

$$=\sum p_i|\psi_i\rangle$$

POETRY PORTFOLIO

$$(i\gamma^\mu\partial_\mu-m)\psi$$

BY RADOSLAV ROCHALLYI

$$-\hbar^2\nabla^2$$

$$(x,x')=\langle 0|\phi(x)\phi(x')|0\rangle$$

2022-2025

Statement

My work exists at the intersection of mathematics, language, and visual art. I employ mathematical operators, equations, and vectors not merely as motifs, but as fundamental building blocks — a universal vocabulary that transcends cultural and semantic barriers. I call this approach Aesthetic Logical Minimalism: a method of reducing expression to essential elements while preserving the emotional and existential charge of art. In this framework, aesthetics is not separated from reason; instead, beauty emerges precisely through logical clarity and structural purity. My practice investigates time, identity, and the invisible forces shaping reality. By mapping abstract thought onto visual surfaces, I create spaces where language dissolves into structure, and meaning becomes an act of perception. There's plenty of time to be dead — but now is the moment to draw the invisible.

Biography

Radoslav Rochallyi is a contemporary artist whose work navigates the intersection of visual art, mathematics, and conceptual language. His artistic research explores the nature of existence, time, and identity through minimalistic structures built from mathematical operators, equations, and vectors. Rochallyi seeks to visualize abstract systems of thought, transforming invisible principles into tangible visual expressions. Holding a Master's degree in Philosophy, a Ph.D., and a painting certificate from the Pratt Institute in New York, Rochallyi bridges academic depth with artistic experimentation.

His works are part of prestigious collections, including the Museum of Fine Arts in Budapest, Hungary. Currently based in the Czech Republic, between Prague and Hodonín, Rochallyi continues to expand his practice through exhibitions, residencies, and experimental publications that challenge the traditional boundaries between disciplines. [More Info...](#)

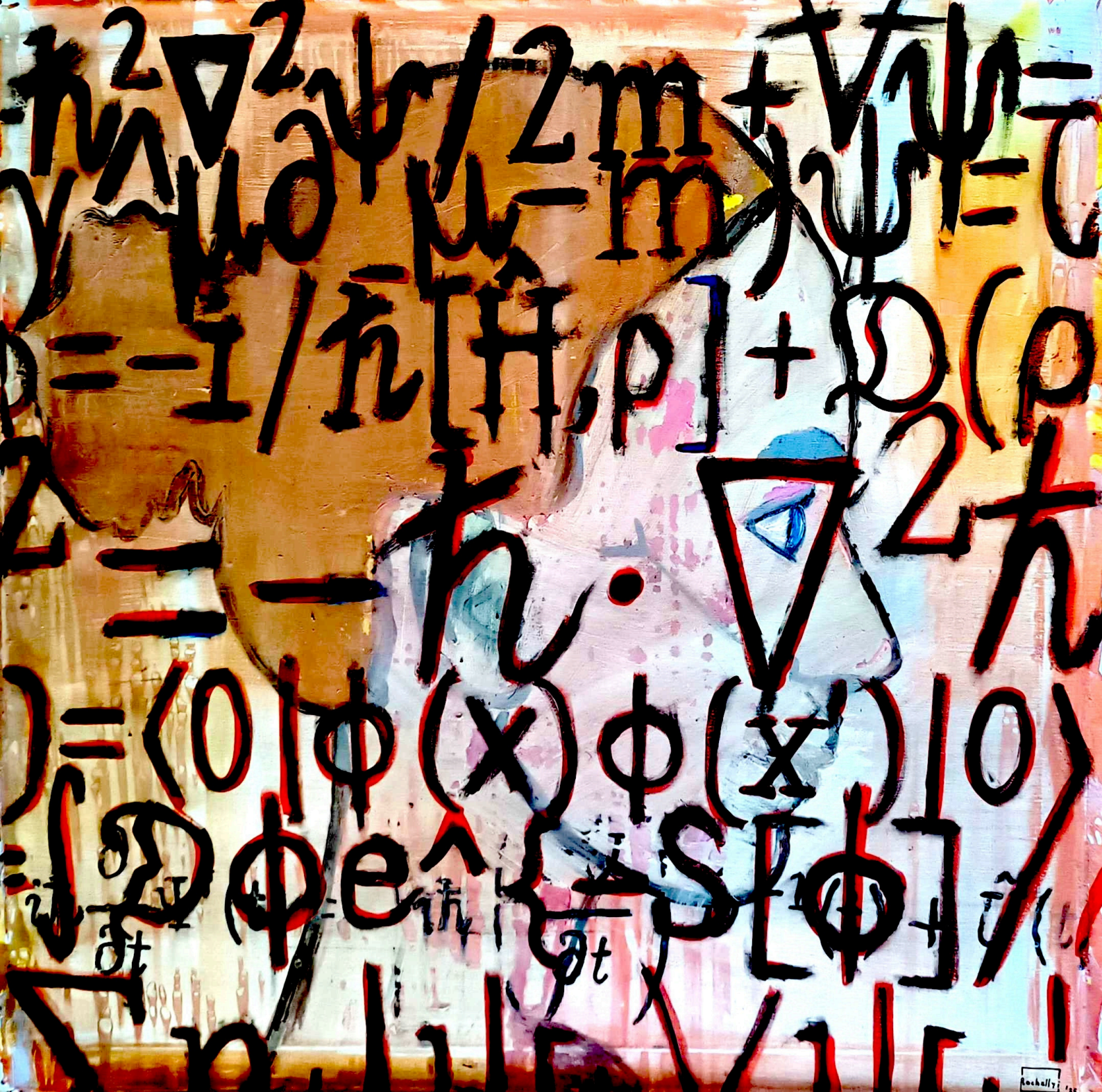
Exhibitions

Selected Exhibitions (2022-2024):

- Queer Ecologies, Galerie FaVU, Brno, Czech Republic
- Post Factual 2024- Solo exhibition, Galerie Lichtenštejnský dům, Breclav, Czech Republic
- Vamos A Jogo, Expo, Quinta da Cruz – Centro de Arte Contemporânea, Estrada de São Salvador, 3510-784 Viseu, Portugal
- Electronics, new media, robotics in art context, Pandora Kunstgalerie, Berlin, Germany
- (R) EVOLUTION, Markgräfler Museum, Müllheim, Germany
- Po-Mosty. Międzynarodowy Festiwal Sztuk Wizualnych, Czestochowa a Lvov, Poland, Ukraine
- Black and White Stories, Izmir Resim Heykel Müzesi ve Galerisi, Izmir, Turkey
- Número Seis. Punto, The Wrong Biennale, Alicante, Spain
- social 2022, CICA Museum, Soul, South Korea
- Politics of Love Mail Art at Kunsthaus Hamburg in Hamburg, Germany
- Progress. On Contemporary and Future Society, GALLERY Loosenart, Rome, Italy
- Collecting & Reassembling, Richmond Art Gallery, Richmond, BC, Canada
- III Convocatoria”, MIDECIANT, Innovation Centre in Art and New Technologies, The International Museum of Electrography, University of Castilla-La Mancha, Cuenca, Spain
- /'Fu:bar/ Glitch art Exhibition, Institut Français En Croatie in Zagreb, Croatia
- Nanjing International Biennial, Nanjing, China
- Magic + Miracles, Kreiva Gallery, Bridlington, United Kingdom

In collections (2022-2024):

- Peace museum Vienna, Vienna, Austria
- Szépművészeti Múzeum, Budapest, Hungary



Title: In the time

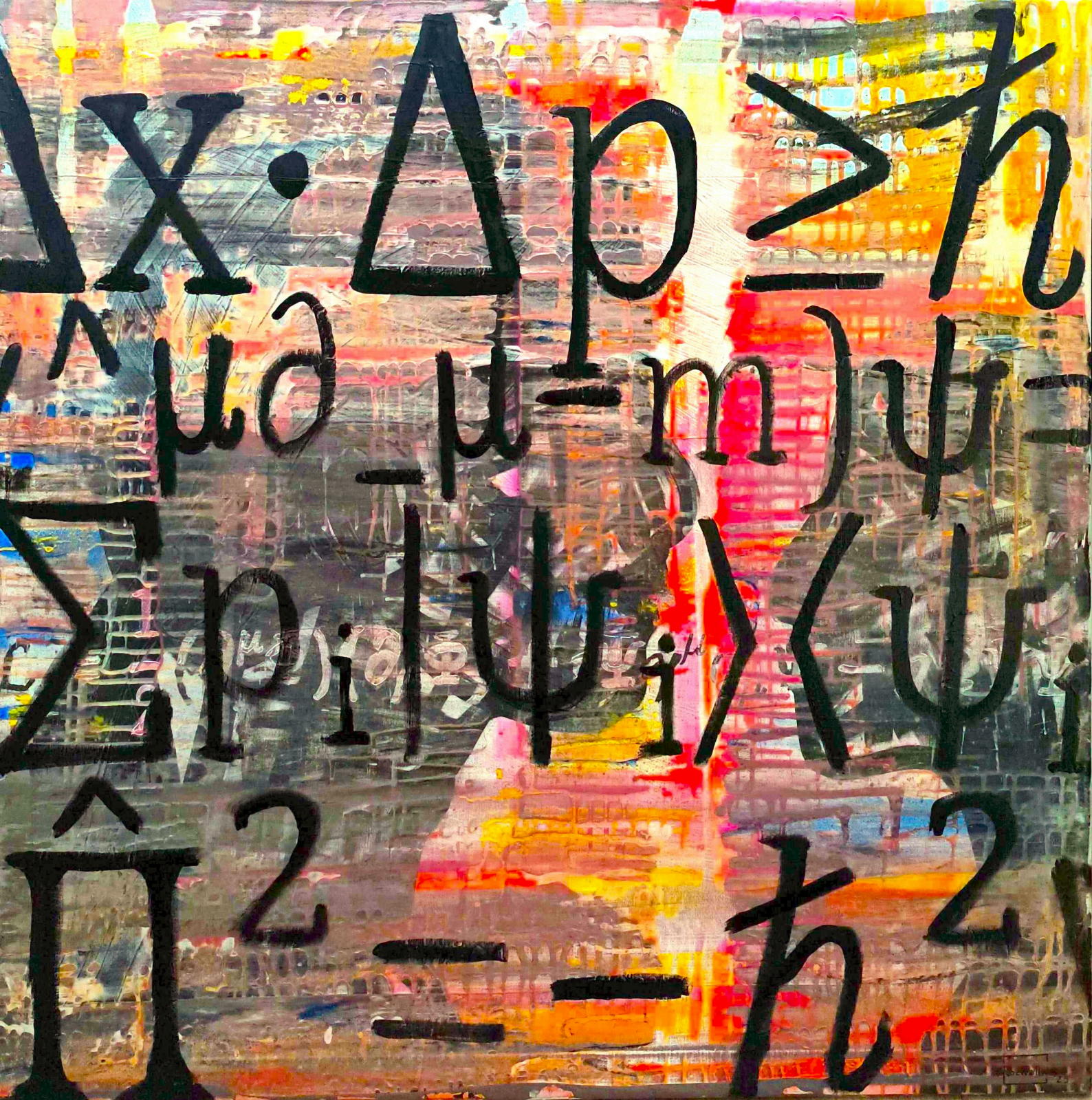
Year: 2025

Medium: Acrylic and oil pastel on canvas

Dimensions: 100 × 100 cm

Statement:

This work merges the human figure with mathematical language, dissolving the boundaries between thought and form. The composition overlays a portrait with symbolic notation—operators, wave functions, and quantum variables—exploring the tension between identity and abstraction. Mathematics becomes not only a structural device, but a visual metaphor for cognition, perception, and the coded nature of reality.



Title: Fermion/a

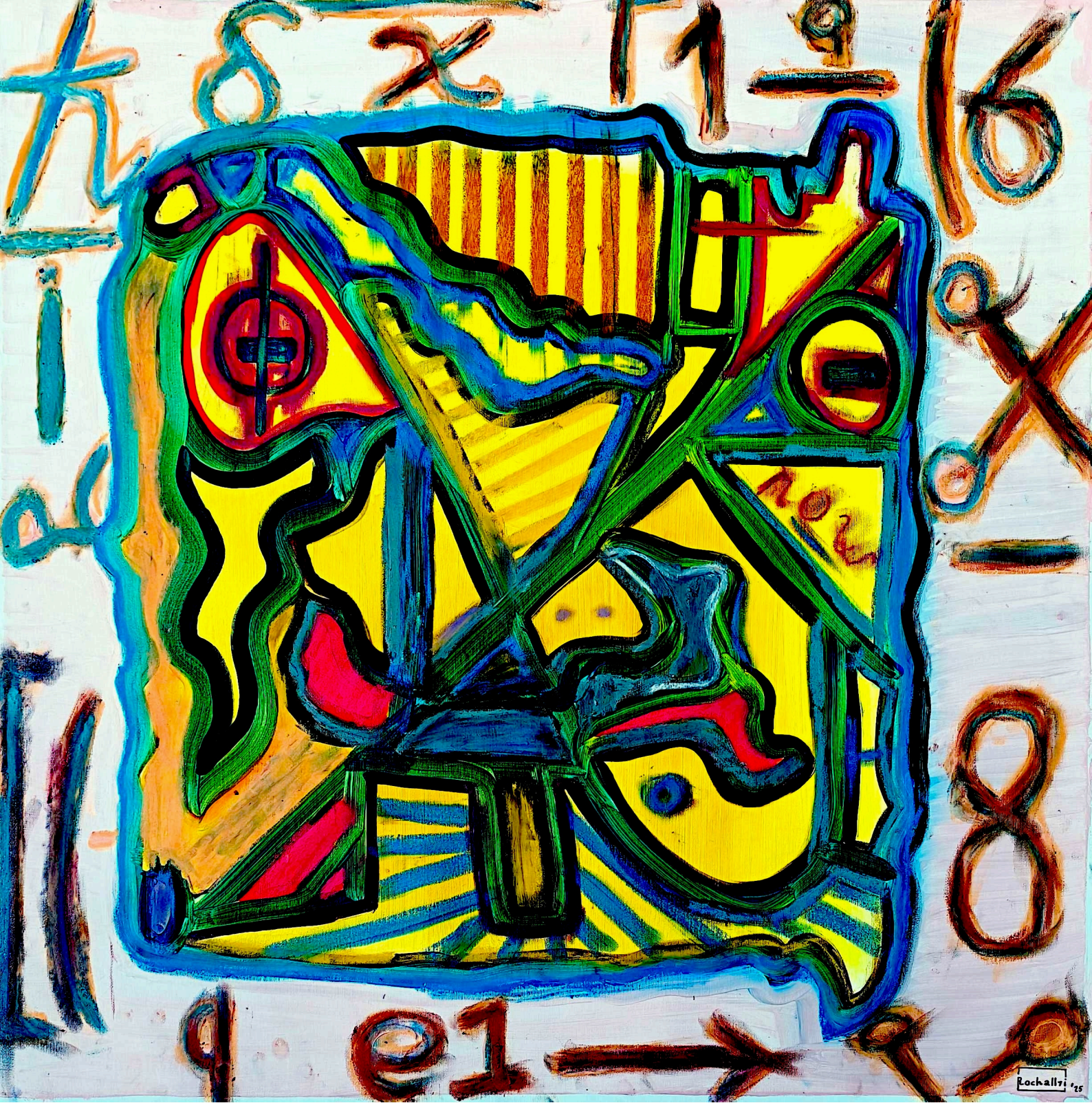
Year: 2025

Medium: Acrylic on canvas

Dimensions: 100 × 100 cm

Statement:

Fermion/a draws from the emotional and physical duality of existence, layering quantum mechanics over the ghostly silhouette of a mother and daughter. The dense web of equations—representing the fermionic and bosonic principles of matter—serves as both a conceptual structure and emotional screen. The painting becomes a metaphor for invisible forces: not only those that bind particles, but also those that shape human relationships, inheritance, and identity.



Title: Mechanical Life No. X

Year: 2025

Medium: Acrylic and oil pastel on canvas

Dimensions: 100 × 100 cm

Statement:

Mechanical Life No. X is a bold abstraction of a mechanized face—an imagined portrait shaped not by memory, but by code. The composition is a vivid entanglement of geometric patterns, synthetic colors, and fragmented symbols that evoke circuitry, control systems, and artificial awareness. It reflects the emotional dissonance of human identity in the age of AI, where perception, expression, and intelligence are increasingly engineered rather than evolved.



Title: Mechanical Life No. Y

Year: 2025

Medium: Acrylic and oil pastel on canvas

Dimensions: 110 × 110 cm

Statement:

Mechanical Life No. Y is a synthetic diagram of perception—where the line between machine logic and organic impulse blurs. Framed by a matrix of numerals and abstract forms, the central figure appears both constructed and intuitive, coded and emotional. This work continues the series' meditation on artificial consciousness, yet introduces a quieter, almost dreamlike softness, reflecting the passive presence of the AI-driven observer—"the passenger"—in the evolving systems of thought and identity.



Title: Space

Year: 2025

Medium: Acrylic and fluorescent pigment on canvas

Dimensions: 160 × 120 cm

Statement:

A luminous field of quantum equations becomes a meditation on coded reality. Space transforms mathematical syntax into a visual force—glowing, unreadable, and vast. Here, abstraction is not aesthetic; it is epistemological.



Title: Love, birds, and urine

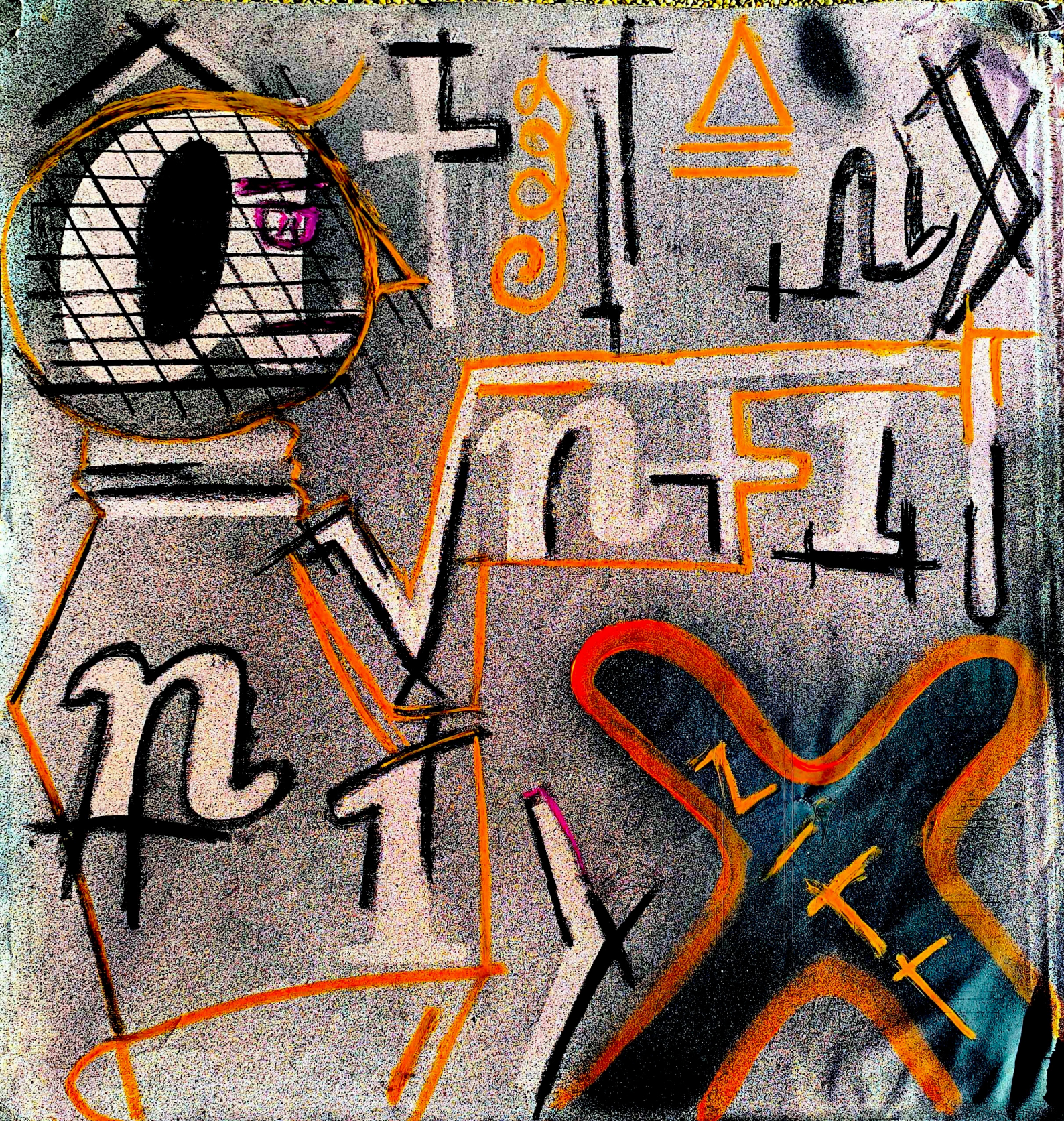
Year: 2025

Medium: Acrylic and oil pastel on canvas

Dimensions: 110 × 110 cm

Statement:

Love, Birds, and Urine is a visually dense, conceptual composition that walks the line between abstraction and coded narrative. The work intertwines mathematical formulas with spiritual and bodily references, playfully questioning the supposed logic of systems — religious, scientific, or emotional. A flock of stylized birds floats across the composition like symbols of fleeting freedom, juxtaposed with stark mathematical signs ($\sqrt{}$, n , $+1$), suggesting a tension between intuition and calculation. The presence of crosses and clock-like circles invokes time, sacrifice, and cycles — perhaps of life, love, or decay.



Title: Attack on meaning

Year: 2025

Medium: Acrylic and oil pastel on canvas

Dimensions: 110 × 110 cm

Statement:

Attack on Meaning presents a visual battlefield where symbols, equations, and pseudo-linguistic signs collide in a chaotic, almost encrypted arrangement. The painting operates as a critique of over-systematization — a rebellion against the forced clarity of language, math, and identity. This is not just a painting — it is an act of deconstruction. An attack not on the symbols themselves, but on their claim to ultimate truth.



Title: Noisy Grid

Medium: Acrylic on canvas

Dimensions: 100 × 100 cm

Year: 2025

Description:

Noisy Grid is a patchwork of symbols, silhouettes, and animal figures that operate like fragments of a disrupted visual code. Each square in the grid functions as a micro-scene, oscillating between personal memory, cultural reference, and social commentary. The repetition of bees and ants evokes both industry and fragility, while the silhouetted figures — a soldier, a woman with an umbrella, and lone boot — introduce narrative tension and ambiguity. A fluorescent green dog stands sentinel at the center, surreal and unsettling.



Title: Soft Logic

Medium: Acrylic on canvas

Dimensions: 100 × 100 cm

Year: 2025

Description:

Soft Logic plays with repetition and transparency, translating mathematical expressions into a gentle visual rhythm. The recurring formula — \sqrt{n} enclosed in stylized brackets — is stripped of its strict analytical context and reimagined as a decorative, almost meditative motif. Layered pastel tones, polka dot patterns, and varying opacities create a textile-like surface that softens the rigidity of the symbols. The interplay of visibility and disappearance hints at the instability of meaning, and logic filtered through emotion and memory.



Title: Ghost of Pi

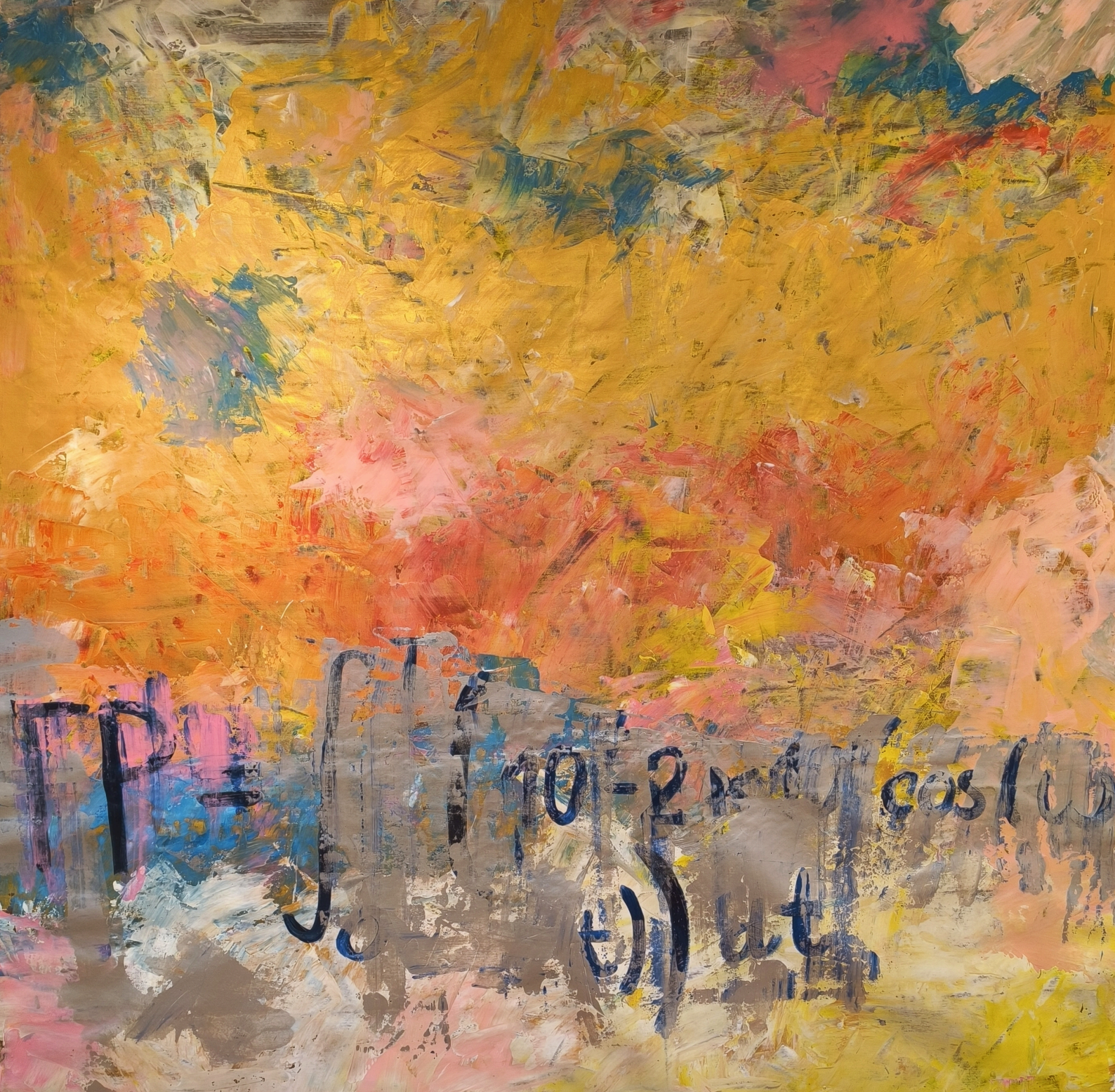
Medium: Acrylic on canvas

Dimensions: 100 × 100 cm

Year: 2025

Description:

Ghost of Pi is a meditative, nearly monochromatic exploration of mathematical transcendence and erasure. The central form — the iconic symbol π — appears as if melting or evaporating, its contours dissolving into the misty background like a vanishing truth. To the left, diagrammatic elements float in quiet contrast: a circle intersected by vectors, an angle sketched with faint lines — traces of reasoning without resolution. These schematic fragments hint at scientific order, yet they feel spectral, as though lifted from a chalkboard in a dream.



Title: Fidelity

Year: 2025

Medium: Acrylic and oil on canvas

Dimensions: 210 × 220 cm

Statement:

Fidelity explores the erosion of certainty in systems designed for precision. Beneath the vibrant abstraction lies a partially erased economic equation—once calculable, now fractured by painterly gesture. In this large-scale work, Rochallyi dissects the tension between formal systems and expressive intuition, suggesting that even the most exacting formulas dissolve under human pressure, emotion, and time.

Contact

Radoslav Rochallyi

Visual artist

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$$\left\{ \begin{array}{l} \text{It} \rightarrow \left[\begin{array}{l} \xrightarrow{\text{burrrrrns}} \left(\prod_{a=1} \text{flame}_k \right) \\ \xleftarrow{\text{without}} \left[\lim_{\text{time} \rightarrow \infty} \left(\text{thorns} + \frac{\text{burn}}{\text{time}} \right)^n \end{array} \right] \end{array} \right. \end{array} \right.$$