

# ŠTEFAN BELOHRADSKÝ: THE SCULPTOR BETWEEN DRAWING AND PAINTING

**Exhibiting Artist** ↘ Štefan Belohradský

**Curator** ↘ Luba Belohradská

**Exhibition Designer** ↘ Martin Kubina

**Duration** ↘ June 17 – August 21, 2022

**Venue** ↘ Representative Halls

**Opening** ↘ June 16, 2022, 6 pm

The concept of the exhibition titled *The Sculptor Between Drawing and Painting* focuses on presenting Belohradský's work from the period 1964 to 2003. It presents his sculpture artefacts only in a second-hand form. The exhibits are arranged chronologically into seven sections which are divided between individual rooms based on the material used for their creation: ink drawings, pastels, coloured pencils (dry pastel). The graphic technique of serigraphy is incorporated as a "two-phase" artefact: a) his nude drawings from 1966 were multiplied using serigraphy in the early 1990s; b) an extensive formal experiment, to which the artist dedicated three years of focused work (1972 – 1974) and which can be perceived as a lingering joyful euphoria from the formative experiences from the *World Expo '70*. He called the experiment "pendulum drawings". Today, galleries classify it as "mechano-drawings" or pre-computer graphic. In this case, the experiment consisted of drawings made with a toy – a children's pendulum which the artist equipped with a ball pen. The pastels, which represent a majority of the drawings, are spread across two rooms. A smaller space is dedicated to small-scale drawings while a larger one contains his so-called „remakes". These are large-format quotes of the sculptor's own sculptures from a happier period – the 1960s. Another room is dedicated to drawings with coloured pencils – dry pastel. In this case, the drawing pattern dictates the density of the individual lines that follow a ruler-style hatching pattern and result into seamless, strictly defined monochromatically coloured areas.

Abstract geometric drawings had turned Belohradský into a devoted apologist of the methodology. The sculptor started painting with acrylic on fibreboard in the late 1970s. In the following decades, he would return to this medium all the more often, gradually increasing its size. In his paintings (just as in his pastel drawings), we can observe conscious returns to specific themes which are in a different scale than the original ones and they also feature different colour combinations. These are distinctive signs of serial thinking, which is a part of the concretist abstract geometric approach. The paintings also reflect the artist's nostalgia for sculptures which motivated him to create even more remakes.

The abstract composition designs of Belohradský's geometric paintings are an artistic interpretation of his life journey of a sculptor-engineer who would create large-scale sculpture objects for the public space: rectangular and diagonal traversing of construction scaffoldings and parallel and intersecting concrete verticals allow us to regain access to his authentic creative processes.

Finally, we need to mention two smaller introductory exhibition spaces containing archival materials. The first one is *A Cabinet of Memories* which presents various artefacts from the sculptor's trip to Japan (1970), repeated reminiscences of the sculptor Ján Koniarek from Trnava as well as a revived memory of his field trip to the bombed Dresden (1958). He kept coming back to these memories as it is apparent from his drawings of Japanese motives and many fictional portraits of the old master from Trnava. The neighbouring space is dedicated to a video documentation of the *Sculptor – Engineer* exhibition (2021) and presentation of a few preserved architectural and other design proposals for the public space.