

Martin Vongrej „ESREVINU NI NOITCERID ENO EHT“ – AMT Projects, Bratislava, summer 2012

Exercise tells us to go to a lake (for example to Lake Kinneret) at night and whilst kneeling to look at the surface. On this “translucent film” the face and the stars are reflected in the background. The surface is moving, the leave on it (between us and the surface). We are moving, the clouds are moving, under the surface a fish and its shadow are moving (in the sky, on the surface a bird, its shadow). The depth of the lake and the height of the universe - focusing on particular levels. That which is up is down. Oblate.

Similarly M. Vongrej (1986) works with reflectivity and transparency. They are grids of contact between receivers and the objects of interest of senders. The mirror senses also third persons = viewers, sends off smears of light. Not the mirror, but the source of light is flashing. Transmission is reflected back or forth. Behind the mirror a darkness, between eye and object a blind spot, occult stain, that leave. Paintings of galactic spirals, thought Nebulas on the foils, cast secondary shadows. Those demonstrations of study refer to R. Fludd (L. Mullican, S. Treister, fascinating clergy of Filko’s cosmocracy) or to Chlebnikov’s numerology. Martin visualizes organigrams of esoteric ontology by interpretation of overlaying phenomenons (sensomotorics), combining procedures we call “normal” with those we would mark as “paranormal”. It is evidence of one “divinity”, transcending all. Everything reacts vividly, included the stone indivisible from the Earth’s entity. Tomato (in slovak the fruit of paradise) has 6 leaves forming a star (E, W, N, S, up, down, the core is the soul). Martin doesn’t hierarchize: tomato, heart, star. Another hexagon, the paving of a tent at the music festival Pohoda 2009, which he photographed immediately before it collapsed (by a combination of nature’s elements and indifference), initiates us to a balance between causality and fatalism. Verdict for “2. way” intensifies sensitivity to fractality of nature: roots, treetops, family tree. Geometry, accuracy of incision and rudimentality of a gesture, is “divine”. The perspective historically converges into/ issues from one point. X are opposingly intersecting diagonals, meeting, crossroad, acceptance and rejection, manifestation of bipolar focal point, which emits backwards rays of light. The centre is either him and the object of interest (threads between). “1 direction” is mutual (written backwards while being reassessed), turning towards itself according to Moebius. Martin cuts texts in the tradition of Gysin-Burroughs cut-ups, transcending walls, they fold in triangular corners of the room, experiments from the anxiousness of “reality”. By understanding of virtuality (inner strength) he intuitively believes that the “reality” can be changed! Martin doesn’t leave creative processuality, and that is the stimulus of future dynamics of his work.

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