A yellow chain-link fence pattern covers the entire background of the image. The fence consists of interlocking diamond-shaped links. A blue rectangular box is overlaid on the left side of the image, containing the text 'RITASÜVEGES'.

RITASÜVEGES

R I T A S Ü V E G E S

LIVES AND WORKS IN BUDAPEST, HUNGARY

S t u d i e s :

2014- : Hungarian Academy of Fine Arts, DLA program, Budapest

2005 - 2010 : Hungarian Academy of Fine Arts, Budapest, HU, painting program, professors: Árpád Szabados, Péter Kiss, Imre Bukta

2005 - 2010 : Hungarian Academy of Fine Arts, Budapest, HU, art teacher

2009 : Universidad Politecnica de Valencia - Facultad de Bellas Artes de San Carlos, Valencia, SP

2004 - 2005: PTE-MK, art teacher program, Pécs, HU

2000 - 2004: Varga Katalin Secondary School, English-Hungarian bilingual class, Szolnok, HU

S c h o l a r s h i p :

2013: Visegrad Artist Residency Program

2013: LOFFICE Bring the Art Home Program

2008: Erasmus scholarship, Universidad Politecnica de Valencia, Facultad de Bellas Artes de San Carlos

E x h i b i t i o n s :

2016: Greyfield, Budapest Gallery (solo)

2016: (read the line wit a sarcastic undertone), solo exhibition with Zsófia Keresztes, A.P.A. Gallery

2016: What is the artist? Labor Gallery

2015: Excersize, Platan Gallery

2015: International Salon, aqb

2014: (silence), Ludwig Museum, Budapest

2014: A legtöbb, Az FKSE éves hagyományőrző kiállítása

2014: HP Innovart, Váci1

2013: Fire Walk With Me, Studio Gallery, curator: Réka Kenéz

2013: X-Ray Texture Pack, Showroom for Young Art - Galerie Ulrike Hrobsky, Wien, curator: Viola Lukács

2013: Blacklight, 4D, Galanta, (solo) S

2013: Lebensmarsch, Loffice Wien

2013: Patron, Studio Gallery

2013: 28/31, Studio Gallery, Budapest

2013: Points, FISE Gallery, Budapest

2012: Message, Casati Art Corner, Budapest, curator: István Bársony

2012: II. Nemzetközi SZÍnpóziúm, Nádor Galéria, Pécs

2012: Élesd Art Camp, REKKO, Élesd, Romania

2012: Marble House műteremkiállítás Richter Zsuzsával, Budapest

2011: NextArt Profile, Schuster Galerie, Berlin, Germany

2011: Art Market Budapest, NextArt Gallery, Budapest

2011: Floodplain, NextArt Gallery, Budapest, (solo)

2011: Objects of Meditation, Bodnár-Collection, REÖK Palace, Szeged

2011: ArtPlacc, NextArt Gallery, Tihany

2011: Una Visita, Accademia Albertina delle Belle Arti, Torino, IT, curator: László Révész

2010: Best of Diploma, Barcsay Hall, Hungarian Academy of Fine Arts, Budapest, HU

2010: Fresh, Kogart House, Budapest, Hungary, Curator: Zsolt Mészáros

2010: Diploma Exhibition, Barcsay Hall, Hungarian Academy of Fine Arts, Budapest, HU

2010: Bakelit Multi Art Center, Budapest, curator: Orsi Horváth

2009: Private paractice No. 2., Degree Art Gallery, London UK, curator: Caterina Lewis

2009: Taller de Processos Creativos, Magatzems Wall and Video, Valencia, ESP

2009: The Day of Painting, Kriterion Gallery, Miercurea Ciuc, Romania

2009: Kishegyes Art Camp, Kishegyes, Serbia

2008: Unsellables of Pest, House of Olaf Palme, Budapest, HU, curátor: Róza El-Hassan

2008: The Day of Painting, Fonó Budai Zeneház, Budapest, HU

2007: Tata Art Camp, Tata, HU

2006: Avenue Festival, This Is Disco, Budapest, HU

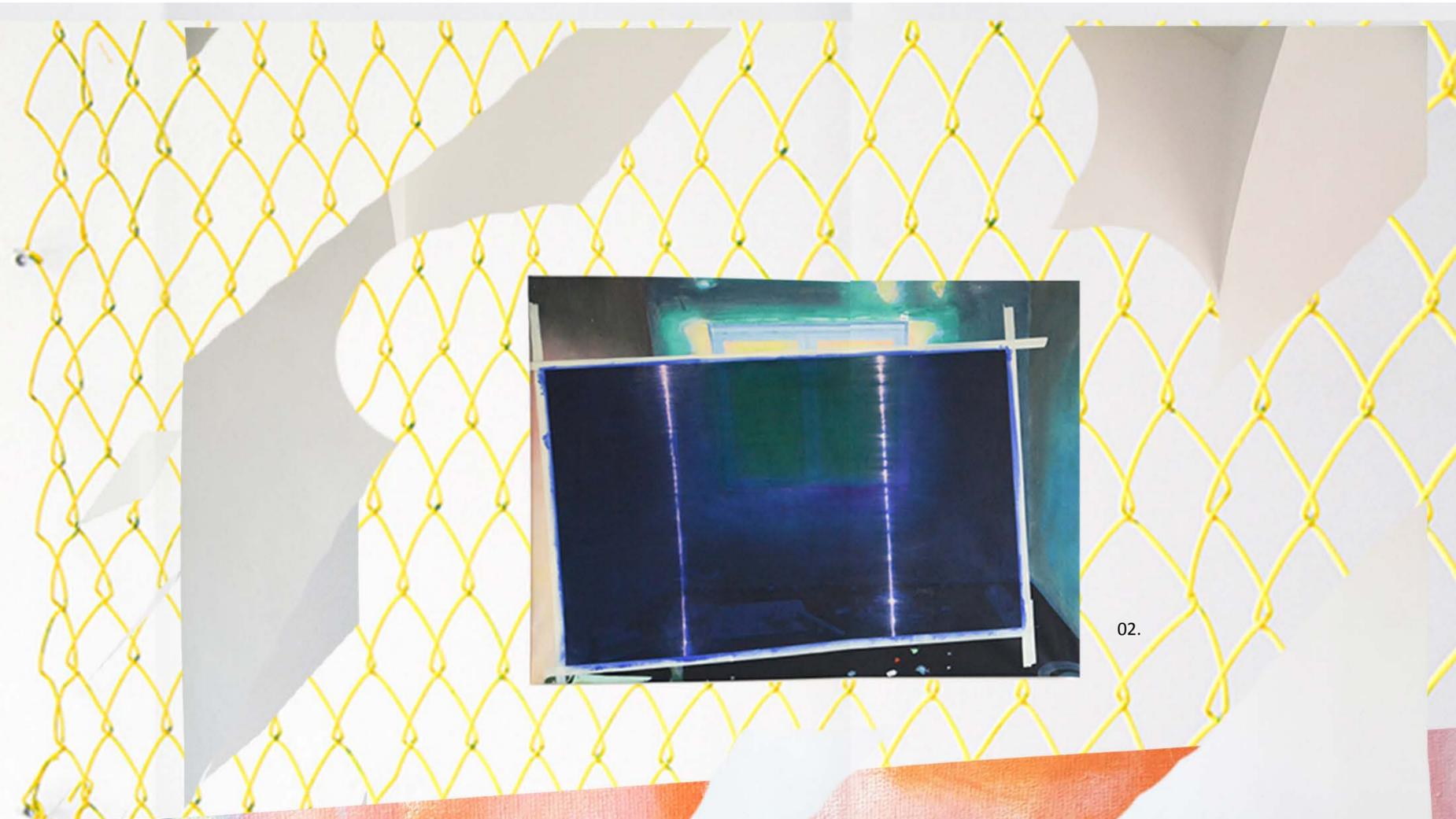
2006: JI KING, HUngarian Academy of Fine Arts, Aula Budapest, HU, curator: László Karácsony

Member of Studio of Young Artists' Association

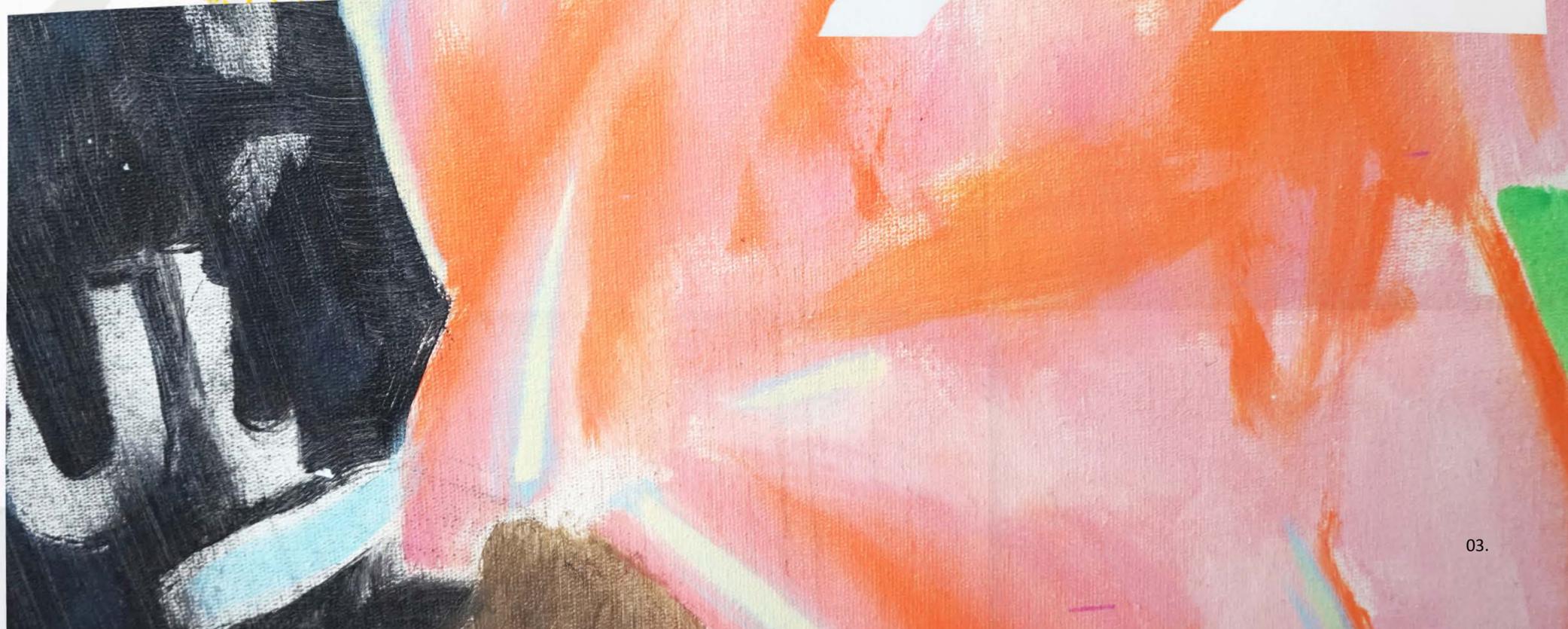
QIPRF



01.



02.



03.

Greyfield

While we are fully aware that nature no longer exists, since human activity has an impact on every part of the globe and the dawn of the Anthropocene epoch has officially been announced, we nevertheless regard the Earth in our everyday lives as if it were flat. Moreover, we differentiate between natural and artificial environments. We contrast the beauties of nature with the “something or others” of man-made landscapes: in our nature photographs we try to erase other tourists, stone mines, ski slopes and tractors even before taking the shot. At the same time, we blissfully delight in city panoramas encompassed by fog, not even suspecting that what we are seeing is the sublime embodiment of smog itself. We frame our natural experiences according to the aesthetics of postcards, and the signs “Scenic Viewpoint” on tourist maps tie us to this role. Our attention is drawn to such spots even in urban environments by the various applications on our smartphones.

Our living space is the second take of nature, of which we selectively remember scenic views, seeing urban agglomeration as a transitional floodgate, its shallow function being that it divides the city from the countryside. When labelling these areas, we turn to economic-city planning terminology: industrial zone, brownfield belt investment, agglomeration transportation, etc.

The paintings on exhibit focus on these areas, not as elements of a contrived concept, but rather as a kind of assemblage. I experimented with painting technologies, mixing geometric-concrete pictorial representation with the landscape-aesthetical picturesque, pointillism and the translucent painting technique.

I took my own original experiences as my point of departure: before the things depicted become symbols, they exist as meta-painterly elements, representational exercises. Among the monumental-scale perspectival paintings I also smuggle in works that are more dubious, factual and abstract, which extricate the larger works from the classical painterly tradition and unconsciously offer aid in the deciphering of the question.

Field 02, oil on canvas, 60 x 60 cm, 2014

Pool Panorama, oil on canvas, 200cm x 300cm, 2014

Cage, acrylic on canvas, 200cm x 150cm, 2015

Mask 02, acrylic on canvas, 90x 70cm, 2016

Mask03, acrylic on canvas, 30cm x 60cm, 2016

Mask 01 detail



04.



05.



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R o o m t o r r e n t

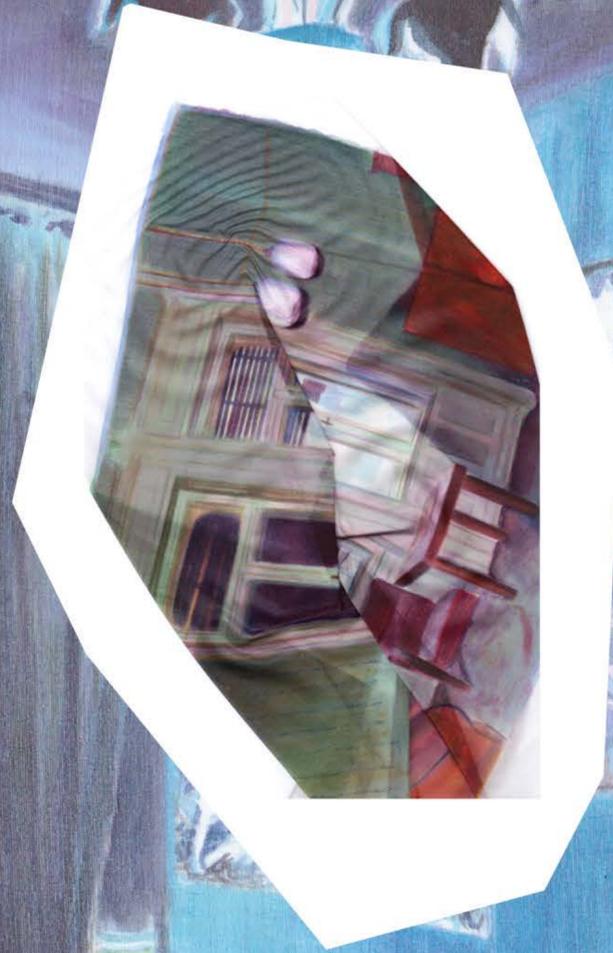
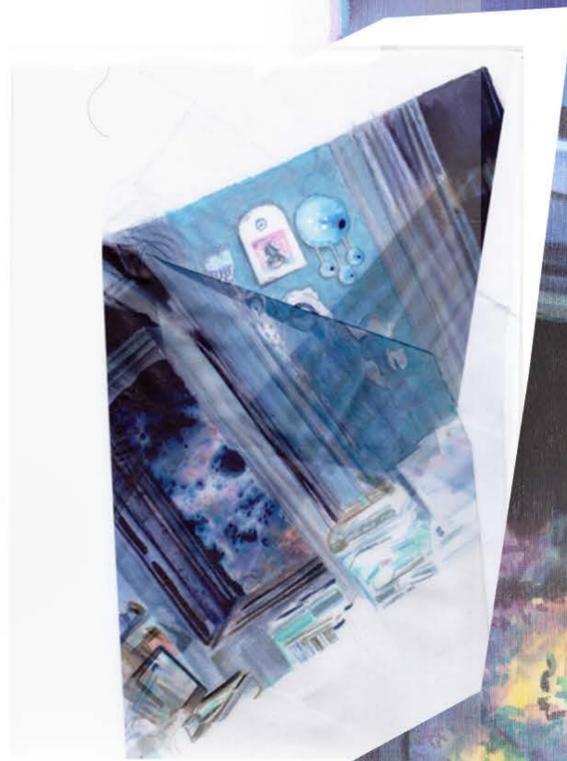
The pictures show virtual environments of random unknown human beings, accumulating a selection of functional and decorative objects. Observing the tiny details from wall abrasions to unwashed dishes, the inverted colours hide all the reality behind. Only the image of the space remains to represent the absent person, the creator of the cosy temple called home.

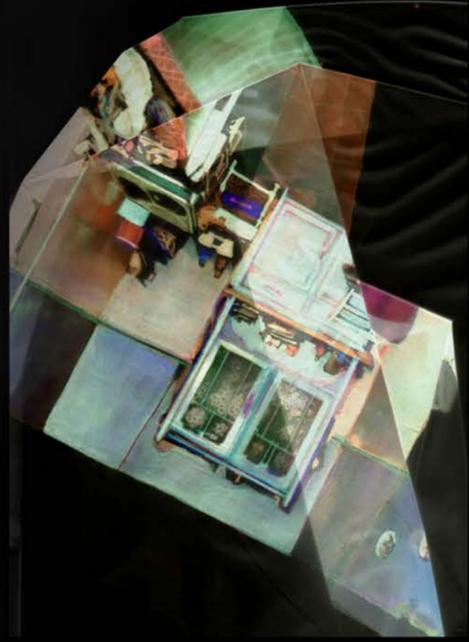
I used common databases of estate agencies. I found it contradictory how the proud owners tried to arrange their apartments in a tight order which is an artificial, ideal state of their home environment. But still, they open up the private sphere defined by free will, not like the rest of life, the outside which is defined by obligations and restrictions. This order represents the desired identity of the residents, and could substitute their portraits too.

Since the technique is silk-painting, (which is a hobby craft technique I brought to an extreme professionalism,) the images are partly transparent and flexible to be folded, the result is a fragment, a compressed, layered appearance tricking Panofsky's perspective.

Roomtorrent, silk, silk paint, sizes varied (40 x 50 cm), 2014









P i c t u r e s o f t h e O t h e r

I pictured strange scenes compressing the possibility of anything to happen (Slavoj Zizek). In these everyday situations there is always a peculiar motif that provides significance for a short and hidden moment.

The common name of my disharmonic series of paintings is The Pictures of the Other. I appropriated images (postcards, reproductions of artworks, photographs etc.) that bumped into my angle of view by chance. I made remakes of them by investing hours of aesthetic surgical craftsmanship so that every little brushstroke resulted in acquiring an extra life in the virtual reality game called "artworld" - leaving their former insignificant unseen life behind. The original ones, as spoiled meanings get to reach the true purpose of their existence by means of my personal implementing of the supercharged picturesque.

The Smile of the Hostel Virgin appropriates a common image that I received from a strange Romanian priest staying at the youth-hostel where I have had a job. He intended to make up to the 72 year old cleaning lady by giving her prezzies like a holographic Jesus-Maria plate as well this photoshopped print of a porcelain Virgin.

She found the admirer disgusting and the print too big to keep so it ended up in my studio, and originated a painting much bigger in size and much greater in meaning.

On (/in?) Ajna's kitchen the graphic motif of the fence is what separates the levels of reality, while the sparkling of the lamp melts a hole on this 'real real' plain. In "Everybody's front hall" with the blue mosaics (Solymar4) the greatest of halls ever reflects the common symbol after showing it to a small flashlight. Maria of Kishegyes is a syrup-coloured version of the most common catholic kitsch, the spheric lamp is reflected on its glossy surface right over the saint Virgin's face forming a banal glory of blasphemy. These three "real-size" paintings cover the viewer's real-time-space burning their gross stained lights into their memories.

Altar, oil on canvas, 150 cm x 200 cm, 2016

Ingatlan.hu/realestate.hu, 150 cm x 200 cm, 2015

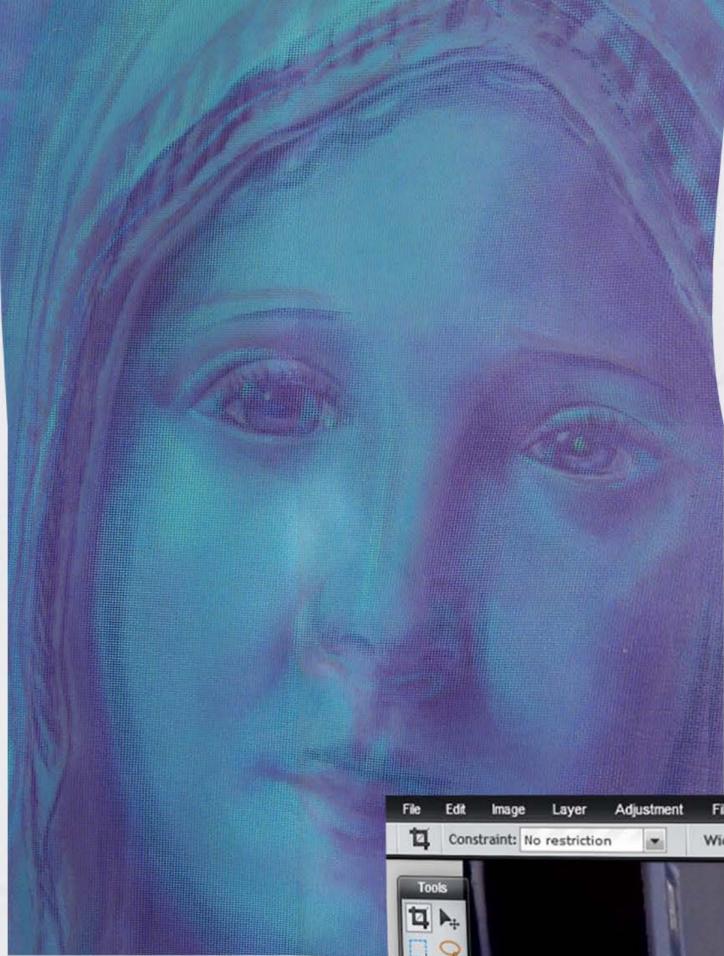
Melodrama 150 cm x 200 cm, 2016

Ajna's Kitchen, oil on canvas, 200cm x 150cm, 2012

Solymár 4., oil on canvas, 150 cm x 200 cm, 2013

Kishegyes Maria, oil on canvas, 150 cm x 200 cm, 2012

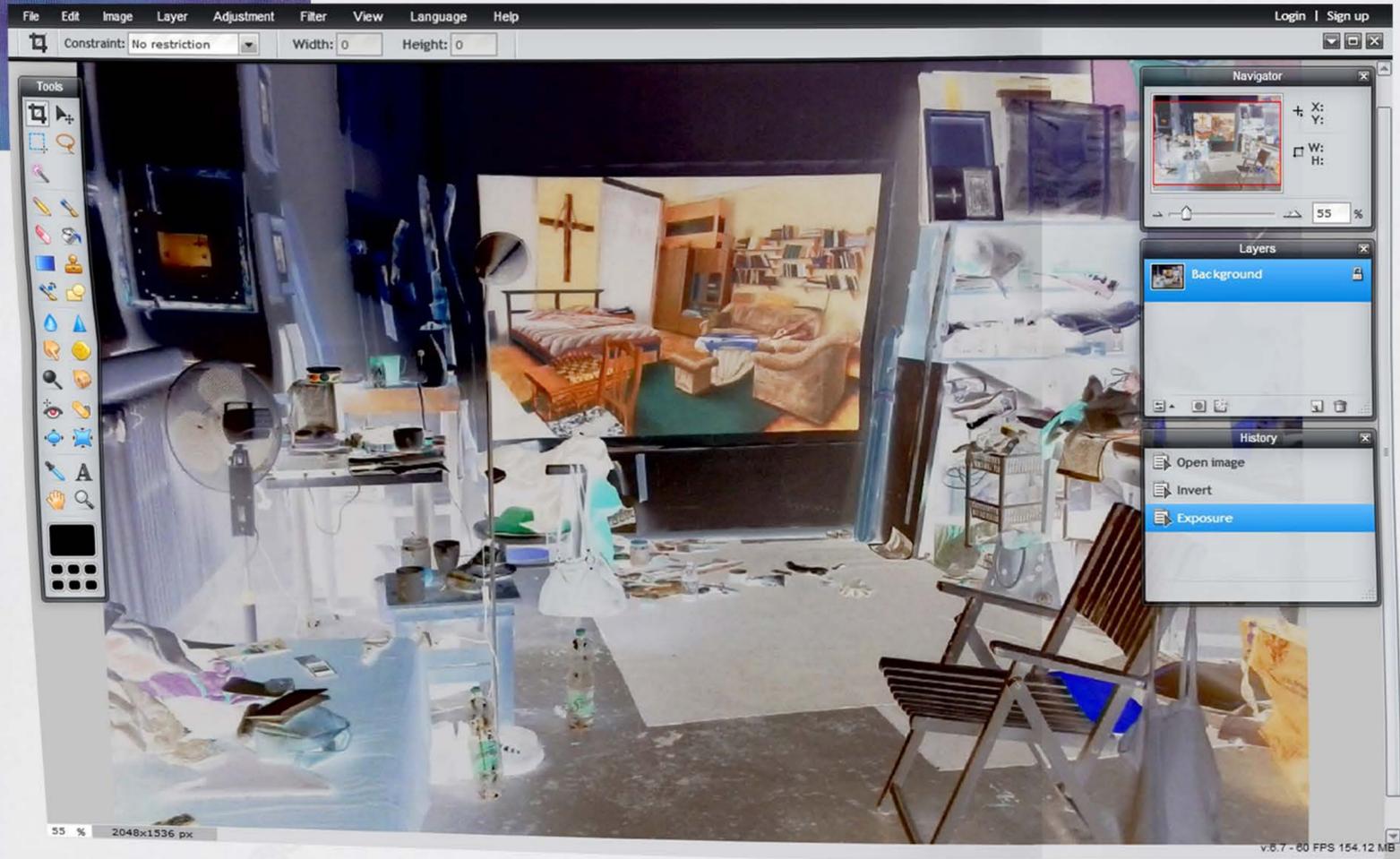
The Smile of the Hostel Virgin, oil on canvas, acrylic on fiberglass screen 20 x 90 x 140cm, 2012



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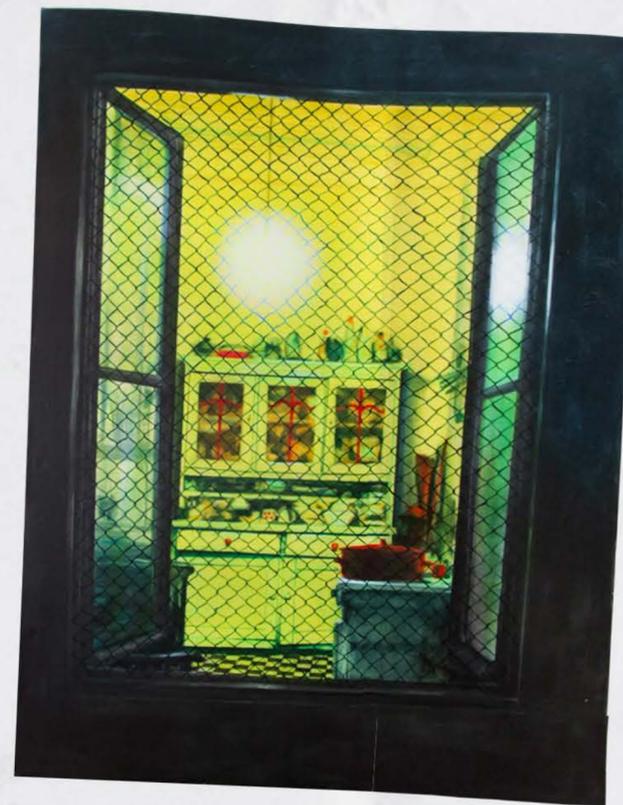




13.



14.



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16.



17.

S u b l i m e a n d t h e p h e n o m e n o l o g y o f n a t u r e

There is a dynamic connection between the work and its viewer, the point of view of the receiver determines how the thing itself gets understood. This point of view is a symbolic, socially, psychologically defined character, however there is a literal meaning to it. The image of the nature is an aesthetic construction based on perception and ideology, which proceeds ways how humanity turns back to nature to form it to its own taste.

I used different media to spread the idea of the static image to a more engaging way of experiencing, inspired by Merleau-Ponty's *The Visible and Invisible* and Paul The Visible and Invisible Virilio's *the Aesthetic of Disappearance*.

The colours are radiating, surround you and your sight is caught within the image.

The image is in constant movement, instatic, imitates the rapid changing of the sight.

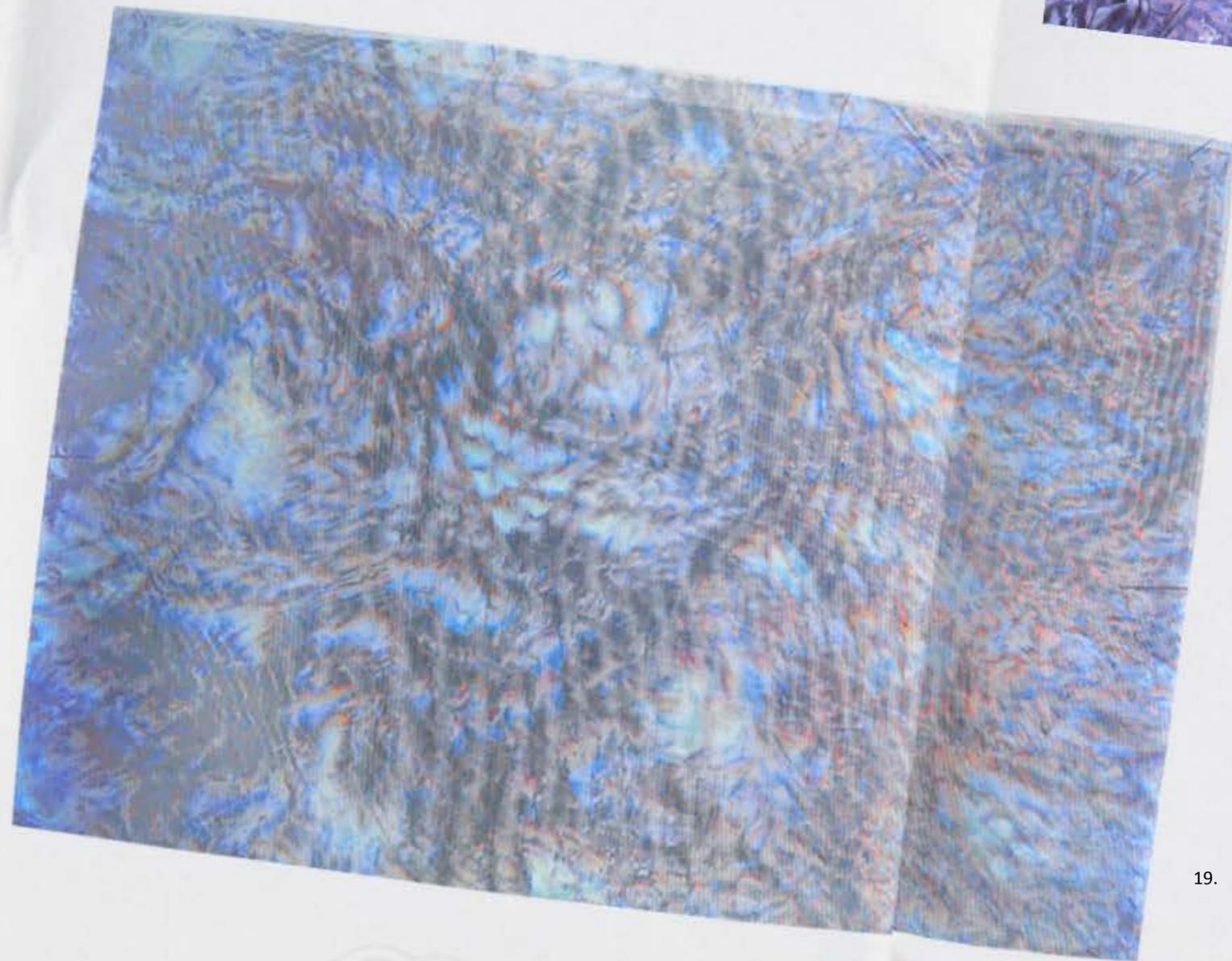
Fragments of the whole image swim into each other, like the memory catches the picture seen, not as a whole but in pieces. The memory is constructed in a non-linear way influenced by perception and reaction. As my sight is cathced by the moiré, which is the effect of the two layers of screens, the image disappears, I can see either the moiré or the painting, which is the work then? This pseudo-movement of the interference hides the image, creates a distance between the perceptor and the work, however it is addictive to the eye, you cannot stop watching it!

The images exists only if they are seen, it is the viewer who gives them their existance with their constantly moving point of view





20.



19.



21.



22.



23.

23.

B a n a l i t y a n d d e p i c t i o n

At the beginning of my studies on arts the main idea in creating images turned back to itself as to investigate how an image is made and what makes it different from all other images, and what is my part in all this choreography. When i was literally painig i covered themes of everyday objects and medium-conscious scenes, I made a whole lot of paintings after life, after photography, non-figurative surfaces, i literally painted how the paint behaves on the surface in form of a brushstroke or a blur. I experimented a lot with colours, and how the paint differs from the colours of light, naming the addictive and subtractive colour mixing. I used chance-operations inspired by John Cage and the Fluxus movement, I copied and appropriated existing ideas on the meta-creation, I tried to manufacture works as if i was a machine operating certain workphases one after each other. I really enjoyed playing with meaning and it gave me a special understanding of image and painting which gave a solid base for my later works.



24.



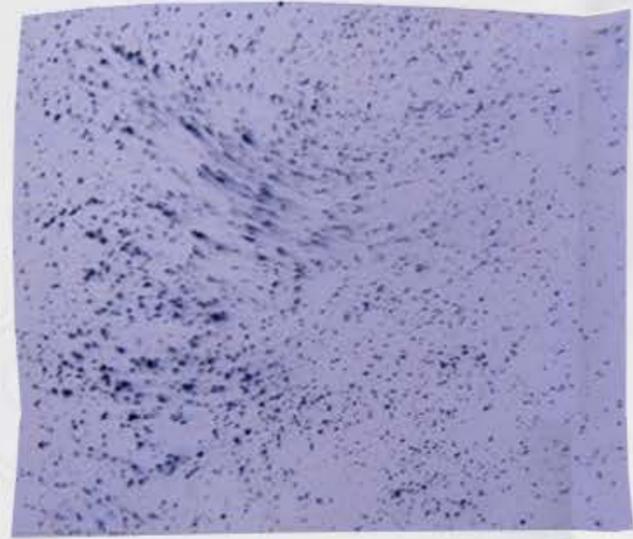
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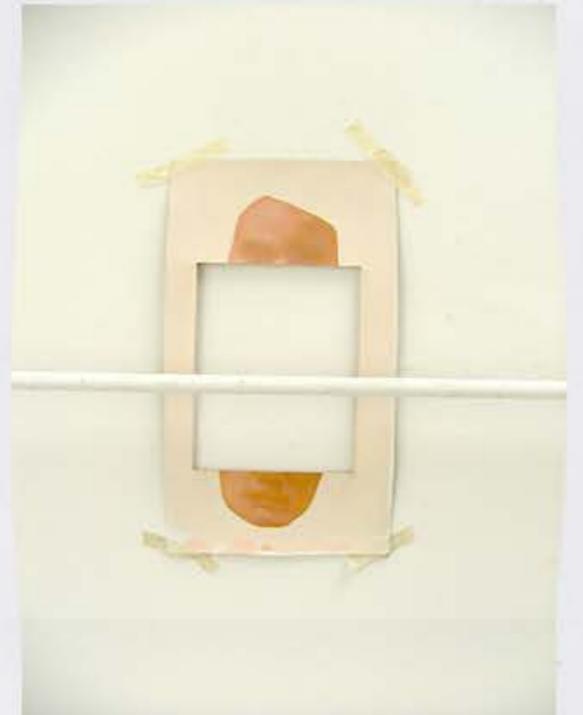
28.



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31.