



## Ruttkay Sándor

Born in 1951 Budapest.

Sándor Ruttkay grew almost unnoticed among the masters of Hungarian art. It was not that he had no admirers or even fans, but because he worked as a member of the youth studio not so long ago, and somehow did not belong to the daredevils. For him, the challenge in subject and performance was something that was not fashionable in recent decades, but maybe that's why it was shortage.

His subject is almost exclusively human. But it is not a person who is bound to the present or other historical age, but what is from the Man at all times is the so-called "eternal human". Man does not have the biases and exaggerations of a historical stage - be they as productive as possible - but without them, as in the best moments, joy or drama. The beauty and limitations of human relationships. Sándor Ruttkay uses the line as an expressive tool for his art. He found the noble form of drawing that is soaring for the classic object, but he can break up for the sake of what is to be said, and, like any remarkable artistic manifestation, does not lack humor either. For Sándor Ruttkay, this formality is not externally, but rather internal, in his blood - it does not cite the classics but forms it in its own way.

What, however, in today's lines of ours today, which is why we cannot claim him to be an outdated academician? This is typically a product of our century, spontaneity, automatism, which raises the instinctive desires and feelings of dreams and awe, and it is quite unique that this method hypnotizes not the course, the horrible, but the beautiful, the harmonic. Loosely curved lines become beauty, noble heads and beautiful talking hands.

It is said that the portrayal of drawing is best illustrated by the representation of human hands. Well, at Ruttkay, we're seeing flawless hands. He is fascinated by the reality of floating lines, or rather by his celestial copy.

In addition to the lines, we have to speak about the colors, which are used thrifty, but just by using it in the right place, he achieves that the drawings are believed to be paintings. Sometimes it is just about choosing the paper and the color of the lines, other times the colors that surround the drawing, the buzzing or the embrace of the drawing, which highlights, underscores, and makes the work unique and unmistakable. The luminous, often neon-like, effects of these colors also reveal a lot about the artwork.

The works of Sándor Ruttkay allow some insight into what happened in our history. The Bible or the known forms of antique mythology are also common in his works. We may ask: what do these drawings represent? Illustrations maybe? Yes, illustrations. But not the illustrations of some other author's work, but the creatures of his own thoughts, dreams, desires. It is a rare phenomenon today: poetry. In this case, we could call it "visual poetry".

His masters are György Kling, Károly Kirchmayer, György Benedek.

**Individual exhibitions:**

1978 Csili Gallery, Budapest

1980 Eötvös Klub, Budapest

1985 Budapest Municipal Culture House, Budapest [József Barkóczy]

1991 Great Balogh Hall, Budapest

1992 Csók Gallery, Budapest

1993 Cultural House, Hajdúszoboszló

1993, 1995 Zichy Gallery, Leiden (NL)

1995 Cultural House, Dombóvár

1997 Horváth and Lukács Gallery, Nagycenk

1998 Wittlich (D)

1999 House of Hungarian Culture, Berlin [with Ildiko Bereczky, Dezső Gál, Zsuzsa Kubinyi].

**Group exhibitions:**

1985 III. Nuremberg International Drawing Room

1986 Linz

1987 Humor and Satire International Festival, Gabrovo (BG)

1991 Békéscsaba

2000 Group portrait with woman, Sziget Gallery, Budapest

**Works in Public Collection:**

County Library, Békéscsaba

Nógrád Museum of History, Salgótarján.

**Literature:**

HAULISCH L: Illustrated Thoughts, Ring, December 16, 1992

SZAKOLCZAY L: Grotesque, aerial world, Tisza, 1998/6.

Further source: <https://artportal.hu/lexikon-muvesz/ruttkay-sandor-6107/>