

Reviews, etc.



Hollywood Pictures Company
and Gentleman."

Movie

street-smart Jefferson and deal. He cons his powerful and corrupt committee, greasing its (Smith) and lining his at cash.

, Preston Sturges-like tional largess and screenwriter Marty up a hilarious satire malfeasance through ent eyes of a small- ning the ropes of big-

s light and firm direc- formance is both dis- ciplined. His comic e service of the story shines with a number ny impersonations, esse Jackson takeoff. players are a terrific, e, recalling Sturges' aravans. Sheryl Lee 's curvy cousin, prop- orted drive. Grant

Made of sticks and mud

By Frances Barna
Sun Staff

Sitting in his atelier in the Buda Hills, sculptor and printmaker Gábor Záborszky gazed out through the long narrow windows at a seemingly endless swath of green as he reflected on his latest work, now on view at the Pandora Galéria in Budapest.

"I'm inspired by my materials; they're integral to my work and for me the material has its own logic," he said.



THE ARTS

"Gábor Záborszky"
Pandora Galéria
Népszínház u.
42
Open: Wed.-
Sun. 3a.m.-6
p.m.

The 43-year-old Záborszky began making his irregularly shaped sculpted constructions after visiting New Mexico in 1985. There, he saw ancient Indian

houses constructed of wattle and daub (clay mixed with straw and plastered over twigs and branches) and realized they were built by the same technique used in the Órség area of Hungary and in the Greek Islands.

"It interests me that in all parts of the world the buildings are made according to an ancient collective knowledge," he said.

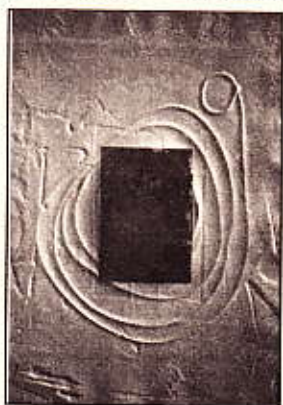
Note "Okura's Message," a flat white plaster construction of craggy outline. Built up layer by layer from clay mixed with straw chaff, the thick piece is framed by sturdy branches, very close to the way simple houses have been constructed for centuries.

Fascinated by gold and its universal role in the cult of sun worship, Záborszky capped "Okura's Message" with a large square of gold leaf and underneath it a narrow band of gold to symbolize the shining sun.

In despair at the end of last winter, Záborszky made the piece after receiving a letter from his Japanese colleague, artist Okura, who wrote, "The spring is coming day by day."

"Greek Sunshine" and "Gate: Santa Fe, New Mexico" also use gold, shimmering with gilt squares in their centers.

In contrast to the ruggedly heavy wall constructions, the other part of the exhibit consists of prints on airily light paper handmade by the artist.



Frances Barna

"Trap" is a print on handmade paper.

Constructed on a carpenter's table using a heavy press, the prints reveal the raised impressions of hard metal. Eschewing conventional paints, Záborszky uses coffee and tea to create his palate of earth tones.

"Trap" is backed by a coiled metal rope resembling a cowboy's lasso; "More Light," by a section of metal garden fence; and "Experimental Print" by a semicircular looped chain.

"This technique of objects being there and not being there represents the world in these uncertain times," said the artist.

"I am also intrigued by the fact that this is hard, heavy material and it changes into easy, light material."

A 1974 graduate of the Hungarian Academy of Fine Arts, today Záborszky's work is in the Ludwig Museum, the Kiscelli Museum and Magyar Nemzeti Gallery in Budapest. The artist is also represented in numerous institutions abroad, such as the Municipal Museum in Kyoto, Japan, and the Gallery of the National Museum, Wrocław, Poland.

Záborszky glances round his studio and surveys his work over the last several years.

"I think in this period of plastic it's important to look at nature this way and to use only natural colors and materials."