

The art of Milan Kuzica includes both neorealist and abstract work. Distinct as they may be, both these creative directions address existential questions – problematic relationships between human beings and their surrounding environment. Kuzica's sculptures enrich traditional techniques with new practices and original material experiments. One of his techniques, named 'inorganicbio', is achieved by combining natural-metamorphic shapes with an artificial sculptural build and a sharply synthetic color scheme. The principle of these bionic artworks, several of which Kuzica has successfully installed in public, represents a unique contribution to contemporary art.

Notable installations in the Czech Republic

Kuzica realized an abstract artistic conception in Dolní Počernice Castle Park, where six of his sculptures complement various garden series. Alongside other Czech artists, he has exhibited his artwork in housing areas near Kejrův park in Prague – Hloubětín and Nové Chabry. One of Kuzica's tallest sculptures made of mirror-polished stainless steel was installed by Hotel Harmony in Špindlerův Mlýn. He employs a unique sense for color in abstract paintings and experimental graphics. Some were used as large-format prints mounted on aluminum platforms in the modern commercial interiors of Siemens Headquarters, Prague.

Notable installations abroad

In 2017 Kuzica's abstract sculpture *Green Life* was selected for the international exhibition *Sculpture by the Sea* in Perth, Australia, earning The Andrea Stretton Memorial Invitation Award. It was later moved and showed in Sydney. In 2020 (in lieu of the cancelled 24. edition of *Sculpture by the Sea*), it was chosen as the single sculpture and installed in a privileged section of the local Cottesloe Beach to symbolize hope for the future of culture at a time of worldwide struggle against COVID-19. Subsequent editions of *Sculpture by the Sea* in Perth have featured more of Kuzica's art, including the sculptures *Start UpUp*, *Educated Life* and *Family – Nathan*. In 2022 *Green Life* was selected with 25 other artworks from around the world to become part of the Snowy Valleys Sculpture Trail in Australia.

Bronislava Rokytová, curator and art historian



Growth (Fractals), 1989–2017
steel, polyurethane
h. 900 cm – infinite

This piece is the artist's university graduation work, accompanied by a theoretical study and a series of models, as well as a long-running, large-format outdoor installation. Many natural shapes can be modelled with fractal geometry, for instance mountains, clouds, trees, organic compounds, vascular systems. Defined simply, a fractal is a self-similar geometric object (whatever scale or resolution we observe it at, we see a recurring characteristic pattern), and although its form might seem very complex at first sight, it is generated by repeated iteration of simple rules.

Installation in front of the Academy of Visual Arts, Bratislava.





Esther II., 2013
colored ceramic, wood
172 x 58.5 x 55 cm

One of Kuzica's symbolist works, this sculpture is inspired by the story of the Jewish Persian queen Esther. Her name means 'star', but the Hebrew word root also denotes 'hiding' and 'concealment'. The artwork ponders contemporary society influenced by information trends that often obscure a person's real identity and might even cloud its sense for oneself. Installed on a special three-sided pedestal, it also responds to the 'golden idols' of pop culture and warns of the temptation to divinize them.

Installed in a private collection, Prague.





Eden, 2014
gold-plated patinated resin
203 x 57 x 55 cm

The Book of Genesis describes the Garden in Eden (Paradise) as the site where Adam and Eve lived since the moment they were created by God. Upon tasting the “apple” from the Tree of Knowledge, committing original sin, they were cast out of their paradisaical state. This work symbolically and almost provocatively plays with the subject.

Installed in a private collection, Prague.





La Dolce Vita – A Tribute to Federico Fellini, 2019
gold-plated stainless steel, Corten
236 x 116,1 x 82 cm

This sculpture pays tribute to the outstanding Italian director and scriptwriter Federico Fellini. A surrealist flower nurtured by human illusion, it is a visual cue for Fellini's masterwork, the 1960 critical pamphlet on the lifestyle of so-called noble high society, *La dolce vita* (Sweet Life). The sculpture's contrasting forms, diverse color palette and surface, mirror reflections, both rigid and frivolous lines metaphorically express the heart of human existence threatened by decadence – self-indulgence and addictive infatuation.

Installed in a private collection, garden near Olomouc.





Harmony, 2021
polished stainless steel
h. 600 cm

This sculpture is a reference to the Greek term *harmos*, denoting concord, balance of opposing forces, interconnection of the inner and outer worlds. Though the piece's simplified form and choice of material markedly distinguishes it from its setting, it also forms a harmonic unity with it. The mirror surface both reflects and accepts the landscape and events around it. Its coloration is determined by natural light, lushly greening or glimmering in snow dunes. The work portrays an almost androgynous being, combining female and male characteristics, gentle and strong lines. A gesture of raised hands towards the approaching observer suggests ever-open arms, and meditation toward the sky.

Permanent installation in front of Hotel Harmony, Špindlerův Mlýn.





Marilyn (Happy Birthday Mr. President!), 2014–2017
 Inorganicbio technology, acrylic binder, powder pigments
 320 x 330 x 330 cm

Marilyn is a sculpture inspired by Warholian pop culture. It is a bionic artwork, a kind of artificially construed organism, capturing our attention by a colorfulness that unavoidably contrasts its surroundings. The piece was produced for an outdoor setting and also designed in a version intended for gallery installation; in the latter case, it can be expanded with elements raising further questions about the order of a world manipulated by figures of state power.

Long-term installation, housing complex in Prague – Nové Chabry.





Singles MW, 2013–2015
Sculpture park by Kejrův mlýn Housing Complex, Prague – Hloubětín.



Singles M, 2009
 Inorganicbio technology, acrylic binder, powder pigments
 240 x 235 x 174 cm

This sculptural group was done with an original technique called 'Inorganicbio'. It responds to a lifestyle that has gained popularity in the recent decades – a life in solitude, termed by sociologists as “voluntary singlehood”. Done in contrasting colors, singles of two different principles express mutual, occasionally unidyllic relationships between a man and woman – what seems to fit in fact does not fit at all... Within the whole, apparently symbiotic forms oppose each other antagonistically. The work warns of the consequences of such social changes that, despite apparent personal benefits, may have fatal consequences for humanity. This work finds its opposite in the later sculpture *Family*.

Installed in Kejrův mlýn Housing Complex, Prague – Hloubětín.





Singles W, 2009
Inorganicbio technology, acrylic binder, powder pigments
255 x 170 x 228 cm

Installed in Kejřův mlýn Housing Complex, Prague – Hloubětín.





Family – Nathan, 2021
Inorganicbio technology (patinated bronze version, 2022)
355 x 285 x 292 cm

This sculpture was inspired by an old Native American adage: “Love the Earth. For we do not inherit the Earth from our ancestors; we borrow it from our children.” Man belongs to the earth, but not conversely. The piece enacts a dialogue between the surrounding nature and its own artificial color scheme, but equally concord between organic and geometric abstract forms. Orange and azure, rounded (female) and sharp (male) forms do not meet in conflict but instead protect what is most valuable – life.

Installed in the Castle Park in Dolní Počernice, near Prague.
Stainless steel version exhibited in spring of 2023 at Sculpture by the Sea in Perth, Australia.





Botanicus Ark, 2015
oak, acrylic binder, powder pigments
137 x 135 x 55 cm

The contrast of artificial colors on organic shapes can be interpreted as human interventions in nature or as an impressionist evocation a fleeting moment through colored spatial forms. This work is a loose interpretation of the Genesis narrative. Yet here the biblical vessel lacks an apocalyptic concern with saving animal species. It allegorizes plant plenitude and the open natural cycle. The sculpture features in a garden series on the subject of 'Thrill'.

Installed in a former fruit orchard, Dolní Počernice Castle Park.





Clavicula I., 2015
oak, acrylic binder, powder pigments
207 x 61.5 x 39 cm

This sculpture reminds the observer of the vigor of plant life as it reigns supreme over human effort to shape the natural landscape. The work is distinct from other sculptures installed at the site by its rounded form and unified color scheme symbolizing a germ – the birth of life. It features in a garden series on the subject of 'Balance'.

Installed in a former fruit orchard, Dolní Počernice Castle Park.





DNA Flower, 2015 (repainted 2019)
oak, acrylic binder, powder pigments
393 x 55 x 44 cm

Through its cubist-like form, this work ties reality with fiction. It represents the blossoming genetic information of all organisms, the mysterious and tantalizing plant kingdom, essential for all life. *DNA Flower* is intended as a beacon of hope that this story of plants endures eternally. The work features in a garden series on the subject of a 'Solemn (winter / evergreen) garden'.

Installed in a former fruit orchard, Dolní Počernice Castle Park.





Flores I., 2015 (repainted 2019)
oak, acrylic binder, powder pigments
401 x 44 x 38.5 cm

Flores I. and *II.* celebrate the richness of the plant kingdom and its importance for human life. This version is a reference to ancient lotus columns that support temples in Egypt and India to this day. According to local myth, the lotus (here, the flower) was the first being on earth and carries the whole earth on water. The sculpture is part of a garden series on the subject of 'Harmony' and features elements of abstract expressionist painting.

Installed in a former fruit orchard, Dolní Počernice Castle Park.



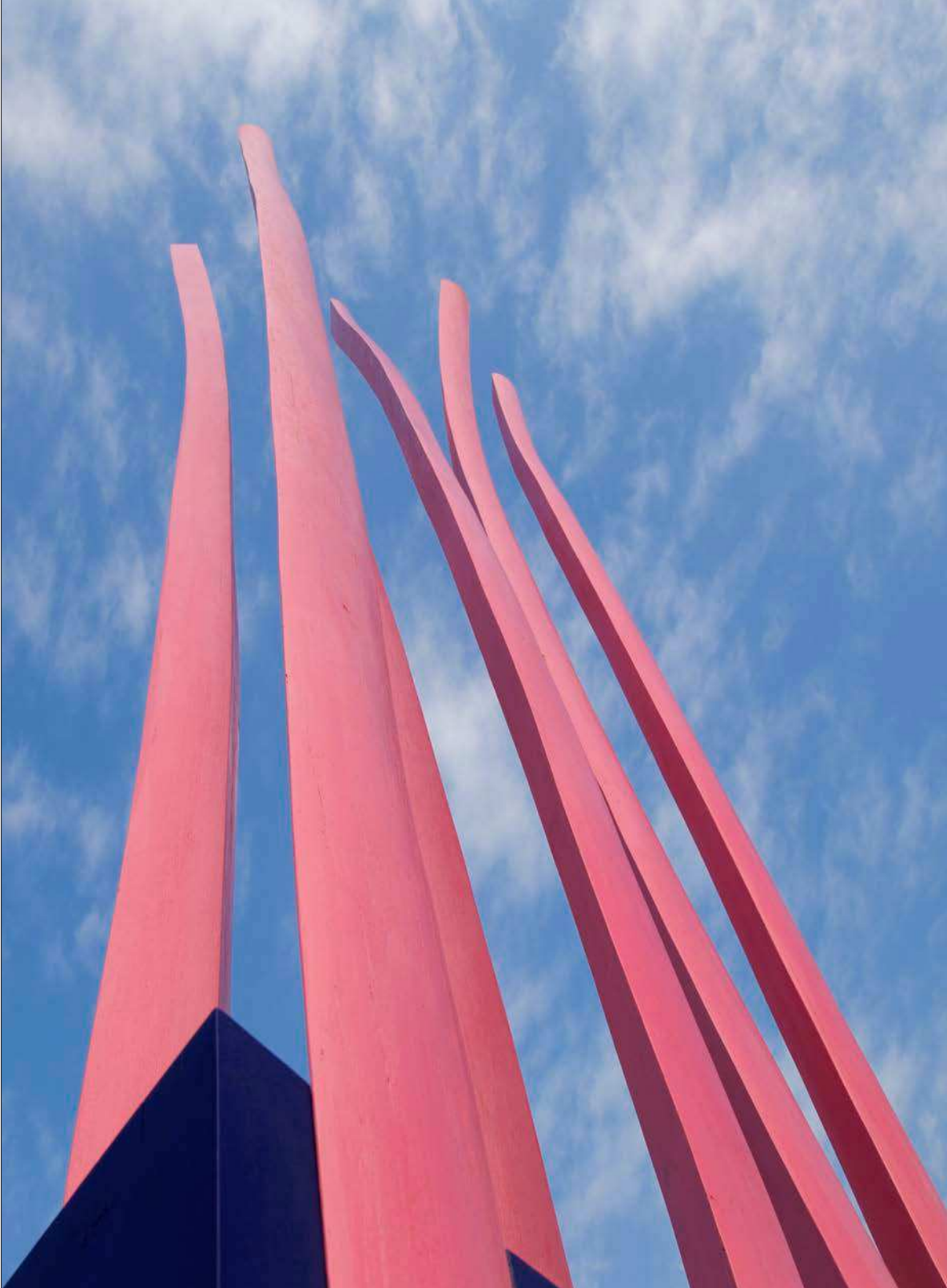


Flores II., 2019
oak, acrylic binder, powder pigments
600 x 70 x 65.8 cm

Stark green, yellow and orange allegorize vitality and immutability, and rouse our positive emotions and imagination, much like nature itself. *Flores I.* and *II.* celebrate the richness of the plant kingdom and its importance for human life. The motif of an ancient column with a head of blooming floral motifs is enriched in this version with elements of abstract geometric painting.

Installed for the seasonal exhibition Třeboň World of Sculpture, Třeboň.



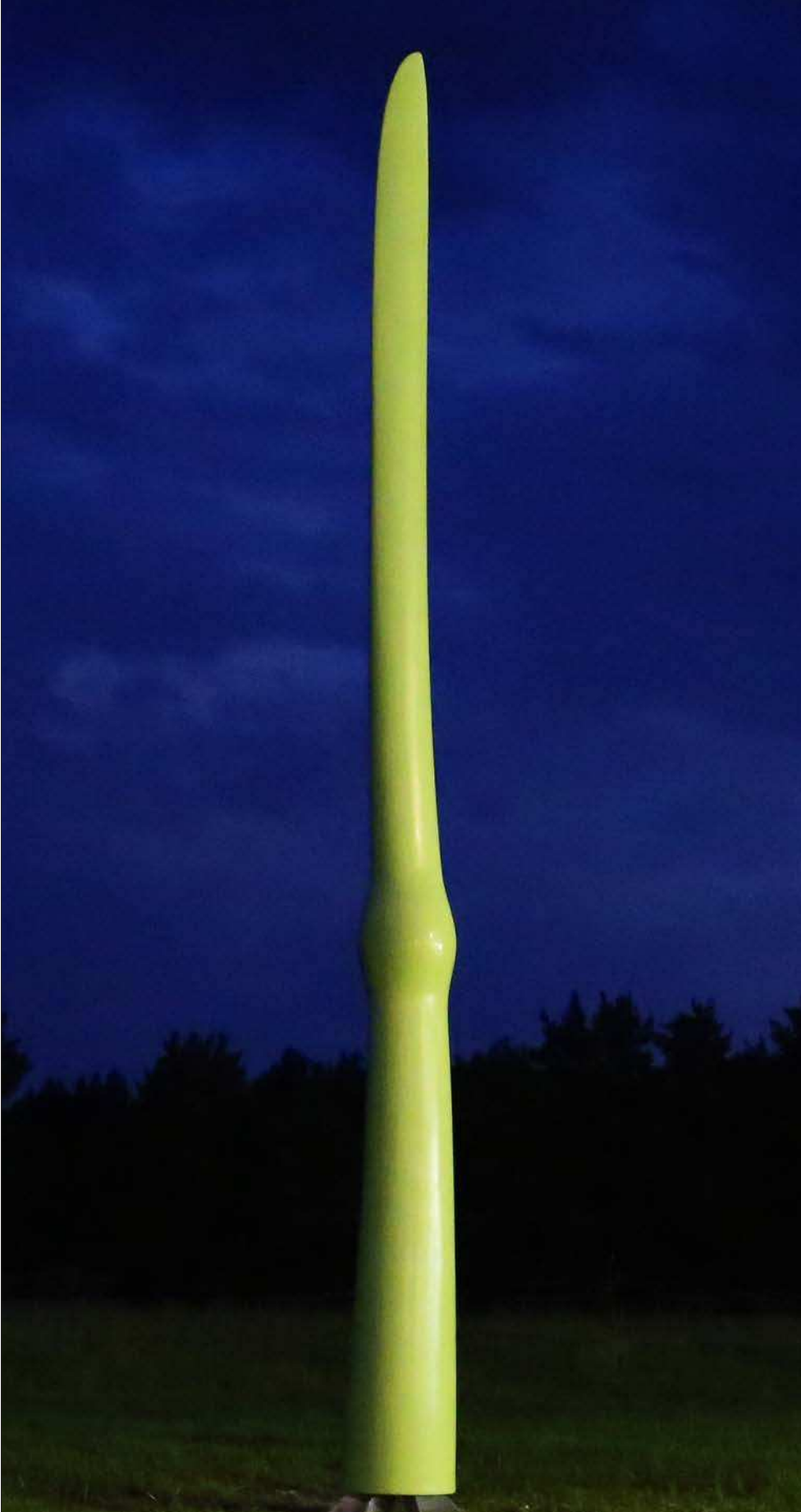


Orchard I., Dolní Počernice, 2015
StartUpUp, Třeboň, 2019
 oak, acrylic binder, powder pigments
 StartUpUp_Educated Life, Perth, Australia, 2022
 stainless steel, patinated bronze version
 555 x 155 x 55 cm

Milan Kuzica's abstract sculptural art is characteristic for its application of artificial colors on organic shapes. *Orchard I.* is inspired by the work's setting, a castle fruit grove. It was created for the former Castle Park fruit orchard, to complement one of the proposed garden series on the subject of a 'Joyful (spontaneous / natural) garden'. The grafted scions jut out and grow vigorously toward the sky and stand at the beginning of the neglected site's recultivation. In a later variant titled *StartUpUp*, distinct in color and material, the sculpture thematizes the widely-appreciated need to "engraft" knowledge into new generations.

Permanent installation in 2015 in Dolní Počernice Castle Park.
 Colored version exhibited in 2019 at Třeboň World of Sculpture, Třeboň.
 Colored bronze version exhibited in 2022 at Sculpture by the Sea in Perth, Australia.





Green Life II., 2019, Třeboň
acacia, acrylic binder, powder pigments
h. 670 cm

This artwork combines plant and animal vital principles. Its larger variant was featured in 2017 at the international exhibition Sculpture by the Sea in Sydney and Perth, Australia. This version was installed at the Třeboň World of Sculpture, a contemporary outdoor sculpture exhibition held during the spa season.

Exhibited at Třeboň World of Sculpture, Třeboň.





Clavicula II., 2016
oak, acrylic binder, powder pigments
165 x 47.5 x 51 cm

This sculpture follows up on *Clavicula I.*, created for Dolní Počernice Castle Park, and further develops its inspiration in the piece *Green Life*. Though the individual artworks' formal style moves from visually plain to symbolic, it is an intermediate stage in a process of minimalizing the same idea, namely that nature will always remain independent of human action, making it immutable.

Long-term installation, housing complex in Prague – Nové Chabry.





Green Life, Perth 2017, Sydney 2017, 2021 and Snowy Valleys Sculpture Trail, Batlow, 2022, Australia
oak, acrylic binder, powder pigments
1025 x 72 x 78 cm

This sculpture symbolizes the birth of new life in its elementary nature, the infinite vitality of natural species and their supremacy over human endeavors to change and dictate shape to the natural landscape. Form denies its original matter, and the mathematically derived composition yields a minimalist structure based in natural patterns. It became a 'beacon of hope for the future' when the organizers of Sculpture by the Sea installed it as the only artwork on Sydney's oceanside in 2020. Two years later, it was selected with 25 artworks from around the world to line the new Snowy Valleys Sculpture Trail in Batlow, an area formerly ravaged by a bushfire.





Green Life, 2020, Cottesloe Beach, Sydney, Australia

photographed by Mr. Nick Moir



“12”, 2019
oak, acrylic binder, powder pigments
247 x 300 x 300 cm

The subject of “12” symbolizes a close bond between Jewish and Christian culture. According to the Old Testament, the Jewish patriarch Jacob Israel divided the land amongst his twelve sons (the Tribes of Israel), and Jesus Christ chose twelve apostles to proclaim the Gospel. The sculptural installation consists of twelve ambiguous sculptures. Their form is largely rendered in a natural, seemingly untreated, raw material surface. Varying cross-sections through the objects reveal each of their interiors (souls), evoking the painful history of the Israelite nation and early Christianity.

Short-term installation in Galerie Hala C, Prague 9.





To Touch the Circles, 2011,
255 x 708 cm
Permanent installation in the entrance hall of Siemens Headquarters, Prague



The Goodly Spirit of the Klánovice Oak, 2013
colored oak
266 x 85 x 47 cm

This piece was created during the symposium Sculpting for Hedvika. Its foundation is an old oak trunk that needed to be hewed down, eventually becoming a positive reminder of this tree in the form of a sculpture.

Permanent installation in Klánovice Sculpture Gallery.





Wolf Hungry and Ms. Red Riding, 2016
colored oak
h. 230 cm

This work was created during the symposium Klánovice Forum: Sculpting for Hedvika in Klánovice, Prague. Inspired by the subject of fairy tale characters, it was produced at an annual sculptors' event where visitors can observe the gradual creation of artworks.

Permanent installation, Klánovice Sculpture Gallery.





Rainbow Lobster, 2014–2022
 colored oak, glazed ceramic by Lubomír Ivanov
 508 x 74 x 65 cm

This sculpture was created near the dam of the large Počernice Lake for a sculptors' symposium held during Children's Day. Its basis is a torso of a dying tree, having reached demise and thus completion of the artwork in fall of 2022.

Installed in 2014–2022, Dolní Počernice Castle Park.





A Tribute to the Silenced Ideas of Bertha von Suttner, 2019
oak, glazed ceramic by Lubomír Ivanov, acrylic binder, powder pigments
h. 280 cm

In 1905, Bertha von Suttner was the first woman to receive the Nobel Peace Prize. A staunch opponent of national fanaticism, aggressive wartime propaganda, hate and antisemitism, she became a symbol of the global peace movement. This sculpture is a tribute to this remarkable woman, who succeeded in entrenching timeless ideas in the conservative society of her day.

Permanently installed in Klánovice near Prague as part of the project Sculpting for Hedvika.





Matter | Reflection | Energy (A Tribute to Hedvika Vilgusová), 2018
 stone, polished gold-plated stainless steel, plastic 3D cast
 h. 380 cm

This work is a tribute to painter and illustrator Hedvika Vilgusová. The lower natural stone is a reminder of the artist's 22 477 days on earth. The upper, artificially constructed obelisk section is a mirror image of these days. The sculpture is topped with a gold-polished geometric concave surface, turning toward the sky and thereby becoming its part. It has the ability to reflect everything gazing into it – earth toward the sky, and sky toward the earth.

Permanent installation in front of Klánovice Elementary School outside Prague.





In the name of one God? they shed their Blood!, 2019
gold-plated granite
h. 160 cm

Not far off Baldov Hill, the Hussites and Crusaders faced each other in the name of one God, shedding blood. But historical records seldom reckon with human beings. The purpose of war is understood through its victors, leaders and their power or – conversely – failures. We hardly ever read a letter about the dead and wounded, the stories of their families and bereaved... This sculpture was created for the Tusta Sculpta symposium in Domažlice.

Permanent installation at the Sculpture Path to Baldov Hill near Domažlice.





Master Jan Hus, 2011
bronze
54.5 x 48.5 x 16.7 cm

This bronze relief of Master Jan Hus was inspired by a now-lost original authored by Ladislav Šaloun. A later acrylic resin cast of Kuzica's work was permanently installed in a steamer-shaped church, a notable modernist structure designed on a triangular lot by prominent Czech architect Josef Gočár.

Bronze version permanently installed at Dolní Počernice Elementary School.
Acrylic version installed in the Czechoslovak Hussite Church of Priest Ambrose, Hradec Králové.



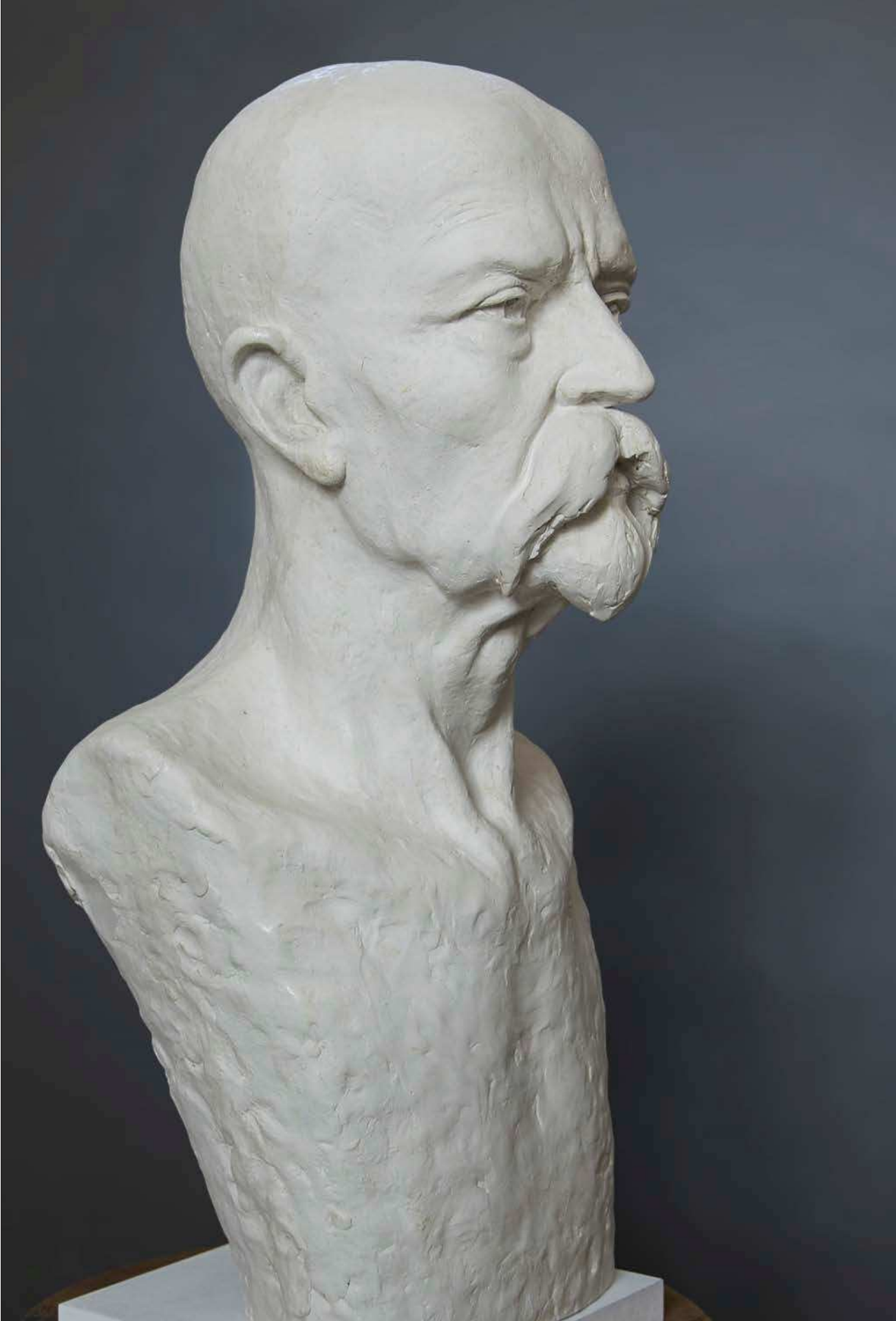


Mr. Myšák, 2003
bronze
205 x 84 x 62 cm

This sculpture is an idealized portrait of confectioner František Myšák, who opened shop to guests in 1911, including the first President of Czechoslovakia. The reconstruction of his historical pastry shop was planned by Josef Čapek. Mr. Myšák fortunately did not live to see his shop nationalized, but his son regained recognition at the World Confectionery Conference in Brussels, and pastry-making continues here to this day.

Permanent installation in Myšák Palace in Vodičkova ulice, Prague 1.





Bust of Tomáš Garrigue Masaryk, 2018
 acrylic resin model, final version in bronze
 68 x 45 x 27 cm

This work was selected in a public competition announced by the City of Poděbrady with an assignment based on a First Republic memorial of President Masaryk, whose appearance has been preserved on just one historical photograph.

Permanent installation at the Tomáš Garrigue Masaryk Memorial, Přední Lhota near Poděbrady.





Horse for Sculpture of St. Martin, 2015–2022

acrylic resin

268 x 125 x 257 cm

This figure of a horse features in the Sculpture of St. Martin which Kuzica designed for his hometown, the Slovak city of Martin. The work's symbolic meaning is aided by a neo-realist form, meant to contribute to a broad understanding among the public. The subject refers to more than just the city's origin and its sacral building consecrated to St. Martin. It is also inspired by real history – the life of St. Martin, not in order to depict life as it is now but life as it should be. The legacy of a man dividing his cloak has spread throughout European culture, as seen in the St. Martin European Culture Route leading from the Hungarian city of Szombathely all the way to Tours, France, of which the Slovak city of Martin (Žilina Region) is now part.

The Sculpture of St. Martin was commissioned by the City of Martin, Slovakia.





The Sharing of St. Martin, 2019
polished stainless steel
model

In today's globalized world, humanity is coming to an ever-greater realization of the need for solidarity and sharing values, resources, culture, scientific and technical knowledge, and healthcare. How should we respond to the cultural, geopolitical and religious tensions we are currently witnessing? In St. Martin's example, the value of sharing is a fundamental means of resolving current and yet-to-be problems, as the complex and almost futuristic form of this next version of the sculpture suggests.

The Sculpture of St. Martin was commissioned by the City of Martin, Slovakia.



Milan Kuzica (born 12 November 1962, Martin, Slovakia, lives and works in Prague, Czech Republic) sculptor, painter, graphic and visual designer

Kuzica graduated in Shape and Design from the Secondary School of Industrial Arts in Kremnica. He studied privately with Jozef Kostka. In 1991, he graduated from the Academy of Visual Arts in Bratislava, Department of Design under Peter Pialatka, and Department of Sculpture under Juraj Meliš. One year later, he graduated in Education Studies from Comenius University in Bratislava. In 1996–1997 he taught TAFE University Perth and High School of Design Claremont – Perth, Australia. Here he also completed a year-long sculpture internship at the Greg James Sculptor Studio. He is the artistic section director of The Czech North American Chamber of Commerce & Culture Inc. and member of The Czechoslovak Society of Arts and Sciences / SVU, New York. Since 1997, he lives and works in Prague. He has experience in artistic, industrial and graphic design. Nowadays, he only focuses on original sculptural production. His artworks feature in private selections in Slovakia, the Czech Republic, and abroad. He has showed his work in Slovakia, Belgium, the Netherlands, Australia, and the USA.

Milan Kuzica's art can be apparently divided according to its form into neorealist and abstract, yet both currents always address existential questions and problematic relationships between people and the environment shaping or deforming them. His sculptures make use of traditional techniques including bronze casting but also involve original materials and technologies. One of his techniques, called 'inorganicbio', is achieved by combining natural-metamorphic shapes with artificially constructed sculptural torsos and a sharply synthetic color scheme. The contrast of natural elements with inanimate technology and an artificial look, often defying inner reality, characterizes the order of today's world, surrounding us and often eluding our attention. This holds true, for instance, of Kuzica's signal color palette, which one would think unseen in nature. In fact, Kuzica reveals the invisible world of the ultraviolet section of the spectrum, utilized on diverse communication levels by animals and plants. The principles of his bionic sculptures, of which several have been successfully installed in public, are a notable contribution to contemporary art.

Kuzica applied an abstract conception in 2015 in producing six sculptures, once again defying their material – artworks made for Castle Park Fruit Orchard in Dolní Počernice, Prague, complementing individual garden series. With other Czech artists Václav Fiala, Pavel Opočenský, David Černý, Zdenek Hůla, Jasan Zoubek, or Jan Kaláb, his work was installed in the open of Kejřův park in Hloubětín, Prague – Nové Chabry. Milan Kuzica also acts as the organizer of these sculpture parks.

Kuzica deploys his peculiar color vision, unique in a sculptor, in abstract paintings and experimental graphics. He used to present these annually at prominent 'Confrontation' exhibitions in the independent gallery Kruh Zdenka Hůly in Kostelec nad Černými Lesy. They we also used as aluminum platform-mounted large format prints in the modern commercial interiors of Siemens Headquarters in Prague.

In Colorado's Rocky Mountains, he was part of a Czech team at two international symposia, where he created multimeter snow sculptures (in 2010, he led the realization of his original design). In 2007, his work Apple – Ordinary Seed received an honorary mention from the American journal NeoPopRealism. In 2017, Kuzica's abstract sculpture Green Life was selected for the exhibition Sculpture by the Sea in Perth, Australia, earning an award in the form of an invitation to a similar exhibition in Sydney. In 2020, it was the single artwork installed here instead of the scheduled 24. edition to symbolize the global struggle with COVID-19. At the moment, it is permanently installed in the Snowy Valleys Sculpture Trail in Australia. His sculptures Start UpUp. Educated Life and Family – Nathan were showed at Sculpture by the Sea in Perth.

Solo exhibitions

2020 – Milan Kuzica: Green Life, 24. Sculpture by the Sea, Bondi, Sydney, Australia (special edition, only artwork shown symbolically instead of exhibition during worldwide struggle against COVID-19)

2019 – Milan Kuzica: 12, Galerie Hala C, Balabenka Point, Prague, CZ
2018 – Milan Kuzica: Súkromný svet ateliéru, The Slovak House, Prague, CZ
2017 – Milan Kuzica: Jaro – Léto – Podzim – Zima, XXII. Zahradní slavnost Babí léto, Dolní Počernice, Prague, CZ
2014 – Milan Kuzica: Vztahy, XIX. Zahradní slavnost Babí léto, Dolní Počernice, Prague, CZ
2013 – Milan Kuzica: Venuše podle Botticelliho, XVIII. Zahradní slavnost Babí léto, Dolní Počernice, Prague, CZ
2012 – Milan Kuzica: Principium, Ateliér MK, Prague, CZ
2011 – Milan Kuzica: Slavnost jara, Galerie Scarabeus, Prague, CZ
2010 – Milan Kuzica: Početí panny – Výstava o jedné soše, Galerie Casa Lusitana, Prague – Karlín, CZ
2010 – Milan Kuzica: Sochy, Hluboš Castle, Hluboš u Příbrami, CZ
2009 – Milan Kuzica: AVEVA, atrium Paláce Křížík, Prague, CZ (symbolist sculptures on the subject of “woman”)

Solo installations

2021 – Polished stainless-steel sculpture, height 6m: Harmony, location: Hotel Harmony, Špindlerův Mlýn, CZ

2021 – Polished stainless-steel sculpture, height 2,5m: La Dolce Vita, location: Divadlo HogoFogo, Drážkov, CZ
2021 – Composite sculpture: Family – Nathan, height 4m, location: Dolní Počernice Castle Park, Prague, CZ
2019 – Acrylic resin relief: Master Jan Hus, location: Czechoslovak Hussite Church of Priest Ambrose, Hradec Králové, CZ
2019 – Milan Kuzica & Lyubomir Ivanov: Ad honorem Ideis Silentiorum (In Honor of the Silenced Ideas of) Bertha Sophia Felicita von Suttner (a tribute to the Czech-Austrian pacifist, journalist and author), created during the Klánovice forum Sculpting for Hedvika, location: Náměstí Hedviky Vilgusové, Klánovice, Prague, CZ
2018 – Natural stone and 3D print sculpture: Matter | Reflection | Energy (a tribute to Czech painter and illustrator Hedvika Vilgusová), location: Náměstí Hedviky Vilgusové, Klánovice, Prague, CZ
2018 – Bronze bust: Tomáš Garrigue Masaryk, location: TGM Memorial, Přední Lhota, Poděbrady, CZ
2015 – Sculpture Park, Dolní Počernice Castle – Fruit Orchard, Prague, CZ (permanent exhibition of six pieces in garden-architectural settings)
2011 – Large-format prints: To Touch the Circles, location: Main Hall, Siemens Headquarters, Prague, CZ
2011 – Bronze relief: Master Jan Hus, location: Prague 9 – Dolní Počernice Elementary School, Prague, CZ
2003 – Sculpture: Mr. Myšák, location: Palác Myšák, Vodičkova, Prague 1, CZ

Collective exhibitions / Sculptors’ symposia

2023 – Milan Kuzica: Family – Nathan, 19. Sculpture by the Sea, Cottesloe, Perth, Australia (exhibited at the time of catalogue's publication)

2022 – Milan Kuzica: Adam, Výstava děl Jiří Anderle – Pablo Picasso, Galerie Miro, Prague, CZ
2022 – Milan Kuzica: Green Life, Snowy Valleys Sculpture Trail, Australia (featuring 25 sculptures from around the world in an area formerly destroyed by fire)
2022 – Milan Kuzica: Start UpUp. Educated Life, 18. Sculpture by the Sea, Cottesloe, Perth, Australia
2022 – Co covid dal, The Slovak House, Prague, CZ (dalšími vystavujícími umělci byli např. Robert Vano, Peter Župník, Piece you can't miss)
2021 – Ateliér GH a galerie Kruh, Kostelec nad Černými lesy, CZ. Annual theme: Body (famous independent 'confrontation' exhibitions on one subject in the studio of Czech sculptor Zdenek Hůla. Milan Kuzica exhibited paintings, prints and sculptures here in 2022, 2021, 2019, 2018, 2017, 2016, 2015, 2014, 2013)
2019 – Milan Kuzica: Ve jménu společného boha? prolili krev! :||, Tusta Sculpta – sculptors' symposium, Augustinian Monastery Paradise Garden, Sculpture trail to Baldov Hlil (also featuring Václav Fiala, Tomáš Tichý, Robert Vlasák, and Jochen Michel from Germany)
2019 – Milan Kuzica: StartUPUP: Zelený život II.; Flores II., Třeboň World of Sculpture, Třeboň, CZ (also featuring Václav Cígler – Michal Motyčka, Karel Nepraš, Kurt Gebauer, Olbram Zoubek, Jasan Zoubek, Pavel Opočenský, Ondrej 4., Jan Kovářík, and Petr Písařík)
2019 – Milan Kuzica: Marie Magdalena, Resonance – travelling contemporary art salon, Knupp gallery, Church in Medonosy, CZ (also featuring Barbora Maštrolová, Petr Nižňanský, Pavel Vašíček, Blanka Nováková, Eva Fajčíková, Martin Šárovec, Fabricio Lara from Bolivia, and others)
2017 – Milan Kuzica: Green Life (Zelený život), 21. Sculpture by the Sea, Bondi, Sydney, Australia
2017 – Milan Kuzica: Green Life (Zelený život), 13. ročník Sculpture by the Sea, Cottesloe, Perth, Australia (also featuring Tony Cragg and Ben-David Zadok)
2015 – 2022 Milan Kuzica: Marilyn; Clavicula II., Sculpture Park, Nové Chabry, Prague, CZ (organizer and exhibiting artist, also featuring Václav Fiala, David Černý, Pavel Opočenský, Jan Kaláb, and Jakub Flejšar)
2016, 2013 (until present) – Milan Kuzica: Dobrý duch klánovického dubu; Vlk Nenasytný a Karkulka Červená, Klánovické fórum Sochání pro Hedviku, Klánovice, Prague, CZ
2016 – Milan Kuzica & Jan Komárek: Snící o panu Moorovi, Sympozium sněhových soch, Brewery, Velké Popovice, CZ
2015, 2014 – Milan Kuzica & František Blažíček: Paní Colombová a zlý výrůstek Hugo; JohaneK z parku; Motýl a Jelen, Sympozium recyklo-železných soch, Studio of František Blažíček, Příbram, CZ
2014 – 2022 Milan Kuzica & Lyubomir Ivanov: Duhový rak, Sculptors' Symposium in Castle Park, Dolní Počernice, Prague, CZ
2013 – 2015 – Milan Kuzica: Single MW, Kejřův mlýn Sculpture Park, Hloubětín, Prague, CZ (organizer and exhibiting artist, also featuring Václav Fiala, Pavel Opočenský, Zdenek Hůla, Jasan Zoubek, and Jiří Kačer)

2013 – Letní mix (Milan Kuzica, Jiří Andrie, Michael Rittstein, Oldřich Kulhánek, Igor Kitzberger, and others), Galerie La Femme, Horka u Staré Paky, CZ

2012, 2010 – Christmas Artists' Salon, collective work: Betlém do Vatikánu; Anděl, Studio of Ján Kondáč, Bratislava, SK (also featuring Ján Kondáč, and Monika & Bohuš Kubinský)
2011 – Milan Kuzica & Vladimír Uhlík: Objekty, sochy, instalace, XVI. Zahradní slavnost Babí léto, Dolní Počernice, Prague, CZ
2011 – Milan Kuzica & Ján Kondáč: Zahradní výstava, private event, Klánovice, Prague, CZ
2010 – The Budweiser International Snow Sculpture Championships, Breckenridge, Colorado, USA (original installation Safe Place for our Children)
2009 – Milan Kuzica & Ján Kondáč: Paměť emocí, Czech Embassy in Brussels, Belgium
2009 – Ivan Minář & Milan Kuzica: Fotografie a sochy, Galerie P+P Kobyłka, Prague, CZ
2009, 2008, 2005 – Snow Kingdom International Scluptors' Symposium, Pustevny v Beskydech, CZ
2011, 2009, 2008, 2006 – Milan Kuzica, František Blažíček & Filip Menzel, Galerie SUJB, Prague, CZ
2009 – Milan Kuzica: Eva, NeoPopRealism Starz: 21st Century Art, digital exhibition by NeoPopRealism Journal and Wonderpedia, New York, USA
2009 – Milan Kuzica: bronzový šperk, František Blažíček: malba, Chotěboř Castle City Museum, Chotěboř, CZ
2008 – Milan Kuzica: sochy, František Blažíček: malba, Hluboš Castle, Hluboš, CZ
2007 – The Budweiser International Snow Sculpture Championships, Breckenridge, Colorado, USA
2007 – Milan Kuzica: Jablko – „Ordinary seed“, NeoPopRealism Starz: 21st Century Art, digital exhibition by NeoPopRealism Journal and Wonderpedia, New York, USA
2005 – Milan Kuzica & Ján Kondáč: Sochy a objekty, City Gallery, Rožnov pod Radhoštěm, CZ
2004 – Milan Kuzica: Nevalná hromada, Sympozium soch z písku, Rožnov po Radhoštěm, CZ
2003 – Milan Kuzica & Jan Komárek: Lyžař, Sympozium sněhových soch, Zadov, CZ
2000 – František Blažíček & Milan Kuzica: Obrazy, sochy, Galerie ČT, Prague – Kavčí Hory, CZ
1997 – Milan Kuzica (international guest): Ordinary Woman, Gomboc Gallery Sculpture Survey, Perth, Australia
1997 – Gregory James & Milan Kuzica: Sculptures, Greg James Sculptor Studio, Fremantle, Australia

Awards and prizes

2020 – Milan Kuzica: Green Life, 24. Sculpture by the Sea, Bondi, Sydney, Australia (special edition, only artwork shown symbolically instead of exhibition during worldwide struggle against COVID-19)

2017 – The Andrea Stretton Memorial Invitation to exhibit in Sculpture by the Sea, Bondi 2017, for Zelený život (Green Life)
2009 – 1. Place for Absolutní tanečnice, 11th Snow Kingdom International Sculptors' Symposium, Pustevny v Beskydech, CZ
2008 – 2. Place Audience Award and 3. Place for ONA ON A,,, 10th Snow Kingdom International Sculptors' Symposium, Pustevny v Beskydech, CZ
2007 – 1. Place, Special Mention for Jablko – „Ordinary seed“, 2nd NeoPopRealism Starz International Art Competition Erotica as High Artistic Aspiration
2005 – 3. Place Jury Prize for Lod' osudů, 6th Snow Kingdom International Sculptors' Symposium, Pustevny v Beskydech, CZ

Personal awards

2019 – Vrútky City Award

Residencies

1996 – 1997 – Residency at Greg James Sculptor Studio, Perth, Australia

Teaching

1996 – 1997 – TAFE University Perth, Perth, Australia

1996 – 1997 – High School of Design Claremont, Perth, Australia

Selected bibliography

Publications:

– Milan Kuzica. Výběr instalací ve veřejném prostoru, texts by Bronislava Rokytová, Prague 2021

– Milan Kuzica. Green55Life, texty Hana Rousová, Miroslav Klivar, Bronislava Rokytová, Prague 2017
– Milan Kuzica. Paměť emocí, texts by Miroslav Klivar, Bronislava Rokytová, Prague 2015
– Výtvarný koncept štěpnice zámeckého parku v Dolních Počernicích, Jakub Višek, Milan Kuzica, Bronislava Rokytová, Prague 2015
– Víra v hloubi naší paměti. Sochařský park v Praze – Hloubětíně, texts by Bronislava Rokytová, Prague 2013
– Milan Kuzica. Sochy (exh. cat.), SPR s.r.o., Prague 2009

Anthologies:

– Sculpture by the Sea. Eighteenth annual exhibition (exh. cat.), Cottesloe, 4.–21. 3. 2022, Perth 2022

– Resonance – výjezdní salón současného umění (exh. cat.), kostel v obci Medonosy, 8.–9. 6. 2019, Knupp gallery, Prague 2019
– Sculpture by the Sea. Twenty first annual exhibition (exh. cat.), Bondi, 18.10.–5. 11. 2017, Sydney 2017
– Sculpture by the Sea. Thirteenth annual exhibition (exh. cat.), Cottesloe, 3.–20. 3. 2017, Perth 2017
– Divoké víno 2007–2017: antologie 2007–2017, BARTA, Václav et al., Slovart, s.r.o., Prague 2017
– 59 60 61: Vysoká škola výtvarných umení v Bratislave 1949-2009, Vysoká škola výtvarných umení Bratislava & RUSINA, Ivan (ed.), Vysoká škola výtvarných umení, Bratislava 2009

Articles:

– Viera Legerská: 'K soche sv. Martina sme teraz bližšie ako kedykoľvek v minulosti.' Martinské noviny 3, i. 11, 2022, pp. 14–15

– William Yeoman: 'Sculpture springing up in the Snowy Valleys.' The West Australian, 9. 8. 2022
– John McDonald: 'Enjoy your sculptures by the sea? Wait until you see them in the Snowies.' The Sydney Morning Herald, 23. 5. 2022
– Henrieta Paulovičová: 'Návrh sochy patróna mesta Martin bude odhalený verejnosti.' My Turiec, 27. 10. 2021
– 'Dětský den 2021 a Evropský týden udržitelného rozvoje' (photo from unveiling of Family – Nathan). Dolnopočernický zpravodaj 5/6, 2021, p. 20
– OázaDoPo, (web): 'Kultura a volný čas: Jak jsme stěhovali Rodinu' (photo from installation of Family – Nathan), June 2021
– Sculpture by the Sea (web): 'Milan Kuzica's 'Green Life' unveiled in Marks Park.' 13. 11. 2020
– Linda Morris: 'Bondi sculpture of hope seeded from Lennon's anthem Imagine.' The Sydney Morning Herald, 13. 11. 2020
– Arts Review: 'Sculpture by the Sea unveils a major artwork as a beacon of hope.' 13. 11. 2020
– Divia Venkataraman: 'A hopeful new sculpture has sprung up on the Bondi coastal walk. The 10m green shoot installation was created by artist Milan Kuzica.' TimeOut, 13. 11. 2020
– Sarah Ward: Arts and Entertainment: 'Milan Kuzica: Green Life. Concrete Playground.' 14. 11. 2020
– YouTube: Milan Kuzica (Slovakia | Czech Republic) 'Green Life', 12. 11. 2020, available at: https://www.youtube.com/watch?v=0R–ZyIbYpM
– Ellaslist, Family Inspiration Daily: 'Sculpture by the Sea Artwork Unveiled in Bondi,' 13. 11. 2020
– TZ Online.cz, culture press releases: 'Socha z Prahy instalována v Sydney jako vize lepší budoucnosti. Milan Kuzica: Green Life', Brno 2020
– Divoké víno 110/2020: 'Socha z Prahy instalována v Sydney jako vize lepší budoucnosti. Milan Kuzica: Green Life', Ludvík Hess, Prague 2020
– V. F. Jirsák Havran: 'Zelený život z dolnopočernického hřbitova u protinožců.' Milan Kuzica. Dolnopočernický zpravodaj 11/12, 2020, pp. 10–12
– Divoké víno 38/2008, 44/2009, 46/2010, 60/2012, 65/2013, 69, 73/2014, 76, 75, 77, 78, 79/2015, 82, 83/2016, 88, 89, 91, 92/2017, 93, 94, 95, 96, 97, 98/2018, 102/2019, texts by Ludvík Hess, Prague 2008–2019
– Jan Jirka: 'Masaryk se vrátil do Přední Lhoty.' Přední Lhota, actuality, 26. 10. 2018
– Martin Fryč: 'Vernisáž výstavy Súkromný svet ateliéru Milana Kuzicu. Výstavy', 23. 6. 2018
– SBC Czech Radio, interview with Sárka Pechová: 'Czech Statue Part pf Prestigious Sculpture by the Sea Exhibition', 30. 10. 2017
– The Ponder Room, Sculpture by the Sea 2017 launch, winners, disabled access, 13. 3. 2017
– 'Milan Kuzica.' Dolnopočernický zpravodaj 5/6, 2017, p. 12
– Bohumil Křeček: 'Milan Kuzica: Svatého Martina jsem svlékl.' Blesk, 13. 11. 2016, pp. 20–22
– 'Milan Kuzica.' Dolnopočernický zpravodaj 10/11, 2015, pp. 5, 10 –11
– Star Group: 'Výstava soch příjemní bydlení v Nových Chabrech.' Magazín.aktuálně, 5. 6. 2015
– Zdeněk Smíšek: 'Jak tvoří designér a malíř Milan Kuzica v objektu Domu smutku.' Novinky.cz, 7. 4. 2014
– 'Milan Kuzica.' Dolnopočernický zpravodaj 7/8/9, 2013, title page, p. 9
– Nadia Russ: 'Starz 21 Century ART', NeoPopRealism, USA 2008

Selected public installations

2022

Vypracovali:
Milan Kuzica, artwork and visual design of publication
Bronislava Rokytová, art historian, texts
Ivan Bialik adviser
photographs by Milan Kuzica

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