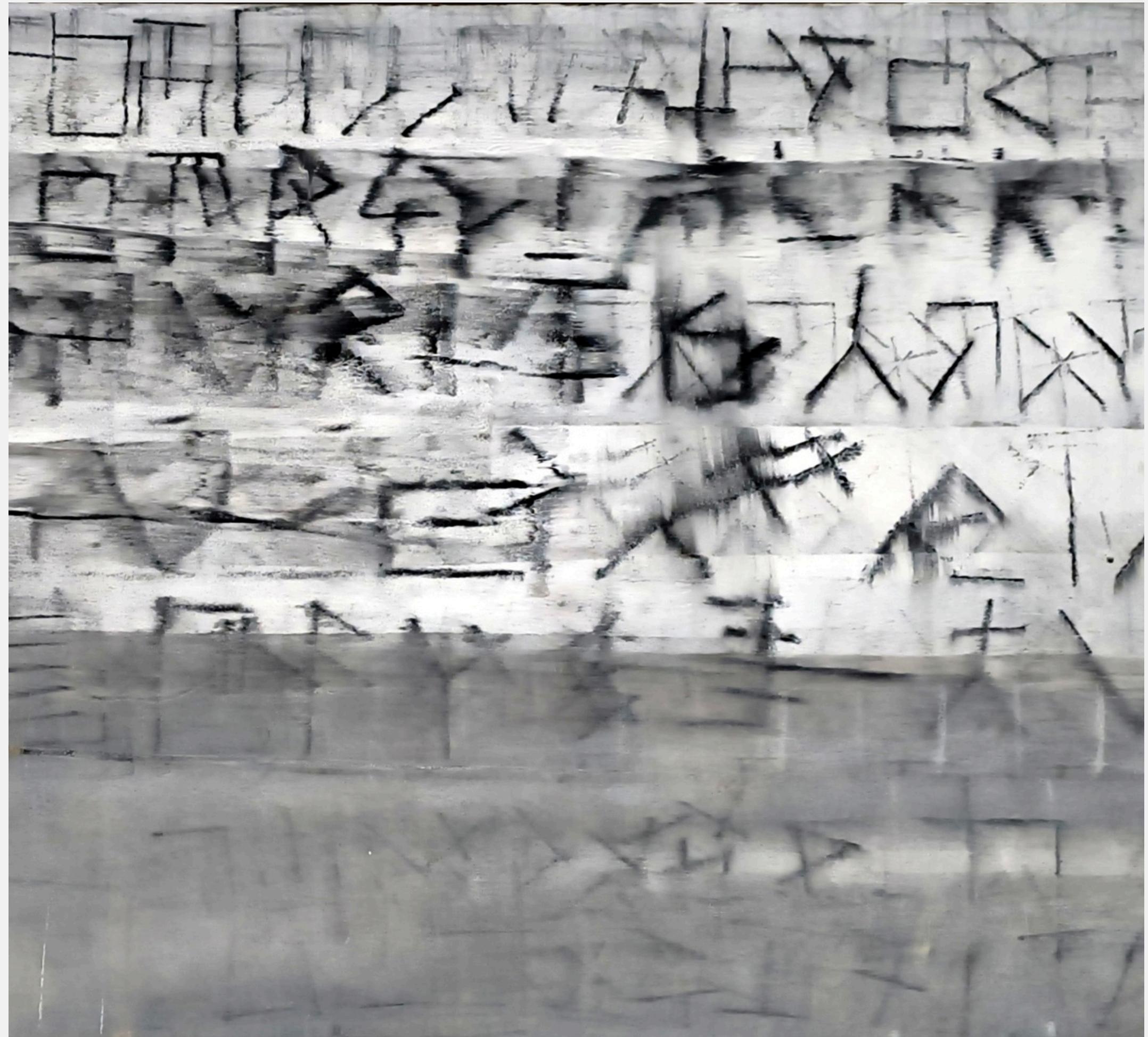


ROCHALLYN



PORTFOLIO 2026

Artist Statement (Short Statement)

My work lies at the intersection of painting, mathematics, and language. My canvases are rule-based fields in which marks behave like operators in an equation rather than as emotional gestures. Using simple signs, repetition, and constraints, I explore how structure emerges from limited means. To me, art is a functional tool for probing an indistinct reality and testing what can and cannot be written about the world.

Artist Statement (Extended Statement)

My work is not an expression of a subjective state; rather, it is a measurement of reality. I view a work of art as a coherent, rule-bound epistemic system in which intuition and logic are complementary variables, not opposites, in an equation.

I proceed from the premise that, although the world may be deterministic, our access to it is limited by the finite resolution of our perception. Therefore, my work does not seek a single point of truth; rather, it explores the entire distribution of candidates for meaning. For me, art is a way to engage functionally with a fundamentally indistinguishable reality.

TORQ! The Protocol of Creation

I define my method through the TORQ! framework. Every process begins at a methodological zero point in a disciplined space, before the emergence of form, where boundaries and rules are established. My practice is guided by the protocol.

M.O.R.I.T. Φ

I use language, mathematical operators, and visual elements as a syntax that actively controls the distribution of meaning. Limits and Invariants: Form is created by limitations and rules. I seek the invariant—the core that preserves the work's identity over time and space. Resonance: Repetition and frequency are not redundancy, but rather a path to truth. They allow meaning to stabilize dynamically and create a resonant core.

Synthesis of STEM and art

I reject the division between science and art. I see them as two syntaxes of one language. My paintings are algebraic equations of space. Brushstrokes are the operations, and the resulting cohesion tests the solvability of the equation. My work aims to achieve intersubjective clarity about the structural claims we make on reality. Uncertainty is not a deficiency but a constitutive condition of knowing, learning, and creating. The time is now to depict the invisible.

CV

Education

- M.A. in Philosophy, UNIPO, Slovakia
- Certificate in Painting (XFA 117-01), Pratt Institute, New York, USA
- Certificate in Typography, Pacific Northwest College of Art, USA

Selected Exhibitions

- Post Factual, Galerie Lichtenštejnský dům, Břeclav, Czech Republic (2024)
- Equation Poetry, Gallery 26, Vienna, Austria (2025)
- Beep Painting Biennial 2024, Elysium Gallery, Swansea, Wales, UK (2024)
- #social, CICA Museum, Seoul, South Korea (2022)
- Progress. On Contemporary and Future Society, GALLERY Loosenart, Rome, Italy (2022)
- /Fu:bar/ Glitch Art Exhibition, Institut Français en Croatie, Zagreb, Croatia (2022)
- Electronics, New Media, Robotics in Art Context, Pandora Kunstgalerie, Berlin, Germany (2021)
- Magic + Miracles, Kreiva Gallery, Bridlington, United Kingdom (2021)
- Queer Ecologies, Galerie FaVU, Brno, Czech Republic (2021)



Artfacts

Collections

- Szépművészeti Múzeum / Museum of Fine Arts, Budapest, Hungary
- Museum of Peace, Vienna
- Private and institutional collections



Visual Poetry / Text-based Art Projects

- Equations (visual mathematical poetry, 2012–ongoing)
 - Vectors (vectors-based visual poetry, 2018–2023)
 - Golden Ratio (textual exploration of Fibonacci / golden section, 2010)
- Selected Publications (Visual Mathematical Poetry)
- Golden Divine (2015)
 - DNA: Leinwänden der Poesie (2019)
 - PUNCH (2020)
 - # mathaeata (2021)
 - Equation Poetry (2022)
 - A vague report of a strange time: a non-mathematically poetic (2023)
 - oo (2023)



MANTIS

the minnesota review

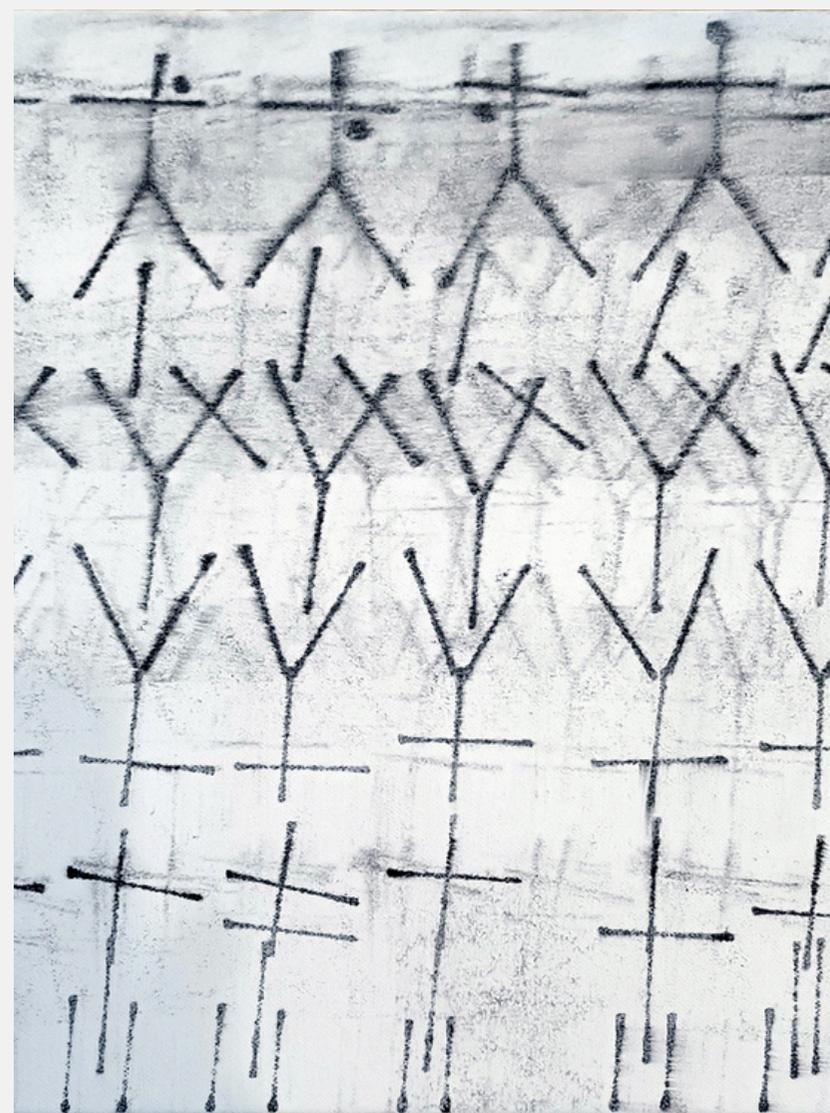
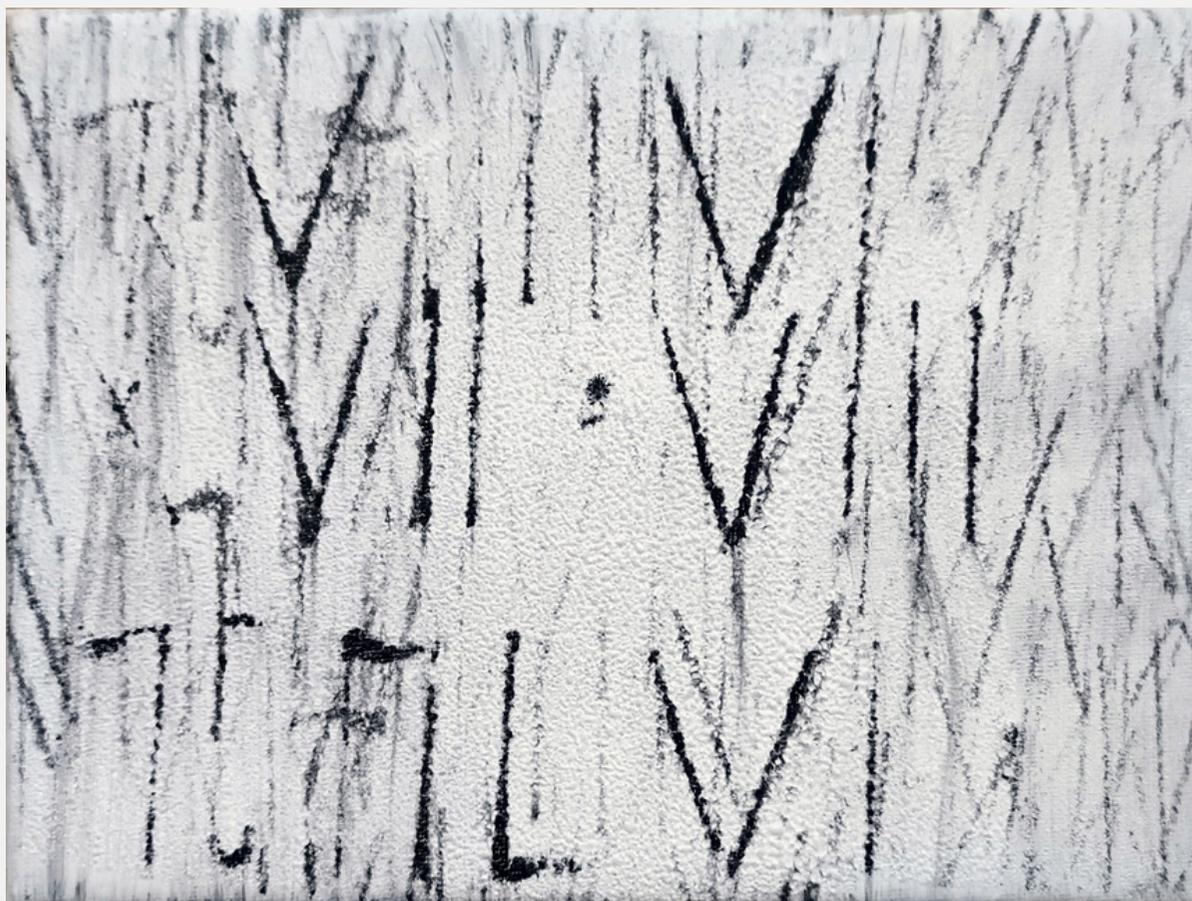


Awards / Residencies

- Featured artist, 101 Contemporary Artists Catalog (2020)
- Finalist, Nanjing International Biennale, China (2023)
- Artist Residency, Bátovce, Slovakia (2024)



1956



Title: 1956 Series

Number of images in the series: 6

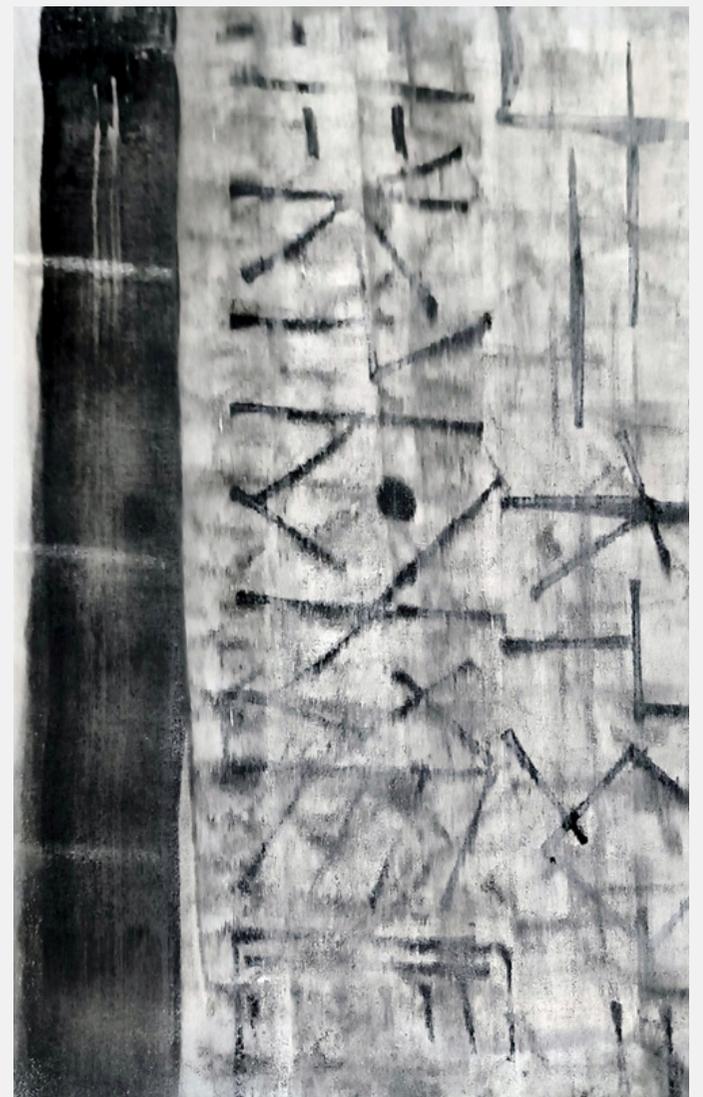
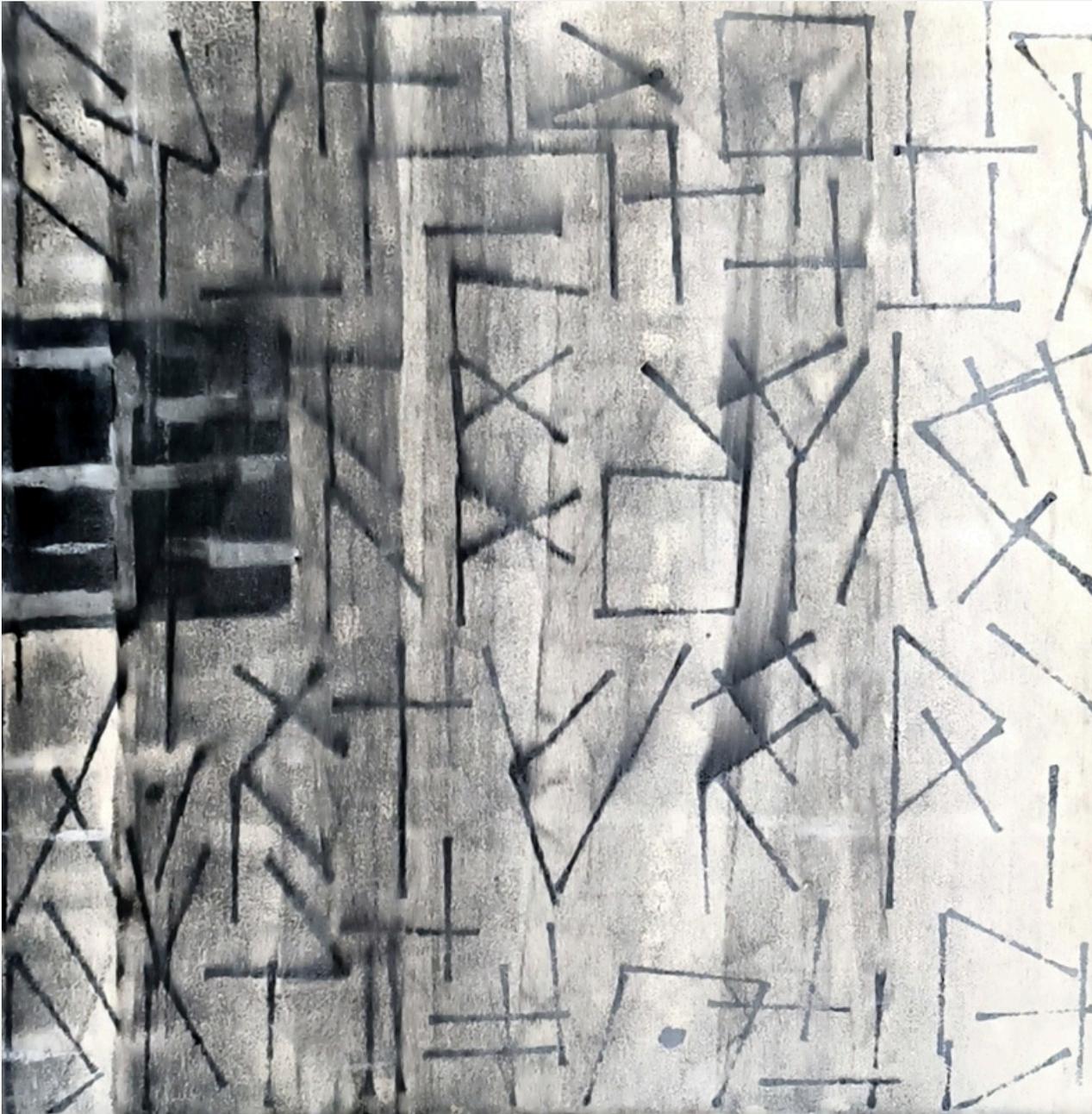
Materials: Acrylic on canvas

Dimensions: 200 × 200 cm to 40 × 40 cm

Year: 2026

Description: That summer, a group of researchers gathered at Dartmouth College with a single hypothesis: every aspect of human intelligence could be described precisely enough to be simulated by a machine. What they wrote down that summer became the founding grammar of artificial intelligence. The 1956 series of paintings returns to that moment, not to celebrate it but to explore what it looked like from the inside. Each canvas is a field of marks hovering between notation and noise, between a system being born and a language not yet legible. Chevrons, crosses, zigzags, and fragments accumulate like minutes from a meeting where anything was possible and nothing had been proven. These paintings do not depict intelligence. They depict the gesture of believing it can be written down.

NATURE



Title: Nature

Number of images in the series: 4

Materials: Acrylic on canvas

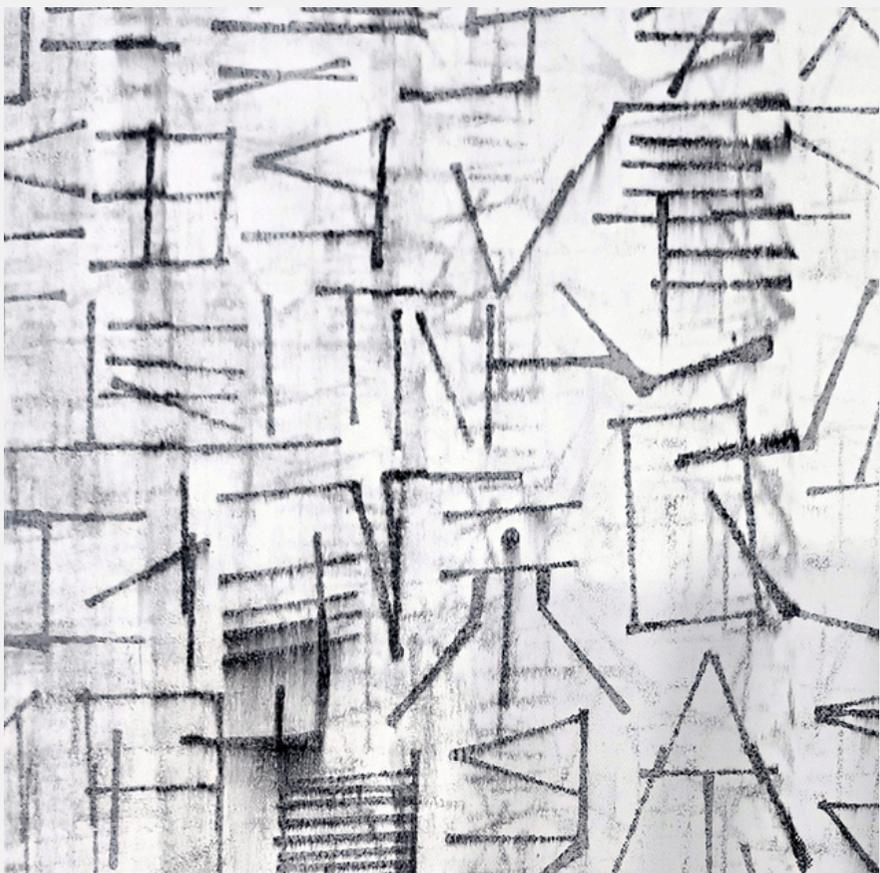
Dimensions: 100 × 100 cm to 50 × 50 cm

Year: 2026

Description: What remains when you strip nature down to its purest mark?

Triangles, crosses, diagonals, not symbols of meaning, but evidence of structure. Geometry that predates language, mathematics, and the hand that drew it.

LANDAU



Title: Landau's Theorem

Number of images in the series: 4

Materials: Acrylic on canvas

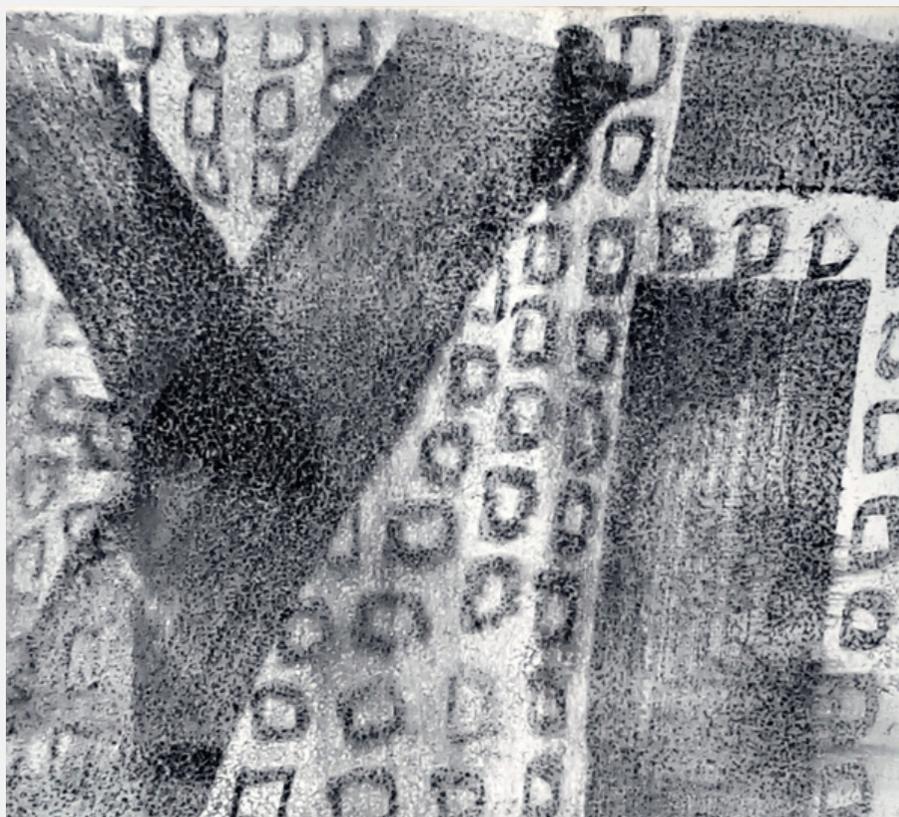
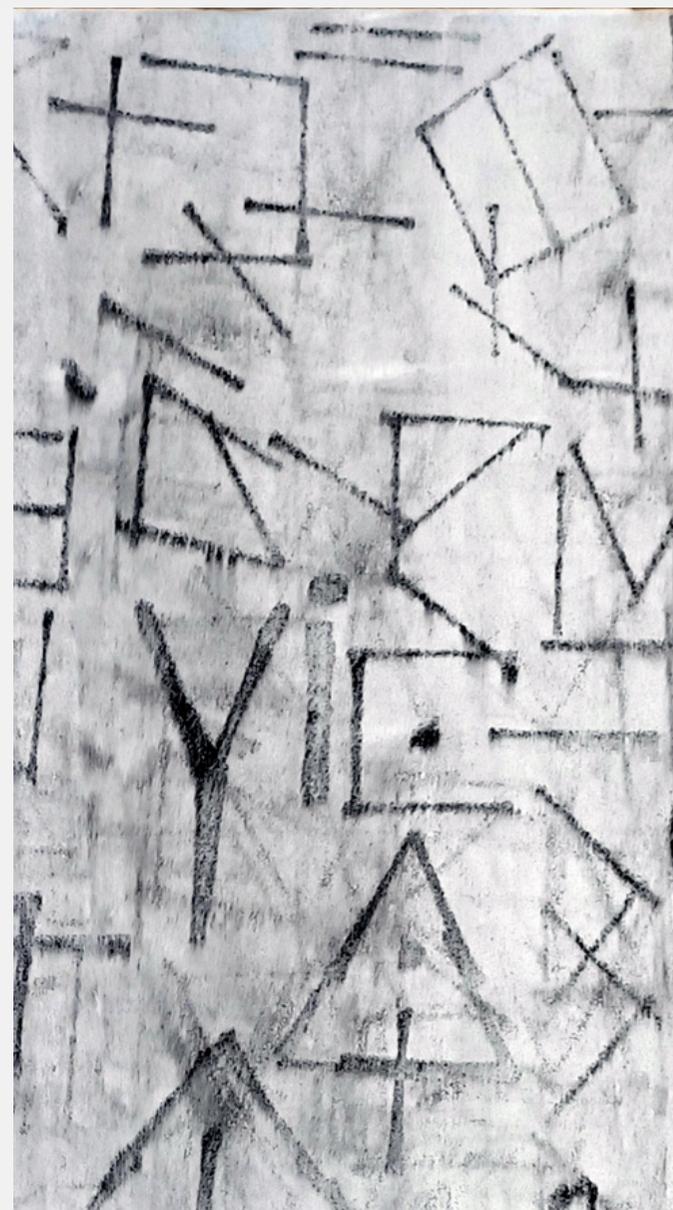
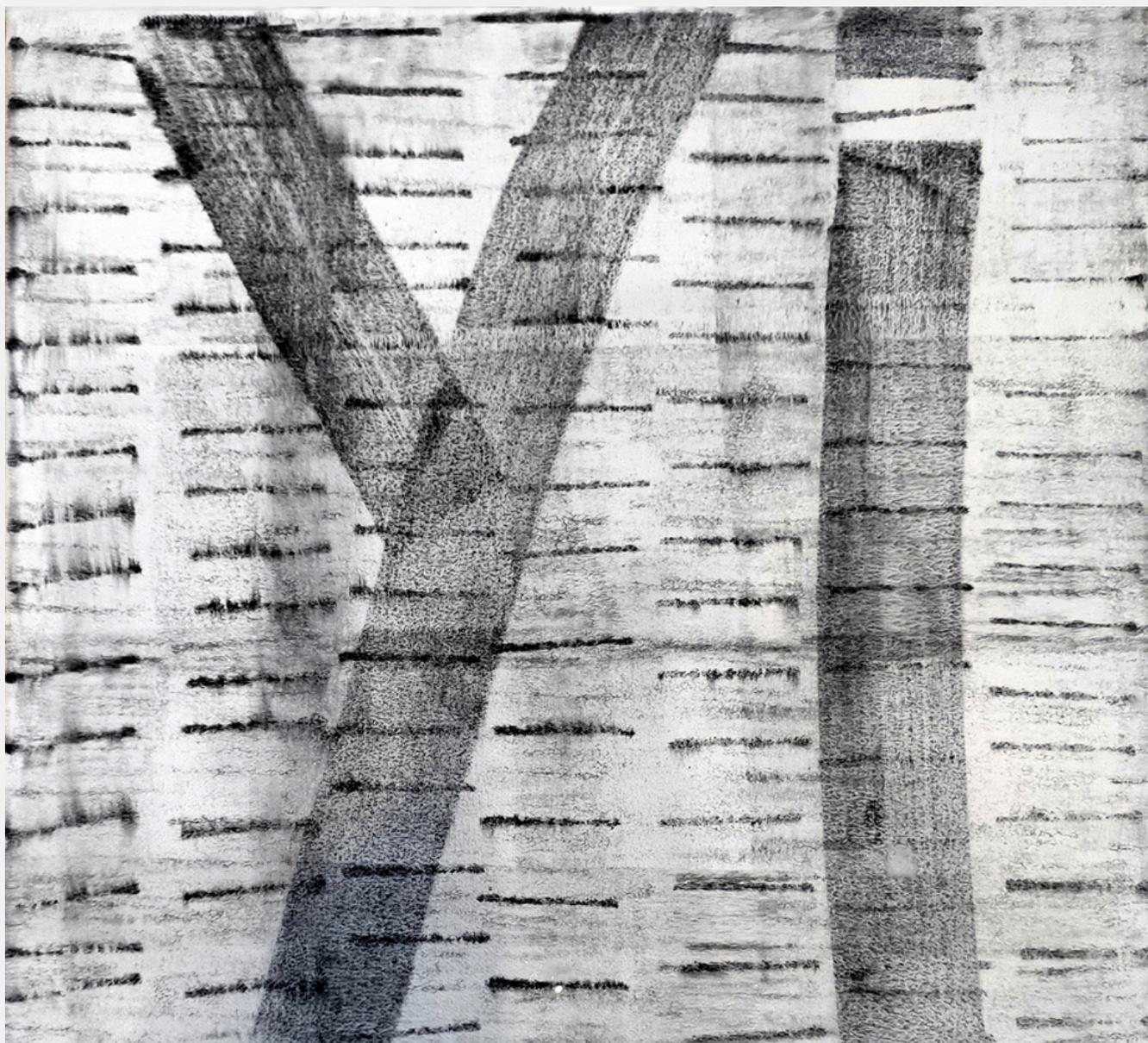
Dimensions: 100 × 100 cm to 30 × 20 cm

Year: 2026

Description: Landau's Theorem Series: Every bounded input contains an unbounded output somewhere within it.

In complex analysis, Landau's theorem states that any non-constant entire function whose image avoids two distinct values must be constant. It also states that, within any disk, the image can grow without limit. Landau's theorem takes this as a painterly proposition, stating that a finite surface, when rigorously worked, can open onto something that exceeds it. Each canvas is a dense field of signs, not a language, but the condition before language.

DOT



Title: Dot

Number of images in the series: 4

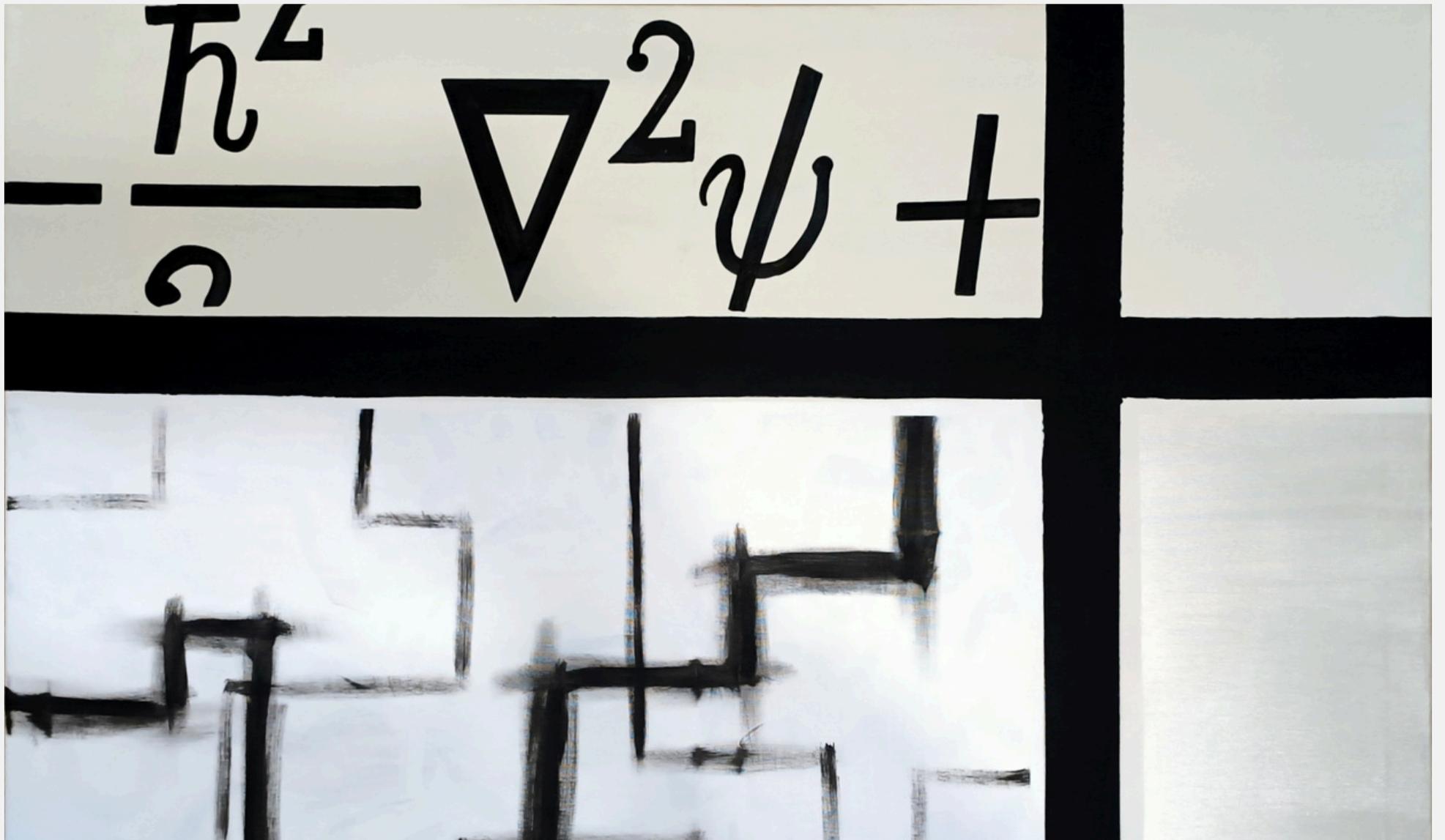
Materials: Acrylic on canvas

Dimensions: 100 × 100 cm to 10 × 20 cm

Year: 2026

Description: Dot is a series of paintings that begin where all geometry begins, at zero dimension. What follows is not composition. It is accumulation: mark pressed against mark until the canvas holds a rhythm that was never planned, only discovered. The forms are large, slow, and repeated chevrons, forks, columns of horizontal dashes. The texture is not painted but built, granular and atmospheric, closer to terrain than notation. The dot is the irreducible unit. Everything else is consequence.

FIELDS



Title: Negative Field

Number of images in the series: 4

Materials: Acrylic on canvas

Dimensions: 170 × 120 cm

Year: 2025

Description: Negative Field Studies is a series of paintings structured around the cross, not as symbol, but as coordinate system. Each canvas is divided into quadrants: one holds a fragment of equation, another a gesture, another silence. Together they form a notation of duration, not clocks, but the internal grammar of how moments are organized, remembered, and lost. The works draw from the TORQ framework: the idea that expression is not spontaneous but structured, that every mark carries a timestamp, and that painting like physics is ultimately a discipline of measuring what cannot be held still.

SOURCES

Classification of Mathematical Poetry: **Hyperrhiz**

Project Space Byi-A Pavilion :

**TheWrong
Biennale.**

Vector Poetry:



TORQ! application (video):

**The
Resolution
Gap**

**TORQ!
AND**

TORQ! app:

 **TORQ! MORIT Φ** [mo:rɪtʃi:] **Workbench**



CONTACT

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