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TAMÁS KASZÁS

Ersatz Utopia

OPENING: Thursday, January 30, 2014, at 7 p.m.

(The exhibition will be opened by Zoltán Kékesi, theoretician, Budapest)

EXHIBITION DURATION: January 31 to February 27, 2014

In a 2012 group exhibition at the Krinzinger Projekte, Tamás Kaszás showed a series of small birdhouses constructed in the style of modernist architecture, following a residency of the Galerie Krinzinger in Petömhályfa (Hungary).

In his first exhibition at the Galerie Krinzinger on Seilerstätte the artist is continuing his work with modernist architecture, in particular that of Russian constructivism.

Tamás Kaszás is presenting two complex pieces. They are the product of his studies on the architecture of kiosks from the constructivist period. *Dead-Adv* of 2013 was already exhibited in the 2013 Werkleitz anniversary festival "Utopien vermeiden" (Avoiding utopia). *Diorama of the Kiosk Village* of 2014, a new piece, is a type of presentation platform; on it one finds small models of original kiosks, of which very few original ones have remained. Both installations are constructed out of wood and used materials. *Dead-Adv* serves to document his various studies with texts, images of kiosk designs by Alexander Rodchenko, Herbert Bayer and Jo Klek as well as photographs. The 36 photographs, which Tamás Kaszás has mainly shot in Budapest in recent years, depict damaged and unused outdoor advertising surfaces, the bulk of which are old illuminated panels. The artist mounted a text by theoretician, writer and journalist Lajos Kassák (1887-1967) onto *Dead-Adv* as well as his drawing of a newspaper kiosk. The latter displays a strikingly large number of advertising surfaces on a tower that has been placed onto the kiosk. The text by Kassák – "The Advertisement" (1926) – defends advertisement, its aesthetics and efficiency.

With these works Tamás Kaszás questions the social utopia of modernism, which aspired to social progress with the help of aesthetic education. We, in turn, associate the free market with advertisement. The combination of the architectural form of the kiosk with the advertising surfaces mounted onto this architecture is what spurred Tamás Kaszás' interest in this subject matter.

The aspect of decline, certainly an intrinsic element of his works, may be his response to utopia. Is he even suggesting an ersatz by re-erecting the architecture with found materials?

Tamás was born in Dunaújváros in 1976, the first socialist city in Hungary (formerly known as Stalin City). Today he lives and works in Budapest. In recent years his works have been shown at venues such as the Werkleitz Festival, the Matedero in Madrid, the Regional Gallery of Fine Arts in Zlín (CZ), the Museum Sztuki in Łódź (Poland) and the twelfth Istanbul Biennale and at the Kunsthalle Budapest.