

András Cséfalvay: **mywork**

In my earlier artist practice I have been seeking fusion of my interests in historical narratives, in musical and textual composition and their use as a contemporary art medium. I began my research of the metaphoric in this sense of merging and layering story fragments, text and music. Eventually I called them operas, since the resemblance in structure. My videos are usually based on a historic text and are accompanied with composed music. The scores would allow live performance even, or staging as a theatre piece. I believed in commanding myself in all the roles, the designer, the composer, the playwright, the director and the actor.

Thematically I usually talk about the search for an artist's role, and about the artist's mission. And I believe there exists a place for this very discussion not only in theory but in the field of art itself. I tend to think of the artist as a fallen hero, ever struggling with messianic ambitions. Yet beyond the ability to provide universal solution (by what authority whatsoever?) and beyond this puny ambition of being healers, I am mostly fascinated by the beauty of this fall. And now fall becomes something more general.

In my recent work I am beginning to feel less enthusiastic about the omnipotent power of the Gesamtkunstwerk. And although my works still linger in the not explicitly definable medium sphere, I am searching for simplifications which come after stages of complexness. In my recent work I still use old world cultural phenomena, but analogously apply rules to new phenomena. The birth of the tragedy is in 1969 on the moon. Pluto the used-to-be planet becomes an Ibsen character. Truman Capote's characters walk in Bratislava. Voldemort is unveiled when a child cries, the emperor is naked.

András Cséfalvay

*1986 Bratislava, Slovakia

education

1993-2005 Hungarian grammarschool and highschool Dunajská, Bratislava

2005-2011 Academy of Fine Arts and Design, Bratislava

2006-2011 studio ±xii painting and other media, prof. *Daniel Fischer*

2007 studio of video, assoc. prof. *Anna Daučíková*

2008 Newcastle University, Fine Arts, *Andrew Burton*

2008 ateliér IN, *Andreas Fogarasi*

2012 Faculty of Mathematics, Comenius University

solo exhibitions

2011

Astronomi, SODA Gallery, Bratislava

From the place where I stand..., AtHome Gallery - Synagoga, Šamorín

Lessons in the Vicious Art of Murder, Galerie Jelení, Prague

Voldemort, Galéria Enter, Bratislava

2010

Answered Prayers, Galéria Medium, Bratislava

2009

In search of north, Galéria Václava Špálu, Prague

Salon with Ivana Smiljanic, ISCP, New York

Opera Videos vol. 1, Project Room 14, Galéria Cypriána Majerníka, Bratislava

2008

Apollo project, Galéria HIT, Bratislava

group exhibitions

2012

Nunc Contemporary, Manifesta 9 paralell event, Genk

Zlínský salón mladých, Zlín

Circus crew, LARM galleri, Copenhagen

Arteterapia, Galéria Medium, Bratislava

2011

Discovery of Slowness, Tabačka KulturFabrik, Košice

Prague Biennale 5, Slovenská sekcia, Prague

2010

Mobilinale 2, Tina.B Special, Prague
Second-hand, IMO Projects Gallery, Copengahen

2009

Open Studios at ISCP, New York
Atlantis, Hidden stories - new identities, Open Gallery, Bratislava
Cena Oskára Čepana, finalits exhibition, Galéria Medium, Bratislava
Containers of Art, Exhibition "A", Dum umění, Brno
plus minus xxi, Dom umenia, Bratislava
Early Melons Film Festival, Bratislava
Partyslava - City of peace, Galéria HIT Bratisava

2008

Early Melons Film Festival, Bratislava
Cinematik Film Festival, Trenčín

2007

Galerie Petrohrad, Plzeň
Kunstlerhaus, Munich

scholarships, workshops. awards

2012

Award of International Festival of Experimental Film and Digital Arts, Bratislava

2011

České centrum současného umění, Visegrad Fund Artist Residency

2009

ISCP New York, Foundation for Civic Society scholarship
Oskára Čepan Award 2009, Young Visual Artists Awards
HIT Roka 2009, Cena Galérie HIT, Bratislava
COOP!, intermedial workshop, Banská Bystrica

2008

Newcastle University, Fine Arts - scholarship

2007

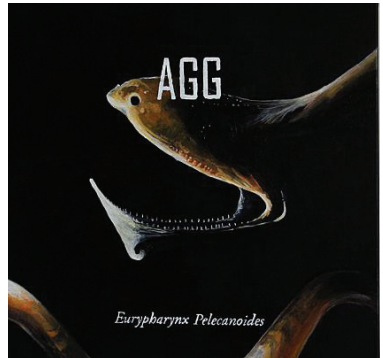
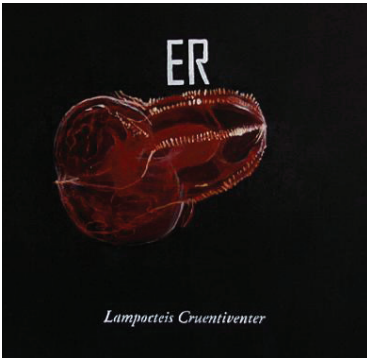
Video workshop, Michal Pěchouček, Dušan Záhoranský, Plzeň

2010-2012

You have arrived
print, site specific installation, Genk St. Jan Skool, 150x200cm



Deeper Aggression
acrylic on canvas, 5 x 60x60 cm



Froze - Eveningsong 2.

C-print on acrylglass, 40x40 cm, lamp



Lessons in the Vicious Art of Murder
video in two rooms, 8' 41"



I am still have an interest in following the story of Pluto. Since from 2006 when Pluto was discarded from the astronomical planet category strange things are happening. At first Pluto was unsure and felt sadness, yet had found consolation in his spouse - Charon. But later he wished for revenge, to repay those people, who so easily intervene with fates of others. It was a precedent. And that freedom between word categories has grown to monstrous magnitudes, therefore it was time to act. I did not understand my own role, it all began when Pluto came to visit me one day. He asked me to liquidate all the other eight planets, so that the category ceases to exist. I understood my role as saving the word. And I have even carried it out - with smaller difficulties. In the video I am thinking about death, guilt and this thing: being the chosen one.

o. And when he came, I got at him. First bl
ond. He fell. I hit his shoulder. Again. H
ping. With the next hit, he remained silent. N
ne blood in his mouth. I roll him over with t



obedient. Responding to th
(only carried out orders.)
a life if not the word? A

Getting Pluto
video, 5'23"



..but when I have met Pluto for the second time, he looked old and broken. This video is about our second meeting.

Day of Rest

photo and text, 30x70 and 30x30 cm



Even if we allow absolute time the
density of experience differs from every
instance of every species

So if density of experience acts as an
inner clock and ticks away our inner
time, then your Sunday is not my Sunday

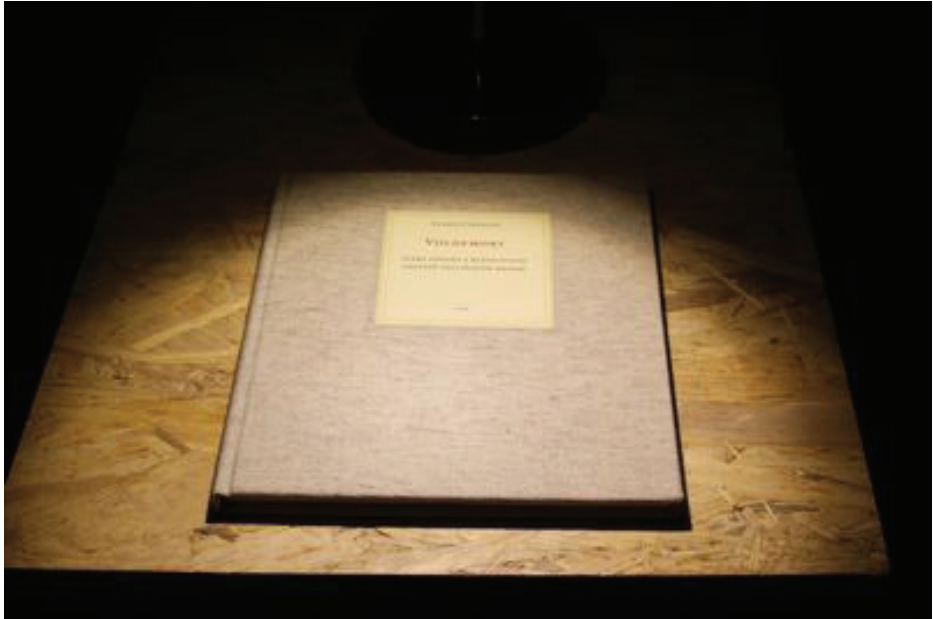
The *Deinonychus* with its incredible
reflexes could follow its prey as if in slow
motion and make decisions meanwhile.
Ten years of hunting brought this animal
hundred years of wisdom

(My Sunday takes years)

Voldemort

or the foolishness and courage of calling things their right names

*installation in three rooms, with two videoloops, four C-prints on acrylic glass
and the book*



This work aims (my diploma work) to be a sum of my thoughts through six years of study at the academy. I do believe in creating a milestone of this kind in my exploration; to settle meanings of certain overused words according to how I understand them, and try to solve or at least name paradoxes that arise. I write about the relation of art and freedom, and their place in nature. After naming certain operational boundaries of art, I am looking for the mission of the artist, defining the genius. The ultimate boundary I end up with is the longing to escape language, a problem I was unable to breach. Thus I end naming the pathos of this longing as the hoping for something beyond the boundaries. In the text I use story fragments to simulate situations for a more complex (visual even) illustration of problems.

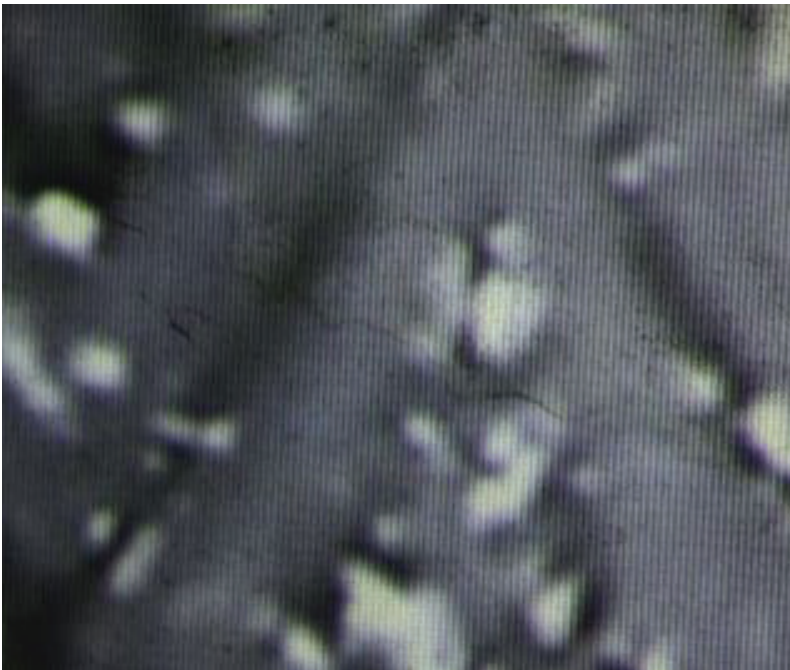
The installation in the cellar of Galeria Enter can be further divided into three rooms - stages. In the first room - room of Word - are the two videos repeating mantras from the book, text excerpts from the book on the wall, and the book itself in the middle. The second room - room Silence - is separated by a curtain. In the room there is darkness and only silent murmur can be heard from a hidden sound source. At the end, there is a second curtain, which separates the third room - room Idyl. In this last room is the videoprojection of a window, with the curtain moving.



or. aj slová sa zhodujú
ať nesúmerateľné. M
lba ak...)

tok je hlbší. Lebo si m
om bol Mozartom, Ha

nútok je hlbší. Lebo si musím priznať
y som bol Mozartom, Harry Potterom
Voldemort klame! alebo Julianom
m kričiacim niečo podobné, akou
som povelaný niečo povedať?

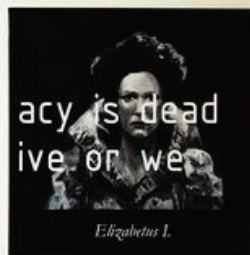
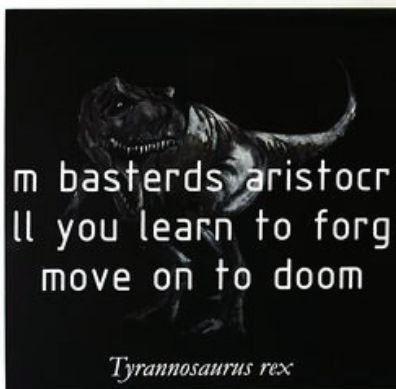


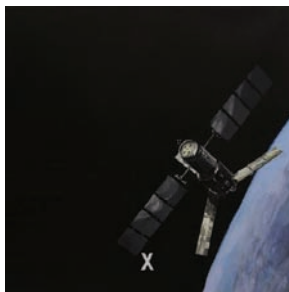
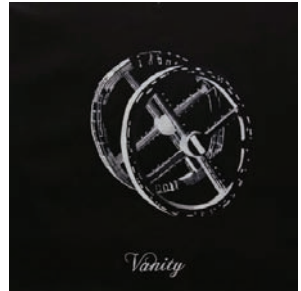
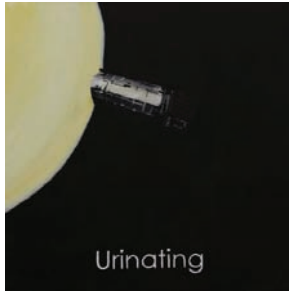
SSN - 561

50x50; 50x50; 60x80; 60x60; 50x50; 60x60 cm acrylic on canvas, submarine sound



Scum basterds aristocracy is dead shall you learn to forgive or we move on to doom
50x50; 150x150; 100x10 cm acrylic on canvas





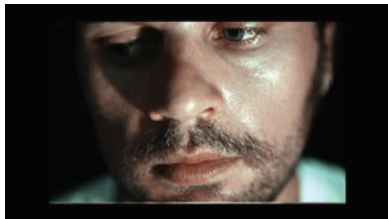
Non-locally fixed
meaning Q-Z
50x50 cm x 10
acrylic on canvas

Answered Prayers

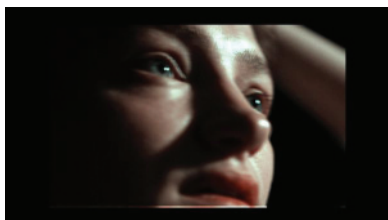
videoinstallation, seven videos in three rooms, 2010



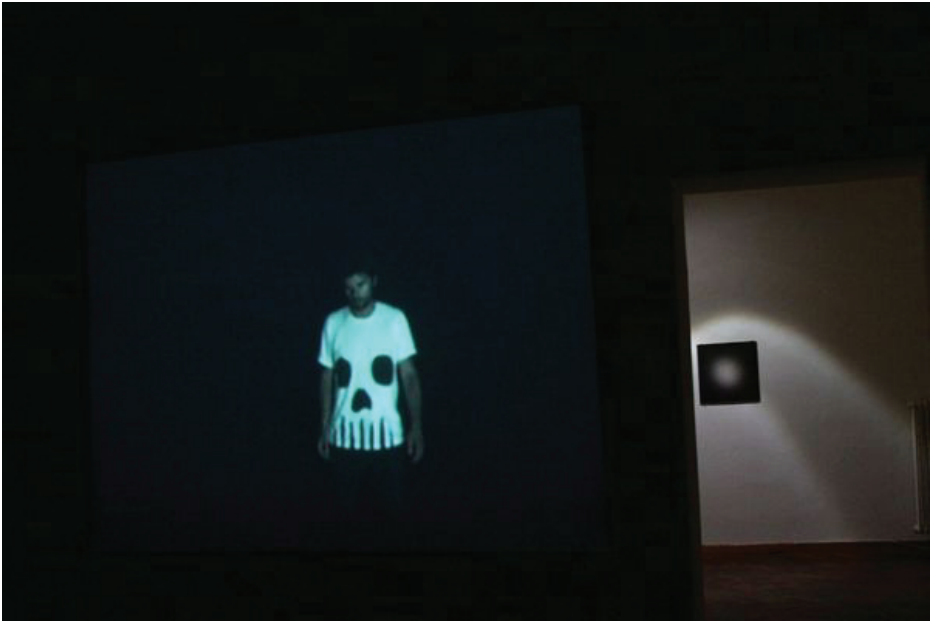
The videoinstallation is a collection of stories, evaluation monologues about the logic of desire, and possible regret of their fulfillment. The title is borrowed from the work of Truman Capote, a writing about mechanisms of fame about his surrounding friends. The videos are portraits of people, yet also studies - analogous to Capote - about art, love, politics or death.



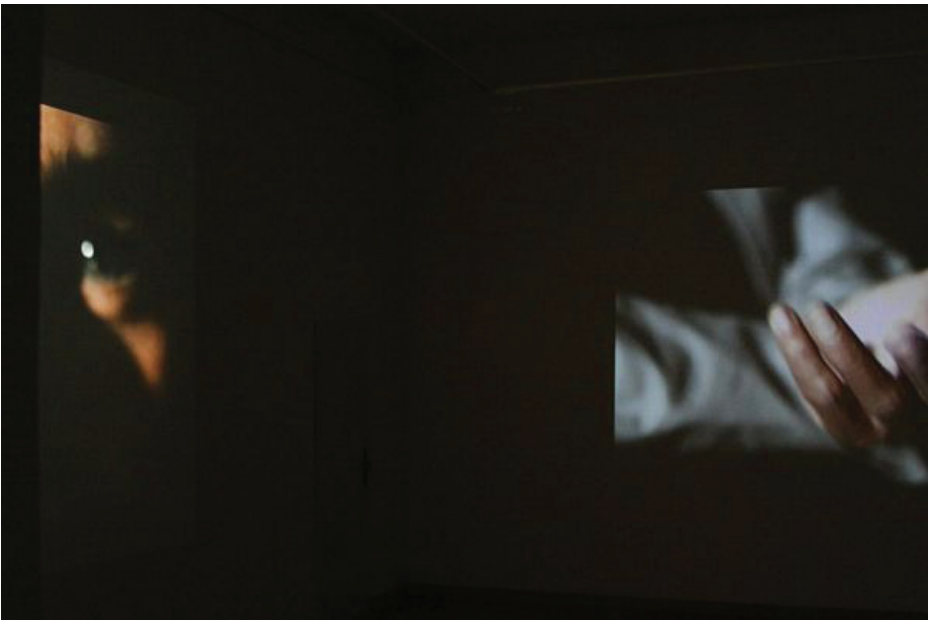
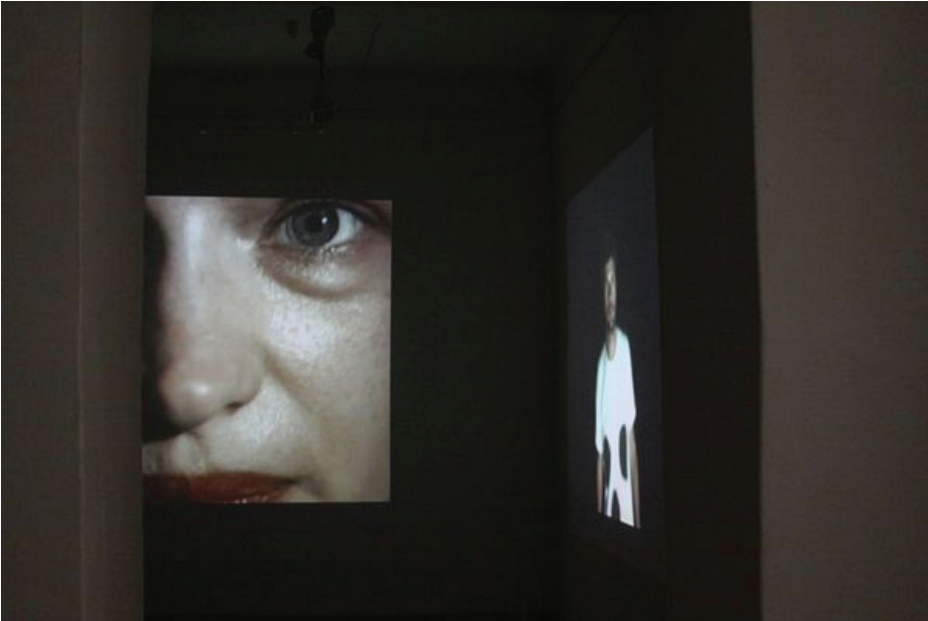
Seven videos are in three rooms of the gallery. Each vide is five minutes long, portraits showing details of faces. The faces rarely talk, usually only the voiceover is heard. The camera is clusing up or moving away. Mostly there is silence, soft sounds occasionally disturb the calmness. In one room there are more videos, so the monologues become strange dialogues. The texts are short and fragmented.



In the first room Matej Fabian - painter- walks on the wall, a portrait about decay. Lucia Tkačová - artist- talks about love and the irony and seriousness of it. In the second room Pavol Bellan - poet - says a few words about textual creation, on the opposing wall Anna Daučíková talks about politics, loyalty and war. The third room is dominated by the monologue of Milan M. Šimečka, about the reasons for fighting for freedom(or giving life for anything else for that matter) , the video with Kristína Saxunová is about girls and infantility, and the last wall/ video is where the artist himself says words about neutrality and happiness.





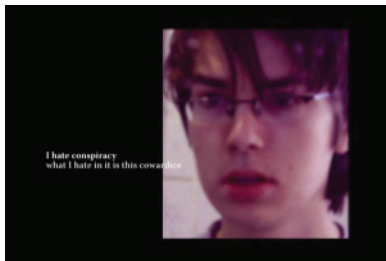


An Enemy of the People

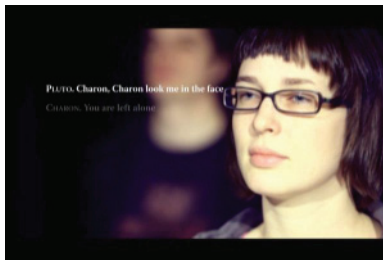
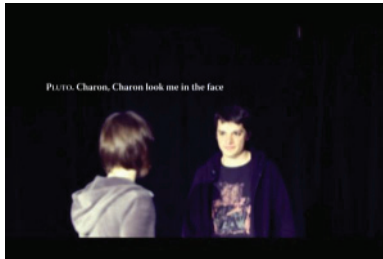
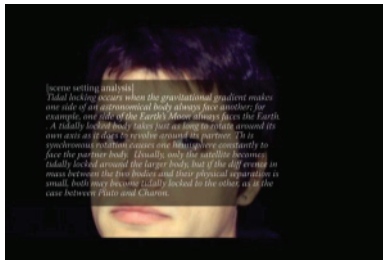
video 17'50" with score for three clarinets and harpsichord

An Enemy of the People. in three short acts. after Henrik Ibsen. as recalled by András Cséfalvay

An Enemy of the People * in three short acts * after Henrik Ibsen * as recalled by András Cséfalvay



The Ibsen drama is retold in three short acts. Or actually, since from the original play one line remains, re-written. Additions and variations on the theme saying truth, taking responsibility and becoming an outcast. The first act talking about brushing teeth and lies. The second act showing ignorance of others. In the third act we see Pluto and Charon revolve around each other as a metaphor of trust in a relationship.



I am rarely sure, New York
50x50 cm acrylglass, C-print



2007-2009

The Fall of the Heroes - opera cycle

The Opera cycle is an artistic project, an imitation of an opera performance evening, a compilation of six videos projected as bigscreen projections onto a canvas on theatrical stage, with accompaniment of live chamber-orchestral music (the theatre and the orchestra, even the audience as parts of the setting) .

Fall of the heroes is a tragedy of men (or personally the artist) who, as a consequence of various pressures and tensions - from inside the subjective and the historical memory, also memories and histories of others - is constrained to become a hero. (heroism of success, heroism of sacrifice, heroism of messianism, heroism for the sake of others...). Opera also the way video is used are media of the gesamtkunst, the ideal if not supreme media of the artist - hero. This way the artist as creator/DJ/highest coordinator of this cycle, besides playing the various heroes in the videos, is also the artist-motivator organiser in the background, a hero enplacing himself in the roles of the composer, playwright, actor (playing artists). The complex interrelation of all the roles creates a net, which in the end shows the impotence, non-universal competence of men/ artist/ hero. On the contrary, through emotional engagement, the beauty of this fall becomes clear.

*Godefroy de Bouillon /unfinished

*Gate, or Kaiser Wilhelm II. about the dark side

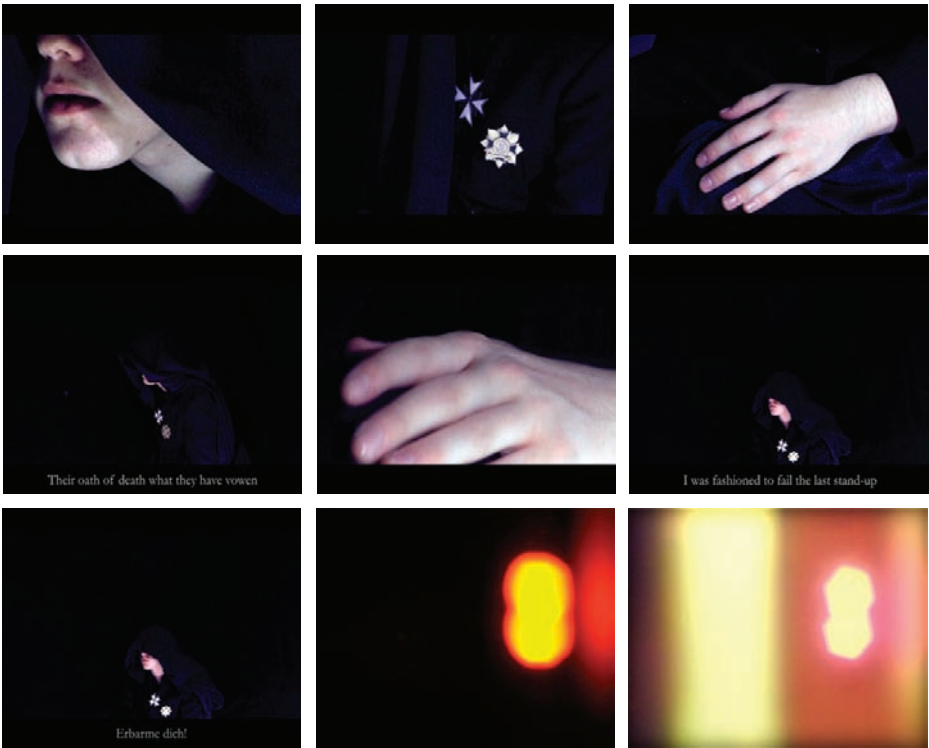
*Apollo project

*Wunderlich /unfinished

*Cyberclasm

*Sardanapalus

Gate, or Kaiser Wilhelm II. about the dark side
video 5'34'', 2009



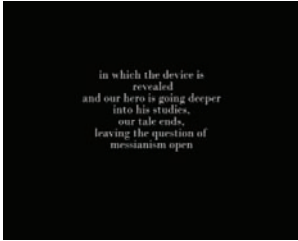
The story talks about waiting for a final combat. A final gate to open. Is the confession and prayer of the sinister negative character - his last begging for forgiveness. The combination of the Starwars character with WWI German Kaiser Wilhelm tries to generate a general negative character archetype, which on the contrary, is aware of his mission. Mission to be beaten and to die, and raises a question about the shape of fate.

Apollo project
video 9'55", 2008



The story of Apollo, greek god of art. The landing on the moon. The birth of the tragedy as a consequence of utter conquering. The Moon as a personifi cation, the sub-conscious of the Earth. I place Apollo and his muses on the Moon as monarchs; into which Men come with their endless lust for owning, conquering, and in a symbolic way, with the fl ag, bring death to the spirits of the Moon. (Apollo sacrifices himself).

Cyberclasm
video 5'39", 2008



Story of a hacker, a true determined, self-elect messiah. A short semi-documentary poetic piece about the life and visions of a young man. The coexistence of old world rituals and high technology. Hints of relativising ones selfconfidence and possibility to comprehend the world as a whole. A universal point of view. (a shadow of unfulfilling heroic awatons)

Sardanapalus
video 9'54", 2007



The story of Sardanapalus, last great king of assyria. A remix of opera scenes with a heroic solo sung and played by the artist. Fall of the king, and an empire. A functioning luxurious surface bursts as traitors come to claim the crown. The king is dying. The tragedy of theatrality. The meaninglessness and "for-its-ownsakeness" of heroic death.

Maquette or Why do I keep wanting to make opera?
video 26', 2009

The main topics of my works present human ambition, ambition for heroism, saviorism, fall of heroes and vanity of heroic acts. Topics often thematically often identical with that of classical operas. Yet in my work attributes such as boringness, banality, vanity and emptiness come into focus.

My fallen hero is at the same time the artist András Cséfalvay, and his ambition to finalize his opera project, which should take place in one of the operahouses, with live symphonic music (since to all of the operas scores are available)

The current piece is a Maquette, a model for the project. A component of a virtual package of visualizations, paperwork, objects, that serve the purpose to be presented to a project organizer, curator, financial supporter of eventually be sent to the ministry of culture. Scale 1:6 The Maquette on the other hand aspires to be a work on its own. Main part of the model is the video-stage, which plays a film of short sequences, compiles of my operas, gestures, moments from my opera cycle Fall of the Heroes. In addition there is the role of the narrator, András Cséfalvay, who from the work itself makes comments about the work. In most of the things our characters are identical. The role is at the same time an irony of the artist, and András appears again as a fallen hero.

I am stylizing myself always. I do not try to be natural. For what is it to be natural, if not only the constant opting for the easiest solution?

Maquette or Why do I keep wanting to make opera?
video 26', 2009



Telenarcism

A cycle of short videos about a certain exhibitionistic approach, the wanting to appear on the television screen (as an attribute of almost dictatorial respect, importance). But the works on the contrary are not violent cults of my person. I use scenes, characters from real films, environments and roles into which I command-compose myself. Through various situations I reflect opinions about rapture, death, adolescence.

Harakiri - a telenarcistic study video, 2'38'', 2007



Konversation med Liv Ullmann - Telenarcism 2 video, 2'08'', 2008



Konversation med Döden- Telenarcism 3 video, 2'30'', 2009

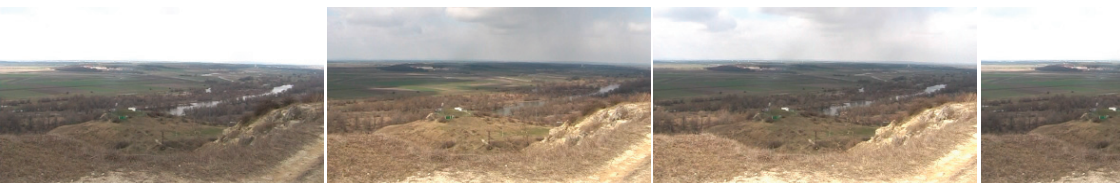




Detective's tale
Ode to Sandberg
video 8'45", 2009



Explorer's tale
Ode to Sandberg
video 8'45", 2009



Father's tale
Ode to Sandberg
video 8'45", 2009

The Hebrides
video, 12'30''



The video in its genre is a document about nature. The explorer, a new role into which I command myself. A story of disenchantment, but also beauty. The location inspired by Felix Mendelssohn's "Hebrides Overture", in the role of the explorer I search for untouched beauty, yet at the same time construct it - I am engaged to make The beauty video. Both image and narrative are slowly deconstructed to a point of disillusion and nihil. And all of this only a forestage to a lovestory in the background, with a similar decay.



Moon theatre
Hamlet, Triztan and Isolde, Roland, Paradise Lost
acrylic on canvas, 40cm x 40cm, 2008



Screen images

The Prophet, The King, The Skywalker

acrylic on canvas, 40cm x 55cm, 40cm x 75cm, 40cm x 55cm, 2008



Songs for Her, a Collection
installation, sound, 2 photos and 18 papers
2009

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