

SVETLANA

FIALOVÁ

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Millennial Misery

White & Weiss Contemporary
Bratislava, SVK

Curated by Michal Stolárik

7.12.2023 - 18.1.2024

In the new series I created two lines of work – large-format carved wooden images and etchings on copper plates. In the "wooden" series, I continued to work with a solid base material, which I had shown for the first time last year at the solo exhibition *I'll cry whenever I feel like it* at the Ján Koniarek Gallery in Trnava. I transferred the figurative motifs onto a wooden plywood, which naturally resists me more. The result is ten larger formats with a more relaxed drawing style transitioning into painting processes. The advantage of the chosen material is also the possibility of cutting into it, which creates a significant multimedia hybrid combining dynamic drawings with printmaking techniques.

Until now, I have built my visual narratives on defined and bounded formats. In my new works, I disrupt the tradition of artifacts and conceptually try to get out of the pressure of commodification of art. I cut out individual figurative drawings from the plywood boards and placed

them on the walls in a complex environment. I was also inspired by forms of stickers or children's insert puzzles. I also used a slightly ironic installation with the symbolism of playful, cute, but fragile and ephemeral butterflies in the new series of copper plates. I supplemented the eighteen etched matrices in their raw form with drawing entries, temporary tattoos and my daughter's stickers and placed them on copper rods in the space.

Thematically, I reflect on the identity crisis of the generation of millennials, today mostly 30-year-olds, to which I myself belong. Millennials find themselves in a unique set of social and economic factors and circumstances: precarious work, delayed births, increasing loneliness, a hotter planet, unstable and unaffordable housing, the disappearance of the automatic career progression that existed here for decades.



Installation view from "*Millennial Misery*"



Installation view from “*Millenial Misery*”



Installation view from *"Millenial Misery"*



Memes from both ends of the couch, 2023
charcoal, acrylics, pastels on plywood, 240 x 170 x 2 cm



Installation view from *"Millenial Misery"*



Mushroom meditation as a way out of the eco crisis, 2023
woodcut, charcoal, acrylics and pastel on plywood, 160 x 45 x 2 cm



Installation view from *"Millennial Misery"*



To contextualize or not, 2023
woodcut and acrylics on plywood, 93 x 73 x 2 cm



Butterflies from the I was an innocent, velvety butterfly series, 2023
woodcut, charcoal and acrylics on plywood, various dimensions



Is it possible to grow infinitely?, 2023

woodcut, charcoal and acrylics on plywood, 238 x 66 x 2 cm



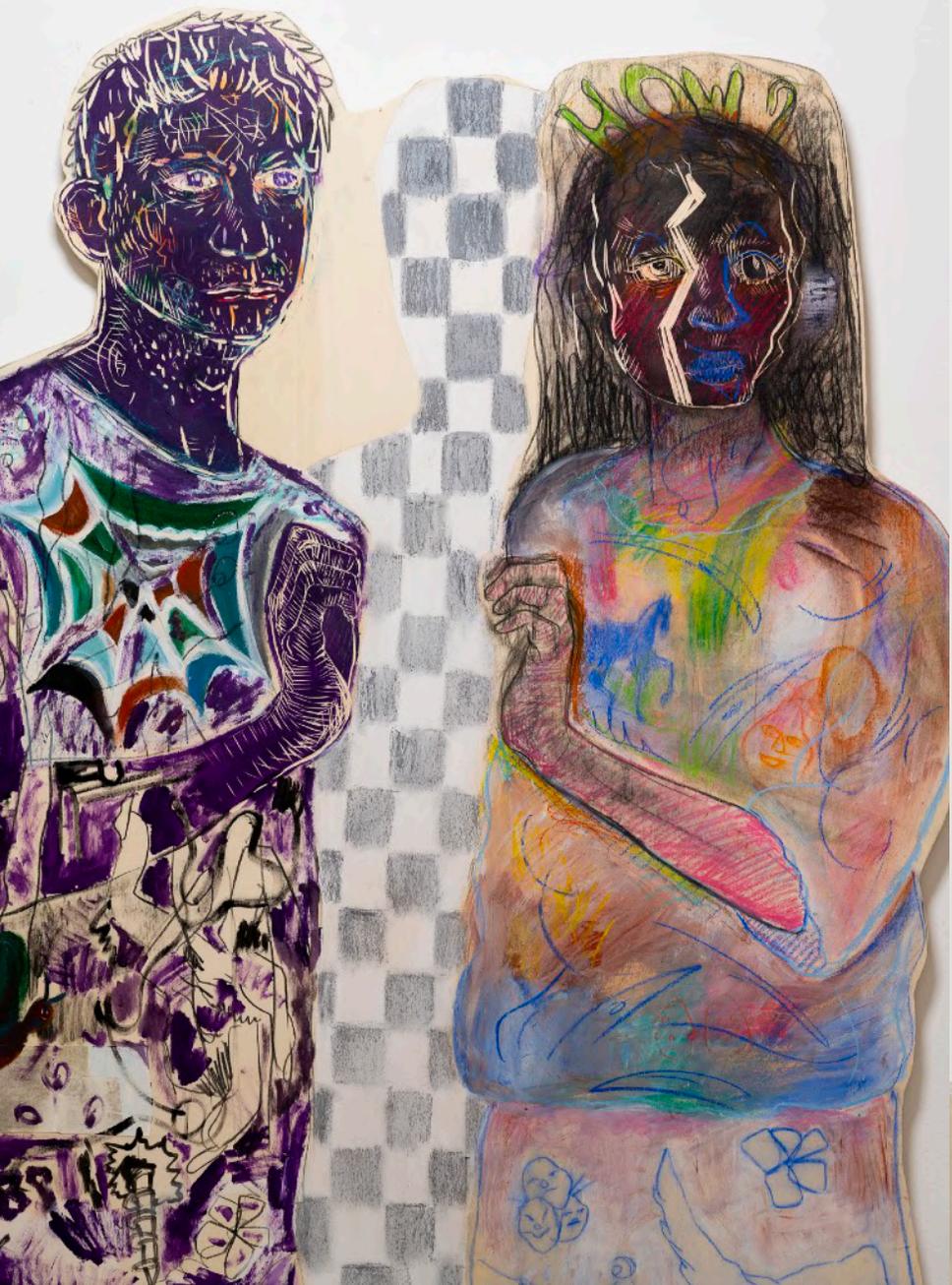
Details from *Is it possible to grow infinitely?*, 2023
woodcut, charcoal and acrylics on plywood, 238 x 66 x 2 cm





Chanelling Kendall Roy, 2023

woodcut, charcoal and acrylics on plywood, 149 x 92 x 2 cm



It's complicated, 2023

woodcut, charcoal and acrylics on plywood, 198 x 94 x 2 cm

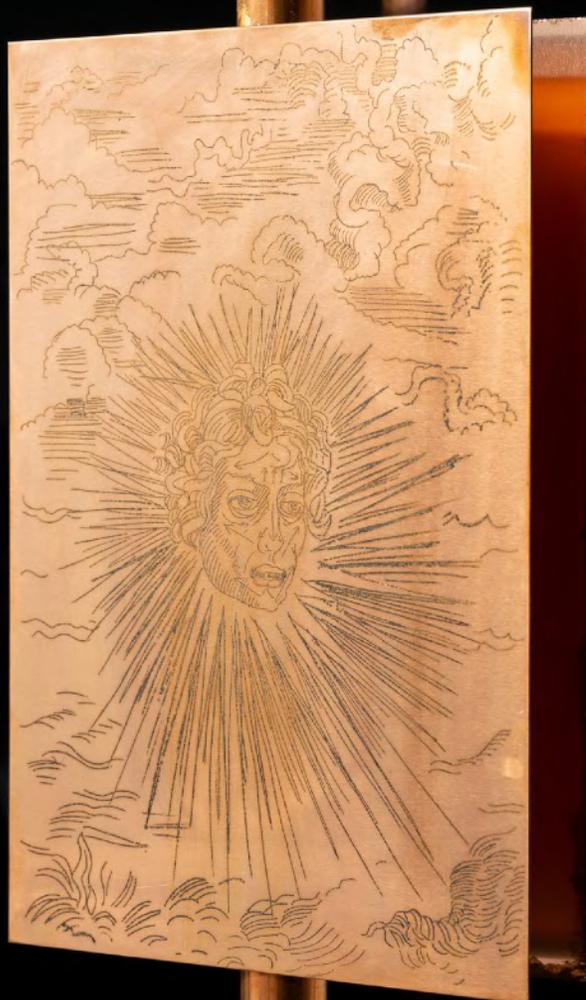


Squatting when you're over 30, 2023

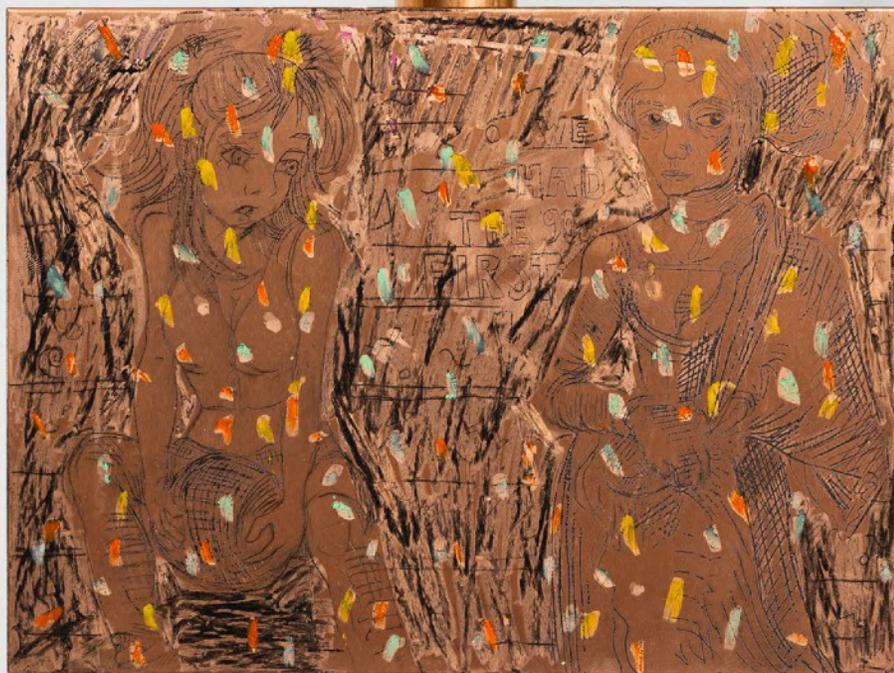
woodcut, charcoal and acrylics on plywood, 72 x 61 x 2 cm



Installation view from *"Millenial Misery"*



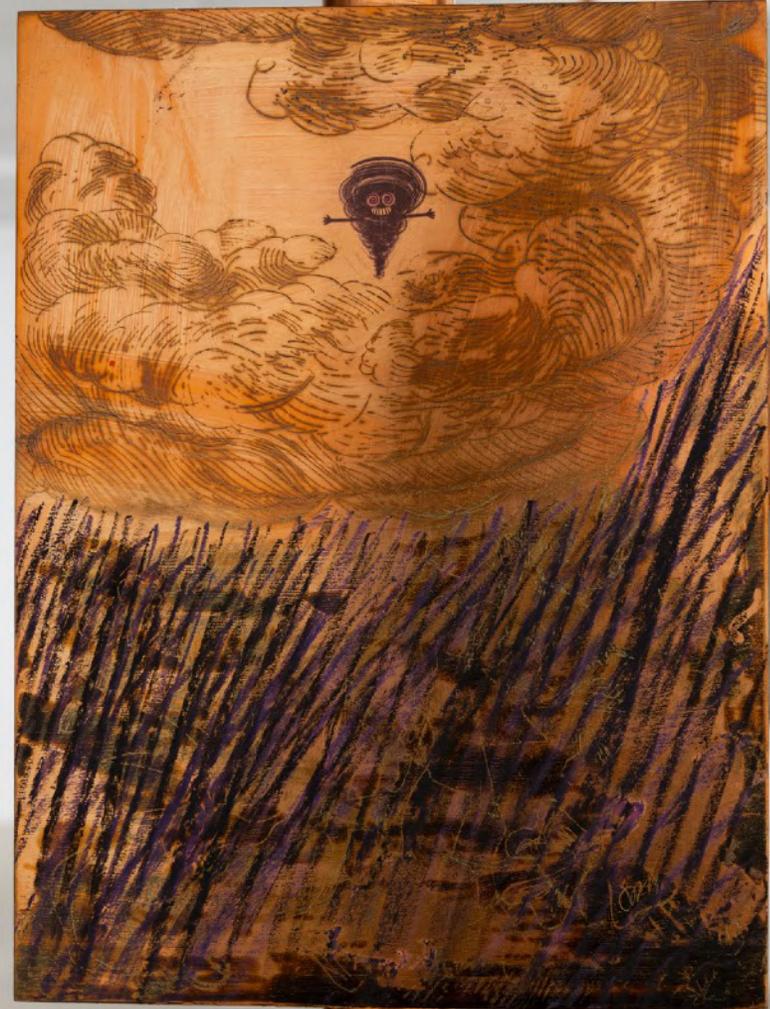
Face Yoga, 2023
etching on copper plate, 30 x 20 cm

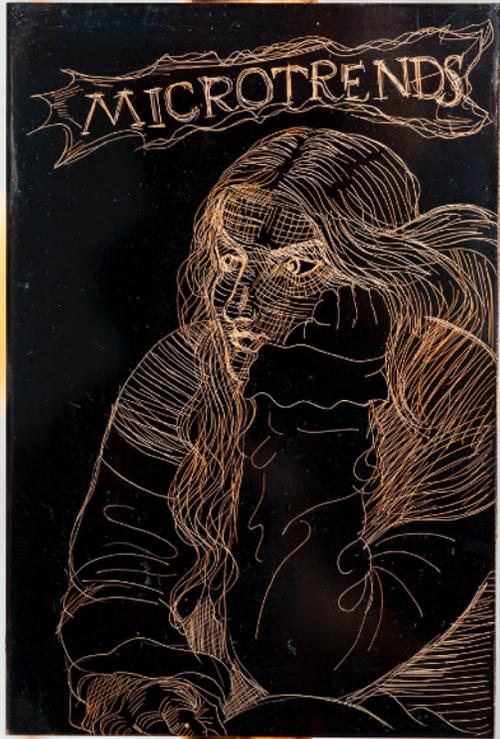


We had the 90s first, 2023

etching and oil pastel on copper plate, 15 x 20 cm

Storm, 2023
etching and oil pastel on copper plate, 20 x 15 cm





Microtrends, 2023
etching on on copper plate,
15 x 10 cm

Untitled, 2023
etching and oil pastel on copper plate,
20 x 30 cm





Untitled, 2023
etching and oil pastel on copper plate, 30 x 20 cm



Decoding Gen Z lingo, 2023
etching on copper plate, 20 x 15 cm

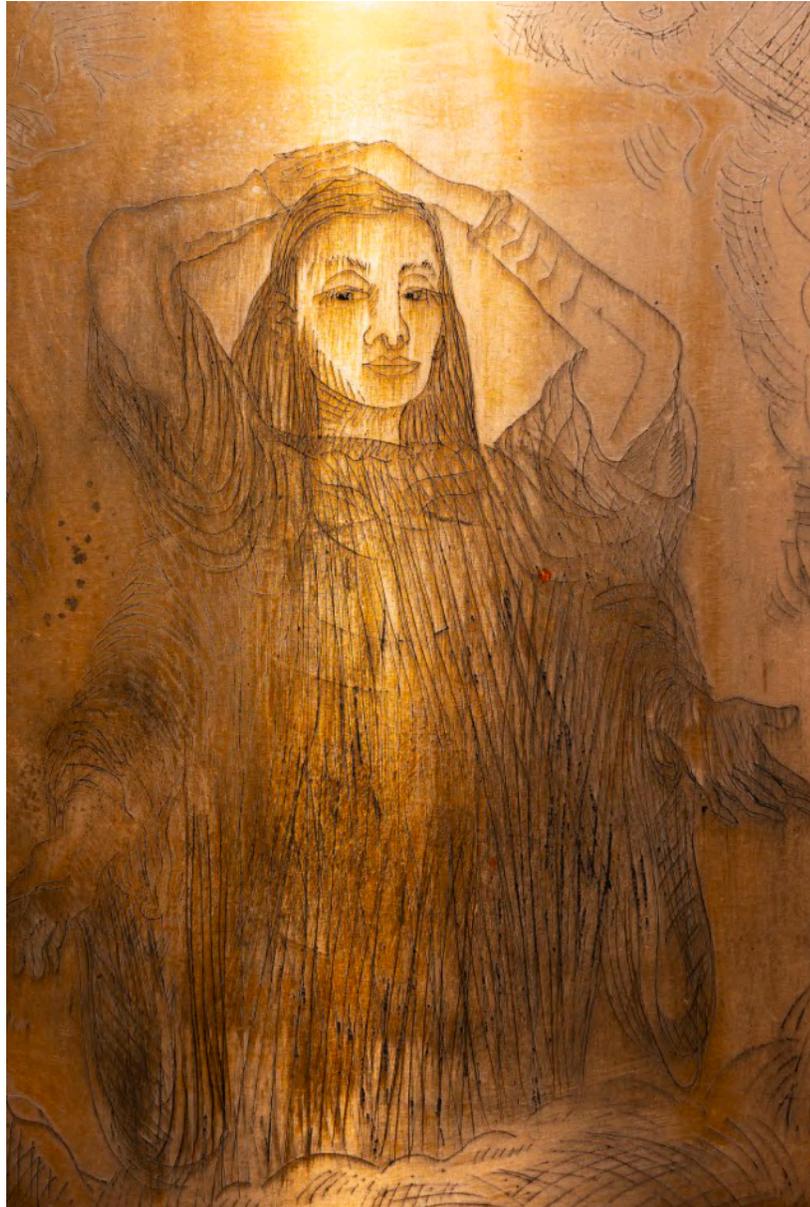


Superstar, 2023
etching on copper plate, 20 x 15 cm



Millenial Misery, 2023

etching and oil pastel on copper plate, 30 x 20 cm



Oversized, 2023
etching on copper plate, 20 x 15 cm



Cat Core, 2023
etching on copper plate, 10 x 15 cm

I'll rain whenever I feel like it

Ján Koniarek Gallery

Trnava, SVK

Curated by Michal Stolárik

4.8.2022 - 30.10.2022

In this project, I have collaborated for the first time with the architect Martina Hončárová, who has designed a free-standing architectural module that changes the gallery's floor plan. Its raw walls, which also serve as the basis for the expanded versions of my artworks, support the atmosphere of an uncertain boundary between the intimate and the public.

The large-scale installation opens up topics related primarily to motherhood, parenting and family life. It conveys social norms and expectations in confrontation

with my own view of the world. I want to talk about motherhood as a physical, psychological, but also a social change full of emotional roller coasters, social pressure, endless comparisons with Instagram mothers, loss of privacy or own identity.

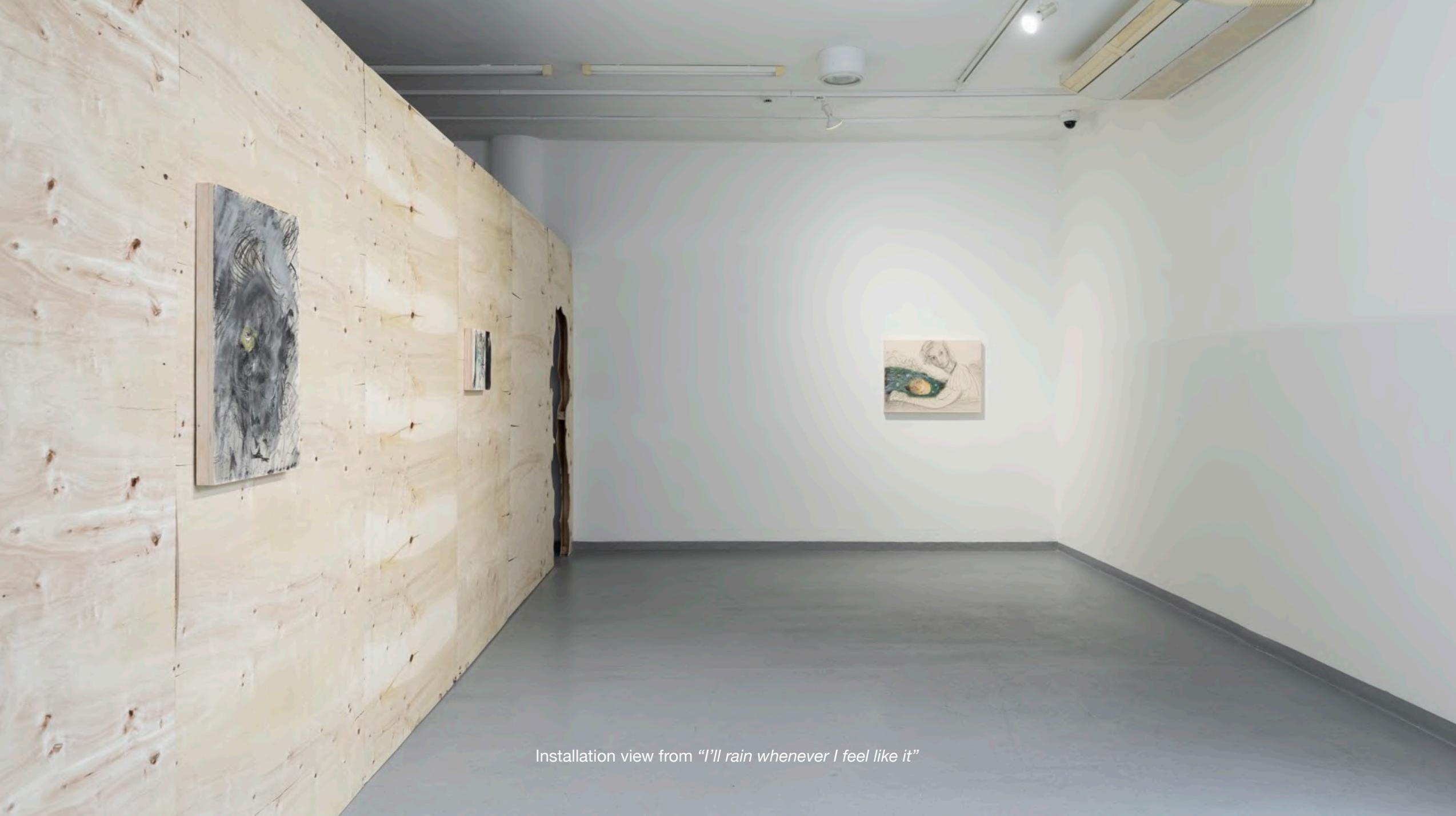
The first person singular in the title of the exhibition indicates a turn inward. The title can also be understood as sulking or an understandable emotional fragmentation, but it also refers to strength, determination, tenacity and an unrelenting effort to have life under control.



Installation view from *"I'll rain whenever I feel like it"*



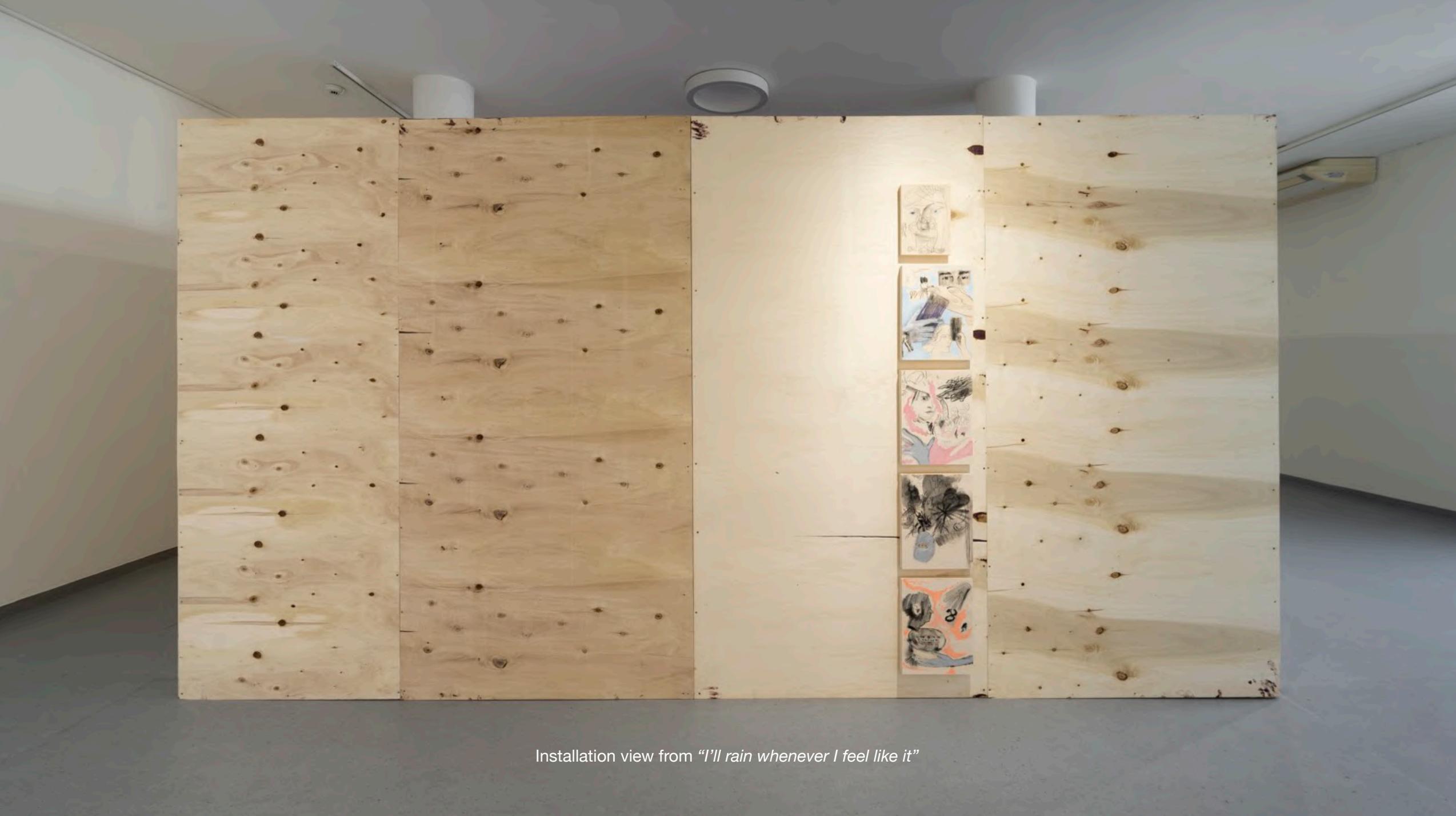
Installation view from *"I'll rain whenever I feel like it"*



Installation view from *"I'll rain whenever I feel like it"*



Installation view from *"I'll rain whenever I feel like it"*



Installation view from *"I'll rain whenever I feel like it"*



Installation detail from *"I'll rain whenever I feel like it"*
J. Koniarek Gallery, Trnava, SVK



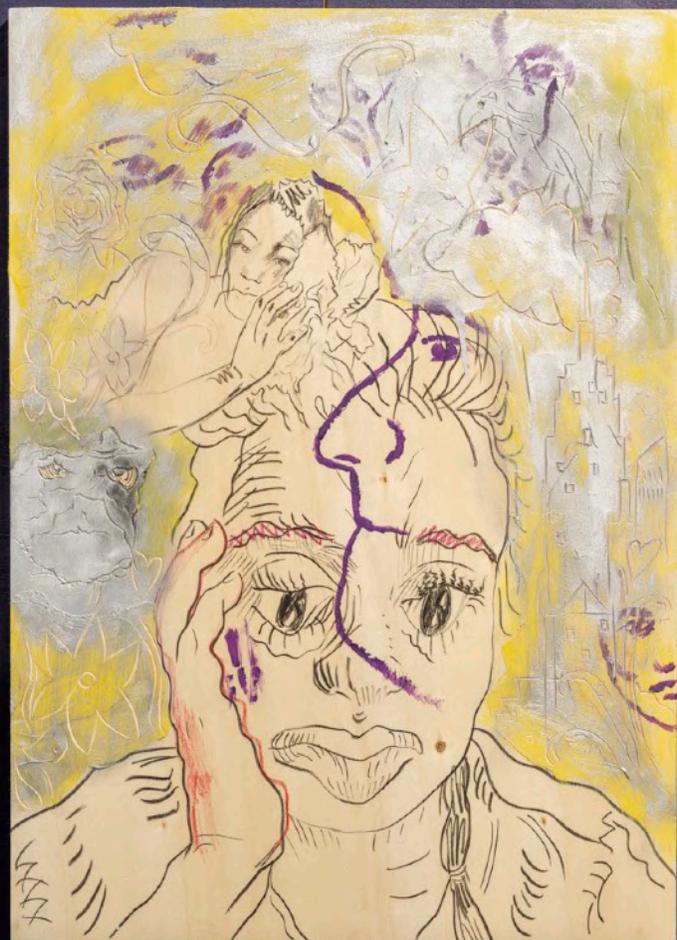
Installation view from *"I'll rain whenever I feel like it"*



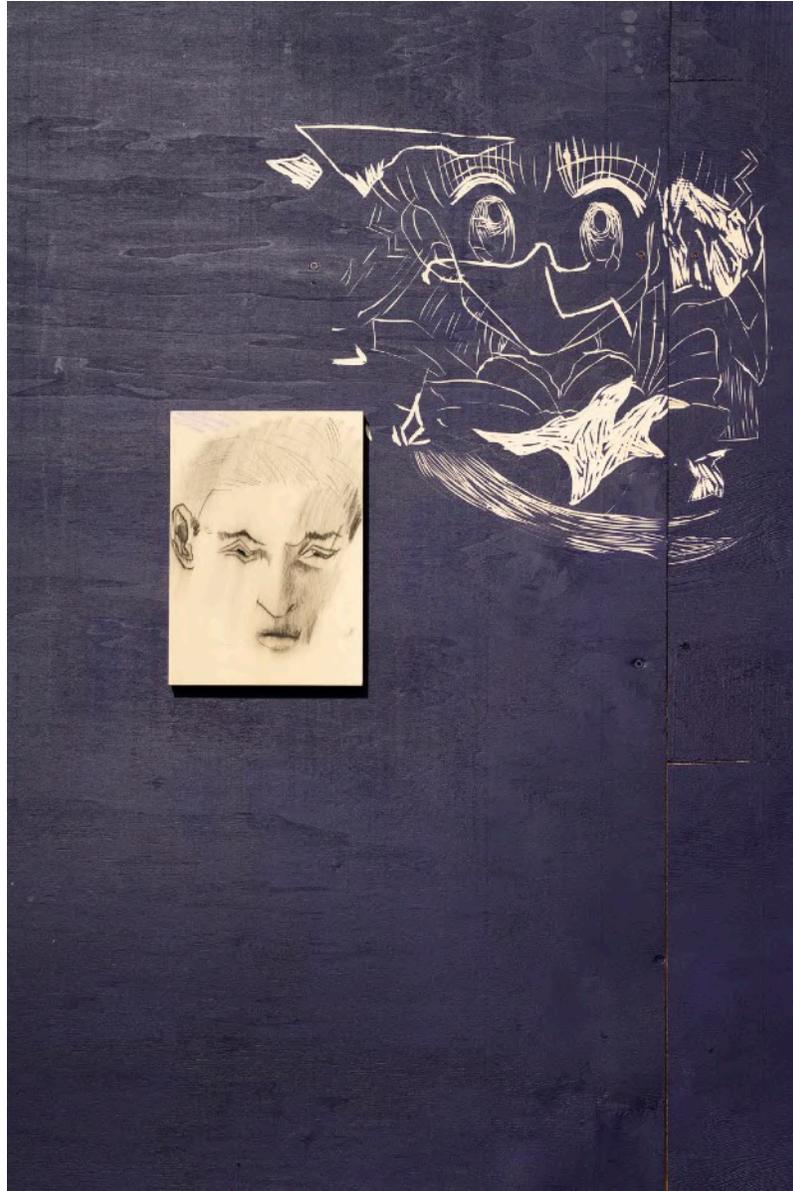
Installation view from *"I'll rain whenever I feel like it"*



Installation view from *"I'll rain whenever I feel like it"*



From the series “Hypothetical Situations”, 2022
Charcoal, woodcut and acrylics on plywood, 80 x 60 cm



Detail from the installation



Installation view from *"I'll rain whenever I feel like it"*



Installation view from *"I'll rain whenever I feel like it"*



From the series "Hypothetical Situations", 2022
Charcoal, ink and blow pens on plywood, 40 x 30 cm



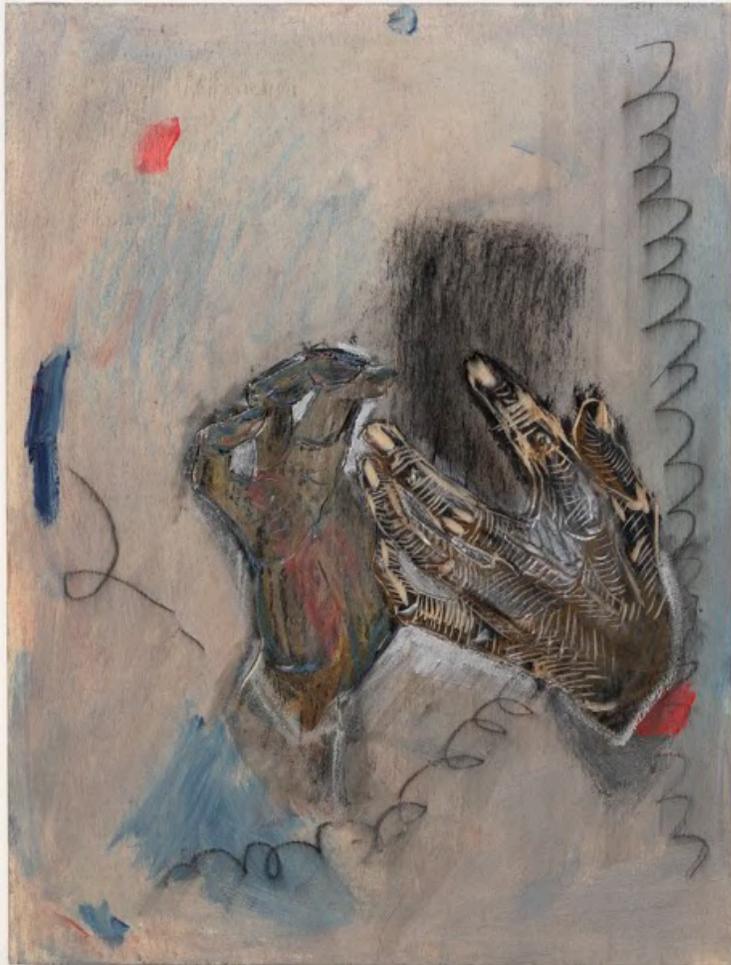
Installation view from *"I'll rain whenever I feel like it"*
J. Koniarek Gallery, Trnava, SVK



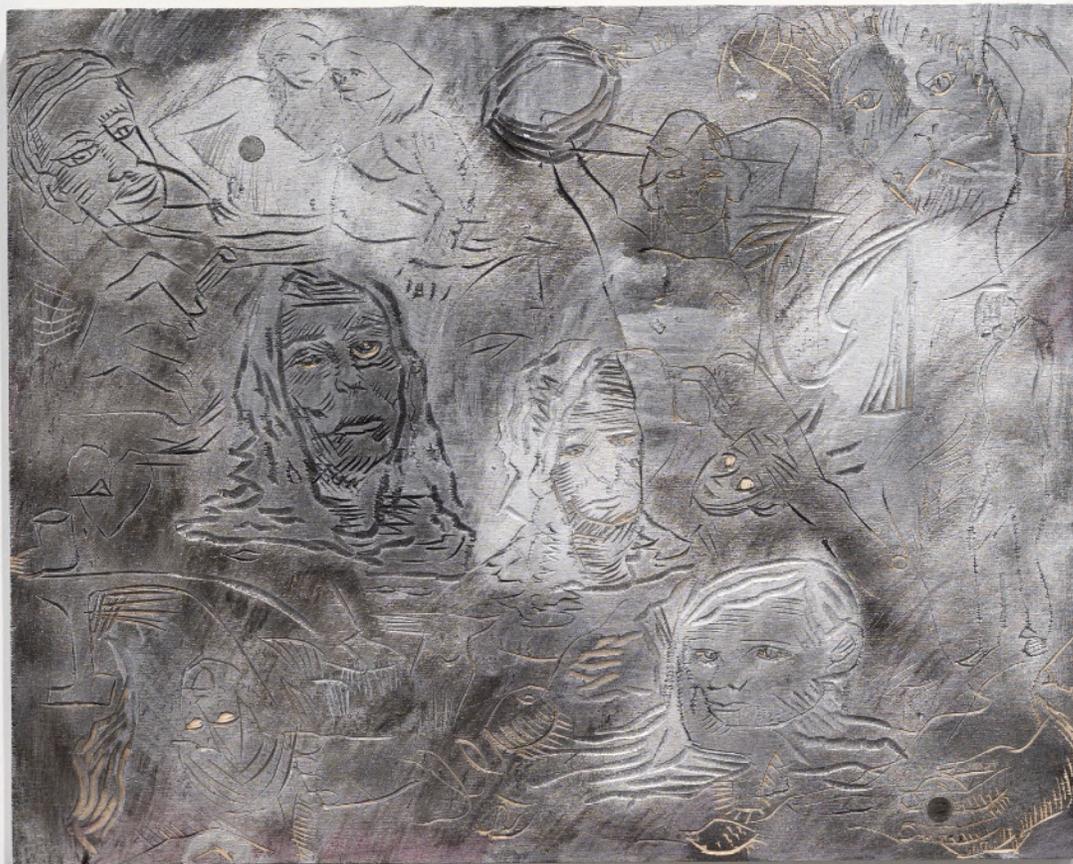
From the series "Hypothetical Situations", 2022
Charcoal and oil pastel on plywood, 30 x 20 cm



From the series "Hypothetical Situations", 2022
Woodcut and oil pastel on plywood, 70 x 50 cm



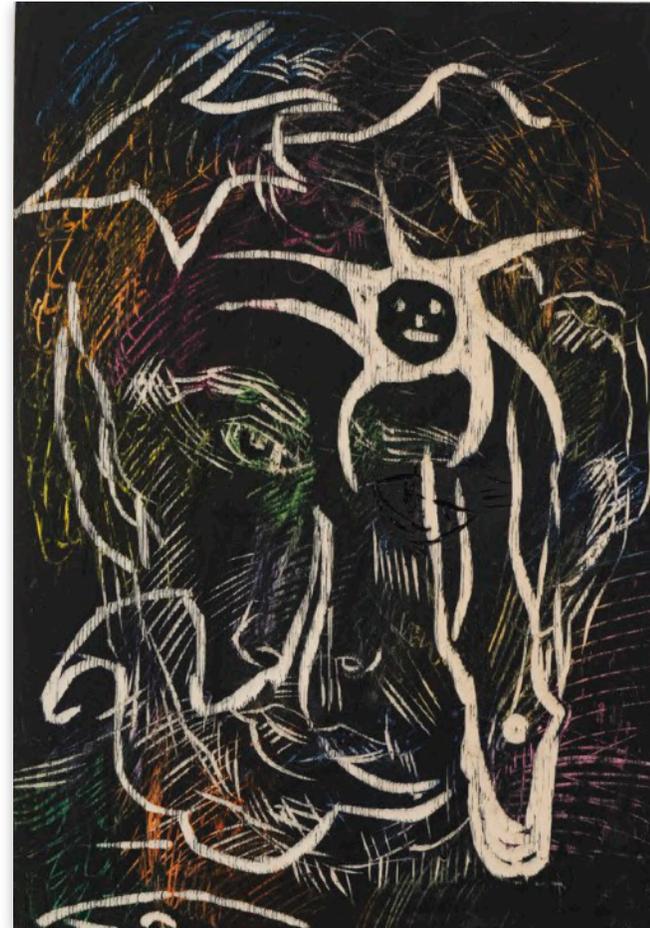
From the series "Hypothetical Situations", 2022
Charcoal, acrylics and woodcut on plywood, 40 x 30 cm



From the series “Hypothetical Situations”, 2022
Woodcut and patina paste on plywood, 65 x 45 cm



From the series “Hypothetical Situations”, 2022
Woodcut, ink and patina paste on plywood, 70 x 50 cm



From the series “Hypothetical Situations”, 2022
Woodcut, ink and oil pastel on plywood, 30 x 20 cm

Installation view from *"I'll rain whenever I feel like it"*
J. Koniarek Gallery, Trnava, SVK





Narcissus, 2022

Charcoal and oil pastel on plywood, 80 x 60 cm

Blooming Cherry, Indefinite Clouds

Šopa Gallery

Košice, SVK

Curated by Petra Housková

28.5.2021 - 2.7.2021

Some of the woodcuts presented in this exhibition were created using the traditional printmaking technique called ukiyo-e, which I have learnt during my residency in Japan. The translation of ukiyo-e is 'a floating, unanchored world'. Historically, the source of inspiration has been the temporality of being in this world and various aspects of everyday life. I went to Japan with the intention of researching the status of women there, I was interested in gender stereotypes in the Japanese conservative society. By exploring the city of Tokyo, I discovered the dark side of the Japanese pop culture - idols. This massive industry is getting bigger and drives crowds crazy, exploits little girls and influences loads of young people. In the artworks, I tried to combine

the disturbing fragments of young girls being sexualised by men four times their age; and the Japanese urge and need for peace and harmony.

In addition to the woodcuts, the installation of the exhibition is complemented by a purple carpet that covers the entire floor of the gallery and the premises and thus symbolically unifies all the works. Also, thanks to the carpet, you cannot hear the cracking wooden floor, you cannot see its structured surface. Nothing stands in the way of being able to float in the moment, in an unanchored present.



Installation view from *"Blooming Cherry, Indefinite Clouds"*



Installation view from *"Blooming Cherry, Indefinite Clouds"*



What We Do In the Shadows, 2021

Woodcut, acrylics, oil on plywood, 120 x 100 cm



Installation view from "Blooming Cherry, Indefinite Clouds"



Installation view from *"Blooming Cherry, Indefinite Clouds"*



From the series “Aishiteru”, 2019
Woodcut, patina paste on plywood, 40 x 30 cm



Installation view from *"Blooming Cherry, Indefinite Clouds"*



Installation view from *"Blooming Cherry, Indefinite Clouds"*



Installation view from *"Blooming Cherry, Indefinite Clouds"*





From the series “Aishiteru”, 2019
Woodcut, patina paste on plywood, 20 x 15 cm



Wondering If the Ocean Misses Me, 2021
Woodcut, acrylics, oil on plywood, 70 x 50 cm



From the series “Aishiteru”, 2019
Woodcut, patina paste on plywood, 40 x 30 cm



Egotistical Sublime, 2021
woodcut, acrylics, oil on plywood, 120 x 100 cm



Quantum Mysticism, 2020

Woodcut, acrylics, oil on plywood, 100 x 100 cm



Matilda, 2021

Woodcut, acrylics, oil on plywood, 80 x 60 cm

POV: You are in the moment Šopa Gallery

Svetlana Fialová, Monika Pascoe Mikyšková, Antonie Stanová

DOT Contemporary

Bratislava, SVK

Curated by Jana Babušiaková

6.12.2022 - 10.1.2023

The joint exhibition of the three authors foregrounds the subjectivity and intimacy, while presenting this point of view through fragmentation, similar to a diary entry. In the works, they work in the media of drawing, collages, layering not only motifs but also types of inspirations, from personal to social, biological, cultural, art, historical and symbols that "sift" into the current life situations and feelings with their own perspective. Their art practice is sharing and co-experiencing certain formulas in a unique composition, similar to how internet users work with templates, formats and songs when creating their own content. It's the POV ("Point of View" - point of view) that makes this mix unique. The authors invite us into their approaches, which range from realism to abstract forms and from the feelings that come with motherhood to the exploration of natural elements and automatism

based on the signs of writing and pictograms. It's not about activism, but about the autobiographical nature of perception, the new grasp and subsequent transformation in painting or drawing.

The preoccupation with trace and materiality in this case distinguishes this approach from the online interface. The fragment that forms the whole is tangible and re-experienced in its physical essence as it's created. Being and being present in the moment thus become an important narrative that is doubled and amplified by the tangibility of the work.

Txt by Jana Babušiaková



What we do in the shadows II, 2022
charcoal, oil pastel on plywood, 240 x 170 cm



What we do in the shadows I, 2022
charcoal, oil pastel on plywood, 240 x 170 cm