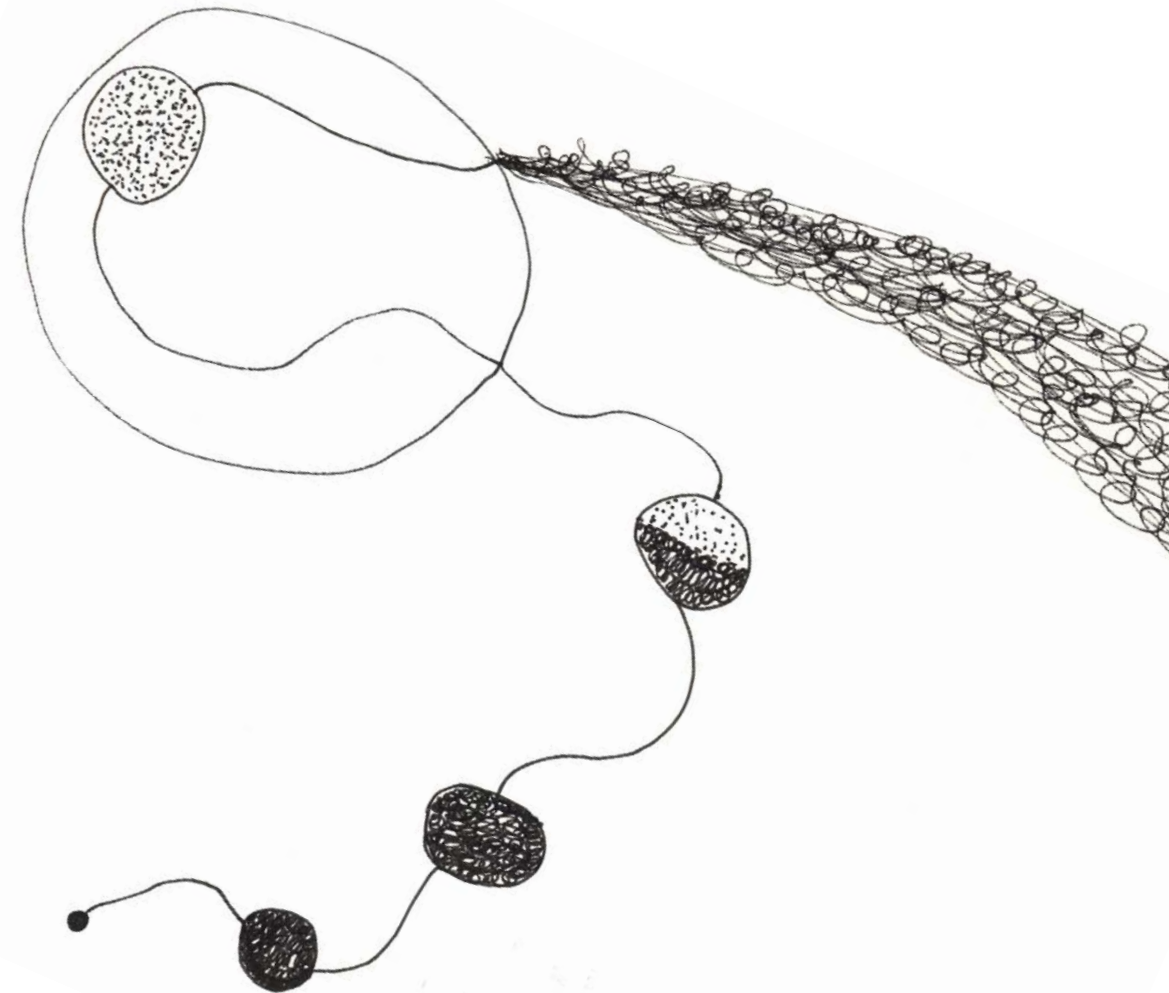
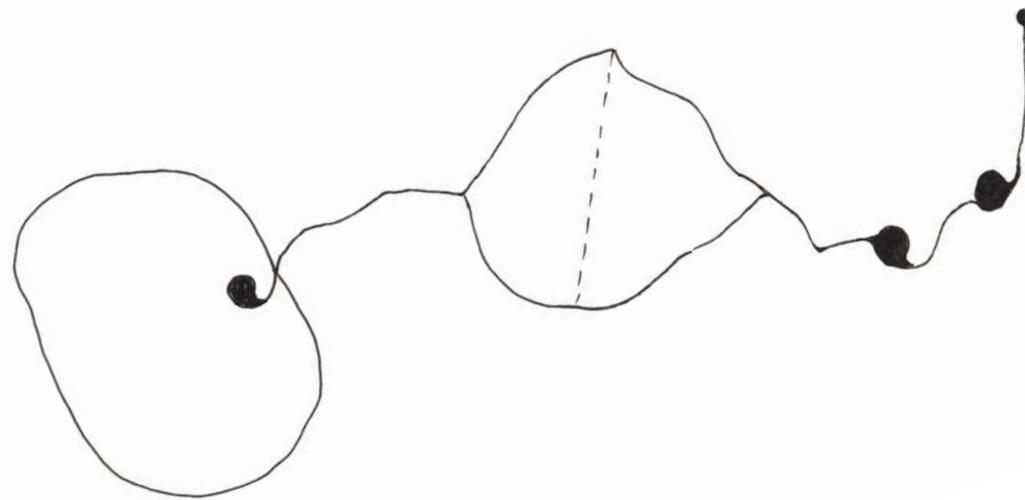


Greta Magyar



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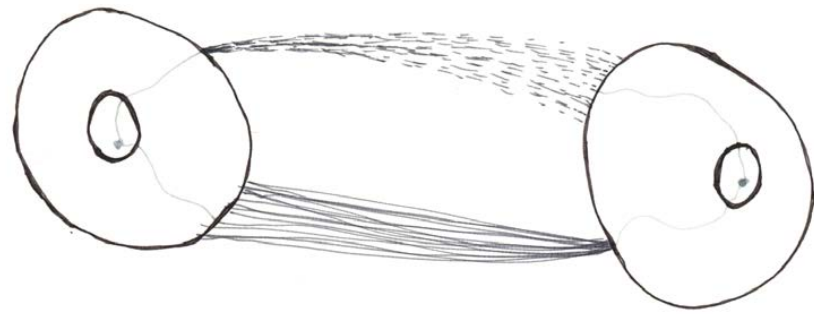
introduction

Greta Magyar (born 1991 in Gehrden, lives and works in Kiel - Germany)

In Greta Magyar's work, the use of printing crafts and techniques plays a specific role: the artworks combine unusual techniques of copper intaglio printing, using everyday industrial materials such as packaging with techniques of drawing and ink painting as well as collage. However, bricolage is not her purpose. Her interest is rather in the incorporation of time into the process. She reckons with the individual steps that this process needs: elaborate technical preparations or, like collage in some cases, a laborious finishing.

If one compares the large-format panel painting cultivated by Magyar with the medium of printing, it is apparent how she lets herself be guided by the inherent will of the respective medium and the requirements and history of the material. She seeks the challenge of the limits of the respective medium and yet yields nothing in terms of precision where the process demands it.

Magyar's experiences from her extensive work with biological systems in the context of collaborative projects with science gives her deep understanding of biological phenomenon.



text: Dr. phil. Peter Kohlhaas
photo (top): Mathias Mensch
photo (bottom): Museum für Druckkunst, Leipzig



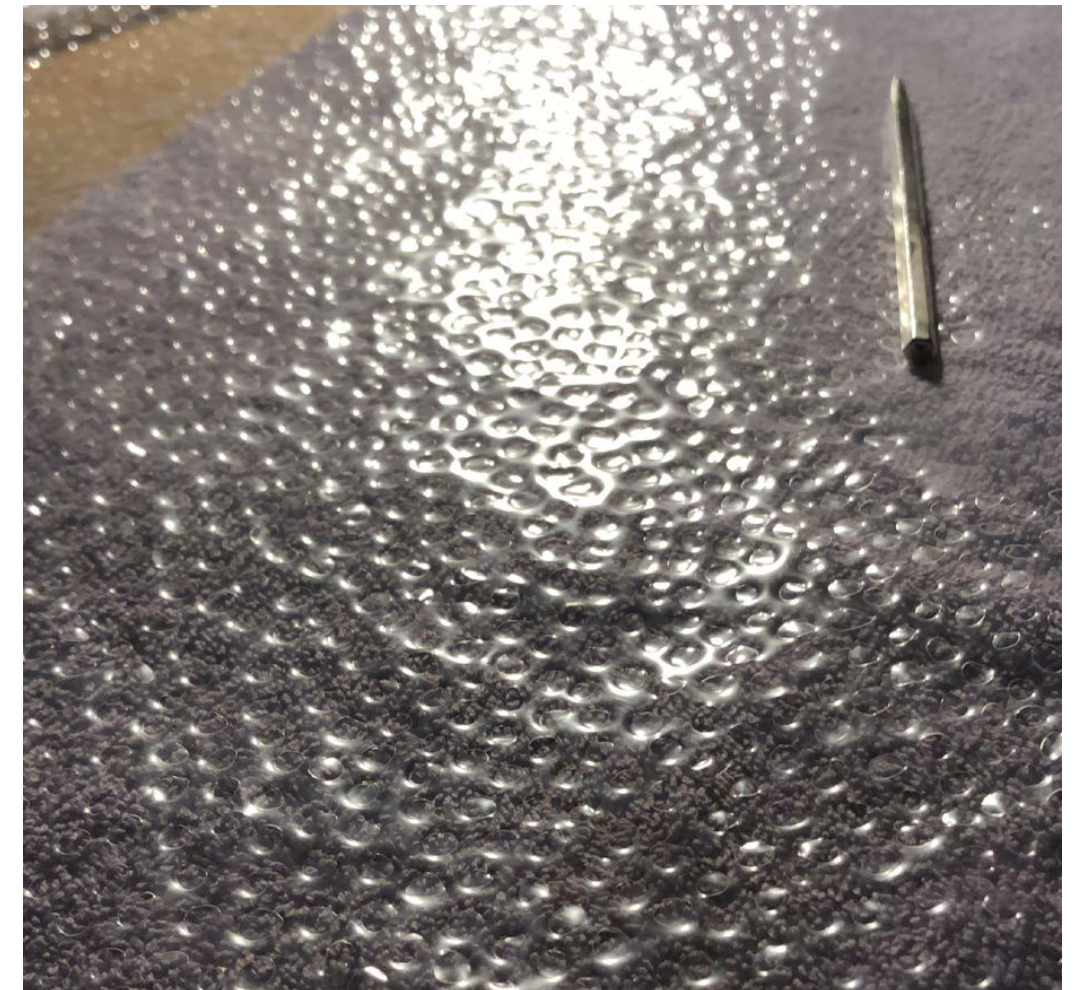


Nr. 1 and Nr. 2 (2021)
series: "transmission and transparency"
each 70x90cm
intaglio from cardboard, foil, tape, sheet
photo: Naiwei Tian



Nr. 1 (2021) detail
 Serie: "transmission and transparency"
 each 70x90cm
 intaglio from cardboard, foil, tape, sheet
 photo: Naiwei Tian

Traditionally, printmaking has been used to reproduce a specific image or text by transferring it onto a printing plate. Depending on the particular technique, these plates could be used for numerous reproductions. Intaglio plates are usually made of copper or zinc, and the image is created through mechanical engraving or etching. However, I use this technique in a very different way, as my printing plates are made from waste products. I collect my own trash, such as packaging materials, various plastics, films, milk cartons, or metal sheets. Using scissors, scalpels, or engraving tools, I transform these materials into natural-looking, organic forms. Preparing these plates can take several weeks, as I work exclusively by hand. Because the materials are fragile or because certain plastics can interact with the printing ink, they sometimes break after just a single print. Due to the unique character of each material, every print is unique.



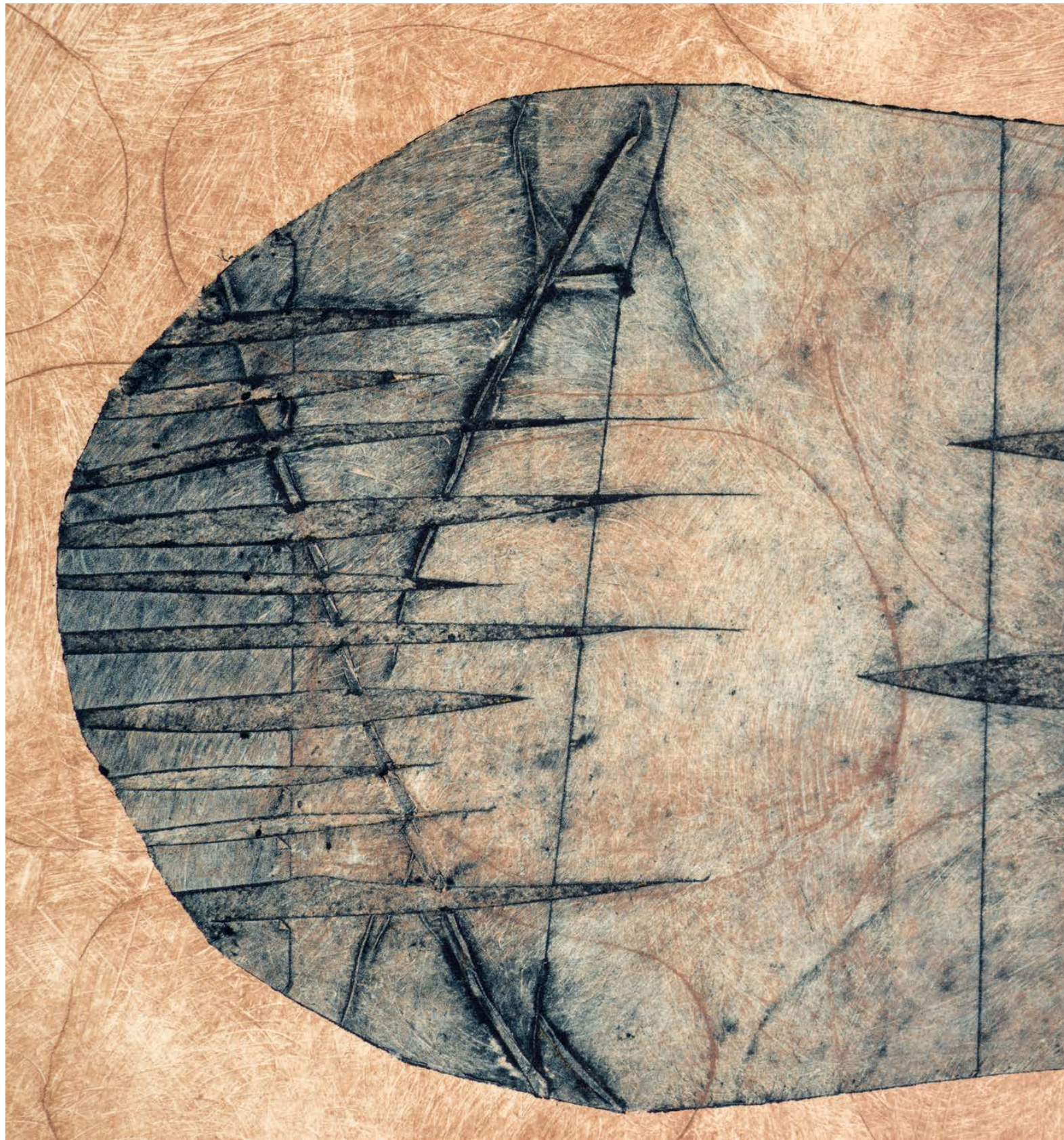
plastic film under construction



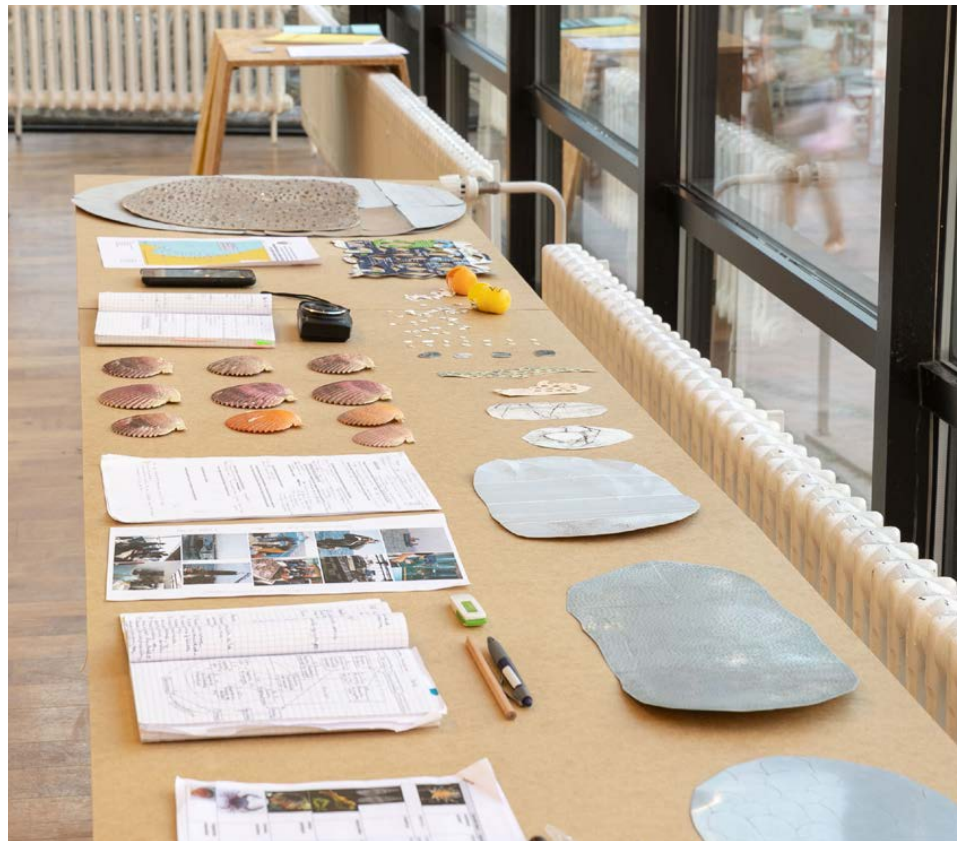
various processed waste materials under the printing press



Nr. 52/54/55 (2021)
series: "transmission and transparency"
each 50x65cm
intaglio from cardboard, foil, tape
photo: Naiwei Tian

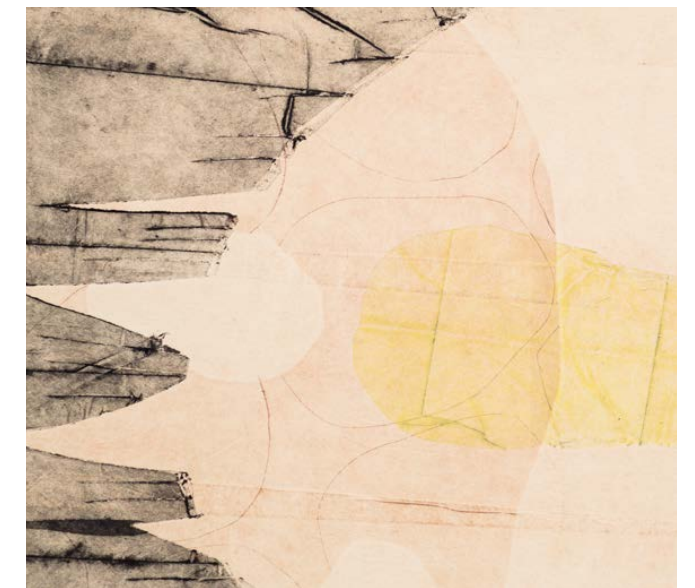
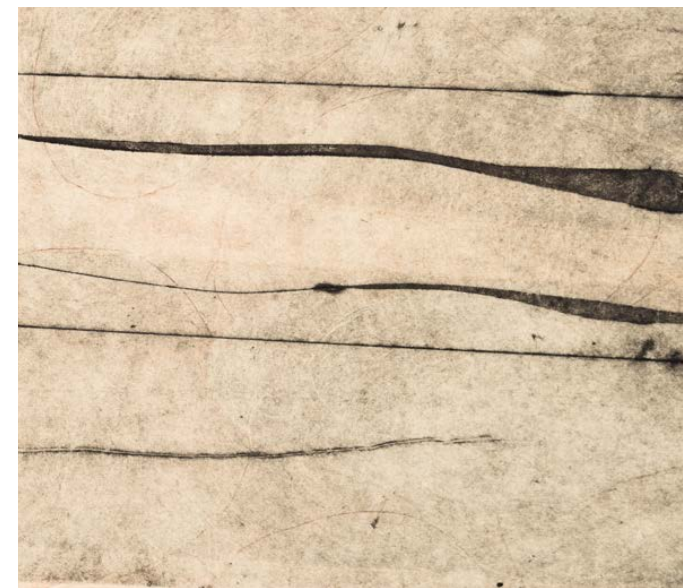
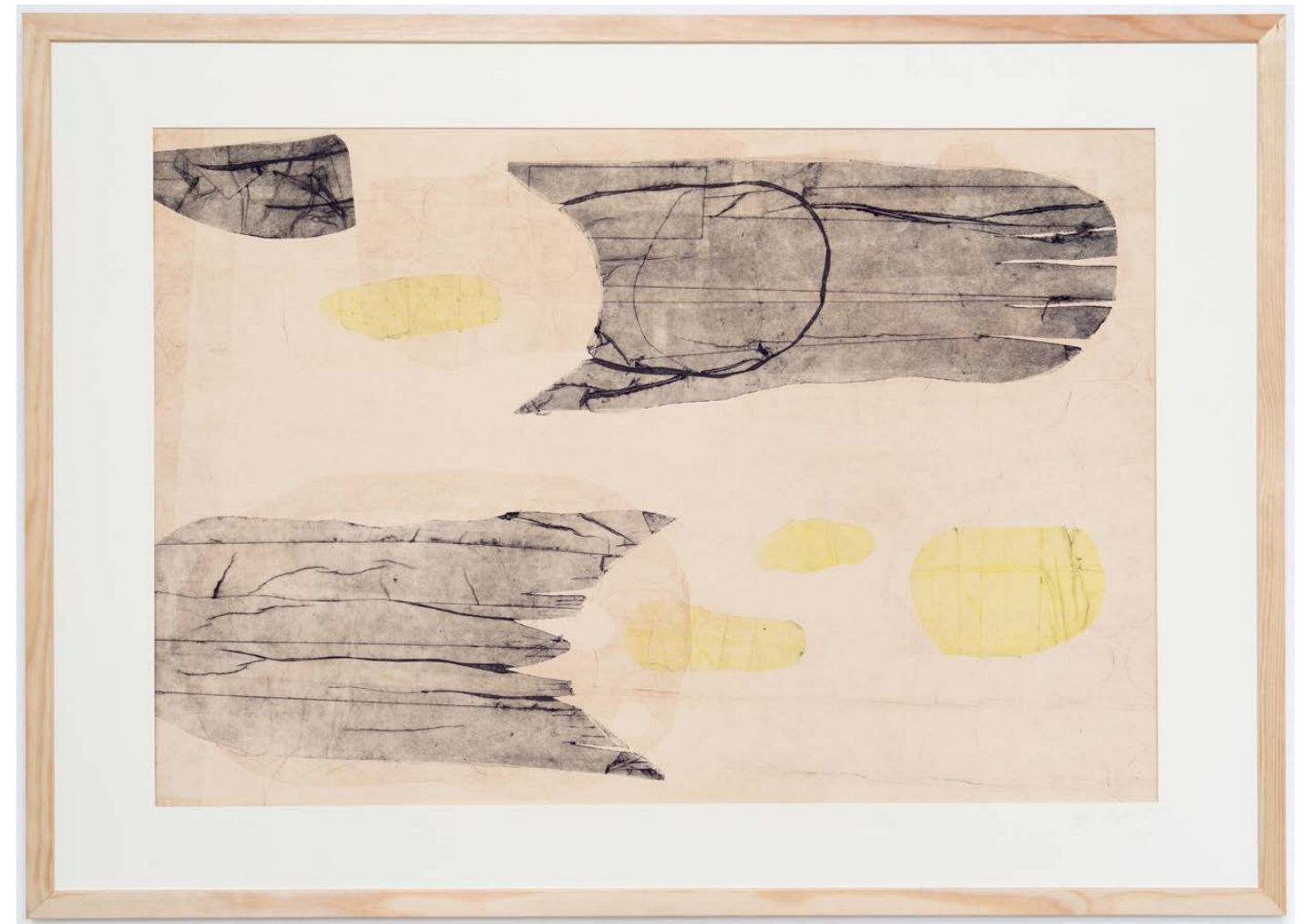


Nr. 52/54/55 (2021) details
series: "transmission and transparency"
each 50x65cm
intaglio from cardboard, foil, tape
photo: Naiwei Tian



exhibition: transmission and transparency (2023)
Pop-up Pavillon; Kiel
collaborative exhibition between Dr. Lotta Kluger (microbiologist) and Greta Magyar

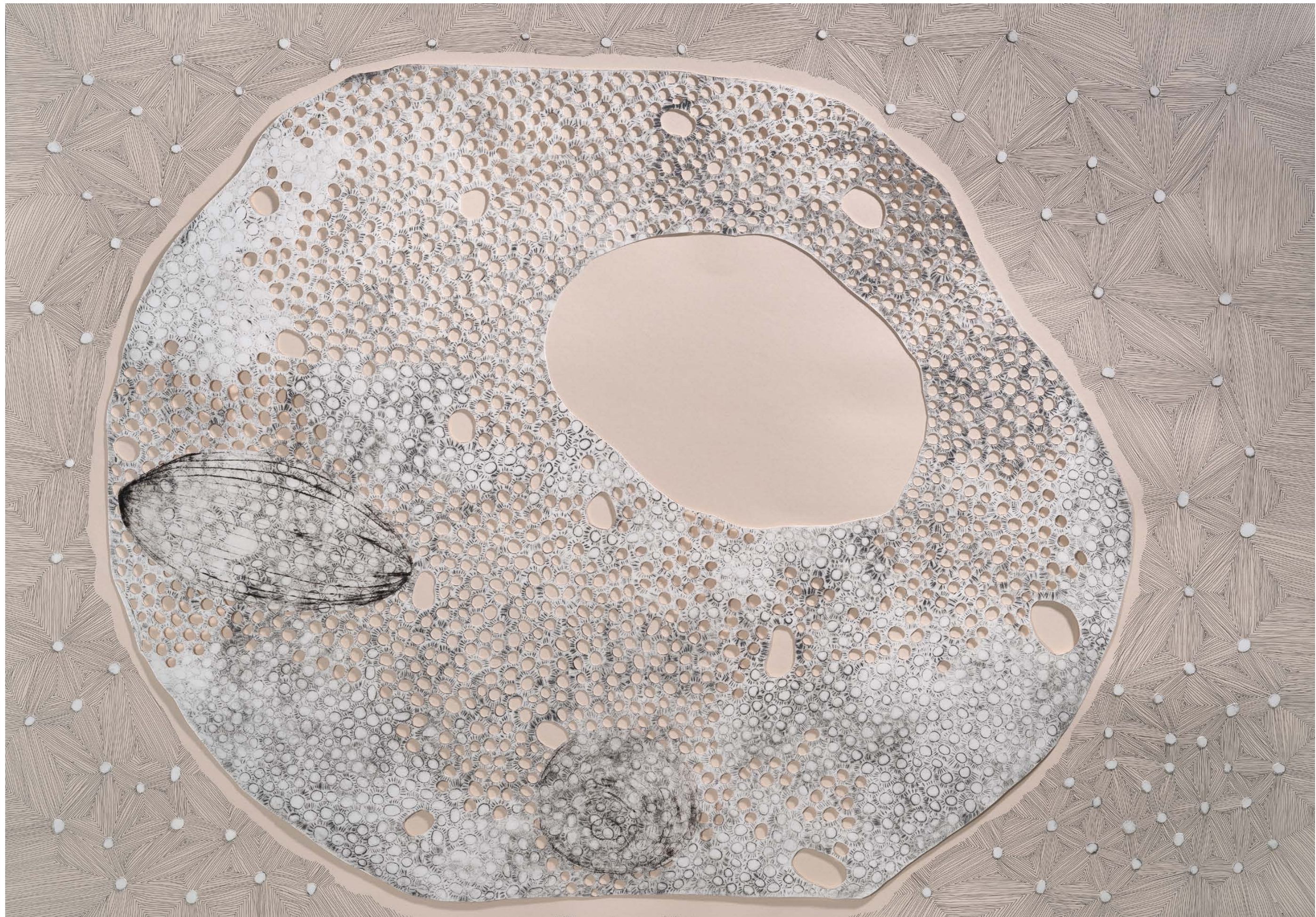
Marine ecologist and fisheries expert Dr. Lotta Kluger has been leading the Food Security Working Group at the Center for Ocean and Society within Kiel Marine Science at Kiel University since January 2021. In marine research, it's not only about sustainability and the economic use of resources; it's also essential to analyze and understand the social, economic, and ecological interconnections at play. This research uncovers processes and relationships that would otherwise remain hidden. The exhibition aims to make these hidden, often unnoticed, and seemingly insignificant processes visible. All natural and artificial objects in our environment are shaped by developmental processes that influence their form and appearance. Yet most of these processes appear static to the human eye because they unfold on vastly larger or smaller timescales. To reveal these invisible transformations, Greta Magyar uses her own household waste as printing templates. Collecting plastics and other discarded materials not only generates controlled traces but also gives rise to spontaneous expressions of the materials' inherent qualities. The intense pressure applied during the printing process exposes delicate details that typically go unnoticed. Organic-looking structures emerge, disconnecting the final image from the industrial and artificial origins of the templates. By transforming discarded industrial remnants into a source of aesthetic exploration, Magyar invites us to view these materials from a completely new perspective.



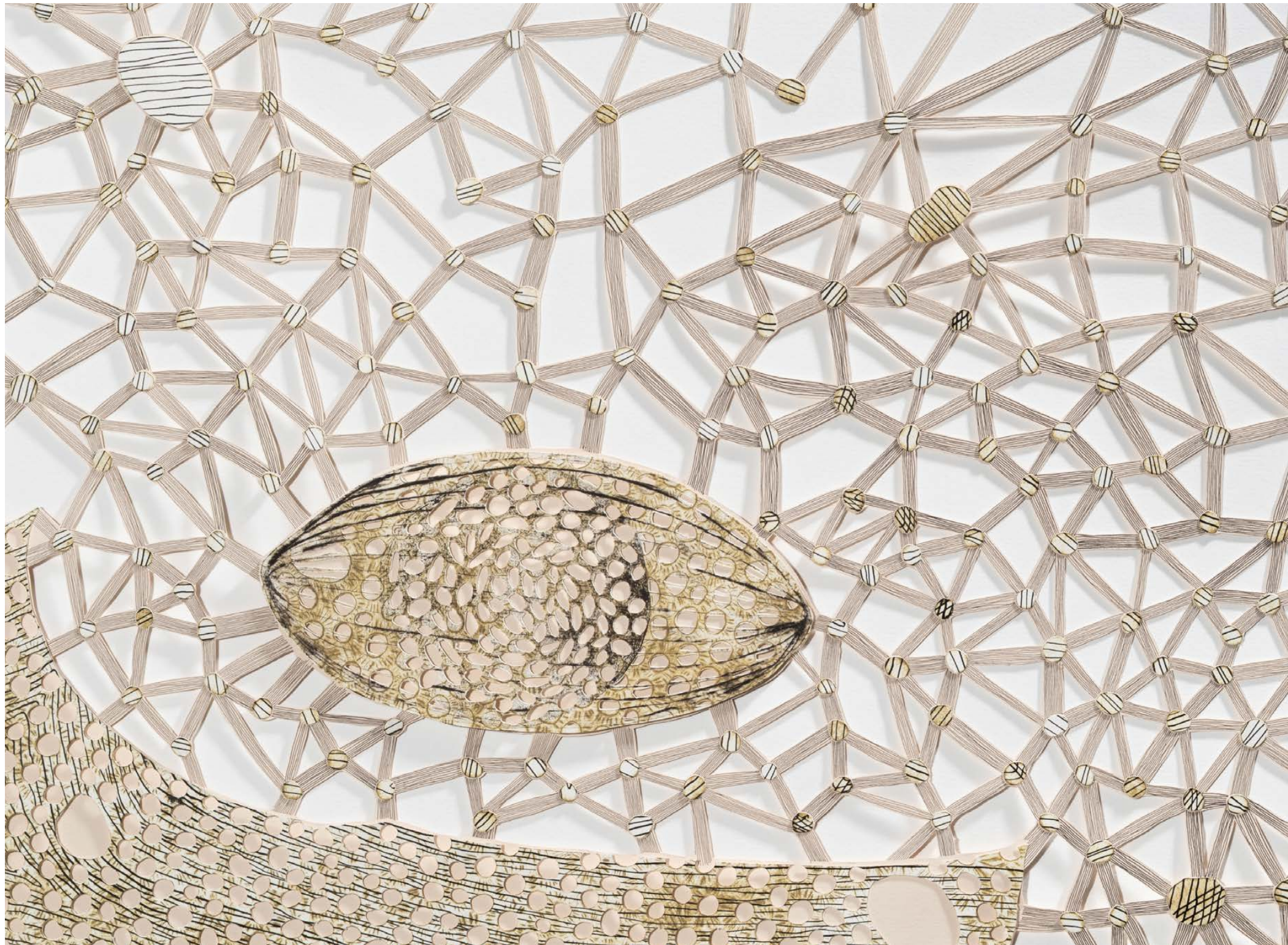
Nr. 53 (2021)
series: "transmission and transparency"
50x65cm
intaglio from cardboard, foil, tape



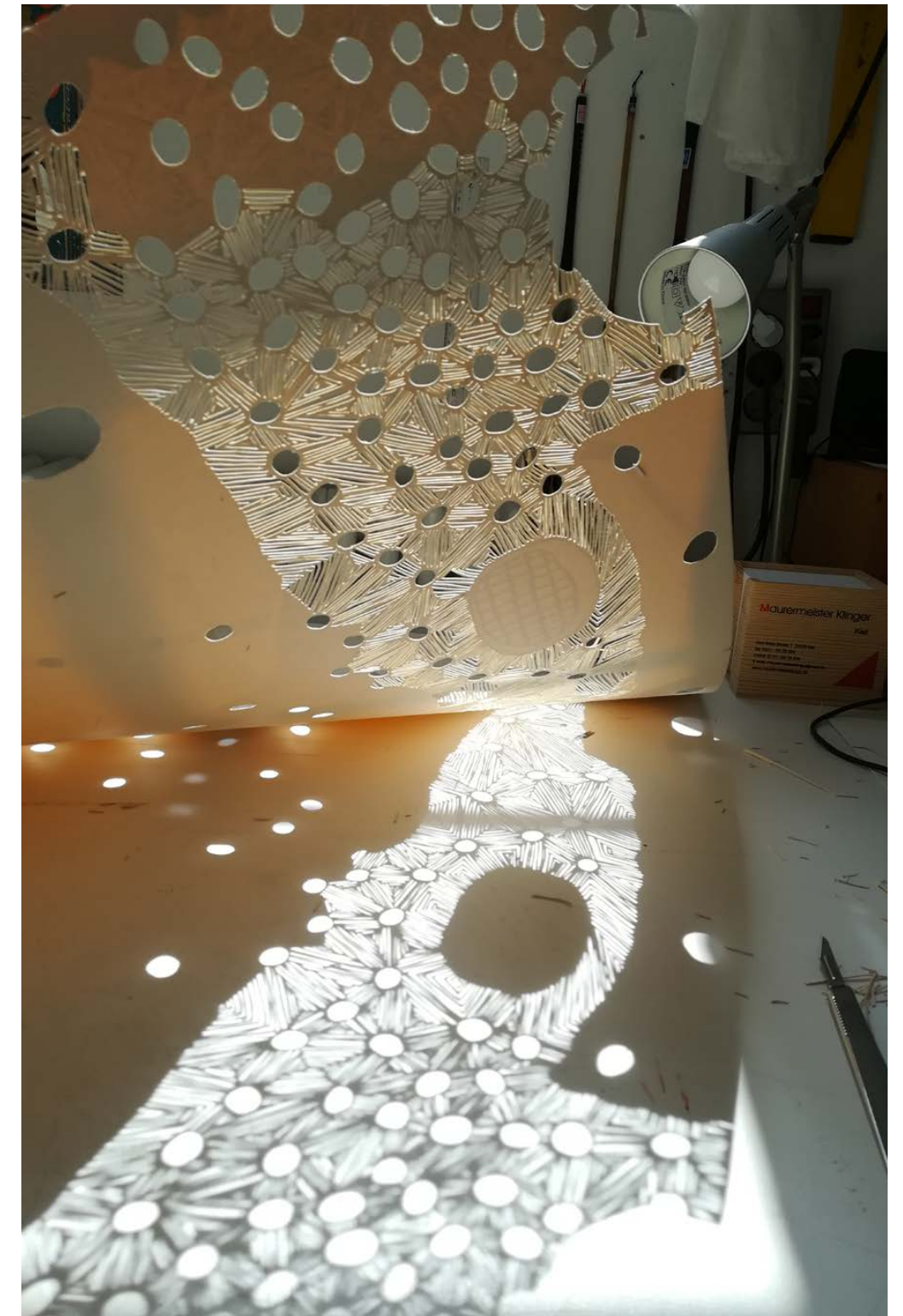
Zelle 1 (2021)
70x100cm
ink on collage with intaglio made
from tape, foil, plastic, sheet



Zelle 2 (2021)
70x100cm
ink on collage with intaglio made
from tape, foil, plastic, sheet
photo: Naiwei Tian



network (2021) detail
70x100cm
ink on collage with intaglio prints from cardboard, foil, plastic, sheet
photo: Naiwei Tian



collage in progress

My prints are sometimes further processed. As collages, I cut them apart, reassemble them, paint over and draw onto them. It is a continuous process of transformation. The images should be able to develop and grow. I do not want to copy nature or visualize a scientific process, but rather set a new process into motion. Prints, fragments, and plates are sometimes stored for years, recombined, and preserved. My whole visual language is linked with natural forms inspired by natural sciences. I research the imprints of time during the artistic work and the manifestation of the process.



DNA-origami production
laboratory at the
Fraunhofer ENAS in Chemnitz
September 2023
photo: Carolin Liebl

series: nano-movement (2023)
20x30cm
screen print on Mica/ ink in tubes



During my residency at the Fraunhofer Institute ENAS in Chemnitz, I had the incredible opportunity to create DNA origami structures in collaboration with the scientists. Being part of the entire scientific process made it clear to me how much artistic and scientific research can share, from curiosity and experimentation to material engagement and process-driven discovery. It was important to me to work directly with the materials and tools on site. I collected laboratory items such as slides, tubes, and plates, and the institute also provided me with discarded wafers. These wafers, made of silicon, undergo an intensive microfabrication process involving hundreds of etching and lithography steps. Each stage plays a crucial role in determining the chip's function and even the smallest error can render a wafer unusable. Because much of this process is invisible to the human eye, I wanted to make its hidden complexity visible by creating prints on the discarded wafers and giving them a new artistic purpose.



Nr. 1
series: nano-movement
(2023-2025)
50x35cm
lithography and silk screen print
on paper and wafer





Nr. 2
series: nano-movement
(2023-2025)
50x35cm
lithography and silk screen print
on paper and wafer





exchange (2026)
150x150cm
oil, acrylic and gouache on canvas



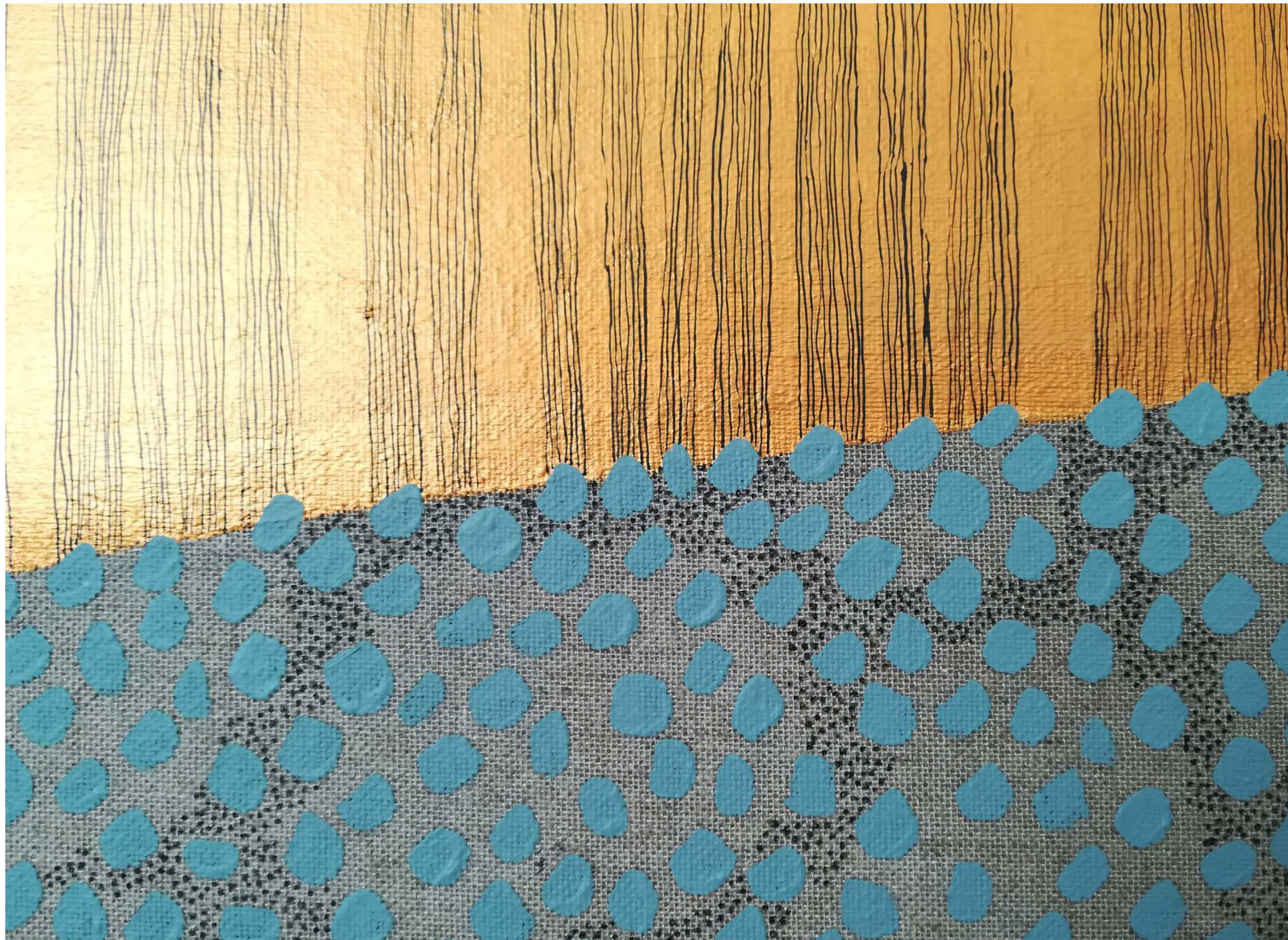


organism (2022)
200x130cm
acrylic and gouache on canvas
photo: Naiwei Tian





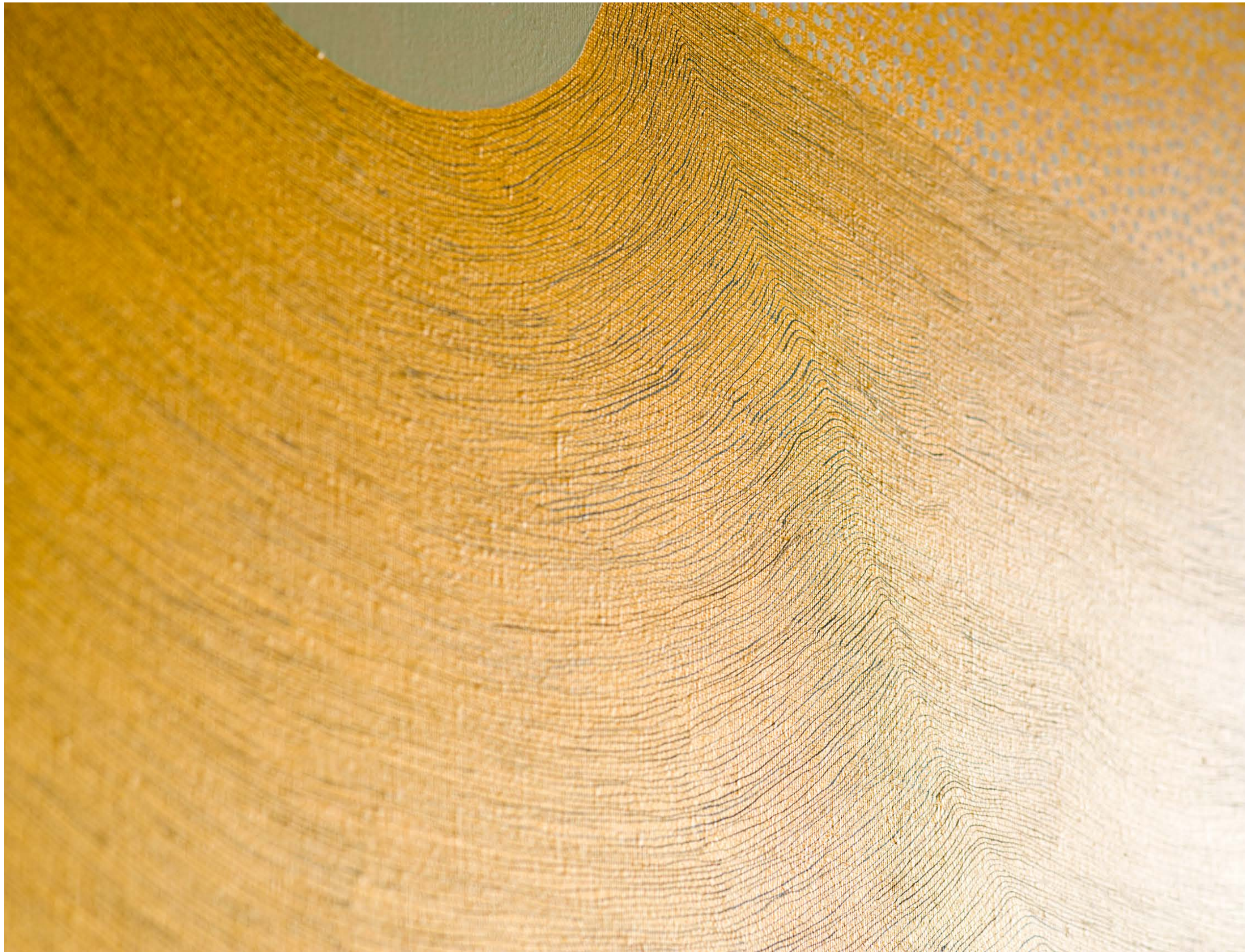
Zwischenraum (2021)
135x270cm (diptych)
acrylic and ink on canvas
photo: Naiwei Tian



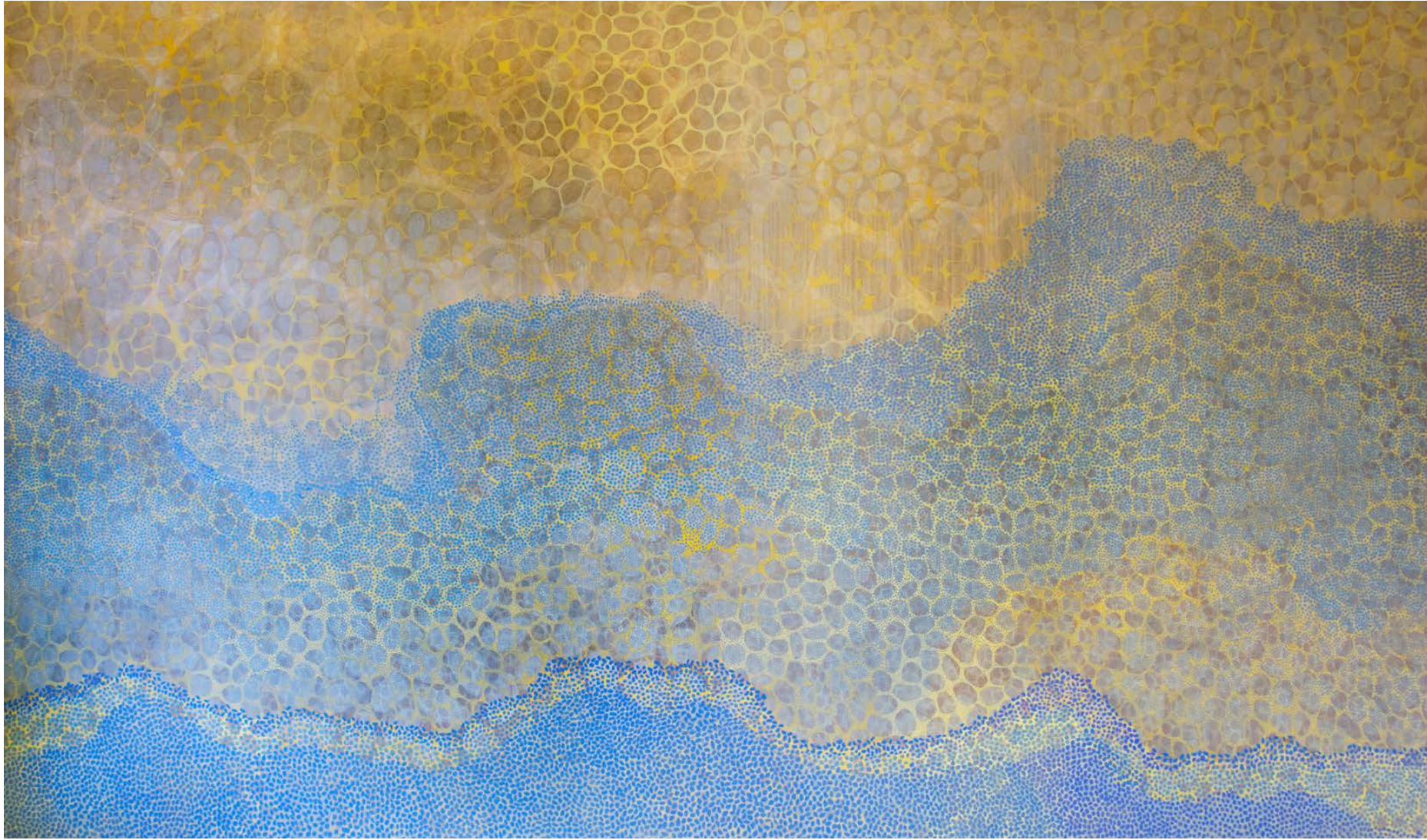
Zwischenraum (2021) detail
135x270cm (diptych)
acrylic and ink on canvas
photo: Naiwei Tian



Gold 1 (2021)
150x300cm (diptych)
acrylic and gouache on canvas
photo: Naiwei Tian



Gold 1 (2021) detail
150x300cm (diptych)
acrylic and gouache on canvas



Selbstporträt 2016-2017
270x500cm
Oil and Acrylic on canvas

Microbiome:

Trillions of bacteria and other microorganisms live in and on our bodies. This microbiome is as individual as a fingerprint. Changes in the microbiome can shift the body from healthy to diseased—or vice versa. This is precisely where the current research of the Cluster of Excellence “Inflammation Research” begins. Targeted modifications of the microbiome are among the most important approaches for individualized therapies.

Science Communication:

Language can make complex research accessible to a general audience, but it sometimes reaches its limits. The artistic translation of research topics creates a completely different form of science communication. The Cluster of Excellence and Muthesius University of Fine Arts use art to present biomedical research topics in a way that is accessible to everyone. Starting in May 2017, 18 projects were presented in an exhibition in Kiel under the title “The Microbiome – Humans Are Not Alone.”

Research:

Chronic inflammation is one of the major diseases of the 21st century. It is based on genetic predispositions which, together with lifestyle factors, increasingly lead to illness. Since 2007, the Schleswig-Holstein Cluster of Excellence has built a unique research infrastructure in Germany to investigate the development of diseases and to explore new approaches to individualized patient care.

Healing Inflammation – One Step Ahead.





dots on a table
A4 Residency art festival at CPI; Chengdu 2024
475x450x1100cm
acrylic on steel

A key point in my work is the socio-cultural aspect. Actively collaborating with people, bringing them together, breaking down barriers and prejudices, and giving time. For this, people need to feel and re-experience time, in order to make it tangible again.

Alongside my painting on canvas, I began some years ago to implement public projects in outdoor spaces. For these, I usually select wall surfaces in busy public locations as a base. These are then co-created with thousands of dots painted by many people. The artwork should meet people on their way to work or school, or surprise them on the way to the bus or supermarket. It should pull them out of their daily routine and give them the opportunity to participate in a painting without fear or inhibition. The dots are simple and require no prior knowledge of painting. They are understandable to any age and language and can be made by anyone. By having each person paint dots, equality and togetherness are created. The result is a collective work made of countless hours contributed by hundreds of people. Each dot is an individual trace, but in the end, the picture can no longer be regarded individually. Investing and materializing shared time in order to make a collective trace visible is the goal of this work.





partizipatorische Wandarbeit (2024)
Gaarden; Kiel (before and after picture)
collaborative public art project
acrylic on wood panels





project: wesea
 Seefischmarkt Kiel 2021
 300x1500cm
 acrylic on cotton canvas

