

## STATEMENT

### THE GOLF COURSE UNDER THE RAINBOW

My grandmother was a teacher in Iceland. After the Revolution, we reclaimed the land confiscated during communism. In 1999, as a gesture of forgiveness, I repeated my grandmother's movement from 61 years prior.



*My mother in my grandmother's lap, my mother in my lap, Iceland (Iceland), 1938-1999*

Currently, I practice "guerrilla golf" on the pasture of Dumbrăvioara (Sáromberke), but my intention is to establish an official club under the name *Iceland Golf Club*.

The project critically examines the reinterpretation of marginal spaces, transforming the pasture on the edge of the village—a residual public space—into a hierophany (a manifestation of the sacred) through the performative gesture of golf. In Mircea Eliade's vision, the sacred manifests itself in ordinary materiality; here, the golf stroke becomes the act that resemanticizes a territory of deprivation into one of possibility.

The horizon is not a wall, but an interface. At the moment the ball leaves the club, the gravity of social destiny ceases to exist. The rainbow and the moon are not merely celestial bodies, but terminal points of a collective desire to transgress barriers. In this movement, mud and silver meet: the white golf ball crosses the social abyss between extreme precarity and the symbols of the highest elegance, critically questioning the hierarchies of contemporary Romanian society.

It is not the ball that flies—but we ourselves who cross an invisible threshold, integrating the moving image and the sound of the stroke as evidence of transcendence. Play becomes the only language in which opposites do not exclude, but rather complement each other, offering a poetic perspective on freedom.

"For, to speak out once for all, man only plays when he is in the full meaning of the word a man, and he is only completely a man when he plays. This proposition, which at this moment perhaps seems a paradox, will receive a great and deep meaning when we have advanced as far as to apply it to the twofold constraint of taste and to the seriousness of art; it will, I promise you, support the whole edifice of aesthetic art and of the even more difficult art of life." (Friedrich Schiller: *On the Aesthetic Education of Man*)

That day, when the two girls and the little boy came up to the car (as seen in the video), I didn't want to play golf; instead, I went out to the Mureş River at Sângeorgiu de Mureş, by the water, to slow down and connect with nature. The image of the landscape dissolved within me in the lukewarm autumn wind. I even captured a few harmonious compositions of tone and form. It was almost perfect. Then I set off toward Dumbrăvioara; I hadn't been to the pasture, the "golf course," in a long time. Secretly, I hoped to meet my young friends; I hadn't seen them for a while.

They did come; I could see them from afar. We were very happy.

It was then I realized that the perfect form is love.\* Everything else is but a pale reflection. Art included.

This is my art.

<https://www.youtube.com/watch?v=oSv8rxlpLvo>

**\*Note:** Yesterday, after a long time, I went out to the Dumbrăvioara golf course again, and I was once more confronted with the dark side of things—something I had forgotten while writing this proposal. Even though I brought them sweets and gave them clubs to play with, all they wanted was money. In the meantime, Denisa has been sent to an orphanage, and Norbi, with whom I also had a confrontation, is now in prison. The reality on the ground is often brutal. Beyond the poetry of the gesture, I constantly collide with the wall of survival: stolen balls, small lies, and persistent begging. In these moments, the perfect form of love cracks under the pressure of social reality. This uncertainty and internal conflict are an integral part of the project: the continuous effort not to give up on the "other," despite the disappointment.

## PROJECT PROPOSAL

In the exhibition, I would display two large-scale, high-resolution, color-framed photographs of 100×140 cm. Additionally, I would include a photograph of my mother in front of the church, taken on 9×12 cm sheet film, presented as a 50×60 cm analog baryta print. I would also exhibit the original photograph from 1938 (13×20 cm), alongside a larger-scale reproduction of it.

Furthermore, I would display several smaller, framed 40×50 cm images—as many as the exhibition space allows. I would also like to include some of the drawings made by the children, as well as a large-screen television for projecting the short film. I would like the artist statement to be mounted directly onto the wall. If feasible, I would like to install a mini-golf course within the exhibition space.

Beyond the strength of its message, the project is significant from a multimedia perspective (photography, drawing, video, installation). It spans a vast chronological arc (1938–1999–2026), illustrating the evolution of photographic technology: from analog sheet film and high-resolution digital captures to high-quality mobile photography.



<https://www.youtube.com/watch?v=vtF3EpHHuMQ>

VISUALS



*With my mother, Iceland (Ikland), March 2026*



*Sabi, Melisa, Csabi, Dumbrăvioara (Sáromberke), 2026*



*Ikland Golf Club*

<https://www.youtube.com/watch?v=sviWP7t8DKs>



*With my students, Dumbrăvioara (Sáromberke), 2024*



*Dávid and Beatrix in lunar eclipse, Iceland (Ísland), 2011*



*Children playing golf, Iceland (Ikland), 2013*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2024*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2024*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2025*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2025*



*Mureş riverbank, 2025*



*Denisa, Ionuț, Marika, Dumbrăvioara (Sáromberke), 2025*



*Mureş riverbank, 2025*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2025*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2024*




*On the 'golf course' in Dumbrăvioara (Sáromberke), 2024*



*On the 'golf course' in Dumbrăvioara (Sáromberke), 2025*



**XIAOMI 14 Ultra** | 

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*Construction of the Par-3 teeing ground in Iceland (Íkland), 2026*

FEKETE ZOLT

2025: június 28., KED



Children's drawing, 2025

## CURRICULUM VITAE

### Zsolt Fekete

Born June 11th, 1967, Târgu Mureș (Marosvásárhely in Hungarian), Romania

2011, 2015, 2016 Fellowships of the NKA (National Cultural Fund, Hungary)

2009 Moholy-Nagy University of Art and Design Budapest DLA undergraduate

2006 Orbán Balázs Fellowship for Photographic Art of the Illyés Public Foundation (Hungary)

2006 Fellowship for Creation of the College for Photography of the National Foundation for Culture in Hungary

since 1998 Member of the Romanian Visual Artists' Union

1997 Master Degree at the Hungarian University of Arts and Crafts, Department of Visual Communication, Photography Section

1996-1998 Pécsi József Fellowship for Photography (Hungary)

### INDIVIDUAL EXHIBITIONS

2025 *Tatăl meu a pictat la cea mai mare înălțime*, Galeria PhoeBo, Târgu Mureș

2022 *Escape from my spleen*, Galeria K'arte, Târgu Mureș

2019 *Ipostaze*, Galeria K'arte, Târgu Mureș

2016 *Two Fekete*, ALT Gallery, Târgu Mureș

2014 *Recaptured moments*, Ethnographical Museum, Cluj, Szekler National Museum, Sfântu Gheorghe, Romania

2013 *Recaptured moments*, Victoria Art Center, Bucharest, and four other museums in main cities of Romania

2012 *Recaptured moments*, The Hungarian National Museum, Budapest



2012 *I'm Not Afraid*, Magma, Sfântu Gheorghe

2009 *Butter Apple*, Lumen Gallery, Budapest

- 2009 *Where is Z?*, Artkatakomba, Budapest
- 2007 *Probable*, B5 Stúdió, Târgu Mureş
- 2006 *Homeless Environments 2*. Boulevard Festival, Lumen Gallery, Budapest
- 2005 *Homeless Environments 1*. Lumen Gallery, Budapest
- 1999 *Images*, UAP Gallery, Palace of Culture, Târgu Mureş

#### **GROUP EXHIBITIONS – SELECTION**

- 2016 *Couleur Locale 3*, No Man's Land, Bucharest
- 2016 *Images and pixels. Photographic Art and Beyond*, Múcsarnok, Budapest
- 2015 *Totem*, UAP Gallery, Târgu Mureş
- 2015 *Exhibition of the Firtosváralja Creative Camp*, Cultural House, Odorheiu Secuiesc, Romania
- 2014 *Family Nest*, Hungarian Institute, Paris
- 2013 *Month of Photography* in the Slovak National Museum, Bratislava
- 2013 *Present Continuous*, The Hungarian House of Photography, Budapest
- 2013 *Interni familiari*, Art Factory 03, Catania, Italy
- 2012 *Progressive Searchings*, The Hungarian House of Photography, Budapest
- 2011 *Jugglery*, B5 Studio, Târgu Mureş
- 2010 *Paris Photo*, Lumen Gallery, Paris, Carrousel du Louvre
- 2010 B5 Studio, Târgu Mureş, with Zolt Birtalan and József Bob
- 2007 *PragueBiennale 3*
- 2007 Kieselbach Gallery and Auction House
- 2007 *Face to Face*, Impex, Budapest
- 2007 *Scenes Untraceable by GPS*, Ernst Museum, Budapest
- 2007 kArton Gallery, Budapest
- 2006 *City–Landscape–Intervention*, Dorottya Gallery (curators: Suzanne Gamauf, Kati Simon)
- 2006 *The City of Art—The Art of the City*, Institute of Contemporary Art, Dunaújváros, Hungary
- 2004 *Dokumentum 6*, „*The Reality Strikes Back*”, Mai Manó House, Budapest (curators: Antal Jokesz, Zolt Petrányi)
- 2004 *Trivial*, Tranzit House, Cluj, Romania (Arteast Foundation, Tranzit Foundation)
- 2003 *A Day in Budapest*, Millenáris, Budapest
- 2002 *Dokk*, Documentarist Photographic Exhibition, Mag-ház, Budapest
- 2000 Haus Ungarn, Berlin (with Eszter Gyurján)
- 1998 *Exhibition of the scholars of the Pécsi József Fellowship*, Dorottya Gallery, Budapest
- 1998 *The Date* – organized by Internet Galaxis 999, Visual Art Exhibition, Kunsthalle, Budapest
- 1997 Profil Gallery, Bratislava, Slovakia
- 1997 Haus Ungarn, Students' exhibition, Berlin
- 1997 *Contemporary Hungarian Photography*, Pécs, Hungary
- 1996 *Travaux en cours* – exhibition at the Rencontres d'Arles, France
- 1995 *Photographic Biennial*, Ernst Museum, Budapest
- 1995 *Medium 3*, Visual Arts Exhibition, Sfântu Gheorghe, Romania
- 1994 *Andar per Mostre – Fotografi dell'Ungheria*, Spilimbergo, Italy

## PUBLICATIONS

Several materials published in *Imago* (Bratislava, Slovakia), *Photographers International* (Taipei), *Fotóművészet* (Budapest), *Balkon* (Budapest), *Magyar Szemle* (Budapest), *The Room* (Budapest), *România literară* (Bucharest), *Washington Post*, *NRC Handelsblad*

## BOOKS

*Tirami sù / Tanger*, András Visky / Zsolt Fekete, Koinónia Publisher, Cluj, 2006

*Az idő fényképe* (The Photograph of Time. In the footsteps of Balázs Orbán and Ferenc Veress), Méry-Ratio Publisher, 2010

*Apám festett a legnagyobb magasságban* (My father painted at the highest altitude), Dokumentum Egyesület Kiadó 2025.

