

# Wilde

## PRESS RELEASE

MÁRTON NEMES: *Your Thoughts Become Your Words, Your Words Become Your Reality*

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WILDE | GENEVA

Hungarian artist Márton Nemes (b.1986) is presenting a solo exhibition at Wilde Gallery for the first time. For two decades, Nemes has pushed the boundaries of abstract painting, naturalising neon tones, embracing material abundance and escaping the confines of acrylic-on-canvas conventions. Owing to techno subcultures, his work draws on electronic beats, escapism and technology. More recently, Nemes has explored contemplative practices to decelerate and reconnect with nature. His dual interests are linked by the transcendence found in both techno and meditation – a concept that converges in *Your Thoughts Become Your Words, Your Words Become Your Reality*. The polysemy of transcendence – surpassing limits, altered states of consciousness, metaphysical forces – continues to inspire Nemes, translating into immersive, multisensory artworks that project internalised thoughts and emotions outwards. Nemes substitutes words with colour, shape and material to create external realities, unleashing the potential of chromatic expansibility and fluency.

Entering the gallery, the main wall is concealed by fifteen enamelled steel plates that coalesce into a unified whole. Wild, dynamic polychromatic slashes of porcelain enamel fired on stainless steel evoke magnified gestural brushwork, radiating vitality and exuberance. Nemes, noted for exploding and reassembling classical painted layers, rephrases painted traces as new materials. With each enamel colour representing its own layer, Nemes explores superimposition and semi-transparency. Installed on the enamel mural, *Synchronicity Paintings 13* (2025) illuminates the space with an inlaid LED-panel frame displaying animated, fluctuating splashes of colour that enact and elongate the ephemeral motion of painting. Engaging with the idea of simulation, Nemes imitates once hand-painted, erratic splashes by computerising and enlarging them, introducing dichotomies between natural and synthetic, manual and fabricated.

Two medium-format compositions, *Irreversible Paintings 07* and *08* (2025), continue translating these almost calligraphic lines into new materials, figuratively solidifying paint in metal with laser-cut and powder-coated stainless steel. Simultaneously referencing techno aesthetics and standstill water surfaces, tinted mirror plexiglass and enamel panels form the picture plane with a metal cutout placed in front. Incorporating reflection to increase dimensionality, Nemes engages the spectator and allows the mirror to operate as a metaphor for tranquillity and transience. While the mirrors are compositionally flipped in these two paintings, their patterns do not reverse. This inherent directionality and irreversibility conveys a sense of finitude.

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Leading up, Márton Nemes interacts with Not Vital's site-specific mirror installation on the ceiling of the stairwell – a transitional space by nature, physically and metaphorically bridging states or levels. Adding ten LED bars with a custom-generated programme, Nemes fuses colours in real time. Engaging all senses synchronously during the ascent, the installation envelopes visitors in a tunnel of chromatic and proprioceptive experiences. This multisensory passage raises subtle questions about the fragmentation of identity, self-perception and the interplay of reality and illusion.

Operating with different sources of artificial light, *Inside Outside* epitomises the live act of colour-mixing encountered in the stairway. In reference to stage trusses, Nemes suspends moving DMX lamps to create a dynamic interaction of light and motion. Adhering to the vertical rectangular format, the piece layers painting, light art and theatre – embracing the live aspect of stage performance. As the lights move, the enigma of the painter's process unfolds in a cybernetic form, and the composition evolves live, directly before our eyes.

In a visually overflowing practice, the final room showing the porcelain series unveils serenity. In this series, transparent and colour-glazed ceramic elements are anchored to the surfaces of painted canvases, almost as if they were peeling off. In *Law of Attraction 11 and 12* (2025), laser-cut coloured steel cutouts also bracket the composition. Governed by some sense of transience, the natural forms shaped from malleable clay and preserved through firing probe existential and ontological questions. Enthralled by the tangible, earthen and metamorphic qualities of ceramics, Nemes honours the millennia-long art historical tradition of still life painting (*nature morte*) symbolising a suspension of vitality to explore decay and ephemerality. Yet, movement persists in the compositions, especially when ceramic meets LED panels and gestural metal cutouts – merging materials that independently have long been central to Nemes's practice. *I Am the Energy I Desire to Attract 06 to 07* (2025) lay the foundations of a perpendicular, wall-mounted, virtual composition, signifying the core of consciousness with which Nemes functions and builds his oeuvre.

Rich in colour, texture and sensation, Márton Nemes's art layers conscious intentionality over subconscious focus. His art embodies the process of embedding intention, and channelling purpose, desire and aspiration towards a unified goal. Every mental act is directed at something, whether real or imagined. Nemes visualises this through colour and pattern variability and multisensory engagement and suggests that ideas can manifest if aligned with the principle: your thoughts become your words, your words become your reality.