

Lištica

Weed-Kiddie

11. 3. – 24. 5. 2026

G99

curators: Viktória Pardovičová, Barbora Trnková

The exhibition environment, unfolding across the two rooms of the G99 gallery, introduces us to a territory that has been created or perhaps subdued, by a single entity. Weed-Kiddie is present here, even as he simultaneously disappears or strays from the surface of the paintings—chapters of his own story, teeming with symbols of children's games and references to the imagery of historical icons. He seems to preside over a domain that, much like his own bodily tissues and thoughts, remains profoundly ambiguous. This figure could be an experiment, a victim, or an altered model of a coloniser. Which of these statuses would suit him, which does he deserve, and which does he choose for himself? Might he parallel our own everyday role-play? His qualities are ambivalent, woven into a contrasting spectrum of connotations. It is impossible to say with certainty whether the plants that he has sown and cultivated and that now inhabiting fields and waging battles with bees—are prospering and enriching a shared ecosystem, or whether they are subjugating it, endlessly cloning themselves into proliferating forms of plant–human hybrids. Who, or what, is the pest in this scenario and who decides about it?

The exhibition *Weed-Kiddie* constitutes the third episode in a narrative that began with the graduation project of painter Lucie Lienerová (Lištica). From the theme of botanical transformation in portraits of her friend Iva, she moved, through the project *Plevelitel*, towards the figure of a male character with an obscure past and an indeterminate nature. The disputable abilities of Plevelitel—his specific attributes and activities, which, alongside caring for plants, included the regular planting of human organs as seeds from which weeds would grow—became the precursor to the current exhibition. It presents the story of a new manifestation in the form of the offspring of Iva and Plevelitel, who become part of a theory whose layers are gradually articulated by the artist herself. Within the context of our troubled present, this figure may also serve as a symbol of a resilience that is questionable, yet evidently persistent. Much like synanthropic plants—species adapted to life in degraded environments, capable of growing on crumbling buildings, waste dumps, or along the edges of highways and industrial mounds—Weed-Kiddie has adapted as well. Yet his childlike vulnerability, or his inherited instinct to care, at times reveals disconcertingly sharp edges.

In his world, a colourful butterfly with a toxically dangerous sting may easily emerge from larvae and seedlings. Yet might the sharpened limbs (or shoots?) of the invasive plants cultivated by Weed-Kiddie also refine and regenerate an ecosystem otherwise fatigued by the diktat of human norms and exhausted by industrial exploitation—through the mediation of his botanical knowledge? What if this being is a victim of his own existence, brought into being through speculative cloning of plant and anthropogenic bodies, as well as of metaphors and imagination? And what might be concealed within the cells of his genetic strata, if it is not even certain that they are of organic origin?

Characteristic of the artist is the interweaving of narratives that unfold within the paintings themselves, while simultaneously generating tension through both colour and content. This dynamic intersects and contrasts with formats of more static works. Unlike the more event-driven and formally expressive compositions, these present specific shapes inspired by children's symbolic sign systems. Lištica's paintings thus become individual pages of a book, or fragments of a story whose sequence, escalation, and conclusion we must assemble for ourselves. The story of the Kiddie—whose origin refers to weeds, those generally problematic plants that may (though need not) be destructive to other species or obstruct landscaping activities conditioned by human aestheticisation—is simultaneously a story of accumulating doubts and prejudices, and perhaps of elements of ostracisation shaped by a tense present. As the Bulgarian philosopher Julia Kristeva suggests, ostracisation may represent not

only a social act of exclusion, but also an attempt by a subject or collective to escape its own inner foreignness, uncertainty, or alterity. It may therefore be an expression of vulnerability that, in forced self-defence, produces a publicly proclaimed negation—while also reminding us that, much like origin itself, the bodily shell or self-acceptance need not possess an unequivocal, positive, or ideal character.

Lištica's exhibition tests the boundaries of contradiction—nonconformity and submissiveness, softness and the danger of injury, care and toxicity. The world of Weed-Kiddie may well embody all of these at once. He himself can appear in fairy tales about generations of new plants that have already grown accustomed to human-supplied pesticides and have turned their power toward revenge; yet he may also quietly dream behind the curtain that one of his parents once hung in a garden tool shed, in a moment of recalling an all-too-human and sincere tenderness.