

EXHIBITION PROGRAMME OF THE PRAGUE CITY GALLERY FOR 2024

Next year, the GHMP will present a number of projects with very different themes. In the last two years, we have focused more consistently on projects with significant research outputs. One of them, for example, is an exhibition project focusing on modern realist approaches, whose significance has seemingly been overshadowed by the avant-garde ones, but whose vitality over several decades we perceive as an unforgettable phenomenon not only of the Czechoslovak scene. We will also focus on the most geographically “distant” from Prague, but very viable circle of artists who have been making their presence felt in Ostrava for several decades. In addition to this, we will present a smaller project commemorating the personality of Helena Wilson, a Czech-Canadian photographer whose life and work were determined by her involvement in Czech dissent.

This year, we will take a look at the Deutsche Telekom art collection, which is exceptional in its focus on the art of Eastern and Central Europe. In the House of Photography we will have the honour of presenting the history of the legendary Ypsilon Theatre as conceived by its creative team. This will be followed by an experimental exhibition by the duo David Böhm and Jiří Franta, who have long been dealing with visions and perspectives of the urban environment, which they process in various visual forms.

In 2024, we will continue to work extensively on the project prepared for Troja Château, where we have moved to a more general understanding of the entire site, which has enabled us to connect more closely the various entities operating in the Troja quarter and the Troja Basin.

This year, we will also have several reprises of GHMP exhibitions in the Czech Republic and abroad. We will bring to Moravia the fourth reprise of the exhibition project *Prague Pallas and Moravian Hellas 1902: Auguste Rodin in Bohemia and Moravia*, and the second reprise of *New Realisms* to Slovakia. In Portugal, the second reprise of the *Carnations and Velvet: Art and Revolution in Portugal and Czechoslovakia 1968-1974-1989* exhibition will be presented.

Magdalena Juříková, GHMP director

NEW REALISMS ON THE CZECHOSLOVAK ART SCENE 1918-1945

Term: 27 Mar – 25 Aug 2024

Municipal Library, 2nd floor

Curators: Anna Habánová, Ivo Habán, Helena Musilová

Architect: Richard Loskot

Graphic Design: Jan Havel

The term New Realisms refers to a broader spectrum of the period realist approaches, including the areas of work traditionally referred to as Neoclassicism, Verism, New Objectivity, social art, magic realism and primitivism and, in photography, especially the New Vision. In terms of content, these are often depictions of modern life and its transformations in connection with the development of technology, the emancipation of women, 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 intention of presenting these modern realist approaches from the Czechoslovak space is linked to recent similar projects in Germany, Italy, Austria and the USA, with which the Czechoslovak scene, anchored in the Central European space, corresponds in some respects, but at the same time bears its own regionally conditioned specifics. The project follows works that formally and in terms of their content are related and reflect the modern realist tendencies of the 1920s, which until recently have largely stood aside from the predominantly Francophone interpretation of the development of art history in Czechoslovakia. The exhibition at the Municipal Library will present paintings, sculptures, drawings and prints, with a separate section devoted to photography and film, including period magazines.

The aim of the exhibition is to encompass modern realist expressions of the given time period, taking into account ethnic minorities and solitary artists within the borders of the former Czechoslovakia, while offering an alternative view of the previously experienced perception of modernity in the visual culture of the period under review. Among those represented will be Karel Čapek, Jan Zrzavý, Otto Gutfreund, František Muzika, Miloslav Holý, Pravoslav Kotík, Milada Marešová, Zdenek Rykr, Vlasta Vostřebalová-Fišerová, Konstantín Bauer, Sándor (Alexander) Bortnyik, Ferdiš Duša, František Foltýn, Jaromír Funke, Paul Gebauer, Edmund Gwerk, Karel Holan, Běla Kašparová, Běla Kontuly, Alfred Kunft, Ladislav Majerský, Erwin Müller, Ernest Neuschul, Edith Plischke-Fleissner, Arthur Ressel, Jaroslav Rössler, Gejza Schiller, Ilona Singer, Erika Streit, Imrich Weiner-Král', Eugen Wiškovský and others.

The exhibition is a continuation of the research supported by the Grant Agency of the Czech Republic.

The project will be presented in a modified and expanded version in a double exhibition at the East Slovak Gallery in Košice from October 2024 to February 2025 (mainly themes such as lived reality, portraiture, still life) and at the Peter Michal Bohůň Gallery in Liptovský Mikuláš (mainly the medium of photography and film with an emphasis on social aspects and propaganda).

G TISKOVÁ ZPRÁVA HMP

OSTRAVA: REPEATED SURVEY

Term: 11 Oct 2024 - February 2025

Municipal Library, 2nd floor

Curators: Martin Netočný, Tomáš Knoflíček, Jakub Král

Designer: Kateřina Radakulan

The 1990s brought change to Ostrava. In addition to the society-wide social events influenced by the transformation of the once purely industrial region, it is also possible to talk about the gradual establishment of local artists on the national and, in some cases, Central European scene. All of this co-created the emergence of one of the most significant local cultural centres and stimulated the transformation of the institutional background and the conditions of the work itself.

A group of artists who were still at the core of a distinctive alternative subculture in the late 1980s began not only to study at academies in Prague with the arrival of the new decade, but also to teach at a newly established university right in the centre of the region. Their work also caught the attention of curators outside of Ostrava, resulting in a number of domestic and international exhibition projects. However, the social mobility, and therefore the personal nature of the scene, also changed. New personalities began to flow into the region, while others left and maintained ties to their home town with varying degrees of intensity.

Repeated Survey is a term used in the social sciences. It is used when there is a suspicion that earlier findings no longer correspond to the nature of the phenomenon under review. From today's point of view, the exhibition projects that have been realised so far, presenting the Ostrava scene outside the borders of the region, are greatly influenced by the atmosphere of the 1990s. In their dramaturgy, there is a noticeable emphasis on anticipating the North Moravian artistic canon and trying to promote it outside the structure of local institutions. This attempt was, as mentioned above, successful and significantly influenced the events in Ostrava itself. However, this is also the reason why we are returning to its terrain after several decades, conducting a repeated survey and raising the question in place of the original statement: What is Ostrava art?

G TISKOVÁ ZPRÁVA HMP

GROUP THERAPY

Term: 24 Apr – 11 Aug 2024

The Stone Bell House

GHMP curatorial team, Nathalie Hoyos, Rainald Schumacher

Deutsche Telekom is the donor of an extensive collection of Eastern European art created over the last two decades. The collection was founded in 2010 and is based in Bonn. The GHMP has also managed to assemble a rather large collection of contemporary art from the 1990s to the present day over the past ten years. Contrary to the initial proposal by Nathalie Hoyos and Rainald Schumacher, the curators of the collection, to exhibit a selection from this remarkable collection, we have decided after mutual discussions to opt for a more active collaboration between our institutions. In the forthcoming project, we present a comparison of the two collecting approaches and attempt to confront the artists and their themes from our side and theirs. We also turn our attention to what both institutions reflect or pursue in their collecting strategies.

Deutsche Telekom works with the entire Eastern European area, while Czech artists are only a minority in its collection. The aim of the project will be to place Czech representatives of the young and slightly older generations alongside their contemporaries from the rest of the countries of the former "East", and to look for ways in which they are on the same wavelength and in which they may even be absolutely different. We will be looking at their work through such headings as *Equality and Democracy*, *Collective Authorship*, *History and its Current Perception*, *What New Technologies Bring and What They Negate*, and others.

In the past, the GHMP has presented examples from various important international collections (Sprengel Museum, Hanover, 1993; Royal Swedish Collection, 1995; Moderna Muset, Stockholm, 1999; Rhineland Museum, Bonn, 2000; Berlinische Galerie Collection, 2002; Prinzhorn Collection, 2009, etc.). The exhibition project *Group Therapy* is being prepared in connection with this line of exhibitions.



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

YPSILONKA. SIXTY-YEAR HISTORY OF THE LEGENDARY CZECH THEATRE SCENE STUDIO YPSILON

Term: 19 Mar – 19 May 2024

House of Photography

Studio Ypsilonka team

The exhibition - a look at the living past - is being prepared to mark the anniversary of the legendary theatre which has had a constant and fundamental impact on the development of contemporary theatre throughout the sixty years of its existence. The Studio Ypsilon Theatre (informally known as Ypsilononka) was founded in Liberec in 1963 as an independent experimental theatre group by Jan Schmid, the head of the group from the beginning until now, who is also the creator of the Studio Ypsilon Theatre's style and poetics, director, playwright, designer, script editor and actor. The distinctive style of the Studio Ypsilon Theatre is determined above all by the following features: synthesis, expression, communicativeness and authenticity. All this in combination with an ever-present humour that always liberates and leads to a detached view. Since its foundation, the creative method of the Studio Ypsilon Theatre has been collective improvisation, programmatic work with managed chance and incompleteness, and professing the poetics of open-ended theatre play.

The exhibition will provide an indication of Schmid's initial vision of the theatre as a loosely cultivated garden, which can also be understood as a scaled-down model of the world in all its variety and diversity, governed not only by the laws of nature but also by the rules that are honoured by any community of decent people, functioning in kinship and reciprocity despite the otherness of individuals. Archival materials such as posters, photographs..., i.e. what constitutes the memory and history of the theatre, will also be presented.

G TISKOVÁ ZPRÁVA HMP

DAVID BÖHM - JIŘÍ FRANTA

Term: 18 June – 29 Sept 2024

House of Photography

Curator: Denisa Václavová, cooperation: Karla Hlaváčková

David Böhm and Jiří Franta have been working together since 2006. Their work is varied and wide ranging, from conceptual and procedural drawing, which is perhaps most characteristic of them, to installations in public spaces or performances. One of their studio installations dealing with situations in a public space was also on display this year on the facade of the Vzlet cultural centre.

Book production is also fundamental for them, and both of them have several original publications under their belts, including comic strip books, magazines and art catalogues. Both David Böhm (1982) and Jiří Franta (1978) graduated from Vladimír Skrepl's studio at the Academy of Fine Arts in Prague. They have won numerous awards for their work and have been nominated for the Jindřich Chalupecký Award three times. David Böhm, together with the poet Ondřej Buddeus, won the Magnesia Litera book award in 2013 for the publication *The Head in the Head* and in 2020 he won an award as the author of *A is for Antarctica*.

For the GHMP, the artistic duo Böhm/Franta is preparing a brand new project dealing with speculative urbanistic models of public space and urban-development and architectural interventions in the city. Specific works will be created for the exhibition, offering viewers a different perspective of the environment they live in through drawings, paintings, photographs and film.

G TISKOVÁ ZPRÁVA HMP

HELENA WILSON

Term: 5 Nov 2024 - March 2025

House of Photography

Curators: Magdalena Juříková and Jan Mlčoch

The exhibition will present the collective work of the important photographer who has worked in different environments and on different continents. The photographs by Helena Wilson (* 1937, Zlatá Olešnice, † 2019, Toronto, Canada) are characterised by a strong empathy and a striving for a dignified interpretation of every milieu, even one where socially excluded communities live. One entire phase of her work is an important testament to the unofficial art scene during the era of normalisation.

Her grandmother was already taking photographs at the turn of the 20th century and her mother was a professional photographer. Helena, whose maiden name was Pospíšilová, graduated in 1957 from the State School of Graphic Arts (Prague Graphic School), where she also specialised in photography. She then worked for the Institute of Archaeology of the CAS and for the *Umění a řemesla* magazine. In 1967, she met Paul Wilson in London. They both came into contact with non-conformist artists from the "Křižovnická škola čistého humoru bez vtipu" (a group of artists professing "pure humour without wit" whose meeting point was a pub in Křižovnická street in Prague). She became a photographer of the group's actions and events and also documented the works of individual members of this community (e.g. Karel Nepraš, Jan Steklík, Rudolf Němec, Naděžda Plíšková, Otakar Slavík, Olaf Hanel, Eugen Brikcius). Already at that time, she was concerned about the state of our natural environment and, in 1968, she created the *Mountain of Water* series in which she captured the pollution of the Vltava River in the form of a time-lapse documentary.

When Paul Wilson was expelled from Czechoslovakia in 1977 for his involvement with the Plastic People of the Universe, she moved to Canada to join him. There, she photographed for art magazines and, in the first half of the 1980s, became a photographer of Native American art, particularly from the Ontario region. During these sojourns and travels through the reservations, she also produced a number of portraits. In the 1990s she photographed the art scene in Havana. After 1989, she returned to her homeland, where she exhibited her photographs several times, including at the Josef Sudek Gallery in the exhibition *Libri Prohibiti* (2011). The exhibition project, which will be presented by the GHMP in the autumn, is created in cooperation with the Museum of Decorative Arts, to which the artist donated her archive.

FRANTIŠEK BÍLEK - JOURNEY

Term: mid 2024 - April 2026

Bílek Villa

Curator: Hana Larvová

Designer: Tomáš Svoboda

The ideological/sculptural project *The Journey*, in which the young artist František Bílek (1872-1941) responded to the inspiration and experience of his study stay in Paris in the early 1890s, is one of the most interesting concepts of his early mystical work, alongside the theme of Christ.

It illustrates Bílek's distinctive interpretation of Christianity, which opens up a complex space of reflection on the meaning of human existence and its belonging to the eternal cycle of the universe. Inspired by the esoteric and then popular philosophy of Édouard Schuré (*Les Grands Initiés*), Bílek has translated his own monumental epic of humanity's earthly spiritual pilgrimage through history in search of salvation. It begins with the primordial fall to the Earth and continues from *Meteor*, *Adam and Eve* to the mysterious initiates and the first disciples of Christ. Of the entire cycle, Bílek really made only the statue of *Moses* (1905) and, many years later, the sculpture of *Adam and Eve* (1921). Some of the others have remained only in sculptural sketches, the largest of which are *Meteor* (1903) and *Dance around the Golden Calf* (1903). *The Journey* was also published as a set of prints in 1909 and, together with *The Building of the Future Temple in Us*, published a year earlier, is Bílek's most important book project of this period.

The building also houses a permanent exhibition presenting the most important of František Bílek's work and more of his work is available at a permanent exhibition in Chýnov.

TROJA CHÂTEAU - LABYRINTH AND PARADISE

Curatorial and coordinating team: Marie Foltýnová, Karla Hlaváčková, Magdalena Juříková, Helena Musilová, Pavlína Šulcová

Troja Château

Working group: Ondřej Horák, Martin Krummholz, Jana Kostecká, Zuzana Pištěková

Prague City Gallery manages Troja Château, a unique building in the Czech Republic, which corresponds in type to Roman suburban villas. It includes gardens and fruit tree orchards; it is a sophisticated architectural and landscape composition, set on the bank of the Vltava River, forming a direct visual link with Prague Castle. The architect of the building was Jan Baptista Mathey.

Troja Château is used by the GHMP for cultural, exhibition and educational purposes and cooperates with a number of entities operating in the Troja basin (The Botanical Garden, boroughs, The Institute of Planning and Development, universities, etc.). The Château offers a good opportunity for local and international dialogue between professionals, lay people and the local community interested in visual arts, music, natural sciences, humanities and ecology.

Prague City Gallery offers here a new form of cooperation with not only the public, but also with various organisations and individuals, as an example of active thinking about the possible use of cultural heritage, which is given maximum care in terms of protection, but which is also used in a creative and innovative way.

In 2023, we started to implement a comprehensive programme focused on Troja Château which, on the one hand, exploits the unique character of this Baroque monument and, on the other hand, responds to the situation around the environment and climate change. The intention of the whole concept is to develop the theme of conscious conservation of heritage-protected monuments, cultural (tangible and intangible) heritage, sustainability in the city and meaningful leisure time. We are building on the BIO TROJA project, which originated in early 2020 as a response to the environmental situation and the climate situation in general. The concept referred to possible forms of interaction and convergence between art and natural sciences against the backdrop of climate change.

For several years now, the Château's orangery has been home to the Eco-Studio, operated by the GHMP Education Department, which serves as a place for gallery visitors to develop their creativity, to reflect creatively on the visual arts and to relax outside the touristy part of Prague. The studio is intended for children, all types of schools, families, adults, seniors, visitors with specific needs, as well as other groups and individuals. In this seasonal creative space, educational programmes are carried out that convey and present the exhibitions and collections of the GHMP as well as Baroque art in connection with the history of the Château. Here, interdisciplinary overlaps are developed and programmes are carried out with a focus on the ecological and environmental context in relation to art.

In 2024, we will launch several new projects - we will gradually start using the apple orchard as a starting point for art intervention projects, interactive zones and seasonal works; the sculptural intervention will consist of creating new vases for the Chateau, which will appear directly in its interior or among the unique terracotta vases on the balustrades. In collaboration with the Jakost publishing house, young artists will work, during weekend workshops, on a book, mapping the fantastic gardens of Troja Château for *The Book That Has No Name Yet*. On that occasion they will try out all the techniques of artistic research. December will see the second edition of the hugely successful *Saint Lucy* festival of light which, like last year, we will be running in collaboration with Signal Festival and Art for the City. In the main hall of the Château, current and past DAMU (theatre faculty) students will present new performances under the banner of Merry

G TISKOVÁ ZPRÁVA HMP

Moments - their last year's performance *Triomphez* captivated audiences and necessitated the addition of further performances.

We also cooperate with the organisers of other events that take place in Troja - Day for the Troja Basin, the Grape Harvest Festival, Populate the Jungle... Troja Château is a unique place where you can experience the connection between past and contemporary art, relax in the garden with a picnic basket or just wander around the Vltava River and enjoy the birds singing.

G TISKOVÁ ZPRÁVA HMP

UNCERTAIN SITUATIONS

Term: 1 Apr – 31 Oct 2024

Troja Château

Curator: Jitka Hlaváčková, cooperation Ian Mikyska

The project is a collaboration between the Prague Quiet Music Collective and the Prague City Gallery.

Uncertain Situations is a follow-up on *Five Uncertain Situations* from 2022 and *Two Uncertain Situations* from 2023 and represents different approaches to the interaction of auditory and visual perception. Works from Prague City Gallery's collections serve as the basis for new compositions by contemporary composers, which then "illuminate" the temporal perception of the artwork in a new way.

In the exhibition spaces of Troja Château, a selection of works from the collections of the GHMP and new musical compositions responding to them will be presented in the form of recordings of compositions and a selection of their scores. The compositions will be performed by the Prague Quiet Music Collective under the artistic direction of Ian Mikyska. All will be performed as part of a year-long accompanying programme (meetings with musicians, concerts in the main hall of the Château, music workshops and more).

The exhibition will also be complemented by several works of art that explicitly work with sound and therefore represent the opposite approach to creating a musical work based on an existing visual work.

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

Term: May-September 2024

Cultural Centre in Veselí nad Moravou

Collective of authors: Hana Dvořáková, Magdalena Juříková, Helena Musilová, Vít Vlhas

Curators: Magdalena Juříková, Helena Musilová

The project was created in cooperation with the Ethnographic Institute of the Moravian Museum in Brno.

The exhibition summarises the circumstances of the journey of the French sculptor Auguste Rodin to Prague and Moravia, highlighting in particular the reasons for the organisation of his journey, expectations and results. This is the fourth reprise of the exhibition, whose first presentation took place at the GHMP in the House of Photography at the turn of 2022 and 2023.

CARNATIONS AND VELVET: ART AND REVOLUTION IN PORTUGAL AND CZECHOSLOVAKIA 1968-1974-1989

CRAVOS E VELUDO: ARTE E REVOLUÇÃO EM PORTUGAL E NA CHECOSLOVÁQUIA 1968-1974-1989

Term: 23 Apr – 25 Aug 2024

Museu Nacional de Arte Contemporânea (MNAC), Lisbon, Portugal

Exhibition project authors and curators: Adelaide Ginga (MACAM – Museu de Arte Contemporânea Armando Martins), Sandra Baborovská (GHMP)

Surprising similarities, parallels and paradoxes of the revolutionary events in Portugal and Czechoslovakia. The borders of a democratic continent as well as the borders of an epoch - the Carnation and Velvet Revolutions as the first and last of the “third wave” of world revolutions and their reflection in the visual arts.

The curatorial project *Carnations and Velvet: Art and Revolution in Portugal and Czechoslovakia 1968-1974-1989* premiered at Prague City Gallery on the 2nd floor of the Municipal Library on 30 April 2019. The COVID-19 pandemic caused the delay of the planned 2020 reprise of the exhibition in Lisbon. The project will eventually take place this year to celebrate the 50th anniversary of the Carnation Revolution at the Museu Nacional de Arte Contemporânea (MNAC). It will be the first comprehensive show of Czechoslovak visual art in Portugal in a historical-political dialogue with Portuguese artists.

The common starting point is 1968, the time of the Prague Spring in Czechoslovakia and, in Lisbon, the Spring of Marcelo Caetano. This year represented the first glimmer of hope for the end of the existing undemocratic regimes. Hopes that were dashed by the Soviet occupation in Czechoslovakia and by the continuation of the colonial war in Portugal. The years 1974 and 1989, dates of peaceful revolutions, then brought freedom to both countries. The Carnation Revolution took place on 25 April 1974 and the Velvet Revolution in Czechoslovakia on 17 November 1989.

The exhibition features works by Czechoslovak and Portuguese outstanding and legendary artists that responded to the totalitarian regimes and had a major influence on shaping contemporary art in both countries. They include in particular: Adriena Šimotová, Eva Kmentová, Olbram Zoubek, Květa Válová and Jitka Válová, Jiří Kovanda, Petr Štembera, Karel Miler, Jan Mlčoch, Milan Knížák, Václav Havel, Jiří Kolář, Július Koller, Lubomír Ďurček, Mária Bartuszová, Jana Želibská and many others. Included in the context with them are their Portuguese peers Helena Almeida, Lourdes Castro, Ana Vieira, Ana Hatherly, Fernando Calhau, Manuel Alvess, António Barros, Silvestre Pestana, Alberto Carneiro, Ernesto de Sousa, Álvaro Lapa and José de Guimarães and others. The younger generation is also coming to the fore, reflecting on the theme of the two totalitarian regimes and the revolution: Zbyněk Baladrán, Jan Pfeiffer, Filipe Marques, Carla Filipe and the Czech-Portuguese artist Ana de Almeida.

In addition to the works of art, the exhibition presents extensive research by Czech Television, Rádio e Televisão de Portugal, the Václav Havel Library and Fundação Soares. At the same time, for the first time in our country, it opens to some extent the private archives of Portuguese students. They were the first foreign delegation to come to support our democratisation. The

G TISKOVÁ ZPRÁVA HMP

50,000 roses they handed out on Národní třída avenue in Prague became a symbol of solidarity and freedom.

Contact for Journalists: Michaela Vrchotová,
+420 725 818 721, vrchotova@ghmp.cz

More information:

www.ghmp.cz

www.facebook.com/ghmp.cz

www.instagram.com/ghmp.cz



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