

## Sandor Sipos - A Meta-Visual Artist

The power of your thoughts can influence , an Amerindian mask, and Pop visuals, pink polka dots that appear and disappear. Titled Idle No More (01.a./01b./01.c./01.d. 2012.) this multimedia visuality characterizes Sandor Sipos's meta-visual approach to art. If his paintings, videos, collage and multi-media works appear less than clear, even diffused, this is because his approach to art making is meta-visual about a complexity of experience and exchange, with an inner and outer "social" dimensionality. As if we did not know, dreams and revelations derived from experience are seldom clear, but they are characterized by an incredible release of energy. Remembering Imre Makovecz (02.1.a./02.1.b. 2002.) celebrates the Hungarian architect, whose work with wood was recognized worldwide as exceptional, and visionary, even during the Communist era when he was underground. The Mythological Dimension series are varied.(02.2.) One has a patina, and soft pastel-like colouring. The Dubuffet-like primitivism of his scrawled and scratched images on this coloristic map of unconscious inspiration is nothing if not beautiful. Yet another The Snake and the Moon (03.a./03.b./03.c./03.d. 1998.) is pure and simple visual anthropology, with a sense of spiritual awakening. Still others in DayGlo like Tribal Feeling are hierarchic, symbolic, revealing the universality of the codes and cues of so many cultural sources worldwide. In a word, they approach a level of social and humanistic identification with the continuity of cultural signs and symbols throughout and over time. (04.b./04.d./04.e./04.f./04.g./04.h./05.b.)

It is this intra-cultural, inter-cultural, and pan-historic sourcing, with a compelling sense of unconscious association that characterizes Sandor Sipos' art making. Mythological Dimension (05.a. 2008.) is almost Atlantean, or suggestive of a fictional civilization or identification on the part of the artist. These expressions are as much about cultural identification, and sourcing, as they are about projection fantasy and finding locutions for identity in figurative abstraction. There is even a computer-assisted weaving based on Sipos' drawn outlining and silhouette of a human by Christine Keller (06.a./06.b.1998). Yet another mythical projection took the form of a floating sculpture object.(07.a./07.b./07.c./07.d.) Multi-tiered and with imagery on all its sides, it became a 3D presence, moving and changing according to light and weather conditions, always less about the object than the human imprint, the memory of ancestral and eternal experiences that exist between and through generations. Other works have a Clemente-like directness, expressionism reinvented for the post-Industrial, post-Mediatic age. There is a subtle undercurrent in these works, with their head and body figurations and energy lines, that speaks of the invisibility of beingness. There are even strange conjunctures between the mechanical and the organic. They fuse unusually.

In other recent works object, image and text come together with a poetic and visceral immediacy (009.a./009.b./009.c./009.d.). Words themselves become objects, as much as the other elements in these "phrasings of experience in our

times". In a way, With his experience of living in an earlier era where Hungary was subject to repression and censorship by the state, Of a recent painting he says it is about, "(08.a./08.b./08.c.) initiation. The round circle symbolizes (Corpus Christi) while the serpent /snake and body in motion expresses vulnerability. Signs and symbols while universal express a personal mythology, and become a kind of self portraiture, akin to Dante's, of the life ha has lived and the era he lives in, but always seeking, searching for a greater meaning in a world where visuality has become compressed, condensed and data driven.(09.a./09.b./09.c.)

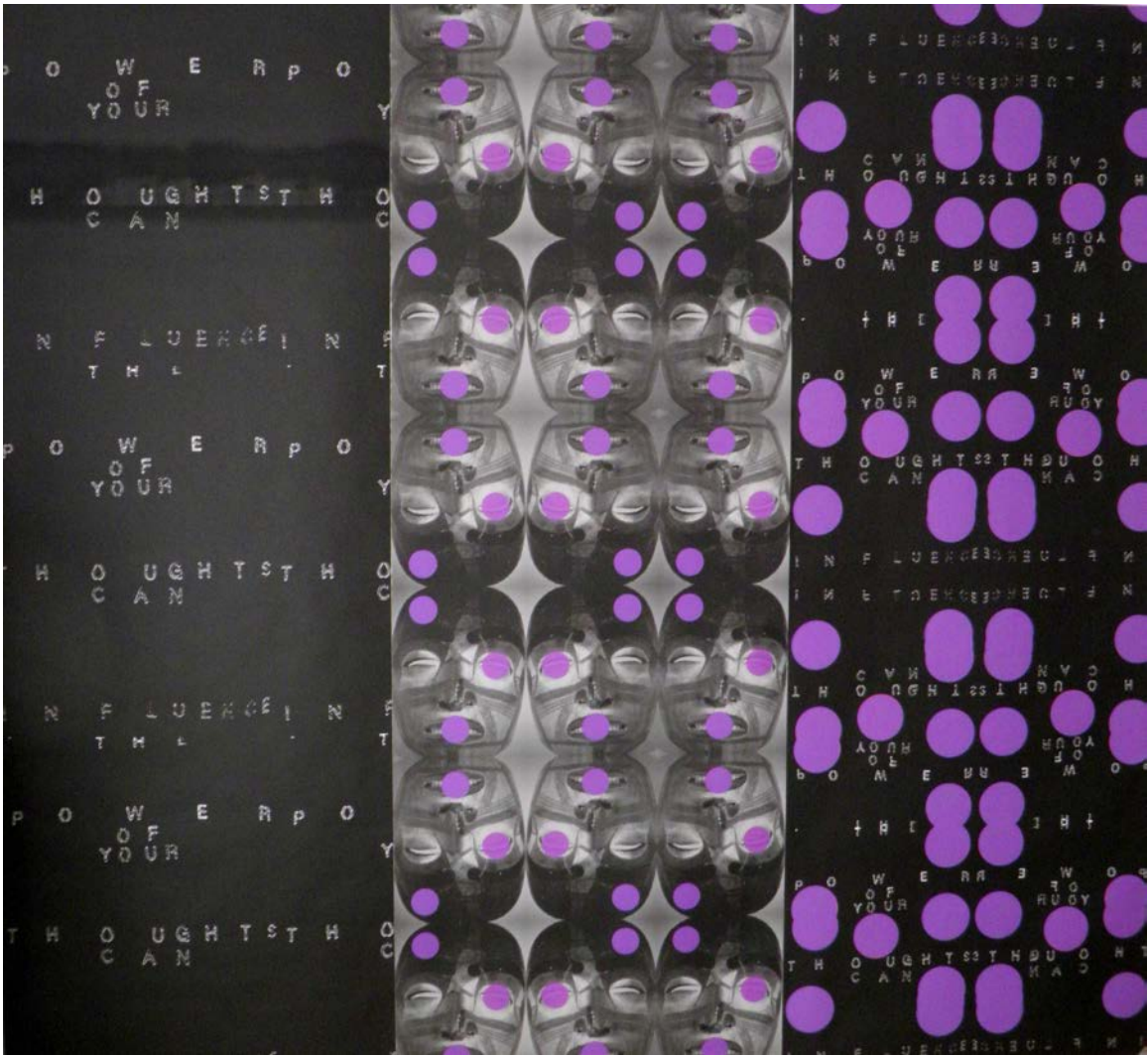
Sandor Sipos' visual language and meta-structural approach to painting embodies characteristics of "near readability" and "near invisibility". As he says, "For the past 5 years, I've been preoccupied by the phenomena of \*cyber-communication, cyber- space, and cyber- communities. As a visual artist, I've been influenced by the cyber phenomena and also, parallel to this, I'm personally preoccupied by another dimension of artistic phenomena or subject or dimension the "decorating instinct/impulse". These epigrammatic art works express a distancing, and an acceptance of the parallel systems of cyber-experience and the physical manifest of the earth.

Driven together the spiritual and telematic seismographic sensitivity lead to an unknown universe. As an artist Sipos seeks to bridge those two seemingly incongruous and tangential, ephemeral worlds.

Even so, his paintings, and multimedia art and video works sustain a sacred dimensionality while accessing street art, graffiti, graphic and design poster art, and classical painterly devices – all this becomes an expression of what makes us so human - DESIRE!

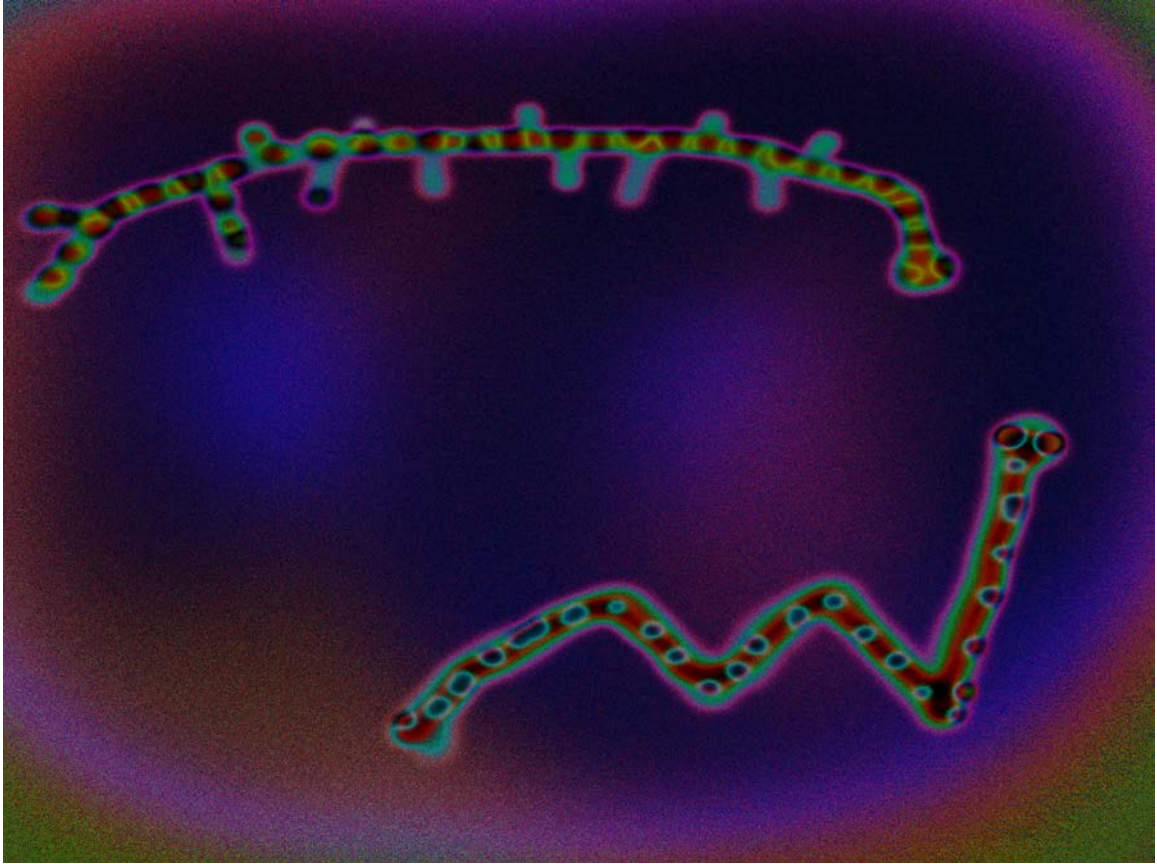
The incongruity of being permeates and perambulates in and through Sandor Sipos' garden amid a forest jungle of meta-visual elements. Chaos achieves a certain harmony through the art at a moment in time – its immediacy chronicled with a virtual resonance.

- John K. Grande



























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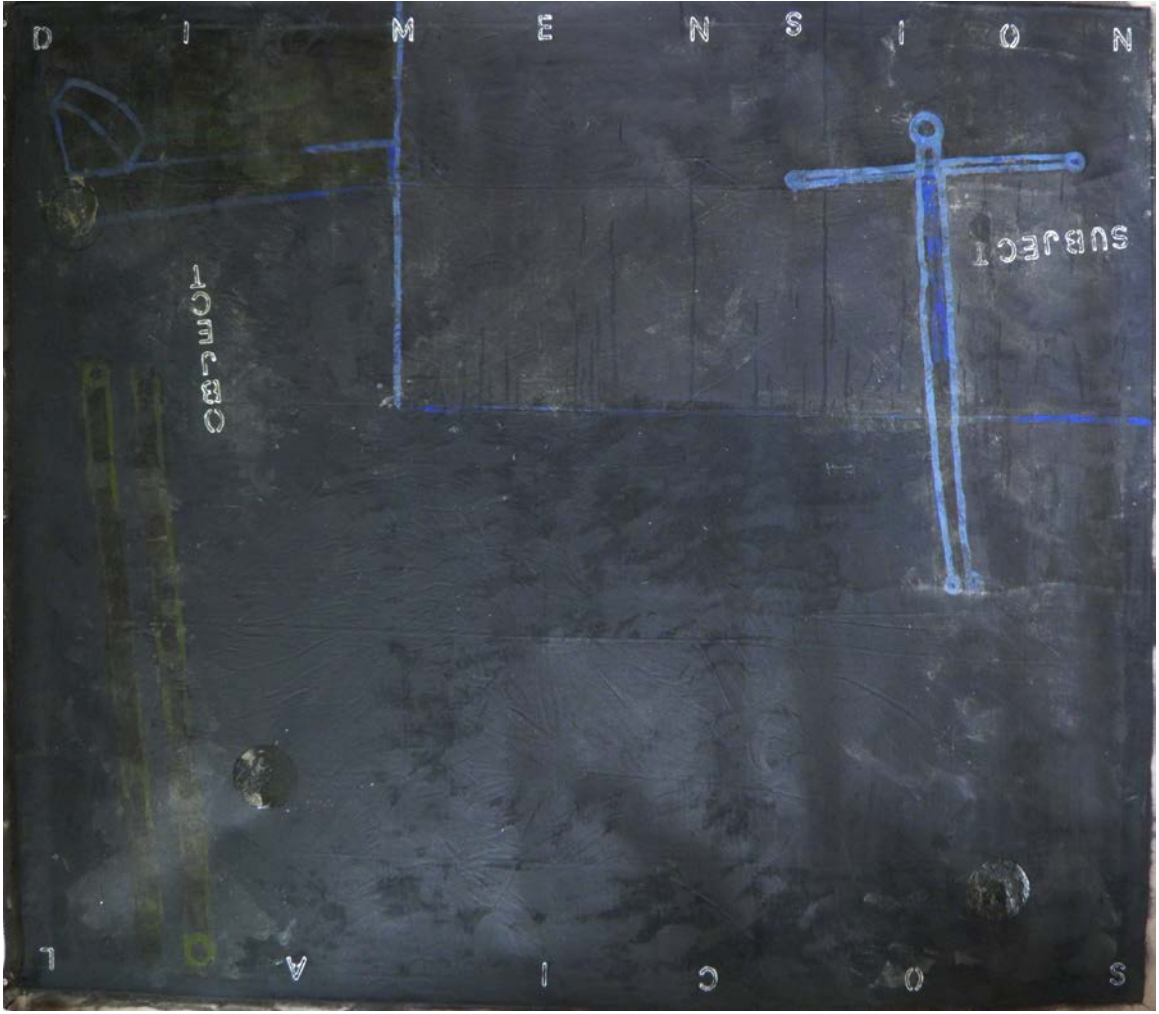












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