

FOUR-ANGLE

House of Arts Veszprém

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Opening speech by Katalin Keserü

(details)

„You are invited to a particularly sensitively arranged exhibition. The curator, Szonja Dohnál, has put together a selection of material by four exceptional artists - although here in the Dubniczay Palace, near the Vass Collection, overtly geometric works are not uncommon. But why, and how, I will come to that shortly. Now just to say that part of the material (that of István Halmi-Horváth) is from a recent exhibition at the Viltin Gallery (already completed, of course), and other parts from a museum and private collections: some works by György Gáspár and Zsuzsanna Kóródi from the Balázs Szluka Collection in Pécs, serigraphs by Victor Vasarely - which he himself donated to his hometown in 1969 and 1979 - from the Janus Pannonius Museum in Pécs, and two masterpieces from private collections in Budapest. The latter are three-dimensional objects (one of them made of plexiglas), to which the works of the two "glass artists" from Pécs (Gáspár and Kóródi) are the closest.

The exhibition also features flat geometric colour and form systems that create the illusion of space on the plane (form deconstructions, new system settings), systems that place the order of plane dimensions in space and relate them to each other spatially, and a space sculpture...

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... Born in 1906 in Pécs, V. **VASARELY** grew up in the "Bauhaus School" in Budapest, alongside Sándor Bortnyik and Farkas Molnár, and was introduced to the geometric abstract - applied - visual language. In Paris, in the 1950s and 1960s, he began to research spatial perception and depth perception through optical and kinetic studies (Op Art and kinetic art). Initially, **he superimposed drawings on different transparent materials**, then he also created double (parallel), open, spatial form systems, and he also placed his black-and-white or colored serigraphs printed on plexiglass sheets in "deep" - 3-dimensional - plexidox boxes, which look kinetic (moving), alive depending on the light and the movement of the viewer. He connected all of this with architecture as a work influencing modern urban culture (and planning the future), but also with the universe.⁹ At the same time, by exploiting the various means of reproduction, he also laid the foundations for the democratisation and dissemination of his research and creative work.

⁹ According to Krisztina Passuth: Success Story/Sikertörténet, as early as 1944. Question 13: Did he attribute to his basic elements a cosmic presence in the same way as the Greeks had imagined in relation to Platonic bodies?

Can the geometrical relations of form and sight, its planetary and universal programs, which could be considered part of structuralist thinking at the time, be continued and valid?

István **HALMI-HORVÁTH** (1973)¹⁰ opens the exhibition with a series of paintings entitled *Hommage á Albers*, which date back to earlier times. In his diploma thesis he was concerned with the concealment/visibility and visual representation of the organic/biological world and its forms. This is perhaps no coincidence: Halmi-Horváth was born in Mosonmagyaróvár, where microscopic biological research was already being conducted at the Agricultural Academy at the turn of the last century (e.g. by the biologist Raoul Francé, who studied the hidden life of plants, or Dezső Mokri-Mészáros, the painter who later populated alien planets with microscopic creatures/forms¹¹). The relationship between visibility/sublimity and colour values lived on in Halmi's geometric series (*Transparent, Sakura*) made after the folded pattern of the 2000s. He set the image in motion, as did the interplay of colours in his "striped" paintings. White also appeared among them, as a curious value: the lack of colour embedded in a geometric colour structure (the *Passage* series) suggested a new dimension. He was already inspired by the centred (square) paintings of Josef Albers, a student of the Bauhaus in Weimar and later his teacher in Dessau.¹² Now, in his own way: in the middle of his own colour structures, the white (or empty) luminous "band" appears, whose radiance gives the form a metaphysical effect that goes beyond itself. (His space sculpture: the painted iron *Passage /2021/*, which opens in both directions, objectifies this visual experience, which could also be described as spiritual, and which artists of the early 20th century experimented with.) And his 2007 series *Architekton*, with its (geometric) "floor plan" fragments placed in empty or infinite space, seems to be an introduction to another group of works that take Vasarely's dimensions in a different direction: the glass works of György Gáspár and Zsuzsanna Kóródi.

10 He graduated from MKE in 2002, his master was Árpád Szabados. About his contacts in Veszprém: opening text by János Géczi, in: <https://www.muveszetekhaza.hu/en/exhibition/istvan-halmi-horvath-white-balance-2016-05-21>

11 Anna Váraljai: Dezső Mokri-Mészáros. PhD dissertation, ELTE, 2019

12 See the 2010 catalogue with foreword by Zoltán Somhegyi (B55 Gallery)

György **GÁSPÁR** (1976) was also born in Pécs, 70 years after Vasarely teaches at the Faculty of Arts of the University of Pécs. His earlier organic, partly "spherical" sculptures, made of thick glass sheets glued together, have an inner bay in which the luminous colours painted on the sheets make visible special spaces, which can be thought of as unearthly, but are more imaginary.¹³ His method is similar today, but - at first glance - perhaps more realistic: he paints architectural-looking, linear, drawn, grid-like meshes or coloured shapes on rectangular, uniform sheets of glass,¹⁴ and then, by gluing them together, he achieves not only a pictorial but also (sometimes architectural) spatial effect with the layers. Such a varied pictorial composition of layered space is reminiscent of engineering constructions, in fact the spatial forms that appear to float at different depths carry a poetic sense of possibility.

Apparently similar are the glass works of Zsuzsanna **KÓRÓDI** (1984), a DLA student at the Faculty of Arts of the University of Pécs, only that her digital, colour-rich print on glass, inspired by "the actual pixels of LED screens and their colour mixing mechanism and movement", is overlaid with ¹⁵ masterfully crafted: grooved, plasticised glass that acts as a multiple lens. Thus, as the eye movement and position of the viewer changes, the underlying image of the pattern appears differently. Her constructions are partly organic: in 2012 she made the black-and-white series *Noise*, based on internal images of her body. "By looking where the eye could not see before, technology allows almost unlimited 'insights' that can change the way we see reality. Medical procedures such as endoscopy, ultrasound, X-rays, take a portrait of the inside of your body. The ultrasound image printed on the glass has become a permanent visual memento of a personal condition."¹⁶ (In the current exhibition, the pieces of the *Rising* series /2013/ recall the movements of life emerging/operating in the vague inner world, with the colour transitions of its evenly rhythmic line-structure.

13 One of them was purchased in 2015 by the Laczkó Dezső Museum in Veszprém for its famous contemporary Hungarian glass collection.

14 <https://www.gyorgygaspar.com/>

15 Zsuzsanna Kóródi: On creative processes, 2020. Manuscript

16 Cited by Jutta-Annette Page, curator of the Toledo Museum of Art: www.korodiart.com/about-1/

In summary:

We can see sequences that make visible in time and space the creative process of Fülepi: its changes, perhaps even its decisions. Geometry seems to be crucial in them, but the new world of geometric forms, adapted to a purpose, is also interspersed with organic organisation, spirituality freed from form and the presence of constant material and spatial experiments in craft. Still - although I have always protested from the bottom of my heart against the term "visual art" (which started to spread in the 1970s, during the new avant-garde), thinking that visuality is only one factor in art - I must admit that the forms and spaces generated in the exhibition within the framework of a stable visuality are so rich, and because - reversing Fülepi's earlier thesis - it is not necessarily the perfect form, but the nature of forms: their real and possible life, that is expressed and presented in the creative processes, I must acknowledge the crucial importance of visuality, of visual sensations. Modifying Fülepi's theorem, art is not the past, but the "continuous casting of the possible present and future into form".

Katalin Keserü