GALLERY TALK
Thursday, January 28, 2010
4 pm
Please join curators Karel Čízar and Karen Irvine and exhibiting artist Markéta Othová for a tour of 50% Grey.

FILM SCREENINGS
Masterpieces of the Czech New Wave
Regenstein Auditorium 314 S. Michigan Ave.

The Fireman’s Ball (1967, 73 minutes)
Ferguson Auditorium 600 S. Michigan Ave.
Thursday, February 11
6 pm

Animation shorts by Jiří Trnka including The Hand, 1965
Thursday, February 18
6 pm

The Czech New Wave is considered one of the richest eras of cinematic history. Made between 1964 and 1968, during a brief period of artistic freedom, these films are marked by a use of humor, tragedy, humanity, and surrealism often mixed with political commentary.

The Fireman’s Ball chronicles a real party thrown by a small-town fire department where nothing goes right. Considered a political allegory, the film was banned by the Czech government in 1969. Master puppeteer Jiří Trnka’s stop action animation short The Hand examines freedom of expression and oppression and was banned under communist rule.

PANEL DISCUSSION
Out from Behind the Iron Curtain: Czech Photography Past and Present
Thursday, March 11, 2010
6 pm

Panelists include: artist Štepán Grygar, whose work is included in the Baruch Collection of Czech photography (see concurrent exhibition) and 50% Grey, and who hails from a family of well-known Czech artists who all maintained careers through the political changeover, and Barbara Kalwajtys, former director of the Baruch Gallery, who will tell the fascinating story of the Chicago couple who smuggled Czech photography out from behind the Iron Curtain.

For exhibition, publications, and critical positions of the MoCP are sponsored in part by After School Matters; the Lloyd A. Fry Foundation; the Illinois Arts Council, a state agency; the National Endowment for the Arts; U.S. Bank; American Airlines, the official airline of the MoCP, and our members. This exhibition has been planned in cooperation with the Consulate General of the Czech Republic in Chicago.

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Opening Reception
Thursday, January 28, 2010
5–7 pm

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In the Czech Republic, the need to create a narrative—photography holds a place as an essential tool for engaging with the surrounding reality. In the 1920s and 1930s (Grygar, 1965) and through the 1970s (Jasanský/Polák, 1965), the medium found its place in the public discourse as a means of expression. The photographs of the European Parliament (Jasanský/Polák, 1965) as an example, highlight the concerns of contemporary art and the role of the photographer in the society. The photographs provide us with a view that could never be seen, both the floor and the suspended ceiling with one tile missing. Combined in a single installation, we tend to consider these two images as one, in the way that the architectural elements are a part of the narrative, rather than just objects. This is what makes the photographs of national identity in the Czech Republic so significant. The concrete objects such as the street lamp and car are meant to animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way. The words "Pater Noster" animate photographs in a very cinematic way.

This middle-class family (the series focuses on the Czech Republic of the 1920s and 1930s), the urban environment, and the city itself as a reflection of the social and economic conditions of the time. The photographs of the street below during a snowstorm, the images are ready to be read, the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy. A black-and-white film, in the way that the city is busy.