

The Jindřich Chaluppecký Award 2022 exhibition in National Gallery Prague presents the laureates, a special guest artist from Thailand, and a curatorial gesture – the levitating exhibition.

Starting with the 22nd of September, visitors have the opportunity to see the exhibition of the 33rd Jindřich Chaluppecký Award on display in the Mezzanine of the Trade Fair Palace. For the first time in the history of the Award, the exhibition entitled *All That Is Solid Melds in the Air* also includes works of artists who have not been selected as laureates by an expert jury. Based on the initiative of the external curatorial duo, Anetta Mona Chiša and Jaro Varga, the art projects of this year's laureates of the most significant Czech award for visual artists under thirty-five will be complemented with a group installation by this year's remaining applicants. Olga Krykun, David Přílučik, Vojtěch Radakulan, Martina Drozd Smutná and Ezra Šimek will thus be joined by 51 other artists who will exhibit their works in the form of textile prints in Prague until 8 January 2023. The same date also marks the end of the display of two immersive film works by this year's foreign guest, Korakrit Arunanondchai.

Jindřich Chaluppecký Award 2022: *All That Is Solid Melds in the Air*

National Gallery Prague – Trade Fair Palace, Dukelských hrdinů 47, Prague 7

Laureates of the 33rd edition: Olga Krykun, David Přílučik, Vojtěch Radakulan, Martina Drozd Smutná, Ezra Šimek

Exhibiting artists: Tomáš Absolon, Markéta Adamcová, Néphéli Barbas, Zuzana Bartošová, Radoslav Bigoš, Tomáš Blažek, Radka Bodzewicz, Antonín Brinda, Nela Britaňáková, JaCobra & Baďa Diaby, Michal Čeloud Šembera, Markéta Filipová, Dominik Forman, Matěj Frank, Markéta Garai, Ishmat Muhammad Habib, Filip Hauer, Matěj Hrbek, Barbora Kachlíková, Magdaléna Kašparová, Deana Kolenčíková, Šárka Koudelová, David Krňanský, Jan Matýsek, Milan Mazúr, Lucie Medřická, Jozef Mrva, Barbora Myslikovjanová, Anna Nerušilová, Martin Netočný, Karolína Netolická, Ondrash & Kašpárek, Lukáš Prokop, Lea Petříková, Tereza Příhodová, Jasmin Schaitl, Lukáš Slavický, Tatiana-Sofii Sorokina, Dominik Styk, Eva Škrovinová, Sofie Tobiášová, Natália Trejbalová, Andrea Uváčiková & Ondřej Vicena, Adam Vít, David Vojtuš, Václav Voleský, Martina Koblic Walterová, Sara Wollasch, Aleš Zapletal

Curators: Anetta Mona Chiša and Jaro Varga

Date: September 23, 2022 – January 8, 2023

Exhibition opening: September 22, 2022

Jury Meeting symposium: December 2–3, 2022

Foreign guest artist: Korakrit Arunanondchai

Curator: Tereza Jindrová

This year's **33rd edition** of the most prestigious Czech award for outstanding work in the field of fine arts for artists under 35 returns, after a short break, to the National

Gallery Prague. *“I had the chance to visit the JCHS Award Exhibition at the Moravian Gallery in Brno in 2021 and I am very happy that we are presenting this year’s edition in Prague. In 2022, the National Gallery’s major focus is on contemporary art, with the Jindřich Chalupecký Award laureates being an integral part of the scene. I believe that the JCHS Award will feel at home here,”* says Alicja Knast, Director of the National Gallery Prague.

In line with tradition, the exhibition showcases new works of art created specifically for this occasion. **Under the curatorship of an external curatorial duo, five young artists are exhibiting their elaborate projects created using various media, from painting through spatial installations to video and VR.** The duo of curators, both established on the Czech-Slovak and international art scene – Anetta Mona Chişa and Jaro Varga – opted for an architectural intervention in the Mezzanine space to create a mysterious environment in the form of a “corridor” closed off to the outside view. Upon entering this passageway, five unique and mutually interacting installations reveal themselves one by one to the eyes of the visitors, representing distinctive voices of the contemporary young art scene and **reflecting on important issues of our day and age.** To put it more generally, these **comprise primarily the topic of one’s own identity or specific position on the backdrop of today’s local and global conflicts – be it the war in Ukraine, the energy crisis or the possibilities and pains of respectful coexistence with other people, our planet and its other inhabitants.**

Laureates’ projects

Olga Krykun has created a series of paintings with carved wooden frames stylized to represent windows with a view. They reflect the artist’s clear directorial vision which is also apparent from a performance she prepared to accompany the installation. Although the subject of her new paintings having the form of anthropomorphized flowers does not differ fundamentally from the artist’s earlier works, their content is much more somber. **The focus shifts to the ongoing horrific Russian war in Ukraine** which directly affects Olga Krykun and many other Ukrainian artists living and working in Prague. The artists therefore uses her contemporary work as **a means of drawing the attention of Western audience to the reality of the world, at the same time allowing them to come to terms with the experience gained from the position of someone from Ukraine.**

In his art projects, **David Přílučík** repeatedly deals with nature, animals and the relationships between humans and non-human beings. In a broader sense, his work can be considered a complex research on the topic of ethical and considerate existence of humans in the world, and our coexistence with other creatures that inhabit the world together with us. For the JCHS Award 2022 Exhibition, David Přílučík has created a new film that follows up on his two previous displays in the Czech Republic and Slovakia. **A fictional story entitled *Breed* introduces us to a Czechoslovakian Wolfdog breeder who suggests that the breed be cultivated with different traits, which sparks a conflict with other dog breeders.**

Vojtěch Radakulan (formerly known as Rada) **has prepared a multimedia installation combining the physical environment and objects created using a 3D printer with a VR experience** in a project entitled *The Period of Lonely Shifts, or the Most Expensive Museum in the World.* **The work was inspired by the unprecedented development around a nuclear power plant that was built in the 1970s in Zwentendorf, Austria.** Although it was fully completed, **it was never commissioned** due to pressure from the local community on politicians.

In the form of a hanging installation, **artist Martina Drozd Smutná presents a wide range of paintings of various formats. In line with the artist's previous work, visitors will again encounter themes based on feminist theory and research that critically reassesses historical and contemporary issues related to gender, class, social inequality and the associated power structures.** Home, family and reproductive work as well as a critique of heteronormative gender roles are among the themes contained in the presented works.

Ezra Šimek, who has long been focusing on the theme of (their own) non-binary identity, presents a new film and spatial installation. Their main character is a trans* drifter who sets out on a journey through abandoned mining towns in the Wild West to the evergreen plains with witches, castles and caves that symbolize repressed dreams. The film balances on the edge between the anxiety of loss and the inability to find clues to navigate the world, and the hope that somewhere ahead there are still barely visible traces that one can follow. **The project uses artistic language to address the issue of gatekeeping in the context of trans-specific healthcare, not only in the Czech Republic.**

Levitating exhibition

In addition to the spatially interconnected presentation of the works of the laureates of CJCH 2022, visitors to the exhibition also have the opportunity to see a special installation seemingly levitating in the Small Hall of the Trade Fair Palace. The installation comprises art works created in response to the call by the curators by 51 artists (out of a total of 79) entered for this year's Jindřich Chaluppecký Award. The works are fixed to a rope structure in the form of prints on textile. **This curatorial gesture has in this way once again advanced the concept and rules of the Award which this year for the third time presents five laureates instead of a single "winner".**

"We looked at the portfolios of all the applicants and we felt the need to put back into play what was arbitrarily excluded: to present the works of those who could have won under different circumstances, with a different jury, in a different mood, in different weather. We invited all 79 works to an exhibition that would be an offshoot of the presentation of the laureates," said Anetta Mona Chişa and Jaro Varga to describe their motivation for the unique extension of the CJCH exhibition, adding: *"With this gesture, we hoped for a more democratic and inclusive dialogue. Our intention was to initiate the emergence of an organic structure in which different artistic positions will coexist in parallel, and to broaden the context of the young generation with hints of the diverse contents and moods introduced by this generation."*

Foreign guest artist's exhibition – mystical stories from a mud cave

The exhibition of the internationally established Thai artist **Korakrit Arunanondchai**, entitled *The Finiteness of Our Songs Against the Infinity of Time and Space*, is **the first presentation of this multimedia artist in the Czech Republic**, and it also puts his earlier film *With History in a Room Filled with People with Funny Names 4* (2017) into context for the first time with his latest film *Songs for Dying* (2021). The two video essays share the theme of interplay between life and death, which is treated from a highly personal perspective, also adding a strong historical-political and universal angle. **The stories of ghosts and ancestors help us to distinguish the differences between a good and a bad death, and the artist's emotive,**

macro- and microscopic view of the life reminds us of the planes of existence that transcend us – as individuals and as a human society. Arunanondchai encourages us to think about the stories we tell and the songs we listen to. After all, hearing is the longest persisting of our senses that often accompanies us until our very last moment.

Organized by: Jindřicha Chaluppecký Society
Co-organized by: National Gallery Prague

Main partners: Ministry of Culture, Prague City Hall

Partners: Magistrát města Brna, Státní fond kultury ČR, Městská část Praha 7, Trust for Mutual Understanding, Moravská galerie v Brně, PLATO Ostrava, Česká centra, Institut umění – Divadelní ústav, Centrum a Nadace pro současné umění Praha, Residency Unlimited, MeetFactory, Fair Art, Biofilms

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The exhibition and the publication of the catalogue of the Jindřich Chaluppecký Award 2022 are financially supported by the Ministry of Culture, the Prague City Hall and GESTOR – The Union for the Protection of Authorship.

All press materials for the Jindřich Chaluppecký Award 2022 can be found at our online storage here: http://bit.ly/press_CJCH (folder ENGLISH version – 2022 – Jindřich Chaluppecký Award)

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João Laia, Chief-curator at the Kiasma, Museum of Contemporary Art, in Helsinki

Jan Zálešák, curator and lecturer at the Faculty of Fine Arts of the Brno University of Technology

Artists selected for Jindřich Chalupický Award 2022:

Olga Krykun (1994) received her bachelor's degree from the Academy of Arts, Architecture and Design in Prague (Studio of Supermedia) and pursued her master's degree in the Studio of Painting, which she received in 2021. Her thesis was nominated for the StartPoint Prize. During her studies she completed international internships at T.E.I. in Athens, The Department of Photography and Audiovisual Arts, Konstfack – University of Arts, Crafts and Design in Stockholm and National Taiwan University of Arts.

Olga Krykun uses diverse types of media in her art work, including mainly video, objects and painting, which she subsequently assembles to create complex installations. By combining elements of fictional narratives with references to real cultural and socially relevant symbols, she invents a self-contradicting mythology of our day-and-age.

Her practice is strongly rooted in intuition, emotion and personal experience, the elements of which are approached with a distinct visual style and specific aesthetic, making her works reminiscent of surreal visions or a kind of dreamlike trance, resulting in a highly suggestive viewer experience.

Krykun has so far presented her work mainly on the Czech independent gallery scene. She also exhibited her work abroad, e.g. at Šopa Gallery Košice (2020) ISSMAG, Moscow (2021) or +DEDE, Berlin (2018) as well as within online art platforms – *Remembering The Old World* at soloshow.online.

David Přílučík (1991) is a graduate of the Atelier without a Leader and the Prague Academy of Fine Arts (Studios of Jiří Lindovský, Tomáš Vaňek, Ruth Noack and Simon Waschmuth). In 2015, he completed an internship at Bezalel Academy of Arts and Design in Israel. Since 2021 he has been a student at the Dutch Art Institute as part of the DAI Roaming Academy program (2021–2023).

What is natural about a disaster and what is artificial about intelligence? David Přílučík's works are places where we encounter the limits of Western imagination and rationality. In them, the artist weaves human and other subjects into various aesthetic modes, including the moving image, live events, installations, objects, and original programs. These are always composed of meetings trying to find new answers to an old question: How to distribute and share violence and care so that their production is more bearable, not only for us, but for all the un/discovered Others?

David Přílučík works at Artyčok TV, where, among other things, in collaboration with Anna Remešová, he produced the three-part video series *Umění Antropocénu* (2019). He initiated the *Divoká Šárka* project (2019-2021) reflecting on the phenomenon of nature reserves, which he is currently working on together with Ruta Putramentaite and Sara Märk. He has presented his work at a number of independent galleries and institutions in the Czech Republic, but also abroad, for example as part of the Q21 artist residency program, MuseumsQuartier Vienna or at the festival PAF in Olomouc, where his work *Blind Bidding* was awarded the main prize in the Other Visions section in 2017.

Vojtěch Radakulan (1991) has a master's degree in Sculpture from Academy of Arts, Architecture and Design in Prague and second master's degree in architecture from Academy of Fine Arts in Prague. He also spent on term at the Zurich University of the Arts studying interaction design. Currently he is a PhD candidate at the Faculty of Electronics at Czech Technical University in the department of Computer Graphics and interaction. He works in the field of fine arts, architecture and game design. The core of his work is an examination of simulations and creating of fictional worlds, known as world-building. His tools are hand drawings, text, physical

installation, game engines or rendering software. In these world visitors can try to become something or someone else, to see complicated topics like new technologies, asymmetric relationships or globalization issues from a perspective of another human, computer or a pinecone. Apart from presentation on the Czech scene he took part in exhibitions at Venice architecture Biennale (2021), Ars Electronica in Linz (2018) or Husslehof gallery in Frankfurt am Mein.

Martina Drozd Smutná (1989) is currently a PhD student in the studio of Intermedia II at the Academy of Fine Arts in Prague, where she previously graduated in the Studio of Painting II. She became a finalist of the Czech Prize of Art Critique for Young Painting (2014), the EXIT Award (2015), and took part in the residency program at the Izolyatsia cultural centre in Kiev and the Czech Centre in Bucharest. As part of the AKTION scholarship program, she elaborated on the topic of her dissertation thesis at the Academy of Fine Arts in Vienna, focusing on the origins and consequences of the use of gender-based evaluation and the understanding of painting as a masculine discipline.

Martina Smutná approaches her own artistic work as a language that can be used to talk about intimacy, vulnerability or the commonplace nature of personal stories that do not stand on their own, but are determined by other socio-political phenomena. In her paintings, she draws parallels between historical depictions of aristocracy and contemporary urban bourgeoisie and also shows how traditional gender roles affect our family, romantic and professional relationships. The subjects of her paintings are straddled between the past, the present and an apocalyptic future where the drive for a change goes hand in hand with disciplined inertia, creating a tension between power and powerlessness.

She regularly presents her work at solo and group exhibitions on the Czech scene, e.g. at the Mladých Gallery in Brno (2020), Dole Gallery in Ostrava (2020), the National Gallery in Prague (2019), and the NOD Gallery in Prague (2018), as well as abroad, e.g. at Kunsthalle Trafo in Szczecin (2021), at the Baltic Triennial in Lithuania (2021), and at the Exile Gallery in Vienna (2021).

Ezra Šimek (1997, Munich) graduated in Photography (Studio of New Aesthetic) from Prague's Film and TV School of the Academy of Performing Arts in Prague and now continues with their MA in TransArts at the University of Applied Arts in Vienna, Digital Media and Moving Image Studio at the Academy of Fine Arts in Vienna as well as an MA in contemporary art theory at the Academy of Fine Arts and Design in Bratislava, Slovakia. In their work, Ezra primarily deals with queer identity politics and sensitivity around language, presented through various time-based media (film, performative lecture, computer game) or site-responsive installations, sound works and writing. They explore gender as a societal construct comparable to mythology that attempts to create more fictional narratives and to boost synergy between different shattered realities of our times and fantasy and thus create a new inclusive and speculative reality. Their work has been presented within the Czech art scene at Prague exhibition venues Ankali (2021), City Surfer Office (2020), or GAMU (2019, 2020) and abroad, for example at Haus Wien, Vienna (2021).

International guest artist:

Korakrit Arunanondchai (1986, Bangkok, Thailand) employs the media of narrative video, painting and performance to address themes such as history, self-presentation and cultural dislocation. Through a combination of styles and media, his work seeks to find common ground between Western and Thai cultural narratives, belief systems and artistic practices. Korakrit Arunanondchai aims to represent the geohistorical moment of the Anthropocene; the notion of "history" in

his works draws on cultural and geographical perspectives of the historical development of the Earth from both human and animist perspectives. Arunanondchai received a BFA degree from the Rhode Island School of Design in 2009 and an MFA degree from Columbia University in 2012. His solo exhibitions include *2557 (Painting with History in a Room Filled with People with Funny Names 2)* in Carlos Gallery / Ishikawa, London; *Letters to Chantri #1: The lady at the door/The gift that keeps on giving* at The MistakeRoom, Los Angeles or *2012-2555v* MoMA PS1, New York. In 2014 Arunanondchai participated in the group exhibition *Beware Wet Paint* at the Institute of Contemporary Art in London and Fondazione Sandretto Re Rebaudengo in Turin. His recent performances include *The Last 3 Years and the Future* held at the Old SelfridgesHotel in London and *012-2555, 2556* at the Museum of Modern Art in Warsaw.