



Brigitta Kocsis
Gravity
Acrylic on canvas
2014
Image provided by artist

PREVIEW: BRIGITTA KOCSIS, MAGNETIC FIELDS
HARCOURT HOUSE GALLERY, SEPTEMBER 18-OCTOBER 17, 2014

by Helena Wadsley

Decrepit laboratories and broken down industrial sites appear to be the settings in Brigitta Kocsis' suite of paintings, Magnetic Fields. Menacing machinery, shards of raw metal, and rubber hoses, both turgid and limpid, loom over incomplete bodies affixed to unidentifiable structures. The figures are either part machine or part, well, just not there.

One has a prosthetic leg that looks like a hockey goalie's padding while another has a pair of legs that transform from a Meccano-like construction into an outline of delicate hooves. Kocsis insists that her interests lean towards formalism; she likes to play with the interaction between abstraction and figuration, explaining the fragmented figures. The reduction of imagery from being highly detailed to mere outline shows her prioritization of the elements of painting over the narrative.

While a series of paintings such as Magnetic Fields requires months of research and planning, processes that take place without paint, ultimately it is the physical act of painting that is Kocsis' chief interest. Playing contrasting colours and shapes off of each other results in compositions that are dynamic and complex. Areas of flatness are interspersed with the illusion of depth and the resulting friction between imagery and painted surface heightens the psychological tension between the figures in their mysterious surroundings. These paintings allow the imagination to travel; with such beguiling scenes of dystopia, Kocsis' work leads us to ponder the human condition and the effects technology has upon it.