

Jakub Jansa

Jakub Jansa is an artist with a distinctive approach to combining film, installation, and performance. Through a nuanced and reflective sensibility, his work raises questions about the mechanisms of social structures and the ideologies shaping them.

His exhibition series with the umbrella title *Club of Opportunities* reflects dynamics of class issues and power hierarchies in a way that is poetic yet intellectually provocative. Work blends fiction, humor, and elements of the grotesque with contemporary leftist theories. He creates imaginative environments that expose the fragile and illusory nature of social systems we live in.

In 2021, he was awarded the Jindřich Chalupecký Award. In recent years, he has primarily focused on extensive commissioned works created at the invitation of various institutions, while also being represented in numerous gallery and museum collections.

His work Shame to Pride is part of the new permanent exhibition at the National Gallery Prague. In 2022, he created a new comprehensive work for the exhibition Flower Union, which was organized by the National Gallery Prague on the occasion of the Czech Presidency of the Council of the European Union. The latest, ninth episode of Club of Opportunities was commissioned for the 57th steirischer herbst (2024) at the Neue Galerie Graz.

AWARDS

- 2026
Paul Thorel Prize
- 2021
Jindřich Chalupecký Award

EDUCATION

- 2020–2025
Ph.D.
Academy of Arts, Architecture and Design in Prague (UMPRUM)
- 2025
Associate Professor
Faculty of Fine Arts, Brno University of Technology (FaVU VUT)
- 2011–2016
MgA. (MFA equivalent)
Academy of Arts, Architecture and Design in Prague (UMPRUM)
Programme: Fine Arts, Studio of Supermedia

ACADEMIC APPOINTMENTS

- 2019–present
Performance Studio (with Julie Béna)
Faculty of Fine Arts, Brno University of Technology (FaVU VUT)
- 2017–2019
Visiting Lecturer
Temporary Arts Studio, FAMU
Film and TV School of the Academy of Performing Arts in Prague

RESIDENCIES

- 2023
Residency Unlimited
New York, US
 - 2022
KULT XL Ateliers
Brussels, BE
 - 2017
CEAAC
Strasbourg, FR
 - 2015
Five-Eleven
New York, US
 - 2013
Watch Out
Engstligenalp, Basel, CH
- COLLECTIONS
- National Gallery Prague
Prague City Gallery (GHMP):
Collection of Modern and Contemporary Art
Havrlant Art Collection
Museum of Literature, Prague
Museum of Decorative Arts in Prague
- LECTURES
- 2024: TRAFO, Szczecin, Poland
 - 2024: CAMP, Prague, Czech Republic
 - 2023: Academy of Fine Arts, Prague, Czech Republic
 - 2018: Cooper Union, New York, USA
 - 2017: Cooper Union, New York, USA
 - 2017: FAMU, Prague, Czech Republic
 - 2017: CAAC, Strasbourg, France
 - 2013: Engstligenalp, Basel, Switzerland

FILMOGRAPHY

Silence of the Mole

Author: Jakub Jansa

4K, 13 min, 2026

(sound; English, Czech, English subtitles)

Premiere: Czechoslovak Pavilion, 61st Venice Biennale, Venice

Commissioned by National Gallery Prague, 61st Venice Biennale

[Watch →](#)

Pumpkinville

(Club of Opportunities, Ep. 9)

Author: Jakub Jansa

4K, 15 min, 2024

(sound in English; English, German and Czech subtitles)

Commissioned by Horror Patriae, Steirischer Herbst, Neue Galerie Graz

[Watch →](#)

Opening Ceremony

(Club of Opportunities, Ep. 8)

Author: Jakub Jansa

4K, 10 min, 2022

(sound in English; English and Czech subtitles)

Premiere: Flower Union, National Gallery Prague / Council of the European Union, Brussels

Commissioned by National Gallery Prague

[Watch →](#)

Shame to Pride

(Club of Opportunities, Ep. 7)

Author: Jakub Jansa

4K, 20 min, 2021

(sound in Eng; Eng and Czech subtitles)

Premiere: Jindřich Chalupecký Award Exhibition, Moravian Gallery in Brno

Commissioned by Jindřich Chalupecký Society

[Watch →](#)

Ten Years Night – Guided Tour

(Club of Opportunities, Ep. 6)

Author: Jakub Jansa

HD, 10 min, 2019

(sound in English; English subtitles)

[Watch →](#)

Keeping in Line

(Club of Opportunities, Ep. 5)

Author: Jakub Jansa

HD, 15 min, 2018

(sound in English; English and Czech subtitles)

Premiere: Keeping in Line, NoD, Prague

[Watch →](#)

Britannica Bootcamp

(Club of Opportunities, Ep. 4)

Author: Jakub Jansa

HD, 8 min, 2019

(sound in English; English subtitles)

Premiere: Britannica Bootcamp, CAAC, Strasbourg

Commissioned by CAAC, Strasbourg

[Watch →](#)

It's So Physical II

Author: Jakub Jansa

multi-channel video installation, variable duration, 2021

(sound in Eng; Eng and Czech subtitles)

Premiere: 34th Ljubljana Biennial of Graphic Arts – Iskra Delta

Commissioned by Ljubljana Biennale of Graphic Arts

My Name is Red Herring

(Club of Opportunities, Ep. 3)

Author: Jakub Jansa

HD, 10 min, 2018

(sound; English and Czech subtitles)

Premiere: My Name is Red Herring, Fotograf Gallery, Prague

[Watch →](#)

April Showers Bring May Flowers

(Club of Opportunities, Ep. 2)

Author: Jakub Jansa

HD, 10 min, 2018

(sound; English and Czech subtitles)

Premiere: April Showers Bring May Flowers, GAMU, Prague

[Watch →](#)

It's So Physical I

Author: Jakub Jansa

multi-channel video installation, variable duration, 2019

(sound in English; English and Czech subtitles)

Commissioned by MeetFactory

[Watch →](#)

The Mácha

Author: Jakub Jansa

HD video, 10 min, 2022

(sound in Czech; English subtitles)

Commissioned Permanent Collection of Museum of Literature (PNP), Prague

[Watch →](#)



SOLO EXHIBITIONS

2026

61st Venice Biennale
Czechoslovak Pavilion:
Silence of the Mole
duo show with Selmeči Kocka Jusko
curator: Peter Sit
9 May – 22 November 2026
new commission:
author's film (13 min, 4K)

2025

Whispers Beyond
C-Lab, Taipei, TW
screening of the film series with Li Yi-Fan
curator: Iris Hung
3 November 2025

Grid Fall
Kodl Contemporary, Laichter House,
Prague, CZ
duo show with Pavla Malinová
curators: Natálie Kubíková, Eva Vele
25–28 September 2025

Sælæry pt. II
Kunsthalle Gent – Cinema OFF, Ghent, BE
curator: Koi Persyn
22 November 2025

Sælæry pt. I
Colador Space, Brussels, BE
curator: Koi Persyn
21 October – 5 December 2025

2024

Club of Opportunities series
screening of the film series
35th LIFFe – Ljubljana International Film
Festival
Ljubljana, SI
22 November 2024

2023

Garden of Problems
1/3 Thinking Through Film
curator: Sandra Baborovská
GHMP – House at the Stone Bell, Prague,
CZ
8 November 2023 – 18 February 2024

Club of Opportunities series
screening of the film series at Anthology
Film Archives
New York, US
23 October 2023

Red Herring Salon
curators: Jef Declercq, Anna Laganovska,
Koi Persyn, Adriënne van der Werf
Red Herring Salon Gallery, Antwerp, BE
15 September – 1 October 2023

2021

Shame to Pride
curators: Lea Vene, Lovro Japundžić
Mocvara Gallery, Zagreb, HR
20–28 October 2021

2020

Matter of Sensitivity
curator: Kamil Nábělek
Portheimka Museum, Prague, CZ
17 September – 18 October 2020

2019

Ten Years Night
curator: Dorian Batycka
Mihelič's Gas Station, Ljubljana, SI
24 May – 15 June 2019

2018

Club of Opportunities at PAF
curatorial team of PAF
Pioneer Works, New York, US
20 November 2018

Britannica Bootcamp
curator: Élodie Gallina
CAAC, Strasbourg, FR
20 September – 28 October 2018

Keeping in Line
curator: Pavel Kubesa
NoD, Prague, CZ
23 October – 26 November 2018

My Name is Red Herring
curator: Jiří Ptáček
Fotograf Gallery, Prague, CZ
20 March – 14 April 2018

April Showers Bring May Flowers
feat. K. Juříková
curator: Lumír Nykl
GAMU, Prague, CZ
14 March – 6 April 2018

2017

Club of Opportunities: Bowling Bar
Hunt Kastner, Prague, CZ
curator: Ján Gajdušek

Look at this fern
Berlin Model, Prague, CZ
15 March 2017

2016

Spiritual Fitness
PAF – Festival of Film Animation
Olomouc, CZ
curator: Martin Mazanec
3–6 December 2016

Spiritual Fitness
AM180, Prague, CZ
curator: Tina Poliačková
October 2016

Spiritual Fitness
UMPRUM Graduation Exhibition
Prague, CZ
curator: David Kořínek
June 2016

2014

Engstligenalp – StartUp
curator: Monika Čejková
GHMP, Prague, CZ

Shame to Pride in End of the Black-and-White Era 1939–2021:
Permanent Collection of the National Gallery Prague



Jakub Jansa represents the Czech Republic in the shared Czechoslovak Pavilion at the 61st Venice Biennale, alongside the Slovak artist duo Selmeci Kocka Jusko. The joint presentation, curated by Peter Sit, marks the 100th anniversary of the pavilion.

In 2023 had an extensive solo exhibition at the Stone Bell House of the Prague City Gallery. He has also presented his work at Pioneer Works (2018) and Anthology Film Archives (2023) in New York, also created new site-specific works for the 34th Ljubljana Biennale of Graphic Arts (2021), HEK in Basel (2020), and the 6th Athens Biennale (2018).

GROUP EXHIBITIONS

2026

The Day it Rains Jellyfish
Part III: Re-evaluating Value
curated: Text my Sister, Albert van Abbehuis
Albert van Abbehuis, Eindhoven, NL
May 14 – 21 June 2026

Spiel des Lebens,
curator: Martin Chramosta
Fasan, Basel, CH
15 June – 5 July 2026

2025

HAC #2
Mánes, Prague, CZ
curator: Ján Gajdušek
25 September – 6 October 2025

Divine Action at a Distance
VUNU, Vienna, AT
curator: Niki Bernath
18 December 2025 – 31 January 2026

Steirischer Herbst: Horror Patriae
curators: Ekaterina Degot, Pieter Ver-
moortel, David Riff
Neue Galerie Graz, AT
19 September 2024 – 16 February 2025
new commission:
Pumpkinville (15 min, 4K)
author's film and installation

2024

The 28th Biennial of Design (BIO28)
curators: Alexandra Midal, Emma Pflieger
Museum of Architecture and Design (MAO),
Ljubljana, SI
21 November 2024 – 6 April 2025

2023

Publiek Park
curators: Jef Declercq, Anna Laganovska,
Koi Persyn, Adriënné van der Werf
Harmoniepark, Albertpark & Provincietuin,
Antwerp, BE
15 September – 1 October 2023
new commission:
My Name is Red Herring
site-specific installation

End of the Black-and-White Era 1939–2021
permanent collection exhibition
curators: Michal Novotný, Eva Skopalová,
Adéla Janíčková
National Gallery Prague, CZ
1 May 2023 – 31 December 2025

Flower Union II.
curator: Michal Novotný
National Gallery Prague, CZ
10 February – 7 May 2023
new commission:
Opening Ceremony (10 min, 4K)
author's film and installation

2022

Flower Union I.
curator: Michal Novotný
Council of the European Union, Brussels, BE
12 July – 31 December 2022
new commission:
Opening Ceremony (10 min, 4K)
author's film and installation



GROUP EXHIBITIONS

2021

34th Ljubljana Biennial of Graphic Arts –
ISKRA DELTA
curator: Tjaša Pogačar
various venues, Ljubljana, SI
10 September – 21 November 2021
new commission:
It's So Physical I
multi-channel video installation

Jindřich Chalupecký Award
curator: Veronika Čechová
Moravian Gallery in Brno, CZ
24 September 2021 – 27 February 2022
new commission:
Shame to Pride (20 min, 4K)
author's film and multi-channel video instal-
lation

2020

Sanpaku Eyes
curator: Johanna Caplliure
Espai Tactel, Barcelona, ES
10 October – 5 December 2020

Spiritualities
curator: Tereza Jindrová
MeetFactory, Prague, CZ
25 May – 16 August 2020
new commission:
It's So Physical I
multi-channel video installation

2019

Avatars, Doppelgänger
HEK – House of Electronic Arts, Basel, CH
curators: Sabine Himmelsbach, Boris
Magrini
16 March – 25 August 2019

Healing 2.0
MeetFactory, Prague, CZ
curator: Tereza Jindrová
15 February – 7 April 2019
Stumbling Through the Uncanny Valley
curator: Chen Tamir
CCA Tel Aviv, IL
7 February – 13 April 2019

2018

Healing
curator: Tereza Jindrová
Czech Center Berlin, DE
10 October – 25 November 2018

Club of Opportunities at the 6th Athens
Biennale – ANTI
curatorial team: Stefanie Hessler, Kostis
Stafylakis, Poka-Yio
Athens, GR
26 October – 9 December 2018

Supernova
curators: David Kořínek, Milan Mikuláščík
NTK Gallery, Prague, CZ
2 March – 1 April 2018

2017

In a Landscape
curator: Milan Kreuzzieger
Brno House of Arts – House of the Lords of
Kunštát, Brno, CZ
8 February – 26 March 2017

2016

Better Ideas for Life 1
curators: Matthias Liechti, Ramon Feller,
Jakub Jansa
Ausstellungsraum Klingental, Basel, CH
13 June – 17 July 2016

Better Ideas for Life 2
curators: Matthias Liechti, Ramon Feller,
Jakub Jansa
Karlin Studios, Prague, CZ
20 September – 20 October 2016

Name of the Project is Project Itself
Czech Center, New York, US
9 March – 8 May 2016

It Looked Different in a Dream
Klementinum, Prague, CZ
curator: David Kořínek
September – October 2016

Tesseract
AMU Gallery, Prague, CZ

2015

How Not to Want Anything
curator: Radek Wohlmuth
4+4 Days in Motion, Prague, CZ
October 2015

2014

Coriander Tunnel
curators: David Kořínek, Federico Díaz
GHMP – Prague City Gallery, Prague, CZ

2013

The Shot Shrapnel Will Calm the Observer
curator: Jiří Čenický
CCC – Chinese Contemporary Art Center,
Beijing, CN
2013

Enter 6
curator: Milan Mikuláščík
NTK Gallery, Prague, CZ

Watch Out
curator: Monika Čejková
Engstligenalp, Bern, CH
July – August 2013

Industrial Revolution
Dolní Vítkovice Area, Ostrava, CZ
curator: Federico Díaz
18–21 July 2013

Conductor
Prague / Mariánské Lázně, CZ
curator: Jan Nálepa
May 2013

2012

UMPRUM 2012
curators: UMPRUM faculty and academic
staff
DOX – Centre for Contemporary Art,
Prague, CZ
June – July 2012

WHEN CELERY DECIDES TO BREAK THROUGH THE GLASS CEILING

“A visual artist, Jakub Jansa has been working on a rather unique art project for several years. Exactly according to the opening motto of his new book mapping the *Club of Opportunities*, he “settled into the comfort zone of his mind” and began to develop the fates of several fictional characters through his

Text by Jan Bělíček:

A visual artist, Jakub Jansa has been working on a rather unique art project for several years. Exactly according to the opening motto of his new book *Club of Opportunities*, he “settled into the comfort zone of his mind” and began to develop the fates of several fictional characters through his installations with the help of theorist Kamil Nábělek. At the very beginning there was allegedly a miniature budget for the new project, for which Jansa bought ten celery roots and called the theorist Kamil Nábělek to see if he knew how to use them creatively. The eccentric thinker Nábělek immediately began to develop a theory of celerist ontology and to talk about the hierarchies of vegesociety. At the very bottom of this hierarchy is the unattractive and neglected celery root. The admired and praised avocado works as its complete opposite. These are the two poles of the social hierarchy between which this whole art project moves. Why celery root and avocado?

Celery root is one of the most overlooked crops in Nábělka's ontology. People often consume it only as an obligatory component of meals. It is an ingredient that is necessary in most dishes, but aesthetically it is almost

nonexistent for us. It doesn't taste unique on its own, there is no special story built around it as an important superfood, and its appearance doesn't promise anything fantastic either. We don't usually think about the taste and aroma of celery root, even though its contribution to the final enjoyment of a meal is often irreplaceable. Its presentation in supermarket chains is very simple, and proper celery root is sold covered in layers of soil, which signifies its freshness but also clearly defines its place in the spatial hierarchy of the vegesociety.

Jansa's long-term art project was created in 2017 and includes eight projects so far. The last episode of *Opening Ceremony* was part of the presentation of contemporary Czech art in Brussels during the Czech Presidency of the Council of the European Union. From November 2023, for the first time, it was possible to see all these episodes together in one place as part of *Thinking Through Film* exhibition at Prague's GHMP, at Stone Bell House, where one entire floor was dedicated to Jansa. The exhibition was planned as a set of several video installations with performative elements, mixing an accomplished visual language with humour, contemporary leftist theory, and exploration of political strategies on social media, while

“At the very beginning, there was a minimal budget for a new project. Jansa used it to buy ten celery bulbs and called theorist Kamil Nábělek to see if he had any creative ideas on how to use them.

The eccentric thinker Nábělek immediately began developing the theory of celery ontology and discussing hierarchies within the VEGE-SOCIETY.”



also including comedy, absurdity, and playfulness. The installation also featured Kamil Nábělek, who casually explained to the audience which phase of the story they were in and which dynamics of the action they were observing.

Jansa's artistic project basically follows, over a long period of time, two main characters whose fates he gradually develops in each instalment of the project. One of them is the Seer - fortune teller, a kind-hearted and empathetic character who is going through an inner crisis and has paradoxically lost her ability to predict the future. For Jakub Jansa, this figure partly represents the crisis of liberalism and liberal democracy. The Seer used to be someone who had a natural place in society and could guess, relatively effortlessly, what the near future would bring. But now she is struggling and feels that she no longer understands the contemporary world.

The second important character is the Celerist, half human, half celery root, and a bit of an outsider to the vegesociety. The Celerist is a human who starts at the very bottom and we follow his inner development which in many ways follows the important social debates of the last few years. In the third episode, 2018's *My Name is Red Herring*, Celerist is suddenly an arrogant and somewhat comical alt-right influencer. In the video, which features aesthetics reminiscent of speeches by motivational coaches, Celerist advises the audience on how to crack down on leftist opponents. In this work, Jansa partly follows up his diploma thesis *Spiritual Fitness*, in which he worked on the phenomenon of motivational coaches and their rhetorical manipulations.

Celerist's far-right anger stems mainly from his social status. As people become more interested in him, his aspirations change.

Suddenly he craves admiration and fame. For the first time, he hesitantly begins to observe the higher, avocado class of beings in the vegesociety and wants to penetrate these higher levels. Back in 2018, in the fifth episode entitled *Keeping in Line*, Celerist confronts his own conscience. His conscience reminds him, subtly at first and then more insistently, that he is gradually losing his true identity and trying to be something he is definitely not. His interaction with his conscience is brisk, comic, and visually appealing, but at the same time contains a deeper message concerning issues of authenticity and social mobility.

For the wider public, the figure of Celerist became visible in 2021 when Jansa won the *Jindřich Chalupecký Award*. In the Pražák Palace of the Moravian Gallery in Brno. The video installation clearly showed that, for the first time, the artists had the financial and institutional support making it possible to bring their vision to formal perfection. The seventh episode, *Shame to Pride*, marks the provisional peak of the series and is the most accomplished visually and conceptually as well as in terms of acting, set design, design and camera, and lighting work.

At this exhibition, the audience encountered Celerist in his self-inquiring phase. Through hard work, he has finally managed to break into the upper echelons of society, but he feels out of place there. Pretentious avocados constantly let him know that he is not one of them, and he feels a whole range of social barriers that his celerist habitus is simply not up to. This episode perhaps most clearly picked up on some of the themes that are of key importance to contemporary art, namely questions of origin, social belonging, and the search for one's own identity and authenticity in a world that, while craving the effect of authenticity, is also constantly increasing a gap between fact and fiction, self-design, and pure lies.

“At the very bottom of this hierarchy sits the unappealing and often overlooked CELERY ROOT, while its complete opposite is the admired and celebrated AVOCADO.”

In the Celerist story, we find ourselves in a bizarre world where imagination permeates the well-known laws of contemporary society and where purely social issues intersect with the wilderness of vegetation. Jansa, assisted by Nábělek, sees the formation of hierarchies in the realm of fruit and vegetables, which in an absurd way copy the hierarchies we know from our social reality. He took a path radical in both aesthetic and thematic terms by deciding to anthropomorphize the issue. In many ways, this brilliant idea also brings with it very interesting aesthetic possibilities. Celerist, a celery root in human form, may fit in with the elite in the way he dresses and expresses himself, but his face shows the unpleasant roots that remind us of his being born from mud and dirt. Although he aspires to join the Club of the Highest Opportunities, his visual appearance immediately draws attention to the inappropriateness of these aspirations. In a grotesque and dramatically urgent way, he is reminiscent of the Italian writer Elena Ferrante's exclamation that it is unimportant whether one goes up or down the social ladder. Class origin will always manifest itself in extreme situations, just as a person suddenly blushes.

In addition, Jansa's opulent visual style also deals with the dilemmas facing today's society. He stresses the importance of the

search for sources of aggressive male energy, which mutates into increasingly radical political expressions and is driven forward by frustration and lack of appreciation. In the figure of the Wisewoman, he introduces into this game the wandering and groping of contemporary liberalism, which cannot confront these phenomena in any way and loses touch with reality and its own ideas about the future. He also reflects on how self stylization affects the formation of the identity of people today and observes how strongly the influence of social networks is imprinted on this process. Although his work appears to be an elaborate grotesquery about the rise and fall of a fictional character, it is in fact also a peculiar way of responding to disturbing tendencies in contemporary society. In each episode, he attempts to capture phenomena that escape other people's observation and experience of reality while offering his own subtle comments and suggestions on how to relate to these disturbing phenomena. His work, however, effectively envelops these aspects in a visually opulent and witty form which leaves the viewer a great deal of room for imagination and reveals an experience of the elusiveness and openness towards reality that simply cannot be separated from the experience of contemporary life.



“The series of films and installations *Club of Opportunities* functions as a kind of container, with its main characters—the CELERIAC, AVOCADO and the SEER—absorbing, depending on circumstances, the alter ego and deconstruction of their creator’s role, a critical institutional reflection on the precarious conditions of their own production, and a contemporary social satire on the general commercialization of storytelling. The episodic structure simultaneously delineates the problem Jakub Jansa has set for himself—allowing him to operate artistically, engage in creative acrobatics, succumb to self-destructive coercive tunnels, and thus explore and deconstruct himself while also attempting to escape something that, in the end, cannot be escaped through knowledge alone.”

—

Michal Novotný, “The Desire for Stories of Reassurance and Hope,”
The Garden of Problems, 6-14

Selected Works

Silence of the Mole
Czechoslovak Pavilion
at 61st Venice Biennale

duo show with Selmeči Kocka Jusko
curator: Peter Sit
9 May – 22 November 2026

Year 2026 will mark the 100th anniversary of the opening of the Czechoslovak Pavilion at the 61st Venice Biennale. To celebrate, the common Czech and Slovak presentation, will bring together artists Jakub Jansa, Selmeči Kocka Jusko working with curator Peter Sit and commissioner Michal Novotný to realise the project The Silence of the Mole.

At the center of The Silence of the Mole is Mr. M., an exhausted actor who has played the character of the mole for decades. Once an embodiment of childhood innocence and poetic silence, the Mole has turned into a mascot of cultural diplomacy, a licensed commodity, and a nostalgic myth, a symbol of stolen fantasy. Sent to represent the Czech Republic and Slovak Republic as a diplomatically acceptable, politically neutral figure, the mole also embodies reproach, silence, and a confused identity. In the burrow, the faint, unlocatable noise that destabilizes its refuge mirrors how our silenced instruments, once meant to resonate, become sites of anxiety, where the absence of sound carries a more oppressive weight than its presence.





THE
SILENCE
OF THE
MOLE

JAKUB JANŠA
SILMEČI KOCKA JUSKO
PETER ŠIT

IL
SILENZIO
DELLA
TALPA

JAKUB JANŠA
SILMEČI KOCKA JUSKO
PETER ŠIT

Silence of the Mole, Czechoslovak Pavilion at 61st Venice Biennale





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2





Silence of the Mole, Czechoslovak Pavilion at 61st Venice Biennale

Club of Opportunities S1
Curatorial team: PAF
Pioneer Works,
New York, United States
November 20, 2018

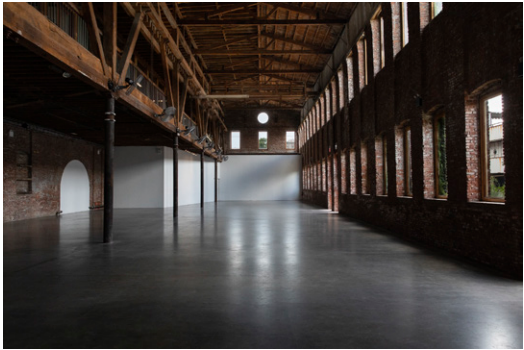
Jakub Jansa presented five episodes of his *Club of Opportunities* series at Pioneer Works through large-format projections, accompanied by a subtle live performance by philosopher Kamil Nábělek. Moving among the audience, Nábělek served fresh celery juice while narrating key moments of the story, creating an participatory experience. The installation was adapted to the specific spatial conditions of Pioneer Works—a former shipyard with a vast industrial space of approximately 2,800 m².

Pioneer Works (PW) is a nonprofit cultural center in Brooklyn's Red Hook, connecting contemporary art, science, music, and technology. It was founded in 2012 by artist Dustin Yellin with the vision of a “museum of process,” inspired by the utopian ideas of Buckminster Fuller and experimental models such as Black Mountain College. Notable figures associated with PW include curator Alanna Heiss, musicians Justin Vernon and David Byrne, and designer Paola Antonelli.

PAF is a curatorial platform focused on film animation, visual arts, music, and moving images—ranging from avant-garde cinema to internet culture and the club scene. In addition to festivals in Olomouc, New York, Ostopovice, and Prague, it is engaged in exhibition, publishing, and performative activities. Among the artists who have presented their work within PAF are Jesse Kanda, Dean Blunt, Ryan Trecartin, and many others.



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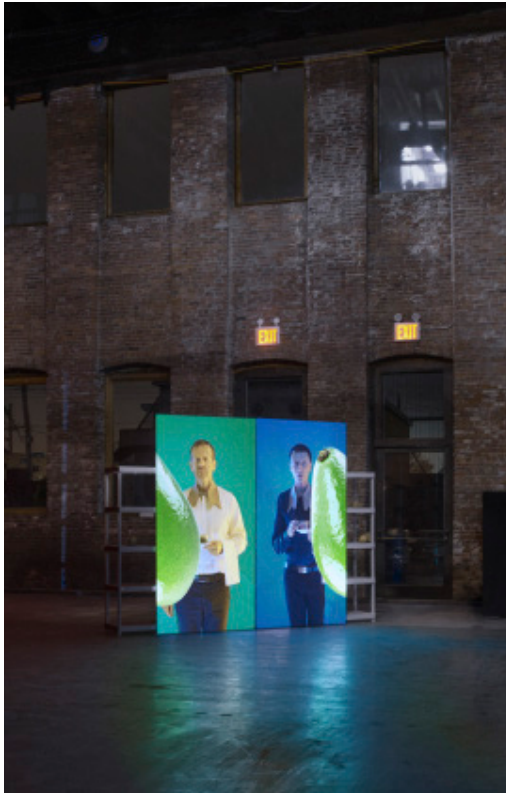


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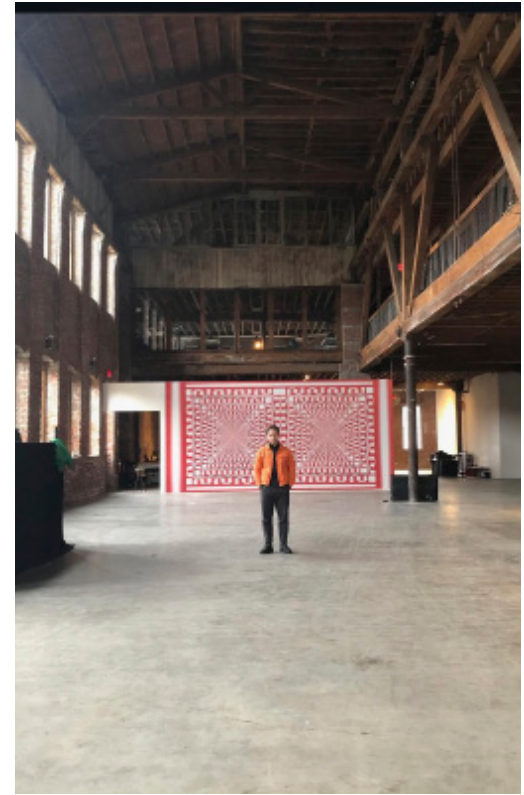


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2





Club of Opportunities, Pioneer Works, New York, United States

Pumpkineville (15mins, 4K)
a new commissioned film
and installation

Steirischer Herbst: Horror Patriae
Curators: Ekaterina Degot,
Pieterl Vermoorte, David Riff
Neue Galerie Graz, Austria
September 19 – February 16, 2025

The short film Pumpkineville was created under professional filmmaking conditions with the contribution of a film crew. The film was shot on various locations, including a film studio utilizing a large-format LED wall, allowing for a real-time combination of realistic and digitally generated environments.

Pumpkinville, a short film (15mins, 4k) and installation commissioned by Steirischer Herbst 2024 follows Celerist, a noir detective trapped in a surreal world akin to The Truman Show, where a Styrian pumpkin—symbolizing Austria’s “green gold”—remains unaware of its artificial surroundings. Jakub Jansa crafts a satirical allegory of neoliberalism and nationalism, using human-vegetable beings to expose class hierarchies and ideological mechanisms of the Global North. Pumpkineville deconstructs the myths of tradition and identity as tools of political manipulation, revealing how false nostalgia and illusions of stability fuel contemporary nationalist ideologies.

Steirischer Herbst (SH) is an annual interdisciplinary contemporary art event that has served as a platform for innovative artistic projects since its founding in 1968 in Graz, Austria. SH is renowned for commissioning and premiering new works, often in collaboration with prominent artists. In the past, it has supported new productions by artists such as Hito Steyerl, John Baldessari. SH also premiered one of John Cage’s final works in 1992. In 2017, the festival presented a film adaptation of Elfriede Jelinek’s novel *Die Kinder der Toten*, directed by the Nature Theater of Oklahoma, which won the FIPRESCI Prize at Berlinale. This tradition continues in 2024, as SH has supported the creation of Pumpkineville, a new short film by Jakub Jansa, presented at the Horror Patriae exhibition in Neue Galerie Graz.



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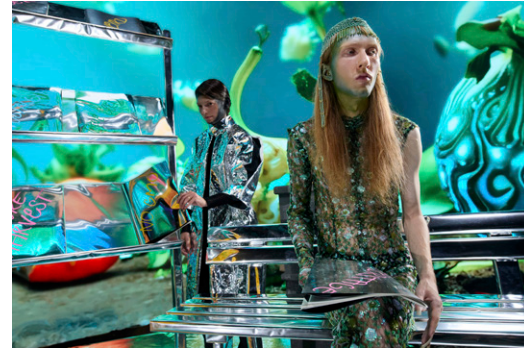
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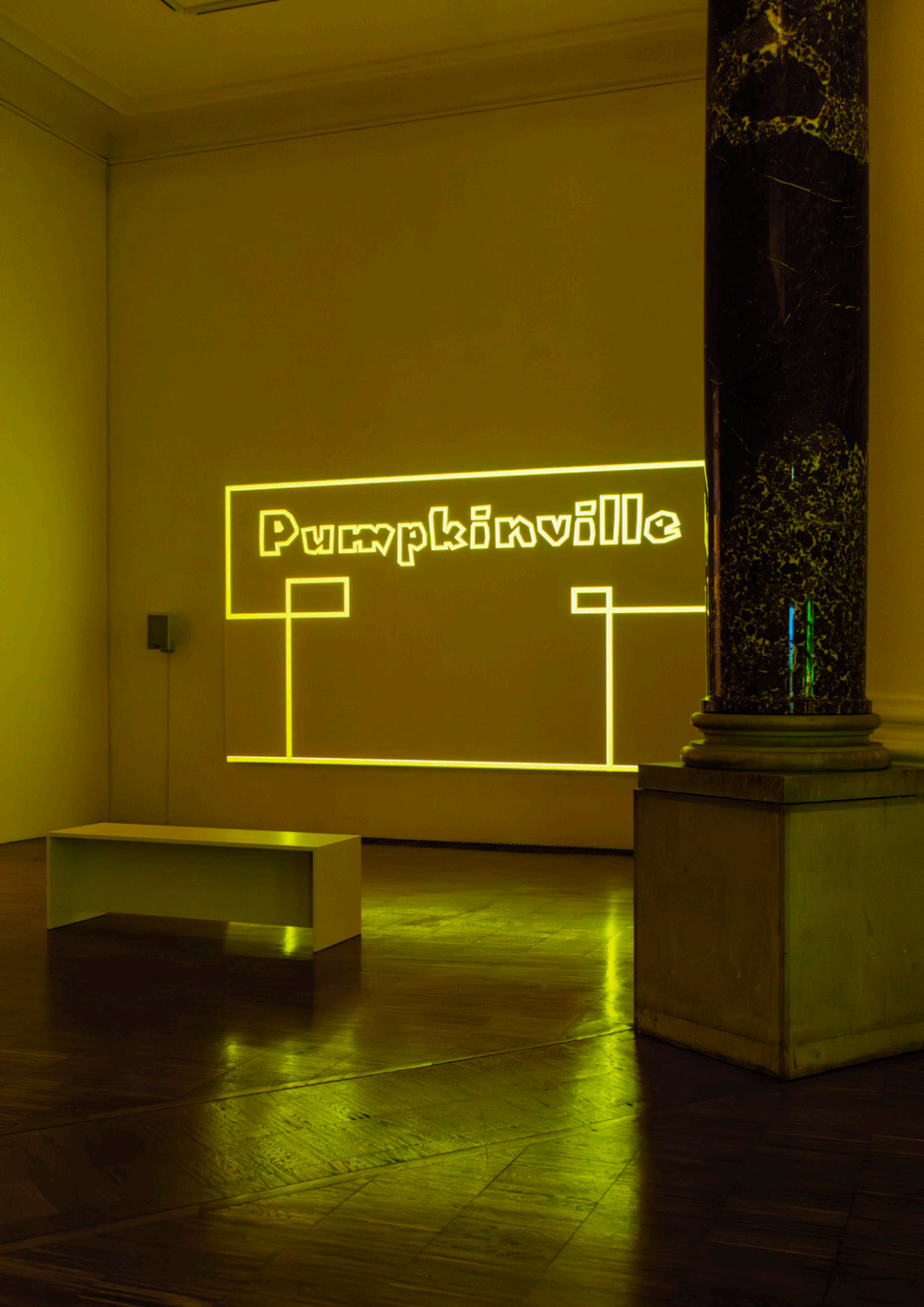


“In Jakub Jansa’s *Pumpkinville* (2024), part of the episodic *Club of Opportunities*, the slippage of identity through traditions is delusional and yet somehow deeply necessary, as human-vegetable hybrids philosophize and hierarchize one another in convoluted and conspiratorial takes. The central character, a Celeriac, is consumed by his rise and fall in status vis-à-vis the bourgeois Avocado—never mind that it’s technically a fruit. The hyperreal and otherworldly scenography, writing, and acting navigate the viewer through the existential dread that foregrounds *Horror Patriae*, albeit with lucid amusement.”

—

“Horror Patriae”: Steirischer Herbst '24, Graz
by Brit Barton for Mousse Magazine







[Click to watch:](#) Club of Opportunities – episode 9:
Pumpkineville (14 Mins, 4k)





Pumpkineville (14 mins, 4K), *Steirischer Herbst: Horror Patriae*, Neue Galerie Graz, Austria









The Garden of Problems
(1/3 Thinking Through Film)
Curator: Sandra Baborovská
GHMP House at the Stone Bell,
Prague, Czech Republic
November 8, 2023 – February 18, 2024

The exhibition The Garden of Problems presented a compilation of episodes from Club of Opportunities, spanning an entire floor of the historic House at the Stone Bell. It was one of three independent chapters of the curatorial concept Thinking Through Film.

The exhibition is a set of several video installations with performative elements, mixing an accomplished visual language with humour, contemporary leftist theory, and exploration of political strategies on social media, but also including comedy, absurdity, and playfulness.

Instead of “Netflixing,” viewers have to visit a gallery. The Club of Opportunities series thematizes social issues of our time and raises questions about authority and hierarchical relationships. Underprivileged entities turn into elites and vice versa, with new opportunities arising during this transformation Each episode creates situations between reality and fiction, gradually revealing the story through video, objects, set design and acting performance.



4



3



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GHMP House at the Stone Bell, Prague, Czech Republic

Jakub Jansa: The Garden of Problems
Club of Opportunities, 2017–present

Instead of “Netflixing,” viewers have to visit a gallery. The Club of Opportunities series thematizes social issues of our time and raises questions about authority and hierarchical relationships. Underprivileged entities turn into elites and vice versa, with new opportunities arising during this transformation. Each episode creates situations between reality and fiction, gradually revealing the story through video, objects, set design and acting performance.

1
Club of Opportunities: The Garden of Problems (intro)

2
Club of Opportunities – episode 2:
April Showers Bring May Flowers, 2018
(the episode presents “The Problem with Losing the Vision of the Future”)
video 4K, 16:9, 10’

We follow the character of the Seer (Oracle), who no longer has a vision of the future and feels anxious. We witness the Seer touching all celeriacs and giving them tattoos with socially beneficial functions. The form of a confessional interview is complemented by emotional, music-tinged interludes, as the Seer tattoos the celeriacs with the names of various positively perceived occupations or rather functions or destinies. A deconstruction of storytelling in relation to expected role choices and expected scenarios is at the core of the work.

Written and directed by: Jakub Jansa, Karolína Juříková
Performance: Ester Geislerová
Director of photography: Kryštof Melka, Kryštof Hlůže
Sound: Kryštof Melka, Kryštof Hlůže
Sound design: Jakub Jansa
Voiceover: Jan Vondráček

3
Club of Opportunities – episode 3:
My Name Is Red Herring, 2018
(the episode presents “The Problem with Black Magic”)
video, 4K, 8’

The character of the Red Herring, a hybrid creature that is a cross between a human and a celeriac, is introduced. And now he’s challenging his origin – that is, he’s, revolting against the Seer. He discovers that mythology is mere narrative. By taking control of this narrative, he can steer it in a different direction. He leaves his safe place within the myth to enter the battlefield and fight on a political level. He finds his own individuality and becomes a dark-side influencer.

Written and directed by: Jakub Jansa
Performance: Patrik Petr
Director of photography: Kryštof Melka, Kryštof Hlůže
Sound recording: Anna Žihlová
Voiceover: Jan Vondráček

4
Club of Opportunities – episode 5:
Keeping in Line, 2018

Red Herring works in an avocado bar, where he compares himself to elites—the avocados. He wants to become part of the higher vegesociety. In the process, he must undergo an insulting battle with his inner self. He doubts himself and experiences an identity crisis.

Written and directed by: Jakub Jansa
Director of photography: Kryštof Hlůže
Performance: Patrik Petr, Jan Kostiha
Voiceover: Jan Vondráček

5
The Occult Table, 2023,
wood, mirror, UV print, laser engraving,
LED

6
Club of Opportunities – episode 7:

Shame to Pride, 2021
(the episode presents “The Rooting Problem”)
three-channel video, 20’

We observe the celerist in yet another surprising situation— he gains status in the vegesociety and is invited into avocado circles. However, he cannot internally relate to this new social class. At the same time, he has already made a break with the environment from which he emerged. He experiences an intense sense of rootlessness and can only be relieved by a social coming out. He founds a movement for uprooted vegetables.

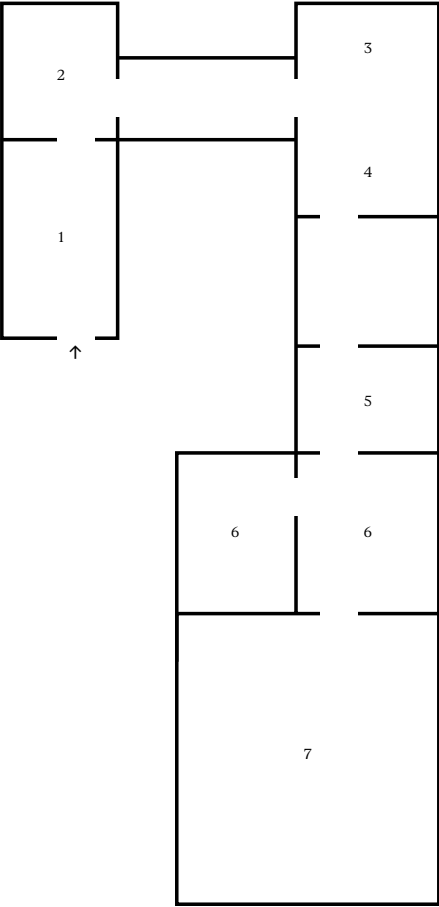
Written and directed by: Jakub Jansa
Dramaturgy: Jan Strejcovský
Director of photography: Kryštof Hlůže
Music: Oliver Torr
Voiceover: Jan Vondráček
Performance: Jan Kostiha, Soňa Beaumont, Ester Geislerová, Jakub Jansa
Costumes: Karolína Juříková, Daily Menu
Editor: Šimon Hájek, Jakub Jansa
FX, colorgrading: MagicLab, Vojtěch Štětka
Sound recording: Juras Karaka, Tomáš Jiříčka
Lights: Petr Cuker
Masks: Eliška Pitráková
Make-up: Vendula Niklová
Screenprinting: Matěj Doležel
Runner: Maria Jančová
Special thanks: FaVU, UMPRUM, Autoklub ČR, Jindřich Chalupecký Award

7
Club of Opportunities – episode 8:
Opening Ceremony
(the episode presents
“The Problem with Art in Service”),
2022, video, 4K, 10’

The celerist is invited to speak at the Flower Union’s gala event as the hot vegetable of the season. The supernatural figure of the Seer, no longer able to predict the future, takes over the direction of the second part of the program, animating decorative flowers through a festive eco-sexual ritual. The Seer shows the plants that by putting pistils and calyces together, they can reach out to the public and change the course of things. Hopefully her ability to see into the

future will return.

Concept and direction: Jakub Jansa
Script: Jakub Jansa, Dominik Dabrowski, Alice Krajčířová
DOP: Kryštof Hlůže
DOP assistant: Tomáš Merta
Music: Oliver Torr
Voiceover: Jan Vondráček
Performance: Jan Kostiha, Ester Geislerová, Kamil Nábělek, Trin Alt Vajd, Markéta VuTru, Dexton Kotorá, Katsuhiko Iwashita, Veronika Čechmánková, Jakub Samek, Zai Xu, Linda Vondrová, Rokhaya Gueye, Anita Lubadika, Adéla Sobotková, Mary Nguyen, Linh Nguyen, Agáta Hrnčířová
Editing: Sebastian Kučkovský
Costumes: Overall Office (Karolína Juříková, Kristýna Nováková)
Photographer: Iryna Drahun
CGI: Matěj Martinec
Producer: Agáta Hrnčířová
Make-up: Majda Vaverková
Masks: Eliška Pitráková
Sound designer: Nicolas Atcheson
Grading: Kryštof Melka
Lights: Tomáš Prajsler
Focus puller: Mihir Khulkarmi
Costume assistant: Františka Králíková
Cake: Rúst Cakes



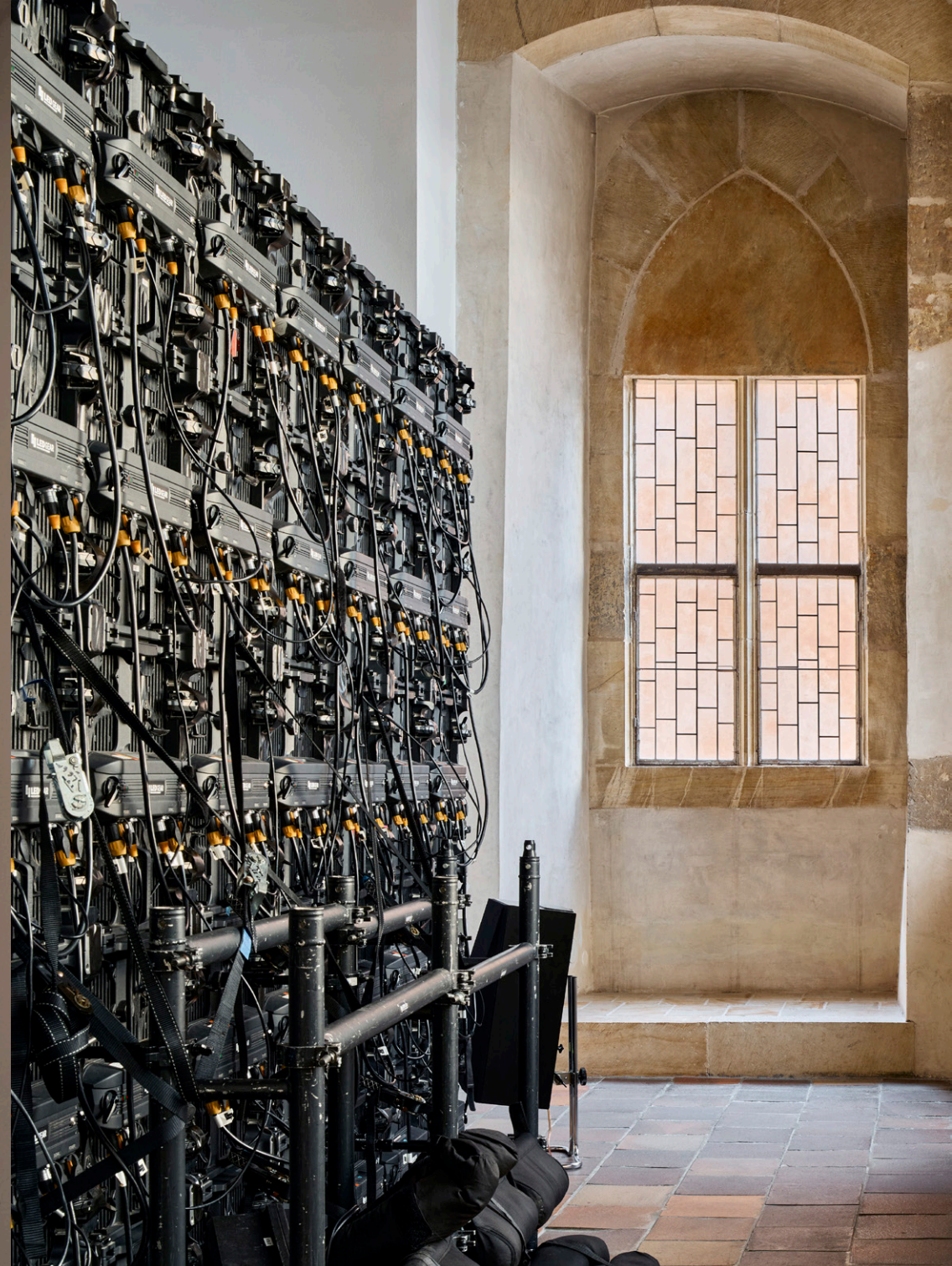


You my dears
can be the new generation
of active flowers;

[Click to watch:](#) Club of Opportunities – episode 8:
Opening Ceremony, 2022, video, 4K, 10’



Opening Ceremony (10mins, 4K), Garden of Problems , GHMP House at the Stone Bell



Opening Ceremony (10mins, 4K), *Garden of Problems* , GHMP House at the Stone Bell





Opening Ceremony (10mins, 4K), Garden of Problems , GHMP House at the Stone Bell



Opening Ceremony (10 mins, 4K), *Publiek Park*, Harmoniepark, Albertpark & Provincietuin, Antwerp, Belgium



Opening Ceremony (10 mins, 4K), Flower Union, National Gallery, Prague



Publiek Park, Harmoniepark, Albertpark & Provincietuin, Antwerp, Belgium











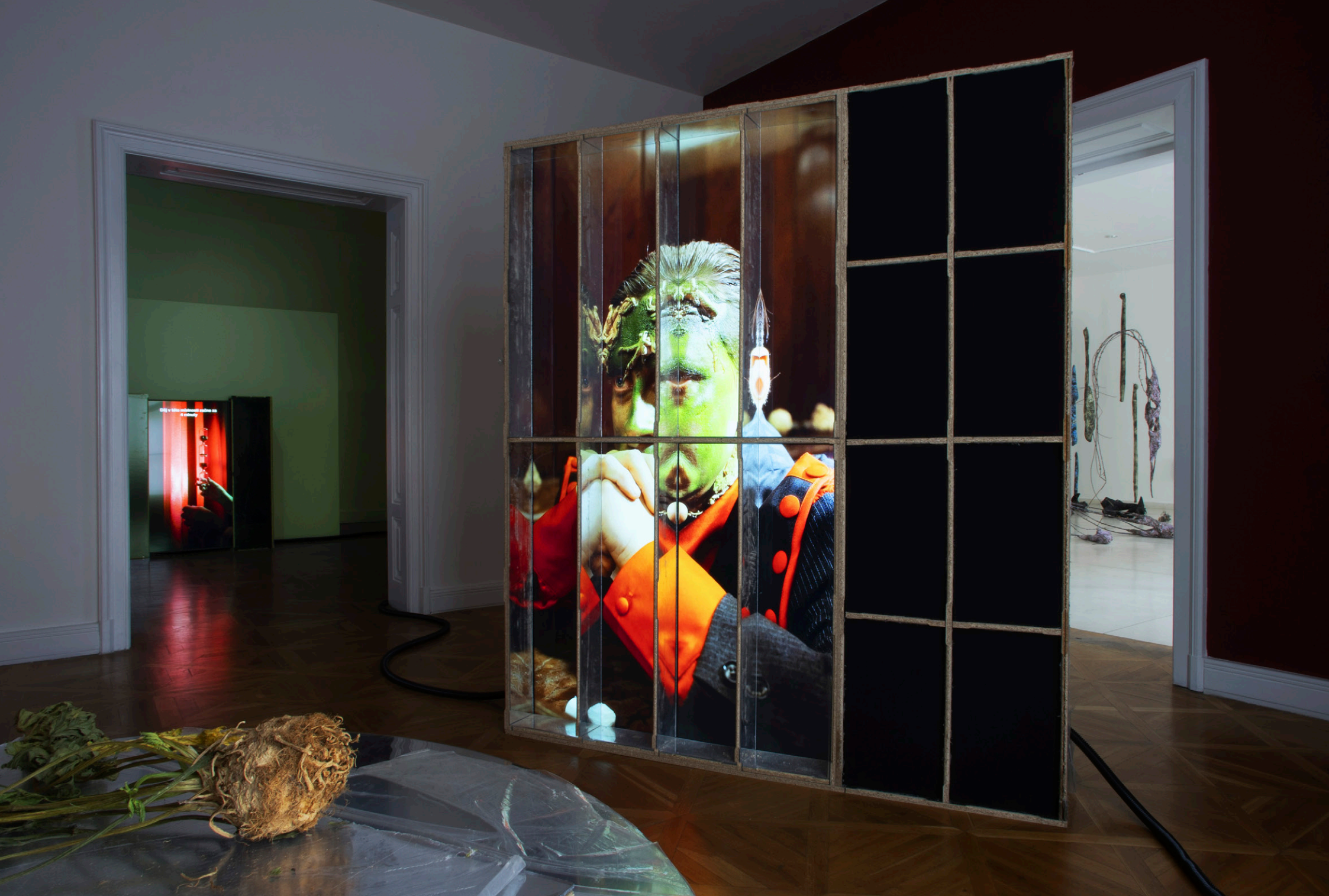


Opening Ceremony (10 mins, 4K), *Publiek Park*, Harmoniepark, Albertpark & Provincietuin, Antwerp, Belgium



Shame to Pride, Mocvara Gallery, Zagreb, Croatia





Shame to Pride, Moravian Gallery, Brno, Czech Republic



[Click to watch](#)

Shame to Pride (20 Mins, 4k)

A short film and installation commissioned
by Jindřich Chalupecký Award 2021



Shame to Pride, Garden of Problems , GHMP House at the Stone Bell

The Garden of Problems
book uncovers the themes addressed
in the *Club of Opportunities*



I shaved my rooties and disguised my face. I excelled thanks to that,
even if I knew it was a lie.



Anyway, they w

The book uncovers the themes addressed in the Club of Opportunities. Through the texts of the invited authors: Michal Novotný, Julie Béna, Kamil Nábělek, Noemi Purkrábková, Jozef Mrva, Ernestyna Orłowska, Klára Vlasáková, Jan Bělíček, we get to the bottom of multiple problems – with celeriac ontology, black magic, humour, losing vision of the future and especially with taking root.

Title: Club of Opportunities: The Garden of Problems

Book language: English-Czech edition

Author: Jakub Jansa

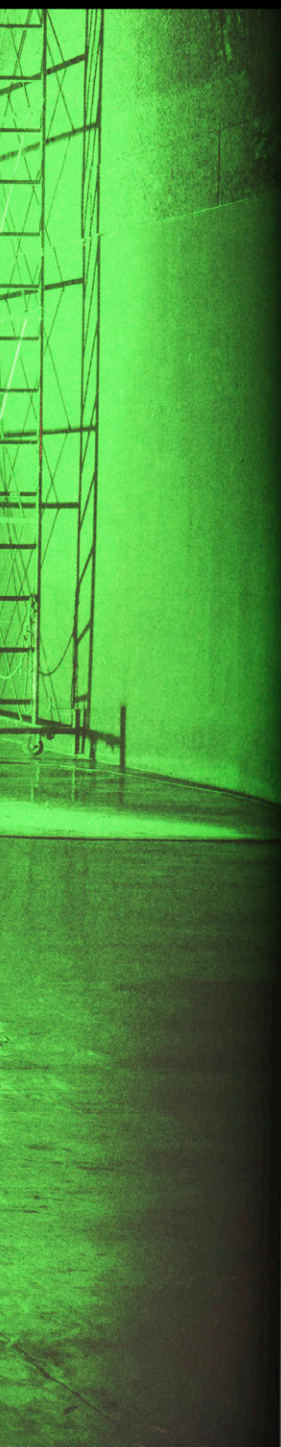
Designed by: Martin Groch, Robert Jansa, Petr Bosák,

Publisher: UMPRUM

ISBN: 978-80-88308-55-3

Binding: paperback

Number of pages: 276



The Problem With Taking Root

There's certainly no need to be fatalistic, but it's tough to put down roots in new soil. There are people and beings who go through life without ever thinking that they should go somewhere else. They don't aspire to new environments and possibilities because they have no problem with their position. They were born at the ideal time in the ideal place and they contrive to make full use of their privilege. Or perhaps they are so resigned and depleted by the daily struggle for life and decent conditions that they have neither the energy nor the time to climb higher. A person only strives for replanting (aka, social mobility – either up or down) from a sense of dissatisfaction with their assigned lot. We also see this in the story of the Celerist. He may be able to clearly and sophisticatedly recount the merits and strengths of his social class, but he never identifies with them enough to make peace with his roots. Instead, he aspires to infiltrate the crème de la crème of vegesociety – the avocados.

When speaking of avocados, I almost always remember my first-ever encounter with them. It was the first time I went on holiday with my parents beyond the borders of the post-communist Czech Republic. We went to Corsica with a tour operator – it's hard to say why there, exactly. We stayed in the northwestern port town of Calvi and saw a great many things for the first time in our lives. I remember how my younger brother gazed in fascination at an African man selling bracelets on the beach because he was

