

Art | Basel
Basel

HUNT KASTNER

GALLERIES | BOOTH R25

presenting work by

ANNA HULAČOVÁ

OLGA KARLÍKOVÁ

EVA KOŽÁTKOVÁ

DOMINIK LANG

CIPRIAN MUREȘAN

DANIEL PITÍN (BASEL EXCLUSIVE)

SELMECI KOCKA JUSKO

JIŘÍ THÝN



ANNA HULAČOVÁ's world, nature is messy but endlessly admirable in its constant adaptability and creativity, even in the face of its own degradation. Organisms mutate to adapt to an increasingly inhospitable environment, our surroundings transform into a kind of sci-fi hybrid landscape. In her approach to art, Hulačová has always broken-down hierarchies. She uses subjects and materials traditionally associated with fine art in combination with that of applied and folk art across cultures, all in combination with contemporary media and aesthetics. Her choice of material does not favor the hardy over the ephemeral – she often works with concrete or industrial materials, but equally with the organic, highlighting her enduring concern for our fragile condition, society, and environment. In her apocalyptic vision of the future, she fully embraces the inevitable idea of the end, while searching for new alterations and possibilities that may give us the hope and tools to survive.

Anna Hulačová (born 1984, Sušice) graduated from the Academy of Fine Arts in Prague, the Studio of Intermedia Work II under Jiří Přihoda. The artist lives and works in Klučov in the Czech Republic. She is an extraordinary sculptor, whose work revives traditional crafts, translating the inspiration found in ancient mythologies, eastern cultures as well as in Czech folk traditions and original Christian symbolism into the language of contemporary art. Her primarily figurative works embody an idiosyncratic aesthetic merging ancient idols, Gothic woodcarving and surface minimalism of graphic design or photography.

Hulačová has exhibited her work around the world, including the Kunstraum Dornbirn, The Hall - PART International Art Residency Austria, 2025 Pontevedra Biennale in Spain, Prague National Gallery, 2023 Biennial Sesc Videobrasil in São Paulo, 2023 Biennale de Saint Paul de Vence, Kunsthalle Bratislava, Galeria Arsenal in Białystok, Brno House of Arts and Art Encounters Biennial in Timisoara in 2021, MO.CO. Montpellier, Centre Pompidou in Paris, Fondation Louis Vuitton in Paris, Liberec Regional Gallery, East Slovakian Regional Gallery in Košice, 2019 Aichi Triennial in Japan, Casino Luxembourg, Baltic Triennial 13, Prague City Gallery, and Gdansk City Gallery. In spring she opened her solo exhibition at The Centre of Polish Sculpture in Orońsko and her solo show at Schirn Kunsthalle in Frankfurt will open in October.

Hulačová's work is represented in numerous public collections including, National Gallery Prague; Centre Pompidou, Paris; Prague City Gallery; Kunsthalle Praha; East Slovak Regional Gallery, Kosice; Collett Collection, Prague/Munich; Havrlant Collection, Prague; Deutsche Telekom, Berlin; Budapest Museum of Fine Arts; Regional Gallery in Liberec; 8smička, Humpolec; Arsenal Gallery, Białystok; Cerasi Foundation, Rome; Zlín Regional Museum of Fine Art; Gočár Gallery, Pardubice; Gallery of Modern Art, Hradec Kralové; Eres Stiftung, Munich; Charpenel Collection, Mexico.

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ANNA HULAČOVÁ

Man With a Hoe, 2025

stainless steel, concrete, honeycomb, hand-carved wood

h 172 x 60 x 70 cm, 90 kg (with crate)

(AH369)

35.000 EUR, exclusive of VAT

Exhibition history:

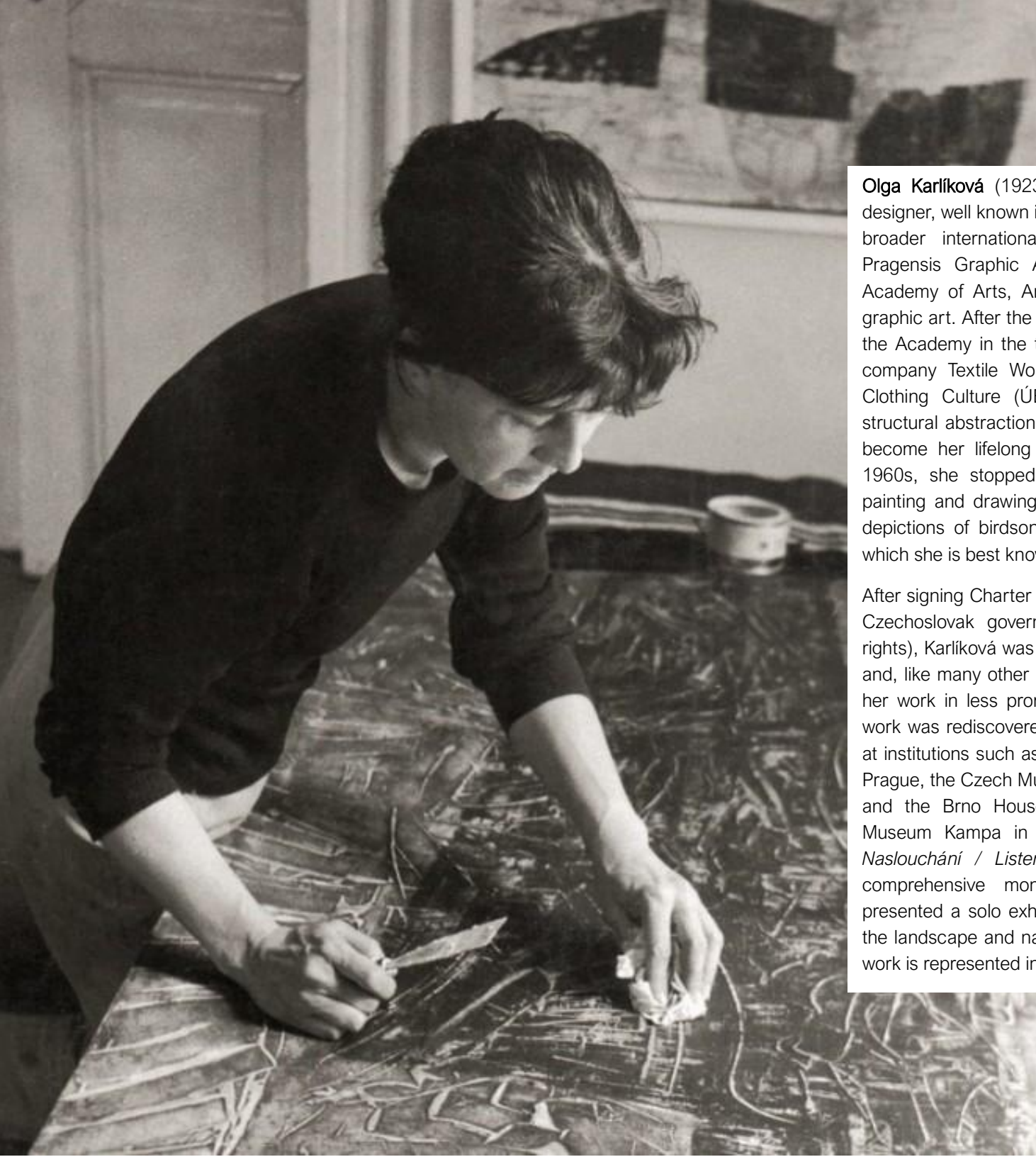
Anna Hulačová, *Bucolica*, Kunstraum Dornbirn, AT, 2025/2026

In the ancient concept of bugonia, honeycombs symbolize cyclical renewal and the preservation of life. For nearly a decade, Hulačová has drawn on these legends, linking them with the stylised, monumental workers of Socialist Realism to combine historical references with a forward-looking material aesthetic. While producing the work, she placed it in her garden, where bees colonised gaps in the concrete, transforming the sculpture into a living part of the hive.

In *Man With a Hoe* (2025), honeycombs fill the figure's abdomen alongside a wooden hoe—a medieval emblem of labour in harmony with natural cycles, symbolising harvest, fertility, and sustenance. The work balances realism and heroisation while referencing physical labour shaped by nature. Spanning tools, machines, and the body, Hulačová traces the shift from traditional agriculture through industrialisation and Socialist Realism to contemporary hybrid forms, prompting critical reflection on industrialised farming.



Anna Hulačová, *Man With a Hoe*, 2025, detail



Olga Karlíková (1923–2004) was a Czech visual artist and textile designer, well known in the Czech Republic but whose work still awaits broader international recognition. She studied at the Officina Pragensis Graphic Art School during the war and later at the Academy of Arts, Architecture and Design in Prague, focusing on graphic art. After the Second World War, she continued her studies at the Academy in the textile studio. She then worked at the state-run company Textile Works and later at the Institute of Housing and Clothing Culture (ÚBOK). In the 1950s, she experimented with structural abstraction (*art informel*) and explored subjects that would become her lifelong focus — landscape and the sea. During the 1960s, she stopped working in textile design to focus solely on painting and drawing. Around the same time, she began her visual depictions of birdsong, developing a distinctive visual language for which she is best known.

After signing Charter 77 (a document published in 1977 criticizing the Czechoslovak government for failing to uphold civil and political rights), Karlíková was barred from exhibiting in official state institutions and, like many other artists who openly opposed the regime, showed her work in less prominent venues. After the Velvet Revolution, her work was rediscovered through numerous solo and group exhibitions at institutions such as the Prague City Gallery, the National Gallery in Prague, the Czech Museum of Fine Arts, the Moravian Gallery in Brno, and the Brno House of Arts, among others. Most recently, the Museum Kampa in Prague hosted a retrospective of her work, *Naslouchání / Listening* (2020), which was accompanied by a comprehensive monograph publication. Hunt Kastner recently presented a solo exhibition of her work that focussed on her love of the landscape and nature, curated by Pavlína Morganová. Karlíková's work is represented in all major Czech institutional collections.

HUNT KASTNER

Art Basel 2026



OLGA KARLÍKOVÁ

Lark, 1973

mixed media and oil on canvas

146,5 x 112,5 cm incl. frame

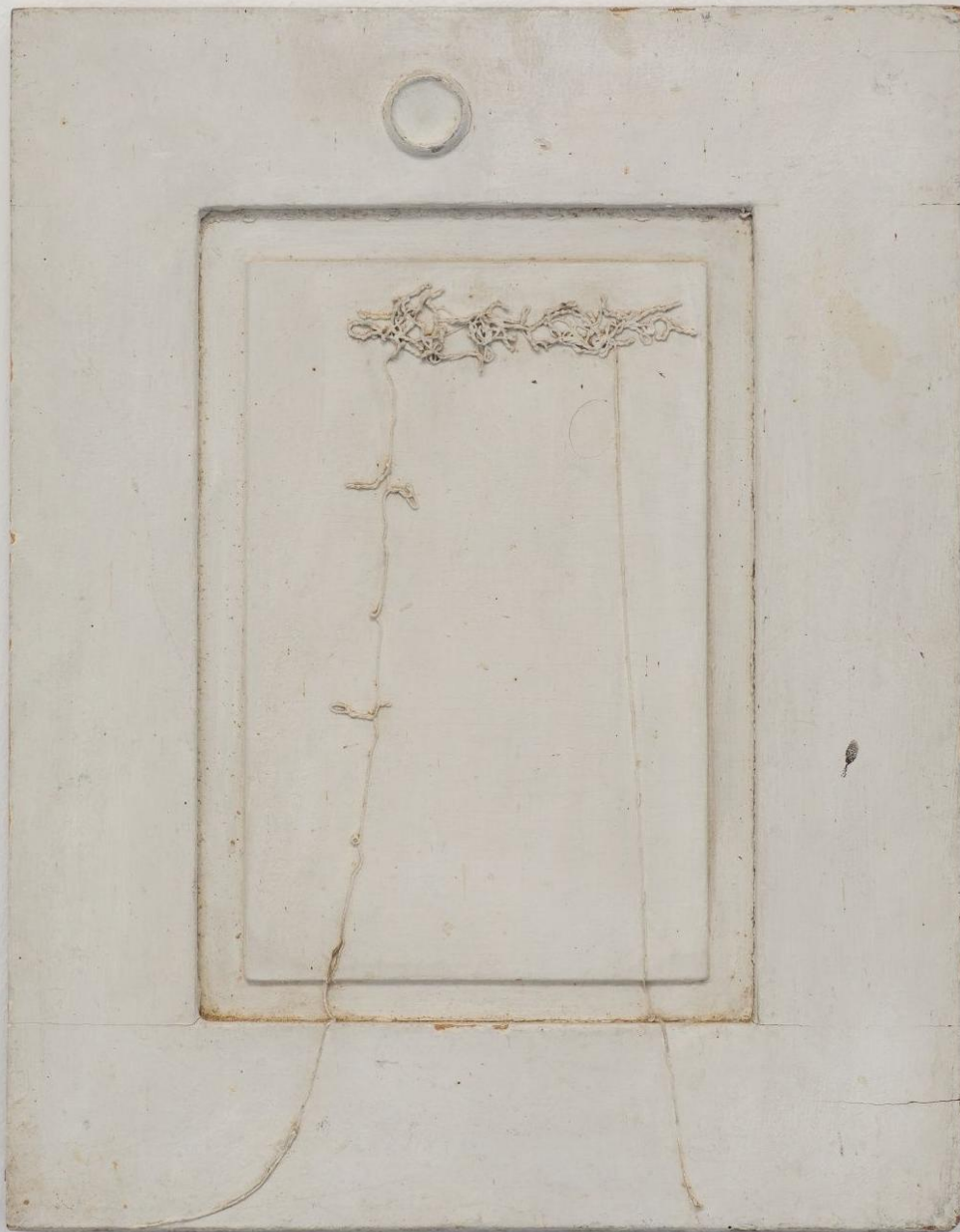
(OK061)

22.000 EUR, exclusive VAT

The painting *Lark* emerged from Olga Karlíková's unique way of perceiving and recording the world: for her, sound – birdsongs - came first, followed by the visual structure of movement. Through her ability of synesthesia, auditory stimuli were projected onto her retina as graphic images, which she gradually began to study and develop systematically. She read specialized literature, corresponded with musicologists, listened to recordings, and learned to distinguish the character of different bird calls in order to precisely capture what she "saw" while listening. Over time, she created her own visual "songbook," a set of signs and linear motifs for each bird call, and began to depict entire "bird choirs." Although birdsong remained fundamental, she also recorded other sounds, such as whale songs, frog calls, and even classical music, balancing between scientific notation and free drawing in a conceptual approach to sound.

Within this body of work, the *Lark* holds a special position, offering an opportunity to connect sound with the dramatic trajectory of movement. Its characteristic flight - a direct ascent toward the sky, followed by a suspended, almost weightless hovering during which a long, spiraling hymn unfolds, and then a sudden, steep descent back to the ground - forms the structural basis of the painting. *Lark* is built on two interconnected principles: a sculptural relief-like drawing makes the flight visible, while the line of song traces its course, including the return and a brief pause marked by a few final tones. Two main lines rise from the bottom of the canvas toward its peak, set within an immaterial, softly pulsating, luminous monochrome space in which sound and movement merge into a single visual whole.





OLGA KARLÍKOVÁ

Lark, 1970s

mixed media, synthetic paint, wood, string

45,5 x 35,5 cm

(OK059)

13.000 EUR, exclusive of VAT



The starting point of **EVA KOŤÁTKOVÁ**'s work is her immediate surroundings – her home, family, school, and nature – as well as the rituals and patterns to which these specific bodies are connected. Artistic creation is for her a tool for exploring her own position within these mechanisms and a field for their analysis.

Koťátková (born 1982, Prague) graduated from the Prague Academy of Fine Arts with a Master's degree and obtained her PhD from the Academy of Arts, Architecture and Design in Prague. She is the co-founder of the platform Institute of Anxiety, which creates a space for collaboration between artists, theorists and activists. In her work, she explores the forms of power, manipulation, discrimination and control exercised by institutions upon those who, for various reasons, deviate from the norm (or what is perceived as such). Through various media, she then pursues other models of functioning, communication and sharing that would allow individuals and groups to function in more liberated, equal and empathetic ways. She works with marginalized stories and emotions, often inviting direct cooperation and participation of various vulnerable groups, such as children and seniors. The artist lives and works in Prague.

In 2024, she represented the Czech Republic at the 60th Venice Biennale with her project *The Heart of a Giraffe in Captivity Is Twelve Kilos Lighter*, which was subsequently exhibited at the National Gallery in Prague in 2025. Recent solo exhibitions include Sapieha Palace - Centre for Contemporary Art in Vilnius (2025); Ruhrtriennale (2023); Nottingham Contemporary (2023); National Gallery Prague (2022-3); Arter Foundation, Istanbul (2023); La Casa Encendida, Madrid (2022); Bildmuseet, Umeå (2022); CAPC Bordeaux (2022); Kestner Gesellschaft, Hannover (2019-20); Kunsthalle Charlottenborg, Copenhagen (2019); Pirelli Hangar Bicocca, Milan (2018); 21er Haus, Vienna (2017); Fundacio Joan Miro, Barcelona (2016); MIT List Visual Art Center, Cambridge, MA (2015); Staatliche Kunsthalle Baden-Baden, (2014); Modern Art Oxford, (2013); Wrocław Contemporary Museum (2013); and Kunstverein Braunschweig, Germany (2013). Among the many international institutional exhibitions she has participated in: 2025 Pontevedra Biennale; Documenta, Kassel (2022); Gropius Bau, Berlin (2022); the 16th Istanbul Biennial (2019), Metropolitan Museum of Art, New York (2018); JIWA: the Jakarta Biennial (2017), Sonsbeek16, Arnhem, NL (2016); Migros Museum, Zurich (2016); Kunsthalle Düsseldorf (2015); the New Museum's Triennial, NY (2015), Kunsthalle Wien (2013); the 55th Venice Biennale (2013), the 18th Sydney Biennial (2012), and the 11th Biennale de Lyon (2011). In 2026 she is part of Manifesta 16 Ruhr.

Koťátková's work is present in numerous international public collections, including: Museum für Moderne Kunst Frankfurt, MIT Boston, Guggenheim New York, Migros Museum Zurich, Metropolitan Museum in New York, Ludwig Museum Köln, Reina Sofia Madrid, Centre Pompidou Paris, National Gallery in Prague, Prague City Gallery; CNAC, Paris; Frac Bretagne, Art Collection Telekom Berlin, Erste Kontakt Collection in Vienna, Walker Art Center Minneapolis, Ludwig Museum in Budapest, Sammlung Museum der Moderne – Rupertinum in Salzburg, 21 House Vienna; Eastern Slovak Regional Museum in Košice, The Museum of Contemporary Art Kiasma in Helsinki, and Centre Nationale des Arts Plastiques, Paris.



Eva Koťátková, from the series *Documents of Violent Actions That (Maybe) Happened Last Week*, 2016

The series *Documents of Violent Actions that (Maybe) Happened Last Week* was developed during her residency at the In Flanders Fields Museum and presented in 2016 as part of the exhibition *Landscape, Form & Psyche*. Drawing on the museum's collections and research archives, the work interweaves narratives of World War I with scenes of violence embedded in everyday life, whether in domestic or public settings. At the core of this series is a group of wire sculptures derived from children's drawings depicting acts of violence ranging from family conflicts and animal fights to imagined or historical battle scenes. Kořátková translates these images into three-dimensional forms made of welded metal and yarn. The resulting works combine her characteristic poetic associations with a subtle surrealist sensibility, addressing complex themes through a (seemingly) playful visual language.

EVA KOŘÁTKOVÁ

from the series *Documents of Violent Actions
That (Maybe) Happened Last Week*, 2016

5 sculptures – welded metal, yarn, cotton string

variable dimensions

(EK719 f, j, k, m, o)

36.000 EUR, exclusive of VAT

Exhibition history:
Eva Kořátková, *Landscape, Form and Psyche*, In Flanders Field Museum, BE, 2016

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EVA KOŤÁTKOVÁ

*untitled from the series Documents of
Violent Actions That (Maybe) Happened*

Last Week, 2016

welded metal, yarn, cotton string

50 x 38,5 x 23 cm

(EK719m)

9.000 EUR, exclusive of VAT

Exhibition history:

Eva Koťátková, *Landscape, Form and Psyche*, In Flanders Field Museum,
BE, 2016



EVA KOŘÁTKOVÁ

*untitled from the series Documents of
Violent Actions That (Maybe) Happened*

Last Week, 2016

welded metal, yarn, cotton string

56 x 57 x 10 cm

(EK719k)

9.000 EUR, exclusive of VAT

Exhibition history :
Eva Kořátková, *Landscape, Form and Psyche*, In Flanders Field
Museum, BE, 2016



EVA KOŤÁTKOVÁ

*untitled from the series Documents of
Violent Actions That (Maybe) Happened*

Last Week, 2016

welded metal, cotton string

52 x 27 x 18 cm

(EK719j)

9.000 EUR, exclusive of VAT

Exhibition history :
Eva Koťátková, *Landscape, Form and Psyche*, In Flanders Field
Museum, BE, 2016



EVA KOŤÁTKOVÁ

*untitled from the series Documents of
Violent Actions That (Maybe) Happened*

Last Week, 2016

welded metal, cotton string

45,5 x 27 x 16 cm

(EK719f)

9.000 EUR, exclusive of VAT

Exhibition history :
Eva Koťátková, *Landscape, Form and Psyche*, In Flanders Field
Museum, BE, 2016



EVA KOŘÁTKOVÁ

*untitled from the series Documents of
Violent Actions That (Maybe) Happened*

Last Week, 2016

welded metal, yarn, cotton string

37 x 20 x 47 cm

(EK719o)

9.000 EUR, exclusive of VAT

Exhibition history :
Eva Kořátková, *Landscape, Form and Psyche*, In Flanders Field
Museum, BE, 2016



Dominik Lang (*1980) is a sculptor who, from the very beginning of his practice, has reflected on the ways artworks are presented taking into account the history of the exhibited piece, the social, political, and economic context surrounding it, as well as the architecture in which it is situated. His work is characterized by humour, irony, and the redefinition of existing artifacts as well as established artistic procedures. An equally important aspect of his practice is exhibition architecture and a critical reflection on gallery operations.

Lang studied at the Academy of Fine Arts in Prague, where he passed through several studios ranging from Sculpture to New Media. He also attended the Studio of Intermedia at the Academy of Arts, Architecture and Design in Prague. He completed several international residencies and fellowships, including at The Cooper Union in New York and the Berlin-Stipendium at the Akademie der Künste, as well as residencies in Rotterdam, Warsaw, and Budapest. In 2006, he took part in an internship in China, including one with Ai Weiwei in Beijing. He is the recipient of the Jindřich Chalupecký Award (2013). Since 2011, he has led the Sculpture Studio at the Academy of Arts, Architecture and Design in Prague and he currently serves as Head of the Department of Fine Arts and is a member of the Academic Senate. His work has been presented at the Venice Biennale (Czechoslovak Pavilion, 2011), Secession (2013), Palais de Tokyo (La Triennale, 2012), MAC VAL (2013), MUMA - Monash University Museum of Art in Melbourne (2015), Frac des Pays de la Loire (2016), National Gallery Prague (2012, 2013, 2014, 2015), Rudolfinum Gallery (2022), Kunsthaus Dresden (2012), and Wrocław Contemporary Museum (2016, 2017), among others.





DOMINIK LANG

Clock Going Backwards (Phases of Work), 2015

white sculpture – plaster, black sculpture – patinated plaster

150 x 38 x 70 cm and 160 x 60 x 73 cm

(DL030)

22.000 EUR, exclusive of VAT

Exhibition history:

Naked Figures, Dressed Figurines (solo), Gallery Apart, Rome, IT, 2015

The Structural Geology of Memory, Brno House of Arts, 2015

In the work *Clocks Going Backwards (Phases of Work)*, as in his installation *Sleeping City* for the Czech Pavilion at the 2011 Venice Biennale, Dominik Lang reinterpreted the sculptures of his nearly forgotten father, the artist Jiří Lang (1927–1996), and opened up both a personal and historical dimension of dialogue with Czech postwar sculpture. *Clocks Going Backwards (Phases of Work)* shifts focus from the finished artwork to the sculptural process itself. The gradual accumulation of material on the sculpture evokes an alternative measurement of time - one defined by the rhythm and evolution of artistic creation. Lang views sculpture not as the creation of autonomous objects, but as a process of establishing relationships between the work, the site, and the viewer. In his work, he has long engaged with the modernist legacy of the 20th century, institutional critique, and questions of authorship, memory, and the value of the artwork.





Dominik Lang, *Clock Going Backwards (Phases of Work)*, 2015, detail



DOMINIK LANG

Dressed Nudes (Black and White), 2015

pencil on paper, fabric

42 x 32 cm

(DL046)

4.000 EUR, exclusive of VAT

Exhibition history:

Dominik Lang, *Naked Figures, Dressed Figurines*, Gallery Apart, Rome, IT, 2015

Extending the concerns articulated in *Clocks Going Backwards (Phases of Work)*, this work stages an encounter between figure, material, and memory. A draped fabric - suggestive of a fragmented or absent body - rests over a drawing by the artist's father, Jiří Lang, whose sketched lines evoke a figure in a state of emergence or dissolution. In line with Dominik Lang's ongoing inquiry, the piece blurs distinctions between model and representation, presenting the human form as something mediated, provisional, and continually reworked. The layering of textile and inherited drawing foregrounds the tension between sculptural presence and spatial illusion, while echoing his focus on process over completion. Here, the father's drawing is neither preserved as a fixed artifact nor simply re-presented; instead, it becomes a site of ongoing negotiation. The fabric both reveals and conceals, activating a dialogue between generations and between media. In this way, the work deepens Lang's exploration of authorship, memory, and time, positioning the act of making (and viewing) as part of a continuous, unresolved relationship between the artist, the figure, and its representation.



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DOMINIK LANG

Dressed Nudes (Blue), 2015

pencil on paper, fabric

42 x 32 cm

(DL045)

4.000 EUR, exclusive of VAT

Exhibition history:

Dominik Lang, *Naked Figures, Dressed Figurines*, Gallery Apart, Rome, IT, 2015

HUNT KASTNER

Art Basel 2026



DOMINIK LANG

Dressed Nudes (Pink), 2015

pencil on paper, fabric

42 x 32 cm

(DL044)

4.000 EUR, exclusive of VAT

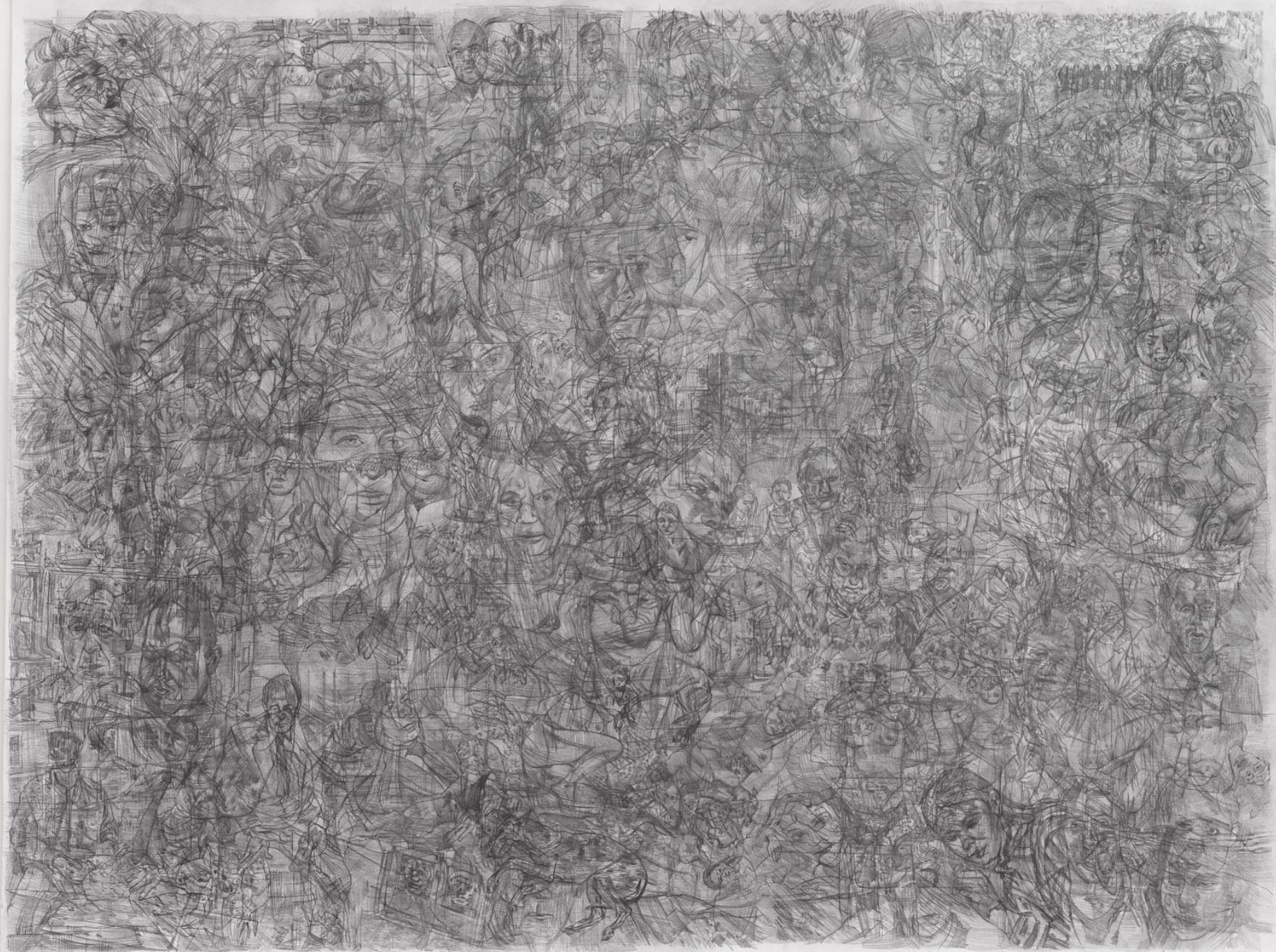
Exhibition history:
Dominik Lang, *Naked Figures, Dressed Figurines*, Gallery Apart, Rome, IT, 2015



Ciprian Mureșan's (*1977) multidisciplinary practice encompasses drawing, video, sculpture, photography, and installation. He lives and works in Cluj-Napoca and is widely associated with the so-called "Cluj school," a generation of artists shaped by the political and cultural transformations that followed the fall of communism in Eastern Europe. Mureșan studied at the University of Art and Design in Cluj-Napoca, graduating in 2000. Alongside his artistic practice, he has been actively involved in the local intellectual scene, contributing as an editor to the journal IDEA arts+society and to the publication VERSION. His work frequently engages with the legacy of communism, the instability of historical narratives, and the ways in which images circulate between art history, politics, and popular culture. Through strategies of appropriation, repetition, and reinterpretation, he revisits canonical artworks and ideological symbols, often introducing irony and ambiguity to question dominant systems of meaning and authority. In addition to his artistic production, Mureșan has remained engaged in curatorial and collaborative projects. Mureșan served as curator of the Romanian Pavilion at the 60th Venice Biennale (2024).

Mureșan has presented numerous solo and group exhibitions in major institutions: New Museum New York (2009), Neuer Berliner Kunstverein n.b.k. (2010), Tate Modern (2012), Centre d'Art Contemporain in Geneva (2012), Contemporary Art Gallery Vancouver (2013), the Ludwig Museum (2015), the Museo Pietro Canonica in Rome (2016), Villa Medici (2018), Centre Pompidou (2018, 2019), BOZAR Centre for Fine Arts (2019), S.M.A.K. Gent (2019), National Museum of Contemporary Art Bucharest (2021). He represented Romania at the 53rd Venice Biennale and later participated in the 57th Venice Biennale, as well as in the 17th Biennale of Sydney.

Mureșan's works are held in significant public and private collections. These include ARKEN Museum of Modern Art, Art Collection Telekom, Centre Pompidou, Deutsche Bank Collection, FRAC Nord-Pas de Calais, FRAC Champagne-Ardenne, Kadist Art Foundation, Ludwig Museum, Neuer Berliner Kunstverein, Pomeranz Collection, San Francisco Museum of Modern Art, The Sander Collection, Tate Collection, Texeira de Freitas Collection, The Taylor Collection.



Op. 12. 10/10/24



HUNT KASTNER

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CIPRIAN MUREȘAN

All the Images From a Book on Lucien Freud,
2024

pencil on paper

100,5 x 129,5 cm framed

(CipM001)

28.000 EUR, exclusive of VAT

Exhibition history:

Un beau matin aux dents fermées (solo), Hunt Kastner, Prague, 2025

In *All the Images From a Book on Lucien Freud*, Ciprian Mureșan continues his ongoing series of large graphite drawings in which entire art-historical monographs are transferred onto a single sheet through dense, overlapping reproduction. Based on a book on Lucian Freud, the work compresses Freud's intensely psychological portraits into an almost illegible accumulation of figures, fragments, and bodily forms, where individuality dissolves into visual saturation.

As in earlier works such as *All the Images from a Book about Matthias Grünewald*, *All Images from Elaine Sturtevant Book*, and his appropriations of monographs on artists like Agnes Martin and Kazimir Malevich, Mureșan treats the art book as both archive and raw material. Each drawing becomes a “double reproduction”: not of original artworks, but of their printed reproductions, filtered through yet another layer of translation. The result is both an homage and a critique: a reflection on how canonical images circulate, weaken, and transform through endless reproduction. Rather than distilling meaning, he builds it through saturation, producing a layered image field where art history itself appears as an unstable archive shaped by copying, repetition, and the overload of contemporary visual culture.





Daniel Pitřín (*1977) graduated from the Academy of Fine Arts in Prague, where he studied Classical Painting under Zdeněk Beran and Conceptual Media under Miloš Šejn. Pitřín creates visually complex paintings with dense symbolism and subtle references to canonic works of art, architecture and late-modern aesthetics. His dark palettes, ethereal figures, and surreal structures – which both hide and reveal their actors – give his works a moodiness and a hint of unspoken content. He describes his paintings as fragments of stories and dreams through which he explores “the personal and collective memory of well-known places.” The principles behind his paintings are also found in his collages, videos, and films, which are characterized by the use of found materials such as personal family archives, online sources, and cinematic references, specifically the work of Alfred Hitchcock, film noir, and 1960s Czech cinema.

Exhibitions include *Lessons from the Landscape & Learning from the Landscape* at Gočár Gallery, Pardubice, Czechia (2026); *Can You Hear Me?* at Pilsen, Czechia (2025); *The Newcomers Association* at Hunt Kastner, Prague (2024); *Sommerkino* at Czech Center, Berlin (2022); *A Paper Tower*, Rudolfinum Gallery, Prague (2019); *Broken Windows at House of Art*, České Budejovice (2018); *Grotto* at Charim Gallery, Vienna (2018); *Crystal Gardens* at GRIMM, Amsterdam (2017) and others. His works are part of the following collections: Fondazione Copola, Knoxville Museum of Art, Los Angeles County Museum of Art, Modern Art Gallery Hradec Králové, National Gallery Prague, Prague City Gallery.

The works by Daniel Pitín are reserved within Basel Exclusive initiative.



Selmeči Kocka Jusko is an artistic duo of **Alex Selmeči** (*1994) and **Tomáš Kocka Jusko** (*1994). Both are graduates of the Contemporary Image Studio at the Faculty of Arts of the Technical University in Košice and the Intermedia Studio II at the Academy of Fine Arts in Prague. This May, together with artist Jakub Jansa and curator Peter Sit, Selmeči Kocka Jusko represents the Czech and Slovak Republics at the 61st Venice Biennale.

Selmeči Kocka Jusko work across installation, sculpture, and experimental architecture, creating immersive environments. Their practice is known for constructing carefully composed spatial installations where objects, materials, and exhibition design function together as a unified experience. A central aspect of their work is the transformation of everyday materials and industrial or technical objects into ambiguous forms that challenge perception. These objects often appear familiar at first, but reveal unexpected structures, functions, or meanings upon closer inspection. Selmeči Kocka Jusko explore themes such as memory, perception, systems of control, and the relationship between objects and language. Their installations frequently blur the boundary between sculpture/object and conceptual art, creating tension between utility and symbolism. Their work is often described as balancing precision and experimentation, structure and instability, resulting in environments that feel both engineered and poetic.

They have exhibited in galleries and institutions across the Czech Republic and internationally, and have also contributed to collaborative and public-space projects. They've recently had solo exhibitions at Hunt Kastner (2025), VUNU (2025, 2022, and 2019) and Šopa galleries (2025) in Košice; MeetFactory, Prague (2024); Galerie NoD, Prague (2023); 35m2, Prague; and the East Slovak Gallery in Košice (2020). Their work also appeared in group exhibitions at PLATO, Ostrava; Kunstverein Gastgarten, Hamburg; Garage Gallery, Prague; the 34th Ljubljana Biennale of Graphic Arts; and Futura, Prague. They live and work in Prague.



SELMECI KOCKA JUSKO

Untitled (Doorless Dwellings), 2025

plywood, mohair, stainless steel, bell

32 x 21 x 7 cm

(SKJ002)

2.500 EUR, exclusive of VAT

Exhibition history:

Selmeci Kocka Jusko, Tower Part 3, Hunt Kastner, Prague, 2025

Untitled (Doorless Dwellings) is a compact sculpture made from plywood, mohair, stainless steel, and a bell, resembling a small shelter or nest. Inspired by artificial nests made by humans for animals, the form suggests a place of rest that is shaped by limits and control. The size and structure determine who can enter and feel safe, raising questions about access, protection, and exclusion. In this way, the work reflects how even rest—something we might think of as simple—can depend on conditions set by larger systems. Balancing ideas of shelter and vulnerability, the piece points to a world where safety is never fully guaranteed, and where rest can feel fragile, shaped by the same pressures.





SELMEČI KOCKA JUSKO

Ear ver. 3, 2025

aluminium, aluminium foil

26 x 14 x 7 cm

(SKJ003)

2.500 EUR, exclusive of VAT

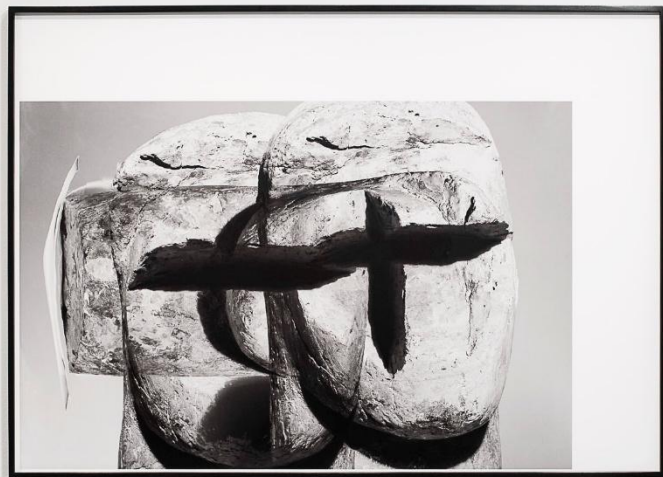
Exhibition history:
Selmeči Kocka Jusko, Tower Part 3, Hunt Kastner, Prague, 2025



Jiří Thýn works in and with the medium of photography, although characteristically his work crosses the borderlines of the medium, pushing beyond into installation and interventions. In his photographic and object-based installations, Thýn attempts a subjective reflection of the world against the background of contemporary events. While Thýn's main means of expression remains the medium of photography, in which he tries to work with formally, as does a painter, the medium of installation is also an essential part of his work and is meant to support the overall emotion of the exhibited works. Over the past few years, he has been developing a body of work that deals with contemporary visual and linguistic language as a prerequisite for communication and culture. His aim is to highlight the issues of global modernist visuality in confrontation to the “untranslate-ability” of local languages with their special and individual codes.

In his latest series of works, he continues to deviate from conceptual principles and focus more on immediate emotions, capturing fleeting moods through spontaneous, relaxed gestures in digital images. The photo editing tools in computer programs, which Thýn deliberately uses against their intended function, allow him to introduce unexpected moments that are a direct response to his internal state. His process, involving both found and original material, reflects an ongoing and methodical engagement with visual stimuli, which he integrates into his evolving conceptual framework. The result is a continuous dialogue between the image and its recontextualization.

Jiří Thýn (born 1977, Prague) studied at UMRUM (University Academy of Arts, Design and Architecture in Prague) and AVU (Academy of Fine Arts). From 2014 to 2018, he was head of the Studio of Postconceptual Photography at the Department of Photography at FAMU in Prague. Later, he headed The Studio of Applied Photography at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem, he currently heads the Studio of Fine Arts IV (Photography and Transmedia Perspectives) at UMRUM. His work has been featured in major institutional group exhibitions such as Manifesta 11 in Zurich (2016); The Prague National Gallery at the Trade Fair Palace (2016); the Photographer's Gallery in London (2016); The Elizabeth Foundation for the Arts, New York, N.Y., USA (2016); Galerie Rudolfinum, Prague (2011); MoCP – Museum of Contemporary Photography, Chicago, IL, USA (2010); Casino Luxembourg, forum d'art contemporain, Luxembourg (2010). He most recently has been the subject of solo exhibitions at Prague City Gallery in 2021 (*Silence, Torso, the Present*), at the Brno House of Arts in 2017 (*In Search of a Monument II*), at Fait Gallery in Brno in 2023/4 (*Love Life*), at Trafo Galerie in Budapest in 2024 (*Embrace of the Serpent*), at the House of Arts in Ústí nad Labem in 2024 (*Butterfly of Hope*) and at The Museum of Art and Design, Benešov in 2025 (*The Shadow of Saturn*). The first comprehensive monograph of his work, *From Now On Everything Will Be Beautiful*, was published in Autumn 2023. He lives and works in Prague.



JIŘÍ THÝN

*Spatial Morphology No. A_B0A6880, (origin: H.
Wichterlová, Portrait of Vincenc Makovský,
1928), 2021*

black and white photograph on Canson Platinum Fibre Rag

archive paper

100 x 140 cm, Edition 3/5

(JT276-3/5)

6.500 EUR, exclusive of VAT

Exhibition history:

Jiri Thýn: Silence, Torso, the Present, Prague City Gallery, 2021

Jiri Thýn & Václav Kopecký: A Little Bit of Joy from the Ashes (II), Kulturní centrum
SCHULE, Kounov, 2024

Jiří Thýn draws inspiration from the interwar avant-garde sculptor Hana Wichterlová (1903–1990), specifically her 1928 piece *Portrait of Vincenc Makovský* - a work defined by its simple form, organicity, dynamism, and inner integrity. This sculpture serves as the foundation for Thýn's photograms and multiple exposures.

Approaching photography with an intuitive mindset, Thýn handles the photographic medium as if he were painting, allowing for authentic, emotional expression through gesture. This fluid approach extends to his digital drawings created with a computer cursor, where he intentionally eschews perfection. Currently, he seeks a completely unmediated relationship with photography, embracing the element of chance within the digital process.

The resulting artwork invites viewers to pause quietly and contemplate the perception of time - not only within photography, but across the history of sculpture. It prompts reflection on "torsos" that, despite evoking a sense of weight, ultimately reference the fundamental shapes and principles.



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