

Jozef Sedlák

A photographer of lively faith

Interview with Jozef Sedlák
Petra Cepková

Abstract

The interview focuses on opinions of the photographer, lecturer, and Assistant Professor Jozef Sedlák. Last year, on the occasion of his 60th birthday, the photographer organized a recapitulatory author exhibition. The interview discusses the photographer's creative concepts, his approach to photography as a medium, and it also comprises the function of photography in society. One of the topics he deals with from a long-term perspective is social documentary. However, the photographer deals in parallel with staged figurative photography, later on with the conceptual pictures. Each of his documentary photographs captures an event that articulates anonymous personae connected by momentary chance and situations. The author presents his authorial philosophy and stances to work with the medium of analogue photography. The practical experience and theoretical philosophy of Jozef Sedlák reflect his opinion and ideas regarding theoretical questions, such as the sense of family tradition, allusive warnings on evaluation and societal ladder, the need for lively humanistic tradition, decoding of developing and current tendencies in art, questioning the autonomy of photography, relationship patterns of artists and theoreticians, the necessity

of critical thinking development among students and the continuity of an artist's and creator's life. The given interview declares the author's strong concept of creativity and provides an evaluating perspective of an influential figure in Slovak photography. The interview focuses on the author's less presented productions. The same as with his other outputs, they have a certain mysterious depth and timelessness. This part of his production may reveal the personality of Jozef Sedlák, as a photographer in a broader context. It will be definitely interesting to have a look together with the author beneath the surface of the medium of photography, but especially, I dare to say, beneath the surface and thus into the depth of the author's intentions as a photographer, educationalist and last but not least a truly faithful person.

Key words

photography, faith, latency, latent picture, documentary photography, staged photography, conceptual photography, photo manipulation, identity, lumino photography, interpretation, appropriation, history of art, sacral themes, media, sociology, psychology, critique, consumerism, postmodernism, marginal social groups, family, events, totalitarianism, church

1. Each summarizing, so-called life creation presentation or exhibition involves various levels. How do you perceive the need to search for an imaginary or even true-to-life string in an author's creative production that logically traces the development of the author's thinking in consequent periods of their life and creation?

- Each evolution era in the history of art, starting with the Christian era, comprises in visual art a line of developed antique aesthetics. There are links to various digressions, delimitations, social collapses, and personal experiments. Speculating about one's own personal path, the same principles apply. May I speak about my artistic limits in symbols; I would most likely use the words of a great theoretician and philosopher, namely P.A. Florensky. He defines the journey via a theological anthropology approach where the occupation of an artist leads from what is real to what is even more real (*a reabilus ad realiora*). The process is an incarnation of personal, aesthetic, ethic, ideological, and formal embodiment. A social string is essential, as well. It implies the relationship of art emphasizing the social function of the creative process as a cognitive style; it links various events, artworks, and people. Delimitating one's own ethic and aesthetic limits of cognition is a part of autonomous thinking in the process of interpretation. Personally, I consider these perceptual abilities to be an observation of the social-historic and mental conditions of a given culture, abilities to perceive contexts that have been named by left-wing theoreticians as a period eye. Each and every new photograph (creation) I take carries in itself this tension that is in fact conditional on creation process continuity. I must think of new reality and experience.

2. As a creator, you move around the edges of various photographic genres. You can be aesthetic and very much linked to fine arts (e.g., in Notová osnova 1999 /Music Stave/ in the series of multiple expositions Balady 1998 /Ballads/ or Húpačka 2000 /Swing/ where you enter a dialogue of alter ego), deeply sincere in documentary photography (Karneval 1988- 1993 /Carnival/ or Obec Božia 2000 /God's Parish/) and at the same time timeless in the portraits named Latentný obraz (Latent Picture) where the spectator is reminded of the Shroud of Turin and of possible spiritual paths via processional acts. From my point of view, taking pictures may be in such a sense considered an act of faith. The diptychs from the Karneval (Carnival) series are filled with the absurdity of living along with its explicit beauty. This adds to them a certain timeless dimension as there are freely associated two diametrically different and at the same time similar topics, such as Carnival in Venice and Social Care Institute. In my opinion, this cathartic combination is difficult and beautiful at the same time. Sometimes life attributes us with a harder burden than expected and we have to face it in the

sense of our 'inner masks' - each one for themselves. Accepting marginalized groups of people as eligible parts of society should be natural for every developed culture and civilization, even though the past has proven a different scenario. What do you think about it? Is it nowadays important for art to reflect such topics, to reflect as a true mirror of society and if so, then why? What does it mean for us as individuals for the future? - In my most recent project with the students of our faculty called Damnatio memorial (Lost relics) I present the issue of reflecting as a mirror of society. Just like in the project Carnival (Venice, Social Care Institute for Children, Latent Picture, God's Parish), I aim for the art to introduce uncomfortable issues to society. The medium of photography can be in terms of documentary photo genres very direct, but also existential and metaphorical. In the project of the monastery in Podolíneč, we have addressed two very different worlds. In the same place, there co-existed social and spiritual mobility of communities - Special Needs Elementary School, Foster Care Institution for Abandoned Children and the Congregation of Redemptorists - people's missionaries. God's Parish was the one that I comprehended via partnerships of pictures' symbolism. The diptych is a great principle that comprises the semantic level of various contents - what spiritually shifts from the outside world to the world inside. The project traces spiritual layers deconstructing as

well as reconstructing the ideas of fragile life in the socio-culture of mentally or physically handicapped children. Karneval (Carnival), unlike Balady (Ballads) or Notová osnova (Music stave), reproduces reality as an alternative notion to the reflection of a mirror. It presents the personal, intimate world of the author; it is dialogic, it creates a structure of social horizon, social contact with the human being behind the mask. Physical as well as metaphorical catenation of various types and contents behind the masks is the intersection of experienced and expected and vice versa; the struggle to look for connections, as an inevitable structure of moral life. A picture, a photograph, is in this context a great expression of hope and the quality of exceeding presence towards the future.

3. In the series Deposit from 2006, you shift our attention via significant symbolic attributes to the apocalyptic end of the world mentioned several times in the Revelation to John. The Book of Revelations is a notable biblical text of the New Testament full of fantastic images. John the Apostle describes how he was taken to Heaven to be able to see the world from God's perspective. John identifies the symbol of a snake as Satan. He is then transferred to the ultimate future. According to the prophecy, the supernatural power of order destroys the power of chaos. In your series Deposit, you also refer to this biblical warning. This developed, rather conceptual

level of triptych appears in your work of art only rarely. What did you intend to signify to the spectator by means of these interesting, though philosophically agonizing connotations of such an ultimate topic in the photo sequences of the trilogy?

- In the curator's text to the students' exhibition AKMF (Alter ego/ altruism) I have paraphrased René Descartes in the sense that philosophy is present in the medium of photography; 'I take pictures therefore I am.' Such a formulation of links enforces the presence of the archive concept as an important factor for each author's creation. Project Deposit appellatively refers to past and present contexts as well as present and future visions. These categories clearly suggest what a human being is attached to, the gaps from one to one-self, things, history, future. The biblical warning in the project is a reaction to Metamodernism (Seth Abramson) who tries to eliminate these gaps, especially in between things that stand as opposite; it renews the sense of complexity and enables us to transcend our environment. Its aim is to create positive changes in the post-humanist community, acknowledged as current cultural logics, that is autonomous and not observed as elite (it does not comprehend art as art created by elites for elites). In the aesthetic and ethic regime of the medium of photography it touches inner - unique (autonomous) parts of the author's expression as well as comprising visual messages as its heteronomy overstepping

the limits of arts in the direction of politics, sociology, religion and morals. On the other hand, it does not define the sources of intentionality as clearly attached to God. Lastly, project Deposit has a very personal narration, as well. After having taken the pictures of the critical moment, of the frog being attacked by the grass snake, I saved the frog. The devastated statues of Christ's corpora and the miscreants of Calvary in Banská Štiavnica preserved in the parish church are nowadays a part of the reconstructed complex of Calvary. The pregnant woman - a wife - gave birth to a boy who is now 15 years old. The connotations, in such light, are positive ones. I re-live them every time I 'read' the stories in project 'Deposit'.

4. The living faith photographer and twice-alive photo - I like this parallel, which I personally find in the „living water“ symbolism. In your recently published monography Twice Alive Photograph you yourself spoke specifically of latency, stating that „the character of the process and the final effect of a latent picture affect viewers' possibility of re-tilting and re-opening the negatives in the form of an imaginative window“ (2018, p. 114). Within this thought parallel, I cannot help asking: To what extent, according to you, does a photograph remain "eternally" alive? Or is it a never-ending story? And then, is our being and identity anchored in continuation and in the face of Christ who temporarily blends with

the faces of specific people?

- Twice Alive Photography relates with Barthes' interpretation of exposition time of capturing a reality picture as inducing the moment of death. The subsequent resurrection - the transcendence of a picture into the world of illusions, images
- the immanent point (so-called punctum), is a bearer of the main idea and the mechanism of breaking reality into the spiritual world of living images. Thus, a photograph becomes alive for the first time when we press the shutter button and record an event, reality. It becomes alive for the second time in an archive depository where it matures in time. It is alive each time we discover its new interpretations and attribute new messages and stories to it. Storytelling, temporality and narration are philosophical

- categories that introduce the medium of photography as a narrative with the nature of the model. The author, as well as viewers, can only see what character of experience depository we own. It is a so-called „museum of images“ of the cultural model, not excluding the spiritual. The transcendence of Christ's face from the Shroud of Turin, together with the blending of portraits of unknown people deal with the pre-existing picture model. The relationship - interactivity of opening and closing windows is a speech bound to the technological process of latent image, whose contents and messages are constantly being changed by the viewer's activity and the given light. They are never-ending stories understood within the process

of a change (metanoia), however, not within the definitive state. A latent image is a story that is not predetermined, but is being created especially during the reception process. It is a hidden change in a sensitive layer (of being), created by exposition (of a thought) to a visible image (the face in the Shroud of Turin). It is a cluster of silver, so called (germs) (4 to 50 atoms of silver), whose number depends on light exposure. A latent image can arise on the surface of or inside the silver bromide crystals - a so-called surface and internal latent picture. The surface and the inside are connected by diegetic (narrative) space. In the portraits of my relatives and friends, it is retrospective: the past presented in the present.

5. In your production, you largely articulate topics that are eminently human and that reflect on the purpose of being. According to your own words published in The Archaeology of Time, you understand documentary photography within the following framework: „Art (documentary photography) is like an event and an expectation of truth. It is the philosophy of “reversal“ that shifts experiencing an event into being, while a man is just its intermediary and interpreter“ (2016, s. 211). Do you think photography should be true and thus declare the basic existential paradigms? What determines you personally in your creating?

- I am mostly determined by the idea of truth reality that I am supposed to

document and which fundamentally changes the observational and contemplating component of being. It is the theme of the Slovak countryside and man, who has been growing into this environment that is the topic about concentrated truth on a relatively small geographical map of Slovakia. I need a person in my photos I communicate with, by means of my camera, I need to talk to her/him, listen when (s)he speaks and looks directly into my eyes. The perception of truth and truthfulness in thought are not divisible because they create visual thinking in mutual interconnection. According to R. Amheim, cognitive operations are considered as part of perception. In that sense, photography is a visual perception, which is not mechanic, but represents an active thought - construction - activity. We are forced to simplify, sort, search for individual truths to capture the nature of the seen. These truths are supplemented, corrected and compared, combined and stored in some definitive context. It has been inserting an event into being and man is a mediator. When it comes to taking photos, the ability of a very accurate representation of reality sometimes disturbs photography, but it makes our expectations of truth relative and becomes not only a necessary „intellectual montage“. Its sense is adjusted only in the viewer's mind. These are stories (happenings), extremely important for both, the author and viewer, which are connected on the basis of association, or more precisely by other similarity. The turnover actually occurs in surviving the events of being.

6. Nowadays, some kind of „metamodernism“ occurs in art and photography. The authenticity of generally applicable topics is much more questionable, as well as the medium itself. Quotations in some new associations are more frequently treated and parallels are searched in relatively remote intermediality relationships, through which the whole should be rediscovered. When it comes to the picture publication Inner Worlds, you wrote as follows: “the ability of photography medium to rate, sort and archive „photogenic“ and „non-photogenic“ (events, people, things) through the subjective attitude of author, highlights the high degree of democratization of photography in the arts „ (2014, p. 8). How do you perceive current trends in photography? Is there still a medium of photography as such?

- I have already answered this question partially in the previous ones. It is related to the mentality and vision of professional community of people. It is also connected with contemporary cultural logic in art, which refers to discourses present in both, artistic, as well as academic environments and thus is of social character. Metamodernism issues is part of it and points to greater paradoxicality. Artwork (photography) is a social term, which assumes some closeness, as well as openness and related meaningful coherence. In terms of theology, it is a metaphysical framing. The author and subject of the author are left to various anthropological reflections

of cultural elites in this semantic and conceptual fragmentation. It is certain that the moral, ethical and aesthetic boundaries of visualization are undergoing a process of deceptive change and revolutions in the postmodern perception of reality, also the process of utilitarianism - attitude and value according to profitability and calculus. What truly fills life with sense, what is onto-creating for man, is the appropriation of such character of image, which although has not been known before, has the ability to express the transcendent truth of reality. For me as author, the theological-anthropological principle of creation is important, where the subject is subject to certain auto-ethnography, which points to the character and responsibility of author. Although, the development of photography as medium is an autonomous process (democratic in terms of interpretative possibilities), which certainly exists and is not finished.

7. In art circles, there is an increasing claim that everything in art has already been created, thus somehow expressed, and sometimes it may seem to the viewer that we consider as interesting only what shocks us in any way, what can seriously or absurdly surprise us, or what may provoke an outrage in society. It is nothing new, for it is enough to look back at the period of the interwar avant-garde, when many questions were raised by art that were fully analyzed only by postmodernism. Yet, despite the current way of

viewing, not only on social themes that have been in art in recent years, is bringing a complete and let us say meaningful footprint in time and history, or is it just a matter of time before this house of cards collapses?

- Every work created in a real environment is a lively image - a materialized word focused on the production for the future. The author recapitulates the world - cultural patterns, and links archetypal experience with other social processes - politics, religion, morality, aesthetics, and so on. Andrej Belyj puts it more clearly: „The goal of contact is to activate the Third World by touching two worlds.“ Therefore, „Jungian“ cultural continuity is important for art, but it is also vital to record the so-called „textual turns“ in current sociology, where the image, character, thought or content (of an artwork) is re-conceptualized and can attribute textual expansion to spheres beyond the textuality, to the realm of unreality, falsification. Art has become an autonomous form since the end of the Baroque, which itself forms a boundary, not including this self-defeating form of being. This circulation of counterfeiting relations makes the artist a „social agent“ producing artistic self-destructive objects. Aesthetic judgements in this interface are reduced to subjective mental activity that is not subject to the rules of society. Society - art, deliberately or intuitively driven only by the self-attention of the unconscious elements of the „alter ego“, is able to destabilize the status quo.

8.The relationship of artists and artistic theorists, critics, and curators has always been complicated. They must namely find a common language, in particular the willingness to liaise. Is this type of cooperation in Slovakia ideal or at least sufficient? Or is it built on a fast climb and the same swift fall of stars and starlets? Has the “loss of the personal extent“ been transferred to such a type of relationship, thus do we create - according to you - a complex network of authors not based on taste, but on historical and thematic contexts? Is the popularity and recognition of an artist not contingent on the level of positive connection to theoreticians and their tastes?

- The relationship between a theoretician and an artist reminds me of Kant's critical reflection on the idea of human action without aim and meaning. The connection of a curator and an artist has never been and will never be ideal, no longer for the exclusive position and rivalry of both communities of so-called cultural elites, creating communication rules and instrumentalizing their topics in society. Debates on a good relationship between the artist and the custodian are moving towards the edge of cultural policy. In ways of individual imaginations, we are witnessing special inarticulate-ability - constitutive ideals of modern art (photographs) that are hardly identifiable. It is right that the lack of cultural policy of an open art market that generates a large number of artists, to

whom the crooked environment of the system does not allow the development of individual self-discovery and self-creation. Thus, there appear alternations of pseudo-authentic posers, who are noticed and who prefer the "climb speed". Nevertheless, they lose their internal interlocation through impatience, which Taylor calls „a network of interviews“, where the entity may exist only within this discourse reality. Photography is positively dialogical, not only in relation to the interpreted reality, but also in the degree of social ontology, when the artwork matures in time and can change and transform relationships.

9. In the introduction to the book Photography as a Program of Communication in cooperation with Peter Rónai, you consider the current status of the medium of photography as follows: "We explicitly need to have a concrete image as a prerequisite for a meaningful and deeper process of education. In relation to internal structure of the medium of photography, we are talking about three basic components - technological, pictorial and ideological. From the aspect of visual theories and the media market, we perceive photography as a segment of art that can evaluate aesthetically, morally, socially, politically" (2011, p. 4). Furthermore, you mention "the ability of photography to enter among people as a significant non-verbal means of communication, to change values, relationships, to

analyze problems and to cultivate aesthetic and ethical thinking" (ibid., p. 4). How do you perceive the current generation of young people - authors - photographers from an educational point of view? What is important for their photographic work and do they lack critical thinking?

- As an artist and teacher, I notice and respect the autonomy of a subject ("to be myself") of a young person, to think in contexts of authentic ethical reflection and to look at reality and the world through the concept of consistent ideas and the strength of moral norms. Photography is a social medium that penetrates the whole being - personality through a non-verbal component. The curator may expect the individualization of the product, the cliché of the unexpected and the exclusive subordination of their construct. For Loytard, it is "the metaphor of cocktail" in which EVERYTHING can be found and ANYTHING is possible. The absence of critical thinking makes the artist a creator of his or her own world, revokes any external assessment, any comparability with reality and his or her "originality" is already included in the rules of its emergence. A postmodern artist creates a product that does not follow established rules of art. Specified categories cannot be applied to the work. The author creates without rules and with the aim to ex-post establish the rules of what will be created. The authorities of postmodernity, such as Welsch, Scruton and others refer to this impressiveness as

bottomless postmodernism. This strategy ties empty disorder and subsequent scepticism towards the value and meaning of art. We immerse ourselves in vagueness which lacks depth, meaning or "spiritual dimension". At worst, the inability of artists to interpret and talk about their own creation occurs, which is one of the reasons for looking at postmodern art as incomprehensible and emptied.

10. You have been a lecturer at several universities for many years. You have dedicated yourself to the social and conceptual documentary in the long term and this dedication is targeted, focused and systematic, which can be seen in the many books and pictorial publications that you create from different regions of Slovakia. In all of these places and publications, you hand over the torch to your students in the altruistic spirit of getting to know fellow human beings because this "community" is also important to you. Not only about the time and autonomy of such interpersonal relationships is your next beautiful and comprehensive photography publication entitled Where Man and Water Stems, where you define the continuity of the story as "stories which are independent of captured moments and events in photographs and in time. They are autonomous and untransferable. They go ahead in students, in people, in each of us" (2018, p.15). I am particularly interested in your reflection on the context of reality, silence and pain: "The photographer remains

silent because he or she observes, listens to and receives everything brought by the silence of the seen. He or she must be silent in order to express in a different way what is not expressed in words but in images. Only when we enter into its silence, when we learn to observe it in its secrets of pain can we properly understand the reality around us" (ibid., pp. 16-17). In my view, it is closeness, listening to silence and contemplative silence that this era needs more than anything else. Recently, at a photographic conference, I defined this situation by saying: "In documentary photography, the desire to approach others takes place in the background of all our big and small stories and dramas" (2018, p. 6). In terms of this duality, what advice and recommendations do you give to your students to persevere along this road, which topics need to be addressed and how to treat the displayed ones?

- Any personal creative touch with the art, any experience with the medium of photography seems to be untransferable to the extent that the young person - the student is able to visualize this vulnerability of reality in the form of interpretation. You mentioned the role of the

photographer to remain silent which is associated with the equivalent of silence of the seen reality. To put it figuratively, it is spiritual (mental) sight (eyes) that is getting used to silence and concentration. It is the output (incarnations) of "Florensky", the call of the artist to the more real reality in the atomized and noisy world of ordinary realities.

As a teacher, I have to respect the individuality of the student while having some humility and patience towards the secrets of the medium of photography. The inner principles, regularities, rules and structure of the medium of photography open up regularly, assuming patience in thinking about the history of photography (about what has been created) and at the same time about the current global vision of reality, which includes photography. It is a complicated situation but still full of possibilities. The toughest part is the decision to be a creative photographer, to correctly identify one's position of creation, visual language and individuality. Every novice photographer needs to identify with the medium of photography which opens up through conceptual, persistent and hard work. It is a managed and controlled passion that has no final solution in just one success or in one particular photography. Every novice photographer should have a rich archive of ideas and an imperative to create at the start, gradually transforming it into a real archive. And the archives have their stories

Thank you for a very professional, valuable and human interview and let me wish you much creative strength in the on-coming years in searching for lively photography.

Petra Cepková

Doc. MgA. Jozef Sedlák (1958)

Assistant Professor, Master of Arts, Jozef Sedlák (1958) – a photographer, teacher, graduated in Fine Art Photography from FAMU at the Academy of Performing Arts in Prague (1984). He is the head of the communication in photography studio at the Department of Artistic Communication at FMK UCM in Trnava and a part-time lecturer at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava. Aside from pedagogical activities, his creative work comprises staged, documentary and conceptual photography. His work has been displayed individually or as part of a collective in the Czech Republic, Austria, Hungary, Germany, Italy, England, Sweden, Greece, France, Poland, Russia, Japan, the USA. For a long time his occupation was the social documenting of mentally and physically disabled people who were discriminated against and hidden in asylums during the former regime. Simultaneously, he addressed staged figurative photography and later conceptual photography aimed at the medium of photography. Such projects include the Latency (A tribute to photography as a procedural medium, 2008 – 2009) or Grandmother's decorative blankets (2005 – 2006), a compilation of colour portraits of a grandmother and granddaughter. As a symbol of family tradition, the real blankets are projected on various body parts and faces using daylight. The project Selection of works (A tribute to the dark

room, 2001 – 2008) is comprised of exposition tests creating during the enlarging of the author's work, a game of "alternative leisure work". The Postcards from New York City (2001 – 2011) represents a routine documentary from the city of New York that was created three months before the September 11 attacks. It is an installation of the latent reality of calmness of joy and a game of safety. The latent image is created by opening and illuminating the large format negatives. The cycle Of democracy of light... of literature of light I, II (1988 - 2012) is an installation of black and white pictures created before 1989. Analogue photography is an ideological and technological foundation for a new program of digital canvas printing. Sedlák's key documentary cycles are the long term documentary project Celebrations (1982 – 2013), which is dependent on occasional events and has been in development since the totalitarianism of the 80s (Conscription 1981, May 1 1985, Mochovce 1986, Carnival 1988 – 1984, etc.), and conceptually displayed documentary projects in colour (Bonfire burning 2012, Pilgrimage at Mariánska hora 2013, Albania 2013, Hybe 2014). Every single captured event represents a tight community of anonymous figures linked together by their momentary fate – a cardinal and nonrecurring moment. Regular recording of ecclesiastic ceremonies is an important part of the author's work (Carnival, The Sisters of the Holy Cross 1982, Visitation of Pope John Paul II, The installation

of Cardinal Korec in Nitra, The pilgrimage of physically disabled, Poland, The anniversary of the Candle demonstration in Bratislava 1991, etc.)

Mgr.art Petra Cepková, ArtD.
Master of Arts, Petra Cepková, ArtD. is a photographer, she defended her dissertation in Fine Art – Photography at the Department of Photography and New Media at the Studio of photography and intermedia overlaps of Prof. Ľubo Stacho at the Academy of Fine Arts and Design in Bratislava where she also took the state exam in pedagogy and took part in an internship at Akademia Sztuk Pięknych in Poznań in Poland. Since 2012, she has been an internal lecturer – senior lecturer at the Department of Artistic Communication at FMK UCM in Trnava (she runs the communication in photography studio together with doc. MgA. Jozef Sedlák). In 2012 – 2015, she was an external lecturer at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava (course: subjective documentary). Since 2017, she has been a member of the Association of Professional Photographers of Slovakia/Art Union of Slovakia, Bratislava. She has been a member of the advisory council of The National Centre of Culture in Bratislava in the field of photography since 2018. She cooperated with The Slovak Academy of Sciences in creating terms from the field of photography in the Encyclopaedia BELIANA (2003 – 2005). Aside from pedagogical activities, her creative work comprises artistic, curatorial, exhibition and publication activities, she runs many photography workshops. Her creative work comprises staged,

conceptual and documentary photography. Her work has been displayed individually or as a part of a collective not only in Slovakia, but also in the Czech Republic, Poland, France, Hungary, Austria, Germany, Belgium, Mexico, Korea, Italy and Spain. In 2009, she took part in a prestigious photographic study stay (which resulted in publishing two photographic books) within the project SETSE/European culture through the eyes of a foreigner, Universidad Politécnica de Valencia, in Valencia, Spain. She regularly takes part in invited lectures and conferences on photography at home and abroad. Her works have been included in collections and funds of renowned domestic and foreign public institutions: The House of Photography, Liptovský Mikuláš, Slovakia, The Central European House of Photography, Bratislava, Slovakia, The Museum and Cultural Center of Southern Zemplín in Trebišov, Trebišov, Slovakia, ROS/Regional Edification Centre, Levice, Slovakia, Centro Internazionale Loris Malaguzzi, Reggio Emilia, Italy, Imago Mundi a Luciano Benetton Collection „Join the Dots/Unire le distanze/40 collections/6,354 works/38 countries, Terst, Italy.

Mgr.art Petra Cepková, ArtD.

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BENEATH THE FACE - PORTRAITS OF MY LOVED ONES - SAINTS, 2016 (1977)

Jozef Sedlák does not only address the technological or experimental possibilities of photography, but through the medium of photography, he showcases the generally valid spiritual dimensions of man with the ambition to provoke him to find answers to the deepest questions about the meaning of human beings, death, sense of pain and suffering, human fate and the world; he touches upon the problem of the absolute and the limits of human existence. It is also documented in a project titled Under the Face presenting two cycles of photographs which are connected by the mystery of transcendence: the relationship between the natural and the supernatural, the world of the visible and the mystical, the near and the distant.

The first cycle is presented as a spatial installation, consisting of ten objects - tables. On the surface of each table, the face of Christ from the Shroud of Turin is reproduced in the form of a latent image on classic photographic paper, revealing itself to the viewers when they uncover the top cover of the table. Beneath the top of each table a large-format Plexiglas negative with portraits of anonymous people is also applied. Through natural light that gradually (by frequent lifting of the plate - the flow of light and the contact of the viewer's hands on the photographic background)

illuminates negatives with portraits of people, Christ's face is gradually merged into a montage along with the face of the person. The longer the substrate is exposed, the more the face of Christ changes into the face of the person. Sharpness, the discernibility of latent images, that is, the face of Christ and the face of the person, are conditioned by the intensity of light, the length of time, and the repeated tipping out of the negative. The author, however, is not concerned with the experimental processes around the photograph, but uses them in a symbolic way: the process of a latent image with the portrait of Christ's face, which overlaps and gradually merges with the face of the person, is the image of the spiritual path of man.

The second part of the exhibition consists of a cycle of photographs capturing portraits of people close to the author, which was produced between 1987 and 2016. The project began spontaneously, born as a result of the author's contemplation over the sense of the human, reflecting on the value of faith and the volatility of the material world. The cycle represents portraits of nine people, to whom Jozef Sedlák attributes the status of holiness, and the events of their lives: (St.) granny Vlasta, (St.) Ernino, (St.) Jozef, (St.) Editka, (St.) Joženo, (St.) Margita, (St.) Zdenka, (St.) Darinka, (St.) Anton. Large-format manipulated post-mortem portraits with a gloriola are complemented on the side by the installation of smaller memorial photos with common events from their lives. Through the

photographic images, the author captured the metaphysics of the human being and its earthly end.

In this attempt to capture and display the transition from life to death, we also see a reference to Barthes' thesis of „penetration of reality“, transmuting reality into a transcendental experience. Death raises in us a basic existential question: Is it a full stop at the end of our lives or do we move from the visible to the invisible, from the real to the suspected? The transcendental experience of death, as perceived by Jozef Sedlák in the case of deaths of people close to him, is accompanied by a sacral dimension. Symbolically, it is expressed not only by way of the installation resembling an icon (the central scene with the posthumous portrait around which scenes from life are placed at the sides), but also with a staged halo radiating from their faces, which, as an aura, creates a sacred envelope around them. The author appears to dispute the Church's official rules on declaring someone a saint. Sacrum is a vision of another world that derives from another world and it „only appears to you“ (Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, Prague: Oikoymenh, 2006, p. 13).

Experience with the sacrum is closer to an aesthetic experience because the aesthetic experience is also inclusive of a mystical experience. Large-format photos with posthumous portraits are created using the technique of canvas printing, which enables the

author to enter the next level of his conceptual project. This simulation of painting, disturbing the boundaries of photography and visual expression is in turn a reference to Walter Benjamin and his concept of 'aura'. Benjamin understands the aura as something unrepeatable, which is generated in itself, which cannot be produced, „fabricated“ by techniques and various manipulations. Neither aura nor sacrament is missing from the photographs by Jozef Sedlák. The presented exhibition project by Jozef Sedlák has this potential. And something extra too: his work is communicative, disturbing, it sinks into the viewer both instantly and urgently. He wants us to reveal the image that we're wearing under our face...

PhDr. Alena Piatrová, PhD.

JOZEF SEDLÁK - TRANSITUS OF LIGHT 2017

The „Transitus of Light“ project is based on an older series of photographs entitled „About the light of democracy ... about literature of light“. It links to an earlier project of the late 1980s, which was carried out by analog black and white photography, which primarily touched upon the unexpected political changes that took place in all the neighbouring states of Central Europe, including Slovakia.

The current concept of motifs and compositions of hands and light are based on black and white analog photographs that are multiplied and manipulated by post-production digital technology to large formats adjusted as free-hanging large-format prints. Large-format digital photographs symbolize the technological, philosophical and equally political shift within society and the medium of photography.

The term 'transitus' - crossing, comes from the Latin word *transitus* and covers „the time of passage through death to life“. The central theme of the cycle is constant change. Hand of man - the symbol of individuality is metamorphosed into universal character within a photographic story. In the prologue, the human hand fragment is used in symbiosis with elementary geometric shapes - a circle, a square, a triangle where the hand represents a person as a unique individual. The story unfolds in search of the touching of hands on

a dark background from which the energy of light flows. And finally, the features of the hands finish off as structures like an extract of feelings, stacked in consciousness and the subconscious.

The symbol of individuality is transformed into the universal character of hands, multiplied in the rich world of structures, in which, striking at fortissimo, an ode is heard to the transitus of light. The constant search of the author in this cycle is also directed under the visible surface with an effort to give their own testimony about the light, and if I understand this story correctly - light is not only a symbol but also a source of enlightenment and catharsis. Triad - light, dark, hands in interesting configurations create an autonomous world of images in which the transformation ends up in various forms with rich symbolism and the mysterious light that is the bearer of faith and hope.

PhDr. Klára Kubíková, PhD.

THE SHAPE OF TIME IN THE PHOTOGRAPHY OF JOZEF SEDLÁK

Theses - associations: The author reflects on photography and art in a creative-creatural way.¹ The term "Shape of Time" is taken from George Kubler's book *The Shape of Time: Remarks on the History of Things*: Paraphrasing the words of Kubler: We live in a time when our experience resembles "a horn of plenty".² On the other hand, in the artistic field we can paradoxically talk about "the finite inventions": ... We and our descendants may choose to resume such ancient incomplete kinds of form whenever we need them.³ I add that with artistic effort we distinguish between incomplete conclusiveness and conclusive incompleteness.

¹ I use this term in relation to the theory of poetics by Emil Staiger and Mikhail Bakhtin.

² Translation of this excellent and underrated book by the American art historian had not yet been published by the time of the exhibition opening in November during the 28th Month of Photography in Bratislava 2018: KUBLER, G.: *Tvar času. Poznámky k dějinám věci*. Prague : Press Tomáš Pospěch / Positif, 2018. Original edition - *The Shape of Time: Remarks on the History of Things*, published by Yale University Press in New Haven and London in 1962. The ideas in the book "operated" for several decades in the Czech and Slovak fine arts also owing to the fragmentary translation (except for the Polish translation) of the art historian Rostislav Švách. One of the authors polemically followed by Kubler was the Frenchman Henri Focillon with the book *The Life of Forms* whose Czech translation was published in 1936 (the original edition published in 1934). Kubler's book is also inspiring in the context of university-educated scientific and technical academia (where I am pedagogically active) because it uses methodology that puts emphasis on inventing at a generally cultural and civilizational level.

³ KUBLER, G.: *Tvar času. Poznámky k dějinám věci*. Prague : Press Tomáš Pospěch / Positif, 2018, p. 71.

⁴ KUBLER, G.: *Ibidem*, p. 179.

Only the first option is related to original artistic creation. The latter case only relates to pseudo-artistic replicas. According to Kubler: "accumulated knowledge now far surpasses the ability of any individual to encompass its detail. It is unlikely that many major artists remain to be discovered. Each generation of course continues to reevaluate those portions of the past which bear upon present concerns, but the process does not uncover towering new figures in the familiar categories so much as it reveals the familiar types of artistic effort, each with its own new biographical roster."⁵ With such a thesis-oriented introduction, it is perhaps now possible to move to my text in the catalogue-monograph of Jozef Sedlák and that is due to the fact that I cannot find (in an associative sense) another more suitable artistic-theoretical literature that could correspond, in terms of "the shape of time", with a photographer's sequences - as is the case with one American art theorist and one Slovak photographer who still delivers new surprises with his work.

First of all, a couple of facts: Jozef Sedlák is an honouree. If the word 'philosophy' is excessively overused in relation to art, the author's title - a philosopher of photography - is exactly right - both in the practical, theoretical and the pedagogical-

⁵ KUBLER, G.: *Ibidem*, p. 178.

organisational sense. He graduated with a degree in Photography from the Film and Television Faculty of the Academy of Performing Arts in Prague (1984). Currently, he works at the FMK UCM Department of Artistic Communication in Trnava and is an external pedagogue at the Academy of Fine Arts in Bratislava at the Department of Photography and New Media. With regards to the photographer, pedagogue and philosopher of photography, Jozef Sedlák (1958), I provisionally recognise at least three photographic loves - ideals - idols. Despite his mature age, the artist realises that he stands on the back of not only great and well-known artists, but also on the backs of lesser-known authors, „discoverers“, who are significant in terms of worldwide development of photography not only in the artistic but also in the photographic-technological sense. One could also talk about artistic ideals in general, but that would go beyond the scope of these preliminary remarks. Nonetheless, one must mention: in his anniversary exhibition, he somewhat openly and „monumentally-architectonically“ follows the very creative architectural period of the 1920s, when „the muses were strolling in parades“, which also culminated in the following request and realization: Between the years 1924-1926 architects Alois Balán and Jiří Grosman built the functionalist building of the Slovak Art Association. Simply put, there are types of idols. In Sedlák's luminographies - it is

possible to find patterns in the background: from artistic avant-garde figures - from Man Ray through the Bauhaus greats - to Gjon Mili and Pablo Picasso. One could incorporate Sedlák's proto-processual or animated religious motifs, which had seemingly anticipated a „period of freedom“ after 1989. At that time - in the first half of the 1980s - these were allegories. They were apparently formed in the basements either of studios or other off-grid spaces. It was not a matter of enjoying the view - a „view of the world from the top“ of the official studios. However, even during this peculiar time, the photographer „assembled“ into his sequences the stairway motif - a hope for a free world, which with him could be a „brutalist“ implication of the biblical ladder: „ascending-descending“ angels, Messengers of Light. Such ambivalence is also characteristic of his Swings and many other socio-critical motifs. It is less remembered about Sedlák's work that everything in his work is not only a jokingly ironic reflection of the development of photography from its origins but also a reflection of art as a whole. Even such detail in his work - male polakt, seemingly associates itself with a situation in the history of painting, when for a long time a female act had been absent. If we want to better understand the surrealistic-absurd motifs in Sedlák's work, then there is an indirect proportion. This also applies to the „influence“ of his teachers at the Secondary School of Arts and Crafts in Bratislava.

So, the closer the author was to the possible „idols“, the more motivated he was to look for remote - Euro-Atlantic idols. It is then less known that Czech surrealism and indirectly Slovak super-realism in terms of photography „finishes“ in its most classic form in the work of Czech-American Vilém Kříž (as an American William Kriz). At this point, I would like to allow a small detour: photographs of this forgotten Czech who lived in Paris after 1948, and then in the USA - his sequences of Radegast, the pagan god of prosperity - greatly resemble famed sculptures by Max Ernst. It is also similar with Sedlák, the more he acknowledges his distant and yet close peers - so his photos become more personal - individually personified. Likewise, Sedlák's conceptuality enhances his social critique without a false pathos. It is not a secret that artists are, in their age of maturity, trying to convey some key to their own creation, in a good sense - they create a miniaturized „museum“ (Marcel Duchamp) of their work and thus present to the “hands” of the public their signature works.

Jozef Sedlák attempts and succeeds at doing something similar at the Art Association premises. Exaggeratedly speaking, he „thinks“ through the individual rooms of the Art Association, so that the „body“ of this building somewhat becomes his own body (key no. 1). Such expressive „physical“ grammaticalness (key no. 2) or melodic „trembling“ architecturalness otherwise characterizes his multi-genre

work. The photographer also does something opposite - partly - post-productively monumentalizes and meticulously demonstrates his previous analog or new work and returns back to pre-modern history in order to make „figurative frames“ in the spirit of *Gesamtkunstwerk* for the presentation of analog history - social history lived through his own biographical history. These „material reminiscences“ are again a counterpoint to modern large-format „photographic canvases.“ The sociability and criticalness of his work is not only one of the most powerful motifs of his work, but it also appears through the self-reflection of the medium of photography - the transformation of the black and white world through post-productive (colour) manipulation. It is not an escape into the post-factual world, but the continuation of its human and photographic visions - a living faith. For the author, the motif of kaleidoscopicity (key no. 3) seems to reflect the past but also the current unstable „world of post-factuality“. It is explicit in the motifs of swings and pedestals (the chaotic world of their close ones with their rituals), which the photographer considers not only in literal but also metaphorical - „pseudo-elite“ or contrasting - inappropriately de-hierarchised social meaning (key no. 4).

Jozef Sedlák does not think about anyone making a reference of „superficiality“ to him, when the post-production adapted cycle „Promotion“ with red ribbons over eyes will be used by colleagues

- soldiers, as well as on the monumental statue of Abraham Lincoln in Washington, D.C. Possibly (apart from numbering) they are „conceptual universal keys“, slightly self-parodying and possibly also parodying inflationary conceptualism, and also apparently non-self-reflective ironism. I will mention, for example, his cycle from 1993 *Stories of the Subconscious* (*Struggle for a little irony*). We can not only see the world, but also the „world of eyes“ (composed of skulls and hooves) that is looking at us. Key no. 5: the vaguer are his „eyes“ (blind spots of vision) or other „pseudo-figures, then the „gaze“ becomes more suggestive. The photographer's faith, love, hope was and is the most sophisticated filter, whether it was a period of non-liberty (the „Levies“ cycle) or „never-ending life misfortunes“ in free society after 1989. Carnaval (1988-1997). This is evidenced by the Carnival (1988-1997). Bachtin's carnival of life passes through the first and the following decade. Sadness and joy - as if enters an unknowing and yet suspected morphogenetic field that - let's add artistic license to it - could arise when the American Duane Michals (with Slovak roots) came „with a random camera“ in 1958 to „the most genuine“ Ostblock (Russia). The weirdness of that world was super-photographic and incomparable with Slovak and Czech „bittersweet“ and „kitsch normalisation“. Let us simply summarise the two main „idols“ of Jozef Sedlák: Gjon Mil and Duan Michals. I did not mention his third idol: the prominent

Canadian photographer Jeff Wall. His staged photographs on backlit (advertising) panels remind us remotely of 19th-century English banners. At that time, they did not consider William Turner as the most famous painter; that title belonged to the now almost forgotten „visionary“ John Martin. It was through interior glass banners that he sought to transform many of the giants of world painting „into light form“. Is something similar not happening today - in a more diffused form - during the time of digital photography? Even Jozef Sedlák, with his post-production „modification“, is trying to polemisize with these tendencies. Perhaps most striking is his „meta-photography“: Shroud of Turin. It lets itself ride on the wave of laic devotion, however, only an educated observer knows that this is also a reference to Roland Barthes: Photography has something to do with resurrection (might we not say of it what the Byzantines said of the image of Christ which impregnated St. Veronica's napkin: that it was not made by the hand of man, *acheiropoietos*?).

In such an allegorical and metaphorical sense, in accordance with and in correspondence with the architectural background - one can also view Jozef Sedlák's work as a modern „temple“. He too „composes“ the obvious and unnoticed - „icons of his time“, and that is no small feat.

Mgr. Marián Paukov, CSc.

Marián Paukov
(Slovakia, Žilina, 1950)
After absolving high school, Paukov continued his studies at the Faculty of Arts at Comenius University in Bratislava in the field of art science. He gained the title Candidate of Sciences in 1989 at Lomonosov Moscow State University. During the years 1990 - 2002 he worked at the Department of Theory and History of Art at the Academy of Fine Arts and Design in Bratislava, where he was focusing on aesthetics and contemporary art and also on curatorial activity part-time. Since 1993, he has worked as a lecturer at the Institute of languages and sports at the Faculty of Mechanical Engineering at the Slovak University of Technology in Bratislava. In his research, he focuses on fusing art, science, architecture and technology in historic and phenomenological contexts. He does this in cooperation with the Institute of Philosophy at the Slovak Academy of Sciences in Bratislava. He also likes to practice art himself and in his free time travels the world to experience it in a cultural-technical context.

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From the series Carnival, 1988 - 1993



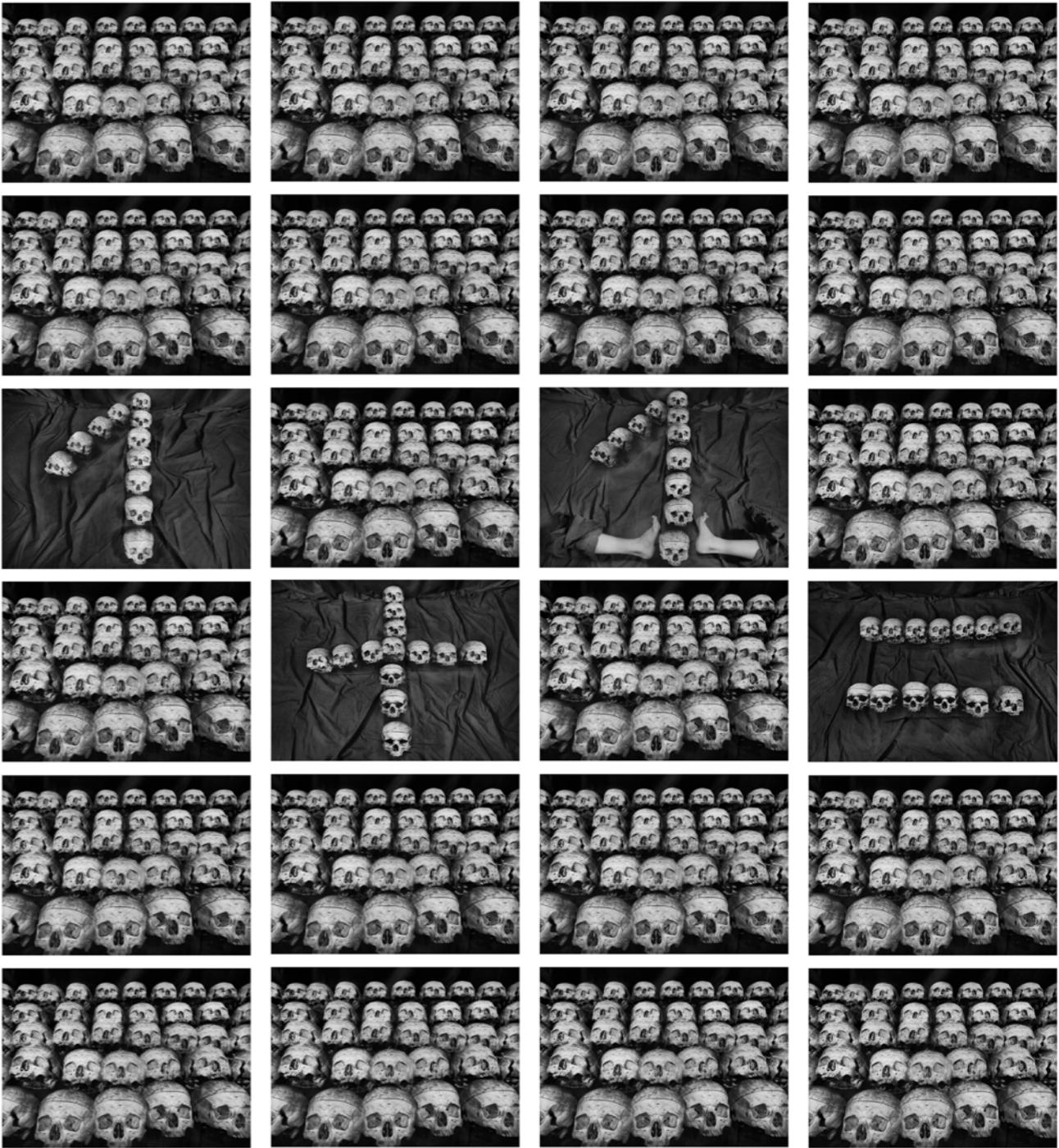




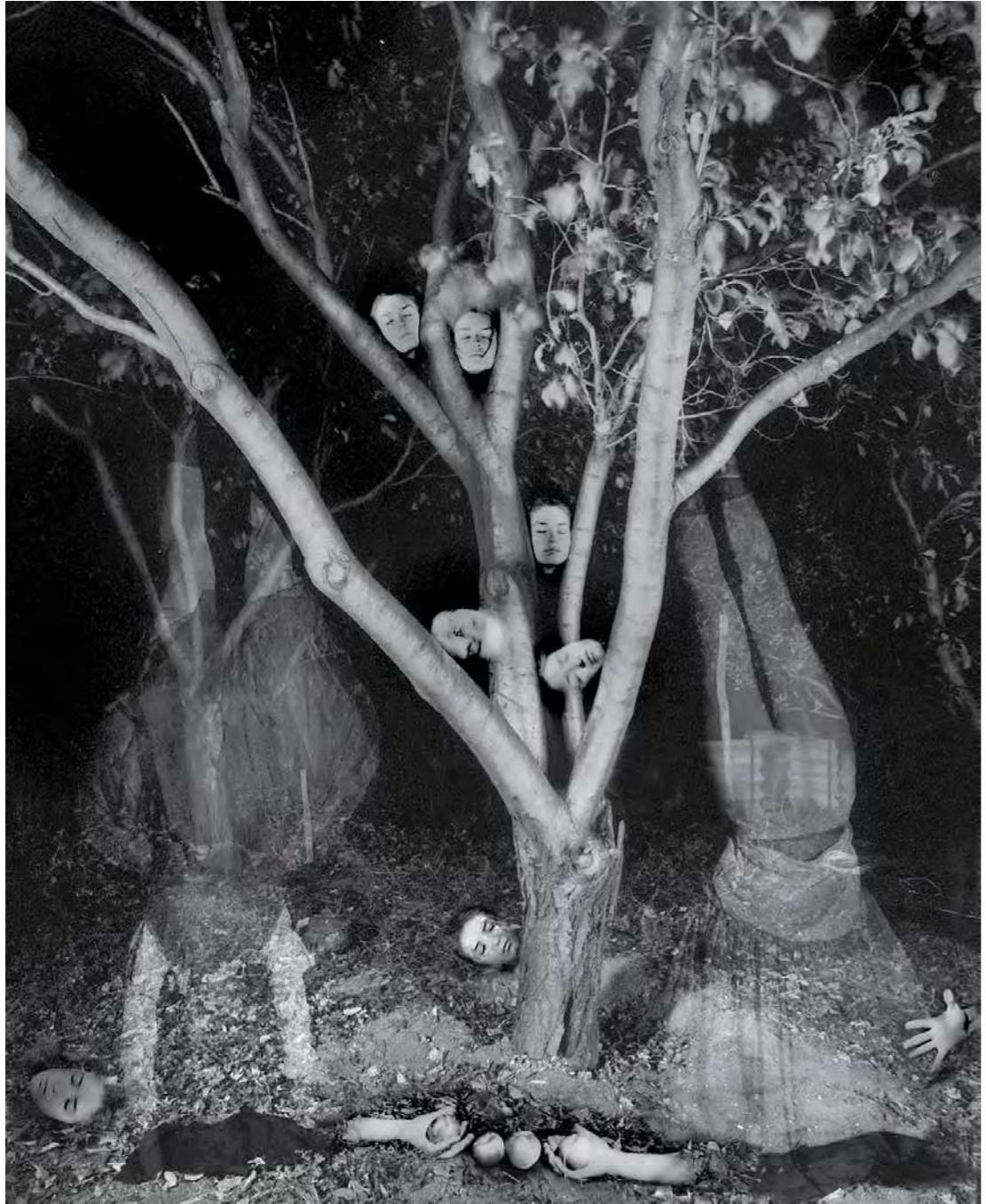
From the series Homage to installation, 1995

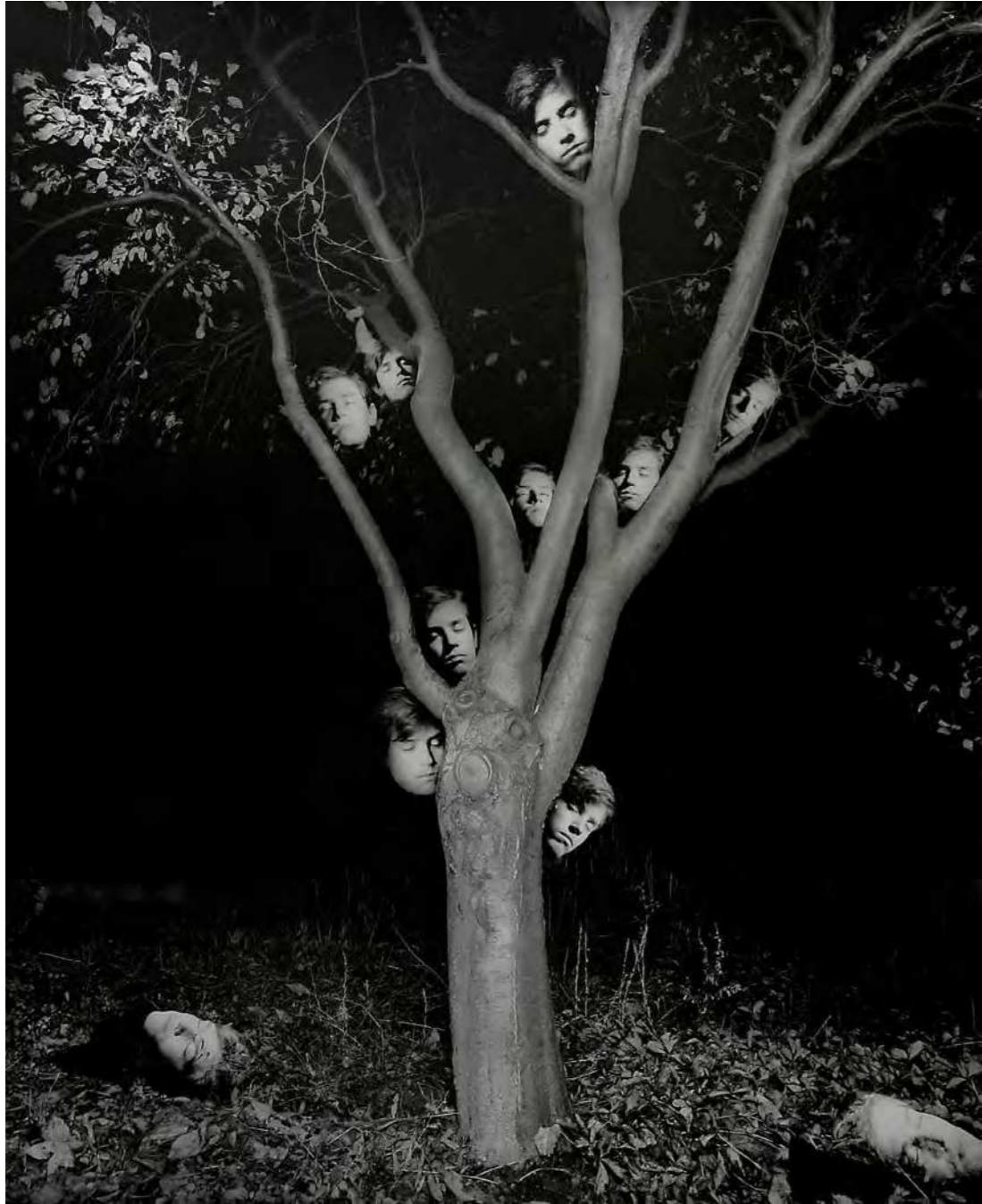




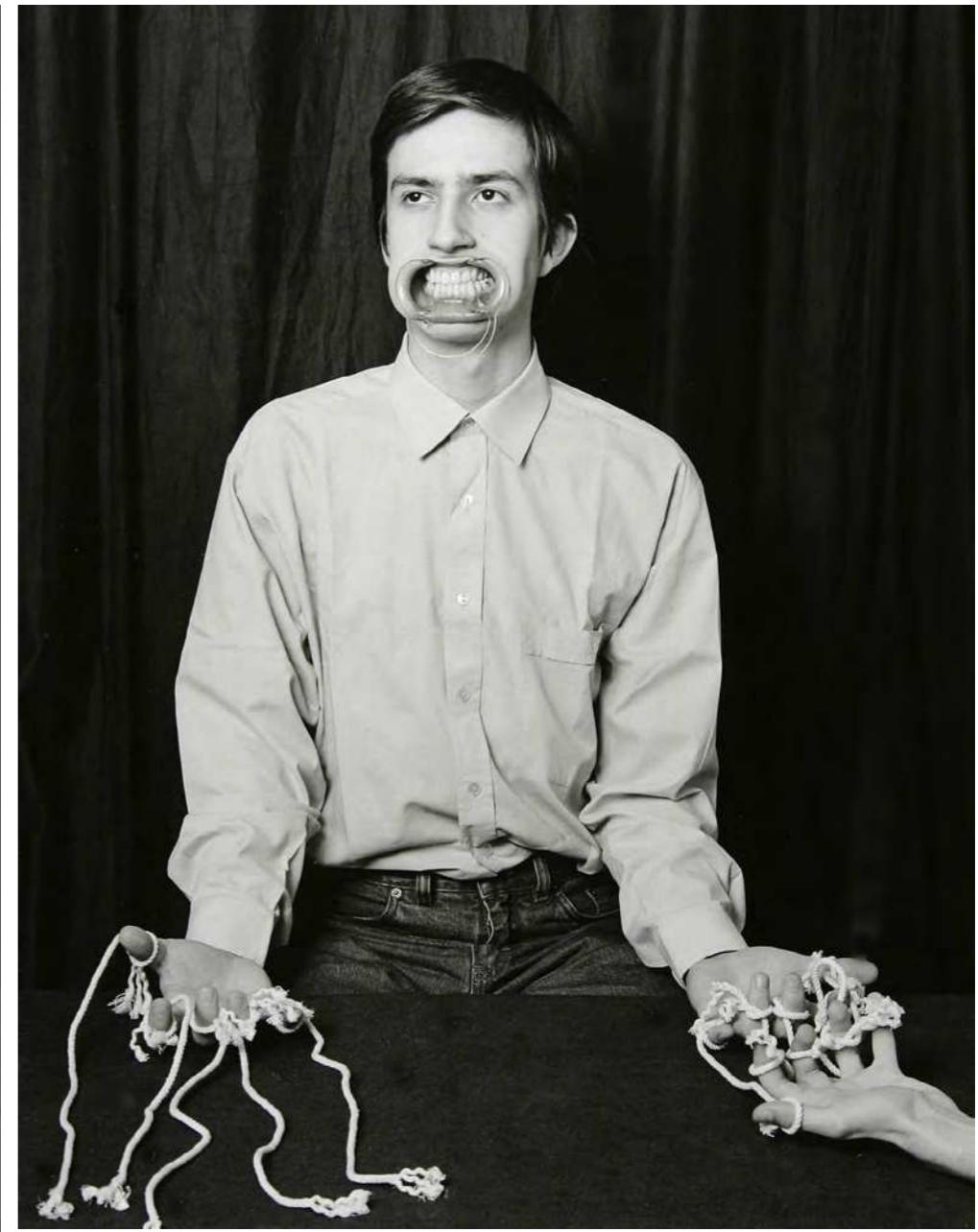


From the series Ballads, 1998

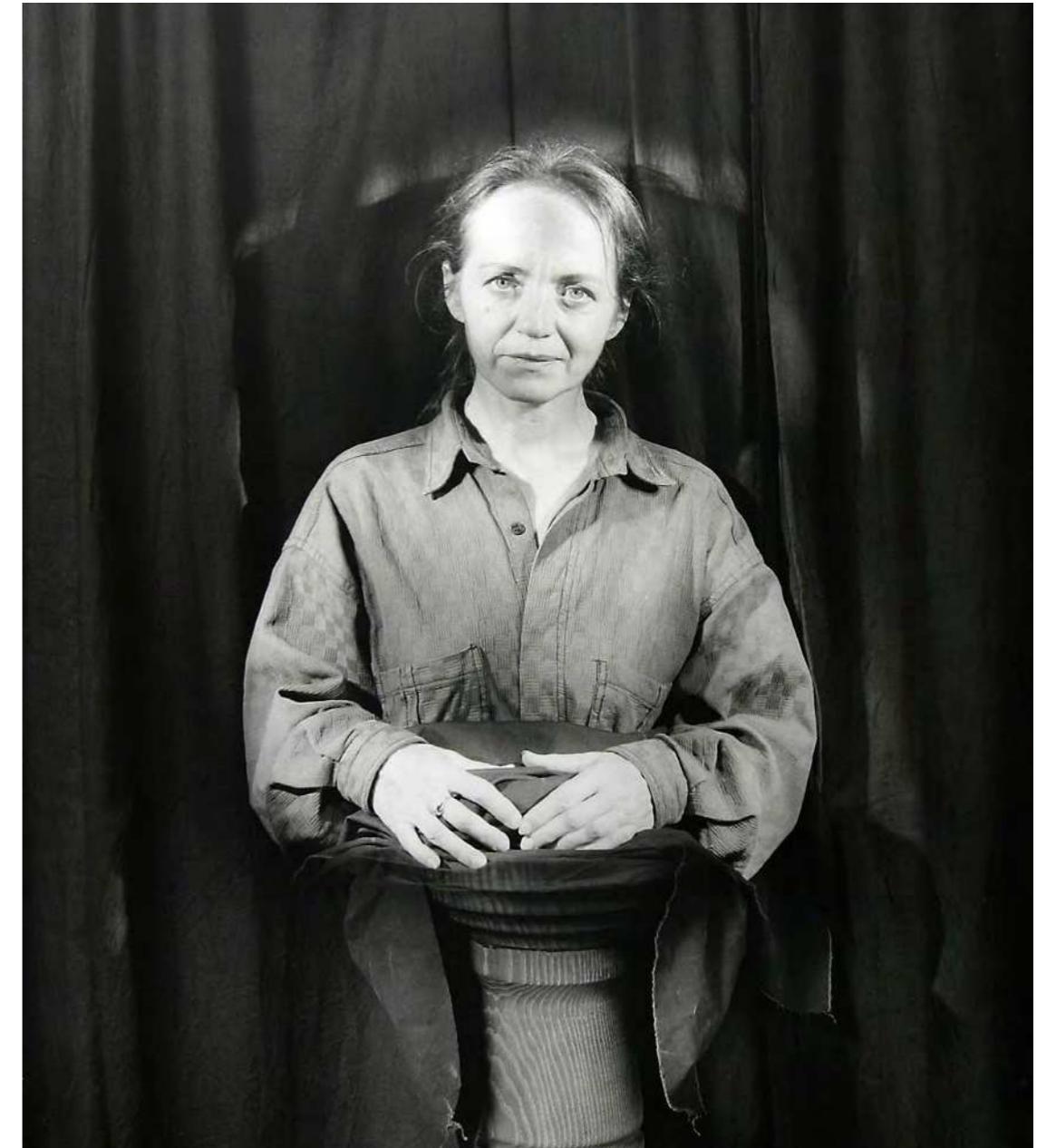




From the series Music stave, 1999

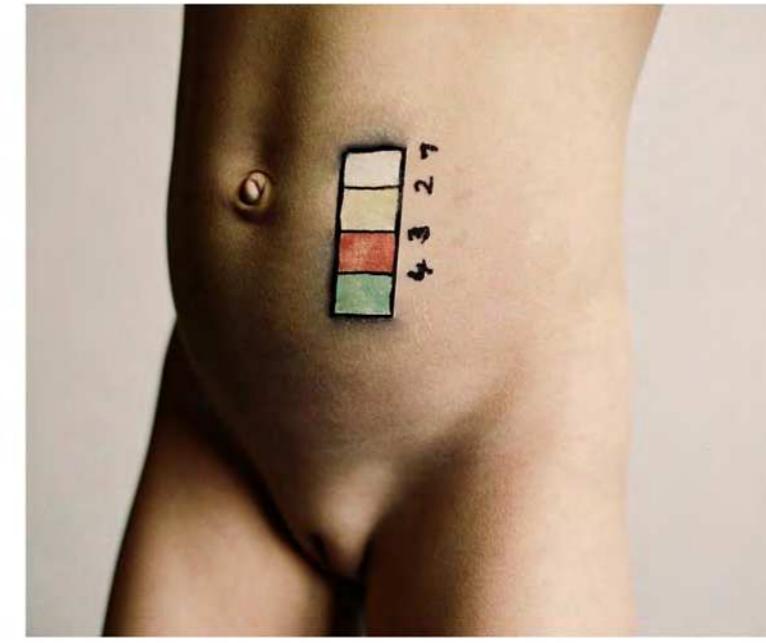
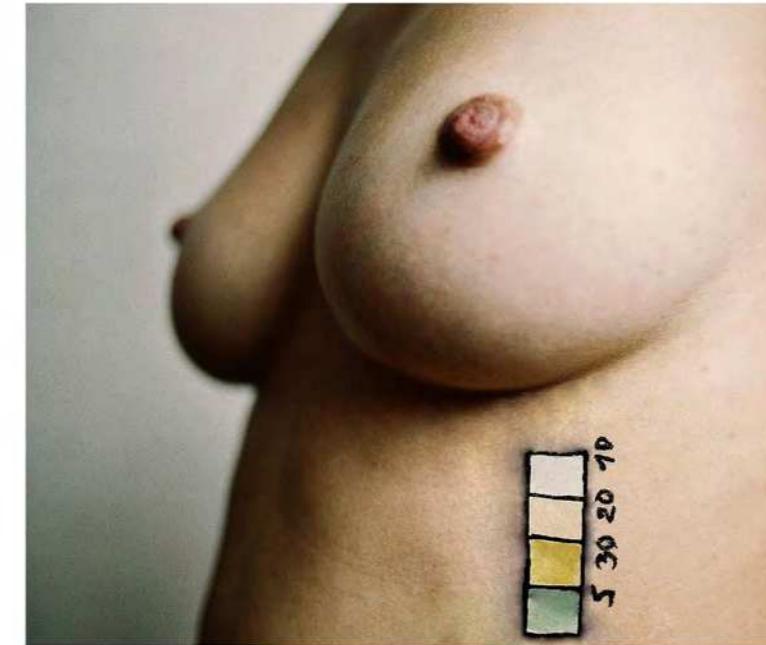
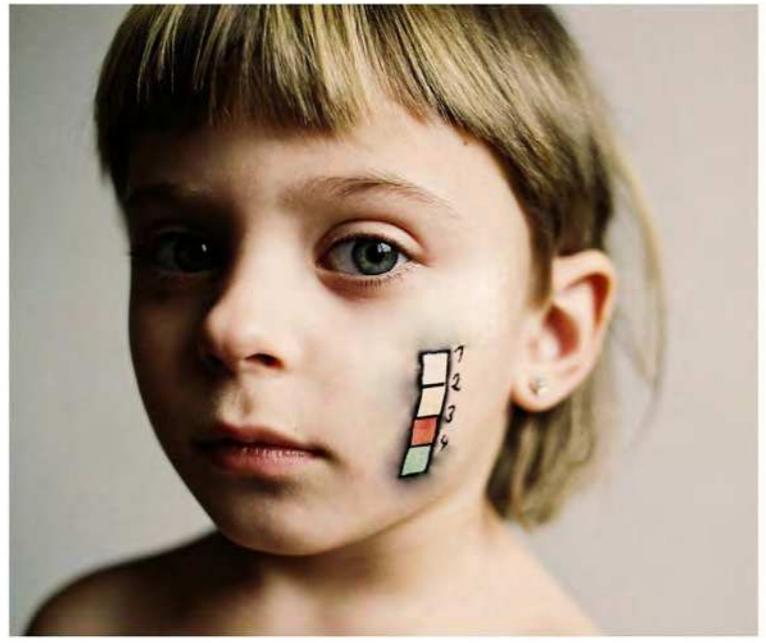


From the series Swing, 2000



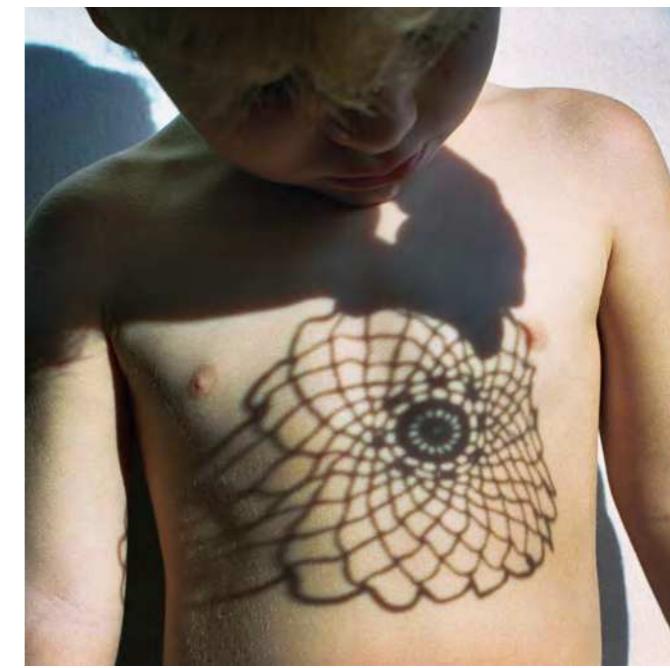
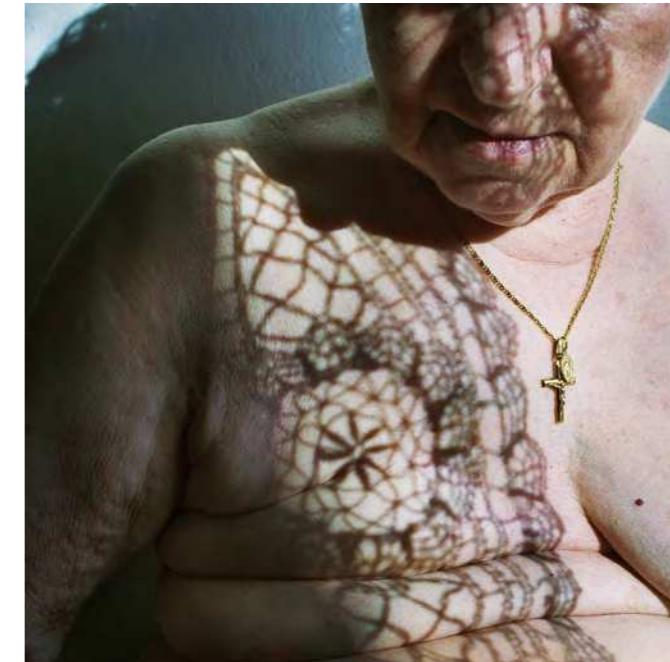


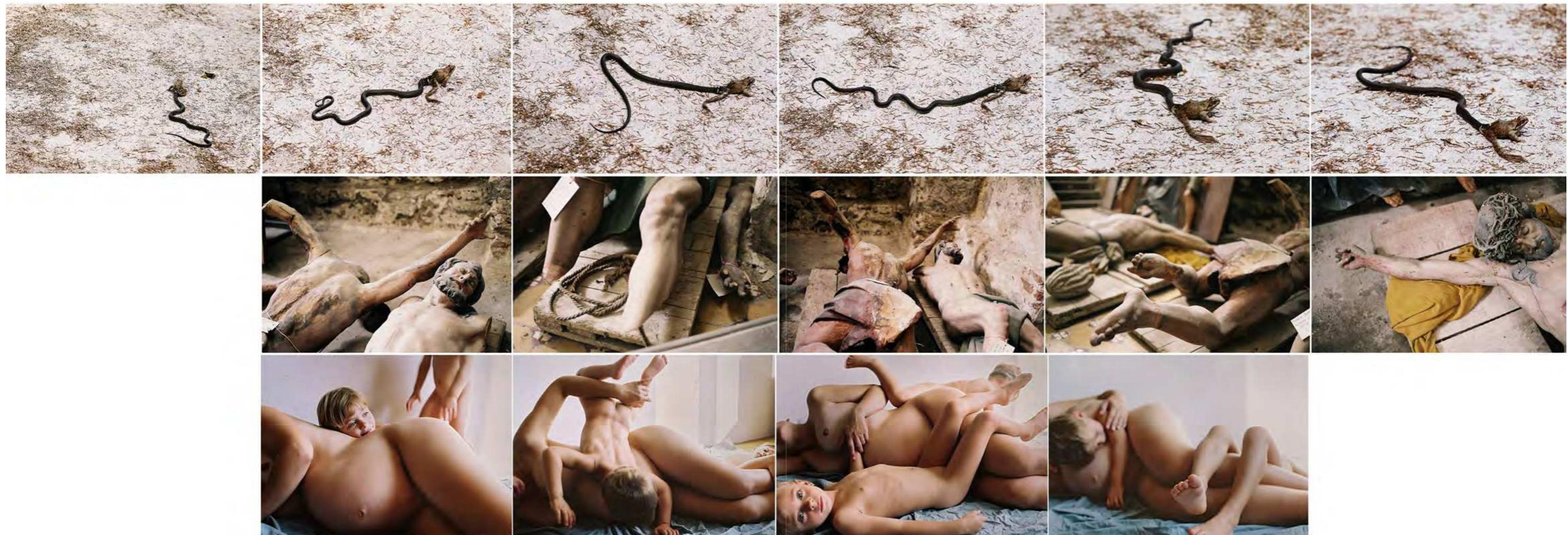
From the series Probing, 2005 - 2007





From the series Blanks, 2006



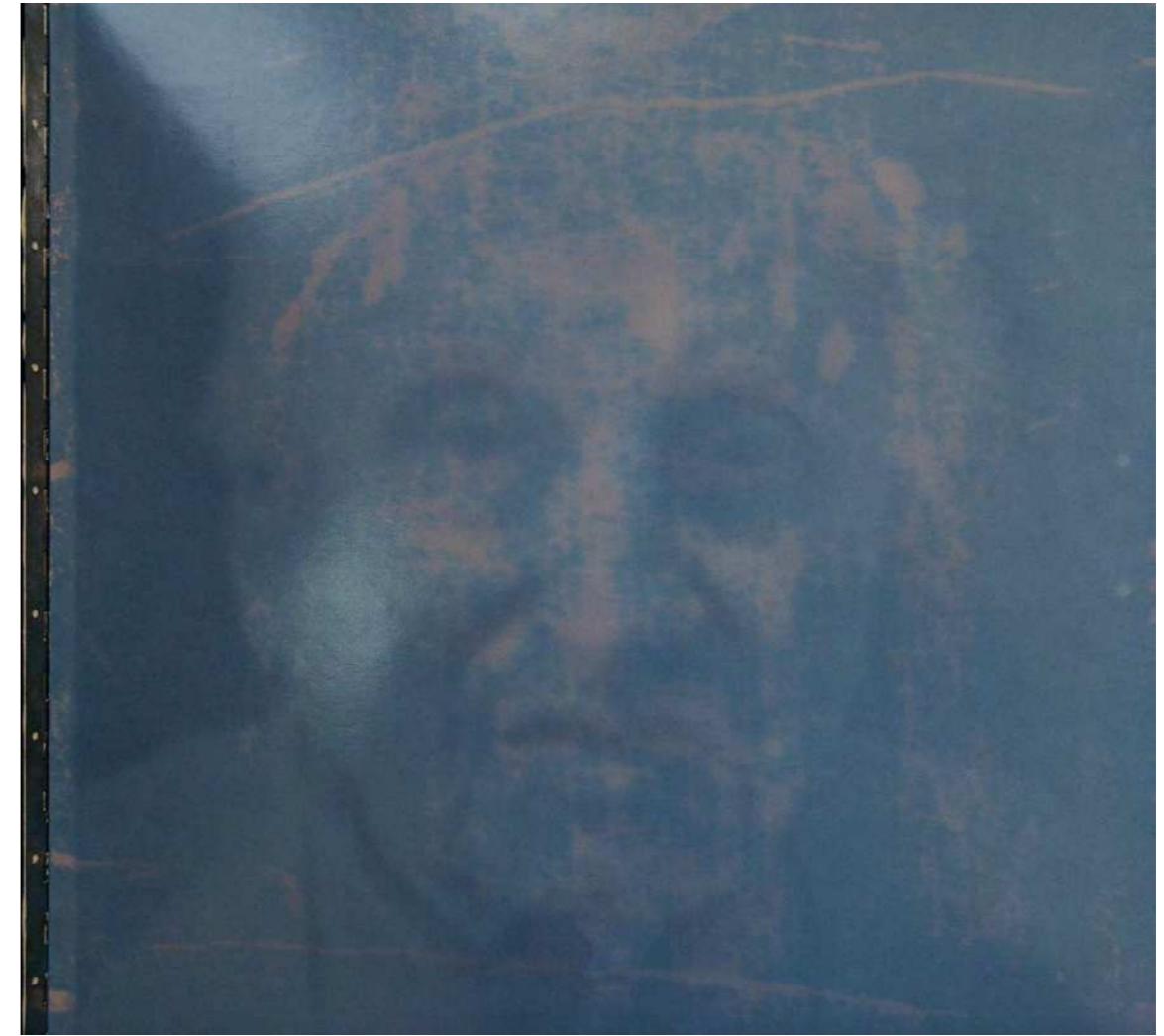
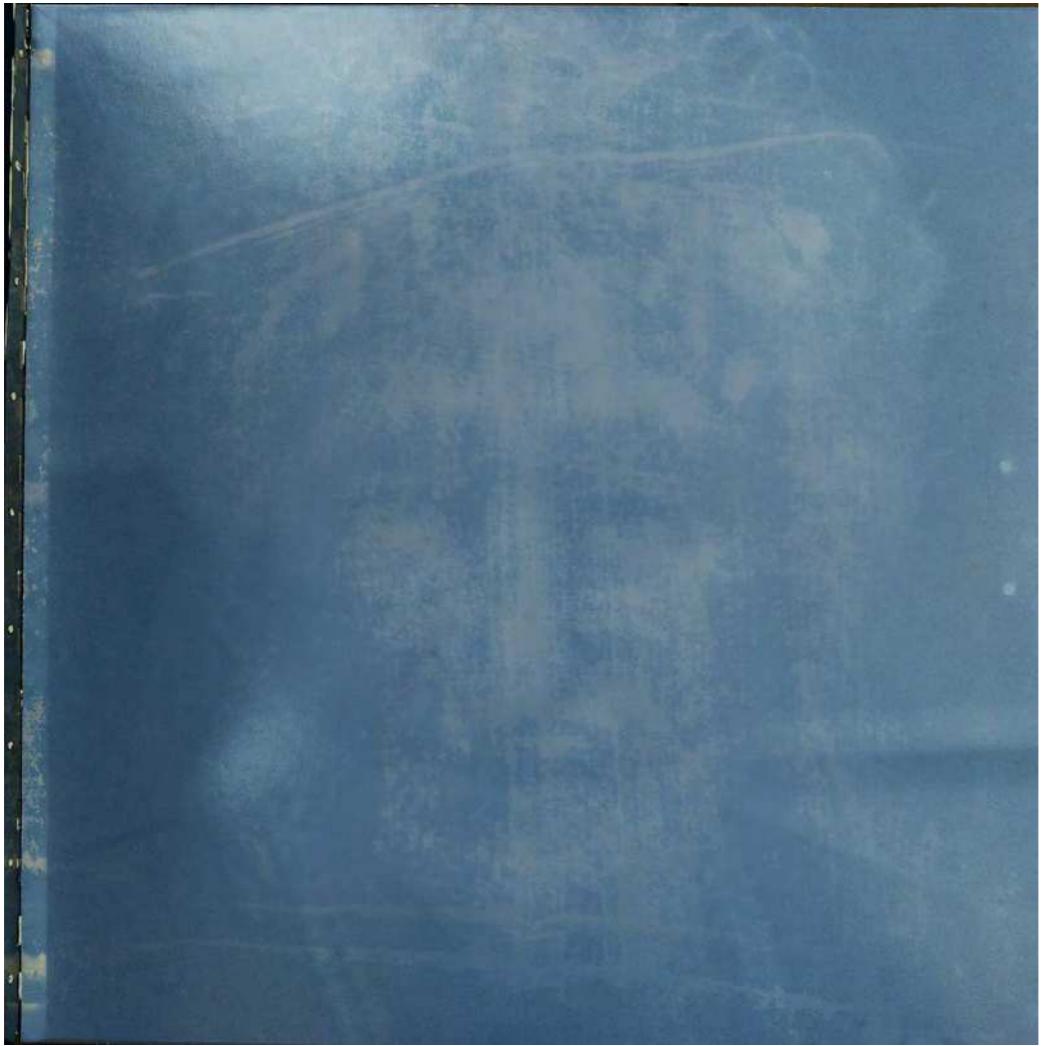
From the series Deposit, 2006



From the series Latent picture, 2016 (2017)









From the series Portraits of My Loved Ones - Saints, 2016 (1977)



(St.) Anton



(St.) granny Vlasta



(St.) Darinka



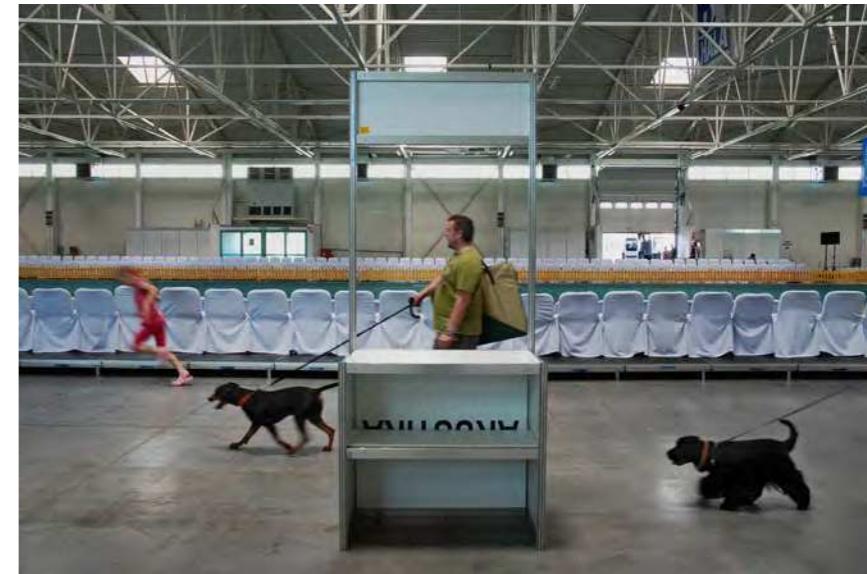
(St.) Editka





From the series Hyper interiority (twice alive photography), 2018







Jozef SEDLÁK
(Slovakia, Bratislava, 1958)

Studied Art Photography program at the Film and TV Faculty of the Academy of Performing Arts in Prague (1979 - 1984). He is the Head of "Communication in the Photography" Studio of the Department of Artistic Communication at the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava (2006 -), an external lecturer at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava (2007 -).

Aside from pedagogical activities his work comprises staged, documentary and conceptual photography. His work was displayed individually or as a part of collections in the Czech Republic, Austria, Hungary, Germany, Italy, Great Britain, Sweden, Finland, Greece, France, Poland, Russia, Japan and the USA.

Individual Exhibitions

- 2019 Jozef Sedlák / Petra Cepková, Gallery Sumec, The Private Secondary school of design, Bratislava, Slovakia
- 2018 Twice Photography Live - Jozef Sedlák, Gallery Umelka SVÚ, 28th. Month of Photography Bratislava, Slovakia
- 2017 Jozef Sedlák - Transitus, Gallery Ján Palárik Theater, Trnava, December 2017 - January 2018

Jozef Sedlák - Ammbassy of The Slovak Republik,
Washington D.C., USA

2000 **Carnival** - Vihorlat Muzeum, Humenné, Slovakia

2000 **Carnival** - NOVA Gallery, Boccacio Library, Košice, Slovakia

2000 **Carnival** - Cyprián Majerník Gallery, Bratislava, Slovakia

1998 **The Pallas Gallery**, Levice, Slovakia

1997 **G4 Gallery**, Cheb, Czech Republic

1996 **Roads...** GMB Gallery, Pálffyho palác, Bratislava, Slovakia

1996 **Centro Lotti Gallery**, Mercatale Val di Pesa, Firenze, Italy

1996 **The Ammbassy of The Slovak republik**, Berlin, Germany

1996 **Art Gallery**, Nové Zámky, Slovakia

1996 **The Region cultural center Gallery**, Bardejov, Slovakia

1996 **The Vihorlat Muzeum**, Humenné, Slovakia

1996 **The Július Jakobyho Gallery**, Košice, Slovakia

1995 **Ekoagrobank Gallery**, Month of Photography, Bratislava, Slovakia

1994 **Club Bar-Oko Gallery**, Nové Zámky, Slovakia

1993 **PROFIL Gallery**, Bratislava, Slovakia

1992 **Jozef Sedlák (Pavel Štecha)**, Landscape and people, City Hall, Dortmund, Germany

1992 **Czecho-Slovakia cultural Center**, Sofia, Bulgaria

1992 **Studio „S“ Gallery**, Galéria umelcov Spiša,

Bratislava, Czechoslovakia

1991 **FMK Gallery**, Budapest, Hungary

1991 **Small Gallery**, Kladno, Czechoslovakia

1991 **City Hall, Košice**, Czechoslovakia

1991 **Library Gallery**, Košice, Czechoslovakia

1989 **SFVU Dielo Gallery**, Bratislava, Czechoslovakia

1988 **„From my archiv“**, MDKO Gallery, Pohraničník, Bratislava, Czechoslovakia

1986 **The Periphery Gallery**, SD Trnávka, Bratislava, Czechoslovakia

2015 **Patrónka Childrens**, Ľudovít Hlaváč Gallery, Trnava, Slovakia

2014 **Inner Worlds, Pictorial Report on Life and People in The Vilalage of Hybe**, House of Photography and Liptovská galéria P.M.Bohúňa, Liptovský Mikuláš, Slovakia

2014 **Stephen's family**, Ľudovít Hlaváč Gallery, Trnava, Slovakia

2014 - 2015 **Six Contemporary Slovak Photographers**, Administration Building

2014 - 2015 **Contemporary Slovak Artists, Salone Degli Incanti**, Trieste, Italy

2017 **Old - New, Old Techniques in New Experiment**, Rimavská Municipal

2017 **Gallery, Saturday, March - April 2017**, Rimavská Municipal

2016 **„Open air Exhibition“ San Separato, Noarte 2015**, Rimavská Municipal

2016 **StraLUCE ...for the future, Museum Paesemuseo a association**, Noarte Paese

2016 **Museo San Separate, Italy**, Rimavská Municipal

2016 **Re-migration of Image, Central European House of Photography**, Bratislava, Slovakia

2016 **Old / New, Slovak National Museum Levoča**, Spišské múzeum Levoča, City Hall of Levoča, Slovakia

2016 **The Art of the Spirit**, Galéria umelcov Spiša, Slovakia

2016 **Hommage to Martin Martinček**, House of

Photography and Liptovská galéria P.M. Bohúňa,
13.6.2013 – 7.9.2013 Liptovský Mikuláš, Slovakia
Balance 1950 – 2012, The Slovak Technical Museum in Košice, 2013, Košice, Slovakia
2012 Balance 1948 – 2012, Slovak Art Union – Gallery Umelka, Bratislava, Slovakia

*International Light
Painting Photography
World Exhibition in
Moscow, Light Painting
World Alliance, September
- Október 2012, The Central
House of Artist, Moskva,
Russia*

*Enter with Camera is
Prohybited. Gallery Sumec.*

The Private Secondary school
of design, Bratislava, Slovakia
„Communication“ - The
Creative dialog with lectures,
Gallery P. M. Bohúňa, júl
2012 – august 2012, Liptovský
Mikuláš, Slovakia

2011 *The Winners of The Biennial
of Slovak Art Union 2006 -
2010*, S.V.U. Mánes, Gallery
Diamant, Praha, Czech
Republic

*The 32 International
Impact Art Festival,*
Kyoto City Museum,
Kyoto, Japonsko
With eyes unseen, Národné
osvetové centrum - House of

2010 *3th. Biennial of Art 2010*, Galéria Diamant, Praha, CZ
Restless Medium, Slovak Photography 1990 – 2010, House of Art, Bratislava, Slovakia
Biennial of Art 2010, NOC – House of Art, Bratislava, Slovakia
„*Osemdesiate*“, Postmodern in The Slovak Art 1985 – 1992, Esterházyho palác SNG, Bratislava, Slovakia

2008 *Social probe in overheads* (Veronika Rónaiová), Galéria u Dobrého Pastyře,

Brno, Czech Republik
On the Sky and Down,
Multimedia project
Veroniky Rónaiovej, Gallery
SVÚ, Bratislava, Slovakia
International Impact Art
Festival, Kyoto City Museum,
Kyoto, Japan

007 Biennial of Applied Arts
2007, NOC - House of Art,
Bratislava, Slovakia
The Lost Time?, Slovakia
1969 - 1989 in The
Documentary Photography,
Esterházyho palác, SNG
Bratislava, Slovakia

006 Meeting No. 04, Exhibition
of The Slovak Graduate's
FAMU, Slovak Bussines
Society Gallery, Bratislava,
Slovakia
International Impact
Art Festival, Kyoto City
Museum, Japan

005 Variation on Mail Art ,
Easter Slovak Gallery, Košice,
Slovakia
*Meeting No. 04, Exhibition
of The Slovak Graduated
FAMU*, Slovak institut, Praha,
Czech Republic

004 International Impact Art Festival, Kyoto, Japonsko

Variation on Mail Art, Art Gallery, New Castle, Slovakia

002 *Slovak Photography 1925 - 2000*, Town Library, Praha, Czech Republik

- ooo *LIGHThouse, Považská
Gallery, Žilina, Slovakia*
- Slovak Photography 1925
- 2000, Slovak National
Gallery, Bratislava, Slovakia
- ooo *Meeting No. 03, Exhibition*

*of The Slovak Graduate
FAMU, Slovak Radio,
Bratislava, Slovakia
International Impact Art
Festival, Kyoto City Museum,
Japan*

photographers/, Ernst
Museum, Budapest, Hungary

**3 Slovak Imaginative
Photography 1981-1996**,
Cankarjev dom, Ljubljana,
Slovenia

**/Embassy of The Slovak
Republic**, 25 Kensington
Palace gardens, London,
Great Britain/

„Angel“, Synagog Gallery,
Trnava, Slovakia

ECCE HOMO, Town Gallery,
Nitra, Slovakia, /Galéria
umelcov Spiša, Spišská Nová
Ves, Slovakia

„Friday Thirteen“ /Gotik

in The Slovak Art/, Factory
Gallery, Poprad, Slovakia
Fuji Film Euro Press
Photo Awards, Month of
Photography, House of Art,
Bratislava, Slovakia
7 **FORMA'97**, House of Art,

Bratislava, Slovakia
L'arte della fotografia
contemporanea Nell' Europa
dell'est, Museo Ken Damy,
Bratislava.

Brescia, Italy

Fuji Film Euro Press Awards, Slovak Technical University, Bratislava, Slovakia

FRAC Alsace, *Le corps photographié*, Filature Mulhouse, France

International Exhibition

*of Contemporary
Photography*, Zagreb,
Croatia
*International Impact
Art Festival*, Kyoto City
Museum, Japan
Photosynkyria, Thessaloniki,
Greece

- „*Floating Forks*“, The Centre of Creative Photography, Gallery Harmonia, Jyväskylä, Finland
- 5+4, House Atheus, Atheny, Greece
- „*Gnomes*“, Mail Art Projekt, City Hall, Rot am See, Germany
- New Perspectives Slovakia*, Torso- Slovak Photography, Design Works, Gateshead, Scotland, Great Britain
- Bianconero e colore da Bratislava*, Photogrammatica, Eurago Italy, Roma

*International Impact
Art Festival*, Kyoto City
Museum, Japan

Between Image and Vision,
Summerlee Heritage Trust,
Coatbridge, Great Britain,
(Bucurest -1993; Kiel, Berlin
-1994)

*Czech and Slovak
Photography (Between
the Wars to the present)*,
Fitchburg Art Museum,
(Boston -1993; Middlebury
-1994), USA

*Homage to Duan Michals,
Medium Gallery VŠVU,
Bratislava, Slovakia
International Impact
Art Festival, Kyoto City
Museum, Japan*

1992 „EGO“ *The Four Slovaks Photographers*, Town Gallery, Dunajská Streda, Czechoslovakia, (MG Liptovský Mikuláš -1992; MG Nitra -1993)

Das Slowakische Dutzend, VEW - Hauptverwaltung, Dortmund, Germany
Slovak Photography, City Gallery, Kiel, Germany
Luminography, Slovak National Gallery, Bratislava, Czechoslovakia

1991 *The Wall*, Schwayer Art Gallery, Denver, Colorado, USA

Medium II., International Mail Art Festival, Glass Barn Gallery, St. Gheorge, Covasna, Romania

Slovak present Photography, General Czecho-Slovakia Exhibition, Praha, Czechoslovakia

Slovak Staged Photography, Dance House, Stockholm, Sweden, (Helsinki -1992; Tampere -1993; Mikkeli -1993)

„EGO“ *The Four Slovaks, Photographers*, Slovak National Gallery, Bratislava, Czechoslovakia

International Impact Art Festival, Kyoto City Museum, Japan
1990 „*Meditation in The Art*“, ObKaSS III. Gallery, Bratislava, Czechoslovakia

„*Arts of Today*“, III. **International Exhibition**, Buda Castle Palace, Budapest, Hungary
John Paul II. in Slovakia,

SFVU Gallery, Bratislava, Czechoslovakia

„*Schooldays in Artlife*“, The Museum of Instant Images, Tilburg, Holland

1989 „*Give me your Hand*“, Bibiana Gallery, Bratislava, Czechoslovakia

„*Homage a Joseph Beuys*“, Fort Napoleon, La Seyne-Sur-Mer, Institut Francias, Düsseldorf, Germany

Slovak Photography 80-years, Slovak Radio

1991 *The Wall*, Schwayer Art Gallery, Denver, Colorado, USA

Medium II., International Mail Art Festival, Glass Barn Gallery, St. Gheorge, Covasna, Romania

Slovak present Photography, General Czecho-Slovakia Exhibition, Praha, Czechoslovakia

1988 *Selfportrait in Czech and Slovak Photography*, Trnávka Gallery, Bratislava, Czechoslovakia 1988

„*Cheb Biennale III.*“, G4 Gallery, Cheb, Czechoslovakia

„*Present man*“, ZSVU Gallery, Bratislava, Czechoslovakia

„*Sighn of The Present*“, SFVU Gallery, Bratislava, Czechoslovakia

Foto-Summit (Slovaks stzdentś FAMU), Theatre Gallery, Trnava, Czechoslovakia

International Impact Art Festival, Kyoto City Museum, Japan

„*Homage a Joseph Beuys*“, Galéria D'Art Contemporain, La Valette du Var, France

1986 *Portrait*, SFVU Gallery, Michalská, Bratislava, Czechoslovakia

Exhibitions of The Applied Arts, House of Art, Bratislava, Czechoslovakia

„*Arts to Day*“, International Exhibition, Hotel Hilton, Budapest, Hungary

International Impact Art festival, Kyoto City Museum, Japan

1985 *Dunna és Dunatáj, kiállítás*, Magyar Urbanisztikai Tarság, Budapest, Hungary

Eco-Photography, SFVU Gallery, Michalská, Bratislava, Czechoslovakia

1984 „*Photographic Stories II.*“, MDKO Gallery, cinema Pohraničník, Bratislava, Czechoslovakia

International Mail Art Exhibition, Club of Young Artists, Budapest, Hungary

The Junge Artists, SFVU Gallery, Michalská, Bratislava, Czechoslovakia

„*Photography of The Perryfery*“, Fotochema Gallery, Praha, Czechoslovakia

Articles and books about the artist (a selection)

First Prize for Book „Homo Faber“ at the Film Academy competition in 1983

Prize at the III. Biennial of Photography, Cheb, 1988

International Fine Art Exhibition III., Budapest, awarded two prizes a Plaque and special

Prize of Hungarian Republic, 1990 Social Project Grant on Handicapped People in Slovakia „Anonymné príbehy“

Foundation Pro Slovakia, 1992, 1993 FUJI FILM EURO PRESS PHOTO AWARDS, 1997, 1998

Winner of the Slovak National Competition, Category - Life

Prize at the III. Biennial of Slovak Art Union, 2010, Bratislava, SK

Books

Jozef Sedlák, Osveta Martin, Martin 1986

Carnival, Fotofo, Bratislava 1999

God's children, Fotofo, Bratislava 2000

Cardinal Korec still with us, Lúč, Bratislava 20006

Inner worlds (Author of project, editor, co-author), 2014

Re-migration of Image, VŠVU Bratislava, (Author of project, editor, co-author)

Where man and water spring together, FMK UCM Trnava Live Photography Twice - Jozef Sedlák, VŠVU Bratislava, 2018

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