

Richard Gregor

Occasional Iconography (Iconology) of Stano Filko's Altars

In years 1964-1965 Stano Filko produced 30 objects called Altars of Contemporaneity - formally we can classify them as junction of Art Informel and inspiration from Pop Art tendencies. It certainly is one of the first example of post-war Slovak collages/assamblages incorporating the popular culture references into the artwork (photographs from western magazines and so on).

By early 1970s Stano Filko's artistic thinking turned to be his own meta-narrative philosophy trying to embrace whole cosmos through apropriating and combining thoughts from different religions and disciplines. But despite of this, in many of his artworks, we can find the echoes of Christian imagery. He considered himself as prophet of the new religion: (avantgardistic) art which is supposed to redeem the world, and this Messianism had strong relation to the fact that Filko survived through three clinical deaths during his life. His altars combine different heretic strategies and it might be seen as iconoclastic toward the art as well as towards the religious motive.

In my paper I point several Filko's artworks which relate to this topic and analyse them in terms of history of neo-avant-garde with a tinge of iconography.