

G HMP

Forthcoming
Titles 23/24

Editorial

The publishing activity taking place across all departments of Prague City Gallery is, along with the presentation of exhibition projects, one of the most important outputs of this organisation; we pay great and careful attention to each individual output. That is why we are proud to present one of the publications for specialists by the Prague City Gallery from 2022 - *Ivan Meštrović (1883-1962): Sculptor and Citizen of the World*, an award winner at the Gloria Musaealis National Museum Competition.

We strive to produce the widest possible range of publications, from specialist theoretical publications, exhibition catalogues, and guides to books for the general public; this year's output will include a revelatory work on the restoration of public sculpture in Prague, and a publication on the sculptures on Charles Bridge to be published in 2024 - both of which will bring a slightly different perspective on topics that were previously considered to be already well described or well known.

Naturally, the largest part of GHMP's book production consists of publications related to exhibition activities. GHMP has gradually refined its long-term exhibition strategy, the backbone of which are thematic projects revising or expanding upon the existing interpretation of art history. In addition, we continue to map out the current scene, an activity that has been a defining feature of GHMP since the early 1990s. In general, all members of GHMP's curatorial collective are interested in socially engaged art and its manifestations during the 20th and 21st centuries, in the widest range of various artistic and social activities, as an overarching theme. We are continuing to develop a project that takes an innovative view of Troja Château, its gardens, and surroundings: we see the whole site and the individual entities operating there as a challenge for specific projects working with themes of participation, sustainability, historical heritage, etc.

I will mention here two main GHMP publications for 2024 - a catalogue for an exhibition with the working title *Posthumanism*, in which the GHMP returns to projects that have fundamentally mapped out the contemporary art scene and have identified the major phenomena. It will be curated and authored by all the GHMP curators along with invited guests. The second, the outcome of many years of monitoring the events on the Ostrava art scene, will present Ostrava in Prague as an inspiring, lively, and original place and not, as these geographically more distant places are sometimes labelled, as a periphery.

However, these are not all the titles that are being prepared by GHMP - but it does show clearly that the publishing activity, which also includes a number of smaller outputs and materials for the public, is varied and multifaceted.

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

Helena Musilová, Director of Curation

The Forthcoming Titles is a material drawn up by the Department of Curatorial Activities in connection with the exhibition schedule, while the production side is ensured by the Department of Communication, Events and Publishing. The gallery's publishing activities are regularly presented at book fairs, in the GHMP bookshops, and other selected stores.

In our bookshops, we focus primarily on art publications. We offer an extensive selection of specialist books, monographs, exhibition catalogues, artists' books, specialised magazines, and books for children. In the shops you will also find posters, postcards, and other printed materials related to current GHMP's exhibitions.

In 2023, the Department of Communication, Events and Publishing will host the third annual GHMP Art Book Fair focused exclusively on the literature of art and art history.

PUBLICATIONS FROM 2022

SUŠKA – STONES / ŠKODA – OBJECTS

The catalogue *Suška - Stones / Škoda - Objects* was published to accompany the exhibition of the same name presenting works by Michal Škoda and Čestmír Suška, held at 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 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. Perforated cisterns are a thing of the past, and removing the 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 must not be deviated from.

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Editor: Magdalena Juříková
Authors of the texts: Magdalena Juříková,
Čestmír Suška, Michal Škoda
Graphic design: Anymade Studio
Published by Prague City Gallery in 2022.



Cover of the catalogue
Suška - Stones / Škoda - Objects

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* was published for the exhibition of the same name held at the House of Photography from 24 May to 18 September 2022.

The publication explores contemporary forms of visuality in art based on the medium of photography. It presents a spectrum of thought and artistic approaches by more than three dozen theorists and artists from the Czech Republic, Slovakia, the UK, 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 blending 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 handled. Technologies equipped with artificial intelligence are enhancing, arbitrarily changing, and even creating images of apparent reality for us, changing static images into moving ones, animating, and using 3D printing, producing reality itself. Based on psychosocial 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 publication 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 addresses the question 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 characterises the published probes seems to be a defining feature of contemporary perception. The spectrum of responses creates a plastic mosaic whose individual pieces name different aspects of post-media approaches, while photography itself quietly dissolves into the myriad formats and 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 of space and time in particular, today these expectations are similarly attached to digital networks. Thus, it

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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 of the texts: Palo Fabuš, Lucia Gregorová Stach, Jitka Hlaváčková, Hana Janečková, Václav Janoščík, Jen Kratochvíl, Vojtěch Márc, Andrea Průchová Hružová, Barbora Trnková, Pavel Vančát, Filip Vančo

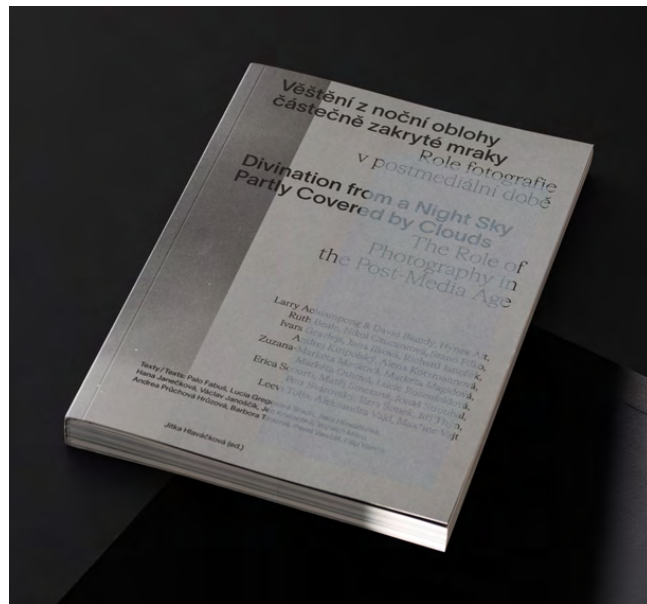
Graphic design: Martin Odehnal

Published by Prague City Gallery in 2022.

The publication was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Cultural Activities 2022 – Visual Arts programme.

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



HEROIN CRYSTAL GENERATION OF THE 1990S AT GHMP

Catalogue *Heroin Crystal*. Nineties Generation in Prague City Gallery was published for the exhibition of the same name held at the Stone Bell House from 14 April to 28 August 2022.

The book presents key works by fifteen protagonists of the “Golden Nineties” generation (Křištof Kintera, Michal Pěchouček, Veronika Bromová, Markéta Othová, Jiří Černický, Federico Díaz, Milena Dopitová...). These are artists who exhibited at Prague City Gallery at the very beginning of their artistic careers and it has become a kind of unwritten rule that they are the ones who have gone on to achieve significant success in both the domestic and international art scenes. In the hectic years 1994–2002, the Gallery’s activities associated with artists of this generation were prepared and curated by a pair of young art historians, Olga Malá and Karel Srp. The book includes 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 responses.

The title of the *Heroin Crystal* exhibition was inspired by Jiří Černický’s installation and photograph of the same name from 1999, characterised by its striking visuality with an unsettling undertone typical of the 1990s in general.

Editor: Olga Malá
Authors of the texts: 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.



Cover of the catalogue *Heroin Crystal. Generation of the 1990s At GHMP*, photo: Jonáš Verešpej

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

A specialist publication *Prague Pallas and Moravian Hellas* was published to accompany the exhibition of the same name held at the House of Photography from 25 October 2022 to 29 January 2023.

In 1902, French sculptor Auguste Rodin visited Prague and Moravia. This trip, in connection to his largest exhibition abroad at the time, was important not only for the sculptor himself but also for the indelible traces he left at the place he visited. Rodin’s arrival 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 publication, prepared in collaboration between 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 Hodonin 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 publication designates 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. Individual chapters are focused on the Mánes art association, photography as an emancipating medium and its contribution to the creation of a “memory trace”, etc.

Editor: Helena Musilová

Authors of the texts: Hana Dvořáková, Magdalena Juříková, Helena Musilová, Vít Vlnas

Published by Prague City Gallery together with the publishing house Stará pošta, z. ú. in 2022.

The publication was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Cultural Activities 2022 – Visual Arts programme.

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Cover of the publication *Prague Pallas and Moravian Hellas 1902: Auguste Rodin in Prague and in Moravia*, photo: Karla Hlaváčková

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

Specialist publication *Ivan Meštrović (1883–1962). Sculptor and Citizen of the World* was published to accompany the exhibition of the same name held at the Municipal Library from 24 November 2022 to 26 February 2023.

Croatian sculptor Ivan Meštrović (1883 Croatia - 1962 Indiana, USA), by virtue of his complex oeuvre and career, left an indelible mark on the international art scene. Firmly rooted in the Classical and Mediterranean traditions, he also embraced the dominant features of the Vienna Secession, Symbolism, Impressionism, Art Deco, Neoclassicism, late Realism, always imbuing them with a recognizable stamp of his own. During all six decades of his career, his thematic interests - which included a range of religious motifs, figure studies, portraits, and monumental sculptures - found significant affirmation in exhibitions held at home and abroad.

This publication examines Ivan Meštrović's place in the context of sculpture in Central Europe 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. This publication presents the artist's work in the context of French and Czech sculptors (Auguste Rodin, Bohumil Kafka, František Bílek, Jaroslav Horejc, etc.). The text also evaluates his relationship with the Czech Futurist artist Růžena Zátková, with whom the Croatian sculptor maintained a love-letter correspondence. Meštrović often used his international fame and popularity to present his artistic and political ideals to the general public, which - in accordance with his life experience - were subject to change. For example, Meštrović's friendship with the Masaryk family provided him the opportunity to express his disillusionment with the conditions in the Kingdom of Serbs, Croats and Slovenes, later the Kingdom of Yugoslavia, which he himself helped to establish and which he represented with his work.

In spite of Meštrović's intense connection with the Czech environment, there is still no monograph in the Czech Republic that looks at his work through the lens of these ties, or that attempts to trace a bilateral relationship. This publication fills this gap and presents this important artist in the broader context of the Central European art scene and the international art scene in general.

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Editors: Sandra Baborovská (GHMP), Barbara Vujanović (Ivan Meštrović Museum, Zagreb), Ondřej Vojtěchovský (Faculty of Arts, Charles University)

Authors of the texts: 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

Published by Prague City Gallery in 2022.

The publication was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Cultural Activities 2022 – Visual Arts programme.

Cover of the publication *Ivan Meštrović (1883–1962). Sculptor and Citizen of the World*, photo: Kateřina Fialová

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Cover of the publication *Ivan Meštrović (1883–1962). Sculptor and Citizen of the World*, photo: Kateřina Fialová



PUBLICATIONS FROM 2023

SCULPTOR AND ARCHITECT: CORRESPONDENCE BETWEEN FRANTIŠEK BÍLEK AND JOSEF FANTA

The title of the publication *Sculptor and Architect: Correspondence Between František Bílek and Josef Fanta* paraphrases the title of the 1948 publication of Bílek's correspondence with the poet Julius Zeyer. It was through Zeyer and Zdenka Braunerová that the young Bílek also met the architect Josef Fanta (1856–1954).

The nature of their brief (and characteristically ambivalent) friendship and its significance for Bílek's work has not yet been the subject of scholarly interest. Their mutual correspondence contains a wealth of previously unknown information concerning the sculptor's early creative period and sheds light on the circumstances of some of his important commissions. The annotated edition of both artists' letters is introduced by a collection of several selected, previously unpublished documents describing Bílek's difficult beginnings, including his own description of the legendary fateful confrontation with Josef Václav Myslbek in September 1892. In order to make Bílek's remarkable personality and his work accessible to foreign scholars, the entire publication is bilingual; the transcribed letters have been translated into English.

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The edition of the previously unpublished mutual correspondence between the sculptor František Bílek (1872–1941) and the architect Josef Fanta (1856–1954) contains a wealth of previously 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 nevertheless characteristically complicated and controversial. The annotated and contextualized edition of both artists' letters is accompanied by an introductory study and several other documents – here newly published – that shed light on Bílek's troubled beginnings, including his fateful clash with Myslbek in September 1892.

Editor: Martin Krummholz

Authors of the texts: Martin Krummholz, František Bílek, Josef Fanta

Graphic design: Anymade Studio

To be published by the Prague City Gallery in 2023.

Cover of the catalogue *Sculptor and architect: Correspondence between František Bílek and Josef Fanta*.



MARGITA TITLOVÁ YLOVSKY

The monograph was published for the exhibition of the same name held at the Stone Bell House from 15 February to 14 May 2023.

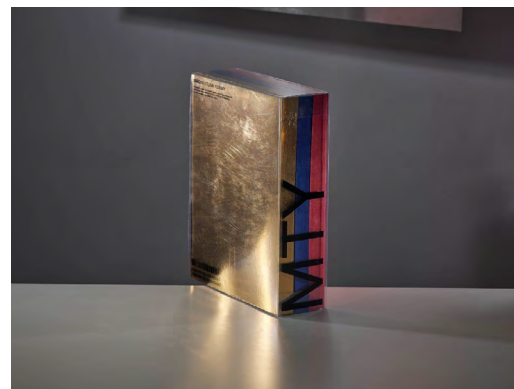
Margita Titlová is an action artist, performer, creates installations, teaches art and experiments in the field of combining sound, instrumental recordings and artistic techniques. She belongs to the most prominent figures in the generation of 1980s. While still a student at the Academy of Fine Arts (1977-1983), she was looking for a way to themes and expression that would free her from the stereotypes of the teaching of the time, marked by the ideological demands of the regime. She became interested in conceptual art and performance. For her research she chose the confrontation of her own body with geometric and force fields in nature and later also in the interior (1980-1982). She investigated what her physical presence caused in these relationships.

The publication was conceived as an accompaniment to the exhibition, but even outside of it, the monograph makes clear how important her own body was to the artist as a certain measure of activity, and that the investment of energy in the final accomplishment of her work remained her long-standing characteristic even during her period of large-scale ritually realised drawings. The exoticism and signification in these works is intensely personal and not derived from familiar sources. The exploration of physicality in interaction with the environment and the energy that the body emits and radiates while revealing the inner secrets of its psychodynamics, all of this preoccupies and inspires her to this day. Her work has been valued for its continuity and coherence of thought, which in many ways accentuates feminine elements and attributes with a naturalness and without ideologising. Her now extensive body of work is imbued with authentic and fierce expressiveness, but, on the other hand, also with revised relations to scientific and technical experiments.

The monograph includes scholarly essays on her work in the 1980s and 1990s, some quotations from older texts, a recent interview concerning the artist's current themes and direction, and a photographic accompaniment focusing on exhibited works.

Editor: Miroslav Jiřele
Authors of the texts: Magdalena Juříková, Pavel Klusák,
Margita Titlová Ylovsky
Bibliography: Veronika Rubášová, Jiří Hůla / Archive of Fine Arts
Graphic design: Tomáš Vrba, Aparat
Published by ETCETERA ART Gallery together with Prague City
Gallery in 2023.

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Monograph *Margita Titlová Ylovsky*,
photo: KIVA photography

JITKA SVOBODOVÁ BEYOND THE EDGE OF THE VISIBLE

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A guide published for the exhibition of the same name held at the Municipal Library from 14 April to 20 August 2023.

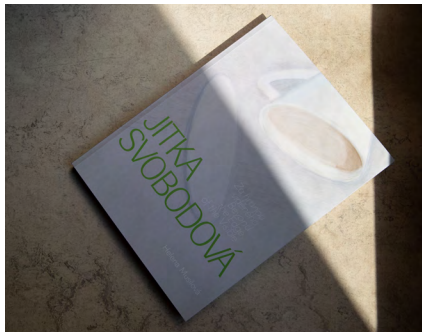
Prague City Gallery has prepared a retrospective exhibition of the legendary artist Jitka Svobodová (1941-2023), creator of drawings, paintings and spatial objects. Her lifelong work can be described using a few terms - drawing, object, sensibility, freedom, concentration and time. Each of these summarises a huge number of other messages and possible interpretations. In the first half of the 1970s, the artist decided to leave painting and focus on drawing. Through this medium, she touched upon fundamental issues related to both creation itself and the process of knowledge. The exhibition in the space of the Municipal Library as well as the printed guide to the exhibition summarise all the important approaches of Jitka Svobodová's work. That is, 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 of Jitka Svobodová's drawings is a concentrated observation - of an object, a phenomenon or a situation - which allows to absorb what is essential. Both in the smallest detail and the awareness of which external characteristics of the object or phenomenon can be overlooked. For this exploration,

she has chosen the seemingly simplest motifs from the outside world; however, 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 object, they are the result of the union of its external and internal being, they are their irreversible appearance for they refer to their phenomenological essence. The obviousness with which the drawings of the objects are presented by the artist arouses, at the same time, unease and tension in the viewer, who is forced to think about the seen 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 a selection of Jitka Svobodová's work, complete series as well as thematic groups of her artworks that are not in the chronological order, in order to show how the artist continuously transforms one theme. This is also respected in the printed exhibition guide, which includes, among other things, full-page views of the remarkable installation prepared by architect Josef Pleskot. It is also supplemented by an introductory study by philosophers Martin Nitsche and Josefina Formanová, who, from the position of phenomenological philosophy, note two things: not only what impulses Jitka Svobodová has gained from reading phenomenologists (especially Heidegger) but also (and above all) what inspirational impulses phenomenology can gain from the reception of her work. Particular attention is paid to the following topics: the thing, the phenomenon and phenomenology of the environment, and the relation of the inner and the outer.

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Editor: Helena Musilová
Authors of the texts: Josefina Formanová,
Helena Musilová, Martin Nitsche
Graphic design: Matěj Bárta
Published by Prague City Gallery in 2023.



Cover of the catalogue
*Jitka Svobodová, Beyond
the edge of the Visible*,
photo: Karla Hlaváčková

DRAGOLJUB RAŠA TODOSIJEVIĆ WAS IST KUNST?

The catalogue published for the exhibition of the same name held at the Stone Bell House from 28 June to 17 September 2023.

The catalogue follows up on the exhibition of Raša Todosijević to the fullest extent possible in terms of making the exhibition accessible while respecting the nature of the artist's work. Just as his work is very broad in terms of the themes used and the respective media, this book is also a reflection of the artist's strategies accentuated in the exhibition. In fact, the exhibition itself was not a retrospective show, but rather an update and execution of the themes that the artist has been dealing with from the late 1960s to the present. The dynamics of both the exhibition and the catalogue is not subject to the strict logic of dates and timelines, but far more represents a secondary authorial and curatorial narrative about the artwork and art, the essence of which Todosijević has been constantly exploring for literally more than half a century.

Raša Todosijević (*1945) is a Serbian artist belonging to the first generation of neo-avant-garde artists of the so-called New Art Practice which began to develop in the relatively liberal environment of the former Yugoslavia in the early 1970s. Both he and Marina Abramović, an internationally respected artist who, like Todosijević, emerged from the Belgrade art scene of the second half of the twentieth century, are among the most prominent artists of the former Yugoslavia and today's Serbia.

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Editors: Jakub Král, Matěj Smrkovský
Author of texts: Jakub Král
Graphic Design: Studio Zdaar (David Šrot and Kryštof Novák)
Published by Prague City Gallery in 2023.
The implementation of the project was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Support for Expositions and Exhibitions programme 2023.



Cover of the catalogue
*Dragoljub Raša Todosijević
Was ist kunst?*,
photo: Anna Kulíčková

THINKING THROUGH THE IMAGE THE VISUAL EVENTS OF MIROSLAV PETŘÍČEK

The publication will be published to accompany the exhibition of the same name held at the Municipal Library from 4 October 2023 to 7 January 2024.

Miroslav Petříček is a leading Czech philosopher and aesthete who has been systematically reflecting on visual art for decades. He has summarised his thoughts on aspects of the language of art in a number of texts, including his book *Thinking in Images*, which became the main stimulus for this exhibition and the publication that accompanies it. Our most important aim is to highlight Miroslav Petříček's fundamental contribution to the development of Czech visual art, or rather thinking about it, and to attempt to illustrate the key ideas underlying his philosophical discourse. The basis is his statement that an encounter with an image is an event. An image does not show but causes something. While the material of philosophy is the concept, in art it is the expression and the image. Thinking in images is the response to an encounter with such a visual event. It is neither an illustration nor a visual mediation of an idea but a specific way to stimulate thought – to think what is painted. The languages of words and images are close but their material is different: one cannot simply translate an image or an expression into concepts. Thinking in images is a response to the encounter with such a visual event.

Miroslav Petříček's commentary guides the viewer through a labyrinth of artworks, representing various forms of "visual events", ranging from an abstract sensory perception through the search for form to the construction of an idea or a system of thought. In addition to Miroslav Petříček's original commentaries, the viewer will also be able to encounter the ideas of other philosophers on which Petříček's philosophy is based or with which it is in harmony. This level reflects the fact that thanks to the hundreds of important philosophical texts that Petříček has translated into Czech or interpreted in his lectures, after 1989, Czech art and aesthetics were able to consciously join the stream of postmodern world thought (e.g. Henri Bergson, Theodor Adorno, Jacques Derrida, Emmanuel Levinas, Maurice Merleau-Ponty, Michel Foucault, François Lyotard, Gilles Deleuze, Jean-Luc Nancy, Henri Maldiney, Dieter Mersch, Alfred N. Whitehead).

The graphic designer of the exhibition is Adéla Svobodová; the architect is Richard Loskot. The exhibition and the publication overlap naturally with each other. The new installations reflecting Petříček's specific views of the artworks are photographed by Jiří Thýn, who is an inseparable member of the implementation team.

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Editors: Jitka Hlaváčková

Authors of the texts: Milena Bartlová, Jitka Hlaváčková,

Miroslav Petříček, Jiří Přibáň, Kateřina Štenclová

Graphic design: Adéla Svobodová

To be published by Prague City Gallery in 2023.

The publication of this professional book was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Cultural Activities 2023 – Visual Arts programme.

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Adéla Svobodová, Jiří Thýn, cover design of the publication *Thinking Through the Image*, 2023, manipulated photography



THINKING THROUGH FILM INTERSECTIONS OF VISUAL ART AND CINEMATOGRAPHY

The monograph will be published on the occasion of the exhibition of the same name held at the Stone Bell House from 3 November 2023 to 18 February 2024.

In his monumental work *Histoire(s) du cinéma*, director Jean-Luc Godard remarked that film is “a form that thinks”. One of the central mechanisms through which the medium of film performs the operations of thought is montage or editing as established in the course of its development from D. W. Griffith through the Soviet montage school to Godard. But does the notion of montage as thinking through film survive even in the “post-film” era, outside the space of cinema and under the conditions of the dominance of the digital? How are traditional montage principles applied in contemporary art? And can they be translated into the space-time of a gallery?

The collective monograph *Thinking through Film* focuses on the ways in which film montage resonates in contemporary art and media space. In recent decades, we have become accustomed to various artistic disciplines absorbing the practices of film, video and audio-visual culture in general. What is not often reflected upon, however, is the extent to which artists directly or indirectly relate to classical concepts of montage, and hence to their ideological assumptions.

This book provides tools for understanding traditional film montage and its “second life” in contemporary hypermedia art and culture.

Editors: Jiří Anger, Sandra Baborovská

Authors of the texts: Jiří Anger, Sandra Baborovská, Georges Didi-Huberman, Sergej Ejzenštejn, Noemi Purkrábková, Ondřej Vavrečka
Graphic design: Anymade Studio

To be published by Prague City Gallery in 2023.

The publication of this professional book was supported by a grant awarded by the Ministry of Culture of the Czech Republic from the Cultural Activities 2023 – Visual Arts programme.

Nothing but that black emptiness.

Zbyněk Baladrán,
Night of the World,
2011, film still

THE DRAGON AND THE FISH

There's a dragon. And there's a fish. They exist side by side. One keeps eating its tail over and over again while the other swims forward. It is not quite clear where one of them begins and the other ends, or rather continues. Through magical sarcasm, *The Dragon and the Fish* reflects on contemporary society and its evolution. Is it moving forward or is it going in a loop?

The story unfolds in the environment of a holiday resort soaked in the mud of a classic Czech pond with a sandy beach, the sand having been brought from somewhere else. A not-so-hot summer, an Algida freezer, and a single kiosk in the shape of a giant strawberry with overcooked hot dogs, all hold the secret of picturesque domesticity. Holidaymakers trying to get as much of a suntan as possible, screaming children and well-hidden nudists weaving around the only patch of water for miles around. A summer breeze with the promise of freedom and a local gang of regulars. But maybe nothing is as it seems at first sight... Don't water sprites live in Czech ponds?

This book, *The Dragon and the Fish*, loosely based on Marie Lukáčová's film *Orla*, is presented for the first time at the exhibition at the House of Photography of Prague City Gallery. The fairytale-like yet critical text of the artist's book is complemented by a series of spectacular illustrations.

Editors: Jitka Hlaváčková, Marie Lukáčová

Author of texts: Marie Lukáčová

Illustrations: Marie Lukáčová

Graphic design: Filip Kraus

To be published by Prague City Gallery in 2023.



Marie Lukáčová, *Orla*, 2021-2022,
animation - video

RESTORATION IS NOT A RESTAURANT

The Prague City Gallery is responsible for the upkeep of the most important monuments, statues, and sculpture groups in Prague. Most historical statues or monuments are immovable items of cultural heritage, and their maintenance, conservation, and restoration must be approached sensitively in regard to their heritage value. 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 on the speed, quality, or extent of restoration of public sculptures are based on the idea that a work of art should be 'clean' after restoration. The lived experience of managing public sculptures brings with it tales of ridicule and exasperation, as well as stories that are downright pathetic.

We would like to show that Prague City Gallery uses the latest technological procedures not only in the restoration of public sculptures, but also in their conservation and routine maintenance. However, we must always carefully consider when and how to try innovations that have not yet been tested by time, and whether we cannot risk damage to the material that might not manifest itself immediately but may cause degradation in future decades or centuries. After all, this is precisely what the evidence from the statues themselves shows, as revealed by the use of the most modern non-destructive methods in restoration research.

In the chapters devoted to individual cases of rescue, reconstruction, restoration, and rehabilitation of selected public sculptures and monuments administered by the Prague City Gallery, we will at least briefly touch upon the wide range of materials and artistic techniques, the full list of which cannot be included in our publication.

This book has the ambition to show the breadth of issues and tasks surrounding the care of artworks in the city, to please every lover of Prague and art, regardless of age. It is for them that we try to provide some insight into the complex issues by the means of a narrative showing the point of view of the people who have to cooperate with each other throughout the restoration process. This publication is intended for the general public without age restrictions. It is supplemented with colour photographs and illustrations by Magdalena Rutová.

Author of the concept, editor: Marie Foltýnová
Authors of the texts: Jakub Ďoubal, Marie Foltýnová, Magdalena Kracík Štorkánová
Illustrations: Magdalena Rutová
Graphic design: Jan Čumlivski
To be published by Prague City Gallery in 2023.

Magdalena Rutová, an illustration from the publication *Restoration is not a Restaurant*, 2023, Prague City Gallery



PUBLICATIONS FROM 2024

MODERN REALIST APPROACHES ACROSS THE CZECHOSLOVAK SCENE 1918–1945

This guide will be published to accompany the exhibition of the same name held at the Municipal Library from 29 March to 18 August 2024.

The exhibition project and the accompanying guide aim to cover modern realist expressions of the time period in question, taking into account ethnic minorities and artists that were not part of any art movement or group within the borders of the former Czechoslovakia. The term New Realisms refers to a broader spectrum of contemporary realist approaches, encompassing the areas of work traditionally referred to as Neoclassicism, verism, new facticity, social art, magic realism, and Primitivism, and in photography The New Vision in particular.

What will be presented and published are works involving increasingly sophisticated approaches with different positions regarding perception of reality. In terms of content, these are often depictions of modern life and its transformations in connection with the development of technology, female emancipation, the possibilities of travel, communication, and entertainment. These works respond both to the social success of the newly emerging middle class and to the pressing social problems of an economically divided society. The exhibition and the guide build on research supported by the Grant Agency of the Czech Republic and offer an alternative view of the perception of modernity in the visual culture of the period under review as understood up to this point.

The intention of this presentation of modern realist approaches from the Czechoslovak space is related to recently realised projects focused on modern realist expressions in countries such as Germany, Italy, Austria, and the USA, with which the Czechoslovak scene, anchored in the Central European space, corresponds in some respects while at the same time also featuring its own specific, regionally conditioned features. The works studied in this book are related in form and content, reflecting the modern realist tendencies of the 1920s which until recently have largely stood apart from the predominantly Francophone interpretation of the development of art history in Czechoslovakia. Paintings, sculptures, drawings and prints will be presented while a separate section will be devoted to photography and film, including period magazines. Key artists of this period will be represented; for example: František Foltýn, Jaromír Funke, Paul Gebauer, Otto Gutfreund, Edmund Gwerk,

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Karel Holan, Miloslav Holý, Běla Kontuly, Pravoslav Kotík, Alfred Kunft, Ladislav Majerský, Milada Marešová, Erwin Müller, František Muzika, Ernest Neuschul, Jaroslav Rössler, Zdenek Rykr, Gejza Schiller, Ilona Singer, Erika Streit, Vlasta Vostřebalová-Fišerová, Imrich Weiner-Král', Eugen Wiškovský and others.

Editor: Helena Musilová

Authors of texts and cooperation: Anna Habánová,

Ivo Habán, Helena Musilová

Graphic design: Jan Havel

To be published by Prague City Gallery in 2024.

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Erika Streit, *Self-Portrait in a Red Blouse*, 1934, oil on plywood, 108.5 × 59 cm, private collection

OSTRAVA AS THE PERIPHERY?

This specialist publication will be published to accompany the exhibition of the same name to be held at the Municipal Library from October 2024 to January 2025.

In the mid-1980s, a group of enthusiastic and largely self-taught artists began to form in Ostrava, some of whom eventually became students at Prague's art colleges. The influence of older artists settled in Ostrava (Eduard Halberštát and Eduard Ovčáček) led to this group organising their own artistic activities comparable to those taking place in Prague. Thanks to the increasingly frequent contacts with the Prague art scene, the Ostrava scene began to emancipate itself and thus create a peculiar precondition for the "emergence" of the phenomenon of regional (in contemporary literature "peripheral") hubs, which for a time became so progressive that they contributed in a major way to the creation of the overall image of the 1990s.

The publication will bring together contemporary scholarly discourse on the Ostrava regional scene from the point of view of exhibition operations in the 1980s (Renata Skřebská, Gallery of Fine Arts in Ostrava), the process of the "ennoblement" of the scene in the 1990s (Jakub Král), with a special role being played by texts oriented towards alternative strategies of art operation and art exhibiting based on the example of the festivals Malamut (Pavlna Morganová, Academy of Fine Arts) and Kukačka (Tomáš Knoflíček, Faculty of Fine Arts and Music, University of Ostrava). The book will also give space to the protagonists themselves, active in the art scene in Ostrava at the time, in the form of interviews that proceed, rather than in any predictable way, in completely subjective reminiscences telling the stories of people, places, lives and works.

Editors: Jakub Král, Tomáš Knoflíček
Co-operation: Matěj Smrkovský
To be published by Prague City Gallery in 2024.



Jiří Surůvka, *Architects of War I*, 1999, digital collage, 150 × 200 cm, Prague City Gallery

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MYSTICAL CORRIDOR

The Charles Bridge is one of the Prague landmarks that's admired by millions of visitors from all over the world every year.

Rarely, however, does the sculptural decoration on the Charles Bridge come to the fore. Yet that is precisely what makes the Prague Bridge, even at first glance, unique in the world. This is because the thirty mostly Baroque statues and sculptures present complex and even confusing issues for the average visitor. Moreover, the sculptures and scenes have absorbed the lives of Prague citizens and their psychological projections over the course of their existence, becoming part of Prague legends and myths that attributed supernatural powers to the statues.

And today, the sculptures themselves have a history of their own, as they have been destroyed and damaged by natural disasters and then are continuously repaired or replaced by modern copies. The scale of the sculptures' distinctive narratives makes the Charles Bridge a true "mystical corridor". It is a stone path above the open space, above the waters of the river, where the pilgrim has nothing to "hold onto" while at the same time being guarded by figures of saints who represent support and protection in unclear or dangerous life situations. And it is the passage on such a path from one solid bank to the other that constitutes a truly spiritual experience. These circumstances, however, cannot be conveyed using the ordinary language of the history of art or with a list of dates and facts.

The publication with the working title *Mystical Corridor* therefore aims to reflect on the Charles Bridge primarily from the point of view of its artistic decoration, its spiritual aspects, and its narratives, and also from the perspective of the maintenance of sculptural monuments.

Editors: Alena Ježková
Photos: Jiří Chalupa
Graphic design: Anymade Studio
To be published by Prague City Gallery in 2024.



Jiří Chalupa, *Solstice on the Charles Bridge*, 2021, digital photography

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POSTHUMANISM

This catalogue will be published on the occasion of the exhibition of the same name to be held at the Stone Bell House in 2025.

After an interval of almost a decade, the GHMP is returning to the format of presenting the latest in the contemporary art scene, building on major undertakings in the 1990s such as the Biennial of Young Artists - Bell or the start-up exhibitions at the Old Town Hall and the Colloredo-Mansfeld Palace. However, we perceive the "biennial" format as too restrictive; rather, we feel the need to present certain current topics that run through society once every two to three years.

The theme of posthumanism in contemporary art was chosen before the widespread discussions on the role of artificial intelligence in current (and future) society. Through the works of the artists represented, we want to touch upon all the fears and concerns, but also the visions and expectations that are emerging in society towards technology.

The following text was written in collaboration with AI: ChatGPT, which by its own nature views posthumanism as an important topic: "Posthumanism is a philosophical and cultural perspective that explores and reflects on the relationship between humanity and technology while challenging traditional notions of human identity and subjectivity. Contemporary art often reflects on these themes and brings new perspectives on human existence in an age of rapid technological development. Contemporary artists use various media and forms of expression such as installation, video, performance, digital media, and others to express ideas and questions about identity, technology, ecology, and the role that development and transformation play in the contemporary world."

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This project is the work of all the GHMP curators along with external collaborators.

Editor: Helena Musilová

To be published by Prague City Gallery in 2025.

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František Hudeček, *Golem - Man Awakened with Glowing Hammer*, 1935-1937, oil on canvas, 81 × 95 cm
Prague City Gallery



Mgr. Jiří Anger, PhD graduated with a PhD in Film Studies at the Faculty of Arts, Charles University. He works at the National Film Archive as a researcher and editor of the professional journal *Illuminance*.

His research focuses on the theory and history of early cinematography, archival film and audiovisual research. His articles have appeared in journals *NECSUS, Film-Philosophy, Quarterly Review of Film and Video*, and others. For his study *Trembling Meaning: Camera Instability and Gilbert Simondon's Transduction in Czech Archival Film*, he won the *Film-Philosophy* journal's Best Article of 2021 award. He is the author of the monograph *Affect, Expression, Performance* (Faculty of Arts, Charles University, 2018).

He is currently preparing a book edition of his dissertation (Bloomsbury, Thinking Media edition) and a collective monograph on digitisation of early Czech films.

Mgr. Sandra Baborovská, PhD studied art history at Charles University and at the Academy of Arts, Architecture and Design in Prague. Since 2009, she has worked as a curator at Prague City Gallery, where she focuses especially 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: Figura*, 2017; *Éntomos: Hulačová – Keresztes – Janoušek*, 2018). Shortly after she joined Prague City Gallery in 2009, she created a long-term exhibition *After the Velvet* at the Golden Ring House together with Karel Šrp. 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 professionally interested in sculpture from 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).

Mgr. Marie Foltýnová, PhD graduated from the Faculty of Arts of Charles University in Prague with a master's and doctoral degree in art history, and has been working at the Prague City Gallery since 1997. Until 2004, she worked there first as an external lecturer and then as the head of lecturer programmes, the art studio and courses at Prague City Gallery. From 2009 to 2012 she worked as a professional monument conservationist in the Department of Movable Monuments Records at the Central Bohemia Regional Office. In 2012 she returned to GHMP as a curator of public sculpture. Since 2018 she has been the head of the Department of Public Sculpture Management at GHMP. Since 2016, she has worked on the preparation and subsequent implementation of the Art for the City programme aimed at systematic support of contemporary art in public space by the City of Prague.

Mgr. Alena Ježková, PhD (real name: Alena Wagner) graduated from the Faculty of Arts, Charles University, majoring in Czech language and pedagogy (1989) and completed her doctoral studies at the Academy of Arts, Architecture and Design in the field of theory of visual arts (2007).

She has worked as a freelance journalist, reporter and editor. She has worked in the field of media and public relations for many years. She is the author of more than two dozen books, mostly focused on popularising history for children and adults, for which she has won many awards. She cooperates with the *Whole Czech Republic Reads to Children* project and is also a patron of the charity project *Reading Helps*.

PhDr. Magdalena Juříková 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. Since 2012 she has been the director of Prague City Gallery.

Currently she works as an art historian and curator, her professional interests are 20th century Czech art and contemporary art, especially sculpture and statues.

Mgr. Mgr. Jitka Hlaváčková, PhD completed her master and doctoral studies in art history at the Faculty of Arts, Charles University. Currently she has been working for Prague City Gallery (since 2006), where she curates the collection of photography and new media and prepares exhibition and publication projects. So far, 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 for the emerging artists. In 2023, she curated the International Festival of Performance and Multimedia *Reconnect Art: Virtual Body of Society*.

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.

MgA. Miroslav Jiřele is a curator and co-owner of Et cetera Auctions. He graduated from the Faculty of Fine Arts in Brno, where he studied in Conceptual Tendencies and Graphics and Visual Communication studios. He works as a curator focusing on art of the 1980s and 1990s, specialising 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.

PhDr. Jakub Král has been working at Prague City Gallery since 2014 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. At the GHMP, 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* (2018–2019, together with Vladimír Beskid) and prepared the exhibition *Snow, Stone, Star, Tree* (2020) by Rudolf Sikora and Vladimír Havlík and a monographic project *WAS IST KUNST?* dedicated to the work of Dragoljub Raša Todosijević (2023). He ended his full-time work at GHMP in August 2023 but continues to collaborate with the gallery as an external curator.

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.

PhDr. Martin Krumholz, PhD is an art historian working at Palacký University in Olomouc and the Institute of Art History of the Czech Academy of Sciences. 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 – Tvůrčí proces / Creative Process* (National Gallery, Prague, 2019–2020). 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). His research topics include Baroque architecture and stucco, aristocratic mansions, landscape parks and Czech sculpture at the turn of the 19th and 20th centuries.

PhDr. Olga Malá studied art history and Italian at the Faculty

of Arts, Charles University, where she also took her examination for PhDr. degree. She has been employed as a curator of the sculpture collection at Prague City Gallery since 1987. She also taught at the University of West Bohemia in Pilsen. She finished her work at GHMP in August 2023.

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 a number of international projects. As part of Prague City Gallery's exhibitions reflecting the current European scene, she and Karel Šrp 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 the Young British Artists of the 1990s. Her work at GHMP was summarised, among other things, by the large and representative exhibition and publication *Heroin Crystal* (2023), focusing in particular on the 1990s.

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 so-called Normalization period in Czechoslovakia (the early 1970s up to the late 1980s), characterized by the lack of freedom. (out of many exhibitions and publications, e.g. *Jiří Valoch: Curator, Theoretician, Collector /2020/, Anatomy of a Leap into the Void. 1968 and Czech and Slovak Art /2018/* and others). In addition, she deals with the system of organisation of work in museums and galleries and other issues related to gallery operations. She has been cooperating for a long time with the Boskovice Festival – a festival for the Jewish Quarter, where she is responsible for the overall concept of the art scene.

PhDr. Ondřej Vojtěchovský, PhD 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).

Barbara Vujanović, PhD 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 Studio (Ivan Meštrović Museums) in Zagreb. From December 2006 to April 2009 she worked as an art critic for *Vjesnik*. She regularly publishes reviews in *Vijenc* and *Kontura*, and writes articles for *Qartal*, *Grafika*, *15 dana* and *Tema* magazines. Since June 2009 she has been a member of the editorial board of *Kontura*. She collaborates with a number of domestic and international institutions on a number of projects.

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Due to the reconstruction of the roof,
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Prague City Gallery,
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Bílek Villa,
Mickiewiczova 233/1
160 00 Prague 6

Colloredo–Mansfeld Palace,
Karlova 189/2
110 00 Prague 1

House of Photography,
Revoluční 1006/5
110 00 Prague 1 – Old Town

House of František Bílek
in Chýnov, Údolní 133
391 55 Chýnov u Tábora

Stone Bell House,
Staroměstské náměstí 605/13,
110 00 Prague 1 – Old Town

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