

Ester Krumbachová

Yet - Wear the Amulet - Tangle Up the Archive

ESTER KRUMBACHOVÁ (1923–1996) byla klíčovou osobností československé nové vlny. Její jedinečné dílo jí nejen učinilo jednou z nejvlivnějších žen v zákulisí evropské kinematografie 60. a počátku 70. let, ale také předznamenalo mnoho současných debat na téma magie, materialismu, feminizmu i provázané povahy reality a smyslových forem vědění. Umělci a teoretici na této výstavě a konferenci interpretují a zpřístupňují nedávno objevený soukromý archiv, obsahující dosud skryté doklady bohaté a vizionářské tvorby Krumbachové jako kostýmní výtvarnice, scénografky, scenáristky, spisovatelky, režisérky a umělkyně. E. K. (1923–1996) was a key figure of the Czechoslovak New Wave. Her unique oeuvre did not only make her one of the most influential women behind the scenes of European cinema of the 60s and early 70s, it also prefigured many contemporary debates around magic, materiality, feminism, sensuous forms of knowledge and the interconnected nature of reality. Artists and theorists in this exhibition and conference interpret and make accessible for study her recently discovered private archive, containing hitherto unseen evidence of her prolific and visionary work as a costume and production designer, screenwriter, writer, director and artist.

Kurátorky projektu Curated by
Zuzana Blochová & Edith Jeřábková
ve spolupráci s / in collaboration with
Anja Kirschner & Pavel Turnovský

Organizován Organized by
Are | are-events.org

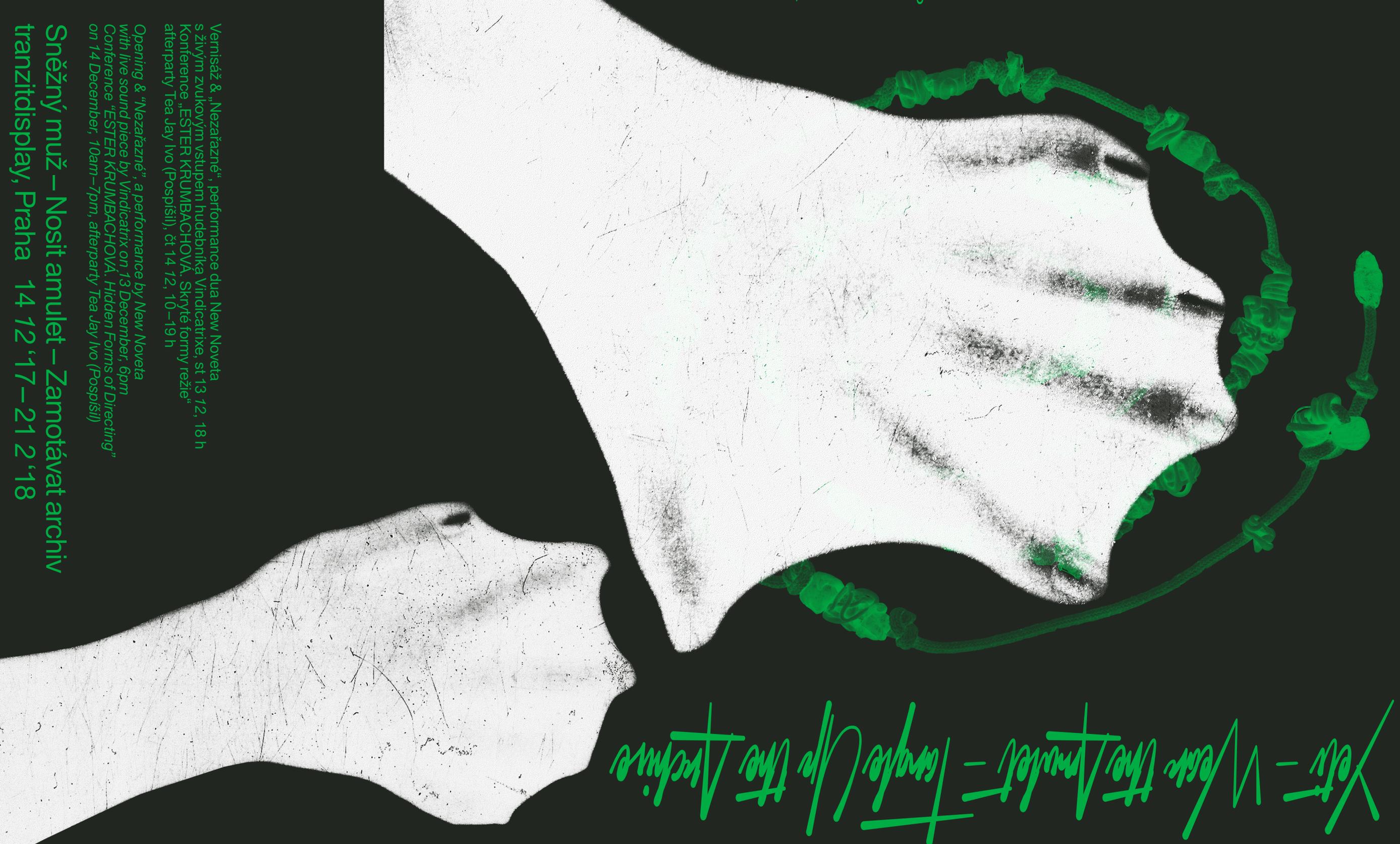
Účastníci konference Conference participants
Jana Baierová, Jan Bernard,
Michal Bregant, Mikuláš Brukner,
Barbora Dayef, Bracha L. Ettinger,
Šárka Gmíterková, Linda Hauerová,
Libuše Heczková, Jesse Jones,
Tereza Kanyzová, Anja Kirschner,
Kateřina Konvalinová, Francis
McKee, Ruth Noack, Tomáš Pos-
piszyl, Johannes Paul Raether, Sláva
Sobotovičová, Kateřina Svatoňová,
Marina Vishmidt, Tomáš Uhnák

Vernisáž & „Nezařázné“, performance dua New Noveta
s živým zvukovým vstupem hudebníka Vindicatrixe, st 13 12, 18 h
Konference „ESTER KRUMBACHOVÁ, Skryté formy režie“
afterparty Tea Jay Ivo (Pospíšil), čt 14 12, 10–19 h

Opening & “Nezařázné”, a performance by New Noveta
with live sound piece by Vindicatrix on 13 December, 6pm
Conference “ESTER KRUMBACHOVÁ, Hidden Forms of Directing”
on 14 December, 10am–7pm, afterparty Tea Jay Ivo (Pospíšil)

Sněžný muž – Nosit amulet – Zamotávat archiv
tranzitdisplay, Praha 14 12 ‘17–21 2 ‘18

Vystavující umělci Participating artists
Mikuláš Brukner, Barbora Dayef,
Daniela&Linda Dostálková, Bracha
L. Ettinger, Linda Hauerová, Jesse
Jones, Tereza Kanyzová, Anja
Kirschner, Jan Kolský, Kateřina
Konvalinová, Ester Krumbachová,
Kris Lemsalu, Marie Lukáčová,
New Noveta, Matěj Pavlík, Joha-
nnes Paul Raether, Michaela Re-
žová, Lucie Rosenfeldová, Sláva
Sobotovičová



ESTER KRUMBACHOVÁ

Yeti – Wear the Amulet – Tangle Up the Archive 14 Dec ‘17– 21 Feb ‘18

Participating artists Mikuláš Brukner, Barbora Dayef, Daniela& Linda Dostálková, Bracha L. Ettinger, Linda Hauerová, Jesse Jones, Tereza Kanyzová, Anja Kirschner, Jan Kolský, Kateřina Konvalinová, Ester Krumbachová, Kris Lemsalu, Marie Lukáčková, New Noveta, Matěj Pavlík, Johannes Paul Raether, Michaela Režová, Lucie Rosenfeldová, Sláva Sobotovičová

Through various coincidences and non-coincidences, Are and the research team of students at the Academy of Arts, Architecture and Design in Prague and other artists’ found themselves inside and around Ester Krumbachová’s archive. Or, to put it more precisely, her estate, as it will only be a real archive once it is fully digitalized and opened to the public online, when it will be able to communicate and grow in both form and ideas.² The exhibition “ESTER KRUMBACHOVÁ. Yeti – Wear the Amulet – Tangle Up the Archive” picks up the thread from the earlier research “AN OPEN INVESTIGATION” and the exhibition “5 UNEASY PIECES” curated by Anja Kirschner, a German artist and filmmaker living at the time in Athens, now in London. Kirschner led us to become interested in Ester Krumbachová, an important and, as is typical in the Czech history of culture, overlooked woman who helped determine the form of Czechoslovak New Wave cinematography. Kirschner also initiated the letter to Ester Krumbachová’s last boyfriend, Ivan Paik, regarding our interest in information and materials about Ester Krumbachová. Mr. Paik found the letter stuck under the door of the apartment on Za Zelenou líškou Street where he had lived with Krumbachová, and called us the very next day. He and his current girlfriend, artist Jarmila Košnářová, gradually gave us access to Krumbachová’s estate at her home. In time, we agreed that the archive would be best kept in the care of the Museum of Decorative Arts in Prague, where it will be placed after our research is complete.

To find oneself face to face with, inside, and around the archive or estate of a significant figure is, at the same time, a great adventure and a problem of responsibility, as anyone can imagine. The reason for our interest in Ester Krumbachová was not a desire to put on an exhibition about her and publish a monograph. Krumbachová seemed to us to be brilliant and elusive at the same time, spread out among people from the film and theater worlds and other areas. To us, she represented a woman who, due to her ideas, participated in the culture of her time in an essential way and was indispensable for many male directors, as well as for Věra Chytilová; but, at the same time, a woman whose name gradually disappeared from the credits of the films on which she worked. Envy and the ruling government separated her from film, which she truly loved, and we are interested in how a person can continue to create and live under conditions of invisibility. This, however, does not mean that we are primarily interested in bringing a half-forgotten star into the public eye. The exhibition and subsequent conference are not intended to complete the project of research into her work,³ so that we could say with relief: “There, we’ve done it! We’ve brought Krumbachová back into the company of great names like Věra Chytilová, Vojtěch Jasný, Jan Némec, Otakar Vávra, Karel Kachyňa, Evald Schorm, and so on.” She had been one before. We are more interested in what effect her work will have in our society. Rather, we want to take steps forward to develop the themes that this study and Ester Krumbachová open up for us, and we believe that her view of the world and art are, in this sense, exceptional.

For this reason, instead of creating categories in the archive, we are thinking, both as a team and individually, about the principles of her work, about what it offers to us artists, curators, and academics. We have invited artists whose work we think can communicate with the work of Ester Krumbachová in an interesting and mutually interacting way to participate in a joint exhibit. They are:

Daniela and Linda Dostálková, because they are interested in institutional homeopathy, the contemporary clash of the heroic and holistic world views, overturning the hierarchic sequence of human—animal—plant—thing, and breaking the categorized formats of exhibitions, graphic design, and documentation.

Bracha L. Ettinger, because she creates and considers art in a psychoanalytic context, connects to Lacanian philosophy signifying the symptomatic male gaze, and develops a feminist interpretation of what she calls the Matrixial Gaze.

Jesse Jones, because she follows how women are perceived in historical context, is inspired by the Italian movement Wages for Housework, has encountered several magical practices, and sees communication with people from other generations as an important experience in her work.

Kris Lemsalu, because, if there is some meaningful extension of the postmodern, then her work has something to say about it while, of course, at the same time defying categorization. She intensively seeks the subject and emotions, not just human ones. She is not afraid of existential interpretations and does what she wants, precisely and with a sense of freedom.

Marie Lukáčová, because she also does what she wants and, at the same time, feels a sense of responsibility for the situation of women in Czech society, the state of political consciousness, and cats and the planet in general. After the great “end of the story”, she is once again bringing storytelling back to art as a functional artistic genre. She tries to imagine for herself and the viewer a non-bipolar form of the world or a path to it.

The duo New Noveta, Keira Fox and Ellen Freed, because, in their riveting performances full of catastrophic distress, they embody corporately stigmatized emotions. Fashion is fun and classifies at the same time, and the unshaved bodies of the performers fight under it for what is essential, equipped with the abilities of movement, anchoring, and voice. The danger that they defy in their musical and choreographic composition, surrounded by a mass of audience bodies, is thus only barely imaginary.

Johannes Paul Raether, because he speaks from the position not only of a single authorial entity, but of a whole sisterhood, identities that enter into various situations in the public and corporate sphere with a range of types and combinations of genetic, mental, physical, and technological facilities.

We based the installation of the exhibition on an astrological concept prepared by Pavel Turnovský, in which the sequence of artists is stipulated by the axis between two works in the exhibition that are distinctive in their location: the joint work of Barbora Dayef, Linda Hauerová, and Sláva Sobotovičová and Johannes Paul Raether’s installation in the adjacent room. The specific positions of the works on display are determined by the position of the Sun and the intersection of the times of birth of the individual artists and Ester Krumbachová.

„Nezařazné“, a performance by New Noveta will take place as part of the exhibition opening. New Noveta is the collaborative project of artist duo Keira Fox and Ellen Freed. Embodying vital expressions of corporately stigmatized emotions, New Noveta go through grueling choreographed tasks with a reactive fervent distress, nonconforming to quotidian numbed repetition of patriarchal society. This new performance “Nezařazné” will be framed by a live sound piece co-created with musician Vindicatrix, using props for live activated installation and costumes by London fashion house Atelier Bába.

1 — Research team: Zuzana Blochová, Mikuláš Brukner, Barbora Dayef, Linda Hauerová, Edith Jeřábková, Tereza Kanyzová, Anja Kirschner, Jan Kolský, Kateřina Konvalinová, Matěj Pavlík, Michaela Režová, Lucie Rosenfeldová, Sláva Sobotovičová, and Tomáš Uhnák.
2 — The open online archive will be made accessible to the public in its first stage over the course of the exhibition. Ester Krumbachová’s entire estate will then be released during it before the end of 2018.
3 — The project will be developed further by Are in cooperation with other institutions and entities. In 2018, the Ponrepo Cinema will host a series of lectures and screenings related to the themes of the conference. In August 2018, an exhibition will open together with a festival of Czech films at the Centre for Contemporary Arts in Glasgow, and 2020 will see an exhibition at the Brno House of Arts and the publication of a monograph about Ester Krumbachová.

ESTER KRUMBACHOVÁ

Hidden Forms of Directing 14 Dec ‘17, 10am–7pm

Participants Jana Baierová, Zuzana Blochová, Jan Bernard, Michal Bregant, Mikuláš Brukner, Barbora Dayef, Bracha L. Ettinger, Šárka Gmíterková, Linda Hauerová, Libuše Heczková, Edith Jeřábková, Jesse Jones, Tereza Kanyzová, Anja Kirschner, Kateřina Konvalinová, Francis McKee, Ruth Noack, Tomáš Pospiszyl, Johannes Paul Raether, Sláva Sobotovičová, Kateřina Svatoňová, Marina Vishmidt, Tomáš Uhnák

Program

The conference will be simultaneously translated to English and Czech.

10:00
A Seat at the Table — Tomáš Uhnák
In one of her letters to Ivan Vyskočil, Ester Krumbachová wrote that she was considering publishing a cookbook. Unfortunately, the archive contains nothing that would attest to this other than a one-page “Proposal for a So-Called Cookbook” and several recipes bound into a file. The idea evidently remained in her head. Nevertheless, the theme of food and feasts in the films on which she worked, the testimony of her friends, and most of all, her film “Killing the Devil” attest to the fact that a cookbook by Ester Krumbachová would be a smash hit. Tomáš Uhnák has prepared a menu from extant recipes of Ester Krumbachová for guests and participants of the conference.

Tomáš Uhnák is an artist, researcher and journalist, agroecological activist, and co-founder of the *Food Sovereignty Initiative*. He lives in the Czech Republic and England.

10:10
Introduction — Edith Jeřábková a Zuzana Blochová
The curators of the project will briefly introduce the exhibition, the program, the topics of the conference, and further phases of research concentrated around the work and life of Ester Krumbachová. They will show a digitized selection from Ester Krumbachová’s archive and explain the purpose of releasing it online in an open form.
Zuzana Blochová is a founding member of the association *Are (2015–present)*. Since 2009, she has been a member of the artistic group *Rafani*. In the past, she was involved in the management and programming of the gallery *SVIT (2010–2014)* and worked as a curator of the artistic space and residency program at *MeatFactory (2009–2010)* and *Experimental Space NoD in Prague (2006–2008)*.

Edith Jeřábková works in a contemporary art setting. She has curated several shows of Jiří Kovanda and edited his catalogue. She also curated and edited the catalogue of the retrospective exhibition “Islands of Resistance. Between the First and Second Modernity 1985-2012” at the National Gallery in Prague (with Jiří and Jana Ševčík). Since 2005, she has written for art magazines and, recently, for books and catalogues. From 2006 to 2009, she worked as a curator and vice-director at the Museum of Modern Art in Klatovy/Klenová. From 2010 to 2012, she worked at the Academic Research Centre at The Academy of Fine Arts in Prague and in the Fotograf Gallery in Prague. Since 2011, she has been a Head of the Sculpture Department (together with Dominik Lang) at The Academy of Arts, Architecture and Design in Prague. She is a founding member of Are.

10:20
We Will Find the Imprint of Her Hand Where Her Signature is Missing — Anja Kirschner
Ester Krumbachová worked behind the scenes–in more than one sense: as a woman in the film industry and a key figure of the Czechoslovak New Wave; as an uncredited advisor and contributor to numerous productions when barred from work during much of the ‘70s and ‘80s; and, on an amore profound level, as a kind of witch who touched the very matrix of the films she contributed to, articulating the deep interconnectedness of the sensible and the sensual, the animate and the inanimate. As such, Krumbachová did not only leave an imprint on late 20th-century cinema, but also prefigured some of the more fundamental contemporary concerns that would lead to a total break with its aesthetics.
Anja Kirschner is an artist filmmaker living in London. Her films draw on factual and pop-cultural sources and deal with materiality, digitality, and narrativity and their share in the (de)formation of subjectivities and political agency. Currently, she is a PhD researcher at the Royal College of Art with Prof. Johnny Golding. Kirschner was the winner of the Jarman Award (2011), and her work has been widely exhibited and screened internationally, including at Secession, Neuer Berliner Kunstverein, Tate Modern, the Berlinale, the BFI London Film Festival, and the

International Short Film Festival Oberhausen. Her films are distributed by LUX and are in the BFI Artists’ Moving Image Collection.

10:40
Ester Krumbachová in the Context of the Czechoslovak New Wave — Jan Bernard
This contribution attempts to show why Krumbachová worked primarily on artistically stylized films, for which she created a type of “authenticity” different from the “realistic” type; this, primarily in the films of Miloš Forman, marked the beginning of the New Wave, or as Ester says: “Art as an intensification of the truth of life”.

Jan Bernard is a film scientist and historian. From 1975 to 1987, he worked as a researcher at the Czechoslovak Film Institute, and later as an organizer and lecturer at the Council of Czechoslovak Film Clubs. He also worked as a teacher at the Charles University Faculty of Arts in Prague, where, after 1989, he headed the Department of Film Science and later the Department of Theater and Film Sciences. He was a dean of FAMU (the Film and TV School of the Academy of Performing Arts in Prague), where he still works as a professor at the Center for Audiovisual Studies. He specializes in the history of film and film theories, the application of aesthetic categories in film, and media issues.

11:00
Break
11:10
Joys !! — Kateřina Konvalinová, Viktorie Vášová
A performative stage reading of a scene by Ester Krumbachová that was never realized.

Kateřina Konvalinová is a student of intermedia studies at the Academy of Fine Arts in Prague. Her work is based in the language of theater, and she sees her body as a source of sound and movement and the bearer of action. Her interest in performative forms was also the main motivation for her internship at DAMU (the Theater Faculty of the Academy of Performing Arts in Prague) in the field of dramatic theater. She sees direction and dramaturgy in theater primarily as the creation of a logical unit, although this logic may be purely subjective or intuitive. She uses similar approaches as well in her own practice, which is close to performance, and in the creation of videos or in organizing a week-long mini-festival. Her most recent work, “Manifesto of Love”, is a performative projection, one part of which is a karaoke version of the song “Wicked Game” sung live.

11:30
To have your cake and eat it too — Ruth Noack
This contribution will consist of a visual and filmic commentary riffing on Ester Krumbachová’s film “Killing the Devil”.
Ruth Noack, author, university lecturer and exhibition maker since the 1990s, trained as a visual artist and art historian. She was curator of documenta 12 (2007) and is developing “Ghosting the Nation” for Frans Hals-De Hallen (2018). Meanwhile, she is building a new institution, “A Museum in A School”, to open in 2020. Ruth’s published texts focus on art work exegesis and the politics of exhibition making. Currently, she is teaching at the Dutch Art Institute.

12:00
Ester Krumbachová’s Dyadic Relationships — Jana Baierová
belief in communality vs. societal critique
hierarchy imposed from above vs.
non-hierarchical cooperation
mysticism vs. rationality
a synthetic vs. qualitative approach
Was Ester Krumbachová a shaman or a feminist in her relation with the outside world?
Jana Baierová earned a bachelor’s degree in sociology from the Faculty of Social Studies at Masaryk University in Brno. At present, she is completing her master’s degree in curatorial studies at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem. She is interested in the social function of art. In practice, she has long searched for independent cultural institutions and platforms (Zentrum für Kunst und Urbanistik Berlin, Ateliér bez vedoucího, Stanica Žilina-Záriečie and the New Synagogue, and the curatorial collective Are, among others). She has written for “A2, a cultural biweekly”, “Flash Art Czech and Slovak Edition”, the Slovak cultural publication “¾”, and the “UMA Audioguide”.

12:15
STAND UP ‘N’ DOWN — Barbora Dayef, Linda Hauerová, Sláva Sobotovičová
This 15-minute performative lecture will combine a live reading of Ester Krumbachová’s personal and work texts with a singing of motifs found in her estate. It will follow up on the presenters’ previous performance at the opening of the exhibition through the central prop, which

will be created during the first performance and complete the stage of the scene in the second.

The artists study at the Sculpture Studio at the Academy of Arts, Architecture and Design in Prague. Barbora Dayef brings historical architectural forms into the present and tests their applicability for today’s uses, including acoustics, tectonics, and the ability to evoke subject matter. Linda Hauerová studies rituals, the body, and the internal communication of systems and the position of things or individuals within them. Sláva Sobotovičová mainly engages in performance. She composes and sings her own compositions layering historical and contemporary popular songs.

12:30
Discussion
13:00
Break
15:00
Essentials — Michal Bregant

Michal Bregant recalls that his meetings with Ester Krumbachová were always accompanied by the need for precision. Their interviews, which were sometimes more like conversations, were always guided by a joint effort to name what they considered essential. It was nice to agree; it was inspiring to disagree. When one caught the other in imprecision and the demon of nonsense or kitsch flew overhead, they sharpened their senses at once.

Michal Bregant is the director of the National Film Archive in Prague and a member of the Executive Committee of the Association of European Cinémathèques (ACE) and the Executive Committee of the International Federation of Film Archives (FIAP). He worked at the film collection of the Czechoslovak Film Institute and as a teacher and dean at FAMU (the Film and TV School of the Academy of Performing Arts in Prague). His research focuses on the history of Czechoslovak cinematography and related fields, especially photography. He has curated exhibitions of Czech interwar modernism and a number of presentations of Czech and Czechoslovak cinematography worldwide.

15:20
The History of Women and the History of Men — Tomáš Pospiszyl
A previously unknown fragment of a scene from Ester Krumbachová’s “The Left Hand of Darkness”, which originated as a loose adaptation of the science-fiction novel of the same name by Ursula K. le Guin, tells the tale of a grotesque world with no difference between the sexes. The contribution will try to relate this topic to both the personal life of the scriptwriter and the historical circumstances in which it was created.

Tomáš Pospiszyl is an art historian interested predominantly in Czech art of the 20th and 21st centuries. He is a professor of art history at the Academy of Fine Arts in Prague and at the Film and TV School of the Academy of Performing Arts in Prague. His areas of interest include the relationship between art and film, art performance, and new methodological approaches to the history of art.

15:35
War in the Nursery: Magic, Maturity, and Ends of Worlds in “Daisies” and “Valerie and Her Week of Wonders” — Marina Vishmidt
Women’s bodies often serve as allegory for moral panics and political re-awakenings. This presentation will evaluate the links between youth, destruction, and gender in these two films in which young women begin their lives by destroying theworld.

Marina Vishmidt is a writer. She is a Lecturer in Culture Industry at Goldsmiths, University of London and runs a Theory seminar at the Dutch Art Institute. Her work has appeared in “South Atlantic Quarterly”, “Ephemera”, “Afterall”, “Journal of Cultural Economy”, “Australian Feminist Studies”, and “Radical Philosophy”, among others, as well as a number of edited volumes. She is the co-author of “Reproducing Autonomy” (with Kerstin Stake-meier) (Mute, 2016), and is currently completing the monograph “Speculation as a Mode of Production” (Brill, 2018).

15:50
Protektorama [protektorama domestica] [5.4.5] Report—Johannes Paul Raether

In her first appearance as [protektorama domestica, 5.4.5] since 2014, the Smartphone Sangoma and root vessel of WorldWideWitches will provide insights into her ritualistic practice against Gadget Culture. She will activate her ritual site, unlock some of her occultist language artifacts, and talk about the necessity of “communeering” as a psychotic and realist practice.

Johannes Paul Raether lives and works in Berlin. His practice traverses various platforms in the performing and visual arts, as well as in the humanities, by way of his “SelfSisters” (alter egos), which emerge at various sites in

public and corporate spaces. His works and performances were shown in the Stedelijk Museum, Amsterdam (2017); transmediale, Berlin (2017); the 9th Berlin Biennale (2016); Palais de Tokyo, Paris (2016); the Fridericianum, Kassel (2015); and the KW Institute for Contemporary Art, Berlin (2013). Recent solo exhibitions include the Kunstverein für die Rheinlande und Westfalen in Düsseldorf (2017); the Transmission Gallery, Glasgow (2015); and Ludlow 38, New York (2014). Raether publishes regularly in “Texte Zur Kunst” and co-edited the book “Zeig Her, Führ Vor, Tausch Ein. Performance—Art—Academy” (2013). He received the Villa Romana Prize (2015) and was Artist in Residence at the Leuphana University Arts Program (2016). Since 2016, he has been Professor für Freie Kunst at the Kunstakademie Düsseldorf.

16:20
A Lack of Equilibrium: Ester Krumbachová and the Material World — Francis McKee
When Ester Krumbachová found herself “black-listed” in the normalization era in Czechoslovakia, she turned to making amulets. These objects were a useful source of income, though they were also produced for friends and they could operate in both commercial and esoteric contexts. Looking closely at the amulets provides an insight into Krumbachová’s wider practice as an artist in all her roles as a dramaturge, director, writer, or costume and set designer.

Francis McKee is a director of the Centre for Contemporary Arts in Glasgow and a research fellow at The Glasgow School of Art. His research interests include the exploration of open source theory as a potential economic model within the arts, the role of the archive in contemporary art, and modes of curatorial practice. In 2011, McKee has been lead researcher in a project entitled “The Glasgow Miracle”. This project centers on the process of archiving forty years of material from the Third Eye Centre and the CCA. Through this work, it should be possible to trace a timeline through a vital period in Glasgow cultural development, relating the archival material to the wider development of the arts and arts infrastructure in the city. For McKee, this also provides case studies in curatorial developments over that time frame, which can be viewed with a much wider international perspective. Equally, it demands an examination of the role of the archive in an artistic community and a consideration of the role of the archive in contemporary art practice.

16:40
Break
16:50
Heart String Subface Her-space — Bracha L. Ettinger
The gaps in the different kinds of intervals between layers, and between elements in each layer, the depth of a painting’s inner space, doesn’t depend on the content “told” by the image that appears in a painting or series of paintings. A space is not its description either. I feel the border space in the interval between the layers through its resonance. The layers “behave” like some musical instruments. The surface continues to tremble under the surface. On the surface, depth without thickness. On the subface, the heart of the intervals breathes. Depth not triggered by the opticality of the imaginary. Depth that is interior yet shareable, triggered by matrixial subject-space. Once you carry you are carried too. Each moment can enter this time of revelation in carriage. Like a rainbow around the meridian, it can carry you as it resonates. I looked at the sky to escape the water. Immersed in this wavelength, there was no difference there. A wound-space in the water carried my heart and its space with-in it.

After the catastrophe. The humane must reappear in wit(h)nessing. To know in being affected—and bring this knowledge into the edges of the realm of thinking. What quality of light guides the searching? The sub-real breath crystal is invisible. The same wound-space (halal in Hebrew) is her-space: “halala. and my heart is wounded within me and my heart, space with-in me and my heart creates-forms with-in me and my heart, dance with-in me and my heart in me a flute”
Bracha L. Ettinger is an Israeli artist, painter, author, philosopher, and psychoanalyst. In recent years, she has mainly focused on artwork, pictures, drawings, diaries, and photographs. Ettinger’s art was recently analyzed at length in the book “Women Artists at the Millennium”, in Griselda Pollock’s “Encounters in the Virtual Feminist Museum”, and in Catherine de Zegher’s anthology “Women’s Work is Never Done”. She has published the books “Matrix and Metramorphosis” (1992), fragments from her notebooks (Moma, Oxford, 1993), and “The Matrixial Gaze” (1995). Over the last two decades, her work has been influential in art history, film studies (including feminist film theory), psychoanalysis, aesthetics, and gender studies.

Ettinger is a professor at the European Graduate School in Saas-Fee, Switzerland.

17:10
Ester’s Murders — Libuše Heczková, Kateřina Svatoňová
This entry-act is inspired by a film beloved by the presenters, “Killing the Devil” (1970), which they will watch on three layers that are murderous to the film. The three corpses will be: the perfection of the film’s mise-en-scène; its lavish, lush, and lively orality; and the sophistry of its philosophical humor. All of these “corpses” are exciting traces of Ester Krumbachová’s intellectual and artistic life, and in “Killing the Devil”, the one work she directed, they climax carnally and, at the same time, die spectacularly.

Kateřina Svatoňová, the director of the Department of Film Studies at the Charles University Faculty of Arts, has long worked on the theory, history, and philosophy of media, media-archeological research of (Czech) modernity, the transformations of the perception of space and time in visual culture, parallel histories of cinematography, and the relationship between film and other media. She is the curator of several exhibitions on the history of film and media, the (co-)editor of thematic periodicals and academic publications, and the author of the books “2 ½ D: Space of/in Film in the Context of Literature and Fine Arts” (2008), “Diverted Images: The Archeology of the Czech Virtual Sphere” (2013), and “In Between Images: Cinematographer Jaroslav Kučera’s Media Practices” (2016), for which she won the F. X. Šalda Prize.

Libuše Heczková works at the Department of Czech Literature and Comparative Literature at the Charles University Faculty of Arts. She focuses on literary criticism, the history of modern literature, and gender studies. She is a member of a team led by Vladimír Papoušek writing a history of modern Czech literature. For the publication of its first work, “The History of the New Modern: Czech Literature 1905–1923”, the team received a 2010 Magnesia Litera prize. She also contributed to “A Glossary of Catchwords of the Czech Avant-Garde” (which won the 2012 prize from the Union of Interpreters and Translators for Dictionary of the Year). The team’s second volume, “Fractured Verticals: The History of the New Modern 1924–1933”, was published in 2014, and the third volume, “The Age of Horizontals: The History of the “New” Modern 1934–1947”, in 2017. In 2009, she published a work on female literary criticism, “Writing Minervas”. Since 2009, she has collaborated with Marie Bahenská and Dana Musilová on research into the history of the Czech feminist movement and women’s work. They have published a work of synthesis, “Illusions of Salvation: The History of Czech Feminist Thought” (2012); the anthology “Women on Patrol! On Women’s Work”; and the monograph “Indispensable, Liberating, Maligned: On Women’s Work” (2017).

18:30
Discussion
19:00
Afterparty Tea Jay Ivo (Pospíšil)

Curated by Zuzana Blochová and Edith Jeřábková in collaboration with Anja Kirschner and Pavel Turnovský
Exhibition architecture by Zbyněk Baladrán
Art cooperation Josef Frühauf, Veronika Příkrýlová
Graphic design by Linda Dostálková
Catering from the recipes of Ester Krumbachová by Tomáš Uhnák

17:30
How to Study Ester Krumbachová as a Costume Designer: A Few Methodological Notes — Šárka Gmíterková
Gmíterková will address some issues a researcher faces when approaching Ester Krumbachová as a costume designer – namely, difficulties with writing monographs on this particular profession, followed by the rather tenuous transferability of existing international paradigms, and finally, combining newly acquired archival data with textual analysis focused on costuming in films and Krumbachová’s creative input.

Šárka Gmíterková is a doctoral student at the Department of Film Studies and Audiovisual Culture at the Masaryk University Faculty of Arts in Brno. She does research on film stars and the theory of acting; she also specializes in issues of film costuming, melodrama, and gender theory. She is a regular contributor to the magazine “Cinepur”, the cultural biweekly “A2”, and the academic journal “Illuminace”; outside of Czechia, she has been published in “Necsus, Celebrity Studies”, and the collection “Popular Cinemas in East Central Europe”.

17:50
A Personal Wardrobe Department — Mikuláš Brukner, Tereza Kanyzová
A consideration of the work of Ester Krumbachová in the context of costume creation, work with wardrobe departments, amulet creation, and the construction of a personal wardrobe.

Mikuláš Brukner is a student at the Fashion Design Studio led by Pavel Ivančič. Last year, he completed a seven-month internship with Christian Dior. His work is devoted to linking the past and present of fashion. He is interested in alternate forms of archiving.

Tereza Kanyzová is a student at the Fashion and Footwear Design Studio of Prof. Liběna Rochová. In her work, she focuses on the role of personal clothing in the contemporary wardrobe. Together with the studio, she regularly participates in presentations, for example during Mercedes-Benz Prague Fashion Week and BFGU Fashion Week Tokyo.

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18:10
The world is an archive, of what we don’t yet know — Jesse Jones

A performance lecture and film inspired by the artist’s recent encounter with Ester Krumbachová’s archive in Prague, which proposes the archive as a dynamic living organism through speculative research and fiction. It proposes the archive as a sentient form which may be resistant to death through the reinserction of the body and its material trace. Taking the premise of an investigation into the archive as a live biomaterial, the work aims to explore the potential for the archive to create protean intergenerational connections between artists.

Jesse Jones is a Dublin-based artist whose practice is multi-platform, working in film installation, performance, and sculpture. Her recent work proposes a re-imagining of the relationship between a law and the body through speculative feminism. Using a form of expanded cinema, she explores magical counter-narratives to the State drawn from suppressed archetypes and myth. Her recent work aims to explore intergenerational feminist legacies through the transmission of the symbolic and archetypal. She represented Ireland at the Venice Biennale 2017 with her project “Tremble Tremble”, which is currently touring ICA Singapore and Talbot Rice Edinburgh in 2019.

18:30
Discussion
19:00
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