Galéria Jána Koniarka

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12th Trnava Poster Triennial 2025

Curated by: Adrián Kobetič, Rebecca Opravil
Architecture and concept: Ján Šicko, Peter Liška

In preparing the exhibitions accompanying the twelfth edition of the Trnava Poster Triennial, a wide range of reflections naturally emerged on the relevance of the poster today—at a time when information, in the form of a deluge of images, spreads exponentially faster thanks to digital technologies and social media than it did when the poster as a medium was first conceived. Equally pressing was the question of what advantages a static image—most often a fixed rectangular format complemented by text, designed to convey content as efficiently as possible—still holds in today's world.

The answer revealed itself quite clearly: there is perhaps no artistic medium more suited to our everyday life than the poster. If we consider that the poster's goal is typically to communicate a defined set of information quickly, clearly, originally, and convincingly, it appears to be an ideal tool for the "domains of fast images" that dominate the internet. This phenomenon of our daily reality is also reflected in the very exhibition you are now entering. Influenced by considerations of the relationship between posters and digital imagery, as well as by ecological and economic demands of the present, the exhibition—through the architecture of Peter Liška and the visual concept of Ján Šicko—transforms the one hundred and fifty finalist posters of TPT 2025 into an immaterial form of projected images.

As demonstrated by the jury's final selection, in a world of superficiality and disinformation—where ultranationalism, populism, xenophobia, and aggression thrive—the poster can serve as a remarkably effective instrument in confronting these dangerous phenomena. At the same time, it can embody the effort to systematically defend social values rooted in morality and cultural integrity.

Beyond their marketing functions, contemporary posters continue to distinguish themselves through active sociopolitical critique. This practice rests firmly on their ability to communicate messages in an optimal way—not only in terms of visual efficiency and comprehensibility, but also in terms of their persuasive power.

Posters often mirror the ways in which societal problems materialize through visual symbols embedded in public space. These typically include topics such as environmental risks, the suppression of democratic systems, social crises, military conflicts, the consequences of colonial practices, and more. At the same time, by their very nature, posters also highlight culture, creativity, community, and the power of sharing—values essential for social progress. Posters represent many regional as well as universal values—values that are today so often undermined by authoritarian regimes rejecting the very possibility of free expression.

We believe that through our systematic reflection, we contribute not only to society but also to the poster itself—stimulating both its creation and critical consideration. After all, to work consciously within a medium means to engage in a continuous dialogue about its very nature and its place in the world.