

RENÉ

KUBÁŠEK

PRAHA A LISABON OČIMA ŘÍČNÍCH KAPITÁNŮ

PRAGA E LISBOA AOS OLHOS DOS MESTRES DO RIO

PRAGUE AND LISBON THROUGH THE EYES OF RIVER CAPTAINS



Pohlédnout na řeku stvořenou z času a vody
Vzpomenout, že čas je jen jinou řekou
Vědět, že jako řeka se vytratíme
A tváře lidí uplynou spolu s vodou
Jorge Luis Borges

René Kubášek je pozorovatelem a zároveň iniciátorem setkání a možností – jak v životě, tak i prostřednictvím svých snímků. Diskrétně a bez zbytečných klišé nám ukazuje nové perspektivy a postupy. Provádí nás téměř v tichosti po obrazové cestě, na které často znejistíme, přestože místa kudy prochází nám jsou tak dobře známá.

Tejo a Vltava vzniklé z času a vody, ústící v moři všech oceánů... Fotografie, na kterých se proud řeky-času jen zdánlivě zastavil, nás nutí (jako u Borgese) k otázce „Která je to řeka?“ Gesta a objekty vybrané fotografem (stejně jedinečné jako banální) tvoří fragmenty, které nás úmyslně nutí zapomenout na klišé i na zavedené fotografické postupy. Praha a Lisabon jsou jen obzory, plovoucí na březích řek. To je však ponecháno jen jako niterné sdělení, které na snímcích explicitně nenajdete.

Evropská fotografie překračovala hranice od samého počátku. Právě v Portugalsku je fenomén Regards Etrangers stejně starý jako samotné dějiny fotografie. Vyznačoval se vždy výrazem zároveň působivým i záhadným. René Kubášek svými fotografiemi toto pravidlo potvrzuje, podobně jako to dělal před 160 lety, také v Lisabonu, jeho krajan Wenceslau Cifka.

Bratislava, srpen 2009
Francisco Brabo

Mirar el río hecho de tiempo y agua
Y recordar que el tiempo es otro río
Saber que nos perdemos como el río
Y que los rostros pasan como el agua
Jorge Luis Borges

René Kubášek é um observador e inventor de encontros e possibilidades: na vida e nas imagens. Cria olhares e possibilidades desprovidos de ênfase ou retórica que, discretamente nos oferece; com a coragem de nos conduzir, num percurso visual que, quase em silêncio, questiona as nossas certezas sobre os lugares comuns (e a cegueira que eles instituem).

Tejo e Vltava feitos de tempo e água que se reúnem no mar de todos os oceanos, em fotografias que só na aparência fixam o fluir do rio-tempo e que, como em Borges, nos fazem perguntar que rio é este? Os gestos e os objectos escolhidos pelo fotógrafo (tão únicos quanto banais) são fragmentos que propositadamente nos convidam a afastar quer do típico, quer das suas recusas programáticas. Praga e Lisboa flutuam nas margens como horizonte, mais interior do que explicitado pelo enquadramento.

As culturas e práticas fotográficas na Europa, desde o seu início que transgrediram fronteiras. Em Portugal, por exemplo, o tema dos “olhares estrangeiros” – expressão a um tempo elucidativa e ambígua - é tão antigo quanto a prática da fotografia. A prová-lo, estão as fotografias de René Kubášek, como há 160 anos, também em Lisboa, estiveram as fotografias de um outro checo, Wenceslau Cifka.

Bratislava, Agosto de 2009
Francisco Brabo

To look at the river made of time and water
And remember that time is another river,
To know that we are lost like the river
And that faces dissolve like water.
Jorge Luis Borges

René Kubášek is an observer and a creator of encounters and possibilities, both in real life and images. He shows us—discreetly, without cliché—new perspectives and paths. He leads us in near silence on a visual journey that often questions our certainties about the places we know so well (and the blindness that created them).

The Tagus and Vltava are made of time and water that meet in a sea of all the oceans ... In the photographs, where the flow of river-time is only seemingly stopped, they make us ask, as in Borges, What river is this? The gestures and objects chosen by the photographer (as unique as they are trivial) are fragments that deliberately invite us to avoid both cliché and accepted aesthetic rules. Prague and Lisbon float on river banks that form skylines, a fact that is transmitted subconsciously rather than explicitly by these frames.

The culture and practice of photography in Europe has crossed borders from the very beginning. In Portugal, for instance, the phenomenon of the „Regards Etrangers”—providing both expressive as well as ambiguous expression—is as old as the history of photography itself. René Kubášek’s photograpns confirm this, as did some 160 years ago, also in Lisbon, the photographs of another Czech, Wenceslau Cifka.

Bratislava, August 2009
Francisco Brabo





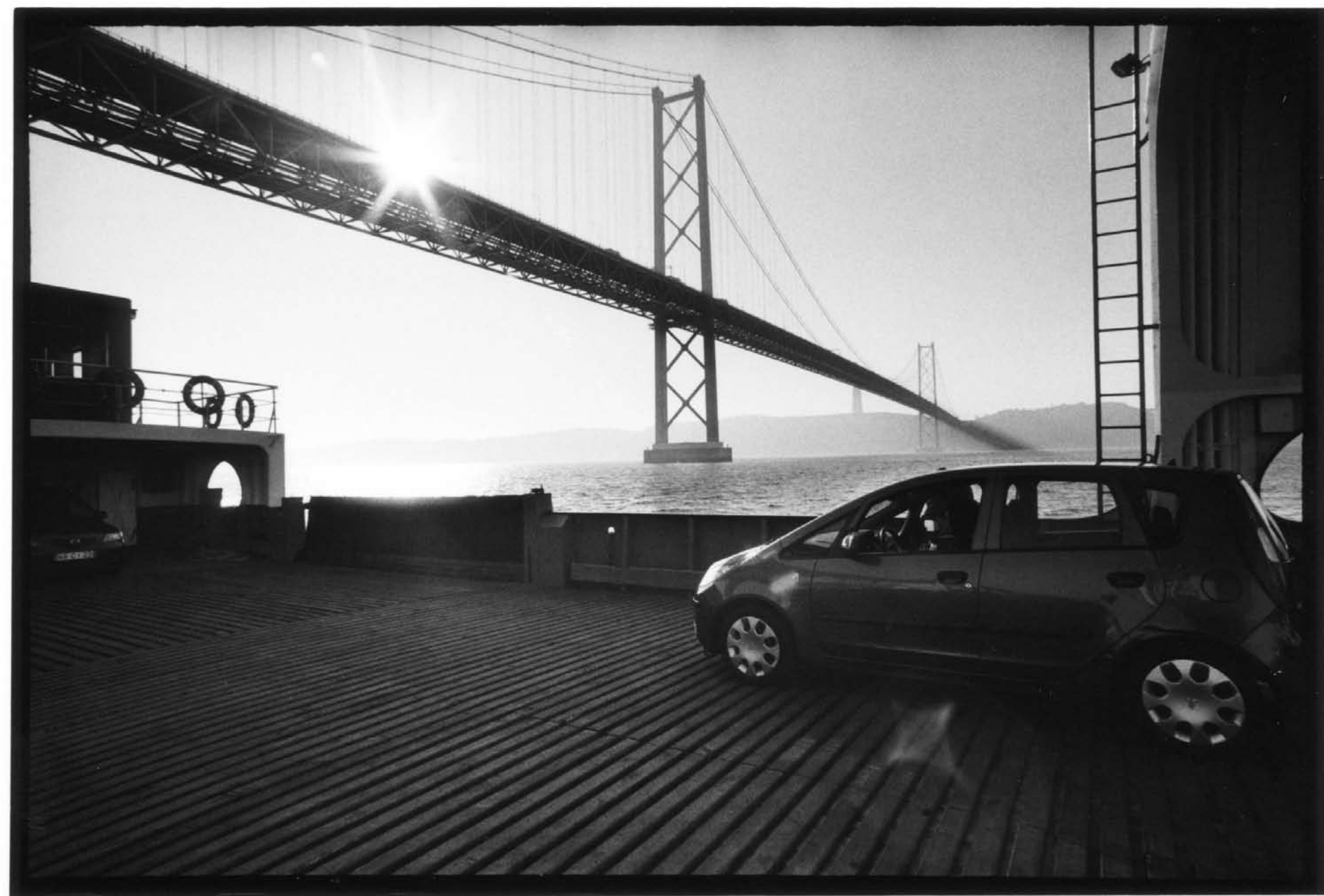


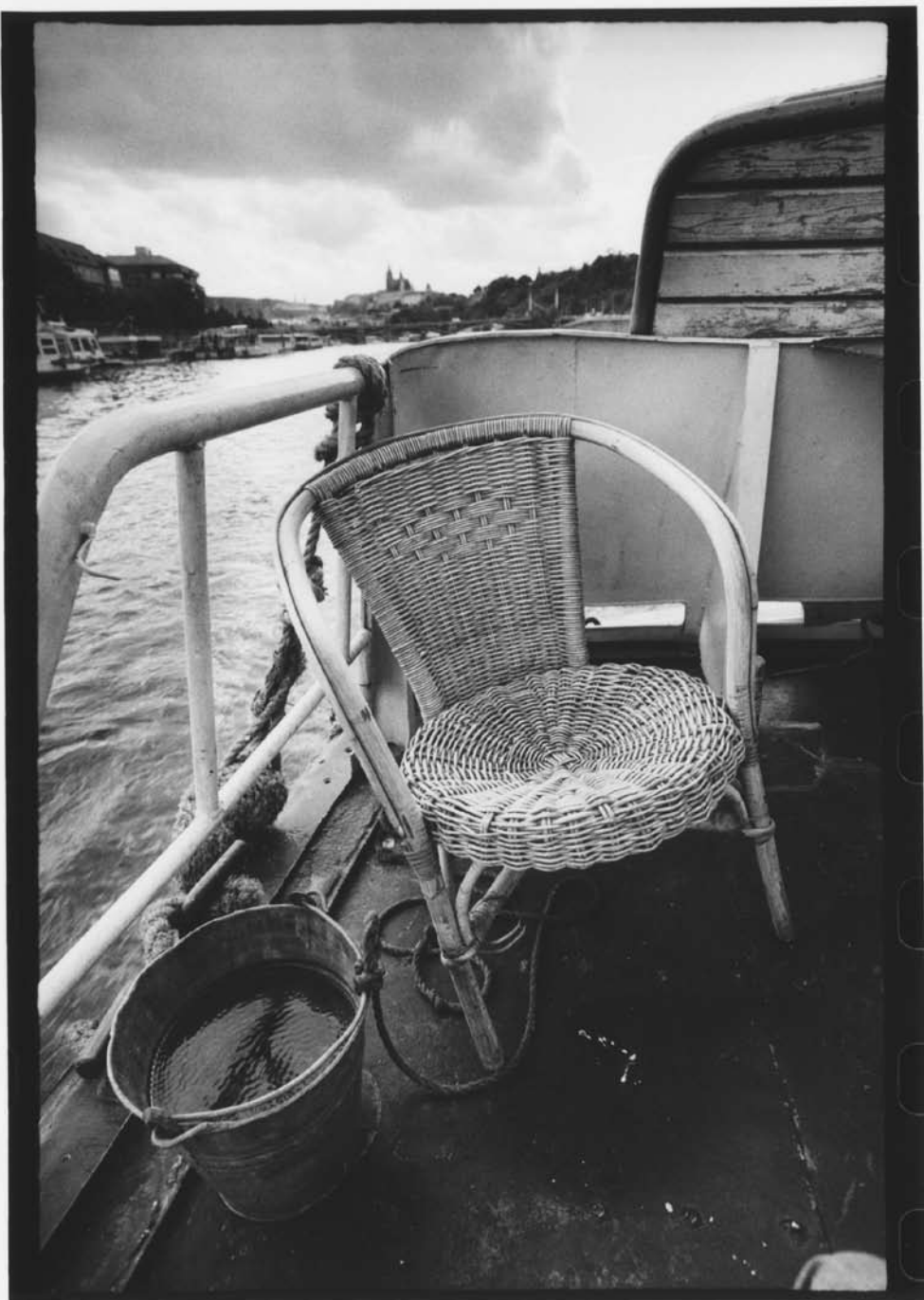




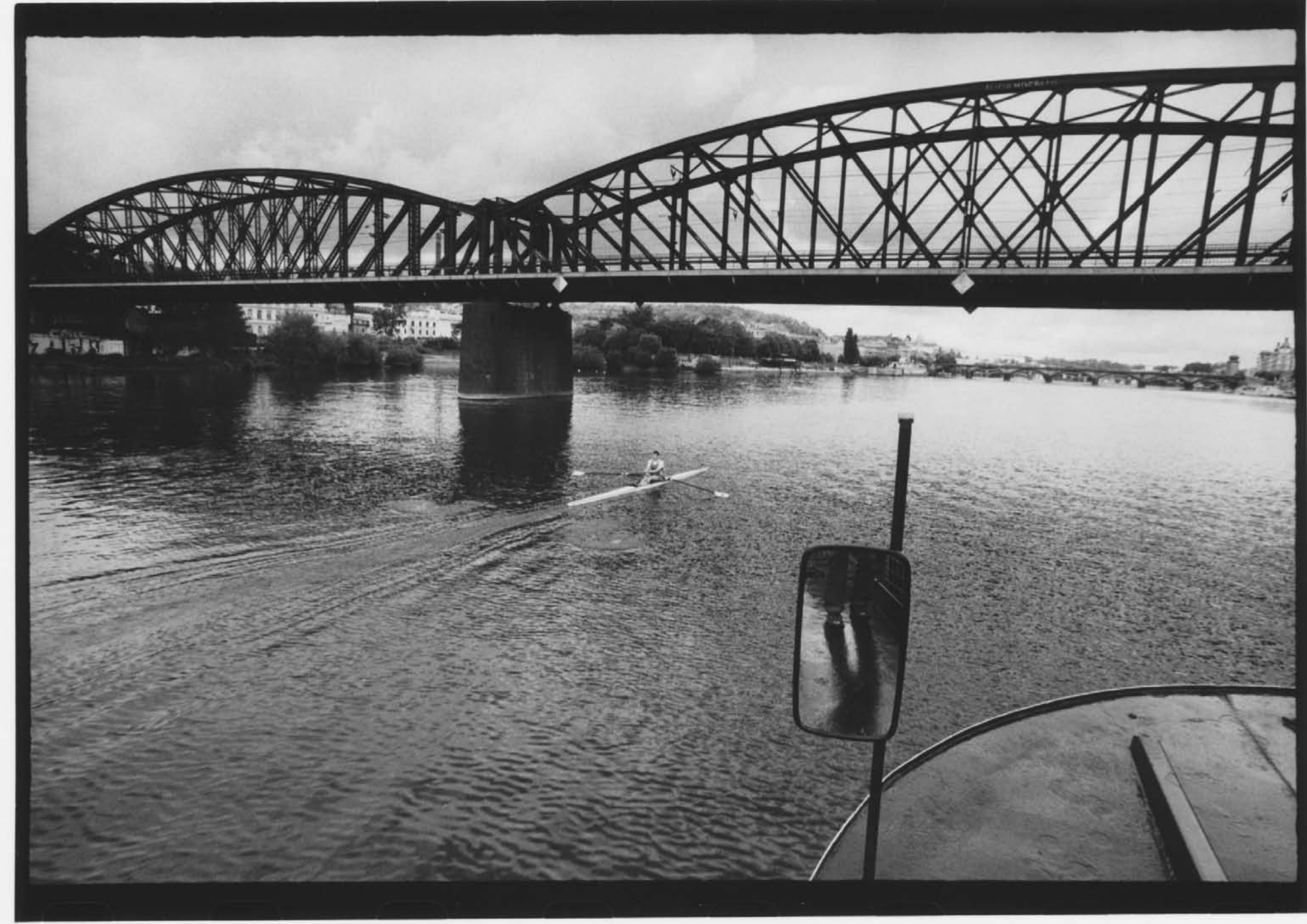


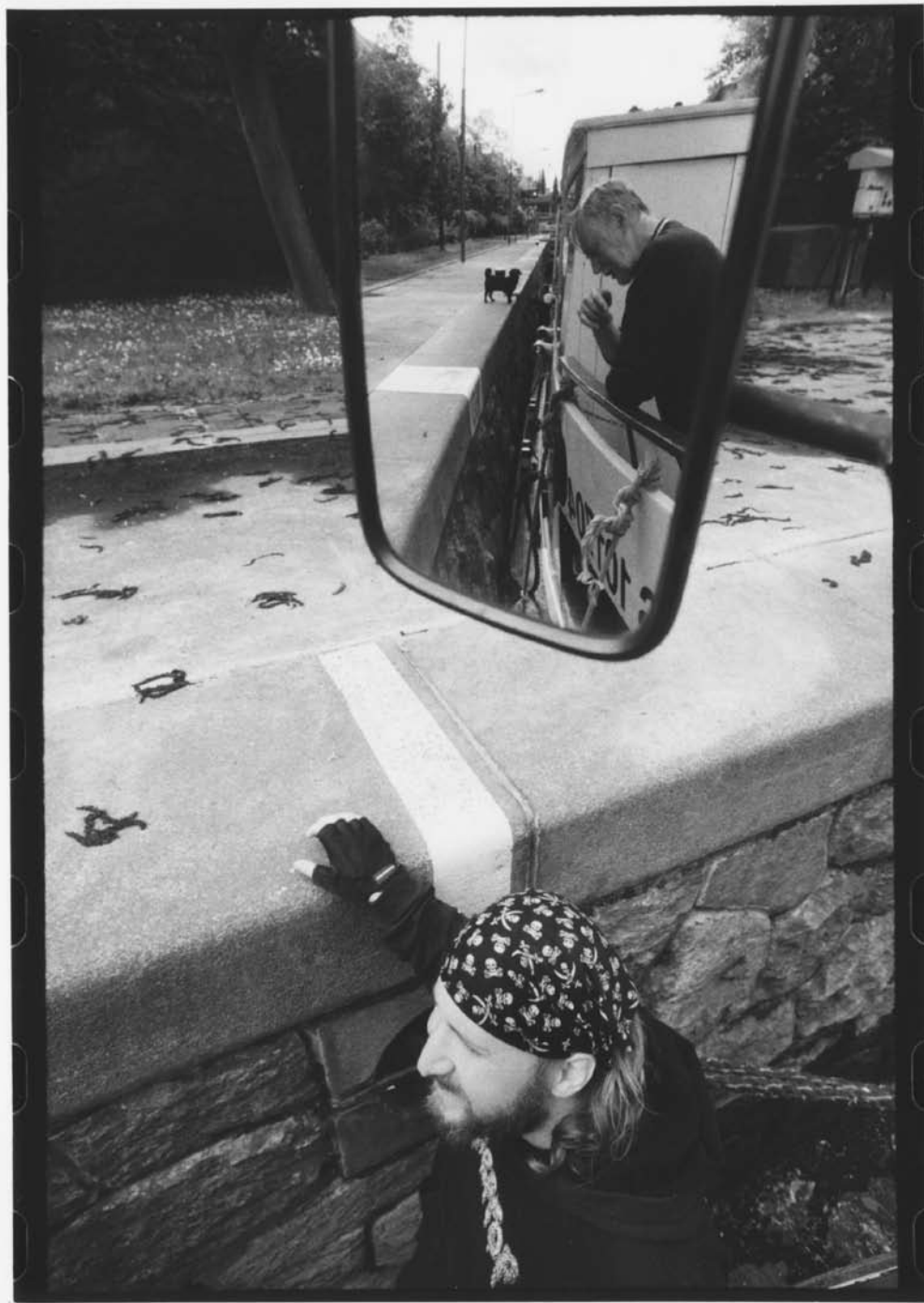












Bylo jaro 2009 když jsem se plavil po Tejo a po Vltavě. Na palubách lodí s (českému uchu) nádherně znějícími názvy Eborense, Alentejense, Trafaria Praia a taky na Vyšehradu, Vltavě nebo Labi…

A pak jsem se houpal. Pár týdnů v Lisabonu a pár týdnů v Praze jsem se houpal, ještě dlouho poté co lodě přirazily ke břehu a já vystoupil. Tohle houpání mi utkvělo v paměti asi nejvíce… A tak jsem se prohoupal až k tomuto dokumentu o lodích, které k oběma městům tak neoddělitelně patří. Snažil jsem se skrze hledáček fotoaparátu zjistit jak můj oblíbený Lisabon a téměř rodná Praha vypadají z hladiny vody, nabažit se pohledem, který – jak říkají páni kapitáni v obou městech – nikdy nezevšední. A můžu dnes potvrdit, že je to pohled nade vše poetický, a kapitáni jsou drsní a voda živelná… Tento dokument by nikdy nespatřil světlo světa bez pomoci mých přátel

A view from the Tejo river, Lisbon, Portugal. The photo was taken with a Canon EOS 50 and a Yashica A (6x6) camera on Ilford film.

Estávamos na Primavera de 2009 quando naveguei nos rios Tejo e Vltava. Viajei em barcos com – para o meu ouvido Checo – belos nomes sonantes como o Eborense, Alentejense, Trafaria Praia, e também nos mais familiarmente reconhecíveis Vyšehrad, Vltava and Labe… E baloicei, baloicei durante algumas semanas em Lisboa e em Praga, muito depois de os barcos terem atracado e eu ter desembarcado. Este baloiçar é o que captei como memória mais profunda desse momento… De algum modo baloicei todo o caminho até agora, em que apresento este projecto acerca dos barcos que são como uma parte inseparável das cidades que habitam. Quis explorar, através do visor da minha câmara, como a minha cidade favorita de Lisboa e a minha cidade natal de Praga seriam vistas a partir da água. Quis ser consumido pela vista, que, tal como os capitães dizem, nunca se torna um

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It was spring 2009 when I sailed on the Tejo and Vltava Rivers. I code boats with—to my Czech ear—beautiful sounding names like the Eborense, Alentejense, Trafaria Praia, and also on the more familiarly dubbed Vyšehrad, Vltava and Labe… And I swayed. I swayed for a few weeks in Lisbon and Prague as well, long after the boats had docked and I had disembarked. This swaying is what I hold as my deepest memory of that time… Somehow I have swayed all the way to this moment, as I present this project about the boats that are such an inseparable part of the cities they inhabit. I wanted to explore, through the viewfinder of my camera, what my favorite city of Lisbon and my home city of Prague look like, seen from the water. I wanted to be consumed by the view, which – as the captains say – never become commonplace. I can now confirm that it is a view above all poetic; the captains are rough and the water elemental…

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a dalších lidí, kteří jej různým způsobem podpořili a kterým bych zde rád poděkoval: v prvé řadě mému portugalskému bráchovi Claudiovi za celkovou produkci a hlavně dlouholeté přátelství, jeho ženám Aně a Marianě za krásnou společnost, Aně Matos za její úsměvy a poskytnutí nejkrásnější lisabonské galerie, Hugovi Nevesovi za vždy jedinečný design, Aninhas Martinho, Heleně a Carlosovi, Judith Pequeně a její rodině, Pedrovi a Madaleně za nádherný čas mimo palubu, panu Táborskému za jeho práci, Věrušce za editaci, Petrovi Patočkovi za projížďku, Petru Kubáškovi za konzultace, a hlavně Irence, Quidovi a Brunovi za to, že jsou. Děkuji také kapitánům Rui Sousovi, Zé Manuel Varandasovi, Paulovi, Jorgeovi, kapitánům Trojanovi, Laurynovi, Nedomovi a Korkoránovi, a také členům posádek Miguelovi, Valdemarovi, Jorgeovi, Sylvestrovi, Tomášovi, Františkovi, pánům Uhrovi a Dřímalovi, a všem dalším, kteří mě do své houpavé rodiny tak hezky přijali.

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lugar-comum. Posso agora confirmar que é, acima de tudo, uma visão poética; os capitães são duros e a água o elemento… Este projecto nunca teria tido vida sem a ajuda dos meus amigos e de outras pessoas que, de diversos modos, o apoiaram e a quem gostaria de agradecer. Em primeiro lugar, agradeço ao meu irmão português Cláudio Garrudo por todo o seu apoio e pelos muitos anos da sua amizade; Ana e Mariana – as mulheres da sua vida – pela sua boa companhia. Ana Matos pelos seus sorrisos e por me oferecer a galeria mais bonita de Lisboa. Hugo Neves pelo seu design sempre único. Aninhas Martinho, Helena e Carlos, Judith Pequena e a sua família, Pedro e Madalena pelos bons momentos em terra. Mr Táborský pelo seu trabalho. Veruška pela edição. Petr Patočka pela viagem de barco. Petr Kubášek pelos seus conselhos. E acima de todos, Irena, Quido e Bruno por estarem cá.

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This project would never have come into being without the help of my friends and other people who, in various ways, supported it and whom I would like to thank here: Firstly, I thank my Portuguese brother Claudio Garrudo for all his help and for the many years of his friendship; Ana and Mariana – the women in his life – for their great company; Ana Matos for her smiles and for providing me with the most beautiful Lisbon gallery; Hugo Neves for his ever-unique design; Aninhas Martinho, Helena and Carlos, Judith Pequena and her family, Pedro and Madalena for a great time on land; Mr Táborský for his work; Veruška for editing ; Petr Patočka for the boat trip; Petr Kubášek for his advice; and above all Irena, Quido and Bruno for being here.

I would also like to thank Captains Rui Sousa, Zé Manuel Varandas, Paulo and Jorge, Mr. Trojan, Lauryn, Nedoma and Korkorán; crew members Miguel, Valdemar, Jorge, Sylvestr, Tomáš, František, Mr Uher and Mr Dřímál, and all the others who accepted me so warmly into their swaying family.

Projekt by zároveň nebyl možný bez účasti sponzorů a dalších institucí, které mu různým způsobem pomohly. Platí nicméně, že za jmény těchto institucí stojí lidé otevření bláznivým nápadům, a já jsem jim za to velmi vděčný:

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Hlavní město Praha (Miroslav Sklenář)
Transtejo (Teresa Gato, Raul Matias a José Pedro Durão)
Pražská paroplavební společnost (Dušan Sahula a Richard Vojta)
Sefimota (Pedro Rocha Gonçalves)
Instituto Camões (Joaquim Ramos)
Velvyslanectví ČR v Lisabonu (Ladislav Škeřik a Sandra Linkensederová)
TAP Portugal (Jan Čurda)
Kino Aero (Pavel Rajčan a Ivo Andrle)
Epson (Filipa Coelho)

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Gostaria também de agradecer aos Capitães Rui Sousa, Zé Manuel Varandas, Paulo e Jorge, Mr. Trojan, Lauryn, Nedoma e Korkorán; aos membros da tripulação Miguel, Valdemar, Jorge, Sylvestr, Tomás, František, Mr Uher e Mr Dřímál, e a todos os outros que me receberam tão calorosamente nas suas famílias baloiçantes. Este projecto nunca teria sido possível sem a participação dos patrocinadores e outras instituições que o suportaram de diversas maneiras. Todavia, são sempre pessoas que estão por detrás das instituições e que têm de estar abertas a ideias loucas, e estou muito agradecido a eles:

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This project would not have been possible without the participation of sponsors and the other institutions that supported it in various ways. Nonetheless, it is always individuals who stand behind institutions and who must be open to wild ideas, and I am very grateful to them:

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Embassy of the Czech Republic in Portugal (Ladislav Škeřik and Sandra Linkensederová)
TAP Portugal (Jan Čurda)
Kino Aero (Pavel Rajčan and Ivo Andrle)

Global Wines (Jan Haspekl)
Critério (Victor Neves)
Bacalh^oa (Carina Bento)

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Fotografie byly pořízeny fotoaparáty Canon EOS 50 a Yashica A (6x6) na filmový materiál Ilford.

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KINO AERO (CZ)
16.října - 17.listopadu 2009

GALERIA DAS SALGADEIRAS (PT)
10 a 25 de Setembro 2009

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19 de Setembro a 17 de Novembro 2009

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