

Hlavní organizátoři / Main Organizers

Hudobná a umelecká akadémia Jána Albrechta
Banská Štiavnica
Ján Albrecht Music and Art Academy
Banská Štiavnica



Fakulta múzických umení Akadémie umení
v Banskej Bystrici
Faculty of Music, Academy of Arts in Banská Bystrica



Spolusporiadateľ / Coorganizer:

University Universität für Musik und darstellende Kunst,
Wien



XII. Medzinárodné sympóziu Jána Albrechta: Filozofické koncepcie v hudbe a umení

Téma: Reflexia umeleckých a filozofických trendov v prvej štvrtine 21.
storočia – možnosti i ohrozenia

XII. International Ján Albrecht Symposium: Philosophical Conceptions in Music and Art

Theme: Reflection of trends in art and philosophy in the first quarter of
the 21st century – opportunities and threats

22 – 23/11/2024

Miesto realizácie:
Hudobná a umelecká akadémia Jána Albrechta Banská Štiavnica
Botanická 2, Banská Štiavnica
In the building of
Ján Albrecht Music and Art Academy Banská Štiavnica
Botanická 2, Banská Štiavnica



*Prof. Albrecht
Hudobná akadémia
Ján Albrecht
1971, 69*

PROGRAM

22/11/2024

16:00 Registration / registrácia

17:00 – 18:00

Zuzana Martináková: Otvorenie sympózia / Opening of Symposium

Opening discussion to the theme of symposium / Úvodná diskusia k téme sympózia

18:30 Dinner / večera

23/11/2024

09:00 – 10:30

Chair: Gerold Gruber

Klement Mitterpach: What makes events real? Art in the absence of future / Čo robí udalosti skutočnými? Umenie v absencii budúcnosti

Andrea Kóňová and Martin Štúr: Structuralism and Formalism in the Slovak Tradition of Translation and Text Interpretation / Štrukturalizmus a formalizmus v slovenskej tradícii prekladu a interpretácie textu

Martin Štúr and Andrea Kóňová: Anton Popovic's Structuralism and Text Interpretation: Opportunities and Risks in Contemporary Cultural Context / Štrukturalizmus a interpretácia textu Antona Popoviča: príležitosti a riziká v súčasnom kultúrnom kontexte

10:30 – 11:00 Break / prestávka

11:00 – 12:30

Chair: Július Fujak

Gerold Gruber: Composers in Exile in Los Angeles (Hollywood and Exile – a Creative Symbiosis) / Skladatelia v exile v Los Angeles (Hollywood a exil – kreatívna symbióza)

Edgar Omar Rojas Ruiz: Field Recording as a Structural Element and Sonic Catharsis in Music Composition / Problematika nahrávania ako štrukturálneho prvku a zvukovej katarzie v hudobnej kompozícii

Zuzana Martináková: Philosophical Consideration and Reflection in Roman Berger's Creation / Filozofické úvahy a reflexie v tvorbe Romana Bergera

12:30 obed / lunch

13:30 – 15:00

Chair: Edgar Omar Rojas Ruiz

Július Fujak: Bob Ostertag on Music & Culture in Facebooking the Anthropocene of 21st Century / Bob Ostertag o hudbe a kultúre vo facebookovaní antropocénu v 21. storočí

Katja Kaiser: Triangle of the Viennese Tradition: Zemlinsky – Schoenberg – Hoffmann / Trojuholník viedenskej tradície: Zemlinsky – Schoenberg – Hoffmann

Anton Steinecker: (Self)reflection on the origins and direction of musical composition at the beginning of the 21st century / (Auto)reflexia východísk a smerovania hudobnej kompozície na začiatku 21. storočia

15:00 – 15:30 Break / prestávka

15:30 – 17:00 Chair: Martin Štúr

Zoltán Rédey: Reflections on the State of (not only) European Civilization and the Threat of its Collapse as one of the Tendencies of Slovak Poetry of the 21st Century / Reflexie o stave (nielen) európskej civilizácie a hrozbe jej kolapsu ako jedna z tendencií slovenskej poézie 21. storočia

Ivan Jančár: Exodus by Alex Mlynárčik – the Understanding of Artistic Creation as a Celebration / Exodus Alexa Mlynárčika – chápanie umeleckej tvorby ako slávnosti

Svetozár Ilavský: Scores and Intermedial Projects and Project Pleonazmus and Zoogonia / Partitúry a intermediálne projekty a projekt Pleonazmus a Zoogonia

17:00 – 17:30 Closing discussion / Záverečná diskusia

17:30 Concert / Koncert

18:30 Reception / recepcia

The number and order of contributions can be changed or transformed!

Počet a poradie príspevkov sa môže zmeniť!

ABSTRACTS

Klement Mitterpach: What makes events real? Art in the absence of future / Čo robí udalosti skutočnými? Umenie v absencii budúcnosti

Dystopian world of Villeneuve's *Blade Runner 2045* can be exposed as a paradigm of the situation of art which points to its ontological parameters rather than any aesthetic ones. Artificiality and slavery with their cinematic delimitations here introduce a background for the outlines of specific and unprecedented structure of our situation today. Memory implants the artificials in the story are regulated by serve as my cardinal example to ontological explanation, which shows art primarily as ontologically autonomous singular. This is to show art as a memory, which as implanted in order to provide meaning and human response, functions properly only thanks to a manipulation which by the very same gesture becomes sensitive to reality as a trigger of unexpected ontological singularization of memory. Art as a memory singularized may be seen as the root of the future where there is no future.

Andrea Kóňová and Martin Štúr: Structuralism and Formalism in the Slovak Tradition of Translation and Text Interpretation / Štrukturalizmus a formalizmus v slovenskej tradícii prekladu a interpretácie textu

Following 1948, structuralism, along with the reference to Russian formalism, emerged as a foundation for the most progressive movements in art, literature, and humanities. Although aligned in part with Marxist philosophy, many representatives faced opposition and censorship, as these approaches emphasized form and structure. This paper explores the contributions of Slovak figures like Mikuláš Bakoš, Jozef Felix, Anton Popovič, and František Miko, examining how their work evolved within these constraints and how it continues to influence contemporary scholarship. We follow their ideas, highlighting who has carried their work forward and continues to this day as well as the possibilities for their further development. (This work is supported by the Slovak Research and Development Agency under the Contract no. č. APVV-23-0586.)

Martin Štúr and Andrea Kóňová: Anton Popovic's Structuralism and Text Interpretation: Opportunities and Risks in Contemporary Cultural Context / Štrukturalizmus a interpretácia textu Antona Popoviča: príležitosti a riziká v súčasnom kultúrnom kontexte

This paper examines the role of structuralism in Slovakia, focusing on Anton Popovič's significant contributions to translation, interpretation, and literary theory within both Slovak and global cultural contexts. After outlining structuralism as an influential movement in the humanities and its relevance today, the paper delves into Popovič's work, exploring the potential for building on it as well as the risks that may threaten the development of today's Culture and Art in this direction.

Gerold Gruber: Composers in Exile in Los Angeles (Hollywood and Exile – a Creative Symbiosis) / Skladatelia v exile v Los Angeles (Hollywood a exil – kreatívna symbióza)

The lecture traces the three phases of the streams of emigrants who have moved to the USA, and especially to Hollywood, since the beginning of the 20th century. The earlier one arrived in the film city, the sooner one received rewarding offers. Max Steiner and Erich Wolfgang Korngold are the best-known film composers, who also received several Oscar awards. Their compositional style is still a trademark of the Hollywood sound today. Those who arrived later, such as Ernst Toch and Erich Zeisl, had a somewhat more difficult time. Toch was mainly used in the horror genre and Zeisl was involved in around 20 films, but his participation is often not even mentioned in the film credits. Special cinematographic approaches are mentioned in this lecture in connection with Hanns Eisler and Arnold Schönberg.

Edgar Omar Rojas Ruiz: Field Recording as a Structural Element and Sonic Catharsis in Music Composition / Problematika nahrávania ako štruktúrného prvku a zvukovej katarzie v hudobnej kompozícii

In 2003, as a student, I first heard the piece "Lagarto" for chamber ensemble and electronics by Mexican composer Rodrigo Sigal. It was not only one of the first works I encountered that employed new technologies, but it also carried a significant emotional weight. The piece addresses one of the most important armed conflicts in modern Mexican history and incorporates field recordings from the conflict zone, as well as news broadcasts from that time. These elements create a work with a profound emotional impact on the listener. However, it wasn't until 2008 that I began to incorporate field recordings into my own compositions. Initially, these recordings served merely as decorative elements, but over time, they began to play a crucial role in the structural design of my works. During the various lockdowns of the COVID-19 pandemic, the frustration of not being able to visit my home country for an extended period pushed me to create works based on field recordings made with mobile phones by people close to me in Mexico City. As time passed, these recordings evolved into mixes from different cities around the world that I visited, becoming increasingly significant and sophisticated in their structural role within my compositions.

However, this year, 2024, has been filled with personal losses, leading me to once again explore the profound emotional weight similar to what I experienced when I first listened to 'Lagarto.' The combination of this emotional depth with the structural use of field recordings in a specific work will be the focus of this presentation.

Zuzana Martináková: Philosophical Consideration and Reflection in Roman Berger's Creation / Filozofické úvahy a reflexie v tvorbe Romana Bergera

Roman Berger (1930 – 2020) belonged to the composer who highly perceived the social, political, and cultural problems of society. His widely knowledge in newest scientific research and philosophical orientations he elaborated in the original way in his mostly published theoretical and philosophical considerations which are reflected also in his compositions. He was aware of a lack of spiritual value in the contemporary life and ability of the higher artistic works perception. In his publication he pointed out these problems which are closely related to the perception of art, which is as a consequence of social-political and cultural orientation of contemporary society.

Július Fujak: Bob Ostertag on Music & Culture in Facebooking the Anthropocene of 21st Century / Bob Ostertag o hudbe a kultúre vo facebookovaní antropocénu v 21. storočí

Bob Ostertag is an American composer, a world-renowned innovator of analog and digital electronic music, a long-time queer activist, political activist on the left – in the war conflicts in Nicaragua, El Salvador (1980s), in Serbia after the bombing by NATO in the 1990s, etc. He reflects on social events, which he transforms into his intermedial musical compositions or sonic "documentaries". He is the author of the books *Creative Life: Music, Politics, People, and Machines* (2009) and *Facebooking The Anthropocene in Raja Ampat* (2021), a kind of travelogue all around the world during his more than 15-month tour at the end of the second decade of 21st century. He describes many examples of how our global civilization has changed on many unexpectedly accelerating levels. We live in an all-pervading smartphone age, digital net, and (micro)plastic era with all the consequences of its environmental hyper-contamination.

He points to the fact that the internet and cell-phones (actually, the pocket computers) fundamentally change the way of communication in terms of its semantics and significance, its content, or the selection of those with whom we (don't) want to conduct it. They also change how we spend our time, and also our understanding of the very meaning of time and the quality of its experience. Moreover, these achievements of modern digital technology often saturate our need for real, realistically absent relationships, "contact with the world", creating the illusion of their presence. (The paper is presented within the framework of the scientific project KEGA 041UKF-4/2022 *Preparation of Teaching Texts for Core Subjects of the Cultural Studies Program*).

Katja Kaiser: Triangle of the Viennese Tradition: Zemlinsky – Schoenberg – Hoffmann / Trojuholník viedenskej tradície: Zemlinsky – Schoenberg – Hoffmann

In 2024, Arnold Schoenberg's 150th birthday will be celebrated worldwide. The Exilarte Center of the mdw (University for Music and Performing Arts Vienna), examines the specific social and cultural environments surrounding the founder of the Second Viennese School. Equal attention is paid to Alexander Zemlinsky who taught Schoenberg and initiated him into Vienna's musical life and to Schoenberg's own pupil and subsequent assistant, Richard Hoffmann, whose musical estate has recently been bequeathed to the Exilarte Center and thus forming the third corner of the triangle.

The artistic colony designed and built by the architect Josef Hoffmann (no relation to Richard Hoffmann) in Vienna's exclusive 19th district was where informal gatherings of progressive, artistic freethinkers, wealthy bourgeoisie and patrons could take place. Most of this community came from Jewish families and would later face Nazi persecution. Many managed to emigrate, yet others lost their lives.

Arnold Schoenberg was one of the first to flee, leaving as early as 1933, while Richard Hoffmann left in 1935, and Alexander Zemlinsky escaped after the Nazi annexation of Austria in 1938. How does forced exile change a person or even an artist's creativity?

The question of how Europe might have looked without Hitler and without National Socialism's racist policies can never be answered, nor can the degree of Europe's loss of artistic potential be measured. Under an arbitrary bureaucracy, Jews and political dissenters were deliberately singled out and victimized.

Zemlinsky and Schoenberg managed transatlantic passages on steamboats to the United States, while Richard Hoffmann immigrated to New Zealand. Escape routes, fates and the exile destinations were diverse, though many of the composers and musicians in the circles of Schoenberg and Zemlinsky would meet again, for example, in Lion Feuchtwanger's Villa Aurora in Los Angeles, in New York City or in North Carolina's Black Mountain College. Others never managed a flight to freedom. Some lived underground fearing discovery and others were murdered by the Nazis. "Triangle of the Viennese Tradition", the title of this exhibition, signifies the connection of three composers, teachers, and friends who experienced similar destinies as persecuted Jews forced into exile.

Anton Steinecker: (Self)reflection on the origins and direction of musical composition at the beginning of the 21st century / (Auto)reflexia východísk a smerovania hudobnej kompozície na začiatku 21. storočia

As a composer, I will try to (self-)reflect on the origins and continuity of musical thinking in the previous epochs and uncover further possibilities and perspectives within the framework of its continuous development. The primary influence of the cultural environment and geopolitical situation, in addition to accepting and searching for new incentives and origins, was naturally further shaped and transformed by new life experiences and situations. The change in paradigm and aesthetics was gradually reflected in the transformation of constants, the development and addition of new elements within the segregation of individual components, and the coherence of parameters. The future and risks associated with the perspective and aesthetics of a given topic are dependent on several factors and the overall direction of society in individual regions and countries.

Zoltán Rédey: Reflections on the State of (not only) European Civilization and the Threat of its Collapse as one of the Tendencies of Slovak Poetry of the 21st Century / Reflexie o stave (nielen) európskej civilizácie a hrozbe jej kolapsu ako jedna z tendencií slovenskej poézie 21. storočia

Manifestations of sceptical-critical perception of the current state of Europe and the West as a civilizational and cultural crisis are already a natural part of the common layman's reflection on everyday socio-political reality. The paper does not focus on the problem of the decline of European or Western civilization, which is inevitably heading towards its demise, in this sense as a notorious cliché, but as one of the recurring and especially since the 19th century conspicuously exposed topics in art, philosophy and humanities, and especially as a literary topos, which is also present in contemporary lyricism. The aim of the paper is to illustrate the forms and intentions in which this theme appears and is realized in Slovak poetry of the 21st century, on a representative sample of synecdochically selected texts from the work of three poets: Milan Rúfus, Ivan Štrpka, Ján Buzássy.

Ivan Jančár: Exodus by Alex Mlynárčik – the Understanding of Artistic Creation as a Celebration / Exodus Alexa Mlynárčika – chápanie umeleckej tvorby ako slávnosti

Alex Mlynárčik is one of the most important figures of New Realism and Action Art in Europe. One of the basic starting points of his work is references, traces, inviting ordinary people to co-author his works. He understands his artistic projects as celebrations. In his latest extensive cycle Exodus from last year, he maps the 5,000-year history of our civilization with quotes from the work of Hieronymus Bosch.

Svetozár Ilavský: Scores and Intermedial Projects and Project Pleonazmus and Zoogonia / Partitúry a intermediálne projekty a projekt Pleonazmus a Zoogonia

The author will present part of the upcoming exhibition in Danubiana in 2026, curated by Ivan Jančár. The work is based on the concept of the gallery space in Danubiana. At the same time, this project will be a kind of summary of the author's lifelong work in the field of fine arts, who entered the art scene together with his generational colleagues around 1985.

CURRICULUM VITAE

Prof. PhDr. Július Fajak, PhD. (b. 1966) – an aesthetic scholar, a semiotician of music, an experimental composer, and a multi-instrumentalist. He graduated from the Faculty of Arts, Comenius University, Bratislava (aesthetics and musical sciences, 1990); he is a scholar and lecturer, following the Nitra Semiotic School, in Faculty of Arts, Constantine the Philosopher University in Nitra (since 1996). He participated in many international congresses and symposia ICMS and IASS in Europe (since 2001). He performed his music and intermedial musical works abroad, his pieces were also presented in the USA and China; he published many publications, books, and albums (CD, CDextra, DVD).

Ao. Univ. Prof. Dr. phil. Dr.h.c. Gerold W. Gruber (1958) studied musicology and art history at the University of Vienna and singing at the mdw - University of Music and Performing Arts Vienna. He has been a member of the mdw's Department of Musicology and Interpretation Research since 1984. His work focuses on Austrian music of the 18th-21st centuries, methods of musical analysis and music by ostracized composers. Gruber initiated the critical complete edition of Arnold Schönberg's writings. In 2006, he founded the association exil.arte, which was incorporated into the mdw – University of Music and Performing Arts Vienna in 2016 as a scientific research center (including its own archive and exhibition space). In the last six years, Exilarte has received more than 33 estates and has begun collaborating with major music publishers.

Svetozár Ilavský (1958) studied at the Academy of Fine Arts in Bratislava, Department of Monumental Painting (1979 – 1985). He works in painting, drawing, graphics, sculpture, architectural work, scenography and intermedia projects, especially in connection with electroacoustic music. He is the recipient of the Martin Benka Award. Most important solo exhibitions: Bratislava (1986, 1987, 1988, 1990, 1991, 1993, 1995, 1998, 2002, 2006, 2008), Vienna (1990, 2012), Prague (1991, 1997), Frankfurt (1991), Munich (1991), Tenerife (1992, 1995). His works were selected for representative exhibitions of our and foreign contemporary fine art (Paris, Marseille, Vienna, Prague, Munich, Ljubljana, Amsterdam, Ludwigshafen, Heidelberg, Moscow, Washington, Montreal, Brussels, London, Hanover, Rome, Milan, etc.). Svetozár Ilavský's paintings and sculptures are in important state collections in Slovakia (Slovak National Gallery, Bratislava City Gallery) and abroad (Museum of Art Tucson – USA, EU Parliament Brussels, US Vienna) and in private collections all over the world. Art critics have long considered him to be one of the leading figures of our fine art, who entered the art scene around 1985. This entry was accompanied by the frontal penetration of the principles of the so-called postmodernism (transavantgarde) into our fine art and at the time meant a significant shift in the overall distribution of artistic forces in Slovakia. (Ján Abelovský)

PhDr. Ivan Jančár (1959) studied Fine Arts at the Faculty of Arts, Comenius University in Bratislava. In 1986, he received his title PhDr. Since 1983, he has worked at the Bratislava City Gallery, where he was its director from 1998 to 2020. From 1921 to 1924, he served as a chief curator at the Slovak Radio Gallery. He has published 35 books and hundreds of articles on fine arts. He received a scholarship from the American Association of Museums (1992), won a competition for a residency at the Museum of Modern Art in Oxford (1996), and received a Fulbright Award for a residency in the USA (1997). In 2005, he was received the Martin Benka Prize, and in 2012, the Italian President awarded him the Order of the Star of Italy.

Mag. phil. Katja Kaiser studied flute at the Conservatory of the City of Vienna and pedagogy at the University of Vienna. She has given concerts and taught at the College of Music, Mahidol University in Bangkok/Thailand, managed the archive of the publisher Universal Edition, Vienna, used music rhythmically and therapeutically with deaf children and worked with Alzheimer's patients using music and therapy dogs. In terms of music history, she has been working for two decades with composers of the early 20th century, whose music and fates she deals with as a musical specialist at the Exilarte Center of the mdw. Katja Kaiser is responsible for the Exilarte music edition, the music archive and the conception and curation of the exhibition “Triangle of the Viennese Tradition | Zemlinsky – Schönberg - Hoffmann”.

Mgr. Andrea Kóňová (1999) studied Teacher Training of English Language and Literature and Romance Languages and Literatures. Currently, she is a doctoral student in the field of lingvodidactics in the Department of Romance and German studies, Faculty of Arts, Constantine the Philosopher University in Nitra. Her doctoral thesis focuses on phonosyntax, the influence of different language levels and their applicability in teaching various languages. She is also interested in the relationship between the meaning and structure of a text and how language changes in different translations of the same text in different languages, both written and spoken.

Prof. PhDr. Zuzana Martináková, PhD. (b. 1958) studied Music Theory and Critique at the Academy of Music and Dramatic Arts in Bratislava (1977 – 1982), and completed her doctoral studies at the Institute of Musicology of the Slovak Academy of Sciences (1983 – 1989) where she worked as a scientific researcher till 1995. She taught music analysis, music theory, aesthetics and quantitative musicology at the Academy of Music and Dramatic Arts in Bratislava (1983 – 2002). She has won a prestigious Research Fellowship awarded by the Alexander von Humboldt Foundation and was doing research in Freiburg, Paris and Bamberg (1992 – 1994). Since 1997, she has been teaching music analysis, music theory and 20th Century Music at the Faculty of Music of the Academy of Arts in Banská Bystrica and has been a visiting teacher at many universities abroad. In 2011 she founded the private Jan Albrecht Music and Art Academy in Banská Štiavnica, where she is teaching as well as managing the Scientific and Artistic Centre of Research. She has published a number of works on music analysis, modality, 20th century music, quantitative musicology and application of systems theory and synergetics in music.

Doc. Klement Mitterpach, PhD. (1978) lectures as a philosopher on Constantine the Philosopher University in Nitra and on Jan Albrecht Music and Art Academy in Banská Štiavnica. He focuses on the question of the role of philosophy today, working out the possibility of a contemporary ontological explanation, reflecting its current counterparts in speculatively realist orientation of philosophy.

Doc. PhDr. Zoltán Rédey, PhD. (1968) worked at the Institute of Literary and Artistic Communication of the Faculty of Arts of Constantine the Philosopher University in Nitra as a researcher and university lecturer (from 1994 to 2020). The subject of his professional interest is the theory of literature, the theory of lyricism, the interpretation of literary, especially poetic texts and contemporary or post-November Slovak prose, and especially poetry and its poetological and reception-interpretative aspects. He has published several book mono-graphs in this area, such as *Pragmatics of Poetic Form* (2000), *Contemporary Slovak Poetry in the Context of Civilizational-Cultural Transformations* (2005), *Elegiac as an Expressive Archetype of Lyricism* (2010) and others, including monographs on the poetry of Slovak poets: J. Ondruš (2003), Š. Strážay (2017), I. Štrpka (2019).

MgA. Edgar Omar Rojas Ruiz, Ph.D. studied composition at the Center for Research and Studies of Music (MX) under the tutelage of María Antonieta Lozano, Alejandro Velasco “Kavindu”, Víctor Rasgado, Enrico Chapela and Marcela Rodríguez, where he was a teacher between 2002 and 2014. In 2009 and 2012, respectively, he obtained his Master's and Doctorate degrees in Composition at the Janacek Academy of Music and Performing Arts (CZ) under the tutelage of Professors Arnost Parsch and Ivo Medek, where he is currently doing his Postdoc and is a member of the Research Center of the Brno School of Composition at the Faculty of Music. He is part of the Artist Pedagogy Research Group of the Society for Artistic Research SAR. His music has been performed in different countries in Europe, America and Asia, and has received recognition. He is currently a beneficiary of the Program of Studies for the Creation and Artistic Development PECDA, Tamaulipas, Mexico.

Mgr. Anton Steinecker, ArtD. (b. 1971) studied viola at the Conservatory of Music in Bratislava in 1986-87 and double bass there from 1986-91 and at the Conservatory of Music in Kroměříž in the Czech Republic in 1991-92. He studied composition privately with Tadeáš Salva in Bratislava from 1993-95 and at the Academy of Music in Bratislava since 1993, where he studied with Jozef Sixta from 1993-95, Dusan Martinček from 1996-2000 and Vladimír Bokes since 2002-10. He has also stage studies with Juraj Filas and Svatopluk Havelka at the Academy of Music in Prague in 1995-96. He has studied with Mark Kopytman (Artist Diploma) at the Rubin Academy of Music in Jerusalem since 1998-2000 and with Theo Brandmüller at the Hochschule des Saarlandes für Musik und Theater since 2002-05. In addition, he has attended masterclasses Ostrava Days 2001 and 2003 with Jean-Yves Bosseur, Alvin Lucier, Petr Kotík, Christian Wolff, Tristan Murail and Internationalen Ferienkursen für Neue Musik Darmstadt 2003 with Brian Ferneyhough, Chaya Czernowin, Toshio Hosokawa, Enno Poppe.

Doc. Mgr. Martin Štúr, PhD. (1974) studied Spanish Philology (1993-1997) and in 2007 he completed doctoral studies in Linguistics at Comenius University in Bratislava. He participated in the philosophy seminar under the guidance of prof. Jaroslav Martinka (1998 - 2006). In 2015 he received his habilitation at the Constantine the Philosopher University in Nitra, where he has been lecturing since 1998 in Spanish linguistics (as well as at the Matej Bel University in Banská Bystrica, 2006 - 2010), translation, Latin, introduction to language studies, philosophy of language, and didactics. Since 2011 he has been lecturing aesthetics, philosophy, and semiotics at the Jan Albrecht Academy of Music and Arts in Banská Štiavnica. He teaches part-time Spanish linguistics, textual analysis, and non-fiction literature at the University of Bielsko-Biala intermittently. He has numerous publications on Spanish and Indo-European historical and comparative linguistics, philosophy of language, literature, semiotics, and on the life and works of Unamuno.