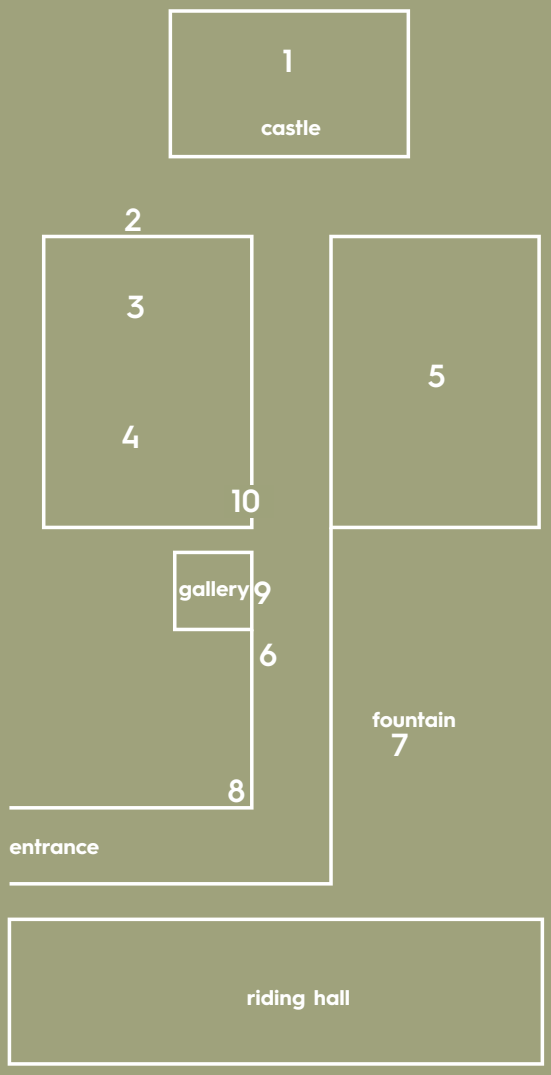
Contemporary Art and Sculpture Park

in collaboration with Konrad Fischer Galerie and Galleria Continua



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Carl Andre (1935 - 2024)

Carl Andre fundamentally changed the way we look at sculpture. He developed his floor sculptures on site from industrial materials such as metal, wood and stone. "I am not a studio artist, I am a location artist." The artistic intervention consists of the serial arrangement of the material in the space, without sculpting the materials themselves. By incorporating the surrounding space, the sculpture itself becomes a space, Sculpture as Place.

Andre's work has been shown in numerous important solo and group exhibitions, most recently in 2024 at the Kawamura Memorial DIC Museum of Art, Sakura/ Japan, 2023 Project Carl Andre, Daegu Art Museum, Daegu, South Korea and in a large retrospective at Dia:Beacon Beacon, NY (2014 - 2016), which was also shown at the Museo Reina Sofia, Madrid, the Hamburger Bahnhof, Berlin, the Musée d'Art Moderne de la Ville de Paris and the Museum of Contemporary Art, Los Angeles. His works can be found in public collections such as the Dia Art Foundation New York, the Museum of Modern Art, New York, the Hara Museum of Contemporary Art, Tokyo, the Stedelijk Museum, Amsterdam, the Tate Modern, London, the Centre Georges Pompidou, Paris and the Ludwig Museum, Cologne.

97 Steel Line for Professor Landois (1977)

In October 1967, Dorothee and Konrad Fischer opened their gallery space at Konrad Fischer in Düsseldorf's old town. The first artist they showed was the American artist Carl Andre. It was Andre's first European solo exhibition. In Düsseldorf, he put together 100 steel plates, each 50 x 50 cm, to form an elongated rectangle. The 5 x 20 Altstadt Rectangle filled the entire room and forced visitors to enter the work, a new experience at the time. Andre used the same material to create his 97 Steel Line for Professor Landois in 1977, which the artist dedicated to the zoologist Hermann Landois and realized for Skulptur, Projekte in Münster.

Art PANSTVÍ BECHYNĚ
KONRAD FISCHER GALERIE
GALLERIACONTINUA
SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

Dana Bartoníčková (1988)

Dana Bartoníčková completed her studies at the Academy of Fine Arts in Prague in 2018, in the Sculpture Studio of Lukáš Rittstein. In 2017, she participated in a study exchange at Cooper Union in New York. Her work can be seen as a kind of anthropological probe, often exploring themes of prehistoric communities and examining the relationship between contemporary symbols, resulting in a distinctive visual language of figuration that has become her signature. Her recent work increasingly focuses on female identity, a theme also reflected in her choice of soft, malleable materials such as wax. The narrative element in both her sculptures and paintings is often conveyed through textile patterns, evoking weaving, traditional female craftsmanship, and a general return to ancestral roots. Dana Bartoníčková's works are held in both private and public collections, including the Gočár Gallery in Pardubice.

Miss Tender (2025)

This series of sculptures depicts female dancers, provisionally titled Něžněnky. The figures are cast in concrete and supported by a metal framework in the shape of a skirt. Concrete, as a heavy and durable material, symbolizes the physical strength and resilience of women – their ability to stand firmly in reality and face life's challenges. The metal structure conveys a sense of lightness and airiness, suggesting transcendence and evoking the archetype of the woman as a goddess.

Tony Cragg (1949)

Renowned British sculptor Tony Cragg has built a distinguished career exploring the relationship between the natural and the man-made. A self-described "radical materialist," Cragg investigates how the internal structure of materials gives rise to external form, developing a sculptural language that is both innovative and deeply rooted in physical reality. From early works composed of found objects to more recent organic and dynamic sculptures in bronze, stainless steel, and synthetic materials, Cragg's art is shaped by both scientific curiosity and poetic intuition.

Cragg has lived and worked in Wuppertal, Germany since 1979. He has held teaching positions at the Berlin Academy of Arts and the Düsseldorf Academy of Fine Arts. His work has been featured in major international exhibitions including documenta in Kassel (1982 and 1987), the British Pavilion at the Venice Biennale (1988), and the São Paulo Biennial (1983). He was awarded the Turner Prize in 1988, made a Chevalier des Arts et des Lettres by France in 1992, and received Japan's prestigious Praemium Imperiale in 2007. His works are held in major public collections worldwide, including Tate, London, MoMA, New York, Centre Georges Pompidou, Paris, and Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Castor & Pollux (2015)

Originally influenced by British land art and performance art, Cragg's evolving practice draws from the macro and microstructures found in nature, industrial production, and the human body. His works often suggest movement and transformation, and his formal vocabulary, grounded in repetition, layering, and abstraction, allows for multiple readings—bodily, architectural, and topographical. This approach is vividly embodied in Castor & Pollux, part of Cragg's ongoing Rational Beings series. While the series has typically explored abstracted human presence, Castor & Pollux introduces a heightened attention to anatomy and physical structure. The sculpture's base begins as two separate, muscular biomorphic forms—evoking raw energy, tension, and duality—that rise and merge into a single shape. This union draws on Roman mythology: Castor and Pollux, twin sons of Leda, represent the mortal and the divine. After Castor's death, his brother Pollux begged Zeus to immortalize them both, resulting in their transformation into the constellation Gemini. Cragg's sculpture captures this duality and union, offering a reflection on mortality, spirit, and transformation through powerful anatomical references.

David Černý (1967)

Born into a family of artists, Černý studied at the Academy of Applied Arts in Prague between 1988 and 1996. In 1990, he received the Special Prize in the Biennale of Kortrijk, Belgium. One year later, he began his residential scholarship in Boswil after receiving a grant from the Swiss Government. In 1994, he moved to New York as an artist in residence at the PS1 gallery. Two years later, he completed the Whitney Independent Study Program. In 1996, he won another grant, this time from the Pollack-Krasner Foundation in the United States, and in 2000, he received the Jindřich Chalupecký Award for being the country's most promising visual artist under the age of 35. In 2001, he founded Meetfactory, a non-profit international center for contemporary art. Most recently, in 2017, he started Black n' Arch, an architectural studio known for its innovative approaches to architecture and design. Besides his artwork, David Černý is also active in the fields of theatre and cinema, music, design, and architecture. He is a passionate diver, driver and, since passing his ATPL exam in 2014, also a pilot not only of planes but also helicopters and gliders. He lives in Prague and is a proud father of his daughter, Elektra.

Man Hanging Out (1996)

I did the piece in 1996 when everyone was talking about the end of the century. What was going to be in the next century? What is the role of the intellectual going to be? I picked Freud because he was the founder of psychoanalysis — the intellectual face of the 19th century — and he was born in Freiberg.

Jan Kadlec (1976)

Jan Kadlec is a prominent personality of Czech visual art, architecture and film. He graduated from the Academy of Fine Arts in Prague, where in the 1990s he attracted attention with his free work and bold installations that significantly influenced the domestic art scene. He later developed his artistic intuition in the field of scenography, architecture, costume design and production design for film. Today he lives between Prague and Lugano, Switzerland, where he founded the film company K Film Swiss. In his free work, Kadlec deals with the formation of the visual reality of the contemporary and future world. He responds to the pressure of digital culture and the overwhelm of images, which he transforms into physical objects - monumental, direct, often ironically tuned. His installations communicate in a language of globalised symbols and confront the viewer with themes of transience, memory and responsibility. Works such as Pig (winner of Sculpture Grande 2007) or the iconic bed with the McDonald's logo, purchased immediately after the exhibition, have become part of cultural memory.

Kadlec has been intensively involved in film in recent years. In 2013, he was nominated for the Czech Lion for his visual conception of the film Clowns. In 2024, the film Amerikánka won him the Czech Lions for Best Art Direction, Costumes and Movie Poster. His latest monumental sculpture, Copy, made from 50,000 VHS tapes, was also created as part of this project. The object is installed in the Church of St. Lawrence in Klatovy as part of an exhibition that will eventually connect with Hugo Demartini's studio. Jan Kadlec's interdisciplinary approach proves that art can be simultaneously visually powerful, critical and socially active.

Pig (2004)

The term "pig" is often used to degrade corrupt politicians in high positions. The pig on a high jump symbolizes the determination and will to exit the highest level of societal decadence and take the brave step of confession. The confrontation between the animal and diving board speak to the absurdity of such a step ever taking place.

Krištof Kintera (1973)

Krištof a prominent figure on the Czech sculptural scene, he studied at the Academy of Fine Arts in Prague (1992–1999) and completed postgraduate studies at the Rijksakademie in Amsterdam (2003–2004). Since the mid-1990s, he has established himself as a distinctive solo artist, with a strong focus on technology, recycling, and sharp social commentary. Kintera's work combines sculpture, installation, sound, and movement, often using everyday objects that he transforms into ironic or unsettling pieces. His artworks are technically complex yet emotionally engaging and accessible. He has been nominated three times for the Jindřich Chalupecký Award and has exhibited in leading institutions such as the Museum Tinguely in Basel and the Rudolfinum Gallery in Prague. In addition to his artistic practice, Kintera has been actively involved in cultural and curatorial projects, co-founding spaces such as NoD and the ProLuka Gallery. His public installations are also noteworthy, including Bike to Heaven, a memorial dedicated to cyclists who lost their lives in the streets of Prague.

Paradise Now

In Paradise Now, Krištof Kintera transforms utilitarian metal barriers—commonly used for crowd control—into a herd of surreal, stag-like creatures. By welding antlers onto these industrial objects, the artist radically shifts their meaning: from symbols of restriction and authority to playful, almost mythical representations of nature. The work reflects Kintera's characteristic use of irony and transformation, blurring the lines between urban infrastructure and the natural world. Paradise Now questions how objects of control can be reimagined into forms of poetic freedom, inviting viewers to consider the possibilities of change, both material and societal.

Nedko Solakov (1957)

One of the most internationally acclaimed contemporary Bulgarian artists, Nedko Solakov moves freely across various media—from drawing and painting to objects, spatial installations, performance, and video. An integral part of his work is the extensive use of handwritten textual commentaries, often inscribed directly on the wall next to the artwork or even within the work itself. The dialogue between his distinctive drawing style, the cleverly and brilliantly staged commentary—shifting between fiction and reality—and the narrative environment conveys a deeply personal experience. At the same time, it offers a critical reflection not only on the role and contradictions of the contemporary art system but also on collective "truths" and the social norms of human existence.

The Four-Window Story (2022)

In 2022, Nedko Solakov and Czech artist Jiří Kovanda became the first artists-in-residence in Bechyně. During their stay, they jointly prepared an exhibition entitled Together, which spanned four floors of the castle gallery. As part of the project, they created mutual artistic interventions. In the attic, where Jiří Kovanda reconstructed his well-known installation of wardrobes connected by strings with hanging women's dresses using castle furniture, Solakov created a unique work: on the frames of four octagonal windows, he inscribed a short story about two artists discussing their commercial success. This Four-Window Story, divided across the individual window frames, is a striking example of Solakov's ability to merge literature with visual space—and at the same time, a personal gift from the artist to the Stava family collection.

Michelangelo Pistoletto (1933)

Born in Biella, Italy, Michelangelo Pistoletto's artistic journey began with exhibitions in 1955, peaking with his Mirror Paintings of 1961-1962, which garnered international acclaim. A key figure in the Arte Povera movement in the mid-1960s, Pistoletto explored unconventional materials and spaces. He continued to in novate with exhibitions like Le Stanze in the 1970s, delving into themes of mirrors and division. In the 1990s, he founded Cittadellarte - Fondazione Pistoletto and the University of Ideas, promoting social change through art. The concept of the "Third Paradise" in 2004 marked a new phase in his practice. Pistoletto received prestigious awards, including the Venice Biennale's Golden Lion and the Praemium Imperiale. His influence reached globally, with exhibitions in esteemed institutions like the Louvre and the Palais des Nations. In 2022, his latest book, La formula della creazione, celebrated his enduring legacy, inspiring artists and thinkers worldwide. In 2025 Pistoletto was nominated for the Nobel Peace Price.

Labirinto e Grande Pozzo (1969-2017)

The labyrinth contains within itself the permanent idea of a threshold: thinking about it and acting upon it are subject to the need to identify an exit. In the labyrinth there is a change of scenery, disorientation, fear; but also discernment, will-power and control of thought. In the labyrinth, the mirror presents itself as a screen of mental meditation between the opposite extremes of fear and security, loss and reunion, doubt and certainty, the sealed-off path and the open road. To re-emerge from the labyrinth is in a way the same thing as finding oneself once again on the road one took to get there in the first place. An image comes back to the surface, that of the well. At the bottom of this well there is a mirror. "By restoring reality, the mirror brings us knowledge; it makes us infinitely aware that there is no point in pushing the imagination beyond our faculties. The immersion in the mirror corresponds to a loss of self which is a pledge of future discoveries. Like Narcissus or Alice, we are invited to take part in an initiatory voyage." M. P.

Tomas Rajlich (1940)

Tomas Rajlich is a central figure in European minimalist painting and a co-founder of the Czech Concretist Club, active in Prague during the 1960s. After studying at the Academy of Fine Arts in Prague, he emerged on the international scene with the exhibition Sculpture tchécoslovaque at the Musée Rodin, Paris (1969). In 1969, he emigrated to the Netherlands, where he taught at the Vrije Academie and dedicated himself fully to painting.

He became known for his minimalist, grid-based monochromes, which explore the fundamental nature of what a painting is and does. His work gained early international attention through key exhibitions such as the traveling exhibition Elementaire Vormen (1975), Fractures du Monochrome aujourd'hui en Europe (Musée d'Art Moderne de la Ville de Paris, 1978), Bilder ohne Bilder (Rheinisches Landesmuseum Bonn, 1978), and the landmark Fundamental Painting (Stedelijk Museum Amsterdam, 1975), which aligned him with American Minimalists.

Rajlich's contributions have been recognized with retrospectives at the Palazzo Martinengo, Brescia (1993); Gemeentemuseum, The Hague (1994, 2005); Brno House of Arts (1998); and the National Gallery in Prague (2008). In 1994, he received the prestigious Ouborg Prijs for lifetime achievement. In 2025, Museum Kampa presented the first survey of his early sculptural work.

He was commissioned to create monumental works for the Raad van State (Council of State) in The Hague and the Dutch Embassy in Ghana. His works are represented in major public collections, including the Stedelijk Museum Amsterdam, MoMA New York, MNAM/Centre Pompidou Paris, SMAK Ghent, the National Gallery of Canada in Ottawa, and both the National Gallery and Museum Kampa in Prague.

Untitled (1967–2025)

Rajlich began his career as a sculptor, in Prague from 1964 to 1969, though most of these pieces have been destroyed. His sculptures evolved from solid form toward dematerialization, transforming into transparent compositions and spatial drawings. Untitled (1967–2025) is constructed from shaped stainless-steel panels positioned around a central vertical axis. The figure is defined not by mass but by the void between the panels, creating a weightless presence. The work gestures toward the spiritual, where the human condition is sensed more than seen.

Pascale Marthine Tayou (1966)

Born in Cameroon, Pascale Marthine Tayou resides between Ghent, Belgium, and Yaoundé, Cameroon. Achieving international recognition since the 1990s, notably through Documenta 11 (2002) and the Venice Biennale (2005, 2009), Tayou's art defies categorization, spanning various media and themes, all anchored in his personal experiences. By adding an „e" to his middle name, Tayou humorously distances himself from traditional notions of authorship and gender. His work traverses cultural and political boundaries, emphasizing the fluidity of identity and the interconnectedness of humanity and nature. Tayou's pieces, spanning objects, sculptures, installations, drawings, and videos, often revolve around individuals navigating the complexities of the global community. Rooted in the idea of travel and encountering the unfamiliar, his art challenges fixed notions of origin and embraces diversity, reflecting on his African heritage amidst broader societal expectations.

Pétalos de Piedra (2022-24)

The central work for the sculpture park is the installation entitled Pétalos de Piedra by Pascale Marthine Tayou, which was exhibited in Havana, Cuba, in 2022. The colorful rocks surrounding the fountain appear like flower petals in the grass. In Tayou's vocabulary, the rocks are reminiscent of his postcolonial heritage. Yet, their cheerful colors and insertion into another surrounding make them into symbols of peace. Through his colored stones, Tayou celebrates life while addressing themes of inclusion and activism, prompting reflection on the complexities of human existence and the pursuit of growth. Bechyně Castle is a place of freedom, a place to enjoy art, exchange ideas, and share knowledge, which strikes with Tayou's positive outlook on the future.