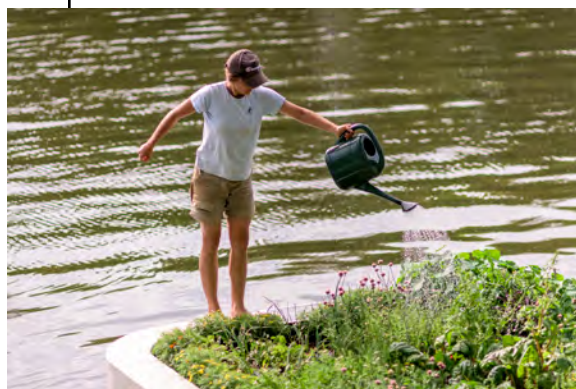


ART·EX

#CULTURALDIPLOMACYFORSLOVAKIA

CONTENT

3	THE NEW SLOVAK INSTITUTE IN JERUSALEM
4	EXPEDITION 10
6	EXHIBITION HALLS AT PALUGYAY PALACE
7	DOCUMENTA KASSEL 2022
8	ILONA NÉMETH
12	EASTERN SUGAR
14	GRAND PALAIS ÉPHÉMÈRE RÉVÉLATIONS
16	LEA FEKETE IN BERLIN
17	TOSCA IN NAPLES UNDER THE BATON OF JURAJ VALČUHA
18	FIRST TIME AT PRAGUE SPRING
20	SLOVAK JAZZ AT BLUE NOTE NEW YORK
22	BIENNIAL OF ILLUSTRATIONS IN POLAND
24	MARTIN AUGUSTÍN - ROMANS
25	THE FOUR SEASONS IN VIENNA
26	THE NEW EUROPEAN BAUHAUS
28	SELECTION FROM THE JULY - OCTOBER 2022 PROGRAMME



Cover: Ilona Németh / Floating Garden – Healing Garden, Garden of the Future, in cooperation: architect Marián Ravasz, landscape architect Michal Marcinov and the OFF-Biennale. Photo: Vida Szabolcs.

THE NEW SLOVAK INSTITUTE IN JERUSALEM

CULTURAL DIPLOMACY, AS THE NAME INDICATES, IS ABOUT CREATING RELATIONSHIPS AND CONNECTIONS BETWEEN COUNTRIES AT THE LEVEL OF CULTURE. IT RANKS AMONG THE SO-CALLED SOFT FORCES OF DIPLOMACY AND AT PRESENT IS BECOMING ONE OF THE MOST IMPORTANT FORMS OF SLOVAK CULTURAL PRESENTATION ABROAD. THE LEVEL OF CULTURE AND ART IN SLOVAKIA ACHIEVES A SIMILAR, AND IN MANY CASES HIGHER, QUALITY AS THAT OF OTHER DEVELOPED COUNTRIES. AND DESPITE THE COUNTRY'S SMALL SIZE AND RELATIVELY SHORT PERIOD OF INDEPENDENT HISTORY, MANY VERY TALENTED AND CAPABLE PEOPLE LIVE IN SLOVAKIA.

Foreign offices, general consulates, Slovak houses, but primarily the Slovak Institutes, which form the institutional basis in the country of operation, are also centres of Slovak cultural diplomacy abroad. Led by their directors, Slovak Institutes create links and cooperation with institutions in the given country; they also organise events and create the conditions for the “export” and proper presentation of the best of Slovak culture and art. The presentation of culture always has a positive and friendly undertone of showing oneself in a good light; this is why cultural diplomacy is one of the best possible tools of diplomacy. Until recently, the Slovak Republic had eight such Slovak institutes around the world, located in the cultural centres of Berlin, Budapest, Moscow, Paris, Prague, Rome, Warsaw and Vienna. In September 2021, a ninth was added, located directly in the heart of Jerusalem, though due to anti-pandemic measures, the grand opening did not take place until 13 April 2022. The attractive opening ceremony attracted many visitors and several special guests. Among them was Israel's Minister of Foreign Affairs Yair Lapid, who together with Slovak ministerial partner Ivan Korčok and director of the institute Jakub Urik cut the ribbon. “The opening of the Slovak Institute in Jerusalem opens a new chapter in relations between Slovakia and Israel,” said Minister Korčok. “This piece of Slovak land in Jerusalem will be a meeting place not only for artists and representatives of the cultural community, but also for all friends of Slovakia and Israel, including thousands of Slovak pilgrims who visit the Holy Land every year”. The head of Slovak diplomacy pointed out that among Slovakia's nine cultural institutes, only two of them are located outside the territory of the Euro-

pean Union. At the ceremony he also thanked the current mayor of Jerusalem, Moshe Lion, for his hospitality in establishing the Slovak Institute in the city.

Experienced cultural diplomat Jakub Urik became the director of the Slovak Institute in Jerusalem. “We can be proud of this piece of Slovakia on the prestigious King David Street in Jerusalem,” said Jakub Urik. He pointed out that dozens of top Slovak artists who exhibit in the best galleries in the world will now be able to exhibit in Israel for the first time through the Slovak Institute, and the most important Israeli cultural institutions are interested in cooperating with Slovak artists. “The city of Jerusalem, which is visited by 4.5 million tourists annually, will place a statue by leading Slovak sculptor Bohuš Kubinski in one of its parks in the city centre. The Slovak Republic will be the main guest of the 10th anniversary of the largest photography festival in Israel, Israel Photo. The best private galleries in Tel Aviv are interested in presenting Slovak artists, and the tour of Slovak jazzmen in February was sold out in all the clubs,” said director J. Urik, referring to the specific results for the first half of the year. ~TB

Photo: Tomáš Bokor.

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From the left: Jakub Urik, Ivan Korčok and Yair Lapid.



EXPEDITION 10

THE OPENING GROUP EXHIBITION OF THE SLOVAK INSTITUTE IN JERUSALEM, EXPEDITION 10, IS THE START OF A NEW STAGE OF CULTURAL DIALOGUE BETWEEN SLOVAKIA AND ISRAEL. TEN MAJOR PERSONALITIES OF CONTEMPORARY SLOVAK VISUAL ARTS PRESENTED THEMSELVES AT THE EXHIBITION. THESE ARE ERIK ŠILLE, TOMÁŠ LIBERTÍNÝ, VIKTOR FREŠO, MÁRIA ŠVARBOVÁ, JÁN VASILKO, MICHAL ČERNUŠÁK, MAREK KVETAN, VLASTA ŽÁKOVÁ, AŠOT HAAS AND VLADIMÍR OSSIF. VLADIMÍR BESKID WAS THE CURATOR OF THE EXHIBITION.

Ašot Haas

Key for the work of Ašot Haas is working with space and its transformations. His work is an intermingling of elements of painting, graphic art, sculpture, cybernetics and interactive art, up to video art. In his work he combines reality with the virtual world through new materials and technologies. He has exhibited his works not only in Europe but also in Asia and America, and his work forms a part of gallery and private collections in Slovakia and abroad. "I'm exceedingly happy that I had the honour of taking part with my work in the first exhibition of Slovak contemporary art at the Slovak Institute in Jerusalem. I'm also glad that I can exhibit with top Slovak artists, and that the interest of the public from the domestic environment of Israel is great," said Ašot. He added that it is highly significant to show and present abroad the current events taking place on the Slovak art, music and theatre scene and also added that art is one of the most important values that we have at home; therefore, it is extremely important to present quality outside of Slovakia as well as to establish relations with foreign countries. Every single positive step for the presentation of the given art abroad is very important and essential not only for Slovakia, but also as a contribution to the diversity and variety for the whole world, Ašot summarised.

Ján Vasilko

Ján Vasilko is one of the most successful painters of the young Slovak generation and a winner of the Strabag Artaward International in Vienna in 2009. After completing his studies in 2005, he received in that same year the Oskar Čepán Award for young artist of the year; and in 2008 and 2012 he finished 2nd place in the Painting of the Year – VÚB Foundation Award competition. He has exhibited, for example, in Prague, Milan, Jerusalem, Paris, Berlin, Leipzig, Amsterdam, Rome and Vienna. Clean calligraphy, geometric precision of the line and muted colours are all significant for his painting work. He works with the reduction of form of clean surfaces and elementary shapes at the interface of abstraction and figurativeness. "The first feeling was rather political :); to be more precise, I didn't expect such a large number of top politicians from both parties at all. This was quite surprising for me," says Ján Vasilko regarding his feelings at the opening of the exhibition. What was important to him, however, was the essence of the space itself and the installed exhibition. "The gallery has enough windows and light and is open to the street, which is essential for the promotion of art. I felt brilliant throughout the whole evening after the exhibition opening, where I met several exceptional and interesting people," says Vasilko conveying his impressions. In his opinion, thanks belong to the curators Vladimír Beskid and Jakub Urik, who are very actively devoted to contemporary art not only in Slovakia, but also abroad. "So I imagine the passionate and zealous approach for the right thing. If we had more people like them, I think things could be better," Vasilko concludes.

Erik Šille

Erik Šille is the laureate of the Tatra banka Foundation Award, the Painting of the Year Award – the VÚB Foundation Award, and the Igor Kalný Award at the Fourth Zlín Youth Salon in the Czech Republic. His works are located in the collection of the Slovak National Gallery and a large number of private collectors and galleries not only in Slovakia.



“The author takes the visuals and many approaches typical of comics and animated films into painting. He layers figures and graphic abbreviations signs of objects and activities on a monochromatic background in developed painting plans. He combines images, symbols and the visuality of Eastern and Western cultures,” explained Vladimír Beskid, curator of the exhibition, about the artist’s work.

Mária Švarbová

Mária Švarbová is one of the most successful of contemporary photographers. Her photographs are exhibited by galleries all over the world, from Taiwan to London, Marseille, the USA and Mexico. The past in her photos is combined with the future in a perfect colour symmetry.

Tomáš Libertíny

Tomáš Libertíny is a visual artist who actively involves bees in the creation of his sculptures, which form a honeycomb around a structure in a beehive. The result is unique beeswax objects that can be admired by visitors at the most famous museums in the world, including in New York, Paris and Vienna.

Viktor Frešo

Viktor Frešo is a Slovak conceptual artist and one of the most prominent figures of Slovak contemporary art. He works with aggression, criticism and ego, which are presented in a witty and playful way. His works are known throughout Europe, the USA, Asia, South America and Australia and also attracted the attention of visitors to the Paris White Night in 2019.

Michal Černušák

Michal Černušák is the holder of the Special prize ESSL Award for 2007 and a finalist in the Painting of the Year competition VÚB Foundation Award for 2006. He had his last solo exhibition in Slovakia at the beginning of 2022 in the gallery Dot. contemporary in Bratislava.

Marek Kvetan

Marek Kvetan is a leading Slovak multimedia contemporary artist and the holder of many awards in Slovakia and abroad in Vienna, London and Prague.

Vlasta Žáková

Vlasta Žáková is a graduate of the VŠVU textile studio, a finalist for the National Gallery Prague’s 333 Prize in 2008 and 2010, and the winner of the Jury Prize at the Skúter II GJK Trnava biennial in 2009. Her works are known to the public from exhibitions not only in Slovakia, but also in the Czech Republic, Poland and England.

Vladimír Ossif

A legend of Slovak contemporary abstract painting, Vladimír Ossif’s works are found in the collections of the most important world institutions, including the Museum of Modern Art in Paris, Casa de Velasquez in Madrid, the Fonds Cantonal d’Art Visuel in Geneva, the National Gallery in Prague and the Slovak National Gallery. ~TB

Photo (from the left): Vladimír Ossif; Ašot Haas 1x4 light object plexiglass; Ján Vasílko Horizontal and Vertical Lines, 2019; Viktor Frešo and Ašot Haas Resonance of Sound; Mária Švarbová, Tomáš Libertíny Eternity (a.k.a. Nefertiti) natural beeswax photo: Tiiia Hahne, Tomáš Bokor vernissage.

www.vvww.com



EXHIBITION HALLS AT PALUGYAY PALACE

THE IMPRESSIVE PREMISES OF THE MINISTRY OF FOREIGN AND EUROPEAN AFFAIRS OF THE SLOVAK REPUBLIC HAVE BECOME AN EXHIBITION HALL.

Palugyay Palace is adorned with the paintings of important Slovak artists: Ester Martinčeková Šimerová, Ladislav Mednyánszky, Dominik Skutecký, Martin Benka, Alexander Bazovský, Cyprián Majerník, Vincent Hložník, Milan Laluha, Milan Paštéka and Rudolf Fila.

A prominent businessman and winemaker from Bratislava, Jakob Palugyay had the palace built as his residence and as an office building with wine cellars. It was constructed on the design of Ignác Feigler, Jr. and put into use in 1873. The award-winning Château Palugyay wine was produced in the complex. The Ministry of Foreign and European Affairs of the Slovak Republic has been using it for formal purposes since 2003. Many diplomatic meetings at a high political level will be held in the spaces of the palace on Pražská Street in the coming months of 2022. Slovakia will also host foreign visitors from formats such as the Visegrad Four or the Slavkov Declaration, in the lounges of the palace named after major figures of Slovak diplomacy, such as Ivan Krno, Ján Papánek, Štefan Osuský, Vladimír Svetozár Hurban, Milan Hodža, Juraj Slávik, or Milan Rastislav Štefánik. The next step was the creation of exhibition halls from the salons. The initiator for the creation of exhibition halls from the formal salons was the Minister of Foreign and European Affairs of the SR, Ivan Korčok, whose ongoing aim is to present Slovakia through art as a country with a deep cultural tradition, a rich history and an unmistakable identity. The exhibition originated in cooperation with Galéria Nedbalka, and its curator is art historian Karol Maliňák.

Photo: Tomáš Bokor.



SELECTION OF CURATOR K. MALÍŇÁK (BOTTOM LEFT)

Ester Martinčeková Šimerová (1909 – 2005).

She brings perfect harmony and pure beauty to her work. Her studies in Paris and direct personal contact with the leading figures of the Paris school provided her with a foundation that can be felt in all her work. She has an exceptional place in Slovak painting; for many of her fellow travellers, she was a role model not only as a painter, but also as an exceptional personality.

Milan Laluha (1930 – 2013).

Very early on Milan Laluha discovered and found his characteristic artistic formula, developing cubo-futuristic starting points in his own way. Colour is the basic element of his style, and all of his work literally radiates vitality and a zest for life. Curator Karol Malíňák can also be seen in the photo.

Milan Paštéka (1931 – 1998).

Imagination, visions of existential anxiety, the need for escape and its fateful impossibility play an important role in the work of Milan Paštéka. At the very end of the work, he rids himself completely of the figure and achieves the position of a purely abstract symbol painting.

Rudolf Fila (1932 – 2015).

A painter-philosopher; an incredibly broad-minded and educated person, for whom the very process of creation became a goal. The presented work is from the 1960s; it is purely abstract, expressive gestural informal painting, consisting of brilliantly composed structures of colour layers.

Cyprían Majerník (1909 – 1945).

A leading representative of this generational trend, he oscillated between an interest in the urban environment and the subject matter of the Slovak countryside. He saw it differently, however, and quite critically and with undisguised irony, he pilloried the reverse side of the life of the common people: hypocrisy, alcoholism, poverty, backwardness.

Miloš Alexander Bazovský (1899 – 1968).

He brings his own concept of monumentalisation of Slovakness, the characteristic feature of which is a deepened sensitivity and emotionality. He reacts more sensitively to formal and expressive stimuli, developing the contributions of modern European art, whose principles he attempts to transpose into a specifically domestic language.

Martin Benka (1888 – 1971).

His artistic efforts culminated in the 1930s, when he monumentalised the Slovak mountain landscape and rural people. In doing so, he created a myth about his native land, which was long considered a standard expression of the unique beauty of Slovakia.

Dominik Skutecký (1849 – 1921).

An artist with international experience, Skutecký lived and worked in Venice for a long time. Along with painting mastery, his works show identification and a loving humour, but also with traces of irony.

Ladislav Mednyánszky (1852 – 1919).

He loved landscapes and projected his moods, states of mind and emotions onto them. He ranks among the most important painters of the end of the 19th century and the turn of the century.

Vincent Hložník (1919 - 1997).

He thematises the struggle of good and evil, the noble, cultured and low, the instinctive, in society and in man, in his unfavourable fate, in dramatic compositions with an expressive presentation, based on the topic of war, brutal atrocities and injustice, but also resistance and finally victory.



DOCUMENTA FIFTEEN

Kassel JUNE 18 — SEPTEMBER 25, 2022



DOCUMENTA KASSEL 2022

IN 1955, THE KASSEL PAINTER AND ACADEMIC, PROFESSOR ARNOLD BODE, TRIED TO RETURN GERMANY TO AN ARTISTIC DIALOGUE WITH THE REST OF THE WORLD AFTER THE END OF THE SECOND WORLD WAR. HE WANTED TO CONNECT THE INTERNATIONAL ART SCENE THROUGH THE PRESENTATION OF TWENTIETH CENTURY ART. HE THEREFORE FOUNDED THE “SOCIETY OF WESTERN ART OF THE 20TH CENTURY” TO PRESENT ART THAT THE NAZIS CONSIDERED DEGENERATE, AS WELL AS WORKS OF CLASSICAL MODERNISM.

The first Documenta was a retrospective of works from major movements, such as Fauvism, Expressionism, Cubism, Blaue Reiter and Futurism, as well as brilliant individualists, such as Pablo Picasso, Max Ernst, Hans Arp, Henri Matisse, Wassily Kandinsky and Henry Moore. On this journey through the art of the first half of the century, the German founders of modern art – Paul Klee, Oskar Schlemmer and Max Beckmann – were presented alongside the classics of modernity. A massive hunger to compensate for the lack of information about international trends in art motivated 130,000 visitors to come to Kassel for Documenta, which today still serves as a survey and forum for contemporary art. Each edition of Documenta plays a leading role in shifting the international discourse on art in new directions. Over the past decades it has established itself as an institution that goes well beyond the survey of what is currently happening, and every five years the small town of Kassel draws the attention of the international art world. In 2017, when the hosting was split between Kassel and Athens, some 1,200,000 visitors attended Documenta over the 100 days of the exhibition. The fifteenth edition of Documenta is curated by the Ruangrupa group, an artists’ collective based in Jakarta, which built the main theme of the exhibition on the basic values and ideas of Lumbung (the Indonesian term for a communal rice barn). Lum-

bung as an artistic and economic model is rooted in principles such as collectiveness, the common sharing of resources and equal allocation, and it is felt in all the collaborations and exhibitions in Kassel. A number of artists have represented Slovakia at Documenta in the past. These include Mária Bartuszová, who unfortunately did not live to see her exhibition five years ago, followed by Roman Ondák, Anna Daučíková, Stano Filko and Patrik Kovačovský. In 2022, Ilona Németh will present her Floating Gardens project at Documenta in Kassel.

Photo: Ilona Németh / Floating Garden – Healing Garden, Garden of the Future, in cooperation with architect Marián Ravasz, landscape architect Michal Marcinov and the OFF-Biennale Budapest. Photo: Vida Szabolcs. Graphics: Documenta.de.

[WWW](http://www.documenta.de)

ILONA NÉMETH

A CONTEMPORARY CONCEPTUAL ARTIST, CREATOR, CURATOR OF EXHIBITIONS AND ORGANISER OF ART FESTIVALS, ILONA NÉMETH WORKS ON OBJECTS, INSTALLATIONS, VIDEO AND ART IN PUBLIC SPACE. THIS INTERNATIONALLY ACCEPTED AND ESTABLISHED ARTIST HAS BEEN WORKING ON THE ART SCENE FOR OVER THREE DECADES NOW. TYPICAL FOR HER WORK IN THE 1990S WERE OBJECTS AND SPATIAL INSTALLATIONS REFLECTING THE FEMALE EXPERIENCE THROUGH A FEMINIST LENS, AND WORK IN PUBLIC SPACE ALSO HAVE A SIGNIFICANT PLACE. HER ARTISTIC PRACTICE IS FOUNDED ON SEEKING A BALANCE BETWEEN THE PERSONAL EXPERIENCE OF LIFE IN A POLITICALLY DIFFICULT COUNTRY AND THE UNIVERSAL HISTORY OF THE NATIONS OF THE EASTERN BLOC FROM 1990 TO THE PRESENT. SHE LED THE STUDIO IN AND IN THE YEARS 2014 - 2019 ALSO THE INTERNATIONAL OPEN STUDIO EDUCATIONAL PROGRAMME AT THE DEPARTMENT OF INTERMEDIA AT THE ACADEMY OF FINE ARTS AND DESIGN IN BRATISLAVA. SHE HAS BEEN A PROFESSOR AT THE FACULTY OF ARCHITECTURE AND DESIGN, SLOVAK UNIVERSITY OF TECHNOLOGY IN BRATISLAVA, SINCE 2021. HER WORK HAS BEEN MENTIONED IN THE HISTORY OF CONTEMPORARY ART OF TWO COUNTRIES: SLOVAKIA AND HUNGARY. SHE IS ALSO THE HOLDER OF THE PRIBINA CROSS, SECOND CLASS, FROM THE PRESIDENT OF THE SLOVAK REPUBLIC, ANDREJ KISKA, IN 2017; THE AUSTRIAN CROSS OF HONOUR FOR SCIENCE AND ART FROM 2019 FROM AUSTRIAN PRESIDENT ALEXANDER VAN DER BELLEN; AND THE SÁNDOR MÁRAI FOUNDATION AWARD AND THE MUNKÁCSI AWARD IN HUNGARY. IN 2001, SHE REPRESENTED SLOVAKIA AT THE 49TH BIENNALE IN VENICE. SHE LIVES IN DUNAJSKÁ STREDA.

HOW ARE ARTISTS SELECTED FOR DOCUMENTA? WHO CONTACTED YOU?

I've been to Documenta many times as a visitor, and I never thought that I would get there as a participant. I thought I had something to say, but this is also about contacts, about who follows your work, who is interested; state citizenship is not a criterion for an invitation. I was invited by the curators of the Budapest OFF-Biennale. Today's Documenta is built completely differently than before. Until now, it operated on the principle of a main curator and one concept. At present, the curatorial collective Ruangrupa is decisive. They are an Indonesian group of architects, artists, designers and theorists. The invitation from Germany for Ruangrupa itself indicated the intention to create a completely new Documenta this year, in which artistic groups will also participate, along with individual artists. Even the Budapest OFF-Biennale, which appealed to me, has a group of curators. There are two projects under the OFF-Biennale brand – in the Fridericianum, as part of the project “One Day We Shall Celebrate Again”, it presents various positions of international Roma art, including Robert Gábrš, who has roots in Slovakia. The second project “OFF-Playground” is located at the special AHOI locality by the River Fulda, in which I am participating together with Eva Kotátková from the Czech Republic, Adam Kokesch and the art group Random Rutins from Budapest, the Spanish group of artists and architects Resetas Urbanas and AUW architects from Hungary. We are also exhibiting at the same location with the artist Chang En-Man from Taiwan. Our locations are interconnected and located outdoors. Curators from Budapest actually created in this way an international exhibition as part of Documenta.



TELL US ABOUT YOUR FLOATING GARDENS PROJECT, WHICH YOU ARE PRESENTING?

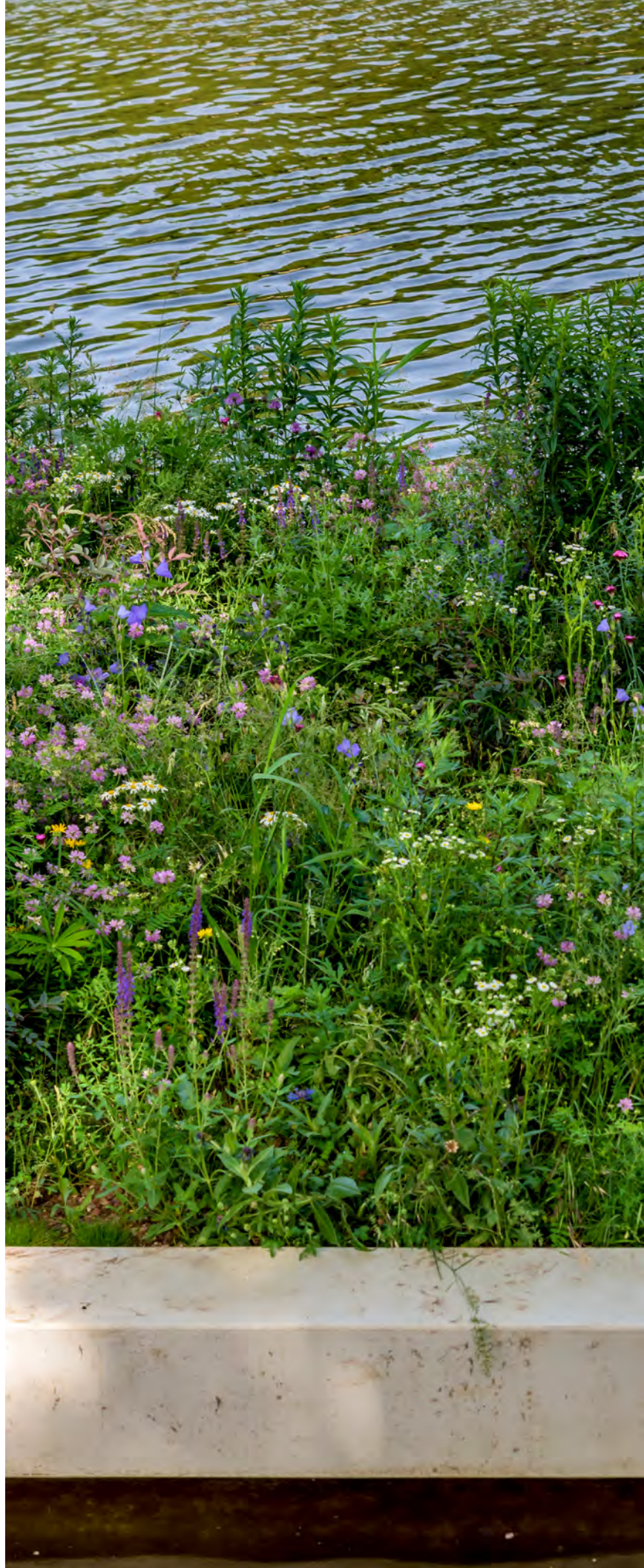
I'm exhibiting Floating Gardens at Documenta. The objects were made in 2011 for an exhibition in Budapest. On the occasion of exhibiting at Documenta, I shifted my previous concept to a different position and developed it again. Everything evolves over time and so do I and my art projects. The main topic of the original gardens was the idea of the garden as a controlled safe space for humans. Today, we know that this was an illusion, that we have also lost the illusion of control over nature. The Garden of the Future and the Healing Garden were created from the original French and English gardens. The healing garden is based on the interaction of plants with other plants, plants with humans, and humans with plants. It is about symbiosis and mutual help. The conception of the gardens arose in collaboration with landscape architect Michal Marcínov from Bratislava as well as other experts. On the Garden of the Future, we collaborated with experts from four countries, including from the University of Kassel, where they are doing long-term research on the occurrence of plants. They are researching climate change based on which plants appear on campus and which are disappearing. We cut out a plot of land from the campus, like a piece of cake, and moved it to a floating plateau. We added 13 species of plants to help clean the very poor quality and contaminated soil from the campus. Through the study, we determined what other types of plants nature has to offer, and we added those that are beneficial to the soil and can survive in the current weather conditions. The process of creating the floating garden is actually built on symbiosis, that is, the symbiosis of people. We started working on the entire study only in January 2022, and due to the pandemic it wasn't known whether it would be this year or a year from now. The research is ongoing, for five months now. We consulted on the choice of plants with universities in the Czech Republic, Hungary, Slovakia and Germany through the curator Eszter Lázár in Budapest. This was a little complicated because the researchers didn't understand what we wanted from them :)

IN WHAT DIRECTION IS CONTEMPORARY ART, DO- CUMENTA, MOVING?

From my point of view, this is mainly a search for new collaborations and solidarity in the world. Even though it may sound like a platitude, I think we don't have any other choice. This is the main idea of Documenta – to collect knowledge from all over the world, and everyone can take from it what they need. Of course, this is based on the history and character of the nation. This is why the organisers approached the curators from Indonesia, and I think that's why my gardens also got space. With this project, I'm also collecting a lot of knowledge from other experts and passing it on. Functionality is reflected here, and it's an important part of this year's Documenta and seems to be a trend in contemporary art.

WHAT ARE THE CONDITIONS FOR EXHIBITING AT THIS EVENT?

This year each artist received the same amount to create their project, which is exceptional. So, everyone has, so to speak, the same starting conditions from the organisers, which is one of the concepts of curators from Indonesia. These funds were not sufficient for my project, so when Zuzana Pacáková, director of White Night, offered her help in securing additional funds, I was very happy. I would have not been able to do this due to the time-consuming research. We also received funding from the Fund for the Support of Art, and I was also supported by the Slovak Institute in Berlin.





WHAT DO YOU THINK ABOUT CONTEMPORARY SLOVAK CULTURE?

I think that culture is completely at the tail end of politicians' interest, and this is a huge mistake. What we know from all of history is specifically culture, and we totally undervalue it. We think, and I'm talking here about politicians and society, that art and culture is something that is a decoration. At the same time, it is a foundation, and if we don't support culture, we lose all the foundations on which society stands, and that is the biggest problem. Culture is not just about pictures on a wall; it's about everything from education to entertainment. It educates, shapes our society. And it really is not adequately supported, I must say, not only in our country, but around the world. Some countries, of course, promote their culture more meaningfully. Rich countries, like Germany and France, are at the forefront in this regard. Support can also be felt in the Czech Republic, the Baltic countries and Finland. I think that change is necessary in our country, that culture must have a strong representation in the government.

HOW DID CULTURAL DIPLOMACY HELP YOU IN YOUR PROJECTS?

We approached the Slovak Institute in Berlin for funding, and they immediately agreed; we had cooperated with Jakub Urik in Paris. So, I've had good experience with cultural diplomats. But art is complex and not all problems can be resolved for us by diplomats. Art functions on other relationships. Once an artist has some contacts, diplomacy can enter into it and help. At the Venice Biennale, for example, a pavilion or an artist from Poland won many times, and there I think this was also a success of Polish cultural diplomacy. Cultural diplomacy cannot replace quality, but it can support quality art. Our deficit at the moment is the non-functionality of the Czech-Slovak pavilion in Venice at the Biennale. Two pavilions on the main strip of the Giardini are closed, one Russian and the other Czechoslovak. What does it mean? What kind of message is this? And for several years now. When you have a pavilion and an exhibition at the Venice Biennale, most of the participating nations organise events and thus create opportunities for personal contact, because this is the ground for cultural diplomacy. You invite people there and get to know one another; you build human relationships. And we are deprived of that. We don't have many opportunities to export our art, and the Czechoslovak pavilion at the biennial was one of them. Our pavilion, however, is not operating, and we are leaving behind several generations of our artists from this representation. I exhibited there in 2001, and this dream came true very soon. I feel bad that the artists who would like to be represented there don't have this opportunity to take part in a world art show. This is a place for presenting Slovak art in an international context, a place that is seen by the general public as well as experts.

HOW WOULD YOU INSPIRE YOUNG ARTISTS?

I don't subscribe to the thesis that the worse off the artist is, the better, because the suffering artist makes the best art. On the contrary, I think that if we have better working conditions, we make better art. We don't do it because we enjoy suffering; we do it because we are interested and enjoy it. ~TB

WWW

Photo: Bootsverleih Ahoi OFF-Biennale Budapest Floating Gardens Kassel 2022, ©Frank Sperling.

Ilona Németh / Floating Gardens Healing Gardens, Garden of the Future, in cooperation with architect Marián Ravasz, landscape architect Michal Marcínov and the OFF-Biennale Budapest. ©Vida Szabolcs.

EXHIBITION

EASTERN SUGAR





“Sugar is an exceptional phenomenon. It has been said that sugar is the first truly capitalist commodity. It symbolises a lot. From slavery to health problems, various changes in the human organism, changes in the landscape and in agriculture. In our Central European region, sugar was the driving force in the field of industrial development,” Ilona Németh says, describing the Eastern Sugar project, which visitors to Budapest’s Trafó Gallery could see from May 2022. The exhibition was created in collaboration with designer Petr Lišek, the videos in collaboration with Martina Slováková from Cukru production Trnava. The expert for the entire Eastern Sugar project is a sugar industry engineer from the Sereď Sugar Factory, Dušan Janiček. The opening of this international, interdisciplinary project of contemporary visual art was organised by the Trafó House of Contemporary Art in May 2022 with the personal participation of the artist. The Slovak Institute in Budapest was also a partner of the exhibition. The exhibition in the Trafó Gallery was accompanied by workshops and guided tours on the artist’s work. Eleven videos and a mountain of sugar weighing three tonnes are installed in the Trafó Gallery in Budapest. The project places emphasis on arts research and reflects aspects of recent European history through the prism of the state of the sugar industry in Central Europe. The artist has been working on this project since 2017. The starting point was the sugar factory located in the birthplace of Ilona Németh, in Dunajská Streda. “The story of sugar very well describes the thirty-year transformation of society in Slovakia. From the start, I had no idea that this topic was as layered and rich as I currently see it. In the end, a total of eight exhibitions have resulted from the original idea, six of which were international in six countries, and also with the support of the Creative Europe programme in cooperation with the Slovak National Gallery in Bratislava. It looks

like we’re going to continue. In the next step, we are planning an exhibition project with ten partners from seven countries, among them, for example, France and Croatia. This should be covered by the Bratislava City Gallery,” says the artist about the success of the project and other plans. At present, together with Dušan Janiček, they are establishing a sugar museum. Ilona Németh adds an interesting note at the end: “The first inscription in the Museum of Rum and Slavery in London reads that all the wealth in London came from the slaves who produced sugar”. ~TB

Photo (from the left): Interior of a concrete sugar bin in the former sugar works in Rimavská Sobota, 2018. Ilona Németh and Olja Triaška Stefanović, Archive Eastern Sugar; 2017–2018. (from the right): Eastern Sugar – Trafó Gallery – Bíró Dávid.

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GRAND PALAIS ÉPHÉMÈRE RÉVÉLATIONS



THE FOUR-DAY INTERNATIONAL BIENNALE OF ARTS AND CRAFTS IN THE HEART OF PARIS BROUGHT TOGETHER MORE THAN 400 EXHIBITING PARTICIPANTS FROM 33 COUNTRIES AROUND THE WORLD. ARTISTS, CRAFTSMEN, PRODUCERS, GALLERIES, DESIGNERS, FOUNDATIONS, SCHOOLS. UNIQUE WORKS WITH CONTEMPORARY ELEMENTS, CREATED ESPECIALLY FOR THIS OCCASION, WERE EXHIBITED AT THE GRAND PALAIS ÉPHÉMÈRE FROM 9 TO 12 JUNE.

A part of it was the international exhibition *Le Banquet*, which revealed the most stunning works from the territories of 10 countries, such as Catalonia, Cyprus, the United Arab Emirates, Morocco, Nigeria, French Polynesia, Zambia, South Korea and Luxembourg. Slovakia was also among them this year, thanks mainly to the support of the Slovak Institute in Paris and the Fund for the Support of Art. “We’re proud of the collection, which gave the foreign public a glimpse of an area in which Slovak visual arts have achieved significant international acclaim,” says Jana Kňažková, the new director of the Slovak Institute in Paris, who is pleased with the result. Slovakia was represented at this event by excellent artists – Dorota Sadovská, the couple Jarmila Mitříková and Dávid Demjanovič, Zuzana Svatik, Marek Kvetan, Tomáš Libertíny and Viktor Frešo. Zuzana Pacáková, head of the prestigious international White Night festival, signed up to this project in terms of production and curating. “The selection of works by Slovak authors raises questions about the relationship between humanity and nature, showing humanity as a creator who influences, manipulates, completes and portrays nature. It attempts to understand, model, enrich, develop or disrupt it, which we can understand as a certain parallel with the current environmental societal questions about the relationship of man to nature and its sustainability,” says Pacáková, adding that the entire biennale bears the spirit of ecology and sustainability, one of the most current topics in art, as well as in society as a whole. The artistic couple Mitříková and Demjanovič depict the process of change in their series “New Folklore” through pyrography (a technique of burnt wood) combined with painting. In the series “The Wounded Canvas”, Dorota Sadovská focused on minimalist figurative drawing by carving into a painter’s canvas. Monotony, clear symbols or irony define the character of Zuzana Svatik’s ceramic collection in the work entitled “Shop Early – Relax Later”. The work of Tomáš Libertíny was represented by a teapot from the series “Made by Bees”. In his work, Marek Kvetan refers to the ecological footprint in the “Parallel System” through the structure of inorganic coral. Viktor Frešo, a representative of ego-art, presented a series of “Niemand’s” disproportionate little people who are symbols of human arrogance, negativism, betrayal and human complexes. Slovakia’s participation in the current edition of *Révolutions* in the category of craft creation has strengthened. The international jury selected for this category work from the studio *Kreatippici*, which specialises mainly in the production of original utilitarian design elements. One of the exhibitors, Zuzana Svatik, told *Art.Ex* of her feelings about the exhibition and the cultural presentation abroad: “I’m exhibiting at the biennale *Salon Révolutions* in Paris this year for the first time; I was selected by the Slovak Cultural Institute in Paris. I am presenting part of my latest collection *Shop Early – Relax Later* to





the audience. Révélations is one of the most well-known presentations of contemporary crafts in Europe, and I appreciate that I can be a part of it.” Zuzana compares the conditions of artists in Slovakia and abroad: “I think that the support and development of culture in individual countries, as well as people’s interest in cultural events, are linked to various economic factors and circumstances, the standard of living in a given country – which, as we well know, are extremely different within Europe itself. For the most part, however, art is minimally supported in Slovakia from an economic point of view. If any support does exist, it is rather random and unsystematic. In an environment in which an artist or people active in culture must continuously battle with existential problems, any change for the better is always welcome. In short, we have a lot to work on in Slovakia.” In conclusion, Zuzana adds that the active approach of Slovak cultural institutes abroad contributes to international cultural cooperation and the presentation of Slovak art abroad, as well as the presentation of foreign artists in Slovakia. She appreciates in particular their interest in presenting young, beginning artists and cooperation with Slovak curators and experts. ~TB

Photo: (from the left): Jarmila Mitříková and Dávid Demjanovič, Zuzana Svatík – Vases, Dorota Sadovska – Wounded Canvas (Toile blessée), 2021–2022, painting’s object, 15 pieces, 150 x 50 x 50 cm. (from the right): Marek Kvetan and Viktor Frešo, illustration photos Révélations Grand Palais ©Alex Gallosi.

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LEA FEKETE IN BERLÍNE



ON THE EVENING OF 7 APRIL 2022, THE OPENING OF THE EXHIBITION OF THE MAJOR SLOVAK FASHION DESIGNER LEA FEKETE, ONE OF THE MOST UNIQUE FIGURES AND CREATORS OF SLOVAK CLOTHING DESIGN, WAS HELD ON THE GROUNDS OF THE SLOVAK INSTITUTE IN BERLIN. AT THE EXHIBITION, SHE PRESENTS WORK THROUGH UNIQUE MODELS OF CLOTHING, JEWELLERY, HANGING TEXTILE PAINTINGS AND PHOTOGRAPHS OF HER ORIGINAL MODELS AND THEATRICAL COSTUMES.

Lea Fekete has been developing her own original technique of textile art works since 2001 and has also been developing jewellery designs and their realisation since 2005. In the years 2006 – 2012, she was the co-founder and president of the International Triennial of Textiles. As a designer, she has taken part in many domestic and foreign fashion shows and received several awards, the most important of which was the 2011 Award for Contribution to Visual Arts from L'Associazione Culturale Lybra, based in Rome. She has participated in 30 individual and group exhibitions both at home and abroad (Rome, Vienna, Stockholm, Prague, Mallorca, Berlin), and in 2016 she designed the costumes for Peter Breiner and Natália Horečná's ballet "Slovak Dances (Life of Lights)" in the repertoire of the Slovak National Theatre in Bratislava.

Photo: Frescos, 2022, 140 x 140 cm, Tereza Fekete.

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TOSCA IN NAPLES UNDER THE BATON OF JURAJ VALČUHA

On 20 April 2022, the premiere of the opera Tosca by Giacomo Puccini was performed at the Teatro di San Carlo in Naples under the baton of the internationally recognised Slovak conductor Juraj Valčuha, who has also been the music director of this theatre since 2016. Ukrainian soprano Oksana Dyka excelled in the role of Tosca, and the character of Cavaradossi was played by one of the biggest stars of the contemporary world of opera, tenor Jonas Kaufmann. The opera performance, directed by well-known film director Edoardo De Angelis, was a great success with the Neapolitan audience. The exceptional staging of this world-famous opera by conductor Juraj Valčuha was also greatly appreciated by President of the Slovak Republic, Zuzana Čaputová, who attended the performance during her official visit to Italy and in a personal interview with the conductor Juraj Valčuha expressed her gratitude not only for the artistic experience, but above all for spreading the good name of Slovak culture abroad.

Photo: Maroš Garaj KPR SR, Luciano Romano Teatro San Carlo, Napoli.

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From the left: Karla Würsterová Ambassador of the Slovak Republic in Rome, Juraj Valčuha conductor; Zuzana Čaputová President of the Slovak Republic, Ivan Korčok Minister of Foreign Affairs of the Slovak Republic, and Andrej Doležal Minister of Transport and Construction of the Slovak Republic.





FIRST TIME AT PRAGUE SPRING

REQUIEM OP. 48 BY FRENCH COMPOSER GABRIEL FAURÉ, PERFORMED BY SLOVAK SOPRANO EVA HORNYÁKOVÁ, WAS PERFORMED ON 26 MAY 2022 AT ONE OF THE MAIN CONCERTS OF THIS YEAR'S PRAGUE SPRING INTERNATIONAL FESTIVAL. LEADING CZECH CONDUCTOR PETR ALTRICHTER CONDUCTED THE CZECH PHILHARMONIC, AND TOGETHER WITH EVA HORNYÁKOVÁ AND A FOREIGN GUEST, THE INTERNATIONALLY FAMOUS GERMAN BARITONE STEPHAN GENZ, PERFORMED FOR THE AUDIENCE.

For the first time in its history, the Slovak Institute in Prague entered into cooperation with the Prague Spring for the Year of Slovak Musical Art 2022. Aside from financial support, it also contributed to the concert line-up. The interpretation of the soprano parts was destined for a lyrical soprano and a singer with the ability to interpret demanding song parts, such as the in-demand opera and concert soprano Eva Hornyáková.

This native of Levoča is well known to the Czech audience. In addition to concert successes on the stages of Czech theatres in 2021, she had the honour of singing the title character from A. Dvořák's oratorio Saint Ludmila in the Prague Cathedral of St. Vitus, at a concert on the occasion of the 100th anniversary of the death of Saint Ludmila. The concert was broadcast by Czech Television on the ČT art channel and by Czech Radio on the station Vltava.

The OFF programme of the Prague Spring also bore traces of Slovakia. On 28 May 2022, contemporary composers of the international scene presented themselves to the public in the premises of the Dox+ Contemporary Art Centre. Slovak composer Adrián Demoč, whose work is often referred to as "magical", "poetic", "expressive" or even "quiet", was also included in the selection of short compositions. The composition *Súzvuk a chvenie* [Resonance and Vibration], which the young artist composed especially for this occasion, had its world premiere with the personal participation of the composer in the interpretation of the Klangforum Wien orchestra under the baton of Bas Wieggers.

Photo: Petra Hajská, Ivan Malý Prague Spring 2022.

[WWW](http://www.praguespring.cz)



SLOVAK JAZZ AT BLUE NOTE NEW YORK

A CONCERT BY THE SLOVAK-AMERICAN GROUP WAKING VISION TOOK PLACE ON 19 JUNE 2022 AT BLUE NOTE NEW YORK, THE MOST FAMOUS AND MOST PRESTIGIOUS JAZZ CLUB IN THE WORLD, IN COOPERATION AND WITH THE SUPPORT OF THE CONSULATE GENERAL OF THE SLOVAK REPUBLIC IN NEW YORK. THE BAND'S FIRST MEETING ON STAGE AFTER A HIATUS OF NEARLY SIX YEARS TOOK PLACE AS PART OF THE PROJECT EUROPEAN SOUND SERIES, WHICH FEATURED SELECTED EUROPEAN JAZZ MUSICIANS AND GROUPS.

Waking Vision is the original project of classmates from the Berklee College of Music in Boston – drummer Martin Valihora and guitarist John Shannon – who were joined in Blue Note by double bassist Peter Slavov. Waking Vision have three albums behind them, and with their specific and unorthodox jazz sound and method of interpretation, they quickly attracted the interest of listeners both in the USA and in Slovakia.

Martin Valihora is a key figure on the Slovak jazz scene, the organiser of the annual One Day Jazz festival, during which several key personalities of this genre are each year introduced to Slovak listeners. He has played and recorded with several world jazz stars, including several years of collaboration with the phenomenal Japanese pianist Hiromi Uehara, with whom he recorded several albums. The guitar signature of John Shannon, co-founder of Waking Vision, stands behind the unique melodies of the band. He himself is a multi-genre guitarist with several interesting musical collaborations behind him. Peter Slavov's jazz biography includes collaborations with musical personalities such as Joe Lovano and Quincy Jones.

“Blue Note New York is the mecca of jazz music, but not only that. The stars of world jazz, as well as pop, rock and hip-hop, whose music has an authentic connection to the jazz genre, take turns on its stage every night. A performance at Blue Note can be described without exaggeration as one of the career highlights of every jazz artist,” says Milan Vrbovský, Consul General of the Slovak Republic in New York.

Photo: Diana Černáková.

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BIENNALE OF ILLUSTRATIONS IN POLAND

ON 11 MAY 2022, THE OPENING OF THE EXHIBITION OF BRATISLAVA ILLUSTRATION BIENNALE 2021 TOOK PLACE IN THE GALLERY OF THE CITY LIBRARY OF KIELCE, POLAND, AT THE MAIN BUS STATION. THE PRESENTATION OF THE EXHIBITION WAS ORGANISED BY THE SLOVAK INSTITUTE IN WARSAW IN COOPERATION WITH THE BIBIANA INTERNATIONAL HOUSE OF ART FOR CHILDREN IN BRATISLAVA AND THE KIELCE CITY LIBRARY IN POLAND.

For nearly 55 years, Bratislava has been changing the world of words into a land of fantasy and comes alive with illustrations of children's books from all over the world. The international competitive showing of original illustrations of books for children and young people, Bratislava Illustration Biennale, entered its 28th year and presented the best that was created in the world of children's illustration over the last two years. Nearly 380 illustrators from 42 countries applied for the current biennale and sent in over 2,700 illustrations and almost 500 books. BIBIANA, an international art house for children, is the main organiser of the event. The biennale is held under the auspices of UNESCO and the International Union for Children's Books with the support of the Ministry of Culture of the Slovak Republic. Patronage of BIB 2021 was taken over by President of the SR Zuzana Čaputová.

Photo: Lukasz Pajak, Bibiana.

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ARMANDO FONSECA

MEXIKO / MEXICO

PLAKETA BIB 2021 / BIB PLAQUE 2021



DALE BLANKENAAR

JUŽNÁ AFRIKA / SOUTH AFRICA

PLAKETA BIB 2021 / BIB PLAQUE 2021



SYLVIE BELLO

FRANCÚZSKO / FRANCE

ZLATÉ JABLKO BIB 2021 / BIB GOLDEN APPLE 2021



JANA KISELOVÁ - SITEKOVÁ

CENA POŠTOVEJ BANKY
POŠTOVÁ BANKA AWARD



ANNA & VARVARA KENDEL

RUSKO / RUSSIA

ZLATÉ JABLKO BIB 2021 / BIB GOLDEN APPLE 2021



MYUNG AE LEE

KÓREJSKÁ REPUBLIKA / REPUBLIC OF KOREA

ZLATÉ JABLKO BIB 2021 / BIB GOLDEN APPLE 2021

MARTIN AUGUSTÍN - ROMANS

ON 12 MAY 2022, AN EXHIBITION OF PAINTINGS BY THE SLOVAK VISUAL ARTIST MARTIN AUGUSTÍN WAS CEREMONIALLY OPENED AT THE EMBASSY OF THE SLOVAK REPUBLIC IN ITALY AND THE SLOVAK INSTITUTE IN ROME. THE EXHIBITION PRESENTS A REPRESENTATIVE SELECTION OF PAINTINGS, COLLAGES AND ILLUSTRATIONS. THE TITLE "ROMANS" IS INSPIRED BY THE ETERNAL CITY AND ITS PASSIONATE, PROUD AND ENERGETIC FEMALE PROTAGONISTS. IT FOLLOWS ON FROM THE PREVIOUS CYCLES - WOMEN OF PARIS, SECRETS OF THE FONTAINEBLEAU GARDENS, LADIES OF LEVOČA, UNDER THE WINGS.

The selection of works from Martin Augustín was curated by Carmen Kováčová from Galéria u anjela in Kežmarok. The evening culminated with a concert by two Slovak cellists, Katarína Černá Zajacová and Branislav Bielik. As part of the concert, the audience was also presented with the work of the composer Ladislav Kupkovič, a representative of Slovak experimental music and the avant-garde. "He does not hide his admiration for women - fascinating, ethereal beings full of mysteries. He unfolds poetic stories before us, shaping their fragility and vulnerability with gentle grace. We follow his excursions almost breathlessly in order to succumb to the belief that harmony and beauty are a permanent part of our being. The ephemeral impression is intensified by the medium used - perforated Japanese paper recalling the delicacy of a spider's web," said curator Carmen Kováčová in her introductory speech at the opening. Martin Augustín has taken part in individual and collective exhibitions in cities such as Prague, Vienna, Antwerp, The Hague, Paris, Mexico, New York and Berlin.

Photo: Martin Augustín

[WWW](http://www.martin-augustin.com)



THE FOUR SEASONS IN VIENNA

AFTER A SERIES OF EXHIBITIONS BY RENOWNED AND ESTABLISHED SLOVAK ARTISTS, THE SLOVAK INSTITUTE IN VIENNA CHOSE A COMPLETELY DIFFERENT CONCEPT FOR THE QUATTRO STAGIONI EXHIBITION. ON 5 MAY 2022 IT ORGANISED AT ITS PREMISES AN EXHIBITION OF FOUR YOUNG ARTISTS - JURAJ ĎURIŠ AND TOMÁŠ BOKOR, RADIM STRAKA AND JAKUB ŤAPUCHA - IN ORDER TO INTRODUCE THE AUSTRIAN AUDIENCE TO NEW, NON-TRADITIONAL APPROACHES AND MEANS OF EXPRESSION IN THE VISUAL ARTS.

“At the opening, the works of Slovak painters who, even though they are connected in life, differ significantly in their work, were unveiled for the public. Academic painters Juraj Ďuriš and Tomáš Bokor, as well as artists Radim Straka and Jakub Ťapucha, presented their artistic expressions. Their creations can hardly be described in words. Some are depictions of social problems or the past; others connect the world of diverse imagination with reality. Art needs to be experienced and enjoyed in its full beauty. This privilege was taken away from us for a long time, but we survived. This exhibition was postponed for over two years due to the pandemic,” curator Gabriela Alenová says about the exhibition. The exhibition sparked great interest among the Austrian public; among the guests were several important contemporary Slovak artists and several curators from Slovakia, the Czech Republic and Austria. The youth of the artists was balanced at the opening by the experience and maturity of the musicians, who created an excellent musical framework for the event. Slovak jazz legends Matúš Jakabčic (guitar) and Gabriel Jonáš (piano) provided the programme accompaniment. ~TB

Photo: Juraj Ďuriš, Radim Straka, Jakub Ťapucha and Tomáš Bokor.

[WWW](#)





THE NEW EUROPEAN BAUHAUS



THE NEW EUROPEAN BAUHAUS IS AN INITIATIVE OF THE EUROPEAN UNION THAT BRINGS TOGETHER SUSTAINABILITY, CULTURE, COMMUNITY DEVELOPMENT AND INVESTMENT IN ORDER TO HELP FULFIL THE OBJECTIVES OF THE EUROPEAN GREEN DEAL. THE MOVEMENT AIMS TO CREATE A COMMON SPACE FOCUSED ON THE COOPERATION OF ARCHITECTS, ARTISTS AND DESIGNERS OF ALL CREATIVE DISCIPLINES AND TO CONTRIBUTE TO THE EUROPEAN GREEN DEAL TO IMPROVE OUR EVERYDAY LIFE, SO THAT IT CAN BE FELT IN BUILDINGS AND IN PUBLIC SPACES, AS WELL AS IN FASHION AND INTERIORS. ACCORDING TO URSULA VON DER LEYEN, PRESIDENT OF THE EUROPEAN COMMISSION, THE NEW EUROPEAN BAUHAUS SHOULD BE A BRIDGE BETWEEN THE WORLD OF SCIENCE AND TECHNOLOGY AND THE WORLD OF ART AND CULTURE.

Creating a movement means working with people and their interests, needs and motivations. Contributions from the professional public to the creation of the New European Bauhaus concept pointed to the need to renew the connection with nature and regain a sense of belonging. In the phase of common conception of the initiative, it also became clear that the New European Bauhaus should concern cities and people who need it the most. Last but not least, it points to the need to address the unsustainable use of resources, waste management or the need to revitalise energy-efficient buildings and infrastructure.

BEAUTY/AESTHETICS/CULTURE

Creative workers from all fields have long contributed to raising awareness about socioeconomic and environmental challenges. Their critical stance and inspirational works focused on contemporary society can help us remake the world we live in. This also applies to the concepts of aesthetics and beauty, in the case of which few universally valid standards and principles exist. Questions about aesthetic and cultural values were the motivation for the authors and organisers of the New European Bauhaus initiative to select a reference to the original Bauhaus, an innovative and iconic school of art from the first half of the 20th century. And for the new initiative, interdisciplinarity, the connecting of life and art, the building of new principles and attitudes, and an interest in the quality of life are also key. Mária Beňačková Rišková, a member of the informal advisory group of the President of the European Commission and ambassador of the New European Bauhaus project, explains that the project uses the term “beauty”, which is translated as either beauty or as aesthetics in various countries. In the scope of an informal advisory

group of the President of the European Commission they spoke about the quality of the experience, about the creation of a functional and aesthetic space, about the fact that aesthetic qualities help build a relationship and emotional bonds with the environment and objects, but also about the fact that the concept of the perception of beauty is individual not only for individuals, but also for cultures and groups of people. “For me personally, one of the basic lines of the New European Bauhaus, which speaks about the relationship of people to the environment, is more about the concept of culture. It simply states that when saving life on the planet, we must not forget to protect the culture or the world that we have been building for several millennia,” emphasises M. Beňačková Rišková.



The Manifest2020 platform became the first Slovak partner of the New European Bauhaus. The platform originated in 2019 as an initiative of Slovak experts in the field of construction, architecture and spatial planning. After the announcing of the New European Bauhaus, the platform decided to get involved and bring its own ideas and vision for Slovakia, as well as for Europe. The initiative is open to subjects, organisations and individuals from various sectors. The aim of the Manifest2020 initiative is the support of carbon-neutral construction, but also the involving of actors from other creative industries in the creation of a sustainable environment and the spreading of information about the principles of the New European Bauhaus. At the beginning of 2020, Bratislava's Nová Cvernovka, which brings together more than 400 artists and professionals from the creative industry, became its partner.

WE BRING CREATIVE PEOPLE AND PROJECTS TOGETHER TO FIND INNOVATIVE SOLUTIONS TO THE CLIMATE CRISIS

The New European Bauhaus initiative is also followed by the Year of Climate Care 2022 project aimed at the support and development of activities of the creative and educational sector with the aim of preventing the negative impacts of climate change in social, cultural and everyday life, behind which stands again M. Beňáčková Rišková, as curator and co-author of the concept along with director of the Goethe Institute, Markus Huber. The presentation of the New European Bauhaus in the Heart (of Europe) as one of the project activities was the accompanying event the Festival of the New European Bauhaus, which took place on 9 – 12 June 2022 in Brussels. The project, under the auspices of President of the Slovak Republic Zuzana Čaputová, was initiated by the Goethe Institute in Slovakia and the French Institute in Slovakia. As co-organisers they called on Manifest2020, Nová Cvernovka, the Festival of Sustainability and Art Nasuti, the Slovak Design Centre, the Slovak Chamber of Architects and the PUNKT association, which organises community activities such as Dobrý trh [The Good Market] and Anténa, a network of independent cultural centres. The foreign partner is the Academy of Fine Arts (Impact Academy) from Vienna. Additional respected institutions and organisations that are professionally active in the fields of culture, creation and protection of the environment and education are gradually becoming partner organisations. In the year 2022 this group is organising a series of cultural and educational activities with the perspective of continuing co-operation in the future. The expected long-term result is that the project organisers and project partners will create a distributed interdisciplinary platform for the exchange of knowledge and collaboration between creative, educational and other sectors. The primary target group is creative workers, educators and community leaders who can address their own “audiences” – students, spectators and visitors to cultural events, citizens. The New European Bauhaus, like the original Bauhaus 100 years ago, is supposed to start a creative and interdisciplinary movement. The aim of its authors is to connect as many people as possible, and they seem to be succeeding. The interest shown in the initiative gives hope that it can bring practical answers to the social question about what the current and future life of Europeans may look like in a harmony of nature and culture.

Mária Beňáčková Rišková – in February of last year, she became a member of the informal advisory group of the President of the European Commission, Ursula von der Leyen, and an ambassador of the New European Bauhaus project. She was the director of the Slovak Design Centre for five years and helped establish the Slovak Museum of Design. At present, she works as an independent expert in the field of design, multimedia and cultural heritage and shares in the creation of a Strategy for Culture and the Creative Industry of the Slovak Republic 2030 for the Ministry of Culture of the Slovak Republic. Together with other ambassadors, personalities from the fields of architecture, design, business and activism, which includes well-known architects, such as Bjarke Ingels and Shigeru Ban, the president of the World Human Forum Alexandra Mitsotaki, activist Sheela Patel and others, she has collaborated on the conception of the vision of the New European Bauhaus project. ~ Gabriela Sábelová.

Illustration Photo: New European Bauhaus Prizes 2022 ©EU.

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SELECTION FROM THE PROGRAMME

JULY – OCTOBER 2022

BERLIN

23 June – 30 September 2022 / Exhibition of Slovak sculptor and painter Juraj Čutek. Embassy of the Slovak Republic in Berlin.
 8 September 2022 / Opening of the PARTY21 Exhibition in Hildesheim.
 8 September – 18 September 2022 / Festival of Literature in Berlin; Slovakia will be represented by the writer Pavol Rankov.
 22 September 2022 / Celebratory concert of the Slovak Chamber Orchestra on the occasion of the national holiday of 1 September and the 30th anniversary of Slovak Constitution Day. Berlin Cathedral.
 29 September 2022 / Jazz concert by Martin Valihora and musicians from the V4 countries on the occasion of the Slovak presidency of the V4. Jazz-club Kunstfabrik Schlot Berlin.

BUDAPEST

15 July 2022 / Concert of Slovak jazz band Fat Jazz Bank. Siófok.
 26 July 2022 / Performance by SĽUK. Sárvár.
 28 July 2022 / Martin Valihora's concert as part of the Művészetek völgye Festival. Kaposcs.
 3 September 2022 / Pozsonyi picnic – tourist presentation focused on Bratislava. Budapest.
 17 September – 22 October 2022 / Ján Zoričák and Peter Botos. Zsdrál Art Pop Up Gallery. Budapest.
 29 September – 2 October 2022 / International Book Festival. Budapest.
 6 – 9 October 2022 / Art Market 2022. Budapest.
 2 October – 6 November 2022 / Design without Borders 2022. Budapest.

JERUSALEM

July / Sand&Dust – Exhibition of Peter Cvik's residence. Jerusalem.
 August – September / Tomáš Danielis – Festival of modern dance, residential stay and performance. Jerusalem.
 September / Ján Vasilko and Karel Štedrý – exhibition Abstract in cooperation with the Czech House. Jerusalem
 September – October / Ašot Haas – Residency at the Slovak Institute. Jerusalem.

PRAGUE

15 July 2022, 16 July 2022, 17 July 2022 / Peter Lipa – Bohemia JazzFest. Hluboká nad Vltavou, Domažlice, Brno.
 3 September 2022, 4 September 2022 / Lotz Trio – St. Wenceslas Music Festival. Ostrava.
 17 October 2022 / Maroš Bango & Radek Žalud – Atrium Žižkov. Prague.
 Autumn 2022 / Moving to new premises. Prague.

ROME

22 – 24 September 2022 / Architects Plural and JRKVC – 10th annual New Generations Festival. Rome.
 29 September 2022 / Ley Fekete exhibition. Slovak Institute in Rome.
 5 – 8 October 2022 / Festival of Slovak literature - Literary maps. Catania.
 12 October 2022 / Corso di lingua slovacca – prof. Ivan Šuša and Zuzana Nemčíková, presentation of the publication. Rome.
 8 – 10 November 2022 / EUNIC – Reform and Freedom. San Michele Prison, Rome.

Autumn 2022 / Parallel system – exhibition of paintings by Michal Čerušák and sculptures by Viktor Frešo and Marek Kvetan. Rome.
 20 November – 4 December 2022 / Quartieri di vita – social theatre festival. Naples.

VIENNA

13 September 2022 / Vernissage for the exhibition of sculptor Ján Ťapák “Sculptures and Drawings” together with a concert by Silvia Josifovská. Slovak Institute in Vienna.
 12 – 19 September 2022 / Vienna Fashion Week. MQ, Vienna.
 27 September 2022 / Jazz concert V4. Vienna.
 29 September 2022 / Literary evening – Cultural Club of Czechs and Slovaks on the Day of European Languages. Slovak Institute in Vienna.
 October 2022 / Long Night of Literature in cooperation with EUNIC. Slovak Institute in Vienna and cultural institutes EUNIC Austria.
 11 October 2022 / Hummel Fest 2022, pianist Krisztina Marouf Gyöpös. Slovak Institute in Vienna.
 October 2022 / Christening of CD Danubius Octet Singers. Slovak Institute in Vienna.
 October 2022 / Orgelherbst 2022, a traditional festival of organ music. Hainburg/Bruck an der Leitha.

PARIS

25 June 2022 / Marathon Jazz d'Europe Centrale – concert by the Slovak trio Triple Jump – V4. Hungarian Cultural Institute.
 1 October 2022 / Festival of contemporary art Nuit Blanche, part of the White Night festival in Slovakia. Paris.
 27 – 30 October 2022 / Salon d'Automne – exhibition of works by the young generation of artists – Milan Vagač, Ján Vasilko and Rita Koszorús, curated by Nina Vrbanová. Champs-Élysées, Paris.

WARSAW

June – July 2022 / Exhibition of the photographs of deaf brothers Adam and Matej Kováčov “Slovakia through a silent lens”. Defensive walls of the old town, Warsaw.
 August 2022 / Exhibition of artistic glass by Patrik Illo and Aleksandra Stencil. Slovak Institute Warsaw.
 9 September 2022 / Lúčnica. Teatro Polske, Warsaw.

Changes in the programme reserved. You can find more detailed information about the exact place, time and other events on the website www.mzv.sk or on the social media platforms of the Ministry of Foreign Affairs of the Slovak Republic, embassies of the Slovak Republic abroad and Slovak Institutes.

WWW



ILONA NÉMETH AND OLJA TRIŠKA STEFANOVIĆ,
ARCHIVE EASTERN SUGAR, 2017 – 2018.

[www](http://www.ilonanemeth.com)



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