

Miklos Dolinszky:

Awakenings

Dreams for those who wake up [1]

A naive person might think that academism no longer exists these days. That a work of art is only judged on its own merits, on the basis of its own value. However, the academic approach, having survived the time of one era - one style, lives and thrives in today's simultaneous multiplicity of idioms. She only knows one path to art, so for her the only measure of art is professionalism, and professionalism is still the path of tradition, in other words, the school, the master. Those who, like Natre, had no masters, had to fight not only with themselves but also with external resistance in order to be accepted. As an outsider, far from the discipline of the profession, she must doubly prove her right to exist as an artist. It is true that Natre often talks about the multitude of painters who invisibly crowd around her during the creation of one of her pictures. However, these masters cannot be included in her biography. Nowadays, whoever dares to remain an outsider and who does not offer these external grips to the professional environment that "prices" their art, in other words: whoever does not meet the expectations of today's art market, takes a huge risk.

The technique that Natre uses most often shows with the power of a symbol the lack of tools of outsiders who avoid the path of tradition: Natre does not paint with a brush, but with her fingers. It is related to this immediacy of expression that her images do not seek contact with our intellect. Like her, we must let go of our grips to free our minds to meet her. It's true: We can approach Natre's pictures purely from the point of view of their aesthetic value, admiring their dazzling colors and instinctively struck proportions. However, in her interviews and conversations, Natre does everything to divert us from this path. [2] Admired beauty for its own sake has in fact always been a pale remnant of former knowledge, an averaged surface in the place of emptied knowledge. Aesthetics is typically a science of the post-art age. The aesthetic approach has nothing to do with it, so it hides the inherent spirituality and therapeutic effect of the image, which was precisely the original intention of art from the beginning. And Natre's paintings lead directly to this intention. So her paintings live a double life. On the one hand, they are sold and bought like any other work of art today. On the other hand, their true value is not expressed in their relation to other paintings. Primarily, they act not with an aesthetic, but with a spiritual demand. They do not want to please, but to change and enlighten; beauty is just an extra.

The return to the ancient, magical function of the image does not leave the relationship between the author and the work untouched. This is already evident from the fact that Natre does not consider her pictures as her own. She talks about them as an outsider and thus creates the possibility of talking about the images objectively. Of course, she does not deny that the artist has something to do with the picture. But it questions the property relationship between a painting and its creator, on which today's art business, and indeed the entire history of modern art, rests. However, anyone who suspects a liking or a desire to stand out is misunderstanding Natre. She only makes herself and others aware of what every artist more or fewer experiences: that in fact, the picture paints itself, and the painter merely allows what wants to be created. Her knowledge is first of all manifested in her receptiveness. The artist is mostly shy about this experience because modern art history is only interested in the final product. What happens to the artist during creation, so that the work would not be created without the creator's altered state of consciousness, is already outside the horizon of art history. The modern West has never paid attention to pure consciousness, which the Hindus call *turīya*, or the fourth state of consciousness, even though there is no art without pure consciousness. The reason for this one-sidedness is not difficult to decipher: since the beginning of industrialization, the model of

production has increasingly influenced and worsened human relations. From this point of view, however, the work of art is merely a product.

Natre's paintings ward off a hasty, routine approach. They count both on the viewer's lingering as well as on the adventure of an independent discovery journey. So we have to give in to the silent imperative of these paintings to unearth the visible subsurface images as well – even if we can hardly get as far in this as the breathtaking video work of Éva Vágó –, which penetrates the deep layers of Natre's paintings and brings to the surface their dimensions invisible to the naked eye with shocking poetry: the "unfoldings" will open further pictures in the painting. [3] Even the chosen name speaks volumes. The word Natre speaks of birth, but obviously not the physical one, but the second birth, which is well known by all great civilizations apart from modern Western society and has made it the basis of their upbringing. They knew exactly: physical birth is not enough to become a complete human being. They knew that a spiritual birth was also necessary. Everyone gets a body, but the spirit has to be earned – this is also the root of all social hierarchies. In the medieval craft guilds, technical and human development had not yet become separate, and artistic work also built the artist's self-knowledge – knowledge and self-knowledge, professional knowledge, and life skills were still related and inseparable. In the modern West, however, there is no institutional rite of initiation, so the modern artist must initiate herself. Natre's career as a painter was started not by her professional ambition, but by her spiritual birth. That's why, she was inspired to paint, without any background, in her adult life, giving up her civilian life. From all of this, it is easy to understand why there are no masters in the traditional sense of the word at Natre's artistic beginnings. And that is why her paintings cannot be evaluated primarily on the horizon of art history, or in other words: her paintings cannot be approached in terms of time, but only on the plane of her personal history and spiritual homecoming.

Nowadays, we live in times when all values are overthrown and the days of everything being false are numbered. There is a huge hunger in this world for anything authentic. So let's see the good in the bad, that even wars – ultimately – happen so that the upside-down world can later get back on its feet. It can already be seen that in this crisis situation, many authorities, which until now seemed unquestionable, will become nothing in the blink of an eye, but many things that have been pushed to the edges until now may gain the status of telling the truth. The artist who until now has followed fashionable trends out of interest can easily be disguised as a "naked king" in the midst of today's cataclysm, but the one who has preserved his intellectual integrity can now simultaneously grow into the voice of the times. Despite their blurred contours and visionary vibrancy, Natre's paintings radiate a clear and sharp glow that invites authentic life. Most of these paintings are symbolic images of inner experiences, unfolding visions that appear in meditation or deep sleep. Dreams that call to wake up, wake up to self-awareness!

[1] Natre (Katalin Pintér): Opening speech of the exhibition *entitled Awakenings*, Village Hall, Szigetmonostor, 15 October, 2022

[2] One of Natre's short portrait films: <https://vimeo.com/542053815>
Natre website: <https://natrepinter.com/wp/>

[3] Éva Vágó Navago: *Psalmus. Entry of Initiated Navajo* movie. [s.d.] DVD. Excerpt available online:
https://www.youtube.com/watch?v=sBXvBrTvjIM&ab_channel=AdrianFenyvesy