



PRESS RELEASE

## Grand Opening of the National Gallery in Prague: The Trade Fair Palace is dominated by women

15. 2. 2018 – The National Gallery in Prague begins the 2018 exhibition season at the Trade Fair Palace by five new exhibitions. The main protagonists this year are two important female artists from Germany and Austria. Ai Weiwei's art in the Big Hall is replaced by Katharina Grosse's site-specific installation *Wunderbild*, while the first floor hosts Maria Lassnig's extensive retrospective, prepared in collaboration with Tate Liverpool.

*"In the first half of the current year, the Trade Fair Palace features two major figures of international art. In the autumn, in celebration of Czechoslovakia's centenary anniversary, we will focus on a newly conceived presentation of the National Gallery's collections from 1918 to the present. This year's Grand Opening will be held as early as today, and in addition to five exhibitions, including those by Katharina Grosse and Maria Lassnig, visitors can also enjoy a concert by Katarína Málíková, the rising star of the Slovak alternative scene,"* says Jiří Fajt, General Director of the National Gallery in Prague.

### **Katharina Grosse: Wunderbild**

The Big Hall of the Trade Fair Palace is converted into a completely new space by the German artist Katharina Grosse (born 1961). After Ai Weiwei's installation *Law of the Journey*, this is already the second project when an internationally renowned contemporary artist has made a new work directly for Prague, specifically for the space that hosted Mucha's *Slav Epic* for several years.

*"For the National Gallery in Prague, Katharina Grosse has created a large-scale, site-specific painterly installation Wunderbild, which radically redefines painting and responds to the space of the Trade Palace's Big Hall. Since the late 1990s, Grosse has worked almost exclusively with industrial spray guns in lieu of brushes, applying vibrant fields of paint to virtually any available surface,"* describes Adam Budak, exhibition curator. Grosse typically merges gallery and public spaces – her Prague exhibition overflows from the Big Hall to the cafeteria, reaching outside of the Trade Fair Palace.

### **Maria Lassnig 1919–2014**

A comprehensive exhibition by one of the most distinguished artists of the 20<sup>th</sup> and 21<sup>st</sup> centuries, **Maria Lassnig** (1919–2014), prepared in collaboration with Tate Liverpool, can be seen in the Czech Republic for the first time. In her oeuvre, the Austrian artist focused in particular on the exploration of the human body and self-presentation.

*"Maria Lassnig played an influential role in the development of painting in the recent decades. Regarded one of the most important women artists of the 20<sup>th</sup> century along with Louise Bourgeois, Agnes Martin and Joan Mitchell, she was a pioneer of female emancipation in a world of art dominated by men,"* adds Adam Budak.

Featuring over 50 large-scale paintings, drawings and sculptures, the retrospective spans the artist's entire 70-year career. The exhibition of traditional formats on the first floor continues with a presentation of Lassnig as an experimental filmmaker within the series *Moving Image Department*. It is complemented by a monumental two-part watercolor painting by Lukáš Karbus (born 1981), developed in a response to Lassnig's cinematic oeuvre.

The regular series of contemporary art, *Introducing*, features the Spanish artist **Patricia Dauder** (born 1973) with her exhibition *Surface*. The *Poetry Passage* in the vestibule of the Trade Fair Palace hosts the pictorial poetry by **Radek Brousil** (born 1980) and a video by the Belgian artist **Johan Grimonprez** (1962).

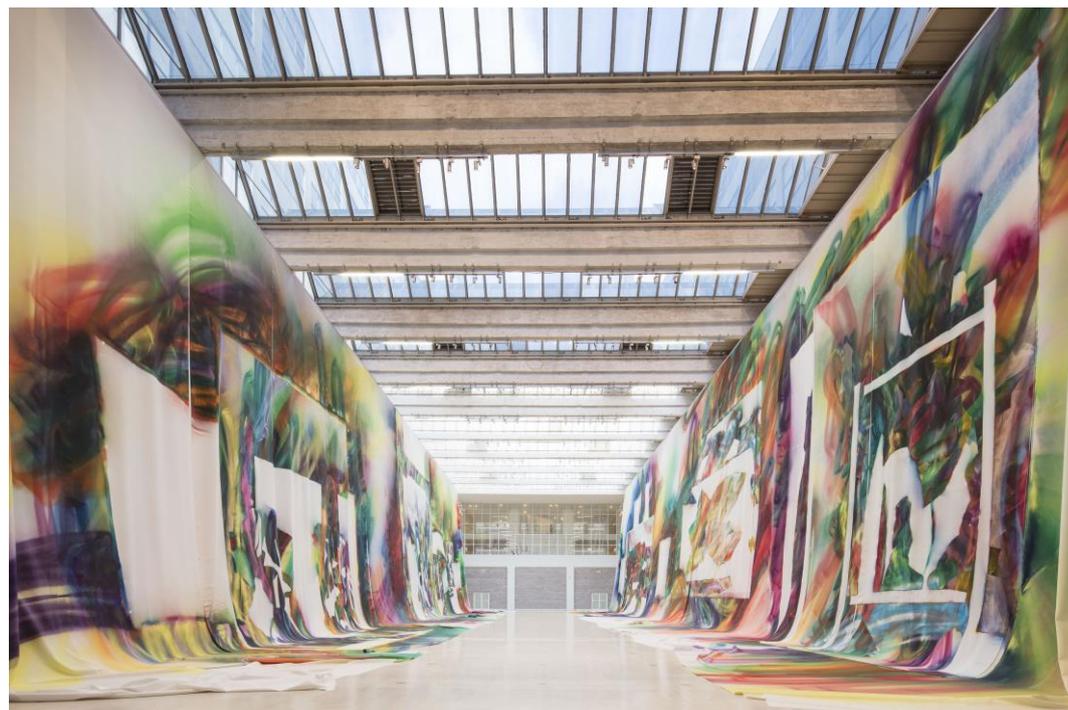
## EXHIBITIONS

### Katharina Grosse: Wunderbild

16. 2. 2018 – 7. 1. 2019

Trade Fair Palace – Big Hall

Curator: Adam Budak



*“As a child, I would play a game with myself where before I got up, I had to first erase the shadows on the wall. I invented an invisible paintbrush to paint over the shadows of the windowsill or the lamp or whatever was there. It became like an obsession. For me, looking at the world has always been connected to doing something in it, on it, or with it at the same time. Painting facilitates the synchronicity of acting and thinking in the most amazing way because there's no transmitter between the tools and me. A painting is simply a screen between the producer and the spectator where we can both look at the thought processes residing on the screen from different angles and points in time. It enables me to look at the residue of my thinking”.* Katharina Grosse

German artist, Katharina Grosse (born 1961) paints monumental tableaux of desire that can be perceived as a sublime act of lovers' embrace towards the space, an architecture and the viewer.

For the National Gallery in Prague, Grosse elaborates a large-scale, site specific painterly installation which radically redefines painting as a performative and architectural medium and responds to the Gallery's industrial space of the late 20s functionalist style. Her “Wunderbild” is an architectural painting, a spatial image which the viewer inhabits with his/her body and mind. The color gains a volume; the flat surface turns sculptural; the pictorial field crosses the limits of the visual. Epic in scale, immersive installation reminds of both a medieval mural and a womb-like cave of a pre-ancient drawing, a post-theatrical chamber of a hyper-technicized, intoxicating environment. The painting takes over the site; Grosse's gesture is an art of becoming a space. “I'm a painter - the artist confesses - I'm interested in the space generated by the painted image and how it can appear in any kind of existing field, be it architecture or the mundane situations of everyday life. For me, painting isn't restricted to a canvas or a wall”. According to Grosse, the painting is an unconstrained act of freedom. Her “Wunderbild” in the National Gallery in Prague



is an outburst of pictorial generosity. Registering a gestural moment of image's appearance, it perceives painting as a processual practice of an extreme resilience and flux, a life itself, a mental and physical preoccupation.

Additionally, Grosse is conceiving an intervention on the threshold between the architecture and the natural environment, outside of the Gallery. In both cases, the artist creates an autonomous space, defined by color and form, a post-romantic landscape of a subjectivity and nature in ruins.

As such, monumental installations of Katharina Grosse can be situated in-between the American Land Art movement and the late 19th century German romanticism. Occupying liminal territories of an interior (institutional space) and an exterior (public space), and often integrating natural materials (trees, rocks, soil, etc.), her often large-scale architectures are hybrids that reach beyond the divide of nature and culture. They create a space of co-habitation of human and non-human, organic and non-organic, the natural and the artificial, leading towards a subjective anthropology for a world in an ecological decline.

Katharina Grosse was born in 1961 in Freiburg, Germany, and now lives and works in Berlin. She studied at Kunstakademie Düsseldorf, Germany, and Kunstakademie Münster, Germany. Since the late 1990s, Grosse has worked almost exclusively with industrial spray guns in lieu of brushes, applying vibrant fields of atomized acrylic to virtually any available surface. "I use all sorts of tools - Grosse explains her method of working - from my hands to my fingers to tiny brushes to rough household bristle brushes or rollers. I like to get in direct contact with the surface. With the spray gun, it is in the air, off the surface, loose. It shoots paint through the air with air like a 3D paint machine body- wired to my brain. The spray gun got my attention exactly at the time when I wanted to begin painting on multi-dimensional surfaces. The paint supply of the loaded gun is incredibly generous and the air pressure amplifies your reach and accelerates your movements. This means I can make more happen in less time. It really is like a synthetic organ that can touch and encompass space and shrink distances. The infinite line. The expanding body. It allows me to approach situations with enormous thrust and positive aggression".

Katharina Grosse's work has been featured in international solo and group exhibitions, as well as major arts projects and biennials. Her most recent site-specific installations include *Rockaway!* for MoMA PS1's "Rockaway!" program (2016), *Untitled Trumpet* for the 56th Biennale di Venezia (2015), and *psychylustro*, Mural Arts Philadelphia (2014). Notable solo exhibitions include "Constructions à cru," Palais de Tokyo, Paris (2005); "Atoms Outside Eggs," Serralves, Museu de Arte Contemporânea, Porto (2007); "Hello Little Butterfly I Love You What's Your Name," ARKEN—Museum for Moderne Kunst, Copenhagen (2009); "Two younger women come in and pull out a table," De Pont Museum of Contemporary Art, The Netherlands; "WUNDERBLOCK," Nasher Sculpture Center, Dallas both (2013); "yes no why later," Garage Museum of Contemporary Art, Moscow (2015); Museum Frieder Burda, Germany (2016); "This Drove My Mother Up the Wall", South London Gallery (2017); the Schwartz Carriageworks, Sydney (2018).

Katharina Grosse's exhibition in the National Gallery in Prague is accompanied by a publication with contributions by Chantal Mouffe, Elisabeth Lebovici, Ulrich Loock and Michal Nanoru and a curatorial introduction by Adam Budak.

The exhibition is held under the auspices of the Embassy of the Federal Republic of Germany in Prague and with the support of the Goethe-Institut in Prague.

## Maria Lassnig 1919–2014

16. 2. – 17. 6. 2018

Trade Fair Palace – First Floor

Curator: Adam Budak in a collaboration with Kasia Redzisz



*“I have always strived, even in my youth, for a sort of presence. In my art, which is an art of immersion all the way to the fevers of the nerve fibers and their vibrations, I have conquered the haze of absence.”*

Maria Lassnig, November 16, 1996

The National Gallery in Prague is proud to present “Maria Lassnig 1919-2014”, the first in Czech Republic large scale exhibition of the groundbreaking oeuvre of one of the most distinguished artists of the present day, Maria Lassnig (Austria, 1919-2014), on view along with “My Animation Is an Artform. Maria Lassnig, the Filmmaker” (Moving Image Department) which focuses on Lassnig’s pioneering animation work.

Featuring over 50 large-format paintings, drawings and watercolor series, as well as sculptures and films that reveal Lassnig’s long standing exploration of the body and self-representation, the exhibition spans the artist’s entire, over seven-decades long, career; from the abstract works made during the 1940s in Vienna, through painterly experiments of the periods spent in Paris and New York, including cutting-edge cinematic work, down to the mature body of work after her return to Austria in 1980, featuring rarely exhibited sculptures, and concluding with the paintings,



drawings and watercolors made in the final years of her life that focus on self-portraiture and investigate the idea behind much of Lassnig's art, namely the notion of "body awareness", concentrated on the introspective experiences and depiction of the invisible aspects of the inner sensations, described by the artist in a following way: "I step in front of the canvas naked, as it were. I have no set purpose, plan, model or photography. I let things happen. But I do have a starting point, which has come from my realization that the only true reality are my feelings, played out within the confines of my body. They are physiological sensations: a feeling of pressure when I sit or lie down, feelings of tension and senses of spatial extent. These things are quite hard to depict".

Influenced at an early stage by art movements that celebrate gestural, informal and spontaneous practice such as art informel, tachisme and surrealism, but also by body art and performance art, Lassnig developed a singular body of work, making boldly expressive, brightly colored oil paintings with the human figure - often fragmented, deformed and rendered grotesque - at the centre of her compositions. Using herself as the subject of her paintings, they address the fragility of the body, the ageing process and the passing of time. They combine both, self-depiction and self-exposure, and reflect in the artist's own words: "the loneliness of the critical person, the inability to exploit anyone else, meditation and the use of a scientific scalpel on a willing subject, the self".

Maria Lassnig was born in Kappel am Krappfeld in Carinthia, Austria in 1919. During World War II, she attended the Academy of Fine Arts in Vienna and received her diploma in 1945. In an institution suffering under the weight of Nazism, where books on impressionism and expressionism were removed from the library, the artist developed a notion of "subjective color" and decided to focus on a profound analysis of her own (bodily) self. Back in Klagenfurt she surrounded herself with writers, painters and intellectuals from the contemporary art scene and continued painting elaborating an artistic process that revealed an early commitment to self-portraiture. In Austria Lassnig discovered surrealism and cubism, which influenced her early paintings from the 1940s and 1950s. Accompanied by Arnulf Rainer, she later travelled to Paris, where she met André Breton, Paul Celan and Gisèle Celan-Lestrange, Benjamin Péret and Toyen, who gave her an introduction to surrealism that she later described as a "liberation from tradition". During this trip she was also inspired by art informel and made her early "body-awareness" drawings. Her stay in Paris between 1961 and 1968 resulted in a series of large-scale white paintings that she called "Strichbilder", or "line paintings", perceived as "body-sensation figuration". Between 1968 and 1980 Lassnig lived in New York where she studied film and animation at the New School of Visual Arts while also developing her painting in new directions towards what she called "American realism", a genre of painting where inner sensation and outer representation, in the form of realistically rendered bodies, were juxtaposed in single works. Lassnig stayed in the USA - in what she called "the country of strong women" - until 1980, when she returned to Vienna to teach until 1989. In the 1980s, the artist moved away from "realistic" representations and portraits, returning to abstraction as well as making "body-awareness" paintings and introducing themes of mythology and the archaic. In 1998 she begun a phase of "drastic paintings" in which she took on existential themes (illusions, relationships between the sexes, transience, death and destruction). In 2013 Lassnig completed her last portrait, "Self-Portrait with Brush".

Despite being largely underrepresented until recent years, Maria Lassnig has played an influential role in the development of painting in the twentieth and twenty-first centuries. Her visionary and uncompromising work has been met with critical acclaim and inspired subsequent generations of artists, including Paul McCarthy and Martin Kippenberger. Regarded one of the most important women artists of the twentieth century, along with Louise Bourgeois, Agnes Martin and Joan Mitchell, Maria Lassnig was a pioneer of female emancipation in a world of art dominated by men.



Lassnig's work received critical acclaim, when she represented Austria at the 39th Venice Biennale in 1980. Upon her return to Austria from NYC, she took over the position at the Academy of Applied Arts in Vienna and became the first female professor in a German-speaking country. In 1988 she was the first female artist to be awarded the "Grand Austrian State Prize". Her artistic work has been presented at numerous international solo exhibitions, including "Maria Lassnig" at the Museum Moderner Kunst, Vienna, 1985; "From the Inside Out" at Stedelijk Museum, 1994; "Drawings and Watercolors 1946-1995" at the Centre Georges Pompidou, Paris, 1995, "Maria Lassnig" at MUMOK, Vienna, 1999; as well as at Serpentine Gallery, London, 2008, and MoMA PS1, New York, 2014. Lassnig participated in documenta 7, Kassel, 1982; 46th Venice Biennale, 1995; 4th Istanbul Biennale, 1995; documenta X, Kassel, 1997; 55th Carnegie International Pittsburgh, 2008 as well as in such important group exhibitions as "Broken Mirror" at Kunsthalle Wien, 1993; "Féminin-Masculin" at the Centre Georges Pompidou, 1995; "Wack! Art and the Feminist Revolution", LA MoCA, 2007. She had been awarded the Golden Lion for lifetime achievement at the 55th Venice Biennale in 2013.

"Maria Lassnig 1919-2014" and the accompanying "My Animation Is an Artform. Maria Lassnig, the Filmmaker" are modified version of the exhibition "Maria Lassnig" conceived by Tate Liverpool and curated by Kasia Redzisz with assistance of Lauren Barnes (18 May - 18 September 2016).

The exhibition was prepared in cooperation with Maria Lassnig Foundation Vienna and it is held under the auspices of the Austrian Embassy in Prague and with the support of the Austrian Cultural Forum in Prague.

## Moving Image Department #8: Maria Lassnig, Lukáš Karbus

16. 2. – 9. 9. 2018

Trade Fair Palace – Hall B

Curator: Adam Budak



*My Animation Is an Artform.*  
*Maria Lassnig, a Filmmaker.*  
*featuring Lukáš Karbus*

Coinciding with the retrospective of the prolific oeuvre of Austrian artist Maria Lassnig (1919-2014) on the 1st floor of the Trade Fair Palace, chapter 8th of the Moving Image Department presents Lassnig as an experimental filmmaker. In the 1970s, film became a significant part of her artistic practice which had been focused mainly on painting. Considered the grande dame of Austrian animation film, Lassnig studied animation at the New York School of Visual Arts during her stay in New York (1968-1980) which she would characterize as one of the most vital chapters in her life and career. As a member of the Women/Artists/Filmmakers, Inc., the feminist avant-garde group which she co-founded in 1974 together with Martha Edelheit, Doris Chase, Carolee Schneemann, Rosalind Schneider, Silvianna Goldsmith, Nancy Kendall, Susan Brockman, Alida Walsh and Olga Spiegel, Lassnig made a number of animated films between 1970 and 1976 that contain autobiographical elements, dealing with women's role in society and the increasing intrusion of technology in our lives, in a playful way.

Lassnig studied animation at a time when she struggled for a recognition as a painter. However, she did not think of this practice as separate from painting, and her work with animation seems to have contributed to some of the radical changes in style that happened during her time in the USA. In the experimental film milieu, she found kindred spirits with similar ideas, and she met with more understanding from filmmakers than from the art world. Her filmic oeuvre emerged from such nascent energies of women experimental interdisciplinarians who were using moving pictures to articulate their visions, many of which featured themes of independence, power struggle, and eroticism in the 1970s New York and European art worlds.

Most of Lassnig's films are animations of felt-tip-pen drawings. The felt-tip pen - developed on a mass scale in the 1960s - leaves an uneven line as its tip dries and refills, creating an erratic and changing quality that is exaggerated in animation; it is a line that seems alive and able to register the shifting touch of its user. However, some of Lassnig's films, such as *Shapes* (1972), are animated from sprayed stencil drawings, while *Iris* (1971) and *Baroque Statues* (1970-4) use live-



action footage exclusively. *Palmistry* (1973) and *Chairs* (1971) combine animation with live action, and *Couples* (1972) makes use of cut-out magazine images. In her films Lassnig set up a mirror to her own self as well as to the Other, to the society at large, touching upon such issues as, amongst others, relationships, the influence of male thought on art, reflection upon the genre and form, and exploring her major interest: the physical reality of the body.

Her first and apparently best-known film, *Self-portrait* (1971, a New York State Council on the Arts award) asks elemental question “Why did I make this picture” and narrates Lassnig’s life through a sequence of identities, including a pineapple, an overstuffed set of drawers, a camera, a skull and the faces of Greta Garbo or Bette Davies, appearing and disappearing from the surface of the artist’s animated head as a mask, while the moving lips of Lassnig’s face answer the introductory question: she made this picture “to veil or reveal my face, to reveal my heart, my heart feeling? Or not to become a woodhead, a machine, a camera, a respiration machine”. The theme of the private self runs through the entire oeuvre of Maria Lassnig and also returns in the artist’s final film *Maria Lassnig Kantate* (1992, in a collaboration with Hubert Sielecki) - the only film that Lassnig made after her permanent return to Austria in 1980 - where the artist sings the ballad of her long life over trembling animations that illustrate its events.

Maria Lassnig’s animation films are closely connected with the imagery that artist developed within the medium of painting and drawing. As Jocelyn Miller observes, “much like Maria’s own painted self-portraits as prosthesis-laden, hyper-sensing robots, astronauts, or aliens, her camera and subsequent films were the terrestrial incarnations of her boundless, cosmic, and powerfully extra sexual identities. Like her paintbrush, the lens represented an additional eye apparatus that could be set into constant and forceful motion to as adequately as possible represent, and even express. Often the result was wryly humorous. Always, it was sharp and insightful about the people, subjects, and systems that mattered to her”. Some films, such as *Couples* and *Palmistry* include footage shot from the surface of Lassnig’s paintings; in some the artist often animates the forms that appear in her monstrous paintings of the late 1960s. Here, in animation, as James Boaden points out, the line is more clearly diagrammatic than in her paintings.

In the exhibition *My Animation Is an Artform. Maria Lassnig, a Filmmaker*, the films are accompanied by drawings, portrayals of the artist herself as a filmmaker, storyboards, notes and diaries, sketches and other props and archival materials, including her 16mm camera. To better map the context in which Lassnig’s films came to existence, the exhibition also incorporates - along with autobiographical material from her time in New York - some documents related to the Women/Artists/Filmmakers, Inc. group (posters, program brochures, photographs, etc.).

Additionally, the 8th chapter of the *Moving Image Department* features a site-specific work by Czech artist, Lukáš Karbus (born 1981, Ceska Lipa). Developed in a response to the cinematic oeuvre of Maria Lassnig, Karbus’ monumental two-part watercolor painting combines the references to the modernist movements with more contemporary associations that recall animation techniques and trick films. The artist oscillates on the edge of abstraction, covering the vast sheets of paper with generous strokes of color in an almost psychedelic act of unlimited freedom. Paradoxically though, precision and formal rigor remain Karbus’ most precious virtues.

The courtesy of sixpackfilm and Maria Lassnig Foundation Vienna. Special thanks to Polansky Gallery Prague.

## Poetry Passage #6: Radek Brousil, Johan Grimonprez

16. 2. – 9. 9. 2018

Trade Fair Palace – Foyer

Curator: Adam Budak



*Poetry Passage #6*

*Radek Brousil: COOL WATER*

*featuring Johan Grimonprez: everyday words disappear*

Poetry Passage#6 considers the economies of words and the insufficiency of semantics while investigating the politics of representation and the grammar of affect. Czech artist, Radek Brousil practices pictorial poetry of the unrepresentable and the invisible. Unveiling manipulation strategies, inherent within the technological apparatus of photographic medium, the artist points out the political and social implications of the image production which identify the agencies of power, contribute to the construction of otherness and consequently influence the viewer's perception. Brousil's most recent project, *Red Naomi* (2017) is based upon a paradox of a quasi neo-colonial exchange: composed of patchwork-like fabrics, produced by Czech textile company VEBA and aimed at African market, his installation is a hallucinatory fest of the visual politics which undermines the global dynamics and subverts the power relations. "This is the economy of a gesture: you buy a rose and present it to say I love you and beneath the gesture lies an industry that most probably starts in Kenya..." thus *Red Naomi* narrator ventures into the ethics of exchange (evoking racism, slavery, exploitation, abuse, poverty as well as ecology and



environmental concerns) which in Poetry Passage#6 is set in a dialogue with the politics of love as elaborated by Michael Hardt, political philosopher and co-author of *Empire*, *Multitude* and *Commonwealth*, who in most recent video *everyday words disappear* by Belgian artist, Johan Grimonprez advocates a political system to be based on love, rather than on fear. “How can we transform a society that is increasingly defined by a permanent state of war and cultivated by an industry of fear? How can we realize the paradigm shift necessary to move away from a reality that depends on the exploitation of people and the cult of privatising public resources?”, these are the questions Hardt attempts to answer by referring to “the commons”, by which he identifies not only to natural resources, but also to the languages we create and the relationships we conceive together. Godard’s iconic *Alphaville* (1965) - a cinematic portrait of a dystopian city-state where all words and concepts relating to the idea of love and affection have been banned - serves Grimonprez as a powerful metaphor for an urgent need to reinvent our vocabulary of social communication and political discourse.

Radek Brousil (born 1980, Nitra, Slovakia, lives and works in Prague) graduated Academy of Architecture, Art and Design in Prague UMPRUM (Studio of Photography). He is a recipient of Oskar Čepan Art Award (Young Visual Artist Award) 2015. Brousil’s most recent solo show is *Red Naomi* at 16 Nicholson Street in Glasgow.

Johan Grimonprez (born 1962, Belgium) is a multimedia artist and filmmaker who studied at the School of Visual Arts and attended the Whitney Museum Independent Study Program in New York City. His is most known for his films *Dial H-I-S-T-O-R-Y*, 1997 (an experimental documentary detailing the history of plane hijackings) and *Double Take*, 2009 (where Alfred Hitchcock is cast as a paranoid history professor, unwittingly caught up in a double take on the cold war period).

## Introducing Patricia Dauder: Surface

16. 2. – 9. 9. 2018

Trade Fair Palace – Presidential Lounge

Curator: Adam Budak



Conceived *in situ*, *Surface* is Patricia Dauder's poetic elaboration of an image as a complex architecture, composed of layers of memory and meaning. The installation builds up a dialogue amongst several elements, carefully distributed in a space, which are commonly dark, flat, and that share a certain fragile appearance and a virtual lack of volume. Their spatial choreography enhances a conversation as they seem to face each other or to be connected by invisible lines. Even though these elements could be perceived as drawing and sculpture, they transcend their dimensionality and become mere surfaces. They all have resulted from the action of erasing, eroding or wasting a prior structure until obtaining a unique image-object. As the title evokes, they seem to have been deprived of content, as relegated to superficial layers or "skins", but they retain the scent of a space, an action, or an object. Recalling debris, at the same time they evoke the experience and materiality of ordinary objects and not so ordinary spaces.

The study and experimentation of form, matter, and structure constitute the means through which Patricia Dauder perceives, interprets, and projects ideas and sensations about time and space. The images and forms that appear in drawings, films, fabrics, sculptures and photographs are the result of long working processes in which a dialogue is established between the observation of the world and abstraction of perceptions about what's present and absent, the whole and the fragment, waste and trace in nature and man-made elements.



“Drawing is the medium”, explains the artist, “that I use to conceive morphologies and spaces derived from memories of daily observations but that do not necessarily resemble reality; it constitutes a language of invention. Sculpture functions in a similar way. It is a response to sensory projections about space. Photography and the moving image are media that I use to capture fragments of the outside world, tools for the observation and analysis of reality, to implement a personal imagery”. A duality between introspection and observation that feed off one another.

Patricia Dauder (born 1973, Spain) studied at the Faculty of Fine Arts of Sant Jordi (Barcelona), and at Ateliers Arnhem (Arnhem) \*4 She has been a resident artist at spaces and platforms such as Project Sonae//Serralves (Oporto), I.S.C.P. International Studio and Curatorial Program (New York) or Hangar (Barcelona), and last but not least, Meetfactory in Prague. She has received remarkable awards and recognitions, such as the DKV / MARCO Grant, CONCA Visual Arts Grant, Plastic Arts International Botín Foundation Grant and the Caja Madrid Generation Prize, among others.



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