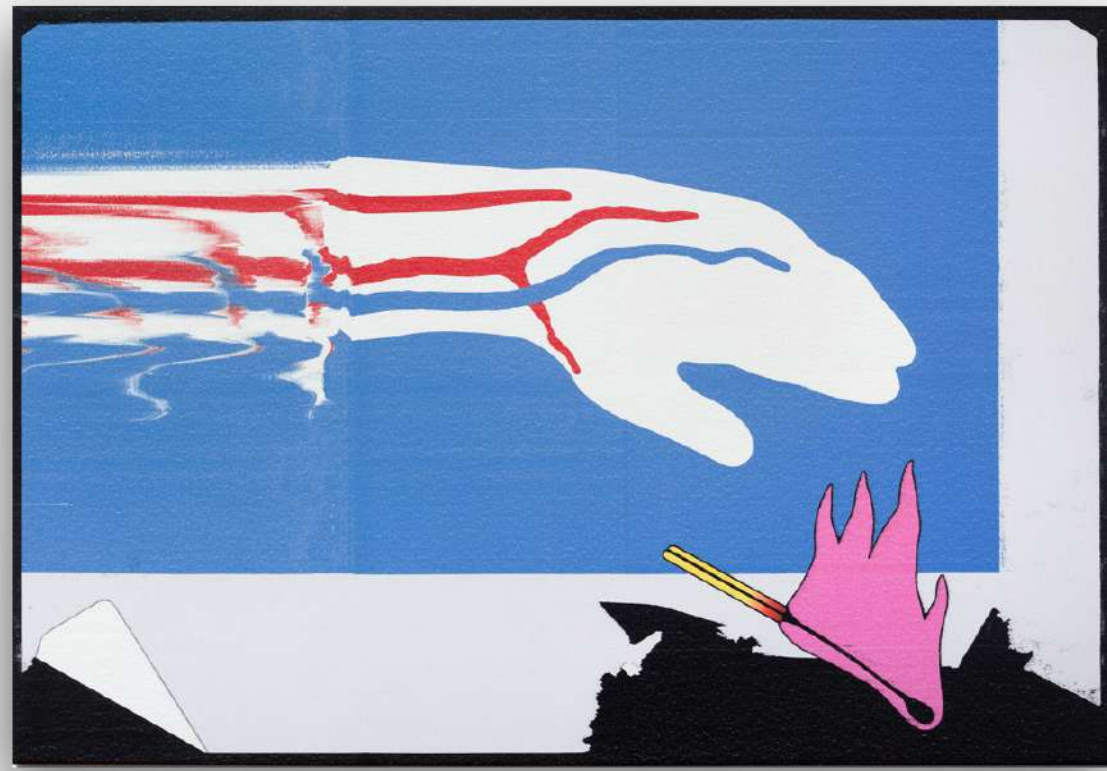
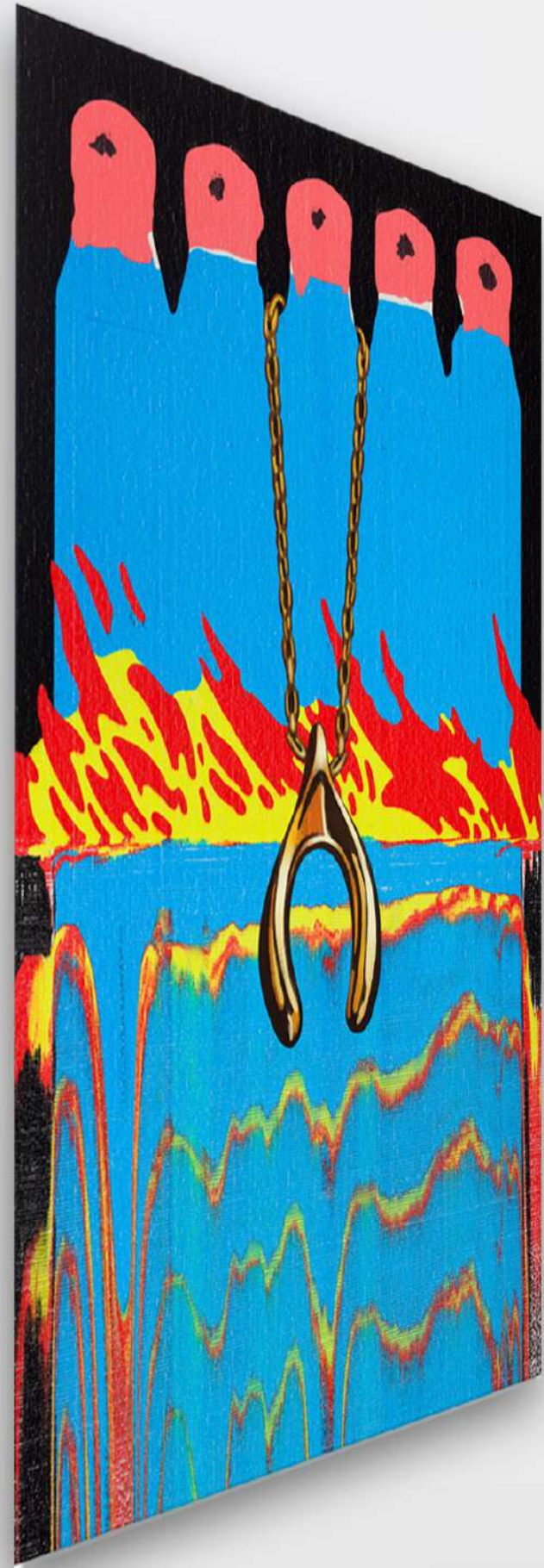


Róbert Batykó

Art Rotterdam 2024



acb Gallery

showcases a selection of the newest paintings cycle of Hungarian artist Róbert Batykó (1981) which he created during a residency program in Haarlem in the autumn of 2023. Batykó has oscillated his painting program between abstraction and figuration in the past 20 years, his newest works are the latest step in his career-long hybrid process. The new paintings continue the increasingly playful figurativeness of Batykó's works and these articulate a new shift after half-a- decade long digital inspirations. The artist already turned back to analogue, tangible materials and motifs in his works on paper, which already required a different compositional approach than the specially scraped paintings before. Thus the exhibited paintings mark the beginning of a new painterly logic and method of Batykó. The new works also reflect on the hypnotic visual power of consumer culture, which is the other main driving force behind the general aspect of Batykó's art. The new pieces also reconnect to earlier series, and can be associated with Róbert Batykó's 2015–2016 series of packaging materials and in some aspect recall the artist's earlier paintings thematizing trash (2010-2014), which he painted during his earlier stays in the Netherlands.



Nudikerk, 2023, oil on canvas, 195 x 135 cm



Róbert Batykó (b. 1981)

Hungarian painter, currently based in Haarlem, graduated in 2005 at the Hungarian University of Fine Arts and completed his DLA at the University of Pécs in 2021. He has received numerous recognitions for his work: in 2007 he won the Strabag Art Award and the Leopold Bloom Art Award in 2011. In the meantime he was granted the Derkovits Scholarship of the Hungarian State for young artists between 2008 and 2011. He lived and worked in Holland for several years, recently exhibited in 37pk and Horizonverticaal, Haarlem and earlier in Marian Cramer Projects in 2014. He also had numerous exhibitions in the past decades with Dutch artist Jurriaan Molenaar.

Since 2007, besides acb Gallery, his works have been exhibited at every prominent Hungarian public institution from the Ludwig Museum, Budapest through the Hungarian National Gallery to the MODEM in Debrecen. These institutions all hold also numerous works from him in their permanent collection, the most recent public acquisition is of the Hungarian National Gallery in 2022. Batykó's first mid-career retrospective exhibition in the monumental space of Paks Art Gallery closed in 2022 and a catalogue summarising his present career has been published by in 2022 as well.

Batykó throughout his career flashes the haunting subconscious of the manipulation and technological transformability of images in unfamiliar yet familiar, abstract yet figurative form. By reactivating the flow of images through the various stages of transfer in his creative process, he repositions his painting in the age of digital images by delving into the categories of performativity, temporality and participation beyond the painterly problems of representation and abstraction.

Interview

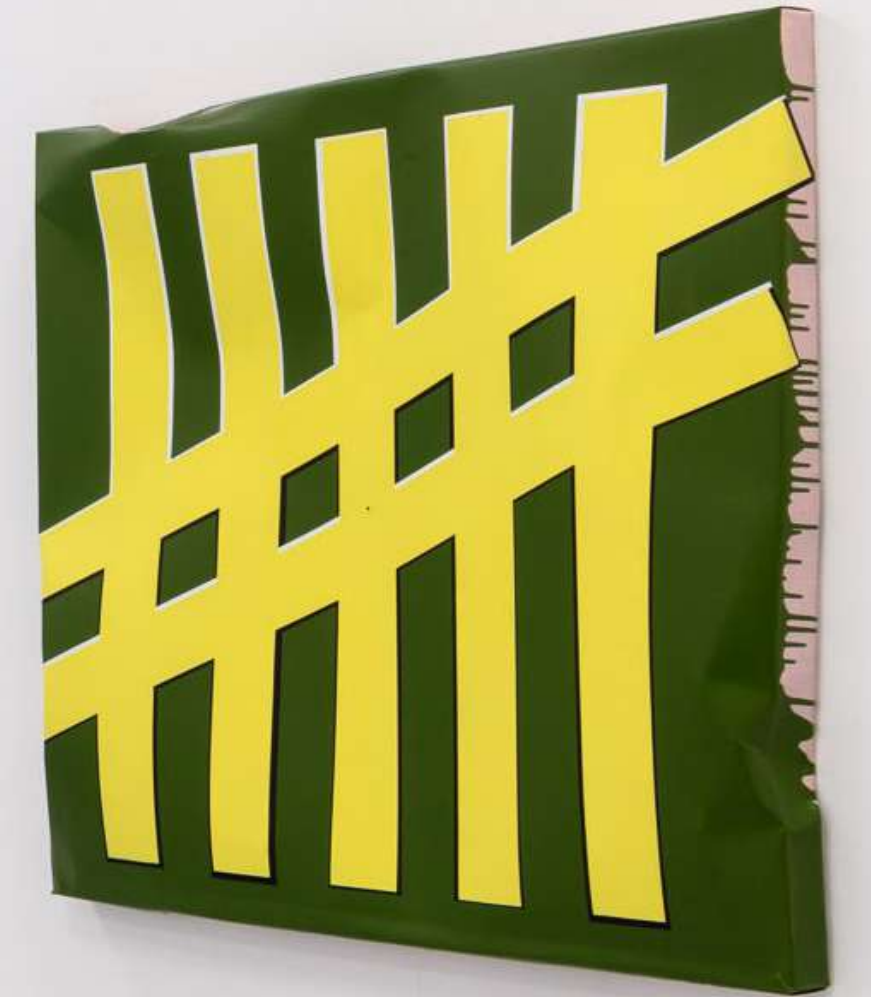
RÓBERT BATYKÓ: Scanning the unknown

Patrick Tayler: Your paintings from the four-month residency in Haarlem are amazingly crisp. From a painterly-technical-optical-haptic point of view, what kind of contexts, constellations of sensations and logistical layer-menagerie captivated you during the process?

Róbert Batykó: I wanted to bring back painting techniques and compositional processes that I had used in the past and complement them with lessons learned in the past few years from the paint scraping machine. My most recent pieces are more strongly informed by the practice of visual sampling than ever before. Over the last 7–8 years, I have minimized my painterly toolbox quite a bit to evoke a sense of immateriality and eliminate the various gestural methods traditionally considered the norm. This seemed to be a logical decision while developing a post-digital painterly language of sorts, but I feel that I have charted this territory thoroughly enough and am ready to move on. When, in 2016, I painted a series inspired by various electronic glitches in a way that manifested as a kind of meta-painting practice through the eradication of the brushstroke, this particular approach to painterly language was really rare. However, in the last few years, post-digital painting has become one of the most dominant trends here. I felt the moment had come for me to seek new grounds, i.e. to develop a pictorial strategy in which I can reactivate the entire arsenal of my painterly tools and augment the interpretational angles of my images.



Róbert Batykó: *Image Trap*, 2023, 37PK, Platform voor Kunsten, Haarlem





P T: How did the experience of the 2021 catalogue, which covers 15 years, change your perspective? What was it like to review the years thematically, and how did this retrospection affect the new series' arc? Did you experience a shift in how you shape the parameters of your work?

R B: The book, which covers the last 17 years of my work, and the semi-retrospective museum exhibition that coincided with its publication were both significant milestones in 2021. I also turned forty, which made me want to look back and take stock. The book and the exhibition meant revisiting several pieces of my oeuvre. This obviously shaped or, if you like, prepared the character of the new series. Several painterly propositions have been outlined over the past 17 years, sometimes in rapid succession, and have not been revisited since. They are now returning in novel constellations, which presents, of course, a plethora of exciting experiments for me.



Róbert Batykó: Zoompark, 2021, Art Gallery of Paks, Paks

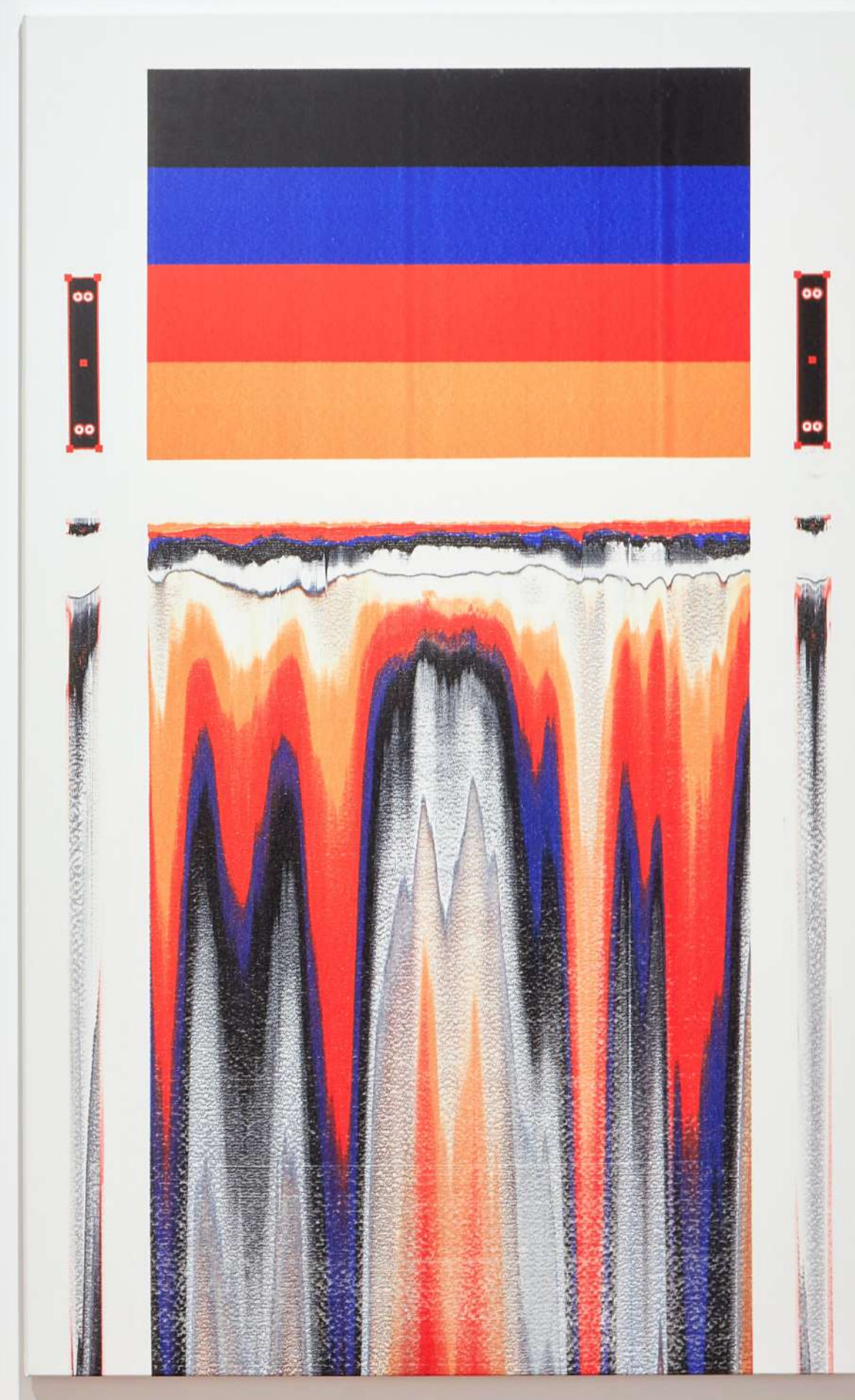
P T: Your most recent paintings call to mind the “pop attitude” of your works from around 2015. The scanned packaging materials, however, seem to float this time in a more fictitious space, becoming part of striking, almost relief-like quasi-spatial formations. How do you relate to your previous series, and the return of a more object-oriented approach? What role did the 2023 collages — which fragment, shuffle and rearrange fast-food package design and frantic typography into absurd scenes — play in this process?

R B: Indeed, the compositional principle of the collages made at the end of 2022 is echoed in the latest series, the difference being that while the paper collages were created entirely with analogue means, the visual plans of the paintings I made in the Netherlands were digitally elaborated and feature more of the almost hyper-realistic painterly solutions, eliciting a three-dimensional illusion. Those familiar with my series from before 2015 know that these visual effects have been present in my artistic toolbox from a very early stage. However, I have always felt an aversion towards the slavishness of hyper-realism; the pictorial elements in my paintings are almost always composed of expressive surfaces, and it is only from a distance or in small-scale reproductions that they appear differently.

An interview with Róbert Batykó by Patrick Tayler, Új Művészet
<https://ujmuveszet.hu/art-today/scanning-the-unknown/>



Róbert Batykó: *Every Bite is a Story*, 2023, acb Gallery, Budapest



Works for Art Rotterdam 2024

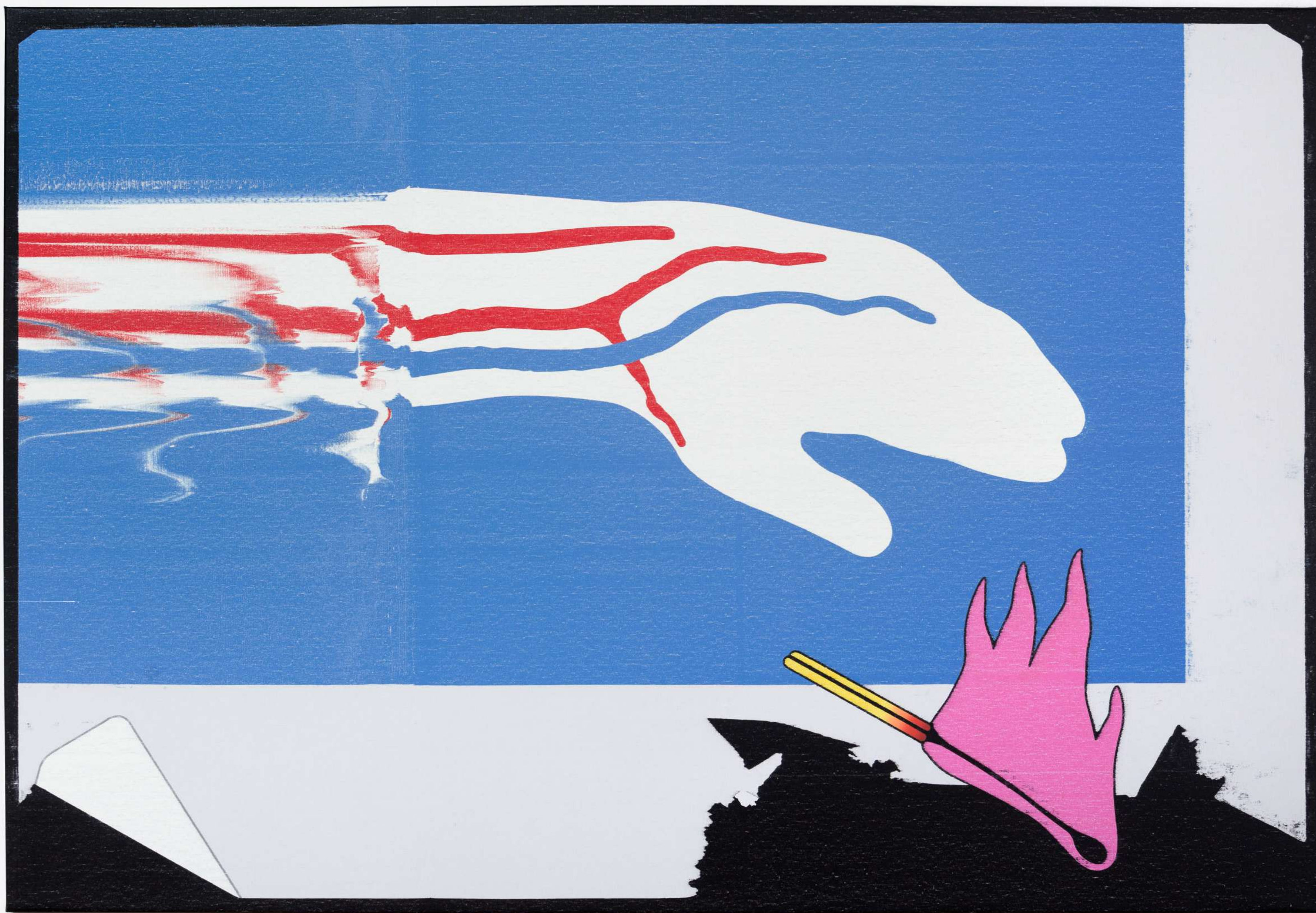
acb



Ending Explained, 2023, oil on canvas, 165 x 240 cm

Natural Selection, 2023, oil on canvas, 195 x 165 cm





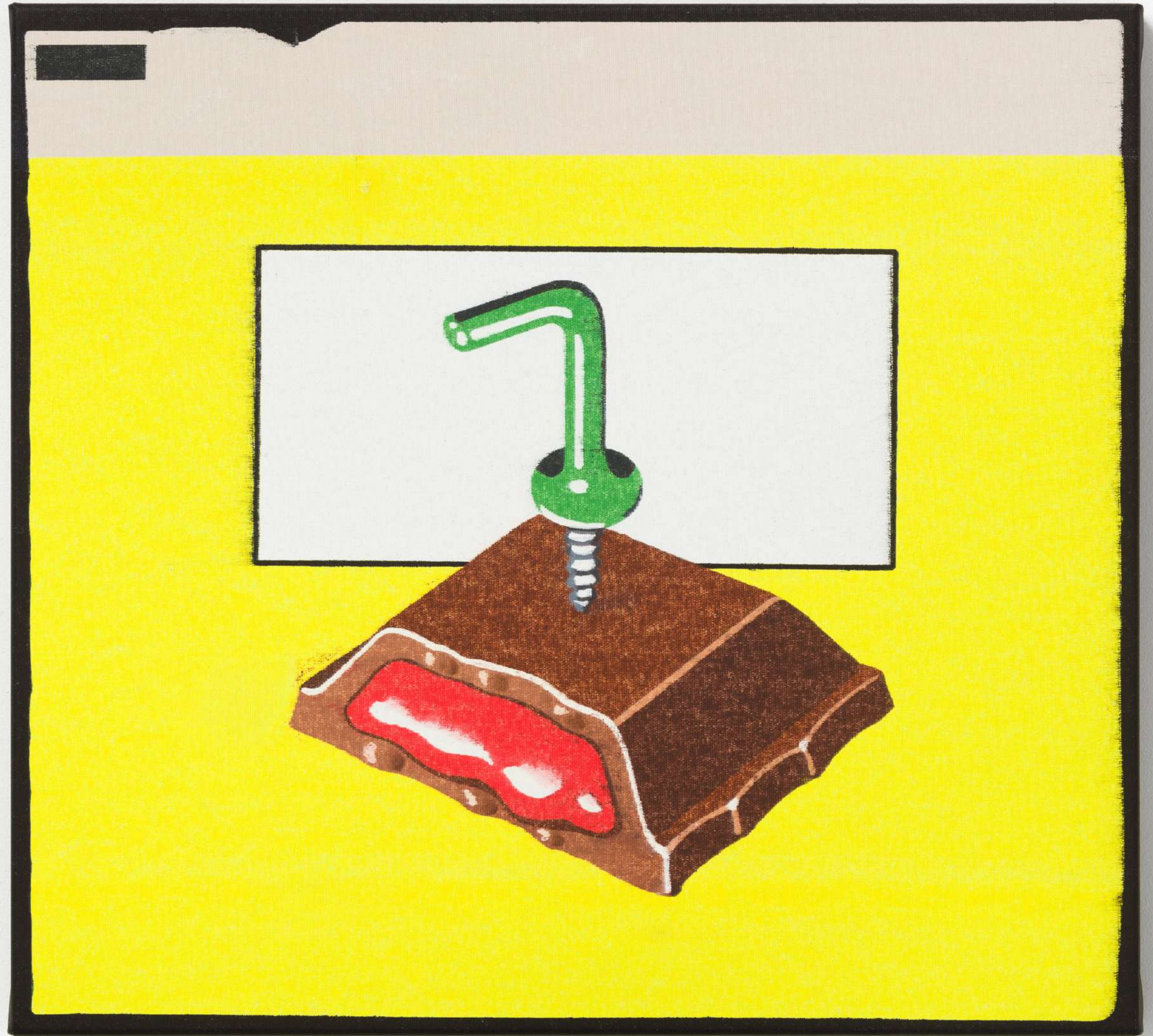
Discipline Passion, 2023, oil on canvas, 165 x 240 cm

Nudikerk, 2023, oil on canvas, 195 x 135 cm





Red Kite, 2023, oil on canvas, 60 x 70 cm



Void Filler, 2023, oil on canvas, 55 60 cm



Green Chew, 2022, opaper collage, 47,5 x 34,3 cm

Robot Society, 2022, paper collage, acrylic, 62 x 42 cm



acb Gallery

acbinfo@acbgaleria.hu
acbgaleria.hu
facebook.com/acbgaleria
instagram.com/acbgallery

+36 1 413 7608
H-1068, Budapest, Király utca 76.

acb

Contact

Áron Fenyvesi

afenyvesi@acbgaleria.hu
+36 70 502 0868