THE DREAM OF VISION GENERATES THE “Duplicated Dreamer” PAINTING by ATTILA SZŰCS

A non-existent inscription, an invisible but manifest inscription, like a real indication: the dream of vision generates DD painting, in a pantone of light, woven in the alchemical underlay of gold, copper, bronze, noble metals dissolved in Attila Szűcs's oil on canvas.

The inscription is useful for attuning to the pictorial world of Attila Szűcs, with a vector that accompanies us directly in DUPLICATED DREAMER, his latest recent cycle of paintings unpublished, presented in Milan.

The title is a direct reference to Francis Goya's emblematic Capriccio, number 36.  This Capriccio, known to us, for its suspended state between visionarity and perceptions, captured in a semi-biological dimension of a literary dream and a suggestive unconscious, where in "rivers of insomnia" atmospheres and suggestions of unexpected are revealed appearances.

Attila Szűcs, in the same way, but in a "river of dreams" and, In a "River of meditation", he elaborates his DD painting, which meets as in a chromatic and telescopic lens hair, vegetable nature, seasonal atmospheres, and zeros for lysergic spirals, faces, mysteries, illusions, in a "duplicate" of vision, not only with the viewer, but with the same subject in the same painting.

Elegantly from Callimaco, to Catullo a Foscolo the "Hair of Berenice", between history, myth, poetry, astronomy and legend, has been iconographically a precise trait of Classical Art: the clear and sculpted hairstyles have in fact established epochs and designated styles, to the point of becoming the protagonists of precise pictorial currents.  For the Pre-Raphaelites, historically they were the giant theodophores of the newly liberated "Hair of Berenice”, in fact for all of them it was a powerful aesthetic and ideological program and, in DD it reveals itself with the same clarity in "Coronation", in "Empire of Midas ", in “Appararition".

The "Hair of Berenice" was still the subject of the avant-garde in photography: Man Ray with his black and white photo of Donna with long hair, turns the image upside down, but not the Rossettian sense of free, wavy, luminous hair, always a protagonist.

In the wake of the rebellions of customs, art and philosophy, the Milanese movement of the Scapigliatura already has in its name the sense of subversion, an authentic Disruption of the academic knowledge that he then introduced at the opening of the doors of futurism. The details of the hair, enlarged and mixed in the sand, became the metaphysical subject and, abstracted in the painting of Domenico Gnoli who made aq  his subject is an architectural and sculptural idea, trusting that in the macro the historical flow of painting would coagulate in a dense way, to the point of practicing its blocked sense of time.  The intimacy in which Attila Szűcs envelops us in his paintings where every woman has an echo of familiarity with Betty, this famous painting by Richter that from the dress, to the hairstyle, to the elusive pose, seals an unprecedented portraiture of our contemporaneity.

Cosi continues to come true "the dream of vision generates DD painting", in every work of Attila Szűcs, as if Baudelaire who had found in Goya, "the nightmare full of unknown things", could now find a dream of unknown things, but deeply recognized by our enchanted gaze that remembers the verses of Callimachus: "What can we braids do, when these mountains of iron give way?"

Chiara Guidi

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