

The Armory Show 2024

All prices exclusive of sales tax

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 together 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 fragile or organic materials such as honeycomb or wax, highlighting her enduring concern for our fragile condition, society, and environment. In her often 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's practice grows not only theoretically and practically from an historical examination of the medium of sculpture, but also by her deep concern for our environment. Her sculptures create visual roots that testify to the many contradictions in our definition and relation to nature and society, touching upon the utopian and dystopian. *Bugonia* was an ancient Greek sacrificial ritual based on the belief that a new swarm of bees would be born from the cavities of the corpse of a slaughtered ox, suggesting a rebirth or renewal, a recreation of the order of relations between humans, divine forces and nature. By letting swarming bees build honeycombs inside the cavities of her figurative sculptures, creating something akin to internal organs or a soul, Hulačová's hybrid organisms symbolize the mutuality and interdependence between species that persists over time.

Anna Hulačová (born 1984, Sušice) graduated from the Academy of Fine Arts in Prague, the Studio of Intermedia Work II under Jiří Příhoda. 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 and photography. She has exhibited her work at many institutions, including Kahan Art Space, 2024, Vienna (solo); Kunsthalle Bratislava, 2023, (solo), 22nd Biennial Sesc_Videobrasil, 2023, São Paulo; CEAAC, 2023, Strasbourg, FR; Biennale Internationale Saint-Paul de Vence, FR; Prague National Gallery; Galleria Arsenał in Białystok (solo); Brno House of Arts (solo); Art Encounters Biennial 2021 in Timisoara; MO.CO. Montpellier; Centre Pompidou in Paris; Fondation Louis Vuitton in Paris (solo); Liberec Regional Gallery; East Slovakian Regional Gallery in Košice (solo); 2019 Aichi Triennial in Japan; Casino Luxembourg; Baltic Triennial 13; Prague City Gallery; and Gdansk City Gallery in Poland.

Anna Hulačová lives and works in Klučov, Czech Republic.

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ANNA HULAČOVÁ

Oskeruše (Sorbus domestica)

2024

2 interlocking pieces: hand-carved linden tree wood with honey comb, concrete

Wood branch: h 23.6 x 43.3 x 9.4 in. (60 x 110 x 24 cm); 10lbs (4.5 kg)

Concrete engine: h 20.5 x 27.6 x 3.9 in. (52 x 70 x 10 cm); 21lbs. (9.5kg)

Inv. #AH356

26,000€ | \$30,000



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ANNA HULAČOVÁ

Zloděj kohouta / Chicken Thief

2024

concrete, honeycomb, metal stand

48 x 32.3 x 19.7 in. (122 x 82 x 50cm); 143 lbs. (65kg)

Inv. #AH357

22,000€ | \$24,070

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ANNA HULAČOVÁ

untitled

2024

concrete, honeycomb

13.8 x 10.2 x 11.6 in. (35 x 26 x 29.5 cm); 27.8 lbs (12.6 kg)

Inv. #AH358

8,500€ | \$9,300

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EVA KOŘÁTKOVÁ (born 1982 in Prague) studied at the Academy of Fine Arts in Prague 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 communication and sharing that allow individuals and groups to function in more liberated, equal and empathetic ways. She actively works with marginalized groups, their stories and emotions, often inviting children, the handicapped or senior citizens to participate in her projects. She often presents the human body and its social norms as a key motif.

Using sculpture, performance, installation, drawing and collage, Kořátková traces the social rules and norms that form, but can also deform, human physiology and psychology over the course of a lifetime. In the series *Collective Skins*, Kořátková's creates costumes for the body that are inspired by a text about a dream that contemplates what it would be like to have a different skin for different occasions. A world that allows us the flexibility to choose the type of our skin that, for the given environment, we feel most comfortable in.

Eva Kořátková's work has been the focus of many solo exhibitions over the years, including at Nottingham Contemporary (2023); Arter Foundation, Istanbul (2023), Prague National Gallery (2022-3); La Casa Encendida, Madrid (2022); Bildmuseet, Umea, Sweden (2022); CAPC Museum of Contemporary Art in Bordeaux (2022); Swiss Institute in New York (2019); Kunsthalle Charlottenborg in Copenhagen (2019); Hangar Bicocca in Milan (2018); a duo show with Rachel Harrison at the Metropolitan Museum of Art in New York (2018); 21er Haus – Museum for Contemporary Art, Vienna, (2017); Juan Miró Foundation, Barcelona, (2015); MIT List Visual Arts Center, Hayden Gallery, Cambridge, Mass. (2015); Schinkel Pavilion, Berlin (2014); MAO – Modern Art Oxford (2013); as well as in group exhibitions such as the 2023 Ruhrtriennial, DE; Gropius Bau, Berlin, DE (2022); Centre Pompidou, Metz, FR (2022); the Documenta 15 (2022); the 16th Istanbul Biennale (2019); 47th Rotterdam Film Festival (2018); Benaki Museum, Pireos St. Annexe, Athens, GR (2017); JIWA: The Jakarta Biennial (2017); Migros Museum, Zurich (2016); Welcome Foundation, London, UK (2017); New Museum Triennale, New York (2015); 55th Venice Biennale, (2014). She is currently representing the Czech Republic at the 60th Venice Biennale with her project "The heart of a giraffe in captivity is twelve kilos lighter", curated by Hana Janečková.

Eva Kořátková lives and works in Prague, Czech Republic.

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EVA KOŘÁTKOVÁ

untitled, from the series *My Body is not an Island*
2024

9 mixed media collages - red ink and printed illustration on paper, framed
16.5 x 11.8 in. (42x30cm) each

Inv. #EK1101, 1103, 1105, 1106, 1108, 1109, 1110, 1111, 1112

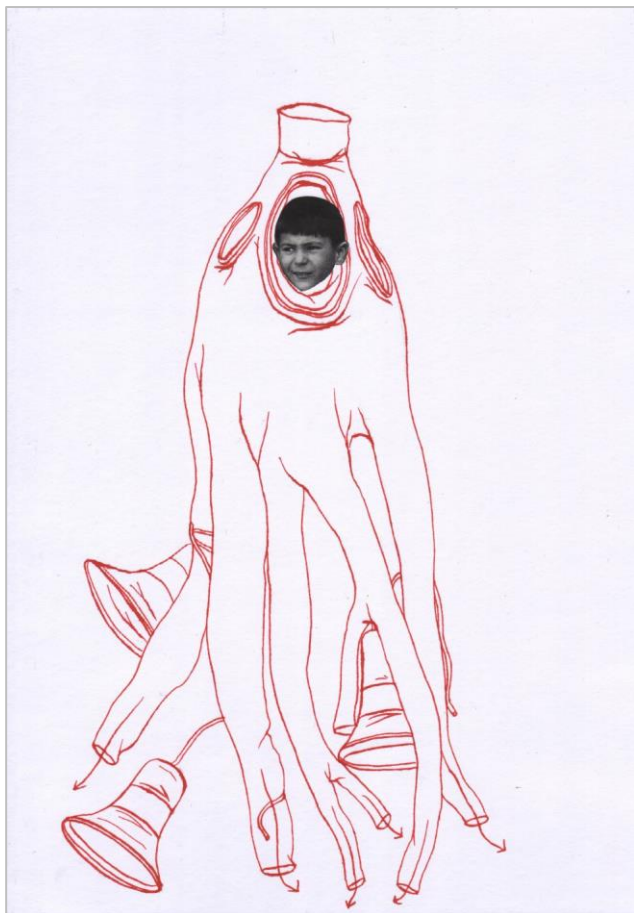
2,500€ | \$2,735 each

18,000€ | \$19,695 for full installation

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Inv. #EK1103



Inv. #EK1105



Inv. #EK1101

Eva Kořátková

untitled, from the series *My Body is not an Island*, 2024, collage, red ink on paper, 42 x 30 cm

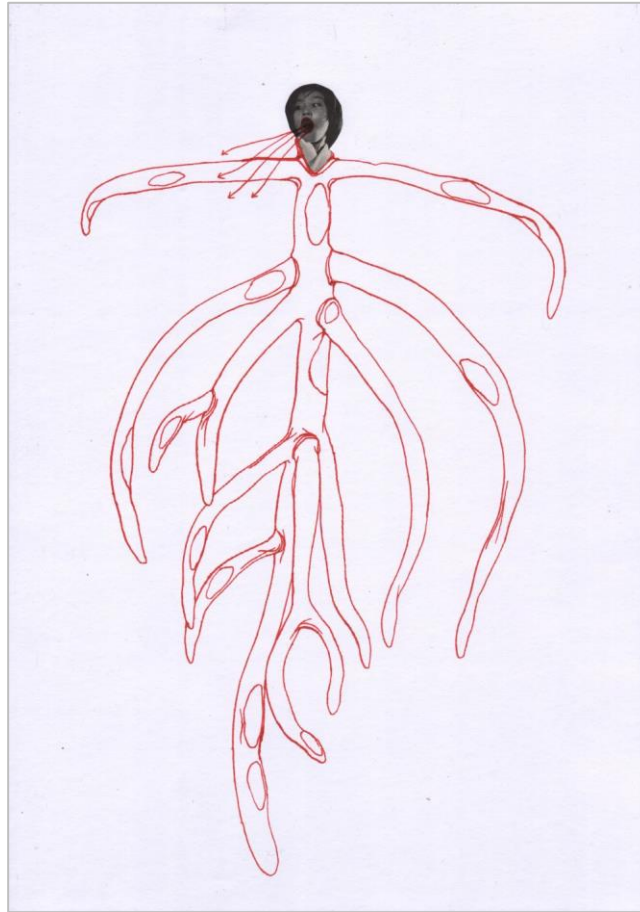
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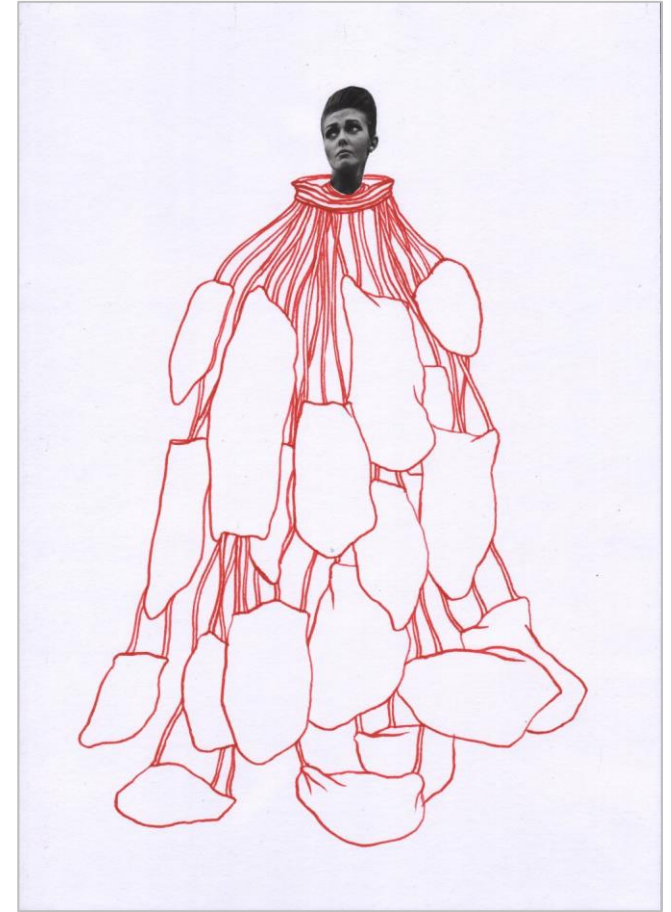
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Inv. #EK1108



Inv. #EK1109



Inv. #EK1106

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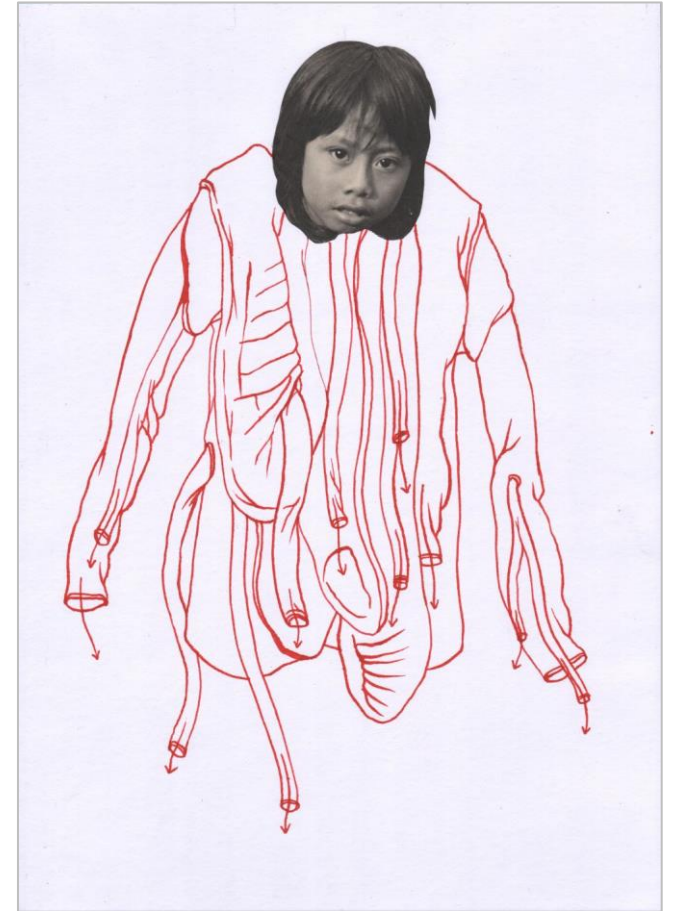
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Inv. #EK1110



Inv. #EK1111



Inv. #EK1102

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EVA KOŽÁTKOVÁ

from the series *Collective Skin*

2022

textile – nylon, polyester, yarn, metal snaps and zipper

h: 59 x 37.4 x 4cm (150 x 95 x 10 cm)

Inv. #EK1116

6.000€ | \$6,570

Exhibition history:

What Does a Turtle Feel Through the Carapace?, Bildmuseet, Umeå Arts Campus, SE, 2022

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EVA KOŽÁTKOVÁ

from the series *Collective Skin*

2022/4

welded metal, textile – cotton, polyester, yarn

h: 19.7 x 13.8 x 7.9 in. (50 x 35 x 20 cm)

Inv. #EK1115

6.000€ | \$6,570

The Armory Show 2024

All prices exclusive of sales tax

HUNT KASTNER



EVA KOŘÁTKOVÁ

from the series *Collective Skin*

2024

textile – polyester

Inv. #EK1117

6.000€ | \$6,570

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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, and treats 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.

Novotný’s new series of small format works, while built on intellectual foundations and painting as a tool of analysis, do not abstract the last references to reality – rather the other way around. The concrete seeps in – things like a finger cut off from a gardening glove, a discarded piece of sandpaper from his neighbor, a frayed shirt collar, or worn down rubber eraser, they all dissolve and seek their place behind or in front, protruding through, paused in the passing, not entirely one way of the other. The suspicion of the thing itself, even if it is already almost unrecognizable, forgotten, transformed by the transition or, conversely, stuck or fixed, is an important part of truth itself. It is therefore not a matter of reduction or simplification of form, fabrication, camouflage – the material here is the real material.

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 *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 Budny), PLATO, Ostrava (2015); *Jaromir Novotny and Gizela Mickiewicz*, Gdansk City Gallery, PL (2015).

Jaromír Novotný lives and works in Břežany, Czech Republic.

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JAROMÍR NOVOTNÝ

untitled

2023

acrylic on polyester fabric, textile

14.6 x 10.2 in. (37 x 26 cm)

Inv. #JN252

4,500€ | \$4,925

Exhibition history:

Jaromír Novotný: *A Barking Dog Interrupts Everything*, hunt kastner, Prague, 2023

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JAROMÍR NOVOTNÝ

untitled

2023

acrylic on polyester fabric, rubber eraser

14.2 x 11 in. (36 x 28 cm)

Inv. #JN253

4,500€ | \$4,925

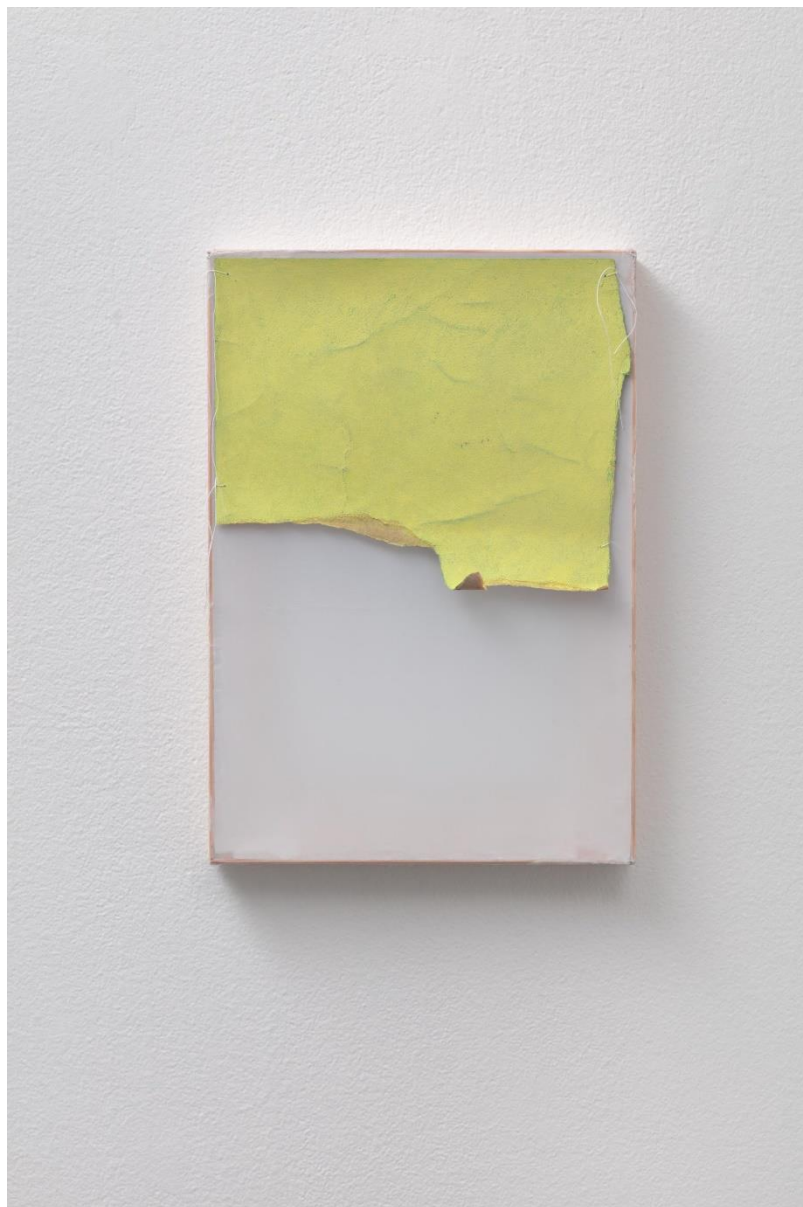
Exhibition history:

Jaromír Novotný: *A Barking Dog Interrupts Everything*, hunt kastner, Prague, 2023

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JAROMÍR NOVOTNÝ

untitled

2023

acrylic on polyester fabric, colored pencil and pastel on sand-paper

14.2 x 9.8 in. (36 x 25 cm)

Inv. #JN254

4,500€ | \$4,925

Exhibition history:

Jaromír Novotný: *A Barking Dog Interrupts Everything*, hunt kastner, Prague, 2023

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JAROMÍR NOVOTNÝ

untitled

2023

acrylic on polyester fabric, textile rope

12.2 x 8.3 in. (31 x 21 cm)

Inv. #JN258

4,500€ | \$4,925

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JAROMÍR NOVOTNÝ

untitled

2024

polyester mesh, paper

23.2 x 17.3 in. (59 x 44 cm)

Inv. #JN264

6,500€ | \$7,111

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JAROMÍR NOVOTNÝ

untitled

2023

polyester mesh, paper

21 x 15.2 in. (53.5 x 38.5 cm)

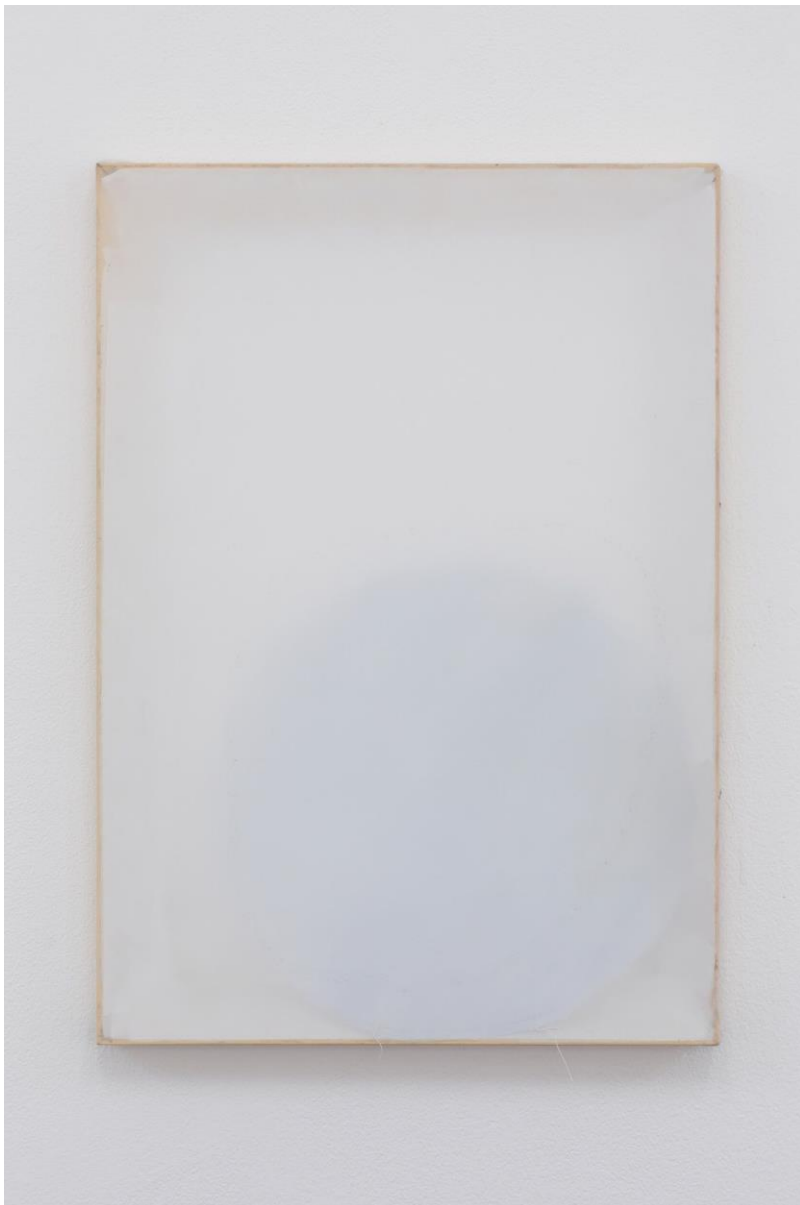
Inv. #JN265

6,500€ | \$7,111

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JAROMÍR NOVOTNÝ

untitled

2024

acrylic on polyester mesh, paper

22.4 x 15.7 in. (57 x 40 cm)

Inv. #JN266

6,500€ | \$7,111

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JIŘÍ SKÁLA (born 1976 in Sušice) is a visual artist based in Prague. His work is close to the tradition of post-conceptual art and participative art, these tendencies being reflected through the mediums of text, performance, installation, photography and videos. Jirka Skála's artistic work experience stems from the traditions of post-conceptual and participatory art and an interest in the textual medium, scene-based reading, photography, and video. His recent practice has focused on the topics of paid and unpaid work, recreation, and free time.

Skála's ongoing series entitled *#SelfieNation*, is a photographic record of the mirror reflection of selfies posted on Instagram. In June 2021, the artist made screenshots of the first 500 selfie images that came up when he entered the hashtag *#SelfieNation* into the Instagram search engine. He then downloaded them into Photoshop, cropped them and converted them into black and white images, which he then printed on A4 paper. The resulting prints were hung in front of a wet metal blackboard surface and he then took photographs of their reflections with the help of an analog camera and flash. The time consuming and repetitive process was provided a welcome exercise during the isolating Covid quarantine that year, as many people turned inward towards the virtual world with the external world in lockdown. For Skála, the individual portraits represent the desire to succeed in today's world and to rise from the local environment somewhere higher, into the international context. They touch upon a phenomenon of a growing 'aspirational class', who see the possibility to achieve success through the virtual world. Most of the selected selfies had a relatively low viewership, around 100 to 500 likes. The individual images merge into a mass of interchangeable bodies performing unsalaried work with the promise of fulfilling desire for fame and fortune. In their faces and expectations full of expectations lies the unspoken question: What happens if their desires are not fulfilled?

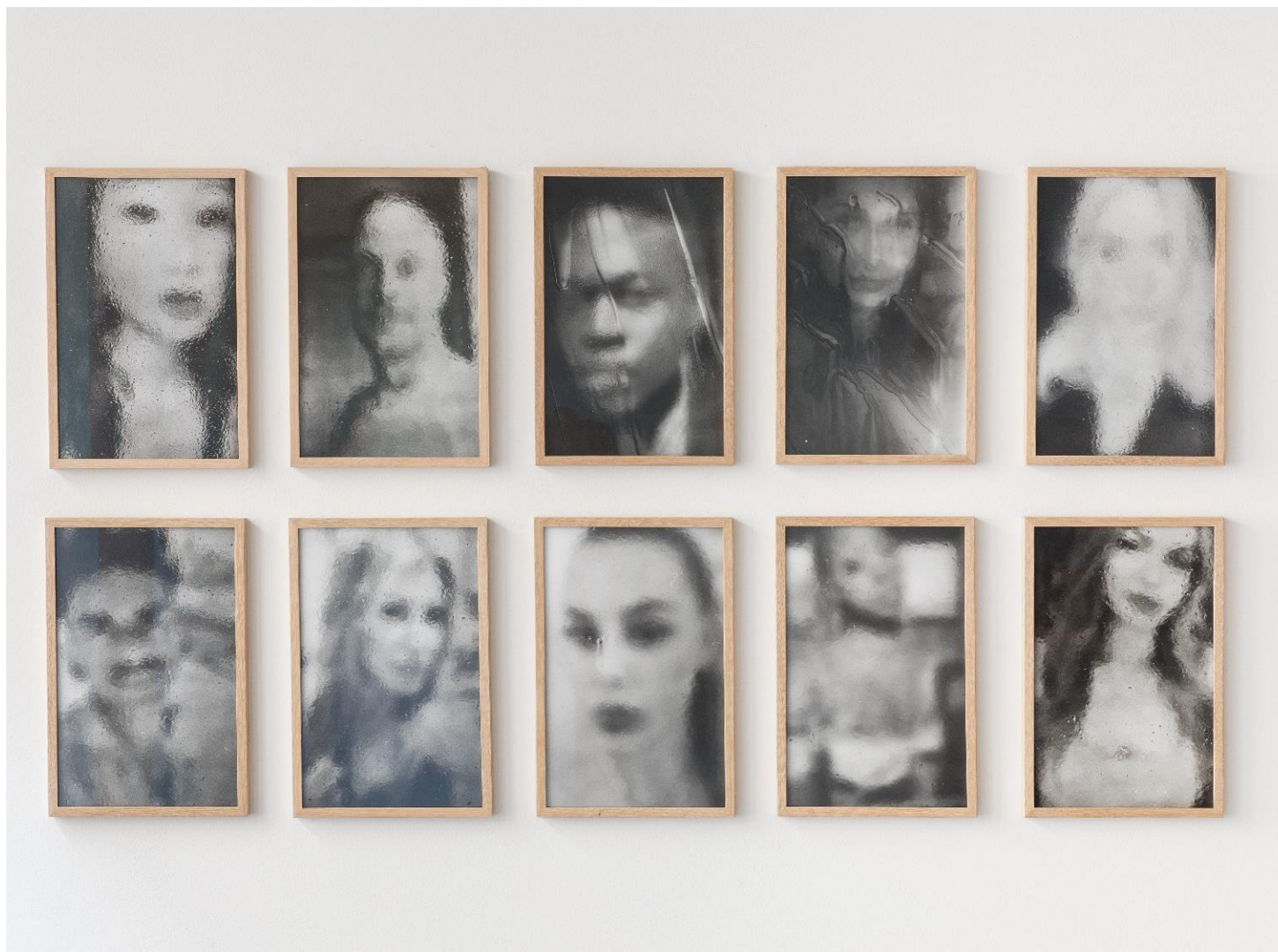
Skála presented his works in a variety of group exhibitions, amongst others at Palais de Tokyo in Paris, Secession in Vienna, UBS Art Gallery in New York, Wiels in Brussels, Seventeen Gallery in London, Manifesta 11 in Zurich as well as solo shows at Display Gallery in Prague, Art in General in New York, hunt kastner Gallery in Prague, Foksal Gallery in Warsaw, Elba Benitez, Madrid, and Etc. Gallery in Prague. He received the Jindřich Chalupecký Award in 2009.

Jiří Skála, a graduate of the Prague Academy of Fine Arts, currently teaches at the Faculty of Art at FVUT in Brno and lives and works in Prague.

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JIŘÍ SKÁLA

from the series *#SelfieNation*
2021(-2023)

b/w photograph, silver gelatin
prints, on Fomabrom C111 paper
/ Ilford shining paper

11.8 x 7.9 in. (30 x 20cm) each,
famed

Inv. #JSK148, 149, 150, 151, 153,
152, 155, 156, 158, 159, 160, 161,
162, 163, 173

Each:

1.200€ | \$1,300

For the series of 15:

15.000€ | \$16,550

Exhibition history:

*Thinking through Images The
Visual Events of Miroslav Petříček*,
curated by Jitka Hlaváčková,
Prague City Gallery, 2023

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JIŘÍ THÝN (born 1977 in Prague) 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.

After many years of gradually refining his own "conceptual lyricism", Thýn has been addressing the questions of pictorial consciousness (or unconsciousness) and of the capturing of reality on the background of the modernist canon such as in the series *Spatial Morphology*, sourced from work discovered by Thýn in the Prague City Gallery depository by the inter-war avant-garde sculptor Hana Wichterlová. In his new series of work from the 2023-4 exhibitions *Love Life*, *Embrace the Serpent* and *Ugly Now*, Thýn returns to the tumultuous present with a pictorial contemplation of the possibility and impossibility of distancing ourselves from the contemporary situations and events that surround us.

Jiří Thýn is a graduate of UMPRUM / Prague Academy of Arts, Design and Architecture. From 2014-8 he was a professor in the photography department of FAMU (the Film Academy) in Prague and until 2024 headed the photography studio at the University of Jan Evangelista, Department of Fine Arts, in Ústí nad Labem. His work has been featured in major institutional group exhibitions such as at Prague City Gallery (2024, 2022); GUVU / Ostrava House of Arts (2024); Kunsthalle Bratislava (2019); Manifesta 11 in Zurich (2016); The Prague National Gallery (2015, 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). Most recently, his work has been the subject of solo exhibitions at NoD in Prague (*Ugly Now*, 2024), Trafo Galerie in Budapest (*Embrace the Serpent*, 2024); Fait Gallery, Brno (*Love Life*, 2023); Prague City Gallery (*Silence, Torso, the Present*, 2021), and Brno House of Arts (*In Search of a Monument*, 2017). This year the monograph publication *Everything Will be Beautiful*, which reviews his work from the past almost 20 years, has been released by the publishers Artmap, Prague and Spector Books, Leipzig. He is currently working on a solo exhibition that will open at DUUL / Ústí nad Labem House of Arts on September 18th this year.

Jiří Thýn teaches at UMPRUM / Academy of Arts, Design and Architecture in Prague, and lives and work in Prague.

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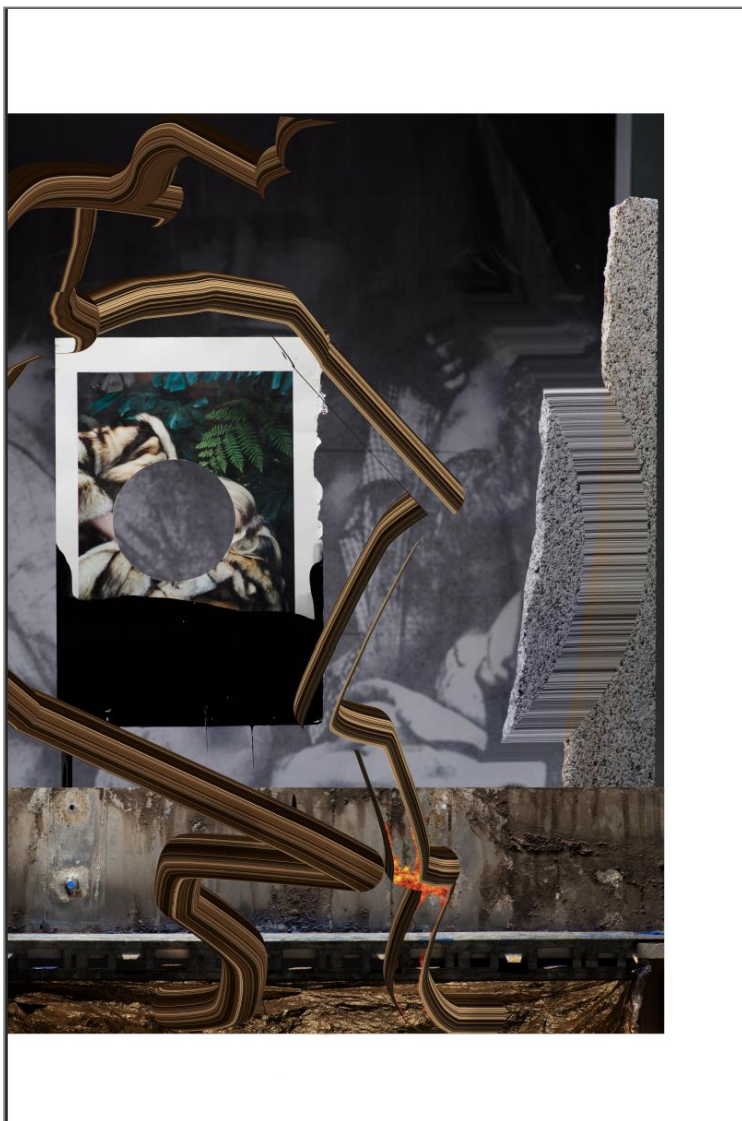
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JIŘÍ THÝN

untitled, from the series *Love Life*

2023

color photograph, inkjet print on mediaJet Museum Nature Silk art paper +
metal hanging slat

59 x 39.4 in. (150.4 x100cm)

Ed. 2/3 + 1 AP

Inv. # JT298

5,000€ | \$5,470

Exhibition history

Jiří Thýn: *Love Life*, curated by Jiří Ptáček, Fait Galerie, Brno, 2023

Jiří Thýn: *Embrace the Serpent*, curated by Borbála Szalai, Trafo galerie,
Budapest, HU, 2024

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JIŘÍ THÝN

Spatial morphology No. A_B0A6822, (source: Hana Wichterlová, Portrait of Vincenc Makovský, 1928)

2021

black and white photograph on mediaJet Museum Nature Silk art paper + metal hanging slat

55 x 39.4 in. (140 x 100cm)

Ed. 2/5 + 1 AP

Inv. # JT275

5,000€ | \$5,470

Exhibition history:

Jiří Thýn: *Mlčení, torzo, přítomnost / Silence, Torso, the Present*, Prague City Gallery, 2021

Jiří Thýn: *Less: Mlčanie, torzo, přítomnost / Silence, Torso, the Present*, FOG, Bratislava, SK, 2022

Jiří Thýn: *Less: Mlčení, torzo, přítomnost / Silence, Torso, the Present 2*, Galerie Caesar, Olomouc, 2022

Jiří Thýn: *Morphology*, Galerie Plastik, Hořice, 2023

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

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