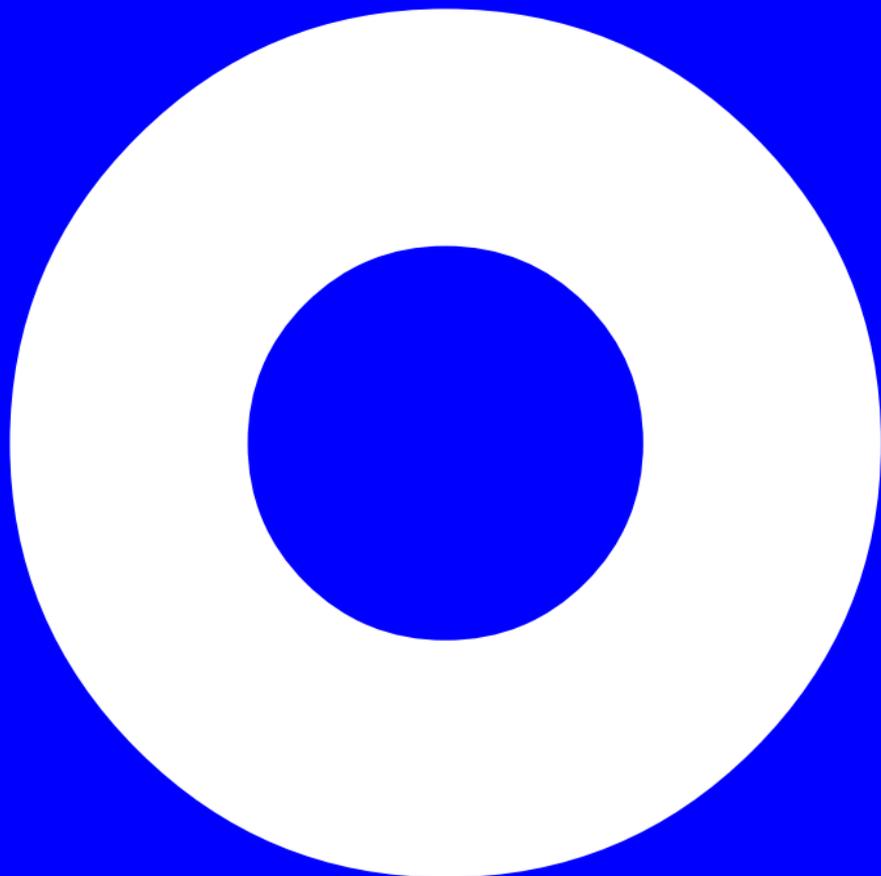


Guide



Prague

22.7–15.11. 2020



Bienále Ve věci umění / Matter of Art



3 Index of Artists
6 Exhibition Venues
10 Tickets and Prices
11 Come Closer: The Biennale Reader
12 Tours

13 Community Program
25 East Europe Biennale Alliance /
Symposium
26 Festival of Performance Art
27 Calendar

31 *Biennale Matter of Art 2020*
Veronika Janatková
33 *Art Up Close and Personal*
Magdalena Juříková
35 *Come Closer*
Vít Havránek, Tereza Stejskalová

38 Prague City Gallery /
Municipal Library, 2nd floor (GHMP)
76 Prague Market
87 Nádraží holešovice station /
Underpass
90 Panorama Hotel Prague
91 DBK Budějovická /
Shopping Mall Plaza

*1 List of Works
*11 Image Credits
*13 Support
*14 Team Biennale Matter of Art 2020
*16 Acknowledgements
*17 Colophon

Come Closer

Curated by Vít Havránek
and Tereza Stejskalová

July 22 —
November 15, 2020

Prague

This exhibition GUIDE is published on the occasion of Biennale Ve Věci umění / Matter of Art 2020 (VVUMOA), Prague (July 22 – November 15, 2020).

Biennale VVUMOA is organized by tranzit.cz in cooperation with Prague City Gallery (GHMP) and is held under the auspices of Prague city councilor Hana Třeštková.

tranzit.cz
Dittrichova 337/13
120 00 Prague
www.matterof.art
www.tranzit.org

Prague City Gallery (GHMP)
Staroměstské náměstí 605/13
110 00 Prague 1
www.ghmp.cz



G HMP

Galerie hlavního
města Prahy

tranzit is an initiative in the field of contemporary art.
Its main partner is ERSTE Foundation.



ERSTE
Stiftung

Index of Artists

- 40 **Marina Abramović** ^{GHMP}
- 93 **Jesper Alvaer,**
Isabela Grosseová
PHP, DBK, GHMP
- 42 **Atelier of Irreversible**
Change ^{GHMP}
- 43 **Alžběta Bačíková** ^{GHMP}
- 44 **Eric Baudelaire** ^{GHMP}
- 45 **Lucy Beech** ^{GHMP}
- 78 **Pauline Boudry,**
Renate Lorenz ^{PM}
- 46 **Candice Breitz** ^{GHMP}
- 47 **Veronika Bromová** ^{GHMP}
- 48 **Olga Čechová** ^{GHMP}
- 49 **Bohumila Doleželová** ^{GHMP}
- 50 **Allan Elgart** ^{GHMP}
- 51 **Róbert Gabriš** ^{GHMP}

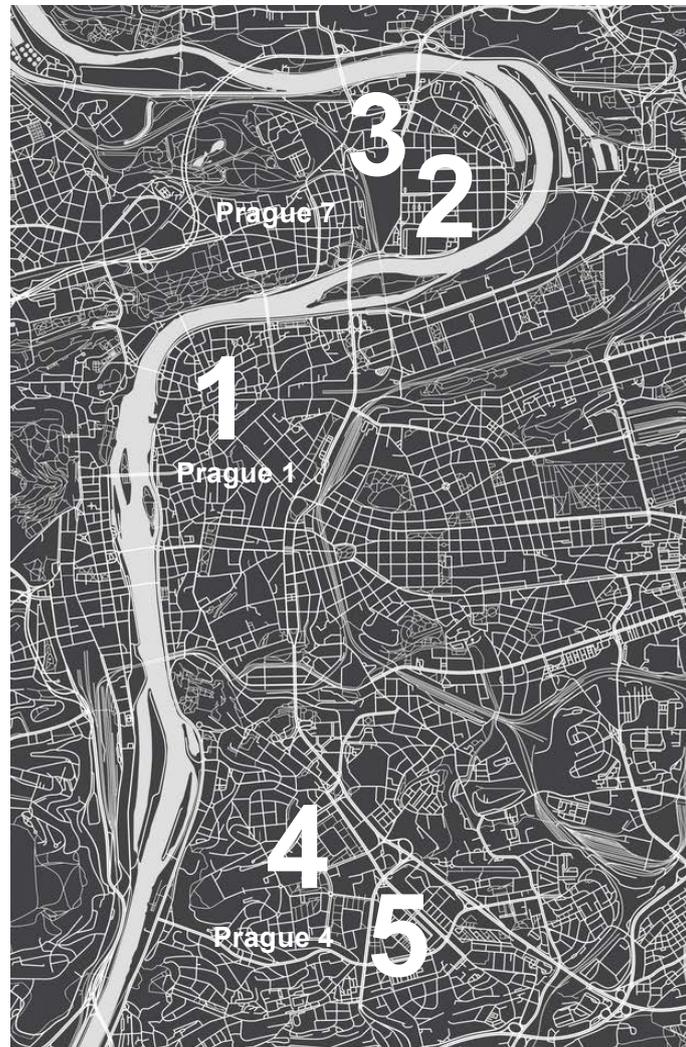
52 **Krešimir Golik** GHMP
53 **Renato Guttuso** GHMP
40 **Thomas Hirschhorn** GHMP
89 **Indefinite Collective** NH
54 **Institute of Anxiety** GHMP
56 **Viola Ježková** GHMP
57 **Ragnar Kjartansson** GHMP
79 **Alina Kopytsa** PM
80 **Anna Kravets** GHMP
58 **Alena Kučerová** GHMP
85 **Tuan Mami** PM
59 **Věra Merhautová** GHMP
60 **Milan Mikuláščík** GHMP
81 **Mothers Artlovers** PM
61 **Sonia Natra** GHMP
62 **Alice Nikitinová** GHMP
64 **Taring Padi** GHMP
82 **Iza Pavlina** PM

65 **Naděžda Plíšková** GHMP
66 **Jean-Charles de Quillacq** GHMP
83 **Karol Radziszewski** PM
67 **Hafiz Rancajale** GHMP
68 **Selma Selman** GHMP
69 **Jirka Skála** GHMP
70 **Eva Springerová** GHMP
71 **Elisabeth Subrin** GHMP
72 **Antanas Sutkus** GHMP
73 **Adriena Šimotová** GHMP
84 **Sung Tieu** PM
40 **Raša Todosijević** GHMP
74 **Otty Widasari** GHMP
86 **Jiří Žák** PM

75 The Collection of flint stones from
the Open-Air Museum of Folk Traditions
and Crafts in Bolatice – GHMP

Exhibition Venues

- 1 PRAGUE CITY GALLERY /
MUNICIPAL LIBRARY, 2ND FLOOR (GHMP)
Mariánské náměstí 98/1, 110 00 Prague 1**
- 2 PRAGUE MARKET /
HALL 11, 17 & 19 (PM)
Bubenské nábřeží 306, 170 00 Prague 7**
- 3 NÁDRAŽÍ HOLEŠOVICE STATION /
UNDERPASS (NH)
Plynární 21, 170 00 Prague 7**
- 4 PANORAMA HOTEL PRAGUE (PHP)
Milevská 1695/7, 140 63 Prague 4**
- 5 DBK BUDĚJOVICKÁ /
SHOPPING MALL PLAZA (DBK)
Budějovická 1667, 140 00 Prague 4**



1 Prague City Gallery / Municipal Library, 2nd floor (GHMP)

Mariánské náměstí 98/1, 110 00 Prague 1
Wheelchair accessible
Public transport:
Staroměstská station
Metro A; Tram 2 / 17 / 18 / 93; Bus 194 / 207
Opening hours:
Tue–Sun 10 AM–6 PM; Thu 10 AM–8 PM

2 Prague Market / Hall 11, 17 & 19 (PM)

Bubenské nábřeží 306, 170 00 Prague 7
Wheelchair accessible
Public transport:
Pražská tržnice station
Tram 1 / 12 / 14 / 25
Vltavská station
Metro C
Opening hours:
Thu–Sun 12 AM–6 PM; Fri 2 PM–8 PM

3 Nádraží Holešovice station / Underpass (NH)

Plynární 21, 170 00 Prague 7
Wheelchair accessible
Public transport:
Nádraží Holešovice station
Metro C; Tram 6 / 12 / 17; Bus 112
Opening hours: Nonstop

4 Panorama Hotel Prague (PHP)

Milevská 1695/7, 140 63 Prague 4
Wheelchair accessible
Performative project by Jesper Alvaer
and Isabela Grosseová is open to a limited
number of viewers: 3 people / 30 min
Public transport:
Pankrác station
Metro C
Opening hours:
Wed 6–8 PM; Sat–Sun 2–6 PM
Opening banquet Biennale Matter of Art:
July 22, 6–8 PM

5 DBK Budějovická / Shopping Mall Plaza (DBK)

Budějovická 1667, 140 00 Prague 4
Wheelchair accessible
Public transport:
Budějovická station
Metro C; Bus 117 / 118 / 121 / 124 / 134 /
170 / 193 / 203 / 904 / 1
Opening hours: Nonstop

The biennial's café is operated by H40 Cafe – located
in Prague Market's Hall 19. We recommend that you
enjoy a drink after the exhibition curfew at their outdoor
bar in the adjacent Hall 40.

Tickets and Prices

Admission

All exhibition venues of Biennale Matter of Art 2020 are accessible free of charge throughout the duration of the exhibition. All venues have wheelchair access.

Publications

Come Closer: The Biennale Reader 490 CZK
Guidebook 20 CZK

Publications can be purchased at the Biennale Matter of Art bookstore located in Prague Market / Hall 19 and at Prague City Gallery / Municipal Library, 2nd floor.

The Biennale bookstore is run in collaboration with ArtMap.

Come Closer: The Biennale Reader

Editors: Vít Havránek, Tereza Stejskalová
Published by: tranzit.cz and Sternberg Press
Design: Laura Pappa
Distribution: Sternberg Press / ArtMap

The book presents various perspectives on class, race, and gender differences as they manifest themselves in the specific contexts of post-socialist states—in their histories as well as in the present day. The focus is on art as a specific language that can mediate various experiences, while centering on emotions, intimacy, and care. This reader includes republished texts as well as newly commissioned contributions from both emerging and established artists, social and political scientists, and art historians from Eastern Europe, Asia, and the United States. The reader will be published by tranzit.cz in Czech and English versions, and will be available from 22 June 2020. The anthology was edited by Tereza Stejskalová and Vít Havránek, curators of Biennale Matter of Art 2020.

Authors: Jérôme Bazin, Heather Berg, Pavel Berky, Anna Daučíková, Patrick D. Flores, Isabela Grosseová, Vít Havránek, Marie Iljašenko, Rado Ištók, Barbora Kleinhamplová, Eva Koťátková, Kateřina Lišková, Ewa Majewska, Tuan Mami, Alice Nikitinová, Alma Lily Rayner, Sarah Sharma, Jirka Skála, Adéla Souralová, Edita Stejskalová, Tereza Stejskalová, Matěj Spurný, Ovidiu Tichindeleanu, Simone Wille

Tours

Public Guided Tours

No advance reservation required

Prague City Gallery (GHMP) / Municipal Library, 2nd floor

Start: 6 PM

Duration: 90 min

Meeting point: Entrance Hall

Dates: July 30, August 20, September 19 (in ENG),
October 15, November 12

Prague Market / Hall 11, 17 & 19

Start: 4 PM

Duration: 60 min

Meeting point: Hall 19

Dates: July 30, August 20, September 17 (in ENG)

Guided Tours for Groups, School Classes, and Nursery Schools

Reservations required

Prague City Gallery (GHMP) / Municipal Library, 2nd floor

Tours in English can be booked for groups of up to 5 people.

Interactive tours of the exhibition for all types of schools, age categories, and interest groups, with the chance to respond to the exhibition by creating art of one's own. The program can be adapted in terms of length, subject matter, and level of difficulty to suit the specific demands of every school.

Booking and information:

Education Center of Prague City Gallery

T: + 421 606 612 987

E: vzdelavani@ghmp.cz

Community Program

*The Community Program
is held in Czech.

- Biennale Matter of Art /
Discussions
- Education Center of
Prague City Gallery
- Freya
- Meetina
- Mothers Artlovers
- Reformát
- Slovo 21
- ŽIVOT 90

Locations:

Prague City Gallery (GHMP) /
Municipal Library of Prague, 2nd floor
Mariánské náměstí 98/1, 110 00 Prague 1

Prague City Gallery (GHMP) / Colloredo-Mansfeld Palace
Education Center
Karlova 2, 110 00 Prague 1
(entrance from the passageway)

Prague Market / Hall 19
Bubenské nábřeží 306, 170 00 Prague 7

Public Discussions

Realism Yesterday and Tomorrow

— Thu., 5 Nov., 6–8:30pm, GHMP / Municipal Library, 2nd floor

During this evening event, we will speak with several authors about the use and function of realism in art. We will explore the contexts in which the debate's participants perceive various works of art (from a variety of media) at *Come Closer* as realist. Is there any point to today's reassessment of realism by art historians? We will also ask whether the modernist interpretation of realism as the opposite of "art for art's sake" is still applicable under today's conditions for making art, or whether, as M. Fischer has suggested, its historical form has already been assimilated and it must be reformulated in relation to the conditions of "capitalist realism."

*Revitalization or Gentrification?**The Holešovice Market: A Case Study*

— Sun., 20 Sept., 6–8:30pm, Prague Market / Hall 19

Until recently, the Prague Market was only of marginal interest. For many people, it was an unattractive place full of half-decaying market stalls and brothels. But it was also a center of the city's Vietnamese community, it had a techno club, a post office, and stores selling goods at affordable prices, including tea and other Asian products. Prague's town council wants to revitalize the market for a billion crowns, and its transformation into a cultural center is essentially already under way. The stalls have disappeared, and the market has opened up for exhibitions and cultural or gastronomic events. Many of the people who came speak at a public hearing are personally or professionally affected by this transformation. Who will benefit from this change and whom will it harm? What kind of people will visit the market in the future? Will it be a market just for the rich? The market's transformation touches on issues that are not just limited to Prague 7, but that relate to the transformation of Prague and similar cities throughout Europe.

As part of our art workshops for the public and events for schools in the frame of Biennale Matter of art, we will seek inspiration from the works on display and explore the subjects they address: identity, individuality, emotions, the body, physical limits and extremes, stereotypes, rituals, everyday life, time, memory, evolution, documentation, and archives. We will also touch on social questions related to communities and minorities, the question of self-representation on social networks, and the relationship between the concepts of solitude and closeness – not just in relation to the exhibition's title, *Come Closer*, but also within the context of the recent pandemic.

Further information on all Mediation Program (Prague City Gallery): www.ghmp.cz/edukace/

Mediation Program

Saturday art workshops

— Sat. 10 Oct., 1–6pm, *Traces of Identity*

GHMP / Municipal Library, 2nd floor

— Sat. 7 Nov., 1–6pm, *A Record of Time and Memory*

GHMP / Municipal Library, 2nd floor

Workshops for children with parents on parental leave
Reservations required

— Wed. 16 Sept., 10am–2pm, *Experimentation in Art I*
GHMP / Municipal Library, 2nd floor

— Fri. 18 Sept., 10am–2pm, *Experimentation in Art II*
GHMP / Municipal Library, 2nd floor

— Wed. 14 Oct., 10am–2pm, *Emotions in Art I*

GHMP / Education Center, Colloredo-Mansfeld Palace

— Fri. 16 Oct., 10am–2pm, *Emotions in Art II*

GHMP / Colloredo-Mansfeld Palace

Art workshops for adults and seniors
Reservations required

- Thu. 10 Sept., 3–6pm, *Handcraft Traditions I*
GHMP / Colloredo-Mansfeld Palace
- Fri. 11 Sept., 3–6pm, *Handcraft Traditions II*
GHMP / Colloredo-Mansfeld Palace
- Sun. 13 Sept., 3–6pm, *Handcraft Traditions III*
GHMP / Colloredo-Mansfeld Palace
- Thu. 15 Oct., 3–6pm, *Handcraft Traditions IV*
GHMP / Colloredo-Mansfeld Palace
- Fri. 16 Oct., 3–6pm, *Handcraft Traditions V*
GHMP / Colloredo-Mansfeld Palace
- Sun. 18 Oct., 3–6pm, *Handcraft Traditions VI*
GHMP / Colloredo-Mansfeld Palace

Booking and information:

T: + 421 606 612 987

E: edukace@ghmp.cz

FREYA

Freya consists of a team of experts who know that senior citizens and people with disabilities have the same rights and needs in the areas of sexuality and relationships as anyone else. Founded in 2016, it is the only organization to offer comprehensive services in the areas of sexuality and relationships through education, advisory services, therapeutic and publishing work, the creation of educational tools, and by working for systemic change.

Workshops

The Power of Solitude Within

- Thu., 6 Aug., 10am–1pm, Prague Market / Hall 19
- Fri., 1 Sept., 6–9pm, Prague Market / Hall 19

Solitude is often perceived as an uninvited guest whom we are afraid to look in the face. It makes us feel uncomfortable and frightens us, and so we try to ignore it or escape from it. But solitude is full of potential and can help us along the path towards inner strength and harmony. The workshop's experienced instructors will explore the subject of having faith in oneself and will demonstrate how solitude relates to independence and why a good relationship with oneself can be a solid foundation for a mature relationship with others. The experiential workshop will focus on gentle body and breathing exercises.

MEETINA

Meetina is a non-profit project by a group of young therapists who did not want to remain alone in their profession after graduation. Although therapists are in constant contact with people, psychotherapy can be a lonely profession. We bring together a community of psychotherapists and people interested in psychotherapy who meet regularly to share and pass on their experiences. Our goal is to make psychotherapy more accessible to the general public, to talk about it, and to show that that psychotherapy is something for everyone. We believe that caring for your mental health is as important as caring for your physical health, and so we work to overcome the fears, myths, and prejudices that people have about psychotherapy.

We also organize workshops and educational events for the public where we use an educational, experience-based approach to introduce people to the world of psychotherapy and deeper self-knowledge... just like at the workshop *Why So Loud? Come Closer!*, prepared especially for Biennale Matter of Art.

Workshops

Why So Loud? Come Closer!

- Tue. 29 Sept., 6–8:30pm, GHMP / Municipal Library, 2nd floor
- Tue. 22 Oct. 2020, 6–8:30pm, GHMP / Municipal Library, 2nd floor

In groups of no more than twenty (to create an intimate environment of sharing), participants will reflect on their own yearning to be seen, heard, and perceived by their surroundings. Together, we will focus on how to achieve this goal.

MOTHERS ARTLOVERS

Mothers Artlovers is a group of women who first began meeting in Brno and Prague in 2016. Its aim is to act as a support group for artists who are also mothers, and its members include visual artists, theorists, curators, documentary filmmakers, and activists – creative women for whom art is vitally important and whose interest in art does not wane with motherhood. Fathers are welcome, too, as are future parents and men and women who want to learn more about the subject. Besides acting as a support group, this artistic community also explores art that addresses the subjects of parenthood and family, including political and institutional questions. For this reason, Mothers Artlovers seeks to connect with similar groups abroad in order to create a functioning international platform.

Urban Jungle, social installation, 2020
Workshops, discussions, performances and activities for parents and children

Further information on all *Urban Jungle program* (Mothers Artlovers): www.matterof.art/program

Program for children*

Art Workshops

- Every Thu., from 23 July to 17 Sept., 10am–4pm
Prague Market, Hall 19

Scratch Jr. – Let's Program

- Sat. 12 Sept., 2–5pm, Prague Market/ Hall 19

Creative laboratory

- Every Sun., from 25 July to 12 Sept., 10am–4pm
Prague Market / Hall 19

A performance festival

- Sun., 26 July, 2–7pm, Prague Market / Hall 19

**Regular Art workshops and creative laboratory are open to all preschool-aged and younger school-aged children. Children three and under can participate if accompanied by an adult. Scratch Jr. – Let's Program workshop using the Scratch visual programming language is for children aged 4 to 7.*

Public Program and Discussions

Workshops

Collective Decomposition of Children's Clothing
— Tue., 4 Aug., from 4–7pm, Prague Market / Hall 19

Feminist Rap
— Wed., 14 Aug., 4–6 pm, Prague Market / Hall 19

Mindfulness in Motion: Body / Mind-Butoh-Movement Meditation
— Sun., 6 Sept., 3:30–6pm, Prague Market / Hall 19

Where, How, and Why to Learn Programming / An Introductory Introduction
— Thu., 10 Sept., 2pm–5pm, Prague Market / Hall 19

Discussions*

Humor, Metacriticism, and Sexism in Art
— Tue., 18 Aug., 5–7pm, Prague Market / Hall 19

A discussion of art residencies for parents
— Thu., 27 Aug., 5–7pm, Prague Market / Hall 19

The Present and Future of Mothers Artlovers
— Thu., 3 Sept., 5–7pm, Prague Market / Hall 19

**A supervised children's workshop will be offered during the discussion.*

Urban realist plein-air
— Sat., Sun., 1–2 Aug., 9:30am–5pm, Prague Market / Hall 19

Performance

SPIELRAUM KOLLEKTIV: THE ECO-CONFESSIONAL
— Mon., 3 Aug., 10am–6pm, Prague Market / Hall 19
Performance for one viewer
Duration: 1 person / 20 min
Reservation required: ekozpovednice@gmail.com

Climate Rap
— Wed., 14 Aug., 6–8 pm, Prague Market / Hall 19

REFORMÁT

In creating its paper and book products, Reformát uses at least 80% waste material. These products, made by hand in the Czech Republic, include notebooks made from improperly formatted paper discarded by paper manufacturers, with old covers from 1970s magazines as the notebook covers. In this way, we produce envelopes, greeting cards, practical day planners, sketchbooks, notebooks, and also items of a more lasting value such as photo albums, travel diaries, herbaria, or cookbooks. We also upcycle for special-order jobs. We collect old but still usable paper products and sell them alongside ours. Our Prague stationery store shares a space and staff with the Divize graphic design studio and with a bookmaking workshop that offers public courses and workshops and also is open for public use.

Upcycling Workshops

- Sat., 8 Aug., 1–4pm, Prague Market / Hall 19
- Sat., 24 Oct., 1–4pm, GHMP / Colloredo-Mansfeld Palace

Our bookmaking program joins Biennale Matter of Art 2020 through two workshops held at the exhibition sites where visitors can learn how to make their own notebooks bound together using screw posts. We will be working with old posters, flyers, and magazines donated by Prague City Gallery and the Prague 7 municipal district. Workshop participants will take home not only their own paper product but also the fundamentals of bookmaking and ideas for using waste material. The workshop is for absolute beginners as well as advanced students.

SLOVO 21

The non-profit non-governmental organization Slovo 21 was founded in Prague in 1999. Our main focus is on providing support for and promoting the integration of Roma and foreigners living in the Czech Republic. Through cultural, educational, emancipatory, and media projects, we work to improve relations between the country's minorities and majority society. We also fight against racism and xenophobia and seek to improve the image of minorities in the media. Slovo 21's largest project is the *Khamoro World Roma Festival*, which won the 2019–2020 EFFE Label, a European award for internationally recognized cultural festivals.

Narrative and performative actions

The Tales of Fire

— Sat., 12 Sept., 7:30–10pm, Prague Market / Hall 19

Romany actors tell various stories, thus continuing in the oral tradition of passing on history and culture. Storytelling has been a part of Romany culture for as long as people can remember. In the past, Roma would meet in one house to hear “paramisára” (stories). Storytelling is both an art form and a theater performance, but it no longer resonates as much among today's younger generation as in the past, so Slovo 21 has made storytelling a part of its literary project called Gavoro (village). This project, begun in 2017, aims to promote Romany literature so that it may find followers among Roma and members of the majority population. The Romany storytellers are members of Paramisara (storytellers), an association of Romany authors founded by a group of writers as part of the Gavoro project.

Shared Voices

A collaborative project by Slovo 21 and Život 90

— Sat., 3 Oct., 4–6:30pm, location to be announced on the biennial's website

At ŽIVOT 90, we decided more than thirty years ago that we did not want senior citizens to be shunted aside. Our support is aimed at those most in need. We want old people to remain where they want to be – at home – for as long as possible. That is why we don't run senior homes, but operate the country's only toll-free 24-hour senior help line. Our "emergency care" looks after more than a thousand senior citizens throughout the country, offering them help if they have fallen at home or find themselves in another emergency situation. In Prague, we run a care service and community center that is visited by several hundred senior citizens every day.

Narrative and performative action

Shared Voices

A collaborative project by Slovo 21 and Život 90

— Sat., 3 Oct., 4–6:30pm, location to be announced on the biennial's website

Thanks to modern technologies, we have the lives of other people within reach, and yet many stories and experiences remain on the margins – unseen, unheard, unexperienced. They might be grand stories, surprising life events, and everyday experiences that have no audience. This evening is dedicated to shared voices in a shared place and time, thus creating an opportunity for collective listening and for coming together with others.

East Europe Biennale Alliance / Symposium

Partners: Biennale Warszawa, Kyiv Biennial,
OFF-Biennale Budapest, Biennale Matter of Art

Dates: 18.–19. 9. 2020

Venue: Prague Market / Hall 19

East European biennales have emerged in recent years as a new phenomenon related to the biennialisation of contemporary art and they differ from the established biennales in Western Europe, the US, and Asia. They operate under precarious conditions, often without the full support of the city/state, or are even in an antagonistic relationship towards it; therefore, they tend to be critical and speak explicitly about the political situation. These grassroots endeavors are curated by local collectives and not by foreign curators, which intensifies the tension between the local and the global. Our biennales find themselves in politically and economically precarious situations, thus international support and networking play a key role in their long-term sustainability. The ultimate goal is for all the biennales to thrive as they are important actors in their cultural scenes and regional, as well as international, contexts.

For Biennale Matter of Art in Prague 2020, Alliance East Europe Biennale has organised a two-day Symposium that thematises the tension between the center and the periphery. Moreover, it tackles issues tied to local histories and circumstances that are closely related to Biennales from Eastern Europe. The Symposium will propose numerous questions: What should we expect from art and art institutions over the next few years or decades? What is their role at a time of major social transformation? Does it make sense to continue to use the same formats and materials as before? Moreover, as we have witnessed again during the COVID-19 pandemic, interconnected global challenges take specific shape in our region. How are we, the art/cultural sector (institutions, curators, critics, artists, producers) preparing ourselves to operate in the post-COVID future? How should we rethink methods of creation, production, and distribution of artworks, projects, and events? What forms of international collaboration, for instance in the region of Eastern Europe, should we pursue?

Festival of Performance Art

Curated by tranzit.org

(tranzit.cz, tranzit.hu, tranzit.sk, tranzit.ro, tranzit.at)

Date: 14. 11. 2020

Venue: to be announced on the biennial's website

Organizer: Biennale Matter of Art

We Are All Emotional, Have We Ever Been Otherwise? Towards New Gestures of Empathy

Emotion is an intensity which takes place between people, concepts, and objects. Both cognitive and sensory, it moves around and sticks. It arises in a crowd, originating from no particular consciousness. As it circulates in the world, it is difficult to define: #metoo, climate change, fascism, antifascism, racism, refugees, cancel culture. We feel empty, anxious, angry, fatigued, harmed, violated. It seems we live in an era of heightened emotions which are often labeled as toxic and appear not to lead anywhere. Emotions – be they high or low – are coded into the social media platforms on which we spend so much of our lives and which thrive on our emotional engagement as our own emoticons remind us everyday. The boundaries between the private and the public move too fast for us to track. We react emotionally to what is happening around us but sometimes it seems as if the ways in which we react make us incapable of dealing with the problems at hand. We shift from the political to the personal. Yet, can the two be separated? On what kind of emotions could politically meaningful solidarity rest? Are political passions that were associated with twentieth-century revolutions and social strife exhausted? Can we feel hopeful again? Can we forgive each other? And whom should we not forgive? What emotions can unite us and what emotions divide us? This programme of activities invites artists to question the agreed ways of thinking about emotions and think what gestures could create conditions for shared empathy. Emotional works may be difficult works in that emotions are messy, contradictory, complicated. Can we keep company with vulnerability, intimacy and desire?

Calendar

GHMP Prague City Gallery / Municipal Library, 2nd floor
MP Prague City Gallery / Colloredo-Mansfeld Palace
PM Prague Market / Hall 19
PHP Panorama Hotel Prague

- 22 July • 10am
Biennale Matter of Art opens for the public
- 22 July • 6–8pm • PHP
Opening banquet, Biennale Matter of Art
- 23 July • 6–10pm • Menza Strahov (student cafeteria)
A public hearing on the matter of the imagination –
Institute of Anxiety
- 23 July • 10am–4pm • PM
Art workshop for children (Mothers Artlovers)
- 25 July • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 26 July • 2–7pm • PM
Performance festival for children (Mothers Artlovers)
- 30 July • 10am–5pm • PM
Art workshop for children (Mothers Artlovers)
- 30 July • 4–5pm • PM
Guided tour with the curators
- 30 July • 6–7:30pm • GHMP
Guided tour with the curators

- 1 Aug. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 1 Aug. • 9:30am–5pm • PM
Urban realist plein-air (Mothers Artlovers)
- 2 Aug. • 9:30am–5pm • PM
Urban realist plein-air (Mothers Artlovers)
- 2 Aug. • 5pm–7pm • PM
Urban realist plein-air: discussion with quests (Mothers Artlovers)
- 3 Aug. • 10am–6pm • PM
The Eco-Confessional (Spielraum Kollektiv and Mothers Artlovers)
- 4 Aug. • 4–7pm • PM
Collective Decomposition of Children's Clothing,
workshop (Mothers Artlovers)

- 6 Aug. • 10am–4pm • PM
Art workshop for children (Mothers Artlovers)
- 6 Aug. • 10am–1pm • PM
The Power of Solitude Within, workshop (Freya)
- 8 Aug. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 8 Aug. • 13:00–4pm • PM
Upcycling workshop (Reformát)
- 14 Aug. • 4–6pm • PM
Feminist rap workshop (Mothers Artlovers)
- 14 Aug. • 6–8pm • PM
Climate rap performance (Mothers Artlovers)
- 15 Aug. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 18 Aug. • 5–7pm • PM
Humor, Metacriticism, and Sexism in Art, discussion (Mothers Artlovers)
- 20 Aug. • 10am–5pm • PM
Art workshop for children (Mothers Artlovers)
- 20 Aug. • 4–5pm • PM
Guided tour with the curators
- 20 Aug. • 6–7:30pm • GHMP
Guided tour with the curators
- 22 Aug. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 27 Aug. • 10am–4pm • PM
Art workshop for children (Mothers Artlovers)
- 27 Aug. • 5–7pm • PM
A discussion of art residencies for parents (Mothers Artlovers)
- 29 Aug. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 3 Sept. • 10am–4pm • PM
Art workshop for children (Mothers Artlovers)
- 3 Sept. • 5–7pm • PM
The Present and Future of Mothers Artlovers, discussion (Mothers Artlovers)
- 5 Sept. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)

- 6 Sept. • 3:30–6pm • PM
Mindfulness in Motion: Body / Mind-Butoh-Movement Meditation, workshop (Mothers Artlovers)
- 10 Sept. • 10am–4pm • PM
Art workshop for children (Mothers Artlovers)
- 10 Sept. • 2–5pm • PM
Where, How, and Why to Learn Programming, workshop (Mothers Artlovers)
- 10 Sept. • 3–6pm • MP
Handcraft Traditions I, workshop (GHMP Education Center)
- 11 Sept. • 3–6pm • MP
Handcraft Traditions II, workshop (GHMP Education Center)
- 11 Sept. • 6–9pm • PM
The Power of Solitude Within, workshop (Freya)
- 12 Sept. • 10am–4pm • PM
Creative laboratory for children (Mothers Artlovers)
- 12 Sept. • 2–5pm • PM
Scratch.jr – Let's Program, workshop for children (Mothers Artlovers)
- 12 Sept. • 7:30–10pm • PM
The Tales of Fire, storytelling event (Slovo 21)
- 13 Sept. • 3–6pm • MP
Handcraft Traditions III, workshop (GHMP Education Center)
- 16 Sept. • 10am–2pm • GHMP
Experimentation in Art, workshop (GHMP Education Center)
- 17 Sept. • 10am–5pm • PM
Art workshop for children (Mothers Artlovers)
- 17 Sept. • 4–5pm • PM
Guided tour with the curators in English
- 17 Sept. • 6–7:30pm • GHMP
Guided tour with the curators in English
- 18 Sept. • 10am–2pm • GHMP
Experimentation in Art, workshop (GHMP Education Center)
- 18 Sept. • 10am–5pm • PM
East European Biennial Alliance / Symposium
- 20 Sept. • 6–9pm • PM
Revitalization or Gentrification? The Holešovice Market: A Case Study, public hearing (Biennale Matter of Art)
- 20 Sept. • 6pm • PM
Closing of Biennale Matter of Art at the Prague Market
- 29 Sept. • 6–8:30pm • GHMP
Why So Loud? Come Closer!, workshop (Meetina)

- 3 Oct. • 4–6pm • Location TBA**
 Shared Voices, a narrative and performative action
 (Slovo 21, Život 90)
- 10 Oct. • 1–6pm • GHMP**
 Traces of Identity, workshop (GHMP Education Center)
- 14 Oct. • 10am–2pm • GHMP**
 Emotions in Art, workshop (GHMP Education Center)
- 15 Oct. • 3–6pm • MP**
 Handcraft Traditions IV, workshop (GHMP Education Center)
- 15 Oct. • 6–7:30pm • GHMP**
 Guided tour with the curators
- 16 Oct. • 10am–2pm • GHMP**
 Emotions in Art, workshop (GHMP Education Center)
- 16 Oct. • 3–6pm • MP**
 Handcraft Traditions V, workshop (GHMP Education Center)
- 18 Oct. • 3–6pm • MP**
 Handcraft Traditions VI, workshop (GHMP Education Center)
- 22 Oct. • 6–8:30pm • GHMP**
 Why So Loud? Come Closer!, workshop (Meetina)
- 24 Oct. • 1–4pm • GHMP**
 Upcycling workshop (Reformát)
- 5 Nov. • 6–9pm • GHMP**
 Realism Yesterday and Tomorrow, discussion
 (Biennale Matter of Art)
- 7 Nov. • 1–6pm • GHMP**
 A Record of Time and Memory, workshop
 (GHMP Education Department)
- 12 Nov. • 6–7:30pm • GHMP**
 Guided tour with the curators
- 14 Nov. • Location TBA**
 A Festival of Performance Art
 (Biennale Matter of art and tranzit.org)
- 15 Nov. • 6pm • GHMP**
 Closing of Biennale Matter of Art

Biennale Matter of Art 2020

When, at the beginning of 2020, the tranzit.cz team agreed on *Come Closer* as the title of the first Biennale Matter of Art, we had no idea how much weight and how many new meanings this phrase would acquire in connection with the Covid-19 pandemic.

The social atmosphere in which the biennial is being held has been fundamentally transformed. The central theme is the virus that has widened the gulf separating us from what is different, strange, foreign.

In this quasi-neurotic situation of self-perpetuating fear, we turn our attention even more to others and to the potential threat posed by the people with whom we share the spaces we inhabit. The recent emergency measures have condemned the world to an isolation that, for many people, has only increased their already-existing sense of loneliness.

However, this feeling can be seen as a symptom of deeper relational and societal problems.

“Us” and “them”. We encounter this dichotomy every day. It infuses our society and determines how we feel, what we think, and how we act. According to various criteria created on the basis of political, cultural, class, or other identity, we are divided into opposing camps. The result is the emergence of hermetically sealed social bubbles. Who is “us” and who are “they?” Who defines these categories, and from what vantage point?

The concepts of a divided society are a phenomenon of our times and create a traumatized feeling of alienation and the loss of a sense of belonging. But is our society truly divided, or is this merely an ideological construct, the architecture of a system that has been consciously built and used by various political and economic forces? How, then, to overcome the existing system of polarization, constant categorization, and isolation? What can we do to (re)create this missing sense of belonging and to come closer to others in this era of global fear?

The anthology *Come Closer* and the eponymous exhibition of the first edition of Biennale Matter of Art explore the search for a common language. They explore the often contradictory nature of intimate personal relationships, the dynamic shifts in today's society, and the role that art can play in it.

Veronika Janarková
Director, tranzit.cz and Biennale Matter of Art

Art Up Close and Personal

The first Biennale Matter of Art comes with great expectations. It follows in the footsteps of various Czech and international projects that have periodically appeared and disappeared over time, meaning that the Czech art scene is somewhat skeptical in this regard. On the other hand, we know that tranzit.cz always presents unexpected and unusual points of view not only of events in the world of art but also in relation to culture, society, politics, and economics, responding to important movements or events in these interrelated areas quickly and sensitively and through a wide range of activities.

And so we wait, filled with suspense and curiosity, to see what the first biennial will bring. It is remarkable how closely the range of topics, chosen before the pandemic, resonate with the situation today. Let us hope that we have the worst of the crisis behind us, so that we may look back and analyze our personal "viral" history, to assess what our life without "living" art was like and whether we truly, vitally require contact with it. We can leave our domestic circles to let ourselves be inspired and further develop the ideas that art asks us to consider. Will we seek comfort in the distance of the digital network, or do we yearn to remain close to art? Do we, even after our recent experiences with the virtual availability of everything, still want to come closer, as the biennial's subtitle challenges us to do?

In terms of visitor numbers, exhibitions are still suffering from post-traumatic shock as people slowly find their way back to everyday reality, many having chosen to overcome this global crisis in isolation. I am nevertheless convinced that it will not be long before people will again be looking for opportunities to feel a connection with others through projects such as this, inspired by a wide range of burning and sensitive issues that, thanks to fate and the pandemic, have taken on clearer contours.

Magdalena Juříková
Prague City Gallery director

Come Closer

Come Closer is the title of the first edition of the Matter of Art biennial of contemporary art. The works of art that you will encounter at this exhibition communicate emotional and physical experience that is both ambivalent and complicated. “Come closer,” the selected works tell us, but this closeness can be uncomfortable. The exhibition recalls the concept of the pedagogy of discomfort, which focuses on ambivalent emotions and holds that they play a central role in questioning dominant ideologies and social habits. Emotional discomfort can lead to a new emotional understanding of how to live with others. *Come Closer* asks us to engage in physical and mental closeness. It can be a sentence spoken by an adult to a small child, it can be an erotic come-on or a friendly invitation, but it can also be a threat. Encounters can play out in the spirit of mutual understanding just as well as fundamental misunderstanding. Closeness and empathy, the exhibition’s two main themes, are basic human needs and expressions of caring, of the emotional work we perform for others and for ourselves.

Can art mediate experience across class, gender, and cultural lines? Is it possible to emotionally and sensually feel someone else’s experience, someone with whom we have nothing in common? Can we share an experience that, by its very essence, is alien to us because we come from a different socio-cultural environment and have different experiences? The exhibition presents

events that directly or indirectly affect us all, that are universal but that at the same time do not hide (and sometimes even emphasize) the fact that they are based on culturally, economically, and socially defined experiences. All this is done with an awareness that galleries and museums traditionally prefer some types of experience while suppressing or ignoring others.

The world of art and culture is not innocent. It is shaped by the social conditions in which art and culture are made. It reflects economic, gender, and power relations, geography, national identity, the dominance of centers of culture (their institutions and ideologies), the art market, or the criteria of the mainstream media. All these forces shape art, and art must come to terms with them in a critical manner. *Come Closer* explores them using alternative tactics founded on emotionality and inclusivity. Inspiration for this way of thinking can come from the notion of a third position, the search for an alternative in a world that offers only two antithetical viewpoints. Examples include the Non-Aligned Movement during the Cold War, the frequently cited concept of a third path, the idea of a third gender, or the magazine *Third Text*. One specific example of such a "third voice" in the field of art was the status of social realism in Indonesia and the Philippines. In these two countries, social realism found itself in the role of a forbidden art form, while Western abstraction and conceptualism helped the authoritarian regimes to pretend a pro-Western, democratic orientation. Such historical examples stand in sharp contrast to the experience in

Eastern Europe, which after 1989 saw realism as dead pro-regime propaganda and looked to Western European avant-garde art as the sole driving force of universal history. Similar "third voices" complicate the values we were raised with or even cause them to crumble. The spirit of our time is born of similar contradictions. It can be found in the decaying relationships of the old world, in the scars that have been carved into our present day. These scars are formed mostly on the margins, except that today they are all around us, even in the center, including the capitals of the old centers of western civilization. They take the form of racial discrimination, environmental crises, refugee crises or the viral pandemic. Images mediate these changes directly, especially if they do so not only rationally but fully and completely, meaning on an emotional level as well. And the art movements that respond to this phenomenon, for instance by reassessing realism on the level of the language of art (social realism, neorealism, *cinema vérité*, *fukeiron*, New Realism, documentary realism, etc.) do so not just for the sake of it, but to offer us new ways of seeing.

Vít Havránek and Tereza Stejskalová

Prague City Gallery / Municipal Library, 2nd floor (GHMP)

Mariánské náměstí 98/1, 110 00 Prague 1



The Municipal Library of Prague, situated on Mariánské Square, was built between 1925 and 1928 according to the design of the architect František Roith, a student of the professor of the Vienna Academy and distinguished architect, Otto Wagner. The building was conceived as a cultural institution providing broad possibilities for its use, including exhibitions, lectures and concert halls. The building's architecture is based upon a rather rationally conceived ground plan and the simple arrangement of material. The extensive exhibition spaces on the 2nd floor were acquired by the Prague City Gallery in 1992. The subsequent adaptations to the building include a new artistic conception of the main entrance to the Gallery from Valentinská Street, designed by the architect Vlado Milunič in 1996.

Artists:

Marina Abramović
Jesper Alvaer,
Isabela Grosseová
Atelier of Irreversible
Change
Alžběta Bačíková
Eric Baudelaire
Lucy Beech
Candice Breitz
Veronika Šrek Bromová
Olga Čechová
Bohumila Doleželová
Allan Elgart
Róbert Gabriš
Krešimir Golik
Renato Guttuso
Thomas Hirschhorn
Institute of Anxiety
Viola Ježková
Ragnar Kjartansson
Alena Kučerová
Věra Merhautová

Milan Mikuláščík
Sonia Natra
Alice Nikitinová
Taring Padi
Naděžda Plíšková
Jean-Charles
de Quillacq
Hafiz Rancajale
Selma Selman
Jirka Skála
Eva Springerová
Elisabeth Subrin
Antanas Sutkus
Adriena Šimotová
Raša Todosijević
Otty Widasari

The Collection of
flint stones from
the Open-Air
Museum of Folk
Traditions and
Crafts in Bolatice

Marina Abramović, New York

b. Belgrade (Serbia), 1946

Thomas Hirschhorn, Paris

b. Bern (Switzerland), 1957

Raša Todosijević, Belgrade

b. Belgrade (Serbia), 1945



Raša Todosijević,
Decision as Art, 1973,
Performance, Belgrade.

The exhibition *Come Closer* presents works of art that, considering the year they were made, would be more accurately called historical (if we understand “contemporary” to mean the past ten or fifteen years). There are two reasons for this: Firstly, the exhibition follows its own particular themes through geographical and historical affects. Secondly, depending on what view they ascribe to history, exhibitions in general (not just this one) present audiences with certain ways of viewing works.

The common theme in these four videos and video performances by leading neo-avant-garde artists is the fact that their main medium of expression is the artist’s own body. During these self-harming performances, the body becomes a symbol – or, rather, a totem symbolizing art. Put simply, we can say that the function of a totem was to control the world and the forces that rule it. In this case, its function is to control the artistic process,

the product of these processes, and the institution of art. The exhibited artists consider these three components of artistic production to be alienated and disrupted. Under the watchful eye of their audience, they use this drastic, yet personally engaged and direct act, to make them accessible again, available for sharing and worthy of our faith and trust.

Art history and theory have tended to contrast the neo-avant-garde movement with realism. There are multiple reasons for this tendency, including the conventional nature of the language of art, its academic traditions, and last but not least the desire to remain comprehensible for the viewer – a desire that suited various authorities and power structures that were dependent on the sharing of ideological stories. The purpose of juxtaposing neo-avant-garde performance art with certain types of realism is to break down this unambiguous framework of interpretation. Are not the video performances unconventionally realist? Are not some realist works anti-academic in their use of archaic forms of representation recalling Romanesque or medieval art? Does not the historical experience of a country like Indonesia or the Philippines – where social realism was officially outlawed and forced underground and where the international neo-avant-garde was “official art” – upset our stereotyped notions regarding the universality of the avant-garde canon?

Marina Abramović

Thomas Lips (The Star), 1975-1993

Video, color, sound, 1' 13"

Rhythm 10, 1973-1993

Video, color, sound, 2' 20"

Thomas Hirschhorn

Thank You, 1995

Video, color, sound, 8' 20"

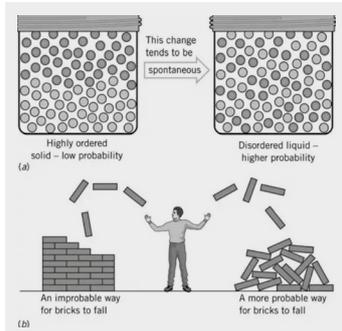
Raša Todosijević

What is Art, Marinela Koželj? / Was ist Kunst, Marinela Koželj?, 1978

Video, color, sound, 16' 20"

Atelier of Irreversible Change

The program and participants will be announced on an ongoing basis after the opening of the exhibition



The second law of thermodynamics

Located in the middle of the exhibition is a different kind of space where works of art are made *in situ* over the course of the exhibition, without any predetermined dimensions, techniques, media, or time. The project works with the concept of free improvisation, which has a long tradition in ancient, modern, and contemporary music – here transferred onto the presentation of visual art in a gallery setting. Other precursors are the *Merzbau* or the concept of *open form*. In view of the uncertain nature of the starting parameters, the course taken by the installation will depend on the relationships between the individual artistic intents and an artificially created collectivity without predefined rules. Even improvisation has its leitmotif or its *basso continuo*, a line around which the various parts are developed. This foundation grows from the interest in materiality, in the material tectonics and the materials' imagination, which over the past decade have been suppressed by an emphasis on ideas and concepts. This new interest in materialism is not purely poetic, but is accompanied by the discoveries of empirical science and technological progress, which do not view art separately but understand it within the ethical and political context. It is this intimate and highly immediate experience of the interconnectedness of living and non-living nature that the studio aims to share with the viewer.

Alžběta Bačiková, Prague

b. Hodonín (Czechoslovakia), 1988



The video *Lavish Issue* presents the Romany political scientist and human rights activist Edita Stejskalová through a staged visit to the Müller Villa in Prague in which the filmmaker creates a dialogue between her protagonist and Adolf Loos's famous modernist house – today a national cultural monument.

The building's interior and exterior design offer the possibility of a symbolic interpretation. The subdued facade, contrasted with its richly decorated interior, forms an excellent foundation for exploring the relationship between public and private. The villa and its luxury interior thus represent a high standard of living, while the fact that this originally private space is open to the public opens up questions regarding the accumulation or redistribution of cultural and other forms of wealth. The building's status as a monument of cultural heritage forces us to consider questions related to the sharing of goods and societal values. Visitors cannot touch anything or move it. The fact that the house cannot be used functionally because of its status as a museum only further encourages the imagination.

The staged video presents its protagonist in a ceremonial role. She is given an opportunity to give a short speech inside the villa in which she explores issues of social status, forms of social inequality, and the individual experience of moving through spaces with different cultures and languages.

Lavish Issue, 2020

Video, color, sound, 14' 30"

Eric Baudelaire, Paris

b. Salt Lake City, Utah (United States), 1973



Un film dramatique,
film still, 2019

Un film dramatique was created during regular periods of filming spanning four years. Baudelaire and his team worked with a group of volunteer students from the Dora Maar lyceum in the Parisian suburb of Saint-Denis, who were given cameras and taught the basic tenets of filmmaking. The collaborative search for subjects and the exploration of the cinematic medium are mixed with the everyday issues faced by students from the Parisian periphery: ethnicity, discrimination, equality, and the proper depiction of these issues in a “dramatic” film. During filming, it became increasingly clearer that the group of students involved in the filming process and the personal perspectives of the film’s protagonists had caused the film’s motif to become intertwined with the cinematic medium to create something other than a typical film where these elements remain separate. The participatory film presents a realistic picture of the world of young French people living on the “periphery of the republic” where social problems and challenges for the future are all concentrated in one place. In 2019, Baudelaire and his filmmaking collective received the Marcel Duchamp Award, which recognized important works by French artists or artists living in France.

You Can Take Your Time, 2019

An installation in 3 parts: video, color, sound; fabric,
dimensions variable

Lucy Beech, London

b. Hull (Great Britain), 1985



Thanks to its liberal laws, the Czech Republic has become a popular destination for foreign women who for various social or economic reasons have decided to undergo artificial insemination. And so this is where Lucy Beech’s film takes place. In a fictitious private clinic in a former state-run sanatorium, women bathe in strange yellowish liquids and inject themselves with hormones taken from the urine of mares or menopausal women. The main character comes to realize the extent to which artificial reproduction – especially through the use of human and animal hormones, which play a key role in this process – is dependent on a wide range of bodies: visible and invisible, human and non-human.

Reproductive Exile, 2018

4K (HD) video, color, stereo sound, 30’

Candice Breitz, Berlin

b. Johannesburg (South Africa), 1972



Depictions of birth are rare. The few images of birth that do exist, often exceed the boundaries of what we consider to be tasteful. Via her work, *Labour*, Candice Breitz considers the absence of images of birth within modern and contemporary art, indirectly raising questions about the romanticized and sterilized representation of birthing bodies within our culture. *Labour* contains documentary footage capturing the birth of several babies. The footage was shot by Breitz and is used in the installation with the full consent of the women depicted. The work invites us into intimate and intense proximity with the experience of birth.

At the same time, *Labour* puts forward a speculative proposal. In the spirit of radical feminist manifestoes, *Labour* imagines a utopian/dystopian future in which a matriarchal government is able to call women forward to volunteer their wombs, in order to protect society-at-large from acts of patriarchal violence—such as violence against women. In this imaginary future, enlisted volunteers (“Elite Reversal Agents”) commit to reversing the process of birth in order to withdraw authoritarian dictators and populists from the world, so as to protect the broader collective. *Labour* seems to suggest that the best approach to dealing with those who do damage to the social body, is to subject them to preposterously late abortion. Breitz’s work takes aim at a range of contemporary political leaders who have promoted laws and regulations that restrict women’s access to contraception or abortion, condemning them to involuntary pregnancy, parenthood, or illegal abortion.

Labour, 2019 (ongoing)

4-single channel video installation, color, sound, 4 × 2’.

Veronika Šrek Bromová, Prague

b. Prague (Czechoslovakia), 1966



Since first entering on the art scene in the early 1990s, Veronika Bromová has used her works to look at the intimate sphere of the female body. In her home performances, she stylizes herself as various archetypal figures in order to express states of nakedness, seduction, and emotional passion. She experiments and plays with personal identity, using transparent plastic strips and computer alterations to transform and deform various parts of the face and body. Her objects and kinetic sculptures relate loosely to the body as well: Cocoons, larvae, and other forms are created through their abstraction and their translation into the realm of fantasy and the imagination.

Bromová has spent the past ten years intensively working with live performances in which she combines the body with inspiration from shamanic rituals and the rituals of vernacular cultures in which she draws on her own intense experiences from returning to nature. At Chaos, the rural farmstead where she lives, she organizes “artistic eco-sociological” gatherings for people from various fields. With the advent of the internet, Bromová, like numerous other artists, began to work with digital platforms, including Instagram. Her stream rearranges and updates images and subjects from her entire body of work to create a personal visual narrative. During the exhibition, she will create an Instagram presentation for visitors and for her followers on Instagram.

@vero_srek_brom, 2020

Installation, series of digital photos
(instagram profile), mixed media

Olga Čecharová

b. Brno (Czechoslovakia), 1925

d. Prague (Czech Republic), 2010



Hanging Nude, 1948

In the drawings of Olga Čecharová, the female body is somewhat strangely and inappropriately arranged in space: hanging upside down, “levitating” above the ground, or holding its head while a liquid gushes from its chest and someone pulls it away. The female body, clearly distinguished by its sex characteristics from other bodies that bear no such distinctive marks, seems to stand apart from many things by its physicality alone. Čecharová is better known as an illustrator than an artist, having for instance long collaborated with various children’s magazines.

Hanging Nude, 1948

Brush and ink drawing, machine-made paper, 21.2 × 29.6 cm

Couple, 1949

Pen and ink drawing, machine-made paper, 20 × 24.5 cm

Conversation, 1949

Pen and ink drawing, machine-made paper, 20 × 26.5 cm

Collision, 1985,

Brush and ink drawing, machine-made paper, 80 × 60.2 cm

Bohumila Doleželová

b. Prostějov (Czechoslovakia), 1922

d. Telč, (Czech Republic), 1993



Gypsy Worker Building the Stalin Monument, 1954

Doleželová is known as “the painter of Czech gypsies,” and Romany are practically the only subject matter of her rich body of work. The paintings were made on the basis of realistic sketches from gypsy settlements: Doleželová drew much inspiration from French Post-Impressionism. One could say with some exaggeration that, among the Czech and Slovak Romany, Doleželová found the same virginal form of human society that Gauguin had found on his travels to Brittany, Tahiti, and Martinique. She took the ahistorical notion of a romantic idyll and placed it within the context Romany studies, which had begun to tell the historical tale of the exodus from India and the Romanies’ migration and wandering. The modern historical experience of Romanies living in the Czech lands was characterized by persecution and violence, which emerge in Doleželová’s paintings through existential tragedy. Many of Doleželová’s paintings are of women and children, with whom she more easily formed relationships and empathized. Her paintings also focus on the stylized ornamentation found on fabrics and clothing, or the colors in interiors and exteriors. The captivatingly colorful abstract motifs are a successful continuation of 20th-century avant-garde art’s rediscovery of “natural people” (Cubism), native cultures (Abstract Expressionism), and folk art (socialist realism), all of which renewed the influence of the magical in art.

Portrait of a Young Gypsy, 1950s

Oil on cardboard, 73 × 56 cm

Seated Married Couple, 1960s

Oil on canvas, 181 × 208 cm

Mother, 1962

Oil on canvas, 176 × 151 cm

Gypsy Children in Town, 1962

Oil on canvas, 176 × 151 cm

Portrait of Young Man, undated

Oil on plywood, 60 × 44.5 cm

Three Women with Children, 1950s

Oil on canvas, 145 × 104.5 cm

Dying Mother, 1960s

Oil on canvas, 153 × 252.5 cm

Gypsy Worker Building the Stalin Monument, 1954

Oil on canvas, 84.8 × 60.8 cm

Allan Elgart

b. USA

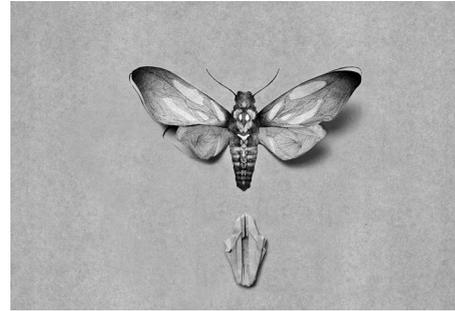


This short film exercise by FAMU student Allan Elgart from the United States is one of the most direct Czech films about homosexuality, at least prior to 1989. It shows a somewhat melodramatic conversation between two lovers (Ctibor Turban and Boris Hybner), one of whom wants to get married and start a family. Not much is known about the adventurer and bohemian Elgart, except that his study of film was apparently just a short period in his life. He studied gemology in the 1970s, took an interest in precious stones, and spent some time in Latin America. The National Film Archive also contains several other of Elgart's remarkable films from various genres, all of which share a strange combination of social criticism and a sense for the absurd or grotesque.

My Time Is Your Time Is Our Time – There Is No Time, 1966
Video, b/w, sound, 5'

Róbert Gabriš, Vienna

b. Hnúšťa-Likier (Czechoslovakia), 1986



From the series
Cyberlove 14,
The Moth, 2020.

The softness and fragility of Róbert Gabriš's drawings captures the emotional tension of the virtual world of online erotic dating apps. The poetic and erotic beauty of his close-up depictions of human sex organs, accompanied by various symbols, feel dreamlike and contrast sharply with the directness of the selected comments by and ads from the users of sex chats. The digital world of sex is seemingly open to all forms of sexual desire, including those that majority society is not entirely open to. But, as the drawings intimate, personal experience with sexual otherness does not make anyone more or less open to other types of otherness such as cultural or racial differences. In one of the images, a telephone display shows small pictures of heads. One of them is accompanied by the words: "This is me. I regularly delete my profile, causing me to lose all pictures and chat messages." The virtual space of sex is a space of excitement and loneliness, of sexual fulfillment on the one hand and emotional frustration on the other. During the coronavirus lockdown, when these drawings were made, physical, sexual contact with a new partner is a social taboo. Sex life outside the monogamy of cohabitation thus literally becomes something virtual and dreamlike.

From the series *Cyberlove 1–14*, 2020
14 sketchbook drawings, Fineliner 0.2 mm
and colored pencils on paper, 42 × 29,7 cm

Krešimir Golik

b. Fužine (Kingdom of Yugoslavia), 1922

d. Zagreb (Croatia), 1996



Croatian director Krešimir Golik's film is entirely without dialogue. Instead, we hear the sounds of the city, a factory, a village, and the incomprehensible speech of a young toddler that, although it spends most of its time locked inside its home, does not appear neglected. The main character is Smilja Glavaš, a twenty-two-year old worker living in a village near Zagreb who commutes into town to work at the Pobjeda (Victory) textile mill. She and her husband are not the only people to leave their young children alone like this. Because of a shortage of nurseries and preschools, many of the village women who have found work in the city are forced to leave their children at home or with neighbors. Smilja's day is long. Besides working at the factory and caring for her child, she must also look after the household, which means cooking, cleaning, and doing the laundry in her modest village home. The film, a unique historical document of the dual burden of working women in a socialist country, was an artistic contribution to the debate surrounding the distribution of housework and care in socialist societies

From 3 to 22, 1966

Film 35 mm, b/w, sound, loop, 14'

Renato Guttuso

b. Baghera (Sicily), 1911; d. Roma (Italy), 1987



National Gallery Prague,
exhibition view, 2008

Like Pablo Picasso, Diego Rivera, D. A. Siqueiros, and other left-wing artists living in the West, Guttuso was celebrated on both sides of the Iron Curtain. He had four solo exhibitions in Prague: in 1954 and in 1968, 1973, and 1979 at the National Gallery, which purchased his 1971 painting *News*. The 1973 exhibition was intended as a step towards normalizing relations with the Italian Communist Party, which had denounced the 1968 Soviet invasion and of which Guttuso was a leading representative (he became a senator in 1976).

News, which is partially made using a collage of newspaper clippings, confronts a reader of the news with the events that he is reading about. In an interview for the Czech media, Guttuso said: "Newspapers present us with what is happening in the world. They tell us that a crime has been committed somewhere, that innocent people have been shot. Although they state the facts, we do not feel the full essence of these facts; we do not fully realize that a person has been affected. That is why, in front of the newsstand, I have placed the figures of five people who have been shot and on whom the newspaper reports. If my painting speaks of just one particular case from a very particular time, then I have failed. Each work should always aim for something deeper, and I know I have succeeded when the one case that the painting depicts manages to touch on universal questions."

News, 1971

Collage on wood, oil, enamel,

3 panels: 325 × 149.5; 325 × 149.5; 325 × 137 cm

Institute of Anxiety, Prague and Hnátnice

Founded in 2018, the institute's members are Zuzana Blochová, Edith Jeřábková, Nela Klajbanová, Barbora Kleinhamplová, and Eva Koťátková



Public hearing of the Institute of Anxiety, Goethe-Institut in Prague, 2018

The Institute of Anxiety consciously exists on the boundary between art and activism. It was born out a need to focus on emotions, especially anxiety, as a social agent in relation to various social roles and sociological disciplines. The institute also tries to take a fresh view of the formats by which contemporary art communicates, and to come up with new, often inclusive and participatory approaches or to adopt formats from other areas. At the biennial, it has focused on the imagination as an important social agent and on the question of how to transcend the limits of what we are capable of imagining. Because in the end it is the imagination that is responsible for great discoveries, social change, and new models of shared practice, but also for the small and important joys of life. The imagination can be a tool for social change or a way of more fully experiencing the world around us. It can activate the senses and awaken our unused creative potential. For these reasons, the institute announced a call for entries for “stimulators of the imagination,” and at the exhibition it created a living archive of these instructions for physically and mentally stimulating the imagination.

A Public Hearing on the Matter of the Imagination

23 July 2020, 6–10pm

Strahov student cafeteria (“menza”), Jezdecká 1920, 160 17, Prague 6–Strahov

Our imagination ceases to develop because of the extensive influence that adults and educational institutions have on our knowledge and on expanding our world. By presenting us with stories of how things are, of what is and is not normal, what is and is not possible, they limit our perception and creativity. Besides losing our established stories, we also lose the ability to come up with alternative scenarios and merely adopt ingrained patterns of functioning. This process takes place in various areas of our lives – when cleaning house, during academic research, in marriage and other relationships, in social and political practice, in our free time. The format of the public hearing allows us to work with the subject of the imagination by briefly sharing knowledge, stories, visions, and experiences that are expressed through a range of verbal and non-verbal means. We will try to identify the limits of the imagination and to find surprising ways of moving beyond them.

The Limits of the Imagination

Open call: A collection of proposals for stimulating the imagination

We are announcing a public call for submissions of ideas for how to transcend the limits of the imagination in your area of interest or your profession. These “stimulators” of the imagination can take on a variety of forms: instructions in the form of text, drawings, collages, photographs, video, or audio; a recipe; a drawing of a tool; a description of a situation; or a formula. You can send your ideas via e-mail (iu@institutuzkosti.cz) or via regular mail: Institute of Anxiety, Pplk. Sochora 7, 170 00 Praha 7
More info about project: www.institutuzkosti.cz

Viola Ježková, Praha

b. (Czechoslovakia), 1979



The film's title is a reference to the intensive period of early motherhood, when the mother's body cannot be completely separated from her child's, and when the adult's life rhythm is determined by the unpredictable rhythm of the newborn and its basic needs requiring immediate gratification. This physically and mentally demanding time is characterized by strong physical sensations such as exhaustion and an intense sense of closeness, and this extreme experience is reflected in the film's aesthetic style, its sense of being out of time, and its repetition, in which reality and the imagination are intertwined and the two cannot be separated from each other.

My Body's Body, 2012
Video, color, sound, 24'

Ragnar Kjartansson, Reykjavik

b. Reykjavik (Iceland), 1976



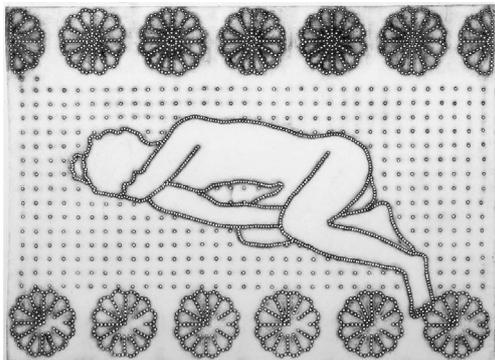
Scenes From Western Culture, Dinner (Jason Moran and Alicia Hall Moran), 2015

The video installations, films, and drawings of Icelandic artist Ragnar Kjartansson are closely tied to his activities as a performer and choreographer. These are characterized by the use of classical and contemporary theater methods and references to historical works of film and literature. As the titled indicates, *Scenes from Western Culture* looks at the tradition of genre paintings, which depicted familiar, unimportant scenes from the everyday life of various social classes. The explosion of “gallant” genre scenes of aristocratic life during the rococo period made such paintings synonymous with frivolous art. *Scenes from Western Culture* plays with the history of this genre by depicting scenes from various corners of the world that straddle the line between kitsch and truthful experience and that we, members of western society, associated with moments of joy, satisfaction, and fulfilment. The dreamlike idyll is nevertheless hit by tragedy in the form of the ruthlessly repeated shot of a burning mountain cabin, flames rising high to the sky. Within the context of the former Eastern Bloc, the work can be read as a metaphor for how we gaze or gazed (during the post-1989 transformation) to the West as an ideal horizon, as something we identify with, while somewhere, in some forest, a fire rages.

Scenes from Western Culture, 2015
Seven-screen installation of looping videos,
color, sound, dimensions variable

Alena Kučerová, Lhota u Staré Boleslavi

b. Prague (Czechoslovakia), 1935



Large Recumbent Woman, 1967

Alena Kučerová's unique graphic arts technique was originally inspired by necessity. Because of their low price, she began to buy cheap tin plates. These, however, were difficult to engrave, so she used her awl to make holes, to perforate them. Putting pressure on the plates created interesting shades, with each print remaining an inimitable original. The focal point of her prints is the human body, which sometimes appears clearly feminine, while at other times we cannot be so sure. The body bathes in a river or the ocean, it relaxes in the sauna, is lying down, or is touching other bodies. It is a body at rest, a body that is feeling well. The artist depicts intimate everyday situations of self-care and re-creation – things that are not necessarily available to everybody.

Large Recumbent Woman, 1967, perforated machine paper, 53.5 cm × 75.5 cm

Lions, 1968, perforated machine paper, 87.7 cm × 58.3 cm

Calendar, 1967, perforated machine paper, 88.5 × 58 cm

Larger Wave, 1969, perforated machine paper, 60.5 × 85.8 cm

At the Baths, 1967, perforated machine paper, 88.5 cm × 58.4 cm

Surface, 1980, perforated machine paper, 61.7 cm × 88 cm

Backwards Leap, 1981, perforated machine paper, 88 × 62 cm

At the Baths, 1967, perforated Sheet Metal, 77 × 54 cm

Sauna, 1971, perforated Sheet Metal, 77 × 54 cm

Věra Merhautová

b. Prague (Czechoslovakia), 1921

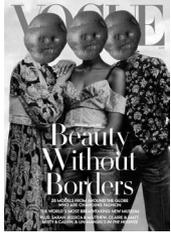
d. Prague (Czech Republic), 1996



Memory is politics, and except for Juraj Herz's 1985 film *The Night Overtakes Me*, Věra Merhautová's sculpture is the only memorial to the forgotten author, journalist, intellectual, activist, and politician Jožka Jabůrková, a leading figure of the prewar leftist women's movement and a member of Prague's town council. A member of the resistance during the Second World War, Jabůrková was sent to a concentration camp, where she was killed. Her memorial was originally unveiled in 1965 in a park at the intersection of Plzeňská and Pobělohorská streets in Prague's Košíře district, but it was removed in the 1990s. At the start of the millennium, it was erected in the Olšany Cemetery. The sculpture is Merhautová's best known work, but she also created numerous other sculptures in Prague, including *Music* in Prague-Malešice.

Jožka Jabůrková, undated
sculpture, fired clay, 112 cm

Milan Mikuláštk, Prague
b. Slavičín (Czechoslovakia), 1975



In his long-term series of collages titled *Makapansgat*, Mikuláštk works with interventions into the world of the mass media, pop cultural images, and current as well as historical photographs and figurative artworks. In transforming these images, he always takes the same approach: He replaces the unique face of celebrities, politicians, and models with the same “mask” and subsequently publishes the new image as an internet meme.

The mask that Mikuláštk pastes onto hundreds of images is the so-called “Makapansgat pebble,” also known as the “pebble of many faces.” Scientific research has shown that the grooves on the surface of the stone were not made by a hominid; they are the result of natural influences. Nevertheless scientists believe that the individual near whose remains it was found may have kept it because of its mimetic qualities. As a result, the pebble is often interpreted as the first known evidence of the concept of magic (art) among our ancestors (*Australopithecus africanus*). Mikuláštk’s work shows a connection between “new digital technology” and prehistory. The pebble of many faces recalls the emoticons that in recent years have become the most vibrantly growing global language of the internet because of their ability to quickly express a wide range of emotions, and thus of representing the writer’s views, beliefs, attitudes, and feelings. In this way, body language and facial expressions have become a part of the written text.

The project can be followed on the blog: makapansgat.tumblr.com

Makapansgat (Covers), 2016 (ongoing)
Video installation, series of digital collages,
dimensions variable

Sonia Natra, Tel Aviv
b. Bucarest (Romania), 1925



Sonia Natra studied at the Academy of Fine Arts in Bucharest (Nicolae Grigorescu Institute of Fine Arts) in the first half of the 1950s. At the time, the school was characterized by ideologically strict academic training based on the principles of socialist realism. After completing her studies, she spent a year in Prague as part of an exchange organized by the Union of Czechoslovak Fine Artists. During this time, she created the bust of a Czech girl, a simple sculpture that reflects an attempt at understanding or perhaps idealizing a foreign cultural environment.

The aim of including works from the collections of Prague City Gallery in the Bienale Matter of Art is to seek out affective relationships between the history of the art-collecting institution and several of the subjects explored by the biennial. With *Come Closer*, we have felt it important to emphasize (perhaps as part of our collective coronavirus therapy) that despite their complicated history, museums play an indispensable role in caring for items that mediate our collective cultural memory. In this sense the biennial should not just colonize the museum in one direction with newness, but should engage as a partner in dialogue and a catalyst for new ways of looking at postwar history.

Czech Girl, 1945–1961
Sculpture, plaster, 40 cm

Alice Nikitinová, Prague

b. Žatec (Czechoslovakia), 1979



The recent drawings of Alice Nikitinová, an artist firmly established on the local art scene, differ from her earlier work, which was dominated by painting. After the birth of her child, her artistic activities became intertwined with parenting, and so the exhibited drawings are not primarily art objects but tools of art therapy. The images enable Nikitinová to facilitate better communication between her child with special needs; their purpose is to develop speech and the ability to deal with social situations. They are also a diary of the time they spend together, and reflect everyday scenes from the life of an adult looking after a young child, which Alice accentuates in her typically modest manner. The drawings share with her earlier paintings an aesthetic of the everyday and a captivation with banal situations, with Nikitinová capable of capturing elements that transcend them.

A Diary for Romko, 2018–2020

Four notebooks, colored pencil and marker on paper,
dimensions variable

Alice Nikitinová in cooperation with her son Roman
Bookcase, 2020, Collage on colored paper, mixed media, 14.8 × 21 cm
Laundry, 2020, Collage on colored paper, mixed media, 14.8 × 21 cm
There's a Mouse in the Pantry, 2020, Collage on colored paper,
mixed media, 14.8 × 21 cm
Vacuum Cleaner, 2020, Collage on colored paper, mixed media,
14.8 × 21 cm
A Hair in the Porridge, 2020, Collage on colored paper, mixed media,
14.8 × 21 cm
Little Donkey, 2020, Collage on colored paper, mixed media,
14.8 × 21 cm
Indian, 2020, Collage on colored paper, mixed media, 14.8 × 21 cm
Bridge in Bratislava, 2019, Collage on colored paper, mixed media,
14.8 × 21 cm
The Mouse Is Crying Because It Got No Porridge, 2019,
Collage on colored paper, mixed media,
14.8 × 21 cm
A Pomelo on the Table, 2019, Collage on colored paper, mixed media,
14.8 × 21 cm
Romko on the Chair, 2019, Collage on colored paper, mixed media,
14.8 × 21 cm
Streetcar, 2019, Collage on colored paper, mixed media, 14.8 × 21 cm
Little Pig, 2019, Collage on colored paper, mixed media, 14.8 × 21 cm
Doll, 2019, Collage on colored paper, mixed media, 14.8 × 21 cm
Dad, 2019, Collage on colored paper, mixed media, 14.8 × 21 cm

Taring Padi, Yogyakarta (Indonesia)

Art collective based in 1998



The Taring Padi artists' collective was founded when its members occupied an empty university building in the town of Yogyakarta during the fall of the authoritarian Suharto regime in 1998. Since its founding, the collective has aimed for artistic production to be socially inclusive and democratic by using accessible language and easily reproduced media which eliminate the aura surrounding the original work of art. Taring Padi has produced series of woodcuts, reproductions, posters, murals, puppets, and banners related to social and political themes in postwar Indonesia.

Suharto's semi-military authoritarian regime came to power in 1965 through the bloody massacre of perhaps half a million Indonesian citizens who had been labelled supporters of the Communist Party of Indonesia (PKI). As a result, social realism found itself blacklisted as well, whereas abstract art enjoyed tolerance from the authorities. (A similar situation existed in the Philippines; see Patrick Flores's text in the biennial's anthology of texts.) Social realism was forced underground. After 1998, when Taring Padi demonstratively proclaimed its affinity to social realism, the content of their work not only activated the political views of passers-by but also tore down the taboos surrounding the memory of the massacre of leftists in the 1960s. For audiences from Eastern Europe, this reverse historical context breaks down the stereotyped image of realism as official art and calls into question the universal and almost ontological matter-of-factness with which we look at postwar Western avant-garde art as the only legacy on which to build the future of a new avant-garde movement.

Taring Padi Elections Posters, 2009

Series of posters, woodblock print on paper, 40 × 60 cm

Naděžda Plíšková

b. Rozdělov (Czechoslovakia), 1934

d. Prague (Czech Republic), 1999



Still Life, 1979

In her poetry and art, Naděžda Plíšková proclaimed with her typical biting irony and openness that she found the division of labor within the Czechoslovak family, where housework and care were exclusively women's domain, to be fundamentally oppressive and degrading for her as an artist. Her poems and paintings humorously but also entirely uncompromisingly depicted her personal experience as an artist, mother, and wife in socialist society, while her graphic works consciously focus on banal scenes from everyday life in socialist Czechoslovakia: glasses of beer, jugs of soup, ashcans. Images of a man before his served dinner or of a husband as an ironed shirt are critiques of the petit-bourgeois ideal of married life. For Plíšková, the personal truly was political, and her own joys and pains, her desires and frustrations formed the central themes of her work, a fitting indictment of Czech modern art, which never paid its debt towards female artists.

Cutlet, 1960, print, drypoint, paper, 77 × 63.5 cm

Manual for Negotiations, 1967, print, drypoint, paper, 51.5 × 69 cm

4 Portions of Tripe Soup across the Street, 1969, print,

etching, drypoint, machine paper, 77 × 63.5 cm

Ideal Sauce, 1968, print, etching, drypoint, handmade paper, 73 × 64.2 cm

My Husband, 1976, print, drypoint, handmade paper, 73 × 57.6 cm

My Mother, 1980, print, drypoint, handmade paper, paper,

74.5 × 65 cm, courtesy Prague City Gallery

Still Life, 1979, pen and ink drawing, machine paper, 60 × 46 cm

**Jean-Charles de Quillacq,
Sussac, Limousin and Zürich**
b. Parthenay (France), 1979



Group, 2019

The central element of de Quillacq's sculptures and sculptural installations is the use of specific materials and their intimate mutations, which the artist achieves by mixing unconventional essences usually associated with bodily functions or physical needs (urine, nicotine, paint sprayed from the mouth, etc.). Since 2011, he has frequently worked with epoxide, which he uses to create physical casts of his body or the bodies of willing participants. The collective nature of the creative act gives it a performative element that either involves a rough script, is entirely spontaneous, or combines these two approaches. The objects and installations are thus not "only" the result of a sculptural process that the artist can control. Although the sculptures are a combination of figural and abstract forms, they do not confront the viewer with a whole body. The fragmentary nature of the body parts, organs, and stimuli is explored not as the direct result of the growing influence of technology or biopolitics, but as a given of today's era. The yearning for completeness and for an integral body that viewers intuitively sense when looking at his work can only be fulfilled if we activate our imagination and work with our emotions.

Group, 2019

Installation, acrylic resin, sneakers, kneepad,
nylon stocking, rubber boot found in the sea, 79 × 40 × 44 cm

No Devil Beneath the Sea (Laurence), 2014

Epoxy on PVC, 57 × 25 × 9 cm

Hafiz Rancajale, Jakarta
b. Pakanbaru (Indonesia), 1978



In the immersive video projection *Fragmented Organism*, the viewer is confronted with a collage of at least two types of moving images. The archival films of the soldier J. C. Lamster, who in the early 20th century documented life in the Dutch colonies in the service of the Amsterdam-based Colonial Institute, and scenes from a studio currently inhabited by a group of Indonesian filmmakers and performers (Forum Lenteng, 69 Performance Club). The chaotic carrying of mirrors to create reflections and distortions of the surroundings is a much needed work, which the filmmakers perform in order to find a relationship to foreign (colonial) images of their own past. Again and again, the shared perspective that they construct from fragments of their divided cultural memory falls apart in their hands. But their undertaking is unexpectedly saved by the possibilities offered by film and by the formal editing of images and sound, which beyond the limits of words and concepts, build something like an organism of the imagination. Artist and documentary filmmaker Hafiz Rancajale is also a theorist and director of the Arkipel documentary film festival in Jakarta.

Fragmented Organism, 2020

Two channel video installation, color, sound,
dimensions variable

Selma Selman, Bihać and New York

b. Bihać (Bosnia and Herzegovina), 1991



The drawings of this artist and activist from Bosnia and Herzegovina explore her conflicting relationship to her own body, which is ineluctably influenced by social expectations, including those of the people closest to her. Her drawings depict bodily processes that have power over people but that can also be a source of energy. Some of the drawings depict traumatic relationships to the male body, with giant penises literally smashing women's bodies, while other images show intense, close relationships between various generations of women, mother and daughter, two bodies that literally cannot be separated from each other. Selma Selman's art, which is closely associated to her childhood and adolescence in a Romani settlement, can be understood as a commentary on hierarchies of power and on the relationships that Romani women experience and that inexorably form them deeply. At the same time, her art speaks a language that is comprehensible across cultures and that rejects the stereotyped, romanticizing images of Romani women found in Eastern European culture since time immemorial.

Superpositional Intersectionalism, 2019–2020

Series of drawings, colored pencils on paper, 35 × 43 cm

Superpositional Intersectionalism, 2019–2020

Drawing, colored pencils on paper, 80 cm × 7 m

Jiří (Jirka) Skála, Prague

b. Sušice (Czechoslovakia), 1976



Thank You For Ruling Us,
exhibition view
Šopa Gallery
in Košice (SK),
2019

“As I look at my mother today, her body stiffened and in pain as a result of the harsh tasks she performed for nearly fifteen years, standing on an assembly line attaching tops to glass jars, with only one ten-minute bathroom break each morning and another in the afternoon, I can't but be struck by what social inequality means concretely, physically,” the French intellectual Didier Eribon writes about his mother in his book of memoirs *Returning to Reims*. The photographs of Jiří Skála do not show any specific faces, and so the protagonists of his works remain anonymous. But they are real people who make a living through manual labor. Like Eribon, Skála is interested in their bodies, especially how they are affected by the repetitive tasks that they engage in every day. The photographs are blurry and hazy and feel unreal, dreamlike. They seem out of place at the exhibition; after all, galleries are traditionally a place for the upper middle class. In his work, Skála has long explored the relationship between labor and the socio-economic order. Above all, he is interested in the social status of precarious artistic work, which he often explores against the backdrop of the relationship his parents – former blue-collar workers – have had to art.

Thank You For Ruling Us, 2020

Inkjet print on paper, dibond board, 159 × 105 cm

Eva Springerová

b. Prague (Czechoslovakia), 1928; d. 1994



Slovak sculptor Eva Springerová left behind many works in the public space in both the Czech Republic and Slovakia. These include the tin relief *A Happy Life* at the polyclinic of Košice's Louis Pasteur University Hospital, or the sculpture *Girl with Ball* in Prague's Homolka II housing estate. Also in Prague, on Ječná Street, we find a memorial plaque made by Springerová commemorating the writer Božena Němcová. Springerová addressed “women's work” in many of her sculptures and reliefs, many of which are dominated by graceful female figures washing or hanging laundry, scrubbing a floor, or playing with small children. In the postwar art held in the Prague City Gallery collections, these motifs are frequently made by female artists.

Washerwoman, 1962

Sculpture, fibreglass, 25 × 45 cm

Elisabeth Subrin, New York City

b. Boston (United States), 1965



When Shulamith Firestone died in 2012 in her small New York apartment, her body was not found until several days later. Firestone had been a central figure of the second wave of American feminism, but she soon left the movement and spent the rest of her life struggling with mental problems. She wrote two books: *The Dialectic of Sex* is a radical feminist manifesto whose vision is still discussed today among academic and activist circles, while *Airless Spaces* is a minimalist autobiographical work of literature about the life of mental patients in institutions and outside them. Firestone originally wanted to be an artist, and decided to study painting in Chicago against the wishes of her Orthodox Jewish family. During her studies, she became the focus of a student documentary that, although never released, captured her at the key moment in life when she began to radicalize. When Elisabeth Subrin discovered the film in the 1990s while a student at the same art school, she felt a connection with the message of this thirty-year-old film. But Firestone refused to allow the film to be shown, which was one reason why Subrin decided to reshoot the documentary with the young actress Kim Soss as Firestone.

Shulie, 1997

Video, color, sound, 36' 38"

Antanas Sutkus, Vilnius

b. Kluoniškiai (Lithuania), 1939



Antanas Sutkus, a co-founder of the Lithuanian Association of Art Photographers, is considered a national pioneer in this medium. He has produced numerous long-term series, the most remarkable and best known of which, *People of Lithuania*, was begun in 1959. The selected photograph is from this series. In his subdued images, Sutkus captures people at work across the social spectrum. The exhibited works were made on his visits to a home for children with visual impairments. Sutkus's humanist photographs are sometimes interpreted as counter-images of the era's official propaganda in which society was always shown in an idealized manner. But *Blind Pioneer* possess as symbolic ambivalence – this captivating portrait of a blind child can be seen as a metaphor for the blindness of the authoritarian regime, or as a picture of someone looking to the future, someone who sees the future better than those who are overwhelmed by the visual sensations all around them.

Blind Pioneer, 1962

Photograph, b/w, 45.7 × 52.2 cm

Adriena Šimotová

b. Prague (Czechoslovakia), 1926

d. Prague (Czech Republic), 2014



Adriena Šimotová believed in the existence of a specifically feminine art, which she liked to describe using a metaphorical vocabulary. In her view, men were more interested in the goal than the journey that led there. Women are aware of the path they follow; sometimes they step wrong, turn one way or another, or turn around. It is less important for them whether they arrive at their goal. But these two paths are mutually equal. The central theme of Šimotová's work was the question of the human body, which she depicted primarily through her work with materials (paper, textiles) and her distinctive techniques such as crumpling, cutting, or layering the paper or textile. This approach gave her a more direct physical contact with the medium of her work than pencil or brush. The fabric figure of *Loneliness* is neither sitting nor lying down, but remains in a somewhat unnatural position. It is one of several inappropriate bodies at the exhibition. Is it the body of a living or a dead person? Is it the solitude of the dead or the sense of abandonment of those left behind?

Loneliness, 1977

Textile object, fabric, 128 × 96 cm

Otty Widasari, Jakarta
b. Balikpapan (Indonesia), 1973

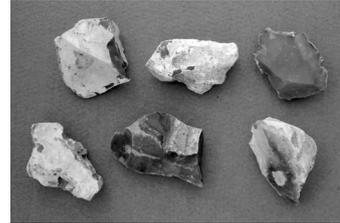


Otty Widasari's art (drawings, videos, performance art, etc.) is influenced by her media activism and her familiarity with the history of experimental and documentary film in Southeast Asia and beyond. Experimental and documentary film are also the focus of the ARKIPEL film festival, which Widasari helps to organize as a member of the Forum Lenteng collective. She documents her writing and screenplays and her study of politics and film through drawings that are part personal diary, part documentary record, and part field research. The series of drawings titled *KEI* was created on the basis of film recordings and photographs from the Indonesian media. It depicts the arrest of the well known crime boss John Refra Kei during the Covid-19 pandemic in the newly opened Jakarta metro. Kei was known for his armed offences and also for his religious conversion during his previous time in prison (2012–2019). After his release, he financed the construction of a church and charitable home in his hometown on the island of Kei.

KEI, 2020

Series of drawings, acrylic ink on paper, 35 × 27 cm

The Collection of flint stones from the Open-Air Museum of Folk Traditions and Crafts in Bolatice



Thanks to the activities of Jiří Dudek, a collector of minerals from Hlučín, and the local town government, in 2013 a permanent exhibition was opened at the Bolatice Open-Air Museum of Folk Traditions and Crafts consisting of more than 6,000 flint stones that Dudek collected in the Hlučín and Opava regions. A small portion of these stones are shown at our exhibition with the aim of introducing visitors to this material, which was highly valued in prehistoric times because it is easily worked and breaks into sharp flakes that make it ideally suited for the production of hand axes, knives, drill bits, and arrowheads. Flint consists for the most part of silicon dioxide. Most flint found in the Czech Republic comes not from local sources but was transported here from the Baltic region by glacial action. Although in the digital age flint has lost its utilitarian function, in our collective cultural memory it continues to evoke memories of the Stone Age. The human drive to collect made the collection possible and reflects our need for safety and our instinct for survival, which today's world is incapable of fulfilling and which reawakens our contact with the archetypal "lost" memory represented by the collected items. Today's hand axe (the mobile telephone or tablet) is similarly characterized by a rounded surface that hides the complexity of the entropy contained in broken shards. By reflecting on the tectonics of this fascinating egg-shaped object (which in mythology symbolizes the beginning of the world), human knowledge of geological, physical, tectonic, and other processes is rejoined with memory and contemporary politics.

Flint with small chips caused by a glacier,
flint with unidentified fossils

Prague Market / Hall 11, 17 & 19

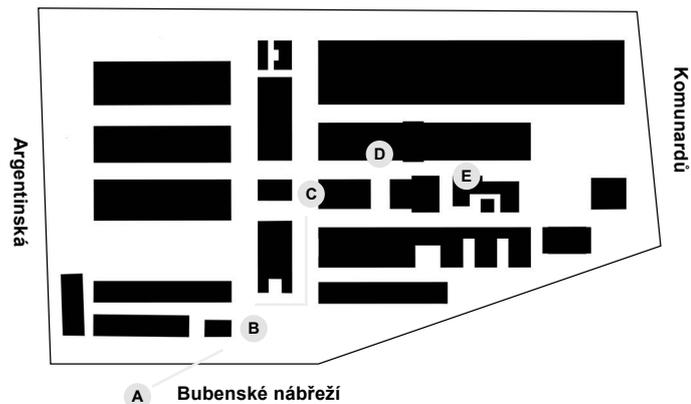
Bubenské nábřeží 306, 170 00 Prague 7



The protected heritage site of the Prague Market, a former meat processing facility, is located in the Holešovice district, with a distinguished industrial history. It was built between 1893 and 1895 according to the design of the architect Josef Srdínek, as the central slaughterhouse of the royal city of Prague. The design uses elements of Renaissance Revival and Art Nouveau. Since 1983 the area has been used as a marketplace, and today the area is undergoing yet another transformation in order to establish a multi-purpose space comprising shops, galleries, cultural venues, and a food court.

Artists:

Pauline Boudry,
Renate Lorenz / Hall 11
Alina Kopytsa / Hall 11
Anna Kravets / Hall 19
Mothers Artlovers / Hall 19
Iza Pavlina / Hall 11
Karol Radziszewski / Hall 11
Sung Tieu / Hall 17
Tuan Mami / Hall 17
Jiří Žák / Hall 17

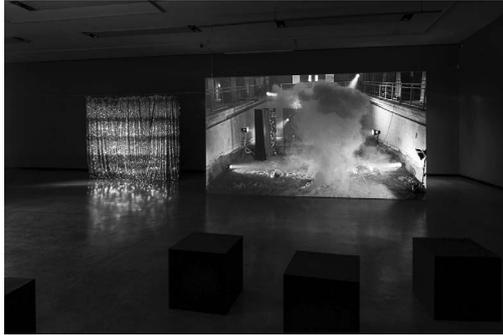


- A Pražská tržnice – tram station
- B Main entrance
- C Building / Hall 17
- D Building / Hall 11
- E Building / Hall 19

Pauline Boudry, Renate Lorenz, Berlin

b. Lausanne (Switzerland), 1972

b. Berlin (Germany), 1963



Opaque,
exhibition view
at the Kunsthalle
Wien, 2015

A curtain, two performers, inside the remnants of an old public swimming pool. The performers claim to be representatives of an underground organization. The curtain is set up for their anonymity. The public is long gone, the place seems abandoned. Once the curtain is removed, another one appears. This one, pink zebra, fuses the war technique of camouflage with the stylishness of gay fashion and becomes a showcase for the entrance of large amounts of smoke. The dense smoke perhaps stems from bombings, or it is set off as a signal during a political demonstration. Later a speech is delivered, based on a text by Jean Genet. Its topic? The desire for a proper faultless enemy. It opens up the question of how to move forward in a war or a fight for resistance without any declared and “visible” enemy.

Do the curtains and fumes grant the “right to opacity” (Edouard Glissant) to the bodies that they mask and disguise? Or do they blur the dividing lines between same and other, between accomplices and enemies?

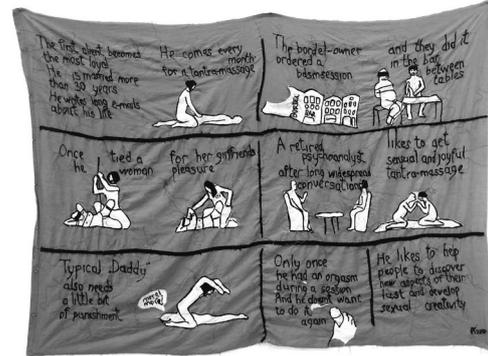
Opaque, 2014

Video Installation, 16mm film / HD, color, sound, 10'

Performance: Ginger Brooks Takahashi, Werner Hirsch

Alina Kopytsa, Zürich

b. Poliske (Ukraine), 1983



From the series
*Service, Tantra and
BDSM in Berlin
and Zurich* by Him,
2017.

Alina Kopytsa's embroidery explores the complicated nature of power relations, with a particular focus on the subversive role of sex within this context. Power imbalances and social inequalities are expressed in the relationship between female sex workers and their clients (the great majority of whom are men), who tend to hold a far higher position in the social hierarchy and can thus afford such services. Kopytsa's embroideries, however, show how sexual desire complicates this power imbalance: The clients are vulnerable subjects yearning to be entirely in the power of the sex worker, if only for the limited time they spend together. Kopytsa's collages, made with used bedsheets and underwear, are based on actual interviews with sex workers throughout Europe.

From the series *Service*, 2017–2019

Seven embroidered bed sheets, collage on textile,
dimensions variable

Anna Kravets, Kiev
b. Sumy (Ukraine), 1988

Stuttering, awkward silences, and unanswered questions are not superfluous material that must be removed. Anna Kravets likes to dwell in places where language fails. They are important for her because they highlight the power dynamic behind interpersonal relationships that otherwise remain hidden. What does it mean to speak for someone else? What responsibility do we take on? Where is the line between art and interpersonal encounters and dialogue, and what might they have in common? Kravets is a professional listener who lets herself be carried away by the stream of words. She listens, records, and edits many voices into one single voice that speaks, reads, or tells a story. She shows the act of recording, questions the various phrases and labels that we are accustomed to using without thinking about them, and circles around the things left unsaid.

Podcast, 2020

Six audio episodes in a loop, length variable



Mothers Artlovers, Prague, Brno
Founded in 2016

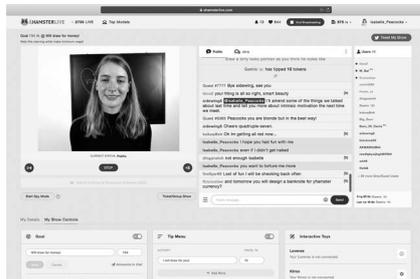


Mothers Artlovers is conceived as a collective social sculpture, a place for meeting and debate, an interactive installation, and a playroom and studio for children and their parents all in one. During the biennial, the studio will create *Urban Jungle*, an installation created jointly through workshops and other activities for parents and children. There will also be debates on social issues, a performance festival for children, a rap workshop, a regular children's program with childcare, and more.

Urban Jungle, social installation, 2020

Workshops, discussions, performances and activities for parents and children → Community Program p. 19

Iza Pavlina, Celje
b. Celje (Slovenia), 1991



Hustler, 2019,
performance,
9th Triennial of
Contemporary
Art U3 – Dead and
Alive, Moderna
galerija, Ljubljana

Iza Pavlina has been interested in the field of virtual porn since her time as a student at Ljubljana's Academy of Fine Arts, from which she graduated in 2015. Since then, she has created thirteen videos in which she engages in erotic play involving masochism, cyanthropy (sexual satisfaction involving dogs), coprophilia, zoophilia, and fetishes involving rubber objects, mud, leather, etc. Although her videos have been shown at exhibitions of contemporary art, they were primarily created for popular porn sites such as Pornhub, Xhamster, and XVIDEOS, where they have been viewed by tens of thousands of visitors (one has been viewed more than a million times) and where Pavlina moderates viewer discussion. Her online performance *Hustler* (2020) takes the same extreme approach: For this piece, she appears in a live porn chat during which she uses various aids to simulate sexual activity while responding to viewers' requests in real time.

Besides this highly personal exploration of the industry of online sexual desire, Pavlina's work also looks at questions related to the economic status of young art school graduates. Statistics show that this group is economically at risk, and as her own experience shows, pornography has offered her a more realistic way of earning money than contemporary art. This raises the question of the conditions under which virtual sex workers operate, about which we know very little and which Pavlina is interested in during the online group chats.

Hustler, 2020
Video documentation of performance, 1h

Karol Radziszewski, Warsaw
b. Białystok (Poland), 1980



In the revolutionary year 1989, nine-year-old Karol Radziszewski drew pictures in his notebooks: princesses, mermaids, dresses, and clothing. He himself explains that these sketches essentially confirmed his burgeoning queer identity. These pictures, redrawn as large-format images on a wall, offer insight into the feelings of a young Polish boy with a non-conformist sexual identity growing up in the conservative environment of eastern Poland, in a country where homosexuality nevertheless had been decriminalized as far back as 1932 (by comparison, Czechoslovakia did not follow suit until 1961). Radziszewski's artistic and archival practice brings individual experiences and emotions, previously suppressed or ignored by official history, to the surface as political questions that, among other things, touch on the forgotten lives of LGBT+ people in Eastern Europe prior to 1989. Time does not flow in a line, and the adult artist's work is also an expression of his childhood self, and his childhood under socialism is difficult to separate from his adulthood under capitalism.

1989, 2020
Mixed media installation, wall painting, dimensions variable

Sung Tieu, Berlin

b.Hai Duong (Vietnam), 1987



Black-and-white images of the natural landscape alternate with images of the human skin and short poetic slogans referencing phrases associated with the Vietnam War: the names of the military operations, military ships, and types of military experts. Shots of a mountainous landscape that was in the past targeted by chemical attacks aimed at decimating the communist guerrillas hiding there are placed next to images of a man having his skin whitened. We can argue about the legacy of colonialism, which even today seeps into the way the Vietnamese people see themselves, or speculate about the role of traumatic memories etched deep under the skin that cannot be simply peeled off. The relationship between these images of the present, all of which somewhat vaguely refer to the past, are not entirely clear – thus, the field for interpretation remains open. But the film does not challenge us to look for definite answers; instead, it offers us a space for audiovisual contemplation and for immersing ourselves into the images and sounds.

Memory Dispute, 2017

HD video, b/w, sound, 22' 42"

Tuan Mami, Hanoi

b. Hanoi (Vietnam), 1981



His work is inspired by the story of his childhood friend, Mr. Cuong, who even after twenty years in the Czech Republic does not feel at home here, and – faced with a variety of existential difficulties – yearns to return to Vietnam. Although the Czech media present Vietnamese integration as a successful example of integration, Mami's work highlights darker, more complex, and more ambivalent aspects of the life of the Vietnamese community. Similarly, AVU student Minh Thang Pham's performative projects in which he involves his family explore the communications and emotional barriers that exist between the first and second generation of Vietnamese immigrants. For their joint project at the Holešovice market, they have decided to create a multipurpose community space, a mobile Vietnamese grocery store with the inventory from an out-of-business Vietnamese shop that is also a hostel and bar. To this installation, they have added their own art works and projects. Until last year, the Prague Market was mostly associated with Vietnamese-run market stalls, and the market (and Prague 7) are one center of Prague's Vietnamese community. The project can thus be seen as not only an exploration of Czech-Vietnamese coexistence but also as a commentary on the market's transformation as the market stalls slowly disappear.

Tuan Mami in collaboration with Minh Thang Pham (b. 1997)
Confusion is Chaos Buried, 2019–2020

Site-specific installation and video, color, sound,
dimensions variable

Jiří Žák, Prague

b. Gottwaldov, Zlín (Czechoslovakia), 1989



Jiří Žák's video installation is a poetic tale of a man who we get to know as a sensitive individual with artistic interests and ambitions, and also as someone with an interest in weapons. A combination of family ties and the social and political context in which he lives lead him to decide to commit a violent act. The installation is inspired by actual events, but it nevertheless blends fact with fiction. It is thus a distinctive reflection on our country's post-communist transformation, with a focus on its wilder, more criminal side. In the main role are the Musela brothers, weapons manufacturers. The younger Pavel, nicknamed the "king of the weapons industry," was involved in the controversial privatization of the Most Coal Company in the 1990s. In 2008, he was found in the woods near Zlín under suspicious circumstances, with serious, permanent brain injuries. His older brother Karel, among other things a passionate landscape painter, was convinced that Pavel was attacked by people from a rival weapons company, and so he decides to avenge him.

It Was Probably Our Karel, She Said, 2020
Video, color, sound, 23'

Nádraží Holešovice station / Underpass

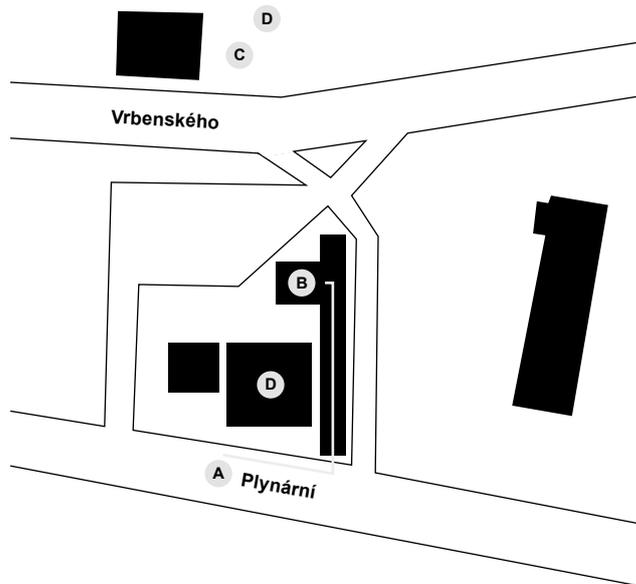
Plynární 21, 170 00 prague 7



The underpass is located in the northern area of the district of Holešovice and is a part of a larger transport hub that comprises train, bus, subway and light rail stations. In the process of the development of the structure, one of the oldest Prague districts named Zátory was demolished. Nowadays the area is rapidly gentrifying, consequently numerous industrial buildings and facilities give way to new developments and the district has become one of the most sought-after real estate areas of Prague.

Artists:

Indefinite Collective



- A Nádraží Holešovice – tram station
- B Underpass access – stairs
- C Underpass access – ramp
- D Nádraží Holešovice – Metro C

Indefinite Collective, Prague

Initiated by Volodymyr Kuznetsov



The mural was initiated by Volodymyr Kuznetsov, a Ukrainian artist interested in consensual grassroots citizens' activities that come up with new forms of social practice and co-existence. These questions are reflected not only in the subjects of his drawings, paintings, videos, and textiles, but also in his approach to realizing his projects. Sometimes, his works inhabit gallery spaces, other times they find themselves outside the gallery walls. The mural carried out by a collective of activists and artists is inspired by recent events in the history of the Czech squatting movement. At the center of the artists' attention is squat Milada (1997–2009) located in Prague's Libeň district and the autonomous social center known as Klinika, which from 2014 to 2017 operated in a former pulmonology clinic in the city's Žižkov district and was at the center of a conflict between left-wing activists, politicians, and city and state government representatives.

Indefinite Collective in cooperation with Barbora Bažantová
All Power to Imagination! Public Tribute to Grassroots Collectives, 2020

Wall painting, dimensions variable

Panorama Hotel Prague (PHP)

Milevská 1695/7, 140 63 Praha 4



The Panorama Hotel Prague is a 4-star hotel situated on the Pankrac plain in Prague. The 24-story hotel, designed by the architects Alois Semela and Vlado Alujevič, is 79 meters tall. Its construction commenced in 1979 and was finished 4 years later. Upon its completion, the hotel became the second tallest building in the area of Pankrác, which has undergone a major transformation since the 1990s. Nowadays the hotel is part of a complex comprising high-rise buildings, office & conference spaces and a retail area.

DBK Budějovická / Shopping Mall Plaza (DBK)

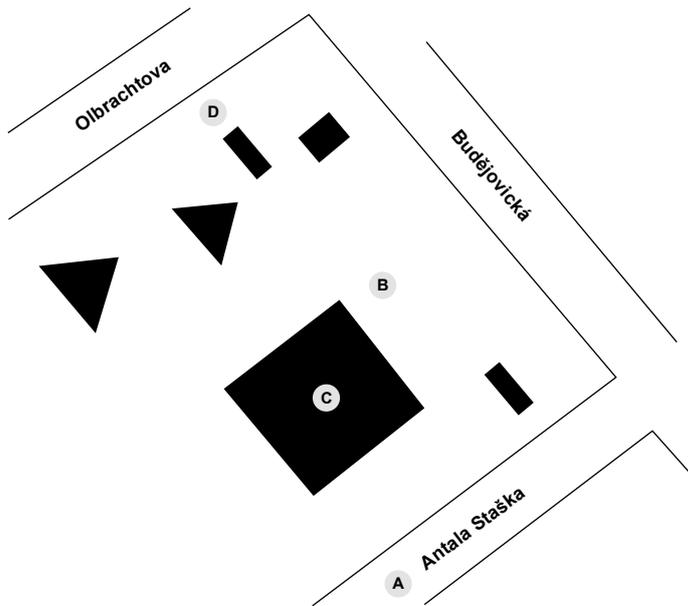
Milevská 1695/7, 140 63 Praha 4



The DBK building was opened to the public in 1981 as 'Dům bytové kultury' (House of Interior Design). The eight-storey building was designed by the architect Věra Machoninová and is exceptional not only for its form, but also for the used materials, such as the wind-proof steel Atmofix, aluminium and concrete. Several art installations were also part of the design, such as a round-shaped decoration made out of concrete. The building has undergone several phases of reconstruction and served various purposes – in the early 1990s it served as the first Czechoslovak branch of IKEA, and later it became known as the Prior department store. In 2006 the building underwent a renovation in order to modernize the shopping areas, improve its technical condition and make it accessible and barrier-free. In the same year, the building also returned to its original name of DBK.

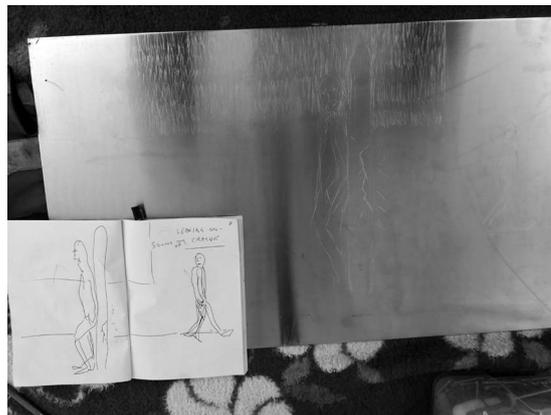
Artists:

Jesper Alvaer,
Isabela Grosseová



- A Budějovická – bus station
- B *Stele*, 2020 (copper engraving) / Shopping Mall Plaza
- C DBK Budějovická / Shopping Mall
- D Budějovická station – metro C

Jesper James Alvaer,
Isabela Grosseová, Prague / Oslo
b. Copenhagen (Denmark), 1973
b. Prague (Czechoslovakia), 1976



Jesper Alvaer and Isabela Grosseová are a Czech-Norwegian artistic duo whose work has long explored what qualities (institution, aura, originality) differentiate art objects from non-art objects and how the rules for artists' behavior differ from those that apply to viewers. Grosseová and Alvaer do not see the work of art as the final objective of artistic work but as an excuse to create situations in which the traditional originality of the artwork is replaced by the originality of the viewing experience. Their works transform the gallery space from a place where artworks are put on aesthetic display into a place where, helped along by the artists, viewers' specific abilities result in the creation of a "thing," a work of art, or a story, and this output de facto replaces the art object. For instance, at the 2015 exhibition *Competence* at Fotograf Gallery, they exhibited not a single work of art. The starting impulse was a hand drawing that every viewer did themselves. After listening to an audio recording, viewers went through a meeting with a coach, who used the drawing and the experience of listening to the recording to guide them towards their own narrative of what they experienced at the exhibition.

For *Come Closer*, Alvaer and Grosseová have created a new project inspired by their captivity with Jaroslava Brychtová and Stanislav Libenský's glass sculpture *Flower* (1982), which was originally commissioned for Budějovice Square in Prague. The sculpture was damaged in the 1990s and has since disappeared. Through advertisements, including a billboard, Alvaer and Grosseová found people who remembered the sculpture. In meetings with these people, they asked them to share their memories associated with this place and the glass sculpture. The respondents half-consciously created a physical footprint of these memories on copper plates that the artists used to create copper copies of the lost sculpture.

Audience without Artwork, 2020

An installation and performative project in three parts, Dimensions variable

A living installation, 2020

The performative project is open to a limited number of viewers, 3 people / 30 min
Venue: Panorama Hotel Prague

Stele, 2020

Sculpture, copper engraving, 215 × 30 cm
Copper plates engraved with memories of the lost sculpture *Flower*.
Venue: DBK Budějovická / Shopping Mall Plaza, Panorama Hotel Prague and Prague City Gallery

Billboard, 2020

PVC banner, color print, 6.9 × 12.1 m
Location: Facade above the main entrance of the DBK Budějovická / Shopping Mall

Seznam děl / List of works

MARINA ABRAMOVÍČ

— *Thomasovy rty* (Hvězda) / *Thomas Lips* (The Star), 1975–1983 • Video, barva, zvuk / *Video, color, sound*, 1' 13"
— *Rythmus 10* / *Rhythm 10*, 1973–1993 • Video, barva, zvuk / *Video, color, sound*, 2' 20" • Všechna díla majetek / *All works courtesy Marina Abramović*; Fonds régional d'art contemporain de Lorraine – FRAC

ATELIÉR NEVRATNÉ ZMĚNY /

ATELIÉR OF IRREVERSIBLE CHANGE

— Účastníci i program budou průběžně oznamováni po zahájení výstavy / *The program and participants will be announced on an ongoing basis after the opening of the exhibition*

JESPER ALVAER, ISABELA GROSSEOVÁ

— *Diváci bez uměleckého díla / Audience without Artwork*, 2020 • instalace a performativní projekt oitech částech / *An installation and performative project in three parts*

— *Živá instalace / A living installation*, 2020 • Performativní projekt / *Performative project*, 3 osoby / person / 30 min
— *Stéla / Stele*, 2020 • Socha, mědiryt / *Sculpture, copper engraving*, 215 × 30 cm • Méděné desičky nesoucí ryté kresby pamětníků ztracené sochy Květ / *Copper plates engraved with memories of the lost sculpture Flower*

— Plakátový billboard / *Billboard*, 2020 • PVC banner, barvený tisk / *PVC banner, color print*, 6.9 m × 12.1 m
• Mejetek / *Courtesy Jesper Alvaer, Isabela Grosseová* • Dílo vzniklo s podporou biennale Ve věci umění, firmy Méd' Povrly a.s., členská skupiny MTX Group, Městské části Praha 4, Ministerstva kultury České republiky, Obchodního centra DBK Budějovická, Office for Contemporary Art Norway – OCA a Panorama Hotel Praha / *Commissioned and coproduced by Biennale Matter of Art, with support from the Office for Contemporary Art Norway – OCA, Ministry of Culture of the Czech Republic, Panorama Hotel Prague, Méd' Povrly a.s., a member of the MTX Group, DBK Budějovická shopping center, and the Prague 4 municipal district*

ALŽBĚTA BAČÍKOVÁ

— *Slavnostní problém / Lavish Issue*, 2020 • Video, barva, zvuk / *Video, color, sound*, 14' 30" • Protagonistka / *With: Edita Stejskalová* • Hlas průvodkyně / *Voice of guide: Ivana Vostáříková* • Kamera / *Camera: Štěpán Pech, Michal Blecha* • Dron / *Drone: Tomáš Mertlík* • Zvuk / *Sound: Jakub Jurásek* • Hudba / *Music: Jakub Janšto* • Sřtíh / *Editing: Kristýna Bartošová* • Kostým / *Costumes: Pavel Berký* • Make-up: *Eva Svobodová* • Intertýr / *Interiors: Müllerova vila / Villa Müller* • Spolupráce a podpora / *A Collaboration with: Anežka Bartolová, Anna Davidová, Vřt Havráněk, Veronika Janatková, Markéta Jonášová, Miloslav Voříšek* • Mejetek / *Courtesy Alžběta Bačíková* • Dílo vzniklo s podporou biennale Ve věci umění, Biofilms rental, Ministerstva kultury České republiky, Muzea hlavního města Prahy a Nadace Rosy Luxemburgové. *

Commissioned and co-produced by Biennale Matter of Art, with support from the Biofilms rental, the Ministry of Culture of the Czech Republic, the City of Prague Museum and the Rosa Luxembourg Foundation.

ERIC BAUDELAIRE

— *Můžeš si dát na čas / You Can Take Your Time*, 2019
• Majetek / Courtesy Eric Baudelaire • Instalace o třech částech / *An Installation in three parts*:

1. *Předehra k Filmovému dramatu / Prelude to Un film dramatique*, 2019 • Video instalace, barva, dva zvukové kanály / *Video installation with two sound channels*, color, 13' • Obraz and zvuk / *image and sound*: Anida Alt Abdesselam, Ambrine Belarbi, Andres Castro Henao, Assia Chaihab, Melinda Damis, Alyssa David, Dafa Diallo, Océane El Faqir, Sabou Fofana, Gaëtan Gichtenaire, Lina Ikhlef, Bintou Kamate, Guy-Yanis Kodjo, Ibrahima Konate, Basile Leignel, Gabriel-David Pop, Aïssé Sacko, Rabyatou Saho, Mohammed Samassa, Fatimata Sarr, Manelle Zigh • Édifice a prostorové řešení / *Editing and spatialisation*: Claire Atherton
2. *Filmové drama / Un film dramatique*, 2019 • HD video, barva, prostorový zvuk / *HD video, color, stereo sound*, 1h 54' • Spolupráce / *A collaboration with*: Anida Alt Abdesselam, Ambrine Belarbi, Andres Castro Henao, Assia Chaihab, Melinda Damis, Alyssa David, Dafa Diallo, Océane El Faqir, Sabou Fofana, Gaëtan Gichtenaire, Lina Ikhlef, Bintou Kamate, Guy-Yanis Kodjo, Ibrahima Konate, Basile Leignel, Gabriel-David Pop, Aïssé Sacko, Rabyatou Saho, Mohammed Samassa, Fatimata Sarr, Manelle Zigh

3. *Tak krásný jako Buren, jen zdálky / As Beautiful as Buren But Further*, 2019 • Vlnka Dafa Diallo / *Flag by Dafa Diallo*

LUCY BEECH

— *Reprodukční exil / Reproductive Exile*, 2018 • 4K (HD) video, barva, prostorový zvuk / *4K (HD) video, color, stereo sound*, 30' • Majetek / *Courtesy Lucy Beech*

PAULINE BOUDRY, RENATE LORENZ

— *Mlhavost / Opaque*, 2014 • Video instalace, film 16mm / *HD, barva, zvuk / Video Installation*, 16mm film / *HD, color, sound*, 10' • Performance: Ginger Brooks Takahashi, Werner Hirsch • Kamera / *Director of Photography*: Bernadette Paassen • *Zvuk / Sound*: Johanna Wienert • *Fotografie / Set Photography*: Andrea Thial • *Korekce barev / Color Correction*: Matthias Behrens (Wavelline) • *Sound Design*: Rashad Becker • *Majetek / Courtesy* Pauline Boudry, Renate Lorenz; Fonds régional d'art contemporain de Lorraine – FRAC

CANDICE BREITZ

— *Porod / Labour*, 2019 (pokračující projekt / ongoing) čtyřkanálová videoinstalace, barva, zvuk / *Four channel video installation, color, sound*, 4 x 2' • *Majetek / Courtesy* Candice Breitz; KOW Berlin

— *Porod / Labour (PMURT)*, 2017 • Jednakanálová videoinstalace, barva, zvuk, smýčka / *Single channel video, color, sound, loop*, 2'

— *Porod / Labour (NABRO)*, 2019 • Jednakanálová videoinstalace, barva, zvuk, smýčka / *Single channel video, color, sound, loop*, 2'

*2

BOHUMILA DOLEŽELOVÁ

— *Portrét mladého cirkána / Portrait of a Young Gypsy*, 50. léta / 1950s
• *Olaj na lepence / Oil on cardboard*, 73 x 56 cm
• *Sedící manželé / Seated Married Couple*, 60. léta / 1960s • *Olaj na plátně / Oil on canvas*, 181 x 208 cm
— *Matka / Mother*, 1962 • *Olaj na plátně / Oil on canvas*, 176 x 151 cm

— *Církánské děti ve městě / Gypsy Children in Town*, 1962 • *Olaj na plátně / Oil on canvas*, 176 x 151 cm
— *Portrét mladého muže / Portrait of Young Man, nedotováno* • *Olaj na překližce / Oil on plywood*, 60 x 44.5 cm
— *Tři ženy s dětmi / Three Women with Children*, 50. léta / 1950s • *Olaj na plátně / Oil on canvas*, 145 x 104.5 cm
— *Umírající matka / Dying Mother*, 60. léta / 1960s
• *Olaj na plátně / Oil on canvas*, 153 x 252.5 cm • *Všechna díla majetek / All works courtesy* Muzeum romské kultury / *The Museum of Romani Culture*
— *Církánský dělník na stavbě Stalinova pomníku / Gypsy Worker Building the Stalin Monument*, 1954 • *Olaj na plátně / Oil on canvas*, 84.8 x 60.8 cm
• *Majetek / Courtesy* Galerie hlavního města Prahy / *Prague City Gallery*

ALLAN ELGART

— *Můj čas je tvůj čas je náš čas není čas / My Time Is Your Time Is Our Time – There Is No Time*, 1966 • *Video, číb, zvuk / Video, bw, sound*, 5' • *Majetek / Courtesy* Národní filmový archiv; FAMU – *Filmová a televizní fakulta Akademie múzických umění v Praze / National Film Archive; Film and TV School of the Academy of Performing Arts in Prague*

— *Porod / Labour (NITUP)*, 2019 • Jednakanálová videoinstalace, barva, zvuk, smýčka / *Single channel video, color, sound, loop*, 2'

— *Porod / Labour (ORANOSLOB)*, 2019 •

Jednakanálová videoinstalace, barva, zvuk, smýčka / *Single channel video, color, sound, loop*, 2'

VERONIKA ŠREK BROMOVÁ

— *@vero_srek_brom*, 2020 • Instalace, série digitálních fotografií (Instagramový profil), kombinovaná technika, různé rozměry / *Installation, series of digital photos (instagram profile), mixed media, dimensions variable*

• *Majetek / Courtesy* Veronika Šrek Bromová

OLGA ČECHOVÁ

— *Všicí akt / Hanging Nude*, 1948 • *Kresba štetcem tuší, strojní papír / Brush and ink drawing, machine-made paper* / 21.2 x 29.6 cm
— *Dvojice / Couple*, 1949 • *Kresba perem tuší, strojní papír / Pen and ink drawing, machine-made paper*, 20 x 24.5 cm

— *Rozhovor / Conversation*, 1949 • *Kresba perem tuší, strojní papír / Pen and ink drawing, machine-made paper*, 20 x 26.5 cm
— *Náraz / Collision*, 1985 • *Kresba štetcem tuší, strojní papír / Brush and ink drawing, machine-made paper*, 60 x 60.2 cm • *Všechna díla majetek / All works courtesy* Galerie hlavního města Prahy / *Prague City Gallery*

*3

RÓBERT GABRIŠ

- Série *Cyberláška 2/ Cyberláška 1, Party.*, / From the series *Cyberlove 2/ Cyberlove 1, Party.*, 2020 • Kresba, Fineliner 0.2mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 2, Hledání pravé lásky/* From the series *Cyberlove 2, Looking for: the ultimate love*, 2020 • Kresba, Fineliner 0.2mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 3, Party 2/* From the series *Cyberlove 3, Party 2*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 4, Včelí úl/* From the series *Cyberlove 4, Bee hive*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 5, Chci souložit/* From the series *Cyberlove 5, I want to fuck!*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 6, Láska nezná hranic/* From the series *Cyberlove 6, No limits in love*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 7/* From the series *Cyberlove 7, Well cum to my gloryholes*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings,*

Fineliner 0.2 mm and colored pencils on paper,

- 42 × 29.7 cm
- Série *Cyberláška 8 /* From the series *Cyberlove 8, Selma*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 9, Večírkové hry, omalovánky /* From the series *Cyberlove 9, Partygames, Coloured book*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 10, Šťastně spolu /* From the series *Cyberlove 10, Happy together*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 11, Opětovaná láska /* From the series *Cyberlove 11, Mutual Love*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 12, Nahraj foťku /* From the series *Cyberlove 12, Upload photo*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm
- Série *Cyberláška 13, 100% hry /* From the series *Cyberlove 13, 100% games*, 2020 • Kresba, Fineliner 0.2 mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm

*4

— Série *Cyberláška 14, Míra /* From the series *Cyberlove 14, The Moth*, 2020 • Kresba, Fineliner 0.2mm a barevná tužka na papíru / *Sketchbook drawings, Fineliner 0.2 mm and colored pencils on paper*, 42 × 29.7 cm • Všechna díla majetek / *All works courtesy* Róbert Gabriš

KREŠMIR GOLIK

- *Od 3 do 22 /* From 3 to 22, 1966 • Film 35 mm, čb, zvuk, smýčka / *Film 35 mm, b/w, sound, loop*, 14' • Majetek / *Courtesy* Ustanova Zagreb film

RENATO GUTTUSO

— *Zprávy / News*, 1971 • Koláž na dřevě, olej, lak, tři panely / *Collage on wood, oil, paint three panels*: 325 × 149.5; 325 × 149.5; 325 × 137cm • Majetek / *Courtesy* Národní galerie Praha / *National Gallery Prague*

THOMAS HIRSCHHORN

— *Děkuji / Thank You*, 1995 • Video, barva, zvuk / *Video, color, sound*, 8' 20" • Majetek / *Courtesy* Thomas Hirschhorn; Fonds régional d'art contemporain de Lorraine – FRAC

INSTITUT ÚZKOSTI / INSTITUTE OF ANXIETY

— Sbíрка návrhů k drážběni imaginace / *A collection of Proposals for the Stimulants of Imagination*, 2020 • Instalace, kombinovaná technika, různé rozměry / *Mixed media installation, dimensions variable* • Majetek / *Courtesy* Institut úzkosti; autorzy a autoři zaslaných návrhů / *Institute of Anxiety; authors of submitted proposals* • Dílo vzniklo s podporou blaněle Ve věci umění a Ministerstva kultury České republiky /

Commissioned and coproduced by Biennale Matter of Art, with support from the Ministry of Culture of the Czech Republic

VIOLA JEŽKOVÁ

— *Tělo mého těla / My Body's Body*, 2012 • Video, barva, zvuk / *Video, color, sound*, 24' • Majetek / *Courtesy* Viola Ježková; FAMU – Filmová a televizní fakulta Akademie múzických umění v Praze / *FAMU – Film and TV School of the Academy of Performing Arts in Prague*

RAGNAR KJARTANSSON

— *Scény ze západní kultury / Scenes from Western Culture*, 2015 • Sedmikanálová videoinstalace, barva, zvuk, různé rozměry / *Seven screen installation of looping videos, color, sound, dimensions variable* • Majetek / *Courtesy* Ragnar Kjartansson; Luhring Augustine, New York; i8 Gallery, Reykjavik

— *Scény ze západní kultury, večere / Scenes from Western Culture, Dinner* (Jason Moran a / and Alicia Hall Moran), 2015 • Jednokanálové video, barva, zvuk / *Single channel video, color, sound*, 1h 40' 46"

— *Scény ze západní kultury, pes a hodiny / Scenes from Western Culture, Dog and Clock*, 2015 • Jednokanálové video, barva, zvuk / *Single channel video, color, sound*, 19'

— *Scény ze západní kultury, milenci / Scenes From Western Culture, Lovers* (Asrún Magnúsdóttir a / and Atli Bollason), 2015 • Jednokanálové video, barva, zvuk / *Single channel video, color, sound*, 38'

— *Scény ze západní kultury, bohaté německé děti / Scenes From Western Culture, Rich German*

*5

Children (Ingbjörg Sigvónsdóttir), 2015 ● Jednokanálové video, barva, zvuk / *Single channel video, color, sound, 52' 46"*
— Scény ze západní kultury, hoříci dům / *Scenes From Western Culture, Burning House*, 2015 ● Jednokanálové video, barva, zvuk / *Single channel video, color, sound, 1h 32'*
— Scény ze západní kultury, bazén / *Scenes From Western Culture, The Pool* (Elizabeth Peyton), 2015 ● Jednokanálové video, barva, zvuk / *Single channel video, color, sound, 24' 37"*
— Scény ze západní kultury, čun / *Scenes From Western Culture, The Boat*, 2015 (Stephan Stephensen, Kristín Anna Valtýsdóttir a Gyða Valtýsdóttir), 2015 ● Jednokanálové video, barva, zvuk / *Single channel video, color, sound, 2h 36'*

ALINA KOPYTSA

— Série *Service* / From the series *Service*, 2017–2019 ● Šest vyšívaných prostěradel, textilní koláž, různé rozměry / *Six embroidered bed sheets, collage on textile, dimensions variable* ● Majetek / *Courtesy Alina Kopytsa*
— Série *Service, Mistress in Switzerland*, 2017–2019 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 156 x 224 cm*
— Série *Service, Tantra a BDSM od něj v Curychu a Berlíně* / From the series *Service, Tantra and BDSM by him in Zürich and in Berlin*, 2017 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 145 x 195 cm*

— Série *Service, Tantra od něj ve Švýcarsku* / From the series *Service, Tantra by him in Switzerland*, 2017 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 153 x 196 cm*
— Série *Service, Webcam modelka v Kyjevě* / From the series *Service, Webcam model in Kyiv*, 2017 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 132 x 192 cm*
— Série *Service, Call girl na Ukrajině* / From the series *Service, Call girl in Ukraine*, 2017 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 150 x 207 cm*
— Série *Service, Sexuální pracovnice na Ukrajině* / From the series *Service, Sex worker in Ukraine*, 2019 ● Textilní koláž, vyšívané prostěradlo / *Collage on textile, embroidered bed sheet, 102 x 147 cm*

ANNA KRAVETS

— Podcast, 2020 ● Šest audio episod ve smyčce, různé délky / *Six audio episodes in a loop, length variable*
● Majetek / *Courtesy Anna Kravets* ● Dílo vzniklo s podporou biennale Ve věci umění / *Commissioned and produced by Biennale Matter of Art*

ALENA KUČEROVÁ

— *Velká teřičil / Large Recumbent Woman*, 1967 ● Perforovaný strojní papír, / *Perforated machine paper, 53.5 cm x 75.5 cm*
— *Lvi / Lions*, 1968 ● Perforovaný strojní papír / *Perforated machine paper, 87.7 cm x 58.3 cm*
— *Kalendář / Calendar*, 1967 ● Perforovaný strojní papír / *Perforated machine paper, 88.5 x 58 cm* *6

MILAN MIKULÁŠTIK

— *Makapansgat (Covers)*, 2016 (pokračující projekt / ongoing) ● Video instalace, série digitálních koláží, různé rozměry / *Video Installation, series of digital collages, dimensions variable* ● Majetek / *Courtesy Milan Mikulášтик*

SONIA NATRA

— *Česká divenka / Czech Girl*, 1956–1957 ● Plastika, sádra / *Sculpture, plaster, 40 cm* ● Majetek / *Courtesy Galerie hlavního města Prahy*

ALICE NIKITINOVÁ

— *Deník pro Romka / A Diary for Romko*, 2018–2020 ● Čtyři poznámkové sešity, barevná tužka a fix na papíře, různé rozměry / *Four notebooks, colored pencil and marker on paper, dimensions variable*
— Alice Nikitinová ve spolupráci se synem Romanem / *in cooperation with her son Roman:*
— *Knihovna / Bookcase*, 2020 ● Koláž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media, 14,8 x 21 cm*
— *Prádlo / Laundry*, 2020 ● Koláž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media, 14,8 x 21 cm*
— *V komoře je myš / There's a Mouse in the Pantry*, 2020 ● Koláž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media, 14,8 x 21 cm*
— *Vysavač / Vacuum Cleaner*, 2020 ● Koláž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media, 14,8 x 21 cm* *7

— *Větší vlna / Larger Wave*, 1969 ● Perforovaný strojní papír / *Perforated machine paper, 60.5 x 85.8 cm*
— *V lázni / At the Baths*, 1967 ● Perforovaný strojní papír / *Perforated machine paper, 88.5 cm x 58.4 cm*
— *Hladina / Surface*, 1980 ● Perforovaný strojní papír / *Perforated machine paper, 61.7 cm x 88 cm*
— *Skok pozadu / Backwards Leap*, 1981 ● Perforovaný strojní papír / *Perforated machine paper, 88 x 62 cm*
— *V lázni / At the Baths*, 1967 ● Perforovaný plech / *Perforated Sheet Metal, 77 x 54 cm*
— *Sauna*, 1971 ● Perforovaný plech / *Perforated Sheet Metal, 77 x 54 cm* ● Všechna díla majetek / *All works courtesy Galerie hlavního města Prahy / Prague City Gallery*

TUAN MAMI

Tuan Mami ve spolupráci s / *in collaboration with*
Minh Thang Pham (n. l. b. 1997)
— *Zmatek je jen pohřbený chaos / Confusion is Chaos Buried*, 2019–2020 ● Site-specific instalace a video, barva, zvuk, různé rozměry / *Site-specific installation and video, color, sound, dimensions variable* ● Majetek / *Courtesy Tuan Mami* ● Dílo vzniklo s podporou biennale Ve věci umění / *Commissioned and produced by Biennale Matter of Art*

VĚRA MERHAUTOVÁ

— *Jožka Jaburková*, nedatováno / undated ● Plastika, pálená hlína / *Sculpture, fired clay, 112 cm* ● Majetek / *Courtesy Galerie hlavního města Prahy / Prague City Gallery*

- *Vias v kaši / A Hair in the Porridge*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Oslík / Little Donkey*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Indián / Indian*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Braňslavský most / Bridge in Bratislava*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Mýšák pláče, že nedostal kašičku / The Mouse Is Crying Because It Got No Porridge*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Pomelo na stole / A Pomelo on the Table*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Romko na židli / Romko on the Chair*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Tramvaj / Streetcar*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Prasátko / Little Pig*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Paněnka / Doll*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Vias v kaši / A Hair in the Porridge*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Osličí / Little Donkey*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Indián / Indian*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Braňslavský most / Bridge in Bratislava*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Mýšák pláče, že nedostal kašičku / The Mouse Is Crying Because It Got No Porridge*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Pomelo na stole / A Pomelo on the Table*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Romko na židli / Romko on the Chair*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Tramvaj / Streetcar*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Prasátko / Little Pig*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Paněnka / Doll*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Táta / Dad*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm • Všechna díla majetek / *All works courtesy Alice Nikitiňová*
- TARING PADI**
- *Taring Padi volební plakáty, Taring Padi Elections posters*, 2009 • Série plakátů, dřevorez na papíru / *Series of posters, woodblockprint on paper*, 40 × 60 cm • Majetek / *Courtesy Taring Padi*
- IZA PAVLINA**
- *Hustler*, 2020 • Videodokumentace performance, Video documentation of performance, th • Majetek / *Courtesy Iza Pavlina*
- NADEŽDA PLÍŠKOVÁ**
- *Kotlet / Cutlet*, 1960 • Grafika, suchá jehla, papír / *Print, drypoint, paper*, 77 × 63.5 cm
- *Návod k jednání / Manual for Negotiations*, 1967 • Grafika, suchá jehla, papír / *Print, drypoint, paper*, 51.5 × 69 cm
- *4 porce dřevěkové polévky přes ulici / 4 Portions of Tripe Soup across the Street*, 1969 • Grafika, lept, suchá jehla, strojní papír / *Print, etching, drypoint, machine paper*, 77 × 63.5 cm • Majetek / *Courtesy Galerie hlavního města Prahy*
- *Ideál sauce / Ideal Sauce*, 1968 • Grafika, lept, suchá jehla, ruční papír / *Print, etching, drypoint, handmade paper*, 73 × 64.2 cm
- *Můj manžel / My Husband*, 1976 • Grafika, suchá jehla, ruční papír / *Print, drypoint, handmade* *8
- různé rozměry / *Two channel video installation, color, sound, dimensions variable* • Majetek / *Courtesy Hatiz Rancajale* • Dílo vzniklo s podporou bienále Ve věci umění / *Commissioned and produced by Biennale Matter of Art AND CRAFTS IN BOLATICE*
- SBIRKA PAZOURKŮ BOLATICKÉHO SKANZENU / THE COLLECTION OF FLINT STONES FROM THE OPEN-AIR MUSEUM OF FOLK TRADITIONS**
- pazourky, pazourky s drobnými úštěpy způsobenými ledovcem, pazourky s neurčenými fosilními / *flint, flint with small chips caused by a glacier, flint with unidentified fossils* • Majetek / *Courtesy Jiri Dudek*; Skanzen lidových tradic a řemesel v Bolaticích / *Open-Air Museum of Folk Traditions and Crafts in Bolatice*.
- SELMA SELMAN**
- *Superpoziciální interseksionalismus / Superpositional Intersectionalism*, 2019–2020 • Série kreseb, barevné tužky na papíru / *Series of drawings, colored pencils on paper*, 35 × 43 cm • Majetek / *Courtesy Selma Selman*
- *Superpoziciální interseksionalismus, Superpositional Intersectionalism*, 2018 • Kresba, barevné tužky na papíru / *Drawing, colored pencils on paper*, 80 cm × 7 m • Majetek / *Courtesy Selma Selman*; abc Gallery, Budapešť
- JIRKA SKÁLA**
- *Děkujeme, že nám vládnete / Thank You For Ruling Us*, 2020 • Inkoustový tisk na papíru, dibondová deska / *Inkjet print on paper, dibond board*, 159 × 105 cm • Majetek / *Courtesy Jirka Skála* • Dílo vzniklo s podporou bienále Ve věci umění, hunt kastner *9
- *Vias v kaši / A Hair in the Porridge*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Oslík / Little Donkey*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Indián / Indian*, 2020 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Braňslavský most / Bridge in Bratislava*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Mýšák pláče, že nedostal kašičku / The Mouse Is Crying Because It Got No Porridge*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Pomelo na stole / A Pomelo on the Table*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Romko na židli / Romko on the Chair*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Tramvaj / Streetcar*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Prasátko / Little Pig*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Paněnka / Doll*, 2019 • Koliž na barevném papíře, kombinovaná technika / *Collage on colored paper, mixed media*, 14,8 × 21 cm
- *Zatříš / Still-Life*, 1979 • Kresba perem tuší, strojní papír / *Pen and ink drawing, machine paper*, 60 × 46 cm • Všechna díla majetek / *All works courtesy Galerie hlavního města Prahy / Prague City Gallery*
- JEAN-CHARLES DE QUILLACQ**
- *Skupina / Group*, 2019 • Instalace, akrylová pryskyřice, tenisky, nákleník, nylonové puntičky, gumová bota nalezená v moři / *Installation, acrylic resin, sneakers, kneepad, nylon stocking, rubber boot found in the sea*, 79 × 40 × 44 cm
- *Hluboko v moři takový děbel není (Vavřínek) / No Devil Beneath the Sea (Laurence)*, 2014 • Epoxid na PVC / *Epoxy on PVC*, 57 × 25 × 9 cm • Všechna díla majetek / *All works courtesy Jean-Charles de Quillacq*; Marcelle Alix, Paříž
- KAROL RADZISZEWSKI**
- 1989, 2020 • Instalace, kombinovaná technika, malba na zdi, různé rozměry / *Mixed media installation, wall painting, dimensions variable* • Realizace / *Realization* David Czumalo • Majetek / *Courtesy Karol Radziszewski*
- HAFIZ RANCAJALE**
- *Roztržitý organizmus / Fragmented Organism*, 2020 • Dvoukanalová videoinstalace, barva, zvuk,

a Šopa Gallery, Košice / *Commissioned and coproduced by Biennale Matter of Art, with support from the hunt kasner and the Šopa Gallery, Košice*

EVA SPRINGEROVÁ

— *Mýčka / Washerwoman* 1962 • Plastika, laminát / *Sculpture, fiberglass*, 25 x 45 cm • Majetek / *Courtesy* Galerie hlavního města Prahy / *Prague City Gallery*

ELISABETH SUBRIN

— *Shulie*, 1997 • Video, barva, zvuk / *Video, color, sound*, 36' 38" • Majetek / *Courtesy* Elisabeth Subrin; *Video Data Bank at the School of The Art Institute of Chicago*

ANTANAS SUTKUS

— *Slepy pioniř / Blind Pioneer*, 1962 • Fotografie, člb / *Photography, b/w*, 45,7 x 52,2 cm • Majetek / *Courtesy* Galerie hlavního města Prahy / *Prague City Gallery*

ADRIENA ŠIMOTOVÁ

— *Osamělost / Loneliness*, 1977 • Látkový objekt / *Fabric object*, 128 x 96 cm • Majetek / *Courtesy* Galerie hlavního města Prahy / *Prague City Gallery*

SUNG TIEU

— *Paměťové neshody / Memory Dispute*, 2017 • HD video, člb, zvuk / *HD video, b/w, sound*, 22' 42" • Majetek / *Courtesy* Sung Tieu, *Emalin London*

RAŠA TODOSIJEVIČ

— *Co je umění, Marinela Koželj? / Was ist Kunst, Marinela Koželj? / What Is Art, Marinela Koželj? / Was*

ist Kunst, Marinela Koželj?, 1978 • Video, barva, zvuk / *Video, color, sound*, 16' 20" • Majetek / *Courtesy* Raša Todosijević; *Kontakt. The Art Collection of Erste Group and ERSTE Foundation*

OTTY WIDASARI

— *KEI*, 2020 • Série kreseb, akrylový inkoust na papíru / *Series of drawings, acrylic ink on paper*, 35 x 27 cm • Majetek / *Courtesy* Otty Widasarí • *Dílo vzniklo s podporou biennale Ve věci umění / Commissioned and produced by Biennale Matter of Art*

JIŘÍ ŽÁK

Pravděpodobně to byl/náš Karel, řekla / It was probably our Karel, she said, 2020 • Video, barva, zvuk / *Video, color, sound*, 23' • Majetek / *Courtesy* Jiří Žák • *Dílo vzniklo s podporou biennale Ve věci umění / Commissioned and produced by Biennale Matter of Art*

INDEFINITE COLLECTIVE

INDEFINITE COLLECTIVE ve spolupráci s Barborou Bážantovou / *In cooperation with Barbora Bážantová* • *Všechna moc imaginací! Pocta kolektivům / Všetchnajmoc zezdola! A!l Power to Imagination! Public Tribute to Grassroots Collectives*; 2020 • Malba na zdi, různé rozměry / *Wall painting, dimensions variable* • Majetek / *Courtesy* Indefinite Collective • *Dílo vzniklo s podporou biennale Ve věci umění a Dopravního podniku hl.m. Prahy, a. s. / Commissioned and coproduced by Biennale Matter of Art, with support from the Prague Public Transport Company, a. s.*

*10

Foto kredit / Image credits

Všechna umělecká díla a fotografie jsou reprodukovány na základě svolení majitelů. Redaktoři, pokud to bylo možné, kontaktovali všechny vlastnící autorských práv na obrázky použité v této publikaci. Pokud to nebylo možné, omlouváme se, a tyto vlastníky autorských práv laskavě žádáme, aby se spojili s editorem nebo vydavatelem. /

All works of art and documentation photographs are reproduced by kind permission of the owners. As far as possible, the editors have contracted the copyright owners of the images used in this publication. In cases where this has not been possible we apologize and request the copyright owners to contact the editor or the publisher.

Jesper Alvaer, Isabela Grossoevá *Foto / Photo: Archiv / Archive: Jesper Alvaer*

Ateliér nezvratně změny *Foto / Atelier of Irreversible Change Photo: quora.com*

Alžběta Bačíková *Foto / Photo: Alžběta Bačíková*

Eric Baudelaire *Foto / Photo: Eric Baudelaire*

Lucy Beech *Foto / Photo: Lucy Beech*

Pauline Boudry, Renate Lorenz *Foto / Photo: Jorit Aust Candice Breitz Foto / Photo: Tobias Ziehlony*

Veronika Šrek Bromová *Foto / Photo: Veronika Šrek Bromová*

Olga Čechová *Foto / Photo: Archiv / Archive GHMP DBK Budejovická Foto / Photo: DBK OC Budejovická / DBK Budejovická Shopping Mall*

Bohumila Doležalová *Foto / Photo: Archiv / Archive GHMP Allan Eigar Foto / Photo: Národní filmový archiv / National Film Archive*

Róbert Gabriš *Foto / Photo: Róbert Gabriš*

Křešmír Golik *Foto / Photo: mubi.com*

Renato Gutusso *Foto / Photo: Jaime Silva, flickr.com GHMP, Městská knihovna Foto / Municipal Library*

Photo: Studio Flusser

Institut úzkosti Foto / Institute of Anxiety Photo:

Aleksandra Vajd

Viola Ježková *Foto / Photo: Viola Ježková*

Ragnar Kjartansson *Foto / Photo: Elisabeth Davids*

Alina Kopytsa *Foto / Photo: Alina Kopytsa*

Anna Kravets *Ilustrace / Illustration: Anna Kravets*

Neurčitý kolektiv Foto / Indefinite Collective Photo:

Volodymyr Kuznetsov

Alena Kučerová *Foto / Photo: Archiv / Archive GHMP*

Tuan Mami Foto / Photo: Tuan Mami

Věra Merhautová *Foto / Photo: Archiv / Archive GHMP*

Milan Mikulaščík *Foto / Photo: Milan Mikulaščík*

Mothers Artlovers *Foto / Photo: Mothers Artlovers*

Sonia Natra *Foto / Photo: Archiv / Archive GHMP*

Alice Nikitinová *Foto / Photo: Alice Nikitinová*

Taring Padi *Foto / Photo: Taring Padi*

Panorama hotel Praha *Foto / Panorama hotel Prague*

Photo: Panorama hotel Praha

Iza Pavlina *Foto / Photo: Iza Pavlina*

*11

Naděžda Plišková Foto / Photo: Archiv / Archive GHMP
 Pražská tržnice Foto / Prague Market Photo: Max Dvořák
 Jean-Charles de Quillacq Foto / Photo: Aurélien Mole
 Karol Radziszewski Foto / Photo: Karol Radziszewski
 Hatiz Rancalajie Foto / Photo: Hatiz Rancalajie
 Sbirka pazourků bolatického skanzenu Foto / Collection
 of flint stones from the Open-Air Museum of Folk
 Traditions and Crafts in Bolatice Photo: Skenzen
 lidových tradic a řemesel v Bolaticích /
 Open-Air Museum of Folk Traditions and Crafts in Bolatice
 Selma Selman Foto / Photo: Selma Selman
 Jirka Skála Foto / Photo: Archiv / Archive: Jirka Skála
 Eva Springerová Foto / Photo: Archiv / Archive GHMP
 Elisabeth Subrin Foto / Photo: Elisabeth Subrin
 Antanas Suktus Foto / Photo: Archiv / Archive GHMP
 Adriana Šimotová Foto / Photo: Archiv / Archive GHMP
 Sung Tieu Foto / Photo: Sung Tieu
 Otty Widasari Foto / Photo: Otty Widasari
 Raša Todosijević Foto / Photo: Raša Todosijević
 Jiří Žák Foto / Photo: Jiří Žák

*12

Podpora / Support

Hlavní partner / Main partner:



ERSTE
Stiftung

S laskavou podporou / With the generous support of:



Mediační partneři / Media partners:



*13

Tým biennale Ve věci umění / Team biennale Matter of Art (VVUMOA)

ŘEDITELKA / DIRECTOR
Veronika Janatková

KURÁTOŘI / CURATORS
Vít Havránek
Tereza Stejskalová

TÝM / TEAM VVUMOA 2020

Hlavní koordinátorka /
General Coordinator:
Viktória Beličáková

Architektky / Architects:
Markéta Mráčková
Bara Šimonová

Vizuální identita, grafický design /
Visual identity & design:
Laura Pappa

Kurátorky živého a komunitního
programu / Curators of the
Community Program:
Viktória Beličáková
Veronika Janatková

Publikace, redakce a koordinace /
Publications, Managing Editor:
Věra Janíčková

Produkce / Production:
Alexia Alexandropoulou
Lucie Drdová
Kaja Jurčíšínová

Vedoucí instalace,
Pražské tržnice /
Head of Installation,
Prague Market:
František Novotný

Instalace, Pražská tržnice /
Installation, Prague Market:
Extended production s.r.o.

Press & komunikace /
Press & Communications:
Max Dvořák

Grafické řešení /
Graphic Design:
Nela Klímová
Štěpán Marko
Jaroslav Viček

Překlady / Translations:
Petra Jelínková
Stephan von Pohl
Brian Vondrák

Redakce textů, korektury /
Copyediting, Proofreading:
Megan Bedell
Ashley Davis
Brian Vondrák

Výroba a překlad titulků /
Subtitles Production and
Translation:
Deana Kolenčíková
Zuzana Rousová

*14

**ORGANIZACE / MANAGEMENT /
ORGANIZATION AND
MANAGEMENT GHMP**

Ředitelka / Director:
Magdalena Juříková

Koordinátor / Coordinator:
Jakub Král

Instalace a produkce, vedoucí /
Head of Installation and Production:
Diana Brabcová

PR a marketing, vedoucí /
Head of Public Relations and
Marketing:
Michaela Vrchotová

Edukační programy, vedoucí /
Head of Educational Programs:
Lucie Haškovcová

Redakce textů / Copyediting:
Ondřej Kročmalný

PARTNERŮ / PARTNERS

Východoevropská aliance biennale /
East Europe Biennale Alliance:
Biennale Warszawa, OFF-Biennale,
OsloBIENNALEN, Visual Culture
Research Center

Živý a komunitní program /
Community Program:
Edukační oddělení GHMP, Freya,
Meetina, Mothers Artlovers,
Reformát, Slovo 21, ŽIVOT 90

tranzit.cz správní rada /
Board Members:
Jesper Alvaer, Anna Daučíková,
Isabela Grosseová, Věra Janíčková,
Barbara Kleinhamplová, Tereza
Stöckelová

Provozovatelem biennaleové kavárny
je H40 Café – platforma pro kulturní
a jiné události, která se nachází
v Pražské tržnici v hale č. 19. /
*The biennial's café is operated by
H40 Café – a venue for cultural
and other events located in Prague
Market / Hall 19.*

*15

Poděkování / Acknowledgements

abc Gallery, Doc Alliance Films, Dopravní podnik hl. m. Prahy, a. s., Emalin Gallery, EIDOTECH Polska sp. z o.o., FAMU – Filmová a televizní fakulta Akademie múzických umění v Praze, Fonds régional d'art contemporain de Lorraine – FRAC, Galerie Marcelle Alix, hunt kastner, i8 Gallery, Institut dokumentárního filmu, Jatka78, Kontakt. The Art Collection of Erste Group and ERSTE Foundation, Muzeum romské kultury, Národní filmový archiv – NFA, Národní galerie Praha, RGpro GmbH, Skanzen Bolešice, Ustanova Zagreb film, Video Data Bank/Art Institute of Chicago

Cennými radami a pomocí při přípravě biennale *Ve věci umění 2020* zvláště přispěli / *We are especially grateful to the following for their advice and help during preparations for Biennale Matter of Art 2020*: Kateřina Adamová, Zbyněk Baladrán, Jan Běliček, Vít Čechmánek, Marie Foltýňová, Antony Fredriksson, Marek Frýš, Tomáš Hocek, Tomáš Hruza, Lucie Jamiňková, Jiří Jantíček, Vojtěch Kočí, Lukáš Kokeš, Jana Koubková, Ondřej Kozák, Martin Krsek, Michal Kríž, Radka Lhotáková, Petr Linhart, Vlastimila Mravčáková, Walter Nagy, Zuzana Plíšťáková, Gerald Radinger, Janek Rous, Jana Smrčková, Matěj Smrkovský, Ondřej Šácha, Anna Švarc, Diana Tabakov,

Svatopluk Tomíšek, Michal Tošovský, Matyáš Vacek, Villem Valent, Heide Wihnrheim.

Zvláště děkujeme všem zúčastněným umělcům, autorům a celému týmu lidí, kteří se podíleli na přípravách, realizaci a instalaci prvního ročníku biennale *Ve věci umění 2020* / *Special thanks to all the participating artists, the authors, and to the entire team of people who have helped with the preparations, realization, and installation of the first edition of Biennale Matter of Art 2020.*

*16

Tiráž / Colophon

Tento PRŮVODCE výstavou vychází u příležitosti prvního ročníku biennale *Ve věci umění* (22. července – 15. listopadu, 2020, Praha), kurátorovaného Vitem Havránkem a Terezou Stejskalovou / *This exhibition GUIDE is published on the occasion of the first edition of Biennale Matter of Art (July 22 – November 15, 2020, Prague), curated by Vít Havránek and Tereza Stejskalová.*

Editoři / Editors:

Vít Havránek, Tereza Stejskalová

Redakce a koordinace / Managing editor:

Věra Jamiňková

Design:

Laura Pappa

Překlady / Translations:

Stephan Von Pohl, Petra Jelínková

Jazykové korektury / Copyediting and proofreading:

Megan Bedell, Ondřej Krochmalný

Sazba / Typesetting:

Jaroslav Viček (staraskola.net)

Tisk a vazba / Printing and binding:

Tiskárny Havlíčkův Brod, a.s.

© 2020 autoři textů, umělci, tranzit.cz, biennale
Ve věci umění / the authors, the artists, tranzit.cz, Biennale Matter of Art

Všechna práva vyhrazena. Žádná část této publikace nesmí být bez předchozího písemného souhlasu vydavatele reprodukována nebo přenesena v jakékoli formě nebo jakýmkoli prostředky / *All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form, or by any means, electronic, mechanical, or otherwise without prior permission in writing from the publisher.*

Vydal / Published by:

tranzit.cz

Diitřichova 337/13

120 00 Prague 2

www.matterof.art

www.tranzit.org

ISBN 978-80-87259-48-1 (tranzit.cz)

Kniha vychází s podporou Galerie hlavního města Prahy / *This book was published with the support of Prague City Gallery.*

tranzit je iniciativa v oblasti současného umění, jejímž hlavním partnerem je ERSTE Foundation / *tranzit is an initiative in the field of contemporary art. Its main partner is ERSTE Foundation.*

*17

A2 15 LET

kulturní čtrnáctideník

Slavíme 15 let! Pořídte si narozeninové předplatné A2 za 799 Kč a buďte celý rok v obraze.

Získáte 26 tištěných čísel a přístup do online archivu + A2 mystery box! 100 tajemných cen k narozeninovému předplatnému!

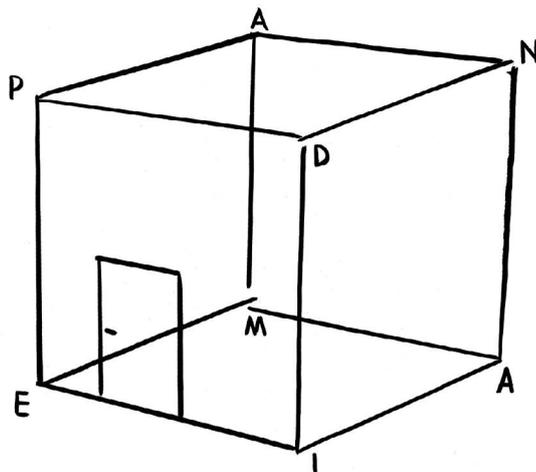
Objednávejte na www.advojka.cz nebo e-mailem na distribuce@advojka.cz

Další možnosti předplatného:

Mecenáš 5000 Kč a více
Elektro 499 Kč
Student 690 Kč

S Z U M

6030 PULAWNA PL 1/ST
ISSN 2500-3391



www.magazynszum.pl

Contemporary art from Poland and Central Europe

cover drawing:

Wilhelm Sasnal

ART ANTIQUES

www.artantiques.cz



časopis FOTOGRAF #36



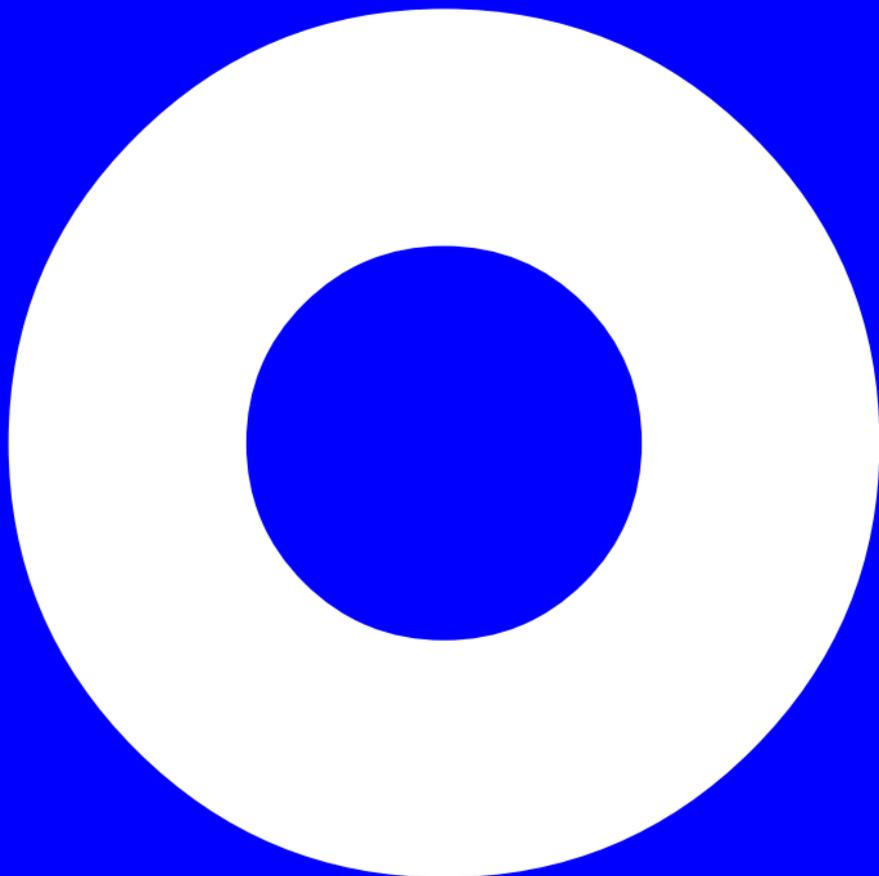
fotografmagazine.cz

Guide



Prague

22.7–15.11. 2020



Bienále Ve věci umění / Matter of Art

