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# GÁBOR ARION KUDÁSZ

/ Budapest, 1978



**Gábor Arion Kudász shows us our lost natural spaces, the landscapes rewritten by humanity following the rules of classic image-making. His landscapes are vast still-lives on the edges of populated land and open areas, with all the material things that may well be seen as the negative effect of humanity on nature. The absurdity of his pictures stems from the subject itself and the manner of representation. Bridges and roundabouts, construction sites and billboards sit in the landscape so organically, it almost hurts. But they certainly force us to reconsider our notions of beauty and what is natural.**

/ Gabriella Csizek on Waste Union

**Pension, Gyepű Street**  
Panzió, Gyepű utca

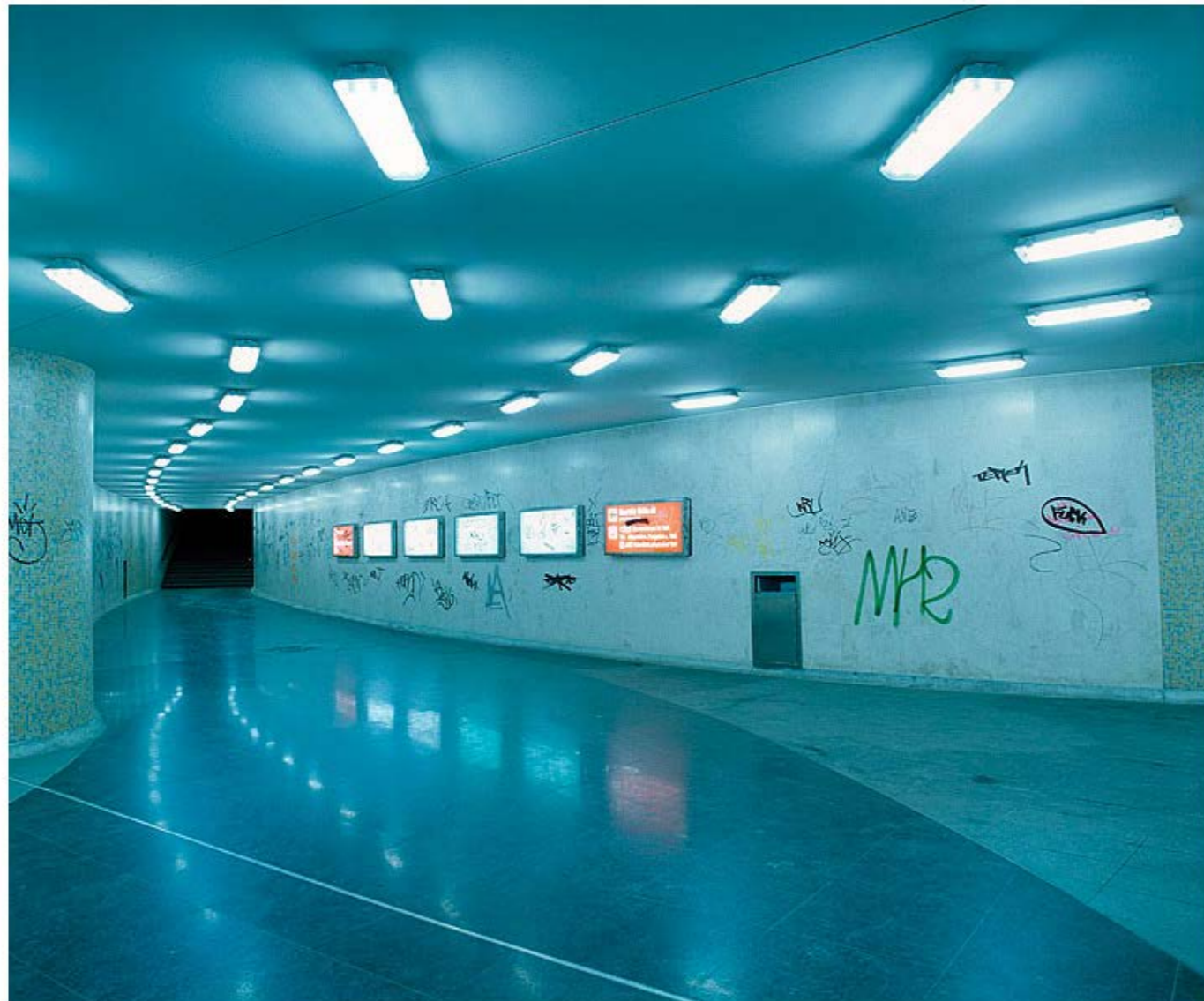
2005  
100 x 84cm  
Edition of 5 + 1 Ap

36 x 30cm  
25 + 1 Ap



# CAMP / 2004-2005

**A camp is temporary habitation, and a city is a camp, which took roots. Inhabitants don't drag it along their journeys anymore, as they carried their tents before, but they drag it through time. In fact it drags them. We, townsmen are watchmen, even if we're not exactly like night watchmen or security guards. The only superior aim of our variegated activity is to guard and maintain the camp, the net of camps. Day after day we try to stabilize the provisionality, and every time we fail to notice that the camp can only be temporary by its nature. We populate it, enlarge it, but it becomes empty by the caprice of fate and history. After the final evacuation the difference vanishes between the estates, the barracks of the bunkhouses, the pioneer, internment or refugee camps. Abandoned camps are all the same.**



**After the final evacuation the difference between the estates, the barracks, the bunkhouses, the pioneer, internment or refugee camps will vanish. Abandoned camps are all the same.**

**Underground, Móricz Zsigmond Circus**  
Aluljáró, Móricz Zsigmond körtér

2004  
100 x 84cm  
Edition of 11 + 1 Ap



**Park, Ringló Street**  
Kilátóhely, Ringló utca

2004  
100 x 84cm  
Edition of 5 + 1 Ap





**Apartment House, Nagy Templom Street**  
Bérház, Nagy Templom utca

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Subway Terminus, Kőbánya-Kispest**  
Metróvégállomás, Kőbánya-Kispest

2004  
100 x 84cm  
Edition of 5 + 1 Ap

# INDEX / CAMP

## 2004-2005



**Shelter, Rác Bath**  
Órbódé, Rácfürdő

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Cass Totale, Őrmező**  
Roncsautó, Őrmezői lakótelep

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Housing Project, Népfürdő Street**  
Lakótelep, Népfürdő utca

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Subway Terminus, Kőbánya-Kispest**  
Metróvégállomás, Kőbánya-Kispest

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Parking Lot, Electro World**  
Parkoló, Elektro World

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Park, Ringló Street**  
Kilátóhely, Ringló utca

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Demolition, Király Street**  
Bontási terület, Király utca

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Mobile Billboards, Kosztolányi Dezső Square**  
Hirdetőtáblák, Kosztolányi Dezső tér

2004  
100 x 84cm  
Edition of 11 + 1 Ap



**Trailer, Highway M1**  
Tréler, M1 autópálya

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Greenhouse, Campona**  
Pálmaház, Campona

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Underground, Móricz Zsigmond Circus**  
Aluljáró, Móricz Zsigmond körtér

2004  
100 x 84cm  
Edition of 11 + 1 Ap



**New York House, Erzsébet Boulevard**  
New York Kávéház, Erzsébet körút

2004  
100 x 84cm  
Edition of 11 + 1 Ap



**Office Buildings, MOM Park**  
Irodaház, MOM Park

2004  
100x84cm  
Edition of 11 + 1 Ap



**Construction site, Dombóvári Road**  
Építkezés, Dombóvári út

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Jacht Pier, Árpád Bridge**  
Jacht kikötő, Árpád híd

2004  
100x84cm  
Edition of 5 + 1 Ap



**Water Tower, Balatoni Road**  
Víztorony, Balatoni út

2005  
100x84cm  
Edition of 5 + 1 Ap



**Bicycle road, Széchenyi Bridge**  
Kerékpárút, Széchenyi-Lánchíd

2004  
100x84cm  
Edition of 5 + 1 Ap



**Car Dealership, Csalogány Street**  
Autókereskedés, Csalogány utca

2004  
100 x 84cm  
Edition of 5 + 1 Ap



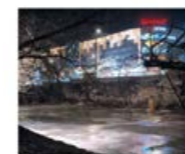
**Apartment House, Nagy Templom Street**  
Bérház, Nagy Templom utca

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Billboards, Budaörs**  
Hirdetőtáblák, Budaörs

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Ice Rink, Széna Square**  
Korcsolyapálya, Széna tér

2006  
100x84cm  
Edition of 5 + 1 Ap



**Weekend Market, Tétényi Road**  
MDF piac, Tétényi út

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Rollercoaster, Városliget**  
Hullámvasút, Vidámpark

2004  
100 x 84cm  
Edition of 5 + 1 Ap



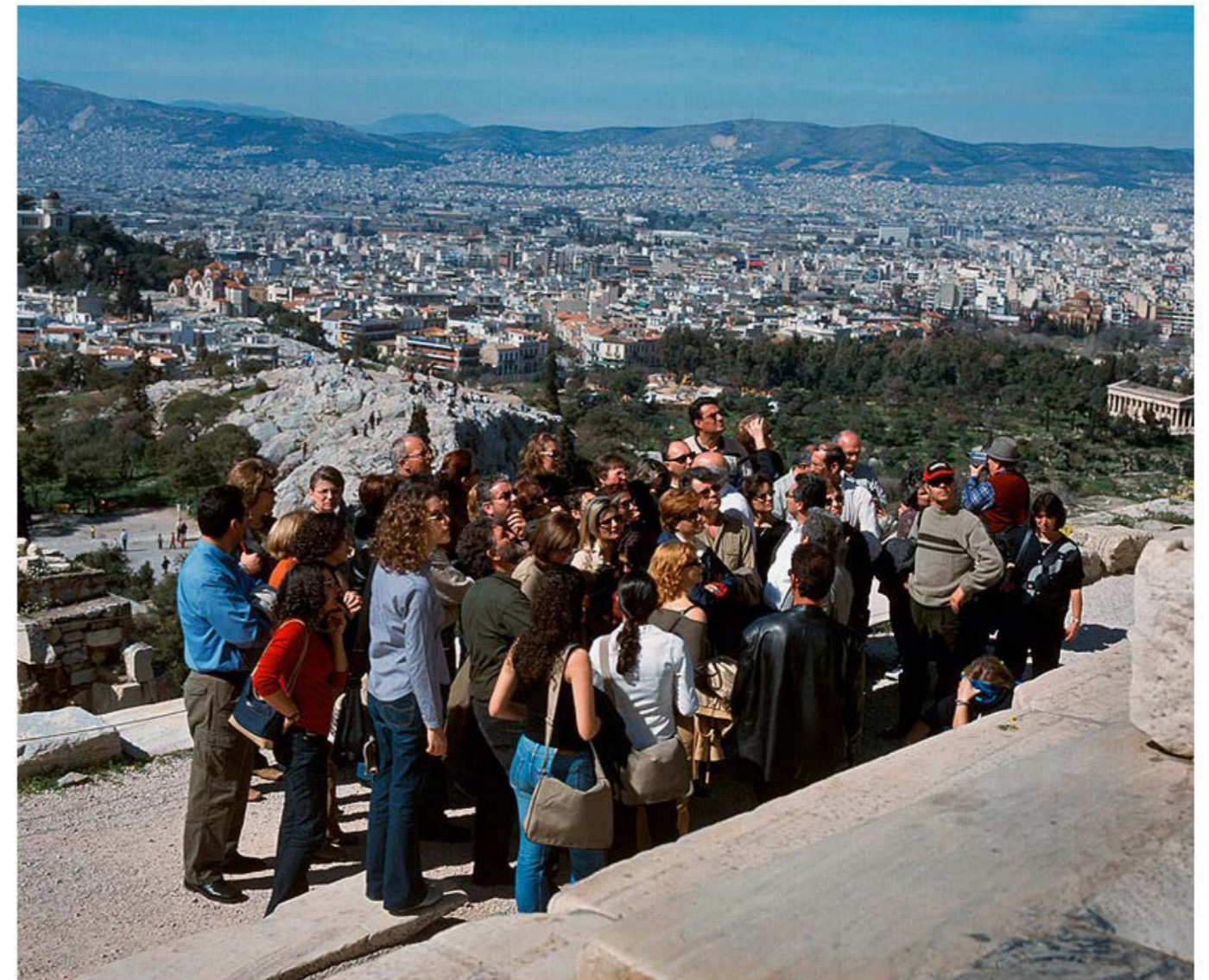
# ENVIRONMENTAL / 2003-2008

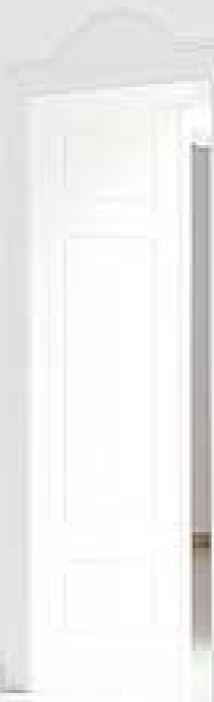
**Any individual would shun a crowd, yet people instinctively seek those situations where the formation of a crowd is likely. There is a shifting boundary, where the group still does not melt into the crowd, where in the foreground of the homogenous mass man seeking happiness is still identifiable.**

When denoting humans, 6 billion, 1 million, even 10,000, seem beyond one's grasp: even ten people may be too many for a room.

Why do people gather in a particular place, and how do they preserve their individuality? What kind of people are they anyway? What is the purpose they unite for – if it is unity, and not chance mixing? Are they happier together? Does their union not make them ludicrous in the eyes of the outside observer? Do the participants of a mass event need the justification provided by their number to feel good, as if it were a proof of a good choice: since others are also present, this must be the right place at the right time?

Man is a social animal, but a crowd is not company. Somewhere the group ends in which every participant has a perceptibly formative role, and another, larger-scale organization begins. Social loneliness is a common occurrence in a crowd, as is voluntary uniformity and frustration. On this scale, the personal interaction of members loses its natural quality, becomes noise that hinders homogeneity, an unwanted manifestation of poor organization. It is replaced by thinking along rallying cries that answer simplistic questions. The crowd sets an obstacle to dispassionate dialogue, which is why it is favoured by dictators and whoever likes to fish in troubled waters.





**Environmental**

What's up - a panorama of contemporary hungarian art, Kunsthalle, Budapest, 2008





Press Conference, M4  
Sajtóesemény, M4

2008  
100x84cm  
Edition of 5 + 1 Ap





Tourist Attraction, Prague  
Látványosság, Prága

2008  
100x84cm  
Edition of 5 + 1 Ap





**Rally, Budapest**  
Pártgyűlés, Budapest

2006  
100 x 84cm  
Edition of 5 + 1 Ap



# INDEX / ENVIRONMENTAL 2003-2008



**Battlefield, Városliget**  
Csatatér, Városliget

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Summit, Pietrosz**  
Csúcs, Pietrosz

2003  
100 x 84cm  
Edition of 5 + 1 Ap



**Sightseeing, Athens**  
Idegenvezetés, Athén

2002  
100 x 84cm  
Edition of 5 + 1 Ap



**Beach, Krka Park**  
Strand, Krka Park

2004  
100 x 84cm  
Edition of 5 + 1 Ap



**Picnic, Városliget**  
Piknik, Városliget

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Rally, Budapest**  
Pártgyűlés, Budapest

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Beach, Csopak**  
Strand, Csopak

2007  
150 x 125cm  
Edition of 3 + 1 Ap



**Event, Budapest**  
Esemény, Budapest

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Fair, Budapest**  
Vásár, Budapest

2006  
150 x 125cm  
Edition of 3 + 1 Ap



**Flea Market, Budapest**  
Bolhapiac, Budapest

2006  
150 x 125cm  
Edition of 3 + 1 Ap



**May Day, Budapest**  
Majális, Budapest

2008  
150 x 125cm  
Edition of 3 + 1 Ap



**Demonstration, Budapest**  
Felvonulás, Budapest

2008  
150 x 125cm  
Edition of 3 + 1 Ap



**Tourist Attraction, Prague**  
Látványosság, Prága

2008  
100x84cm  
Edition of 5 + 1 Ap



**Tepid water, Csopak**  
Langyosvíz, Csopak

2007  
60x50cm  
Edition of 5 + 1 Ap



**Costume Ski School, Normafa**  
Jelmezes siiskola, Normafa

2004  
100x84cm  
Edition of 5 + 1 Ap



**Press Conference, M4**  
Sajtóesemény, M4

2008  
100x84cm  
Edition of 5 + 1 Ap



**Reichstag, Berlin**

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Cavalry Days, Romania**  
Lovas napok, Románia

2007  
100 x 84cm  
Edition of 5 + 1 Ap





**Pine Tree, Budapest I.**  
Fenyő, Budapest I.

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Pine Tree, Budapest II.**  
Fenyő, Budapest II.

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Tamás), Budapest**  
Konyha (Tamás), Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Coins), Budapest**  
Konyha (Érmék), Budapest

2010  
100 x 84cm  
Edition of 5 + 1 Ap



# INDEX / TIME CAPSULE 2007, 2010



**Pine Tree, Budapest I.**  
Fenyő, Budapest I.

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Pine Tree, Budapest II.**  
Fenyő, Budapest II.

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Pine Tree, Telki I.**  
Fenyő, Telki

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Pine Tree, Telki II.**  
Fenyő, Telki

2010  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Tamás), Budapest**  
Konyha (Tamás), Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Coins), Budapest**  
Konyha (Érmék), Budapest

2010  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Cat), Budapest**  
Konyha (Macska), Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Tape recorder), Budapest**  
Konyha (Magnó), Budapest

2010  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Bread maker), Budapest**  
Konyha (Kenyérsütő), Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Kitchen (Car), Budapest**  
Konyha (Autó), Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap

The home and the tree are both key symbols of the inner and the outer world, of the personal space and Nature. This work started out from a very simple idea of repetitious documentation of identical objects from both groups, but slowly became an investigation of identity, originality and authenticity. There are two pine tree shaped relay stations near Budapest of identical design. I photographed them from different viewpoints, during different seasons and at different hours. In this series some of these fake trees are more than identical, they are in fact the same object.

Kitchens in socialist housing estates were prefabricated including their furniture. To a great extent they even shared the view outside the window. Thanks to the economy of scarcity also the kitchen utensils were very similar for a long time. I took pictures of several of these kitchens from the same vantage point revisiting some of the locations after one or two years. A comparison of the images shows how the original design was customized by their respective owners and how the change over time became visible within a lifetime.

I searched for objects that are monsters by their nature. The steel towers camouflaged as trees are supposed to blend into the environment, but mammoth pines do not exist in Hungary. While a metal antenna sticking up into the sky would go unnoticed, these pine trees are conspicuous landmarks completely getting out of line. In a similar manner 'plattenbau' - so typical for the Eastern block - is an attempt to erase the identity of its inhabitants. These prefabricated living spaces were designed to match the needs of the average person and in socialist times 'average' was often mistaken for 'minimum'. As if people did not need to form their environment according their own needs, these state rationed environments tried to form people to fulfill doctrinaire standards. Prefabrication and mass production are one way communication channels of values - like television, bottle messages or time capsules. As standardized elements are gradually deconstructed by individual interventions, the flow of communication is reversed providing valuable feedback into the system.

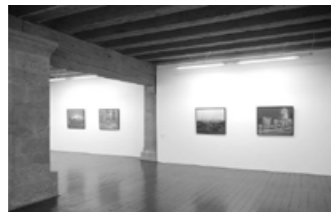


# WASTE UNION / 2007-2010

**Waste Union is the reflection of the ruins grounded in our utopian ideas. It seems anachronistic and immoral to separate inhabited land from Nature. Cultivated landscapes are not different from lands left intact, for the boundaries between the two dissolved. The influence of urbanization is present in open lands more than in carefully leveled inner cities.**

**Open space is excessively wasted, yet, it could become the ultimate resource of urban existence, a natural source. The inflation of space is the most visible at the front-lines of the expanding city, where different populated areas collide. With the accumulation of garbage, dumps are about to meet. The memory of garbage heaps is present everywhere, unifying contemporary landscape. A re-cultivated mine dump is the closest we can get to the natural state. Nature does not exist anymore, so any escape into nature, or any harmony with it, is impossible. The time for a hopeful utopia is gone.**

**During a four-year period, between 2007 and 2010, I travelled across several European countries - Romania, France, Switzerland, Latvia, Croatia, Hungary, etc. - to discover similarities and differences how each nation respects or disrespects the environment, its homeland. The resulting collection of landscapes forms a photographic catalogue of destructive interventions and exploitation. Europe as a land - not as an idea - shows tendency towards uniformity and decadence.**

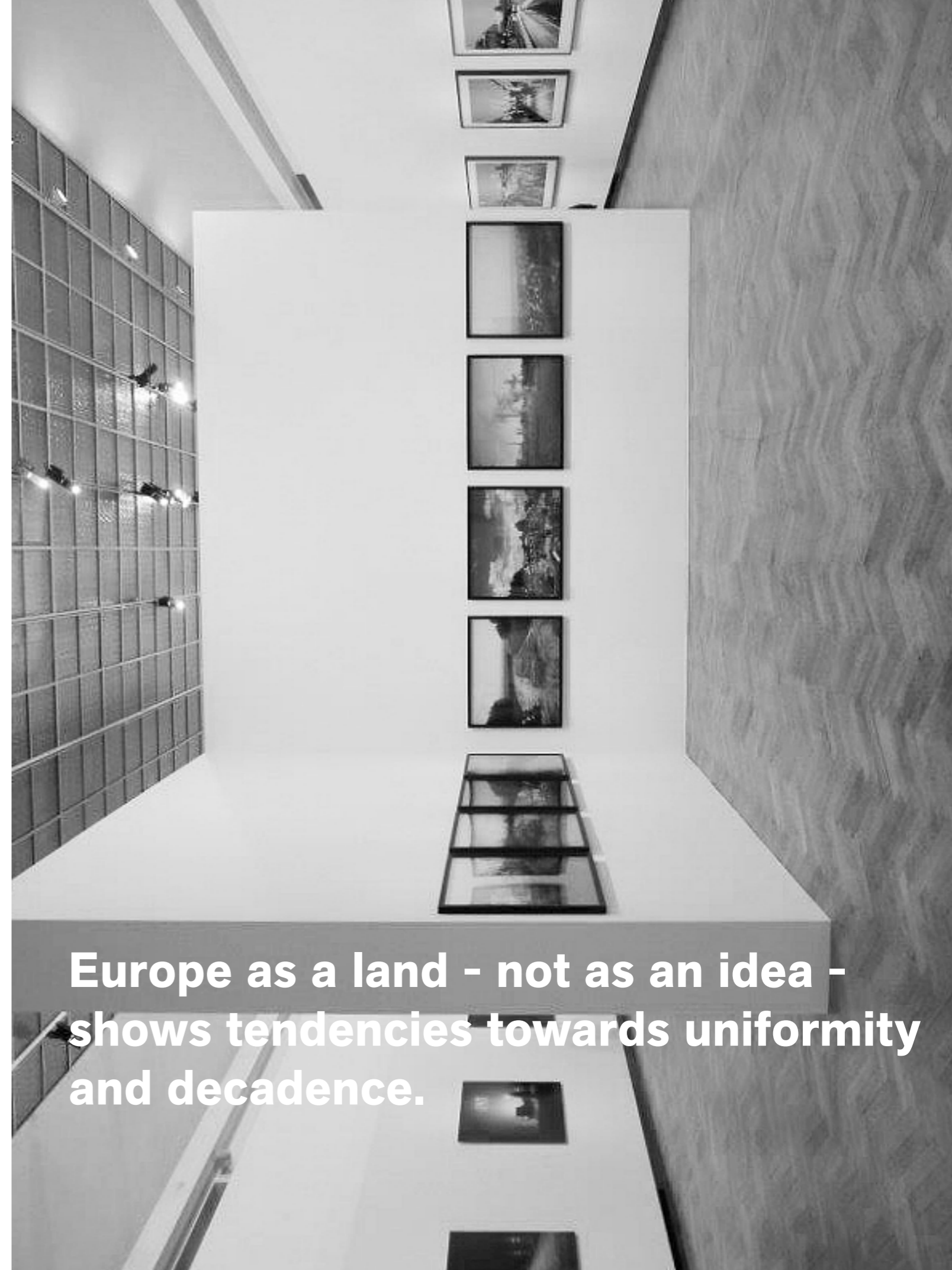


## Waste Union

Sense of Place - European Landscape Photography, BOZAR, Brussels, 2012

Stranger in the Landscape, Hungarian Cultural Institute in Warsaw, 2012

Liberation Formula., Leerer Beutel, Documenta, Regensburg, 2010



**Europe as a land - not as an idea - shows tendencies towards uniformity and decadence.**



**Cable burner, Hungary**  
Kábelégető, Magyarország

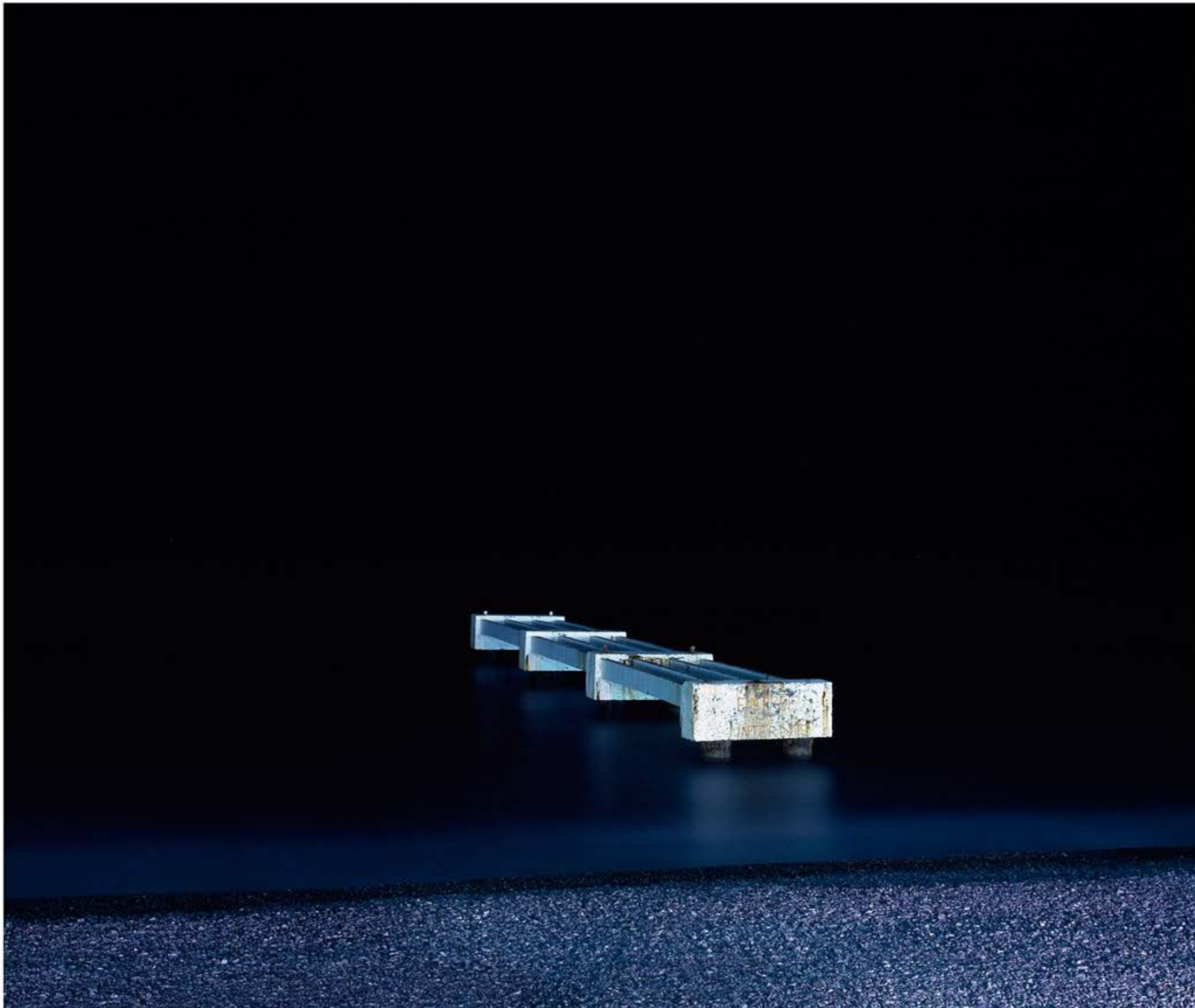
2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Used Car Market, Hungary**  
Használtautó piac, Magyarország

2009  
100x84cm  
Edition of 5 + 1 Ap





**Beach, Nice**  
Part, Nizza

2007  
100 x 84cm  
Edition of 5 + 1 Ap





**Cemetery, Latvia**  
Temető, Lettország

2008  
100 x 84cm  
Edition of 5 + 1 Ap





**Dump, Romania**  
Szeméttelp, Románia

2007  
100 x 84cm  
Edition of 5 + 1 Ap

# INDEX / WASTE UNION 2007-2010



**Stock, Hungary**  
Lerakat, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Guard dog on duty, Slovakia**  
Kutyával őrzött terület, Szlovákia

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Tennis players, Slovakia**  
Teniszezők, Szlovákia

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Flower picker, Hungary**  
Virágszedő, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**The Beginner, Hungary**  
A kezdő, Magyarország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Cemetery, Latvia**  
Temető, Lettország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Access road, Hungary**  
Bekötőút, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Cable burner, Hungary**  
Kábelégető, Magyarország

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Roundabout, Hungary**  
Körforgalom, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Groundwork, Hungary**  
Földmunka, Magyarország

2008  
100x84cm  
Edition of 5 + 1 Ap



**Christmas Trees, Hungary**  
Fenyőfák, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Weekend cottage, Hungary**  
Vikendház, Magyarország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Dump, Romania**  
Szeméttelep, Románia

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Illegal waste, Hungary**  
Illegális hulladék, Magyarország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Smoker, Hungary**  
Dohányos, Magyarország

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Horses, Hungary**  
Lovak, Magyarország

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Used Car Market, Hungary**  
Használtautó piac, Magyarország

2009  
100x84cm  
Edition of 5 + 1 Ap



**Beach, Nice**  
Part, Nizza

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Pebble Collectors, Romania**  
Kavicsgyűjtők, Románia

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Acreage, Hungary**  
Vetés, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Car Dealership, Hungary**  
Autókereskedés, Magyarország

2008  
100x84cm  
Edition of 5 + 1 Ap



**Refuse Dump, Hungary**  
Meddőhányó, Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Renovation, Hungary**  
Fejűjtás, Magyarország

2007  
100x84cm  
Edition of 5 + 1 Ap



**Building plot (Hotel Wien), Hungary**  
Telek (Hotel Wien), Magyarország

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Town, Slovakia**  
Kisváros, Szlovákia

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Mounds, Hungary**  
Halmok, Magyarország

2008  
100 x 84cm  
Edition of 5 W+ 1 Ap



**Waste Hill, Slovakia**  
Hulladék-hegy, Szlovákia

2008  
100 x 84cm  
Edition of 5 + 1 Ap



**Aqueduct, Croatia**  
Vízvezeték, Horvátország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Angler, Latvia**  
Horgász, Lettország

2008  
100x84cm  
Edition of 5 + 1 Ap



**Junction, France**  
Elágazás, Franciaország

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Home (Insulation), Hungary**  
Otthon (Hőszigetelés), Magyarország

2007  
100x84cm  
Edition of 5 + 1 Ap



**La Défense, France**  
La Défense, Franciaország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Basement, Budapest**  
Szuterén, Budapest

2007  
100 x 84cm  
Edition of 5 + 1 Ap



**Catchment Basin, Hungary**  
Vízgyűjtő, Magyarország

2009  
100 x 84cm  
Edition of 5 + 1 Ap



**Viaduct, Switzerland**  
Völgyhíd, Svájc

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Entrance, Hungary**  
Átjáró, Magyarország

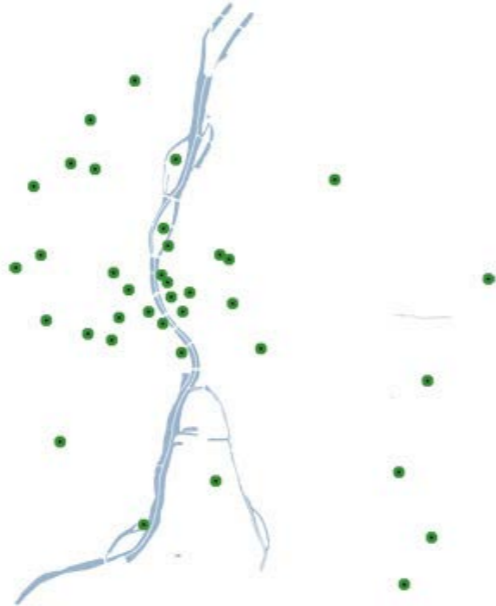
2008  
100 x 84cm  
Edition of 5 + 1 Ap



# GREEN AREA / 2005-2006

Looking at a map, parks are nice little green squares in the body of the city. A park is the place of joy and revitalization designed to evoke an imaginary view of the Garden of Eden. Their presence in the city is important while urbanization is quite about the opposite. They can be looked at as possible areas for future developments: factories, shopping centers and housing projects. During a period of two years I documented decaying public areas in and around Budapest - before more profitable investments swallow them. I also tried to discover Wilderness on these footholds.

Cities were invented to escape the forces of Nature by creating controlled and calculable surroundings. In such an environment a park is a heart of nostalgia even if its origin is not natural in any way. City parks are designed so to symbolize the idea of Nature, but conquered and stripped from its forces. At the same time marginalized people, the homeless and refugees who are expelled from society or who proved to be unable to fit in the urban environment, start to inhabit the green areas.



**Some live in a voluntary exile,  
as denizens of these artificial  
Paradises.**



Rollerskater, Margit Island  
Görkorcsolyázó, Margitsziget

2005  
100 x 84cm  
Edition of 5 + 1 Ap





**Tree, Népfürdő Street**  
Fa, Népfürdő utca

2006  
100 x 84cm  
Edition of 5 + 1 Ap





**Sparkler, Szechenyi Memorial**  
Csillagszóró, Széchenyi emlékmű

2005  
100x84cm  
Edition of 5 + 1 Ap



**Safety Light, Városliget**  
Biztonsági világítás, Városliget

2006  
100x84cm  
Edition of 5 + 1 Ap

# INDEX / GREEN AREA 2005-2006



**Pension, Gyepü Street**  
Panzió, Gyepü utca

2005  
100 x 84cm      36 x 30cm  
Edition of 5 + 1 Ap      25 + 1 Ap



**Undergrowth, Kerepesi Cemetery**  
Aljnövényzet, Kerepesi temető

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Tree, Népfürdő Street**  
Fa, Népfürdő utca

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Evening Walk, Soroksári Road**  
Esti séta, Soroksári út

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Sleeping Bag, Bikás Park**  
Hálózsák, Bikás park

2004  
100 x 84cm      130x108cm  
Edition of 5 + 1 Ap      3 + 1 Ap



**Sparkler, Szechenyi Memorial**  
Csillagszóró, Széchenyi emlékmű

2005  
100x84cm  
Edition of 5 + 1 Ap



**Safety Light, Városliget**  
Biztonsági világítás, Városliget

2006  
100x84cm  
Edition of 5 + 1 Ap



**Husky, Liezen-Mayer Boulevard**  
Husky, Liezen-Mayer sétány

2006  
100 x 84cm      36x30cm  
Edition of 5 + 1 Ap      5 + 1 Ap



**Shelter, Szilas Creek**  
Hajlék, Szilas patak

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Homeless, Páskom Woods**  
Hajléktalan, Páskom liget

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Rollerskater, Margit Island**  
Görkorcsolyázó, Margitsziget

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Playground, Fenyves Street**  
Játszótér, Fenyves utca

2006  
100x84cm      130x108cm  
Edition of 5 + 1 Ap      3 + 1 Ap



**Bench, Margit Island**  
Pad, Margitsziget

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Dobermann, Margit Island**  
Dobermann, Margitsziget

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Addict, Kútvolgyi Road**  
Drogos, Kútvolgyi út

2005  
100x84cm  
Edition of 5 + 1 Ap



**Tree, Gellért Hill**  
Fa, Gellért hegy

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Candle, Olympic Park**  
Gyertya, Olimpiai park

2006  
100x84cm  
Edition of 5 + 1 Ap



**Urns, Farkasrét**  
Urnák, Farkasrét

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Sleepers, Pop Festival**  
Alvók, Pop fesztivál

2005  
100 x 84cm  
Edition of 5 + 1 Ap



**Footpath, Kerepesi Cemetery**  
Ösvény, Kerepesi temető

2006  
100 x 84cm  
Edition of 5 + 1 Ap



**Relax, Köztársaság Square**  
Napfürdő, Köztársaság tér

2005  
100 x 84cm  
Edition of 5 + 1 Ap



# BONSAI LAND / 2010

The title **BONSAI LAND**, refers to man's activity closely dependent on Eastern philosophy, in the course of which nature undergoes a radical transformation, while given continual, closely watched care. The history of the bonsai, the modelling of miniature, shrunken trees, originally began in China, but its technique and aesthetics have been perfected in Japan for a millennium. The most easily comprehensible aim is for the trees to be kept in such a diminutive form that they can live even planted in pots, in closed, private spaces. All this in the sense of Japan's very own mentality based in Zen, in which the phenomenon of artificial nature is continuously present within the milieu structured by man's hand.

In Gábor Arion Kudász's recent work completed in Tottori prefecture, we can see a "garden" under supervision, continuously cultivated, transforming unceasingly, whose gardeners are the individuals appearing in the pictures. We discover the traces of man everywhere in the series: in the mountains and



valleys, in the river parcelled by bridges and dams, in all the cultivated plants. All of this is a clear representation of the formative, constructive, tending activity that is tangible everywhere. This phenomenon is (also) explained by the fact that Japan is the world's tenth most populous nation. One hundred twenty-seven million live on 378 thousand square kilometres, i.e., in a way uncommon for us, taking the necessary territory into complete physical and mental possession, transforming it into "their own image".

**Kudász's aim – who works in the spirit of composing the landscape in the traditional sense – is the mapping of man in the wider sense, and the depiction of the landscape altered by civilisation and its various forms. His photographs address the conquest of nature and man's occupation of territory – conspicuous in the details – taken simultaneously in the concrete and figurative sense, and its subjective measures.** / Sári Stenczer on Bonsai Land

Downstream XLV  
/ End of road /

2010  
80 x 70cm  
Edition of 3 + 1 Ap





Downstream XLI  
/ Picnic at war memorial /

2010  
80 x 70cm  
Edition of 3 + 1 Ap





**Upstream III**  
**/ Snowing /**

2010  
80 x 70cm  
Edition of 3 + 1 Ap



**Downstream XXV**  
**/ Hide-and-seek /**

2010  
80 x 70cm  
Edition of 3 + 1 Ap





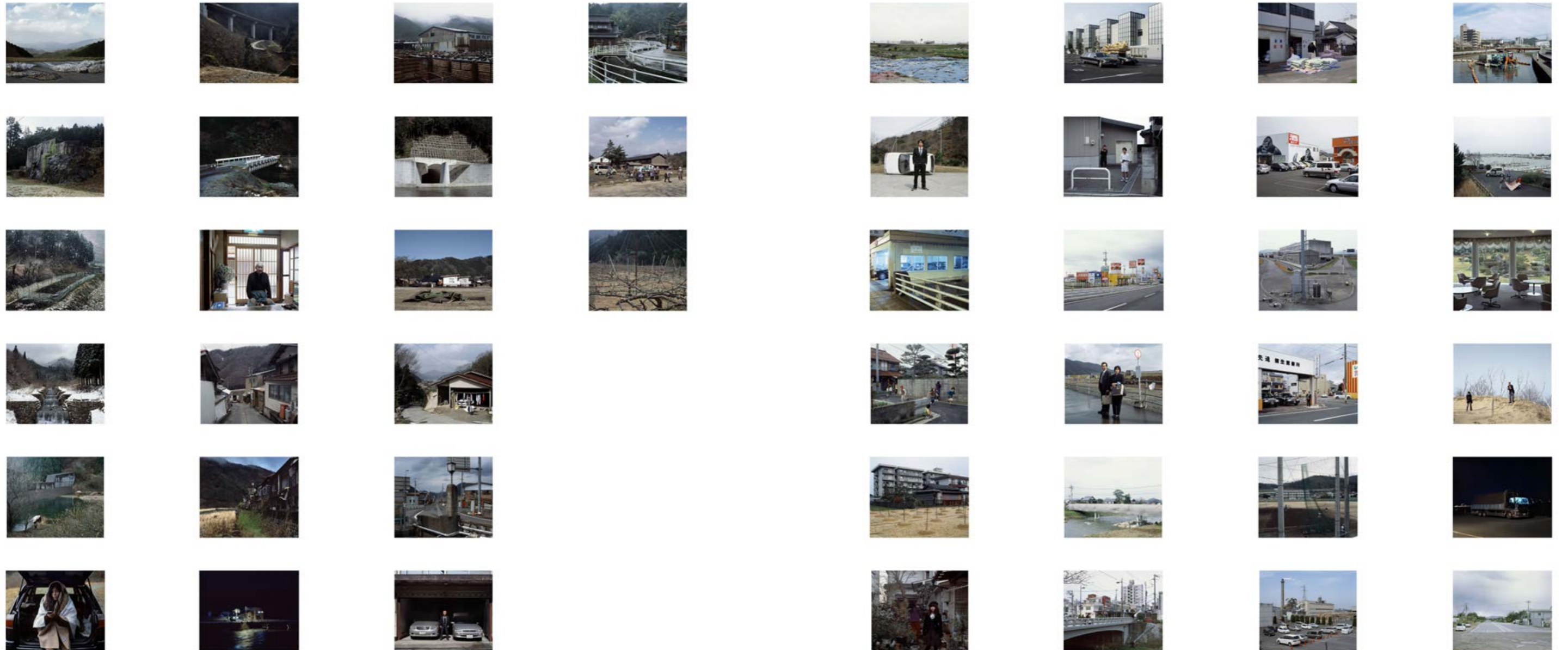
Downstream XXXIII  
/ Onlooker /

2010  
80 x 70cm  
Edition of 3 + 1 Ap



# INDEX / BONSAI LAND 2010

Part One	Upstream	Part Two	Downstream
I	/ Snow hills /	XXII	/ Blue field /
II	/ Cliff /	XXIII	/ Dentist /
III	/ Snowing /	XXIV	/ Taxi station /
IV	/ Snow piles /	XXV	/ Hide-and-peek /
V	/ Nagi and Nami /	XXVI	/ Tree nursery /
VI	/ Portrait /	XXVII	/ Siblings: Maori /
VII	/ New bridge /	XXVIII	/ Dragon hearse /
VIII	/ White bridge /	XXIX	/ Gunmen /
IX	/ Landlord /	XXX	/ Who's next? /
X	/ Home delivery /	XXXI	/ Nice couple /
XI	/ Embarkment houses /	XXXII	/ Hidden bridge /
XII	/ Chizu at night /	XXXIII	/ Onlooker /
XIII	/ Lumber yard /	XXXIV	/ Laundry /
XIV	/ Waterworks /	XXXV	/ Gorilla /
XV	/ Playing-field /	XXXVI	/ Toppled bicycles /
XVI	/ Drying clothes /	XXXVII	/ Taxi driver /
XVII	/ Wakasa /	XXXVIII	/ Baseball field /
XVIII	/ Car owner /	XXXIX	/ Paper mill /
XIX	/ Canal /	XL	/ Dredge /
XX	/ Cricket /	XLI	/ Picnic at war memorial /
XXI	/ Orchard /	XLII	/ Ryokan /
		XLIII	/ Sand dunes /
		XLIV	/ Trucker /
		XLV	/ End of road /







**Bonsai Land**  
European Eyes on Japan - Japan Today, Tottori Prefectural Museum, Tottori, 2010



# MEMORABILIA / 2010-2014

a) **Personal effects: glasses, a pen, clothes, furniture, relics, etc.** Mostly personal items that bear the warmth of the significant person's hand, keep her scent, their surface was worn by her gaze. On their own, these objects, even the stories, are often without value and interest; they are not even individual, do not directly refer to their owner – yet an assemblage of mementoes of this kind makes the taste, habits, lifestyle and spirit of the subject of remembrance recognizable.

b) Things considered suitable to be tokens of remembrance, and marked as such. Items in this group differ chiefly from group a) in that their relationship to the persons involved in their production is more formal, and both the rememberer and the subject of remembrance have agreed to elevate them above similar objects. These include footballs signed by a player, a dedicated book, correspondence, a joint photo taken with a fan, even a mask, or to go beyond physical objects, eponymous concepts.

c) Real memorabilia, objects for remembrance, mementoes. Articles produced in multiple copies with the express function of serving as triggers of memory, which can be identified with the subject of memory only through an image or name. These include coins, souvenirs, knick-knacks with printed signatures, postcards, fridge magnets, T-shirts, cups, posters, and whatever museum gift shops have to offer, including this book.

My mother, painter Emese Kudász died on 22 November, 2010. In the years that followed, I catalogued her entire estate, and photographed it as objectively as I could, so as to secure her fast-fading trace in time. My action disrupted the order she had created, something that surrounded her and was distinctively her own; had I locked it up untouched, it could have kept her memory faithfully for a long time. Through the cracks of this disrupted order, hidden aspects of her personality emerged, together with a previously unrealized coherence among her objects; it is no longer possible to tell whether these had existed before or were only the result of my intervention.

Whatever has been in the ground for a long time, say archaeologists, has probably found its best place there. What they mean is that while the excavation may promote knowledge, the context secured under layers of ground cannot be preserved completely when unearthed. On one hand excavation and the documentation of the past serve noesis, on the other hand they accelerate the process of disintegration.

Memorabilia

Mai Manó House, House of Hungarian Photography, Budapest, 2014

II. Wardrobe / \_MG\_4527 Autumn

II. Ruhatár / \_MG\_4527 Ősz

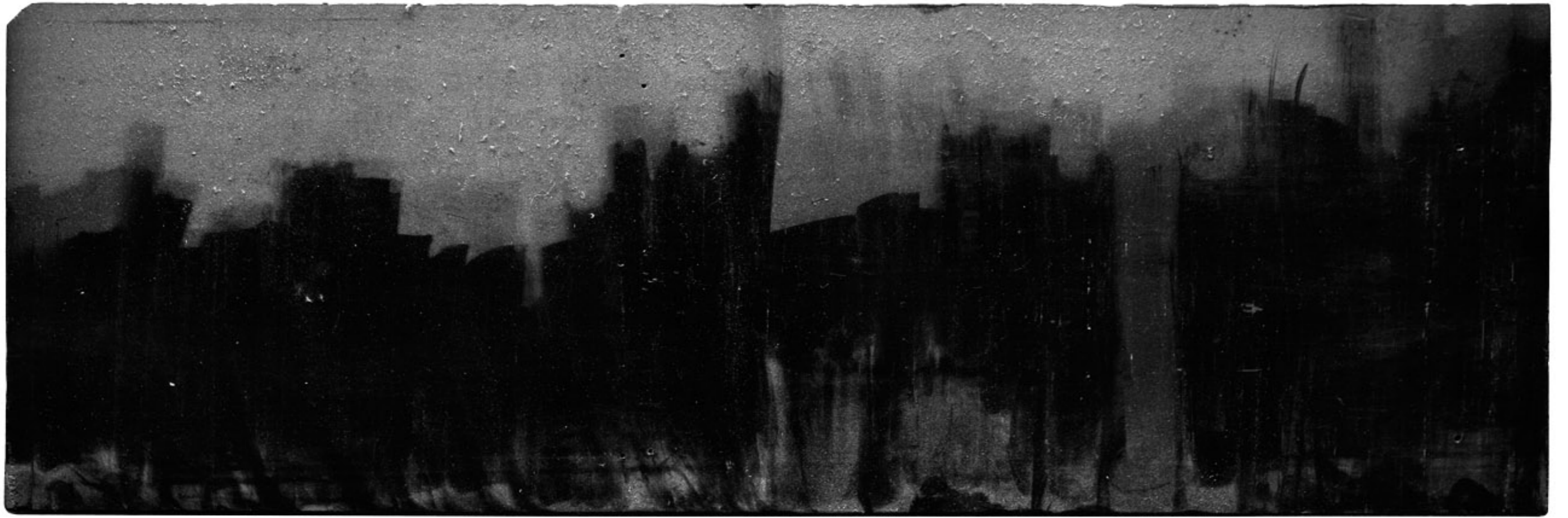
2011

112x196cm

Edition of 3 + 1 Ap



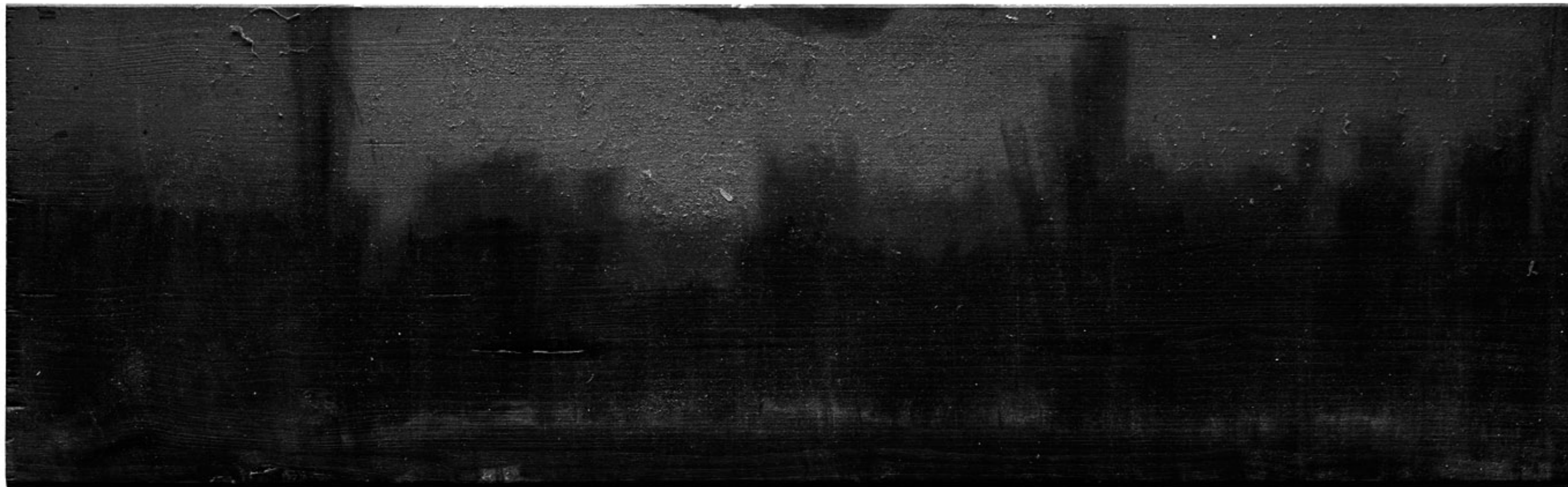




I. Literature / Drama  
I. Irodalom / Dráma

2011  
30x57cm  
Edition of 1 + 1 Ap





I. Literature / Contemporary poetry

I. Irodalom / Kortárs költészet

2011

30x57cm

Edition of 1 + 1 Ap



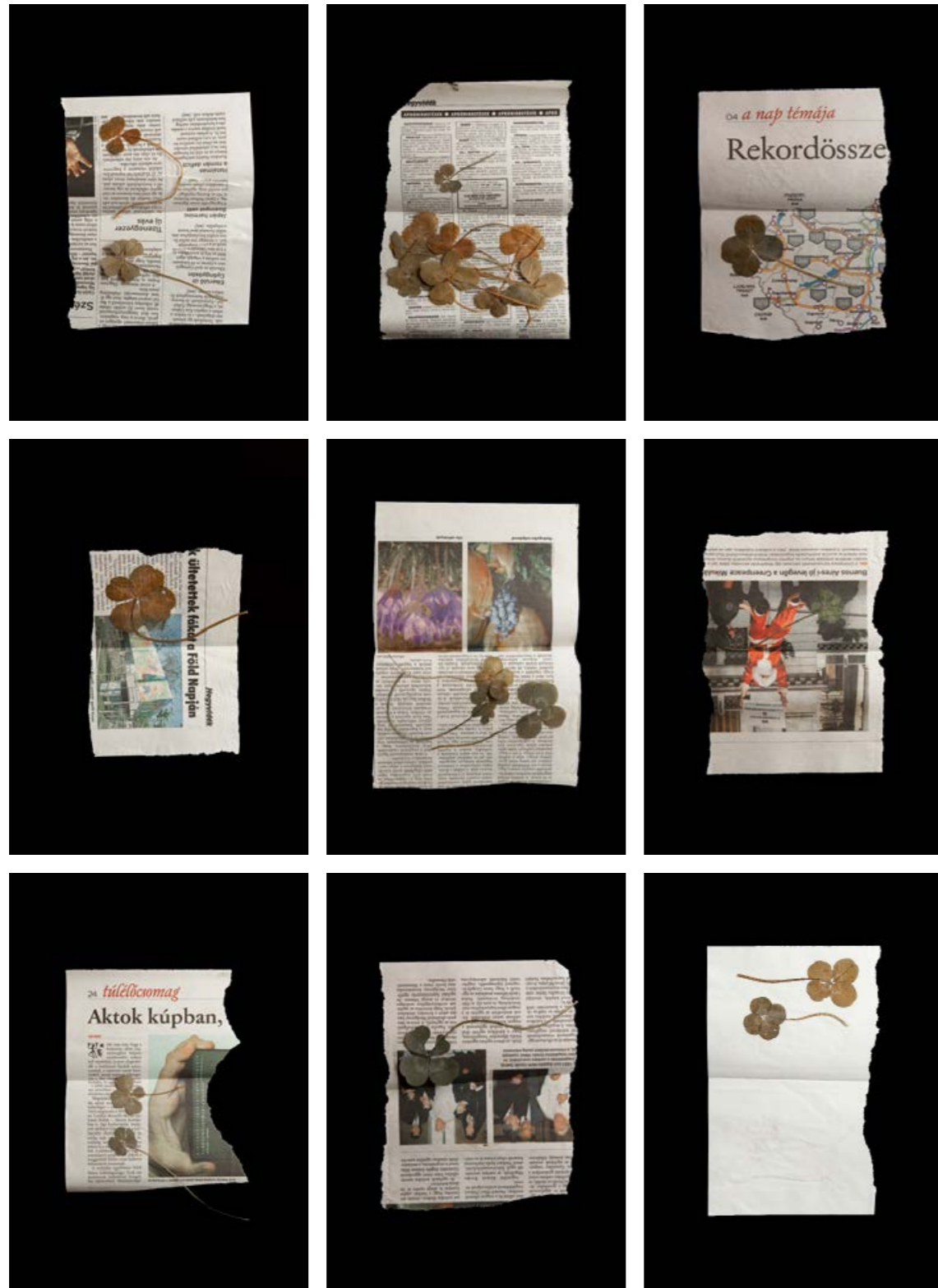


**Memorabilia**  
Zsófi Faur Gallery, Budapest, 2014

**VIII. Memorabilia / 180 items (detail)**  
VIII. Relikviák / 180 tétel (részlet)

2014  
33x24 cm  
Edition of 1 + 1 Ap





III. Lucky News / 200 clovers between newspaper pieces (detail)  
 III. Örömhírek / 200 lóhere újságfecnék között (részlet)

2010-2014  
 30x20 cm  
 Edition of 1 + 1 Ap



VII Family / 12 funeral wreaths and bouquets (detail)  
 VII Család / 12 koszorú és csokor (részlet)

2014  
 33x24 cm  
 Edition of 1 + 1 Ap





Memorabilia  
Zsófi Faur Gallery, Budapest, 2014

VII. Family / 12 funeral wreaths and bouquets  
VII. Család / 12 koszorú és csokor

2014  
33x24 cm  
Edition of 1 + 1 Ap





II. Wardrobe / \_MG\_4509 Winter

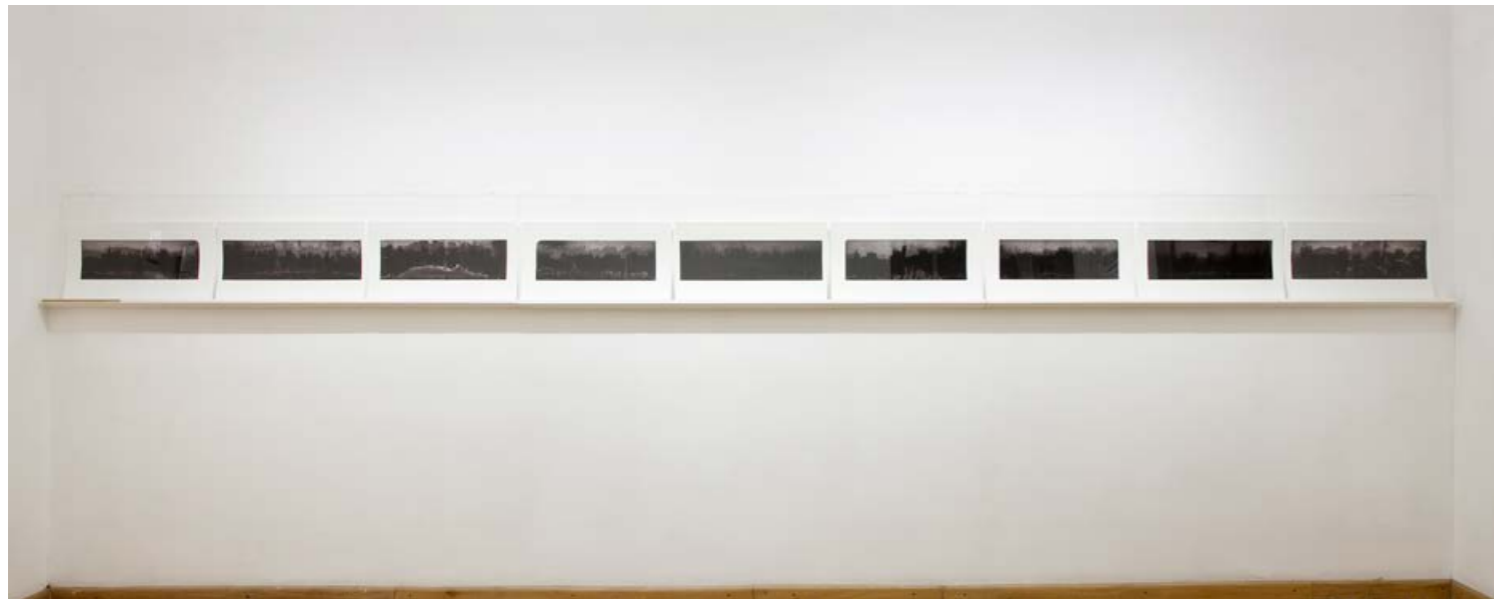
II. Ruhatár / \_MG\_4509 Tél

2011

112x196cm

Edition of 3 + 1 Ap





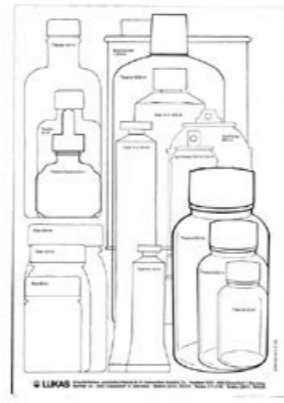
**Memorabilia**  
Mai Manó House, House of Hungarian Photography, Budapest, 2014



**VI. Death / 1 bowl of rice**  
VI. Halál / 1 tál rizs  
2014  
60x85 cm  
Edition of 3 + 1 Ap



# INDEX / MEMORABILIA 2010-2014



## I Literature / Irodalom

9 dusty bookshelves, 30x57 cm, pigment print on paper / 9 poros polc, 30x57 cm pigment nyomat papíron

## II Wardrobe / Ruhatár

3 assemblages, 112x196 cm, pigment print on paper, glass, wood / 3 összeállítás, 112x196 cm, pigment nyomat papíron, üveg, fa  
28 color shades, 26x17 cm, pigment print on paper / 28 színárnyalat, 26x17 cm, pigment nyomat papíron

## III Lucky News / Örömhírek

200 clovers between daily newspaper pieces, 30x20 cm, pigment print on paper, plants / 200 lóhere újságfejek között, 30x20 cm, pigment nyomat papíron, növények

## IV Plans / Tervek

All possible combinations of 160 sketches / 160 tervrajz lehetséges kombinációi  
64 Floorplans, 60x85 cm, pigment print on paper, glass, wood, LED / 64 Alaprajz, 60x85 cm, pigment nyomat papíron, üveg, fa, LED  
16 Floorplans, 60x85 cm, pigment print on paper, glass, wood, LED / 16 Alaprajz, 60x85 cm, pigment nyomat papíron, üveg, fa, LED  
etc. | stb.

## V Stereotypes / Közhelyek

25 lines of lead type, 30x45 cm, pigment print on paper / 25 sor ólom nyomóforma, 30x45 cm, pigment nyomat papíron

## VI Death / Halál

13 broken crystal glasses, 30x20 cm, pigment print on paper / 13 törött kristálypohár, 30x20 cm, pigment nyomat papíron  
1 bowl of rice, 60x85 cm, pigment print on paper, glass, wood / 1 tál rizs, 60x85 cm, pigment nyomat papíron, üveg, fa

## VII Family / Család

12 funeral wreaths and bouquets, 33x24 cm, pigment print on paper / 12 koszorú és csokor, 33x24 cm, pigment nyomat papíron  
2 sets of portraits, 33x24 cm, pigment print on paper / 2 portrékészlet, 33x24 cm, pigment nyomat papíron  
4 family trees, 40x56 cm, pigment print on paper / 4 családfa, 40x56 cm, pigment nyomat papíron

## VIII Memorabilia / Relikviák

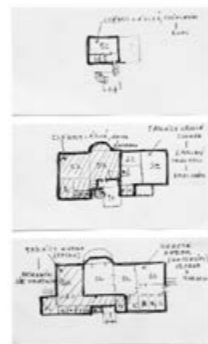
180 items, 33x24 cm, pigment print on paper / 180 tétel, 33x24 cm, pigment nyomat papíron  
300 books, 20x28cm, 184 pages, softcover / 300 könyv, 20x28cm, 184 oldal, puhafedél

## IX Profiles / Arcélek

120 5Ft coins (1967), metal, paper, glass, wood / 120 5Ft érme (1967), fém, papír, üveg, fa  
71 20f coins, metal, paper, glass, wood / 71 20f érme, fém, papír, üveg, fa  
1 commemorative, metal, paper, glass, wood / 1 emlékérmé, fém, papír, üveg, fa  
ID photos, different sizes, paper, glass, wood / lgazolványképek, különböző méretek, papír, üveg, fa

## Appendix / Függelék

Dialogue, 60 minute, audio / Dialógus, 60 perc, hang  
Talens color scale, 105 minute, video loop / Talens színskála, 105 perc, videó  
3 paintings of Emese Kudász, oil, canvas / Kudász Emese 3 festménye, olaj, vászon  
1 tent, linen, aluminium, rubber, light / 1 sátor, vászon, alumínium, gumi, világítás





# MIDDLE 2005-2011

**Middle is a close inspection of our own life. Bogi and I are now 35, we share our suburban home with her parents. We are flourishing.**

**Soon after our wedding, about six years ago, Bogi became pregnant so I started to photograph her and my new family to build up a portrait of the symbiosis of all the different personalities and to document how pregnancies force her body to change over and over again. For the record the idea came from my father, who insisted that I take one comparable nude picture of her every month, but I was unable to execute as he had imagined. It seemed more honest to take photographs that betray our intimacy, that expose, that exaggerate, that give back our freedom in escape of the pathos of the situation. By the time of the birth of our third child, these sessions had become to radically inform the way we look at each other – and ourselves.**

**Middle is the time of intervention and prosperity. It marks the middle of life, when energies and visions are abundant. As we struggle to attain some ill-defined summit, hidden behind the clouds, days go by in a hectic and often uncontrollable congestion that accompanies the construction of a self-image incorporating family, career, home improvements and self-reproduction. This era, sparked by the conception of my oldest son, ended sharply when my mother passed away in 2010. At that time Bogi was again carrying our child.**

**Bogi records notes of every smallest event that often seem to exclude what I consider important. Of course, I do not write a diary and consequently only have my blurred memory of how our everyday life proceeds. During the years of work on Middle it quickly became almost impossible to place any photograph on a timeline. When Bogi offered her diary to match the dates with the photographs, I was expecting to discover embarrassing or deeply personal details but, to my greatest surprise, her notes follow the flow of daily routines with an almost unbearable considered objectivity that very rarely dares to express emotion. Looking at our life together in retrospect, given the telegram-style texts, it is as if we could have experienced any number of parallel lives that had no regard for the actual chronological order of events. So here we are.**



**Middle**  
Month of Photography, Faur Zsófi Gallery, Budapest, 2012

**The Attic (Bogi)**  
A padlás (Bogi)

2005-2011  
80 x 70cm  
Edition of 3 + 1 Ap







**Momo and door**  
Momó ajtóval

2005-2011  
64 x 56cm  
Edition of 3 + 1 Ap



**The Photograph (Csopak)**  
A fénykép (Csopak)

2005-2011  
80 x 70cm  
Edition of 3 + 1 Ap



**Installation and image data**

The photographs of Middle do not have titles, dates or a fixed size. The photographs can be identified by describing their content.

All are limited in 3 copies each and an artists proof regardless of size. Pigment prints can be produced in three sizes, small 48x40 (64x56), medium 60x50 (80x70), large 100x120 mounted on aluminium, in raw wooden frames. Each photograph includes a free choice of excerpt from diaries 2005 to 2011.

Middle was published as a limited edition book of 100 copies by Faur Zsófi Gallery in 2012.

# INDEX / MIDDLE 2005-2011





# HUMAN / 2014-2016

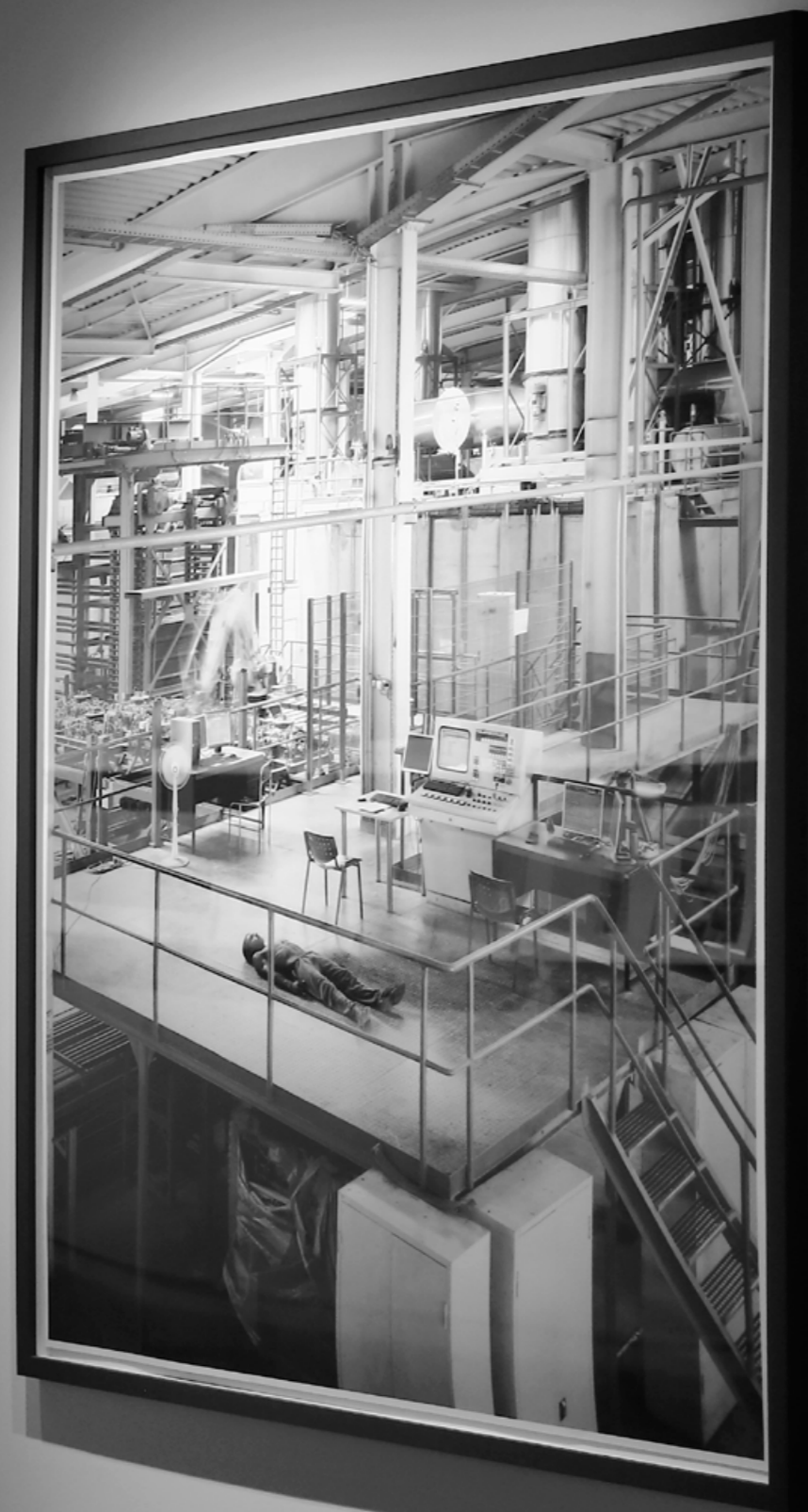
Human scale is defined by the horizon drawn around us by the outermost limits of our senses, but most of what we know of the universe reached us via technology. Our greatest responsibility is to constantly search for our place in the world by defining our own scale. Man is often referred to as a being without scale, by which we point out how great impact we are able to make, but at the same time we unwillingly admit that we are becoming unable to find our origo, our own place.

To begin this work I chose my own narrow horizon, that is limited enough for me to inhabit, while flexible enough to examine what is Human. At the very start an enigmatic object accidentally got in my way, it was the brick, that later on proved to be the perfect symbol, so many human qualities are compressed into it. Bricks are the simplified examples of how the universe can be cut into equal units, and understood. The size of a brick is derived from human measurements, a grip of a palm, length of a foot, height of a man, his muscle power.

What we call cultural evolution may be only an overlap between biological and technological life. It is clear, Human culture could not exist without ever growing technology. All life attempts either to find the surroundings in which it can thrive or it adapts to the given circumstances. Or, it reproduces until it becomes capable of altering the habitat to meet its needs, to reflect itself. Rainforests create their own humid climate, capture rainwater and fertilize the soil. As rainforests create their own atmosphere, so does technology, cities convert their surroundings and force living organisms to adapt to the more virulent urban standards. I believe as biological evolution nears the limits of its capacities, the shift to technological evolution was not just a possibility but a necessity. We ought not think of our symbiosis with technology as a human achievement, because it was the result of life wanting to cross its borders to expand its horizon. We are at the right time and place to actively participate in it.

During my time in the brick factories I cooperated with workers in a sensitization process. Together we examined their role in production and I confronted them with assignments to question the fatigue of creativity, a fundamental human gift. Workers were given chance to picture themselves as small parts of the living organism, and to formulate questions about their function and their relation to it.

As doubtful as it may sound, but the fully automatized brick factories – that laid off the majority of their human workforce to improve productivity – showed a remarkable and accurate, yet allegoric example of the above transition from biological to technological. The human-animal distinction proves to be as awkward as the human-machine contrary. As Ray Kurzweil puts it: We are rapidly growing more intimate with our technology. Except, from where I see it, technology is not ours, it belongs to life.



Human  
New Budapest Gallery, Budapest, 2015

XII. b.  
2015, 112x142cm, Edition of 3 + 1 Ap





XXII.

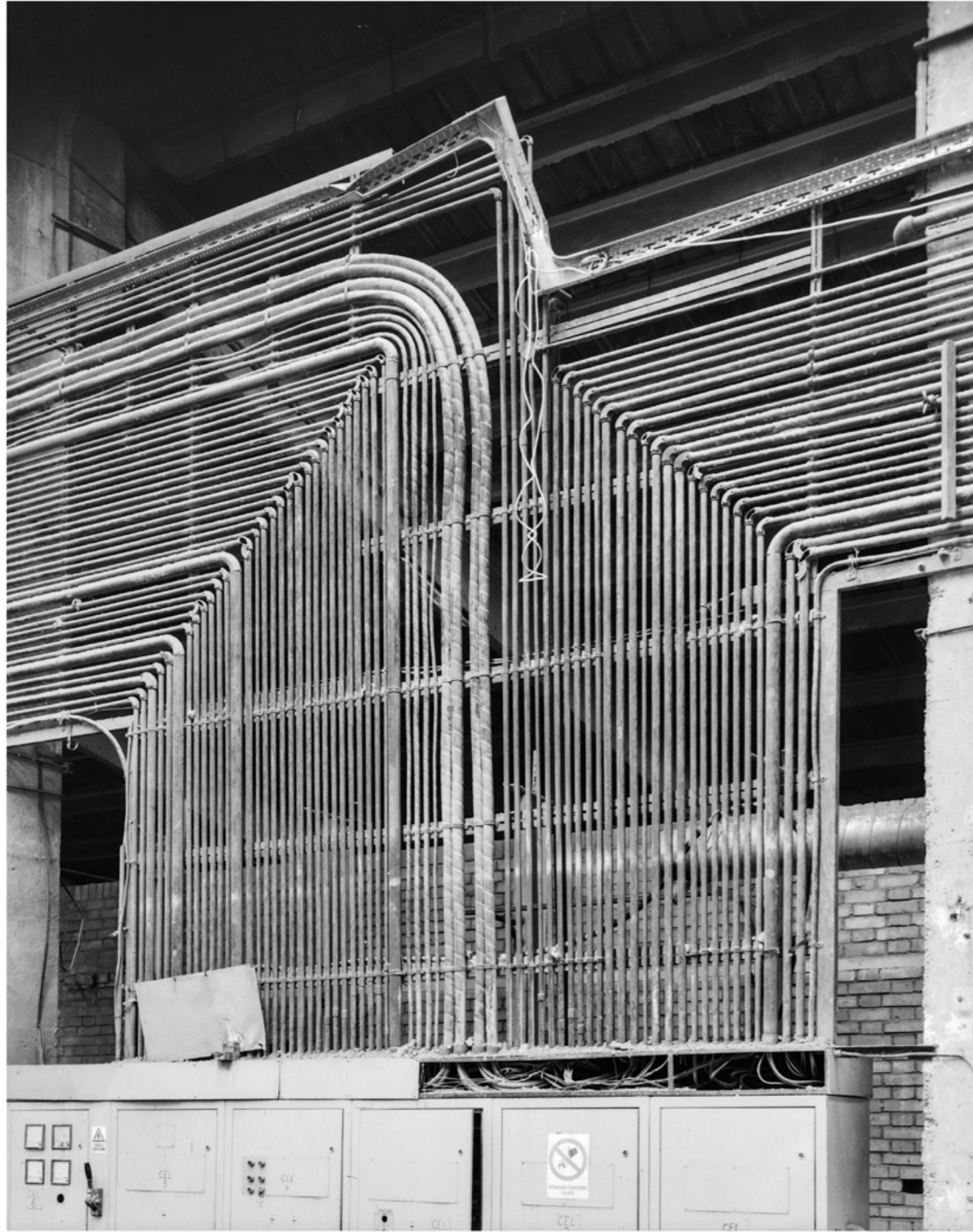
2014  
28,6 x 35cm  
Edition of 3 + 1 Ap



XI.

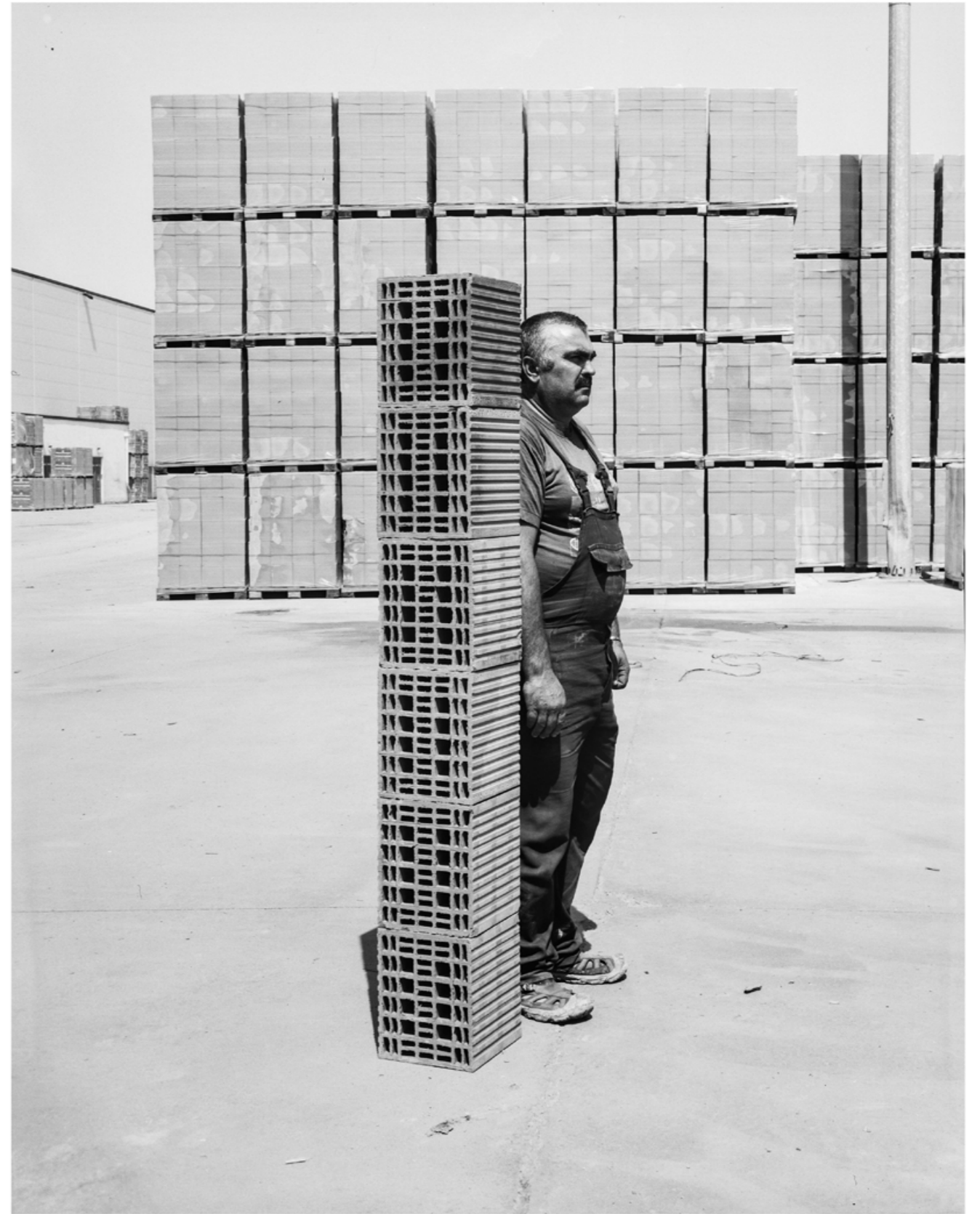
2014  
28,6 x 35cm  
Edition of 3 + 1 Ap





X.

2014  
28,6 x 35cm  
Edition of 3 + 1 Ap



XIII.

2014  
28,6 x 35cm  
Edition of 3 + 1 Ap





XXV

2014

35 x 28,6 cm

Edition of 3 + 1 Ap







# INDEX / HUMAN 2014-2016

