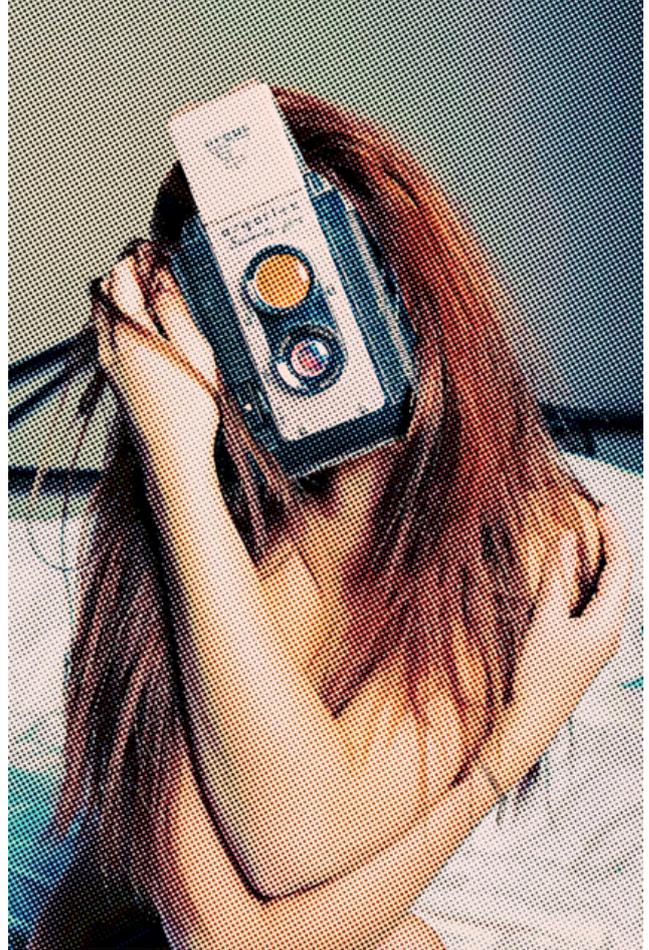
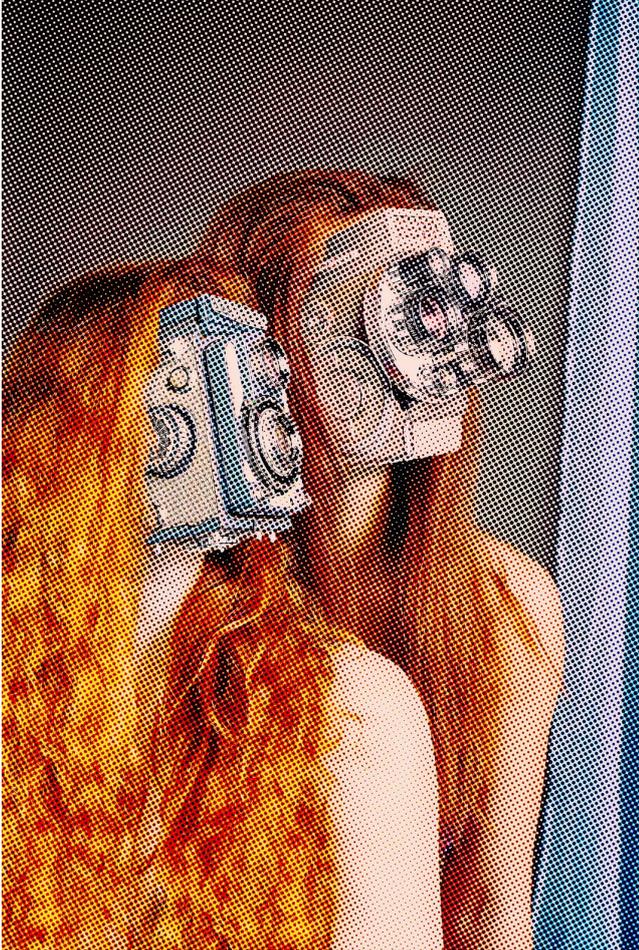

J.F. Novotny



Dynamic Artists of Contemporary Art

“Symbionts” have been created as an ironic-surreal combination of the preoccupation with portraits of human models and the sometimes very human faces of historical cameras (the latter had previously been modelled on my projects “CameraSelfies” and “ColorLimited: ISO”). While “CameraSelfies” attempts on the one hand to set a monument to these quasi-forgotten cameras and on the other to caricature the ongoing selfie trend, “Symbionts” replace real faces with the faces of the apparatuses whose task was to portray them.



Hello Dear JUERGEN F. NOVOTNY. Congrats for being selected interview artists. Your works are leading to thinking of moments... What is the experience that has influenced your work the most?

At first: thank you very much, it means a lot to me! My series „Symbionts“ is – let's say – a mashup or collage of two of my favourite photography genres: conceptual and people photography. Other than my better known (more pop art) projects „CameraSelfies“ or „ColorLimited“ where inanimate objects are the leading actors, „Symbionts“ arise from the preoccupation with the mood that prevailed during a particular people shooting... be it curiosity, thoughtfulness, longing etc.

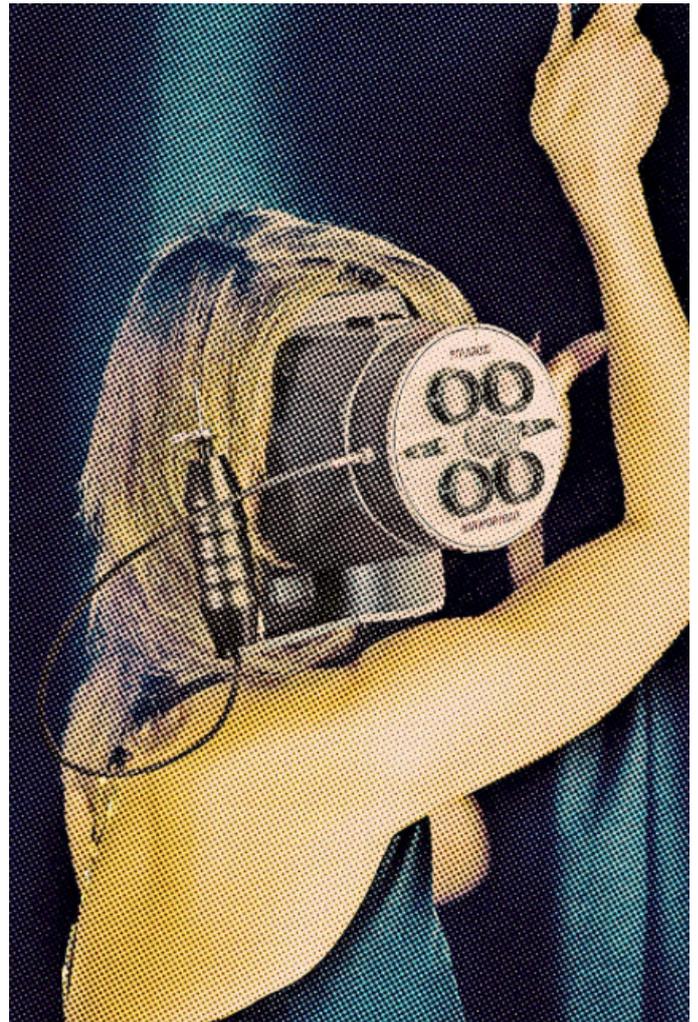
And, well, I love to put a whimsical hat on the whole thing, to exaggerate the respective scene and to drive it almost into the absurd. I can call "Symbionts" (besides „DrowningSky“) the most bizarre of my projects, which I simply enjoyed... the realisation in the half-tone technique was the icing on the cake.

Your works included ironic-surreal style and it is your own language. How do you convey messages through your style?

I think every artist is in search of his or her own style. But I quickly learned that you can't force this, I rather let myself drift and be inspired by other artists and their works. This does not mean to copy them, but rather that new ideas, symbioses, arise when looking at these works, the end result of which may have nothing to do with their creators. In the end it is all about the igniting spark which - figuratively speaking - sets one's own world of ideas in motion. Artists like Andy Warhol or Wes Anderson (to name but two) are among them for me.

You called your art SURREAL POP ART. Which ways you choose to sale your art and engage audiences of global art market?

Besides my own website and activities in the social media (especially Instagram, Facebook, Pinterest or Ello) I present my works on Behance and offer them as limited editions at Saatchi Art. Of course, it is very, very difficult to make yourself heard in the art market; although the internet gives me and other artists a certain visibility, at the same time it puts my projects and works next to those of really outstanding and truly amazing creative people. In the meantime, I am in the gratifying position that my works are indeed in demand internationally on an encouraging scale. Nevertheless, there is still no gallery that represents me and my art; so far, I do it all by myself.



Would you talk about your upcoming projects? What issues do you plan to produce? Would you like attend your art and art workshops through residency programs in all over? What is your message to young artists as an advance?

There are some ideas in my pipeline, but they are still too vague to communicate. One of them deals or rather dealt with the topic "borders", but in the meantime the meaning of this term has been relativized by the prevailing Covid crisis and has taken a different direction. At the moment I am not planning to give workshops or do anything in this direction... which reminds me that I am not active on channels like Youtube (thanks for the indirect suggestion! :))

My suggestion to young artists: don't be misled in what you do and what you believe in. I have had reactions in the past like: "Your stuff is interesting, but all for the trash". So: don't stop, keep going, publish your work on different platforms, make connections, get inspired, etc.