**P R E S S  R E L E A S E**

**Exhibition title:  TRNAVA POSTER TRIENNAL 2022  
Venue:  Koppel villa, Ján Koniarek Gallery in Trnava, Zelený kríček 3 and Synagogue - Centre of Contemporary Art Halenárska 2, Trnava  
Curator:  Silvia Kružliaková a Gabriela Ondrišáková  
Opening:  22 November 2022 (Tue) at 18:00 in Synagogue  
Duration:  22. 11. 2022 (Tue) – 23. 02. 2022 (Thurs)**

Much has already been said and written about the progress and communicative significance of the poster. Many studies have also been carried out on the reasons for its gradual displacement from the physical space to the virtual one, which many find difficult to cope with. The Internet has enabled us to publish and communicate topics and events of local importance in real time and with global reach. More than two years ago, we experienced the outbreak of the pandemic, and so the posters could not be seen on the streets, not because there was no one to hang them, but because we could not go out. The authors, however, continued to persistently create posters and then posted them on the Web and social media networks. We have seen and shared a number of virtual events, individual, group and community poster presentations. Nowadays, we only smile when we recollect the online mode of communication in our personal and professional life. Hopefully, it will stay that way.

In recent years, we have very often experienced a number of dramatic and tragic events. Russian aggression against Ukraine causes heavy losses, human misery and destruction of cities and villages. Although the global consequences concern us all, they are incomparable to the fate of people in Ukraine. One catastrophic event follows another with such a rate and with such an impact and reach that it stimulates graphic designers to take a fundamental stand with strong content and visual expression. The consequences of the political and economic situation, social tension, climate change, ecological impacts, and the topics regarding environmental sustainability, cultural identity, minority rights and other social phenomena force us to fundamentally change our habits and approach to life and the environment around us. It navigates most of us to a paradigm shift in our value systems.

In relation to many events over the last 3-4 years, the authors have created a number of ideologically and visually remarkable posters for various institutions and events. However, professionals and students also submitted many authorial posters to the competition on current affairs, but also on the topics inertially fading from the recent past. The common features of these posters are strong ideological messages and a top graphic and typographic level corresponding to the current requirements of visual communication. Simultaneously with other international poster exhibitions, the 11th triennial unequivocally confirms the communication efficiency and viability of the poster.

In the end, I will provide the specific data - 2,558 posters were submitted in the “Professionals” category and the jury selected 287 posters for the finals, 1,833 posters were submitted in the “Students” category and the jury selected 111 posters, and finally, 289 posters were submitted in the “Contact” category and the jury selected 32 posters. A total number of 4,680 posters were submitted and 430 posters were selected for the final competition of the triennial.

Prof. Stanislav Stankoci