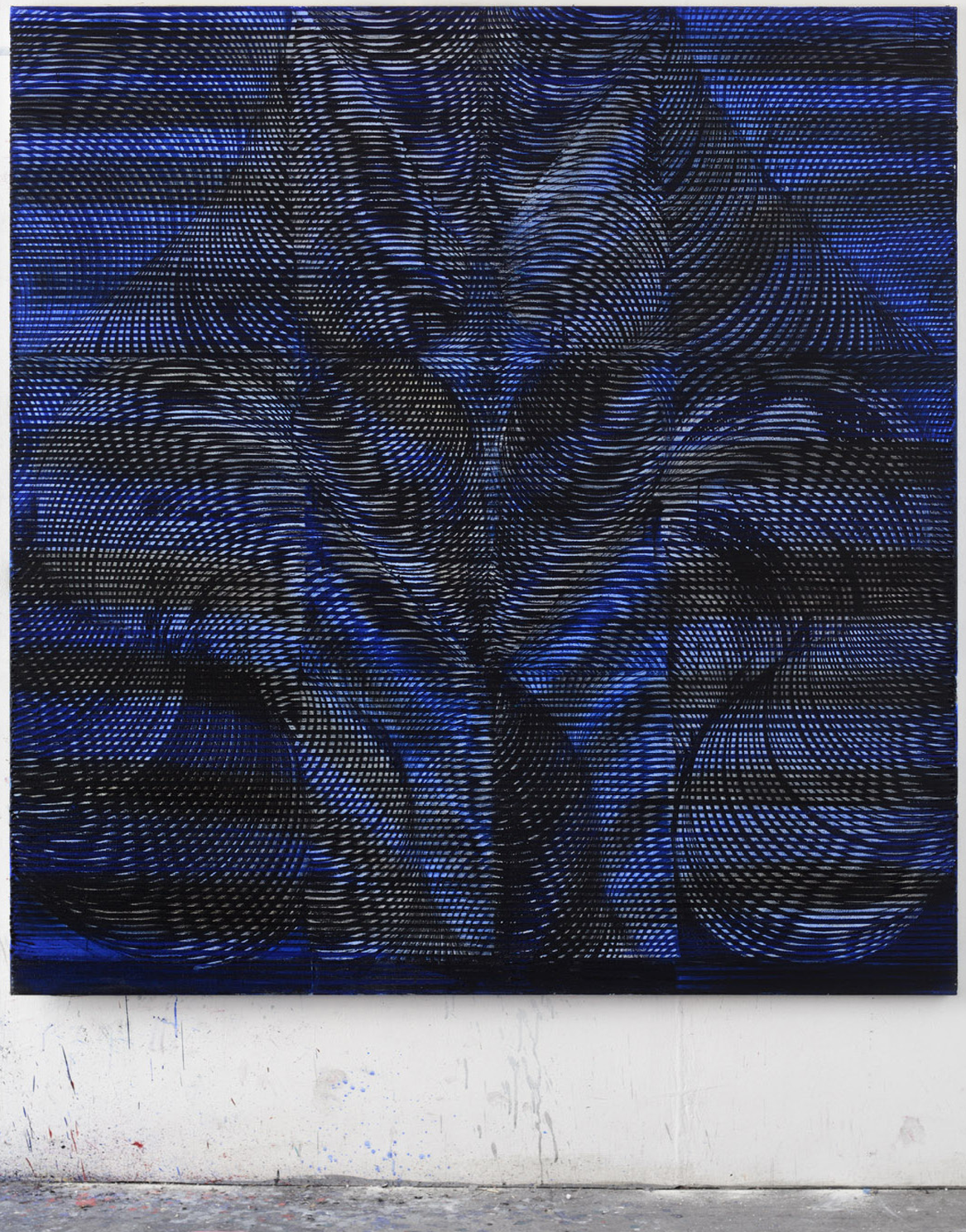
Daniel Vlček

PORTFOLIO
CV
BIO



PH Sensor Says, Drift Shift series,
2024 crayon, acrylic, oil on linnen,
200 x 180 cm



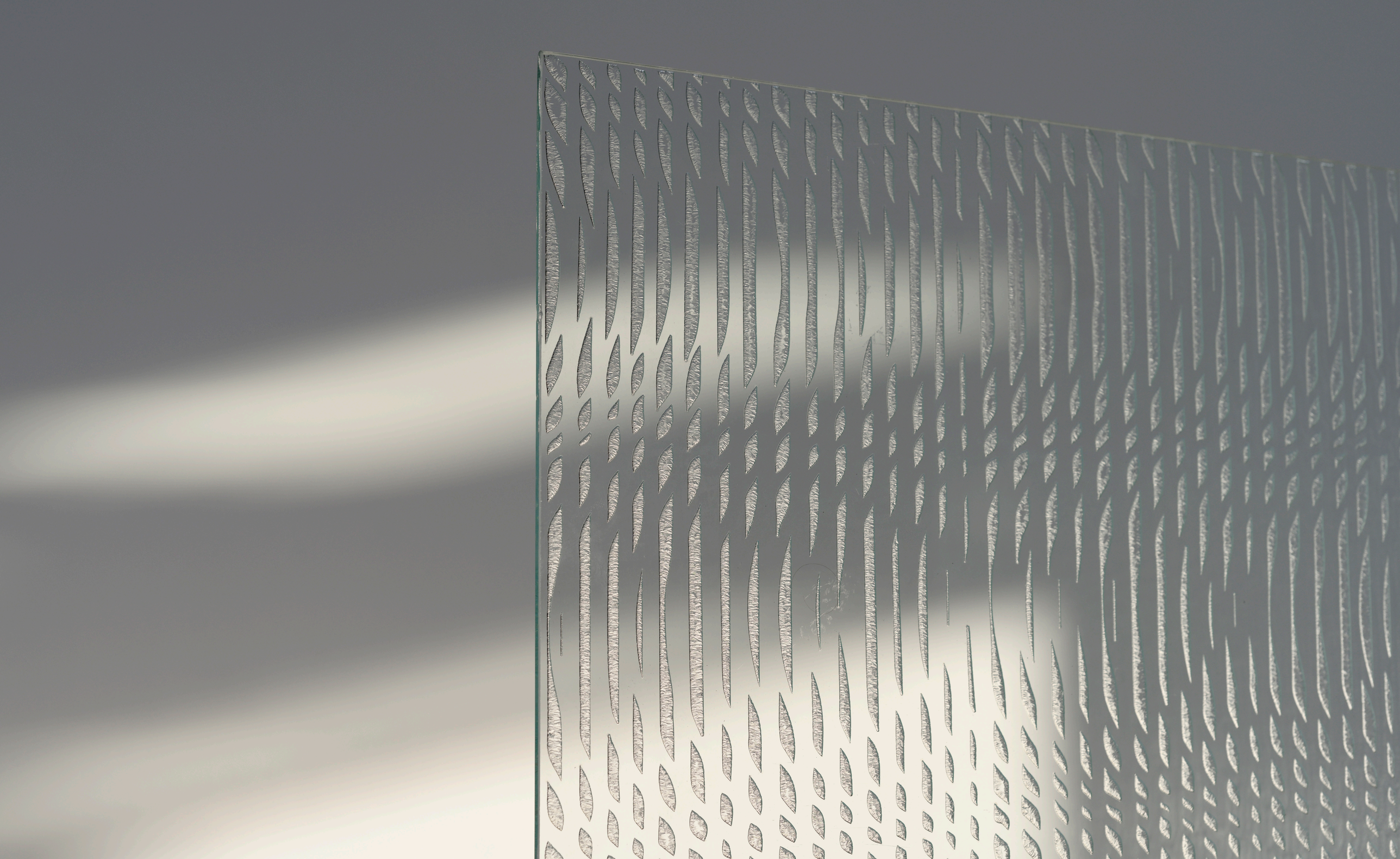
Apotropaic Effect (Folk Studies), I.,
2021, acrylic, oil on linnen, cm,
200 x 180 cm



Resistance Effect, 2021, audio instalace, živý přenos,
mycelium hlívy ústřičné, recyklovaný karton, DIY kit OM synth
Resistance Effect, 2021, audio installation, live broadcast,
oyster mushroom mycelium, recycled cardboard,
and DIY OM synth kit



Resistance Effect, 2021, audio installation,live broadcast,
oyster mushroom mycelium, recycled cardboard,
and DIY OM synth kit





Zig Zag Evolution z roku 2021, kombinace tradiční technologie leptaného skla, využívané pro dekorační stěny v interiérech i na fasádách reprezentačních budov se subtilními podstavci zhotovenými na 3D tiskárně, z nichž část se jaksi vymkla z rukou – vlastně ze softwaru – svého stvořitele a vyrašily z nich trsy houbiček.

Zig Zag Evolution is an installation from 2021 the combined traditional etched glass – a technique used to decorate the interior walls and facades of official buildings – with understated 3D-printed plinths, some of which are imagined as having broken free of their creator's (or rather, the software's) control and have sprouted clusters of little mushrooms. Both objects/installations recall the high visual and artisanal culture of the past and relate it to the aesthetics and themes of today's networked world.



Liquid Grid, site-specific zvuková instalace, 2024,
živý přenos zvuků technologií budovy,
plexisklo, reproduktory, zesilovač, mikrofony, sedimenty na dně reproduktorů
Liquid Grid, site-specific sound installation, 2024,
live transmission of building technology sounds,
plexiglass, speakers, amplifier, microphones, sediments on the bottom of the speakers

“Themes of the Symbiocene (the potential future era following the Anthropocene) are represented by two “silent” objects. Vlček’s 2017 installation Wool Wave reflects on society’s lack of interest in public space by working with a technique known as “Art Protis.” This unique method of producing hung carpets, patented by Brno’s Wool Research Institute in 1968, combines fine art with the production of non-woven fabric. The technique was widely used in Czechoslovakia to produce large-format textile decorations for public buildings.”

David Korecký





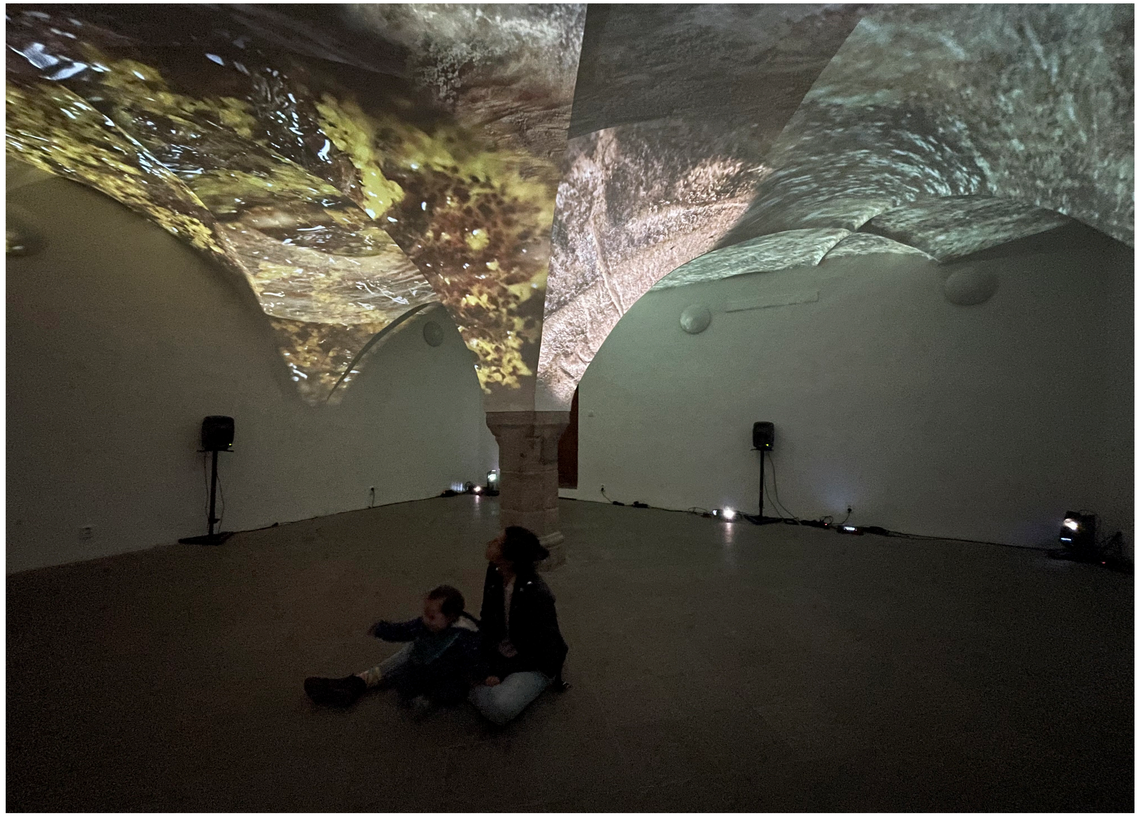
debris, algae and eelgrass
smetí, řasy a mořská tráva





Metafora Island.
patnáctiminutový videozáznam vyprávějící o evoluci ostrůvku zvaného „bacan“, nově vzniklého díky ochraně benátské laguny systémem hrází MOSE, jež ji chrání před přílivem a záplavami. Dokument zachycuje odborníka na pobřežní infrastruktury a transfery sedimentů v komplexních hydro-morfologických a socio-ekologických systémech Giovanniho Cecconiho. Vědecký výklad se prolíná s uměleckým průzkumem, který se zabývá biologickými a ontologickými aspekty transformace nově vzniklé pevniny a možnostmi vývoje entit, které ho postupně osidlují.

Vlček's recent project Metaphora Island, a fifteen-minute video about the evolution of a small island known as a "bacan" newly created as a result of the MOSE system of barriers designed to protect the Venetian Lagoon from high tides and flooding. The documentary shows Giovanni Cecconi, an expert on coastal infrastructure and sediment transfer in complex hydromorphological and socioecological systems. Scientific commentary is intertwined with artistic research into the biological and ontological aspects of the transformation of the newly formed land mass and the future of the entities gradually settling on it.



The Sound Inside, 2023
Multiprojection mapping /macrophotographz of mold grow on mycelium, quadrophonic audio installation

The Sound Inside, Installation view, Regional Gallery Jihlava, 2023
collaboration with Tom Kotík
“Generated by a living organism, mycelium, as a metaphor for the universe. Surrounded by an environment that grows through the space of the gallery’s Gothic ground floor, we must reconsider our thoughts on sound, music, and even which of the thousand planes we currently inhabit, and whether it can be precisely defined. The project by Dan Vlček and Tom Kotík grows, takes root, and branches out with meanings and references, creating the perfect environment for expanding the senses in contemplation of the significance of mycelium. It becomes irrelevant whether these reflections stem from Terrence McKenna, Timothy Leary, or Rupert Sheldrake’s theory of morphic fields: their ability to transport the viewer into another dimension through art becomes more evident with each of their joint installations. “The Sound Inside” strives to manifest the inner sound through all the senses bestowed upon human beings.” Lucie Nováčková

The Sound Inside, Instalace v Oblastní galerii Jihlava, 2023
společná výstava s Tomem Kotíkem
“Generovaného živým organismem, myceliem, jako metaforou vesmíru. Obklopeni prostředím prorůstajícím prostorem gotického přízemí galerie musíme přehodnotit naše uvažování o zvuku, hudbě, ale i o tom, na které úrovni z tisíce plošin se právě nacházíme a zda ji lze přesně určit. Projekt Dana Vlčka a Toma Kotíka roste, koření, rozvětvuje se významy a odkazy, vytváří ideální prostředí pro rozšíření smyslů v úvaze nad významem podhoubí. Přestává být důležité, zda tyto úvahy vycházejí z myšlenek Terrence McKenna, Timothyho Learyho nebo teorie morfických polí Ruperta Sheldrakea: jejich schopnost přenést diváka do jiné dimenze prostřednictvím umění je v každé další společné instalaci zřetelnější. „The Sound Inside“ usiluje o manifestaci vnitřního zvuku všemi smysly, které jsou člověku naděleny.” Lucie Nováčková

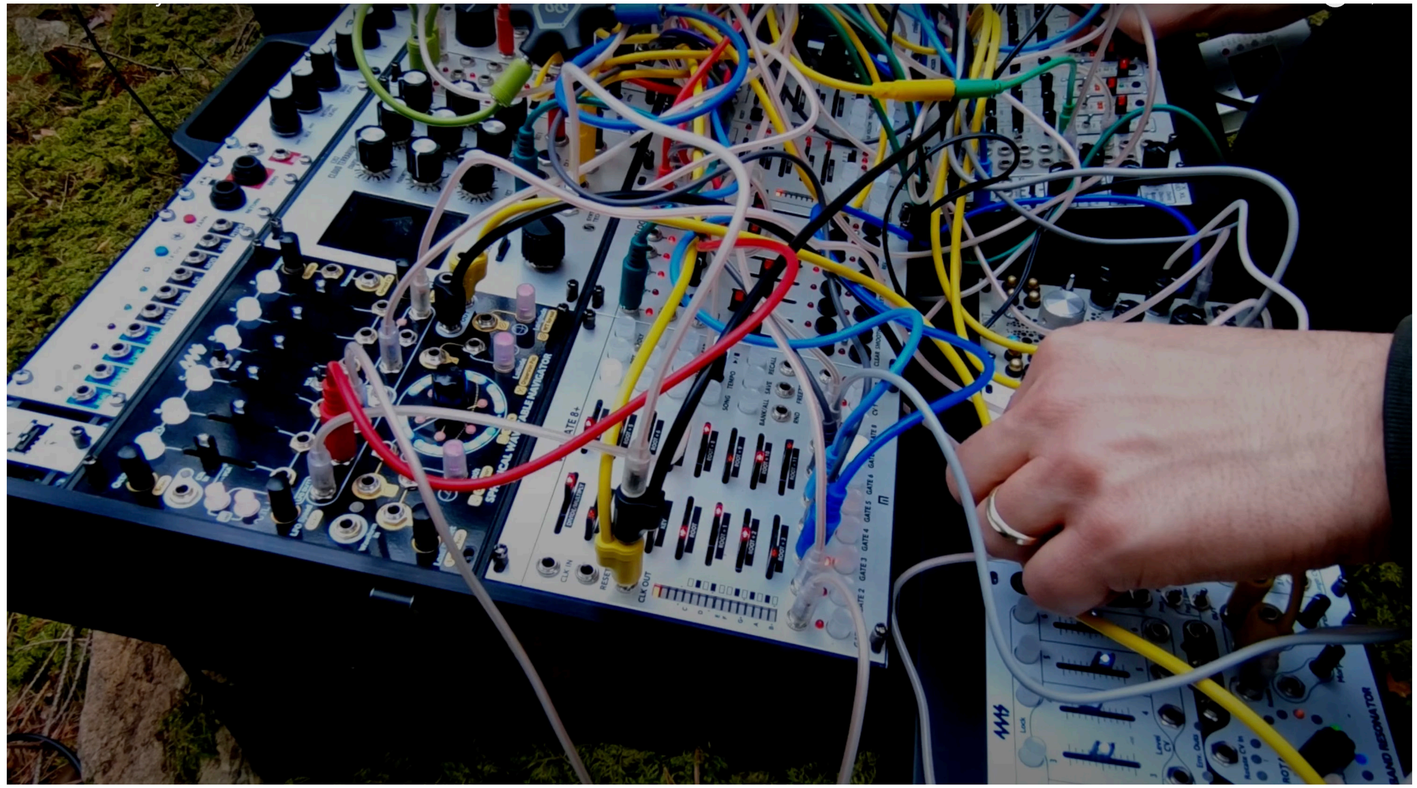






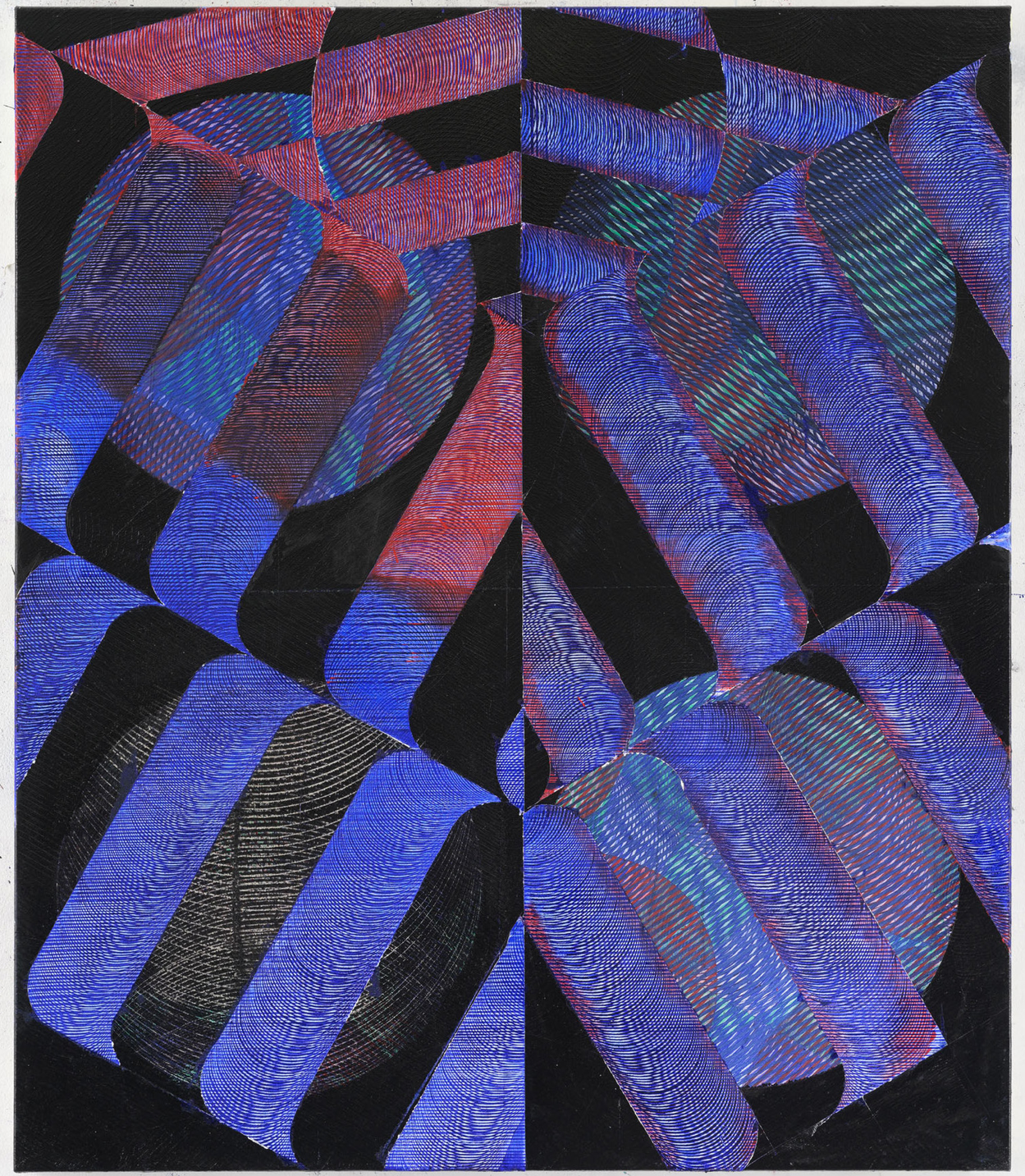
Music for Mycelium, 2021, is an electroacoustic piece of music inspired by mycorrhizal fungi, structures which make up what mycologist Paul Stamets has called “Earth’s natural internet” for their ability to form vast networks that allow trees and other plants to exchange information, including warnings and nutrients. Because this natural network is almost entirely underground, scientific inquiry has been limited. The mushrooms we see on the surface are merely the fruiting bodies, the tip of mammoth icebergs so to speak. For this reason, we are using music with the hope of creating a form of interspecies communication with these fungal networks, so vast that they dwarf anything in the human world in density and complexity. If the planet is alive, which we believe, why not try to speak with it? Originally conceived in February 2021, Music for Mycelium was first played live for the plant, animal, and fungal communities in a pine forest in Sumava. Part of Links. Contact in the mushroom network, an online event, produced by Stiftung Kunst and Natur, the performance first aired in early March with the visuals of the forest laser scans by Marcel Karnapke.
Mika Johnson on guitar.

Music for Mycelium link

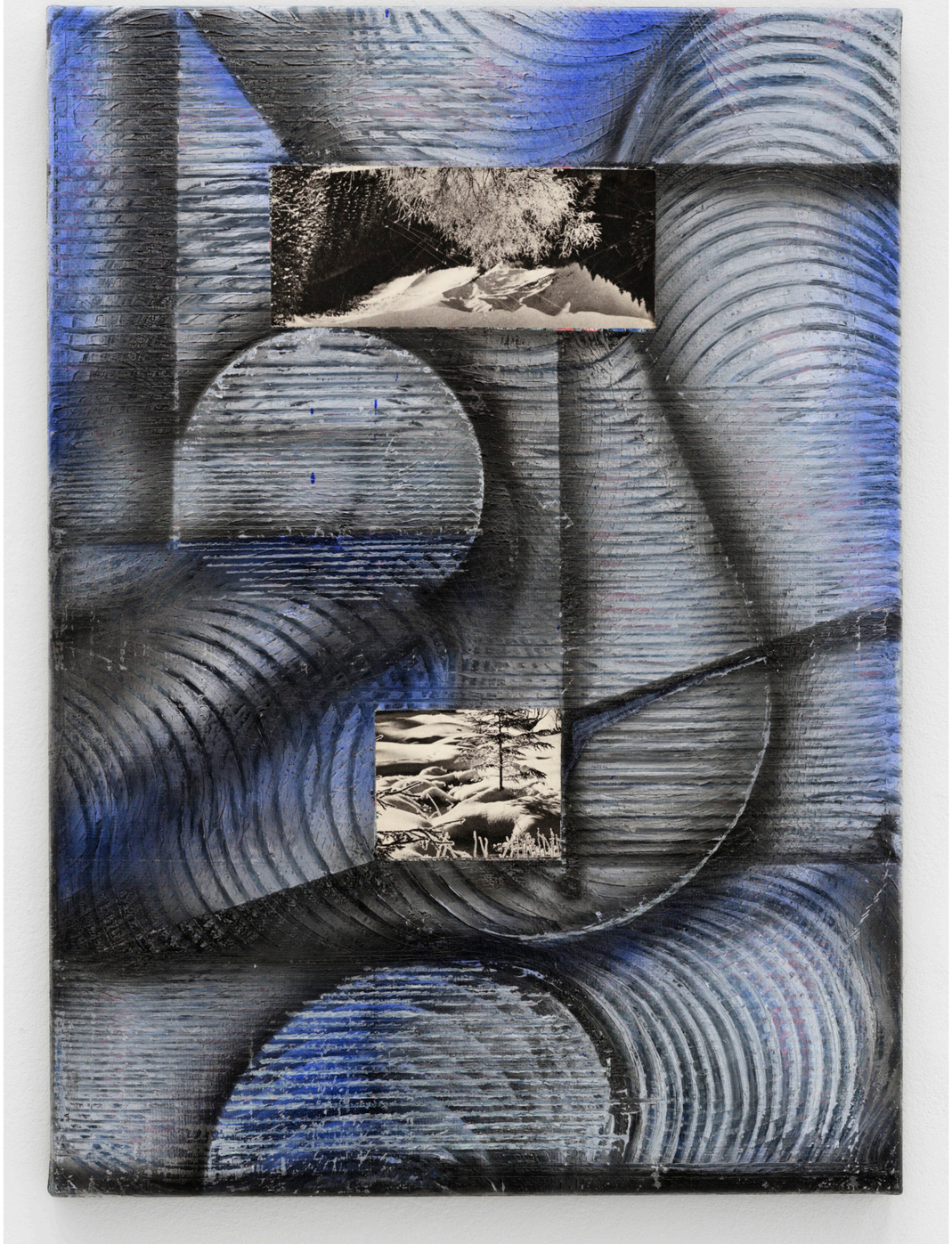




Spherical Events III., 2023,
acrylic, photo transfer, oil on canvas, 100 x 90cm



An Ant and Decomposition Of the Inner Circle,
oil on linen, 120x140cm



Defing Soundscape I. III, 2023,
acrylic, oil, beewax collage on canvas, 90 x 70cm, 40x40cm



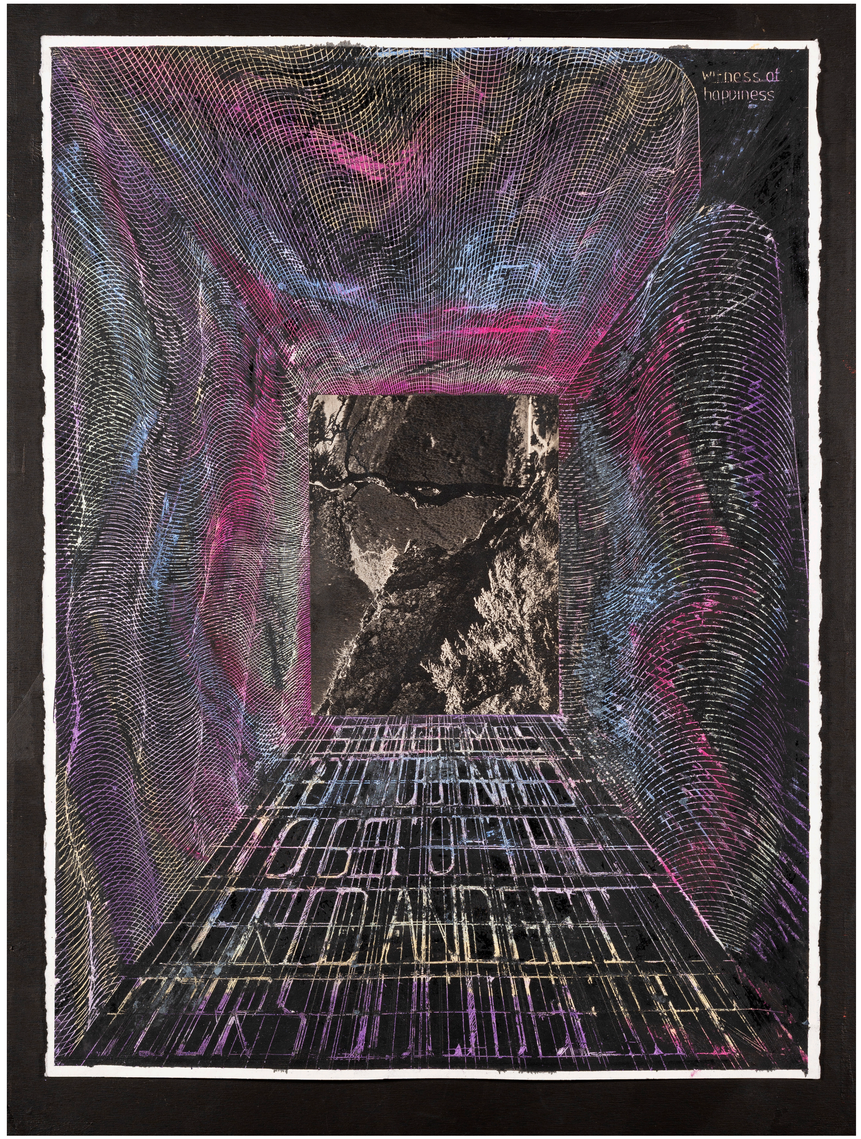
Installation view, exhibition Liquid Grid, Galerie Miroslava Kubika , Litomyšl, 2024



Cause and Effect, 2024
acrylic, oil on linnen, 160 x 140 cm

Cause and Effect
Installation view from the exhibition,
Drdova Gallery, 2019,
“Mumble Buzz” 4 channel audio installation,
beeswax, iron dust, pigment, magnets, sensors,
modular synth
“Cause and Effect” acrylic paint, pigment,
oil on canvas, 160 x 140 cm

I recorded bees for this installation and then used them as loops, manipulating the sound into noise rather reminiscent of industrial sound. In the four-channel installation, the recordings whose source could no longer be detected would rotate through the space. The paintings ‘Cause and Effect’ also served as a kind of acoustic pannels with optical patterns.

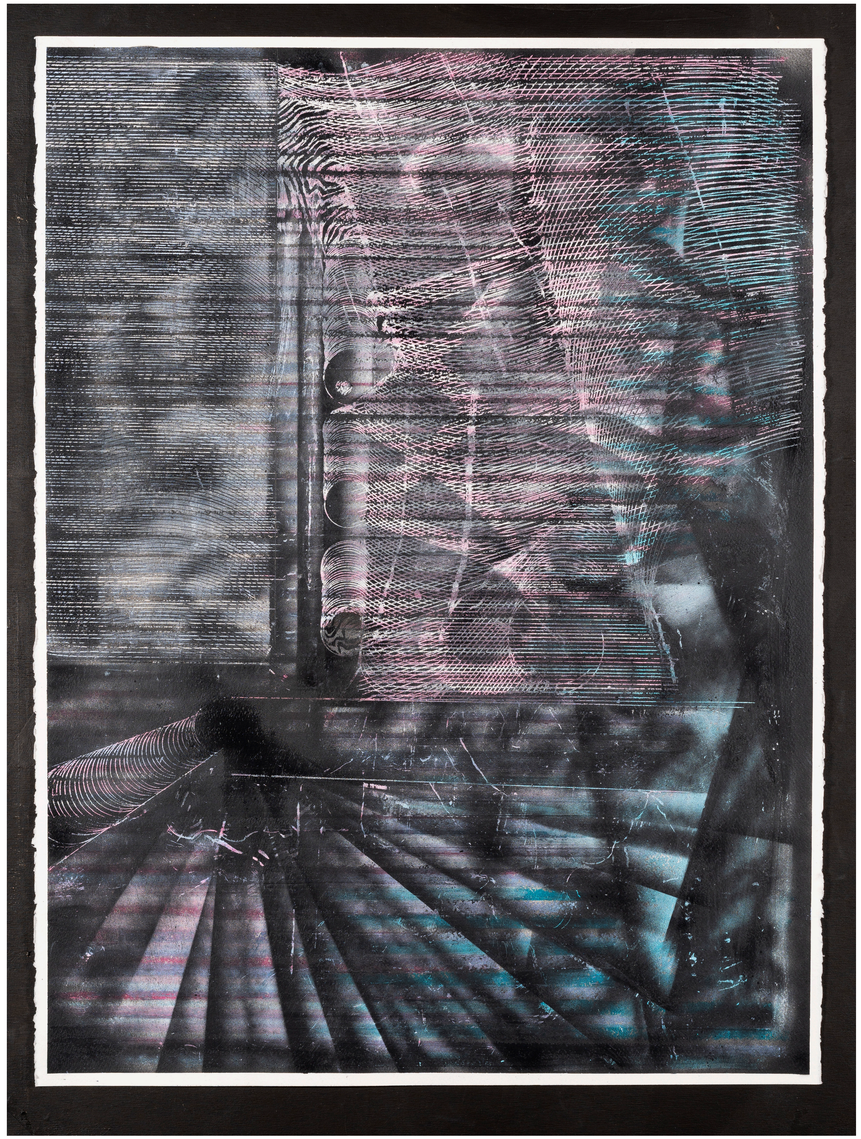




Defining Landcape, series., 2020,
acrylic, oil pastel, spray on paper, 25.75 in x 40 in



Garden Listener series., 2022,
acrylic, oil pastel, spray on paper, 25.75 in x 40 in,





Defining Landcape, series., 2020,
acrylic, oil pastel, spray on paper, 25.75 in x 40 in



If you record a new loop backwards,
it will still be stored forward in memory,
but it will behave as if it was stored backwards

Drdova Gallery/Prague
25.01.2014 - 08.03.2014

The installations featured in this exhibition dealt with stereo-types of perceiving time of which I chose to demonstrate-several alternative schemes.

focused on measuring units
of time: a clock whose second hand was stuck, moving steadily back and forth on the same second, created rhythm and sound. This sound was transmitted and intensified using both an amplifier and bass guitar combo. A delay effect was also used, multiplying the sound of the ticking clock to infinity. This sound at once filled and was absorbed by the gallery, creating a space based on units of time.



Loop IV., 2015,
modeling paste, oil on canvas, 190 × 175 cm



CD, SP, EP, LP, 666, bbb, 2014,
from the Loop series, modeling paste, oil on canvas , 190 × 175 cm

Biography

Daniel Vlček
*1978
Education
2001—2004 Academy of Fine Arts in Prague, CZ
2000 Accademia di Belle Arti di Brera, Milano, IT
1998—2001 Faculty of Fine Arts, VUT, Brno, CZ

Solo Exhibitions (2023—2011)
2024 Liquid Grid , Miroslav Kubik Gallery, Litomysl, CZ
2021 Works On Paper. Drdova Gallery, Prague, CZ
The Next Song (with Josef Bolf), Galerie Františka Drtikola, Příbram, CZ
2019 Cause And Effect. Drdova Gallery, Prague, CZ
2018 Dark Wave Deco. Berlinskej Model, Prague, CZ
2018 Visually Addictive. Gallery 17/18, Ottawa, CA (with Ron Martin)
2017 Terminate Sleep Mode. Třinec Municipal Gallery, CZ
2017 Through the Eye of Mechanical Reproduction. Galerie NoD, Prague, CZ
2017 CHa0s_Ch0r3o. Industra Art, Brno, CZ (with Šimon Kadlčák)
2016 A Floating Gap. SET Gallery, Liberec Regional Gallery, CZ
2016 Speed Index. Školská 28: Communication Space, Prague, CZ
(Daniel Vlček and guests)
2016 Hidden Settings. Gallery of Contemporary Art and Architecture
— House of Arts České Budějovice, CZ
2015 Further and Higher. Kabinet T Gallery, Zlín, CZ
2015 Minimal Manual. W7 Gallery, Olomouc, CZ
2015 After the End of Art. Drdova Gallery, Prague (with Levi van Veluw)
2014 If You Record a New Loop Backwards, It Will Still Be Stored in Forward
in Memory, But It Will Behave As If It Was Stored Backwards.
Drdova Gallery, Prague, CZ
2013 Correct Formula. Entrance Gallery, Prague, CZ
2013 A Display of Time in a Track's Final Moment. Galerie Na shledanou, Volyně, CZ
2013 Heard, But Not Listened To… Prokopka Gallery, Prague, CZ
2013 Frozen Arpeggio. Zutý Mánes, České Budějovice, CZ
2012 Groove Is in the Heart. A. M. 180, Prague, CZ
2012 Singing Ear… Galerie sam83, Česká Bříza, CZ
2012 The Silent Pool. Alfred ve dvoře Theatre, Prague, CZ
2012 Slow Down. Final Club, Prague, CZ
2011 Untitled (Overlay). Gallery 207, Prague, CZ
2011 Kindly Familiar. Trafo Gallery, Prague, CZ (with Matyáš Chochola)

Group Exhibitions (2021—2011)

2024 Confluence, Venice, IT
2024 Planet ID, Galerie Roudnice, CZ
2021 Second Tongue, Prague House, Brussells, BE
Reality Do You Need Me? 4+4 Days in Motion, Prague, CZ
Resolution, Galerie U Bílého Jednorožce, Klatovy, CZ
2020 Last Aid, Pragovka Gallery, Prague, CZ
Still, Stillness Is A Form Of Action. What Is There To Learn?
Hope For Mutation. Drdova Gallery, Prague, CZ
2018 Homage to Broadcloth. Textiles in the Context of Art. 8smička, Humpolec, CZ
2017 AMIWHATIAMTHINKINGABOUT?, 4+4 Days in Motion, Prague, CZ
2015 Exakta. Galerie NoD, Prague, CZ
2015 Geo Ego. NTK Gallery, Prague, CZ / Czech Centre Berlin, DE
2014 7th New Zlin Salon. Regional Gallery of Fine Arts in Zlín, CZ
2013 Re-Construction of a Mosaic. Hilger Next, Vienna, AT
2011 Pseudoscience. NTK Gallery, Prague, CZ

Curating
2014 In the Beginning Was Silence
2013 16—20 000 Hz (with Miloš Vojtěchovský)

Member
Groupe Guma Guar (2003 — now)
Reverend Dick (music project, 2011 — now)
Střešovická kramle (music project, 2012 — now)
ba:zel (music project, 2014 — now)

Music
▪ ba:zel
soundcloud.com/bazel-detritus
▪ Střešovická kramle
▪ Reverend Dick

AIR Residence

2024- Mc Kinley Visiting Artist , Eskenazi School of Art, Architecture and Design, US
2023 - The Emily Harvey Fondation, Venice , IT
2022- Guild Hall/William P. Rayner, East Hampton, US
2019 - S1, Synth Library Portland, US
2014 - Egon Shielle Art Centrum, Český Krumlov, CZ

Skills Profile
▪ Co-founder and curator of the Ferdinand Baumann Gallery
http://www.fbgallery.cz/
▪ Co-founder of Berlinskej Model
https://berlinskejmodel.cz/en/
Teaching, Anglo American University Prague, Intermedia Class
▪ Art director studio Divus
▪ Umelec international magazine of Art
▪ Music producer and organiser

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blog: relaxcore.tumblr.com
gallery: drdovagallery.com

Bio
https://www.ceskatelevize.cz/porady/12353452830-maliri-zvuku-tri-generace-tri-pristupy/
http://artycok.tv/39710/daniel-vlcek
http://www.artlist.cz/daniel-vlcek-5695/
http://artycok.tv/lang/cs-cz/25632/galerie-ferdinanda-baumannaferdinand-
-baumann-gallery
http://artycok.tv/28337/end-art
http://artycok.tv/10715/privetive-povedome-kindly-familiar
Atelier 11/2013
http://artlist.cz/?id=5695
PIŽMO, 8/2011, rozhovor
Nový Prostor, 385, říjen 2011, text Jiří Ptáček
http://www.sam83.cz/galerie/vystavy/Zpivaliucho/
http://www.rozhlas.cz/mozaika/radiogalerie/_zprava/daniel-vlcek--986209
http://artalk.cz/2017/06/06/tz-daniel-vlcek-a-simon-kadlcak/
http://www.ceskatelevize.cz/ivysilani/1097206490-udalosti-v-kulture/
21741100012O329/obsah/533723-daniel-vlcek-v-prazskem-nodu
https://wave.rozhlas.cz/vychodiska-daniel-vlcek-medzi-obrazom-a-zvukom-5278791
http://jiriptacek.blogspot.cz/2016/02/obraz-je-vlastne-ulozena-vzpominka. html



Daniel Vlček

The painter, musician and experimantator Daniel Vlček (1978) focuses especially on the artistic combination of sound with his personal visual expression. He visualises a record of sound, vibration, and its expansion in space in subjective pictures, where the emergent shapes are often reminiscent of technical drawings of sound waves. The themes of his works often have to do with researching ecosystems. In recent years he has been fascinated by the world of mushrooms and mycelia, and its significance for our planet. Daniel Vlček is a member of the Guma Guar art grouping and a co-founder of the Prague galleries Berlínskej Model and Ferdinand Bauman Gallery. In the role of curator, he has prepared two group exhibitions devoted to reflection of sound in contemporary visual art (16-20,000 Hz, Meetfactory, Prague, 2013, with M. Vojtěchovský; In the Beginning Was the Silence, Pilsen City Gallery, 2014). He is also engaged in original music production, appearing in the electroacoustic duo Ba:zel, and solo under the name Relaxcore. Daniel Vlček is a graduate of the Academy of Fine Arts in Prague.
He studied under Martin Mainer and Vladimír Skrepl, completed New Media under Veronika Bromová, and also spent a semester at the Accademia di Brera in Milan under Diego Espozito.
http://danvlcek.com/

Daniel Vlček

Malíř, hudebník a experimentátor Daniel Vlček (1978) se ve své tvorbě zaměřuje zejména na propojení zvuku a vlastního vizuálního projevu. Záznam zvuku, vibrací a jejich šíření v prostoru vizualizuje v subjektivních obrazcích, přičemž vzniklé tvary často připomínají technické kresby zvukových vln. Samotná témata jeho děl se často vztahují k průzkumu ekosystémů. V posledních letech je fascinován světem hub a podhoubí a jejich významem pro naši planetu. Daniel Vlček je členem umělecké skupiny Guma guar a spoluzakladatelem pražských galerií Berlínské model a Galerie Ferdinanda Baumanna. V roli kurátora připravil dvojici skupinových výstav věnovaných reflexi zvuku v současném vizuálním umění (16-20,000 Hz, Meetfactory, Praha, 2013, spolu s M. Vojtechovským; Na začátku bylo ticho, Galerie města Plzně, 2014). Věnuje se vlastní hudební produkci - vystupuje v elektroakustickém duu Ba:zel a samostatně pod jménem Relaxcore.
Je absolventem Akademie výtvarných umění v Praze. Studoval u Martina Mainera, Vladimíra Skrepla absolvoval Nová media u Veroniky Bromové, absolvoval také semestr na Accademia di Brera v Miláně u Diega Espozita.
http://danvlcek.com/