2000–2005

ART EDUCATION

Artistic precedents · Charting a course

Pécs · Ilona Keserü's class

I arrived in Pécs with a portfolio already full of homages. The Eight and the Hungarian Activists, Kmetty, Ziffer and Perlrott Csaba were my chosen masters. In Ilona Keserü's class, following artistic precedents could be a natural part of experimentation. Ilona's personality, her use of colour and her freely flowing gestures also had a fertile influence on me. Her wide-ranging interest in painting opened up a vast horizon before us, from Cennini to contemporary artists. The history of painting became a space we could freely explore. We could open any door without hesitation.

That was the freedom I took with me from Pécs. To explore gestural painting and bucolic landscapes simultaneously. It was my artistic trajectory that became eclectic, rather than the individual works.



Ottlik · 1999



After Szinyei · 2003



Childhood Repainted · 2002

Földesi Barnabás · My Encounters with Ilona Keserü

Sudár Péter · Földesi's Studio Up Close

2005–2012

YEARS ON THE PERIPHERY

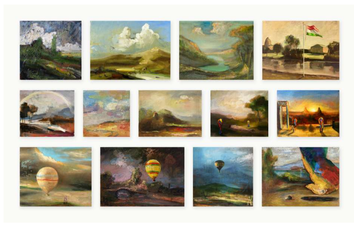
Paraphrase as a means of survival

Zirc · Starting a family · Teaching

I never really became a man of Pécs. The Bakony hills, as it turned out, had deeper roots in me. As newlyweds with our little boy, we returned to Zirc, where I began teaching at my alma mater.

That decision opened many doors within me and closed many in the outside world. Long years of hard work followed, beneath the cultural radar.

My pent-up creative desire finally surfaced in dozens of small landscapes painted on hospital bedsheets. I loved them dearly. I still do. In these paintings, I sought the effects unique to oil paint. Out of impasto, glazes and textures, I built a world of my own. Through these paraphrases, I kept in touch with a world far removed from my own.



Paraphrases · 2005–2012

Lengyel András · Made Public!

Figurative Works

2012–2017

FROM THE MARGINS TO CONCEPTUALISM

Critique of the art world · Ironic self-canonisation

Zirc · Teaching

A decade spent paraphrasing classical landscape painting had brought me to the verge of artistic self-indulgence. In 2012, I decided to paint onto the works themselves the imagined or actual associations they evoked, along with their unspoken interpretations. The inscriptions ranged from irony to self-irony, from criticism to appreciation. Through their colour, too, they entered into dialogue with the conventionally composed landscapes.

The texts eventually evolved into aphorisms and independent pamphlets. I saw the contemporary canon from below and was therefore bolder in my dealings with it. I became increasingly interested in how the institutional framework of art, in any given era, shapes what we call art in the first place. This conceptual turn was built upon the painterly foundations I had long been carrying with me.

The period culminated in my pseudo-memorial exhibition at the Csikász Gallery.



KIESELBACH.HU · 2013



Memorial Exhibition · Csikász Gallery · 2014

Gerber Pál · Obituary

Memorial Exhibition

Inscriptions on Paintings

Conceptual Works

2017–2020

WITHIN AND BEYOND THE CANON

Painted monographs and found images

Zirc · Teaching

Even after the inscribed landscapes, I was reluctant to give up paraphrase and my exploration of the history of painting. I wanted to pursue both with impunity within the framework of contemporary art. Clothbound books presented themselves as an ideal medium. I treated the book covers as mounted canvas, priming them traditionally and painting over them using my customary painterly methods. Each cover became a paraphrase, complete with title and author. I wanted to remake these volumes in my own image while also capturing the essence of the painter. Major masters such as Vaszary and minor masters such as Bencze László were cast in a new light.

In the *Found Images* series, I also worked with pre-existing material. By pairing ready-made images with sentences, I drew portraits of artists and entire epochs. The sentence redirects our attention within the image, while the image, in turn, alters the way we read the sentence. This is also where the irony emerges.



Contemporary Hungarian Art – Bencze László · 2017

Painted Monographs

Conceptual Works

Text-based Works

2020–2024

NEW ABSTRACTIONS

Multiple traditions within a single painting

Budapest · Starting a family · Teaching

Moving to Budapest did not change me, but it gave a new context to my accumulated human and artistic experience. I gradually switched from oil to acrylic, which placed a different set of stylistic tools in my hands. I worked faster, produced more paintings, and the works began to coalesce into series.

The art-historical past I had experienced and reappropriated through paraphrase remained active here as well. Alongside Hungarian and international painterly precedents, I was preoccupied with bringing geometric abstraction and Art Informel into synthesis. My batteries were recharged, and paintings began to proliferate around me at an explosive rate. The palette I had brought from Pécs and the fragmented compositional approach of the Hungarian Activists persisted in these works.

Over time, I began to isolate individual gestures from the accumulation of brushwork in my larger paintings. I placed them in more pared-back chromatic settings, allowing the gestures themselves to become the principal subjects of the paintings.



Na.O · 2023



Pathos and Doubt · 2023

Kocsis Katica · East of Babel

Abstract Works

2024–2027

POP ART IN QUOTATION MARKS

Art history as a universe to be experienced

Budapest · Teaching

My starting point is the brushstroke. A single movement embodies the presence of the hand and the time of painting. I paint over meticulously constructed colour gradients, and the brushstrokes simultaneously obscure and activate this underlying order. In the *Days* series, paintings are built from gestures just as a life is built from days. Sometimes I assemble a larger painting from smaller canvases. Repetitions, accents and silences organise the movements into a visual score.

Amid the strident colours and lettering of billboards, the brushstroke itself can become a sign. At times it resembles a numeral, at others a letter. Art-historical quotations emerge among the numbers, letters and symbols. The sensuality of Pop Art's palette thus remains in tension with the conceptualism of the neo-avant-garde. In my work, visual spectacle is the outcome of an analytical process.



Experimental Faith · 2024



Daybreak · 2026

Gallai Renáta · An Island and a Lifebuoy

Abstract Works