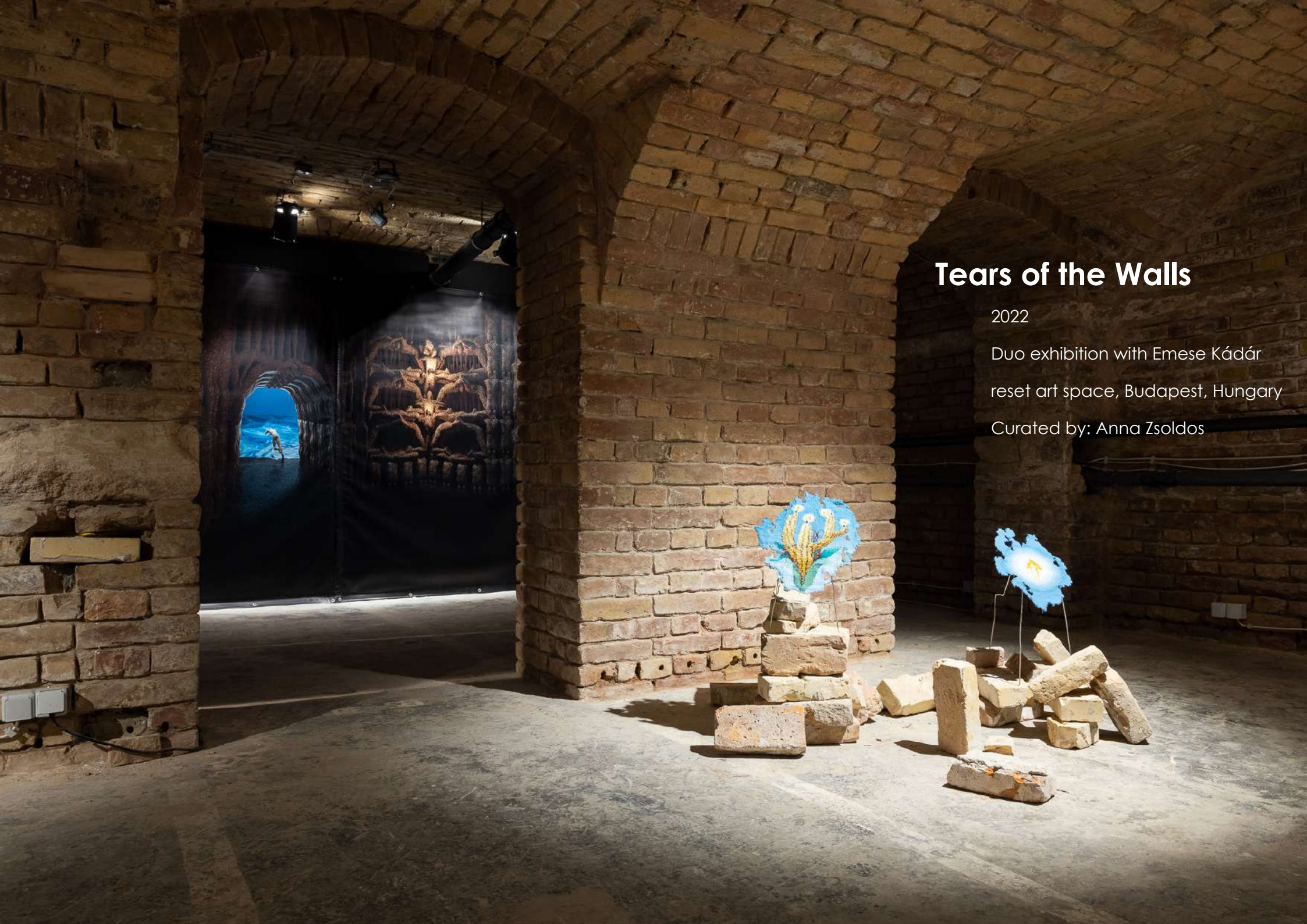


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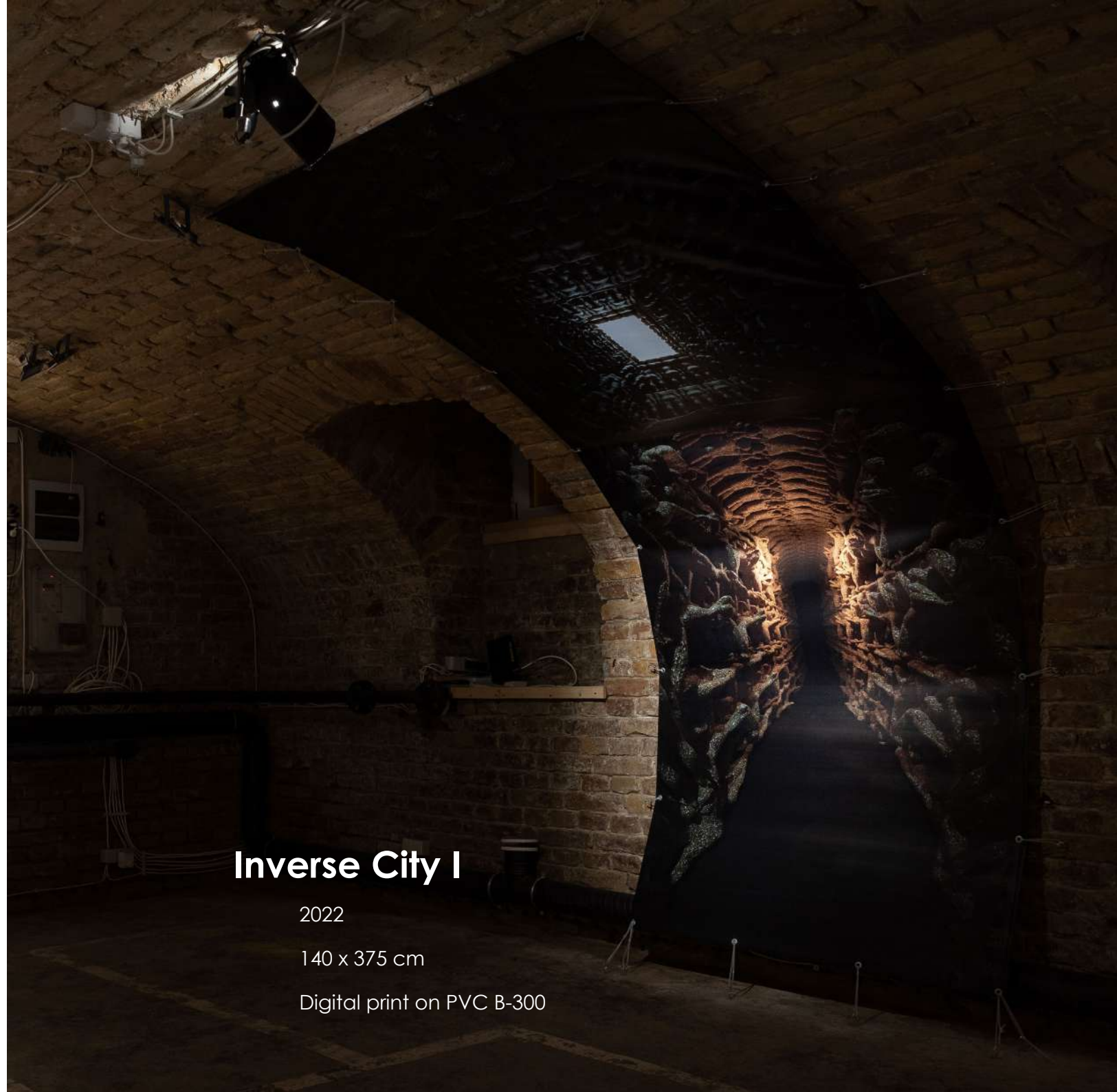
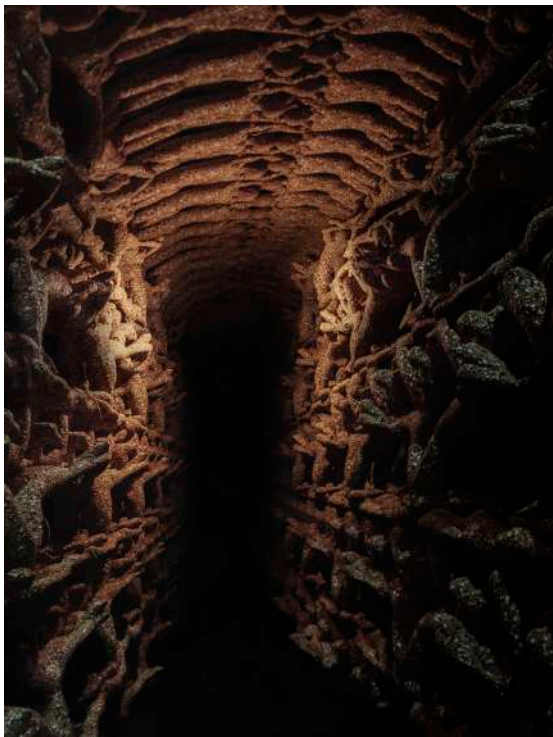


Tears of the Walls

2022

Duo exhibition with Emese Kádár
reset art space, Budapest, Hungary

Curated by: Anna Zsoldos



Inverse City I

2022

140 x 375 cm

Digital print on PVC B-300

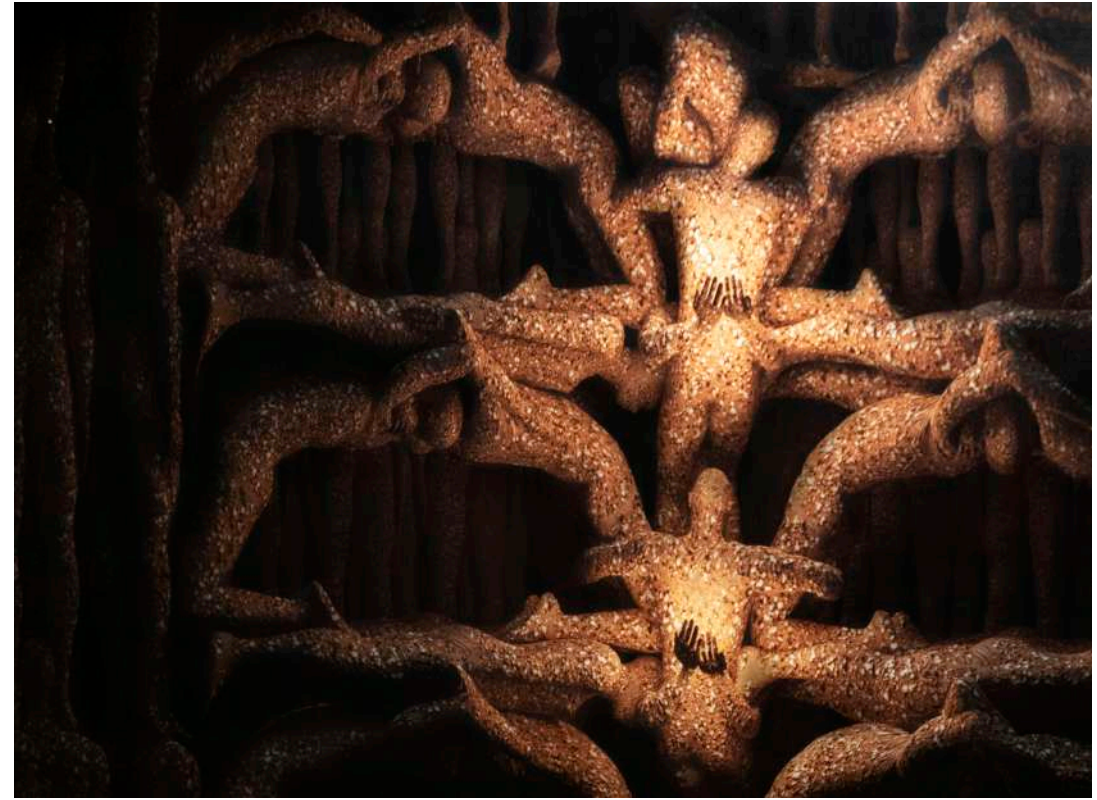


Inverse City II.

2022

450 x 220 cm

Digital print on PVC B-300



Inverse City I. and **II.** were inspired by ancient catacombs created by early Christians to hide from the Roman Empire and to provide their dead with eternal peace. Catacombs developed organically and most often illegally, constantly expanding. They are a unique form of architecture as they are buildings without facades, thus merely negative spaces in the ground. They offered a heaven underground to those persecuted, where they were able to form communities and practise religions as wished. Over the centuries, “the underground” has become a symbol of counterculture, freedom and safety. Throughout history, many examples can be collected in which descending below ground level has provided physical and intellectual refuge against weapons of destruction and oppressive systems.

Inverse City II. depicts two diverging paths, one leading to the ocean with a lone diving figure, while the other leads to an inner chamber where a community performs a ritual lit by fire. Thus symbolising polarities in culture, goals and coping mechanisms, both on an individual and collective level.

These artworks offer the viewers symbolic refuge and an opportunity to reflect. What can these catacombs offer defence from? Which path have they chosen?

Submergence

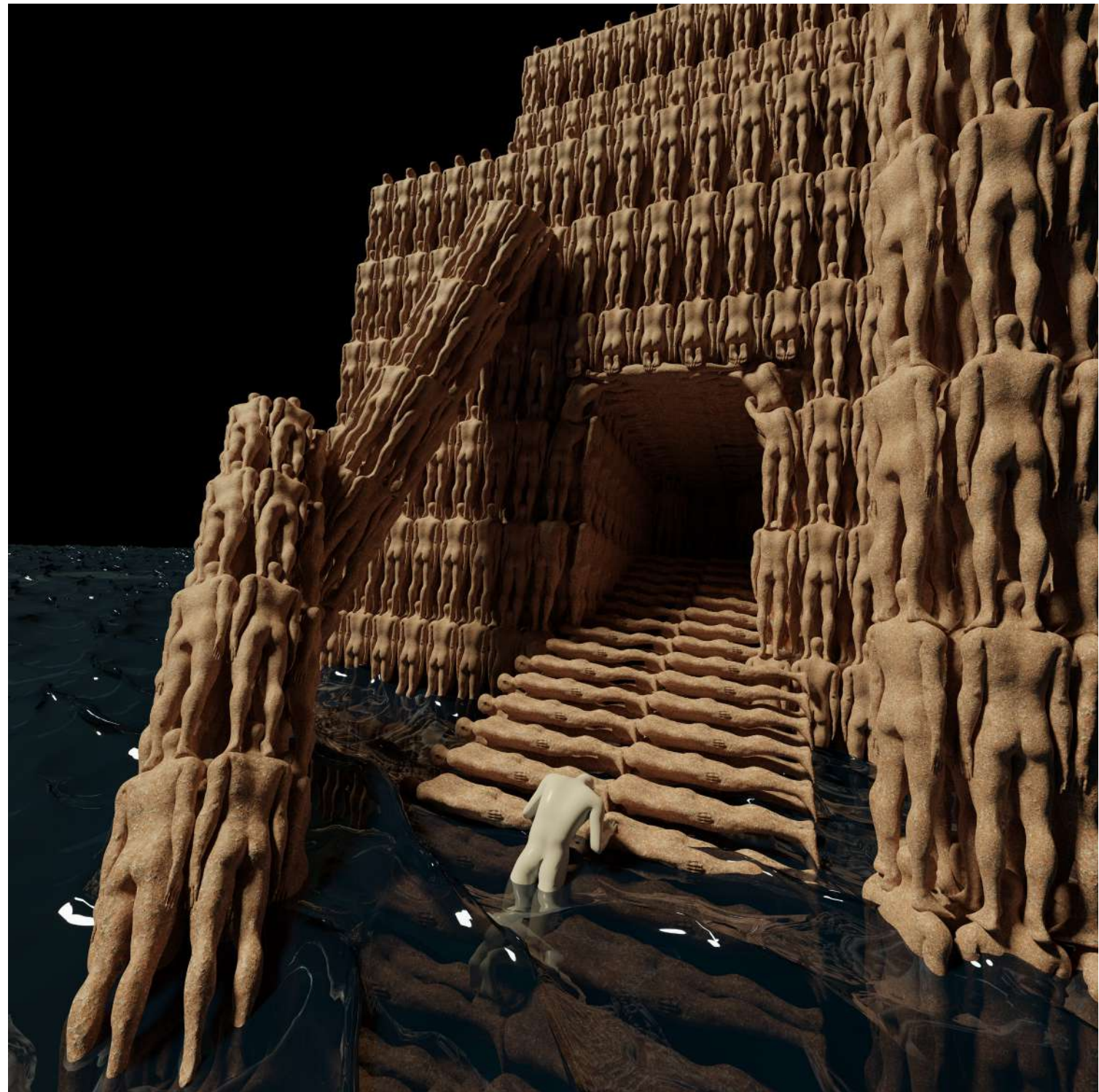
2022

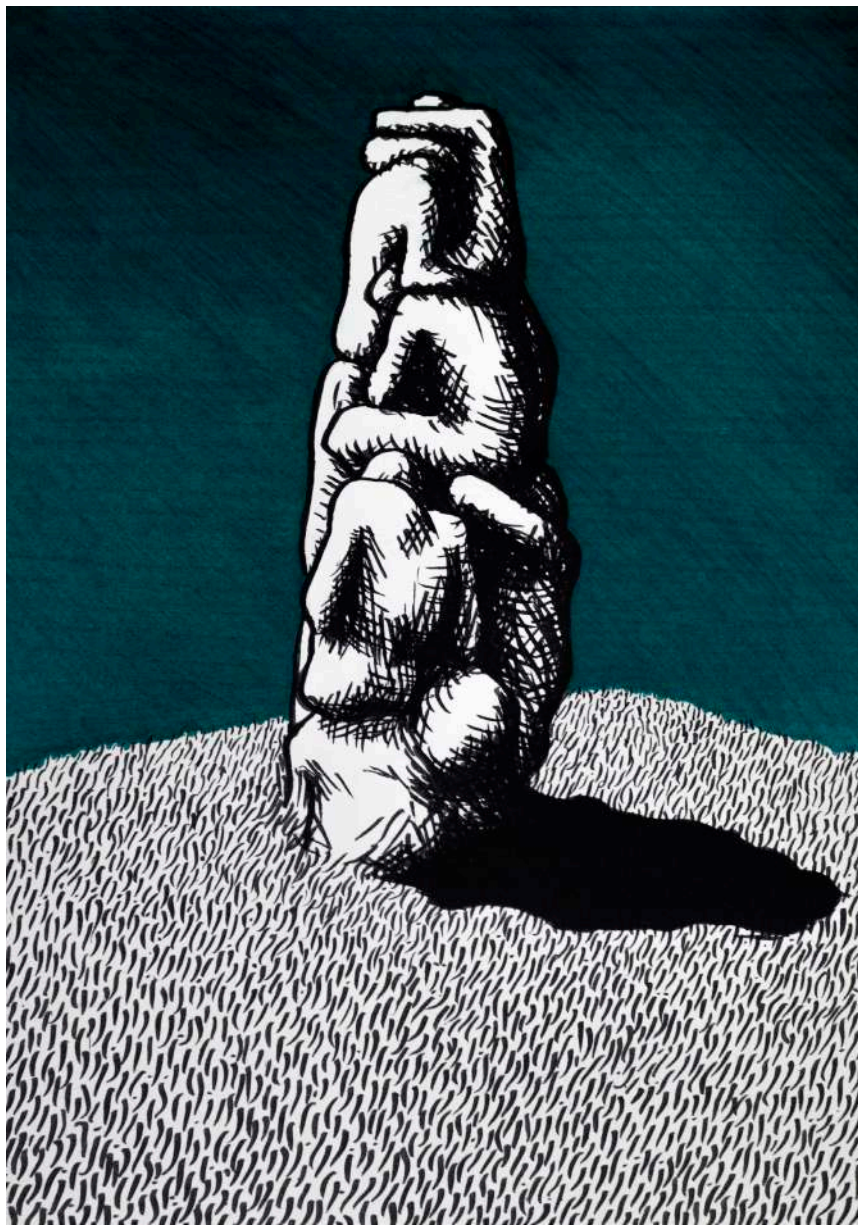
Digital print on paper

100 x 100 cm

The power of the ocean can both build and destroy civilisations. Compared to succession of human cultures, the infinite mass of water is timeless.

Christina Sharpe's phrase "residence time" suggests that the oceans contain not only symbolically, but even physically, the traces of the thousands of slaves who drowned during colonialism, since the sodium in their bodies remains present in the ocean for millions of years.



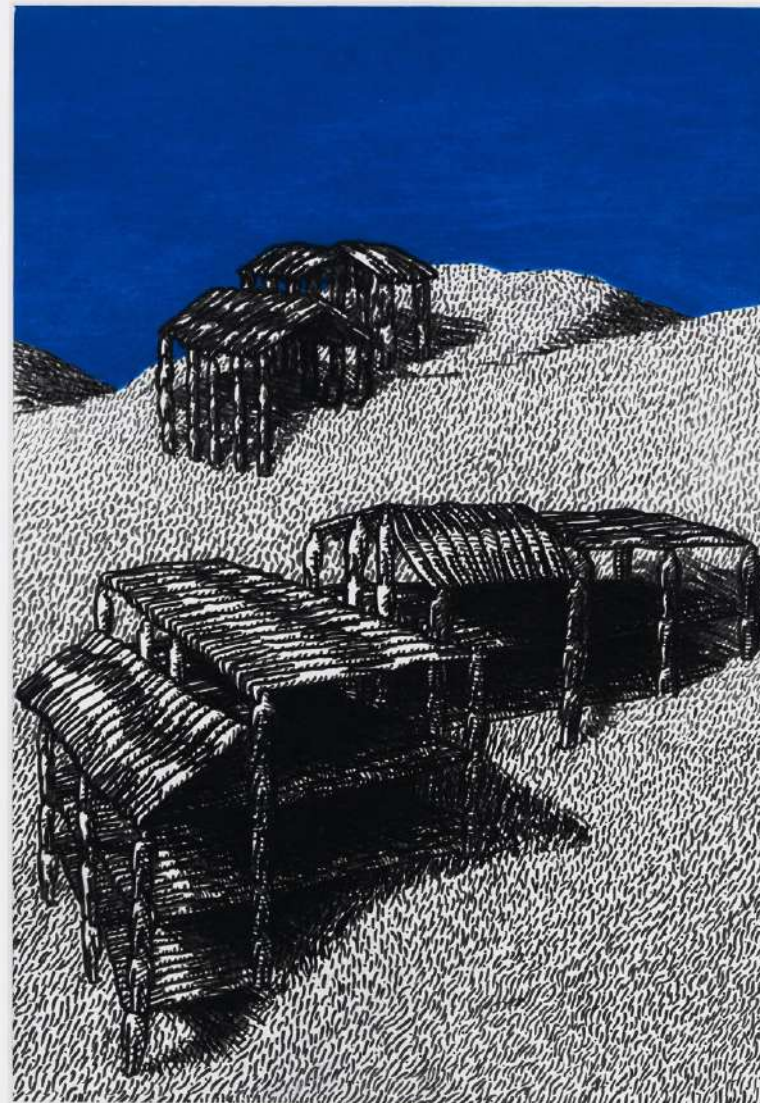


Monolith

2023

Felt-tip pens, paper

21 x 29,7 cm

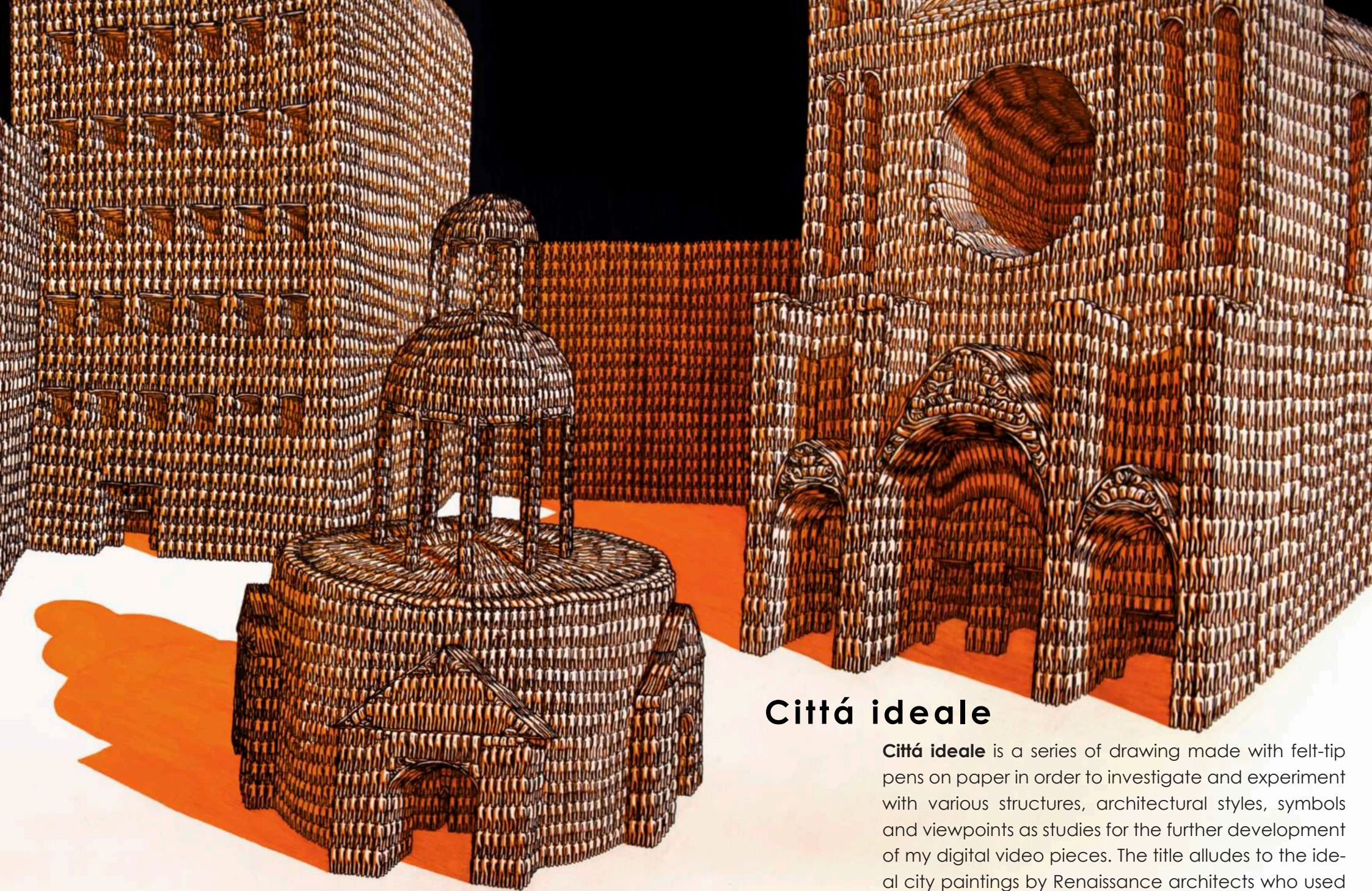


Pizzo Sella

2022

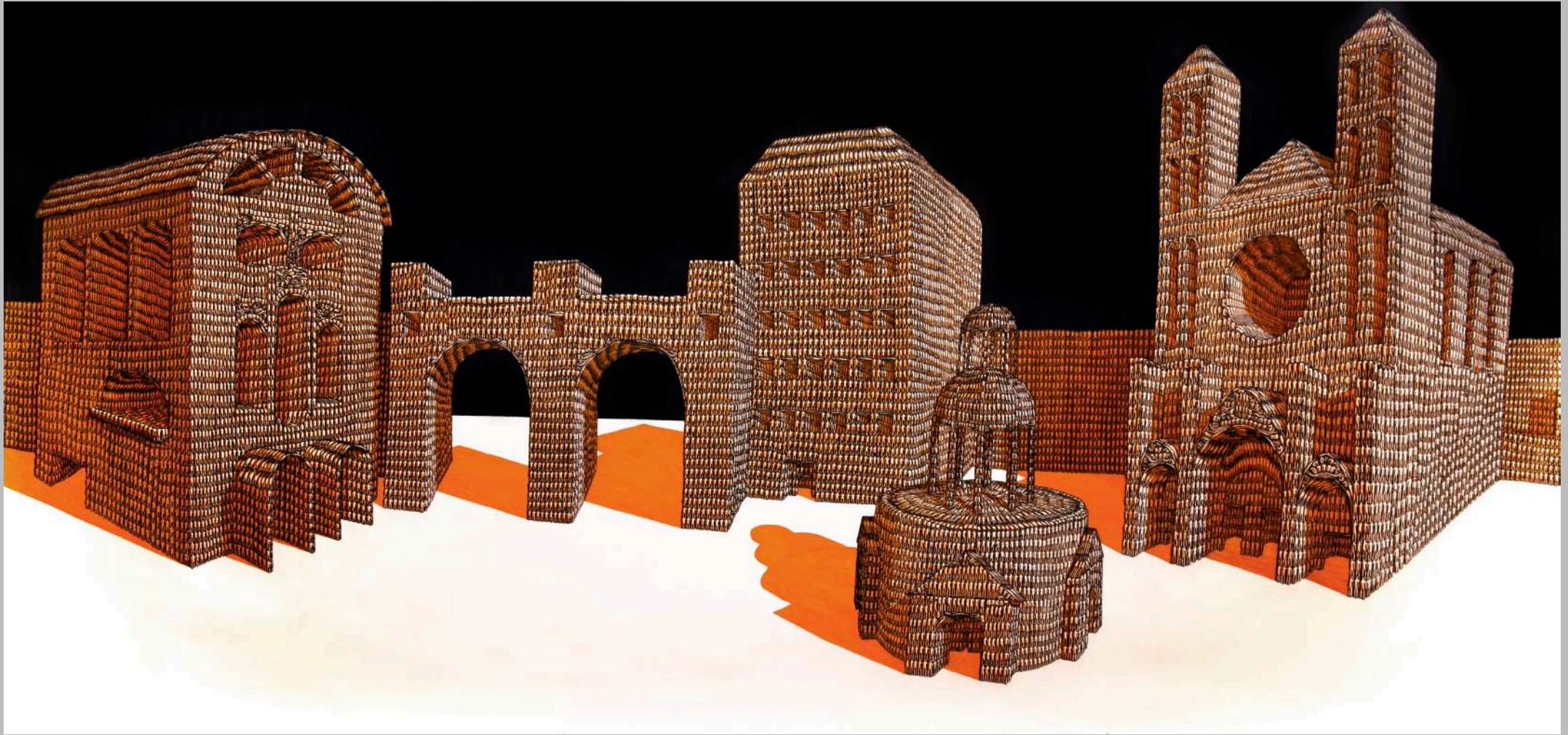
Felt-tip pens, paper

21 x 29,7 cm



Città ideale

Città ideale is a series of drawing made with felt-tip pens on paper in order to investigate and experiment with various structures, architectural styles, symbols and viewpoints as studies for the further development of my digital video pieces. The title alludes to the ideal city paintings by Renaissance architects who used their paintings to develop their perfectionist urban plans.

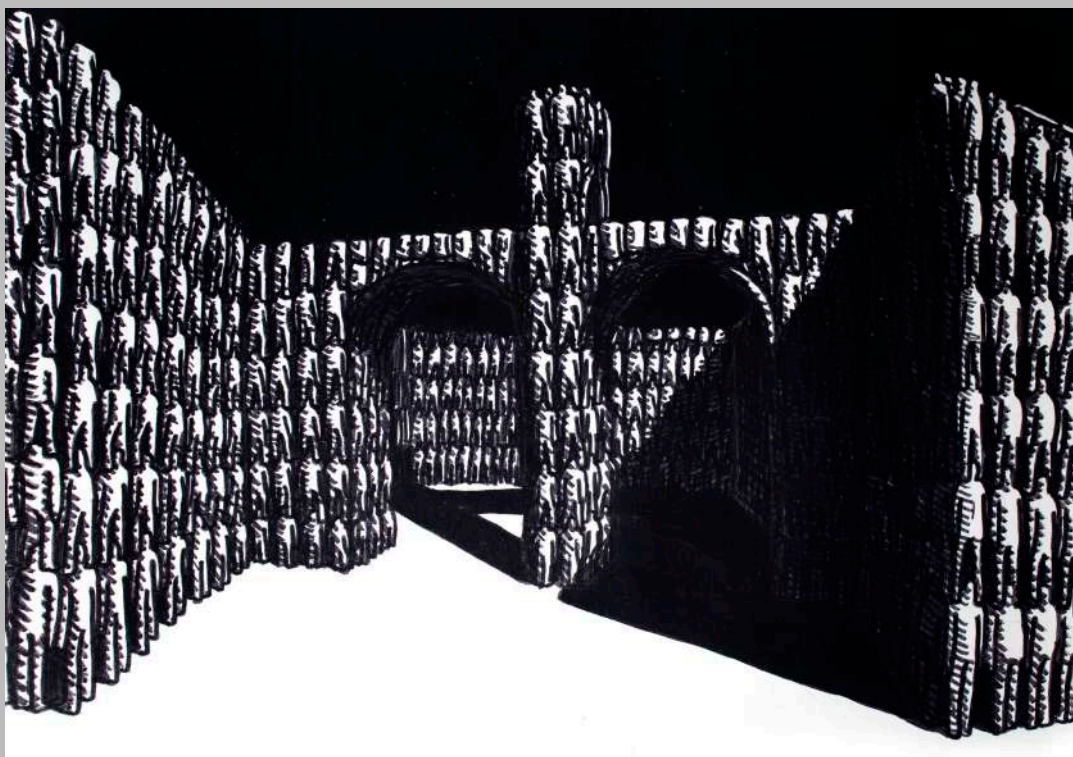


Grande Città ideale

2021

Felt-tip pens, paper

315 x 155 cm



Cittá ideale IX.

2021

Felt-tip pens, paper

21 x 29 cm



Cittá ideale XI.

2021

Felt-tip pens, paper

29 x 21 cm



Cittá ideale VII.

2021
Felt-tip pens, paper
42 x 29 cm



Cittá ideale III.

2021
Felt-tip pens, paper
21 x 29 cm



Cittá ideale VIII.

2021
Felt-tip pens, paper
50 x 70 cm



Soft Covering

Exhibition

Curator: Zsoldos Anna

FKSE (Young Artists' Association
Foundation), Budapest, Hungary
2021. 05. 20. - 06. 02.

Photographerd by:

Alina Vincze

Doró Novák



Throne

2021

Digital print, indoor banner

260 x 360 cm

The exhibition experiments with large-scale prints of rooms formed by life-size human bodies that create illusions of space. These artworks that surround the viewer intend to counterpoint our experience during the pandemic lockdowns, during which art could only be seen through small computer screens.

School

2021

Digital print, indoor banner

410 x 295 cm

The works deal with the different social impacts of the pandemic. The **Throne** depicts how we had to submit our freedom to power for the first time in our lives. The **School** depicts empty school desks, something we have become used to, although this phenomenon would have been previously unthinkable for decades.





Catafalque

2021

Digital print, indoor banner

410 x 295 cm

Death was constantly present throughout the pandemic, both as fear and as a danger, but the confrontation with death and its ritualistic processing was mainly absent. The life-size image of the **Catafalque** seeks to provide a symbolic substitute for this situation.



Operative Gaze

Short film

2020

Digital film with audio

4'10"

View online: <https://vimeo.com/444311923>

The short film called **Operative Gaze** models subordinating social structures in an abstracted way. It provides an insight into a world where the buildings are made of masses of living, naked human bodies for those privileged few, who use these spaces wearing clothes. The viewer can view this via the footage of security cameras and video bugs. These footages are also being observed by a fictional agent. It is his report that we can hear as the film's narrative. This echoes the expressions used by the Soviet Era's Spy system, as well as the way surveillance technology is used in our current times, enabling the viewer to face the past and the present at the same time. Due to the pandemic instead of collaborating with a crew and cast, the film was made entirely with 3D software.





Mass Concrete

Site-specific screening of Operative Gaze

2020

Partraszállás Fesztivál

Castro Villa, Balatonaliga, Hungary



Budapest University of Technology's Architecture Society's Club Aliga Festival enabled this video installation and a one day long workshop to take place in collaboration with Anna Zsoldos. The location of the video installation featuring the material of **Operative Gaze** were rooms and corridors of the Castro Villa in Balatónaliga. This provided an extraordinary context, since the agent's report of the piece could be heard in places there many dictators and leaders on the Soviet Block that spent time in, such as János Kádár, Fidel Castro, Khrushchev and Brezhnev.



Exercises in Perception

2018

Digital video

5'17''

View online: <https://vimeo.com/274267707>

The main aim of **Exercises in Perception** is to draw in the viewer with its broad network of associations and to stimulate the development of thoughts. The piece's starting point was facing power structures, as well as cultural and national guilt. How many people, willingly or unwillingly, gave their life for us to be able to live in this social, political and cultural, and even domestic situation that we know as our present, our identity and our home? Only what fragment of these victims do we normally commemorate and pay our respects to?

During the video piece, we can see as spaces get built by naked bodies and then get lived in by people. These were made as animated digital photomontages which also raise questions regarding the representation, the sexualisation, the functionalisation and objectification of the human body. Furthermore, one can analyse the individual's relationship towards themselves and their home as well.





Unplastered

Solo exhibition

Featuring Exercises in Perception

2018

Hidegszoba Studio, Budapest, Hungary

Curator: Marton Zita