

‘Want the change!’

Dear Ladies and Gentlemen!

If we assume that the world which we perceive with the present level of development of our minds differs from the world of others’, then we have to face the dilemma: to share our own world with others is a real challenge. Perhaps the question is not what the world is like, but rather what we are like, what meaning we give to our experiences, whether we want the change, whether we are capable of the change. The point is not what we have but what we do with our talents. We can decide our lifestyle here and now, which is about the orientation of our thoughts and actions, about our attitude, our personality, our views of the world. What we can do with our lives is to choose the road which we think is the best, and we try to elevate our sometimes downward stumbling, depressed selves. Our job is to face our life duties and social attachments (meaningful and gratifying work, social bonding, intimate connections) without any lies. Social attachments are important, as one is an individual only in social context. The goal of interpersonal relationships is to experience the sense of community, during which we perceive other beings as partners (humans, animals, plants, inanimate objects existing in the past, present and future, the extent of infinity), and we find a home in this “co-vibration”. The words of Hermes Trismegistus could be quoted in this context: ‘What is below is like that which is above, and what is above is like that which is below, to accomplish the miracles of one thing.’ (Kárpáti, 2020, p. 267.)

If we have a look at the globe and turn it, we realize in seconds that each and every one of its locations is central and none of them is at the same time. The ‘I’, just like all the places on the globe, is part of the whole, is one of the community. We only experience the feeling of togetherness if we take on the obligations of our own will, and not by thinking what we could gain from others, but what we could give. Béla Hamvas teaches us the same thoughts in his work *Útravaló* (Takeaway): ‘Happiness can only be taken by someone who shares it. Light can only turn into blessing in someone who gives also to others.’ Why can we find home, when we give something? Why can we not decide, whether what we give is useful or not? Why can be the simple gesture of contribution enough to reach happiness? How can we live our freedom in the sense of community? All the open questions concerning reality make people searchers. Searching is probably more important than finding, as in the course of searching we become flexible, our consciousness expands, our self forms. The power of self is impalpably vast. If we change, the world itself may change, too. We cannot wait for others to change the world in our

stead. According to Adler there always has to be someone to begin. Others may not cooperate but it is their story.

Ladies and Gentlemen! Ildikó Ale's exhibition is about our forming selves. Here, in this 20,5 linear meters there are 19 art works that wish to connect to you and to the greater whole. Csaba Tóth, Munkácsy award winner painter and Ildikó Ale's esteemed college professor called her style lyrical expressive, a style which expresses sensitivity and powerful gestures. The exhibition consists of three major units. The first two showcases the different methods of the forming of the self being in the here-and-now or on the way, through impressions of intermedial boundary crossings. The paintings in the first unit (mostly by the staircase) initiate a horizontal dialogue with the work of Hungarian poets (Sándor Petőfi, Mihály Simai, Sándor Weöres), while thematizing the boundaries of their own medium, and crossing these boundaries in innovative ways. The cultural function of Ildikó Ale's intermedial experiments is inter alia to enrich the texture of the medial network with the evocation of transmitworthy worlds of value. According to Irina Rajewsky's (2004) classification based on clear boundaries of media, we can reckon the painting entitled *Kép Petőfi Sándor Minek nevezzelek? c. verséhez* (Picture to Sándor Petőfi's poem titled What shall I call you?) as an intermedial reference, since the artist transmitted the ways of wording of poetry which can be viewed as an artform of time that is a subject to succession, to an artform of space, subjected to simultaneity. With Ildikó Ale's words: 'Spheres, outlines, rays of light, stairs, streets, waves and parts restricted by contours alternate and so symbolize the emotive and cognitive fluctuation, with which the poet constantly tries to answer again and again the question, what shall I call you.' When reading the poem (placed by the stairs) we can feel that the words only know a linear, separate, successive order. They line up, just like the beads of a rosary. The sequential nature of language is only a problem if in the description we wish to point out the simultaneous presence of things, the 'all is now'. Well, Ildikó Ale's pictorial syntax is capable of exactly this articulation, the picturing of the 'all is now'.

The elements of the second unit of the exhibition (four of which can be seen right behind us) may also be regarded as intermedial references. The paintings titled *Muzsika Chopin-től I. és II.* (Music by Chopin I. and II.), the *Kép Blaho Attila Absztrakt I. elektronikus szerzeményéhez* (A picture to Attila Blaho's Abstract I. electronic composition) and the *Kép Blaho Attila Absztrakt V. elektronikus szerzeményéhez* (A picture to Attila Blaho's Abstract V. electronic composition) are exciting examples of the transmittance between media, the

melodization of the picture. The work „*Ez a kékszakállu vára*” (This is Bluebeard’s castle) embarks on the visual densification of the semantics of important parts of the musical text. It refers to an opera born from the fusion of different media itself, which was composed by Béla Bartók based on the text by Béla Balázs. The picture, which thematizes the exploration of the deepest recesses of a man’s soul, models a vertical interpersonal relationship in Ildikó Ale’s world the way I perceive it, in which relationship the forceful recognition of hidden things lead to tragedy. Intervening with other people’s tasks counts as trespassing, as by doing that we overcome the other.

The cycle titled *Formálódó énünk* (Our selves taking shape) form the fifth unit, which contains five works made with mixed technique. These works unfold the possibility of ascension from gloom. In these works made on monotypy foundation the decisive elements of Ildikó Ale’s earlier visual world reappear (pictorial and graphic elements used together, dashes of colour meeting lines, children’s drawings as a connecting surface to the pristine, a gesture for finding balance in design, a glance of a sphere, the multitude of perspectives, the movement on the border between figurativity and the abstract, vertical forms). The lines appearing on the shapes of the cycle representing inner journeys, reveal sometimes power, sometimes powerlessness, or momentum and holding back, other times presence and disappearance. The ends of threads that appear on the outer contours of the shapes imply the vertical and horizontal sense of bonding of the self thrown into the world. While in the first painting of the cycle (which can also be seen on the invitation card) except for two all lines (even the two ones moving vigorously upwards) are closed arcs with a zero and an end point representing kinetic movement, in the work *Formálódó énünk IV.* (Our selves taking shape IV.) in the upper quarter of which a nice woman figure appears to be taking shape, the closure of the ends of the threads come to an end, so that in the painting closing the cycle they have the chance to grow and even reach the border of the picture, indicating their wish to connect to the bigger texture. The Aristotelian ‘energy’ reappears here: a movement, in which the already formed in taking shape and in which the result is the process. If we take on hiking to reach the summit, it will be a kinetic movement, but if the goal is hiking itself, and not only the conquest of the mountain, then hiking is an ‘energy’ way of living, the essence of which is not looking back into the past or probing the future but the existence in the here and now with all our hearts. We handle the things with utmost care that we can now.

When we strive for freedom while experiencing the sense of community, we naturally can be lost. The small ‘sphere’ responsible for keeping balance in us which we tend to forget

about may be a compass at the cross-roads. Whatever life situation we are in, whether there are people who are not found of us, while we give to others, we are on the right track. Please observe how and where the sphere appears in the painting titled *Formálódó énünk V.* (Our selves taking shape V.)!

I am thankful to Ildikó Ale because contemplating her works, following her respectable activity for conveying art invoke Sándor Márai's lines which are so important to me: "Since you are a wonderer you have to walk on the road every day, which is your sole goal so it leads you towards knowing the divine content hiding within your soul." I am thankful to Ildikó Ale for sharing her own world with us. Thank you for letting me tell my assumptions about Ildikó Ale's works in terms of 'Want the change!' in this special atmosphere on Hungarian Culture Day.

Gabriella Nádudvari
translated by: Katalin Kocsis

Opening speech which was held on Hungarian Culture Day 22nd January, 2024. at Ildikó Ale's exhibition *Formálódó énünk* (Our selves taking shape), in the Blue room gallery of the Körösy József Secondary Vocational School of Economics.

Sources:

text:

Adler, Alfred (1994). *Életünk jelentése*. Kossuth Kiadó.

Adler, Alfred (1996). *Életünk értelme*. Kossuth Kiadó.

Adler, Alfred (1998). *Életismeret*. Kossuth Kiadó.

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English translation: Shumaker, Prof. Wayne (1972) *The Occult Sciences in the Renaissance: A Study in Intellectual Patterns* University of California Press (access: <http://bactra.org/smaragdina.html>)

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Rajewsky, Irina O. (2004). *Intermedialität*. Francke Verlag.

Rajewsky, Irina O. (2004). „Intermedialität – Eine Begriffsbestimmung” In: Bönnighausen, M & Rösch, H. (Eds.). *Intermedialität im Deutschunterricht*. Schneider Verlag. pp. 8-30.

Title of picture:

The inspirational source for the work titled "Ez a kékszakállu vára." (This is Bluebeard's castle):

Balázs, Béla and Bartók, Béla (n.d.). *Ez a kékszakállu herceg vára. Opera I felvonásban*. p. 4.

URL: <https://mek.oszk.hu/20900/20937/20937.pdf>

Title of picture:

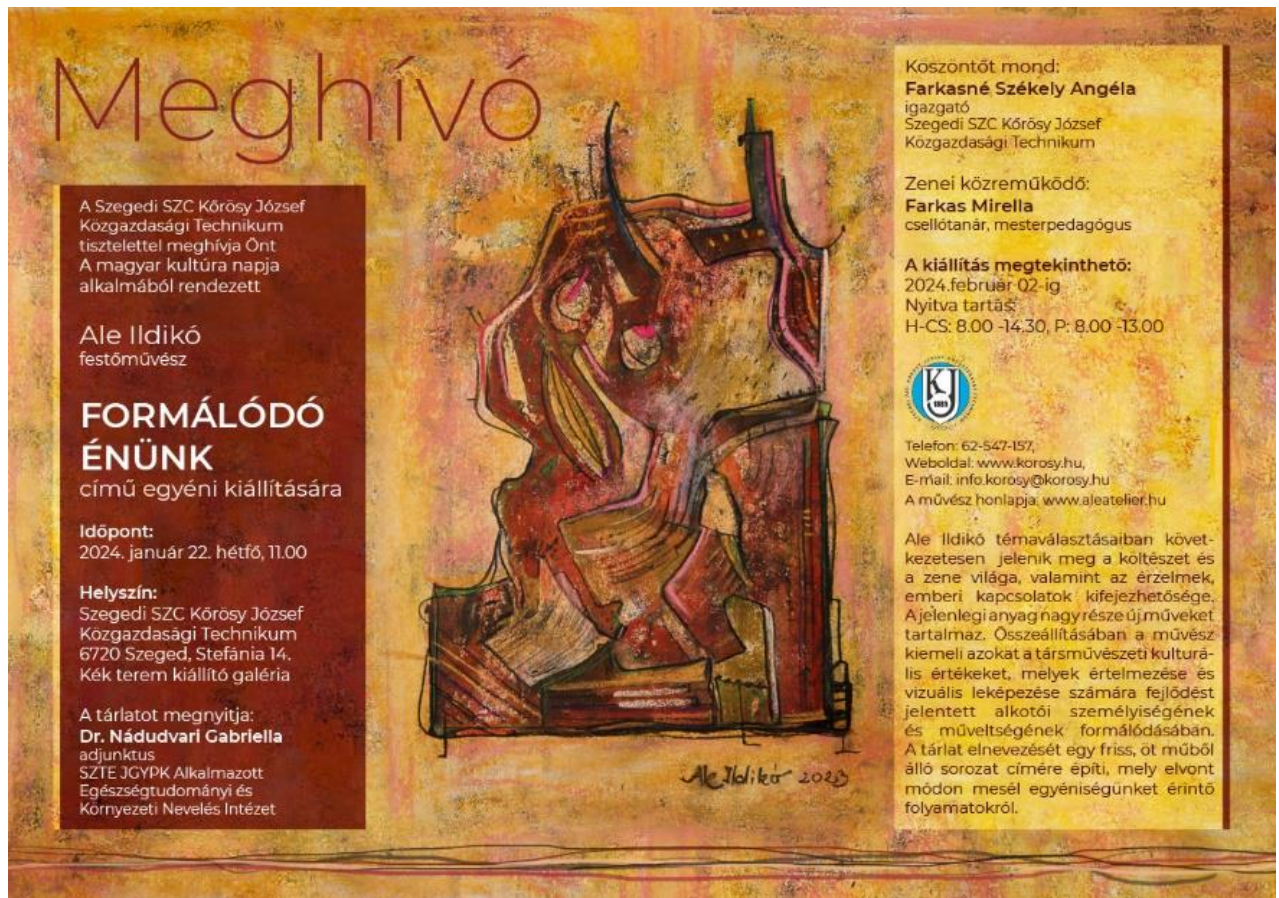
The inspirational source for the work titled “Kép Petőfi Sándor Az utolsó virágok c. verséhez” (Picture to Sándor Petőfi’s poem titled The last of the flowers):

Szalai, A. & Kiss, J. (1985, ed.). *Petőfi Sándor költeményei*. Helikon Kiadó. p. 628.

Title of picture:

The inspirational source for the work titled “Kép Petőfi Sándor Minek nevezzelek? c. verséhez” (Picture to Sándor Petőfi’s poem titled What shall I call you?):

Szalai, A. & Kiss, J. (1985, ed.). *Petőfi Sándor költeményei*. Helikon Kiadó. p. 715.



Meghívó

A Szegedi SZC Kőrösy József
Közgazdasági Technikum
tisztelttel meghívja Önt
A magyar kultúra napja
alkalmából rendezett

Ale Ildikó
festőművész

**FORMÁLÓDÓ
ÉNÜNK**
címmű egyéni kiállítására

Időpont:
2024. január 22. hétfő, 11.00


Helyszín:
Szegedi SZC Kőrösy József
Közgazdasági Technikum
6720 Szeged, Stefánia 14.
Kék terem kiállító galéria

A tárlatot megnyitja:
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adjunktus
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Környezeti Nevelés Intézet

Köszöntőt mond:
Farkasné Székely Angéla
igazgató
Szegedi SZC Kőrösy József
Közgazdasági Technikum

Zenei közreműködő:
Farkas Mirella
csellótanár, mesterpedagógus

A kiállítás megtekinthető:
2024. február 02-ig
Nyitva tartás:
H-CS: 8.00 -14.30, P: 8.00 -13.00



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Ale Ildikó témaválasztásaiban következetesen jelenik meg a költészet és a zene világa, valamint az érzelmek, emberi kapcsolatok kifejezhetősége. A jelenlegi anyag nagy része újműveket tartalmaz. Összeállításában a művész kiemeli azokat a társ művészeti kulturális értékeket, melyek értelmezése és vizuális leképezése számára fejlődést jelentett alkotói személyiségének és műveltségének formálódásában. A tárlat elnevezését egy friss, öt műből álló sorozat címére építi, mely elvont módon mesél egyéniségünket érintő folyamatokról.

Ale Ildikó 2023



Angéla Farkasné Székely director
Dr. Gabriella Nádudvari senior lecturer
Ale Ildikó painter

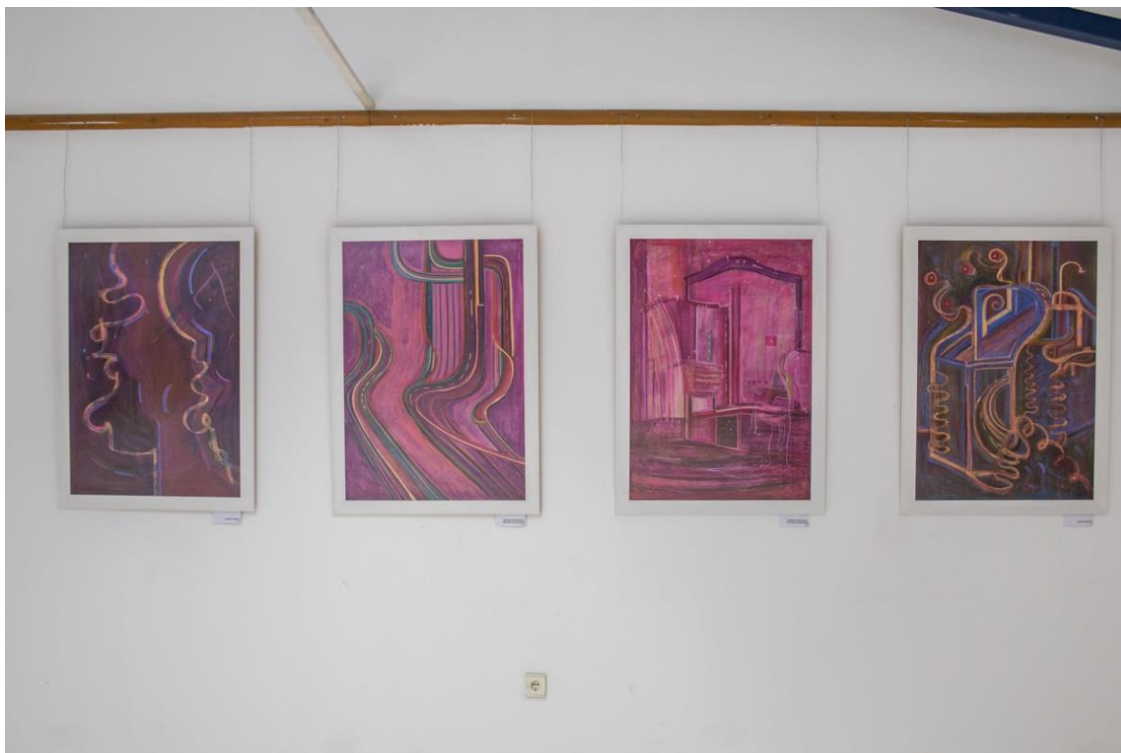


Exhibition-interior detail
Works inspired by literature



Kép Petőfi Sándor Az utolsó virágok c. verséhez (Picture to Sándor Petőfi's poem titled The last of the flowers), 2022

Kép Petőfi Sándor Minek nevezzetek? c. verséhez (Picture to Sándor Petőfi's poem titled What shall I call you?), 2022



Muzsika Chopintól II.-I. (Music by Chopin II.-I.), 2022 (on the sides)

Kép Blaho Attila Absztrakt V., I. elektronikus szerzeményéhez (A picture to Attila Blaho's Abstract I. electronic composition), 2018



Exhibition-interior detail



Formálódó énünk I., V., III. (Our selves taking shape I., V., III.), 2023



Formálódó énünk IV. (Our selves taking shape IV.), Formálódó énünk II. (Our selves taking shape II.), 2023 „Ez a kékszakállu vára.”, ('This is Bluebeard's castle') 2018



Gordonka-variációk IV. (Cello-variations IV.), 2002; Cselló (Cello), 2003; Gordonka-variációk VI. (Cello-variations VI.), 2002



Foto: Edina Wolf

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2024