

## MYTHS

**Šimon Brejcha, Jiří Černický, Karel Štědrý, Vladimír Věla, Fritz Bornstücker, Lennart Grau, Ruprecht von Kaufmann, Viet Bang Pham, Paul Wesenberg a Maik Wolf.**

**Curator and author of the project:** Tomáš Zapletal Cermak

**Project guarantors:** prof. Miroslav Petříček, prof. Mark Gisbourne

**Organizer:** Cermak Eisenkraft\_ Gallery, cermakeisenkraft.com

**Venue:** Cermak Eisenkraft\_ Gallery, Národní 9 (2nd floor of the Topič House), Prague 1

**Opening hours:** Mon–Fri 11 a.m. to 6 p.m. (July, August and weekends by prior telephone arrangement)

**Dates:** from 18 June to 12 September 2025

**Opening for invitees:** June 17, 2025, at 6:30 p.m.

The exhibition is held under the patronage of Andreas Künne, Ambassador of the Federal Republic of Germany to the Czech Republic.

The Cermak Eisenkraft\_ Gallery situated on the 2nd floor of the Topič House at Národní 9, Prague presents an exhibition entitled *Myths* – Šimon Brejcha, Jiří Černický, Karel Štědrý, Vladimír Věla, Fritz Bornstücker, Lennart Grau, Ruprecht von Kaufmann, Maik Wolf, Viet Bang Pham and Paul Wesenberg

The project, curated by Tomáš Zapletal Cermak, will offer the interconnected views of two cultures – Czech and German – a unified visual dialogue of established artists.

**Admission to the Cermak Eisenkraft\_ Gallery is free of charge throughout the exhibition.**

### Press Release No. 1

Myths are not dead. At a time of growing uncertainty, an accelerated pace and an abundance of information, Myth once again becomes a means of understanding the world and an escape into symbolic structures.

The exhibition responds to the current phenomenon of turning away from reality to mythical thinking in an artistic, and the broader social context. Ten prominent Czech and German artists reflect, in their distinctive visual language, on the disillusionment of not only the young generation, and their escape into the world of social networks, virtual reality or addictions, opening the gates to the realm of fantasy, symbolism and inner experiences. Along the way they ask questions about meaning and values in challenging times, and draw attention to subliminal social movements that can be a harbinger of larger, more momentous changes.

The exhibition bears witness that Myth is not just a reminder of our past, but an active player that shapes our relationship to our surroundings and to ourselves, encourages reflection, open contemplation and personal interpretation, thus creating space for varied and new perspectives on reality and our world.

## Press Release No. 2

The exhibition *Myths* reflects the shift of contemporary society from reality towards mythical thinking. At a time where the younger generation faces growing uncertainty, quickening pace and disillusionment, Myth once again becomes a means of understanding the world and an escape into symbolic structures. The visually potent and symbolically rich works of ten notable Czech and German artists respond to the shift away from rationality towards alternatives – whether it be virtual reality, digital media or painting.

Here, Myth is not just a reminder of the past, but a topical language that helps communicate the uncertainties of the present. The exhibition shows that Myths are not dead – on the contrary, they reshape our relationship to the world and to ourselves.

## Press Release No. 3

At this time in history, marked by a significant shift away from reality towards a mythical perception of the world, the Cermak Eisenkraft\_ Gallery is responding to this current trend with the exhibition *Myths* – not only in art, but also in a broader social context. Myth comes back to the fore in modern times, as a means of escaping from the realities and complexities of today.

The exhibition brings a dialogue between contemporary Czech and German artists who by means of symbolic language reflect the disillusionment of the young generation and their escape into the world of social networks, virtual reality or even addiction. Their work opens the gates to the realm of fantasy, symbolism and inner experiences. At the same time, it draws attention to deeper social movements that can be a harbinger of larger changes, or crises, but does so without scaremongering – offering scope for reflection instead.

## Press Release No. 4

The Cermak Eisenkraft\_ Gallery presents an exhibition entitled *Myths*, which reflects the shift of contemporary society from reality towards a mythical perception of the universe. At a time of growing uncertainty among the younger generation, outpaced and disillusioned, Myth once again becomes a means of escaping from the complexity of today's world and a journey into symbolic structures and alternative realities.

The exhibition presents visually powerful and symbolically rich works by notable Czech and German artists who employ the distinctive language of symbols in response to how the perception of reality is being transformed – whether through escape into digital media, virtual reality, introspective levels or addictions; their work opens the gates to the realm of fantasy and inner landscapes. At the same time, they pose questions about meaning and values in these uncertain times and draw attention to subliminal social movements that can be the harbinger of greater, more serious changes.

Here, Myth is not just a reminder of the past, but a topical language that helps communicate present-day concerns and challenges. The exhibition shows that Myths are not dead – on the contrary, they continue to shape our relationship to our surroundings and to ourselves, and to ourselves, encouraging reflection, open contemplation and personal interpretation, thus creating space for different views of contemporary reality.

**Šimon Brejcha** (\* 1963, Karlovy Vary) is one of the most notable figures of twenty-first century Czech graphic art. His work is inextricably linked with exploring the boundaries of graphic art techniques and a ceaseless quest for new forms of expression. His will and determination to experiment and push the boundaries of art earned him the 2022 Vladimír Boudník Award for Outstanding Creative Contribution to Graphics.

For Brejcha, graphics are not only a means of depiction, but also a process of discovering and transforming materials, in new contexts. Key to his approach is his experimentation with substance and scale – making woodcuts with a chainsaw, pushing gravure to the physical limits of technology, and transposing large-format graphics onto canvases of monumental dimensions. Instead of the minutiae of orthodox graphic prints, he is fascinated by the layering of motifs, exploring rhythm and depth in the image. His work is frequently based around the imprints of real-world structures, especially natural materials, which in his rendition turn into elements charged with symbolism, bearing new meanings and often reflecting on the state of society or specific events. As he himself says: “To print one thorn is nothing like creating an entire field of thorns.”

Brejcha's works are found in the collections of prestigious institutions, including the National Gallery in Prague, the Prague City Gallery, the Olomouc Museum of Art, as well as abroad, e.g. the National Taiwan Museum of Fine Art, Tama Art University in Tokyo and the Museum of Art in Győr, Hungary. He also actively presents his works to some acclaim at international graphic art exhibitions in Japan, China, the USA, South Africa, Austria and other countries.

**Jiří Černický** (\* 1966, Ústí nad Labem) is a Czech visual artist known for his experimental and intermedia works. He studied at the Pedagogical University, then at the Academy of Arts, Architecture and Design in Prague and the Academy of Fine Arts in the studios of Miloš Šejn and Jiří David. Until 2023 he led the painting studio at the Academy of Arts, Architecture and Design in Prague, working with experts in a range of fields. He has won numerous awards for his work, including the Soros Prize (1996) and the Jindřich Chalupecký Award (1998). In 2012 he was a finalist for the Alice Francis Award in the category of interdisciplinary arts.

Černický's work explores the border zone between painting, art objects, installations, performance and conceptual art. Themes typical of his work include public spaces, advertising, design, identity, the boundary between reality and fiction, myth and mystification. He often combines cultural traditions with elements of the avant-garde and popular culture, and works with the hybridization of forms. His works are full of emotion, irony and social criticism. Iconic works include *First Schizophrenia* (1998), which transforms Munch's famous *The Scream* into sculptural form. This work is a literal embodiment of anxiety about the rapid changes taking place during economic transition and modern life in general. A significant feature of his work are large-scale exhibition projects that combine various media to create all-encompassing fictional scenarios. He is also the author of several books. In 2004, he won the Most Beautiful Book of the Czech Republic award, for his book *About Anemone*, which he not only wrote, but also illustrated and photographed. This modern version of a legendary fairytale tells the story of Anemone, the great-granddaughter of Medusa herself, who sets out for the Greek islands, with her chosen one. During this journey, she gets stuck at the bottom of the 'Sweet Sea of Consumption', where the magic of her mythical world ceases to apply. This gripping tale reflects the author's fear of the dangers brought to mankind nowadays by the insatiable consumption of state-of-the-art technology.

Jiří Černický regularly exhibits in the Czech Republic and abroad. He occasionally devotes himself to curatorial activities, e.g. in 2013 he prepared the exhibitions *Guštar* at the DOX Centre for Contemporary Art and a collection of Student works shown at the Czech China Contemporary (CCC) in Beijing.

**Karel Štědrý** (\* 1985, Prague) is a Czech painter whose work is characterized by a combination of geometry, playfulness and digital technologies. He completed his first artistic studies at the Václav Hollar Higher Vocational School, where he studied promotional graphics from 1998 to 2003. During this period, he was an active participant in the Prague hip-hop scene as a member of the break dance group 02 RedStars, which significantly influenced his visual sensibility and approach to art. In 2003 he began studying painting at the Academy of Arts, Architecture and Design in Prague (UMPRUM), where he was a pupil of Stanislav Diviš. In 2010 he won the ARSkontakt Award, a prestigious award given to young visual artists.

Štědrý's paintings reflect the graffiti community – imbued with hip-hop and breakdance, interest in geometry and the avant-garde, a broad range of new colours, minimalist and constructivist elements. Štědrý creates his paintings by combining acrylics, pastels, spray paints and self-made charcoal. His works feature intertwined motifs, reappearing and developing further. He also devotes himself to sculptural work. He found inspiration for his art objects in, among other things, the (Czech Meccano) Merkur kit, which symbolizes not only constructive thinking and precision, but also creativity and the joy of making things. His *Merkur* series of sculptures follows his characteristic visual style, in which order interacts with playfulness, geometry with dynamism and tradition with modern technology. In the initial phase of the work, he often uses a computer instead of a sketchbook, true to his generation, for whom digital technologies are not merely a tool but also the realm of gaming and escapism. His ability to connect order with spontaneity, and rationality with emotion, brings him closer to Stanislav Kolíbal, an icon of Czech and international art, who chose Štědrý, more than half a century his junior, as his *protégé*. In geometry they found a shared visual form that spans across generations. Both artists share a sensibility for precise structure as well as the wide scope of experimentation, together with a sense of dialogue between tradition, and the present. Štědrý not only reflects on his artistic heritage, but also transforms his digital experience into new, original visual forms, thus continuing Kolíbal's ceaseless efforts to redefine visual language.

Karel Štědrý is one of the prominent representatives of contemporary Czech painting, exhibiting since 2002. In 2006 he had his first solo exhibition called ARCHITECTURE in Prague's 35m2 Gallery, and since then over twenty solo exhibitions, while his work has been shown at more than forty group exhibitions in the Czech Republic and abroad.

**Vladimír Věla** (\* 1980, Turnov) first studied metalwork at the Turnov School of Applied Arts, then, with an emphasis on craftsmanship, decided to study in the classical painting techniques studio then led by Professor Zdeněk Beran. Later, he moved to the intermedia studio of Milan Knížák. He is a two-time finalist of the NG 333 Award. He currently works as a teacher at the Ladislav Sutnar Faculty of Design and Art in Pilsen (SUTNAR).

Vladimír Věla's work is closely tied to the landscape of the Bohemian Paradise region and inspired by the environs of his Turnov birthplace. His early works reflect sacred themes, with shape itself often functioning as a central motif. Věla is grounded in reality, but shifts the message to the level of abstraction. He often combines seemingly unrelated elements and assembles their meanings into new contexts. For example, he works with the details of natural forms, connecting them with symbols, signs or architectural elements to impart the message of the painting. Věla defies traditional stylistic classification and his aim is to capture the subconscious 'feeling substances' of experience. He believes that the aesthetic harmony of the painting should resonate with the viewer's perception, and therefore seeks harmony on the receptive-aesthetic level of the work. Věla's paintings reveal the depth of human emotions and carry a certain magic – they remain comprehensible, yet not expressible in words. Their strength lies in how they reach beyond the limits of verbal expression.

Vladimír Věla's works are represented in prestigious collections, including the National Gallery in Prague, the Regional Gallery in Liberec, the Aleš South Bohemian Gallery in České Budějovice and the Klatovy/Klenová

Gallery. In addition to public institutions, his work features in many private collections in the Czech Republic and abroad. Věla regularly exhibits his works in renowned galleries, such as the František Drtikol Gallery in Příbram and the Pekelné sáně [Hell's Sleigh] Gallery in Kroměříž.

**Viet Bang Pham** (\* 1983, Hanoi) is an artist living and working in Berlin. From 2004 to 2010 he studied under Leiko Ikemura at the Berlin University of the Arts, where he obtained his Meisterschüler degree in Fine Arts. As part of his education he completed a one-year study stay at Hunter College in New York, where he focused on graphics. During his studies, he also spent several months in Vietnam, where he was born and spent the first nine years of his life. This stay refreshed his cultural roots and influenced his artistic work.

The ease with which Bang captures his themes on paper is fascinating. His images repeatedly reference history – the great themes of human history, such as migration, the movement of nations, the struggle of the individual in the crowd and his efforts for dignified living conditions and a better future. His works often consist of precisely condensed drawings that evoke a flood of associations in the viewer and reveal powerful stories full of details. These diverse locations and suggestive plots blend into the kaleidoscopic landscape of the world. Some of his filigree and detailed watercolours and paintings resemble abstract notation systems from a distance, but on closer inspection, hundreds of precisely drawn characters and story lines emerge, revealing their uniqueness. Bang seems to have brought together the whole world in his compositions. Yet what people perceive of the world often lies beyond what they see with their own eyes or experience directly. Their image of reality is a mosaic composed of the stories of others, information from books, newspapers, television screens or internet links. Time passes and with it identities, boundaries and love itself are prone to change. Progress brings uncertainty. Bang's art is magical – his paintings can draw the viewer in, evoke an endless series of associations and tell great stories.

Bang has shown his works at several major exhibitions, e.g. as part of the *Junge Prager, Junge Berliner* exhibition, which took place under the auspices of the Cermak Eisenkraft Gallery at the Smetana House in 2017 in Prague and subsequently moved to Berlin. His works feature in distinguished private collections.

**Fritz Bornstücker** (\* 1982, Weilburg an der Lahn) is a German painter who studied at the Universität der Künste Berlin from 2005 to 2009, where his characteristic artistic approach took shape. His painting is based on a synthesis of classical and contemporary visual elements, combining figural painting with elements of anachronism and modern visuality.

In his work, Bornstücker combines various artistic traditions, draws on popular culture and classical forms of still life and landscape painting, and creates paintings full of visual tension. His works, both melancholic and humorous, balance between silence and chaos and engage in a broader formal discussion. A characteristic feature of his painting is his dynamic brushwork, in which precise strokes blend with energetic gestures without disturbing the composition. His compositions typically comprise everyday objects such as bottles, light bulbs, matches, cables or dishes, which his paintings transforms into assemblages. Technically, he uses impasto application, which he often compresses, scrapes and layers over again, thus achieving the effect of a patina corresponding to his motifs. He combines contrasting brush strokes, direct expulsion of paint from a tube, and textile fragments, pushing the boundaries of traditional painting, and creating ambiguous, multi-layered images.

Bornstücker's works have been presented at major international institutions, including the Neue Nationalgalerie in Berlin and the Van Gogh Museum in Amsterdam. He is represented in prestigious public and private collections, including the Arken Museum of Modern Art and the Ole Faarup Collection in Copenhagen, Sammlung SØR Rusche in Berlin and Collection De Ateliers in Amsterdam.

**Lennart Grau** (\* 1981, Krefeld) is a German painter based in Berlin. He studied architecture at the Technical University Berlin but went on to devote himself to fine arts. He holds a Master's degree from the Berlin University of the Arts, under the guidance of Professor Leiko Ikemura.

In his paintings, Grau translates historical motifs into contemporary painting, whereby his works carry ironic undertones. He is inspired by the aesthetics of Rococo, Renaissance and the Baroque, from which he draws elements of still-lives, angel figures, landscapes, portraits of potentates and heroes. These paintings, created with acrylic and oil on canvas, are formed into fantasy compositions in which he combines craftsmanship with expressiveness. A typical feature of his work is the combination of seductive aesthetics and critical reflection. Against a background of rich hues – gold, turquoise, purple or green – the depicted figures lose their identity, their faces often lacking features, underlining the transience of human existence. Many of the works are evocative of textile brocade wallpaper or illusionist curtains, which Grau uses to enhance the impression of nostalgia and decorativeness.

His paintings oscillate between the celebration of beauty, and its aesthetic exaggeration, bordering on kitsch – a phenomenon both condemned and celebrated, e.g. in pop art. By balancing light and shadow, Grau explores decadence across historical eras and in contemporary society, creating a context that invites the viewer to escape into the world of the imagination.

Grau's works are regularly shown in German and international galleries. His paintings have been viewed at a number of prestigious exhibitions, there gaining recognition for their combination of historical artistic traditions with modern expressiveness.

**Ruprecht von Kaufmann** (\* 1974, Munich) is a German artist, who was named the best figurative painter of his generation in the publication *Dissonance-Plattform Germany*. His work also features in key overviews of contemporary painting. He studied illustration and painting at the Art Center College of Design in Los Angeles (1995–1997) and subsequently lived and worked there and in New York (1997–2003). Since 2003 he has been working in Berlin, where he taught at the Berlin University of the Arts (2008–2009), then at the Hochschule für Angewandte Wissenschaften in Hamburg (2010) and was a professor at the Hochschule für Grafik und Buchkunst in Leipzig (2012–2014).

In his work, von Kaufmann explores the relationship between Myth and society. He is inspired by historical-allegorical stories, literature (Goethe, Thomas Mann) and film, but his paintings do not tell traditional linear stories. Instead, he works with fragmented and open scenes that can lead to an exaggerated perception of our world, emphasize its contradictions and absurdity, or can be understood as part of the neo-Baroque movement. A typical feature of his works are sudden moments of transformation – both in their content and his approach. Although he often uses traditional painting techniques (oil on canvas or board, acrylic, gouache and collages), he also experiments with non-traditional materials such as flexible rubber mats or felt. His works combine classical techniques with innovative approaches, creating a tension between tradition and modernity. Since 2013, von Kaufman has been using a unique technique that he developed himself – painting with oils on linoleum.

His solo exhibitions have been held in a number of prestigious institutions and galleries in New York, Chicago, London, Stuttgart, Berlin and other major capitals of the art world. He has also participated in many important group exhibitions. His works are represented among significant public and private collections, such as the Collection of the Bundestag of Germany, the Colección Solo in Madrid, the Hort Family Collection in New York or the National Bank of the Federal Republic of Germany, among others.



**Paul Wesenberg** (\* 1973, Minsk) grew up in Belarus, Finland and Germany. He studied at the Belarusian State Academy of Arts in Minsk and then at the Muthesius Kunsthochschule in Kiel, Germany. In 1995 he received the DAAD (German Academic Exchange Service) award. He currently lives and works in Berlin, Germany.

Paul Wesenberg is a painter with a unique approach to the materiality of colour and canvas. His work is characterized by expressive surface treatment, where he combines traditional painting techniques with non-traditional materials such as structured paint layers, rough textiles and various organic elements. A characteristic feature of his work is the physical manipulation of the painting surface – he often applies paint in thick layers, scratches, disrupts and deconstructs the surface of the painting or disrupts the structure of the smooth canvas, creating a dramatic play of light and shadow.

Wesenberg's abstract compositions often evoke natural motifs, organic structures or geological formations. His paintings are not only a visual experience, but also have a haptic effect, inviting the viewer to take a closer look at the surface. The painter often names his works after natural phenomena, places or processes, referring to his profound attachment to the environment and organic structures. His work reflects the tension between order and chaos, between natural processes and artistic intervention. Wesenberg's approach shows that painting remains a living medium with constantly shifting material and conceptual boundaries.

His works have been exhibited at international solo and group exhibitions in New York, Paris, Berlin, Hamburg, Karlsruhe, Heidelberg, Winterthur, Tallinn and other cities. Notable solo exhibitions include *Half Past Paradise* at the Slag Gallery in New York (2024) and *Ground Language* at RX Paris, France (2022). His works also feature in various private collections.

**Maik Wolf** (\* 1964, Pirna) is a German artist whose work is characterized by expressiveness, chaos, grotesqueness and politically engaged expression. He established himself artistically in the 1990s and held his first solo exhibition, *Maik Wolf – Vier*, at the Mitte Gallery in Dresden in 1995. Among notable awards he holds is the *Falkenrot Preis 2006*, which he received at the Künstlerhaus Bethanien in Berlin. It is in Berlin that he lives and works.

The essence of Wolf's work is the transformation of established visual structures and the reinterpretation of emotional and existential themes such as loneliness, fear, ecstasy and nothingness. He often works with religious and essentially existential contexts. His surreal compositions set in uninhabited landscapes or uncharted galaxies create a dreamy and melancholic atmosphere. His works are typified by unusually cold hues and images that seem to linger in the shadow of the night, even by daylight. Horizontal cuts in his architectural compositions disrupt the format of the painting and enhance the impression of depth and space. He emphasizes spontaneous artistic gesture and uncertainty, while his works reflect the present-day and deep essential questions.

Maik Wolf has most often exhibited in Germany and Europe, but his work has also been presented in China and South Korea. Notable among his projects were e.g. *Personal Structures* at the European Cultural Centre in Venice, or his exhibition at the Max Weber Six Friedrich Gallery in Munich. His works feature in notable private and public collections.

**Miroslav Petříček** (\* 1951, Prague) is a Czech philosopher, aesthetician and translator, professor at the Faculty of Arts, Charles University. He focuses on the philosophy of art, the overlap between philosophy, film, literature and art, and contemporary (postmodern) French philosophy. After graduation, he was unable to study at university for political reasons. In 1971–1977 he attended Jan Patočka's at-home seminars. After the Velvet Revolution in 1990 he received his Master's degree at the Faculty of Arts of Charles University. He received his doctorate in 1998 and his professorship five years later. In 1990-1992, he worked at the Jan Patočka Archive of the Centre for Theoretical Studies of the Academy of Sciences of the Czech Republic and Charles University in

Prague and lectured at the Faculty of Arts of Charles University. In 1992–1995 he worked at the Central European University in Prague and at the same time began lecturing at the Academy of Fine Arts. Since 2001 he has been working with the Centre of Audiovisual Studies at FAMU and in 2007 he was appointed Professor of Film, Television and Photographic Arts and New Media - Theory of Film and Multimedia Production. During his academic career he became a member of the Scientific Council of Charles University and its Faculty of Arts, as well as a member of the Artistic Council of FAMU, DAMU and AMU, and the Council of the Institute of Philosophy. He has been successfully cooperating with Cermak Eisenkraft\_ Gallery for several years.

**Mark Gisbourne** (\* 1948, Stratford-upon-Avon) is one of Europe's most internationally renowned and respected curators and art historians. British-born, educated in Rome and currently based in Berlin, he is a truly global figure with extensive knowledge and life achievements within various spheres of the art world. Between 1987–2013 he was a visiting professor at 17 universities in the UK, the US and Germany e.g. tutoring at the Courtauld Institute of Art; lecturer of the Master's programme at the Slade School of Art in London; as well as postgraduate Senior Lecturer in Post-war and Contemporary Art, at Sotheby's Institute. He was former President of the British Art Critics Association (AICA) from 1994–1997, and an International Vice-President who co-organized the World Congress of Art Critics at the Tate Modern, London, at its opening in 2000. Mark Gisbourne has curated numerous exhibitions worldwide and written a dozen books and more than 250 catalogue essays on 20th and 21st century art, published in over 20 languages. He is a contributor to many cultural periodicals and is a close associate of the BBC in London. His profound knowledge and distinctive vision have asserted his lasting stature. Mark Gisbourne has been working regularly with Cermak Eisenkraft Gallery since 2014.

## About the gallery

Cermak Eisenkraft Gallery\_ was established in 2014 with the ambition to become a major player in the field of trade in post-war and contemporary Czech and international art. The founders, Tomáš Zapletal and the late David Železný, who had previously been active on the Czech art market independently, set as their main goal the creation of a trustworthy, reputable institution of international importance, which, thanks to the highest standards of its work, contributes to the cultivation of the art market in the Czech Republic. The gallery is affiliated with the CE Foundation, which has been supporting contemporary Czech and international artists in their activities for many years. The fund has supported the following artists: Magdalena Jetelová, Milan Kunc, Vladimír Škoda, Jiří Černický, Šimon Brejcha, Martin Velíšek, František Matoušek, Pavel Baňka and others. It has also been a long-term supporter of *Fotograf* magazine, helping to create the highest-quality media about Czech photography in the Czech Republic. Currently, the Cermak Eisenkraft\_ gallery employs an exhibition space on the 2nd floor of the Topič House, Národní 9, Prague 1.

## About the exhibition space



After several years of operating in Dlouhá Street and later in the Smetana House on Smetana Embankment in Prague, the Cermak Eisenkraft\_ gallery moved in the spring of 2021 to the renovated premises of the listed Topič House, where it offers the public exhibition space in sensitively restored exhibition halls on the second floor. The genius loci of this place provides visitors with an unforgettable cultural experience. The Topič Art Nouveau house has influenced many destinies and has continued to shape Czech



society for over 125 years. Originally an Empire apartment house, it was built in 1894 as an exhibition hall and shop for Topič's publishing house on Ferdinandova, now Národní třída boulevard. An exhibition of graphic arts in 1896 featured sixty European graphic artists, including Toulouse-Lautrec, Rops, Marold and Mucha.

**On the occasion of the exhibition, a multi-language publication will be published, which will include a text by art historian Prof. Mark Gisbourne and an interview between gallerist, curator and author of the project Tomáš Zapletal Cermak and philosopher Prof. Miroslav Petříček and the participating artists.**

**The official launch of the publication will take place at the Cermak Eisenkraft Gallery on 11 September 2025.**

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## Links

[cermakeisenkraft.com](http://cermakeisenkraft.com)

[instagram.com/cermak\\_eisenkraft](https://www.instagram.com/cermak_eisenkraft)

**Print-quality photos on request at [office@cermakeisenkraft.com](mailto:office@cermakeisenkraft.com)**

**Keywords:** Exhibition, Cermak Eisenkraft\_ Gallery, Prague, May, June, July, August, September, contemporary art, art, painting, object, installation, myths, interaction

## Project partners



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