**P R E S S  R E L E A S E**

**Title of the exhibition:** SCOOTER VI. – action of young arts, Trnava 2024

 From optimal to fatal

**Exhibiting artist**: Katarína Bajkayová | Diana Barbosa Gil | Zuzana Bartošová | Kincső Bede | Mona Birkás | Martina Drozd Smutná | Sarah Dubná | Viktor Jakubčo | Daniela Kasperer | Dominika Kováčiková | Norbert Kuki | Judit Lilla Molnár | Paula Malinowska | Eva Mária Moleková | Pavla Nikitina | Gábor Pap | Zuzana Pustaiová | Anna Schachinger | Gabriela Slaninková | Jiří Staněk | Jakub Staš | Marie Tučková | Andrea Uváčiková | Nicholas Wintzler | Judit Ágnes Gallai | Denisa Štefanigová

**Curator:** Adrián Kobetič | Patrik Krajčovič

**Opening of the exhibition:** 10 May 2024 at 18:00

**Duration of the exhibition:** 11 May - 08 September 2024

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

SCOOTER is a regular international event of the Jan Koniarek Gallery, which is designed as a representative exhibition of artists active in Slovakia, Austria, Hungary, and the Czech Republic. This year's exhibition features a total of twenty-six artists under the age of 35 and covers the full spectrum of approaches and media from classical painting, photography, object, installation and digital picture.

This year, the curators have decided to approach the exhibition thematically, and at the beginning of the conception of the exhibition was the reflection on whether the scooter is still an event that represents the young generation. That means whether it is still a valid metaphor of adolescence, as it should have been when the event was created in 2007. During a year and a half of research, the curators sought to identify what constitutes the 'scooter generation', also referred to as Generation Y and Z. In the age of pluralism and globalisation in the 21st century, it has proved difficult, even undesirable, to look for proxies for such a diverse and heterogeneous generation, especially across four countries with different social environments. Nevertheless, from the survey of art programmes in the selected countries, several overlapping thematic and formal strands emerged, linking similar ways of experiencing the contemporary world. It was the problems, the polemics, the uncertainties but also the possibilities of coping which were suddenly essential to focus on. That is why the project and its curators have made a journey of exploring the artists' own approaches in terms of their specific ways of experiencing today's world and society. They have placed these in a trajectory between the realm of the fatality of existential questions and the pursuit of an optimal experience of the world. To approach the nature of the programmes, the metaphor of fluidity proved to be the most appropriate, well capturing both sides of the experience, as well as the space between them. Yet, this richly developed metaphor could draw on many works, and those that covered both ends of the line were the texts of the sociologist Zygmunt Bauman on fluid modernity and the psychologist Mihály Csikszentmihályi on the concept of flow as a mode of optimal experience.

The decision to follow the principle of author → creation → experience → society eventually resulted in an interesting portfolio of themes, a part of which were media and style (e.g. figurative painting, ceramics, manipulated photography...) and another part was genre and content (e.g. the relationship between identity and self-portraiture, femininity and motherhood, social security in the field of culture...). As a result, it is perhaps not only a picture of the young generation's experience of the times, but also, of a large extent, of the period itself, and about the way the system approaches the future of itself. The exhibition also proved that the generation that is often referred to snowflakes convinces with its assertive and engaged approach to life, that the vitality, criticality, and rejection of the static are its strengths. As well as the very sensitivity and concern for others that the world seems increasingly to lack.

**Visual communication:** Ervín Gejdoš

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