**REYNEK IN LANŠKROUN!**

20. 1.–17. 3. 2019

The Lanškroun Museum, organised in collaboration with Galerie Zdeněk Sklenář

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**PRESS RELEASE**

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**Bohuslav Reynek**

**The brilliant graphic artist, poet, and translator Bohuslav Reynek**

**(born in 1892 in Petrkov u Havlíčkova Brodu – died in 1971 in Petrkov)**

Born into a farming family in Petrkov, almost all of Bohuslav Reynek’s life was linked with this village. After completing secondary school (Realschule), he went on to study engineering,   
but he was much more interested in poetry and painting. For this reason, he left his studies and returned to Petrkov. Reynek collaborated with the publisher Josef Florian on his special editions, contributing translations of French, German, and Swiss poetry as well as his own works, and also as a graphic artist. He himself published the bibliophile series entitled *Sešity poezie* (*Poetry Notebooks*). After leaving school, he lived in France, where he married the French poet Suzanne Renaud,   
and he and his family subsequently spent six months of the year in Petrkov and the other six   
in France. However, he returned to Petrkov permanently in 1936, where he remained even after the family farm was nationalised in 1948.

Reynek lived a humble Christian life. Until 1957, he worked as a farm labourer. After that,   
he devoted his time to writing poetry and his graphic art. He had already started drawing and painting during his studies at the Realschulein Jihlava. In the 1920s, in conjunction   
with his collaboration with Josef Florian’s publishing house in Stará Říše, Reynek created   
a series of Expressionist linocuts. For the publication of his own special editions of the *Poetry Notebooks*, Reynek worked closely with Josef Čapek and Vlastimil Hofman.

From 1927 to 1929 Reynek exhibited his drawings, pastels, and etchings at several art shows   
in France, where his work was very well received. During this time, his creative work was his main source of subsistence. In 1933, he tried using drypoint for the first time. From this time on,   
his prints made using this technique outnumbered his charcoal and pastel drawings. Between 1933   
and 1971, he produced more than six hundred etchings and drypoint prints. In the 1930s,   
his graphic works were dominated by landscapes, still lifes, and scenes from daily life, but in 1939, biblical motifs started to play a more important role. During World War II, Reynek’s most frequent themes were the crucifixion, the Pietà, and Saint Peter’s denial. His *Passion Play* cycle also dates back to this time.

The most significant part of Reynek’s works is from the 1950s and 1960s, including his *Job* and   
*Don Quixote* series, and many other prints. It was in the 1960s that many young artists once again turned their attention to Reynek (for instance, Jiří Kolář, Ivan Diviš, Ivan Martin Jirous vulgo Magor, and Věra Jirousová). It was not until 1964, after he became a widower, that Reynek was allowed to exhibit his works for the first time in thirty-five years. His poetry and prints were not fully officially acknowledged until in the 1990s, after the fall of the Communist government. When Bohuslav Reynek died, it was not even possible to publish an official obituary – the regime was particularly annoyed by the depth of his religious faith as well as by the fact that he was an apt farmer who continued to live on his family’s farmstead despite its having been seized and occupied by members of the state-run agricultural collective (JZD). Reynek’s obituary, written by Jan Rous, was ultimately published in *Typografia* (a professional publishers’ journal), which allowed banned authors to publish their works. Bohuslav Reynek was also a great poet, who was respected by individuals such as František Halas, Ivan Diviš, and Jan Zahradníček to name but a few.   
The art and literary critic Jindřich Chalupecký organised a unique exhibition entitled *A Tribute to B. Reynek*, at which many artists honoured him – including Jaroslav Šerých, Adriena Šimotová, Jiří John, Václav Boštík, and Mikuláš Medek with portraits of Dagmar Hochová.

Reynek’s oeuvre continues to live on, as evidenced by the many more unique exhibitions organised in our country. Now it is Lanškroun’s turn to join the list of places paying homage to Reynek’s art! The thematic exhibition (from 19 January to 17 March 2019) includes almost ninety graphic works, as well as examples of the cliché verre technique, from two important private collections.   
The artist’s granddaughter, Veronika Reynková, will be an honoured guest at the official opening, and we have invited the prominent art historian Jan Rous to make the introductory speech.   
This exhibition has been organised in collaboration with Galerie Zdeněk Sklenář.

Marie Borkovcová, director

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For more information about the exhibition, please contact the Lanškroun Museum:

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