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Miskolc, 1997.09.24.

STUDIES

2017- HUNGARIAN UNIVERSITY OF FINE ARTS

2020 UNIVERSITAT POLITÈCNICA DE VALÈNCIA

EXHIBITIONS

2018 KOR/TÁRS VI. GROUP EXHIBITION

EÖTVÖS 10 COMMUNITY AND CULTURAL SCENE

2019 FUNDAMENTA AMADEUS CREATIVE SCHOLARSHIP

EXHIBITION

HUNGARIAN UNIVERSITY OF FINE ARTS, BARCSAY HALL

2019 OSZTÁLYKÜLÖNBSÉGEK GROUP EXHIBITION

KAHAN ART SPACE

SCHOLARSHIPS AND AWARDS

2020 ERASMUS+ SCHOLARSHIP

VALENCIA

2021 OTDK - THE NATIONAL SCIENTIFIC STUDENTS' ASSOCIATIONS CONFERENCE

FIRST PRIZE

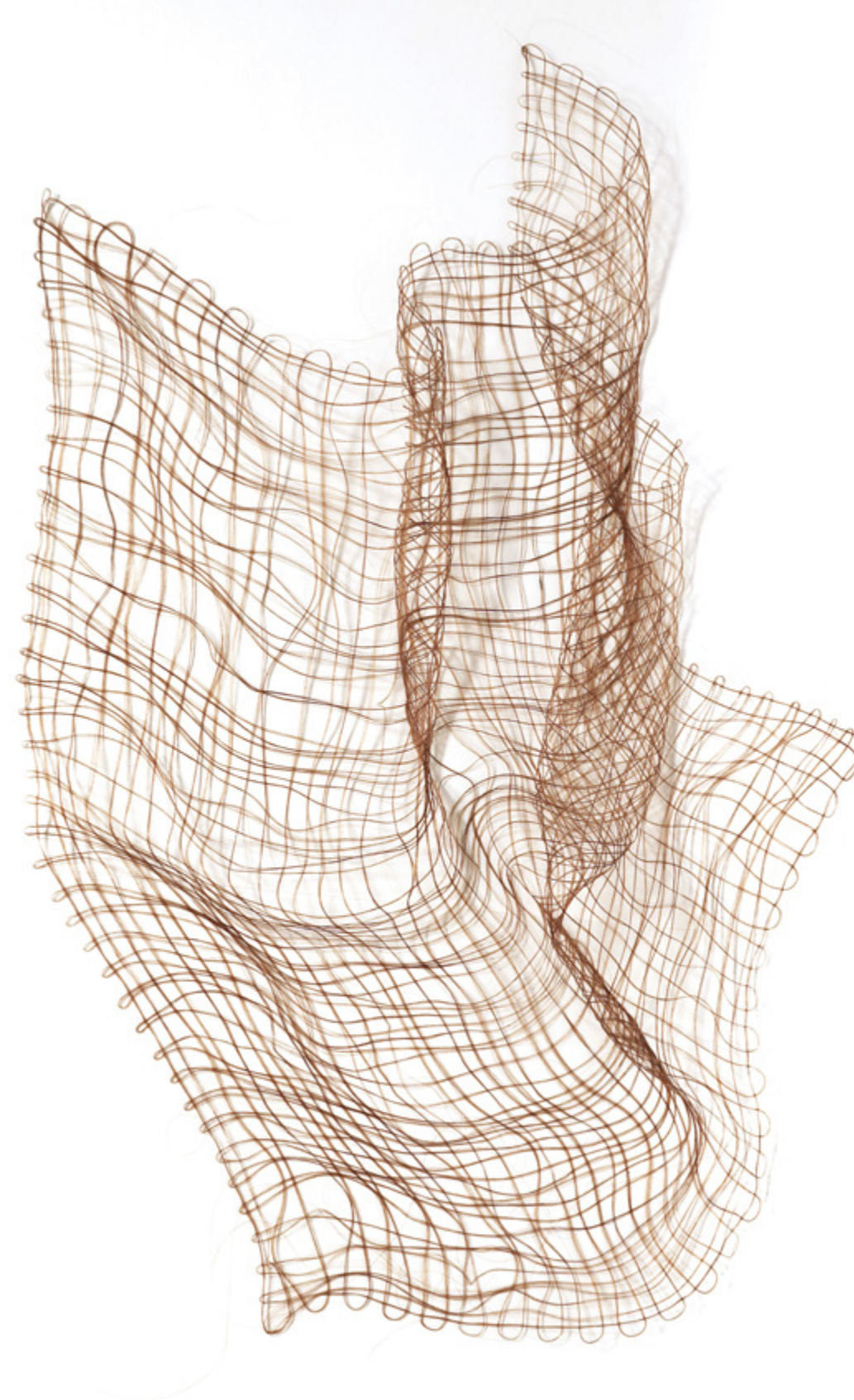
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CLEANROOM OBJECTS
INSTALLATION VIEW

THE CLEANROOM OBJECTS REFLECTS ONE OF THE LESS VALUABLE ELEMENTS OF THE 19TH CENTURY HUNGARIAN DOWRY SYSTEM, STAFÍRUNG (TOWELS, TABLECLOTHS, UNDERWEAR, TABLEWARE). THESE FORMED THE INDIVIDUAL PROPERTY OF THE YOUNG WOMAN WHO KEPT THEM IN HER OWN CHEST, THE HUSBAND COULD NOT TAKE ANYTHING FROM THEM. THE TRANSFER OF THE DOWRY TO THE NEW HOUSE WAS A VERY IMPORTANT MOMENT OF THE WEDDING, BECAUSE THIS TIME THE HANDIWORK OF THE BRIDE WAS MADE PUBLIC, THE FOLKS ACKNOWLEDGED AND SANCTIFIED IT. THE CLEAN ROOM WAS THE PART OF THE HOUSE CLOSEST TO THE STREET, DECORATED WITH THE FINEST PIECES OF THE DOWRY AND SACRED OBJECTS. THIS ROOM WAS RESERVED FOR SPECIAL GUESTS, IT WAS ALWAYS KEPT CLEAN AND COLD. THIS SPACE WAS USED TO REPRESENT SOCIAL RANK, SUPERIORITY, AND THE PERSONALITY OF THE WOMAN IN THE HOUSE. THIS SITE-SPECIFIC INSTALLATION, DRAWS A PARALLEL BETWEEN EACH PIECE OF THE DOWRY PLACED IN THE CLEAN ROOM AND THE OBJECTS AS ARTWORKS. THEY EACH REFLECT ON INDIVIDUAL PIECES OF THE 19TH CENTURY DOWRY AND THE CHARACTERISTIC FOLK TRADITIONS OF THE ERA , THE TITLES OF THE OBJECTS ARE EACH A HUNGARIAN PROVERB. THE CLEAN ROOM IN THIS CASE IS THE SAME AS THE EXHIBITION SPACE, WHERE THE VISITOR ACTS AS THE WEDDING CROWD, WHO VIEW AND JUDGE THE DOWRY AS AN ARTWORK.



WORN TABLECLOTH BECOMES LINT
(VISELT ABROSZ SZÖSSZÉ VÁLÍK)
2019
WOVEN HAIR, LIQUID LATEX
50 × 50 CM



THE EGG ALSO BREAKS ONLY ONCE
(A Tojás is Csak Egyszer Törik)
2020
VIDEO
51 SEC
<https://www.youtube.com/watch?v=BXXgwPWxwyQ>

THE NEW WIFE WAS STEPPED ON AN EGG WHEN SHE WAS INTRODUCED INTO THE GROOM’S HOUSE, OR EGGS WERE LAID, ROLLED UNDER HER SEAT AT A WEDDING MEAL TO ENSURE EASY CHILDBIRTH AND FERTILITY. DUE TO ITS NATURE AS A FERTILITY WIZARD, THE EGG WAS OF GREAT IMPORTANCE IN THE LINE OF LOVE-MAKING PREDICTIONS. EGGS ARE A SYMBOL OF FERTILITY AND REBIRTH THROUGHOUT EUROPE AND EVEN WORLDWIDE. AS SUCH, THE EGGS IN THE COSMOGONIC TRADITION OF MANY PEOPLE AS WELL AS THE EASTER EGGS CAN BE APPRECIATED. ITS ROLE IN EASTER IS ALSO RELATED TO THE FORMER SPRING BEGINNING OF THE ANCIENT MIDDLE EAST. THE FACT THAT IT WAS AN ECCLESIASTICAL SACRAMENT AND THE RELIGIOUS EXPLANATIONS THAT ACCOUNTED FOR THE EASTER EGG AS A SYMBOL OF THE RESURRECTION OF CHRIST CONFIRMED AND MAINTAINED THE ANCIENT SYSTEM OF SYMBOLS ASSOCIATED WITH THE EGG AND ITS CONSCIOUS APPLICATION.



PULL POTS TOGETHER TO FIT THE CUPS TOO
(FÉRKÖZZETEK FAZAKAK, HOGY FÉRJENEK A CSUPORKÁK IS)
2020
CHERAMICS, EGGSHELL, RHINESTONES, NAIL POLISH

LEAD CASTING IS A NATIONWIDE MAGIC PROCEDURE, MAINLY USED IN FOLK MEDICINE. CONCLUSIONS WERE DRAWN FROM ITS SHAPE, PRIMARILY AS TO THE CAUSE OF THE DISEASE. HEALING POWER HAS BEEN ATTRIBUTED TO THE PROCEDURE. IT WAS USED AGAINST SEVERAL DISEASES: MOST COMMONLY AGAINST FRIGHT, IN WESTERN HUNGARY AGAINST EYEBEATING (CURSE). THE CASTING COULD BE DONE BY ANYONE WHO KNEW HOW, BUT IN TRANSDANUBIA THE PATIENTS WERE TAKEN TO HEALING SPECIALISTS, FOUNDRY WOMEN. THE SZÉKELYES OF BUKOVINA AND MOLDAVIA POURED “BEGINNER AND SPEECHLESS” WATER INTO THE BOWL, SO THEY WENT FOR FRESH WATER AND WHEN THEY BROUGHT IT, THEY DID NOT SPEAK. IT WAS GENERALLY ASSUMED THAT THE MOLD FROM WHICH THE PATIENT WAS FRIGHTENED APPEARED FROM THE POURED LEAD, WAX. CASTING AS A METHOD OF LOVE DIVINATION WAS ALSO PREVALENT WHEN THE SHAPE OF THE COOLING LEAD WAS PREDICTED TO OCCUPY THE PROSPECTIVE GROOM.



IRON MOUTH HAS A HEART OF LEAD
(Vas Szájnak Ólom a Szíve)
2020
MOLYBDOMANCY LEAD CASTING

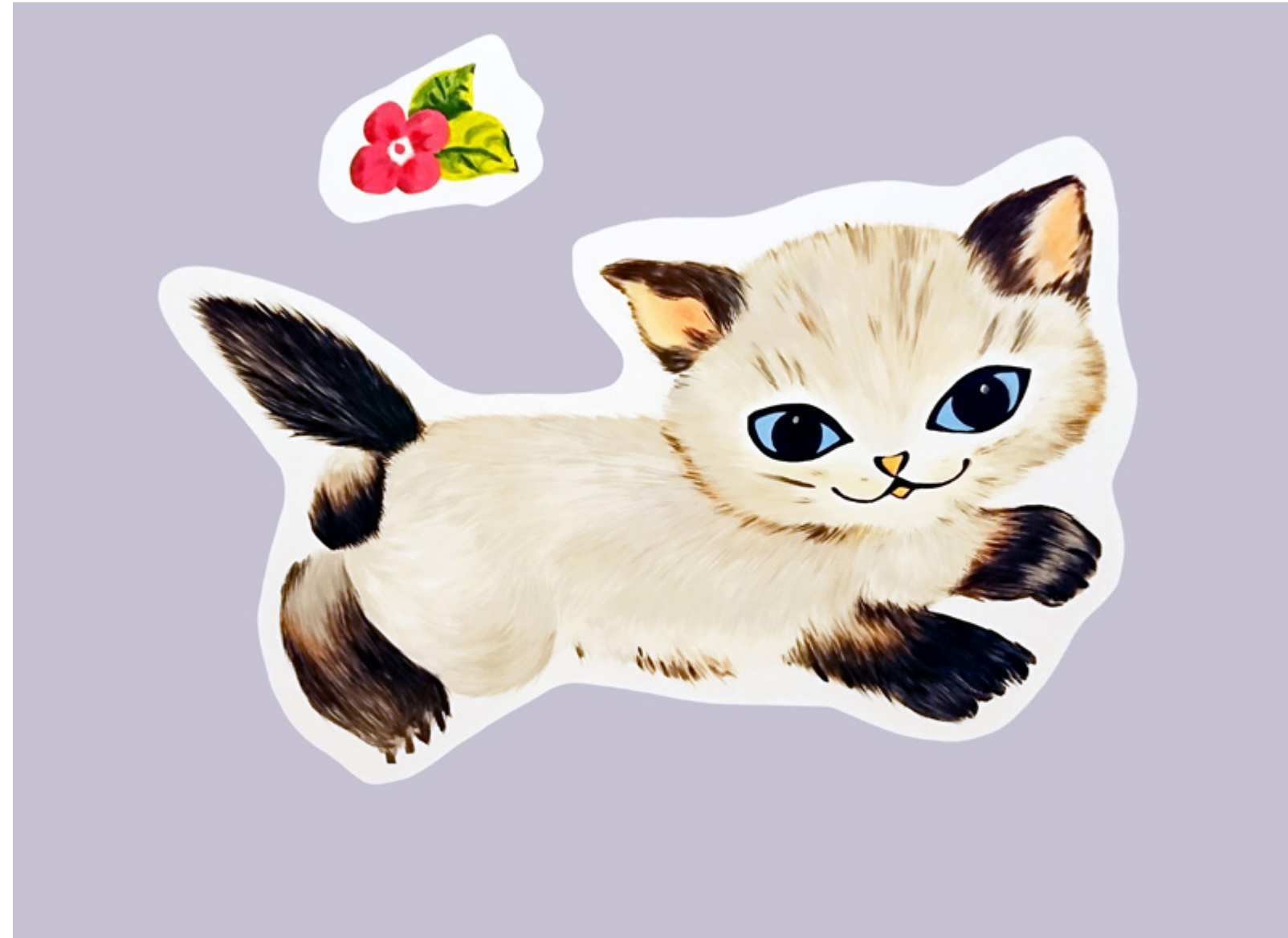
SHOWCASES PREVIOUSLY USED IN THE MIDDLE CLASS BECAME WIDESPREAD IN HUNGARIAN VILLAGE HOUSES IN THE 1930's AS A RESULT OF INDUSTRIALIZATION, AND IT BECAME AN IMPORTANT ELEMENT OF A CLEAN ROOM. IN THE SHOWCASE OF THE CLEAN ROOM, RESIDENTS PLACED SMALL ORNAMENTS SUCH AS PORCELAIN STATUES, FAMILY RELICS INHERITED FROM OLD DOWRIES, NEVER USED, DRIED WEDDING BOUQUETS, A WREATH ON TOP. THE DISPLAY CASE WAS A HERMETICALLY SEALED SPACE THAT WAS ALMOST NEVER OPENED, ITS CONTENTS INTACT, IT FUNCTIONED AS A KIND OF TIME CAPSULE TO THIS DAY. WHAT ONCE GOT INTO THE STOREFRONT DIDN'T GET OUT OF THERE FOR DECADES. THE ITEMS IN THE SHOWCASE ALL CARRIED IMPORTANT PERSONAL MEANING. THE EDELWEISS I PUT IN THE SHOWCASE REFLECTS ON THIS PERSONAL MEANING AND CLOSING IT BEHIND GLASS.



DRY WEED IS EASY TO IGNITE
(SZÁRAZ GYOM KÖNNYEN LÁNGRA LOBBAN)
2020
EDELWEISS, SOIL IN PLEXIGLAS
30 × 30 × 30 CM

MARCIÉ
2020
ACRILIC, OIL ON CANVAS
60 × 77 CM





HOPPING PUSSY
2019
ACRILIC, OIL ON CANVAS
125 × 160 CM

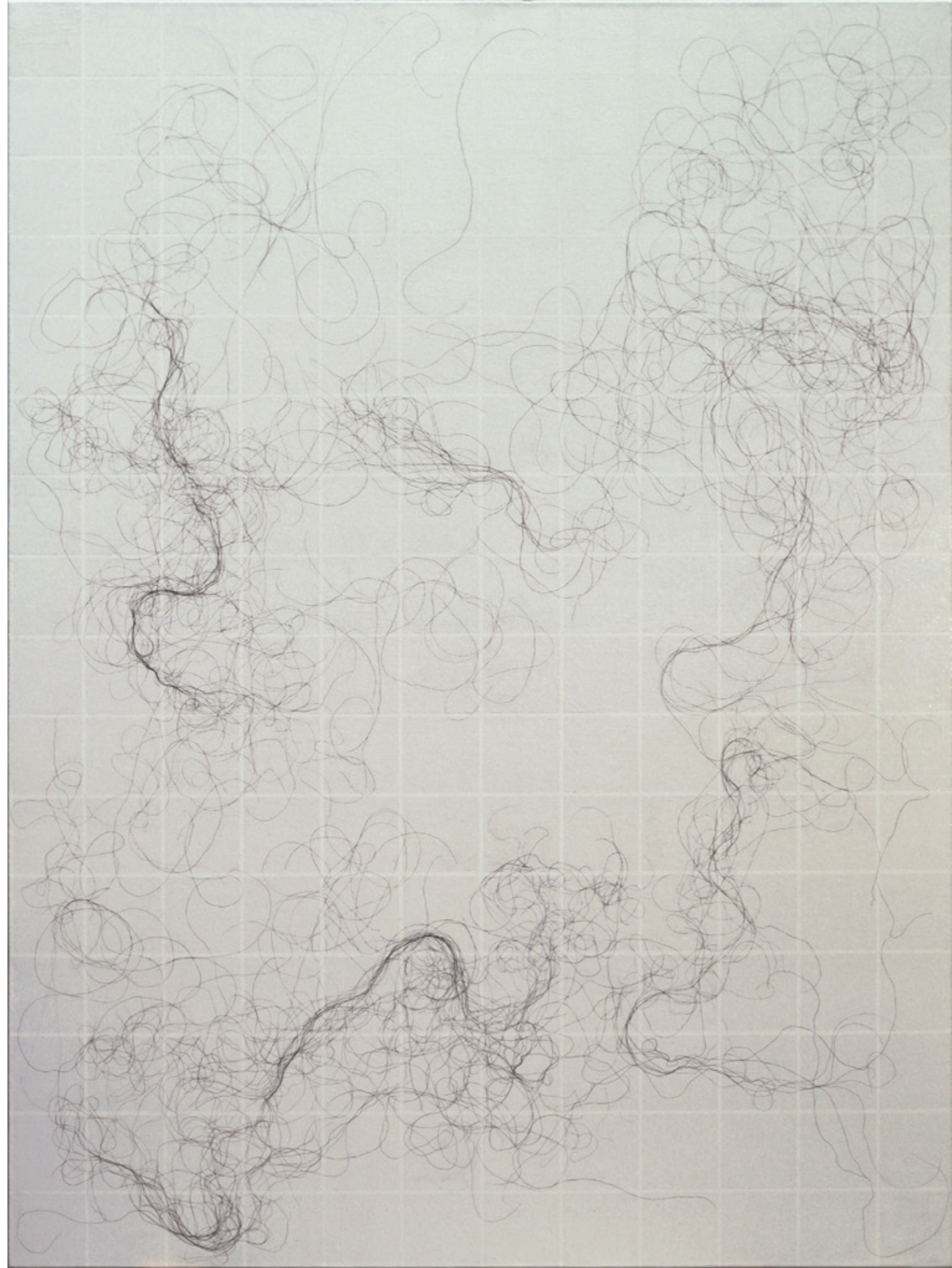
NAUGHTY PUSSY
2019
ACRILIC, OIL ON CANVAS
125 × 160 CM



SLEEPING PUSSY
2019
ACRILIC, OIL ON CANVAS
125 × 160 CM



STERILE EDGE
2019
160 × 125 CM
ACRYLIC, HAIR ON CANVAS





CLEAN YARD, NORMAL HOUSE

2019

VIDEO PROJECTED ON PAINTING BELOW

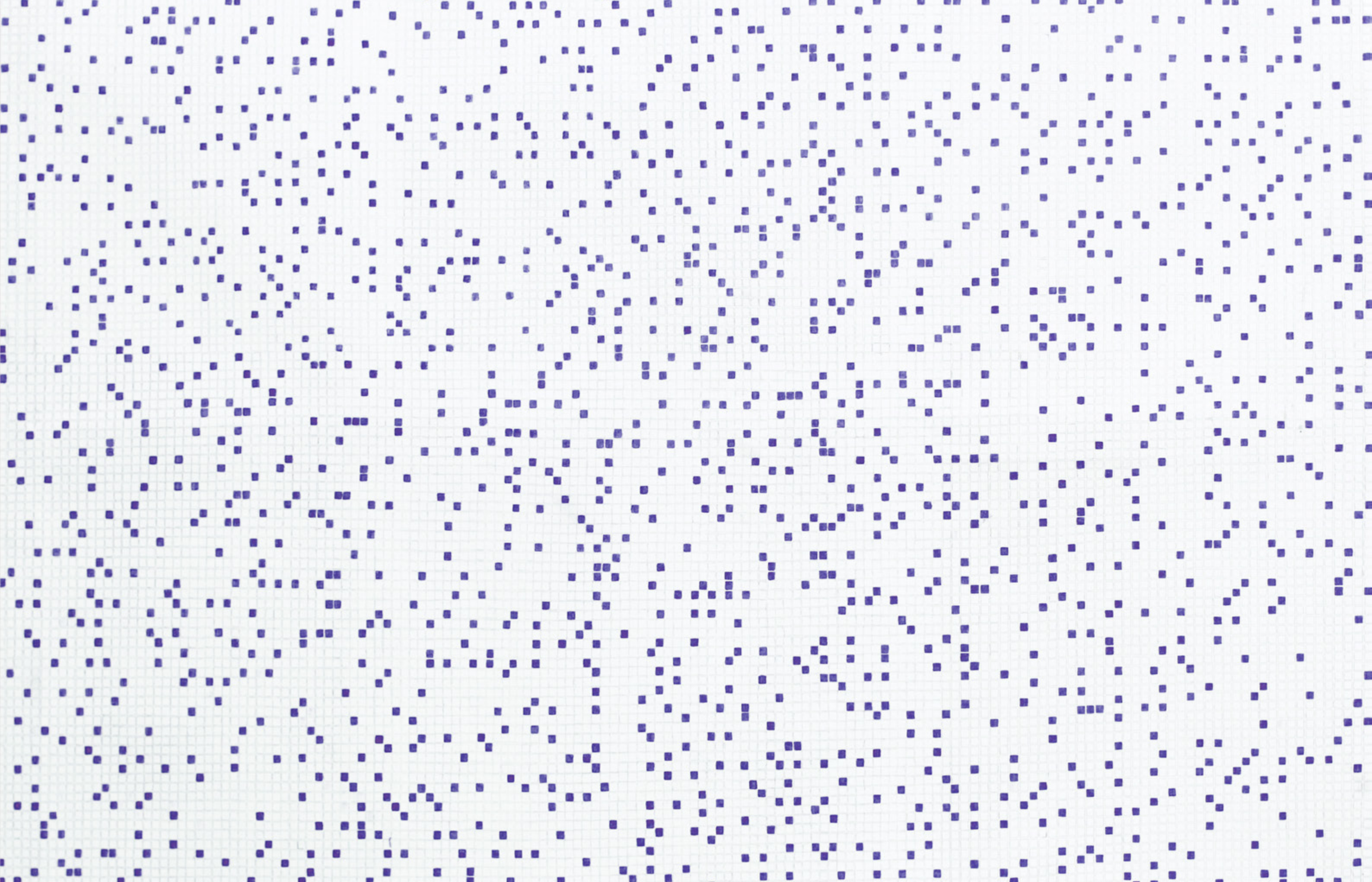
95 × 125 CM

ACRILIC, PENCIL ON CANVAS

58 MIN

<https://www.youtube.com/watch?v=xC5swxSKZRE>

THIS INSTALLATION FOCUSES ON MEDITATIVE WORK THROUGH THE MEDIUM OF PAINTING AND PERFORMANCE. ONE PART OF THE WORK IS A VIDEO SHOWING AN UNNECESSARY ACT THAT TAKES FOUR HOURS TO CLEAN AND STERILIZE THE MOSAIC OF THE BUDA TUNNEL ON FOUR SQUARE METERS. THE PAINTING ON WHICH THE VIDEO IS PROJECTED IS A REPLICA OF THE WASHED MOSAIC DETAIL THAT WAS CREATED AS A PROCESS WORK, DRAWING AND PAINTING THE GIVEN CUBES ONE BY ONE.





A TOTAL OF TEN TRIPTICHON

2018

100 × 135 CM, 100 × 60 CM, 100 × 130 CM

OIL, ACRYLIC, IRIDESCENT POWDER ON CANVAS