

**PRESS RELEASE**

**Title of exhibition:** Gallery of Portraits /an overview of the portrait genre from the 18th to the 21st century

 from the collection of GJK Trnava/

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

**Conception:** Vladimír Beskid

**Vernissage:** the 21st of April, at 18:00, 2010

 The permanent exhibition is located in the entrance staircase of Koppel's villa and enhances its distinctive representative form on the wooden cladding.

 The exhibition offers an educational overview of the development of the portrait genre from the mid-18th century to the early 21st century. This is one of the classic genres of European pictorial culture. At the same time, it convincingly demonstrates in a nutshell the significant shift in painterly artistic language over the past centuries - the creation of a characteristic image not only of the sitters themselves, but also of the period in which they were created (the way the model was seated, period dress, power status, symbols and attributes, painterly handwriting, form of framing, etc.). ) The fourteen works thus represent a collection of the finest likenesses from the collection of the Trnava Gallery (with a single loan from the collections of the Nitra Gallery in Nitra). On another level, the exhibition focuses primarily on artists who worked in the Trnava region or came from there (Jozef Zanussi, Jozef Balogh, Štefan Polkoráb, Jozef Šturdík, Jozef Trepáč, Peter Rónai).

 The exhibition moves away from representational imagery with an emphasis on social status and wealth towards presentational depictions with greater stylization, relaxed handwriting and psychological charge. The gallery is fittingly opened with a majestic Baroque portrait of Emperor Joseph II (1785) with attributes of the mighty, painted by the Trnava bourgeois and painter Jozef Zanussi (1738-1818). The entry of photography in the mid-19th century decisively changed the form and status of portraiture in the art world. Therefore, the last in the line-up of works is not a painterly portrait, but a digital print with moving image video and software morphing. The collection thus symbolically closes with a manipulated self-portrait by Peter Rónaio (1953) from the Mixed Memory series (2007) with embedded video on the forehead, running AutoReverse (1996) - morphing photographs of his likeness over the decades.