

# INTERPIXEL

## Media Art from Hungary

### ANTIMEDIA

<http://antimedia.blog.hu/>

The Antimedia group (2006, Budapest HU) consists of five students of the Intermedia Faculty of the Hungarian University of Fine Arts. The Antimedia group can be linked to such provocative-toned and critical works like *Free Artwork* (2008) or *Curator Casting* (2012). These works drive the attention to various controversial aspects of institutionalized art and its hierarchy as well as to the issues of art trade, with the use of often absurd instruments.



### *RadioWork fm 107.4*

2008 1'02"

This video work is part of a project, which was made for a group exhibition (*What's Up? Contemporary Hungarian Art*, Kunsthalle Budapest, 2008). This show consisted of the works of twenty artists – coming from different generations – which were their reflections on questions the artists were dealing with at that time.

RadiWork was created in the manner of imitating terrorist videos. In this piece Antimedia cites curators as their main enemies, and also state their willingness of undertaking all process of boycotting the organizational practice of exhibitions in art institutions.

### GÁBOR ÁFRÁNY – SZABOLCS TÓTH-Zs.

Gábor Áfrány (1971, Veszprém HU) and Szabolcs Tóth-Zs. (1976, Budapest HU) graduated at the Hungarian University of Fine Arts, Faculty of Intermedia in 2008. They have been co-operating in several projects on the field of digital video and installations. Áfrány acquired his PhD at the Hungarian University of Fine Arts. He is interested



in filmed animation and creates photo- and video works.

Tóth-Zs. involves his programmer skills in his artistic practice. He completed four years of academic studies in computer programming and is mainly focused on interactive installations, animated videos.

### ***Tutoreality***

2008 6'00"

Tutoreality is Áfrány's and Tóth-Zs.'s common thesis work-piece. The video is a fictive tutorial movie, which takes place in the near future or in the alternative present. The tutor is presenting through a simple example, how to use a cube-shape animation computer. The action is seen from the animated character's perspective. The reality, and the tutor himself are presented through the tutor's voice, while the character and his environment seems to be virtual. The two different realities (tutor, character) start interacting with each other, and the linear narrative of actions becomes confused and finally collapses.

### **MARIANNE CSÁKY**

<http://www.mariannecsaky.be/>

Marianne Csáky (1959, Budapest HU) studied, in addition to classical training in art, multimedia design and video art, and holds an M.A. in Cultural Anthropology and literature. She uses various media, ranging from video, sound and photo to drawing, sculpture, embroidery and installation. She has spent a significant amount of time in Korea, China and the US as a resident artist, exhibiting her work, teaching at universities and holding workshops.



Csáky is currently working on her PhD thesis "Animated history: the genre of animated documentary in the contemporary visual art". She currently lives and works in Brussels, Belgium.

### ***Delete***

2010 3'12"

The source materials for this project about history and memory are old home movies from Eastern Europe, in combination with footage and photographs, which Csáky made in China with locals of different personal backgrounds.

Delete starts out from an 8 mm home movie, a kind of documentation or found footage belonging to the artist's family.

She re-shot some of its sequences and stills in Kunming, China, asking her Chinese colleagues and friends to perform the original Hungarian scenes in their interpretation. The original sequences and the new ones are displayed parallel turning one another into animation.

Presenting cultural and behavioral patterns in various contexts seems to liberate their images from locally and individually fixed notions, meanings and memories, revealing more of the process in which we construct ourselves, and our vision of the world.

## MARCELL ESTERHÁZY

<http://www.esterhazymarcell.net/>

Marcell Esterházy (1977 Budapest HU) graduated at the Hungarian University of Fine Arts, and obtained a postgraduate degree at Le Collège Invisible, Marseille, France. He uses various media ranging from objects, neon light, photo and video to textual elements. Esterházy is one of the most important members of the Hungarian Neo-Conceptual art scene, due to his international recognition. In his works there is a strong attachment to family heritage. Esterházy



lifts his personal stories and tragedies up to a historical and social level. He won various prizes, including the Lucien and Rudolf Hervé prize, the Derkovits Scholarship and was nominated for the AVIVA Art Award in 2010.

### ***h.l.m. v2.0***

2005 video loop

Marcell Esterházy's video piece, intituled *h.l.m. v2.0*, deals with the current tensions arising from the French social stratification. *h.l.m. v2.0* calls the attention to the changes of functions in a French residential building. However, this metaphor is not only valid for the French society and immigrants, but also summoned to illustrate the economical differences between people.

The building, which was built in the early 60s, was inhabited by rich, poor and also French citizens who moved back to the country after the Algerian war. Despited social hierarchies the rich lived on the lower levels, while the poorer tenants inhabited the top floors. The reason of this unusual system was the lack of elevators. However, after a few years this problem was solved, so the inhabitants changed apartments.

## ROLAND FARKAS

<http://rolandfarkas.blogspot.de/>

Roland Farkas (1975, Komarno SK) acquired his degree at the Art University of Nyitra. He was also studying at the University of Pécs and further educated himself on a postgraduate program at the Hungarian University of Fine Arts Faculty of Intermedia between 1999 and 2003. Farkas deals with social and economic questions in his conceptual work in the form of installations and videos. Since 2001 Farkas has

been exhibiting in Slovakia, Hungary, Romania, Finland, Italy, Austria and in the Czech Republic as well.



### **Change**

2010 1'21"

The project is modeling the economic fact that the greater the circulation of money is, the weaker its value becomes.

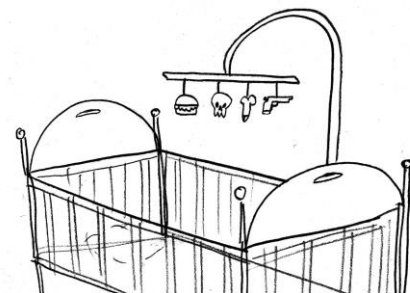
Farkas is exchanging 10.000 Forints, worth about 40 Euros, into different European currencies until it loses three quarters of its value. What remains is the common EU banknote of 10 Euros. Farkas intends to further break down the 10-Euro note into some African currency legally or if not possible, illegally to relocate his project to the economically hard-bitten continent. Then, the artist continues these series of monetary exchanges in Argentina, where he turns his African banknotes into different South American currencies.

Surprisingly, in the chaos of ceaseless exchanges to different currencies, the hard value of the cash will suddenly rise instead of dropping - and the project will be drawing near to its endgame. Farkas turns Andy Warhol's known phrase inside-out masterfully: losing money is art, making other people work is art, and bad business is the greatest art of all.

## DÁVID GUTEMA

<http://davidgutema.tumblr.com/>

Dávid Gutema was born in 1991 in Hungary. He belongs to the youngest generation of the Hungarian media art scene. Currently Gutema is studying at the Intermedia Department of the Hungarian University of



Fine Arts. He is a member of the FKSE (Studio of Young Artists Association).

Gutema works with different mediums, however his most characteristic works are his minimal drawing-like animations. Gutema, with a strong critical attitude, reflects on social phenomenons, media strategies of manipulation and on the consumerist society in general.

### ***Soldiers and Prostitutes***

2014 5'18"

The video work contains slightly animated drawings in a slideshow. The messages of the drawings are dealing with the manipulative phenomenons of our social-gender identity in a profit oriented consumer society. The video points out in a very direct, almost propagandistic way, how media strategies of manipulation transform gender roles.

### **GUSZTÁV HÁMOS**

Berlin-based artist Gusztáv Hámos (1955, Budapest HU) studied at the Filmstudio Bela Balazs, Budapest. After his emigration to West-Berlin in 1979 Hámos studied at the Deutschen Film und Fernsehakademie Berlin (DFFB). He made his first film and photographic works in Hungary between 1972-1978. Hámos explores the nexus of media and reality in his film and video works. Exploring the significance of myths and heroes in popular culture, Hámos constructs



ironic, idiosyncratic fictions that quote sources from classical Greece to Hollywood, from Snow White to comic book superheroes as well as from science fiction to film noir-thrillers.

Hámos has produced numerous film and video works for European television. His videotapes have been exhibited at international institutions and festivals including The Museum of Modern Art, New York; Neuer Berliner Kunstverein, Berlin; Documenta 8, Kassel, Germany.

### ***Luck Smith***

1987 5'55"

Hámos crafts an allegory of production and desire in post-industrial German society, presented in the guise of a Wagnerian music video. Hámos' German laborer is transported through disjointed urban and suburban landscapes, achieving an ironic heroism at the nexus of myth and reality. Juxtaposed with Wagner's operatic score, Hámos' image collage of labor, sex and architecture takes on a surreal lyricism, as the city becomes a living organism, the worker a cultural symbol.

Luck Smith was produced as part of the international Time Code project, in which artists were commissioned to capture the spirit, reality and "pulse" of a specific place without dialogue or commentary.

## TIBOR HORVÁTH

<http://www.tiborhorvath.blogspot.com>

Horváth (1976, Esztergom HU) graduated at the Hungarian University of Fine Arts, Faculty of Intermedia. Tibor Horváth's works are characterized by radical taboo-subverting, and are sometimes provocation-laden, institutional and socially critic. In addition to the genres of graphics, photography, video and installation, Horváth's works are often realized in actions as well as various fictional and operational institutions. As his main tools, Horváth uses



irony, persiflage, intentional misreadings and reinterpretation. He approaches power structures from the vantage point of the individual, at the level of everyday problems and absurdities – a position that is further accentuated by his unsophisticated use of visual and textual tools. Horváth, with his actions and exhibition participations is an influential member of the Hungarian neo-concept art scene since the 2000's . Following his residency at Künstlerhaus Bethanien in 2013, Horváth currently lives and works in Berlin.

## CO.CO

2010 0'44"

Ever-growing Hungarian patriotism almost has completely monopolized national symbols. This short video is a brief reaction to this phenomenon and a versatile response to the mindless nationalism in general.

## TAMÁS KASZÁS

[www.narrative.freeblog.hu](http://www.narrative.freeblog.hu)

[www.randomroutine.net](http://www.randomroutine.net)

Kaszás (1976, Dunaújváros HU) graduated and acquired his PhD at the Hungarian University of Fine Arts, Faculty of Intermedia. Kaszás usually



creates complex projects inspired by theoretical research. He mostly creates objects, installations as well as murals in public spaces. During the process of creation, Kaszás applies both traditional and new media. By mixing poetic images with useful inventions in his exhibition practice, individual works of art appear mostly as constellations within the larger framework of the installation (or as he likes to call them, visual aid constructions). Kaszás's projects are generally based on social issues and spiritual science. Keywords like collectivity, collapse and survival, living in nature, self-sustainability and autonomy, theory vs. practice, folk science, home-made homes, cargo cult, fictional anthropology, visual aid might give an idea about his most prevalent topics.

He often works in collaboration, mostly with Anikó Loránt (ex-artists collective) and Krisztián Kristóf (Randomroutines).

### ***Utopia Generator***

2007 2'00"

This project could be seen as a "symbol rehab". There is a section based on the coats of arms of the socialist countries, which we can see as complex emblems operating with symbols. The artist first digitalized the former coats of arms of the Soviet states and then he cleaned them by computer from the textual elements and he erased those details, which had too obvious meanings, such as the red star or the hammer and sickle. Kaszás' aim was to get more abstract but even clearer meanings and to bring back that positive shining. Then Kaszás took their particulars one by one and separated them, finally building up new pictures or emblems from these details.

Symbols are originally connected with ideas and values that we still consider valid despite of their banality and additional historical connotations. In the course of a rehabilitation-program the artist is pursuing, rewinding and clarifying the exploited and rejected symbols.

### **SZABOLCS KISSPÁL**

<http://www.intermedia.c3.hu/~kspal/>

Szabolcs KissPál (1967, Romania) graduated at Art Academy Cluj, then he was studying at the Faculty of Painting and Intermedia at the Hungarian Fine Arts Academy where he got his DLA degree.

Szabolcs KissPál has a multidimensional practice, he is working across a wide range of media, including photography, video, installation and conceptual interventions.



Moving on the intersection of new media and visual arts, his works focus on issues related to perception and on social and political issues of the contemporary society. KissPál playfully arranges experimental models which are impressive in their perfection and both relevant and poetic. They combine attractively low and high technology with objects or actions, which are cautiously and subtly emotional. He often refers through his works to technology or the history of culture. In the late 2000's, his focus moved from reflection of art in an formal, experimental way to widely critical historical, social and political aspects.

His installations and videos were widely shown internationally in Europe, Asia, and the United States, in venues such as the Venice Biennial, the Whitstable Biennial, W139 Amsterdam, NCCA Moscow, the Seoul Media Art Biennial, Apexart and ISCP in New York, Prague Biennial and at exhibition in the Akademie der Künste in Berlin. Besides renowned Hungarian art awards, he was nominated for the Nam June Paik Art Award as well.

### ***L'autre monde***

1998, 3'05"

He made his short film-piece, 'L'autre Monde' (1998), in terms of formal experimenting with the medium of the film and the video art in the 90's. That is a work that consistently undermines the viewer's expectations.

Here, KissPál uses 'found' Super-8 material showing images of a summery flower-garden and of a woman with a background of atmospheric music for piano and orchestra. But the film is damaged and the harmonic sequences are punctuated by salvos of apparent machine-gun fire with increasing frequency. Only at the end do viewers realize that the sounds are not due to the imagined horror scenario: the sounds stem from the rat-tat-tat of a sewing-machine. Finally, the images on the one hand and the sounds on the other converge, as the sewing-machine is shown drilling holes in the film. At the same time, the title L'autre Monde is a pun on the name of the poet Lautréamont (actually Isidore Ducasse, 1846-1870) who had fondly imagined a fortuitous meeting of a sewing-machine with a broly on an operating table – a notion which had later appealed to surrealists. Likewise 'L'autre Monde' shows the poetry of a non-fortuitous meeting of a sewing-machine with a film-reel.

### **KRISZTIÁN KRISTÓF**

<http://randomroutine.net>

Krisztián Kristóf (1976, Budapest HU) graduated at the Hungarian University of Fine Arts, Faculty of Painting and visited lectures of the Intermedia Department. Just as he enrolled on the Faculty of Painting Kristóf become more intrested in other genres of art. He uses various media,





ranging from video, stencil work, drawing, woodcut to installation and constitutes public art projects. Most of Kristóf's works experiment with different forms of narratives, which obtain their final shape strained through different mediums. His visual language is often inspired by the aesthetic of socialist art and design.

In the year of 2000 Kristóf made up a word: "Randomroutine". It is a consciously developed positively dilettante approach to art, based on experimentation, improvisation, philosophy of learning-by doing, and collaboration in unusual situations. Kristóf often collaborates with Tamás Kaszás, under the name of Randomroutines art group.

### ***Romantic Loop***

2007 1'00"

Romantic Loop is based on a video series he started in 2005. The short loops are attempting to get as close as it is possible to the genres of painting. This work is based on the classic tradition of genre-painting.

Romantic Loop refers to the dissolved imagery of the Impressionists as well as to digital imaging techniques at the same time. Outlined from the pixel noise we can see a plein air genre painting, that resembles the mood of Romanticism.

### **TAMÁS KOMORÓCZKY**

[www.komoroczky.com](http://www.komoroczky.com)

Tamás Komoróczy (1963, Békéscsaba HU) graduated at the Hungarian University of Fine Arts, Faculty of Painting and Faculty of Mural. Starting his career as a video artist in the late 1980s, Komoróczy rose to fame and outstanding reputation already in the 1990s. Komoróczy is one of the founding members of the 'Újlak Group', which proved to be one of the most influential formations in Hungary in the early 90's. In his videos, computer graphics,



mural works and installations Komoróczy composes complex visual and acoustic structures: a kind of „sample-pirating” from elements of the Internet, design and advertisements.

Komoróczy's art raises fundamental metaphysical questions. His art is equally analytical and research-oriented as well as playful, imaginative and experimental. Besides autonomous video works Komoróczy often creates absolute situations, in which various installation elements, neon lights, videos, sound and scripted works constitute a coherent, organic unity.

Komoróczy exhibited at the Hungarian Pavilion of the Venice Biennale in 2001, previously in 1993 in Art in General New York and in 2005 in the Ludwig Museum, Köln. He has been living in Berlin for years.

### ***Absolute-absurd***

2012 6'00"

The video is inspired by Komoróczy's latest research, based on the philosophy of mimesis. Mimesis is a critical and philosophical term that carries a wide range of meanings, which include imitation, representation, mimicry, the act of resembling, the act of expression, and the presentation of the self. In the cosmic digital space of the video Beelzebub explains the reciprocal feeding to the Replicator, to a parrot. The visualized lecture is a fictive inner monologue dealing with scientific thesis and fantasies, presented on Beelzebub disfigured, expressive voice. The cosmic milieu could be seen as a visual analogy of mental process, which runs through the video.

### **LÉNA KÚTVÖLGYI**

Kútvölgyi graduated at the Hungarian University of Fine Arts, Faculty of Intermedia. In her earlier works she integrated elements of popular culture, in an attempt to deconstruct the borderline between the current trends and fine arts. Kútvölgyi uses the medium of video as a space of reality and fiction at the same time. Lately her art moved more towards the direction of aesthetical formalism. Kútvölgyi made surrealistic video collages by using layer effects. She currently lives and works in Berlin.



### ***Pixeltwister***

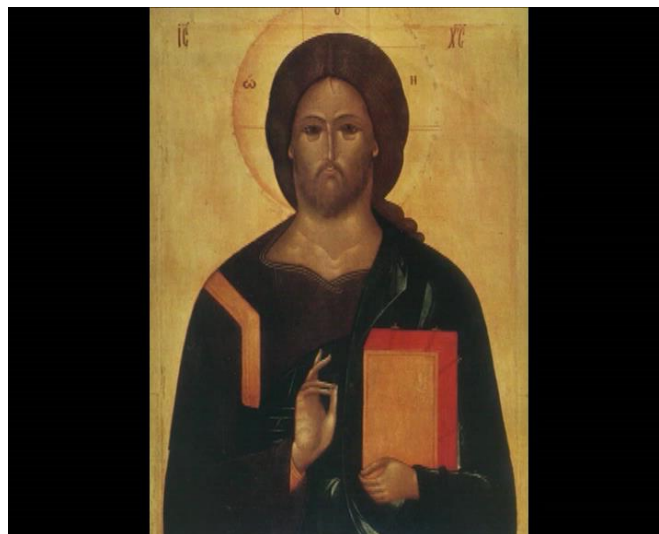
2008 3'00"

Pixeltwister is a clip, which alloys pop culture and media art. In this video the artist performs the difficulties and joys of being an art student. One of the artist's own large-scale paintings serves as the background and also becomes part of the animation. The performer and his multiplied presence, the digital imagery as well as the lyrics of the song are simultaneously creating a charming parody of media-art, pop-culture and academic years.

## MIKLÓS MÉCS

[mecsmiklos.blogspot.de](http://mecsmiklos.blogspot.de)

Miklós Mécs (1981, Esztergom HU) graduated at the Hungarian University of Fine Arts, Faculty of Intermedia in 2005, aside from which he is qualified chef as well. Miklós Mécs is an outstanding young artist within the Hungarian art platform. In his works he deals with today's thorny issues such as the church, circulation, art market, and social phenomenons. Mécs uses various media, ranging from performance, action, video, blog, photo documentation, drawing to public cooking, and installation.



His artistic practice is mostly project-based, and a typical feature of all his works is witty humor. Mécs is often questioning the traditional civic values mostly in a form of institutional critique.

He regularly cooperates with other artists. Mécs's best-known cooperation is the 'Association of Mouth and Brain Painting Artists of the World', co-created with Judit Fischer. According to their own manifesto: "Mouth and brain painters for the most part, don't paint. They mostly rack their brains and talk about art. They render meaningless tendencies laughable, turning them into their own parody." Mécs received the Junior Prima Prize (2008), Katalizátor Prize (2010) and was nominated for the AVIVA Prize, which he refused to accept due to his artistic conviction.

### ***Pantokrator***

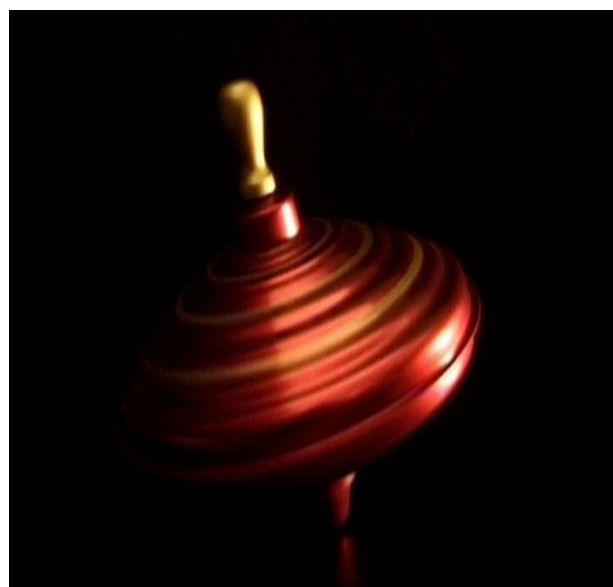
2007 00'17"

Mécs's animated gif could be seen as a paraphrase of the Christ pantokrator, a representative type of the byzantine iconography. Through a really tiny alteration he turns the well-known symbolic, religious gesture into a profane, everyday sign of money.

## ANDRÁS RAVASZ

<https://www.works.io/andras-ravasz>

Ravasz (1959, Budapest HU) is one of the founding members of the Újlak Group (1985-95), and has also been an organiser for one of Budapest's most progressive exhibition place, the Tűzoltó street 72. (1990-97). During the 90s Ravasz turned from painting to digital imaging and parallel to this he



also made video works, sound installations and created music and visual designs for various contemporary dance performances. The main trait of Ravasz's artistic activity is the examination of the interaction of electronic music and image on the border areas of popular and conceptual culture.

### ***Ball***

2005 3'11"

In his early works Ravasz was examining the interaction of sound and image, as well as the relationship of analog and digital technologies. Typically already available audio has also inspired him to create visual creations. *Ball* is a cosmic model, in which the continuous changing induces a certain static situation. The viewer can see a whirligig which spins around in a black space, and its infinite movement is interrupted by blackouts. The length of the movie sequences is changing, it is occasionally flashing. The dotted imagery tries to depict the rapidly changing thoughts in the consciousness. Music: an accordion transcription of György Ligeti: 8 pieces from *Musica Ricercata* (Tempo di Valse)

### **STRASSZ**

Strassz (2010 – 2013, Budapest) is a music band, which consist of four artists (Virág Bogyó, Judit Fischer, Csilla Hódi, Judit Navratil) and a baby (Han Teyu). Strassz's shows are intentionally weak and could be classified as bad art. On occasion of their performances, which usually take place on openings or demonstrations, they dressed up as christmas trees, demonstrators and



penises as well. The inspiration of the lyrics and music videos often come from real-life sources, such as news of the world or the private lives of the band members. They believe that there is only a very thin line between politics and private life. According to their statement: the Strassz as a jewel, in accordance to discourses, repulses bad energies like gems do. In connections to other discourses the jewel is a reference to the barbarian art of nomad tribes. The managers, guest performers and fans of Strassz are also artists.

### ***Novi God***

2010 4'38"

Their music video was made as a cover for the Russian boy-band Steklovata's New Years song: Novi God. This video is also a part of the jesting, international youtube movement of covers for the same song.

### **JÁNOS SUGÁR**

<http://www.pipacs.hu/2b/sugarjanos.html>

<http://www.icols.org/pages/JSugar/JSugar.html#>

Sugár (1958, Budapest HU) graduated at the Hungarian University of Fine Arts, Faculty of Sculpture. His work spans from installation, computer art, film and sculpture to interactive and conceptual art. Sugár has developed a subjective form-language characterized by sophisticated irony and humor. His social and political sensitiveness is far from moralizing, at



the same time, it is one that reveals the true essence of phenomena in an ironic manner as well as analyses it systematically.

Already in the 1980s, Sugár was one of the most influential young artists and has participated in Hungarian and international exhibitions since then. He also created numerous performances, films and videos. Sugár was a member of the IINDIGO, an interdisciplinary art group, led by Miklós Erdély, and was also one of the leaders of the Béla Balázs film studio. After the political transition in Eastern Europe, Sugár was one of the founders of the Intermedia Department of the Hungarian University of Fine Arts, where he has been teaching since 1990. Sugár is a founding member of the C3 Media Research Foundation. In 1992, he participated in Documenta IX, in 1994 he completed an Artslink residency at the Cleveland Institute of Art, in 1998 Sugár's films were shown at the Anthology Film Archives, New York.

### ***Ariadne Unemployed***

1996 13'36

There are two main sources of the images in this video. One is a performance in a hotel room in 1993, where he opened a huge coil of metal wire, which finally fills up the space. This scene is signifyingly active, shows the artist fighting a coil of



cable the size of a man in a hotel room. Like fibre board or empty pralinée moulds in other works, the cable is an element of Sugár's abstract language of forms. The other source is a very complex multi-layered image of a walker, a horse rider and a bicyclist. The shots are taken during a residency program in Werkleitz, Germany. When we see the blinking indicators the monologue of Professor Wagner can be heard, the student of Dr. Johann Faust, since he did not contract the devil who is aging while Faust remains young.

### ***Typewriter of the Illiterate***

2001 7'29"

Sugár's most widely known video, the Typewriter of the Illiterate, consists of images cut from newspapers and magazines, with a Kalashnikov submachine-gun on each of them. The images are morphed into one another around the submachine-gun and add up to media analysis with a direct emotional effect.

### **ESZTER SZABÓ**

<http://www.eszterszabo.hu/>

Eszter Szabó (1979, HU), after studying visual communication, continued her studies at the Hungarian University of Fine Arts, Faculty of Painting. She belongs to the young generation of painters who started their artistic carrier after the fall of the Berlin Wall, using media art in a natural way as part of their studies as well as daily life.



Szabó's art explores two main areas: painting, which is a recording of manual gestures, and moving images on screens. Strong and characteristic images emerge from the combination of these two medias. Her animated videos are based on traditional techniques, although the visual world of the scenes evokes our contemporary, digital universe. Szabó, in her work, observes human desires, everyday struggles and carefully notices the significant moments of life.

### ***Sassetta\_speadcore***

2010 1'00"

The video loop is an art historical paraphrase in Szabó's specific style. The speadcore is based on the painting: 'Damnation of the Soul of the Miser of Citerna' (1437-1444) by Sassetta. The animated,

“updated” version of the renaissance painting seems strange and familiar at the same time in a comic way.

## **PÁL SZACSVAY**

<http://www.perimedialab.hu/>

Szacsvay Y (1967 Marosvásárhely, RO) acquired his degree at the Ioan Andreescu University of Art and Design in Cluj-Napoca. He currently pursues his postgraduate training at the Hungarian University of Fine Arts and at the École Supérieure des Beaux-Arts in Marseille. Szacsvay Y spent one year as a researcher at the Kunsthochschule Berlin in 1999-2000 with DAAD scholarship. In 2009, he completes his doctorate in the



DLA Program of the Hungarian University of Fine Arts. Szacsvay Y exhibits since the 1980s in Hungary and abroad.

Szacsvay Y applies mostly the mediums of photo and video to create his works. He is dealing in his artistic practice with the essential problem of art in general as well as the problem of representation. Szacsvay Y examines the relation between representation and medium. Szacsvay Y lives and works in his perimedia laboratory in Budapest. Perimedia lab is a workshop devoted to the study of periphenomena. The lab publishes a daily one page online publication called Peripublic. He systematically collects all peripictorial and peritextual information, in order to analyze them in the laboratory, and to comment on one of them in a peripoetic manner.

### **61 News**

2008 8'16"

This piece was created as a subsequent by-product of the Peripublic project. Which particular project was a collection of mainstream media stills with text snippets of each day of 2007. All these stills were published on the artist's website on a daily basis. After processing and archiving the material Szacsvay allowed public viewing and utilisation. 61 News is part of the Peripublic videos, which is a video-diary consisting of news stills underlined with text snippets.

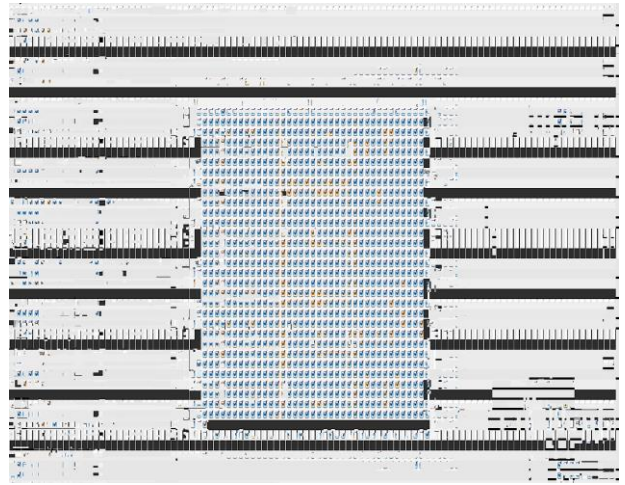
## DÁVID SZAUDER

<http://www.davidszauder.com/>

David Szauder (1976 Budapest HU), sometimes known as Pixelnoizz, studied Art History at the Eötvös Loránd University as well as Intermedia at the Hungarian University of Fine Arts in Budapest.

In 2008/2009 Szauder spent a year at the School of Arts, Design and Architecture at the Aalto University in Helsinki. He moved to Berlin in 2008 and subsequently started working as a media artist and curator. Szauder creates computer code based digital images and interactive installations. He uses

glitch and image errors as tools to express his artistic purposes. Szauder's latest series 'Failed Memory' is a work inspired by the parallels between human and digital memory. The series consist of digital distorted portraits of historical, past-time photos that represent *mental deterioration*. Szauder has been holding workshops about interactive media in Berlin and in Budapest since 2010 and he is a guest lecturer at HFF Potsdam. Szauder participated, amongst other exhibitions, in 'DigitalArt' Center of Pompidou, Paris and in 'Glitch' RUA RED South Dublin Art Center, Dublin in 2013.



## Acceptance

2012 3'00"

Szauder's glitch étude is based on deconstruction. He makes an analogy between the psychic and the digital collapse, between the human memory and the fragmented digital world. Szauder turns the alienated world of algorithms into a human phenomenon in the form of deconstructing the programming process. He creates a digital synesthesia from the trash of the computer, through destroying huge amount of primarily meaningful data. The random, generated disorder of pixels produce a pure digital aesthetic.

## JÚLIA VÉCSEI

[www.c3.hu/~rub/vecseijulia](http://www.c3.hu/~rub/vecseijulia)

Júlia Vécsei (1976, Budapest HU) graduated at the Hungarian University of Fine Arts, Faculty of Intermedia in 2001. She has been working with various types of media, such as computer-based flash animation, aquarelle and diverse drawing techniques. Vécsei's works are finely positioned





between the registers of the sensual and the conceptual, and are also articulating deeply personal and intimate stories. Human relations and the absence of communication are major issues in her work. Vécsei manages Klorofill, an art zine publisher company, since 1999. Klorofill has published 15 limited edition zines, which are known as Drawing Papers, dedicated entirely to the medium of drawing.

### ***Don't help me***

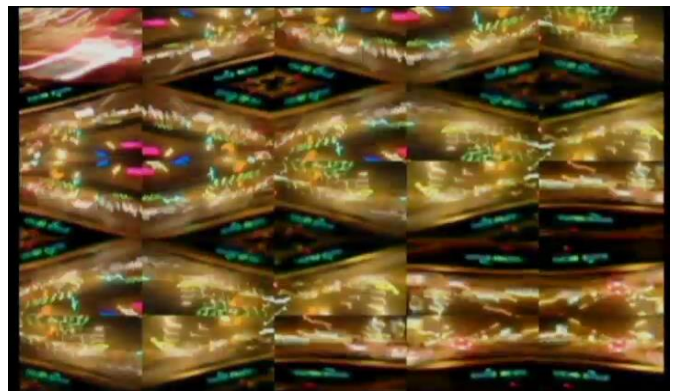
2005 5'00"

The location is Tokyo where our characters spend their day. The story is written by chance; the background, the characters and their relationships are generated by a program. It is unpredictable when, where, and who will appear or meet others, what kind of relations they will have with each other and with their environment. At the end of the sightseeing tour, the program calculates the daily moods of the three protagonists. The animation restarts, but in a different constellation of the elements. There is a never-ending set of variations.

### **ZÁDOR TAMÁS**

<http://zador.org/>

Tamás Zádor (Budapest, 1981), after studying biology, finished his studies at the Hungarian University of Fine Arts, Faculty of Intermedia. Zádor designs multimedia installations and as part of Glowing Bulbs he is making still sequences and animations for art and music events, as well as for theatrical productions. Zádor's independent intermedial works and



photographs are avoiding the expectations of autonomous art. These works are rather following the interpretation of other art works, the process of sight as well as events from the recent past.

### ***Gangsta 'Tripin'***

2005 5'50"

In this work we can see digitally manipulated photographs, which are creating a certain shifting in time by displayed on a screen splitted to 25 units. We can see pictures of Andrassy avenue, the recently demolished club Kultplex and Spanish buliding lined up in image sequences. The stills are changing and distorting to light effects and to the rythm of techno. The characteristics of Zádor's later video works significantly shifted towards the visual world of VJ-sets.