

## **András Cséfalvay: works of art**

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***V* Sandberg Tales**

***VI* Songs for Her**

***VII* The Hebrides**

***VIII* paintings**

***IX* installations**

## András Cséfalvay



\*1986 Bratislava, Slovakia

### *education*

1993-2001 hungarian grammarschool Dunajská, Bratislava

2001-2005 hungarian highscool Dunajská, Bratislava

### *art-academy*

2005- Academy of Fine Art and Design, Bratislava

2006- Studio ±XXI painting and other media, prof. Daniel Fischer

2007 Studio of video, assoc. prof. Anna Daučíková

2008 Newcastle University, Fine Arts

Studio IN, Andreas Fogarasi

### *exhibitions*

2009 Atlantis, Hidden stories - new identities, Open Gallery, Bratislava

Oskár Čepan Award Finalists Exhibition, Galeria Medium, Bratislava

Containers of Art, Exhibition "A", Dum Umeni, Brno

Opera Videos vol. 1, Project Room 14, Gallery Cyprian Majernik, Bratislava

plus minus XXI, National House of Arts, Bratislava

Early Melons Film Festival, Bratislava

Partyslava - City of peace, Galeria HIT Bratislava

2008 Apollo project, solo exhibition, Galeria HIT, Bratislava

Early Melons Film Festival, Bratislava

Cinematik Film Festival, Trencin

2007 Galerie Petrohrad, Prezentacia workshopu, Plzeň

Kunstlerhaus, Munich

### *workshops, scholarships, awards*

2009 Oskár Čepan Award Winner 2009, Young Visual Artists Awards (YVAA.net)

HIT Roka 2009, Awards of Galeria HIT, Bratislava

COOP!, intermedial workshop, with Allan Siegl, Michal Murin,

Guy van Belle, Banská Bystrica

2008 Newcastle University, Fine Arts - scholarship

2007 Video workshop, with Michal Pechouček and Dušan

Záhoranský, Plzeň

## Fall of the heroes Opera cycle

The Opera cycle is an artistic project, an imitation of an opera performance evening, a compilation of six videos projected as bigscreen projections onto a canvas on theatrical stage, with accompaniment of live chamber-orchestral music (the theatre and the orchestra, even the audience as parts of the setting)

Fall of the heroes is a tragedy of men ( or personally the artist) who, as a consequence of various pressures and tensions - from inside the subjective and the historical memory, also memories and histories of others - is constrained to become a hero. (heroism of success, heroism of sacrifice, heroism of messianism, heroism for the sake of others...)

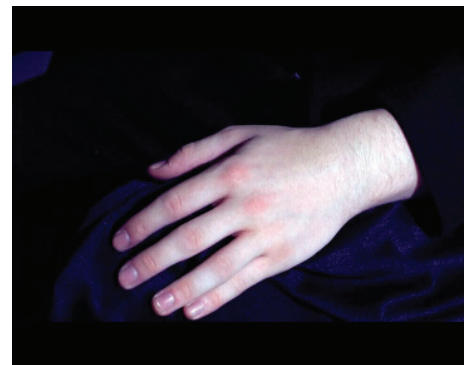
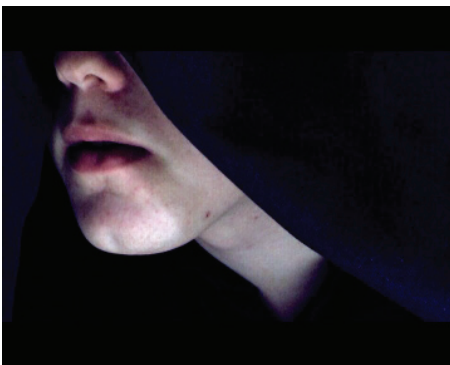
Opera also the way video is used are media of the gesamtkunst, the ideal if not supreme media of the artist - hero. This way the artist as creator/DJ/ highest coordinator of this cycle, besides playing the various heroes in the videos, is also the artist-motivator organiser in the background, a hero enplacing himself in the roles of the composer, playwright, actor (playing artists). The complex interrelation of all the roles creates a net, which in the end shows the impotence, non-universal competence of men/ artist/ hero. On the contrary , through emotional engagement, the beauty of this fall becomes clear.

- \*Godefroy de Bouillon
- \*Gate, or Kaiser Wilhelm II. about the dark side
- \*Apollo project
- \*Wunderlich
- \*Cyberclasm
- \*Sardanapalus

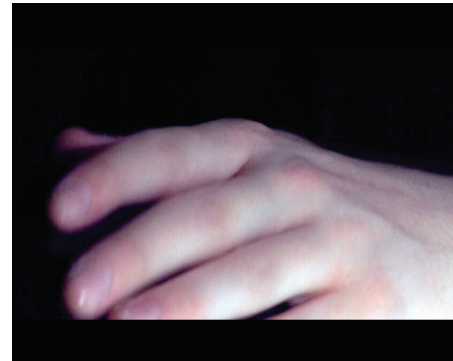
Gate, or Kaiser Wilhelm II. about the dark side  
video 5'34'', 2009

*The story talks about waiting for a final combat. A final gate to open. Is the confession and prayer of the sinister negative character - his last begging for forgiveness. The combination of the Starwars character with WW I german kaiser Wilhelm tries to generate a general negative character archetype, which on the contrary, is aware of his mission. Mission to be the beaten and to die, and raises a question about the shape of fate.*

videostills:



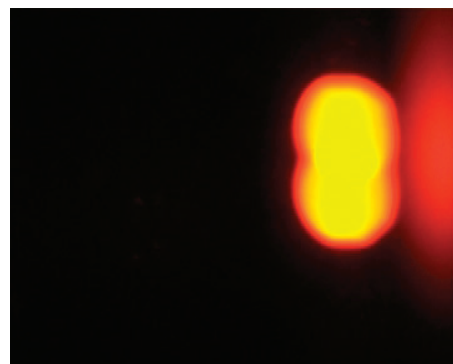
Their oath of death what they have voven



I was fashioned to fail the last stand-up



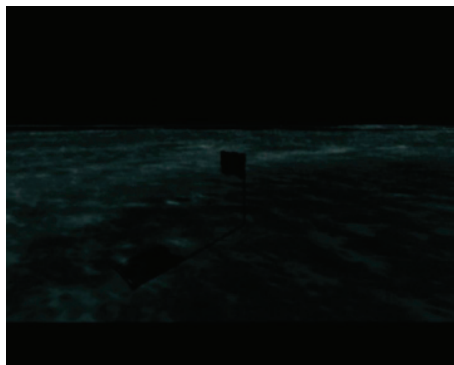
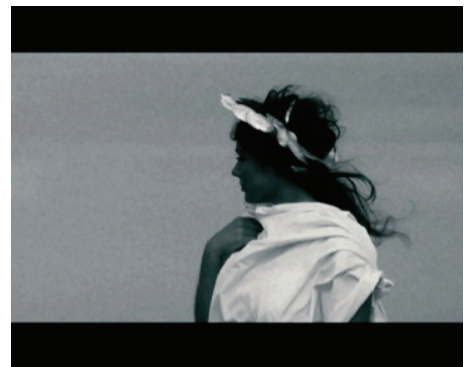
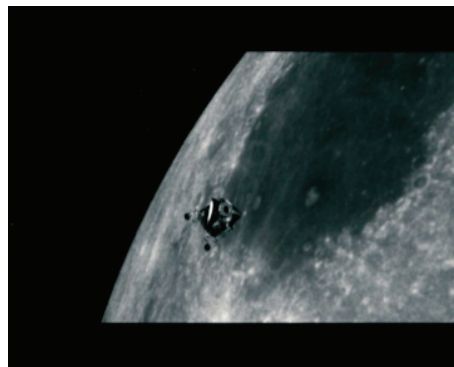
Erbarme dich!



Apollo project  
video 9'55'', 2008

*The story of Apollo, greek god of art. The landing on the moon. The birth of the tragedy as a consequence of utter conquering. The Moon as a personification, the sub-conscious of the Earth. I place Apollo and his muses on the Moon as monarchs; into which Men come with their endless lust for owning, conquering, and in a symbolic way, with the flag, bring death to the spirits of the Moon.  
(Apollo sacrifices himself).*

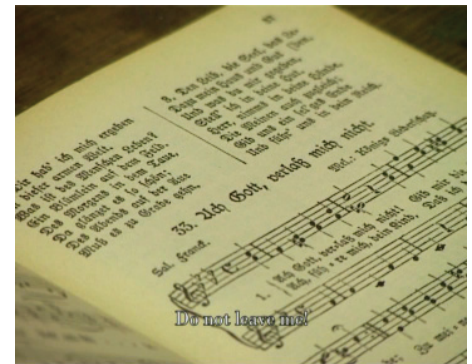
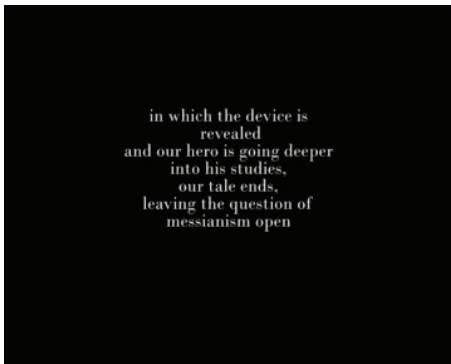
videostills:



Cyberclasm  
video 5'39'', 2008

*Story of a hacker, a true determined, self-elect messiah. A short semi-documentary poetic piece about the life and visions of a young man. The coexistence of old world rituals and high technology. Hints of relativising ones selfconfidence and possibiliy to comprehend the world as a whole. A universal point of view. (a shadow of unfulfilling heroic awations)*

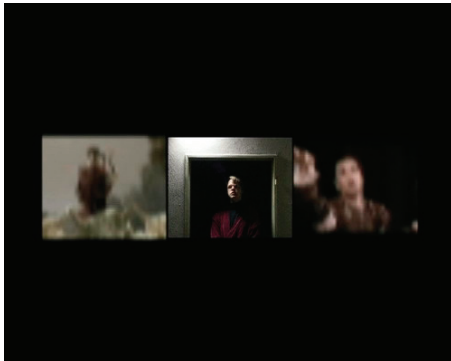
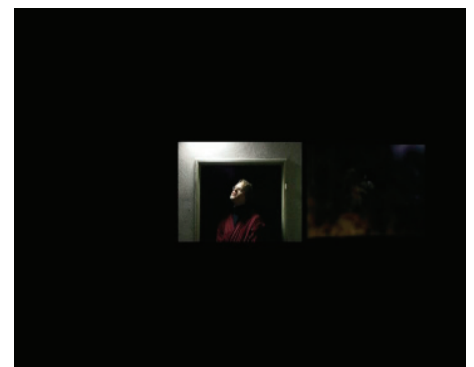
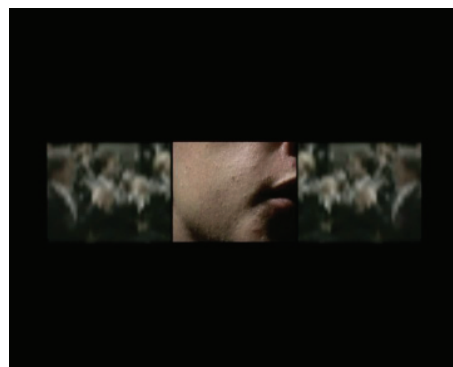
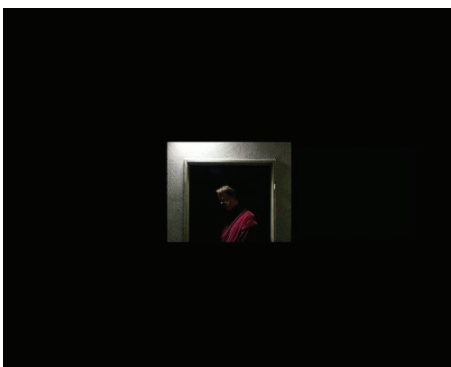
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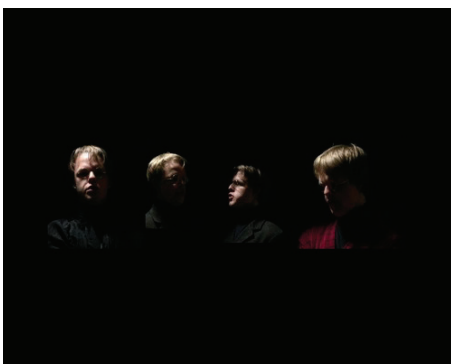
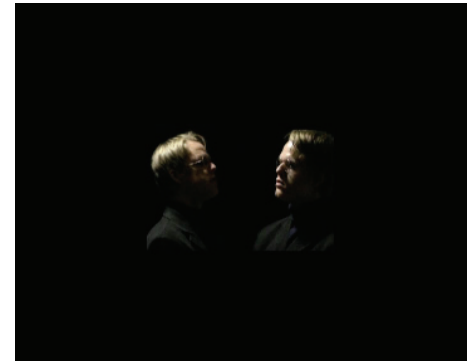

Sardanapalus  
video 9'54'', 2007

*The story of Sardanapalus, last great king of assyria. A remix of opera scenes with a heroic solo sung and played by the artist. Fall of the king, and an empire. A functioning luxurious surface bursts as traitors come to claim the crown. The king is dying. The tragedy of theatricality. The meaninglessness and "for-its-own-sake-ness" of heroic death.*

videostills:

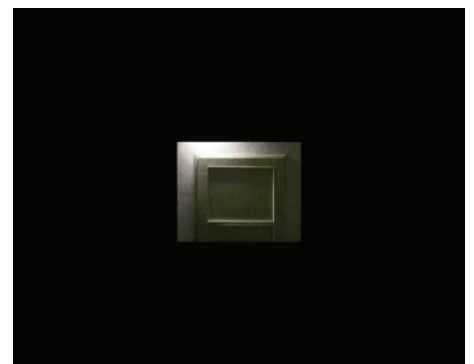


7.  
"Conspiracy of the rebels.  
Leader of the Chaldeans,  
Arbaces meets Beleses,  
leader of the Mede"



11.2.  
"Commanding the palace  
to be set on fire.  
Challenging the court to  
commit suicide"

"Don't you love me?"



Maquette or Why do I keep wanting to make opera?  
video 26', 2009

The main topics of my works present human ambition, ambition for heroism, saviorism, fall of heroes and vanity of heroic acts. Topics often thematically often identical with that of classical operas. Yet in my work attributes such as boringness, banality, vanity and emptiness come into focus.

My fallen hero is at the same time the artist András Cséfalvay, and his ambition to finalize his opera project, which should take place in one of the operahouses, with live symphonic music (since to all of the operas scores are available)

The current piece is a Maquette, a model for the project. A component of a virtual package of visualizations, paperwork, objects, that serve the purpose to be presented to a project organizer, curator, financial supporter of eventually be sent to the ministry of culture. Scale 1:6

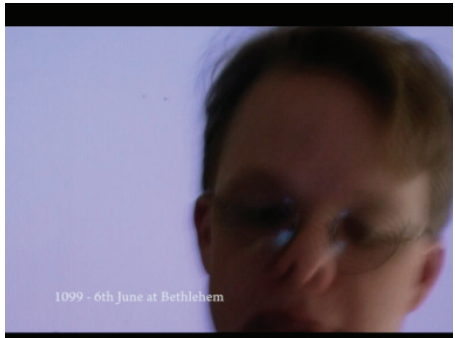
The Maquette on the other hand aspires to be a work on its own. Main part of the model is the video-stage, which plays a film of short sequences, compiles of my operas, gestures, moments from my opera cycle Fall of the Heroes. In addition there is the role of the narrator, András Cséfalvay, who from the work itself makes comments about the work. In most of the things our characters are identical. The role is at the same time an irony of the artist, and András appears again as a fallen hero.

I am stylizing myself always. I do not try to be natural. For what is it to be natural, if not only the constant opting for the easiest solution?



# Maquette or Why do I keep wanting to make opera?

videostills:



## Telenarcism

*A cycle of short videos about a certain exhibitionistic approach, the wanting to appear on the television screen (as an attribute of almost dictatorial respect, importance). But the works on the contrary are not violent cults of my person. I use scenes, characters from real films, environments and roles into which I command-compose myself. Through various situations I reflect opinions about rapture, death, adolescence.*

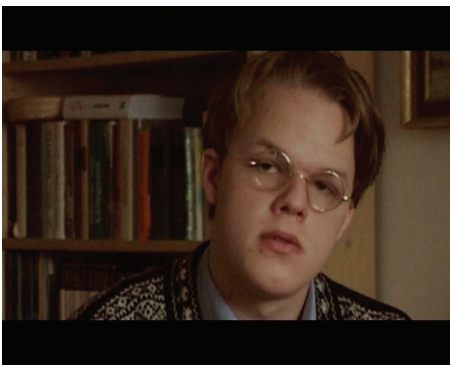
### Harakiri - a Telenarsictic study video, 2'38'', 2007

A short ironic piece about the theatral rituals of the east, playing a leading role in early video-art. About the relationship to myself appearing on screen. The triumph of idyll.



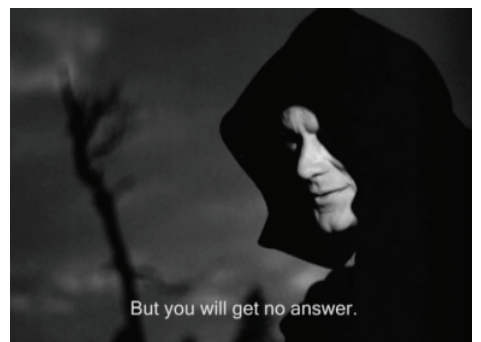
Konversation med Liv Ullmann - Telenarcism 2  
video, 2'08'', 2008

The dialogue fragment with Liv Ullmann in Swedish is a simulation of a conversation between mother and son. It is a short drama in which I have played the role of a fictive Bergman character. The nordic melancholic martyr type, a role archetypically quite close to me. I conducted myself into this role almost as a narcissistic wanting to appear as a film hero. At the same time the piece is also a drama of adolescence and separation. A shift in the relationship to another kind of friendship. And so long have I thought of my mother resembling Liv Ullmann, in a way it is also a tribute.



Konversation med Döden- Telenarcism 3  
video, 2'30'', 2009

The twominute video is a simulation of a one-sided dialogue with God, but to the short monologue only Death's (Bergman character) cynical answer comes. I talk about my understanding of identity. An identity which leaves much more space for archetypal heritage („nordic melancholic martyr type“) than as if it only were bound to my geographic locations of origin (Slovak citizenship, Hungarian nationality)



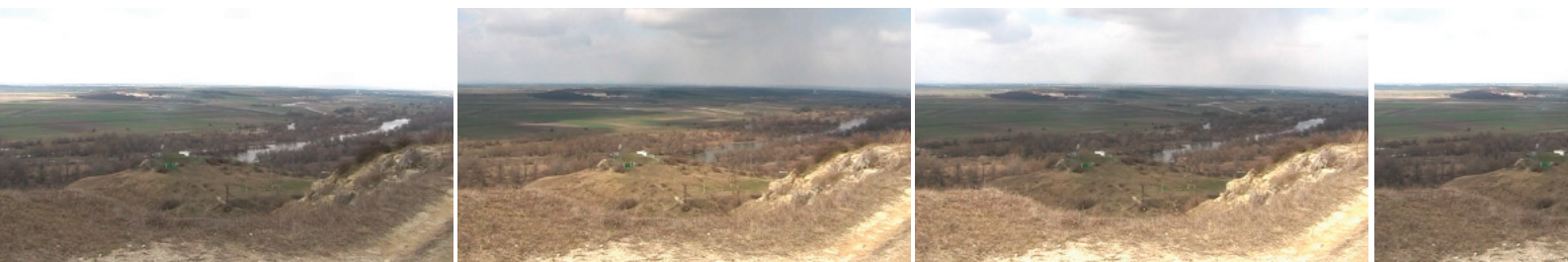
Detectives Tale  
Odes to Sandberg  
video 8'45", 2009



Explorers Tale  
Odes to Sandberg  
video 8'45", 2009

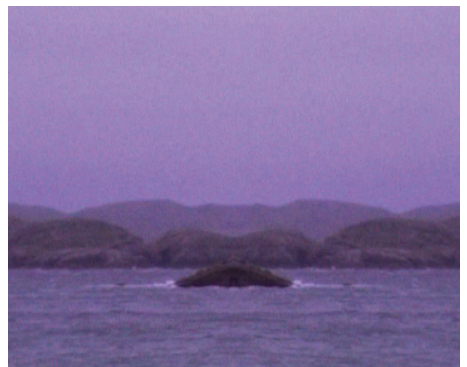
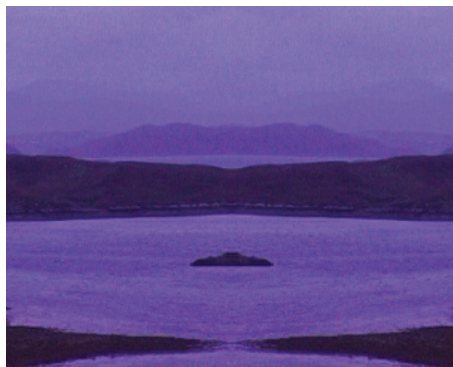


Fathers Tale  
Odes to Sandberg  
video 8'45", 2009



The Hebrides  
video, 12'30"

The video in its genre is a document about nature. The explorer, a new role into which I command myself. A story of disenchantment, but also beauty. The location inspired by Felix Mendelssohn's "Hebrides Overture", in the role of the explorer I search for untouched beauty, yet at the same time construct it - I am engaged to make The beauty video. Both image and narrative are slowly deconstructed to a point of disillusion and nihil. And all of this only a forestage to a love story in the background, with a similar decay.

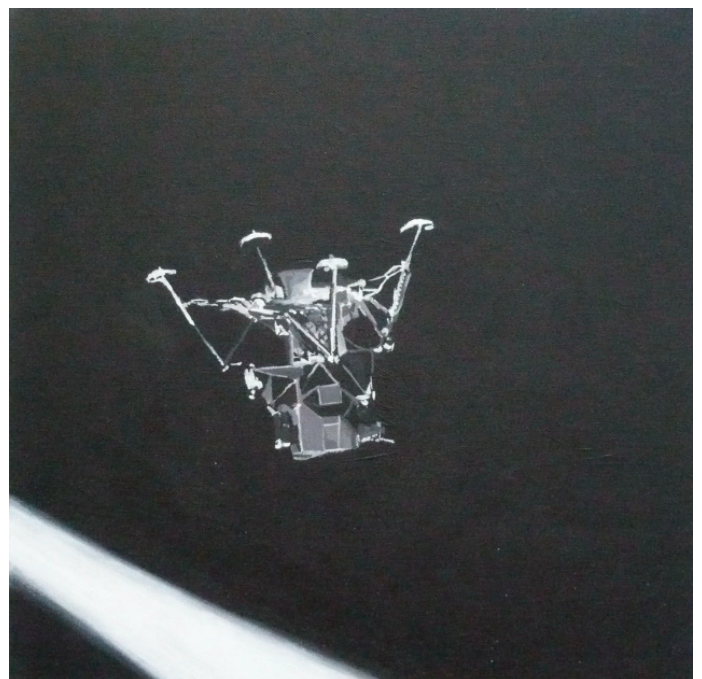
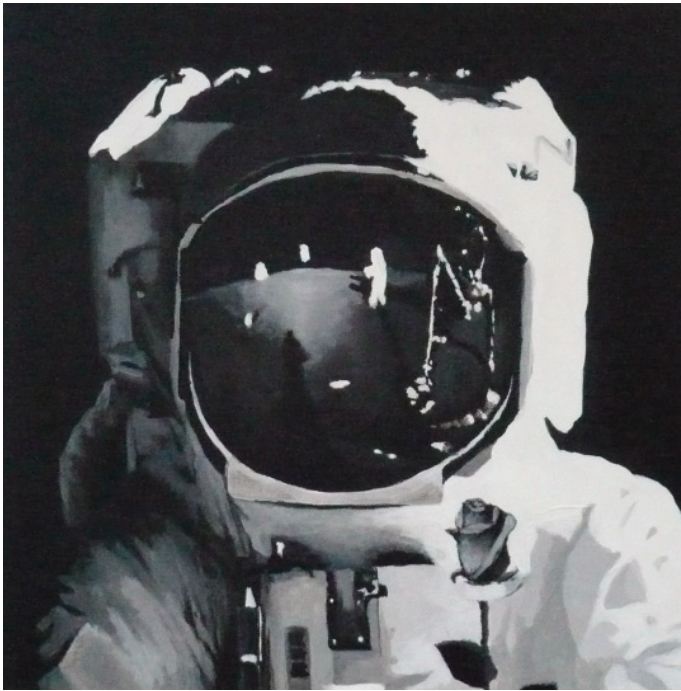


Moon theatre

Hamlet, Triztan and Isolde, Roland, Paradise Lost  
acrylic on canvas

40cm x 40cm each

2008



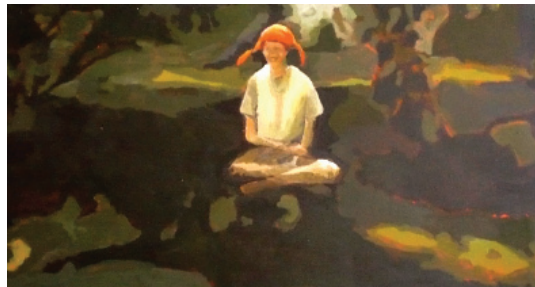
Screen images

The Prophet, The King, The Skywalker

acrylic on canvas

40cm x 55cm, 40cm x 75cm, 40cm x 55cm

2008



Songs for Her, a Collection  
installation, sound, 2 photographs on aluminum, 18 sheets of paper, 2009





Sheep eat grass where the Mandelbrot set equals the square

four conversations with a typewriter about beauty and order  
fictive event, photograph, texts, typewriter, sound - 8'44"  
2006



Treasure Tut-Ankh Amon

*Reconstruction of a fictive hideout of a german soldier of the second World War in Kremnica*

pinewood branches, radio, paper mixed materials

2m x 3m x 3m

2006

The found fictive treasure counts:

a radio transmittor-encoder

15 sheets of paper with various drawings, codes, numerical tables

5 paper LP plates with mainly german music: Beethoven-Klaviersonaten, Wagner-Tristan und Isolde, Mozart-Klavierkonzerte, Schönste Opernmelodien, Schönste Opernmelodien: Die Italiänische Opera



Corridor  
video 2'38"  
2007

