

Digital Guide

Scan the QR code and explore our digital guide, which will present 20 key artworks and the context of their origin. You can swipe through all the works at once or scan individual QR codes on selected label. The digital guide is available on mobiles as well as on our website. You can use it both in the Kunsthalle Praha or elsewhere at your convenience.



Tours and special program

As part of the special programmes of the exhibition we have prepared film screenings (KunstKino), lectures, performances, and concerts. Please follow our websites and social media for up-to-date information.

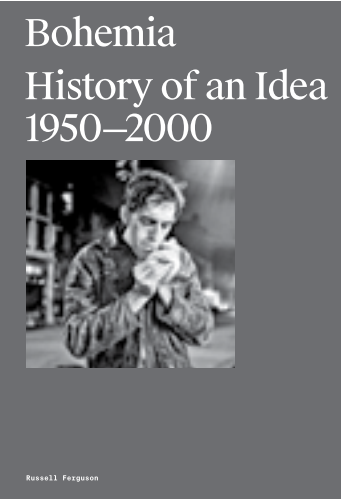
www.kunsthallepraha.org/en/events

Catalogue

Russell Ferguson

Bohemia: History of an Idea, 1950–2000

Available at the Design Shop and on www.shop.kunsthallepraha.org



List of lenders

Roy Arden
The Art Institute of Chicago
Studio David Bailey
BBC / Getty Images
Bridgeman Imagas
The Bronx Museum of the Arts
Galerie Buchholz
The Jess Collins Trust
Dastan Gallery
The John Deakin Archive
Stan Douglas
David M. Rubenstein Rare Book & Manuscript Library, Duke University
Fraenkel Gallery
J. Paul Getty Museum
Shirin Ghotbi
Marian Goodman Gallery
Tomislav Gotovac Institute
Bob Gruen
Hirschl & Adler Galleries
Libuše Jarcovjácová
The Jewish Museum, New York
The Lewinski Archive at Chatsworth
M+ Sigg Collection
Babette Mangolte
The Museum of Fine Arts, Houston
MUUS Collection
Tibor de Nagy Gallery
Nederlands Fotomuseum
Ortuzar Projects
Bill Owens Archives
Pace Gallery
P.P.O.W
Wolfgang Tillmans
Walker Art Center
The Walther Collection
David Zwirner

Curator: Russell Ferguson
Exhibition design: Tomáš Moravec
Graphic design: Andrea Vacovská, Zuzana Lednická (Studio Najbrt)
Exhibition production: Kateřina Slavíková
Technical production: Matej Al-Ali
Project assistance: Iva Polanecká, Nikola Schnitzerová
Incoming loans coordinator: Kateřina Slavíková
Brand identity manager: Lucie Zelmanová
Communications: Ondřej Čížek, Zuzana Dusilová
Learning and special programme: Martina Freitagová, Aneta Kučeříková, Barbora Škaloudová
Digital guide: Martina Freitagová, Aneta Kučeříková, Jan Rouha, Anežka Rucká, Barbora Škaloudová, Tereza Škvárová
Publications manager: Věra Janíčková
Exhibition catalogue production: Adéla Procházková
Translations into Czech: Petra Jelínková
Editing and proofreading: Theo Carnegie-Tan (EN), Adéla Procházková (CZ), Eliška Žáková (CZ)
Conservation and restoration: Žaneta Adamová, Pavol Sás
Exhibition architecture execution: Vladimír Kosík, David Syrovátka
Installation: Matej Al-Ali, Pavel Cajs, Leoš Drábek, Oskar Hořánek, Lukáš Jiroušek, Jiří Kaňák, Pavel Kejř, David Kuchař, Filip Merhaut, Jan Oberreiter, Matěj Páv, Filip Sigmund, Augustin Soukup, David Syrovátka, Jakub Šimek
AV set-up and technical collaboration: Lunchmeat Studio
Fine art transport: Artex Art Services s.r.o.

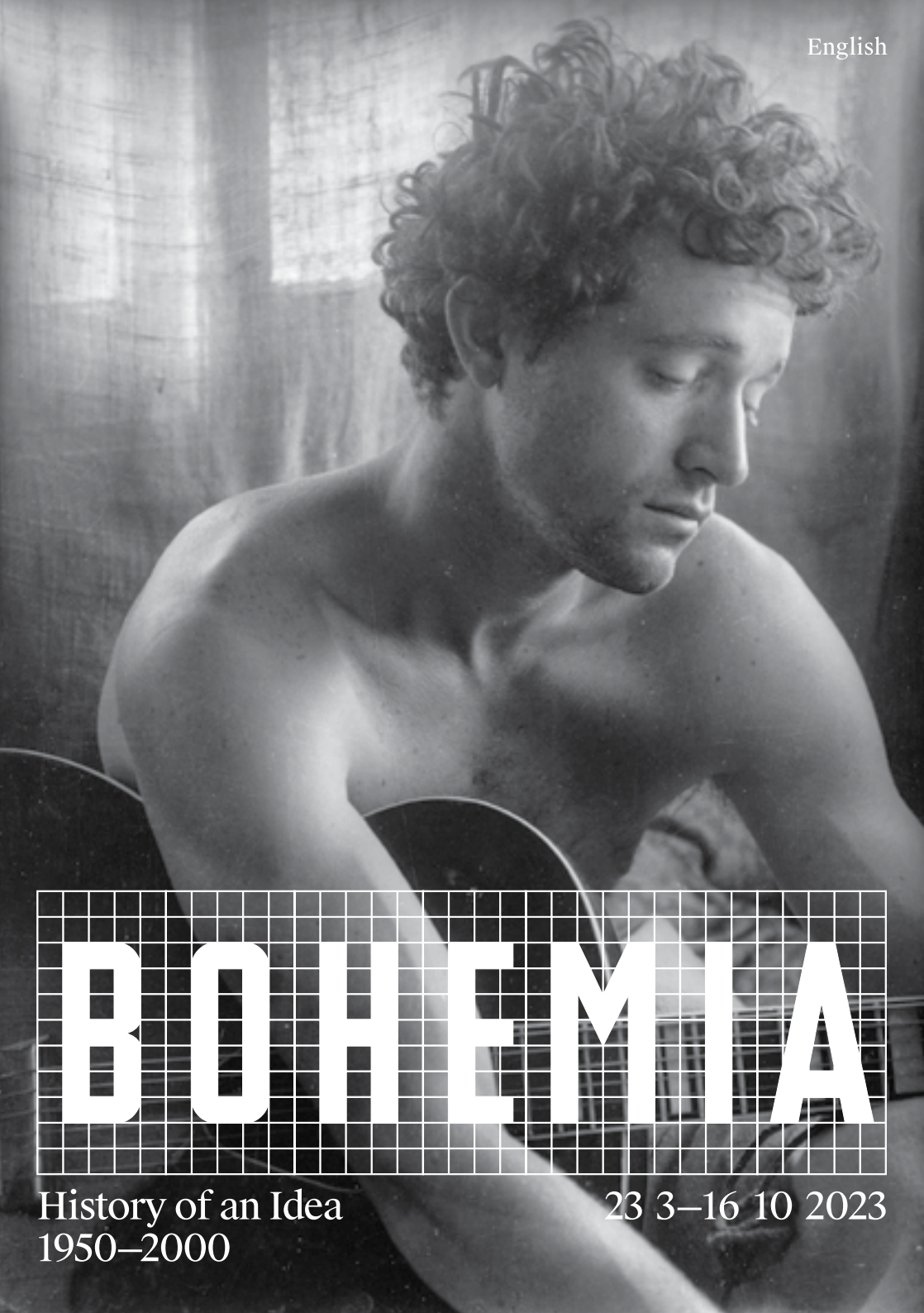
Exhibition organised by Kunsthalle Praha

Director: Ivana Goossen
Chief curator: Christelle Havranek

We would like to thank all the internal and external collaborators who through their helpfulness, advice and dedication have made this exhibition happen.

This exhibition has been realised thanks to the support of Kunsthalle Praha members.

English



History of an Idea
1950–2000
23 3–16 10 2023



Bohemia: History of an Idea, 1950–2000

Bohemia is a real place that has also given its name to a cultural movement and way of living. Since its origins in mid-nineteenth-century Paris, the idea of bohemia has been perceived as a powerful and consistent component of what it means to be an artist. Youth from all over the world continue to be drawn to what bohemia represents, which is above all a refusal of and disdain for societal conventions, an embrace of total freedom, the pursuit of art, and the willingness to accept a sometimes brutal poverty as the price of these liberties. All these elements have remained more-or-less present across the many bohemian centers that have manifested across the world, even in their widely varying forms.

This exhibition looks at the world of bohemia from the end of the Second World War until the end of the twentieth century. The displays are organized around the ways that bohemia manifested itself in cities in Europe, North America, and Asia, and the works of those who documented their respective bohemian circles. Each of these sections foreground a different aspect of what bohemia has meant at different points in history and in various social contexts.

Although the idea of bohemia has been remarkably robust, it could be said that we are seeing the end of this tradition, or at least a very radical transformation of it that now struggles with the shifting terrain of widespread gentrification, commercialization, and social media. Despite this, the idea still offers some kind of alternative to a life of conformity and for that reason exerts an enduring fascination, continuing to galvanize and inspire even from a distant perspective.

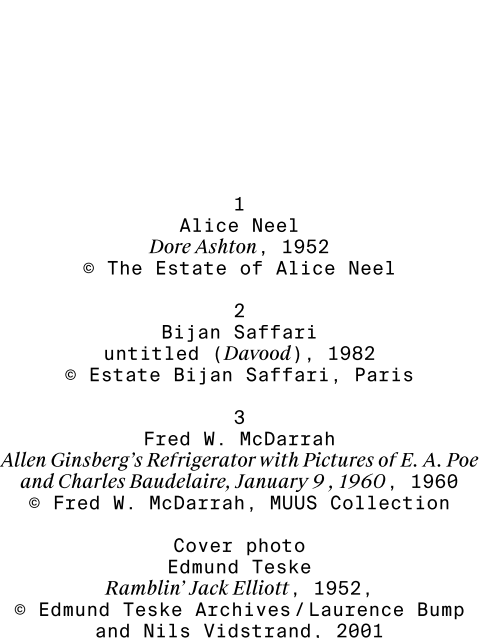
Exhibited artists

Neville D’Almeida and H lio Oiticica, Roy Arden, David Bailey, Alvin Baltrop, Bill Brandt, Trisha Brown, Rudy Burckhardt, John Deakin, Stan Douglas, Ed van der Elsken, Robert Frank and Alfred Leslie, William Gedney, Nan Goldin, Tomislav Gotovac, Bob Gruen, Richard Hamilton, Peter Hjar, Libu e Jarcovj kov , Jess, Patricia Jordan, Jules Kirschenbaum, Jorge Lewinski, Fred W. McDarrah, Babette Mangolte, Alice Neel, Gabriel Orozco, Bill Owens, RongRong, Ken Russell, Bijan Saffari, Joan Semmel, Anita Steckel, Thomas Struth, Edmund Teske, Wolfgang Tillmans, Wang Jin, David Wojnarowicz, Martin Wong, Zhang Huan

Gallery 1 The Post-War Years

Paris was the undisputed capital of bohemia for more than a hundred years, but after the Second World War other cities began to challenge it for the role. The most important of these was New York, which in the immediate post-war era produced a scene that included writers, artists, and musicians whose work proved inspirational around the world. For the first time, Paris had a real rival. Of course, this was by no means completely clearcut. Americans still flocked to Paris, at least for a few years, and the New York environment was sparked by the presence of many European  migr s and refugees.

Swinging London offered a heady mix of music, fashion, and high living alongside the traditional poverty of classic bohemia, and its glamor was followed around the world. Only a few years later, the putative utopianism of the drug-infused hippie culture of San Francisco became for a while the center of the counterculture.



Gallery 2 The Late Twentieth Century

While New York in the 1970s reasserted itself as perhaps the last global capital of bohemianism, by the 1980s the necessity of such a center was increasingly called into question. With better communications and easier travel, bohemian milieus became increasingly possible and sustainable in much smaller cities too. We can see characteristic examples of this tendency here in work from Vancouver, Tehran, Zagreb, Prague, Beijing, Mexico City, and London.

The question of how artists have dealt with these new conditions and continued to find new forms of bohemia is an ongoing one. For some, the idea now comes with a palpable sense of nostalgia that evokes the bohemian centers of earlier decades, the records of which continue to inspire but appear less and less achievable. For others, traces of the hedonism and anti-work ethic could be found in contemporary club culture. The final melancholic works in the exhibition by Gabriel Orozco and Wolfgang Tillmans acknowledge that any engagement with bohemia today is largely reflective, but not without some remaining influence on today’s world.

