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**THE ENTROPY AND THE REACTION OF THE
UNION STATES THROUGH THE MEDIA**

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Bakalářská práce

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, duben 2012

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1 Introduction

The Bachelor's thesis deals with general information about the media, its development and analysis of the media message including its language. It also applies to the sculpture called Entropa and reaction of the union states. Its objective is to compare reaction of the individual states through the media and also to recognize if this sculpture had any impact on human perception of Europe as whole.

The topic was selected due to its tempestuous responses Entropa has caused through all Europe not only from the point of view of piece of art, but also from the point of view of national self-worth untouchability. This theme likewise fully corresponds with my interest in the art and current situation in Europe, especially since the Czech Republic has become a member of the European Union.

The thesis is divided into two parts, theoretical and practical. First part, the theoretical one, contains general information about the media, its division into several different types of categorization and development. This work also examines the media message, language which is used while creating message counting its headlines.

The second part deals with the Entropa, map of Europe, which was made by David Černý, and also his conception of Europe and Entropa which were considered as necessary to mention for better understanding of all work. In the following part reaction of particular states are described. In detail I was occupied with the Czech Republic, especially with Pilsen, because the Entropa is placed here. European states are analysed with respect to extent of responses by specific nations, that implies the most interesting or shocking reactions were chosen. To fully preserve right meanings of presented statements, a large number of quotations was used in this section. This part contains also an interview with David Černý.

The work also includes appendices, where short bibliography of David Černý, his photo, pictures of Entropa and parts of the interview with Černý which are not directly connected with the Entropa, can be found.

The analysis is based mostly on electronic sources, to be precise on articles from the Internet editions not only of British newspapers as BBC News, The Guardian, but also foreign journals as The New York Times or La Libre Belgique. Czech newspapers as MF DNES, Hospodářské noviny, Lidové noviny were used in their printed form. Besides articles also reportages, radio broadcastings, interviews, statements have served as sources for my thesis. In pursuance of the research, the Techmania, the Europe Direct Centre which is connected with the Entropa, was visited.

2 MEDIA

This chapter is dedicated to the media in general and its categorization. It contains four sub-chapters, first of them is the media development, where main technological inventions are mentioned. The second one deals with the media messages as basis of the reporting. The third subchapter explains the purpose of the headlines and the last, which is also further divided, informs about language of the media message.

The media are the technological means of disseminating messages, means of communication. The media also serve as a source of information and entertainment, which are ones of their fundamental parameters. The media is an essential part of the outside world, offering information in large quantities and easily accessible. Modern society is more and more trying to gain knowledge, is motivated by the need to be informed about things, and this knowledge is gathered from the media. They are usually classified as printed (newspapers, books, magazines) or electronic (radio, CDs, film, television, computer).

The electronic media enabled to surpass former communication limits, such as space, time and physical barriers. Nevertheless with the development of electronic media the space for express oneself has become more open. Till that time the field of journalism was intended for specialist but this progress has resulted in filling the Internet, but also in bigger freedom of speech.

Media can be divided into several categories. The most common are two kinds of the media, mass and nonmass. The classic mass media include radio, television, printed materials and currently the most influential mass media is Internet.

Specific media can be characterized as means of promotion. Promotional materials are effective tools of advertising message which have effect by the word, image, sound, shape, color and other

communication elements. Its aim is to cause a reaction within the public, it means to buy.

Today the technical revolution can be observed with the development of new media, which are based on computers. This computer media revolution affects all levels of communication and all types of media - texts, still and moving images, sound and spatial design. The result is new media - graphics, moving images, interactive spatial installations, sounds, shapes, spaces, or texts in computerized form, also various imaging technology known as virtual reality, exactly passive or active 3D projections.

Cornerstone of the media is the message. Messages give two kinds of information, factual and social. Factual information means statements about event that has happened, definitions of terms, formula, lists, whereas the social information composes of techniques observed by people how to behave, dress, talk, act. However, there are three general types of messages in the media. News which are presented to make people think they are informed, entertainment messages to make people feel more satisfied and ads to support commerce. It follows that the main difference between these messages is the purpose with which they are published.

The Media, especially the mass ones, except its purposes, have undeniably also influence on public. These effects are positive as well as the negative. It is necessary to point out that all mediated information is interpretation, so they can be equally considered as misinterpretation. The term of media literacy means to be able to orient in the world of the media without let oneself confuse above tolerable measure. The question why are media so powerful can be then answered in the way of no possibility to compare the given information from the media with another source such a real life.

2.1 Media development

History of the media is the history of communication possibilities. Social communication can be divided into two types. Direct communication - verbal communication, or indirect - by the mediator. This mediator can be a book, radio, internet, etc.

Basic historical data of the media development:

» **105 AD** – invention of paper in China signifies historical records and stories can be stored now

» **1455** – defining moment become the invention of printing press by Johannes Gutenberg. Already in 1500 was printed in Europe 10 million books, which enabled to spread literacy through Europe

» **1605** – first printed newspaper in Strassburg

» **1631** – first french newspaper La Gazzete

» **1690** – first American newspaper Boston Gazzete

» **1826** – first preserved photography by Joseph Nicéphore Niépce

» **1835** – Samuel Morse invents Morse code

» **1844** – invention of Morse telegraph that enabled the text communication breaks the distance barrier

» **1876** – the Telegraph was evolved into Telephone, Alexander Graham Bell let this invention patent. Distance barrier was broken this time in conversations.

» **1895** – Lumiere brothers present the first publicly shown film

» **1921** – first radio broadcast in the U.S. which can be also considered as the birth of the modern mass media

» **1927** - first sound film - The Jazz Singer, Warner Bros.. in the U.S.

» **1935** – first full-colour film The Vanity Fair

» **1937** – first live television broadcast in Great Britain

» **1969** – inception of the Internet predecessor by U.S. Army – Arpanet

» **1980** – inception of CNN television in the U.S.

» **1990s** – The Internet and global networks revolutionize how people get information

2.2 Messages

As was already stated, the media are based on the message, which is an essential component of newspaper and magazines. The message is defined as *journalistically processed information about something that happened or not happened, will happen or not, or about change of any condition. Facts, events or ideas in it only records, summarizes and notes.*[1]

Basic characteristics of the message should be topicality, newness, curiosity, importance and factual correctness. Facts in the message can be divided into two types, absolutely and relatively new. Absolutely new means if the event has happened first time, and relatively new is the event which is again talked about. Each message should give answers on five essential questions – what, who, when, where and why considering basic characteristics mentioned above including reliability and neutrality.

Hot news, single, continuous and pre-planned reports can be considered as another type of categorization. It can be written chronologically – in time sequence, accentuatedly, which is nowadays the most preferable process that indicates the most important point from the message is emphasized, or logically, so first of all the question why the event has happened is answered.

The most important part of the message is a lead. The lead should give the answers on already mentioned five basis questions.

2.3 Headlines

Headlines have very important function in the message, it should catch reader's attention, be comprehensible at first reading, help to reader with the orientation in the page. It follows headline has informational, orientational, graphical and aesthetic function.

According to shape and meaning headlines are simple, compound or combined. The simple are written with the same type and size of writing, compound headlines consist of the main headline and subheading, combined headlines are the result of combination of these two types.

2.4 Language of messages

The function of reporting is to offer current and objective information to big mass of receivers. [2] That is why the news should fulfil some requirements, which can be divided into two big categories – factual messages and quick processability of text by receiver and the second one is the objectivity.

2.4.1 Factual messages and quick processability of text

To mediate huge number of important information in limited time, the text has to be accessible, clear, well-arranged and brief.

The only requirement to make text accessible is to use the standard Czech language. Nevertheless within the standard Czech language are some lexical forms which are not so easily understandable, especially technical terms, less used abbreviations, foreign expressions, neologisms and terms less frequent.

The clear text is in general easily interpreted and gives a piece of information unequivocally and without contradiction. The use of relatively precise, concrete naming, determination of person with their names, naming of institutions instead of abbreviations, using of full names of places, assure the text will be clear. What can cause text unclear are logical contradictions and mistakes. Also inadequate, inaccurate or multivalent namings can complicate the ability of interpretation.

The sign of well-arranged text is the ability to easily orientate in the text, it is possible to perceive it without problems, fluently and without big leaps. The attention is then paid to the word and sentence order. The part of well-arranged text is typically reporting composition, which means the

most important information is mentioned at the beginning of the message and is further expanded.

2.4.2 Objectivity

The necessary feature of the message is its objectivity, that implies emotional and expressive neutrality. Characteristic elements of objective texts are suppressing of a subjective factor, the open pointing out all subjective sources and a neutrality.

Nevertheless to avoid the subjectivity is not always so easy, because sometimes even the author does not realize he has used an expression that shows his personal approach. The evaluation is also one of the results of subjective terms, which is acceptable only in the case of generally valid statement.

However, expressive forms are due to competition in the media market used to increase the curiosity. That is why expressive forms or subjective aspects are contrary to the objectivity. It occurs the most in tabloid media. In the non-tabloid media expressive forms are the most frequently used in headlines, because their aim is to catch attention.

■ The Council of the European Union is the main decision-making body of the European Union. It is composed of ministers representing the national governments of the 27 member states. The Presidency of the Council of the European Union rotates among the member states every six months. The Czech Republic was presiding between January and June 2009. At the occasion of the Presidency of the Council of the EU, each nation exposes its project. The Czech Entropa represents European issues in the context of common stereotypes and prejudices. It is subtitled "Stereotypes are barriers to be demolished", in accord with the Czech European Union Presidency's motto of "Europe without barriers".

3 ENTROPA

The Entropa is a satiric sculpture made by David Černý, a controversial Czech artist, who was commissioned by the government of the Czech republic to create an artwork symbolizing all member states of the EU at the occasion of the Presidency of the Council of the European Union. According to originally presented intention, the Entropa was supposed to have been created jointly by 27 artists and artist groups from all member states of the EU, but after finishing the artwork it has transpired the real author is only Černý and his two assistants, Tomas Pospiszl and Kristof Kintera. This artwork has caused a stir through all Europe and has provoked a wave of different reactions.

The huge statue which covers approximately 256 square meters and weighs about 8 tones was installed the 12 of January 2009 in Brussels, on 11 of June 2009 was moved into DOX, Centre of current art in Prague and since September 2010 the Entropa is permanently exhibited in Pilsen Techmania Science Centre as a constant part of the EU exhibition.

3.1 Europe, as seen by David Černý

Europe is unified by its history, culture, and, in recent years, also by a jointly created political structure. More or less diverse countries are intertwined by a network of multi-dimensional relationships that, in effect, results in an intricate whole. From within, we tend to focus on the differences between the individual European countries. These differences include thousands of important and unimportant things ranging from geographical situation to gastronomy and everyday habits.

The EU puzzle is both a metaphor and a celebration of this diversity. It comprises the building blocks of the political, economic and cultural relationships with which we 'toy' but which will be passed on to our children. The task of today is to create building blocks with the best possible characteristics.

Self-reflection, critical thinking and the capacity to perceive oneself as well as the outside world with a sense of irony are the hallmarks of European thinking. This art project that originated on the occasion of Czech Presidency of the Council of the European Union attempts to present Europe as a whole from the perspectives of 27 artists from the individual EU Member States. Their projects share the playful analysis of

national stereotypes as well as original characteristics of the individual cultural identities.[3]

3.2 Entropa, as seen by David Černý

Entropa is not a real pan-European work of artists-provocateurs, but a mystification. At first glance, looks like a project to decorate official space, which has degenerated in the uncontrolled detection of national traumas and complexes. Individual states in the European Union puzzle represent non-existent artists. They have their names, artificially created identities, and some have their own websites. Each of them is in addition the author of the text, which explains the motivation for the joint project. All this was created by David Černý, Kristof Kintera and Tomas Pospiszyl, and helped implement a team of colleagues from the Czech Republic and abroad.

The original intention was really to address twenty-seven European artists. It turned out that due to time, and by production and financial reasons it can not be realised. The team therefore, without the knowledge of the Ministry of Foreign Affairs decided to create fictitious artists who would represent various European national and artistic stereotypes. Sorry Prime Minister Mirek Topolánek, Deputy Prime Minister Alexandr Vondra, Minister Karel Schwarzenberg and their offices, that we have not inform them about the true state of things and mislead them this way. We did not want them to take responsibility for this kind of politically incorrect satire. We knew that the truth will be uncovered. Before that, we wanted to find out if Europe is able to laugh at itself.

In the beginning was the question what we actually know about Europe. We are informed about some states, about others we only know various tourist clichés. About several of them we know practically nothing. Works by artificially constructed artists from twenty-seven European countries show how difficult and fragmented may Europe as a whole appear from the perspective of the Czech Republic. We do not want to offend anyone, just to point out the difficulty of the communication without ability of irony.

Grotesque hyperbole and mystification belongs to the features of Czech culture and creating false identities is one of the strategies of contemporary art. Forms of the individual parts of Entropa use artistic techniques for which is often characteristic provocation. Work thus parody socially engaged art not least, which teeters on the brink between would-be controversial attacks on national character and unexceptionable decoration of official premises. We believe that the environment of Brussels is capable of ironic self-reflection, we believe in a sense of

humor of European nations and also their representatives. [4] (See Appendix 1)

3.3 Depicted nations

- **Austria**, a known opponent of atomic energy, is a green field dominated by nuclear power plant cooling towers; vapour comes out of them at intervals
- **Belgium** is a half-full and half-eaten box of Praline chocolates
- **Bulgaria** is viewed as a series of interconnected "Turkish" toilets connected with neon pipes
- **Cyprus** is cut in half
- **The Czech Republic** is an LED display, which shows controversial quotations by the Czech President Václav Klaus
- **Denmark** is built of Lego cubes, and some people could see in the arrangement of colour cubes a caricature of the Prophet Muhammad. Černý denied the try to create Muhammad.
- **Estonia** is presented with a hammer and sickle-styled power tools, the country has considered a law to prohibit the symbols of communism
- **Finland** is depicted as a wooden floor on which is laying a man with a gun, imagining an elephant, a hippo and a crocodile. The manual sais "hunters delirium tremens in the sauna"
- **France** is draped in a "GRÈVE!" ("STRIKE!") banner
- **Germany** is a series of interlocking motorways, described as "somewhat resembling a swastika", though that is not universally accepted. Cars move along the roads.
- **Greece** is depicted as a forest that is entirely burned, possibly representing the 2007 Greek forest fires and the 2008 civil unrest in Greece

- **Hungary** features an Atomium made of its common agricultural products watermelons and Hungarian sausages, based on a floor of peppers
- **Ireland** is depicted as a brown bog with bagpipes protruding from Northern Ireland; the bagpipes play music every five minutes
- **Italy** is depicted as a football pitch with several players, each holding a soccer ball. They give the impression as if they were masturbating with them
- **Latvia** is shown as covered with mountains, in contrast to its actual flat landscape
- **Lithuania** a series of people similar to Brussels sculptures of “peeing boys” (Manneken Pis-style figures); the streams of urine are presented by a yellow lighting glass fibers
- **Luxembourg** is displayed as a gold nugget with "For Sale" tag
- **Malta** is a tiny island with its prehistoric dwarf elephant as its only decoration; there's a magnifying glass in front of the elephant
- **The Netherlands** has disappeared under the sea from which protrude only several minarets; the piece is supposed to emit the singing of muezzins
- **Poland** has a piece with priests lifting the rainbow flag of the Gay rights movement on a field of potatoes (Poland's main agricultural product), in the style of the famous photograph *Raising the Flag on Iwo Jima* which originally showed U.S. Marines raising the Stars and Stripes at Iwo Jima during 1945
- **Portugal** is shown as cutting board with three pieces of meat in the shape of its former colonies of Brazil, Angola, and Mozambique
- **Romania** looks like a theme park in the style of Dracula, which flashes and sometimes gives spooky sounds
- **Slovakia** is depicted as a Hungarian sausage (or a human body) tied with the Hungarian tricolor

- **Slovenia** is presented as a bedrock, into which are engraved the words “first tourists came here 1213”
- **Spain** is completely covered in concrete, with a concrete mixer situated in the northeast, region of La Rioja
- **Sweden** does not have an outline, but is represented as a large self-assembly furniture box in the style of IKEA, hiding the Gripen fighter jets
- **The United Kingdom**, known for its Euroscepticism and relative isolation from the rest of the continent, is "included" as a missing part at the top-left of the sculpture

(See Appendix 2)

2.4 Entropa in Pilsen

As it was written above, the Entropa was brought to Techmania Science Centre in September 2010, which besides other things, fully corresponds with the goal of the city of Pilsen to become a European Capital of Culture for 2015. However, the Entropa is used primarily by the European Commission's Information Centre Europe Direct Pilsen due to close cooperation between the information centre and its host organization Techmania Science Center.

“For Techmania I can say that Entropa is very popular with the both visitors and occasionally even journalists. Over the past year we have no negative feedback on the Entropa recorded,” [5] said Tomáš Moravec, press agent of Techmania Science Centre. Europe Direct Pilsen, among other things, has also created popular educational program called “Europe in a different light”. *“The aim of the program is to come up with new points of view on the diverse cultural background of a united Europe, to provoke debate about European issues and to lead children to create their own opinions on multicultural Europe. Hundreds of pupils and students have already participated in this program,”* [6] added Moravec.

"Workshop participants agreed that Entropa by David Černý is not insulting, but perceived as a satire rather than as art," [7] said Franziska Stölzel, chief coordinator of the Europe event in Pilsen.

These declarations show that the Entropa is not just a piece of work to decorate the official space, but it has fulfilled its purpose, which means it really serves as a medium to reflection about Europe as a whole, not only to know simple facts about individual states. It leads to the recognition of connections between these states, to better understanding of current situation in Europe, which is based on history, culture, economy and other factors of particular countries.

Here, evaluating Entropa, it needs to be considered that it is necessary to perceive it in a different way in Techmania, such as one part of the permanent exhibition, than in the period of its formal placement in Brussels, where it was understood such an official Czech symbol.

4 INDIVIDUAL REACTIONS

As already mentioned above, the Entropa has caused wave of different reactions through all Europe. That is the only artwork that has become so famous. Some of the reaction were outraging, disappointed, even grossed out, on the other hand quite positive reactions can be seen, like amusement or favourable evaluation of this controversial sculpture. In this chapter the most interesting ones are presented, and also compared.

4.1 Czech Republic

The Czech Republic is the birthplace of controversial author and also the artwork, that is why it will be examined as first.

The Czech media in general accepted the sculpture more or less positively. The journal *Mlada fronta Dnes* evaluates the *Entropa* as witty and useful sculpture, which can make the Czech Republic more visible.

“I like it. Although it is not the right word, it is actually ugly, but interesting and provocative. Entropa goes beyond expectations, it is hard to read, but not incomprehensible”. [8]

Pavel Liška, Rector of the Academy of Arts

“Sculpture by David Černý is a typical work on the contract, where the author wants to show as funny and ironically as possible but still meekly and amusingly European Union countries. These oversized board with the ambition to be humorous and gigantic at all costs is also characteristic of most Černý’s statues.” [9]

Milan Knížák, Director of the National Gallery in Prague

“Sculpture, although it seems spatially impressive, unfortunately, does not exceed the municipal level of humor, just in oversized form. In any case, I appreciate the generous willingness of politicians to go to considerable risk and give artists like David Černý more or less free rein. Earlier bets on the kitsch or sexless “state-forming art” I consider as a far greater gamble with the future of the Czech culture”. [10]

Marek Pokorný, Director of the Moravian Gallery in Brno

Czech politicians also commented this mosaic.

“We put space to freedom. This course can also be used or exploit, but if we have limited the scope significantly, we would deny the principle with which we went into it.” [11]

Alexandr Vondra, Deputy Prime Minister for European Affairs

“I like it very much. I also think that the politicians should not speak into it at all.” [12]

Martin Bursik (Greens), Deputy Prime Minister, Chairman of the Party

To be more specific, Czech Republic is represented as an LED display, which flashes controversial quotations by the Czech President Václav Klaus, such as:

“It would be a tragic mistake to picture Russia as a villain and divide the world into two parts again.”

“Some parties in other states could realise that they do not feel completely at ease within a big state in which they are now. “ (On Kosovo declaration of independence.)

“Environmentalism is a dangerous ideology endangering human freedom.”

“Intellectuals prefer ideas, which give them jobs and income and which enhance their power and prestige.” [13] (See Appendix 2.1)

These declarations were considered as important to mention due to reactions it has caused abroad. People who appreciated the piece of art, also did not forget to point out that Černý has lampooned also his nation, the Czech Republic, and some of them were even surprised how largely. On the contrary, the Czech journalists were asking Mr. Černý, if he was not too lenient to this country. The answer which has followed: *“I do not know, I feel that Václav Klaus is such a shame of this state that some Bulgarian toilet can not compare with it. There it is fun, but this is incredible, unbelievable. When the doctor honoris causa of Kazakhstan Republic, says such things, I think it's really more shameful than any toilet.” [14]*

4.1.1 Pilsen

The first reaction on the Entropa when it was clear The Pilsen Techmania Science Centre expose it were more negative. It was caused

due its price which were considered as too high, public also did not want to accept that such a “deception” should be supported, and also Mr. Černý was called as a “cheater”. But if it would be examined precisely, it is evident any deception was committed and all “affair” can be supported by legal contracts. As Vlastimil Volák, the director of Techmania, said: *"I have received many positive and negative feedback regarding the purchase and issue of the Entropa in Techmania, but it should be."* [15] How the Entropa will be paid, Volák explained: *"Museum will be repaying the sculpture few years. We assume that some part we will be able to cover with entrance fees from people who would otherwise not come here. Another part will be our normal economic activity, others from private partners."* [16]

The museum's director Volák and Deputy of Pilsen Mayor Marcel Krejsová agreed that the Entropa definitely attracts more people to Pilsen, increases attendance of the museum and fully supports the purchase: *"I am glad that this step was made, and I think the Techmania is the only place in the Czech Republic, where the Entropa should be forever."* [17] She also added: *"The city aims to become European Capital of Culture in 2015, a competition with twenty-five traditional and successful EU project. The combination of innovative technology and creativity is desirable, and apparently, completely in accordance with the directions with program guidelines candidacy of the city."* [18]

The negative reaction come directly from the municipal government, specifically by representants of communistic party: *"I would not buy the Entropa because I consider it kitsch. But when Techmania wants to buy it and it will not be for city money, let them do what they want,"* [19] said to Halo newspaper Pilsen City Council member Jiří Valenta. He was also surprised with the high price of the work and believes that it should be given to the museum for free. The same holds even Ivanka Divišová,

party colleague in the City Council: *"Maybe I'm conservative, but I do not like the Entropa,"* she said. *"It shows some states unfairly, such as Slovakia,"* and continues: *"What we would say, if we would be portrayed as Schweik with the cat in the sense we just only make jokes?? make jokes and all the Czech Republic resembles Gotham City?"* [20]

The Czech journal MF Dnes has called on European caricaturist to "take revenge" on our Entropa. What do they think about us? Slovakian caricaturist has drawn us as beetle "Pytlík", an expert who knows everything, arranges everything, with a beer in the hand, with paunch, plastic bag and socks in sandals. Bulgarians can easily flush our excellent beer into Turkish toilet, Hungarian cartoonist has chosen depressive Franz Kafka and Dutchmen's representation of our country is raised middle finger in a frame that looks like the Entropa's one to symbolize the Czech behaviour in the sense when they are supposed to celebrate an integrated Union, they just make everybody angry.

4.2 Bulgaria

The worst acceptance came from Bulgaria which was, as mentioned above, represented as Turkish toilet. This part has caused that Czech government, also David Černý apologized to the Bulgarian government. Bulgaria even demanded to remove the toilet, which was not finally done but Bulgaria was covered by a black cloth in the Černý's map of Europe. The Czech president, Václav Klaus, has called on the Czech government to distance itself from Entropa. In his view mosaic tarnishes the reputation of the Czech EU presidency. He also wrote a letter to the Bulgarian president Georgi Parvanov apologizing for the offense: *"This sculpture I do not find in any case neither funny, nor good. The only ambition of the mosaic is to shock and mystify people. I fully share the indignation of Bulgarian officials and many citizens who protest against this would-*

be "piece of art". I want to assure you that I always cared about good relations between Bulgaria and the Czech Republic and resolutely reject any form of provocation - including those posing as art - that disparages and damages these relations." [21]

Bulgarian delegates at the EU immediately produced an official objection, and the culture ministry declared that they had nothing to do with the display and had not selected Černý themselves. According to the Standart newspaper, Betina Joteva, press officer at Bulgaria's Brussels office, said the *"ridiculous piece of art offends the national dignity of the Bulgarians and shows really bad taste"*, [22] and insisted on its immediate removal. [23]

This call for censorship implies that if the Bulgarian cultural bureaucrats had selected an artist to represent the country, they would most certainly not have represented it as a toilet. By issuing this official objection 20 years after the fall of communism in Bulgaria, the bureaucrats at the culture ministry – much like the Romanian ambassador in La Stampa – reveal that they haven't yet heard that art should be an act of freedom, not a propaganda tool, regardless of how tasteless or offensive a particular work might be. Such objections have no meaning except to remind Bulgarians and the rest of the world that the political system might change overnight, but the old way of thinking is alive and well. [24]

Bulgarian permanent representative to the European Union said to New York Times: *"It is preposterous, a disgrace. It is a humiliation for the Bulgarian nation and an offense to our national dignity."* [25]

The Czech Deputy Prime Minister Alexandr Vondra apologised not only to Bulgaria, but also to anyone who was offended by the work.

"I apologise to Bulgaria and its government if it feels offended, and I think we are certainly ready to engage in a dialogue. If you stand by your request to remove it, of course we will certainly do that". [26]

Although he refused the responsibility for this piece of work: *"The full responsibility for violating this assignment and this promise lies with David Černý,"* in his point of view the installation would stay: *"We wanted to prove that 20 years after the fall of the Iron Curtain, there is no censorship."* [27] Nevertheless he does not express consent with David Černý, who insisted his piece was in the European tradition of satire, like Monty Python and France's Les Guignols.

Černý has apologised for misleading ministers, but not for the installation itself. *„Entropa lampoons the socially activist art that balances on the verge between would-be controversial attacks on national character and undisturbing decoration of an official space".* [28] He also added: *"We knew the truth would come out but before that we wanted to find out if Europe is able to laugh at itself".* [29] To French journal La Libre Belgique he also said: *„This is irony, nothing else, like a mirror in which we look, we must smile when you see his image and not take things seriously."* [30]

Unfortunately, Bulgaria has felt so offended it has caused a diplomatic quarrel. Bulgarian National Bank governor Mr Iskrov threatened to boycott a meeting with Union's colleagues and finance ministers. *"If this clear attack on Bulgaria will not be removed, I'm not taking part at the Council meeting of finance ministers and heads of central banks, which will be held from 3 to 4 April in Prague,"* [31] he proclaimed.

David Černý was also banned by bulgarian authorities to organize an exhibition in Plovdiv. According to Slavce Atanasov, mayor of Plovdiv,

Černý is not welcome there. *"This artist humbled Bulgarian state and hurt our national pride,"* [32] quoted bTV station.

It must be likewise said that part of the Bulgarian public protested against the approach of their government and also prepared a petition against removing from the Entropa.

Declarations written above can be considered as proofs that the Entropa, whose name is perhaps an indication that everything is not as it seems to be in the sense of such a hoax, is not just a mosaic, piece of art. It is evident it touches several fields, including the political one. It remains a question if politics belongs to the art, but as can be seen, there are still awkward and sensitive themes with deeply-rooted principles which are not easy to get over and if anybody tries it, he becomes misinterpreted and misunderstood. In this case, Bulgaria is not good example of the EU motto „Europe without barriers,“ it means the purpose of Černý's map of Europe was not fulfilled. It was proved that detached view is connected with the individual self-confidence, in this case in the international criterion. (See Appendix 2.1)

4.3 Slovakia

Slovakia is another example of negative attitude to the Entropa. Foreign minister Jan Kubis was considering to request the Czech Republic to remove Slovakia from the sculpture. He had some objection to its depiction, finally the apology was sufficient. *"This hanging mockery, insults and defames Slovakia. This is not about art, it is an absolute decadence. If anything proves, than absolute stupidity of the author of this work, and also political and moral stupidity, because it is only offended,"* [33] said SNS Vice-President Anna Belousovová. She evaluated the Entropa:

"If this is the art than it really gets into some horrible, cold, basement level, because every stupidity maybe created in some hallucinogenic state can not be called art ... This is not art, if someone has problems with human psyche ... of the stomach." [34]

Education Minister Ján Mikolaj says he does not want to prescribe to artists what they should create, they can freely show their ideas, but can not exceed certain limits. *"The truth is that it may not be kitsch and it is kitsch and can not depreciate nation,"* [35] said the head of the ministry team, why Slovakia should have around it the Hungarian tricolor.

"We insist that it is a closed matter for us, we do not asked for an apology," [36] responded the spokesman of Kubiš, former Foreign Ministre, Ján Škoda.

Eva Zelenayová from the journal Extraplus compares presentations of the Entropa states and the Czech Republic is according to her peaceful, whereas Bulgaria and Slovakia considers as degrading. She also compares approaches of Slovakia and Bulgaria which spoke out strongly against its depiction. *„Unfortunately, the Slovak diplomacy do not behave in such a principle. And disparaged sausage is still mocking at Slovakia in the seat of the EU, to which we were so very eager to enter."* [37] (See Appendix 2.1)

4.4 Germany

Controversial Germany represented as motorways seems to resemble not only swastika, but Nazi symbol directly – number 18. According to two historians published at the web site aktualne.cz, figures 1 and 8 refer to the sequence of letters in the alphabet, A and H, which are the initials of Adolf Hitler. Zdenek Marshal of the Institute for

Contemporary History claims it is absolutely evident. "*Eighteen is one of the international neo-Nazi symbols, for example, they write it on the walls. For them it's very well-known symbol,*" [38] explained Marsalek. In addition, motorways were characteristic for Hitler in general. Černý has refused that symbolism and also supported his statement by the satellite map of Germany, where lot of highways in this arrangement can be found, which was shown to German journalists at the official presentation in Brussels. Nevertheless, it has caused disapproving reactions likewise in Bulgaria or Slovakia, but without any formal objection. (See Appendix 2.1)

4.5 Denmark

Another problematic representation which can be considered as arguable is that of Denmark. State created by Lego pieces this time resembles one of the Prophet Muhammad caricature, which is very sensitive topic for the Danes. Although Allan Christensen, the author of the Danish news agency Ritzau, admitted that this representation could cause problems to the Czech Republic, any protests from Denmark were not expected. As Danish Ambassador to the Czech Republic said: "*I do not expect any official reaction. Our country is known for to cherish freedom of speech.*" [39] The only really negative reaction came from Susan Malberg Albertsenová who was designated as official author of this installation in the official brochure which was published to the Entropa. "*She was quite upset. She thinks her name was misused,*" [40] said Christensen. "*She never heard about the project.*" [41] (See Appendix 2.1)

4.6 Poland

A group of priests, that according to the manual paraphrases the famous photograph of raise of the American flag on the Japanese island of Iwo Jima in 1945, that is how Černý sees Poland. Only “problem” is rainbow flag which is raised by clergymen is a worldwide symbol of the gay rights movement. Poland is known for it’s strict opinions concerning homosexuality, denying lesbian and gay rights without any intervention by the EU, that is why this depiction can be considered, ultimately as all the Entropa, as prick into wasp’s nest. However, most of the reactions were positive. This part of the Entropa has even place at Ars Homo Erotica exhibition at the National Museum of Warsaw, which should support sexual minority. Mariusz Szczygieł, Poland writer said about acceptance of the Entropa in Poland: *“This is the Czech distance, they said, that's the concept of the Czech humor, Černý sticked out tongue at cocky Europe, finally someone aired out the European climate. And he laughed at the Czech government. After Hrabal and Zelenka David Černý is another Czech, which fascinates many Poles because it gives us something that our brains can not create.”* [42] (See Appendix 2.1)

4.7 France

France, represented as sign “Strike!” across all France, was accepted with detached view. *“It's humor, as well as we can make fun of other countries, it does not offend us,”* [43] said native Parisian to Český rozhlas. *“It's a normal thing, something that is quite typical for France.”* [44]

List Libération on the Internet blog said: *“The affair is simply delightful: Prague wanted to try the humor of its partners to attack where it hurts,*

and let him fall into his own net by one of its most controversial artists."
[45]

The Czech Republic was evaluated during its EU Presidency in the critical way. The most strict criticism came from Paris. According to Radio France International, the Czech president Václav Klaus "*does not miss a single moment to discredit the Czech Presidency.*" [46] As examples are given refusal to fly the European flag at the Castle, problems around the Lisbon Treaty, the government fall in the middle of the Presidency and of course also Entropa which was found as the cultural debacle.

Although the piece of art itself was accepted in the way it was supposed to be, obviously also served as a tool to "*storm of sharp comments and poisonous journalistic notes,*" [47] considering the Czech Presidency. Reprised, France is able to laugh at itself, but only for appearance's sake. (See Appendix 2.1)

4.8 Italy

According to official brochure Italy is described as "*freudistic-kitschy private vision of contemporary Italy, who is torn between meaningless traditions and pointless entertainment, it seems autoerotic system of sensational spectacle, which climax is not in sight.*" [48] In practice Italy is represented as the football pitch with players holding balls. They give the impression they are masturbating with them. As expected, nor this depiction did not make Italians happy. "*Is Italy the only place that's being messed with?*" [49] asked group of Italian trainee economists on a study trip who were horrified by their country's representation. "*I am sure someone was in the know because this is far too big to keep under wraps, with brochures and everything else. If not, the Czech government*

must be stupid," [50] a European council employee said. (See Appendix 2.1)

4.9 United Kingdom

According to several British discussions, the Entropa was understood exactly how the author wanted to. As Černý said at the hall of the Justus Lipsius building in Brussels: "*I seriously, we seriously expected this will be taken as a joke, as nice piece of art, nice installation and nothing else.*" [51] And obviously, his wish was fulfilled. However, there is no state without both kinds of reactions, in this case the concerns were expressed by the EU officials.

"This is very provocative for an official building and does not seem to have been properly discussed in the appropriate forum," [52] said one official.

"This might all be very 'fun' for some people but shocking art is not going to help get things done," [53] said another hissy official.

Nevertheless, the reaction of Bruno Waterfield, Brussels correspondent for The Daily Telegraph, was slightly offensive towards the EU: "*The Czechs, who really do have subversive streak, are very idealist if they think EU-types have an "open mind and capacity to appreciate such a project". Brussels officialdom would rather people just bow their heads and accept the EU. They are deeply suspicious of any attempts to get debate going because real debate rapidly becomes independent of the control freakery world of consensus politics.*" [54] To Entropa he added: "*It is not really my cup of tea as art but the Czechs should be praised for trying to stir things up in a town where everyone tries to keep things behind closed doors.*" [55]

To support introductory statement, the opinion of Michael Archer, a critic and writer on art for Guardian, was chosen: *„It is unlikely that the EU will appreciate the joke, but Cerny's installation, its crude humour, the elaborate biographies of the invented artists and the media storm now brewing all constitute a work of art.*

A large-scale Airfix kit of Euro-parts, it provides us with everything we need to assemble, if not the Europe we may wish for, at least the one we're presently saddled with. Best of all is "British artist" Khalid Asadi's contribution to this assemblage: an entirely absent UK. What finer way to represent nearly four decades of whingeing, carping, fence-sitting and back-turning by our consistently insular political classes than to acknowledge the nation's stubborn pretence that we're not part of Europe at all?

What this is likely to mean, though, is that Černý's project is unacceptable because it is art. You can commission a sculpture or a painting or a mural to mark an occasion or represent some belief or other, but you can't commission a work of art, because art cannot be anything other than ambivalent.” [56]

“The UK doesn't appear to be there for a reason: it's a deliberate statement referring to our reluctant-at-best engagement with the EU. Nice idea by the artist!” [57]

Ned Morrell, art and design commentator

(See Appendix 2.1)

5 INTERVIEW

As written above, the author had a great opportunity to meet with Mr. Černý personally and this occasion was used to interview him. The topic of the conversation was clear, the Entropa, but also another questions from different fields were asked and answers of these questions can be found in Appendix 3.

Is the Entropa your technically the most difficult project?

Yes, it is.

How did you come up with the idea make fake biographies of nonexistent artists and why did you decide to use deception?

I have answered this question so many times... It is all over the Internet. I am so tired to answer this question, but... I was commissioned by my government to do the exhibit. Initially, I wanted to use 27 European artists for the "Entropa", but fell short due to lack of time and money. Instead, we decided to create fictional artists.

How many people knew that twenty-six European artists does not exist, it is all your work?

Perhaps these ten. And it's not just my work, the ideas of those about ten people were involved.

Ten people is quite a bit. How is it possible it did not break down?

I do not know, I was surprised. I even thought that someone would see through it when I actually gave the first one, the initial project, even though we did quite precise web sites and the people we came up with different false identities, so the authors were traceable at internet. Sometimes it was a little, or from the beginning it was almost as if such even hoping that someone will notice it and understand it. How the work and the production progressed, so suddenly I began to realize, what I have also explained many times, that indeed there were some problems

with execution, and in one moment it was clear that when it comes out, then that's what will be the bummer. When it comes out before, and would make a big mess around, because it is actually what Sasha Vondra (Alexandr Vondra, the Czech Deputy Prime Minister) said to me, that even two days ahead of what the trucks were already on the way, he would stop them and would cancel the installation.

He really said so?

He told me that if he only knew two days before or the day before we started to install, he would stop it. Which I believe because the situation, the moment when we discovered it, so it really was pretty excited, completely on all sides. I would not wonder to him, if he had removed it. Or, or like that. When we returned from Brussels, so he said hey, I would approach you again. But the moment when we had to meet the thousand journalists, in that moment he did not know, no one know if it will have to take off, it will not come off. As if the shame is not really so crazy, if the pressure will not be so incredible that we will have to remove it. Which would be quite unpleasant.

Yes, Alexandr Vondra, also your friend, was he angry with you?

He was mad I did not tell him the truth, I have misinformed him. But I had it out with him.

And also great cause about money. You have received state money by Czech government to create this piece of work and it was discussed you have used it and you should return it because you have misled our government. How about that?

Well the thing is that in my contract it is never said that it will be done by 27 artists and I even have contract which says it is in my intellectual property, so I have the authorization for this piece. And the second thing

is that the money I have used for creating it were not state money. So that I have returned it was only my good will.

**How many ideas on how to create a specific country did you have?
Each country has more stereotypes.**

As part of the brainstorming that we gave, there were some countries where we hesitated and also countries where we really know anything about them. And this thing was pretty interesting that we really found that as what we know about Lithuania? How might seem like Lithuania? Indeed, suggestions even have been entirely different, some of them were changed completely at the end. From the perspective back I can say that some of them are well-done, some of them are less hilarious.

You had to expect some reactions. Was there any country you were afraid of?

Well, Poland was absolutely clear, we have calculated that Poland will be the densest, we expect that it will be pretty rough around Britain.

Which is not there.

Yes, which is not there, because in essence, to single out one of the country it was far worse. We expected that it will be something like actually probably more of Slovakia, because it was like in the fraternal countries, so that Slovakia was completely wrongly interpreted. Someone said it is a sausage, and that kind of nonsense. No, it's bloated bubble. It is evident bloated bubble that is simply tied by a rope from the Hungarian tricolor, no sausage, that's complete nonsense, I would say.

Do you have any favorite in Entropa ?

I like Great Britain. It was the least exacting. And I also consider it as the best idea.

The Czech Republic with the best catch-phrases of our president, is not it some kind of protest against him ?

It was obviously a little game that unfortunately it is, he could not protest against what he said. The only protest against what he could, but actually not too much against it, what was that, right, because the displays are two, on one runs the statements of his genius and the second one, which states the first one, there statements run, or his titles as a world genius, the greatest thinker of the world, economic expert, environmental expert, doctor Honoris causa of Kazachstan republic, and such like things, which, some of them he has on his website, we have used. So it was about how silly is to protest against himself. It was such an interesting, or if it was such a lightweight. So the protest, it was just on purpose.

I have also read in some jurnal, that after unveiling of the Entropa, you have „escaped“ to US to ensure distance. Is it truth?

Well, first of all – I was tired physically. It was a tremendous amount of work. It was hard labor to install it, take it down, so I was exhausted. And after I did it – all those questions I had to answer about it... It was really tiring, exhausting, but the physical work and the so many questions I was asked. So I knew that probably either I will go mad, just break down, it's true.

Were you surprised by reaction of any politician?

Positively by Mirek Topolanek when he said that in private he laughs as everyone else in Brussels.

I have to also mention the public opinions that Germany resembles swastika and that in representation of Denmark the Muhammad can be seen. What about it?

Unreasonable interpretation, the swastika looks like what I know at least somewhat different. For example, it has the right angles and different number of lines. When you look at the tiles in the bathroom so there you have one swastika next to the second...The same thing is Denmark, if you want to see it, you will see it...

And finally, the most opposing Bulgaria. Why have you made it as Turkish toilet?

Oh, of course, the toilet again. I have answered it so many times...

» In the BNT (Bulgarian National Television) interview, Černý said: *“Everyone decided we see Bulgaria as a toilet, which, of course, is not true. It was not entirely my idea though. We did it with a friend of mine, after talking about how when we were kids we could not travel anywhere, except to East Germany and Bulgaria. But we then had some nice time in your country; we liked it. The one difference, the only one that struck us, was the toilets. We, as kids, were very surprised by them. We have never seen such thing. Yes, many years have passed since then, and we know Bulgaria is a member of the EU, but this was a JOKE, no offense was intended. And if it was taken as offense, I apologize.”* [58] (See Appendix 3).

6 CONCLUSION

Regarding to the media, from this work is evident the media is live organism that influence our lives to a large extent. As stated in chapter 2, especially due to technical changes made in recent decades our society has exceeded all kinds of barriers in the communication, such as distance, time and space. With the computerized form of any kind of information it is obvious the process of development is in growth and becoming more and more perfect while enabling us to get more and more information. Due to technological possibilities and its progress it is very likely the media will finally have different form than we are used to nowadays.

From this Bachelor thesis follows that conception of the Entropa, likewise Europe from the point of view of its ability to accept exaggeration which was undoubtedly used while creating the Entropa, is purely individual issue. As discussed above, some nations have understood the purpose of David Černý and take it into consideration. As discussed in 2.3, on the basis of the Entropa new programmes for children to better approach of Europe as whole were created. On the other side this work shows that this kind of bold act to place mirror to national prejudices and complexes in official milieu where respect and correctness are main traits can be refused and not necessarily without consequences. As chapter 3.2 about Bulgaria and 3.6 about France prove, this sculpture did not lead only to loss of respect for the artist himself, but it has impact on all the Czech Republic including its EU Presidency. It means this mosaic touches more fields, especially the political one in international level. Instead of the message about unified Europe with the best possible characteristics and intended celebration of European divergence and diversity it has only pointed out its ambivalence.

7 ENDNOTES

- [1] Kolektiv autorů. *Zpravodajství v médiích*, p. 24.
- [2] Ibid., p. 108.
- [3] Černý, D. *Oficiální brožura*, p. 1.
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- [5] Moravec, T. *Entropa three years later: the Czech story* [online], press release.
- [6] Ibid.
- [7] *Studenti v Techmanii debatovali o Evropě i Entropě* [online], press release.
- [8] MF DNES. *Černého Entropa je mdlá a nepřekračuje komunální humor, míní odborníci* [online].
- [9] Ibid.
- [10] Ibid.
- [11] ČT24. *I Slováci kritizují Entropu, přesto ozdobí Národní divadlo* [online].
- [12] Ibid.
- [13] Quotations running on LED display of Czech Republic presentation at Entropa.
- [14] Hospodářské noviny. *David Černý* [online].
- [15] Týden. *Entropa se přestěhuje do Plzně* [online].
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- [17] Vaindl, L. *Provokativní dílo Entropa skončí v Plzni* [online].
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- [40] Ibid.
- [41] Ibid.

- [42] Formánková, P. *Mariusz Szczygiel: David Černý fascinuje Poláky* [online].
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- [48] Černý, D. *Oficiální brožura*, p. 29.
- [49] Sordo Navarro, F. *MasturbArt with David Cerny* [online].
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9 ABSTRACT

The Bachelor Thesis deals with the media, the sculpture Entropa and the reaction of the union states through the media.

The first part contains general information about the media, different types of categorization are also mentioned. It is divided into four sub-chapters, first of them describes the media development and includes the most important technological inventions. The second one explains the main purpose of messages, another presents function of the headlines and the last one is about the language used by the media in messages.

The second part presents the controversial sculpture Entropa in general including personal perception of Europe and the Entropa by David Černý and then the individual reactions of some member states are examined. This chapter also contains an interview with Mr Černý.

10 RESUMÉ

Bakalářská práce se zabývá médii, plastikou Entropa a reakcemi unijních zemí právě prostřednictvím médií.

První část obsahuje všeobecné informace o médiích včetně různých typů jejich kategorizace. Je rozdělena do čtyř podkapitol, první z nich popisuje vývoj médií a zahrnuje tak i nejvýznamnější technické vynálezy, druhá část vysvětluje hlavní účel mediálních zpráv, další představuje funkci titulků a poslední se zabývá jazykem zpráv, který média používají.

Druhá část představuje kontroverzní plastikou Entropa včetně osobního pojetí Evropy a Entropy Davidem Černým a dále zkoumá jednotlivé reakce některých členských zemí. Tato kapitola rovněž obsahuje rozhovor s Davidem Černým.

11 APPENDICES

In this chapter short biography of David Černý with his photo can be found, the pictures of Entropa, it's installation which was due to it's size exacting and also some additional answers on questions I have asked David Černý.

Appendix 1

David Černý

David Černý is the Czech artist moving on the edge of conceptual art, sculpture and performance. He was born on 15 December 1967 in Prague, where from 1988 to 1996 studied at the University of Applied Arts. He also took part in several study visits and residences, in USA in New York and also in Switzerland. He is the laureate of Henry Chalupecký Price for 2000, prices on the Biennale in Kortrijk and Pollock Krasner Foundation Grant. His work is generally considered to be controversial and provocative, and probably that is why the public gives rise to great acclaim. In his work dominate political, sexual or psychological themes, and works often respond to the current social situation. Therefore, for his creation the presentation in public spaces is suitable, which he also uses very often, and which is becoming an important feature of his work.

Something of his work can be mentioned as examples. His first work that raised public awareness of him was called "Quo vadis", a sculpture of the car "Trabant" on the human legs, which was supposed to symbolize mass exodus of Germans in 1989. Than his scandalous repainting of Soviet tank in Prague to pink in 1991, that reacts to Russian foreign policy. Follows "Horse" representing Saint Vaclav sitting on belly of his dead horse. Another very famous piece of art are "Tower Babies," a series of cast figures of crawling infants attached to Žižkov Television Tower.



Img n. 1 Artist David Černý on the presentation of Entropa in Brussels

Appendix 2

Pictures of Entropa



Img n. 2 Entropa as a whole



Img n.3 Installation of Entropa in Brussels

Appendix 2.1

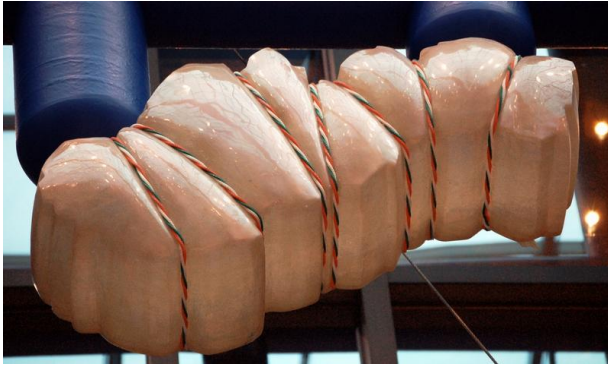
Individual states



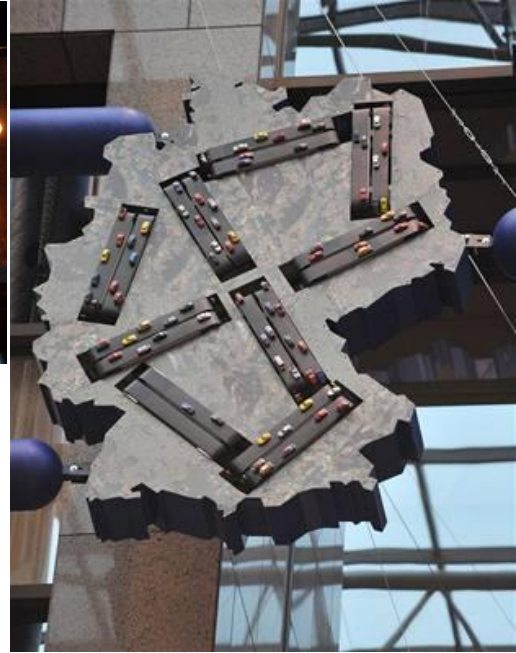
Img n.4 Czech Republic



Img n.5 Bulgaria



Img n.6 Slovakia



Img n.7 Germany



Img n.8 Denmark



Img n.9 Poland



Img n.10 France



Img n.11 Italy

Appendix 3

Additional questions from interview

The Entropa has made you popular not only in Europe...

I do not like this word, popular...Popular is I do not know, Helenka Vondráčková or Michal David.

But it is the fact. You are not glad?

No I am really not. I really do not like when the cab drivers recognize me. I do not know, it seems to me such a strange when I got email how children learn about me. I do not know.

Hm, that is strange. To all appearances you seem to be extrovert, you want to shock people.

I think anything of that.

Ok. Would you accept another state contract?

First thing is it was not actually state contract. I do not get offers from this state, I do not receive money from it. I usually work on foreign contracts. So probably not to, I do not think so.

Are you proud to be Czech?

No, I do not know what does this mean, I know nothing like this. You know, you have got some materials, we have better materials and also the worse. I could also live in Bucharest.

So you do not boast about it, right?

I rather say I am European. And I am European hoping in Europe without barriers and without prejudices. And mainly non-racist, non-homophobic and open.

You have spent much time in New York which is also the city you loved and where you work. You have not been considering to live there?

Yes I was and I am. That is also why I have a flat at Manhattan.

So why are you still in the Czech Republic?

Because I have some job here which is not possible to make from somewhere else. But I am going to New York next week, that is truth.

Why do you think the street art is not so popular in Czech Republic?

Because everybody steals here. You have some amount of money and how it is doled out everybody takes some part and the rest is not sufficient. And in addition, it depends how the people who decide about it are open-minded to well assess the art.

What do you think about Kaplický's library?

As I have said many times, it is terribly said it was not accepted. But when we have communists at the Castle, we can not be surprised they refused it.