

Press release for the exhibition:

## Rear Projection

**Author:** Roman Gajdoš

**Curator:** Miroslav Zajac

**Venue:**

Youth Gallery - Nitra Gallery

Župné námestie 3, 949 01 Nitra, Slovakia

**Opening: Thursday, 10<sup>th</sup> of May 2012 at 5 p.m.**

After the exhibition opening, you are invited to the *afterpARTy*, an informal discussion with both the author and curator. Free entrance!

The exhibition runs until 24<sup>th</sup> of June 2012

[www.nitrianskagaleria.sk](http://www.nitrianskagaleria.sk)



The presented exhibition project of young conceptual artist, painter Roman Gajdoš is legible in more directions that complete one picture. While assembling his paintings, he plays with the possibilities of the spectator's view of the painting, its composition, formal information, and the possibilities of interpretation when imagining (usually) pairs of parallel paintings in his mind. He assembles these as fragments of reality additionally complementing each other on the neutral background of a virtual picture, like in case of film tricks.

In movie industry, the rear projection developed into keying, which is a method of shooting usually figural action on a blue or green background, with the background being later substituted by a digital picture. In this cycle of exhibited paintings with the same title, this post-production method became a key metaphor, the supporting pillar of the whole pictorial thinking.

Gajdoš abstracts geometrical details in his paintings like larger and smaller segments of monochrome Rubik's Cube. These appear on the signal green background of the pictorial field, they are a paraphrase of any biological, social or institutional system, and at the same time, they refer to the mentioned manipulation and bricolage making of pictures using the rear projection. In his paintings, Gajdoš creates a metaphor of a system that is due to reduced colour dysfunctional and redundant. The green background, painted with flashy green enamel referring to film tricks, also presupposes some other action that doesn't occur, but remains frozen (paused) in a static monochrome composition of the background and situational fragments.

While the visual language of geometry is commonly connected to the reduced visibility, and in its classical understanding, it represents order and pictorial regime with specific grammaticality, in the exhibited paintings, this kind of thinking is systematically attacked by meaning and visual experience. Repetition and ordering, basic elements of geometrical thinking are in this case replaced by new versions, some kind of imperfect copies that on one hand refer to the emptiness of content, but on the other comment on the impossibility to analyse and concentrate on one thing – fluid modus of attention, the continuous need of authentication in this world where nobody trusts anything. The combination and instability of script in one pictorial space illustrates the distorted attention in a spectacular way, while only the visible schematic outlines in form of contour lines are of some reliance. These underline the artificiality of this visibility, and at the same time, they refer the viewer to the iconography of comics.

The exhibited artworks are a direct continuation of the author's efforts in trying to gradually empty the painting field – the pictorial composition becomes confusing with the use of detail or composition movement, deformation, positive-negative seeing of reality, change of script or colour reduction. Roman Gajdoš therefore created a metaphor of some system shifted to some place that makes it impossible to enter into this system.