



Václav Jirásek
瓦茨拉夫·伊拉塞克

Infection.Industry.Upsych
蔓.工业.痴

Václav Jirásek

瓦茨拉夫·伊拉塞克

Infection . Industria . Upsych

蔓 . 工业 . 痴

Václav Jirásek, Photography

Vaclav Jirasek is one of the foremost representatives of the middle-aged generation of Czech photographers. He graduated from the Prague Academy of Fine Arts as a painter and this still significantly influences his photo compositions. Despite not being an art expert, even I can feel that there is more of an artistic concept in his work than just in documentary photos. Václav also confirms this in conversations about his works: Initially, there is a topic, a message in his mind, for which he then seeks suitable photo expression. It can take him months to find.....Unlike the majority of photographers, he does not just come and —click click click—steal bits of reality that may appear interesting at that instantaneous moment. He sometimes arranges the scene, while at other times he uses the natural environment—but always with a particular symbolism behind it that he tries to camouflage, make more complicated, confusing.

Given the high technical virtuosity of Vaclav's photography, it sounds ironic that, even after twenty years of concentrating primarily on this medium, he does not consider himself a photographer by profession. At the end of the 1980s, when he founded ,together with several other painters, photographers and musicians of his generation, the quite controversial and rebellious art group "brotherhood" ,trying to bring a new manifesto into the somehow "sleepy" post-socialist Czechoslovak art scene, he did not even consider photography seriously...

Today, Vaclav's photos are in collections of art museums and institutes in the USA or Germany, they appear on solo-exhibitions as well as in group exhibitions from Asia, through Europe or both Americas. Definitely not bad for a self-made man.

It is always difficult to characterize someone's visual expressions in words. One wants to keep the author's world-view and his personality in mind. At the same time, however, one does not want to impose too much of this background on the viewers and thus limit their own interpretation of what they see. I was ,of course, wondering how Vaclav Jirasek's photos would be de-coded by public in China, so distant by geography but at the same time somehow close to us, the Czechs, by many aspects of historical experience. After all, our cultural events within the embassyart (艺馆) program are about dialog and mutual understanding and I was tasked to help kick off this dialogue on Vaclav's works.

Then, suddenly, my first Czech-China dialog on Vaclav's art came sooner than I had anticipated. Together with our Chinese colleagues at the Embassy, Aixia and Ruijuan, and Mr. Chen, the experienced expert on photography and the director of the 798 Photo Gallery, we had to come up with a Chinese translation of the name for the exhibition. Have you ever tried to grasp the essence of a whole exhibition in one or a few words? Even putting aside the issue of

finding the right Chinese characters! My Chinese friends suggested something like disease to translate “infection” when they saw photos. Then dirt for “industry” and chaos for “Upsych”. Mr. Chen summarized it all into frustration, collapse or depression.

“Oh, no”, I opposed, an opinion based on my personal impression of Václav as quite an optimistic and easy going fellow.

“But he wants to say there is so much sadness in life, doesn’t he?” Aixia argued, “and life of workers is hard and poor...”

“I do not think that he intends to document the hard life of migrant workers or miners as would probably be the case for a contemporary Chinese photographer.” I tried to explain to both her and myself. “Those Czech miners and workers have a tough life, indeed, but they are not that poor...It is not what he is trying to show...”

“But industry is something that very modern, new technologies, huge computerized complexes...” suggested Ruijuan.

“Yes,” I had to agree. “But - in the Czech Republic as well as in China - it still includes this old-fashioned heavy industry, too, which once used to be the pride of our

economies, now abandoned, forgotten and removed from our attention...”

“And the madhouse?” the girls asked about the third topic.

“Well, those people from Upsych who collect rubbish and pile it into bizarre still-lives all over their old mansion are a bit grotesque...but not necessarily ill. They are doing it out of their sentiment and love for antiquities, I would say... And there is a great deal of beauty in their creations, isn’t there?”

So we came to the conclusion we should translate these three words in the name of the exhibition, “Infection-Industry - Upsych”, in as neutral a way as possible.

And then I got to read several interviews Vaclav had give to journalists in recent years. I could not believe my eyes reading:

“There is some kind of romance in my works, I agree. Maybe a result of my childhood spent in the countryside, maybe the Slav soul in me. Romanticism is a means of escape from reality and the 1980s were romantic even in the Western culture, not only among those of us who belonged to the “Ost-block” (i.e sphere of Soviet influence).”

“Photography is another social phenomenon of over-all decay, with digitalization and democratization of this medium, photos have become just another part of all the recyclable beauty attacking us from all around... So I am trying to use photography, which is less abstract than painting, to create cryptograms, enclosed information, masks...as all the portraits or still-lives that I am showing speak about people behind masks, people who keep their very private corners... just for themselves...to hide them from the outside world.”

“I am a combination of a Gothic and Baroque-style person, although I know that this is not very fashionable or close to the western thinking now-a-days. I am fascinated by the link that connects beauty and spirituality with death and defeat, ruin or waste...”

“In industry I tried to show the arthritis of the spine-what we were taught the heavy industry used to be for our society and economy...” But the social aspect got defeated by aesthetics...The cars in another thematic cycle could preach about danger and death on the streets — but they rather turned into a silent tribute to all those abandoned and undone creatures that once used to the shiny pride of our families, symbols of our wealth and status! “I can not just take photos of homeless people or lonesome dogs and show them as a fun-house, that would not be dignified, as it would not help them. To help them I should

do something more substantive. But wish all the beautiful glittering things around us, I also do not want to forget about them, to betray them. Because there is beauty even in them — in the shadows, in the darkness. In fact, the really and deeply beautiful world is the dark one...”

“What I do is an alternative to the world around me and to its values that I do not identify with. It is my personal protest — partly against society and partly against the worse side of me...But at the same time, taking photos makes my own world. It is a process of clean-up and purification for me. Therefore I do not want my photos to be severe. I do not want them to be macabre death-metal or horror, to haunt people... My photos should not be just a sloppy complaint about my own problem-they should be transformed into something that elevates your spirit, improves you, that does not bring your energy down, but, to the contrary, charges you up.”

It looks like all of us - my Chinese colleagues, Mr. Chen and me - got Václav right, somehow. Each on his or her own way. So why would I need to explain Vaclav Jirasek's production more? Please - just enjoy. You will, for sure, understand.

Ivana Grollová
Czech Embassy
Beijing

瓦茨拉夫·伊拉塞克，蔓·工业·痴

瓦茨拉夫·伊拉塞克（Vaclav Jirasek）是捷克中年摄影师的著名代表之一，他毕业于布拉格艺术学院绘画专业，艺术院校的经历对他的摄影表现形式产生了极大影响。尽管我不是一个艺术家，但却也能感受到：“他作品中的艺术观念远远超于纪实类图片”。瓦茨拉夫在谈及他的作品时，也肯定了这一点：最初在脑海里会有一个主题，一些信息，然后他会为之寻觅适合的方式来表达，这个过程可能需要花几个月的时间去探寻……。与大多数摄影师所不同的是，他不仅仅是做好架势进行拍摄，偷取生活的瞬间；有时，他会安排一个场景，也会追求自然环境，既而达到具备了特殊象征意义的作品，那些通过自己的努力来实现的效果——复杂、令人迷惑。

在过去的20年里，尽管瓦茨拉夫都将其主要精力集中在了这种表现方式上，但他仍然不认为自己是个专业的摄影师，从他精湛的摄影技术技巧来看，这么说似乎有点讽刺。在20世纪80年代末，当他和同一时期的其他一些画家、摄影师和音乐家发现有一个叫“兄弟”的极具争议性的叛逆艺术团体时，并想要为有些“倦怠”的后社会主义的捷克斯洛伐克艺术带来一场新的宣言时，他甚至都没慎重地考虑过自己的摄影技术……。

现今，瓦茨拉夫的照片被收藏于美国，德国的艺术博物馆或艺术机构中，这些照片以个展和联展的形式，从亚洲贯穿至欧洲进行展示或在美国进行展览。这对于一个通过自我奋斗而最终取得成功的人来说，无疑是件好事。

言语总是很难描述某个人的视觉表达特点，某人一方面想要将作者的世界观及个性镌刻在观众的脑海中，但同时，又不想强加太多自己的意志于观众，从而也限制了他们对自己所看到的东西进行诠释。当然，我一直在想：瓦茨拉夫·伊拉塞克的图片是如何在中国被大众所解读的？因为，从地理位置的角度来讲，中国与捷克相距甚远，然而，鉴于历史经验的相似性，捷克离我们又很近。但无论怎样，我们捷克艺馆项目内的文化活动都是围绕对话和相互理解的话题开展的，所以我的使命就是为瓦茨拉夫的作品，写下这段评注。

让人意外的是，捷克与中国关于瓦茨拉夫艺术首次对话比我预期的要快很多。我和艺馆的中国同事，艾夏，贾瑞，和陈先生（一位经验丰富的摄影专家，同时也是798百年印象画廊的总监）一起，需要为此次图片展览构思一个适合的中文词汇。您是否尝试过用一个或几个词语来囊括整个展览的精髓呢？不管是否能找到正确的中文词汇！我的一些中国朋友在看到图片后，都建议像“diease（疾病）”这样的词可以翻译成“感染”，“dirt（泥土）”可以翻译为“工业”，而“chaos（混乱）”翻译为“疯狂”，而陈先生则将所有这一切都总结成“挫败，崩溃或沮丧”。

“不是那样的”，我反对道，这个观点是基于瓦茨拉夫留给我的个人印象，因为他是一个乐观，随和，积极向上的人。

“但他是想表达生活中有那么多的悲伤，想表达工人们的生活艰辛和穷困潦倒……”，艾夏争辩道。

“我认为他不会像中国当代的摄影师那样想要描述流动工人或矿工的艰辛生活”，我尝试着对她和对自己解释说，“那些捷克矿工和工人们的生活的确艰辛，但是他们并非那样的穷困……，那并非摄影师想要表达的……”。

“但工业是一个非常现代化，且包含新技术和极限复合化的一个产物……”贾瑞说。

“是的，对此，我很认同，但捷克和中国也仍然还残余着这种过时的重工业，这些重工业曾经是我们经济的骄傲，但现在却被遗弃了，并淡出了我们的视线……。”

“那精神病院呢？”女孩们提到了第三个主题。

“那些精神病院里拣拾垃圾，并将它们堆积在老式公寓周围而形成一个个怪诞的静物的人们，是比较古怪的……，但并不表示他们就一定有病，我会说他们所做的都是出于对旧物的感情和热爱，而且他们的创造中还是有很多美好的东西，难道不是吗？”

最后，我们一致认为应该把展览名字中的这三个词“*Infection--Industry--Upsych*”，尽可能地以中立的方式进行翻译。

之后我读了一些近些年来有关瓦茨拉夫接受记者采访的内容，我不敢相信我竟然能看到以下这样的内容：

“说我的作品中有某种浪漫的成分，这一点我是同意的。这也许和我在乡下度过的童年有关，也许是由于我身上斯拉夫人的精神决定的。浪漫主义是一种从现实中逃脱的方式，即使是在西方文化中，20世纪80年代也是一个浪漫的时期，不仅仅是在属于在“*Ost-block*”（比如：在苏联的影响范围）的我们那些人之间。”

“摄影是社会整体衰退的另一个现象，随着这种表现方式的数字化和民主化，照片已成为从各个方面能对我们所有“可回收之美”造成冲击的另一部分……因此我只是想用比绘画要更具体点的摄影表现形式来创造一种包含信息的“密码”。我所展示的所有的画像或静物都是在讲述面具背后的人，讲述那些仅是为了自己而保留非常私密的角落，躲避外部世界的人们。”

“我是将哥特式与巴洛克式相结合的一个人，虽然我知道这不算流行，也与当今的西方思维显得格格不入，但是我迷恋于美和灵性，死亡和挫败，毁灭或浪费……它们之间的联系”。

“在工业化中，我想展示的是“脊梁”的关节炎，脊梁就如我们从小被教育的，是我们社会和经济中以前的重工业……”。但社会这一面被美学击败了……在整个主题循环中，汽车可被用来宣讲路上存在的危险和死亡，但他们却宁愿对那些被抛弃和未完成的东西，升起一股无声的敬意。这些东西曾经，在我们的家庭中，是闪亮的骄傲，曾是财富和

地位的象征。“我不能仅仅只拍摄那些无家可归的人和那些孤苦伶仃的流浪狗，然后把他们像游乐宫一样地进行展示。那是有失尊严的做法，因为那样不会帮助到那些人。要帮助他们，我必须做些更为实际的事情。但我希望所有美丽闪亮的思想都能围绕我们。我也不想忘记他们，背叛他们，因为即使在他们身上，在阴影中，在黑暗中也有美的存在。事实上，真正浓郁的纯美世界正是黑暗所在的那个世界……”

“我所做的就是对我所在的世界，对其价值作出不认同的选择。这是我个人的抗议。一部分是对社会，另一部分是对我自身……。然而，同时，摄影也可创造我自己所在的世界，这对我来说，是个清洁与净化的过程。因此，我不希望我的照片被拍的神情严肃，也不希望它们是恐怖的没有生命的金属或是笼罩在人们头上的恐惧……，我的照片不应该仅仅是对我自己的问题而感伤，而抱怨。它们应该转变为鼓舞你精神，让你奋进，而不是让你情绪低落，相反是可以让你精力充沛的东西。”

看起来，似乎我们所有的人，我的中国同事，陈先生以及我对瓦茨拉夫的理解是对的，每个人都在某个方面有自己的看法。那么为何我还要花那么多精力去解释瓦茨拉夫。伊拉塞克的作品呢？所以请你们来享受吧，相信，你们，会懂的。

伊瓦娜·葛乐洛娃
于北京

蔓

(2000-2003)

作者和积极参与者共同发起的一种另类疗法的项目。

Infection

(2000-2003)

Joint project by the author and its protagonist as a kind of alternative therapy.

2002
Infection





2002
Infection



2002

Infection



2002
Infection

2002
Infection



痴

(2004-至今)

关于Upsych 316a(即：世界精神病学城堡) 的长期项目。记录了它的发起者们-即在以前文艺复兴时期坐落在捷克Kurivody 的城堡里的名为独特圣洁培育组织的成员们。该城堡内大部分家具及内部装饰由垃圾罐和其他容器填充而成，并形成所谓的“真空恐怖空间”。这些循环利用品是该组织成员为装饰的目的而收集的。

UPSYCH

(2004- to date)

Long-term project, documenting the Upsych 316a (i.e. Universal psychiatric church). It is portraying its authors - members of the so-called Unique Sanctity Cultivating Cooperative in a former Renaissance chateau located in the Czech township Kurivody. Majority of the furniture and decor of the Upsych 316a, ritually filling up “horror vacuum space”, comes from garbage cans and containers. It is re-cycled by the members of the cooperative for the purpose of decoration.



2010

Upsych, Exhibition





2008
Upsych





2004

Upsych



2008
Upsych

2009
Upsych





2005
Upsych



2008
Upsych



2010
Upsych

工业
(2004-2005)

此项目记录了捷克后工业时期的环境，主要由三个部分组成：工业建筑的照片、工人的肖像和“工业设计”面貌。

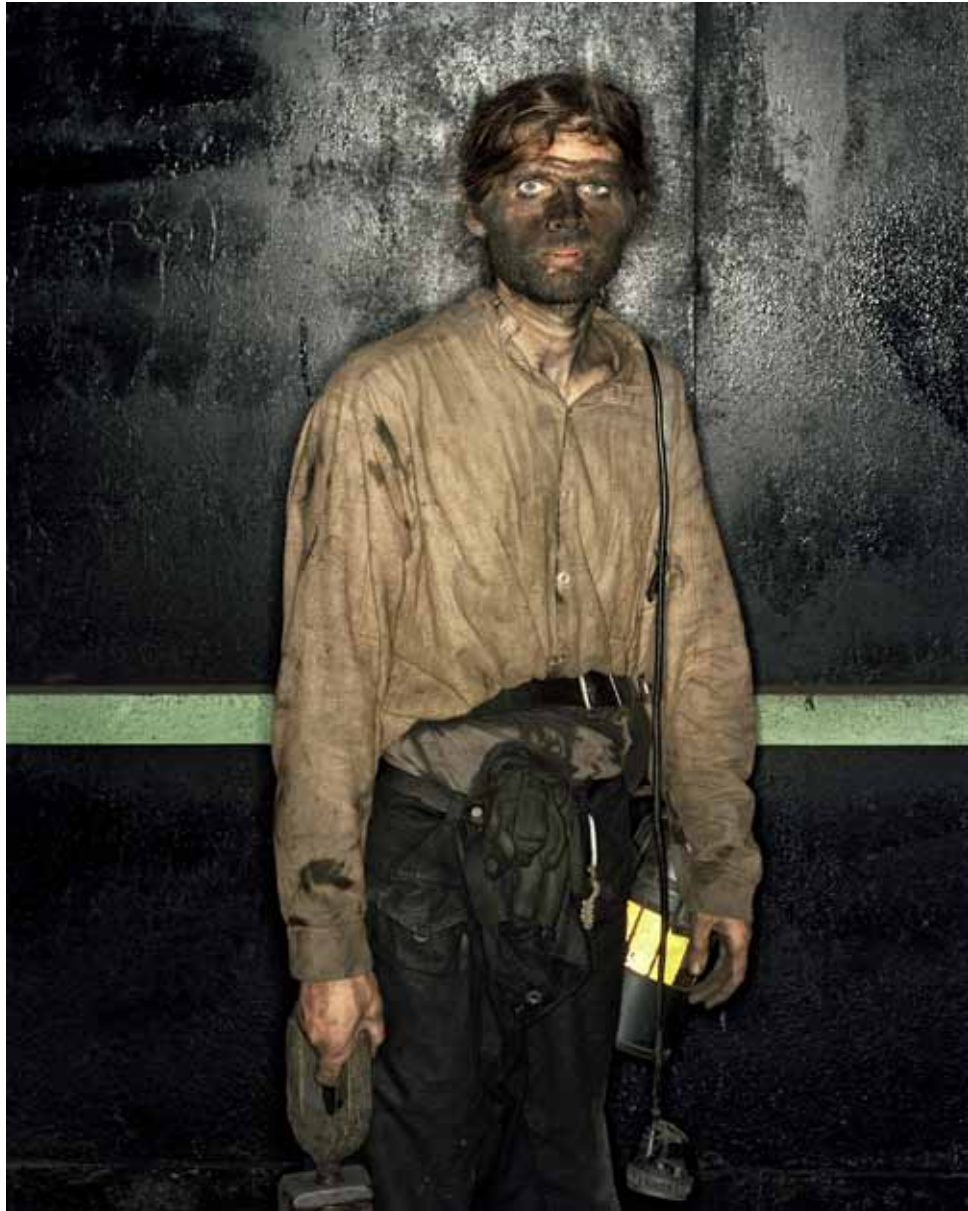
Industria
(2004-2005)

The project documents the post-industrial environment in the Czech Republic, consisting of three main pillars: pictures of industrial architecture, portraits of workers and topography of the “industrial design”.



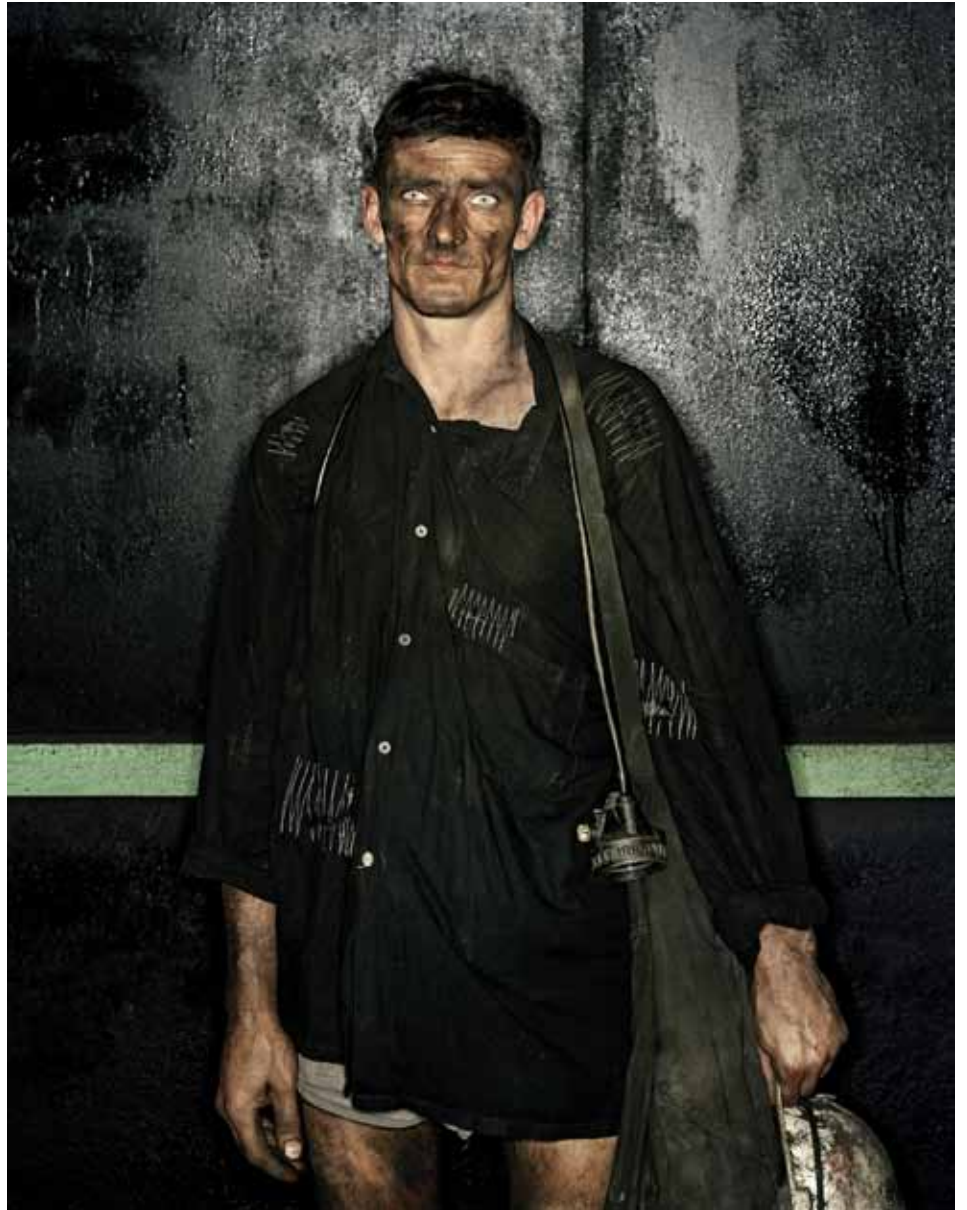
2004

Industria



2005
Industria

2008
Industria





2005
Industria

2008
Industria





2005
Industria





2004
Industria



Václav Jirásek

Born 3 November 1965, Karviná, Czech Republic.

1989 -1994 One of the founding members of the artistic group Bratrstvo [Brotherhood] (painting, photography, music), with whom he exhibited his photographic work anonymously. Since 1994 works mainly with photography.

Education

1984 -1990 Academy of Fine Arts in Prague, The School of Painting

1980 -1984 The Secondary School of Applied Art Brno, Specialization Applied Graphics, Dalibor Chatrny

Exhibition Record

Bratrstvo [Brotherhood] solo exhibitions (selection)

1996 The Moravian Gallery in Brno, Czech Republic

1995 Tschechisches Zentrum, Berlin, Germany

1994 Štátna galéria, Banská Bystrica, Slovakia

1993 Galerie Faber, Wien, Austria

1992 Galerie Ambrosiana, Brno, Czech Republic

1991 Prague house of Photography, Prague, Czech Republic

1990 Galerie mladých, Brno, Czech Republic

1989 Divadlo Semafor, Prague, Czech Republic

Bratrstvo [Brotherhood] in group exhibitions (selection)

2002 Česká a slovenská fotografie osmdesátých a devadesátých let 20. století, Muzeum umění Olomouc, Czech Republic

1999 Czech Photography in the 1990s, Chicago Cultural Centre, Chicago, USA

1994 After the Velvet Revolution, The Photography Gallery of Western Australia, Perth, Australia

1993 Kain a Ábel, Mánes, Prague, Czech Republic

1993 Fotofeis, Maclaurin Art Gallery, Ayr, Scotland (exhibition tour Czech Centre London, United Kingdom; Lisbon, PRT; Porto, Portugal)

1993 MSC Forsyth Center Galleries, Austin, Texas, USA; Spenser Museum of Art, Lawrence, Kansas, USA)

1992 Rencontres d'Arles, Arles, France

1992 Bratrstvo, Gabina, Ivan Pinkava, Fotogalerie WUK, Wien, Austria

1992 Frontiera 1/92, Bolzano, Italy

1992 2. Internationale Foto – Triennale, Esslingen, Germany

1992 What's New: Prague, The Art Institute of Chicago, USA

1990 Tschechoslowakische Fotografie der Gegenwart, Museum Ludwig, Köln, Germany (exhibition tour 1991- 1992 Augustinermuseum Freiburg, Germany; 1992 Stadtmuseum Waldkreiburg, Germany)

Václav Jirásek solo exhibitions (selection)

2010 Upsych 316a, Galerie Josefa Sudka, Prague, Czech Republic

2009 The Revelation 2007, Galerie 35m2, Prague, Czech Republic

2006 Industria, Galerie Rudolfinum, Prague,

2010 GRID 10, Amsterdam, Netherlands,

2010 Centro Cultural Inca Garcilazo de la Cancillería, Lima, Peru)

- 2000 Horizonty, Galeria Fotografii, Poznań, Poland
- 2000 Automatik, Czech centre of Photography, Prague, Czech Republic (exhibition tour 2001 Fotofestival, Kolin, Germany)
- 1998 Václav Jirásek, Festival Mesiac fotografie, Czech Centre, Bratislava, Slovak Republic
- 1998 Václav Jirásek, Galerie Alan, Wien, Austria
- 1997 Centro de la Imagen, (joint project V. Jirásek, R. Novák, I. Pinkava) Mexico City, Mexico
- 1996 Václav Jirásek, Galerie Ambrosiana, Brno, Czech Republic
- 1995 Memento Mori (joint project V. Jirásek, R. Novák, I. Pinkava) Galerie Rudolfinum, Prague, Czech Republic
- 1994 Vaňkovka – rozloučení s průmyslovým věkem, Moravian Gallery in Brno (exhibition tour: 1997 Tschechisches Zentrum, Berlin, DEU; 1999 Galerie Alan, Wien, Austria)
- Václav Jirásek in group exhibitions (selection)
- 2011 Mutating Medium, Galerie Rudolfinum, Prague, Czech Republic
- 2010 Dekadence Now!, Galerie Rudolfinum, Prague, Czech Republic
- 2010 Ego, portrait x photography, Langhans Gallery Prague, Czech Republic
- 2010 Darknesses for Light, Shiseido Gallery, Tokio, Japan
- 2009 Via Lucis 1989 – 2009, Czech society in photographs, Brussel, Belgium
- 2009 Tschechische Fotografie des 20. Jahrhunderts, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germ.
- 2008 Behind walls, Fries museum, Leeuwarden, NLD
- 2008 Unmanaged, Moravian Gallery in Brno, Czech
- 2008 Neither animal nor plant, Klatovy, Czech Rep.
- 2005 Pohádkové bytosti, České muzeum výtvarných umění v Praze, Prague, Czech Republic
- 2005 Bohatství, Galerie U Bílého jednorožce, Klatovy, Czech Republic (exhibition tour Galerie Šternberk)
- 2005 Les, Galerie města Plzně, Plzeň, Czech Republic
- 2005 Od země přes kopec do nebe..., Severočeská galerie, Litoměřice, Czech Republic
- 2005 Česká fotografie 20. století, Galerie hlavního města Prahy – Městská knihovna, Prague, Czech Republic
- 2003 Ejhle světlo, Moravská galerie v Brně, Brno, Czech Republic
- 2003 Vaňkovka magická, Galerie Jižní křídlo Křížové chodby, Nová radnice, Brno, Czech Republic
- 2003 Pocta statečným, Galerie Langhans, Prague, Czech Republic
- 2002 Laboratoř současných tendencí, Národní galerie v Praze, Prague, Czech Republic
- 2002 Divočina, Galerie Klatovy / Klenová - Galerie U Bílého jednorožce, Klatovy, Czech Republic
- 2001 Galeria Sztuki Współczesnej, Wrocław, Poland
- 2001 Vintage and Contemporary Czech Photography, The S K Josefsberg Studio, Portland, Oregon, USA
- 2001 Czech Photography, Benham Studio Gallery, Seattle, USA
- 2000 Akt v české fotografii, Císařská konírna Pražského hradu, Prague, Czech Republic
- 2000 Společnost před objektivem, Obecní dům, Prague, Czech Republic (exhibition tour Moravian Gallery in Brno)
- 2000 Melancholie, Moravian Gallery in Brno, Czech Republic
- 2000 Konec světa?, National Gallery in Prague, Prague, Czech Republic
- 1999 Czech and Slovak Photography, Czech Center,

- 1997 Project Chimaera, Halle, Germany
- 1996 Facing the End of the Century, Moravian Gallery in Brno, Czech Republic
- 1996 Vrais Reves Galerie, Lyon, France (together with I. Pinkava, V. Židlický)
- 1994 V ostrém světle, Prague house of Photography, Prague, Czech Republic

In collections (selection)

Museum of Decorative Arts in Prague
 Moravian Gallery in Brno
 The Olomouc Museum of Art
 The Art Institute of Chicago, USA
 Museum Ludwig, Köln am Rhein Galerie der Stadt Esslingen am Neckar
 Kresge Art Museum, Michigan, USA

Bibliography (selection)

- Michal Nanoru, Zrada temného světa, Živel no.30/2009, 2009.
- Tschechische Fotografie des 20. Jahrhunderts, V.Birgus&J.Mlčoch, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Kant, Bonn 2009.
- Michal Nanoru, Václav Jirásek, C&V, 2/2009, 2009.
- Unmanaged, The natural forest in Photography, Moravská galerie v Brně, 2008.
- Magdalena Wells, Mezi zvířetem a květinou, Galerie Klatovy / Argot vitae, 2008.
- Ben Lewis, Orbituaries to the Industrialage, 2 ArtReview, 2006.
- Petr Nedoma, Industria, Kant, Praha 2006.
- Jiří Zemánek, Ejhle světlo, (exhibition catalogue), Moravská galerie v Brně, Kant, Praha 2003.

- Milena Slavická, Bratrstvo, Fotograf, 2003, č. 2.
- Helena Rišlinková, Lucia Lendelová, Tomáš Pospěch, Bratrstvo, in: Česká a slovenská fotografie osmdesátých a devadesátých let 20. století (exhibition catalogue), Muzeum umění, Olomouc 2002.
- Tomáš Dvořák, Wanieck factory (exhibition catalogue), Brno 2002.
- Elżbieta Łubowicz, Mit i fotografia, Kwartalnik Fotografia, 2001, č. 8.
- Josef Moucha, Automatik, Ateliér, 2001, č. 23.
- Petr Ingerle, Kaliopi Chamonikola (ed.), Melancholie (exhibition catalogue), Moravská galerie v Brně, Brno 2001.
- Vladimír Birgus, Jan Mlčoch, Akt v české fotografii, Kant, Praha 2001.
- James Luciana, Black and White Photography, Rockport Publishers, Gloucester 2000.
- Bohdan Chlíbec, Mojmír Horyna, Memento mori, foto V. Jirásek, R. Novák, I. Pinkava, Torst, Praha 1998.
- Vladimír Birgus, Miloš Vojtěchovský, Jistoty a hledání v české fotografii 90. let, Kant, Praha 1997.
- Josef Moucha, FOTOFO, Imago, 1997, č. 4.
- Jiří Šimáček, Bratrstvo (exhibition catalogue), Moravská galerie v Brně, Brno 1996.
- Antonín Dufek, Facing the End of the Century (catalogue of the touring exhibition), Praha 1996.
- Ladislav Plch, Vaňkovka - rozloučení s průmyslovým věkem (exhibition catalogue), Moravská galerie v Brně, Brno 1994.

- Pavel Pepperstein, Bratrstvo, Výtvarné umění, 1991, č. 5.
- Vladimír Birgus, Miloš Vojtěchovský, Bratrstvo, Tschechoslowakische Fotografie der Gegenwart, Museum Ludwig, Köln/Braus, Heidelberg 1990.
- Petr Balajka, Bratrstvo, Československá fotografie, 1990, č. 6.

embassyart 艺馆

Sponsors of the programme:

ŠKODA



Publication:

Embassy of the Czech Republic in the People's Republic of China

Sponsors of the event:



 **798 Photo gallery**
百年印象

19th September 2011 - 16th October 2011
exhibition at the 798 Photogallery (798 Art District, Beijing)





embassyart
Cultural programme
of the Embassy of the Czech Republic in the People`s Republic of China
together with Thinking Hands as the executive agency