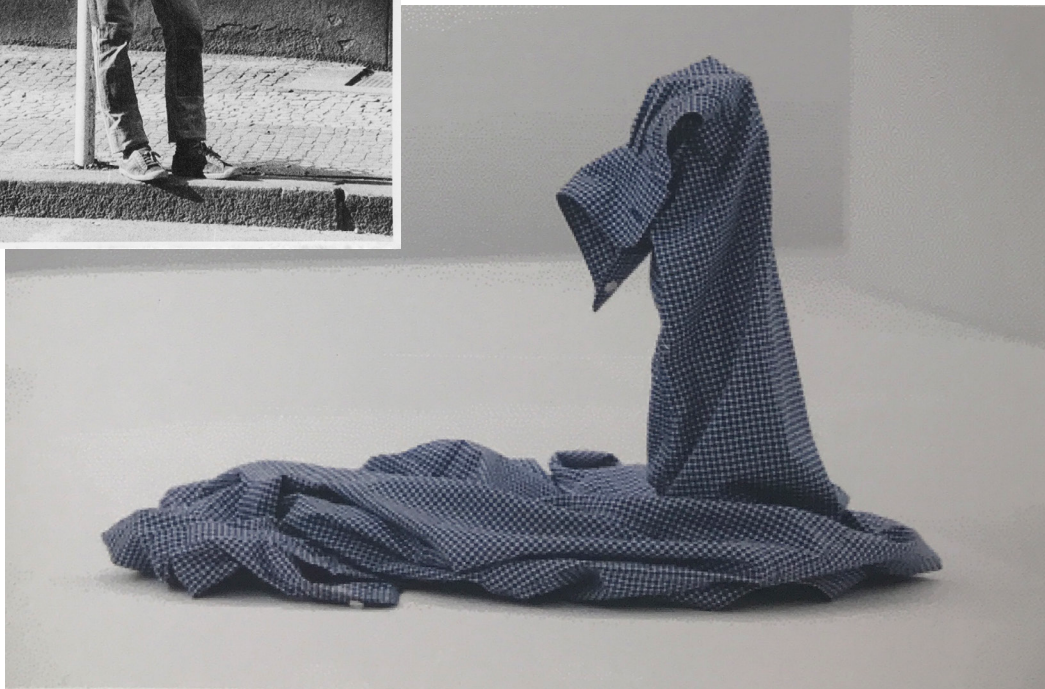
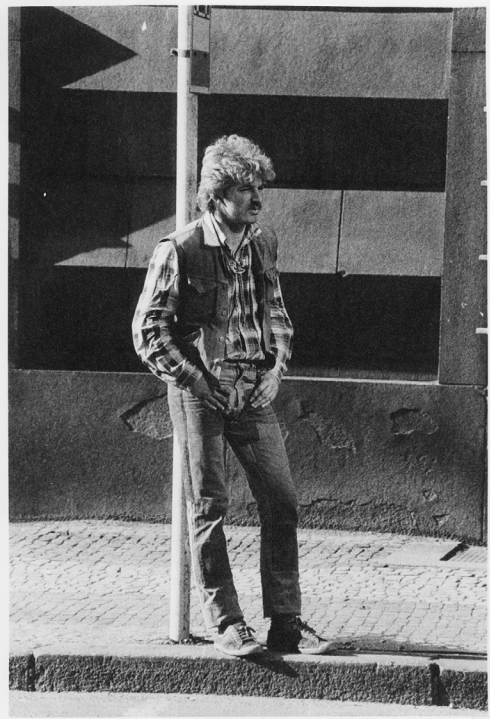




**Jiří Černický, Lukáš Jasanský &
Martin Polák, Zdena Kolečková,
Jiří Kovanda, Michaela Thelenová
The Robinson Effect**

Hrvatsko društvo likovnih umjetnika Dubrovnik i Galerija Flora sa zadovoljstvom Vas pozivaju na otvorenje skupne izložbe **The Robinson Effect**, 22. srpnja 2023. u 21 sat u Galeriji Flora. Izložba se može pogledati do 04. kolovoza svaki dan od 18 do 22 sata. Izložba se može pogledati i u drugim terminima ako su vrata Florinog doma otvorena, te najavom na galerijaflora.dbk@gmail.com.

Robinson efekt

Jiří Černický, Lukáš Jasanský & Martin Polák, Zdena Kolečková,
Jiří Kovanda, Michaela Thelenová
Kustos: Michal Koleček

Izložba pod nazivom *Robinzonski efekt*, pripremljena za Galeriju Flora u Dubrovniku, publici predstavlja zbirku umjetničkih djela čeških umjetnika koji se bave fenomenom civilizacijske usamljenosti, ali i intimnim oblicima aktivizma kroz koje se ta usamljenost može suzbiti. Izuzev Jiříja Kovande, koji je u svijet umjetnosti ušao kao predstavnik neslužbenog kruga umjetnika performansa kasnih 1970-ih, autori zastupljeni na izložbi dio su moćne generacije 1990-ih, povezane s procesom političke i kulturne transformacije češkog društva nakon pada autoritarnog komunističkog režima 1989. godine. Međutim, pojedinačni radovi predstavljeni na izložbi ne usredotočuju se isključivo na interpretaciju stanja posljednjeg desetljeća 20. stoljeća, već u određenom smislu prate gore navedeni aspekt "usamljenosti usred gomile", i to iz perspektive unapređenja globalizacije i povezanih manifestacija socijalne isključenosti, virtualizacija pojedinačnih identiteta ili prijetnji okolišu. Umjetnički projekti Jiříja Černickýja (*1966), Lukáša Jasanskýja (*1965) & Martina Polaka (*1966), Zdene Kolečková (*1969), Jiříja Kovande (*1953) i Michaela Thelenová (*1969) mogu se shvatiti kao individualne, ali duboko međusobno povezane pozitivne manifestacije koje se kroz specifičan čin naseljavanja često neposlušnog, nerazumljivog i dinamično promjenjivog svijeta odupiru sve snažnijem učinku usamljenosti. Minimalističke konceptualne izvedbe ili intervencije Jiříja Kovande nastanjuju negostoljubiva mjesta bježeći od naše svakodnevne pažnje. Crno-bijele fotografije Lukáša Jasanskýja i Martina Poláka bilježe priče, naizgled nesvjesno, o "izgubljenim" muškarcima koji lutaju periferijama velikoga grada. Futuristički crteži Jiříja Černickýja modeliraju maštovite, ali u određenom smislu funkcionalne vizije umjetničkih intervencija u javnom prostoru. Kratki video Michaela Thelenová, koji suprotstavlja bukolike krajolike i čovjekov industrijski otisak, te video Zdene Kolečková simbolički predstavljaju

napore suvremenih Robinsona da njeguju svoju okolinu, da joj vrate izvorno značenje u skladu s prirodnim ciklusima i poštuju njezin održivi razvoj. Sva ova umjetnička djela ističu nastojanja da se promjene suvremenog svijeta sagledaju kritički, ali i sa suosjećanjem. Načelo samoće nesumnjivo se može protumačiti kao situacija prosvjetljenja, u kojoj je odgovornost za naizgled nedostižne i nekontrolirane društvene procese sadržana u jedinstvenoj neponovljivoj odluci koja određuje značenje našeg postojanja u određenom trenutku.

– Michal Koleček



Michaela Thelenová – Bijeli šum za Krásný Les/White Noise for Krásný Les, 2014



Zdena Kolečková – U koži Robinsona Crusoea/In the Robinson Crusoe's Skin, 2020.

The Robinson Effect

Jiří Černický, Lukáš Jasanský & Martin Polák, Zdena Kolečková,
Jiří Kovanda, Michaela Thelenová
Curator: Michal Koleček

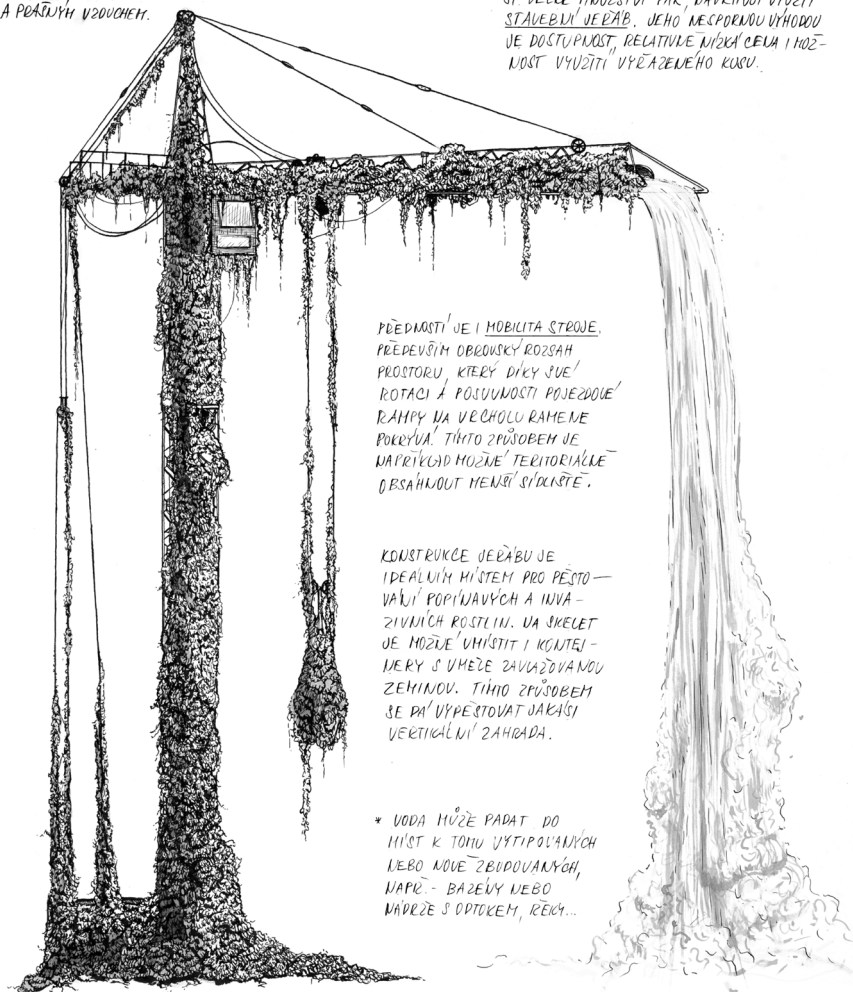
The exhibition entitled The Robinson Effect, prepared for the Flora Gallery in Dubrovnik, presents to the audience a collection of artworks by Czech artists who deal with the phenomenon of civilizational loneliness, along with the intimate forms of activism through which this loneliness can be countered. With the exception of Jiří Kovanda, who entered the art world as a representative of the unofficial circle of performance artists of the late 1970s, the authors represented in the exhibition are part of a strong generation of the 1990s, associated with the process of political and cultural transformation of Czech society after the fall of the authoritarian communist regime in 1989. However, the individual works presented in the exhibition do not focus exclusively on the interpretation of the situation of the last decade of the 20th century, but in a certain sense trace the above-mentioned aspect of “loneliness in the midst of the crowd” in the perspective of advancing globalisation and the associated manifestations of social exclusion, virtualisation of individual identities or environmental threats. The artistic projects of Jiří Černický (*1966), Lukáš Jasanský (*1965) & Martin Polák (*1966), Zdena Kolečková (*1969), Jiří Kovanda (*1953) and Michaela Thelenová (*1969) can be perceived as individual, yet deeply interconnected positive manifestations resisting the growing effect of loneliness through specific acts of inhabiting an often unruly, incomprehensible and dynamically changing world. Minimalist conceptual performances or site-specific interventions by Jiří Kovanda inhabit inhospitable places escaping our everyday attention, black and white photographs by Lukáš Jasanský and Martin Polák capturing, as if unwittingly, “lost” men wandering the peripheries of the big city, futuristic project drawings by Jiří Černický modelling fanciful, yet in a certain sense functional visions of artistic interventions in public space, Michaela Thelenová’s short video film confronting bucolic natural scenery with man’s industrial influence, and Zdena Kolečková’s video symbolically representing the efforts of modern Robinsons to cultivate their surroundings, to return them to their original meaning in harmony with natural cycles and respect for their sustainable development - all these artworks make visible the effort to view the changes of the contemporary world with a critical yet understanding sympathy. The principle of solitude can undoubtedly be interpreted as a situation of epiphany, in which responsibility for seemingly unattainable and uncontrollable social processes is concentrated in a singular unrepeatable decision that determines the meaning of our existence at a given moment.

– Michal Koleček

JEŘÁBOVÝ VODOPÁD JE URČEN
PRO PERIFERIE VELKÝCH MĚST, KDE JE
MÁLO ZELENĚ A OBYVATELSTVO JE
SUŽOVÁNE SUCHÝMI
A PRAJINÝMI VZDUCHYMI.

KINETICKÝ VODOPÁD - 2009

JELIKOŽ JE PRAKTICKE, ABY VODA PADALA
Z VELKÉ VÝŠKY, PROTOŽE TAK UNIKÁ DO ODUZ-
ŠÍ VELKÉ MNOŽSTVÍ PAR, NAVRHLI VYUŽÍT
STAVEBNÍ JEŘÁB. JEHO NESPOORNOU VÝHODOU
JE DOSTUPNOST, RELATIVNĚ NÍZKÁ CENA I MOŽ-
NOST VYUŽITÍ VYČERANÉHO KUSU.



PŘEDNOSTÍ JE I MOBILITA STROJE.
PŘEDEVŠÍM OBROVSKÝ ROZSAH
PROSTORU, KTERÝ DÍKY SUE/
ROTACI A POSUVNOSTI POJEZDOVÉ/
RÁMPY NA VŘCHOLU RAMENE
POKRYVA, TÍMTO ZPŮSOBEH JE
NAPŘÍKLAD MOŽNÉ TERITORIÁLNĚ
OBSAHNOUT MENŠÍ SÍDLNĚ.

KONSTRUKCE JEŘÁBU JE
IDEÁLNÍ MÍSTEM PRO PĚSTO-
VÁNÍ POPÍNAVÝCH A INVA-
ZIVNÍCH ROSTLIN. NA SKELET
JE MOŽNÉ UMÍSTIT I KONTEJ-
NERY S UMĚLE ZAVLAŽOVANOU
ZEMINOU. TÍMTO ZPŮSOBEH
SE DÁ VYPĚSTOVAT JAKÁSI
VERTIKÁLNÍ ZAHŘADA.

* VODA MUŽE PADAT DO
MÍST K TOMU VYTVOŘENÝCH
NEBO NOVE ZBUDOVANÝCH,
NAPŘ. - BAZÉNY NEBO
NAPŘEŽ S ODTOKEM, ŘEKY...

RAMENO JEŘÁBU JE VELMI VHOVNÉ PRO PŘÍPEVNĚNÍ ROURY, JEJÍMŽ PROSTŘEDNICTVÍM BY MOHLA
PROVÉST VODA NA VŘCHOL A DALE NA KONEC OTOČNÉHO RAMENE. ODTUD MUŽE PROUD VODY PADAT
VOLNĚ DOLŮ. BYLO BY IDEÁLNÍ VÉST POTRUBÍ Z VODNÍHO ZDROJE UMÍSTĚNÉHO V OKOLNÍCH
HŘEÁCH A ZAŘÍBOVAT TAK VODOPÁD SAMOSPÁHEM. *

GALERIJA, FLORA

Šetalište Kralja Zvonimira 32
20 000 Dubrovnik
galerijaflora.dbk@gmail.com

Jiří Černický

Born 1966, Ústí nad Labem, Czech Republic
Lives and works in Prague, Czech Republic
See more at: <http://cernicky.com>

Lukáš Jasanský & Martin Polák

Born 1965, Prague, Czech Republic (Lukáš Jasanský)
Born 1966, Prague, Czech Republic (Martin Polák)
Lukáš Jasanský & Martin Polák live and work in
Prague, Czech Republic
See more at:
<https://jasansky-polak.svitpraha.org>

Zdena Kolečková

Born 1969, Ústí nad Labem, Czech Republic
Lives and works in Ústí nad Labem, Czech Republic
See more at:
<http://artbiom.cz/database/54/zdena-koleckova>

Jiří Kovanda

Born 1953, Prague, Czech Republic
Lives and works in Prague, Czech Republic
See more at:
<https://gbagency.fr/artists/jiri-kovanda>

Michaela Thelenová

Born 1969, Chomutov, Czech Republic
Lives and works in Ústí nad Labem, Czech Republic
See more at: <http://thelenova.cz/>

NA NASLOVNICI/ON COVER

Zdena Kolečková – U koži Robinzona Crusoea/
In the Robinson Crusoe's Skin, 2020.
Lukáš Jasanský & Martin Polák –
Momci/Guys, 1989–1990.
Jiří Kovanda – Ruka/Arm, 2013.



HDLU
DU

Program financiraju
Grad Dubrovnik
i Ministarstvo kulture
Republike Hrvatske