

Kamil Varga

Spiritual Expressionism or Dynamic Meditation?

Abstract

Kamil Varga is a significant Czechoslovak photographer based in Prague, Czech Republic and one of the key figures of the photographic group Slovak New Wave. The author's work has changed over the years. This portfolio attempts to show his key moments. He created his first works at FAMU in Prague, in the company of his generation called the Slovak New Wave. They are created in the spirit of figurative staged photography. However, from the very beginning of his studies he was fascinated by painting with light, which became his dominant creative approach for a long time. In the second half of the 1980s he began to work in large-scale photographic cycles exploring the mysterious magic of the artist's specific perception of the world as a whole universe, in which the energy of his own subconscious, mysticism and the teachings of Eastern philosophies play an important role. He himself calls his work "spiritual expressionism", when the contrast of these two words contains the tension that is a prerequisite for any creative work. For the most intense

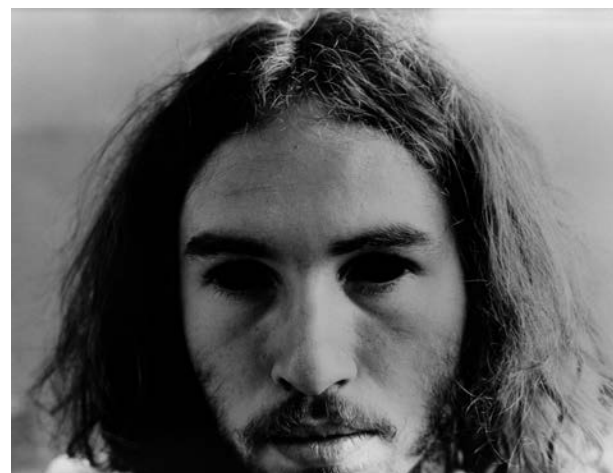
materialization of this intention, he uses the photographic method of luminography (drawing with light), which is best able to capture the tension of flowing physical and spiritual energy, concentrated in dynamic, rhythmic and sometimes almost ritualistic transformations. He thus creates his own, quite unique world of mysticism, mysterious patterns and symbols, concentrated in a liberating rhythm of ever new and new photographic fantasy images. Through black and white and colour magic rituals, mysterious symbols that intertwine with each other beyond space and time, he records the extrasensory flowing cosmic energies, but also the stories of man, mankind, civilisation and landscape anchored in darkness, through which he visualises the world of his own subconscious, consciousness, fantasy and faith into original photographic images. His photographs are at one time the result of his own purifying spiritual psychoanalysis, resembling stirring ritual dances, at other times they become intangible archetypal symbols of eternally flowing life-giving energies. Throughout the work, the artist's primary concern

is the exploration of the universe, which takes many forms in the artist's art world.

Key words

Archetypal. Body. Buddhism. Cosmos. Energy. Expressionism. Extrasensory. FAMU. Identity. Interpretation. Luminography. Meditation. Mysticism. Painting with Light. Philosophy. Photogram. Photography. Photo Manipulation. Psychoanalysis. Psychology. Religion. Ritual. Slovak New Wave. Spiritual. Staged Photography. Subconscious. Symbols.

1983-1987



Rain I., 1983



Rain II., 1983



Ostrich, 1985

It is necessary to bite into things. There is no solution except stubbornness, it is the only way to create an extraordinary work or action, which can make clear or reveal something. For Kamil Varga, concentration on one aim is dominant. Stubbornness is characteristic of him as an artist and as a person. It is as if he constantly took one and the same photograph, without exact repetition, but revealing new forms of the same theme. If we could name a key theme of his creative work, the best term would be human identity, the variety of existence, which appears to be so obvious and simple at first sight.

Movement in a circle, with constant doubting and repetition of the already said is typical of Kamil Varga. His position is the attitude of a philosopher, who is posing elementary questions – what is a person, what is a word, what is the universe – he finds the first answers, immediately identifies their limitations, and offers new solutions to remove the unclearness of the first formulations. In the process of formulation of questions, which are just as important as the answers, and in correction of the answers, the fateful internal shape to find the core of things, the essence of existence, is reflected. For Varga, it is also about their depiction, not their naming.

A distrust of words is typical of the artist. Varga resists the possibility of the word to comprehend the core of things, to understand

the course of the world and the meaning of human existence, and perhaps even says that he denies this possibility. In his photographs, he keeps literalness to a minimum. For individual photographs or cycles, he chose either technocratic material names (Spirals, Portraits, Contacts) or newly invented words (Dromacycle) or a drawing instead of a title. He is not interested in stories or an event, but in the non-literary essence of the world.

In his effort to revive the image, the artist is an organic part of the generation of 1960 (Lucia Benická), which rejected the rationality of the 1970s, the conviction that the idea is enough, the image is dead. In the Slovak new wave, whether already in the creative work of Jozef Sedlák or Tono Stano or Miro Švolík, Peter Župník, Vasil Stanko and others, the conviction returned to photography (as well as to theatre and painting) that emotions and feelings rather than logic are important.

In this the Slovak artists are no different to the post-modern explosion in the world, from the strategies of Robert Mapplethorpe or Cindy Sherman. The difference was, in another way, especially significant in the case of Kamil Varga. The young generation did not surrender to the modernist conception of the artist. In their view, most significantly represented by Varga's work, the artist is the alpha and omega of the work. It is about his self-expression or self-presentation. There is no trace here of the unbinding game of quotations

from the history of art, paraphrases, ironies, double coding (for the general public and for intellectuals). It is about message, originality and contact with the essence.

Varga's self-centripetal force is maximal. In the course of the not quite twenty years of his creative work, Slovakia has undergone a series of fundamental historical changes. In 1989 the communist system collapsed, in 1993 two new states (Slovakia and the Czech Republic) appeared, but none of this is reflected in Varga's creative work. It is also impossible to find features which may reflect his childhood in southern Slovakia, or his study at the Central School of Applied Art in Košice, or his time in Prague. All these facts are outside his work, detached, leaving only polarity outside time and space: extrovert – introvert, unconscious – super-ego, secular – religious. From the multitude of photographic possibilities, techniques and technologies, luminography determines Varga's creative work. He uses it in the spirit of multiple exhibitions. It is not that other approaches, productions or portraits did not appear in his works, but multiple luminographic montages dominate. In the background of this choice is Varga's philosophy, in which the work is not understood as an impersonal aesthetic product, shape or autonomous structure, which needs to be brought to an ideal form, but as itself – an expression, a search in which the process of origin is part of the answer to the

question. Varga leaves doubts, parentheses, mumbled sentences – images, in his photographs. He offers work in the form of a daily record, which is not important only for a concluding aphoristic simple statement, but also for the route of seeking a crystal clear formulation. Varga's approach is like that of a painter who repaints a picture with new layers, but at the same time takes care that the original remains part of the finished work and is important for an impression of the work. For Varga the process is part of the work, this is the clear opposite of aestheticism, which sees a photograph as a beautiful object, in which it is necessary to be subordinate to the rules of the game and not to publish doubts and searches for form.

For Varga, the suppression of the external to the detriment of the internal is typical. In his creative work, he substantially limits the illusion of a three dimensional realistic image of the world, not only with the help of luminography, but also with photograms or a special combination of different techniques in Dromacycle. Varga stubbornly frees photography from documentary illusion, he builds on the surface, evoking an illusion of flatness, of disembodiedness. He is interested in a different reality to the reality of three dimensional time and space. It is an inner space, in which Renaissance perspective plays no role, it is changed to symbolic meanings and the non-materiality of matter.

In the artist's creative work, three basic positions overlap – the individual (deep) psychological, metaphysical and ritual. These three elements determine the skeleton of his work. Sometimes one approach is in the foreground, sometimes another, but in principle they are always an inseparable part of Varga's poetics. It is clear from the chronology of his work that the first approach prevailed in the 1980s.

The dominance of luminography is an essential characteristic of Varga's art. He uses the specific essence of photography, the ability to catch light movements (a firework, lamp or fire) in the dark on the light sensitive layer of the film, during the continual opening of the shutter. To this, Varga adds multiple exposures, during several hour long exposures he illuminates various fragments of the body or objects and so creates on one film a picture of a fictional visionary image, which never existed in reality.

In the Dromacycle series (1994) he reaches for more complicated technology, when he refocuses prepared photographs on plan-films. His resignation to the illusory essence of photography culminates in the cycle of photograms, when the object of the work becomes traces of objects on film paper, and the photographic technique is completely avoided. A look at the world of Varga's style would not

be complete, if we did not note his choice of elements of staging, not only in the first photographs from the middle of the 1980s, but also in Portraits (1994) and in Metabolism of Fire (1996 – 1997).

Varga's interest in individual (almost diary like) psychological soundings uncovers the complex stratification of the human soul. In essence it is about a starting point, which is connected with constant returns to the questions: Who am I? How do my friends perceive me and how do I perceive them? What do I feel? It is no accident that the extensive cycle Autumn Psychotherapy and Other Experiences (1988 – 1989) is a set of self-portraits in which Varga himself is both the object and subject of depiction. His answers to these and other questions are not literal or literary, but truthful. In principle it is about movement on moving sands, about the loss of firm ground underfoot, which has to renew every completed photograph. No idea or rational conception offers balance or a fixed point, but the fact that a work or shape originated, which fills a void and organizes chaos. This tension between disintegration and harmony, whether already in the psychological sense or aesthetically is the essence of the cycle.

In this cycle and also in the collection My Friends (1987) it is impossible to avoid the role of space. For Varga, in this stage of his work, space is an equal partner with light, or feeling or friends. It is certainly no exaggeration to claim that it is about the mastery of space,

its filling, that the starting point is closeness to the empty, and in subsequent cycles its overcoming can lead to resignation to space and its psychological implications. In the 1980s, it is not only about his own identity, but also about a struggle with space.

The cycle Autumn Psychotherapy and Other Experiences undoubtedly has decisive importance for the whole development of Varga's work. Apart from the clear stylistic crystalization, the look into the interior of man, the playing with photographic space, it is important that every photograph becomes part of a discourse on the essence of reality, the relationship between the depiction and the depicted. In the pictures it is about the ever present equivocation, on one side it is impossible to deny the surreal essence of every picture, on the other it is also acceptable to claim that it is not about symbols, signs, metaphors of the world, but that it is a really existing internal world. The problem is not whether it is a picture of a tobacco pipe by a tobacco pipe or not, but about whether a non-material world exists apart from the world of matter. In other words – to what extent is it about the presence of the un-present or the non-presence of the existing. At the same time, it is essential to Varga's poetics that in spite of deep personal views, he is also playful and humorous, his first poetic – exhilarating stagings were not lost in the world of essential and fundamental questions.

In parallel with the completion of the cycle Autumn Psychotherapy and Other Experiences, two new collections arose: Para-portraits (1990) and New Topography (1990 – 1991). Their form opened the possibility of reformulation without the previous cycle and elements of Varga's new areas appeared. In Para-portraits, Varga concentrates on a fragment of space, with detail he suppresses the depth of the picture, he restrains perspective. From the human figure, remained the torso, elements and the creation of a picture of the wall – eye or flame – hands moves in the world of the objectified body or embodied (revived) object. It is difficult to discover whether there is any difference between them, the boundary was lost. At the same time, light is thematized. This already not only illuminates or frees from darkness, it also becomes the central feature of the pictures. From the physics of the record of the motion of fireworks to the single negative on a film, it is changed into the metaphysics of light. In Para-portraits, light indicates special ontological possibilities, space ceases to be important, since for Varga light is beyond time and space. Fragments slowly change into light radiation, a source with its origin beyond the real world.

In New Topography, light is the exclusive main hero. A territory unmappable by normal means, the territory of light is in the centre of attention. Light as an organism, breath, the life of light.

The three year colour cycle Spirals (1991 – 1993) also testifies to the importance of this shift, change and enrichment of Varga's luminography from the 1980s. This extensive collection is entirely dominated by light. The rules of the game are different to those of the real world, time and space are secondary, the law of gravity does not apply, only energy, metaphysics and eternity are involved. A hallucinatory experience of the artist is in the background of the cycle. *"A spiral – I had such a hallucination (in a fever), when a spiral twisted before my eyes. A spiral – the movement of energy, (during a chakra swirling). A spiral – passage to a different space"*¹. The close connection of Varga's conception with the Indian philosophy of the harmony of man and the universe is also shown by the upheaval of chakras, because it is about a place in the human organism, of which the "opening" means liberation from bodily existence and contact with the eternal, union with the infinite universe.

Spirals are an image of the world, which does not need words. Although it is clear that the detailed reconstruction of the messages hidden in this or that picture, deciphering of connections, signs and symbols is impossible, it is also impossible to avoid an interpretation, which reaches

¹ BENICKÁ, L.: *Kamil Varga, Peter Župník, Rudo Prekop*. Poprad : Tatranská galéria, 1995, p. 18.

beyond or refers to the emotional imperatives of Varga's Spirals. In the first place, the biological eagerness of the composition and the elemental force of the organism captivate. They oppose the traditional "etheric" substance of light and recall some compositions from Autumn Psychotherapy rather than the sublime untouchability of the metaphysical element. The emphasis on colour, which becomes one of the channels for the liberation of light, also testifies to Varga's development in the direction of the plasticity (ontology) of light. At the same time it is clear that for the artist, the functional part of the metaphysics of light are signs of a primeval iconography. To them, he adds a game with geometric shapes, which form the basis for a further level of tension and expectation, in confrontation with the instinctive expression of the whole composition. With Varga, the factor of abstraction extends to the fact that he concentrates on such small details that they lose their reality and become points, lines, spots in monumental compositions. A celebration of light, although individual pictures have a size of no more than 30x40 cm. Again a paradox.

From the work in Dromacycle (1994) and also in Crucial Years (1993 – 1997) and in the last collection Metabolism of Fire (1996 – 1997) it is clear that ritual, archaic elements come into the foreground. Varga's persistent aversion towards the possibilities of the word, which he also showed in Spirals in drawings

of names, appears in Dromacycle in new forms, which name photographs: Prelebkáš, Helilez, Dromacycle.

In the method of creation of Dromacycle, the means used in the previous collections remain: montage, luminography, but the whole arises in a more complex way. As in the following cycle Crucial Years, the term "combined technique" is more precise. The basic technique of the photogram determines that the result is always a single unrepeatable photographic original with large dimensions. Apart from the technique of the photogram, Varga also uses local enlargement from already prepared negatives, contact copying from prepared planfilms of larger formats, special work with light, structures and material. Dromacycle and Crucial Years mean a progression beyond the framework of traditional technologies. The large formats of photograms (1x1 m to 1x4 m) condition a monumental effect. The large area enables the placing of separate processes and scenes in different parts of the picture. On perception of the whole picture, they form a series of new interactions and resemble an attempt at fresco in photography.

In Crucial Years, Varga still moves in light of cosmic dimensions, in an area in which individuality is suppressed in favour of universal categories, the timeless and the typical. In comparison with the abstract Spirals, he increases the presence of signs of primitivism, the

reduction of taught and received conventions of expression, descent to the heart of a picture, to the core of feeling, when rearticulation is more truthful than any perfect sonnet or "golden cut".

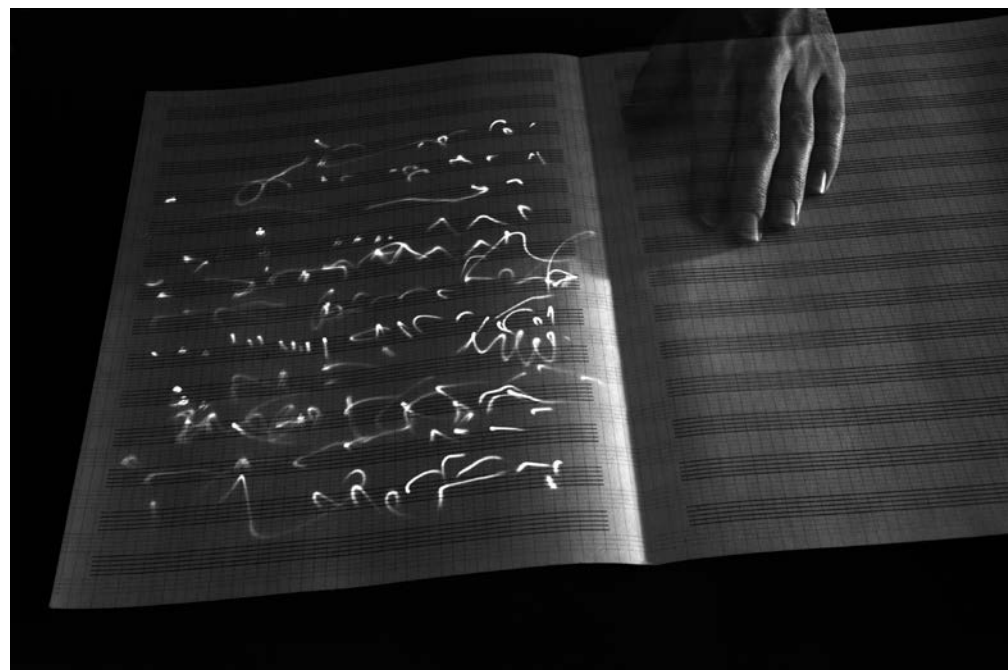
The Metabolism of Fire underlines the descent to the archetypal level of human existence. Varga reaches for masks, ornaments, the festival of fire, rituals, which carry hidden, mysterious and undeciphered meanings, so that he can refer to those layers of our psyche, which determine its dynamic and are often also its central axis. Instead of the etheric translucence of Spirals, Varga's latest cycle brings into the foreground the sensuality of ritual, the wildness of barbarism, which need not belong to the past, but are a permanent part of civilization, without which there is no full-value existence according to the artist.

The Slovak new wave was the decisive current of the 1980s. Its dominating personalities have not disappeared in the nineties. Kamil Varga is one of them, whose creative work has changed, but remained faithful to itself, without regard to the decade, political system or photographic fashion.

Prof. Václav Macek, CSc.

(In MACEK, V.: *Kamil Varga*. Bratislava : FOTOFO, 1997.)

1983-1987



Elegies, 1983



Easily, 1985



East wind, 1986



Sea, 1985

Nudes, 1986



Two hemispheres, 1986



Up, 1986



Dream, 1986



Atlas, 1986

My Friends, 1987-1988



Contact with Jaro S., 1987



Contact with Igor H., 1988



Contact with Jano S., 1988



Contact with Miro Š., 1988

Autumn Psychotherapy and Other Experiences, 1988-1989



36, 1988



31, 1988

New Topography, # 73, 1990



Para-portraits, 1990



17, 1990



6, 1990

Spirals, 1989-1992



Sigma, 1991



Omega, 1991



a, 1992



ja, 1992

Dromacycle, 1994



Helilez, 1994



Prelebkáš, 1994

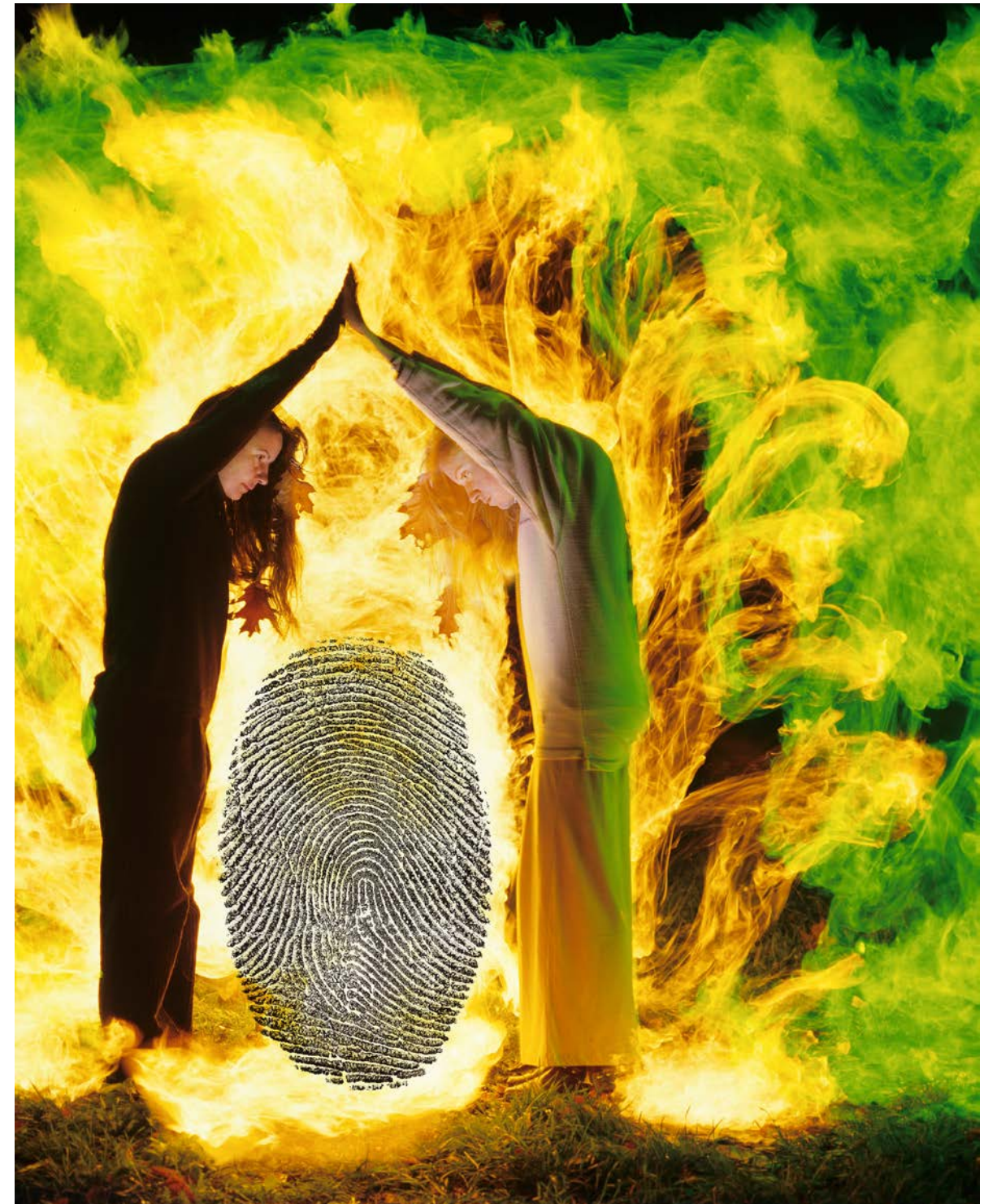
Metabolism of Fire, 1996-1999



Biarchy, 1996



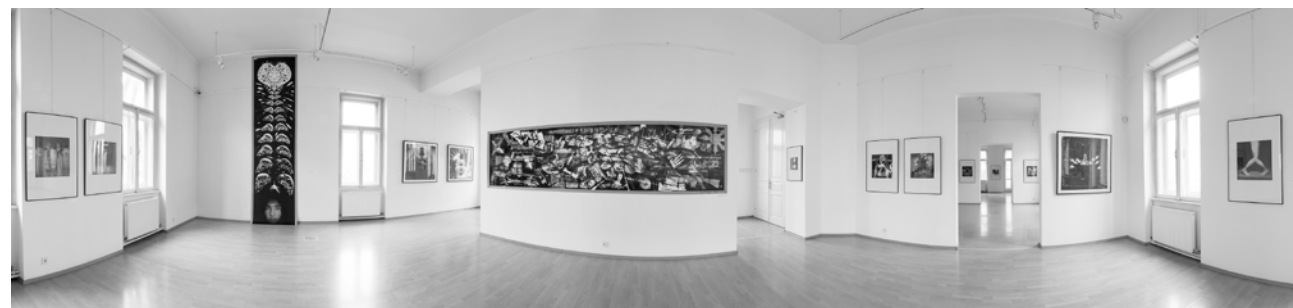
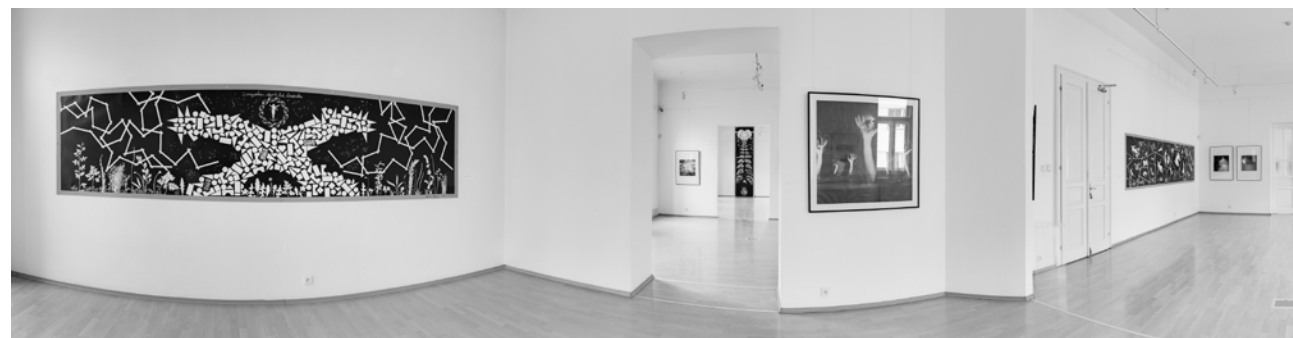
Lumen Mundi, 1996



Protuberance, 1997

Crucial Years, 1993-1998

(A View of an Exhibition by K. Varga in the Spaces of the Gallery of M. A. Bazovský in Trenčín, November 2017 - January 2018)



Kamil VARGA
(Slovakia, Štúrovo, 1962)

Education

1978 - 1982
School of Applied Arts, Košice, SK
1982 - 1989
Department of Art Photography,
FAMU, Prague, CZ

Individual Exhibitions

2019 *Kamil Varga - Selection from Works*, Synagogue, Levice, SK
2017 *Private Universe*, M. A. Bazovský Gallery, Trenčín, SK
2014 *Kamil Varga - Photographs*, Proviční dom Gallery, Stará Ľubovňa, SR

2012 *Crucial Years*, Profil Gallery, Bratislava, SK
2011 *Kamil Varga*, Ernest Zmeták Art Gallery, Nové Zámky, SK
2010 *Kamil Varga Photography Luminography*, Fiducia Gallery, Ostrava, CZ
Kamil Varga: Luminography, Lucerna Coffee House, Prague, CZ
2009 *Kamil Varga*, Slovak Institute, Moscow, RU
2008 *Kamil Varga*, Town Exhibition Hall, České Budějovice, CZ
2006 *Topography by Light*, FOMA Gallery, Hradec Králové, CZ
2005 *Kamil Varga*, Neue Rathaus, Weiden, DE
2003 *Crucial Years*, Fotogalerie Wien, Vienna, AT

1999 *Crucial Years*, Prague House of Photography, Prague, CZ
1998 *Kamil Varga*, Central Slovakian Gallery, Banská Bystrica, SK
Kamil Varga, Ján Koniarik Gallery, Trnava, SK
1997 *Kamil Varga*, Charlotten Burg, Halle, DE
Kamil Varga, Museum of Art, Žilina, SK
Kamil Varga, Novohradská Gallery, Lučenec, SK
1996 *Kamil Varga*, Vojtech Löffler Museum, Košice, SK
Kamil Varga, House of Photography, Poprad, SK
1995 *Kamil Varga*, G4 Gallery, Cheb, CZ
Three Thirds, Profil Gallery, Bratislava, SK
1995 *Kamil Varga*, G4 Gallery, Cheb, CZ

1994 *Three Thirds*, Profil Gallery, Bratislava, SK
Kamil Varga, M20 Gallery, Hamburg, DE
Kamil Varga, City Gallery, Štúrovo, SK
Kamil Varga, Digital Equipment, Bratislava, SK
Kamil Varga, House of Arts, Znojmo, CZ
1993 *Kamil Varga*, Czech and Slovak Centre, Leeds, GB
Kamil Varga, Ernest Zmeták Art Gallery, Nové Zámky, SK
1991 *Spirals*, U Hlavů Gallery, Prague, CZ
1989 *Kamil Varga*, House of Slovak Culture, Prague, CZ
1988 *My Friends*, Club Futurum, Prague, CZ
Kamil Varga, FAMU Gallery, Prague, CZ

Selected Collective Exhibitions

2020 *Czechoslovak Photography of the 1980's*, Galeria Rondo Sztuki, Katowice, PL
2019 *Back in Time - 1980's*, Town Museum, Dačice, CZ
Six Stories from the History of Photography, Martin Martinček Gallery, Bratislava, SK
2018 *Back in Time - 1980's*, M. A. Bazovský Gallery, Trenčín, SK
2017 *Hommage to Martin Martinček*, Slovak National Museum - Spiš Museum in Levoča, Levoča, SK
2015 *Light Painted World*, Maison de l'Unesco, Paris, FR
30 Years of G4 Gallery, G4 Gallery, Cheb, CZ
Contemporary Slovak and

International Art, Zoya Gallery, Bratislava, SK
2014 *Hommage to Martin Martinček*, Kasárne / Kulturpark, Košice, SK
Light Painting, Citoyenneté Jeunesse, Paris, FR
The Slovak New Wave, the 80's, Kunsthalle, Bratislava, SK
2013 *Paris-Lumiere*, Escape Pierre Cardin, Paris, FR
Hommage to Martin Martinček, House of Photography, Liptovský Mikuláš, SK
The Slovak New Wave, the 80's, House of Photography, Prague, CZ
2012 *Spiritus Sanctus*, 77 Gallery, Kroměříž, CZ
Light Painting World Exhibition, Central House of Artist, Moscow, RU
2011 *Maps - Artistic Cartography in the Center of Europe 1960 - 2011*, GMB, Bratislava, SK
Nude, 77 Gallery, Kroměříž, CZ
2010 *A Restless Medium*, House of Arts, Bratislava, SK
2009 *Eighties - Postmodernism in Slovak Visual Arts 1985 - 1992*, Slovak National Gallery, Bratislava, SK
2007 *Slovak New Wave 20 Years After*, Bazilika Gallery, České Budějovice, CZ
2005 *Czech Photography of the 20th Century*, Prague City Gallery, Prague, CZ
2004 *The Staged Body*, Musée Réattu, Arles, FR
Nude in Czech Photography 1900 - 2000, House of Arts, Opava, CZ
Nude in Czech Photography 1900 - 2000, House of

Arts, Bratislava, SK
2003 *The Secret of the Night*, House of Photography, Poprad, SK
Slovak Photography 1925 - 2000, Prague City Gallery, Prague, CZ
2001 *Lighthouse*, Považská Gallery, Žilina, SK
Slovak Photography 1925 - 2000, Slovak National Gallery, Bratislava, SK
2000 *Live Art Symposium*, NOD Gallery, Prague, CZ
XX. Century, Slovak National Gallery, Bratislava, SK
1999 *Photography*, House of Art, Opava, CZ
Czech and Slovak Staged Photography, Czech Centre, New York, USA
The Body Narrative, David Scott Gallery, Toronto, CA
1998 *Altered Worlds: Contemporary Slovak Staged Photography*, Fotofest, Houston, Texas, USA
Altered Worlds: Contemporary Slovak Staged Photography, Museum of Contemporary Art, Denver, USA
Slovak Imaginative Photography 1981 - 1996, Cankarjev Dom, Ljubljana, SI
Slovak Imaginative Photography 1981 - 1996, Embassy of the Slovak Republic, London, GB
1997 *Contemporary Photography NOX*, Zámeček Gallery, Příbram, CZ
Slovak Imaginative

- 1996 *Photography 1981 - 1996*, Museum of Photography, Thessalonica, GR
Contemporary Photography NOX 1996, National Gallery Prague, Prague, CZ
Photography, House of Art, Brno, CZ
Slovak Imaginative Photography 1981 - 1996, Mining Museum, Banská Štiavnica, SK
Generation '60, Rhyl Library Museum and Arts Centre, Rhyl, GB
Generation '60, Midland Arts Centre, Birmingham, GB
Generation '60, Darlington Arts Centre, Darlington, GB
- 1995 *NOX*, G4 Gallery, Cheb, CZ
Generation '60, Photofusion Gallery, London, GB
Generation '60, University Gallery, Leeds, GB
- 1993 *Photography*, Fitchburg Art Museum, Central Massachusetts, USA
Generation '60, Tatra Gallery Horný Smokovec, Horný Smokovec, SR
"EGO" The Four Slovak's Photographers, Nitra Gallery, Nitra, SR
- 1992 *Slovak Dozen*, VEW - Hauptverwaltung, Dortmund, DE
Slovak Photography, Landeshaus, Kiel, DE
"EGO" The Four Slovak's Photographers, P. M. Bohúň Gallery in Liptov, Liptovský Mikuláš, SR
"EGO" The Four Slovak's Photographers, Town Gallery, Nitra, SR
- 1991 *"EGO" The Four Slovak's Photographers*, Slovak Cultural Center, Budapest, HU
What's New: Prague, The Art Institute of Chicago, Chicago, USA
Luminography, Slovak National Gallery, Bratislava, SR
Slovak Staged Photography, Museum of Modern Art, Tampere, FI
Slovak Staged Photography, Museum of Dance, Stockholm, SE
Contemporary Czechoslovak Photography, Kunsthaus, Hamburg, DE
Slovak Contemporary Photography, General Czecho-Slovakia Exhibition, Prague, CZ
International Fototagen, Schloss-Herten - Augustine Museum, Freiburg, DE
East Wind, WUK-Projektraum, Vienna, AT
"EGO" The Four Slovak's Photographers, Slovak National Gallery - Vermesova vila, Dunajská Streda, SR
"EGO" The Four Slovak's Photographers, Slovak National Gallery, Bratislava, SR
From P. to M. and Back Again, Prague House of Photography, Prague, CZ
- 1990 *Slovak Photography of the 80's*, Czechoslovak Centre, Warsaw, PL
Slovak Photography of the 80's, Czechoslovak Centre, Moscow, RU
L'année de l'Est, Musée de l'Elysée, Lausanne, CH
Slovak Guests from Prague, House of Arts, Piešťany, SR
La Tchecoslovaquie à Arles - Rencontres Internationales de la Photographie, Palais de l'Archeveché, Arles, FR
Positivita, Fotogalerie Wien, Vienna, AT
Czech symbolism, ÚLUV, Prague, CZ

1989

New Slovak Photography, SD Gallery, Bratislava, SR
Portrait in Czech-Slovak Photography 80-years, SD Gallery, Bratislava, SR
37 Photographs on Chmelnica, Junior klub Chmelnice, Prague, CZ
Night of the Magicians, A-klub, Bratislava, SR
Night of the Magicians, House of Slovak Culture, Prague, CZ

1988

Vision, Moravian Gallery, Brno, CZ
Vision, G4 Gallery, Cheb, CZ
Sign of the Present, SFVU Gallery, Bratislava, SK
Photo-Summit, Theatre Gallery, Trnava, SK
Night of the Magicians, Kontajner UND Gallery, Prešov, SK
Young Photographers from the CSSR, Treptow Gallery, Berlin, DE

1986

Art in Space, Střelecký ostrov, Prague, CZ

1983

First Year, Macromolecular Institute, Prague, CZ

Permanent Collections

Uměleckoprůmyslové muzeum, Prague, CZ
Musée de l'Elysée, Lausanne, CH
Slovenská národná galéria,

Bratislava, SK
Musée de la Photo, Arles, FR
Landeshaus, Kiel, DE
Galéria umenia Ernesta Zmetáka, Nové Zámky, SK
Staatliche galerie Moritzburg, Halle, DE
Považská galéria, Žilina, SK
The Forbes Collection, Boston, USA
Galéria Miloša Alexandra Bazovského, Trenčín, SK

Contact

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Books

BENICKÁ, L.: *Kamil Varga - Spirals*. Poprad : Tatranská galéria, 1993.
MACEK, V.: *Kamil Varga*. Bratislava : FOTOFO, 1997.
KLOBUČNÍKOVÁ, M.: *Kamil Varga*. Nové Zámky : Ernest Zmeták Art Gallery, 2011.
PORUBÄNOVÁ, E.: *Kamil Varga*. Trenčín : M. A. Bazovský Gallery, 2017.

Documentary Films about the Author

Generácia 60. - Exhibition of Photographs, in project North England on North Slovakia, dir: Ján Stračina. Monarch a.s. and RTVS, Bratislava, 1993
Positivita. dir: Martina Kudlacek. Czech Television and Martina Kudlacek, Prague, 1994
Ano-Ume-Nie. Slovak Guests from Prague, dir: Juraj Lihosit. RTVS, Bratislava, 1995
Vlna vs. breh. dir: Martin Štrba. Šmik (ČR), PubRes