

FKSE+ 2019

The presentation of the winning projects of the call for applications by Art+Text Budapest and the The Studio of Young Artists' Association in the framework of the exhibition *FKSE+ 2019*.

+++

Judit Lilla Molnár: TRAIN YOURSELF

Judit Lilla Molnár (1991) is motivated by effects filtered down from the surrounding world, for the processing of which she uses art. When it comes to societal systems, she is mostly interested in the challenges faced by the individual, especially problems concerning her own generation and stemming from their existential status. Play is a crucial symbol of her cast of thought, in imagery as well as on a logical, structural level.

In her current works she is preoccupied by the individual's struggle and resistance against societal integration, as well as the tension arising from that situation. Constant struggle, pressure to perform and a feeling of paralysis have become basic experiences of twenty-first-century Man. To express this state of existence, incomprehensible from many aspects, the artist has borrowed elements from the object design of box, transforming and reorganising these elements into new structures of interpretation along the lines of her own thoughts.

As young people, we often feel that the burdens weighing us down don't always serve our development; on the contrary, they exhaust us. Obstacles are great, opportunities are small. In order to make this pressure tangible I created the installation *Box chain* that is featured in the exhibition. I think the punch bag forming huge chain links can express that it is often made-up, artificial obstacles that pose the biggest hurdles. Although the strikes on the punchig bag strenghten us, ultimately they get lost in the immoveable mass with a faint thud.

+++

Gideon Horváth: CONTROL ISSUES

The defining basis of the work of Gideon Horváth (1990) is a point of view characterised by ecological commitment. Xtro realm, organised in collaboration with Anna Zilahi and Rita Süveges, reflects this objective too. In the framework of the project several reading circles, exhibitions, field trips and other programmes have been realised so far, all of which were thematising post-anthropocene theories under the aegis of trans-disciplinarity and knowledge sharing. The installation shown at Art+Text Budapest forms the first part of a thematic exhibition series that will be realised in the following months.

Perceiving reality with the help of narratives has always been fundamental to human thinking. While this can be a useful mechanism, more often it becomes a hindrance, if it gets us onto the wrong track during the necessary reduction process. If we create a spiral image of the Earth's circa 4.53-billion-year-long life, humanity only represents a single point at the very tip of that spiral. How could we possibly comprehend such unfathomable narratives which point beyond the history of our species? Perhaps the increasingly wide-spread "ecological grief" comes down precisely to a certain kind of desire to control, which keeps us from a fresh interpretation of our present. Stepping out of the dizzying and

paralyzing oppression of the spiral we need to seek new positions in the age of the Anthropocene, from where we can interpret the quickly evolving scene in a responsible way.

+++

István Felsmann: ABSTRACTIONS OF NEW ABSTRACTS

The current exhibition of István Felsmann (1984) reaches back to two antecedents, shows titled "ACIO Daktyliotheka" (Pince) and "To Extend the Future Completely" (Studio of Young Artists), and takes featured ideas forward. In the previous exhibitions Felsmann was reflecting on other artists' works by attempting to put them on the spot through small interventions.

Since abstract art is close to his heart, this time he turned his attention to new abstraction and its artists. The difficulty of committing towards an artistic tendency or attitude is realised as a constant artistic dilemma. For him choice is a limitation too, which is indisposable in order to better understand and see through certain connections. This is greatly hindered by the image and information overload of today's virtual phantom world, which makes it impossible to follow different artistic tendencies and encumbers the rapid shifts of such tendencies, thereby impeding the maturation of individual artistic directions. "True, the person who really feels the tremors of the world can never be current, because he always has to be three steps ahead of his contemporaries." Felsmann follows the activities of Hungarian new abstract artists in the art scene with great interest, observing how they tailor their art to the ever-changing art world.

Felsmann discerns two main groups of artists: "believers" and "explorers". "Believers" are artists who are able to immerse themselves in one particular artistic tendency even for a lifetime. "Explorers", on the other hand, are unable to make such commitments; they try to examine the big picture instead, although with much more superficiality. For an artist it is not easy to choose, since there is huge responsibility both towards himself and with regards to shaping the collective consciousness.

Collaborating artists: Gábor Kristóf, Márton Nemes