

# nicola von senger

Miroslav Tichy

*69 works*

20 May - 16 July 2022

It must have been in 2003/2004 when I saw a work by Miroslav Tichy for the first time and what I saw impressed me very much. Floating in perfectly fine wooden frames, with a lot of white distance to the frame strangely enraptured, blurred photos of women who seemed to be from another time and world could be seen.

The artist Miroslav Tichy was completely unknown to me and what I heard was even more astonishing:

His former neighbor and childhood friend, the psychiatrist, artist and art expert Roman Buxbaum recognized Tichy's treasure and was able to secure a stack of photos after long persuasion skills. He showed them to Harald Szeemann, who enthusiastically presented Tichy's work for the first time to the public at the 2004 Seville Biennale.

Miroslav Tichy was an outsider artist, an oddball who left behind an unlikely, yet almost completely unknown work.

Tichy, who was born in 1926 in a small village in Moravia, Czech Republic, attended the Academy of Fine Arts in Prague. His style was assigned to Cubism and Expressionism, his main motif even then was the woman. Because of the political situation at that time, Tichy repeatedly got into trouble and was several times in prison and in psychiatry. More and more, Tichy isolated himself from society and lived completely withdrawn in his own world.

The object of his desire was women. From old wooden boxes, cans, glasses, beer mats and tar, he made working photo cameras, and then strolled through the streets every day in search of women of whom he could secretly take a photo. Often, he also stood at the fence of the swimming pool and shot from the hip, without looking through the viewfinder. In a voyeuristic obsession hundreds, even thousands of photos of

women's bodies, often in sexualized or erotic poses were taken.

In his neglected chamber without heating, he then developed the photos with a self-made magnifying apparatus. Sometimes he framed the photos with a drawn frame, sometimes decorated these handmade passepartouts with flowers or ornaments. He stacked these photos in his chamber without protection from wind and weather. The photos got dirty and rotten. Some have scratch marks and are stained because they were under the carpet or had mouse dirt on them. These blurred and shaky, sometimes over- sometimes underexposed and strewn with streaks or fingerprints photos all have a somewhat time-enraptured, romantic and dreamlike mood. Images to which something poetically naïve and at the same time unvarnished voyeuristic is attached and move something manic and obsessive in themselves in their own cosmos.

For further information and images, please contact [info@galerienicolavonsenger](mailto:info@galerienicolavonsenger).