

Viktor Frešo presents his mongoloid pop art

One of the most significant contemporary Slovak artists returns to DSC Gallery. This is the second time Viktor Frešo, artist of the legendary work *Niemand (Pičus)*, exhibits in this progressive gallery in Prague. Viktor Frešo's art quite aggressively expresses his contempt towards the art scene and how it works. He does so with a subtext of humor, irony, lightness and playfulness. He presents a concept, which he himself calls 'mongoloid pop art'. In regards to his inspiration, Frešo says: *"Being a heterosexual, able-bodied and financially stable white male living in central Europe, I don't have any existential issues. Therefore, I only take from what I am. I draw from the fact that I have a big, round head."* Provocations and big gestures are typical of his work. *"Frešo programatically focuses on one subversive, resolute gesture, a concentrated elementary shape and a fundamental bold statement. He is constantly creating new critical escalated situations which disrupt rules and the spectator's perception of the world and art. The rebelliously poetic gestures are created by the combination of post-conceptual ideas and a punk approach,"* says the exhibition's curator Vlado Beskid.

On this exhibition Frešo presents a series of his own 'mongoloid' heads in different forms and designs including expressive paintings on glass, a glass ball with neons, an epoxy head and a stylized ornamented 'Mother of God'. *"Pop art is too serious. It's a done deal. And I feel that I'm a little bit mongoloid, so this is mongoloid pop art,"* the artist reflects. The second part of the exhibition in DSC Gallery is a series of vertical nonfunctional objects based on mechanical layering of technological parts, high tech fragments and cables, impaled on a needle (Gyros 2016 – 2017). *"These kitchen and cosmic 'kebab' skewers present components of the music world (switches, aluminium mounts, speakers and microphones) and link to the artist's personal and family background. Both series are enhanced by various 'sexy' lighting variations, including neon tubes, lightbulbs and LED diodes,"* Vlado Beskid adds.

Viktor Frešo again presents himself through this exhibition as an internationally recognised artist, sought-after by galleries and private collectors. *"Frešo's specific humor and his original artistic approach extends outside of the Czech Republic, which is proved by him being represented not only by DSC Gallery, but also various international galleries from the Netherlands, USA and Canada. These galleries regularly hold his exhibitions and present his work at international art fairs. His position on the international art scene among popular artists is apparent by his constant presence at art fairs, including the best ones in Miami, NY and Basel,"* says gallerist Olga Trčková. *"Frešo's army of angry little men with large heads were conclusively the most photographed work at our booth at Start Art Fair held at Saatchi Gallery in London. Years ago, the artist crossed the borders of the local art scene and today his international career is reflected within the professional and collector's scene."*

Visitors of DSC Gallery should prepare for an aesthetic experience full of gestures, (self) irony and playfulness, with the exhibition on from the 2nd February until the 7th March.

Curatorial text

DSC gallery presents the latest collection of works of multimedia artist Viktor Frešo, who belongs to the major figures of the Czech and Slovak art scene (b. 1974 in Bratislava, graduated from the Academy of Fine Arts in 2005).

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Through the free use of various media, Frešo most recently concentrates on 3D outputs- creating objects and assemblages. With some irony, wit and the necessary distance, the artist creates a series of nonfunctional objects and new combined forms. This is borderline form of sculpture and its acceptability, which blends post-minimalist form with content emptiness and fragments of the "ready made".

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Through this "conflict" of materials and contexts Frešo generates a hybrid object crisis that still governs elementary gestures, pungent (self) irony and liberating smART games.

Vlado Beskid, Curator