



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

PRESS RELEASE

Cranach originals and copies, 30 years of architecture in the National Gallery and the summer cinema

The National Gallery in Prague is opening its summer exhibition season. In the Sternberg Palace it presents visitors with an untraditional view of the work of Lucas Cranach; the Trade Fair Palace hosts an exhibition documenting thirty years of the development of the National Gallery's architecture collection, further chapters in the contemporary art cycles and also the best works of the latest graduates from the Academy of Fine Arts. In addition to this the Gallery presents eleven new works by Toyen, Šima and Vasarely, on loan in reaction to the anniversary exhibition *Generosity. The Art of Giving*. Film fans can once again look forward to the summer cinema on the roof of the Trade Fair Palace.

"For the second time now the National Gallery is beginning its summer exhibition season as a Summer Opening – this time actually two days running in the Sternberg and Trade Fair Palaces. All the present exhibitions are linked to a certain extent with the theme of technology – whether this is film or architectural technology or, in the case of Cranach, the technology enabling us to see beneath the surface of a work of art," says Jiří Fajt, General Director of the National Gallery in Prague.

The exhibition entitled *Cranach from All Sides* presents the German Renaissance Master not only through his unique paintings, but also with the help of the investigation realised by the Cranach Digital Archive Düsseldorf. This enables visitors to look beneath the surface of the Master's works through the eyes of historians, chemists and restorers and it presents results that overturned prevailing doubts about the authenticity of some of Cranach's works. The exhibition tells, for instance, the story of a copy of the painting *The Law and the Gospel*, which was, with regard to dating and the signature in the form of a winged serpent, possibly one of the first attempts at a Cranach forgery.

The Trade Fair Palace Alive with Architecture and Film

The name of the exhibition *Dreams and Reality* refers not only to the difficult lot of the architecture collection of the National Gallery, but also to the often-opposing ideas and results of an architect's work. The exhibition celebrating the 30th anniversary of the establishment of the collection shows how what is now the third most extensive collection of the gallery was built up from the very first purchases, captures its development and classification and introduces the key works and personalities. In the interplay of drawings, plans, photographs and models the emphasis is placed first and foremost on the presentation of concrete buildings – among them the Collective House in Litvínov, the Czechoslovak Pavilion at Expo '58 in Brussels, the housing development of Jižní město in Prague or le Corbusier's Unité d'habitation in Marseilles.

On the ground floor of the Trade Fair Palace there are also the traditional displays of further chapters of the contemporary art cycles, to which there is access free of charge all year



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

round. The Introducing project, this time under the guidance of curator Tereza Jindrová, presents two young female artists – Nicole Morris and Miroslava Večeřová. Their creative work includes, among other things, the use of video. This also plays a key role in a further chapter of the Moving Image Department, where Adam Vačkář and the Albanian artist Adrian Paci exhibit their “moving images”. Video is likewise part of a third project – the third chapter of Poetry Passage, three-dimensional poems, introduced by the film of the French association Bernadette Corporation and sculptures by the German sculptress Katinka Bock.

Visitors can watch films in their traditional form throughout the summer on the roof of the Trade Fair Palace, where there will be 24 screenings of 16mm or 35mm films. The programme offers both Czech and foreign films, such as *An Uncertain Season*, *The Ride*, *Blow-up*, *E. T.* or *Blood Simple*.

Graduates, Interventions and Summer Opening(s)

This year, too, the Academy of Fine Arts will display the work of this year’s graduates on the premises of the National Gallery. Visitors can discover the work of students from eighteen different studios in several parts of the Trade Fair Palace at once, on the ground floor and the mezzanine. New “old” works by Josef Čapek, Květa Válová, Jindřich Štýrský or Richard Avedon can be seen in the permanent exhibitions of the Trade Fair Palace in the framework described as *Echoes of Generosity* – the exhibition on the occasion of this year’s 220th anniversary of the founding of the National Gallery. The works of leading artists have been loaned to the Gallery from private collections or the collections of important firms and organisations, responding to the ideas of the *Generosity* exhibition.



EXHIBITIONS

Cranach from All Sides

Paintings by Lucas Cranach and His Circle from the Collections of the National Gallery in Prague.

The exhibition “Cranach from All Sides” will present the German Renaissance painter and his circle not only via unique works from the collections of the National Gallery in Prague but also via the most interesting results of research realized by a team of experts from the Cranach Digital Archive Düsseldorf, headed by Gunnar Heydenreich. The group of the Prague works linked with the artist’s name is extraordinarily heterogeneous and includes very attractive and popular scenes such as *The Old Fool*, *Christ and the Adulteress* and *The Original Sin (Adam and Eve)*. The research has revealed many yet unknown facts about these as well as other works, among them also information about the technological process of the origination of the works and especially their copies. The exhibition in the Sternberg Palace will thus introduce visitors to the most recent discoveries linked with the most precious works held by the National Gallery in Prague and will, at the same time, present the Cranach workshop as a ingeniously organized unit based on precise working methods.

The exhibition will also be exceptional due to a significant aspect based on the active participation of visitors. Strong emphasis will be laid on the interactive part of the exhibition, composed of an array of programs including painting workshops, headed by the National Gallery’s Department of Education. Visitors will have the opportunity to draw or paint their own copy after Cranach, employing the reproduction methods once used by the artist’s workshop. They will also have a modern copy of an unfinished painting at their disposal, which will help them to copy the outlines of the painting on tracing paper, transfer them to regular paper and then paint (almost) like Cranach.

Place: Sternberg Palace

Date: 23. 6. 2016 – 22. 1. 2017

Curator: Olga Kotková

Exhibition is held under the auspices of Deutsche Botschaft Prag

Dreams and Reality: 30 Years of the Architecture Collection at the National Gallery in Prague

The Architecture Collection was officially established in the National Gallery in Prague on 2nd February 1986. Its task was to concentrate in particular on Czech architecture of the second half of the 20th century. Although it began with no exhibits at all, it gradually became the third largest gallery collection. Its resources today include the work of many important figures, divided up into six sub-sections: plans, models, photographs, negatives, drawings and graphic prints.



The Architecture Collection of the National Gallery in Prague came into being in particular in connection with the preparation of the permanent exhibitions of the Trade Fair Palace. Its institution was also assisted by the Government Resolution of the time on the establishment of a museum of architecture. Its establishment was definitively accomplished through the original statutes of the Modern Gallery of the Kingdom of Bohemia, which “was established for painting, sculpture and architecture” in 1901. In 1986 there were already architectural collections in the National Technical Museum, the Museum of the City of Brno and the Museum of Industrial Design, but they all dealt mainly with architecture up to 1941 – up to the time of the declaration of the construction closure in the Protectorate of Bohemia and Moravia. The architecture of the second half of the 20th century was outside their field of interest. This was intended to be part of the new exhibitions in the Trade Fair Palace and was why it was necessary to begin paying systematic attention to this period.

Although mistrust prevailed regarding the standing of architecture in the National Gallery to begin with, a number of purchases of collection items were made in the first years of the collection’s existence, albeit not totally systematic ones. In the course of time interesting material was acquired and there was also participation in the preparation of exhibition projects. At the opening of the Trade Fair Palace the architecture exhibition remained in the background in both stages, but nevertheless the collection managed, especially thanks to gifts and sponsored purchases, to expand constantly. Due to the nature of the material, as the majority of collection items consist of work on paper, the greater part of the collection is constantly stored in a depository.

The exhibition on the occasion of the 30th anniversary of the establishment of the Architecture Collection of the National Gallery in Prague will introduce visitors to how the collection was built up from the very first purchases, will capture its division into individual sub-sections and present its most important figures (such as Václav Hlinský, Karel Janů, Alena Šrámková, Věra and Vladimír Machonin, Jiří Kroha, Jan Sokol, Karel Prager, Jan Líněk and Vlado Milunič), concrete exhibits – individual buildings and whole series: among others I ‘Unité d’habitation in Marseilles (le Corbusier), the Collective House in Litvínov (Evžen Linhart, Václav Hlinský), the State Gallery on Letná (Josef Gočár), the Hotel International (František Jeřábek), the Czechoslovak Pavilion at Expo ‘58 in Brussels, the ČKD building Na Můstku in Prague (Jan and Alena Šrámek), the PVT building in Prague (Jan Hančl), the JmP warehouse in Brno (Karel Tuza and Petr Uhlíř), the competition designs for the Metrostav building or those for the Czechoslovak Pavilion at Expo ‘92. A further separate chapter will be the selection of historical prints on the themes of architectural details, classical buildings and vedute of cities (cityscapes). There will also be recollections of exhibitions in which the collection has participated in the course of its existence, including the preparations for the (no longer in existence) permanent exhibition of architecture in the Trade Fair Palace.

Place: Trade Fair Palace – 5th floor Date: 24. 6. – 25. 9. 2016 Curator: Radomíra Sedláková



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

Vanity Fair. Academy of Fine Arts Graduates 2016

This exhibition will introduce works by the 2016 graduates from the Academy of Fine Arts (AVU) in Prague. Founded in 1799, AVU is the oldest art school in the Czech lands. Its founder, the Society of Patriotic Friends of the Arts, also laid the foundations for the National Gallery in Prague. The prominent standing the Academy has enjoyed ever since its founding, corresponds with the position of the National Gallery on the Czech cultural scene. The mutual collaboration between AVU and the National Gallery is not only a result of this common history, but also because of the large number of works by AVU graduates in the gallery's collection. AVU students or graduates are also regularly nominated for the Jindřich Chalupecký Award.

Today, more than three hundred AVU students work in eighteen different studios. Around 40 students graduate each year. Their work reflects the focus of the individual studios: traditional sculpture and painting, drawing and printmaking, intermedia and conceptual art, with the conservator studio and architectural school holding special positions. The exhibition presents a wide range of artistic approaches, and all the works aim to achieve maximum effect on the viewer. Each of the exhibited artists seeks to create a significant artwork that brings their studies to a close, while at the same time points towards new directions in their artistic and personal development. The exhibition in the National Gallery in Prague presents the work of artists who deserve a prominent position on both the local and the international art scene.

Curator: Otto M. Urban

Assistants: Milan Mikuláščík, Marek Škubal, Jiří Lautenkrantz

Place: Trade Fair Palace, Mezzanine

Place: Trade Fair Palace – mezzanine, korzo, hall B, mezzanine in bookshop

Date: 24. 6. – 7. 8. 2016

Curator: Otto M. Urban

In cooperation with Milan Mikuláščík, Marek Škubal a Jiří Lauterkranc

Architect: Filip Kosek

Graphic design: Štěpán Marko a Jaromír Skácel

Exhibiting: Jiří Baštýř, Jakub Benda, Martin Bobek, Štěpán Dlouhý, Pavla Dundálková, Jakub Gajdošík, Jakub Goll, Petra Haplová, Jan Harant, Marek Hlaváč, David Hrabálek, Pavlína Janíková, Adam Jílek, Susanne Kass, Tomáš Kofroň, Šárka Koudelová, Lucie Kouřilová, Martina Kratochvílová, Tereza Kudláčková, Petr Lacina, Barbora Masaříková, Jan Miklica, Petra Mikolášková, Tomáš Mitura, Dita Mrázková, Vojtěch Neraď, Michael Nosek, Patrik Pelikán, Vojtěch Pollák, David Přílučík, Lenka Rochovanská, Sáva Spirová, Tamara Staňková, Leoš Suchan, Jiří Šámal, Vojtěch Trocha, Eliáš Urban, Tereza Víková, Kristýna Vraná, Eliška Vrbová, Martin Zvěřina, Jiří Žák



Moving Image Department – 5th Chapter: The Economies of Time, Subverted

A sense of perverted nostalgia haunts over the cinematic narratives gathered in a polylogue of the 5th chapter of the Moving Image Department. After having phantasized a moving image as a vehicle of a collective voice, the following sequence concentrates on the economies of time – the transformative power, the metamorphosis, the image’s alchemic virtues, last but not least – an image as a passage, a journey, a state in-between.

Homecoming and transitoriness are thematised in a cinematic oeuvre of Adrian Paci (1969, Albania). His „Per Speculum“ (2006) is a close-up portrait of humanity in suspense between hope and transience, submerged in a trance of expectation, daydreaming a better future. The images’ stillness strengthens the anxiety of a failed representation. The image allegorically blinds the spectators, producing an after image, the spectator’s own projection. Subversion is in the centre of the 5th chapter of the Moving Image Department; a reversed movement, and a shift, unexpected twist, or on the contrary – the most banal operation, like in already iconic „Gehfilmen 6“ (1994) shot and performed in Prague’s South Town by Austrian artists Thomas Baumann (1967), Josef Dabernig (1956) and Martin Kaltner (1961). Paci’s „The Column“ (2013) depicts an ironic return in a vertigo of global economies, historical upheavals, and the pathologies of labour. It is a caricature of homecoming; simultaneously, a contemplation of history in ruins and a possible epiphany of a new world to appear. The sculptural installation „Shadow“ (2016) by Adam Vačkář (1979, Czech Republic) might refer to Paci’s quasi-biblical tree of „Per Speculum“. His post-human forest is nature in decline, an apocalyptic paradise of an aborted future, a desperate act of protection. Vačkář’s gestural cinematic work narrates the passing of time, both subjective and collective, towards disappearance and removal. Here, like in the case of all other works presented in the 5th chapter of the Moving Image Department, a personal memory is politicized through the dust of universal history.

Place: Trade Fair Palace – ground floor

Date: 24. 6. – 25. 9. 2016

Curator: Adam Budak

Artists: Adrian Paci, Adam Vačkář

Featuring: Thomas Baumann, Josef Dabernig, Martin Kaltner, Liam Gillick



Poetry Passage#3: Silent Eternity

After having examined poetry's role as a paradigm-changing resource (along the lines of „Bifo“ Berardi's Poetry and Finance) in the Poetry Passage#1 and poetry's ability to produce sense (according to Deleuze's Logic of Sense) in the Poetry Passage#2, the third exhibition etude in the National Gallery's Poetry Passage series refers to Jacques Rancière's elaboration of poetry in Mallarmé. The Politics of the Siren (1996). The French philosopher celebrates the poem as „the supreme consecration because it is the supreme artifice, replete with the ability to elevate the traces of writing on a white page 'to the heights of the starry sky', the fan which identifies the movement of its folds with this doubling of the sensory, this play of appearing and disappearing which turns silent eternity into the space of a world".

The Poetry Passage#3 twists definitions and approaches while offering a journey through the mani-folded pathways of poetry's meaning and giving access to the language's power to oscillate between the depth and the surface. The masterful and delirious „Hell Frozen Over“ (2000) by New York-based collective, Bernadette Corporation (formed in 1994) is, in the artists' own words, „a fashion film about the poetry of Stéphane Mallarmé and the color white." Featuring an improvised lecture on Mallarmé, delivered on a frozen lake by a French semilogist Sylvère Lotringer, the film explores the ideas of nothingness, emptiness, and vacuity. Here, in this rollercoaster of mass-cultural references and within the social templates of fashion and poetry, the predominance of surface is both celebrated and critiqued. Bernadette Corporation's cinematic essay sets up a poetic pace for a spatial appearance of the sculptural work of the German artist Katinka Bock (1976). Yet again the functionalist staircase of the TradeFairPalace provides a passage for forms and thoughts to mingle and morphe. Between the minimalist decor of domesticated interior and the referential space of collective imagination, here and now, as the philosopher predicts, the „silent eternity“ appears and disappears as the „space of the world“.

Katinka Bock's gestural, arte povera-like sculptures are hybridic constructions which articulate the poignant status of objects and their function as vessels of a (suspended) meaning and formal diversity. Proudly vertical and well-balanced, generously eclectic, descending the staircase like Duchampian characters, they retain their autonomy as uncanny personages of a thrilling narrative yet to come. Combining contrasting materials of clay, wood, steel and glass, the sculptures mesmerize the senses; their frailty recalling the process of poetic creation, the vulnerability of poetry, the fragility of the surface tension, ultimately - the promise of depth. These are the „vases for words“ on a catwalk of the Poetry Passage, precious containers of poetic imagination and sensitivity, totems of a new language, semi-full, semi-empty, exposed to poet's torment and desire. Like the neo-dadaistic author of an automatic writing, the artist explores the sites of junctions, the moments when the meaning is seemingly born out of chance and spontaneity, and the words achieve their clarity and shape as a solid linguistic construction. Simultaneously estranged and tamed, as versatile creatures, the sculptures inhabit both, the surface and the depth, dreaming of a heterotopic location yet to be found and appropriated. A new surface in-between the margins, „the fan of the poem“? A new depth rediscovered behind the curtain of a book dedication?

Here and now, the Poetry Passage#3 offers a poem as „a process of disappearance and substitution“, a process which „transforms every 'solid and preponderant' reality (for example, a ship on sea waters in a tempest, a king's daughter or a flower in a vase) into an



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

inconsistent and glorious simulacrum (the siren, the white water lily or that which is absent from every bouquet)". (Rancière)

Place: Trade Fair Palace – ground floor
Date: 24. 6. – 25. 9. 2016
Curator: Adam Budak
Artists: Bernadette Corporation, Katinka Bock

Introducing Nicole Morris & Miroslava Večeřová: Girlfriend

The work of the two artists Nicole Morris and Miroslava Večeřová is characterized by its multi-layered nature and shares a number of common aspects – the way they employ video in combination with installations, objects and performances or the specific corporeality inherent in the visuality or impact of many of their works. While their joint project for the National Gallery in Prague is based on a presentation of individual works, it stems from an intensive dialogue between the two artists. The videos that form the core of the multimedia presentation may be perceived as poems in the medium of the moving image – poems about touch, transformation, growing up, the sea, plaster, chalk, light, shade as well as many unnameable things.

Nicole Morris (born 1986) lives and works in London. She graduated from the Slade School of Fine Art in 2011 with an MA in Sculpture. Recent solo exhibitions and performances include Currency, Jerwood Space (London); Art Projects, London Art Fair; Impressions, Bold Tendencies (London); After Work, Locomotion (London); Same Husband, Space In Between (London) and A Romance in Two Parts, Galeria Magda Bellotti (Madrid). Selected group exhibitions include Caprice, Open Space (Baltimore); Gentle Triggers, Artico; Beside, Five Years (London); TTTT, Jerwood Space (London); Young London 2013, V22 (London); Bloomberg New Contemporaries 2012, ICA and Liverpool biennial; 20 Rue de Jacob – A salon for Performance and Other Happenings, Galleria Rajatila (Finland); Claire Baily, Nicole Morris and Ben Schumacher, Laure Genillard (London) and By Means of Matter, Generator Projects (Dundee). In 2013 she was nominated for the Max Mara Art Prize for Women and in 2011 was awarded the Boise Travel Scholarship and William Coldstream Prize. Recent curatorial projects include The Locomotion Moving Image Festival, 2014.

Miroslava Večeřová (born 1985 in Prague) completed MA at the Academy of Arts, Architecture and Design in Prague in 2014. Recent solo exhibitions include Inner Monologue, SPZ Gallery, Prague (2016), Too Soon, Gallery AMU, Prague (2015), Part Two: Fake Breathing, Gallery KIV, Prague (2015), Flying Objects, Window Gallery Deniska, Olomouc (2014) and Je ne travaille jamais: Animation, INI Gallery, Prague (2014). Selected group exhibitions and screenings include Dreams That Money Could Buy, Drdova Gallery, Prague (2016), PAF New York 2015, Representation is Dead, Long Live Representation! Büro für kulturelle Übersetzungen, Leipzig (2015), Give Me a Fixed Point and I Will Move the Universe, Kruh, 3rd Annual festival of Contemporary Art, Ústí nad Labem, Czech Republic (2015), Delta, Tschechisches Zentrum Berlin (2015), Wind Chill, Prádelna Bohnice, Prague (2014), Peripheral Vision, 4TH Moscow International Biennale for Young Art (2014), Locomotion Artists' Moving Image Festival, London (2014), To Be Or Not to Be, Gallery AVU,



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

Prague (2013), Lessons of Proxemic Dance, Gallery AVU, Prague (2013) and Recent Work by Artist-Bleisure Island, Autoitalia South East, London (2013). In 2014 she received a jury award for her video River at Other Visions, Festival of Film Animation Olomouc PAF and completed a solo residency at ESAC in Český Krumlov, Czech Republic. In 2015 she exhibited in Popposition Off-Fair, Brussels. She is a cofounder of collective Baba Toure (babatoure.tumblr.com).

The project curator is Tereza Jindrová (1988), a graduate in art history at the Faculty of Arts, Charles University in Prague, who is currently completing her studies in the theory of design and new media at the Academy of Arts, Architecture and Design. She works as a part-time tutor for public and secondary school students in the Collection of Modern and Contemporary Art of the National Gallery in Prague; she is an art editor at A2 magazine and, since 2016, has been in charge of ancillary activities for the Jindřich Chalupecký Society and Jindřich Chalupecký Award. She has cooperated on a long-term basis with Artyčok Internet TV and Czech Radio Vltava. In 2012, she established the small school gallery Nika at the Academy of Arts, Architecture and Design. Since 2014, she has regularly worked with the Entrance Gallery as a curator. She writes for the magazines Art+Antiques, Fotograf, Labyrint Revue, Flash Art and Artalk.cz. In 2013, she was awarded the Věra Jirousová Prize for emerging art critics 26 and under.

Place: Trade Fair Palace – Presidetal Lounge Date: 24. 6. – 18. 9. 2016 Curator: Tereza Jindrová
--



220. VÝROČÍ C 220TH ANNIVERSARY
NÁRODNÍ C OF THE NATIONAL
GALERIE X GALLERY
V PRAZE X IN PRAGUE

CONTACTS & PHOTOGRAPHS

Press materials and accompanying photographs

ftp://78.41.22.132/press

Login: press

Password: press*2015*

Warning

The photographic material provided, which you receive from the producer: The National Gallery in Prague, Staroměstské náměstí 12, 110 15 Prague 1, must be used exclusively for the promotion of the National Gallery in Prague and alongside the published reproductions you must always state Photography © 2015 National Gallery in Prague. At the same time you undertake not to provide this photographic material to any third party, not to archive it and you fully undertake to observe copyright laws.

Contact

Tereza Ježková

PR Manager

+420 728 301 377

tereza.jezkova@ngprague.cz

National Gallery in Prague

Staroměstské náměstí 12, 110 15 Prague 1

[Web](#) | [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#)