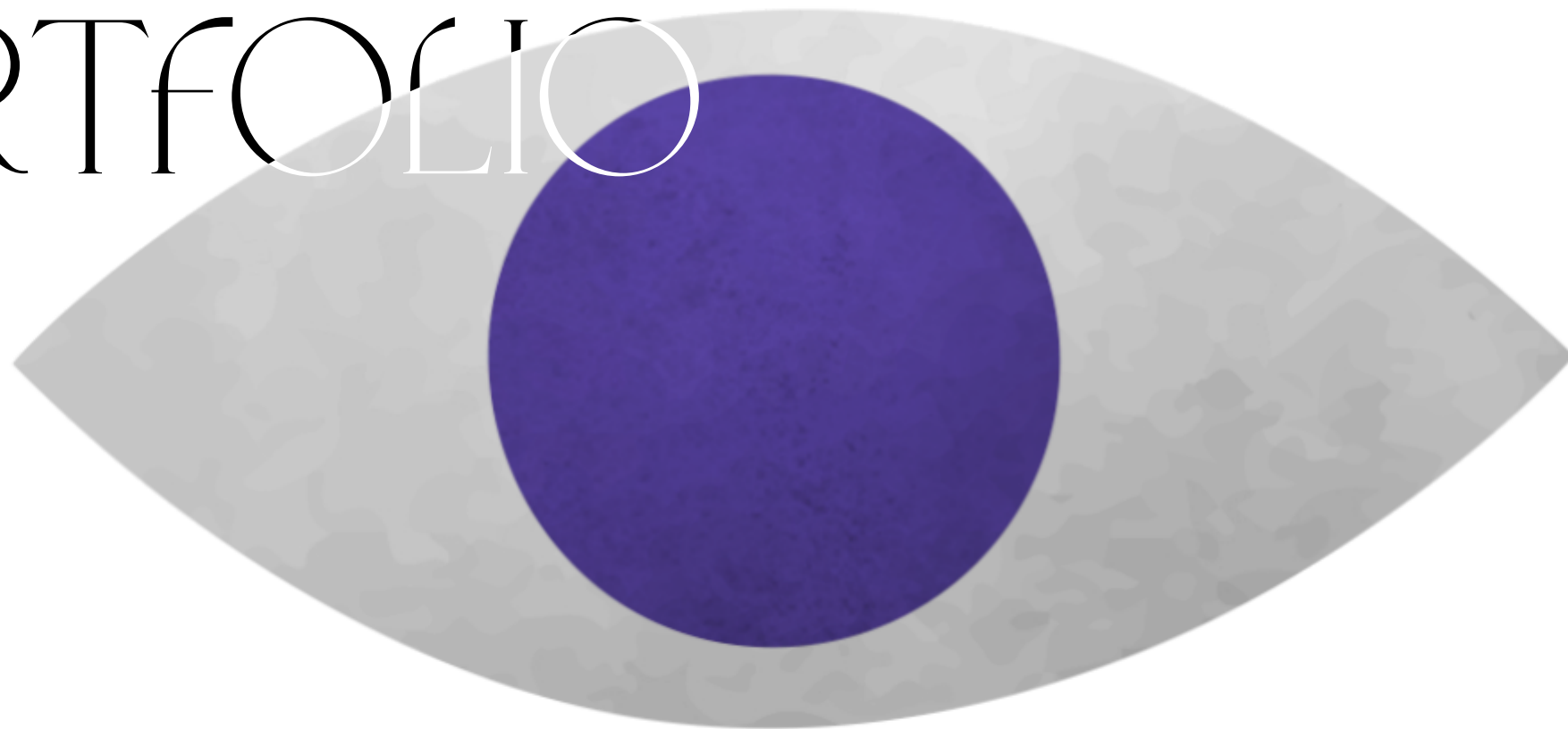


PORTfOLIO





Iveta STEHLÍKOVÁ

I am a Czech visual artist working in painting and motion design. I studied classical animation, theatre audiovisual media, sculpture, and graduated from the Painting III Studio at the Faculty of Fine Arts in Brno under the guidance of Petr Kvíčala.

In my work, I explore the relationship between the organic and the artificial. I am interested in the transformation of nature in a time increasingly shaped by technology and human infrastructure. I create paintings, animations, and video installations that depict hybrid forms, pseudo-organic organisms oscillating between the living and the synthetic. Over the long term, I focus on visualising processes that are not usually visible to the eye: growth, movement, and the transformation of matter.

I draw inspiration from natural structures and the interplay of the living and the non-living. I am fascinated by the idea that space and matter emerge from vibration - something fundamentally immaterial. This idea shapes my approach to painting, which I see as a process oscillating between movement and stillness.

Rather than imitating nature, I create new possible forms of life - visual archetypes of organisms that might arise in a future ecosystem shaped by humanity. I combine research with intuition and work with oil, acrylic, resin, digital drawing, and video. I understand painting as a moment of suspended motion, while video allows that motion to become alive again.

 www.ivetastehlikova.com

 www.instagram.com/iveta_stehlikova/

NOT EVERYTHING THAT COILS IS A SNAKE



no. 1.
acrylic on canvas
125 x 175cm
2025



no. 2.
acrylic on canvas
125 x 175cm
2025



no. 3.
acrylic on canvas
125 x 175cm
2025

UNDER THE_



triptych
acrylic on canvas
195 x 175cm
(3 panels 65 x 175cm)
2025

UNDER THE SOIL



no. 1.
acrylic on canvas
100 x 130cm
2025



no. 2.
acrylic on canvas
100 x 130cm
2025

UNDER THE WATER



no. 1.
acrylic on canvas
100 x 130cm
2025



no. 2.
acrylic on canvas
100 x 130cm
2025



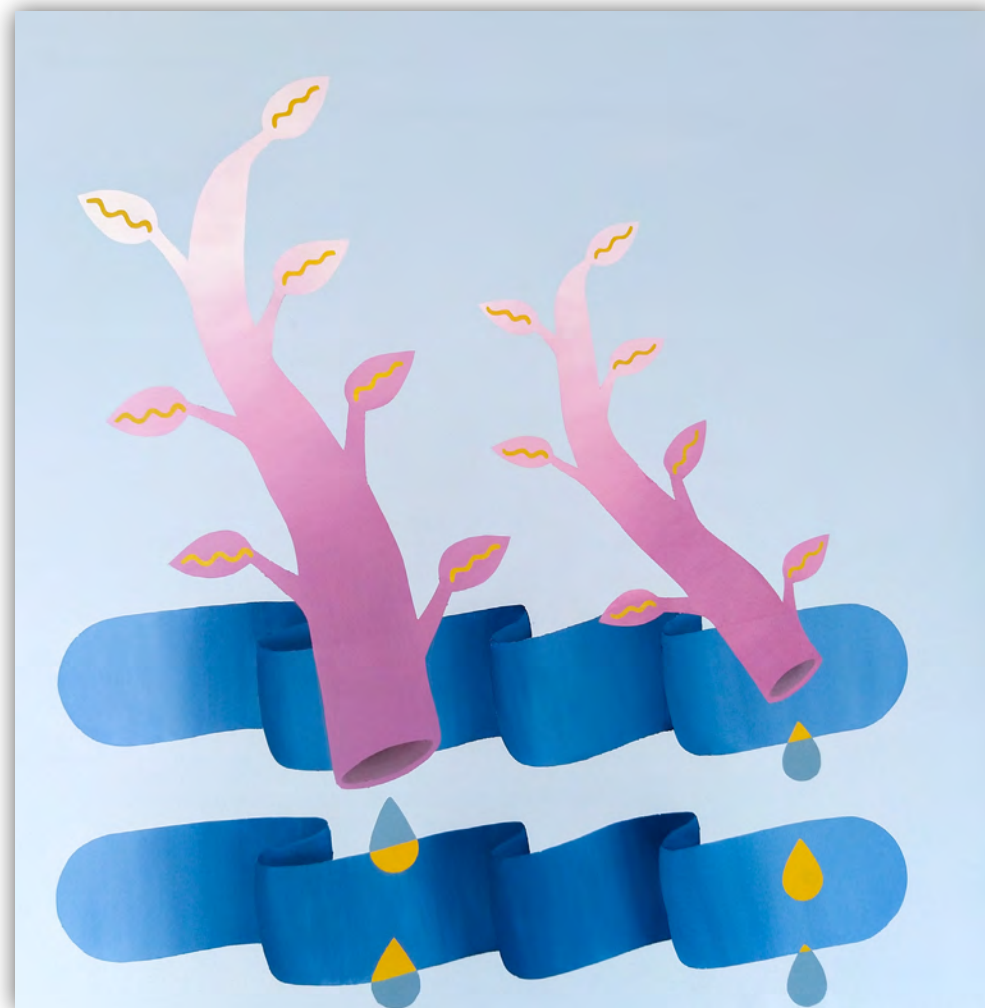
no. 3.
acrylic on canvas
100 x 130cm
2025

EVĀ'S GARDEN

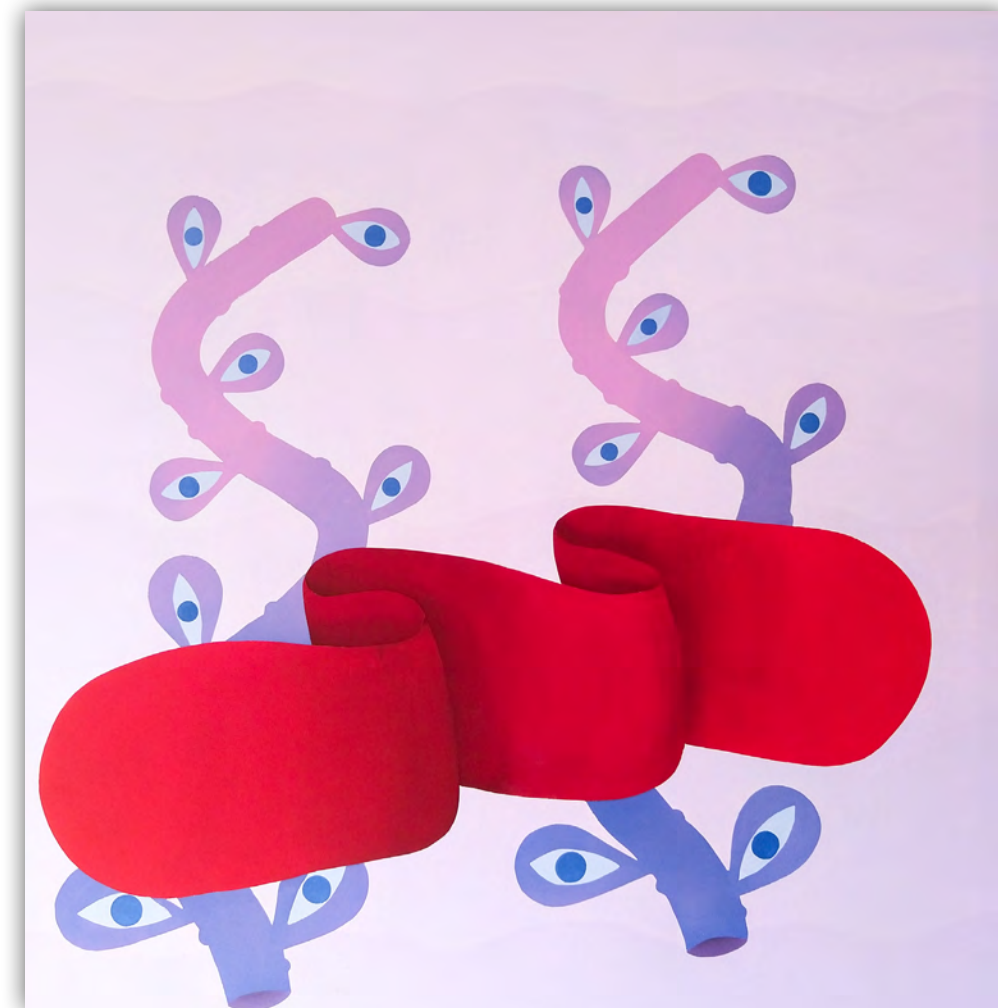
International Symposium Slovakia, 2023



acrylic on canvas
100 x 100cm
2023



acrylic on canvas
100 x 100cm
2023



acrylic on canvas
100 x 100cm
2023

STORY OF A FLOWER THROUGH THE LOOKING GLASS



[video link](#)

FLOWERS HAVE CARING HANDS



oil on canvas
40 x 45cm
2022



oil on canvas
40 x 45cm
2022



oil on canvas
40 x 45cm
2022



oil on canvas
40 x 45cm
2022



oil on canvas
40 x 45cm
2022



oil on canvas
70 x 80cm
2023



oil on canvas
70 x 80cm
2023

TECHPLANTAE

Leaves, segments, stems, petals, spirals, calyxes, wings, veins. No one remembers what belonged to what. This might have been a tapeworm, that a fly. Now they are one—in the sense of a single body, or a meta-body. As Anna Tsing wrote, only monsters will be able to survive in the future. But is this a mere schema, or a believable image—and is vibrant color enough for life? Coral polyps, just before they begin to expel their life-giving dinoflagellates. In their new existence, they have acquired recursive abilities of their own, and now they can merge with anything.

The painting series and animations draw inspiration from the principles of resemblance found in what we call nature. But this is not about being enchanted by natural motifs. The fractal aesthetics of hybrids composed of familiar yet distinctly artificial forms serve as a future memory of leaves or blossoms. In their beautiful rigor, “replicant” plants grow from somewhere beyond the image plane—these are more like portraits, perhaps showing only a single calyx. Even though they have stems, we don’t know whether, somewhere in the implied continuation of the painting, they also have a ground to root in. There is a restlessness in these plants—caught in the conflicting space of an analog image portraying something profoundly virtual. Something that gestures toward the uncertain future existence of flora, which has already begun on Earth a survival plan rooted in perfect adaptation to human infrastructures. These new formations, composed of our past, distort what we see.

curator Kristína Jamrichová

GAGAGAG AGA
IVETA STEHLÍKOVÁ
TECHPLANTAE

Washington, D.C. 20540-0001

[illegible]

They said it's important that women in politics have
 the strongest possible links with the public. And
 in the 1990s, women were often in a stronger position
 to do this. They had more time to spend with the public
 and more opportunities to do so. They were also
 more likely to be seen as role models. They were
 more likely to be seen as people who were
 interested in the public. They were more likely
 to be seen as people who were interested in
 the public. They were more likely to be seen
 as people who were interested in the public.





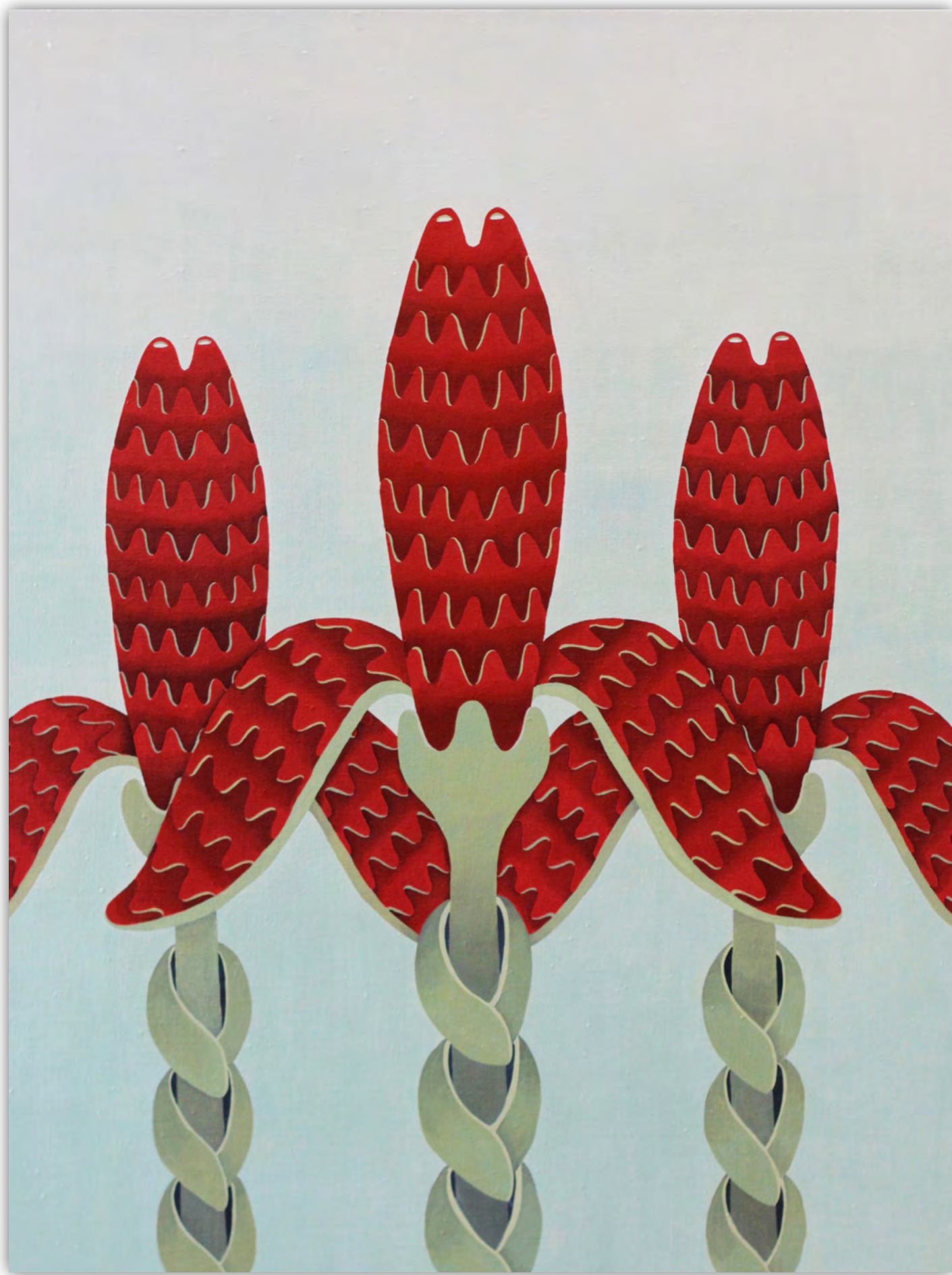
[video link](#)



oil on canvas
120 x 180cm
2021



oil on canvas
90 x 120cm
2021



oil on canvas
90 x 120cm
2021



oil on canvas
90 x 120cm
2021



oil on canvas
70 x 45cm
2021



oil on canvas
90 x 60cm
2021



oil on canvas
50 x 45cm
2021

THE WORLD OF THE TRIFFIDS

Glosolália magazine, 2021

As a starting point for Iveta Stehlíková's work, I perceive her passion for science fiction literature. Somewhere deep in the subconscious of childhood, an episode of Mach and Šebestová titled *Masters of Creation* immediately comes to mind, where talking flowers scurry around on Tap-Tap's plate, shouting "tap, tap, huí." But to avoid remaining in an overly childish realm, we can also mention the plants from the Czechoslovak–French animated film *Fantastic Planet* (1973), painted by artist Roland Topor, or the post-apocalyptic sci-fi novel *The Day of the Triffids* (1951) by John Wyndham. Wyndham created a utopian vision of the future in which humans are attacked by carnivorous Triffids—plants originally cultivated by humans, capable not only of free movement but also of mutual communication. "It's as if the plants were adapting to what we do—mainly, they are still here, even if in a transformed form," the artist says about the themes of her paintings. I believe the term "Triffids" might be a fitting name for the "creatures" in her canvases, even if they aren't as aggressive as their fictional counterparts.

In any case, the previously mentioned examples, much like Stehlíková's paintings, involve a blending of the animal and plant kingdoms, which ultimately leads to the emergence of new, fantastical forms. On Iveta's canvases, these are inspired by shark skin, the shapes of tapeworms, or representatives of the insect world. "I'm interested in macroscopic structures that we see around us—similar principles can be found in the micro-world," the artist continues in interpreting her work. However, the potential of botanical motifs—such as leaves, stems, petals, or calyxes—has been fully embraced by Iveta Stehlíková only in recent years. Their origins lie in the theory of superstrings, which the artist explored in her mini-series *Strings*, where black crosshatched circles evolved into vibrant color and objectivity. The surfaces of the forms that the painter creates on her canvases are just as closely related to leaves and scales as they are to metal plates, screws, or discarded tires from an abandoned factory. What emerges is a vision in which Triffids have completely displaced humans from planet Earth—now inhabited by a plant world that takes over and utilizes the technical elements once created by humans. Nevertheless, Iveta Stehlíková's work reveals a significant degree of sensitivity, which she shares with artists she admires—such as Petr Nikl or Hilma af Klint. In some of Nikl's paintings or children's book illustrations, we also encounter new biological species, though unlike Stehlíková's, they tend to resemble real animals. He, too, uses monochromatic backgrounds to make them stand out. In the works of both artists, we are subconsciously drawn to a sense of mysticism and enigma; Hilma af Klint adds to this a layer of esotericism and her unique perception of energies and cosmic forces believed to have shaped our planet and its biological species. These forces fascinated many artists in her time, including František Kupka and Josef Šíma, the latter of whom gradually transformed them into attempts to capture light energy.

With Iveta Stehlíková's paintings, the question arises: what if these forces operated somewhat differently? Could her Triffids then truly exist in the real world? In contemplating this, one cannot ignore the erotic tone present in her work—though it is far removed from provocative or lascivious sexuality. Instead, it aligns more closely with the creative forces that, in the case of humans, are linked with eroticism. In addition, aesthetics play a key role in Iveta Stehlíková's artistic practice; one could even speak of elements of decorativeness or design.

While in Iveta Stehlíková's paintings, the human figure is entirely absent, or appears as an insignificant element, present only in the third or fourth mental layer, her sci-fi psychological comics place people at the core of the work. They are based on the idea that when a person experiences a significant event, their previous version travels to another planet, where it continues to exist in the preserved state it was in. This leads to the creation of parallel universes, as seen in Bryan Talbot's epic saga *Adventures of Luther Arkwright* (1997). However, Talbot focuses more on historical references, while Stehlíková is interested in the psychological aspect of the matter.

Although no movement is visible in her paintings, this element is crucial for her. She sees the painting as a stoppage in time, describing it as a moment that “pauses” what would otherwise be a moving reality (or the artist's vision). This is a vocabulary we would more likely expect from someone working in the medium of video, and it is not surprising that this is also part of her practice. Some of her earlier videos are self-contained works, though even in them (for example, in *Rubikon*, 2016), we can trace sci-fi roots (a part of the video's plot takes place in a post-apocalyptic, empty factory). Recently, however, Stehlíková has been focusing more on painting series, which are accompanied by videos where the artist animates selected themes. This was also the case with the exhibition *Techplantae* (Galerie Art, 2020), where she installed a projection in the windows of the exhibition space, presenting an animated version of one of her paintings. For most passersby, this became the only way to become acquainted with the artist's work—due to anti-pandemic measures, the exhibition was open for only seven days. Although Iveta Stehlíková claims that she missed the sense of satisfaction that comes from the reflection of viewers, which helps her mentally close the presented theme, she believes that the current forced closure naturally encouraged her to explore her personal path to art more deeply.



Glosolália

2 2021



Iveta Stehliková v práci. Foto: archiv autorky

Iveta Stehliková v práci. Foto: archiv autorky

2

3



Iveta Stehliková: Forst, 120 x 90 cm, olej na plátně, 2020

Iveta Stehliková: Corn, 45 x 70 cm, olej na plátně, 2020

98

99

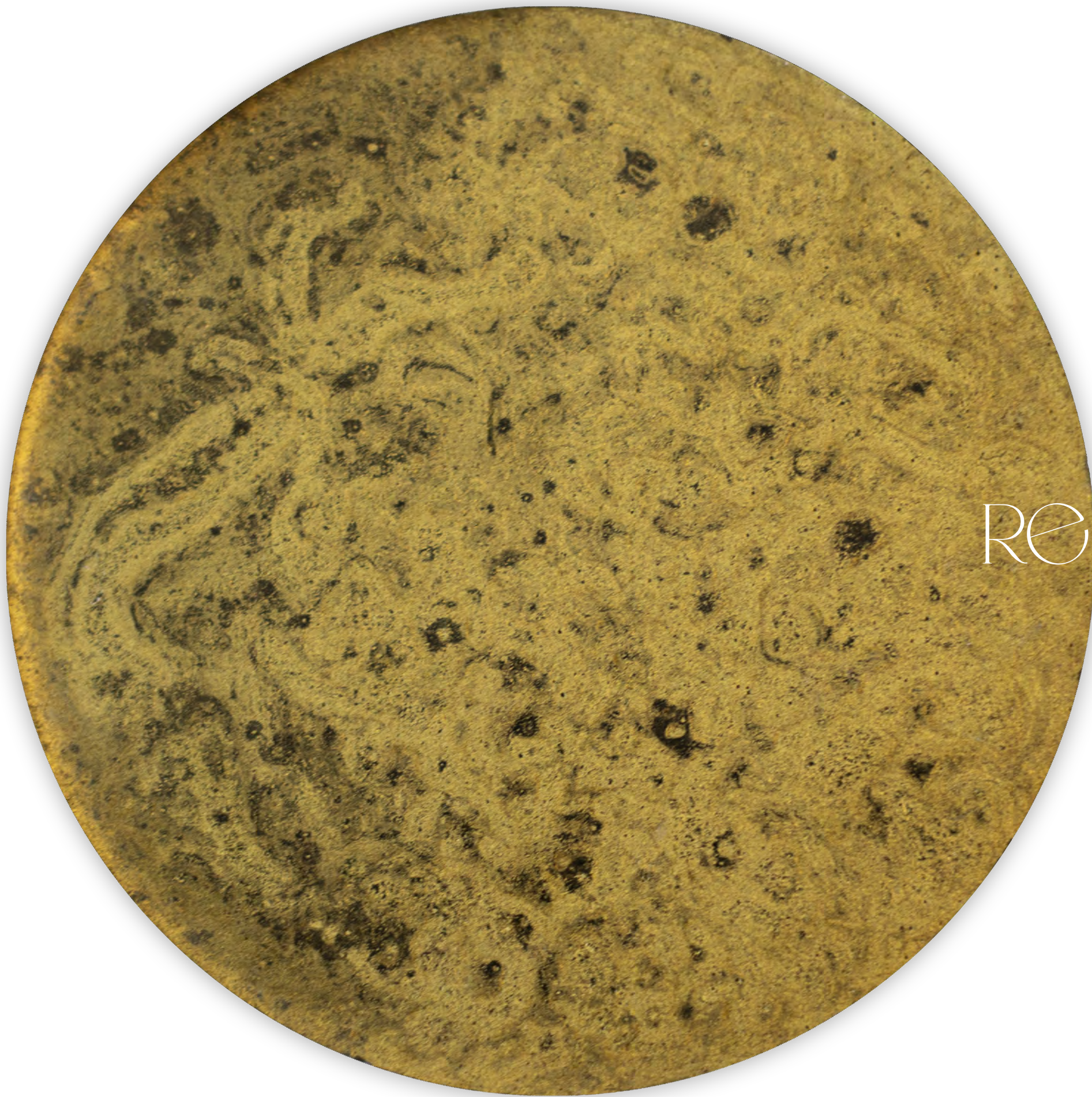


Iveta Stehliková: Repts, Ø 11 cm, živa, olejová farba, 2019

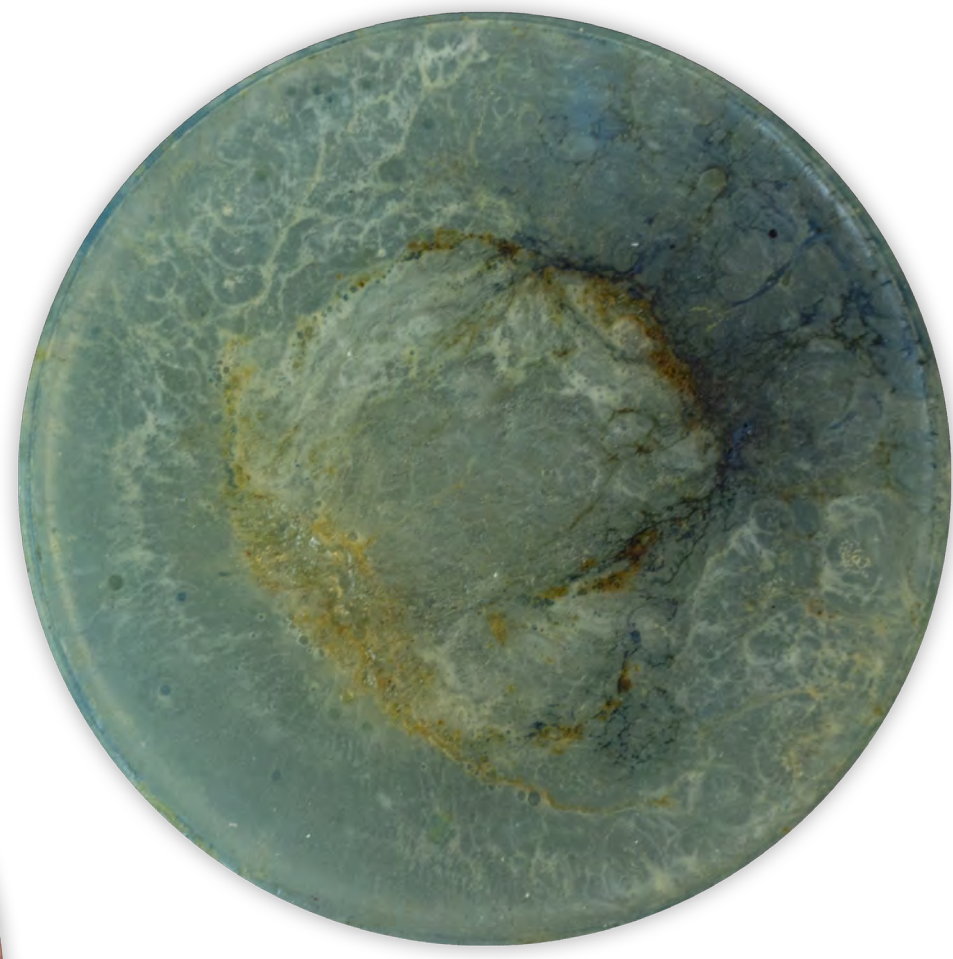
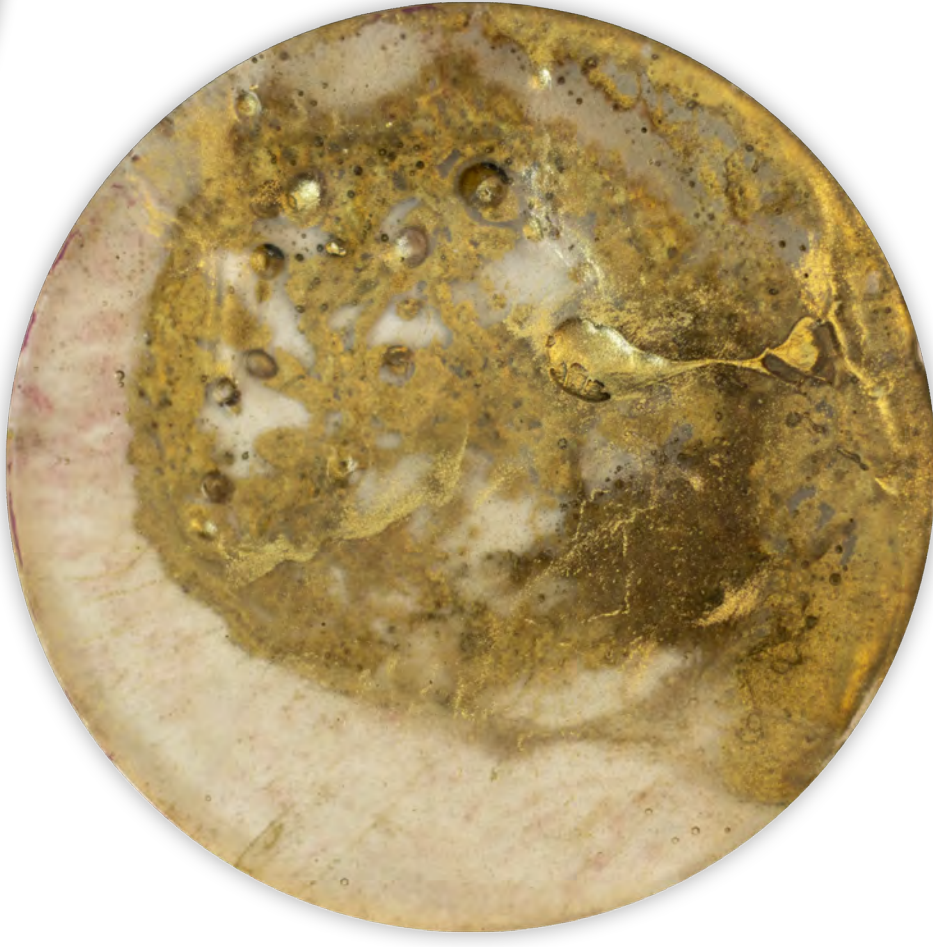
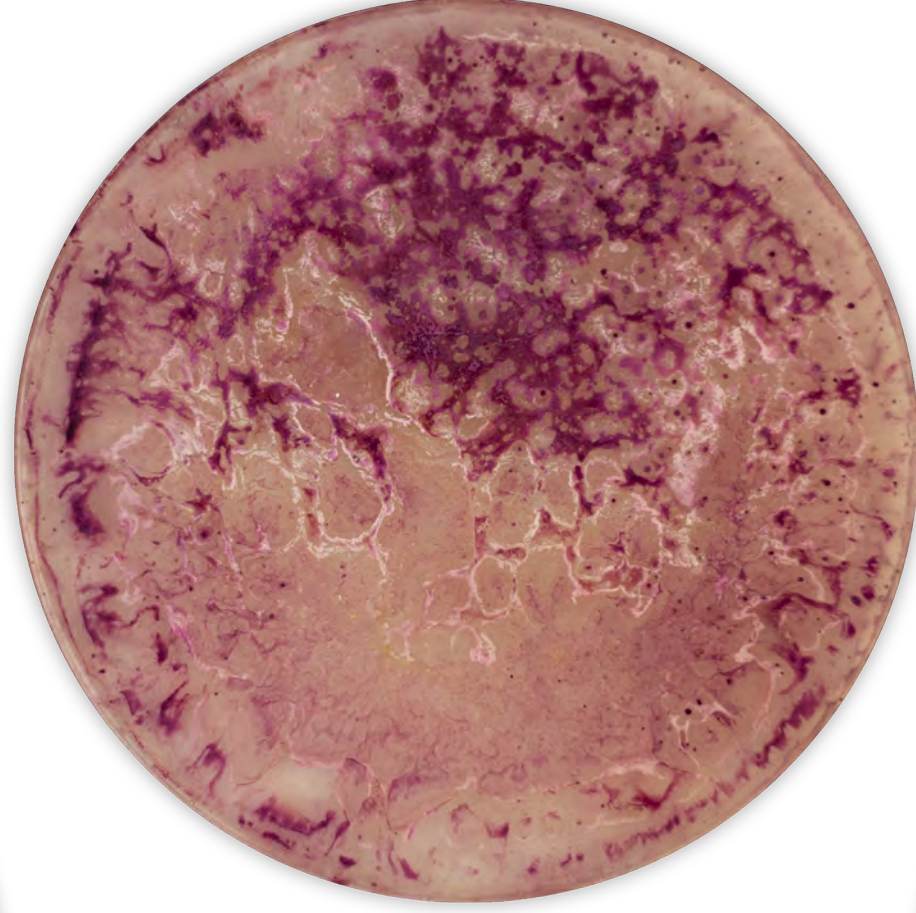
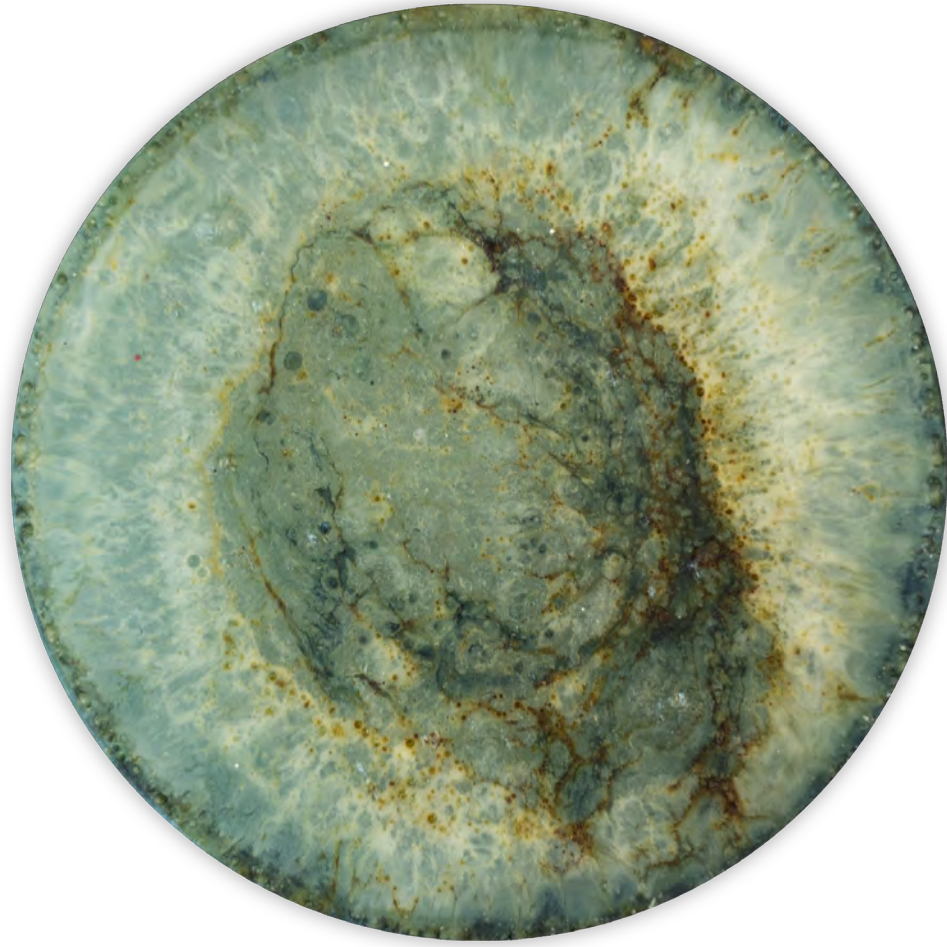
104

1. Sbirka datovaná 21. 12. 1948
Byla oříznuta v samizdatovém vy-
dáni Revolver Revue, č. 3 v r.
1987.

105



RESINS



Morphology of the Unseen is a cycle of oil paintings depicting objects of more or less elemental dimensions that may be hidden within space. The objects in the paintings are created by isolating the living—or its parts—from their environment and form, and placing them into new surroundings, thereby giving them a new context. They are suspended in an undefined (non)space, where all attention is focused solely on them. Real, existing micro-objects undergo deformation: their shapes are removed, or simple structures are used, rearranged, and given room to generate entirely new forms.

These objects are represented in forms reminiscent of shells or capsules that suggest an entry into another space or allude to its multidimensionality. This access is made possible through openings, as their flatness undermines the spatial depiction of the object itself. The opening also hints at the structural nature of the visible world, thereby disrupting the apparent autonomy of the object at first glance.

By combining both flat and spatial painting techniques, the work points to the absurdity of our perceived spatial reality. Through subtle symbolism of organic forms, a certain sense of familiarity is created.

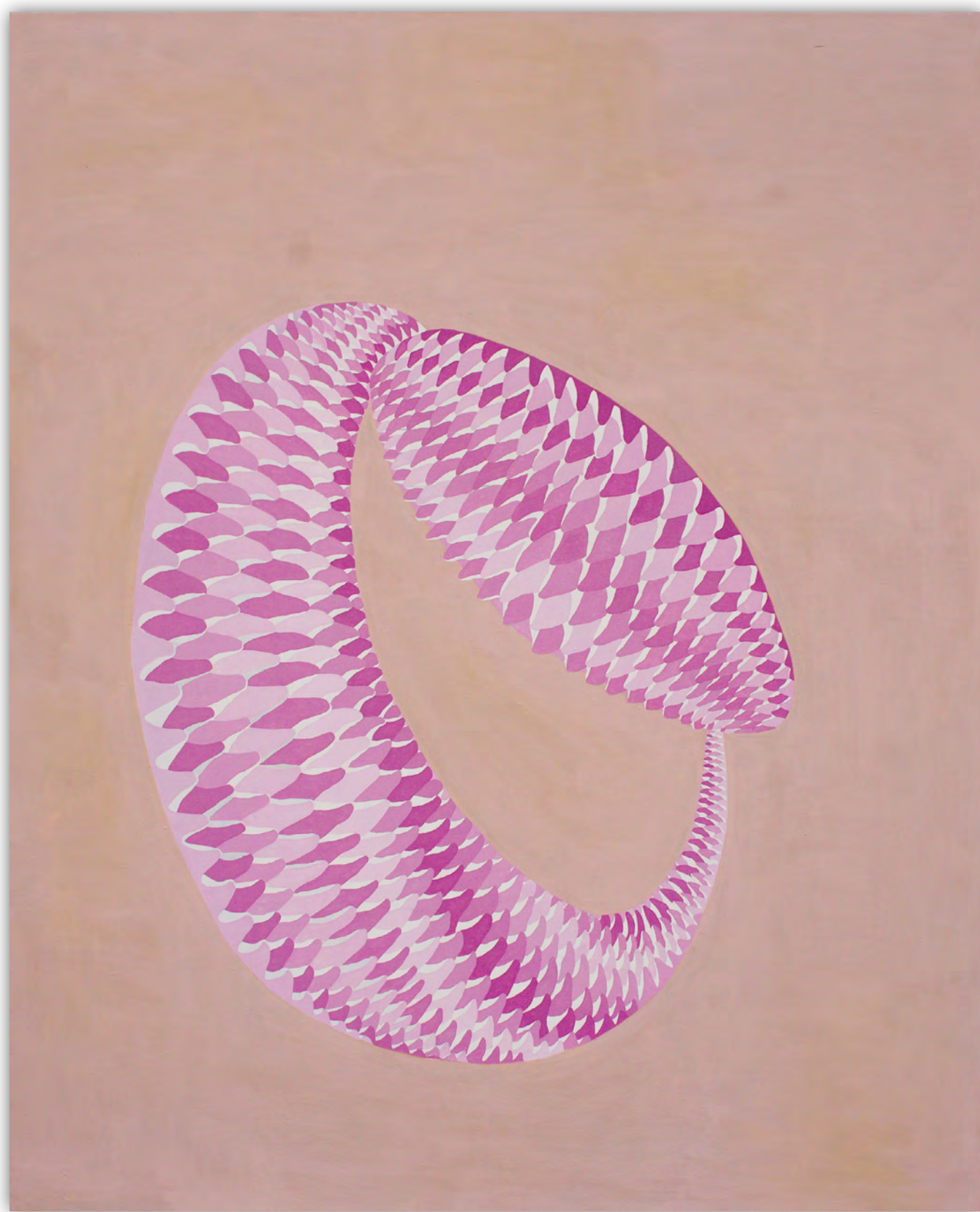




oil on canvas
190 x 130cm
2017



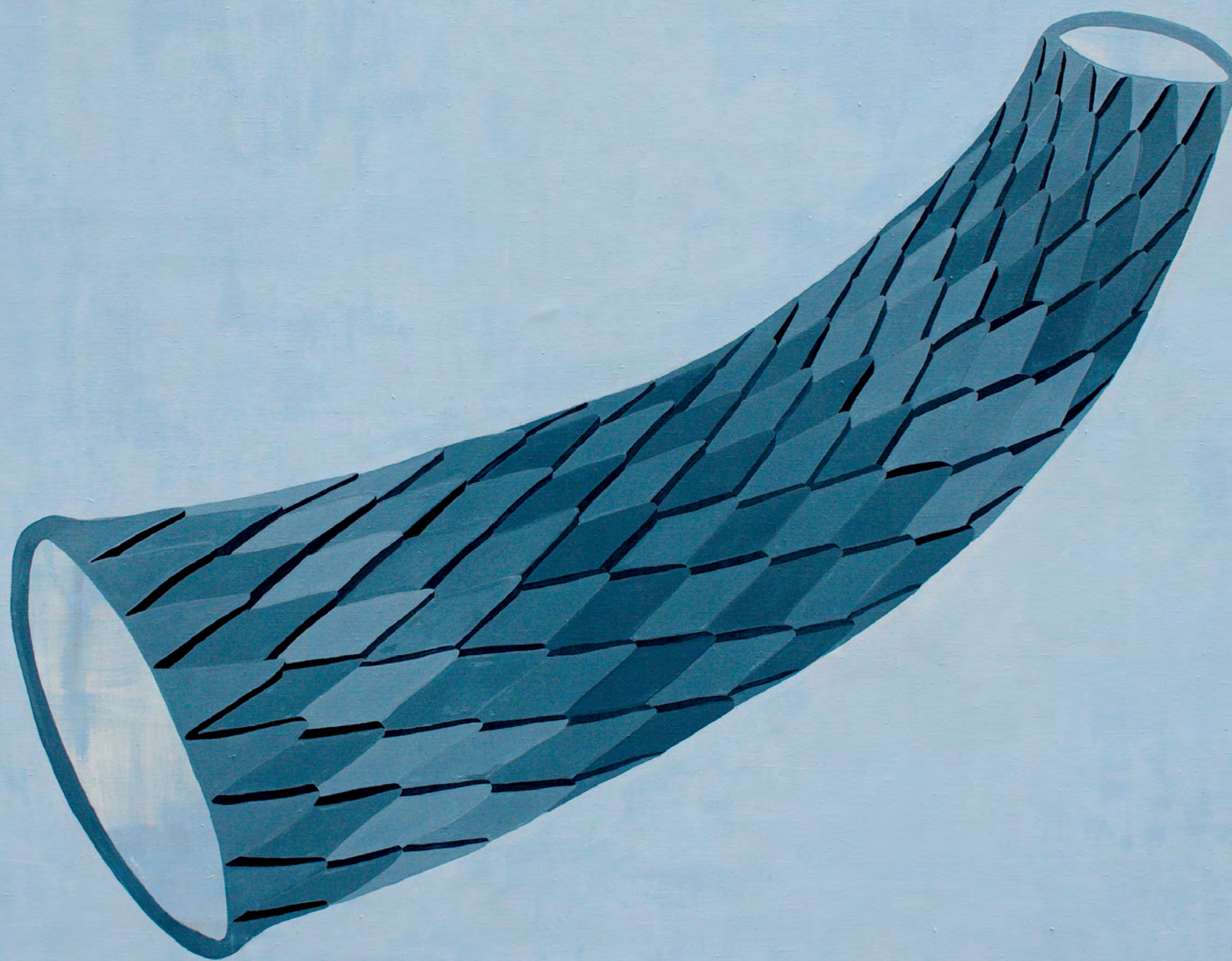
oil on canvas
70 x 80cm
2017



oil on canvas
180 x 150cm
2017



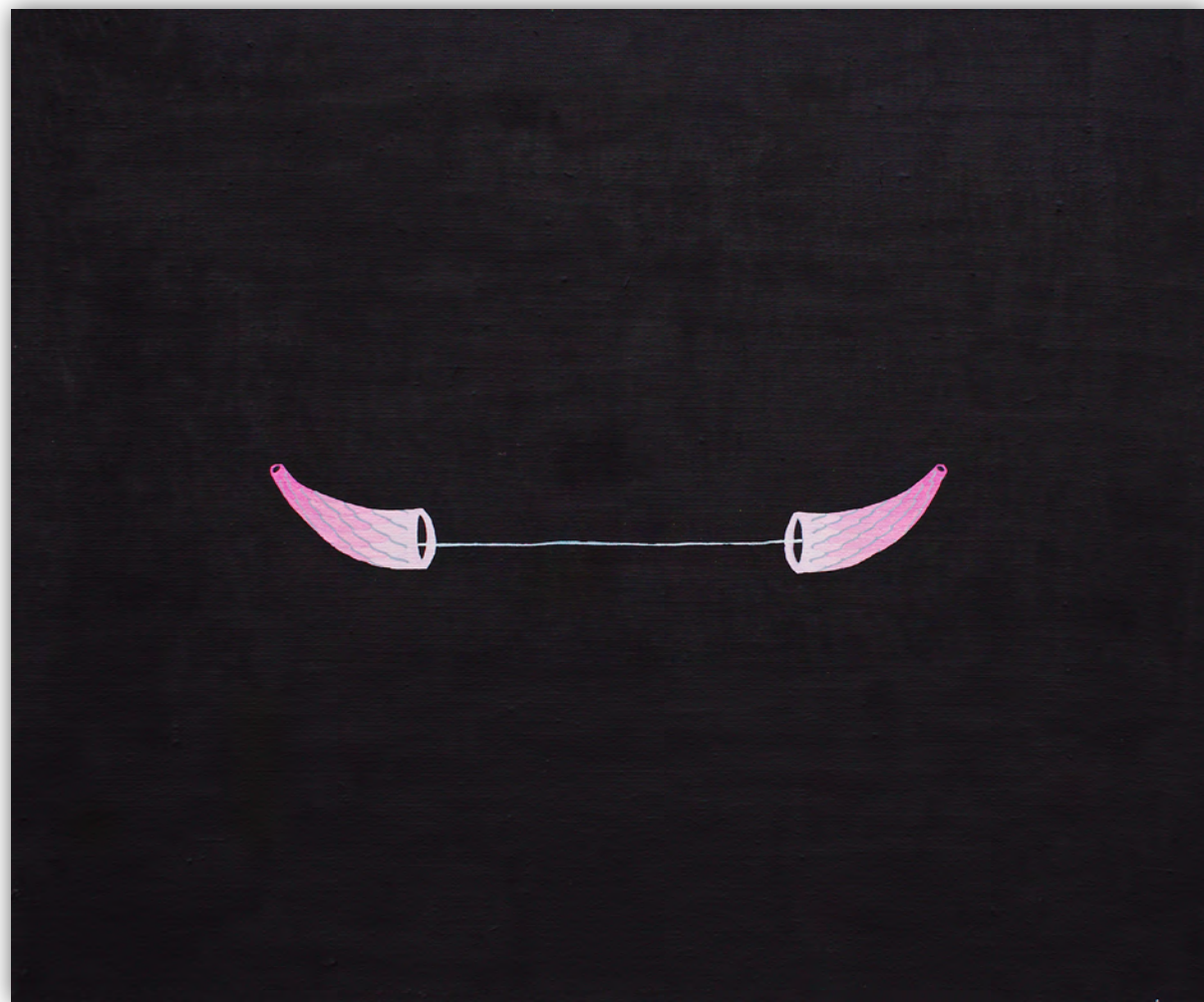
oil on canvas
190 x 150cm
2017



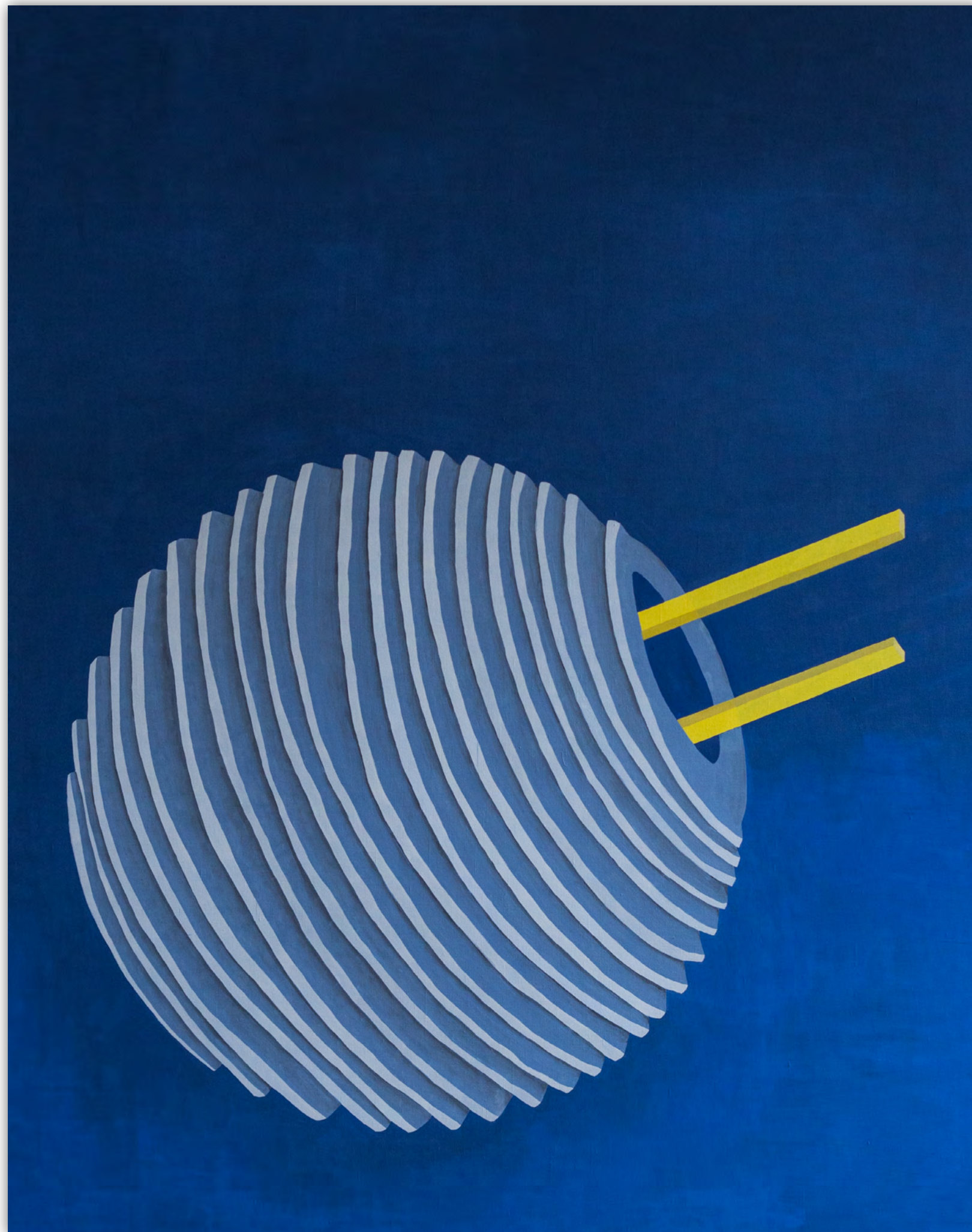
oil on canvas
150 x 180cm
2017



oil on canvas
150 x 220cm
2017



oil on canvas
40 x 50cm
2017

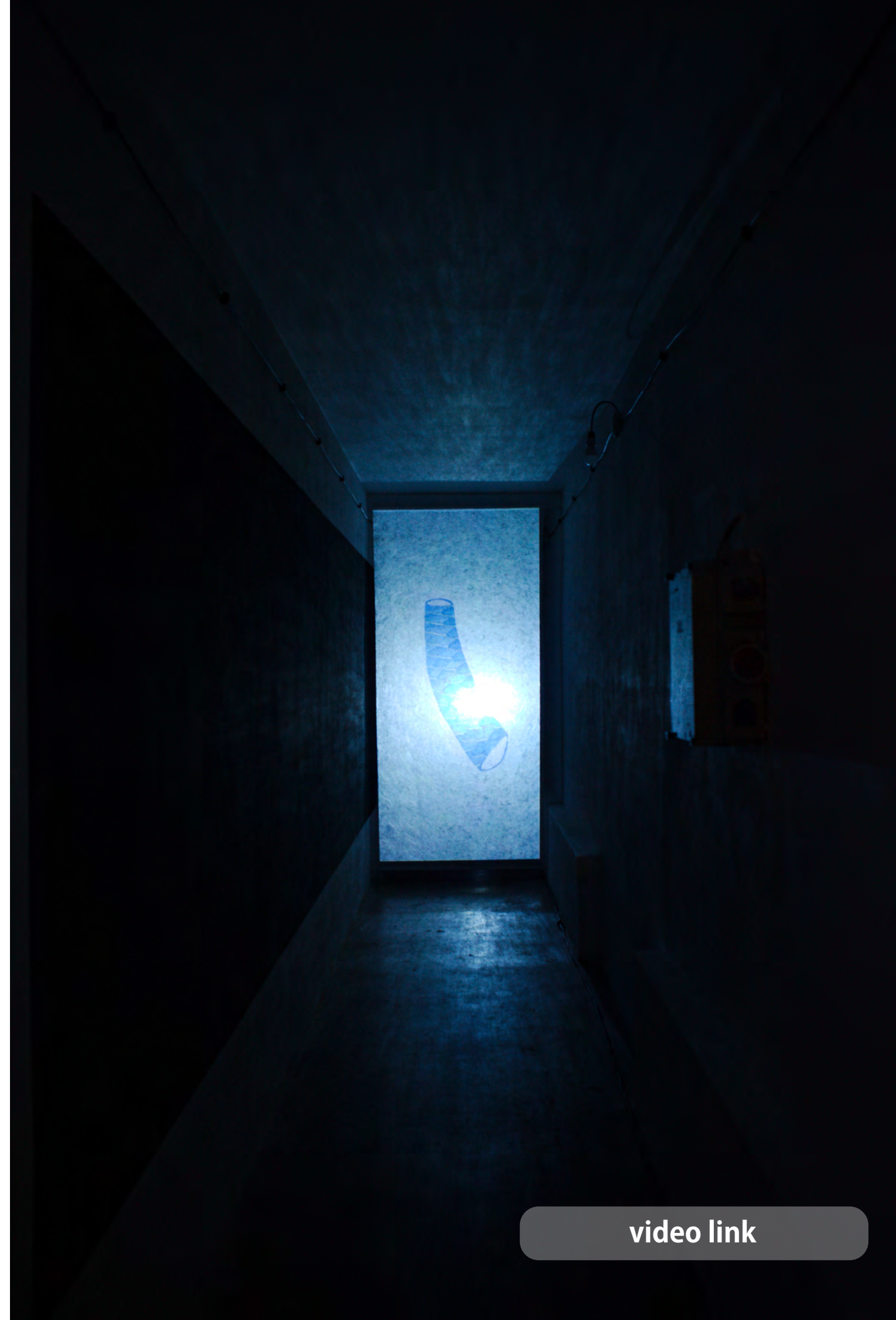


oil on canvas
200 x 180cm
2017

Video Installation

A site-specific video installation. The light-based image situated in space explores the nature of the visible world. It draws on a simplified interpretation of string theory—specifically, the idea that space emerges from electromagnetic waves, or more precisely, from the vibration of a string whose motion is only later perceived as a spatial particle. Such a world can be described as illusory or holographic, since matter arises from immaterial oscillation.

The depicted objects represent an intermediate stage or interspace between surface and volume. In the video installation, waves in the form of sound impulses subtly animate the flat image, causing a gentle disturbance to its static nature. This gesture outlines a connection and discourse between two elements, two distinct approaches—where behind the clean surface of the image, a second, more unstable layer is revealed.



[video link](#)

MgA. Iveta Stehlíková

Lives and works in Prague, Czech republic

Education

2015 - 2017

Brno University of Technology, Faculty of Fine Arts

Fine Arts, Painting III Studio led by Prof. Petr Kvíčala

2014 - 2015

Janáček Academy of Performing Arts in Brno

Faculty of Theatre, Audiovisual Creation and Theatre, Master's Program

2011 - 2012

Secondary School of Applied Arts in Uherské Hradiště, Field of Study: Stone Sculpture

2008 - 2011

Tomas Bata University in Zlín, Faculty of Multimedia Communications

Fine Arts, Classical Animation

www.ivetastehlikova.com

Výběr výstavní činnosti

2024

Organic Development, Gallery of the Slovak Institute, Prague

2023

International Symposium „AT TWO PLANE TREES”, Velký Grob, Slovakia

2023

Through the looking glass, Nová Cvernovka, Bratislava, Slovakia

2021

Publication - Glosolália magazín, Slovakia

2021

Techplantae, Galerie Art, Brno, Czech

2018

National Theatre Brno, opera The Cunning Little Vixen,
animation/videomapping

2018

Mural painting for the Visual Stage, festival Pohoda

2018

Collective traveling exhibition Entrée V4 (Hungary, Slovakia, Poland,
Slovenia, Czech Republic)

2018

Comic exhibition at KOMA Comic Festival, Brno

2018 - 2020

Polárka Theatre, Presidents: There and Back Again – projections

2017

National Theatre Ostrava, ballet The Three Musketeers,
animation / videomapping

2017

Exhibition Morphology of the Unseen, Industra Brno, Czech republic