

*First of all, could you describe yourself and your work in your own words?*

I am an artist creating designs. Art is the content and design is the execution.

*You use heavy symbolism and high complexity in your work. What were the reasons for you to make that choice?*

Except translating aspects of our existence, art shares with life also the matter of complexity. It has many layers and contexts that blend together and create a living corpus. My art simply reflects this point.

*On that matter, you currently live in Hong Kong but you were born in Slovakia. How do those two cultures interact in your process of conceptualization?*

Generally said, the place I currently live in has – perhaps surprisingly for some – little effect on my work. It may be refreshing to touch a different culture in person, but given we live in such informationally connected world, a decently educated person with sufficient perception has already a good latent basis of cultural richness at hand regardless of his location.

Cultures are “in the air”.

*You seem to have a wide variety of concepts you question in your work. How do you pick those?*

There are certain themes that have been and will be revolving around the existence of human beings. The major determinator of those themes is doubt. We die so we doubt. The extent of doubt grows wider with your consciousness, opening more and more streams flowing through the length of your life.

A truly conscious being is facing every aspect of the doubt. These are facets reflecting the values of our life and they have been transformed to stories, themes which can interpret into our own realizations.

This is the first approach how to gather creative content. Another way how to gather is usually beyond our operative reach and consists of events that shape our lives.

*In pieces like King's Folly or The Birth of Church, you use that heavy symbolism to question aspects of modern culture. How do you feel it bends the nature and strength of the message?*

What is a modern culture? The only reason we can consider ourselves modern is the aspect of technology and the set of rules developed to create safety structures in the society called laws.

Below these layers, we can find our very savage basis that thirsts for life. The symbolism, no matter from which period taken, names and questions this basis as our savageness is ever persistent and is only tamed.

*There are many occurrences to money, sexuality and religion in both of them. Is it because you wish to direct conscience to question those concepts or do you use them as metaphors for the strong sentiments they can raise?*

Money, sexuality and religion have been connected since the dawn of human kind more than any other institutions. They are an excellent basis of how to “doubt”.

As for the strong sentiments, their raise is an understandable process when pointing out to the connection of those themes, but is only of a secondary importance to me.

*What is your process to determine the architecture of symbolic informations you display?*

There are two methods that coincide together to create art:

I. Spontaneous processes based on automatic ideation of selected or nonselected content.

II. Methodical categorization and evaluation of the arose context of themes. I use the method of spherical thinking where the content is imbued into concrete executions of elements in art in a way the contents blend and multiply to create new context.

A concrete example of this would be to take a known parts of a mythological or biblical theme and combine them differently so they deliver already the widely known context but also create room and display a new one.

*In EAT, you emit a strong critic toward consumerism. According to you, what part of responsibility does the advertising industry hold in that regard? How would you like to see it evolve to avoid those negative aspects?*

Advertising is a tool to make profit for a product, it is only a symptom of a problem, not its cause.

*Do you think that keeping those standards low is leading to the loss of ability for people to understand more complex concepts?*

Advertising needs to be essentially very simple to deliver the message in limited manners. However, even simple advertising can have more complex basis that resonates through a modest message. This is the ideal situation in advertising where a good idea meets a good client, thus, is executed and presented.

Needless to say, the ability of people understand more complex concepts has been indeed also damaged by the low quality message delivery through poor advertising as a tidal wave of consumerism. However, this is only an effect of a larger problem that is the concept of obsolescence introduced vastly in the beginning and middle of the 20th century. The coming of the latter informational age only accelerated the issue and we are currently dealing with the problem of information overflow.

A young individual today faces informational possibilities so vast and in most cases so pathetically futile in content that it's almost a miracle if he or she does not end in absolute mental and emotional numbness.

*You also create luxury designs. Do you ever feel you are caught in a conflict between your work as a commercial designer and the vision of consumerism and greed described in EAT and King's Folly?*

EAT is a general statement towards a consumerist symbol, King's folly is a statement about the ravishment and abuse of nature by greed. KF and also the Birth of Church share the elaborate complexity with the luxury designs, they are not in conflict, much the opposite. In fact, they support each other. I do not renounce that luxury designs are here to excite and tantalize you.

It is your trial and your choice what do with it. Realistically said though, ownership of such design does not reflect the weight of the themes like King's Folly.

*Seeing the state of design around the globe, do you personally think that the design community has quit on its mission to create positive debate?*

I think there is much effort overall in design communities around the world, the question is how are these efforts effective compared to their predecessors 50 or 60 years ago.

There is just too much unselected information to process nowadays for people who can mostly rely on schools to sort these information for them. You can find great design schools around the world, but I think the knowledge and teaching structures will have to be improved to cope with the age we live in.

*Is there a question I haven't raise that you would like to discuss?*

we could go on for a book or few