

# ZDENĚK ŠPUTA



OBRAZY A PLASTIKY

**Catalogue issued in 2017 on the occasion of the retrospective exhibition held  
at the New Town Hall in Prague between 20 October and 26 November 2017.**

Exhibition opening date 19 October 2017.

# FOREWORD

---

Dear friends of the art of Mr. Zdeněk Šputa,

I am pleased that the Prague 2 City District has been able to contribute to the issuing of this catalogue and to remember the artist so modest and yet so talented as Zdeněk Šputa indeed was. I am grateful to have been permitted to meet him personally. My pleasure is only dimmed by the fact that he, unfortunately, passed away two years before his 100th birthday and this catalogue is thus issued on the occasion of the first exhibition of his works he will not be personally present at...

And he also deprived himself of many exhibitions of his works when he refused to exhibit in the Communist era and thus the public could not see his paintings for a long thirty years. Not merely for his talent and artistic achievement accomplished in his studio on Mánesova street in Vinohrady in Prague, but also for his civil courage and strong views, the City District of Prague 2 granted him honorary citizenship in October 2007. Exactly a decade has passed since that event. People like Mr. Zdeněk Šputa must always be remembered.

I wish you a pleasant experience at the exhibition this catalogue accompanies.



Mgr. Jana Černochová  
Mayor of Prague 2 City District



Zdeněk Šputa  
granted by honorary citizenship of Prague 2

# ZDENĚK ŠPUTA

## 1916 – 2014

---

- Grammar school, Business academy
- 1938–1940 a 1945–1946** private study with Professor Jakub Obrovský
- 1947–1948** costume jewellery designing for Seaforth, England
- 1949** member of the Syndicate of Czechoslovak Visual Artists
- 1951** member of the Association of Visual Artists and beginning of independent artistic activity
- 1957** stopped exhibiting his paintings for 30 years
- 1958** co-founder of the Horizont creative group
- 1959** beginning reconstruction of Kalský mill
- 1969** sale of 85 paintings for a scheduled exhibition in the United States. There is no documentation on the exhibition, the sale and further history of these paintings
- 1971** Kepler medal
- 1972** publication of a small monograph by Ludmila Vachtová
- 1974** golden plaque for the International Exhibition of Postage Stamps
- 1975** leading artist of the exhibition entitled Man and His World, Montreal
- 1990** member of the Union of Visual Artists
- 2007** honorary citizen of Prague 2 City District

Since the fifties he focused on design and exhibition layouts, for example as the leading artist of the exhibition entitled Man and His World in Montreal in 1975. Later he mainly focused on sculpture for architecture and vitrage, art protis tapestry and jewellery design. Šputa's works are among the best in Czech design of the 1950s to 1970s.

His works were published for example in the journals Graphis Switzerland, Idea Japan, Tvar, Domov, Výtvarná práce, Propagace and many others. His works are owned by the Ministry of Culture of the Czech Republic, the Ministry of Education of the Czech Republic, the Ministry of Agriculture of the Czech Republic, the Capital City of Prague, the Czech Academy of Sciences, the Czechoslovak State Film Association, the Františkovy



Lázně spa theatre, the Štefánika observatory in Prague and many other institutions. Abroad his works are owned for example by the Schweizerische Kreditanstalt bank in Zurich, the cultural centres of the city of Grenzach and other public buildings.

Šputa's works are part of public as well as private collections not only in the Czech Republic but also in Germany, Switzerland, England, Austria, Italy, the U.S.A., Canada and Japan. He is included in the permanent exhibition of contemporary art of the National Gallery in Prague.

He lived and worked in the Prague Vinohrady quarter and in a romantic mill at the foothills of the Giant Mountains.

Šputa's work mainly reflect his exceptional sense of colour and form, sense of space and the ability to create a real form and shape of not only materials and objects but also ideas and images.

His work, often classified as representation of lyric abstraction, is a unique and successful harmony of his constructive, lyric and artistic skills. His paintings and other works of art are always finished, close to perfection. The perfection, harmony and balance of his works are and will always be so fascinating.



# EXHIBITIONS

---

## Group exhibitions

- 1951, 1952, 1954** Prague, with the Association of Czechoslovak Visual Artists
- 1955** Riding Academy of Prague Castle
- 1956** Prague, with the Association of Czechoslovak Visual Artists
- 1960** Prague, Mladá fronta Gallery
- 1963** Prague, Václav Špála's Gallery
- 1964** Brno, Moravian Gallery  
Olomouc  
Bratislava
- 1966** Frankfurt am Main  
Baden Württemberg  
Athens
- 1967** London, the British Design Centre  
Bochum  
Stuttgart  
Wuppertal
- 1968** Eindhoven  
Stockholm
- 1968** Biennale, Brno
- 1986** Dreieich, 33 Artists of Czechoslovakia
- 1987** Baunatal, 33 Artists of Czechoslovakia
- 1998** Prague, Carolinum, Donations of visual artists to Charles University
- 1999** Prague, Municipal House, Credit Suisse

## Individual exhibitions

- 1987** Nová Paka, Museum – Sucharda's House
- 1988** Hořice v Podkrkonoší, Museum – Sculpture Gallery
- 1992** Neubrunn, Rösch Gallery
- 1993** Vienna, Embassy of the Czech Republic
- 1995** Prague, Carolinum
- 1997** Pecka Castle Gallery, Latest Paintings
- 1998** Pecka Castle Gallery, Paintings 40 Years Ago and Today  
Lázně Bělohrad – spa premises
- 2006** Jičín, Regional Museum and Gallery, Work of Zdeněk Šputa
- 2008** Prague, New Town Hall (paintings)
- 2013** Würzburg, Bernhard Schwanitz Gallery

## Artistic design of exhibition layouts

- 1948** Slavonic Agricultural Exhibition, Prague Exhibition Grounds
- 1955** 10 Years of Czechoslovakia, Moscow
- 1955** 10 Years of Czechoslovakia, Beijing, Nankin
- 1958** Expo, Brussels, World Exhibition  
150 Years of Marienbad  
Inventions and New Developments in Technology, Prague Exhibition Grounds
- 1959-1966** Czechoslovak Glass, Moscow  
Housing and Clothing, Prague Exhibition Grounds  
15 Years of Czechoslovakia, Kiev  
Czechoslovak Construction, Moscow  
International Exhibition of Costume Jewellery, Jablonec  
Woman and Child, Prague, Žofín  
Life Wins over Death, Prague, U Hybernů  
Laughter Destructing and Building, Prague, Žofín  
Water of Life, Prague, U Hybernů  
The Universe, Prague, U Hybernů  
From Coal to Atom, Prague, U Hybernů  
The Universe, Bratislava

- 500 Years of Drapery, Humpolec  
 Music Instruments, Prague, Municipal House  
 Chemisation, Brno  
 For the Environment, Ostrava  
 Trade Fairs in Brno, Milan, Vienna, Paris, Brussels, Stockholm, Poznan, Belgrade, Leipzig, Zagreb, Plovdiv
- 1967** Exhibition Accompanying an Astronomy Congress, Prague, Belveder
- 1968** 250 Years of the Czech University of Technology in Prague, National Technical Museum
- 1971** Exhibition Kepler and Prague, Belveder, Prague, leading artist
- 1974** International Exhibition of Postage Stamps, Brno, leading artist
- 1975** Exhibition Man and His World, Montreal, leading artist
- 1976** Exhibition Man and His World, Montreal

#### **Presentations – selection**

- 1957** Prizes for the International Film Festival in Karlovy Vary, medals, bronze
- 1962** Vitrage for PNS Olomouc, 100 × 200 cm  
 Prizes for the the Film Festival, medals, bronze  
 3 embossments for the Františkovy Lázně theatre, 60 × 150 × 15 cm, plexi glass
- 1963-1965** Prizes for the the Film Festival, height 26 cm, bronze  
 Fire and Glass, sculpture for the Glass Museum in Sázava, height 300 cm, iron, glass  
 Plaque for the Ministry of Energy, bronze  
 3 embossments for the Ostrava Exhibition Grounds, total 500 × 1120 × 40 cm, concrete, iron, clayware  
 Medals for Čedok, bronze  
 An embossment for the Ministry of Agriculture, 60 × 250 × 15 cm, copper-plated iron
- 1966-1969** Prizes for the the Film Festival, height 34 cm, bronze  
 Mountain Pass in the Středohoří, Lovosice railway station, 150 × 800 × 40 cm, copper  
 Comet Routes, Prague, Belveder, 150 × 150 × 100 cm, glass, bronze, stone  
 A sculpture for the exhibition grounds in Jablonec n/N, 150 × 150 × 40 cm, copper, glass  
 Prize for the Alima exhibition, fused glass  
 8 embossments for the Ministry of Consumer Industry, 70 × 25 cm, fused glass  
 2 embossments for the House of Culture at Rakovník, 80 × 200 cm, copper, 50 × 140 cm, aluminium  
 Vegetative motif, 165 × 55 × 10 cm, copper

PODKRKOŇSKÉ MUZEUM V NOVÉ PACE



# Zdeněk Šputa Obrazy

HARDŮV DŮM

ZÁŘÍ-ŘÍJEN 1987

GALERIE HRAD PECKA



ZDENĚK ŠPUTA

OBRAZY  
Z POSLEDNÍ

červen

Otevřeno od 9



DÍLO ZDENĚKA ŠPUTY

GALERIE REGIONÁLNÍHO MUZEA A GALERIE V JIČÍNĚ 29. 10. 2006 - 28. 11. 2006

realizace: galerie výtvarného umění v Jičíně



- 1970-1972** Swan constellation, tapestry for the Štefánik Observatory in Prague, 350 × 100 cm  
Sculpture for the façade of the Lovosice railway station, 120 × 450 × 80 cm, aluminium  
Kutná Hora, height 165 cm, bronze  
Theatre curtain, Grenzach, tapestry, 430 × unfolded width 1200 cm  
Sculpture for the Prague – Ďáblice housing estate, 190 × 175 × 30 cm, Dutch metal  
Translucency, height 62 cm, fused glass, Sammlung Sprüngli, Zürich
- 1973-1974** Tapestry for Schweizerische Kreditanstalt, Zürich, 300 × 150 cm  
Medals for the Secondary School of Economics in Prague, bronze  
Tapestry for the chapel at Zollikerberg, 630 × 270 cm  
Sun and Water of Life, Litomyšl, height 150 cm, Dutch metal  
Circulation, Czechoslovak Car Repair Shops, state establishment, Brno, 135 × 50 × 15 cm, bronze
- 1975-1976** Tapestry for the Schwamendingen Culture Centre, 570 × 335 cm  
Recovery, a sculpture for the Tachov Hospital, height 220 cm, copper, stone  
Páhlaví Family Saga, tapestry for the Iran pavilion at an exhibition in Montreal, 920 × 2000 cm  
Embossment for an office building in Prague, 80 × 250 × 20 cm, bronze  
The Heart of the World, Montreal exhibition grounds, height 400 cm, copper, glass, iron
- 1977-1979** The Sun in the Landscape of Coal, 29 × 68 × 5 cm, bronze  
2 tapestries for IBM, Zürich, 250 × 150 cm, 100 × 200 cm  
History of Czech Minting for a Prague savings bank, tapestry 200 × 250 cm  
Orthopaedics, a sculpture for the Na Bulovce Hospital in Prague, 280 × 260 × 25 cm, Dutch metal  
Tapestry for a Prague savings bank, 210 × 400 cm  
A sculpture for the Orlová Hospital, 100 × 340 × 30 cm, copper
- 1980-1981** Fountain for the Havlíčkův Brod railway station, 150 × 90 × 60 cm, bronze  
Tapestry for an Ostrava savings bank, 200 × 440 cm  
Torso 1980, height 97 cm, bronze  
Tapestry for a Frýdek-Místek savings bank, 150 × 350 cm
- 1982-1986** The Sun and the Sea, House of Culture, Prague – Modřany, 120 × 500 × 45 cm, stainless steel  
Nudity, sculpture, 72 × 21 × 14 cm, stainless steel

# ZDENĚK ŠPUTA ABOUT HIMSELF AND HIS WORK

## FRAGMENTS OF LETTERS AND PERSONAL NOTES

---

(selected by the artist's daughter Renata Kimmich)

In the fifties I wanted to exhibit my painting entitled “The Nežárka River Weir” at an exhibition of members of the Association of Visual Artists. I was not allowed because I apparently “looked for my ideals in France too much”. Then, out of defiance, I decided not to exhibit a single painting of mine any more, and I did not for a whole thirty years.



The Nežárka river weir 1958, 90 x 120 cm, oil on canvas

I painted my first, “South Bohemian” paintings spontaneously. In fact I translated what I saw to bright, “joyful” colours. Interestingly enough, this was in the fifties, the worst times, and I somehow did not see the political situation of the time. I painted with joy. Then I began with 3D objects, sculptures and tapestries, and that was a different type of work.

Through that I abandoned the spontaneity, the sensual painting, and began to think about what I did. That resulted in another kind of artistic expression, encountering other art materials which I began to incorporate in my paintings. The work was more complicated and a painting needed more time to be completed.

In paintings even invisible ideas become visible, but not to all.

I do not need public for creating a work of art, but I do need it for its understanding.

It is not easy to step beyond the real appearance of a thing and transform it to a universal sign, to the reason why it is incorporated in the painting.

Angels and geniuses can do everything at first sight. The rest of us try the same for the whole of our lives.

Sometimes it takes several years for the idea of how to make the thing to mature.

The fewer the words the greater their weight.



An idea is not the reality, however comprehensible it is. Mine are simple and do not need effects to be expressed. They would harm them.

My biggest tapestry was for Shah Reza Pahlavi. It was part of the Iran pavilion at the Montreal exhibition and was to be placed permanently in the Shahi ad Museum in Tehran. But the regime changed and Mr. Chomeini had a scaffold erected on the square and had this work of mine installed on it. Then he had it burnt in front of the rejoicing crowd.

I designed a large tapestry for a chapel in Switzerland. A state organisation held the monopoly for selling works of art abroad. That organisation commissioned the work with me under the title "Resurrection of Jesus Christ". A year and a half of work for free followed. After that I handed over the finished work to them.

The work could be neither sent abroad nor paid for, they said; I had committed ideological divergence. The work expressed a religious idea. A Swiss architect arrived in Prague and only thanks to the fact that the work was abstract, without the figure of Jesus, the name could be changed to the "Fireworks of Friendship" and sold for the hall of a private villa. This was the only way to get the "Resurrection" to Switzerland.

One work – an emblem showing a stylised injured tree, hanging at the Orthopaedic Clinic in Na Bulovce Hospital – has become the logo of orthopaedics. My daughter suggested to me that the embossment would be a very interesting subject of copyright. But I told her not to do anything about it, that I was glad that the symbol was used by the Orthopaedic Clinic, also for international symposia – whether people know whose work it is or not, they look at it...



Orthopaedics 1978 (model), for the Na Bulovce Hospital in Prague, 280 x 260 x 25 cm, Dutch metal



In the period of searching it was my wife Libuše who provided the reliable certainty with which I managed to keep my life and work in order. When they asked me at my exhibitions which I thought was my best work, I told them – my daughter Renata.

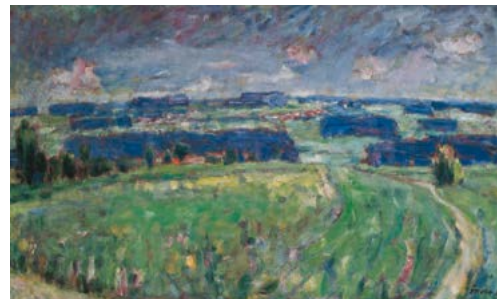
I like to paint and sculpt while listening to music. Music and singing is art too. And some lyrics even inspired me. Sometimes the lyrics remind me of my previous paintings. Two women that have attracted me a lot and whom I greatly respect: Mrs. Lucie Bílá and Mrs. Věra Špinarová.

...you lived by that for long and swore to beauty...



Act 1985, 72 × 21 × 14 cm, stainless steel

...you know, they will stay, like blossoming faces of meadows. On and on in the books of all miracles...



Landscape at Lásenice 1958, 85 × 140 cm, oil on canvas

# HOW ZDENĚK ŠPUTA PAINTS

---

He can follow the route of the filled brush on the slide of a used sheet metal and stop it just in time. He can layer forgiving colours on the substrate of a forgotten plate. He has the courage to admit a laid by object into the dimly illuminated present. He feels delight composing a painting of three or four shades of grey, whose surprising scale is able to summarise the memory and the present of the painting still wet with the experience.

This way only a painter is able to lay colours, a painter loving the touched things, believing in their past rich life and knowing how to please. Such painting is the blessed ability to empathise, it is having sufficient experience on stock and the willingness to leaf through it.

People say that the donor is happier than the donee, that to please others with gifts is the joy of the altruist. Each of Zdeněk Šputa's paintings is a gift for its viewers. Is he constantly happy at his easel then? Well, his canvases show that he painted them with the appetite of an inventor, that he could not leave them unfinished, without the sting of a perfect painting.

He taught colours to be obedient through his typical drill, to have their properties sparingly shine from the grey field in an eloquent detail of the painting. His canvases are witnesses firmly keeping a sample of the passing time. They put aside their ageing and go to a ball in a new dress. They watch us and examine our knowledge of the basic rules of a work of art: expression of an experience, colour composition, the ability to convince the agnostics and to become our faithful friend.

Šputa's paintings are fragments of landscapes after a whirlwind that someone laid behind his easel and included in the list of things with a future.

Once in the course of the reconstruction of his mill he found a very old forged nail. He turned it over in his fingers, looking for a way it could be used. It pinched him in his pocket, it did not fit in a vase as a flower, it did not match the exhibits in the mother-of-pearl inlaid showcase. Thus he made room for it in a painting to allow it to tell its story. Anyone who has his radio tuned to the right waves

will easily understand its story. The story will not be positive - they hit it on the head - but it will not be sad either, as it lived to see its fulfilment. It became a herald of utility objects with a memory and willingness to tell us about their youth.

You cannot expect more from a painting.

VLADIMÍR PRECLÍK, 2006



His paintings are also interesting in their formal aspect because they show that their author is inspired by his sculpture, and his sculpting experience reflects in his paintings. At the same time I think it is a deeply harmonious world that invites one to meditate.

TOMÁŠ HALÍK, 1997

One personal project into which Šputa invested a lot of time and effort was reconstruction and conservation of the Kalský mill, an outstanding monument of the timber architecture of the Giant Mountains foothills from the 18th century.. There, away from political manipulation, aesthetic and ideological preferences, things expressed their true nature. Šputa found a common language with the history of the monument. Every intervention Šputa put in the construction and appearance of the object was implemented in the rhythm of its own existence, expressing its essence and as if formed for the centuries of its history. This work of Šputa hides a great supra-individual meaning of a rare symbol of life in symbiosis with a historical monument. Kalský mill became Šputa's asylum where the artist disappeared from the general awareness and the contemporary art scene and returned to his lifelong love for painting.

TOMÁŠ VLČEK, 2006

# OBRAZY



Krajina 1940, 18 x 49 cm, olej lepenka | Landscape 1940, 18 x 49 cm, oil on cardboard





Hrušky 1945, 17 × 40 cm, olej dřevo | Pears 1945, 17 × 40 cm, oil on wood



Tvář 1950, 30 x 20 cm, olej plátno | Face 1950, 30 x 20 cm, oil on canvas



Splav na Nežárce 1956, 40 x 50 cm, olej plátno | Nežárka River Weir 1956, 40 x 50 cm, oil on canvas





Krajina u Lásenice 1958, 85 x 140 cm, olej plátno | Landscape at Lásenice 1958, 85 x 140 cm, oil on canvas



Rybník v Lásenici 1958, 75 × 130 cm, olej plátno | Pond in Lásenice 1958, 75 × 130 cm, oil on canvas



Splav na Nežárce 1958, 90 x 120 cm, olej plátno | Nežárka River Weir 1958, 90 x 120 cm, oil on canvas

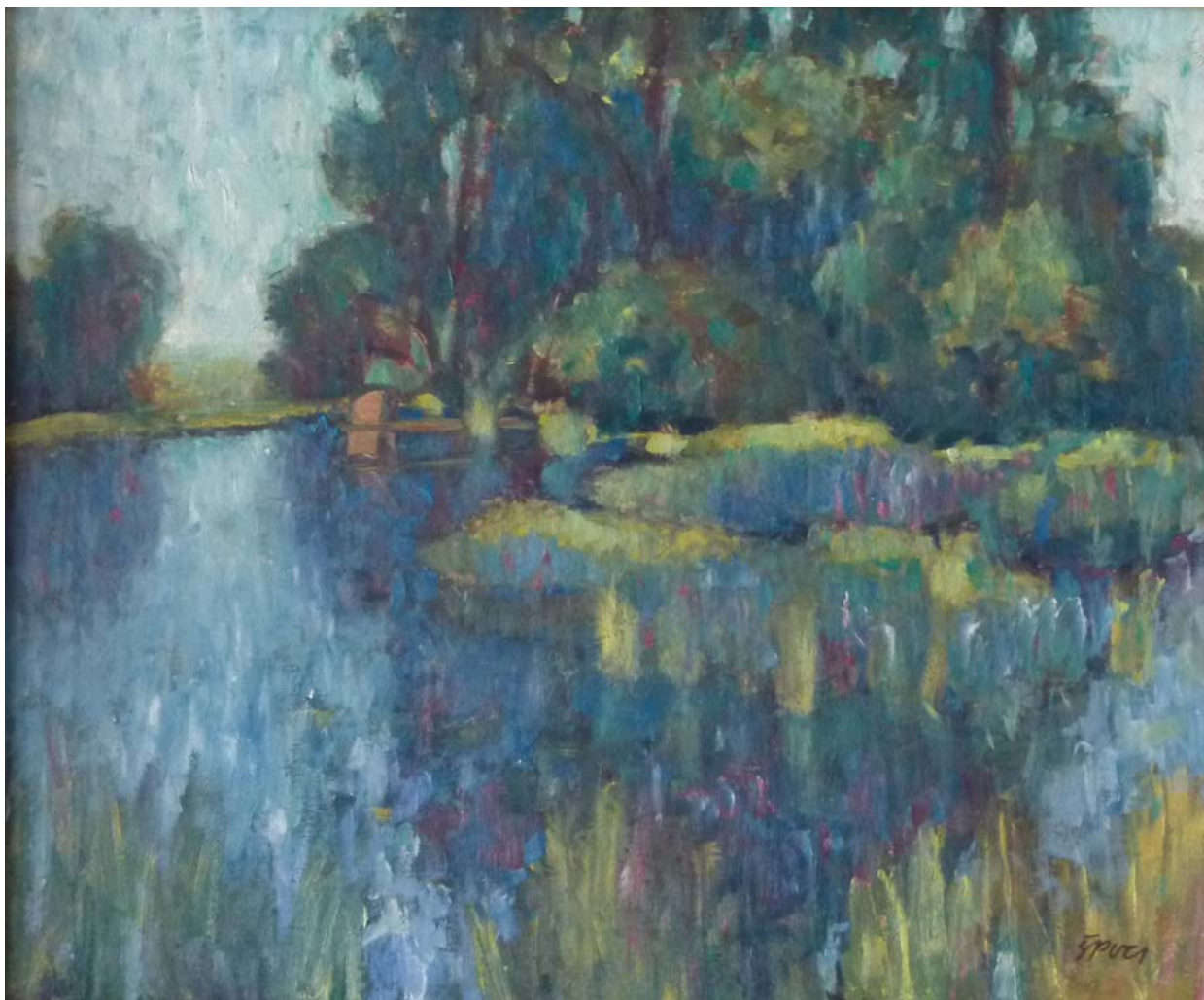




Stromy (Rybník Klec) 1958, 90 x 120 cm, olej plátno | Trees (Pond Klec) 1958, 90 x 120 cm, oil on canvas



Vltava 1958, 110 x 180 cm, olej plátno | Vltava River 1958, 110 x 180 cm, oil on canvas



Rybník Lásenice 1954, 50 x 60 cm, olej plátno | Pond in Lásenice 1954, 50 x 60 cm, oil on canvas



Měsíčná noc 1971, 40 × 82 cm, plech dřevo olej plátno | Moonlit Night 1971, 40 × 82 cm, metal sheet, wood and oil on canvas





Ukřižování 1971, 40 × 40 cm, plech dřevo olej plátno | Crucifixion 1971, 40 × 40 cm, metal sheet, wood and oil on canvas



Ve strom zakletá 1972, 90 x 60 cm, olej plátno | Charmed into a Tree 1972, 90 x 60 cm, oil on canvas

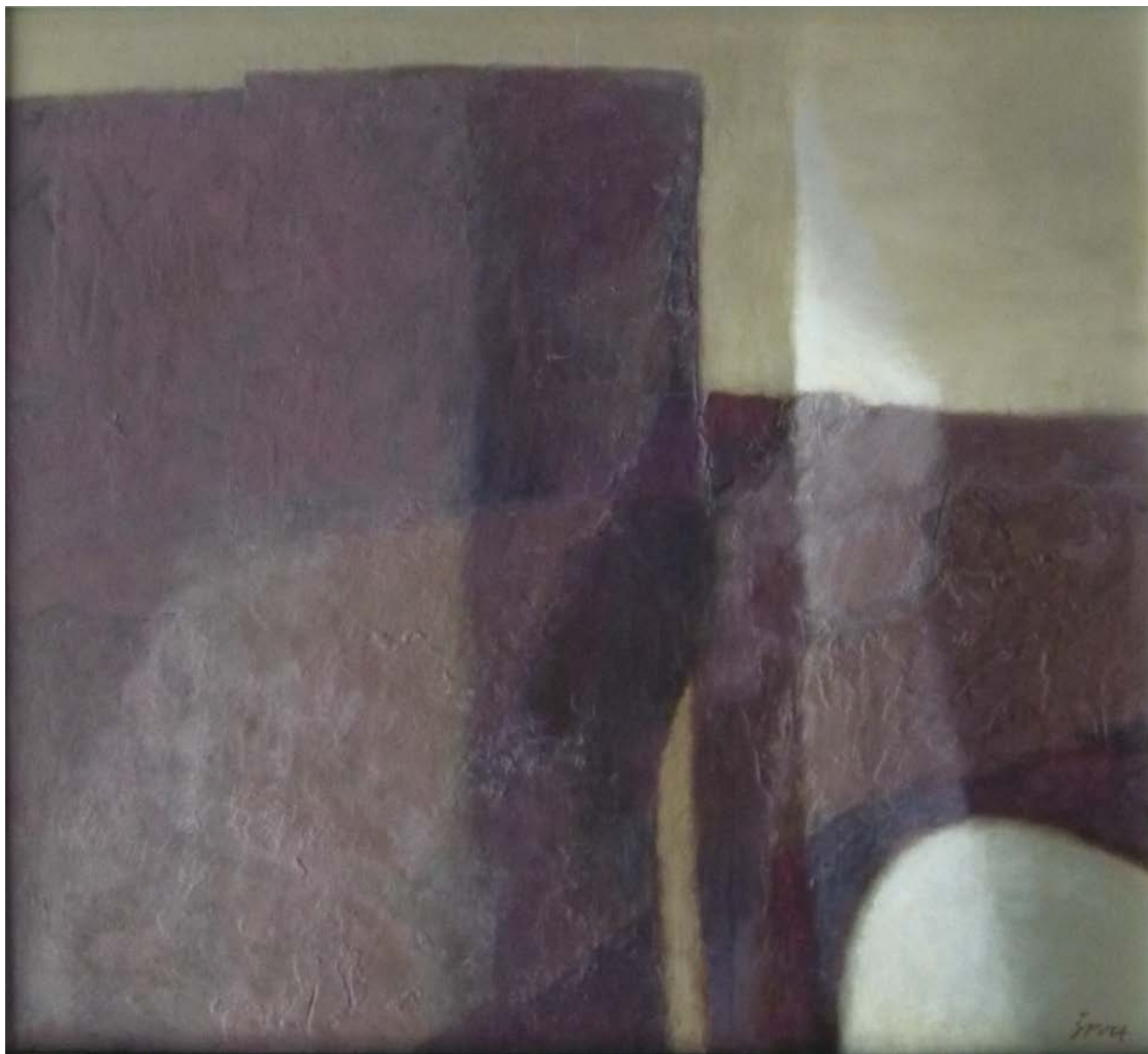




Ohnivá planeta 1980, 104 x 80 cm, pryskyřice olej plátno | Planet of Fire 1980, 104 x 80 cm, resin and oil on canvas



Červená na černé 1969, 180 x 200 cm, ArtProtis vlna | Red on Black 1969, 180 x 200 cm, art protis wool

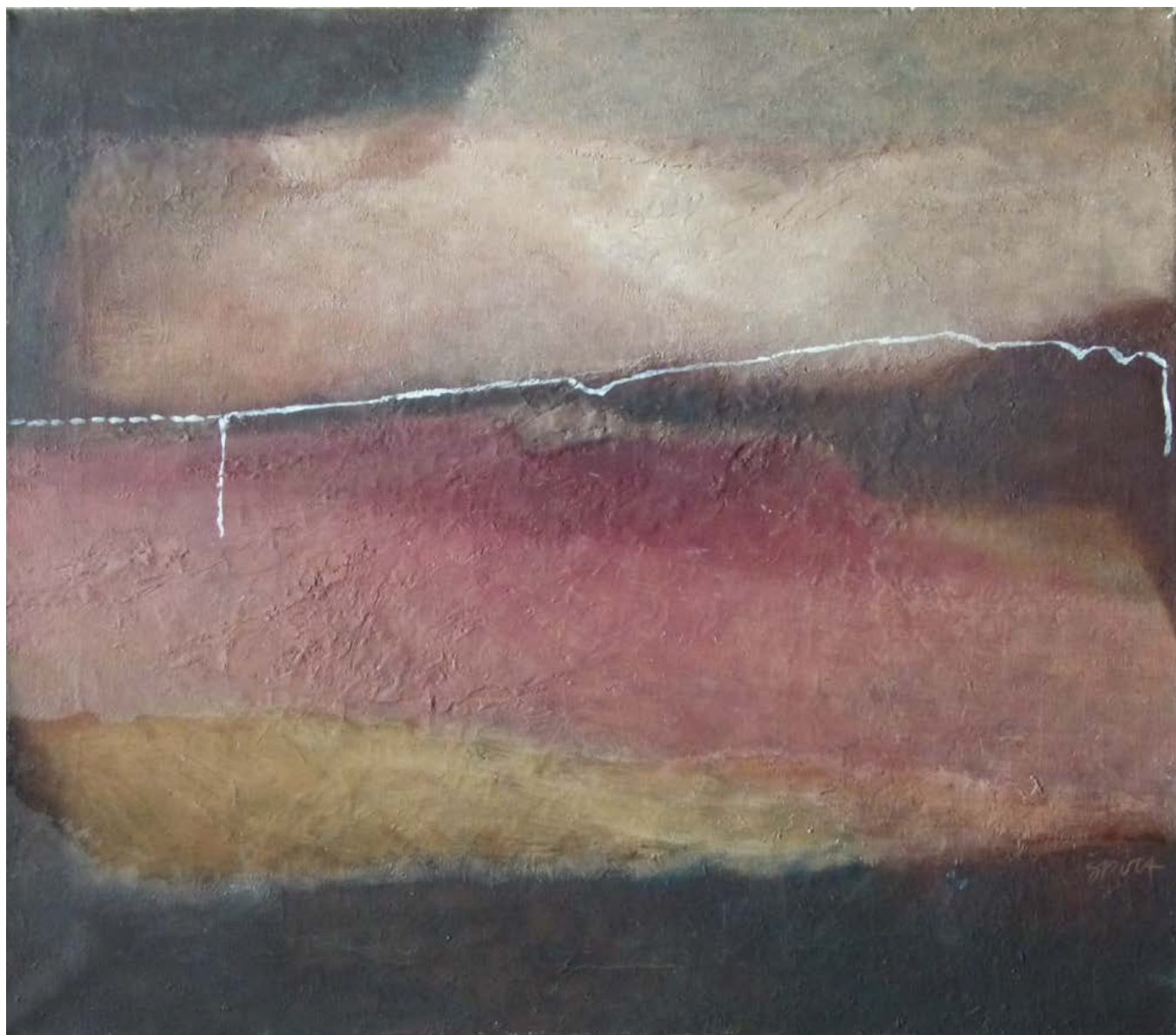


(Hrad) Pecka 1980, 48 × 53 cm, pryskyřice olej plátno | Pecka Castle 1980, 48 × 53 cm, resin and oil on canvas





Naděje 1983, 50 × 50 cm, pryskyřice olej plátno | Hope 1983, 50 × 50 cm, resin and oil on canvas

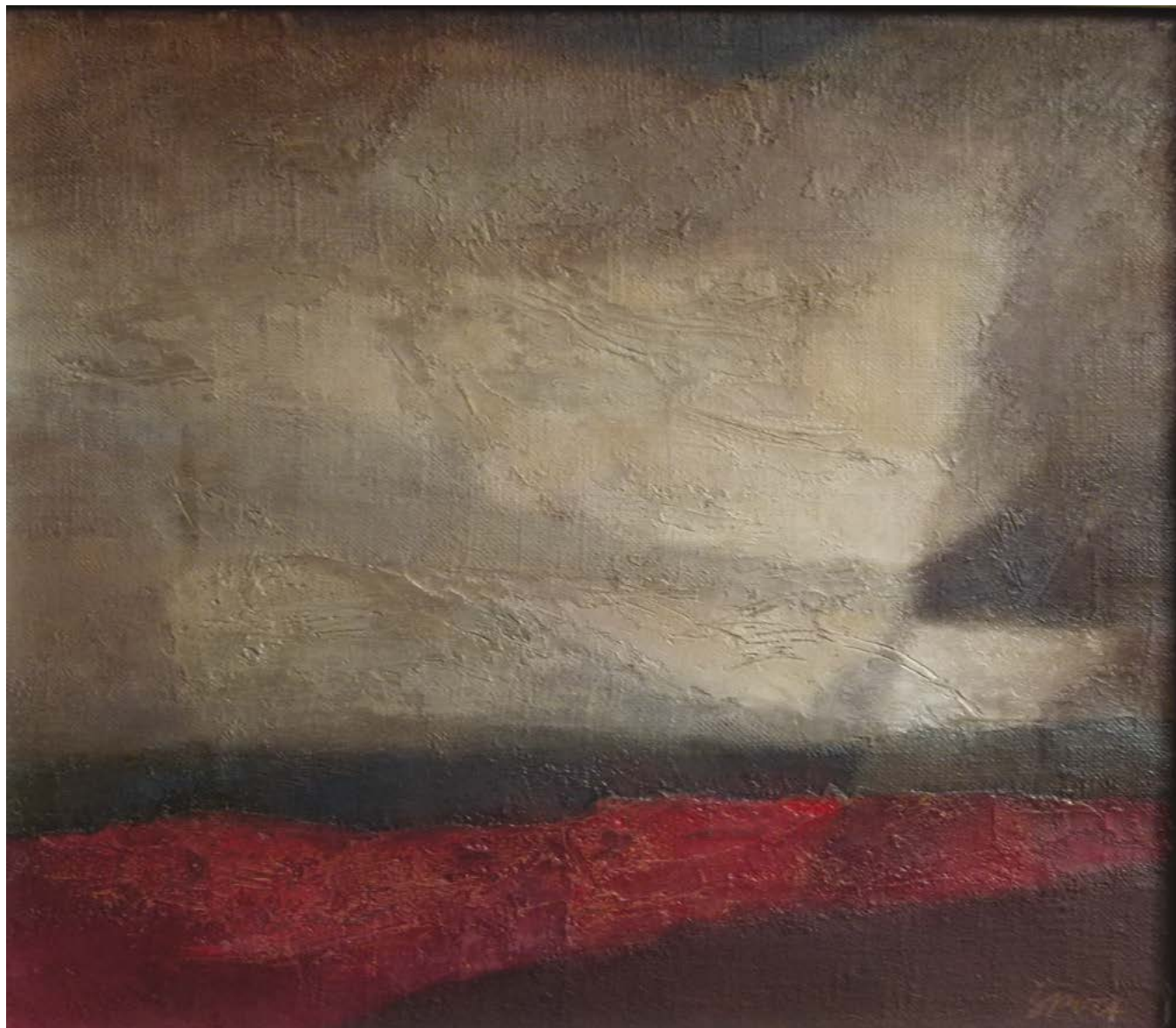


Láska (Rozdělená krajina) 1980, 55 x 63 cm, pryskyřice olej plátno | Love (Landscape Divided) 1980, 55 x 63 cm, resin and oil on canvas



Červený závěs 1980, 35 x 30 cm, olej dřevo | Red Curtain 1980, 35 x 30 cm, oil on wood





Pole vlčích máků 1980, 30 x 35 cm, olej plátno | Poppy Field 1980, 30 x 35 cm, oil on canvas



Bílý oblak 1987, 125 x 140 cm, olej plátno | White Cloud 1987, 125 x 140 cm, oil on canvas





Strom 1990, 70 × 45 cm, pryskyřice olej plátno | Tree 1990, 70 × 45 cm, resin and oil on canvas



Červené znamení 1992, 75 x 50 cm, pryskyřice olej plátno | Red Sign 1992, 75 x 50 cm, resin and oil on canvas



Oblak ve slunci 1988, 150 x 180 cm, pryskyřice olej plátno | Cloud in the Sunlight 1988, 150 x 180 cm, resin and oil on canvas





Brána 1991, 33 × 45 cm, pryskyřice olej plátno | Gate 1991, 33 × 45 cm, resin and oil on canvas



Jizvy 1991, 80 x 65 cm, pryskyřice olej plátno | Scars 1991, 80 x 65 cm, resin and oil on canvas



Nekonečno 1992, 80 x 90 cm, pryskyřice olej plátno | Infinity 1992, 80 x 90 cm, resin and oil on canvas



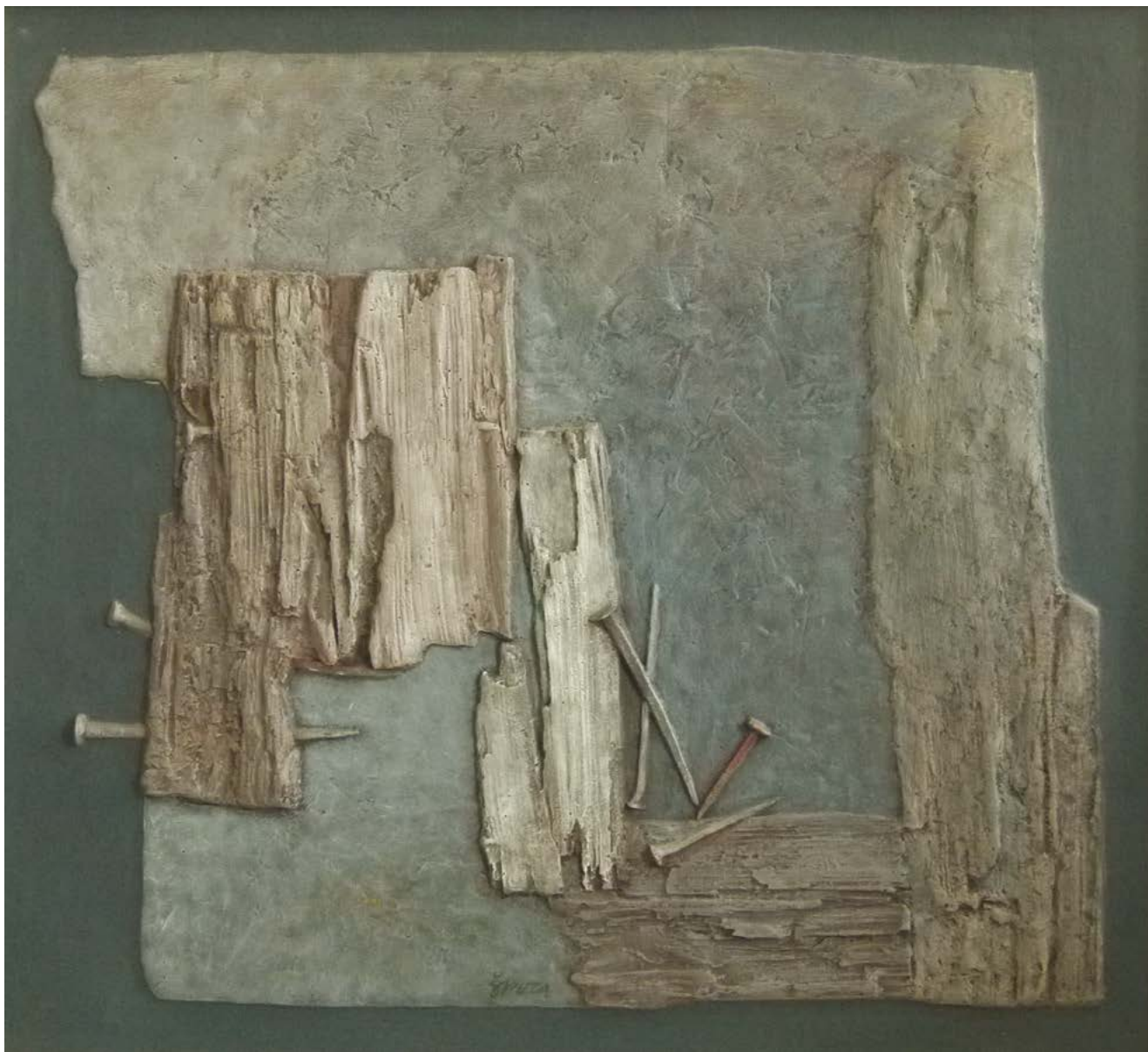


Podivná oblaka 1992, 65 x 90 cm, pryskyřice olej plátno | Strange Clouds 1992, 65 x 90 cm, resin and oil on canvas



Hnědé struktury 1992, 30 x 30 cm, pryskyřice olej plátno | Brown Structures 1992, 30 x 30 cm, resin and oil on canvas





Bolesti 1995, 55 x 60 cm, pryskyřice olej plátno | Pain 1995, 55 x 60 cm, resin and oil on canvas



Letokruhy 1994-2010, 45 x 55 cm, pryskyřice olej plátno | Annual Rings 1994-2010, 45 x 55 cm, resin and oil on canvas





Letokruhy 1995, 26 x 25 cm, pryskyřice olej plátno | Annual Rings 1995, 26 x 25 cm, resin and oil on canvas

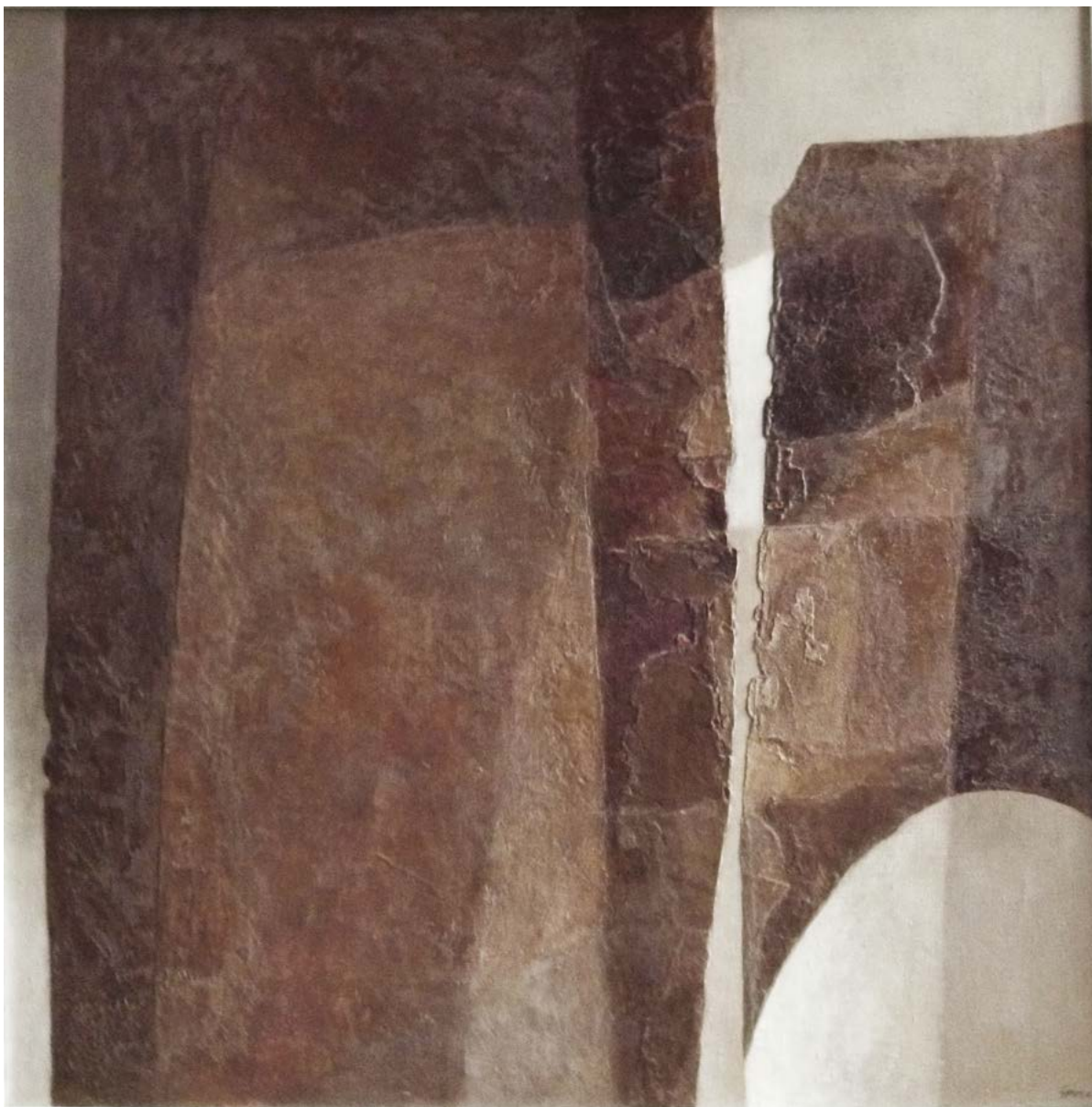


Nocturno 1992, 65 x 85 cm, pryskyřice olej plátno | Nocturne 1992, 65 x 85 cm, resin and oil on canvas

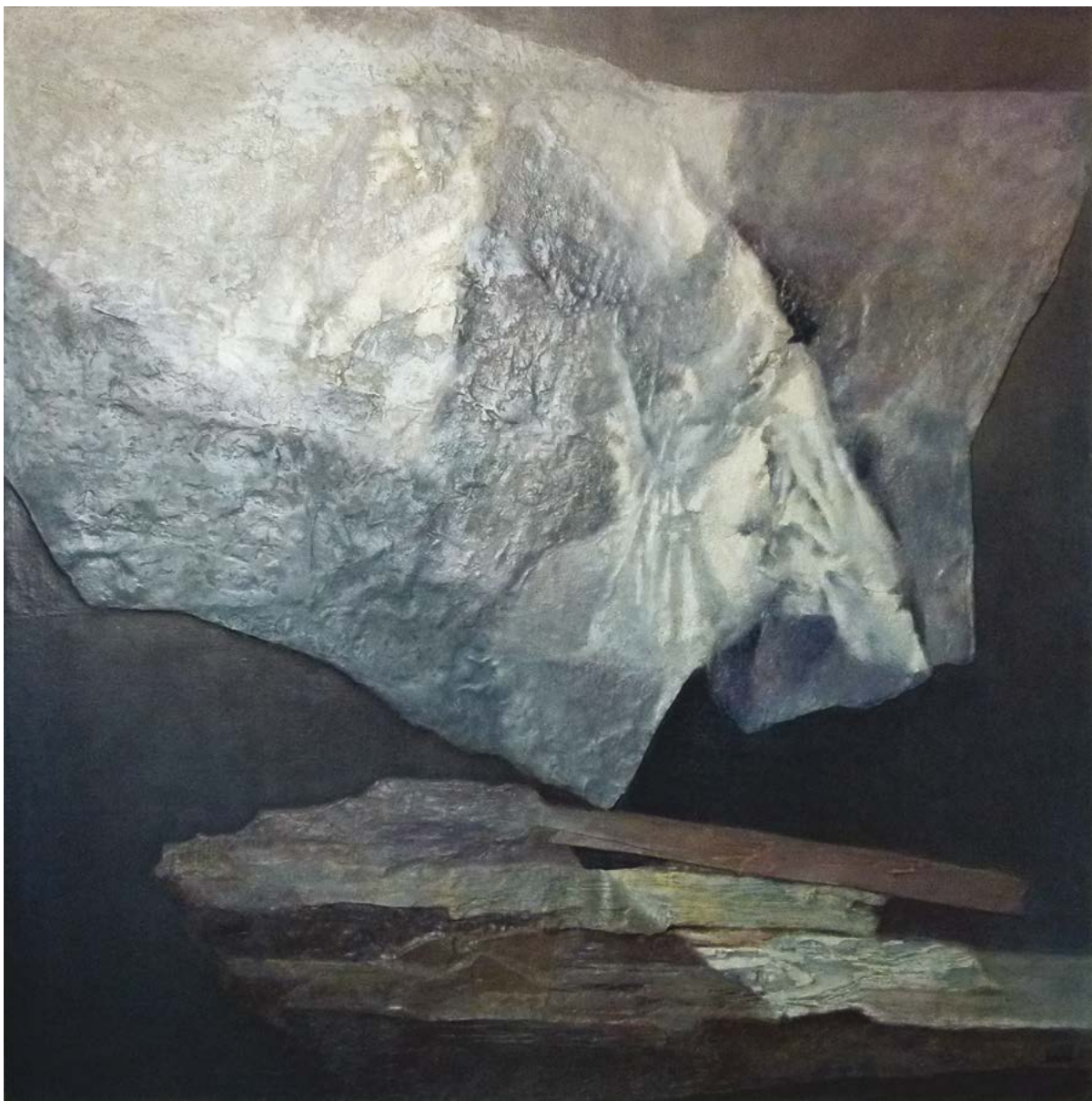




Prachovské skály 1992, 100 × 89 cm, pryskyřice olej plátno | Prachov Rocks 1992, 100 × 89 cm, resin and oil on canvas



Hrad Pecka 1994, 120 x 120 cm, olej plátno | Pecka Castle 1994, 120 x 120 cm, oil on canvas



Oblak 1994, 130 × 130 cm, pryskyřice olej plátno | Cloud 1994, 130 × 130 cm, resin and oil on canvas



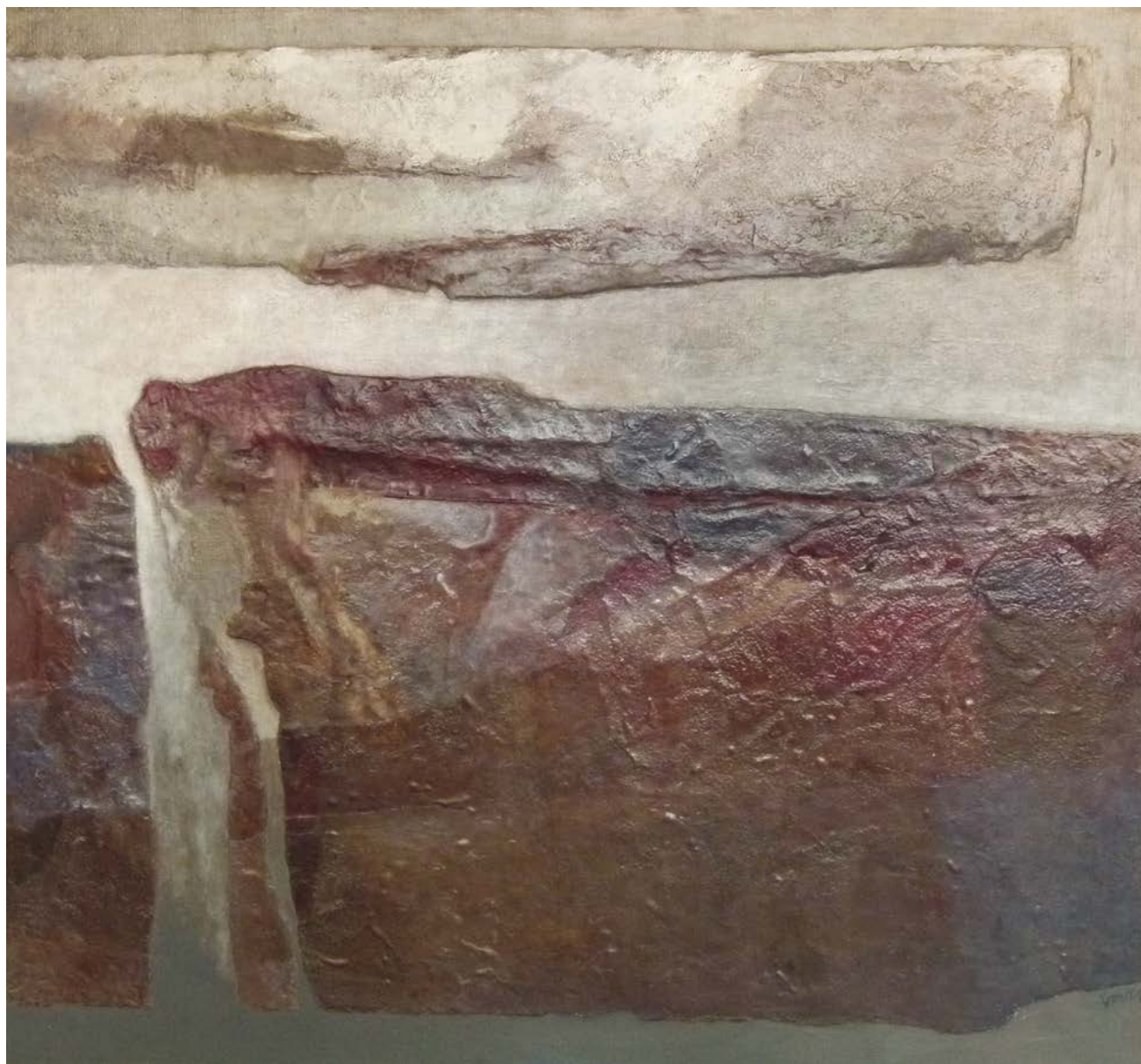


Rozpadávání 1995, 120 x 105, pryskyřice olej plátno | Falling into Pieces 1995, 120 x 105 cm, resin and oil on canvas





Záplaty 1995, 120 x 105 cm, pryskyřice olej plátno | Patches 1995, 120 x 105 cm, resin and oil on canvas



Krajina 1996, 115 x 125 cm, pryskyřice olej plátno | Landscape 1996, 115 x 125 cm, resin and oil on canvas





Cesta do nebe 1998, 65 × 75 cm, pryskyřice olej plátno | Way to Heaven 1998, 65 × 75 cm, resin and oil on canvas



Červánky 1998, 80 × 80 cm, pryskyřice olej plátno | Red Sky 1998, 80 × 80 cm, resin and oil on canvas





Sochařské zátiší 1996, 95 x 95 cm, pryskyřice olej plátno | Sculptural Still Life 1996, 95 x 95 cm, resin and oil on canvas



Oblak 1996, 40 x 50, pryskyřice olej plátno | Cloud 1996, 40 x 50 cm, resin and oil on canvas



Kořeny 1998, 95 × 90 cm, pryskyřice olej plátno | Roots 1998, 95 × 90 cm, resin and oil on canvas





Starosti 1998 (Trápení), 60 x 60 cm, pryskyřice olej plátno | Worries 1998, 60 x 60 cm, resin and oil on canvas





Nedokončeno 1999, 120 x 105 cm, olej plátno hliník | Not Finished 1999, 120 x 105 cm, aluminium and oil on canvas



Malířské zátiší 2000, 53 x 30 cm, olej plátno hliník | Painter's Still Life 2000, 53 x 30 cm, aluminium and oil on canvas



Země a oblak 1999, 90 x 110 cm, pryskyřice olej plátno | Earth and Cloud 1999, 90 x 110 cm, resin and oil on canvas



Můj hadr na štětce 2011, 75 x 50, textil olej plátno | My Rag for Brushes 2011, 75 x 50 cm, cloth and oil on canvas





Starosti 2003, 40 x 25, pryskyřice olej plátno | Worries 2003, 40 x 25, resin and oil on canvas



Starosti 2002, 35 × 35 cm, pryskyřice olej plátno | Worries 2002, 35 × 35 cm, resin and oil on canvas



Modré zátiší 2005, 35 × 48 cm, textil olej plátno | Blue Still Life 2005, 35 × 48 cm, cloth and oil on canvas





Okno do naděje 2004, 80 x 75 cm, pryskyřice olej plátno | Window of Hope 2004, 80 x 75 cm, resin and oil on canvas



Katedrála 2006, 84 × 64 cm, olej plátno | Cathedral 2006, 84 × 64 cm, oil on canvas



Katedrála 2006, 75 x 50 cm, olej plátno | Cathedral 2006, 75 x 50 cm, oil on canvas



An exceptionally complex and demanding technique. It is embossments you do now, sometimes very high, their fixation on the canvas already being a miracle of artifice.

Thus the sculptor inside you is joined by a painter and the final result is a synthesis of all your efforts to date and you remember here not only your “material” paintings of the sixties (they should be known to those who eulogize the “Czech Informel”), but also your bright paintings of the fifties.

JAROMÍR ZEMINA, 1995

I admire one thing in Šputa’s paintings, and that is how finished, how complete they are. I do not sense any difference between the figurative and the non-figurative. His approach to work, the harmony and balance he depicts, is what fascinates me about his paintings.

VLADIMÍR KOMÁREK, 1997

Šputa’s nature and his artistic achievement did not identify themselves, like in the case of many other artists of the fifties and the sixties, with the criteria and conditions dictated to art by the Communist regime. Thus a painter with a sense of colour and shape so intense as to allow him to seek and find transitions from the faithful painting of traditional landscapes and still lifes to lyric abstraction was stopped on his way by the moment he emerged at. The development that might have led to fulfilment of his own assumptions was interfered with by the pressures of the Committee of the Association of Visual Artists supervising the “Ideological correctness of democratic and socialist art”. Šputa understood that the pressure was neither isolated nor accidental. In the situation when his paintings were rejected by the Association exhibitions, he applied the second stream of his talent, the ability to depict things and space in a style of architectural design. Šputa’s works rank among the best of Czech design of the fifties, the sixties and the seventies. True modesty prevented him from taking his success seriously. More than opportunities and rewards, he was attracted by the art work itself, performed in private, almost anonymously. Šputa never lost the interest of a narrow circle of friends who were well aware of his painting, but his silence wiped him out of the wider cultural awareness.

TOMÁŠ VLČEK, 2006



Cesta až do oblak 2010, 100 x 90 cm, pryskyřice olej plátno | Way to Heaven 2010, 100 x 90 cm, resin and oil on canvas



Můj starý mlýn 2005, 90 x 105 cm, pryskyřice olej plátno | My Old Mill 2005, 90 x 105 cm, resin and oil on canvas



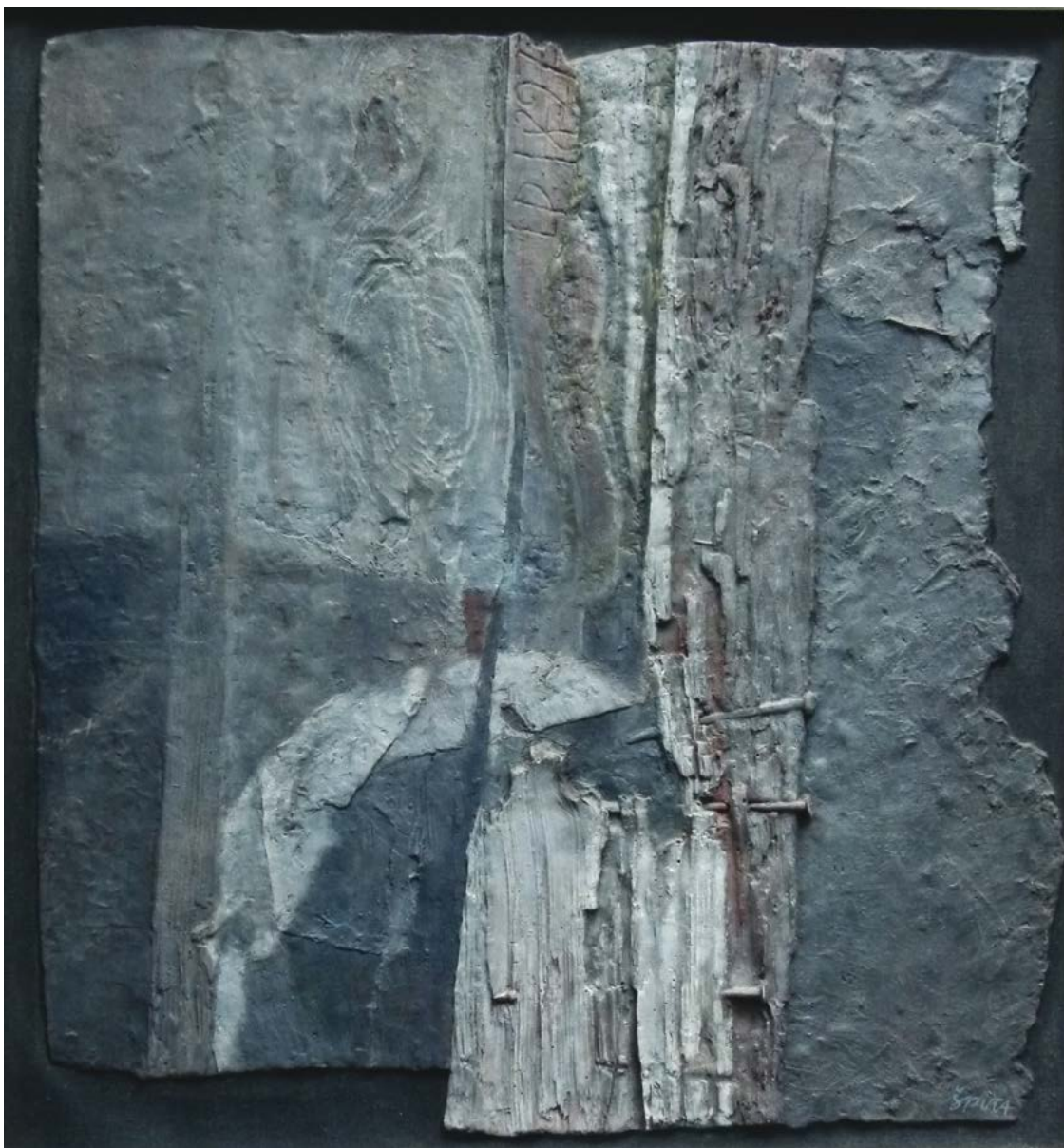


Ze starého mlýna 2004, 55 x 50 cm, pryskyřice olej plátno | From Old Mill 2004, 55 x 50 cm, resin and oil on canvas



U nás ve mlýně 2011, 95 x 80 cm, pryskyřice olej plátno | In our Mill 2011, 95 x 80 cm, resin and oil on canvas





Můj starý mlýn 2008, 70 x 65 cm, pryskyřice olej plátno | My Old Mill 2008, 70 x 65 cm, resin and oil on canvas





Oblak ve snu 2011-2014, 45 x 55 cm, pryskyřice olej plátno | Dream Cloud 2011-2014, 45 x 55 cm, resin and oil on canvas



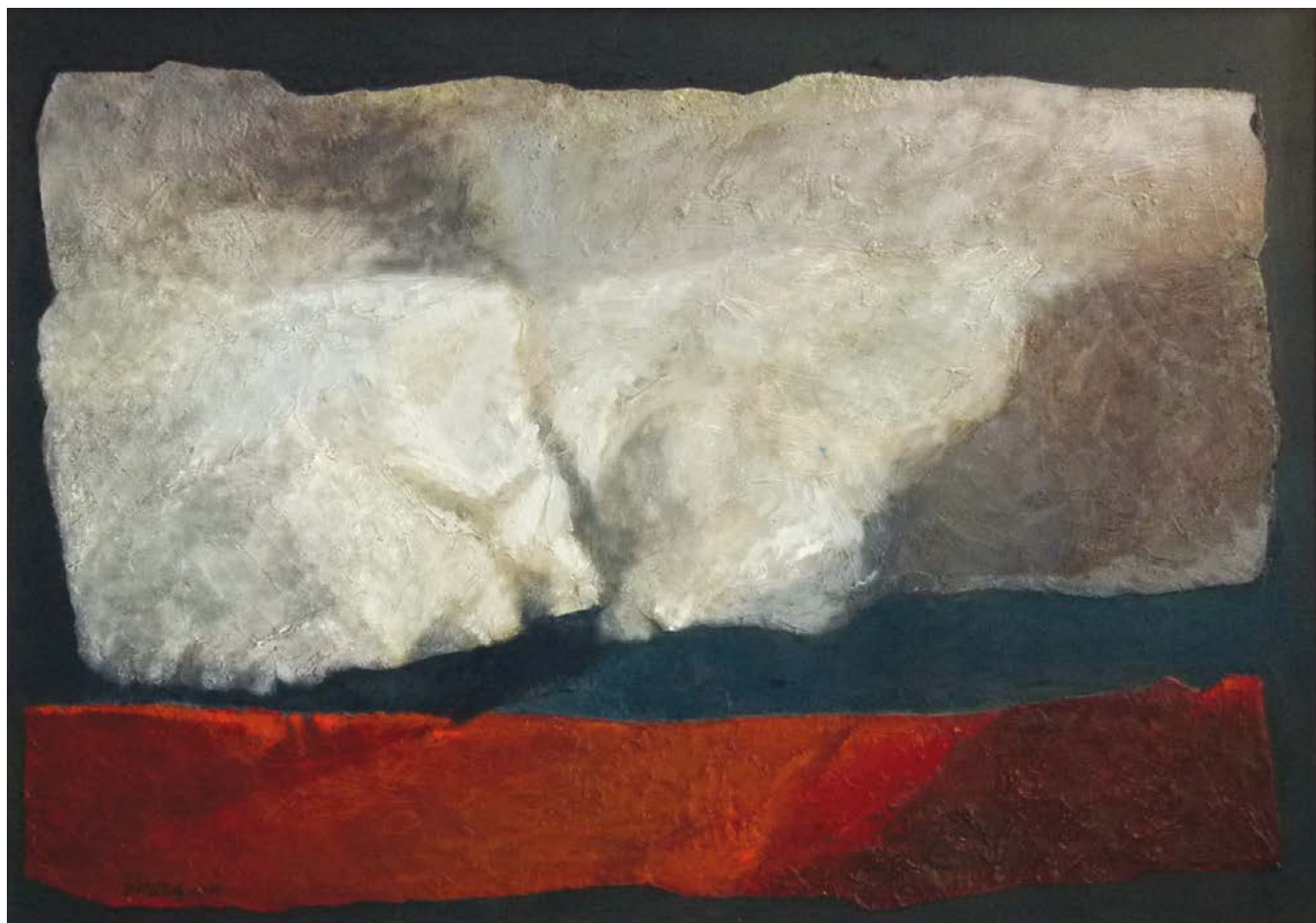
Bílá oblaka 2011, 70 x 100 cm, pryskyřice olej plátno | White Clouds 2011, 70 x 100 cm, resin and oil on canvas





Láska (Červený sen) 2011, 40 x 50 cm, pryskyřice olej plátno | Love (Red Dream) 2011, 40 x 50 cm, resin and oil on canvas





Pole vlčích máků 2011, 70 x 100 cm, pryskyřice olej plátno | Poppy Field 2011, 70 x 100 cm, resin and oil on canvas



Po půlnoci 2012-2014, 45 × 55 cm, pryskyřice olej plátno | After Midnight 2012-2014, 45 × 55 cm, resin and oil on canvas



V zrcadle 2012, 80 x 60 cm, pryskyřice olej plátno | In the Mirror 2012, 80 x 60 cm, resin and oil on canvas



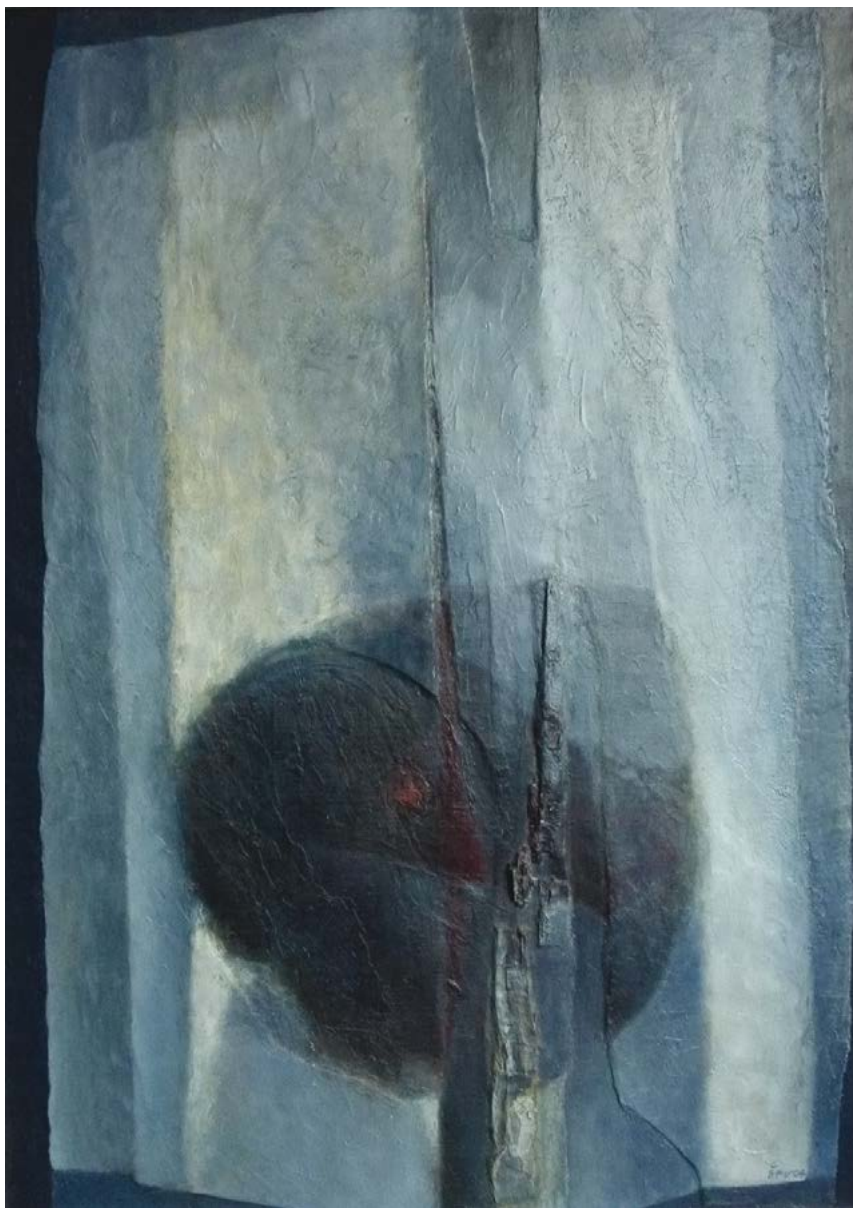


Louka s červenými květinami 2012, 60 x 75 cm, pryskyřice olej plátno | Field with Red Flowers 2012, 60 x 75 cm, resin and oil on canvas



Letní oblaka 2012, 75 x 90 cm, pryskyřice olej plátno | Summer Clouds 2012, 75 x 90 cm, resin and oil on canvas



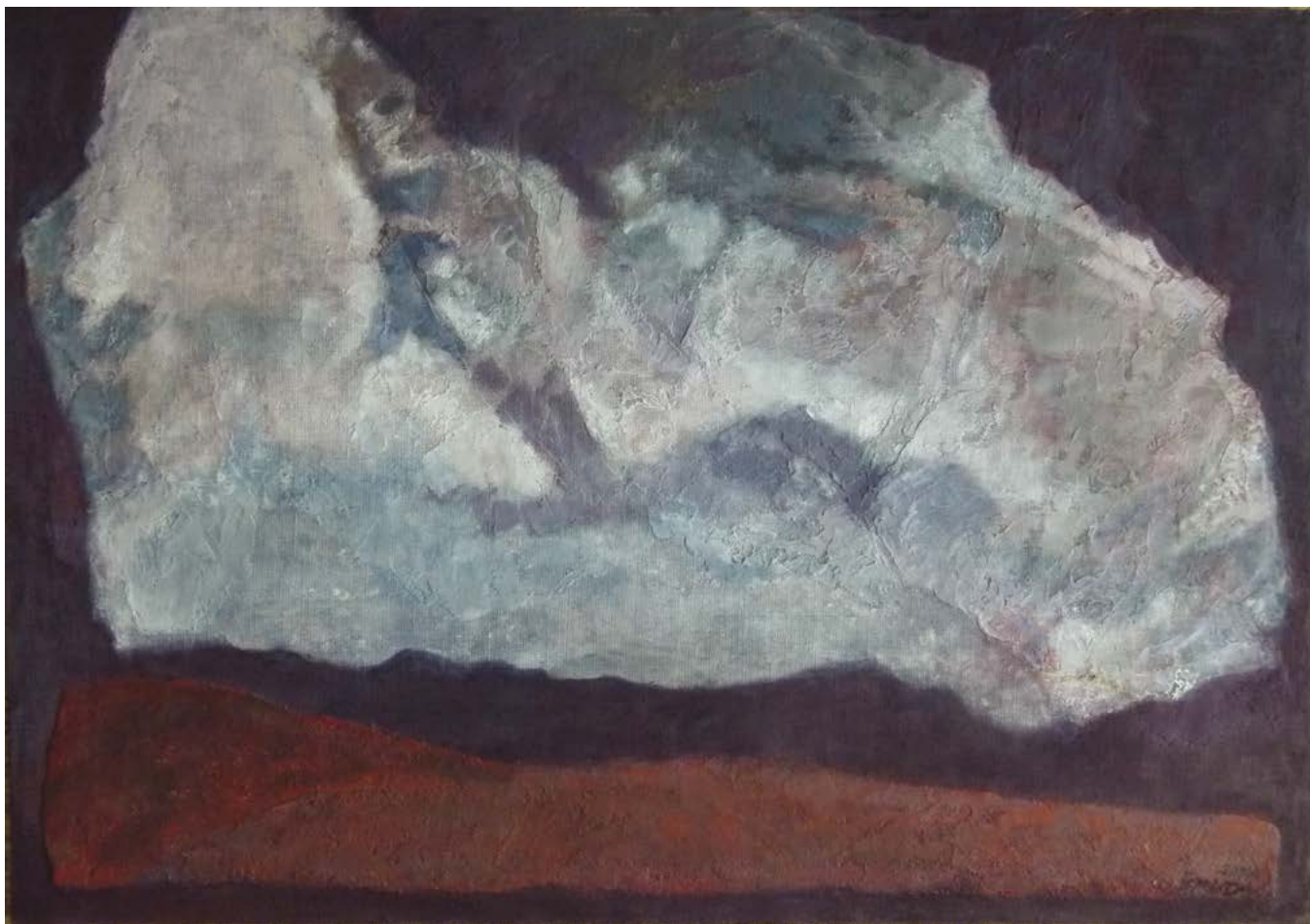


Katedrála 2013, 125 x 90 cm, pryskyřice olej plátno | Cathedral 2013, 125 x 90 cm, resin and oil on canvas





Ikarus (Pírka) 2013, 100 × 85 cm, pryskyřice olej plátno | Icarus (Feathers) 2013, 100 × 85 cm, resin and oil on canvas



Letní oblak 2014, 70 x 100 cm, pryskyřice olej plátno | Summer Cloud 2014, 70 x 100 cm, resin and oil on canvas



Modrá vzpomínka 2014, 65 x 80 cm, pryskyřice olej plátno | Blue Memory 2014, 65 x 80 cm, resin and oil on canvas



# SCULPTURES

“I cannot find any other difference between painting and sculpture but that the sculptor must put more physical effort into his works and the painter must put more mental effort into them.”

LEONARDO DA VINCI



Zdeněk Šputa was a universal visual art talent. None of the areas of visual art was alien to him. With safe intuition and a sense of the chosen material and the theme he was able to design and make a jewel, a small sculpture or an interior accessory. In all these trips to the seemingly different disciplines of free and applied art (linked by the inner unity of one universal art language) Šputa documented a single point of view: Zdeněk Šputa had a gift for organising space, whether in a painting or in a work of architecture. And this constructive line of his creation (with a major role performed by feelings and intuition at the expense of cold-hearted reasoning and calculation) balance his lyric line and complement it to a common wholeness.

Zdeněk Šputa was lucky enough to have a chance to apply this talent and liking of his in early and frequent presentations based on public commissions. And here one needs to appreciate that even though some of the commissions were seemingly undemanding, he worked on them with utmost responsibility and artistic truthfulness not only because they represented a chance for his further spatial and sculpting research but also because he did not distinguish between primary and secondary tasks and always strived for work well done. Slapdash work was not his style – his social responsibility was for him artistic responsibility as well. Šputa did not dazzle with genial gags and never improvised. Every, at first sight very tempting idea was carefully examined by him, with a lot of trial and consideration, correction

and exclusion of randomness. Moderation and good taste were his assets for which he was an ideal partner to architects. This modest artist never strived for self-assertion, and yet – or because of that – each of his presentations bears a seal of his personal approach and sensitiveness. That also means that all his works, whether decorative sculptures for thematic exhibitions or sculpture elements for architectures, may exist well both in harmony with and outside the environment for which they were created.

His spatial feeling was one of the basic features of his art expression and his lucky synthesis of the constructive and the lyric in his tapestries. His tapestries were made for houses, not as an accidental accessory, but as a refreshing accent signalling the presence of man. Their monumental breath does not deprive them of their intimacy and cosiness often missed by modern man in the cold exactness of public building interiors. Šputa's tapestries are largely affected by his language of a painter and his successful colour orchestration with full respect for the purpose for which they were made. At the same time they are another piece of evidence of the multiform achievement left behind by an artist not interested in his own benefit and external feelings but working with the pleasure of work well done with all its inner logic and unity.

LUDMILA VACHTOVÁ, 1972



Akt 1985, 72 x 21 x 14 cm, nerez ocel | Akt 1985, 72 x 21 x 14 cm, stainless steel





Akt 1985 (realizace), 72 x 21 x 14 cm | Akt (implementation) 1985, 72 x 21 x 14 cm, stainless steel



Akt 1985 (realizace), 72 x 21 x 14 cm | Akt (implementation) 1985, 72 x 21 x 14 cm, stainless steel



Akt 1985 (realizace), 72 x 21 x 14 cm | Akt (implementation) 1985, 72 x 21 x 14 cm, stainless steel

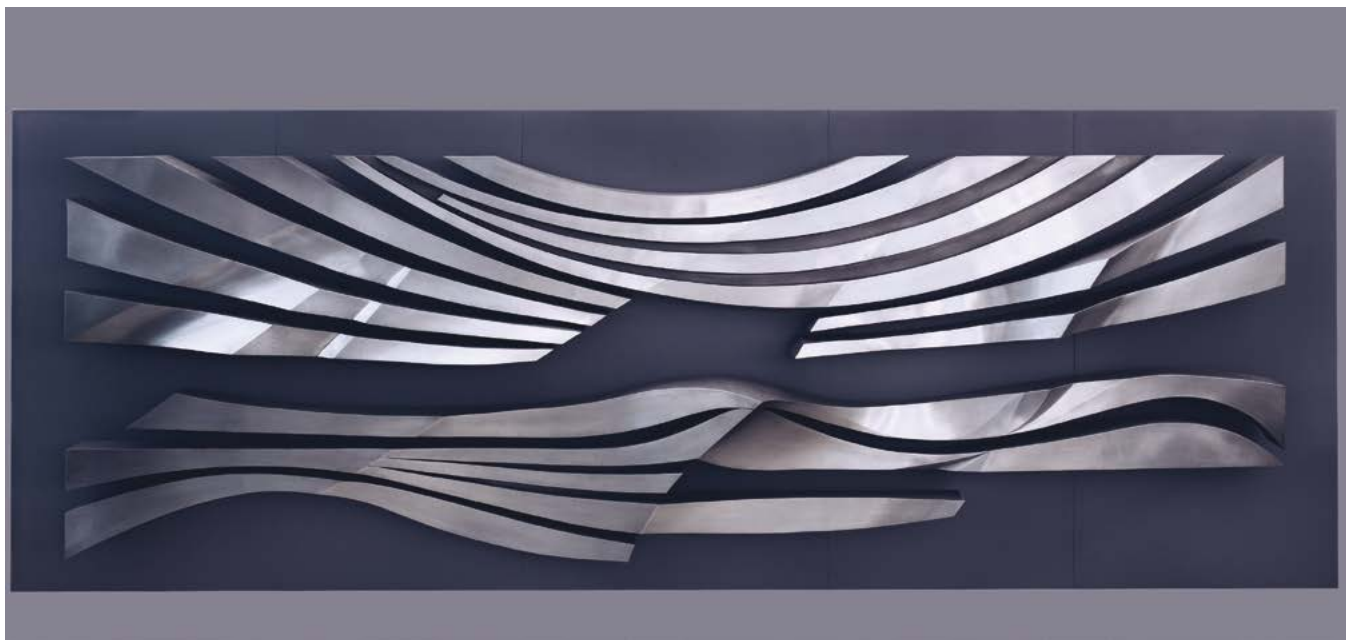




Akt 1985 (realizace), 72 x 21 x 14 cm | Akt (implementation) 1985, 72 x 21 x 14 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel

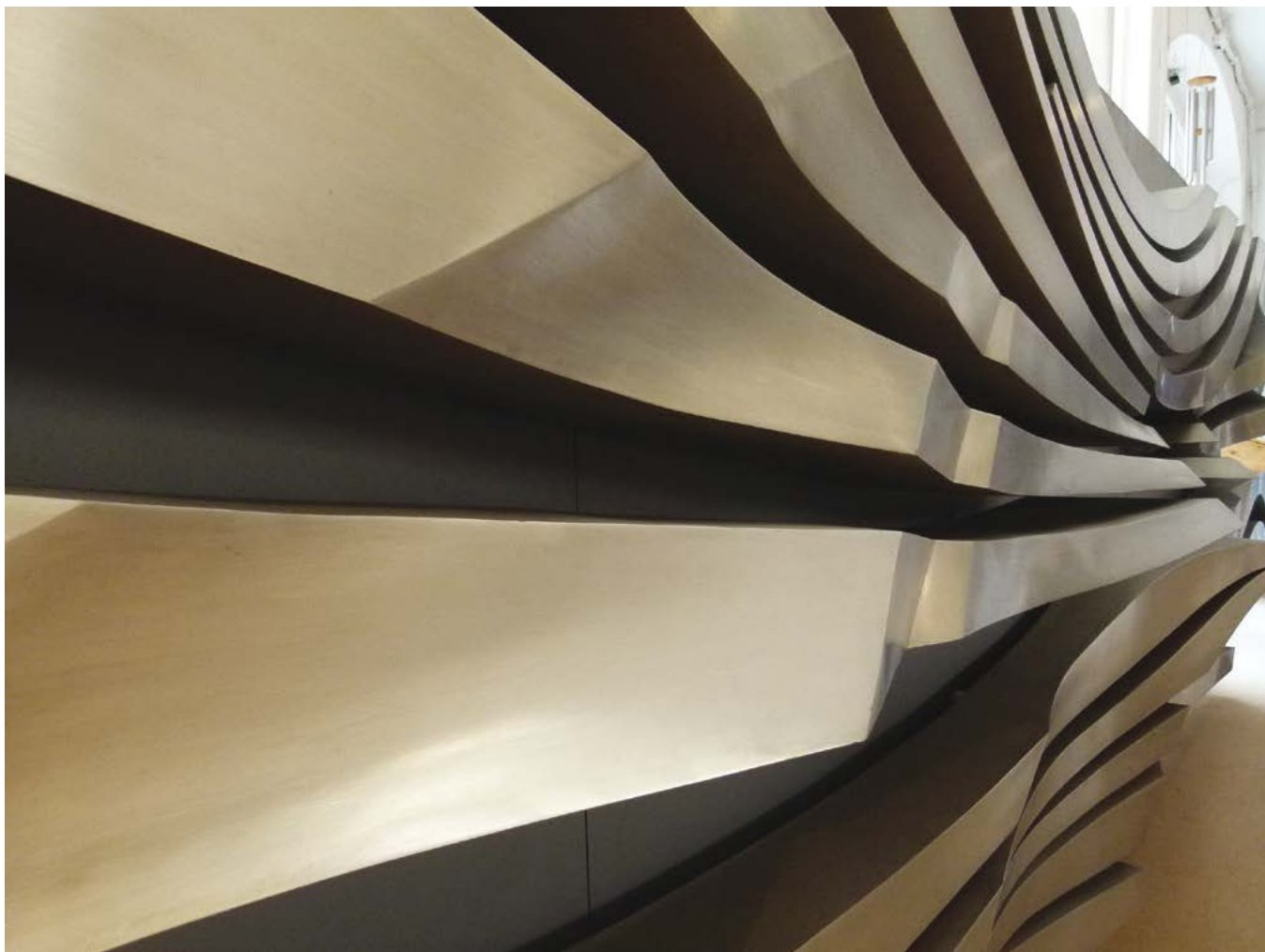




Slunce a moře 1982–1986, 120 × 500 × 45 cm, nerez ocel | Sun and Sea 1982–1986, 120 × 500 × 45 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel





Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel



Slunce a moře 1982-1986, 120 x 500 x 45 cm, nerez ocel | Sun and Sea 1982-1986, 120 x 500 x 45 cm, stainless steel





Torzo 1980, 97 x 28 x 24 cm, bronz | Torso 1980, 97 x 28 x 24 cm, bronz



Torzo 1980, 97 x 28 x 24 cm, bronz | Torso 1980, 97 x 28 x 24 cm, bronze



Vegetativní motiv 1967, 165 × 55 × 10 cm, měď | Vegetative Motif 1967, 165 × 55 × 10 cm, copper





Plynutí času 1967, 70 x 80 x 18 cm, měď | Time Passing by 1967, 70 x 80 x 18 cm, copper



Ortopedie 1978 (model), Nemocnice Na Bulovce v Praze, 280 x 260 x 25 cm, tombak  
Orthopaedics 1978 (model), for the Na Bulovce Hospital in Prague, 280 x 260 x 25 cm, Dutch metal



Prosvítání 1970, výška 62 cm, tavené sklo | Shine through 1970, height 62 cm, fused glass



“Beauty in art is the truth redeemed in earth, speech, ideas. I share this truth with you every day - without knowing you.”

ZDENĚK ŠPUTA

As his daughter I had the rare chance to know this exceptional artist, sculptor and designer and wise, learned and sensitive and reliable friend well. I closely watched all his art transformations and the effects of politics on his work. Since early childhood I spent every free moment under his easel, breathing in the smells of the studio, the colours, the wet modelling clay (so tempting for the hands of the child I was then) and the glowing metal in the forges executing his sculptures and his commissions. As a matter of fact, he brought me up with the right sense of harmonious shapes, forms and colours. And that may be the reason why I later became his closest and sincere advisor and critic.

As he never bent down in front of any political regime, he intentionally rejected publication of his work and for that reason he did not exhibit his works in his native country for many years. The fact that his works were exhibited and recognised around the world was just a little consolation for him. Even later, when the political situation changed and his works were introduced to the public and appreciated he remained as modest as always and kept rejecting all professional and social publicity. He kept distracting public attention from his work.

This exhibition in the New Town Hall is the first my father cannot attend. I wish for the acknowledgement of the professional and the general public of him to be even greater.

A great work of art is always a reward for the efforts to overcome the difficulties of life, whether personal or period-imposed. And this effort may reflect in seeking the true essence of the material used. The search for the material essence was not easy for my father. I think deep down he was a sculptor and a fair craftsman. That was also seen in how he built and maintained his mill at the foothills of the Giant Mountains. When painting he often could not decide and created a harmonious co-existence of colours and embossments on the canvas with the help of materials other than paints, alien to painting, such as wood, metal or resin. In this world of colours and shapes that he created nothing was random, everything was thought through to absolute harmony and perfection. Despite that his works leave a casual, fine and light impression. And thus the paintings and sculptures can be both exhibited in galleries all over the world and easily integrated in everyday life as pleasant and beautiful private companions.

To stop in these fast times and discover in my father's work its balance and quantity and depth of matter and shape is akin to discovering oneself. Looking at his paintings and sculptures you will be surprised by the quantity of colours and shapes, continuously transformed by the play of reflecting light of varying intensity and angle of vision. To feel time stop in our fast present is art in itself.

The exhibition was initiated not only by the 100th anniversary of my father's birth last year, but above all by the conviction that Zdeněk Šputa and his paintings and

further like to thank to the New Town Hall in Prague and its director, Mr. Albert Kubišta, for the exhibition space and for organisational support.

And to you I wish a lot of beautiful and unforgettable impressions and feelings in front of the paintings and sculptures of my father with this catalogue in your hands. And I wish for you to be able to devote as much time as you can to beauty in these fast and hectic times.

The collage displays a diverse range of the artist's work. At the top center is the signature 'SPUTA' in a stylized, handwritten font. The artworks include:

- Abstract compositions with vibrant colors like blue, purple, and red.
- Figurative pieces, such as a woman's torso and a face in a frame.
- Landscape paintings with dark, moody tones.
- A central horizontal piece featuring white, wavy, ribbon-like forms against a dark background.
- Other works showing textures, light, and shadow in various settings.