horácká galerie (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)
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 – Kaštieľ Moravany nad Váhom (sk)
Zavřou nám klubovnu – festival Bučení, Lubná u Poličky (cz)

- 2022 Zkazky z temného lesa – Entrance Gallery, Praha (cz)
host at Šimon Sýkora's show Rotting home
– SPZ Gallery, Praha (cz)
2021 Spooky butt 3: Co-parasitic / Microbial regression
– Terén, Brno (cz)
Crooked timber – Tanke, Vienna (at)
After 9th wave – Czech centre Bucharest, (ro)
Damn plan – UFF Uničov (cz)
2020 Tady a teď – Brno House of Arts (cz)
Umění volá! – The House of Lords of Kunštát, Brno (cz)
Medieval Peasant Song – KASK Drawing Cabinet, Gent (be)
RADAR II – Kunstforum TU Darmstadt, (de)
Earth, boring – Berlinskej Model, Praha (cz)
Chýše – offspace exhibition with fitnes3000 platform, Brno (cz)
2019 Revitalizace – Znak Gallery, Praha (cz)
2018 Good To Feel – Nibiru Gallery, Ostrava (cz)
PeeNuts – Municipal Gallery Beroun (cz)
2017 Don't Fetishize Your Own Sadness – Cyril Gallery, Prostějov (cz)
2016 Veins 2 – Lustr Festival, Praha (cz)
Veins – Atelier Síň, Telč (cz)

group projects

- 2021 Is it just a myth?
2020 Kludde Booster Compilation
Conjunktival & Nooit meer Naar Huis