

KAMILLA SZÍJ
SUBJECTIVE GEOMETRY

March 6 – March 30

Kamilla Szíj began her studies in Offenbach am Main, Germany and completed them in 2016, within the DLA program of the Hungarian University of Fine Arts. Kamilla Szíj's remarkably consistent body of graphic work, which spans over decades, is characterized by a reduced use of tools, materials and colours, as well as the banishment of narrative. The structure of her conceptual graphic works – constructed from monochrome, minimal motifs – have so far been determined by an acentric and additive compositional style. Her endless drawing surfaces – often metres high and, at other times, ending in rolls – were created from reduced forms using simple, basic tools, and functioned as open compositions that simultaneously made possible both horizontal and vertical readings. The open, acentric compositions built from basic geometric shapes, grains of rice and tin cans function as abstract spaces that are arranged not according to Euclidean principles, but in correspondence with Szíj's own, subjective rules. Her simultaneously figurative and abstract structuring principle, which is without centre and open in all directions, has been utterly retuned for the new series presented here. On the sheets of her latest series, in addition to the surfaces of forming and deforming oval structures working as closed compositions in themselves, the acentricity that was so characteristic of previous works has here given way to a strikingly powerful presence of points of origin. The epicentre of each developing structure is marked by a red X, which appears on the surface at times inside the form, at other times outside it, sometimes very visibly, at other times completely hidden.

Kamilla Szíj's systems, constructed in accordance with her subjective rules, move in small shifts from regularity toward irregularity, and back. The spectacular nature of these shifts and the interchangeability of their direction are detectable when juxtaposing works from various creative periods; in the present case, next to the sheets of her latest series, two previous wave interference drawings - both 3 metres long - have been vertically and horizontally installed.

Mónika Zsikla

List of works

Untitled I-12, 2017-2018
pencil on paper, 50x65cm each

Untitled, 2016
ink on paper, 300x75cm

Untitled, 2016
ink on paper, 75x300cm

Untitled, 2013
pencil on paper, 70x70cm