



GALLERIES | BOOTH S26

**ANNA HULAČOVÁ**

**OLGA KARLÍKOVÁ**

**EVA KOŽÁTKOVÁ**

**BASIM MAGDY**

**JAROMÍR NOVOTNÝ**

**HUNT KASTNER**

In **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 Příhoda. 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 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 Arsenał 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. She currently has a solo exhibition, *Hungary Harvest*, at the historic Southern Pavilion at Vienna's Prater as the inaugural exhibition for PART International Residency Program, and is working on a solo exhibition that will take place at Kunstraum Dornbirn in the

autumn of 2025.

Hulačová's work is represented in numerous public collections including, National Gallery Prague; Centre Pompidou, Paris; Prague City Gallery; Pudil Family Foundation, Kunsthalle Prague; 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.

All prices exclusive of VAT

**HUNT KASTNER**

ART BASEL 2025

**ANNA HULAČOVÁ**

*Bouquet*

2024

hand-carved linden wood, concrete, honeycomb

h 60 x 100 x 40 cm, 30 kg

Inv. Nr. AH359

35.000 EUR



In the sculpture entitled *Bouquet*, Anna Hulačová has created a surrealistic hybrid that blurs the lines between nature and culture, and man and technology. Made from an eclectic mix of natural and organic materials, such as wood and honeycomb, combined with the industrial construction material, concrete, an undulating machine appears to emerge from the plowed furrows of barren, paved-over field. From its open mouth, an abundant floral arrangement with outstretched hands bursts forth, providing sanctuary for a honeycomb nestled within its folds.

Inspired by the modernization of agriculture throughout the last century, Hulačová explores the contrast between the organic and the mechanical, the old versus the new, and the utopian versus the dystopian. Reflecting on the agricultural collectivization of the Soviet era, the artist highlights its role in the narrative of industrialization and its impact on contemporary dystopia in today's world. The sculpture features simplified futuristic forms intertwined with machines and natural materials and human forms, symbolizing the interconnectedness of these elements. The spirit of humanity lies dormant within these figures, emerging unpredictably, as time and space bend in this cyclical and layered exploration of memory and existence.





**ANNA HULAČOVÁ**

*untitled*

2024/2025

concrete, honeycomb

height 35cm x width 26cm, depth 29.5cm

Inv. Nr. AH358

8.500 EUR

*"The honeycombs represent the immortal link of the physical body in times present, past, and future. Its presence symbolizes hope and life, metaphorically affirming good relations between the world of the living and the dead in times of environmental and civil crises. The combs built by the bees inside the bust, replacing the face, symbolize the materialized spirit as the primordial systematic structure inside the body of the statue. This process is symbolic and is specifically inspired by ancient beliefs, beekeeping practices and Greek legends." (Anna Hulačová)*







**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. Like many artists who couldn't exhibit in official state institutions, Karlíková began working 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 discovered themes that would become her lifelong subjects—landscape and the sea. During the 1960s, she left 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 an in-depth 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 Morganova. Karlíková's work is represented in all major Czech institutional collections.

# HUNT KASTNER

ART BASEL 2025

## OLGA KARLÍKOVÁ

*Ikaros*

1963

oil on canvas

120 x 98 cm

Inv. Nr. OK048

30.000 EUR - *institutional sale only*

The *Ikaros* series marks a crucial shift in Karlíková's work: a move away from the art informel-inspired landscapes of the 1950s toward a more meditative approach, a lighter style, and—most importantly—the recurring motif of the bird, which would accompany her throughout her artistic career.

Against a structurally conceived monochrome background, the faint presence of a winged creature emerges. Her choice of the ancient motif of Icarus was not only personally meaningful but also resonated within the broader social context of the 1960s, one of the most prolific periods of her life. The 1960s, also known as the Prague Spring, were the most hopeful period of state socialism, when the weakening influence of the Soviet Union was loosening totalitarian conditions.



**HUNT KASTNER**

ART BASEL 2025



**OLGA KARLÍKOVÁ**

*Poupě / Bud*

1980s

oil on canvas

89 x 77 cm

Inv. Nr. OK062

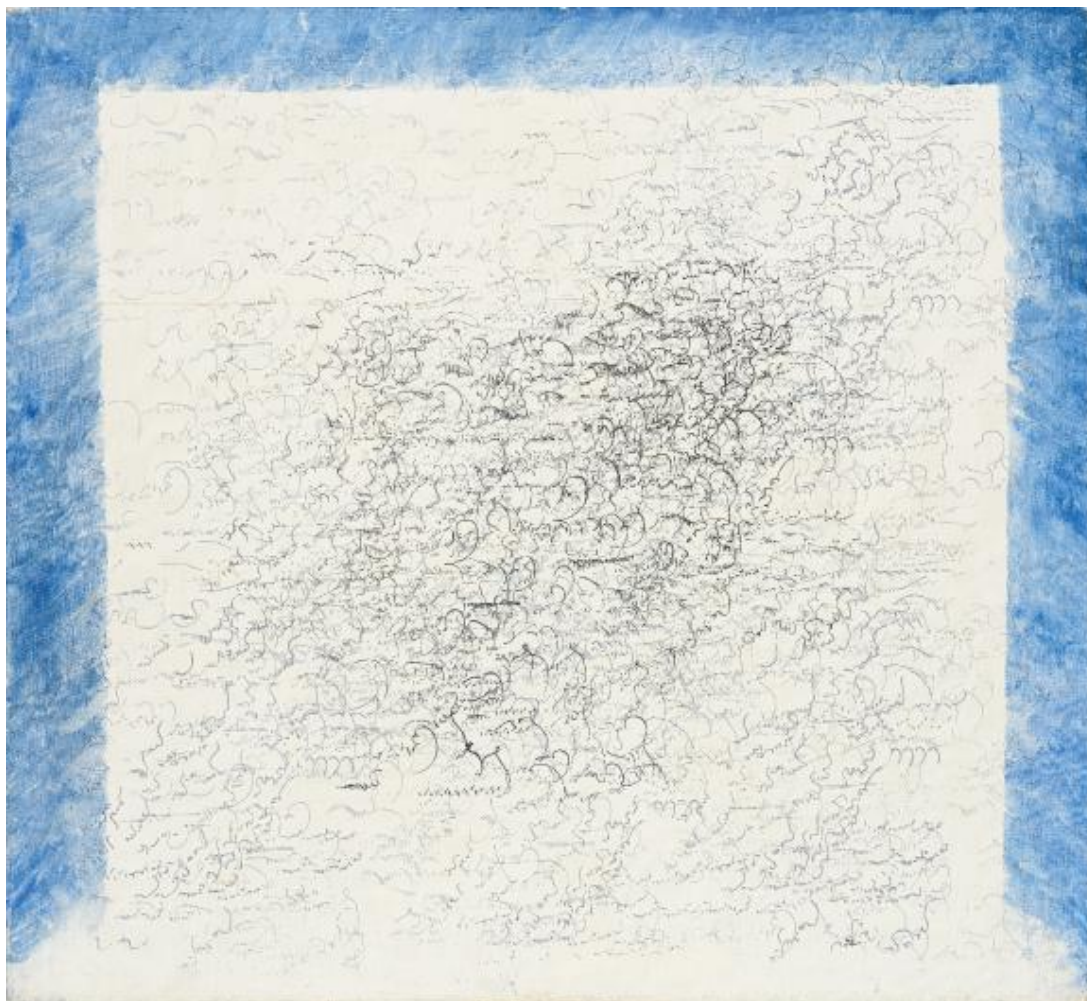
18.000 EUR



All prices exclusive of VAT

**HUNT KASTNER**

ART BASEL 2025



**OLGA KARLÍKOVÁ**

*Birdsong*

1977

oil on canvas

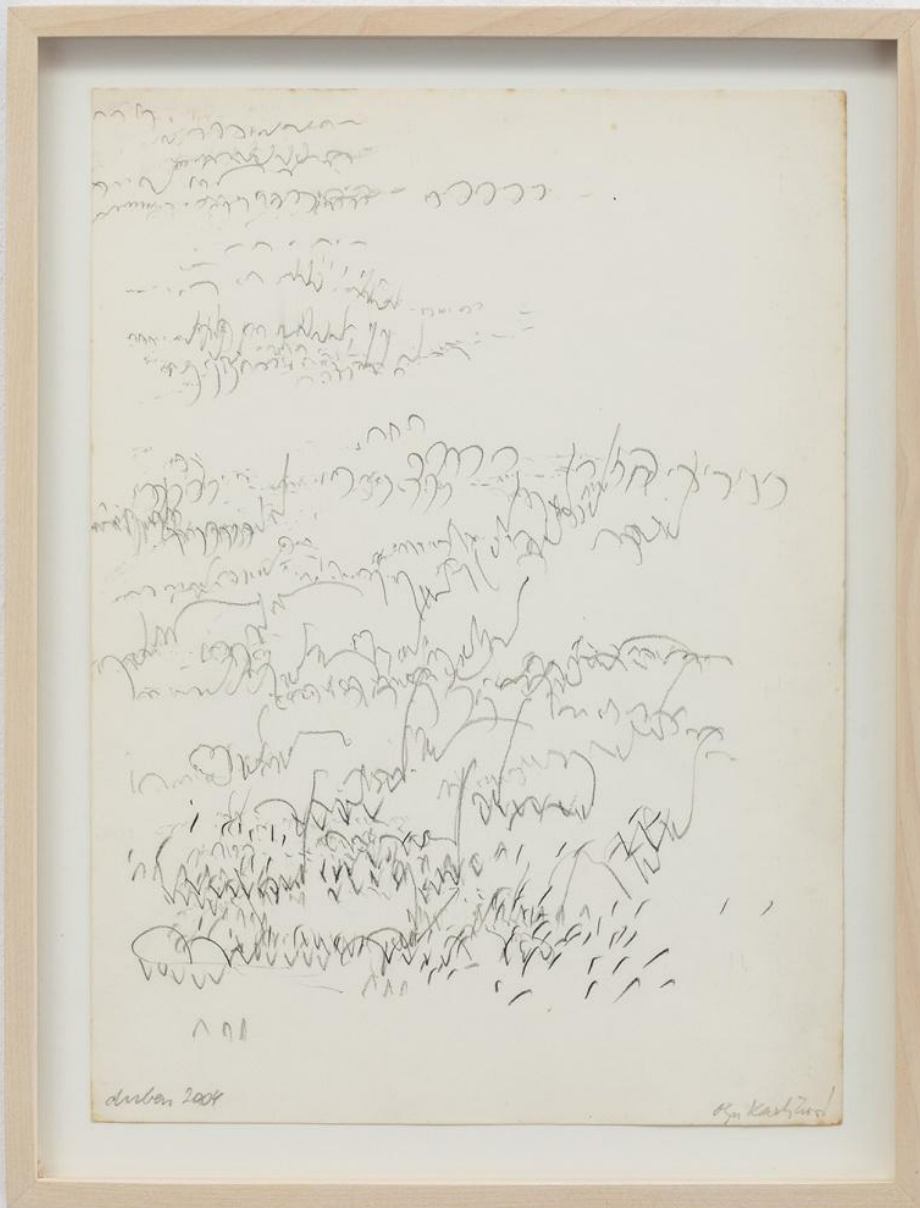
90 x 98,5 cm

Inv. Nr. OK049

20.000 EUR

Karlíková began visually recording birdsong in the 1960s, and continued to revisit this theme in various forms—paintings, drawings, and assemblages—for the rest of her life. She was always a sensitive and attentive listener and observer of nature. During the normalization period, she lived in seclusion in the countryside, close to the natural world, which offered her both solace and a source of knowledge.

From this series, we present a rare birdsong painting from 1977, a scroll drawing from 1984, and a smaller work from 2004—the year of her death.



**OLGA KARLÍKOVÁ**

*Recording of Birdsong*

2004

pencil on paper

33 x 24 cm, 38 x 29 cm framed

Inv. Nr. OK063

5.000 EUR

For each bird call, Olga Karlíková developed a specific drawing gesture. Alongside a series dedicated to isolated voices, she also began to depict entire bird choirs.

Her long scroll drawings function as their musical scores. Some of those scrolls cover full days – Karlíková would get up at 3am when the first singers started to perform. She did not limit herself to birdsong—she also recorded whale songs, frog calls, and even classical music, balancing between scientific notation and drawing, in the spirit of a contemporary conceptual approach to sound.

**HUNT KASTNER**

ART BASEL 2025

**OLGA KARLÍKOVÁ**

*Birdsongs*

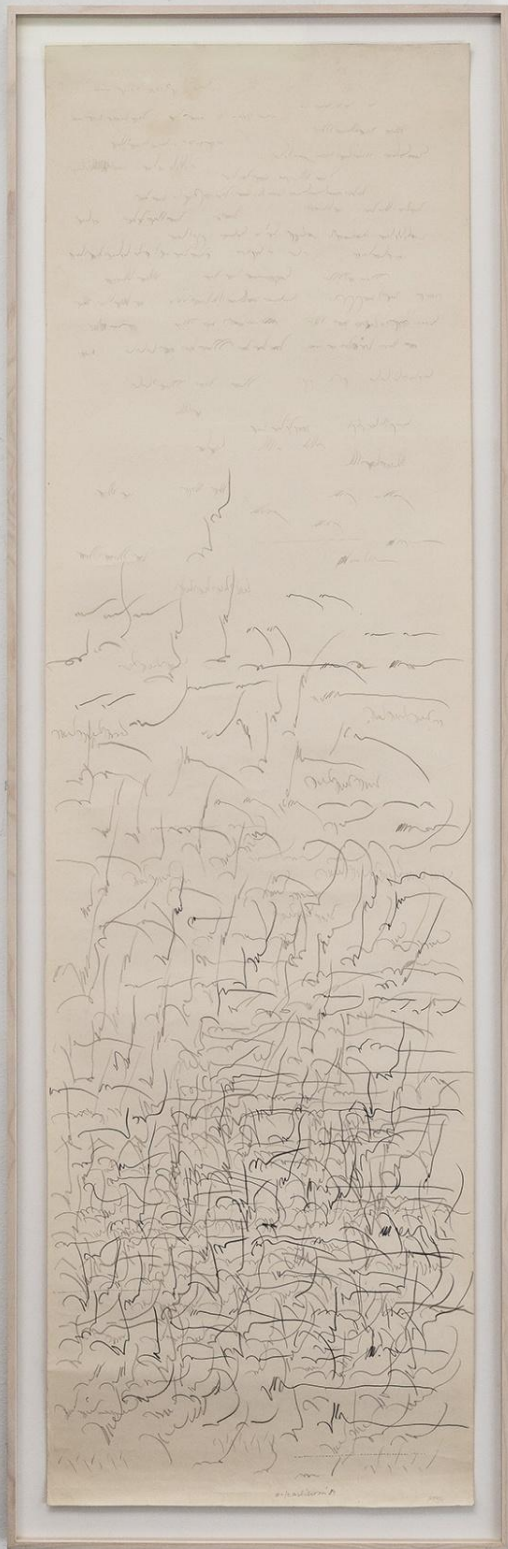
1984

pencil on paper

156 x 45 cm, 165 x 54 cm framed

Inv. Nr. OK064

16.000 EUR







The starting point of **Eva Kořátková'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.

Kořátková (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, Umea (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 include: 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).

Kořátková'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.

**HUNT KASTNER**

ART BASEL 2025



**EVA KOŘÁTKOVÁ**

*untitled*

2011-16

A series of 10 mixed media collages combined with  
drawing, framed, variable dimensions

143x139cm installed

Inv. Nr. EK1148

18.000 EUR



Birds, and cages, have been recurring motifs in Eva Koťátková's work, representing how creative or free spirits are often restrained by the rules and regulations of our institutions, and rigid social mores of our communities. Beginning in 2011-21, with her exhibition series *Parallel Biography* and *Work of Nature*, she explored the idea of transforming into a bird as a coping mechanism for escaping to an alternative reality. Koťátková further developed this theme with *Flying Machine No. 1* and *No 2* (2016), and the performative audio work *Becoming a Bird* (2018), which serve as poetic guides on how to transform into a bird and to embrace the reality of their existence through empathy.

In recent years, Koťátková has combined objects, collages, costumes, and texts into playful, often performative installations, highlighting how deeply our personal lives are influenced by our social environment.



*All prices exclusive of VAT*

**HUNT KASTNER**

ART BASEL 2025





**Basim Magdy** is an Egyptian-born, Switzerland-based multidisciplinary artist and filmmaker whose practice spans painting, photography, film, text, sculpture, and installation. His work investigates the shifting boundaries between reality and fiction, drawing on references from science fiction, historical narratives, advertising, and the documentary form. Through non-linear narratives and a distinctive use of color, Magdy constructs poetic and satirical reflections on the human condition, collective memory, and the absurdities of daily life. Employing both conventional and experimental techniques - such as chemically altered film stock and a process he terms “film pickling” - he creates immersive worlds where the past, present, and future coexist. Central to his practice is a critical exploration of utopia, the unconscious, and the evolution of knowledge, offering viewers a space to question established truths and imagine alternative realities.

Basim Magdy (born 1977, Assiut, Egypt) studied Painting at the Faculty of Fine Arts of the Helwan University in Cairo. Recent solo exhibitions include: Kunsthalle Bern (2025), Bilsart, Istanbul (2024), FRAC Bretagne (2023), KM21 Museum of Contemporary Art in Hague (2022), M HKA in Antwerp (2020), the Kunsthalle Mulhouse (2019), Museum of Contemporary Art, Chicago (2017) and the Jeu de Paume, Paris (2016). His work has been included in group exhibitions around the world, including to name just a few: Haus der Kunst, Munich (2025), Centre d'Art Contemporain —

Yverdon-les-Bains (2024), Malta Biennale (2024), Antéfutur, CAPC Bordeaux (2023), the Taipei Biennale (2023), New Order, Art and Technology in the 21st Century at the Museum of Modern Art, New York (2019), À Cris Ouverts, Les Ateliers de Rennes — biennale d'art contemporain (2018), the Sharjah Biennale (2017), Dust, part of the film program of the Liverpool Biennial (2016), The New Museum Triennial: Surround Audience, New Museum (2015). In 2016 Basim was also named *Deutsche Bank's* 2016 Artist of the Year. The artist lives and works in Basel.

Basim Magdy's work is in the collections of MoMA Museum of Modern Art, New York, Guggenheim, New York, MCA Museum of Contemporary Art and the MoCP Museum of Contemporary Photography in Chicago, as well as Paris' Centre Pompidou and Fondation Louis Vuitton, the Deutsche Bank Collection, Sharjah Art Foundation, Mathaf: Museum of Modern Arab Art, Doha, ARTER, Istanbul, among others.

All prices exclusive of VAT

**HUNT KASTNER**

ART BASEL 2025

**BASIM MAGDY**

*The Prophecy Could Only be Whispered as a Brown Poem*

2024

oil on paper, clay gesso and pigment on wood board

41 x 51 cm

Inv. Nr. BM050

21.500 EUR



Before turning to analog film and photography in the 2010s, Basim Magdy began his career creating colorful, futuristic paintings and works on paper. Like his other pieces, these recent paintings juxtapose opposites - combining the mundane with the absurd - to reveal a deeper existential reflection on the human condition. As the artist notes: "I constantly find myself fascinated by the undefined space between reality and fiction. It's the space where most of history is made." *Apollo Delivers the Future to Cassandra* is a contemporary interpretation of the ancient Greek myth of Cassandra, a Trojan priestess of the god Apollo, who spent her life cursed by knowing the future and not being able to tell anyone about it.

*The Prophecy Could Only Be Whispered as a Brown Poem* continues this exploration, reflecting on the nature of truth and meaning - who has access to them, and how they are shaped and communicated.



All prices exclusive of VAT

**HUNT KASTNER**

ART BASEL 2025



**BASIM MAGDY**

*Apollo Delivers the Future to Cassandra*

2025

oil and clay gesso on canvas board

64 x 79 cm

Inv. Nr. BM061

32.500 EUR

*Apollo Delivers the Future to Cassandra* is a contemporary interpretation of the ancient Greek myth of Cassandra, a Trojan priestess of the god Apollo, who spent her life cursed by knowing the future and not being able to tell anyone about it.



**Jaromír Novotný** (born 1974, Český Brod) works with painting in his own very unique way, which does not necessarily involve the classic 'painting pictures' techniques. Using traditional and non-traditional materials - whether it is acrylic, graphite, printing ink, paper, board, organza, or canvas, Novotny deconstructs painting, its historic form, and content. He analyzes the basic categories of material and technique, undermining the conventions and consistently "abstracting" the process that allows the painting to come into being. At times he stitches the canvas or organza, not painting it, or inserts materials into the canvas, treating the painting almost in a sculptural way whereby surface does not always take precedence and all the elements of the work are integral to its viewing - support frame, transparency, and even at times slight tears and openings in the canvas. .

Jaromír Novotný 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 Budejovice (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 Budný), PLATO, Ostrava (2015); *Jaromir Novotny and Gizela Mickiewicz*, Gdansk City Gallery, PL (2015).

Jaromír Novotný lives and works in Břežany, Czech Republic.

**JAROMÍR NOVOTNÝ**

*untitled*

2025

acrylic on polyester fabric, paper, canvas, wood

160 x 130 cm

Inv. Nr. JN298

15.000 EUR

As a starting point for this series of new work, Jaromír drew inspiration from the feeling of joy that often accompanies the arrival of spring after a long, harsh winter, as well as the color yellow, which he had long wanted to explore in greater depth.

The artist experiences great joy when working in the garden, which is directly outside his studio. Planning, selecting, buying, planting and transplanting, watering and pruning, in short, growing plants of different sizes and colours, tending to what he passes on his daily journey through the old country yard as he heads for the attic studio.

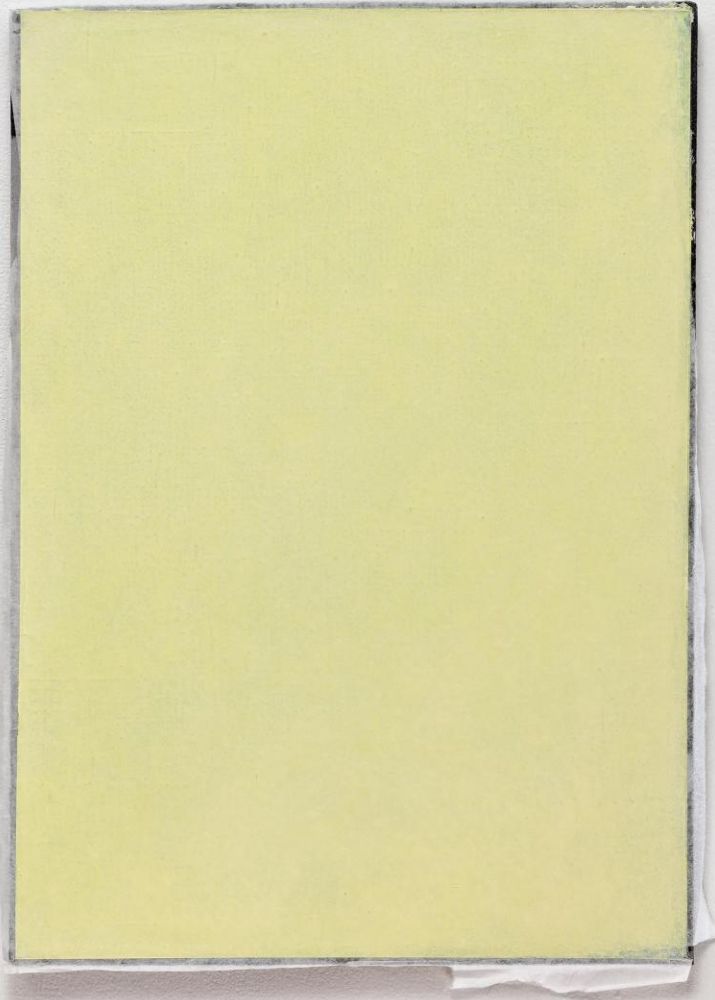
The parallel between the growth of a garden and the making of a painting, the limited possibilities of shaping both, the importance of patience and perseverance over long periods of time, the crucial role of precise observation, of recognizing the right moment to direct a process that unfolds itself in often unanticipated ways.





**HUNT KASTNER**

ART BASEL 2025



**JAROMÍR NOVOTNÝ**

*untitled*

2025

pastel on paper on canvas, wood, acrylic fixative

35 x 25 cm

Inv. Nr. JN299

5.000 EUR



View from the solo exhibition *Caring About Yellow*, 2025