

Roman Bicek & MUSA

16.9.–3.12.23

Roman Bicek (nar. 1981) je umelec a pedagóg na Katedre intermédií VŠVU v Bratislave. Je absolventom maľby v ateliéri prof. Ivana Csudaia na VŠVU, predtým študoval na Wimbledon School of Art a Leyton Sixth Form College v Londýne. Samostatne a kolektívne vystavoval na Slovensku a v zahraničí. V kolektívne umelcov viedol galériu HotDock Project Space v bratislavskej Petržalka (2010–2022).

Roman Bicek (born in 1981) is an artist and lecturer at the Department of Intermedia at the Academy of Fine Arts and Design in Bratislava. He graduated from prof. Ivan Csudaia's studio at the Department of Painting at the Academy of Fine Arts and Design, and previously studied at Wimbledon School of Art and Leyton Sixth Form College in London. He has exhibited individually and collectively in Slovakia and abroad. As part of a collective of artists, he led the HotDock Project Space gallery in Bratislava-Petržalka (2010–2022).

Stredoslovenská galéria

Zriaďovateľom Stredoslovenskej galérie je Banskobystrický samosprávny kraj. The founder of the Central Slovakian Gallery is the Banská Bystrica Self-governing Region.



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Stála expozícia Stana Filka v Stredoslovenskej galérii v Banskej Bystrici. Hydrozoa, časť 6.

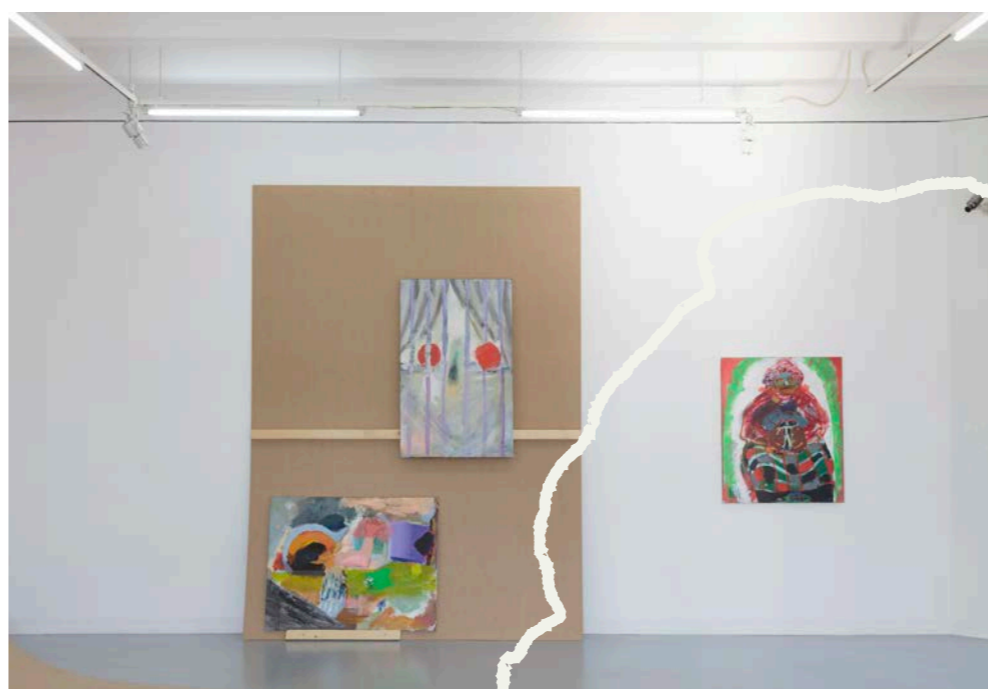
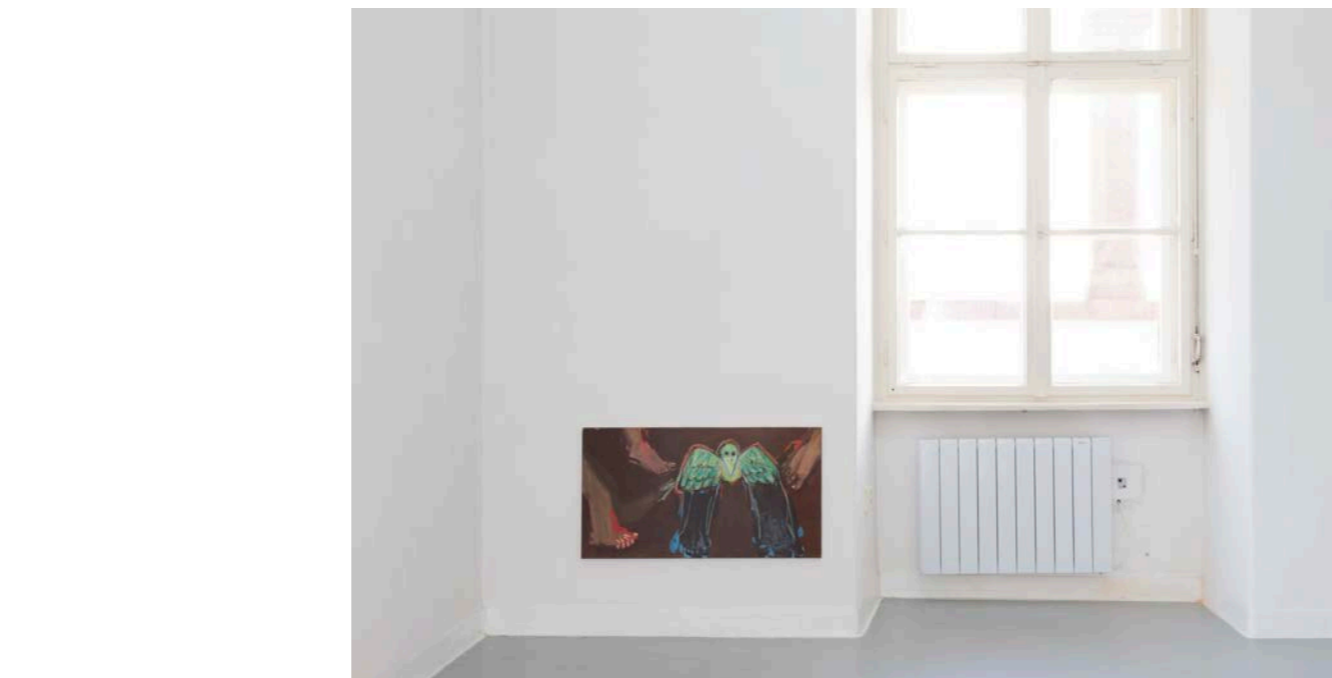
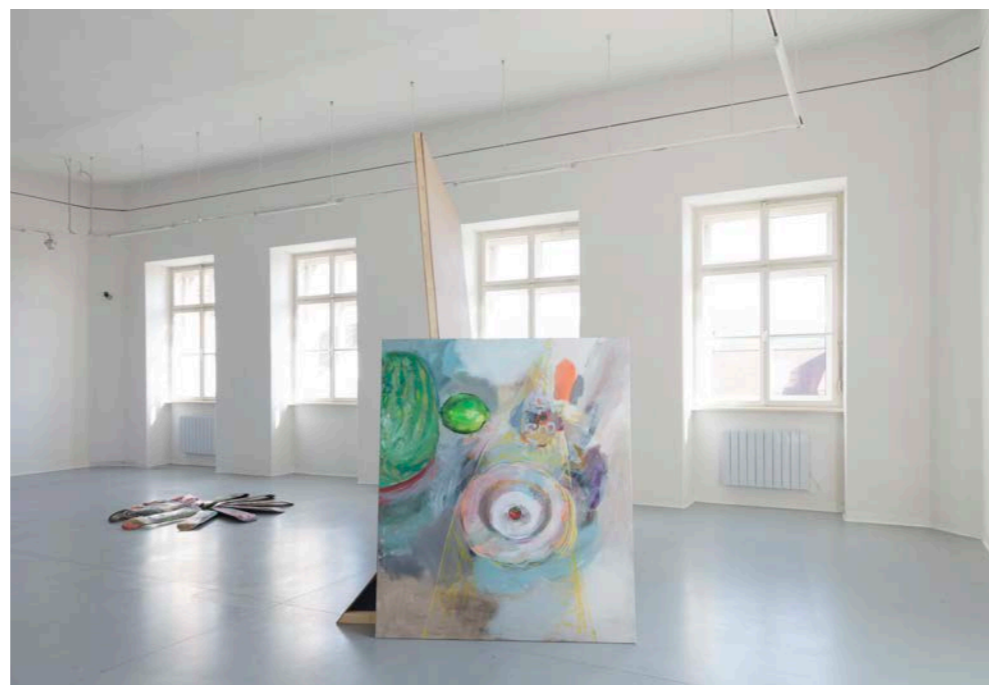
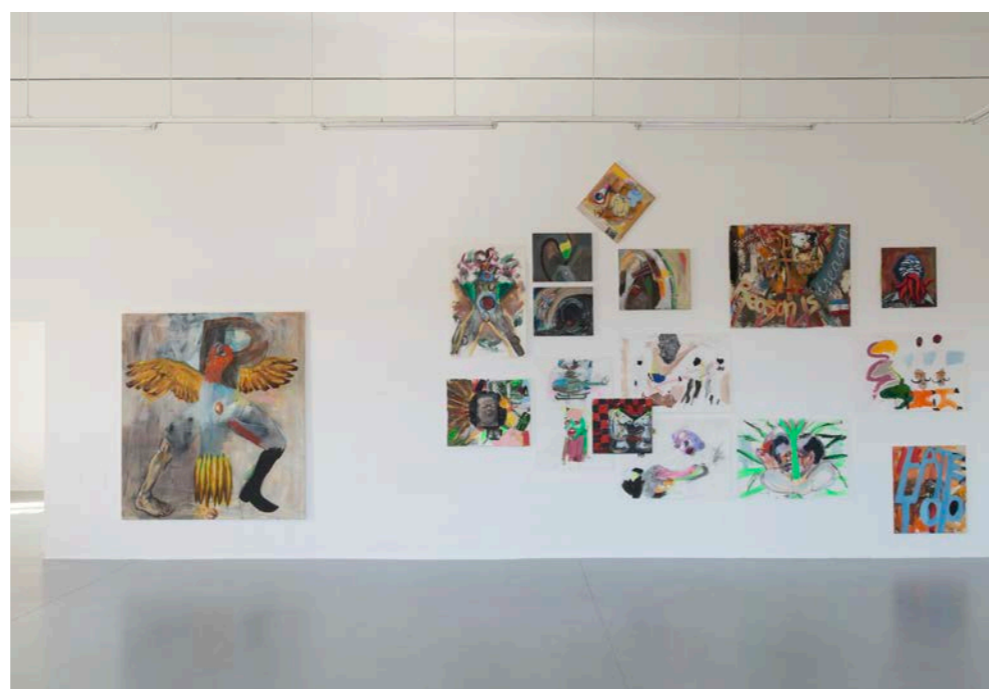
Permanent exposition of Stano Filko in Central Slovak Gallery in Banská Bystrica. Hydrozoa, Part 6.

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for women, reduced in a graffiti-like manner to ana- tomical figures of wombs or vaginas, also in a ver- sion of the so-called *vagina dentata*. He also depicted figures of lecherous men, imagined by fig- ure of the mythological Pan or indignant bourgeois old men. Several of his series of enlargements of gaping mouths and teeth were revelations of dan- gerous-looking beings, potentially devious or cas- trating, with pornographic features, but which Filko constructed patriarchally. They follow artistic tradi- tion of the German modernists as post-hoc identify- tion of the Gorgon Medusa as post-hoc identify- ing. The exhibition follows the dashes of liberal- ized art, there is nothing more to desire, modernism- ism without a vision turns its attention to the past, to the traditional, seemingly original, so-called natural. In reference to Filko's new-ageist *psychophosophi- cal system*, the choreography of the exhibition also loosely follows the filmmaker and writer Alantran- do Lodoonovsky's *psychologic concept of trauma-ther- apy*, also anchored in surrealism. The latter targets deep-seated psychological injuries and family tran- smissions, is also close to Filko's performative prac- tice, in which the weight of the world through constant self-actualizations, Bicek's harshly mythological, re- coexistent imaginary extends this notion into broader communal and cultural frameworks. Identitarian autoactions merging with culturally pro- duced archetypal imagery can also be seen in the figurative painting tradition as symbolic acts of heal- ing imagined inner demons, since we cannot broadly agree on the nature or observation of permanent change, we remain stuck in unchanging hierarchies and replications of ourselves in reflections of oth- ers that the performer real- izes the fascination of non-conventional avant-garde art in general is what the burgeoning industry of so-called new spirituality, whether in unregulated so-called psychobustlers or established transhistorical practices, seeks to recon- struct, or connection to a kind of cosmic awareness thus collides with the use of neither- able, as it once did during the rise of neoexpressive painting and the conservative turn of the 1970s. When *Painting* – who had no less ambition than, say, Carter, remains for the quiet that not even can con- sider, or inclusion – said that the dirt will want to change just material reality, but also of the soul of the human being. From new-ageism to self-learned prac- tice of transacational medicine, necessary personal es that cover a multitude of spiritual beliefs, in an age of transacational medicine, necessary personal healings and covered self-developments, even the new spirituality necessarily becomes an individual- istic self-expressive tool of symbolic transforma- tion, apart from the achievement of so-called well-being, have the aspiration for the necessary expansion of the political imagination as well.

Mira Keratová

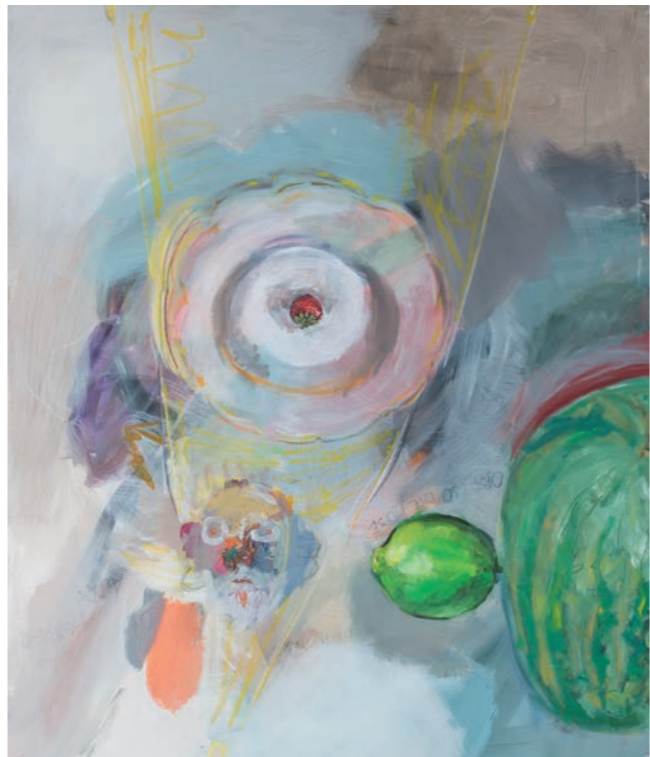
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As part of the first neoexpressive wave, during the American period, Filko painted leftistic tran- scriptions (Variations of his name or the acronym AIDS as an attitude of New York's culture wars), which he installed in assemblage installations and a world of non-dialogic conversations in which linked to the comic *Mafers* from the 1960s, the further away zones of all that culture has civilized, interpreted these in a Leibnizian manner as the ultra-conservative distortion of seeing identities as essentialistically fixed and opens up the under- standing of (even traditionally male) identities con- structed in the process of their performance.

Mira Keratová



Mira Keratová

politické imaginácie.

Prémiovane Bukovina je tak svet štrnu dogm. Roman Bicek, 1977). Zdá sa, že sa snaží byť súčasťou súčasnosti, ale aj súčasťou minulosti. V jeho dielach sa stretávajú rôzne typy ľudí, ktorí sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti. V jeho dielach sa stretávajú rôzne typy ľudí, ktorí sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti. V jeho dielach sa stretávajú rôzne typy ľudí, ktorí sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti.

STAN FILKO

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identní budovných či pozdĺžnych barokových stratégii. Vystara tak na príklade genderových vojen či neroz- modernizácie architektúry, keďže budovnosť je deťmi už v súčasnosti, ktorá však konštruktívne modernizuje architektúru, ktorá bola raschodnou nekonformno- zom napríklad v oblasti architektúry, ktoré sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti. V jeho dielach sa stretávajú rôzne typy ľudí, ktorí sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti. V jeho dielach sa stretávajú rôzne typy ľudí, ktorí sa snažia byť súčasťou súčasnosti, ale aj súčasťou minulosti.

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SLAVE

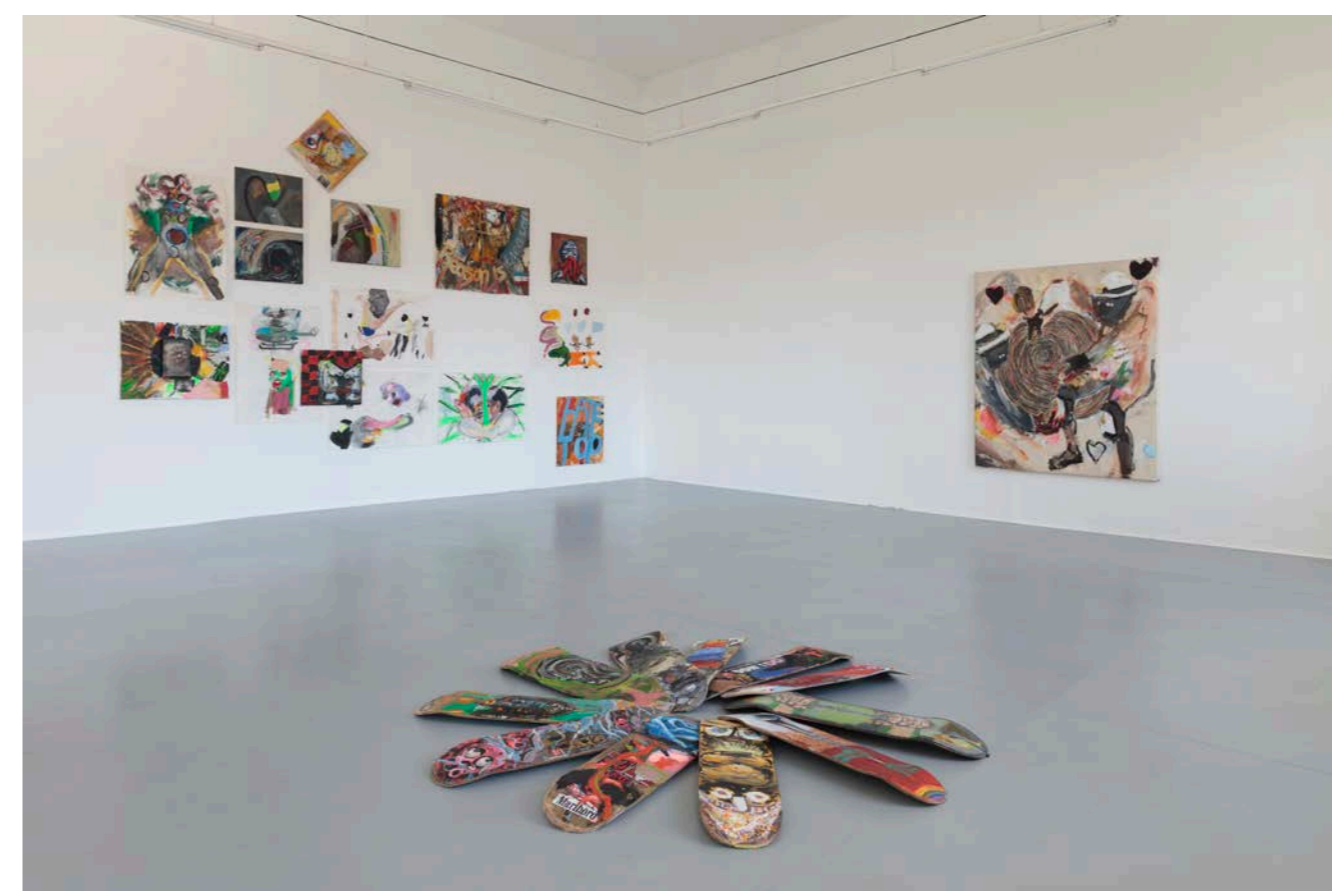
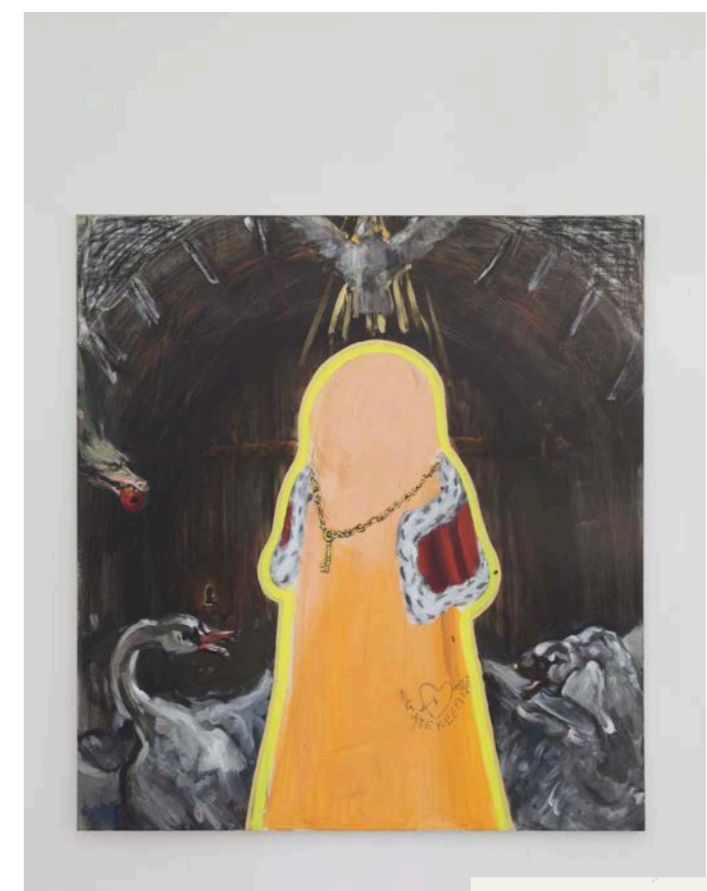
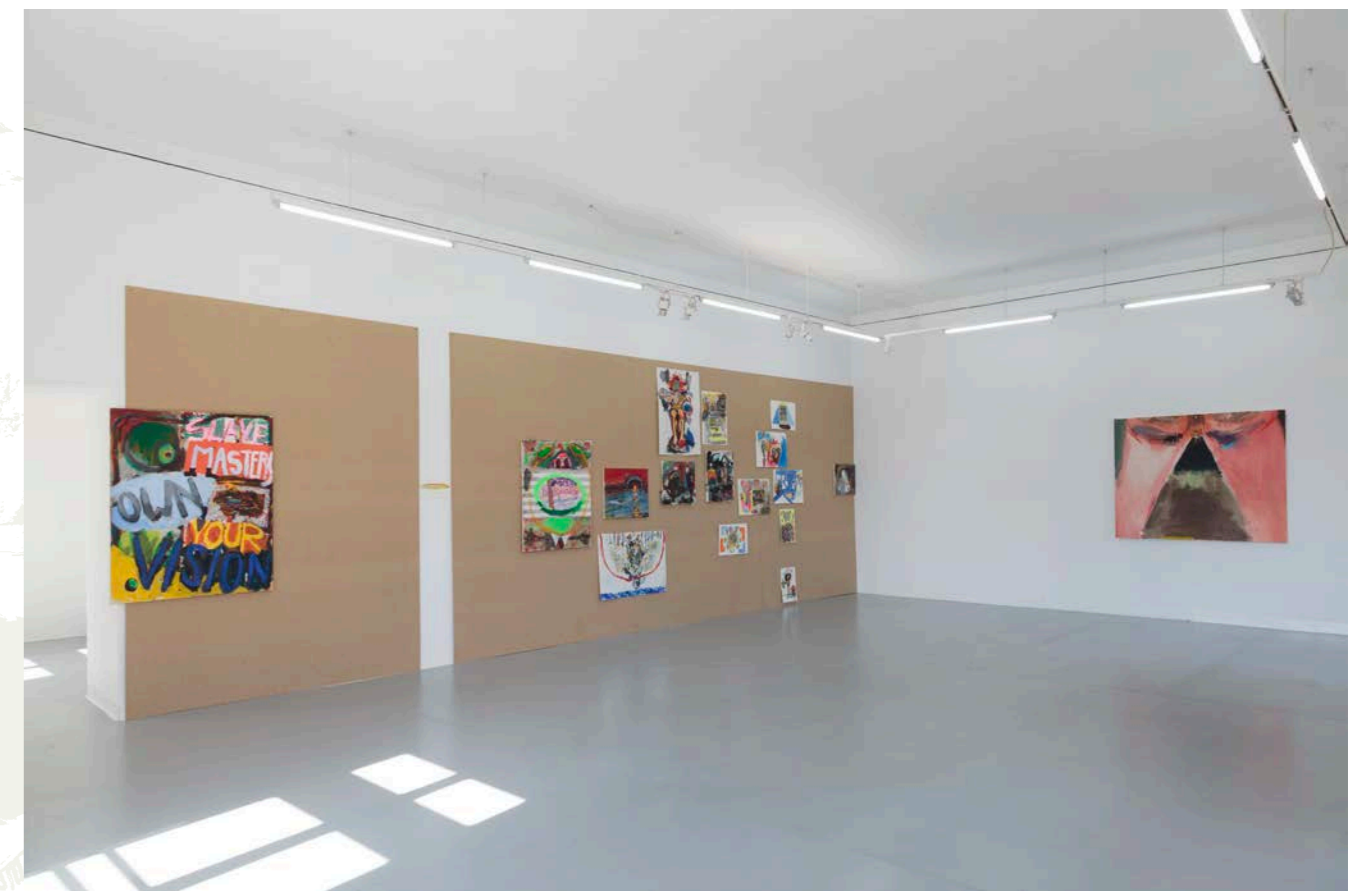
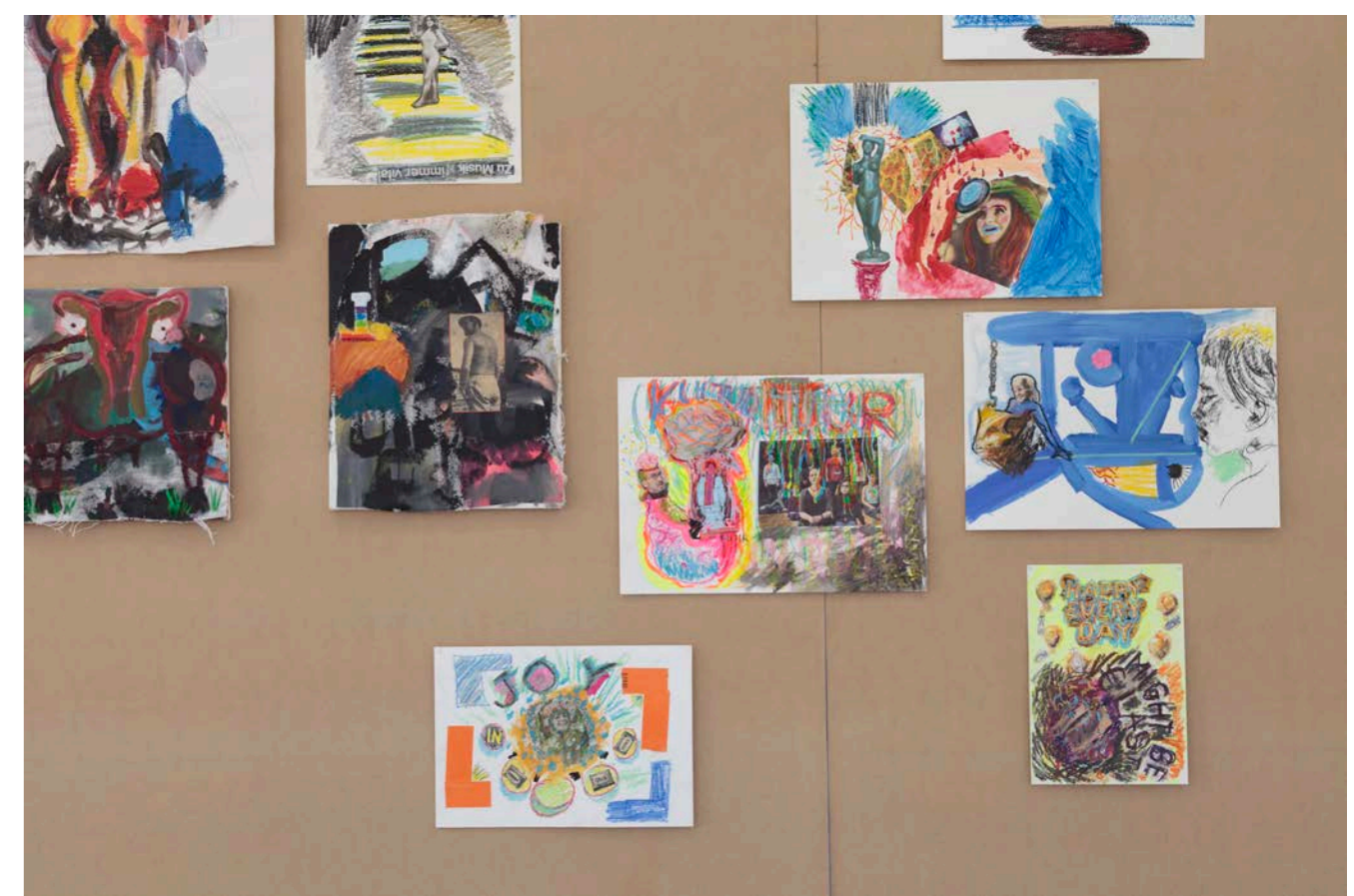


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