

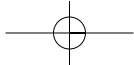
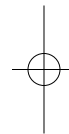
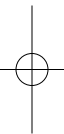
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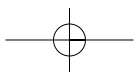
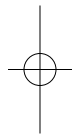
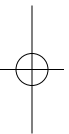
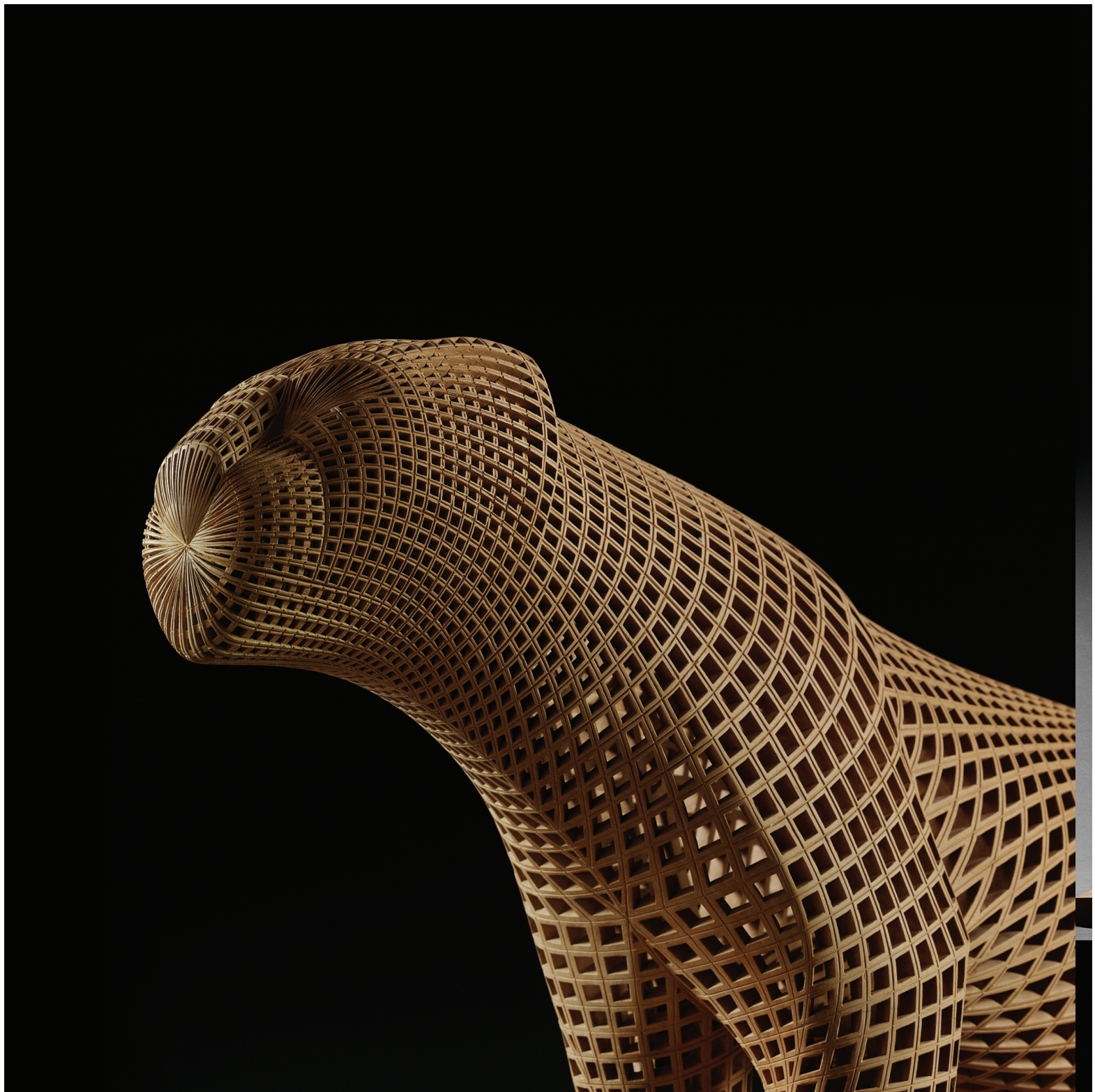
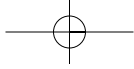


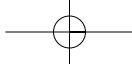
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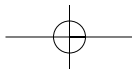
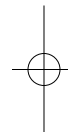
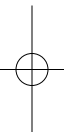
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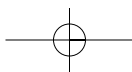
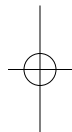
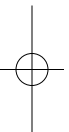
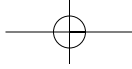


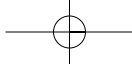




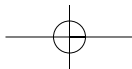
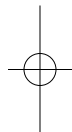
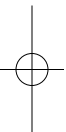
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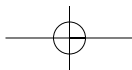
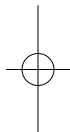
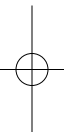
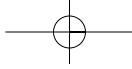






TUI MIKLÓS SZŐCS





FOR SOME TIME NOW, I HAVE BEEN TRYING

to produce in my work something that is not so much "beautiful" as "right", in the traditional sense of the term,
without being unfaithful to the tradition of art, which is my trade;

to widen and deepen my horizons and seek for universality of outlook,
without abandoning humility, the key to cognition;

to assimilate the essence of past cultures, insights and doctrines as far as my abilities and affinities allow,
without underestimating the little truths that glimmer out of everyday life;

to attempt nonetheless to go all the way from pure observation up to the vision of ideal forms,
without leaving out the details;

to strive towards the expression of all this through pure intellectual motivation and technical perfection,
without getting mired in the doubt which besets all those who aim higher;

to make each of my works encapsulate a self-manifesting but invisible field of force or higher entity,
so as to become an instrument of inner illumination, without detracting from the sensuous pleasure of form;

to thereby let the viewer be filled with something that is absent from life's everyday grind, a celebratory insight,
a feeling of completeness, of unity, without setting off any harmful or morbid side-effects;

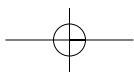
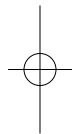
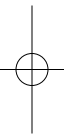
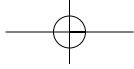
in all these attempts at transcendency, not to excessively overstep the boundaries of accessibility,
however narrow these may be, without forgetting the possible consequences;

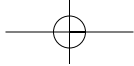
to never, never permit the devotion to higher cognition degenerate to the grim compulsion to make a living,
without being aware that this is a betrayal of my calling;

and to always, always be aware of the significance of your rewarding attention,
without renouncing the bitter joy of the solitude of my own way.

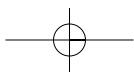
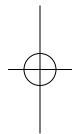
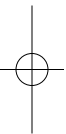
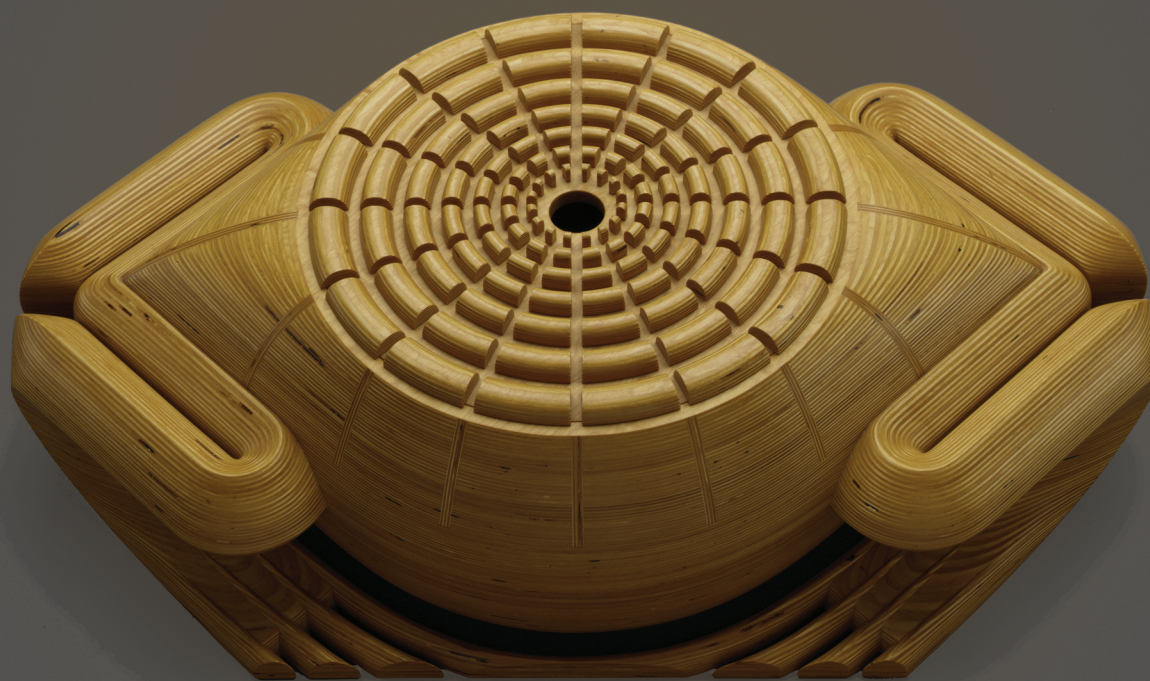
SZŐCS MIKLÓS TUI

TUI MIKLÓS SZŐCS





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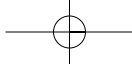
Sculpture, furniture, sculpture-furniture. The artistic route and the wood-carved world of Antal Sprok belongs to a distinctive border of Fine Art. The nature of his artworks is binary, it is not only aesthetic, but also functional. To the aesthetical nature of the sculpture also belongs the practical part, the functionality as a furniture. While at the exhibitions the first part becomes stronger, at the milieu of the human home, the latter deepens. The two faces of the artworks strengthen the link between the real life and the world of fine art. The sculpture-furnitures are organic artworks, and this quality is depicted in the choice of the material, the way of putting into shape, in the content and in the way of usage. The source of the medium and the forms of the artworks is the landscape around us, with an extended understanding of the humanised nature. Sprok creates a personalized language of his own world of art, through the specific forms related to the different aspects of the environment. The serious flippancy, the anthropomorphised nature are mediated through distinctive, exotic woodtypes. The process of these materials shows different stages. Beside the sanded, painted surfaces, the dry-rotten, old wood pieces are also part of the artworks, and this appearance recalls the Hungarian 'retro-feeling'. The decorative nature of the surfaces is derived from the natural grain and texture of the wood, in which, the flora and the fauna are incorporated. The fairy world of the sculpture-furnitures, the curiosity of the form and the material inspire the viewer to touch, to build contact. The audience can contact the artworks, through the gentle sense of touching the objects, especially because the sculptures hide shelves, drawers, pigeon-holes. Into them, the audience, the user, can place their own objects.



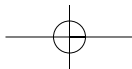
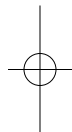
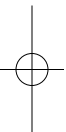
A. Sprok carved and replenished a drawer of fine art, which galvanizes life into the static world of sculptures.

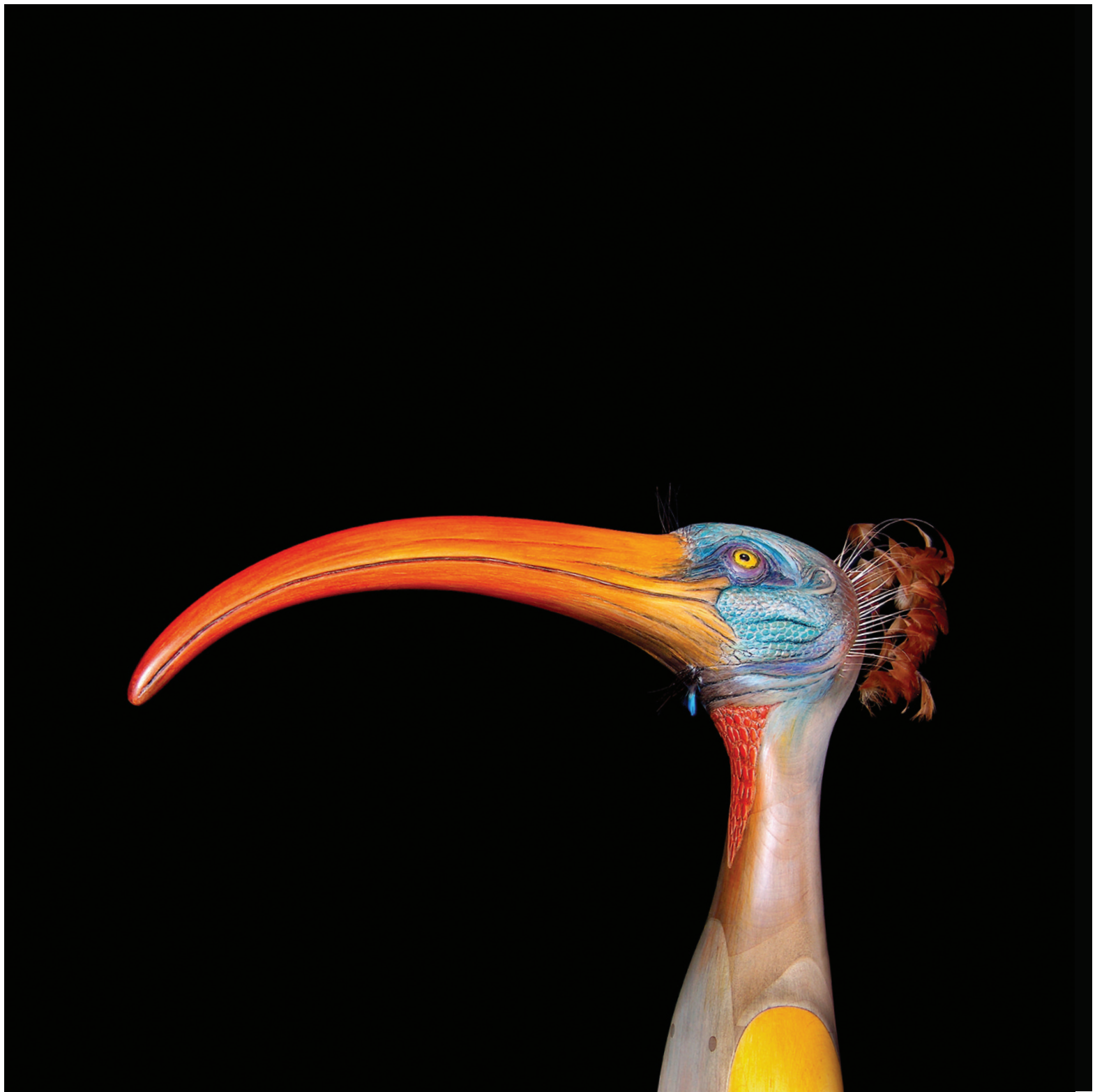
ANNA ADROVITZ ART HISTORIAN

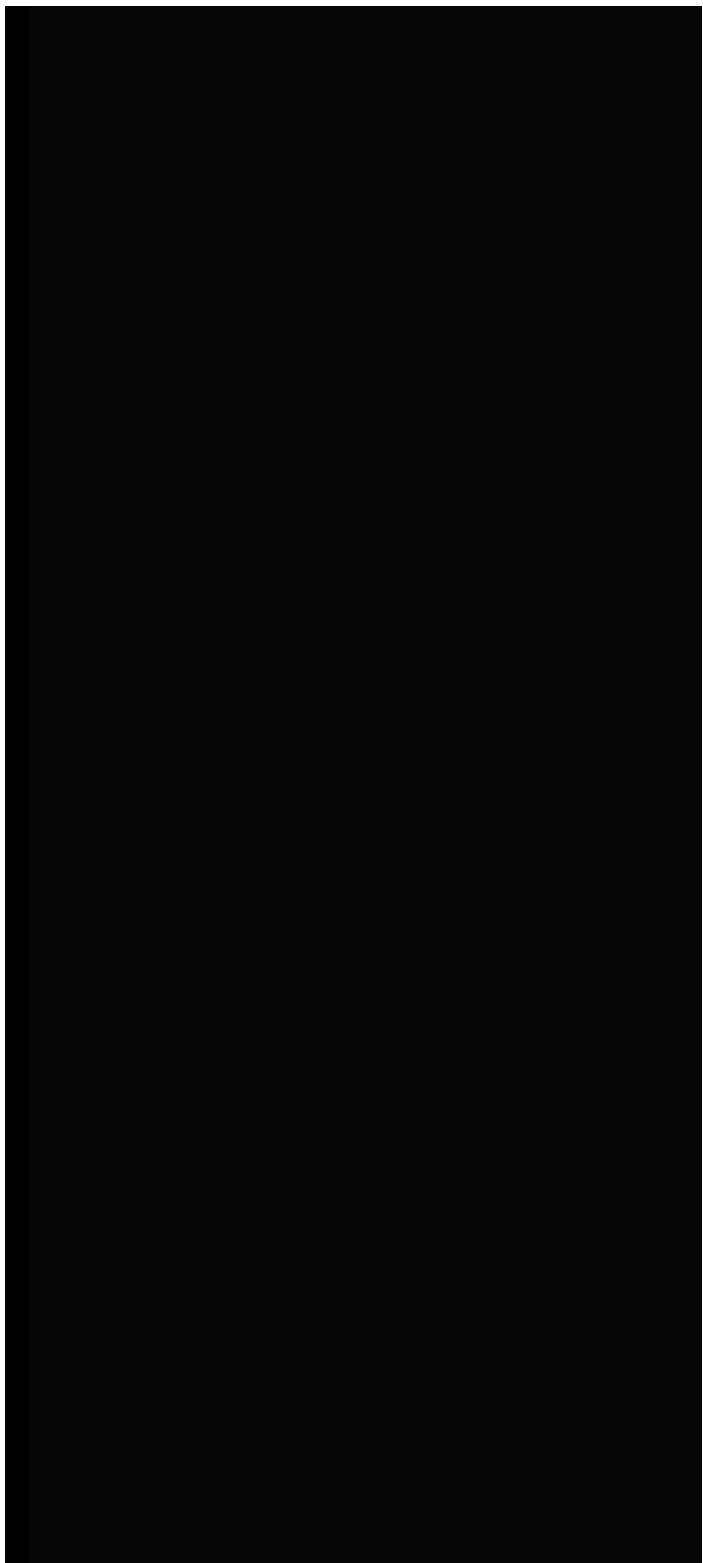




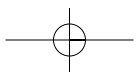
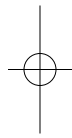
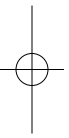
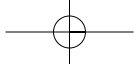
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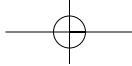




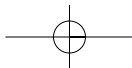
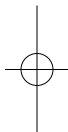
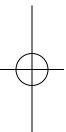


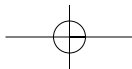
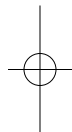
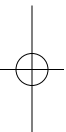
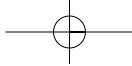
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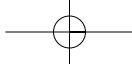




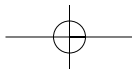
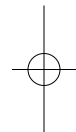
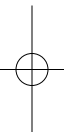
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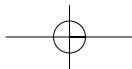
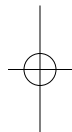
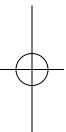
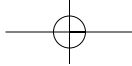


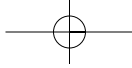




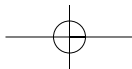
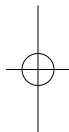
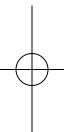
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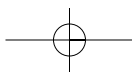
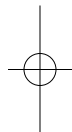
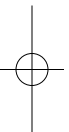
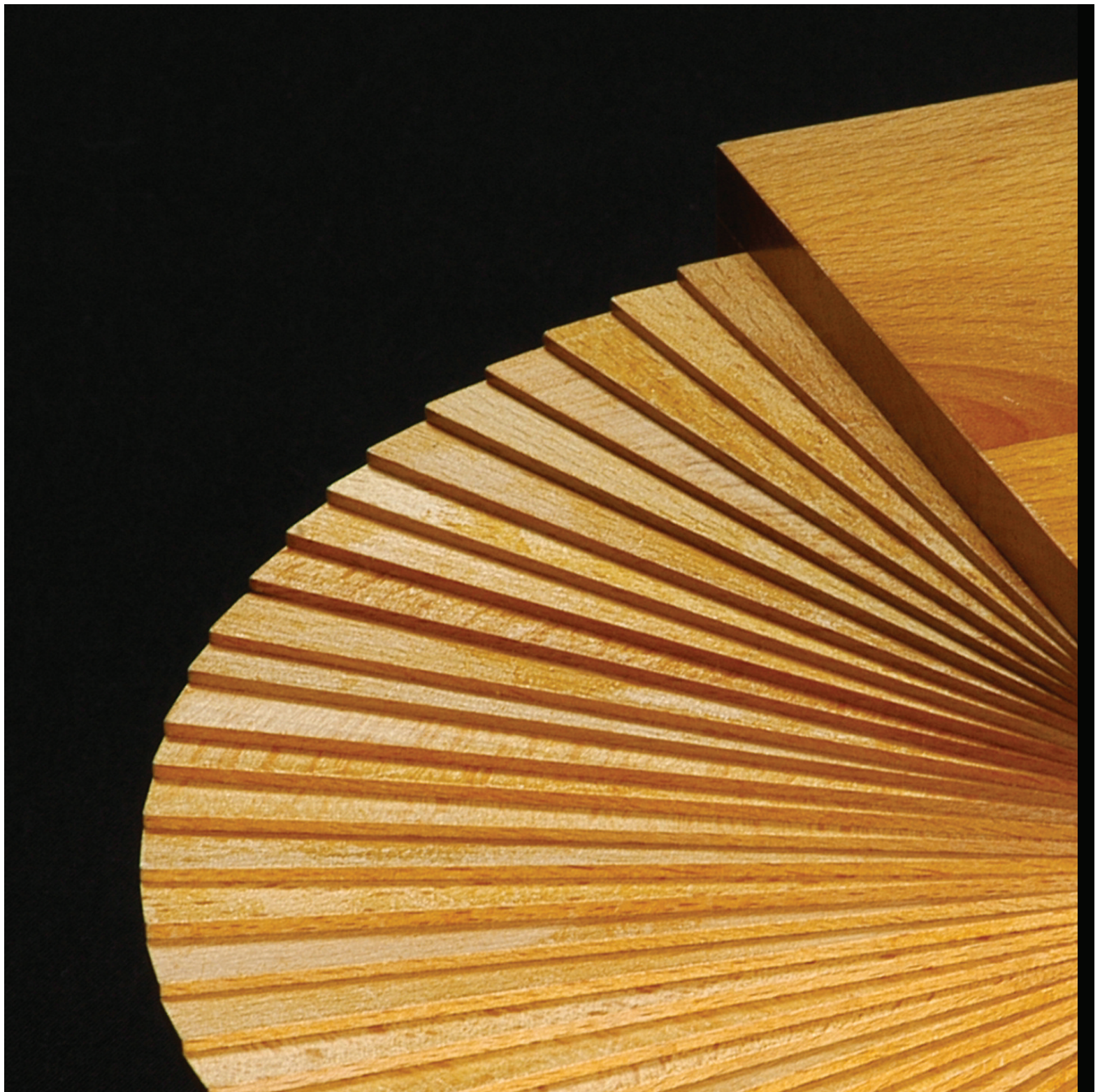
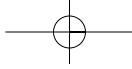


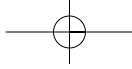




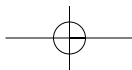
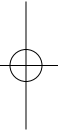
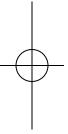
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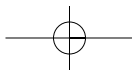
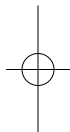
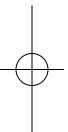
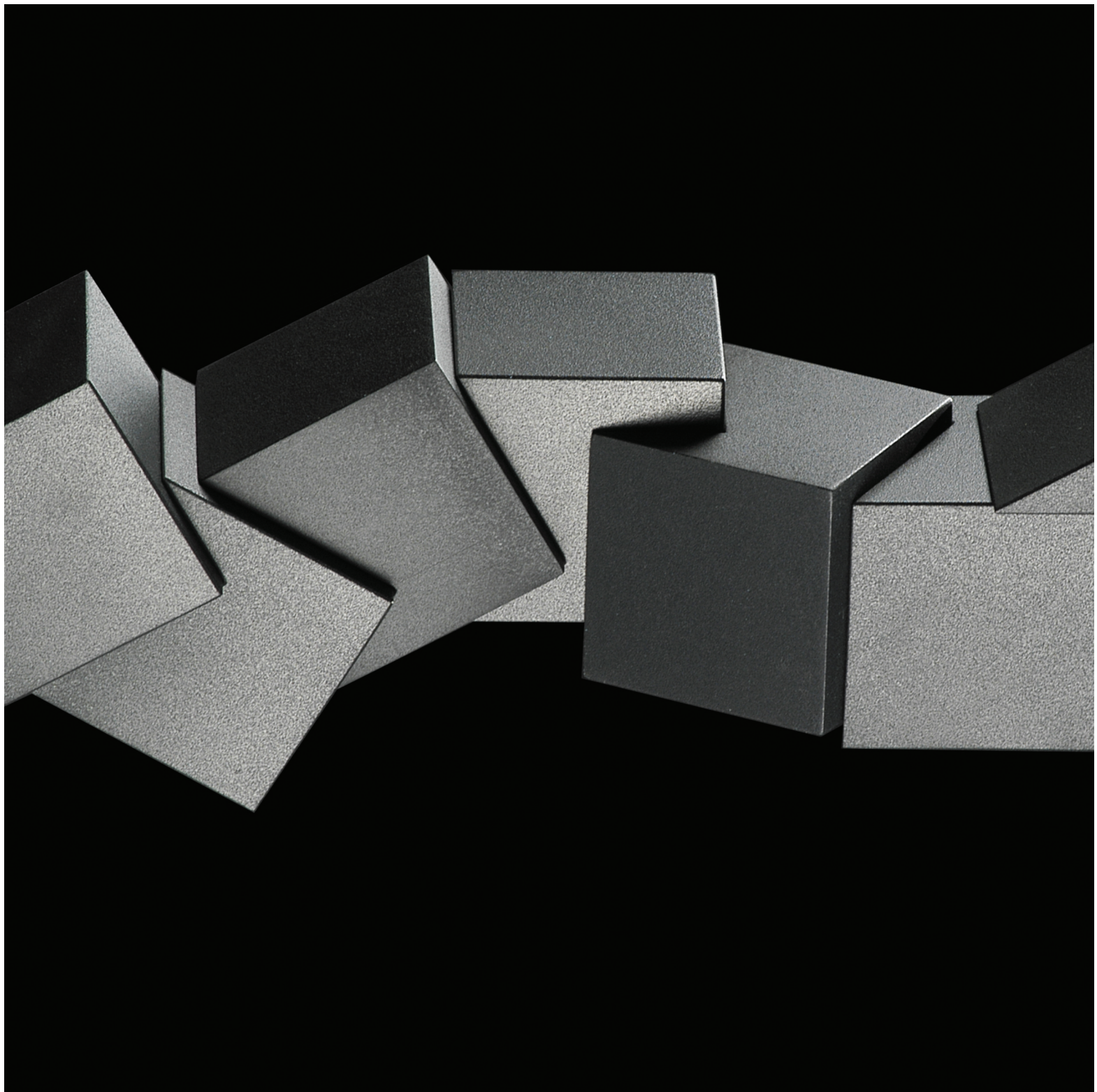
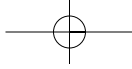


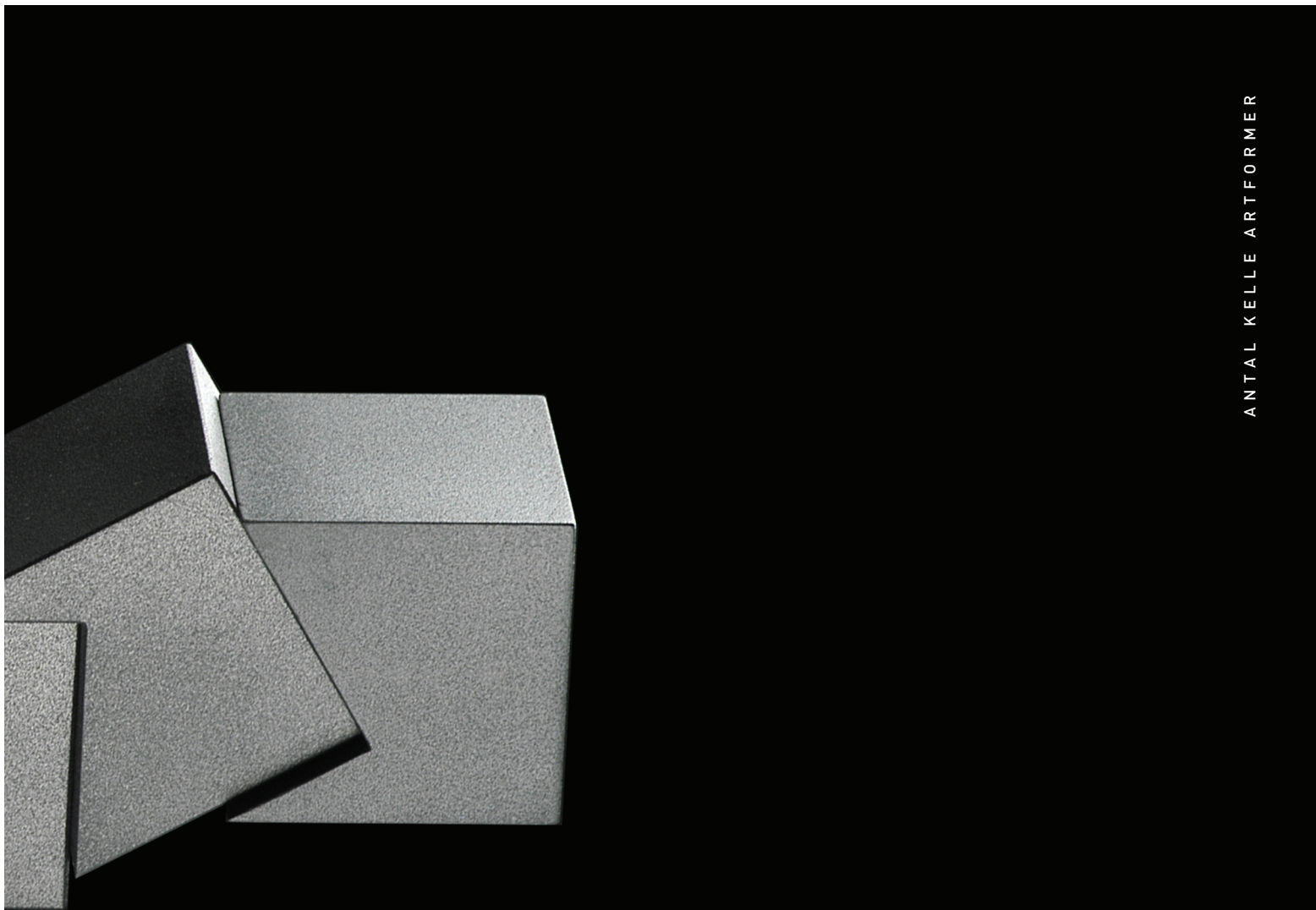
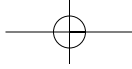




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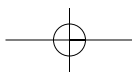


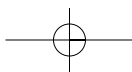
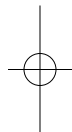
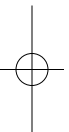
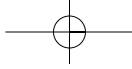


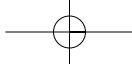
ANTAL KELLE ARTFORMER

My reconfigurable geometrical objects are somewhere on the border between sculpture, pure playfulness and scientific curiosity. Their elements can move, and they can be transformed into various forms by rotating them according to our curiosity and mood. The basic underlying form always approximates to a "regular" solid, which may be turned into a random form or a pleasing, organic statuette. There is an intimate interplay between the sculptures and anyone who chooses to investigate them. There is no set goal and no right or wrong answer. Analogies can be found and symbolic messages can be imagined. The short film LIBRETTO gives an idea of these possibilities.

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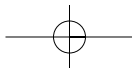
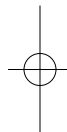
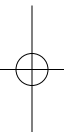
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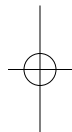
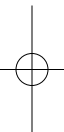
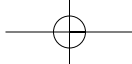


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EDITOR T.S.A. HUNGARY

PHOTOS SÁNDOR BENKŐ,

ATTILA GLÁZER, ISTVÁN ORAVECZ

DESIGN JOHANNA BÁRD

