**PRESS RELEASE**

Jan Koniarek Gallery in Trnava has prepared a permanent exhibition Pictures of Trnava through the Time (1920 -2020). The exhibition will be open to the public and will also present online outputs through videos and photographs.

**Title of exhibition:** Pictures of Trnava through the Time (1920 -2020)

**Opened from:** 20th of April, 2021

**Authors:**  Svätopluk HAVRLÍK, Jaroslav PACÁK, Jiří MANDEL, Július BALOGH, Edita AMBRUŠOVÁ, Karol HUČKO, Martin KOCHAN, Hilda HYLLOVÁ, Michaela CHMELIČKOVÁ, Július BALOGH, Jozef HOLOUBEK, CISAROVÉ (Linda & Adam), Barbora DEMOVIČOVÁ, Miloslav KUČERA, Simona ČECHOVÁ,

**Venue:** Koppel villa, Ján Koniarek Gallery in Trnava, Zelený kríček 3, Trnava

**Curator:** Vladimír Beskid

The image of the free royal town of Trnava was preserved in the 17th-19th centuries in numerous town vedutas - small stylized topographic records of the graphic image of the historical town. From the beginning of the 20th century, the painterly depiction of the city's corners and the surrounding countryside became more and more prominent.

After the establishment of an independent Czechoslovakia (1918) in the interwar period, Czech artists and teachers played a significant role in the town. Among them stood out the subtle chamber landscapes, especially the winter landscapes of Jiří Mandel (1886-1971), e.g. Trnava in the winter of 1925-30, then the numerous urban fragments and corners of Svätopluk Havrlík (1908-1966) in the 1930s and 1930s. In the 1930s (Old Trnava, 1934; street of Michalská, 1936(SNG)) and finally the energetic forms of architectures by Jaroslav Pacák (1902-1974), especially in industrial buildings (Sugar factory in Trnava 1932, Houses, 1933 (SNG)). Among Slovak artists, the most powerful are the painted landscapes of Štefan Polkoráb (1896-1951). In the Trnava period (1926-1933), it is mainly a panoramic painting of the city silhouette in the embrace of the poplars (Trnava in Autumn (1929, SNG)), or favourite winter views of the city streets (Trnava Cathedral; Winter; both from 1929).

His landscape paintings of snow-covered views of villages in the Trnava surroundings are also frequent (Winter in Smolenice, In Horné Orešany, both are from 1931, GJK). The simple drawings and watercolours by the Trnava artist and teacher Pavel Lukachich (1897-1962), or the illustrative charcoal drawings without much artistic ambition by the Czech graphic artist Karel Votlučka (1896-1963), are of documentary value today. They are from 1947-1952. During the war years, a unique woodcut by Ľud Fulla (1902-1980) entitled: University Church in Trnava (1941, SNG) and a rich collection of cartoon studies and pastels by Jozef Šturdík (1920 - 1992), a native of nearby Križovany (Trnava from Bučany, Trnava Cathedral, 1942- 44, both G J K)

After World War II, a local group of professional artists, graduates of Czech and newly founded Slovak universities, gradually formed in Trnava. Edita Ambrušová (1920-2015) painted several canvases with urban views and expressive renditions (Trnava Sugar Factory, 1949; Trnava Cathedral, 1955). She also created a complete cycle of 6 coloured wood engravings (e.g. City Tower, Franciscan Church (GJK), Trnava - from the Pond (ZSM Trnava)). She painted these painting during her stay in Trnava in 1948-1958. From the 1960s a group of Trnava artists was formed. They produced numerous conventional urban landscape paintings. The view from the Street of Hospodárska on the historic core of the city was frequent. Many of artists had their studios under the roofs of newly built residential buildings. These were often civilian, austere shots, even with elements of socialist iconography. We can find them in the work of Hilda Hýllová (b. 1930), in shots from Street of Hospodárska (Trnava roofs, 1973; the Street of Mierová Trnava, 1976) or in the dozen works of Karel Huček (1929-2003): Marketplace in Trnava, 1956; graphic sheet Trnava 1970. A more painterly pastoral presentation with an expressive handwriting was brought by the pictorial fields of Jozef Dóka Sr. (1926-2002) - especially his oil painting-Trnava (1980, GJK), or the smaller formats of Emil Paulovič (1922-2004). Emil Paulovič was born in Leopolodov. Július Balogh's (1923-2003) works, which include urban panoramas and details (Old Trnava, 1964; Looking at Trnava, 1980s; both GJK), emotive shots of the marketplace at the meeting of the Street of Trhová and the Street of Paulínská (Marketplace 1944), or the charm of the industrial complexes in the suburbs of Trnava (Kovosmalt, 1950; February Night I, 1973, both SNG), were outstanding in quality of their paintings.

After the régime change in 1989, this type of landscape or architectural painting

of the city temporarily disappeared from the field of view of artists ( they were moving more into the commercial and amateur sphere). After 2010, digital prints or photographic records of urban fragments or events have become more common. Since 2015, as part of numerous interventions and performances in public space, the artist duo Cyril Blažo (born in 1970) and Martin Kochan (born in 1981, Trnava) have created a number of ironic, humorous or absurd situations within housing estates and the urban periphery of Trnava, e.g. Kochan's St. Andrew (2017) in the underpass of Trnava's railway station. In 2017, the young designer Michaela Chmeličková (1985) presented in Trnava a series of 10 digital prints " TT Teleport", where, in addition to the classic landmarks of the city (the city tower, the St. Nicholas Cathedral, the Evangelical Church) are also presented distinctive buildings of the 20th century (the NUPOD mill, the water tank, the sugar factory, the House of Culture, etc.). In 2015-19, an association of young enthusiasts, artists and designers under the title Black Holes published a series of colour risographs of 20th century industrial monuments and architecture, featuring almost 30 motifs from Trnava (sugar factory, waterworks, mill, Sessler brewery, synagogues, etc.). Among them were graphic letters by Trnava residents Simona Čechová (ROH/Eroháčko, 2017; Reservoir; both are from 2019). A young duo under the brand CISAROVE (Linda Cisárová (1993), Adam Cisár (1989)) created a digital series of 4 motifs of Trnava buildings, based on the visual principles of constructivism with a strict grid, square and circle as the basic building blocks of the geometric system (Trnava-Reservoir, Trnava-Sugarfactory; both are from 2020). For now, this is the last speech on the topic of Trnava motifs in the Slovak art environment...