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The Examination of the Borders of Representability

Hungarian University of Fine Arts

Painting, fifth year

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My painting techniques require lengthy, in-depth work. In me, this has created a meditative-contemplative mentality of creation.

This stance naturally reflected back on the treatment of the subject matter and directed my attention to perception beyond thoughts, emotions and physical reality, to the platonic world of ideas, the contemplation of layers of primordial existence unknowable by science.

Today, modern technology makes it possible to create an accurate and realistic rendering of the visible world, for example with the help of cameras or 3D printers.

However, the invisible, hard to describe parts and spaces of our existence can not be given form with these tools, even if their exact image can be conjured in our minds, or if our imagination revolves around these and tries to pair to them a visual semblence.

For this reason the free flow of a playful imagination and progressing in harmony with randomness and contingencies is of cardinal importance in my attitude.

As the starting point of visibly rendering the intangible, I chose the incidental.

My topic is the process of creation which is not directer by the painter, but the material. The process is based on the interaction between oil and water. After the first layer has dried I highlight the materials beauty with meticolous work. While concentrating I notice repeating patterns and the regularities of the eventually moving material. Repetition can be discovered in the seemingly chaotic spatters of paint on canvas, just as in the intricacy of nature.

It is observable that the forming shapes evoke the visuality of the micro- and macrocosmos, which are the rythmic recurrences of a unified system in different magnitudes. My paintings may remind the viewer of the recordings of the Hubble Space Telescope, topographical maps, or even microscopical photos of bacteria.

My working method is rooted in the philosophy of the Taoists, who believe that one should not resist against the forces which keep the world in constant movement, but adjust one's actions accordingly and thereby live in harmony with it, completely giving oneself over to the flow of Tao.

The reason for my attitude is my desire for my paintings to shed them being bound to earth.  
I classify my work as aleatoricistism, which employs chance and regards it as its foundation. Incidentality tells about the ungraspable and inscrutable nature of existence, a phenomenon which can be physically described yet at the same time is inexplicable.