

JAROSLAV VALEČKA

CCCG logo?





Fire Ceremony | 2023 | 115 × 210 cm



The Walking Mask | 2025 | 170 × 100 cm

雅罗斯拉夫·瓦莱奇卡：风景与人类命运的“编年史家”

雅罗斯拉夫·瓦莱奇卡（1972 年出生）是当代捷克画坛不容忽视的重要人物。他的艺术创作深深扎根于捷克北部的卢萨蒂亚山脉（地处捷德边境）。这片土地在 20 世纪经历了剧烈的历史更迭、人口迁徙与文化断层，而瓦莱奇卡的青少年时代正是在这片充满张力的土地上度过的。直至今日，这些坐标依然是他艺术创作与个人生命中反复回归的原点。

瓦莱奇卡是一位擅长“画故事”的艺术家。在他笔下，风景绝非明信片式的创作模版，更是承载着人类命运记忆的生命有机体。他的作品如同一部部视觉编年史，捕捉着乡村庆典、仪式、游行、集体欢乐或无声哀恸的瞬间。孩提时代听过的种种奇闻轶事，都成为了这位艺术家重要的灵感来源。这些叙事跨越了时空的界限，从三十年战争的硝烟、奥匈帝国的余晖、纳粹占领的阴云，一直延伸至当下的生活图景。瓦莱奇卡观察着这片开放的风景，时而如俯视地平线的旅人，时而像遥遥鸟瞰的飞行员，或是盘桓巡视的猛禽。在这样引人入胜的全景图式的视角下，他将这些民间传奇记录在风景画中。此外，他也会将画作的情节置于更为隐秘之处，如荒废的内室、残破的建筑、林中墓地，或是深林中某处秘境。画家将本地奇闻中的主角作为画作的核心主题，通过自己的想象，对他们进行艺术加工。

从形式上来说，瓦莱奇卡继承了欧洲风景画的传统，特别是与北方浪漫主义一脉相承，这一派别以卡斯帕·大卫·弗里德里希为代表。不过与此同时，他也吸收了表现主义的生命力与象征主义的想象力。他的创作并非对过往的怀旧引用，而是构建起了一种独特的、具有当代性的绘画语言。瓦莱奇卡采用了直接画法，来达成震撼人心的艺术效果。他先将大致布局构思出来，随后无需草稿，直接用色块铺设空间，描绘出乡村景观的纵深感。他敏锐地观察自己最初的立意在画布上的发展与流变，任由主题裹挟，顺应作品的感召，凭借直觉和感性进行创作。他从多重角度、不厌其烦地描绘清冷的早春和凛冽的严冬。天空中极具戏剧性的光线与这样的场景便构成了鲜明的对比。有时，他也会勾勒远方燃烧的篝火、地平线上散落房屋，让画作原本的清冷色调更加明媚。幽暗的暮色与黑夜往往进一步渲染了画面的氛围，这些时刻的戏剧张力能将观众的想象力激发到极致。这种忧郁的色彩主义的运用，加强了每一个场景的叙事诗属性，令其散发出摄人心魄的魔幻气息。

尽管瓦莱奇卡的创作深深植根于特定的地域文化，但他探讨的主题始终是关乎人类存在这一普世命题。他让我们看到，风景不仅仅是物理意义上的空间，更是人类灵魂与集体记忆的一面镜子。他的作品将个体的本土经验与人类共通的表情相连，因而能够跨越国界，产生共鸣。

随着瓦莱奇卡在北京宋庄中捷当代美术馆个展的开幕，这本新作集也与大家见面。书中不仅精选了作者近年来的代表性作品，同时也开启了他创作的新篇章。本次展览也特别呈现了作者 2026 年春季在北京驻留期间的创作。截然不同的文化语境和视觉冲击带来的灵感碰撞为作者提供了一个契机，将中欧本土的“记忆风景”与全新的地理及精神视野进行对照。

薇罗妮卡·玛莱舍娃

作者介绍

雅罗斯拉夫·瓦莱奇卡目前往返于布拉格与苏台德地区的利斯卡（位于捷德边境），在两地生活与创作。他于 20 世纪 90 年代末毕业于布拉格美术学院（分别在索普卡教授绘画工作室和亨德里赫教授雕塑工作室学习）。他参与国际艺术运动“反观念主义”，也是捷克“硬核派”自由团体的成员，这是一个带有讽刺和荒诞主义的布拉格画家团体。作者在国内外，如维也纳、马德里、巴黎等地多次成功举办展览。他的画作也曾几度在世界上最大的拍卖行伦敦苏富比成功拍卖，也有数部以他的作品为研究对象的学术专著已经问世，其中包括著名批评家、艺术史家爱德华·卢西——史密斯的研究。他的画作也被国内外重要的国家和私人收藏机构广泛收藏。

JAROSLAV VALEČKA: CHRONICLER OF LANDSCAPE(S) AND HUMAN DESTINIES

Jaroslav Valečka (b. 1972) is one of the most recognisable figures in contemporary Czech painting. His work is deeply rooted in the landscape of the Lusatian Mountains in northern Bohemia (in the Czechia-German borderlands). In the 20th century, this region was marked by dramatic historical changes, population transfers, and cultural ruptures. It was here that he spent his childhood and adolescence, and it is to these places that he repeatedly returns, both to work and to relax.

Valečka paints stories. He does not view landscape as merely a template for post-card-like images, but as a living organism imbued with the memories of human destinies. His paintings are visual chronicles: they portray rural celebrations, rituals, processions, moments of collective joy and quiet sorrow. An important source of inspiration for the artist has been the local stories he heard as a child. These stories do not only relate to times long past, whether the Thirty Years' War, the Austro-Hungarian Empire, or the Nazi occupation, but also stretch into the immediate present. Valečka records these regional legends against the backdrop of evocative panoramic views of the open countryside, which he observes like a pilgrim gazing at the horizon, or surveys from a distance like a pilot or a bird of prey circling overhead. However, he also situates the stories of his canvases in more intimate places such as abandoned interiors, half-ruined buildings, forest cemeteries, or mysterious natural scenes deep in the woods. Often, the central motif is the protagonists of these local stories themselves, shaped by the painter's imagination.

Formally, Valečka draws on the tradition of European landscape painting, particularly the Nordic Romanticism represented by *Caspar David Friedrich*. At the same time, however, he absorbs the vitality of Expressionism and Symbolist imagination. Rather than nostalgically referencing the past, he builds a unique, contemporary visual language. To achieve a compelling and impressive effect, Valečka uses the *alla prima* technique. First, he outlines the basic composition of the painting; after that, he models and builds the space and depth of the rural scenery directly with paint, without any preparatory drawings. He immerses himself in the subject matter and sensitively observes the development as well as shifts in his original intention. He paints intuitively and emotionally, driven by what the events on the canvas itself inspire him to do.

Repeatedly, he depicts the bitterly cold early spring or winter from many different perspectives, contrasting it with the strange melodramatic light of the sky. At other times,

the cold tones of the painting are lit up by the glow of distant fires or human dwellings scattered across the horizon. The mood of the paintings is often reinforced by the dusky evening and night hours, when the dramatic impact of the locations drives our imagination to the maximum. The resulting melancholic colourism accentuates the balladic nature and mesmerizingly magical atmosphere of the individual scenes.

Although firmly rooted in a specific region, Valečka's paintings deal with universal questions of human existence. His paintings remind us that landscape is not only a physical space, but also a mirror of collective memory and the human soul. It is precisely this connection between local experience and universal human message that makes his work internationally accessible and comprehensible.

This new publication, presented on the occasion of an exhibition at the CCC Gallery (Czech-China Contemporary Art Museum) in Beijing's Songzhuang district, presents a representative selection of Valečka's recent works. Simultaneously, it opens a new chapter in the artist's work. The exhibition project also includes paintings created during his residency in Beijing in the spring of 2026. The inspiring encounter with a very different cultural and visual environment gives the author an opportunity to confront the Central European tradition of memory landscapes with a new geographical and mental horizon.

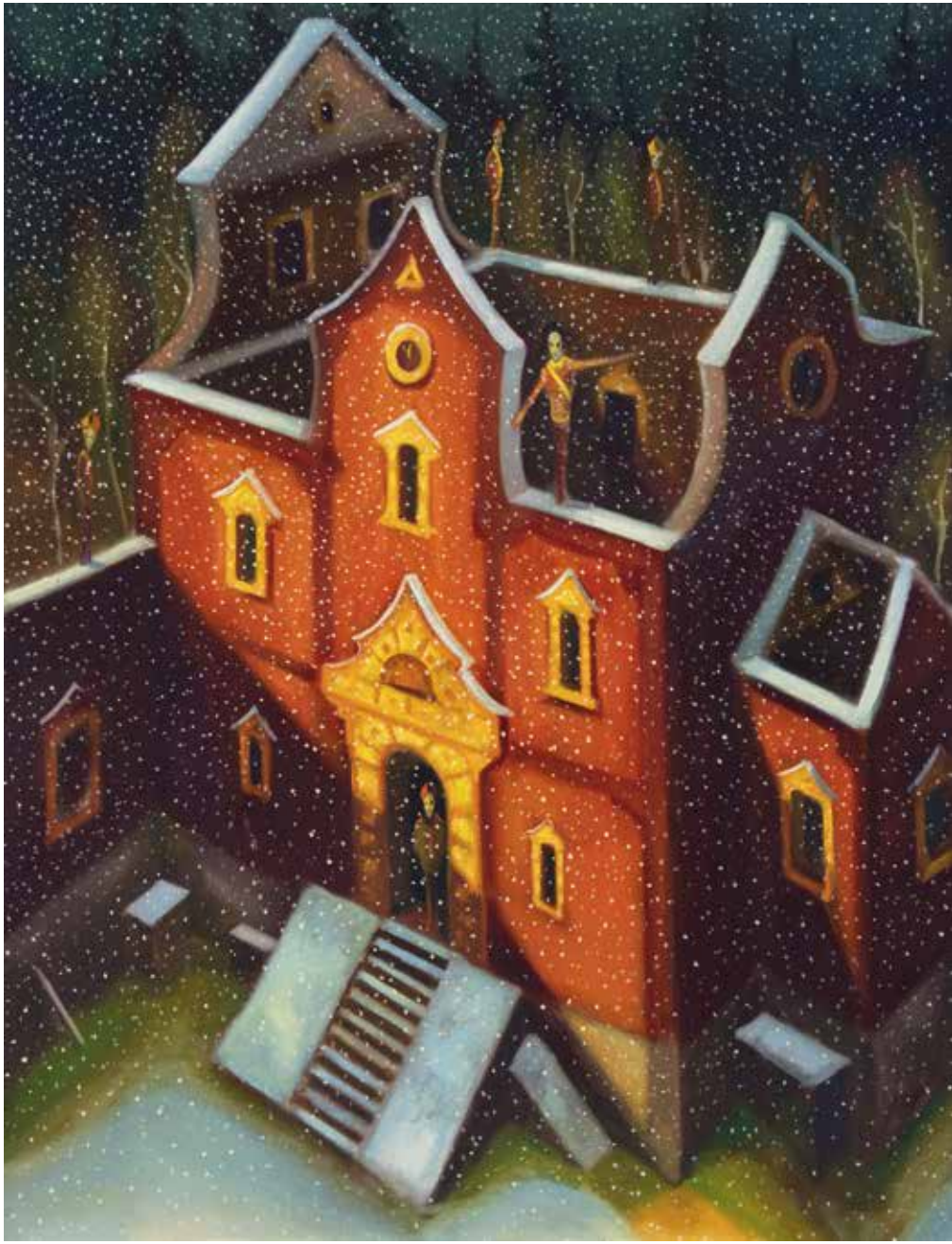
VERONIKA MAREŠOVÁ

About the artist

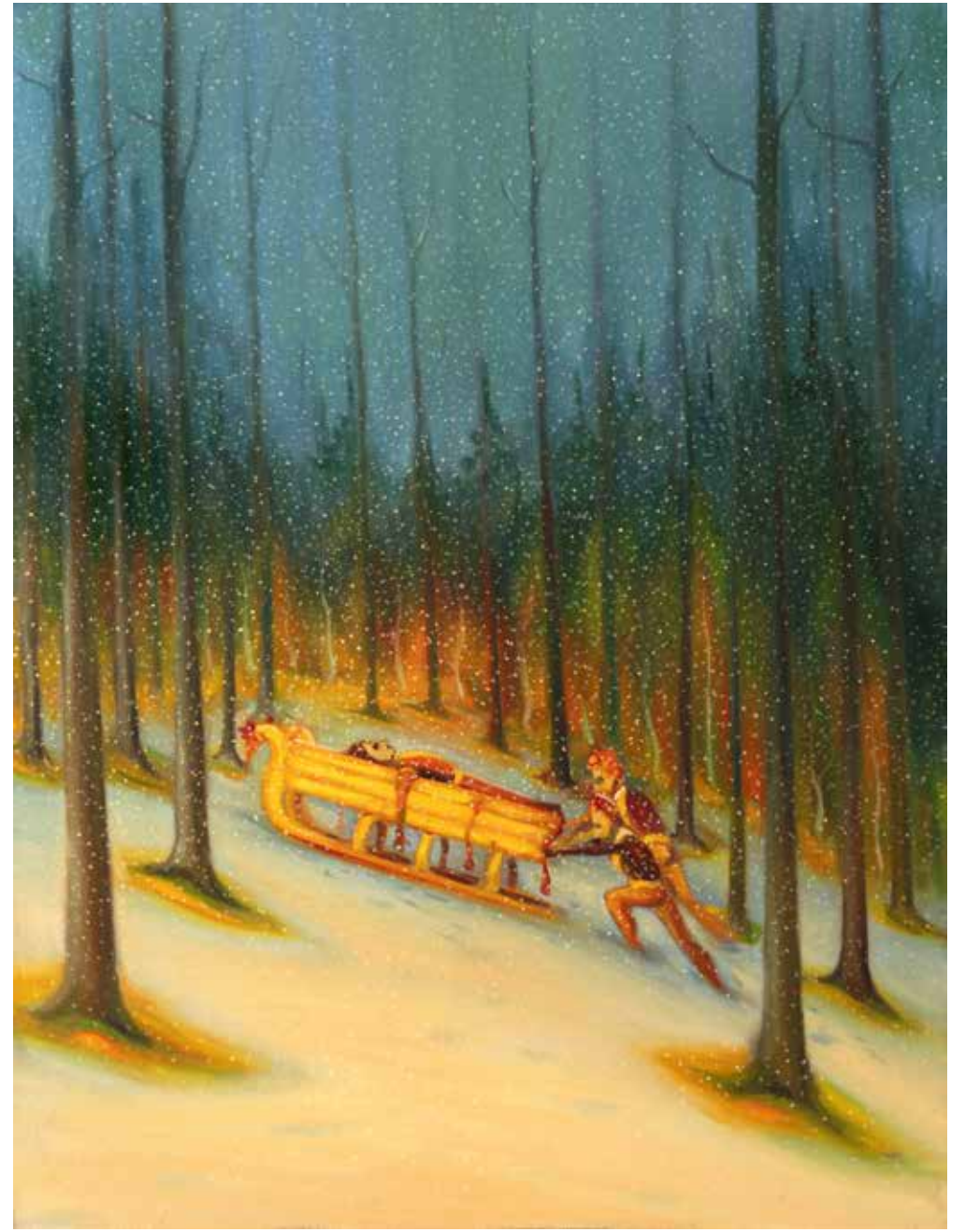
Jaroslav Valečka lives and works alternately in Prague and in Líška in the Sudetenland (Czechia-German border region). In the late 1990s, he graduated from the Academy of Fine Arts in Prague (Prof. Sopko's painting studio and Prof. Hendrych's sculpture studio). He is a member of the international Stuckist art movement, and also of the loose association *Natvrdlí* (literally, *the Thickheaded*), a Prague painting group with an ironic and humorous undercurrent. The artist has had numerous successful exhibitions in Czechia and abroad (Vienna, Madrid, Paris). His paintings have also been successfully auctioned several times at Sotheby's in London, the world's largest auction house. Several monographs have been published about his work, including a study by the renowned critic and art historian Edward Lucie-Smith. He is represented in major state and private collections at home and around the world.



Castle | 2023 | 170 × 150 cm



The Kids | 2023 | 150 × 115 cm



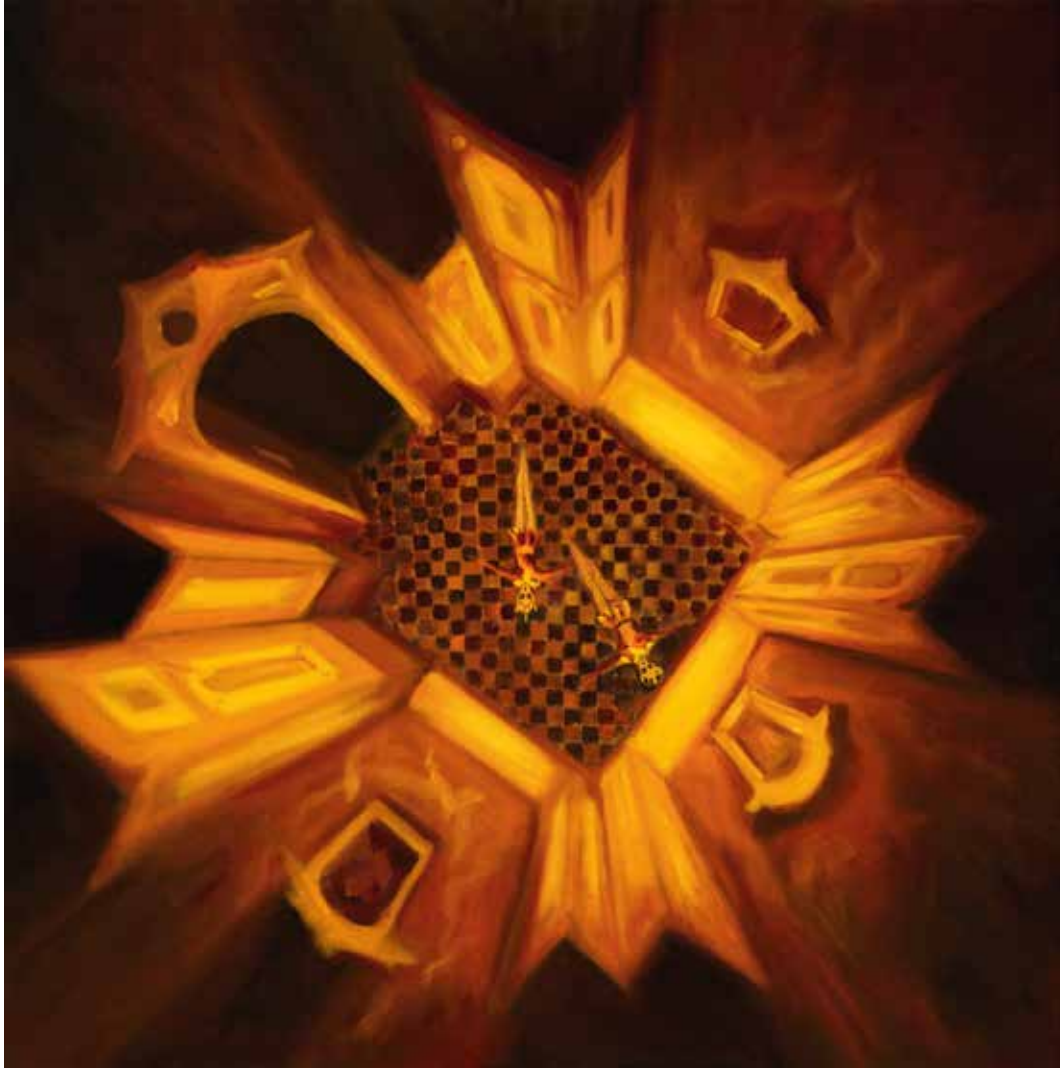
The Drunken Princess | 2026 | 150 × 115 cm



Fireflies | 2024 | 100 × 125 cm



Night Butterflies | 2024 | 115 × 150 cm



The Bottom | 2024 | 115 × 115 cm



The Bride | 2024 | 120 × 70 cm



Above the Forest | 2024 | 150×100 cm



The Burning Witch | 2023 | 140×100 cm



The Storm | 2022 | 115 × 150 cm



The Gate | 2022 | 100 × 12 cm



The Acrobat | 2026 | 115 × 150 cm



The Cats | 2025 | 80 × 120 cm



The Starry Night | 2025 | 115 × 150 cm



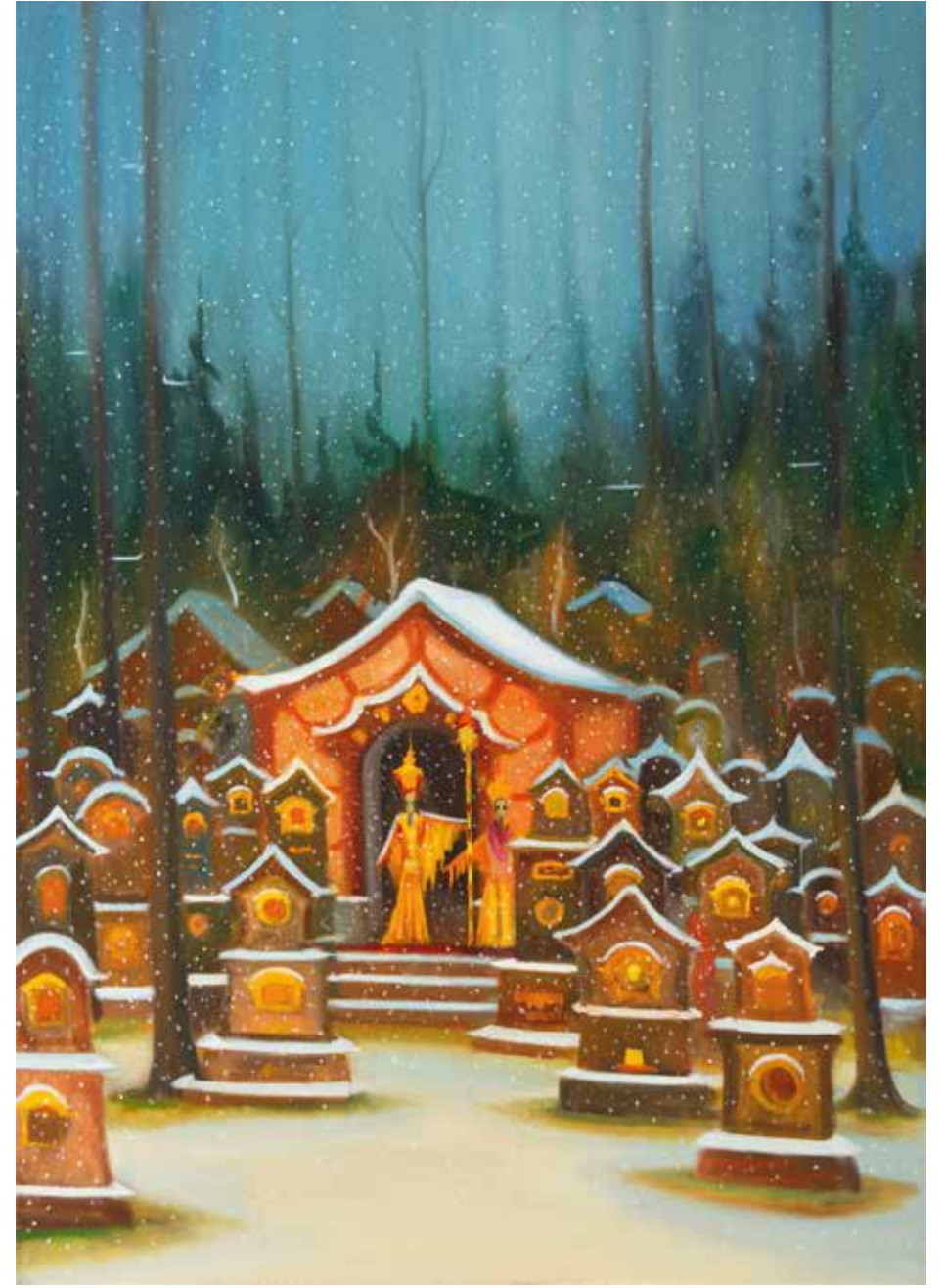
The Lake | 2023 | 140 × 210 cm



The Terrace | 2023 | 115 × 210 cm



The Moonwalker | 2025 | 150×115 cm



The Kids | 2023 | 140×100 cm



The Mummy | 2025 | 100 × 80 cm



The Mask of Fear | 2022 | 125 × 70 cm



The Dragons | 2025 | 100 × 125 cm



The Fire Ceremony | 2024 | 100 × 140 cm



Phalanges | 2024 | 135 × 200 cm



Forest Pulpits | 2022 | 200 × 150 cm

MASKS, PUPPETS, AND FIGURATIVE SYMBOLISM IN JAROSLAV VALEČKA'S SUDETENLAND LANDSCAPE

Jaroslav Valečka's work represents a significant contribution to contemporary "folk surrealism" art, which draws on archaic layers of culture and their surviving structures in the region's imagination. His paintings feature masks, puppets, and stylized figures that function as ritual and symbolic objects and allow a return to culturally older forms of perceiving space, time, and social roles. This essay interprets Valečka's work using the anthropological concepts of *ritual*, *liminality*, *the grotesque*, *symbolism*, and *play in the context of postmodern aesthetics*, and draws on the theoretical foundations of Mircea Eliade, Mikhail Bakhtin, Victor Turner, Roland Barthes, Roger Caillois, Hans-Georg Gadamer, and Jean-Francois Lyotard.

1. Archaic Imagination and the Sacred Structure of Time (Mircea Eliade)

In his various studies, Mircea Eliade showed that archaic cultures did not structure time linearly, but cyclically, based on the repetition of sacred events (Eliade, 1957). Ritual celebrations "returned" their participants to the moments of beginning and renewal, which Eliade defines as "eternal return."

Valečka's paintings reflect precisely this cyclical, ritualized time. Pilgrimage scenes, carnival masks, and folk festivals with banquets do not present a linear narrative, but a **recurring return**, i.e., an archetypal renewal taking place beyond the dimension of historical events.

In this context, masks and puppets become **mediators of sacred time**: they do not represent individuals with a psychological profile, but archetypal entities that endure while their human mediators change. This explains the rigidity, anonymity, and timelessness of the figures in the landscape.

2. The Grotesque Body and Carnival as a Reversal of Order (Mikhail Bakhtin)

Mikhail Bakhtin (1965) interpreted carnival as a „second world“ in which hierarchy is reversed, the body becomes grotesque, and laughter disrupts institutionalized structures. Valečka's masked characters, with fixed smiles and puppet-like movements, exhibit precisely these grotesque features Bakhtin describes: exaggerated body parts, bizarre appearances with deformed expressions and a combination of laughter and freeze, as well as "low" motifs of food, feasting, and excess in times of abundance (of various celebrations).

Here, the grotesque is not meant to be humorous; it serves as a method of disruption, i.e., it expresses the ambiguity between the living and the inanimate, between man and symbol, between celebration and emptiness. This corresponds to Bakhtin's "carnavalesque turn," which in Valečka's painting turns out to be a visual principle, not a social event.

3. Liminality, Masks, and Roles in the Ritual Process (Victor Turner)

In his theory of ritual (1969), Victor Turner develops the concept of **liminality**, i.e., the intermediate phase of a rite of passage in which the individual finds himself between the old and new status. In traditional cultures, the mask represents the medium of this transition: it anonymizes, depersonalizes, and allows entry into another mode of **being**.

The puppet-like and rigid nature of Valečka's figures can be understood as a visualized **liminal state**, in which the characters are not real actors (since, indeed, they are puppets), nor are they ordinary, "civilian" subjects (because they are masked). In fact, they find themselves in the sphere between the sacred and the profane, between **play and ritual**.

Turner's model of "structure – liminality – aggregation" is here reduced to permanent liminality: the characters never "return" back, they remain in an intermediate state. This creates the melancholy and tension so typical of Jaroslav Valečka's work.

4. Symbol, Myth, and Reading the Image (Roland Barthes)

Roland Barthes (1957) shows that myth arises from the transformation of cultural signs into symbolic forms of the second order. Valečka's mask is thus not a "realistic mask," but a **myth of the Sudetenland**, a sign that denotes collective memory, absence, and the transmission of tradition. Barthes's concept of metalanguage allows us to understand Valečka's folklore not as folklore, but as a semiotic system in which the mask signifies both the folk tradition (the first level, i.e., carnival, pilgrimage, celebration) as well as cultural trauma, melancholy, and the emptiness of the region (the second level).

Barthes's emphasis on *denotation* and *connotation* allows us to interpret Valečka's "Sudetenland masks" as **connotative signs of absence**.

5. Play, Ritual, and Social Types (Roger Caillois)

Roger Caillois (1958) classified games into four modalities: **agon (competition), alea (chance), mimicry (pretending), and ilinx (intoxication)**. Valečka's masks belong to the realm of *mimicry*, i.e. playing someone else – and at the same time touch on *ilinx* (i.e., excess, trance). Folk festivals, pilgrimages, and carnivals are typical spaces of "transition between worlds," where players suspend the effects of usual norms.

Caillois's theory allows us to understand Valečka's grotesqueness and surfeit as **ritual excess** with a restorative function. However, social role playing in the painting turns into an empty game; the rules remain, but the actors have disappeared. In this case, too, this leads to melancholy.

6. Play, Symbol, and Celebration in the Interpretation of Art (Hans-Georg Gadamer)

Hans-Georg Gadamer (1960, Czech 1999) understood art as **play, symbol, and celebration**, three modalities of aesthetic experience. In the context of Valečka's work, the following are particularly relevant: **play** as an autonomous undertaking that transcends the subject (the characters do not "play," in fact, they *are played*), **symbol**, which connects the finite with the infinite (the mask as a substitute sign), and **celebration**, which renews community and introduces "duration."

Gadamer's "celebration" is **latent** in Valečka's work: the celebratory framework is present in masks and feasts, but participation is unclear or empty. A celebration without community turns into a melancholic aesthetic experience that mediates the continuity of tradition without any updating.

7. Postmodern Aesthetics of the Low and the Sublime (Jean-François Lyotard)

Jaroslav Valečka's work can be interpreted as a specific synthesis of the "low" and the "sublime" within aesthetic categories that Jean-François Lyotard identifies within postmodern discourse. Valečka draws on banal, often "low" elements of rural life and folk entertainment, i.e. visually appealing attractions and fairground events, folk festivals, carnival masks and lights. He also recalls the trauma of Czech borderlands (in this case, *Lužické hory* or the Lusatian Mountains): villages ravaged and abandoned by wars and displacement, small rituals from the lives of residents and their bizarre accidents, which

often end fatally. He elevates these events, disasters, and incidents to bearers of existential and metaphysical experience.

From the lowliness of local memory, folklore, and peripheral everyday life, Valečka develops an **aesthetic of the sublime**: the dark melancholy of loss, the emptiness after the expulsion and destruction of the Sudetenland, the weight of historical time, and a sense of existential hopelessness. This creates **the postmodern paradox**, where the “low” is a medium for the “sublime.” The kitsch of merry-go-rounds alongside eschatological melancholy, the naivety of masks alongside transcendental horror, carnival grotesquery alongside the silence of a dead landscape. Once we start understanding it in this way, the lowliness of the “fairground” and the “folk” becomes a path to great historical trauma and a feeling that Lyotard calls the *aesthetics of the unspeakable*. The work ceases to be an illustration of a theme and becomes an **event of perception**, where the comic and the tragic, the infantile and the apocalyptic, the banal and the numinous coexist without any hierarchical synthesis.

Valečka thus accomplishes a postmodern gesture which does not replace the aesthetic hierarchy with a new norm; it opens up a **field in which the low can be a path to transcendence**, where the sublime is born from the marginal, rather than from the mainstream.

Conclusion

The theoretical frameworks of Eliade, Bakhtin, Turner, Barthes, Caillois, Gadamer, and Lyotard demonstrate that the masks and puppets in Jaroslav Valečka’s work are not to be understood as aestheticized folklore, but visual structures that evoke the following: *a) the sacred time of cyclical renewal* (Eliade), *b) carnival grotesqueness and reversal* (Bakhtin), *c) liminal state and ritual transition* (Turner), *d) the myth-making function of the sign* (Barthes), *e) play and ritual excess* (Caillois), *f) celebration and symbol as modalities of art* (Gadamer), *g) high and low in the aesthetics of the unsaid* (Lyotard).

From the perspective of these theories, Valečka can be seen as a painter who develops the classical medium of painting in the visual arts with an original approach. He connects archaic ritual imagery and “low” folk forms with the postmodern experience of loss and emptiness, and thus creates a unique model of melancholic, post-ritual figurative painting rooted in the memory of the region. Valečka’s landscape does not lie in heroic

monumentality, but in the disruption of certainties, in the revelation of the inexpressible; it is never just a melancholic backdrop, but a place of epistemic emptiness and silence. Figurative characters in bizarre masks and puppets convey this unnameability by aestheticizing fear, shame, desire, and provincial grotesqueness, coming from a local and historically stigmatized space.

JOLANA PASTOR / 2026

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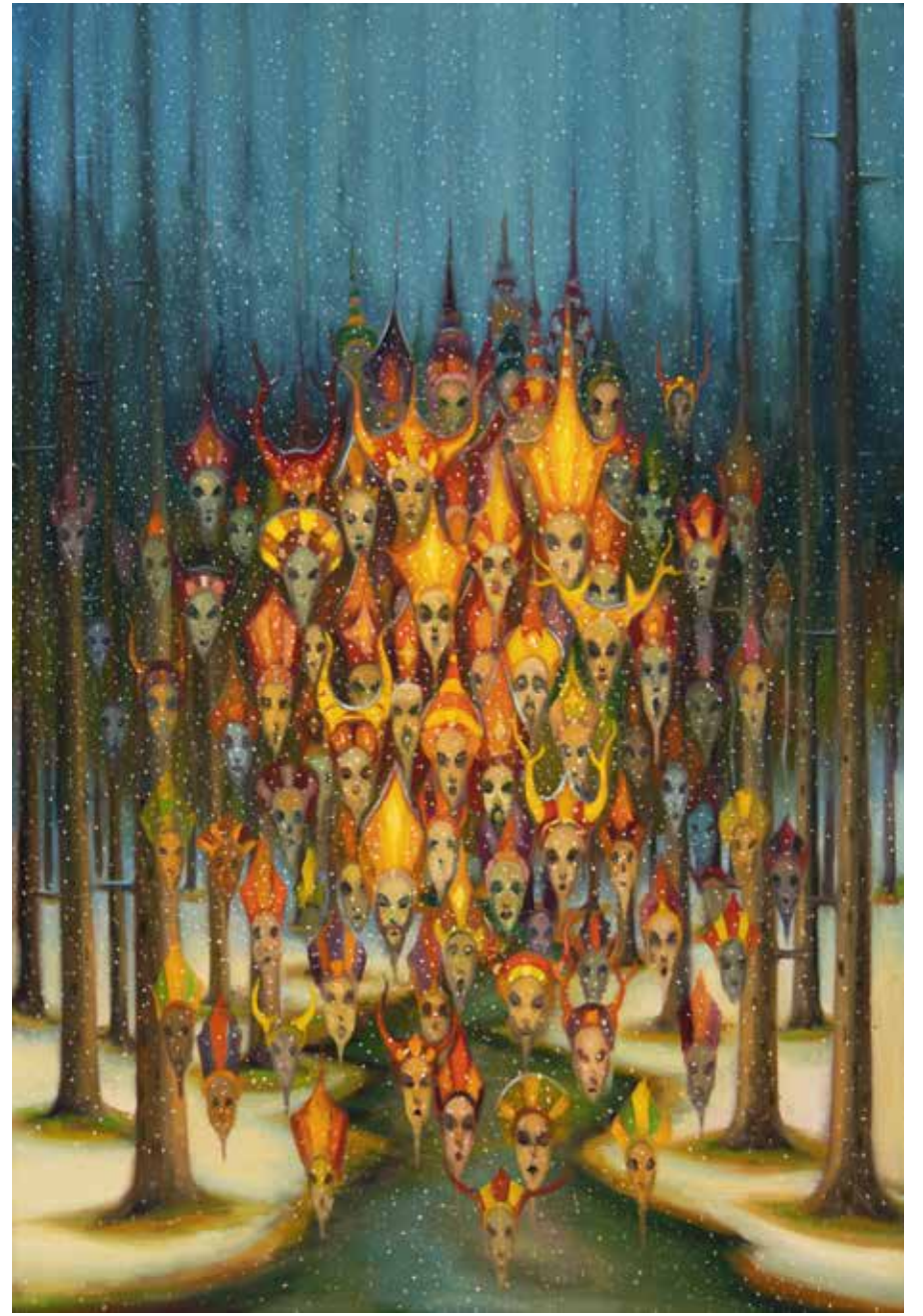
The Stilts | 2025 | 170 × 115 cm



The Mask | 2025 | 100 × 80 cm



Mask of the Night | 2025 | 140 × 100 cm



Heads | 2024 | 170 × 115 cm



The Mist | 2025 | 100 × 125 cm



Fireflies | 2023 | 100 × 125 cm



Carrousel | 2024 | 125 × 100 cm



Walking | 2024 | 150 × 70 cm



The Burning Heart | 2024 | 170 × 70 cm



Masks in the Window | 2025 | 170 × 115 cm



The Aurora | 2023 | 150 × 210 cm



The Parachute | 2024 | 120 × 150 cm



The Yellow Tent | 2024 | 100 × 125 cm



Shadows on the Lake | 2024 | 100 × 140 cm



The Mist | 2024 | 100 × 160 cm



Thunderball | 2025 | 115 × 150 cm



The Boats | 2022 | 115 × 150 cm



The Fire | 2023 | 140 × 100 cm



Mask of the Heart | 2025 | 170 × 75 cm



Reflections | 2025 | 100 × 125 cm



The Bride | 2025 | 50 × 50 cm



The Flags Ceremony | 2025 | 115 x 210 cm



The Flags | 2025 | 120 × 150 cm

In a certain sense, the world of Western European and American culture is still in the dark about what happened to art 'after Communism'. I mean what happened to art not only in Russia itself, but also in the nations of Eastern Europe that had been satellites of the Soviet Union. In theory there should have been an immediate liberation, with artists suddenly set free to do what they pleased and produce what they pleased. In practice, this seems not to have been the case.

Jaroslav Valečka is in quite a number of ways a typical product of the post-Communist situation in his native country, the Czech Republic. This in many ways amounts to saying that his work is not 'typical' of anything at all, but is *sui generis*, an entirely individual product of his own talent.

There are a number of ways of looking at this situation. One can look back at two very specific moments in Czech culture, moments in culture associated with the culture of Prague, its capital city. I don't think I am alone in finding Prague beautiful, but also melancholy and slightly sinister. I associate this atmosphere with the history of one of its most famous inhabitants, the 16th century Habsburg emperor Rudolph II, a student of astrology and alchemy, and patron of some particularly strange artists, among them Arcimboldo, who portrayed his patron as the Roman god Vertumnus, in a painting where the likeness is made up of different kinds of flowers and fruit.

I also associate it with the writer Franz Kafka, whose work is described in Wikipedia as "filled with the themes and archetypes of alienation, physical and psychological brutality, parent-child conflict, characters on a terrifying quest, labyrinths of bureaucracy, and mystical transformations." One doesn't have to look far in this book to find at least some of these themes in Valečka's work. Several paintings, one showing a woman being attacked by giant scorpions, another a man whose face is being attacked by a gigantic moth, recall what is perhaps Kafka's most famous story, *The Metamorphosis*, in which a traveling salesman called Gregor Samsa awakens to find that he has been transformed overnight into a giant insect.

However, the scenery for these works is not Prague but what used to be called the Sudetenland, a region of Czechoslovakia that, before World War II, had a primarily German-speaking population. Immediately after the *Anschluss* of March 1938, which united Austria with Germany, the Nazi government began making increasingly aggressive claims to the

region, which was handed over to Germany in October of the same year. This was followed by the German invasion of the Czech area of Czechoslovakia in March 1939, and then by the outbreak of World War II.

Following the war, the majority of the German-speaking population of the Sudetenland (a name now officially banned) was expelled. A large part of the small minority who were left emigrated of their own accord. In 1930 the German inhabitants of the region had numbered over three million. In 2001, only 40,000 people in the Czech Republic claimed German ethnicity.

Valecka's paintings often seem to speak of this tragic history. There are numerous snow-bound landscapes, devoid of inhabitants. Some paintings show roofless houses. Other still allude to the World War – a single-engined plane crashed and crumpled in a snowbound forest; a panorama, with mountains and a lake, where the sky is full of parachutists; another panorama where a plane is coming down in flames. There are spooky incidents – a man wearing a bird's head, standing upright, hands in pockets, in a little boat in the middling of a twilight lake. There is no sign of an outboard motor or a pair of oars. The water is still, and the boat doesn't seem to be moving. A tall scarecrow figure recurs. In one painting it is seen hanging from a lamppost – the victim of a symbolic lynching. In another painting, there is a head-and-shoulders image of a young man, staring directly at us, with his mouth sewn shut.

This is perhaps as near as Valecka gets to an outright political statement. The collective impression the paintings make is nevertheless one of great unease. They are not so much *about* history, as things that exist *in the midst* of history.

The charm of Valecka's paintings is, very often, their poetic melancholy. Looking at them, we enter into a haunted world. Even when the compositions make statements about violent events, they tend to distance these from the spectator. It is symbolic that so many of his landscapes are made from a high viewpoint. Looking far into the distance. His attitude seems to be that of a visiting stranger, trying to make sense of places and events from which he is subtly alienated. He sees traces and signs of the catastrophic, but he is not immediately, viscerally involved.

We live at a time when there is a great deal of extremely superficial political art, mislabelled as radical and 'avant-garde', but in fact very conformist at heart, embracing

received opinions dear to the liberal or would-be liberal educated elite. Valecka's work does not do this. It does embrace the turbulent past of the region of Europe he lives in. And it often speaks eloquently of what the Roman poet Virgil, more than two millennia ago, called the "*lacrimae rerum*" – the "tears of things".

EXTRACT FROM AN ESSAY
BY EDWARD LUCIE-SMITH (2015)



Snowfall | 2025 | 75 × 170 cm



The Spring Ceremony | 2025 | 150 × 170 cm



The Boat | 2026 | 100 × 150 cm



Red Asteroid | 2024 | 70 × 100 cm



Lampions | 2024 | 95 × 135 cm



Aurora | 2025 | 150×210 cm



The Raft | 2024 | 100×150 cm



The Parasols | 2024 | 100 × 160 cm



The Lampion | 2025 | 100 × 170 cm



The Castle | 2025 | 90 × 130 cm



The Mist | 2025 | 100 × 170 cm



Ship of Fools | 2023 | 115 × 180 cm



Storm | 2025 | 150 × 210 cm



Flags | 2025 | 110 × 150 cm



Net | 2024 | 170 × 80 cm



Vertigo | 2023 | 170 × 55 cm



Moonlight | 2023 | 150 × 210 cm



Ústí nad Labem City | 2025 | 150 × 210 cm



The Cats | 2023 | 80 × 140 cm



Red Smoke | 2024 | 100 × 180 cm



Winter | 2023 | 115 × 210 cm



Halloween | 2025 | 150 × 115 cm



Morana | 2025 | 150 × 80 cm



JAROSLAV VALEČKA

born 27 October, 1972

STUDIES

- 1991–1998 Academy of Fine Arts, Prague
- 1994 Vestlandets Kunstakademi, Bergen
- 1995 Staatliche Kunstakademie, Karlsruhe
- 1996 Wilhem de Koonig academy Rotterdam

SOLO EXHIBITIONS (SELECTION)

- 1998 Paintings, House of Art, České Budějovice
- 2001 Paintings, Bayer Bayer Gallery, Prague
- 2006 Paintings, Galerie Pintner, Frankfurt am Main
Bloody romances, OGV Gallery Jihlava
- 2007 Paintings, Vernon Gallery, Prague
- 2010 Paintings, AJG Gallery, České Budějovice
- 2011 Stuck in the Emotional Landscape, Red Gate Gallery, London
(together with J. Hauschka)
- 2013 A Long Way Home, Portheimka Gallery, Prague
- 2015 The Shadows of Sudetenland, Špála Gallery, Prague
- 2016 The Inner Landscapes and Outer Landscapes, GASK, Kutná Hora
- 2017 Dream of the North, Regional Gallery, Liberec
- 2018 Resurrection, Arcimboldo Gallery, Prague
- 2020 Pictura Obscura, Regional Gallery, Most
- 2021 Northern Wind Is Cruel, AJG Gallery, České Budějovice



Exhibition DYS..., National Gallery Prague, 2011



Exhibition in Regional Gallery, Liberec, 2015

- 2022 Worlds in Between, Gallery Twenty-Six, Vienna
- 2023 Neurosis and innocence, Špála Gallery Prague
- 2025 Bending Reality, Tower 5 Gallery, Bratislava
- Dark chronicle, Emill Filla Gallery, Ústí nad Labem
- 2026 Dark Lyricism, GOMA Gallery, Prague
- Paintings, CCC Gallery, Beijing

GROUP EXHIBITIONS (SELECTION)

- 1995 SBC Art Competition Exhibition, London
- 1998 The Graduates, National Gallery, Prague
- 2003 Perfect Tense, Prague Castle, Prague
- 2008 All About Prague, White Box Gallery, Munich
- 2009 Transfer, Czech Center, New York
- 2011 The Enemies of Art, Lauderdale House, London
- DYS... , National Gallery, Prague
- 2012 Stuckists: Elizabethian Avant-Garde, Bermondsey Project Space, London
- 2013 The Second Day after the End of the World, Czech Centre, Prague
- 2014 The Stuckists: Explorers and Inventors, Phoenix
- Borderline Syndrome, Ostrale, Dresden
- 2015 Stuckism: Remodernising the Mainstream, Studio 3 Gallery,
- University of Kent, Canterbury
- 2016 Borderline-Syndrom , Alfred Kubin Gallery, Munich
- 2017 Gegenstand: Widerstand, Ostdeutschegalerie, Regensburg
- 2020 The Stuckists, Saye Art Gallery, Tehran
- 2022 STUCK.IN | VENICE, CREA Cantieri del Contemporaneo, Venice

- 2023 Neurosis and Innocence, Špála Gallery, Prague
- 2024 Selected Works, Gallery Twenty-Six, Vienna
- 2025 Finesse, Van Gogh Gallery, Madrid

MONOGRAPHS

- 2010 Jaroslav Valečka, AJG Gallery, České Budějovice
- 2015 Jaroslav Valečka, Kant, Prague
- 2021 Jaroslav Valečka, Areacreativa42, Turin

COLLECTIONS

- National gallery, Prague
- AJG Gallery, České Budějovice
- Centre for Contemporary Art, Prague
- Kunstsammlung der Festung Koenigstein
- Fondation du Patrimoine de Bourgogne, Dijon
- Regional Gallery, Most
- Gallery Klatovy/Klenová
- Gallery of Fine Arts, Karlovy Vary
- Gallery of Modern Art, Roudnice nad Labem
- Art Gallery, Chrudim
- Regional Gallery, Liberec
- Regional Gallery, Havlíčkův Brod
- Rabas Gallery, Rakovník
- Collection of the Ministry of Foreign Affairs of the Czech Republic

CONTACT

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Exhibition in GASK Kutná Hora Gallery, 2016



Exhibition in Gallery of modern art Most, 2020



Exhibition in Crea Venice Gallery, 2022



Exhibition in Václav Špála Gallery, Prague, 2023

JAROSLAV VALEČKA

Veronika Marešová (ed.)

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