

Jana
Želibská

Swan
Song
Now



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Lucia Gregorová Stach

The earth cracked open after an earthquake.

A crevice, a chink, a fissure, a rift,
a hole, an opening, a penetration, a pass.

The world around abounds with cracks.
Blasting whirlwind blows dust clouds on high.
Choking. Otherwise the sky is empty.

Speech-wind sewed in a sack,
over my back, in space.
Here and there the sack will rip.
I'm sitting here numb and stiff.

































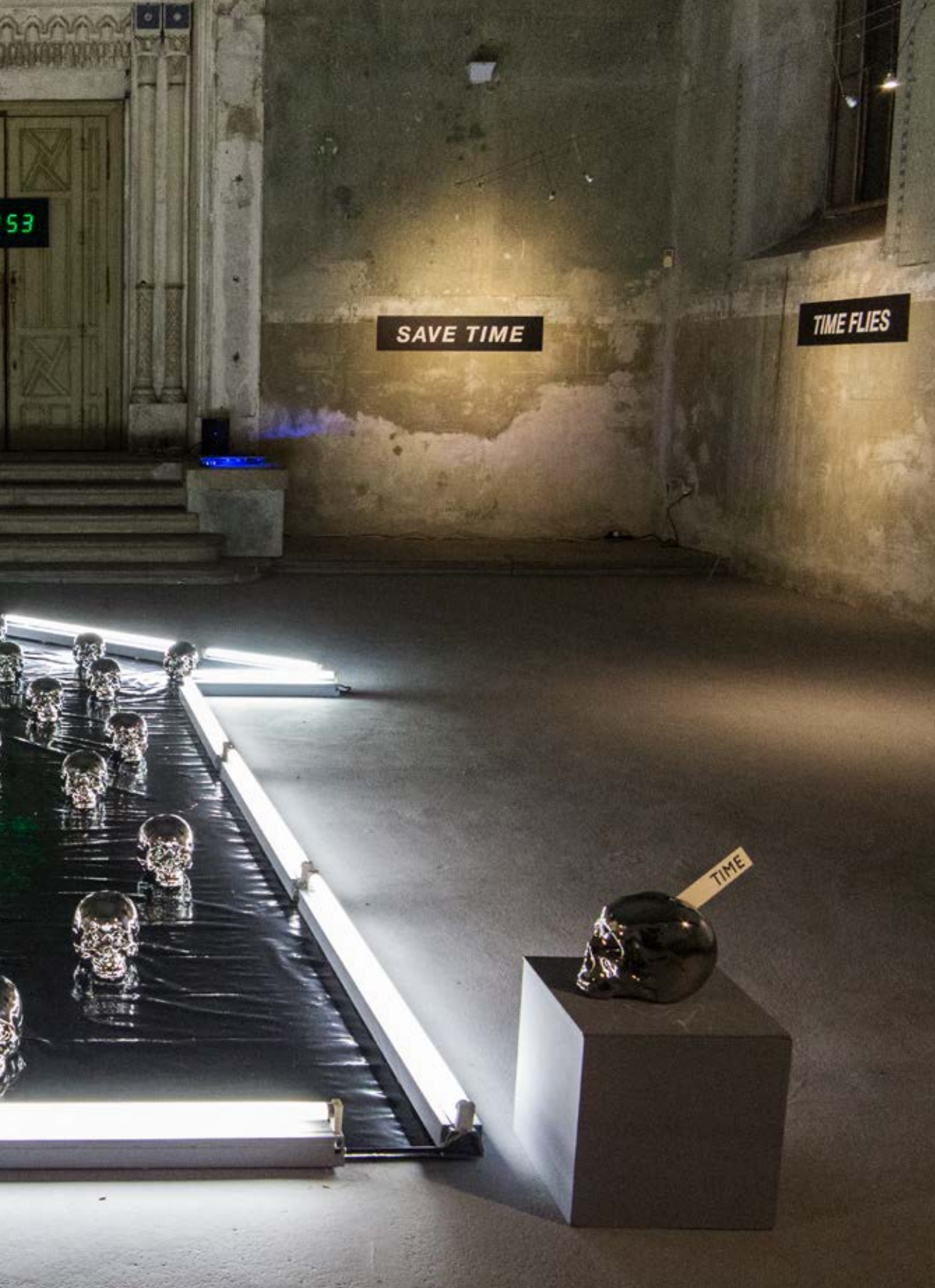
Time Flies ... Save Time. 2016, multimedia installation and performance At Home Gallery, Šamorín



























Maybe Alien? 2003–2012, installation, mixed media, wood, stones, plastic, neon light











Underwater! 2003, multimedia installation, light box, colour photography, water tanks, dive glasses





















Her View on Him. 1996, video-installation, sound, 4 min. 50 sec., loop, wood, glass box, light, plastic, shower pipe. 50



































Dialogue I

JUDY: Oh, hello Di! How are you?

DIANA: Fine, thanks. And you?

JUDY: Oh, very well. Were are you?

DIANA: I'm here.

JUDY: How nice!

DIANA: Would you like to go a concert?

JUDY: Yes, I'd love to. Here's a good one.
Mozart and Brahms.

Dialogue II

DIANA: Did you enjoy it?

JUDY: Yes, I did. Did you?

DIANA: Yes. It was all right. But I
didn't like the Brahms very
much, I'm afraid.

JUDY: Really? Why?

DIANA: It was too slow.

JUDY: Oh, I liked it.









Last Feeding. 1992, site-specific installation, BW photography, plastic, glass, light-bulbs, neon tube, grain, hen





























Eternal Cycle. 1989, installation, neon-tubes, wood, canvas





Sign – Its Origin and Decline. 1984, event. Vicinity of Bratislava (detail). Participation in the set of land art







Предполагана́ зага́да, та́јомство ?!























le goût du paradis
chuf raja



	m	n		
s	a	v	o	i
☆	l	i	e	r
	☆	e	l	u
☆	☆	☆	☆	☆

mot décroisé destiné à celui
qui croquera la vraie pomme
noël: pour félu
la vie est la saveur du savoir
et non la lie du mal

Jana Zelibská
Le Goût du Paradis

J. Zelibská
11/73

Pierre Restany
21 octobre 1973

PR















Opening of the exhibition **Kandarya – Mahadeva**. 1969, environment, mixed media, plastic, mirrors, paper, neon 110





Opening of the exhibition Kandarya – Mahadeva. 1969, environment, mixed media, plastic, mirrors, paper, neon 112

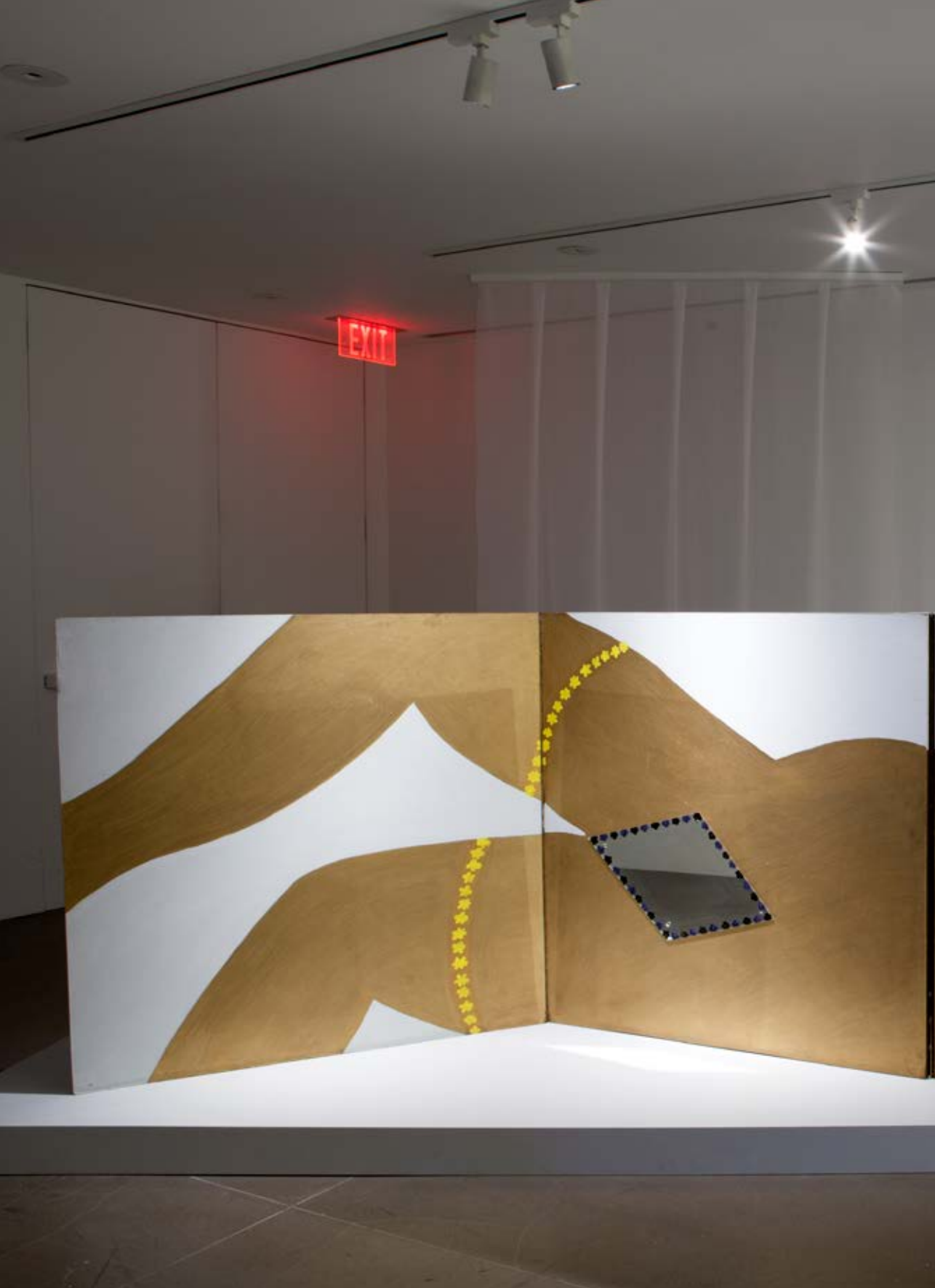






























Hollows, Spirals, Crinkles, Cracks, and Breaks

Objects and Installations by Jana Želibská

Swan Song Now

The objects, installations and videos of Jana Želibská often employ antithesis and paradox. Their notably gender-based symbolism gradually crystallized in the central meta-theme of time, particularly subjective human time measuring out life and arranging all desires, dreams and experiences into the vestiges of memory. They are contemplations of unstoppable time, of the impermanence of all things. Yet typically there is no lack of remove, even of ironic distance, absurdity and wit. There is also a trace of chronophobia in her works as a typical meta-subject of the art of 1960s, with an updated reference to a new kind of anxiety about time in our era (*Time Flies... Save Time*, 2016).

For the pavilion, Želibská has created an installation dominated by a monumental projection of the sea, filmed in Venice. An array of luminous swans rests on islets, representing the implacable human yearning for constancy in a world driven by unremitting change, bringing in its wake unavoidable losses as we traverse the breach between past and present. The doubled video-image of the pubescent girl radiates youth and newness – a presence reminiscent of the distressing rhythm of the siren. *Swan Song Now* is composed with the artist's characteristic industrial aesthetic. She makes thoughtful use of gender symbolism, making a refined appearance in coinciding antithetical semantic motifs. In the girl is subsumed the antitheses of child and woman, in the swans woman and man coalesce; and a seemingly tranquil meditation on transcendence and eternity in a moment reveals an apocalyptic vision that takes the breath away.

An apocalypse is a revealing of mysteries that brings a radical change in the ordering of the world and in spiritual growth. For Jana Želibská, the swan is a messenger of change as a symbol of inner beauty, love, depth, purity, faithfulness and a symbiosis of antitheses. The motif of the swan, which can live on land, in water and fly in the air, bears the trope of inner freedom. Swans through the ages and in various cultures are sacred and mystical creatures, sometimes giving people the ability to traverse different worlds. Their whiteness in this exhibition evokes a reference to the future as another chance for humanity. In the video-installation, with its contrasting luminous swans and gilt wooden object, the artist sardonically draws attention to the omnipresent 'ready-made' objects that surround us and compose our increasingly artificial, one-off world of semblances. The piece's theme is the political and ecological cataclysm of the planet, yet rather than being a commentary on an abject condition it challenges us to reflect and to hope. It intimates that once we have gotten past the differences that divide people, tremendous energy will be released, selfless love and natural respect, leading to a newly deepened life.



From the series
Swan Song Now.
2017, mixed media

Possibility of Discovery

From her early work in the mid-1960s, Želibská has been concentrating on space and how to shape it in relation to the spectator. She constructed situations obliging spectators to perceive as aesthetic experience, but in which they moved and responded subjectively to the themes she offered up. She entered the Czechoslovak art scene of the end of the 60s period in two respects: socio-politically and – particularly due to the openness of her art program of sexuality, female sensuality and erotic iconography – in gender terms. Relating to Nouveaux réalistes in Paris, she used fragments, veneers, unstable materials and floral ornaments and motifs. Flat morphology, limited colour of large areas and the relief-like nature of assemblage opened up for her new ways of artistic work as a playing field to interlink various spheres of life. This not only tested a new model of art work, but also made for a thoroughly new type of woman artist in the Slovak, and Czechoslovak art scene.

Želibská's approach oscillates between fascination with the present and ironic distance, which is visually represented by kitsch as a quotation of the realistic and monsters as a demonstration of the real in a new visual coding. In his deliberation from 1971 regarding pop-art, the Czech philosopher and psychologist Petr Rezek noted that '... kitsch is not decadent in general; in contrast to other relations to rendering... the advantageous thing about kitsch is the fact that kitsch is possible – it is a fascination with the present to which kitsch relates, which kitsch in fact is.'¹

In the 1960s art gained a cultic position as a social, cultural and spiritual sphere. Several male as well as female artists in work ranging from the informel, through new figuration, to neo-realistic objects worked with the 'altar' and 'cathedral' as a form reflecting upon the present or on male fantasies. From today's perspective we can clearly see that Jana Želibská's works from the 1960s have made a place for themselves in the wide range of international female pop art. In this regard, a



Jana Želibská at the installation of **Kandarya – Mahadeva**. 1969
Environment, mixed media,
plastic, mirrors, paper, neon lights.
Václav Špála Gallery, Prague

1 REZEK, Petr: *Tělo, věc a skutečnost v současném umění*. (Prague: Jazzpetit, 2006), p. 54.



radical shift in viewing the pop art phenomena around the globe has taken place over the past 20 years. A new interpretation of female pop artists' works led to a new field of research, which has ever since been brought up at conferences, exhibition projects, etc. The second wave feminism of the 1970s practically neglected or ignored the work of female pop and conceptual artists within American and Western European art (such as Pauline Boty, Marisol, Niki de Saint-Phalle, Kiki Kogelnik, Evelyn Axell, Rosalyn Draxler, Jann Haworth, and Dorothy Iannone) as well as in Eastern European art (Maria Pinińska-Bereś, Natalia LL, Alina Szapocznikow, Sanja Ivekovic, Ilona Keserű and others). The *oeuvre* of these artists has eventually become a subject of the new contextualization, leading to ground-breaking changes of the canon. Erotic motifs were not rare in the Slovak art of the 1960s²; however, artists such as Stano Filko and Alex Mlynárčik, that were closest generationally to Želibská, used the language of pop-art and New Realism, and they mixed their iconography with local folklore motifs as well as the other specifics in an entirely different way. Yet using the term pop-art still seems somewhat problematic with reference to Eastern/Central European art of the period. As Piotr Piotrowski put it, there was a wide range of figurative approaches especially within the Czechoslovak context, associated with the locally-used term 'new figuration' or 're-figuration' which marked 'the rejection of Modernism combined with a turn towards figuration.'³ According to him, 'the range of practices which has been gathered under this label has been so broad that achievement of terminological precision has been, as in other cases of East-Central European art, virtually impossible.'⁴

The image of the female body in Želibská's first solo show titled *Possibility of Discovery* (1967)⁵ was presented in a new way using the tools of the aforementioned art tendencies. Some of the objects were created as 'anthropometries' (resembling works by Yves Klein from the female perspective) – created by a contour line along a living body, and thus also containing an element of

2 According to Grzegorz Dziamski one of the main themes of Slovak pop-art is eroticism; he especially mentioned Jana Želibská and her 'decidedly erotic exhibition,' the *Possibility of Discovery* n (1967). DZIAMSKI, Grzegorz: *Lata dziewięćdziesiąte* [English translation] (Poznan: Galeria Miejska Arsenal, 2000), p. 64. Quoted in PIOTROWSKI, Piotr: *In the Shadow of Yalta. Art and Avant-Garde in Eastern Europe, 1945–1989* (London: Reaction Books, 2009), p. 168.

3 PIOTROWSKI, p. 168.

4 Ibid.

action and performing by the body. The flatness, wall-paper-like character, ornamentality and overall stiffness and lifelessness of the naked or gradually exposed body or its fragments juxtapose with their origin in the act of recording the imprinted living body – emphasizing the moment when the female subject passes through the petrifying act of anesthetization and objectification. Želibská's open minded approach to sexuality and the body reminds us of the surrealist Meret Oppenheim and her attitude to the body, female sexuality and women masquerades. The pigments and garments in Želibská's objects from this period are applied in the way women dress or undress and apply their make-up in an 'everyday ritual of getting herself up,'⁶ or a 'self-creation in front of the mirror'⁷ – the objects are in fact covered with make-up and they seem to be a substitute for the living performing body that is only present through its traces. But it is evident that even here the 'temporary transformation ... through the application of make-up represents a form of masquerade' and also that 'cosmetic self-creation in the painting medium evokes analogies between applying the make-up and applying paint that correlate skin and picture surface, the cosmetic powder and colour pigments.'⁸ The environment as a synthetic artistic form invited visitors to take part in it – they selected their own route and duration of experience; they put their view in active communication with the work, which was also reinforced by mirror reflections. In *Possibility of Discovery*, which is about intimacy, their gaze is intentionally driven back to them. Peeking into the central object through a small peep-hole, the viewers encounter a women's image inside, which generates the pleasure derived from the possibility of seeing the hidden/forbidden (*Object I*. 1967). The 'furniture' creates the irony – the woman finds her body hidden in the wardrobe (*Object II*. 1967), stuck at home; and the mirror plays yet a different role when the female spectator's gaze comes into consideration. Želibská's works thematize the act of gazing into the mirror in yet another way: thus experiencing that instant of alienation necessary to encounter the self and to comprehend it as one's face and/or body.



Jana Želibská at her happening
Betrothal of Spring. 1970

- 5 Parts of the environment were recently presented in the exhibition projects International Pop in the USA (Walker Art Center, Minneapolis, April – August 2015, touring to Dallas Museum of Art October 2015 – January 2016 and Philadelphia Museum of Art, February – May 2016) and The World Goes Pop in the Tate Modern in London (September 2015 – January 2016).
- 6 EIPELDAUER, Heike: 'Meret Oppenheim's Masquerades,' in EIPELDAUER, Heike – BRUGGER, Ingrid – SIEVERMICH, Gereon (eds.): *Meret Oppenheim. Retrospective* (Vienna: Hantje Cantz, 2013), p. 11.
- 7 Ibid.
- 8 Ibid.

The theme of *vanitas* – the opposite pole of referring to the present, the just-experienced – is also found in fragments of bodies exhibited for uncovering and examining. This is emphasized by the *spolia* of the older artisan objects, ornaments, flowers (hippie style) and mirrors, teasing but also interrupting the scopophilic act of looking. The theatre-like staging of the objects in the space suggests a new understanding of the concept of the art itself as it literally provides a spectacle while offering monstrous beauty. The process of sinking into the labyrinth, the gradual uncovering of what has been shown and confrontation with the ephemerality of one's own picture is not only encoded by the eroticism – it also contains the tension between the mythical Eros and Thanatos.

In the environment *Kandarya Mahadeva* (1969), which Želibská set at the invitation of Jindřich Chalupecký at the Gallery of V. Špála in Prague, the handmade work was replaced by multiple industrial plastic reliefs. The artist's original intention was based on the grandiose expansion from an exhibition hall to the public space of the street by the pink silhouettes of painted female figures, which are significant parts of this work though they were not realized due to the political situation. *Kandarya Mahadeva* was inspired by the 11th-century Kandariya Mahadev temple in Khajuraho in India, tantric Hinduism and its gender-balanced erotic ritualism. The male principle is represented by the column of Shiva, and the entire environment is dominated by repeating motifs of 'heavenly female dancers', apsaras in hippie style. The 'low', non-durable pop-culture materials – plastic, crêpe paper (flower garlands) – are used intentionally, as is the role of gazing into the mirror in both cases: either the private worshipping of the encounter with self (women) or the encounter with the self trapped in the vagina (men). The Indian civilization is based on three fundamental concepts: sacred, universal and ritual. In the framework of its concepts everything with which the human can be connected is divine. Art does not appear as a mere aesthetic fact. It rises as a phenomenon



Jana Želibská at the installation of the *Silkworm*. 1970

inseparable from the life that it depicts. It is an image or rather an emanation of the divine. The motif of constant co-habitation also finds expression in the well-known symbol of lingam, which can be observed in many Indian temples: the base is created by the female symbol of yoni in which the vajra is erected. The god Shiva, Mahádéva and Párvatí, is androgynous because he provided half of his body as a dwelling to his wife. In spite of rich iconography and interpretational ambiguity, the pop-art language of the work is evident in the sense Hal Foster put it: 'pop-art often suggests paradoxical structures of feeling, looking, and meaning: an affect that is flat one moment and intense the next; a gaze that is deadpan at times and desirous at others; a significance that seems all but absent at first glance and superabundant a second later, with the viewer positioned as a blank scanner one moment and a frenetic iconographer the next.'⁹

Breasts – Stones

The scope of work of Jana Želibská, who began to actively participate in the art scene in the middle of the 1960s, extends from graphic art, drawings, paintings, objects, environments and installations, to video and hybrid media expressions. She has developed sign systems and themes unique not only on the domestic visual art scene, but also in the context of the Central European neo-avant-garde. Her approach is labelled 'latent feminism,' as it has been analysed by Zora Rusinová, because no real feminist platform existed under communism in Slovakia. Želibská, aware of the privileged status of the male gaze, has reflected on the stereotypical visualization of femininity since the mid-1960s, criticizing not only male dominance but also female passivity. The iconography of her spectacular environments is based on enlarged female nudes captured in provocative poses and fragments thereof, in combination with paper flowers and mirrors, emphasizing the primary signalling function of sexual attributes as an equivalent of the general concept of pleasure and commodity. In later events and



9 FOSTER, Hal: *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton: Princeton University Press, 2010), p. 8.

10 RUSINOVÁ, Zora: 'Body Language or Different Reading (On the Birth of Body and Gender in Slovak Fine Arts,' in *Galéria – Ročenka Slovenskej národnej galérie v Bratislave* (Bratislava: SNG, 2003), p. 31.



Jana Želibská preparing the bottle messages for the **Maritime Greeting**. 1970

concepts using a poetic metaphoric outline, she often worked semantically with the adolescent physiology of girls between 14 and 15 years, in the state of virginity, purity, ‘uncodified femininity.’¹⁰

In 1970 Želibská was invited to the legendary outdoor exhibition titled *Poly-Music Space – Sculpture, Object, Light, Music* in Piešťany (Czechoslovakia), which in fact summarized the issues of artistic synthesis and the interdisciplinary efforts of the 1960s. Želibská responded to this challenge with *Silkworm* (1970) which, similarly to her previous *Kandarya Mahadeva*, she based on repetition of elements and suppressed colourfulness, albeit inserted in an open structure. The biomorphic shapes of cocoons made of tricotine fabric filled with hollow thermo-plastic balls, set in juxtaposition of the natural and the artificial, which was later viewed as a dialogue with the art of sculpting based on natural materials, organic shapes and secrets of birth and death. In cocoons hanging on the trees, the artist was trying to use the natural motion of the wind, which was an active component of this work. At the same time they signalled a new tone and artist’s intention, built on the individual experiencing of the themes of land and society that transformed her great subjects – woman, the present moment, myth, garden, and connecting of opposites. By accumulating motifs, forms and objects that artists had begun to use in this period, Želibská seemed to reduce her artistic gesture to spatial repetition of the object, and thus emphasized the aspect of the game as her conceptual and action baseline (*Silkworm*, *Betrothal of Spring*, *Maritime Greeting*, *Amanita muscaria*, and *Christmas Presents*, all 1970). This game, depriving the work of art of its aura of artiness and the originality of the artefact in the adoption of everyday objects and materials, also eliminates the connection with the hierarchical structure of the world of art, and establishes a new understanding of ‘living art’ in an unofficial, non-institutionalized horizontal communication system of thoughts and experiences.

Želibská participated in the *First Open Studio* in the house of Rudolf Sikora at Tehelná Street in Bratislava (1970) with an intervention made up of the accumulated objects of plastic coin banks in the ultimate pop-art shape of the mushroom, bearing the inscription ‘amanita muscaria – for saving all through 1971.’ This work also referred to the intervention of the Warsaw Pact armies in 1968 and simultaneously represented a cryptic self-portrait of the artist as this beautiful but toxic fungus that will spread with no consideration for its surroundings. Želibská made several statements on experiencing the magic of the present moment and experience with the landscape in all its transformations, shapes and colour through concepts and events that emphasized a connection with nature. In contrast to the *HAPPSOC concepts* (1965 – 1966) of Alex Mlynářčík (1934) and Stano Filko (1937 – 2015), who declared reality and life a work of art, in Želibská’s land art the human being is removed from experienced existence. At its utmost it presents love and sexuality as fullness of existence, as a longing for the new harmony of body and soul, and as the male and female principle in her own version of the eco-feminist approach. In the subsequent period she focused more thoroughly on nature itself while sharing the interest of her whole generation in ecology, which from an ideological aspect represented the unofficial intellectual scene’s alternative agenda regarding the scientific and technical progress proclaimed by official institutions. Naturally she has done this not only from the position of a consciously female perspective, but also with deliberate impregnation of conceptual art strategies with female creativity and sensitivity. This augmented her pop-art ‘girl power’ from the sixties with the matured ‘woman power’ in conceptual art, video and installations since the 1970s.

Želibská’s installations in the 1980s built mainly on the artist’s experience with nature, or on the typical postmodernist contrast of the urban and the natural. Even here, as in her objects and environments in the 1960s and photographic work in 1970s, the artist often included elements shaped as instrumentalized



Jana Želibská at the installation of the **Amanita muscaria**. 1970



Jana Želibská shooting the **Double Space**. 1991



- 11 See BÜNGEROVÁ, Vladimíra: 'Sex, příroda a video / Sex, Nature and Video', in BÜNGEROVÁ, Vladimíra – GREGOROVÁ, Lucia (eds.): *Zákaz dotyku / No Touching*. (Bratislava: SNG, 2012), pp. 24-39.

fragments of the female body (*Growth of Breast*, 1991). The artist's approach, supporting open possibilities of interpretation for spectators and reviewers in her videos and video-installations, is also manifested by holding a mirror to the artistic medium itself. She thematizes time, sound, methods and the protagonists of videos, by means of which she achieves agitation, and excitement. She closely links the objects and installations with photography and natural materials; the hybrid elements and media in them are composed in a hierarchy of well thought-out puzzles or riddles (*Reminiscences I, II*, 1988; *Revelation*, 1991) and in many she returns by a different route to her iconographic system of *Piece of Land* (1974) in *Temple of Breast* (1992), to the land, and protecting its continuity and man's expansion in it (*Stones*, 1993; *Bricks – Bricked in*, 1993; *Green Rock*, 1994). She also returns to taboo and bans (*Warning, Do Not Excavate!*, 1991; *No Touching*, 1992). New media enabled Želibská to fully utilize her relation to classical and alternative music and theatre and production and to direct her gaze toward the bodies of girls, women and men.¹¹ Her spatial arrangement of installations frequently derives from either the axial symmetry of the human body (*Dialogue*, 1993; *Concert for Cymbals and Breasts*, 1994) or the motif of a ritual path.

Time Flies... Save Time

The political breakthrough of the Velvet Revolution in 1989 and the end of the unofficial culture era allowed Želibská to formulate her standpoints more sharply and to create a new apparatus of themes and tools, a well thought-out orchestration of works as ideas and visions addressed to both male and female spectators. For this she used new iconographic elements of hens, roosters and the snake, as well as her typical motifs of the heavenly fruit of knowledge (*Impaired Watering*, 1991; 1992; *Under Wings*, 1992; and *Different Temptation*, 1995), and the frameworks of feeding, watering, and poisoning, as well as seduction and conflict.

In her videos and video installations the body became central both as a medium and as a subject for the works. The puberty and virginity that interested her in land art events in the 1970s appeared again in her video art, in a monumental demonstration of intimacy but also of 'girl power' (*Sisters I-II*, 1997, 1999). On the other hand, she also referred to later stages of a woman's life, accompanied by changes to her body (*Cash on Delivery*, 1978; *Last Feeding*, 1992). In these and other multimedia installations, her private mental spatial conceptual art, she returns to the woman's 'room of her own'. She often uses the imagery of media, advertisement and popular culture to express herself on political and social issues.

The artist's swing from urban folklore to nature, for which Pierre Restany titled her 'a Fiancé of Spring' in 1973, was an expression of her political attitude towards the so-called normalisation of the communist system in Czechoslovakia after the invasion in 1968. This movement was typical for the radical neo-avant-garde of the 1970s and 1980s in Czechoslovakia. Since then until the present day she has been projecting iconographic motifs from pictures and environments onto found natural objects and themes (*Stones – Breasts*, 1988), working also with 'second nature' in photographic and film imagery. In the privacy of her home and studio, from that time on she has continuously worked in the intimate small-scale compositions of chance found objects or parts and pieces of them, from plants and minerals and vernacular by-products. In their micro-installation scale, she delicately teases out the signs of her universe, fertilized by man/woman relations. In material and shape, Želibská's eye sensitively detects correlated constellations of contrasting qualities, using all their hollows, spirals, crinkles, cracks, and breaks for her humorous, critical, yet essentially existential considerations.



My Name is Written in Me Only. 1985, mixed media, neon tube, wood
Courtesy First Slovak Investment Group (PSIS) Collection, Bratislava

Jana Želibská

Born on May 3, 1941 in Olomouc
1959–1965

Academy of Fine Art and
Design, Bratislava

1968 Study Stay, Paris

Solo Exhibitions

1967 **Možnosť odkrývania**
/ **Possibility of Discovery.**
Cyprián Majerník Gallery,
Bratislava

1969/1970
Kandarya-Mahadeva. Václav
Špála Gallery, Prague

1973/1974
Le Gout du Paradis. Galerie
Jean-Gilbert Jozon, Paris

1988 **Jana Želibská.** Rodný dom
Jána Kupeckého, Pezinok

1992 **Posledné kŕmenie a iné...**
/ **Last Feeding and Others...**
Galéria Arpex, Bratislava

1993 **Posledné kŕmenie / Last**
Feeding. Považská galéria
umenia, Žilina

1996 **Jana Želibská. Grafika**
(60. roky) / Graphic (1960s).
Galéria Nova, Bratislava

1996/1997
Jana Želibská. Výber z rokov
1966–1996 / Selection from
1966–1996. Považská galéria
umenia, Žilina

1998 **Ona = On / She = He.**
At Home Gallery, Šamorín

1999 **Sestry II. / Sisters II.**
CC Centrum, Bratislava

2003 **Jana Želibská. Pod voďu!**
Drink Milk. Štátna galéria,
Banská Bystrica

2004 **Jana Želibská. Instalace /**
Installations. České muzeum
výtvarných umění, Prague

2012 **Jana Želibská: Zákaz dotyku.**
/ **No Touching.** Retrospective
exhibition, Slovenská národná
galéria, Bratislava

2014 **Jana Želibská: The Parts of**
the Entity. Gandy Gallery,
Bratislava

2016 **Nebuť labuť / Don't be Naïve**
(with Dominika Horáková).
SODA Gallery, Bratislava

2016 **Time Flies... Save Time.**
At Home Gallery, Šamorín

Collective Exhibitions

1965 **III. kolektívna výstava**
západoslovenských
výtvarníkov. Exhibition hall
SSVU, Bratislava

1966 **Grafika, kresba.** Výstavní síň
Fronta, Prague

Malarstwo, rzeźba, grafika
Bratislawy. Pawilon

wystawowi, Cracow

Grafika 1963–1966. Dom
umenia, Bratislava

Výstava mladých /
Exposition des jeunes

(usporiadaná pri príležitosti
IX. medzinárodného kongresu
AICA). Moravská galerie, Dům
umění města Brna, Dům pánů
z Kunštátu, Brno

Tvorba mladej a strednej
generácie zo zbierok SNG.

Part of the International
Congress of AICA in
Czechoslovakia. Exhibition hall
SSVU, Bratislava

1967 13 zo Slovenska. Václav Špála
Gallery, Prague

Malarstwo–1967 – Kraków,
Współczesne tendencje

w malarstwie. Miejski pawilon
wystaw, Cracow

Izložba savremene
čehoslovačke grafike. Muzej
savremene umetnosti, Beograd
Nové slovenské umenie.

Václav Špála Gallery, Prague
V. Biennale de Paris. Paris

1968 **Slovakialaista grafiikkaa.**

Suomen Taiteilijaseura,
Helsinki

II. Biennale internazionale
dell' incisione „Il fiore nella
grafica contemporanea“.

Pescia

Grafická škola Vincenta

Hložníka. Slovenská národná
galéria, Bratislava

Contemporary Prints of
Czechoslovakia. The National
Gallery of Canada, Ottawa

Izložba savremene
čehoslovačke grafike. Muzej

savremene umetnosti, Beograd
Súčasná slovenská grafika.

New Delhi, Kalkata; Nepal
1969 **Súčasná tendencia**

v slovenskom maliarstve.
Dom umenia, Bratislava

1970 **Graveurs tchécoslovaques**
contemporains. Cabinet des
estampes, Musées d'art et
d'histoire de Genève, Genève

Slovenské výtvarné umenie

1965–1970. Valdštejnská jízdárna,
Palác Kinských, Mánes, Prague

Polymúzický priestor I.

– **Socha, Objekt, Svetlo,**
Hudba. Kúpeľný park, Piešťany

Soudobá československá
grafika. Dům umění, Hodonín

25 lat slowackiej grafiki.
Cracow

1. otvorený ateliér / First
Open Studio. Tehelná 32,
Bratislava

1971 **Actual Grabado Eslovaco.**
Mexico

1972 **Inter-Etrennes.** Galerie Lara
Vincy, Paris

Ilustračná tvorba knižnej
produkcie Smeny. Galéria
mladých SÚV SZM, Bratislava

1973 **VIII. Biennale de Paris.**
Musée d'art moderne de la ville
de Paris, Paris

1977 **Fotozáznamy.** Klub
slovenských výtvarných
umelcov, Bratislava

1979 **2. majstrovstvo Bratislavy**
v posune artefaktu,
téma: zmyselnosť / 2nd
Championship of Bratislava
in the Shift of the Artefact,
subject: Sensuality. Bratislava

1980 **3. majstrovstvo Bratislavy**
v posune artefaktu, téma:
dotyk / 3rd Championship
of Bratislava in the Shift of
the Artefact, subject: Touch.
Bratislava

1981 **V. súčasná slovenská grafika.**
Oblasťná galéria, Banská
Bystrica

1982 **5. majstrovstvo Bratislavy**
v posune artefaktu,
téma: tajomnosť,
záhada, tajuplnosť
/ 5th Championship of
Bratislava in the Shift of the
Artefact, subject: Enigma,
Mystery, Secret. Bratislava

1983 **6. majstrovstvo Bratislavy**
v posune artefaktu, téma:
spojenie / 6th Championship
of Bratislava in the Shift
of the Artefact, subject:
Connection. Bratislava
VII. súčasná slovenská
grafika. Stredoslovenská
galéria, Banská Bystrica

1984 **7. majstrovstvo Bratislavy**
v posune artefaktu, téma:
mýtus / 7th Championship
of Bratislava in the Shift of
the Artefact, subject: Myth.
Bratislava

- 1985 **8. majstrovstvo Bratislavy v posune artefaktu, téma: svetlo – osvetlenie / 8th Championship of Bratislava in the Shift of the Artefact, subject: Light – Lighting.** Bratislava
VIII. súčasná slovenská grafika 8. Stredoslovenská galéria, Banská Bystrica
4. celoslovenská výstava kresby. Považská galéria, Žilina
- 1987 **IX. súčasná slovenská grafika.** Stredoslovenská galéria, Banská Bystrica
Hostia Galérie H. Galerie H, Kostelec nad Černými lesy, Prague
5. celoslovenská výstava kresby. Považská galéria umenia, Žilina
10 slovenských fotografií. Obvodné kultúrne a spoločenské stredisko, Spoločenský dom Trnávka, Bratislava
Archeologické pamiatky a súčasnosť 6. (Pocta strednej Európe). Mestská správa pamiatkovej starostlivosti, Bratislava
- 1988 **Nový slovenský obraz.** Foyer Československého rozhlasu, Bratislava
- 1989 **Slovenská fotografia osemdesiatich rokov.** Slovenský rozhlas, Bratislava
Suterén I Basement. Bratislava
Úsměv, vtíp a škleb. Palác kultury, Prague
Výberové príbuznosti. Galéria SFVU, Bratislava
6. celoslovenská výstava kresby. Považská galéria, Žilina
X. súčasná slovenská grafika. Štátna galéria, Banská Bystrica
- 1990 **Jericho 7.** Paris
Nové cesty kresby a grafiky. 90 autorů v roce '90. Palác kultury, Prague
Jericho 2 + 7. Bratislava-Devín
Interpretácie a reinterpretácie. Slovenský rozhlas, Bratislava
- 1991 **Interpretácie a reinterpretácie.** Václav Špála Gallery, Prague
Sen o múzeu. Považská galéria umenia, Žilina
41e Salon de la Jeune Peinture. Grand Palais, Paris
- Interrooms / Medzipriestory.** Bardejovské kúpele, Bardejov
Umění akce. Výstavní síň Mánes, Prague
Oscilácia / Oszcilláció. Komárno
Umenie akcie. Považská galéria umenia, Žilina
Das Land im Land im Land. Offenes Haus Oberwart, OHO – Galerie, Oberwart
Oszcilláció. Múcsarnok, Budapest
- 1992 **Písmo v obraze.** Moravská galerie v Brně, Brno
Zwischen Objekt und Installation. Slowakische Kunst der Gegenwart. Museum am Ostwall, Dortmund
Die Zeitgenössische Slowakische Fotografie. Landeshaus, Kiel
Slovenská kresba 1975–1989 zo zbierok PGU. Moravská galerie, Brno
Česká a slovenská kresba 1989–1992. Považská galéria umenia, Žilina
Minisalon. Galerie Nová síň, Prague
Písmo v obraze. Galerie Stará radnice, Brno
Písmo v obraze. Galéria mesta Bratislavy, Pálffyho palác, Bratislava
- 1993 **1. poschodie.** Umelecká beseda slovenská, Bratislava
Minisalon. Musée des Beaux Arts, Mons
Česká a slovenská kresba 1989–1992. Galéria mesta Bratislavy, Bratislava
Slovenská kresba 1975–1989 zo zbierok PGU v Žiline. Národní galerie v Praze – Palác Kinských, Prague
Elektráreň T. Tatranská galéria, Poprad
XII. súčasná slovenská grafika. Štátna galéria, Banská Bystrica
ON / OFF. Galéria Palisády, Bratislava
- 1994 **Cesta. Združenie Untitled.** Synagóga, Centrum súčasného umenia, Trnava
XII. súčasná slovenská grafika. Umelecká beseda slovenská, Bratislava
Nature in Motion / Příroda v pohybu. Video Art '94. Mánes, Prague
- Video – vidím – ich sehe.** Považská galéria umenia, Žilina
Disperzia. Súčasná slovenské umenie. Dům umění, Ostrava
Fragmente / Fragments. Hochschule für angewandte Kunst, Vienna
Untitled. Štátna galéria, Banská Bystrica
Disperzia. Slovenská národná galéria, Bratislava
Video – vidím – ich sehe. Dům umění města Brna, Brno
Naturally. Ernst Museum, Budapest
Minisalon. Contemporary Arts Center, Cincinnati, Ohio
Minisalon. Courtyard Gallery, New York
- 1995 **Video – vidím – ich sehe.** Galéria mesta Bratislavy, Bratislava
Four Artists from Slovakia. Santa Barbara, California
... predtým (Prekročenie hraníc: 1964–1971). Považská galéria umenia, Žilina
Video – vidím – ich sehe. Kunstmuseum Thun
Serpens. Synagóga Na Palmovce, Prague
Šesťdesiate roky v slovenskom výtvarnom umení. Slovenská národná galéria, Bratislava
Interakcie. Elektráreň, Poprad
Le temps... Lara Vincy, Paris
Interakcie. UXA, Studio d'Arte Contemporanea, Navarra
Sen o múzeu? Považská galéria umenia, Žilina
Interakcie. Galéria Jána Koniarka, Trnava
Sen o múzeu? Oravská galéria, Dolný Kubín
Interakcie. Ex – Chiesa Mater Misericordiae Casale di Monferratto
Sen o múzeu? Dom umenia, Bratislava
Považská galéria umenia Žilina 1976–1996. Považská galéria umenia, Žilina
Epikurova záhrada / Garden of Epicure. Slovenská národná galéria, Bratislava
Paradigma žena / Paradigm Woman. Považská galéria umenia, Žilina

- Homage to Václav Havel.** Foyer Divadla Archa, Prague
Štátna galéria Banská Bystrica (1956–1996). Stredoslovenská galéria, Banská Bystrica
- 1997 **PreMOSTenie / Bridging.** Štúrovo – Ostrihom, Duna Múzeum, Esztergom
Minisalon. Prague Castle, Prague
Socha a objekt II. Galéria Z, Bratislava
Medzi mužom a ženou / Between Man and Woman. Považská galéria umenia, Žilina
60/90 IV. yearly exhibition of SCCA, Galéria Médium, Bratislava
Homage to Kassák. Galéria Z, Bratislava
- 1998 **Prelet anjela.** Synagóga – centrum súčasného umenia, Trnava
Kassák kalap / Kassák's Hat. Kassák Múzeum, Budapest
Socha III. Zichyho palác, Bratislava
Medzisvet. Slovenská národná galéria, Bratislava
Štyri živly vo výtvarnom umení (Voda). Galéria mesta Bratislavy, Bratislava
It – telo ako paradigma postmoderného myslenia. Galéria mesta Bratislavy, Bratislava
- 1999 **Rondó / Rondo. Válogatás közép – és kelet-európai művészek alkotásaiból / A Selection of Works by Central and Eastern European Artists.** Budapest. Ludwig Múzeum, Budapest
Výlomok. Niekoľko podôb akcie: k problémom prírody. Galéria mesta Bratislavy, Bratislava
Slovak Art for Free. XLVIII. Biennale di Venezia, Čs. pavilón, Giardini di Castello, Venezia
Freedom & Beauty: A Discovery Trip. Contemporary Slovak Art in the Ambassador's Residence Washington, D.C.
Aspekte / Positionen. 50 Jahre Kunst aus Mitteleuropa 1949–1999. Museum moderner Kunst Stiftung Ludwig (MUMOK), Vienna
- 2000 **P. F. 2000 Retrospektíva a prítomnosť žánru.** Slovenská národná galéria, Bratislava
Axis mundi. Galéria mesta Bratislavy, Bratislava; SNG – Galéria insitného umenia, Pezinok
Nézöpontok / Pozíciók. Művészet Közép-Európában 1949–1999. Ludwig Múzeum, Budapest
20. storočie – Dejiny slovenského výtvarného umenia. Slovenská národná galéria, Bratislava
Späť do múzea – späť ku hviezdám. Slovenská národná galéria, Bratislava
Socha a objekt V. Bratislava
Spoločný menovateľ. Galéria mesta Bratislavy, Bratislava
Aspects / Positions. 50 Years of Art in Central Europe 1949–1999. Fundació Miró, Barcelona
Umění 1930–2000. Národní galerie v Praze, Prague
Reality / Real (E)state. Františkánske námestie 3, SCCA Bratislava
Aspects / Positions. 50 Years of Art in Central Europe 1949–1999. Hansard Gallery, City Gallery, Southampton
- 2001 **(Nové) umenie 1936–2000.** Štátna galéria, Banská Bystrica; Galéria Jána Koniarika, Trnava
Umenie akcie 1989–2000. Elektráreň, Tatranská galéria, Poprad; Nitrianska galéria, Nitra
Umenie akcie 1965–1989. Slovenská národná galéria, Bratislava
Súčasný slovenský výtvarný umenie zo zbierky Prvej slovenskej investičnej skupiny, Danubiana – Meulenstein Art Museum, Bratislava
Koniec minulého storočia – Artotéka 90. rokov. Štátna galéria, Banská Bystrica
Zeitgenössische slowakische Kunst aus der Sammlung der Ersten slowakischen Investitionsgruppe. St. Anna Kapelle, Passau
Uncaptive Spirits. A Selection of Slovak Contemporary Art. Embassy of the Slovak Republic, Washington, D.C.
- Slowakische Träume. Bildende Kunst von den sechziger Jahren bis heute aus den Sammlungen der Slowakischen Nationalgalerie, slowakischer Galerien und Ateliers.** Museum modernen Kunst Stiftung Wörlen, Passau
Slovenská fotografia 1925–2000. Slovenská národná galéria, Bratislava
Slovenské vizuálne umenie 1970–1985. Slovenská národná galéria, Bratislava
Slovak Contemporary Art / ze sbírky První slovenské investiční skupiny. Gallery Art Factory, Prague
Madona v slovenskom výtvarnom umení. Nitrianska galéria, Nitra
(Neue) Slowakische Kunst 1936–2001. Kunsthalle Exnergasse, Vienna
Paths of Europe. Central train station square, Strasbourg, European Parliament square, Strasbourg; Macedonian museum of contemporary art, Thessaloniki (GR)
- 2003 **Súčasný slovenský výtvarný umenie zo zbierky Prvej slovenskej investičnej skupiny.** Východoslovenská galéria, Košice; Šarišská galéria, Prešov; Štátna galéria, Banská Bystrica; Nitrianska galéria, Nitra; Považská galéria umenia, Žilina; Galéria M. A. Bazovského, Trenčín, Gallery Art Factory, Prague
Pocťa strednej Európe : Dľažba ako symbol križovatky. Galéria mesta Bratislavy, Bratislava
Minisalon. Centre tchèque, Paris
Prerušený obraz. Mestská galéria, Rimavská Sobota
Freedom & Beauty (1999–2003, Washington). At Home Gallery, Šamorín
- 2004 **Prerušený obraz.** Galéria Jána Koniarika, Trnava
Współczesna sztuka słowacka 1960–2000. Międzynarodowe Centrum Kultury, Cracow
- 2005 **Kortárs Szlovák Művészet 1960–2000.** Ernst Múzeum, Budapest
Socha a objekt X. Bratislava

- Časopriestorová plastika a PGU Sampler.** Galéria Jána Koniarka v Trnave, Synagóga – centrum súčasného umenia
- IV. nový zlínský salon.** Zlín
- Socha piešťanských parkov.** Piešťany
- 2006 **4 + jeden.** Galéria Slovenského inštitútu, Prague
- IN(TE)R(MEDIA(S)RES.** Považská galéria umenia, Žilina
- Slovenská grafika 20. storočia (Stála expozícia do roku 2008).** Stredoslovenská galéria, Banská Bystrica
- (ne)stále expozície umenia 20. storočia.** Slovenská národná galéria, Bratislava
- 2007 **Z mesta von. Umenie v prírode.** Galéria mesta Bratislavy, Bratislava
- Kortárs Szlovák Művészet 1960–2000.** Városi Művészeti Múzeum, Győr
- Zrkadlo ako nástroj ilúzie.** Nitrianska Galéria, Nitra
- Slovenská grafika 20. storočia.** Galéria mesta Bratislavy
- Arta Plastică Slovacă Contemporană 1960–2000.** Muzeul Național de Artă Contemporană, Galeria Teatrul Național, București
- Jesť sa musí!** Nitrianska galéria, Nitra
- Contemporary Slovak Art 1960–2000.** Városi Művészeti Múzeum, Győr
- Contemporary Slovak Art 1960–2000.** Mestná galéria, Ljubljana
- 2008 **Petites histoires. Regards projétés – Slovaquie (art vidéo)/ Malé príbehy. Premietnuté pohľady – Slovensko (videoumenie).** Espace apollonia, Strasbourg
- Z města ven. Umění v přírodě.** Západočeská galerie, Plzeň
- Súčasný slovenský výtvarný umenie 1960–2000.** Galerie hlavního města Prahy, Prague
- Video Exchange.** Galleria Valentina Moncada, Rome
- 2009 **Osemdesiate. Postmoderna v slovenskom výtvarnom umení 1985–1992.** Slovenská národná galéria, Bratislava
- Formáty transformace 89–09.** Dům umění města Brna, Brno
- Z mesta von. Umenie v prírode.** Východoslovenská galéria, Košice
- Proč iz goroda.** Gosudarstvennyj centr sovremennogo iskusstva, Moscow
- Gender Check – Rollenbilder in der Kunst Osteuropas.** Museum Moderner Kunst Stiftung Ludwig (MUMOK), Vienna
- 2010 **Festival Transart Communication – Public Dialog.** Kassákovo centrum intermedialnej kreativity, Nové Zámky
- Svetlo v umení, svetlo v nás.** Galéria mesta Bratislavy, Bratislava
- Graphic tendencies in the 80s and 90s in Slovakia.** Szlovák Intézet Budapest, Budapest
- Gender Check. Femininity and Masculinity in the Art of Eastern Europe.** Zachęta – Narodowa Galeria Sztuki, Warszawa
- Slovenská grafika 20. storočia.** Galerie moderního umění v Hradci Králové, Hradec Králové
- Formate der Transformation 89–09.** Museum auf Abruf, Vienna
- Nepokojné médium. Slovenská fotografia 1990–2010.** Dom umenia, Bratislava
- Svetlo v umení, svetlo v nás.** Galéria M. A. Bazovského, Trenčín
- 2011 **Alternatívna slovenská grafika.** Galéria Cypriána Majerníka, Bratislava
- Slovenské umění ze sbírek Muzea umění Olomouc.** Muzeum umění Olomouc, Olomouc
- 2012 **A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.** Make Up Gallery, Košice
- Divákovi prístupné. Akvizície za posledných päť rokov.** Nitrianska galéria, Nitra
- Navzájom. Archívy neinštitucionalizovanej kultúry 70. – 80. rokov v Československu.** tranzit, Bratislava
- 2015 **International Pop.** Walker Art Center, Minneapolis; Dallas Museum of Art, Dallas; Philadelphia Museum of Art, Philadelphia
- Rekonštrukcie / Reconstructions.** Slovenská národná galéria, Bratislava
- The World Goes Pop.** Tate Modern, London
- Ludwig Goes Pop. The East Side Story.** Ludwig Museum, Budapest
- Fragmenty mojich svetov / Fragments of My Worlds.** SODA Gallery, Bratislava
- 2016 **XXL pohľadů na současné slovenské výtvarné umění.** GASK – Galerie Středočeského kraje, Kutná Hora
- Lesson of Relativity. Programmes and Tendencies in Slovak Visual Art 1985–2016.** ZOYA Gallery, Bratislava
- Our Heart Is a Foreign Country. Friendship as an alternative in a normal world.** tranzit.hu, Budapest
- Non-Aligned Modernity. Eastern-European Art and Archives from the Marinko Sudac Collection.** FM Centre for Contemporary Art, Milano
- Non-Aligned Art. Eastern-European Art and Archives from the Marinko Sudac Collection.** Ludwig Museum, Budapest
- Czechoslovakia / A Critical Reader.** Gandy Gallery, Bratislava



Jana Želibská
Swan Song Now

Pavilion of the Czech and Slovak Republics
at the 57th International Art Exhibition
– La Biennale di Venezia
13 May – 26 November, 2017

Curator: Lucia Gregorová Stach

Commissioner: Monika Palčová

Architecture and Design of the Exhibition:

Lukáš Radošovský, Róbert Bakytá, Boris Meluš

Cooperation: Martin Ličko

Music: Matej Gyarfáš, Phragments

Special treatment of the items in the installation:

Peter Gáll, Lucia Hesterová, Rastislav

Sedlačík, Róbert Sekeráš

Edited by Lucia Gregorová Stach

Texts by Lucia Gregorová Stach, Miloslav Topinka

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Jakub Guziur (MT)

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Martin Ličko, Martin Marenčin, Miloň Novotný,

Ivica Ozábalová, Gene Pittman, Jan SágI, Miloš

Vančo, Ľuba Velecká, Jana Želibská; photoarchive

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