

The paintings of the "Soft Vision" series are produced by superimposing templates and various patterns onto each other. We can find various narrative threads and meanings cross-fading in them. As a rule, they have a "fixed" composition, as well as clear-cut contours. Some of them make use of the maximum possible contrast of colours, as Havlín also uses silver and golden shades placed in contrast against the dark background. The result is a high level of "luminosity". Combined with some measure of plasticity, i.e. a relief attributable to energetic brushstrokes, the luminosity creates the painting's variability; in such cases, the illumination of the painting is crucial (as it greatly influences the perception of the work).

Other paintings are dominated by geometric simplicity, prompting an impression of a composition leaning on simple shapes and their links. The links between and geometric simplicity of the shapes suggest a similarity to icons or pictogrammatic traffic signs.

Rhythmically arranged patterns of sharks and little ducks, repeated zebra skin lines or wavy water surface create grids of sorts in the paintings – the grids are applied as the last layer of the painting, which means they do not constitute the basis of the work, but instead overlay motifs already existing in the painting. The grid applied at the very end of the painting process thus gives the work its final look. In some places, it overlays what is under it, while other parts remain unaffected by it. As a rule, the figurative composition is changed and given its final appearance by the "enfaced" templates. The grid thus creates another layer of meaning on the painting; the different layers blend smoothly into one another, thus imparting an impression of dynamic movement and of an opening space.



surprising girl, oil on canvas, 120x120, 2010