

Maren Casana Magyar, a native of Ukraine born on August 5, 1990, was adopted at the age of two. In 2022, she earned a Bachelor of Fine Arts (BFA) degree from the Corcoran College of Art and Design at George Washington University. Currently residing in Leesburg, Virginia, with her two cats, Conrad and Piper, Magyar commutes to the Maryland Institute College of Art (MICA) to further her artistic education. Magyar distinguishes herself through a multifaceted artistic approach that merges traditional printmaking techniques, photographic elements, and painting to create cyanotype prints.

Maren Magyar's cyanotypes large white forms glide across the two-dimensional surface, seemingly held as if frozen in ice. One gets the feeling of peering into a deep abyss, as if it were possible to see one's reflection in the work itself. There is a dance between knowing and unknowing that emerges as the translucency and opacity of the whites are set off by deepest, darkest shades of cyan. There are moments in Magyar's earlier works that call to mind André Masson's *There is No Finished World*— her melancholic colors adorn the ghastly, ghostly forms that seem to be both emerging from and guarding the void that fills the picture, a void illuminated by fiery strokes of red and orange that dance around the plane, creating what feels like a hellscape among hellscape.

In her more recent work, Magyar seemingly draws inspiration from another Masson etching, this one untitled, from the 1970s. As in the Masson, the image is a labyrinth-like form—a landscape that suggests a combination of spirits and fossils, both remnants of what was, both evidence left by an organism seeking to be remembered, or rather, not forgotten. Perhaps this imagery is informed by Maren's deeper history, of crossing the ocean into an unknown new life, a new country, a new way of being.

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