

JIŘÍ HAVLÍČEK
GRAPHICA ALCHYMICA
COSMICA & SCATOLOGICA



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FANTASTIC VISION -
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Published by The Moorland Press
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ISBN:0-9552977-0-2
978-0-9552977-0-0
2006

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JIŘÍ HAVLÍČEK
THE LOST BOOK
OF MY LIFE...



Non-verbal meaning is very important for the understanding of my artwork and of my life too. I prefer to listen to the sounds of nature – sounds of birds in the small “taoistic” garden by my family’s cottage in the country near to the town of Litomyšl. People might ask me one question: What is the meaning of your work and your life? It’s not easy to answer this question. For example, I don’t know the meaning of these words “the message or the sense of life” in general. I don’t know the answer to the eternal question. There is always the option of remaining silent. Only dictators use force to silence their enemies. We know the silence of the mountains and of oaths of silence. This is an aspect of cosmic reality or of real life power. Life is like the dictator fighting against his primal enemy Death. The great force of silence is the basic power enlightening mankind. There is too much nonsense in our existence. What do I mean? I shall speak about spiritual silence, which is secrecy at all times. For example I feel my material body and my subtle body. Through these two bodies of ours we feel this world’s and the cosmic body. What can I say about this fundamental experience? This text is meant to show my artwork in a completely new light. First, I continue to play like a child. Most collectors content themselves with admiration in a general way. They admire the technical finesse and the atmosphere of prints, drawings or paintings and they arrange them in chronological order. They never realize that each object they so much admire uses the discourse of a universal language. What is the nature of this communication? Visual in the first place, non-verbal, “senza parole” in the second. The matter of fact is that too many words destroy the meaning. My poor head is like a beehive full of nonsensical and meaningless buzzing... I feel terrible, what a torture. Silence, silence - please, stop it! Bees, please stop your horrifying dance around me... I have a bee in my bonnet. It’s a Tower of Babel and I am standing on my head on top of it. Or the world is upside down. Non-verbal communication transforms the world and opens the users’ minds to their own intimate relationship with their universe. Non-verbal meaning goes beyond hollow words in English, Czech or Chinese... Light gives shape to things and thoughts as well. But light without shadows is only white blindness. Too much light makes you blind... I see my life as such white blindness. Or it may be like a black paper, but I do not like such interpolations.

I wrote a few texts about binary human thinking many years ago. About “yes” and “no”, positive and negative, sense and non-sense and such fundamental and useful dialectical ways. Who among you understands me? And do I really understand myself? This is a fundamental question for me all the time and – unfortunately - I do not know the answer. If I resign to this unpleasant situation, I must accept it at the same time, because I cannot change it. I must doubt this universal situation. *Dubito ergo cogito. “Cogito ergo sum”, Descartes said. Non-sum ergo dubito* – I repeat these words in a mournful echo only a few hundreds years later...



JIŘÍ HAVLÍČEK
GRAPHICA
COSMICA
ALCHYMICA &
SCATOLOGICA

In Havlíček's production, whether it be painting, graphic work, multimedia website animation or, more recently digital sound works, one feature persists - a fantastic inventiveness which goes against the expected and which blends surreal incongruity with mystical intensity. The persistent quality to his drawing, with its complex repetitions is echoed in the reiteration of sound-bites or the reoccurrence of themes and fantastic imagery over the decades. Jiří Havlíček started as a surrealist and attained an international position, exhibiting in Jugoslavia with the Czech Surrealist group in the 1960s, in Belgium as part of the C.I.A.F.M.A. Fantasmagie group in the 1960s and 70s, and with the Italian Surrealist group, Surfanta in the 1970s. The graphic work draws upon many sources - cabalistic texts, alchemical and mediaeval mystical texts, the visionary drawings of William Blake, Islamic calligraphy, Baroque ceiling paintings, science fiction and graffiti art, to name but a few. What these seemingly disparate elements have in common is a relentless energy, a spiralling, repetitive drive, a hand-drawn quality, a sense of soaring light and vision, or mystical illumination bursting through the clouds of scepticism, anxiety and doubt. In the early work, the bizarre creations of science fiction, half-man, half-machine rejoin the equally strange creations of Bosch, Brueghel, and mediaeval nightmares. In these early works, creatures and objects were created from within the graphic marks themselves, drawing upon the unconscious mind and the inspiration of the marks themselves as much as on their arcane sources and repertoire of references. Most seem to have a frightening, Kafkaesque aspect and many combine human, animal and mechanical traits, overlaid with Hebrew or Latin script. Sometimes, as with Klee's inventions, the characters which Havlíček creates seem to take on a life of their own on the page, like the Golem which stirs from base matter into organic life, or like the alchemy which would attempt to create living breath from inert substance and turn base metals into gold. For Havlíček, the artist/scholar is also a kind of alchemist, concocting new amalgams from the raw materials of the cultural world, raking over cultural heritage, from Central Europe with its troubled and shifting borders, from ancient civilisations with their graphic and scriptural traditions, to eke out what has been forgotten, mislaid or lost in the damaging process which is History. "Czech space" as the Czechs themselves are wont to call their territory, occupies more than physical space. It is simultaneously linguistic space, cultural heritage, memory and tradition. It is a space which has been invaded, overrun, annexed, ruled from afar and isolated and alienated from itself during the last century alone. It has been a very difficult space to make art in, and especially an art which is non-conformist,

experimental, and which attempts to find a lost unity underlying languages and cultures, and yet for a small and fiercely independent country it is rich in culture, aphorisms, metaphors and above all humour, albeit sometimes of a dark complexion. During the Communist Period, official artists grouped themselves into a Union, thereby not only protecting themselves and ensuring patronage, but also disenfranchising all those who were not able to claim 'professional status' by having graduated from the Academy of Art or the Academy of Design in Prague. For Havlíček, as for many of his generation, this was a difficult time. Experimental and non-conformist art went underground, limiting itself to whatever media or materials as were available, publishing its outputs via photocopied or hand-written records, and presenting itself to audiences, often of a few friends in someone's front room, or the upstairs room in a bar. Because professional status was resultant from being granted membership of the artist's union, exclusion from this category meant that artists had to find another occupation, since employment was compulsory. The international recognition which Havlíček had already begun to gain following his graduation from the Masaryk University Brno, evaporated or at least was curtailed, and instead he devoted himself to his teaching, participating in many cultural events, assisting his pupils, soon to become the next generation of artists and teachers in Brno, and continuing with his private artistic research. His production of etchings, drawings, paintings and mixed technique studies continued unabated throughout this period, and he maintained an active exhibiting career in the Czech Republic, Germany and elsewhere. In the eighties and nineties Havlíček's work, generally small to medium scale, developed the highly individual hybrid style by which his work is immediately recognisable, drawing upon the calligraphic traditions of Islam, Judaica and Chinese Buddhism, and combining them with a new radiance and luminosity of colour. Works like *Kaligraf*, *Crux-Labrys*, *Mantra*, *Tabula* and *Topos*, painted in mixed technique (pastel, pen, pencil, ink, gouache and other media) on card, create this luminosity with a central area of light in pale yellows or blues fading to a darkened periphery and overlaid with his spidery calligraphic marks, floating on the surface or spiralling round in expressive loops or waves to lend energy and dynamism to the whole.

Often a central Menhir, spiral, or floating form occupies the central space around which swirls the calligraphy like a vortex. In the UK, there is an interesting parallel with the work of another very private visionary, Norman Adams RA. In both, there is the interest in Blake, in the musical or spiritual dimension to painting and like Turner, or Samuel Palmer, the attempt to render the luminosity of an interior vision by analogy to the glow of the sun bursting from behind a



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Preceding pages.

1 "Muiderach Cross," mixed technique on paper, 50 x 35 cms, 1991 - 1992.

2 "Mantra," mixed technique (water colour, encre de Chine, gouache, gilt) on paper, 70 x 50 cms, 1991 - 1992.

3 "Torah," mixed technique (water colour, encre de Chine, gouache, gilt) on paper, 50 x 35 cms, 1991 - 1992.

4 "Tabula Smaragdina," mixed technique on paper, 70 x 50 cms, 1989 - 91.

5 "Topos," (mixed technique on paper, 70 x 50 cms, 1989 - 92.

cloud, or the amber glow of sunset behind the hills. As often, when external circumstances are restrictive, travel impossible, and the creative space for expression and invention is constrained, artists voyage inwards to that limitless space of fantasy. This is not the same as escapism, as we can see in Havlíček's work, because often, as in the early work, the demons accompany him there, but here in the later work, although the relentless energy is still in evidence, there is a new serenity and a sense of oceanic limitlessness. It is rather, as Brecht observed in the midst of very different oppressions in the 1930s, that "In the Dark Times, there will be singing: singing of the Dark Times." Havlíček's excursions into Cyberspace are the logical continuation of this quest. One part of these excursions involved the translation of his works into a web archive - an on-going process - which characteristically has not remained immune to the possibilities inherent in the new medium. Animation, video and hypertext afford new possibilities to develop the dynamic rhythms latent in his work. Recent work recording birdsong, transforms this into a magical and incantatory singing by lowering the frequency on the computer and slowing the tempo until the natural modulations are made transparent. The result is a fantastic warbling sound which recalls the grotesque strangeness of the early graphic work, and brings us full circle in this on-going, looping and spiralling trajectory. Another result of the excursion into Cyberspace was the call, which Havlíček put out over the web in the nineties, for participants in a series of international multimedia workshops based at the Masaryk University, Faculty of Pedagogics, to which I and other artists and teachers from around Europe responded. From this series of cultural exchanges, strong links have now been forged between staff and students at the University of Leeds, School of Design, Masaryk University, Faculty of Pedagogics and Brno Polytechnic University which have resulted in several student and staff exchanges, exhibitions, publications and events such as the "Hibrida" series of exhibitions, curated by Colin Lloyd and Ian Colverson at Bradford College. In all these developments, the energy and vision of Jíří Havlíček have been an inspiration.

The current exhibition, which coincides with his 60th birthday, is the first solo show devoted to Jíří Havlíček's work in the UK and inaugurates the new gallery space within the School of Design at the University of Leeds. (Prof K.G.Hay, Head of Contemporary Art Practice, Leeds University)



6 "Menhir", mixed technique on paper, 70 x 50 cms, 1992 - 95.

7 "Pandora's Box", mixed technique on paper, 70 x 35 cms, 1993 - 95.

8 "Calligraphy," mixed technique on paper, 70 x 50 cms. 1992 - 95.



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The works of the painter, designer and teacher Jiří Havlíček can be divided into three stages. The first between 1965 and 1980, includes paintings and graphic works from the time of the artist's studies at Masaryk University and the ten years following. At that time he was principally trying to keep in touch with Czech and foreign representatives of surrealist and fantasy painting and made his first attempts in sci-fi.

After 1968 comes a period of a certain spiritual maturity. The artist plunged into esoteric books, read the works of Jung and Paracelsus, and texts connected with cabbala and alchemy. These texts, full of allegories and allusions, deriving from myths and alchemists' manuals, became a primary source for the cycle called GRAPHICA ALCHEMICA as well as for many of his etchings and drypoints. These very original pictures, filled with dozens of enigmatic creatures, monstrous and hybrid configurations, were the outer expression of the artist's imagination. The bizarre and monstrous figures of the cycle were not without suggestions of the ridiculous and the ironic.

From the early seventies Jiří Havlíček tried to understand the mysteries of esoteric Christianity. To this end, in the cycle THE CHRISTIAN MYSTICS, he focused his attention on Spanish mysticism. The etched and simultaneously engraved cycle JESUS CHRIST was, more than a graphic illustration of the New Testament, a syncretic link between the painter's alchemystic and Christian vision. The last cycle of the period, THE ALCHEMYSTICS, was full of the artist's intellectual wit in combining his philosophical and artistic interests.

Havlíček's second phase started in the early eighties with a growing number of modifications of earlier graphic works. There were also done in a new combined technique e.g. applications of drawing to lithography or experiments with photo negatives and graphics. To the former black-and-white strictness was added the new element of colour, thus providing for many

9 "Exstasis", Coloured etching on paper, 40 x 30 cms, 1978-79.

10 "Mandala", Coloured etching on paper, 40 x 40 cms, 1971-72.

11 "Carneval," (detail), Drawing, Encre de Chine on paper, 70 x 50 cms, 1976.

12 "Materia", Coloured Aquatint on paper, 33 x 25 cms, 1973. (detail)

13 "Vertical Llama", Aquatint on paper, 33 x 25t cms, 1972.

14 "Hiram", Coloured etching on paper, 60 x 30 cms, 1974-76.

new possibilities e. g. Chinese ink, painting, "Blinddruck", gilding, and enamels. Such combined techniques of the period better expressed Havlíček's futuristic visions, taking more and more the form of fantastic space cities and spaceships. As the eighties became the nineties, the artist reached the third milestone on his road. The fantastic elements in the combined techniques were more and more often replaced by calligraphy. The typeface which previously had appeared only in the form of quotations grew into a gesture similar to that of graffiti.

Besides alchemichal ciphers and symbols we see in the work of this period, original typeface inventions and ornaments inspired by Islamic art. Another inspiration, one may clearly observe, is that given by medieval book illuminations and their ornamental motifs, going deep into their Celtic-Germanic roots.



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The cycle of large-sized CROSSES and various geometrical compositions demonstrate Havlíček's interest in sacred geometry, the presence of which is so readily to be found elsewhere in the cultural spheres of his activities. The complicated and stratified works of Havlíček's latest period are evidence not only of his drawing skills, but also of his creative, painting talent, cultivated to the point of a sophisticated perfection.



15 "Sephir Jetzirah", Computer Collage from etchings, 40 x 40 cms, 2006, .

16 "Cabbalist", Computer collage from etchings, 50 x 30 cms, 2006.

17 "Mercury Custodian", Computer collage from etchings, 50 x 30 cms, 2006.

18 "Materia", Coloured Acquatint and gilt on paper, 45 x 40 cms, 1972.

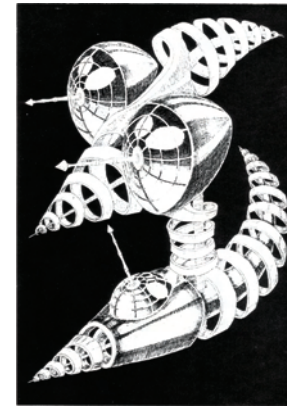
19 "Totem", Drawing, encre de chine on paper, 70 x 50 cms, 1976.

20 "Game Machine", Drawing, encre de chine on paper, 70 x 50 cms, 1970.

21 (Overleaf), "Arrow field", (detail) Mixed Technique on paper, 70 x 50 cms, 2002.



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An aerial photograph of a city, likely Brno, with a complex, colorful, and abstract overlay. The overlay consists of thick, irregular lines in shades of green, blue, and red, creating a dense, maze-like pattern that obscures the underlying city streets and buildings. The overall effect is a highly textured and visually busy composition.

JOSEF DANEK
JIŘÍ HAVLIČEK
IN BRNO

KH What was the biggest difference between the 1970s and the 1980s in the Czech territory under Communism?

JD In the 70s it was a time of really severe persecution of independent artists by the Communist régime. This was a problem which affected even the best and most famous artists. In the 80s, and here I speak only for myself and maybe for a small group of my Brno friends, the leitmotif of the 80s was a feeling of stalemate. It was a feeling that we couldn't believe the situation would ever change. There was the deliberate decision by the Communist authorities to kill all resources from which an independent culture could grow, and they were really successful at this - because we really thought that there was no possibility of ever changing this situation.

KH But Josef, weren't there some people who fought against it?

JD If I speak personally, I must admit that it was a brave attempt. There were some 'official' enemies of Communist power, but they were mostly in Prague; maybe also in Brno, but the opposition took place covertly - maybe by some formerly rich people. Of course, we admired them, if we got to hear about their activities. But for us it didn't directly help us.

KH What was the biggest problem, personally, for you at this time?

JD For many young artists at the start of their careers under the Communist regime, without the opportunity of having everyday contact with the art centre in Prague, the biggest problem was that we had no chance of legalising our art work. We were not allowed to make art to sell, and yet we didn't have any other job - Because the attempt to make unofficial art was an illegal act. It was considered an illegal act against the State and several times there were people sent to prison for this activity. **You have to remember this if you speak about the value of Jiří Havlíček for us. When he wrote professional commentaries about our work and helped us with the organisation of student exhibitions, this was a serious risk for him.** He refused to make the really stupid opposition between amateur and professional art. He didn't care that we didn't have any official permit. It was the most basic, fundamental sort of help. In the 90s then, Jiří Havlíček scored again. He organised contact with England, France, Italy, Germany etc. This was a really important help once more.

KH Jaký byl podle tebe ve vašem prožívání sedmdesátých a osmdesátých let v komunistickém Československu?

JD Jestliže sedmdesátá léta byla dobou tvrdé perzekuce nezávislých umělců ze strany komunistického státu, a to se tehdy nevyhnulo ani těm nejslavnějším potom v osmdesátých letech se problém změnil. Budu mluvit za sebe a snad za okruh mých brněnských přátel, zdá se mi, že hlavním motivem osmdesátých let byl zvláštní pocit "patu", nezměnitelnosti daného stavu. Záměrné úsilí komunistického režimu likvidovat jakékoli přirozené zdroje, z nichž vzniká nezávislá kultura a systematická kontrola zveřejňovaných informací vedlo nakonec k tomu, že jsme tehdejší stav sami považovali za trvalý.

KH Zajímala by mne tvoje osobní zkušenost s ohnisky odporu?

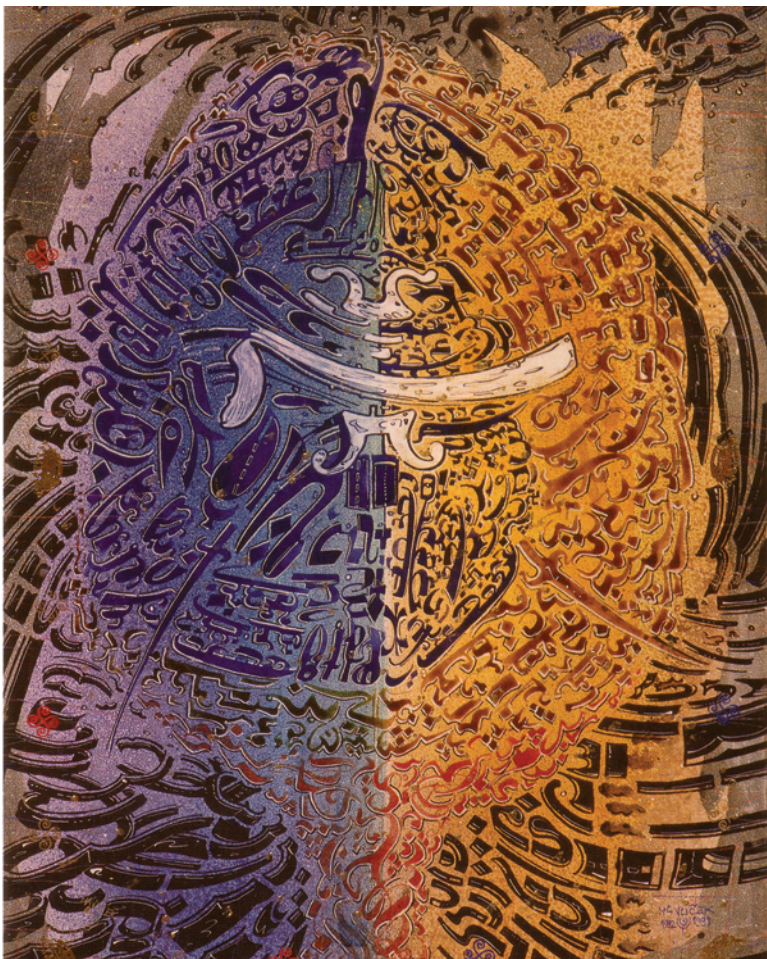
JD Tady musím hovořit opravdu jen za sebe. Bohužel nezbyvá než přiznat že jakkoli byly pokusy "oficiálních" odpůrců/disentu/statečně a důležité v té době nemohly měnit naše konkrétní poměry. My jsme ty lidi obdivovali, pokud jsme o nich věděli a teprve teď doceňujeme jejich hodnotu ale tehdy se nás tak mnoho netýkali. Zřejmě hlavně proto že tyto lidé pracovali většinou v Praze anebo se tak pohybovali v jiných vrstvách společnosti

KH Co byl tehdy největší problém?

JD Pro nás jako pro nejmladší, začínající autory, kteří začínali svou práci v regionálních poměrech bez každodenní možnosti kontaktu s živějším pražským centrem spočíval největší problém v tom, že nám byla upírána jakákoli možnost svoji autorskou práci legalizovat. Věnovat se umění profesionálně a nemít žádné jiné zaměstnání. Takový pokus mohl být chápán jako trestný čin příživnictví a také tak v některých případech označen byl a ti lidé byli odsouzeni.

Tohle je potřeba si uvědomovat, když hovoříme o tom jakou cenu pro nás tehdy měl Jiří Havlíček nám poskytoval odbornou reflexi naší práce a jednoduše nás považoval

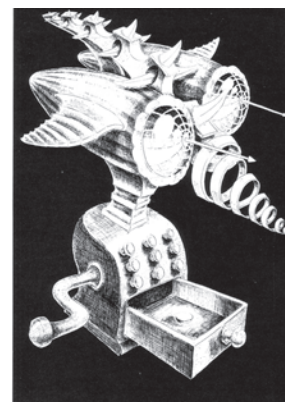
za mladé umělce, i když jme neměli v kapse průkazku oficiálního svazu umělců. To byla zcela zásadní pomoc. V devadesátých letech nám potom Jiří Havlíček pomohl podruhé, když kontaktoval několik uměleckých a univerzitních pracovišť v západní Evropě a zprostředkoval nám řadu osobních setkání zejména s umělci z Francie a Velké Británie.



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22 "Calligrapher's Head", Mixed Technique and gilt on paper, 50 x 35 cms, 1994-95. (detail)

23 "Gorgon", Coloured drawing, encre de chine on paper, 55 x 25 cms, 1986. (detail)

24 "Game Machine 2", Drawing, encre de chine on paper, 70 x 50 cms, 1969.

Havlíček's way - J.Hocke.

Since the time of his studies in the 1960s, when together with his friends in Brno he began working on surrealist art, Jiří Havlíček has gone his own way, deploying his unmistakable feel for colour and line to create constructions that combine the world of ancient cults and esoteric teachings, the mysterious calligraphic charm of old Hebrew texts and the endless garden of Christian mysticism.

A permanent fascination with word and symbol, expressed on paper by the symbol of the word and the symbol of the symbol – but that is not all that can be read from Havlíček's drawings. Also present here is a marvelling at nature, its pulsing, omnipresent and disturbing multiplicity of forms, whether these are cosmic processes or biological ones. This also lies behind the grotesque origin of the beings that come out of the cauldron, in which all the preceding is melted down, with a large element of the artist's fantasy. And, in one of the many layers of his creations, there may also be dismay at the impossibility of deciphering (not even with the aid of a full arsenal of philosophical and religious thought) everything with which the contemporary world inexorably and inevitably floods Havlíček the man.

Jiří Havlíček creates because his life demands it. He then exhibits his work diffidently, as though realising that not everything he wishes to express will be understood. Let it be a comfort to him that even if some of the meanings remain hidden, many perceptive viewers will find in his drawings more than just the polished beauty of form.

At Masaryk University in Brno, Jiří Havlíček lectures on drawing and printmaking, and the theory and history of art, at the Department of Art within the Faculty of Education. In his work as theoretician and teacher he also examines visual art in electronic media, information science of art, cultural anthropology, philosophy, theology, psychology, multimedia and the use of the internet for visual art and art teaching.

He lives and works alternately in Brno and at his cottage, not far from Nové Hradky in the Litomyšl district of Southern Moravia.



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25 "Golem", Mixed technique gilt on paper, 1972, 45 x 40 cms. (detail)

26 "Aquarium", Etching on paper, 40 x 30 cms, 1978.

27 "Eve", Etching on paper, 60 x 40 cms, 1976-78.

Jiří Havlíček - Biographical note - **H. Zemanova, PhD.**

Jiří Havlíček was born in Brno. He was educated at the Department of Art Education of the Faculty of Education at Masaryk University in Brno. As an artist he works across the fields of painting, printmaking, photography, digital imagery and multimedia. His seminars and lectures on the subject of The Development of Artistic Culture are aimed at artistic, historical, aesthetic, psychological, anthropological and philosophical issues of the development of art in Czech and Central European culture and subsequently in the cultures of the whole world. The main surveys not only touch on relationships among particular cultures but also discuss spiritual sources for artistic creativity together with the study of lives and works of important artists from European and non-European cultures.

International Cooperation

As well as drawing, painting and graphic work, his research interests include the theory of Visual Communication in contemporary art and the theory of Cyberspace, interests which came together in an international project which took place in Brno in the 1990s entitled, "Multimedia in Education through Art", and involved colleagues from the University of Leeds, UK, l'Orient and Rheims in France, Vienna and Lisbon.

To date, his research projects have comprised many international workshops, conferences, seminars, exchange programmes and exhibitons of students and teachers from several European universities and art schools (Czech Republic, France, England, Portugal and Austria).

He exhibits regularly in the Czech Republic and abroad.



28 "Self Portrait", Collage on paper, 50 x 40 cms, 1970-2005.



29 "Socrates", Mixed technique on paper, 70 x 50 cms, 2002 - 2004.

30 "Tomcat", Mixed Technique on paper, 70 x 50 cms, 2003 - 2004.

31 "The Head", Mixed technique on paper, 50 x 40 cms, 1991 - 1993. (detail)

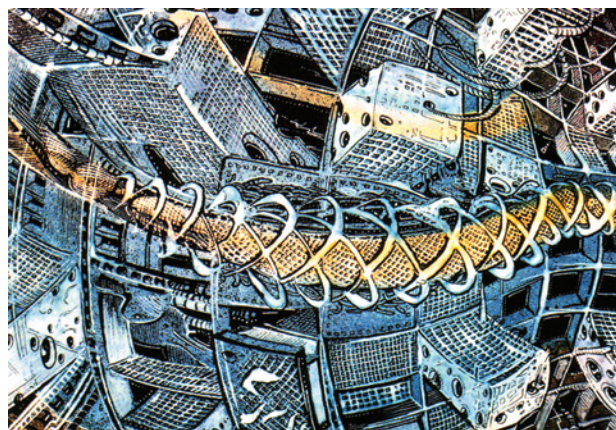
32 "The Trap", Mixed technique on paper, 40 x 30 cms, 1990 - 1991. (detail)

33 "Crux-Labrys", Mixed Technique and gilt on paper, 55 x 38 cms, 1991 - 1992.. (detail)

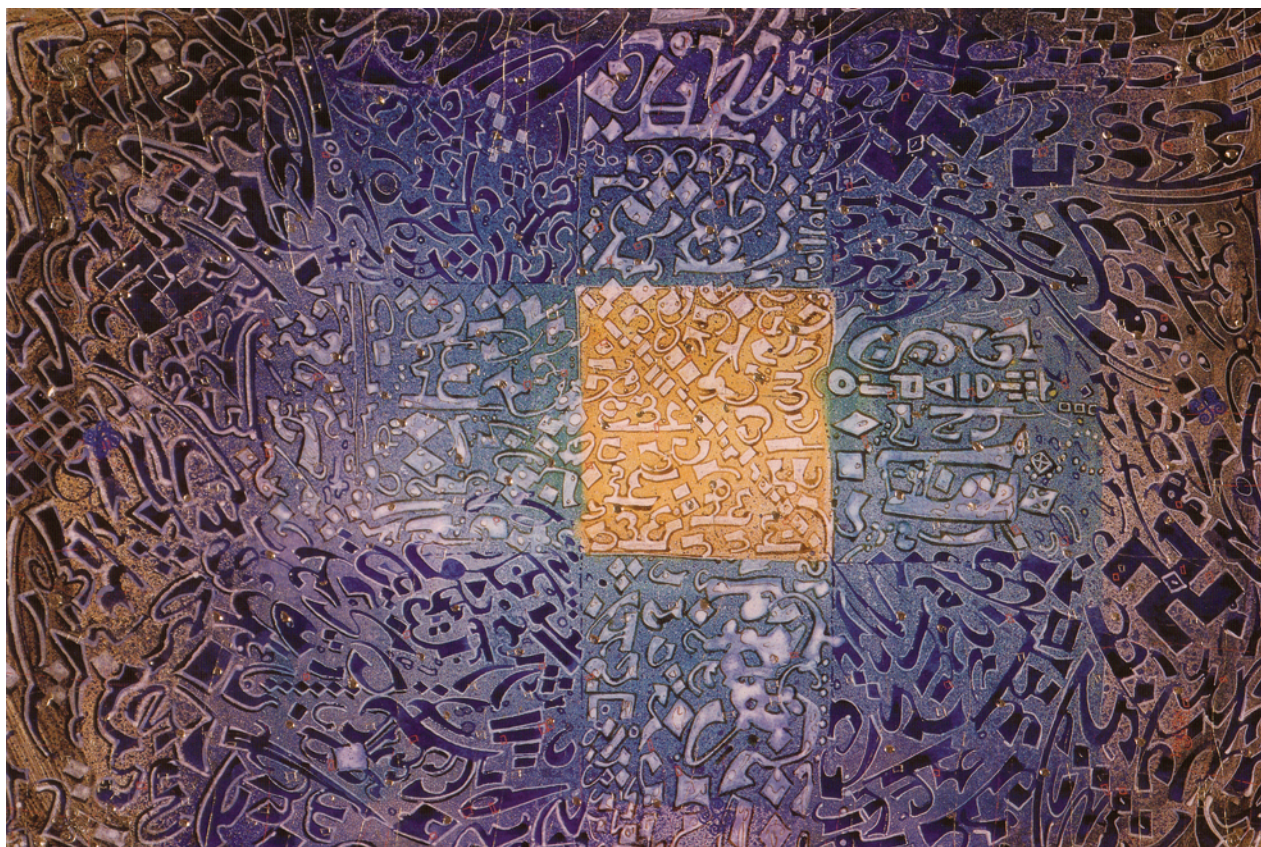
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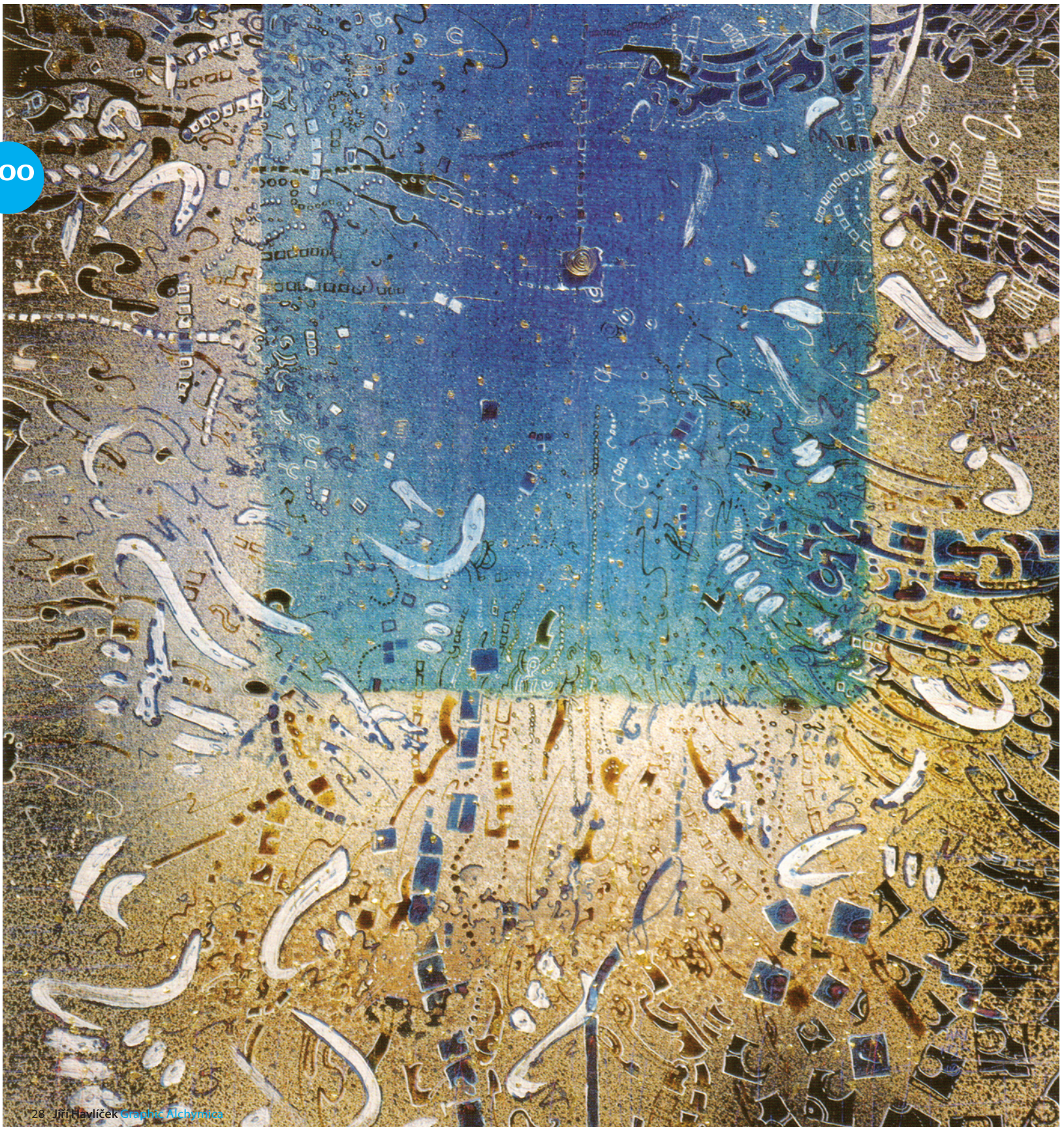
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34 "Lung Mei", Mixed technique and gilt on paper, 50 x 35 cms, 1991-1993. (detail)



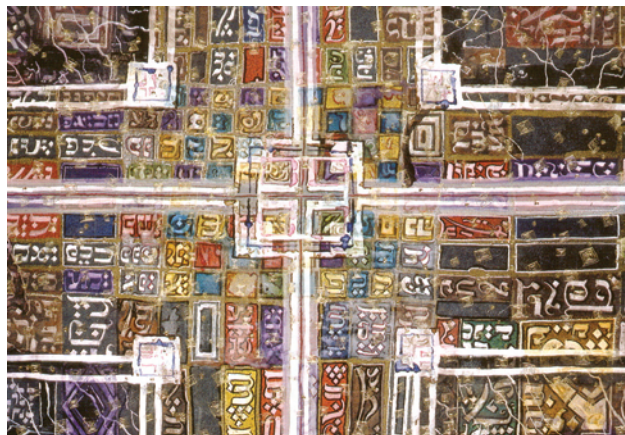
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35 "Topos", (Detail) Mixed technique and gilt on paper, 70 x 50 cms, 1989 - 92. (detail)

36 "Lapis " (Detail), Mixed Technique and gilt on paper, 70 x 50 cms, 1993 - 95. (detail)

37 "Grail" (Detail), Mixed technique and gilt on paper, 70 x 50 cms, 1993 - 95. (detail)

38 "Jaina Yantral" (Detail), Mixed technique and gilt on paper, 70 x 50 cms, 1993 - 95. (detail)

39 "Mantra" Mixed technique and gilt on paper, 50 x 35 cms, 1991 - 92. (detail)

40 "Medusa" (Jellyfish) (Detail), Mixed technique on paper, 50 x 70 cms, 2002 - 2004.

41 "Calligraphic Cross No 2", Mixed technique and gilt on paper, 35 x 50 cms, 1997 - 99. (detail)

42 "Anophelles Pantocrator", Drawing, encre de chine on paper, 50 x 70 cms, 1970 - 71.

43 "Calligraphic Cross", Mixed technique and gilt on paper, 35 x 50 cms, 1997 - 99. (detail)

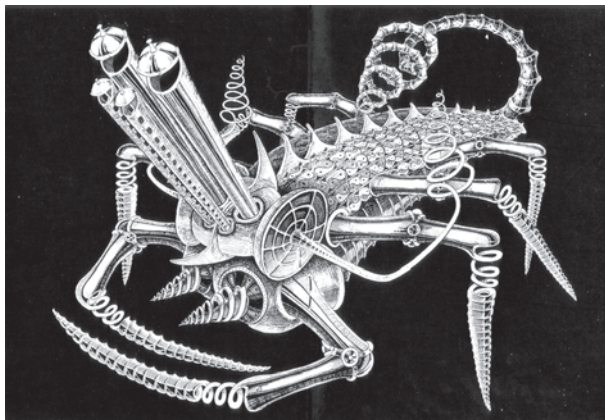
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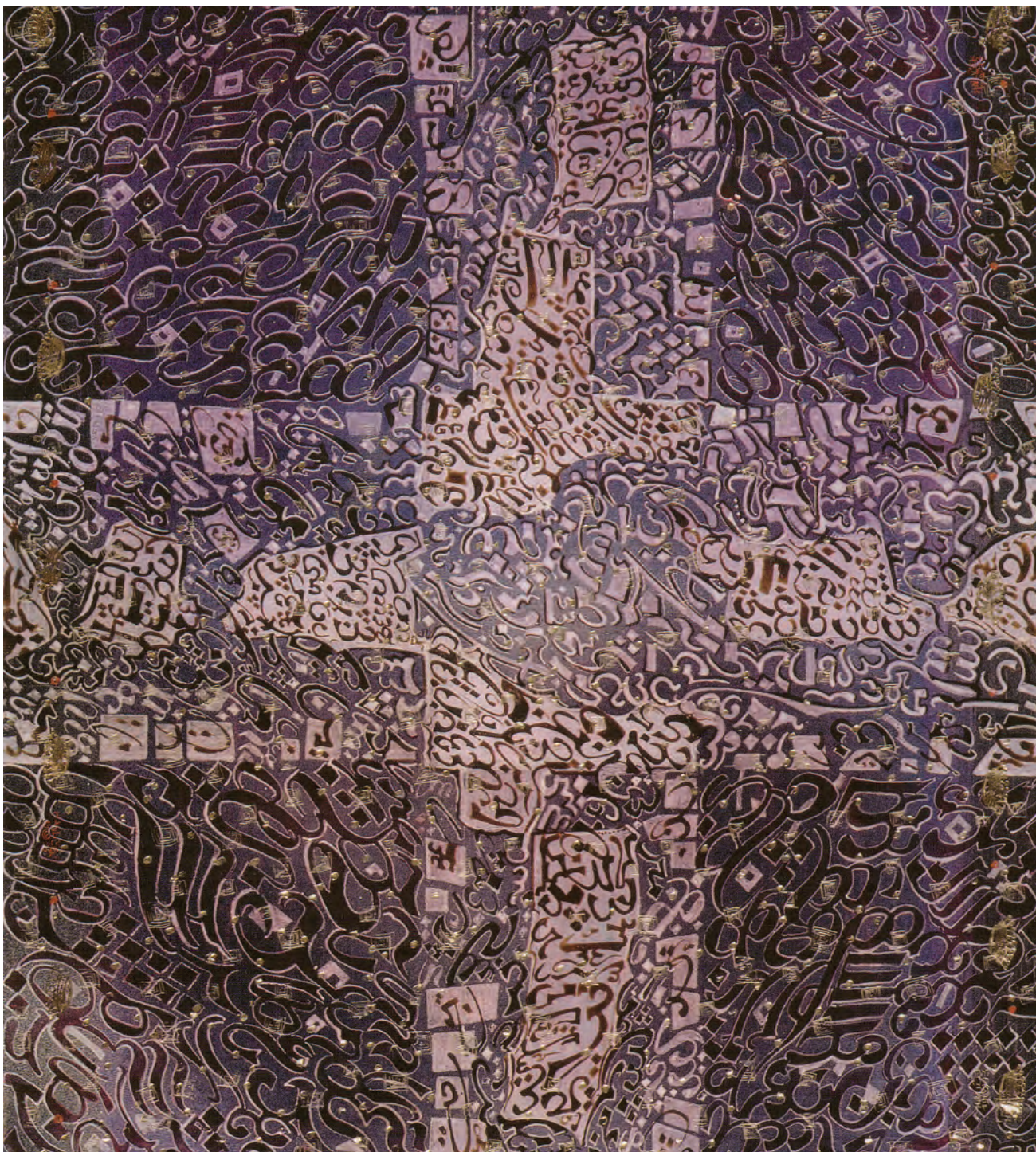
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44 "Sufi Crux", Mixed technique and gilt on paper, 70 x 60 cms, 1990 - 96. (detail)



45 "Coniunctio oppositorum!" Coloured Drawing on paper, 70 x 50 cms, 1986 - 89.

46 "Pneuma", Coloured Drawing on paper, 70 x 50 cms, 1986 - 89.

47 "The Knight", Drawing, encre de chine on paper, 70 x 50 cms, 1985 - 88.

48 "Carnevale" Coloured Drawing on paper, 70 x 50 cms, 1985 - 88.

48 "Brainwashing", Mixed technique on paper, 50 x 35 cms, 1993.



45



46

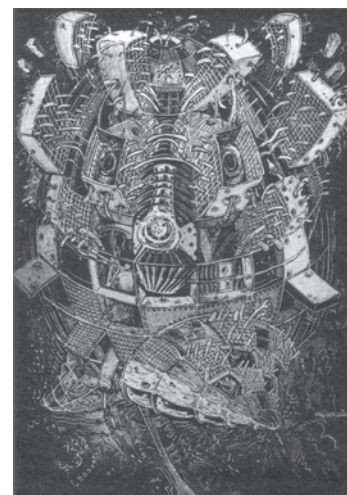


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49 "Balneum Mariae", Collage on paper, 50 x 40 cms, 2006.

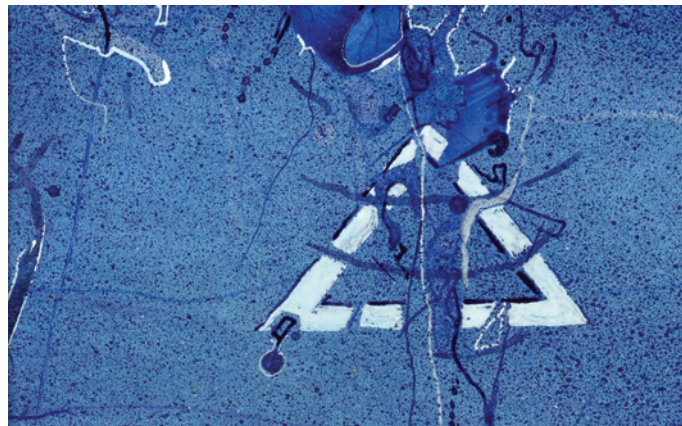
50 "Triad", (Detail) Mixed technique on paper, 70 x 50 cms, 2003 - 2004. (detail)

51 "Polarisation de l'Absolu", Mixed technique on paper, 50 x 70 cms, 2004 - 2005. (detail)



49

50



51

Born 14. 4. 1946

**Studied theory of art and arts and crafts,
The Masaryk University in Brno / Czech Republic.
Professor of Art History and Theory, Faculty of
Pedagogics, Masaryk University, Brno.**

Individual exhibitions

**1971 Gall. of Czechoslovak Writers., Brno
1973 Galerie Theiler, Munster /D/ and Galerie
Wilmersdorf, West Berlin
1975 Gall. B. Vaclavek, Brno
1976 University Club of Brno
1977 Museum J. A. Komensky, Uherský Brod and
Folk Galerie, West Berlin
1978 Gall. of Theatre Rubín, Prague and Gall. of
Bookshop Dlážděna street, Prague
1979 Galerie Blumenland, West Berlin and The
House of Culture, Adamov u Brna
1980 Galerie Jutta, Düsseldorf-Erkrath /D/,
Galerie Orbite 2000, Bruxelles /B/
1981 Galerie Ebelsberg, Linz/D. /A/
1982 Galerie v podloubí, Olomouc and The
House of Culture, Vranovice u Brna
1983 Galerie Dílo, Brno
1986 The House of Fine Arts, Brno
1987 Galerie Dílo, Brno
1988 Gall. of City Theatre Zlín
1989 Galerie Dílo, Ostrava Galerie Dílo, Golden
Lane, Prague
1990 City Gall., Swerdlowsk /RU/ City Museum,
Mistelbach /A/ Galerie Dílo Domov, Prague
Galerie Vincence Kramáře, Prague Theater
Brett, Wien /A/ Neue Galerie, Wien /A/
1991 Galerie Dílo Prague and Bratislava, Theater
Brett, Wien /A/
1992 Gal. D. Hoffmann, Wien /A/ Galerie
Phoenix, Ternitz /A/
1993 Gall. Departement of Fine Art Masaryk`s
University, Brno
1994 Galerie PA, Baden b.Wien /A/
1995 Galerie PA, Eisenstadt /A/ Theater Brett,
Wien /A/
1996-97 The House of Fine Arts, Brno
1997 Gall. of Castle Zlín and Galerie Espace
Champagne, École supérieure d`art et de
design, Reims /F/**

**1998 Galerie Malovaný dům, Třebíč,
City Museum Ostrava and Galerie
Gemeentehuis, Evere /B/
1999 Gall. of Contemporary Art in the Castle
Duchcov
2000 Galerie La Villa, Centre Culturel, Ganshoren
/B/
2004 City Gallery Litomyšl /CZ/
2006 Gall. Corridor, School of Design - University of Leeds /GB/**

Collective exhibitions

Many collective exhibitions in Czech Republic since 1968.

Belgium - Bruxelles 1969, 1972, 1973, 1975 1978 (member of surrealist group C.I.A.F.M.A. Fantasmagie), Mons 1969, 1978, Liege 1971, Evere 1999, Ganshoren 1998, Bruxelles 2001, 2002

France - Paris 1969 (National Bibliothèque, Galerie Mansart, Galerie P. Prouté), 1976 (Centre d art), 1978 (Galerie A. Blaizot), 1990 (Galerie P. Prouté), Angoulême 1974, Reims 1999, 2001, Bordeaux 2000, Larroque 2003

Great Britain -Bradford 2005 (Cartwright Hall Gall., Hibrida II)

Italy - Milano 1969, 1970, Bozen 1974, Torino 1975, 1978, 1994, Verona 1986, Piacenza 1994, (member of Italian surrealist group Surfanta, Torino)

Ireland - Listowel 1978, 1979, Dublin 2001

Yugoslavia - Kruševac 1967 (member of Czech surrealist group Lacoste)

Lituania - Vilnius 1993

Mexico 1971

Holland - Neerpelt 1971, Amsterdam 1993

Portugal - Lisboa 1976, Ovar 1978, Porto 1998

Austria - Salzburg 1968 (Biennale des christlichen Kunst), Linz/D. 1995, 1998 Wien 1989, 1990, 1991, 1996, 1999, 2001 Baden b. Wien 1998

Russia - Sverdlovsk 1992

Germany - Freiburg/B. 1970, Boechout 1977, Frankfurt/M. 1987, München 1988,1995, 2001 Stuttgart

Works in collections

National Bibliothèque - Cabinet des estampes, Gal. P. Prouté Paris, Gal. Allen a Gal. Passepartout Kobenhavn, Centro culturale UXA Novara, Gal. Surfanta Torino, Gal. Solaria Milano, Kunstamt Wilmersdorf West Berlin, Kartenspielen Museum Stuttgart, National Bibliothèque - Cabinet des estampes, Gal. Orbite 2000 Bruxelles, Gal. RA Zürich, Jüdisches Museum Eisenstadt, National Gallery Prague, Ostravské muzeum Ostrava, Gal. B. Rejta Louny, City Museum of Brno.

Website:

<http://www.ped.muni.cz/wart/Teach/jhav/001gate/001gate.htm>

A note about the Contributors

Prof Kenneth G. Hay is Head of Contemporary Art Practice at the University of Leeds. As an artist he has exhibited widely internationally, at the Venice Biennale (1996 & 2002), and many shows in Vancouver, Cracow, London, Glasgow, Melbourne, Berlin, Brno etc. As an academic he has published widely on Italian art, aesthetics and theory, modernism, postmodernism and on art-as-research in relation to practice-based Ph.Ds. For a full bibliography see: <http://www.personal.leeds.ac.uk/~fin6kgh> and <http://www.moorland-productions.com>

J.Hockeova is an art critic and theorist based in Brno. She was the first person to write seriously about Jiří Havlíček's work.

J.Danek is an artist and Head of The Experimental Drawing Studio at Brno Polytechnic School. He is a former student of Jiří Havlíček's and long term collaborator with Blahoslav Rozboril.

H. Zemanova is an art historian and Director of Litomysl Art Gallery in Eastern Bohemia.

Published by The Moorland Press
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ISBN:0-9552977-0-2
978-0-9552977-0-0
2006

