

ART·EX

CULTURAL DIPLOMACY FOR SLOVAKIA

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MARIA BARTUSZOVÁ AT THE TATE MODERN



„I THINK OF ALL THE TREES IN THE WORLD, THE FLYING BIRDS, THEIR NESTS WITH EGGS, ABANDONED NESTS. AND AT THAT MOMENT I, TOO, BECOME A TREE, A BIRD, AN EGG IN A NEST AND AN ABANDONED NEST.” MARIA BARTUSZOVÁ, 1985-6.



In September 2022, one of the world's most important galleries, the Tate Modern in London, presented the first major exhibition of the works of Maria Bartuszová (1936–1996) in the UK. This Slovak artist defined the world of sculpture according to her own ideas using innovative plaster casting methods. From drops of rain to eggs and the human body, Maria Bartuszová was inspired by organic forms and the cycles of the natural world. This exhibition covers the whole breadth of her noteworthy thirty-year career; it brings to light a fertile body of tactile, sensual and evocative sculptures, shaped by the artist's personal experiences and deep love of nature.

The exhibition curator is Juliet Bingham, a curator of international art at the Tate Modern gallery; the exhibition's expert consultant is Gabriela Garlatyová, a historian and the curator of the Maria Bartuszová Archive.

“Maria Bartuszová has created vivid and stirring works. Her unique castings and abstract white plaster sculptures preserve the presence of the body. They bear in them traces of the touch of the artist's hand. They are shaped and formed by gravity or flowing water, as well as by breath through a radical balloon-inflated casting technique. Maria lived an exceptional life; she experimented constantly and created a new sculptural language. She understood sculpture as a form of the imagination and as a stimulant of sight and touch. Maria once wrote: ‘My breath is part of the pulsating universe.’ Ecology, the natural world and the cycles of life were of great importance to her. She explored the topic of connectedness, of personal and family relationships with nature, art and culture. The joy of tactile creation, of observing, her exploration of natural cycles, human vulnerability and impermanence, in addition to our relationship with the living world are enduring topics that make her work so relevant today,” curator Juliet Bingham said describing Maria Bartuszová's work.

The exhibition originated by combining more than eighty fine plaster works together with bronze castings and aluminium reliefs. Although Maria Bartuszová was born in Prague, in what was then Czechoslovakia, she spent most of her career in Košice, the second largest city in what is today Slovakia, near the borders with Hungary and Ukraine. During the Cold War, she was closed off from direct contact with European and world events. She worked in relative solitude and had few opportunities during her lifetime to exhibit her work. Despite the challenges and difficulties of life in a totalitarian system and at a time when female artists had few creative opportunities, Maria Bartuszová created a breathtaking body of work consisting of 500 sculptures, which remain proof of her unique vision and persistent experimentation.

The Tate Modern, as well as many foreign visitors, got to know Maria Bartuszová's works more deeply for the first time at the documenta 12 exhibition in Kassel in 2007. Important reviews of her works were also presented as part of the Promises of the Past exhibition at the Centre Pompidou (2010) or at the Museum of Modern Art in Warsaw (2009 and 2014). In Slovakia, she had a retrospective exhibition in the Slovak National Gallery (2005) or the 60/90 exhibition from 1997, which brought together Slovak artists of different generations: Maria Bartuszová, Denisa Lehocká, Roman Ondak, Július Koller and others. In 2022, her work was also presented as part of the Venice Biennale.

“We began preparing the solo exhibition of the artist in 2018. We visited Košice many times, had discussions with surviving artists and curator and art historian Gabriela Garlatyová, whose long years of preparations and research for Maria's catalogue and exhibition helped immensely,” adds Juliet Bingham.

The fact that Maria Bartuszová's exhibition at one of the most prestigious addresses of contemporary art will last until April 2023 is testimony to the extraordinary recognition she has received on the international scene and offers a chance to direct the attention of the world on artists from our region.

WWW



Photo page number 3: Maria Bartuszová in her studio, Košice, Slovakia 1987. ©Archive of Maria Bartuszová, Košice.

Photo from top left:

Egg, but not Columbus's 1987. Slovak National Gallery.

Untitled 1985. ©Archive of Maria Bartuszová, Košice.

Untitled 1972-1974. ©Archive of Maria Bartuszová, Košice.

Untitled 1986. ©Archive of Maria Bartuszová, Košice.

Maria Bartuszová view of the installation at Tate Modern 2022.

©Tate, Joe Humphrys.

Untitled 1973. ©Archive of Maria Bartuszová, Košice.

Untitled (Drop) 1963-4. ©Archive of Maria Bartuszová, Košice.

Maria Bartuszová view of the installation at Tate Modern 2022.

©Tate, Joe Humphrys.

Maria Bartuszová view of the installation at Tate Modern 2022.

©Tate, Joe Humphrys.



AŠOT HAAS

AŠOT HAAS IS AT PRESENT ONE OF THE MOST OUTSTANDING AND SUCCESSFUL YOUNG SLOVAK ARTISTS. ELEMENTS OF PAINTING, GRAPHIC ART, SCULPTURE, CYBERNETIC AND INTERACTIVE ART EVEN UP TO VIDEO ART ARE INTERMINGLED IN HIS WORK. KEY FOR THE WORK OF AŠOT HAAS IS THE WORK WITH SPACE AND ITS TRANSFORMATIONS. HE COMBINES REALITY WITH THE VIRTUAL WORLD IN HIS WORKS THROUGH THE USE OF NEW MATERIALS AND TECHNOLOGIES. IN ADDITION TO EUROPE, HE HAS EXHIBITED HIS WORK IN BOTH ASIA AND AMERICA. HIS WORKS ARE ALSO PART OF GALLERY AND PRIVATE COLLECTIONS IN SLOVAKIA AND ABROAD.

COULD YOU INTRODUCE US TO YOUR WORK IN BRIEF? WHAT DO YOU FOCUS ON? HOW DID YOU GET INTO THIS FORM OF ART? WHAT INSPIRES YOU?

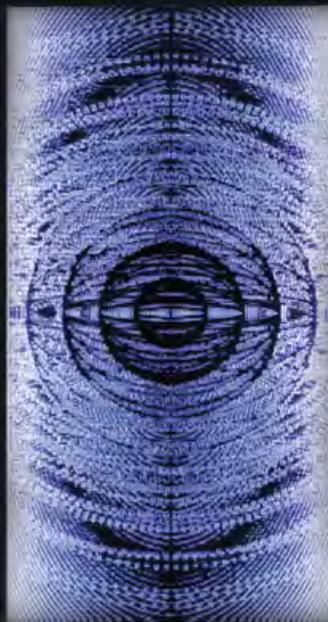
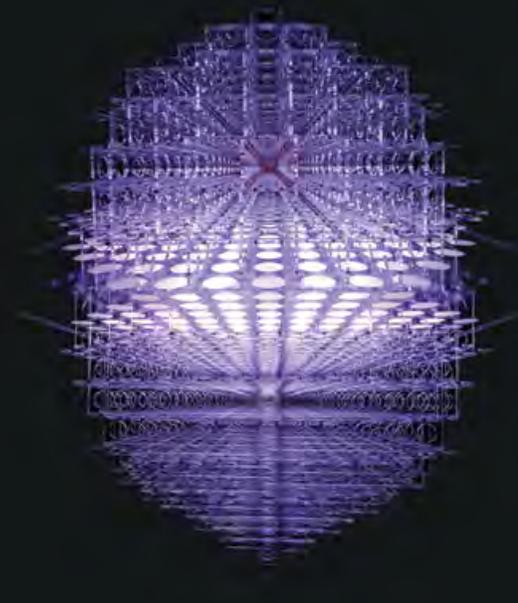
I focus on several fields within the visual arts. I work with painting, sculpture, video, light objects or cybernetics. I'm glad when I can work directly with a specific situation or a specific space – site specific. Interactivity is very important to me, as it involves the viewer in a specific mutation of the work. My search began during my studies; like every artist I tried to find my own way of doing things. I searched from the beginning, namely by communicating the two basic shapes – a circle and a square, respectively a sphere and a cube. I'm inspired by knowledge or research that's around us, but that we're not aware of. For example, the circle itself. We can depict it, but we cannot recalculate it, since π is an infinite number. The golden ratio and the Fibonacci sequence work in a similar way. I'm a very impatient person, and that's why I started looking for new possibilities and ways of displaying the given idea. I work with the new technologies that are being used in industry

or design. When the first 3D printer arrived in our region, I began to test and mutate the given technologies within the framework of visual arts. My work is founded on strict purity. I try as much as possible to eliminate an insignificant detail or a defect that has nothing to do with the given work or the idea itself. Technologies help me not only minimise the process and the speed of implementation; they also advance the speed of developing the artistic manuscript itself. I work with lasers, 3D scanning or vacuum plating. Sometimes the cybernetic work itself becomes a tool for carrying out other works.

Photo top left: Portrait of Ašot Haas. ©Ašot Haas.

Top right photo: Light RGB objects. ©Ašot Haas.

Photo bottom right: Resonance of Sound exhibition at White & Weiss Contemporary Art Gallery. ©Ašot Haas



YOUR WORK HAS A LOT IN COMMON WITH THE DIGITAL WORLD AND YOU'RE NO STRANGER TO NFT ART EITHER. I'D BE INTERESTED IN YOUR OPINION ON THIS TYPE OF VISUAL WORK. DO YOU THINK IT HAS A FUTURE?

More or less everything in life has a future, as soon as you put some time into something. The work with the given material alone determines the perspective. This is a new way of doing work and presenting it. We are more and more becoming a part of the digital world; this is something that must of course be guarded in a healthy manner. I'm a curious person, and that's why I've created a few NFT works. Not only out of curiosity, but mainly I wanted to raise the bar a bit. I created a series consisting of 6,400 works mutated from one story. By purchasing a work, you become a V.I.P. viewer, who in the future will be able to download my 3D work with a certificate and print it at home, for example.

DO YOU CONSIDER YOURSELF SUCCESSFUL IN THE FIELD OF NFT ART?

I don't think so; that's a question for the viewers; nothing is so successful that there can't be more of it.

WHAT ARE THE ADVANTAGES AND DISADVANTAGES OF NFT IN YOUR VIEW?

NFT is a new direction that we don't yet have a mental relationship with, as we do with material works. So, for now, I think it's a game that mainly needs to remain healthy.

DO YOU THINK THAT ART IN THIS FORM TAKE OVER THE ROLE OF THE OLD ONES? TO WHAT EXTENT?

I personally think that it will not take over certain roles of existing works. It will only take over a link that is inherently animalistic and accurate. We humans must evolve; we don't know if we're going in the right direction. The main thing is to stick to self-reflection, morality and, above all, humanity.

NOT LONG AGO YOU OBTAINED AN AWARD IN NEW YORK FOR THE "RESONANCE OF LIGHT" SERIES. CAN YOU TELL US MORE ABOUT IT?

This was a ride that is not easily forgotten; cooperation with people having similar ideas and connecting with them is very important to develop sensory values on both sides. A few years ago, my now very good friend Pavol Kubošek contacted me with an offer to cooperate. I initially resisted, but in the end we won second prize at the ILDA Awards in Frankfurt. This was for the light, visual and sound connections at the worldwide presentation Pro Light and Sound. Thanks to this success, we decided to bring a new direction to the Slovak audience, so we organised an exhibition in Bratislava over an area of approximately 3,500 m². This was an amazing experience for me, and I hope for the audience, too. In the end, we also won worldwide recognition for the exhibition at the Creative Awards MUSE| Experiment & Immersive / Exhibition Experience. When you do something and believe in your project, and then the audience pays it back positively, it feels like levitation for me.



YOU ARE ONE OF THE FEW SLOVAK ARTISTS WHO IS ESTABLISHED INTERNATIONALLY. IS IT DIFFICULT TO MAKE A NAME FOR YOURSELF THESE DAYS? WHAT PLAYS THE BIGGEST ROLE IN THIS EQUATION? IS IT TALENT, MARKETING OR SOMETHING ELSE ENTIRELY? WHAT'S YOUR OPINION OF THE CURRENT "ART WORLD"?

The essential thing is to stop worrying about any pressure. We put that pressure on ourselves in our own heads. Yes, every year some 40,000 people graduate from schools that teach creativity based on emotional values – theatre, music, the visual arts. It's important to be aware that we are unique; each of us is a creator, and that we are here in a very big service for society. It's really important not only to perceive yourself, but especially the society around you, to create a golden middle path between talking and conveying a feeling or thought. This is one of the very great responsibilities of an artist towards society.

COMPARED WITH OTHER COUNTRIES, HOW DO YOU PERCEIVE SLOVAKIA IN TERMS OF THE DEVELOPMENT OF ART AND CULTURE?

Slovakia is gradually waking up. If we're speaking about creators, there is a lot of hot talent that the world is waiting for. It's merely a matter of time before they transfer their energy outwards. I keep my fingers crossed that they'll do it responsibly.

WHAT IN YOUR VIEW COULD HELP IMPROVE THE CONDITIONS FOR SLOVAK ARTISTS?

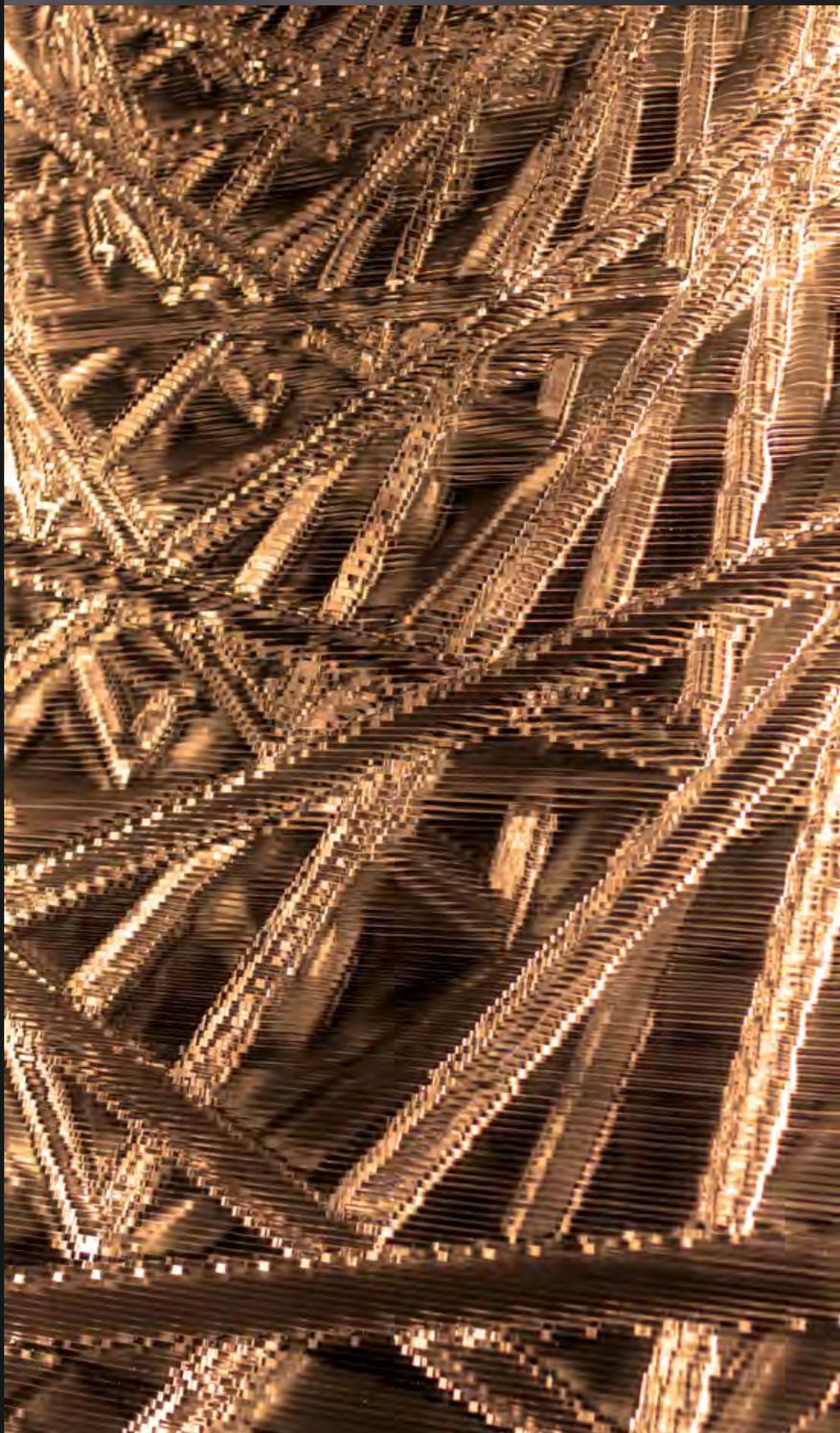
There are a lot of these ways; the important thing is to realise that when we stop needing and perceiving things that are created on the basis of emotional values, we become machines. It's important to perceive and mainly to recognise the work of artists

YOUR RESIDENCY AT THE SLOVAK INSTITUTE IN JERUSALEM IS CURRENTLY UNDERWAY; HAVE YOU PREPARED A SPECIFIC PROJECT? HOW WILL IT BE FOCUSED?

Yes I have. I've been creating software that communicates with a space for a year. This is the first remote creation, when I will control the digital walls online, a few thousand kilometres away from the place of inspiration. I'm really looking forward to it, and I hope that soon, thanks to the Slovak Institute in Jerusalem, the given project will be seen not only by Slovak viewers. In any case, the premier will be at home in Slovakia.

Photo from: Pentax, kinetic light object, plexiglass, aluminium, 170 x 170 x 170 cm. ©Ašot Haas. Detail of a Light RGB Object. ©Ašot Haas.

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LVOV 150



The initiative called Lviv 150 was an immediate response of The Academy of Fine Arts and Design (VŠVU) to the Russian Federation's military attack on Ukraine. The school contacted Ukrainian partner schools. It was possible to evacuate female students from the Lviv Academy in cooperation with Polish schools. There were originally supposed to be 150 students, but in the end, just over 80 of them decided to come to Slovakia.

"I woke up to explosions and it was immediately clear to me what those sounds were, even though I was hearing them for the first time. It was like a very strong thunder that shook the ground and my house. Before the war started, I didn't believe until the last moment that something like this could happen in our century. A month later I ended up in the building of the Academy of Fine Arts in Slovakia. I didn't believe that everything around could be so peaceful, compared to what is happening in Ukraine. I shook for a long time at the loud slamming of a door or loud noises, because it reminded me of the sounds of war. I want to thank all the people who warmly welcomed me and helped me a lot during my start at university," said a Ukrainian student from the Lviv 150 project.

"Our first reaction to the shock of the war was to help by any means possible" says VŠVU rector Bohunka Kolesová. "We divided the students among several schools based on their specialisation. Those who were mainly devoted to restoration work, to textile creation and utility disciplines, such as glass and jewellery, came to us. I realise that helping will warm us, but the world will not be peaceful for the next few years, and our task is to create mechanisms for helping at the school so that help is sustainable and becomes part of our daily work." She mentions that during a teleconference with European art schools and the rector of the Lviv National Academy of Arts, Vasyl Mykhajlovych Kosiv, he stated that with the departure of students, a whole generation of young people is leaving not only the school, but also the country, too. He asked that we accept them only for temporary Erasmus studies, so that once the war is over, they are able to return and complete their studies at home. I became aware of how fragile the line is between helping and weakening. How important it is to perceive the future of Ukraine through young people who will one day put it back on its feet when they come home after the war," she adds.

"I was getting ready for a post-graduate internship outside of Slovakia in the spring and summer of 2022, when one day I received a call from the management of VŠVU, of which I am a graduate, saying that I would be a suitable coordinator for female students from Ukraine who would come to our school from Lviv after the outbreak of war," says Zoya Zorkina, a Ukrainian living in Slovakia since 2014. The matters that she was responsible for arose in the process, from arranging documents on temporary residence at the foreign police, signing written agreements between the students and the VŠVU and establishing bank accounts to handling health issues and the psychological situation of each of the girls. They attended cultural events as a form of distraction. "We tried to inform them as much as possible about events in Bratislava, openings, concerts, festivals. A warm thank you goes to the organisations and people who provided free admissions, or even simple things for a basic level of comfort like second-hand irons, dryers, kitchen utensils, dishes, clothes, hair dryers, etc. One company provided their refurbished laptops from work. We were looking for part-time jobs so that, in addition to financial aid from VŠVU and the state, the female students would have more pocket money, too," Zoya recalls. "I think the project has been successful. The principle of action-reaction as well as the empathy and solidarity in the collective of students and management showed itself to be a strong character trait of this community. It is true that it always depends on the people on whom the help is directed. Some of them sincerely need it, while others just got into a situation where they are perceived that way. Destinies are different; I admit that at the moment I don't even know how anyone is doing. Most of the students decided to continue their studies at their alma mater in Ukraine. People living in Ukraine have to make difficult decisions about whether it makes any rational or moral sense to remain in Ukraine," thinks Zoya Zorkina.

Photo: School work of student Darina. Detail of a wall. ©Anna Ulahelová, Department of Design, Academy of Fine Arts.

[WWW](http://www.vsvu.sk)

ARTIST RESIDENCIES ABROAD

Artist residencies include a broad spectrum of artistic programmes, such as collaborations between artists and host organisations, institutions or communities. These are programmes that provide artists with space and resources to support their artistic work. Current artist residencies are becoming increasingly topical, with artists collaborating with their host in pursuit of a specific outcome related to a specific topic. An artist residency allows the visiting artist to work in a new environment, often away from the constraints and pressures of their daily lives. Art stays provide time and space for guests to develop their work and to creatively explore new ideas. Artist residencies are generally considered an essential part of their career among artists, and residential stays abroad are one of the tools of cultural diplomacy. In 2022, several residencies are taking place simultaneously in different countries around the world. The most important of them are in Jerusalem, New York and Paris.

TOMÁŠ DANIELIS

“I took part in a two-week residency in Israel in cooperation with the Jerusalem International Dance Solo Festival. There I created the performance *Pièces d'étranger* – a 20-minute dance solo that includes a single-channel video with a text devoted to questions of perception, rapprochement and alienation,” says Tomáš Danielis. Tomáš is a choreographer devoting himself to contemporary dance. His work can be characterised as conceptual, but it also has a strong accent on the virtuosity of dance. He focuses on creating various layers of meaning and reflecting current events in a wi-



Foto: Tomáš Danielis počas tanečného sóla v Jeruzaleme ©Dor Pazuelo.



der personal, social as well as historical context. Since dance is in principle non-verbal – an international art by its own definition – Tomáš works with these topics in the European context of dance. Aesthetically these are clearly defined works that are able, however, to communicate with a wider and international audience. “The cooperation with the Slovak Institute in Jerusalem was excellent and I will be happy to work with them again. I created a show that had a response and generated some six offers from abroad to play shows or teach. In my view, these are excellent results, so I can only recommend residential cooperation,” Tomáš Danielis said, summarising his impressions.

PETER CVIK

In his current work academic painter Peter Cvik focuses on researching memories. He doesn't work with any technical image as a template and paints his memories directly on the canvas, where he subsequently layers them so as to open up the possibility of a plane of interpretation for the viewer: His landscape works do not refer to a specific place, but rather offer a story to be completed by viewers themselves. His painting is not about what he paints, but more about what the viewer sees – about his own story. He is inspired particularly by travel and moving between two places; thus, his works have an autobiographical character: “I go on foreign

Photo: Painting from the series Sand and Dust. ©Peter Cvik.



Photo from left: Residence in Jerusalem ©Peter Cvik. (Two photographs).
The work of Dana Tomečková. ©Dana Tomečková. (Two photographs).

residencies every year, so I have various experiences with different outputs. My last artistic residencies were in Paris Cité Internationale des Arts (2021), Olomouc Telegraph (2021) and Jerusalem the Slovak Institute in Jerusalem (2022). I was invited to Israel as the first ever resident from Slovakia. I am very grateful for this invitation, because I had the opportunity to contribute a little to setting up residencies for other artists. I worked on a project called “Sand and dust”. It was my reaction to a radical change of environment, from the architecture, culture, society and actually the whole being in another country. For a European, Israel is a real exotic, particularly if you have the opportunity to spend some time in this country. I was there for a month and produced 17 works, 4 of which remain in collections in Israel. The result was an exhibition at the Jerusalem Institute,” recalls Peter. “There was a great team during my stay at the Slovak Institute in Jerusalem that was a pleasure to work with. I recommend such residencies to every professional artist. This is a unique opportunity for an artist to spend time in a different environment, which is always invigorating and inspiring,” concluded Peter Cvik, evaluating the collaboration.

DANA TOMEČKOVÁ

Dana Tomečková comes from Bratislava, where she lives and creates, focusing on the art object, installations, and recently also to text. Making jewellery is also her profession. She studied at the Academy of Fine Arts in Bratislava, in the Studio S+M+L_XL KOV AND ŠPERK. “I work predominately with loose materials; in jewellery this is seemingly the complete opposite with precious metals. During the past three years, I have been developing the topic Temporary Matter, which somehow bridges these two positions of work. It is connected in regard to the impermanence and temporality of everything that surrounds us, including our body or the golden ring on our hand,” she says, describing her work. Dana was in residence at the Cité Internationale des Arts in Paris, in an accommodation complex that serves for accommodation but also provides space for the creative development of artists during their study stay in Paris. A studio was created here in cooperation with the Slovak Institute in Paris and the Academy of Fine Arts, which forms the basis for residencies of Slovak artists. “There were two stays in a row. The first was through a call for graduates of the Academy of Fine Arts, in cooperation with the Slovak Institute in



NEW YORK

Paris. The second was through a call of the French Institute in Bratislava,” Dana recalls. During residencies at the Temporary Matter project, she worked on a collection of objects made of powdered materials (for example, pigment, marble dust), and also devoted herself to working with text. “Both the objects and the text speak of matter, which is everywhere but not always directly visible. It can be energy, tension, the density we feel in the air or in our ‘bones’. This matter is very changeable, the more so if we try to grasp it,” Dana says. The outcome of her residency was the presentation of a collection of objects in the form of an in-studio installation, the graphic processing of texts in the form of a map and the author reading in the installation at the end of the stay. “It was a brilliant and intense time. Rich in stimuli, meetings, feedback, inspiration. At the residential centre I met people from all over the world; this also opens my eyes to a better understanding of the daily life of friends who live their Parisian ‘bubble’ and then return to Iran, Lebanon, Martinique, or even those from Ukraine whose return is, unfortunately, very uncertain. These are artists from various disciplines whose stay was a creative asylum,” says Dana, conveying her impressions.

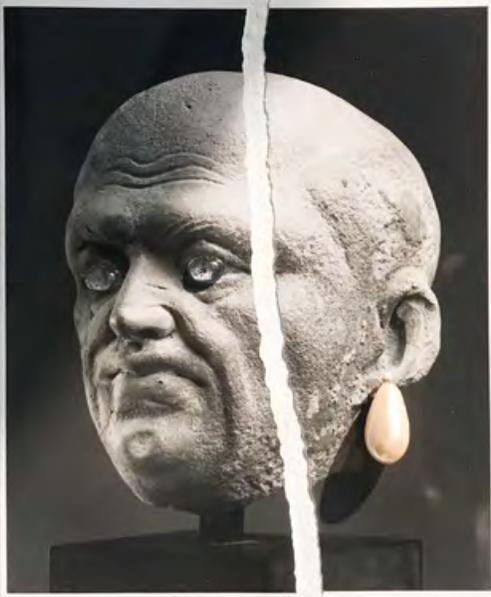
KRISTIÁN NÉMETH

In his work, he often comes back to topics such as deformation, fragility and the possible fall of a certain system or systems. He selects the appropriate medium based on the concept of the work, so that he can best articulate the topic, the chosen issue. This process, as Kristián explains, he inherited from the field he studied at the Academy of Fine Arts, at intermedia in Ilona Németh’s studio and later during his doctoral studies with Martin Piaček. He is inspired by great themes, but also by the banalities, the fleeting moments, of everyday life. “This was a two-month residency, this past summer, in New York. During the Summer Open House, the other residents and I presented what we are currently working on, what we are thinking about. Anyone could come to visit our studios, to talk to us. I often create larger, more complex works in my work. If I were to do this in New York, it would have been very expensive financially to



[WWW](http://www.kristian-nemeth.com)

Photo: Residence in New York. ©Maria Mora Martinez.



• Visegrad Fund

INTERNATIONAL VISEGRAD FUND

The International Visegrad Fund is an international organisation based in Bratislava. Its main goal is to support closer cooperation between the V4 countries through joint cultural, scientific and educational projects, youth exchanges, cross-border cooperation and tourism.

Artist residencies are meant for professional artists who are citizens of the Czech Republic, Hungary, Poland and Slovakia in the areas of performance art, visual and sound art or literary art. The place of their residence must be in a country other than that which they are citizens of or have permanent residence in (with the exception of literary residencies). Applicants may also be students of art before graduation, if they can present themselves with a sufficiently cogent portfolio. In addition, one component of the online application on the Visegrad Fund website is an acceptance letter from the recipient organisation and a description of the art project that the applicant will focus on during the residency, along with a justification for the choice of the recipient organisation. Residential programmes are subject to a single application deadline of 15 October each year. Calls for civil society organisations within the grant programmes are opened three times a year, with regular closings on 1 February, 1 June, and 1 October.

“Central Europe is artistically very gifted and culturally rich, but sometimes creators lack the courage or the opportunity to show what’s in them. Our residency programmes help artists not only to create and develop contacts in this part of Europe and in the USA, but particularly to become visible on the international art scene or to engage foreign co-participants in their projects,” says Deputy Executive Director of the Visegrad Fund, Marianna Neupauerová. “Our residence programmes have been operating for more than ten years, and we have supported more than 600 individuals in all. It is important to add that, in principle, they can intern at art institutions in the V4 countries of their choice, and therefore small guest institutions are also often supported. In 2021, a total of 242 artists applied for residencies, 60 of whom received scholarships. The greatest interest is in literary residencies and visual residencies in New York. Most often, our applicants are professional artists who already have some experience, whether with exhibiting or creating themselves, but are not yet significantly established. They mainly use the residencies to change their working environment, which often helps them with new works and participation in art events in the given country,” adds M. Neupauerová.

bring the created works to Europe. So, from the start I knew that I would mainly focus on ideas in New York, on concepts of new exhibition projects and experimentation; I tried to spend as much time as possible in the studio. Which I succeeded in,” says Kristián about his stay, from which he took away mostly positive experiences. “I think I used that time to the utmost, as much as I could. I made new contacts and opportunities, and I hope I can return to New York again as soon as possible, either for a residency or with an exhibition,” he adds. Kristián’s residency was supported by the Visegrad Fund. “Every year they issue an ‘Open Call’ and visual artists from the V4 countries can apply. I definitely recommend it to everyone; it’s a great and inspiring experience,” Kristián Németh says.

Photo: ©International Visegrad Fund.

[WWW](http://www.visegradfund.org)



THEATRE

DEBRIS COMPANY



The theatre group Debris Company, which has been dominating the domestic and foreign drama-movement scene for decades, can be assigned among the exceptional phenomena of Slovak theatre. It mainly brings to the stage scenic compositions that examine critically current events and socio-historical contexts.

In the context of Slovak independent theatre, Debris offers the staging of full of physical theatre, music-movement compositions, outstanding scenic solutions and unique work with video art. The production entitled WOW!, through which the troupe presented itself to the audience in Turkey, is the first part of a trilogy being made and ranks among the troupe's exceptional projects. The scenic composition of WOW! by means of two actors, music and video art metaphorically approximates the genesis of humanity and individual developmental stages of life on our planet, from the formation of galaxies and the life processes of amoebas, through the golden age to the apocalypse with the vision of a new man. The work of the Debris ensemble is underlined by a rich visual and musical element complemented by precise movements and gentle gestures, which open the way for the audience to think about current social issues and to find solutions to the problems raised. Director Jozef Vlč and choreographer and actress Stanislava Vlčeková, relying on the philosophically and ecologically oriented text of Eugene Gindl, presented WOW! so that the viewer is left with sufficient space for reflection and interpretation. This thesis of freedom of interpretation and empathic perception was also confirmed on the trip to Turkey, when after both performances, in Istanbul and Ankara, the Turkish audience waited for the Slovak artists to share their experiences and emotions with them. With the production WOW!, the Slovak theatre troupe Debris Company presented at the fourth Istanbul Fringe Festival. The Istanbul Fringe Festival ran from 17 to 24 September 2022 and brought to the stage alternative works from the fields of theatre, dance and performance. It presented artists from Turkey and eleven countries around the world, among them the Slovak Debris Company, which ceremoniously closed the entire festival in the Alan Kadiköy Theatre on Saturday, 24 September 2022. The visually impressive production of WOW!, with its atmosphere, musical, visual and dance elaboration, fascinated and drew in the audience from the first minutes on the stage. The audience in Istanbul was enchanted by the world of modern performance, visual art and original music. Slovak artists also experienced more than positive evaluations and an emotional reception in Ankara, where they performed the production on Tuesday, 27 September 2022, in the well-known Akün Sahnəsi theatre in front of an almost full audience consisting mainly of young Ankarans, theatregoers, dancers and actors. Immediately after the performance, during friendly and professional conversations, the audience exchanged contacts with all members of the Slovak ensemble and talked of further cooperation. The expert audience in Ankara was especially interested in the highly topical text of Eugene Gindl, which not only offered answers to fundamental questions, but also provided space for reflection and dramaturgical inspirations. Spectators and the professional public alike expressed their admiration for the stage design and the acting and directing concept. The personal meeting and communication proved to be not only a unique opportunity for mutual inspiration and artistic enrichment between Slovak and Turkish theatre actors and dancers, but can also be seen as a promise for the future carrying out of new joint projects.

Photo: Performance of WOW. ©Anna Rasmussen and Juraj Chlupík.

[WWW](http://www.wow.sk)



TRADITION IN DESIGN - CONTEMPORARY CLOTHING WITH TRADITION WOVEN INTO IT

On 20 September 2022, the Museum of Hungarian Applied Folk Art hosted the opening of the exhibition Tradition in Design – contemporary clothing with a sewn-in tradition, which was organised by the Heritage House and the Centre for Folk Art Production of the Hungarian Academy of Sciences in cooperation with the Slovak Institute in Budapest. Clothing designers Marcel Holubec, Martin Hrča, Mišena Juhász, Eubica Poncik and Henrieta Tholt presented their unique creations at the exhibition. These designers lean towards traditional materials and motifs, but they also follow the modern trends of contemporary world fashion and try to adhere to the principles of sustainability and return to nature. In some models of the collection, several old, traditional crafts, such as tailoring, lacemaking, sequin production, embroidery, hat-making, blue-printing, weaving on a hand-knitted loom, knitting and crocheting, come together. Aside from the traditional craft techniques, the designers were also inspired by several motifs from the folk environment, for example shingles or Haban patterns. The opening of the exhibition was connected with a concert by the Slovak artist, musical instrument maker and designer Tomáš Bricht, who presented a self-made musical instrument, the guitar and cello. The exhibition is open to the public in the museum premises until 31 December 2022.

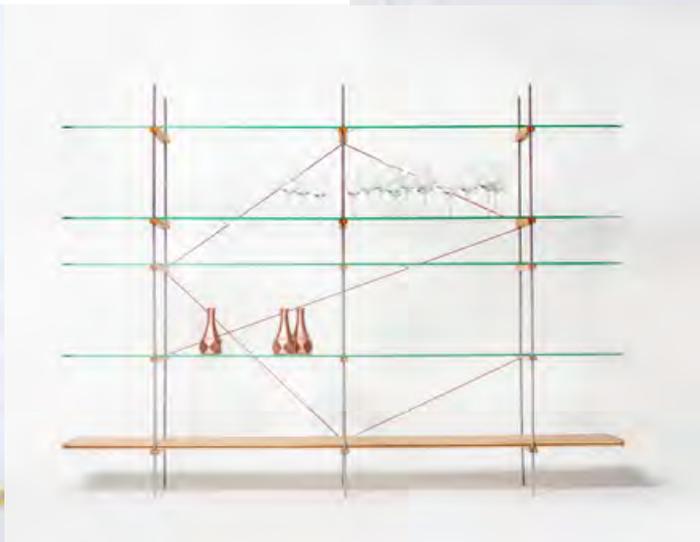


DESIGN WITHOUT BORDERS 2022

The focus of the Design without Borders exhibition at the Kiscell Museum gallery in Budapest is annually borderlessness, internationality, regional dialogue, European unity and the mutual influence of art forms within design. In 2022, the works of 214 artists from 24 countries, including Slovakia, are being exhibited. Many invited artists deal with current social and ecological topics, such as sustainability or social responsibility. The selection includes works by artists of various generations – from university students to internationally recognised artists of the middle generation or mature artists in their nineties. As part of a series introducing contemporary jewellery designers, the exhibition presents a wide international selection. Slovakia is represented by prominent design personalities: Andrea Ďurianová, Ján Zoričák, Linda Viková, Zuzana Zmateková, Patrik Illo and the trio Stanislav Meliš, Jozef Michalko and Ondrej Zachar. An independent collection comprises works by students at art universities from Slovakia. Dorota Sloviaková, Igor Kováč, Karin Šusteková, Klára Valušková, Nina Abramovičová and Zofia Poliaková Mrocková represent the Department of Design and the Department of Architecture of the Academy of Fine Arts and Design in Bratislava, while Zuzana Pukačová and Mário Pelka represent the Technical University in Zvolen. Since 2016, the Design without Borders exhibition has included a Design without Borders Award, which is mainly intended to support young artists and is sponsored by the International Visegrad Fund. The jury, comprised of renowned professionals, is looking for originality as well as innovative solutions and high design content. Four winning artists receive a cash prize, and one designer gets the opportunity to take part for free in the Łódź Design Festival, one of the most important design events in Europe. The exhibition's opening took place on 2 October 2022 and the exhibition runs through 6 November 2022.

Photo from the upper right: Installation at the Kiscell Museum (2 photographs).
©Digitaliskepműhely. Linda Viková. Zuzana Zmateková. Nina Abramovičová.
©www.design-without-borders.eu. Shellfium ©Boris Németh.

[WWW](http://www.design-without-borders.eu)



JÁN ZORIČÁK

Culture enthusiasts in Hungary had the chance to admire the works of Ján Zoričák not only at Design Without Borders 2022, but also thanks to a joint exhibition at the Zsdrál Art Contemporary Art Gallery in Budapest. The Slovak Institute in Budapest organised a joint exhibition of recognised visual artists and glassblowers Ján Zoričák (SK) and Péter Botos (HU). The ceremonial opening of the exhibition, which offers a comprehensive presentation of works from their lifetime, took place on 17 September 2022 and was opened by art historian Dr. Flóra Mészáros; the curators were Ivan Jančár (SK) and Lajos Barabás (HU). Ján Zoričák, who was born in Slovakia, ranks among the most important creators of glass art in Europe. He is the creator and defining representative of contemporary French glass sculpture, and his activities as an organiser of education and institutions are also significant on an international scale. He took part in the creation of the now world-famous contemporary French glass museum and the Musée du verre de Sars-Poteries, CIRVA (Le Center international de recherche sur le verre et les arts plastiques) in Marseille. He also helped organise glass art courses at universities in Quebec and Montreal. He further established the contemporary art gallery Stone Art in his native village of Ždiar, in Slovakia. In 1987, he received the title of Knight of the Order of Arts and Letters in France. This eternal experimenter also uses in his work special glass used at CERN, the world's largest particle physics laboratory. In his sculptures, made mainly of optical glass and consisting of clean silhouettes, he artistically models galactic and geological processes using a variety of materials and methods. Among his famous cycles are Cosmic Messengers, Constellations, Cosmic Bouquets, Stars, Cosmic Gardens, The Big Bang, and the Polar Flower of the Arctic and Antarctic.

Photo: ©Ján Zoričák.

[WWW](http://www.janzorick.com)



MICHALA BABČANOVÁ - VIENNA FASHION WEEK 2022

Within its broad scale of promotion of Slovak culture in Austria, the Slovak Institute in Vienna also tries to support Slovak fashion designers nearly every year at the renowned Vienna Fashion Week, which is an international stage for fashion, trends and lifestyle. The fourteenth year of this event took place from 12 to 17 September 2022 in the Museums Quartier after a three-year break, and around forty Austrian and international designers presented their collections. A component of this show was a fashion show on 16 September by the ambitious young Slovak fashion designer Michala Babčanová and her brand Miché.Couture. The work of Michala Babčanová expresses femininity through simple lines and minimalism, but the designer also shows ornamental, playful creations in her portfolio. She focuses mainly on bodysuits and underwear made of various materials and shapes. Her show had great success on the exhibition day and received a great applause. Appearances at Vienna Fashion Week are mostly a successful stepping stone for young fashion designers on their way to establishing themselves in Austria.



Photo: Fashion show as part of Vienna Fashion Week.
©Jakob Urwanisch.

WWW

LUCIA TALLOVÁ AT THE BIENNALE DE LYON

The Slovak Institute in Paris supported the presentation of Slovak art at the 16th Biennale of Contemporary Art in Lyon, where it is represented at this prestigious event by Lucia Tallová, an established artist of the young generation of the Slovak art scene. The artist, a graduate of the Academy of Fine Arts and Design in Bratislava, is the holder of several important awards, including the Tatra banka Foundation Award for art from 2016, the Nice(He)art 2022 Award for a solo exhibition project at the contemporary art fair ART-O-RAMA Marseille. She is the first Slovak artist and the second Slovak artist in a row, whose works have received a “ticket” to the prestigious Biennale of Contemporary Art in Lyon, which is among the world’s most important such biennales of contemporary art. The artist’s monumental wooden installation here is titled “Mountain”. As Lucia revealed to us during the opening, she prepared it directly at the event location over several days. The work explores the connections between the media of painting (acrylic on canvas and paper; ink on paper) old photographs, pieces of porcelain and natural materials in a site-specific installation. It is located just “beyond the threshold” of the doors of the main exhibition building, where the greatest artistic gems of visual art from around the world are located. The Lyon Biennale was established in 1991. Today, after more than thirty years of existence, it asserts itself as the most important event in France focused on contemporary art. The event brings a legacy of works and objects created over the course of almost two millennia, each of which evokes the fragile vulnerability of people and places, past and present, near and far in its own way. Its 16th year, conceived as the collective response of two hundred artists on the question of the fragility of truth under the name “manifesto of fragility”, opened on 14 September in the former Fagor factories in Lyon and will last until 31 December 2022.



Photo: Lucia Tallová by her installation. ©Lucia Tallová.

[WWW](#)

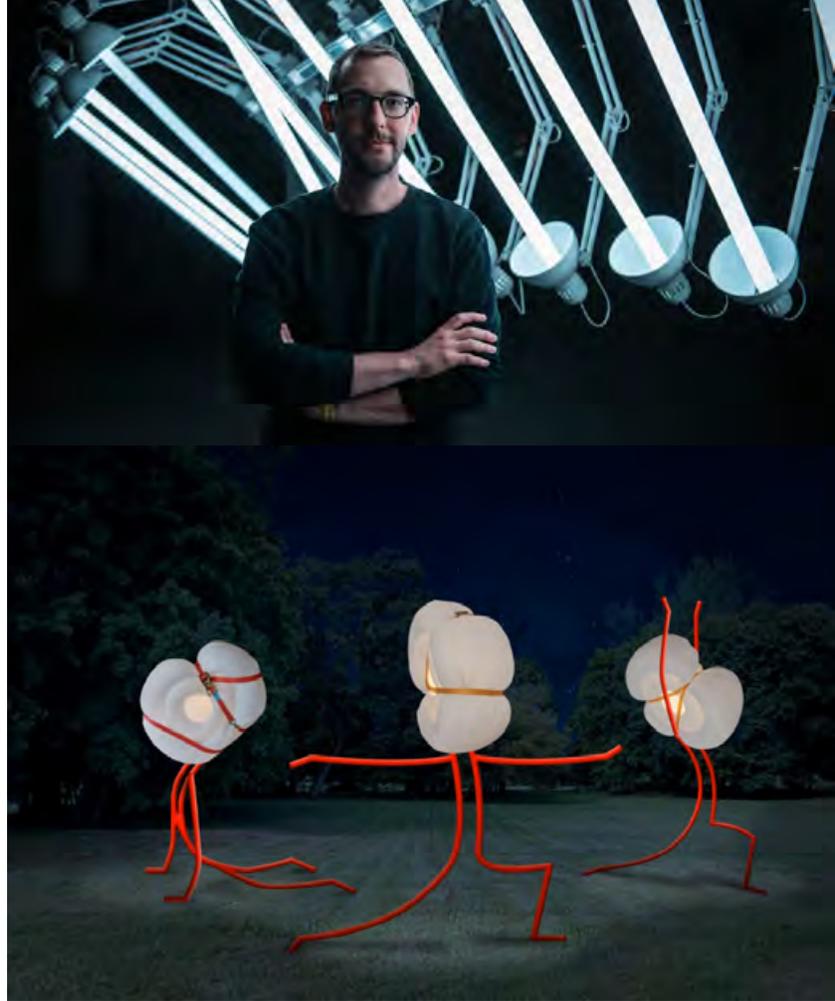


Photo above: Pavol Truben and the installation Under Pressure. ©Matej Hakar

PAVOL TRUBEN AT NUIT BLANCHE IN PARIS

This year, the Slovak Institute in Paris, in cooperation with White Night (Biela noc) in Slovakia, managed to get another Slovak visual installation into the Nuit Blanche contemporary art festival in Paris. The work in question, “Under Pressure”, was given an honourable place near the main work of the festival. The message showing the contrast between a society that has embarked on the path of a healthy lifestyle and a society that struggles with mental and psychological problems captivated the French jury. The work came from the workshop of Pavol Truben, a young artist who currently works as an artist, designer, and recently also as a teacher at the Academy of Fine Arts and Design in the drawing department. He works with a wide spectrum of means of expression, such as design, drawing, graphics, sculpture and, last but not least, light installation. In 2017, he completed his doctoral studies at the Academy of Fine Arts and Design in Bratislava in the Department of Graphics and Other Media. He did not visit the Paris Nuit Blanche, which took place on 1 October 2022, for the first time. During his studies, he completed an internship abroad here at the famous École Estienne. This time, however, he was not returning to Paris as a mere spectator. Nuit Blanche in Paris was first organised in 2002 and has gradually spread to other cities in France and other European capitals. It was held in Slovakia for the first time in 2010 in Košice.

[WWW](#)

107 MOTHERS



UN FILM DE PETER KEREKES

avec: MARINA KLIMOVA, IVANA GRYAZEVA, LYUBOV VASYLYVA, de l'équipe de: PETER KEREKES, scénario de: IVAN OSTROCHOVSKÝ
 réalisation: IVAN OSTROCHOVSKÝ, PETER KEREKES, musique: MARIAN KOLLAR, montage: MARTIN PIGA THOMAS BERT
 scénario: LUCIA CHUŠTOVA, vis. TOBIAS POROČNY, réalisation: IVAN OSTROCHOVSKÝ, montage: ALBERT MALBOUVY, KATARINA TOMKOVA
 réalisation: IVANA KLUBOVICOVA, JIRI KONČEK, DENIS NANOVI, PETER KEREKES, VIT KLUSÁK, FILIP BEMUNDA, conseil: INTERNATIONAL FILMS BOUQUIN



KEREKES - CENZORKA IN PARIS

The co-produced, multiple award-winning film from 2021, *Cenzorka* (107 Mothers), by Slovak director Peter Kerekes and screenwriter Ivan Ostrochovský, had its French premiere on 14 September 2022, thanks to the Slovak Institute in Paris in cooperation with Cinema Visegrad, which introduced the film to French cinema distribution through the company Les Alchimistes. The director himself attended the sold-out cinema in Cinéma Les 3 Luxembourg in the centre of Paris.



Peter Kerekes is a Slovak director, screenwriter and producer who ranks among the strong middle generation of Slovak documentary filmmakers. He explores various areas of human life in his films and is the recipient of several prestigious awards in the field of documentary films. The film *Cenzorka* ranks among the biggest Slovak cinematographic “exports”. At the 78th edition of the oldest film festival in Venice in September 2021, it won the prize for the best screenplay. The film takes viewers into a women’s prison in Odessa, Ukraine, where female inmates care for the children they gave birth to while serving their sentence. Director Peter Kerekes and screenwriter Ivan Ostrochovský spent up to six years visiting the prison and filming. “During the film production, I meet and make friends with a lot of people that I would not normally have a reason to meet. The last time I spent several months in a women’s prison, with female murderers, most of whom had killed their partners out of jealousy. This certainly changed my view of ‘love beyond the grave,’ says Peter Kerekes, describing the work. Most of the women in the film are “serving” their true story. The release of the film into French cinema distribution had a wide media response in France. Reviews and trailers also appeared in the most famous French newspaper *Le Monde* or *Mediapart*.

Photo above: Poster and behind-the-scenes photos from the filming of the film *Cenzorka*. ©Peter Kerekes

WWW



ČTIBOR BACHRATÝ - SKRAT THEATRE



The SKRAT Theatre is one of Slovakia's most important independent theatres. Its work is a continuation of the activities of the association For Contemporary Opera, which was founded in 1999. SKRAT's productions are mainly created using the method of collective improvisation. Behind the original poetics of the theatre is not only this specific method of creation, but above all the personalities who have shaped it artistically and are still shaping it, specifically the "root" creators – authors, directors and actors – Vít Bednárik, Ľubo Burggr, Lucia Fričová, Daniela Gudabová, Inge Hrubaničová, Zuzana Piussi, Milan Chalmovský, Dušan Vicen and Vlado Zboroň – as well as other exceptional personalities. The theatre works in Bratislava's A4 – Space for Contemporary Culture and has been hosted at important festivals in Slovakia and abroad. SKRAT's productions have been awarded many important prizes, including the Grand Prix Nová dráma/New Drama 2006 and 2008. The Slovak Institute in Prague prepared for the famous Prague "4 days in motion" festival not only a photo exhibition, but also an accompanying programme – a performance by the musical group Požoň Sentimental, which is closely connected with the work of the SKRAT Theatre. The exhibition took place from 7 to 15 October 2022 at the Archa Theatre in Prague.

Čtibor Bachratý has been a professional photographer of theatre and dance since 1990. He regularly records the productions of important professional theatres in Slovakia and abroad and has a special relationship with contemporary dance, movement theatre, chamber ensembles and the independent theatre scene. In addition to the SKRAT Theatre, he regularly and enjoys photographing, for example, the Theatre Stoka, Disk Theatre Trnava and others.

Photo above: Photos from the shows entitled Remains, Taboo and Die, Collapse and Die!! . ©Čtibor Bachratý.

[WWW](http://www.sktrat.sk)



40 YEARS OF STUDIO L+S

The Theatre Institute, together with the L+S Studio and the Slovak Institute in Prague, prepared the presentation of the documentary exhibition 40 years of the L+S Studio, which is dedicated to the creation of the phenomenal Slovak theatre scene, the L+S Studio and its two leading figures – Milan Lasica and Július Satinský.

The exhibition of the Theatre Institute in cooperation with Studio L+S offers insight into the work of two leading personalities of the theatre, Milan Lasica and Július Satinský, on the occasion of the 40th anniversary of the opening of Studio S. It maps the path from the first meeting of the pair, through their joint creative beginnings, performing not only at Studio L+S, but also in Theatre on the Corso, the New Stage and others. The exhibition is also unique thanks to some yet unpublished photographs from stage productions with Lasica and Satinský, but also from various events and meetings of the pair with personalities of Czech and Slovak theatre culture. Milan Lasica and Július Satinský are prominent and memorable figures of Slovak culture for the Czech audience, due to their many appearances in many well-known Czech films. The exhibition was held from 16 October to 13 November 2022 at the Studio DVA theatre in Prague.

Photographs from performances, from left, above:
Our friend René, 1991, Štúdio S. ©Jozef Uhliarik.
Jubilee, 1990, Štúdio S. ©Jozef Uhliarik.
Producer of Happiness, 1985, the New Stage Theatre. ©Igor Teluch.

WWW

NEW GENERATIONS FESTIVAL 2022 IN ROME

On 22 September 2022, Slovak architect Martin Jančok presented the work, research and projects of the Plural studio in the field of contemporary architecture and the city at the 10th annual New Generations Festival international architectural show, which was held at the Real Academia de España in Rome from the 22–24 September 2022. The event, organised by the cultural associations Itinerary Office and New Generations in cooperation with the Rome city administration, provides a confrontational space for young, emerging architects and architectural studios that bring ideas and solutions to the challenges of the present and future. The theme of this year's show is "10 x 10 challenges". Martin Jančok introduced himself with the presentation "The New Synagogue in Žilina". This is a project, started by a citizens' initiative, for the restoration and transformation of the former Neological synagogue by the prominent German architect Peter Behrens. In the presentation, M. Jančok also touched on the issues of care for cultural heritage, the new use of historical buildings and initiatives of non-governmental organisations. In 2022, the Slovak architectural studio Plural was nominated for the CE.ZA. AR – Architecture Award, the most prestigious award for architectural work in Slovakia. In one of the categories, "Family houses", the Plural studio won the prize for the reconstruction of Villa Bôrik.

Photo: The new synagogue in Žilina, a project presented as part of the New Generations 2022 festival in Rome. ©Daniela Dostáľková, Natália Zajačiková, Marek Jančúch, Peter Snadík, Kathrine Thude.

WWW

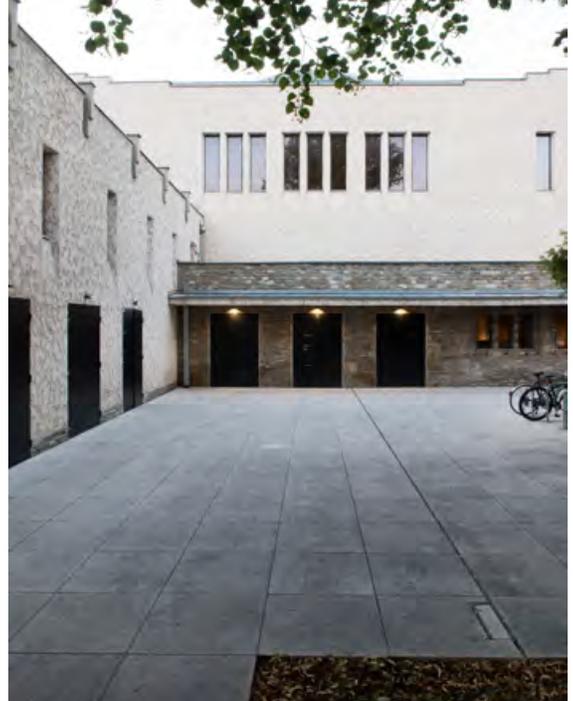




Photo: Festival New Generations 2022. ©Luca Chiaudano.



JAZZ PERUGIA

As part of the events of the ongoing presidency of the Slovak Republic in the Visegrad Group, the Embassy of the Slovak Republic in Italy and the Slovak Institute in Rome prepared concerts of the international group “Voice of Colors”, composed of top instrumentalists and soloists from the V4 countries and Italy. The musical formation was founded and is led by the renowned Slovak jazz drummer Martin Valihora. The concerts, with the financial support of the International Visegrad Fund based in Bratislava, took place during the summer festivals Arona Music Festival (13 July) and Umbria Jazz 22 in Perugia (14 July). The concert in Perugia, a part of one of the most famous and important jazz festivals in Europe, was also attended by the Minister of Foreign and European Affairs of the Slovak Republic, Ivan Korčok, and the Mayor of Bratislava, Matúš Vallo, since the concert was a contribution to the celebrations of the 60th anniversary of the longest-lasting foreign partnership of the Slovak capital, namely with the city of Perugia. At the festive ceremony, the mayors of Bratislava and Perugia confirmed the partnership agreement between the cities for the next period. The accompanying event was a masterclass by Martin Valihora and his colleagues, in which a dozen students from the music academies of the V4 countries gained new knowledge.

Photo: ©Kristína Polerecká.

[WWW](http://www.italy.sk)



MUSIC HOLIDAY IN BERLIN CATHEDRAL

On 22 September 2022, the largest evangelical church in Berlin hosted a festive concert by the Slovak Chamber Orchestra on the occasion of the 30th anniversary of the Constitution of the Slovak Republic. The event, which was co-organised by the Embassy of the Slovak Republic in the Federal Republic of Germany and the Slovak Institute in Berlin, had an atmosphere of dignity and elegance. Hundreds of invited guests eagerly streamed into the Baroque cathedral, many of them holding their breath upon entry. The concert evening was characterised by various rare connections. Aside from works by Respighi, Grieg and Janáček, *Cantica Slovaca*, written by Ladislav Kupkovič for the Slovak Chamber Orchestra, was also performed. "It is symbolic, because Ladislav Kupkovič worked for many years in Germany as a professor", said artistic director of the Slovak Chamber Orchestra, Ewald Danel. A part of the concert evening was the performance of a composition written by Valentina Silvestrova "A Prayer for Ukraine". The Slovak Chamber Orchestra was established in the autumn of 1960 at the Slovak Philharmonic. The excellent violinist of Silesian origin, Bohdan Warchal (1930–2000), stood by its founding, and since then it has been one of the most popular classical music ensembles in Slovakia. Under the leadership of Master Warchal, it became a leading representative of Slovak performing arts abroad.

Photo: ©Rudolf Šulík.

WWW

MEDIEVAL WALL PAINTINGS IN TWELVE CHURCHES IN GEMER AND THE MALOHONT REGIONS OBTAINED THE EUROPEAN HERITAGE LABEL

AFTER A RIGOROUS ASSESSMENT, THE EUROPEAN HERITAGE LABEL IS AWARDED TO SITES OR OBJECTS FOR THE SYMBOLIC VALUE THEY HAVE PLAYED IN THE HISTORY AND CULTURE OF EUROPE. THIS YEAR, THE EUROPEAN COMMISSION INCLUDED IN THE LIST OF UNIQUE MONUMENTS OF PAN-EUROPEAN SIGNIFICANCE THE SETS OF MEDIEVAL WALL PAINTINGS IN TWELVE CHURCHES IN RIMAVSKÉ BREZOV, RIMAVSKÁ BANI, KRASKOV, KYJATICICE, ŠIVETICICE, CHYŽNO, RÁKOŠ, KAMENANY, ŠTÍTNÍK, OCHTINA, PLEŠIVCE AND KOCEĽOVCE. THE CHURCHES, LOCATED IN THESE FORMER METALLURGICAL AND MINING REGIONS, HIDE RARE FRESCOS OF THE ITALIAN SCHOOL, WHICH ARE UNIQUE IN THEIR SCOPE AND QUALITY BOTH IN EUROPE AND WORLDWIDE. OF INTEREST IS THAT THE COLOURS USED IN THESE CHURCHES ARE A BY-PRODUCT OF MINING AND METALLURGICAL ACTIVITIES.



HOW IT ALL BEGAN...

Many enthusiasts, including the Gothic Route Association, the Banská Bystrica Regional Monuments Office, the Regional Tourism Organisation of the Banská Bystrica Region, the regional tourism organisation of the Gemer; and the Church congregation of the Evangelical Church, Augsburg Confession, in Slovakia's Rimavské Brezovo prepared the nomination project. The main processor of the nomination was the Banská Bystrica Self-governing Region; expert cooperation and consultations were provided by the regional monument offices in Banská Bystrica and Košice and the Monuments Office of the Slovak Republic. The annual effort of all partners culminated in the submitting of the project. The nomination process in Slovakia was coordinated by the Monuments Office of the Slovak Republic, which recommended that it be submitted to the second round of evaluation taking place at the European Commission, which covers the brand. In April this year, the European Commission announced that independent experts from across Europe recommended awarding the European Heritage Label to twelve sites in Europe, including the medieval sacral architecture represented in twelve Gothic churches in the Gemer and Malohont regions.

WHAT THE AWARDING OF THE EUROPEAN HERITAGE LABEL WILL BRING TO THE REGIONS...

Aside from the well-established cultural programmes, such as the Gothic Route, an open scientific conference on the research of medieval monuments, or the medieval festival in Kraskov, visitors can in the coming years look forward to exhibitions, concerts, various thematic tours and festivals. The successful project also aims to improve the accessibility of monuments as well as better presentation using modern technologies directly on site or in a virtual space, focusing on different groups of visitors, from children to academics. Thanks to workshops, residencies for artists and exchanges with other holders of the European Heritage Label, the Gemer and Malohont regions will welcome a number of domestic and foreign artists, creative industry workers and students by the end of 2026. Project manager Lívia Gažová from the Development Agency of the Banská Bystrica Self-governing Region confirmed that they will collaborate with universities, museums and educational centres on unique and attractive tourist products. The Slovak National Gallery and organisations of the third sector operating in the creative industry are also important partners. A part of the project will be joint activities with institutions from Hungary, the Czech Republic, Poland and Austria. "The project will sensitively handle the fragile essence of this heritage; it will not introduce traditional information boards into the environment and not create conditions for mass tourism. It involves the locals to a great extent and improves guide services and multilingualism," explains Gažová. Obtaining the European Heritage label is a unique opportunity for the further development of the Gemer and Malohont regions with their rich cultural traditions. Monuments of tangible and intangible cultural heritage, natural locations or areas of the cultural landscape, whose significance, in connection with key events, personalities or movements of European history and European integration, transcends the borders of one state and contributes to development, can apply for the European Heritage Label and support of the common values of the European Union. The label has been awarded in its current form since 2013, and here it is awarded to a Slovak monument for the first time. To date, 60 locations have received the label. Its holders include the Athenian Acropolis, the Vienna Hofburg, Olomouc Castle and the Archdiocese Museum or the Franz Liszt Academy of Music in Budapest, which was founded by the composer and musician himself in 1875. Based on the assessment of a jury of experts, the European Heritage label for 2021 was awarded to: the Museum of Culture and Archaeological Site Vučedol, Vukovar (Croatia); the archaeological site of ancient Nemea (Greece); Thracian art in the Eastern Rhodope Mountains: the Alexandrovo tomb, Haskovo (Bulgaria); the Almadén Mining Park in Ciudad Real (Spain); the Monastery of St. Willibrord in the town of Echternach (Luxembourg); the historical centre of Turaida in Sigulda (Latvia); the medieval wall paintings in the churches of Gemer and Malohont regions, Rimavské Brezovo (Slovakia); the landscape area Oderbruch, Seelow (Germany); the Palace of the European Danube Commission in Galati (Romania); the Seminaarinmäki University Campus in Jyväskylä (Finland); the anti-fascist document known as the Venototene Manifesto (Italy) and the Museum of Migration (MMM) in Brussels (Belgium).



Photo: ©Civic Association Gotická cesta (Gothic Route).

www.gothicroute.sk



EXHIBITION BY KATARÍNA VAVROVÁ...

The opening of the exhibition of the important contemporary Slovak artist Katarína Vavrová was held on 20 September 2022 at the Slovak Institute in Warsaw.

Katarína Vavrová is a graduate of the Academy of Fine Arts and Design in Bratislava, where she majored in free graphics and book illustration in the studio of professor Albín Brunovský and professor Karol Ondreička. Her work has already been exhibited in Japan, South Korea, Egypt, the USA and many European countries. In her Polish premiere in Warsaw, she presented a selection of works under the title Poems. The exhibition opening was attended by many guests in the packed gallery of the institute, including representatives of Warsaw's artistic, academic and social life. After the current premiere in Warsaw, the Slovak Institute in Warsaw is arranging the presentation of her exhibition Poems in Krakow in November 2022.

Photo: ©Katarína Vavrová.

[WWW](http://www.katarina-vavrova.com)

... AND LÚČNICA IN WARSAW

On Friday, 9 September 2022, a celebration of the 30th anniversary of the adoption of the Constitution of the Slovak Republic and the Day of the Armed Forces of the Slovak Republic took place in the premises of the Polish Theatre in Warsaw. The main point of the cultural programme was the performance of the artistic group Lúčnica, which returned to Poland after nearly twenty years. Lúčnica is a Slovak art ensemble and the winner of the highest domestic and international awards. It presents folklore dance and musical art, which are among the most expressive manifestations of the unique Slovak cultural heritage. With its top-notch art, beauty, youth and explosive temperament Lúčnica has charmed viewers not only at home, but also in more than 60 countries in Europe, Asia, Africa, America and Australia. It has become a cultural phenomenon and a diplomat for its own country, representing Slovakia (before 1993 also Czechoslovakia) in the most universal language through its own original national culture that does not need an interpreter.

Photo: ©Tomáš Bokor.

[WWW](http://www.lucnica.com)



A SELECTION FROM THE PROGRAMME

NOVEMBER 2022 – JANUARY 2023

BERLIN

30 January 2023 / Celebratory concert for the 30th anniversary of the independence of the Slovak Republic. Konzerthaus Berlin.

BUDAPEST

3 November 2022 – 2 December 2022 / Exhibition of photographer Kvet Nguyen – Practicing Otherness. Budapest.

24 November 2022 – 17 December 2022 / Exhibition of contemporary Slovak visual artists in Budapest – Zuzana Svatik, Denisa Slavkovičská, Viliam Slaminka, Martin Lukač. Budapest.

JERUSALEM

November / Artist residency of Natália Šimonová. Slovak Institute in Jerusalem.

November / PHOTO IS:RAEL. Tel Aviv

November / Israel Biennale of Contemporary Jewellery. Ramat HaSharon.

15 – 22 December 2022 / Performance of the talented 12-year-old flautist Klára Valentovičová at an international flute competition. Tel Aviv.

PARIS

2 December 2022 / Concert of the Chamber Orchestra of the Slovak Philharmonic – Église de Saint-Germain-des-Prés. Paris.

21 – 23 October 2022 / Rita Koszorús, Ján Vasilko, Milan Vagač at Salon D'Automne in the curatorial concept of Nina Vrbanová. Paris.

24 November 2022 / Jazz-colour Slovakia – Marcel Palonder and Mattias Nellson / Swedish Cultural Institute. Paris.

31 January 2023 / Chamber Orchestra Duo Krajčová & Krajčo – music hall in Richelieu. National Library in Paris.

PRAGUE

13 November 2022 / Maria Theresa #last grace. Hybernia Theatre.

19 November 2022 / Night of Theatres, Heroes. Prague.

14 December 2022 / Triathlon 2022. Theatre Na zábradlí, Anenské nám. 1, Prague 1.

18 December 2022 / V4 4V (VISEGRAD 4 – 4VIOLONCELLI), Novoměstská town hall. Prague.

6 January 2023 / Final concert of the Czech Touches of Music festival. Church of Saints Simon and Jude in Prague.

ROME

3 November – 31 January 2023 / Exhibition “Parallel system” – Michal Černušák, Viktor Frešo and Marek Kvetan – musical performance by guitarist Miriam Rodríguez Brullová. Ceremonial premises of the Slovak Embassy in Rome.

11 November 2022 / Group exhibition “A Future for Europe: Reform and Freedom” – EUNIC – Martin Jurík (VŠVU). The former San Michele prison in Rome.

11 – 13 November 2022 / Slovak Days in Malta – concert – cellist Eugen Prochác and harpist Carolina Colleja – residence of the President of the Republic of Malta. Palace of St. Anton.

16 November 2022 / Slovak Day in Milan – concert – violinist Teo Gertler and pianist Miloš Biháry. San Babila Theatre in Milan.

21 November – 4 December 2022 / Theatre project “Quartieri di vita”. Naples.

13 December 2022 / Citizens’ pre-Christmas gatherings – theatrical performance of “The Lady of the Globe” directed by Viliam Klimáček – Teatro Trastevere in Rome.

9 December 2022 / Vladislava Fekete – screening of the contemporary world drama “In other words”. Teatro Argot, Rome.

VIENNA

8 – 28 November 2022 / Exhibition of K. Kállay, concert by K. Csino. Slovak Institute in Vienna.

24 November 2022 / Internations – Presentation of Slovakia in the photographs of Franz Svoboda for foreign expatriates in Austria. Slovak Institute in Vienna.

24 – 26 November 2022 / Book fair – Buch Messe Wien, event with writers Ivana Dobráková and Michal Hvorecký – Donau Lounge.

1 December 2022 / Opening of the exhibition entitled Slovak Costumes in Photographs. Slovak Institute in Vienna.

6 December 2022 / Advent concert. Slovak Institute in Vienna.

19 January 2023 / Exhibition of intuitive painters from Kovačica. Slovak Institute in Vienna.

January 2023 / Performance of the Slovak Teachers’ Choir on the 30th anniversary of the founding of the Slovak Republic. Hofburgkapelle.

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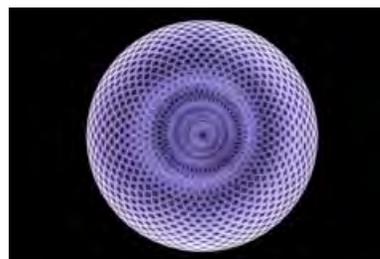
4 November 2022 / Opening of the exhibition of artist Katarína Vavrová in the Gallery of Slovak Art in Warsaw.

23 November 2022 / Author’s reading and discussion with poet Ivan Štrpko and publisher K. K. Bagal and with students and teachers of Jagiellonian University. Krakow.

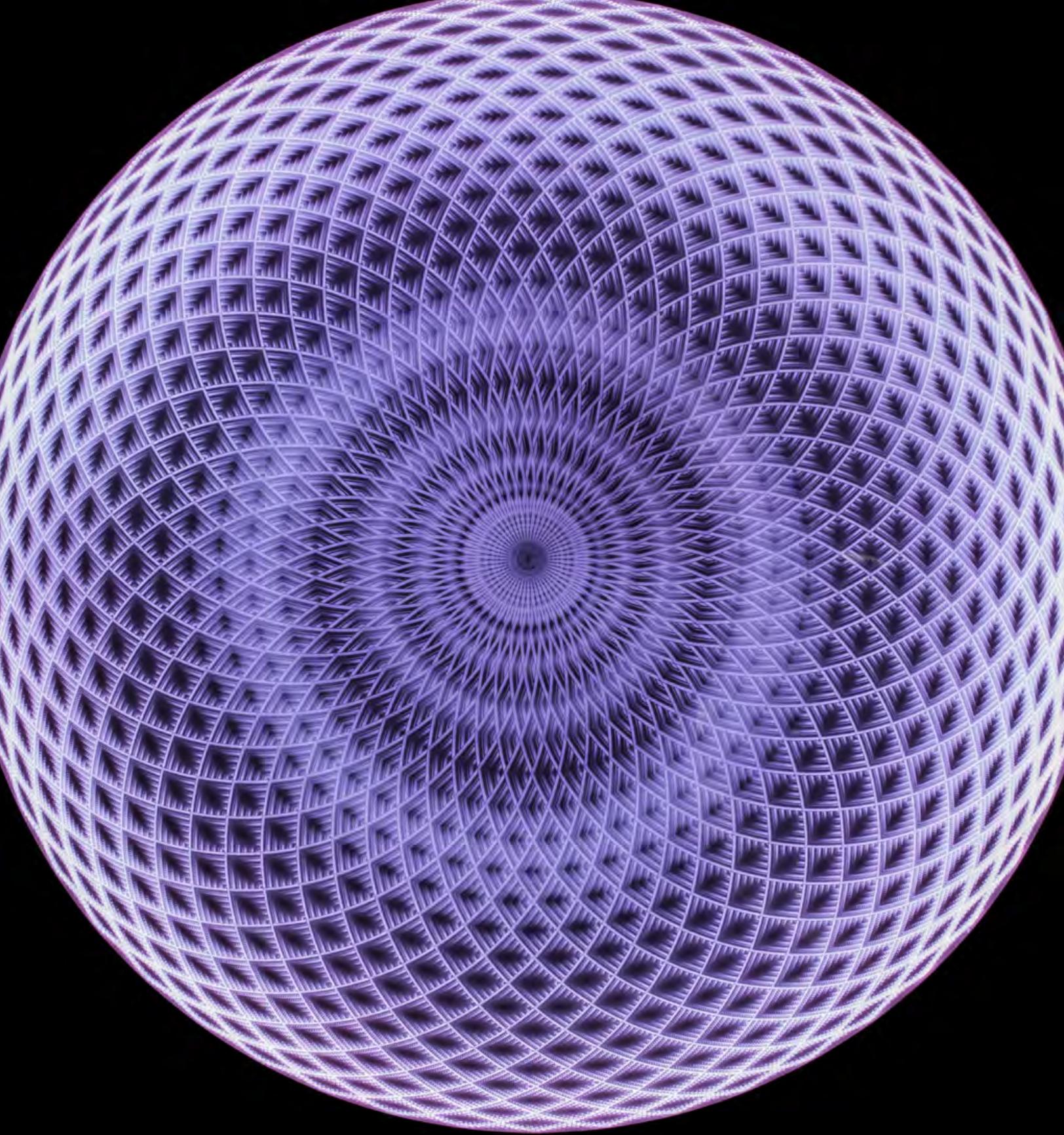
24 November 2022 / Concert on the occasion of the national holiday of the Day of the Fight for Freedom and Democracy. Slovak Institute in Warsaw.

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

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Cover photo: Sixtimes light, RGB graphic object on plexiglass 300 x 90 cm 2013. Eye RGB light object 150 cm 2015. ©Ašot Haas.



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