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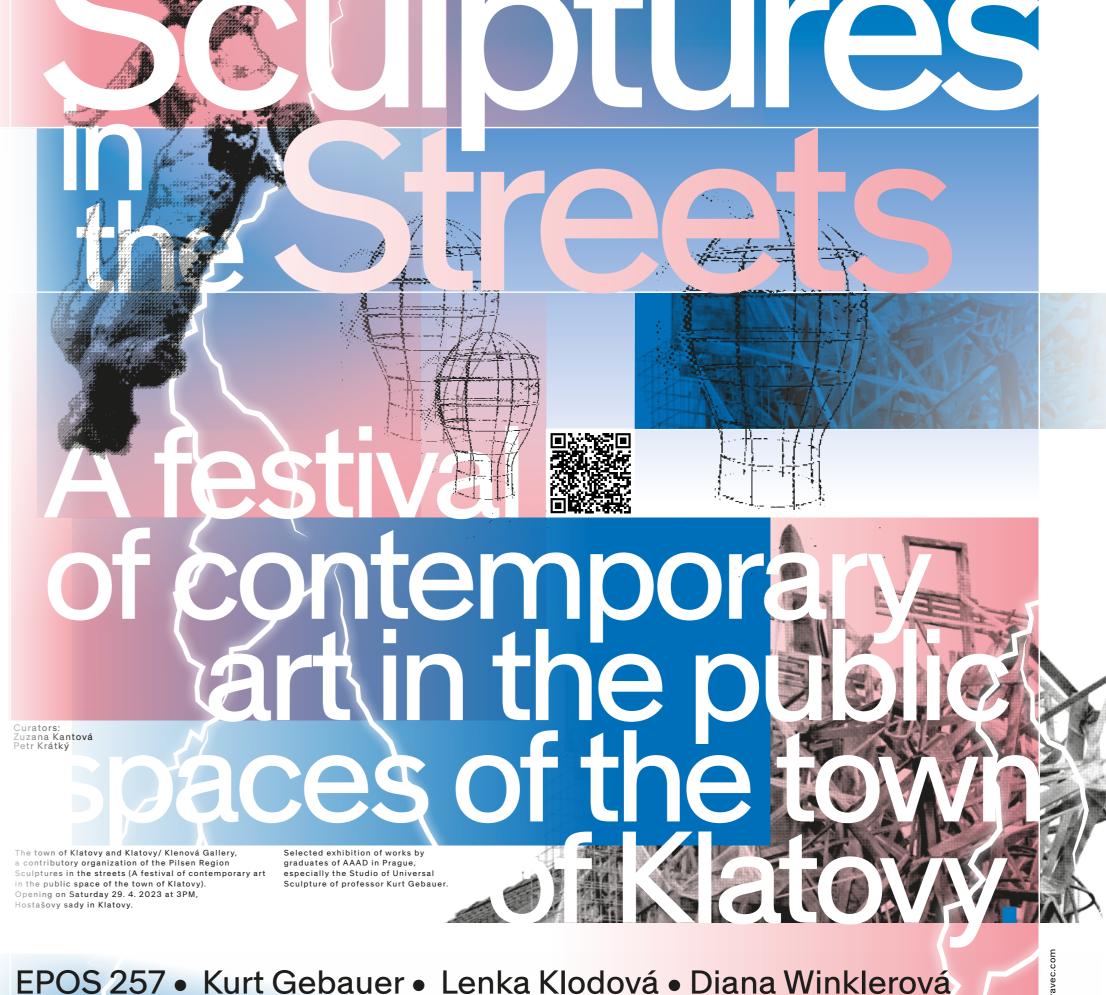












EPOS 257 • Kurt Gebauer • Lenka Klodová • Diana Winklerová Matouš Lipus • Rudolf Samohejl • Dagmar Šubrtová • Jan Zdvořák Aleš Novák • Adam Stanko & Helena Sequens

Exhibition opening: Saturday, 29 April 2023 at 3pm in Hostašovy sady

The Klatovy / Klenová Gallery, a contributory organization of the Pilsen Region and the town of Klatovy

30.4. 31.10.23

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## Sculptures in the Streets A festival of contemporary art in the public spaces of the town of Klatovy.

Selected exhibition of works by graduates of Academy of Art, Architecture and Design in Prague, especially the Studio of Universal Sculpture of professor Kurt Gebauer.

The Klatovy / Klenová Gallery and the town of Klatovy have joined forced for the 2023 exhibition Sculptures in the Streets. This is the second installment of this festival of contemporary art in the city's public space.

The organizers have chosen ten places in the historical city center and the nearby surroundings where the various works will be installed for the duration of this six-month outdoor exhibition. These works bring life to the city's public spaces and thus contribute to the broad range of cultural activities in Klatovy.

This year's edition of Sculptures in the Streets expands on the organizers' long-standing aim to once a year offer the public a different perspective on the subject of art in the urban landscape and to collaborate with leading sculptors and their students to present distinctive views on the question of public sculpture.

This year, we are following on an exhibition of works by selected graduates of the Academy of Arts, Architecture, and Design in Prague, in particular students of the Studio of Universal Sculpture headed by professor Kurt Gebauer in 1990–2015. It is a representative selection of artists who are still active and who are continuously involved in creating works for the public space. At the same time, they have been chosen with a view to presenting the full range of approaches found among the graduates of this unique sculptural course.

Similar projects may be found in a number of towns at home and abroad and are popular among experts and the public alike, especially in the summer months. Sculptures in the Streets is among the smaller of these exhibitions, with around a dozen artists invited to participate every year. The main reason is the size of the city center where the event is held. This more intimate size nevertheless allows us to focus more on our particular selection of artists and, thanks to our knowledge of the local context, on more carefully incorporating their works in the chosen locations.

Our goal with this project is offer the city's residents and visitors an unusual experience as they encounter works of art in the urban cultural landscape. In this way, we hope to present them with new and unusual impulses for thinking about the place in which we live. Our ongoing work with the city's public space as part of this annual festival also offers inspiration for critically reflecting on the relationships within the urban space and for highlighting various issues that might seem daunting when approached in a more traditional manner (socially excluded localities, public amenities, street furniture, social interconnections, vandalism, etc.).

The exhibition is installed in public spaces in the city of Klatovy and is thus feely accessible throughout its duration.

The exhibition opening includes a

guided tour of the exhibition with the

to the work Women in Transition and

music performance by Adam Stanko.

performance of Lenka Klodová on the

and unveiling of the project's second

theme of the work Women in Transition

Accompanying program: Friday,

23rd June 2023 at 5 pm - artist's

installation phase.

curators and the present artists, plus a

performance by Lenka Klodová relating

30<sup>th</sup> April – 31<sup>st</sup> October 2023

## Exhibiting artists:

EPOS 257, Kurt Gebauer, Lenka Klodová, Matouš Lipus, Aleš Novák, Rudolf Samohejl, Adam Stanko & Helena Sequens, Dagmar Šubrtová, Diana Winklerová, Jan Zdvořák

## Curators

Zuzana Kantová a Petr Krátký

Graphic design: Matěj Moravec

## Exhibition opening:

Saturday, 29<sup>th</sup> April 2023 at 3pm in Hostašovy sady

the iconography of the city. His interventions often touch on social issues, in particular questions related to public space. His identity remains unknown. He lives and works in Prague.

Epos 257 started out as a graffiti writer, and

1. Epos 257 (\*198?, Prague) is a Czech artist

working with the urban environment and

Epos 257 started out as a graffiti writer, and certain principles typical of graffiti can still be found in his art – mainly the invasive character of his work, his insights into the urban landscape, and his conscious straddling of the line between what is legal and what is not. Epos 257 is a graduate of the Academy of Arts, Architecture, and Design in Prague and a member of the interdisciplinary art group Ztohoven.

In his art, he typically explores the limits of public space. Iconic works include Hay (2009), for which he anonymously placed thirty bales of hay around Prague, and 50 m<sup>2</sup> of Public Space (2010), which involved the "nonsensical" fencing-off of a part of Prague's Palacký Square, which remained untouched for two months without anyone questioning the existence or purpose of the fencing. He has also repeatedly worked with billboards. As part of Portrait (2013), he cut out and subsequently framed the giant faces of both presidential candidates from their billboards. The central motif of Retro-Reflection (2017), meanwhile, was a mosaic of 256 original traffic signs that he placed on the facade of a building on Knížecí Street in Prague. The material for this symbolic map of the city came from the replacement of various signs throughout Prague. His last large-scale undertaking has been Smoke Mountain (2019 – now), in which he uses various means to explore the question of homelessness. As part of this project, he collaborated with several homeless people and a former stonemason called Marcel to erect, at a location in Prague's Třebešín neighborhood known as "Smoke Mountain," a memorial to the local community of

In Klatovy, Epos 257 will present a work made directly for the exhibition on the site of the former "U Slunce" inn, an old meeting place for civic associations that boasted summertime garden seating. In the second half of the twentieth century, the building was renovated and converted into a school cafeteria. Today, the building is gone – remembered only by bits of the interior remaining on the side of the neighboring building. It is these remnants that Epos 257 works with for his installation. The result is a kind of memorial to the constant transformation of one specific place.

unhoused people.

Disillusionment, 2023, site-specific instal-

2. Kurt Gebauer (\*1941, Hradec nad Moravicí) Craftsmanship and the School of Sculpture and Stonemasonry in Hořice. In 1963–1969 he studied under professors Vincenc Makovský and Karel Lidický at the Academy of Fine Arts in Prague. While at the academy, he did an internship with professor Otto Herbert Hajek in Stuttgart (in 1965), and in 1972 he did another internship with professor César Baldaccini at the Académie des Beaux-Arts in Paris. He became a head teacher in 1990, and from 1992 to 2015 he was a professor of sculpture at the Academy of Arts, Architecture, and Design in Prague. In 2018, the school awarded him an honorary doctorate - doctor honoris causa. Since that year, he has been a professor at the Department of Art Education and Culture at the Faculty of Education of the University of West Bohemia in Pilsen.

Kurt Gebauer is a leading figure on the Czech art scene. In 2020, the Czech Academy of Visual Art named him Artist of the Year. Also that year, the National Gallery Prague's Trade Fair Palace hosted a large retrospective exhibition of his work. His sculptures can be found in most cities in the Czech Republic. He has been active on the

local art scene since the 1960s and continues to influence Czech culture and society to this day. Kurt Gebauer is a sculptor, painter, photographer, and cultural and social activist – but above all an excellent teacher who has nurtured several generations of still-active artists.

He lives and works in Prague.

In Klatovy, Gebauer will be showing three sculptural objects from 2010 made of iron bars, all of them examples of his *Klecohlavy* (Cage-Heads).

Gebauer's first Klecohlavy, made of riveted metal bands, were made in 1987. Others made of iron wire were installed in the courtyard of the Vladislav Hall for a 1995 exhibition at Prague Castle. The most recent three, made of thick bars, were crated for Mrs. Meda Mládková for the courtyard of Museum Kampa. Now, you can see them in Klatovy as well.

"Human heads are prisons of monstrous stupidity. But the cage does not prevent something better from being carried in on the breeze, and thanks to the gaps between the bars it can also waft over to other cage-heads. So let the breeze blow!" Kurt Gebauer

Cage-Heads, 2010, iron bars

3.Lenka Klodová (\*1969, Opava) studied sculpture under professor Kurt Gebauer at Prague's Academy of Arts, Architecture, and Design, where she earned her doctorate degree in 2005 with an art project involving the creation of a pornographic magazine for women

Throughout her artistic career, Klodová has worked in a variety of media, with a focus on conceptual works involving photography, installation art, performance art, participatory projects, and art research. She is interested in particular on the visual representation of human relationships and the relationship between art, sexual experience (especially that of woman). and pornography.

Since 2010, Klodová had headed the Body Design Studio at Brno Technical University's Faculty of Fine Art. As part of the school's teaching program, she also leads courses in Pornostudy and Art Research.

Currently, her favorite academic and artistic subject is human nakedness as the natural state of the body on the one hand and as a highly political gesture on the other. In this relation, she published the book *Naked Situations*, a guide to naked moments in contemporary society, accompanied by a catalogue of her works involving nudity.

She also founded the Festival of Naked Forms, an experimental venue for testing the understanding of nudity in art and the humanities. She is a co-founder of the Mothers and Fathers art group (2001) and of the creative association Enfant Terrible (1998).

She has three children.

Lenka Klodová lives in the town of Sluhy on the northern edge of Prague.

Women in Transition is a site-specific work involving a simple play on words. The Czech title, Ženy v přechodu, can mean "women on a crosswalk," "women in transition," or also "women in menopause." Although this double (triple) meaning works only in Czech (and Slovak), its elaboration within a processual sculpture lends it new meanings, expressed through the language of sculpture.

The installation works with both negative and positive form, inconspicuous horizontality juxtaposed with cautionary verticality and newly discovered mass and shapes.

In creating the crosswalk across the green lawn, female figures were wedged underneath the concrete slabs. Their existence was not apparent as visitors happily walked across the concrete, causing the figures to leave an indelible mark in the crust of the hardening material. During the project's second phase, the concrete slabs are placed upright and transformed into vertical steles. The relief shapes of the female bodies are removed from the ground, their form determined by the surroundings in which they were born

Through this and her other works, Klodová tries to find a language suitable for talking about an unpopular subject.

Women in Transition, 2023, site-specific installation, concrete

4. Matouš Lipus (\*1987, Olomouc) graduated from the Academy of Arts, Architecture, and Design's sculpture studio in 2015, where he

studied under professor Kurt Gebauer and later under Dominik Lang and Edith Jeřábková. In 2010, he did a study exchange in professor Jan Hendrych's Figural Sculpture and Medalmaking Studio at Prague's Academy of Fine Arts, in 2011 he did an exchange at the Academy of Fine Arts in Krakow, in 2012 he was at the Bezalel Academy of Art and Design in Jerusalem, and in 2013 and 2014 he again attended the Academy of Fine Arts in Prague, where he studied with guest professors Nicole Wermers and Artur

Sculptor and gardener Matouš Lipus teaches in the Kafka Studio of Prague's Academy of Arts, Architecture, and Design. His art is inspired by historical – mainly figural – antecedents ranging from the Romanesque and Gothic eras to the Social Civilism of mid-twentieth-century modern sculpture.

He is interested in contemporary forms of sculptural art as they relate to public space and in the possibilities of the conceptual incorporation of sculpture into new archi-

In terms of form, he works on the basis of purely classical sculpture, consciously moving timeless visual models into the present day. He then gives this time-tested formal vocabulary a subtle sense of humor and hyperbole inspired by a contemporary view of the world. For Lipus, traditional forms and motifs are a platform for working with modern materials. He combines "high" and "low" art with ease, nor is he afraid to work with the rusticity of folk art and of mixing it with ornamental Gothic caving.

Lipus has participated in residencies in the Czech Republic, France, and Slovakia. In 2014, his sculpture Night was installed on Prague's Vítkov Hill; other works include Noah's Ark in Štětkovice and La Marche in the Vent des Forêts sculpture center in Lahaymeix, France.

He has been exhibiting since 2011.

Matouš Lipus lives and works in Prague.

At Sculptures in the Streets in Klatovy, Lipus presents Klatovy Vagabond (Vandali clatoviensis), a larger-than-life figural sculpture installed on a plinth amidst a bed of carnations. To a certain extent, the sculpture's form is inspired by its surroundings. But its origins are left vague. Perhaps it is a special offshoot, an unusual combination of elder (Sambucus nigra) with carnation (Dianthus caryophyllus). It may also be an example of interspecies cross-breeding, a hybrid, a combination of the above-described botanical species with Homo sapiens that is inclined to occasional outbursts of aggres-

Klatovy Vagabond (*Vandali clatoviensis*), 2023, French cement / concrete

5. After graduating from the Faculty of Art and Architecture in Liberec, Aleš Novák (\*1979, Chomutov) studied sculpture at the Academy of Arts, Architecture, and Design in Prague, first under professor Kurt Gebauer and then under Dominik Lang and Edith Jeřábková. He also did study exchanges at the Academy of Fine Arts in Prague and at the Bezalel Academy of Art and Design in

Novák's work combines his artistic and architectural background.

His long-term focus is on landscape painting

Besides the physical and artistic aspects of life, its spiritual aspects are important for him as well, and this interest is reflected and manifested in his specific style. As he works, he is aware of different aspects of the same object, canvas, or space, and so he is able to depict the object from multiple perspectives, and not just the limited perspective of the particular medium with which he is working at the time.

During his time on the art scene, he has participated in more than forty solo and group exhibitions or projects.

Aleš Novák lives and works in Prague.

For the Klatovy festival of contemporary art, he is presenting a section of his work that balances on the boundary between architectural vision and sculpture. His objects stretch the viewer's imagination to the maximum possible extent.

The distance between the familiar and the abstract is combined into a specific visual experience. The objects' morphologies are based on the essence of various shapes, which force the viewer to repeatedly return to them. The four sculptures are installed on the attic of the Komerční banka building (formerly the Klatovy Municipal Savings

Bank) on the city's main square – in the same places that until the 1960s were home to allegorical sculptures by the academic sculptor Josef Matějů.

Druses, 2017-2018, plastered styrofoam

 Rudolf Samohejl (\*1987, České Budějovice) graduated from the Academy of Art, Architecture, and Design's sculpture studio in 2014.

He arranges his works into "sculptural situations." Unlike installations, his works are more of an experience than a presentation, drawing their energy from an active audience, with which they often interact.

His works explore the present and the future, with a particular focus on technology urbanism, and mass consumerism. He is also interested in the physical and spiritual impact of such systems on the individual.

Instead of limiting himself to one particular medium, Samohejl chooses them sensitively depending on the specific nature of each project and each space that he is working with. He thus works with classical disciplines, new materials, performance, video, or drawing, often making use of processes and aesthetics typical for design and architecture.

In his art, Samohejl reveals things we take for granted, such as the principles that define our lives but that are too large and complicated for us to question. His situation disturb our habits, thus illuminating and creating a space for their critical assessment. He makes frequent use of humor, through which he liberates the viewer's relationship to the work.

At the core of Samohejl's current work is people's obsession with an abstract future and their stubborn insistence on projecting themselves into this imaginary existence.

He has exhibited in the Czech Republic and abroad since 2010. In 2013, he was awarded the Jan Naaijkens Prize in the Netherlands and was also a finalist for the ESSL Art Award. He has participated in residencies at the Cité Internationale des Art in France, Art-Port Tel Aviv in Israel, AIR Sandnes in Norway, Space Called Place in Krakow, Flow East Art Hub and INI Project in Prague and the Egon Schiele Art Center in Český Krumlov.

Rudolf Samohejl lives and works in Brussels and Prague.

MONUMENT is a sculptural situation consisting of eight pieces of naturally quarried stone. Each stone contains one letter, created by drilling several points into the stone. The work is something between a ruin and a sketch. Because its objective is not to create a complete picture of a specific monument, the sculptural situation is always open to interpretation and to being updated by the imagination. Its aim is to create a point in the urban landscape and to encourage contemplation. Ideally, passers-by will sit and become one with the stone's volume.

in collaboration with: Filip Kraus (font)

MONUMENT, 2023, stone

7. Helena Sequens (\*1981, Pilsen) and Adam Stanko (\*1984, Prague) graduated from Kurt Gebauer's sculpture studio at Prague's Academy of Arts, Architecture, and Design in 2012. In 2010, they did a study exchange at the École Superieur de Beaux-Arts de Marseille in France, and in 2014 they participated in a residency at the guest studio of AZB (Arbeitsgemeinschaft Zürcher Bildhauer) in Zurich, Switzerland.

From 2008 to 2015, they were active as the artistic duo of Stanko/Sequens, which was and still is known for its multidisciplinary approach to installations and exhibitions characterized by humor, irony, and sarcasm, through which they called attention to today's dispirited political, social, religious, and moral situation. By their fascination with slowly encroaching evil and with our perverse society, they hold a mirror up to contemporary reality and point to the banality of omnipresent evil and of existence as such.

Along with the Czech sculptor Pavel Karous, Stanko and Sequens have organized several projects as part of the New Eternity group. They have been exhibiting since 2007. Adam Stanko lives and works in Prague; Helena Sequens lives and works in Los Angeles.

Mr. Fear's Pole Dance confronts us with a statue characterized by familiar shapes. The torso of Polykleitos's famous Diadumenos

is a direct reference to Antiquity, while the composition also evokes something that mysteriously resembles the explosion of the space shuttle *Challenger*.

Mr. Fear turns the classical sculptural canon upside down. It is a mutation of the kind of beautiful figure frequently found in dictatorships into an infinite three-headed hydra driven by chaotic fury.

Upon a more detailed inspection, the viewer may notice visual references to socialist realism and even to the aesthetics of the Third Reich, thus realizing that this work in actuality deconstructs the anatomy of fear in a symbolic object. It is, if you will, an architecture of fear engaged, somewhat comically, in a pole dance for a bored audience in a seedy bar somewhere in Las Vegas.

Mr. Fear's Pole Dance, 2015, mixed media

8. Dagmar Šubrtová (\*1973, Duchcov) studied sculpture under professor Kurt Gebauer at the Academy of Arts, Architecture, and Design in Prague (1994–2000), where she later (2003–2013) worked as a teaching assistant

She has long explored the transformation of the landscape as the result of industrialization. A central theme in her work is devastated industrial "no-man's lands" and the spoil heaps of underground mines. But she does more than just contemplate; she also aims to create a sculptural interpretation of newly created places within the "new wilderness" – physical examples of natural renewal. Since 2015, she has contributed to the Frontiers of Solitude project, which explores current questions related to the transformation of the landscape and the interconnectedness between nature and society.

Besides her profession as an artist, Šubrtová is also engaged in curating thematic exhibition projects. In 2001–2021, she a programmer for the exhibition space of the Czech Academy of Sciences' Institute of Macromolecular Chemistry in Prague. She also spent several years as a curator at the gallery of the Mayrau Mining Museum in Vinařice near Kladno, and has long looked after the Válová sisters' work and their home-museum in Kladno.

Rejuvenation by radical pruning is a gardening technique that involves pruning live vegetation just a few centimeters above the ground, as a result of which the plant sends out new shoots. Not many people know that the underground part of the plant is vital and extensive; in fact, the roots of trees and bushes are often larger in volume that their above-ground portion. Sometimes twice as

It is has been observed that plants in a way decide where to take root, how to behave towards one another at their roots, and how to compete with or avoid one another. One criterion for this interrelationship may be whether they are individuals of the same or different species, or perhaps offspring of the same individual. By their decisions, plants respond to their surroundings and choose from the growth options available to them, doing so on the basis of prior experience.

Rejuvenation is thus a reference to insensitive interventions into a living organism. We cannot see slow changes, including the current creeping environmental changes that scientists have repeatedly warned us about for more than forty years and that we can only accept as a fact now when there are visible changes in the weather.

The important thing is to try to change one's way of thinking, even if only on a smaller, local scale. For instance, by careful selection and by consulting with experts when renewing urban greenery. By planting suitable trees and bushes in selected locations in the city with an eye to the future cooling of places during times of great temperature fluctuations. By caring more and using radical measures to make the situation more acceptable and environmentally friendly. It is better to occasionally prune trees than to cut down old trees and plant new ones. It is more sparing to regularly trim trees back than to rejuvenate them through radical pruning.

Rejuvenation, 2022, recycled welded metal

9. Diana Winklerová (\*1983, Prague) is a sculptor and musician.

Winklerová is a graduate of the Academy of Arts, Architecture, and Design in Prague, where she studied in professor Kurt Gebauer's sculpture studio. She actively contributes to cultural life in the areas of art and music and teaches modeling at her alma mater.

In her art, Winklerová works with various media, including sculpture, installation art. object art, digital photography, computer manipulation, and video. Despite her programmatic focus on subjects such as multiculturalism, patriotism, and the environment, her art is far from boring: in fact, it possess the today rarely seen ability to enchant the viewer. She alternates simple ideas with demanding projects whose labor-intensive nature adds to the works' quality instead of just ostentatiously putting her craftsmanship on display. Behind it all stands the ability to see, to reflect, and to dream - in other words, a fascination with the things around us - combined with positive as well as negative inspiration from her immediate environment. Generally speaking, her works quite often highlight stereotypical ways of seeing and show that not all is what it seems.

The subject of the landscape and of natural forces has been present in Winklerová's work in various forms for a longer time. It may be a reminder of existence or a personal confrontation with phenomena from which we isolate ourselves or that we explore in order to discover something about ourselves.

Diana Winklerová lives and works in Prague.

Lightning, which is installed above the entrance to the Municipal Cultural Center (the Družba building) is a reminder of our existence and of the force of a physically manifested moment. Viewers can spend a prolonged moment, like stopping a film, in the presence of this object reminiscent of a natural phenomenon so that they may take in the entire scene from up close and feel their way into a relationship with the event.

Lightning, 2010–2023, aluminum wire

10. Jan Zdvořák (\*1983, Prague) studied monumental art, supermedia, and painting at the Academy of Arts, Architecture, and Design in Prague from 2006 to 2012. He did a study exchange at Ostrava University's Intermedia and New Media Studio in 2008, at the Pontifical Catholic University in Lima, Peru, in 2010, and at Yeditepe University in Istanbul, Turkey, in 2011.

In his work, he relies mainly on intuition on an intense dialogue with a particular place. Most of his pieces reflect the current arrangement of multiple factors such as time, space, or the sociocultural context. An important element in his work is improvisation and (something considered de facto taboo by many theorists today) joy from creation in the sense of a pure confirmation of one's existence and leaving one's mark on the space in which this existence is playing out. As he works, he draws on the phenomena of image and letter, which he uses as an archive of forms or as basic units within the space of his constructed modular systems.

Many of his works, which grow out of the specific conditions of the public space, have their roots in the graffiti scene and in other forms of street art. Other building blocks for his artistic creation are drawing, painting, printmaking, and monumental object art. He develops never-ending rows of signs into ornamental compositions in which text forms a starting point for further work. It is an experiment with form, and precisely for this reason Zdvořák tries to be as direct as possible with the formal vocabulary by which he expresses himself. In so doing, he takes a critical stand on trends and clichés found across all genres of contemporary artistic production

In 2011, Zdvořák captivated viewers with Objekt 09 on the piazzetta of the National Theatre in Prague, where he arranged several dozen canvases in such a way that they resembled solar panels in the landscape. Another important project of his was the installation Man Day Pro at the ProLuka Gallery in Prague, which grew out of his long-term series of monumental, seemingly three-dimensional tags. In 2011 and 2014, Jan Zdvořák participated in Kukačka, a public art festival in Ostrava. He has realized his proiects in the Czech Republic, Ukraine, Poland, Romania, Russia, Turkey, Austria, Germany, Switzerland, England, Bulgaria, and France. Some of his work has been presented as part of the activities of the Pravá radost (True Joy) art group.

He has been exhibiting since 2007.

Jan Zdvořák lives and works in Prague.

Zdvořák's installation on Klatovy's Přemysl Otakar II Square is another of his monumental site-specific objects consisting of what at first glance appear to be disparate, mainly recycled, materials and elements.

Untitled, 2023, site-specific installation, recycled material

2023 gkk.cz