

same-same, but different

Renata Hegyi

MOCA London

16 October - 12 November 2022

same-same, but different

Renata Hegyi works in multiple mediums and techniques using photography, printing and drawing. In all her works Hegyi's inspiration comes from our everyday life. She is observing objects and spaces around us and capturing time and change through details of light, marks and colours. In her drawings, she captures the sensitivity of time by drawing the same objects but shifting their composition slightly making us aware not only of the marks on the paper but the subtle adjustments.

Hegyí is focused on colour and form for her exhibition *same-same, but different* at MOCA London. All the works are handmade and Hegyi meticulously created a body of work exploring form and colours. Pieces such as *Single circle unit; Green on Pink / Pink on Green* suggest a direct reading of a shift in colour composition. Looking at the two prints next to each other we can see the same forms and composition, but the shift of colours makes us see different pieces in a relational dialogue.

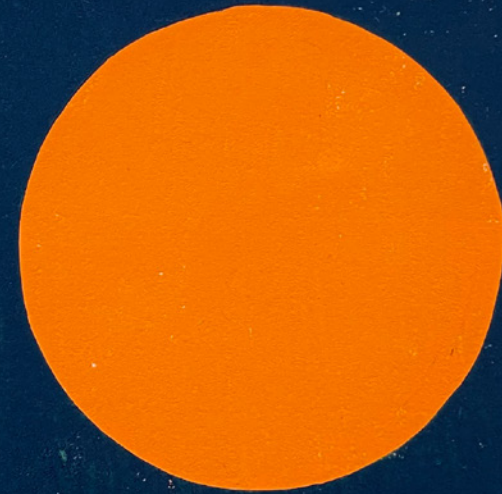
Hegyí has created an indexical body of work using 2 colours or 3 colours combinations. The prints are also in units of large, medium and smaller circles. These are repeated in an infinite set of orders which becomes a multitude of the singular in an expansion of endless dialogues.

On closer inspections, you notice the printing marks and the subtle change of position of the printing plates. Just like the shadows in her photographs, these details bring us closer to Hegyi's ability to make the unnoticed a relevant reading of the work and take us closer to the process of making.

In Thailand the phrase 'same-same, but different' means 'similar' and is used in different situations. Describing something as 'same same' (even if it's significantly different) is a way to answer a question vaguely, without actually saying "no" (or "it's different"). Simply claiming that something is 'same same' could avoid a confrontation and allow the differences to be the same.

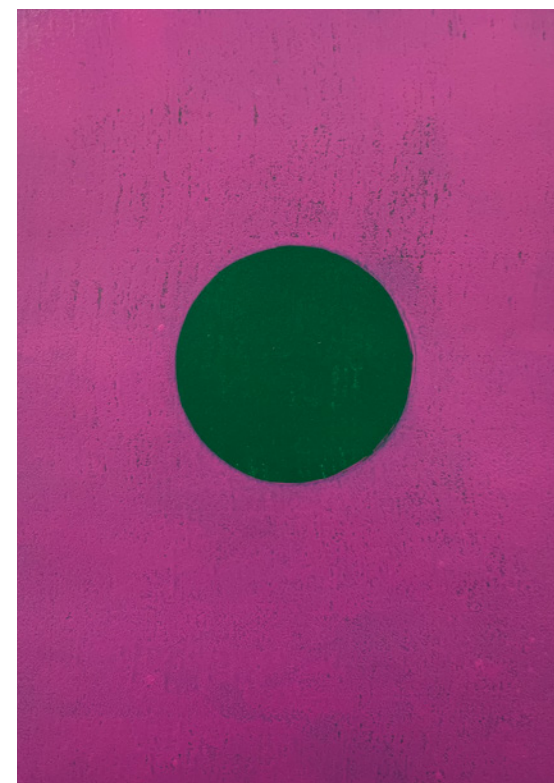
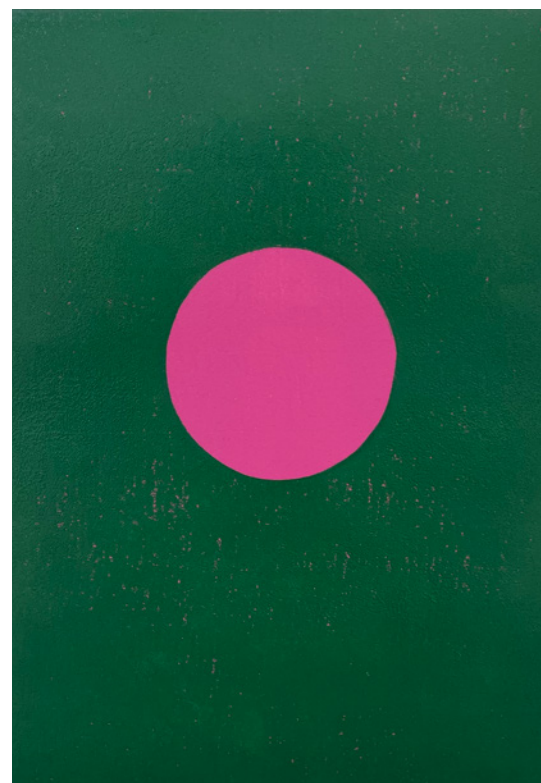
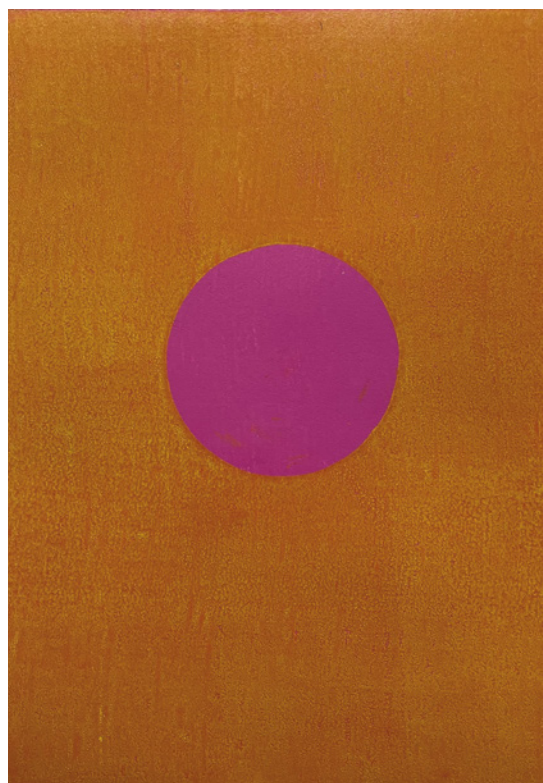
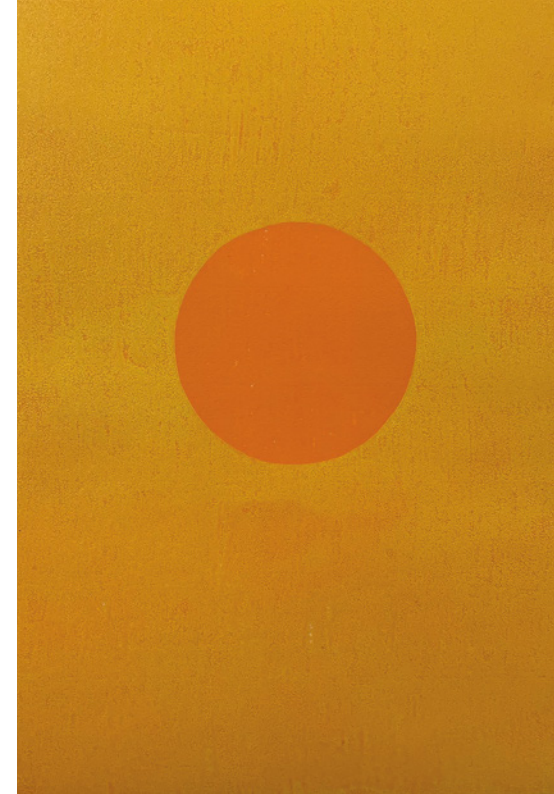
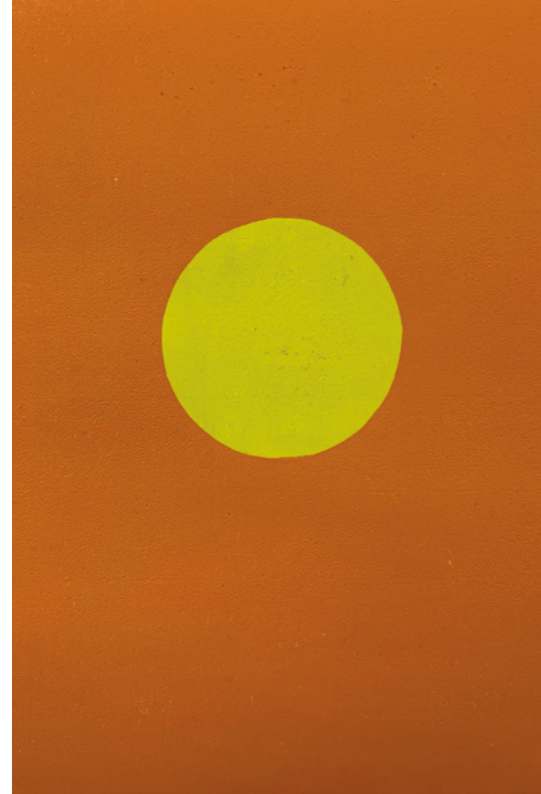
In the present moment of polar views in society, Hegyi's abstract work reminds us to find points of the same in viewpoints of difference.

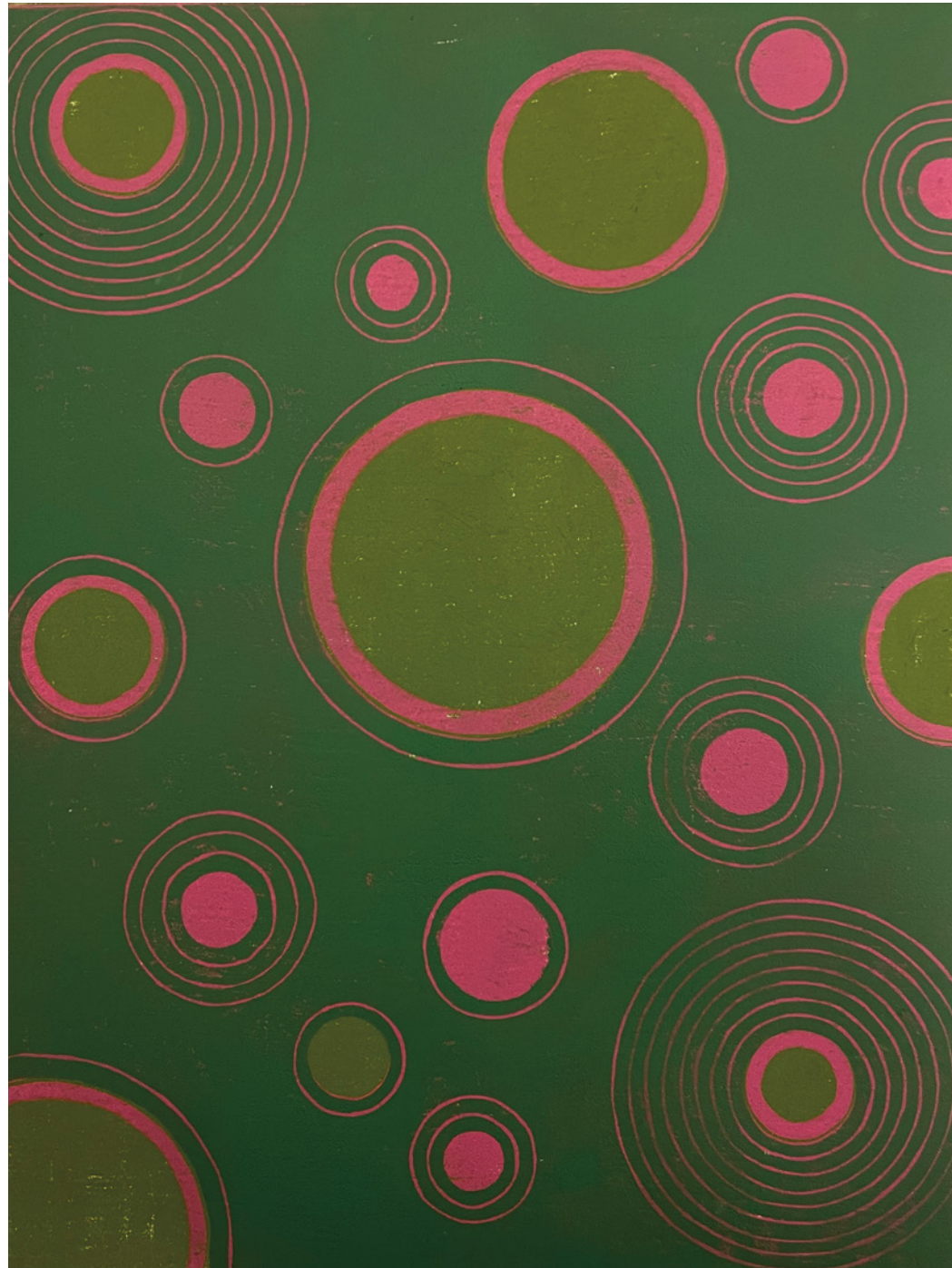
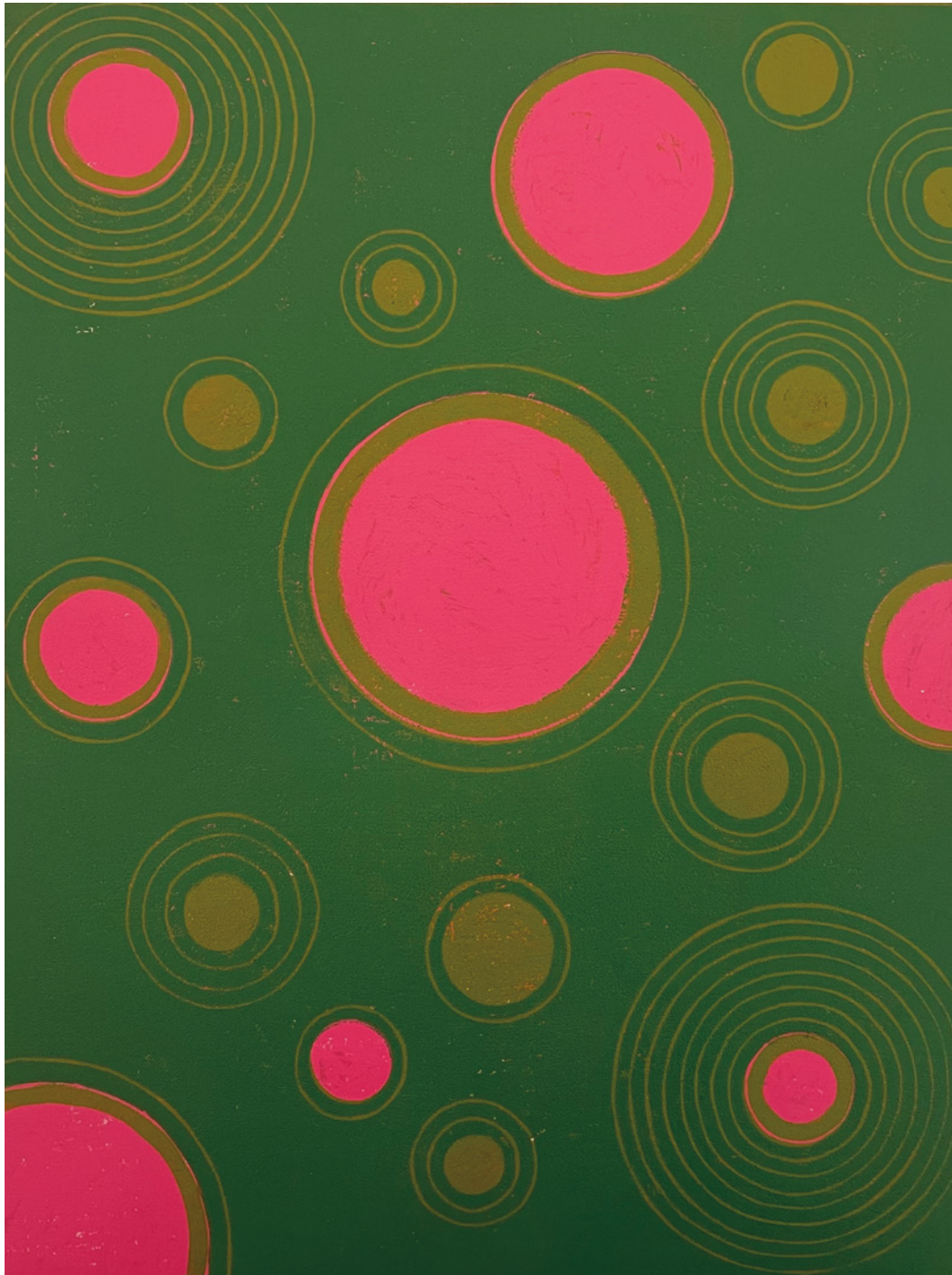
Roberto Ekholm











Colours and Forms in Transit

Renata Hegyi lures the viewer into her world, and her world has its own time and space. The colours in her prints remind the viewer of the colours of light in the experimental cinema from the Bauhaus era. Others may be delayed echoes from Sophie Taeuber-Arp's compositions from the 1930s. Overlapping circles of greys suggest projected lights. The layers of light let other circles of light emerge or cancel each other. The circles of light seem to move, while static in print, as if they are momentarily settling but they never do.

They are in the constant state of transit, yet they are not in a panic. Rather, the circles, like a camera lens, are finding their focus. Momentarily they come together and they shift their positions again.

Briony Fer applying psychoanalysis in her analysis of abstract artworks in the twentieth century find repressions in abstraction. Surprisingly abstract artworks can hide significantly more than express what may be beyond the artist's intent. Cyan on Magenta and Magenta on Cyan, though compositionally simple, bring to the fore the abysmal sense of being in the world, with impossibility of knowing one's ability to know anything for certain. Where is the magenta against the background? Where is the cyan floating against the background? How are these colours as image and object as well as shapes and forms come to be suspended in relation to each other? There is a harrowing question; despite our materially and technologically equipped world of the twenty-first century, where are we and how do we situate ourselves in time and space? Hegyi may be asking these questions but she does not provide answers. Yet, she does give the viewer the sense how it feels to be lost while asking these questions.

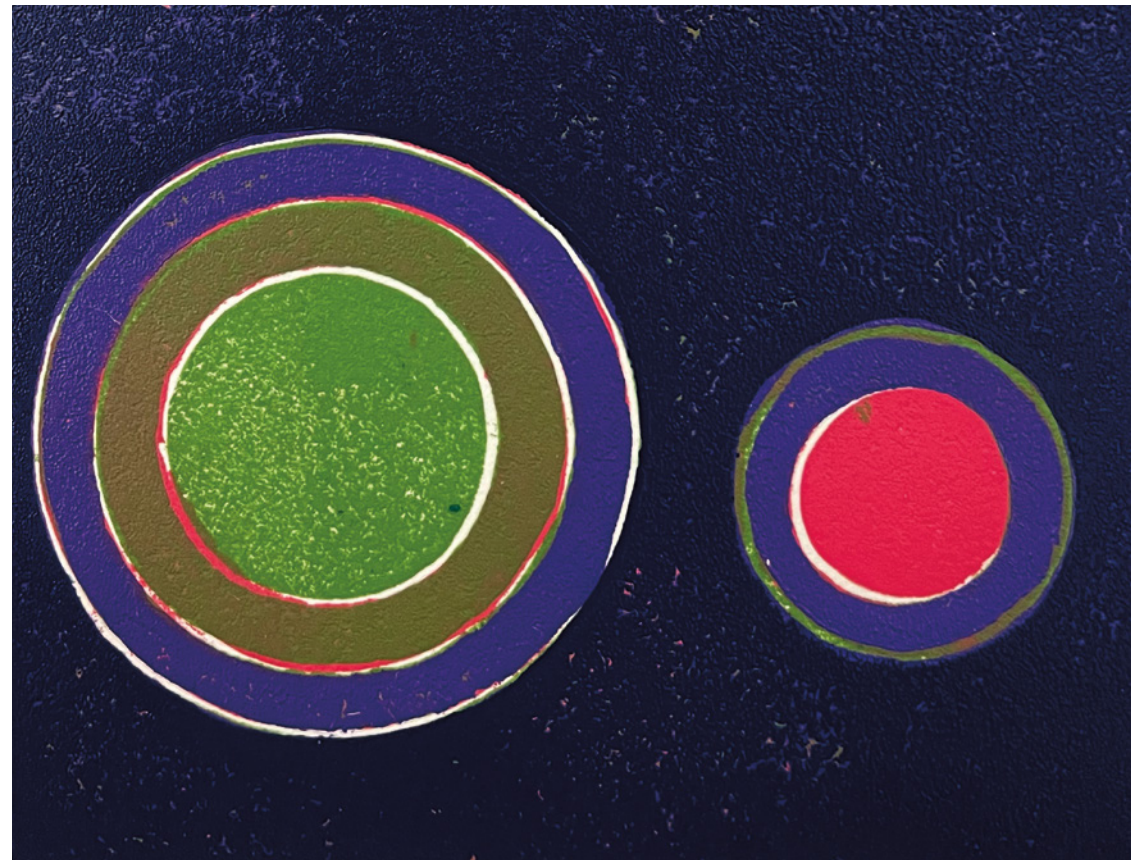
None of the coloured circles settle or position themselves on the ground, but like planets they keep orbiting, or in fact more playfully finding another potential point towards which they can move next. They are in relation to one another as if the relations are infinite and they inhabit in metaphysical

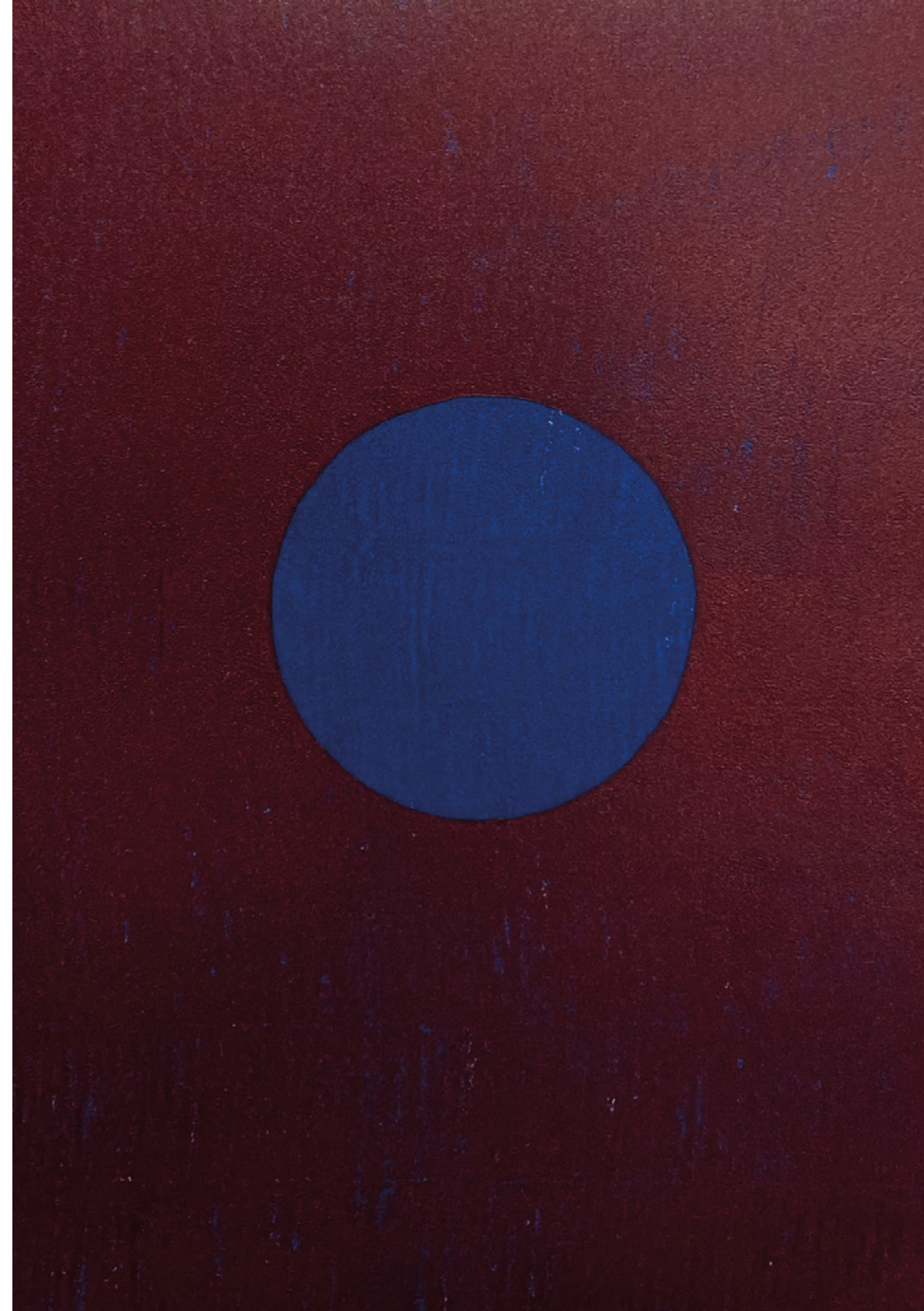
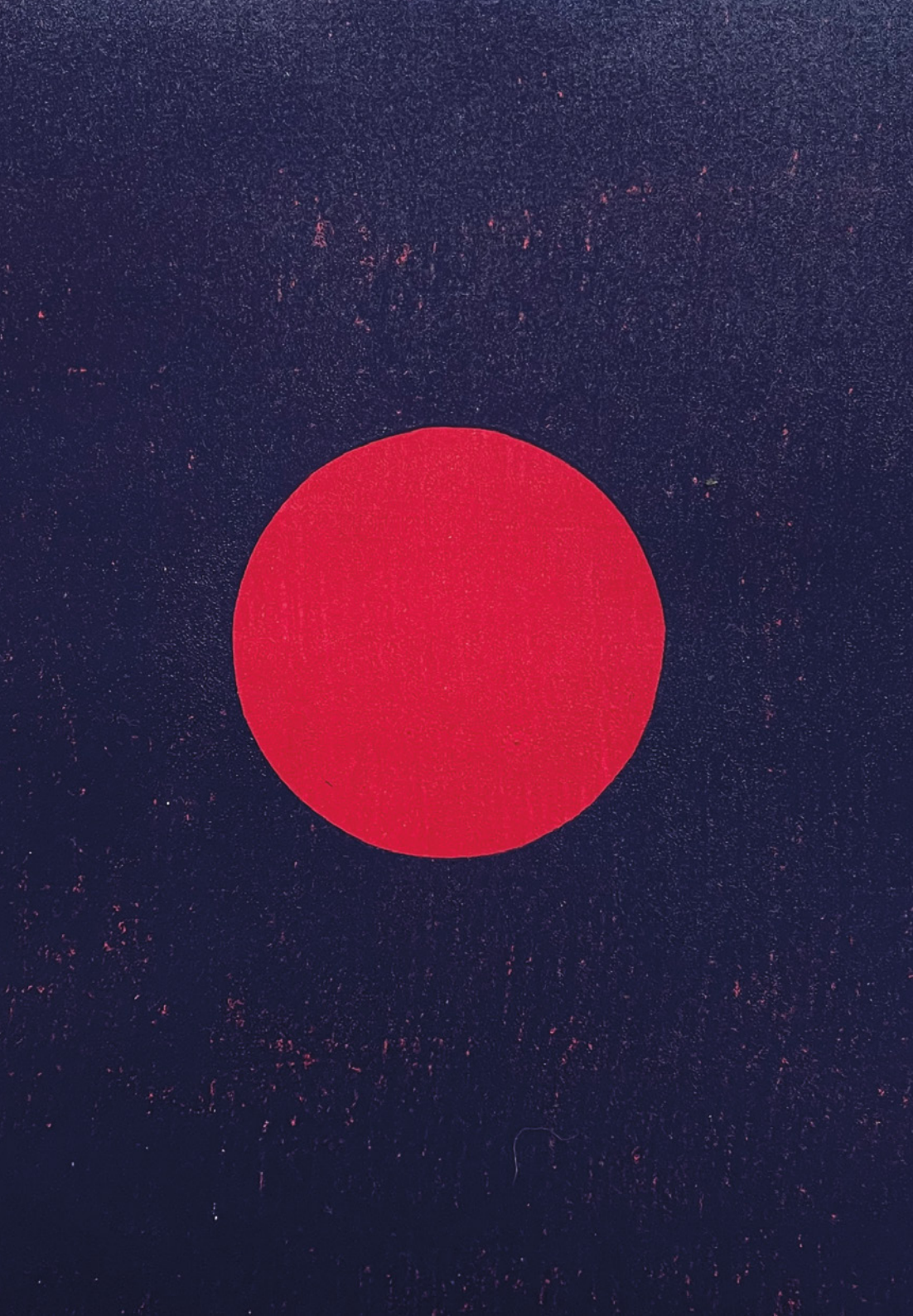
spaces rather than physical spaces. Interestingly the textures and marks that are deliberately left on the paper remind the viewer of the materiality of the forms. The ink that is transferred to the paper gives a clear indication that printing has its own medium specificity in the context of digitality. As digital images are also digital files,

Hegyi's prints refuse to be reduced to a file, but they remain irreducible as a projection of artist's playful mind that expands internally. Audiences have a glimpse of the spaces in the artist's metaphysical cosmos through the unending series of explorations.

Hegyi's playful explorations of colours, forms and layers remind the viewer of another reality.

Atsuhide Ito. Extract from *Colours and Forms in Transit*.





same-same, but different

Renata Hegyi

16 October - 12 November 2022

The artist would like to thank: Atsuhide Ito for writing the text and to Roberto Ekholm and Michael Petry for the invitation to show this new body of work.

Work list:

Front outside cover: *Single circle unit; Light blue on brown.*

Back outside cover: *Single circle unit; Brown on light blue.*

Inside front cover: *Family of circles unit; Maroon and diaryline yellow on light violet.*

Inside back cover: *Family of circles unit; Maroon and light violet on diarylide yellow.*

Page 3: *Single circle unit; Blue on orange.*

Pages 4-5: *Family of circles unit; Prune and medium blue on pink and Prune and pink on medium blue.*

Pages 6-7: *Lighter indigo and red on grey and indigo and red on grey, 2022, 10.5 x15 cm.*

Pages 8-9: Left top to Right: *Single circle unit; Light violet on yellow / Yellow on light violet and Orange on yellow / Yellow on orange.*

Left bottom to right: *Single circle unit; Pink on yellow / Yellow on pink and Green on pink / Pink on green.*

Pages 10-11: *Family of circles unit; Greens with pink.*

Page 13: *Four circles; blue, purple, olive green and pink on light green, 2022, 10.5 x15 cm, detail.*

Pages 14-15: *Single circle unit; Cyan on magenta / magenta on cyan.*

All works reduction lino print, hand-pressed on acid-free paper.

Image sizes : *Single circle units: 21 x 30 cm and Family of circles unit: 30 x 40 cm.*

All created in 2022.

www.renatahegyi.co

@renatahegyi

@renatahegyi_photography

Book Design: EKCO Projects

ISBN: 978-1-912800-07-0

Published 2022

MOCA London

113 Bellenden Road

SE15 4QY

www.moca.london

@moca_london

@mocalondon_we

