

Printed Voices from **CZECHIA**:
Social and Cultural Reflections

PRINTED VOICES FROM CZECHIA: *SOCIAL AND CULTURAL REFLECTIONS*

Exhibit presented by SOS ART
in collaboration with Kennedy Heights Arts Center

Curator: *Saad Ghosn*

July 16 - September 17, 2022

Kennedy Heights Arts Center
6546 Montgomery Road,
Cincinnati, Ohio 45213, USA

The logo for Hollar, featuring the word "Hollar" in a bold, black, sans-serif font.

SOS ART is a non-profit charitable organization whose mission is to encourage, promote and provide opportunities for the arts as dynamic vehicles for peace and justice and for a better world.

Kennedy Heights Arts Center is a non-profit community arts center whose mission is to enhance the life of the surrounding community through arts and cultural experiences that embrace diversity, foster creativity & build community.

Hollar Gallery, established in 1939 by the Association of Czech Graphic Artists Hollar, is located in the very heart of Prague and has for mission to present and propagate the tradition and development of (mostly Czech) graphic art.

Cover art: Eva Vlasáková

Book design: Saad Ghosn

CURATOR'S STATEMENT

This is the 3rd “Voices from ...: Social and Cultural Reflections” biennial exhibit and cultural event that SOS (Save Our Souls) ART is organizing and curating in partnership with Kennedy Heights Arts Center (KHAC). After Oaxaca/Mexico and Lebanon, the featured country this time is Czechia (Czech Republic) with its rich tradition and heritage in printmaking. I went twice to Prague to meet artist printmakers and to select their works for the show, and was always very kindly received by all who opened widely the doors of their house and studio to welcome me and facilitate my task. I could not have done it though, without the precious help of Kateřina Marková, director and manager of the Hollar Gallery, home to the Association of Czech Graphic Artists Hollar. Kateřina very generously introduced me to many of the artists and in many instances offered us her gallery as a meeting place. Thank you Kateřina and the Hollar Gallery; I am proud to say that this show is being organized thanks to your full support!

The purpose of these “Voices from...” exhibits and associated events is to share, with the Cincinnati public, art from a different country where artists use their artwork as their voice to reflect on their life, their culture, the problems they face as a society, and thus express themselves, their views and their beliefs; also to expose the Cincinnati public, through a mini cultural festival, to various aspects of the culture of that particular country. This is very much in line with the mission of SOS ART, a non profit organization I founded 20 years ago, whose goal is to promote the arts as vehicles for peace and justice and for a better world, and to encourage the voice of the artist in this respect.

Discovering the art of the many Czech printmakers, I found out, however, that for the majority their art did not delve specifically into communicating a social or a political message, but rather was more focused into personal, philosophical, religious, or artistic explorations. And when some artists felt the need to express a possible social or political message it was not generally obvious at first glance, embedded instead into layers that needed unfolding. Discussing that observation with some of the artists I had met, they were all quick to state that it was in reaction to the soviet era the country had lived and during which arts were encouraged primarily as propaganda and controlled protest, taking away the creative freedom of the artist; and that as a response artists since then had opted to delve into the esthetic, exploratory, and personal attributes of art, away from its activist role. Since its independence Czechia has also been a relatively rich country with many of its social concerns actively addressed by society and, therefore, a lesser need for them to emerge and become vocal. Yet art in Czechia strongly reflects the culture of the country.

Czechia is a small country in Eastern Europe, whose current population is close to 11 million persons. After World War II, then part of Czechoslovakia, it was under the Soviet sphere of power, ruled until 1989 by the Communist Party of Czechoslovakia, a period during which thousands of its citizens faced political persecution, even torture and death. In 1989 and after 41 years of control, the one-party rule ended and Czechoslovakia converted

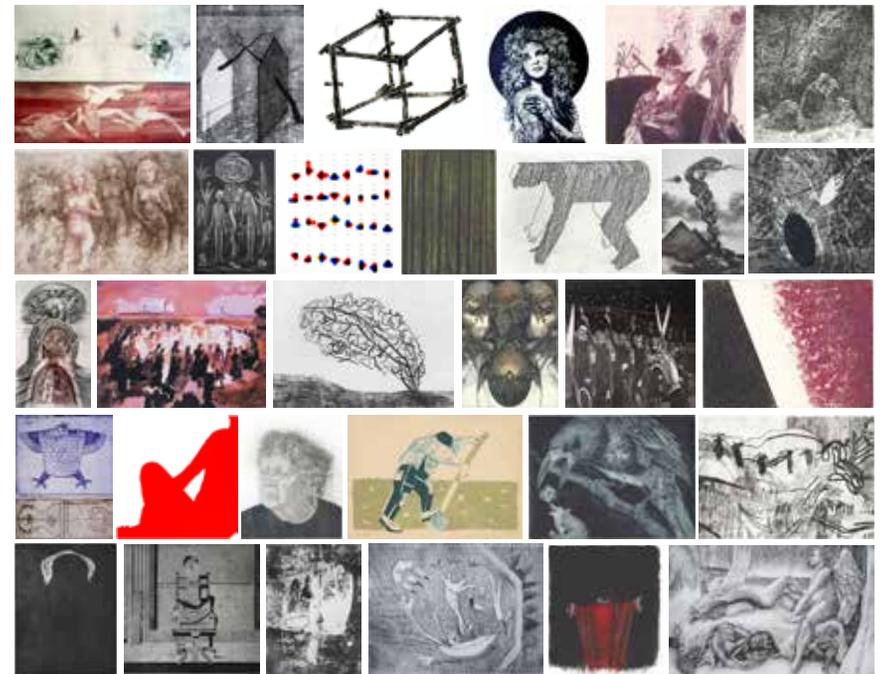
to a parliamentary republic. On January 1, 1993, Czechoslovakia was peacefully divided into two independent states, Czechia and Slovakia. Today, the Czech Republic is a pluralist multi-party parliamentary democracy, with the President as head of state and Prime Minister as head of government.

“Voices from Czechia”, which will take place from July to September 2022, will comprise 121 prints of various printmaking techniques by 31 Czech artists, emerging or well established, young and old, a couple already dead. The exhibit will be accompanied by a mini cultural festival, including dance, music, singing, poetry, art, food, etc. all based on the country's culture; also by a mini Czech movie festival. It is hoped that sharing the Czech artists voice with the Cincinnati community will contribute to cultural exchange and enrichment, and to illustrating the power of art as a contributor to a universal better world. Also that it will help bridge cultural divides and promote cross cultural understanding and appreciation.

To all participating artists who shared their work with me, invited me into their homes and studios, and trusted me to select, handle and show their work; to Kateřina Marková, director and manager of Hollar Gallery in Prague, who graciously introduced me to the many artists and helped facilitating my encounter with them; and to Kennedy Heights Arts Center who gave me such a great opportunity to curate a beautiful and meaningful show, all my gratitude and appreciation.

Saad Ghosn, curator
President, SOS ART

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JIRÍ ANDERLE

anderle.cz

Jiří Anderle, a Czechoslovakian painter and graphic artist, was born on September 14, 1936, in Pavlíkov, in the Rakovník region of Czechoslovakia. He studied at the Academy of Fine Arts in Prague (painting with Antonín Pelc and printmaking with Vladimír Silovský) and graduated in 1961. He received a rigorous formal training that allowed him to apply Older Master techniques to his contemporary work and thus achieve a high level of anatomical realism. Anderle is best known for his delicate and ghostly etchings of the human form, in an aesthetic that recalls the sketches of Leonardo da Vinci. In his prints he expresses the existential anxiety of man, both concrete (war) and general (aging, loneliness). Anderle's works are in the collections of The Museum of Modern Art in New York City, the Uffizi Gallery in Florence, the Victoria and Albert Museum in London, the Stedelijk Museum in Amsterdam, the Centre Georges Pompidou in Paris, the Albertina in Vienna, and the Cincinnati Art Museum, among others. Also a versatile musician, Anderle was the drummer for the band Grafičanka and the author, actor and music editor of the popular radio show 'Love for Love'. He lives and works in Prague, Czechia.

"My life is a dialogue with memories, the dialogue between a smile and sadness, reality and dream, light and darkness, objective realism and the imagination, old age and youth, man and woman, conciliation and aggression, weakness and force; the dialogue between a fundamental motif and variations, speech and silence, tranquillity and unease; a dialogue with everything we carry within ourselves, with the world around us, between a small gesture and infinity, one culture and another..."



TE HOMINEM ESSE MEMENTO...
 etching; 25.25x18.75",
 image 10.5x12.75"



DAVID I.
 etching;
 30x25",
 image

UP AND DOWN
 etching;
 20.5x26.5"



PATRIK BRAUN

patrikbraun.com

Patrik Braun was born in 1996 in Prague, Czech Republic. He is currently finishing his studies at Ladislav Sutnar Faculty of Design and Art in Pilsen, majoring in Illustration and Printmaking. His main interests are stone lithography and etching. Braun's work is mainly based on drawing, using classical art instruments.

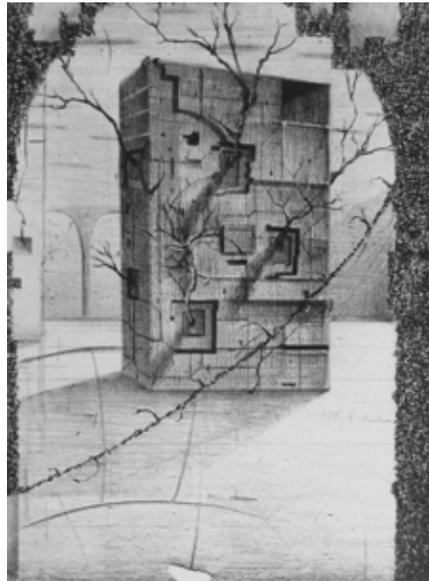
Since 2017 he has been interested in the renaissance technique sgraffito, taking part in related group exhibitions in Pilsen and Prague, and also in sgraffito symposiums. Since 2019 he has been working as a teacher of printmaking and polygraphy technologies at the College of Graphics and Secondary Technical School of Graphics in Prague.

"My prints are based on experiences from nature and huge cities. I include in them symbols of humanity and of nature."



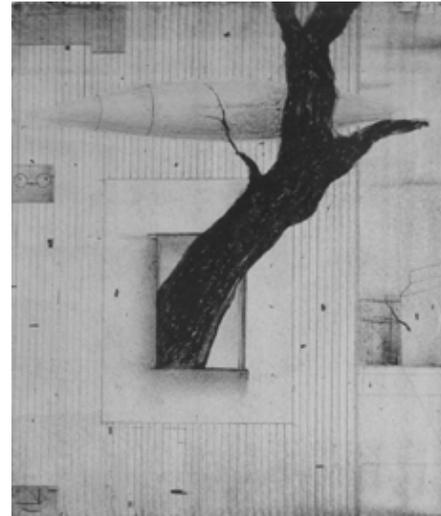
HOW DEVELOPERS BUILD

(JAK STAVÍ DEVOLOPEŘI)
lithograph; 19.75x13.75",
image 16.25x9.75"; 2020



COMPOST
(KOMPOST)

lithograph; 19.75x13.75",
image 12.75x9.75"; 2020



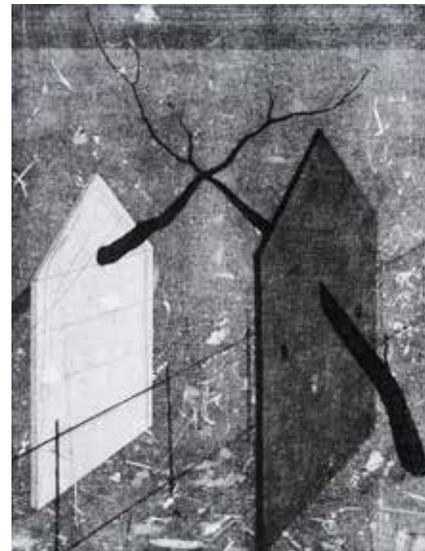
GROWING THROUGH I
(PRORŮST I)

lithograph; 19.75x13.75",
image 11.25x9.75"; 2020



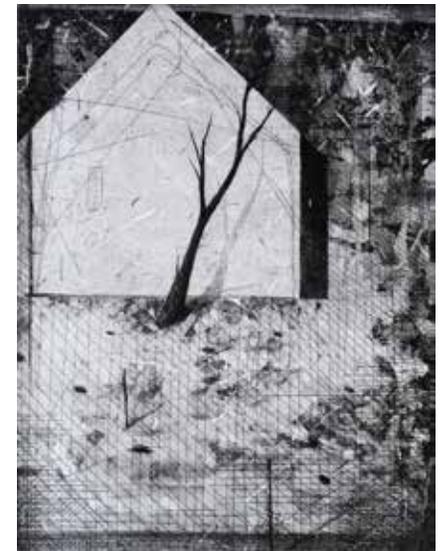
SUMMER NIGHT
(LETNÍ NOC)

etching and aquatint; 19.75x13.75",
image 12.75x9.75"; 2021



DIALOGUE (ROZHOVOR)

etching and aquatint; 19.75x13.75",
image 12.75x9.75"; 2021



GROWING THROUGH II
(PRORŮST II)

etching and aquatint; 19.75x13.75",
image 12.75x9.75"; 2021

ŠIMON BREJCHA

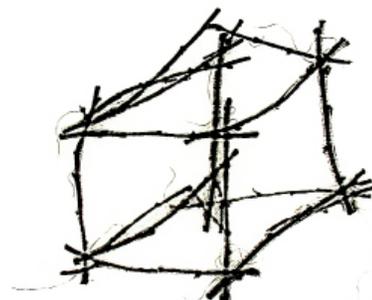
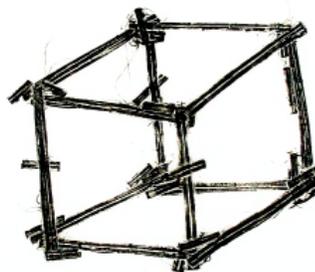
brejchasimon.cz

Šimon Brejcha graduated in 1994 from Charles University, Prague, and received several scholarships to pursue printmaking in Germany. He has participated in important international exhibitions of printmaking all over the world, and his prints have been repeatedly chosen for international exhibits in China, Japan, Poland, Austria, Germany. He has also participated in group exhibitions in the United States, South Africa and Belgium and he keeps exhibiting in the most prestigious galleries in the Czech Republic.

Brejcha has received many Czech and international art prizes. He has also been giving lectures and workshops in various institutions in Germany and the Czech Republic. His work is in many public museum collections in Czechia, Slovakia, Hungary and Japan and in many corporate and private collections in Czechia, Germany, Japan, Taiwan, the Netherlands, the UK, and the USA.

“Šimon Brejcha has a special sensitivity for the surface and quality of materials that he usually doesn't redraw, but rather scans their relief. Their texture is his source of inspiration. Occasionally he uses in his work the macabre relics of nature – the skin of a snake, a flattened body of a frog or a mosquito – but also leaves or reeds. Brejcha finds it important to create a print matrix using directly these materials – he casts them into glue-chalk masses or into embossed paper. He uses almost exclusively a paper matrix impregnated and stabilised with layers of varnish. The durability of these can be startling as the hardness of the metal matrix is superseded here by flexibility and 'memory' of paper. This process, called index imaging, basically creates a physical presence of nature elements in the graphic sheets. It is crucial for Brejcha that nature elements are latently present in his prints and that the printed picture is made up of a various mixture of structure principles built on conceptual basis.”

“I usually work with nature elements and am interested in exploring the limits of human influence on nature. What can be affected by what I do? Is it possible to take anything from nature and transform it arbitrarily by human will and reason? For cubes, architectural constructions, I have used branches and stems from different plants and tried to give them a rational, simple and identical shape. I created cubes as objects in real space first and then compressed and flattened them and used them as a starting point for creating blind-print print-blocks. To my surprise, however, each cube reacted differently to my external intervention. One cube retained latent spaciousness, another got twisted, and yet another cracked. This small cycle has become for me a symbol of independence and of the invariably free reaction of nature to my human actions.”

**CUBE I – IV**

intaglio; each 27.75x19.5”; 2018

JANA ANNA CHOLVADT

FB: jaa.choo (Tepitsin Tojtli)

Jana Anna Cholvadrt is a Czech artist who has spent a significant amount of time in Mexico, where the arts, especially printmaking, and the traditional way of life had become a strong source of inspiration to her. Her work focuses mainly on the technique of linocut that she keeps developing and that she includes somewhat in many of her other art expressions be them poster or packaging design, screen printing, book making, textile or record design, or even mural painting. In addition to the Czech Republic, Cholvadrt has painted murals in California and Mexico.

WOMEN WHO FIGHT

linocut; 27.5x19.75"; 2021

"This linocut print was made after the visit to the 'Second International meeting of Women Who Fight', in Morélia (Chiapas), Mexico."



ZAPATISTA EUROPE

linocut; 19.5x26.25",
image 12.75x18.5"; 2021

"This linocut print was made for the 'Journey Through Life,' a journey Zapatistas and traditional Mexican tribes undertook to Europe in 2021 for decolonization."



HEMP MADONNA (KONOPNÁ MADONA)

linocut; 19.5x26.25",
image 12.75x18.5"; 2021

"This linocut print was made for a march in Prague called the 'Million Marijuana March.' The march meant to draw attention to the illegality of hemp, and also to educate on how this plant can be used in many beneficial ways."



FREEDOM (SVOBODA)

linocut; 27.5x19.5",
image 20x15.5"; 2020

"The subtitle for this linocut print is 'No One Is Free Until We Are All Free!'. For me, it says everything that needs to be said."

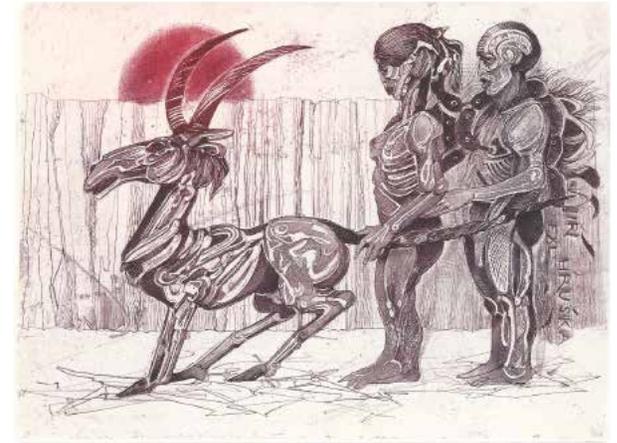
KAREL DEMEL

Karel Demel was born in Prague in 1942 and graduated from the Conservatory and the Academy of Applied Arts (Prague) in 1974. A professional musician, his artwork takes strong inspiration from music and poetry and is often the result of a tremendous concentration and effort to express his life philosophy. Demel is a brilliant draftsman who likes to combine techniques, for example drypoint, engraving and mezzotint or line etching and aquatint, to create impressive compositions of great technical mastery. His work also covers a wide range of themes: women for sure, but also the elementary questions of human existence, the complicated nature of human life, fate... His prints based on exquisite drawings, are fascinating combinations of real and imaginary elements that offer intriguing stories full of imagination and mystery. Demel has exhibited his works in more than 20 solo exhibitions throughout Europe.

"I listen to what is going on in my head, whether it is pleasant or not. Then I transfer it onto a piece of paper. And then I give it to the world. There are people who like it, who find something in it that speaks to them. Through my work I discover something for myself, even certain knowledge. I get inspired by the works of great authors such as for example Jan Amos Komenský and Apollinaire... Of course, musicians, poets, and artists, insecure soul seekers, are close to my heart. What they pursue corresponds with what I myself experience."



UNTITLED #1 etching; 7x8.25", image 4x5.25"; 2008



UNTITLED #2
etching; 6.25x9.25",
image 4.5x6"; 2014



UNTITLED #3
etching; 5.75x8.25",
image 4.25x5.25";
2021

UNTITLED #4
etching; 6.5x9.5",
image 3.25x6"; 2013

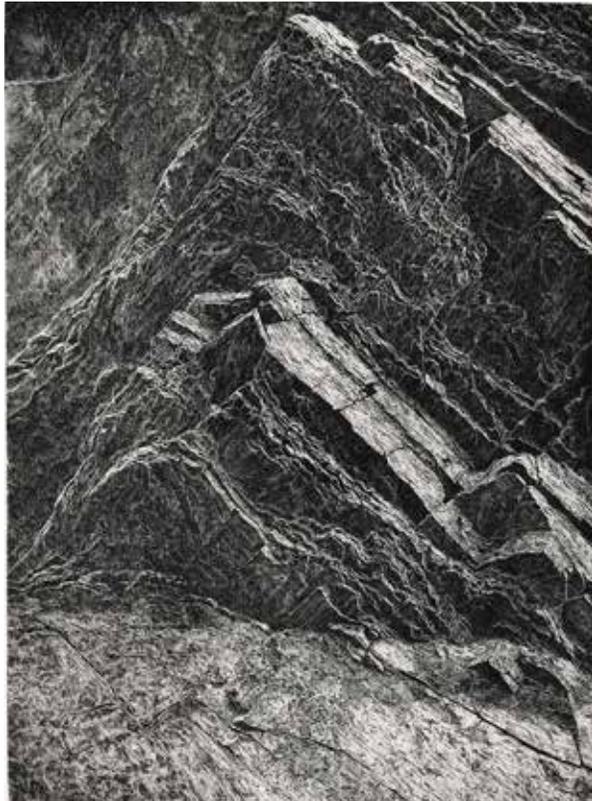


LENKA FALUŠIOVÁ

lenkafalusiova.com

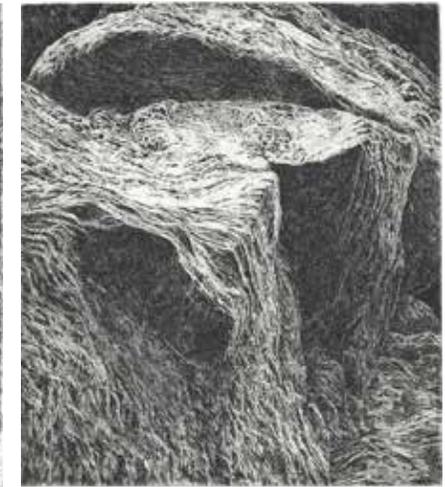
Lenka Falušiová was born in Vrbno pod Pradědem in the landscape of the mountains Jeseníky. She graduated from the Academy of Fine Arts in Prague in the studio of graphics art led by professor Jiří Lindovský and docent Dalibor Smutný. Her work is found in public institutions in the Czech Republic and in private collections all over the world.

"Lenka Falušiová takes us by her large-format drawings and graphics into the world of mountains, deep forests and rocks, an environment of melancholic landscape, mysterious and wild, where a strong cold wind blows and rain falls often. In these forests one can get lost or encounter inexplicable phenomena; the forest where only a few people enter, who are not afraid to see what is inside, and where dramatically tangling branches speak in a deep sound. Falušiová walks for many days on indistinct forest paths, watching only the surrounding space."



**IN THE
SILENCE OF
THE ROCK**

etching;
33.75x21.5",
image 25.25x18";
2019



ROCKS I, III, IV, V

etching; each 12.75x10", image 7x6"; 2019

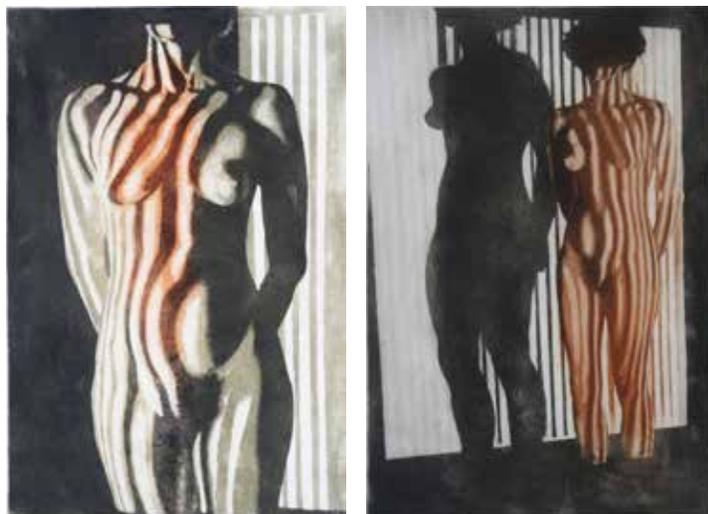
"In my work the forest becomes a symbol of sacred places where people can contemplate. A tree with a complex ever-changing structure isn't only entity of the nature but it becomes a thinking being with a mysterious story. Silence is also an important symbol of my work. We need silence, just as much as we need air just as much as plants need light. If the dark is quiet the brightness moves. Somewhere deep inside, the heart of the forest beats calmly."

PETR ALOIS HAMPL

petraloishample.cz

Petr Alois Hampl, born in Prague October 9, 1943, studied art arrangement at the Secondary School of Arts and Crafts from which he graduated in 1960. He was then admitted to the Academy of Fine Arts and studied painting and printmaking under Professors Vojtch Tittelbach and L. Čepelák. After graduating from the Academy, he continued his printmaking work alternating with painting and creating objects considered plastic paintings. In terms of content, Hampl's work ranges from poetic realism to symbolism with a strong emphasis on figurative studies; actually one of his favorite subject is "the person", in particular the naked woman. Hampl uses the technique of oil painting with pastel colors reminiscent of a fresco. In printmaking, he uses the technique of line etching supplemented by aquatint. Since 1971, he has also been engaged in restoration with a license in the field of applied art - decorative painting, polychromy, stucco/luster, graffiti and gilding. Currently and at the request of collectors, he is back to the printmaking work of Ex Libris. His theme is still figurative using etching and aquatint in a small format, sometimes adding color.

In 2010, Hampl received the World Prize for Culture.



LIGHT AND SHADOW II, III

aquatint, 2 plates; each 27.5x19.5", image 23x15.5"

"My 2 prints address the theme of light. In them, light and colored stripes projected on a naked body make up its volume."



20TH CENTURY SYMMETRY

etching; 19.5x27.75",
image 15.5x23"

"My print is a parable about the present time, when machines and/or robots replace humans. It contrasts human beauty and poetry with cold technology. Is it progress?"



THEY COME FROM THE SEA

etching; 18x24.25",
image 13.75x19"; 2020

"My print is a symbol of womanhood. It represents four female figures emerging from the sea foam, pointing to their symbols of seduction."

BATHING II, III

etching;
montage of plates;
each 20x29",
image 15.5x23"

"In my 2 prints 'Bathing II and III', a woman, a symbol of us humans, is placed in an uncertain environment and represents her connection to nature and to people."



JAN HÍSEK

hisek.cz

Jan Hísek, born in Prague, Czechoslovakia, July 26, 1965, is a painter, printmaker, drawer, and illustrator. He graduated from the Academy of Applied Arts in Prague (1984 -1990, studio of Book Culture and Lettering, Profesor Milan Hegar and Associate Professor Jan Solpera) and has established himself since as a prominent figure on the Czech art scene and in printmaking. In addition to graphics, he increasingly devoted himself to drawing, and from the late 1990s also to painting. He moves with bravura among the various media, making the most of their characteristic attributes in order to attain as closely as possible an ideal expression of his imagination and dream world. Hísek has exhibited many times abroad, and his works are included in multiple public and private collections. His illustrations have appeared in several books and bibliophile editions. He lives and works in Prague.



GENESIS #4

mezzotint; 16,5x11.5", image 11.5x7.5", 2010



GENESIS #5, #6, #8

mezzotint; each 16,5x11.5", image 11.5x7.5", 2010

PAVEL HORA

Pavel Hora, born in 1968 in Prague, Czech Republic, is a graduate of Ladislav Sutnar Faculty of Design and Art in Pilsen, where he specialized in Illustration and Graphic Art. He has been interested in drawing, printmaking and graphic design since his early studies at High School of Polygraphy and Art in Prague.

After high school, Hora worked as a typesetter and printer and since 1992 and until now, as a teacher of specialized subjects at the College of Graphics and Secondary Technical School of Graphics in Prague. Since 2016 he has been a member of the Association of Czech Graphic Artists Hollar Prague.

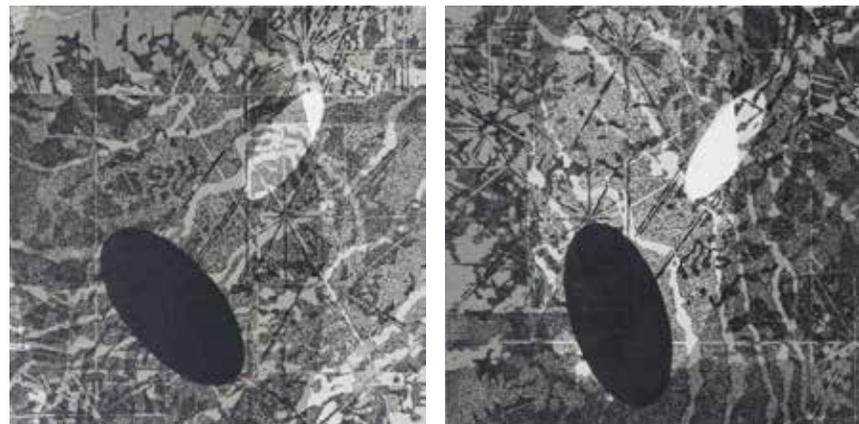
In his work, Hora focuses on questions pertaining to human existence, to abilities and inabilities of deep experiences and mysteries. He is strongly inspired by literature and music. Hora lives and works in Prague.



SEED (SEMÍNKO)

linocut; 15.75x15.75", image 11.75x11.75"; 2021

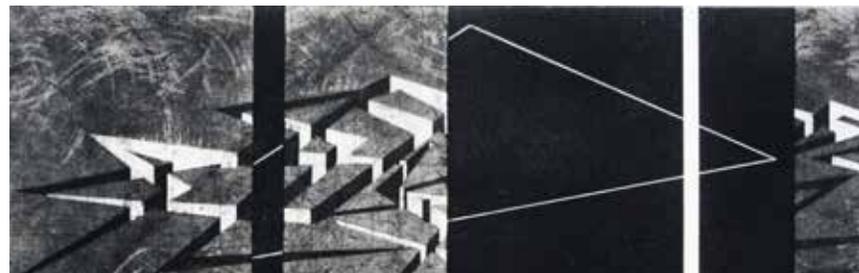
"In the richness and diversity of human lives with many intricate paths, life stories, and adventures, the dark seed of evil, hatred, cruelty, disease, or death, appears and grows in a spiral of time."



TRANSPARENCY I, II (PRŮSVIT I, II)

linocut; each 15.75x15.75", image 11.75x11.75"; 2021

"Two variants of the imaginary path from darkness to light – from mental blindness to enlightenment, but also, for example, from oppression to freedom – through spaces full of shadows and half-shadows, revealing the intricacy and intertwining of different opinions and life situations."



LABYRINTH (LABYRINT)

etching and aquatint; 18.5x27.25", image 11x23"; 2019

"Labyrinth" is inspired by the book 'Labyrinth of the World and Paradise of the Heart' by Jan Amos Komensky. It shows the surface of the earth with deep notches in the form of a labyrinth splitting to reveal the deep darkness of the universe and the radiant ray of spiritual light."

HELENA HORÁLKOVÁ

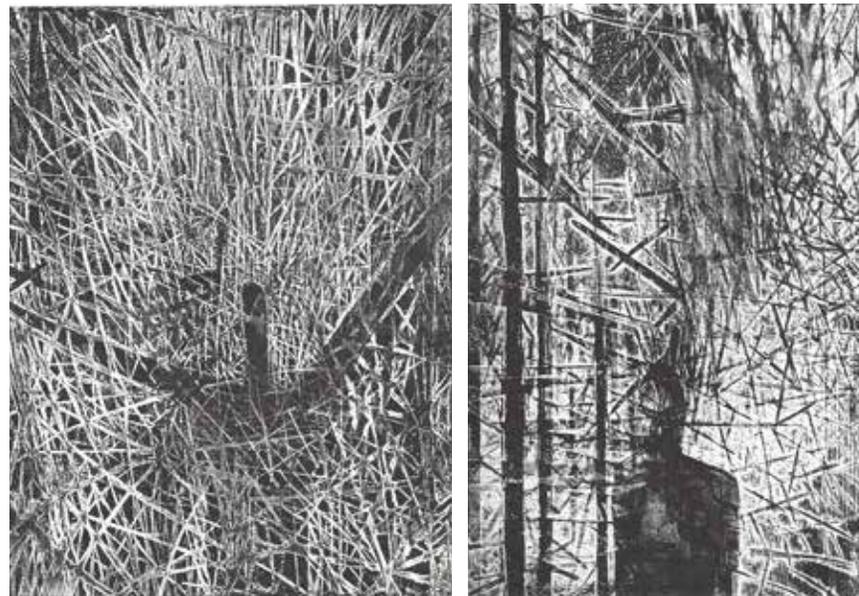
Helena Horálková was born on May 7, 1955, in Prague. She studied at Václav Hollar Secondary Vocational School of Fine Arts in Prague (1971-1974) and at Kunsthochschule Berlin, Department of Illustration and Graphics (1974-1979). From 1988 and until now she has been teaching at the Elementary Art Schools (Praha 5 and Praha 3). From 1995-2004 she worked at the Department of Graphic Arts, Institute of Restoration and Conservation Techniques Litomyšl, (presently Department of Restoration and Conservation of Paper, Bookbinding and Documents, University of East Bohemia, Pardubice). Horálková's work deals with free creation and illustration, her preferred techniques being aquatint (intaglio) and color linocut. Her work has been included in "Grafika roku" (Graphics competition of the year) 2003, 2006, 2007; in "Mezinárodní trienále grafiky v Praze" (International Triennial of Graphics) in 2007; and in "Trienále Ex libris" Chrudim, CZ (Ex Libris Triennial) from 2011 to 2017. She is a member of Hollar Association of Czech Graphic Artists.

"Aquatint suits the best my painter's temperament. In my works I use more emotions than rationality and I am always appreciative of chance or of a coincidence that may lead me to a different path, maybe the right one. My prints, thus, become records of my alchemical searches for the hidden order of the world."



FOREST I, II

aquatint; paper 10x7", image 6.5x5" and 4.75x3.5"; 2005



PILGRIM I, II

aquatint and combined technique; each 13.5x9.25", image 10x7"; 2015



SPEAKERS

aquatint; 14.75x9.75",
image 9.5x7.25"; 1988

DIALOGUES

colored linocut; 13.75x19.5",
image 11.5x13.75"; 2007

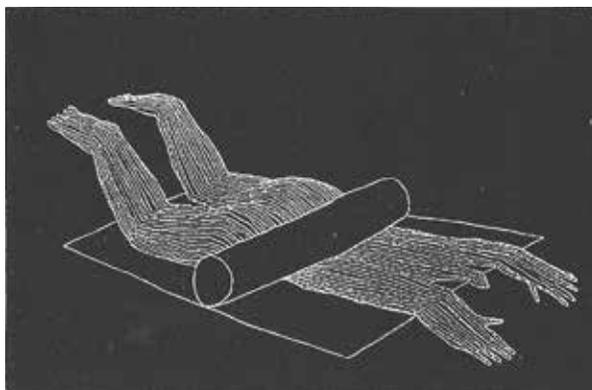
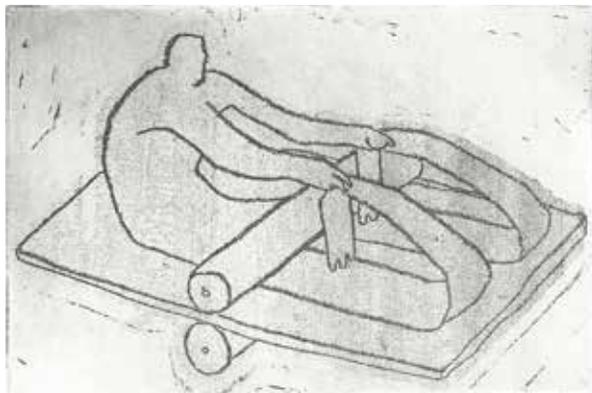
"My prints of "The Forest" depict beautiful geometry, eternal order and refuge. "The Pilgrims" are wounded by thorns on their journey, lost and searching. "The Speakers" wash up their ramblings. And "Dialogues" are a game with interweaving shapes and colors."

VOJTĚCH HRUBANT

vhrubant.wixsite.com/vojtech-hrubant;
 Instagram.com/vojtech_hrubant

Vojtěch Hrubant, born in 1990, studied from 2006 to 2010 at Václav Hollar SUŠ, then at the Academy of Fine Arts in Prague, from which he successfully graduated in 2017. Since 2018 he has been working there as a technologist at the AVU Graphic Workshops. Hrubant lives in Prague and specializes in drawing, painting and printmaking. He collects motoveterans, breeds shrimps and snails.

“For me, the use of drawing as a tool for describing and recognizing objects of interest is essential. My drawings consist often of stylized figures and animals that I stage into my own compositions, well-stylized and often presented into humorous forms. Even though they appear as if I am having fun, the images, nevertheless, are serious and possibly scary.”

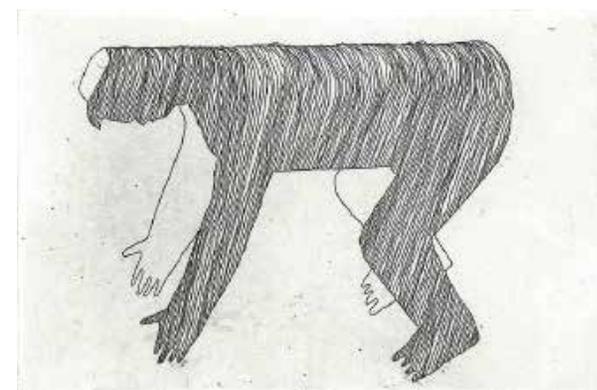


PRINTMAKER I, II (GRAFIK I, II)
 soft etching (I), line etching (II); each 7x10", image 3x4.5"; 2021

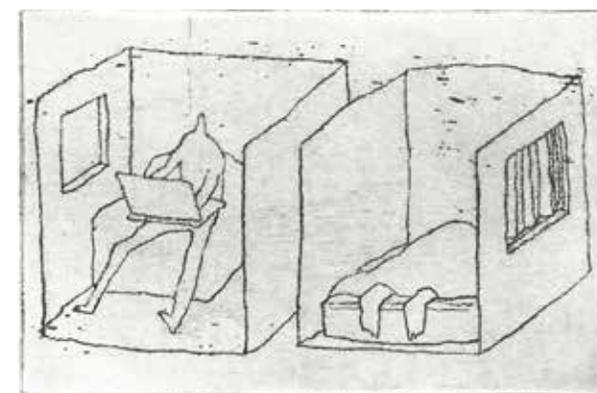


BODYBUILDERS (KULTURISTÉ)
 soft ground; 10x7", image 4.5x3"; 2019

MR FILE
 line etching; 7x10",
 image 3x4.5"

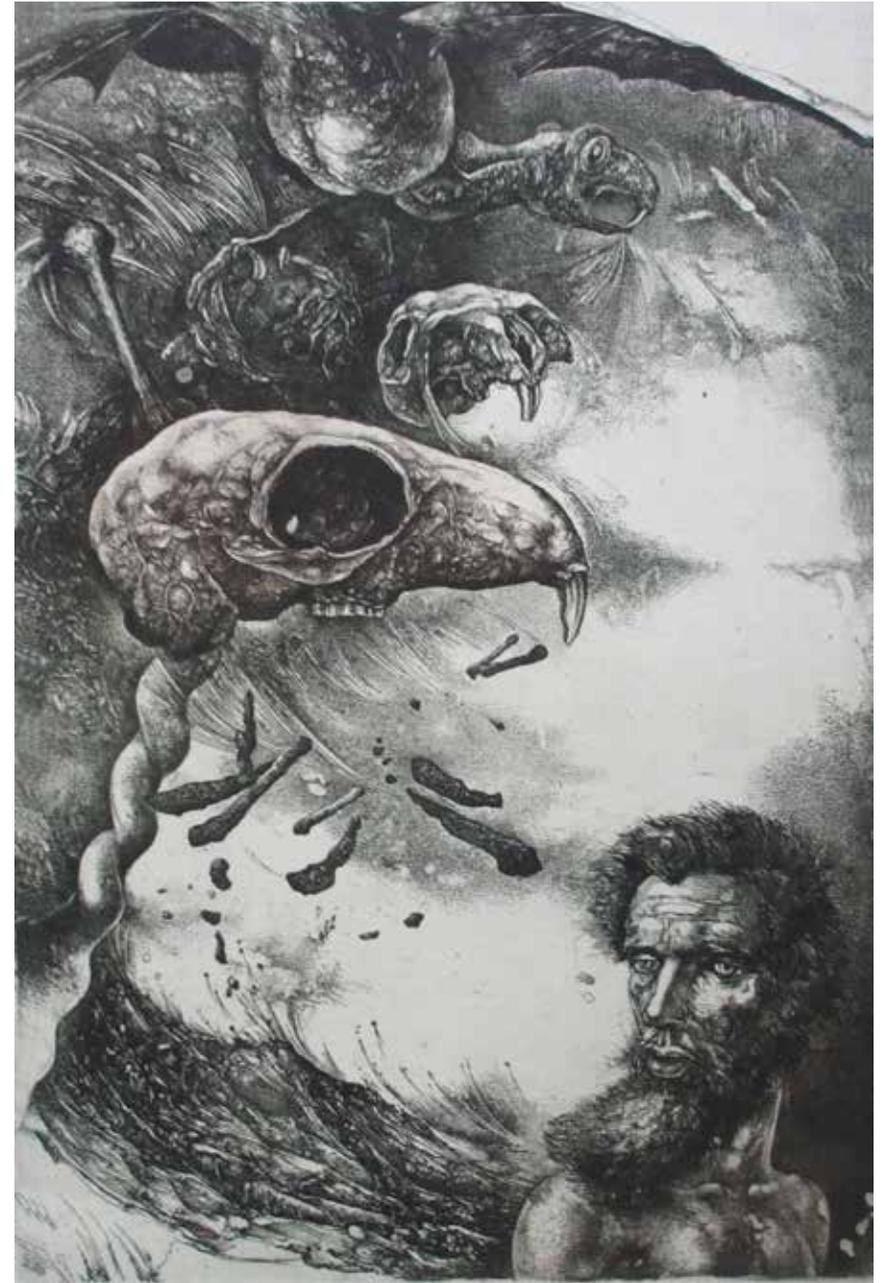


QUARANTINE
 (KARANTÉNA)
 soft ground; 7x10",
 image 3x4.5"; 2021



JAMES JANÍČEK

James Janíček is a Czech-Canadian painter, graphic artist and illustrator. He was born on May 30, 1935, in Chatham, Canada and began his artistic career studying at the Art School of the Society of Arts and Crafts in Detroit, MI, and continued at the Academy of Fine Arts in Prague under the guidance of V. Pukla, V. Sychra and V. Silovsky. Apart from the artistic graphics, using mostly lithography and etching, Janíček also dedicates his work to postage stamps and book illustrations. Today he is a member of the group of graphic artists Hollar and the Czech Fine Arts Fund.

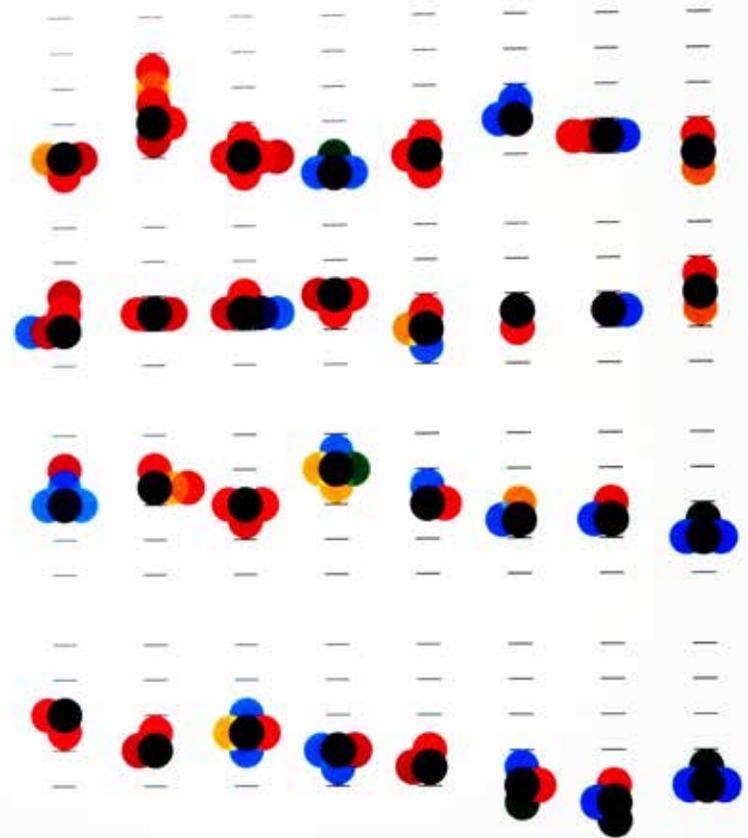


THE SEVEN WOUNDS OF EGYPT #1, #2
 color etching; each 16.5x11.75", image 11.5x7.75"; 1996

DITTA JIŘIČKOVÁ

Ditta Jiříčková was born in 1954 in Prague. She studied at the Academy of Arts, Architecture and Design in Prague and is currently Head of studio of Graphic design at the Faculty of Art and Design. Jiříčková has been engaged, in recent years, in digital graphics; she is also involved in photography, drawing and graphic design. Her artistic language is generally modernist and her work can be seen in the context of minimalism, concrete art and possibly concrete poetry. Using this language she asks philosophical questions about the function of language and image, harmony and the action of the universal order. Her motto is: "You were looking for yourself and you found God"

Speaking of Jiříčková's work Dušan Brozman, art historian and art theorist said: *"The conceptual approach, a game of chance and algorithm, excludes neither content depth nor strong aesthetic sensibilities. Last but not least, we also see a painting approach."*



JUDGE OF ALL THE WORLD, GOD

(HOMAGE TO J. A. KOMENSKÝ)

digital print; 21.5x21.75"; 2019

"My digital print is a response to the Evangelical Songbook, No. 690, text by J. A. Komenský, 1659.

Its display creates a music sheet with the lyrics of all four stanzas. The theme contains an encoded song lyrics system. The color algorithm is based on the letters of the scale c, d, e, f, g, a, h, which always express the same color, eg e = orange, purple = f. Colors, therefore, express these letters in the text. The colored dots are placed next to the notes in the corresponding order of the four verses and are rotated clockwise."

OLDŘICH KULHÁNEK (1940 - 2013)

Oldřich Kulháněk (February 26, 1940 – January 28, 2013) was a Czech painter, graphic designer, illustrator, stage designer and pedagogue, born in Prague. He is well known for having created the design for the current Czech banknotes and several postage stamps. In 1958 he enrolled at the Academy of Arts, Architecture and Design in Prague, in the atelier of Karel Svolinský and graduated in 1964, realizing cycles of illustrations to the poetry of Vladimír Holan (*Sen*, in English: *Dream*) and Christian Morgenstern (*The Gallows Songs*). In 1971 he was arrested by the StB (the Czechoslovak Secret Police) and imprisoned for “defamation of the allied socialist states” having created from 1968 to 1971, a graphic cycle that included “a distorted portrait of Josef Stalin, perforated five-pointed red stars and joyful faces of socialist workers turned into a hideous grin”. The graphics were labeled “ideologically dangerous” and were destroyed. Kulháněk spent a month in prison, but was interrogated regularly for the following two years, and was prohibited from publishing. In the 1980s, he created lithographs inspired by the development of the human body. Following the Velvet Revolution, he visited the United States and attended the Lithographic Workshop in Los Angeles. He also often travelled to Belgium, to study the works of old masters.

Kulháněk was a member of the Association of Czech Graphic Artists Hollar. His works are in the collections of notable European and US art galleries, such as The Library of Congress (Washington, USA), Centre Georges Pompidou (Paris, France), Albertina (Vienna, Austria), Kupferstichkabinett (Dresden, Germany), Art Institute of Chicago (Chicago, USA), Stedelijk Museum (Amsterdam, Netherlands), Folkwang Museum (Essen, Germany), and the Musée d’Art et d’Histoire (Geneva, Switzerland). Kulháněk died in Prague, January 28, 2013, at the age of 72. One of his last graphic works was inspired by the Biblical story of Job.



REQUIEM FOR HIROSHIMA

etching; 25x17.5”;
image 16x9.5”; 1972



REQUIEM FOR VIETNAM

etching; 25x17.5”;
image 16x9.5”; 1972

ŽOFIE KUMŠTOVÁ

zofiekumstova.wixsite.com/zofiek; Instagram.com/zofiekumstova

Žofie Kumštová, born in 1991, is a Prague based artist, engaged in painting and small sculptures. She is a painter of atmospheric nostalgic scenes, filled with tension; also of seemingly banal scenery, full of familiar objects. Through this generality, she explores the subject of collective memory and memories in general. Her work is often based on the medium of photography, the targeted manipulation of which creates deliberate unrest and inconsistency within the scenes. Rather than existential themes, her images approach a kind of magical realism, motivated by her love of interwar surrealism.

Kumštová has mastered a wide range of painting techniques, from classic oil painting to washed ink, that she has been experimenting with recently.



LIKE A MOTH TO THE FLAME

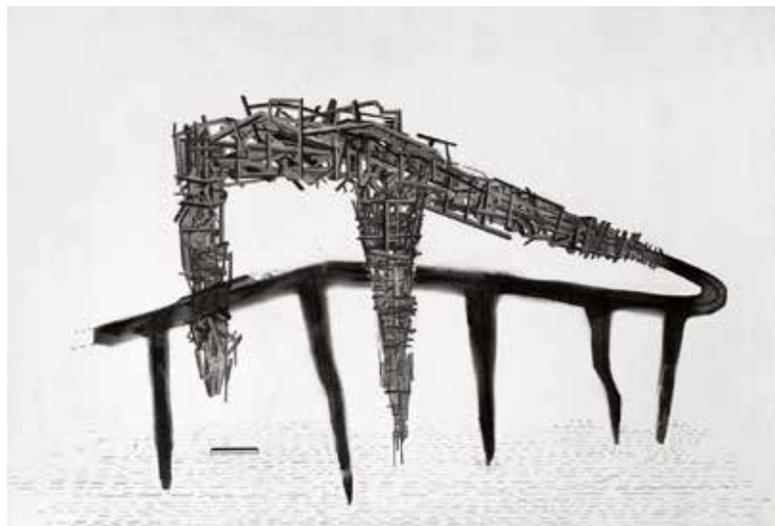
silkscreen; 19.75x27.5", image 11.5x15.25"; 2020

"A strong visual stimulus for my work was my stay with the Fulni-ô tribe in northern Brazil. The print is based on watercolor sketches I did while there. The screen printing technique allowed me to preserve the painterly quality and the atmosphere of the painting, giving it at the same time its graphic dimension."

ONDŘEJ MICHÁLEK

ondrejnichalek.cz

Ondřej Michálek, a printmaker artist, draftsman, graphic designer and art teacher, was born on December 18, 1947, in Brno, Czech Republic. From 1965 to 1970 he studied at the Philosophical Faculty of Palacký University Olomouc (Art Theory and Education, Czech Language and Literature) and he held, over the years, a number of jobs: printer assistant at the Moravian Printers in Olomouc; advertising director for the Flora Olomouc Exhibition Halls; and later, the artist of advertising for the same company. After a short time in special effects at the Army Film studios in Prague, Michálek returned to Flora Olomouc and since 1979 has been a free-lance artist. In 1990 he accepted an offer to teach printmaking at the Faculty of Education at Palacký University Olomouc, where he remains to this day. Michálek has participated in many international and national print exhibitions and has been awarded more than twenty prizes and mentions. His works are in the collections of many Czech, European and overseas galleries and museums.



OLD AND NEW BRIDGES

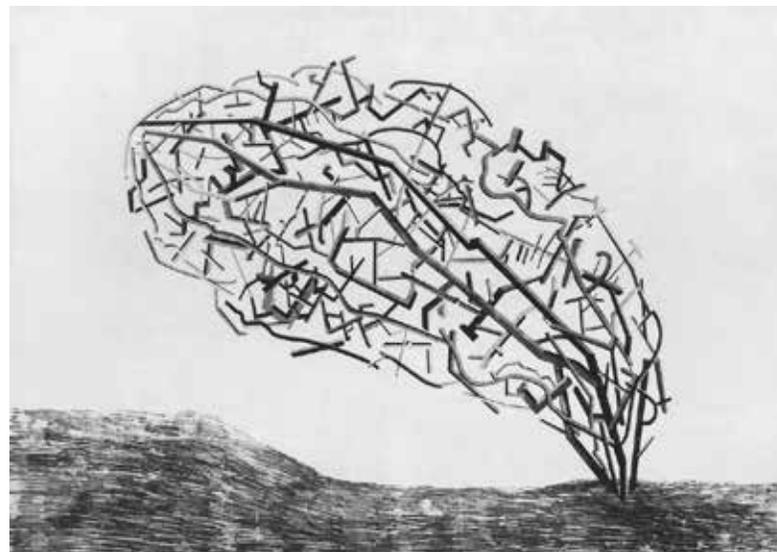
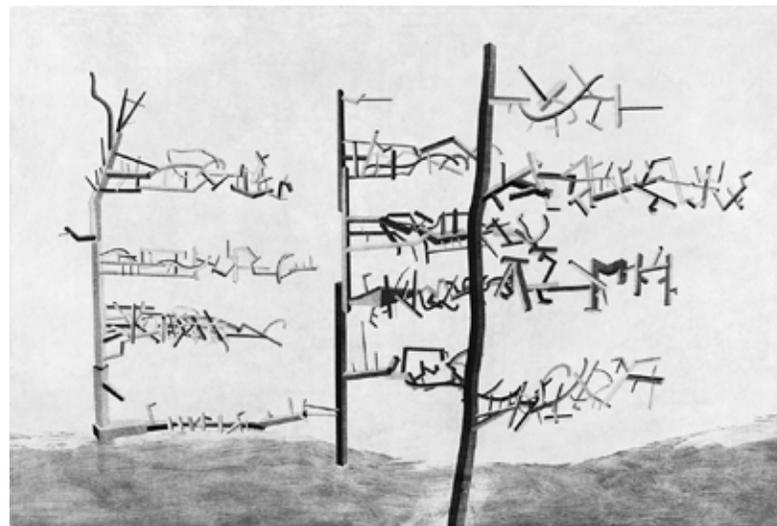
aquatint and dry point; 22.75x32.25", image 20.25x29"; 2013

SIGNS IN A LANDSCAPE II

aquatint; 22.75x32.25", image 20.25x29"; 2015

NEW GARDENS II

aquatint and soft ground; 22.75x32.25", image 20.25x29"; 2014



"After many years of work in the technique of linocut, which I tried in its traditional, albeit personalized form, and in the experimental concept of printmaking, I shifted my interest to intaglio. I had taught this technique to my students for a long time, so it was only a matter of time before I began working with it systematically myself. It allowed me to abandon the engraving concept and return to drawing. The aquatint combined with a line etching or a drypoint can, despite its technical complexity, convert a spontaneous gesture and delicately engrave subtle structures into a printing plate. When preparing the plate, I combine traditional methods and digital processing, but the resulting print is a classic one obtained from an etched zinc matrix."

KAREL MUSIL

FB: @karelmusilartist; Instagram.com/k_musill

Karel Musil is a freelance printmaker and painter, born January 13, 1982, in Liberec, Czech Republic. He has been keen on graphical arts since his elementary school and studied in the department of artistic education at the South Czech university. For nine years he worked as a teacher at various schools of art and in 2004 he created his first ex libris for the Czech ex libris collectors association. Since then he has created more than 200 ex libris prints for both domestic and foreign collectors. Musil's artistic expression is figurative, yet not completely realistic; his figures show signs of dynamic alterations and deformations. He has created many themed-portfolios and many book illustrations, including the *Muses*, the *Ladies' Orchestra*, the *Signs of the Zodiac*, the *Female Readers*, the *Crusades*... In 2018 Musil received the first prize in the international biennale in Ostrów Wielkopolski. In 2020 he received a medal at the international biennale in Marlborough. He is currently working on a large portrait series called *100 Personas of European Culture*. Musil also puts his dedication into his paintings and drawings, drawing inspiration from the ancient masters. He loves history and finds unending charm in human relationships. Through his art he pushes the limits of reality enriching it with comical and ironical undertones, providing it additional dynamics, creating movement through time.

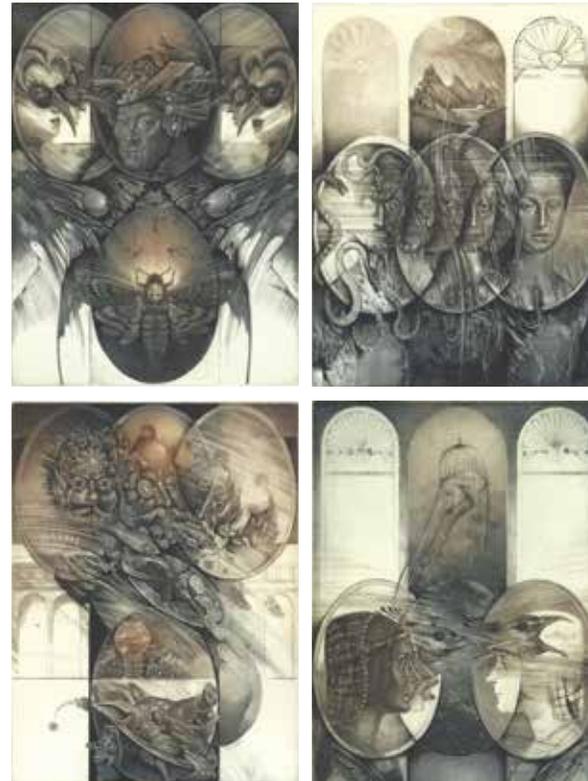


COMPOSERS

drypoint, roulette;
17.5x14", image
12.75x10"; 2020

STATIONS OF THE CROSS

drypoint, roulette;
16.5x22.75", image
10x19"; 2020



7 DEADLY SINS: AVARICE, ENVY, GLUTTONY, PRIDE

drypoint, roulette;
11x8.25",
image 7.75x5.75";
2021

"My creations reveal my love for the works of the ancient masters. In "Seven Deadly Sins" I drew inspiration from portraits created by renaissance painters; they served only as a first introduction to the story. Paraphrases and variations then occurred, subdued by my fantasy, and new pictures, closely tied to the Deadly Sins theme, then sprung out to life."



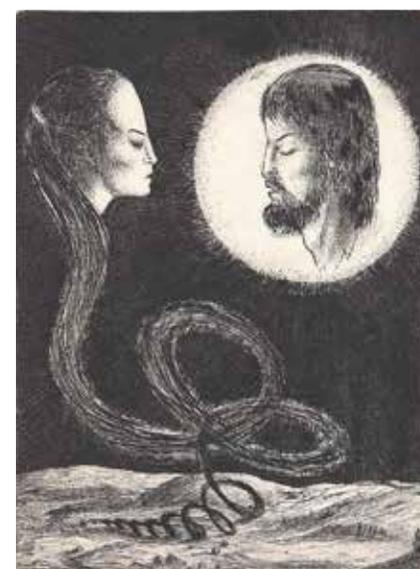
JINDŘICH PILEČEK (1944 - 2002)

Czech printmaker Jindřich Pileček (1944 – 2002) was born February 26, 1944, in Prague, Czech Republic. After studying ceramics at the Secondary Technical Ceramic School in Karlovy Vary, he continued with his artistic career in the studio of professor K. Svolinsky at the Academy of Arts, Architecture and Design in Prague. His prints, illustrations, and ex libris, received numerous national and international awards, including the International Ex Libris Biennial in Sint Niklaas, Belgium (1979, 1981). He was also awarded the prestigious title “The Most Beautiful Book of the Year” for the graphic illustration of R. W. Emerson’s book *On Nature*. Pileček participated in many domestic and foreign group and solo exhibitions and his works are represented in public collections in the Czech Republic and abroad, including the National Gallery in Prague and the Hermitage in St. Petersburg, Russia. Pileček died in Prague on May 9, 2002.



AT WORK

etching; 15.75x13.75", image 10.75x11"; 1998



JOHN THE BAPTIST #3, #5, #6, #7

etching and drypoint; each 16,5x11.5", image 7.5x5.5", 1988

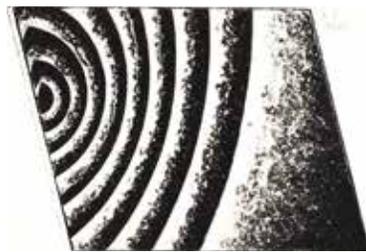
LUBOMÍR PŘIBYL

lubomirpribyl.cz

Lubomír Přibyl was born June 27, 1937, in Prague. From 1952 to 1957 he studied at the Václav Hollar Secondary Art School and in 1957 he passed the entrance examination to the Academy of Fine Arts in Prague (prof. Vlastimil Rada), but was expelled a year later for lack of interest. Among his classmates were the creators of Czech informel, who influenced him in his choice of non-traditional art materials. For the following two years he worked in the promotional department of the ČKD Devices factory in Vysočany. Přibyl first exhibited solo in 1959 at the Rokoko Theatre and in the same year with V. Boudník in the ČKD factory canteen. During his employment at the factory, he had the opportunity to visit the regime's heavily guarded testing room in Běchovice, equipped with high-voltage generators. He then became more deeply interested in light phenomena, physical and geometrical laws and technology. In 1961, he participated in the Ljubljana Biennial, where his print from the *Mythy* series was selected for publication by the International Graphic Arts Society in New York. Gaining international recognition, he was invited to exhibit his work in Europe then the United States. In 1963 he became a member of the Hollar Society. After the Warsaw Pact invasion of Czechoslovakia, Přibyl lost the opportunity to exhibit in Czechoslovakia, but was invited to exhibit abroad and participated in exhibitions of Czech graphic art organized by Czech curators in exile. In the 1980s, he participated in three unofficial exhibitions in Brno, OKD Prague 9 and the Jazz Section. In 1989 he had a solo exhibition at the Institute of macromolecular chemistry of the Czechoslovak Academy of Sciences in Petřiny. After 1989 he exhibited regularly at home and abroad, since 1998 also with the re-established Concretist's Club. Přibyl has had several retrospective exhibitions since.



P.F. 1976
collagraph and mixed media;
9.5x9.25", image 5.5x7.25"



P.F. 1982
collagraph and mixed media;
9x12", image 6.75x10"



P.F. 1974
collagraph and mixed media;
12.25x8.75", image 8.5x6.25"



P.F. 1975
collagraph and mixed media;
12.25x8.75", image 8.5x6.25"



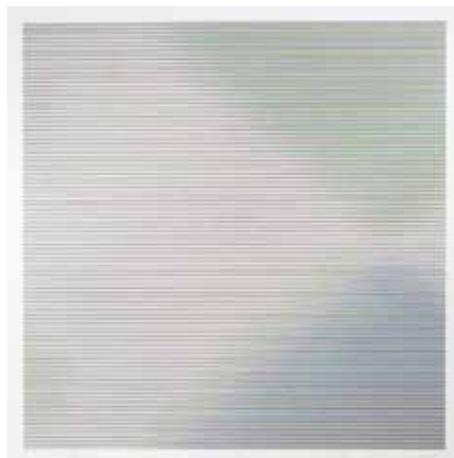
P.F. 1983
collagraph and mixed media;
12.5x9.25", image 9x7"



P.F. 1984
collagraph and mixed media;
9.25x6.75", image 6x4.5"

JAROSLAVA SEVEROVÁ

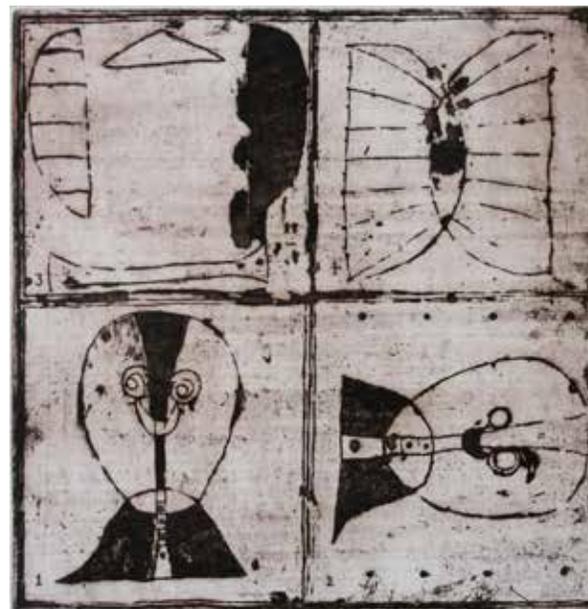
Jaroslava Severová was born April 1, 1942 in Prague. From 1960 to 1966, she studied at the Academy of Fine Arts, Prague, under Professors J. Hornick and V. Tittlebach. Between 1992 and 2008 she taught at the Art Institute of the Architecture Faculty of the Czech Technical University, Prague, and in 1995, was appointed Senior Lecturer at the Academy of Fine Arts, Prague. Since 2005 Severová has been teaching at the Teaching Faculty of the University of Hradec Králove, where she was the guarantor of the newly established study field "Printmaking – Multimedia". In 2005, Severová was awarded the Vladimir Boudnik Prize for her significant and original contribution to contemporary Czech printmaking. She is a member of Hollar Czech Graphic Artists' Association and of Geometrie.



LIGHT I, II
digital print;
each 12x11.75",
image 11x11";
2017 & 2018



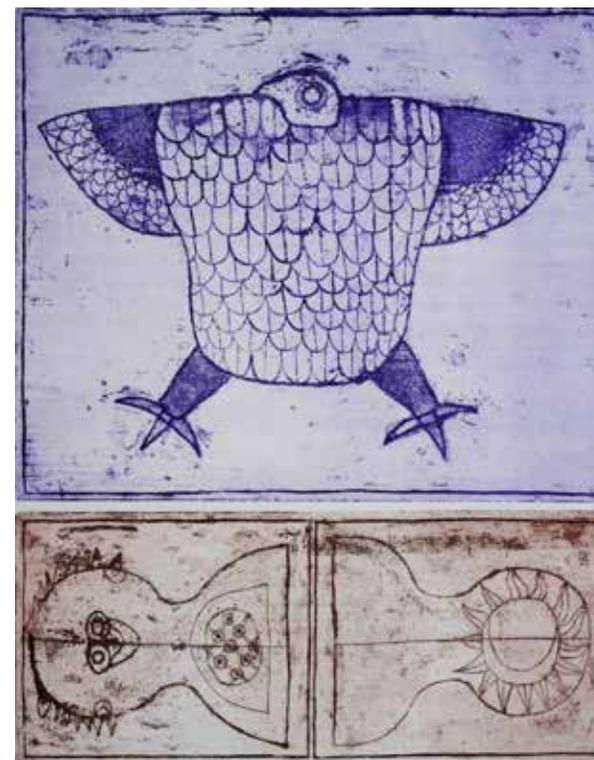
"Since 1992 I have been using the computer to create my art. It enables me to create and save series of static images and express metamorphoses of the objects, thinking about space, light and structure. Through my series of graphics created on the computer then digitally printed, I ask how it is possible to convey the message of the moment here and now, using lines and points."



CHANGE
etching and aquatint;
25.5x22", image
19.5x19"; 1967

GOD
etching; 23.75x16.5",
image 17x13.5"; 1967

"My prints 'Change' and 'God' date from 1966–1969 when I was finishing my study at the Academy of Fine Arts in Prague. I was then learning conventional drawing with shading and perspective and used the technique of intaglio trying to find ways and symbols on how to depict what I knew about the subject, not only what I could see. I hoped to draw "Change" or "God", wanting to express how things were changing. In the end it turned out as a simple cartoon story."



JANA ŠINDELOVÁ

FB: jana.sindelova.73

Jana Šindelová was born on July 23, 1970, in Šternberk, Czech Republic. She is a visual artist, art theorist and curator, who studied Art Education at the Faculty of Arts, and Theory and History of Art at the Faculty of Arts in Olomouc. She graduated from the Academy of Fine Arts in Prague (studios of Jiří Lindovský, Milan Knížák) and from the International Summer Academy of Arts in Salzburg, under Kiki Smith. In her dissertation work (Charles University, Prague, 2015), she examined the views of artist and pedagogue Václav Cigler on fine art through the perception of movement, space and time.

Šindelová concentrates on drawing, printmaking and site-specific installations. Since 1992 she has exhibited both in the Czech Republic and abroad and her work is represented in the collection of the National Gallery of Art in Washington, D.C., the Klatovy/Klenová Gallery, and in private collections in the Czech Republic and abroad. Since 2002 she has been working with Václav Cigler and Michal Motyčka; they have prepared over 100 projects and exhibitions and published a total of 9 publications. Šindelová is co-author of the monograph *Václav Cigler: Spaces/Projects* (2009), as well as other publications, including most recently: *Václav Cigler: Drawings* (2019), *Václav Cigler, Michal Motyčka: Light Field* (2019).

"Impersonal heroines

*Aphrodite, Venus, Maria are a special kind of dreaming and nostalgia
fascinating goddesses that decipher light and decode matter
nymphs with an aura, disturbing passion and mysterious memory
all their possible incarnations suddenly intersect as in a dream:
the wind and drapery of Georges Didi-Huberman
the desire and mourning of Walter Benjamin
beautiful indifference Aby Warburg
Lulu Albana Berga
Nadja André Bretona
endless fold with an imprint of the face and a sensual scent of leather
plays with shades of cinnabar on the incarnate of Maria's plaster
light, imitation, drapery and beautiful inappropriateness
I try to make the indecipherable understandable
sacred goddess
metaphors of peace, silence and harmony
Aphrodite, Venus, Maria
into what they can turn into
they represent the unreality and the ubiquitous perfect body
they evoke tenderness, cruelty and melancholy
they are mothers and mistresses
they say: we have the right to beauty*

*using subconscious stimuli I worship the magical power of numbers and geometric images
I gave birth to a daughter
her name is Maria
I visited archeological museums in London, Naples, Rome, Paris, Berlin and Sofia
I wanted to understand the meaning of eternity and imagine the innermost images
Maria, Venus, Aphrodite
their emotional charge of love and the harsh confrontation at the hour of death."*



REIMAGINED I-IV

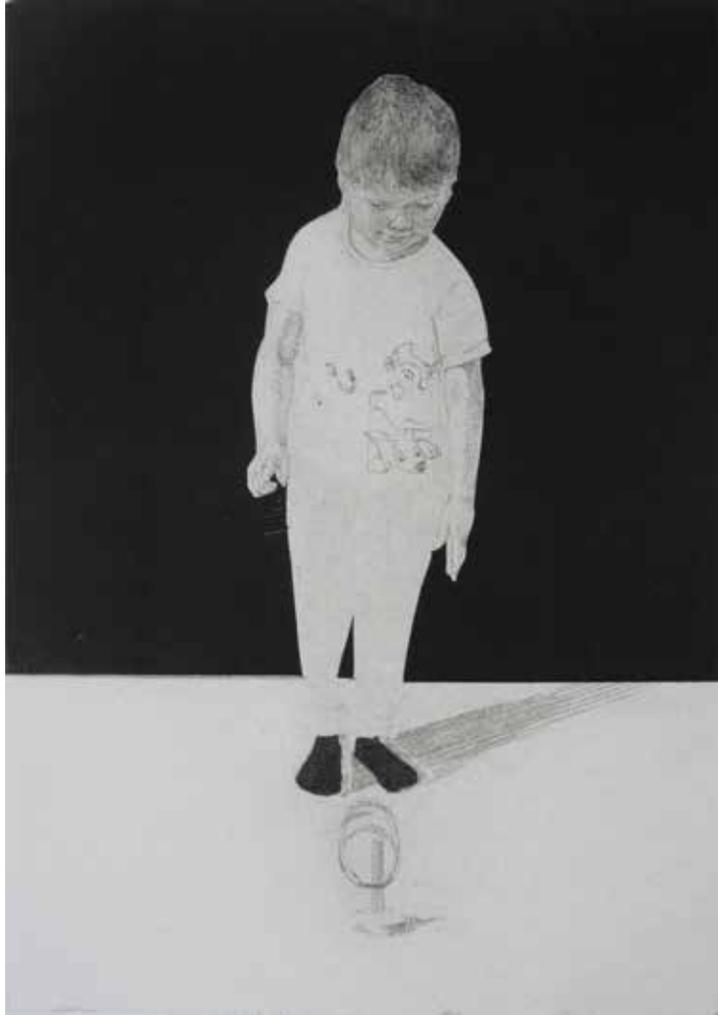
silkscreen; each 12.5x12.5"; 2020

"My four prints are part of an installation called Reimagined, 2020, which consists of one large and 12 small format prints. It reevaluates visually the imaginative encounter between a man and a woman, and in the case of the classic Aphrodite motive, the idea of an ideal model and of an artist, simply their relationship. The smaller prints represent abstracts of enlarged details of the human body."

ANTONÍN SONDEJ

Instagram.com/antoninsondej

Antonín Sondej was born in 1992 in Rychnov nad Kněžnou. He graduated from the Academy of Fine Arts in Prague. His work deals mainly with portraits, both practically and theoretically and portrait art is of a great interest to him due to its significance and function. Sondej admires the portrait miniature like a flower of intimacy.

**DANIK III**

engraving and stencil; 17.75x13", image 14x10"; 2020

**NIKA VII, IX**

engraving (VII), engraving and stencil (IX); 11x9.25", image 7x5.75"; 2020

**BABI III, XI**

engraving (III), engraving and stencil (XI);
each 11.5x9.25", image 6.75x6";

"My five prints depict individuals from my immediate family, my niece, nephew and grandmother. They allowed me to capture their features with many variations. Each print is original and its seemingly still image changes each time, allowing a different view in a different light."

MARKĚTA SOUKUPOVÁ

Markéta Soukupová, born in 1992, studied at first in Ostrava at the Faculty of Fine Arts in a drawing studio (2012-2015), then went to the Academy of Fine Arts in Prague and studied New Media (2015-2018) under Anna Daučíková, then painting in the studio of Josef Bolf and Jakub Hošek (2018-2021). Her work is intermedial, i.e., exploring more than one medium. In her solo practice, Soukupová works mostly with painting, drawing, printmaking or animation. She is also part of *Pink Flamingos duo* where, with her colleague, she works on videogames, also part of a videogame-research-artistic collective *No Fun*.

“Overtime my themes have changed. For a long time, they were mainly about living in a city and escaping it. More recently I have been focusing on workers, individuals who do invisible work for very low wage. I try to also show the happy/relaxing part of their jobs. Most of my workers don’t really work; they spend their break time smoking or just drinking. In my work I also try to depict clumsiness or just somewhat humorous scenes, featuring characters such as for example those of Švejk, or Pat and Mat, historic part of Czech culture.”



TAKING OFF THE GRASS
silkscreen 3-colors; 4.25x6"; 2021



BIG TRIP
silkscreen and etching; 9x9.75", image 6.5x7"; 2019

GARBAGE MAN

silkscreen
3-colors;
11.5x8.25";
2021

‘Big Trip’ is about escaping the city. ‘Taking Off the Grass’ and ‘Garbage Man’ and are about hard working people without recognition.”

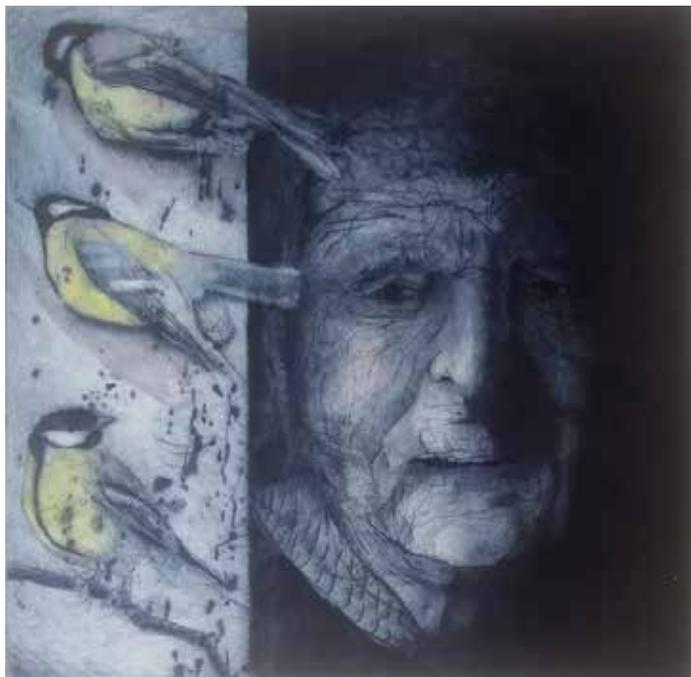


LENKA ŠTĚPANIKOVÁ

FB: Lenka Štěpaníková

Lenka Štěpaníková was born on April 25, 1987, in Zlín. She graduated from a polytechnic high school and later acquired art skills under the guidance of academic painter Naděžda Čančíková. She began to devote herself fully to printmaking in 2008. Štěpaníková has been a member of the Hollar graphics association since 2017. She lives and works in Pašovice.

“Lenka Štěpaníková’s graphic work is based on several themes that have inspired artists for centuries. It is primarily the Bible, offering the person who seeks fundamental and timeless thoughts. Her work consists of intaglio printing, exclusively drypoint technique, using the classic black and white form. The power of her prints is based on her perfect mastery of the medium and on the different expressions of the human face, often included. Lenka Štěpaníková’s work is convincingly honest. It involves a lot of focused and patient work, motivated by a strong need for communication.”



ONE DAY YOUR TIME WILL SHOW SHADOW

drypoint; 16x16”, image 12x12”

“The theme of this print was Memento mori - Remember death. It is a reminder that death is an integral, unchanging part of life.”



RAVEN AND FOX CAT AND OLD RAT

drypoint; 8.25x11.5”,
image 5.75x7.5”; 2021

“I have been reading fables for a long time now and I always enjoy them. Despite the fact that their author wrote them in 1661, they are still valid today. Their stories are instructive, wise, and yet kind.”



MUSE

drypoint; 13.75x19.5”,
image 11.5x15.5”; 2018



“My print represents Antonín Dvořák, an important Czech composer, and his love and muse.”

ANDREA ŠTOSKOVÁ

Instagram.com/rejka.and

Andrea Štosková was born in Havířov, Czech Republic, and is currently based in Prague. She is in the last year of her studies at the Ladislav Sutnar Faculty of Design and Art in Pilsen, majoring in Illustration Graphic Art. While studying in Pilsen, she works at the same time as an art teacher in Prague. In 2018 she spent one semester at Universidad de Castilla La Mancha in Cuenca, Spain. In 2021 she was nominated for the Graphic of the Year price in Category Student/Small Format. The themes of her works are mostly autobiographic, whether she focuses on her childhood memories, or on her inner feelings that she transforms into stories giving them fictional characters, or on simply observing her surroundings and recreating them on paper or metal matrices, in plein air or by blurred memory. When printing Štosková uses mostly classical printmaking techniques such as drypoint or lithography; when drawing, she leans towards aquarelle, oil pastel or graphite pencil. Besides prints and drawings Štosková has created many artist books.



THIS IS EITHER "DANCE" OR "ELECTRIC POWER TRANSMISSION"

drypoint; 8.75x12", image 6.25x9"; 2019

"In 2019 I made a book called "Uncertainty". It contained five short stories, one of them describing a young man moving from the countryside to a big city for the first time. The story talks about the fear of something new, the fear of gossip, hatred and misunderstanding. My print 'This Is Either Dance or Electric Power Transmission' shows this young man's view from the train, the countryside slowly becoming a city."



BACH I, III

drypoint; each 12x8.5",
image 9x6.25"; 2020

"Bach I and III' are drypoint prints form an artist book titled 'Prelude and Fugue in B flat Major' I made in 2020. The book, with no text, just images, interprets Bach's Prelude and Fugue in three chapters – melody, rhythm and dynamics. I used in it only drypoint prints and ink drawings to express the feelings I experienced practicing and performing the piece when I was 17."



VOJTĚCH TROCHA

Instagram.com/prettygoodsculptor; FB: vojtech.trocha

Vojtěch Trocha, born 1989, studied from 2005 to 2009 at the High School of Art and Design in Brno, from 2009 to 2016 at the Academy of Fine Arts in Prague majoring in sculpture, and in 2014 at the Academy of Fine Arts in Warsaw, Poland. Since 2017 he has been working as Assistant in the Casting Workshop at The Academy of Fine Arts.

Trocha's personal approach to form and topic is the most significant for his work. Sources of inspiration come from his personal life which is a rich source of everyday experiences. And his preferred working material is cardboard and paper. Trocha's work often serves for him as personal meditation.

"My prints represent portraits of dictators. I did them specifically for an exhibition in support of anti totalitarianism and anti extremist politics. I wanted to test how far I could go with graphic simplicity."



ADOLF, JOSIF, MAO

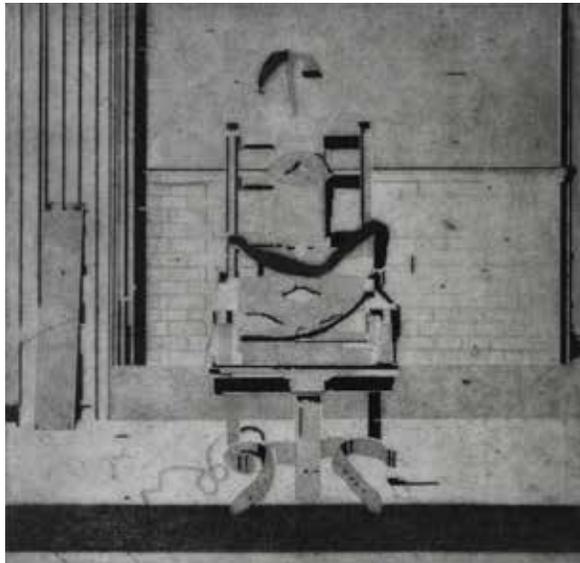
aquatint; each 14x9.75", image 5x3.75"; 2020

MARTIN VELÍŠEK

velisek.cz

Martin Velíšek, born November 6, 1968, in Athens, Greece, graduated in 1996 from the Academy of Fine Arts in Prague at both the Atelier of Painting and the Atelier of Conceptual tendencies. He combines both experiences in his art, focusing primarily on printmaking. He has had several solo and group exhibits in Czechia, Europe, and across the world.

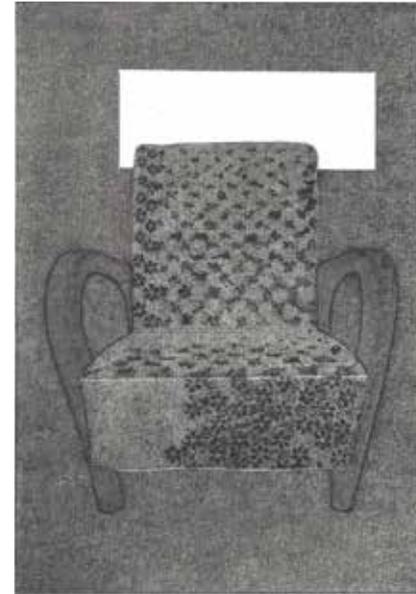
"I have been dealing recently in my prints with the topic of furniture - empty chairs, armchairs and sofas. Solitary furniture for me speaks to the fundamental loneliness of life. Furniture appears without context, not quite in the world, but still in the making. This adds a meta-layer to my work, no longer just about what the furniture itself signifies, but what it means to represent it. In terms of form, I often use the properties of the paper I print on and combine the printed areas with cut surfaces to create a three-dimensional effect."



ELECTRIC CHAIR

etching and
aquatint;
17.75x15.75",
image
11.5x11.75";
2021

"The word 'chair' derives from the word 'cathedral' a cathedral being a seat of power, influence and reverence, in the same way we talk of the chairman of a board. Until the renaissance, chairs, in Europe, were hardly used outside of ecclesiastical settings, and in royal courts, as thrones. People simply sat on benches, on chests, or on the floor. Although in modern times we know the chair as among the most pedestrian of items, for centuries it was synonymous with authority, and individual seating options were considered, not only lavish, but entirely unnecessary. In this print, I tried to confront the theme of furniture with the theme of death. An electric chair is a terrifying human invention that completely denies the original meaning of the word 'chair'."

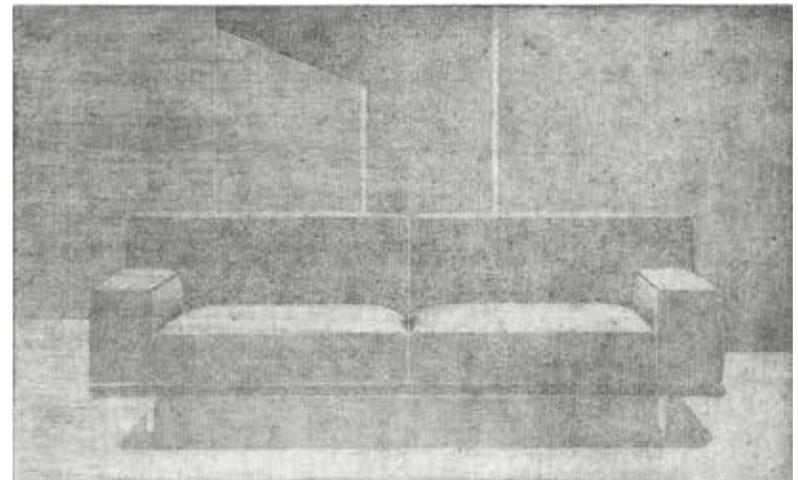


FAUTEUIL IV

etching; 12.25x9.25", image 7x5"; 2019

CANAPE

etching; 9.75x13.75", image 6x10"; 2020



"My prints 'Fauteuil IV' and 'Canape' are not only portraits of furniture, but also portraits of human beings. Even when nobody is sitting on them we unconsciously perceive the presence of a human being and the furniture starts telling a story about him/her. I represent them from face – similar to the renaissance portraits of humans. This helps focusing on the main subject."

LENKA **VILHELMOVÁ**

vilhelmova.cz

Lenka Vilhelmová studied at the Academy of Fine Arts in Prague and currently works in a studio between Prague and Mělník – Tišice. In her printmaking and painting, she combines classical and non-traditional techniques, experimenting with different styles and exploring new approaches. Vilhelmová's work is represented in many Czech and foreign galleries. She is the recipient of many awards, including in 2019 the Vladimír Boudník Award. She currently heads the Department of Fine Arts at the University of South Bohemia.



GENEALOGICAL PILGRIMAGE I monoprint; 30x22"; 2021



**GENEALOGICAL
PILGRIMAGE II, III**
monoprint; each 27x19.5",
image 16.5x11.75";
2020/21

"The 'Genealogical Pilgrimage' series arose from the experience of searching for ancestors' graves, who had to leave their homes before World War II and could not return to them after the end of the war."



EVA VLASÁKOVÁ

Eva Vlasáková studied at the Art School of V. Hollar and at the Academy of Arts, Design and Architecture in Prague (1983), and at Pilchuck Glass School, Stanwood, USA (1985). She works with different media, including drawings, prints, paintings, also three-dimensional collages, art glass and installations. Vlasáková had over 120 solo exhibitions all around the world and received a number of prizes. She participated at symposiums and taught in Italy, Germany, Poland, USA, Mexico, Costa Rica and Japan. Her works are in public and private collections in Europe, America, Asia, Japan and New Zealand.



“On the Stage of Life’ is a cycle of drawings and later dry-point prints I have been working on for quite a long time. Our lives often look like scenes from plays that can be seen on the stages of our theaters. Many stories, many figures – real ones or some quite unreal, like creatures from strange dreams, full of emotions, love or anxiety. Some objects create tension through their incongruousness and draw the viewer into the ambience of the space. This carries a directness that transcends boundaries to the level where comic motifs keep returning: the negation of gravity, the motif of levitation – and, in human faces, disproportion and deformation. Using just black and white - real colors are not important - makes everything clearer and more important. And there is another dimension – time, which is added, for reaching a complex message: ‘That is our Life’.”



ON THE STAGE OF LIFE I, II, III
etching and drypoint; each 19.25x23.25", image 14.5x19"

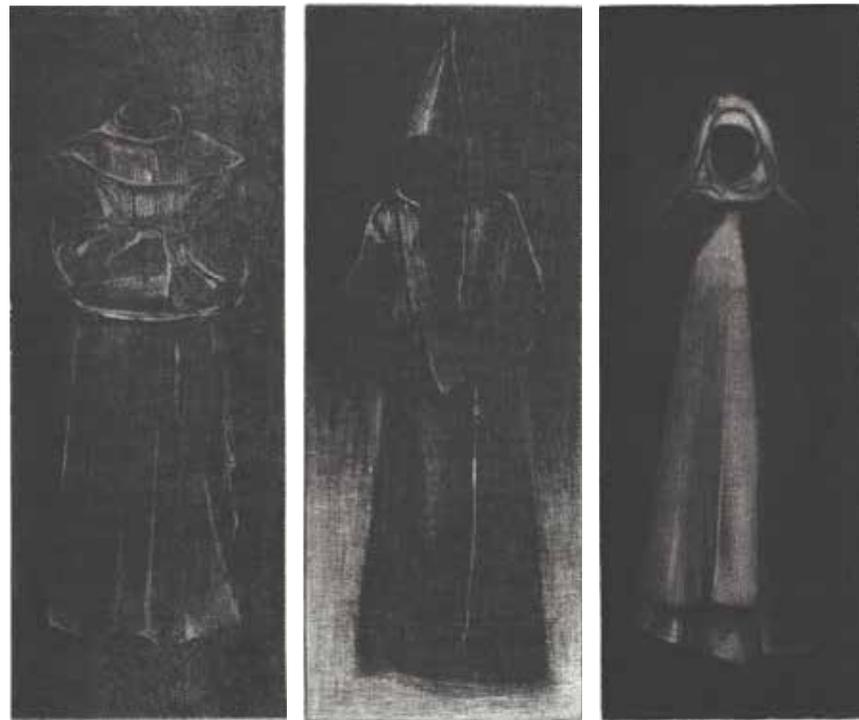
MAGDALENA VOVSOVÁ

Magdalena Vovsová was born on June 9, 1954 in Prague. From 1978 to 1984 she studied at the Academy of Fine Arts in Prague, from 1992 to 1995 functioned as Assistant in Grafika II Studio, and from 1995 until now as the Head of Printmaking at the same Academy. She is an Academic Artist, a sculptor, a printmaker and a painter.



MASS

mezzotint; 12.5x8.5", image 6x3.5"; 2006



HABIT I, II, III

aquatint (I, II), mezzotint (III); 13x8.75", image 10x4"; 2007

"The garment becomes a symbol of my faith, while reflecting at the same time its practical meaning. It is an embodiment of a particular activity and way of life. In these prints the garment is meant as a representative form of submission, as a gesture of stepping down, of suppressing one's own individuality. It is also reflected in a conscious reduction of the elements of the image and in its aesthetic form."

PITA WILD C.

Instagram.com/pitawildc

Pita Wild C. was born in 1981 in Olomouc, then Czechoslovakia. She received her Master’s in Fine Art at the University of Ostrava and studied at the Academy of Art and Design in Bratislava. Her artistic journey landed her in Oaxaca, after she had hitchhiked through the museums and monuments of Europe, driven through the fantastic landscapes of Africa, and explored the North American continent. Wild C. fell in love with the rich culture and artistic renaissance of Oaxaca where she has been kept captive since 2012. As a city of artists, Oaxaca has greatly inspired and influenced her art to which are added her fine-tuned European training and world travels. Her work beautifully captures Oaxaca’s favorite holiday, the Day of the Dead. Wild C. experiments with different techniques, and her themes take new forms. Not only does she work with engraving, lithography, etching, and monotype prints, but also oil painting, ceramic, soft sculpture, and stop-motion.



SELFIE - MUERTEADA OF ETLA

linocut; 24.5x27.75”, image18x21”; 2019

“This piece, based on an experience lived in the traditional parades of San Augustin Etla, represents technological progress reaching rustic and conservative communities.”



**PRESENCES AND ABSENCES
NOSTALGIA OF LIGHTNESS**

monotype; each 14x14”, image10.5x10.5”; 2019

“Part of a series of approximately 50 monotypes, playing with cutouts of women’s silhouettes, using a variety of textures and colors in different compositions, wanting to explore the wide range of feminine feelings and sensations so intangible and thus difficult to describe in words.”



CASTAWAYS (NÁUFRAGOS)

linocut; 23.5x27.75”, image 17x22”; 2019

“The full name of this engraving would be the “Castaways of Mezcal”, a tragicomic piece that reflects the consequences of the innumerable Oaxacan festivals and abundant consumption of mezcal.”



CONSPIRATORS OF PLEASURE I/SEA OF AGITATED SEMEN

CONSPIRATORS OF PLEASURE II/ALLEGORY OF MUSIC

drypoint; each 18.25x24.25", image 12.5x19.5"; 2018

"My 2 prints were inspired by experiences on the Oaxacan coast, especially Zipolite and its gay community. In 'Sea of Agitated Semen', a naked woman rests on a bed, apparently watched over by a handsome male angel, but if we follow the watchman's gaze it leads to a naked man in the background. What is the story of this trio and why is the naked woman not the center of attention? In 'Allegory of Music', the only two real figures at the center of the supposed orgy are the violinist and his admirer. The figures surrounding them can be translated as all kinds of feelings, emotions and sensations."