

Erika Velická

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SOLO/DUAL SHOWS

- 2025 Yin Yang Between the Columns and the Undead Dog (with Marie Štindlová), Tusculum, Petrohradská collective, Prague, CZ
- 2023 Khora (with Tereza Kalousová), TIC Galerie Mladých, Brno, CZ
- 2022 Unseal the Untold 2, Galerie Garáž, Zlín, CZ
- 2022 Unseal the Untold, Zaazrak Dornych, Brno, CZ
- 2021 Socha pro Komunitní centrum, H55, Prague, CZ
- 2021 Strange Fruit, AXA Výklady, Prague, CZ
- 2019 thalassa thalassa, City Surfer Oce, Prague, CZ
- 2015 Nekrad'z mý cesty bludný kruhy, Galerie Aspik, Prague, CZ

GROUP SHOWS

- 2026 Shelter, Bastion, Prague, CZ
- 2026 Stavba povolena, CAMP, Prague, CZ
- 2026 Bydlet Ústí. Dostupné reality, Galerie Hraničář, Ústí nad Labem, CZ
- 2025 World Heritage Revisited, Donumenta Regensburg, Regensburg, DE
- 2025 Oči kůže, Bastion, Prague, CZ
- 2025 M/Other Earth, Viadukt Karlin, Prague, CZ
- 2024 Conversation Between Bear and Wolf, GAMU, Prague, CZ
- 2024 Zlínský salon mladých 2024, Krajská galerie výtvarného umění ve Zlíně, Zlín, CZ
- 2024 Young Selection, Prague Art Week, Palác Savarin, Prague, CZ
- 2023 Last Stand, Avoid Floating Gallery, Prague, CZ
- 2023 14th Shanghai Biennale: Cosmos Cinema, PSA, Shanghai, CN
- 2023 O the Hoe, the Hoe, the Hoe! (with Kateřina Konvalinová), GAMU, Prague, CZ
- 2023 2S JULIE (s lobbyboy&saab900turbo + THC Luna G), Meetfactory, Prague, CZ
- 2023 Tip of the Tongue (with Tereza Kalousová), Garage Gallery, Prague, CZ
- 2022 Hunger for Paradise, CLAPTRAP, Antwerp, BE
- 2022 Mezi meziprostory/Between interspaces, Festival m3, Prague, CZ
- 2022 Narovná zádá, prorazím strop, Muzeum Slansko, Slaný, CZ
- 2019 Visions, Behark Arkitektura, Bilbao, ES
- 2018 Dolejší – Kaplan – Miča – Spirova – Velická, GKK, Klatovy, CZ
- 2017 Ptal se vítr někoho, GAVU, Prague, CZ

WORK

- 2024 – now Head of Studio Sculpture 1 (with David Fesl), Academy of Fine Arts in Prague, Prague, CZ
- 2023 – 2024 Visiting Assistant Professor, Sculpture 1, Academy of Fine Arts, Prague, CZ
- 2022 Visiting Assistant Professor, Studio of Visiting Artist, Academy of Fine Arts

EDUCATION

- 2021 – now Faculty of Fine Arts of University of Technology (Ph.D.), Brno, CZ
- 2013 – 2019 Academy of Fine Arts (MgA.), Prague, CZ

RESIDENCIES AND INTERNSHIPS

- 2026 Hallie Ayres, e-flux, New York, US
- 2026 Czech Center New York, New York, US
- 2026 Terra Incognita, Galeria Sztuki Współczesnej, Opole, PL
- 2025 Maruša Sagadin, Vienna, AT
- 2024 Donumenta, Regensburg, DE
- 2019 Petros Moris, Athens, GR
- 2018 Simon Starling, Studio of the Visiting Artist, Academy of Fine Arts in Prague, Prague, CZ

AWARDS

- 2026 Art for the Main Railway Station Mladá Boleslav (with Tereza Kalousová and Marie Štindlová), 3rd Prize, CCEA MOBA, Mladá Boleslav, CZ
- 2021 František Stražil Square (with Tereza Kalousová), Jury Award, TRIANGULUM, Prague, CZ
- 2019 Josef Hlávka Award for the Best Students and Graduates, Josef, Marie and Zdeňka Hlávka Foundation, Prague, CZ
- 2017 Bogdan Najdenov Scholarship for Figurative Sculpture, Academy of Fine Arts in Prague, Prague, CZ

BEAU TRAVAIL

2026

INTERVENTION

Metal construction props, sanded paint

Center for Architecture and Metropolitan Planning (CAMP), Prague, CZ

When renovation begins, representative spaces are usually covered with non-woven fabric, plastic sheeting and a layer of dust. Chandeliers and fluorescent lights are disconnected, and the space is lit only by the feeble, cold light of halogen lamps.

X – 5x6

“The marble fountain in Vysoké Mýto was demolished. No one knew it was a work of art.”

The arches of the reliefs lining the Prager’s Cubes building are gradually traced into the interior as a negative projection. Reinterpretation is not an unusual practice: artworks that were part of architecture often perish during renovation. (Walk around the gallery.)

Y – 12

A busy place is suddenly empty.

Galvanized scaffolding tubes at the building’s structural nodes support the ceiling, more to bear the weight of the intended changes than anything else. Emaciated caryatids, reminiscences of post and lintel. (Pace out the six meters between the columns.)

X – number of segments in the relief

Y – number of props

Curator: Denisa Václavová

Text: Erika Velická, 2026

Photo: Jan Malý, 2026











NÄHE UND FERNE

2025

INSTALLATION

Limestone blocks, green sandstone from the cathedral masons' lodge
Donumenta, Regensburg, DE

Castra Regina is the name of an ancient fortress built to guard the northern frontier of the Roman Empire. The military settlement was constructed from massive stone blocks floated on rafts from quarries upstream, on the southern bank of the Danube opposite the mouth of the Regen river. Its square wall opened through tall gates towards the harbor of the time. In the Middle Ages, Regensburg, which grew within the footprint of the former fortress, thrived on lively trade. The entire riverbank below the city walls served as a harbor. The markets offered goods such as charcoal, iron, grain and lime, as well as horses and, in the early Middle Ages, slaves. Ships had to be towed upstream on ropes, by horses or on foot. The city grew and its main building material remained limestone from local quarries, while the construction of the cathedral also brought in a cheaper, lower-quality green sandstone from the upper layers of the quarries, which degraded more quickly.

With the Industrial Revolution, the harbor slowly began to move from its traditional promontory in the city center towards the outskirts, where at the beginning of the 20th century the groundbreaking modern granary Stadtlagerhaus was built, with several floors for storing wheat and a gas-based rodent control system. Around the new docks grew streets not unlike those of John Steinbeck's Cannery Row, full of motels for truck drivers and boatmen, transshipment halls, brothels, scrapyards, steelworks, stonemasons' workshops, and also mosques. Streets where the only public space is the surface of the water and the supermarket parking lot.

The stone amphitheater, a semi-enclosed structure, was first meant to rise directly within the docks as a meeting place. The concept then moved to an abandoned industrial spit at the confluence of the Regen and the Danube industrial canal. Next to a withered trunk leaning over the water. Onto an asphalt surface lit by the strangely alienating glow of a fluorescent lamp, next to a truck parking lot. In the end, it was given a prominent site closer to the center, to which the structure turns its back, just as the walls of the historic city turn their backs on the externalized aorta of the docks and transshipment yards. Stone blocks from a local stonemason's workshop, and one historical block straight from the Dombauhütte, found their place on cobblestones, stairs next to stairs. A view of the distant tips of cranes loading ships, drifting away from the original intention to restore, through material, the historical link between the center and the harbor.

The pairing of nearness and distance runs through 20th-century German thought as a relationship that cannot be measured in meters. In his essay on the stranger (1908), Georg Simmel describes a figure who is physically present in a community and yet remains distant from it; in him, nearness and distance do not exclude but condition each other. In his lecture The Thing (1950), Martin Heidegger points out that modern technology abolishes distances but does not bring true nearness: what is within reach is not yet near. Nearness here is not a property of location but the way we relate to places and things.

Curator: Regina Hellwig-Schmid

Text: Erika Velická, 2026

Photo: Stefan Effenhauser, 2025









CONVER- SATION BETWEEN BEAR AND WOLF

WITH COMUNITE FRESCA

2024

INSTALLATION

Concrete, fresco

Gallery of the Academy of Performing Arts in Prague (GAMU), Prague, CZ

Once I dug a small hole in the ground,
stuck one leg in, right up to the knee,
and stayed like that for fourteen days and nights.
I neither ate or drunk, grew thin,
and yet my leg did not take root.
Alas! I didn't turn into the plant.

(Nikolay Zabolotsky, The Mad Wolf, 1931)

Conversation between Bear and Wolf: Jan Boháč, Comunite Fresca, Erika Velická, kolektiv Markéta Wagnerová, Anna Tesařová a Televize Estráda

The overarching theme of the exhibition is the poem The Mad Wolf by avant-garde writer Nikolay Zabolotsky, which is brought to life in the exhibition by Erika Velická's sculptural installation. The figure of the mad wolf embodies the melancholy of the impossibility of achieving a utopian world without mutual exploitation and the depletion of natural resources, ideas that have returned to art like a boomerang in the form of emoromanticism and posthumanism, among other things. Although the works in the exhibition deal with similar themes, sources, and above all emotions, they are not a typical representation of these trends. They delve much deeper into symbolism, mythology, alternative spirituality, imagination, and even a certain form of lyrical ecological and social activism, while recognizing the full breadth of the complexity of their starting points. They acknowledge their sincere uncertainty, contradictions, and fears through anthropomorphized characters from imagined or spoken stories: wolves and bears, forest ghosts, or plants and trees. A close relationship to literature and text, writing, or the transfer of literary models and various narratives into other forms is also one of the common features of the working methods of the authors and works represented in the exhibition.

Curator: Ivana Hrončková

Text: Ivana Hrončková, 2024

Photo: Jakub Podlesný, 2024









222.3

2023

SCULPTURE

Concrete, iron

14th Shanghai Biennale, Power Station of Art (PSA), Shanghai, CN

222.3 is a constructivist cone standing precipitously on thin metal legs. Drawing on the artist's fascination with Cosmist philosophy, the cone is the centerpiece of a sculptural tableau telling the story of a weary cosmonaut who dreams of a solar-powered portal that will transport her away. Like the protagonist of Ilya and Emilia Kabakov's *The Man who Flew into Space from his Apartment* (1988), Velická's character seeks escape from the pressures of contemporary life through the fantasy of space-travel.

The work turns a feminist lens on a Cosmist tradition dominated by men. How would the social role and status of women change if the achievement of mortality also removed the need for reproduction? Would the demise of motherhood entail female emancipation, or undermine the values of care on which society depends? Could there be love without death?

Curator: Anton Vidokle, Hallie Ayres, Lucas Brasiskis, Ben Eastham

Text: Ben Eastham, 2023











KHORA

WITH TEREZA KALOUSOVÁ

2023

INSTALLATION

Concrete, sand, clay, wood, iron, foam, plaster, pa

TIC, Galerie Mladých, Brno, CZ

sssss

I can cure you

If you come with me to the dark places where not to go if you're not
it's just me and you

[heat] [cicadas]

The place of otherness, emptiness, formation, potentiality of sensory perceptible materiality; Khora, emerges in the exhibition of Tereza Kalousová and Erika Velicková in the form of a sign referring to the architecture of Greek temples and theaters covered with sand and overgrown by bushes. The artists have established a dislocated place, hovering in the gap that a gallery in the city center, by itself, can be. They have created a space for contemplation, idleness and daydreaming over healing and signs and sharing the void. In the spirit of poststructuralist thinkers, Kalousová and Velická appropriate and revise the notion of Khora as defined by Plato. In their reading, Khora (like the womb, the mother, or simply woman) is not an impure third species necessary for the exercise of reason, but a fertile, mysterious, creative force. The place at the edge of all matter, the silence that is the condition for formation or transformation. An in-between space without whose permanence neither creation nor healing is possible.

I am

on top of a mountain

The wind is blowing

My hair is swirling around my head I can't see

I can feel

I feel the cold on my cheeks

A whirlwind of which I am the center

Sand in my eyes

Soft earth

and a few stones under my feet

I'm the top of a mountain levitating over the landscape Landscape

Temple

A place that isn't

has many names

Sometimes it turns into a desert

Sometimes not

[cicadas]

On a peninsula connected to the mainland only by a narrow strip of mud covered with a thin layer of salt. Pus of wool caught on thorns and rolled-out nests under the twisted branches of low trees remind us of the presence of sheep at an uncertain time. Here and there the hot air is stirred by the flapping of insect wings, at other times by a refreshing breeze from the sea. Every step causes the movement of locusts and the crackling of dried grasses.

We meet in the ruins of Asclepius' temple and try to be quiet. Then, after a while of sifting sand through our fingers, we might speak. The echoes of the fathers' voices will intertwine with ours for a while. In time, we will learn to recognize them and hear the voices of nannies, mothers, animals, all dying, even our own.

[cicadas]

Curator: Marie Štindlová

Text: Marie Štindlová, 2023

Photo: Polina Davydenko, 2023













THE HOUSE

2022

INSTALLATION

Concrete, wood, iron

CLAPTRAP, Antwerp, BE

Hunger for Paradise: Nora Aurrekoetxea, Antonia Brown, Pin Hui Chen, Jonas Dehnen, Tom Hallet, Azuli Peeters, Erika Velická

“Not a beginning not an end”. The whole thing started with him seeing a painting with three women picking things up. Easy to imagine him, hands behind his back with a nice cut coat on, looking. Later he mentioned it was the necessity he wondered about; why were they gathering scraps from a harvested field? Was it hunger, need, or pleasure? Only gleaners left alive.

Curator: Leo Alessandro Lopez

Text: Céline Mathieu, 2022

Photo: Silvia Cappellari, 2022











TIP OF THE TONGUE

WITH TEREZA KALOUSOVÁ
2023

SPACE FOR PERFORMATIVE READING

Iron structure, stone, concrete, paper, fabric

Garage Gallery, Prague, CZ

Tereza Kalousová and I created an architecture for a performative reading as part of the Tip of the Tongue exhibition at the Garage Gallery. It was an open space where viewers could sit in a circle on a low stone wall and let their imagination run free as they looked at the spatial outlines of a leaning house, or feel the imaginary warmth of a paper stove.

Curator: Natálie Kubíková, Mia Milgrom

Text: Erika Velická, 2023

Photo: Natálie Kubíková, Mia Milgrom, 2023







UNSEAL THE UNTOLD 2

2022
SCULPTURE INSTALLATION
Concrete, stone, clay
GAG, Zlín, CZ

The exhibition Unseal The Untold 2 is a continuation of the previous exhibition of the same name at the Zaazrak Dornych Gallery in Brno. In both cases, the main protagonist is a female dog, a prehistoric guide of human beings on their journey through the underworld. In the first chapter (Zaazrak|Dornych), the she-wolf is still standing defensively before entering the depths of the cave. In the continuation in the garage in Zlín, the she-dog and her companion are already venturing into the open ground. There they lie down to rest in the lee of a wall and watch each other as they sleep. It is then that they embark on the ultimate journey, the bravest one, where they equip themselves with trust instead of aggression. Just as pictures emerge behind the eyelids of a canine, the exhibition, thanks to the photocell, can emerge ghostly before the unknowing nightwalker passing the transparent front wall of the Garage Gallery. An imprint in the memory, a mirage for everyone (in the morning) to interpret for themselves.

Curator: Vojtěch Skácel
Text: Marie Štindlová, 2022
Photo: Šimon Kadlčák, 2022







THE TRAIN STATION AS AXIS MUNDI

2022

EXTERIOR SCULPTURE INSTALLATION

Wood, glass wool, clay, straw, iron, foam, concrete

Festival m3, Prague, CZ

As a teenager, I often looked for a place in the city where no one would see me for a while. For the 2022 m3 festival, which was dedicated to the theme of railways, I created such a hideout in a vague space in the middle of the city. The patch sits on the border of a rail freight hub, an island of apartments ringed by a tram roundabout, an overgrown demolition site, modern art studios and a skyscraper under construction. The space is shared by train drivers waiting for their trains to be cleaned, random individuals passing when using the nearby bushes, dog walkers, and a bunch of high school kids spending their free hours on a couch by the railway trackside.

Despite its height, the chameleon-like statue blended in well with either the apartment building's escape staircase or the railroad power poles. A three meter high stalactite swayed within the techie structure, taking the then-trend of extracting power from stones to the extreme. On closer inspection, beneath this invisible monument was the second part of the sculpture: a wooden shelter, warmed with a thick layer of glass wool and a strong mass of clay. Its appearance was influenced by a fascination with simple survivalist dwellings as well as graffiti culture closely associated with the railroad, whose bubblegum outlines could be found at the sculpture surface. Inside the dwelling there was a simple low bench that could serve also as a pillow for an emergency sleepover, ornamental ceiling decoration referencing the airy appearance of historic buildings, and a spoon on a chain that evoked the solidarity and magic of the Prague suburbia of Gustav Mayrink's The Golem.

The sculpture, absorbing the character of the neighborhood into its form, was initially confusing for the locals. A group of homeless people attempted to ban the structure, referring to an imaginary state department of ecology; the students went to ask what it was and, upon finding out that it was a space where you could discuss something in peace with a friend, nodded their heads in satisfaction and acknowledged that it was a statue of a giant blunt. As the temporary shelter changed occupants and gradually succumbed to decay, an overheated political discussion arose between the residents of the flats and the inhabitants of the bushes who had temporarily gained a contact area, a place of gathering.

Curator: Iva Mladičová, Dagmar Šubrtová

Text: Erika Velická, 2023

Photo: Jan Rasch, 2022















UNSEAL THE UNTOLD

2022

SCUPLTURE INSTALLATION

Concrete, wood, plaster, foam, fabric, paint

Zaazrak|Dornych, Brno, CZ

Erika Velická used the inside space Zaazrak|Dornych as if it was a cassette, into which she placed the inside of another. The convincing imitation of nature, significantly placed in a city surrounded by the Moravian countryside, itself formally draws inspiration from the tradition of grottos, which nobility built on their estates for amusement. Content-wise she is however delving deeper, or rather even further inside, and we should as a result – if we dare to walk past the doorguard and enter – find ourselves in an imaginary place, symbolizing our deepest feelings, wishes, memories, worries and even fears. Despite that for the majority of time we perceive the outside as threatening, it's in fact the confrontation with our deepest selves that is often the most difficult, often painful, and requiring the most courage.

The unspoken point of the question by Peter Russell is the indisputable fact, that as momentous and energy-filled as the universe is “around us,” so is the unexplainable, complicated universe “inside” of our minds, they're both created from the same stardust, from the same principal elements and are therefore differing expressions of the same. To divide and judge them separately does of course have an internal logic to it, but to a large degree it is in fact simply a matter of choice. The contemplation of this, along with the imagining of unreachable distances, dark depths and all the strangeness and incomprehensibility of both mind and the universe, causes a sense of unfathomable vertigo, similar to one we get when leaning over the edge of a seemingly endless abyss.

Curator: Šimon Kadlčák

Text: Šimon Kadlčák, 2022

Photo: Šimon Kadlčák, 2022











STRANGE FRUIT

2021

INSTALLATION

Concrete, agave wood, leather, wood, ytong, iron, paper

Výklady AXA, Prague, CZ

The objects in the individual showcases of the exhibition represent scenes emerging from memory coming forth to the present – they are fragments of an emotionally strong life story. Retrospectively, they are drawing attention to themselves again and again – in order to be made conscious, pictured, and materialized. A structural relief surface lacking a background, giving the impression of falling through space. A surrealistic object made of a withered trunk and agave leaves with a symbol of victim passivity. An object made of real animal skin that was however originally processed and distributed by the IKEA chain. Collapsing iron bars referring to an imaginary rescue from the escape of a world of fragile defencelessness. The heaviness of middle-of-the-night wakefulness. The distortion of a space whose ceiling is falling; representing at the same time the heterogeneity of the whole composed of dissimilar worlds and characterized by a broken midpoint. The scenes behind the glass symbolize the sight and perception of the real space as a projection of imaginary space – full of anxiety, loneliness, and irreconcilability while pretending functionality in interpersonal relationships. 'Southern trees bear a strange fruit / Blood on the leaves and blood at the root...' (Abel Meeropol, 1936)

Curator: Iva Mladičová

Text: Iva Mladičová, 2021

Photo: Martin Polák, 2021

Výklady AXA

ERIKA VELICKÁ – STRANGE FRUIT
23. 9. – 2. 1. 2022











THALASSA THALASSA

2019
SCULPTURE INSTALLATION
Concrete, wood, sanitary tails
City Surfer Office, Prague, CZ

~ Θάλασσα Θάλασσα ~

Erika Velická's work always reminds me of something generous, cozy and empty at the same time. In her installations, which are more like scenes from inner life, one can experience a chilling feeling of intimacy. Erika works with a figure of a woman's body and its natural transformation. Her characters not only show physical beauty, but also reveal the inner processes and ideas that complete the architecture and objects.

In the exhibition "thalassa thalassa" she works with the theme of girl puberty, crossing the line between childhood and adulthood, when home ceases to represent the arms of parents, the house or even one's own body – the feeling of home is blown out, into the wind, waves and fog. "Thalassa thalassa" sounds like a spell, after which we pass through the gate to another world, where things lose their solid form. We set out on a journey to rediscover a home that is no longer a specific place, but rather a feeling of peace, serenity and security.

Curator: Adéla Brož
Text: Adéla Brož, 2019
Photo: Zuzana–Markéta Macková, 2019









222.3

2019

SCULPTURE INSTALLATION

Concrete, iron, wood, foam, paper, fabric, plaster

Illustration and graphic design: Marie Štindlová and Terezie Štindlová

Costume: Mars Industries

Academy of Fine Arts in Prague, Prague, CZ

Erika Velická composes the tone of her work through the inclusion of “non-sculptural,” peripheral, and subtle components, such as a poster, the weathering of walls, or even the clothes she plans to wear while “supervising” the work during its presentation. A disparate mix of themes and inspirations—from the Baroque, Russian Cosmism, and Ilya Kabakov, to reflections on rape, the present and past of the political left, and, last but not least, ketamine psychedelia—would certainly fall apart without the dominant medium, which at this moment remains sculpture, together with its unifying material and color. In this way, Velická makes full use of her classical sculptural training, not least by overcoming the false yet widespread dichotomy between so-called “traditional” and “new” creative methods in art. Despite her clear focus on sculpture, the artist moves confidently within the media- and conceptually-extended field of contemporary art.

Text: Pavel Sterec, 2019

Photo: Daniela Junášková, Rudolf Skopec, Vladimír Turner, 2019















THE DOGS

2017 – 2019

SCULPTURES

Concrete, wood, plaster

Academy of Fine Arts in Prague, Prague, CZ

The work of Erika Velická invites us to seek out intimate and poetic stories, mystical rituals, and childhood memories. It reveals an honest, almost compulsive urge of the artist to transmit personal experiences. Through this, she is able to draw the viewer into the work and spark their imagination. Equally essential, however, is her use of metaphor, as well as the rawness concealed beneath the delicacy of execution. What proves compelling is precisely this complexity that Velická thematizes: what is fragile may at the same time be brutal; what is private may become shared and collective; and even within the domestic there may be something wild, untamed... This ambivalence is further underlined formally by her combination of literal and symbolic elements, oscillating between latency and directness.

The motif of the dog has appeared in Erika's work for a long time, seemingly unplanned. Over the years it has taken on different forms, shapes, and characters. The dogs can be perceived as a diary of the artist's emotions. Some circle, sneak, or lurk, while others resemble discarded skins. The dog is not only the protagonist of the work, but also a human alter ego—a personification of the desire to escape an assigned role.

Text: Kristýna Pelliconi, 2021

Photo: Daniela Junášková, 2019







