



Vojtěch Míča

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I use ordinary materials, not special in any way, clearly categorized from our everyday point of view. I touch them, form them, insert them into clear and common relations, proportions, stories which turn grey as soon as I leave them. Indolent communicators, objects waiting to be touched, waiting for a more fixed stare to penetrate through the rational structure of a specific place, demarcated and observed with the currents of experience, into unknown structures and rasters unobserved by the knowledgeable roundness of the three dimensions. We are still in this our piece of real, we never take that step beyond the frontiers of our existence. Is there not concealed behind all this diurnal mull of our live's, the tedium, behind that which we do not yet know, behind that which that which is not known to us, behind that which we will never know, a lucid, simple, pure order?









Podlešín, zahrada, hledal jsem v kruzích kolem Prahy. Poprvé jsem omylem v Podlešíně vlezl do starého mlýna s rozpadající se stodolou a řekl si, to je ono. Patřilo to někomu, koho potom zastřelili. Přes potok od toho mlýna byl rozkulačený statek, víc dolik a větší smutek s potokem. Statek, který už nikdo nedá dohromady. Za stodolou otevřený prostor směrem k snad největšímu viaduktu původní Buštěhradské dráhy a za potokem jednokolejka, kterou změnili na stezku pro cyklisty. Od nádraží jdu dolů k domu jednoduchou serpentinou. Co víc si přát. Potok, zahrada, rozpadající se zeď a dům. Vše sevřené hradbou stromů. Ze zarostlého statku za potokem je teď autoservis a za stodolou směrem k viaduktu vyrostla vila ukrajinského tanečníka jak ze sci-fi románu... Opravil jsem zeď. Co se v zahradě teď odehrává, je to samé. Vnímám Palora s jeho touhou vybetonovat vše zelené. Zároveň to rozpadání se a nemožnost přeprat plevel a přijmout fakt, že to sem patří... Chyba, s kterou jsem vstoupil do tohoto systému, je teď jeho součástí. Stejně, jako jsou v našem genomu zaznamenány otisky virů, které nás formovaly.



Střed 1991 Centre

Lidské měřítko, mnohost detailu skládající celek a pravidelnost řádu atakují diváka, přitahují ho a zároveň omezují. Divák je (není) nucen zaujmout jiný pohled, odstup, aniž by však mohl pojmout objekt v jeho celku, v celé jeho prostorové souvislosti. Tato interakce je přirozenou součástí zkoumání prostoru, s jeho promýšlením, současně i intuitivním chápáním. Vzájemné ovlivňování polarit řádu a chaosu, danosti a náhody, hranice a nekonečna. Elektronická média s jejich procesualností nám nabízejí nový prvek, s nímž se nejdříve budeme muset smířit a poté se ho teprve snažit pochopit. Člověk vytváří prostor, prostor formuje člověka. Jenom na okraj k tématu. K zážitkům poslední doby řadím nález starých satelitních antén s tagem a plastového kbelíku od barvy rozsetých po jednom velkoměstě. Způsob vyjádření pro mne nedosažitelný. Mám jeden cíl. Vypadá to ale, že je stejně neuspořádaný, jako vše, co se mi doted' prohnalo kolem.

Objekt/Subjekt – sloupy 1991–2019 Object/Subject – Columns >
<< Pohled do výstavy / View of exhibition Ivan Pinkava – Vojtěch Miča: Vitální kolaps, Museum Kampa, Praha, 2019





Kruh (původní verze) – Obávám se, ne bojím, ne něčeho určitého, pouze pocit, nejistota; věci, které před sebe představím, se mohou postavit proti sobě, a to ne ve smyslu stát proti sobě v kontrastu. Je možné, že věci, i věci otevřeně tmavé, se změni nebo pomohou právě svým zlem. Dobré a špatné zlo, nebo zlo může být svým způsobem všechno dobré? Naivita? A zpětně Leibniz? (žijeme v tom z nejlepších možných světů).



Circle (original version) – I fear, not dread, not something specifying, a mere feeling, uncertainty; things I line up one in front of the other may turn against each other, not in the sense of standing against each other in contrast. Things, even openly dark things, may change or help through their evil. Good and bad evil, or can evil be all good in its own way? Naivety? And back to Leibniz? (we live in the best world of those possible).

Smotek – kůra, cyklus Sudety 1991 Roll – Bark, Sudetenland cycle

Stůl, cyklus Sudety 1990 Table, Sudetenland cycle

Kostka – střed – klec 1991 Akademie výtvarných umění Praha, palác U Hybernů, Praha Cube – Center – Cage



Klín, cyklus Sudety 1991 Wedge, Sudetenland cycle Kruh 1990 Circle



Kruh II 1990 Circle II



Billboard x Rám (Princezny v mlíku), cyklus Něžné prefabrikáty 2000–2006 Billboard x Frame (Princesses in Milk), Tender Prefabricates cycle, výstava Sculpture Grande Praha, Václavské náměstí, 2006

Bedna, cyklus Něžné prefabrikáty 2006 Crate, Tender Prefabricates cycle





Figura - krajina - FLY 2008
Farma Hlubočec - Zbyněk Řemelka
Figure - Landscape - FLY



Položil jsem na sebe dva kameny, no položil, mě by to asi nenapadlo, moc k sobě nejdou. Když je na sebe položím, horní plocha spodního kamene je v takovém sklonu, že být mezi nimi písek, tak horní kámen se vlastní vahou začne pomalu sunout dolů. Ne, dal jsem tam olovo a kámen dosedl. Když jsem na tom dělal, tak i pracovní plocha byla ve sklonu, neměl jsem vůli to řešit a spodní plochu upravit předem tak, aby po osazení byla v rovině. Ten několikátunový kámen bych musel obracet... podložil jsem ho dřevem, tak. Horní kámen po opracování by měl být v poloze tak, jak je osazený, rysky kolmo, úběžníky musí sedět, hne se to o milimetr a začne mě to kroutit... celá ta konstrukce v prostoru se rozsype a já potom taky. Báví mě prohlížet si knížky odzadu, někdy i řeším věci odzadu, až když to přijde... Teď chodím kolem a drbu si hlavu, to dřevo dole...



I layered two stones, well, layered, it would not have occurred to me, they don't really fit together too well. When I place one on top of the other, the incline of the top of the bottom stone is such that were there sand between them, the stone on top would start sliding down slowly under its own weight. No, I put lead and the stone settled. When I worked on this, even the work surface was tilted, I could not be bothered to deal with it and to fix the bottom so that it would sit straight after installation. I would have to turn the stone weighing several tons... and so, I put wood underneath. The top stone should ultimately sit as mounted, guidelines perpendicular, vanishing points fitting, if it moves by a millimeter it will start to buckle... the entire spatial construction will fall apart and so will I. I like to leaf through books back to front, sometimes I deal with things in reverse order, only when stuff happens... Now I walk around scratching my head, that wood at the bottom...





Prostor 2010 **Space**
< **Bedna II**, cyklus Něžné prefabrikáty 2006
výstava Obvyklí přítomni (s Jakubem Lipavským), G99, Dům pánů z Kunštátu, Brno, 2010
Crate II, Tender Prefabricates cycle

Sentimentální/senilní? Poměry hmoty, design kontra materiál, moderní nedomoderní. Co se stane, když design přebují, telefonní budka jako místo nostalgie, sentimentu, senility – komunikace sám se sebou? Telefonní budka, před kterou stojím. Mám mobil a ještě se trápit, „co s ním“, to už je přehnané... Jsem člověk „společenský“, své objekty, sochy před sebe pro jistotu stavím jako jakési nezúčastněné a netečné komunikátory, hradby, kontakty, sleduji reakce okolí. „Komunikuji“, abych nakonec zjistil, že vedu divný monolog. Když se přede mě někdo či něco postaví, vstoupí mi do cesty, či jinak překáží, tak se na to minimálně kouknu. Když můžu. Takže, proč ne. Stojím před tou budkou, můžu se jí dotknout, s chutí prásknout kladivem do skla, konečně, nikdy jsem si to nedovolil, můžu? Mohu ji zničit, sešrotovat taky můžu, mohu ji obdivovat, ignorovat, vše, na co si vzpomenu, mohu s tou budkou udělat, ve vztahu k budce jsem svobodný... pane jo!? Mám to překládat do srozumitelné řeči? Podat vysvětlení? Proč beton, proč polystyren, proč šedá, proč jsem do ní jednoduše jenom neprásk a nenechal ji tak. Proč – proto. První pohled, rychlý odsudek, jednoduché vysvětlení, rezignace na vlastní pátrání po příčině, sousto rychle sněžené v bufetu, jednoduchá vysvětlení jsou, ale někdy jim chybí chuť. Prostě je to tak, udělám čáru, je to tak, udělám tedy budku, a aby bylo vidět, že je telefonní, dám tam telefon, proč? Jednoduché.



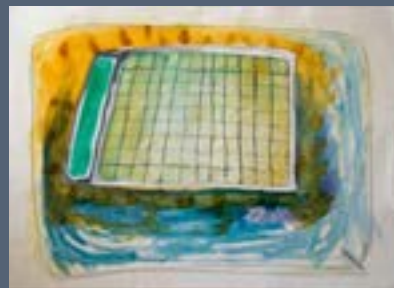


Sentimental/senile? Proportions, design versus material, modern outdated. What happens when design runs rampant, a phone booth as a place of nostalgia, sentimentality, senility – of communication with oneself?
A phone booth in front of which I stand. I have a mobile phone and to worry what to do with the booth is over the top... I am a "sociable" person, and to be on the safe side, I place my objects, sculptures in front of me as some sort of uninvolved and inert communicators, barriers, contacts, I observe the response. I "communicate" only to find myself engaged in a strange monologue. When somebody or something is placed before me, stands in my path or otherwise gets in my way, I will have a look at least. When possible. So why not. I am standing in front of the booth, I can touch it, feel like smashing the glass with a hammer, at long last, I have always resisted, can I? I can destroy it, trash it, admire it, ignore it, I can do whatever I can think of with the booth, I am completely free to act as far as the booth is concerned... wow!? Should I translate this into comprehensible language? Give an explanation? Why concrete, why polystyrene, why grey, why I did not simply bash it and let it be. Why - because. First glance, quick judgment, simple explanation, giving up on the actual search for a cause, a quick bite in a bistro, there are simple explanations but they sometimes have no taste. That's simply the way it is, I draw a line, that's right, and I will make a booth, and put a phone there to show it is a phone booth, why? Simple.





Film Budka, varianta II 2009, fotografie, Sculpture by the Sea, Sydney **Film Phone Booth, variant II**, photo print
Budka, varianta II, detail 2008–2009 výstava Sculpture by the Sea, Tamarama Beach, Sydney, 2009
Phone Booth, variant II, close-up



Cleveland Playground 1995
Rámy Zličín, Kateřinská zahrada, Praha,
Brno Art Open 2008 Frames



For the longest time, I've been wanting to make frames for Petrbok's paintings. Cast polystyrene, concrete, mesh – the city and unbreakable glass in a picture frame. I run against it and fail to break it with my head. It could not be propped up against the cop shop at Freedom Square, conservationists objected that it would scratch the station's marble facing. Hence the quiet encounter of a tree, bin, park, concrete. In the frame, a story, around it, nature, a bucolic scene. A secret needs to be honored, without too much talking, now I have pictureless frames...

Rámy – gesto – situace 2000-2017
výstava Sochařská náplavka
2019 – ateliéry AVU,
Rašínovo nábřeží, Praha
Frames – Gesture – Situation



Bunker, cyklus Něžné prefabrikáty 2006 výstava Dvojitý agent (s Jiřím Petrbokem), 2010, galerie Ceasar, Olomouc

Bunker, Tender Prefabricates cycle

Je možné pojmenovávat věci, bytosti i dění.
Není nutné najít správné pojmenování, ale vyjádřit
co nejvíce přesně a jasně to, co cítíme.
Vždy je to potom tak, jak to má být.
Mírná pravidelnost našich životů se překrývá
s urputným hledáním na hladině vřících hvězd,
kosmického prachu a nicoty. Jsme v tom,
dýcháme to, jíme to. Je to náš život.
Řád, pravidla, která překrývají chaos s jeho řádem,
odstupňovaným podle jasných a přesných pravidel
do nekonečna.
Všechno už bylo vysloveno. Znova a znova
to budeme vyslovovat, pokaždé jinak.
Vnímáme množství věcí, o kterých nemluvíme.
Pozorujeme detaily, skládáme si je do celků.
Je to množina věcí zdánlivě ucelených. Otázkou,
kterou se po celý život zabýváme, je, co víc,
co míň. Je celek, nebo jde jenom o detaily?

Things, beings and events can be named. The
correct name does not need to be found, rather,
it is necessary to express as accurately and
clearly as possible what we feel. Things are
always as they should be in such case.
The slight regularity of our lives overlaps with
dogged search at the level of churning stars,
cosmic dust and nothingness. We are immersed
in it, breathe it, eat it. That is our life.
Order, rules superimposed on chaos with its
order, graduating all the way to infinity according
to clear and precise rules.
Everything has been said. We will voice it again
and again, differently each time.
We register many things we do not talk about.
We observe details, aggregate them. They form
a set of things seemingly constituting a whole.
Throughout our lives, we ponder what is more,
what is less.
Totality, or only details?





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Crate II, Tender Prefabricates cycle



Objekt II 2010–2011 Object II
< Drobná práce – podivné shody okolností II 2013 Diminutive Work – Strange Coincidences II
< Městské ostrovy – hotel – skladba hmot, Utica, NY
1998 City Islands – Hotel – Composition of Volumes

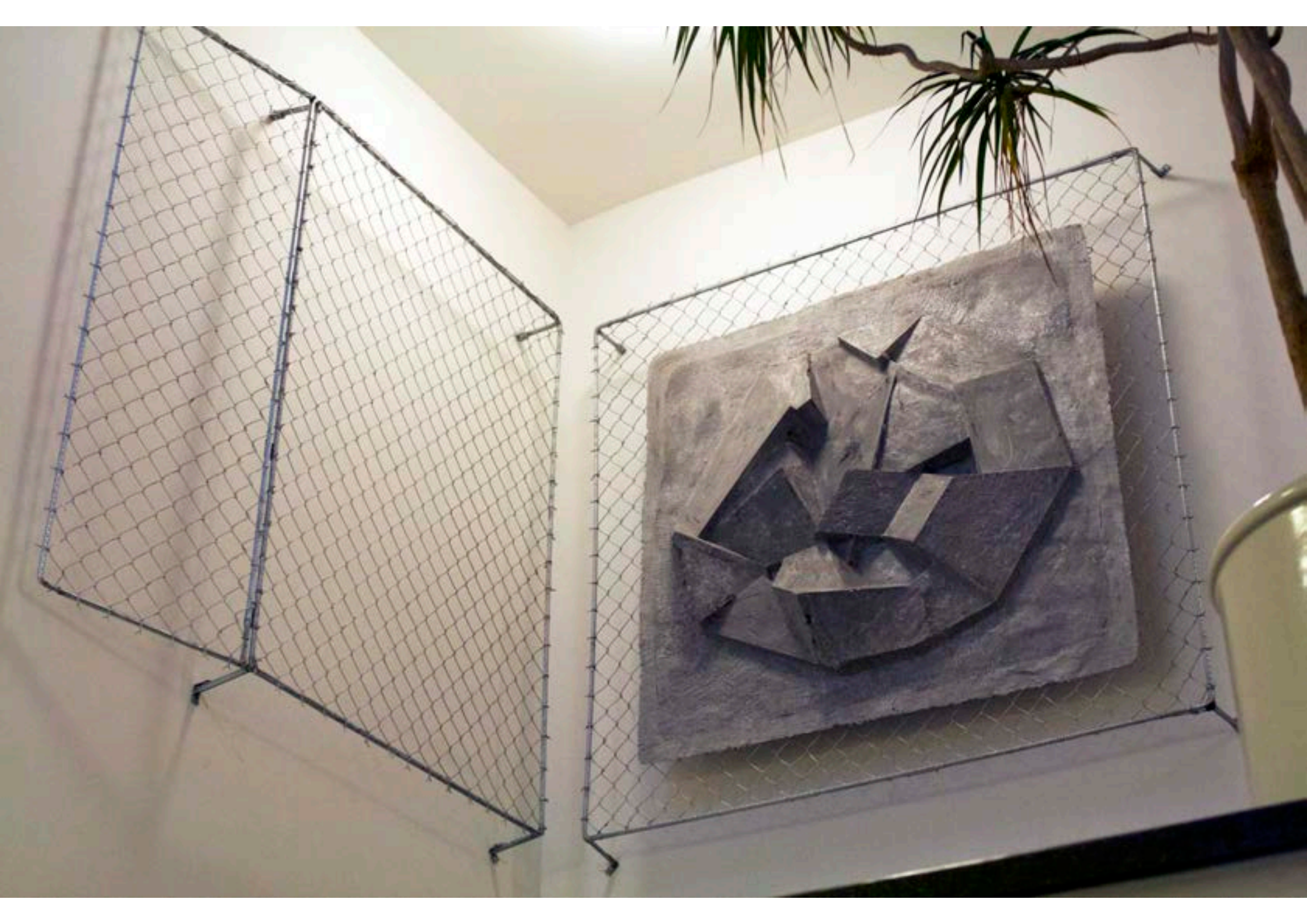


Rozeta – přední zadní prostor, varianta II 2015 výstava Klášterní zahrada 2016, Broumov Rosette – Front Rear Space, variant II



Rozeta – přední zadní prostor, varianta I 2015 situace Hotel AXA, 2017, Praha Rosette – Front Rear Space, variant I

Rozeta – přední zadní prostor, varianta I 2015 ateliér Podlešín Rosette – Front Rear Space, variant I





We move quickly within
our space.
We join the circle.
High sky. Indistinct.
Distance.
Am I alone clearer
in that space? There
is development
within us.

Městské ostrovy – base, 1997–2006
City Islands – Base

< < Na Horu 2016 Up the Mountain
< < Bedna II, cyklus Něžné prefabrikáty
2006
Crate II, Tender Prefabricates cycle
< < Bedna 2006 Crate

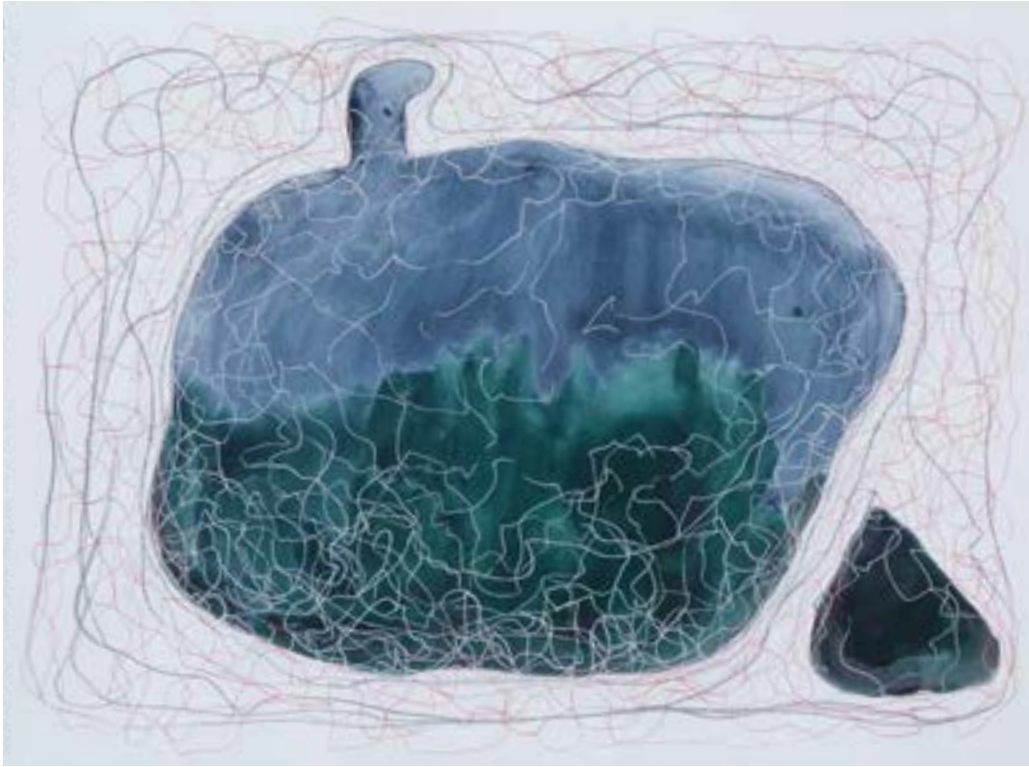
Rastry – městské ostrovy – figura, krajina,
temelínská elektrárna, polystyren... pravidlo,
2006–2008,
výstava @New Brave World,
Mánes, Praha, 2008
Grids – City Islands – Figure, Landscape, Temelín
Power Plant, Polystyrene... Rule > > >

Bez názvu 1998 Untitled



Rychle se pohybujeme
ve svém prostoru.
Jdeme do kola.
Vysoké nebe.
Nejasné. Vzdálenost.
Jenom já jsem
v tom prostoru jasnější?
Je v nás vývoj.





Bez názvu | 2016 | Untitled I

The paradigm has perhaps changed, but the substance of a sculpture, not so much.

An interview with Petr Vaňous on the occasion of Formating exhibition at the Broumov Monastery in 2014

P. V.: Originally, you studied restoration and wood shaping. Has this 'pre-sculptural' experience with thinking in a particular material influenced how you work with shape today? Can these traces be detected in your current work?

V. M.: Definitely. Wood being such a specific material for shaping, especially using a wood chisel, I believe it is not possible for such an experience, especially such an early one, not to leave a mark. As an example I could mention my favorite sculptor from those years, František Bílek, and his expressive shapes. The graphic three-dimensional concept of a sculpture, as he cut them out in wood and then transferred to his stone sculptures, is more than illustrative. And it is not only about adherence to the Art Nouveau morphology. Even though some might not agree that this is sculptural modeling, turning of the surface, compared to Šaloun, Mařatka, for instance, comparing Myslbek's Christ with the one by Bílek, this linear construction of shapes in space attains at least the same qualities, I think. Anybody who ever gently touched linden wood with a semi-rounded wood chisel (not using a saw or anything 'powered'), knows the feeling when the material is dictating more than vigorously what it will let you do and how far it will let you go. The joy of being in harmony is sometimes literally physical. Anyhow, it was a shock when after wood carving I worked as a stonemason and got introduced – mainly through Jazzpetit – to the 1970s works of Serra, Judd, Morris and Nauman. Strict, clear and uncompromising expression, but even Bílek's work is, in fact, strict, clear and uncompromising. That was roughly the point when it started going back and forth in my head. I keep trying to force the circles into squares, metaphorically and physically. In fact, it is not some sort of dualism, especially since there still is, surprisingly, just one of me. The attempt to free myself from the tendency to get entangled in myself and to multiply shapes uncontrollably, to shed the excessive hand-craftiness to which I am strongly inclined, first made me attempt to dematerialize material and get rid of shapes (branches of spatial drawings in cubes, tangible cores; found objects ingrown into the Sudetenland landscape and the manufacturing of pedestals); this effort lasted a while and 'logically' ended with robust, preferably clearly spatially defined weights which I sometimes try to dematerialize in their fullness, just for a change. Put a functional lintel constructed from a wood beam

and a concrete lintel side by side, and cast the wood in concrete, the same function but different information, nothing earth-shattering but I find it interesting, all these transcriptions; in fact the same process as when I imprint myself (metaphorically speaking), my own mental space, in my sculptures and then I stand them in front of myself and other people, trying with all my might to maintain an upright position and, if possible, not to levitate or slide down somewhere. I am immensely tempted by Palcr's 'standing' of a sculpture. Clear, strict and uncompromising. I end up directing all my efforts towards this ideal and it is shooting all over under my hands. This would be my answer to a question regarding the technical, 'crafty' nature of my work.

P. V.: When you talk about your work as a sculptor, you talk about 'two seemingly disparate lines, which clash and, at the same time, complement each other'. What lines or approaches are you talking about?

V. M.: I have actually already mentioned that. Parallel lines seem disparate from the outside and when you somehow 'name' them for yourself. It is me who integrates them, all those fragments that I strive to match, put together within myself. In a certain way, from the reflection of the current world, one can perceive this as my reaction to disharmony, lack of establishment, and to how I perceive the art of sculpture now. I constantly oscillate around sculptural discourse; I feel an inner need to get closer to this pure phenomenon. The art of sculpture, as well as other fine arts, as they are present today, including the blurred boundaries between them (some use the word 'permeable boundaries' – the attempt to describe and define everything is sometimes deadly), does not need any special treatment, any protection against 'devaluation'. That certain need to redefine and once again focalize the boundaries of the art of sculpture is, which I sometimes feel, probably comes from the shock which the discipline, established in history as one of the pillars of art, experienced in the last century in particular. The paradigm has perhaps changed, but the substance of sculpture, not so much. The Africans, Michelangelo or Judd can be perceived socially, purely through the eyes of their period, or however we want, but that takes away a substantial part of what this art can provide and what it surely provided to its creators. To exaggerate, the magic cannot be described in words – 'the possibility of describing the universe through a single gesture'.

P. V.: You also said that you 'create space which forms you back at the same time'. Is this a dynamic relationship which continuously changes...?

V. M.: Well, it is a relationship first and foremost; nothing more, nothing less. The essence remains the same; and the relationship naturally changes over time. The essence, the moment when you realize for the first time that when you do something, you already know what the result should be and the strong feeling that you are only getting close, that it will not be any different, is like chemistry. All of a sudden you do not care whether you are 'describing an era'... why, when you live in it? Revelation of the essence when you see a Turrell (James Turrell) for the first time with your own eyes and you are not ready for it; the experience which you can only try to relive ever since. The essence of seeing a statue of a slave by Michelangelo and trying to create the same thing – impossible, if only because you simply are not Michelangelo; that self-realization is incredibly important. I think that this 'essence' also contains the dynamics already mentioned.

P. V.: Do you use a computer for your work? If so, how and why?

V. M.: Yes, I tried rather hard to figure out and understand what it is all about. However, there was (again) a problem of certain imprints and transcriptions in the sense explained above. What happens when I first model something on the computer and only then transfer it to reality; the reality on the computer versus the reality in front of me, etc. In fact, I had to stop when I started to have the desire to catch up to DreamWorks animation. A PC is only a tool and I try to use it that way – at least I hope so. It can bring some really interesting things, however not necessarily on a technical level.

While still at elementary school, I read an article to the effect that computers will have a graphic interface and we will have a desktop with a trash bin in front of us. I think my imagination was way wilder than the reality. Umberto Eco's text on work with text on computer, the ease of corrections and unlimited multiplication of text. The current wave of compilations... And just last week I came across 3D printing as currently possible, where they scanned and printed gorgeous, subtle and incredibly detailed Renaissance alabaster Salhausen statues and presented them as reduced size copies. Those small snowmen were closer to the present than to Renaissance, however, as an interpretation, it was pretty good. I do not want to dismiss it; in fact, it is incredible and I have no doubt that soon, it will achieve the level of perfection we will have to learn to live with and learn how to work with it. Again, it is a tool which does not change the essence of the art of sculpture. It will make mass production of instant art easier, but that it nothing new under the sun. Compilations and again, compilations. However, there certainly will be someone who will really 'use' this tool and then watch out.

P. V.: What role does drawing play in your work?

V. M.: I 'like' drawing. The directness. As a cat scan, when searching for a personal expression, it is irreplaceable. Exact as a diary entry, one line is enough...

P. V.: You have all kinds of international experience. How is the art of sculpture currently perceived in the world in your opinion?

V. M.: 'Surprisingly' probably as a permanent part of the culture, of living space. At first glance, sculpture is in all conceivable forms and quality levels still a present part of the living environment. And why should it be otherwise? I would not overrate experience from abroad. I am not trying to pontificate but sometimes local discussions give me the feeling that it is the end of sculpture as we know... there will now be a 'new' paradigm to follow, the old one is over... We horrendously deprive ourselves of variety and thus of the possibility of quality, come to think of it. The discussion about the last painting has already been held, and there is no need to have one about the last statue – it is the same. Nonsense. We are trying to figure out a shadow of a shadow, counting angels on the tip of a needle. I do not enjoy someone dictating where I should go and why I cannot do what I do or how I do it. The invincible canon has been already dictated and we cannot really be more contemporary. From my point of view, I need craft and I consider it fundamental for my purposes. It often does not look that way, but I am positive about it. I am not saying that anyone who wants to make sculptures must learn how to model, but this path is one of many and almost all of them are right. I would not use huge exhibitions and executed work, number of visitors, etc. as the benchmark. In the art of sculpture, I would stress generosity and monumentality of expression, purity and clarity of execution, or even just simple strong confidence which are present event today and it cannot even really be otherwise; for me, names such as Anish Kapoor, Rachel Whiteread, Tony Cragg, Eduardo Chillida and Thomas Schütte are proof. Too bad that sculptures somehow somewhat disappeared from architecture. The broad basis that once was here is missing. And individual pieces and symposiums cannot replace that.

P. V.: Can we say there is a trend or a tendency?

V. M.: Yes, you will hear about social sculpture, immaterial sculpture, art of relief sculpture, sculptural sculpture... again, not to dismiss this, I respect and even consider many things positive, but just the simple need and cadency with which we come up with new names and theories has a 'trend-setting' potential by itself, it is a trend on its own.

P. V.: You have been working at Prague's AVU (Academy of Fine Arts) as assistant lecturer at the studio of Jindřich Zeithamml for a long time. What do you think of the young generation of sculptors in this country? Does it have any specifics compared to foreign countries? Is there something characteristic that would speak of its place of origin, of some territorial context?



V. M.: A similar situation. You can see similar people abroad. I would slightly distance myself from what I have talked about, but from the other side. And it cannot be generalized; it is simply a feeling, a feeling that many sculptors in reaction to a greater 'liveliness' of other disciplines of fine art, which in fact is history anyway, anchor themselves in positions to protect their rights and then they are not very tempted to lift their anchors and move forward. This leads to lesser variety of the art of sculpture. In fact, to go study art, and especially sculpture, is a heroic act considering its future use – and not only existential. The demands of the field (which I am talking about) often do not make it possible to compete with the current standard of art operation in this country, which has not even really started to fully function, by the number of exhibitions and self-presentations. But I am exaggerating – we cannot rely on statistics only and be done with it, and we are not running a half marathon. There is a generation and it has



some strong individuals, not only ones like Schütte (Thomas Schütte) with his healthy confidence.

We worry so much about our exceptionality and specifics compared to the rest of the world that we forget that we actually truly are exceptional.

P. V.: What executed work have you prepared for the Broumov Monastery?

V. M.: So, what is the name of the exhibition?...

Just kidding, of course I know, but I am not a big fan of speaking before the object I am talking about is clear or at least finished. I generally do not like to speak too much. By specifying something, I lose the contact and I will only finish the work that I have started. I definitely do not want the work to just illustrate the name; that should be a result of many concurrent actions. Therefore any interpretation is correct. I strive to express myself precisely. As a guide for the spectator, I would probably just pile a huge amount of perhaps contradictory information. The word 'polarity' is thus one of such pieces of



information. The Baroque monastery where the exhibition will be installed is, and the necessary reaction to it is, of course, saturated with polarity. Another layer added by me to the original Baroque layer, the originally pure intention, logical in terms of period implications, slowly clogged by other layers, other clear expressions and reactions of the times. A concrete imprint of a wooden beam. In some places, the entire layout and purpose has changed, in other places it was necessary to make a door; overly high spaces were partitioned to create multiple floors, it was necessary to install electric wiring. It is interesting to see how much the originally generous idea withstood - but this is true even for a flat in a tenement building. Somehow even a purist intervention that brings everything back is again an intervention changing the original concept fundamentally, and it only conserves our 'idea' of the Baroque era. It is just another distinctive layer. We are standing in a space clearly and definitely delineated from our current point of view, composed of fragments of history, whose causes and consequences we are unable to comprehend in their entirety, and why should we? Once there was an axiom that said that if even parts of a sculpture taken out of context can stand on their own, then they have their own quality and thus only add value to the work as a sum of its parts. Thanks to the progress, which is 'marching taking mile long steps', we continue to atomize the world more and more precisely. Each past period had its own universe quite specified and described, even though there always were some doubts. I am now standing here and want to understand and individually describe each atom of my body, all in one moment and one entity. And doubts? Of course I have them. Once I derived childish enjoyment from coming up with names by opening any book at random, pointing a finger and then trying to fill the meaning of the words with content I had prepared ahead of time. Surprisingly, it always worked. When my son received the information that a shadow is grey, he countered that glass throws a colorful shadow. Sentiment.



Kresba 2016 Drawing
 < Na Horu 2016 výstava Art Safari, 2016, studio Bubec, Praha Up the Mountain
 Bedna II, cyklus Něžné prefabrikáty 2006 Crate II, Tender Prefabricates cycle >
 Fantomy tělesnosti - dekonstrukce - městské ostrovy - Kudlanka 2018
 Phantoms of Corporality - Deconstruction - Urban Islands - Mantis
 Na Horu 2018 Up the Mountain



Bunker, cyklus Něžné prefabrikáty 2006 **Bunker**, Tender Prefabricates cycle, Městská knihovna, Galerie hlavního města Prahy
výstava Dvojité agent (s Jiřím Petrbokem), 2010, galerie Caesar, Olomouc



Malý kbelík 2009 **Little Bucket**, výstava Fundamenty & Sedimenty, 2011, Městská knihovna, Galerie hlavního města Prahy
výstava Dvojité agent (s Jiřím Petrbokem), 2010, galerie Caesar, Olomouc



Curriculum vitae

Born in Prague in 1966.
Sculpture studio in Podlešín.

Study

1980–1984 Střední uměleckoprůmyslová škola / Secondary School of Applied Arts, Praha (wood carving and wood sculpture)
1984–1985 stone-cutter practice (colonnade in Karlovy Vary)
1985–1992 Akademie výtvarných umění v Praze / Academy of Fine Arts in Prague (Sculpture Studio – Stanislav Hanzík, Jan Hána, Hugo Demartini; Monumental Sculpture Studio – Aleš Veselý)
1991 Academy of Fine Arts in Karlsruhe (Sculpture Studio – Otto Herbert Hajek), Germany
1992 Master of Fine Arts degree, Academy of Fine Arts in Prague

Pedagogical work

1993–1995 assistant – Academy of Fine Arts in Prague, Sculpture Studio – Hugo Demartini
1996–2015 research assistant – Academy of Fine Arts in Prague, Sculpture Studio II – Jindřich Zeithamml
From **2015** head of Studio of Figural Sculptures and Medals, Academy of Fine Arts in Prague
2019 habilitation degree, Academy of Fine Arts in Prague

Solo exhibition

2019 Soki / Plinth, Galerie hlavního města Prahy / Prague City Gallery, Mariánské náměstí, Praha
2019 Vitální kolaps / Vital Collapse (with Ivan Pinkava, curated by Petr Vaňous), Museum Kampa, Praha
2018 Vitra Collector's Lounge, DSC Gallery, Praha
2018 Jan Čejka Gallery, Kampus Hybernská, Praha
2015 Rozeta / Rosette, Výklady AXA, Praha
2014 Formátování / Formatting (curated by Petr Vaňous), Galerie Dům – benediktinský klášter / Benedictine monastery, Broumov
2011 Drobná práce / Diminutive Work (with Eliáš Dolejší), Galerie Jelení, Praha
2010 Dvojitý agent / Double Agent (with Jiří Petrbok), Galerie Caesar, Olomouc
2010 Ztížená možnost soustředění / The Increased Difficulty of Concentration, Výstavní síň Sokolská 26, Ostrava
2010 Obvyklí přítomní / Usually Present (with Jakub Lipavský, curated by František Kowolowski), Galerie G99, Dům pánů z Kunštátu – Dům umění, Brno
2009 Sochy do barokní niky / Statues for a Baroque Niche (with Daniel Pešta), Jezuitská kolej, Klatovy
2004 Kruhový objezd / Roundabout, Galerie Kai de Kai, Praha

Výstava Vitální kolaps (s Ivanem Pinkavou) 2019 Museum Kampa, Praha
Vital Collapse exhibition (with Ivan Pinkava)



Vojtěch Miča 2017, Akademie of Fine Arts, studio sculpture, behind the wall is the objekt by Kateřina Komm, part of diploma work

2001 Innocenti Urban Wear (with Jiří Petrbok), Universal NoD, Praha
1995 Úžina Sklyly / Strait of Scylla (with Irena Jůzová), Galerie AVU, Praha
1994 Galerie U Prstenu, Praha

Group exhibition (selection)

2020 Viděné formy / Forms Seen, Galerie HYB4, Kampus Hybernská, Praha
2019 Sochařská náplavka 2019 – AVU / Sculpture Embankment 2019 – Academy of Fine Arts in Prague, (A)VOID Gallery, Rašínovo nábřeží, Praha
2019 Socha 2 / Sculpture 2, Galerie města Plzně / Pilsen Municipal Gallery, Plzeň, Czech Republic
2018 Dolejší – Kaplan – Miča – Spirova – Velická (curated by Iva Mladičová), zámek Klenová / Castle Klenová, Galerie Klatovy/Klenová, Czech Republic
2018 Chapter I, Art Number 23, The Old Biscuit Factory, Bermondsey, London
2017 Festival M3 – Umění v prostoru / Festival M3 – Arts in Space, Karlín, Praha
2016 Sculpture – Ice and Snow Festival, Changchun, China

2016 Klášterní zahrada 2016 / Monastery Garden 2016, benediktinský klášter / Benedictine monastery, Broumov
2016 Art Safari 31 – Vyrobeno doma? / Made at Home?, Studio Bubec, Praha
2013 Contemporary Visions IV, Beers, London
2013 Socha pro Cheb / Statue for Cheb, Cheb, Czech Republic
2012 Kompot / Compote, Botanická zahrada Přírodovědecké fakulty Univerzity Karlovy / Botanical Garden of the Faculty of Science, Charles University, Praha
2012 Vitání jara / Welcoming Spring (with Šimon Cibulka, Eliáš Dolejší, Kryštof Kaplan), Galerie AVU / Academy of Fine Arts in Prague Gallery, Praha
2011 Fundamenty & sedimenty / Fundaments & Sediments, GHMP / Prague City Gallery, Praha
2010 Connections? Botschaft der Tschechischen Republik, Berlin
2009 Sculpture by the Sea 2009, Sydney, Australia
2009 Sculpture Inside, Sydney, Australia
2008 Náplavka 2008 / Embankment 2008, Rašínovo nábřeží, Praha
2008 ArtPhone, Kampa, Praha
2008 Nic na odiv...? / Nothing to show off...?, Kateřinská zahrada, Praha
2008 Brno Art Open 08 – Sochy v ulicích / Sculptures in the Streets (with Jiří Petrbok), Brno
2008 @New Brave World, Výstavní síň Mánes / Mánes Gallery, Praha
2007 Lustró Natury / Mirror of Nature, Arsenal – Oddział Muzeum Miejskiego Wrocławia / Municipal Gallery Arsenal, Wrocław, Poland
2006 Sculpture Grande 06 – Něžné prefabrikáty / Tender Prefabricates (with Jiří Petrbok, curated by Petr Vaňous), Art Factory Gallery, Praha
2005 Socha a objekt X. / Sculpture and Object X., Galéria Z, Bratislava, Slovakia
2005 Nic na odiv...? / Nothing to show off...?, Kateřinská zahrada, Praha
2005 Contacts – 6. mezinárodní sympozium výtvarných akademii / 6th International Symposium of Art Academies, Sýpka Klenová, Klenová, Czech Republic
2004 AVU – Škola monumentální tvorby profesora Aleše Veselého / Academy of Fine Arts in Prague – Professor Aleš Veselý Studio of Monumental Sculpture, Wortnerův dům Alšovy jihočeské galerie, České Budějovice, Czech Republic
2004 Nic na odiv...? / Nothing to show off...?, Kateřinská zahrada, Praha
2004 Stone, Lauenstein, Germany
2001 Neue Anfänge, Bremen, Germany
1999 Neplánované spojení / Unscheduled Connection, Výstavní síň Mánes / Mánes Gallery, Praha
1998 Sculpture Space, Utica, NY
1997 International 97, Socrates Sculpture Park, New York
1996 Konfrontace Svárov 96 / Svárov Confrontation 96, Statek Milana Periče / Milan Perič farmhouse, Svárov, Czech Republic
1995–1996 Samettivallankumouksen jälkeen (with Jiří David, Jiří Přihoda, Milena Dopitová, Vladimír Kokolia), Oulu taidemuseo, Oulu-Helsinki, Finland

1994 Junge Tschechische Künstler (AVU a UMPRUM / Academy of Fine Arts in Prague and Academy of Arts, Architecture and Design in Prague), Kunstmuseum Düsseldorf
1993 Demartini – Sochárska škola II / Demartini – Sculpture Studio II, Galéria Mědium, Bratislava, Slovakia
1993 Skupina Svárov, Výstavní síň Masné krámy / Masné krámy Gallery, Plzeň, Czech Republic
1993 Post Security / Aktuelle Kunst aus Prag, Galerie 5020, Salzburg, Austria
1993 G-Selection, Dom Umenia Bratislava, Slovakia
1993 Budapest Galeria, Budapest, Hungary
1992 Germinations 7. European Biennale for young artists, Magasin – Centre National d'Art Contemporain, Grenoble, France
1992 Kontakte / Kontakty '92, Kunstforum Ostdeutsche Galerie, Regensburg, Germany
1992 Skupina Svárov, Galerie Púda, Olomouc, Czechoslovakia
1992 Svárov, Galerie Karolinum, Praha
1991 AVU / Academy of Fine Arts in Prague, Dům U Hybernů, Praha
1991 Stipendiaten von DaimlerBenz, Karlsruhe, Germany
1991 Setkání / Encounter, Čermínský palác, Praha
1991 Erbe Und Zukunft, Sculpture Symposium, Ellwangen, Germany
1990 Art Hamburg, with students of Academy of Fine Arts Germany
1990 Academy of Fine Arts in Prague with students of Academy of Fine Arts in Wien, Wien
1990 Art Party, Reduta – Národní třída, Praha
1989 Konfrontace / Confrontation, Svárov, Czechoslovakia
1989 AVU – VŠUP / Academy of Fine Arts in Prague – Academy of Arts, Architecture and Design in Prague, výstaviště J. Fučíka, Praha

Scholarships, residencies, prizes

2013 Socha pro Cheb / Sculpture for Cheb, Cheb
2013 Bitva u Domažlic 1413, Baldov, Domažlice
2012 Bad Schandau, Germany
2003 Památník II. odboje (3. cena) / Memorial of the Second Resistance Movement (3rd Prize), Klárov, Praha
2002 Sculpture Garden, Klement, Austria
1999 Symposium, Markneukirchen, Germany
1998 Rheinland-Pfalz Stipendien, Germany
1998 Sculpture Space, Utica, NY, USA
1996 Stipendium J. a M. Jelinek, Zurich, Switzerland
1995–1996 Artslink Residencies – Cleveland Institute of Art, Ohio, USA
1992 Germinations 7, European Biennale of young artists (Prize), Grenoble, France
1991 Stipendien Daimler-Benz, Karlsruhe
1991 Swiss Research, Zurich, Switzerland
1990 Italy Research, Perugia, Italy



Lectures

2017 Middlesex University London
2004 UCLM, Faculty of Fine Arts, Cuenca, Spain
2003 Academy of Fine Arts, Hague, Holland
1995 Faculty of Fine Arts, Cleveland, USA

Kresba III 2017 Drawing III
str. 216–221 Výstava Vitální kolaps (s Ivanem Pinkavou), 2019
 Museum Kampa, Praha
Vital Collapse exhibition (with Ivan Pinkava) >

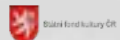
Vojtěch Miča

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V 45cm. ABS, kov beton, forma je k dispozici, možný přelít do hliníku , bronzu, zinek, pozměnit velikost





70 x 45cm., kov, polychromovaný beton, forma je k dispozici, možný přelít do hliníku , bronzu, zinek, pozměnit velikost atd