

G HMP

Publication
Plan 22/23

Editorial

Publishing is undertaken by all departments of Prague City Gallery and reflects both research and exhibition activities of its staff and collaborators. It includes both professional theoretical publications, exhibition catalogues of various sizes, as well as works reflecting the sometimes very specific activities of the gallery. For example, 2023 will see a publication on the restoration of public sculpture, intended for both the professional and the general public, which will have an unconventional form of a comic book. A similarly remarkable work will be presented by *Mystical Corridor*, a publication dedicated to Charles Bridge to be published in 2024.

Naturally, the largest part of Prague City Gallery's book production consists of publications related to exhibition activities. The series of catalogues devoted to sculpture exhibitions at Troja Château, which are regularly dealt with by Magdalena Juříková, will continue, while the series of publications on the exploration of interesting aspects of contemporary art will be expanded by Jitka Hlaváčková and Sandra Baborovská – the former on photography, the latter on the relationship between film and image. Prague City Gallery will publish a monograph on Dragoljub Raša Todosijević, a legendary representative of Serbian conceptual art, and it is cooperating with external publishers on the projects presenting Jitka Svobodová and Margita Titlová Ylovsky.

A major work, mapping an important period in the history of Prague City Gallery, is the catalogue *Heroin Crystal*, dealing with the art scene of the 1990s, which Prague City Gallery helped to co-create. Outputs summarizing many years of research include a catalogue presenting the sculptural work and life of Ivan Meštrović in a broad cultural, geographical and artistic context, co-authored by an international team led by Sandra Baborovská.

However, these are not all the titles that Prague City Gallery prepares – even so, it is clear that its publishing activities, which also include a number of smaller publications and materials for the public, are varied and multifaceted. We can only hope that the sharp increase in the energy and prices of the many components that make up a quality book will not limit or even prevent the upcoming publications and exhibition projects.

I wish you a wonderful and stimulating reading of the publications of Prague City Gallery.

Helena Musilová
Deputy Director for Curatorial Activities

Translation: Vladimíra Šefranka Žáková
Graphic Design: Studio Anymade
Production: Anna Kulíčková
Print Run: 3000 pc

Published by Prague City Gallery in 2022
www.ghmp.cz

The publication plan is drawn up by specialist departments in connection with the exhibition schedule, while the production is handled by the Department of Communication, Events and Publishing. Prague City Gallery's publishing activities are regularly presented at book fairs, in Prague City Gallery's bookstores and other selected shops.

In our bookstores we focus mainly on publications about art. We offer an extensive selection of specialist books, monographs, exhibition catalogues, artists' books, specialized magazines and children's publications. You will also find posters, postcards and other printed materials responding to current exhibitions of Prague City Gallery.

In 2022, the Department of Communication, Events and Publishing organizes the second round of a book fair focused exclusively on art and art history literature, the *GHMP Art Book Fair*.

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SUŠKA – STONES / ŠKODA – OBJECTS

The catalogue *Suška - Stones / Škoda - Objects* accompanies the exhibition of the same name by Michal Škoda and Čestmír Suška, held at the Troja Château from 6 April to 30 October 2022.

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 Futurist architecture, or boxes hiding some magical secret. On top of that, he is intensively focused on drawing, which represents a 2D expression of the spatial layouts observed in the objects. In addition to minimalist forms, an important expressive component of his works consists of the use of monochromatic black or the simple contrast of black and white.

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; 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 final product must not deviate from the original concept of the work.

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Editor: Magdalena Juříková
Authors: Magdalena Juříková, Čestmír Suška, Michal Škoda
Graphic Design: Studio Anymade
Published by Prague City Gallery in 2022

PhDr. Magdalena Juříková works as an art historian and curator; since 2012 she has been the Director of Prague City Gallery. Her professional interest is Czech art of the 20th century and contemporary art, especially sculpture. She studied art history at the Faculty of Arts of Jan Evangelista Purkyně University in Brno. After her studies she joined the National Gallery in Prague as an assistant and curator in the Collection of Modern Sculpture. Later she worked there as the head of the sculpture collection within the Collection of Modern and Contemporary Art. In 1993, she curated the Czech participation in the Venice Biennale (František Skála: *Pilgrimage to Venice*). She was a consultant and secretary for the acquisition of artworks of the emerging collection of Komerční banka. Between 1999 and 2012, she was the Director of the Galerie Zlatá Husa Foundation.

**DIVINATION FROM A NIGHT SKY PARTIALLY
OBSCURED BY CLOUDS -
THE ROLE OF PHOTOGRAPHY IN THE POST-MEDIA AGE**

The catalogue *Divination from a Night Sky Partially Obscured by Clouds - The Role of Photography in the Post-Media Age* accompanies the exhibition of the same name held in the House of Photography from 24 May to 18 September 2022.

The book explores contemporary forms of visuality in art based on the medium of photography. It presents a plethora of thoughts and artistic approaches of more than thirty theorists and artists from the Czech Republic, Slovakia, United Kingdom, Greece and other countries. The basic framework of the book consists of contributions by twelve co-authors who responded to a curatorial survey on the topic of “post-media photography”. Their contributions show how the visual arts are coping with the accelerating intersection of the physical and digital worlds and their interconnection with global networks and processes. This process is significantly changing the ways in which images are created, their final forms, and the ways in which they are stored and manipulated. Technologies equipped with artificial intelligence are enhancing, arbitrarily changing, and even creating images of fictitious reality, transforming static images into moving ones, animating them, and using 3D printing to produce reality itself. Based on psycho-social analyses and algorithms, they effectively sort information and create individual realities tailored to each user. They are thus increasingly becoming a self-sufficient artistic medium. The book is not the result of a mutual collaboration, but a partially random structure that to some extent adopts the principles of post-digital reality. Using a discontinuous sample of artistic approaches, it addresses questions related to the role of photography in the accelerating process of fragmentation, multiplicity and manipulability of visual media, as well as the impact of this process on “art photography”. It deals with the issue of the relationship between the digital archive, the emotional memory of art and the social role of art in a system that, due to its boundlessness, is beyond any control. The fragmentation that characterizes the published probes seems to be a defining feature of contemporary perception. The range of responses creates a plastic mosaic whose individual pieces name different aspects of post-media approaches, while photography itself subtly dissolves in the myriad formats and the infinite expansiveness of digital space. Exploring this universe through human senses and emotions is akin to divining from a night sky largely obscured by clouds. And just as the night sky used to represent the ethereal dimension, or the infinity

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of space and time in particular, today these expectations are similarly attached to digital networks. Thus, it is increasingly natural to turn to virtuality with a questioning eye to what it communicates not only about us in the present, but also about our future.

Editor: Jitka Hlaváčková

Authors: Palo Fabuš, Lucia Gregorová Stach, Jitka Hlaváčková, Hana Janečková, Václav Janoščík, František Kalivoda, Jen Kratochvil, Andrea Průchová Hružová, Vojtěch Márc, Barbora Trnková, Pavel Vančát, Filip Vančo

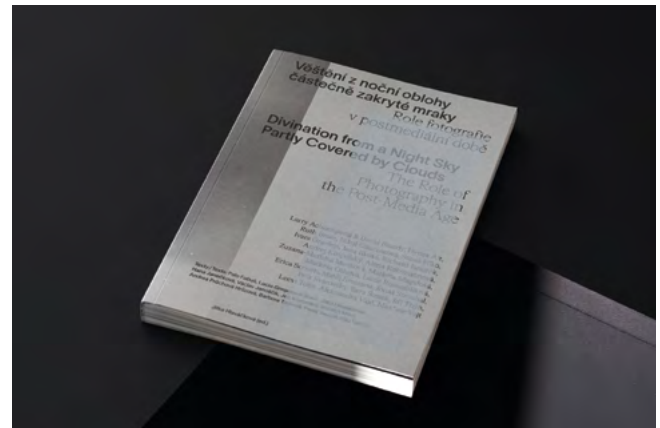
Graphic Design: Martin Odehnal

Published by Prague City Gallery in 2022

Mgr. Jitka Hlaváčková, Ph.D. is an art theorist working at Prague City Gallery (since 2006), where she curates the collection of photography and new media. She has prepared around thirty exhibition projects, such as *Sounds Codes Images – Acoustic Experimentation in the Visual Arts* (2019) and *Prague Fantastic Realism 1960-1967*, and a number of monographic exhibitions. For several years she curated the *Start Up* series. In 2021 she curated the *m3 / Art in Space Festival* and initiated the *Gestures of Emancipation* symposium. Her research focuses on the history and theory of acoustic art, photography, video art and in general art reflecting technology in post-media contexts of contemporary life. Simultaneously she also explores the “public language of art”, i.e., current urban and environmental art strategies in relation to social, gender and community issues. She completed her master and doctoral studies in art history at the Faculty of Arts of Charles University.

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Cover of the catalogue *Divination from a Night Sky Partially Obscured by Clouds - The Role of Photography in the Post-Media Age*, photo by Jonáš Verešpej



HEROIN CRYSTAL. NINETIES GENERATION IN PRAGUE CITY GALLERY

The catalogue *Heroin Crystal. Nineties Generation in Prague City Gallery* accompanies the exhibition of the same name held at the Stone Bell House from 14 April to 28 August 2022.

The book presents the key works of fifteen protagonists of the “Golden 1990s” generation (Křištof Kintera, Michal Pěchouček, Veronika Bromová, Markéta Othová, Jiří Černický, Federico Díaz, Milena Dopitová and others). These artists exhibited at Prague City Gallery at the very beginning of their artistic career, and since then they have attained fame both at home and on the international art scene. The activities of Prague City Gallery in the hectic years 1994–2002 associated with artists of this generation were organized and curated by a pair of young art historians, Olga Malá and Karel Srp. The book consists of an extensive pictorial section accompanied by texts by Michal Koleček, Terezie Nekvindová, Jakub Král, Miroslav Petříček and Olga Malá. A separate final chapter is devoted to the *Archive*, which deals with each of the twenty-two exhibitions in chronological order and provides visuals of documentary materials such as invitations, catalogues and photographs from exhibitions and openings, as well as press reviews.

The title of the exhibition *Heroin Crystal* was inspired by Jiří Černický’s 1999 installation and photograph of the same name, which is characterized by its striking visuality with a disturbing subtext typical of the 1990s in general.

Editor: Olga Malá
Authors: Michal Koleček, Jakub Král, Olga Malá, Terezie Nekvindová, Miroslav Petříček
Bibliography: Veronika Rubášová, Jiří Hůla / Archive of Fine Arts
Graphic Design: Anymade Studio
Published by Prague City Gallery in 2022

PhDr. Olga Malá has been employed as a curator of the sculpture collection at Prague City Gallery since 1987. In her professional work she focuses on activities in contemporary art, most of which are connected with her long-standing work at Prague City Gallery, where she has curated and prepared a number of exhibitions accompanied by catalogues featuring expert texts. She has also been intensively involved in the presentation of Czech artists abroad. She has prepared two exhibitions in the Czech pavilion at the Venice Biennale (Ivan Kafka, 1997; Veronika Bromová, 1999) and participated in international projects such as *Bovisa – Milano Europa* (2001), *Corps et traces dans la création tchèque 1962–2002* (Nancy, 2002), and *Aus liebe – Die Generation der neunziger Jahre aus Prag* (Remscheid, 2003). As part of Prague City Gallery’s exhibitions reflecting the current

European scene, she and Karel Srp conceived and curated the major exhibitions *Other Times – Contemporary British Art* (Stone Bell House, 2005) and *Close Echoes* (Municipal Library, Prague; Kunsthalle Krems, 1998), featuring, among others, the Young British Artists of the 1990s (Mona Hatoum, Dinos & Jake Chapman, Douglas Gordon, etc.). Olga Malá studied art history and Italian at the Faculty of Arts of Charles University in Prague, passing her examination for PhD. degree in 1985. She teaches at the University of West Bohemia in Pilsen.

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Cover of the catalogue *Heroin Crystal*,
photo by Anymade Studio



PRAGUE PALLAS AND MORAVIAN HELLAS 1902: AUGUSTE RODIN IN BOHEMIA AND MORAVIA

In 1902, the French sculptor Auguste Rodin visited Prague and was taken also to Moravia. This trip, associated with his hitherto largest exhibition abroad, was important not only for the sculptor himself, but also left indelible traces in the place he had visited. It was of major significance for the then current generation of painters and especially sculptors, whom it helped to understand modern art trends, but it also foreshadowed the future orientation of the Czech art scene towards French art. On the other hand, judging from what Rodin was shown by the Czech artistic and social elite of the time, we can also deduce essential information about the priorities and character of that era.

The book, prepared in collaboration with 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 deal with the “accompanying program” prepared for Auguste Rodin. Based on a new study of archival sources, i.e., magazines, correspondence, personal archives, etc., it will try to map out the reasons why (which is one of the main themes of the book) Auguste Rodin came to Moravian Slovakia, where he visited the *Exhibition of Slovak and Moravian Artists* in Hodonín, and where on the occasion of his visit an almost complete Moravian-Slovak celebration took place. As noted by the *Lidové noviny* newspaper on 3 June 1902, “In the villages we passed through, we were welcomed by the village boards, school children, dressed-up girls and perhaps even the whole village.” The whole “festival” was an artificially orchestrated event, not related to any specific events in rural life such as feasts or other church festivals. This leads to the topics under examination: what was the role of “folklore” at the time, how was it presented to domestic or foreign non-Moravian visitors, and how did its role change, i.e., how it was used for national representation in space and time. The book attempts to map the mechanisms of social structures formed at the *fin de siècle*, much of which persisted until the establishment of independent Czechoslovakia. Sub-topics will be devoted to the Mánes Fine Artists’ Association, photography as an “emancipating” medium and its contribution to the creation of a “memory trace”, etc.

Editor: Helena Musilová

Authors: Hana Dvořáková, Magdalena Juříková, Helena Musilová,
Vít Vlnas

To be published by Prague City Gallery in association with the publishing house Stará pošta in 2022

Auguste Rodin and Zdenka Braunerová in the courtyard
of Joža Uprka's house in Hroznová Lhota, 2 June 1902,
positive, Moravian Museum, Brno

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IVAN MEŠTROVIĆ (1883–1962)
SCULPTOR AND CITIZEN OF THE WORLD

The catalogue deals with the place of the Croatian sculptor Ivan Meštrović in the context of sculpture in Central Europe at the beginning of the 20th century. The Czech lands, but especially Prague, attracted international cultural attention from the 1890s onwards, for example, through the increasing number of public sculpture commissions as well as its international and open cultural milieu. The publication will present Meštrović's oeuvre in connection with French and Czech sculptors (Auguste Rodin, Bohumil Kafka, František Bílek, Jaroslav Horejc and others). It will also deal with his relationship with the Czech Futurist artist Růžena Zátková, with whom Meštrović exchanged love letters. In spite of Meštrović's intense association with the Czech environment, there is no Czech monograph that would look at his work through the lens of these connections and attempt to trace this two-sided relationship. The catalogue fills this gap and presents this important artist in the broader context of the Central European and international art scene in general. It is edited by Sandra Baborovská (Prague City Gallery), Barbara Vujanović (Ivan Meštrović Museums, Zagreb) and Ondřej Vojtěchovský (Faculty of Arts, Charles University).

Editors: Sandra Baborovská (Prague City Gallery), Barbara Vujanović (Ivan Meštrović Museums, Zagreb), Ondřej Vojtěchovský (Faculty of Arts, Charles University)

Authors: Sandra Baborovská, Aude Chevalier, Irena Kraševac, Hana Larvová, Marijan Lipovac, Alena Pomajzlová, Dalibor Prančević, Ondřej Vojtěchovský, Barbara Vujanović, Petr Wittlich

Graphic Design: Robert V. Novák

To be published by Prague City Gallery in the fall of 2022

Mgr. Sandra Baborovská, Ph.D. studied art history at Charles University and the Academy of Arts, Architecture and Design in Prague. Since 2009, she has worked as a curator at Prague City Gallery, where she focuses mainly on exhibitions of contemporary art with an overlap into the past (Adéla Babanová: *A Return to Adriaport*, 2014; Radek Brousil: *Black and White in Photography*, 2016; *Medium: Figure*, 2017; *Éntomos: Hulačová – Keresztes – Janoušek*, 2018). Shortly after she joined Prague City Gallery in 2009, together with Karel Šrp she created a long-term exhibition *After the Velvet* at the Golden Ring House. She also collaborated on the concept of the *Start Up* series for emerging artists presented in the same venue; in 2014 on the interventions in the piano nobile of the Colloredo-Mansfeld Palace and on exhibitions on the 2nd floor of the Old Town Hall. She is also interested in sculpture at the turn of the 19th and 20th centuries (*The Restless Figure: Expression in Czech Sculpture 1880–1914*, 2016) and contemporary art in socio-political contexts (*Carnations and Velvet. Art and Revolution in Portugal and Czechoslovakia 1968–1974–1989*, 2019).

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Barbara Vujanović, Ph.D. graduated in art history and French language and literature from the Faculty of Humanities and Social Sciences of the University of Zagreb in 2007. Since April 2009 she has been employed as a curator at the Meštrović Atelier (Ivan Meštrović Museums) in Zagreb. From December 2006 to April 2009 she worked as an art critic for *Vjesnik*. She regularly publishes reviews in *Vjenc* and *Kontura*, and writes articles for *Kvartal*, *Grafika*, *15 dana* and *Tema* magazines. Since June 2009 she has been a member of the editorial board of *Kontura*.

PhDr. Ondřej Vojtěchovský, Ph.D. is an assistant professor at the Institute of World History at the Faculty of Arts of Charles University and a research fellow at the Institute for the Study of Totalitarian Regimes. His main research interests are the history of the South Eastern Europe in the 20th century and the history of Czech-South Slavic relations. He is the author of the monograph *Z Prahy proti Titovi! Jugoslávská prosovětská emigrace v Československu* [From Prague against Tito! The Yugoslav Pro-Soviet Emigration in Czechoslovakia] (in Czech 2012, in Croatian 2016), co-author of the book *V čase odkvétání. Československo a Jugoslávie v období pozdního socialismu, 1969–1989* [In Anticipation of Fading: Czechoslovakia and Yugoslavia in the Period of Late Socialism, 1969–1989] (with Jan Pelikán), and was a member of the author collective of the book *Státy západního Balkánu v uplynulém čtvrtstoletí* [Western Balkan States in the Past Quarter Century] (2016). He contributed chapters on cultural and social development in the 19th and 20th centuries to the synthesis *Dějiny Srbska* [History of Serbia] (2005, 2013, 2019).

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Ivan Meštrović portraying President Tomáš Garrigue Masaryk, Lány, 1923, repro: *Pestrý týden*



THE SCULPTOR AND THE ARCHITECT: CORRESPONDENCE BETWEEN FRANTIŠEK BÍLEK AND JOSEF FANTA

This edition of previously unpublished mutual correspondence between the sculptor František Bílek (1872-1941) and the architect Josef Fanta (1856-1954) contains a wealth of unknown information about Bílek's early creative period and some of his important commissions. Although Fanta was one of Julius Zeyer's close friends, his relationship with Bílek was rather complicated and controversial. This annotated and contextualized edition of the letters of both artists is accompanied by an introductory study and several other texts (published here anew) that shed light on Bílek's troubled beginnings, including his fateful clash with Myslbek in September 1892.

Editor: Martin Krummholz

Authors: František Bílek, Josef Fanta, Martin Krummholz

Graphic Design: Studio Anymade

To be published by Prague City Gallery in 2022

PhDr. Martin Krummholz, Ph.D. is an art historian working at Palacký University in Olomouc and the Institute of Art History of the Czech Academy of Sciences. His research topics include Baroque architecture and stucco, aristocratic mansions, landscape parks and Czech sculpture at the turn of the 19th and 20th centuries. He is the author of numerous monographs and scholarly articles published both in the Czech Republic and abroad. He has prepared and curated exhibitions such as *Clam-Gallas Palace. Johann Bernhard Fischer von Erlach. Architecture, Decoration, Life of the Residence* (2007) and *Stanislav Sucharda 1866–1916*. For Prague City Gallery he has authored a guide book to Troja Château (2017) and created new permanent exhibitions of František Bílek in his villa in Prague and house in Chýnov (2022).

František Bílek, *Chapel of Female Saints*, 1905,
lithography on paper, 37.5 × 25.4 cm, Prague City Gallery



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MARGITA TITLOVÁ YLOVSKY

The catalogue is to accompany the exhibition by this prominent representative of the 1980s generation – an action artist, performer, installation artist, art educator and experimenter in the field of sound, instrumental recordings and art techniques. At the beginning of her career in the 1980s, Titlová Ylovsky carried out minimalist actions in the open air and performances indoors, using her own body. Her characteristic feature is the enormous energy she invests in her final pieces, which also applies to her large-scale ritually realized drawings. Their exotic character and symbols used in them are strongly personal, not derived from familiar sources. The exploration of physicality in interaction with the environment, and of the energy which is produced and emitted by the body, while revealing the inner secrets of its psychodynamics, keeps her occupied and inspired to this day. Titlová Ylovsky's art has been valued for its continuity and coherence of thought, which in many ways accentuate feminine elements and attributes, doing so naturally and without ideologizing. Titlová Ylovsky's extensive body of work is imbued with authentic and fierce expressiveness, as well as improved relations to scientific and technical experimentation. The catalogue will consist of scholarly essays devoted to Titlová Ylovsky's art in the 1980s and 1990s, some quotations from older texts, a current interview on her latest themes and the path she is taking, and photographs focusing on her works on display at the exhibition.

Editor: Miroslav Jiřele

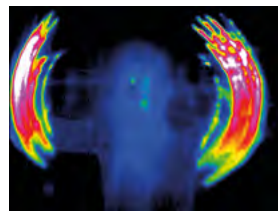
Authors: Magdalena Juříková, Pavel Klusák, Margita Titlová Ylovsky

Bibliography: Veronika Rubášová, Jiří Hůla / Archive of Fine Arts

Graphic Design: Tomáš Vrba, Aparat

To be published by ETCETERA ART in association with Prague City Gallery in 2023

MgA. Miroslav Jiřele – curator, co-owner of Etcetera Auctions. Graduated from the Faculty of Fine Arts in Brno, where he studied conceptual tendencies, graphic art and visual communication. He works as a curator focusing on art of the 1980s and 1990s, specializing in the youngest generation of artists. He has been systematically involved in the art market and as a consultant helps private collectors with the concept of their collections and with actual acquisitions.



Margita Titlová Ylovsky, *Light and Darkness*, 2007, from the *Thermovision* series, photography, 160 × 75 cm, property of the artist

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JITKA SVOBODOVÁ RETROSPECTIVE EXHIBITION

Prague City Gallery is preparing a retrospective exhibition of the legendary artist Jitka Svobodová. Her lifelong work could be characterized by several terms - drawing, object, sensibility, simplicity, concentration, time - each of them summarizing a number of other messages and possible interpretations. In the first half of the 1970s, Svobodová decided to abandon painting and devote herself to drawing; through this medium, in her planar and spatial realizations she touched upon fundamental issues related to the process of creation as such as well as the process of knowledge.

The forthcoming exhibition conceived for the Municipal Library and the printed guide to the exhibition will summarize all the important approaches in Svobodová's present oeuvre and will indicate the starting points for the future, namely the world of existing objects (tables and chairs, trees), phenomena (for example, moving curtains), including such important themes as trees depicted using various media. At the beginning of each drawing, Svobodová concentrates on observation - of an object, a phenomenon or a situation - which allows her to absorb what is essential. This concerns the smallest details as well as coming to the realization which external characteristics of the object or phenomenon can be overlooked. For this exploration, Svobodová has chosen the seemingly simplest motifs from the outside world; however, her drawings of chairs or mugs are not drawings of actual chairs or mugs, they are not transcriptions of reality. They are the essence of the objects, the result of the union of their external and internal being, they are their irreversible form for they refer to their phenomenological essence. The matter-of-factness with which the drawings of the objects are presented by the artist at the same time arouses unease and tension in viewers, who are forced to think about the visible world through a different lens, to work with their own memory and their own impression of the things themselves.

The exhibition and publication project will present Svobodová's selected works, complete series and thematic units out of chronological order to show how the artist continuously transforms one theme.

Jitka Svobodová (born 1941) graduated from the Academy of Fine Arts in Prague (1961-1967 Monumental Painting Studio; 1973-1976 Restoration Studio). She worked as a freelance restorer and artist; after the Velvet Revolution, in 1991, she was appointed professor at the Academy of Fine Arts, and until 2012 she was

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head of one of its studios, the School of Drawing. She has had a number of solo exhibitions in the Czech Republic and abroad and participated in many group exhibitions. Her works are represented in important public and private collections. She is one of the most outstanding and distinct artists working on the Czech art scene.

Editor: Helena Musilová

Author: Helena Musilová

To be published by Prague City Gallery in 2023

Mgr. Helena Musilová studied art history and history at the Seminar of Art History of Masaryk University in Brno. In the past years she worked as a curator at the Olomouc Museum of Art and the National Gallery Prague, lectured at the Department of Photography at the Film Faculty of the Academy of Performing Arts in Prague and at the Seminar of Art History at the Faculty of Arts of Masaryk University in Brno. Until May 2021, she was the Chief Curator at the Museum Kampa in Prague. Currently she is the Deputy Director for Curatorial Activities and Chief Curator of Prague City Gallery. She focuses on Czech and Central European 20th-century art, especially on the art scene in the 1960s to 1980s, with an emphasis on the exchange of ideas and sources of inspiration in the Normalization period in Czechoslovakia (the early 1970s up to the late 1980s), characterized by the lack of freedom. In addition, she also deals with the system of the organization of work in museums and galleries and other issues related to gallery practice.

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Jitka Svobodová, *Resealed Envelope*, 1977,
pencil on paper, 49 × 71.5 cm, Prague City Gallery



THINKING THROUGH IMAGES OR VISUAL STORIES BY MIROSLAV PETŘÍČEK

The encounter with an image is an event. The image does not show something, but gives impression of it. While the material of philosophy is the concept, in art it is the expression and the image. Thinking through the image is a response to the encounter with this visual event. It does not mean either illustration or visual rendering of an idea, but a specific way of stimulating thought – thinking of what has been painted. Miroslav Petříček's commentary guides the viewer through a labyrinth of works of art representing various forms of “encounters – visual events” from abstract sensory perception through the search for form to the construction of an idea, i.e., a system of thought.

Miroslav Petříček is a leading Czech philosopher and aesthetician whose main interest is the reflection on visual art. He has presented his thoughts on aspects of the visual language of art in many texts, including his book *Myšlení obrazem* [Thinking in/through/with Images]. He has also contributed texts and commentaries to several exhibition projects at Prague City Gallery. In addition, he has translated a number of fundamental philosophical books from which Czech art and aesthetics have drawn extensively since 1989 (Henri Bergson, Theodor Adorno, Jacques Derrida, Emmanuel Levinas, Maurice Merleau-Ponty, Michel Foucault, François Lyotard, Gilles Deleuze and others). This is also why the idea of an exhibition and catalogue was conceived, which would present Petříček's reflections on visual language not in the form of texts, but through a labyrinth of images, or visual sensations mediated by works of art.

Editors: Jitka Hlaváčková, Helena Musilová
Authors: Jitka Hlaváčková, Miroslav Petříček, Kateřina Štenclová
To be published by Prague City Gallery in 2023

Paul Valéry, drawing, *Form* from the manuscript of *Cahiers XXV*, around 1935, Paris: Les Éditions universelles, 1948



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LIVING THROUGH CINEMA

“The cinema is a form that thinks and thought that forms.”
Jean-Luc Godard

The exhibition project has the ambition to bring film theory, analysis and language into the gallery space and into the accompanying publication. Analyses of films have become a source for contemporary visual artists (Zbyněk Baladrán, Tomáš Svoboda, Ján Mančuška, Josef Bolf, Roman Štětina, Daniel Pitín, Adéla Babanová, Mark Ther). The exhibition and the catalogue will work with the deconstruction of film material and individual excerpts from seminal films that have influenced visual art.

Editor: Sandra Baborovská
Authors: Sandra Baborovská et al.
To be published by Prague City Gallery in 2023

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Ján Mančuška, *Reflection*, 2008,
digitalized film, 11:23 min, ed. 1/2, Prague City Gallery



DRAGOLJUB RAŠA TODOSIJEVIĆ

The catalogue will build on the exhibition of Raša Todosijević to the fullest extent possible while respecting the nature of the artist's work. Just as his oeuvre is very broad in terms of the themes and media used, the book will also reflect and make visible Todosijević's strategies accentuated in the exhibition. Todosijević's exhibition will not be a retrospective show, but rather an update and materialization of the themes that the artist has dealt with from the late 1960s to the present. The rhythm of the exhibition and the catalogue will not be subject to the strict logic of dates and timelines, but it will rather represent a secondary authorial and curatorial narrative about Todosijević's work and art, the essence of which has been literally questioned by Todosijević himself for more than half a century.

Raša Todosijević (born 1945) is a Serbian artist belonging to the first generation of neo-avant-garde artists of the New Art Practice, which began to develop in the relatively liberal environment of the former Yugoslavia in the early 1970s. Together with Marina Abramović, an internationally renowned artist who, like Todosijević, emerged from the Belgrade art scene in the second half of the 20th century, he is one of the most prominent artists of the former Yugoslavia and today's Serbia.

Editor: Jakub Král
Author: Jakub Král
To be published by Prague City Gallery in 2023

PhDr. Jakub Král has been working at Prague City Gallery since 2014 in various positions, beginning as an expert collections manager, since 2018 also as a curator of exhibitions and since 2021 as a curator of the collection of drawings and prints. He also lectures at the Department of Art Education and Culture at the Faculty of Education of the University of West Bohemia in Pilsen. He is currently a Ph.D. student at the Faculty of Art and Design of Jan Evangelista Purkyně University in Ústí nad Labem. In his current research and curatorial activities, he deals in the broadest framework with Central and Eastern European neo-avant-garde art and its connections with contemporary art in terms of their interpretation. At Prague City Gallery, he participated in preparation or coordination of the series of exhibitions for emerging artists *Start Up*, the exhibitions *Eduard Steinberg, From Moscow to Paris* (2017, together with Hans Peter Riese), *Probe 1, The Story of Slovak (Post) Conceptual Art in Slovakia* (2018–2019, together with Vladimír Beskid) and prepared the exhibition *Snow, Stone, Star, Tree* (2020) by Rudolf Sikora and Vladimír Havlík. He also realized several exhibition projects outside of Prague City Gallery.

Raša Todosijević, *Gott liebt die Serben* [God Loves the Serbs],
Museum of Contemporary Art in Belgrade, 2002

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ISLANDS OF DREAMS
MARIE LUKÁČOVÁ, PAULINE JARDIN COURNIERE ET AL.

The exhibition catalogue will capture the unique form of narrative exhibition installations by internationally established artists whose works form their own ecosystems made up of real and cinematic environments. They combine moving images (film and video art) with object-based installations to create a complex and intense experience for the viewer. A series of these environments, which also include drawings and other art formats, draw the viewer deep into the work of female artists dealing primarily with feminine themes from different aspects. The female artists' stories touch on our shared contemporary reality in a metaphorical way, bringing to light crucial and complex moments from different periods of a woman's life: adolescence, productive life and old age, which arise in the era of digital networks, post-humanism and global eco-social crises.

Marie Lukáčová, a graduate of the Academy of Arts, Architecture and Design in Prague, teaches at the Center for Audiovisual Studies of the Film Faculty of the Academy of Performing Arts in Prague. She is one of the few artists in the Czech Republic involved in demanding video art production. She works mainly in the medium of moving images and video installation and with socially conscious motifs from the field of gender, politics, mythology, geology or science. She moves across different time-planes and locations and addresses issues of our uncertain future through specific narratives and elements of style.

Editor: Jitka Hlaváčková
Authors: Jitka Hlaváčková et al.
To be published by Prague City Gallery in 2023

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Marie Lukáčová, *Female Eagle*, 2021-2022, animation - video

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RESTORATION IS NOT RESTORING

Restoration of works of art and sculptures in public space has its own specifics. Most historical statues or monuments are cultural immovable monuments and their maintenance, conservation or restoration must be approached sensitively with regard to their heritage value. Prague City Gallery takes care of the most important monuments, statues and group sculptures in Prague. Specific techniques or technologies must be used for different materials, and even the most modern procedures or means must be used with sensitivity and consideration. Conflicting public opinions about the speed, quality or extent of restoration of public sculptures are based on the idea that after restoration a work of art should be “clean”. In this publication we will attempt to show how various historic materials are professionally cleaned, restored and conserved and what is essential for the preservation of a work of art in a public space. The lively practice of managing public sculpture brings with it stories that are amusing, upsetting, or even make you cry. This publication is intended for the general public. Illustrations and comic strips accompanying the real-life examples will be complemented with more expert descriptions of restoration techniques and the properties of the materials used, as well as interviews with restorers, conservationists, curators and artists.

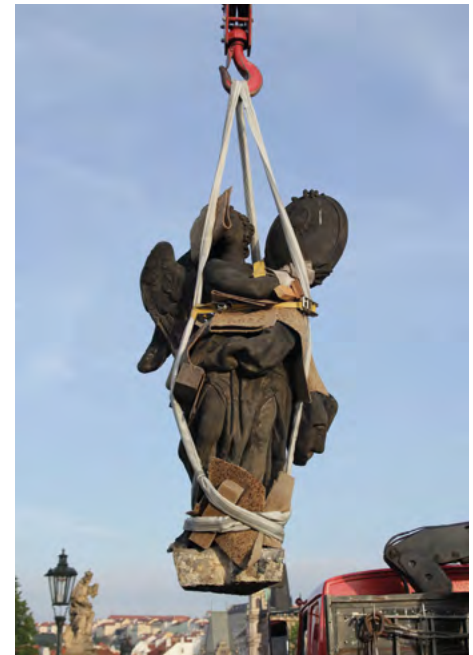
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Editor: Marie Foltýnová
Author: Marie Foltýnová
To be published by Prague City Gallery in 2023

Mgr. Marie Foltýnová, Ph.D. has been working at Prague City Gallery since 1997. Until 2004 she worked there as an external lecturer, and then as the head of lecturer programs, the art studio and courses of Prague City Gallery. In the years 2009–2012 she was an expert conservationist in the section of registration of movable monuments of the National Heritage Institute at the Department for Central Bohemia. In 2012 she returned to Prague City Gallery as a curator of public sculpture. Since 2018 she has been the head of the Department of Public Sculpture Management at Prague City Gallery. Since 2016, she has worked on the preparation and subsequent implementation of the *Art for the City* program aimed at systematic support of contemporary art in a public space by the City of Prague. She got her master's and doctoral degrees in art history at the Faculty of Arts of Charles University.

Dismantling of the group sculpture of St. Francis Borgia from Charles Bridge, 2012, photo: Archive of Restauration Reports of Prague City Gallery

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**PUBLICATIONS ISSUED BY
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An Uncertain Season



Concept: Magdalena Juříková
Authors of Profiles: Jitka Hlaváčková,
Magdalena Juříková, Jakub Král,
Olga Malá
Graphic Design: Anymade Studio
Photo: Hana Hamplová
Translation: Tomáš Míka
Copy Editing: Ondřej Krochmalný
Production: Lucia Horňáková

Jan Jedlička



Editors: Jitka Hlaváčková, Jan Jedlička
Texts: Bruno Corà, Jitka Hlaváčková,
Friedemann Malsch, Marie
Rakušanová, Kateřina Svatoňová
Graphic Design: Trix Wetter
Typesetting and Pre-press:
Marek Jodas
Photo: Jacqueline Burckhardt,
H. J. Henn, Jan Jedlička, Ursula
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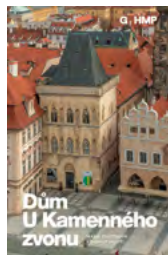
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English-Czech Translation:
Olga Neumanová
German-Czech Translation:
Lenka Vosičková
Copy Editing: Jana Jebavá, Kristýna
Bartoš (Datle Studio)
Production: Anna Kulíčková

Jiří Thýn



Silence, Torso, the Present
Editor: Sandra Baborovská
Texts: Sandra Baborovská, Adam
Mazur, Mariana Serranová
Graphic Design: Anymade Studio
Photo: Jiří Thýn, Tomáš Souček,
Ondřej Polák
Czech-English Translation: Stephan
von Pohl
Copy Editing: Ondřej Krochmalný
Production: Anna Kulíčková

The Stone Bell House



Editor: Marie Foltýnová
Texts: Marie Foltýnová, Tadeáš Kadlec,
Vladimír Plichta, Petr Skalický
Graphic Design: Lenka Jasanská

Photo: Martin Míka, Tomáš Souček
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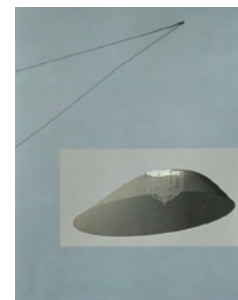
František Bílek (1872–1941)



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Texts: Aleš Filip, Xavier Galmiche,
Martin Jindra, Dagmar Koudelková,
Milan Kreuzzieger, Hana Larvová,
Jaroslav Med, Dana Mikulejská,
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Pavel Myslín, Hana Larvová, Veronika
Rubášová (abART Archive of Fine Arts)
Graphic Design: Michal Slejška
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Zlín, the photographic archive of the
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Benešová, Dana Mikulejská

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Dean, Tomáš Míka, C. Morris, Howard
Sidenberg, Jan Šefranka, Vladimíra
Šefranka Žáková, Jan Valeška
English Translation Editors: Richard
Drury, Vladimíra Šefranka Žáková
Adjustment of Photographs: FPS
REPRO, spol. s r.o.
Production: Veronika Benešová
Hudečková, Anna Kulíčková

**Martin Zet
Star**



Editor: Miroslav Olšovský
Texts: Petr Hrbáč, Vít Janota, Zuzana
Lazarová, Petr Maděra, Benoit
Meunier, Miroslav Olšovský,
Publius Ovidius Naso, Josef Straka,
Robert Wudy
Graphic Design: Martin Zet
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110 00 Prague 1
The Colloredo-Mansfeld Palace is
closed to the public from 4 April
2022 until further notice due to the
reconstruction of the roof.

The House of Photography

Revoluční 1006/5
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Thursday 10 am – 8 pm
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Prague City Gallery

Staroměstské náměstí 605/13
110 00 Prague 1

Villa Bílek

Mickiewiczova 233/1
160 00 Prague 6

Colloredo-Mansfeld Palace

Karlova 189/2
110 00 Prague 1

The House of Photography

Revoluční 1006/5
110 00 Prague 1 – Staré Město

František Bílek's House in Chýnov

Údolní 133
391 55 Chýnov u Tábora

The Stone Bell House

Staroměstské náměstí 605/13
110 00 Prague 1 – Staré Město

Municipal Library, 2nd floor

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