

An abstract artwork featuring a central composition of pink, petal-like shapes and a pink ring, set against a background of orange and red. The artwork is overlaid with the text 'Spolu s odvahou' in white. The petals are in various shades of pink and magenta, some appearing to be in motion. The ring is a solid pink color. The background is a gradient of orange and red, with a large, dark, irregular shape in the center.

# Spolu s odvahou

5th Charity Auction of the  
Spolu s odvahou Foundation

# 5th Charity Auction of the Spolu s odvahou Foundation

October 13, 2026, 8:30 PM

The auction preview exhibition will take place from October 7 to 13, 2026, from 11:00 AM to 7:00 PM at Kunsthalle Praha, Klárov 5, Prague 1.

The Limitation Phase will run from October 6, 2026, at 10:00 AM until October 13, 2026, at 7:00 PM. The Bidding Phase starts on October 13, 2026, at 8:30 PM on the platform [www.artslimit.com](http://www.artslimit.com).

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## Dear friends and supporters,

What I enjoy most about putting together the collection for the auction is when works that otherwise may never have crossed paths end up side by side. This year's selection does just that it brings together different generations, media, and perspectives. For example, you'll find works by Josef Bolf, Lubomír Typlt, and Adéla Matasová as well as a photograph by Bára Prášilová and a unique piece of jewelry designed by Janja Prokić exclusively for this year's auction.

We've divided this fifth edition of the auction into two separate curated collections. The first features twenty-three works from across the contemporary Czech and international art scenes. The second expands the selection with smaller artworks, design pieces, and experiences. Both collections are available to bid for online on the Artslimit platform until 13 October. The auction will culminate that same evening at Kunsthalle Praha.

While the two collections differ in composition, they share a common purpose. The proceeds will help fund free experiential therapy programs for children with severe illnesses and their families in hospitals, schools, workshops, and family camps.

I am deeply grateful to the artists who have donated their works to the auction as well as to the partners and donors without whom this event would not be possible. I hope this year's selection will delight and surprise you and perhaps introduce you to an artist or a work you haven't encountered before. If you decide to bid on any of these pieces, you will also be helping to bring experiential therapy to more children and families.

**Pavčina Pudil**

curator of the auction and member of the board  
of the Spolu s odvahou Foundation



Five years of working together, countless wishes fulfilled, and art that helps where it's needed most. It is an immense honor for Artslimit to serve as a proud partner of the charity auction for the Spolu s odvahou Foundation for what is now the fifth time.

For us, this auction is more than just an item on the calendar. It is a labor of love where world-class art intersects with humanity and the desire to help. The combination of the inspiring setting at Kunsthalle Praha, a superbly coordinated team, and an extraordinary collection of works of the highest caliber creates a one-of-a-kind atmosphere every year. What's more, thanks to our online platform, we can share this energy with a wide circle of art lovers.

Modern technology takes on greater significance when it serves a good cause, and so my deepest gratitude goes out to you, our bidders. The determination and generosity that you display with each bid placed through Artslimit are what give our work true meaning and help us achieve such incredible results.

Let's come together once again this year to push past our previous limits and raise our own "Artslimit" to help those facing adversity, so that the children and their families supported by the Spolu s odvahou Foundation can fully realize their own potential.

**Matyáš Kodl**

founder of Artslimit.com

7-6

Dear friends,

The charity auction to benefit the Spolu s odvahou Foundation is celebrating a milestone this year – artists and supporters of the foundation are gathering at Kunsthalle Praha for what is now the fifth time. The auction has become a favorite autumn event, supported by dozens of Czech and international artists who have donated their works. And thanks to all of you, nearly 90 works have been auctioned off to raise a total of more than 20 million crowns.

It is precisely this support that has enabled the foundation to develop a range of free experiential therapy programs for children with serious illnesses and their families – from the program Spolu v nemocnici (Together in the Hospital) to family camps in Hatvan, Hungary, to the program Spolu ve škole (Together at School), which now provides assistance in three regions in the Czech Republic.

In 2025 alone, a total of 656 participants took part in our programs. Our team of nearly 60 active, trained volunteers provided them with more than 3,300 hours of experiential therapy. And behind these numbers lie moments when a child in the hospital smiles for the first time in a long while or works up the courage to return to school.

One significant step was the launch of the Spolu v nemocnici program at the Motol University Hospital in Prague. Since November 2025 it has been a part of the day-to-day operations of the pediatric wards, and more than 300 children and their loved ones have already participated. In May of this year we also introduced experiential therapy at the Ostrava University Hospital.

We want children to have psychological support throughout their treatment, as they return to school, and as they reintegrate into daily life – regardless of where they live or where they are receiving treatment.

In order to make that happen, we need to join forces. That's why one of this year's artworks will be auctioned off to benefit the Vlček Family Foundation. In addition to our mutual desire to support children with serious illnesses and their families, we're also united by the belief that in the non-profit sector it's important to build a strong network of organizations and pull together.

If any of the works in the auction speak to you, by bidding on them you'll be helping ill children and their families – either through our experiential therapy programs or the work of the Vlček Family Foundation.

I would like to thank the artists, partners, and donors who have helped us make this milestone edition of the auction a reality. Its significance will ultimately be reflected in how many children it helps regain their self-confidence and how many families it comforts with the assurance that they are not alone during this difficult time.

**Petr Šmíd**

chairman of the board of the Spolu s odvahou Foundation

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We were delighted that Spolu s odvahou invited us to participate in this auction. We are united by our commitment to families with seriously ill children and the belief that we can help them more effectively through cooperation. The more we interconnect organizations, experts, and other people involved with these families, the stronger our support network will become.

What art, care, and philanthropy all have in common is the ability to bring joy, beauty, and powerful experiences into people's lives. And it is at this auction that all three of these worlds converge.

At the Cibulka homestead in Prague we are building a pediatric palliative care center that is slated to open in 2027. The facility will offer an inpatient hospice, a day care center, home care, and field and outpatient services, including pediatric dentistry. Here families will find professional help, a safe environment, and the chance to take a break from the demands of caregiving, spend time together, and experience moments of joy. The proceeds from the auction will be used to furnish rooms for children and their loved ones so that they will feel comfortable at Cibulka.

We would like to thank Spolu s odvahou, the artists, the bidders, and everyone who made this auction possible. We look forward to seeing you in person at Kunsthalle Praha.

**Katarína and Ondřej Vlček**



# Everything counts

## Bára

"I hope she finds something that brings her joy every day, so that she doesn't have to just make it through the day like she used to," says Bára's mother, Lenka. Back then, she suffered from severe migraines almost every other day.

Bára was born with a rare condition – neurofibromatosis – which is associated with other health issues as well. It has been more than a year since she had brain surgery, and her condition has improved significantly. Today she experiences migraines about once every ten days. However, fatigue still determines whether Bára can handle school, an excursion, or a trip to visit her pony, Malutka. That's why she completes part of her schoolwork at home. On days when she has enough strength, she feeds, grooms, and walks Malutka and sometimes even goes for a ride. Other times, she has to let her mom take care of him.

But horses are a part of Bára's life in other ways, too – she does hobby horsing as much as she is able. She loves animals, so she also enjoys visiting the zoo or cat cafés. She spends her quieter moments with a book – or in a bookstore, choosing which one to read next.

For Bára, even joyful excitement can have painful repercussions. That's why, before the first Spolu s odvahou online workshop, her mom wrote to the organizers asking them not to be upset if Bára logged off after just half an hour. In the end, she lasted

12–13



for almost the entire program, but she couldn't quite make it through the conclusion. "We practically had to carry her straight to bed," her mom recalls. Nevertheless, Bára returned and has been participating in the workshops regularly ever since.

She is looking forward to the next meeting, not just for the crafting but mainly because of the other kids. At school, her classmates are often interested in other things, but during the workshops, Bára can talk about what she likes and show others what she's made. "Most of all, she looks forward to seeing the other kids, spending time with them, and having the chance to chat," says her mom. The other children look at Bára's work with the same interest she shows in theirs.

The workshop that Bára remembers most fondly is the space-themed one, where the children made astronauts and talismans. "What I like most is when they divide us into groups and we make something, and then we show

each other what we created," she says. At home, she enjoys drawing with crayons, stringing beads, or dot-painting stones. These activities help her practice her fine motor skills, and they also give her something to share with others.

At first, Bára's mom and older sister took turns sitting with her at the computer to help her follow the instructions, but she managed the last session all on her own. Now when another workshop is approaching, she prepares what she wants to show the others in advance and looks forward to creating something together.

## Honzík

Honzík hesitated for a long time at the base of the climbing wall. He was the last one to give it a try, but he managed to climb at least part of the way up. For his parents, that short climb meant much more than just a sporting achievement. "Before that, he'd been confined to bed. And suddenly we saw that he could manage even this again," says his mother, Kateřina, thinking back on their first stay at camp.

During his treatment, Honzík spent most of his time with his mom at the hospital in Plzeň. His dad commuted to see them, but they rarely got to go home together. Toward the end of his hospitalization, the nurses told them about the experiential therapy camp, and the doctors gave Honzík permission to attend. "I had no idea what to expect," Honzík recalls.



going down a zipline. He was scared again, but his mom encouraged him and the volunteers stayed with him patiently until he decided to give it a try. Afterward, he came back feeling excited and proud of himself. “I realized I shouldn’t be so afraid to try new things. I shouldn’t be scared before I even try it,” says Honzík.

On the family’s latest visit to Hatvan, familiar faces were already there waiting for them. The volunteers remembered Honzík, and they waved to him right away and welcomed him with a hug. The family also made new friends at the camp, with whom they’ve kept in touch. They’re already planning a get-together at a cottage with some of the other families.

After three stays at the camp, they can’t come again as participants, but they don’t want to say goodbye to Spolu s odvahou. Kateřina plans to get involved as a volunteer, and Honzík wants to join her as soon as he’s old enough. “We want to pass on all the good that we received and help others,” says his mother. That boy who the volunteers guided step by step along the path of courage may one day offer the same support to someone else.

## Maruška

“This time it happened right away – laughter, friends, and she didn’t really even need us anymore.” That’s how Maruška’s mother, Jiřina, describes her return to the experiential therapy camp in Hatvan. During her first stay Maruška

14 – 15



ka was still finding her feet, but a year later she joined the other children without hesitation.

For Maruška, this kind of independence was never something that could be taken for granted. She was first hospitalized at three months old, and the doctors diagnosed her with a rare congenital disorder that causes kidney failure. When she was seven years old, she underwent a transplant. Her uncle Josef donated the kidney, which they nicknamed “Pepina.” By the time she was ten she had been put under general anesthesia more than twenty times. Due to her hospital stays, regular checkups, and various restrictions, she had to wait to go to camp and experience other typical childhood activities.

Jiřina first found out about Spolu s odvahou during one of their checkups at the Motol Hospital. She spotted a flyer about the camp at the last minute and immediately checked to see if their family could still sign up. “What appealed to us most was that Maruška

would finally be able to go to camp somewhere and be around other kids.”

In Hatvan, Maruška initially needed some time to ease into the unfamiliar surroundings. But she soon tried her hand at archery, went for a horseback ride, and even ventured out onto the ropes course. For Jiřina, the camp was a different kind of test. After years of having to keep Maruška near her at all times, suddenly she hardly saw her at all. “We pretty much only saw her at mealtimes. It was the first time she’d been off on her own like that. I didn’t know where she was or what she was doing. I just knew she was being well taken care of. And she truly was.”

Maruška also came home with a greater sense of confidence. She didn’t always feel accepted at school, and her classmates’ teasing hurt her feelings. After participating in the Spolu ve škole (Together at School) program, even those she least expected began talking to her. And when someone makes fun of her today, she’s able to stand up for herself. “You can tell it still upsets her, but now she gives them a piece of her mind. She’s more self-confident and assertive,” says her mom.

Before the first camp, Maruška didn’t have any close friends. Today, she regularly chats on the phone with Denča, Lorinka, and Rozinka. It is during these calls that the most important thing that began in Hatvan continues.

1. Josef Bolf
2. Jiří Černický
3. Filip Černý
4. Studio Dechem
5. William Kentridge
6. Laura Limbourg
7. Maatty
8. Adéla Matasová
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13. Bára Prášilová
14. Jiří Příhoda
15. Michal Rapant
16. Lucie Rosická
17. Kryštof Strejc
18. Adam Štech
19. Pavel Ticho(ň)
20. Oldřich Tichý
21. Lubomír Typlt
22. Kateřina Vincourová
23. Daniel Vlček
24. Janja Prokić

# Josef Bolf



**Echo, 2026**  
acrylic, airbrush, and paper on canvas, 70 × 100 cm  
signed and dated on the reverse

18 – 19

Josef Bolf has long been one of the best-known and most successful painters of the generation that emerged on the Czech art scene in the mid-1990s. He regularly exhibits at prestigious Czech galleries and currently also teaches in the Painting 3 studio at the Academy of Fine Arts in Prague. Bolf's figural work is characterized by a painful, psychedelically tinged melancholy and sentimentality, stemming from a vision of a dark childhood rife with anxiety, loneliness, and disturbing memories. The theme of childhood permeates Bolf's work on many levels; his paintings feature depressed young boys and girls, which in the past were often transformed into strange animal-like creatures. The backdrop for these works frequently consists of high-rise prefab apartment blocks, an environment connected with the artist's own childhood. At the same time, Bolf's imagination reflects his longstanding interest in comics and illustrations for science-fiction literature. Echoes of his school years also resonate in his work in the technique of scraping away a layer of wax to reveal the underpainting, which evokes children's artistic methods. In addition to this, Bolf primarily uses classical painting techniques, including airbrushing, but he also dabbles in illustration, comic book creation, and short puppet films. He employed airbrushing in the creation of the work *Echo*, making use of its ability to softly blur shapes to capture a fleeting moment just before dusk, when the contours of objects gradually dissolve into the twilight. The subject of the work is characteristically enigmatic: It depicts a girl who has been upset by an ambiguous event – something taking place outside the confines of the canvas.

1

**Starting price: 220 000 CZK (8 800 EUR)**  
**Estimate: 300 000 – 450 000 CZK (12 000 – 18 000 EUR)**

99 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Jiří Černický

22 – 23

Jiří Černický is one of the most distinctive artists on the Czech scene. As a longtime teacher in the Studio of Fine Arts II (previously the Painting Studio) at Prague's UMRUM, he has mentored an entire generation of young artists. He himself has been active since the late 1980s as one of the most notable artists of his generation, a fact confirmed by, among other things, his receipt of the 1998 Jindřich Chalupecký Award as well as a host of other accolades. Černický works across various media, with an oeuvre characterized by strong personal engagement, ironic humor, acerbic social criticism, and a sensitive animosity toward the world around us and its rules. He works with installation, sculpture, objects, video, painting, and performance, often pushing the boundaries of physical and mental possibilities. His well-known performance *Spirit of the East in the West* is based on the story of an Afghan woman whose husband tore up her last dress in a fit of rage, leaving her to starve at home. Černický imagined that her children found a torn American flag on the street and brought it home as material for a new burka. The flag was sewn and patched so that it would be as unrecognizable as possible. Wearing this garment, the artist went to a market in Rotterdam, Netherlands, where goods are sold primarily by Muslim merchants, and despite the outrage he provoked, he purchased various groceries. He then began selling them illicitly on a patch of ground marked with a sign stating that the proceeds would be used to support the US economy. This ambivalent work – based on the paradoxical combination of two incongruous symbols and their stereotyping – is offered in the auction in the form of two digitally printed photographs.



**Duch východu na západě (Spirit of the East in the West), 2002**  
digital print on Forex, 132.5 × 103.5 cm  
signed and dated on the reverse

2

**Starting price: 280 000 CZK (11 200 EUR)**  
**Estimate: 300 000 – 350 000 CZK (12 000 – 14 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábor family.



# Filip Černý



**Labuť (The Swan), 2025**  
acrylic on canvas, 100 × 100 cm  
signed and dated on the reverse

26 – 27

Although Filip Černý's paintings often make full use of illusionistic techniques, his works do not merely imitate visible reality. Rather, they open up an alternative imaginative space in which ordinary perception becomes uncertain and disputed. The artist often works with contrasts between sharp contours and blurred shapes, drawing on the principles that underlie human vision: the delay that the eye needs in order to focus as well as the impossibility of taking in an entire image at once. From a technical perspective, he makes use of the contrasts between classical painting, airbrushing, and stencils, which help him construct an ambiguous space permeated by optical illusions, distorted perspectives, and visual elements reminiscent of digital imagery. His work brings together abstraction, figural themes, interiors, landscapes, and references to iconic works from art history. The painting *Labuť* (The Swan) is based on the ancient mythological motif of Leda and the swan, which has been a favorite theme in European art since the Renaissance. It depicts the god Zeus, who, in the form of a swan, seduces the Spartan queen Leda. The subject was often heavily eroticized, particularly during the rococo period, to the extent that it could border on a pornographic scene. Černý's painting is a reference to just such a work by the painter François Boucher. The artist took the central motif from the historical original, rendered it in monochrome, and complemented it with surrounding figures. The scene is depicted with the characteristic optical ambiguity: The painting appears to go slightly out of focus before the viewer's eyes. A subtle hint is provided by the green leaves with sharp contours at the edge of the canvas. They suggest that the eye is focused on a sort of secondary scene outside the actual space of the painting, while the scene itself remains but a blurred background.

### 3

**Starting price: 65 000 CZK (2 600 EUR)**  
**Estimate: 80 000 – 130 000 CZK (3 200 – 5 200 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Studio Dechem



**Konfeta Vase Bandaska, 2026**

glass hand-blown into a wooden mold, pigmented glass elements attached by hand  
each piece is unique, Ø 30 cm × height 46 cm, weight: 5.5 kg

30 – 31

The internationally renowned glass studio DECHEM was founded in 2012 by designers Michaela Tomišková and Jakub Jandourek. Their work builds on the tradition of handcrafted Czech glass, which they have further developed with a contemporary design language and in close collaboration with local glassworks. The studio's portfolio includes functional objects – particularly vases and lighting fixtures – as well as decorative pieces that straddle the line between design and fine art. The pieces are handcrafted using traditional techniques such as glassblowing, cutting, grinding, engraving, and painting. DECHEM's work has won numerous awards in the Czech Republic and abroad and is represented in many prestigious institutions and private collections around the world. The studio's iconic product is the Bandaska, a minimalist vase whose shape is inspired by traditional Czech milk jugs. It is characterized by pastel colors and subtle transitions between individual shades. The Konfeta vase is based on the Bandaska design, but its surface is studded with colorful fragments of glass rods commonly used to color molten glass during the blowing process. The glass fragments on the surface resemble confetti, alluding to the theme of celebrating life. Each piece in the series is a unique original.

4

**Starting price: 50 000 CZK (2 000 EUR)**

**Estimate: 50 000 – 70 000 CZK (2 000 – 2 800 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábora family.



# William Kentridge



**Drawings for Lulu (Arms Crossed), 2014**  
india ink and colored pencil on found paper, 45 × 46 cm

34–35

William Kentridge is one of the most significant figures in contemporary art. His interdisciplinary oeuvre encompasses drawing, printmaking, hand-animated film, installations, sculptural objects, and works for theater and opera. The artist's practice is profoundly influenced by his South African origins. Kentridge grew up in a white family that openly opposed apartheid, and a sensitivity to issues of power, guilt, memory, and social injustice has therefore become one of the defining features of his art. His work is rooted in the specific history of his homeland, yet he also translates these themes into broader reflections on human existence, politics, memory, and cultural history. Kentridge has continuously worked with drawing and printmaking since the mid-1970s, but he gained considerable attention above all for his hand-drawn animated films from the late 1980s and early 1990s. In recent decades he has focused primarily on multi-channel videos, which he often embeds in complex scenographic installations. Kentridge's works are held in prominent collections around the world and have repeatedly been featured in major international exhibitions, including the Venice Biennale and documenta in Kassel. The work *Drawing for Lulu* is an ink drawing on found printed paper. It was created in connection with the artist's staging of the opera *Lulu* by the Austrian composer Alban Berg. For this production, Kentridge created an extensive set of drawings that were projected onto the backdrop during the performance, thus becoming an active part of the dramatic space. In his work with ink, the artist found an expressive equivalent to the charged poignancy of Berg's opera: Here a black mark is not merely a graphic record – it evokes the work's physicality, violence, and dark psychology. The drawing was featured in Kentridge's solo exhibition *The Battle Between YES and NO* at Kunsthalles Praha.

5

**Starting price: 750 000 CZK (30 000 EUR)**  
**Estimate: 750 000 – 1 000 000 CZK (30 000 – 40 000 EUR)**

50 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábor family.  
50 % is allocated to support the Centre for the Less Good Idea in South Africa.



# Laura Limbourg



**Nightfall, 2026**  
concrete with relief, height 90 cm  
signed on the bottom

38 – 39

Laura Limbourg is a young artist who specializes primarily in figurative painting, for which she received the 2020 Critics' Award for Young Painting. Her works are distinguished by a bold expressive style and the use of translucent paints applied to an unprimed canvas, which gives her painting its characteristic blurring effect. Limbourg's works often feature exotic motifs, which she juxtaposes with themes of sex tourism, the exploitation of women, and the commercialization of the body. Yet she also works with the imagery of kitsch and advertising as well as lighter genre themes, such as a series of tennis players. However, thanks to their formal strength and often subversive absurdity, these works remain just as powerful as her socially engaged pieces. Limbourg also makes concrete and acrylic resin vases, whose surfaces she covers with either painting or reliefs. She also creates paintings of vases that are not intended as studies for three-dimensional objects but rather as independent works of art. The artist views her vases not as utilitarian objects but as sculptural pieces, sometimes with a striking exaggeration of scale. The vase is a symbol of femininity and fragility, which the artist deliberately contrasts with the hardness of the material used. The object *Nightfall* explores this tension between delicacy and strength. The surface of the vase is covered with a relief depicting a girl on horseback and a tiger, which can be interpreted as her protector. The figure of the girl, whose back is turned to the viewer, evokes the motif of a journey, a departure, or an inner transformation. The work as a whole is built on the contrast between vulnerability and strength, protection and freedom, fragility and resilience – that is, on the tension that is a defining feature of the artist's work.

6

**Starting price: 90 000 CZK (3 600 EUR)**  
**Estimate: 100 000 – 150 000 CZK (4 000 – 6 000 EUR)**

99 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Maatty



**MAAPPA BLUE SERIES VI, 2025**  
acrylic on canvas, 100 × 100 cm  
signed and dated in the lower right, framed

42 – 43

Matěj Hošek – better known as Maatty – is a young creator whose artistic thinking has long been shaped by his close connection to maps, transit plans, and various public transportation diagrams. He speaks openly about living with autism spectrum disorder, and for him, maps are not merely a source of inspiration or a formal starting point for his work; they are a way to internally structure and make sense of the world around him. The process of mapping – depicting relationships, connections, and chronological sequences – is one of the methods that can help people on the autism spectrum better navigate everyday situations. Maatty first began translating his ideas onto paper in the form of real and invented maps, routes, and transportation diagrams, which he then adapted according to his own artistic sensibilities. From initially concrete diagrams, his works gradually evolved toward greater stylization, simplification, and schematization, eventually maturing into distinctly abstract visual compositions. His work can be loosely associated with the phenomenon of art brut, meaning artistic expression by people who are generally untrained in the visual arts (Maatty, however, is studying graphic design in college) and whose work stems from an inner need, often has therapeutic undertones, and exists outside established artistic structures and trends. The painting *MAAPPA BLUE SERIES VI* from Maatty's *BLUE SERIES* depicts linear structures that can be viewed as the remnants of an unspecified – perhaps transportation-related – schematic plan, which has been transformed into an intuitive artistic gesture. The tension between structure and intuition, rationality and emotion, is the primary aesthetic motif of this work and, more broadly, of Maatty's artistic practice in recent years.

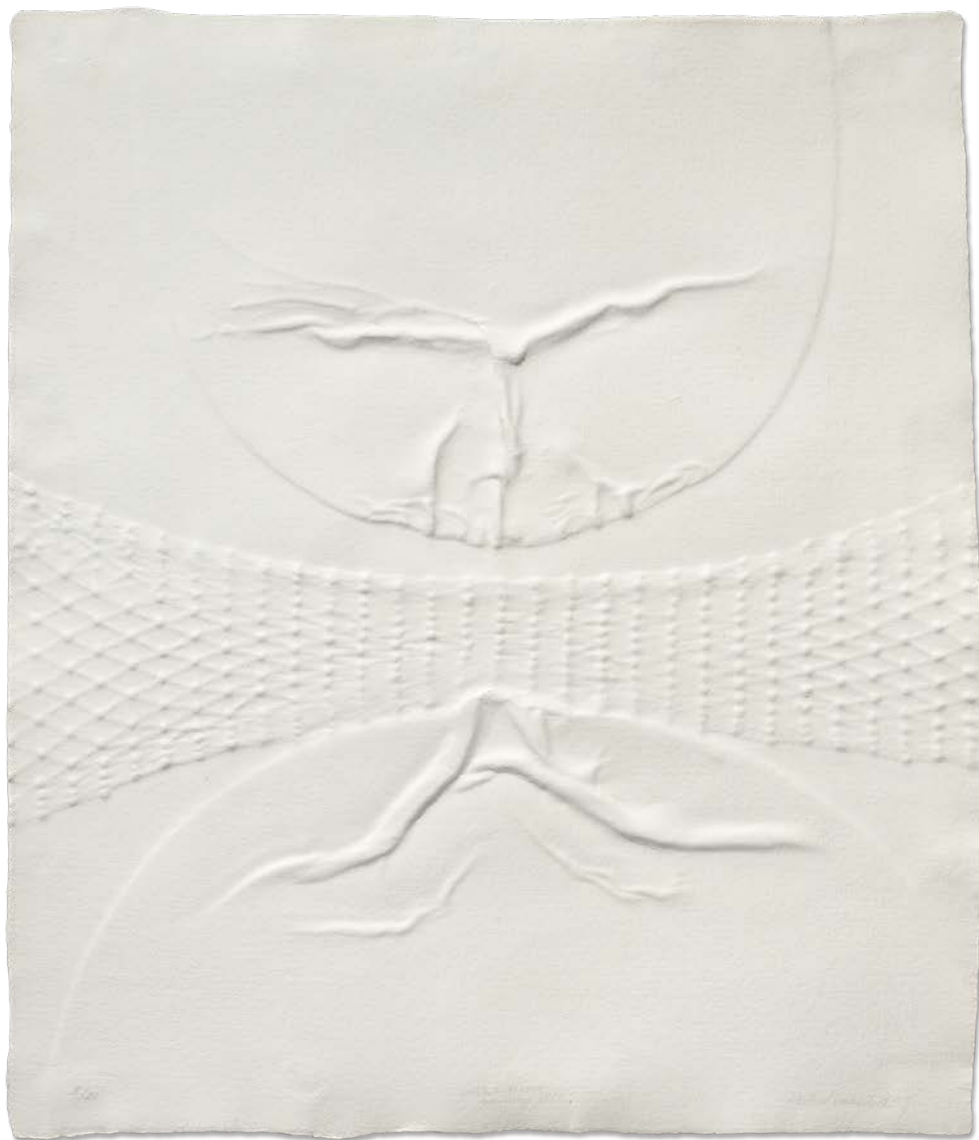
## 7

**Starting price: 90 000 CZK (3 600 EUR)**  
**Estimate: 150 000 – 200 000 CZK (6 000 – 8 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Adéla Matasová



**Tušení souvislostí (An Inkling of Connection), 1981**  
hand-printed relief printing, handmade paper from Velké Losiny, 63.5 × 74 cm  
signed and dated on the front, 3/20

46 – 47

Adéla Matasová's diverse and multilayered body of work is characterized by transitions between artistic disciplines, materials, and media. It includes intimate works on paper, reliefs, sculptures, gallery installations, and monumental works for representative and public spaces. The versatility of her distinctive artistic expression ranks Matasová among the most remarkable figures of postwar Czech art. She graduated from the Academy of Fine Arts in Prague in 1964, where she studied in the studio of Vladimír Sychra. There she acquainted herself with, among other things, the techniques of mosaic, sgraffito, fresco, stained glass, and ceramic tiling, and from the very beginning she was deeply interested in the connection between the visual arts and architecture. She made extensive use of these experiences throughout the 1960s, '70s, and '80s in her work on government commissions for various architectural projects. Working with paper plays a central role in her personal oeuvre – from prints and drawings to three-dimensional creations in the form of cast pulp, crumpled paper, or relief prints. These works often possess an intimate, even corporeal character, permeated by a provocative and unsettling tension. After 1989, in addition to her own artistic practice, Matasová also established herself as a prominent educator at several art schools, including UMPRUM in Prague. The hand-pressed relief print *Tušení souvislostí* (An Inkling of Connection), which is a typical example of the artist's work with paper, also derives from her long-standing interest in architecture and the spatial qualities of materials. The work was created using handmade paper from the mill in Velké Losiny, with which the artist had established a long-term experimental collaboration. It was precisely this collaboration that gave rise to a whole host of important works. This series features a total of six prints, and due to the handcrafted approach, each copy is slightly different and is thus an original.

8

**Starting price: 120 000 CZK (4 800 EUR)**

**Estimate: 130 000 – 200 000 CZK (5 200 – 8 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábora family.



# Petra McGrath



**Soulmates III, 2024**  
acrylic on canvas, 120 × 90 cm  
signed and dated on the reverse

50 – 51

Petra McGrath is a painter and designer who divides her time between Prague and Sydney. She began her practice relatively recently as a self-taught artist, following many years of experience in business, interior design, and real estate. A major impetus for this change was her move to Australia, where she was deeply influenced by the local climate, coastal landscape, light, and intense colors. It was these impressions that became one of the main sources of inspiration for her canvases. McGrath works primarily with large-format paintings that straddle the line between abstraction and representational art. Upon closer inspection of her compositions, one can often discern silhouettes, figures, or specific motifs associated with Australian nature or with Prague. Her work grows out of joy, optimism, energy, and the intuitive application of bright swaths of color. This approach echoes the so-called joyful painting of Henri Matisse, although McGrath also draws inspiration from the work of Australian artist Brett Whiteley and Czech painter Pavel Roučka. The latter's influence is particularly evident in the painting *Soulmates III*, an abstract work built on the symbolism of shapes and colors. The artist interprets the motif of kindred spirits as a path to harmony, achieved through mutual support, learning, and overcoming challenges, which leads to spiritual growth. The light in the painting reflects the strengths of the personality, while the shadows, on the other hand, evoke wounds that have not yet healed. Their integration into a balanced whole becomes a visual symbol of true connection.

9

**Starting price: 110 000 CZK (4 400 EUR)**

**Estimate: 140 000 – 200 000 CZK (5 600 – 8 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Kristýna & Marek Milde



**Mirroring**, from the series **Motherboards**, 2025  
photo etching on printed circuit board (PCB) with 24-carat gold immersion finish,  
7 pieces, 30.5 × 30.5 cm × 2.5 mm, edition 1 of 5

54 – 55

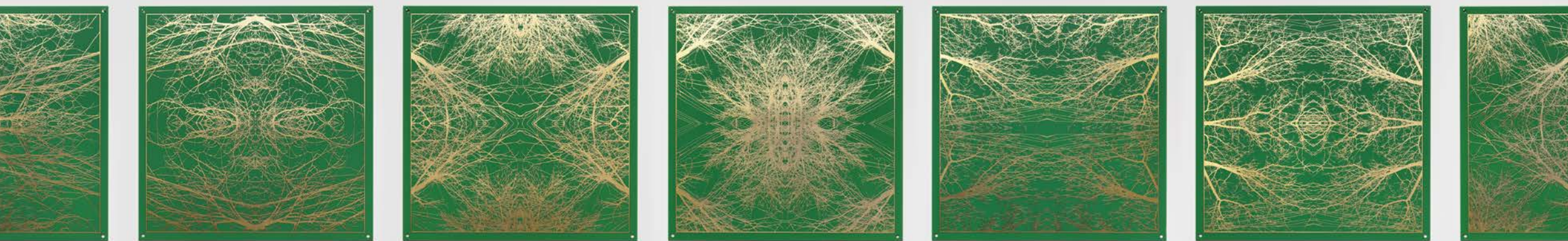
Kristýna and Marek Milde are a Czech artist duo who have been based in Brooklyn, New York, for many years. They have been working exclusively as a duo since 2011, systematically exploring the intersections of nature and urban space, with a pronounced environmental focus. In their work, nature is often represented by the variously shaped motif of the tree, which, as a symbol rich in meaning, enters into complex relationships with metropolitan culture, public space, and the intimacy of the home. The artists highlight the interconnectedness of these ecosystems while also drawing attention to the apparent rift between the “urban” and the “natural” that opens up in the mind of the city dweller. Kristýna and Marek Milde work across media, from installations and objects to photography, animation, and collage. Their installations are often participatory in nature and actively involve viewers in the process of completing the work. *Mirroring* is part of a broader series titled *Motherboards*, which the artists have been working on since 2023. A stylized image of an urban landscape – tree canopies intertwining with power lines – is etched onto a printed circuit board. The composition is formally unified and symmetrically mirrored, fashioned to resemble electronic circuits on a typical green substrate. The work was commissioned for the artists’ solo exhibition *The Call of the Forest*, which took place at Kunsthalle Praha in 2025.

## 10

**Starting price: 240 000 CZK (9 600 EUR)**

**Estimate: 250 000 – 300 000 CZK (10 000 – 12 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Roman Ondak



**Untitled (Halo), 1993**

acrylic paint on book cover, 17 × 26 cm  
signed and dated on the reverse

58 – 59

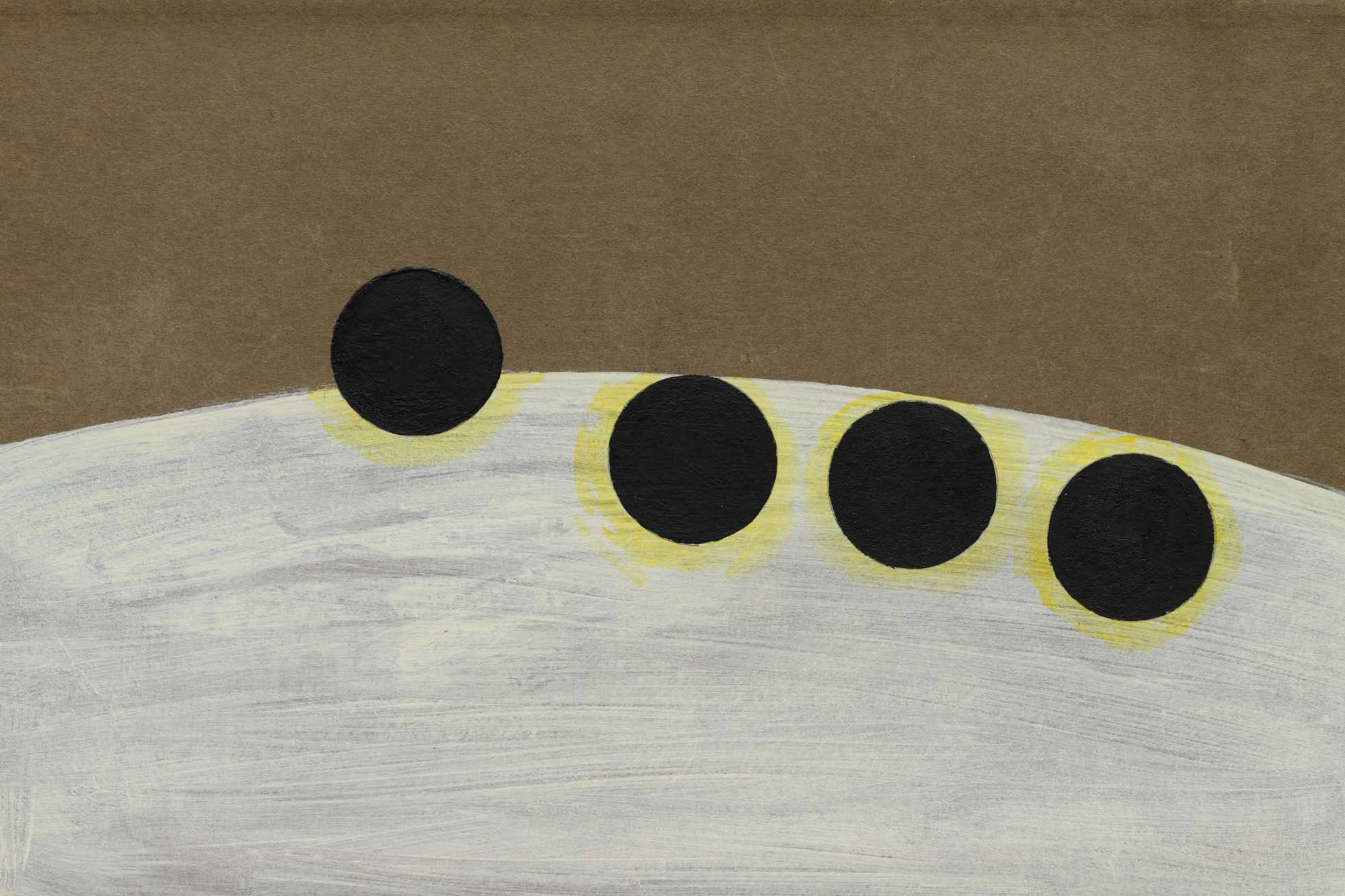
The international success of Slovak artist Roman Ondak has few parallels in the context of Slovak and Czech art. His work has been featured in solo exhibitions at a number of major institutions around the world, including Tate Modern in London and MoMA in New York, and he has participated in prestigious international exhibitions such as the Venice Biennale and documenta in Kassel. This sustained institutional interest ranks him among the most successful post-conceptual artists in central Europe. Ondak's work draws on the legacy of conceptual art of the 1960s and 1970s, which he combines with a personal style full of memories and poeticized everyday life as well as reflections on collective memory and historical identity. He works with ordinary objects, materials, and situations, subtly shifting and transforming their meanings through discreet interventions. In an untitled series of early paintings Ondak used the covers of discarded books and painted over them with illustrations taken from his collection of popular science publications, which he had been amassing since childhood in the 1970s and 1980s. The process of repainting placed the original illustrations in new contexts, granting them autonomy and freeing them from the framework of educational publications from the Normalization era, which were often marked by censorship, ideological manipulation, and distortions of information. This untitled series thus became part of Ondak's program in the early 1990s, in which he focused primarily on the issue of the distorted reality of information sources.

## 11

**Starting price: 200 000 CZK (8 000 EUR)**

**Estimate: 230 000 – 300 000 CZK (9 200 – 12 000 EUR)**

99 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Markéta Othová



**1933, Karlín Studios, 2015**  
digital photograph, ink print on paper, 1/5, 75 × 50 cm, framed

62 – 63

Markéta Othová is one of the most respected Czech photographers of the post-revolutionary generation. She regularly exhibits at leading institutions in the Czech Republic and abroad, and she has received numerous accolades for her work. She has been nominated for the Jindřich Chalupecký Award three times, winning in 2002, and in 2020 she received the Michal Ranný Award for established artists. Her work has undergone a significant evolution over the years, gradually transitioning from intimate, personal photographs to works with a conceptual approach and pieces inspired by avant-garde photography and shifting from classic large-format black-and-white photographs to color digital prints. Her works from the 1990s were influenced by a so-called “archival turn” and were based on the artistic processing of her extensive personal archive, particularly from her travels abroad. Gradually, Othová turned to studio photography and the reductive, impersonal techniques of modernist photography, which she used to capture seemingly mundane objects. Her work is characterized by a focus on series and a subversion of the medium through subtle imperfections such as underexposure or slight blurring. The photographs from the series *1933* are a personal tribute to the artist’s father, who died in 2014 – the title of the series refers to the year of his birth. Here Othová captures his glass products, created by cutting industrially manufactured bottles. Although the work looks like a product photograph of design objects, Othová treats the subject more as a minimalist still life and deliberately avoids technical perfection – a choice underscored by her use of billboard paper, which is entirely unsuitable for depicting a photograph perfectly but aligns with the poetics of her work.

## 12

**Starting price: 35 000 CZK (1 400 EUR)**  
**Estimate: 50 000 – 80 000 CZK (2 000 – 3 200 EUR)**

80 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Bára Prášilová



**Behind Back, 2024**

pigment print, edition 1/1, 89 × 70 cm, framed  
signed in the lower right

66 – 67

The work of internationally renowned photographer Bára Prášilová is characterized by a consistent signature style based on considerable stylization and postproduction as well as a carefully constructed visual imagination. In her photographs, the artist works with a complex scenographic conception of the space, creating custom props and costumes to build an aesthetically unified environment. Her work combines technical perfection, aestheticization, symbolism, and a provocative surrealistic elusiveness and dreaminess. In addition to photography, Prášilová also works with video, which often expands on the themes of her photographs and lends them an additional temporal and semantic dimension. She is also active in the field of commercial and commissioned work, and her notable projects have included, for example, an award-winning campaign for the National Theatre in Prague. She has received numerous accolades for her work, including from prestigious international competitions such as the Hasselblad Masters and the Clio Awards, and she has twice been named Photographer of the Year at the Czech Grand Design Awards. The photograph *Behind Back* was created as part of the *Circles* series, in which the artist works with the symbolism of the circle. In this series the circle serves not only as a prominent compositional motif but also as a philosophical symbol relating to the very essence of life. The photograph brings together the cyclical nature of existence, the interconnectedness of things, and the theme of care – which together shape our identity – and concentrates them into a multilayered, dreamlike image.

## 13

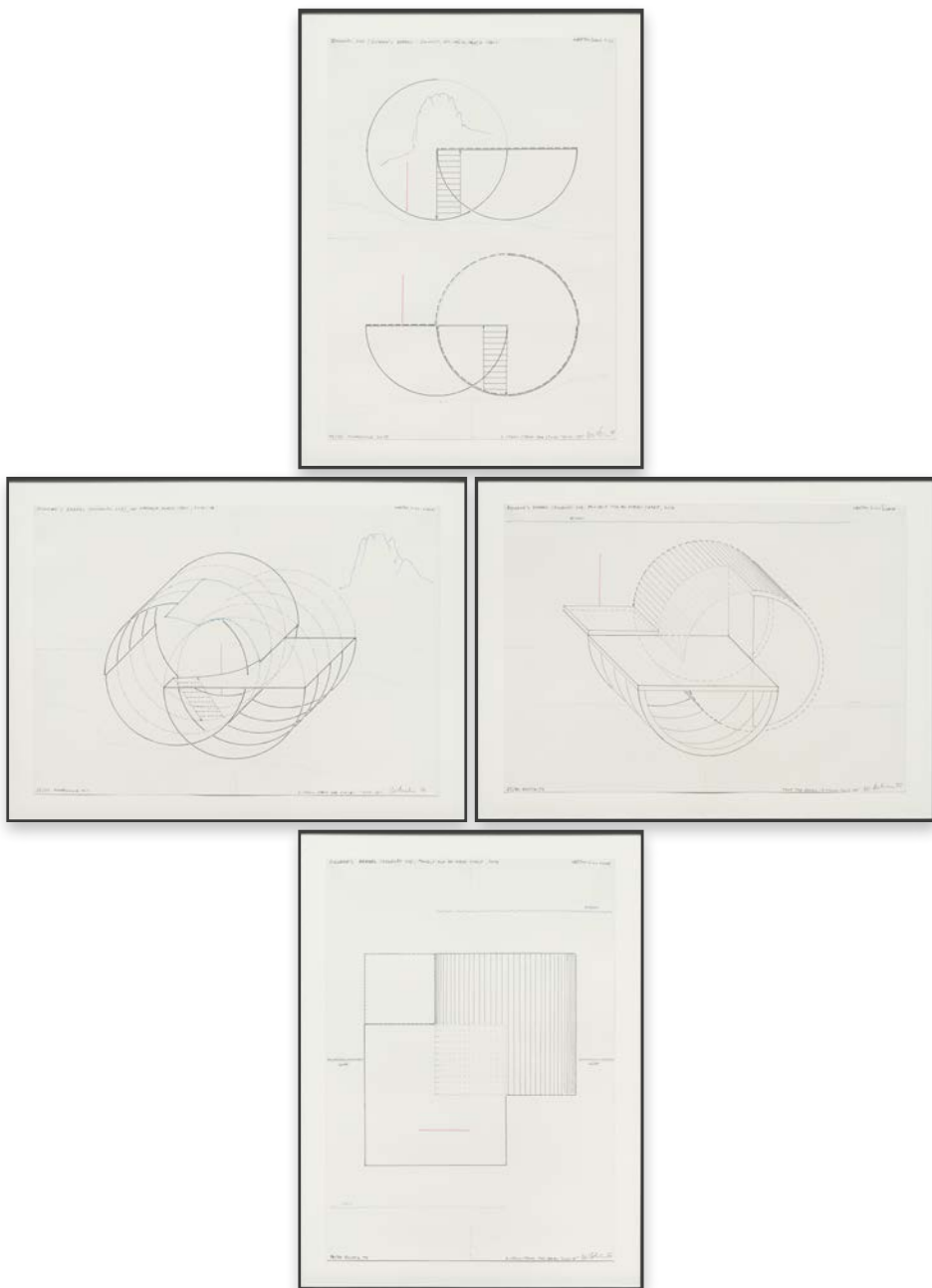
**Starting price: 157 500 CZK (6 300 EUR)**

**Estimate: 162 500 – 200 000 CZK (6 500 – 8 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábora family.



# Jiří Příhoda



**Diogenes's Barrel, 2011–19**  
graphite and colored inks on paper, 50 × 70 cm (each)  
signed and dated in the lower right, framed

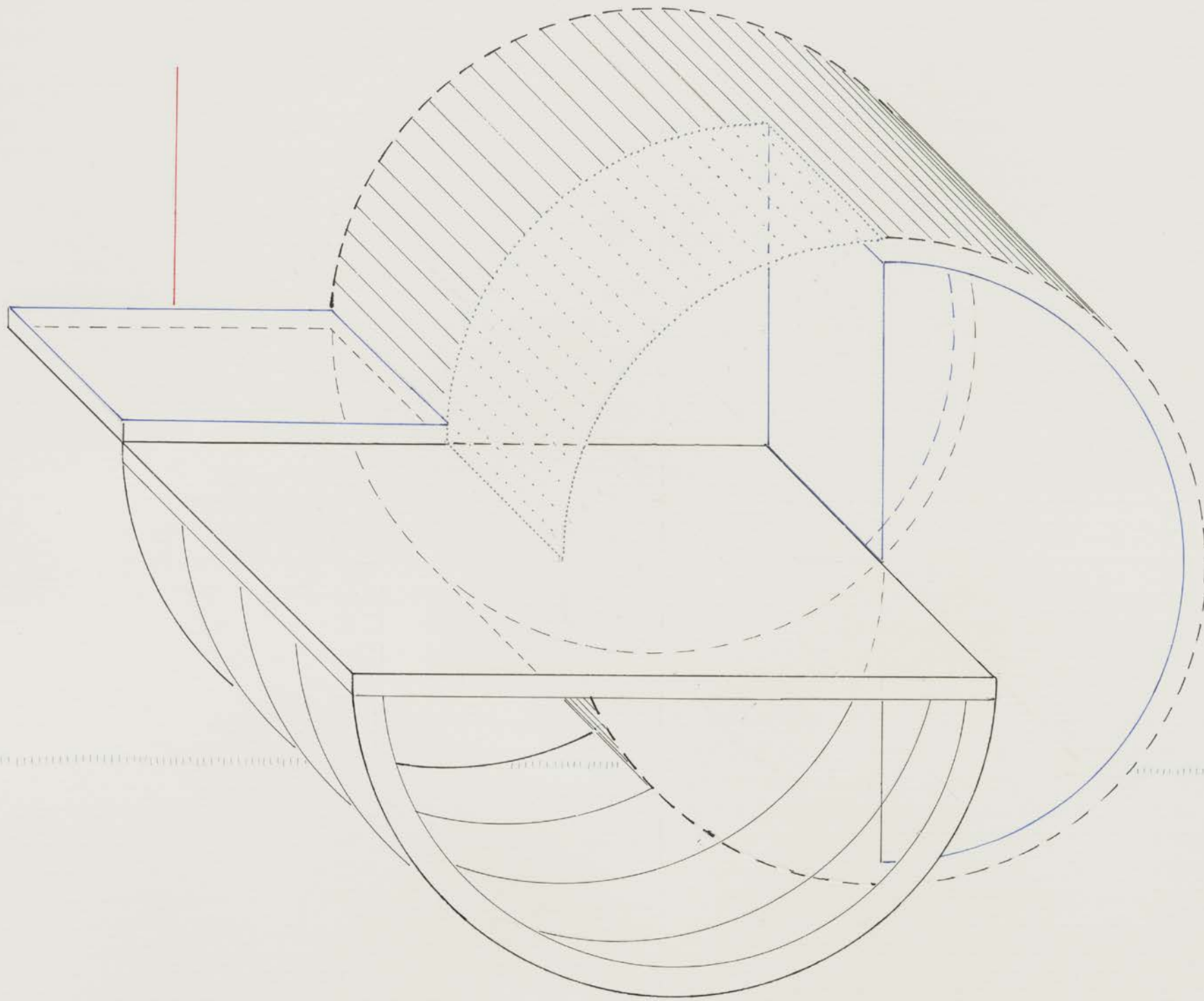
70 – 71

Jiří Příhoda entered the Czech art scene in the early 1990s and quickly established himself as one of the most distinctive artists of his generation. His work is characterized primarily by spatial installations drawing on the structural vocabulary of architecture and site-specific interventions in architecture. A significant part of his early work also consists of video installations in which he manipulated well-known Hollywood films in postproduction. In 1997 he received the Jindřich Chalupecký Award. Alongside his own artistic practice, he taught for many years at the Academy of Fine Arts in Prague, where from 2005 to 2015 he headed the Studio of Monumental Art, later renamed Intermedia 2. He currently works primarily in the United States. Příhoda's installations often take the form of small dwellings situated in public spaces – a sort of habitable sculpture intended for personal isolation, concentration, and reflection. At other times, he radically transforms the interiors of exhibition halls and other architectural spaces. His work is characterized by a blurring of the hierarchy between the front and back sides of architecture: Sometimes the interior of a building may be completely inaccessible to the viewer, and attention is focused solely on the rough exterior structure; at other times, a sort of interior within an interior emerges, whose reverse side functions as an autonomous sculptural form that can be entered as if it were a second interior. The work *Diogenes's Barrel* is a composition of four framed drawings that were presented at Galerie Rudolfinum in Prague in Příhoda's largest solo exhibition to date. The drawings depict various forms and shapes that the artist has incorporated into small-scale architectural installations realized in various locations around the world. They were fully reflected in the installation *Diogenes's Barrel*, built in 2014 in the Italian Dolomites as part of the 6th Biennale Gherdëina.

## 14

**Starting price: 180 000 CZK (7 200 EUR)**  
**Estimate: 200 000 – 250 000 CZK (8 000 – 10 000 EUR)**

80 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábora family.



SAND

# Michal Rapant



**Nedělní hledání krásy! (Sunday Search for Beauty!), 2025**

oil and acrylic on canvas, 140 × 90 cm  
signed and dated on the reverse

74 – 75

Michal Rapant's painting is characterized by a wild, expressive form and an impasto application of intense colors. Initially his work showed the influence of Vladimír Skrepl, in whose studio Rapant completed his studies at the Academy of Fine Arts in Prague; however, he gradually shifted toward a different stylistic approach referencing early twentieth-century modernist movements, particularly French fauvism and German expressionism. Rapant has a consistent thematic repertoire, and he develops individual motifs in extensive, free-form series. Portraits and floral still lifes appear repeatedly, as do atypical subjects such as teddy bears and freer figural compositions often permeated by echoes of historical artistic traditions – particularly references to the paintings of Albrecht Dürer. A key inspiration was the artist's encounter with the works of the old Dutch masters, which sparked one of his most extensive series, consisting of floral still lifes. It was this series that gave rise to his often accentuated motif of vanitas, or transience. Rapant's work reflects on the evolution of this genre, from the seventeenth century to modern interpretations, as exemplified by Vincent van Gogh's sunflowers or Henri Matisse's floral paintings. The painting *Nedělní hledání krásy! (Sunday Search for Beauty!)*, created during the artist's residency in Brussels, depicts a wilting bouquet as an emblematic motif of vanitas. The flowers' beauty contrasts with their death, reflecting the artist's statement on loss, melancholy, and the fragility of existence.

## 15

**Starting price: 100 000 CZK (4 000 EUR)**

**Estimate: 130 000 – 180 000 CZK (5 200 – 7 200 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation  
Spolu s odvahou, a member of the Bátor Tábor family.



# Lucie Rosická



**Shredded Mind, 2026**  
quilted satin and velvet, 130 × 100 cm  
signed and dated on the reverse

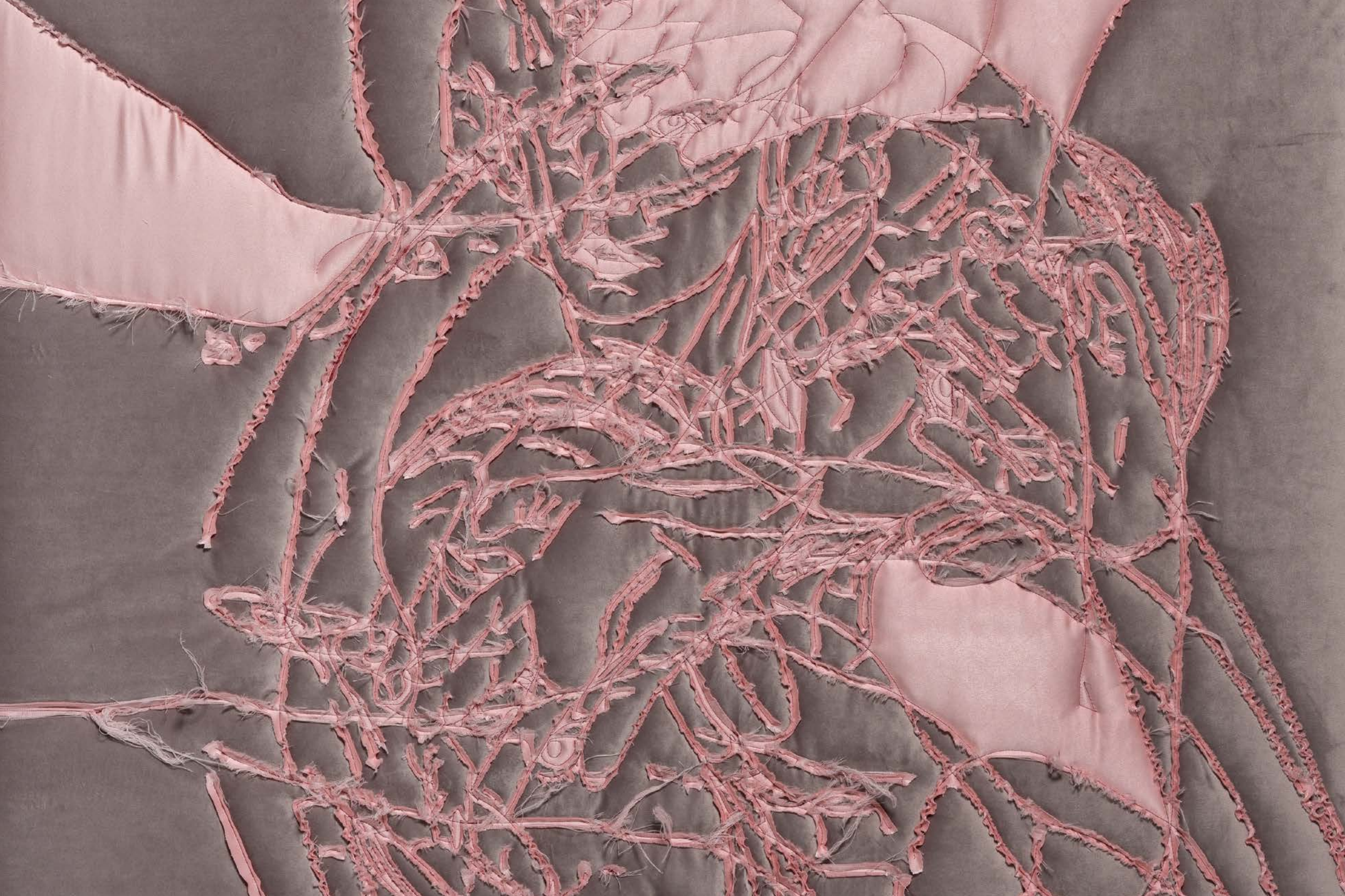
78 – 79

Lucie Rosická is one of the boldest young artists working with textiles, quilting, and embroidery techniques as full-fledged media of contemporary art. She graduated from the Academy of Fine Arts in Prague (AVU), where she studied in Painting Studio IV under Marek Meduna and Petr Dub. Her work has long had a strongly autobiographical, even diary-like character: It is based on her own body, intimacy, and lived emotions and experiences. She often works with eroticized poses – not in a superficial way but as a means of capturing vulnerability, self-observation, and the pressure that the female body is subjected to. Minor imperfections, physical transformations, and vestiges of time are an integral part of her works. Her interest in textiles intensified during an internship in Turin, Italy, where she gained a deeper understanding of the history of fashion and its materials. In her work, she uses both expensive materials, such as velvet and satin, as well as found fabrics purchased at secondhand stores or donated to her, which carry personal memories. In the context of the artist's body of work to date, *Shredded Mind* is unusually expressive and abstract. A shattered, fragmented body disintegrates into a wild tangle of lines made of quilted satin and velvet. The only clearly recognizable figurative motif is a hand that seems to be resisting an unnamed external force. The image thus captures a state of extreme psychological agitation – a moment in which physical experience and mental tension meld into a single urgent gesture.

## 16

**Starting price: 85 000 CZK (3 400 EUR)**  
**Estimate: 90 000 – 150 000 CZK (3 600 – 6 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Kryštof Strejc



**Echoes in Bloom, 2026**  
oil on canvas, 100 × 125 cm  
signed and dated on the reverse

82–83

Kryštof Strejc is one of the leading figures of the young generation of Czech figurative painters. He is a graduate of the painting studio led by Jiří Černický and Marek Meduna / Michal Novotný at UMPRUM in Prague. His painting style is characterized by a bold, expressive use of color, the layering of planes, and a striking formal stylization. Strejc's work is based on an established iconography and organized into thematic cycles, with variations within each series emerging primarily through subtle shifts in color and composition. In the past he focused primarily on animal motifs imbued with ancient symbolic layers. He rendered these in a decorative, two-dimensional style, overlapping the motifs in shallow planes, often without clear spatial or narrative contexts. This approach to composition is a defining feature of his more recent works as well. Decorative floral motifs are another typical element of Strejc's canvases, either overlaying the main scene or as the central theme of the painting themselves. In his most recent works, the artist intertwines these floral structures with the human figure, rendered – in the context of his body of work to date – with unusual realism. The painting *Echoes in Bloom* can be interpreted as an inner landscape – not a specific place but a space of silence and contemplation. The human figure here does not represent a real person; rather, it is a symbol of human presence within the pictorial space. The work thus functions more as a projection screen, whose meaning is only fully realized when it encounters the viewer's own experiences, emotions, and imagination.

17

**Starting price: 85 000 CZK (3 400 EUR)**  
**Estimate: 90 000 – 130 000 CZK (3 600 – 5 200 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Adam Štech



**Prodigy, 2026**  
oil on canvas, 160 × 120 cm  
signed and dated in the lower right

86 – 87

Adam Štech's painting style can be situated within the broader context of so-called neo-modern painting, which is based on engaging with individual historical modernist styles and updating them within the framework of contemporary art. Štech studied at the Academy of Fine Arts in Prague, first in Jiří Sopko's painting studio and later under Vladimír Skrepl. He moves with ease between cubism, expressionism, surrealism, and New Objectivity, and by combining these styles and placing them in unexpected contexts, he creates a distinctive visual language in which historical movements meet the visual experience of the present. Using the language of historical modernism, for example, he depicts famous contemporary figures – Czech presidents and foreign celebrities such as David Lynch, Elon Musk, and Kurt Cobain – as well as himself and his circle of friends. In addition to painting, Štech also creates sculptural busts, and his cubistic bust of Václav Havel has become particularly well-known. The work of Pablo Picasso – in both its cubist and its neoclassical forms – remains a significant and constant source of inspiration for Štech's artistic expression. The painting *Prodigy* also draws on this influence, building on Picasso's classical figural stylization. The motif of a mother and child is one of the most enduring themes in the history of art, closely tied, above all, to the iconographic pattern of the Madonna and child. Štech, however, transposes it into a contemporary, mundane context: He frames the traditional intimacy of the maternal scene in a beach setting and updates it with the detail of a smartphone in the child's hand. The result is a painting that combines a timeless motif with a subtle yet clearly legible reflection on today's visual culture.

## 19

**Starting price: 295 000 CZK (11 800 EUR)**  
**Estimate: 330 000 – 400 000 CZK (13 200 – 16 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Pavel Ticho(ň)



**648,200 Czech Crowns, 2026**

shredded Czech banknotes, plexiglass box, 50 × 50 × 4 cm  
signed and dated on the reverse, framed

90 – 91

Pavel Ticho(ň)'s artistically diverse body of work has developed in a somewhat atypical way around two media poles, between which the artist moves freely and with ease. The first of these consists of classical, expressively conceived painting; the second is new media art, encompassing multimedia installations, video, photography, and performance. Ticho(ň) shuns complicated artistic concepts, instead relying on intuition and spontaneous impulses and striving to make his work accessible to the widest possible audience. His practice blends diverse influences, references, and quotations drawn from both art history and popular culture. He often works with Dadaistic humor, exaggeration, and irony, through which he addresses more serious topics as well. He also focuses on more direct messages criticizing certain aspects of contemporary life – such as succumbing to advertising, consumerist thinking, and cutthroat competitiveness – while also leveling institutional critiques at the art world and the art market. Ticho(ň)'s *648,200 Czech Crowns* is a critical work that references the mechanics of the art market and the issue of the creation of value. The piece consists of shredded banknotes from the Czech National Bank with a total face value corresponding to the title of the work. With its critical tone, it alludes to a number of well-known conceptual works that ironize the relationship between a work of art, money, and market price. One example is Banksy's painting *Love is in the Bin*, whose shredding right in the auction hall led to an increase in its price. Ticho(ň) builds on a similar paradox; by devaluing the money, a new artistic artifact is created, which restores potential market value to the waste material.

## 19

**Starting price: 64 820 CZK (2 593 EUR)**

**Estimate: 648 200 CZK (25 928 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Oldřich Tichý



**Mezi břehy (Between the Banks), 2023**  
oil on canvas, 140 × 160 cm  
signed and dated on the reverse

94 – 95

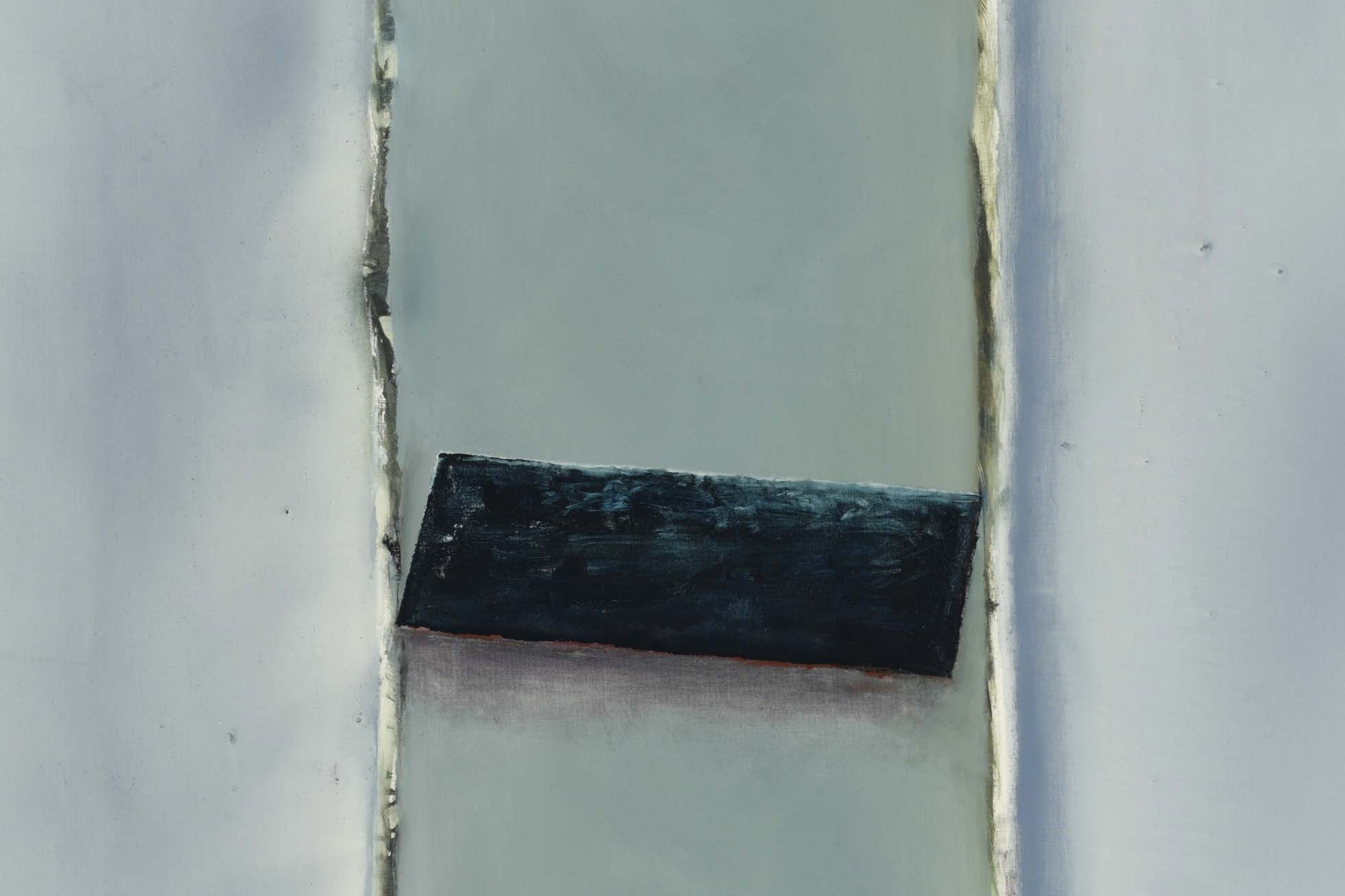
The painter Oldřich Tichý comes from a generation of artists whose work was shaped by the postmodern tendencies that seeped into Czech art over the course of the 1980s. In the second half of this decade he participated in *Konfrontace* (Confrontations), an important series of unofficial exhibitions that brought together an entire generation of young artists open to these influences. Nevertheless, Tichý can be regarded more as a solitary figure. Since 1987 he has worked in seclusion on a farm in the Posázaví region, where he gradually distanced himself from the direction taken by many of his contemporaries. From a postmodern starting point, he arrived at a tighter and more personal style with an expressive existential dimension, formally akin to certain unorthodox Czech surrealists such as František Janoušek or Bohdan Lacina. Although Tichý may be considered an abstract painter, his works feature a distinct iconography and hints of concrete motifs, and they are closely tied to the rural environment in which they are created. Motifs of wire mesh, fences, branches, and wood recur frequently, accompanied by a subdued color palette, particularly in shades of brown, gray, blue, and green. The painting *Mezi břehy* (Between the Banks) is an existential statement built on the symbolism of signs: A beam is wedged between two vertical banks in a precarious position, as if it might fall down at any moment. It is a kind of allusion to the fragility of interpersonal relationships, their transience, and the fact that they cannot be taken for granted.

## 20

**Starting price: 200 000 CZK (8 000 EUR)**

**Estimate: 250 000 – 300 000 CZK (10 000 – 12 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.



# Lubomír Typlt



**Melancholik (Melancholic)**, 2020/2021  
oil on canvas, 130 × 100 cm  
signed and dated on the reverse

98 – 99

Lubomír Typlt is one of the most prominent painters of the generation who began making their mark on the Czech art scene in the late 1990s. He also exhibits regularly abroad, and his works have long enjoyed significant acclaim in the art market. He studied at several different art schools, including the prestigious Kunstakademie Düsseldorf under Markus Lüpertz, Gerhard Merz, and A. R. Penck. It was precisely this German environment, rooted in the tradition of expressive figurative painting, that played a crucial role in shaping his artistic language. Typlt's early work developed along two parallel lines. The first consisted of constructively conceived abstraction and schematic depictions of strange "metaphysical" machines. The second, which would define his subsequent work, was neo-expressive figurative painting, in which the artist demonstrated his flair for dramatic composition and intense color. Nevertheless, the principle of mechanical construction persists in Typlt's paintings: Motifs are repeated, arranged in grids, and varied within precisely constructed compositions. His large-format canvases are populated by allegorical characters that recur throughout his entire body of work or even within a single painting, where one type of figure may appear multiple times. In this way, Typlt has long been building a distinctive visual mythology of the human individual – lonely, multiplied, disassembled, and reassembled within the space of the painting. The painting *Melancholik* is part of a series of twelve nearly identical portraits of a boy arranged in a grid structure under the title *I Am Multiplied and Divided and Constantly in the Red*. The face is divided into colored quadrants, while the boy's intense red gaze distills the emotional tension that gives this painting its title.

## 21

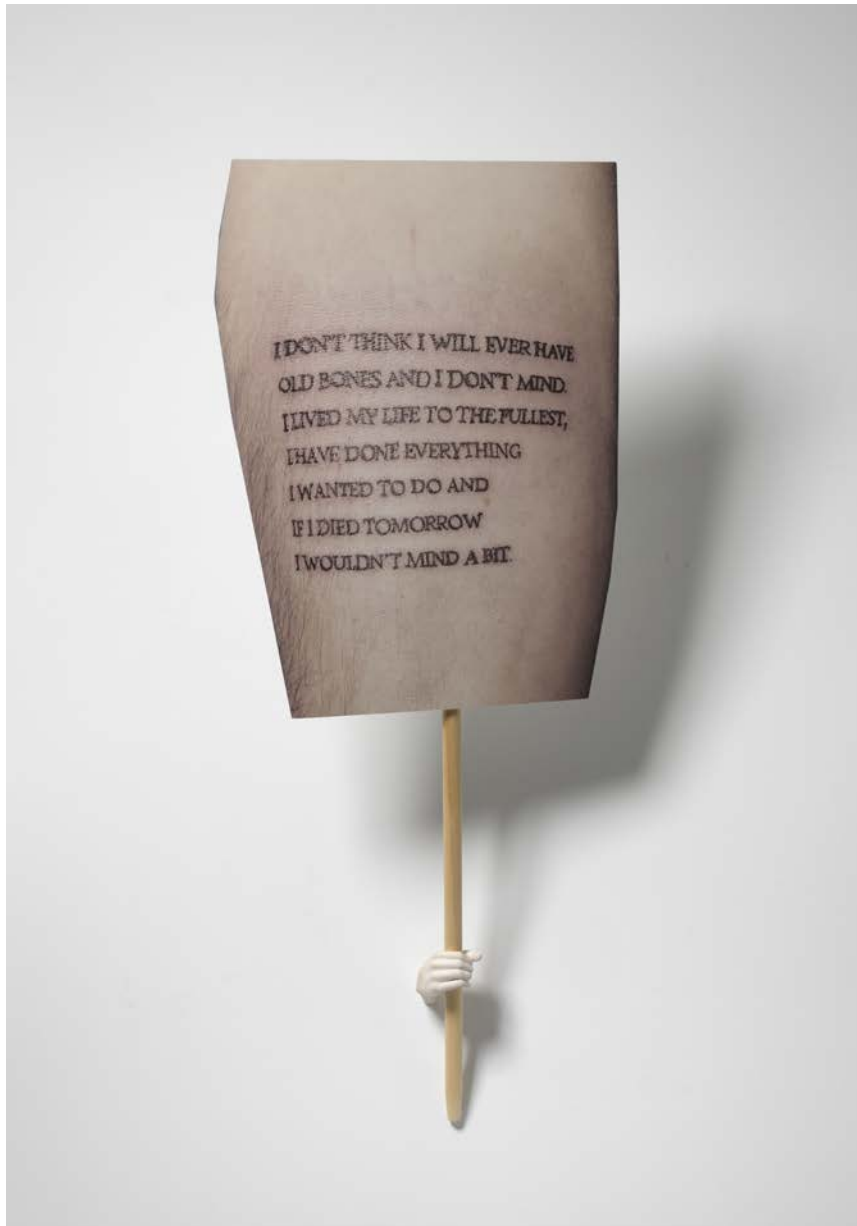
**Starting price: 350 000 CZK (14 000 EUR)**

**Estimate: 400 000 – 600 000 CZK (16 000 – 24 000 EUR)**

70 % of the hammer prize is allocated to support the non-profit Vlček Family Foundation.



# Kateřina Vincourová



**Pravda 2 (Truth 2), 2018/2026**

wood, print, foam board, ceramic casting, 150 × 74 cm  
signed and dated on the reverse

102 – 103

Kateřina Vincourová is one of the most prominent figures of the generation that shaped Czech art after the Velvet Revolution. In 1996 she became the first woman to win the Jindřich Chalupecký Award, and her enduring relevance on the art scene is further confirmed by the fact that nearly thirty years later she was the first female Czech artist to have her own solo exhibition at Galerie Rudolfinum. Vincourová's work is primarily associated with object art and spatial installations. In the 1990s she began experimenting with previously overlooked materials such as rubber, polyethylene, polyester, and foam, which are characterized by their softness and fleeting nature. Her early works often featured inflatable objects based on symbols of consumerist culture such as cell phones, duffle bags, or purses. These works exhibit a pronounced critical attitude toward consumerism, which post-revolution Czech society quickly and often unthinkingly embraced. In later years Vincourová's practice shifted to smaller, more intimate forms and spatial drawings made using everyday objects, textiles, and sewing supplies. It is precisely in this context that themes of memory, care, corporeality, and fragility come to the fore. Physicality and intimacy also feature prominently in her series *Truth*, which grew out of her systematic interest in photographs of tattoos that their owners voluntarily post on social media. She turns these photographs into placards mounted on wooden poles, which are exhibited as gallery objects. She takes the enlarged and cropped fragments of skin – with their digital imperfections left visible – and transforms them from an intimate statement into a public image, providing them with new semantic frameworks. The *Truth* series explores the boundaries between body, image, memory, ownership, and voluntarily shared intimacy.

## 22

**Starting price: 90 000 CZK (3 600 EUR)**

**Estimate: 100 000 – 150 000 CZK (4 000 – 6 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.

I DON'T THINK I WILL EVER HAVE  
OLD BONES AND I DON'T MIND.  
I LIVED MY LIFE TO THE FULLEST,  
I HAVE DONE EVERYTHING  
I WANTED TO DO AND  
IF I DIED TOMORROW  
I WOULDN'T MIND A BIT.

# Daniel Vlček



**Spherical Event IV, 2023**

photo transfer, acrylic, oil on linen canvas, 80 × 90 cm  
signed and dated on the reverse

106 – 107

Daniel Vlček is a prominent figure in the Czech cultural landscape – not only as an artist and a member of the collective Guma Guar but also as a musician, organizer, and cofounder of the galleries Berlnskéj Model and Galerie Ferdinanda Baumanna. Vlček's work straddles the line between visual art and music, and these two aspects do not exist in isolation within his practice; on the contrary, their intersections form the author's characteristic artistic expression. While the foundation of Vlček's work is abstract painting, he also creates multimedia sound installations. Sound, however, also permeates the very structure of his paintings. Vlček applies several layers of paint to the canvas and then presses vinyl records or fragments of tires onto it as stencils. Tracing their shapes, he carves lines into the paint, revealing the underlying layers of the painting. This creates a moiré effect reminiscent of vibrations, white noise, or the propagation of sound waves. The paintings are often embedded in installations, where they are then completed and interpreted by a sound field generated by speakers. The painting *Spherical Event IV* consists of photographs of petri dishes that have been transferred to the bottom layer of the canvas and then covered with two colored layers of acrylic and oil. The dishes shimmer hazily through the swirling incisions, creating the impression of noise, which can be read as a metaphor for the transmission of information in the digital age – a time when unstructured data becomes comprehensible only when it is decoded by end devices. The color palette is based on the spectral range used in the analysis of deep space: wavelengths imperceptible to human vision which, with the help of instruments, reveal the most distant corners of our universe.

## 23

**Starting price: 110 000 CZK (4 400 EUR)**

**Estimate: 140 000 – 200 000 CZK (5 600 – 8 000 EUR)**

70 % of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábora family.



# Janja Prokić



## **Iris Grand**, necklace from the **Eiréné** collection

Material: Ag 925/1000 silver, plated with 14K gold

Weight: 205g

Dimensions: fastening length 48–58 cm; size of one flower: 37 × 41 mm

Year of creation: 2026

Limited edition

96 – 97

Janja Prokić's collection *Eiréné* is inspired by Herman Hesse's 1918 short story "Iris," in which the titular flower represents a gateway to the soul, a path to one's own personal truth, and the courage to not let oneself be bound by the expectations of the outside world. "What spoke to me most was the idea that we should let into our lives only the things that resonate with our inner world and will blossom within it," says Prokić.

The collection bears the name of the Greek goddess Eiréné, the embodiment of peace, inner tranquility, and balance. She reminds us that true strength does not come from fighting but from certainty, silence, and staying true to yourself. Prokić connects this idea with the motif of the iris – a flower symbolizing quiet pride, courage, and the ability to stand firm in your truth.

The featured item, the Iris Grand necklace, is the first such piece produced in a gold-plated version. It is composed of eleven striking flowers, each of which is individually hand-sculpted and finished. The number eleven symbolizes a new beginning – the moment when you decide to open the door to your own world and step into a new chapter of life. A piece from this collection is thus a personal talisman, a reminder of the journey into your inner self and the courage to heed the voice of your intuition.

## 24

 SPECIAL LOT

**Starting price: 136 000 CZK (5 440 EUR)**

**Estimate: 150 000 – 230 000 CZK (6 000 – 9 200 EUR)**

A portion of the hammer price is allocated to support the non-profit foundation Spolu s odvahou, a member of the Bátor Tábor family.





## AUCTION NOTICE OF ARTSLIMIT, S.R.O.

for the auction Charity Auction for the Benefit of the Foundation

Spolu s odvahou (a Member of the Bátor Tábor Family)

1. Artslimit, s.r.o., Patočková 5, Prague 6, Company ID No.: 09048006, VAT No.: CZ09048006 (hereinafter referred to as the "Auctioneer"), organizes the Auction upon request of the Nadační fond Nadace Bátor Tábor Česká republika, ID: 28996542, headquartered at: Žižkova 403/20, Mladá Boleslav III, 293 01 Mladá Boleslav (hereinafter referred to as the "Organizer"), in the "Own Auction" mode pursuant to its General Terms and Conditions.
2. This Auction Notice regulates the special rules applicable to the Auction of the Charity Auction for the benefit of nadační fond Spolu s odvahou (a member of the Bátor Tábor family), (hereinafter and above referred to as the "Auction"). Legal relations related to the Auction shall be governed by the terms and conditions of the Organizer as set out in this Notice.
3. The Limitation Phase takes place from October 6, 2026, at 10:00 AM until October 13, 2026, at 7:00 PM. The Bidding Phase starts on October 13, 2026, at 8:30 PM on the platform [www.artslimit.com](http://www.artslimit.com).
4. All auctioned items are published on the website [www.artslimit.com](http://www.artslimit.com) in the Auction section. The Auction commences at the date and time specified on the website, which also includes the opening bids (Starting Prices) and item order according to catalog numbers.
5. The Auction is private and accessible only to customers of the Auctioneer and other individuals who are registered and verified as participants. Act No. č. 250/2023 Coll., on Public Auctions, does not apply. The Auctioneer reserves the right to refuse participation in the Auction without stating a reason; no legal claim shall arise for registration or participation. The Auctioneer is entitled to require a security deposit as a condition for participation. Unless otherwise stated on the website, the deposit shall amount to 20% of the Starting Price of the auctioned item.
6. The minimum bid increment is:
  - a. CZK 5,000 if the Current Auction Price is less than CZK 100,000,
  - b. CZK 10,000 if the Current Auction Price is at least CZK 100,000 but less than CZK 500,000,
  - c. CZK 50,000 if the Current Auction Price is at least CZK 500,000 but less than CZK 1,000,000,
  - d. CZK 100,000 if the Current Auction Price is CZK 1,000,000 or more.
7. The order of bids is determined by the sequence of registered Bidders on the platform [www.artslimit.com](http://www.artslimit.com) and the person authorised by the Organiser (Auctioneer).
8. The highest valid bid that is awarded during the Bidding Phase determines the Successful Bidder. If the Successful Bidder pays the full Purchase Price within the stipulated deadline, ownership of the auctioned item transfers to them at the moment the bid is accepted. If the full Purchase Price is not paid, the Auction is deemed void, the ownership does not transfer, and the Auctioneer may claim a contractual penalty equal to the auction commission. This does not affect the Auctioneer's right to claim full compensation for damages in addition to the contractual penalty.

9. A Bidder may participate in the Auction in absentia by granting the Auctioneer a verified written power of attorney, specifying the items to be bid on and a maximum limit for each item.
10. The auctioned price consists of the sales price of the artwork and the remaining amount, which represents the Bidder's donation to the Organizer. Upon due and full payment of the Price, the Seller shall issue a tax document to the entitled Bidder for the sales price, and the Organizer shall issue a donation receipt for the remaining amount, i.e., the difference between the auctioned price and the sales price.
11. Payment for the auctioned item may be made by QR code at the venue of the auction or by bank transfer to the account of the Nadační fond Nadace Bátor Tábor Česká republika, held with Komerční banka: 43-6195580267/0100 (IBAN: CZ6201000000436195580267). Cash payment is not possible. Payment is required in Czech crowns (CZK).
12. After the conclusion of the Auction, the Auctioneer shall provide the Organizer with a list of Bidders. The Organizer will contact the successful Bidders regarding the method of payment and collection of the item and will provide complete service to the Bidders after the conclusion of the Auction. In case of questions, please contact Katarína Koščíková, email: [k.koscikova@spolusodvahou.cz](mailto:k.koscikova@spolusodvahou.cz), tel.: +420 734 766 055.
13. The exhibition of auction items will take place at Kunsthalle Praha, Klárov 5, Prague 1, from October 7 to 13, 2026.
14. The risk of damage to the auctioned item passes to the Bidder at the moment of transfer of ownership rights. The Bidder acknowledges that after the conclusion of the Auction, the auctioned item is not covered by the Organizer's insurance and, in the event of damage to the item, accepts such risk. By registering for the Auction, participants agree to comply with this Auction Notice. All legal relationships arising in connection with this Auction shall be governed by the laws of the Czech Republic. Any disputes shall be subject to the jurisdiction of Czech courts.
15. Persons participating in the Auction, by their registration, agree to be bound by these Auction Terms and Conditions. Legal relations connected with this Auction shall be governed by the laws of the Czech Republic. In the event of any dispute, the courts of the Czech Republic shall have jurisdiction.



# 5th Charity Auction of the Spolu s odvahou Foundation

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