

The Vladimír Boudník Award Thirteen Years 1995-2007

A prestigious prize awarded to an
artist for an innovative contribution to
Czech printmaking



Travelling exhibition organized by the Civic Association Inter-Kontakt-Grafik Prague in cooperation with the Ministry of Foreign Affairs of the Czech Republic – Department for Czechs Living Abroad, Cultural Relations and Promotion of the Czech Republic Abroad with financial assistance from the City of Prague.

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"The time is not far off when art will knowingly pervade human activity and will change people's behaviour into a dynamic and always intensifying joy" (Vladimír Boudník, 11rd manifesto of Explosionalism, 1951)

Forty years ago, on the night of 5 December after the opening of one of his exhibitions, the 44-year-old Vladimír Boudník took his own life. The "gentle barbarian", as his friend the writer Bohumil Hrabal named him in a short story with the same title, was a pioneer in Czech art of the post-war period, a visionary, a non-conformist artist who formulated his own idea of art connected to life with uncompromising urgency and fatal rigour. In a number of manifestos, street demonstrations, diaries, in voluminous correspondence and in authentic graphic works, he embodied the best of the Czech *Informel* of the 1960s (the Czech parallel to American Action Painting and European Tachism) and anticipated much of what came later. Boudník's creative and moral legacy remains a constant challenge for all those for whom art is not only a task, is not only self-realisation, but an existential necessity and a means of permanent creative revolt. As Jiří Kolář wrote a few months after Boudník's death: "He was the living conscience of all of us and will remain so for a long, long time." (*Výtvarná práce* 68, no. 25-26, 5 March 1969). Only a handful of experts and devoted friends knew about Boudník's work during his lifetime, and after his death in the period of political "normalisation" he could only be considered in the context of the alternative culture. It was not until the 1990s, following the Velvet Revolution and twenty years after his death, that interest in his work sparked off a number of publications and retrospective exhibitions which "officially" confirmed its great importance. The Vladimír Boudník Award, established in 1995, expresses our admiration and recognition of Boudník's legacy in the field of free printmaking, through whose specific language he embraced the highest themes of avant-garde art. This prestigious prize is awarded to a living Czech artist for his or her life's work and significant contribution to the field of artistic printmaking. It was founded by the civic association Inter-Kontakt-Grafik and endowed by the City of Prague. The winner is selected by an expert commission made up of art historians and leading printmakers, and is presented annually by the Mayor of the City of Prague, at the opening of the countrywide competition Print of the Year. The fourteen past winners in this exhibition represent artists of every generation, many of whom knew Vladimír Boudník and exhibited with him; however, they are primarily connected by the need to overcome established certainties and, with awareness of all the risks, open the creative imagination to new, so far untried, spaces.

Simeona Hošková
competition director, August 2008



Jiří Anderle receiving the VI. Boudník Prize from the Mayor of the City of Prague Pavel Bém, Januar 2005

Ladislav Čepelák



Ladislav Čepelák was an indispensable part of post-war Czech printmaking twice over. A teacher at the Prague Academy of Fine Arts for almost four decades, he tutored dozens of students from at least two generations. He was also an artist who left behind a comprehensive body of work, consistent in its opinions, convincing in its artistry. On the one hand he was linked to the traditionalist line of Czech printmaking, on the other renowned for his confident professionalism, technical mastery and a "fatal" passion for his theme. In the 1970s and 1980s Čepelák's concept of a visually freed, unendingly varied image of a few themes created a dynamic polarity to another tendency, at that time dominant in Czech printmaking, that of imaginative figuration. In contrast with its literary quality, allegorical in content and sophisticatedly spectacular, the balladic quality of Čepelák's prints indicated an uncompromising position, distancing itself from the development as a whole. It is only with the passing of time that we become aware of the greatness of the ethos hidden in everyday engraving capturing the optical essence of passing sensations and the obdurately confrontational,

merciless flow of ever accelerating cybernetic time. At the end of his career the artist who started out from the heritage of the nineteenth century was producing remarkable abstracted panoramas of luminous contrasts and black and white structures, interpenetrating clouds and horizons, but always with an essential respect for the raw weight, dark earthiness and inner monumentality of the landscape. In virtuoso and matchlessly handled intaglio techniques of the etching, aquatint and most recently mezzotint, he created 24 print series (including Trees, Clouds, Thaw, Webs, Nests, Tillage, Horizons, Butterfly Wings), developing over a broad span of time, in some cases over several decades. With stoic calm and creative patience he observes the rhythm of natural processes which build, destroy and draw again the pattern of butterfly wings, webs, birds' nests and nostalgic hollyhocks. We are witnesses of how an ordinary drawing of a butterfly wing, of flowering hollyhocks, of a bird's nest, grows into a cosmic story where the earth, nature and human destiny merge in an infinite and ever repeating rhythm of rebirth. The externally "non-conflictual" work is accompanied by a detailed diary, the author's book of sketches, ideas,

Antonín Dvořák also grew from the roots of folk culture. Of almost all Czech art, his great compositions delved the furthest into the deepest issues of life and human existence. To some extent, Čepelák travels in this direction as well. He chooses inconspicuous things, but finds significance in them. In finding their meaning, he makes this plot of land on which destiny placed us still dearer.

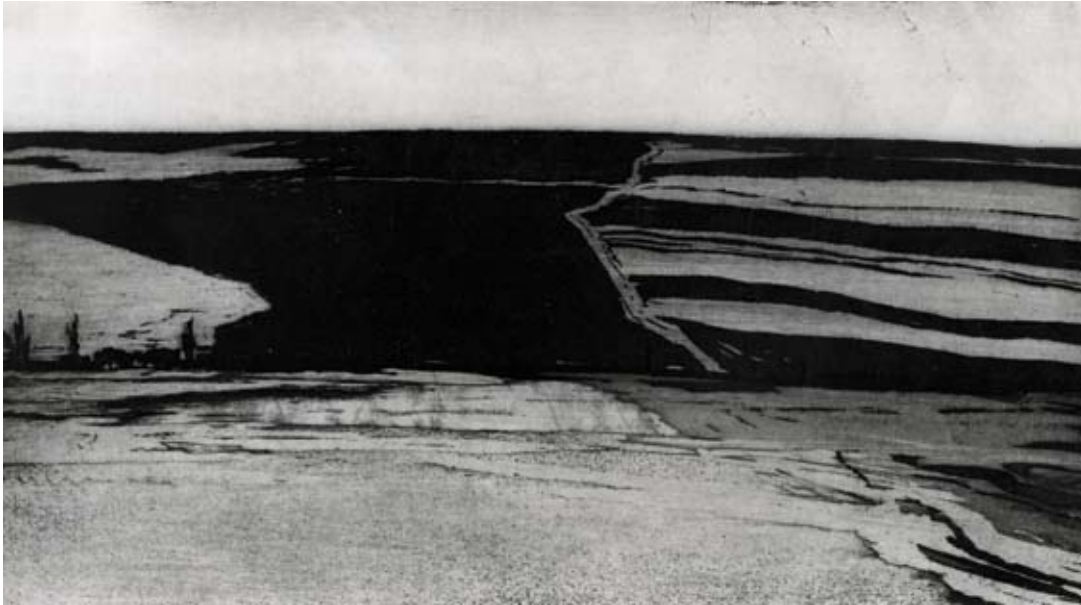
V.V. Štech, 1967

VI. Boudník Prize

1995



Butterfly, 1988, aquatint, 400 x 420

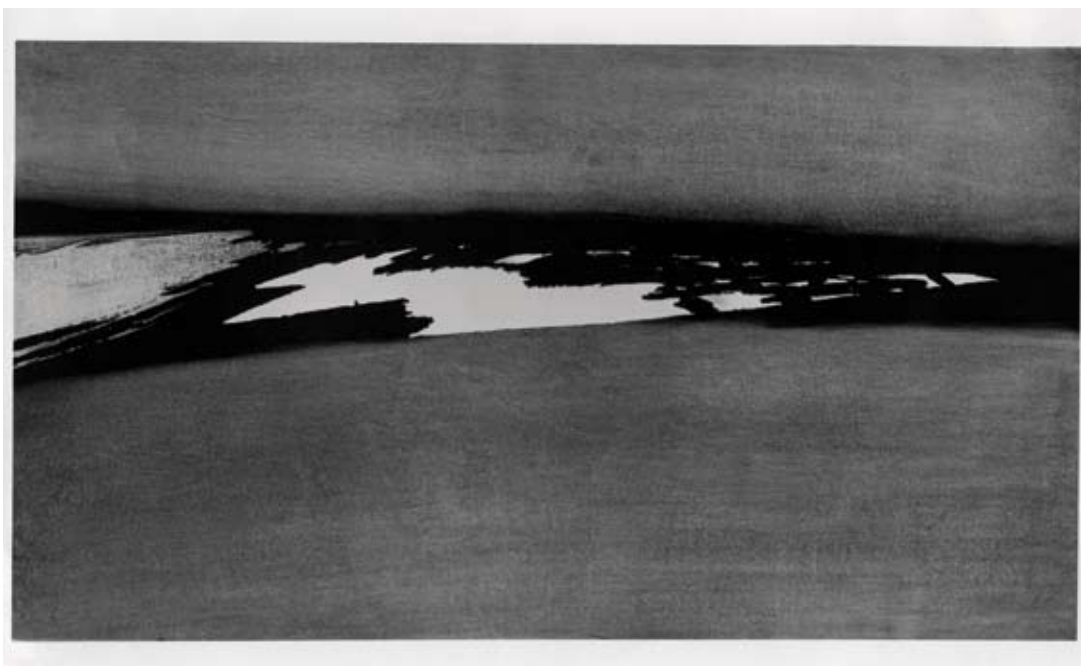


Ploughed Fields (from the cycle Tillage), 1974, aquatint, 270 x 480

creative and technical instructions, evidence of personal responsibility, creative disquiet and virile dexterity. He printed on an eighteenth century press which he restored himself, played on violins he made himself. He was a personality on the dividing line between two epochs, but also belonged to that which in art is considered the source of idealistic values, the unity of creation and life. He was also a person who knew how to carry these devices actively into a time confused in its values, and who pointed out orientation points to Czech printmaking a long time ahead.

Simeona Hošková

B 25. 6. 1924, Veltrusy, CZ; **D** 2000 Prague; **EDU** 1945–50 Academy of Fine Arts in Prague; **P** from 1954–90 he worked at the Academy of Fine Arts in Prague as a teacher (from 1970 Professor); **A** Diplom, 6th World Youth Festival, Moscow, 1957; Honorary Award, 50th Anniversary of the Hollar Graphic Art Association, Prague, 1967; Golden Medal of Torino, The Golden Medal Biennial, Firenze, 1972; Honorary Award, the Most Beautiful Book of the Year, Prague, 1976; The Vladimír Boudník Prize for 1995; Prize of KB, Print of the Year, Prague, 2000; Jury Award (In memoriam), Print of the Year, Prague, 2001; **SE (s)** 1965, 1971, 2003, G Hollar, Prague; 1968 G Zentral Buchhandlung, Wien; 1969 G Bel Étage, Berlin; 1972 KIS, Cairo, IN; 1974 Moravian G, Brno, CZ; 1974 RG Hradec Králové, RG Cheb; 1975 RM Slaný, CZ; 1979 G Tallinvinti, Helsinki; 1982 RG Liberec, CZ; 1984 G of City Prague, 1987 G Kunst-Keramik, Freiburg, 1990 G Kempten, DE; 1992 Church of Strahov, Prague; 1994 G Vltavín, Prague; G Freiburg, DE; 2000 RM Slaný, CZ; **GE (s)** Biennial of Graphic Art, Krakow, PL; Second Bojtish International Print Biennial; Premi International de Dibuix Joan Miró – Barcelona, ES; Grafica Creativa 81 – Jyväskylä Finland; 1984, 1985 - 10, 11th International Independens exhibition Kanagawa, JP; C His work is represented both in the National Gallery in Prague and in private collections.



Horizon V, 1996, aquatint, 500 x 890

Dalibor Chatrný



Dalibor Chatrný, working in Brno, is one of the most striking artists of post-war Modernism. His own work is extensive and considerably varied. Having mastered a bravura technique in painting, drawing and printmaking, he set out on a path of unending experiment. Very soon he arrived through stylised figural themes at the sign, at expression without a subject. His conceptual thinking increasingly began to predominate at the end of the 1960s, showing itself in work with metal sculptures, in experiments with magnetic fields and, in the 1970s, in happenings and land-art. His semantic drawings and paintings are conceptual too, appearing in series from the beginning of the 1970s. Chatrný's audiovisual projects, which he creates with the composer Alois S. Piños, are also pioneering.¹

When we encounter the work of Dalibor Chatrný we always as a rule step into a particular space for research. Chatrný does not use his work to communicate some sort of narrowly personal opinions on the world, he does not tell stories, nor does he present some sort of definitively formulated truths. He is an inquisitive investigator who uses the language of art to

pose questions through which he inquires about the sense of things, examines spatial and meaningful relationships, searches for unusual views of reality and verifies the validity of those established views. He repeatedly investigates even his own self, his own activity and its communicative possibilities. ■ The viewers themselves become particular investigators by linking up with his works through dialogue. They too have to question the validity of physical regularity, the functional quality of their own sight, they must examine the special qualities of materials, the task of the line in space, and the relationship of spontaneous gestures to precisely delineated geometry. ■ The exhibition project with the title Dalibor Chatrný and Space originated as an attempt to lead the artist's conceptual proposals to reality; and to examine whether their communication is above all at an intellectual level, when the viewer must only imagine actual rendering, or whether even when realised space is left for further discovery of new layers of communication. ■ Chatrný devoted special research in drawn studies most intensively at the beginning of the 1970s. In numerous sets and with various approaches he worked again

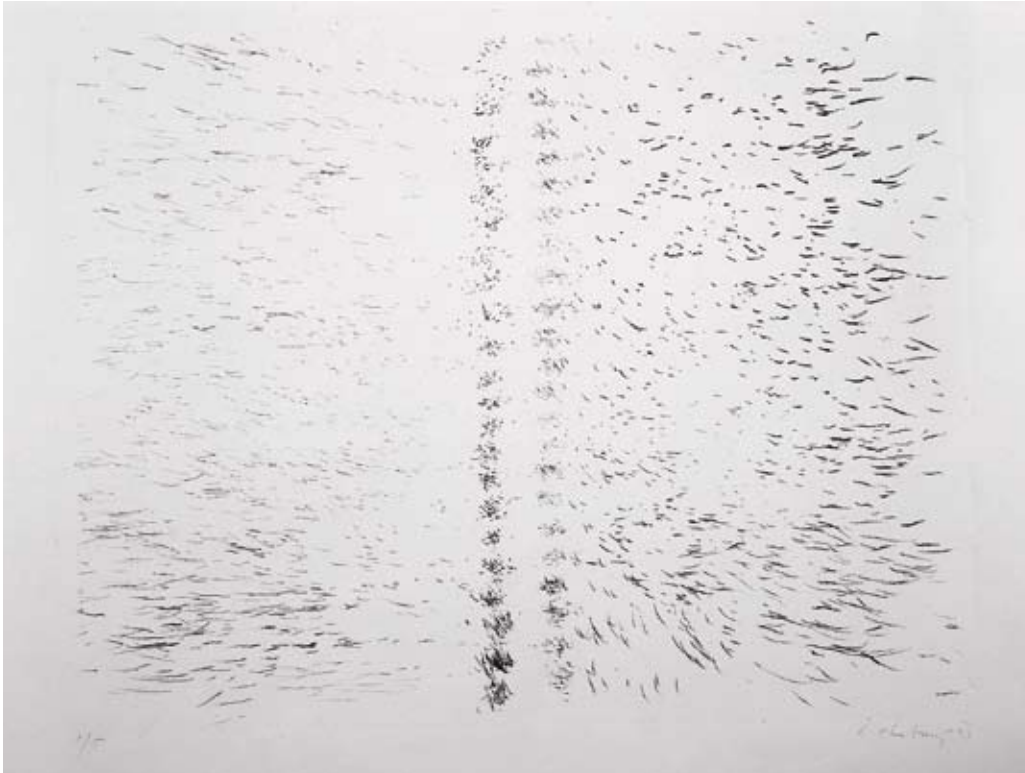
The two lithographs are part of a broader programme developing from approximately 1985 by a gesticular drawing display. Drawings with both hands simultaneously unify spatial movements into connections of the symmetrical and asymmetrical in touch with the surface: hands can gesticulate in mutual leave-taking across the whole plane, find each other in close combination, and again leave each other. These harmonies and casts are capable of fixing involuntary states of consciousness and subconsciousness often in micro-time. Unconventional discoveries of recognition can originate in this way. The two lithographs follow in outline a decision to respect the axis of the given plane by point touches in the surface in horizontal rows.

Touches of both hands from the middle appear in a print from 1994. They continue further to left and to right and each subsequently returns to the starting point in the middle. This is where a vertical of black marks originates. In a print from 1995 the emptiness of the space in the middle is respected. The first touches are the most distanced; subsequent ones shorten in distance, until they end in a compressed arrangement at both ends. The result is a conspicuous illumination of the centre as a luminous configuration.

D.CH.



Drawing with obstacles, 1971



Drawing with both hands, 1994, lithography, 700 x 1000

B 28.8.1925, Brno CZ; **EDU** Pedagogy Faculty Charles University Prague, 1949-53 **P** 1990-92 Academy of Fine Arts Prague, 1992-93 Faculty of Fine Arts, Technical University, Brno, 1992-94 Janacek Academy of Music and Performing Arts in Brno; **SE (s)** 94 exhibitions DE: 1972 G Bernhard Löbach (with Ivan Chatrný); Bielefeld; Oldenburg G Klaus Groh; 1974 Niederdonberg; G Bern Löbach; NL: 1970 Tilburg; IT: Studio d'Arte contemporanea UXA; 1997 Novara; 1987 Poznań, G *Życie i mysl*, PL; CZ: 1992 NG Prague; Central Europe G 1997, The Czech M of Fine Arts; Brno: 1993, 1966, 2005 The Brno House of Arts, 2000 Moravian G in Brno, RG: 1968, 1996 Liberec, 1971 Jihlava, (with Ivan Chatrný and Jiří Valoch); 1990 Louny, 1991 Zlín, 1991 Karlovy Vary (with Radoslav Kratina), 1996 Pardubice, 1997 Klatovy, 1997 Hradec Králové, 1996, 2002 Třebíč, 2003 Zlín, 2005 Opava, 2006 Louny, 2007 Olomouc; **GE (s)** 340 exhibitions: 1964 The Brno House of Arts, CZ; Parabola; Exhibitions with Concretists Club: 1967 Stuttgart, Hause Behr, 1969 Nijmegen, G Pluymen, 1969 Firenze, G Numero, 1967 Milano, G Correggio, Premio Cinisello Balsamo; 1968-1974 Oregon, Ottawa, Quebec, Vancouver, Contemporary Czech Graphics, IT; 1972 International Biennial of Graphic Design Brno, CZ; 1974, Berlin, G Paramedia, Experimentale Kunst aus ČSSR; 1975 Utrecht, Concrete poem Visual poetry Anthology; 1975 Rotterdam, G D Doellen, Visual Poetry International; 1978 Lodž Texty Wizuálne; 1981 Wrocław, 2. Triennale rysunku; 1984 Olomouc, CZ, RG, The Czech drawing of XXth century; 1985 Baden-Baden, 4. Biennale der europäischen Grafik; 1986 Budapest, B G, Systems and Concepts; 1987 Altenburg, DE, Lindenau-M, 21 zeitgenössische Maler aus Mähren; 1987 Chelm, PL, M okregowe, Geometria i ład; 1988 Bielefeld, DE, Kommunale G, Visuelle Texte aus der ČSSR; 1988 Wrocław, PL, Triennale rysunku; 1990 Dresden, G Comenius, Geometrie und Poesie; Dresden Kupferstich – Kabinett, Neue Blätter aus der ČSSR; 1992 Novara, IT, 1992 Bratislava NG, The letter in the picture; 1992 Prague, Mánes, The forms of the tons, 1993-1994 Prague, NG, Czech M of Fine Arts, The Poetry of Rationality – Constructivist Trends in Czech Art; 1994 NG Prague, The Czech print of the 1960s, 1995 Los Angeles, Fin art G, The letter in fine art, 1995 Kroměříž M, Art of the frottage, 1995 Prague, Czech M of Fine Arts, 1996 The Moravian G in Brno: Art When Time Stood Still, 1996 Olomouc, CZ, M of Art, Between the tradition and the experiment, 1996, Prague, NG, Morning of the Magicians I, Czech Collage; 1998 Roma, GN, Jiří Kolář and Czech Collage; 1998 Prague, Labyrinth -11th International Triennial of Graphic Arts, 1999 Aleš South Bohemian G, CZ, The Present Past (Czech Postmodernist Modernism 1960 – 2000); 1999 City G Prague, Body, word, movement, space; 2000, Brno, The Moravian G in Brno, Melancholie; 2000 Hradec Králové, CZ, M of Modern Art, The contemporary Czech serigraphy; 2001 Merano, IT, Palazzo Esplanade, Serigrafia dall'Europa centrale; 2005 Roudnice, CZ, G moderne Art, The space and the time, 2007 Bonn, Kunstforum; **C (s)** Public collections in the Czech Republic and abroad: NG Prague, M Sztuki Łódź, PL; Staatliche Kunstsammlungen Kupferstichkabinett Dresden, Staatliches Lindenau-M, Altenburg; M Chelm, Karl Ernst Osthaus-M, Hagen, DE; G of Art, Nové Zámky, SK; NG of Art Slovakia, Bratislava, Turčianská G, Martin, SK.



Interpretation of a page from a calendar, 1980s

with the theme of illusive spatial studies of rooms on whose walls he projected geometrical images into lines running into space, texts and coloured configurations. As early as the end of the 1960s, metal objects came into existence like the materialisation of his thoughts about space. The Project of Pressurised Dispersion dates from 1973 and was made for the Brno House of Arts. It is a drawn study in which various geometrical configurations are projected into the simplified outline of the interior of the galleries of the House of Arts which would – providing that the project could sometime be realised – offer viewers the possibility of discovering changeable shapes from various points of view. It was all a conceptual play with illusion and with the special qualities of our visual perceptions. Only one thing remains – to bring that vision to life...

Radek Horáček²

Dalibor Chatrný holds an important and indispensable place in the history of contemporary Czech art. He belongs to the generation of artists who, beginning to make a name for themselves at the start of the 1960s, restituted the severed connections with pre-war art and renewed the creative principles of the founders of modern art. ■ One of the constants of Chatrný's work is the issue of symmetry, examined in connection with several varied phenomena of which mirroring, the symmetry of one's own body and the principles of central axes especially are important. The principle of the central axis interested Chatrný again in the course of 2007, this time as the linear centre of two mirrored antithetical levels of transferred paper. Examining the possibilities of this symmetry gave rise to numerous sets of drawings in Indian ink (embracing visual forms from textual to non-semantic visual traces), collectively called *Scrawls on the Sky*.

Ilona Víchová-Czakó³

Alena Kučerová



After I graduated I began to create work which had no relation to reality. It reflected rather the level of seismographic recording of moments of particular spiritual comfort. I engraved with a needle directly onto iron and zinc matrices. In 1962 there appeared in the prints the first perforated diagonal wave which brought new possibilities. Another space on the surface of the print. I was trying to create levels in the matrices, by folding and tearing. The perforated points predominated and from 1965 figural work dominated with them. A three-dimensional matrix becomes a relief. I often don't even print from it, I leave it to make its own effect – its changing luminous reflections are similar to those of water, air and wind. I need them for Jumps into Water, Swimming, Field, Movements of Trees. I am looking for a natural method of interpenetrating the figures with the background, when all the material and immaterial elements are in the same movement as I am in myself.
A. K.

VI. Boudník Prize

1997

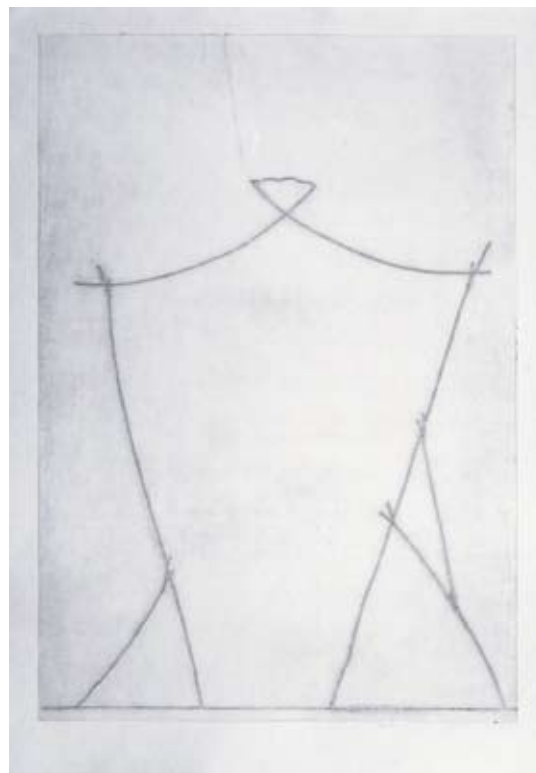
It is something of a miracle that Alena Kučerová was able to complete her studies in the 1950s, a time when Czech society was going through a long period of heavy repression and her father was imprisoned for political espionage. "At that time Czech artists found themselves on the other side of a divided world... Society lacked any inner dynamic; contemporaneity did not really exist. In any similar situation it would without doubt be difficult to seek such artistic expression as would keep in touch with contemporaneity; be original and viable, and avoid the schematism and naivety of the time... Hybrid art, which this age brought into Czech art, is stylistically impure, sometimes even to a cumbersome degree. However, it carries in itself a quality of rawness, an important virtue for the inner veracity of an artist who in isolation looks for a shape for his idea. Czech artists did not have the courage to be completely themselves; however, their work reflected the contradictory quality of the time, its Central European dimension..."

Marie Judlová⁴

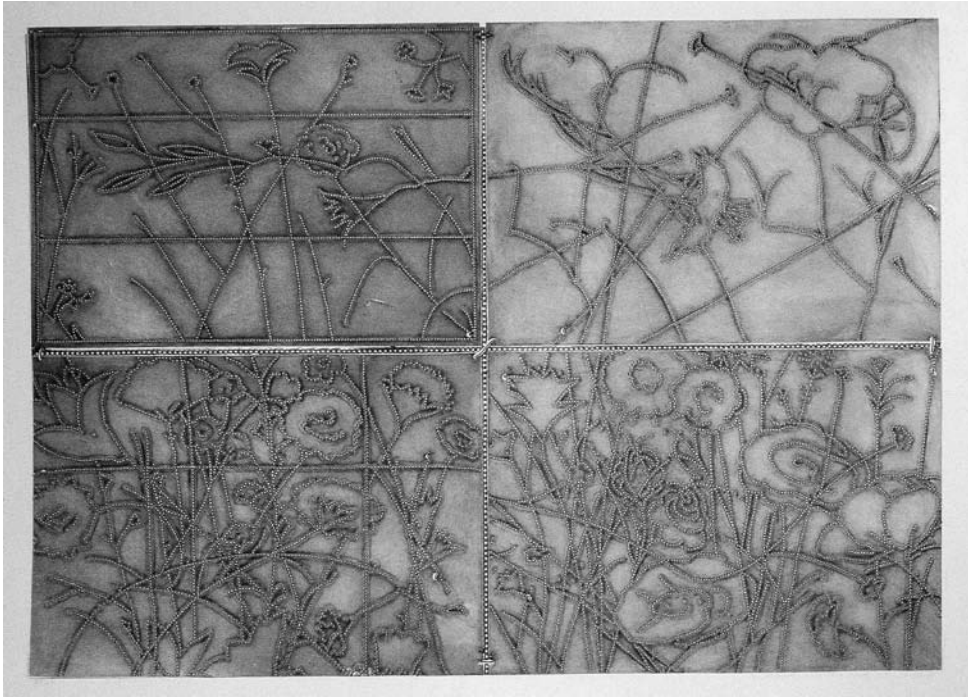
Professor Dalibor Chatrný, winner of last year's Vladimír Boudník Award, congratulated Alena Kučerová in the following words: "I take great pleasure in the unanimous decision of the committee to give the Vladimír Boudník Award to Alena Kučerová. By coincidence I saw her prints during my first stay in Paris 1965 at an exhibition of young artists. The atmosphere of these prints is for me inseparable from the atmosphere of Paris. I saw that which I had found in the action prints of Vladimír Boudník and in the drypoints of Jiří John. I don't remember having admired anyone else in the same way. This impression remained with me as one of the most intense I have ever experienced. It is impossible for me to forget the 1960s and the atmosphere which Alena Kučerová brought to my work. It was an adventurous time in which most of the members of my generation were finding their own language. I followed the subsequent development and metamorphoses of Alena Kučerová's work and was amazed by its qualities of completion and compactness, which were not so evident in my own case. That is why I value her so much."

23 December 1997

Alena Kučerová is the latest recipient of the Vladimír Boudník Award. In a sense it already belonged to her because, like Boudník, in all her work she devoted her attention



A brief moment No 3, perforation, 1995, 760 x 525



Pattern for "Fidlí" flowers, perforation, 1982, 785 x 615

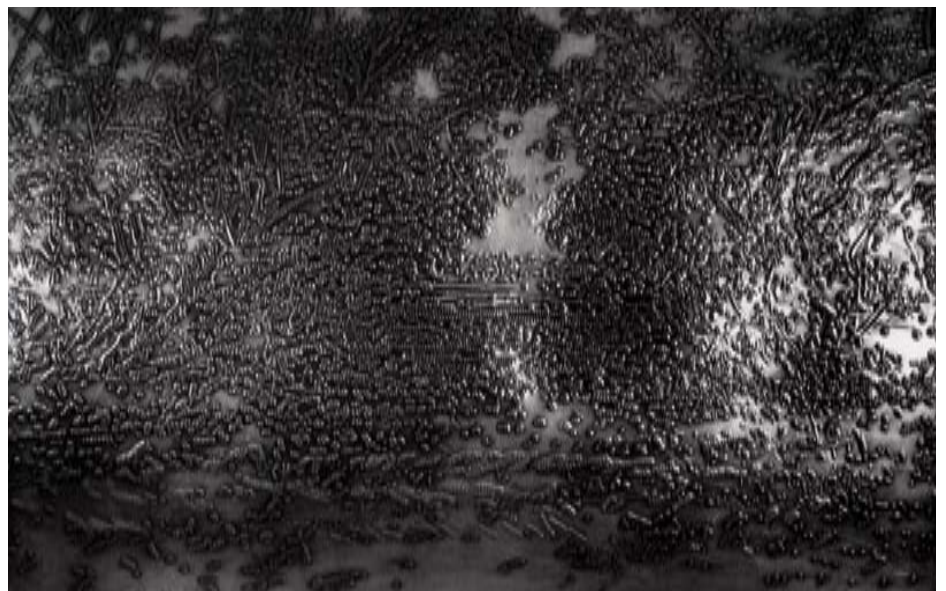
B 28. 4. 1935, Prague, CZ; **EDU** 1950 –54 High School of Applied Arts, Prof. Rudolf Beneš's Studio; 1955 – 59 University of Applied Arts under Prof. Antonín Strnaděl; **SE** From 1965 a number of independent exhibitions, i.e. 1967 J. Král G, Brno, CZ; 1968 M. Boymans van Beuningen, NL; 1969 M. Folwang, Essen; Observatoire de Sauverny, Geneva; 1970 House of Culture, Orlová, CZ; 1974 Langsam G, Armadale, UK; 1975 Minigallery of Research Medicine, Brno, CZ; 1977 J. Baruch G Chicago; 1979 University

of Alberta, CA; 1980 Kunsthalle, Uppsala, SE; 1981 Propaganda Centre, Sovinec, CZ; 1982 House of the Lords of Kunštát, Brno, CZ; 1983 RG Liberec; 1985 Těšín Theatre, CZ; 1986 Vincent Kramář G, Prague; 1987 B. Rejt G, Louny, CZ; 1988 Heidelberg University, DE; 1990 City Gallery Prague, Old Town Hall, CZ; 1995 Czech Cultural Centre, Berlin. **GE** She has taken part in many joint exhibitions of Czech printmakers at home and abroad. 2007 City Gallery Prague; A 1965 Honourable Mention at the IV Biennial, Paris; 1967 Premio Internazionale per l'incisione, Biella, IT; 1968 Award of Slovak NG Pro Danubius, Bratislava, SK; 1st Prize, Spring Salon, Prague; 1969, 1971, 1975 Awards and Honourable Mentions at the Print Biennial in Ljubljana, SI; 1970 2nd Prize of the Biennial of Printmakers, Cracow, PL; 1973 2nd Prize of the International Print Biennial in Torre Breco; 1976 Special Edition Awards, World Print Competition, San Francisco; 1986 Honourable Medal of the Cracow Biennial, PL; 1994 Print of the Year Award, Prague; 1996 Vladimír Boudník Award, CZ; **C** NG Prague and a number of prestigious regional galleries in the CZ; Calcografia, Roma; Art Institute of Chicago; M of Modern Art, New York; M Sztuki, Łódź, PL; M of Modern Art, Centre Pompidou and Bibliothèque Nationale, Paris; M. Boymans van Beuningen, Rotterdam; Stedelijk M Amsterdam; Folkwang M Essen; M Civico, Biella, IT; Library of Congress, Washington; NM Stockholm; M of Modern Art, Rijeka, HR; Centre for the Print and Printed Image, La Louvière, BE; Cincinnati Art M, USA; G Internazionale, Venezia, IT; and others.

to new and hitherto unsuspected possibilities of the printing block. Not only did she pierce it, perforate it, and print from it, but she then reworked it and used it as a hung picture in its own right with added colour. This, for the most part technical, side of things is itself remarkable, but it is not what gives Alena Kučerová the position she has held in Czech art for the past few decades. She is one of the strongest individuals of the generation that emerged individually in the 1960s and linked Czech art with what was going on with the rest of the world. They were at the same time personalities who in this context, and in the subsequent political and moral marasmus, maintained their creative performance, personal independence and strong moral integrity. ■ Even though the rise of this generation was connected with a return to shaped actualized figuration, for many it meant a deeper interest in existential content. In the 1960s Kučerová and Kmentová, just as Šimotová, Zoubek, Janoušková and Janoušek accepted a shift to freedom as a possibility of concerning themselves with the reality of man and the world. Characteristically in these years Jindřich Chaloupecký also called one of his essays "The Presence of Man". ■ However fascinating Alena Kučerová's prints are for their processes, and

certainly for their simplicity and purity of expression, which is not weighed down with incident, the deepest thing to touch one is the expressively simple presence of man. It intensifies itself still more and is all the more calm, full of amazement over that which "in that small field which he knows" the artist can touch and express.

Jan Rous⁵



My Meadow, 1993, matrix, perforation, 590 x 760

Eduard Ovčáček



There are few internationally-known graphic artists whose work has been so closely bound to topical currents in the visual arts - not only printmaking, but also painting - and at the same time so strongly individual as the work of. In this country Ovčáček's work belongs to those values which courageously withstood times of adversity, and by its refusal to give way laid the foundations of non-conformist art in the Czech Republic in the last 50 years. We should remember that in Ostrava in November 1989 Ovčáček was one of the founders of the Civic Forum, the political movement which brought about the end of the Communist regime, and which set us on our first steps towards becoming a free nation.. In the 1960s Ovčáček belonged to a group of young people who related to the radical concepts of the graphic work by Vladimír Boudník (1924-1968). In Prague he was, not only through his own graphic work, but in his whole artistic orientation, an initiator of *Un Art Autre*, as it was described by Michel Tapié in France. The existential appeal of highly impoverished substances - for example, discarded fabrics - symbolized a tragic and deep disillusion. It was not only a response to the Second World War, but also a reflection of spiritual oppression

in the totalitarian state. (1962 cycles: *Defloration, Royal Cycle*). The result is a mixed feeling of horror, fear, absurdity and even the ludicrous. A key role in the development of Eduard Ovčáček's work was played by the fact that from the beginning of the 1960s he actively concerned himself with the issue of lettering. He became an important, internationally celebrated personality of "lettrism". He maintained personal contact with a number of important authors, such as Pierre Garnier. He took part in international exhibitions and is mentioned in literature on lettrism. However, lettering is not only a symbolic reality, but in the traditional sense a material serving for the identification of the human inner self with certain hidden meanings of contemporary reality. Rational and irrational motivations therefore interpenetrate, alternate and supplement each other in Ovčáček's graphic work. In 1967-68 the theoretician Arsén Pohribný organized the Club of Concretists which, in an examination of the qualities and variations of elementary forms, saw a path to a connection with a positive relationship with civilization. Eduard Ovčáček was one of the founders of this movement. In August 1968 Czechoslovakia was occupied by the Soviet Army

The set of digital prints I am submitting for the exhibition of laureates of the Vladimír Boudník Award includes my latest digital prints of recent years. I concentrate on the multiplicity of possibilities of the print programme "photoshop" and on my own photographs which I prepare for digital manipulation in the print programme. The prints themselves I make myself on plotter Epson 9800. In this way I can directly influence the quality of the print. I get a lot of hidden pleasure from this work, a lot of adventure and satisfaction from the work with the print itself. I create the print in series and colour changes, and the theme is always a specific form of lettering, numbers, fragments of words and sentences. In this way an endless and infinite number of prints originates, which can be continuously added to and more and more new print situations created. Those are the creations of the specific print, which originates somehow of itself without any boring social content or grandiloquent mission.

E.O. August 2008

VI. Boudník Prize

1998



Empty ring, 1964, structural graphic, 270 x 270



B & W I, (Orange-Green), 2008, 1/5 digital print, 1000 x 700

B 5. 3. 1933 Třinec CZ; **EDU** 1957-63 University of Fine Arts in Bratislava (Prof. Peter Matejka); 1962 guest with Professor A. Kybal at the School of Applied Arts in Prague; **P** 1963 – 68 Philosophical Faculty of Palacký University Olomouc; since 1991 senior lecturer, from 2001 professor at Ostrava University, where he is head of the studio of free and applied graphics in the department of visual arts; **SE (s)** CZ RG: 1967, 1992, 2001, Ostrava, 1992 Jihlava, 1985 Hodonín, 1998 Zlín, 1999 Hradec Králové, 2005 Liberec; 1980 House of Culture,

Orlová; Prague: 1991 G Fronta, 1992 G Nová síň, 1999 Czech M of Fine Arts, 2006 Hollar G; 1993 House of Art, Brno; 2007 G Smečky, 2008 G Beseda, Ostrava; Abroad: (s) 1981 G Praxis, Essen; G im Rathaus Tempelhof, Berlin; 1997 Tschechische Zentrum, Berlin; 1997 Die Künstlergilde G, Esslingen; 1989 Gluri Suter Huus, Wetingen, CH; 1992 P.M. Bohuň G, Liptovský Mikuláš, SK; 2000 City G, Bratislava, 2001 RG Banská Bystrica, SK; 2008 RG Nové Zámky, SK; Tučianská G, Martin, SK; 1993 Centrum Sztuki w Bytomiu, PL; **GE** from 1963 he has taken part in over 100 joint exhibitions of Czech printmakers at home and abroad (**s**) 1964 *Konfrontace*, C. Majerník G, Bratislava; 1965 G Nová síň, Prague; 1965 (with L.Novák, M.Urbásek, K.Warmut) G Ruth Nohl, Sigen, DE; Lometsch, Kassel; 1965, *The image and the letter*, G V. Špály, Prague; Exhibitions with the *Concretists Club (KK)*: 1967 Alpbach*67, 1968 RG Vysočiny, Jihlava, RG Karlovy Vary CZ, 1969 Umělecká beseda, Bratislava, 1971 G Interior, Frankfurt a/M, 1967-1987, G Rafay, Kronberg-Taunus, DE; 1997 RG Vysočiny, Jihlava, 1998 RG Ostrava, M of Arts Olomouc, RG Zlín, RG Karlovy Vary, RG Liberec, 2001 The House of Art, Opava, CZ; 1970 *Buchstabe im Bild*, Züricher Kunstgesellschaft, 1991 Eysk M, *The First in Russia - International Visual Poetry Exhibition*, 1968 The NG of Canada, Ottawa, *Contemporary Prints of Czechoslovakia*, 1976 M Narodowe, Wrocław, *Czech and Slovak Concrete poem*, 1985 Club of Young Artists, Budapest, *International experimental art exhibition*, 1991 G V. Špály, Prague, *Czech Informel, The letter in the picture*; 1992 NG Bratislava, The Moravian G in Brno, The Brno House of Arts, CZ; 1992 Nové Zámky, G Art-deco, Hommage á John Cage, SK, 1993 - 2000 *Barcelona Solidart*, 1994 G Centrum, Katowice, PL; *Symbols of three Generations*, 1994 Prague, City G; *Ohniska znovuzrození - The Czech Art 1956 - 63*, 1996 *Art When Time Stood Still*, 1969 - 85, Czech M of Arts, Prague, The Moravian G of Arts in Brno, RG Cheb, CZ; 1996 *V. Bienal Internacional de Poesía Visual-Experimental en el Palacio Legislativo, México*; 1996 Kassák M, Budapest, *Hommage á Kassák - The works of the Hungarian artists and from Abroad*, 1922 - 94; 1997 M Bochum, DE, *Im Bewusstsein der Zusammenhänge*, 1997 - *The Czech Collage*, NG Prague, G Ostrava, CZ; *Poem, Image, Gesture, Sound - Experimental poetry of the sixtieth*, M of the Czech Literature, Prague, 2003 *ART IS ABSTRACTION - Czech Visual Culture of 1960s*, Riding Hall of Prague Castle, Prague; The Moravian G of Arts in Brno, M. of Arts Olomouc, CZ; 2004 Staatliches M für angewandte Kunst in der Pinakothek der Moderne München, 2004 Studio Brescia arte contemporanea, *Poesia totale*, Brescia, IT; 2007 Hommage a Kassák, G of Art, Nové Zámky, SK; 2005 M Modern Art Hünfeld, *Ein Jahr 40 positionen 31 räume*, DE; 2005, Austria Center, Wien; *MOTIVA International - Konstruktiv - Konkret - Intelligibel* 2007 Köthener Quadrate 2007 -09, Internationales Kunstprojekt, DE; 2007 *The Slovakian Myth*, The Moravian G of Arts in Brno, NG Bratislava, SK; 2007 *Touches by graphic art of visegrad's Four*, G Chagall - Karviná, CZ; Nógrád Megyei M Szervezet Salgótarján, HU; Uniwersytet Śląski w Katowicach, PL; Novohradské M a G v Lučenci, CZ; 2007 Hommage á Kassák 120/40, G Z, Bratislava, SK; The House of Art, Opava, CZ; 2008 *Factory - The results of the International Workshop of the Digital Print Silscreen*, The House of Art in Opava; **A** 1995 - Grand Prix of City Prague, 1st Triennial of Graphic Arts Prague, 1998 Prix de la Ville de Namur, „Les amis du musée Rops, Namur, BE; 1999 VI. Boudník Prize, CZ; 2000, 2004 Honorable Mention, The Print of the Year, Prague; 2007 Christmas 2007, AR, Bratislava, SK; 2008 Prize of City Ostrava 2008, CZ; **C** Public collections in the Czech Republic and abroad (**s**) CZ: NG Prague, Czech M of Fine Arts, Prague; RG Ostrava, Jihlava, Hodonín, Roudnice, Hradec Králové, Karlovy Vary; State G Zlín; Mof Art, Olomouc; Moravian G in Brno; RM Frydek Místek; *Collection of serigraphy*, Ostrava University; Aleš South Bohemian G; Abroad: Slovak NG, Bratislava; Hamburger Kunstsammlungen; Albertina, Wien; M Bochum, M Koszalin, PL; City G, Bratislava, Tučianská G Martin, SK; NG Berlin, Kassák M, Budapest, M Felicien Rops, Namur, Le M du Petit Format, Nismes, BE; M narodowe, Krakow, NM Warszawa; M Modern Art, Hünfeld, G. J. Blum - Kwiatkowski, DE; G of Art, Nové Zámky, SK.

and the absurdity of the history of man reasserted itself. Ovčáček reacted to this with the letterist series *The Lesson of the Great A*. The upper-case A became an allegory of the Great Usurper - as the leader of Soviet Communism, Leonid Brezhnev, seemed to the Czechs at that time. It was a realization of Big Brother from George Orwell's novel 1984. However, the pressure of the realities of civilization did not inhibit Ovčáček's work. In 1970 he created the cycle *Grafo-Ready Made*, in which he used material of found printed connections. Ovčáček set out on a new path in printmaking in 1979-80, a path which related to his interest at the time in bizarrely fantastic realism. (*The drawings The 120 Days of Sodom* by the Marquis de Sade, the graphic cycle *Man and the Sign*). The screenprint technique is a special chapter in Eduard Ovčáček's work. He had tried it out at the end of the 1960s, but did not implement it fully until the last decade (The cycle *Old-New Signs* (1992-93). In 1993 the cycle *Topographic*, a visual transposition of parts of actual maps, linked up with the cycle about the issue of civilization, *Grafo-Ready Made*. Chaos and order somehow find a common language. The polarity of an open and daring mirroring of anarchistic chaos on the one hand, and the presence of

a moral imperative tending towards order on the other, represents an unusually complex and unusually topical groundplan of ideas for the whole of Ovčáček's work. It is both important and of benefit that the graphic artist can rely on experience from his parallel work in painting and even sculpture, not to speak of his activities in literary experimentation.

Jan Kříž⁶



Broken wheel, 1998, serigraphy, 700 x 1000

Jan Kubiček



There was a striking transformation of the classic form of constructive art at the turn of the 1950s and 1960s, and in the 1970s a new phenomenon dominated – the penetration of constructive art by the principles of conceptual art. If – schematically speaking – the works of the 1960s relied on the viewer “connecting into the game”, on their “intellectual pleasure from recognising the rules”, then the artists of the 1970s counted on the perceptive capability of a general intellectual reflex. In the 1960s and 1970s something came along in the place of visual perception, something which could increasingly be called “the reflection of the mind”... in our environment Jan Kubiček is exceptionally consistent, from the mid-1960s working through to the true understanding of an artistic work in conflict with a tradition in our country usually considered the most important – the tradition of imaginative and lyrical art. He concentrates on those forms of artistic work which turn to the intellect of the perceiver, which count on rational control and the reflection of the work in mind... 1968–1969 saw the origination of something very radical – squared or rectangular paintings and drawings whose distinguishing element is

horizontal, vertical or diagonal lines, as well as pictures whose theme is the opposition of black and white surfaces... Kubiček was an artist who linked the constructive organisation of lines and surfaces with consistent minimalisation of means, and at the same time created for himself conditions for the conceptualisation of his work. A single constructive element (for example a diagonal dividing the surface of the paper) could no longer be understood as the result of aesthetic calculation and did not go only in the direction of the aesthetic fascination of the perceiver. Necessary – and perhaps primary – has to be the concept, the visualised meaning, presented to the viewers for them to accept as independent artistic information, as something elementary and essential, as the making visible of some sort of generally valid relationship. His installation in the Václav Špála Gallery (1969–1970) best showed how far the meaning of his work is distanced from the meaning of the classic picture. The whole area was articulated by elementary interventions, by black and white lines. The impersonal manuscript of the engraved drawing and the engraved painting, only possible for the artist after 1965, now found through the use of another material

Form – project – order

In forming forms, as I call my artistic work, some sort of order is sought and emerges. It takes place through a consistent assertion of logic, through the use of calculation, of a system, through the reasoned deliberation of a systematic approach and so on. I came however to recognise that the subsequent picture, project or structure also achieved order through a deliberate and conscious disruption of these factors, through the mutual connection of the principle of logic and chance, of symmetry and non-symmetry, of construction and its conscious disruption. The artistic project is able to re-join these apparent antitheses in a final FORM – PROJECT – ORDER. The linking of antitheses and contrasts creates a project of higher complexity.

The disruption of symmetry, system or strict logic in the construction of the picture or structure creates tension. A purely systematic structure is undoubtedly “beautiful” through its logical construction, through the legibility of its plan or of the working approach used, and so on. Nevertheless, the plan of a picture can be built on principle and chance or on symmetry and non-symmetry, that is, on the basis of joining two contrasts. By creating contrast in mutually connecting relating structures something more originates which cannot be unambiguously determined or foreseen during the “reading” of the plan of a structure. At one time this was called in art the “mystery”, the “impalpable”, and so on. Today I would call it the “unenvisioned in the context of the envisaged”.

J. K. 1987



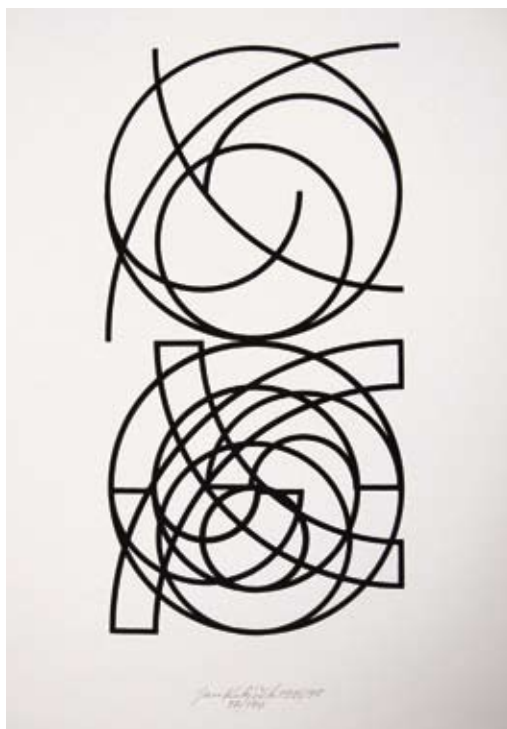
Divided Elements – Two Dimensions I, 1988 – 2007, serigraphy, 620 x 450



Divided Elements – Two Dimensions I,
1988 – 2007, serigraphy, 620 x 450

B 30. 12. 1927, Kolín nad Labem, CZ; **EDU** 1949-53 College of Applied Arts, Prague (Prof. Jan Novák), 1954-57 Academy of Performing Arts (Prof. F. Tröster); **SE (s)** 1968 G du Disque Rouge, Brusel; 1999 G Goller, Selb, DE; 1993, *Images from 1958-1993*, Wilhelm-Hack-M, Ludwigshafen am Rhein, DE; 1990 G Hoffmann, Friedberg, DE; 1969 G Schütze, Bad Godesberg, DE; 1968 G Teufel, Koblenz, DE; 1979, 1970 Jacques Baruch G, Chicago; 2000, 1969 Václav Špála G, Prague; 1998 *Images from the beginning*

of 1960s, 60/70 G, Prague; 1995 *Systems and series*, Czech M of Fine Arts, Prague; 1989 Opatov Culture Centre, Prague; 1965 Hollar G, Prague; 1962 Na Zábradlí Theatre, Prague; 1985 *Photographs and Photograms*, Kunštát House, Brno; 1992, 1967 Art House, Brno; 1998 *Aspekt G* (with P. Hayek), Brno; 1985, 1970 Benedikt Rejt G, Louny; 1954 RM (with J. Balcar), Kolín; **A** 1999 VI. Boudník Prize; **C** NG Prague; G of City Prague; M of Czech Literature, Prague; Czech M of Modern Arts, Prague; Moravian G, Brno; RM Kolín; Benedikt Rejt G, Louny; M of Arts, Olomouc; RG Karlovy Vary, Roudnice nad Labem; Städtische Kunstgalerie, Bochum, DE; Kupferstichkabinett, Dresden; M Folkwang, Essen; Mittelrhein M, Koblenz; M of Modern Art, Hünfeld, DE; Sammlung Etzold, Städtisches M Abteiberg, Mönchengladbach, DE; Städtische Sammlung, Nürnberg; G Hoffmann, Friedberg, DE; Wilhelm-Hack-M, Ludwigshafen am Rhein, DE; M- Municipal, Cholet, FR; M Da Arte Moderna della Fundación Soto, Ciudad Bolívar, VE; M Sztuki, Lodz, PL; M Narodowe, Wrocław, PL; Riklis Collection of MC Crory Corporation, New York; Stedelijk M, Schiedam, NL.



Divided Elements – Two Dimensions I,
1988 – 2007, serigraphy, 620 x 450

a new form and a much more general validity. For his work the 1970s meant primarily the examination of communicational and aesthetic qualities of simple combinatory systems allowing the surface to be conceived as a static-dynamic whole, internally antithetical and actually joined. Another important “theme” was the polarity of the rule and chance. Finally – without claiming comprehensiveness – one has to recall a series of simple processes, most frequently on a computer, which are the same time the basic constructive operations and conceptual principles of numerical sequence, adding, taking away, etc. Paintings, drawings, collages and photogrammes of the 1980s provided new solutions for Kubiček’s “conceptual Constructivism”. The most essential belong to a large entity which has the common theme “form and action”. Most frequently it is the double form of an elementary geometrical configuration, circle or square – static and dynamic, closed and open, organised and unorganised. Their confrontation is a testimony of two possibilities. The artist is primarily interested in the relationships which originate between them, the connections and the mutual determinants. ■ The dynamic form can be the result of

the operation according to a certain rule, but can even be chance, or can respect the artist’s subjective choice. The dislocation made independent is nothing other than a reference to its starting point, to the non-dislocated figure. What is most fascinating about Kubiček’s contemporary work is perhaps not the usualness of form and the striking way it is transformed, even though these are also present, but above all the self-evidence and legitimacy of the relationships it brings. We can be fascinated by the aesthetic qualities of the metamorphosis of form, but it is above all the clarity and transparency of reasoning that operates on us. The works of Jan Kubiček can be perceived as aesthetic parallels of the features of intellectual activity, as a manifestation of active spiritual presence, of burden-free utilitarianism and heading towards “the true features of freedom”.

*Jiří Valoch*⁷

Jan Měříčka



Jan Měříčka perceives the print as a “memory medium”. In recent years he even seemed to imitate the activity of modern electronic instruments which in dizzying multiplicity collect data about all possible movements, shifts, flows and signals. He documents the swarming of human groups, transfers it to gigantic configurations and tries to capture the processes of growing denser and thinner, the creating of knots, of well-trod paths. His prints are like snapshots which wait till now for evaluation. And even though their artistic method makes them at first sight different from the multi-layered structural prints for which the artist received the Vladimír Boudník Award in 2000, basically the emphasis remains on the preservation of information and the “imprints of civilisation”, as Měříčka at that time called at one of his exhibitions. In place of the over-layering of various materials he now concentrates on visual layers in time, “concurrent prints” of different moments. And just as at that time he touched the borders of consciousness which are continuously washed over and worn through by non-consciousness, here too he calls into question the ideas we form about our everyday paths. His interest is in reworking

For me, the print represents the space between verbal communication and the image. And – the schemes we create unawares by their movement in their surroundings – the trace engraved in the air around us which the next moment disappears without possibility of return; which seems to be only ours but which is determined by the rules of civilization – the corridor in which we are allowed to move. Is our movement as beautiful as the movement of an animal in nature, or is it “the dynamism of a dog on a chain”? I am endeavouring for the third year to capture in a simple shape the records of movement on the basis of real situations.

The project The Tram originated this year as a record of a journey by a tram which joins two cities in north Bohemia – Liberec and Jablonec nad Nisou. With the help of five volunteers who recorded the position of individual travellers on a plan of the tram, and at the same time captured their typology with a digital camera. Based on these records I created a simple vector scheme of the movement of each traveller’s entry and departure.

I simplified my drawing by computer in an effort to imprint some sort of “hand print”. I grouped the journeys of people according the stops they were making for – most of them were perhaps going home – and whether they were men or women. The exhibited prints are a record from two of the stops followed. The simple line prompted me to give up the etching with its abundant range of subtle themes to which I have devoted myself for more than twenty-five years, and to look for a technique which speaks unambiguously. The works on exhibition are screen prints.

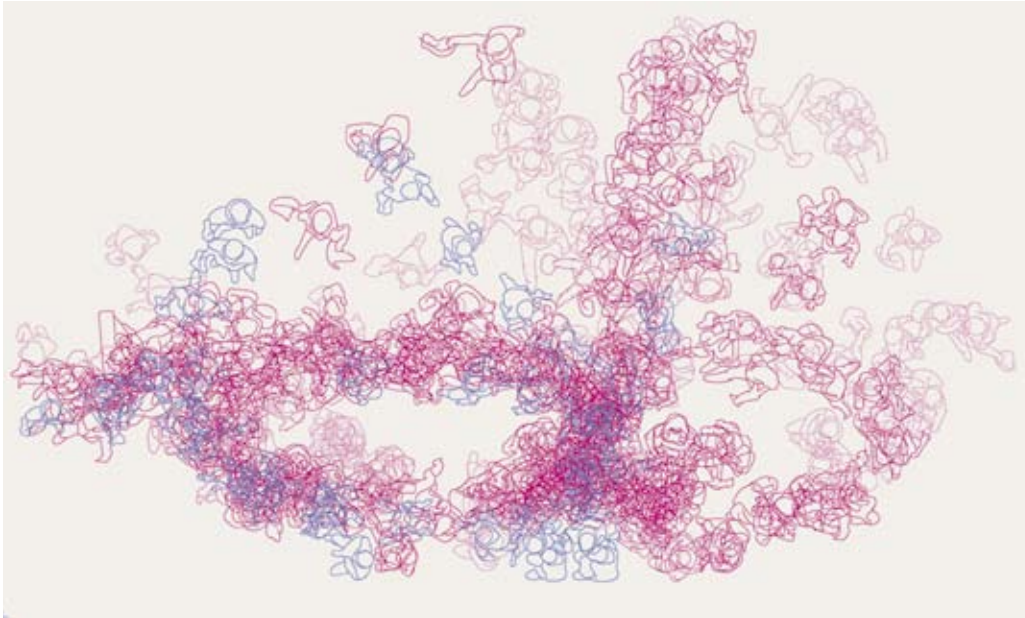
J. M.



Nine lying persons at the station Národní, digital etching, 1100 x 700

VI. Boudník Prize

2000



Tram No 5, Liberec-Jablonec, 2008, silkscreen, 650 x 940

B 15. 3. 1955, Pardubice, CZ; **EDU** Pharmaceutical Faculty of Charles University, Hradec Králové; **P** from 2005 Photography Department FAMU, Prague; **SE (s)** CZ 1995 RM and G, Semily; 1996 RG Hradec Králové; 1998, 2001, 2003, 2004 Church of the Virgin Mary in Andělská Hora near Chrastava; 2000, 2001 Exhibition-room, Liberec; 2001, 2002 RG Liberec; 2003 *Down to Earth*, Czech M. of Fine Arts, Prague; 2006 M.Prácheň, Pisek; Abroad **(s)** 2003 6. triennale mondiale de l'estampe petit format, Chamalières, Cébazat, FR; G. 36, Kyjev, Russia; 2007 G. Budissin, Bautzen, DE; **GE (s)** 1994, 2000, 2003, 2006 Międzynarodowe Triennale Grafiki Cracow, PL; 1995 21st Mednarodni grafieni bienale, Ljubljana, SI; *Black and White*, RG, Liberec, CZ; Summer Pavilion G of Fine Art, Ostrov nad Ohří, CZ; 1997 Second International Triennial of Graphic Art, Bitola, MK; The Temple Bar International Prints Show, Dublin, IRL; 1998 2nd International Triennial of Graphic Art, Prague; *Tschechische Buchkunst der neunziger Jahre*, Staatsbibliothek Hamburg, 1999 *Border Space*, international symposium, Church of the Virgin Mary at Andělská Hora near Chrastava, CZ; Grapheion G, Prague; Frankfurt am Main – Atelierschiff unartig; Czech Culture Days, Radom, PL; *Czech Hemisphere*, Czech Centre Stockholm,

Hatred, House of Artists, Kiev; Dnepropetrovsk, UA; Czech Centre Moscow; 2001 3rd International Triennial of Graphic Arts, Prague; *Czech Graphic Art – Fifty Years of Changes in Modern Printmaking*, Mánes G, Prague; Czech Centre Vienna; 2002 3rd New Zlín Salon, CZ; Grand Prix of Public Contemporary Art Gallery, Katowice, PL; Zeichen der Gegenwart, Vienna Art Centre; 12th Space International Print Biennial, Seoul, KR; 2003 4th Biennale Internationale de Gravure Liège, BE; 4th Egyptian International Print Triennale Cairo; International Biennial of Drawing and Graphic Arts, Győr, HU; 2004 6th Bharat Bhavan International Biennial of Print Art 2004, Bhopal, IN; 2007 Wien 2007* at Künstlerhaus Vienna; **A** 2007 Honorary Mention, The Print of the Year, Prague; 2003 1st Prize, 7th International Biennial of Miniature Art, Gornji Milanovac, RS; 1st Prize, 4th Egyptian International Print Triennale Cairo, EG; 2000 VI. Boudník Award, Prague; Special Prize, Międzynarodowe Triennale Grafiki, Cracow; Honorable Mention, The Print of the Year, Prague; 1999 Prize, Category of not typical formats, The Print of the Year, Prague; 1998 Honorable Mention, The Print of the Year, Prague; **C (s)** CZ: RG Liberec, North Bohemian M Liberec, RM Český Krumlov, Charles University Prague; Abroad: Andy Warhol M, Medzilaborce, SK; Janus Xantus M, Győr, HU.

precisely that which escapes attention – that immeasurable mass of casual, routine and apparently utterly meaningless moments that are immediately “wiped” from the memory. One easily forgets oneself. Maybe even in the tram one got out of a moment ago.

Jaromír Typl



Family Lunch, 2005, 7 prints, etching made from 14 plates on handmade paper, 800 x 680

Květa Pacovská



ORDERING, DISSECTING, LAYERING,
SUPPLEMENTING, SUPERIMPOSING,
DECREASING, LINKING
IS THE BASIS
OF MY PRINTMAKING.

For this exhibition I have chosen
GROUNDPLANS OF ARCHITECTURE and CROSSING.
It is a SPACE we can ENTER
And go THERE and BACK again.
K.P.

VI. Boudník Prize

2001

Květa Pacovská will be eighty. It's hard to believe, because her art of illustration is so young, vital and experimental. No one knows how to make red and green glow so magically, no one understands the book so thoroughly as an object for experience and for playing with, no one remains so distanced from mere illustrativeness in picture-book art whilst still remaining so close to what is being told. ■ The division of free and applied art was always alien to Pacovská, whose international career began in the 1960s. In her exhibitions worldwide, picture, book, sculpture and space were always combined into a fascinating artistic unified concept attractive to old and young. Most recently her abstract painting and experiments in colour could be admired in the Frankfurt Museum of Applied Art, while the exhibition *L'art de Květa Pacovská* runs concurrently in Brussels. ■ Květa Pacovská is first and foremost a painter. Her visual cosmos developed from the tradition of abstract art. A number of pictures play an important role for her: a coloured field, primarily in red and green, puts itself together from series, several numbers originate, there is playful variation of circles and squares. Unexpected disruptions always break through this order: sometimes it is a free,

autonomously led line which scores through the surface of the picture, at other times a line merrily scrawled on the surface of the picture. ■ It is no surprise that Pacovská's approach to the illustrated book is essentially different from other illustrators of children's books. Her position shifts from that of a visual artist towards the telling of a tale, it seeks a complete artistic expression without trying to illustrate the text. Her visual thinking (in the spirit of Paul Klee) determines the nature of the book up to and including the typography. In her most recently published book *Červená Karkulka* (Little Red Riding Hood, 2007) expectation based on fairy tale illustrations is avoided, and we are allowed to see the power of red. Her delight in experimenting with colour and form, letters and paper, leads the illustrated book into new contexts and expands the space the medium so necessarily needs – from being a mere reading book towards art, play and sensuality. We learn from her that the illustrated book can also be a book for playing with, a book-*objet* and a paper sculpture. This concept of the illustrated book was internationally honoured by the award of the Hans Christian Andersen Medal



Květa Pacovská's exhibition *Maximum Contrast* in the Museum für Angewandte Kunst Frankfurt a.M., 2008



Sculpture in the Area, 1999, silkscreen, 1000 x 700

B 28. 7. 1928 Prague; **EDU** 1951 graduated at the University of Art, Design and Architecture, Prague; **P** visiting professor, Hochschule der Künste Berlin; **SE (s)** KR: 2008 **BE:** 2008 Antwerpen; 2008 Brussels Pantalone; 2008 Babel festival; 2008 Eeklo, Bibliothèque; 2008 Charleroi, Palais des Beaux-Arts; FR: 2006 3. biennale d'art contemporain, ECLAT pays de Barr et du Bernstein; 2006 Solo exhibition on Fête du Livre de jeunesse St-Paul-Trois-Châteaux; 2004 Créteil /Paris/; 2003 Bibliothèque Municipale Strasbourg; 2003 Saint Denis M d'Art et d'Histoire, Paris; 2000 Le Centre Tchèque, Paris; G de l'ancienne poste, Calais; DE: 2007-08 Květa Pacovská – Maximum Kontrast, M für Angewandte Kunst, Frankfurt; 2003 Eiswürfel G, Berlin; 2002 Květa Pacovská Exhibition Aschheim, Munich; 2000 Künstlerhaus Saarbrücken; IT: 2005 Bologna, Angola, /Bibliotheca Edmondo de Amicis/; JP: 2003 Chihoro New Art M, Tokyo; ES: 2008 HASTA EL INFINITO faktoria K de libros; TW: 2003 Taipei, International Book Exhibition; 2003 Tai-chung, Exhibition; USA: 2002 Jan van der donk G New York; 2002 Czech Center, Madison Av. New York; CZ: 2005 solo exhibition – 11th International Book Fair, Prague; 2004 M Kampa, Prague; 2002 Old Town Hall, Prague; 2001 Publishing House and G Aulos, Prague; **A (s)** 2008 Golden Ribbon Award, czech section of IBBY; 2008 Concours du plus beau livre français, for a book *Al'infini*, Paris; 2006 – 07 Illustrad'Or / the Golden Illustrator / APIC, Barcelona; 2006 Prix of the Jury – Print of the Year 2005; 2005 Prix de la nuit du livre, for the book « *Un livre pour Toi* »; 2005 Prix de la nuit du livre, for the book « *Punctuation* »; 2003 The print of the Year 2002; The poster of New York exhibition; 2002 International Biennial Brno, Award of the Ministry of Culture CZ; 2001 Print of the Year, "Project of Sculpture", Honourable Mention; 2002 VI. Boudník Award, 2001; 02 Artist's Book Prize Questions of space, from Grapheion; 2001 The Sankei Children's Books Culture Award, Paper City, Tokyo; 2000 Grand Prix, Möbius International des Multimedias Competition for CD-ROM Alphabet, Paris; 2000 New Media Prize for CD-ROM after the Alphabet book, Bologna; 2000 Multimedia Grand Prix, Tokyo; 2000 Critics Award, International Biennial, Brno, CZ; 2000 First Prize, CINEKID 2000, Amsterdam; **CZ:** Czech National M Prague; NG Prague; Moravian G, Brno; RG Litoměřice; The Inter-Kontakt-Grafik Association, Prague; M Olomouc; M of Czech Literature, M Kampa, Prague; RG Roudnice n. L.; KR: Design G, Arts Center, Seoul; FR: Fondation M von Cronenbold, Paris; Centre de Promotion du Livre, Saint-Denis; Salon du Livre, Montreuil; Les silos, Maison du livre et de l'affiche, Chaumont; Bibliothèque Nationale de France, Réserve des livres rares; DE: Stadt M Oldenburg; Klingspur M, Offenbach; IJB International Youth Library, Schloss Blutenburg, Munich; Deutsches Buch und Schrift M Leipzig; Stiftung Buchkunst, Frankfurt a. M.; MMK M für Moderne Kunst, Frankfurt a. Main; Culture Centre, Aschheim; UK: Victoria and Albert M National Art Library, London; CN: The Macau M of Art / M de Arte/ Macau; IT: M Bassano, Bassano del Grappa; JP: Chihoro Art M, Tokyo; PL: M Sztuki Łódź; CH: Swatch Art Collection; TW: Design M Taipei; USA: The Public Library, New York; **Artists' Books (s)** 1992 Paper Paradise, K. Pacovská – K. Schwitters; 1997 Květa Pacovská Scrap, Edition Aulos; 2001 Open Space, monographie, Fondation M. von Cronenbold, Benteli Publishing House, Bern; 2001 Questions of space, Art book, Publishing House Aulos, Prague; 2004 Květa Pacovská Punctuation, Edition Seuil, Paris; 2005 Květa Pacovská, Un livre pour Toi, edition Seuil, Paris; 2006 Květa Pacovská, The Little Flower King – NEW – miniedition, Hongkong, USA; 2007 Květa Pacovská Á l'infini, edition Panama, Paris; Catalogue Maximum Kontrast, MAK Frankfurt.

in 1992. ■ Three books published in Germany by the Ravensburger Verlag are a definitive affirmation of Květa Pacovská's reputation: *eins, fünf, viele* (1990), *grün, rot, alle* (1992) and *rund und eckig* (1994). They are books for looking at, touching, and understanding, for playing and mirroring, with fold-out, swivel and pull-out mechanisms in the tradition of Lothar Meggendorfer – now however created in the modern art of the twentieth century. ■ The telling of stories in colours, forms and materials; this is Pacovská's artistic creed, and one we'd like to go on hearing for a long time.

Jens Thiele⁸



Intersection, silkscreen, 2001, 1000 x 700

Michal Cihlář



Ordinary things grouped in a strange still life, run-of-the-mill everyday life stopped by squeezing the shutter release perhaps of a strange camera, insects, parrots and animals especially from the impenetrable jungle, newspapers, magazines, the hum of the television... All of that transferred very realistically into a piece of linoleum, slowly, gouge by gouge, above all so that it doesn't look like some sort of contemporary art. That's how I like it, for me that's enough ...
M.C.

The work of Michal Cihlář (b. 1960) occupies a unique place in the context of Czech art of the 1980s and '90s. While still at the Prague Academy of Arts, Architecture and Design, where he studied between 1981 and 1987 at the Studio of Book Culture and Lettering (Prof. Milan Hegar, senior lecturer Jan Solpera) he earned a reputation as an artist who naturally combined outstanding technical precision with a lively and original vision of the world around him. From the early 1980s Michal Cihlář worked primarily in the technique of linocut that he soon developed to an increasing degree of complexity and perfection. He made a name for himself both in the field of artistic printmaking and in applied graphic art, above all book illustration and corporate graphic design (from 1997, for example, he collaborated with Prague Zoo in designing its complex visual presentation). Since the very beginning, the main focus of his work has been reality itself, more precisely the concrete experience of the human environment and the endless diversity of nature. ■ Michal Cihlář's fundamental viewpoint in personal and artistic terms is based in the continual observing of phenomena around him and their classification (or in certain cases

collaged arrangement) in carefully considered wholes. He is a keen observer who diligently records each new perception that he then stores, either in his memory or physically in his private 'depositories'. These individual fragments of cognition subsequently serve as a fresh source of material in his sensitive mapping of the world of humanity and nature, during which seemingly insignificant details are mutually juxtaposed and point to deeper historical and social contexts. Cihlář's artistic language draws its inspiration from the infinite variety of the real world. At the same time, the particular charm of his visual messages stems precisely from a close bond with commonly occurring aspects of life. Although Cihlář is never concerned with technical brilliance for its own sake, painstaking and precise work is an essential and acknowledged part of how his work is created. As Cihlář himself says, he only uses as many colours (i.e. 'cut-away' states of the print) as he needs in order for the print to achieve optimum results as an artistic whole. ■ Cihlář's profound fascination with the ubiquitous symbolism of phenomena in everyday life finds common ground with the statements of several figures of Pop art, above all Andy Warhol. It was in Warhol



Kiki with Kuba, 1995, 27th colors linocut, 185 x 240



Glass-blower Lhotský on the Beach, 1987, 12 color linocut, 700 x 1000

B 16. 9. 1960, Prague, CZ; **EDU** 1981-87 College of Applied Arts, Prague (Prof. M. Hegar, doc. J. Solpera); he works in graphic and graphic design, sculpture, artist book and stage design; **Realisations** 1990 interior design for the M of Modern Art of the Warhol family in Medzilaborce (with Rudo Prekop), 1992 artist's tapestries for the restaurant of the pavilion at the World Exhibition Expo '92, Sevilla, from 1994 cooperation with AB Barrandov (6 artist's actions AB Barrandov, graphic design for the edition of videocassettes from the Gold Fund of Czech Cinematography - 190 titles, 1995 and 1998 postal stamps for the 50th anniversary of the UN and a series of personalities for 1997 cooperation with the Zoological Garden in Prague (graphic image); **SE** 31 Independent Exhibitions (**s**) DE: 2007 M of Decorative Arts in Prague;

2002 RG Pardubice, 2001 RG Hradec Králové —CZ, 1999 ACC Gallery, Weimar; CZ Prague: 1998 Archa Theatre; 1997 Palace Akropolis; 2002 Jenewein 's G, Kutná Hora; 1999 G U kamene, Cheb; 1994 Castle Zlín; 1993 Papyrus G, Nymburk; **GE (s)**) from cca 140 exhibitions: 1989 Biennial Varna, BG; 1990 Biennial Ljubljana, SI; 1990 International Biennial of Woodcut, Banská Bystrica, SK, 1991 Papier aus Prague, Stadtmuseum Saarbrücken, DE, 1993 Biennial Biella, IT; 1993 Biennial Maastricht, NL; 1994 Biennial Cadaqués, ES; 1990, 1993 Triennial — Frechen, 2004 The 4th International Triennial of Graphic Art, Prague; **A** 2002 The Vladimír Boudník Prize, CZ. 2 x 1st Prize, The Most Beautiful Czech Books of the Year, Prague 1992; **C (s)** CZ: NG Prague, M of Decorative Arts in Prague; East Bohemian G, Pardubice; B. Rejt G, Louny; H G, Kostelec nad Černými Lesy; M narodowe, Poznań, PL; M of Art, Lvov, UA, Private C in CZ, DE, NL, FR, IT, USA.

that Cihlář found inspiration in creating iconographic language with symbolic capacity out of the prosaic elements of contemporary society, in other words the artistic 'recycling' of objects that would otherwise quietly disappear. Cihlář's free and applied graphic art is characterised by the direct relationship between the artistic mind and the broader context of contemporary society. With a deep sense of involvement, Cihlář explores the technical, artistic and symbolic limits of graphic language spanning from the intimate world of his own family life to ecological dimensions and the sphere of social-political events. His humanist artistic message, rich in meaning but easily legible to the 'untrained eye', enables a broad spectrum of viewers to acquaint themselves with authentic values of graphic expression. During his career, Michal Cihlář has made a valuable contribution to innovating the language of graphic art and enriching contemporary Czech culture.

Richard Drury⁹



In the Winter, 2004, colors linocut, 700 x 1000

Marie Blabolilová



Over the past three decades, the graphic art (subsequently also painting) of Marie Blabolilová (b. 1948) has emerged in relative seclusion from the most publicised 'focal points' of Czech culture, but in a more concentrated way perhaps for this very reason. The beginnings of her artistic career are rooted in her contact with the symbolically conceived 'inner landscape' of senior lecturers Ladislav Čepelák and Jiří John during her studies at the Prague Academy of Fine Arts (1967-1973). In contrast to the universalised principle of nature that characterised their work, however, Blabolilová focused during the 1970s on 'tangible situations' in the landscape. This wholly concrete conception of the depicted world came to represent the most fundamental and lasting feature of her artistic language. ■ During the 1970s and above all during the 1980s, Marie Blabolilová developed series of prints in the form of detailed views of the urban environment that reflected with meditative intensity on the existential space of 'ordinary' life. She draws our attention to almost unnoticed nooks of human habitation and individual contexts of human existential journeying that, despite their unassuming, almost invisible

character, represent an omnipresent human home, a metaphorical 'silent companion' during the course of our lives. Essential to Blabolilová's expression is her profoundly intimate way of seeing the closely familiar environment of our daily life. In her scenes, the absence of the human figure focuses our mind more on age-old symbolic questions of our relationship towards ourselves and our immediate surroundings. In the themes of interiors and still lifes, modest fragment-scenes become a witness to human movement through space and time, a kind of imprint of endlessly fading memory. ■ Marie Blabolilová's understated lyricism has been always accompanied by the search for order and structure linking human consciousness with all-embracing processes and events in nature. In her work we feel an effort to reveal the horizon of mutual contact between the 'momentary' sphere of our civilisation context and the 'timeless' sphere of implicitly sensed laws and processes that determine our being. The contemplative (though not abstractly philosophising) character of her work testifies to an unostentatious exploration of the dimension of human experience. In this, a significant role is played

I tried in my prints to start from the principle of works similar to old engravings (modelling according to the shape); I was also very taken by the etchings of Wenceslas Hollar which start from a similar artistic view. His etchings always fascinated me by the simple logic and utility of the lines which express the given theme. For example, for water – horizontal lines, for rain – vertical lines, and so on.

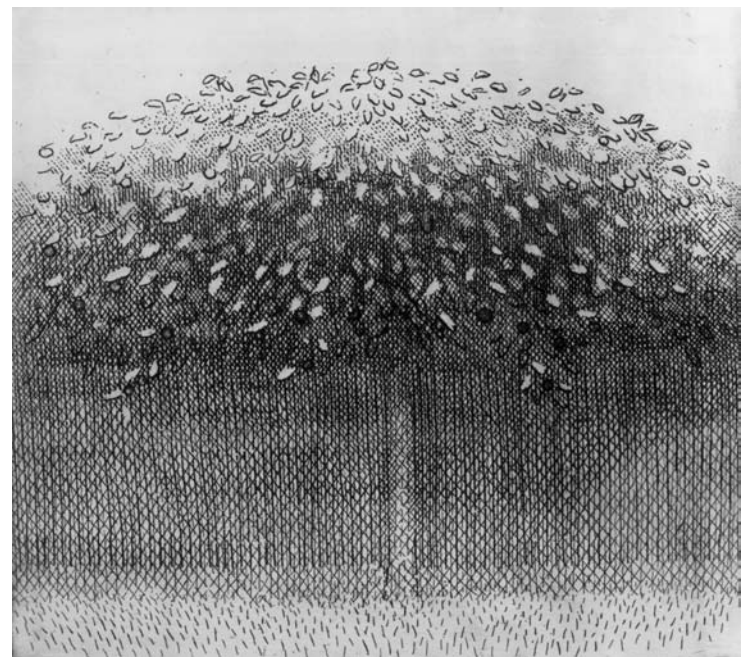
The print Garden in the Fog of 1974 is an example. Fog is for me the embodiment of peace, quiet – which has to be expressed by strokes which cross each other in every direction and through which I try to achieve a calm surface. A print with hens peacefully pecking in the garden has a similar mood, for there the thick crossing of lines in every direction is used to a greater measure.

Large Interior of 1989 is a later print which is meant to represent the relationship between the inner and the outer world through the help of diagonal strokes and perspectives.

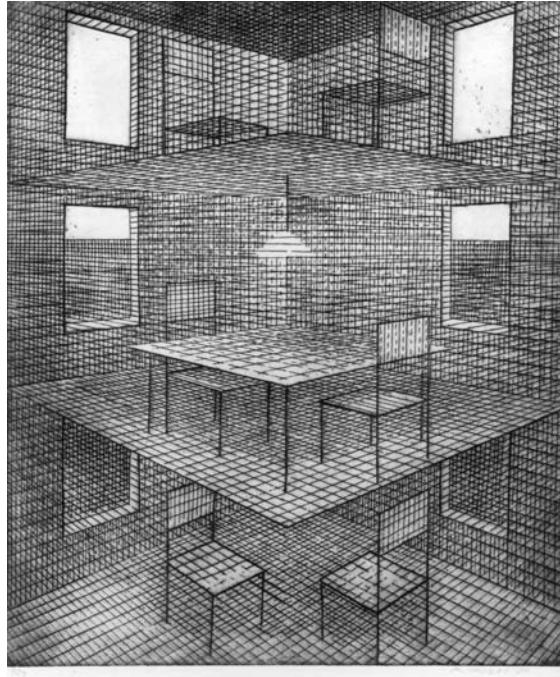
M. B.

VI. Boudník Prize

2003



Apple Tree in front of a Fence, 1976, line etching, 319 x 350



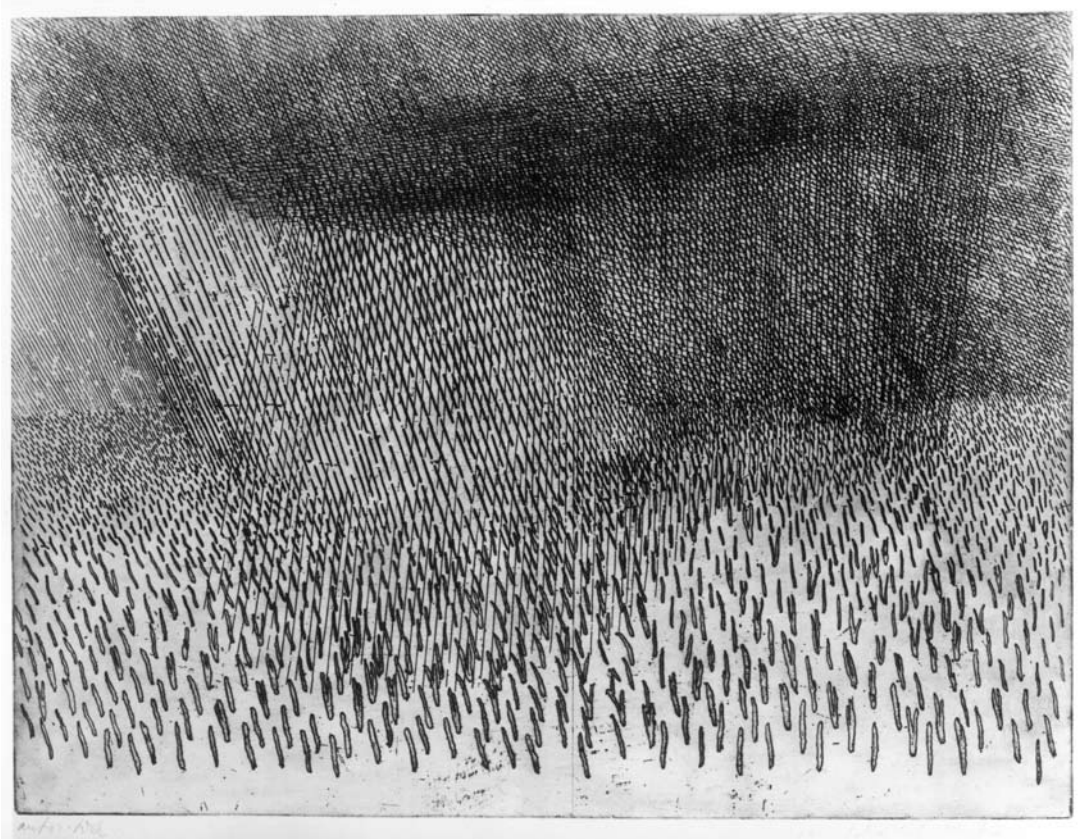
Large Interior, 1989, line etching, 598 x 488

B 4. 3. 1948 Prague, CZ; **EDU** 1967–73 Academy of Fine Arts, Prague; **P** 1973–76 Popular School of Arts (Teacher), Litoměřice, CZ; **SE (s)** CZ: 2003 G Klatovy; 2002 G of Regional M, Uherské Hradiště; 2001 G Fronta, Prague; 2000, 1994 Artotéka, Prague; 1996 G bros. Čapek, Prague; 1993 Ludvík Kuba's G Poděbrady; Theatre Labyrinth, Prague; 1992 G d, Ostrava; 1991 RG Olomouc; 1990 Jindřich Štreit's G, Sovinec; 1988 RM, Čáslav; 1986 G D, Prague; 1981 G of the Young, Brno; Platýz G, Prague; 1980 M Valašské Meziříčí; 1979 RG, Liberec; 1977 State G of Fine Arts, Cheb; G of the Young, Prague; 1975 E. F. Burian's Theatre, Prague; BE: 1996 Musée Félicien Rops, Namur; USA: G M. Iskander, Washington; **GE (s)** 2000 Czech Days in Mongol, Ulánbátar, 1993 W kregu G H, M of M. Kopernik, Frombork, PL; 1991 Gravure Tchèque au XX Siècle, G Lambert Rouland, Paris; 1990 Czech Graphic Art, Centre de la Gravure et de l'Image Imprimée, La Louvière, BE; Espaces Tchèques: Atelier Cantoisel, Joigny, D.R.A.C., Dijon, FR; 1989 Intergrafik, Berlin; L'Europe des Graveurs, Bibliothèque Municipale de Grenoble, Internationale Independante, Grenoble; Czechoslovak Graphic Art, NG of Modern Art, Jaipur House, New Delhi; 1988 Gravures Tchèques, Théâtre du Rond-Point, Paris; 1986 G H Circle, Art Space, Nishinomiya City, Japan; 1984 Intergrafik am Fernsehturm, Berlin; 1983 Salon d'Automne, Paris; 1982 Internationale

Jugendtriennale, Germanisches Nationalmuseum, Nürnberg; **A** Special Prize for small Print, G Hollar, Prague; 1988 Prize of Mayor Lodz, Krakow Biennial; Honourable Mention, 2003 VI. Boudník Prize, Honourable Mention - Honourable Mention Print of the Year 2007; **CZ** NG Prague; RG: Liberec, Roudnice nad Labem, Karlovy Vary, Kostelec nad Černými lesy; USA: Gallery Iskander Washington; Washington D. C.

by the printmaking technique she uses – the line etching, with which the pictorial space is built up through the 'sober' modelling of a grid pattern whose creation itself requires a careful and painstaking approach. ■ In its close bond with perceptions of reality and freedom from superfluous pathos, the objective microcosm of Marie Blabolilová's work conveys a deeply humanist message concerning 'major' questions of our existence. It also represents a unique value in Czech art.

Richard Drury¹⁰



Spring Storm, 1977, line etching, 319 x 420

Jiří Anderle



Ever since the beginning of the 1970s, Jiří Anderle's prints have been synonymous with technical mastery and fascinating visual metaphor, qualities which carried him to the summit of the international world of the print. He has by now created more than 590 prints, works sought after by collectors, while working in parallel as a notable illustrator. It was the 1960s, when Anderle toured abroad with the Black Light Theatre, that were really decisive for his career as a printmaker. His unprecedented opportunity to see the works of international masters caused him to make his first Expressionist cycles. His talent at drawing bore fruit in his brilliantly mastered techniques of etching, drypoint and mezzotint, and in his ability to assimilate visual transformations of contemporary development into supreme examples of the print. His career as a printmaker was formulated in the years from 1969-1973, when he was a lecturer in the Prague School of Applied Art. Professor Sklenář was responsible for a whole stream of the Czech imaginative print; Jiří Anderle was not only a co-creator of its aesthetic, but also fulfilled it to a remarkable degree. The political "normalisation" which followed the Soviet invasion of 1968 caused

him to be sacked as a teacher, after which he concentrated purely on printmaking. In Czechoslovakia he was an "undesirable" artist, although highly prestigious galleries and museums abroad were expressing interest in him. He received more than 50 international awards, accompanied by catalogues and monographs by major art historians. International acclaim was confirmed with two individual exhibitions in the Central Pavilion of the Venice Biennial in 1982 and 1984. In 1996, MoMA in New York confirmed Anderle's permanent position in international art by including the print *Alone* (1976) in "The Drawing and the Print – masterworks of five centuries". The magnificent parables of the human "teatro mundi" are effective not only in their form, but in their deeply human response. The gloomy, Kafkaesque, existential imaginings of his early works, intensified by memories of his sick father, echo the universally shared emotions of a dispossessed generation. The *Portraits* of his close friends betray not only an exceptional gift for portraiture but also an unfeigned humility before the mystery of human fate. The humanist aspect of his work in the 1980s strengthened in the sense of a consideration of the social and

Cliff engravings by the first hunters, engravings by Schongauer, Dürer and Hollar, etchings by Rembrandt and Goya, lithographs by Daumier and Lautrec, Picasso's *Minotauromachia*, dry prints by Wols, in which the prick of the needle – the point – has the power of a cosmic explosion... The print as an idea drawn on a block, a stone, cut into wood, a line laid by a computer, can turn into evidence that we too are a part of that sequence of time.

J. A.

VI. Boudník Prize

2004



Fight under the skype, 1965, dry point, 458 x 597



Appassionata, 1976, dry point, mezzotint, 630 x 930

power mechanisms in thematic comparisons of *Comedia dell'arte*. The line of great cycles came to an end at the end of the 1980s with *Appassionata humane* – a graphic transcription of Václav Havel's *A Word about Words*. In summing up the motifs of his work till now, he accents the simplest and most valued emotional values of human reciprocity. A sense for the original values of the art of primitive nations led him to a systematic collecting of African art which from 1990 became both the axis of his dialogue as a painter, and the contents of a museum – the Pellé Villa – in whose opening in 2003 Jiří Anderle played an important role.

Simeona Hošková¹¹

B 14. 9. 1936, Pavlíkov u Rakovníka, CZ; **EDU** Academy of Fine Arts, Prague; **P** 1969–73 College of Applied Art, graphic and illustration studio, lecturer of Jiří Trnka and Zdeněk Sklenář; **SE (s)** 1970 G Kunstverain, Göttingen, DE; 1982 NM of Sweden, Stockholm; 1988 Santa Barbara M of Art, Santa Barbara, USA; 1993 G of Graphic Art, Centre of Czech Graphic Art, Prague; 1995 *Retrospektive of Drawing and Graphic Art*, NG Prague; 1996 *Retrospektive of Painting*, Prague Castle; 1997 M Calkografia, Roma; 1998 Panorama M, Bad Frankenhausen, DE; 1999 G of University Hohenheim, DE; 2000 Convention Hall, Prague; 2002 *Africa as a Inspiration*, Katowice, PL; Biennial of Venice (IT): 1982 *Arte come Arte – Persistenza dell'Opera*; 1984 *Arte Allo Specchio*; **GE (s)** 1966 *Actual determination of Czech Art*, Prague; 1969 *New figuration*, Prague; 1990 *Hommage á J. Chaloupecký*, NG, Prague; 1991 *Papier aus Prag, Tschechische Graphik*, Stadtgalerie-Landeshauptstadt, Saarbrücken, DE; 1992 *Conflict – Real and Imagined*, Rolling Meadows Library, Rolling Meadows, USA; 1993 *From Oppression to Freedom: Eastern European Prints and Drawings*, Bruce G, Edinboro University, Edinboro, USA; 1994 *Flesh and Spirit: Czech Art Before the Velvet Revolution*, Laband Art G, Los Angeles, USA; 1994 *Recent Czech and Slovak Printmaking*, Samuel P. Harn M of Art, Gainesville, USA; **A** Took part in many periodical graphic competitions and won about 50 awards, e. g. 2006 Medal of Merit the Third Grade in the fields of culture and arts awarded by the President of the Republic, Prague; 2004 VI. Boudník Prize, Prague; 2003 Prize Tomislav Krizman, 3rd Croatian Print Triennial, Zagreb, HR; 1999 Prize, International Print Biennial, Tuzla, BA; 1993 Honourable Prize, International Triennial of Graphic Arts, Prague; 1991 Grand Prix, 1st Triennial Europea dell'Incisione, Udine, IT; 1984 1st Prize, 1st Print Biennial, Lublin, PL; 1983, 1984 Grand Prix, International Print Biennial, Varna, BG; 1982 Grand Prix, 2nd International Painting, Drawing and Print Competition, Tuzla, BA; 1982 Grand Prix, 5th Painting, Drawing and Print Competition, New Dehli, IN; 1981 Grand Prix, International Print Biennial, Lublin, PL; 1969 Grand Prix, 1st International Print Biennial, Liège, BE; Prize, 8th International Biennial, Ljubljana, SI; 1968 Prize Aequo, International Print Biennial, Cracow, PL; **C** Metropolitan M, New York; Amarillo Art M, USA; NG, Berlin; Modern Art M Brussels, BE; Harvard University Art M, Cambridge; The Detroit Institute of Arts, USA; G degli Uffizi, Florence; The Art Institute of Chicago; Victoria and Albert M, London, NG London; The Modern Art M, New York; Bibliothèque nationale de France, Paris; Centre George's Pompidou, Paris; NG Prague, City G of Prague, Czech M of Fine Arts Prague; National M, Stockholm; NG Washington, D. C; Albertina, Vienna.



Banquet (from the Cycle *Appassionata Humana*), 1991, etching, 210 x 300

Jaroslava Severová



I'm trying to arrive at some kind of cognition of reality by attempting to make a shape or a structure, to visualise something which would be natural, real, which would seem to me essential. It is possible to work with regular, geometrical shapes, to note something from regular, permanent processes or, as I recently attempt, to occupy myself with imperfection, error, accident, DISTURBANCE, cloud. It is difficult to depict something impermanent, changeable, by a static picture, hence for a long time I have been dealing with one theme in a series of pictures or shapes. Work on a computer suits me very well. I can search for a picture of reality directly in the computer as I draw it, or I can have a mathematical function visualised, or take a photograph as a basis which I continue to transform. The results embarrass me a little, but I am always curious as to how it could continue. I think my next exhibition will be calledetc. J.S.

VI. Boudník Prize

2005

Although Jaroslava Severová's work is complex and filled with different meanings, it has followed a logical course. Each step can be justified, and all contexts possess a clear foundation. Despite her involvement in several distinctive European and Czech art movements, she has been able to maintain a clear-cut and legible style. ■ Under no circumstances does Jaroslava Severová aim to produce a simple representation of reality; instead she strives to express the principles that control its evolution. She indeed succeeds in her effort to provide a true picture of the rich multiple layers of life, depicting the world in its inherent continuous motion, showing the shifts of individual elements and the emergence of new arrangements. During a certain period in her career, she scaled space down to a planar expression and sought out the relations between simple elements and shades of colour. She broke down the whole into separate parts, which she then rejoined to create unexpected associations. She took the plates used during the printing of her graphic sheets and cut them into sections tied together by wires, which allowed them to move within previously determined bounds. This method

allowed her to trace successive stages of observed processes in a cycle of separate prints. This process represented an ideological parallel to the work of certain other artists who were similarly attracted by the principles used in natural sciences, mathematics, physics and astronomy. Using the most economical means one can think of, she managed to articulate the inexhaustible potential influencing the ways in which natural and cosmic relationships change and turn regardless of the continuation and progression of our civilisation. At the same time, it had become evident to her that even the most stringent geometry shows a paradoxical resemblance to organic shapes, since curves can originate through the process of their mutual unification, addition, subtraction or deformation. ■ Jaroslava Severová's work has always been open to new impulses, never binding itself exclusively to a single art movement or confining itself to a rigidly pronounced idea. She always left open the option of moving in another direction. In this way, she was indeed very different from the representatives of 1960s Constructivism who approached artistic expression from extremely constricted and often strikingly uncompromising perspectives

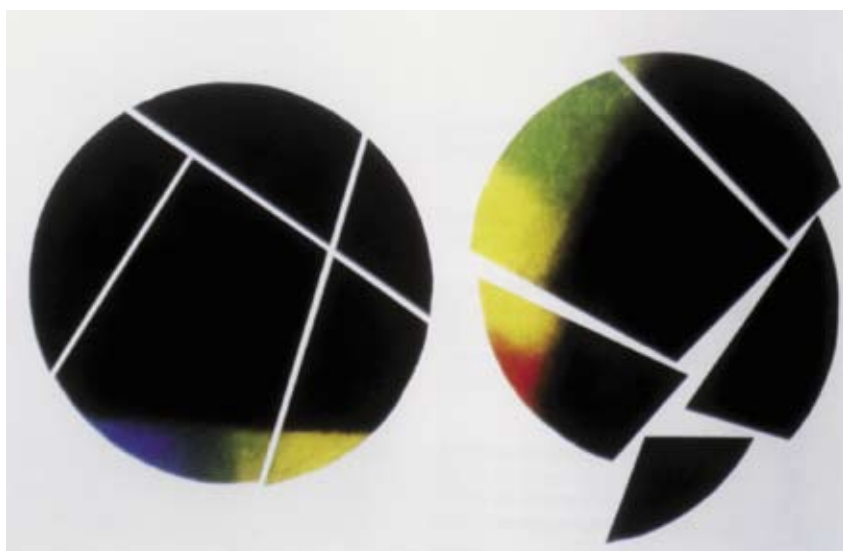


Remembering Certainties, Instalation, iron, neon, Gallery of West Bohemia, Pilsen 1996



Detail 1 L, (*Background Noise*), 2007, digital print, 900 x 900

B 1. 4. 1942 Prague; **EDU** 1960–66 Academy of Fine Arts, Prague; **P** 1992 present docent / college lecturer/, 1995 docent, Faculty of Architecture, Czech Technical University, Prague; from 2005 college lecturer, Department of Fine Arts, University in Hradec Králové; **G&S** 1987 Graphica Atalanica, Reykjavik, Iceland; 1992 British Council; **W&S** 2002 International workshop of digital print, Academie Bellas Artes, Valencia, ES; **SE (s)** 1994 Czech Cultural Centre, Berlin; CZ:1993 G Václava Špály, Prague; 1995 RG Ostrava; 1996 RG Plzeň; RG Karlovy Vary; 1998 Old Palace, Prague-Castle; 2003 G " U bílého jednořozce", Klatovy; 2004 RG Roudnice n. L.; 2006 G Magna, Ostrava; 2007 RG Hradec Králové; **GE** about 60 group exhibitions in Czech Republic and abroad (**s**) 2007 5. International Triennial of Graphic Arts, Prague; 2005 Czech Graphic Art of 60th Years, Czech Centre, Paris; 2004 European Integration Bridge, Oldew Manage Moscow; 2003 4. Eurografik Moscow; 7th International Biennial, Győr, HU; Budiž světlo, M of Decorative Arts, Brno; 2001 3rd International Triennial of Graphic Arts, Prague; 1994 Minisalon, The World Financial Center Courtyard G, New York; 1993 Geometria Bohemia, Muczarnok, Budapest; 1991 Art Basel; Triennial Cracow, PL; 1989 International Art Exposition, Chicago; 1987 Graphica Atlantica, Reykjavik, Prague; Biennial Cracow; 1981 XV. Biennial of Sao Paulo; 1970 World Exhibition, Osaka; 1968 International Graphic, Wiener Sezession, Vienna; **A** 2008 Special Prize, The Print of the Year 2007, Prague; 2005 VI. Boudnik Prize, Prague; 2006 Winner Prize, Print of the Year, Prague; 2003 Special Prize, Print of the Year 2002, Prague; 2002 Winner Prize, Print of the Year 2001, Prague; **C** M of Contemporary Art, Sao Paulo; NG Prague; NG Washington, USA.



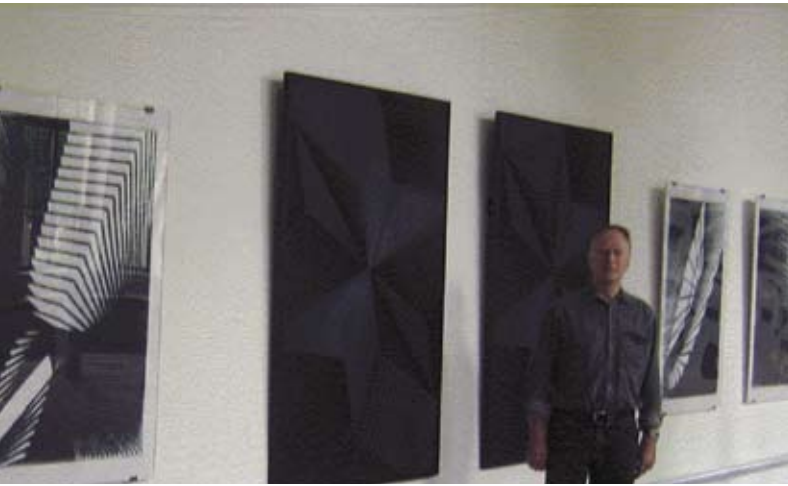
Metamorphoses of circle, 1988, aquatint, 790 x 565

and were frequently inclined to formalistic games. Severová strove to express the processes of compounding, separation, recession, convergence and shifting, so each of her art prints or objects became a natural part of loosely arranged series or collections recording the individual moments in the course of events. Around the mid-1980s, she arrived at spatial solutions which, as with her series of spatial prints, reflected an identical goal – articulating shifts in time and space, the stratification of meanings, and depicting reality in its infinite mutability. ■ Jaroslava Severová sees the world as a dynamic whole full of continuous clashes of energies, a place where seemingly constant systems, rules and laws controlling the progress of nature and technological civilisation can be disrupted. She makes use of variables, whether relations between stirring, turning or deforming shapes, or those between shades of colour that are constantly shifting and combining in a variety of different ways. Especially impressive are Severová's objects or installations in which she makes use of the proportions of light in curving colour neon lights. Here, geometric lines intermingle with organic curves and the intense,

evocative light radiation dominates both inner and outer space. Time and again she experiments with new methods or uses and combines existing approaches in the most unusual ways. Experimentation with new means of expression has been a characteristic trait of her career since its very beginning. It is thus only logical that she began to study intensely the potential of computer programmes years ago – programmes that allow her to combine various layers of meaning along with a range of motifs, to find and discover unexpected links, and to interpret the world in its inexhaustible richness of relations and potential for progress. In recent years she has arrived at synthetic expression featuring all her previous experiences, which are combined with the natural – and logical – use of new artistic means of expression with all the advantages they have to offer.

*Jiří Machalický*¹²

Lubomír Přibyl



As early as the 1950s Přibyl's work was amongst the most vital in Czech art. At that time at the beginning of his career, he sought his own path to modern art – no matter that he worked through to Material Abstraction of a different type from his contemporaries in the circle Prague Confrontations. The determining feature of Přibyl's work is the practical way he examines similar problems in spacious reliefs of paintings, sculptures and prints. Přibyl's efforts played a truly pioneering role at the very beginning of the 1960s when, as one of the first in Czechoslovakia, he began to use the unprejudiced language of geometry. Paintings emerged on the theme of the relationship between two simple geometric shapes, for the most part variously symmetrically oriented each to the other – that is, some kind of Minimalist configurations, at a time, of course, when even the term Minimal Art was not in existence. Monochrome, first of all black and then silver, also suited Přibyl's striving for extreme reduction; still today, monochrome black remains a characteristic of all the artist's three dimensional reliefs, a complete exception today in our country. The conceptual aspect of his first reliefs and prints

was the relationship between a simple, succinct Minimalist form and its articulation by a material structure. First there was sand, but then also folded canvas and crumpled paper. In the 1960s he discovered a whole range of unprejudiced themes, thanks to which he remained an isolated figure in our Czech environment (on the other hand we see an affinity with the Zero movement). Thanks to his printmaking, he was also soon invited to various important international exhibitions – for example, the famous Illustrationen, organised by Dieter Mahlow in the Kunsthalle in Baden-Baden in 1963, and to cooperate on exhibitions and graphic editions (with Joseph Beuys, for example) by Klaus Staeck in his Gallery Tangent in Heidelberg. From the 1970s, throughout the time of normalisation, he had to substitute the lively interaction of the 1960s in his native land for participation in international print exhibitions to which he was invited. Serially produced stretched nets and string gradually established themselves as the only material creating the construction of reliefs; string, ropes and nets represented them in non-traditional print materials matrixes. Throughout the 1970s and 1980s Lubomír Přibyl worked de facto "pro

The exhibited works are parts of two series. The theme of the first – the series Slanting Prisms or Pyramids – is a disruption and deformation of classical stereometrical bodies by angling, bending, twisting from the axis, disturbing the symmetry, mirror bending, perspective shortening or other interventions such as compressing or stretching.

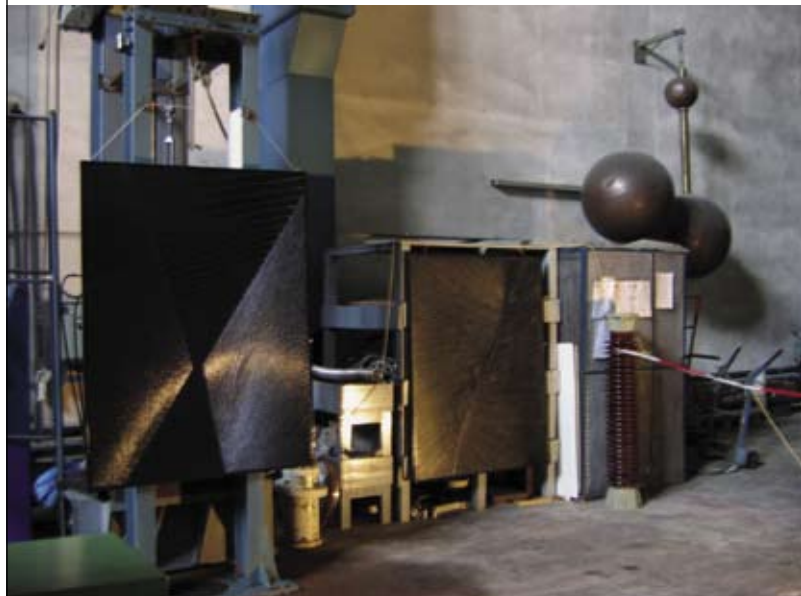
I use similar methods in the second series, Spatial Planes. By their tooling, shifting along a demarcated course, compressing or turning on a diagonal axis I introduce a feeling of fluent movement, torsion, rotation or, on the contrary, instability, collapsing.

I use a system of increasing numerical intervals, giving the work an inner dynamic. For me, mathematics is not only a matter of numbers, but – above all – of shapes.

All these works demonstrate a particular quality of ungraspable and indefinable space, or of the cosmos in a wider sense.

L.P.

In 2004, as part of the Technik-Kunst-Kirche exhibition, Hans-Joachim Goller showed Přibyl's works at the Hochvolthaus in Selb, a setting similar to the testing room in Běchovice that inspired his work in the late 1950s and early 1960s.



domo sua” – and today we can see his fascinating work, enriching the sphere of contemporary concrete art in an original way. Very succinct constructions replaced very complicated ones, but the artist was always able to find new themes and their original interpretations and material articulation. Prints are an essential part of his work.

*Jiří Valoch*¹³



Spatial Planes, 1998, material print, 800 x 600

B 27. 6. 1937, Prague; **EDU** 1957–1958 Academy of Fine Arts, Prague; **SE (s): G** 1970 G Tangente, Heidelberg; NL 1974 Library, Deventer; USA 1969 Pratt graphic Center, New York; CZ Prague: 1964 G Fronta; 1995 G Bratří Čapků; Cheb: 2001 RG; Liberec: 2005 RG; **GE (s):** 1961, 1963, 1965, 1967 Exposition internationale de gravure, Moderna Galerija, Ljubljana, SL; 1963 Graphik 63, Graphische Sammlung Albertina, Vienna; 1964 Triennale für farbige Original-Graphik, Kunstverein, Grenchen, SCH; 1966 Miedzynarodowe Biennale Grafiki, Cracow, PL; 1968 Bienal internacional de Grabado, Buenos Aires; 1972, 1974, 1978, 1982, 1996, 1998 Bienal Ibizagrafic, Museo de arte contemporaneo, Ibiza, SP; 1974 Bienal internacional de obra grafica y arte seriado, Segovia, SP; 1988 Biennale internationale de l'estampe Palais des Rois de Majorque, Perpignan, F; 1989 International prints exhibition 89, Urawa, J; 1991, 1994, 1997, 2000, 2006 Miedzynarodowe Triennale Grafiki, Cracow, PL; 1993 International Biennial of Graphic Arts, Győr, H; 1993 International Mini Print Exhibition, Maribor, SL; 1994 Czech graphic Art of 60th Years, NG, Prague; 1995, 1998 Biennale Inter-Kontakt-Grafik, Prague; 1994–2007 Print of the Year, Prague; 1996 Salon, RG Zlín, CZ; 1996 International Biennial Facing the Values, Katowice, PL; 1997 M Olomouc, CZ; 1998–2001 Ten Personalities of the Czech Graphic Art of the Nineties, challenge exhibition; 2001 Konkret zu beiden Seiten den Grenze, Plauen, G; RG Cheb, CZ; 2002, 2003 Czech M of Art, Prague; 2005 Strength and Will, Cincinnati Art M, Cincinnati, USA; RG, Liberec, CZ; **A** 2006 VI. Boudník Prize, Prague; 1996 Prize, 6th International Biennial of Prints and Drawing, Katowice, PL. Series of his prints have been published by the International Graphic Arts Society New York (1962, 1968), Edition Tangente Heidelberg (1966, 1967, 1968, 1969, 1970), and Limited Edition New York (1973, 1982).



Exhibition in the Castle Pillnitz, 2004

Vojtěch Kovářík



When Vojtěch Kovářík finished his studies at the Faculty of Fine Arts in Brno in 2003 it was obvious that a strong personality had appeared in Czech printmaking after a long time. One year earlier he had created his first large scale linocuts, some of which he included in his thesis collection. The above mentioned series of his extraordinarily large black and white linocuts (2002–2005) presents the first phase of his work. They depict constructions of industrial buildings e.g. timber work of a roof or glass ceilings and walls. It seems that the artist's aim was to capture a specific atmosphere and aesthetics of the industrial architecture, but the problems that he solves here are rather of a purely artistic character. Generally speaking, it is about the transposition of a space into a surface through an elementary graphic media.. The structure in black and white prints then gains an ambivalent character on the boundary between the depiction of reality and pure op-art geometry. Another rhythmical element is brought into the picture by the linocut technique itself. Through the basic building elements – parallel lines or a network, created by cut areas – the artist builds the form of the objects, while at the same time the density and volume of the

elements defines the intensity of the light. When looked at closely we find that a great variety in these elements and they create a fascinating abstract texture. It is the result of masterful work with an engraving tool which allows the artist to express subtle distinctions. When talking about the technical side of Kovářík's printmaking is necessary to say that a photograph of a given motif is always the artist's starting point. But its transposition into graphic art is not mechanical – it is an interpretation, a conversion from one pictorial language into another. In every moment the artist has the result in his mind on which he focuses, the unity of the finished image. Also in the next important series composed of several serigraphs (the cycle *Reflections* from 2003 is of chief importance) he works from a photograph. Here a complicated game of reflections appears, as well as the above mentioned microstructure of graphic art playing a unique role, of course not in the form of the engraved mark. The photograph is reproduced straight as the given method allows. The artist's only manipulation here is artificial, implemented on the computer by shifting of a screen of a single colour, from which the serigraph is then printed and as a result an interesting effect is

Children pick up the linocut technique in elementary school. It is a graphic technique that everybody has tried. Linocut does not require any special equipment. One does not need a perfectly equipped workshop; one doesn't even need a press. And what is more, linoleum is such a beautiful and friendly material.
V.K.

VI. Boudník Prize

2007



Entrance, 2006, linocut, 1350 x 2270



Corridor, 2006, linocut, 1400 x 2550

created. The format has been reduced in size, in colour but quite sparingly, sometimes even monochromatic. The prints capture trivial motifs, mostly paintings or other objects hanging on a wall. The simpler the motifs are, the more complicated is the work with light and reflections. And finally we come to the most recent phase, to the series of full-colour linocuts' the majority of which have similar themes as well as similar large scale as the black and white linocuts. But the technique has changed completely. As with the serigraphs, the image is also constructed here from the screen in an extremely demanding, handcrafted paraphrase of an industrial offset print along the principle of CMYK. But the chosen technique brings an absolutely unique effect: the reality dissolves in the luminous component, presented here through the colours. As with the preceding prints we also rarely find the depiction of a figure. But the empty spaces do not recall any uneasy or existential moods. Just because we, the observers are a part of them. Everything in Kovářik's prints refers to the spectator, a man who watches with concentration our visual experience with the surrounding material world, which the artist systematically examines.

Marcel Fišer¹⁴

B 1976, Kolín, CZ; **EDU** 1997–2003 Faculty of Fine Arts, Technical University, Brno, CZ; **W&S** CZ: 2003 3rd International Linocut Symposium Klenová, Klatovy; Workshop serigrafie, Ostrava; 2001 Mikulov Art Symposium, Mikulov; **SE** since 2004 held 7 solo exhibitions (**s**): 2007 Communication Area, Školská 28, Prague; 2006 G Klenová, Klatovy, CZ; 2005 G Caesar, Olomouc, CZ; 2004 Serigraphies 1st Medical Faculty Club, Charles University, Faust's House, Prague; 2007 SE of prize winners of the 4th International Triennial Prague; 2004, The Czech M of Fine Arts Prague; **GE** since 1999 participated on 23 group exhibitions (**s**) 2007 Linolschnitt heute, State G, Bietigheim-Bissingen, DE; 2001, 2003, 2004, 2005, 2006 Print of the Year, Prague; 2004 IV International Triennial of Graphic Arts, Prague; 10 years of FaVU, Václav Špála G. Prague; 2003 G. Klenová, Klatovy, CZ; 2007 The Vth International Triennial of Graphic Arts Prague; **A** 2007 Purchase Prize, Linolschnitt heute, Bietigheim, DE; 2005 Winner Prize, Print of the Year, Prague; 2004 1st Prize, IV International Triennial of Graphic Arts, Prague; 2003 Honourable Mention, students work category, Print of the Year, Prague, CZ; **C** G Klenová, Klatovy, CZ; Pražská Plynárenská, Prague.



Tesla Studio

Key:

B born
D died
EDU education
P professional experience
G & S grants and scholarships
W & S workshops and symposiums
C curatorship
A awards
SE solo exhibitions
GE group exhibitions
(s) selection
C representation in collections
AS association
RG regional gallery
M museum
G gallery
NG national gallery
CZ Czech Republic

Country codes are given according to accepted rules. The dimensions of all prints are given in millimetres. Reproduced works are not identical with exhibited works. The works of Vojtěch Kovářik are too large to be exhibited; we apologise to our visitors for their absence.

Curator and editor-in-chief: PhDr. Simeona Hošková
Editing and Production: Mgr. Hana Aulická
Translations to English: Barbara Day, Richard Drury
Photographs of Vladimír Boudník - Ladislav Michálek
Graphic design: David Dubec
Printed by: Decibel Production, Chotouchov

Notes

1. *Drawn by light*, programme for Czech Television Channel 2, 27. 4. 2008.
2. Text to catalogue of the exhibition *Dalibor Chatrný and space*, The Brno House of Arts, 2005.
3. Text to catalogue of the exhibition *Scrawls on the sky*, Šternberk Gallery, 2007.
4. Text to catalogue of the exhibition *Focus of Rebirth, Czech Art 1956-63*, City Gallery Prague, 1994.
5. *Alena Kučerová*, Grapheion 1/98.
6. Text on the occasion of the 3th Vladimír Boudník Award in 1998.
7. Text for an exhibition in the Culture Centre, Opatov 1989.
8. *Art in Play, the painter and creator of books Květa Pacovská, will be 80*, Süddeutsche Zeitung, Nr.154, 4 July 2008.
9. Text on the occasion of the 8th Vladimír Boudník Award in 2002.
10. Text on the occasion of the 9th Vladimír Boudník Award in 2003.
11. From the catalogue of the 5th International Triennial of Graphic Arts, Prague 2007.
12. Text from the book *NOISE*, published by Gallery 2007.
13. From the catalogue of the 5th International Triennial of Graphic Arts, Prague 2007.
14. From the catalogue of the 5th International Triennial of Graphic Arts, Prague 2007.

GRAPHEION 21 - YEARBOOK 2008

A unique project by Richard Noyce **Memory of the Future**

Gentle Reader,

The Středoevropská galerie a nakladatelství has resumed last year's project and released another yearbook summarizing interesting events in the field of graphic art and printmaking in 2008. We would like to introduce Grapheion, the international review of contemporary prints, book and paper art, no. 21 to you. Grapheion has been published since 1996 in Czech and English versions, over the last three years as a yearbook. Topical activities on the international stage of printmaking (exhibitions, anniversaries, stories about personalities, schools, workshops, interviews, art history, a diary...) are summarised under the appropriate headings.

Richard Noyce, the British writer and art historian, known in the world of printmaking for his many publications on printmaking in the 20th century, has been guest editor-in-chief for this latest yearbook. The unique project, "Memory of the Future" focuses on 50 contributions from twentieth century artists who by their "creative method", and on the boundary of science fiction, think over our common future. Print collectors will be delighted by the news that, after an interval of 8 years, we are reviving the Grapheion Club, whose members can acquire at a discount the "attractive Ex libris Grapheion" by artists from the whole world. We draw the attention of those who are interested in the hottest news from the print world to the new internet phenomenon, Grapheion On-line, which you will find - in Czech and in English - at: www.grapheion.cz

Interested in this issue?

It is not possible to subscribe in advance to the Grapheion Yearbook, but it can be ordered. Please let us know your postal address and the payment method you chose.

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With best regards

Grapheion COMES OF AGE

Grapheion is highly regarded in the international print community as a journal of substance and originality. With the forthcoming issue Grapheion reaches number 21, which (in Britain at least) traditionally marks the coming of age. It was therefore a great honour to be commissioned by this journal to create and be the Guest Editor of a special project for the 21st issue. My proposal was to look forward, not back, and to consider how the world of printmaking might appear in 2028, twenty years from now. We are used to reading science fiction, and enjoy films in this genre. But what does not seem to exist to any great degree is a parallel in the creative arts - "art fiction" does not seem to be there at all...

I live in a small village in Mid-Wales, well outside the urban art scene in Britain. My work as a writer and curator has increasingly taken me to many parts of Europe and beyond, and my most recent book, "Printmaking at the Edge", includes work by 45 artists from 16 countries. The process of researching and writing this book was highly dependent, among other things, on the power of the Internet, which enables rapid and easy communication across the whole world. So the approach I took with the project was to use this net-

work to contact a large number of international artists, lecturers and writers with whom I have had contact, and ask them if they wished to contribute a text or images to the project, to be titled "The Memory of the Future".

The response was wonderful, and in the end the project feature contains texts and images by 50 talented and respected contributors from 20 countries. The contributions range from original images to academic texts to fictional predictions, reviews of exhibitions in 2028, and reflections on the difficulty of predicting what will happen in the future. Overall the energy of the contributions is optimistic, reinforcing my belief that the international community of printmakers continues to grow and to offer very real hopes for the future. I hope that "The Memory of the Future" will entertain, provoke discussion and, most importantly, encourage many others to move into the future with a real sense of optimism.

I am sure that, with good fortune and continuing faith, Grapheion will be there to record and comment on the exciting steps that printmaking will take.

Richard Noyce
Mid Wales, October 2008

