

PRESS RELEASE

Tamás Jovanovics

Dates: Thu., Sept. 3 – Fri., Nov. 13, 2026

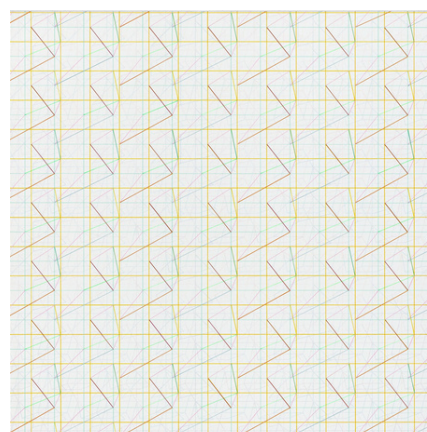
Opening: Wed., Sept. 2, 6 – 9 pm

Location: Gumpendorferstraße 20, 1060 Vienna

Tamás Jovanovics' first solo exhibition at Galerie gezwanzig is devoted exclusively to his colored pencil series. Since 2004, the colored pencil—as a painterly technique, medium, and genre—has been a constant, if not exclusive, presence in his work. The exhibition brings together early and brand-new works, offering a comprehensive insight into Jovanovics' colored-pencil practice.

Between 2004 and 2011, Jovanovics worked in a rigorous, ascetic minimalist style: His paintings, which measured up to three meters high or 2.5 meters wide, consisted of hundreds of straight, horizontal, parallel, and thin lines. The classical concept of composition was thus completely abandoned—what remained was the mechanical repetition of the minimal form. In turn, this extreme minimalism granted color total autonomy and the leading role in the painting.

It is, therefore, a painterly strategy in which the color itself creates the form, and the perception of the image constantly changes depending on the viewing angle and distance: Up close, one recognizes the strict, mathematically systematic rhythm of the lines; from a distance, one sees rather vibrating, delicate, sublimated *clouds of color*. In doing so, Jovanovics explicitly views and uses the colored pencil as a medium for painting, not as a drawing tool. Péter Nádas once described his works as rigorously hedonistic or as ascetic hedonism—a paradox that remains a defining characteristic of his colored-pencil works to this day: at once gentle and subtle, intense and exuberant.



relax, 102,5x102,5 cm, 2021

Starting in 2012, shortly after moving to Vienna, Jovanovics developed a neutral grid of squares spaced one centimeter apart from the horizontal lines—the starting point for the 1-cm Series, which he continues to develop to this day. Starting in 2014, this was accompanied by the *Kricks-Kracks Series*, in which a coarser grid (4–7 cm) is deconstructed by intertwined, fragmentary lines, giving the works an appearance that is at once chaotic and ingeniously constructed.

Although Jovanovics' square grids follow a simple, elementary geometric formula, his colored-pencil works cannot be clearly classified as minimalism, conceptual art, or concrete art. They do not deny their constructivist origins, yet Jovanovics' networks of lines are above all an expression of a painterly sensibility in which unconscious and cognitive-interpretive processes of perception interact—and from which, ultimately, a quiet, meditative intensity of being crystallizes.