

# Vault™

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# OBJECT

## KLÁRA HOSNEDLOVÁ

Klára Hosnedlová hails from the Czech Republic and now lives and works in Berlin. In embroidery, she found freedom and superimposed the technique onto her ubiquitous process – never mind that it was considered part of the ‘applied’ school in her male-dominated fine art education. Triumphant erecting corporeal, sculptural installations of deconstructed sci-fi landscapes, and performing within them, Hosnedlová enacts her visions of the future and possible utopias, exploring home and its meaning under different political systems.

WRITTEN *by* GRACE SANDLES



Portrait: Klára Hosnedlová  
Photo: Vitali Gelwich

### What has been your journey to your current art career?

I attended the Academy of Fine Arts in Prague, Czech Republic, but shortly after I graduated I decided to move to Berlin. This change wasn't a 'career move' but rather a spontaneous decision. I was motivated to go to a larger city with a multicultural background; I wanted to live close by galleries and off-spaces, which were great sources of inspiration. Due to this change, my career evolved more internationally, but I never really thought of my career in terms of strategy. My main interest was to create artworks and stories around them.

### What's the genesis for your artworks? Where does your creative process begin? What are your main influences and sources of inspiration?

I always start with drawing. I studied painting after all, so it all starts with the image. One of my sources of inspiration has been movies from the '60s and '70s, especially the Czech New Wave, which I used to do a lot of research [on]. I was interested in knowing what type of camera was used, what details were implemented in the set design, et cetera. There is a very strong aesthetic identity to these movies that is nowhere to be found nowadays. Another inspiration is the work with materials. The Czech Republic has a very rich history of glass production, for example, and among its legends is the work of glass artists Stanislav Libenský and Jaroslava Brychtová, which had a strong impact on me.



KLÁRA HOSNEDLOVÁ  
GROWTH, 2024  
Kunsthalle Basel,  
Switzerland  
Courtesy the artist  
© the artist





When planning an exhibition, I instinctively mix all these inspirations to create a situation that is adapted specifically to a space or architecture, which I like to confront with another type of story than the one you would typically imagine there. I look for what these spaces are missing – I like working with contrasts.

**You work across multiple mediums in a fascinating way. How do you describe your practice or define yourself as an artist?**

I think the simplest way to describe my work is to say that I create installations, but the core of it is always the image. The embroideries are the artworks that I spend the most time on, the ones that are the most connected to my practice as well, so I guess that's where it all starts – from the embroidery and the image it contains. I continue to 'paint' the space by adding sculptures, scenography elements, performances and costumes. The drawing is somehow spreading out of its frame but is always the strongest 'nod' that links all the other works together.

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**I want to focus on your sculptural textile installation works. Can you tell me a bit about how they are made?**

I guess you are speaking of the six large tapestries that are installed at Hamburger Bahnhof? They are indeed pretty monumental. The biggest one is 9m high by 6m wide. We call them tapestries because they are typically hand-woven, inspired by the classic Gobelin technique. Except that instead of traditional threads, we are using very raw flax and hemp as the main material. The flax we used, for example, is at the very beginning of its transformation process to become linen – the second stage to be precise – meaning we are basically working with raw fibres, giving the tapestries a sort of unique texture, very natural, almost wild. I believe that most people don't even recognise that this is actually a woven artwork. It reminds them often of animal fur, of prehistoric remains ... There are no appropriate references nor time references to help us identify what they are or where they come from.

**You're the recipient of the inaugural CHANEL Commission, and the exhibition at the Hamburger Bahnhof will be open around the time this issue comes out. Can you tell me about the ambitious works and exhibition as a whole that will result from this commission?**

At Hamburger Bahnhof – a former train station with very wide proportions, open spaces and symmetrical lines

– I wanted to somehow balance the apparent coldness of the space by adding architectural elements that would help the visitors to feel more safe, creating intimacy in an environment where usually everybody is seen [and] heard, where all is public information. For that, I added large lateral walls that drastically cut the space and create corridors, but I also added – in large proportions – natural and organic materials that would create some warmth. In the end, I wanted to create an environment that would feel like an embrace. For that, I dug into the landscapes of my childhood, of course, the pavement of my old village, but also the feeling of being surrounded by nature. But in the end, I hope that everyone will see something familiar in it.

As for the CHANEL Commission, this was actually very late information for me – I did work on this project for about a year prior, and the mention of Chanel came right at the end. This means my work didn't change from other projects, and I had the privilege of working very freely on the artworks and final installation that I had imagined from the beginning. **V**

Klára Hosnedlová is represented by White Cube, London, New York, Hong Kong, Paris, Seoul, and Kraupa-Tuskany Zeidler, Berlin, Munich.

*embrace*, the inaugural CHANEL Commission, shows at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin until October 26, 2025.

whitecube.com

k-t-z.com

smb.museum