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SCHAULAGER PRAHA

COLLECTOR CONNECTOR TRANSFORMATOR

Tichy Ocean Foundation has acquired a large industrial building near Prague and will refurbish it as a Schaulager for its private art collection. The idea is inspired by the Schaulager of the Emanuel Hoffmann Foundation in Basel, Switzerland.¹

The building served as an electricity station with transformers for the Poldi steelworks in Kladno near Prague. It offers an ideal setting with 8,200 m² on five floors (17 x 92m and 13 x 92m) made of solid concrete (900 kg/m²). The property is accessible within 15 minutes from the airport and 30 minutes from the centre of Prague.

The renovation will transform the powerhouse into a suitable location for collections—both technically and aesthetically (insulation, climate, security, lighting, architecture, etc.). After Kunsthalle Zürich and the Museum of Concrete and Constructive Art, the Zurich-based architects AFGH got commissioned to refurbish yet another museum, namely "Schaulager Praha". Since a construction permit has already been granted, construction is expected to begin in spring 2025. We hope to see the opening of the Schaulager in spring 2028.

We strive to cooperate with museums in the Czech and Slovak Republics. Our collection offers valuable loans that shall be made accessible to the public.

¹ Schaulager is a visible or "open" art storage. The Schaulager concept in Basel, administered by the Laurenz Foundation, combines the functions of storing, studying and presenting modern and contemporary art. It is based on the innovative idea of storing artworks in such a way that they remain accessible for study purposes when they are not on exhibition. Normally, art that is not on display is crated up and locked in a vault. In the typical museum situation, "schauen" and "lagern" – "seeing" and "storing" – are mutually exclusive activities, which are brought together in the name "Schaulager". Especially for large installations with extensive space requirements, this new storage concept ensures that the work remains accessible to specialists in the fields of art and art history. The Schaulager concept was devised by Maja Oeri for the art collection of the Emanuel Hoffmann Foundation. The starting point was the idea that interaction with the original work is essential to studying art. Storing works guarantees their public accessibility for viewers, scholars and restorers. The works in the collection of the Emanuel Hoffmann Foundation are regularly exhibited in the Kunstmuseum Basel. When they are not on show, they are kept at Schaulager, where they can still be seen by specialists (researchers, teachers, school groups, museum professionals and artists). However, Schaulager also reaches a broader public by mounting significant exhibitions of contemporary art and hosting other events.

We also seek partnerships with other private collectors and collections. The new Schaulager can become a safe and exciting place for collections, a so-called COLLECTION OF COLLECTIONS, a place dedicated to conservation and continuance.

Our private collection (www.tichyocan.com) currently represents one of the most relevant collections of international contemporary art in the Czech Republic.² We strive to render it accessible to the public through one or two annual exhibitions.³ Therefore, we are also looking for collections that - in collaboration with us - are willing to create a unique and flourishing setting for international contemporary art in the Czech Republic.⁴

Unlike in Germany or Switzerland, our collections can have a robust and influential impact on the Czech scene. Even though we are located in Prague, a century-old European cultural centre, there is a need for more international art collections. Our collections, which are modest by global standards, potentially can result in an extensive and lasting impact in Prague.

This "innovative power in the East" makes us attractive to artists who strive to make a difference.⁵ They want to exhibit in places where they can set something in motion. Prague can be such a place. In addition, we will offer something exquisite on 8,200 m² by permanently preserving installations at "Schaulager Praha". We want to promise artists: "What you create here will stay here! Exactly as you install it. Here and now!" Artists need space and time.⁶ We want to provide both space and eternity.⁷ Therefore, we plan to set up artists' studios and workshops at "Schaulager Praha", where the artworks can be created and preserved on site.

² The National Gallery (the most important state institution) and the other public and private collections of the Czech Republic and Slovakia largely stopped building up an international collection with the onset of the Second World War and the communist regime in 1948. After 1945, only a few acquisitions or donations of contemporary art were made.

In the period after the fall of communism, after the "Velvet Revolution" of 1989, both public and private collectors focused on strengthening national identity. They collected Czech and Slovakian art and thus missed out on the opening up and globalization of art. The development of collections throughout the former Eastern Bloc - from Prague to Vladivostok - was similarly nationalistic, except for Poland (which had already had a cultural head start since the 1970s) and a few private collections, such as the Pinchuk Collection in Ukraine or the Abramovich couple in Moscow.

³ We are thinking of an exhibition organisation comparable to Schaulager Basel. Most artworks, especially installations, will remain permanently installed. However, we offer one or two curated exhibitions per calendar year. Large parts of the Tichy Ocean collections will be open to the public.

⁴ The "pool exhibitions" at Löwenbräu Zurich are a role model. Independent exhibition organisers curate exhibitions from various private collections (Ringier, Hoffmann, Luma).

⁵ Eastern Europe needs new perspectives - not just Ukraine. The artists - from Pilsen to Vladivostok - need a dialogue with contemporary art beyond the former wall. Let's supply the East not only with better weapons but also with international art.

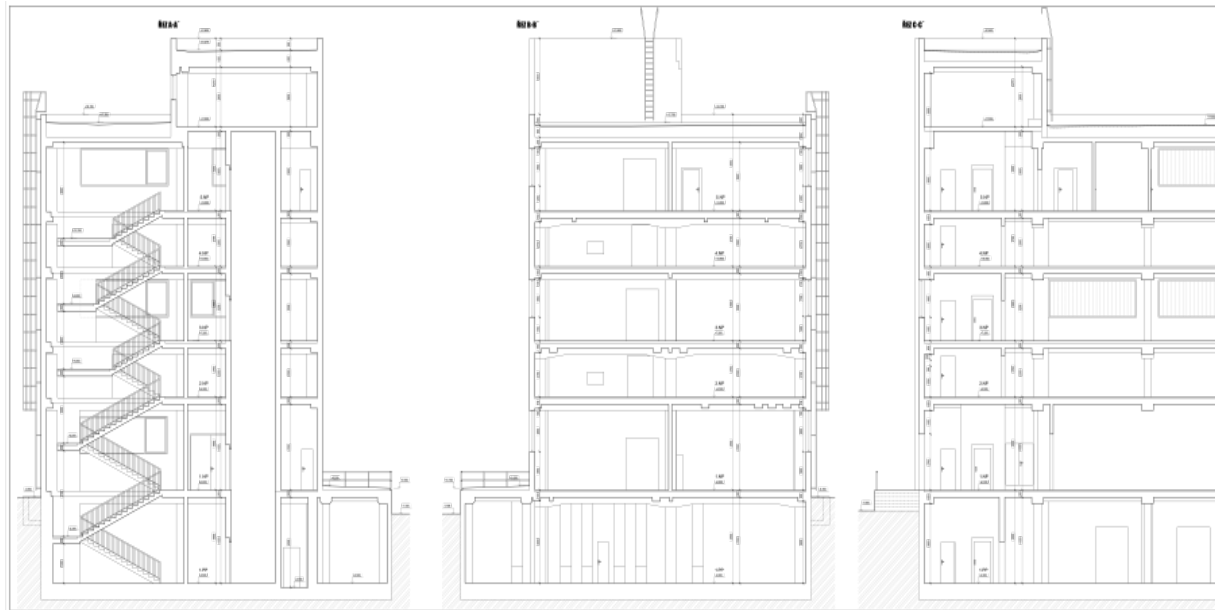
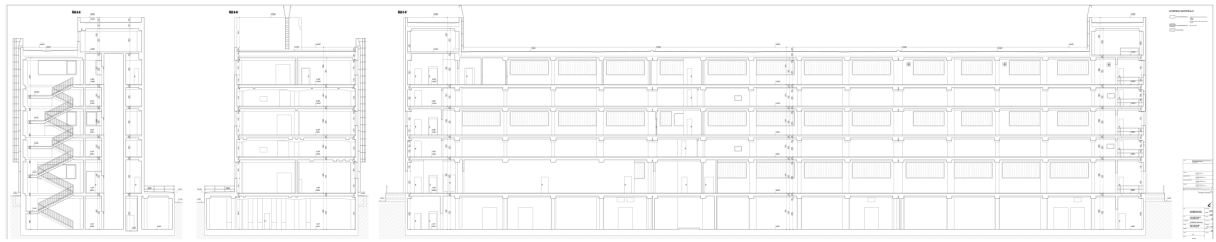
⁶ This was the concept of the Rausmüller couple in the "Hallen für Neue Kunst" in Schaffhausen, Switzerland, in the 1960s. Joseph Beuys prepared his most important installation work for the Venice Biennale here. Bruce Nauman and many other artists of the 1960s stopped off at the former worsted yarn factory in the "no man's land" of Schaffhausen. They created magnificent groups of works - "Hallen für Neue Kunst" is a legend that unfortunately ended a few years ago due to an inheritance dispute. Let's revive it - half a century later.

⁷ Should we reach our spatial limits, we see the industrial zone as an opportunity to make further purchases. This is a unique location in the vicinity of a European metropolis.

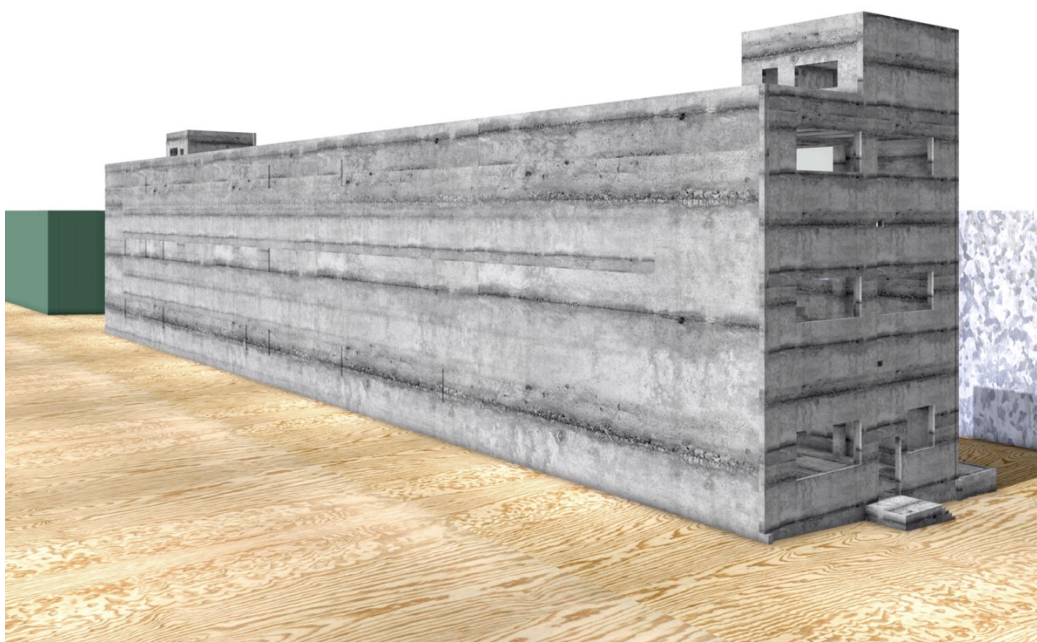
The Tichy Ocean Foundation enabled Miroslav Tichý's recognition within the international art world in 2004. Its meticulous dedication has built a vast network of curators and artists worldwide. This gave rise to the non-profit art collection project "Artists for Tichy - Tichy For Artists", a unique collection of around 2000 works by about 200 artists that we will be presented at "Schaulager Praha".



The existing building before reconstruction

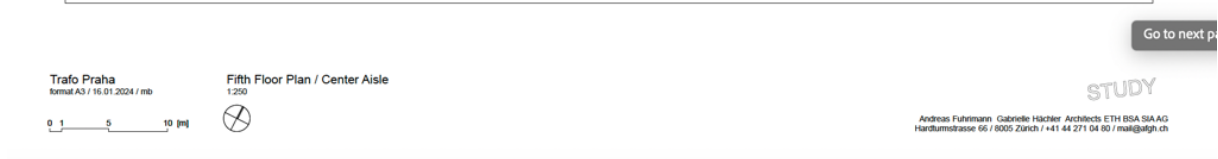
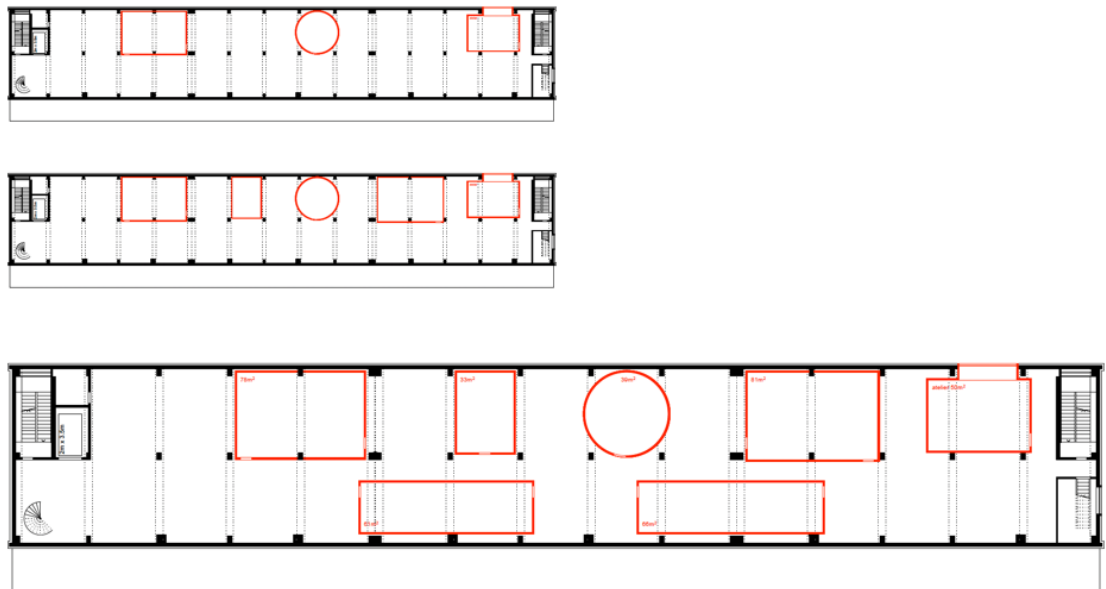


Schaulager Praha, section and floor plan (before remodelling)





Project study by Fuhrmann Haechler Architects, Zurich (www.afgh.ch)



Studies of exhibition architecture by AFGH architects



Opening of the exhibition of Jonathan Meese in Wasserkirche Zurich, June 10th 2024