







Byproduct

/// installative drawing project, installation, work in progress

Series of drawings photographs and installations. I am processing such data and phenomena as for example a ladybird species from China, which proliferated in Europe and kills the European ladybirds, or the rabbits that were introduced in New Zealand, which have no natural enemies there, so they have run wild and eroded the local vegetation. I collect these spoilt situations and also successful human solutions, where humans fix broken things by tinkering, such as when we mend a broken chair by instead putting in a leg, we apply a walking cane, or when we apply a rubber band on our pants when we have a torn button.

I show the contradiction that is present between the ideal situation imagined by man, and the modalities of implementation of these ideas. From river engineering to hair-dyeing, from block flat neighborhoods to orthopedic shoes, from divided areas of cities, to changing borders of countries. I would like to create three-dimensional installations, as a beaver's nest, what the beaver built from industrial and urban trash. I am intending to integrate partially or symbolically, scientific data from the fields of genetic engineering, biological and anthropological research.





Something missing

// // installative drawing project, installation

Judit Csatlós: Something Is missing

"Is one man's problem comparable to another person's problem? Can a system be set up that shows that one human's problem is more serious than an other's? It is a basic human trait to always feel one's self deficient in something, because this western civilization is perceived by people that are constantly feeling deficient, and those living in poverty are of course also? Is it possible to relativize problems of the people, or does everyone feel their problem the most difficult?"

In economics, sociology and psychology from their births are trying to provide answers to the questions raised here. Delineation methods inevitably try to make measurable the observed phenomena, even if such issues are also considered entirely subjective.

Zsófia Szemző enters this space with her work, and explores a specific aspect of contemporary life, when she examines experiences of everyday moments of need, circumventing the relevant science experiments with art as a tool.

What do you miss, what do you need? - Zsófia Szemző asks friends, acquaintances, and-she draws the inventory of momentary wishes and life-long desires. She isolates the responses from the life stories-and from the cultural and social factors, and transforms them into mere facts that are comparable, measurable data, and places them in a fictitious periodic table.

The periodic table of Mendeleev is the embodiment of positivist science and faith, which is also proved by the fact that Mendeleev marked the place of the elements unknown at the time. However the "specific gravity" of deficits is relativizes feelings to the extent that they become a fact on record.

Abraham Maslow attempted to objectively sort the shortages that threaten human existence into a structure. The physiological, psychological, social conditions and levels of self-fulfillment that he referred to as needs, can be transformed by anyone into rearranged charts in the exhibition space, so that the individual preferences take the place of the biological determinations.

Science has developed numerous methods for measuring describing and comparing the individual's social and economic circumstances and psychological states. Zsófia Szemző treats all these methods with reservations, and heads the trail of the desires and feelings, to explore the subjective experience of objective circumstances."

2012, 2011. 17 pencil drawings, photos, diagram from the Maslow pyramid, periodic table with answers to the question what do you need?, blackboard and chalk.

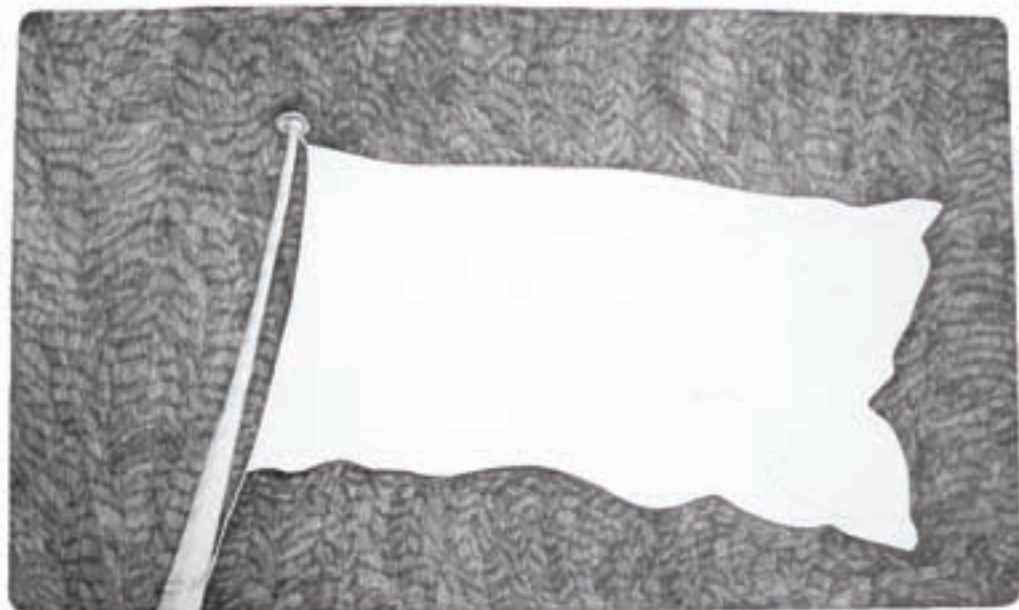




A HIÁNYOK PERIÓDUSOS RENDSZERE

MAGYAR NYELVEN

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200



VOLT Ő MÁR MINDEN

≈ Budapesten most az elfogadás, az odafigyelés a jó közérzet a bizalom és a nyugalom hiányzik nagyon 63	≈ hogyan a társadalom jobban elismerje a munkámat és keressek annyit amiből megélek, ha már van két diplomám, és sokat dolgozom 64	≈ a gyermek 65
≈	~	≈

Feint realestate agency

// // installative drawing project, installation

Everyone has a dream about a house, or home. With the overpopulation and increasing poor housing conditions it is still a reality that people dream of an ideal home. There is an awkwardness in the approach of real estate agencies, in the way they play with these dreams, that they show people their dream homes, but in the end or you can not buy it, you can pay a mortgage all your life, you buy it and it is not perfectly as it seemed. So feint real estate agency is proposing the ideas of the ideal home, to think about it, to dream about it. Feint Real estate agency is a drawing series and installation project, a house built from left over materials, that serves as the agency office, and an open blog. The project is democratic, anyone can add their ideal home idea to the blog.

2011, 28 drawings, ink, marker, aquarel, 50x60, wooden hut, neon sign, blog.











Top on top Favela rising

/// installative drawing project, installation

On the European city there is a second layer appearing, that is an utopia of the future of Europe. This second layer creates a second city, on top of the other-one, that is separated from it, and has it's own life. The viewer can associate these little huts or favelas with slums of non European or European cities that these cities push out to distant suburbs, far from the center of the city. It is questioning the horizontal evolution of the cities that gather around them more and more suburbs as they grow, and also the vertical evolution of cities with the skyscrapers or the tall buildings of the suburbs, and finds another type of growth, a prolific one.

2011, 2009 photomontages, 50x70, and 9x13 prints, little wooden hut, shelf





This work is questioning what is the identification of a person? In some data libraries and files, people are only numbers, or codes. If you don't have a passport or ID or bank account it is impossible to be part of society? This series is a group of faked passports, that speak about personal and national identity. Is it possible to cross-passport people? I heard a story of this man: "There was a man who threw away his passport, and when the authorities asked about his identity he said: I am in love." Portraits, faces, identities to be looked at. The national emblems are combined, and mixed up on the front covers of these passports, on the inside, on the double pages have portraits and faked visas.

2011, 2010 booklets, marker, print, silkscreen



Men's work, Women's work, working patterns

/// installative drawing projects, installation

Men's work, Women's work, working patterns is a drawing series with which i examine patterns of work, it is a process drawing, where there is a passage between two types of working day. The drawings show a monotonous activity, it could be a series of a hundred drawings as well. The monotonicity of drawing can be associated with other activities like knitting or baking, these conventionally women's work. The drawings show phases of this work, how a woman's hand knits one knot after the other, and in the end it adds up a tractor that is the work equipment of the man who is away from home. The installation consists of a pile of hay and salty pink cheesecakes in the form of tiny tractors. This piece of everyday object, the cake, that looks the opposite of it's taste, questions men's and women's roles through stereotypes and conventional feminine and masculine works.

2011, 2010 hay stack, salty pink cheese cookies, 10 drawings, ink and marker on paper



The Big Atlas is a stop motion animation video, that reunites elements, and characters of history, slavery, workers, saint Francis, mamouths, birds and machines bind in this story, as if the pages of a Big atlas have been mixed up. Fractured perception of information.

The Big Atlas
/// video project

2011, video



This series of photographs is in constant development, it is the documentation of random events. It also feeds many other projects with material.

Maybe tomorrow
/// photo series

ongoing since 2009, photos



Empty is an ongoing drawing series about abandoned storefronts in the center of Budapest. There are more and more shops closed, an empty storefront is something that we don't even notice anymore. Some places are closed for years some change their owners and function often. This work is reflecting on the change in real estate, the changing face of the city. It is a monotone group of drawings, snapshots of reality.

2011, ink, markers. montage, collage.



Luxus is a project about the luxury of cocoa, and luxury in general. it is about the contradiction of production and consummation. The plant is grown in west Africa, the Ivory Coast produces about 43 percent of the world's cocoa. Ghana 14 percent. Nigeria 6 percent. Outside of West Africa, the major producers of cocoa are Indonesia, Brazil, Malaysia, Ecuador, and the Dominican Republic. But we have chocolate brands in European, and north American countries.

2010, pencil on paper series of 9 drawings



This video work is the second part of Commondreams. The baseline of Commonstories is re-creating history by telling a story. A young woman is showing family pictures and telling stories she herself only knows half-way, she is speaking in her mother tongue, to women, who don't understand that language. The question is: whether they get some part of the story told to them, only by seeing the images, and listening to intonations? What history are they going to leave with? So this video speaks about fragmentation of stories.

2010, video



Imaginary roommates

/// photo series

Arriving in a new environment, a new city means that we have to find a new place to live. arriving in a new city i lived several places, and was in constant search of apartments in the time of one year i lived in 6 places in one city and 3 other places in an other city. I responded to, and posted several adverts on the net. I visited several flat-shares. At one point i recontacted all the places and people i visited, and finally not lived with, to get together for the purpose of a double portrait to become imaginary roommates.

2010, 2009, photos



Suburban cocktails
/// drawing series

When we travel across a neighborhood that is unknown to us, with what we don't have any personal connection, then this is only an image to us. We imagine who is living there, or we think about something totally different. These drawings are about this place-less place, this action-less action. In the foreground layer appears the imagination of the passerby that strengthens this indifference. This series is based on the medieval image type, the season images, we see seemingly boring details of suburbs, and another layer, as if through 3D glasses, the layer of imagination. The location is unknown to the viewer, he or she is just a stranger, just passing through this area, and imagining how it could be living here. The issue of residence is important in the context of dreams and desires, and on the other hand in the context of the population growth and - or decrease, and also in the context of movement between the suburbs and inner cities.

2010, ink, marker, series of 7 drawings.




Instant groups /// photo series

The private family image on one hand is unplanned, in the sense that the photographer and the object of the photo are not making a photo for the purpose of producing an image, so the composition, the light are random, they make this photo in the purpose of preserving a moment that will become a memory. At the same time it is planned because in general is not just any random person taken in an image at a random moment, but there is a relation in between the people in the picture and in between the photographer and the objects of the photo. When we find ourselves facing family pictures of unknown people there is a notion to try to guess who are the people in the image, what do they do, what is the relation between them?

In this photo series i asked people in the street, who were unknown to each other, to get together in a family photo, as if they were relatives or friends. There is no importance on the composition or the light, as in private family pictures. will the spectator think, that these people are really a family, or friends, will they start to guess the relations in this photo, as we do with real family images?

2009, 2006, photos





emlékszem egy Trabantban ülök

Commondreams is a video about cultural differences and storytelling. Women in this film are telling the same three stories, dreams, that have very strong Eastern-European cultural attributes. These stories are evidently coming from an Eastern-European background, but told by these women of different cultural backgrounds, they become different each time. The question the video is seeking to give, that is it possible to integrate stories of other cultures, is it possible to integrate someone else's history?

2009, video

Darwin on vacation /// installative drawing project, installation

Erzsébet Tatai: "Szemző is pretending to be innocent, making nice drawings, animation, meanwhile these fine drawings and sometimes pictorial yet stylized motifs - and not the less their titles: Organ trafficking, Darwin on holiday - reflect on bio-political questions and make a pass at scientific approach. In the animation Unpredictable variations for example, she gives scientific names to creatures (Machina Prudentia, Machina imperator) - whether they are ready or newly invented. Other times she plays with Darwin's (obviously 19th century) theory. Darwin, who is now again an actuality, constructed the evolutionary system of species according to the rules of the capitalist economy rules - as "natural selection" and "rat race". Szemző's visually and conceptually sophisticated work - virtually - disrupt this order, as if she was dumping Pandora's box only to show you: it includes only toys. Szemző's drawn arsenal of objects and organisms evokes at once "science" and "fiction", that is - today - the world of cyborgs." The question of this series is the mutation. Is mutation an evolution? This is a research in the world of objects, specimens, and their conflux. Great machines, machine men, with lemon jellyfish, people. Darwin examines a mixture of creatures that can not be categorized in the end because they are mutants, intermediate beings. So he rather goes on vacation. In this system, i gave Latin names to objects and creatures, that i found on the Vatican's website's contemporary Latin-English dictionary.

2009, 32 drawings in installative patches connected by lines, latin names, ink on paper, flash animation film





RENEZIO HOMO HOMINIS



DAVID 0000

Familiar tales of others

/// video installation

Familiar tales of others is a video installation. It is a multiple video project that's aim is to create passages between stories, to connect stories at articulations that could be similar content or similar words. The idea is to let the spectator navigate through the stories. The first part of the video interviews were made during my diploma at ENSCI les atelier. The second part during a residency program at Camac and at La Ferme du buisson. My working method was, to look for strangers to tell me a short story that happened to them. I posted an advert on the internet, i asked friends to tell friends of friends, i handed out flyers. I always met with unknown people, and we met where they proposed to meet, and they told a story that i filmed.

2010, 2009, videos, video installation, action in public, pins, structure en bois, booklet, photos, postcards





Couple

// installative drawing project, installation

With Eszter Szabó, the basis of this work was Aristophanes's Speech from Plato's Symposium: "Aristophanes professed a discourse: The sexes were not two as they are now, but originally three in number; there was man, woman, and the union of the two, of which the name survives but nothing else. Once it was a distinct kind, with a bodily shape and a name of its own, constituted by the union of the male and the female: but now only the word 'androgynous' is preserved, and that as a term of reproach." "Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods" " Zeus spoke and cut men in two, like a sorb-apple which is halved for pickling, or as you might divide an egg with a hair" " the male generated in the female in order that by the mutual embraces of man and woman they might breed, and the race might continue; or if man came to man they might be satisfied, and rest, and go their ways to the business of life. So ancient is the desire of one another which is implanted in us, reuniting our original nature, seeking to make one of two, and to heal the state of man." " And the reason is that human nature was originally one and we were a whole, and the desire and pursuit of the whole is called love. There was a time, I say, when we were one, but now because of the wickedness of mankind God has dispersed us." So we made 100 small drawings in the way that we combined the styles of each other into one, so that it can not be known which one is made by who. We draw objects and humans, and connected them in the gallery space. Any one could be connected with any other as in the Symposium, but it is not sure that they find their right couple.

2008, 100 drawings, ink on tracing paper, thread





Grasspillow

/// installation, photo series

Interruption in urban space. this pillow can be seen as a green-card, as a free space. it speaks about relations with the cite, withe a home, or homelessness, and is speaking of urban green spaces, and also by the fact that it is only women laying around on these grass pillows it can also be seen as a feminine protest. I asked women to lay down on the street and sleep on this grass pillow for a few minutes.

2006, 2008, grass, pillow, photos



Pocket guide of time

/// installative drawing project, photo series

Inventory of the perception of time and the creation of memory, or the loss of memory as a tool to create a story or a history. Inventory of simple objects and elements that could be part of the story of anyone, because they are neutral. these elements are like words in a dictionary, with them it is possible to tell endless number of stories.

"The reduced brain activity in one area of the brain will allow increased activity in another area of the brain."

"Routine behaviors are consuming less territory of the brain than the development of new schemes."

"Non existence of the absolute present."

"Here are the sins we have and haven't committed."

"Hot pillows and a sweet-sour feeling."

"Where are you from? Where are you going? Since when are you traveling?"

"Paradise travel agency sells discount tickets."

"Locations of memories lay outside the promised land."

"The relationship between origin and reality is obscure."

2008, 22 drawings, 40x40, 40x60 ink on paper, 10x10 polaroid photos, text, interactive animation



Separate

/// drawing series

Series about things and thoughts that can separate people from each other. Religions, convictions, conceptions, beliefs, motives, theory, language, race, territory and so on, that can group people into one set or congregation, but at the same time with this simple move separate them from the rest of the world who also belong somewhere else.

2008, ink on paper, 5 drawings





Grassbridge

/// installation, photo series

This bridge cuts the continuity of the concrete road, that cuts the continuity of nature. In this way this work speaks about the contrast between natural and man-made space. This is a perpendicular road to nature.

2007, grass, photos

