

MAGIC TRANSPARENCY

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Publications: In and beyond the borderline. Yearbook of the Academy of Arts and Design, Bergen, Norway, 2002. Form as a Dependent and as an Independent Discipline. Yearbook of the Academy of Arts and Design, Bergen, Norway, 2003.

Exhibitions: Budapest Műcsarnok, 1995; Budapest, Fészek Galéria, 1995; Budapest, Éri Galéria, 1998; Oslo ICCM (Internasjonalt Kultursenter og Museum), 2001; Budapes Kiscelli Múzeum, 2003.

Abstract: *The lecture will provide a short, approximately twenty minute introduction of my latest exhibition that was displayed in the Museum Kiscelli, Budapest, 2003, titled Magic Transparency. The lecture will present my approach, my view how I started to plan and execute certain problems visually. The lecture has different phases, different layers such as follows: **Theoretical**, (Thinking in relation, alternative thinking.) **Perception**, (Perceiving different things at the same time, Simultaneity of perception.) **Visual professional**, (Simultaneity, transparency, segmentation, layers and dimensions.) **Story telling**, (Theme: what the presented art pieces intend to express visually. It means the interpretation of the theme, like the installation of a street.) **Coincident factor**, (The well prepared, planed art pieces can bring about new, unexpected context, when they are displayed.) **Spiritual**, (The place itself and as the art pieces have been treated goes beyond the physical reality, transmit new situation and generate thoughts and emotions.) **Sensation**, (The exhibition provides visual, acoustical and space sensation.)*

1 THE MAIN STRATEGY OF MAGIC TRANSPARENCY

I will present my ideas and my artistic works on the bases of two of my latest exhibitions in the ICCM (International Culture Center and Museum) in Oslo, and in the Museum of Kiscelli in Budapest. I have to describe the two exhibition places to be able to speak about my ideas. ICCM was earlier a district police station and furnished with thirty-five prison cells. These were the places for the art works to be exhibited. The size

of the cells are 2.7x2x2.5m. The other exhibition place, Kiscelli in Budapest was earlier an old church, which was demolished during World War II. After the partial reconstruction it became place of temporary and permanent art exhibitions. Today it is home to both historical and contemporary art pieces. I have to mention that it was the last bastion of the Hungarian Revolution in 1956.

The strategy of my idea-creation and development process concerning these two exhibitions deals with different layers, such as:

Theoretical. In nutshell, the theoretical part I am working with today can be summarise as: **"Thinking in relation - and - Alternative thinking.** The alternative thinking is always supposes criticism. It should be analytical, logical and reasoning, and comparative, taking to account the related components. To translate this notion to my works: Let's see first the exhibition in ICCM. The name police station brings a feeling of fear. The small cells reflect very strong and intense physical and mental relationships to me and consequently they presume some preconceptions. The small cells brought into my memory the people who stayed and lived there. These were closed places, which are not intimate but rather tight, locked and depressing places. The small windows, the heavy metal grated doors incited bad feeling and stress. The church in Kiscelli has been a typical transcendental space. Both places influenced me but in a different manner. The prison represented depressed and the church metaphysical spaces. A question arose. I had to decide whether to increase or decrease this feeling and stress effect or act for or against it. I chose the last version in ICCM and I went for it in Kiscelli. I was to act against the stress and negative feeling and create an open, transparent, translucent and active and transcendent image. My philosophy was to offer an open, transparent world with a type of multi-viewpoint vision. The penetrable world reflects analogies with some tendencies of our present movements of the societies in Europe, free communication such as Internet, free, open borders where people can work, live and settle down without discrimination. The second layer of the strategy was: **Perception.** First of all I would like to point out that I consider human perception as a complex process. It is always active and based on the interaction of the outer and the internal received data and the nervous capacity. I gave priority one perception principle, which could help me to implement my intention taking consideration of the fact that our visual sensors register holistic images embraced in the perception zone. It means **"Simultaneous perception."** To perceive matters together are not only possible but it is a necessity. If it wouldn't be so than our chance for surviving would be doubtful. The simultaneous perception occurs subsequently with sequences and segments since the surroundings and/or the observer are under motion, and our brain integrates the parts as a whole thereafter. Let's take a walk in a city. None of us can register the city holistically. Our brain generates the sensation about it. This means that we perceive images **holistically by fragments** and our brain integrates and/or substitutes the missing parts. I decided that the exhibited pictures, three-dimensional sculptures and the installations should be based on of this perception principle and the combination of vision in motion and the multi-viewpoints of vision. The third layer was: **Visual professional.** From the first and the second layers derived the answer for the question: What kind of visual language I should apply to reach my final aim? The answer was

obvious. The form elements should be organised so that they can be visible simultaneously. How can I manage to do it? I had to search the possibilities and I selected transparency. In painting I made illusions about spacey situations and I used glass material and string in the real space. Since things are in motion the next question was how could I simulate motion without physical movement of the forms? I applied segmented images. Segmented images are spaced so that the observers need more time and frequently motion to perceive the segmented forms. It generates motion indication. The applied images can vary in two and more than two dimensions. The more than two dimension predicts the possibilities to deal with three, four and higher graded dimension. I did it so when I developed the sixteen dimensional painting and the seventeen dimensional twin spaces as an installation measured by 270x250x200cm.

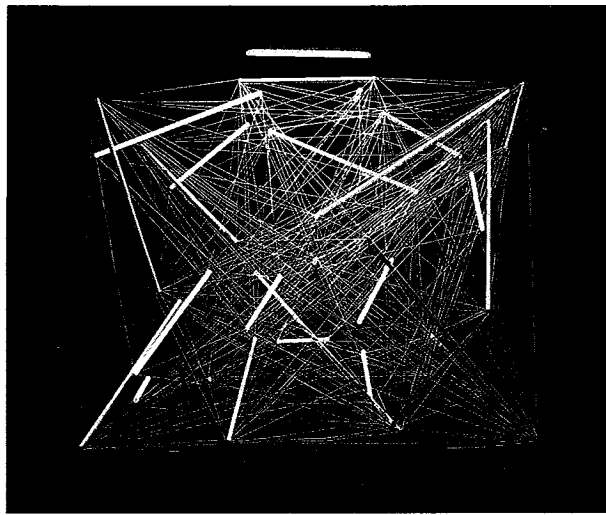


Figure 1:Seventeen dimensional twin space.

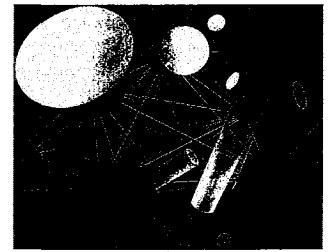


Figure 2:16D. space



Figure 3:Interrupted continuity

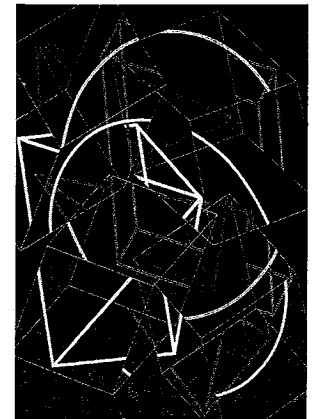


Figure4: Segmented forms

Story telling. Frequently the idea creation begins with this layer, but frequently it gives just apropos to present theory or philosophy. I implied story as apropos one of my installation was named “Street” and the form elements have been organised according to the context “Order-Disorder-Order”.

I have to mention a very significant appearance of the visual expressions applying simultaneity. That is the coincident factor.



Figure 5: Street

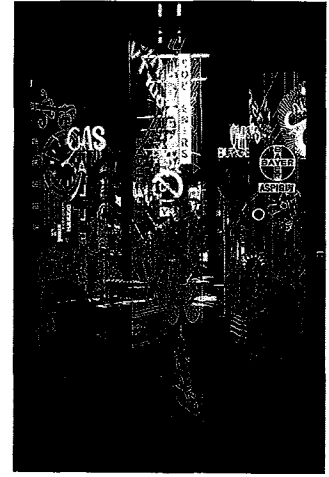


Figure 6: Street, detail

Coincident factor. I always plan and prepare well my works to my exhibitions. When I work with simultaneity and multi-viewpoint or multidimensional images the beauty is that it's impossible to predict the final results. It's challenging me and the results always bring up new, unexpected situations and visual contexts.

Spiritual. To go beyond the conception and the rational part of the exhibition my intention was to bring about an ethereal atmosphere where the real and the illusory forms are combined together and articulate some sort of transcendent effect. The places itself already reflected spirituality. To increase the transcendent effect I implied transparent materials, UV lights and sound effects.

Sensation. Whether the spaces, the displayed art pieces, the implied lights and the music will be able to create the expected sensation? It was the last question have been asked. It was a huge dilemma and a risk since none of us could predict the final result, and none of us could predict the reactions of the visitors before the exhibition was in place. When it was the artist has been necked and cried: “SHOOT ME”.

References

- Mengyán A. (1995) *Mengyán András kiállítása*, [Exhibition catalogue], Budapest: Műcsarnok.
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