Artroom

Slovak
National
Gallery
Newspaper

#1

ISSN 2989-5618

Slovak national gallery

Artroom / Slovak National Gallery Newspaper (quarterly) / Volume 1 / 2026 / No. 1



ENGLISH EDITION



Tomas Rajlich – From Immediate Proximity

Geometry, colour, and space in the work of a Czech–Dutch painter who has established himself as one of the leading figures in European minimalist painting.

Bang?! Bang! 2

Slovak art that has conquered the world. From the liberal 1960s to the present day. The exhibition features prominent figures in Slovak art – from Stanislav Filko and Mária Bartuszová to contemporary artists.

The SNG belongs to everyone. And we are opening it to the world.

Director General Juraj Králik and Artistic Director Patrik Steinhauser discuss the new vision for the Slovak National Gallery, forthcoming exhibitions, openness to the public, and the ambition to bring Slovak art to the world and world art to Slovakia

Front cover: Rudolf Fila, **Towards Light**, oil on canvas, SNG, O 4679, source: Digital Services Department, photo: Martin Deko

František Xaver Messerschmidt, **Character Head No. 5**, 1770–1783, lead, tin, SNG, P 2170, source: Digital Services Department, photo: Martin Deko

#1



4
new exhibitions
Tomas RAJLICH
From Immediate Proximity



6
current exhibitions / displays



5
new exhibitions
Rudolf FILA
Painter Between Eros and Thanatos



7
artwork of the season
Martin Benka
To the Field



8 – 9
interview
with the Director General and Artistic Director of the SNG

10 – 11
poster



12
jubilee
Ľuba Belohradská



16 – 17
work under the spotlight
Altar that concealed the Madonna



13
behind the scenes

14
archival discoveries

15
Gallery café & Gallery shop

Artroom / Slovak National Gallery Newspaper (quarterly) / Volume 1 / 2026 / No. 1
Published by: Slovak National Gallery, Riečna 1, 815 13 Bratislava / Executive editor: Filip Vrabeľ / Texts: Lucia Almášiová, Martin Čičo, Denisa Hanulja, Bohuslava Širokayová, Filip Vrabeľ / Translation: Beata Bradford / Graphic design and layout: SNG Editorial Department / Digital Reproductions: SNG / Digital Technologies Department (Martin Deko, Juraj Starovecký) Typeface used: Kue Up, Kue Down, Greycliff, Skolar / Editorial production: Katarína Pikalyová / Print: Petit Printing Press, a.s.

contents/ imprint



18 – 19
SNG branches
Zvolen Castle
The Schaubmar Mill
Mansion Strážky





20
events overview



Dear visitors,
You are currently holding the first issue of the Slovak National Gallery's newspaper **Artroom**. We have decided to publish it because we believe that art has a unique ability to bring us together and to offer us new perspectives on the world. Through these pages, we hope to become closer to you and to share with you the information and stories that form the very soul of our gallery.

The gallery is more than just the exhibition halls and the works displayed there. It is a living organism, the smooth running of which depends on a great many people, specialist professions, and work that is invisible from the outside. And it is through our newspaper that we would like to invite you into places that ordinary visitors do not usually see – the repositories where we store thousands of works of art, the conservation studios where artworks are restored to their original condition, and the archives that house rare documents. We will show you how exhibitions are created, what happens before a work is presented to the public, and introduce you to the people who take daily care of our cultural heritage.

I would particularly like to draw your attention to two new exhibition projects. The exhibition **Tomas Rajlich – From Immediate Proximity** showcases the works of one of the key figures in minimalist painting and offers a unique opportunity for you to discover the work of an artist who has made a substantial contribution to the development of European visual art.

The exhibition **Rudolf Fila – Painter Between Eros and Thanatos** will offer a comprehensive overview of the life's work of one of the most significant figures in Slovak visual art. The artist Vladimír Kordoš, the exhibition's curator, a former student of Fila's, an admirer, an expert on his work, and his close friend, has assembled a comprehensive exhibition that showcases Rudolf Fila in all his diversity and which serves as his (and our) tribute to this master of the visual arts.

The Slovak National Gallery is here for everyone – regardless of age, background, experience, or views. I am convinced that art is greater than the things that divide us in our everyday lives. It has the power to inspire, to move people, and to create a space for encounters, conversations, and mutual understanding. Art should unite, not divide – and that is exactly the type of gallery that, along with you, we want to build.

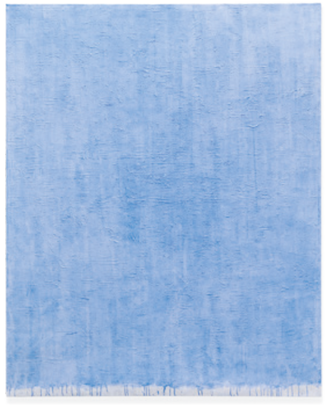
I wish you an enjoyable read and many inspiring encounters with art at the Slovak National Gallery.

Mgr. Art. Juraj Králik, Director General





Tomas Rajlich, **Untitled**, 1994,
acrylic on canvas, COLLETT Prague / Munich



Tomas Rajlich, **Untitled**, 2026, mixed media,
acrylic on canvas, COLLETT Prague / Munich



Tomas Rajlich, **Untitled**, 1967,
brass, COLLETT Prague / Munich

Tomas RAJLICH – From Immediate Proximity

2.10.2026–7.2.2027

The exhibition presents artworks by one of the key figures in geometric abstraction and minimalist painting, Tomas Rajlich. Comprising a selection from his extensive body of work, it offers visitors a unique opportunity to familiarise themselves with the work of an artist who has made a significant contribution to the development of European art. In his work, Rajlich explores the relationship between geometric form, line, colour, and space, emphasising simplicity, precision, and visual harmony. The exhibition also explores his distinctive approach to painting and highlights the artist's prominent standing within the context of European abstract art.

Tomas (Tomáš) Rajlich (born 1940) is a prominent Czech–Dutch artist whose work has influenced the art scene in both the Czech Republic and in the Netherlands, where he lived, worked and lectured for more than 40 years. In 1969, Rajlich emigrated from occupied Czechoslovakia. This major life change had a significant impact not only on his personal life, but also on the future direction of his art.

Upon his arrival in the Netherlands, Rajlich encountered an environment that was open to new artistic trends, and he responded enthusiastically to the development of minimalism and reductive painting. Here, he developed his own distinctive artistic language and established himself as a leading figure in minimalist art. His works also attracted attention beyond the borders of the Netherlands and were particularly well received in France and Italy, which became further important centres of his artistic activity. Rajlich thus increasingly established a prominent international reputation, joining the ranks of artists who made a major contribution to shaping the forms of European abstract and minimalist painting.

Tomas Rajlich's artistic journey draws on the geometric abstraction of the late 1960s and the milieu of the Concrete Artists Club. From the beginning, his work was defined by a strict geometric form and a marked reduction – but, these were never arbitrary. On the contrary, Rajlich managed to transform them into a distinctive and inventive visual language. Variations on monochromatic planes have become a key element of his work, in which the structure and texture of the surface take on particular significance, as do references to geometric principles and regularly arranged forms. His paintings are devoid of social or narrative themes, focusing instead on the essence of the image and its visual impact. Emphasis is on the surface, format, and boundaries of the image, as well as the quality and interplay of colours. The painter's gesture also plays an important role, introducing an element of tension, movement, and human presence into the strict geometric system. The combination of these elements is precisely what confers to Rajlich's work its characteristic complexity. Despite their apparent simplicity, his paintings offer scope for sustained contemplation and reveal the richness of the relationships between the individual artistic elements.

Rajlich's work is represented within many prestigious public collections around the world, including in the Stedelijk Museum in Amsterdam, Museum of Modern Art in New York, Centre Pompidou in Paris, SMAK in Ghent, National Gallery of Canada in Ottawa, and National Gallery in Prague. •

[curated by Martin Dostál]

ed

"Despite their apparent simplicity, his paintings offer scope for sustained contemplation."



Rudolf Fila, **Study**, 1962, gouache on cardboard,
SNG, K 4020, source: Digital Services Department,
photo: Martin Deko



Rudolf Fila, **Serigraphy III**, 1971, serigraphy on paper,
SNG, G 8679, source: Digital Services Department,
photo: Martin Deko



Rudolf Fila, **Dialogue about the Run I**, 1979, oil on canvas,
SNG, O 6451, source: Digital Services Department,
photo: Martin Deko

Rudolf FILA – A Painter Between Eros and Thanatos

23.10.2026–7.2.2027

Rudolf Fila is one of the most prominent figures in modern Slovak and European visual art. During his more than five decades as an artist, he created a body of work that profoundly influenced the character of Slovak painting, attitudes towards imagery, and entire generations of artists. His work has transcended the boundaries of traditional painting – it has become a space for dialogue with art history, philosophy and literature, and the act of viewing.

Fila continually returned to the very essence of painting. He was interested in what happens between a painting and the viewer, how meaning is created, and how our perception influences cultural memory. His output is therefore not merely a collection of aesthetically attractive works, it is also a comprehensive exploration of the nature of the artistic image. This ability to link historical references with contemporary experience is precisely what makes his work a distinctive and enduringly relevant part of Slovak visual art. His work is grounded in intellectual depth, exceptional artistic skill, and the ability to engage in a creative dialogue with the European artistic tradition without losing one's originality.

Rudolf Fila was not only an exceptional painter, he was also an educator and a prominent figure within Slovak artistic life. A significant part of his legacy comprises texts in which he systematically addressed issues relating to visual art, the interpretation of works of art, and the relationship between artist, artwork, and viewer. His significance, therefore, cannot be understood solely through individual paintings. Equally important is the approach to art that he left behind and which continues to inspire subsequent generations of artists, theorists, and viewers. Fila was able to link the painter's practical experience with theoretical reflection and to foster a constant dialogue between the two. This is one of the reasons that his work transcends a specific era, enabling it to be interpreted in new contexts to this day.

The SNG exhibition traces Fila's lifelong creative journey, presenting a comprehensive overview of his exceptionally extensive oeuvre – from early experiments in abstract painting, through iconic interpretations of works by Old Masters, to his late paintings, drawings, and works on paper.

The fundamental premise of Fila's visual cosmology is the tension between the two archetypal principles of human existence – Eros and Thanatos. Eros represents a creative, life-giving force associated with desire, creation, and renewal, while Thanatos symbolises decay, destruction, and death. Rudolf Fila explored this intrinsic dualism in his reinterpretations of historical works, entering into a creative dialogue with the works of Old Masters and, through a contemporary interpretation, imbuing them with new layers of meaning. This polarity is the defining theme behind the title of the current exhibition – Painter Between Eros and Thanatos – referencing the two elementary forces that shape his artistic thinking and visual language.

The exhibition is not merely a tribute to an exceptional figure in Slovak art, it is an invitation to rediscover an artist whose work remains remarkably vibrant, stimulating, and relevant – one who teaches us to look at paintings more slowly, more attentively, and with an openness to the meanings that are only revealed upon repeated viewing. •

[curated by Vladimír Kordoš]

ed

"The SNG exhibition traces Fila's lifelong creative journey."

current exhibitions

Bang?! Bang! 2

30.4.2026 – spring 2027

The Slovak art scene offers an exceptionally rich and multi-layered narrative that called for a new interpretation. The exhibition *Bang?! Bang! 2* follows on from last year's project *Bang?! Bang!*, and builds seamlessly on its curatorial concept. On this occasion, the focus is on art that emerged from the liberated 1960s, which catapulted the Slovak, or rather Czechoslovak, art scene into the world's elite. Stanislav Filko, Alexander Mlynárčik, Marián Čunderlík, Juraj Bartusz, Alojz Klimo, and Vladislav Rostoka – these are just a few of the renowned names whose works the public can, after a long time, see in the SNG exhibition halls. The second edition of the exhibition showcases the diversity of the art scene, particularly in Slovakia, from the 1960s to the present.

The curatorial focus is primarily on conceptual and geometric trends, which have significantly influenced the development of Slovak art through to this day. In parallel, the exhibition explores new figurative art and post-surrealism, with an emphasis on human existence. These are the artistic movements that emerged from the liberal atmosphere of the 1960s and contributed significantly to recognition of the Czechoslovak art scene abroad. This influence remains evident today in the work of artists such as Maria Bartuszová and Stanislav Filko. An important aspect of the exhibition is the prominent representation of female artists, highlighting the valuable role that women have played in shaping of Slovak art. Their presence in the history of art is not merely a contemporary phenomenon but builds upon a process of emancipation of female artists that gained momentum during the modernist period.

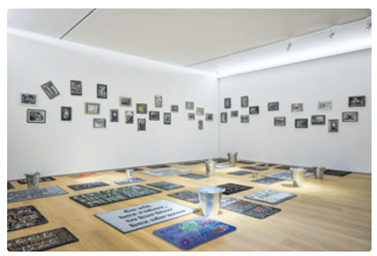
The project also presents less conventional artistic techniques and media that played a significant, though now often overlooked, role in Slovak art. These include Art Protis – a technique almost forgotten today, but one that was extremely widespread, particularly from the late 1950s to the 1980s, and which is exemplified by the work of the versatile artist Vladimír Popovič. While the first edition of the project focused on the work of the sculptor Jozef Jankovič, the second offers an insight into a wider circle of his post-surrealist contemporaries, including Dušan Králik and Ivan Štěpán. A prominent space in the exhibition is assigned to the conceptual artist Peter Rónai, who has created a new original installation for the exhibition.

The exhibition also engages with the distinctive visual phenomenon of the poster, which, through its inventive graphic language, vividly portrayed the character and atmosphere of each period. Visitors can appreciate its significance and aesthetic appeal in examples including the works of Marián Čunderlík and the visual art of Vladislav Rostok. Bang?! Bang! 2 builds upon the principle of contrast – bringing together artists representing different facets of the artistic spectrum. These connections reveal not only temporal and historical contexts, but also moments of mutual influence and the natural interplay between individual artistic trends. ◆

[curated by Martin Dostál]







View into the **Bang?! Bang! 2** Atrium | Hall III. Hall III.

photo: Martin Deko

displays

Collection displays

The SNG is the largest collecting institution in Slovakia and manages extensive collections comprising almost 90,000 works of art – ranging from historical to contemporary.

Collection displays

Sacred Art
– the SNG's most precious Gothic and Baroque paintings and sculptures, as well as icons and paintings from European art of the 16th–19th centuries

The Modern
– the story of visual art in Slovakia in the first half of the 20th century – a portrayal of national identity in art and through art, often via mythical concepts of home

From Collector to Art Patron
– a selection from the Linea Collection – works by Old Masters, 19th-century art, Slovak modernism, and contemporary art

European Painting of the Early Modern Period
– a selection from the collections of 16th–18th-century European painting – genre paintings, portraits, still lifes, and landscapes by Italian, Netherlandish, and Dutch masters

Design Unpacked
– design, applied arts, and handicraft that offer an immersive journey through centuries of everyday life

Experimental collection displays

Antimuseum of Július Koller
– a monographic collection display featuring one of Slovakia's most renowned conceptual artists

Amazing Art History with Professor Hamster
– an interactive presentation takes children on a playful journey through the history of art, featuring short animated videos on prominent Slovak and international artists

The Kornel and Naďa Földvári Library
– a collection of more than 11,000 books owned by the writer, critic, and satirist Kornel Földvári and his wife Naďa

Biblioman
– a book collection of the art theorist and historian Igor Gazdík

artwork of the season

Martin Benka
(21.9.1888–28.6.1971)

To the Field, 1934
oil on canvas, SNG, O 676



The 1934 painting *To the Field* belongs to the body of work in which Martin Benka explores his characteristic approach to artistic interpretation of the Slovak countryside and its inhabitants. The central motif comprises a group of people walking towards the mountains. At first glance, it is a simple scene from everyday life. In the vast mountainous landscape, however, the human figures assume a fresh significance and emphasise the connection between people and the environment in which they live.

A defining feature of Benka's work is his perception of the Slovak landscape not merely as a geographical space, but as the embodiment of identity and a way of life. Within his work, mountains, slopes, and valleys are closely connected to the people who inhabit them and reshape them through their daily labour. Man and nature do not therefore appear as separate elements of the picture, but as parts of a single compositional and semantic whole.

This principle is prominent in the painting *To the Field*, within which Benka structures the landscape in several superimposed layers. The landscape in the foreground ascends into further slopes and mountain ranges, creating a striking sense of verticality in the pictorial space. In place of the traditional linear perspective, where the view extends primarily into the distance, Benka creates a landscape that seems to rise and expand upwards. The space thus acquires a monumental character whilst retaining a distinct sense of flatness.

This tension between spatiality and two-dimensionality is one of the distinctive features of Benka's painterly expression. He does not depict the landscape as a realistic representation but simplifies its forms and focuses on its essence. The sloping hillsides, towering mountains, and contours of the landscape create a clearly defined composition. The individual shapes also serve to construct the space and determine the way in which the viewer navigates the image.

Benka employs a similar principle when depicting the human figures. Their portrayal is not based on a detailed rendering of faces or clothing, but on distinctive silhouettes. The figures are simplified into solid, enclosed shapes, giving the composition an almost sculptural quality. Although situated at the centre of the painting, they appear fragile in comparison to the vast mountain ranges. This contrast also illustrates how closely Benka links the human characters with the mountain landscape. The figures do not appear as a separate motif set against the landscape, but are artistically intertwined with it. Their journey to work thus forms part of the picture of the Slovak countryside that Benka idealised in his work.

This approach to representation reflects Benka's endeavour to create through art a distinctive image of Slovakia – a myth. He was as interested in the countryside itself as in the people who lived there – farmers, shepherds, lumberjacks, and other inhabitants. In his paintings, their work and way of life are integrated with the environment that shapes them. The landscape is not merely a backdrop within Benka's work, but a space in which everyday life unfolds. Benka's landscape is thus not an accurate topographical record of a specific place; it is the result of artistic stylisation in which the painter simplifies and organises natural forms to highlight their fundamental essence.

"Nature was a wellspring to me, a book from which I drew lessons. The studio was my sanctuary."

To the Field thereby brings together Benka's two fundamental themes – people (usually at work) and the Slovak countryside. The everyday scene of people on their way to work has equal importance within the composition as the natural surroundings themselves. Through simplified forms, striking silhouettes, and a carefully constructed visual space, Benka creates an idealised vision of the Slovak countryside and the lives associated with it.

Martin Benka's work **To the Field** is exhibited in the collection display **The Modern** on the 2nd floor in Hall VII.

Martin Benka
(21.9.1888 Kostolište–28.6.1971 Malacky)
Slovak painter and graphic artist, a founding figure of modern Slovak visual art. Between 1903 and 1906, he trained as a painter and decorator in Hodonín; he later continued his artistic education by studying under the landscape painter Alois Kalvoda. Significant influence on his work came from his trips to Slovakia, which he visited regularly, particularly from 1913 onwards. The Slovak countryside and the people who live and work there gradually became the central theme of his work. Until 1939, he lived predominantly in Prague, later settling in Martin, where he had a studio. In 1958, he was awarded the title National Artist. He died in Malacky but is buried at the National Cemetery in Martin. ◆

Filip Vrabeľ

Martin Benka, **To the Field**, 1934, oil on canvas, SNG, O 676, source: Digital Services Department, photo: Martin Deko

More information about the work and the artist can be found in the app **Atlas SNG**, at the exhibition itself, or on the portal **webumenia.sk**.

photo: Tom Maurer Photography



The SNG belongs to everyone, and we are opening it to the world

The Slovak National Gallery has two leaders with clearly defined roles and a shared vision. In the interview, Director General Juraj KRÁLIK and Artistic Director Patrik STEINHAUSER talk about new exhibitions, the gallery's openness to everyone without exception, and why they wish to respond to criticism primarily through high-quality work.

We have the first issue of the new SNG quarterly in our hands. Why did the gallery decide to publish its own newspaper?

Juraj Králik (JK): We've been thinking about the newspaper for some time now, and I'm glad this idea has finally become a reality. Our aim is to use this channel to provide regular updates on SNG activities, to promote new exhibitions and events, and to introduce our staff and the work they do, which visitors do not usually get to see.

Patrik Steinhauser (PS): A gallery is a living organism. Behind every exhibition lies a team of people – curators, conservators, the production team, the digitisation department, the marketing team, gallery educators, and many other professionals. We also want to use the newspaper to bring their stories and a glimpse behind the scenes to the public.

Patrik, you only joined the SNG recently. What does your arrival mean for the gallery, and why does the gallery need an artistic director?

(JK) The question is addressed to Patrik, but allow me to give a very brief answer first. Patrik's arrival is a significant boost to the leadership. As Director General, I am responsible for the strategic direction, operations, and development of the institution. This encompasses a considerable amount of daily managerial, organisational, and administrative work, without which the gallery could not function. Patrik brings a clear artistic vision, experience of the international scene, and a network of foreign contacts, which we intend to utilise for the benefit of the SNG and for the benefit of the entire Slovak visual arts scene.

(PS) Yes, our responsibilities are divided, but we share a common aim. My role is to develop the programme, exhibition and specialist projects, and international partnerships. The SNG should systematically build relationships with leading galleries, museums, curators, and other experts abroad. I want these contacts to lead to specific exhibitions, professional exchanges, and new opportunities for the SNG and for Slovak artists.

What have you prepared for visitors by the end of 2026?

(PS) In quick succession during October, we will be opening exhibitions of two prominent artists: Tomas Rajlich, an internationally recognised Czech–Dutch representative of European minimalism, and Rudolf Fila, one of the most significant figures in Slovak visual art. We're also preparing a surprise from abroad, which we won't reveal just yet.

(JK) At the end of October, we will bid farewell to Adam Szentpétery's exhibition *NETWORK* with a guided tour led by curator Vlado Beskid; the artist himself has also confirmed his attendance. I am delighted that we have managed to organise Adam's very first exhibition at the SNG, where his work undoubtedly belongs, and to present Slovakia's most significant exponent of geometric abstraction. I warmly invite anyone who hasn't yet seen the exhibition – they have until 25 October to visit it. We have also produced a comprehensive exhibition catalogue.

(PS) The gallery also continues to run its established programme of events for the public and schools, which I familiarised myself with after taking up my post, and I must say there is plenty to choose from – Saturday creative workshops, an autumn ceramics course for adults, a new Sunday programme for families called the SNG Family Club, and a new series of specialist lectures that will link history with the visual arts.

(JK) Nor should we forget the SNG Concert Series, which we launched in spring. It combines fine arts with classical music and offers visitors the chance to experience the gallery in a different way – to encounter visual art and, at the same time, enjoy music within its unique setting, all in a single visit. We want the SNG to connect different art forms, artists, experiences, and profound emotions, and to convey them to the public.

In September, you organised your very first Open Day at the gallery, and since then you have been promoting the message SNG FOR EVERYONE. What does it mean to you?

(JK) The SNG has been here for 78 years and, for decades, has been the natural place where people have come to enjoy art, learning, and experiences – regardless of politics or differences of opinion. We therefore do not view the message SNG FOR EVERYONE as something new, but as a description of what the national gallery has always been and what it should remain: an open cultural institution for the entire public.

(PS) People mainly visit art galleries to experience art. Some people are experts, others are only getting to know it; some are drawn to one type of work, others to something completely different. Such diversity is natural and welcome, and that is how we view it too. Our aim is to stage high-quality exhibitions and programmes so that everyone can find something to their liking at the SNG.

(JK) The best way to get to know the SNG is simply to come along. Not letting anyone tell us what to think of the gallery, or whether or not we should visit it. Come and see our exhibitions, take part in our events, spend time with us together with your family, friends, or simply on your own, and form your own opinion. The SNG has been here, is here, and will continue to be here. And it will always belong to everyone.

How do you respond to the attacks faced by the SNG leadership?

(JK) Since I took up my post in April 2025, my colleagues and I have decided that our response to the attacks will not be counterattacks or conflict, but work. In just under nine months of 2025, we organised six new exhibition projects, resumed our gallery education activities, and developed new programmes for schools and the public. We expanded our collection, carried out specialist conservation work on more than 2,100 items, and continued our research, library, and digitisation activities. We are continuing to work just as hard this year.

I would also like to mention a significant advance in the restoration of two national cultural monuments managed by the SNG. In June, after many years of delays, we began a comprehensive refurbishment of the Ľudovít Fulla Gallery in Ružomberok, funded by the Slovakia Programme through the European Regional Development Fund and the Ministry of Culture of the Slovak Republic. Simultaneously, we have made significant progress in preparing for the restoration of Zvolen Castle and have launched the public procurement process. These are important steps towards preserving both of these exceptional monuments and, above all, towards making them fully accessible to the public.

And to be honest, with that amount of work, we didn't even have time to respond to the attacks.

(PS) My view is that objective criticism is legitimate and should be listened to. However, as someone who had been observing the situation from the outside, I also noticed a number of false claims, personal attacks, and calls for a boycott of the gallery. I don't think that constituted constructive criticism, and ultimately it damaged not only the SNG but the entire cultural scene. We want to be judged predominantly on the quality of our decisions, exhibitions, and results. Fewer conflicts, more work – Juraj and I are in complete agreement on that.

Could you reveal some of your plans for 2027?

(JK) We want to continue developing the SNG as a professional, proud, and open institution that manages its collections to a high standard, delivers a strong programme, and is a vibrant venue for the public – for families, schools, young people, art connoisseurs, and those who are just getting to know art.

(PS) My ambition is to open doors in both directions: to bring high-quality international art to Slovakia and to create new opportunities for the SNG and Slovak artists abroad. I'm not looking for a single high-profile exhibition, but for long-term relationships, joint projects, and lasting partnerships.

(JK) Each of us provides different expertise and is responsible for a different area. Meanwhile, we share a common vision, and complement and trust one another. We know exactly what we want to achieve and where we want to steer the SNG. ◆

"We want to open doors in both directions: to bring high-quality international art to Slovakia and to create new opportunities for SNG and Slovak artists abroad."



"The best way to get to know the SNG is simply to come along."



Rudolf Fila, **Transformation**, c. 1960, oil on canvas,
SNG, O 2577, source: Digital Services Department,
photo: Martin Deko

Ľuba Belohradská (*1936)

Art theorist, curator, professor emerita, and one of the leading figures in Slovak art history. Recipient of the Martin Benka Prize, the Marian Váross Prize, and the Minister of Culture's Prize for the promotion of Slovak sculpture.

On the occasion of her 90th birthday, we commemorate Ľuba Belohradská, a figure who, through her work as an expert, educator, and curator, had a significant influence on the history of Slovak art in the second half of the 20th century and the early 21st century. For more than sixty years, she has been contributing to the study, interpretation, and presentation of Slovak visual art. She has trained several generations of art educators and visual artists.

The honouree's professional career is closely linked to 20th-century Slovak sculpture and medal art. She engaged with the works of Fraňo Štefunko, Ján Koniarek, Jozef Kostka, and Erna Masarovičová. A special place in her work belonged to female artists – sculptresses. She began systematically to reflect on their work as early as the 1960s, at a time when her standing within Slovak art-historical discourse was still far from being taken for granted. She was the protagonist of free, non-ideological sculptures in public spaces. She co-founded the 'Sculptures in Piešťany's Parks' exhibitions and, from 1967, curated the first two projects. In part owing to her long-standing interest, the work of several prominent Slovak female artists has become the subject of academic attention and wider public reflection.

Following her art history studies at the Faculty of Philosophy of Comenius University in Bratislava, she worked at the Institute of Art History of the Slovak Academy of Sciences. She later lectured at the Faculty of Philosophy of Pavol Jozef Šafárik University in Prešov, at the Faculty of Education of Comenius University in Trnava and Bratislava, and, from 1990 to 2008, at the Department of Art Theory and History at the Academy of Fine Arts and Design in Bratislava. Alongside her pedagogical career, she was involved in curatorial work, academic journalism, and the organisation of exhibition projects. Within the department, she organised specialist conferences, colloquia, and anniversary celebrations honouring eminent theorists. On exhibition projects, she has collaborated with eight regional galleries, as well as, on one occasion, with the SNG and the National Gallery in Prague. She organised exhibitions of Slovak artistic medals in Paris, Beijing, Novosibirsk, Nyíregyháza, and Uherské Hradiště. Along with her husband, the sculptor Štefan Belohradský, she joined the nationwide *Concrete Artists Club* at the turn of 1967–68. They were founding members of the Slovak section, and the club associated artists and theorists of the abstract geometric school through extensive international collaboration.

Her work significantly transcends the scope of individual exhibitions or academic texts. Belohradská belongs to a generation of art historians that helped to establish the academic framework within which Slovak art began systematically to be interpreted in a broader historical and cultural context. The political reprisals of the normalization period in the 1970s and 1980s terminated the activities of the *Concrete Artists Club*. In collaboration with Eva Trojanová, she published the unacknowledged artworks featured in the comprehensive volume *Borders of Geometry* (2010). An important aspect of her legacy is therefore not only the volume of her scholarly output, but also her ability to bring art to later generations and to shape the way we reflect upon it.

In the second decade of the 21st century, she continued to publish works on the sculptors Juraj Rusnák, Štefan Belohradský, and Imrich Vanek (text prepared for release). In 2010, she authored an introductory study for the monograph *Kremnica Medal Symposia 1983–2009* and contributed to the presentation of Slovak medal art at international FIDEM events. In 2022, together with Ľubica Hustá and Katarína Kissoczy, she curated the exhibition *Erna Monumental: Erna Masarovičová and her Sculpture* at the Bratislava City Gallery (GMB). She documented a unique creative collective of women from the turn of the 1950s and 1960s through an exhibition at the GMB and in the publication *Group 4*. Her interest in sculpture and medal art continues in her later work as a writer and curator.

In recognition of her lifelong professional work, Ľuba Belohradská has been awarded the Martin Benka Prize, the Marian Váross Prize, and the Minister of Culture's Prize for the promotion of Slovak sculpture. The honouree's theoretical work and career form a significant part of the Slovak tradition of art history, and her scholarly voice remains an important factor in the understanding of Slovak sculpture, medal art, and women's work in the arts. ◆





"She was the protagonistof free, non-ideological sculptures in public spaces"

Photograph from the discussion on the exhibition **Jozef Sušienka. Landscape Lesson** (V. Kleinová, J. Sušienka and Ľ. Belohradská) Source: Ľ. Belohradská Archive

source: archive Ľ. Belohradská

behind the scenes

We are pleased to present the Behind the Scenes at the SNG section in which we will explore areas that usually remain hidden from visitors, introduce the work of the people without whom the Slovak National Gallery could not function, and share a wealth of interesting facts that you (probably) did not know.

As visitors, as soon as you enter the gallery you are seeing the result of long and complex work by many specialists. Behind every exhibition lies a multitude of steps – from the initial design and concept, through academic research and preparation of supplementary materials, to production and installation of the works in the exhibition spaces.

However, work at the gallery does not end with the exhibition opening. Exhibitions are complemented by educational programmes, publications, guided tours, and other activities that provide visitors with better understanding of the works on display and their context. The entire process of preparing an exhibition takes several months, or even years, and involves a number of experts from across various fields. The exhibition is the result of extensive collaboration between many disciplines – from conservators, who ensure protection and restoration of works, through the digitisation department, which documents the works and make them available in digital form, to the production team, exhibition technicians, and repository keepers, who provide for safe transport, record-keeping, and long-term storage of the works. Their efforts form an essential part of the gallery's operations and ensure that artworks are professionally handled, protected, and prepared for public display.

You, too, can benefit from the work of the digitisation department – for example, on Web umenia (**www.webumenia.sk**), where digitised works are available, or via the Atlas SNG app (**www.atlassng.sk**), which will enable you to find out more about specific works during your gallery visit.

The Slovak National Gallery also provides other public services that you will find covered in this section. Examples include the library and archive, where researchers, students, and the wider public can explore documents, materials, and other resources relating to the visual arts, architecture, and culture.

Forthcoming **Behind the Scenes at the SNG** sections will progressively invite you to these workplaces and show you what lies behind day-to-day running of the gallery. In the first of these sections, we take a look at the SNG specialist archive.

"Behind every exhibition lies a multitude of steps – from the initial design and concept, through academic research, to production and installation of the works in the exhibition spaces."

"The exhibition is the result of extensive collaboration between many disciplines – from conservators, through the digitisation department, to the production team, exhibition technicians, and repository keepers."

archival discoveries

(FAA) The SNG Fine Arts Archive



When we hear the word 'archive', most of us picture documents stored in boxes, layers of dust, and shelves full of old papers. The specialist archive of the Slovak National Gallery, however, holds far more. It contains materials that offer insight into the lives and works of artists, and can even provide new information that would be difficult to find elsewhere.

——— Archival documents are not intended solely for preservation. They serve as reference material for curators, art historians, specialists, students, and other researchers. During the preparation of an exhibition or of a specialist publication, they can help to verify dates, clarify the origins of a work, trace relationships between artists, and establish information about their lives. It is precisely due to archival documents that individual events can be placed within a broader historical context.

——— One of the basic concepts we encounter when working in an archive is the archival collection. This is a collection of documents that were produced in connection with the activities of a particular person or institution. Artists' personal archives do not solely comprise documents related to their professional lives, they also contain material that provides insight into everyday and private aspects of their world.

——— Such a collection may contain correspondence, manuscripts, notes, working papers, personal documents, catalogues, or photographs. Sometimes, personal collections also contain artistic works – such as prints, linocuts, and other artworks.

——— One example held in the SNG Archive is the personal collection of Mikuláš Galanda. Of particular interest here are the Private Letters of Fulla and Galanda. This is not actually private correspondence between Fulla and Galanda; the publication explores their joint project entitled Private Letters of Fulla and Galanda – a short art magazine/periodical that they published between 1930 and 1932. Through letters, the artists expressed their views on modern art and openly distanced themselves from the period's established artistic conventions of the Slovak art world. The SNG Archive does also hold their private correspondence, which offers an insight into their relationship and their lives outside the world of art. In these letters, they shared news of personal events, weddings, family life, and sojourns abroad.

——— Among the valuable visual records is a photograph of Mikuláš Galanda and Ľudovít Fulla in the studio, which offers a glimpse into the space where both artists worked and created.

——— To help users navigate the vast amount of material, archivists professionally catalogue each collection. Documents are organised in accordance with established rules, and their details are carefully recorded. One such tool is an inventory – a resource that provides an overview of the content and structure of a processed archival collection, and which makes it easier to locate specific documents.

——— The value of an archive lies not only in document preservation, but also in all that can progressively be uncovered from them. Information contained in a single letter may not, in itself, be of fundamental importance, yet combined with a photograph, a diary, other correspondence, or artistic material, it can offer a new perspective on a particular event or artist. In addition to assisting historians and art historians to research and verify facts, therefore, archival sources provide them with a better understanding of their context and the stories that lie behind them. ⬥

Denisa Hanulja



1



2



3

main photo: Mikuláš Galanda and Ľudovít Fulla in their Bratislava studio, FAA SNG, source: Digital Technologies Department

1 Mikuláš Galanda, **Kneeling**, drypoint, linocut on paper, FAA SNG, photo: Juraj Starovecký

2 Portrait of Ľudovít Fulla from his time at secondary school. Top right: Portrait of Mikuláš Galanda from his graduation year. Bottom left: **Private Letters of Fulla and Galanda** 3–4 and 2. Bottom right: Mikuláš Galanda and Ľudovít Fulla in their Bratislava studio, FAA SNG, photo: Juraj Starovecký

3 Letter from Mikuláš Galanda about his family life, exhibitions organised by the Art Forum, and Janko Alexy's book on visual artists, FAA SNG, photo: Juraj Starovecký

Gallery café

A place where the gallery experience continues

A visit to the gallery need not end with the last exhibition. The Gallery Café offers a space where you can sit back for a while, meet up with friends, or calmly reflect on your impressions of the exhibitions.

Whether you choose a cup of fine coffee, our home-made lemonade, a seasonal special, or a light snack, the café is the perfect way to round off your visit to the Slovak National Gallery. Available not only to gallery visitors, it is open to anyone who wants to relax in the city centre.

Rewardly

Coffee tastes even better with a reward.

Add the Gallery Café digital loyalty card to your phone and collect rewards with every cup of coffee.

1 coffee = 1 stamp
Collect five stamps and enjoy your sixth coffee free of charge.

With each new stamp, you will also discover a selected work from the SNG collections.

Save your loyalty card to Apple Wallet or Google Wallet, and you will always have it to hand.

Come before, during, or after your exhibition visit. Sometimes, all you need is to sit back with a fine cup of coffee and let the artistic experience linger for a while longer.





Gallery shop

NEW ADDITIONS TO OUR RANGE

Our Gallery Shop offers a range of original items inspired by works of art, as well as designer accessories and books.
In addition to publications issued by the Slovak National Gallery, you will find titles from the leading Slovak publishing houses SLOVART and IKAR. The selection includes books on art and notable artists, illustrated publications, children's books, and titles featuring illustrations by Slovak artists.





Exhibition catalogue **Galanda and The Galandites**, which was held at the SNG and showcased the work of Mikuláš Galanda, one of the key figures in Slovak modern art, as well as the group of artists who continued his artistic legacy.





Exhibition catalogue **Women's Law**, which uses traditional motifs to explore gender perceptions and rehabilitate the experiences of older women from rural areas within the context of contemporary feminism.





Exhibition catalogue **Mohács 500[SK] – Portraying the Ottoman Presence**, produced to mark the 500th anniversary of the Battle of Mohács, exploring its significance in the history of the Kingdom of Hungary and present-day Slovakia.





Exhibition catalogue **Adam Szentpétery: NETWORK**, which offers a comprehensive overview of the artist's work and his current exhibition project.

Yearning to display a masterpiece in your home?

Selected works from the SNG collections are available as high-quality reproductions that you can simply order online. The offer includes iconic works of Slovak visual art in various formats.
Orders can be placed at www.webumenia.sk



1

Altar that concealed the Madonna

Unknown workshop:
Tabernacular Altar from Vojňany.
Spiš, third quarter of the 13th century.
Wood, carving, polychromy.
Slovak National Gallery, P 131 – P 134

Bohuslava Širokayová

A view of the tabernacular altar from Vojňany reveals an exceptional work of art dating back more than 750 years. It has retained its exceptionally clear structure and impressive colour scheme. It originated even before the monumental winged altars that are most commonly associated with Gothic art today. Dendrochronological analysis has shown that the tree from which the relief of St Peter was carved was felled in 1232. The altar was created subsequently, although the exact time span is unknown. At its centre was a cabinet with a baldaquin to which two pairs of movable wings were attached. The outer panels depict the apostles Peter and Paul, and the inner panels feature two unidentified female saints. When closed, the wings concealed a statue of the enthroned Madonna. It has not survived, but traces on the rear wall of the cabinet reveal its former setting: a halo, a coloured mark, and holes left by the statue's mountings. The altar thus not only displayed the Madonna, but also protected her and temporarily concealed her from view. Only upon opening the wings did she appear in the midst of the assembly of saints. We know this work from the Church of St Catherine of Alexandria in Vojňany, but we do not know whether it was created specifically for this church, nor on what occasions it was opened. Its incompleteness particularly reveals the way in which medieval art worked with anticipation, concealment, and ceremonial manifestation of the sacred image. **(Fig. 1)**



2

Zoom in

Saint Peter (Fig. 2)
The key and book reliably identify the Apostle Peter. Similarly to the other saints, he is depicted in a strictly frontal pose, standing beneath a painted architectural arch. The relief is carved from linden wood and parts of the original polychromy, i.e. the coloured layer, have been preserved to this day.

"Dendrochronological analysis has shown that the tree from which the relief of St Peter was carved was felled in 1232."



3

Painted architecture (Fig. 3)
Triple-lobed arches, narrow windows, trefoils, and quatrefoils create a miniature representation of sacred architecture above the figures. These are not merely decorative; they separate the saints from the surrounding space, arrange them in order of importance, and transform the wings into a symbolic façade.

The Absent Madonna (Fig. 4)
The central statue has been lost, but the altar still bears its traces. A large halo remains on the rear wall of the cabinet, along with an outline of the unpainted area and holes left by the fastenings.

Sedes sapientiae
In the *Sacred Art* collection display, the South German *Enthroned Madonna* as Sedes Sapientiae (P 2699) illustrates the original appearance of the central section of the altar. It is not its original element, but represents the type of statue that might have stood beneath the baldaquin. The Latin term Sedes Sapientiae means 'Throne of Wisdom': The Virgin Mary is regarded as the throne upon which sits Christ – the incarnate divine wisdom.



4

More about this artwork:

What is a tabernacular altar?

A tabernacular or baldaquin altar is an altar cabinet designed to house a statue of the Virgin Mary or another saint. The movable wings protected the central image and enabled it to be covered or ceremonially unveiled. The altar from Vojňany is remarkable for the four individual figures on its wings; most surviving examples from the 13th century tend to depict scenes from the life of the Virgin Mary or the saints. The structure is made of softwood, while the reliefs are carved from linden wood. The originally silver-plated background was covered with a yellowish glaze, which gave it a golden appearance. Differences between the cabinet, the wings, and the reliefs raise the question of whether all parts of the altar were created concurrently.

1 Tabernacular Altar from Vojňany, Spiš, third quarter of the 13th century. Wood, carving, polychromy. Slovak National Gallery, P 131 – P 134, source: SNG Digital Services Department, photo: Martin Deko

2 – 3 Tabernacular Altar from Vojňany. Spiš (detail)

4 Unknown South German sculptor, **Enthroned Madonna**, second half of the 13th century. Wood, carving, polychromy. Slovak National Gallery, P 2699, source: SNG Digital Services Department, photo: Martin Deko

sng branches

Zvolen Castle

MOHÁCS 500SK
Portraying the Ottoman Presence
22.5.2026–17.1.2027

For the 2026/2027 season, we have prepared an exhibition project at SNG Zvolen Castle that engages with Hungarian–Ottoman relations in the 16th and 17th centuries, marking the 500th anniversary of the Battle of Mohács. It comprises a scaled-down version of the exhibition FRUITS OF DISCORD. Portraying the Ottoman Presence, which took place at the Slovak National Gallery in Bratislava at the turn of 2024–2025. The exhibition presents the period of Ottoman expansion in the Kingdom of Hungary, as well as the mutual influences and impacts of Ottoman culture upon Central European art.


1


2

Borrowing items from abroad in such a short sequence was not an option, so a somewhat scaled-down 'Slovak version' of the exhibition was created. It is Slovak because all the works on display come from Slovak collections, whether from collecting or church institutions. Together with the SNG items, they number 33. The abbreviation 'SK' in the exhibition's title refers to the perspective from which the Battle of Mohács and the subsequent events are viewed. The geographical focus is on the territory of present-day Slovakia, as situated within the broader historical context of (Upper) Hungary and the Habsburg Monarchy.

The presented drawings, prints, paintings, and handicraft, including commemorative medals, ceramics, and textiles – preserved in former aristocratic collections and as part of church treasures, particularly those of the Evangelical Church – are complemented by historical records such as archival sources, period press, and militaria, as well as by documents covering fortification and fortress architecture, military strategy and tactics of the time, and the modernisation of defences along the border between the Habsburg and Ottoman Empires (the fortresses of Nové Zámky, Komárno, and Leopoldov).

The broader cultural and historical scope of the exhibition reflects its thematic, material, and chronological range, which spans almost two centuries. The narrative of the exhibition begins with the disastrous Battle of Mohács and continues with expansion of the Ottoman Empire into the Kingdom of Hungary, a growth only halted at the Danube. This enlargement destabilised the entire country and, through its long-term consequences, reshaped the political map of Central Europe. The exhibition addresses the power and strength of the victors and the shortcomings of the vanquished; it explores formation of the image of the Ottoman world, the way it was perceived, and the spread of fear it induced. It also marks the emergence of visual reporting on wartime events through print media (leaflets, small prints, and more extensive chronicles). A further key aspect of this educational exhibition is historical and genealogical memory, and its reflection within the visual arts. Alongside describing the fates of prominent figures from the opposing sides – rulers, warriors, and diplomats – the exhibition employs a wide variety of exhibits of different types and origins to recount the fascinating and dramatic story of this tragic conflict and its consequences.

The loss of most of the territory of what had been a vast kingdom, the remnants of which fell under Habsburg rule, brought one positive outcome – the rise in importance of Upper Hungary, that is, the territory of present-day Slovakia. Trnava became the seat of the Archbishop of Esztergom and Primate of the country; Košice became the seat of one of the main captaincies; and Pressburg, today's Bratislava, became the new, albeit temporary, capital, and consequently the seat of the Diet and the coronation city.

The Hungarian rulers of the Habsburg dynasty soon realised, however, that through force alone they could neither withstand the pressure of the powerful Ottoman Empire nor defend the Kingdom of Hungary. From 1529 until the end of the 17th century, therefore, numerous diplomatic missions were arranged to Constantinople during which the monarch's envoys sought to negotiate peace or to extend a peace treaty. Merchants bringing sought-after Ottoman goods to Europe opened unimagined possibilities for cultural exchange as they followed the routes of diplomatic missions that ran from Vienna along the Danube to Belgrade, and on overland to Constantinople. Ottoman textiles and ceramics were among the most prized goods. Alongside these direct imports, there was a significant impact on domestic production, with their ornamentation even having an influence on styles of local folk embroidery.

The exhibition thus recounts the rich and multifaceted story of this confrontation, and of the subsequent commercial coexistence and cultural exchange. It spans eight rooms on the first floor of Zvolen Castle and is about one third smaller than the exhibition in Bratislava. While *Fruits of Discord* featured more than 300 works, the *Mohács 500SK* showcases 206, including 90 new pieces. It is therefore not simply a reinstallation of works previously available on loan; it is an exhibition almost half of which is based on new material not included in the original. The exhibition is augmented by a more regionally oriented section that describes the direct contact between several former counties and the territory of the Ottoman Empire, whose armies threatened not only the border but also the mining towns. This topic is explored through numerous archival records of both domestic and Ottoman origin, including threatening letters, correspondence, and other documents.

The narrative presented through the exhibits is complemented by visually engaging digital displays – notably a video animation that depicts the Ottoman advance into Central Europe from the 14th century onwards and, travelling in the opposite direction, the diplomatic missions journeying to Constantinople. Architecture that is more complex to present is featured in large-scale photographs and in a video that showcases modernised castles such as Trenčín and Fiľakovo, as well as anti-Ottoman fortresses capable of withstanding the then-modern and rapidly spreading firearms, including Komárno and Leopoldov, which, along with Nové Zámky, were among the most modern fortifications in Europe. A large-scale computer animation that incorporates game elements focuses on these strategic fortresses from the perspective of the builders, defenders, and garrisons as they per form their daily tasks. Another interesting addition is a video about transformation of the Gothic royal hunting lodge in Zvolen into a Renaissance military fortress. This is complemented by an attractive digital presentation – a 3D reconstruction of Zvolen Castle and the town as they appeared in around 1600.

The exhibition culminates in a large-scale painting that depicts the Battle of Nagyharsány in 1687, which, due to its geographical proximity, was often referred to as the 'second Mohács'. This and other battles at Slankamen and Zenta ultimately led to the signing of the Treaty of Karlowitz, which, in early 1699, brought an end to more than 170 years of Ottoman expansion into Hungary. The historical arc leading from defeat to victory had thus been completed.





3

The exhibition has lived up to its potential, becoming not only a fitting commemoration of a significant anniversary of the Battle of Mohács, but also a popular seasonal showcase that attracts large numbers of visitors. We offer special programmes for schools in autumn and winter, and believe that the exhibition, which facilitates interactive learning through artefacts and multimedia displays, will provide meaningful enrichment for pupils and students.

This fascinating exhibition, complemented by a programme of both specialist and interactive events, is promoted not only on the SNG website but also on Mohac500.sk, a dedicated website where you will additionally find a calendar of exhibitions, activities, and programmes organised by other museums and galleries in Slovakia.

Martin Čičo

[curated by Martin Čičo and Denis Haberland]

1 View into the **MOHÁČ 500SK. Portraying the Ottoman Presence**, photo: Martin Deko

2 Jozef Hanula, **Study for the painting The Death of Tomory in the Battle of Mohács**, 1895 – 1896, oil on canvas, SNG, O 4927, source: Digital Services Department, photo: Martin Deko

3 **Medal commemorating victory over the Ottomans and the liberation of Nové Zámky**, 1685, silver, NBS – MMM Kremnica, 1995/109

www.mohac500.sk

The Schaubmar Mill [Pezinok]

Martin Martinček. Liptov
25.10.2026 – spring 2027

As part of its Photomedia Collection, the Slovak National Gallery houses an exceptional and extensive collection of 861 original gelatine silver prints and colour photographs by the Slovak photographer Martin Martinček. They were acquired progressively during the 1960s, early 1970s, and 1990s. In 2002, Martin Martinček donated the largest part of this collection to the gallery – approximately 700 photographs. This followed the staging in 2000 of his major monographic exhibition at the Slovak National Gallery in Bratislava, a presentation was compiled by the then curator of photography Aurel Hrabušický in collaboration with Marián Pauer. Martin Martinček held his first exhibition at the SNG as early as 1967. In 2010, a collection of his works dedicated to Liptovská Mara was exhibited at the SNG in Ružomberok.

For Martin Martinček (1913– 2004), Liptov was both his native region and his lifelong retreat. Following the tragic loss of his family and facing political persecution, he found a new home in Liptov in the early 1950s. Having spent a period in manual labour, he became the first director of the Janko Kráľ Museum in Liptovský Mikuláš, a role that enabled him to return his childhood passion – photography. Since 1961, he has been a freelance photographer. Liptov and its many facets provided countless subjects, motifs, and unique moments that Martinček was able to capture with his camera. He became increasingly familiar with the Liptov region and its unique scenery across the seasons. He was the only local artist consistently to capture portraits of the native highlanders and the traditional way of life that endured in the old Liptov settlements and surrounding landscape.

The exhibition to be staged at the historic Schaubmar Mill in Pezinok presents a selection of both well and lesser known photographs, which, after a long interval, remind us of Martinček's extensive body of work. Through key themes such as work in the fields and forests, the changing Liptov landscape, portraits of mountain men and women, snapshots of the lives of Liptov children, and images of woodcarving, festivities, and religious life, the exhibition showcases Martinček's ability to capture the beauty and spirit of old Liptov. Supplementary commentary will place his photographs within a deeper historical context of life in the Liptov region.



Martin Martinček, **Harvest in Mountains**, gelatin silver print, Slovak National Gallery, UP-DK 2839/a, source: Digital Services Department

Mansion Strážky
[Spišská Belá – Strážky]

Mansion Strážky is a branch of the Slovak National Gallery that is housed in a Renaissance manor house near Spišská Belá. Visitors can enjoy collection displays dedicated to the work of Ladislav Mednyánszky, portrait art in the Spiš region, and 20th-century Slovak sculpture. The historic mansion and its English-style park create a unique setting where art, history, and the region's cultural life come together.

Collection displays:

Ladislav Mednyánszky and Mansion Strážky
The collection display captures the strong bond between L. Mednyánszky and Strážky, to which his life and work are closely connected. This is where he spent most of his childhood, and to where he continually returned throughout his life. His only permanent studio was in Strážky, one that his father had built for him above the farm wing on the mansion grounds.

17th–19th Century Portrait Art in the Spiš Region
The collection of 17th–19th-century portraits on display at Mansion Strážky largely comprises works from the family gallery of the mansion's former owners (Horváth-Stansith, Szirmay, Mednyánszky, and Czóbel, as well as the Spiš families Csáky, Esterházy, and others).

Sculpture in Slovakia in the 20th Century
In a spectacular English-style park that seamlessly connects to the Poprad riverbed and surrounding countryside, the SNG is progressively developing an outdoor sculpture exhibition showcasing works from its own collections by leading sculptors of the second half of the 20th century.


1


2

1 Ladislav Mednyánszky, **Man Reading. (Baron Eduard Mednyászky, the Painter's Father)**, 1890–1895, oil on canvas, SNG, O 4927, source: Digital Services Department, photo: Martin Deko

2 Rudolf Hornák, **Daydreaming**, 1941, bronze, SNG, P 1009, photo: Juraj Starovecký

Saturday Studios

The second Saturday of each month is dedicated to SNG creative activities. Saturday Studios provide a space for experimentation, exploration of art techniques, and collaborative creativity for both children and adults.

Art Course for Adults

A space for those who want to draw, paint, and develop their own artistic expression. The regular course for adults takes place on alternate Thursdays.

SNG Family Club

Gallery for the entire family. The last Sunday of each month is dedicated to shared exploration of art, conversations, and creative activities for children and parents.

NEW

OPEN DOOR SUNDAYS

Visit on the first Sunday of each month for €0

On the first Sunday of each month, the Slovak National Gallery opens its collection displays and exhibitions free of charge. Indulge in Sunday by visiting the gallery and discovering the long-term displays, temporary exhibitions, and artworks from the SNG's collections. Free admission offers you the chance to explore the gallery without pre-planning and to choose from its current programme based on your own interests.

Let's meet: 4.10. | 8.11. | 6.12.2026

Concert Series at the SNG

The SNG livens up through music, too. The concerts connect a musical experience with the gallery's unique setting and offer a new way of experiencing its atmosphere. Combine the experience of visual art with music by visiting the exhibitions and then staying for a concert – all at a discounted price.

NEW

Saturdays with History

History in Images
– with the historian PhDr. Michal Bada, PhD.

This new lecture series explores the history of Bratislava and the wider region through the stories, events, and personalities that have shaped it. Once each month, the renowned Slovak historian Michal Bada will present both well-known and lesser-known chapters from the past, highlighting their links to the places, buildings, and cultural heritage that we still see today. The lectures will provide insights into history from various perspectives, shedding light on events that help us to better understand the city and its past.

QR code for events

Follow our website and social media channels so you do not miss anything.

www.sng.sk

František Xaver Messerschmidt, **Character Head No. 43**, 1771–1777 (?), lead, tin, SNG, P 2504, source: Digital Services Department, photo: Martin Deko



Rudolf Fila, **Ill Wish**, 1967 – 1968, oil on canvas, SNG, O 3451, source: Digital Services Department, photo: Martin Deko

