

The Moravian Gallery in the Year 2003

(A full version of the Moravian Gallery Annual Report 2003 is available on the website www.moravska-galerie.cz).

Introduction

The year 2003 brought some changes to the Moravian Gallery that could hardly have been anticipated even by the most far-sighted. On 14 March 2003, Director PhDr. Kaliopi Chamonikola PhD resigned. Dr Chamonikola headed the Moravian Gallery for six years, in the course of which she brought many long-planned projects in the institution to fruition. First and foremost, Dr Chamonikola succeeded in enhancing perception of the gallery in an international context; in “material” terms, she organised the essential overhaul of the Museum of Applied Arts. Dr Chamonikola introduced innovative approaches to the gallery management and facilitated the execution of concrete specialist projects. Among exhibitions, the most noteworthy was the unique “From Gothic to Renaissance” held in 1999-2000, for which the gallery joined forces with partner institutions in Olomouc and Opava in order to cover the whole of Moravia and Silesia. After Dr Chamonikola’s resignation, the Ministry of Culture of the Czech Republic authorised PhDr. Kateřina Tlachová, the Deputy Director, to manage the gallery. Dr Tlachová’s primary tasks were to calm a turbulent internal atmosphere that had developed within the organisation, to re-establish the reputation of the Moravian Gallery, somewhat shaken in the eyes of the public, and to lead it until a new director was appointed. This provisional state lasted for a year. Eventually, the repeated recruitment operation found success in the naming of a new director of the Moravian Gallery. In accordance with a decision made by Pavel Dostál, the Czech Minister of Culture, Mr Marek Pokorný became the Moravian Gallery director, assuming office on 1 March 2004.

Although the gallery had been run as something of a holding operation, this meant by no means that its activities had been brought to a mere standstill, or even stagnation. Several previously-launched projects were successfully developed and concluded; at the same time, new ones were initiated. Among them were the large interdisciplinary exhibition “Look Light”, the inventive “Disegno Veneto”, as well as the attractive “Czech Puppet” exhibition prepared in collaboration with the Moravian Provincial Museum. Shows presenting the work of the classic Czech painters Antonín Hudeček and František Tichý and the beauty of Czech garnets elicited particularly positive responses from visitors. The prestigious exhibition “A World of Stars and Illusions – The Czech Film Poster in the 20th Century” successfully embarked on a demanding world tour. On the other hand, a sphere in which not much progress was made involved a joint effort by the Moravian Gallery and the Moravian Provincial Museum to build much-needed new depositories. The prevailing feelings of bitterness were connected to a less-than-satisfactory financial evaluation of work by those involved in culture, especially when compared with the Czech national average income. The Moravian Gallery trade union organisation decided to join the appeal of the Union Committee for Culture and Conservation and called a strike alert on 17 June 2003. This gesture, made in a spirit of proclamation, aimed to draw the attention of the public to the long-term laxity in addressing the issue.

In conclusion, although our work was not spared some pitfalls, we believe that its final results will be accepted positively. Their detailed overview follows.

Contacts

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Personnel

In 2003, the Moravian Gallery had 138 regular employees, of whom 54 were specialists.

Organisational structure of the Moravian Gallery in 2003, with directors and curators of the collections:

- * Director: PhDr. Kaliopi Chamonikola, PhD / PhDr. Kateřina Tlachová, charged with management
- * Directorate Secretariat: PhDr. Kateřina Tlachová, Deputy Director, from 15 March 2003 charged with the gallery management
- * Collections Security Department: Ludmila Puklová / Ing. Milan Říha
- * Investment specialist: Richard Mysík, Deputy since 21 March 2003

Art Collections

- * Ancient Art - PhDr. Kateřina Svobodová
- * Gothic and Renaissance - PhDr. Kaliopi Chamonikola, PhD
- * Baroque - Mgr. Zora Wörgötter
- * Renaissance and Baroque Drawing and Graphics - Mgr. Ing. Zdeněk Kazlepka, PhD
- * 19th Century Art - PhDr. Kateřina Svobodová
- * 20th Century Art - Mgr. Ing. Ivo Binder / Mgr. Petr Ingerle, Deputy Director
- * Modern Painting and Sculpture - Mgr. Ing. Ivo Binder
- * Contemporary Painting and Sculpture - Mgr. Petr Ingerle
- * Modern and Contemporary Drawing and Graphics - Mgr. Pavel Netopil
- * Applied Arts - Mgr. Markéta Vejrostová (assistant)
- * Precious and Base Metals - Mgr. Anna Grossová (assistant)
- * Ceramics - Mgr. Andrea Březinová (assistant)
- * Glass - Mgr. Markéta Vejrostová (assistant)
- * Textile and Furniture - Mgr. Martina Straková (assistant)
- * Graphic Design - PhDr. Marta Sylvestrová
- * Photography - PhDr. Antonín Dufek, PhD
- * Export Section - Mgr. Jiří Pátek (assistant)
- * Export Section - PhDr. Kateřina Svobodová,
- * Export Section - PhDr. Miroslav Ambrož

Other departments

- * Restoration Department - Academic Painter Igor Fogaš
- * Public Relations - PhDr. Ludmila Horáková

- | | |
|---------------------------------------|------------------------------|
| * Library | - PhDr. Hana Karkanová |
| * Bibliophile Prints and Book Binding | - PhDr. Hana Karkanová |
| * Old Prints | - PhDr. Judita Matějová |
| * Exhibition Production and Editing | - PhDr. Miroslava Pluháčková |
| * Exhibition Installation | - Mgr. Martin Ondruš |
| * Equipment and Technology Department | - Ing. Zbyněk Kroča |
| * Financial Department | - Ing. Jan Maitner |

Moravian Gallery Council

The Moravian Gallery Council is an advisory body working to the Moravian Gallery Director for specialist activities and programmes. In 2003, the circumstances mentioned above prevented the Council meeting.

Moravian Gallery Acquisition Committee

The Moravian Gallery Acquisition Committee is a specialist body consisting of independent art theoreticians whose task is to assess proposed acquisitions in terms of their contribution potential for the Moravian Gallery collections. The Committee members in 2003 were:

- PhDr. Helena Brožová (Museum of Applied Arts, Prague)
- PhDr. Jan Mohr (North Bohemia Museum, Liberec)
- PhDr. Duňa Panenková (Prague Castle Administration)
- PhDr. Alena Potůčková (Czech Museum of Visual Arts, Prague)
- Prof. PhDr. Lubomír Slavíček, CSc. (Faculty of Arts, Masaryk University, Brno)
- PhDr. Dagmar Šefčíková (Ministry of Culture of the Czech Republic, Prague)
- PhDr. Jana Ševčíková (Science Academy of the Czech Republic, Prague)
- Jiří Valoch (Brno)
- PhDr. Jiří Zemánek (Prague)
- PhDr. Jaromír Zemina (Prague)

In 2003, the Acquisition Committee met twice. The first meeting, held on 13 May 2003, was an emergency session dealing with a Moravian Gallery request to the Ministry of Culture, concerning the purchase of items of special cultural value financed from the ISO fund. The main subject was the re-acquisition of five drawings from the former Arthur Feldmann art collection, returned by the gallery to the collector's heirs in a restitution at the beginning of 2003. The Committee's advisory board negotiated the matter again at a regular meeting on 16 June 2003, where donations of works of art to the gallery collections were also presented.

Advisory Board to the Director

The Advisory Board is a consulting body, the purpose of which lies in the anchoring of the Moravian Gallery in a wider social context. The board members are representatives drawn from political life and partner institutions whose sponsorship support of Moravian Gallery activities is particularly notable. The board included Anton Dušík (Volksbank CZ), Jan Kudera (Cash Reform), JUDr. Otakar Motejl (Ombudsman), Petr Pleva (MP), Jindřich Štreit (art photographer and pedagogue) and Jan Winkler (IBM Business Consulting Services), Chairman of the Advisory Board. Although the board did not meet in 2003, certain issues were consulted with individual members when necessary.

Moravian Gallery exhibition halls

The Moravian Gallery exhibition halls are to be found in three buildings of remarkable architectural note located, in close proximity to one another, in the centre of Brno. The exhibition programme of each building maps a certain area of the visual arts. The historical premises of the Governor's Palace (Moravské nám. 1a) are dedicated to Czech and world art from Gothic to the 19th century. The Pražák Palace (Husova 18) houses the Moravian Gallery directorate. At the same time, its exhibition halls are used for shows of modern and contemporary painting, sculpture, graphic art, drawing and photography. Works of applied arts are presented in the Museum of Applied Arts (Husova 14).

All three Moravian Gallery buildings contain permanent exhibitions and host regularly alternating short-term exhibitions. As well as the "classic" exhibition halls, the gallery also makes use of its additional premises, mainly for the installation of minor projects. The Governor's Palace cloister introduces individual and collective exhibitions of photographs. Works by young artists, including art students, are showcased in the atrium on the fourth floor of the Pražák Palace, also featuring experimental projects. In summer, exterior-friendly artistic objects are presented in the open air; in 2003 this was also done in the newly laid-out courtyard of the Museum of Applied Arts. The smallest exhibition premises of the Moravian Gallery comprise the hall on the third floor of the Pražák Palace, with a space for "a single work of art" and part of the adjoining library, the study room of which houses exhibitions of illustration and book binding. Furthermore, one part of the Moravian Gallery collections, in the shape of a permanent exhibition entitled "From Gothic to Empire", is located in the Mikulov chateau, the historical premises of which provide period objects of applied arts with an authentic air.

The Moravian Gallery is open from Wednesday to Sunday from 10 a.m. to 6 p.m., on Thursdays until 7 p.m. Admission to all Moravian Gallery exhibitions is free of charge every first Friday of each month. The gallery also occasionally organises free admissions to individual exhibitions in the course of the year. Apart from being special bonuses to gallery visitors, these events mark interesting cultural anniversaries.

Moravian Gallery collections and their upkeep

Range of the collections

According to CES data, the Moravian Gallery collections in 2003 amounted to 138,448 inventory numbers, i.e. an increase of 828 inventory numbers over 2002. New items in 2003 comprised 122 numbers, 48 of which were purchased for a totals of 2,014,540 Kč. Newly acquired items had been authorised by the purchase committee in 2001, whether purchased or donated. Many of them were integrated into the Moravian Gallery collections with reference to the prepared permanent exhibition of applied arts, as well as to some shorter-term shows (the Thonet furniture collection, works by Jan Wojnar, Miroslav Šnajdr, Robert Silverio, Štěpánka Šimlová and others). These items particularly enriched and enhanced the collections of applied arts, art photography, graphic design, bibliophile prints, bookbinding and modern art. The collection of artwork for the blind also expanded. The following works became part of the Moravian Gallery collections in 2003:

1. Rony Plesl: *Violoncello* vase, glass, 390 mm, donated by Borovier&Toso Czech Republic s.r.o.
2. Jiří Šuhájek: *Lighthouse* liqueur glass, glass, 60 ml, donated by Borovier&Toso Czech Republic s.r.o.
3. Jiří Šuhájek: *Lighthouse* white wine glass, glass, 190 ml, donated by Borovier&Toso Czech Republic s.r.o.
4. Jiří Šuhájek: *Lighthouse* red wine glass, glass, 150 ml, donated by Borovier&Toso Czech Republic s.r.o.
5. Jiří Šuhájek: *Lighthouse* goblet, glass, 230 ml, donated by Borovier&Toso Czech Republic s.r.o.
6. Jiří Šuhájek: *Lighthouse* bowl, glass, 180 ml, donated by Borovier&Toso Czech Republic s.r.o.
7. Jiří Šuhájek: *Lighthouse* champagne glass (bowl), glass, 180 ml, donated by Borovier&Toso Czech Republic s.r.o.
8. Jiří Šuhájek: *Lighthouse* champagne glass (flute), glass, 190 ml, donated by Borovier&Toso Czech Republic s.r.o.
9. Jiří Šuhájek: *Lighthouse* tumbler, glass, 175 mm, donated by Borovier&Toso Czech Republic s.r.o.
10. Jiří Šuhájek: *Lighthouse* candlestick, glass, 390 mm, donated by Borovier&Toso Czech Republic s.r.o.
11. Rony Plesl: *Andy* bowl, glass, 130 mm, donated by Borovier&Toso Czech Republic s.r.o.
12. Rony Plesl: *Andy* vase, glass, 310 mm, donated by Borovier&Toso Czech Republic s.r.o.
13. Jiří Šuhájek: *Spiral* cup, glass, 195 mm, donated by Borovier&Toso Czech Republic s.r.o.
14. Jiří Šuhájek: *Spiral* cup, glass, 195 mm, donated by Borovier&Toso Czech Republic s.r.o.
15. Jiří Šuhájek: *Spiral* cup, glass, 195 mm, donated by Borovier&Toso Czech Republic s.r.o.
16. Rony Plesl: *Vulcano* bowl, glass, 250x180 mm, donated by Borovier&Toso Czech Republic s.r.o.
17. Rony Plesl: *Vulcano* vase, glass, 220x310 mm, donated by Borovier&Toso Czech Republic s.r.o.
18. Rony Plesl: *Alien* vase, glass, 335 mm, donated by Borovier&Toso Czech Republic s.r.o.
19. Rony Plesl: *Alien* candlestick, glass, 205 mm, donated by Borovier&Toso Czech Republic s.r.o.
20. Petr Helbich: *Why I Take Photographs*, 1997, photographs (8), 175x235 mm, donated by MUDr. Petr Helbich
21. Petr Helbich: *Chvála / Praise* – book with Xerox copies of photographs, 2001, paper, donated by MUDr. Petr Helbich
22. Rony Plesl: *Twig* vase, green glass, 37 cm, donated by Dr. Cicvárek
23. Rony Plesl: *Twig* vase, blue glass, 37 cm, donated by Dr. Cicvárek
24. Anna Pecková: *Totality after Anna Pecková* portfolio, 1968-1969, photograph, 243x178 mm, donated by Anna Pecková
25. Krzysztof Pruszkowski: *6 MASQUES MORTUAIRES D'HOMMES*, 1989/1995, photograph, 449x305 mm, donated by PhDr. Antonín Dufek, PhD
26. Krzysztof Pruszkowski: *MARIE-COLETTE A MIS LES MAINS A LA PATE*, 1984, 450x305 mm, donated by PhDr. Antonín Dufek, PhD

27. Krzysztof Pruszkowski: 22 CHAISES CATHERINE DE BOURGES, 1985/1992, photograph, 450x306 mm, donated by PhDr. Antonín Dufek, PhD
28. Gebrüder Thonet: Armchair No. 8, 1859-1860, stamped "Thonet Wien" ("sun"), bent beech, 98 x 53 x 52 cm, purchased
29. Gebrüder Thonet: Chair No. 8, before 1881, stamped "Thonet", I type label, bent beech, 92 x 42 x 48 cm, purchased
30. Gebrüder Thonet: Chair No. 14, 1862-1865, stamped "Thonet", I type label, bent beech, 94 x 41 x 43 cm, purchased
31. Gebrüder Thonet: Armchair No. 2, c. 1862, "star" stamp, bent beech, 92.5 x 51 x 55 cm, purchased
32. Gebrüder Thonet: Chair, version No. 21, 1859-1860, stamped "Thonet", bent beech, 93 x 42 x 52 cm, purchased
33. Gebrüder Thonet: Chair No. 73 1/2, 1890-1895, unstamped, bent beech, plywood, 87.5 x 44 x 50 cm, purchased
34. Josef Čapek: *Čtěte nový román Karla Čapka: Krakatit*, 1923, publisher's poster, linocut, 63 x 94 cm, purchased
35. Josef Tichý: Series of photographs (76), purchased
36. Yoshikazu Ikeda: *Nucleus Torso of Tube I*, 2000, porcelain (12), donated by Yoshikazu Ikeda
37. Ladislav Postupa: Series of photographs (12), donated by Ladislav Postupa
38. Miroslava and Lubomír Krupka: Oldřich Mikulášek - *AGOGH*, 2001, leather-wood binding, 30 x 22 cm, donated by Miroslava and Lubomír Krupka
39. Petr Nikl: *Case I*, 1991, plush, plasticine, 4.5 x 10 x 21.5 cm, donated by Petr Nikl
40. Petr Nikl: *Case II*, 1991, plastic, plasticine, 14.7 x 7.5 x 10.5 cm, donated by Petr Nikl
41. Petr Nikl: *Case III*, 1991, plush, plasticine, 14 x 32 x 27 cm, donated by Petr Nikl
42. Petr Nikl: *Case IV*, 1991, plush, rubber, O 24 cm, donated by Petr Nikl
43. Dezider Tóth: *Untitled*, 2001, layered paper tape, 27 x 46.5 x 24.5 cm, donated by Dezider Tóth
44. Dalibor Chatrný: *Vanishing*, 1969-1995, perforated cardboard, 80 x 60.5 cm, donated by Dalibor Chatrný
45. Daniel Hanzlík: *Pearl*, 2001, rubber, blown and silver-plated glass, 47 x 22 x 51 cm, donated by Daniel Hanzlík
46. Markéta Varádiová-Hanzlíková: *Light I*, 2001, wood, light bulb metal, satin, 50 x 50.5 x 8.5 cm, donated by Markéta Varádiová-Hanzlíková
47. Markéta Varádiová-Hanzlíková: *Light II*, 2001, wood, light bulb metal, satin, 63 x 100 x 8.5 cm, donated by Markéta Varádiová-Hanzlíková
48. Markéta Varádiová-Hanzlíková: *Light III*, 2001, wood, light bulb metal, satin, 75.5 x 50.5 x 8.5 cm, donated by Markéta Varádiová-Hanzlíková
49. Lubomír Jarcovják: Artist's book I, 2001, handmade paper on glass plates, 62.5 x 18.5 cm, donated by Lubomír Jarcovják
50. Lubomír Jarcovják: Artist's book II, 2001, concrete, metal, wood and moulded paper, 44 x 44 x 5.3 cm, donated by Lubomír Jarcovják
51. Radek Kratina: *Untitled*, 1981, chrome-plated metal, h. 41 cm, w. 32 cm, d. 15 cm, donated by Helena Kratinová
52. Miloš Cvach: *Double paysage: "sécheresse"*, 1976, shaped wooden base, acryl, 10 small objects, 3 x 27.2 x 37.1 cm, donated by Miloš Cvach
53. Adriana Šimotová: *Nearly Full*, 1991, hardboard and a plastic cup covered with grey paper, balls, 7.5 x 25 x 25.4 cm, donated by Adriana Šimotová
54. Jiří Kolář: *Pear*, 1966, collage, combined technique, h. 115 mm, donated by Jiří Kolář

55. Jiří Kolář: *The Moon of Blind Lovers*, 1966, collage, paper, 30.5 x 40.5 cm, donated by Jiří Kolář
56. Jiří Kolář: *Gemini in Autumn*, 1966, collage, paper, 30.5 x 40.5 cm, donated by Jiří Kolář
57. Jiří Kolář: *Invisible Lovers*, 1966, collage, paper, 30.5 x 40.5 cm, donated by Jiří Kolář
58. Jiří Kolář: *The Face of Silence*, 1966, collage, paper, 30.5 x 40.5 cm, donated by Jiří Kolář
59. Pavlína Nešporová: *Josef Lada - Winter*, 1966, glued sheets of card with reproductions, textile cover, 31.5 x 21 cm, donated by Pavlína Nešporová
60. Petr Babák: *Nice Books*, 2001, paper binding, 4 books in cases and a three-piece box, 42.5 x 32 x 9.5 cm, donated by Petr Babák
61. Petr Babák: *Fight with Paper*, 2001, free sheets in a blue transparent cover, 26.5 x 26.5 cm, donated by Petr Babák
62. Eliška Čabalová: *Karel Šiktanc - Noc na svatého nikdy*, 2001, artist's book, 22.5 x 32.5 cm, donated by Eliška Čabalová
63. Miroslava Symonová: *The School of Life*, 1997, handmade moulded paper, 32 x 24 cm, donated by Miroslava Symonová
64. Miroslava Symonová: *Different Paths*, 1997, handmade moulded paper, 36 x 29 cm, donated by Miroslava Symonová
65. Miroslava Symonová: *The Centre*, 1997, handmade moulded paper, 36 x 29 cm, donated by Miroslava Symonová
66. Jana Honcová: *Robert Iax - THE LIGHT, THE SHADE*, 2001, book block, open sewing, plastic wallpaper cover, 24 x 18 cm, donated by Jana Honcová
67. Václav Cíglér: *Egg* – glass sculpture, 1995-1998, ochre glass, re-melted and polished, 23 x 30 x 23 cm, donated by Václav Cíglér
68. David Židlický: *Evenings under the Lamp*, 2000, photograph, 305 x 279 mm, donated by David Židlický
69. Naděžda Plíšková: *Spoon*, 1969, aluminium, chrome-plated steel, 60 x 160 x 80 cm, purchased
70. František Povolný: František Povolný estate, photographs - 281, donated by Alžběta Povolná
71. Ladislav Postupa: *Vilém Reichman and Ladislav Postupa* (their last meeting in 1977), 1977, photograph, 128 x 231 mm, donated by Ladislav Postupa
72. Ladislav Postupa: *Vilém Reichman*, 1977, photograph, 122 x 174 mm, donated by Ladislav Postupa
73. Michaela Thelenová: Series of photographs (*Graves, Light*), 2000, colour photographs, black-and-white photographs developed as colour ones (11), donated by Michaela Thelenová
74. Jaroslav Němec: Series of photographs (landscape), photographs (64), donated by Jaroslav Němec
75. Miroslav Koval: *Contact*, 2003, photocontact-print, donated by Miroslav Koval
76. Rudolf Janda: Photographs from the artist's estate, 1961, photographs (3), donated by Jiří Janda
77. Vladimír Birgus: *Miami Beach, Kirghizia, New York, Gorzów, Berlin, Barcelona*, 1981-2002, photographs (6), donated by Vladimír Birgus
78. Jiří Víšek: *Self-portrait, Dr. Zdeněk Kirschner*, from the *For Hiroshima I-IV* series photo no. 1, 1980's, photographs (3), donated by Jiří Víšek
79. Karel Valter: 43 negatives (untitled) – c. 1935, 1 film recording (untitled) - 1934, donated by Karel Valter

80. Sophie Curtil: *Ali ou Léo*, 2002, book, card jacket, spiral binding, balls, 23 x 27 cm, donated by Sophie Curtil
81. Aleš Barták: *Bar Stool*, 1997, BK lamella, steel chrome-plated pipe, 425 x 455 x 960 mm, donated by Aleš Barták
82. Milan Pitlach: Series of photographs, 1971-1984, photographs (12), 273 x 390 mm, purchased
83. Tomáš Hlavina: *Gate (For Foolish Vigins)*, 1999, wood, balls, line, h. 210 cm, purchased
84. Miroslav Šnajdr Sr.: *Untitled (2)*, 1997, 1984, 100 x 110 cm, 95 x 95 cm, purchased
85. Miloš Cvach: *Relief*, 1992, wood, colour polychromy, 128 x 149 x 29 cm, purchased
86. Jindřich Štreit: Series of photographs (136), 1980-2000, purchased
87. Jan Kubíček: *Divided Elements, Three Dimensions*, triptych, 1988-1996, acryl, canvas, 70 x 70 cm - 3x, purchased
88. Wojnar: Series of 8 works, 1980-2001, combined technique, Indian ink, paper, purchased
89. Antonín Halaš: Series of photographs, 1979, 1988, 1991, photographs (3), purchased
90. Pavel Hayek: *Butterbur Leaves II*, 2000, acryl, canvas, 190 x 190 cm, purchased
91. Series of 22 posters, purchased
92. Series of 7 posters, purchased
93. Series of 2 posters, purchased
94. Boris Mysliveček: Series of 2 posters, 1985, combined technique, silkprint, original poster, 100 x 70 cm, purchased
95. Karel Vaca: *Prvoděv*, 1943, poster design, purchased
96. Jiří Mahen: *Bázně, balady*, illustrations and graphic design by Eduard Milén, 1928-1929, black pigskin, mosaic, gilding, 330 x 235 mm, purchased
97. Bohdan Holomíček: Series of photographs (4), 1970-1986, purchased
98. Jiří David: *My Hostages*, 1989, photograph, 119.5 x 120.6 cm, purchased
99. Kurt Gebauer: *Pyramidal Self-portrait*, 1996-1997, series of 9 photographs on plywood, 300 x 234 mm, purchased
100. Václav Jirásek: Series of photographs (10), 1993-1995, purchased
101. Miloš Polášek: Series of photographs (2), 1971, 1990, purchased
102. Robert Silverio: Series of photographs (2), 1997, 2000, purchased
103. Jules Janin: *Rachel et La Tragedie* – book with 10 original photographs by Henri de La Blanchere, published in Paris in 1859 by AMYOT, purchased
104. College of Applied Arts, V.H. Brunner studio: *Souvenir Glass*, unmarked, glass, painting with Prague motifs, h. 12 cm, purchased
105. J. Hoffmann ?: *Glass*, unmarked, glass, painting with a flag motif, h. 10 cm, purchased
106. Pavel Baňka: *Sky No. VI*, 2000, photograph, 81 x 128 cm, purchased
107. Karel Šiktanc: *Adam a Eva*, 1998-1999, book, ppg binding, handmade moulded paper with a snakeskin application, vellucent-process spine, 457 x 149 mm, purchased
108. William Saroyan: *Student teologie*, 2001, book, black calfskin, dry tooling, 315 x 228 mm, purchased
109. Georges Bernanos: *Deník venkovského faráře*, 2000, book, white and black calfskin, blind-blocking and gilded spine, 198 x 136 mm, purchased
110. Josef Daněk: Series of 5 drawings, purchased
111. Zuzana Füsterová: *I am nothing*, 2000, lamp-glass, mirror, black paint, 60 x 40 x 25 cm, purchased
112. Tomáš Lahoda: *Virtuality*, 1993, acryl, canvas, O 115 cm, purchased

113. Tomáš Lahoda: *Mirror*, 1993, acryl, hardboard, oval 70 x 50 cm, purchased
114. Miroslav Koval: Series of 65 contact photographs, donated by Miroslav Koval
115. František Skála: *Black Landscape*, 1987-1989, patinated wood (relief), 110 x 76 x 27 cm, purchased
116. Series of 1 poster + 8 envelopes from the Exlibris antique shop, purchased
117. Jiří Bielecki: *Floating*, 1969, plastic, 5 items, purchased
118. Jindřich Přibík: Series of 2 photographs, 1960-1963, purchased
119. Štěpánka Šimlová: *I am terribly sorry*, 2002, digital photograph, C-print, 120 x 100 cm, donated by Štěpánka Šimlová
120. Poster series from an antique shop (14), purchased
121. Štěpánka Šimlová: *Landscape*, 1999, computer montage, 240 x 120 cm, purchased
122. Graubner company, Strážnice: *Muff*, c. 1945, textile, fur, sewing, h. 30 cm, w. 37 cm, d. 7 cm, donated by Isabela Prokúpková

Reductions in 2003 amounted to 186 inventory numbers. On 12 March 2003, 51 collection items were returned as part of restitution to the Capuchin Province of the Czech Republic. The restitution was based on Act 338/1991 Sb., altering and complementing Act 298/90 Sb. on the adjustment of the property relationships of religious orders and congregations and the Olomouc Archbishopric. On 19 March, in accordance with Act 212/2002 Sb. concerning property injustice arising out of the holocaust, 135 pieces from the collection of old art and prints were returned to heirs of Dr Arthur Feldmann. As mentioned above, the Moravian Gallery is interested in the five most precious drawings from this collection. The gallery management is currently negotiating conditions of their re-purchase with the new owners, and is seeking financial resources for the re-acquisition, in collaboration with the Czech Ministry of Culture.

In 2003, stocktaking took place in all collection departments. It has only been completed in the furniture collection, and is still in progress in the other sections. A total of 11,961 inventory numbers were checked in 2003, while 8,442 inventory numbers were entered into the computer database; the total of inventory numbers registered in this manner amounted to 49,673.

Restoration

The Restoration Department of the Moravian Gallery undertakes the long-term comprehensive protection of the collections. Not only is it dedicated to the rescue of damaged artistic objects; the department also focuses on the preventive care of the Moravian Gallery collection items and works of art on loan. For this purpose, it constantly supervises climatic conditions in gallery depositories and exhibition halls, provides specialist consultations concerning suitable technology and materials used in handling artistic objects and sets optimum conditions for exhibiting. In collaboration with collection curators, the department selects works in need of conservation and restoration, on the basis of regular checking of all collections. The opening of the reconstructed building of the Museum of Applied Arts in late 2001 was of clear benefit to storage conditions, as well as for the presentation and care of artworks in the gallery collections. Unfortunately, the situation in the depositories of the other Moravian Gallery buildings is not so good. However, the negative influence of a less than completely appropriate climate has been partially eliminated thanks to the purchase of two digital thermohygrometers located in the Governor's Palace and the Pražák Palace. At the

same time, the Moravian Gallery plans to construct new depositories fully complying with all the strict requirements concerning proper storage of artistic objects.

Individual restoration workshops face similar problems. The furniture restoration workshop is located in a building that was ruled to be in a critical state in 2002. As such, the building had to be rebuilt and altered, and workshop activity was subsequently resumed with more limited scope. In similar fashion, a restoration workshop had to be moved from the corridor of the Pražák Palace for six months, as the premises were declared inappropriate by the Regional Hygienic Department on the grounds of the presence of unacceptably high levels of harmful substances. The premises only came back into use after adjustment of the air-conditioning. Naturally, all these problems considerably hindered restoration work. The principal task in early 2003 was attention to water damage affecting Mikulov Chateau depositories at the end of 2002. In the first stage, affected objects were slowly dried, and then underwent further care, depending on the extent of the damage. In parallel, restoration work continued with collection objects scheduled for exhibitions and loans to the Moravian Gallery partner institutions. In total, 145 objects were completely restored and conserved, 26 of them as external commissions; 90 restorations were internal, alongside three restoration research projects. Adjustments made to collection items included 472 archive passe-partout mountings of drawings and prints, 215 presentation mountings of watercolours, drawings and photographs, and 37 cases of framing, fixture, hanging systems and frame renovation. Simple adjustments are made by the keepers of individual depositories; external collaboration is also sought.

The Moravian Gallery collections in research; loans of collection items

The Moravian Gallery collections were subjects of study for a great number of Czech and foreign scholars in 2003; 179 visits were recorded. A total of 71 loans were made from the gallery collections for the exhibition purposes of other galleries (1,768 inventory numbers) in 2003. Of these, 64 (1,682 inventory numbers) were requested for domestic exhibitions, while seven loans (86 inventory numbers) went abroad.

Exhibiting activities

Permanent exhibitions

A Place for Memory, A Space for Directions

Exhibition of arts and crafts, applied arts and design in history

Museum of Applied Arts, all year

Concept, preparation and execution: PhDr. Kaliopi Chamonikola, PhD, PhDr. Alena Křížová, PhD, PhDr. Karel Holešovský, PhDr. Dagmar Koudelková, PhDr. Eliška Lysková, PhDr. Jarmila Novotná, PhDr. Ludmila Dufková, Mgr. Markéta Vejrostová, Mgr. Anna Grossová, Mgr. Andrea Pauchová, Mgr. Martina Straková

The exhibition, presented in chronological order, follows in the footsteps of a previous installation of applied arts shown from 1971. It captures the development and style changes in various branches of the applied arts, from historical furniture through textiles, glass, ceramics and porcelain to objects made of precious and base metals. Individual halls feature basic stages in the development of art: Middle Ages (The Reflection of Eternity), renaissance (The Apotheosis of Beauty), baroque and rococo (An Eruption of Shape), classicism, empire and Biedermeier (Order As Ideal), the second rococo and historicism (The Phenomenon of Return) and art nouveau (Ornament as Form). Paintings, sculptures and posters are

organically incorporated into these sections. The organisers did not attempt to create an illusion of period interiors, on the contrary; the visitor is constantly aware of being in a museum. Each exhibit is given enough light and space, leading to a feeling of relaxation when coming in from the busy city centre.

This rich collection – over five hundred objects – was largely assembled from the Moravian Gallery collections (including several recent acquisitions). It was complemented by several loans from religious and private property, as well as from the Silesian Provincial Museum in Opava. The provenance of the items is by no means restricted to Moravia and Silesia; the collection comprises Italian, German and Dutch renaissance furniture, Italian faience, Meissen and Vienna porcelain. Attendance at the exhibition totalled 5,572 in 2003.

Czech Art of the 20th Century

Pražák Palace, all year

The collection of 20th-century Czech art is one of the most comprehensive in the Moravian Gallery. Consequently, particular efforts have been put into making it accessible to visitors. The exhibition halls designated for its presentation take up two floors of the Pražák Palace. The exhibition consists of two parts (the first and the second halves of the 20th century). Two halls feature “permanent exhibition variations”, i.e. short-term thematic shows of works mostly rendered in “light techniques”.

The Fire of Prometheus

Czech modernism of the first half of the 20th century from the collections of the Moravian Gallery in Brno

Pražák Palace, all year

Exhibition concept: PhDr. Kaliopi Chamonikola, PhD, Mgr. Ing. Ivo Binder

Curator: Mgr. Ing. Ivo Binder

The exhibition focuses on the striking surge of creativity that took place on the Czech art scene in the early 20th century and between the wars, which also fuelled the period after the Second World War. In this historically short period, Czech artists managed to overcome a certain regional isolation and parochialism that had bound the older generation. They kept close contact with foreign avant-garde movements and developed their initiatives in a fashion which implicitly placed them among the protagonists of world modernism. The creative atmosphere-generating work by leading Czech artists represented at the exhibition (Antonín and Linka Procházka, Bohumil Kubišta, František Foltýn, Josef Šíma, Václav Špála, Otakar Kubín, Bedřich Feigl, Vincenc Beneš, Emil Filla, Otto Gutfreund, Josef Čapek, Jaroslav Král, Jindřich Štyrský, Toyen, František Foltýn and many others) is symbolically encapsulated by the *Prometheus* painting by Antonín Procházka from 1911, almost a credo for the whole show. The subject matter also inspired Vincent Makovský's famous sculpture *The Head of Prometheus*. The exhibition presents key Czech works in painting, sculpture, drawing and, partially, applied arts (furniture by Josef Gočár), in their period context and in relation to art groups originating spontaneously at the time, absorbing the main developmental principles of contemporary art. Great emphasis is placed on Czech contributions to world cubism, poetism and surrealism, as well as to the advance of more recent art disciplines such as photography, stage design and typography. Last but not least, the installation commemorates the position of Brno in the sphere of avant-garde culture between the wars. Attendance at the exhibition totalled 7,093 in 2003.

Gesture and Expression

Czech art of the second half of the 20th century

Pražák Palace, all year

Curator: Mgr. Ing. Ivo Binder

The third installation of modern Czech art in the Pražák Palace views the contemporary Czech art scene from a point observing the tension between the gestures involved in painting and sculpting on the one hand, and artistic expression on the other. The exhibition presents works by prominent artists of the period such as Mikuláš Medek, Karel Nepraš, Hugo Demartini, Dalibor Chatrný, Bohumír Matal, Bohdan Lacina and Jan Kotík. Many works on show feature among the gallery's latest acquisitions and are displayed for the first time. Two halls are traditionally allocated for small, short-term exhibitions introducing interesting artists and art directions. The 2003 shows included Václav Zykmund, the *Parabola* group and Bohdan Lacina, as well as the works of German expressionism from the Moravian Gallery collections. Attendance at the exhibition of modern Czech art totalled 8,608 in 2003.

Václav Zykmund

Kašpar noci / Jester of the Night

“Variations on 20th-Century Czech Art” exhibition series

Pražák Palace, 11 December 2002 – 16 March 2003

Curator: Mgr. Ing. Ivo Binder

The exhibition introduced works by one of the leading exponents of the second wave of surrealism in Czech art. Its core was a series of illustrations accompanying a collection of lyrical stories by the French author Aloysius Bertrand.

Attendance in 2003: approx. 1,630

Parabola 1962-1969

“Variations on 20th-Century Czech Art” exhibition series

Pražák Palace, 19 March – 22 June 2003

Curator: Mgr. Ing. Ivo Binder

The exhibition concentrated on the creative forces behind a group of artists established in the early 1960's. The group's importance is yet to be fully assessed by art historians. In the loosened atmosphere of the 1960's, a non-conformist art movement originated in Brno, later joined by composers of the *A Creative Association*. Although the group did not weather the heavy ideological pressure generated by the onset of normalisation, it remains a remarkable example of courageous artistic resistance. The exhibition consisted of thirty selected works (drawings, paintings, collages, sculpture) by Rudolf Fila, Robert Hliněnský, Dalibor Chatrný, Jozef Jankovič, Ladislav Novák, Leonid Ochrymčuk, Eduard Ovčáček, František Šenk, Miroslav Štolfa, Miloš Urbásek, Václav Zykmund and others.

Attendance in 2003: approx. 2,485

Bohdan Lacina

“Variations on 20th-Century Czech Art” exhibition series

Pražák Palace, 26 June – 12 October 2003

Curator: Mgr. Ing. Ivo Binder

This small exhibition presented a selection of works by a prominent protagonist of the Czech art of the 20th century, a co-founder of *Skupina Ra* [“Ra” Group]. Apart from paintings,

Lacina's less known drawings and prints from the Moravian Gallery collections were displayed.

Attendance in 2003: approx. 1,798

German Expressionism

“Variations on 20th-Century Czech Art” exhibition series

Pražák Palace, 23 October 2003 – 2 February 2004

Curator: Mgr. Ing. Ivo Binder

Expressionism, which shaped the whole of 20th-century art, found a particular response and development in Germany, by no means restricted to the sphere of visual art. Works by German and Austrian artists involved with the trend feature especially in the Moravian Gallery collections under “light” techniques. The exhibition comprised works by Egon Schiele, Gustav Klimt, Oskar Kokoschka, Wilhelm Lehmbruck, Vassily Kandinsky, Otto Dix, Georg Grosz and others.

Attendance in 2003: approx. 1,892

The Look of Medusa

European Art of Six Centuries

Governor's Palace, all year

Curator: PhDr. Kaliopi Chamonikola, PhD

Curator's assistant: Mgr. Zora Wörgötter

The exhibition is a selection of the most valuable pieces from the Moravian Gallery collections, from Gothic to the 19th century, complemented by some remarkable loans from the religious property and collections of other institutions. Alongside works of Moravian provenance, there are pieces of Austrian, German, Italian and Dutch origin. The show also comprises a prestigious selection of Flemish and Dutch painting, recently enriched by several interesting new acquisitions. The highlight of the exhibition is P.P. Rubens' *The Head of Medusa*. In the 19th century, the artist's rendering of the abominable Gorgon was considered so eerie that in the Francis Museum, its original location, the painting was exhibited behind a curtain in order “not to frighten women and children.” The exhibition premises contain a hall for small, short-term exhibitions, chiefly from the collection of old drawing and graphic art (the attendance for these minor shows is not monitored).

Attendance in 2003: approx. 5,517

Speculare; Magic Images

Short-term exhibition within “The Look of Medusa”

Governor's Palace, 18 September 2002 – 12 January 2003

Curator: Mgr. Yvona Ferencová

This small but extraordinary exhibition, opened in 2002 and held in the premises of the old art collection, was dedicated to the youngest art enthusiasts. It was prepared in collaboration with the National Museum of Technology and featured bizarre baroque items that once pulled large crowds: various scientific and technical apparatuses such as a microscope, a telescope, a sun and moon dial, *laterna magica*, remarkable objects employing laws of physics to create spectacular effects, and works of art resonant of the voyages of discovery so topical in their time. The exhibition mediated the baroque era in a manner different from traditional history textbooks, as a period of considerable scientific progress as well as of playfulness and humour.

Changes of Tradition – Dutch Painting of the 18th Century

Short-term exhibition within “The Look of Medusa”

Governor’s Palace, 22 January – 30 March 2003

Curator: Mgr. Ing. Zdeněk Kazlepka, PhD

Dutch painting and drawing in the 18th century followed in the footsteps of artists of the previous “golden era”. Although it developed rather than surpassed its predecessors, it spawned some pieces of remarkable quality. The exhibition consisted of twenty landscapes, seascapes, vedutas, historical themes and allegories originally found in the collection of the Rajhrad industrialist Arnold Skutezky.

The Central European Baroque Portrait

Short-term exhibition within “The Look of Medusa”

Governor’s Palace, 9 April – 31 August 2003

Curator: Mgr. Zora Wörgötter

The exhibition introduced several striking works by the masters of Central European painting Jan Jiří Etgens, František Vavřinec Korompay, František Antonín Palko and others who devoted time to portraiture alongside their usual religious subject matter. Unlike the prestigious portraits that accentuate the importance and merits of the portrayed, to be encountered most frequently in galleries, the portraits on show were of a more private and intimate nature.

Central European Cabinet Painting

Short-term exhibition within “The Look of Medusa”

Governor’s Palace, 10 September 2003 – 4 January 2004

Curator: Mgr. Zora Wörgötter

This core of this exhibition from the old art series was genre pictures featuring typical village life imagery derived from Dutch and Flemish painting. Miniatures on display were, among others, by Franz de Paul Ferg, and Prague artists Norbert Grund and J.V. Angermayer.

From Gothic to Empire

This permanent exhibition is located at Mikulov Chateau. Since 1998, it has been administered by the Regional Museum in Mikulov. It is open all year, in winter at weekends. Exhibition Commissioners: Dobromila Brichtová (Regional Museum, Mikulov), PhDr. Alena Křížová, PhD (Moravian Gallery)

The exhibition of arts and crafts in the historical halls of Mikulov Chateau presents lifestyle changes over the course of several centuries.

Short-term exhibitions

In 2003, the Moravian Gallery organised a large number of exhibitions, from its own collections, on loan from private owners and in collaboration with partner institutions.

Exhibitions opened in 2002

Vienna Silverware from the Collections of the National Museum, Prague

Pražák Palace, 10 October 2002 – 5 January 2003

Exhibition Author: PhDr. Dana Stehlíková CSc.

Curator: Mgr. Anna Grossová

The collection of court and aristocratic silverware preserved in the National Museum, Prague is a unique set of examples of work in precious metals. The exhibition, premiered in Vienna in the summer of 2002, introduced silverware produced in the Vienna workshops of Mayerhofer & Klinkosch and J.C. Klinkosch in 1867-1921. It was largest show of its kind to appear in the Czech Republic. The Klinkosch factory was among the leading silverware suppliers in Central Europe for three generations. It provided silverware for the Austrian imperial court as well as for other royal houses and nobility. The exhibition centrepiece was the Imperial Service, donated by Emperor Franz Josef I to a Mexican advocate defending his brother, Emperor Maximilian (later executed by the Republicans), at court martial. The service was designed by Theophil von Hansen, the architect of the Pražák Palace in Brno. Other high points of the exhibition included the service of Count František Josef Salm-Reifferscheid from the Hainšpach chateau and Prague and the family silver of the Thun-Hohensteins from Klášterec nad Ohří, complemented by specimens from various smaller aristocratic collections. Attendance in 2003: 415

The Field of Phenomena – the Solitude of Things

Pražák Palace atrium, 28 November 2002 – 26 January 2003

Curator: Mgr. Pavel Netopil

Although the artists represented at the exhibition (Milan Grygar, Tomáš Hlavina, Jiří Kovanda, Václav Krůček and Eva Myslíková) span several generations, they have something in common. Through their work, they either adopt classic modernist procedures, or directly polemicise with them, employing simple, almost meagre means. The exhibition was accompanied by a catalogue sheet.

Attendance in 2003: approx. 250 (free admission)

Connection through Image

Czech Humanitarian Photography 1990-2000

After the Flood 2002

Governor's Palace, 26 November 2002 – 26 January 2003

Exhibition concept: Alena Dvořáková, Viktor Fischer, Lucia Lendelová, Tomáš Pospěch

Curators: PhDr. Antonín Dufek, PhD, Mgr. Jiří Pátek

The exhibition, organised in collaboration with the *Atelier AFIS* in Prague, brought together a unique collection of photographs, all of them produced with the objective of helping in an actual and difficult situation through the power of visual communication. The photographs were used in fund-raising campaigns and in the acquiring sponsors for humanitarian purposes, and the majority of artists provided them free of charge. All photographs were associated with pressing social themes, such as the integration of the mentally ill and disabled into the world of the healthy, the support of foster care and tackling drug addiction. Some shots documented war and post-war situations in several countries. The photographs on show also included records of the disastrous floods that struck Moravia in 1997, including the *After the Flood* series taken in flood-stricken areas in 2002.

Attendance in 2003: 516

Helmut & Johanna Kandl, Leo Kandl

Contact

Governor's Palace cloister, 6 November 2002 – 5 January 2003

Curator: PhDr. Antonín Dufek, PhD

This exhibition of the work of three Austrian artists explored life on the Czech-Austrian border, both similar and different in many respects. While Leo Kandl took photographic portraits of the people from the region, Helmut and Johanna Kandl acquired their photographs from private collections of people with whom they made contact. They see the gist of their artistic activities in communication between people from both sides of the border. The exhibition, accompanied by a catalogue sheet, was prepared in collaboration with the Czech committee of ICOM.

Attendance in 2003: approx. 80

Exhibitions opened in 2003

Museum of Applied Arts

Space for Tapestry

Museum of Applied Arts, 10 January – 16 February 2003

Exhibition concept: Jan Timotej Strýček, Miluška Trachtová

Exhibition Commissioner: Mgr. Martina Straková

The roots of the Moravian tapestry workshop in Valašské Meziříčí go back to the late 19th century and the local weaving tradition. To date, the venture has preserved the principal technical methods based on fine manual work. The workshop is well-known for its collaboration with prominent Czech artists. The exhibition, focused on tapestry in modern interiors, was held within the *Actual Textile Art* project. The exhibits were executions of works by Ivan Chatrný, Vladimír Kokolia, Stanislav Kolíbal, Zbyšek Sion, Zorka Ságlová and others. The show was accompanied by a catalogue.

Attendance in 2003: 2,687

A Surface Created for Decoration; Japanese Lacquer Art from the 16th to the 19th Century

Museum of Applied Arts, 27 February – 11 May 2003

Author, exhibition concept: PhDr. Filip Suchomel

Collaboration: Michaela Pejčochová

Commissioner: Mgr. Martina Straková

This exceptional exhibition project presented over two hundred unique pieces of Japanese lacquer art from Czech and Moravian, state and private collections. It introduced a specific art discipline that, in Japan, is considered among free art genres, together with painting and ceramics. The techniques ranged from the traditional ones used in Japan for the decoration of both luxurious pieces and items of everyday use, to those employed with decorative objects designed for export to Europe, where they became sought-after collectors' items in aristocratic circles. The exhibition, premiered in the Kinský Palace in Prague, was prepared by the National Gallery in Prague in collaboration with the Náprstek Museum, and featured several pieces from the Moravian Gallery collections.

Attendance in 2003: 6,063

The World of Kokeshi Dolls

Museum of Applied Arts, 3 March – 30 March 2003

Exhibition concept and preparation: The Japan Foundation

Commissioner: Mgr. Markéta Vejrostová

The exhibition was opened on the day of *Hina macuri*, the traditional Japanese doll festival. On this day, dolls representing the Japanese imperial couple are displayed in families with daughters. This interesting travelling exhibition included traditional and contemporary Japanese *kokeshi* dolls, as well as other original Japanese wooden toys. The exhibition, accompanied by a catalogue sheet, was organised in collaboration with the Japanese Embassy in Prague.

Attendance in 2003: 2,891

Tomáš Ruller – Of Love's Time

Museum of Applied Arts, 15 April – 18 May 2003

Curator: PhDr. Antonín Dufek, PhD

Tomáš Ruller, the creator of a large number of controversial performances, presented his collection of digital photographs and videos based on conceptual and body art. The installation, inspired by the beauty of the human body, did not lack erotic undertones. It was accompanied by a catalogue sheet.

Attendance: 1,700

Art is Abstraction

Czech visual culture of the 1960's

Museum of Applied Arts, 11 June – 14 September 2003

Author: Zdeněk Primus, M. A.

Commissioner: PhDr. Marta Sylvestrová

This exhibition offered an original view of the development of the fundamental experimental directions in Czech art from the late 1950's until the early 1970's. It accentuated the importance of book jacket design in the period; in an atmosphere hindering any form of free artistic expression, many artists resorted to commissions in the sphere of book design. Some truly remarkable pieces originated in the period, often with parallels in painting and other genres. Free art, typography and photography all tended towards abstraction at the time. The subject matter of the inventive exhibition was the interconnection between the three art disciplines. The show was prepared by the Moravian Gallery in Brno in collaboration with the Prague Castle Administration and the Art Museum in Olomouc, with financial support from the Prague Foundation for Contemporary Art and the Culture 2000 EU programme. The catalogue was issued by Kant Publishing in collaboration with the organising institutions.

Attendance: 1,948

Milan David - Nature Morte or Small Feast I, II

Museum of Applied Arts respirium, 19 September – 16 November 2003; 19 November 2003 – 11 January 2004

Curator: Mgr. Jiří Pátek

The Prague stage designer, artist and photographer Milan David presented a series of photographs from his travels in the Czech Republic and abroad. While the first part of the exhibition featured statues, particularly discarded ones, the second part was dedicated to the artist's original explorations of space.

Attendance: approx. 1,090

Ivan Kafka – National Empty Rattling

Museum of Applied Arts courtyard, 4 July – 14 September 2003

Curator: Mgr. Pavel Netopil

Ivan Kafka's installations, rooted in minimalism and land art, have been exhibited abroad more often than in the Czech Republic in recent years. In summer 2003, one of them made a striking appearance in the courtyard of the Museum of Applied Arts: 1,260 small windmills in colours of the Czech national flag turned and rattled in the wind.

Attendance: approx. 568

Pražák Palace

Predecessors of Modernism in Hungarian Photography

Pražák Palace, 15 January – 2 March 2003

Author: Károly Kincses

Commissioner: PhDr. Antonín Dufek, PhD

This exhibition was an overview of Hungarian photography from the late 19th century until the Second World War. While professional studio photography, mainly portrait photography, grew more and more commercial, losing its inventive potential, art photography as we know it today was conceived in the milieu of amateur photographers' clubs and associations. Its protagonists advocated pictorialism and produced works to a world standard. The exhibition, prepared in collaboration with the Hungarian Museum of Photography in Kécskemét, was facilitated by the Hungarian Cultural Centre in Prague.

Attendance: 1,465

František Tichý (1896-1961)

Pražák Palace, 27 March – 18 May 2003

Author: PhDr. Jana Orliková

Curator: Mgr. Petr Ingerle

František Tichý is an extraordinary figure in Czech art, a solitary artist outside the major trends dominating the art of his period. In his emphasis on perfect craftsmanship, he followed in the footsteps of classic art; yet he put his skills to the service of modern and personal expression. The retrospective exhibition was prepared in collaboration with the Prague City Gallery. Apart from free work, among which Tichý's famous circus still lifes stood out, the show featured specimens of posters, jewellery, book illustrations and stage designs. The project, premiered at the turn of 2002 in the Prague City Gallery, was accompanied by a Gallery Publishing catalogue by Jana Orliková in Czech and English versions, as well as by an extensive monograph by Tomáš Winter, Polana Bregantová and Libuše Koubská.

Attendance: 5,420

Czech Garnet

Seventeen centuries of the Czech Garnet

Pražák Palace, 5 June – 19 October 2003

Author and curator: PhDr. Dana Stehlíková, CSc.

Commissioner: Mgr. Anna Grossová

This exhibition traced the long-term popularity of the Czech garnet and its use in arts and crafts over the course of seventeen centuries. It was not limited to jewellery but included various other items embellished by the stone, such as glass goblets, medals, liturgical objects, embroidery, and others. The oldest exhibits came from the period of the “movement of nations” (4th to 6th century AD), the most recent ones comprised original jewellery from the second half of the 20th century. The exhibition was complemented by examples of portrait painting and prints documenting the wearing of jewellery with the Czech garnet in different periods. The show was prepared by the Moravian Gallery in collaboration with the National Museum in Prague.

Attendance: 5,354

Jiří Příhoda – Idea of God

Pražák Palace, 30 October – 30 November 2003

Curator: Mgr. Yvona Ferencová

The Invisible Cause, long-term project of the Moravian Gallery, aims to mediate aesthetic experience for, alongside ordinary visitors, the visually impaired as well. In 2001, foundations were laid for a collection of artwork for the blind and visually impaired. The collection includes works communicating through visual as well as other means, and is continuously enriched by new items. The installation by Jiří Příhoda, winner of the 1997 Jindřich Chalupecký Prize, was a significant contribution to the project, organised under the auspices of the *Vize* foundation of Dagmar and Václav Havel. The stimulus for the work on display came from the artist's conversations with a blind girl that helped him understand the manner in which blind people perceive the world. The girl's relatively concrete idea of God was particularly inspiring for the artist. He made a statue based on her description that nobody (apart from the artist himself) is allowed to see, as it is placed in a dark room and a visitor can only experience it through touch.

Attendance: 830

Ladislav Železný, Aleš Kilián - Gyatam

Pražák Palace, 30 October – 30 November 2003

Curator: Mgr. Yvona Ferencová

The intention to mediate varied sensory experience was at the root of *Gyatam* by Ladislav Železný and Aleš Kilián, the second installation dedicated to the blind, and not only to them. The three-dimensional object presented was a multi-functional vibration bathtub filled with water, with the acoustic environment being shaken by sound vibrations transmitted by loudspeakers. The reaction of the environment could be perceived visually, as sound drawings in rays of light, or haptically, immersing the hand under the water surface, as vibrations affecting the body surface.

The Czech Puppet

Pražák Palace, 16 December 2003 – 14 March 2004

Authors: PhDr. Jaroslav Blecha, Mgr. Pavel Jirásek

Commissioner: Mgr. Markéta Vejrostová

The exhibition presented the extraordinary tradition of the Czech puppeteering from the turn of the 18th century to the present. It deliberately took no account of the theatre context of the exhibits but accentuated their artistic aspects in changing periods, from the oldest marionettes used by travelling Czech puppeteers through puppets made by commercial companies for the family and group puppet theatres, to the 20th-century puppets influenced by new art directions and associated with new theatre institutions. The exhibition, the fruit of a research project by the Moravian Provincial Museum supported by a Ministry of Culture grant, emphasised the major share of prominent Czech artists in puppet production. The show also counted on young visitors: one of the halls was designed as a playroom where children could encounter typical puppet theatre figures, test the not-so-easy control of puppets and improvise sketches from their own imagination.

Attendance in 2003: 1,958

Pražák Palace Atrium

(exhibitions can be accessed free of charge, attendance figures are estimates)

Milan Houser - Reverse

Pražák Palace Atrium, 7 February – 6 April 2003

Curator: Mgr. Pavel Netopil

Positive-negative, front-reverse: these terms characterise Houser's cycle on show. His sizeable pictures, produced from original photographs, explored secondary effects we do not usually perceive in the reflection of light and shadow. The exhibition was accompanied by a catalogue sheet.

Attendance: approx. 580

Michal Pěchouček - Collector

Pražák Palace Atrium, 17 April – 15 June 2003

Curator: Mgr. Petr Ingerle

Michal Pěchouček, newly winner of the 2003 Jindřich Chalupecký Prize, introduced a series of paintings tailor-made for the specific space of the Atrium at his first exhibition in Brno. Twenty-six canvases were interconnected through an indicated storyline that visitors had to complete for themselves, and accompanied by music. The cycle resembled a set of film sequences executed in painting mode. A catalogue sheet was issued for the exhibition.

Attendance: approx. 551

Ivana Lomová – The Child Within

Pražák Palace Atrium, 17 June – 31 August 2003

Curator: Milena Slavická

Commissioner: Mgr. Petr Ingerle

The free art of Ivana Lomová, illustrator of a large number of children's books, is inspired by childhood, be it what is preserved in ourselves from the child, our earliest memories or the childhood we experience with our children. The artist uses amateur photographs from family albums, capturing everyday situations, as models, and enriches her oil paintings based on the

photographs with subtle humour and sensitive understanding. The exhibition was accompanied by a catalogue sheet.

Attendance: approx. 505

Petr Brožka - Kaprun

Pražák Palace Atrium, 10 September – 9 November 2003

Curator: Mgr. Petr Ingerle

Paintings by the snowboarding enthusiast Petr Brožka reflected the artist's memories of his stay in an Alpine skiing resort. To express the dynamic aspect of fast boarding, he employed a near-futuristic disintegration of colour planes and lines. The exhibition was accompanied by a catalogue sheet.

Attendance: approx. 555

The Smell of Leopard Skin

Pražák Palace Atrium, 21 November 2003 – 11 January 2004

Curator: Mgr. Pavel Netopil

The exhibition presented works by students and fresh graduates from Czech and Slovak art academies. While each artist chose his or her own form of expression, the common denominator was erotic subject matter. The exhibition was accompanied by a catalogue sheet.

Attendance: approx. 625

Space for One Work of Art

It has been one of the gallery's objectives that the visitor should encounter art throughout, not only in "classic" exhibition halls. The hall section by the entrance to the library on the third floor of the Pražák Palace is therefore used as a specific exhibition space. There is just enough room for a single work of art. As a rule, the opportunity to present their works here is given to young artists, the majority of whom exhibit non-traditional three-dimensional artefacts.

Curator Mgr. Pavel Netopil was in charge of the space in 2003, and the following works were displayed:

- Jana Doubková – *Friends–Tough Girls*, 2001 (6 November 2002 – 26 January 2003)
- Robert Vlasák – *Untitled*, 2002 (6 February – 6 April 2003)
- Petr Kvíčala – *Get Inside*, 2002 (16 April – 15 June 2003)
- Benedikt Tolar – *é*, 2002 (25 June – 28 September 2003)
- Pavel Korbička – *Corridor*, 2003 (16 October 2003 – 4 January 2004)

Magdalena Jetelová - Chair

Pražák Palace courtyard, all year

The three-metre and three-ton *Chair* by Magdalena Jetelová was first exhibited in the 1980's when it was understood as a mockery of the empty monumentality inherent in society at the time. During the devastating flood of summer 2002, it was torn down by water at Kampa, Prague and travelled a full 40 km downstream on the Vltava River before it was fished out. The object thus acquired another meaning, becoming a real monument to a natural disaster that had such a catastrophic effect on the Czech Republic.

Governor's Palace

Disegno Veneto

Venetian drawing of the 16th-18th century from Czech, Moravian and Silesian collections
Governor's Palace, 11 March – 1 June 2003

Concept and preparation: Mgr. Ing. Zdeněk Kazlepka, PhD

Venetian drawing is a remarkable phenomenon. Between the 16th and the 18th century it ceased to be a mere pre-stage to "high" works of art and became an autonomous art genre, often highly valued. The drawing means selected by artists involved painting, and the Venetian drawing is thus frequently referred to as "painted" (*colorito*). The exhibition introduced over seventy drawings of Venetian provenance preserved in Czech, Moravian and Silesian collections, by masters such as Veronese, Palma il Giovane, Gaspare Diziani, Francesco Fontebasso, Antonio Canal (Canaletto), Giovanni Battista Pittoni, Giovanni Battista and Domenico Tiepolo. The exhibition was accompanied by an extensive Czech-German catalogue.

Attendance: 2,077

The Soul Landscape of Antonín Hudeček (1872-1941)

Governor's Palace, 19 June – 14 September 2003

Author: Olaf Hanel

Commissioner: PhDr. Kateřina Svobodová

Antonín Hudeček was one of the luminaries of modern Czech landscape painting. Over time, landscape became his one and only subject matter. Inspired equally by beautiful scenery in Bohemia, views of the sea and the splendour of mountains, he aimed to capture the atmosphere at different times of the day. The exhibition, prepared in collaboration with the Czech Museum of Visual Arts in Prague, introduced chiefly the early phase in Antonín Hudeček's work, from the 1890's until the 1920's, i.e. the period in which the artist's expression developed from impressionist studies to "flat" simplification and colour stylisation. Apart from works on loan from major Czech galleries, the exhibition included paintings from private collections, some of them showcased for the first time. The exhibition was accompanied by a catalogue with an essay by the artist and over twenty reproductions of his principal works.

Attendance: 2,189

Look Light

Governor's Palace, Museum of the Applied Arts, 16 October 2003 – 28 February 2004

Curator: PhDr. Jiří Zemánek

Commissioners: Mgr. Pavel Netopil, Mgr. Yvona Ferencová

The Moravian Gallery has organised several remarkable theme projects tracking a particular subject through the centuries and across art disciplines. In 1996 it was the "Repeated Stories" exhibition, in 2000-2001 the extensive "Melancholy" project. The "Look Light" exhibition followed in their footsteps. As is obvious from its title, the objective was to present light as an eternal source of inspiration, not just for artists but for the whole of our civilisation and culture. The installation, located in the exhibition halls of two of the gallery buildings, was an overview of means by which artists worked with light, starting from the Gothic and baroque periods. Moreover, it accentuated the representation of light and shadow in Czech art between

the 19th and the 21st century. The broad range of art disciplines represented was not limited to classic free art such as painting, sculpture, drawing and graphics, but comprised specimens of architecture, theatre of light, art photography and multimedia. The plethora of artists involved was truly exceptional: Jan Blažej Santini-Aichel, Franz A. Maulbertsch, Josef Navrátil, František Bílek, Jakub Schikaneder, Antonín Slavíček, František Drtikol, Josef Váchal, František Kupka, Jan Zrzavý, Josef Čapek, Josef Šíma, Jaromír Funke, Josef Sudek, Karel Malich, Václav Cigler, Dalibor Chatrný, Stanislav Kolíbal and many others. The exhibition was held with the support of the Ministry of Culture of the Czech Republic, in collaboration with the Czech Art Foundation, the Central Brno Municipality and the Technical University in Brno. It was accompanied by an extensive publication with studies by art historians, philosophers and scientists and artists' texts. Both the exhibition and the catalogue represented the Moravian Gallery in the "Gloria Musaealis" competition organised by the Ministry of Culture and the Association of Museums and Galleries of the Czech Republic.

Attendance in 2003: 8,141

Governor's Palace cloister

(freely accessible premises; attendance data are estimated)

Youth for Inter-Cultural Understanding

Me and You

Governor's Palace cloister, 7 January – 2 February 2003

The exhibition followed the second year of the "Multicultural Brno" festival organised by the Youth for Inter-Cultural Understanding association in collaboration with the Moravian Gallery. It presented children's works executed in workshops held within the festival, as well as paintings by children from the Zastávka u Brna and Zbýšov refugee camps.

Attendance: approx. 750

Keith Carter: True Stories

Governor's Palace cloister, 4 February – 27 April 2003

Concept: Eva Marlene Hodek (Prague House of Photography)

Curator: PhDr. Antonín Dufek, PhD

Keith Carter is currently one of the best-known American photographers. His *True Stories* series was received to great acclaim at the "Month of Photography" exhibition in Bratislava. His photographs are mainly portraits of people, animals and things, taken in a manner inviting questions about the meaning of their existence. The exhibition was accompanied by a catalogue sheet.

Attendance: approx. 2,000

Bořivoj Hořínek - Records

Governor's Palace cloister, 24 June – 7 September 2003

The artist is a prominent protagonist of Czech creative photography. The photographs introduced at the exhibition fall into two categories. The first explores the issue of order and the possibilities involved in its transgression, the second takes up the classic issues of conceptualism. Hořínek interferes in his photographs through the process of burning, or creates installations of paper strips. One of the works on show actually originated in the Governor's Palace courtyard. The happening entitled *Fire Drawing*, featuring red-hot

sparklers thrown onto paper, stirred the interest of visitors who were only too willing to participate.

Attendance: approx. 980

Jozef Ondzik - Slovakia 002

Governor's Palace cloister, 9 September – 11 November 2003

Curator: PhDr. Antonín Dufek, PhD

The Bratislava photographer Jozef Ondzik is one of the founding members of the Slovak Documentary Photography association. He earned a reputation through his photographs of Ruthenians from the north-east of Slovakia. Ondzik's series *Slovakia 002: A Pictorial Report of the State of the Country* originated as a grant project from the Institute for Public Issues in Bratislava and is part of the Comprehensive Report on Slovakia. The objective of the project is to document changes in today's Slovakia. Jozef Ondzik does this in truly distinctive fashion: against a background of people's stories, he puts in contrast traditional and modern aspects of life. With the personal experience of someone who has abandoned the country for the city, he assesses the pros and cons, losses and gains. The exhibition was held under the auspices of the Ministry of Culture of the Czech Republic within the Month of the Czech and Slovak Cultural Solidarity.

Attendance: approx. 1,165

Jaromír Čejka – Tracks and Traces

Photographs from 1980-1999

Governor's Palace cloister, 11 November 2003 – 11 January 2004

Curator: PhDr. Antonín Dufek, PhD

The photographer Jaromír Čejka is not one of those who frequently exhibit and publish their work. Nevertheless, he has maintained the position of an acclaimed documentary photographer. Photographs leaving Čejka's hands comply with the strictest of criteria and have the potential to captivate the viewer. The series displayed was dedicated to silent products of civilisation which stand as telling mementoes to their creators.

Attendance in 2003: approx. 1,365

MG exhibitions outside Brno

The Touch of the Past

Austrian 19th century painting from Moravian collections

Curator: PhDr. Kateřina Svobodová

Jihomoravské museum, Znojmo, 4 December 2003 – 14 February 2004

The exhibition was a spin-off from an extensive collection of paintings presented in the Moravian Gallery between 2001 and 2002. At the same time, it was a result of long-term research financed from a Ministry of Culture grant, aimed at the study of foreign provenance artwork in Moravian collections. The geographical proximity of Moravia and Austria predestined, to a large extent, close cultural ties between the two countries. While Moravian painters of the 19th century usually graduated from the Vienna Academy and some of them subsequently worked in the city, Austrian artists were frequently commissioned by Moravian aristocracy and burghers, and their paintings enjoyed the interest of Moravian art collectors.

This is how a large number of high-quality works by renowned Austrian painters entered the Moravian environment.

The Znojmo exhibition showcased selected works by the Vienna school painters, chiefly from the collections of the Moravian Gallery and the Jihomoravské muzeum in Znojmo. Among the work displayed were portraiture and landscape, as well as other popular aspects of art such as still life, animal art and genre painting.

The exhibition was accompanied by a Czech-German publication issued by the Moravian Gallery for its premiere in 2001/2002, summarising the research and featuring a list of works of Austrian provenance in Moravian collections.

The World of Stars and Illusions

The Czech film poster of the 20th century

Project author: Marta Sylvestrová

Collaboration: Zbyněk Groh (Exlibris Prague), Petr Štembera (Museum of Applied Arts, Prague), Jitka Panznerová (National Film Archive, Prague)

The exhibition was first introduced in the Moravian Gallery in 2002 as one of the shows accompanying the 20th Brno Biennale of Graphic Design. It featured remarkable art posters for Czech and foreign 20th-century films, and was reprised several times:

- Mánes, Prague, 9 January – 9 February 2003
- Severočeské museum, Liberec, 9 September – 19 October 2003

Moreover, the exhibition successfully represented the Moravian Gallery abroad:

- National Library, Vilnius, Lithuania
- Kaunas, Lithuania
- Czech Centre, New York; Museum of Moving Pictures, New York, 8 May – 14 June 2003
- Czech Film Posters, The Other Cinema, London, New Bohemians festival, 15 – 30 November 2003
- Czech Centre, London, 21 November – 31 December 2003

This extraordinary project drew the public's attention to the Czech art poster phenomenon. The exhibition proved to be a suitable vehicle of the promotion of Czech culture abroad, which frequently comprises successful Czech films, both animated and feature. In collaboration with the Czech Centres Administration, Prague and the Department of Compatriotic and Cultural Relations of the Ministry of Culture, a series of reprises abroad was launched. After Europe and America, the travelling exhibition will move to Japan and elsewhere. The century of the Czech film poster should also be the subject matter for a prestigious publication.

Another major project of the Moravian Gallery presented abroad was an exhibition launched in 2002:

In the Mirror of Shadows

Moravia in the baroque period

Musée des Beaux-Arts, Rennes, 6 November 2002 – 5 February 2003

Exhibition concept: Prof. PhDr. Jiří Kroupa, CSc. (Faculty of Arts, Masaryk University, Brno)

Curator: Mgr. Ing. Zdeněk Kazlepka (curator of the old drawing and graphic art collection, MG Brno)

Assistant curator: Mgr. Zora Wörgötter (curator of the baroque art collection)

This large project, dedicated to baroque art in Moravia, was a follow-up to a major exhibition of late Gothic art entitled "From the Gothic to the Renaissance", held in 1999-2000 in Brno, Olomouc and Opava and partially reprised in Rome. Baroque art, though particularly widespread in Moravia, has hitherto featured in the exhibition programmes of Czech and Moravian galleries only sporadically, with the exception of several minor shows. The project prepared by the Moravian Gallery at the end of 2002 for the Musée des Beaux-Arts, Rennes, France was the first comprehensive exhibition of Moravian baroque art designed for foreign visitors. It originated in collaboration with prominent Czech experts from the Brno and Olomouc universities and other institutions, all of them with a long-term interest in baroque art. The Rennes exhibition was part of the Czech Cultural Season in France programme. It presented 150 selected baroque pieces of Moravian provenance, many of them on loan from state and religious institutions. There were also a large number of recently-discovered or newly-interpreted works. For many exhibits, the prestigious exhibition spelt an opportunity for major restoration. The collection displayed included paintings, sculptures, drawings, prints and applied arts. Examples of baroque architecture, murals and fixed sculptures were available on videotapes. A broad team of external collaborators participated in the production of a four-hundred-page catalogue in French containing the latest information. The authors aimed to introduce the main centres of baroque culture, to capture the blending of various influences and the originality of their development in the Czech environment, all of this in a period context and with an effort to understand the baroque mentality. A similar project with the same theme, this time for the Czech public, is scheduled by the Moravian Gallery for the 2005/2006 season.

Josef Sudek. Nature Morte

Museo Morandi, Bologna, 19 September – 16 November 2003

Curator: PhDr. Antonín Dufek, PhD

The photography collection of the Moravian Gallery presented a cycle of thirty still lifes by Josef Sudek in the Museo Morandi, Bologna. This prestigious selection comprised the artist's works from different periods in which he was involved with the traditional genre that won him acclaim both in his home country and abroad.

Apart from their own exhibitions, the Moravian Gallery specialists participated in numerous shows organised by other institutions in the Czech Republic and abroad:

- Jiří Šindler, Městské muzeum a galerie, Polička (Mgr. Ing. Ivo Binder)
- Otakar Kubín, Muzeum Boskovicka, Boskovice (Mgr. Ing. Ivo Binder)
- Grafix II, Městské muzeum a galerie, Břeclav (Mgr. Ing. Ivo Binder)
- Ceramics and porcelain from the collections of the Vysoké Mýto museum, Regionální museum, Vysoké Mýto (Mgr. Andrea Březinová)
- Harvest 1993-2002 (Mikulov art symposia), Czech Centre, Vienna (PhDr. Kaliopi Chamoniola, PhD)

Attendance at the Moravian Gallery exhibitions

In 2002, the total of 87,771 viewers visited the Moravian Gallery exhibitions. With permanent exhibitions installed in previous years, the public's interest proved steady:

- Gesture and Expression (8,608)
- The Fire of Prometheus (7,093)
- A Place for Memory, A Space for Directions (5,572)
- The Look of Medusa (5,517)

The most successful temporary exhibitions included:

- Look Light (8,141)
- A Surface Created for Decoration (6,063)
- František Tichý (5,420)
- Czech Garnet (5,354)

Microgallery

The Microgallery project, which is currently being prepared by the Moravian Gallery, is a new way of viewing its collections. It is a multimedia guide through the gallery's permanent exhibitions, based on a programme developed for the purpose by the CMS/Lord Culture Consulting company and Foxcom. The author and the head of the project is PhDr. Ladislav Kesner, with the programmer Ing. Tomáš Liška. Demanding preparatory work includes the digitalisation of the pictorial material from the Moravian Gallery collections and its accompaniment by digitalised texts in Czech and English versions. The programme can also be used on the internet and transferred onto a CD-ROM. The working version of the programme is currently available to visitors to the Museum of Applied Arts, on four computers with touch screens. Similar technological equipment is scheduled for the other gallery buildings. We believe that this new manner of presentation will particularly suit young visitors and art lovers who are used to working with new media.

Lectures, concerts, cultural and educational events

The Moravian Gallery has paid constant attention to the organisation of cultural and educational programmes. In its effort to address the widest possible spectrum of visitors, the gallery does not restrict its activities to the sphere of visual art. In 2003, the cultural and educational events for adults included guided tours of exhibitions, lectures, discussions, meetings, film projections, concerts and social events. The events designed for children and young people comprised additional educational activities corresponding with school curricula and many activities for children's free time, such as afternoon and Saturday workshops and summer art courses. Moreover, the 2003 cultural programme featured some remarkable events intended for the visually impaired, enriching their opportunities for aesthetic perception as well as that of the wider public.

Events for adults

Guided tours of permanent and temporary exhibitions traditionally meet with positive response from visitors, as a spoken commentary significantly helps in the understanding of a particular work of art. The tours proved especially successful with the “Czech Garnet” exhibition, which attracted mainly senior citizens. A novelty launched by the Moravian Gallery in September 2003 was the opening of the glass depository to the public. For safety reasons, the number of visitors had to be limited to twenty; however, the special environment proved attractive to a number of visitors and the depository tours had many reprises.

The Moravian Gallery has always given particular priority to the importance of lectures. In 2003, apart from the gallery specialists, these were given by a large number of external experts. Temporary exhibitions offered a host of interesting topics that provided backgrounds for lectures reaching out with special themes. The “Look Light” exhibition and the “Invisible Cause” project, searching for paths towards sound communication between the healthy population and the disabled, proved particularly inspiring in this respect. The series of lectures “Focused on...” centred around the highlights of permanent exhibitions. Its objective was to point out exceptional works of art, the value of which might go unnoticed during an ordinary gallery visit. In 2003, the gallery maintained collaboration with the Friends of the Moravian Gallery Association and the Art History Department of the Faculty of Arts, Masaryk University, Brno in organising an educational cycle for those interested in a more systematic overview of art, entitled “On Art and Artists”. Lectures dedicated to old art proved the most successful.

The “Spring in the Courtyard” concert series, held in collaboration with the Podobrazy Jazz Café, were also popular with visitors. They take place in the courtyard of the Governor’s Palace and target a younger audience, which finds them especially appealing. Thanks to these concerts, many young people come into contact with the gallery for the first time. The programme includes artistic performances. Concerts are also held in the Museum of Applied Arts and in the baroque hall of the Governor’s Palace, places suitable for performing old music.

In 2003, 32 lectures and 21 guided tours of exhibitions and depositories were organised for adults. In addition, there were 4 film projections and 19 concerts of classical and pop music.

Events for adults

Lectures

Date / Programme / Attendance

8. 1.	Mgr. Jiří Pátek: From the History of Documentary Photography	6
13. 1.	Mgr. Michaela Loudová: From Petr Parléř to Beautiful Madonnas	60
23. 1.	Jan T. Strýček: The Metamorphosis of an Idea into Textile	5
27. 1.	Mgr. Lucie Pelcová: The Birth of Venus – the Birth of Renaissance	55
29. 1.	Mgr. Zora Wörgötter: Michael Willmann - <i>Saint Barbara</i>	9
24. 2.	Mgr. Lucie Pelcová: A Century of Geniuses	60
26. 2.	Mgr. Martina Straková: The <i>June</i> Tapestry	15
5. 3.	Mgr. Ing. Ivo Binder: Václav Zykmond – Jester of the Night	6
10. 3.	Mgr. Michaela Loudová: Shapes of the Human Soul – Baroque Sculpture and Architecture	32
20. 3.	Vlasta Winkelhöferová: Kokeshi and Other Japanese Folk Toys	10
2. 4.	Catherine Lechner: Beauties of Versailles Gardens	110
7. 4.	Mgr. Michaela Loudová: Fresco and Its Appearance in the Baroque	25

23. 4. Mgr. Anna Grossová: Gerardus Mercator - Planispheric Astrolabe 4
 28. 4. Mgr. Michaela Loudová: A Walk along Vienna's Ringstrasse 26
 5. 5. Mgr. Markéta Vejrostová, ak. mal. Igor Fogaš: Unknown Applied Arts 15
 21. 5. Doc. PhDr. Vladimír Goněk, CSc.: Venice as a Forgotten Empire 10
 28. 5. Mgr. Ing. Zdeněk Kazlepka, PhD.: Paolo Pagani, *Jupiter and Semele* 6
 11. 6. Mgr. Petr Ingerle: Michal Pěchouček - *Collector* 6
 23. 7. Mgr. Markéta Vejrostová: Otto Prutscher's Art Nouveau Goblets 3
 24. 9. Mgr. Ing. Ivo Binder: Bohdan Lacina – *Uncoordinated Pairs*, 1969 30
 9. 10. PhDr. Dana Stehlíková: On Czech Goldsmiths, Silversmiths and Jewellery-making 30
 8. 10. Mgr. Zora Wörgötter: Jan Fyt – *Hunting Still Life*, 1649 4
 14. 10. Mgr. Petra Kačírková: Colour, Shape, Look – Art Nouveau and Impressionism 30
 5. 11. Mgr. Jiří Pátek: M. Koreček, *Fokalk*, 1944 3
 4. 11. Mgr. Petra Kačírková: Changing Views on the Legitimacy of Shape and Function – Art Nouveau, Functionalism, Constructivism 23
 13. 11. Prof. PhDr. Mojmír Horyna: The Importance and Symbolic Value of Light in Baroque Art 35
 19. 11. Prof. PhDr. Miloš Štědroň, CSc.: Ethno-minimalism – African Music 20
 25. 11. Mgr. Petra Kačírková: Expression, Colour, Style – Expressionism, Impressionism, Fauvism 25
 3. 12. Milan Smrž, PhDr. Jiří Zemánek: What the Sun Can Do 5
 4. 12. Doc. PhDr. Petr Rezek: Space, Blindness and Vision (with projection of a Miroslav Janek film) 20
 9. 12. Mgr. Petra Kačírková: A Change of Visual Reality? – Cubism, Futurism, Abstraction 24
 10. 12. PhDr. Antonín Dufek, PhD: The world of Light in Photography 50

Specialist commentaries in permanent and temporary exhibitions and depositories

Date / Programme / Attendance

5. 2. Space for Tapestry - Jan T. Strýček 7
 6. 2. Space for Tapestry - Jan T. Strýček 10
 7. 2. Space for Tapestry - Jan T. Strýček 6
 8. 2. Space for Tapestry - Jan T. Strýček 15
 26. 3. A Surface Created for Decoration; Japanese Lacquer Art from the 16th to the 19th Century - Petr Podzimek 15
 10. 4. A Surface Created for Decoration; Japanese Lacquer Art from the 16th to the 19th Century - Michaela Pejčochová 20
 14. 5. František Tichý (1896-1961) - PhDr. Jana Orlíková 33
 18. 5. Disegno Veneto - Mgr. Ing. Zdeněk Kazlepka, PhD 65
 5. 6. Night Look of Medusa - Mgr. Markéta Filipová 8
 13. 6. Art is Abstraction - Zdeněk Primus M. A. 25
 9. 7. Art is Abstraction - Mgr. Petr Ingerle 12
 16. 7. Czech Garnet - Mgr. Anna Grossová 35
 30. 7. The Soul Landscape of Antonín Hudeček - PhDr. Kateřina Svobodová 17
 13. 8. Art is Abstraction - PhDr. Marta Sylvestrová 8
 27. 8. The Soul Landscape of Antonín Hudeček - PhDr. Kateřina Svobodová 13
 18. 9. Glass depository - Mgr. Markéta Vejrostová 20
 1. 10. Czech Garnet - Mgr. Anna Grossová 70

2. 10.	Glass depository - Mgr. Markéta Vejrostová	20
23. 10.	Look Light - PhDr. Jiří Zemánek	25
30. 10.	Glass depository - Mgr. Markéta Vejrostová	20
27. 11.	Glass depository - Mgr. Markéta Vejrostová	18

Film projections

Date / Programme / Attendance

17. 12.	Jiří Trnka dětem - <i>Zasadil dědek řepu, Cirkus Hurvínek, Zvířátka a Petrovští, Dva mrazíci, Perníková chaloupka</i>	20
17. 12.	Jan Švankmajer – selected short films (<i>Historie naturae, Kostnice, Et cetera, Možnosti dialogu, Mužné hry, Byt, Tma-světlo-tma</i>)	20
18. 12.	Jiří Trnka - <i>Císařův slavík</i>	20
18. 12.	Jiří Barta - <i>Krysař</i>	20

Concerts

Date / Programme / Attendance

11. 4.	Cercle Celtique	130
6. 5.	Tubabu	400
13. 5.	Traband + Rudovous	200
14. 5.	Fru Fru serious + Asyl Akt	200
18. 5.	The Turn of Ages and Styles - Italian arias	130
20. 5.	Semestrend - Chorchestr, Swordfishtrombones	250
21. 5.	Čankišou	400
27. 5.	Ondřej Smeykal (ex Wooden Toys) + Družina	100
28. 5.	Tara Fuki	400
3. 6.	Gothart	150
4. 6.	Free music day	200
10. 6.	Hadry z těla, Ahmed má hlad	200
11. 6.	Švihadlo	300
18. 6.	Psí vojáci	200
25. 6.	-123 minut	350
27. 6.	Glass Onion	350
6. 11.	V. Matoušek: Kyorei - "Empty Bell" and the wind murmuring in a bamboo grove	20
26. 11.	Marek Choloniewski – sound performance	44
17. 12.	Advent of Czech music 2004	80

One of the most attractive events for visitors was a meeting with Jan Šibík, an acclaimed Czech reportage photographer, taker of impressive shots from war zones. The programme was enriched by the Brittany Dances workshop, the Fest Noz show, held in collaboration with the Alliance Française, and the “Of Love’s Time” evening organised alongside the eponymous exhibition dedicated to the Czech poet K.H. Mácha. Moreover, there were a large number of social events, such as 25 exhibition openings, a special meeting for the “Space for Tapestry” exhibition, and Ivan Kafka’s “National Empty Rattling” show was closed with the “Take Home Your Own Windmill” happening. The Moravian Gallery social evening was inspired

by the exhibition of Hungarian photography, and aptly entitled *Szabad egy táncra?* [Would You Care for a Dance?]. The event, taking place in the Museum of Applied Arts, was held under the auspices of Robert Kiss Szemán, Councillor of the Hungarian Embassy.

Events for children and young people

When preparing events for children and young people the Moravian Gallery collaborates with the Pedagogical Centre and the School Office of the Brno City Council. There is a special pedagogical service to be found on the Moravian Gallery website developed with regard to different types and levels of schools. The programme for children and young people corresponds with topical exhibitions held in the gallery; at the same time, it is associated with the curricula of individual schools in order to enhance and deepen the information provided in school. Specialist gallery lecturers respond flexibly to the concrete requirements of teachers so that their programmes are in accord with a particular school (additional lessons for the art history final exam seminars at grammar schools or specialist subjects at the Vocational School of Arts and Crafts, the School of Traditional Crafts, the Apprentice School of Furniture-making, the design department of the Mendel Forestry and Agriculture University and others). Thus there are events dedicated to the processing of materials, shape changes, historical periods, the position of art and artists in society, the craft phenomenon, the production organisation development and others. In 2003, the gallery embarked on closer collaboration with teachers organising special events tailor-made for them. Alongside the “Look Light” exhibition, a meeting of art teachers was held, and a seminar for history teachers. The Moravian Gallery has systematically developed contacts with the History Cabinet of the Brno Pedagogical Centre and the Lužánky Free Time Centre. The gallery complies with the interest of schools in guided tours of exhibitions and tries to motivate children in their own creative activities. The results are displayed in the gallery. The best works in a competition accompanying the “Czech Film Poster” exhibition were awarded prizes.

In 2003, the children’s studio was, apart from traditional Saturday workshops, enriched by children’s individual art work, where parents and children could participate in various creative activities associated with actual exhibitions and the collection of applied arts. The most attractive among them was the workshop inspired by the exhibition of Japanese dolls. The dolls could be purchased in the gallery and decorated according to the children’s tastes.

Summer art courses were held again in 2003. These one-week holiday events are based on exhibitions organised by the Moravian Gallery. This time it was the “Magic Stones” course associated with the “Czech Garnet” exhibition, and “Walkers by Night” with a theme of the city. The children’s work was presented in the children’s studio as well as in the café and shop in the Museum of Applied Arts.

Events for children and young people

Specialist commentaries in permanent and temporary and exhibitions and depositories

Programme / Number of reprises / Attendance

The Fire of Prometheus - Mgr. Eva Strouhalová	15	399
František Tichý - Mgr. Yvona Ferencová	8	271
Gesture and Expression - Mgr. Eva Strouhalová	3	58
Czech Garnet - Mgr. Hedvika Chmelíčková	1	30
German Expressionism - Mgr. Markéta Filipová	2	51

A Place for Memory, A Space for Directions - Mgr. Hedvika Chmelíčková	18	372
The World of Kokeshi Dolls - Mgr. Hedvika Chmelíčková, Mgr. Eva Strouhalová		22
323		
A Surface Created for Decoration - Mgr. Hedvika Chmelíčková	8	168
The Look of Medusa - Mgr. Markéta Filipová	15	317
The Look of Medusa (for specialist schools) - Mgr. Markéta Filipová	3	45

Additional lessons

Programme / Number of reprises / Attendance

The Poetry of Surrealism - Mgr. Eva Strouhalová	9	159	
"I drew a house." - Skupina 42 - Mgr. Eva Strouhalová	41	797	
The Gesture of the Matter - Mgr. Eva Strouhalová	18	368	
Circus - Mgr. Yvona Ferencová	19	394	
Balance - Mgr. Yvona Ferencová	14	292	
Cubism - Mgr. Eva Strouhalová	4	63	
Czech Garnet - Mgr. Hedvika Chmelíčková	12	237	
Life in the Period of Castles, Monasteries and Cathedrals - Mgr. Hedvika Chmelíčková		25	
496			
Things Need Their Places – Japanese Lacquer- Mgr. Hedvika Chmelíčková	12	232	
Václav Cigler – Programme for the blind - Mgr. Yvona Ferencová	1	8	
Path to Porcelain – Mgr. Hedvika Chmelíčková	12	273	
Glass-Light – Mgr. Hedvika Chmelíčková	3	63	
The Sun – Mgr. Eva Strouhalová	13	273	
Obsession with Light – Mgr. Yvona Ferencová	13	296	
Colour, Spectrum, Shape – Mgr. Yvona Ferencová	6	142	
A Golden Background – Mgr. Yvona Ferencová	3	72	
Anton Pilgram – Mgr. Yvona Ferencová, Mgr. Markéta Filipová	11	255	
St. Thomas Church Madonna – Mgr. Yvona Ferencová	4	78	
On the Baroque – Mgr. Yvona Ferencová	8	191	
Stations of the Cross – Mgr. Yvona Ferencová	2	40	
Stories in Pictures – Mgr. Markéta Filipová	10	180	
Depth Hidden in Line – Mgr. Yvona Ferencová	4	72	
The Noble Venice – Mgr. Markéta Filipová	13	278	
The Head of Medusa – Mgr. Yvona Ferencová	2	33	
The Gothic – Mgr. Markéta Filipová	2	28	
Don't be Afraid of Colours – Mgr. Yvona Ferencová	26	785	
Fascination with Fire – Mgr. Markéta Filipová	8	187	

Children's studio

Date / Programme / Attendance

25. 1. What it is, where it is. – Mgr. Hedvika Chmelíčková	18
8. 2. Flying Carpets – Mgr. Yvona Ferencová	24
22. 2. The Play of Lights – Mgr. Eva Strouhalová	11
15. 3. Why do children like us so much? – The World of Kokeshi Dolls - Mgr. Eva Strouhalová	55
5. 4. Balance – Mgr. Yvona Ferencová	23
26. 4. Hiding Places for Beautiful and Useful Trifles – Mgr. Hedvika Chmelíčková	21

18. 5. Salamandr's Further Travels – a game for parents and children - Mgr. Eva Strouhalová, Mgr. Markéta Filipová 25
31. 5. Long Journey to Porcelain – Mgr. Hedvika Chmelíčková 3
14. 6. A Shine That Makes Eyes Twinkle – Mgr. Yvona Ferencová 20
8. 8. The Czech Garnet in Jewellery – Mgr. Hedvika Chmelíčková 16
10. 9. Talk with the SŠIM students – Mgr. Eva Strouhalová 33
20. 9. Painting with Salamandr – Mgr. Eva Strouhalová, ak. mal. Igor Fogaš 12
11. 10. Spiral (Czech Garnet) – Mgr. Hedvika Chmelíčková 17
22. 11. On Stars – Mgr. Eva Strouhalová 21
13. 12. Light Laboratory – Mgr. Yvona Ferencová 27

Events for teachers

20. 10. Look Light – talk for primary and secondary school teachers 20
22. 10. History Cabinet – Seminar for history teachers – Mgr. Hedvika Chmelíčková 35

Summer art courses

Date / Programme / Attendance

21. - 25. 7. Walkers by Night – Mgr. Yvona Ferencová 12
25. - 29. 8. Magic Stones – Mgr. Eva Strouhalová 25

In 2003, a total of 9,327 visitors saw the programmes for children and young people (including the events for teachers) and 6,218 visitors attended the events for adults. In total, 15,545 people visited the cultural and educational events at the Moravian Gallery.

Promotion

The Moravian Gallery events are continuously and elaborately promoted. The media are supplied with information in the standard forms, through press conferences and e-mail press news. The gallery has been in touch with the following periodicals: *Ateliér, Reflex, Respekt, Týden, Právo, Umělec, Cosmopolitan, Elle, Harper's Bazaar, Květy, Hospodářské noviny, Magazín IN Hospodářských novin, Lidové noviny, Fotovideo, Fotografie, Fotograf, Dolce vita, Kult, Kam v Brně*, occasionally also with *Architekt* and the Slovak *Interiér*. In 2003, the list was enriched by *Regenerace* and *Instinkt, Art and Antiques*, the *Seznam* Internet server, the *Radiožurnál* radio station and *Brněnská 1* cable TV. At the end of 2003, a regular Moravian Gallery programme was launched at *Český rozhlas Brno* broadcasting. Topical news and information on free admission etc. is despatched to regional dailies such as *MF Dnes, Právo* and *Rovnost*, radios and TV studios: *Kiss Hády, Český rozhlas Brno, Rádio Petrov, Rádio Hey, Rádio Krokodýl, Proglas, AZ rádio, Česká televize Brno, Prima*. With selected events, the gallery sends promotion information to the Prague headquarters, or to Slovakia. The gallery has concluded a permanent or a short-term contract on partnership with many media. The Moravian Gallery website is updated regularly; its English version was launched in 2003.

Public services

Apart from exhibiting and educational activities, the gallery works to provide its visitors with quality specialist information service, in the pleasant environment of its premises.

Library

The Moravian Gallery public library is located on the third floor of the Pražák Palace. It is open all week, and offers a large selection of specialist literature on Czech and world art including exhibition catalogues, published by the Moravian Gallery as well as by other Czech and foreign institutions.

By 31 December 2003, the library contained 123,079 volumes. Of these 1,939 were acquired in 2003 (with 617 publications purchased, 606 donated and 712 exchanged). The library had 517 registered readers in 2003, with the number of visitors amounting to 7,925 (46,722 books were loaned, 32 of which came from the libraries of other institutions). The library employees supplied 5,638 specialist consultations, made 11,567 Xerox copies and 191 scans.

The title cataloguing of books in progress in 2003 covered 1,594 titles (entered in the T-series programme); new books and periodicals, and re-catalogued items. The object cataloguing covered 2,286 items. Some 480 Czech and foreign periodicals and almanacs and 1,128 articles were processed. The Moravian Gallery library records are regularly sent to the Caslin Czech Republic comprehensive catalogue. According to National Library data, the library was assigned a record weight of No. 12, i.e. the highest possible level.

Since 1 September 2003, the Moravian Gallery library catalogue has been available on the gallery website, and readers are becoming accustomed to this option. By the end of 2003, there were 368 hits and 60 electronic orders.

One of the most important targets of the Moravian Gallery library is the building of a comprehensive information system. Within a Ministry of Culture grant from the Public Information Library Service (VISK 3), 80,000 crowns was acquired for the purchase of a Tinweb module and its launch. The Moravian Gallery library and the National Library, Prague are jointly applying for a grant for free entrance to the EBSCO database of the EIFL Direct project (Electronic Information for Libraries), and participates in an application by a group of art history libraries for a grant to buy entrance to the Art Abstract database. It collaborates with the libraries of the Museum of Applied Arts, the National Gallery and the College of Applied Arts on the planning of the Virtual Art Library and the application for a Ministry of Culture VISK 3 grant. The application for a grant for the digitalisation of the *Mitteilungen des Mährischen Gewerbemuseums* journal from the VISK 7 Kramerius grant programme is currently being prepared.

The exchange of catalogues and publications with other gallery institutions plays an important part in the Moravian Gallery library profits. In 2003, the library was in contact with 29 institutions in the Czech Republic and 80 abroad; 366 publications amounting to 140,371 Kč were sent abroad, while 38 publications at 20,185 Kč were sold to Czech institutions. In total, 109 institutions received 404 publications bringing in 160,556 Kč. The Moravian Gallery acquired 364 titles for 189,303 Kč from abroad, and 169 titles for 25,028 Kč from the Czech Republic, in total 533 new items for 214,331 Kč. As is obvious, a large number of exchanges with other institutions take place, although the actual number of catalogues published by the Moravian Gallery is relatively low. There exists a broad network of partner relations frequently enhanced by personal contacts.

Export of artwork

In accordance with law 71/94 Sb., the export of artwork abroad is in the Moravian Gallery supervised by PhDr. Kateřina Svobodová and PhDr. Miroslav Ambroz. Permission for the export was granted in 383 applications in 2003.

The photographic studio

The Moravian Gallery photographic studio, run by Andrea Bratrů and Michaela Dvořáková, serves the needs of the gallery as well as the public. In 2003, 11,300 photo-reproductions were made in the studio (large-format reproductions of free and applied art, complete documentation of exhibitions and reportage documentation of Moravian Gallery events), as well as 9,700 slides and photographs and 5 video recordings. The studio also scanned printed matter for the Mikrogalerie project, the gallery website and publications. In 2003, 65 contracts on the provision of photographic material and reproduction permits were concluded (concerning 262 collection items), 20 of which (38 items) were concluded with foreign applicants.

Moravian Gallery cafés and shops

The café and shop in the Museum of Applied Arts, the Theophil Hansen Gallery Shop located at the entrance to the Pražák Palace and the Podobrazy jazz café in the Governor's Palace contribute to the well-being of gallery visitors. The shops stock a wide range of publications on art, history, philosophy, classical music CD's, videotapes, posters, reproductions, postcards and assorted artwork produced by contemporary artists. Visitors to the Museum of Applied Arts can use the Internet and enjoy a rest and small refreshments (as in the Governor's Palace). The cafés are not limited to gallery visitors; the gallery uses the premises for press conferences and cultural events. The Museum of Applied Arts respiration housed an exhibition of art photography, the Podobrazy jazz café offers its own supply of cultural events.

The Friends of the Moravian Gallery Association

The association was established in 1998 with the objective of enabling art enthusiasts to participate in the gallery activities. It organises creative and theoretical symposia on art, study trips, exhibitions and other events. Its members regularly receive information on gallery news, invitations for exhibitions, lectures and cultural events. They are entitled to free admission to all Moravian Gallery premises and to discounts on educational event tickets, catalogues and publications. Moreover, the association organises the Michal Ranný Prize competition supporting artists' creative efforts; at the same time, it commemorates a prominent personality of the Czech art of the 1960's and 1970's. The prize is awarded every other year, in the shape of a diploma and a sum of money equalling two years of interest on a basic deposit held for the purpose. Dalibor Chatrný and Miroslav Šnajdr Sr. have won the prize so far. The jury will assess short-listed artists and award the prize again in 2004.

In 2003, a joint achievement of the Moravian Gallery and the Friends of the Moravian Gallery Association was the continuation of the "On Art and Artists" series of lectures, given

by specialists Mgr. Lucie Pelcová and Michaela Loudová from the Faculty of Arts, Masaryk University. Lectures from the educational series found reasonably positive responses from the public.

Scholarly and research activities

The scholarly and research activities of the Moravian Gallery centred around an institutional grant from the Ministry of Culture (VaV grant, identification code MKOF25CEZ001). The broad research undertaken by the gallery experts concerns works of art of foreign provenance found in the gallery collections as well as in Moravian art collections in general. Partial results of the research have been presented to the public in recent years in the form of exhibitions, specialist studies, catalogues and articles, mainly published in the Moravian Gallery *Bulletin*. In 2003, gallery visitors became acquainted with the results of the research involving Venetian drawing between the 16th and 18th century, at the Disegno Veneto exhibition, Venetian drawing in the 16th-18th century from Czech, Moravian and Silesian collections (11 March – 1 June 2003) accompanied by a scholarly catalogue by Mgr. Ing. Zdeněk Kazlepka, PhD, the exhibition curator.

Research continued on other themes centring around artwork of foreign provenance:

- The Wiener Secession and Modernism in 1900-1925: PhDr. Miroslav Ambroz *et al.* Results will be presented at the end of 2004 in the shape of an exhibition and a scholarly catalogue.
- Viennese Silverware: Mgr. Anna Grossová
- The European Art Nouveau Poster: PhDr. Marta Sylvestrová
 - - Atelier Fiedler: PhDr. Antonín Dufek, PhD; the “Atelier Franz Fiedler” exhibition, exploring the photographic work of the Fiedler family, is scheduled for the end of 2004.
 - - Dutch Painting: Mgr. Zora Wörgötter; in 2003 an article on loans from the Gothic and baroque art collections was published (*Bulletin MG* Nos. 58/59), and the “Central European Cabinet Painting” exhibition was organised. There was also a lecture in the “Focused on ...” series dedicated to Jan Fyt’s *Hunting Still Life* painting.
 - - The baroque in Moravia: Mgr. Zora Wörgötter; after the completion of the “In the Mirror of Shadows. Moravia in the Baroque” exhibition project designed for Rennes, the exhibition should be presented to Brno art lovers in 2005. The “Central European Baroque Portrait” exhibition was held, and a lecture in the “Focused on ...” series on J.M. Willmann’s *Saint Barbara*.
 - - Medieval Art from Austria, Germany and the Netherlands in Moravian and Silesian Collections: PhDr. Kaliopi Chamonikola, PhD
 - The Art of Six Centuries: PhDr. Kaliopi Chamonikola, PhD

Individual project analysts produced lists of selected exhibits from the Moravian Gallery collections and other Moravian collections, the items underwent restoration and were provided with quality photo-documentation. Catalogues for the planned exhibitions are currently being prepared.

Moravian Gallery experts also participated in other research projects financed from grants:

- The Art and Civilisation of the Baroque Period in Moravia. Exhibition and publication: Mgr. Zora Wörgötter, co-project analyst; participants: Mgr. Ing. Zdeněk Kazlepka, PhD, Mgr. Anna Grossová (main project analyst: Prof. PhDr. Jiří Kroupa, Art History Department, Faculty of Arts, Masaryk University, Brno)

- Kunstreisen kennt keine Grenzen. Barock-Reisen in Böhmen, Mähren und Österreich - Mgr. Ing. Zdeněk Kazlepka, PhD, co-analyst (main project analyst: Dr. F. Polleroß, Vienna University)
- Czech Film Poster (Czech Art Foundation grant): PhDr. Marta Sylvestrová; the exhibition was presented within the 20th Brno Biennale of Graphic Design in 2002. The eponymous publication is currently under preparation.

Symposia, seminars, conferences

The Lost Cultural Heritage

Documenting, identification, restitution and repatriation of cultural property of victims of the Second World War

Museum of Applied Arts, 20-21 November 2003, 91 participants

This international conference, held under the auspices of Pavel Dostál, the Czech Minister of Culture, Doc. RNDr. Helena Illnerová DrSc., Chairwoman of the Science Academy of the Czech Republic and PhDr. Jan Munk CSc., Chairman of the Czech Jewish Communities Federation, was associated with the issue of finding and returning artwork taken away from the original owners in the course of the Second World War. Many works of art ended as part of the war booty in private collections on both sides and as such cannot be retrieved, others were incorporated into gallery and museum collections and some did not survive. It is extremely difficult to trace them now. Due to the mass scale of these forced property transfers, efforts for at least partial redress of the wrongdoings have acquired international proportions, contributed to by the fact that conditions for the study of these sensitive issues and the return of confiscated artwork to the original owners or their inheritors were facilitated in the Czech Republic considerably later than in Western Europe. The sharing of information with foreign partners is therefore very important for Czech institutions. The Centre for the Documentation of Cultural Property Transfers of Second World War Victims, established at the Science Academy in 2001 organised, in collaboration with the Moravian Gallery, an international conference, the first of its kind in the Czech Republic. Leading experts from the Czech Republic and abroad gave valuable lectures on general problems, such as the methodology of research and restitution legislation systems in different European countries, as well as talks on concrete cases with many a surprising moment. Lectures were given by JUDr. Pavel Rychetský (Constitutional Court), Dr. Tomáš Kraus (Czech Jewish Communities Federation), Dr. Nejedlý, Ing. Pavel Jirásek (Ministry of Culture), PhDr. Oldřich Tůma (Science Academy), PhDr. Helena Krejčová, Mgr. Ondřej Vlk, Dr. Michal Lion, Mgr. Michal Nosek, Doc. Mečislav Borák, PhDr. Václav Erben, Andreas Dumalas and Mgr. Ivana Koutská (Centre for the Documentation of Cultural Property Transfers of Second World War Victims), JUDr. Aleš Pejchal (lawyer), Dr. Michael Franz and Dr. Peter Heuss (Germany), Maarit Hakkarainen, M.A. and Tiina Koivulahti, M.A. (Finland), Prof. Ruvín Ferber (Latvia), Dr. Monika Kuhnke, Dr. Kamil Zeidler, Nawojka Cieślińska-Lobkowitz and Prof. Wojciech Kowalski (Poland), Charles A. Goldstein (USA), Anne Webber and Lucian Simmons (Great Britain), Dr. Karina Dmitrieva (Russia) and Dr. Agnes Perresztegi (Hungary). In the discussion, concrete issues encountered by experts on a daily basis were pointed out: the accessibility and inaccessibility of sources in archives, the collaboration and non-collaboration of institutions officially charged with the study of the issues, with civic associations such as the Terezin Initiative, the compatibility and incompatibility of work in the Centre for the Documentation of Cultural Property Transfers with a previous team of experts set up for the clarification of historical and economic issues concerning the sequestration of the Jewish property, and many others.

The Moravian Gallery, host of the conference, has its own experience with restitution claims from Second World War victims, and has returned a large number of works of art to the descendants of the original owners.

Publishing activities

The Moravian Gallery pays great attention to its publishing activities; through them, the gallery is able to present results of long-term research to both specialist and lay public. Catalogues relate exhibitions already held. A traditional gallery periodical is the *Moravian Gallery Bulletin*, with a well-established circle of readers. Furthermore, some printed matter accompanies each exhibition organised by the gallery. Unfortunately, for each show the gallery has to take its financial limits into account. Thus, for minor projects it prefers simple information catalogue sheets, and only publishes voluminous catalogues on a scholarly basis with major exhibition projects. With all sorts of publications, priority is given to the high quality of the content and aesthetic standard.

Moravian Gallery Bulletin Nos. 58-59
(ISBN-80-7027-123-X)

In 2002, the *Moravian Gallery Bulletin* was not published for financial reasons, and the 2003 *Bulletin* was therefore a double issue. After a year's break, it provided the first opportunity to reflect the general reconstruction of the Museum of Applied Arts building and the newly opened exhibition of applied arts and design. A substantial part of the journal was dedicated to the subject. In a broader sense, the issue also became the theme of the Museum Architecture and the Concept of Permanent Exhibitions symposium held in 2002. The symposium contributions will be published in the latest issue of the *Bulletin*. There are articles commenting on the development of the Museum of Applied Arts building and views on the overall reconstruction. The texts in the "general" section of the *Bulletin* present results of studies of the rich collections of the Moravian Gallery as well as other galleries, and some remarkable architecture, while biographical texts introduce famous personalities in Czech and foreign visual art. The *Moravian Gallery Bulletin* Nos. 58-59 featured a new graphic design corresponding with the Moravian Gallery corporate identity.

Editor: PhDr. Alena Krkošková. 352 pages + XXIV pages of supplement

Catalogues published in 2003

Space for Tapestry
(ISBN 80-7027-122-1)

The catalogue of the eponymous exhibition captured the exhibits in word and pictures.

Catalogue concept: Jan T. Strýček, Miluška Trachtová

Texts: Zdeněk Lukeš, Magdalena Juříková, Pavel Šopák, 42 pages

Disegno Veneto. Venetian drawing in the 16th-18th century from Czech, Moravian and Silesian collections

Die venezianische zeichnungen des 16.-18. Jahrhunderts aus den böhmischen, mährischen und schlesischen Sammlungen

(ISBN 80-7027-120-5)

The Czech-German catalogue contains over 70 colour and black-and-white reproductions and imparts new information; in particular, the author concentrated on some controversial attributions of the works on show.

Concept and texts: Zdeněk Kazlepka, 237 pages

Look Light

(ISBN 80-7027-118-3)

This prestigious catalogue accompanied a major Moravian Gallery exhibition exploring the issue of light in art from different angles. It features a rich pictorial supplement and extensive English summaries. The catalogue was published by the Moravian Gallery in collaboration with Kant Publishing.

Editor: Jiří Zemánek

Texts: Marco Bischof, Václav Cílek, Antonín Dufek, Jiří Fiala, Pavel Floss, Miroslava Hlaváčková, Mojmír Horyna, Kaliopi Chamonikola, Petr Ingerle, Michal Janda, Pavel Kalina, Jochen Kirchhoff, Marie Klimešová, Jiří Pátek, Zbyněk Sedláček, Jan Sedlák, Kateřina Vítečková, Jiří Zemánek, 391 pages

Supplementary and informational printed matter from the Moravian Gallery:

A programme of exhibitions, accompanying and cultural events organised by the gallery is published every two months (6 issues, 1 in English)

Catalogue sheets for exhibitions: *The Field of Phenomena – the Solitude of Things*, Tomáš Ruller – *Of Love's Time*, Milan Houser – *Reverse*, Michal Pěchouček – *Collector*, Ivana Lomová – *The Child Within*, Petr Brožka – *Kaprun*, *The Smell of Leopard Skin*, Keith Carter: *True Stories*, Bořivoj Hořínek – *Records*.

Invitations for openings, information leaflets, worksheets for the children's studio, posters for exhibitions and concerts.

Publishing activities by Moravian Gallery experts

(books, studies, catalogue texts, articles in the specialist press)

PhDr. Miroslav AMBROZ

Sto let Wiener Werkstätte. In: *Art and Antiques*, 2003, No. 12

Mgr. Ing. Ivo BINDER

Gesto a výraz. Zamyšlení nad expozicí ze sbírek volného umění 20. století Moravské galerie v Brně, Bulletin MG, 2002/2003, Nos. 58-59, pp. VI-VII

Grafix II, Biennale drobné grafiky, exhibition catalogue, Městské muzeum a galerie Břeclav 2003

Hledání rovnováhy, in: Jiří Šindler, exhibition catalogue, GVU Náchod 2003

Otakar Kubín, exhibition catalogue, Muzeum Boskovicka 2003

"*Řekly si barvy, červená a modrá...*", Václav Špála, list of works, review. *Prostor Zlín X*, 2003, No. 4, pp. 20-21

Mgr. Andrea BŘEZINOVÁ-PAUCHOVÁ

Hubert Kovařík. In: *Keramika a sklo*, year 3, 2003, No. 5, pp. 21-23

Ida Vaculková. In: *Keramika a sklo*, year 3, 2003, No. 6, pp. 7-9

Porcelán a keramika, exhibition catalogue, Regionální muzeum ve Vysokém Mýtě 2003, non-pag.

Secesní keramika firmy Zsolnay ze sbírek MG. Bulletin MG, 2002/2003, Nos. 58-59, pp. 148-153

PhDr. Antonín DUFEK, PhD

Blue Man po deseti letech. In: Keith Carter, Opravdové příběhy, catalogue sheet, MG 2003

Hry světla a stínů, hry o skutečnost. In: Jiří Zemánek (ed.), Ejhle světlo, exhibition catalogue, Brno 2003, pp. 180-203

Jiráskova Vaňkovka. Bulletin MG, 2002/2003, Nos. 58-59, pp. 340-343

Man Ray a fotografie v Československu. Bulletin MG, 2002/2003, Nos. 58-59, pp. 228-239

Obrazová zpráva o stavu krajiny. Brno, MG, Governor's Palace 10 September – 9 November 2003 (Jozef Ondzik). Ateliér 2003, No. 22, p. 6

Rudolf Bílek. In: Rudolf Bílek, exhibition catalogue, Galerie Klatovy-Klenová 2003

Tomáš Ruller, *Na lásky čas*, catalogue sheet, MG 2003

Mgr. Yvona FERENCOVÁ

Možná sdělení. An exhibition for the blind and visually impaired, 16 October – 30 December 2001. Bulletin MG, 2002/2003, Nos. 58-59, pp. III-IV

Mgr. Anna GROSSOVÁ

Šperk produkce Wiener Werkstätte ze sbírek Moravské galerie v Brně. Poznámka k dílu Josefa Hoffmanna. Bulletin MG, Nos. 58-59, 2002-2003, pp. 136-139.

Výstava českého granátu v Moravské galerii. Carbunculus, granatus, zrnakoč, aneb sedmnáct století českého granátu. Prostor Zlín X, 2003, No. 3, pp. 26-27

PhDr. Ludmila HORÁKOVÁ

Stálá expozice Moravské galerie v Brně z pohledu diváka. Bulletin MG, Nos. 58-59, 2002-2003, pp. 40-43

PhDr. Kaliopi CHAMONIKOLA, PhD

Recepcia diela Nicolause Gerhaerta van Leyden na Slovensku v poslednej tretine 15. storočia. In: Gotika. Dějiny slovenského výtvarného umenia. Dušan Buran *et al.* Slovenská národná galéria, Bratislava 2003, pp. 373-382, 707-709, 711-713.

Muzeum jako proměnlivá scéna. Bulletin MG, Nos. 58/59, 2002-2003, pp. 34-39

Retroperspektiva, exhibition review. Ateliér 2003, No. 13

Petr Veselý - Kolem věcí věci kolem. Ateliér 2003, No. 19

Pravděpodobná realita a další modely skutečnosti. Ateliér 2003, No. 19

Mgr. Petr INGERLE

Jiří Černický (Černického symbolická ambivalence), Fotograf, year 2, 2003, No. 3, pp. 8-11.

Mezi reprezentací a abstrakcí (lekce z kubismu). In: Petr Brožka - Kaprun, exhibition catalogue, Moravian Gallery, Brno 2003, non-pag.

Paprsek světla - tři poznámky o světle v baroku a v osvícenství. In: J. Zemánek (ed.), Ejhle světlo, exhibition catalogue, Moravian Gallery, Brno 2003, pp. 232-241.

Štěpánka Šimlová - I am terribly sorry..., Moravian Gallery in Brno 3 October – 24 November 2002. In: Bulletin MG, Nos. 58/59, 2002-2003, p. VIII

Mgr. Ing. Zdeněk KAZLEPKA, PhD

Disegno Veneto. Benátská kresba 16.-18. století z českých, moravských a slezských sbírek. Die venezianischen Zeichnungen des 16.-18. Jahrhunderts aus den böhmischen, mährischen und schlesischen Sammlungen, exhibition catalogue, Moravian Gallery, Brno 2003
Německá kresba. Prague, National Gallery, Kinsky Palace, 28 February – 25 May (review).
Ateliér 2003, No. 10, p. 6
Celeberrimus pictor z Belluna a moravští Collaltové. In: *Ars naturam adiuvans*. Sborník k počtě prof. PhDr. Miloše Stehlíka. National Heritage Institute, Brno, Masaryk University, Brno 2003, pp. 105-113

PhDr. Alena KRKOŠKOVÁ

Antonín Procházka, 1882-1945. Moravian Gallery, Brno, Brno City Museum 6 June – 9 September 2002, Municipal House, Prague 11 December 2002 – 2 March 2003, Bulletin MG, 2002/2003, Nos. 58-59, pp. IV-V
Arna Juračková - Pastely, catalogue sheet, Galerie Kabinet, Kulturní a informační centrum města Brna, Brno 2003, non-pag.
Redakční poznámka k Bulletinu Moravské galerie v Brně 58/59, Bulletin MG, 2002/2003, Nos. 58-59, p. XXIV

Mgr. Pavel NETOPIL

Pole jevů - samota věcí. Ateliér 2003, No. 5, p. 6
Milan Houser - Reverse, catalogue sheet, MG 2003
Milan Houser - Reverse. Ateliér 2003, No. 8, p. 5
III. zlínský salon mladých, exhibition catalogue, Státní galerie ve Zlíně, Zlín 2003
Vůně levhartí kůže, catalogue sheet, MG 2003

Mgr. Jiří PÁTEK

Fotografie/ technologie, techniky, přístupy. In: *Ejhle světlo*, exhibition catalogue, Moravian Gallery, Brno 2003, pp. 205-217
Miloš Koreček, zpráva o dvojím vstupu do stejné řeky? Bulletin MG, 2003, Nos. 58/ 59, 2002-2003, pp. 196-203
Moravian Gallery Brno: 40 years of the Photographic Collection. Imago winter 2003, No. 15, pp. 40-41
O fotografickém dokumentu. Ateliér 2003, No. 7, p. 7
Portréty soch, výtvarník a fotograf Milan David. Host 2003, No. 9, p. 42
Sláma Vojtěch V.: Inženýrská zátiší. Prague 2003
Vojtěch V. Sláma - Vlčí med, exhibition catalogue, ITF Opava, Opava 2003

PhDr. Marie PLEVOVÁ

Arthur Feldmann a osud jeho umělecké sbírky. Bulletin MG, 2002/2003, Nos. 58-59, pp. 344-352

Mgr. Martina STRAKOVÁ

Historie závodů vyrábějících nábytek pod značkou "UP". Brno v minulosti a dnes, XVI, 2003, pp. 433-472
Veletrh interiérové tvorby v Brně MOBiTEX 2003, Era 21, III, 2003, p. 8.

PhDr. Kateřina SVOBODOVÁ

Blanenská Níké/Victoria ve sbírkách Moravské galerie, Bulletin MG, 2002/2003, Nos. 58-59, pp. 131-135
Max Švabinský - Skutečnost, ráj a mýtus, Bulletin MG, 2002/2003, Nos. 58-59, pp. V-VI

PhDr. Marta SYLVESTROVÁ

Umění je abstrakce, Prostor Zlín X, 2003, No. 3, pp. 44-45

Filmový plakát, Ateliér 2003, No. 5, p. 16

Svět hvězd a iluzí dorazil do Prahy. Polygrafie revue, year V, 2003, No. 3, pp. 64-66

Mgr. Markéta VEJROSTOVÁ

Sklenice V. H. Brunnera. Bulletin MG, 2002/2003, Nos. 58-59, pp. 168-173

Mgr. Zora WÖRGÖTTER

Zápůjčky ze sbírky gotiky a baroka (1998-2002). Bulletin MG, 2002/2003, Nos. 58-59, pp. 174-183

Many Moravian Gallery specialists are, apart from obligations related to their home institution, members of various advisory committees, purchase committees, editorial boards, and professional associations. They are also involved with teaching and lecturing etc.

2003 Economic evaluation

A brief evaluation of the Moravian Gallery financial management in 2003 (in thousands of Czech crowns)

Yields in total 69,670

Of that: Ministry of Culture contribution EU subsidies 56,261 2,884

Takings and other income 10,525

Of that: takings from the sale of goods and services 3 373

Of that: gallery's own goods and the sale on commission of catalogues 731

tickets 968

promotion 1,052

rent 290

export permission 192

library takings, copyright 140

unfinished production 730

material activation 1 557

other sources of income 4 865

Of that: use of financial funds 2,337

Of that: RF 50

FRIM - repairs 2,287

other income 890

sponsorship 1 638

Expenses in total 69,142

Of that: material 5,859

energy 5,048

services 18,061

personnel expenses in total 28,846

Of that: salary expenses 20,301

	Other personnel expenses	584	
	Social security	6,998	
	Social expenses	868	
	Other social expenses (civil service)		95
HIM and DHIM deductions	5,234		
Income tax	523		
Repairs and maintenance	4,134		
Travelling costs	583		
Representation costs	126		
Sold goods expenses	707		
Other expenses	544		
Economic result	+ 5		
Of total expenses: exhibition expenses			4,566
	Restoration of collection items		
387			
	Book purchase		
499			
	Purchase of items for collection		
2 015			

The Ministry of Culture provided the Moravian Gallery, within the running subsidy, special-purpose subsidies of a non-investment character:

EZS, EPS, ISO	1,515	
cultural activities	2,179	
Institutional research and development		2,200
Purchase of items of cultural value		0
Total	5,894	

Investments (in thousands of Czech crowns)

System investment subsidies	4,396	
	Of that: Institutional research and development	200
	- ISO	3,846
	- VISK T - series	80
	- energetic audit	270

Evaluation of Moravian Gallery activities in 2003

Outlook

Owing to the fact that at the beginning of 2003 a personnel change occurred for the post of the Moravian Gallery director and for the rest of the year the gallery functioned in a provisional state without an appointed director, the main objective of the provisional management was to ensure the standard running of the institution. In retrospect, one realises that not only was the target met but foundations were laid for the gallery's embarking on a new path under new management.

Major projects in progress were successfully brought to their conclusions: the “In the Mirror of Shadows. Moravia in the Baroque” exhibition with which the gallery participated in the Czech Cultural Season in France (the exhibition took place in 2002-2003 in Rennes), and the grant project “Identity / Integrity – Brno the Capital of Visual Communication” supported by the European Committee within the Culture 2000 programme. Furthermore, the gallery used the experience acquired in the preparation of another grant project, “The Message of Colours, Shapes and Ideas. ‘May Maulbertsch’s exquisite works protect your country.’ The Dyje Church of the Saviour Whipped”; a contribution to the cultural landscape protection and European integrity submitted for grant proceedings.

The exhibition programme of the Moravian Gallery was, like in the previous years, based on the combination of its own projects and reprises of successful shows prepared by our colleagues from other institutions. In the first category, the most attractive was “Look Light”, an extensive exhibition occupying two Moravian Gallery buildings. It brought together dozens of institutions providing artwork as well as a team of scholars from the Czech Republic and abroad, and was held to great acclaim with the public, the media and specialist circles. Thanks to the generous support of the Ministry of Culture, both the exhibition and the catalogue were executed in the full planned extent.

The exhibition and publication “Disegno Veneto. Venetian drawing in the 16th-18th century from Czech, Moravian and Silesian collections” were associated with the continuing research activities of the gallery within an institutional grant (Artwork of Foreign Provenance in Moravian Collections). A large team of experts, the majority of them employees of the Moravian Gallery, is carrying on with a project under the working title “The Wiener Secession and Modernism”; the exhibition and catalogue are scheduled for the end of 2004. Other projects connected with the grant are also in progress (Atelier Fiedler, Dutch Painting, The Art Nouveau Poster, Medieval Art, Viennese Silverware). In parallel, an internal discussion on the goals of future research in the Moravian Gallery took place. The results of the discussion will be incorporated into the research plan for financing of the institution in the near future. In relation to the discussion and in accordance with the target set by the Ministry of Culture, the gallery drew up a plan of its collection-building activities which is to form the axis of the institution’s scholarly work.

Through visiting shows that proved particularly popular with visitors, the Moravian Gallery systematically developed good relations with partner institutions: the National Gallery (A Space Created for Decoration), the National Museum (Czech Garnet), the Moravian Provincial Museum (The Czech Puppet), Prague City Gallery (František Tichý) and others. Contemporary art was regularly presented in the Pražák Palace atrium and photography in the cloister of the Governor’s Palace. The “Invisible Cause” project aimed at removing barriers between the gallery, its regular visitors and the disabled when perceiving art, saw a follow-up.

The public relations department put the utmost effort into stabilising the shaken position of the gallery as quickly as possible. The wide range of cultural and educational events as well as the systematic promotion of the gallery activities beyond doubt played a significant part in the process. The Moravian Gallery library is also worth mentioning; it has been successfully using the grant opportunities presented by the Ministry of Culture for its gradual modernisation and transition into the “digital age”. One essential positive concerning the library was the setting up of an on-line catalogue in autumn 2003.

Planning and essential negotiations concerning the building of a joint depository for the Moravian Gallery and the Moravian Provincial Museum have continued. For the further development of the gallery in the sphere of the material and technical security of its collections, the construction of modern depositories, the technical parameters of which comply with the demanding requirements for the quality protection of priceless works of art in the charge of the institution, is the number one priority. We believe that problems involved

in the project will be solved on a basis of understanding between all participants. Unfortunately, the gallery's requirement for a general reconstruction of the Governor's Palace, which houses the collections of old art of European and Moravian provenance and the technical conditions of which are far from satisfactory, has fallen on deaf ears.

As far as the financial situation of the organisation is concerned, we managed to solve problems in all areas of gallery management, thanks to maximum economy. The problems go back to 2001, when acquisitions were approved for the purchase for which the gallery did not have enough resources. A two-million deficit was paid from the gallery's own funds, and the new director is thus taking over an organisation unburdened by unfulfilled obligations. In this context, complex and prolonged negotiations concerning the re-acquisition of the most valuable drawings from the restituted Feldmann collection should be mentioned. The proceedings lasted a whole year, on the one hand with the inheritors about sale conditions, and on the other hand with the Ministry of Culture about the possibility of a special-purpose subsidy from the ISO programme. We believe that the matter will be successfully concluded.

An unsatisfactory state was endured in the sphere of salaries, as the average salary in the Moravian Gallery was lower than the national average (which, sadly, holds true for the whole cultural milieu); but even this found its bottom limit. The difficult situation was considered by the Ministry of Culture at the end of 2003 and the gallery was allocated a relatively generous one-off subsidy which did increase average figures but did not solve the general status quo. We believe that the situation will improve with a new wage system, the implementation of which we prepared at the end of the year.

In conclusion, the Moravian Gallery has remained steadily anchored in the Czech cultural scene, despite certain internal problems. The fact that the gallery successfully fulfils its vocation in the sphere of collection care, research, presentation and promotion of its results is, first and foremost, credited to the quality work and reliability of its employees, as well as to good collaboration with partner institutions, and to the understanding and support of the Ministry of Culture of the Czech Republic and other partners, such as the City of Brno and the South Moravia region, significantly facilitating the execution of gallery projects.

The new director is taking over a fully stabilised and functioning institution incorporated in the structures of cultural and scholarly collaboration. We wish the gallery and its director every success as they venture onto new ground.

Brno, June 2004

PhDr. Kateřina Tlachová

MORAVSKÁ GALERIE V ROCE 2003

(Plné znění výroční zprávy Moravské galerie v Brně za rok 2003 je zveřejněno na internetových stránkách MG – www.moravska-galerie.cz).

Rok 2003 přinesl do života Moravské galerie zásadní změnu v jejím vedení. K 14. březnu odstoupila ze své funkce ředitelka PhDr. Kaliopi Chamonikola PhD., která stála v čele instituce téměř šest let. Ministerstvo kultury pověřilo řízením PhDr. Kateřinu Tlachovou, dosavadní zástupkyni ředitelky, jejímž úkolem bylo vést galerii do doby, než bude jmenován nový ředitel. Tento stav, chápaný jako dočasný, v důsledku trval celý rok. Na základě rozhodnutí ministra kultury Pavla Dostála byl novým ředitelem galerie jmenován pan Marek Pokorný, a to s termínem nástupu do funkce k 1. březnu roku 2004.

Jakkoli zatím žila galerie v určitém provizoriu, neznamenalo to v žádném případě, že by se po tuto dobu omezila jenom na pouhé udržování v chodu nebo stagnaci. Podařilo se rozvinout či dovést k výslednému naplnění řadu dříve zahájených projektů a zároveň rozpracovat podněty nové. Podrobný přehled dosažených výsledků nabízíme na následujících stránkách.

EVIDENCE SBÍRKOVÉHO FONDU A PÉČE O SBÍRKY

Rozsah sbírkového fondu k 32. 12. 2003	138.448 inv. č.
evidenční nárůst za rok 2003	828 inv. č.
přírůstky sbírkového fondu	122 přír. č.
z toho nákupem získáno	48 přír. č.
hodnota zakoupených uměleckých předmětů	2.014.540 Kč

Akvizice:

1. Rony Plesl: Váza Violoncello, sklo, 390 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
2. Jiří Šuhájek: Maják - sklenice na likér, sklo, 60 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
3. Jiří Šuhájek: Maják - sklenice na bílé víno, sklo, 190 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
4. Jiří Šuhájek: Maják - sklenice na červené víno, sklo, 150 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
5. Jiří Šuhájek: Maják - goblet, sklo, 230 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
6. Jiří Šuhájek: Maják - miska, sklo, 180 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
7. Jiří Šuhájek: Maják - sklenice na šampus (miska), sklo, 180 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
8. Jiří Šuhájek: Maják - sklenice na šampus (flétna), sklo, 190 ml, dar firmy Borovier&Toso Czech Republic s.r.o.
9. Jiří Šuhájek: Maják - sklenice odlivka, sklo, 175 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
10. Jiří Šuhájek: Maják - svícen, sklo, 390 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
11. Rony Plesl: Andy - mísa, sklo, 130 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
12. Rony Plesl: Andy - váza, sklo, 310 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
13. Jiří Šuhájek: Spirála - kalíšek, sklo, 195 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
14. Jiří Šuhájek: Spirála - kalíšek, sklo, 195 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
15. Jiří Šuhájek: Spirála - kalíšek, sklo, 195 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
16. Rony Plesl: Vulcano - mísa, sklo, 250x180 mm, dar firmy Borovier&Toso Czech Republic s.r.o.

17. Rony Plesl: Vulcano - váza, sklo, 220x310 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
18. Rony Plesl: Alien - váza, sklo, 335 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
19. Rony Plesl: Alien - svícen, sklo, 205 mm, dar firmy Borovier&Toso Czech Republic s.r.o.
20. Petr Helbich: Proč fotografuji, 1997, fotografie - 8 ks, 175x235 mm, dar - MUDr. Petr Helbich
21. Petr Helbich: Publikace Chvály - kniha s xeroxovými kopiemi fotografií, 2001, papír, dar - MUDr. Petr Helbich
22. Rony Plesl: Twigi - váza, zelené sklo, 37 cm, dar - Dr. Cicvárek
23. Rony Plesl: Twigi - váza, modré sklo, 37 cm, dar - Dr. Cicvárek
24. Anna Pecková: portfolium Totalita podle Anny Peckové r. 1968-69, fotografie, 243x178 mm, dar - Anna Pecková
25. Krzysztof Pruszkowski: 6 MASQUES MORTUAIRES D'HOMMES, 1989/1995, fotografie, 449x305 mm, dar - PhDr. Antonín Dufek, PhD.
26. Krzysztof Pruszkowski: MARIE-COLETTE A MIS LES MAINS A LA PATE, 1984, 450x305 mm, dar - PhDr. Antonín Dufek, PhD.
27. Krzysztof Pruszkowski: 22 CHAISES CATHERINE DE BOURGES, 1985/1992, fotografie, 450x306 mm, dar - PhDr. Antonín Dufek, PhD.
28. Gebrüder Thonet: Křeslo č. 8, 1859-1860, značeno - razidlo "Thonet Wien", tzv. "slunce", ohýbané bukové dřevo, 98 x 53 x 52 cm, získáno koupí
29. Gebrüder Thonet: Židle č. 8, do 1881, značeno - razidlo "Thonet ", nálepka I. typu, ohýbané bukové dřevo, 92 x 42 x 48 cm, získáno koupí
30. Gebrüder Thonet: Židle č. 14, 1862-1865, značeno - razidlo "Thonet ", nálepka I. typu, ohýbané bukové dřevo, 94 x 41 x 43 cm, získáno koupí
31. Gebrüder Thonet: Křeslo č. 2, kolem r. 1862, značeno - razidlo typu "hvězdice", ohýbané bukové dřevo, 92,5 x 51 x 55 cm, získáno koupí
32. Gebrüder Thonet: Židle - varianta č. 21, 1859-1860, značeno - razidlo "Thonet ", ohýbané bukové dřevo, 93 x 42 x 52 cm, získáno koupí
33. Gebrüder Thonet: Židle č. 73 1/2, 1890-1895, neznačeno, ohýbané bukové dřevo, překližka, 87,5 x 44 x 50 cm, získáno koupí
34. Josef Čapek: Čtete nový román Karla Čapka: Krakatit, 1923, nakladatelský plakát, linoryt, 63 x 94 cm, získáno koupí
35. Josef Tichý: Cyklus fotografií, fotografie (76 ks), získáno koupí
36. Yoshikazu Ikeda: Nucleus Torso of Tube I., 2000, porcelán (12 ks), dar - Yoshikazu Ikeda
37. Ladislav Postupa: Cyklus fotografií, fotografie (12 ks), dar - Ladislav Postupa
38. Miroslava a Lubomír Krupkovi: Oldřich Mikulášek - AGOGH, 2001, celokožená dřevěná vazba, 30 x 22 cm, dar - Miroslava a Lubomír Krupkovi
39. Petr Nikl: Pouzderko I., 1991, plyš, plastelína, 4,5 x 10 x 21,5 cm, dar - Petr Nikl
40. Petr Nikl: Pouzderko II., 1991, plast, plastelína, 14,7 x 7,5 x 10,5 cm, dar - Petr Nikl
41. Petr Nikl: Pouzderko III., 1991, plyš, plastelína, 14 x 32 x 27 cm, dar - Petr Nikl
42. Petr Nikl: Pouzderko IV., 1991, plyš, guma, Ø 24 cm, dar - Petr Nikl
43. Dezider Tóth: Bez názvu, 2001, vrstvená papírová páska, 27 x 46,5 x 24,5 cm, dar - Dezider Tóth
44. Dalibor Chatrný: Mizení, 1969-1995, perforované papírové lepenky, 80 x 60,5 cm, dar - Dalibor Chatrný
45. Daniel Hanzlík: Perla, 2001, guma, foukané a stříbřené sklo, 47 x 22 x 51 cm, dar - Daniel Hanzlík

46. Markéta Varádiová-Hanzlíková: Světlo I., 2001, dřevo, kov žárovky, technický satén, 50 x 50,5 x 8,5 cm, dar - Markéta Varádiová-Hanzlíková
47. Markéta Varádiová-Hanzlíková: Světlo II., 2001, dřevo, kov žárovky, technický satén, 63 x 100 x 8,5 cm, dar - Markéta Varádiová-Hanzlíková
48. Markéta Varádiová-Hanzlíková: Světlo III., 2001, dřevo, kov žárovky, technický satén, 75,5 x 50,5 x 8,5 cm, dar - Markéta Varádiová-Hanzlíková
49. Lubomír Jarcovják: Autorská kniha I., 2001, aut. čerpaný papír aplikovaný na skleněné tabulky, 62,5 x 18,5 cm, dar - Lubomír Jarcovják
50. Lubomír Jarcovják: Autorská kniha II., 2001, beton, kov, dřevo a aut. čerpaný papír, 44 x 44 x 5,3 cm, dar - Lubomír Jarcovják
51. Radek Kratina: Bez názvu, 1981, pochromovaný kov, v. 41 cm, š. 32 cm, h. 15 cm, Dar - Helena Kratinová
52. Miloš Cvach: Double paysage: "sécheresse", 1976, tvarovaný dřevěný podklad, akryl, 10 drobných předmětů, 3 x 27,2 x 37,1 cm, dar - Miloš Cvach
53. Adriena Šimotová: Skoro plná, 1991, sololit a plastový kelímek polepený šedým papírem, kuličky, 7,5 x 25 x 25,4 cm, dar - Adriena Šimotová
54. Jiří Kolář: Hruška, 1966, koláž, kombinovaná technika, v. 115 mm, dar - Jiří Kolář
55. Jiří Kolář: Luna slepých milenců, 1966, koláž, papír, 30,5 x 40,5 cm, dar - Jiří Kolář
56. Jiří Kolář: Blíženci na podzim, 1966, koláž, papír, 30,5 x 40,5 cm, dar - Jiří Kolář
57. Jiří Kolář: Neviditelní milenci, 1966, koláž, papír, 30,5 x 40,5 cm, dar - Jiří Kolář
58. Jiří Kolář: Tvář ticha, 1966, koláž, papír, 30,5 x 40,5 cm, dar - Jiří Kolář
59. Pavlína Nešporová: Josef Lada - Zima, 1966, slepené archy tuhého papíru s reprodukcemi, přebal z textilu, 31,5 x 21 cm, dar - Pavlína Nešporová
60. Petr Babák: Pěkné knihy, 2001, celopapírová vazby, 4 knihy v pouzdech a trojdílné krabici, 42,5 x 32 x 9,5 cm, dar - Petr Babák
61. Petr Babák: Souboj s papírem, 2001, volné listy v přebalu z modré transparentní fólie, 26,5 x 26,5 cm, dar - Petr Babák
62. Eliška Čabalová: Karel Šiktanc - Noc na svatého nikdy, 2001, autorská kniha, 22,5 x 32,5 cm, dar - Eliška Čabalová
63. Miroslava Symonová: Škola života, 1997, ručně čerpaný papír, 32 x 24 cm, dar - Miroslava Symonová
64. Miroslava Symonová: Různé cesty, 1997, ručně čerpaný papír, 36 x 29 cm, dar - Miroslava Symonová
65. Miroslava Symonová: Střed, 1997, ručně čerpaný papír, 36 x 29 cm, dar - Miroslava Symonová
66. Jana Honecová: Robert Iax - THE LIGHT, THE SHADE, 2001, knižní blok, otevřené šití, přebal z plastické tapety, 24 x 18 cm, dar - Jana Honecová
67. Václav Cígler: Vajíčko - skleněná plastika, 1995-1998, kompoziční sklo okrové barvy, přetavované v peci, leštěné, 23 x 30 x 23 cm, dar - Václav Cígler
68. David Židlický: Večery pod lampou, 2000, fotografie, 305 x 279 mm, dar - David Židlický
69. Naděžda Plíšková: Lžíce, 1969, aluminium, chromovaná ocel, 60 x 160 x 80 cm, získáno koupí
70. František Povolný: Pozůstalost Františka Povolného, fotografie - 281 ks, dar - Alžběta Povolná
71. Ladislav Postupa: Vilém Reichman a Ladislav Postupa (poslední setkání v roce 1977), 1977, fotografie, 128 x 231 mm, dar - Ladislav Postupa
72. Ladislav Postupa: Vilém Reichman, 1977, fotografie, 122 x 174 mm, dar - Ladislav Postupa

73. Michaela Thelenová: Soubor fotografií (Hroby, Světlo), 2000, barevné fotografie, černobílé fotografie vyvolané barevným procesem (11 ks), dar - Michaela Thelenová
74. Jaroslav Němec: Soubor fotografií (krajina), fotografie (64 ks), dar - Jaroslav Němec
75. Miroslav Koval: Kontakt, 2003, fotokontakt-print, dar - Miroslav Koval
76. Rudolf Janda: Fotografie z pozůstalosti, 1961, fotografie (3 ks), dar - Jiří Janda
77. Vladimír Birgus: Miami Beach, Kirgízie, New York, Gorzów, Berlín, Barcelona, 1981-2002, fotografie (6 ks), dar - Vladimír Birgus
78. Jiří Víšek: Autoportrét, Dr. Zdeněk Kirschner, Z cyklu "Pro Hirošimu" I-IV snímek č.1, 80. léta, fotografie (3 ks), dar - Jiří Víšek
79. Karel Valter: 43 ks negativů (bez názvu) - kolem roku 1935, 1 filmový záznam (bez názvu) - 1934, dar - Karel Valter
80. Sophie Curtil: Ali ou Léo - kniha, 2002, kniha, lepenkový přebal, kroužková vazba, kuličky, 23 x 27 cm, dar - Sophie Curtil
81. Aleš Barták: Barová židle, 1997, BK lamela, ocelová chromovaná trubka, 425 x 455 x 960 mm, dar - Aleš Barták
82. Milan Pitlach: Soubor fotografií, 1971-1984, fotografie (12 ks), 273 x 390 mm, získáno koupí
83. Tomáš Hlavina: Brána (Pro pošetilé panny), 1999, dřevo, míčky, šňůra, v. 210 cm, získáno koupí
84. Miroslav Šnajdr st.: Bez názvu, (2 ks), 1997, 1984, ol., pl., 100 x 110 cm, 95 x 95 cm, získáno koupí
85. Miloš Cvach: Reliéf, 1992, dřevo, barevná polychromie, 128 x 149 x 29 cm, získáno koupí
86. Jindřich Štreit: Soubor fotografií (136 ks), 1980-2000, získáno koupí
87. Jan Kubíček: Rozdělené elementy, tři dimenze, triptych, 1988-1996, akryl, plátno, 70 x 70 cm - 3x, získáno koupí
88. Jan Wojnar: Soubor 8 děl, 1980-2001, kombinovaná techn., kresba tuší, papír, získáno koupí
89. Antonín Halaš: Soubor fotografií, 1979, 1988, 1991, fotografie (3 ks), získáno koupí
90. Pavel Hayek: Listy devětsilu II, 2000, akryl, plátno, 190 x 190 cm, získáno koupí
91. Soubor 22 ks plakátů, získáno koupí
92. Soubor 7 ks plakátů, získáno koupí
93. Soubor 2 ks plakátů, získáno koupí
94. Boris Mysliveček: Soubor 2 ks plakátů, 1985, kombinovaná technika, sítotisk s úpravou, autorský plakát, 100 x 70 cm, získáno koupí
95. Karel Vaca: Prvoděv, 1943, návrh plakátu, získáno koupí
96. Jiří Mahen: Básně, balady, ilustr.a graf. úprava Eduard Milén, 1928-1929, černá vepřovice, mozaika, zlacení, 330 x 235 mm, získáno koupí
97. Bohdan Holomíček: Soubor fotografií, (4 ks), 1970-1986, získáno koupí
98. Jiří David: Moji rukojmí, 1989, fotografie, 119,5 x 120,6 cm, získáno koupí
99. Kurt Gebauer: Pyramidální autoportrét, 1996-1997, soubor 9 fotografií na překližce, 300 x 234 mm, získáno koupí
100. Václav Jirásek: Soubor fotografií, (10 ks), 1993-1995, získáno koupí
101. Miloš Polášek: Soubor fotografií, (2 ks), 1971, 1990, získáno koupí
102. Robert Silverio: Soubor fotografií, (2 ks), 1997, 2000, získáno koupí
103. Jules Janin: Rachel et La Tragedie - kniha obsahující 10 originálních vlepených fotografií Henriho de La Blanchere, vydáno v Paříži 1859, naklad. AMYOT, získáno koupí
104. Uměleckoprůmyslová škola, ateliér V. H. Brunnera: Upomínková sklenice, neznačeno, sklo, malba s pražskými motivy, v. 12 cm, získáno koupí

105. J. Hoffmann ? : Sklenice, neznačeno, sklo, malba s motivem vlajek, v. 10 cm, získáno koupí
106. Pavel Baňka: Sky No. VI, 2000, fotografie, 81 x 128 cm, získáno koupí
107. Karel Šiktanc: Adam a Eva, 1998-1999, vazba ppg, bradel, ručně čerpaný papír s aplikací hadí svlečky, hřbet vellucent proces, 457x149 mm, získáno koupí
108. William Saroyan: Student teologie, 2001, černá teletina, plastika titul, suchá ražba, 315 x 228 mm, získáno koupí
109. Georges Bernanos: Deník venkovského faráře, 2000, bílá a černá teletina, slepotisk a zlacení na hřbetě, 198 x 136 mm, získáno koupí
110. Josef Daněk: Soubor 5 kreseb, získáno koupí
111. Zuzana Füsterová: I am nothing, 2000, lampa-sklo, zrcadlo, černá barva, 60 x 40 x 25 cm, získáno koupí
112. Tomáš Lahoda: Virtualita, 1993, akryl, plátno, O 115 cm, získáno koupí
113. Tomáš Lahoda: Zrcadlo, 1993, akryl, sololit, ovál 70 x 50 cm, získáno koupí
114. Miroslav Koval: Soubor 65 ks fotokontaktů, dar - Miroslav Koval
115. František Skála: Černá krajina, 1987-1989, patinované dřevo (reliéf), 110x76x27 cm, získáno koupí
116. Soubor 1 ks plakát + 8 ks obálek z Antikvariátu Exlibris, získáno koupí
117. Jiří Bielecki: Vznášení, 1969, plast, 5 ks,
118. Jindřich Přibík: Soubor 2 fotografií, 1960-1963, získáno koupí
119. Štěpánka Šimlová: I am terribly sorry, 2002, digitální fotografie, C-print, 120 x 100 cm, dar - Štěpánka Šimlová
120. Soubor plakátů z Antikvariátu (14 ks), získáno koupí
121. Štěpánka Šimlová: Krajina, 1999, počítačová montáž, 240 x 120 cm, získáno koupí
122. firma GRAUBNER, Strážnice: Rukávník, kolem r. 1945, textil, kožešina, šití, v. 30 cm, š. 37 cm, h. 7 cm, dar - Isabela Prokúpková

Úbytky sbírkových předmětů

Restituce - Provincie kapucínů v ČR	51 inv. č.
restituce - dědicové dr. Arthura Feldmanna	135 inv. č.
úbytky celkem	186 inv. č.

Evidence sbírkového fondu

Inventarizace sbírek	11.961 inv. č.
do počítačové databáze zaneseno v roce 2003	8.442 inv. č.
celkově evidováno v počítačové databázi	49.673 inv. č.

Restaurování

Komplexní restaurování nebo konzervování sbírkových předmětů	145
Z toho formou externích zakázek	26
lokální zásahy	90
Adjustace – archivní pasparty kreseb a grafických listů	472
Adjustace – prezentační pasparty akvarelů, kreseb a fotografií	215
Rámování obrazů, renovace ráků, fixačních a závěsných systémů	37

BADATELSKÉ VYUŽITÍ SBÍRKOVÉHO FONDU MG, ZÁPŮJČKY SBÍRKOVÝCH PŘEDMĚTŮ

počet badatelských návštěv	179
počet zápůjček ze sbírkového fondu	71
z toho v rámci ČR	64
do zahraničí	7
počet zapůjčených sbírkových předmětů	1.768 inv. č.
z toho v rámci ČR	1.682 inv. č.
do zahraničí	86 inv. č.

VÝSTAVNÍ ČINNOST

Uměleckoprůmyslové muzeum

Hlavní sály

Místo paměti, prostor orientace. Stálá expozice uměleckého řemesla, užitého umění a designu v proměnách historie	celoročně
Prostor pro tapiserii	10. 1. - 16. 2. 2003
Plocha zrozená k dekoru - Japonské umění laku 16.-19. století	27. 2. - 11. 5. 2003
Svět panenek kokeši	3. 3. - 30. 3. 2003
Tomáš Ruller - Na lásky čas	15. 4. - 18. 5. 2003
Umění je abstrakce. Česká vizuální kultura 60. let	11. 6. - 14. 9. 2003
Ejhle světle	16. 10. 2003 - 28. 2. 2004

Respirium

Milan David - Nature morte aneb Malé pohoštění I. a II.	19. 9. - 16. 11. 2003
	19. 11. 2003 - 11. 1. 2004

Nádvoří

Ivan Kafka - Národní chrčení do prázdna	4. 7. - 14. 9. 2003
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Pražákův palác

Hlavní sály

České umění 20. století, stálá expozice - části:	
Prométheův oheň. Česká moderna první poloviny 20. století ze sbírek Moravské galerie v Brně	celoročně
Gesto a výraz. České umění druhé poloviny 20. století	celoročně
Obměnné výstavy v rámci expozice:	
Václav Zykmond. Kašpar noci	11. 12. 2002 - 16. 3. 2003
Parabola 1962-1969	19. 3. - 22. 6. 2003
Bohdan Lacina	26. 6. - 12. 10. 2003
Německý expresionismus	23. 10. 2003 - 2. 2. 2004
Vídeňské stolní stříbro ze sbírek Národního muzea v Praze	10. 10. 2002 - 5. 1. 2003
Předchůdci modernismu v maďarské fotografii	15. 1. - 2. 3. 2003
František Tichý (1896-1961)	27. 3. - 18. 5. 2003

Český granát. Carbunculus, granatus, zrnakoč. Sedmnáct století českého granátu	5. 6. - 19. 10. 2003
Jiří Příhoda - Představa Boha	30. 10. - 30. 11. 2003
Ladislav Železný, Aleš Kilián – Gyatam	30. 10. - 30. 11. 2003
Česká loutka	16. 12. 2003 - 14. 3. 2004

Atrium

Pole jevů - samota věcí	28. 11. 2002 - 26. 1. 2003
Milan Houser – Revers	7. 2. - 6. 4. 2003
Michal Pěchouček – Sběratel	17. 4. - 15. 6. 2003
Ivana Lomová - Dítě uvnitř	17. 6. - 31. 8. 2003
Petr Brožka – Kaprun	10. 9. - 9. 11. 2003
Vůně levhartí kůže	21. 11. 2003 - 11. 1. 2004

Prostor pro jedno dílo

Jana Doubková - Kamarádky - Drsňačky, 2001	6. 11. 2002 - 26. 1. 2003
Robert Vlasák - Bez názvu, 2002	6. 2. - 6. 4. 2003
Petr Kvíčala - Get Inside, 2002	16. 4. - 15. 6. 2003
Benedikt Tolar - é, 2002	25. 6. - 28. 9. 2003
Pavel Korbička - Koridor, 2003	16. 10. 2003 - 4. 1. 2004

Nádvoří

Magdalena Jetelová – Židle	celoročně
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Místodržitelský palác

Hlavní sály

Pohled Medúsy. Evropské umění šesti století, stálá expozice	celoročně
Obměnné výstavy v rámci expozice:	
Speculare - dívej se, zpytuj: Kouzelné obrazy	18. 9. 2002 - 12. 1. 2003
Proměny tradice - Nizozemská kresba 18. století	22. 1. - 30. 3. 2003
Středoevropský barokní portrét	9. 4. - 31. 8. 2003
Středoevropská kabinetní malba	10. 9. 2003 - 4. 1. 2004
Propojení obrazem. Česká humanitární fotografie 1990-2000. Po potopě 2002	26. 11. 2002 - 26. 1. 2003
Disegno veneto. Benátská kresba 16.-18. století z českých, moravských a slezských sbírek	11. 3. - 1. 6. 2003
Krajinou duše Antonína Hudečka (1872-1941)	19. 6. - 14. 9. 2003
Ejhle světlo	16. 10. 2003 - 28. 2. 2004

Ambit

Helmut & Johanna Kandl, Leo Kandl. Kontakt	6. 11. 2002 - 5. 1. 2003
Mládež pro interkulturní porozumění. Já a Ty	7. 1. - 2. 2. 2003
Keith Carter: Opravdové příběhy	4. 2. - 27. 4. 2003
Bořivoj Hořínek – Záznamy	24. 6. - 7. 9. 2003
Jozef Ondzik - Slovensko 002	9. 9. - 11. 11. 2003
Jaromír Čejka – Stopy. Fotografie z let 1980-1999	11. 11. 2003 - 11. 1. 2004

Výstavy mimobrněnské

Od gotiky po empír, stálá expozice	Regionální muzeum v Mikulově	v létě celoročně, v zimním období o sobotách a nedělích
Dotek časů minulých. Rakouské malířství 19. století z moravských sbírek	Jihomoravské muzeum Znojmo	4. 12. 2003 – 14. 2. 2004
Svět hvězd a iluzí. Český filmový plakát 20. století	Výstavní síň Mánes Praha Severočeské muzeum Liberec	9. 1. - 9. 2. 2003 9. 9. - 19. 10. 2003

Výstavy zahraniční

V zrcadle stínů.

Morava v době baroka	Rennes	6. 11. 2002 - 5. 2. 2003
Svět hvězd a iluzí - Český filmový plakát	Vilnius, Kaunas	20. 3. - 18. 9. 2003
	New York	8. 5. - 14. 6. 2003
	Londýn	15. 11. - 31. 12. 2003
Josef Sudek. Nature morte	Bologna	19. 9. - 16. 11. 2003

Podíl Moravské galerie v Brně na výstavách v jiných institucích

- Jiří Šindler - Městské muzeum a galerie v Poličce (Mgr. ing. Ivo Binder)
- Otakar Kubín - Muzeum Boskovicka, Boskovice (Mgr. ing. Ivo Binder)
- Grafix II, Bienále drobné grafiky, Městské muzeum a galerie v Břeclavi (Mgr. ing. Ivo Binder)
- Keramika a porcelán ze sbírek muzea Vysokého Mýta, Regionální muzeum ve Vysokém Mýtě (Mgr. Andrea Březinová)
- Sklizeň 1993-2002 (z mikulovských výtvarných sympozií), České centrum ve Vídni (PhDr. Kaliopi Chamonikola, PhD.)

NÁVŠTĚVNOST EXPOZIC A VÝSTAV MG

Počet návštěvníků expozic a výstav MG v roce 2003	87.771
Z toho expozice	
Gesto a výraz	8.608
Oheň Prométheův	7.093
Místo paměti, prostor orientace	5.572
Pohled Medúsy	5.517
Návštěvnicky nejúspěšnější výstavy:	
Ejhle světlo	8.141
Plocha zrozená k dekoru	6.063
František Tichý	5.420

MIKROGALERIE

Jako novou formu zpřístupnění našich sbírek připravujeme pro naše návštěvníky projekt Mikrogalerie, která je multimediálním průvodcem stálými expozicemi Moravské galerie. Rozsáhlé přípravné práce zahrnují digitalizaci obrazového materiálu ze sbírek MG a jeho doprovod vysvětlujícími digitalizovanými texty v české i anglické verzi. Program umožňuje využití na internetu a následné převedení na CD-ROM. Pracovní verze našeho projektu je v současné době přístupná návštěvníkům budovy Uměleckoprůmyslového muzea, a to na čtyřech terminálech s dotykovými monitory. Do budoucna se počítá s obdobným technickým vybavením i v ostatních výstavních budovách.

PŘEDNÁŠKY, KONCERTY, KULTURNĚ-VZDĚLÁVACÍ AKCE

Akce pro dospělé*Přednášky*

- 8. 1. Mgr. Jiří Pátek: Z historie dokumentární fotografie
- 13. 1. Mgr. Michaela Loudová: Od Petra Parlře ke krásným madonám
- 23. 1. Jan T. Strýček: Metamorfóza výtvarné myšlenky do textilu
- 27. 1. Mgr. Lucie Pelcová: Zrození Venuše – zrození renesance
- 29. 1. Mgr. Zora Wörgötter: Michael Willmann – Svatá Barbora
- 24. 2. Mgr. Lucie Pelcová: Století géníů
- 26. 2. Mgr. Martina Straková: Tapiserie Červen
- 5. 3. Mgr. ing. Ivo Binder: Václav Zykmond - Kašpar noci
- 10. 3. Mgr. Michaela Loudová: Tvary lidské duše – sochařství a architektura baroka
- 20. 3. Vlasta Winkelhöferová: Kokeši a jiné lidové hračky Japonska
- 2. 4. Catherine Lechner: Krásy zahrad ve Versailles
- 7. 4. Mgr. Michaela Loudová: Zachovejme „decorum“ – freska a její podoba v baroku
- 23. 4. Mgr. Anna Grossová: Gerardus Mercator - Planisferický astroláb
- 28. 4. Mgr. Michaela Loudová: Procházka po vídeňské Ringstrasse
- 5. 5. Mgr. Markéta Vejrostová, ak. mal. Igor Fogaš: Užité umění, jak ho neznáte
- 21. 5. Doc. PhDr. Vladimír Goněc, CSc.: Benátky jako zapomenutá říše
- 28. 5. Mgr. ing. Zdeněk Kazlepka, PhD.: Paolo Pagani, Jupiter a Semelé
- 11. 6. Mgr. Petr Ingerle: Michal Pěchouček - Sběratel
- 23. 7. Mgr. Markéta Vejrostová: Secesní poháry Otty Prutschera
- 24. 9. Mgr. ing. Ivo Binder: Bohdan Lacina - Nesouřadé dvojiny, 1969
- 9. 10. PhDr. Dana Stehlíková: O českém zlatnictví, stříbrnictví a klenotnictví
- 8. 10. Mgr. Zora Wörgötter: Jan Fyt - Lovecké zátiší, 1649
- 14. 10. Mgr. Petra Kačírková: Barva, tvar, pohled – secese a impresionismus
- 5. 11. Mgr. Jiří Pátek: M. Koreček, Fokalk, 1944
- 4. 11. Mgr. Petra Kačírková: Změna pohledu na legitimitu tvaru a funkce – secese, funkcionalismus, konstruktivismus
- 13. 11. prof. PhDr. Mojmir Horyna: Význam a symbolická hodnota světla v barokním umění
- 19. 11. Prof. PhDr. Miloš Štědroň, CSc.: Etnominimalismus – africká hudba

- 25. 11. Mgr. Petra Kačírková: Výraz, barva, rukopis – expresionismus, impresionismu, fauvismus
- 3. 12. Milan Smrž, PhDr. Jiří Zemánek: Co všechno umí Slunce
- 4. 12. doc. PhDr. Petr Rezek: Prostor, slepota a vidění (s projekcí filmu Miroslava Janka)
- 9. 12. Mgr. Petra Kačírková: Změna vizuální skutečnosti? - kubismus, futurismus, abstrakce
- 10. 12. PhDr. Antonín Dufek, PhD.: Svět světla ve fotografii

Odborné výklady ve výstavách, expozicích a depozitářích

- 5. 2. Prostor pro tapiserii – Jan T. Strýček
- 6. 2. Prostor pro tapiserii – Jan T. Strýček
- 7. 2. Prostor pro tapiserii – Jan T. Strýček
- 8. 2. Prostor pro tapiserii – Jan T. Strýček
- 26. 3. Plocha zrozená k dekoru – Japonské umění laku 16. – 19. století – Petr Podzimek
- 10. 4. Plocha zrozená k dekoru – Japonské umění laku 16. – 19. století – Michaela Pejčochová
- 14. 5. František Tichý (1896-1961) – PhDr. Jana Orlíková
- 18. 5. Disegno veneto – Mgr. ing. Zdeněk Kazlepka, PhD.
- 5. 6. Noční pohled Medúsy – Mgr. Markéta Filipová
- 13. 6. Umění je abstrakce – Zdeněk Primus M. A.
- 9. 7. Umění je abstrakce – Mgr. Petr Ingerle
- 16. 7. Český granát – Mgr. Anna Grossová
- 30. 7. Krajinou duše Antonína Hudečka – PhDr. Kateřina Svobodová
- 13. 8. Umění je abstrakce – PhDr. Marta Sylvestrová
- 27. 8. Krajinou duše Antonína Hudečka – PhDr. Kateřina Svobodová
- 18. 9. Prohlídky depozitáře skla – Mgr. Markéta Vejrostová
- 1. 10. Český granát – Mgr. Anna Grossová
- 2. 10. Prohlídky depozitáře skla – Mgr. Markéta Vejrostová
- 23. 10. Ejhle světlo – PhDr. Jiří Zemánek
- 30. 10. Prohlídky depozitáře skla – Mgr. Markéta Vejrostová
- 27. 11. Prohlídky depozitáře skla – Mgr. Markéta Vejrostová

Filmové projekce

- 17. 12. Jiří Trnka dětem – Zasadil dědek řepu, Cirkus Hurvínek, zvířátka a Petrovští, Dva mrazíci, Perníková chaloupka
- 17. 12. Jan Švankmajer - výběr krátkých filmů (Historie naturae, Kostnice, Et cetera, Možnosti dialogu, Mužné hry, Byt, Tma-světlo-tma)
- 18. 12. Jiří Trnka - Císařův slavík
- 18. 12. Jiří Barta – Krysař

Koncerty

- 11. 4. Koncert keltské hudby – Cercle Celtique
- 6. 5. Tubabu
- 13. 5. Traband + Rudovous
- 14. 5. Fru Fru serious + Asyl Akt
- 18. 5. Na přelomu věků a stylů – koncert italských árií

- 20. 5. Semestrend – Chorchestr, Swordfishtrombones
- 21. 5. Čankišou
- 27. 5. Ondřej Smeykal (ex Wooden Toys) + Družina
- 28. 5. Tara Fuki
- 3. 6. Gothart
- 4. 6. Free music day
- 10. 6. Hadry z těla, Ahmed má hlad
- 11. 6. Švihadlo
- 18. 6. Psí vojáci
- 25. 6. -123 minut
- 27. 6. Glass Onion
- 6. 11. V. Matoušek: Kyorei – „Prázdný zvon“ a šumění větru v bambusovém háji
- 26. 11. Marek Choloniewski – Zvuková performance
- 17. 12. Advent české hudby 2004

Besedy, autorské večery, kombinované pořady, společenské akce

- 22. 1. Dábel v nás – beseda s J. Šibíkem
- 12. 2. Setkání na výstavě Prostor pro tapiseriii
- 15. 2. Szabad egy táncra? Smím prosit? – společenský večer MG
- 12. 4. Bretaňské tance
- 12. 4. Fest Noz
- 30. 4. Na lásky čas – I. Bittová, T. Ruller, P. Fajt, A. Dufek

Akce pro děti a mládež

Odborné výklady ve výstavách a expozicích

Program	Počet pořadů
Prométheův oheň – Mgr. Eva Strouhalová	15
František Tichý – Mgr. Yvona Ferencová	8
Gesto a výraz – Mgr. Eva Strouhalová	3
Český granát – Mgr. Hedvika Chmelíčková	1
Německý expresionismus – Mgr. Markéta Filipová	2
Místo paměti, prostor orientace – Mgr. Hedvika Chmelíčková	18
Svět panenek kokeši - Mgr. Hedvika Chmelíčková, Mgr. Eva Strouhalová	22
Plocha zrozená k dekoru – Mgr. Hedvika Chmelíčková	8
Pohled Medúsy – Mgr. Markéta Filipová	15
Pohled Medúsy (pro speciální školy) – Mgr. Markéta Filipová	3

Doplňková výuka

Program	Počet pořadů
Poezie surrealismu – Mgr. Eva Strouhalová	9
„Nakreslil jsem domek...“ – Skupina 42 – Mgr. Eva Strouhalová	41
Gesto hmoty – Mgr. Eva Strouhalová	18
Cirkus – Mgr. Yvona Ferencová	19
Rovnováha – Mgr. Yvona Ferencová	14
Kubismus – Mgr. Eva Strouhalová	4
Český granát – Mgr. Hedvika Chmelíčková	12

Život v době hradů, klášterů a katedrál – Mgr. Hedvika Chmelíčková	25
Věci chtějí mít své místo – Japonské laky – Mgr. Hedvika Chmelíčková	12
Václav Cigler – pořad pro nevidomé – Mgr. Yvona Ferencová	1
Cesta k porcelánu – Mgr. Hedvika Chmelíčková	12
Sklo-světlo – Mgr. Hedvika Chmelíčková	3
Slunce – Mgr. Eva Strouhalová	13
Posedlost světlem – Mgr. Yvona Ferencová	13
Barva, spektrum, tvar – Mgr. Yvona Ferencová	6
Zlaté pozadí – Mgr. Yvona Ferencová	3
Anton Pilgram – Mgr. Yvona Ferencová, Mgr. Markéta Filipová	11
Svatotomášská madona – Mgr. Yvona Ferencová	4
O baroku – Mgr. Yvona Ferencová	8
Nesení kříže – Mgr. Yvona Ferencová	2
Příběhy v obrazech – Mgr. Markéta Filipová	10
Hloubka skrytá v linii – Mgr. Yvona Ferencová	4
Vznešené město Benátky – Mgr. Markéta Filipová	13
Hlava Medúsy – Mgr. Yvona Ferencová	2
Gotika – Mgr. Markéta Filipová	2
Nebojte se barev – Mgr. Yvona Ferencová	26
Fascinace ohněm – Mgr. Markéta Filipová	8

Dětský ateliér

25. 1.	Co to je, kde to je... - Mgr. Hedvika Chmelíčková
8. 2.	Létající koberce – Mgr. Yvona Ferencová
22. 2.	Hra světél – Mgr. Eva Strouhalová
15. 3.	Proč se dětem tak líbíme? – Svět panenek kokeši – Mgr. Eva Strouhalová
5. 4.	Rovnováha – Mgr. Yvona Ferencová
26. 4.	Úkryty na krásné a užitečné drobnosti – Mgr. Hedvika Chmelíčková
18. 5.	Salamandrova další putování – hra pro děti a rodiče – Mgr. Eva Strouhalová, Mgr. Markéta Filipová
31. 5.	Dlouhá cesta k porcelánu – Mgr. Hedvika Chmelíčková
14. 6.	Až oči přecházejí – Mgr. Yvona Ferencová
8. 8.	Český granát ve šperku – Mgr. Hedvika Chmelíčková
10. 9.	Beseda se studenty SŠIM – Mgr. Eva Strouhalová
20. 9.	Malování se Salamandrem – Mgr. Eva Strouhalová, ak. mal. Igor Fogaš
11. 10.	Spirála (Český granát) – Mgr. Hedvika Chmelíčková
22. 11.	O hvězdách – Mgr. Eva Strouhalová
13. 12.	Světelná laboratoř – Mgr. Yvona Ferencová

Akce pro pedagogy

20. 10.	Ejhle světlo – setkání na výstavě s pedagogy ZŠ a SŠ
22. 10.	Kabinet dějepisu - Seminář pedagogů - historiků – Mgr. Hedvika Chmelíčková

Letní výtvarné kurzy

Datum	Program
21. – 25. 7.	Noční chodci – Mgr. Yvona Ferencová
25. – 29. 8.	Magické kameny – Mgr. Eva Strouhalová

Návštěvnost kulturně-vzdělávacích akcí MG

Pořady pro dospělé	6.218 návštěvníků
pořady pro děti	9.327 návštěvníků
Celkem	15.545 návštěvníků

SLUŽBY VEŘEJNOSTI

Knihovna Moravské galerie

Rozsah knižního fondu

Počet knihovních jednotek k 31. 12. 2003	123.079
přírůstky za rok 2003	1.939
z toho získáno nákupem	617
darem	606
výměnou	712

Služby čtenářům

Počet zaregistrovaných čtenářů	517
Počet čtenářských návštěv	7.925
Počet prezenčních i absenčních zápůjček	46.722
z toho v rámci meziknihovní výpůjční služby	32
Odborné bibliografické a faktografické porady	5.638
Zhotovení xerokopií pro potřeby čtenářů	11.567
Zhotovení skenů pro potřeby čtenářů	191

Zpracování knižního fondu

jmenná katalogizace	1.594 titulů
předmětná katalogizace včetně rekatalogizace	2.286 hesel
analytický popis článků v domácích a zahraničních periodikách	480 titulů
	1.128 záznamů

Zpřístupnění katalogu knihovny MG v elektronické podobě na internetových stránkách k 1. 9. 2003

Knižní výměna

Publikace odeslané z MG partnerským institucím	404 titulů	v hodnotě 160.556 Kč
z toho do zahraničí	366 titulů	v hodnotě 140.371 Kč
v rámci ČR	38 titulů	v hodnotě 20.185 Kč
Do knihovny MG došlo	533 titulů	v hodnotě 214.331 Kč
z toho ze zahraničí	364 titulů	v hodnotě 189.303 Kč
v rámci ČR	169 titulů	v hodnotě 25.028 Kč

Agenda povolování vývozu uměleckých předmětů do zahraničí

Bylo vydáno celkem 383 osvědčení k vývozu uměleckých předmětů do zahraničí podle zákona 71/94 Sb.

Fotografický ateliér

Počet zhotovených fotografických záběrů	11.300
počet diapozitivů a fotografií	9.700
počet videozáznamů	5
Počet smluv o poskytnutí fotomateriálu nebo o povolení k reprodukci	65

VĚDECKOVÝZKUMNÁ ČINNOST

Vědeckovýzkumná činnost Moravské galerie se soustřeďovala převážně na okruh problémů navázaných na institucionální grant Ministerstva kultury ČR Studium uměleckých předmětů cizí provenience v moravských sbírkách (grant VaV, identifikační kód MK0F25CEZ000).

Kromě toho se jednotliví odborní pracovníci Moravské galerie zapojili do dalších výzkumných projektů, k nimž se vázala grantová a stipendijní podpora:

- Umění a civilizace doby barokní na Moravě.
- Kunstreisen kennt keine Grenzen. Barock-Reisen in Böhmen, Mähren und Österreich
- Grant Českého fondu výtvarných umění pro výstavu Český filmový plakát

Symposia, semináře, konference

20. - 21. 11. 2003 - Zmizelé dědictví kulturních statků. Dokumentace, identifikace, restituce a repatriace kulturních statků obětí II. světové války

PUBLIKAČNÍ ČINNOST MORAVSKÉ GALERIE

Bulletin Moravské galerie č. 58-59 (ISBN-80-7027-123-X), 352 s. + XXIV s. přílohy

Prostor pro tapiserii (ISBN 80-7027-122-1), 42 s.

Disegno veneto. Benátská kresba 16.-18. století z českých, moravských a slezských sbírek

Die venezianische zeichnungen des 16.-18. Jahrhunderts aus den böhmischen, mährischen und schlesischen Sammlungen (ISBN 80-7027-120-5), 237 s.

Ejhle světlo (ISBN 80-7027-118-3), 391 s.

PŘEHLED PUBLIKAČNÍ ČINNOSTI ODBORNÝCH PRACOVNÍKŮ MORAVSKÉ GALERIE

(knihy, studie, texty katalogů výstav, články v odborném tisku)

PhDr. Miroslav AMBROZ

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Mgr. ing. Ivo BINDER

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Grafix II, Bienále drobné grafiky, katalog výstavy, Městské muzeum a galerie Břeclav 2003

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Otakar Kubín, katalog výstavy, Muzeum Boskovicka 2003

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Mgr. Andrea BŘEZINOVÁ-PAUCHOVÁ

Hubert Kovařík. In: Keramika a sklo, roč. 3, 2003, č. 5, s. 21-23

Ida Vaculková. In: Keramika a sklo, roč. 3, 2003, č. 6, s. 7-9

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Secesní keramika firmy Zsolnay ze sbírek MG. Bulletin MG, 2002/2003, č. 58-59, s. 148-153

PhDr. Antonín DUFEK, PhD.

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Tomáš Ruller, Na lásky čas, katalogový list výstavy, MG 2003

Mgr. Yvona FERENCOVÁ

Možná sdělení. Výstava pro vidomé, nevidomé a slabozraké návštěvníky Moravské galerie v Brně 16. 10. - 30. 12. 2001. Bulletin MG, 2002/2003, č. 58-59, s. III-IV

Mgr. Anna GROSSOVÁ

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Mgr. Petr INGERLE

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Mgr. ing. Zdeněk KAZLEPKA, PhD.

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Die venezianischen Zeichnungen des 16.-18. Jahrhunderts aus den böhmischen, mährischen
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PhDr. Alena KRKOŠKOVÁ

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Mgr. Pavel NETOPIIL

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Milan Houser - revers, katalogový list výstavy, MG 2003

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Mgr. Jiří PÁTEK

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Sláma Vojtěch V.: Inženýrská zátiší. Praha 2003

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moravskoslezském v Ostravě, Opava 2003

PhDr. Marie PLEVOVÁ

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Mgr. Martina STRAKOVÁ

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PhDr. Kateřina SVOBODOVÁ

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PhDr. Marta SYLVESTROVÁ

Umění je abstrakce, Prostor Zlín X, 2003, č. 3, s. 44-45

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Mgr. Markéta VEJROSTOVÁ

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Mgr. Zora WÖRGÖTTER

Zápůjčky ze sbírky gotiky a baroka (1998-2002). Bulletin MG, 2002/2003, č. 58-59, s. 174-183

EKONOMICKÉ VYHODNOCENÍ ROKU 2003

Stručné zhodnocení finančního hospodaření MG za rok 2003 (v tis. Kč):

Výnosy celkem	69 670
z toho: příspěvek na činnost od MK ČR	56 261
dotace z EU	2 884
tržby a výnosy	10 525
z toho tržby z prodeje zboží a služeb	3 373
z toho vlastní zboží a komisioní prodej katalogů	731
prodej vstupenek	968
reklama	1 052
nájem	290
vývozní povolení	192
tržby knihovny, foto, reprod. práva	140
nedokončená výroba	730
aktivace materiálů	1 557
ostatní výnosy	4 865
z toho: použití finančních fondů	2 337
z toho RF	50
FRIM - opravy	2 287
jiné výnosy	890
sponzorské příspěvky	1 638
Náklady celkem	69 142
z toho spotřeba materiálů	5 859
spotřeba energie	5 048
služby	18 061

osobní náklady celkem	28 846
z toho mzdové náklady	20 301
ostatní osobní náklady	584
sociální zabezpečení	6 998
sociální náklady	868
ostatní sociální náklady (civilní služba)	95
odpisy HIM a DHIM	5 234
daň z příjmu	523
opravy a udržování	4 134
cestovné	583
náklady na reprezentaci	126
náklady na prodané zboží	707
ostatní náklady	544
Hospodářský výsledek	+ 5
Z celkových nákladů tvořily náklady na: výstavní činnost	4 566
restaurování sbírkových předmětů	387
nákup knih	499
nákup sbírkových předmětů	2 015

Zřizovatel (MK ČR) poskytl Moravské galerii v rámci příspěvku na činnost tyto účelové dotace neinvestičního charakteru:

EZS, EPS, ISO	1 515
kulturní aktivity	2 179
Institucionální výzkum a vývoj	2 200
Výkup předmětů kulturní hodnoty	0
Celkem	5 894

Investice (v tis. Kč)

Systémová investiční dotace	4 396
z toho – institucionální výzkum a vývoj	200
- ISO	3 846
- VISK T - series	80
- energetický audit	270

ZHODNOCENÍ ČINNOSTI GALERIE V ROCE 2003 A VÝHLEDY DO BUDOUCNA

Vzhledem ke skutečnosti, že již v úvodu roku 2003 došlo k personální změně na místě ředitele instituce a Moravská galerie fungovala po zbytek roku v provizoriu bez jmenovaného ředitele, bylo hlavní snahou pověřeného vedení instituce zajistit její standardní provoz a fungování. Při zpětném zhodnocení lze s uspokojením konstatovat, že se to nejen podařilo, ale byly položeny i základy k novému vykročení galerie na další cestu s novým vedením. Podařilo se úspěšně zakončit velké rozpracované projekty, jako byla výstava *V zrcadle stínů. Morava v době baroka*, kterou se Moravská galerie podílela na České kulturní sezóně ve

Francii (výstava se uskutečnila na přelomu let 2002-2003 v Rennes), byl dokončen a obhájen grantový projekt *Identita / Integrita – Brno, hlavní město vizuální komunikace 2002*, který získal podporu Evropské komise v rámci programu Culture 2000. Získaných zkušeností jsme nadto využili k přípravě dalšího grantového projektu *Poselství barev, tvarů a myšlenek. „Nechť Maulbertschova skvělá díla ochrání vaši zemi...“ Kostel Bičovaného Spasitele v Dyji – příspěvek k péči o kulturní krajinu a evropskou integritu*, který byl předložen do grantového řízení.

Výstavní program Moravské galerie byl, podobně jako v jiných letech, založen na kombinaci vlastních projektů a reprízách úspěšných výstav, připravených našimi kolegy v jiných institucích. Z první kategorie vzbudil největší pozornost autorský projekt *Ejhle světlo*, rozsáhlá tematická výstava, která se uskutečnila ve dvou výstavních budovách MG, vyžádala si spolupráci mnoha desítek zapůjčitelů a týmu badatelů z České republiky i zahraničí a vzbudila zasloužený ohlas u veřejnosti, v médiích i odborných kruzích. Díky velkorysé účelové podpoře ze strany našeho zřizovatele se podařilo výstavu i katalog realizovat v plánovaném rozsahu.

S pokračováním vědeckovýzkumné činnosti MG v rámci institucionálního grantu (*Umělecká díla cizí provenience v moravských sbírkách*) byla spojena výstava a publikace *Disegno veneto – benátská kresba 16.–18. století z českých, moravských a slezských sbírek*. Početný autorský tým, sestávající zejména z odborných pracovníků MG, nadále zpracovává projekt s pracovním názvem *Vídeňská secese a moderna – výstava i katalog* se připravují na konec roku 2004. Pokračuje práce na dalších dílčích výstupech tohoto grantu (*Ateliér Fiedler, Nizozemské malířství, Secesní plakát, Středověké umění, Vídeňské stříbro*) a i zde souběžně probíhala interní diskuse o zaměření odborné práce organizace do budoucna. Její výsledky jsme připraveni formulovat do výzkumného záměru pro institucionální financování na další období. V souvislosti s touto diskusí a na základě úkolu stanoveného zřizovatelem zpracovala Moravská galerie také koncepci své sbírkotvorné činnosti, která tvoří osu odborné práce organizace.

Na divácky atraktivních převzatých výstavách jsme systematicky rozvíjeli dobré vztahy a spolupráci s partnerskými institucemi – s Národní galerií (výstava *Plocha zrozená k dekoru*), Národním muzeem (výstava *Český granát*), Moravským zemským muzeem (výstava *Česká loutka*) či s Galeríí hlavního města Prahy (výstava *František Tichý*) a dalšími.

Pokračovala pravidelná prezentace současného umění v atriu Pražákova paláce a fotografie v ambitu Místodržitelského paláce. Pokračování se dočkal i projekt *Neviditelná příčina*, zaměřený na stírání bariér mezi naší institucí, jejími pravidelnými návštěvníky a handicapovanými lidmi při vnímání umění.

Oddělení pro práci s veřejností věnovalo maximální úsilí tomu, aby se poněkud otřesená pozice galerie co nejrychleji upevnila – jak široká nabídka kulturně-vzdělávacích akcí, tak systematická propagace činnosti k tomu nepochybně výraznou měrou přispěly.

Zvláštní zmínku zaslouží knihovna Moravské galerie, která úspěšně využívá grantových možností daných zřizovatelem ke své postupné modernizaci a „přechodu do digitálního věku“. Zásadním pozitivem zde bylo zpřístupnění katalogu knihovny on-line na podzim roku 2003.

Po celý rok pokračovaly projektové práce a složitá jednání, týkající se stavby společného depozitáře pro Moravskou galerii a Moravskou zemskou knihovnu. Pro další rozvoj Moravské galerie v oblasti materiálně-technického zabezpečení sbírek je výstavba moderních depozitářů, které svými technickými parametry budou splňovat náročné požadavky na kvalitní ochranu mimořádně cenných uměleckých předmětů, které instituce spravuje, prioritou číslo jedna. Věříme, že problémy, které projekt provázají, se díky pochopení všech partnerů podaří vyřešit. Bez odezvy bohužel zatím zůstává náš požadavek na generální rekonstrukci

Místodržitelského paláce, kde jsou uloženy a prezentovány sbírky starého umění evropské a moravské provenience a jehož stavebně-technický stav není zdaleka vyhovující.

Pokud jde o finanční situaci organizace, podařilo se díky maximální úspornosti ve všech oblastech provozu vyřešit problémy, které přetrvávaly již od roku 2001, kdy bylo rozhodnuto o akvizicích, na jejichž zakoupení neměla galerie dostatek prostředků. Tento schodek ve výši cca dvou milionů Kč se podařilo uhradit z vlastních zdrojů a nový ředitel tak bude moci převzít organizaci nezatíženou nesplněnými závazky. V této souvislosti je třeba zmínit i složitá a dlouhodobá jednání o rekvizici nejhodnotnějších kreseb z restituované Feldmannovy sbírky, která probíhala po celý rok 2003: na jedné straně s dědici o podmínkách prodeje, na straně druhé s Ministerstvem kultury ČR o poskytnutí účelové dotace z programu ISO. I zde věříme, že záležitost se podaří úspěšně uzavřít.

Ve mzdové oblasti přetrvával neuspokojivý stav, kdy průměrná mzda v MG nejenže zaostává za celostátním průměrem, podobně jako celý resort kultury, je však dokonce na chvostu i v rámci resortu. Tuto situaci vzal v závěru roku na vědomí i náš zřizovatel a přidělil nám poměrně velkorysou jednorázovou dotaci, která sice zlepšila průměrná čísla, ale neřeší celkový stav věcí. To si slibujeme od nového mzdového systému, k jehož zavedení jsme v závěru roku připravili veškeré podklady.

Zvěrem lze říci, že i přes některé vnitřní problémy zůstává Moravská galerie pevně zakotvena na kulturní scéně České republiky. Za to, že se nám daří naplňovat naše poslání v oblasti péče o sbírky, vědeckovýzkumné práce, prezentace a popularizace jejích výsledků, vděčíme jednak kvalitní práci a zodpovědnému přístupu našich pracovníků a dále dobré spolupráci s partnerskými institucemi i pochopení a podpoře zřizovatele MG Ministerstva kultury České republiky a dalších partnerů – tradičně jmenujme alespoň Statutární město Brno a Jihomoravský kraj –, kteří výrazně napomáhají realizaci našich projektů.

Nový ředitel tedy přebírá instituci stabilizovanou, plně funkční, začleněnou do struktur kulturní a výzkumné spolupráce. Přejme jemu i jí, aby vykročení novým směrem bylo úspěšné.

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