**PRESS RELEASE**

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**Culmination: The Apex of Czech Fine Art**

7 May to 27 July 2019

**Wang Guangyi: Great Criticism – Art Museum**

7 May to 27 July 2019

**Divine Error: Data Paintings by Kamila B. Richter**

7 May to 8 June 2019

Galerie Zdeněk Sklenář

Schönkirch Palace

Mikulandská 7, 110 00 Prague 1, CZ

Tuesday to Saturday from 1 pm to 6 pm

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

**Three exhibitions of the works of both Czech and international artists are slated to open at Galerie Zdeněk Sklenář – Schönkirch Palace. The group show *Culmination*, for which   
the installation was designed by Petr Písařík, presents the apex of Czech fine art and includes works by artists such as Josef Lada, Josef Čapek, Jan Kaplický, Krištof Kintera, Toyen, Jindřich Štyrský, Karel Malich, Václav Boštík, and Zdeněk Fránek to name   
but a few. The displayed artwork includes, for example, Josef Čapek’s thus far little-known drawing *Girl with Ball,* as well as the work entitled *3082 Transactions (A Plastic Bag Full of Money)* by Epos 257, for which the artist used authentic banknotes.**

**The second exhibition, *Divine Error*, is the first time that the “data paintings” made by Kamila B. Richter – a Czech multimedia artist who lives and works in Düsseldorf, Germany – will be shown in the Czech Republic. In the installation designed by Petr Písařík,   
she interlinks new technologies with the traditional medium of painting opening up space for a new interpretation of the image.**

**In addition to the Czech artists as mentioned above, Wang Guangyi, one of the most prominent artists of the contemporary Chinese art scene, will also present his work.   
In his series *Great Criticism – Art Museum*, the artist reinterprets both Chinese and Western commercial symbols.**

**The exhibited works include the world premiere showing of Theodor Pištěk’s 165-colour serigraph *Adieu Guy Moll*.**

The first of these three exhibitions – ***Culmination: The Apex of Czech Fine Art*** – presents artworks by seventy-seven selected artists. The installation, designed by Petr Písařík, presents   
the art of the following individuals side by side: Jiří Kovanda, David Hanvald, Michael Bielický, Stanislav Kolíbal, Josef Pleskot, Zdeněk Fránek, Radoslav Kratina, František Tichý, Evžen Šimera, Jiří Černický, Hugo Demartini, Milan Kunc, František Janoušek, Jan Trampota, Stanislav Podhrázský, Jan Kaplický, Robert Piesen, Daniela Vinopalová, Jiří John, Julius Mařák, Jan Kubíček, Jánuš Kubíček, Otakar Kubín, Milan Dobeš, Zbyněk Sekal, Jindřich Prucha, Antonín Střížek, Jiří Sopko, Rudolf Kremlička, Josef Váchal, Josef Bolf, Petr Písařík, Josef Lada, František Hudeček, Josef Čapek, Josef Sudek, Krištof Kintera, Bohumil Kubišta, František Kupka, Václav Špála, Otto Gutfreund, Jan Zrzavý, Karel Malich, Václav Boštík, František Muzika, Zdeněk Sýkora, Bohuslav Reynek, Jiří Kolář, Theodor Pištěk, Jindřich Štyrský, Toyen, Jan Slavíček, Otakar Slavík, Emil Filla, Zdeněk Sklenář, Mikuláš Medek, Milan Grygar, Jan Merta, Ladislav Zívr, Tomáš Císařovský, Josef Achrer, Tomáš Predka, Marek Číhal, Josef Šíma, Jiří Matějů, Jan Křížek, Lubomír Typlt, Alfons Mucha, Epos 257, Otakar Lebeda, Běla Kolářová, Federico Díaz, Karel Nepraš, Richard Wiesner, Vladimír Boudník, Kamil Lhoták, Václav Cigler, Kamila B. Richter, and Rony Plesl.

The gallerist Zdeněk Sklenář says the following about the concept for this show: “The exhibition is a fanciful educational stroll through more than a century of the developments in Czech art   
and demonstrates how dramatically it has changed – from Realism, through Abstractionism,   
and ending with the most recent forms of art.” In addition to the names of the classics,   
who represent the founders of Czech modern art, the exhibition includes the work of artists from the middle and younger generation. More than 150 works are included – graphic works, drawings, paintings, sculptures, video installations, and even architectural models. In what is a surprising association, here the great names from Czech history come together with the names of those still in the midst of developing their position. Sklenář goes on to add: “The unexpected visual encounter in Petr Písařík’s radical installation makes it possible for the spectator to find connections where they would otherwise not look for them. Geometric compositions are shown side by side with figural works, glass next to videos, and photographs next to new media.”

For instance, the artist Epos 257’s *3082 Transaction*, a work that is often mentioned in the media, will be displayed (together with a video documenting how it came into existence) next to one   
of Jindřich Štyrský’s best-known paintings – *A May Night* from 1931, and one of Josef Váchal’s large landscapes will be installed near next to Jiří Kovanda’s conceptual art. Many exhibition visitors will be delighted to see Josef Čapek’s 1916 drawing *Girl with Ball*, which has never been shown before and has become the logo for the entire exhibition.

Architectural models by Josef Pleskot and Zdeněk Fránek will also be on display as well   
as an example of Jan Kaplický’s designs.

The second exhibition is ***Divine Error***, presenting the works of Kamila B. Richter¸ who lives   
in Germany. **Kamila B. Richter** (born in 1976) has a degree in monumental art and new media from the Academy of Fine Arts in Prague. She is one of the central figures of the generation   
of artists who are trying to formulate painting as a response to the realm that exists between data and objects. Her intensive study of digital technologies led to a keener vision regarding the future of humankind. She reacted to it through classical oil painting, with which she started to explore existential aspects that cannot be translated into a digital language. Conversely, during this period of the fatal “digitalisation” of human existence, the artist is converting digital records from a low-resolution camera into the illusory reality of Old Master paintings.

Most recently she has turned her attention to the theme of “errors”, not only as a source of artistic and biological innovation but also as a phenomenon lying at the core of the universe. She views  
an error as the final unity of form and as that which is without a form but which she brings into the present through layering amber layers in a classical painting.

In this way, she connects the intangible world of digital technologies with the tangible   
world of Renaissance artists and alchemists.

These two exhibitions are complemented by fourteen colour serigraphs made by the Chinese artistWang Guangyi as a part of his legendary series ***Great Criticism – Art Museum****.***Wang Guangyi** (born in 1957) is one the leaders of a new art movement that appeared on the Chinese scene   
after 1989. His series of paintings entitled *Great Criticism*, which is considered to be one of the most familiar phenomena of contemporary Chinese art, interconnects Chinese and Western symbols. The artist is of the opinion that political and commercial propaganda are two forms of the same brainwashing. He stopped working on this series in 2007, as he felt that his worldwide success could compromise the original meaning of these works.

An additional surprise associated with the May exhibition is the new concept for the Gallery’s exhibition space, as it is divided into three separate sections. The first is called the “Bird Salon” after the original historic name of this particular area where frescoes with bird motifs have been preserved. The second is the “Library”, which makes it possible to organise more intimate exhibitions that may be associated with the gallery’s publication activities. The third section   
is the main exhibition space. This division into separate functional wholes facilitates adapting   
the exhibition design according to various needs.

Two guided tours are scheduled to accompany the exhibition. They will take place on **25 May**and **13 July 2019** starting at **11 am**. Should you wish to attend, please register by sending an e-mail to: [event@zdeneksklenar.cz](mailto:event@zdeneksklenar.cz)

Print quality photos are available at the following [link](https://www.dropbox.com/home/Galerie%20ZS%20team%20folder/Press%20Room/Vrcholen%C3%AD_Kamila%20B.%20Richter_Wang%20Guangyi?preview=GZS_Vrcholen%C3%AD_manual_CZ_ENG_20192504.doc):

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