

## LENKA KLOBÁSOVÁ

Originally from the city of Brno, Czech Republic (1977), where she dabbled in the arts from an early age at the L.S.U. Academy, studying drawing, painting, ceramics, sculpture, engraving and lithography with the teacher Emanuel Holek.

In 1999 she arrives to Mexico where she developed projects in collaboration with the painters Manuel Guillén and Arturo Rivera, cultivating painting, drawing and prints. In 2004 she studied sculpture and drawing of the human figure at the Academy of San Carlos. Then in 2006 studied with Master José Rodríguez at the National Museum of Watercolor "Alfredo Guatí Rojo". During 2016-2017 attended the oriental print workshop of the teacher Nunik Sauret.

Her work has been exhibited individually and collectively in Mexico, the Czech Republic, the United States and Germany. Among her most recent exhibitions are (2014-2019): Nina Torres, Fine Art August Contemporary, Miami, Florida, U.S.A.; Nina Torres, Fine Art September Contemporary, Miami, Florida, U.S.A.; Art Fair, The American School Foundation, D.F., Mexico; Mariánská Týnice Museum, Moravia, Czech Republic; *Pictorial lightness and riddles* at the Center for Architecture and Design (C.A.D.), Polanco, D.F., Mexico; *The Republic of Art*, in the Torre Bicentenario Museum, Toluca, Mexico; Contemporary Plastic, Bodega 19 Art Gallery, Tepoztlán, Morelos; participation in the book *Responsible Artists in Defense of Fauna* (UNAM, INAH, Arte y Biodiversidad, A.C.) and in the corresponding collective exhibition, Rufino Tamayo Museum of Contemporary Art, D.F., Mexico; Fly Toluca Gallery; participation in the initiative and the book *Vuela Arte* (Mexican Institute of Culture, Government of the State of Mexico); José Luis Cuevas Museum, World Art Day, Historic Center, D.F., Mexico; International Festival of Art, Drawing, Painting, Illustration, Urban Fine Art, Sebastián Foundation; CDMX, Museum of Modern Art of the State of Mexico, Without curator, Toluca; Exhibition, *Presents Memento: Hesitant Entities*, at the Gallery of the Metropolitan Autonomous University (2016). She collaborated in *Substancia* (2016), Tepoztlán, State of Mexico; Hit the nail. 2nd International Mason's Spoon Auction, JW Marriot Santa Fé, Mexico City (2016 and 2017). Participated in the Ramón Durán Engraving Workshop Exhibitions (2015 and 2016).

She has participated in the collectives in tribute to Hieronymus Bosch, five hundred years after his death (2016) and Edgar Degas (2017), a century after his death, curated by the maestro Manuel Marín, at the Sebastián Foundation.

She was part of the Banco de México exhibition *The aesthetic geography of the bill* (2017), curated by Nunik Sauret. In 2017 showed her orientalist immersion in the Aknel exhibition at Gallé Art Design, San Miguel Chapultepec, CDMX. She participated in Morton Auctions of Modern and Contemporary Art (2017 and 2018). At the Museum of Contemporary Art of San Luis Potosí, exhibited *Qi, compass of visible harmony* (2019), which was a scrupulous revision of her production of the last decade.

She exhibited at the Manuel Felguérez Museum of Abstract Art, Zacatecas, *Vuelo de Tanizaki*, her most recent plastic factory (2019).

Her work cultivates an abstraction of geometric and organic elements, influenced by Wabi-sabi (侘・寂), which eliminates the superfluous and safeguards the essential, minimalist. This modality of interpretation of reality appreciates the wounds and scars typical of the passage of time, a sort of tattoo, suffered by perishable objects, known as Kintsugi (継ぎ) that revalues them by suturing the pieces of pottery with gold dust. In his case it is a metaphor that reveals her vocation for the unfinished and the fractured.