

PERCHANCE

SZILÁRD CSEKE

SOLO EXHIBITION

25.APR.2019 – 30.JUN.2019

THURSDAYS TO SUNDAYS, 2 PM TO 6 PM

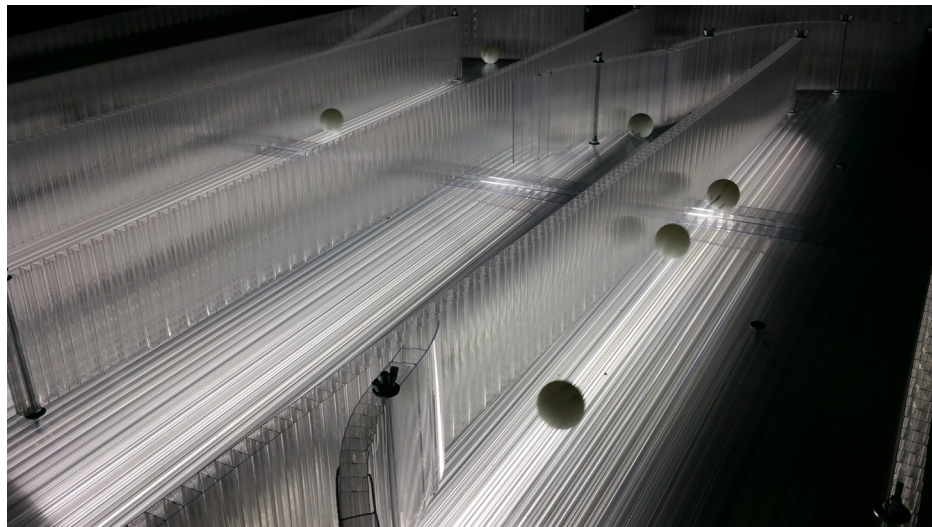
The exhibition presents the works of Szilárd Cseke, in which, though based on different considerations, he devotes himself to coincidence. He does not believe that his paintings, after taken away from him, represent him fully, according to the way he wants to dominate his works. This is a different era and a different art perception from the one, used in the decades of abstract expressionism.

« Progressive art is not created by direct intention but perchance » – Szilárd Cseke

This exhibition has been organised with the generous partnership of



Balassi Institute
Cultural Service of the Embassy of
Hungary in Brussels



GOOD SHEPHERD (2016)

MIXED-MEDIA INSTALLATION
100X200X200CM | 39^{5/8}X78^{3/4}X78^{3/4}"

THE GAME OF CHANCE

Cseke's works have one thing in common: each one of them integrates randomness into the creation process. The artist does not have the ambition to fully control the result. He stands out from the representation of abstract expressionism and geometric abstraction. Cseke is renewing himself; this time he is interested in the question of manipulative randomness, controlled coincidence. In this way, he is getting closer to action art. His paintings are traces, both literally and figuratively.

His works are shaped by the stains left by balls thrown on the canvas or rubber elastics giving abstract imprints. The viewer may feel almost provoked, disturbed. [...]

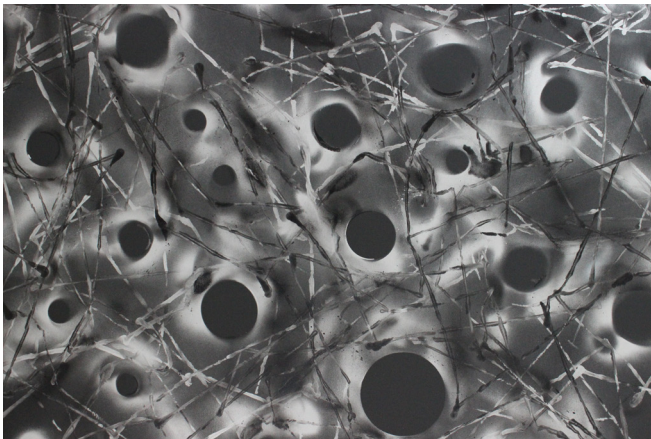
Cseke exposes the traces of his works, the paintings itself became invisible. The existence of his original works lasted only a moment. In his art, the concepts do not form the art criticism, but the works do.

Inviting chance to be together with creation is a process encouraging the viewers to humility. Art is great but not invulnerable. It is both permanent and volatile, intertwined with overlapping political and sociological factors. There is no intrinsic aesthetic and art history, no great narratives in which the dialogue between works and art critics, spaces and time are obvious. Elaborated in a carefully constructed order, Cseke's works carry a moral character.

[...]

The random introduction creates an opportunity for an encounter between democratic and elitist art, which seems to be the most important paradigm shift in aesthetics today and for years to come.

Extract from the article, « Konceptuális Galéria, Kockadobás » (A conceptual gallery) by Péter György in Élet És Irodalom, LXII, n° 47, Budapest, 23 November 2018 to the occasion of the exhibition The game of chance at the gallery "Galerie Rugógyár" in Budapest. Freely translated by Fanni Boldog and ifa gallery.



SPACES (2018)

ACRYLIC AND ENAMEL ON CANVAS
100X140CM | 39^{3/8}X55^{1/8}"

The title of the exhibition, Perchance tells much about art and life itself. Let me share a relevant example with you. In 2015, I visited a Hungarian gallery booth at Art Brussels. Szilárd Cseke as one of the artists of the gallery was sitting there having some rest or perhaps just waiting for someone. I introduced myself and he immediately remembered me; we were students of the same university many years ago. I bumped into him by chance. 2015 was the year when he represented Hungary at the Venice Biennale with the remarkable installation titled Sustainable Identities. I was just in the middle of organising the exhibition calendar of the Balassi Institute, and perchance I was struggling with filling in an empty spot in the program due to a cancellation. I could hardly believe, but we agreed that we would arrange a solo exhibition in our institute gallery in Brussels. We did it, it was a great success. Let's jump a few years ahead. It was a sunny Brussels day, perchance the first day of the so-called "gilets jaunes" demonstrations. With huge difficulties and with a big detour I made my way to my office. I was in a hurry, because a young lady was waiting for me. When we had finished our business talk, we realised that she got stuck in the building, because the whole neighborhood was in lockdown. So, we started to talk about personal matters. She mentioned that her husband was a gallerist and he was interested in conceptual art... This is how this exhibition was born. How many coincidences had to happen and finally has led to this result? Well, they say, for success, an artist needs chance and professionalism. Here, we have both.

The art of Szilárd Cseke examines the role of chance in the creative process and in the result of the process, the art piece itself. This quest has resulted in a perfect metaphor of the unpredictability of life. He drops soft balls on the canvas, so the picture is constructed by the traces of the balls. He drops rubber elastics in the painting and documents the result. He presses painted plastic films on the colored canvas, pulls them apart and lets the pattern of this encounter dry, that later results in an art piece. Prints of the invisible, tracks of the unpredictable. He gives eternal existence to the non-existent, freezes the act as the photographer catches the secret smile. And the obvious questions arise. Are we able to control our deeds? Who takes the control, the coincidence or us? Can we control the Chance?

Szilárd Cseke is curious. He wants to find the answers, so he builds installations with the help of which he invites us for an investigation. Thanks to his playful mind, we can throw balls into a labyrinth of paths in a huge table-like construction and watch their way or we can try to influence their direction. It is an annoying, funny and sad game at the same time. At the end, we will realise that we have only a small part in this game: we are the ones who initiate it, but we have very little say in the result. On the other hand, without us, the whole process would not have been started. There is the creator, then comes the chance and then the creation is born. But the process does not stop here. The creation, the art piece, or the point where the ball ends, on the table or outside, inspire the creator to make the next step: to create another painting, drop the ball back to the labyrinth, to run away, or to choose some possible paths of the labyrinth of possible choices. Which perchance leads to another creation and so on, to the eternity. And as the individual art pieces are being created, the whole process conceives and constitutes a bigger creation, the big system of chances, coincidences and unpredictable results. The œuvre itself, well, LIFE itself.

Zsófia Villegas-Vitézy

Director of Balassi Institute, the Cultural Service of the Hungarian Embassy.

SZILÁRD CSEKE

1967 PÁPA, HUNGARY

Szilárd Cseke is a Hungarian artist, born in 1967. He lives and works in Budapest. He obtained his master's degree of Fine Arts at the University of Pécs, Faculty of Painting, in 1995.

He represents nowadays the Hungarian contemporary art scene, with resourceful work, such as mobile sculptures and conceptual paintings. He uses in his works elements, which can be moved or are moving by compressed air or mechanical lever. He revives the concepts, which played an important role in the Kinetic Art of the 1950s and 1960s.

Cseke received the Silver a design award in Arts Crafts and Ready-Made Design Category in 2016 and obtained in 2014 the Munkácsy Prize, the most significant Hungarian prize for artists.

There are recurrent themes in his works such as migration and the search of identity. Szilárd Cseke uses a lot of different materials such as foil tube, balls, etc. and plays with the space. His expressive paintings are on the edge of the figurative and the abstract.

He participated in numerous solo and group exhibitions in prestigious Hungarian institutions such as the Museum Kiscell, the Kunsthalle and the Ludwig Museum. His works have been exhibited in well-known international art fairs including ARCOmadrid, Art Brussels, Artissima and The Armory Show in New York.

Szilárd Cseke has been shown internationally in Berlin, Vienna, Stuttgart, Frankfurt. He represented Hungary at the 56th Venice Biennale of 2015. In 2016, he opened his solo show at the Boca Raton Museum in Florida, entitled *Gone Too Far*.

SOLO EXHIBITIONS

2019 "PERCHANCE", IFA GALLERY, BRUSSELS, BELGIUM

2018 "FALL BY THE ROADSIDE ", KUNSTHALLE BRATISLAVA , BRATISLAVA, SLOVAKIA

2016 "IT WENT TOO FAR/TŰLMENT", PARTHENON FRIEZE HALL, BUDAPEST , HUNGARY

2016 "GONE TOO FAR ", BOCA RATON MUSEUM , MIAMI , USA

2016 "FADE OUT LANES", BALASSI INSTITUTE, BRUSSELS , BELGIUM

2015 "SUSTAINABLE IDENTITIES", 56TH VENICE BIENNALE, VENICE , ITALY

2014 "I HAVE GREAT DESIRE", ANI MOLNÁR GALLERY , BUDAPEST , HUNGARY

2013 "WE ARE MOVING ABROAD", MUSEUM KISCELL , BUDAPEST , HUNGARY

2012 "JOBCENTRE EAST", ANI MOLNÁR GALLERY , BUDAPEST, HUNGARY

2012 "ILLUSION OF PROGRESS ", PARK GALLERY, BUDAPEST , HUNGARY

2010 "RACE FOR HOPE", ANI MOLNÁR GALLERY, BUDAPEST , HUNGARY

2009 VIRÁG JUDIT GALLERY, BUDAPEST , HUNGARY

2006 "EVERGREEN OR DECIDUOUS", DEÁK ERIKA GALLERY, BUDAPEST , HUNGARY

2005 "THE STREAM FLOWS AGAIN", SOMOCYI JÓZSEF GALLERY, PÁPA, HUNGARY

2003 "E.G.O. CONTEMPORARY FINE ART SERIES", ESTERHÁZY FOUNDATION, EISENSTADT, AUSTRIA

2002 "A PIECE OF LAND WITH A PANORAMIC VIEW FOR SALE", VADNAI GALLERY, BUDAPEST, HUNGARY

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