

Fotograf  
Festival  
#4

1. – 31. 10.  
2014

# SEEING IS BELIEVING

Exhibitions  
Events  
Program

Photography  
is Often  
a Spirit Snatcher



## Exhibitions

### Kateřina Zochov

#### REVERBERATION

**Thu 11 Sep, 2014 • 6 pm** | → The Golden Ring, City Gallery Prague | Tynsk 6, Prague 1 | ghmp.cz | Tue–Sun 10am–6pm | On display until: 9. 11. 2014 | Curator: *Monika Doleřalov*

The work of Kateřina Zochov is inspired by both dreams and literature – in particular, poetry and the writings of Roland Barthes. Her work spans the fields of photography and animated film. Her most recent photographic collages address the theme of memory and its functions, a subject Zochov also explored in her diploma work, *To Lose Something Every Day*. Her collages are reminiscent of those mornings when one recalls fragments of a dream – but is unable to remember its entire narrative. Simultaneously, they serve as tools for remembering, using hints to provoke a reconstruction of things remembered only in part. The artist, however, plays her own game with the viewer, and one can never be quite sure whether the narrative which arises from contemplation of her work is more of a reconstructed dream or a flashback, or an idea she has succeeded in insinuating into the viewer’s mind. The exhibition, which is part of the Start Up project, presents new works following on the theme of the workings of memory.

Kateřina Zochov is a recent graduate of Vladimr Skrepl’s studio at the Academy of Fine Arts in Prague.

#### Related Events:

**Tue 21 Oct • 5 pm** | Yoga in the Gallery | *artist-guided tour of the exhibition Reverberation*  
**Thu 23 Oct • 7 pm** | *One Tongue Is Enough* | concert – party thrown by Skrepl and Kovanda



Kateřina Zochov, *untitled*, 2014

### Yeoryia Aslanidou, Žofie Helfertov, Tomš Hrza, Nikola Ivanov, Jan Mařtera

#### THOUGHTFORMS

**Wed 17 Sep, 2014 • 6 pm** | → Gallery KIV, Karlín Studios | Křiřikova 34, Prague 3 | Wed–Sun 12am–6pm | On display until: 26. 10. 2014

The group exhibition focuses on experiments in the area of the transfer of thought patterns based on research into psychokinetic phenomena. An inquiry into similar phenomena was also conducted by Tamokichi Fukurai at the beginning of the previous century. In the latter half of the 20<sup>th</sup> century, this line of inquiry was pursued by the U.S. psychologist Jule Eisenbud, who tested the now notorious “thought photographer” Ted Serios. The experimental studies on exhibition are based on the premise that a transmission of pure thought is possible, testing the theories of emanating forces of the photographic image. *Tomš Hrza*



Yeoryia Aslanidou, Žofie Helfertov, Tomš Hrza, Nikola Ivanov, Jan Mařtera, *Thoughtforms*, 2014

#### SPOT

**Mon 29 Sep, 2014 • 6 pm** | → Gallery NTK, National Technical Library | Technick 6, Prague 6 | www.techlib.cz | Mon–Fri 2–7pm | On display until: 18. 10. 2014 | Curator: *Milan Mikulstk*

Using an “experimental” installation, the group exhibition Spot will address the issue of representation in contemporary art. The viewer will be given no option but to conform to the “system.” His or her senses will be allowed to follow only one set trajectory. The exhibition presents a broad range of media – spanning photography and video, painting and drawing, sculpture and object. The concept of the exhibition is developed by the curator of NTK Gallery Milan Mikulstk, following up on previous projects, critical takes on the “operation system of art” – exhibitions titled *Contemporary Czech Painting and One of Many Possibilities*.

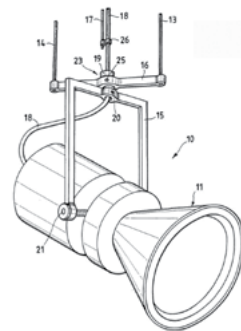


illustration photo

### Tereza Zelenkov

#### TWO PLUS TWO MAKES FIVE

**Wed 1 Oct, 2014 • 6 pm** | → Jelen Gallery | Dřtinova 15, Prague 5 | www.galeriejeleni.cz | Tue–Thu 3–6pm | On display until: 23. 10. 2014

Tereza Zelenkov’s work often focuses on photographing landscape and places where reality overlaps with fictitious worlds. These places bear the concrete traces of history and at the same time allude to mythical narratives; similar to photography they oscillate between documentary form and a subjective interpretation of the world. Images imbued with a strong emotional mood are testimony of a very personal vision of a familiar landscape which keeps on incessantly changing before the very eyes of the observer. Although decadent motifs in the Gothic style are prevalent here, the dark atmosphere of the melancholy images is relieved now and again by a touch of irony. The artist’s quest for mysticism and the spiritual amidst the rationally structured reality may appear as a form of escapism. Yet at the same time Tereza Zelenkov is concerned with authenticity in photography, avoiding artificial composition or visual formalism. She works with large-format black-and-white photography, manually printed in the darkroom using traditional techniques. An important part of the creative process is editing the photographs, looking for parallels, curious connections and poetic analogies between the separate images. *Barbora Bartnkov*



Tereza Zelenkov, *Table Rappers*, 100 cm x 125 cm, photograph on baryta paper, 2013

### Richard Loskot, Marek řtim

#### TIMESPACE GRID

**Wed 1 Oct, 2014 • 7 pm** | → etc. gallery | Sarajevsk 16, Prague 2 | www.etcgalerie.cz | Fri–Mon 1–6 pm | On display until: 31. 10. 2014 | Curator: *Markta Vnglerov*

The grid system helps us to structure the world as we learn to know it, segmenting it into smaller regular sections. During the Renaissance, artists would apply the grid to the scenes they were contemplating, in order to capture its perspective with precision. The structure of the digital image today is itself a grid filled with the colour spectrum, an abstract tool which we use to analyze reality in order to comprehend it and subsequently synthesize something new. And this new creation increasingly replaces the natural environment with an artificial world, a “synthetic reality.” With the longer exposure of a photograph, the light projection of the grid in a room causes the moving figure to break into “timespace planes.” As the human figure moves, it forms a new volume arising in the structure of the grid.



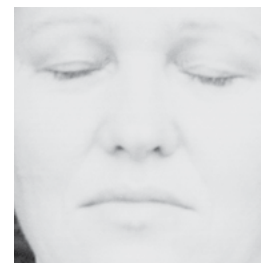
Richard Loskot, Marek řtim, *Timespace Grid*, 2014

#### SEEING IS BELIEVING

##### collective student exhibition of FAMU & CAS

**Wed 1 Oct, 2014 • 8 pm** | → FAMU – Film and TV School | Academy of Performing Arts in Prague | Smetanovo nbřeř 2, Prague 1 | www.famu.cz | Mon–Fri 10 am–10 pm, Sat–Sun 10 am–8 pm | On display until: 31. 10. 2014 | Curator: *řtpnka řimlov*

For some time now, an oscillation between documenting existing reality and creating a fictitious one has been very much present in a number of variations in the projects undertaken by students of the Department



Urřka Savi, *One (archetypes)*, 2012–2014

of Photography and CAS (Centre of Audiovisual Studies) at FAMU in Prague. The technical image is a kind of record which implies the presence of reality, an eyewitness testimony, and as such it inevitably has some kind of documentary value. At the same time, increasingly widespread methods of manipulation and fictitious interventions deeply upset this very notion. In doing so, there arises a broad psychological field for a kind of absurdist mystery plot, where the quest for the truth is just as important as all the various paths of fiction.

### Sam Ashley

#### OF THE ESSENCE

**Thu 2 Oct, 2014 • 5 pm** | → Gallery SPZ | Přstřsova 8, Prague 1 | www.galeriespz.com | On display until: 24. 10. 2014 | Curator: *Miloř Vojtchovsk*

Thirty years ago, Sam Ashley spent a year in South America. At the time, he was on a quest for the sources of “real” shamanism. He spent some time traveling in Amazonia, and the rest of his time in the Orinoco region. During his adventures, he shot 27 rolls of reversal film (diafilm). Returning to the U.S. he decided that he would put the images away and only develop them exactly thirty years later. An important part of his concept was the condition that he would not take any measures to protect the filmstock – whatever happened to the negatives would be the essence of his experiment. His installation, entitled *Of the Essence*, is the world premiere of an experiment with the durability of colour film stock as well as a documentary of an expedition in search of shamanism on the Orinoco River and in Amazonia, undertaken in the remote year of 1984.



Sam Ashley, *Of the Essence*, 1984–2014

### Martin Vongrej

#### WAITING FOR FINAL PRESENT

##### IN ABSENCE

**Thu 2 Oct, 2014 • 6 pm** | → Fotograf Gallery | řkolsk 28, Prague 1 | www.fotografgallery.cz | Tue–Thu 1–7pm, Fri 1–6pm | On display until: 31. 10. 2014 | Curator: *Jiř Ptek*

The works of Slovak artist Martin Vongrej (1986) are sketches and three-dimensional visualizations of organic relationships between reality, perception, human



Martin Vongrej, *untitled*, color photography, 2014

consciousness, internal and external reality, the visible and the hidden. Last year Vongrej was shortlisted for the Oskr řepan Award; in 2010 he participated in Manifesta 8, the European biennial of contemporary art. His first solo exhibition in the Czech Republic took place several months ago at the Moravian Gallery in Brno.

### David Miller

#### SOL’S LIGHT

**Thu 2 Oct, 2014 • 6 pm** | → řkolsk 28 Gallery | řkolsk 28, Prague 1 | www.skolska28.cz | Tue 1–7pm, Wed–Fri 1–6pm | On display until: 24. 10. 2014 | Curator: *Clio E. Bugel*

David Miller uses photography to record the vital processes things go through, the palpable reality in them that fades and the dark zone that grows in them instead. The question of memory, which wavers as its visual and material correlates disappear, arises.

With his poetic, paradoxical and also philosophical use of photography, Miller accompanies images until they disappear completely, which also entails questioning the duration and durability of representations. In each image or dark paper (depending on the moment one approaches the item) the opposing pairs of reality/representation in fact collapse. What meaning do the representation and its medium (the photograph as an object and an artwork) have when the image disappears? Is it meaningful to refer to the originating, if not original, object/person (of the image)? Memory, as one of many possible worlds or realities, seems to put down roots in a great darkness.



David Miller, *Earth (from Mother’s Grave)*, 1997

**Matyáš Chochola**  
**THE SONG OF BIRDS OF PREY**

**Thu 2 Oct, 2014 • 6 pm** | → White billboard | Skolská 28, Prague 1 | www.skolska28.cz | non-stop | On display until: 24. 10. 2014

“Presently, under the industrial iron vaults of the station foyer, he had an unspeakably peaceful experience, when the same man, in a denim jacket with a white logo, gently, and with a vanilla flavour started choking a man in a ruby-coloured jumper, from the back, so that in the next instant he threw himself at the man with full force, the denim jacket coming off and revealing a cotton pseudoshirt in a sporting green colour, and as he cried, he felt his otherness, and so he remained entirely symbolic in this instructive assault, and the twisted ribs he felt underfoot radiated the same vanilla white colour as the sign on his jacket, which in its turn was in tune with the medley of colours refracted on the tarmac, full of memories, carelessly left hanging in the space.”

Matyáš Chochola is an inter-media artist. His sculptures and installations are defined by their antagonist form, using a wide range of unorthodox materials. His compositions often work with geometric curves and geometric forms. Abstract forms are combined with mundane objects to create a harmonious chaos.



Matyáš Chochola, *The Song of Birds of Prey*, 2014

**Petr Dub, Marek Habr, Zdeněk Porcal**  
**(RE)FRAMED**

**Thu 2 Oct, 2014 • 7 pm** | → Kvalitář | Senovážné nám. 17, Prague 1 | www.kvalitar.cz | Mon–Thu 10am–6pm, Fri 10am–4pm | On display until: 14. 11. 2014 | Curator: *Jana Bernartová*

In presenting this project by the trio of artists, Petr Dub, Marek Habr and Zdeněk Porcal, the Kvalitář Gallery asserts its identity as a venue which brings together contemporary art, architecture and design. The concept of the exhibition represents approaches of appropriation combined with an experimental take on the practical interpretation of Dub's cycle, entitled *Reframed*. The central theme of the series is the “re-formatting” of the medium of a traditional wall picture into something on the border between picture and object. The resultant work of art accentuates not only



Zdeněk Porcal, *Framed*, 2010–2012

the current capacity of painting, but also the architectural framework of the gallery or installation space. In looking for the optimal relation between the perspective of three-dimensional objects and specific installation parametres nevertheless naturally complicates subsequent photodocumentation. Each individual work does not equal the resultant situation, and installation by definition cannot be a hermetic entity, while a photograph of the same reduces our vision to a particular interpretation of reality. The moment the photographer arrives on the scene cannot be seen in purely mechanical terms. With an awareness of this, the duo Dub and Porcal have worked jointly since 2011.

The original concept of looking for acute photo-interpretation through the lens of Porcal's camera ultimately resulted in a reverse reading of Dub's horizontal. This gave rise to a new, autonomous cycle, where Porcal uses his colleague's wooden lath coated in canvas as a photographic tool, an aid to measuring both landscape and architecture. Kvalitář ultimately reconciles both approaches as they meet within the architectural design by Marek Habr.

**PEEPING CINEPHILE**

**Fri 3 Oct, 2014 • 7 pm** | → Korzo Veletržní Palace, National Gallery in Prague | Dukelských hrdinů 47, Prague 7 | www.ngprague.cz | non-stop | On display until: 2. 11. 2014 | Curator: *Lucie Česálková*

The visualization of psychotic states, moving images of the beating heart of a slain frog, X-ray films – fascinating visual attractions based on science, images that stand on the verge, or the intersection between the scientific and visual experiment. Scientists used these as research materials or evidence, while to the lay public they represent a unique spectacle. Czech scientists and filmmakers likewise succumbed to the temptation to experiment with the possibilities of the medium of cinema, in order to expand the field of the “visible.” Four peep-shows offering four Czech short films – located at the edge of experimental experiences based on the sciences.

The *Life of a Dead Frog* (Život zabité žáby, 1911) by Bohumil Bauš is one of the

first Czech science films, capturing movement provoked by prompting the dead body of a frog with electric current. *Electricity in Medicine* (Elektrina v lékařství) from the 1940s demonstrates the medical uses of electricity, with devices such as roentgenocinematography. *Seconds Immortalized* (Zvěčněné vteřiny, 1945) was initially made as an advertisement for still cameras, as a film on photography, however, it poses the issue of the relationship between still and moving images. The 1962 film *Wanted: Toxin X* (Hledá se toxin X) is a unique attempt to visualize the subjective emotions of participants in an experiment with psychosis. In order to find adequate cinematic visualization of these states, the filmmakers – including the DOP, editor and music composer – subjected themselves to the experiment. Produced in collaboration with the National Film Archive.

*Films: The Life of a Dead Frog (1911), Electricity in Medicine (1943), Seconds Immortalized (1945), Wanted: Toxin X (1962)*



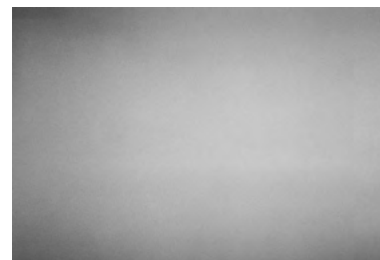
*The Life of a Dead Frog*, dir. Bohumil Bauše, 1911, 5 min

**Aňa Šebelková**  
**PHOTOGRAPHS / IMAGING**

**Wed 8 Oct • 7 pm** | → Projektplus | Holešovice Train Station, main hall, corridor on the right hand side, Prague 7 | www.projektplus.name | non-stop | On display until: 30. 11. 2014 | Curator: *Filip Jakš*

Light carries the record of all colours of the environment from which it refracts. Photography has the ability to translate this light into a language of its own. We often believe that we see something in a photograph that is not in fact there. Aňa Šebelková works with the opposite principle: that which we believe to be absent from the picture is actually present. She captures light directly in the surface of the filmstock without the use of a lens, which disables the camera from recording material reality. The camera's response is thus “limited” to the recording of light, providing an illusion of colour contained in the ray of light. Place, objects and people are also captured in the image. The essence of their presence, however, does not

lie in a concrete portrayal – instead, it is present in the colours which people and objects in the frame “emanate”. Projektplus features photographs of the colours of the Prague–Holešovice train station, as seen by the “retina” of the camera. Systematically, based on a certain ritual, they chart the prismatic colour spectrum, coming together in a new entity via the movement of revolving cylinders.



Aňa Šebelková, *untitled*, digital print, 2014

**Aleksandra Vajd, Hynek Alt**  
**HIN MAH TOO YAH LAT KEKT**

**Thu 9 Oct, 2014 • 6 pm** | → AMU Gallery | Hartigovský Palace | Malostranské náměstí 12, Prague 1 | www.g.amu.cz | Tue–Sun 10–12am, 1–6pm | On display until: 9. 11. 2014 | Curator: *Hana Buddeus*

Capturing an imprint of memory, finding a means to convey what is a feeling, a sensation more than anything else. Starting with an image, and instead of trying to define it in language, letting intuition have its say. Forgetting civilization and feeling the ground under one's feet. Trying to find out more about that chief who refused to be photographed. Or rather forgetting about him, as that is not what it is really about. Looking at the photographs of E. S. Curtis, and thinking about the perspective of



Edward S. Curtis: *Sticks Used in Hupa Guessing Game (The North American Indian, v. XIII. Norwood, MA, The Plimpton Press), 1924*

a person who never saw a photograph in his life and who said that men who worked were unable to dream. With the full awareness that it is impossible to reconstruct such a perspective. Writing a synopsis for this kind of exhibition is like struggling to find words in order to describe what anyone can see for themselves, while trying to avoid actually saying it.

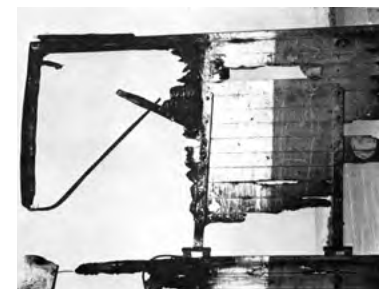
**Emila Medková a Pavel Nešleha**  
**THE SOULS OF THINGS**

**Thu 9 Oct • 7 pm** | → Art Archive, Centre for contemporary art DOX | Poupětova 1, Prague 7 | www.artarchiv.cz | Wed–Fri 11am–7pm, Sat–Mon 10am–6pm | On display until: 31. 10. 2014 | Curator: *Jiří Hůla, Jan Kuntoš*

In 1951, Emila Medková met the circle of artists around the eminent Czech avant-garde artist, theoretician and writer Karel Teige. Following her marriage to the painter Mikuláš Medek, she started to take part in the group's activities. Her first photographs were styled in the spirit of the poetics of Surrealism, while later she went on to photograph found objects – things stigmatized not just by usage, but also by neglect and the ravages of time. Her sober black-and-white images are impersonal, yet at the same time full of poignancy and an agonized complicity.

Pavel Nešleha likewise photographs places with a strong personal connection. “Asking myself what causes me to make those images, what drives me to revisit uprooted trees in the depth of the Šumava forest, sandstone rock formations, ghosts of ancient staircases, the landscape and horizons of the Central Bohemian highlands – the country of Karel Hynek Mácha's peregrinations – the sculptures of Matthias Braun and Václav Levý, decaying and forsaken, and yet ever more eloquent as they melt into the surrounding nature. I realized that what I am seeking to unearth is something deep within, the bedrock of myself, or vestiges of the archetype of home, the homeland, the cultural tradition that has formed us.”

The photographs of Emila Medková and Pavel Nešleha differ in subject and format



Emila Medková, *Beast*, after Enrico Baj, 1976

as well as their rendition. They are based on reality, yet are not descriptive. Though they do not portray the human form, their central theme is the transitoriness, precariousness and vulnerability of human existence.

**Anna Orłowska**  
**CASE STUDY: INVISIBILITY**

**Tue 14 Oct, 2014 • 6 pm** | → Josef Sudek Studio | Ujezd 30, Prague 1 | www.sudek-atelier.cz | Tue–Sun 12am–6pm | On display until: 23. 11. 2014 | Curator: *Tomáš Pospěch*

Photographing the invisible poses a tautological challenge. Throughout its entire history, photography has been so inseparably wedded to the representation of the visible that it is in fact a tempting rebellious challenge, although perhaps one which can never be fulfilled entirely. Still, even from its inception, photography has also served to reveal the seemingly invisible, helping as it did to expand the horizons of visible reality.



Anna Orłowska, *Case Study: Invisibility*, 2014

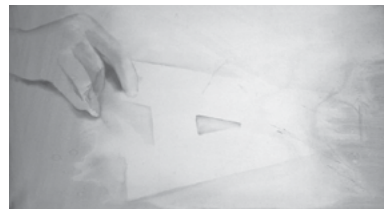
In order to capture invisibility, Anna Orłowska cites scientific methods, and conducts and archaeological investigations into military history, the natural sciences or Hollywood cinema and the art of illusionists, in order to reconstruct various methods of camouflage. She photographs much-repeated motifs with the expected central feature missing, as she strives to capture the edgily intense motif of emptiness, staging clusters of energy as well as black holes. In doing so, she becomes a kind of artful DJ, channeling the most disparate flows of information.

## Pavel Příkaský LOOK IN YOUR LEFT EAR

**Tue 21 Oct, 2014 • 7 pm** | → Mímochoodem Gallery | Palacký Square, entrance to the metro station Karlovo náměstí from Zitkovy sady | FB/galerievpodchodu | non-stop | On display until: 31. 3. 2015 | *Curators: Tereza Volná, Štěpánka Holbová, Veronika Rollová*

The exhibition consists of fragmentary paintings that can be perceived as an imitation of murals which only partly survive in places that have been uncovered, rendered in the style of restoration research. The work portrays symbols with unknown meanings, impossible to place in time, as well as commonplace objects, fragments of scenes and texts. It is staged as the vestiges of the period décor of the vestibule of an underground station, or a derelict advertising space. The sense of incompleteness is augmented by imitation tags as well as real tags that should appear spontaneously over the course of the exhibition.

Prompted by the architecture of the vestibule and nearby structures, the exhibition speculates what the pictorial decoration (or at least a part of it) might have looked like – were it consistent with the style of the rest of the building. The project relates to the main theme of the Fotograf Festival – Seeing Is Believing – in terms of exploring illusion and imitation, leaving the viewer in doubt as to whether it is in fact reality or fiction.



Pavel Příkaský, *Trick with A*, 70 x 45 cm, 2014

## Events

**Margaret Iversen**  
CASTING, RUBBING, MAKING STRANGE  
*lecture (held in English)*

**Thu 2 Oct, 2014 • 4 pm** | → UMPRUM – Academy of Arts, Architecture and Design | 1<sup>st</sup> floor, Room 115 | Náměstí Jana Palacha 80, Prague 1

Rubbing and casting are in some respects like photography. We regard these forms of representation as indexical imprints of an individual person or thing, but also as lowly arts of reproduction. They involve a moment of proximity, intimate contact with something, yet they are easily turned into multiples. This double-valence perhaps helps us to characterize the peculiar psychodynamics of these processes. Rubbing and

casting involve making a trace of something that is assumed to be transient, connecting them with the anticipation of loss and absence. They are acts of both preservation and multiple reproduction. If they have a psychic mood, then, it is a melancholic acknowledgement of loss and refusal to mourn, that is, to give up the object. The paper proposes that our interest in these modes of indexical art-making is related to anxieties concerning representation and memory precipitated by the digitalization of everything. Artists considered in this context include: Anna Barriball, Marcel Duchamp, Jasper Johns, Allan McCollum, Masao Okabe, Gabriel Orozco, Rachel Whiteread.

Margaret Iversen is one of the leading international authorities in the field of art theory and contemporary art. She has made her main areas of study psychoanalytic art theory. Her research is also devoted to the overlapping fields of photography and contemporary art. She was director of a large research project called Aesthetics after Photography (2007–2010), in partnership with Diarmuid Costello. She is currently working a book to be called Photography, Trace and Trauma.

**Boris Ondreička**  
MANIFESTATION OF SPIRIT  
(MISE-EN-SCÈNE)  
*Audiovisual spatial program on spiritual photography • 120 min, 2000 images, DJ Jakub Hošek*

**Thu 16 Oct, 2014 • 11 pm** | → Coloredo-Mansfeld Palace, City Gallery Prague | Ball Room (first floor) | Karlova ulice 189/2, Prague 1 | *The performance is not suitable for viewers under the age of 12. Held in Slovak.*

Scotography, Thoughtography (or Ideography, or also Japanese Nengraphy, or Nensha, from the word “thing”), Projected Termography, Psychic Photography, Transcendental Photography, Ectoplasmic Records, Simulacrum, Cryptesthesia, Lucidity, Electroencephalography, Kirlian Photography, Pavlita Psychotronic Generators, Termography, Mammography, Spectrography, Radiography, Fluoroscopy, Tomography



Thomas Glendenning Hamilton, "Umbrella", 1934, Sbirka rodiny Hamilton, University of Manitoba Libraries Winnipeg, Manitoba, Canada

(popularly known as CT), Magnetic Resonance, Ultrasonography, Fibroscopy, Crystallography, Rayograms, and more.

The Manifestation of Spirit (mise-en-scène) by the Slovak artist, curator and writer Boris Ondreička (b. 1969) is a contemplation on the evolution of faith and belief in “reality” through revisiting Victorian spiritual photography. Ondreička contemplates substance, state of matter, and medium – as well as their mutations, transformations and deviations. Selected spiritual techniques, for instance ectoplasmic séances, are interpreted from the perspectives of aesthetics, psychology, or the cognitive sciences, psycho-linguistics, and also so-called psychotronics. He falls back on the comparative analysis of imaging media (the medium here denotes both photography and the person facilitating the materialization of “messages” from the “nether world”). Ondreička combines academic and poetic ingredients, fact and speculation. His reading is performed via a complex theatrical choreography of a highly dynamic nature – mise-en-scène (inspired by François Truffaut).



Lenin at his desk in the study of his flat in the Kremlin, 16<sup>th</sup> of October, 1918

**Tomáš Pospiszyl**  
LENIN IN PICTURES  
*lecture*

**Mon 20 Oct, 2014 • 7 pm** | → *tranzitdisplay* | Dittrichova 9/337, Prague 2 | *Held in Czech*

The leader of the Bolshevik revolution Vladimir Ilyich Lenin died a physical death in 1924. Soviet society, however, acknowledged this fact in a way one might interpret as denial. Lenin's embalmed corpse was deposited in a mausoleum and Soviet culture celebrated his immortality. Did Lenin die at all? Apart from literature, photography played a crucial role in projecting the image of the eternal Lenin. Lenin in Pictures offers an insight into the phenomenon of immortality in 19<sup>th</sup> century Russian culture, and its transformation during the Soviet era. Much in the spirit of utopian materialism, it then seemed that science and technology would be able to prolong life infinitely. In Lenin's case, however, the dimensions of physical, iconographic and political immortality became increasingly contradictory, illustrating the strategies of Soviet propaganda in documenting its own history.

**Tomáš Uhnák**  
RECEPCE PRO UMĚLCE A KULTURNÍ PRACOVNÍKY 29. 1. 1947  
*re-enactment*

**Fri 31 Oct, 2014 • 7 pm** | → Školská 28 Gallery | Školská 28, Prague 1

Since at least as early as 1919 it was been a hallowed custom for the Czech president to organize events that fall under the umbrella category of “feasts” – i.e., a wide variety of breakfast junkets, luncheons, gatherings, garden parties, dinners, tea-parties, banquets, and such. Apart from official repasts held in honor of eminent foreign guests, Czech presidents have also hosted such feasts for domestic guests.

These “feasts” have at all times served as thoroughly socio-political events, also representing a platform for discussion. In the past, their mission was to connect diverse fields and figures that otherwise had little in common. Presidents thus played the role of a sort of mediator. Around a table and in conversation over dinner, the assembled journalists, teachers, politicians, artisans, students, rectors, workers, judges, and members of the military and the clergy could meet and engage in discourse. At other times, such feasts served the purpose of solidifying relations within a given social class, as for example in the case of the “workers’ dinner” held in 1922, the garden party of the National Council of Women in 1930, or the annual journalists’ tea party.

Along similar lines, on 29 January, 1947, then-President Edvard Beneš played host to a “reception for artists and those working in the field of culture”. The ranks of those who accepted his invitation included the chancellors of several art schools and academies of performing arts, the director of the National Theater, representatives of various artistic societies and discussion groups, artists, writers and musicians, but also public functionaries (e.g. from the Czech Academy of Arts and Sciences, or the Ministry of Education's Department of Culture). Just as a photograph serves as the copy of a (no longer extant) original (situation), so the “reception for artists and the field of culture” is itself a copy, or rather a staged re-enactment of the original event. The motivation for unearthing such a photograph-event from the album of history may be to revive the memory of forgotten forms of communication as an important component in society-building or community power, or perhaps also an effort to break away from the highly professionalized and atomized contemporary society, whose methods of communication and sharing are deeply limiting and infringing.

→ *After the event follows the Afterparty at Café Neustadt, Karlovo nám. 2.*

## Discussion Forum

THE MIRROR STAGE

**Fri 3 Oct, 2014 • 2–6 pm** | → Korzo – Veletržní Palace, National Gallery in Prague | Dukelských hrdinů 47, Prague 7 | *Held in English and Czech*

The fourth Fotograf panel discussion will focus on photography's ability to reveal what remains hidden and to capture a sense of the unreal – where photography, whose surface seems to refract everyday reality, opens up into other, more illusory worlds. As Walter Benjamin wrote, “It is through the camera that we first discover the optical unconscious, just as we discover the instinctual unconscious through psychoanalysis.” André Bazin in turn defined photography as a “sensory hallucination.”

What myths have become attached to photography throughout its history? How does photography relate to the occult? Can photography be used as proof of the existence of paranormal phenomena? How does one differentiate between images captured by photography, reflected in the retina of the human eye, and reality? Can photography offer a glimpse into the human soul? Or is photography simply a virtual copy of a non-existent original? These are a few of the questions that the forum will address in its 2014 edition, continuing the discussion of previous years regarding the possibilities of photography.

- **Václav Hájek**<sup>CZ</sup> | Visual Studies Theorist | Charles University in Prague
- **Karen Irvine**<sup>USA</sup> | Curator and Associate Director | Museum of Contemporary Photography at Columbia College Chicago
- **Margaret Iversen**<sup>UK</sup> | Professor of Art History | University of Essex
- **Katarzyna Majak**<sup>PL</sup> | Photography Curator, Lecturer and Writer
- **Patrizia Munforte**<sup>CH</sup> | Art Historian | Universität Zürich

## Festival Official Opening

**Fri 3 Oct 2014 • 7 pm** | → Veletržní Palace, National Gallery in Prague | Dukelských hrdinů 47, Prague 7

**2–6pm** • Discussion Forum  
**10am–9pm** • Performance by J. Strouhal & J. Rosúlek  
**7pm** • Official Opening | Small Hall  
**7pm** • Performance by Richard Loskot  
**8pm** • Launch of the new issue of Fotograf Magazine & Afterparty | Café Jedna | Veletržní Palace

We would like to welcome you to the launch of Fotograf Magazine – issue 24, dedicated to the same theme as Fotograf Festival this year – “seeing is believing” and discussing it in greater detail. Radio Wave have provided their

noted DJ for the Afterparty at Café Jedna. **Jonáš Strouhal** a **Jonáš Rosúlek**  
CRIPPLED BY CONSCIOUSNESS  
*performance*

**Wed 1 Oct • 5–6 pm, Thu 2 Oct • 10am–6pm, Fri 3 Oct • 10 am – 9 pm** | → Small Hall Veletržní Palace, National Gallery in Prague | Dukelských hrdinů 47, Prague 7

The live transmission from the astronomic telescope placed on the roof of the Veletržní Palace will be projected on the wall of the Small Hall. The movements of the telescope and its focus are controlled by the mental activity of the artist or the viewer. When the artist or viewer lose concentration, the telescope randomly scans the sky or the viscera of the city. In a state of extraordinary concentration, the telescope will focus on a concrete spot, where it will then linger. With the loss of concentration, the telescope is again set into motion. The projection is circular, in defiance of the right-angle tenets of the technical image, raising the issue of trust between the image thus produced and the viewer. We come full circle.



Jonáš Rosúlek & Jonáš Strouhal, *untitled*, 2014

**Richard Loskot**  
TIME KEEPS IT ALL TOGETHER  
*performance*

**Fri 3 Oct 2014 • 7 pm** | → Small Hall Veletržní Palace

Richard Loskot will conceive of the Small Hall as an abstract “film” studio. The floor plan will be coated with a special photosensitive emulsion and it is at this point that the artist will invite the audience to enter into the play. The emulsion will then be exposed by means of several specially placed lights, capturing the traces of human presence. The situation of the space will be thus projected into two-dimensional surface. Forms usually disparate will merge into new shapes via their projected shadows. All that the event will leave behind is one giant photogram, the imprint of a moment in time – irrevocably gone. You can participate in the event or merely witness it – in order to see and to believe.

## Festival Closing & Afterparty

**Fri 31 Oct, 2014 • 9 pm** | → Café Neustadt | Karlovo náměstí 1, Prague 2

## About the Festival

This privileged position of photography, i.e., that we perceive it as providing a body of evidence, can be easily used to manipulate the viewer, who is prepared to take the representation for reality. It is therefore hardly surprising that the connection of photography with the occult has a rich and long history. The Czech language, for example, uses a word with strikingly spiritist connotations for one of the most basic operations in photography — in Czech, photographs are not developed, they are invoked. And this is merely the beginning. Among nations that were not affected by the technological revolution of the 19<sup>th</sup> century, photography used to often provoke fear and panic. There was widespread belief that the process of photography could steal one's spirit, that the eye of the lens had the ability to gaze deep into the soul, as described by the Czech writer, traveller and amateur radiotelegraphist Otakar Batlička (1895–1942) in his short story *The Eerie Eye* (Tajemné oko): “*That magic box contemplates men with its steady glass eye. It gazes into your eyes, and through them to the very depth of your souls.*”

In October 2014, Prague will host the fourth edition of the international Fotograf Festival, this time with the motto *Seeing is Believing*, which is providing an impetus for contemplation regarding the ways in which the technical image relates to reality, the authenticity of the medium of photography, and the relationship of human consciousness to the technocratic inventions and contraptions of science. The main theme is the imaginary space behind the looking glass, addressing phenomena which exist on the border of scientific comprehension and beyond.

Each year, Fotograf Festival ranks among the seminal visual arts events on the Czech scene. The only curated thematic and conceptually-based photography festival in the Czech Republic, the festival's aim is to promote the medium of photography and its wider integration within contemporary art and public awareness. The festival collaborates on a regular basis with at least ten galleries of various size and focus. The festival includes an international discussion forum for photographers and critics, with eminent Czech and international guests meeting to discuss the theme of the festival in the broader context of visual arts.

The program may be subject to change.

The festival is organized by the non-profit organization Fotograf 07 o.s., under the auspice of the City of Prague and with the support of the Czech Ministry of Culture.

### Imprint:

Markéta Kinterová → art director  
Hana Buddeus → dramaturgy of the festival  
Veronika Daňhelová → coordinator of the festival and the accompanying program  
Eliška Žáková → coordinator of the discussion forum  
Štěpánka Holbová → production manager  
Tereza Havlíčková → PR and social media manager  
Dita Havránková → photo-documentation  
Pavel Baňka → founder of the festival, editor-in-chief of Fotograf magazine  
Eva Hodek → fundraiser  
Tomáš Hruza → sales manager  
The Rodina → graphic design  
Aleš Loziak → webmaster

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