



CV

KRISZTIAN NAGY

(Budapest, 26.06.1982.)

Education:

- Németh László Eighth Grade High School – Budapest, Hungary
- Károli Gáspár Reformed University, Faculty of Law and Political Sciences - Budapest, Hungary

CSABA MOLNAR

(Budapest, 08.10.1978.)

Education:

- Öveges József Technical College, Budapest, Hungary

Represented by:

- Lightworx Gallery by Artbay Gallery – Queenstown – New Zealand – www.lightworxgallery.co.nz



- Oliver Cole Gallery – Miami – USA – www.olivercolegallery.com



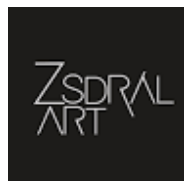
- Red Moon Art Glass Gallery - Melbourne - Australia - www.redmoonartgallery.com.au



- Virág Judit Gallery - Budapest - Hungary - <https://viragjuditgaleria.hu/>



- Zsdrál Art Gallery - Balatonfüred - Hungary - www.zsdraldesign.com



Professional Memberships:

- Hungarian Electrographic Art Association – HEAA – 2021
- János Neumann Computer Society - Art Department - Founding member - 2024

Prices and awards:

- 3rd International Digital Triennial - Szekszárd - International Jury Special Award (Hungarian Electrographic Society MET Prize) – 2021
- Zsolnay Lightfestival – The public favourite exhibition of the Way of Light – 2021
- Certificate of Artistic Achievement – Museum Pinacothèque – Luxembourg Art Prize – 2022
- Neumann 120 - Homage á Neumann Exhibition Series Grand Prize - Hungarian Electrographic Society (MET) and János Neumann Computer Science Society Prize – 2023
- Certificate of Artistic Achievement – Museum Pinacothèque – Luxembourg Art Prize – 2023
- Master of Light 2024 Award, category Light Art – Finalist - Jury Commendation (shared 2nd place) – 2024
- Master of Light 2024 Award in the category of Light Art - Winner of the Audience Award – 2024
- ESG ART 2024 - Art Award – Category winner – Green and circular economy – Royal Art Gallery Foundation
- Certificate of Artistic Achievement – Museum Pinacothèque – Luxembourg Art Prize – 2024

Solo Exhibitions:

2021

- Balatonfüred (Hungary) - Zsdrál Art Gallery - The Geometry of Light I.
- Pécs (Hungary) - Zsolnay Light Festival + Solo exhibition - Zsdrál Art Gallery - The Geometry of Light I.

2022

- Budapest (Hungary) – Virág Judit Gallery – The Geometry of Light II.

2024

- Pécs (Hungary) – Zsolnay Light Festival + Solo exhibition – Nick Gallery – New Dimensions

Group exhibitions:

2021

- 3rd International Digital Triennial - Szekszárd - House of Arts
- S/ALON Budapest Exhibition – Booth: Zsdral Art - Budapest Sportarena
- Poetry and Distance - 2021 Annual International Art Glass Exhibition - Red Moon Art Glass Gallery - Melbourne – Australia

2022

- 20. Years Jubilee Exhibition of the Hungarian Electrographic Art Association – HEAA – FUGA Budapest – Hungarian Architectural Center
- OASIS - 2022 Annual International Art Glass Exhibition - Red Moon Art Glass Gallery - Melbourne – Australia
- The Hungarian Electrographic Art Association – (HEAA) exhibition from the selection of the 3. Digital Triennial (2021) - Gallery Próféta - Budapest - Hungary - 2022 sept-oct.
- Art Market Budapest (International Contemporary Art Fair) – Exhibition booths of Zsdrál Gallery, and HEAA

2023

- Blue Sea - 2023 International Art Glass Exhibition - Red Moon Art Glass Gallery - Melbourne – Australia
- Palm Beach Modern + Contemporary Art Fair – Exhibition booth of Oliver Cole Gallery – Palm Beach County Convention Center – USA
- Melbourne Design Week (NGV) – Australia Contemporary Art Glass Exhibition – Red Moon Art Glass Gallery – Melbourne – Australia
- Homage á Neumann Exhibition Series 1. station – Gallery A22 – Budapest
- Homage á Neumann Exhibition Series 2. station – Kepes Institute – Eger

- Budapest Contemporary Exhibition Art Fair – Booth: Zsdrál Art – Budapest, Whale
- 69. Autumn Exhibition of Vásárhely – Hódmezővásárhely, Gallery Alföldi – Tornyai János Museum
- Art Market Budapest (International Contemporary Exhibition and Art Fair) – on the booth of Zsdrál Art Gallery, and the booth of the HEAA. – Budapest - Whale
- „Aurora” – 2023. International Art Glass Exhibition - Red Moon Art Glass Gallery - Melbourne – Australia
- 2023 – Annual RCAG International Contemporary Art Glass Exhibition – Red Moon Art Glass Gallery – Melbourne - Australia
- **Art Miami – On the booths of Oliver Cole Gallery – Miami, USA – 2023 December**
- *MET Gallery – Winter exhibition – Budapest*

2024

- Homage á Neumann Exhibition Series 8. station – FUGA Budapest – Hungarian Architectural Center
- Art + Contemporary Palm Beach – on the booth of Oliver Cole Gallery – Palm Beach – Palm Beach County Convention Center – USA
- Art Wynwood Art Fair – on the booth of Oliver Cole Gallery – Biscayne Bay – Miami – USA
- „Blue Light” International Contemporary Art Glass Exhibition – Red Moon Art Glass Gallery – Melbourne – Australia
- Palm Beach Modern + Contemporary Art Fair – Exhibition booth of Oliver Cole Gallery – Palm Beach County Convention Center - USA
- Homage á Neumann Exhibition Series 9. station - Kaposvár – Gallery Rippl
- 2024 - Annual RCAG International Contemporary Art Glass Exhibition – Red Moon Art Glass Gallery – Melbourne – Australia
- S/ALON Budapest Exhibition – Booth: Zsdrál Art - Budapest Sportarena
- Budapest Contemporary Exhibition Art Fair – Booth: Zsdrál Art – Budapest, Whale
- 70. jubilee Autumn Exhibition of Vásárhely – Hódmezővásárhely, Gallery Alföldi – Tornyai János Museum

- ESG Art 2024 - Awards ceremony and Exhibition of the finalists – Budapest, Whale
- LightDome 2. – Light Art Exhibition - Budapest Biodome
- **Art Miami – On the booths of Oliver Cole Gallery – Miami, USA – 2024 December**
- Light-Fractures - Light Art exhibition - Szentendre Old Artists' Village - Petőfi Cultural Agency
- Closing exhibition of the Hungarian-Turkish Cultural Year – Hasan Saritas Gallery – Istanbul – Turkey
- 2024 – Annual RCAG International Contemporary Art Glass Exhibition – Red Moon Art Glass Gallery – Melbourne - Australia

Outdoor display:

- **CODE Digital Experience Centre - Veszprém - facade artwork**

In collections:

- Karpati collection (Hungarikonok)
- Toldi Miklós Private Collection
- Dr. Fördős Péter Private Collection
- Erste Private Bank Collection Budapest
- EON Company Artwork Collection Budapest
- Bárdi Private collection

Catalogues and books:

- The geometry of light I.-II. - catalogue – 2021, 2022 and 2023 (version book)

Contact Details:

- www.nagymolnar.com
- Facebook: NagyMolnár
- Instagram: _nagymolnar_
- YouTube channel: NagyMolnár
- www.artsy.net/artist/nagymolnar
- Mobil: +36-30-310-31-41 (Krisztian Nagy)
- krisztian.nagy.wo@gmail.com
- info@nagymolnar.com



Artworks technics: Wood-metal body, metal frame, glass, mirror, RGBW changing led lights, control, transformer

Artist statement

NAGYMOLNAR - The Geometry of Light

The “Geometry of Light” art project, launched by Krisztián Nagy and Csaba Molnár in 2020, came about after a lengthy period of technological experimentation, driven by the deep-felt creative urge bursting from both members of the art duo.

Our art inherits Glass Art and Light Art elements, so we mixed these techniques (glass facing, and light designing). Our works can be regarded as a fusion of Op Art and Light Art, but as there is no standard name for it, our artform could be called “geo-optical light sculpture”.

It should be emphasised that we are not digital artists, we achieve our visual world through the creative use of glasswork and light technology. Our creative process is divided into two parts: glasswork and light-planing/designing.

Light is part of our everyday experience – our existence would be unimaginable without it. As lighting technologies have developed, they have become an increasingly important and decisive component of our lives and our living spaces. Our artwork is visible at the day light too, but the best and excited view can offer at the evening and night.

With the help of our hand-built light objects, we attempt to shape light as a “material” into simple geometrical patterns and arrange it into complex spatial networks. Then, with the use of special glass mirrors, we place this “shaped light” into new perspectives, into “infinite space”, where it conjures up a completely different kind of spectacle and takes on new meaning. This innovative, darkness and light-based spectacle opens up a new dimension for exploring cavernous depths and vast distances, which we utilise to map out the universe of our imagination (black holes, space-time tunnels, pulsars, galaxies...).

By making light, also with using darkness interact with the physical and optical properties of special glass and by creating different geometric shapes and spatial networks, we aim to provide observers with a new visual experience, something to contemplate that has never been seen before.

The central components of our works are the questions of physicality without space and space without physicality, the formation of virtual mass, and the use of light to render material visible (or invisible).

The most important thing in our works is clearly the visual, which is only served by the specific technique, but the two are inseparable, as the latter allows us to achieve a specific visual world.

It would be vanity to think that we would be the first to invent certain compositional themes and ideas that we have worked on or plan to create, but from the very beginning we have striven to present the ideas and visuals that we do in a new way, radically different from what

we have done before. **We wanted to create a new world**, using modern technology, of course, which was the result of a long and persistent experimentation, but which has been constantly evolving ever since.

One of the most important parts of our work is **quasi-laboratory work**, where we love to experiment with light and glass, where we can often refine a new vision over a period of years so that it can be refined in a later work.

We are constantly **exploring the interface between science and art**, just like our great predecessor and role model, György Kepes.

We have learnt to anticipate from a design or drawing how it will look in multiple dimensions, created in our system, **we have learnt to think in terms of mirror images** and to pay attention to what reflections cause, **yet in our recent work** where we play with various distortions, we often have only a hunch what will happen to the light.

We have begun to present light not just with the colours that LED strips fundamentally display, but in certain places in the compositions we mix these colours together, creating **colour blends** (like a classical painter with his brushes and paints), which allows us to create exciting pastel colours.

To achieve multiplication, **we use mirrors**, specifically two reflective surfaces. It is also possible to control our lights, which gives them an exciting **interactivity**. We originally made the colour changes to represent the change of time, to add a new dimension.

In 2024, we started to present a new exhibition concept called **New Dimensions**, which we presented this year at the Zsolnay Light Festival in Pécs and then at the Budapest Contemporary exhibition and fair with great success. One of the main pillars of this exhibition was our sculptures, of which we have a series created together with our friend Péter Botos, but also sculptures entirely of our own, and in our wall paintings we started to break out of flat surfaces, using and experimenting with convex, concave, curved and otherwise deformed glass in our works, which influence the outcome of a composition in a particular way.

Our aim is to use the physical and optical properties of these special glasses in contact with light, and to use different geometric shapes and spatial grids to create a new and hitherto unknown visual experience for the viewer, by using darkness as well.

Light excites everyone and using it as a medium is the most exciting thing to do.

Krisztian Nagy and Csaba Molnar – **NagyMolnar** – Glass and Light Artists

NagyMolnar – The Geometry of Light – Study from Márton Orosz PHD

It has become commonplace these days to state that the use of electromagnetic radiation in art is, in terms of aesthetic autonomy, a technique of equal rank to the use of pigments blended on the artist's palette. The telecommunications devices that form such an inseparable part of our everyday lives utilise modulations of light to present a diversity of visual content, while the creative use of directed light sources is the richest seam of interaction with the built environment, offering almost endless possibilities. Experiments that rely on kinaesthetic sensation also tend to take architecture as their backdrop, whose deconstruction, reorganising stable structures into virtual masses and temporospatial processes, involves deploying the volatile nature of light as the creative tool and the main organising principle underlying the artworks "*modus operandi*".

The experiments conducted by the art duo NagyMolnar (Krisztián Nagy and Csaba Molnár) are also motivated by architecture, for their ideas would be almost unimaginable without prior knowledge of the environment-moulding solutions implemented in homes, interiors and communal spaces. While the light objects they create result in only an indirect experience of space, a fruitful dialogue is generated between the intangible nature of space and its real, physically perceptible presence. The issues at the core of their joint works are the questions of space without physicality and physicality without space, the formation of virtual mass, and the use of light to render material visible or, as the case may be, invisible. The essence of the works created by the two engineer-artists lies in the twin acknowledgements that our everyday living spaces can be enriched with the help of light, and that by coming into contact with artworks we can interactively develop and refine our optical senses.

The emergence of lumino-kinetic art (art using light and motion), made possible by the spread of electricity, dates its history back to the 1910s. It carved out its own territory on the periphery of traditional art, with pioneering roles played by numerous artists of Hungarian origin. (Among the leading members of the first and second generations of lumino-kinetic artists, the arc progresses from Miklós Barna through László Moholy-Nagy and György Kepes to Miklós Schöffer, but this trajectory is continued by contemporary artists in Hungary today, such as Attila Csáji and András Mengyán, who both work with lasers and holograms; Péter Botos, who makes sculptures out of glass; and László Zsolt Bordos, who combines light-painting with the so-called mapping technique.) The light-boxes constructed by Krisztián Nagy and Csaba Molnár using the tools of technology and engineering belong within this century-old genealogy and form part of the tradition of using light as a creative medium. Their works incorporate the reductionist aesthetic of James Turrell, the elementalism of Keith Sonnier, and the consonance of basic units that build on the interplay of colours, as can be found in the light environments of Carlos Cruz-Diez; their sources of inspiration also include artists who explore the uncertainties in our traditional perceptions of space, such as Helga Philipp, with her lyrical depictions of visual paradoxes; Iván Navarro, who combines complex layers of meaning with uses of light that deceive and captivate our vision; and Hans Kotter, whose large installations are physiological examinations of the aesthetics of the medium.

The objects produced by Krisztián Nagy and Csaba Molnár in the Mysterlight series are

constructed out of special mirrors and unseen light sources, and generate an immersive, phantasmagorical visual experience. They can be regarded as direct descendants of medieval magic lanterns, conceived in the mystery of light and capturing our attention with their enigmatic mechanisms. Formally, however, these works are strikingly minimalist. Their power derives from the astonishing complexity of the structures elicited using simple basic shapes. First we are struck by the deceptive spatial depth of the radiant, energy-filled compositions that appear in the boxes on the walls, framed like paintings. The images conjure up cosmic associations as they drag our gaze ever deeper inside them, where the light, coming from an indeterminable source, draws formulaic concentric forms, like the ripples of a stone thrown into a well; spatial grids consisting of crystalline sheets piled on top of each other; tunnels of time and space that twist tornado-like around an irrational axis; or black holes envisaged as aberrant energy fields emanating from a spiral of light whose vortex drills down into the depths of the picture. As the visual elements are rotated over each other, shifted apart step by step, and scaled up or down in size, the movements cause a dizzying vertigo effect, whose dynamism stems from the dual nature of the light, which is simultaneously physical, lending depth to the figures, and illusory, only indirectly perceptible. The light not only produces its own environment and gives it its materiality, but also liquefies it at the same time, dematerialising it.

The magical geometry in the works of Krisztián Nagy and Csaba Molnár, the shapes that fill in the compositional space like a kaleidoscope, recalling the forms of distant pulsars, planets and galaxies, may suggest connections with popular culture, with electro-acoustic music, with writings about galactic voyages, and with films where science and fantasy intermingle. The unsettling visuality conveyed by the works poses in the guise of a messenger, whether that message be some kind of physical law or a simple principle of colour theory. The formal repertoire used when designing the compositions comes about in every case as the result of a heuristic creative process. With this in mind, the NagyMolnar duo utilise light both quantitatively and qualitatively – with the tools available, they can produce any colour at all with the desired amplitude and frequency. By multiplying forms reduced to their most essential and by combining the simplest geometric motifs and primary colours, and through permutations of the two, they create a system that is coded in time. I am convinced that the grammar of this virtuoso visual language, rich in ideas and overflowing with ingenious solutions, is provided by its clarity and ease of understanding. We can witness the birth of a virtual world constructed from the building blocks that everybody is familiar with, engendering a compositional space that is built up from the foundations and stripped bare. What we have before us is a unique duality, a fertile dichotomy, as the objects of the Mysterlight series become revelatory due to the disquieting experience of the tension between the determinate and indeterminate character of the spectacle.

When observing the works, it is important to bear in mind that, in a philosophical sense, one of the most fundamental premisses of lumino-kinetic art has always been to move towards the original source of artistic tools of expression. In other words, the main motivation of lumino-kinetic thinking lies in trying to reach the purest, simplest form, devoid of all embellishment and serving as the common denominator of all else. It therefore follows that the boxes created by NagyMolnar – making use of pure white light, which can be broken down into all the colours of the spectrum – can be regarded as a modern interpretation, using modern tools, of the concept of Suprematism formulated by the great Russian avant-garde painter Kazimir Malevich, expressing infinity and the pure, sensory quality of the idea. As is well known, Malevich transcended easel painting by creating the most abstract composition possible, understood as the reciprocal of the imitation of nature: the black-and-white picture on a black-and-white background. Later, by taking Malevich's homogeneous squares and rotating the basic geometric shapes around their own axes, Victor Vasarely arrived at what he called the "optical" planar-kinetic analysis of the spectacle (more

commonly known as the “Op Art” movement). With all this in mind, the Mysterlight series easily fits in with the art historical tradition that is rooted in Constructivism. The works of Krisztián Nagy and Csaba Molnár add a new technological and medial twist to the Malevichian legacy of visual representation; with the addition of light, producing an absolutely pure abstraction of reality, they allude indirectly to the concept of Suprematism. At the same time, they apologetically follow Vasarely’s recognition that the conquest of the fourth dimension can also be launched from the second dimension! Vasarely represents the defining forebear of NagyMolnár’s art, and it is also from him, or in a broader sense from the Bauhaus, that the idea comes that works of art should be endowed with a participatory character that provides function, reflected in the notion that the beholder of the work can also be involved in the creative process. As interpreted by Krisztián Nagy and Csaba Molnár, the viewer/beholder should be given the chance to decide on certain attributes of the composition (for example, by using a remote control to adjust pre-defined parameters such as the colour scheme or the intensity of the lights), thereby influencing the “optical climate” of the picture. The works become a part of the democratic process of producing and consuming images without relinquishing their uniqueness or suffering any dent in their autonomy. This is a timely realisation, which cannot in any sense be called utopian today. What is impressive in the activity of the creative duo NagyMolnár is the fact that, in a self-taught way, following years of experimentation, they arrived at a form of aesthetic expression that is filled with art historical allusions, hidden stylistic references, and the connotations expressible in the language of the medium they use, which – for want of a more precise terminology – can be called “geo-optical light sculpture”, an art form that could potentially serve as the starting point for a completely new, trendsetting movement.

Márton Orosz, PhD

Director of the
Vasarely Museum of
the Museum of Fine
Arts Budapest

Opening speech from the exhibition introductory

Light is high-frequency optical radiation consisting of elemental particles known as photons; depending on the wavelength, it generates visual sensations that match the colours of the spectrum. The dual nature of light stems from the fact that it can be defined both with properties that are typical of waves and equally with those that apply to particles. This peculiar dichotomy also appears in the use of light and in its associated attributes. Radiant light can be dangerous to people, even categorically harmful. This is a substance that we should rightly handle with caution. And yet it is light that makes life possible; light serves humankind as a metaphor of hope, joy and happiness. Pure white, weightless, elusive, immaterial light has held symbolic meaning since ancient times. It is the most abstract quality conceivable, a cosmic symbol, a metaphysical formula, from which all the mysteries of the world can be broken down, and to which they all lead back.

In 1620 the English philosopher Francis Bacon published a treatise entitled *Novum Organum*, in which he posited two important components of practical application in the arts and in expanding our knowledge of the world; he named these components “*experimenta lucifera*” and “*experimenta fructifera*”. Bacon’s admiration for mechanical art (what we today would call “technology-based art”) lay in the fact that it consisted of both the light-shedding (*experimenta lucifera*) and the fruit-bearing (*experimenta fructifera*) experiments. Bacon’s “fruit-bearing experiment”, of course, had nothing to do with primary production practices or organic farming, but rather referred to what in modern terminology is described as creative artistic experimentation. Meanwhile, with his other term, “*experimenta lucifera*”, Bacon alluded to studies dealing with or pertaining to light, so in his book he envisioned the kind of artist who could use light as a creative medium.

The virtues of the Mysterlight series, jointly created by Krisztián Nagy and Csaba Molnár, also rest on the duality of *lucifera* and *fructifera*, on the conversion of an uncontrollable medium into something controllable, shapable, transformable. The aesthetic context for the works is provided by irregular regularity, by the relationship between the aleatory or random and strict mathematical order. Though the path of light is governed by a specific algorithm or program, there are never two consecutive moments when we face the same spectacle in the immersive tunnel of light that absorbs our gaze and drags it deep into the heart of the image. Ever newer and different constellations are formed from the abstract geometric figures cast from light into repeating patterns. As the compositional elements are modified through rotation, geometric translation, and shifts in scale, they bring about a unique sense of vertigo, whose dynamism erupts from the dual nature of light, both physical, lending depth to the shapes, and illusory, experienced only indirectly. Light creates its own environment, while simultaneously rendering it fluid and immaterial.

If we regard the glass sculptures of Péter Botos as constructions in the round, offering different faces and perspectives from every direction, the works of Krisztián Nagy and Csaba Molnár are boxes of light bound on all four sides, in which the happening, the “event horizon”, comes to life in the interior of the composition. The astonishing complexity of the structures, composed from simple, elementary shapes, conjure up cosmic associations. The light emanating from an indefinable direction delineates concentric forms reminiscent of the waves formed by casting a stone into a well, spatial grids sliding into one another like towers or composed of crystalline segments, tunnels of time and space gyrating vertiginously around an irrational axis, or funnel-

like formations plunging towards the black-hole-like depths at the heart of the composition. The pieces of the Mysterlight series presented here by Krisztián Nagy and Csaba Molnár possess a magical geometry; the kaleidoscopic shapes that fill the compositions recall the forms of distant pulsars, planets and galaxies, and suggest connections with popular culture, with electroacoustic music, with books on galactic journeys, and with scientific and fantasy films. The disquieting visuality conveyed by the works flirts with the transmission of some kind of message, perhaps a form of physical regularity or a simple principle of colour theory. The formal repertoire deployed when designing the compositions is always based on a heuristic creative process. With this knowledge in mind, the creative duo use light in their works both quantitatively and qualitatively. By multiplying forms reduced to their most essential elements and by combining the simplest geometric motifs and basic colours, the permutation of the two brings about a system that is encoded in time. It is the disconcerting experience of the tension between the definite and indefinite nature of the spectacle that makes these works so revelatory. During our encounter with the works of the artists presented here in the Zsdrál Gallery, we may rightly be struck with the sense that the magical interrelationships between nature and human creations are being revealed in the exhibition space. Perhaps this is why the hypothetical workspace of both Péter Botos and NagyMolnar should remind us of both the chaotic laboratory of a medieval alchemist and the neat and well-organised workshop of a modern inventor or research engineer.

The inhabitants of New Atlantis, to quote once more from the state theoretical and political utopia of Francis Bacon, proudly showed off to every stranger who strayed into their city all the wondrous inventions that utilised light in a novel way. The citizens of New Atlantis gave an enthusiastic account of their discoveries that combined mystery with exacting science.

“We have also perspective-houses [reported the inhabitants], where we make demonstrations of all lights and radiations; and of all colours; and out of things uncoloured and transparent, we can represent unto you all several colours; not in rainbows, (as it is in gems, and prisms,) but of themselves single. We represent also all multiplications of light, which we carry to great distance, and make so sharp as to discern small points and lines. Also all colourations of light; all delusions and deceits of the sight, in figures, magnitudes, motions, colours all demonstrations of shadows. We find also divers means, yet unknown to you, of producing of light originally from divers bodies. We procure means of seeing objects afar off; as in the heaven and remote places; and things afar off as near; making feigned distances. We have also helps for the sight, far above spectacles and glasses in use. (...) We make artificial rain-bows, halo's, and circles about light. We represent also all manner of reflexions, refractions, and multiplications of visual beams of objects.” [end of quote]

The formal and technical repertoire that Francis Bacon dreamt up in the seventeenth century in the form of a fictional novel has become reality in every detail in the third decade of the twenty-first century. Besides the satisfying optimism of the results of civilisation, however, there is one thing that we must not forget. Namely, the recognition that what we can see at the exhibition are not technical or scientific constructions, but works of art. These works do not simply invite us to interact with them, they compel us to. Without the active participation of the viewer, the beholder, the visitor, the aesthetic experience they offer would be partial, deficient, incomplete. I therefore advise that we should not only look at, but observe, experience and jointly engage in the extraordinary works presented here at the Zsdrál Gallery, which make use of light as their creative medium. Thank you for listening. I hereby open the exhibition of the Nagy and Molnár duo.

[Orosz Márton]

[Balatonfüred, Zsdrál Gallery, 6 August 2021]