

Exhibition Schedule for 2022

In its exhibition programme for 2022, the GHMP will try to make up for what it has missed in the past two years in connection with anti-epidemic measures. We are including exhibitions that we were forced to postpone (The World of Jindřich Chaloupecký, Heroin Crystal, Ivan Meštrović). Of course, we also come up with exhibitions that have emerged from long-term plans and preparations (Exacerbated Layers: The Role of Photography in the Postmodern Era, František Bílek and Otokar Březina). We will also commemorate František Bílek with another project in the year of the 150th anniversary of his birth (1872), namely by updating the permanent exhibitions in his Hradčany villa and in his house in Chýnov, which are part of the legacy we manage. Sculpture and great sculptors remain at the centre of our attention, including projects dealing with the wider social and cultural context of the events and exhibitions associated with them (August Rodin in Bohemia and Moravia).

In Troja, after a one-year break, we continue with a series of sculptural visiting cards, this time with the duo of Čestmír Suška and Michal Škoda.

In addition to the cooperation with the Jindřich Chaloupecký Society, next year we will again partner with tranzit.cz for the second edition of the Biennial of Contemporary Art, for which a large international curatorial team has been invited.

Photography is the medium that cuts across our exhibition activities and will be present in our gallery in many forms next year. A specific project is John Wehrheim's exhibition, which returns to the American reality of the 1970s, when it was sometimes necessary to flee to Hawaii in order to lead an alternative-community life.

In the year of our EU presidency, the GHMP will participate in two projects underlining this fact, specifically with the exhibition of current Czech art in the European Parliament building in Brussels and, together with the m3 Festival, the large-scale project called Parallels, which will interconnect six European cities via the theme of a future of neglected and dysfunctional localities.

Despite the slower pace of exhibitions necessitated by austerity measures, next year we are offering a wide range of themes which we plan to accompany with a series of thematically linked programmes – ranging from debates to live streams and podcasts.

Magdalena Juříková, Director of the Prague City Gallery

Municipal Library

THE WORLD OF JINDŘICH CHALUPECKÝ

Term: March–June

Curators: Tereza Jindrová, Karina Kottová, Tomáš Glanc, Tomáš Pospiszl

The exhibition entitled *The World of Jindřich Chalupecký* has been prepared by a team of renowned curators in cooperation with the Jindřich Chalupecký Society. The project aims to present a key figure in the Czech historiography in the area of art history in the second half of the 20th century through the lens of his activities on the domestic art scene as well as through the network of his international collaboration. Not only does the project assess his position as an elite European curator of the time through a critical reflection on his theoretical work, but it also focuses on his efforts at the time to create networks of contacts across Europe. The project will also include a critical evaluation of a significant part of the GHMP's collection of Group 42 artists. Chalupecký was a lifelong devotee of the group's work – works of its members, on loan from major international collections, will be complemented by a selection of works by Marcel Duchamp and artists from the Russian unofficial scene of the second half of the 20th century. In part to showcase Chalupecký's methodical perception of art, the project aims to reconstruct a Duchamp exhibition of a collection of authorised multiples from the Arturo Schwarz edition that the Špála Gallery hosted in 1969.

Chalupecký's personality and position will be examined in terms of how to view him from today's perspective and in the context of the clash of contemporary view of a substantial part of 20th century Eastern European cultural and intellectual history.

REGARDING ART 2022 / BIENNIAL OF CONTEMPORARY ART

Term: July–October

**Curatorial Concept: Rado Ištok, Renan Laru-an, Piotr Sikora
in collaboration with tranzit.cz**

The second edition of the *Regarding Art Biennial* explores the history of power relations between Central-Eastern Europe and other parts of the world, as well as the history of power relations between different communities and societies within the region itself. This history determines our present and learning from it is a condition for a more just and sustainable future. The Biennial seeks and explores different strategies of negotiation and cooperation among those on the peripheries, cooperation that takes place beyond the borders of nation states, across racial, gender, and class divides. It addresses issues concerning the imperial past, cultural heritage, ruins, and processes of physical objects becoming ruins, not only in relation to museums and their preservation strategies. We ask

what is the heritage that no one cares about, what is the work that has never been paid for, what are the debts that may be unpayable. We explore what unresolved histories persist not only in ruins, in rusted infrastructures and in devastated landscapes, but also in people's lives. We are grappling with the unfinished history, but our concern is not to identify culprits or victims, but to explore the possibilities of new coalitions, new alliances, and other types of future.

IVAN MEŠTROVIĆ (1883–1962)

Term: November 2022 – April 2023

**Curators: Sandra Baborovská, Barbara Vujanović
in cooperation with the Ivan Meštrović Museum**

This exhibition will explore Croatian sculptor Ivan Meštrović in the context of Central European sculpture at the beginning of the 20th century. The Czech lands, and especially Prague, have attracted international cultural attention since the 1890s, for example through the increasing number of public sculpture commissions as well as an international and open cultural environment. The French sculptor Auguste Rodin was a major influence on this environment. A strong generation of sculptors emerged in the countries of Central Europe after the turn of the century who reacted to Rodin's influence in a distinctive and inspiring way.

The exhibition project also aims to renew interest in the art of sculpture, opening up the national issues of the former Yugoslavia in relation to Central Europe. Ivan Meštrović's sculptural work, produced and located across Europe, serves as a case study of an artistic practice defined not only by location-specific embeddedness, but also by cross-border themes, social demand, and climate. We trace past and present centres, past and present impulses and determinants. The exhibition will be conceived as a map of Europe, within which Meštrović used to exhibit and create his works (Prague, Vienna, Paris, Cannes, London, Geneva, Bern, Rome, Venice, Zagreb, Belgrade, Split, Cavtat, Dubrovnik, Knin, Bucharest, Krakow, Warsaw). In addition to Europe, Meštrović worked in the United States (New York, Buffalo, Detroit, Rochester, Chicago, St. Louis, Boston, and Cleveland). In addition to dates, the places of creation are usually indicated for each work. The exhibition does not aim to follow only the criterion of artistic quality in the exhibits but will also try to explain practical issues related to how the art scene works.

The project traces the artistic developments of the time against the background of the era and the cosmopolitan personality of Ivan Meštrović. It also reconstructs some of his designs into architectural realisations and compares him with Franz Metzner, Meštrović's peer from the "West". The "South Slavic Rodin", as Meštrović was later called by art critics, exhibited with the SVU Mánes association in 1903 in the pavilion under the Kinsky Garden.

Meštrović, at that time a leading representative of the Viennese Art Nouveau, maintained close friendship with the Czech sculptor Bohumil Kafka. Meštrović's commissioned works are closely linked thematically to Czech First Republic politicians (Tomáš Garrigue Masaryk and Edvard Beneš). Another important issue is the then mixing of traditional sculpture and modernist approaches.

The exhibition will include more than 100 exhibits (sculptures, works on paper). It will be divided into several chapters and sections, such as: Vienna, Symbolism, Dante's *Divine Comedy*, portraits, self-portraits, Meštrović's contemporaries (artists, politicians, and family), Parisian years 1908–1909, the Kosovo cycle, Růžena Zátková, female nudes, religious art, monuments for the homeland, World War II.

A trilingual catalogue will also be published for the exhibition, organised together with the Croatian Museum of Ivan Meštrović and the Rodin Museum in Paris.

The Stone Bell House

HEROIN CRYSTAL / GENERATION OF THE NINETIES IN GHMP

Date: April–August

Curator: Olga Malá

Veronika Bromová

Jiří Černický.

Federico Díaz

Milena Dopitová

Pavel Humhal

Lukáš Jasanský – Martin Polák

Kamera Skura

Krištof Kintera

Markéta Othová

Michal Pěchouček

Jiří Příhoda

Petr Svárovský

Štěpánka Šimlová

Michaela Thelenová

Kateřina Vincourová

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In the turbulent years of the 1990s after the Velvet Revolution, a new generation of artists asserted itself strongly on the Czech art scene. As a result of open borders, they had the opportunity not only to explore but also to actively participate in events of the international scene. Unlike the artists of the previous decade, who were oriented towards more or less traditional means of expression, the younger artists focused on working with objects, installations, photographs, and video. Meanwhile, GHMP curators tried to react flexibly to the accelerated sequence of events and opened the gallery gates to new art as the first large institution of its kind.

In 1994, the curators organised the first edition of the *Biennial* in the ancient Stone Bell House –the de facto oldest post-revolutionary Biennial of Young Artists in Prague, which was dedicated primarily to the Czech scene. In addition to the Biennial, as part of its systematic exploration of current trends in the development of young and contemporary art, the GHMP also carried out a number of projects in the experimental space on the second floor of the Old Town Hall, where mainly young artists were presented. It has become a certain unwritten tradition that many of the artists who exhibited here at the very beginning of their artistic career have achieved significant success on the domestic and international art scenes. (The Jindřich Chalupecký Award was won by Vincourová, Černický, Příhoda, and Pěchouček, while Bromová represented us at the Venice Biennale in 1999). Among the activities through which the GHMP tried to support contemporary Czech art was a long-term exhibition of artists of the generation of the 1990s, installed in the Golden Ring House in Ungelt in 1998, and many curators of international presentations found their inspiration there (for example, the curator of the famous international *After the Wall* exhibition).

The forthcoming *Heroin Crystal* exhibition symbolically “returns to the scene of the crime”, i.e., to the Stone Bell House and to the first Biennial of Young Artists (1994), which seemed to kick off a period of approximately ten years of extensive interaction between the GHMP and artists of the 1990s generation. It is a project that is more or less tied to the GHMP as an institution. It does not aspire to be complete, nor is it a survey capturing the events of those years.

The title of the exhibition, *Heroin Crystal*, was inspired by Jiří Černický's installation and photograph of the same name from 1995, which like the vast majority of all the works on display, comes from the collections of the Prague City Gallery.

The exhibition will present not only the well-known works that are now iconic, but also the lesser-known projects that can contribute to a more complete picture of the artistic tendencies of the time. Through these presentations, the gallery wants to give visitors an idea of the topics that were at the forefront of interest for artists at the time: women's issues



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and self-stylization (M. Dopitová), reflection on media reality (Š. Šimlová), performance art (J. Černický, K. Kin-tera, Kamera Skura), the phenomenon of the human body (V. Bromová, P. Humhal, M. Othová, M. Thelenová), science fiction (F. Díaz, P. Svárovský), the accentuation of both real and virtual nature and urban landscape (L. Jasanský – M. Polák), and artefactual space (J. Příhoda).

JOHN WEHRHEIM / TAYLOR CAMP: THE EDGE OF PARADISE

Term: October 2022 – January 2023

Curator: Adam Ligas, Magdalena Juříková

Photographer John Wehrheim was in the right place at the right time. In 1969, several hippies settled on the Hawaiian island of Kauai, where a wider community of people gradually settled. The core group was made up of young mainland Americans prosecuted for vagrancy; Elizabeth Taylor Howard's brother at first offered to pay their bail, and then later invited them to his Hawaiian property. The community functioned and grew for a full eight years. It consisted of a wide range of people, from the aforementioned hippies to surfers, from free-thinking families to Vietnam war veterans. They all lived in tree houses and were self-sustaining in terms of food.

In 1977, the local government decided to liquidate this utopian village and implement a public park in its place. The local police set fire to the flimsy structures and the 120 residents had to face new living conditions. John Wehrheim captured their lives in more than 100 extraordinary photographs in the 1970s. Four decades later, a book and a film were produced, the film being updated in 2019 with testimonies from the inhabitants of this dream paradise at the time.

The exhibition brings together the complete set of Wehrheim's photographs as well as a documentary on the same subject which may be twice as relevant in the current situation as it was before the pandemic. The people here have formed a cohesive community without being constrained by official regulations and have led a very inspiring, austere lifestyle.

Colloredo-Mansfeld Palace

Start of the first phase of the renovation.

Troja Château

MICHAL ŠKODA – INDOOR / ČESTMÍR SUŠKA – OUTDOOR

Term: April–October

Curator: Magdalena Juříková

Michal Škoda works with maximally reduced shapes that expand via hybrid form in space and thus do not resemble classical/traditional stereometric formations. They look like objects derived from futuristic architecture, or boxes hiding some magical secret. In addition, he is extensively focused on drawing, a 2D expression of the spatial layouts observed in the objects. Alongside minimalist morphology, the use of black monochrome or the simple contrast of black and white is an important expressive component of his works.

Čestmír Suška often defines his work through material. Currently, he is standing firmly in a new phase, dealing with stone. His work with perforated cisterns is a thing of the past and the removing of a mass from a stone block represents a completely opposite sculptural procedure which not only requires craftsmanship and a flexible perception of the quality of the stone, but also that the original concept of the future work, the final product, must not be deviated from.

In the 2022 season, we again combine two artists who share many common themes based on interaction with space. As Michal Škoda creates works almost exclusively for the interior, Čestmír Suška gets a space in the gardens and in the orchard of Troja Château, composing some works specifically for the selected sites.

STONE TREASURES OF PRAGUE GARDENS

Term: 2022 season

Curator: Marie Foltýnová

This long-term exhibition in the cellars of the Troja Château presents original stone sculptures dating to the Baroque and Classicist periods from Prague's gardens and parks, specifically from the decorative sculptures of the Troja Château Garden, the Vrtba Garden, the landscape park of the Cibulka homestead, and the Kinský Garden on the Petřín hill.

Original friezes by the Hermann brothers, mythological sculptures from Braun's workshop, or Václav Prachner's *The Chinese* will be complemented by large-format archival photographs from the early part of the last century.

BIO TROJA

The *BIO TROJA* Centre for Composting Culture was created in the complex of the Troja Château with a large garden in the immediate vicinity of the Vltava River as well as the Botanical and Zoological Gardens. It offers a space for local and international dialogue between professionals and laypeople, and is also intended for the local civic community interested in the interconnection of visual arts, music, natural sciences, humanities, and ecology. Here, the City Gallery has created an innovative platform for collaboration with

the public as well as with various organisations and individuals as a further incentive for active reflection on the environment, nature, and climate.

The inspiration for the title of the project comes from the processes we generally describe as fermentation. Fermentation and composting are not only a chemical and physical process but they also have a social, cultural quality. Fermentation is an important part of the processes in nature, and metaphorically, we can say, also in society. Organic substances are gradually transformed into other elements by the action of microbial enzymes (ferments), fungi, and lichens, and thus become the basis for new forms of life.

Also in 2022, the Bio Troja programme will open up space for activities related to the urban environment, contemporary art, ecology, and climate change. Together with the Prague Institute of Planning and Development (IPR) and other partners, we will be implementing the redevelopment of the space in front of the southern gate of the Troja Château. We are preparing a series of workshops, music events and film screenings.

Villa Bílek

FRANTIŠEK BÍLEK AND OTOKAR BŘEZINA

Term: spring 2022 – long-term exhibition

Curator: Hana Larvová

One of the most interesting examples of the creative collaboration between a visual artist and a poet in the context of Czech symbolism at the turn of the century, which began in 1900, is the set of drawings by František Bílek that illustrated Březina's cycle of poems entitled Hands. The series was first published in August 1901 as Bílek's self-published book and was later reissued several times. The exhibited set of drawings from the collections of Prague City Gallery will be supplemented, if possible, by other drawings from the property of the Otokar Březina Society in Jaroměřice nad Rokytnou and other institutions.

At the same time, a new permanent exhibition, designed by Martin Krummholz, will be opened in Villa Bílek.

House of Photography

DIVINATION FROM A NIGHT SKY PARTIALLY OBSCURED BY CLOUDS

THE ROLE OF PHOTOGRAPHY IN THE POST-MEDIA AGE



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Term: May–September

Curator: Jitka Hlaváčková

Co-operation: Hana Janečková, Václav Janoščík, Jen Kratochvil, Andrea Průchová, Jiří Ptáček, Barbora Trnková, Pavel Vančát, Filip Vančo, Paľo Fabuš, Lucía Stach Gregorová

Exhibiting artists: Hynek Alt, Zbyněk Baladrán, Stano Filko, Ivars Gravlejs, Jana Ilková, Nikol Czuczorova, Oskar Helcel, Richard Janeček, Zuzana-Markéta Macková, Markéta Magidová, Aleksandra Vajd, Markéta Othová, Matěj Smetana, Joanna Piotrowska, Ezra Šimek, Jonáš Strouhal, Petr Svárovský, Jiří Thýn, Leevi Toija, Max Vajt, Martin Vongrej, and others

Although artistic photography, like any other photography, has long since ceased to be a specific, easily definable medium, it perhaps still remains a sensitive record depicting the identities of the contemporary world. However, the question of what its role is -- since being adopted by the Internet and social networks -- preoccupies not only contemporary theorists, but above all many artists themselves. The multiplicity, manipulability, and ubiquity of the digital image provide almost limitless possibilities, and the oscillation between representation and participation, the authentic and the posthuman, the moving and the static, and other interfaces, raises a range of topics and retrospective reflections on the medium. In response to the elemental process of fragmentation of a peculiar artistic medium into a shared, autonomously-acting communication network, we can observe various reflexive approaches in the work of artists based on photographic principles: the turn to materiality and organic forms, to tactile and other sensory aspects, to the singularity of the work, to abstract forms, to accentuating the social and psychological functions of the medium... The range of all approaches is hard to grasp except metaphorically – for example, by imagining an expanding universe. We have posted the keyword "post-media photography". Some remarkable objects, ideas, and insights turned up which we present as we found them: through responses from a dozen theorists, we offer a fragmentary probe into postmedia photographic and digital imagery that at least symbolically captures the hybrid and highly networked nature of our situation. We catch a glimpse of cosmic objects created in the recent past or decades ago, observable from ever-new angles.

1902. AUGUSTE RODIN IN BOHEMIA AND IN MORAVIA (PROVISIONAL TITLE)

Term: October 2022 – January 2023

Collective of authors: Hana Dvořáková, Magdalena Juříková, Martin Krummholz, Helena Musilová, Vít Vlnas

In 1902, the French sculptor Auguste Rodin visited Prague and Moravia. This trip, associated with his largest exhibition abroad at the time, it was important not only for the



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sculptor himself but also for the indelible traces he left at the place he visited. It was significant for the generation of painters and especially sculptors of the time, for whom it helped to clarify the path towards a modern artistic direction, while it also foreshadowed the future orientation of the art scene towards French art. On the other hand, from what the artistic and social elite of the time considered important to show to this important visitor, we can also deduce essential information about the priorities and character of the era.

The exhibition and publication project, prepared in collaboration between the Prague City Gallery, the Ethnographic Institute of the Moravian Museum in Brno and the Gallery of Fine Arts in Hodonín, will for the first time systematically address the "accompanying programme" that was prepared for Rodin. Based on a new study of archival sources, i.e. magazines, correspondence, personal archives, etc., it will try to outline the reasons why – and this is one of the main themes of the book – August Rodin came to Moravian Slovakia, where he visited the *Exhibition of Slovak and Moravian Artists* in Hodonín and where an almost all-Moravian-Slovak festival took place on the occasion of his visit ("Near the villages we passed through, the village official representatives, school children, dressed-up girls and perhaps even the whole village were waiting." *Lidové noviny* daily, 3 June 1902). The whole "festival" was an artificially prepared event made by request, unrelated to any specific events in rural life, such as holy days or other church festivals.

The key topics under review develop from that: the role of so-called folklore at the time, how it was presented to domestic or foreign non-Moravian visitors, and how its role changed, or how it was used in the sense of national representation in space and time. The project will attempt to explore the mechanisms of social structures as they were formed at the turn of the century, much of which persisted until the establishment of independent Czechoslovakia. Sub-topics will be focused on the Mánes art association, photography as an emancipating medium and its contribution to the creation of a "memory trace", etc.

Projects related to the Czech Presidency of the Council of the European Union

EXHIBITION OF CONTEMPORARY PAINTING

European Parliament building, Brussels

Term: 1 July – 31 December 2022

Curators: Magdalena Juříková, Helena Musilová

The exhibition will present a cross-section of current painting in the Czech Republic, focusing on various manifestations of figurative art: engaged art, personal mythology, reflection on the medium of painting, etc. All generations of artists will be represented (among others Jan Merta, Daniel Pitín, Josef Bolf, Pavel Příkladský, Josef Žáček, Igor Korpaczewski, Dana Sahánková).

PARALLELS 2022

Six European Cities

Term: 1 July – 31 December 2022

Curator: Marie Foltýnová

In Cooperation with M3 Festival and Landscape Festival

This festival of collaboration, an exchange of art and experiences from the art scene and the cultural partner institutions, draws attention to the missing or forgotten links between metropolitan European cities. The pressing issue of climate change and the social isolation of people during the COVID-19 pandemic, as well as the global effort to curb fast and excessive tourism, leads us to try to take artists from each participating city for a ride on the rails of the railway network and interconnect them.

The increased interest in art in public space brings with it a myriad of possible ways and strategies to involve artists and their work early on in the planning process and in urban studies, to create a bridge between art, design in public space, and urban planning. A number of methods of artistic participation are used to involve artistic practices in urban planning and development: Urban (artistic) acupuncture – an urban/environmental strategy that views cities as living, breathing organisms, with vulnerabilities in need of repair; direct urbanism – “bottom-up” and “top-down” planning, introducing art and artistic strategies into the urban development process; transdisciplinarity – a process that allows for collaboration on a common problem and sharing theoretical models that are based on concepts specific to each discipline.

The development of the *Parallels* concept directly follows up on the theme of the m3 | Art in Space Festival, subtitled "Between Interspaces". For the Prague and Central Bohemia

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location, the festival aims to draw attention to abandoned or unused railway buildings, dead-end tracks, and “non-places” around the railway, through art installations and interventions. The ambition of the *Parallels* concept is to initiate a necessary confrontation of the existing experience of working with art in public space in the European context, namely on railway tracks, which are, historically, traditional links between artistic communities and important artistic centres in 19th century Europe. In the form of residencies, excursions, travelling art projects and performances, discussion panels and symposia, we aim to draw attention to these – now often forgotten and missing – links between the various European cities.



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A selection of projects related to the Art for the City programme

MINULÁ BUDOUCNOST / PREVIOUS FUTURE

Lobby of Anděl station, metro B / Ženské domovy

Term: 18 January – 31 December 2022

Author of the concept: Adam Tureček

Curators: Anna Švarc, Marie Foltýnová

The future we still remember.

A future that didn't happen. A future that has grown old.

The idea of this exhibition is to provide the passing viewer with a different perspective on the materials and the works of art, through sci-fi and futuristic visions of the Prague metro. The Prague metro – especially the part built before 1989 – contains elements that resemble various mysterious artefacts from the future, from another dimension or left behind by other civilisations. These elements are works of art; architecture or parts thereof.

The exhibition is installed in a showcase in the lobby of the Anděl metro station – the Na Knížecí exit.

It offers several perceptual and optically mutually-interconnected or overlapping layers or plans. The authentic layer, or reality, is formed by historical photographs and spatial objects. These are authentic materials from the Prague metro, construction parts and architectural prefabricated parts, parts of artworks and interior accessories. The metro tiles, made from ceramic, glass, and stone, which every passenger passes daily on their way to work, school, or home, barely perceiving their aesthetic significance, gain a new dimension and value seen from a new perspective thanks to an associative layer – a distinctive graphic intervention in a light playful illustrative line.

The last layer of information consists of the labels of the exhibited objects, which will help viewers to orient themselves in time and space.

WILD WILD HORSES

Trojan Horse of Culture

Vault 17 – Smíchov Embankment

24 April – 25 May 2022

Curator: Marie Foltýnová

With the *Wild Wild Horses* project, Vladimír Turner follows up on the depiction of horses in the history of art. He shows his interest in the cultural history of horses not only by being involved in the community art-research project and by continuing the tradition in relation to the place and inhabitants of the Brandejs Homestead in Suchdol, but also by his art film.

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The horse is not only an archetype of anatomical beauty, but also the first animal captured on film (by Edward Muybridge). The image of a horse, captured by the human hand, has been discovered in cave paintings that are thousands of year old; the rise in popularity of horse portraiture is related to the development of breeding and the use of horses for entertainment and sport. For rulers, colonizers, and dictators who changed the history of mankind, the equestrian portrait or statue were symbols of their sovereign power and authority. Also, the development of weapons, war tactics, and advances in agriculture and in culture in general, are closely related to the breeding of horses. Given the current function of this farm and the tradition of the site, the whole participatory project was conceived as a residency, including creative workshops lasting several months. A group exhibition will present all the drawings, models, and other artefacts that were jointly created during the project in collaboration between the artist and the visitors of the workshops, including the main common object – the horse sculpture. Accompanied by historical materials and archival photographs from the site, the exhibition will also include a screening of the film *Wild Wild Horses* in a video installation.

The exhibition is an output of last year's Triangulum project at the Brandejs Homestead site in Prague's Suchdol, supported by the Art for the City programme.

Vltavská Gallery

NIGHTMARE TURNED INTO A DREAM

10 March – 10 June 2022

Adam Novotník and Adam Hudec:

The Nightmare turned into a dream exhibition project has a strong connection to the site, working with samples of biopatina – moss, algae, lichens and fungi – taken from the structure of the Vltavská metro station staircase and the adjacent arterial road. The project combines these samples and the data associated with them with the aesthetically pleasing visuals of the exhibition panels. The use of a QR code will allow fast-paced, hurrying viewers to later return to the exhibition in a digital environment to browse the accompanying texts and information in peace. The viability or the value of an architectural work is often judged by its ability to “keep itself clean” which invariably involves the removal of deposits on its surface. It is for this reason that urban surfaces are treated with coatings and water-repellent surfaces that prevent the formation of such patina. The aim of the site-specific installation is to highlight both the phenomenon and the potential of unwanted bio-patina deposited on the walls of the staircase. The mosses, lichens, fungi, or algae that form this layer enrich the anthropogenic environment with the ability to absorb toxic substances from the air. In the case of this site-specific installation, these are pollutants produced by the



Prague City Gallery is one of the most important galleries in the Czech Republic, focusing its exhibition activities mainly on modern and contemporary art. It collects, preserves and professionally processes the art collections of the City of Prague. Currently, the GHMP exhibits in seven buildings: the Stone Bell House, the Municipal Library – 2nd floor, the Colloredo-Mansfeld Palace, the House of Photography, Bílek's Villa, the Troja Château and František Bílek's House in Chýnov.

nearby Prague arterial road, which unintentionally becomes a habitat for the life of the biopatina, eliminating its negative impact on humans. The evocative idea of transforming the otherwise passive surfaces of the arterial road into active ones becomes a provocation in the form of a utopia – the transformation of a structural work into a meta-structural one. In an augmented-reality environment, it presents the arterial road as a public space whose contribution is not only to provide the missing human scale, but also to enrich the existing structure with processes that will be useful in further coexistence with our environment. A nightmare transformed into a dream, like the ever-forming, unwanted layer of patina on the Vltava staircase...

SERIES OF PERFORMATIVE EVENTS: A WISDOMISATION

15 June – 30 September 2022

David Helán and Pavel Tichoň

The current situation on Vltavská Street, which the artists consider to be the social colouring of the traffic capillary, led the artistic duo of David Helán and Pavel Tichoň to attempt a perforation of everyday life through a cycle of performative events that could be an interesting stimulation and interconnection of individual intersections – intersections in travel, in traffic, in life, as well as personal and accidental ones. The idea behind the exhibition project is the artists' belief that through smart – as well as less-than-smart – humour and art we can all eventually wisdomise each other.

The exhibition canvases with their distinctive visual symbols will refer to live events – performances to which the authors of the project plan to invite other artists (such as Miloš Šejn or Jiří Surůvka) and also local communities and passers-by. Rather than an exhibition, the *Wisdomisation* project will be a sequence of events with titles such as *One About the Goat*, *the Other About the Chariot*, *The Wallwail* or *Message for the Carp*, which already promise interesting experiences for anyone who allows themselves to be charmed and absorbed by the poetics and wit of Helán and Tichoň.

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