

Press release for the exhibition

Jakub Roztočil: Polymer Rain Observation
26.02. – 12.04.2026

Curator: Barbora Kundračková



Trafo Gallery presents a solo exhibition by Jakub Roztočil (*1979) entitled *Polymer Rain Observation*. It showcases the artist's current work, which involves a new type of mechanical image, focusing on vision as an active process of cognition. He understands the image as an open visual field, a place where painting, the study of physical phenomena, and the observation of the relationships between movement and perception collide. The exhibition will open on February 26 at 7 p.m., and a guided tour with the artist and curator Barbora Kundračková will take place on March 24 at 6 p.m. In connection with the exhibition, the artist's first comprehensive monograph, with graphic design by Petr Hruža, will be published. More information is available at www.trafogallery.cz

What does it mean to truly see – not to recognize a shape, but to understand the movement from which it arises? How long does it take for the eye to begin to see an image as space? And when does observation become experience?

Jakub Roztočil, a graduate of the Academy of Fine Arts in Prague and enfant terrible of the Central European art scene, explores a similarly exclusive theme – “seeing” – in an exclusive exhibition of new works. With the help of new mechanics, he tests the possibilities of the process of machine painting, basic physical phenomena, and himself, encouraging us to look at the image in the same way we look at the cosmos—concentrated, slowly, without preconceptions, without the well-known words, mere metaphors of knowledge, at our disposal. Let us follow him on the fresh trail of his own fascination, listen to the rhythms and laws of the universe, and recognize them in ourselves. Let us not assume answers or results; Roztočil's paintings are not that anyway. His goal is to keep the system running – to understand and offer the image as an open visual field, as a place of intense polymer rain. He is not interested in confronting us with facts or meanings; he focuses on the phenomenon. He presents vision as a form of cognition, a slow approach to the inner logic of the world, which is revealed only when we allow it time.

The exhibition presents the current work of a sculptor, visual artist, and quiet tempter of new media, based on his own mechanical device working on the principle of frequency and programmed paint spraying. The images are the result of a controlled process in which technological precision, physical laws, and the openness of chance come together. The author acts here more as the initiator of the system than its direct executor—the image is born from the logic of the mechanism, not from gestural painting.

The resulting works move on a scale between detail and whole – on closer inspection, they reveal fine structures, layering, and microscopic deviations, while from a distance they appear as full, visually rich wholes with a distinctive internal cohesion. Although the works grow out of new media and generative thinking, their final form is deceptively traditional – painterly, physical, anchored in the materiality of the image.

The key to understanding the exhibited works is visibility itself. In the background, a number of questions arise that remain unanswerable within the current discourse—questions of authorship, control, chance, and the relationship between technology, nature, and aesthetics. However, the exhibition does not attempt to address them narratively or conceptually, allowing them to operate latently through the works. What is essential is the objectivist, logical, and above all visual aspect of the process in which the image becomes the autonomous result of a functional system.

Roztočil's work, exceptional not only on a Central European scale, thus shows that even in the age of words, algorithms, simulations, and artificial intelligence, the image can be a place of concentrated observation – not as a bearer of meaning, rather as a visual fact, event, and structure arising under precisely set conditions. The exhibition offers the experience of an image that is not interpreted but seen.

Thanks to the partners of Trafo Gallery: Magistrát hlavního města Prahy, Canadian Medical, Skupina ČEZ, Hospodářské noviny, Seznam.cz, Art District 7, Art Revue, Radio 1, Wine4You a MOS7 Nápoje / Beverages s.r.o.

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