

## SELECTED PUBLICATIONS AND OPENING SPEECHES

<https://magyarmuzeumok.hu/cikk/a-szemlelodesen-tul-a-cselekvo-tarlatnezo-parbeszed-a-befogadoval>

### **BEYOND CONTEMPLATION – Active perception Dialogue with the visitor WORKSHOP**

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Extract from the study

**In the present study, six guided tours are summarized having taken place in three cities, which were offered to those interested and based particularly on the interactivity of the participants.**

#### ***SHIFT away from CONVENTIONS***

*“I feel sorry for those who cannot come out of their shell. It is always hard. Especially, if it is a first! However, those who have the courage will greatly enjoy it. Discovery in the mind. As I have observed.”* – written by a woman, who is in her 60s and highly enthusiastic about fine arts, a few days after my interactive guided tour organized for my solo exhibition in Szeged last year.

Why do I increasingly insist on activating adult visitors and leading them to form their own opinion on the artworks at fine art exhibitions?

Because my duty and priority are to help them. I consider this form of arts communication more and more significant based on my studies, qualification, and practice. I consistently organize such events and I have always believed, without any exceptions, to welcome an appreciative and adventurous audience to the exhibition halls.

We know – even about ourselves – that guides have their own opinion, knowledge, and associations but they do not say or can express them during a traditional museum tour. However, I particularly want to reveal these silent words and sentences; these discreet but heated inner monologues with the works. I intend to create such situations which – with the help of the given tasks – serve to understand and experience the artworks in a complex and enjoyable way through this relationship with art.

Based on my experience, both the guide and the participant gain mutual benefit from the dialogues and solving tasks. My motivating concept is always developed to have reactions from and educate the audience. It has been the fourth occasion since 2007 to have the opportunity to organize an exhibition at one of the most visited cultural spaces in Szeged, the Somogyi Library.  
(...)

## ***MORE than a GUEST BOOK***

(...) At my exhibition, I attempted to visualize the thoughts of the visitors. This task activating the participants was a significant part of the third and also final occasion. I wrote negative and positive comments on pieces of paper and also handed out empty ones if the visitor could not identify themselves or agree with the given ideas. The task was easy since I collected frequently heard words and expressions generally fixed in people's minds, so I found a bunch of preconceptions, therefore their selection only required prompt decision. The activity generated momentum and a refreshing change for the group, people bustled around the table, rummaging through the small pieces of paper creating a lively, cheerful and friendly atmosphere. They saw the works and had their impression, so after some thinking, their choice was made. Then the opinions were matched with the relevant artworks and displayed. I list some of the possibilities: I visited a similar place just a few days ago/ is this a landscape? / the picture has nothing to do with the title / it has frightening details / it is a pity that there are no landscapes at this exhibition / it evokes nothing / I was completely spellbound / bright / I would take it home / I like the colours of this picture / this is the typical world of Ildikó Ale / I can do such thing / how beautiful / soothing / dramatic / I got into the flow of the picture / cosy / fantastic / although I have no idea what it depicts, I still like it / I have to think a bit before knowing what it is / encounter of the past and the present / the numbers and rhythm of lines make the picture full of life / I can feel the air / the wavy lines recall melodies / Why is it art???, etc.

Ildikó Ale  
painter, freelance museum educator

**Light purple**, the exhibition of the painter Ildikó Ale illustrating the electric compositions of the pianist Attila Blahó, Deák-17 Children and Youth Art Gallery, Budapest, October 2018  
Újművészet online magazine, 10/2018

### **Intense**

12 works line the walls. All the twelve pictures depict the dazzling sunrise. If it is sunrise, then the parts of the day, and if numbers and exactly 12, then numerology which I do not believe in at all, however, I willingly use, especially, if I am gathering information about the field of culture and art, because there every phenomenon has its own significance even regardless of the artist. (...)

(...) However, it is certain that the space is in motion, pulsating, swirling, and bending. Our sight is twirled and drifted as the wind blows. Ildikó points out an object, a place, a part of a room, an urban landscape while – at the same time – taking them away from reality. They are abstracted even if they were not related to musical abstracts. We either go too close or step far away from reality and that is when we arrive in the universe of Ildikó Ale, the illustration of life engaging for both the adult's and children's eyes, (...)

As I have already mentioned, Ildikó moves further, providing us with something more and novel complementing her artistic style.

The creations of her fantasy are displayed here, furthermore, those phenomena, objects, moments that could be found around us but we do not notice, and also those common and well-

known universal depictions, which have not been painted so far. All those are thrown into an intense space. The main source of tension is the colour, the light purple, this quickly evaporating shade of colour which can be seen in the fleeting moments of the winter sunrise. Each picture is dominated by this colour which – because of its nature – can rarely be observed and just for a very short time. Freezing winter cold and the shivering sun disk placed on the horizon are needed. It is a kind of colour that drives people to do wonders and show self-reflection, have practical thoughts and make firm decisions. The colour is so intense and fragile as the instantly freezing water surface while this coolness is carried by a mass of porous, warm and soft pastel 'crumbs'.

The tension is also provoked by the composition or the music abstract attached to the pictures or rather the other way around. Naturally, the elements of the process of creation cannot be reversed, however, in the exhibition hall, it will not be of any particular importance anymore, the painting and music will be in co-ordinate relation with each other. This is not a tearful, embracing relationship; neither the compositions of Blahó nor the pictures would allow that. The musical compositions of Attila Blahó are so-called abstracts, which have a special place in the world of music. Experimental music with harmonious sounds. Music and the picture are in co-ordinate relation at the exhibition titled *Light Purple*, still, they do not have to be perceived together. If we prefer, we can be alone with the music or the pictures. If we connect them, then we will have a tense discussion, a contemplating dialogue, not a constellation like in films where music becomes subordinate giving up its autonomy and becoming the servant of movies. Those who walk through the exhibition will find something far more complex and elaborate even ambiguous. (...)

Extract from **the opening speech of László Hemrik, art writer**

<http://www.barkaonline.hu/kepzmvzeset/5989-a-szepseg-felismer--tekintete---ale-ildiko-kiallitasarol>

**András Szilágyi**

### **The recognizing eye of beauty**

The exhibition of the painter Ildikó Ale entitled *Projection* at the Erkel Ferenc Cultural Centre and Museum, Gyula

(...)

Closely watching – the forms and colours of the works are in constant motion, going through a kind of metamorphosis. the second section of the exhibition displaying the series titled *My Landscape* does not meet the requirements of the conventional ways of perception. the artist does not want to compete with the precision of reality, on the contrary, the works by dividing the imaginary network of roads and the dreamlike flash of colours constituting playful and sensual surfaces might lead to the spiritual inspiration of the onlooker/interpreter while finding their own ways. (*My Landscape I–III*). Because of their enigma-like nature

and emotional aura, the works evoke the feeling of a secret keeper in the interpreter who gets into a state of experiencing where the exact subject and object are not important since there are no destinations indicated and the place of departure and arrival is also unknown, however, we can still feel the aesthetic quality (*My Landscape V–XI*)! The playful creator experiencing traveling can be seen in the pictures that creates freely flowing, decorative colour patches by placing ornaments and geometric forms in the space. (*My Landscape VIII–X, Arrival*). (...)

Extract from the opening speech of the philosopher, poet and art writer, András Szilágyi, Gyula, 2017

<https://www.szegedilap.hu/cikkek/muveszet-tortenes/toth-csaba--kepi-retegzodesek-ale-ildiko-festeszeteben.html>

### **Pictorial Layers in the Painting of Ildikó Ale**

A geologist studies the layers of the earth's crust and reconstructs time. The periods of art history are similarly placed on one another, and even in the case of an artwork, the inspiration and intentions of the artist, as well as the process of creation, can also be revealed. Moreover, if the work – returning to our original thought – is interpreted as a fossil and we accept that it provides the exact visual image of the existence and time where the picture was created, then we realize that the work extends beyond its artist and creator, and it means to overcome the boundaries of time which is the eternal driving force for art. (...)

The top, visible layer regarding the painting of Ildikó Ale is visibility depicting and recalling the experience of phenomena occurring around us. We are also looking for the dominance of the heart. Deliberately subjective, consciously unaware, an artist who is completely searching for the personal and emotional world of metacommunication. Colour is the main tool of the artist which is the key to this mysterious world.

It is not mere chance that Ildikó Ale is open to attendant arts since poetry and music are both such metalanguage. They do not try to present and recall the material world but reveal memories, emotions and presumptions, such related areas that can be seen in the paintings of Ildikó Ale.

Moreover, the artist has such pictures that are visual and conceptual at the same time. They might be the most exciting ones since the two can rarely be seen together. That is when paradoxes are resolved and the euphoria of recognition is experienced by the viewer.

The painting of Ildikó Ale raises the question of the interdependence of culturedness and culture or even their identity. Two questions can be phrased: does culturedness mean her refined style and education about lines, colours and forms, which can be detected in all her pictures; or how much does it present culture? There are many examples in art history. The oeuvre of Ildikó Ale proves that these mean the same: culture itself.

March 2017, Gallery of Szombathely                      The exhibition of Ildikó Ale titled Processes  
Extract from the opening speech of Csaba Tóth painter

## **Webs and Bonds**

### **Pastel Pictures of Ildikó Ale**

As a result of the systematic creative method of Ildikó Ale, she willingly organizes her exhibition materials around a relevant concept or thought. She has chosen the title *Webs* as the comprehensive mental frame. We have to admit that it was fortunate since she provides an imaginative conceptual aid for a better understanding of her pictorial messages. We have concepts of the web, which can easily be associated with the essential features of Ildikó Ale's pastel pictures. Interpreting the surface of the picture, the attractive combination of strings, lines and colours is visualized, therefore the concept wittingly indicates the style of the works as well.

Intellectually, the title can refer to the source of her artworks, namely that – from the beginning of her career – she is as an artist inspirationally tied to the world of music, dance and poetry: directly, freely choosing from the various forms of inspiration. (...)

Reality is only a reference for her and the surface of the picture is a place to conquer where the work transforms into the web of pictorial passion, colours and lines inspired by her inner visions. The soul and dreaming conscious govern. It is not an accident that the more abstract and elevated character of her pictures is likely to draw from the fading physical phenomena such as levitation, flying or the colours, forms and rhythms sensed only in a transitional state of consciousness. Based on such inspiration, these works are characterized by architectural structures leading to more defined compositions and – here and there – justified by humanlike (facial) and earthly motifs. Her artistic mindset and theoretical knowledge can mostly be seen in these pictures. We could almost label her as a philosophical artist but we would be mistaken: her works basically present feminine sensitivity, spiritual purity and exhilaration. Therefore, it is not a coincidence that her pictures are created in the spirit of harmony where the golden shades take in the embracing braids of lines. The surface of the pictures is the spiritual territory of pictorial manifestation.

(...) Perhaps it is a natural development in her case that in the works of neighbouring muses she is looking for the creative mentality constituting intellectual inspirations and the possibility of interconnections.

The exhibition of the painter Ildikó Ale titled the *Web* organized at the University of Szeged  
Extract from the opening speech of Attila Tóth art writer  
1st November 2012