

SEQUENCE

GÁYOR Tibor
GÉMES Péter
MAURER Dóra
Vera MOLNAR
PERNECZKY Géza
TÜRK Péter

3 May – 3 June 2016

The latest exhibition of Vintage Galéria presents an insight into creative strategies for dealing with the issue of sequences, that is the creation of serial works. Arranged according to strict rules, Tibor Gáyor's rows explore the possible visual representations of planar changes brought about by means of folding. Owing to its form, Péter Gémes's series *Diary – Hourglass* bears direct reference to the process of temporality, and owing to the motifs constituting the set of sequence it is able to render momentary change. Dóra Maurer's latest photographic work documents imprints of her own body. Vera Molnár's computer graphic works are based on an algorithm she wrote herself, so as an artist she does not participate in the development of the random sets of sequences. Géza Perneckzy's series creates playful arrangements using reflection, opening the door to free association and narrative meaning. The items in Péter Türk's *Phenomena* are images produced by projecting the masked details of a single photographic negative, which constitute a series as psychological interpretations or 'psycho-programmes' of experiences of reality.

Flóra Barkóczy

Tibor Gáyor (1929), artist. He obtained a degree in architecture in 1951 and emigrated to Vienna in 1956. Since his early conceptual period, he has created works that explore the relationship of plane and space. His objects and plastic works employ mathematically describable, serial-folded structures which take further the surface of picture. In 2001 the Municipal Museum of Art in Győr hosted the exhibition *Parallel Oeuvres*, presenting the works of Dóra Maurer and Tibor Gáyor.

Péter Gémes (1951–1996), artist. He obtained a degree at the Academy of Fine Arts in Warsaw where he specialised in lithography. After an initial period producing graphic works he set out to create conceptual photographs and body art works. These works employ a special technique that involves lighting to create a negative-like image of the model. From the 1980s onwards he melded this technique with mythological and spiritually inspired themes, frequently creating surrealistic images. His photographic works deal with fundamental issues of fate and existence. From 1989 to his death he taught at the Hungarian Academy of Applied Arts.

Dóra Maurer (1937), artist. She obtained a degree in painting and printmaking at the Hungarian Academy of Fine Arts in 1961. Between 1975 and 1977 she and Miklós Erdély led an art workshop called 'Exercises in creativity' at the cultural centre of the Ganz-MÁVAG factory. Her 1970s' photographic works, films, serial graphic works and paintings were characterised by a conceptual and systematic outlook. An important element of impression-making and displacement. Her series based on geometry, colour theory and various theories of perception are both playful experiments and scientific observations. In addition to her creative work she also is active in art education and organisation. She has led the department of interdisciplinary painting at the Hungarian University of Fine Arts since 1990.

Vera Molnar (1924), artist. She obtained a degree in painting at the Hungarian Academy of Fine Arts. Following graduation in 1947 she and her husband emigrated to Paris. She created her first abstract works in 1946. At the start of her career she developed a creative method she called 'machine imaginaire' which was replaced by a computer as early as in 1968. Developed in in the 1970s, her unique artistic programme made her one of the earliest representatives of computer art. The majority of her works involve transformation and compositional variation of the square as a basic form. Her work places her on the borderland of science and art.

Géza Perneckzy (1936), artist, art historian, critic. He studied art history and literature at Eötvös Loránd University in Budapest between 1957 and 1962. He worked as a critic for the daily *Magyar Nemzet* and from 1968 onwards the literary journal *Élet és Irodalom*. In 1970 he emigrated to Germany. He chiefly made conceptual works (such as *Concepts Like Commentary*, 1971), took photographs and was actively involved in the international mail art movement. Active on the Hungarian art scene, he publishes his works and writings privately under the pseudonym *Softgeometry*.

Péter Türk (1943–2015), artist. He obtained a degree in literature and art at the Teacher Training College of Eger in 1968. In the 1960s he was mainly concerned with part-whole relations. By the 1970s his main interest became conceptual thought. Around this time he produced his first works based on semantic and logical observation. He chiefly employed photographic processes and made his first so-called 'mnemograms' which are light-drawings recorded with a photogram. Around this time he developed his conceptual photographic works which are 'modular type' photographs. In the 1980s he created 'psychograms' based on the research of optical interactions. In the 1990s his works mainly dealt with contrasting concept pairs.