

TÜRK Péter**Views of Change and Permanence**

7 May – 14 June

Throughout every period of Péter Türk's (1943-2015) consistent, coherent conceptually oriented oeuvre, he created outstanding, significant works of an international calibre. His life work is characterised by systematic principles, and thinking within structures as well as series. With the aid of a reduced vocabulary, his works, which appear to treat commonplace subjects at first glance, unfold in a richness of thinking.

His *Projections and Cumulative Drawings* provided the foundation for his various series running for over fifteen years, comprising wide-ranging collections of materials embracing both art history and quotidian life, as if he were preparing a grand-scale series as a broad summary. With apparatus more narrowly defined as technical (incorporating the use of a large number of slides projected onto one another, copying, and employing pen and ink, pencil, and less frequently pastels and charcoal), he placed monochromatic layers onto one another: Biblical scenes, works of Hogarth, Chardin still lifes, Flemish landscapes, street scenes, bodies fighting gravity (waltzes, soccer players); and even a watering can and bucket as bodies of revolution. He always marvelled at the infinite opulence inherent in the details of the world appearing in the fragmentary motions of lines, densification, and rarefaction. With almost the patience and precision of an ikon painter, he endeavoured to unfurl from the layers of time and space, traced upon each other, clinging to each other, "non-manmade images".

Péter Türk writes about these works:

"One aim of my creative work over the past few years has been to develop an image type that originates in the unification or cumulation of a large number of images. This mode of imaging makes it possible for me to take a look at inner questions related to vision and modes of imaging. This is because when I draw a large number of images one on top of the other, it becomes possible to compare the observed images, analyse their similarities and differences, cumulate the given essential forms, and have access to the sudden inner vision (and knowledge) which allows us to recognize and name the new image that arises from the multitude of images. Something similar happens in thinking, when the intellect arranges the data of perception and observation, and recognizes the logical relations, the essence. I realized that this mode of imaging facilitates the origination of an aesthetic experience and sensation in which the elements of vision and thinking are revealed.

In the course of my studies, my method is to address a great many themes and genres of painting (still life, genre scene, landscape). I noticed formal characteristics in the genres that arise from the abstract attributes of the cumulated drawings. This way, as I explore the genres, I can expose and see the visual characteristics of the world's essential groups of visions.

The technical solution for solving the problem and cumulatively drawing the host of views was taking photos and then projecting them... What may seem complicated preparations are based on the simple joy of seeing—the fact that it is good to leave our viewpoint and allow something to appear slightly different every time we take a step. This led to the idea of taking a look at something "completely"—look at it, that is, for a longer time than is customary, cumulate the views, and be able to see a "complete" image."

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Cumulative Projections and Drawings [Dutch Landscapes 1-3] c2002-2003
paper, pencil, 70x100 cm

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Beyon Football 1-5, 2001
paper, pencil, 100x70 cm

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Cumulative Projections and Drawings [Projection Screens 1-2] c1993
paper, pencil, colour pencil, 100x70 cm

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The Waltz Combining Two Symbolic Objects and a Couple's Going around and their Views
Details from the series 16, 20, 24, 19, 30, 22, 9, 23, 26, 2005
paper, pencil, 50x70 cm each

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Cumulative Projections and Drawings [Projection Screens 1-3] c1988–1993
black cardboard, tempera, crayon, watercolour, 350x500 mm