

## **BILATERAL STATE SCHOLARSHIP**

***SANJIB BARUI : ID number 157478***

### **FINAL REPORT**

First of all, I am very thankful to the Tempus Public Foundation for giving me this opportunity to do a short-term research in an international atmosphere. My long stay study visit period was for 2 months (1<sup>st</sup> April to 31<sup>st</sup> May, 2021). When I had reached here in April, there were some obstacles that I faced to do my research and works during the first two months which was supposedly the actual period of my study programme. For instance, 10 days home quarantine, sudden death of my supervisor before my arrival at Budapest, entry restrictions at the museums and galleries because I had no vaccination etc... in that situation, I got an enormous support and help from my host institution, the Hungarian University of Fine Arts. After knowing my situation, they arranged a new supervisor, gave me a fruitful contact and referred for the proper vaccination and most importantly the university ensured me to take some extra time to complete my research and fulfil my dream to experience the Hungarian art as well as the European art scenario. So, I am very thankful to the head of the doctoral school, Zoltán Szegedy-Maszák for understanding my critical situation during this pandemic and his enormous help, support and concern. My new supervisor, Peter Menasagi was very helpful during my study period. His constructive information, suggestions and guidance opened a new way for me to see and understand contemporary art.

My area of research and interest broadly revolves around the global contemporary art scene prioritizing those artworks that are solely based on movements caused by the fundamental natural elements. In Hungary my main interest was working on the findings and ideologies of Moholy Nagy and his contributions in initiating and developing the trends of Kinetic Art, which in a way will moderate and strengthen my knowledge and research from its roots. I strongly agree with the statement of Lazlo Moholy Nagy, "The reality of our century is technology: the invention, construction and maintenance of machines. To be a user of machines is to be of the spirit of this century." It is true that nowadays we cannot live without presence of science and technology. Frequent evolution in science and technology influences us to rethink about the contemporary art processes. Uses of modern technology (electronic gadgets and devices etc) and mechanical advancements can enhance some scopes to generate a new vision of art. In my last project "**Connecting Spaces**", I was intending to fabricate a relation between viewers and my works through the help of technology. Now, in my ongoing project as well as my research where I mainly focused on conflict and dilemma between realization and perception of the reality, named "**Perspective of reality**".

I had started my research to know and understand the works of Lazlo Moholy Nagy who was one of the major artists as well as pioneer of the kinetic art. Moholy Nagy's kinetic work named "Light Space Modulator" was a great contribution in the art movement of the twentieth century. His Light Space Modulator represents a bold extension of the limits of constructivist abstraction and stands at the forefront of subsequent developments in kinetic Art. Furthermore, his minimalistic approach through geometrical shapes and forms are really very inspiring for me. With the instruction of my supervisor

and with my work progress, I took a new path to realize and understand the contemporary art scene of the Hungary as well as an international outlook to my interest in kinetic art. Also, tried to understand the way of the experimentation and implementation of the natural elements, technological usage, utilize the space and the execution of the thoughts, concept and artworks in this contemporary era.

I was recommended to study about some artists based on my research area and I found there is two Hungarian contemporary artists **Attila Csörgo** and **Erik Martai** whose works are very interesting to me and their innovative experimentations and the way of representations have really inspired me a lot.

I have thoroughly followed a book based on Attila's concepts and works named "Archimedean Point" which constitutes one of the prime sources of my knowledge, development and introspection. Attila's works raise an important question: what is the boundary between art and science? His works are mostly connected with a lot of mathematical calculations, laws of physics and geometry and have been presented with the kinetic installations with technological support. Science and technology really help a lot to create the complicated structures and the movements but the thought and ultimate feelings of the works make the works timeless. This aspect lets everyone taste the actual and pure essence of modern art that transcends it beyond mere scientific interventions and opens up wider ranges of interpretations, at least I feel so. When I started to work on my current project, I found Attila's works can fit to my concept and can help me to think further about my works. In Attila's work named Platonic Love where "Platonic solids" represent timeless geometrical relationships. In this work we can see all these platonic solids are constructing, restructuring and transforming repetitively. The duration of the restructuring between the two end stages is significantly longer than the moment in which the solids appear as distinct forms. This intermediate stage appears relatively unstructured, in that it displays a character which is difficult to define. Here this intermediate stage is very important to me because this stage gives birth to the multiple references of the unknown and unnamed structures and forms. Constant movement breaks the solidity as well as the reality which has been already established. I believe, there is no ultimate reality; reality can be transformed from one to another and also depends on the space and time. In this work, there is a conflict between realization and perception based on the perspectives of the reality in the intermediate stages. The same thought can help me explain the other works of Attila, named "Solid of Revolution" where there is a conflict between a known material and a virtual structure. In the work the screws begin to rotate at high speed; they can no longer be distinguished individually and the perpetual motion creates a solid of revolution, a "virtual glass". There are some works like Drawing Machine, Hemisphere, spherical Vortex etc., these are very interesting to me.

Erik Martai's name has been particularly associated with light art, lumino kinetic art and large-scale installation art. His exploration of questions pertaining to the fundamental peculiarities of representative and spatial art, and his reflections on the tradition of art history iconography, Martai's works centre on the human experience, as well as on the problematics of not only an unfolding- and establishable – relationship between the human and the transcendent, but also the connection between perception and visual representation. I have visited his latest solo exhibition named "xyz" which was organised at ACB Gallery. Here, the architecture created in this light installation-constructed from beams of light rendered "material" by fog – challenges the viewer's perception, while also seeking to connect sensuous experience with spiritual/meditative mental states through the use of complex and universal symbols. Through this massive light installation, he adds a new

dimension of meaning to space as a medium of meditation, while also opening new horizons to the content of movement in his works.

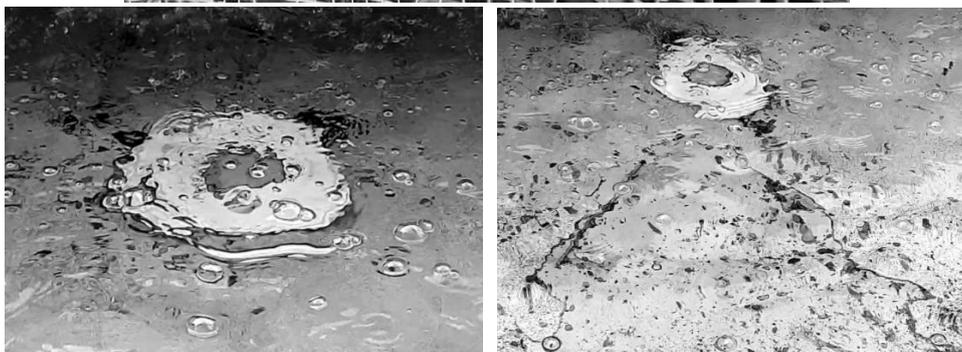
With the suggestions of my supervisor, I am highly benefitted to gather some knowledge about the international art experimentations in relation to my interest. There are several kinetic art experimentations with natural elements and technology and also there are some international artists who are involved in experimentation with kinetic art or interactive kinetic installations. Some of them have highly influenced me to think about the multiple scopes of the presentations and also helped me to build up the concept and the correlation between the concept, visualization and construction of the artworks meaningfully. For instance, Cod.Act's projects, which mostly constitute performative sound-making devices, are often inspired by the natural sciences. These experimentations are belonging to mostly gigantic structures, advanced technologies and processes of sound making which is very impressive and interesting to me; specially, there are few experimentations where the kinetic objects have irregular movements and the uncomposed sound which seem to be very natural, giving birth to a primitive feeling of an alien creature. I love some of the experiments of cod.act projects because they had tried to involve their visitors with the artworks or the kinetic installations with the technological advancements. I also came across another artist **Michal Rovner**, who expresses tension and vulnerability through photography, film, installation, and video. Her works are very illusive with projected moving images, though there are no real movements in the works. The gigantic virtual movements on a real space and transformation of in virtual reality makes the duality and conflict to accept the perspective of the reality between known and unknown or the perception and realization. I really admire these approaches to express the ideology and philosophy with a site-specific installation. Even, some of her sculptures contain the same feelings which deliver a remarkable experience to the viewer. I would also like to mention about a modern French artist **Céleste Boursier-Mougenot** whose experimental work named "Clinamen" has immensely stirred me. "The bowls are moved by an invisible force, and the presence of water is fascinating. It makes for a totally natural connection between the objects... I am spontaneously drawn by the type of state, between incertitude and floating" – the artist's explanation about the work. In this work, floating porcelain bowls clink together as they circulate gently on water, producing a percussive soundscape of unexpected musicality. Repetitive action of the kinetic works can produce a monotonous rhythm throughout the time and I always think about breaking the rhythm of the repetition of the same action. Very interestingly here, objects are moving and interacting with each other very naturally and spontaneously. There are no rules, not much technical usage and no enforcement to maintain any system between objects and movement. Objects synchronize with the movements in their own way. I feel, these phenomena make the works timeless and unsolicited inducing a quality of the infinite.

As per the instructions and guidance of my supervisor and based on my observations, understandings and realizations, I have worked and experimented with some captured videos of natural movements with a video montage, explored the objects and movements with natural elements, and also expressed my realization through drawings to express my concept of perspective of reality.

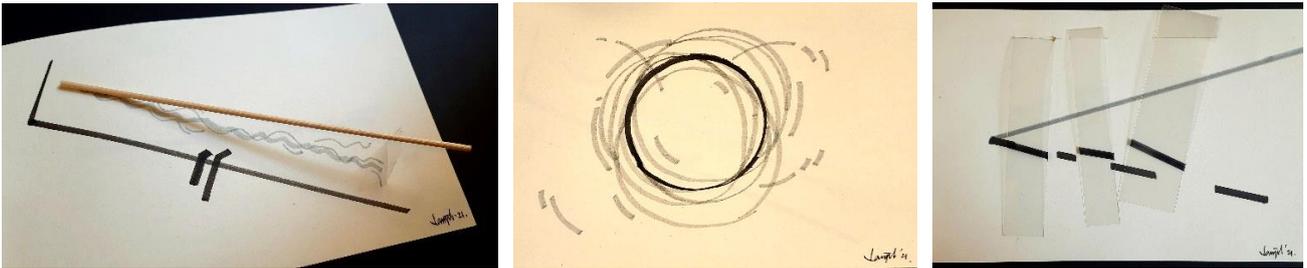
## **'Perspective of reality' – artistic project**

### **Concept and Execution:**

I feel everything that we are looking for, exist around us, but we have made them very generalized and those phenomena have been silently accepted in our regular life. I had conceived this work during my scholarship tenure where I took random videos from different places during the walk around, though I mainly focused in capturing the reflections, water movements, underwater objects, natural underwater texture, etc. It was very interesting to me, how all the reflected images on water or the underwater textures and objects were being distorted as if they were losing their identities and reconstructing themselves as new entities. I find there is a conflict between these two states of the same entity and also there is a dilemma to understand what is the actual reality. I observed, a given state undergoes constant movement through multiple formation and reformation of the elements and such changes are visible for the presence of an external medium or force...as in here with the water movements. At this moment, to accept that state of the particular element seems to me as an ultimate realization and recognition. I feel that the other state of the entity is mostly priorly constructed by my preconceived knowledge, cognition and notion knowing about the materiality and actual form or shape of the certain element which we apparently determine to be the real or actual state. Though that actual shape or form cannot be seen at that time rather it is noticeable as a distorted form of the element, yet I accept and unprecedentedly imagine the real form of the element according to its materiality based on my prestored awareness about that element. So, I think there is a duality of the different perspective to recognize two states of the element or entity. One perspective can be from me to the element as realization and another perspective can be from object to me as perception and both perspectives are connected through the different aspects and faces of reality.



*Photograph and still images from video montage*



*Drawings and experiments*

### **Experiences:**

I feel, this is my major and lifetime experience that I could involve myself in the Hungarian educational environment with the knowledge and understanding of the rich Hungarian art and culture being a student in Hungarian University of Fine Arts, Budapest. Along with my regular visits to different exhibition and various contemporary galleries, I also indulged in exploring the national museums witnessing the traditional European art. I felt, this was also a great opportunity and right time to explore the Hungarian art history as well as European art history through the museum's visits. The great artworks and masterpieces that I had once seen and studied in the art history lessons, finally came alive through my personal and first-hand experience of standing in front of them during the different museum visits in and around Hungary.

I personally feel that the experiences that I have imbued in this short time can never be enough and there are much more left to see, explore, know, learn and understand that can furthermore facilitate my knowledge and art practice. I am aware of the Stipendium Hungaricum scholarship and I will be extremely honoured and excited if I carry forward my practice and research under it's PhD scheme. I strongly believe that it will be the perfect next step for deepening and broadening my practice-based research and proceed further with my artistic endeavours.

I feel this scholarship and the opportunity to study in Hungary rendered extraordinary experiences and knowledge related directly to my interest, artistic research and practice. Since this is a continuously evolving area, I feel there is need for ongoing up-gradation of skills and knowledge which I believe this scholarship has incredibly provided. So, I feel that my research and gained experiences it will contribute to the advancement of Kinetic Art and evolve me as an artist in totality. I believe, I can incorporate my earned knowledge, experience and understandings to reach to a justifying conclusion of re-conceptualizing and reinterpreting fundamental natural elements; facilitating movement-based artworks- that shifts its context from its conventional notion to an unconventional- spectator influencing artwork through my research and practice. Apart from self-development and artistic evolution, my study, findings and realizations about the global scenario of contemporary Kinetic Art and the use of technology and movement in art that I had inculcated within me through this wonderful artistic journey will contribute fairly to my artistic career and advancement.

- **SANJIB BARUI**  
- **ID number 157478**