



PRESS RELEASE

Exhibition of a Young Slovak Painter and Educator

Author, Exhibition Title:	Matúš Novosad: Drawings
Venue:	Záhorie Gallery of Ján Mudroch in Senica, Sadová 619/3
Curator:	Prof. Marián Zervan, PhD.
Exhibition Opening:	January 31, 2025 (Friday) at 5:00 PM
Musical guest at the vernissage:	Katarína Málíková – piano, vocals
Exhibition Duration:	January 31, 2025 (Friday) – March 16, 2025 (Sunday)

Mgr. Matúš Novosad, PhD., painter, curator, art theorist, and critic, presents a selection of works from 2019–2024. A graduate of Klaudia Kosziba's studio and a doctoral graduate from the Department of Art Theory and History at the Academy of Fine Arts and Design in Bratislava, he collaborates with the journal Glosolália and currently serves as an assistant in the Delta painting studio at the Academy of Fine Arts and Design in Bratislava. His work is dedicated to contemporary painting, exploring its connections to the past while focusing on painterly script and the broader concept of artistic script.

It is no surprise, then, that Novosad's exhibition at the Záhorská Gallery of Ján Mudroch focuses on drawings—where the artist's script, the fusion of visual thought and the hand, emerges in its purest form. Drawing is often reduced to preparatory sketches, diary entries, compositional drafts, or records of exploration, recalling the original Greek concept of ichnography. Novosad aligns himself with this foundational idea of drawing as a process of searching, tracking, extracting, and pulling (drawing) vision through marks (Zeichnung) that define spatial zones. He does not seek to categorize or prioritize different types of drawing. Instead, his approach is transversal and polycentric, traversing all divisions of drawing without imposing a hierarchy among them.

Marián Zervan

(Excerpt from the curator's text)

The Artist on the Exhibition:

The exhibition presents selections from four series of drawings, all exploring questions of image composition. The oldest series consists of twelve black watercolors from 2019, hovering between abstraction and humor. These are complemented by a newly created large-scale screen print that reflects errors encountered in

early ink painting, opening new avenues of interpretation. Perhaps the most extensive part of the exhibition features fifty charcoal drawings (2022–23), primarily focused on constructing figurative compositions—ranging from bathing scenes and interpersonal relationships to depictions of suffering. These naturally lead into intimate red chalk portraits created between 2023 and 2024. The exhibition’s approach to drawing as an artistic principle culminates in ink paintings that center on the theme of a mother and child, emphasizing the gradual emergence of the image before the viewer’s eyes and the interplay of one element influencing another.