

The Keeper of The Gate

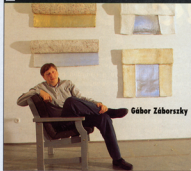
By SAM COLEMAN

Portals are a powerful symbol of imagination; vectors that allow one to move from one space to another they assume the shape of doors or stand atop mountains as encasement to horizons. Standing in a doorway at Chichén Itza, Knossos, or Stonehenge, one realizes that portals are more than architecture, it is man's testament to the allure of the fourth dimension, the ability to travel through time and space by entering one realm from another.

This is all a prelude to understanding this month's exhibit at the Kiscelli, (arguably the most underrated exhibit space in the city and one of the more experimental) which will present the works of Gábor Záborszky, one of Hungary's most important contemporary artists.

"I love the Kiscelli. I'm glad to be exhibiting there because, as you can see, my pieces need room," says Záborszky as he gives me a personal tour of the upcoming show. The Kiscelli, with its enormous space hewn out of a baroque church, is the perfect place to fill Záborszky's demands. His theme is a consistent one: large, blanket-like pieces draped over a painted metallic surface, somewhat like a curtain over a golden stage. "These are transcendental materials; they transform and yet are constant. That's why I think it's important to use them. They fool the eye and are visually useful if one stands away from the piece," he notes, alluding to the fact that people should approach his works from afar.

The illusion of permanence is also sustained in his use of materials. Where stone would seem the most logical choice from which to construct these miniature doorways, Záborszky chooses instead a eucalyptus paper, specially made to his specifications and sprayed with a hardener. "My degree in graphics and printing gave me the concept. I love paper as a medium of sculpture, it's so counter-intuitive. Plus there's the added element of texture which is really important. Feel this!" he invites me, grabbing my hand to caress the piece. Reluctantly I submit, but soon realize the truth in his statement and even appreciate



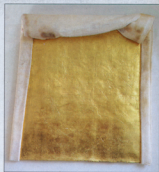
Gábor Záborszky



'pulp art'. "Like this piece," he says, "you can see I used recycled Hungarian money to make this." Sure enough, the shrapnel of forints is purely discernable (which is ironic as Záborszky is one of the more bankable gallery artists in the city).

His marketability comes from his critical acceptance as one of Hungary's most important twentieth century artists. The Avant Garde exhibit now showing in Linz, Austria, prominently trumpets him in pages devoted to the company of Moholy Nagy, Andre Kertész and László Fehér.

"I'm very honored, the Linz exhibit is really exciting. It's nice to be acknowledged," he says with a smile. With talent like this, Záborszky's portals will be used as gateways to one of Hungary's most influential artists far into the future.



Gábor Záborszky's show will begin December 16 at the Kiscelli (33. Kiscelli utca 109, tel.: 388-7817) and will continue until January 17, 1999.



TIS THE ART SEASON / Besides the impressive show mentioned at the Neue Gallery — one of the most comprehensive Hungarian Avant Garde exhibitions ever staged in Europe — don't miss the upcoming ANTIK INTERIOR '98, Hungary's largest antique furniture and fine art fair from November 25-29 at the Műcsarnok (XIV. Hősök tere, tel.: 343-7401). For the more craft-inclined, folk art will be on sale at the Dorottya (Dorottya utca 8, tel.: 266-0223) from December 15-23. Shoppers have the chance to buy unique hand-crafted pieces from the artists themselves, giving Santa a helping hand with those hard-to-buy-for persons in your life.

