



## Exhibition Plan 2018

In 2018, Prague City Gallery will present several titles pursuing the tendencies followed by the institution on a long-term basis. One of such titles is *Geometry Transformations / Collections Grauwinkel and Velfl*, which will introduce to two concepts of collecting on the basis of their mutual comparison. The profiles of the two collections share the subject of geometry and Concretist Art in general. An exception within our program will be the exhibition of two contemporary Chinese artists, Zhang Xiaogang and Wang Guangi who in the opinion of the curator, Professor Lü Peng, represent significant and characteristic poles of unofficial art in China – one being poetic, which can be compared to Magical Realism, and the other one engaged and critical in its contents. Another international project will be the exhibition of Santiago Calatrava (\*1951), an architect ranking among the global elite in his discipline. His oeuvre is, however, much more extensive, and all its spheres – whether it is painting, drawing or sculpture – are organically interconnected. House of Photography will offer the exhibition of Vladimír Ambroz, *Actions*, focusing on the artist's performative period during the latter half of the 1970s. The following project, *Josef Sudek / Prague 1945*, will in accordance with its title present yet unknown and yet unpublished photographs by the renowned master. Towards the end of the year, visitors will have the opportunity to see a series of photographs from the legendary 1967 Prague Writers Congress, taken by the leading French photographer Gisèle Freund, which she at that time created during her sojourn to the Czech capital.

The hitherto rarely used basement spaces of Troja Château will continue hosting an exhibition of works from the Gallery's collection of sculpture, which will follow up with the 2017 presentation of sculptures from the garden exteriors and will be enriched with additional interesting artifacts. The ground and first floors of the château will be reserved to a representative exhibition of the sculptor of Czech origin, Vladimír Škoda, who presently lives and works in France. His spherical and mirror objects will make an impressive pendant to the Baroque decoration of the château's and garden's architecture.

In cooperation with Slovakia, the Gallery will also realize a rather significant project – *Probe 1. The Story of (Post-)Conceptual Art in Slovakia*. Works by two generations of Slovak artists will introduce to the origination of and developments in Conceptual Art in Slovakia, from the underground scene of the 1960s to the post-1989 open creative platform. This chapter of Slovak art history is today the subject of eager international interest. The exhibition will be held to commemorate the establishment of the federative state of Czechoslovakia.

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Besides Vladimír Ambroz, the Gallery will also pursue other significant figures of Action and Performative Art, specifically in the retrospect exhibition of works by Professor Tomáš Ruller, which will bring almost complete records of his actions from the 1970s in various forms, including an array of video-art projections.

The unique historical spaces of Colloredo-Mansfeld Palace, connected with the recently reconstructed spaces on its 3<sup>rd</sup> floor, will host the exhibition of Zdena Kolečková, a member of the so-called Ústí artistic circle. The narrative line in her paintings, objects and photographs serves her to impressively visualize her personal memories from her childhood to present. The event will be followed by the presentation of works by the 2017 finalist of the Jindřich Chalupecký Prize, Anna Hulačová, which are characteristic of combining various traditional methods of sculpture as well as new media. The works by Lukáš Machalický, installed in the piano nobile of the palace and based on various forms found in architecture, will towards the end of the year give space to the intervention by Roman Štětina – a monumental installation in which the artist will explore the medium of paper as the bearer of information and technological processes. The already 7<sup>th</sup> year of the *Start Up* cycle, providing talented young artists an opportunity to exhibit in the early stages of their careers, will continue in the recently reconstructed spaces on the ground floor of the palace. The permanent exhibition in Bílek Villa at the Prague Hradšchin will be in 2018 accompanied by an intimate exhibition focusing on the graphic art of the sculptor František Bílek, the fundamental artist represented by our institution. In cooperation with the Municipal House in Prague, we will also exhibit several monumental canvases from the famed Alfons Mucha series, *Slav Epic*, to celebrate the 100<sup>th</sup> anniversary of the foundation of Czechoslovakia.

The Chinese exhibition *Alfons Mucha and Czech Art Nouveau* will move from Guangzhou (Canton) to the city of Nanjing.

## **1.1 Municipal Library 2018**

### **TOMÁŠ RULLER / LIGHTENING**

**Curator: Jitka Hlaváčková**

This Prague City Gallery exhibition is part of a joint project co-organized with the Brno House of Arts where its first part was held in autumn 2017. The aim of the given cooperation is to present the oeuvre of the artist professing Action Art and Video Art in as complex way as possible. The first, Brno part, introduced to Ruller's works from between 1974 to present and was based on the sphere of Action Art and its representation in the form of static paintings, objects, installations and texts. The Prague part, employing specific exhibition and visual concept, will present a partially identical segment of the artist's oeuvre, but via different prism, highlighting the element of time; it will therefore mainly concentrate on his works from the sphere of moving image. The main goal of the exhibition is to integrate two essential positions present in Ruller's oeuvre: on one hand, an original event (performance) developing in an authentic context of time and space and, on the other hand, the artist's

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characteristic treatment of records and archive documents as a live grounds for new and constantly updated work and for exploring new forms of re-mediation, re-contextualization and re-presentation of a work of art.

### **GEOMETRY TRANSFORMATIONS / COLLECTIONS GRAUWINKEL AND VELFL**

**Curators: Hana Larvová, Ljuba Beránková**

**October 2018 – March 2019**

The exhibition presenting the profile of two significant private collections – one Czech and one German – and revolving around international Concretist Art will explore most various forms of geometry. The joint exhibition platform will introduce to the most distinguished representatives of the given artistic tendency and will simultaneously provide an interesting space for pondering the connections and, on the contrary, differences found in the individual collecting strategies. The Berlin collector Siegfried Grauwinkel has been building his collection for more than three decades. From its originally wider concept, he gradually narrowed its scope to Concretist Art and geometric forms in general, which he is presently extending with examples of Fundamental and Radical Painting. The Czech collection of Miroslav Velfl, too, was initially of a different range; the collector, however, became in recent years exclusively focused on Constructivist tendencies in both Czech and foreign art dating to between 1960s and 1980s.

### ***1.2 The Stone Bell House 2018***

#### **THE REUNION OF POETRY AND PHILOSOPHY**

**Curator: Lü Peng**

**February–May 2018**

The exhibition will present two Chinese artists, Zhang Xiaogang and Wang Guangi, who are today already firmly established at the international artistic scene. They launched their careers in the 1980s, when the Chinese unofficial circles began producing independent art in several epicenters, supported by fragmentary information from rarely accessible materials on Western art. Lü Peng, the author of a synthetic work on contemporary Chinese art and the theoretician following no less than several generations of Chinese artists, is preparing this event as a confrontation between two lines characteristic of the development of Chinese artistic thinking. One of them draws from poetic and literary sources, the other one mainly from philosophical and social and critical theses. These two lines present in the oeuvres of the two exhibiting artists will be introduced via their topical works, widely responding to both the atmosphere and history of Prague and the local spiritual context.

#### **SANTIAGO CALATRAVA**

**Curator: Cristina Carrillo de Albornoz**

**June–September 2018**

The architect, sculptor and painter, Santiago Calatrava, who enjoys respect on an international scale, is active in the Swiss city of Zürich. He will introduce himself in Prague by both his free art and his architectural models, making viewers familiar with his most

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significant realizations scattered throughout the globe. One of his enigmatic works is the New York World Trade Center terminal in the form of massive looming wings, completed in 2016. Calatrava's first work for the United States was the extension to the Milwaukee Art Museum by Eero Saarinen, where he employed a similar principle as in New York, only the wings in the latter case represent a moving element. He is, however, also the author of a wide array of outstanding bridge constructions (more than 50 dating to the 1980s and 1990s), for instance that on Canale Grande in Venice and the Bridge of Strings in Jerusalem. One of his most extensive realizations is the City of Art and Science in his native Valencia (1991–2005). His works for architecture are based on everyday drawing studies of human body, on the morphology of engineering constructions and, last but not least, on geometrically formulated sculptural work. Calatrava was awarded the Auguste Peret Prize for architecture by the International Union of Architects (1987), golden medal by the American Institute of Architects (2005), and the 2005 European Prize for Architecture. Among other places, he exhibited in the Museum of Modern Art and the Metropolitan Museum in New York.

### **PROBE 1. THE STORY OF (POST-)CONCEPTUAL ART IN SLOVAKIA**

**Curator: Vlado Beskid**

**December 2018 – April 2019**

The exhibition entitled *PROBE 1* will introduce Czech public to one of the crucial tendencies present in modern and contemporary Slovak art. It will focus on the origination of and the developments in Conceptual and Post-Conceptual Art from the horizon of the past fifty years in Slovakia, i.e. from the alternative unofficial scene of the 1960s as far as to the legal artistic platform after 1989. The works by two generations of artists, such as Peter Bartoš, Cyril Blažo, Stano Filko, Petra Feriancová, Viktor Frešo, Jozef Jankovič, Aneta Mona Chisa – Lucia Tkáčová, Martin Kochan, Július Koller, Roman Ondák, Boris Ondreička, Monogrammist D. T., Rudo Síkora, Pavla Sceranková, Peter Rónai and Jaro Varga, will acquaint with the individual forms of conceptual artistic morphology as it was moulded by the transforming, new aesthetic criteria with their intrinsic codes.

### ***1.3 Colloredo-Mansfeld Palace 2018***

**ZDENA KOLEČKOVÁ**

**Curator: Jiří Černický**

**March–June 2018**

Zdena Kolečková entered the artistic scene during the 1990s and ranks among the so-called Ústí circle of artists. Her partially retrospective exhibition is designed to move on the verge between her artistic testimony and her terrain explorations. The narrative position outlined by the presented works, which is co-formed by more objective comments and more subjective, self-scrutinizing analyses, reflects upon the experiences and buried memories of a child growing up in the raw atmosphere of the North-Bohemian borderland, the impressions of a young person euphorically embracing the hopes linked with the change of

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the social paradigm after 1989 as well as those of a mature woman casting her mind back on the past period and observing the topical social developments with worries and anxiety. The captivating monochrome canvases, photographic cycles and objects and subtle installation expressions serve Zdena Kolečková to strenuously rehabilitate the purgative and constructive potential of all of our past losses.

### **LUKÁŠ MACHALICKÝ – INTERVENTION**

**Curator: Hana Larvová**

**July–October 2018**

Machalický's artistic intervention into the Baroque piano nobile in Colloredo-Mansfeld Palace will follow on with his preceding objects and video-installations, in which the artist processed his personal reflections of either historical or contemporary architecture and reminded of its context in the given periods or its present peripetia (for example, the demolition of the Ještěd department store). Machalický combines objects and screened texts, while the latter proliferate and then disappear, thus copying the dynamics of the way they have been treated on a commonplace basis, as well as the symptomatic transformation of the significance of their contents. The artist's current specific installations largely employ unusual tools such as construction laser, rulers and magnetic water-levels via which he draws himself nearer to the reality of architectonic practice.

### **MARKÉTA HLINOVSKÁ**

**Curator: Olga Malá**

**June–October 2018**

The works by Markéta Hlinovská are peculiar stories on the verge between reportage and metaphor, in which the author spontaneously and with detachment and self-irony maps out her micro-world which is, after all, part of the whole. Hlinovská's work is based on classical drawing and graphic art; no format, however, is a limit to her, every space being a challenge and every opportunity evoking a flow of new ideas (templates from industrial packaging materials, spray on an unwoven fabrics, dry point on a plastic box). The exhibition in Colloredo-Mansfeld Palace will focus on Hlinovská's favorite subject: the animal – whether as a pet or a dangerous predator –, which has been accompanying many of her as if spontaneously spurted projects. It suggests that the artist conceals similar instincts, relaxedness and spontaneity, and desires to bring something of a provocation and unleashed joy into our urbanized boredom.

### **ROMAN ŠTĚTINA**

**Curator: Jitka Hlaváčková**

**November 2018 – February 2019**

Having the form of monumental installation and projection, Štětina's intervention into the historical spaces of Colloredo-Mansfeld Palace pursues the two-dimensional versus three-dimensional quality of paper and its historical as well as contemporary function as the bearer of information, but also as the material employed in many technological processes. Roman Štětina (\*1986) studied in the studio headed by Tomáš Vaněk at the Prague Academy of Fine Arts between 2009 and 2015. He developed his interest in inter-media gradually in an

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array of complex projects focusing on the issues of various media of communication and their virtual and physical substance and qualities. He was awarded the Jindřich Chalupecký Prize in 2014.

### **ANNA HULAČOVÁ**

**Curator: Sandra Baborovská**

**November 2018 – February 2019**

The exhibition of the contemporary sculptor Anna Hulačová (\*1984) will present her works from the most recent period. She has profiled herself as a rather original artist combining various traditional and new media – from wood, ceramics and concrete to digital print and honeycombs. Hulačová launched her studies in the studio Sculpture I at the Prague Academy of Fine Arts with Jaroslav Róna and proceeded by scholarships with Zbigniew Libera and Magdalena Jetelová. She graduated from the studio Monumental Work, headed by Jiří Příhoda.

### **START UP VII / I–V**

**Curator: Jitka Hlaváčková**

Since 2009, the exhibition cycle entitled *Start Up* has represented a firm foundation of Prague City Gallery for its cooperation with the youngest generation of artists: during its existence, the project has hitherto presented six exhibition series and more than forty young students and fresh graduates from Czech art schools. From early 2017, it is presented in the newly reconstructed spaces on the ground floor of Colloredo-Mansfeld Palace. The individual exhibitions are traditionally accompanied by small catalogues compiled of curatorship texts written by both Gallery's internal and external theoreticians, usually ranking from the field of pedagogy. Apart from the exhibition activity, the aim of the *Start Up* cycle is mapping out the most topical tendencies that surface on the Czech artistic scene as well as developing the Gallery's background in the community of the youngest artists; beside other platforms, also on social networks. For the news on the cycle, please visit: [fb.com/startupghmp](https://fb.com/startupghmp).

## **1.4 Troja Château 2018**

### **VLADIMÍR ŠKODA – HARMONICES MUNDI**

**Curator: Magdalena Juříková**

**March–November 2018**

Although the sculptor Vladimír Škoda lives and works in France, he keeps returning to his homeland quite often and Czech public is not totally unfamiliar with his works. Škoda's oeuvre, however, has not yet been presented in the Czech Republic in a complex extent, and Prague City Gallery therefore launched cooperation with the Kampa Museum in order to develop a project which would summarize the basic tendencies present in his oeuvre on a yet unprecedented scope. Vladimír Škoda works with abstract forms mainly inspired by celestial objects and the related theories. His work was in the past often presented in historical interiors and exteriors, where it formed an attractive contrast especially to

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medieval morphology in stone. In Troja Château, his works employing cold metal, especially steel and stainless steel, will enter into dialogue with the abundant structure of both the Baroque decoration and natural scenery in the gardens.

### **STONE WITNESSES OF PRAGUE GARDENS**

**Curator: Marie Foltýnová**

**March–November 2018**

The exhibition planned for the underground spaces of Troja Château will present originals of stone sculptures dating to Baroque and Neo-Classicism from Prague gardens and parks or, more precisely, from the decoration of the Troja château garden, the Vrtbovská Garden, the landscape park of the Cibulka settlement and the Kinský Garden at Petřín. The exhibited original friezes by brothers Hermanns, the mythological sculptures from the workshop of Matthias Bernard Braun or *The Chinese Men* by Václav Prachner will be in the installation accompanied by relevant large-dimensional photographs taken in the beginning of the past century.

### **1.5 Villa Bílek 2018**

#### **THE GRAPHIC WORKSHOP OF FRANTIŠEK BÍLEK – PRINTS AND PRINTING BLOCKS**

**Curator: Hana Larvová**

Yet another intimate exhibition accompanying the permanent installation in Villa Bílek will this time present František Bílek as an original graphic artist who in his art upgraded the method of wood engraving. His contrasting black-and-white compositions, characteristic of striking expressivity, into certain extent also retrospectively influenced his sculptural work in wood. It was exactly graphic art where Bílek, along with his sculpture, most intensely developed and formulated his personal mythology in subjects intertwining his entire oeuvre. His virtuoso way of working with line allowed him to accentuate the symbolic of light as the expression of the transcendental Divine Light. The exhibited printing blocks used by the artist and exhibited along with his prints will offer a unique occasion of becoming more closely familiar with Bílek's graphic method.

### **1.6 House of Photography 2018**

#### **VLADIMÍR AMBROZ / ACTIONS**

**Curator: Tomáš Pospiszl**

**January–April 2018**

The exhibition will retrospectively introduce to the works by Vladimír Ambroz dating to the latter half of the 1970s when the artist fully pursued Performance Art. It is based on his yet unpublished and unprocessed archive, which thanks to its compact and undivided character represents a significant source of knowledge as to the contemporary unofficial art of the given period. The overview of Ambroz's oeuvre will for the first time allow for incorporating

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the artist to the context of both Czech and international performance and conceptual photography.

### **JOSEF SUDEK / PRAGUE 1945**

**Curators: Vojtěch Lahoda, Katarína Mašterová and Mariana Kubištová, in cooperation with the Institute of Art History, The Czech Academy of Sciences of the Czech Republic**

**May–September 2018**

The exhibition will introduce to a hitherto unknown and not exhibited collection of photographs by Sudek which capture Prague devastated by the 1945 bombardment and the Prague Uprising, along with the wartime measurements protecting Prague monuments during the so-called Protectorate of Bohemia and Moravia. The photographs were commissioned by the publisher Václav Poláček whose house later merely printed them in a low-quality in the 1946 Prague Calendar under the subtitle “Prague Cultural Losses 1939–1945”. The calendar will be exhibited as well, side by side some written documents related to the commission. The collection of photographs will be illustrated by approximately 150 exhibits, mainly original positive prints from the Museum of Applied Arts in Prague and the Prague City Archives, and will moreover include new positive prints (the so-called newprints) from the given negatives, the latter being deposited in the Institute of Art History, The Czech Academy of Sciences. In addition, the works by Sudek will be presented in a brief context of other artists who photographed Prague in 1945 – for the moment being, the Gallery assumes displaying a selection of shots by, for instance, Antonín Alexandr from the Department of Conservation of Historical Monuments of the Capital of Prague, Jan Štenc, Václav Chochola and Jindřich Marco, and photographs from the collections of the Military History Archives and the Military History Institute, the National Archives and other facilities. The catalogue accompanying the exhibition will come out care of the Artefactum publishing house (the Institute of Art History, The Academy of Sciences of the Czech Republic) in cooperation with Prague City Gallery.

### **GISELE FREUND**

**Curator: Noemi Smolik**

**November 2018 – February 2019**

The French photographer Gisèle Freund visited Prague in spring 1967, when the city hosted the 5<sup>th</sup> Prague Writers Congress. She consequently produced 32 photographs portraying its participants – Milan Kundera, Václav Havel, Jan Kosík and Pavel Kohout – and photographs documenting the congress itself, along with 19 photos capturing various places throughout Prague and 6 snapshots of Josef Sudek. The portraits of the Czech writers are today part of the private collection of Martin and Margaretha Murtfelds. The given series has hitherto never been either exhibited or published, and is therefore completely unknown to the world. It is a testimony uniquely documenting the cultural and political life in the Czech capital during the given era, and Prague thus seems to be more than appropriate to introduce it to public for the first time ever.

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## **1.7 The Gallery website 2018**

### **PROJECTOR – THE GALLERY OF MOVING IMAGE**

**Curator: Jitka Hlaváčková**

[www.projektor.ghmp.cz](http://www.projektor.ghmp.cz)

The internet gallery Projector is the Prague City Gallery's platform designed to present works of art on the basis of moving image. It is the Gallery's pilot project in the sphere of employing virtual space for the sake of direct presentation of art. Other aims of the Projector are archive keeping, critical reflection and exploring the possibilities of making works of experimental art accessible to as wide public as possible. The form of the exhibition projects aimed at specific subjects allows us to present works from the fields of video art, experimental film and art documentary, along with curators' comments, artists' profiles, interviews and other textual and visual material which help incorporate particular works into wider context. It is important to engage the principle of the internet medium as an open form which – contrary to a physical exhibition held in a real space – facilitates smooth interaction with viewers and unlimited development of a particular subject in both time and virtual space.

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