

INDEPENDENT

Pier 36 | May 14-17, 2026

HUNT KASTNER

Booth 207

JAROMÍR NOVOTNÝ
JIŘÍ THÝN



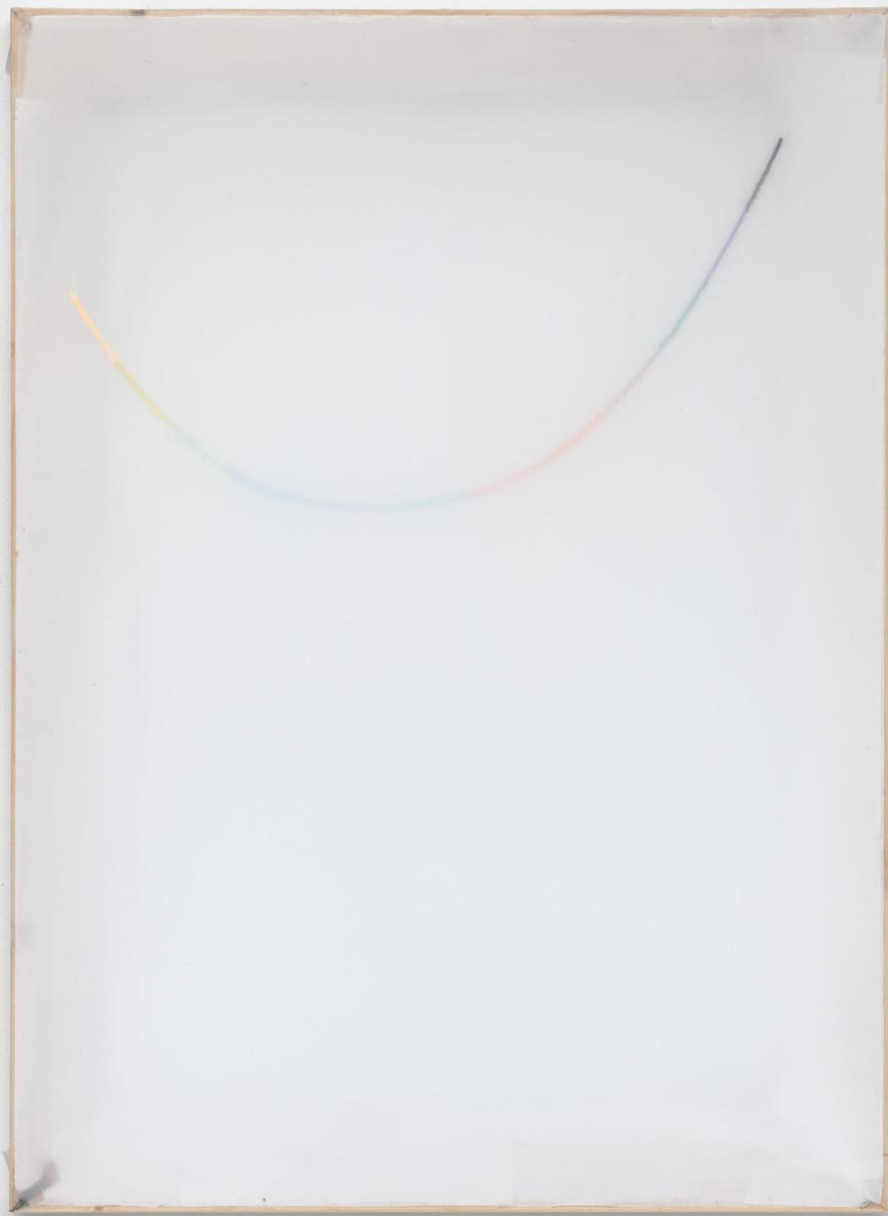
Jaromír Novotný works with painting in his own very unique way, which does not necessarily involve 'painting pictures'. In his monochrome acrylic on organza and printing ink on paper works, Novotný deconstructs painting, its historic form and content - he analyzes the basic categories of material and technique, undermining the conventions of meaning and consistently "abstracting" the process that allows the painting to come into being.

For almost the past a decade, Novotný has been experimenting with the use of sheer fabric and the perception of transparency. The translucent material of the canvas in his new work provides the artist with a wider range of definition – sharply defined color fields are applied to the taut smooth surface of the fabric, while the outline of geometrical shapes placed behind the surface are blurred. Both shapes merge on the surface of the canvas as if on a focusing screen. The artist's focus is on the visual perception of the resulting image. The notion of 'in front' or 'in back' holds no symbolic meaning, although the mystery of the barely visible comes into play and is an integral part of the constructed form.

While Novotný often follows certain rational guidelines while marking out the size and format of his works, it is the emotional impact which determines the final forms. While geometrical, the paintings' schemes are more intuitive than measured. A similarly intuitive approach is used to choose the colors. Sometimes they are adopted from other objects or existing schemes (the blue cover of an aged school notebook, magenta from the CMYK color model, the violet of over-exposed photo paper, paper yellowed from exposure to the sun, etc.), but not readable as a concept.

Jaromír Novotný (born 1974, Český Brod) studied at the Academy of Fine Arts in the Studio of Drawing under Jitka Svobodová and the Conceptual Tendencies Studio under Miloš Šejn. For over the past ten years his work has moved in the space between the painted image and a reduction to near abstraction - or between the filling in and the taking out. Recent exhibitions include the solo exhibitions *Caring About Yellow*, AP Gallery, Josef Pleskot Studio Prague (2025); *As Seen in Their Natural Environment*, Fait Gallery, Brno (2024); *A Barking Fog Interrupts Everything*, hunt kastner, Prague (2023); *Other Things Held Constant*, House of Arts in Brno (2021); *Just a Narrow Range of Possible Things*, Axel Vervoordt, Hong Kong (2020); *Slow Gestures*, Museum der Wahrnehmung, Graz, AU (2020); *Backlight*, House of Arts in České Budějovice (2015); *The Body of a Painting*, hunt kastner, Prague (2016); *What a Painting Wants*, Kargl Box, Vienna, AU (2015); *Visible Formats*, Prague City Gallery at the Old Town Hall, Prague and *Paintings*, Kolumba, Kunstmuseum, Cologne in 2012. Selected group exhibitions include: *Unknown Familiars*, The Collections of Vienna Insurance Group, Vienna (2024); *Thinking Through Images / The Visual Events of Miroslav Petříček*, Prague City Gallery (2023); *CO-EXTENSIVE*, Galerie Rudolfinum, Prague (2023); *Laconica Biennial*, Tsekh gallery, Vilnius (2021); *The Gulf Between*, Art Centre de Warande in Turnhout, BE (2019); *Tangents*, House of the Lords of Kunstadt, Brno (2018); *Intuition*, Fondazione Musei Civici Venezia, Palazzo Fortuny, Venice, IT (2017); *Generosity: The Art of Giving*, Prague National Gallery at the Kinsky Palace (2016); *Forms of Silence*, Covent of La Tourette (2016); *Fern Flower* (with Michal Budny), PLATO, Ostrava (2015); *Jaromír Novotný and Gizela Mickiewicz*, Gdansk City Gallery, PL (2015). Jaromír Novotný lives and works in Břežany, Czech Republic.

Jaromír Novotný's work is in the collections of WienerStädtische Versicherungsverein; Foundation Bredin Prat, Paris; Foundation Salomon, Annecy; Kolumba (Kunstmuseum des Erzbistums), Cologne; Roche Collection, Zurich; TBA 21 - Thyssen-Bornemisza Art Contemporary, Vienna; Prague City Gallery, Gočár Gallery.



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Jaromír Novotný

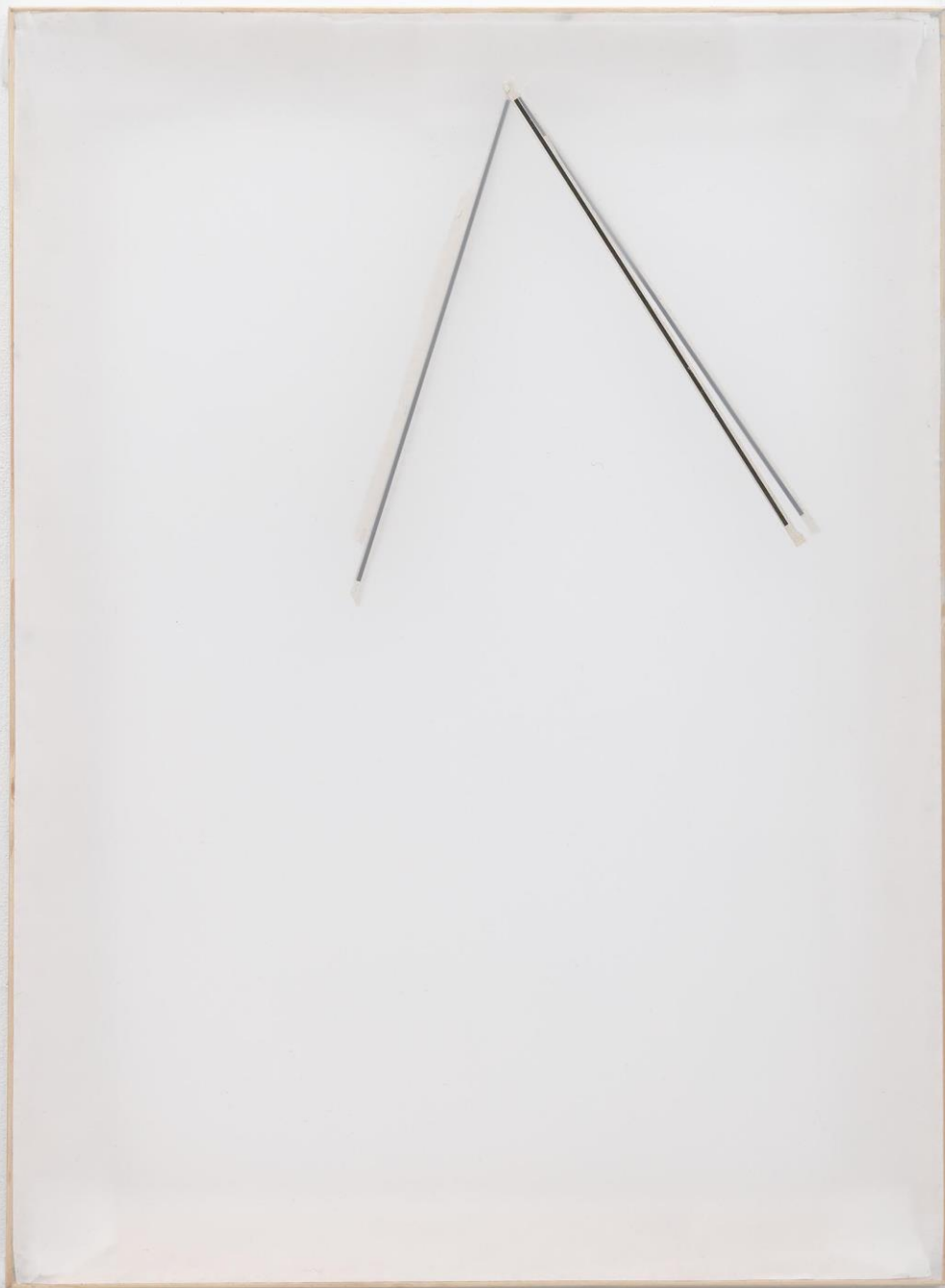
untitled, 2026

acrylic on polyester fabric, glass beads,
paper, primed canvas, wood, uv varnish

59 × 43 cm (23.2" × 16.9")

Inv. Nr. JN321

6.500 € / 7.800 \$, exclusive of VAT



HUNT KASTNER

Booth 207

Jaromír Novotný

untitled, 2026

acrylic on polyester fabric, paper, primed

canvas, wood, uv varnish

67 × 49 cm (26" × 19")

Inv. Nr. JN304

6.700 € / 8.040 \$, exclusive of VAT

In his series of works that he began developing in 2023, Novotný moves between expressions of a tendency towards precise, geometric forms and an “objecthood” that emerges from his experienced reality. Forms such as lines and circles are not executed in a painterly form that so clearly refers to the tradition of geometric abstraction. These forms rather emerge out of found materials that are sometimes of a painterly or artistic origin (i.e. scraps of painted paper, pieces of wood slats of a stretching frame, bits of canvas, fragments of photographic that have been exposed to light), or sometimes they are of a different kind and found elsewhere (remnants of artificial flowers, worn clothing, an old ribbon, glass beads, lines cut out of newspapers, etc).

The line no longer is a gesture but comes from the form of an object. These found elements from his everyday life are placed in a relationship with the space and are introduced on the surface, behind the surface, or anywhere in between. The insertion of the object/material into the transparent layer is often done by stitching, in which case it is a literal penetration of the object through the surface of the image. Painting, which has moved more into the form of an object in which the pictorial space becomes a real space, counts on an active viewer.



Jaromír Novotný, *untitled*, 2026, detail

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Jaromír Novotný

untitled, 2026

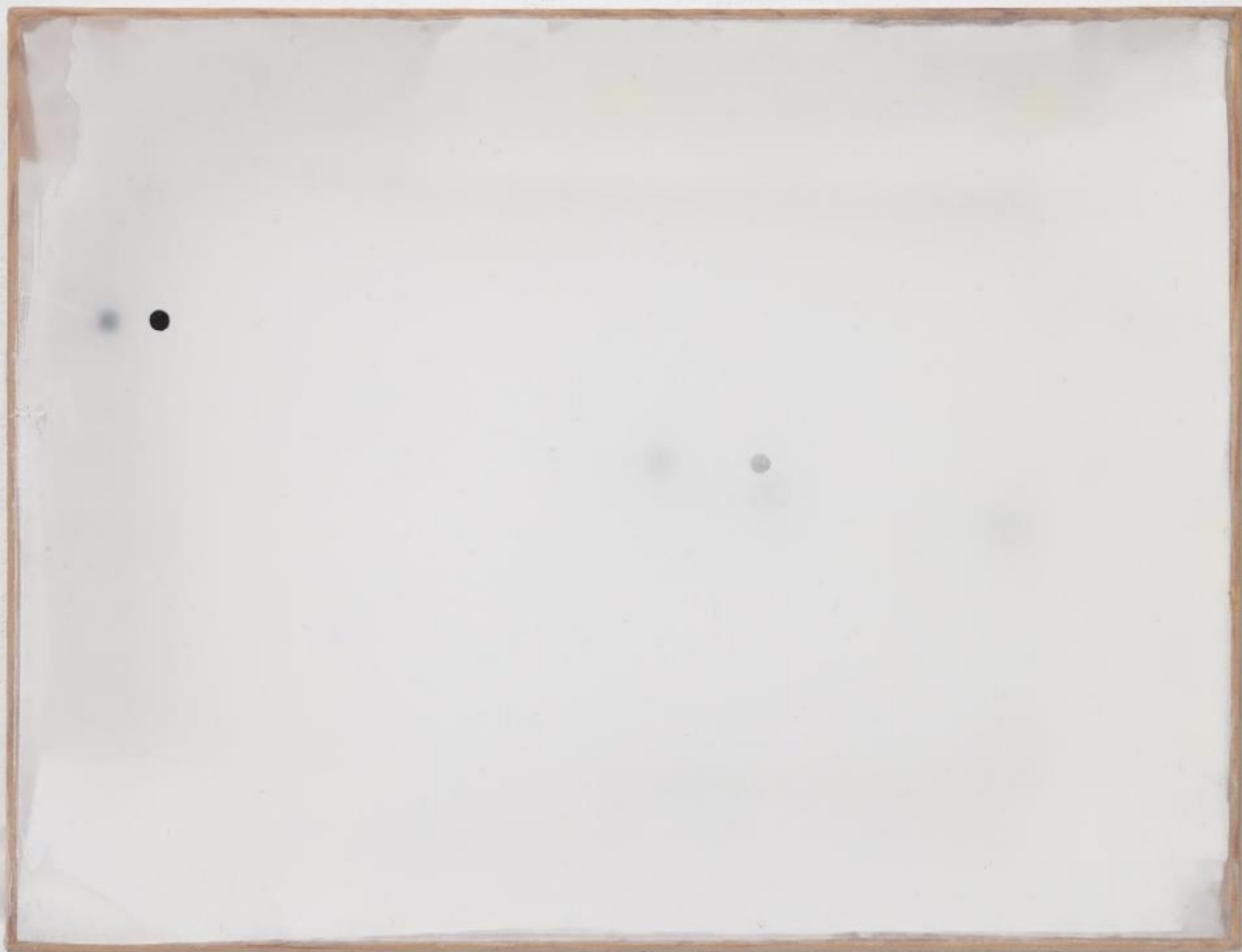
acrylic on polyester fabric, wire, paper, primed

canvas, wood, uv varnish

37 × 28 cm (14.5" × 11")

Inv. Nr. JN310

4.600 € / 5.520 \$, exclusive of VAT



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Jaromír Novotný

untitled, 2026

acrylic on polyester fabric, paper, glass beads,
primed canvas, wood, uv varnish

26 × 34 cm (10.2" × 13.3")

Inv. Nr. JN307

4.200 € / 5.040 \$, exclusive of VAT

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Jaromír Novotný

untitled, 2026

acrylic and pastel on polyester fabric, painted
paper, primed canvas, wood, uv varnish

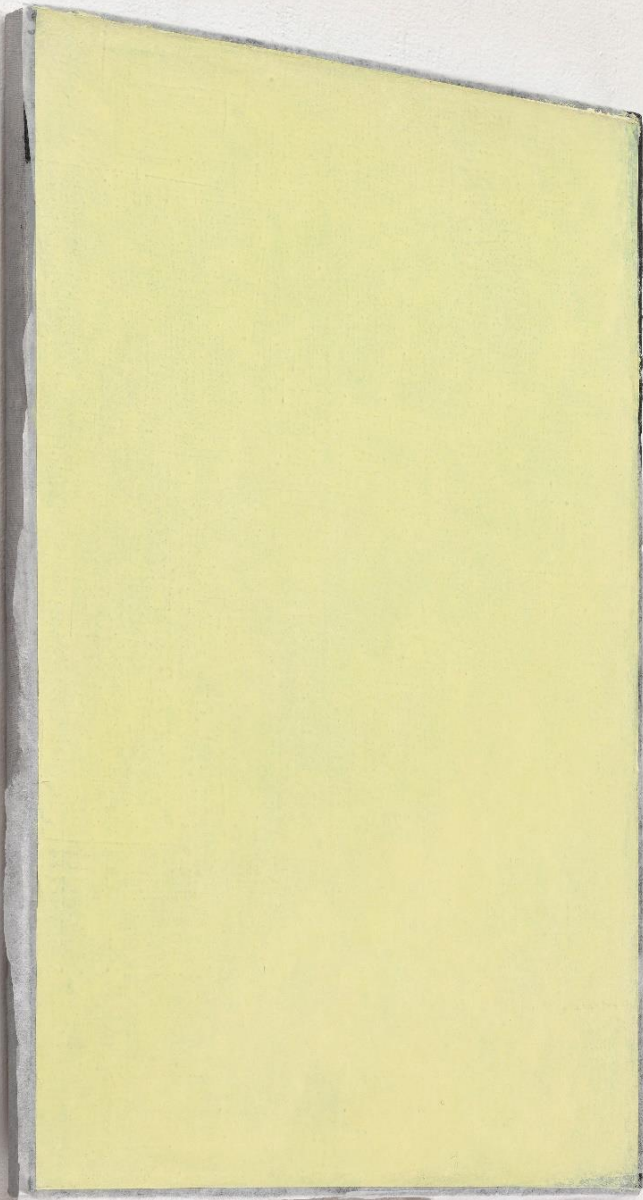
44 × 34 cm (17.3" × 13.3")

Inv. Nr. JN313

5.000 € / 6.000 \$, exclusive of VAT

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Jaromír Novotný

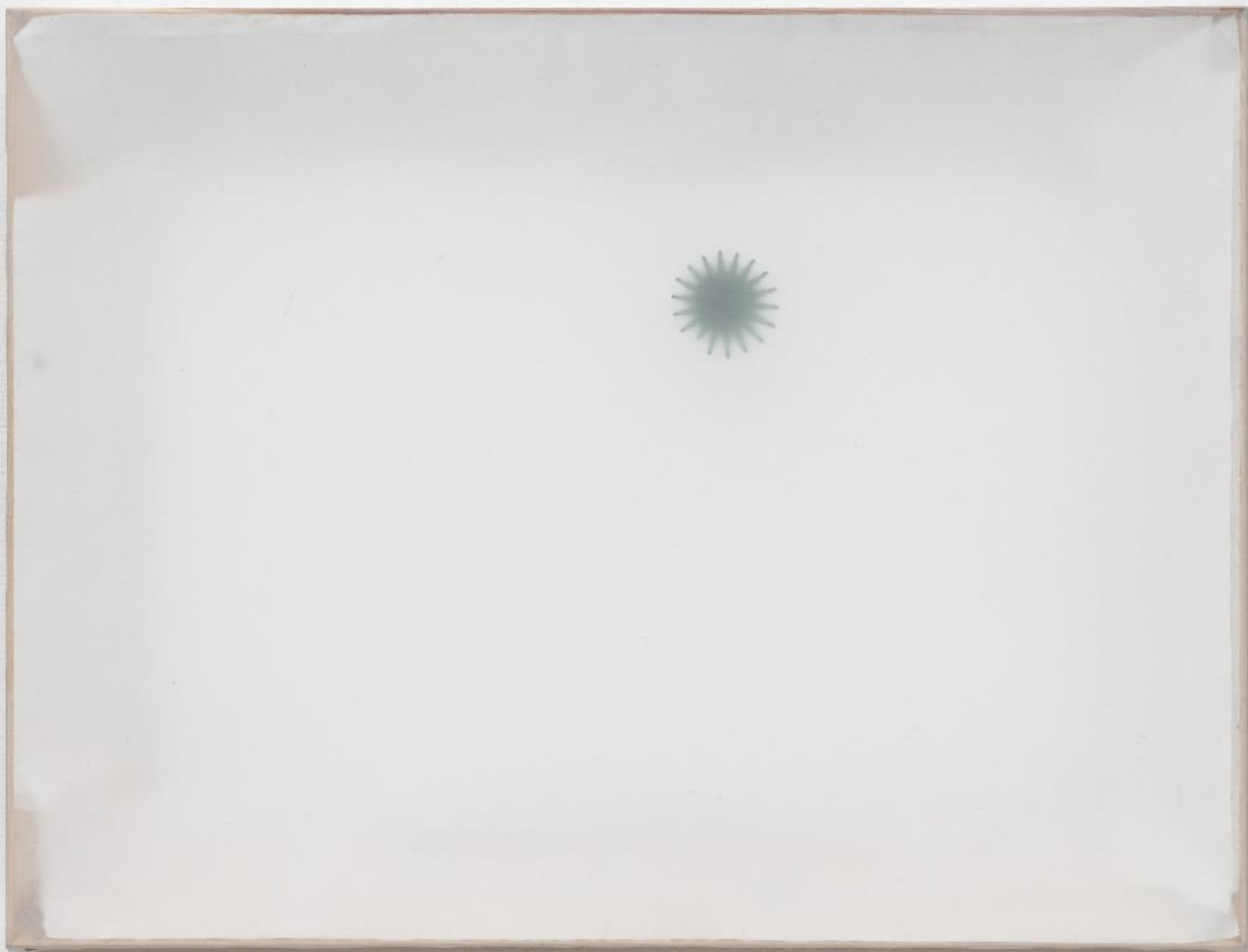
untitled, 2025

pastel on paper on canvas, wood, acrylic fixative

35 × 25 cm (13.7" × 9.8")

Inv. Nr. JN299

4.800 € / 5.760 \$, exclusive of VAT



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Jaromír Novotný

untitled, 2024

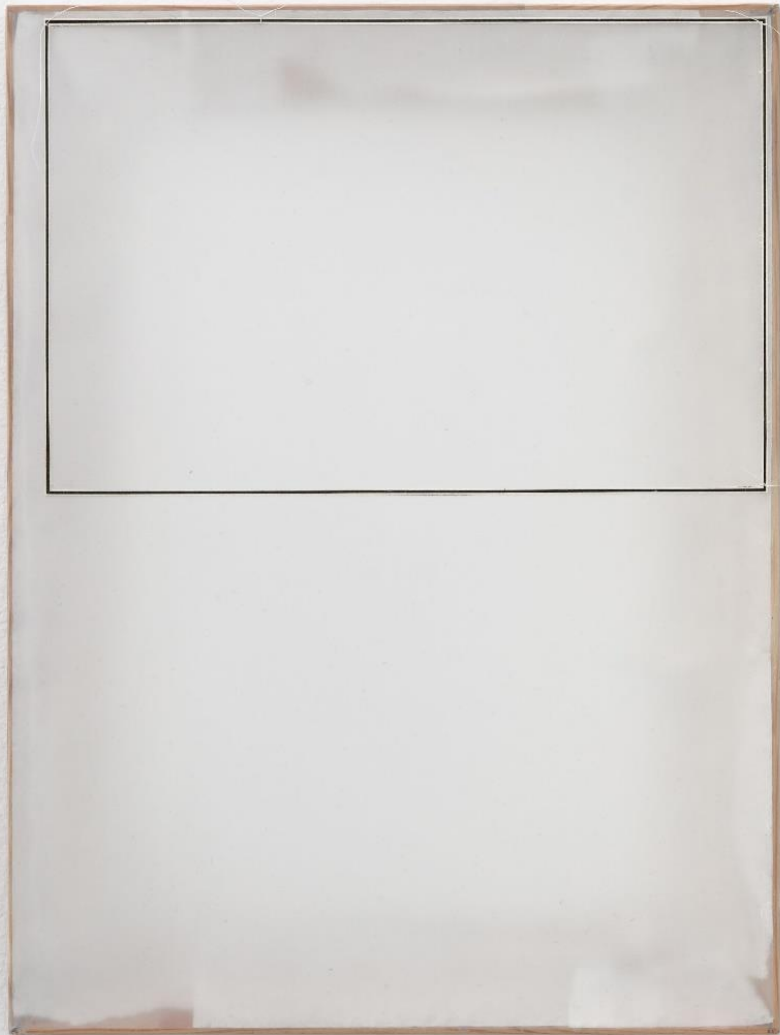
acrylic on polyester fabric, paper, threads,

primed canvas, wood

40 × 30 cm (11.8" × 15.7")

Inv. Nr. JN271

4.800 € / 5.760 \$, exclusive of VAT



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Jaromír Novotný

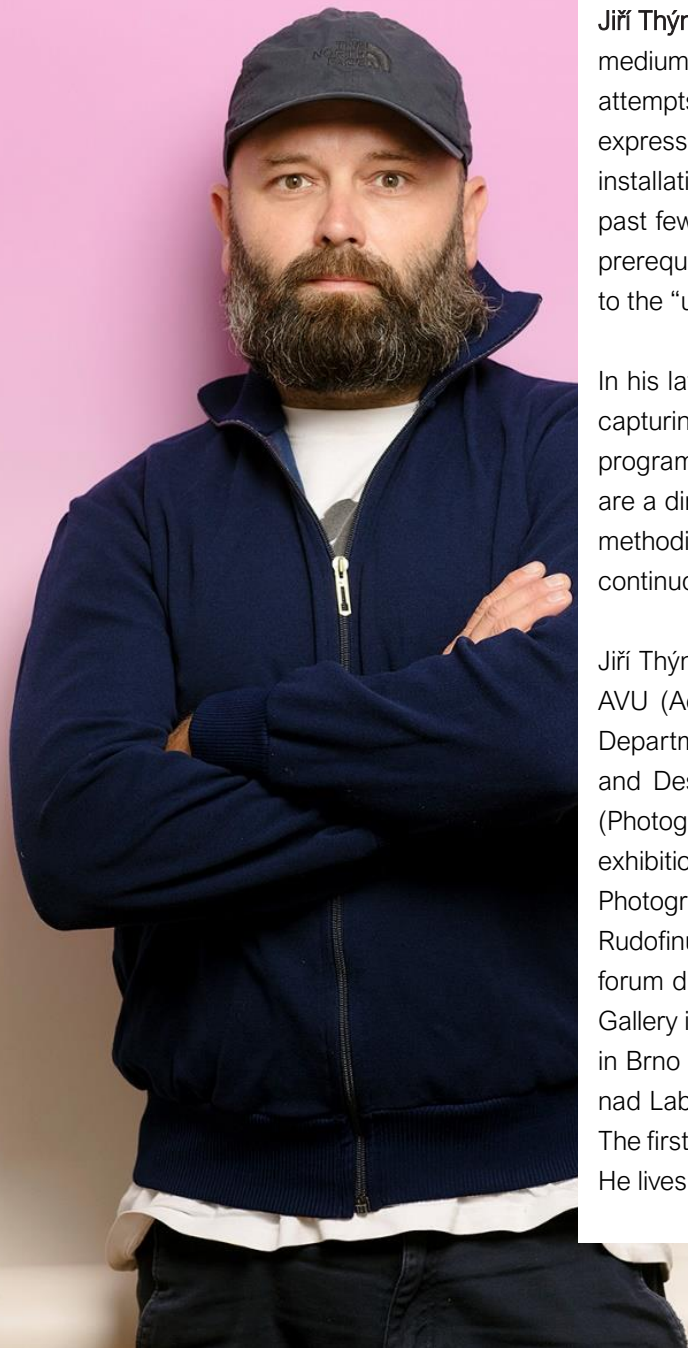
untitled, 2025

acrylic on polyester fabric, paper, plastic component,
wood

30 × 40 cm (15.7" × 11.8")

Inv. Nr. JN297

4.800 € / 5.760 \$, exclusive of VAT



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 UMPRUM (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 UMPRUM. 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 Rudofinum, 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.



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Jiří Thýn

Echodarkside One, 2026

colour photograph combined with digital

drawing, digital print on mirror

70 × 50 cm (27.5" × 19.6")

Ed. 1/3

Inv. Nr. JT341

4.000 € / 4.800 \$, exclusive of VAT



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Jiří Thýn

In Praise of Emptiness, 2025

colour photograph combined with digital drawing

digital print on mirror

40 × 30 cm (15.7" × 11.8")

Ed.1/3

Inv. Nr. JT340

3.500 € / 4.200 \$, exclusive of VAT



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Booth 207

Jiří Thýn

In Praise of Emptiness, 2025

colour photograph combined with digital drawing

digital print on mirror

40 × 30 cm (15.7" × 11.8")

Ed. 1/3

Inv. Nr. JT338

3.500 € / 4.200 \$, exclusive of VAT



HUNT KASTNER

Booth 207

Jiří Thýn

In Praise of Emptiness, 2025

colour photograph combined with digital drawing

digital print on mirror

40 × 30 cm (15.7" × 11.8")

Ed. 1/3

Inv. Nr. JT339

3.500 € / 4.200 \$, exclusive of VAT

FOR FURTHER INFORMATION ON THE WORKS OR THE ARTIST FEATURED,
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