

Breathing Geometry

It is questionable, whether we can identify a starting point, a particular time when we can say this is the beginning of her career, looking back, it is difficult to draw the start-line. It is especially difficult if we can speak of a very productive and many-sided personality like Judit Loczi, whose most decisive personality feature is the drive for planning, creation, building, the other one is the constant reborn.

If we stay within institutional framework, Judit Loczi started her studies with environment planning, then she went on with applied graphic design, colour dynamics, art management and graphic design. Theory and practice, applied studies and autonomous art varied, oppositional areas, different perspectives, but one thing was common in all of them: each one is connected to creation. However, the early environment design transformed its genre and volume, she changed her instruments for canvas, brushes and acrylic paint, but deep inside she has been inspired, moved by the same power that creates and forms.

Besides her studies, her vision was influenced by several personal factors, out of all of which jogging is the constant driving force. In her early works, it is striking what extent, how much the dynamics of the landscape watched by jogging and running, and the design and forms of trees and woods influenced her. This feature of her art occasionally appears in her later works, too, where the use of organic forms is performed in a more abstract way and in a more dominant minimalist way. Jogging follows Judit's career all along, and it means not only a visual inspiration for her, but it gives her a kind of meditational methodology pattern. It requires stamina, self-discipline, and inner focus, it helps to fresh up the whole body, smooth mind, and it keeps in the presence. Just like art creation. The sources of art creation are rather limited for a mother – with this here we are at another important factor that forms the artistic vision. Time became a complete new concept for her after giving birth to her children. Time devoted to art became fragmented than it used to be, so each work etape required a more focused attitude and concentrated attention. Despite all of this, these conditions did not restrict her inspiration just the opposite, these helped her to reveal a more purified and focused artistic energy. This is perceivable in her series of art pieces called For Simon a critical turning point in her art career. While these art pieces are in two dimensions, these follow a more definite and matured art concept. The visuality of these art works are complex, well structured, transparent, and these give a preview to trend of the artist's later works.

The parent role re-evaluates not only our time concept, but we re-think what we consider important. The conditions of the pure biological existence are manifested so dramatically in front of the new mother than never before, and this can rewrite the order of importance. Certain things can become very crucial, others can become less important, but one thing is certain: we cannot deceive our inner voice that gives the order of importance, things have settled to their places. This experience is manifested in a series of lyrical art pieces: a 6 pieces painting pyramid named Maslow in 2017. The art language of these works – besides the form that resembles to the Maslow pyramid – recalls the exact feature of the simplified math diagrams, that is balanced by the formed canvas, the vivid colors and the intuitive, emotive lyrical notion of leaving the two dimensions behind. Each piece of the collection well communicates with one and other, and this strong cohesion is typical in the artist's further works, too.

This can be seen in series called Circles Around Me and Weaker (2017) the relationship among these is very unique. The first one practically, gives a frame to the other one:

the negative space of pieces of Circles Around Me is manifested in pieces of Weaker. Beyond the connection of forms, the feature of the series different, each has its own individual feature. While the strong geometry of the works of Circled Around Me is not broken by anything, the art pieces of Weaker mix the geometric and organic features. There is one common thing in both, either we watch them together or separately: namely both series tend to turn towards the third dimension.

Going back to the consequences of parenthood, the re-evaluation of time was inspiring not only on his artistic practice, but it opened up a new window on theoretical level, too and it diverted Judit Loczi's attention to time passing and the caducity of moments, too. This very crucial idea became the central topic of her works Precious Time (2017) and this series in a turning point and an island alone in her career. The pieces of this series self-confidently leap over the borderlines of painting, these unfold those directions that the artist launched in her early works in three dimensions. From paintings we get to objects that can be walked around, that can be turned and that have several views and angles. These create a unified artistic language and these invite and exhibition space for a virtuoso play.

Watching the art pieces of Judit Loczi, it seems to me that not only her visual art is dominated by the silent consistency of geometry but her artistic evolution can be followed like a graph. Beyond the self-disciplined surface there is the pulsing lyrics that occasionally breaks the current order structures and breaks new ways towards new directions.

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