

## Annual Report of the Moravian Gallery in Brno for the year 2002

### Introduction

Dear friends,

It is our pleasant duty to present to you the report about the operation of our gallery in the year 2002. We do so with the wish that you find more in it but the legal answer to the interrogation of the manner how the Moravian Gallery, as a contributory organisation, handles the finances from the state budget. In the retrospective of the past year we would like to share with you our feelings of satisfaction in cases, where such satisfaction is appropriate, or trust you with our problems that obstruct our work, or with cases where our effort does not result in the conclusions we wished for. Finally, we would also like to express our thanks to you for your favour that you manifested to us during last year, together with the hope that we will meet again at events we are preparing for you for the periods to come.

The year 2002, in a way, was a historical milestone for us. After a long time we had a chance to make use of all spatial possibilities offered by our three main exhibition buildings. Shortly before the beginning of the year, the newly reconstructed building of the Museum of Applied Arts was re-inaugurated in full operation. If we follow the fate of the Moravian Gallery, it seems as if its history were a consistent search for a living-space, and that is meant literally. Since 1961 when the picture gallery got singled out of the complex of the Moravian Museum and was joined with the Museum of Applied Arts, this newly founded institution of the Moravian Gallery was experiencing these eternal problems. They became catastrophic when the picture gallery was forced to leave its actual seat in the Dietrichstein palace and move its collections into the building of the Museum of Applied Arts. The difficult situation, viewed as provisional arrangement, became reality for long years. The upturn came with the acquisition of Pražák palace and after the year 1989 also the building of the former Museum of Proletarian Movement in the Governors' palace. Both those buildings were adequate as far as space was concerned, but it was necessary to reconstruct them and adapt them to the gallery's needs. Therefore, the Moravian Gallery spent all the 90's of the 20th century in constant construction works. The last general reconstruction so far was the above mentioned reconstruction of the Museum of Applied Arts. So the year 2002 was the first after a long time when the exhibition plan could be conceived without restrictions due to irregular technical conditions. This is what makes us perceive last year as exceptional one. We tried to present the gallery collections in the largest possible extent, but adequately so that the visitors were not overloaded by them but spent pleasant moments of enlightenment and rest. Beside the permanent exposition of applied art with the parallel short-term exhibition dedicated to contemporary design, which were opened already at the end of 2001, the visitors had a chance to see a lot of interesting exhibitions produced by our gallery or taken over from our partner institutions. Let us name but a few: for example the renewed exhibition of art of the 2nd half of 20th century, exhibition of the works of Antonín Procházka, and the 20th International Biennial of Graphic design, which became the dominant of the whole exhibition season; out of the adopted exhibitions, the largest visitors' attention was paid to the exhibition of Max Švabinský's works. The exhibition In the mirror of dreams – Moravia during the baroque period, which was presented in Rennes, France, can also be considered successful. Paradoxically, difficulties connected with financing of the demanding functioning of all three exhibition building forced us to certain limitations in realisation of our projects. Eventually, you can judge yourselves how much we succeeded in the fulfilling of our intentions.

### Contacts

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## Personnel

In 2002, the Moravian Gallery in Brno had the total of 139 full-time internal employees (re-calculated status), out of which 54 were gallery experts.

### Organisational structure of the Moravian Gallery, including chiefs of departments and collection curators as of 31st December 2002

- **Director of the MG** - PhDr. Kaliopi Chamonikola, PhD.
- **Directorial Section**
  - Secretariat of the director of the MG - PhDr. Kateřina Tlachová, statutory deputy director
  - Collection guard and security department - Rostislav Procházka / Ludmila Puklová
  - Investment technician - Richard Mysík
- **Collection Section**
  - Old Art Department
    - Gothic and Renaissance art collection - PhDr. Kaliopi Chamonikola, PhD.  
- Mgr. Zora Wörgötter (assistant)
    - Baroque art collection
    - Renaissance and Baroque drawings and graphics collection - Mgr. ing. Zdeněk Kazlepka  
- PhDr. Kateřina Svobodová
    - 19th century art collection
  - 20th century art department - Mgr. ing. Ivo Binder
    - Modern painting and sculpture collection - Mgr. ing. Ivo Binder
    - Contemporary painting and sculpture collection - Mgr. Petr Ingerle
    - Modern and contemporary drawing and graphics collection - Mgr. Pavel Netopil
  - Applied arts department - Mgr. Markéta Vejrostová (assistant)
    - Precious and base metals collection - Mgr. Anna Grossová (assistant)
    - Ceramics collection - Mgr. Andrea Pauchová (assistant)
    - Glass art collection - Mgr. Markéta Vejrostová (assistant)
    - Textile and furniture collection - Mgr. Martina Straková (assistant)
  - Graphical design department - PhDr. Marta Sylvestrová
  - Photography department - PhDr. Antonín Dufek, PhD.  
- Mgr. Jiří Pátek (assistant)
  - Export agenda department - PhDr. Kateřina Svobodová,  
PhDr. Miroslav Ambroz
- **Other main activities section**
  - Restoration department - Igor Fogaš, academic painter
  - Public relations department - PhDr. Ludmila Horáková
  - Library - PhDr. Hana Karkanová
    - Bibliophile, tall copy and bookbinding dept. - PhDr. Hana Karkanová
    - Old prints collection - PhDr. Judita Matějová

- Exhibition production and publication department - PhDr. Miroslava Pluháčková
- **Economics and service section**
  - Exhibition construction department - Mgr. Martin Ondruš
  - Technical operation department - ing. Zbyněk Kroča
  - Economic department - ing. Jan Maitner

### **Moravian Gallery Council**

Is an advisory authority of the director of the Moravian Gallery in expert and professional matters. In 2002 it worked in the following line-up:

PhDr. Milena Bartlová, CSc. (History of Art dept. at MU Brno and at Pedagogical faculty, UK Prague)  
 PhDr. Helena Koenigsmarková (Director of the Museum of Applied Arts in Prague)  
 PhDr. Vojtěch Lahoda, CSc. (Director of the History of Art Institute at AV ČR)  
 PhDr. Petr Nedoma (Director of Rudolfinum gallery, Prague)  
 PhDr. Oldřich Palata (Northern-Bohemian museum in Liberec)  
 PhDr. Pavla Pečínková, CSc. (VŠUP Prague)  
 Mgr. Marek Pokorný (Týden weekly, Prague)

### **Purchase board of the MG**

Is an expert body consisting of independent art theoreticians, whose task is to evaluate the proposed acquisitions from the point of view of their benefit for the collection fund of the MG. Members of the board in the year 2002 were:

PhDr. Helena Brožková (Museum of Applied Art Prague)  
 PhDr. Jan Mohr (Northern-Bohemian Museum Liberec)  
 PhDr. Duňa Panenková (Prague castle administration)  
 PhDr. Alena Potůčková (Czech Museum of Visual Arts Prague)  
 Prof. PhDr. Lubomír Slaviček, CSc. (Faculty of Arts, Masaryk University, Brno)  
 PhDr. Dagmar Ševčíková (Ministry of culture of the Czech Republic, Prague)  
 PhDr. Jana Ševčíková (Academy of Sciences of the Czech Republic, Prague)  
 PhDr. Jiří Valoch (Brno)  
 PhDr. Jiří Zemánek (Prague)  
 PhDr. Jaromír Zemina (Prague)

In 2002 the session of the purchase board did not take place.

### **Cabinet of the Director of the MG**

Is a newly-founded consulting body the sense of which is a firmer anchoring of the Moravian Gallery in wider social links. Members of the Cabinet, which convened for the first time at its constitutive session on 25th November 2002, are representatives of political life and partner institutions, whose sponsoring support of the Moravian Gallery's activities is distinct. There are: Anton Dusík (Volksbank CZ, a. s.), Jan Kudera (CashReform Commercial Finance), JUDr. Otakar Motejl (ombudsman), Petr Pleva (member of Parliament of the CzR), Jindřich Štreit (art photographer and pedagogue) and Jan Winkler (IBM Business Consulting Services), who acts as the President of the body.

## EXHIBITION SPACES OF THE MG

The exhibition halls of the Moravian Gallery in Brno are located in three historical buildings, which can be found very close to each other in the centre of the town. The Governors' palace (Moravské nám. 1a) is the seat of work of Czech and world visual art from Gothic up to 19th century. The seat of the director and administration of the Moravian Gallery is Pražák palace (Husova 18). Its showrooms are used for exhibitions of modern painting, sculpture, graphics, drawings or photography. The newly reconstructed building of the Museum of Applied Arts is used for the presentation of applied art (Husova 14). In each of those buildings one of the permanent exhibitions is located, and exhibitions of temporary character are changed regularly. Beside the showrooms, the gallery uses also side rooms of its premises for installations of projects of smaller sizes. The ambit of the Governors' palace has proved, due to its chamber environment, as a location for authorial or group photography exhibitions. Visitors can see works of young artists, including students' works, in the atrium on the 4th floor of Pražák palace, where there is space dedicated to experimental art projects. Collections of large-scale sculptures suitable for the exterior are placed directly to the courtyards of the Moravian Gallery's buildings to meet the passers-by whose original intention perhaps was not to directly enter the gallery, but the can be approached in this way right "in the street". In the past years this purpose was fulfilled mainly by the courtyard of Pražák palace, in 2002 also the newly reconstructed courtyard of the Museum of Applied Arts was used for it after a long time. A significantly smaller exhibition area inside the building of the Moravian Gallery is the hall on 3rd floor of Pražák palace, where there is room enough just "for one work". Especially the visitors of the library cannot miss here the sculptures that are conceived more like solitaires. The art of bookbinding is presented by the library of the Moravian Gallery in its study, part of which is adapted for small short-term exhibition of such orientation. Part of the Moravian Gallery's collections is made accessible also in the permanent exhibition at the chateau in Mikulov, on the historical premises of which the works of applied arts from older periods look very authentically.

The opening hours of the MG are Wednesdays to Sundays from 10 a.m. to 6 p.m. (in winter from 10 a.m. to 5 p.m.), on Thursdays the exhibitions are open until 7 p.m. Every first Friday in the month there is a free entry to all exhibitions of the MG.

## Registration of the Collection Fund and Care of the Collections

### Extent of the Collection Funds

The total volume of the collection fund of the MG has reached 137.620 inventory items in the year 2002, the acquisitions that year amounted to 313 inventory items, out of which 126 items were purchased for the total value of 645.824 Czk. Those were mainly art items the purchase of which was approved by the purchase board already in 2001 or that were obtained by the Moravian Gallery as presents. Out of the major acquisitions it is possible to pinpoint especially these works of art:

- Italian painter 1700-1725: Still life with a melon, grapes, glass dish and frits, oil on canvas, 74x100 cm
- Jiří Šuhájek, Karolína Kopřivová, Jan Mareš: a collection of 23 glass objects (2001), cut crystal
- Ateliér V. H. Brunnera: Souvenir glass, painting on glass with Cyril-Methodius motifs, (about 1920), 10 cm tall

- Pavel Štecha: Portfolia – collections of photographs: Srpen 1968, Tábor 1972, Dáma s kaméliemi, 28. října 1968

The Ministry of Culture of the Czech Republic contributed 54,000 CzK within the scope of the Integrated protection system of movable cultural heritage ISPROFIN. Due to that, purchase of the following items was realised:

- Red square brooch, Austria, Vienna, Wiener Werkstätte 1910, designed by Josef Hoffmann, made by J. Souval & J. Lauterkranz for Wiener Werkstätte
- Green round brooch, Austria, Vienna, Wiener Werkstätte 1910, designed by Josef Hoffmann, made by J. Souval & J. Lauterkranz for Wiener Werkstätte
- Hatpin – blue and white chequer (top disc only, the pin itself is missing), Austria, Vienna, Wiener Werkstätte 1910, designed by Josef Hoffmann, made by J. Souval & J. Lauterkranz for Wiener Werkstätte.

In 2002 the session of the purchase board did not take place. Drop of one object was recorded, in accord with the regulations of the Ministry of Culture of the Czech Republic it was transferred into the collections of Horácká galerie in Nové Město na Moravě.

Stocktaking of the collection fund gradually continued in all collection departments; great attention was paid to it especially in the department of applied art – mainly due to the moving of the collection into deposits in the reconstructed building of the Museum of Applied Arts, which took place in 2001. The overall extent of revised collection items amounted to **22.990** inventory items.

**7.730** inventory items were entered into the computer database in 2002, due to that the total number of inventory items registered in this form reached **41.231**.

## **Renovation**

The renovation department of the MG provides a long-term complex protection of collection items, should they be stored in deposits or in exhibition halls, and of course also maintenance in cases which will not dispense without a proper conservation and restoration intervention. Beside numerous entries on the adjustment level and internal local interventions, 40 collection items underwent a complex restoration or conservation at the renovation department. In 4 cases an expert restoration research was prepared. A successful solution of these exigent tasks was aided by new special renovation devices, made possible by the subsidy by the Ministry of Culture of the Czech Republic – those were: exhaust plant, ultrasound, dry steam producer and pulp filler. The priority of the department's work in 2002 became mainly the preparation of exhibits for the exhibition "In the Mirror of Dreams – Moravia During the Baroque Epoch", which took part within the scope of the Czech cultural season in France on the turn of the years 2002 and 2003.

At the end of 2002 another extraordinary task accrued for the restoration department, which was the actual solution of a disrepair situation on the premises of the furniture depository in Mikulov. Although not having been neglected by the Moravian Gallery, these spaces were flooded. That caused an emergency of organising a rescue action for 87 threatened collection items, evaluating the extent of their damage, beginning with an urgent conservation of the objects in disrepair (it was a total of 42 collection items) and making preparatory steps for the restoration of others. The situation is complicated by the fact that the furniture renovation workshop is located in a building, which is in the state of disrepair itself. On the basis of measurements of harmful substances in air, also the workshop in the neck of Pražák palace was denominated as unsatisfactory by the Regional Hygienic Station. In mid-November 2002 the workplace was removed to provisional premises and the recommended adaptation of air conditioning. The service will be renewed here after the operation permit has been passed.

Due to a high number of necessary maintenance treatments, the Moravian Gallery commends part of its endangered collection items into the care of external renovators. In the past year 8 works of art were restored in this way. Simpler adjustment interventions (adaptations of mounts etc.) are carried out directly by the custodians of individual deposits, and also in this area service of external collaborators were used in 2002.

## **RESEARCH USE OF THE COLLECTION FUND OF THE MG, LOAN OF COLLECTION ITEMS**

Collections of the MG have become subject of research of several Czech and foreign scientists this year. 149 visits were recorded, including 11 foreigners. For exhibition purposes of other gallery institutions a total of 81 loans of collection items were carried out, representing 856 inventory items. Out of the total, 72 loans in the extent of 676 inventory items were required for exhibitions in the Czech lands, 9 loans including 180 inventory items was headed abroad.

## **EXHIBITION ACTIVITIES**

After several years of provisional arrangements, 2002 was finally the first when the Moravian Gallery could make full use of all of its exhibition spaces, including the newly reconstructed building of the Museum of Applied Art. It brought along the possibility to return to a balanced composition of the exhibition plan, including regular presentation of artworks ranked traditionally in the area of commercial art. But the effort of the Moravian Gallery has still remained the synthesising approach that would cross the barrier between the free and applied arts. In each of the exhibition buildings a permanent exhibition was prepared following the main development lines, by which the visual art of the chosen topic circuit (applied art, free art of the older period, and finally the newest visual art creations of the free direction). In the concept of its expositions, the Moravian Gallery breaks away from the permanent exhibitions in the literary sense, and with the view of the possibilities of tourist industry in or town, it inclines rather toward the approach, which also in this activity field seeks the active dialogue with the visual art aficionados in Brno. Therefore it champions the concept of permanent exhibitions whose duration does not usually reach more than a span of few years. After that the exhibition is replaced by a reinstallation with the aim to bring again a new view of the observed area of visual art. It seems that public has adopted this approach very positively. Exhibition projects have sought to bring to public both works of artists ranked already among classics, as well as to present new talents or creators who have not yet sufficiently entered the general consciousness. In a similar way, the gallery has been trying to give sufficient space also to art disciplines whose history is relatively short. High quality exhibitions have been prepared by the Moravian Gallery mainly in the rank of art photography. Here it has the possibility to draw from its unique collection, which has reached 40 years of its existence in 2002. Tradition has been built also by the Biennial of graphic design, the 20th jubilee of which has been the peak of the whole exhibition season. However, the visitors could also meet a whole number of experimental expression forms, including computer-processed art. In recent years a firm spot in our exhibition activities was occupied by projects aimed at our fellow-citizens with various forms of handicaps, may those be physical, mental or social. The expression of consideration that we pay to this serious problem should be the newly opened permanent exhibition *Možná sdělení* (Possible messages), which strives to mediate artistic experience to the weak-sighted and blind.

### **Permanent Exhibitions**

#### **Place of Memory, Space of Orientation**

## **Permanent exhibition of artistic crafts, applied art and design in transformations of time**

Museum of Applied Art, perennial

Concept, preparation and realization: PhDr. Kaliopi Chamonikola, PhD., PhDr. Alena Křížová, PhD., PhDr. Karel Holešovský, PhDr. Dagmar Koudelková, PhDr. Eliška Lysková, PhDr. Jarmila Novotná, PhDr. Ludmila Dufková, Mgr. Markéta Vejrostová, Mgr. Anna Grossová, Mgr. Andrea Pauchová, Mgr. Martina Straková

The exhibition, respecting the chronological sequence, to a certain extent continues in the previous installation of applied art from 1971 and tries to capture the brief development and style metamorphoses of individual disciplines from historical furniture through textile, glass, pottery and china to products from precious and base metals, as well as their generic variety. Individual halls represent the basic stages in the development of art – Middle Age under the name of Reflection of Eternity, Renaissance as the Apotheosis of Beauty, Baroque and Rococo characterised as Eruptions of Shapes, Classicism, Empire and Biedermeier substantialising Order as an Ideal, Second Rococo and Historicism then as a Phenomenon of Returns, and the Art Nouveau which bears the characteristic of the Ornament as a form. Several paintings, sculptures and posters are also organically incorporated in these units. The were trying to avoid the illusion of period interiors, on the contrary – the visitors are frequently and systematically led to realise that they are in a museum. Each exhibit gets enough light and space, which makes the whole installation feel not overladen, and the feeling of relief after the arrival from the busy town centre allows the visitor to pleasantly perceive the individual artefacts.

A rich collection of over five hundred objects of virtu is prepared mainly from the collections of the Moravian Gallery (including some newest acquisitions), complemented only by a few objects borrowed from religious and private property and from the Silesian Municipal Museum in Opava. The exhibited set is not limited by its provenience only to the scope of Moravia or Silesia, also Italian, German or Dutch furniture is represented here, Italian faience, as well as Viennese or Dresden china. During 2002 the exhibition was visited by 10.297 visitors in total. In future we expect to prolong its period stretch so that to embrace also the most significant style movements of the first half of 20th century – modern movement, cubism, art deco and functionalism. Catalogue sheet is offered to the visitors.

## **Czech Art of 20th century**

Pražák palace, perennial

The collection of Czech art of 20th century belongs to the most sustained set in the Moravian Gallery and therefore great attention is paid to its opening up to public. Exhibition halls dedicated to its presentation occupy whole two floors of Pražák palace. He exhibition is divided into two parts (containing the period of 1st half of 20th century, and respectively the new creations), while both are diversified in cycles, and above that inside they leave space for short-term installations of works of the so-called light techniques.

## **Fire of Prometheus**

### **Czech modern movement of the first half of 20th century from the collections of the Moravian Gallery in Brno**

Pražák palace, perennial

Concept of the exhibition: PhDr. Kaliopi Chamonikola, PhD., Mgr. ing. Ivo Binder

Curator: Mgr. ing. Ivo Binder

The exhibition adverts mainly to the astonishing sweep of creative powers that happened on the Czech art scene at the beginning of 20th century and during the inter-war years, from which the epoch shortly after war still partly derived. Czech artists in a historically short time bridged a certain regional isolation and provinciality, which could be a burden to the older generation, and made acquaintances with foreign avant-garde currents and developed their impulses in the manner that constitutively ranks them among the protagonists of the world's modern movement. The creative atmosphere, in which arose the work of prominent Czech artists, who are represented in the exhibition (Antonín and Linka Procházka, Bohumil

Kubišta, František Foltýn, Josef Šíma, Václav Špála, Otakar Kubín, Bedřich Feigl, Vincenc Beneš, Emil Filla, Otto Gutfreund, Josef Čapek, Jaroslav Král, Jindřich Štyrský, Toyen, František Foltýn and many others), is symbolically caught by the Picture of Prometheus by Antonín Procházka from 1911, which became the motto of the whole exhibition. The same theme also attracted the interest of Vincenc Makovský to perform his famous sculpture – the Head of Prometheus. The exhibition presents key works of the Czech painting, sculpture, drawing and partly also applied art (There are included e.g. examples of furniture by Josef Gočár) in their period context and in relation to the creative groups that were arising spontaneously and absorbed the main development lines of the contemporary art. Big attention is paid to the contribution of Czech artists to the international cubism, poetism, surrealism and development of new activities, such as photography, stage design or typography. The installation is also a reminder of the position the city of Brno was occupying in the area of avant-garde culture in the inter-war period.

A catalogue for the exhibition was published in Czech and English. In the year 2002 the exhibition was attended by 9.202 visitors.

### **Again and in a different way**

#### **Art of the second half of 20th century**

Pražák palace, until 31. 3. 2002

Curator: Mgr. ing. Ivo Binder

"Again and in a different way" was the name of the exhibition part dedicated to the art of 2nd half of 20th century. It presented a profile of the works of prominent personalities of the Czech after-war art until the present, including the newest acquisition, while inside there remained space for short-term installations presenting selected personalities of visual art over the framework of the exhibition. In 2002 the visitors had the chance to get acquainted with the work of Ivan Chatrný whose exhibition was opened already at the end of 2001. 1.225 visitors were recorded during 2002.

### **Ivan Chatrný 1928-1983**

#### **Drawings and graphics**

Exhibition from the Variations cycle of the permanent exhibition of the 2nd half of 20th century

Pražák palace, 20. 12. 2001 – 3. 3. 2002

Curator: Mgr. ing. Ivo Binder

The exhibition opened already at the end of 2001 presented one of the unjustly unregarded artists who added with his work to the image of the Brno avant-garde of the 60's and 70's. He developed to the geometrical language and sheer constructive order. His contribution to the given topic was a work with serial sequence of shapes.

Beside artworks from the collections of the Moravian Gallery, there were represented also works from Chatrný's estate, in which the artist applied the aforementioned constructive processes in a biochemical way onto glass sheets and three-dimensional objects. Catalogue sheet was prepared for the exhibition.

Number of visitors: ca 420

### **Gesture and expression**

#### **Czech art of the second half of 20th century**

Pražák palace, from 10. 10. 2002

Curator: Mgr. ing. Ivo Binder

New installation of modern Czech art, already third in the building of Pražák palace, again offers a view of the Czech art scene of the newest period, this time from the point of view observing the tension between the painter's or sculptor's gesture on the one hand, and visual expression on the other, as well as the transformations that this mutual relation acquires during the development since approximately the 30's of 20th century until the present day. The exhibition presents works of prominent artists of this period, such as Mikuláš Medek, Karel Nepraš, Hugo Demartini, Dalibor Chatrný, Bohumír Matal,

Bohdan Lacina, Jan Kotík and many others. Many of the presented works belong to the newest acquisitions of the gallery and have been presented to public for the first time. Also this time two halls of the exhibition remain allocated for smaller short-term exhibitions conceived as medallions of interesting personalities of visual art. In 2002 Miroslav Šnajdr, laureate of Michal Ranný's award for the year 2001, was presented in this way, and furthermore Jiří Šindler and Václav Zykmond. The exhibition was accompanied by a catalogue sheet.

A new exhibition of modern Czech art was attended by 2.421 visitors in 2002.

### **Miroslav Šnajdr**

#### **Laureate of Michal Ranný's award for the year 2001**

Pražák palace, 13. 3. – 2. 6. 2002

Curator: Mgr. ing. Ivo Binder

Miroslav Šnajdr Sr. Became the second laureate of Michal Ranný's award, which is awarded every two years by the association of friends of the Moravian Gallery as an appreciation of the artist's essential contribution to Czech visual culture. As a professional musician (for long years he has worked as a French horn player at the Moravian Philharmonic in Olomouc) he enriches his works also by the elements of musical feeling. In his works he often likes to react upon the works of world classics of visual art; a rich source of inspiration for him is also the world of little children. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 2084

### **Jiří Šindler**

#### **Drawings and graphics**

Pražák palace, 15. 8. – 27. 10. 2002

Curator: Mgr. ing. Ivo Binder

Second variation of the re-installed permanent exhibition of the art of 20th century brought the familiarisation with the selection of works by one of our prominent typography creators, Jiří Šindler. His probably most important work was the creation of the printed form of glagolitic script for the Old Church Slavic missal. Šindler likes to insert the motives of this type also into his drawing and graphics. The lifetime work of this eighty-years old illustrator and graphic artist was awarded by the Prize of the City of Brno for the year 2001 in the rank of visual art. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 1670

### **Václav Zykmond**

#### **Buffoon of the night**

Pražák palace, 11. 12. 2002 – 30. 3. 2003

Curator: Mgr. ing. Ivo Binder

The exhibition presented the works of one of our most important representatives of the second wave of surrealism in Czech visual art. The core of the collection was formed by the set of illustration drawings for the book of lyrical prose *Buffoon of the Night* by Aloysius Bertrand.

Number of visitors: ca 852

### **Medusa's Look**

#### **European Art in Six Centuries**

Governors' palace, perennial

Curator: PhDr. Kaliopi Chamonikola, PhD.

Assistant curator: Mgr. Zora Wörgötter

The exhibition brings along the selection of the most valuable works of art from the collections of the Moravian Gallery from Gothic up to 19th century, complemented by eminent loans from religious property and from collections of other institutions. Next to works of Moravian provenience, there are

exhibited also works of Austrian, German, Italian and Dutch origin. Collections of Flemish and Dutch painting that have been augmented by some interesting new acquisitions recently, are exhibited for the very first time since the closing of the permanent exhibition of old art in the Dietrichstein palace. The central picture is the Head of Medusa by P. P. Rubens, whose rendition of ugly Gorgon was considered so dangerously vivid yet in the 19th century that in the original installation of Franciscus Museum it could only be exhibited behind a veil "not to scare women and children."

Within the exhibition, a room is detached for short-term chamber exhibitions of old drawings and graphics.

The collection was prepared by the Moravian Gallery in co-operation with the city borough Brno-centre and under the auspices of the Italian Cultural Institute in Prague. Catalogue available.

At the end of the year 2002 the exhibition scored a massive change – in relation with the exhibition In the Mirror of Shadows – Moravia during the baroque period, parallely running in Rennes, part of the exhibits, becoming for the presentation abroad was replaced by works that our visitors yet have not had the occasion to meet, but whose artistic level is also appreciable. The visitor rate of the well implemented exhibition proved the permanent interest of the public in the old art, during the year 2002 it was seen by 8.916 visitors.

### **Speculare – look and examine**

Short-term exhibition within the scope of the permanent exhibition Medusa's Look

Governors' palace, 6. 12. 2001 – 3. 3. 2002

Curator: Mgr. Yvona Ferencová, Mgr. Hana Petlachová

The Moravian Gallery pays constant attention to opening visual art to the attention of children visitors. Spatial installation, prepared yet at the end of the year 2001, was therefore dedicated to them. Its aim was to acquaint children with one of the basic principles of baroque culture – principle of theatricality, which treats the world as one great, but passing pageant, as a play covered by a veil of delusion when a dream inosculates with the reality. We can discover the reflection of this attitude also in the area of baroque visual art. The exhibition was designed for children and their parents, who could themselves take over the roles of guides of the baroque exhibition. A book-object was prepared for this purpose. Number of visitors: ca 2.500

### **French drawing of 17. and 18. centuries**

Short-term exhibition within the scope of the permanent exhibition Medusa's Look

Governors' palace, 6. 3. – 9. 6. 2002

Curator: Mgr. ing. Zdeněk Kazlepka

French drawings of the so-called classical centuries form a relatively small part of the collection of old drawings and graphics at the Moravian Gallery. Although it is a quality collection it has not been exhibited independently yet. 13 selected drawings represent art formed by the environment of the court at Fontainebleau and by the inspiration from the works of Italian and Dutch masters. The French graphical school in its period had a big influence upon the artistic activities in Vienna and in the Czech lands. The exhibition was accompanied by a catalogue sheet.

### **Drawings from the Feldmann collection**

Short-term exhibition within the scope of the permanent exhibition Medusa's Look

Governors' palace, 12. 6. – 8. 9. 2002

Curator: Mgr. ing. Zdeněk Kazlepka

Brno collector, Dr. Arthur Feldmann gathered during his life a magnificent set of old masters' drawings, mainly of Dutch, Italian and German provenience. A selection from his collection, presented at the cabinet of old drawings and graphics, was a farewell to this interesting collection, which is subject to restitution for the sake of compensation of the holocaust victims. The exhibition was accompanied by a catalogue sheet.

### **Speculare – look and examine: Magical pictures**

Short-term exhibition within the scope of the permanent exhibition Medusa's Look

Governors' palace, 18. 9. 2002 – 12. 1. 2003

Curator: Mgr. Yvona Ferencová

Also the last alternate exhibition within the permanent exhibition of old art in 2002 was dedicated to the youngest art aficionados. In co-operation with the National technical museum a small but exceptional exhibition was prepared – baroque curiosities that used to raise spectators' attention in its time – miscellaneous scientific and technical apparatuses such as a microscope, telescope, sun and moon dials, laterna magica, marvellous objects exploiting the laws of physics for surprising effects, as well as artworks reflecting the then new overseas discoveries. The exhibition drew on baroque in a different light than the traditional textbook concept of the "period of darkness", with its light sides of big scientific progress and even with elements of playfulness and wit.

Number of visitors: ca 1806

### **Possible messages**

#### **Collection of artworks of the Moravian Gallery in Brno for the blind and weak-sighted**

Stairway landing at the Museum of Applied Art, from 14. 5. 2002

Curator: Mgr. Yvona Ferencová

Permanent exhibition dedicated to the visually handicapped visitors continues in the similar exhibition that took place in the atrium of Pražák palace at the end of the year 2001. Since then the collection of artworks for the blind and weak-sighted expanded by more artists' gifts and further expansion is expected. The common feature of the exhibited works is their perceptibility by the non-optical senses. Therefore the usual inhibition of touching the exhibits does not apply here; there also appear works that work with the accompanying component. The exhibition strives to mediate valuable aesthetical experiences in the field of visual art also to the visually handicapped persons. In this sense it also wants to be a means of bridging of interpersonal barriers of indifference or diffidence, with which the blind and weak sighted may meet in our world. Our prominent artists are represented in this collection – Petr Babák, Jiří Kolář, Václav Cigler, Adriana Šimotová, Petr Nikl, Olga Karlíková, Lubomír Jarcovják, Radek Kratina, Eliška Čabalová, Miloš Cvach and many others.

### **From gothic to empire**

Permanent exhibition – Mikulov chateau – since 1998 the exhibition has been run by the Regional museum in Mikulov – in it open permanently during summer, in the winter season only on Saturdays and Sundays.

Commissioners of the exhibition: for the Regional museum in Mikulov Dobromila Brichtová, prom. hist.,  
For the MG PhDr. Alena Křížová, PhD.

The exhibition of artistic crafts located at the historical halls of the Mikulov chateau introduces the visitors to the transformations of lifestyle in the course of several centuries.

### **Short-term exhibitions**

In the course of the year the Moravian Gallery presented a number of exhibitions, either from its own collections or of artworks borrowed by other owners, or in direct co-operation with partner gallery institutions.

*Exhibitions overreaching from the year 2001*

## **Austrian paintings of 19th century in Moravian collections**

8. 11. 2001 – 31. 3. 2002

Curator: PhDr. Kateřina Svobodová

The exhibition was a partial result of a result realised within the scope of an institutional grant by the Ministry of culture of the Czech Republic, aimed at the studies of artworks of foreign origin in Moravian collections. Geographic proximity of Moravia and Austria to a certain extent predestined the close relations connecting the art in both countries. Moravian painters of 19th century usually graduated at the Vienna Academy or even had long-term stays there, Austrian artists, on the other hand, often worked for the Moravian customers, either nobility or bourgeoisie; works of Austrian painters did not stay aside of the interest of local collectors. This is how a number of quality works by renowned creators of Austrian painting got to our environment. The exhibition presented their selection from the collections of Moravian galleries, museums and chateaux. It strived to offer the visitors an integrated view of the genre and style composition of the given period. Represented were examples of portrait drawing, romantic landscape as well as genre painting striving to capture the magic of everyday life. A publication with a rich pictorial accompaniment and a list of accessible sets of Austrian painting of 19th century in Moravian collections was released with the exhibition. The exhibition was organised in collaboration with the Austrian Cultural Forum in Prague. In 2002 it was seen by 3.132 visitors.

## **The Venue**

### **Design of 20th century**

14. 12. 2001 - 19. 5. 2002

Exhibition concept: PhDr. Kaliopi Chamonikola, PhD., Tomáš Lahoda, acad. painter., Jiří Sobotka, acad. painter.

Collaboration of collection departments: PhDr. Antonín Dufek, PhD., Mgr. Anna Grossová, Mgr. Andrea Pauchová, Mgr. Martina Straková, PhDr. Marta Sylvestrová, Mgr. Markéta Vejrostová.

The exhibition The Venue was a certain antipode to the permanent exhibition of artistic craft, applied art and design. Contrary to its chronological and quite seriously meant concept, the internal interconnection of the collection items at the exhibition was transferred to the significance level, into construction of fictitious scenic scheme, while a certain dosage of exaggeration and humour was not missing. As the authors describe it pregnantly: „The contemporary spectators are so used to shocks and baits, that if we want to make them effectively interested, it proves that one of the most approved ways is to rattle with a skeleton.“ And so the story that has been reconstructed here through the language of art and significance associations, carried elements of detective and criminal or horror plot. Exhibits in this playful set, full of original ideas, worked as objects of evidence, as witnesses of past stories. There were 18 stories in total and each had its name (Crossroad of stories, Vermin in the collection, Tony's fall, Alexander's hanger, Track in porcelain, Track in clay, Attempt at a reconstruction, Get-away, The Venue, Missing, René did not arrive, Ring as a proof, into glass, Identity possibilities, Discovery, No motive, Contraband, Restless sleep ..). The visitor is left here as if on the track of a crime. It was left up to his/her fantasy how they will interpret that story. The option of the lighter, visitor-friendly genre, whose rules the whole exhibition was developing, was in fact an open, although ironical acknowledgement of the influence of show business pop-culture we are surrounded with. The exhibition in a labyrinth of fictitious stories was tematisation and paraphrase of a common museum practice, standard installation habits and formal handwriting of famous personalities from the world of art.

The exhibition concentrated several hundreds of exhibits from the collections of the UPM created in the course of 20th century - furniture, textile, (clothing, clothing accessories, decoration textiles, carpets, textile objects,) glass (as both free and applied studio works), pottery (both applied and decorative), pottery, silver tableware, jewels and small metal objects, lamps etc. The collection was complemented by several loans by contemporary artists. During 2002 it was seen by 6.124 visitors.

## **Jindřich Štreit – Among us**

12. 12. 2001 – 20. 1. 2002

curator: PhDr. Ludmila Horáková

The subject matter of the documentary photographic series by Jindřich Štreit was the integration of the handicapped fellow-citizens into everyday life. Thirty black-and-white snaps made in retreats, but also in homes and in the street were an eloquent testimony of the fact that the blind, people in wheel-chairs or handicapped in other ways can fully live among us if we give them the chance. The exhibition took place under the auspices of the Czech Art Fund foundation.

Number of visitors for the year 2002: ca 900

### *Exhibitions inaugurated in 2002*

## MUSEUM OF APPLIED ART

### **Reflection of Designblok '02**

#### **Tendencies of Czech and International design at the Design Days of Designblok '02**

Museum of Applied Art, 14. 11. – 8. 12. 2002

Concept: Jiří Macek, Maxim Velčovský, Jana Semerádová

Curator for Profil Media s. r. o.: Maxim Velčovský

Curator for the MG: Mgr. Andrea Pauchová

The exhibition organised in collaboration with the Profil Media s. r. o. agency was a selection from a display Days of Czech and International Design in Prague Designblok '02 took place in the Czech capital in October 2002. The fact that regular presentations of the newest development trends in the world of interior design found their audience among experts as well as the general public, is testified by its fourth year. The Brno exhibition dedicated mainly to seating furniture presented models as well as series-produced types that featured works of professional designers as well as students.

### **Federico Díaz**

#### **Mnemeg**

Museum of Applied Art 14. 11. – 8. 12. 2002

Curator : Mgr. Yvona Ferencová

Expert collaboration: Mgr. Hana Petlachová

Federico Díaz is known to the public as one of the finalists of Jindřich Chalupecký award. The presentation of his sonic installation Mnemeg, created in collaboration with the E-area team, whose members are Martin Ličko, Zsolt Trenszenyi, Josef Kasal, Milan Guštar, Pavel Rejholec and Vít Havránek, was another step with the idea articulation to the Possible Messages project. Also his objective is to reach a complex aesthetic perception, accessible also to blind visitors. The Mnemeg performance presented an attempt at artificial intelligence – a computerised figure projected on the screen with the help of sensors in the installation reacted upon the impulses emitted by the surroundings as well as by the visitors themselves – light, movement, sound, and even temperature. The presentation took place with the support of the Foundation of Charter 77 – Barriers Account and of the foundation of Dagmar and Václav Havel VIZE 97.

1.643 visitors showed interest in this event of the Moravian Gallery organised together with the parallel exhibition Reflection of Designblok '02.

### *Courtyard of the Museum of Applied Art*

## **Emilie Benes Brzezinski**

### **Dialogue with wood**

13. 6. – 27. 7. 2002

Curator: Meda Mládková

Expert collaboration: PhDr. Kaliopi Chamonikola, PhD., Mgr. Petr Ingerle

The exhibition of Emilie Benes Brzezinski was the first presentation of this American artist in the Czech Republic. She is connected with our country by her family roots – she is the grand-niece of president Edvard Beneš – and at the same time she moved in the world of high international politics overseas – her husband is the counsellor of the former American president Jimmy Carter, Zbigniew Brzezinski. Already since the 60's of 20th century she has pursued abstract sculpture, her monumental works of wood, presented in the courtyard of the Museum of Applied Art, made the natural beauty of mighty wooden trunks show. The exhibition was seen by 2.867 visitors.

## **PRAŽÁK PALACE**

### **Object/Object**

#### **Metamorphoses in time**

Pražák palace, 17. 1. – 21. 4. 2002

Concept and exhibition author: Olaf Hanel

Commissioner: Mgr. Pavel Netopil

The exhibition prepared in co-operation with the Czech Museum of Visual Arts was the reprise of a project presented in Prague in the house U černé Matky Boží in 2001. It presented almost one hundred artists from the end of World War I. up to the present. It represented protagonists of international importance, such as Marcel Duchamp, Man Ray, Meret Oppenheim and others, as well as a number of renowned Czech artists – Jiří Kolář, Stanislav Kolíbal, Adriana Šimotová, Karel Nepraš, Jan Švankmajer and many others, members of miscellaneous tendencies and directions in visual art. The uniting link in their work was the grasp of the specific art category represented by the object. A widely conceived genre which began to champion in 20th century offers extremely large creative space. It often works with components often torn out of their original purpose and specification, and places them purposefully into new context or function, so that objects of common everyday life are elevated to works of art. The not quite usual exhibition attracted the attention of 2.507 visitors.

## **Max Švabinský**

### **Reality, paradise and myth**

Pražák palace, 25. 4. – 21. 7. 2002

Exhibition author: PhDr. Jana Orlíková

Curator: PhDr. Kateřina Svobodová

Max Švabinský is one of the classics of Czech visual art. He came out of the generation of artists on the turn of 19th and 20th centuries. However, he had the luck of having outliving them by several decades. Therefore he survived to see his work significantly appreciated during his lifetime. But his name was often misused for the sake of ideology and so only some sides of his rich creation got into the awareness of the public. The exhibition that the Moravian Gallery prepared together with the Prague gallery as a selection from the exhibition at the Valdštejn riding hall in Lesser Side in Prague was striving for a certain rehabilitation of this artist in the eyes of visitors. The accent was put mainly on the period from the 90's of 19th century until the 20's of the following century, therefore not the time when the artist's quality works were created. The objective was to present Švabinský's work in its full range – from oil paintings with portraits of well-known personalities, through his large graphical works to

drawings. Also his works on public commissions were included – designs of stained glass windows for the St. Vítus temple or the world-famous postage stamp collections and bank note design. Also the artist's stepdaughter, already ninety-years-old Mrs. Zuzana Švabinská-Vejrychová took part in the preparation of the exhibition. It was accompanied by a voluminous catalogue, complemented by a series of postcards from the artist's works. The Brno installation attracted the attention of 9.748 visitors, and as far as the daily visitor rate is concerned it became the most followed event of the Moravian Gallery in the past year.

### **Antonín Procházka 1882-1945**

Pražák palace, Museum města Brna – Špilberk, 6. 6. – 29. 9. 2002

Curators: PhDr. Marcela Macharáčková – for the Museum of the city of Brno

PhDr. Alena Krkošková – for the Moravian Gallery

Expert collaboration: PhDr. Hana Karkanová, Mgr. Petr Ingerle

The generously conceived retrospective exhibition of Antonín Procházka was a reminder of 120th birthday anniversary of this artist, one of the most individual painters of the Czech modern movement at the beginning of 20th century who spent a major part of his life in our city. To organise it, the Moravian Gallery joined forces with the Museum of the city of Brno, as institutions that own the largest Czech sets of Procházka's works, and the Municipal House in Prague was also invited to collaborate. The result of this widely conceived teamwork became an exhibition event that presented the artist's work in a so far unseen extent. The exhibition was running parallelly on the premises of Pražák palace and at the Špilberk castle; its narrowed reprise then took place from 11th December 2002 till 2nd March 2003 in Prague. The installation at Špilberk presented mainly the artist's paintings and sculptures; the part located at the Moravian Gallery was concentrated mainly in his drawings and graphics in the context of key painted works, and unique designs and realisations of furniture were also present. The exhibition was one of the most important events of the whole cultural season in Brno and the part at the Moravian Gallery alone was attended by 5.631 visitors. A richly decorated catalogue in Czech and English versions was prepared for them, as well as a catalogue sheet in the form of a folder.

### **Suite Europa 2002**

Pražák palace, 4. – 29. September 2002

Commissioner: Mgr. Bohdana Borková

The itinerant exhibition of 18 selected Spanish and Ibero-American artists was prepared by the Spanish Ministry of foreign affairs on the occasion of the Spanish presidency in the European Union. Within the scope of a widely conceived project the exhibition was presented in a number of both European and American countries and it brought a representative collection of works by contemporary artists of this cultural circuit, while many of the presented artists are laureates of national and international awards. The exhibition was accompanied by a catalogue. 122 visitors showed their interest in it.

### **Viennese silver tableware from the collections of the National Museum in Prague**

Pražák palace, 10. 10. – 29. 12. 2002

Exhibition author: PhDr. Dana Stehlíková

Curator: Mgr. Anna Grossová

The collection of the courtly and aristocratic silver tableware deposited at the National Museum in Prague, presents a unique set of artworks from precious metals. The exhibition had its preview in Vienna in the summer of 2002. For the first time in such an extent in the Czech Republic it presented silver tableware made by the Viennese companies Mayerhofer&Klinkosch and J. C. Klinkosch during the years 1867-1921. Their silversmith factory belonged to the most important suppliers of silver in Central Europe for three generations. It worked for the Austrian imperial court and for other royal houses, as well as for prominent noble families. The dominants were the examples of the Imperial table set donated by Franz Joseph I. to the Mexican attorney who defended his brother, emperor Maximilian

who was subsequently executed by the republicans before the court martial. The author of the designs was Theophil von Hansen, architect of our Pražák palace. Similarly imposing was the selection of count Franz Joseph Salm-Reifferscheid from Hainšpach chateau and from Prague, and the family silver of the Thun-Hohensteins from Klášterec nad Ohří, befittingly complemented by exhibits coming from various smaller aristocratic collections. The exhibition was seen by 2.588 visitors.

#### *Atrium of Pražák palace*

(exhibitions are freely accessible, figures of visitor numbers are acquired only by estimation)

#### **Pavel Nešleha**

##### **Sediments of Memory III**

##### **Natural elements**

Atrium of Pražák palace, 10. 1. – 24. 2. 2002

Curators: PhDr. Kaliopi Chamonikola, Mgr. Petr Ingerle

Topically and discipline-heterogeneous work of Pavel Nešleha contain painting, objects, graphics, drawings, light objects and relievos. In the 80's the main resource of his work became the topic of four natural elements. And the elements were also the motive of his exhibition in the Atrium of Pražák palace. The installation loosely continued in the similar projects of galleries in Klatovy and Carlsbad. Nešleha's concept brought the traditional natural elements represented by a combination of techniques, from painting, through drawing, photography to digital picture. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 370

##### **Hedonistic abstraction**

7. 3. – 28. 4. 2002

Curator: Mgr. Petr Ingerle

The exhibition of six students and graduates of the Academy of Visual Arts in Prague and the Faculty of Visual Arts in Brno (Josef Bolf, Patricie Fexová, Jiří Havlíček, Barbora Klímová, Jan Nálevka and Jan Šerých) observes the shifts in the field of traditional art categories, such as suspensory picture or non-figurative visual expression. The common feature of the young artists is the "new" abstraction – hedonistic, eye-taking, painted with bright colours, untied by the minimalist ascetizm. A catalogue sheet was at visitor's disposal.

Number of visitors: ca 330

##### **Jiří Matějů – Play of Eyes**

Atrium of Pražák palace, 2. 5. – 23. 6. 2002

Curator: Mgr. Pavel Netopil

The visitors already had the chance to get acquainted with the work of Jiří Matějů, Prague painter and intermedial artist, already in 2001 when he presented his sculpture Glass Labyrinth in the Room for one artwork. Now he introduced his collection of his latest painted works. The pictures were created directly for this project. A catalogue sheet was prepared for the exhibition.

Number of visitors: ca 287

##### **František Kowolowski: Deposit**

4. 7. – 8. 9. 2002

Curator: Mgr. Petr Ingerle

During summer the Atrium turned a little into a depository. František Kowolowski, Brno artist, curator of contemporary art and at the same time one of the most significant Czech creators of temporal installations presented one of them here. He chose a characteristic name for it – Deposit. The basic elements were the real objects from the Moravian Gallery, requisites of the common operation. Entering

the exhibition space the visitors got into a kind of deposit and filmed by an industrial TV camera they got directly into the installation as its direct part. In a form of a "gallery in gallery" the artist tried to ask a question of a relation between the space in the gallery and the outer world, as well as the general problem of the function of art in the society. The exhibition was accompanied by a catalogue sheet.  
Number of visitors: ca 275

### **Štěpánka Šimlová**

#### **I am terribly sorry...**

Atrium of Pražák palace, 3. 10. – 24. 11. 2002

Exhibition curator: Mgr. Petr Ingerle

Štěpánka Šimlová, graduate from the intermedial department led by Milan Knížák at the Prague Academy of visual arts, and one of the finalists of the prestigious Jindřich Chalupecký award for 2001, presented a series of digitally processed large-format photographs. Their contents were shots of dummies in Rotterdam shop windows. Models of perfectly beautiful women, despite their flawlessness, remained lifeless and empty such as the sterile apology phrases that accompanied them. In the artist's interpretation they became a direct impersonation of the estrangement of the world of megapolis, advertisement and fashion. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 710

### **Field of effects – Loneliness of things**

Atrium of Pražák palace, 28. 11. 2002 – 26. 1. 2003

Curator: Mgr. Pavel Netopil

Selection of represented authors - Milan Grygar, Tomáš Hlavina, Jiří Kovanda, Václav Krůček and Eva Myslíková – presented a rather wide generation span of our art scene. However, all of them have something in common. With their work they immediately continue in the classic modernist processes or directly polemise with them, while working with simple, almost poor-looking means. The exhibition was accompanied by a catalogue sheet.

Number of visitors during 2002: ca 160

### *Room for one artwork*

The exposed part of the corridor on 3rd floor of Pražák palace has served for several years as an exhibition space, a "room for one artwork". The Moravian Gallery has been trying to settle the firm framework given by the columns with works of contemporary artists, but it certainly means more than a mere filling of the free space. A line of young artists introduced themselves here with the non-traditional three-dimensional artefacts. The most pleasant for us is the fact that here appears the mutual feedback – "room for one artwork" often becomes a challenge for the artists, so some artworks are created directly with the destination for this small exhibition area. In 2002 it was supervised by the curator Mgr. Pavel Netopil and the following artworks were presented here:

- Markéta Korečková – Hra(d) srdce, 2000 (7. 11. 2001 – 6. 1. 2002)
- Marian Maršálek – Koule, 2001 (13. 2. – 21. 4. 2002)
- Jitka Jelínková – Dřevěné polštáře, 2000 (1. 5. – 23. 6. 2002)
- Milan Houser – Paměť, 1999 (3. 7. – 15. 9. 2002)
- Stanislav Kolíbal – Křídla, 1963 (16. 9. – 27. 10. 2002)
- Jana Doubková – Kamarádky – Drsňačky, 2001 (6. 11. 2002 – 26. 1. 2003)

### *Library of the MG*

## **Petr Babák: Catalogues 01 - 12**

23. 5. – 23. 9. 2002

Curator: Mgr. Yvona Ferencová

The exhibition is a reminder of the Possible Messages project, introduced for the visually handicapped aficionados of visual art in 2001. His catalogue gained the first prize in the category of textbooks and study aids in the competition of the Most beautiful Czech books of the year 2001, and also the only award for typography from the TypoDesignClub Prague. The designer of the successful catalogue is Petr Babák, a long-term collaborator of the Moravian Gallery, but also of other cultural institutions, for which he devised their individual visual style. Beside the awarded catalogue, which harmonised the aesthetic component with the openness toward the needs of the blind, the exhibition presented also other exhibition catalogues connected with the authorship of Petr Babák.

The exhibition of catalogue could not lack its own catalogue, and in the frequented space of the study of the MG library it was seen by about 700 visitors.

## GOVERNORS' PALACE

### **Interconnected by image**

#### **Czech humanitarian photography 1990-2000**

##### **After the flood 2002**

Governors' palace, 26. 11. 2002 – 26. 1. 2003

Exhibition concept: Alena Dvořáková, Viktor Fischer, Lucia Lendelová, Tomáš Pospěch

Curators: PhDr. Antonín Dufek, PhD., Mgr. Jiří Pátek

The exhibition organised in co-operation with the Atelier AFIS in Prague, brought a unique photographic collection of works that were originated with the aim to help in a certain difficult situation by the force of the transferred pictorial message. Photographs were used in organising of public money raising of to acquire various sponsors for humanitarian objects, and their authors usually offered them without requiring the fee. They all concern to imperative social topics, such as integration of mentally or physically handicapped persons into the world of the healthy, support of foster care, problem of drug addiction, there have also appeared shots documenting the war and after-war situation in different countries of the world. There was not missing neither the reflection of catastrophic floods in Moravia in 1997 and also the collection after the flood was actually incorporated, which brought pictures from the regions affected by inundations in 2002. The exhibition was attended by 446 visitors.

*Cloister of the Governors' palace*

(freely accessible space, also here the visitor rate figures issue from an estimate)

## **Vojtěch V. Sláma**

### **Wolf honey**

24. 1. – 24. 3. 2002

Curator: Mgr. Jiří Pátek

A young Brno photographer Vojtěch Sláma is one of the founding members of the photographic group Česká paralaxa, which jokingly described themselves as a "club of two-eyed friends of two-eyed reflex cameras". Faithful to this characteristics, he presented a selection of his photographs from the last three years. His shots continue in the tradition of Czech decorative photography and are carriers of a certain intimate testimony of the author, as if discovering scraps from his personal diary records. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 1.580

## **Václav Stratil**

### **Self-portraits**

27. 3. – 9. 6. 2002

Curator: Mgr. Petra Trnková

In the exhibition Václav Stratil presented one side of his widely expanded artworks, photographic self-portraits, which he has been systematically pursuing for several years. Work with the expressions of his own face, may those metamorphoses be arranged by himself or brought by the very nature, offers him surprising possibilities. The exhibition was accompanied by a catalogue sheet.

Number of visitors: ca 2.300

## **Jiří David - Daniel**

11. 9. - 3. 11. 2002

Curator: PhDr. Antonín Dufek, PhD.

Also Jiří David, member of the Tvrdohlaví (The Stubborn) group, has been dedicated to photographic portraits. Interest in the Czech lands as well as abroad was raised by his projects based upon fascination by the inequality of both parts of the human face. His collection Hidden appearances therefore brought a play consistently connecting the symmetrical halves of famous personalities' portraits. The exhibition at the Moravian Gallery showed a different side of his work – David manifests himself in it as a photographer-father for whom the long lasting source of inspiration is own son Daniel. The installation was accompanied by a catalogue sheet.

Number of visitors: ca 1.600

## **Helmut & Johanna Kandl, Leo Kandl**

### **Contact**

6. 11. 2002 – 5. 3. 2003

Curator: PhDr. Antonín Dufek, PhD.

Subject of the exhibition of three Austrian artists was life on the Czech-Austrian border – similar in many things on both sides, still often different. Author of photographic portraits of the inhabitants of this region is Leo Kandl; Helmut and Johanna on the contrary obtain their snaps from private collections of people, with whom they managed to make contact. It is the mutual communication between people on both sides of the border where they find the very sense of their artistic activities. The exhibition, which did not lack a catalogue sheet, arose in co-operation with the Czech committee of ICOM.

Number of visitors during 2002: ca 1.500

## **20th International Biennial of Graphic Design Brno 2002**

### **International exhibition of posters, company, information and advertisement graphics**

Museum of Applied Art, Governors' palace, 18. 6. – 3. 11. 2002

Honorary chairman of the organisational board: Jan Rajlich Sr.

Chairman of the organisational board: Aleš Najbrt

Vice-chairmen of the organisational board: Tomáš Machek, Karel Kobosil

Director of the Biennial: PhDr. Kaliopi Chamonikola, PhD.

Curator of the Biennial: PhDr. Marta Sylvestrová

Organisational secretary: PhDr. Miroslava Pluháčková

Brno Biennial of Graphic Design, one of the oldest contest displays of its kind in the world celebrated its 20th anniversary in 2002. Since 1963, when it was founded, it has made it to be a prestigious event, the aim of which is to flexibly observe the contemporary trends of the international graphic design, open the significance of the graphic designer's profession to the public, point out the links of this specific art discipline with the free creation, and last but not least, it has become the meeting place of the world's

prominent creators and theoreticians and an opportunity for an exchange of experience. In 2002 it was dedicated to poster creation, coordinated visual style and advertisement graphics. The main organisers of the display was the Moravian Gallery and the Ministry of culture of the Czech Republic, the co-organisers were the corporate city of Brno, Design centrum of the Czech Republic, Association Biennial Brno and the Union of visual artists of the Czech Republic. The Biennial was implemented also with the support of the Embassy of the Dutch kingdom in Prague, city borough Brno-centre and regional government of the Southern-Moravian region.

Biennial Brno 2002 was part of the "Identity / Integrity - Brno, capital of visual communication 2002" project prepared by the Moravian Gallery in co-operation with the ICOGRADA (International Council of Graphic Design Associations) and with the association of Austrian designers Design Austria. The share of ICOGRADA consisted in the preparation of accompanying events, the most important of which was the two-day international conference of ICOGRADA entitled Identity/Integrity, which took place instead of the traditional biennial symposium at the Janáček theatre in Brno. The organising co-operation of ICOGRADA events in the Biennial Brno project was an expression of recognition of this top professional organization to the Moravian Gallery for its long-lasting activities in the branch of graphic design. With the organisational co-operation of ICOGRADA, Design centrum ČR and Marco agency, a number of encounters, professional and pedagogical seminars and student workshops took place in Brno during the Biennial.

The implementation of such a vast and exigent event such as the **Identity / Integrity - Brno, capital of visual communication 2002** project, consisting of organising of the jubilee of the Biennial with a number of accompanying exhibitions, with an international conference Identity/Integrity with accompanying events of ICOGRADA, was made possible by a grant support of the European Union within the scope of programme Culture 2000 (amounting to 136.093 EUR) and thanks to the help of the foreign section of the Ministry of Culture of the Czech Republic in the form of a grant programme, designed to complement financing of projects supported by the European Union (support of the **Identity / Integrity - Brno, capital of visual communication 2002** project amounting to 403.000 Kč).

The contest display 20th Biennial Brno was attended by 814 artists from 48 countries, out of which the expert jury chose 344 artists and authorial collectives from 42 countries of the world to present their works. The most voluminous traditionally proved to be the representation of the Japanese design, a rich collection was also presented by artists from the Czech Republic, Germany, China, Poland, USA, France, Italy and Russia. Along with the renowned artists, also the beginning designers got their opportunity here, and also student works could be seen. The biggest visitor interest was raised, as usual, by the poster creations category. The prevailing subject was the cultural poster, but also commercial, ecological or political posters were present, often reacting upon the events of 11th September 2001 in New York and the problem of world terrorism. Huge interest was also gained by the social poster, in which the organizational committee of the Biennial saw an especially strong topic, due to the difficult raising of investors for this rank. Another, slightly less represented contest category was the company, information and advertisement graphics. The main exhibition of the Biennial was conceived in two basic units – The exhibition European House was dedicated to the works of European artists in the Museum of Applied Art, creations of artists from Asian, American and African countries were concentrated in the exhibition spaces of the Governors' palace. Immediately before the opening of the display, during 16. – 17. June 2002, the eleven-member international jury, members of which are prominent personalities of international graphic design, gathered and decided about the evaluation of authors of the most interesting works. Awards and medals in individual categories were presented during the opening of the Biennial. At the end, based on the votes of press, critics and theoreticians, the Critics' prize was awarded. A representative catalogue was prepared for the exhibition. The international character of the exhibition was accentuated by a number of accompanying cultural events organised within the scope of the so-called national days – they presented France, Italy, Japan, Hungary and

Russia; also official institutions, such as Alliance Française, the Japanese academic club Brno, Czech-Japanese society and the Japanese embassy in the Czech Republic showed interest in them. The main exhibition of the Biennial was complemented by a number of accompanying exhibitions. The visitors rate at the Biennial reached 14.178 (the average daily visitors rate made 140 persons).

Within the scope of the 20th International Biennial of Graphic Design, the following exhibitions took place:

### **Ralph Schraivogel**

#### **Posters**

Design centrum ČR, Radnická 2, Brno, 17. 6. – 29. 9. 2002

Curator: PhDr. Marta Sylvestrová

Swiss designer, laureate of 18th Biennial Brno 1998, exhibited his best posters in the entrance hall of the Design centrum.

### **Jaroslav Šváb**

Pražák palace, 18. 6. – 31. 7. 2002

Curator: PhDr. Marta Sylvestrová

Within the scope of the cycle Personalities of Czech graphic design, an exhibition of free graphic, poster and book designing work of a significant Czech typographer, book cover creator, postage stamps, marionettist and publicist Jaroslav Šváb. Out of his private school Officina Pragensis, that worked in Prague during 1939-1948, there came a number of excellent Czech creators of free and applied graphics.

### **Poster of the Biennial Brno 1964-2000**

Governors' palace, 18. 6. – 8. 9. 2002

Curator: PhDr. Marta Sylvestrová

The exhibition was topically related to the 40-years history of the Biennial Brno. It represented a retrospective display of publicity posters of the Biennial, which were elected in the contests for the visual style of Biennial Brno.

### **Exhibition of works by the members of the international jury**

Governors' palace, 18. 6. – 20. 10. 2002

Curator: PhDr. Marta Sylvestrová

The exhibition presents the works of the prominent designers and theoreticians, members of the international jury of the 20th Biennial. It presented Michel Bouvet – France, Julia Chiu – China, Iva Janáková – Czech Republic, Uwe Loesch – Germany, Karel Míšek – Czech Republic, Vaughan Oliver – Great Britain, Péter Pócs – Hungary, Michael Rock – USA, Guy Schockaert – Belgium, Ralph Schraivogel – Switzerland and Zdeněk Ziegler – Czech Republic.

### **Otto Neurath**

#### **ISOTYPE and development of modern global signs**

Governors' palace, 18. 6. – 20. 10. 2002

Project authors: Alan Záruba (Alba studio, Prague), Guido van Breda (Total design, Amsterdam).

The exhibition followed the origin of pictograms and visual abbreviations that are important parts of the universal communication today. It took place in co-operation with the Embassy of the Dutch Kingdom in Prague.

### **The world of stars and illusions**

#### **Czech film poster of 20th century I. – from the beginning until the first years of World War II.**

Museum of Applied Art, 18.6. – 8.9. 2002

Curator: Petr Štembera, Museum of Applied Art in Prague  
**Czech film poster of 20th century II. – from 1945 to the present**

Museum of Applied Art, 12. 9. – 3. 11. 2002

Curator: PhDr. Marta Sylvestrová, Moravian Gallery in Brno

The opening of the second part of the exhibition took place in the presence of the American Ambassador Craig Stapleton and the American cultural attaché in the Czech Republic Christopher Midura.

The two-part, visitor-attractive exhibition brought the public the acquaintance with the artistically extraordinary posters to Czech and foreign films of 20th century, which contained also rare and little known works from the collection of National film archive in Prague. The project organised for the 100 years' history of the Czech film poster, supported by the Foundation of the Czech Fund of Visual Arts, Ministry of culture of the Czech Republic, Naches Prague company and Swann Galleries New York will be concluded by a voluminous encyclopaedic publication in 2003 (in co-operation with Exlibris Prague).

*The Moravian Gallery was successfully presented also abroad by the exhibition*

### **"In the mirror of shadows" – Moravia during baroque period**

Musée des Beaux-Arts v Rennes, 6. 11. 2002 – 5. 2. 2003

Exhibition concept: Prof. PhDr. Jiří Kroupa, CSc. (Seminar of the history of art at the FF MU Brno)

Curator of the exhibition: Mgr. ing. Zdeněk Kazlepka (curator of the collection of old drawings and graphics at the MG Brno)

Assistant to exhibition curator: Mgr. Zora Wörgötter (collection assistant)

A generous project dedicated to baroque art in Moravia was originated in a direct concurrence with the large exhibition about late gothic which took place on the turn of the years 1999-2000 in Brno, Olomouc and Opava, under the name From Gothic to Renaissance, part of which was reprised in Rome. The art of the baroque epoch, although it was so fruitful in Moravia, was represented only weakly in the exhibition programmes of our galleries, with the exception of several smaller exhibitions. The project prepared by the Moravian Gallery at the end of 2002 for the presentation in Rennes in France was the first contemporary exhibition of Moravian baroque art prepared for foreign public. It was originate in co-operation with a number of our prominent experts working at universities in Brno or Olomouc and in other institutions involved long-term in studies of baroque art. The exhibition in Rennes was part of a voluminous programme of the Czech cultural season in France. It brought along the selection of 150 baroque artworks connected with the Moravian region and environment, while many were lent by our state and religious institutions. Also a number of newly discovered or newly interpreted exhibits, for many of the presence at a prestigious exhibition became the opportunity for an essential restorer intervention. The representative collection contained paintings a sculptures, drawings, graphics and works of applied art. Examples of the most important buildings and murals of untransferable sculptures of the baroque epoch were mediated by video recordings. In co-operation with a wide team of external collaborators a 400-page scientific catalogue in French was prepared, which brought along a number of new discoveries. The effort of its authors was to present the main creative centres of baroque culture, to capture the interlacing of various artistic influences and the originality of their elements development in our environment, also in the general period contest, and with the effort to understand the mentality of a baroque period person. The Moravian Gallery is preparing for the presentation of an exhibition project with the same topic orientation for the Czech audiences during the period of years 2005/2006.

*Along with their own exhibition activities, the employees of the MG co-operated as experts on the preparation of a number of exhibitions organised by other gallery institutions:*

- Ludmila Jandová, works of the last decade – Museum Kroměřížska (Mgr. ing. Ivo Binder)

- Miloslav Jemelka, retrospective exhibition – Museum Kroměřížska (Mgr. ing. Ivo Binder)
- Petr Daniel – Good morning, Brno – Galerie 10, Brno (PhDr. Antonín Dufek, PhD.)
- English Photographs by Milan Pítlach – British Council, Prague (PhDr. Antonín Dufek, PhD.)
- Jan Zahradníček – photography – Gallery Hamlet, Brno (PhDr. Antonín Dufek, PhD.)
- Josef Tichý – photography – Fakultní nemocnice U sv. Anny, Brno (PhDr. Antonín Dufek, PhD.)
- Antonín Procházka 1882-1945 – Obecní dům v Praze (PhDr. Hana Karkanová)
- Czech and Slovak exile in 20th century – Dům umění města Brna (PhDr. Antonín Dufek, PhD., Mgr. Jiří Pátek)
- István Orosz – Maďarské kulturní středisko, Prague (PhDr. Marta Sylvestrová)
- Alfons Mucha - Galéria mesta Bratislavy (PhDr. Marta Sylvestrová)

## VISITOR RATE OF PERMANENT AND SHORT-TERM EXHIBITIONS OF THE MG

Permanent and short-term exhibitions of the MG in 2002 were visited by the total of **99.274 visitors**. The following exhibition proved to be most successful from the visitors' point of view:

- 20th biennial of graphic design (14.178 visitors)
- Place of memory, space of orientation (10.297 visitors in 2002, 652 in 2001)
- Max Švabinský (9.748 visitors)
- Fire of Prometheus (9.202 visitors in 2002, 3.990 in 2001)
- Medusa's Look (8.916 visitors in 2002, 15.463 in 2001)
- The Venue (6.124 visitors in 2002, 675 in 2001)
- Antonín Procházka (5.631 visitors)
- Austrian Painting of 19th Century (3.132 visitors in 2002, 952 in 2001)

## LECTURES, CONCERTS, CULTURAL-EDUCATIONAL EVENTS

Preparation of quality events is the centre of our gallery's work and we put primary accent upon it. But we are aware, that if it were to remain only with that, the Moravian Gallery would be threatened by the fate of a respected institution, but a stony cold one in relation to the visitors. On the contrary, our wish is to become a live cultural venue where the visitors like to return because they are warmly welcome here and deep artistic experience awaits them here, they can find looked for explanatory information here, they are offered space for discussion about art, tasteful diversion and perhaps also encouragement to their own creative work. The accompanying cultural-educational programmes prepared by our public relations department is therefore trying to amplify its reach above the very framework of visual art, so that it could address also people interested in music, poetry, film or theatre. In this sense, the programmes are oriented toward adults, or dedicated to children and youths.

### Programmes for adults

Traditionally, adult visitors show great interest in expert expatiations at exhibitions, because they help the understanding of the specific artwork. After several sears when the visitors had a limited chance, due to the reconstruction of the Museum of Applied Arts, to get acquainted with the treasures of the collection fund of applied arts, such visit were incorporated in the programme aimed at a certain area of artistic objects represented in the exhibition of applied art. The Moravian Gallery organised a number of special lectures, to the preparation of which, beside the curators themselves also external specialists were invited. The lecture activity was related to the actual exhibition – several interesting lectures were presented especially in connection with the current Biennial and its national days – but it also got concentrated within long-term educational cycles. One of them was the cycle About Art and Artists,

which continued in the already traditional chapters from the history of visual art. The lectures took place in co-operation with the Association of Friends of the Moravian Gallery and with the Arts Department at the Faculty of Arts of the Masaryk University, and were dedicated to the people interested in visual art who want to gain basic knowledge about its development tendencies, directions and movements in the period context. The lectures were complemented by pictorial material; along with the theoretical part also practical examples of some artistic techniques and restoration works were part of the programmes. Another topic-aimed set of lectures was a cycle called "Aimed at ..." Its objective was to zoom on one interesting artwork or a collection in some of the gallery's permanent exhibitions. Several lectures were also dedicated to contemporary music. When it was relevant to the topic, these events were concentrated at the newly restored lecture hall in the building of the Museum of Applied Art, which – as a purpose-built space – offers a very pleasant and befitting environment. In 2002 there were organised 20 lectures and 21 expatiations at permanent and short-term exhibitions. The offer was complemented by 10 film shows and 7 concerts of serious as well as popular music.

## SURVEY OF EVENTS FOR THE ADULTS

### Lectures

Date	Programme	No. of visitors
23. 1.	PhDr. Marie Judlová-Klimešová: Alternative culture	15
13. 2.	Olaf Hanel: Art of an object	25
27. 2.	Ak. painter Zdenka Kuželová: Historical textiles from the collection of the Jewish Museum in Prague	20
20. 3.	PhDr. Karel Holešovsky: Austrian miniature portrait	11
3. 4.	Prof. PhDr. Mojmír Horyna: Look of Medusa and looks of people in the pictures of Michelangelo Merisi da Caravaggio	50
13. 5.	Aaron Betsky: Illusive plain: Dutch architecture through the tulips	80
18. 5.	Prof. PhDr. Jiří Kroupa, PhD.: The miracle of baroque architecture	23
5. 9.	Petr Štembera: Film poster since the beginning of cinematography until the beginning of World War II.	7
28. 9.	MgA.: Petr Kantor: Nó and kabuki theatres	30
28. 9.	Harumi Jamada: Kimono	30
3. 10.	Alan Záruba: ISOTYPE? Sense and democratisation of visual communication in society of the 1st half of 20th century	12
30. 10.	Mgr. Andrea Pauchová: Aimed at... Italian majolica	20
11. 11.	Mgr. Lucie Pelcová: Stream of inspiration. Legacy of ancient Greece and Rome	35
19. 11.	PhDr. Miloš Vojtěchovský: Echo and sound	20
20. 11.	Prof. Miloš Štědroň, CSc.: Modern discovers the beauty of a tone	20
25. 11.	Mgr. Michaela Loudová: Pilgrimage to the light	50
27. 11.	PhDr. Kateřina Svobodová: Aimed at... Friedrich Gauermann – Boar hunt	5
28. 11.	Prof. Jozef Kelemen, DrSc.: Body – prison, prisoner or a goon?	10
4. 12.	Prof. Miloš Štědroň, CSc.: Minimalism (reductionism) new philosophy of western music formation?	25
9. 12.	Mgr. Lucie Pelcová: Age of cathedrals	57

### Expatiations at exhibitions

Date	Programme	No. of visitors
10. 2.	The venue – PhDr. Kaliopi Chamonikola, PhD.	25
14. 2.	Austrian painting of 19th century – PhDr. Kateřina Svobodová	25
20. 2.	Glass collection at the permanent exhibition of the Museum of Applied Art – Mgr. Markéta Vejrostová	15
21. 2.	Object/object – Mgr. Pavel Netopil	5
6. 3.	Furniture collection at the permanent exhibition of the Museum of Applied Art – Mgr. Martina Straková	9
10. 3.	Austrian painting of 19th century– PhDr. Kateřina Svobodová	10
17. 3.	The Venue – PhDr. Kaliopi Chamonikola, PhD.	20
18. 4.	French drawing of 17th and 18th centuries – Mgr. ing. Zdeněk Kazlepka	15
21. 4.	The Venue – PhDr. Kaliopi Chamonikola, PhD.	15
24. 4.	Metals collection at the permanent exhibition of the Museum of Applied Art – Mgr. Anna Grossová	15
28. 4.	Medusa's Look – Mgr. Zora Wörgötter	10
23. 5.	Max Švabinský – Reality, paradise, myth – PhDr. Kateřina Svobodová	65
30. 5.	Max Švabinský – Reality, paradise, myth – PhDr. Jana Orliková	45
2. 6.	Medusa's Look – Bc. Markéta Filipová	3
9. 6.	Place of memory, space of orientation – Bc. Markéta Filipová	4
12. 6.	Antonín Procházka 1882-1945 – PhDr. Alena Krkošková	25
16. 6.	Medusa's Look – Bc. Markéta Filipová	4
23. 6.	Fire of Prometheus – Mgr. Ing. Ivo Binder	6
30. 6.	Place of memory, space of orientation - Bc. Markéta Filipová	2
18. 9.	Antonín Procházka 1882-1945 – Mgr. Petr Ingerle	25
13. 11.	Gesture and expression – Mgr. ing. Ivo Binder	10
10. 12.	Medusa's Night Look – Bc. Markéta Filipová	120

#### Film projection

Date	Programme	No. of visitors
28. 4.	Michelangelo Merisi da Caravaggio, Italy	30
14. 7.	The land I come from, France 1956	25
25. 7.	Sun also at night, Italy 1990	5
8. 8.	When comedy was the king, American slapsticks of the 20's	30
8. 8.	Holiday in Rome, Italy	47
22. 8.	Sky over Berlin, Germany 1987	60
10. 9.	Sweet life, Italy 1960	30
18. 9.	Liberated palette, Czechoslovakia 1963, Brno 1930, - video projection of documentaries related to Antonín Procházka's exhibition	12
24. 9.	Andrei Rublev, Russia 1966	30
17. 10.	Projection of films by I. Orosz (in the presence of the author)	30

#### Concerts

Date	Programme	No. of visitors
6. 6.	Vocal-experimental group Affeto and counter-tenor Konstantin Mikhalski	10
14. 7.	Musica poetica	80
10. 9.	Compositions of Italian masters performed by F. Novotný	20
14. 9.	Groups Prometheus, Pirin, Půčik, Čercheňa a M. Kubátová	400
24. 9.	Pearl Trio – P. I. Tchaikovski: Variation on the Russian theme	25

20. 11.	Petr Nikl: Concert for strings	50
10. 12.	Christmas concert of renaissance music	120

Beside these, two chats with artists were organised – an encounter with Jindřich Štreit, and furthermore a meeting with the authors of The Venue exhibition. There was also a number of social events – 29 exhibition openings, one closing and a Social evening of the Moravian Gallery. Already for the second time, it took place on the representative premises of the Museum of Applied Art and this time it was inspired by the time and art of 19th century and the rhythm of cancan.

## Programmes for children and youths

Intercepting the interest of children and youths in visual art and its constant development is our long-term objective and the public relations department pays constant attention to it. The major part of children gets acquainted with the gallery at visits with their school. Depending on the fact how much they feel addressed by those visits, they formulate their relation to visual art in the future. Our effort is to prepare for them an interesting and attractive programme, which would be something more than just a continuation of school tuition on the premises of the gallery; it should cultivate their feel for art and courage for their own visual expression. This is why we include projects aimed directly at children into our short-term exhibitions; we have the experience that children are very well capable of perceiving also all general exhibition, it only takes to offer them a convenient explanatory commentary. The commented exhibition tours are also very useful and often asked for. Along with that we prepare also special children's programmes, some of which are repeated many times due to huge interest. In 2002 part of the programme was also a special programme for visually handicapped children. Saturday programmes of the Children's studio are dedicated to leisure time of youths interested in art. Those encounters offer them a chance to try their own rendering of the shared experiences under the impression from the exhibited artworks. During summer art courses, which are organised by the Moravian Gallery for children during their vacations, even more space is dedicated to this. One-week sessions are combined with trips to the country and they can be a nice diversification of the children's free time.

## SURVEY OF EVENTS FOR CHILDREN AND YOUTHS

### Expert expatiations at permanent and short-term exhibitions

Programme	No. of programmes	No. of visitors
Medusa's look – Bc. Markéta Filipová	20	467
Austrian painting of 19th century– Bc. Markéta Filipová	2	59
20th Biennial Brno 2002 – Mgr. Eva Strouhalová, Mgr. Hedvika Chmelíčková	11	223
Fire of Prometheus – Mgr. Eva Strouhalová	31	813
Again in a different way – Mgr. Eva Strouhalová	6	131
Place of memory, space of orientation + The Venue – Mgr. Hedvika Chmelíčková	56	1891
Designblok – Mgr. Hedvika Chmelíčková	10	168

### Complementary education

Programme	No. of	No. of
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	programmes	visitors
Gothic – Mgr. Hedvika Chmelíčková	10	199
Masters of Moravian baroque – Mgr. Hedvika Chmelíčková	7	156
Baroque - Mgr. Yvona Ferencová	35	755
Theatre of the world - Mgr. Yvona Ferencová	10	190
Stories in pictures – Bc. Markéta Filipová	14	288
Colour, spectrum, shape - Mgr. Yvona Ferencová	4	99
Secrets of light - Mgr. Yvona Ferencová	5	120
Anton Pilgram - Mgr. Yvona Ferencová	1	20
Magical pictures - Mgr. Yvona Ferencová	23	477
Faces – Mgr. Eva Strouhalová	31	569
Object – Mgr. Yvona Ferencová	24	469
Max Švabinský - Mgr. Yvona Ferencová	39	754
Antonín Procházka - Mgr. Eva Strouhalová	25	386
Don Quijote by Otto Gutfreund - Mgr. Eva Strouhalová	27	524
Poetry of surrealism - Mgr. Eva Strouhalová	29	524
„I drew a house...“ – Group 42 - Mgr. Eva Strouhalová	2	28
Jiří Šindler – Bc. Markéta Filipová	2	48
Gesture and expression - Mgr. Eva Strouhalová	1	60
Viennese silver tableware – Mgr. Hedvika Chmelíčková	5	109
Invitation to the cinema – Mgr. Hedvika Chmelíčková	20	391
J. Kolář's stories – programme for blind children - Mgr. Yvona Ferencová	1	8
Mnemeq – Mgr. Yvona Ferencová	6	113
Life in the time of castles, monasteries and cathedrals – Mgr. Hedvika Chmelíčková	36	878

#### Children's studio

Date	Programme	No. of visitors
19. 1.	Memory of things and world of fantasy – Mgr. Hedvika Chmelíčková	16
23. 2.	"Holy theatre" – Mgr. Yvona Ferencová	20
23. 3.	„... five dogs, five cats and five mice...“ – Mgr. Eva Strouhalová	15
20. 4.	An almost detective story (The Venue) – Mgr. Eva Strouhalová	16
18. 5.	Escape from the real world (Illusionism of baroque) – Mgr. Yvona Ferencová	21
1. 6.	We play, we devise – Mgr. Hedvika Chmelíčková	6
15. 6.	Such as the big graphics – Mgr. Hedvika Chmelíčková	10
28. 9.	Origami – Mgr. Yvona Ferencová	23
19. 10.	Made in D. A. – Mgr. Eva Strouhalová	20
9. 11.	Set table – Mgr. Hedvika Chmelíčková	17
30. 11.	From 2D to 3D – Mgr. Yvona Ferencová	18
14. 12.	Christmas stories – Mgr. Eva Strouhalová	18

#### Summer art courses

Date	Programme	No. of participants
5. – 9. 8.	Weight of things – Mgr. Yvona Ferencová	15
26. – 30. 8.	Bill posting – Mgr. Eva Strouhalová	25

Events for children and youths in 2002 were visited by 15.484 visitors, events for adults (excluding exhibition openings and the Social evening of the MG) were attended by 2.475 visitors; therefore the culturally educational events for public recorded the interest of 17.959 participating visitors.

## SERVICES TO THE PUBLIC

Beside the exhibitional and cultural-educational activity, we are trying to provide our visitors with a high quality service in the area of professional information together with the offer of a pleasant environment on our premises.

### Library of the Moravian Gallery

The public library of the Moravian Gallery is located on 3rd floor of Pražák palace. It is open during the whole working week and offers a wide selection of professional literature with specialisation in Czech and international visual art including numerous exhibition catalogues, from the production of the Moravian Gallery, as well as other Czech and foreign gallery institutions.

As of 31st December 2002 the library fund contained the total of 121.140 library units, acquisitions for the year 2002 totalled 1102 volumes, out of which 397 titles were acquired by purchase, 239 as gifts and 466 by exchange.

This year the library registered 597 readers, the number of readers' visit reached 9.987, while 50.860 loans, both on the presence and absence loans were carried out, including 38 requirements were dispatched within the inter-library loan service. Our employees are also prepared to offer the visitors the necessary expert bibliographic and factographic information. As far as we observe this resort, 6.494 bigger or smaller councils were recorded in total and 4 paid researches were elaborated.

The continuing soft cataloguisation of books contained 1181 titles (entered in the T-series programme), either book acquisitions and inscriptions of periodicals, or re-cataloguisation of the live books fund. The objective cataloguisation including re-cataloguisation contained 1.005 entries, within the analytic description of articles 280 Czech and foreign periodicals were processed and 829 analytical records of articles were elaborated.

One of the most important tasks of the library is the building of its complex information system. Within the scope of a grant from the programme of the Library Public Information Service (VISK 3) financial means were obtained for the purchase of a new Conversion module of T-series for the communication with the National library of the Czech Republic. The library of the MG was registered for unpaid access to EBSCO databases in the EIFL Direct project (Electronic Information for Libraries), also that was made possible due to grant support. Our aim is to make the electronic catalogue of the MG on the internet. For this purpose an application for the grant from the VISK 3 programme was submitted also for the next year to allow us to acquire also the necessary Tinweb software. The total of records in computer processing as of 31. 12. 2002 has reached 9.348 titles (including books and catalogues, excluding periodicals, more-volume works and annuals).

A significant share in the gain of the library of the MG presented the exchange of catalogues and printed matters with gallery-type institutions both in the Czech lands and abroad. 255 titles in the total value of 71.429 CzK destined for 84 institutions were sent abroad, 109 titles with the value of 26.226 were headed for 34 institutions in the Czech Republic. In total, 364 titles were sent to 118 institutions. In exchange for the sent publications, the MG obtained catalogues and printed matter from 84 foreign institutions (358 titles with the value of approx. 220.824 CzK) and 34 institutions from the Czech Republic (213 titles corresponding to the value of approx. 43.184 CzK); therefore we have the total of

571 acquisitions from 118 institutions in the value of 264.008 CzK. It is evident that the foreign exchange, despite the small number of catalogues issued by the Moravian Gallery itself, is very active. We reach that result by consistent work with duplicity materials and by a very well developed network of partnerships, often supported by personal contacts. The exchange had its share in acquisitions of the library fund to the amount of 42,3 %.

### **The Agenda of Licensing of Exporting Artworks Abroad**

The Agenda of Licensing of Exporting Artworks Abroad according to the Act 71/94 Coll. represents a significant asset within the complex services for the public. In the year 2002, in the Moravian Gallery it was covered by these responsible experts - PhDr. Kateřina Svobodová and PhDr. Miroslav Ambroz. 455 export certifications were issued in the year 2002.

### **Photographic studio**

The needs of Moravian Gallery, but also of individuals and companies from the ranks of general public, are served by the photographic studio of the Moravian Gallery, tended by Andrea Velnerová and Michaela Dvořáková. In 2002, 11.165 photographic snaps were made in this studio (large-format reproductions of free and applied art, complete documentation of exhibitions or report documentation of the Moravian Gallery's events), furthermore 9.600 slides and photograph a 7 video recordings. For the purposes of the microgallery, website and for the publication activities of the gallery our studio also undertook scanning of printed materials. In 2002 reproduction rights were granted to 171 pictures for clients from the Czech Republic and further 52 for abroad.

### **Cafés and shops of the Moravian Gallery**

The gallery shops and cafés also try to add to the comfort of our visitors. They are **Café and shop of the Museum of Applied Art**, furthermore the **Theophil Hansen's Gallery shop**, located at the entrance of Pražák palace, and finally the **Podobrazy Jazz café**, which can be found on the premises of the Governors' palace. Gallery shops offer the customers interested in visual art an interesting selection of publications about art, history, philosophy, as well as compact discs with serious music, videos, posters, reproductions, postcards and smaller art objects from the works of contemporary visual artists. The buildings of the Museum of Applied Art and the Governors' palace offer a possibility of small refreshment. The possibility of visiting the cafés is not limited only to the exhibition visitors. The Moravian Gallery uses its services also during press conferences and cultural events. Jazz cefé Podobrazy also offers its own selection of chamber artistic activities.

### **Association of Friends of the Moravian Gallery in Brno**

The Association of Friends of the Moravian Gallery was founded in 1998 with the aim of involving persons interested in visual arts into the activities of the Moravian Gallery. Its activity is aimed at organising of creative and theoretical symposia on visual art, study trips, exhibitions and other events. The members of the associations obtain regularly entire information on exhibitions, programmes of the MG and invitations to the actual exhibitions, lectures and other cultural events. They are eligible to free entrance to all exhibition spaces of the Moravian Gallery, reduced entrance fees to educational programmes, reductions on prices of catalogues and other printed matter. In 2002 the Association had 62 members in total.

The association also puts up the Michal Ranný Award, which is aimed at support of creative efforts of artists and at the same time is a reminder of a significant personality of Czech visual art of the 60's and

70's of 20th century – Michal Ranný. The prize is awarded every two years. This year the jury evaluated Miroslav Šnajdr Sr. as the most merited out of nine entrant artists. The ceremonial presentation of the award took place on 12th March 2002 at the inauguration of the artist's exhibition, which was organised in honour of the laureate within the scope of the exhibition of 20th Century Art during 13 March – 19th May 2002.

Another important event of the Association of friends of the MG is the project Brno plein air. The sculptural symposium, in the preparation of which also the city of Brno and the Brno borough of Bystrc take part together with the Association of Friends, takes place every two years in the popular recreation area around the Brno lake. The Brno Plein Air 2002 took place between 9. - 20. September 2002 and was attended by brothers Tomáš and David Medek, both graduates of the Brno FAVU, furthermore Patrik Viček, who has been collaborating with the Brno-Bystrc borough for some time; out of foreign guests, French sculptor Antoin Thomas and Spanish artist resided in Andora, Antonie Miralles accepted the invitation to the event. During a short time the artists created five individual sculptures and groups – the sculpture by Antonie Miralles symbolises four natural elements – water, air, fire and earth; her French colleague Antoin Thomas issued from similar inspiration and put emphasis on the grasping of the genius loci of the specific environment and directed his interpretation of the topic this way. The work of David Medek was another link in his project of rubber stamps, the motive used in the ornament should remind of the boat traffic signs; his brother Tomáš created a bulky geometrical object in the shape of a cube. The last work of this year's sculptural symposium was a three-meters-tall sculpture by Patrik Viček called The Angel 2002. As the only of the created works it was not appointed for the immediate surroundings of the Brno lake, but it was installed at the town hall of the Brno-Bystrc borough. According to the artist, it "should influence people who will enter these premises as a reminder of our mission in this world, which is time-constrained and should be, except everyday reality, fulfilled with unworldliness and understanding". Other works really found their places in the plein air, and a similar way to works issued from the previous years of the symposium, they now decorate the banks of the lake. By connecting of the artworks tastefully set into the park landscape design, this favourite resting place of Brno citizens gains a new cultural dimension. A press conference was organised with the symposium, and an inauguration attended by 100 visitors; the event also had its invitation leaflet, poster and catalogue.

The Association of Friends of the Moravian Gallery also took part in organising a children's course of Bill-Posting, in which 25 children took part. The visitors of the gallery could get acquainted with the results of their one-week's work at a special exhibition.

A common work of the Moravian Gallery and the Association of Friends of the Moravian Gallery was a cycle of lectures from the history of art that covered the period from ancient cultures up to 19th century. The cycle was professionally warranted by Mgr. Lucie Pelcová and Michaela Ludová from the Faculty of Arts of the Masaryk University in Brno. Part of the course was also the visit of the restorers' workplace and study depository of glass at the Museum of Applied Art. Educational events incorporated in this cycle recorded a very good response of the public, the visitors rate of individual parts overreached 60 persons concerned.

Events of the Association of Friends of the Moravian Gallery in 2002 were supported by a grant of the City Council of Brno.

## SCIENTIFIC RESEARCH ACTIVITIES

The scientific research activity of the Moravian Gallery was concentrated mainly on the area of problems connected with the institutional grant of the Ministry of Culture of the Czech Republic (grant VaV, ID code MKOF25CEZ001). The subject of the widely conceived research of our gallery as artistic articles of foreign origin located today not only in our collection funds, but in Moravian collections in general.

Already in the past years, some fractional outputs of it were presented to the public either in the form of

topical exhibitions or specialised studies. This way, in the year 2002 the visitors of the Moravian Gallery had a chance to get acquainted with the results of research of Austrian paintings of 19th century in Moravian art collections – the exhibition dedicated to this interesting topic was opened already at the end of the year 2001, and accompanied by a specialised publication resuming the recognised facts. The project is designed in phases until the year 2004 and includes the publication of similar monographs and presentation of exhibitions in other, gradually elaborated topics – Venetian painting of 16th to 18th centuries, Vienna secession and modern art 1900-1925, Viennese silver, Dutch art of 17th century, Franz Fiedler's studio.

Since the year 2000 there have been continuing vast research works on the Moravia in baroque project, the partial results of which were presented by an exhibition in Rennes in France within the scope of the Czech cultural season in France in 2002. The complementation of the several years' work will be a widely conceived exhibition prepared for presentation at the Moravian Gallery.

Besides, some expert employees of the Moravian Gallery got involved in further research projects related to grant and scholarship support:

Bader's scholarship for the research of paintings of 17th century – Mgr. Zora Wörgötter

Grant of the Czech Fund of Visual Arts for the exhibition Czech Film Poster – PhDr. Marta Sylvestrová – the exhibition was presented within the scope of the 20th International Biennial of graphic design.

Grant of the Czech Fund of Visual Arts for the exhibition Light – Mgr. Pavel Netopil, Mgr. Petr Ingerle  
Aristocratic interior during 2nd half of 18th century and around the year 1800 in southern Moravia (Late baroque and classicist equipment of noble salons - grant of the MK of the Czech Rep.) – Mgr. ing. Zdeněk Kazlepka

## Symposia, seminars, conferences

### ICMS Conference 2002

Brno, Prague, 31. August – 8. September 2002, 64 participants

In 2002 the conference of ICMS ICOM – International Committee for Museum Security – International Council of Museums took place in the Czech Republic for the first time. It was organised by the Czech committee of ICOM, the Moravian Gallery in Brno and the Ministry of culture of the Czech Republic in co-operation with the Association of Museums and Galleries of the Czech Republic. The conference was ranked by the Ministry of culture in the list of events of the International Year of Cultural Heritage of the UN 2002. The problem of education of employees regarding security in museums, to which this event was dedicated is constantly a highly actual topic, which was reflected by the interest of the participants. At the conference, the inauguration of which in the building of the Museum of Applied Arts in Brno was attended – beside the director of the Moravian Gallery PhDr. Kaliopi Chamonikola, PhD. – by the representatives of the Ministry of culture of the Czech Republic (first vice-minister of culture ing. Zdeněk Novák), Czech Committee of ICOM (its president PhDr. Katka Tlachová), ICMS (president ing. Pavel Jirásek) and of the corporate city of Brno, a number of highly beneficial reports was given that set the system of security projects directed by central cultural bodies in the Czech Republic as well as abroad, and were complemented by practical knowledge of employees of individual exhibition institutions. There also contributions reacting upon some specific problems in individual countries (the question of security of church buildings in the Czech Rep. or the awareness of imperilment by terrorist attacks after 11th September 2001 in the USA). Since 6th September the seat of the conference was Prague where the sessions took place at the Conference centre of the ČVUT. The reports were presented by: Jiří Žalman, Pavel Jirásek, Dagmar Šeřčíková (Ministry of Culture of the Czech Republic), J. Součková (Czech Committee of the Blue Shield), M. Padevět (SÚPP), P. Jakubec (TR Instruments), E. Antušák (VŠE Prague, Institute of critical situations management), W. Faulk (Getty Institute for Cultural Heritage), H. Pennock, A. Visser, E. Boswijk (Holland), W. Jeffers (USA), H.J. Harras (Germany), M. Koltsov (Russia), R. K. Mikhopadhyay (India), M. John (Germany), P. Cannon-Brookes (Great Britain), P. Westhius (Holland), A. Kisluk (USA). Part of the convention of the ICMS were also the

speeches by the leading functionaries evaluating the activities of the organization during the past period. Beside the professional programme of the conference, considerable space was left for complementing events, which contained visits to the expositions of the Moravian Gallery and Technical Museum, group or individual visits of landmarks (Špilberk castle, Tugendhat villa, chateaux in Lednice, Telč, basilica in Třebíč). The Prague part of the sojourn was connected for the participants of the conference with the visit to the Prague Castle and excursions, the targets of which were castles, chateaux and towns in north-eastern and western Bohemia (Frydlant, Sychrov, Bečov, Carlsbad, Kozel). Also those informal gatherings were good opportunities for exchange of experience and opinions. The role of the Moravian Gallery as a host that took part in this event with a significant input was highly appreciated by all conference participants.

### **Architecture of Museums and Concept of Permanent Expositions - seminar**

Museum of applied arts, 15. – 16. May 2002, 170 participants

The placing of a seminar dealing with the architecture of museums in the very space of the Museum of applied arts was not made by chance. The building reconstructed in a non-conventional manner just invites to such discussions. And because the problem of the parallel safe storage and modern presentation of collection items in historical buildings or, on the contrary, in purpose-made new buildings concerns to many Czech and foreign museum and gallery, this topic raised fair interest in the ranks of the addressed partner exhibition institutions. Equally, in the question of permanent exhibitions concept the mutual exchange of experience proved very inspiring. Contributions to the topic were presented by e.g. Ladislav Kesner – Ministry of Culture of the Czech Republic, Karel Doležel - FA VUT, Milan Knížák, Filip Suchomel, Sylva Dobalová, - NG, Olaf Hanel - ČMVU Prague, Tomáš Fassati – Museum of art Benešov, Rik Voss – Dutch collection institute, Alica Štefančíková - Benedikt Rejt Gallery in Louny, Vladimíra Janochová - UPM Prague, Kaliopi Chamonikola, Ludmila Horáková – MG Brno, Vladimír Ambroz – Brno.

### **Identity/Integrity – international conference of ICOGRADA**

Janáček theatre in Brno, 18. – 19. June 2002, 500 participants

The Brno Biennial as well as the accompanying symposia are already traditionally becoming points of encounters of the world's prominent designers. The 20th jubilee of the Brno Biennial became a good opportunity for organising a conference of the International committee of graphic design organisations ICOGRADA, which celebrated the 40th anniversary of its foundation in 2002.

The presence at the conference itself as well as its accompanying seminars was therefore really representative. Invitations were accepted by artists and theoreticians from the branch of graphic design from 40 countries of the world. Contributions were presented by Mervyn Kurlansky (Denmark), David Berman (Canada), Ahn Sang-Soo (South Korea), Wally Olins (Great Britain), Roland Schweighöfer (Germany), Bo Linnemann (Denmark), Aleš Najbrt (Czech Republic), Earl Power (USA), Andrew Lam-Po-Tang (Australia). The presented speeches offered a view of graphic design and its role at the beginning of 3rd millennium, and declared the firm position held by Brno Biennials in the international context.

Alongside the two-day conference itself, a number of further professional encounters and seminars were organised.

### **Regional encounter of ICOGRADA designers**

Museum of Applied Art, 17. June 2002

Encounter and a discussion of representatives of graphic design organisations from over 30 countries under the leadership of ICOGRADA, with the topic of extension of the knowledge of graphic design.

### **Perspectives of design - ICOGRADA seminars**

Museum of Applied Art, 17. - 20. June 2002

Lecturers from Bosnia and Herzegovina, Croatia, Yugoslavia, Hungary, Lithuania, Estonia, Ukraine and Poland offered the participant of the evening seminars their view of the present-day state of design in the countries of the Central-European region.

### **Pedagogical seminars of ICOGRADA**

Museum of Applied Art, 20.- 21. June 2002

Participants of 31 design schools from 21 countries and representatives from 26 countries took part in the opening of the ICOGRADA programme with the name ICOGRADA Network of Graphic Design Institutions, which promotes design through development of designer programmes, organising of seminars and conferences and joint approach to education sources.

### **ICOGRADA Design Media Network**

Design centrum Brno, 17. June 2002

At their constitutive encounter, 23 medial partners of ICOGRADA events in Brno founded an international network of design media under the auspices of ICOGRADA, the so-called ICOGRADA Design Media Network (IDMN), which will allow European publishers to develop contacts and partnerships around the world. A specific ICOGRADA web page was opened for that purpose.

### **Committees' join encounter**

Museum of Applied Art, 15. – 16. June 2002

Representatives of three international institutions, representing industrial design (ICSID), interior design (IFI) and graphic design (ICOGRADA), effectuated a very constructive negotiation at the Moravian Gallery, in the broadroom of the Museum of Applied Art, the result of which was the decision leading to a closer co-operation, founding of a joint secretariat and creation of a joint structure for design promotion.

### **Student workshops**

FAVU VUT, department of industrial design at VUT, 20. – 24. June 2002

Over 100 students from more than 20 countries took part in ICOGRADA student workshops led by Ahn Sang Soo (Korea), W. Pluta (Poland), Jan Rajlich, jr. (Czech Rep.), Rasmus Koch and Adrian Tackman (Denmark), Guy Schockaert (Belgium) and William Harald-Wong (Malaysia).

## **PUBLISHING ACTIVITIES OF THE MORAVIAN GALLERY**

The Moravian Gallery pays great attention to publication activities, as it provides a possibility of presenting the expert and laic public with the results of often several-years-lasting researches of our experts; in the case of catalogues it is then a way of capturing the realised exhibition after its end. Our traditional that has already found its circle of dedicated readers is the Bulletin of the MG. In 2002 it would have reached its already 58th issue, alas due to technical difficulties we have not managed to conclude the exigent editorial work with the very publication of the Bulletin. Therefore it will be published behind schedule in 2003, when we are expecting to publish a larger-volume double-issue 58-59. Beside that, we try to complement each of the organised exhibition with its own accompanying publication. We always put emphasis on a high-quality execution and a rich pictorial content. However, the financial means we dispose of are often a limiting factor. Therefore we can proceed to publishing larger catalogues on the level of an expert study only in key exhibition projects; in smaller exhibition events we prefer simpler catalogue sheets containing brief basic information about the author and his/her work.

*Catalogues published by the Moravian Gallery in 2002*

**Antonín Procházka 1882-1945**

(ISBN 80-7027-114-0 – in Czech

ISBN 80-7027-115-9 – in English)

A highly representative catalogue of the same exhibition brought a lot of new knowledge about the life and work of this artist. The publication was accompanied by a rich pictorial appendix. It was co-published by the MG, Museum of the city of Brno and the Municipal House in Prague.

Authors of texts: Jiří Hlušíčka, Karel Holešovský, Lada Hubatová-Vacková, Hana Karkanová, Dagmar Koudelková, Alena Krkošková, Vojtěch Lahoda, Marcela Macharáčková, Hana Rousová, Lubomír Slavíček

Concept of the publication: Marcela Macharáčková, Lubomír Slavíček, Alena Krkošková  
396 pp. (Czech version), 330 pp. (English version)

**20th International Biennial of Graphic Design in Brno**

(ISBN 80-7027-116-7)

Catalogue of the central exhibition, in which every artist is represented by biographical data and a reproduction of one work.

**Authors of texts:** Kaliopi Chamonikola, Marta Sylvestrová, Alan Záruba, Guy-A. Schockaert, Ralph Schraivogel, Petr Štembera.

Editor: Marta Sylvestrová, 276 pp.

**Petr Babák: Catalogues 01-12**

(ISBN 80-7027-117-5)

Catalogue of the similar exhibition.

Authors of texts: Vít Havránek, Petr Krejzek, Alan Záruba, Iva Janáková.

Edited by: Miroslava Pluháčková, collaboration: Yvona Ferencová, 16 pp.

**La Moravie à l'âge baroque.** Dans le miroir des ombres

(ISBN 2-85056-569-5)

Catalogue of the similar exhibition prepared by the Moravian Gallery for Musée des Beaux-Arts in Rennes, France, within the scope of the Czech Cultural Season in France. In fourteen chapters it contains topic-aimed texts and 163 catalogue entries, each documented by a colour picture.

Authors of texts and catalogue entries: Petr Fidler, Petr Ingerle, Zdeněk Kazlepka, Vlasta Kratinová, Jiří Kroupa, Michaela Loudová, Martin Mádl, Jaromír Olšovský, Jana Oppeltová, Lubomír Slavíček, Miloš Stehlík, Dana Stehlíková, Evženie Šnajdrová, Milan Togner, Josef Válka, Dana Veselská, Zora Wörgötter

Publication concept: Jiří Kroupa, 384 pp.

*Accompanying and informative publications of the Moravian Gallery:*

Monthly programmes of exhibitions, accompanying events and cultural events of the Moravian Gallery in Brno: 7 issues during the year and one general annual programme.

Catalogue lists to exhibitions: Ivan Chatrný, Gesture and Expression, Miroslav Šnajdr, Jiří Šindler, French Drawing of 17th and 18th centuries, Drawings from Feldmann's collection, Antonín Procházka, Suite Europa 2002, Pavel Nešleha, Hedonistic abstraction, Jiří Matějů – A play of eyes, František Kowolowski: Deposit, Štěpánka Šimlová, Field of effects – Loneliness of things, Vojtěch V. Sláma, Václav Stratil, Jiří David, Helmut & Johanna Kandl, Leo Kandl.

Invitation cards to exhibition openings, information folders, working sheets for the Children's studio, posters for exhibitions and concerts.

## SURVEY OF PUBLICATION ACTIVITIES OF THE MORAVIAN GALLERY'S EMPLOYEES (EXPERTS)

(Books, studies, texts in exhibition catalogues, articles in professional press)

Mgr. ing. Ivo BINDER

Jenom jedno je srdce (There is but one heart). Exhibition of paintings, drawings and graphics by Miloslav Jemelka. *Prostor Zlín IX*, 2002, No. 1-3, p. 26 – 27

*Jiří Šindler*, catalogue sheet of the exhibition, MG 2002.

*Miroslav Šnajdr st.*, catalogue sheet of the exhibition, MG 2002.

*Plenér 2002*, catalogue, published by the Association of Friends of the Moravian Gallery in Brno, City borough Brno-Bystrc, Brno 2002.

Ráj srdce Miloslava Jemelky (Miroslav Jemelka's Paradise of the Heart). *Jenom jedno je srdce (There is but one heart)*, red. Tomáš Ježek, Ottobre 12, Velehrad, p. 114-120

Faces of infinity. Paintings of Ivan Sobotka. *Prostor Zlín IX*, 2002, No. 4-6, p. 47-48

Faces of infinity. Light and space in the works of Ludmila Jandová. *Ateliér*, 2002, No. 18, p. 4

PhDr. Antonín DUFEK, PhD.

Anketa (Inquiry). In: *Fotograf*, 2002, No. 1, p. 87-89

Books. A Slice of Time by Vojta Dukát. *Imago Summer* 2002, No. 14, p. 67–68.

Books. The Wannieck Factory by Václav Jirásek. *Imago Summer* 2002, No. 14, p. 68–69.

By 1918: Paths from and to Vienna. In: Anna Auer (ed.), *Photography and Research in Austria*.

Symposium 2001 Vienna, Passau 2002, p. 37-38.

*David / David*. Kant, Prague 2002. co-authors Jiří David, Martin Dostál

Diverse. The European Society... *Imago Summer* 2002, No. 14, p. 4–5.

František Dostál... In: Marta Bednářová (ed.), *Životní křižovatky FD*. Adonai, Prague 2002, p. 43-44.

*Helmut + Johanna Kandl, Leo Kandl: Kontakt*. Catalogue sheet of the exhibition, MG 2002.

How the oldest photographic collection works. Interview with Antonín Dufek. In: *Fotografie magazín*, 2002, No. 3, p. 8-9

Julie Jirečková – The First Lady of Art Photography In Bohemia. In: Anna Auer (ed.), *Photography and Research in Austria*. Symposium 2001 Vienna, Passau 2002, p. 39–44.

Petr Daniel: *Dobrý den Brno*. Co-author Ludvík Kundera. (Photographic publication in 2002, in the category of topographic and tourist publications.)

Vidět skutečnost z různých stran. Fotografie Petra Daniela. *Host* 2002, No. 8, p. 46.

Mgr. Yvona FERENCOVÁ

*Mnemeg*, catalogue sheet of the exhibition, MG 2002

*Petr Babák: Katalogy 01 – 12*, catalogue of the exhibition, MG 2002. Co-authors: Vít Havránek, Petr Krejzek, Alan Záruba, Iva Janáková.

Mgr. Anna GROSSOVÁ

Silver tableware by Mayerhofer & Klinkosch comp. On the exhibition of Viennese silver tableware at the Moravian Gallery in Brno. *Prostor Zlín IX*, 2002, No. 4-6, p. 49-51.

PhDr. Kaliopi CHAMONIKOLA, PhD.

Die spätgotische Bildhauerkunst in Mähren im internationalen Kontext. In: *Die Jagiellonen. Kunst und Kultur einer europäischen Dynastie an der Wende zur Neuzeit*. Germanisches Nationalmuseum, Nürnberg 2002, p. 275–282.

Uměleckoprůmyslové museum in Brno po rekonstrukci. In: *Prostor Zlín 1-3*, 2002, p. 14–16.

Pohled na techniku z umělecké observatoře. In: *Události na VUT in Brno*, 12. ročník, No. 12, 2002, p. 3.

Biennial jubilující. In: *20th International Biennial of Graphic Design Brno 2002*. Poster, company, informative and advertisement graphics, exhibitor catalogue, MG 2002, p. 15.

Museum umění – vztah muzealizace a proměnlivé scény. In: *Teória a prax muzea umenia*. Nadácia súčasného umenia, Bratislava, p. 25–32.

Mgr. Petr INGERLE

Depozit aneb dočasné umírání podle F. Kowolowského. In: *František Kowolowski: Depozit*, catalogue sheet of the exhibition, MG 2002.

Georg Matthäus Vischer, Justus van den Nypoort. Album of vistas of the Kroměříž chateau with gardens. In: *V zrcadle stínů. Morava v době baroka 1670-1790*, catalogue of the exhibition at the Musée des Beaux-Arts in Rennes, ed. Jiří Kroupa, MG 2002.

*Hédonistická abstrakce* (Josef Bolf, Patricie Fexová, Jiří Havlíček, Barbora Klímová, Jan Nálevka, Jan Šerých), catalogue sheet of the exhibition, MG 2002.

Obraz světa, fikce a strašidla. In: *Štěpánka Šimlová: I am terribly sorry...*, catalogue sheet of the exhibition, MG 2002.

PhDr. Hana KARKANOVÁ

Antonín Procházka v ilustraci a grafice. In: *Antonín Procházka 1882–1945*, catalogue of the exhibition, MG, Museum města Brna a Obecní dům v Praze 2002, p. 142–157.

Bibliografie Antonína Procházky. *ibid*, p. 375–388, co-author Lubomír Slavíček

Katalog ilustrovaných knih a volné grafiky. *ibid*, p. 359 – 366.

Mgr. ing. Zdeněk KAZLEPKA

*Francouzská kresba 17. a 18. století*, catalogue sheet of the exhibition, MG 2002

*Mistrovské kresby z brněnské Feldmannovy sbírky*, catalogue sheet of the exhibition, MG 2002

Katalogová hesla – J. G. Etgens, Sv. Bernard z Clairvaux naslouchá nebeské hudbě; J. L. Kracker, Smrt sv. Rozálie. In: J. Kroupa (ed.), *La Moravie à l'âge baroque 1670-1790. Dans le miroir des ombres*, catalogue of the exhibition in Rennes 2002/2003, Paris 2002, p. 204, 235-6.

PhDr. Alena KRKOŠKOVÁ

Hledání pozemského ráje. Antonín Procházka v letech 1935-1945. In: *Antonín Procházka 1882–1945*, catalogue of the exhibition, MG, Museum města Brna a Obecní dům v Praze 2002, p. 128–141.

Mgr. Jiří PÁTEK

Česká humanitární fotografie. *Host*, 2002, No. 10, p. 41 – 42

Čtyřicet fotografické sbírky Moravian Gallery in Brno. *Ateliér*, 2002, No. 11, p. 7.

Moravian Gallery in Brno, 40 let sbírky fotografie. In: *Foto - Video*, No. 4, 2002, p. 90.

Vlčí med Vojtěcha Slámy. In: *Host*, 2002, No. 3, p. 38.

*Vojtěch V. Sláma – Vlčí med*, catalogue sheet of the exhibition, MG 2002.

Mgr. Andrea PAUCHOVÁ

Helena Johnová a Keramik Werkgenossenschaft, *Ceramics Art*, 2002, No. 4, p. 24-26

Továrna Zsolnay, Pécs, *Ceramics Art*, 2002, No. 3, p. 38-41

PhDr. Marta SYLVESTROVÁ

Český filmový plakát od roku 1945 do současnosti. In: *XX.biennial graphického designu Brno 2002*, catalogue, MG 2002, p. 256-257

Karel Vaca – Mistr vizuálních metafor, katalog výstavy *Karel Vaca*, Gallery výtvarného umění v Náchodě 2002, p. 51-57

Mezinárodní porota. In: *XX. Biennial ...*, p. 28-69

Mucha se vrátí. In: catalogue of the exhibition *Alfons Mucha v USA, v Čechách a na Moravě*, Galéria mesta Bratislavy 2002, p. 5-8

Plakátová tvorba Istvána Orosze. In: *István Orosz*, Rabbit and Solution Studio 2002, p. 7, co-authors: Guy D. O'Bonner, Dagmar Poláčková

Ralph Schraivogel – Plakáty. In: *XX. Biennial ...*, p. 246

Mgr. Petra TRNKOVÁ

Fotografická sbírka Moravian Gallery in Brno. In: *Format*, Gallery Sztuki Współczesnej, Wrocław 2002.

Josef Sudek – O sobě, review. In: *Host*, 2002, No. 3, p. 5-6.

Kunzfeldovy obrazy Brna na rozhraní dvou věků. In: *Historická fotografie*. (Sborník pro prezentaci historické fotografie ve fondech a sbírkách České republiky), 2002, No. 1, p. 11-22.

Mgr. Zora WÖRGÖTTER

Katalogová hesla – W. A. Minderhout : Maškarní ples, J. T.- Rotter: Sv. Karel Boromejský, F. V.

Korompay: Immaculata. In: J. Kroupa (ed.), *La Moravie à l'âge baroque 1670-1790. Dans le miroir des ombres*, catalogue of the exhibition in Rennes 2002/2003, Paris 2002, p. 111-113, 205-207, 210-211

Many experts employed at the MG are, beside their duties at the mother institution, members of various expert council-boards at other institutions, purchase boards, editorial boards, professional associations, they also pursue pedagogical activities etc.

## ECONOMIC EVALUATION OF THE YEAR 2002

A brief evaluation of MG economy during 2002 (in thousands of CzK):

Total income	63 468
Incl. operation subsidy from the MC of the CzR	49 144
Returns and yields	14 324
Incl. returns from the sales of goods and services	7 309
Incl. commission sale of catalogues	452
Ticket sale	1 105
Advertisement	1 818
Lease	182
Export permits	233
Returns from readers + copy-making fees	72
Unfinished production	-591
Activation	3 209
Other yields	4 397
Incl. use of financial funds	3 751
including RF	1 405
FRIM – repairs	2 160
FRIM – investment purchases	1 947
Sponsorship	0

Total costs	63 462
Incl. material consumption	4 464
Energy consumption	5 417
Services	15 047
Personal costs, total	25 959
Incl. wages	18 184
Other personnel costs	477
Social insurance	6 261
Social costs	856
Other social costs (civilian service)	181
HIM and DHIM amortisation	5 001
Income tax	387
Exhibition activity costs	3 521
Cultural events	457
Publications purchase	466
Restoration of collection items	809
VaV grant	1 934

Economic result	+ 6
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Within the operation subsidy, the establishing authority (MK of the CzR) provided the Moravian Gallery with this purpose-aimed financial contribution of non-investment character:

EZS, EPS, ISO	320
cultural activities	3 166
Institutional research and development	1 700
Purchase of objects of cultural value	54
Total	5 240

Investments (in thousands of CzK)

System investment subsidy	1 184
including – institutional research and development	300
- ISO	850
- VISK T – series	34
Individual subsidy	0

#### EVALUATION OF THE GALLERY'S OPERATION IN 2002 AND PROSPECTS FOR FUTURE

If we evaluate the year 2002, we must state that it passed in token of both exhibition and educational activities in the newly reconstructed Museum of Applied Arts. In this first year, she employees could verify how the public would perceive the completely reconstructed building, the new exposition of applied art and other actual exhibitions. Among the most successful ones, it was the 20th International Biennial of Graphic Design, which was connected with the international conference of ICOGRADA – the International organisation of Graphic Designers' Association, which was attended by over one thousand graphic artists as well as persons concerned with the branch. The main exhibition of the Biennial of Graphic Design with its 14,000 visitors also became the most attended event in 2002. The fact that for the implementation of both events the Moravian Gallery managed to obtain a European Commission grant within the scope of Culture 2000 programme.

The free art was not forgotten in the exhibition plan of the gallery. That proven by the newly opened exhibition of Art of the second half of 20th century in Pražák palace, called Gesture and Expression, which presents some Czech authors in new context. Success was also recorded on projects prepared in co-operation with partner organisations – such as the exhibition of Antonín Procházka's works, which was worked on together by experts from the Museum of the City of Brno and from the Moravian Gallery, that was exhibited parallely in both institutions. The involvement of the Moravian Gallery in the project Bohemia Magica – Czech cultural season in France can also be considered an exceptional achievement: the exhibition In the Mirror of Shadows – Moravia during the baroque period, which took place in Brno's partner town of Rennes in Brittany, was seen by thousands of keen visitors and gained publicity in prominent French media. Beside the exhibitions, the Moravian Gallery prepared also a number of accompanying events for both Czech and foreign audiences. The biggest success was gained by the cycle from the history of visual art called About Art and Artists (realised in co-operation with the Association of the Friends of the MG), which became motivation for the attendants for further systematic improvement of knowledge of art. Concerts of interesting music bands in the courtyard of the Governors' palace have become an integral part of Brno's youth cultural life, already during the second year. Significant increase in the number of visitors was recorded, and they encouraged the interest of the young public in visual art. Also the unique project for our blind fellow-citizens, started in the year 2000 by the exhibition Possible Messages, continued with an original installation by Federico Díaz

called Mnemeg, with its concept of a computer figure presentation it fascinated mainly the young audiences.

During 2002, despite the financial limitations applied in the whole cultural sector, the foundations were laid for further development of the Moravian Gallery, in the area of material and technical security of the collections, as well as in exhibition activities. Most of all, in co-operation with the Moravian Municipal Library, the works began on the project preparation of the construction of large modern depositories in Ponava locality, which - with their technical parameters - will comply with the exigent requirements on the high quality protection of articles of virtu that are in the care of the Moravian Gallery in Brno. Furthermore, we still assert our demand for an overhaul of the Governors' palace, which is at the moment a site of presentation and storage of old art collections of European and Moravian provenience, and it is perhaps only a matter of time when the prepared projects are realised.

In the exhibition area, the topical exhibition project called Look, the light! Can be considered most significant. A team of prominent Czech experts works on its implementation, and thanks to the support of the Ministry of Culture of the Czech Republic, also the exhibition presentation promises an exceptional artistic and cultural experience for the public. Henceforward, the research work continues within the scope of the institutional grant of the MG - Study of objects of virtu of foreign provenience in Moravian art collections, the outlet of which was the exhibition and publication of Austrian paintings of 19th century in Moravian art collections on the turn of the years 2001–2002. Disegno veneto – Venetian drawings of 16th to 18th centuries from Czech, Moravian and Silesian art collections is prepared for 2003. A large team of authors currently processes a project, the main topic of which is the phenomenon of Vienna secession. Also the contemporary art (presented especially in the atrium of Pražák palace), photography (ambit of the Governors' palace) or activities for the blind or handicapped fellow-citizens are not left aside.

A long-term problem is the lack of financial means, the most atrocious effect of which is to build the collections at the MG through systematic purchase activities. Another significant handicap is the lack of wage funds, which causes a long-term demotivation of employees and leads to personnel difficulties (departure of capable employees for better-paid posts, incapacity on competition of employment market in the management area).

However, it is possible to say that despite all the unfavourable moments, the main effort of the Moravian Gallery in Brno remains to present visual art on the highest possible level to its favourers, to offer attractive conditions for high quality spending of their leisure time and cultural life in an exclusive environment. But that would be unthinkable without a consistent care of the collections – the collections of the Moravian Gallery were entered in the Central records of art collections according to Act 122/2000 coll. As of 30th May 2002, and the records are continuously complemented and updated, the work on the computerised elaboration of the collections in DEMUS programme continues, as well as the work on the informative collection database Microgallery, and restorer researches within the scope of research projects and the restoration of collection items in connection with the preparation of exhibitions. These efforts are successfully implemented mainly due to the understanding and support of the founding institution of the MG – the Ministry of Culture of the Czech Republic and other partners – let us list at least the Corporate city of Brno and the Southern-Moravian region – who significantly help with the realisation of our projects.

Brno, June 2003