CUM NATURA

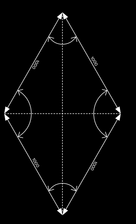
HYDROZOA je názov pre pretaté životný prejav, medzi ktoré sa zaraďuje napríklad medúza dnyty medúz. Je to jar rozov

STANO FILKO (1937 – 2015) je slovenský neoavantgardný umelec generácie 60. rokov Stana Filka. Formát trvalej expozície z rejo zbierky HYDROZOA nie je koncipovaný tradične ako uzavretá a ukončená expozícia, ale má premenlivú povahu podľa meniaceho sa programu. V SSG ho realizuj pozvané autorky a autori, ktorí kritický prehodnocujú Filkove radikálne koncepty a v autonómnych umeleckých projektoch aktualizujú jeho odkaz pre súčasnosť. Program, ktorého cieľom nie je komodifikácia, ale rozširovanie poznania o Filkovom monumentálnom diele, bol verejnosti sprístupnený úvodnou časťou v roku 2017.

Piata časť projektu HYDROZOA v autorskom pätročnom cykle Petry Feriancovej je ústredným skulptúrnym objektom špecifickým monumentálneho šesťstoliterového akvária jónskeho tvaru. Kosoštvorcová forma je jedným z ikonických a revolučných momentov Filkovej ikonografie. Filko ju nielen popisuje pristupne, ale aj sexisticky podráždne používal ako diagram znázornenia biologickej podstaty fyzického sveta, ktorý vo svojom farebnom *psychofilozofickom* systéme vyjadroval magmatickou oranžovou a červenou farbou. Feriancová túto populárnu schematizáciu materských útrob konceptualizovala v klasickej poeticko-epickej aristotelovskej tradícii, a v hľadaní Lacanovho nevypovedateľného, neprezentovateľného *the Real* autentickej reality, ju posunula do výhľadovej posthumánnej perspektívy *ery po prírode*, kde príroda viac neexistuje mimo ľudstvo.

Abstrahovaná kosoštvorcová forma skleného akvária s vodou a zrkadlovou „anatomickou" prepážkou v strede animuje choreografiu tu umestnených vodných bytostí ako tzv. živých readymade (animal art). Vzniká tu obrazom vymedzené a v umeleckej galérii pozorovateľné i adaptované živočíšne prostredie tropických rýb rodu *Apteronotus albifrons* (rozbové bieločely); Za neusmerňovaných prirodzených okolností sú nočnými, skôr ťažko sledovateľnými živočíchmi, ktoré vo svojich habitatoch vyhľadávajú husto zarastené toky pavodia Amazonky plné úkryťov. Pre ryby nazývané aj *Ghemi duchovia* sú typické pohybové kvality, medzi ktoré patrí prekvapivé prevaľovanie sa na strany či špiralovitá kresba pri pohybe hlavnej plutvy po dĺžke hlavnej časti tohto mierne zdlhavého jelitovitého tela. Ich mierne zdlhavé jelitovité telo je tiež jedným z najvýraznejších morfologických znakov tejto ryby, ktorá sa pomocou umelého akvária, ktorá výrazne ovplyvňuje ich správanie a ktorá v roku 2017 ...

H5



HYDROZOA
Stála expozícia Stana Filka
v Stredoslovenskej galérii

CUM NATURA
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Termín
16. október 2020 – 30. máj 2021

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2mpress, Bratislava

Náklad
200

Tlačené v EÚ

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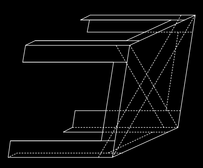
Podporené z verejných zdrojov Bratislavského samosprávneho kraja

Kniha je financovaná z verejných prostriedkov Fondu na podporu umenia.

HYDRO ZOA

HYDROZOA is the name of ancient animals of phylum Cnidaria (Coelenterata), including some so-called biologically immortal species of jellyfish. It is also the name of a permanent exhibition format of Stano Filko in the Central Slovak Gallery; its unlimited duration and variable nature is expressed by dividing the programme in different parts (individual temporary exhibitions, author's projects, interventions, etc.). The broader concept of the exhibition has been set in the context of institutional criticism, has critically commented on ideologies and power structures influencing circulation of art, exhibition policies and art debates on an institutional level. Nowadays, public collection institutions are a frequent coronation site of artists as commercial celebrities or stars, usually within retrospective exhibitions. Museums and galleries are rather rarely seen as experimental platforms, they are becoming places of luxury design productions with a well-structured public program; they often smooth out the great provocative ideas of the art to be in line with the mainstream, to not remain too confrontational, and to be easily digestible especially by the targeted middle class. Art institutions and public collections are often linked to art market requirements, consumer mechanisms, investment strategies, and are affected by the overall commodification and monetisation of the world and art. These circumstances not only influence art production, but also its representation. In the call for a reform or regeneration of art institutions and review of political and economic aspects of their functioning, the Central Slovak Gallery offers the iconoclastic format of its permanent exhibition of Stano Filko HYDROZOA, focusing not on the marketing value of the work, but on increasing the knowledge of it and reducing the role of the art object. The programme of curatorial and author's exhibitions is composed in cooperation with invited guests.

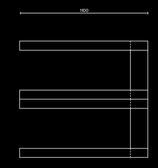
STANO FILKO (1937 – 2015) is a Slovak neo avant-garde artist of the 1960s, known mainly for the creation of total installations and environments. His best-known projects include the readymade events Happsoc from the 1960s (on the first one co-operated with A. Mlynárčik and Z. Kostrová) and the transcendental environment White space in the white space from the 1970s (originally with M. Laky and J. Zavarsky). In 2015, the Central Slovakian Gallery acquired into its collection an extensive acquisition of Filko's works. This is a collection of smaller objects and works on paper, which has a nature of an artistic archive with a research potential. It contains autonomous works as well as documentation of Filko's exhibition projects and many now non-existent or continuously reworked spatial works or works explaining the development of his unique ideological color system that he created to explain his holistic concept of the world. A retrospective exhibition of Filko with the works from this collection was held in the Central Slovakian Gallery in 2017.



The Central Slovakian Gallery in Banská Bystrica owns an extensive collection of works of an archival and project nature of the neo-avant-garde artist of the 1960s generation, Stano Filko. The format of permanent exposition from this collection HYDROZOA is not conceived traditionally - as a closed and finished exposition, but is of a variable nature according to the changing program. In Central Slovakian Gallery, it is implemented by invited authors, who critically reconsider Filko's radical concepts and update his legacy for the present in autonomous art projects. The program, the aim of which is not a commodification, but the expansion of knowledge about Filko's monumental work, was made available to the public by the introductory part in 2017.

The fifth part of the HYDROZOA project in the conception of the artist Petra Feriancová is a vast sculptural object – specifically designed six hundred liter ionic shape aquarium. Rhombic form is one of the iconic and revolt moments of Filko's iconography. Filko has been using it as a diagram representation of the biological nature of the physical world – not only in a popular, accessible way, but also subversively sexistically. In his colorful *psychophilosophical* system, he expressed it by magmatic orange and red colour. Feriancová conceptualized this popular schematization of the maternal internals in the classical poetic-epic Aristotelian tradition; and in search of Lacan's unspeakable, unrepresentable of the *Real* authentic reality, she shifted it to the prospective posthuman perspective of the era *after nature*, where nature no longer exists outside of humankind.

Abstracted rhombic shape of the glass aquarium with water and a mirror quasi anatomical partition in the middle animates the choreography of water beings located here as the so-called live readymade (animal art). In the art gallery observable and adapted environment of tropical fish of the genus *Apteronotus Albifrons* (Black Ghost Knifefish) is being created here, defined by the image. Under unregulated natural circumstances, these are nocturnal, rather difficult to observe animals which search for densely overgrown streams of the Amazon basin full of hiding-places in their habitats. Fish called *Black Ghosts* are also famous for their physical qualities, which include surprising rolling on the sides or ethereal drawing while moving the pleated fin along the length of the lower body; other anatomical peculiarities include their orientation in space or e.g. when fishing for insects, fish and small fish using electric fields and concrete field they transmit, locate and sense them through reflected pulses).



HYDROZOA
Permanent Exposition of Stano Filko in Central Slovakian Gallery

Part Fifth
CUM NATURA

Curator
Mira Keratová

Artist
Petra Feriancová

Place
SSG, Bethlen's House,
Dolná 8, Banská Bystrica

Duration
October 16, 2020 – May 30, 2021

Editor, Text
Mira Keratová

Cooperation
Studeny architects

Photographs
Ján Kekeli

English Translation
Zuzana Szabóová, Roman Schwartz (Hydrozoa, Stano Filko)

Proofreading
Miroslava K. Valová

Graphic Design, Exhibition Visual
Palo Bálik

Publisher
Stredoslovenská galéria,
Banská Bystrica

Print
2mpress, Bratislava

Edition
200

Printed in the EU

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The Founder of the Central Slovakian Gallery is the Banská Bystrica Self-Governing Region.

Supported from the public funds provided by Slovak Arts Council.

Petra Feriancová