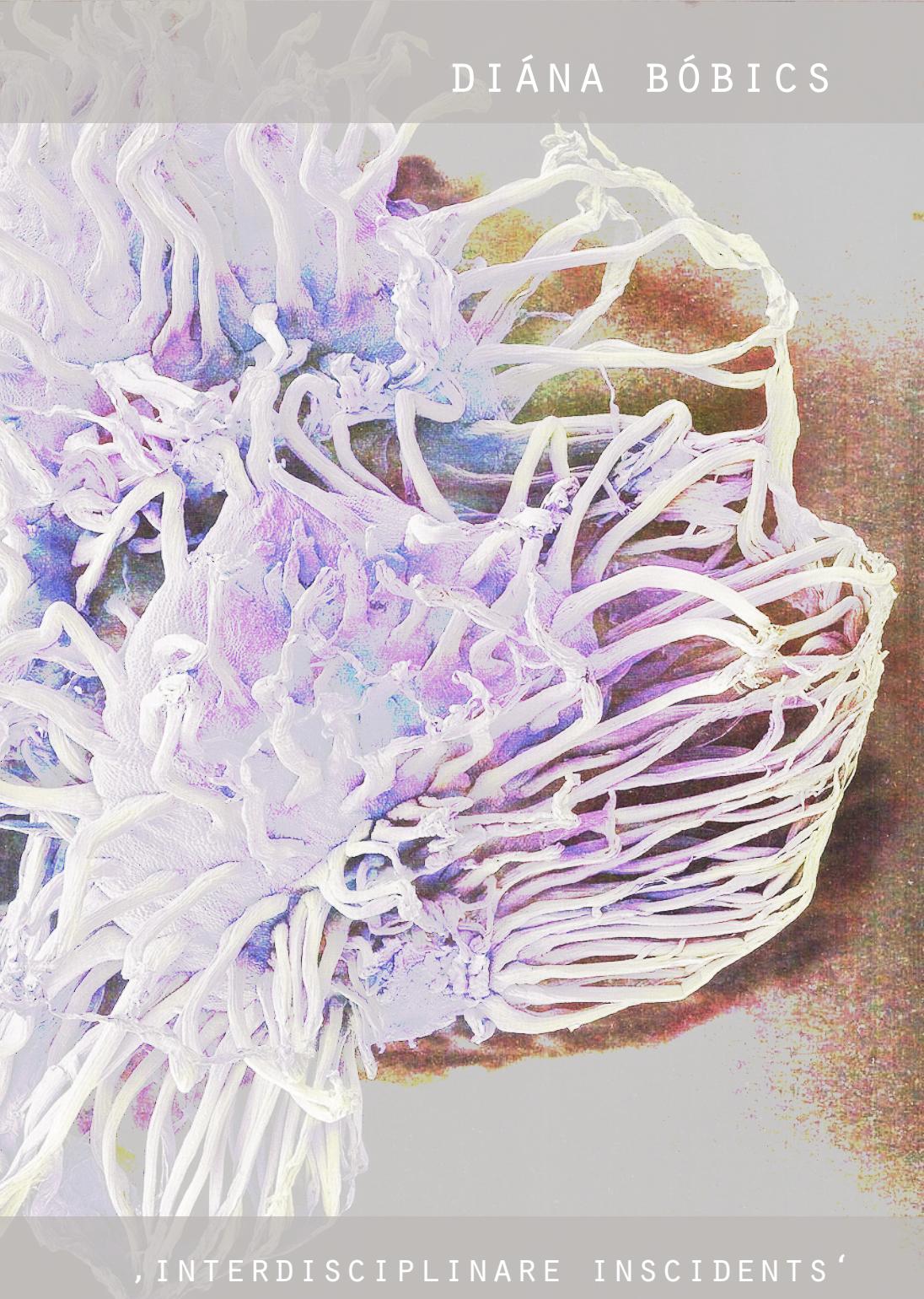


DIÁNA BÓBICS



'INTERDISCIPLINARE INSCIDENTS'

ABOUT MY WORKS -----

I HAVE BEEN „WATCHING“ THE EVERYDAY LIFE SINCE YEARS. I REGISTER AND TRANPOSE THE MOMENTS OF EACH DAY BY USING PAINTING, DRAWING, PHOTO, FILM AND SOUND COLLAGES. ART REFLECTING ON REALITY IS AT THE CENTRE OF MY INTEREST. BY KEEPING THE TRADITIONAL IMAGING FORMS, WHILE PEEPING OUTWARDS FROM THEM, I CONSISTENTLY TRY TO FEEL THOSE BORDER CROSSINGS THAT ARE A KIND OF CROSS-OVER BETWEEN THE TRADITIONAL IMAGING FORMS AND THE SO CALLED NEW MEDIAL FORMS OF EXPRESSION. I AM TRYING TO SHOW THE CROSS-SECTION OF THESE THROUGHOUT A VARIETY OF RECODING PROCESSES.

A CERTAIN KIND OF APPROACH OF THE HUMAN VISION, HUMAN FRAGILITY AND EVANESCENCE ARE IN THE FOREGROUND OF MY ACTUAL WORKS. I VISUALISE MY THEME BY A SERIES OF PAINTINGS, DRAWINGS, DIFFERENT TRANSPARENT AND SOMETIMES ILLUMINATED SMALLER AND BIGGER PHOTOS CLOSED IN OBJECTS, FILM-STRIPS, PRINTS WHICH FINALLY CREATE A UNIT. IN MY FUTURE EXPLORATION,

THEORETICAL APPROACH: THE TECHNICAL WORLD OF REALITY AND THE WORLD OF THE TECHNICAL MEDIUM-----

----- INVESTIGATION OF DIFFERENT CONCEPTS IN ORDER TO GAIN PERSPICACITY IN CONNECTION WITH MY OWN WORK. E.G. WHAT IS INTERMEDIA ART, WHAT IS MULTIMEDIA ART? DOING ART THEORETICAL AND ART HISTORICAL RESEARCH REFLECTING ON MY OWN WORK, E.G. STUDYING THE WRITINGS OF MCLUCHAN

---CAN A DIRECT CONNECTION BE CREATED WITHIN A WORK IF THE FOLLOWING FACTS ARE KNOWN: TIME-SPACE E.G. THE SPATIAL AND TEMPORAL PARAMETERS OF THE TRADITIONAL IMAGING FORMS AND THE NEW SO CALLED MEDIAL EXPRESSION FORMS

---EXAMINING THE CONTRADICTION AND THE POSSIBLE JOINING POINTS BETWEEN THE WORLD OF VIRTUAL TECHNOLOGY AND REALITY

---TRYING TO USE THE TECHNICAL MEDIA, SO THAT THE PERSONALITY OF THE ARTIST IS COMMUNICATED AND NOT THE TECHNIQUE, AND SO IT IS NOT A BUNCH OF TRICKS THAT DEFINE THE WORK. HOW CAN YOU WORK SIMILARLY TO THE CREATIVE PROCESS IN PAINTING WHICH HAS MORE POSSIBILITIES COMPARED TO THE WORK WITH THE COMPUTER - IN THE WORLD OF TECHNOLOGY?

---STUDYING THE SPACE OF MY WORKS: REACHING THE BOUNDARIES OF THE EYESIGHT BY USING MODERATE IMAGERY AND MULTI-LAYERS ---STUDYING THE DIFFERENT ARTISTS' REFLECTIONS BEING AIMED AT SCIENCE FROM THE 16TH CENTURY TO OUR DAYS .. EXAMINATION OF THE PICTORIAL CLONES REFLECTING ON THE CLONING USED IN MEDICAL SCIENCE THROUGH THE WORKS OF JAN BREUGHEL, HIERONIMUS BOSCH, RENE MAGRITT, MAX ERNST, MATTHEW BARNEY, CINDY SHERMAN, KIKI SMITH, OLEG KULIK, THOMAS GRÜNEFELD, DINOS CHAPMAN. EXISTANCE, HUMAN VISION FROM THE POINT OF VIEW OF SCIENCE AND FINE ART

THEMATIC, CONTENT BASED-APPROACH:

THE TOPIC „EVERYDAY ACCIDENTS“ EVOKE THE FOLLOWING SCOPE OF PROBLEMS: MEN IN FINE ART, STUDYING PHILOSOPHICAL APPROACHES, REFLECTIONS ON MEDICAL SCIENCE IN FINE ART.-----

-----ON THE LEVEL OF MATERIALS: ---EQUIPMENT USED IN MEDICAL SCIENCE, INDUSTRIAL MATERIAL, EXPERIMENTATION WITH MATERIALS USED IN REALITY, PRACTICE E.G. MEDICAL ADHESIVE TAPE, INDUSTRIAL PLASTICS, CARRIER SURFACES FROM EVERYDAY LIFE, PLAYING WITH MAT AND SHINY SURFACES. APPLYING STERILE SURFACES.

---EXTENDING THE TECHNICAL REPERTORY. „DRAWINGPAINTING“, SOFTENING MARKS ON THE SURFACE, PICTURES ON THE WAY BETWEEN DRAWING AND PAINTING, THE FIGURAL DESCRIPTION SHELL BECOMES ABSTRACT THANKS TO THIS. MY AIM IS TO CREATE WORKS WHICH ARE MORE CORPULENT. THEY SHOULD WEIGH MORE WHILE REMAINING IN A FLOATING AND AIRY STATE. IT IS NOT THE MATERIAL THAT SHOULD DEFINE THE WORK, LIKE TRANSPARENT FOIL, WHICH IS OFTEN USED BY ME.

-----EMERGING SCOPE OF PROBLEM:
- HOW CAN THE FRAGILITY AND EVANESCENCE OF THE HUMAN BODY BE DISPLAYED THROUGHOUT A WORK IN THE MOST OPTIMAL WAY?

- APPLYING THE INDUSTRIAL MATERIALS IN FINE ART, SO THAT THEY CAN FUNCTION SUCCESSFULLY IN THE NEW CONTEXT.

PICTORIAL CLONES: HOW FAR SHOULD WE GO IN ART MANIPULATION?



CLONES--

--ORGANS

„E.A“/O.P
2007

ACRYL, WATER-
COLOUR, BRUSH-PEN
ON MYLAR AND
PLEXIGLASS
171CM x 100CM





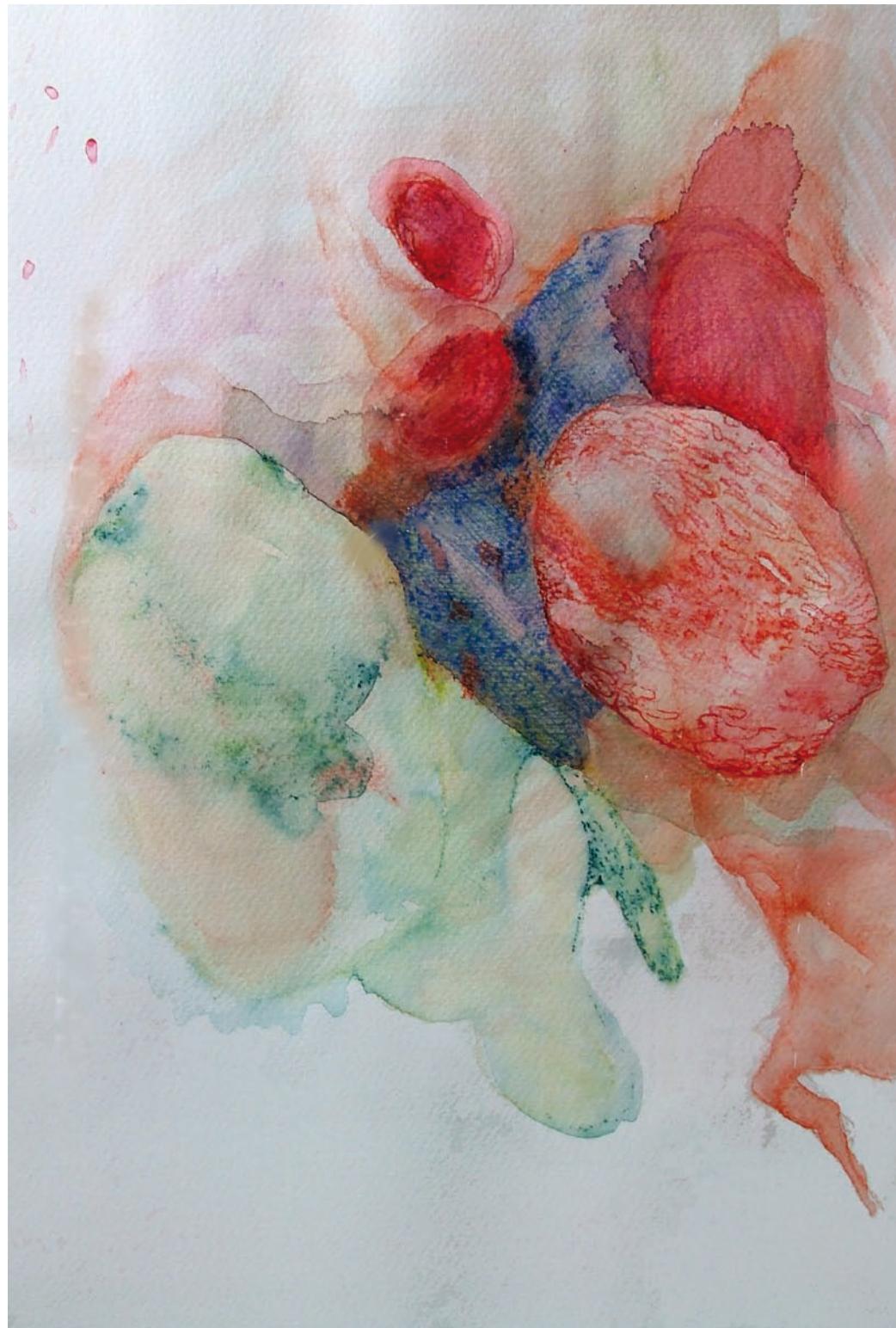
„E.A.“/O.P
2007

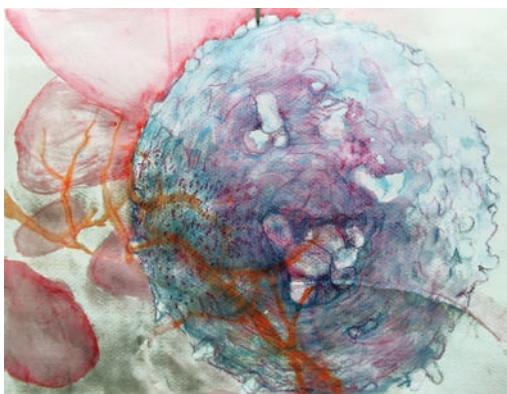
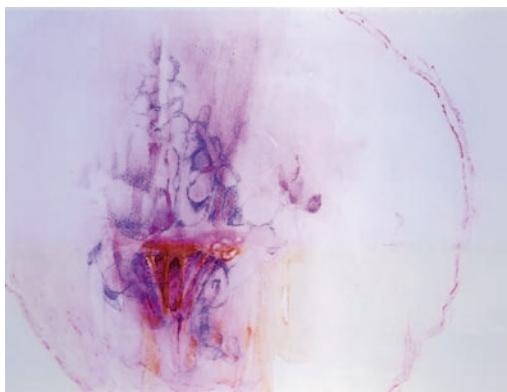
ACRYL, WATER-
COLOUR, BRUSH-
PEN ON PLEXIG-
LASS
165CM x 100CM



HOMÁLY
2008

ACRYL, WATER-
COLOUR, BRUSH-PEN
ON PLEXIGLASS
120CM X 80CM





MICRO CLONES
2007-08

WATER-COLOUR
ON PAPER
30CM X 40CM

EVERYDAY
- - - - -
ACCIDENT
- - - - -



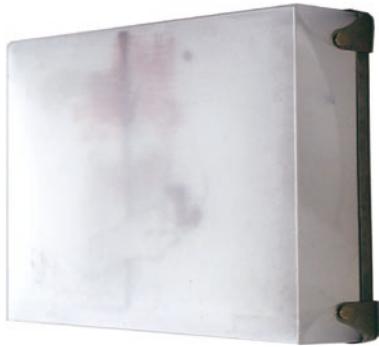
*EVERYDAY
ACCIDENTS/
FIRST-AID
2004*

BRUSH-PEN ON
MYLAR, SILICON
BANDS
110CM x 110CM

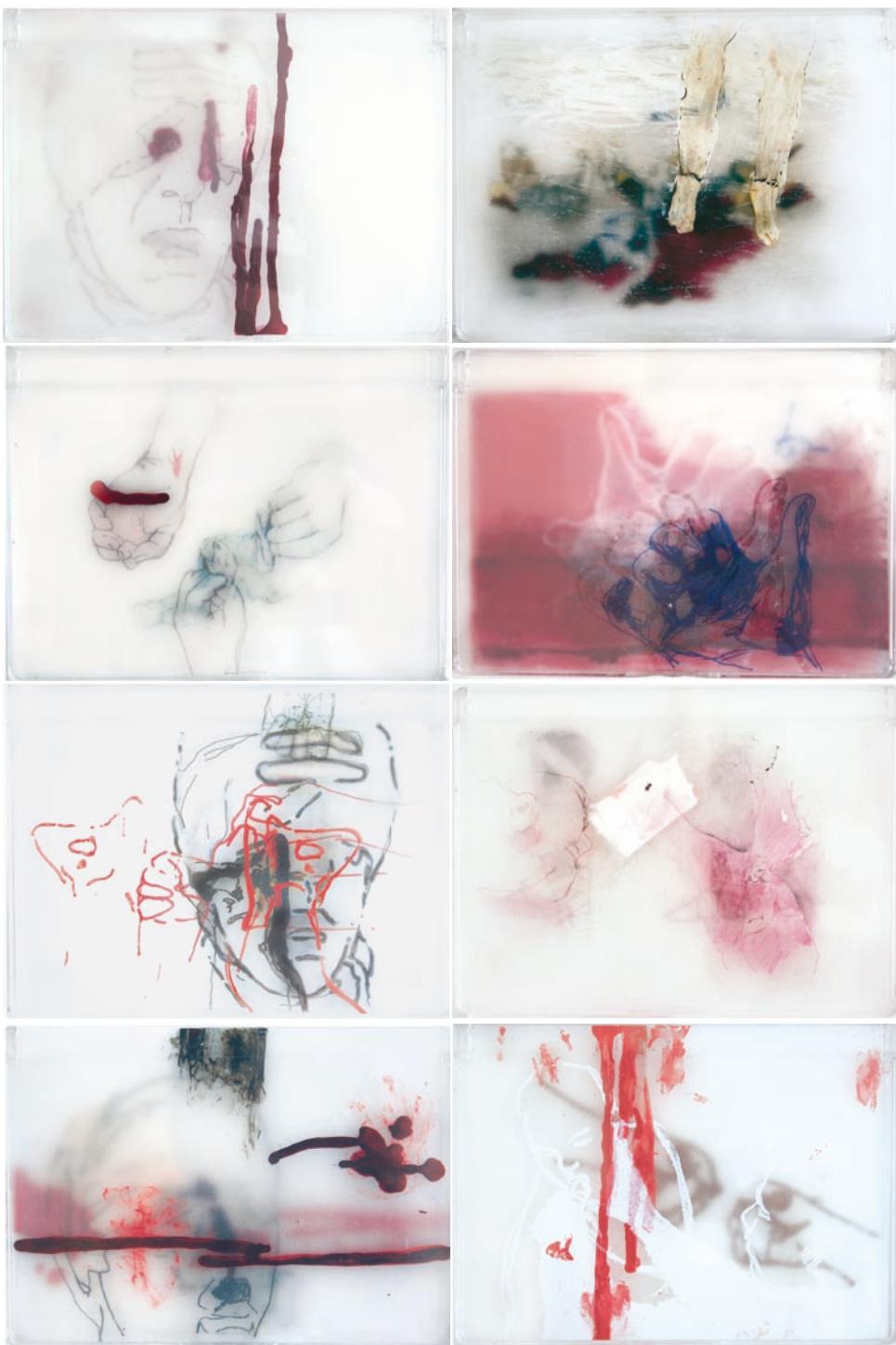


*EVERYDAY
ACCIDENTS /
LAB
2005*

ACRYL, WATER-
COLOUR ON MYLAR
190CM X 100CM



„E.A.“ THINKING HEARTH / 2005 - TRANSPARENT FOIL, PLASTIC CASES,
MIXED-MEDIA - 25CM X 20CM X 6CM



„E.A. "HELP/2004 - TRANSPARENT FOIL, DVD CASES, MIXED-MEDIA
- 20CM X 14.5CM X 1.5CM

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WWW.ARCHIVE.ORG/DETAILS/COD008

STUDIES-----

1996-2003/UNIVERSITY PÉCS-ART FAKULTY, PÉCS/HU
2001-2007/AKADEMIE DER BILDENDEN KÜNSTE MÜNCHEN/GER

PROFESSOREN: SEAN SCULLY, GERD WINNER

2007-DOCTOR OF LIBERAR ARTS,UNIVERSITY PÉCS-ART FAKULTY

PROFESSOR: ERNÖ TOLVALY

SOLO EXHIBITIONS-----

2001-GALLERY APPROACH,PÉCS/HU

2002-T-U-B-E MÜNCHEN/GER

2004-„D.B. GROUP-EVERYDAYS“, GALLERY-APPROACH, PÉCS/HU

2006-„UGLY BUT BEAUTIFUL“, GALLERY RETORTA, BUDAPEST/HU

SELECTED GROUP EXHIBITIONS-----

2000-„BUDAPEST ART EXPO FRESH 2000“, ART MILL,/HU

---„INS“ JAHRESAUSSTELLUNG, AKADEMIE DER BILDENDEN

KÜNSTE MÜNCHEN, HAUS DER KUNST, MÜNCHEN/GER

2001-„TRAPP PROJEKT“, PÉCS, KAPOSVÁR, BALATONBOGLÁR/HU

2002/HOCHSCHULE FÜR GESTALTUNG UND KUNST, ZÜRICH/CH

---„BUDAPEST ART EXPO FRESH“, ART MILL, SZENTENDRE/HU

---„JA!“ JAHRESAUSSTELLUNG, AKADEMIE DER BILDENDEN

KÜNSTE, MÜNCHEN/GER

2003-EXHIBITION ASSOCIATION APPROACH, MAKOVECZHOUSE/HU

---„ZOOM“ FESTIVAL, CINEMA APOLLO, PÉCS/HU

---AUSSTELLUNG ASSOCIATION APPROACH, ARAD, KOLOZZSVÁR/RO

2004-„RE-ACTION“ LUKOVNI SUSRET, BRATISLAVA/SLO

---„NEUE MEDIEN“, RATHAUSGALERIE, MÜNCHEN/GER

---„VIDEOPROJEKT“, ZKMAX MÜNCHEN/GER

---„MEDIAFACTORY“, ZSOLNAY FACTORY, PÉCS/HU

---„JUNGE KUNST, SCHULE DER MALEREI“, DOMBERGMUSEUM FREISING + HOCHSCHULE FÜR BILDENDE KUNST, DRESDEN/GER

---„BUDAPEST ART EXPO FRESH 2004“, SZENTENDRE/HU

2005-„ABOUT US ...“, WHITE-BOX, MÜNCHEN/DE.

---„SOUNDBRIDGES“, FLUC_MENSA, WIEN/A

---„ULTRASOUND FESTIVAL“, KUPLUNG, BUDAPEST/HU

---„GEDANKENSTRICH, LICHTRAUM, SICHTRAUM“, NEUE GALERIE DACHAU/GER

2006-„MAKING NEW WAVES“ KONCERT, TRAFO, BUDAPEST/HU

---LIVE-ACT GALERIE MENÜPONT – KUNSTHALLE, BUDAPEST/HU

---MOBIL STUDIOS PROJEKT, MILLENÁRIS PARK, BUDAPEST/HU

---NA CONXYPAN TRAVELS LIVE-ACT, KUNSTHALLE, BUDAPEST/HU

---„BOLLYWOOD PROJECT“ LIVE-ACT, SZIGET FEST, BUDAPEST/HU

2007-„KLASSE SCULLY 2007“, WHITE-BOX, MÜNCHEN/HU

---„NEW AGE“ YOUNG FINE ARTISTS IN ZALA, ZALAEGRERSZEG/HU

2008-“UNCUT VERSION“ POSITIONS IN PAINTING, MUSEUM ERNST, BUDAPEST/HU

---DOCTOR OF LIBERAL ARTS EXHIBITION, GALERIE PÉCS/HU

PRICES-----

2000-SOKRATES/ERASMUS

2001-2006/ARTPREIS DER STADT ZALAEGRERSZEG

2007-ARTPRICE DER „HUNGARIAN AKADEMIA OF ARTS“

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2003-‘NEW ART MAGAZINE’/SEPTEMBER 2003, YEAR:XIV.

NR.9.IN: ERNÖ TOLVALY: A BAALBEK ÁRNÉYÉKÁBÁN

----“JUNGE KUNST, SCHULE DER MALEREI”, KATALOG

2004-SÜDDEUTSCHE ZEITUNG – MÜNCHEN/26.MAI 2004

2005-‘GEDANKENSTRICH, LICHTRAUM, SICHTRAUM’, KATALOG

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2006-‘NEW ART MAGAZINE’/JULI, 2006, YEAR:XVII.NR.7.

IN: ROMEK DÓRA: ÖT FIATAL MÜVÉSZ PÉCSRÖL

2007-KLASSE SCULLY 2007” KATALOG

----“NEW AGE“=FINE ARTISTS IN ZALA 2007”, KATALOG

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