



The Školská Gallery and Open Studios DoIní Počernice are run by a non-profit organization DEAI/setkání. The project is supported by a grant from the City of Prague. The exhibition program is produced with financial support from the Ministry of Culture of the Czech Republic.

Komunikační prostor Školská 28 a program tvůrčích pobytů pro umělce Otevřené ateliéry Praha DoIní Počernice jsou provozovány o.s. DEAI/setkání ve spolupráci s Linhartovou nadací, za podpory Magistrátu hlaviho města Prahy. Výstavní program je realizován za finančního přispění Ministerstva kultury ČR

GALERIE ŠKOLSKÁ 28, Školská 28, 110 00 Praha 1  
tel: +420 296 325 066, www.skolska28.cz  
Otevřeno/ Open: út 13-19 h, st-pá 13-17  
Tue 1-7 PM, Wed-Fri 1-5 PM

**Jan Čihák**  
**Michelle Burton**  
**Claudia Frickemeier**  
**Lydia Goldblatt**  
**Hannah Guy**  
**Elena Inga**  
**Penny Klepuszewska**  
**Wiebke Leister**  
**Jason Manning**  
**Kevin Newark**  
**Stan Pile**  
**Kate Potter**

giving us keys to places that do not exist any longer or did only ever exist in our minds. They make us think about what was and what could have been instead. They trigger our contemplation – only of course if we are willing to engage with them as reflective mirrors of our own Family Archives.

*Dr Wiebke Leister, Senior Lecturer MA Photography*

> Čím se rodinné archivy liší od ostatních archivů? Co tvoří jejich obsah a co v nich naopak chybí? V čem spočívá jejich hodnota, jak vypadají a jak se uchovávají? Jaké události zaznamenávají? Jak ovlivňují naši individuální a kolektivní paměť? Kdo hraje v rodině roli archiváře, kdo fotografuje? Co mohou rodinné snímky sdělit nezúčastněnému divákovi? Co se stane, když se na rodinný archiv díváme v novém kontextu? A konečně, co vypoovídají rodinné archivy o plynutí času?

To jsou jen některé z otázek, které jsme si kladli na samém počátku projektu „Rodinné archivy ztracené a nalezené“. Dá se říci, že všechny práce, které tato výstava představuje se vlastně dotýkají rodinných příběhů, ať už dálnějších či nedávných. Někteří autoři tato rodinná vyprávění rekonstruují, jiní je přepisují. Některá díla vznikala jako reakce na konkrétní rodinné snímky, s uvedením jmen, datace, či místních údajů, jiné pracují s rodinnými vzpomínkami, rodinnými tajnostmi, či osobními výpověďmi.

„Archivní potenciál“ těchto exponátů, který se nevyhnutelně bude s časem vyvíjet a měnit, je otevřen interpretaci stejně jako tato díla minulost otevírají našemu čtení. Tím, že nám dovolují překročit onu citlivou hranici mezi soukromým a veřejným tyto práce skrývají právě tolik, co odhalují – dávají nám klíč k místům, která již zanikla, nebo která existovala pouze v našich představách. Nutí nás přemýšlet o tom, co bylo, a o tom, co mohlo být namísto toho, co bylo. Pobízejí nás k reflexi – ovšem samozřejmě pouze pokud jsme ochotni dívat se do nich jako do zrcadla našich vlastních Rodinných archivů.

*Dr. Wiebke Leister působí v magisterském programu fotografie na London College of Communication*

Krátke příspěvky vystavujících autorů – uskali při zpracovávání osobních témat ve fotografii, osobní zkušenost s interpretací rodinného archivu.

Centre, ukázky publikací souvisejících s činností centra.

Val Williams – aktivita londýnského Photography and the Archive Research

praxi.

střední úvod do současných diskusí o archivu a jejich vliv na fotografickou

Wiebke Leister – „Inside and Outside the Codes of the Photo-Archive“

nalezené“

Jan Čihák – zahájení semináře, vznik projektu „Rodinné archivy ztracené a

účastníci:

po 2. června, 16:00

**Obrazové archivy - úvodní seminář**

DOPROVODNÝ PROGRAM

Brief contributions from several exhibiting authors - the difficulties of making personal work and interpreting the family archive

based in London

Val Williams – activities of the Photography and the Archive Research Centre

Wiebke Leister – „Inside and Outside the Codes of the Photo-Archive“

“Family Archives Lost and Found“

Jan Čihák - introduction, the origin and development of the project

Participants:

Mon June 2, 4pm

**Visual Archives opening seminar**

ACCOMPANYING PROGRAM

> What distinguishes family archives from other archives? What is included in them and what is left out? What is their value, what do they look like and how are they kept? What kinds of events do they portray? How do they affect personal and collective memories? Who is the family archivist and who the photographer? What do their images mean to an outsider? What happens when their family archives get reconsidered within a new context? And what do they say about the passage of time?

Well, these are only some of the questions we discussed when embarking on the project ‘Family Archives Lost and Found’. In fact, the works shown in this exhibition are all engaging with recent and not so recent family narratives. Some of them constructed, others rewritten. Some done in response to actual family images including names, specific dates or places, others based on family memories dealing with secret or confessional details.

Bound to change over time, the ‘archival potential’ of these exhibits is just as open as these works are now disclosed from the past. Allowing us to cross the vulnerable border between Private and Public, they hide as they reveal,



The seminars are organized in collaboration with the Film and TV School of the Academy of Performing Arts in Prague.

Centre, ukázky publikací souvisejících s činností centra.

Archive, projection of films by Jan Škrl from the series “Private Century”.

of the traveller and zoologist Jiri Baum, deposited in the National Museum

of Josef Bakka - the Vatican nuncio of pre-war Czechoslovakia, photo-archive

Surveillance Administration of the Ministry of Internal Affairs, inheritance

context of contemporary art. Amongst others will be presented: Archive of the

Examples of several archives evoke questions about possibilities, approaches

The ninth in a series of evenings devoted to photography and technical images.

True stories of some people: spies, travellers and archivists

Thu 5 June, 3-10pm

**Fotožena # 9**

Doprovodný program je pořádán ve spolupráci s FAMU.

Šklska z cyklu Soukromé století.

Ujito Bauma, který je nyní v péči Archivu národního muzea, projekce film Jana

predvlečeného československa, archiv fotografie cestovatele a zoologa Rndr.

studování Ministerstva Josefa Bakky - v vatikánském nunciata

materiálu a jejich zveřejnění. Budou například představeny: archiv Správy

archivu otevřených otázek o možnostech, přístupech a využití archivních

Teoretický diskurz archivů současného umění a ukázky několika obrazových

Devátý z cyklu komponovaných pořadů o fotografii a technických obrazech.

Skutečné příběhy některých lidí (špionů, cestovatelů a archivářů)

út 5. června, 15-22 h

**Fotožena # 9**

> The Photography and the Archive Research Centre (PARC) and the MA Photography, both London College of Communication, have worked together on this project for several months in 2005. It was PARC’s first substantial collaboration with a postgraduate group and, as such, was vital to the development of the Centre. Through working intensively with the students, we developed ideas around both content and curation, culminating in an exhibition and a mini study day, in which students presented their work and responses came from leading members of the London photography world, including Professor Mark Haworth-Booth (University of the Arts London), Sophie Howarth (Tate Modern) and the photographer Anna Fox.

*Prof Val Williams, Director of PARC*

> The Photography and the Archive Research Centre (PARC – Výzkumné centrum pro studium fotografie a fotografických archivů) a magisterský program fotografie na London College of Communication na tomto projektu spolupracovaly několik měsíců v roce 2005. Pro PARC to byla první větší spolupráce se skupinou postgraduálních studentů a jako taková byla zásadní pro další rozvoj Centra. Prostřednictvím intenzivní práce se studenty jsme postupně rozvíjeli koncept projektu co se týče obsahu i kurátorského přístupu a naše práce vyvrcholila výstavou a jakýmsi klauzurním dnem, během něhož studenti představili svou tvorbu několika osobnostem londýnského světa fotografie, mezi jinými profesoru Marku Haworth-Boothovi (University of the Arts London), Sophii Howarth, kurátorce galerie Tate Modern a fotografce Anně Fox.

*Prof. Val Williams, Ředitelka PARC*

28



GALERIE ŠKOLSKÁ 28

opening: Mon June 2, 6:30pm  
vernissage: po 2. června, 18:30

3/6 - 3/7 2006

Rodinné archivy ztracené a nalezené



> Výstava Family Archives Lost and Found vznikla jako společný projekt dnes už bývalých studentů magisterského programu fotografie na London College of Communication, ve spolupráci s Photography and The Archive Research Centre, sídlícím na této škole. Výzva ke zpracování daného tématu dovedla většinu zúčastněných ke značně osobní výpovědi, působící ve “veřejném” prostoru galerie až znepokojivě, a byla také příležitostí k ohledání možnosti či hranic samotného média fotografie. Ačkoli fotografie zůstala východiskem pro většinu autorů, výsledná instalace je značně multimediální. Kromě zarámovaných autorských fotografií jsou vystaveny také objekty či “pouhý” text napsaný na zdi galerie. Verze výstavy připravená pro galerii Školská je oproti té původní rozšířena o několik autorů. Její přenesení do rozdílného kulturního prostředí se stává příležitostí k porovnání – jak přístupů k univerzálnímu tématu rodiny, tak také rozdílných způsobů, jak se zdá v Čechách stále populárnější, tvůrčí práce s archivy. Rád bych poděkoval všem, kteří se na přípravě této výstavy podíleli.

*Jan Čihák, organizátor výstavy*

> The exhibition Family Archives Lost and Found originated as a joint project of a group of what are now already former students of the master’s degree program in photography at the London College of Communication in collaboration with Photography and The Archive Research Centre, resident at the school. The challenge to address an assigned topic lead most of the participants to rather personal confessions, which are almost unsettling in the “public” space of the gallery, and also presented an opportunity for exploring the possibilities as well as the limits of the medium of photography per se. Though most of the artists involved still employed photography as the fundamental basis of their work, the resulting installation is in fact quite multi-medial in nature, featuring as it does alongside framed photograprs also objects or “mere” texts presented on the gallery walls. The original exhibition has been expanded by several artists for its present version as presented in the Školská gallery. Its translation into a different cultural context offers an opportunity for comparison, both of approaches to the universal theme of the family and – as seems ever more popular in the Czech Lands – creative work with archival sources. I would like to use this opportunity to thank all who participated in the preparation of this exhibition.

*Jan Čihák, organizer of the exhibition*





Hannah Guy

> What could I offer to an exhibition that was to be based around the family archive? Following family estrangement and the self-imposed destruction of all evidence of my own family life, I was sure that I would have nothing to show.

"...Did my father leave anything behind before he emigrated?"  
(Extract from a letter to an Aunt, October 2005)

'Small Apertures' simply comprises the empty paper slide holders that were left behind and that I requested were sent to me. All evidence points to the possibility that my father had begun the process of transferring my childhood images inside these paper holders to more durable glass holders, his handwritten titles, comments and dates supplying small pellets of information about the images that have ceased to be visible.

> There is something I need to tell you. There is a photograph on Mum's wall taken in summer of 1982, just before they moved. It's of the five of us in the lounge of the old house. We are sitting in the bay window next to the piano, the photographer's lights are reflected in the leaded panes. The girls sit with neatly folded hands, the boys are in suits and ties. We all look so happy and clever and pleased. My dress is cornflower blue, my favourite colour. I remember you all teased me about that dress. I made it myself and looking back I can see it looks wrong – shapeless and odd. The thing is, a few weeks before that picture was taken I tried to kill myself. I wasn't the person you wanted, I just didn't fit in. I was always an outsider. The photograph was a lie.



Kate Potter



Penny Klepuszeewska

> Eight years passed until, about to start a family, they returned there to buy a ruined cottage, possibly abandoned since the era of the Potato Famine a century before, with a view to rebuilding it at some time in the future. With money inherited from my paternal grandfather, my parents built a small house on the site in 1976. 1978-1998 were the golden years; every Easter and often the summer too was spent in North Donegal. My maternal grandparents and other relations would visit. We would climb mountains, walk glens, and go to beautiful beaches. In the evenings we would talk, read or just sit in front of the open fire.

All my grandparents passed away over this period, but 1998 is significant because of another death: that of our neighbour Johnny Ferry. His daughter Agnes returns, with her fiancé Anthony Gallagher, to look after her mother Whinny. Once married, Mr Gallagher began to assert himself, encroaching upon the property of my parents. Access to a plot of land brought from Johnny Ferry at the time of the original purchase of the site becomes contentious. Mr Gallagher takes advantage of my parents' often being in the house by themselves, routinely disconnecting the water supply. By the beginning of 2005 there is a legal dispute, and on Easter Monday last an altercation: Mr Gallagher assaults my brother and we both have to restrain him. His last



Kevin Newark

> Watching you last night at the banquet, I recognized in you everything I have been looking for in my life!

I would have fallen in love with you, my dearest Annette, even if I had only seen the slightest movement of your hand, or a note written by you.

Yesterday evening I was able to observe you talking with at least twenty different people – and likewise these people did not elude my observant eye. If you wished, I could tell you what you were thinking about each one of them. You could then confirm that I have indeed understood your inner nature, of which you may think I could not possibly have the slightest knowledge. But you see: for me, every single word I was able to make out from your conversations was proof of what your elegant appearance had told me already. When a man like me falls in love, he knows why, you may be sure... and I am proud that in you I have found a woman who is not narrow-minded and petty as to be jealous of a man's past. You would certainly be embarrassed of yourself to marry a man unable to judge your value against that of others – and you could never feel respect for a man with only modest needs. But love... I never have loved anyone but YOU, my dearest one; this is true, for otherwise, how would I have lived



Claudia Frickemeyer

graph. It was taken in 1982 – just before Mum Dad moved. It's of the five of us in the lounge are sitting in the bay window next to the piano, the photographer's lights are reflected in the leaded panes. The girls sit with neatly folded hands, the boys are in suits and ties. We all look happy and clever and pleased. My dress is cornflower blue – my favourite colour. I remember you all teased me about that dress. I made it myself. Looking back I can see it looks wrong – shapeless and odd. The thing is, a few weeks before that picture was taken, I tried to kill myself. I wasn't the person you wanted, I just didn't fit in. I was always an outsider. The photograph was a lie.

Sian Pile

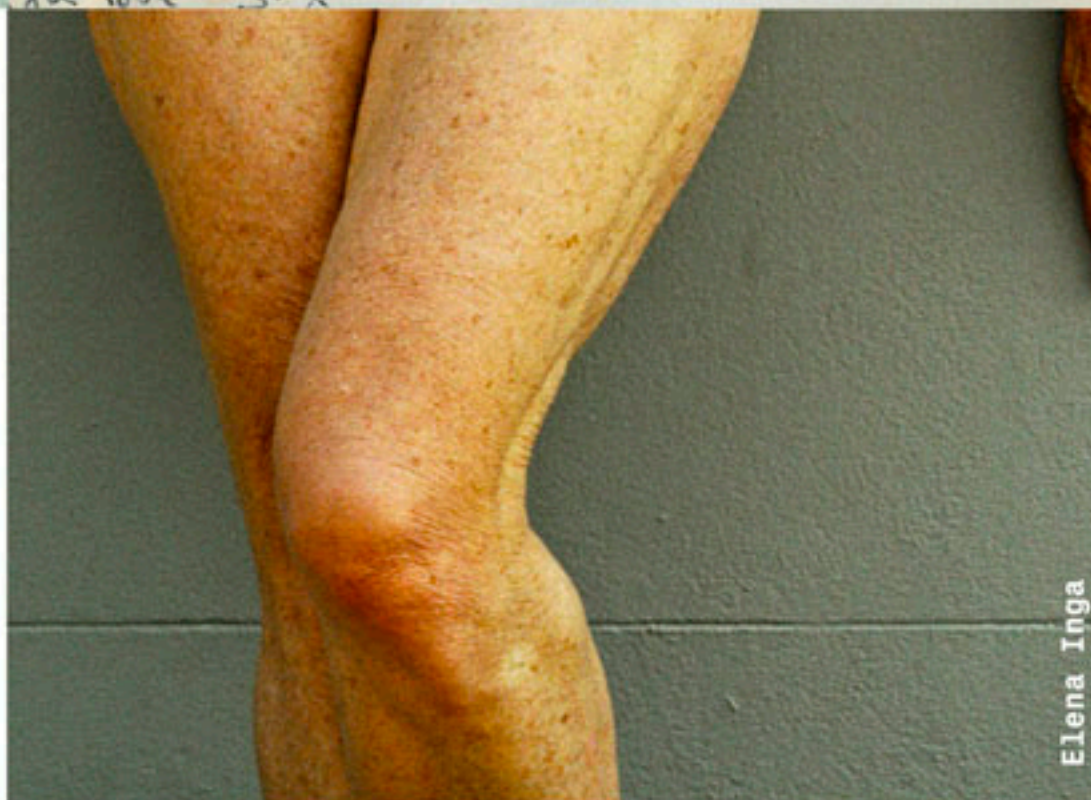


Jason Manning

> What we see through these images, taken between 1913-1934 is a portrait of a family. They are posed moments of joy and satisfaction, times in life that are worth depicting. The birth of a new child. The houses they lived in. The childhood fancy-dress, fantasy worlds created and captured through the lens. The aspirations of the family. This is them. The childhood held in time by the single frame, the capture of experience.



Lydia Goldblatt



Elena Inga



Millie Burton



Jan Čihák