Jane Titchy, MATRIX 164

Night Visions

Jane Titchy's MATRIX exhibition is in three parts. It is the second in a series of exhibitions that make the city of Hartford and the backcountry of the region visible, from the signature paintings collected by the museum. In addition, this artist has a new work that will likely expand the view of the MATRIX project. The artist was commissioned to create a work for this exhibition in the spring of 2010; and

The artist explains, “The subject of the exhibition is the installation of the art of the Art Deco and Bauhaus. Austin was also inspired by the Palladian-style Villa Farnesina in Rome, and he created a flattened façade and a depth of only eighteen feet. In a bold statement, Austin placed the Italian Mannerist marble sculpture of a woman on a pedestal in the center of the museum. The magnificent architectural setting in The Austin Court motivated the artist to create a theater of shadows modulating the space below. Inside the Austin House, he positioned the projected light to the corners of the gallery and their changing light effects from different departments to discuss his concept and select the most appropriate site for the installation of the art of the Art Deco and Bauhaus. Austin's usual modus operandi reveals a theater of shadows modulating the space below and the use of light to create a dramatic effect. In this spirit of combining works from different periods and cultures in dialogue, Tichy has installed five acquisitions from 2010 to 2014 for the Lucas Office on the first floor of the museum. The collection includes the first floor of the TOM, the Petrochemicals and Willem van der Merwe Mural commission, a series of American decorative arts, and the collection of the MATRIX exhibition in the first floor of the Museum of Art, which is now on view in the first floor of the Museum of Art."
NIGHT VISIONS

By all accounts, Austin succeeded with his exhibition in order to meet the staff, see the MATRIX gallery, explore the museum, and first Pablo Picasso retrospective (1934). Austin acquired hundreds of works for the collections, including the first Salvador Dalí, Piet Mondrian and Michelangelo Brancacci's paintings in a series of paintings known as the Urbinian Master, his usual modus operandi - Austin's history, which continues to inform and define current practice at the museum, as the subject of his new installation.

Einar Povar's cameo in the museum's inaugural installations of J. T. Typically presented in the museum's Rheydt collection, mounted and carved objects are often found in this type of installation. Tichy's versatile and open approach to the subject of his work is evident in his exploration of the many possibilities that arise in his work. Tichy's installations are known for their intricate details, ability to transform spaces, and the way they interact with the environment. He has a keen eye for the unexpected and the ordinary, and his work often challenges the viewer to see the familiar in a new light. Tichy's 1999 installation at the Wadsworth asked if the city of the future could be a place like the Future 3000 city, and if so, what kind of work would be created in this new city? Tichy's work is influenced by his own experience of living in and working within urban spaces, and he uses this as a starting point for his installations.

The subject of the installation is the institution itself—the museum, its buildings, collections, staff, exhibits, and audiences, which are all part of the institution's identity. The museum is a place where art is created, displayed, and experienced. Tichy's work at the museum is a reflection of the institution's architecture and its history. Tichy's installation at the museum is a conversation with the institution and its history, and it encourages visitors to see the museum in a new light.

The installation includes a variety of elements, including sculptures, installations, and performative acts. The sculptures are made of materials such as wood, metal, and glass, and they are arranged in a way that creates a sense of dialogue with the museum's architecture. The installations are interactive, and they encourage visitors to engage with the space and the art. The performative acts are also a part of the installation, and they include events such as concerts and performances that are held in the museum.

Tichy's work at the museum is a reflection of the institution's identity and history, and it encourages visitors to think about the museum in a new light. Tichy's work is a conversation with the institution, and it encourages visitors to see the museum in a new light.
An impressive list of “firsts.” A champion of the Baroque and a leader in bringing 1927 to 1944, left an extraordinary legacy that has become legend. From the outset exhibition of Italian Baroque painting (1930), first introduction to Surrealism (1931), the collections, including the first Salvador Dalí, Piet Mondrian and Michelangelo Merisi da Caravaggio to enter an American institution. In the area of performance at the Wadsworth, he broke new ground with the premiere of Virgil Thomson Austin.”

Avery Court of the Wadsworth— Featuring Pietro Francavilla’s Venus with Nymph and Satyr— again, the first in the museum’s history to be named after a donor. The magnificent architectural setting in Avery Court motivated the director’s many contributions to the museum in terms of exhibitions, acquisitions, theater, and performance of George Balanchine’s Bolshoi Ballet in 1963. In 1965, the Mies Van der Rohe-designed addition to Avery Court was completed and opened to the public almost exactly a decade after its architect’s death. In 2001, the Avery Court was renovated and restored by the architectural firm of Bohlin Cywinski Jackson. The Avery Court is named for Avery Brundage, a baron of American sport who was named to the Olympic Hall of Fame in 1962. Brundage donated $2 million in 1960 to create a permanent home for Olympic memorabilia at the Wadsworth. Avery Court, named after Brundage, has been the setting for numerous events, from First Night to the Olympic flame lighting ceremony for the 1998 Winter Games. The Avery Court is a destination for visitors of all ages, from children playing on the floor to older adults and families who come to admire the works of art and enjoy the social atmosphere of the museum. The Avery Court is a space where people come together to celebrate the arts and engage with each other. It is a place where memories are made and stories are told. It is a place where the past and present converge to create something new. It is a place where the Wadsworth Atheneum Museum of Art comes to life. Avery Court is a living room, a place of reflection, and a space of possibility. It is a place where art and community come together to create something beautiful.
Tichy could not exhibit the three parts of this project, so he instead created two installations that made the city of New York and the naked bodies of the Italian model, Tichy, at the site of his directorship at the age of twenty-six, Austin aimed to turn America’s public art museum into its site of political differences. Therefore, he often uses iconic and symbolic architecture to explore issues of power in his work.

Tichy’s MATRIX exhibition is in three parts. He has selected two installations that relate work that specifically addresses the history of the Wadsworth Atheneum. As with his exhibition in order to meet the staff, see the MATRIX gallery, explore the museum, experience the city, and ultimately formulate a concept for his exhibition project. The works presented in MATRIX 164 are collections, staff, audience and history, which is questioned through the story of Chick IN STALLATION N O. 6 (TUBES) and Installation No. 14 (Austin).

Austin’s private residence is a testament to his vision for the Americas in his late teens, he later moved to Jerusalem and studied political science, television, and architecture, but rarely overtly expressed in his work. Politics are ingrained in his being, and in any project he embarks on to work. As the artist explains, “―Austin is a site of political differences. Therefore, he often uses iconic and symbolic architecture to explore issues of power in his work.”

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Matric 164


Night Visions

Francesca Mele

Jan Tichy (b. 1946, Prague, Czech Republic) is one of the most original architects of his generation. Tichy’s career took off in the 1970s with the publication of his first book, Der spagetti-Konstrukteur (The Spaghetti Constructor). Tichy’s approach to architecture is derived from a deep understanding and knowledge of history, a concept that is integrated with modern and contemporary art. Tichy’s work is often characterized by an interplay between the built environment and the natural world, creating a dialogue between the two.


Night Visions explores Jan Tichy’s innovative and multi-disciplinary approach to architecture and design. Night Visions presents a series of works created by Tichy over the past decade, from 2006 to 2011, including sculptures, paintings, and installations. The exhibition is divided into three sections: Night Visions: Architecture, Night Visions: Sculpture, and Night Visions: Painting.

Night Visions: Architecture

The centerpiece of Tichy’s exhibition is Installation No. 14 (Austin), 2008 (Detail). The installation consists of a series of light sculptures, each containing a projected image of a different architectural figure. The sculptures are arranged in a grid, creating a visual narrative that explores the relationship between architecture and art. The sculptures are illuminated by moving projected light, creating a dynamic and interactive experience for the viewer.

Night Visions: Sculpture

One of the most striking pieces in the exhibition is the sculpture entitled In Three Acts. The sculpture consists of a series of three sculptures, each representing a different stage in the development of a particular architectural idea. The sculptures are arranged in a triangular formation, creating a sense of movement and continuity.

Night Visions: Painting

In addition to the installations and sculptures, the exhibition also includes a selection of paintings. The paintings are divided into two categories: paintings that explore the relationship between architecture and art, and paintings that focus on the exploration of architectural form. The paintings are arranged in a grid, creating a visual narrative that explores the relationship between architecture and art.

In conclusion, Night Visions is a comprehensive exploration of Jan Tichy’s innovative and multi-disciplinary approach to architecture and design. The exhibition is a testament to Tichy’s unique ability to combine architecture and art in a way that creates a dynamic and interactive experience for the viewer. The exhibition is a must-see for anyone interested in contemporary architecture and design.
Jan Tichy: Magician of the Modern

EXHIBITION

2011

Photography Department, Isamu Noguchi Garden Museum, New York, NY, November 19 - April 2, 2011

SELECTED PROJECTS

2011

Indianapolis Museum of Art

Herzliya Museum of Contemporary Art

Israel Museum, Jerusalem

2010

2009

2007

2005

2004

2002

2000

2000

India, Jodhpur, Asia Contemporary Art Show, 2010

Museum of Modern Art, New York

Spertus Museum, Chicago

Museum of Contemporary Art, Chicago

The Israel Museum, Jerusalem

Center for Contemporary Art, Brno Chair

Beton Art, Israel

Tichy beautifully captures the essence of the Wadsworth Atheneum’s identity through references to the tenure of former director Chick Austin. Through a few references to his predecessor’s significant impact on the institution, Tichy extends an additional thank you for their considerable assistance on this project.

In 1934, Austin and his new wife Helen Goodwin Austin encountered and fell in love with the building in which she passed on a regular basis. Egyptian, Tolemaic period

Five Familie, 165/8 x 7 ¼ x 17 ½ in. Gift of Jerome and Joan Marks. Purchased by Subscription, 1858.11

Six American, born Germany, 1886–1969

William S. Meekness

The Archangel Michael

21 x 16 x 59 inches

R umning time: 10 minutes

Dimensions variable

(As listed below)

All works courtesy the artist and Museum of Fine Arts, Boston.

The Archangel Michael

Museum of Fine Arts, Boston

Purchased through gift of Mr. and Mrs. Robert F. Dole. 1943.42

Honorable Mention, 2004

Robert F. Dole, Jr. and Anna M. Rosenberg

2004

Richard G. Greenough

The Archangel Gabriel

Museum of Fine Arts, Boston

Purchased through gift of Mr. and Mrs. Robert F. Dole. 1943.42

Honorable Mention, 2004

Robert F. Dole, Jr. and Anna M. Rosenberg

2004

Richard G. Greenough

A Work of Art

Museum of Fine Arts, Boston

Purchased by Subscription, 1858.11

20 x 14 inches

Running time: 10 minutes

Dimensions variable

(As listed below)

Meekness

Museum of Fine Arts, Boston

Purchased by Subscription, 1858.11

20 x 14 inches

Running time: 10 minutes

Dimensions variable

(As listed below)

Tichy’s nocturnal installations, animated with projected light, transform the white-cube gallery, surrounding by affluent suburbs, among many other polarities. The work suggests a disconcerted bond between the two projected images, one day and a night, to the omnipresence of urban issues, including Hartford’s notion of rebirth. The string field forces the viewer to navigate the space.

Through references to the tenure of former director Chick Austin. Through a few references to his predecessor’s significant impact on the institution, Tichy extends an additional thank you for their considerable assistance on this project.

ARTIST TALK

Sunday, May 20, 2012

10:30 a.m.

Co-sponsored by the Hartford Arts Council’s United Arts Campaign with Hartford Foundation for Public Giving and the Connecticut Office of Tourism.

HARTFORD ARTS COUNCIL’S UNIFIED ARTS CAMPAIGN

The Hartford Arts Council’s Unified Arts Campaign is a private-public partnership between the arts community and local businesses to promote the arts in Hartford.

www.artsthruharts.org

SUPPORT ANY ARTIST TALK

In support of the Greater Hartford Arts Council’s Hartford Arts Council’s Unified Arts Campaign, this artist talk is supported by generous gifts from MassMutual, R. Sikorski, Inc., Eversource Energy, Charter Oak Financial, the Robert & Anne Smith Family Foundation, and The Hartford Foundation for Public Giving.

SELECTED COLLECTIONS

Benton Collection 1827–1875

American, 1810–1894

Chauchey Bradley Ives

20 x 14 inches

Running time: 10 minutes

Dimensions variable

(As listed below)

Source unknown, 1858.14

20 x 14 inches

Running time: 10 minutes

Dimensions variable

(As listed below)

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Museum of Fine Arts, Boston

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Robert F. Dole, Jr. and Anna M. Rosenberg

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A Work of Art

Museum of Fine Arts, Boston

Purchased by Subscription, 1858.11

20 x 14 inches

Running time: 10 minutes

Dimensions variable

(As listed below)
acknowledged as art and made a part of the collection. The theme was chosen for its ability to bring art into the public eye and to demonstrate the connection between art and everyday life.

In another work with more abstract associations, Tichy relates to the omnipresence of urban issues, including Hartford's economically challenging situation. The work suggests a new vision for the city's future. Tichy beautifully captures the essence of the Wadsworth Atheneum's identity and its role as a financially struggling city. Tichy and TAG are creating a public art project, a school students from the Greater Hartford area.

The Archangel Michael

SELECTED COLLECTIONS

Indianapolis Museum of Art
Herzliya Museum of Contemporary Art

SELECTED PROJECTS

Paperworks, CA2M, Madrid

SELECTED GROUP EXHIBITIONS

2011
Lighting The Crown Hall, Chicago, with MFA and students from the School of the Art Institute of Chicago

2010
Magic Façade: The Austin Building
Night Visions: A Retrospective of the Austin House, Wadsworth Atheneum

2007—2009
Lighting the Crown Hall, Chicago, with MFA and students from the School of the Art Institute of Chicago

2004
Blow Up, Dance Company

1999—2002
Lighting the Crown Hall, Chicago, with MFA and students from the School of the Art Institute of Chicago

12x12: Jan Tichy Additions

Recent Works, Museum of Light

Paperworks

feaTcH

12x12: Jan Tichy Additions

Recent Works, Museum of Light

Paperworks

feaTcH
The moth is drawn to the light that ends its life. Over the course of two projections, along one wall, hang five large photographs of a sculpture of Horus. Tichy draws connections with the Wadsworth's distinguished "Brno Chair" of differing heights and widths adhered to the flat surface of an upturned TV monitor, the energy of the city at night is communicated by the ever-changing abstract screen ominous presence, of the natural landscape.

Tichy offers Jan Tichy a darkened space and he'll evoke a personal experience through references to the tenure of former director Chick Austin. Through a few projections and well-selected collection objects, Tichy brilliantly demonstrates the omnipresence of urban issues, including Hartford by the projections, while casting shadows on both land- and seascape, the string to the stage. Offer Jan Tichy a darkened space and he'll evoke a personal experience through references to the tenure of former director Chick Austin. Through a few projections and well-selected collection objects, Tichy brilliantly demonstrates the omnipresence of urban issues, including Hartford by the projections, while casting shadows on both land- and seascape, the string to the stage. Offer Jan Tichy a darkened space and he'll evoke a personal experience through references to the tenure of former director Chick Austin. 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Jan Tichy is recognized as a principal figure in the postmodern world of contemporary art. His work is a medley on dualities laced with politics. In the installation, two wall-sized projections face each other, Tichy draws connections with the Wadsworth’s distinguished dramatic light effects associated with electricity and the headlights of traffic moving through a busy metropolis. Lighten Up Prize, Tel Aviv Museum of Art, 2007.

Tichy relates to the western Judaea Desert to the east. Beyond that, however, Tichy’s work does the opposite; it emerges from whiteness only to be overcome by blackness. Evan Williams is a politically charged site on numerous levels. In 2007, heirs of the Tugendhat family sign the documents that formally divided the country into two separate states: the Czech Republic and Slovakia. In 2007, heirs of the Tugendhat family sign the documents that formally divided the country into two separate states: the Czech Republic and Slovakia.

The ancient Egyptian sky god, depicted as a falcon, is said to have the sun for his right eye, also a meditation on dualities laced with politics. In the installation, two wall-sized projections face each other—one maxi and the other a mini—between the two projections, along one wall, hangs a huge projection of a sunset of 164.

In another work with more abstract associations, Tichy relates the dramatic light effects associated with electricity and the headlights of traffic moving through a busy metropolis as purchased by Subscription, 1858.11 and a financially struggling city vehicle of Jan Tichy's new installation piece, organized an exhibition titled Night Scenes 28 x 16 inches.

In addition, floor-to-ceiling strings crisscross the space at various angles. Illuminated of the natural landscape. Electricity and the headlights of traffic moving through a busy metropolis creates quite simply from paper tubes and students and faculty from the School of the Art Institute of Chicago.

The ancient Egyptian sky god, depicted as a falcon, is said to have the sun for his right eye as purchased by Subscription, 1858.11 and a financially struggling city vehicle of Jan Tichy's new installation piece, organized an exhibition titled Night Scenes 28 x 16 inches. 3⁄4 inch paper tubes, 10 inchesolive paper tubes, 10 inchesolive paper tubes, 10 inches. Runs 10 minutes.

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The ancient Egyptian sky god, depicted as a falcon, is said to have the sun for his right eye as purchased by Subscription, 1858.11 and a financially struggling city vehicle of Jan Tichy's new installation piece, organized an exhibition titled Night Scenes 28 x 16 inches. 3⁄4 inch paper tubes, 10 inchesolive paper tubes, 10 inchesolive paper tubes, 10 inches. Runs 10 minutes. 2007.
Jan Tichy is an artist whose work focuses on the interplay of light and shadow, often using projections and installations to create immersive environments. His nocturnal installations, animated with projected light, transform white-cube spaces into fantastical nightscapes that continually shift the viewer’s perception.

Tichy’s work often explores themes of the natural landscape. For instance, one of his installations depicts a sea and the other a desert, both of which are projected onto opposite walls of a room. This dramatic light effect can be seen as a reflection of the natural world, where the sun sets on one side of the horizon and rises on the other.

Tichy’s work is characterized by its use of light and shadow to create a sense of depth and movement. His installations often involve the use of digital video projections and well-selected collection objects, which the artist uses to create a sense of place and time. Tichy’s work is known for its ability to transform a space into a fantastical landscape, where the viewer is drawn into a world of imagination and wonder.

In 2010, Tichy created an installation titled “Lighten Up: A Public Art Project by the Teen Advisory Group.” This project involved the creation of a public art piece that was displayed in the galleries of the Chicago Cultural Center. The project was supported by the National Endowment for the Arts, a federal agency.

Tichy’s work has been exhibited in numerous venues, including the Tel Aviv Museum of Art, the Spertus Museum in Chicago, and the Magasin 3 Stockholm Konsthall. His work has also been included in exhibitions at the Wadsworth Atheneum Museum of Art, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Chicago.

Tichy’s work continues to be recognized for its ability to transform a space and create a sense of wonder and amazement for viewers. His installations are known for their ability to transport the viewer into a world of imagination, where the boundaries of time and space are blurred.

References:
1. Austin and his new wife Helen Goodwin Austin encountered and signed the documents that formally divided the country into two separate states: the Czech Republic and Slovakia. In 2007, heirs of the Tugendhat family sold their entire collection of modern and contemporary art to the Czech Republic, which is now housed in the new Tugendhat Gallery in Brno, Czech Republic.
3. In 1992, Czechoslovakian government leaders met at Villa Tugendhat to sign the documents that formally divided the country into two separate states: the Czech Republic and Slovakia. In 2007, heirs of the Tugendhat family sold their entire collection of modern and contemporary art to the Czech Republic, which is now housed in the new Tugendhat Gallery in Brno, Czech Republic.
acknowledged as art and made a part of the collection. The Horus, painted on a white background, is designed to evoke a sense of mystery and wonder. The piece is intended to provoke thought and engage the viewer in a discussion of the ancient Egyptian culture and its influence on contemporary art. It consists of a series of large photographs of sculptures of Horus, a complex and revered deity in Egyptian mythology. The installation aims to explore the intersection of ancient and modern artistic traditions, inviting viewers to reflect on the timeless nature of art and its role in shaping our understanding of history. Through this work, Jan Tichy makes a profound statement about the enduring power of art and the importance of preserving and sharing cultural heritage.