

DÉNESH GHYCZY

Biospheres

Dénesh Ghyczy's picturesque metier is the landscape. And the interior. Actually: both in one. In the characteristically ephemeral, light-flooded architectures of the painter, who has moved from Berlin to Vienna in the meantime, the figures are often almost as small in scale as Caspar David Friedrich (1774-1840) placed them in the immense infinity of his "world-inspired" landscapes. As in the melancholy skies and landscapes that glide into the immeasurable, people in Ghyczy's equally composed but spring-brightly alluring paintings are mostly represented as back views, as "staffage". Self-absorbed, pensive, even meditating - contemplative, in fact - they then cast their glances through large windows, between grids, struts and glass joints at what is outside - or inside. Tangibly close, and yet so far away, the park, the public and the vegetation appear beyond sophisticated interiors. Like Friedrich's icons of Romanticism, the works of the contemporary painter seem to refer to the tragically unfulfillable longing for a unification of all opposites. The metaphor alluding to the romantic confrontation of the sentient subject and contemplated nature that pervades Dénes Ghyczy's work could nowhere be more clearly formulated than in one of those palm houses filled with tropical plants in his new group of works "Botanical Gardens". For "inside" and "outside" could hardly be more disconnected. While outside the vegetation is probably hibernating in winter, tropical plants are sprouting in the warm and humid interior. If the permeability of the window were not so selectively limited to light and colour, orchids could not thrive there in winter. If the "transparency" of the glass were not above all a translucency, then these buildings would not fulfil their purpose: to separate the spheres

In the seductive, contemporary works, however, the figures that represent the viewers in romantic iconography are now often missing. They almost disappear between the edges of leaves and dabs of flowers. Or, in one case, they look at us curiously from outside through a glass wall as visitors to a glass house. And the difference of spheres, the dichotomy of inside and outside that Ghyczy's painting often evokes, is now shifted to another level. Of the outside world of the greenhouses, the viewer is often left with only a hint through the summery blue between the lines, through the light falling on leaves and blossoms.

For the transparency of glass architecture, tropical houses, roofed gardens and pavilions, which seems as imposing as it is fragile, now moves into the centre itself.

The struts between the panes of the glass roofs and walls, sketchily constructed as if they were the skeleton of the painting, shape the space, create the basic rhythm from which tropical vegetation spills out picturesquely, into which flowerbeds and almost floating palm leaves grow. Ghyczy's stylistic reference to architectural sketches is conspicuous in these works. The sketch is seen as unburdened by the weight of matter and is instead characterised by the still pure spirituality of invention. The shining through of the light painting ground between the loosely placed colour, which is typical of the painter, is also particularly relevant here in terms of content. But the rhythm of the glass architecture is not only a design device. It also embodies the transparency that seems to interest the painter artistically. For the space described in the enticing pictures not only appears permeable to light and colour in the picture, but is also almost entirely made of glass as an imagined reality.

The almost unworldly stillness of Ghyczy's new, masterfully loosened impressions is no longer merely melancholy. His glass spheres gothically celebrate light as their very protagonist. So much so that they almost become cathedrals, places of devotion. This solemnity becomes unmistakable through a magically radiant "temple" that draws its lines into the royal blue of a night sky.

DÉNESH GHYCZY – *Biospheres*

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