





## PICTURE GALLERY

WITH THE COMING OF THE BAROQUE ERA, SOME KNOWLEDGEABLE ARISTOCRATS BEGAN TO COLLECT ART, PRINCIPALLY PAINTINGS. THE KUNSTKAMMER WAS GRADUALLY REPLACED BY THE PICTURE GALLERY.

Supervision of the running of galleries was entrusted to administrators who fulfilled the function of today's curators. Decisions on what should go where were governed

by the rule that more important paintings were placed in better positions than those by less famous artists. Great care was taken with exhibited works. A particularly valuable piece was often concealed behind a curtain to protect it from sunlight, dust and damp. A curtain might also protect visitors' eyes from terrifying scenes. The foundations of museums and galleries were laid in the Baroque era.

### COLLECTOR

1

The owners of the private picture galleries of that time were outstanding experts on painting. In the Baroque era, the compiling of collections of art became one of the highest aristocratic virtues. The most important Baroque picture gallery was established in Brussels in the mid-17th century.

### PICTURE GALLERY ADMINISTRATOR: CURATOR

2

(FROM LATIN CURARE – TO CARE FOR)  
The administrator of a picture gallery needed to be someone with a good knowledge of art, an ability to determine a work's value and a well-developed aesthetic sensibility. Often this person was an artist as well.

### INVENTORY

3

An inventory was a detailed list of works in a picture gallery, compiled by its administrator. Often it was very comprehensive – for each item, alongside the inventory number was a drawing of the work, a description of it, its dimensions and other information.





# 3. HOW AN EXHIBITION IS MADE

## HOW TO PREPARE ON EXHIBITION

### CURATOR



1

Every exhibition grows out of a **CURATOR'S GOOD IDEA**. This isn't enough on its own, of course. He then needs to study many books and works of art to put together a scenario for the exhibition. Finally, he writes a report on what he wants to exhibit and how and – most importantly – the story the exhibition will tell its visitors; this is called a scenario.

### PREPARING AN EXHIBITION



3

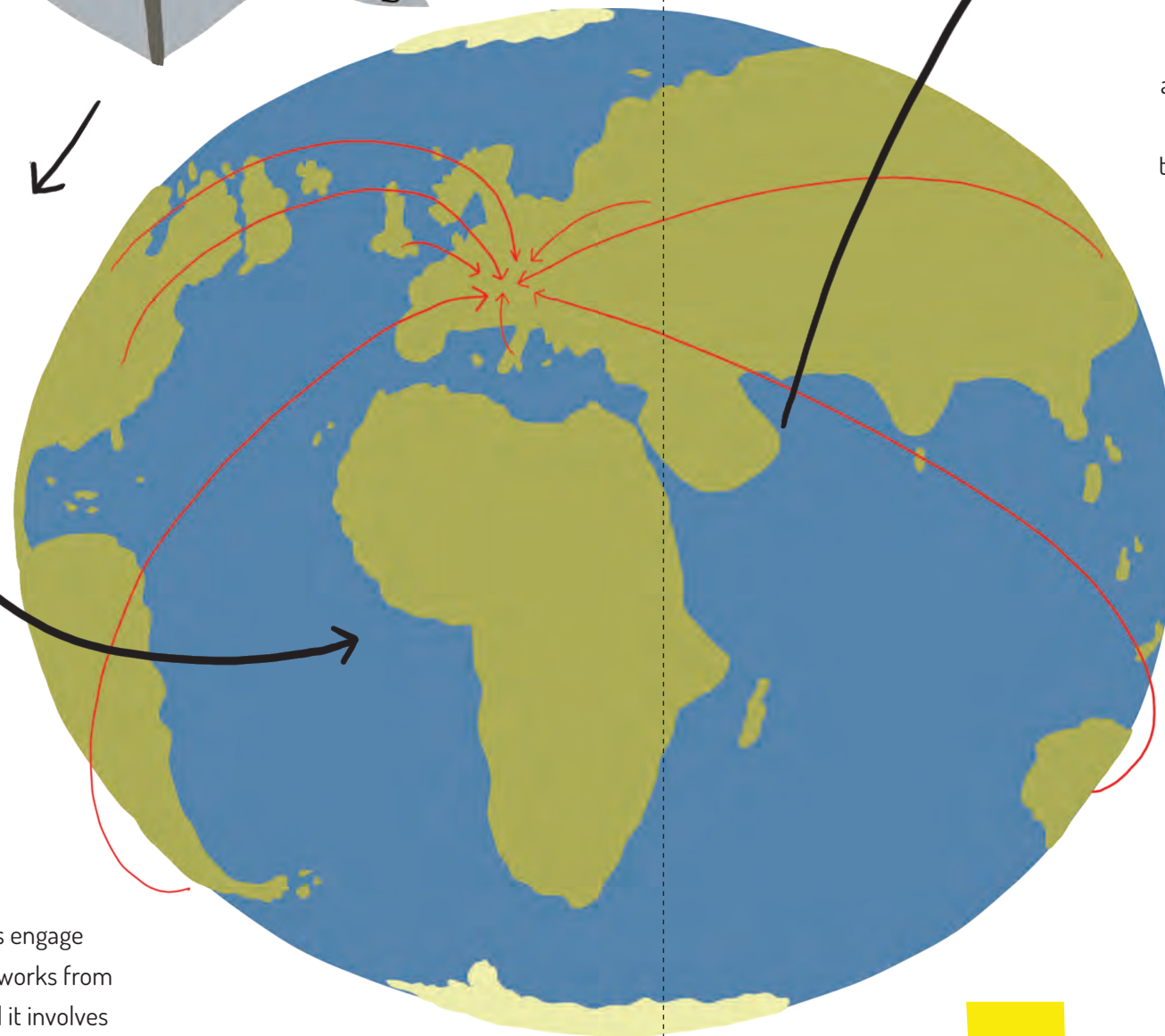
**PREPARING AN EXHIBITION** takes a lot of time. Large exhibitions engage a gallery's entire staff over a period of years. Negotiating the loan of works from galleries abroad and private collectors is particularly challenging, and it involves a lot of telephoning and paperwork. Obtaining the loan of an especially valuable work may demand skills of diplomacy and charm.

### CURATORS DISCUSS THE SCENARIO

2

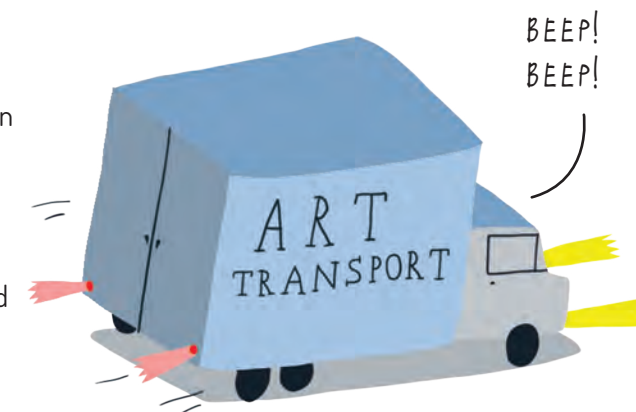


GOOD MORNING, I'M CALLING FROM THE GALLERY. YES, WE'VE SENT THE LOAN AGREEMENT.



The curator then presents his **EXHIBITION SCENARIO** to his gallery colleagues, before discussing and sometimes arguing with them about it. Everyone is most interested in the area of his/her own expertise: the accountant wants to know how much the exhibition will cost, while the marketing staff consider how to reach the widest possible audience. If all can agree that the curator's good idea is attractive to the public and the gallery is able to realize it, preparations for the exhibition will get underway.

### TRANSPORTATION OF EXHIBITS

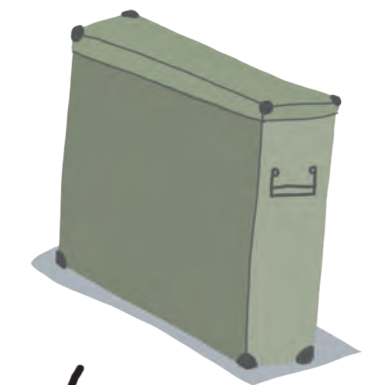


4

Works of art are brought to the gallery one month before the exhibition opens. The transportation of art is not like the moving of furniture: art is often very fragile, and just a small scratch may cause irreparable damage.

### TRANSPORT

It is also necessary to make sure that works of art are protected during transport against sudden changes in temperature and humidity. For this reason, not only special trucks but also made-to-measure boxes are used in their conveyance.



THE CANVAS IS IN BETTER SHAPE THAN I THOUGHT IT WOULD BE.



THE FRAME IS CHIPPED ON THE BOTTOM. MAKE A NOTE OF IT, PLEASE.

PLEASE TURN OVER

### EXAMINATION BY CONSERVATORS

5

When a painting, sculpture or other art arrives at a gallery, it is first examined by conservators to check that it hasn't suffered any damage on its journey. They then make a note of its condition in a special report.

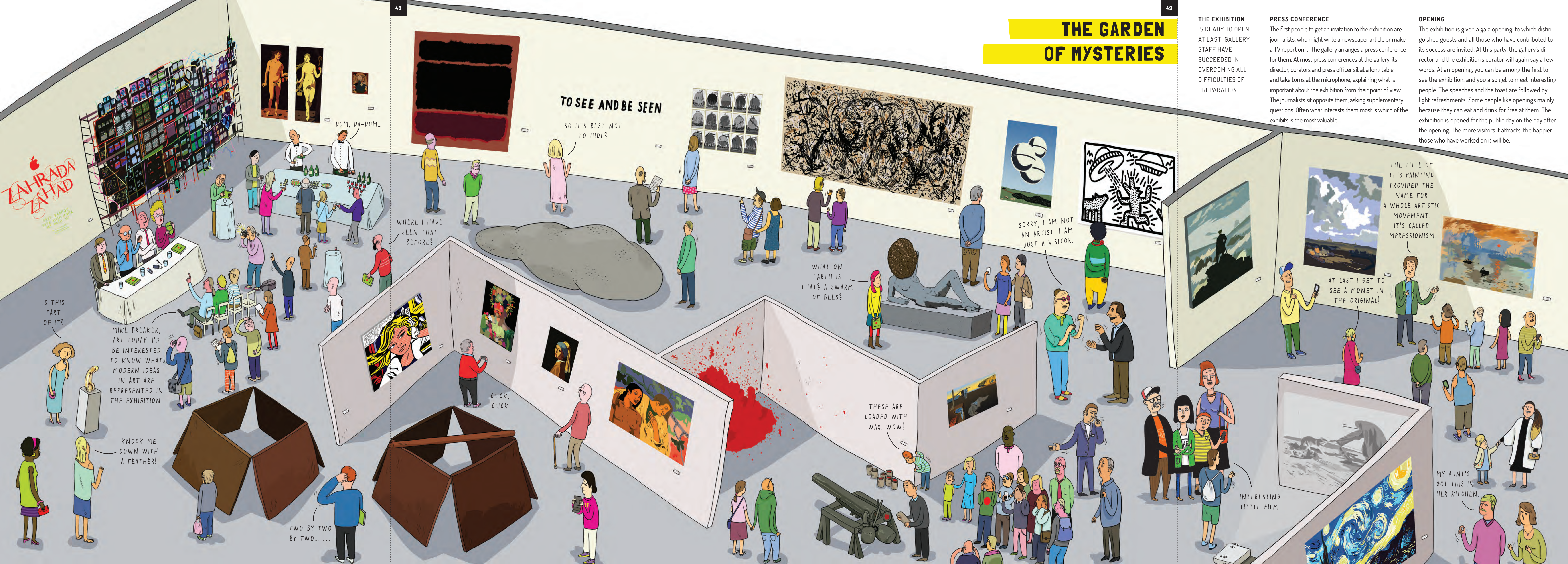




# HOW TO INSTALL AN EXHIBITION







# THE GARDEN OF MYSTERIES

**THE EXHIBITION**  
IS READY TO OPEN  
AT LAST! GALLERY  
STAFF HAVE  
SUCCEEDED IN  
OVERCOMING ALL  
DIFFICULTIES OF  
PREPARATION.

**PRESS CONFERENCE**  
The first people to get an invitation to the exhibition are  
journalists, who might write a newspaper article or make  
a TV report on it. The gallery arranges a press conference  
for them. At most press conferences at the gallery, its  
director, curators and press officer sit at a long table  
and take turns at the microphone, explaining what is  
important about the exhibition from their point of view.  
The journalists sit opposite them, asking supplementary  
questions. Often what interests them most is which of  
the exhibits is the most valuable.

**OPENING**  
The exhibition is given a gala opening, to which distin-  
guished guests and all those who have contributed to  
its success are invited. At this party, the gallery's di-  
rector and the exhibition's curator will again say a few  
words. At an opening, you can be among the first to  
see the exhibition, and you also get to meet interesting  
people. The speeches and the toast are followed by  
light refreshments. Some people like openings mainly  
because they can eat and drink for free at them. The  
exhibition is opened for the public day on the day after  
the opening. The more visitors it attracts, the happier  
those who have worked on it will be.

TO SEE AND BE SEEN

SO IT'S BEST NOT  
TO HIDE?

DUM, DA-DUM...

WHERE I HAVE  
SEEN THAT  
BEFORE?

WHAT ON  
EARTH IS  
THAT? A SWARM  
OF BEES?

SORRY, I AM NOT  
AN ARTIST. I AM  
JUST A VISITOR.

THE TITLE OF  
THIS PAINTING  
PROVIDED THE  
NAME FOR  
A WHOLE ARTISTIC  
MOVEMENT.  
IT'S CALLED  
IMPRESSIONISM.

AT LAST I GET TO  
SEE A MONET IN  
THE ORIGINAL!

MY AUNT'S  
GOT THIS IN  
HER KITCHEN.

INTERESTING  
LITTLE FILM.

THESE ARE  
LOADED WITH  
WAX. WOW!

CLICK,  
CLICK

MIKE BREAKER,  
ART TODAY. I'D  
BE INTERESTED  
TO KNOW WHAT  
MODERN IDEAS  
IN ART ARE  
REPRESENTED IN  
THE EXHIBITION.

KNOCK ME  
DOWN WITH A  
FEATHER!

TWO BY TWO  
BY TWO... ...

IS THIS  
PART  
OF IT?



# KEY TO ART AND ARTISTS

**WHERE DO WE FIND ART?**

YOU ALREADY KNOW, OF COURSE, THAT WORKS OF ART ARE EXHIBITED IN GALLERIES; WITHOUT ART, GALLERIES WOULD JUST BE EMPTY BUILDINGS. THIS EXPLAINS WHY WE SHOW YOU ART ON ALMOST EVERY PAGE OF THIS BOOK. BUT MAYBE YOU DON'T ALWAYS REALIZE AT FIRST THAT YOU ARE LOOKING AT A WORK OF ART – ESPECIALLY IN THE CASE OF MODERN ART, WHICH DOES ALL IT CAN TO GET CLOSE TO REAL LIFE. IN THIS CHAPTER, WE REVEAL WHICH WORKS OF ART YOU CAN SEE IN THIS BOOK, AND WE ALSO TELL YOU WHO CREATED THEM, WHEN THEY DID SO AND WHAT THE WORKS' TITLES ARE. CAN YOU FIND ALL THE WORKS OF ART SHOWN HERE IN THE PAGES YOU'VE JUST READ?

**GIUSEPPE ARCIMBOLDO,**  
VERTUMNUS,  
PORTRAIT OF  
RUDOLF II, HOLY  
ROMAN EMPEROR,  
1590-91



**TOMÁŠ DŽADOŇ,**  
SLOVACCHIACECO,  
2014



**CONSTANTIN BRÂNCUȘI,**  
PRINCESS X, 1915-16



**FRANCESCO SOLIMENA,**  
ST JOHN THE BAPTIST, C. 1730

## TO SEE AND BE SEEN

LAWRENCE WEINER, TO SEE AND BE SEEN, 1972



**ALBRECHT DÜRER,**  
FEAST OF THE  
ROSARY, 1506

**HENRI MATISSE,**  
DANCE, 1910



**VLADIMÍR BOUDNÍK,**  
EVENTS IN THE STREETS  
OF PRAGUE, 1949-53



**OLAF BREUNING,**  
DREAMS/DIRT, THERE IS  
ABSOLUTELY NOTHING TO  
FIND UP THERE, 2013



**PAUL GAUGUIN,** FLIGHT, 1902



**PETR ŠTEMBERA,**  
SLEEPING IN A TREE,  
1975



**GUIDO RENI,**  
ATALANTA AND HIPPONEMES, 1620-25



**ROELANDT SAVERY,**  
DODO, 1626



**MICHELANGELO BUONARROTI,**  
THE DYING SLAVE,  
1513-1515



**BARTHOLOMEUS SPRANGER,**  
MINERVA TRIUMPHS  
OVER IGNORANCE, 1591



**CHRISTO A JEANNE-CLAUDE,** WRAPPED  
TREES, 1997-98



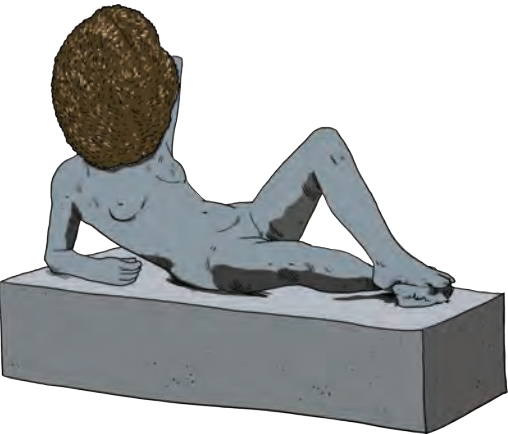
**ANDY WARHOL,** MARILYN, 1967



**TIZIANO VECELLI,**  
VENUS WITH  
ORGANIST,  
1550



**TRACEY EMIN,**  
MY BED, 1998



**PIERRE HUYGHE,**  
UNTITLED,  
2012



**TIZIANO VECELLI (TITIAN),**  
DANAË AND THE  
SHOWER OF GOLD,  
1544-45



# HOW TO MAKE A GALLERY

THIS LAVISHLY ILLUSTRATED BOOK INVITES YOUNG READERS TO ENTER THE WORLD OF MUSEUMS AND GALLERIES. ILLUSTRATOR DAVID BÖHM AND WRITERS ONDŘEJ CHROBÁK, ROSTISLAV KORYČÁNEK AND MARTIN VANĚK PRESENT A HISTORY OF THE GALLERY AND SHOW US HOW WORKS OF ART ARE EXHIBITED, ALL THE SERVICES A GALLERY PROVIDES AND HOW AN EXHIBITION COMES INTO BEING. READERS WILL LEARN ABOUT TREASURES HOARDED AT PRAGUE CASTLE BY HOLY ROMAN EMPEROR RUDOLF II, AND HOW AN UNMADE BED AND A SHARK PICKLED IN ALCOHOL CAN BE CONSIDERED DISTINCTIVE WORKS OF ART. AND THEY WILL FIND OUT HOW A GALLERY WORKS AND ABOUT ALL THE PEOPLE WHO WORK IN IT. AFTER READING THIS BOOK, CHILDREN WILL NO LONGER REGARD A GALLERY AS A BORING, INACCESSIBLE SPACE; ON THE CONTRARY, THEY WILL SEE IT AS A BUILDING WHERE LOTS OF INTERESTING THINGS GO ON, UNEXPECTED ENCOUNTERS TAKE PLACE AND FASCINATING STORIES ARE REVEALED.

