



Sophia Szilagyi's *Nature hesitate (variation)*. Her work straddles photography and printmaking.

It is interesting how digital technologies have blurred the distinction between art forms.

The 37-year old-Melbourne-based Sophia Szilagyi, like other more established artists including Valerie Sparks and Pat Brassington, straddles photography and printmaking in her practice.

She commenced her professional solo exhibiting career at the Centre for Contemporary Photography in Melbourne in 2002 and subsequently has been showing in predominantly print galleries.

She is a Romantic in her sensibilities where she appropriates photographically from both art and nature to seamlessly combine images through Photoshop and to realise them as inkjet prints on thick Hahnemuhle paper. Most of



SASHA GRISHIN
Sophia Szilagyi: *Prints*
Nicole Slater, Maria Parmenter and
Lucienne Rickard: *New*

Beaver Galleries, 81 Denison Street, Deakin.
Until November 2, Tuesday-Friday 10am-5pm, Saturday-Sunday 9am-5pm.

the prints come in editions of 20. The digital, especially the Photoshop digital, is the natural domain for the uncanny, where the distantly familiar combines with the slightly eerie to create uncomfortable images pregnant with slightly mysterious and sinister connotations.

The images of Szilagyi are gener-

ally dark and melancholic, nocturnal or set at dusk, with a slightly foreboding note.

She inhabits a world in which both Friedrich and Munch would feel at home.

Aesthetically they are quite beautiful images. Some, like *Expectation*, are of quite monumental dimensions and through scale and imagery impose a sense of presence. Some of the smaller images are less effective and are drawn to a scenic postcard aesthetic.

Despite the lush texture of the paper, many of her prints possess a digital sensibility and are quite flat, whereas the strength of her work predominantly lies in compositional structures and illusionistic conceits rather than with surface qualities.

Her most successful images are

Nature hesitate (variation) and *Matter of the skies (variation)* where the hand of the artist is most apparent. Other prints, such as *Vision II* and *Furthest shining*, although they have a crowd-pleasing appeal, are perhaps less resolved and less thought through as artworks. Szilagyi's major achievement is that she creates works which are memorable and which are strongly evocative of particular states of mind.