

Andreas FOGARASI

KETTŐ / TWO

11 September – 2 November 2018

One.

I have decided to write the text for my exhibition myself. The work itself unavoidably relates to the context – and how nice would it be if this text managed to reflect this relationship.

This is my first exhibition at a commercial gallery in Budapest, more than twenty years after my debut here, at home, in Hungary (New Studio Members, Duna Galéria, 1997). The word “home” sounds strange to me. (But any word can sound strange, if public discourse is directed – and words are hijacked – by political parties.)

I am a migrant.*

Everyone has a right to leave their homeland, in hopes of a safer, happier, or even more comfortable life elsewhere. That is what my parents did in 1956, as did my wife’s parents. And I, too, would like to avail myself of that choice at any given moment. It is better to love more countries than one – to alternate between distance and nearness.

I believe that only curiosity and complex thinking are of any help in a world of unstoppable globalization. Change should not be rejected to protect something else; it should be shaped early on and also be allowed to shape us.

The kind of fascism that rules today’s political discourse, along with the amalgamation of fear and national unity by the media, makes for a direct path to ruin. Or to the 1930s, which is even worse. This is not something to resign ourselves to or get used to.

In my work, I am not an activist. I can’t provide any answers or analyses; I can only record and document complexity, reject simple assertions, and create undefinable, hybrid situations.

*and a feminist.

Two.

Doubled things, copies, pairs, various possibilities from a single starting point.

The space is divided by three walls; each wall has a front and a back side, a closed surface and openings. You can pass through them, they are permeable.

Of the two videos, one faces the street and can be seen day and night. It is entitled Europa – of which it is a possible, existing abstraction.

The other video is entitled Budapest (First Draft, April 2015), which is also a more or less precise description of the film’s content. I am planning to continue it, but sometimes first versions remain; the next version will be a new work – or it might not ever be realized.

I needed the old bench so that you can sit down while watching the film. And there had to be a second bench as well, which, however, as a result of some strange symmetry, ended up somewhere less useful. It was built by Philipp Rabeck, a carpenter acquaintance of mine, from ash wood, in his workshop in Vienna.

The two "Study Desks" placed opposite one another – tables, walls, lecterns, shelves, paintings, dysfunctional product displays.

A couple of photos – a pair, and one more. Parallel.

Folded aluminium and copper roofs – models... or maybe rather books. Wall reliefs? Monuments. To the remaining roof of Moszkva tér Subway station? Nonsense. Decoration.

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Four Spaces, 2018
wood, MDF, wall paint

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Mobile (Canada I-II), 2018
pigment print on paper, 59,4 × 42 cm each

Mobile [Striptease (for János Sugár)], 2018
pigment print on paper, 59,4 × 42 cm each

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Two Benches, 2018
old workshop bench (bought on Vatera), a 1:1 replica (built by Philipp Rabeck, Vienna)

Study Desk (Hexagon), 2018
wood panel, wall paint, steel, glass, Victor Vasarely: Colourful City (Hungarian edition; 1981), acrylic paint, 135 × 100 33 cm

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Roof Study (Moszkva Square II), 2018
aluminium, bookbinding cloth

Roof Study (Moszkva Square III), 2018
copper, bookbinding cloth

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Budapest (First Draft, April 2015), 2015
video, 16:15 min

Europa, 2016
video, 8:20 min
monitor, steel plate, steel wire

Study Desk (Oktogon), 2017
wood panel, wall paint, steel, 2 floorboards (ca. 1900, Vienna), asphalt, acrylic paint, 135 × 100 33 cm