

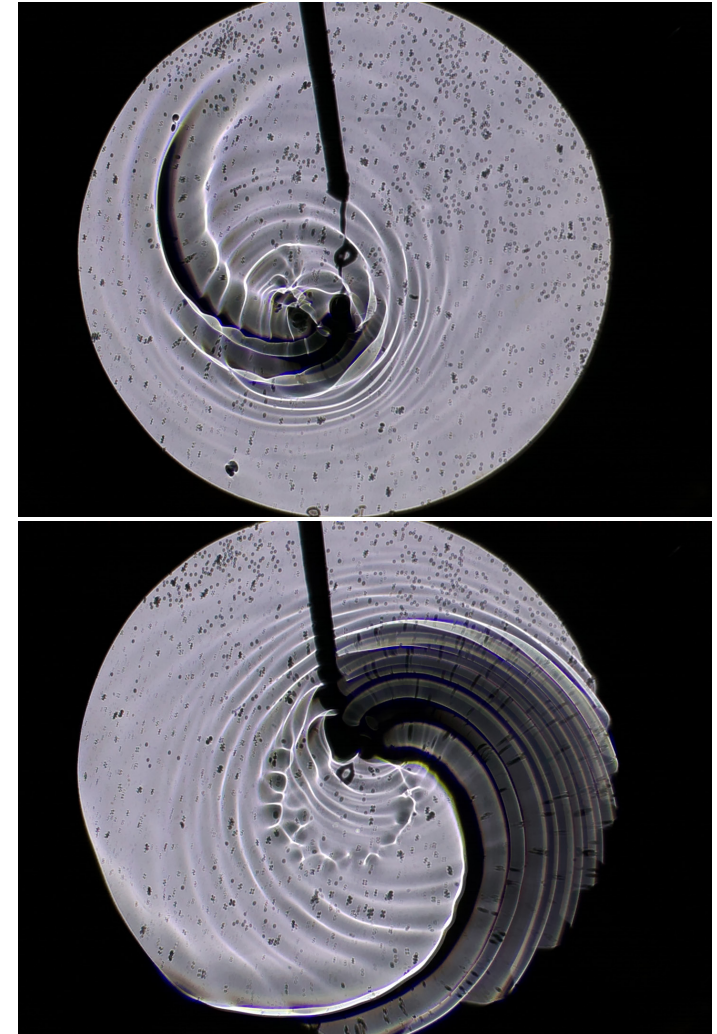
ATTILA CSÖRGŐ | *Fluid Shapes*  
14 November 2025 – 17 January 2026



Attila Csörgő | *Fluid Shapes* | Installation view at Gregor Podnar Vienna, 2025, photo: Simon Veres

The solo exhibition by Attila Csörgő features a dialogue between the artist's latest works alongside selected earlier pieces. The work of Attila Csörgő leads us into a universe of scientific exploration while also expressing the joy, humor and detachment proper to artistic creation.

Fluid Shapes (2025) is a complex, multi-element work that connects in numerous ways to various fields of physics, problems of geometry, or—more generally speaking—to questions of regularity/irregularity and visibility. In terms of inspiration, the 19th-century photographic motion experiments, the work of Etienne-Jules Marey and Ernst Mach, and Marcel Duchamp's Rotorelief should be highlighted. The work is based on Schlieren optics, which, in short, is an optical device that uses the phenomenon of refraction to reveal small changes in a transparent medium (e.g., water or air) that are invisible to the naked eye. Csörgő employs a live video stream as the medium. Between the camera and mirror, aquariums filled with water respond to various physical forces, generating wave patterns. The actual outcome of the work is to examine and shape to a certain extent the resulting primary and secondary reflected forms.



Fluid Shapes (2025) video installation with parabolic mirrors, tripods, cameras, water tanks and electric motors, dimensions variable



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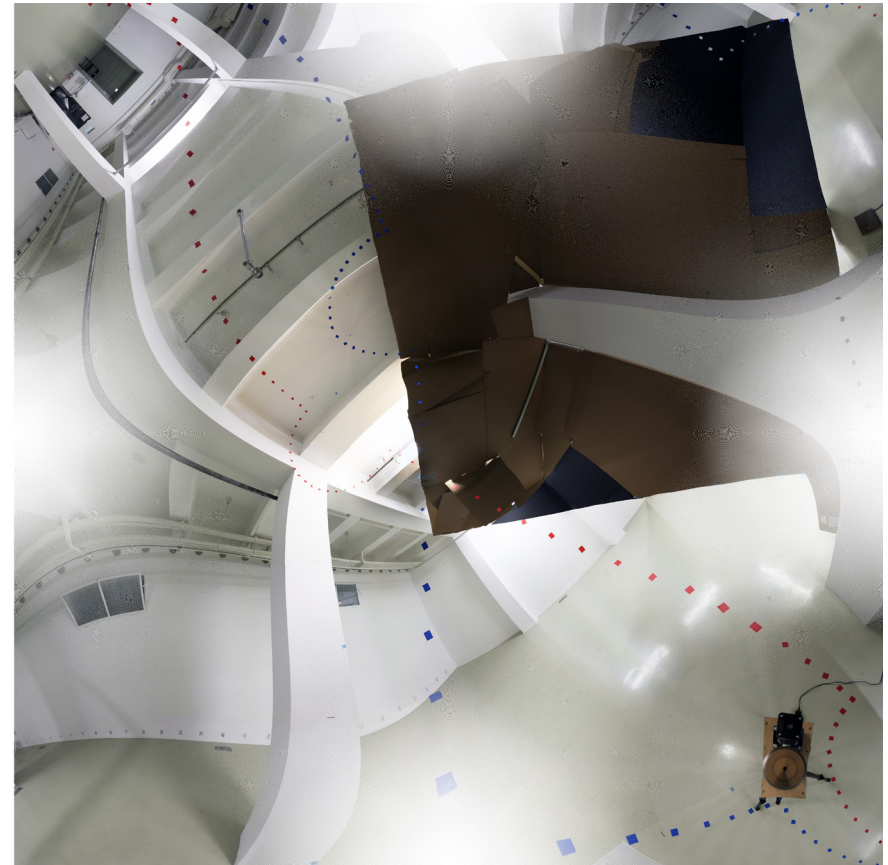
Fluid Shapes I / II (2025)  
video installation with parabolic mirrors, tripods, cameras, water tanks and electric motors,  
dimensions variable, Ed. 2 + 1 AP

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The exhibition also displays a new iteration of Csörgő's Inverse Cartography (2022-2025), which is based on the photographic representation of the entire space from a given viewpoint. Looking around in all directions from a single point, we get a spherical image, similar to celestial globes depicting the starry sky. If we want to show this spherical image on a flat surface, it is worth using a known cartographic projection, which helps to calculate where the spatial points should be placed on the plane. Since there is no clear representation of a spherical surface on a flat plane, countless world maps have been created. Each one distorts the image in a different way. Two of the three projections used here were created by philosophers (Lambert and Pierce), and this fact alone suggests that the map—beyond its practical purposes—is an abstract intellectual problem. The logic of map making can, of course, be reversed, and the spatial coordinates of the points marked on the map can be looked up. In this case, this means that even before taking the photographs, the artist placed shapes in space that would become regular shapes, squares, after the photos were processed cartographically. This process can be seen as a unique form of anamorphosis: an image that becomes meaningful not from a specific physical viewpoint, but through an abstract, mathematical perspective.



Inverse Cartography (2022-2025)  
spherical representation of the exhibition space in Trafó  
House of Contemporary Art, Budapest, Hungary  
diameter 25 cm, Ed. 3 + 2AP





Inverse Cartography (2022-2025)  
spherical representation of the exhibition space in Trafó  
House of Contemporary Art, Budapest, Hungary.  
diameter 25 cm  
Ed. 3 + 2AP



Squaring the Circle (2013)  
light sculpture with 3-dimensional chrome plated aluminium mirror, halogen lamp, transformer  
160 x 40 x 40 cm, Ed. 2/3

The title of the light sculpture *Squaring the Circle* (2013) is an expression of the human drive to pursue what is, by definition, impossible to achieve. Here Csörgő points out how geometric shapes transcend their mathematical definition as relationships between sets of points, to carry a profound metaphorical weight. The work is born from the attempt to transform a circle into a square. A curved mirror surface reflects the light of a lamp placed below, so that the rays first trace a circular form, and then, as they reach the floor, unfold into a square of shadow. Each element – the size of the shapes, the lamp's position, the mirror's height – is precisely calibrated. Their relationship allows for only one possible configuration, even if this hidden geometry remains unseen.

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Attila Csörgő | Fluid Shapes | Installation view at Gregor Podnar Vienna, 2025, photo: Simon Veres



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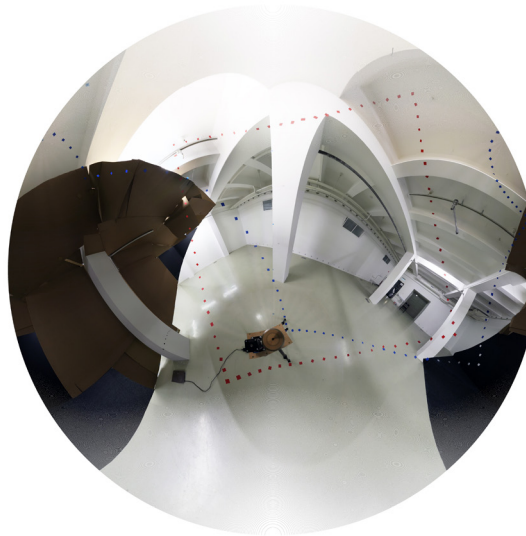


Inverse Cartography (2022-2025)  
archive print, Lambert Map Debrecen  
(made in MODEM, Debrecen, Hungary in 2024)  
102,5 x 102,5 cm (framed), Ed. 3 + 2AP

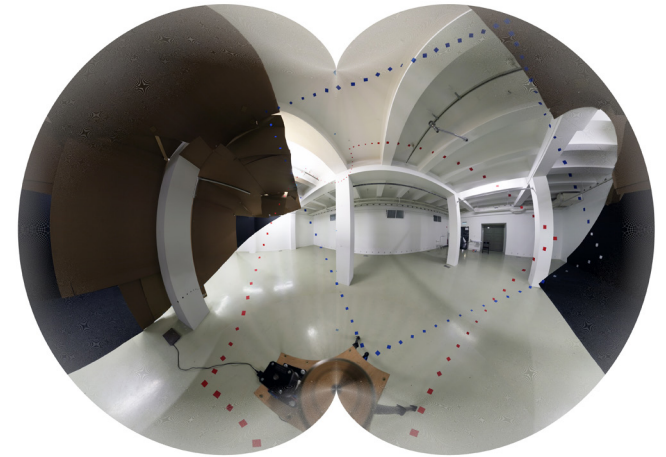
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Inverse Cartography (2022-2025)  
archive print, August Map Studio  
(made in the Artist studio in 2021), Warsaw, Poland  
102,5 x 102,5 cm (framed), Ed. 3 + 2AP



Inverse Cartography (2022-2025)  
archive print, Lambert Map Trafó  
(made in the Trafó Gallery Budapest, Hungary in 2024)  
102,5 x 102,5 cm (framed), Ed. 3 + 2AP



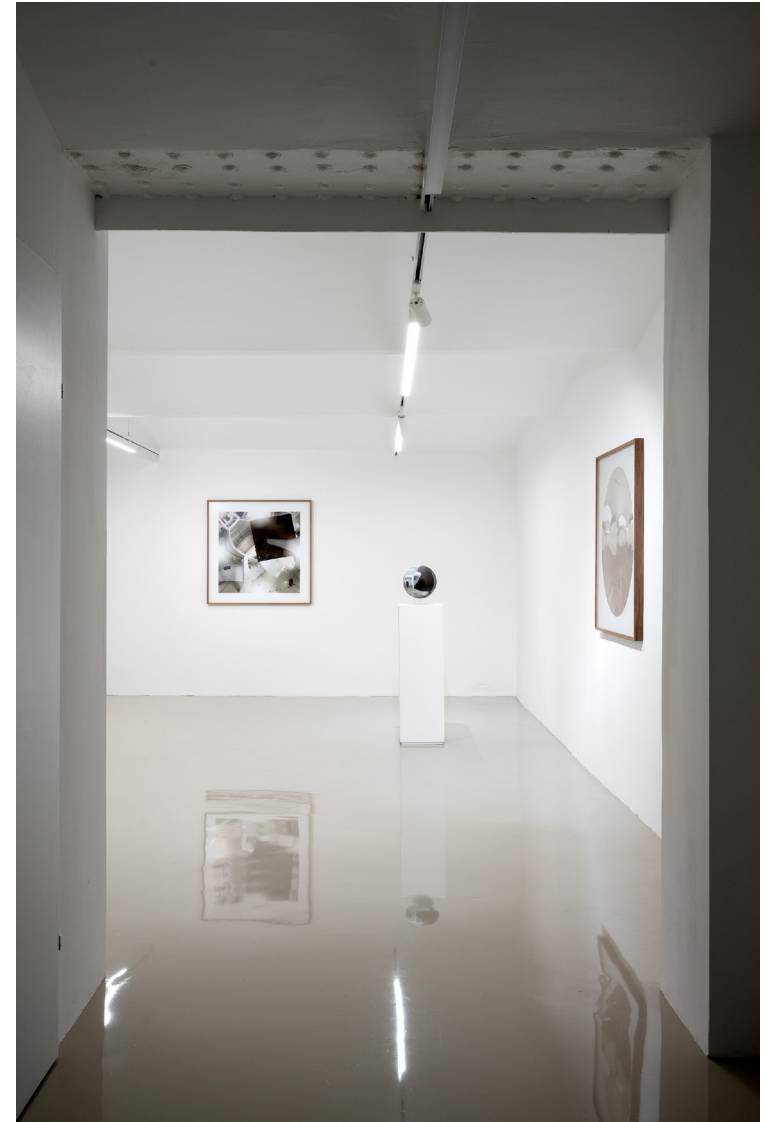
Inverse Cartography (2022-2025)  
archive print, August Map Trafó  
(made in the Trafó Gallery Budapest, Hungary in 2024)  
102,5 x 102,5 cm (framed), Ed. 3 + 2AP

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Attila Csörgő (\*1965, Budapest) lives and works in Warsaw, Poland.

He studied painting and intermedia at the Hungarian Academy of Fine Arts between 1988 and 1994, and in 1993 he was a student of sculpture at the Rijksakademie in Amsterdam. In 1998 he received the Smohay Prize, in 2001 the Munkácsy Prize and in 2008 the Nam June Paik Award. He has participated in numerous solo and group exhibitions, including the 22nd São Paulo Biennial (1994), the Venice Biennial (1999 and 2017) and Documenta 13 (2012). His solo exhibitions have been on view at ŠKUC Gallery and Galerija Gregor Podnar in Ljubljana/Berlin, Art in General in New York, Galeria Arsenal in Bialystok, MUDAM in Luxemburg, Kunsthalle Mainz, Palais de Tokyo in Paris, secession in Vienna, Museum Folkwang im RWE Turm in Essen and Hamburger Kunsthalle – Galerie der Gegenwart. His solo exhibitions in Hungary have been held at Ludwig Museum, Szent István Király Museum in Székesfehérvár, Light Art Museum and Trafó Gallery, among others.

Fluid Shapes (2025) has been realized thanks to the scholarship of the Ministry of Culture and National Heritage of Poland, in collaboration with Collegium Hungaricum Vienna.



Installation view at Gregor Podnar Vienna, 2025  
photo: Simon Veres