



# BEDŘICHOVICE UPON THAMES

## grand opening of the village square, the Cultural Centre and an exhibition about the project

Moravian Gallery in Brno / Bedřichovice

Date and location: 3. 9. 2015, village square and Cultural Centre in Bedřichovice

Project author: Kateřina Šedá

Curator of the exhibition in Bedřichovice: Yvona Ferencová

Project team:

Radim Peško (visual identity of the project, graphic design of the publications and others)

Jitka Ressořová / ELlement (architectural design of the village square)

David Zajíček (architectural design of the village square and the Cultural Centre)

Tomáš Dvořák (architectural design of the Cultural Centre)

Aleš Palán ('Bedřichovice u. T. – Useful expressions and phrases', edition and texts)

Martin Hlavica (photographer)

Michal Hladík (photographer / group photographs of the inhabitants of Bedřichovice)

Jan Gogola Jr (director of the documentaries 'Kateřina Šedá: Mythmaking' and 'Kateřina Šedá: Holidaymaking')

The opening of the new village square in Bedřichovice, the revamped Cultural Centre and an exhibition in Bedřichovice is the culmination of the five-year-long project of Kateřina Šedá through which the artist has attempted to create a new form of holiday in the village. The project commenced four years ago (3. 9. 2011) at Tate Modern in London titled FROM MORNING TILL NIGHT.

Bedřichovice is a typical village where you don't meet anybody during the working day – most of the inhabitants leave for work in the nearby city and return late in the evening. They don't have much time for meeting one another. During the weekend they are trying to catch up with what they do not have time for over the week: they tend their gardens or pursue their hobbies. The aim of the five-year-long project FROM MORNING TILL NIGHT is to make all the citizens of the village to stay at home on the same day (September 3) and together attempt to create a new type of a holiday during which they have an opportunity to both see themselves and their place in a different perspective. The preparations throughout the whole year for each of the five parts of the project should motivate the people of Bedřichovice to overcome their own boundaries and thus spark a permanent change in their behaviour.

If we follow in detail the phases of the implemented project we discover the backbone of the structured construction connected every year with the date of September 3 – the day of a new holiday in Bedřichovice.

Brief recapitulation of the five-year period:

2011 From Morning Till Night. Tate Modern.

2012 Give Me a Holiday. For this day Kateřina Šedá employed the citizens of Bedřichovice, paying them the minimum wage for each hour (48.10 CZK). The job consisted of taking a rest, the employees were obliged to 'conscientiously perform an activity from nothing to nothing'.

2013 Competition in Idling. For this year the artist decided on sports. The discipline to compete in was idling. 'Each participant in the competition is obliged to visibly loiter and laze around,' said the rules.

2014 Something for Nothing. Elections took place in Bedřichovice with the participation of children. Everyone was allowed to establish a party of their own or support the programme of their neighbour.

2015 Bedřichovice upon Thames – opening of the reconstructed village square.

The libretto for the project 'Revitalization of the Village Square in Bedřichovice – Bedřichovice upon Thames' was taken from the event of Kateřina Šedá at Tate Modern in 2011, who attempted to invoke a regression from London to Bedřichovice. Some elements inserted into Bedřichovice are reminders of the location of the London event, such as the area of the village square after overlaying the maps of London and Bedřichovice is situated on the river Thames. The river with busy shipping traffic is integrated into the plan as a road for motor vehicles. Another source of inspiration was the space in front of Tate Modern. Areas planted with birches on the embankment of the Thames correspond, by their mood, with the idea of social life in the centre of the village. Important elements of the spatial plan are hedges, wooden benches, street lighting, a meridian, a children's playground – all inspired by London, the Underground, double-deckers and ships. The village square is complete with a meridian, a typical London telephone booth, a children's playground having the appearance of the routes of the Bedřichovice underground. Related to the new village square is the visual identity, orientation system, village signs, flag, etc.

The project 'Revitalization of the Village Square in Bedřichovice – Bedřichovice upon Thames' is financed from the funds of the Regional Operational Programme South-East and the town of Šlapanice; the renovation of the Cultural Centre is fully financed by the town of Šlapanice.

Simultaneously with the opening of the village square the exhibition entitled Bedřichovice upon Thames mapping the five-year-long project of Kateřina Šedá will open in the civic centre in Bedřichovice. The Moravian Gallery in Brno, which for a period of one year (from 3. 9. 2013 till 3. 9. 2014) referred with all its outputs related to the work of the artist to Bedřichovice, where it turned to the attention of the observers, will undertake in this case the classic role of a gallery institution, albeit in an untypical way, outside its premises towards the project – directly in Bedřichovice. On the web and the Facebook pages of the Moravian Gallery in Brno, just as on the blog [www.bedrichovicenadtemzi.cz](http://www.bedrichovicenadtemzi.cz), those who are interested will be able to follow the last preparations before the actual opening of the village square on 3. 9. 2015.

Yvona Ferencová, curator Moravian Gallery in Brno

More information on the exhibition project and collateral events can be found at [www.bedrichovicenadtemzi.cz](http://www.bedrichovicenadtemzi.cz) and [www.moravska-galerie.cz](http://www.moravska-galerie.cz).

#### KATEŘINA ŠEDÁ

An exhibition for the iconic Tate Modern was a successful addition to the series of projects by Kateřina Šedá (1977), one of the few Czech artists to make a clear name for herself on the contemporary international art scene. Her quick start in the year of completing her studies at the Academy of Fine Arts in Prague came as a surprise (Essl Award; Laureate of the Jindřich Chalupecký Award, 2005), as did the quick pace of conquering art shows around the world (Documenta 12, Kassel, 2007; 5th Berlin Biennial, Berlin, 2008; Manifesta 7, Bolzano, 2008; Future Generation Art Prize, Kiev, 2010; Lyon Biennial, 2010; Venice Biennial, 2013; Moscow Biennial, 2013; Nouveau festival, Centre Pompidou, Paris, France, 2015; Echigo-Tsumari Art Triennale, Japan, 2015; Kiev Biennial, Kiev, 2015; solo exhibitions at the Renaissance Society Chicago, 2008; Mori Art Museum in Japan, 2010; Kunstmuseum Luzern in Switzerland, 2012; Galerie für Zeitgenössische Kunst in Leipzig, 2013; SF MOMA in San Francisco, 2014; Tranzit in Slovakia, 2015; and IHME in Helsinki, 2016. The projects of Kateřina Šedá elude description with the labels of existing theoretical categories. Their dissimilarity stems from the points of departure and the intentions of the artist who through her projects undermines stereotypes in the behaviour of individuals and groups, changes established schemes from the foundations up and opens up space for communication based on sharing.

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The revitalization of the village square and refurbishment of the Cultural Centre has been financed from the resources of ROP South-East and the town of Šlapanice. We would like to thank all the organisations and individuals who have kindly supported the project either as sponsors, or in any other way.

