

## **Artwork Descriptions - Ádám Gáll**

### **Conclusions are similar to the final cause**

This world is my own only then when existence becomes the poetry of my inner world.

Vision is the immanent counterpart of this weird „other world“.

On the canvas of the painting – stretched out between memory and forgetting – absence composes as the timelessness of the past oozes out through fissures of closed eyelids.

Our civilizational dreams are disappearing.

Getting farther away from appearances by freeing ourselves from our visual habits, our knowledge-flashes and emotions, regaining the dignity of ignorance, leave their traces.

The mind, while endlessly searching for our instincts – by disregarding the pathos of creation – by becoming the transformed matter, creates an object that is similar to our being.

Our values – like neglected artifacts in an abandoned excavation, the marks of existence the washed away prints marks of having once existed – are apostrophes in the thinning force field of cultural metaphors. Sitting like Buddha below the vault of spirit, falling together with time, my shadow strangely waves from the evanescence painted on the walls.

### **Imago (2000)**

A negative form is carved sharply out at the bottom edge of the golden ochre, brown plaster. It is a dark spot alluding to a figure inclining.

Darkly divided stripes and frames hold the uncertain depths of the imaginary space in a hoop. A cross tilting inwards cuts diagonally through the space, turning the upper third of the picture back into plane by way of an X.

Self-enclosed, grave brilliance; it is perhaps the beauty, the sorrow of pulsating material.

### **Image Forgetting (2001)**

The surface is greenish brown and irritative. A black perpendicular is etched in it, with horizontal divisions and slanting intersections. Diagonals hold the central ground of the picture plane and the light sifting through the surface as though in a net.

Anthropomorphic traces of image are evoked in shreds.

Shifts – temporality. Fade-ins – from plane into space. Floating.

Memory re-constructs as is it invalidates in the décor-like tripartite pictorial space.

The response to imitation is “forgetting”.

The imprint of the moment of purification. Oblivious aestheticising objectification.

### **Blind Spot (2006)**

Shaped through battering, grooving, layers of plaster, it is a surface kept almost monochrome. Colour is only produced by light touching the fractures at random. It is as though light itself were painting while eliminating the means of painting, and replacing them with plastic qualities. The strict triptych form turns into a formation of decay; unformed elements, accidental allusions, signals fill the infinitely dark space – to be more precise, the picture walled against darkness, the picture recalling tombs, monuments, fire-walls through the precision of the structures of plaster.