**Prague Power Boost – Kintera/ Achrer/ Číhal**

5 February – 19 March 2017

Ludwig Museum Koblenz in cooperation with Galerie Zdeněk Sklenář in Prague

Exhibition Curator: Professor Beate Reifenscheid

Vernissage: 5 February 2017 at 11 am

Address: Ludwig Museum

Danziger Freiheit 1 (am “Deutschen Eck”), D 56068 Koblenz, Germany

[www.ludwigmuseum.org](http://www.ludwigmuseum.org)

[www.zdeneksklenar.cz](http://www.zdeneksklenar.cz)

The exhibition is a tribute to young Czech art and will be opened with a gala vernissage
on February 5, 2017 at the prestigious German Ludwig Museum in Koblenz. Three Czech artists
will be presented: Krištof Kintera, Josef Achrer and Marek Číhal.

These three artists are at first glance totally different but they remarkably represent the diversity
of the young Czech art scene which due to the political situation before 1989 developed into
a peculiar art complex gradually radiating across borders.

Krištof Kintera (\*1973), performer, painter and sculptor, is an internationally acclaimed artist.
He will show at the Ludwig Museum a series of his current and “classical” works worthy
of representing his originality. Representative exhibitions at the prestigious Tinguley Museum
in Basel, at the Ron Mandos Gallery in Amsterdam, the Private Planet for Everybody in Brussels,
the Levitate at the Museums Quartier in Vienna and the monumental realisation of the Postnaturalia at the Collezione Maramotti certify the interest in his work abroad. Movable and acoustic sculptures and installations are composed of surprising combinations of materials and innovative forms;
they question the established stereotypes used for an art work. Motion, sound, light and voices
 are integral parts of his work; their combinations are not negligent but always have deeper meaning.

“I am inspired by the bizarreness of reality, which is in many cases much more cruel, absurd
 and bizarre than many examples of art,” he said in an interview published in the Prague Power Boost exhibition catalogue.

Josef Achrer (\*1982) presented *The Manifest of Dataism and the Infomanic Society* at the beginning
of 2016. This is a result of many years of the contemplation of information fields’ dangers including data transmissions. He strikes out against their usage, manipulation, distortion, monitoring, concealing… he originally presents this both theoretically and in paintings. He positively warns
us of their negative impact on our minds and thinking. This unique contribution to the world of art was discovered in the Czech Republic by professor Lü Peng, an internationally renownedd Chinese art historian. Achrer’s residencies in the land of myths, where he lived and worked included his guest lecture at the CAFA University in Beijing and were crowned by an exhibition at the prestigious Today Art Museum in Beijing. This was followed by a series of The Tour de China exhibitions
 (a series of five exhibitions started at the Today Art Museum, and subsequently continued
 at the L Art Museum in Chengdu then finishing at the Baijia Lake Museum in Nanjing) garnered
 an nprecedented response, with numerous acquisitions by both private and state collections in China and Asia.

Mark Číhal (\*1986) is the youngest artist to exhibit there in the history of the Ludwig Museum.
His paintings are synonyms of an integration of design and painting into harmonious units.
He depicts the moral decay of society through the visual fables epitomized in paintings; focal figures can be animals as well as non-living subjects or people. At the age of thirty he began to achieve renown and esteem for his ability to combine different technologies through neon tubes making
his paintings come alive with light. His work here, namely paintings, are loosely inspired
by the founder of the museum, Peter Ludwig, and were personally chosen by professor Beate Reifenscheld, the exhibition curator and Ludwig Museum director, at Marek Číhal´s studio in Prague.

Marek Číhal has also made numerous site-specific projects, including one in the subway
in the center in Ostrava, another under the Frýdlant Bridges, as well as the 8 x 12 meter canvas
in the foyer of the Marriot Hotel in Brno, the neon altar under Bolt Tower in Lower Vitkovice,
the entrance hall of the CTP residence in Humpolec, the monumental painting in concrete
in the foyer of the Ostrava Office Centre, a neon tube painting on the 24 x 40 meter anti-noise screen at Prague Prosek and the painting on the body of private Swiss jet Pilatus PC12,
all of them bearing the art signature of Číhal.

Former exhibitions at the Ludwig Museum in Koblenz brought high esteem to two Czech artists: Karel Malich (Karel Malich: Cosmic, 30. 3. – 1. 6. 2014) and Milan Grygar (John Cage/Milan Grygar: Chance Operations & Intention, 30. 8. – 8. 11. 2015). Also highly successful was the solo exhibition of Milan Grygar at the ZKM Karlsruhe (Milan Grygar: Sound on Paper, 23. 7. – 30. 10. 2016)

and the voluminous exposition of Art in Europe 1945-1968 (The Continent that the EU Does Not Know, 22. 10. 2016 – 29. 1. 2017) which naturally incorporated sixteen Czech artists into the context of European art development. All those events contributed to create an important impulse
to re-evaluate the position of Czech art.

The exhibition Prague Power Boost is documented by a representative catalogue designed
by Kryštof Doležal/Studio Briesky. The catalogue was published by Galerie Zdeněk Sklenář
in Prague in cooperation with the Ludwig Museum in Koblenz.