

CV.

Géza Vincze
Budapest. Hungary, Europe

Phone +36 202100807
Mail kukubarakuda@gmail.com

As long as I can remember I'd always drew and painted. My grandmother was a painter. I was 10 when I visited the art workshop of Nagyatád, where I learned to carve wood and stone under the guidance of István Bencsik whose beautiful torzo decorates the centre of my home town Budapest at Deák tér. By his advice my parents saved me from the risks of an artist's destiny. So I went to a regular comprehensive school -although it was selfevident that fine art is the centre of my life.

In this comprehensive school I organized a theatre piece with the title: "Isms". The style of the piece was -one of the many "isms" in the play- dadaist. The scandalous piece, which turned into a violent throwing-raw-fish-at-each-other, pointed to our grotesque commun-ism, and which was not recorded by András Dér, the leader of our film club, who regretted it very much. The happening did not cause our expulsion from school only because my mother also took part on stage as a cataliser. The piece was given applause by the audience.

I started learning music in 1984, when I was 19. I picked the trumpet after I returned from a two month journey around Europe with some psychedelic experience.

Not everyone liked this habit. My brother threw my first trumpet through the window and another water-polo-player friend of mine threw it into the backyard.

That trumpet has flown a lot.

In 1985, by accident, I was chosen to play a leading character in the first feature film of Ildiko Szabo: "Deadreal", which did not win any awards at the Berlin Film Festival.

I got my diploma at the Jazz faculty of The Béla Bartók Music Conservatory of Budapest in 1991. Shortly after this, because of the painting of one of my main works: "Aquarius", suspending all Neptune inspired artistic activities (ecstatic improvisations and envisaged painting) I became a student of Lectorium Rosicrucianum, an International Spiritual School. Encouraged by an inner urge, as part of a totally abstinent life, I stopped painting and playing music for four years as a natural consequence of turning towards spiritual sobriety.

Ending my relation with Lectorium Rosicrucianum in 1995, I headed toward creativity with full power again. I started to paint with an enhanced sensitivity evoking complex allegorical structures from random patterns of patches of aquarell or from the patterns of a rugged wall. Slowed down by the jobs (film production, advertising campaigns, management) which I took for making ends meet, I had to reduce artistic activities, for periods.

Throughout the years I developed a special technique to "develop" pictures from any kind of accidental patterns, with the help of modern technology (photoshop). Well, we all know, there are no accidents in life. So when I can turn off my will completely, the patterns will turn into form: a face, a figure, a landscape or anything. Accepting the form I give it an outline and cast light on it. In some cases, after it is done, I realize that the picture has a perfect and comprehensive structure. Then I research, study and learn about the symbols and meaningful objects which are „in order" by the structure.

I have very few of these special, channelled pictures, I only made 16 of them throughout 30 years and the painting of couple hundred paintings. The complete research and description of these are in progress right now.