

Human Prints

György Szegő — architecte, critique d'art — 1997 · texte en anglais

[...] Illés Sarkantyu was a teenager and a student of photography of the school in Pal Török Street when he repeated the gestures of Yves Klein. However, he pressed his own face, smeared with butter, onto the photopaper. The fat content of the butter would protect certain parts from the chemical process, it results in the repulsion of the developing or fixing solution.

This way an irregular positive-negative combination is produced, a hyper-sculpturesque self-portrait of a previously unknown type. One needs to search for the facial features in this series of photos. The enormous proportions of the nose, recalling the giant statues of the Easter Island, the vacant, pitch black place of the eyes, the painfully rumpled mouth, show a non-existent primordial being, who bears on its face, in the form of miserable signs, the whole history of the evolution of human civilization. The butter light-drawing of a teenage boy-face: it could be that of a tormented monster. Like Dr. Jekyll and Mr. Hyde, the instinctive and the socialized two parts of the soul. The two readings are engaged in a bloody battle with each other. The gold-leaf recorded dignity and well ordered harmony from the face of the Mycenaean Greek noble lord. The butter draws the torment of a thousand years, or perhaps that of the end of the millennium, on the face of the young man from the end of the 20th century.

in Fotóművészet 1997/5-6 (extrait), Budapest (HU).