

MOLNÁR ZSOLT

SELECTED WORKS 2018-2021



CURRICULUM VITAE

1989. Celldömök, Hungary
Lives and works in Budapest

REPRESENTED BY

Kisterem Gallery, Budapest

EDUCATION

2007-2012 Hungarian University of Fine Arts (MFA)
Department of Graphic Arts, Budapest

AWARDS, RESIDENCIES, SCHOLARSHIPS

2021 AiR - Artist in Residence, Lisbon, PT
2020 Finalist at ACAX and Leopold Bloom Young
Visual Art Award (RU in New York)
2019 Nomination for Esterhazy Art Award 2019 AT/HU
2019 Finalist at Leopold Bloom Art Award 2020
2018 AiR - Krinzinger Projekte, Petőmihályfa, AT/HU
2017 Nomination for Esterhazy Art Award 2017 AT/HU
2017 Graphic of the Year Art Award, HUFA, Budapest
2015 | 2016 | 2017 Derkovits Gyula Fine Art Scholarship
2014 AiR - Krems an der Donau, AT

SELECTED SOLO EXHIBITIONS

2023 Parthenon Frieze Hall, Budapest (upcoming)
2021 Along the Edge of the Leaf, Kisterem Gallery,
Budapest
2021 Stillness of Remains (collaboration with Tünde
Ruzicska), Kisterem Gallery, Budapest
2018 Agro-Wave, Kisterem Gallery, Budapest
2017 Agro Scenario, Art Gallery Paks, Paks

SELECTED GROUP EXHIBITIONS

2022 Youhu, Kieselbach Gallery, Budapest
2022 Our Heritage - Selection from the Balázs-Dénes
Collection, Q Contemporary, Budapest
2021 Leave It All Behind, Manuel Zoia Gallery,
Milano, IT, Curated by Domenico de Chirico
2021 Sketch, Kisterem Gallery, Budapest
2020 Finally We Can Learn Something, Kincsem
Palace, Budapest
2019 Short List 2019 Esterhazy Art Award, Ludwig
Museum, Budapest
2019 Listing 8, Kisterem Gallery, Budapest
2019 Leopold Bloom Art Award Finalists, Ludwig
Museum, Budapest
2019 AiR 2018, Krinzinger Projekte, Vienna, AT
2019 Conditio Inhumana, Hungarian National Gallery,
Budapest
2018 Scale, New Budapest Gallery, Budapest
2018 On the Edge of Geometry, Vasarely Museum,
Budapest
2017 Short List 2017 Esterhazy Art Award, Ludwig
Museum, Budapest
2017 Derko 2017, M21 Gallery, Pécs
2017 Listing 6, Kisterem Gallery, Budapest
2017 True Copy, Budapest Gallery, Budapest
2017 Derko 2017, Kunsthalle, Budapest
2016 Derko 2016, M21 Gallery, Pécs
2016 Listing 5, Kisterem Gallery, Budapest
2016 The Traditional Annual Exhibition of the SYAA,
115-106 Apartment-gallery, Budapest
2016 Intermediate Preferences, New Irókéz
Gallery, Szombathely
2016 Derko 2016, Kunsthalle, Budapest
2015 Inverse, Kisterem Gallery, Budapest
2015 OFF Biennale, Irókéz Gallery, Szombathely

WORKS IN COLLECTION

Krinzinger Gallery, Vienna

CATALOGUE

Zsolt Molnár: Agro Scenario,
Published by Art Gallery Paks, 2018,
Authors: Mónika Zsikla, Eszter Márkus

SELECTED PUBLICATIONS AND INTERVIEWS

2022 (book) Youhu: The New Generation of Hungarian
Contemporary Art, Kieselbach Gallery
2022 (book) Our Heritage - Selection from the
Balázs-Dénes Collection, Q Contemporary
2022 KubaParis: The Man Who Stepped in Paint
2021 Art Magazin - Márkus Eszter: Térbe lépő
vonalak, XIX. évfolyam, 6. szám (in Hungarian)
2020 (interview) Art Magazin @ Kincsem Palota
2020 Élet és Irodalom - György Péter: Az eltűnt ország
nyomában, XIV. évfolyam, 38. szám
(in Hungarian)
2020 KubaParis: Finally We Can Learn Something
2019 (interview) Leopold Bloom Art Award 2019
2019 Blok Magazine: The Best and Worst of Art in
Central Europe in 2019
2019 (book) AiR 2018, Krinzinger Projekte
2018 (book) Living Line - Contemporary graphic arts
at the Hungarian University of Fine Arts, HUFA
2017 Balkon online - Márkus Eszter: Egy strukturalista
forgatókönyv (in Hungarian)

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Zsolt Molnár studied at the Department of Graphic Arts of the Hungarian University of Fine Arts in 2012. Afterward, gradually moving away from traditional printmaking techniques, he began exploring the conceptual possibilities inherent in graphic arts imagery and the contemporary forms of abstraction. In his works, traditional two-dimensional graphics were soon replaced by collages created using more and more layers of paper. Supplemented by three-dimensional wood and metal structures, with time they grew into complex installations.

Molnár's main source of inspiration is the relationship between humankind and nature, predominantly the narrowly defined field of agriculture. In western thought, nature and culture appeared as opposing worlds for centuries, while in post-anthropocentric discourse, these two worlds enter into a dialogue, their borders becoming blurred and crossable. Molnár's art aligns with this contemporary uptake: he reshapes the inseparably intertwined world of nature and technology in its contradictory, tense unity. Creatures, "natural" processes, situations and man-made technological tools, objects, interventions are brought together into one common narrative in Molnár's works by exploiting the possibilities of communication inherent in abstraction.

Through his works made in recent years, Molnár aims to render and formulate the inner essence of his chosen subtopic and its "actors", and the inner processes that determine their existence in a more and more stylized, removed manner. For Molnár, abstraction facilitates the visualization of the essence of creatures that manifests in shapes, materials, movement and scale. Using his particular visual language, he reveals the balancing or upsetting forces

of the world he examines, and the parallels, adequacies or even oppositions he discovers within them.

While the starting point of earlier works were actual objects, machines, structures related to agriculture, more recent works deal with the presence of the digital world, one that is essentially even more abstract. In his solo exhibition entitled *Agro Wave* held in Kisterem gallery in 2018, and later in works made at the residency program of Krinzinger Gallery, he dealt with the effects of chemicals that are made to protect crops but in turn destroy other elements of the ecosystem, and with the simultaneously protective and harmful mechanisms of irrigation and spraying. In his exhibitions constructed as interconnected installations, new relationships were formed between graphic works and his now often colorful three-dimensional plywood and metal constructions. The graphic works exhibited besides his object entitled *Tornado AirSerg* interpreted and complemented it, but still bore recognizable references to technical guides and simulations of the spraying and irrigation machines he chose as starting points. They reinterpreted them in a different medium and acted as keys and supports for understanding the process of abstraction that shaped the metal sculpture. The *Vegetation Stress Map*, exhibited in Vienna was completely separated from the graphic works. On the related graphic series entitled *Methodological Thinking* phrases, motifs appear in an abstract way similar to the installation but portray the effects of chemical use with the medium's own tools. These medial dialogues are characteristic of his latest works as well.

In his most recent, *Response Mechanism* series he also dealt with the tangibility and generalization of the opposing forces that sustain the balance of nature. His installations are vivid manifestations of the

equilibrium and the frontier between stability and collapse. The leaf motif first appeared on a *Vineyard Sprayer*. The zigzag, dynamic, threateningly enlarged forms of the edges of the leaf collide with the more organic, almost life-like image of the sprayer pictured on the meticulous paper collage. By confronting the immanent qualities and characteristics of his personas, inverting them and even transposing them, Molnár portrays the simultaneously positively and negatively affecting nature of spraying that resist thinking in dichotomies. The dual nature of defensive and invasive processes essential in survival and in keeping the balance is sensitively portrayed by Molnár with a large plywood shape imitating the edge of a grape leaf that pierces through the delicate picture plane of a graphic work. This dramatic effect is emphasized in his latest work entitled *Nest Installation* as well. The work was exhibited at the solo show *Along the Edge of the Leaf* in Kisterem in 2021, and its inspirational sources were now the inner processes of the ecosystem – such motifs as the spikes, and topics as the defense mechanisms of the two-tailed pasha butterfly and the resulting chewed, sickened tree leaves. The graphic work at the center of the installation that depicts an enigmatic shape is pierced even more ruthlessly by fragmented, even more threatening leaf-edge forms. On the surface of the graphic work that used to be clean and delicate, one can discover damages, ruptures that evoke the traces of an internal or external "attack".

Eszter Márkus



Nest installation, 2021
giclée print, masking, paper, collage,
pencil, vignetta, metal, plywood, plexi
223 x 184 x 129 cm



Tolerant Creature, 2020
giclée print, papercut, plexi,
plywood, plexi
137 x 247 x 134 cm



Vineyard Sprayer, 2019
giclée print, masking, paper, collage,
plywood, plexi
171 x 198 x 150 cm

Nest installation (detail), 2021
birch plywood, giclée print, paper cut-out, pencil, collage, vignetta, metal
100 x 140 cm

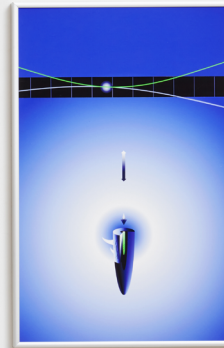
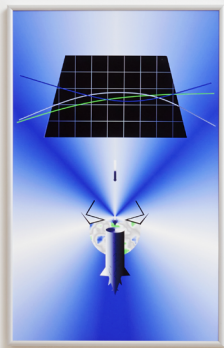




Tolerant Creature (detail), 2020
giclée print, papercut, plexi, plywood, plexi
100 x 70 cm



Vineyard Sprayer (detail), 2019
giclée print, masking, paper, collage, plywood, plexi
100 x 70 cm

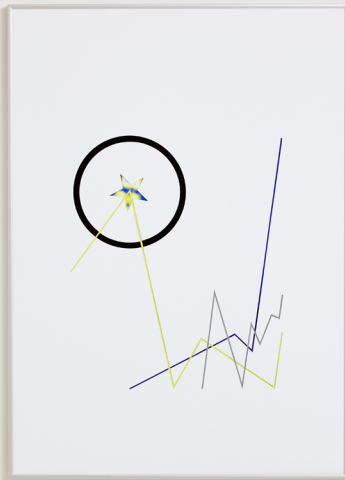


Methodological Thinking, 2019
giclée print, masking, paper, collage
153 x 42 cm (42 x 26,6 cm / each)

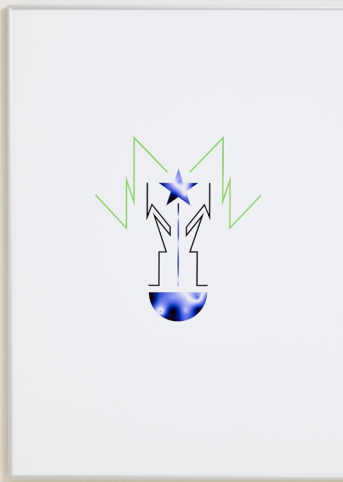


Vegetation Stress Map, 2018
iron, powder-coated iron
397 x 241 x 59 cm

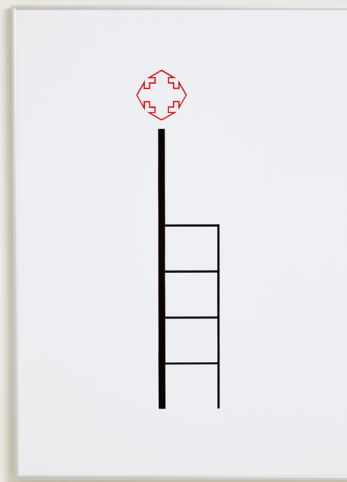
AiR - Krinzing Projektje, Petõmihályfa



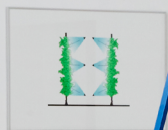
Agrarian Strategy 1, 2018
giclée print, masking, paper, collage
50 x 70 cm



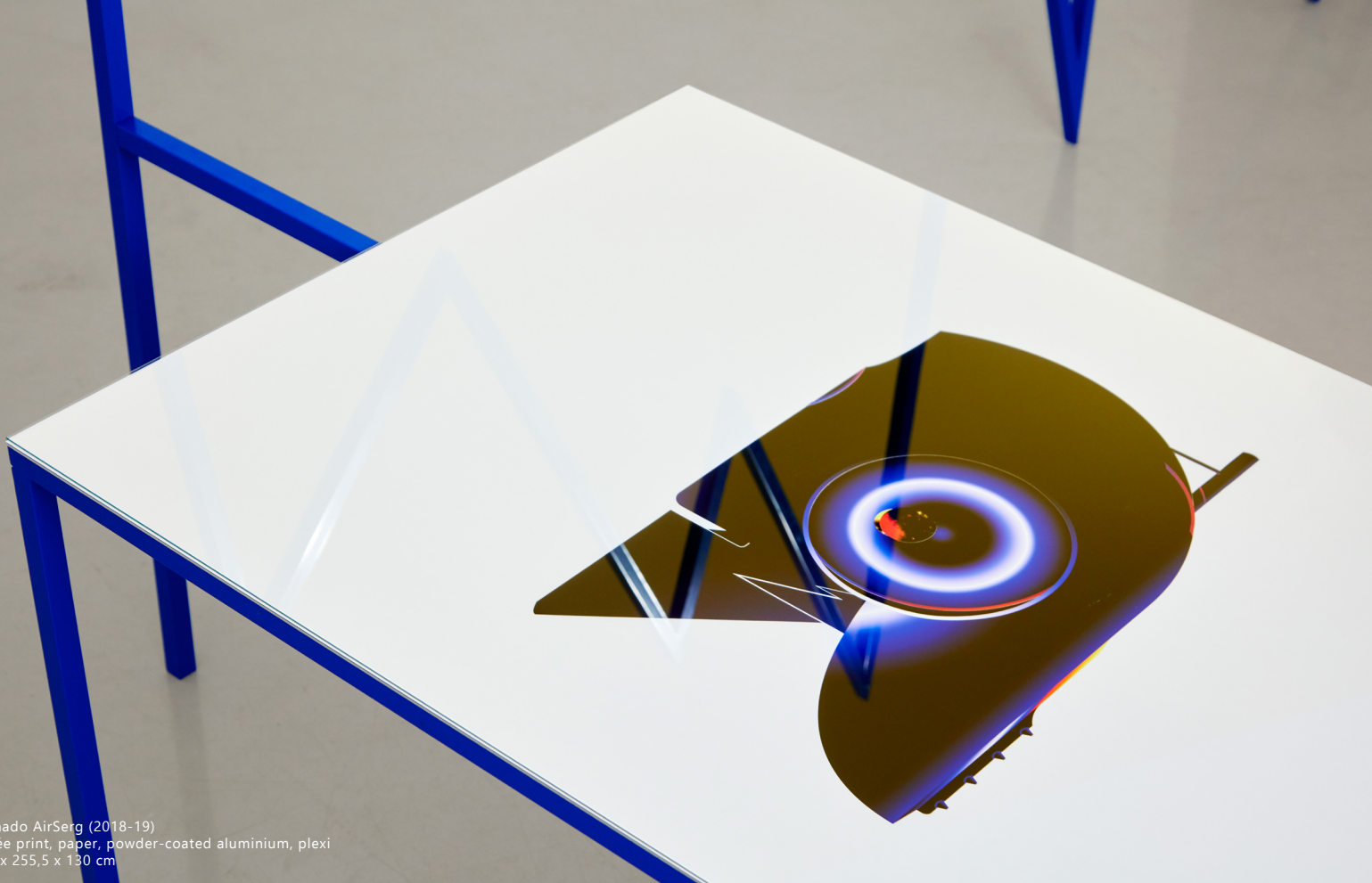
Treatment Simulation, 2018
giclée print, masking, paper, collage
50 x 70 cm



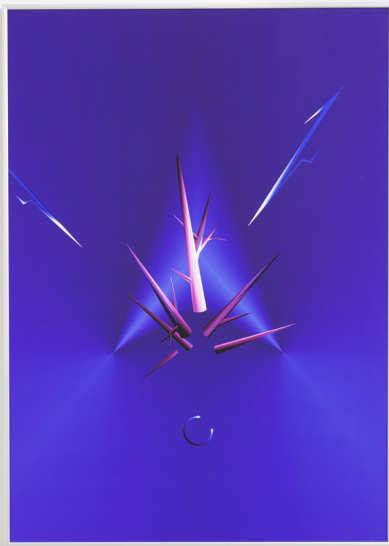
Controller, 2018
giclée print, masking, paper, collage
50 x 70 cm



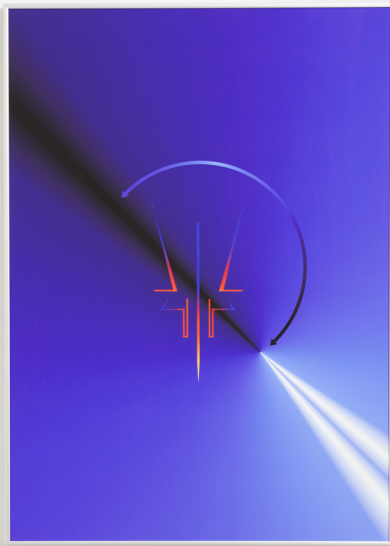
Agro-Wave, Kisterem Gallery, 2018
Curator: Mónika Zsikla
28 February – 30 March 2018



Tornado AirSerg (2018-19)
giclée print, paper, powder-coated aluminium, plexi
185 x 255,5 x 130 cm



Spiked Spikes, 2020
giclée print, masking, paper, collage
50 x 70 cm



Response Mechanism, 2020
giclée print, masking, paper, collage
50 x 70 cm



Prickle, 2020
giclée print, masking, paper, collage
50 x 70 cm