

Erzsébet Katona Szabó, visual artist, Ferenczy Noémi-Prizeawarded merited artist

Woven tapestry (1975-2000) and Garments (1991-2000)

“The materials convey us a peculiar message day by day. [...] I have been seeking new technical usage of different textile materials with a constant creative curiosity, to find this artistic message.”

Erzsébet graduated as a tapestry artist, but she worked as a fashion designer and later as a puppet designer and scenic. She gradually started to pursue her own artistic career, the first 25 years of which is defined by designing clothes and tapestries.

In the various group of silk and woolen dresses she used stylistic elements of folklore: the structure of the Greek peplos, the ornamentation of goldsmithing of the Migration Period. The cut of the dresses often follows that of the old peasant shirts, their ornament is inspired from the embroidery of Kalotaszeg (Transylvania) and Galgamente region (Gödöllő).

Leather works (1999-2019)

“I feel honored that the once living material, the leather, helps me realizing my art, formulating my ideas, grants me the miracle of creation.”

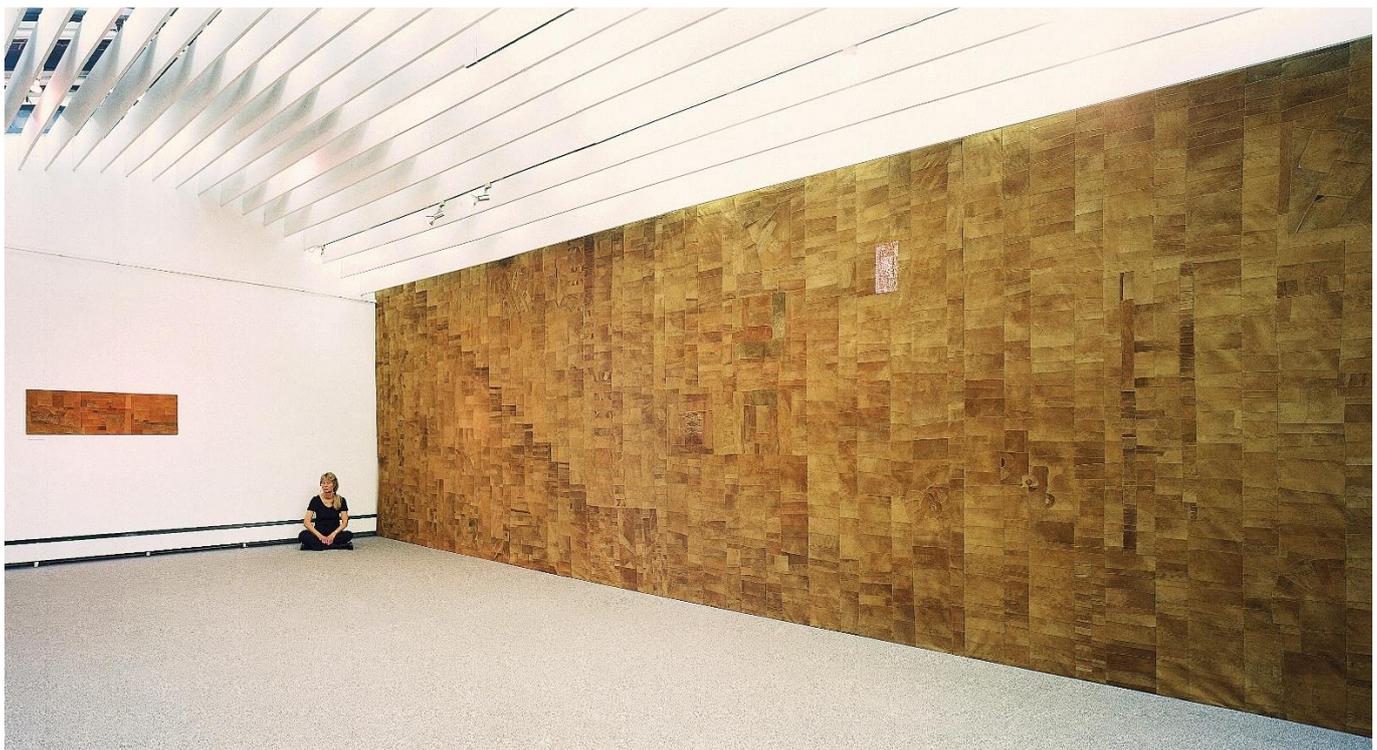
Her leather works determined a new period in Erzsébet’s art and became the most well-known aspect of her career. The **Wall** is in creation since 2002 (current dimensions: 3,5m x 13,5m), a leather collage, which is finite and non-finite at the same time. It can be interpreted as a sequence of infinite stories, almost like a diary.

The leftover leather from the “Wall” is worked into “nature art” compositions in the garden of the Gödöllő Contemporary Art Colony. The weather, rain, sunshine, and wind have left their graphic marks on the leather strips. They were finally applied as part of the **Wall Fragments–Sighs** leather series (2019), commemorating the demolition of the Berlin Wall, the symbolic moment when the division of Eastern and Western Europe has ended.

“Visible and invisible traces of human suffering and joy live in the surrounding world. Memories, that, although faded over time, are preserved [...], just as the leather preserves the essence of the once lived animal. The traces of the skin work in a similar way to the traces left by the existence of the Berlin Wall in the memory of the people.”

“Messages from William Shakespeare”, paper collages (2002-2014)

Her paper works have attempted to address the sensibility of poetry and the tactile appearance of text in their own manner. She was hand-copying various sonnets of Shakespeare in Hungarian, English, and Flemish, so many times and in such a way as an actor reads out to himself while learning a poem by heart. She intended this series of paper works as her own personal homage, a monument to the work of the master on the 450th anniversary of William Shakespeare's birth.



Wall, 2002–2006