



GYURI HOLLÓSY
Narrative
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Gyuri Hollósy started his sculpture career at a very young age with a very classical, figurative beginning, and although his materials and visual concepts have changed a great deal over the years, the figure remains my constant source of inspiration.

In the late 1970s he left behind the traditional figure as a solid unified whole and developed a new language of expression through bodies that were necessarily fragmented and partial. Influenced by Medieval and Eastern armor, he created works using this technical style to investigate the theoretical figure through the hollowness of the form and the linear edges of the flattened sections. By fabricating sections of materials, metal, wax or sawdust bonded with resin, he assembles these shapes and piece together each figure through a skin made up of multiple parts. The body is figured through a boundary that is porous, mingling interior and exterior and the seams between each element reveal a sense of strength and a sense of fragility. By exposing the process of construction on the surface, he imbues each figure with movement.



“EOS – Goddess of Dawn” - 1980



“Kathy B.,” Grounds For Sculpture , Mercerville, New Jersey 1994



In the summers of 1963-66, he apprenticed with sculptor Frank Varga in Detroit, Michigan and then entered the Cleveland Institute of Art, where he studied from 1965-68. In his fourth year, he left to study under sculptor David Hostetler at Ohio University, to receive his Bachelor of Fine Arts degree in sculpture and ceramics in 1969. That summer he interned at the Meierjohan-Wengler Foundry studying bronze casting techniques and returned to Ohio University in the fall to continue his

graduate studies in painting.

1970 he was drafted into the military. After five and half years of service in the U. S. Coast Guard, he resumed his graduate studies under sculptor Jules Struppeck, earning a Masters of Fine Arts degree in sculpture and drawing from Tulane University in 1977.

He assumed teaching positions at Tulane University, New Orleans, Washington University in St. Louis, Missouri and Bethany College in Lindsborg, Kansas. In 1988, he moved to Mercerville, New Jersey, as a technical instructor at the Johnson Atelier, Technical Institute of Sculpture and later to assume the position as assistant academic director and gallery director in their apprenticeship program.

After 25 years of academic service at the end of 2003 he left the Johnson Atelier to continue his career as an artist. He now devotes all his time in producing his art (sculpture and painting) in his studio at the Grounds For Sculpture.

During these years he has been awarded four major commissions; "Our Heritage" in the Heritage Building in Metairie, Louisiana from 1982-83, "Aspirations For Liberty" on Liberty Square in Boston, Massachusetts from 1986-89, "The Family" on Municipal Complex Center in Peoria, Arizona from 1990-92, the "Hungarian War Memorial" at Sunset Memorial Park, in North Olmstead, Ohio from 1986-2004. He was also awarded six minor commissions; Joseph Cardinal Mindszenty Memorial on Mindszenty Plaza in Cleveland, Ohio from 1975-77, Martin Luther King Memorial in the Martin Luther King Municipal Complex in Lafayette, Louisiana in 1979, "The Simple Monk" His Holiness the Dahlia Lama on the grounds of Peace Weavers Meditation Center, Bath, New York in 2002, "Rev. T. Dömötör" in the memorial courtyard at Lorantffy Care Center in Akron, Ohio in 2003, "Mary from Csoksijon," in St. Ladislaus Church in New Brunswick, NJ in 2006 and the 56' Hungarian Commemorative Memorial on Plum and Summerset in New Brunswick, New Jersey in 2006.



1956 Hungarian Revolution Memorial,
Liberty Square Park,
Boston, Massachusetts – 1989



Heritage,
Heritage Building,
Metairie, Louisiana – 1983



The Family,
Municipal Complex Center
Peoria, Arizona – 1992

For his personal work he have been a recipient for several grants and awards; most particularly a grant from the Ludwig Vogelstein Foundation in 2003, Redondo Beach, California, a grant from Helen and George Segal Foundation, North Brunswick, New Jersey in 2003; First Place, Sculpture 2010, at the Bucks County Fine Arts Gallery, New Hope, PA; the Shaun M. Miller Award in Sculpture, Phillips Mill Community Association, New Hope, PA in 2009; the Herk van Tongeron Sculpture Award in 1999 from the Atlantic Foundation, Mercerville, New Jersey, Trenton Artist Workshop Award, Trenton City Museum, Trenton, New Jersey in 1999. He has participated in many group exhibitions and has had twenty solo exhibits since 1977. His last solo exhibition "Point of Reference" was held at the Cleveland Hungarian Heritage Museum in Cleveland, Ohio from June 18 – October 22, 2010.



Amaryllis Five in One – 1 of 5 - 2010



Amaryllis Five in One – 2 of 5 - 2010



Amaryllis Five in One – 3 of 5 - 2010

I have been experimenting with figures not defined by a rigid top and a bottom. I like to ask these questions; what happens when the piece is tipped on its side and there is no single right side up? How is the dynamic between the two bodies changed? How does the re-positioning of the figures re-define the environment around them – bodies in air, in water, or earthbound? The challenge is not only to create two engaged bodies, but figures whose very engagement physical and emotional - changes when the sculpture is turned from one three-point base to another and another and to achieve a form that is never at rest.

In the early 1990s I began to create works that recalled the Constructivist experiments of László Moholy-Nagy's theories of "Vision in Motion". By exploring the connection between physical and geometric architecture, music and physics, I translated my scrolls drawings into three-dimensional sculpture that eliminated my need for a traditional base and came to realize that such works contained more than one point of reference in regards to motion.

This new sense of motion expanded into a series of works in the early 2000s that continues to the present. I use two intertwined figures dancing through space in configurations that invite multiple viewing points and thus multiple positions for display. These forms possess a bold sense of kinetic energy, and have expanded into a series of works that I refer to as *Perpetual Motion*. As each sculptural form can be physically manipulated into numerous viewing positions, the form feels right side up and balanced, with each version feeling appropriate, no matter the orientation. These sculptures can be in from 5 to 9 different positions, each as powerful as another within its given space. Some of the changes are great and some are subtle, but all are significant in the emotional response felt by the viewer. It is like having five or six sculptures in one.

The principles of nature state that sometimes an object can have several (apparently) contradictory properties and that the viewer can switch back and forth between the different views. In reality, the figure exists as BOTH at the same time, but we can only perceive or view it one at a time, and never together. With works like *Amaryllis in Five Movements* (2009-2010) I invite the viewer not simply to touch, but visually reconsider the static pose of the form as something mobile and constantly shifting through space and time. By refusing a single position for these works, I capture an element of the body that so often eludes sculptors working with form —their continual transformation – the idea of duality (coexistence of multiples.)



Amaryllis Five in One – 4 of 5 – 2010



Amaryllis Five in One – 5 of 5 – 2010



"Tumbleweed" 1993



Adam, Eve and Us 1994



Pier de Soul - 1984



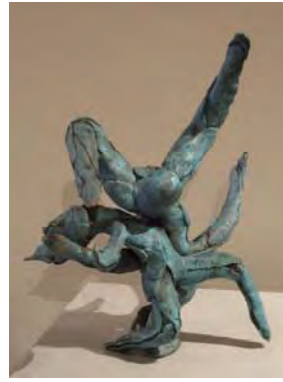
"Moonlight Sonata" - in one position 2002



"Moonlight Sonata" - in inverted position 2002



"Never at Rest" 2003



"Ocean Breeze" 2006



"Dancing Loons" 2004



"Blue Wave" 2006



He is currently being commissioned by the Sculpture Foundation to creating a heroic size sculpture of sculptor of Isaac Witkin in celebration of his life. The bust will become part of the new library in the Johnson Education Center.



Cardinal Joseph Memorial, Mindszenty Plaza,
Cleveland, Ohio 1977



Angel of Peace, National Hungarian Monument,
Sunset Memorial Park, North Olmstead, Ohio 2001



“The Spirit of 56”
Commemorative memorial proposal of the 1956 Hungarian Revolution for
Washington, D.C.

In October of 2005 he has been nominated at a Congressional Reception at the Rayburn House in Washington, D.C. to do the next National Memorial commemorating the 56 Hungarian Revolution in conjunction with the new Cold War Museum which is to be built the future.

