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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

HUMAN / 2014-2016

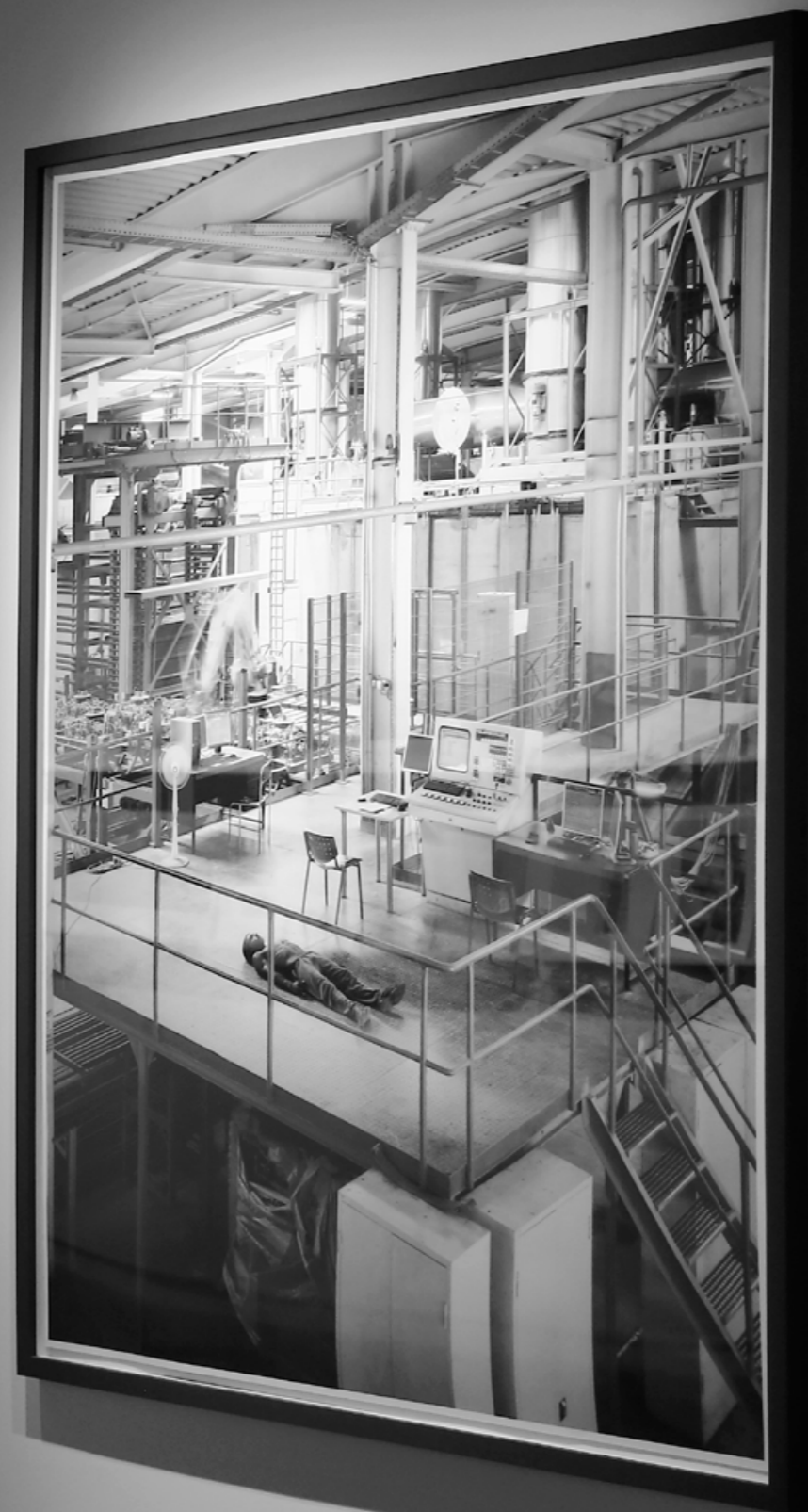
Human scale is defined by the horizon drawn around us by the outermost limits of our senses, but most of what we know of the universe reached us via technology. Our greatest responsibility is to constantly search for our place in the world by defining our own scale. Man is often referred to as a being 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



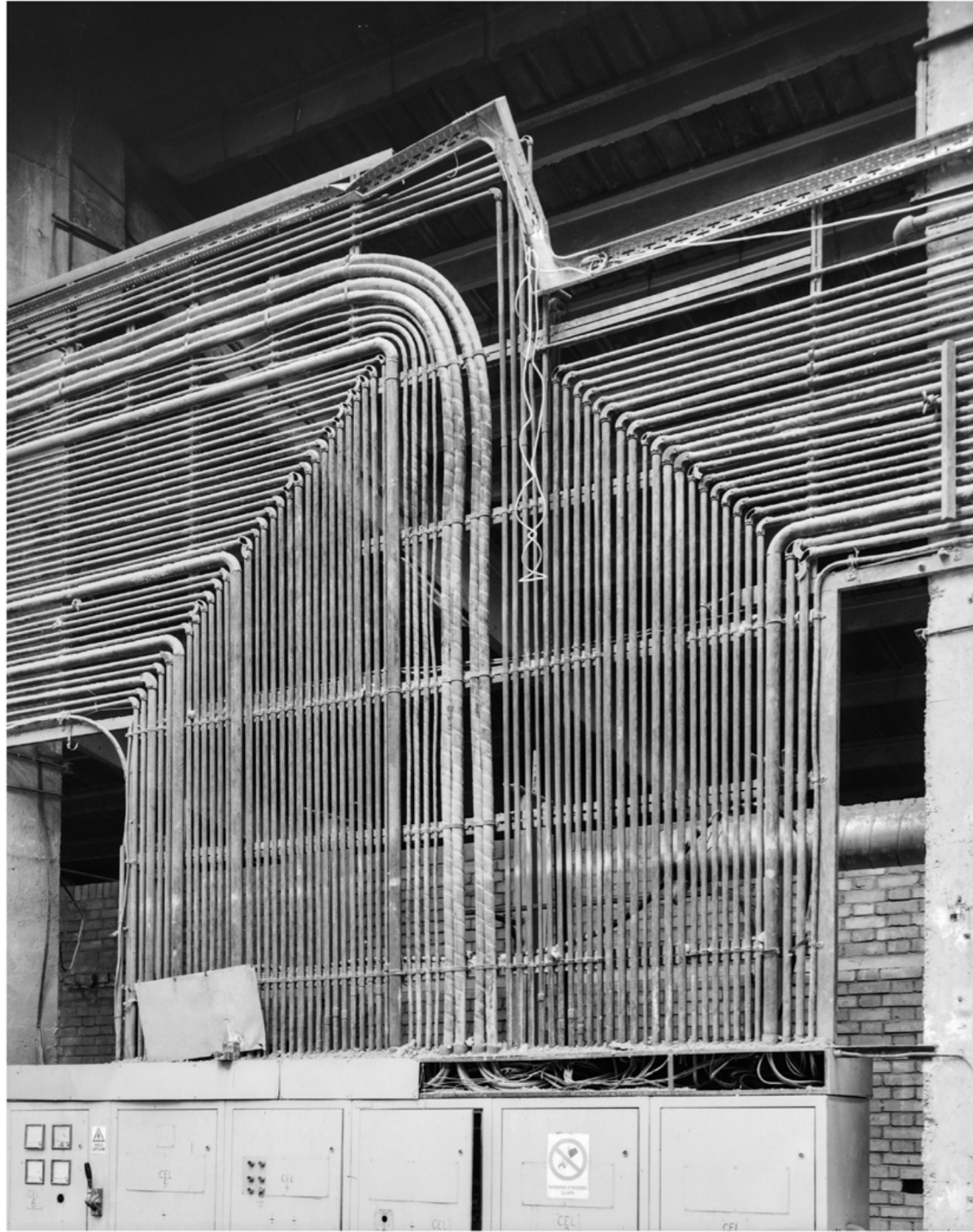
XXII.

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



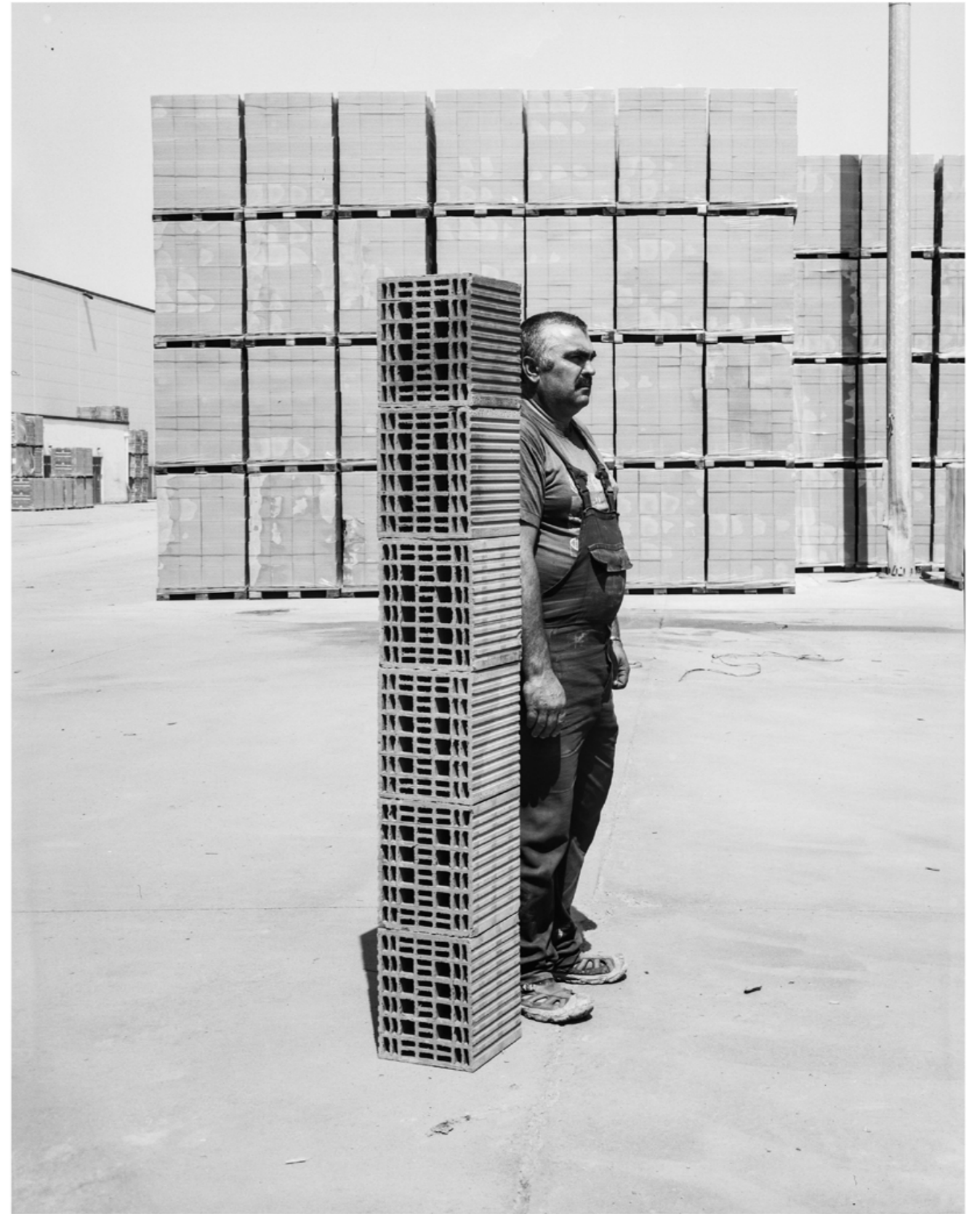
XI.

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

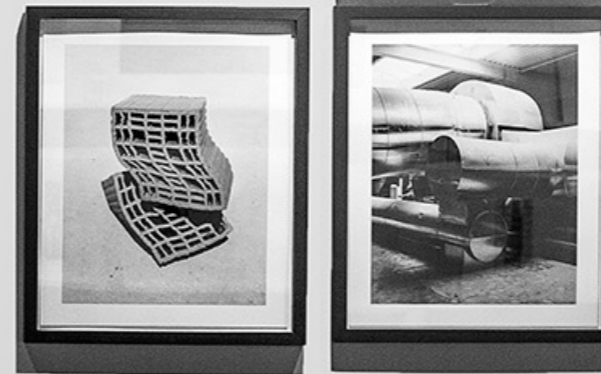


XXV

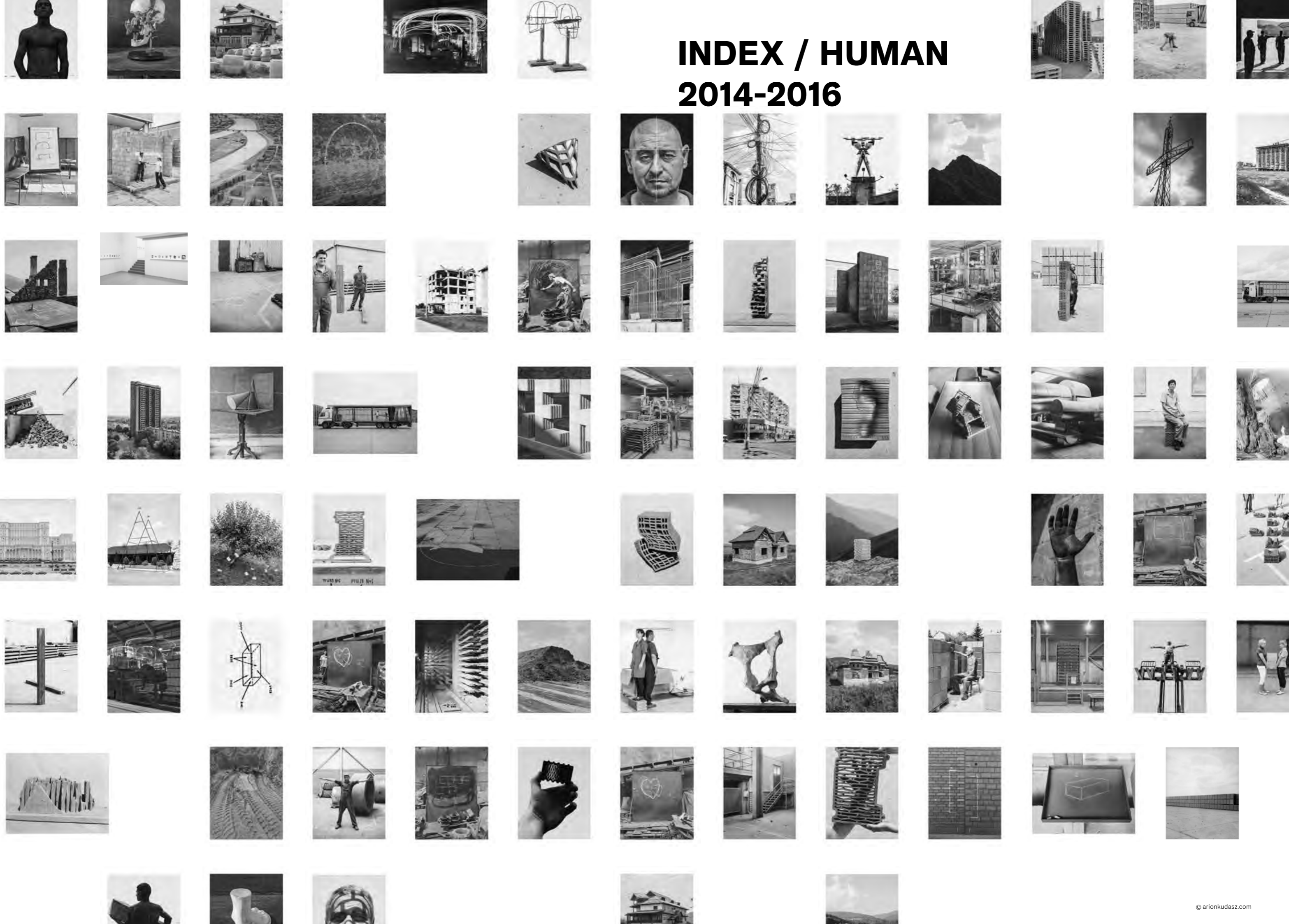
2014

35 x 28,6 cm

Edition of 3 + 1 Ap



INDEX / HUMAN 2014-2016



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

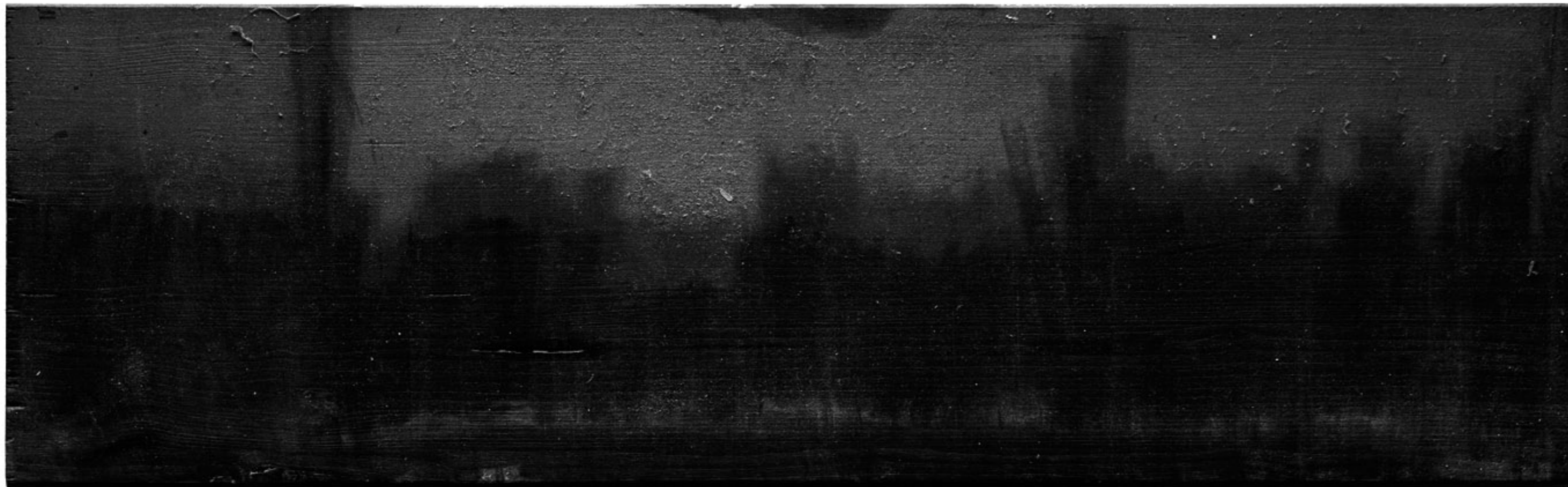
Edition of 3 + 1 Ap





I. Literature / Drama
I. Irodalom / Dráma

2011
30x57cm
Edition of 1 + 1 Ap



I. Literature / Contemporary poetry

I. Irodalom / Kortárs költészet

2011

30x57cm

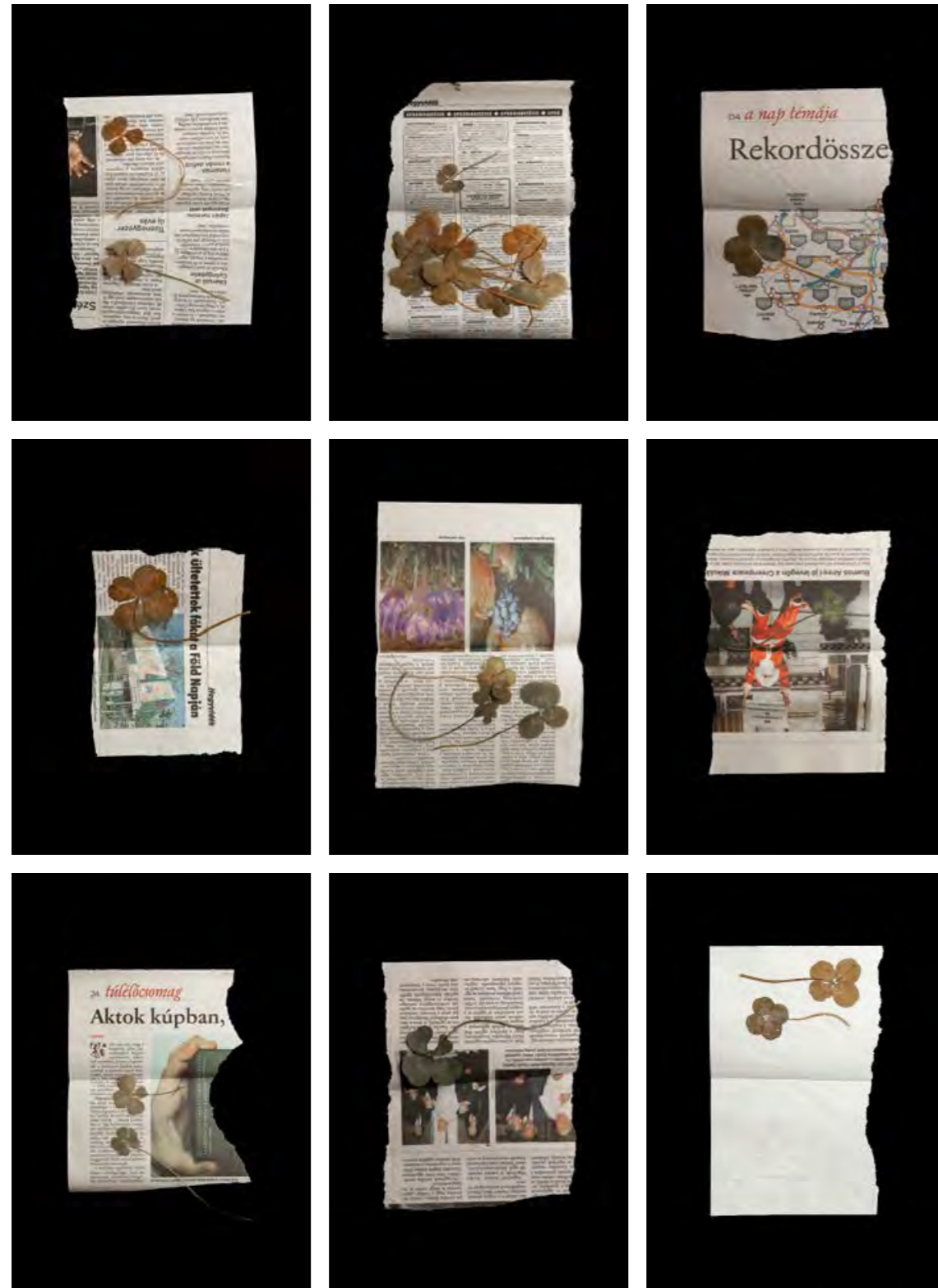
Edition of 1 + 1 Ap



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 újságfecnék 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.

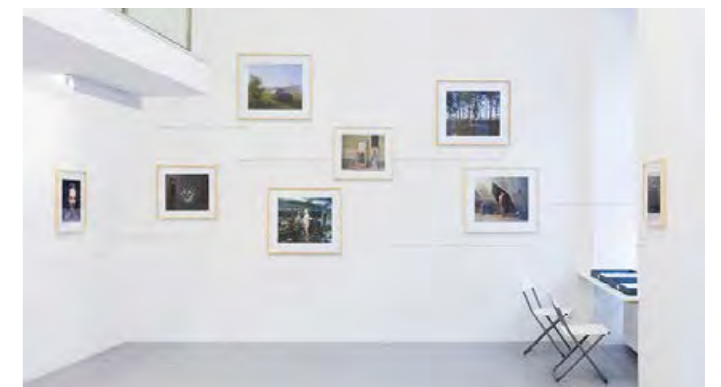
Bogi records notes of every smallest event that often seem to exclude what I consider important. Of course, I do not write a diary and consequently only have my blurred memory of how our everyday life proceeds. During the years of work on Middle it quickly became almost impossible to place any photograph 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



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, Órmező
Roncsautó, Órmezői 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.

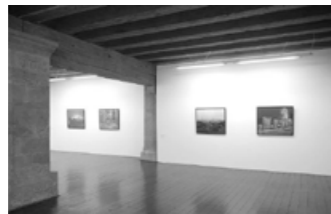
I searched for objects that are monsters by their nature. The steel towers camouflaged as trees are supposed to blend into the environment, but mammoth pines do not exist in Hungary. While a metal antenna sticking up into the sky would go unnoticed, these pine trees are conspicuous landmarks completely 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.

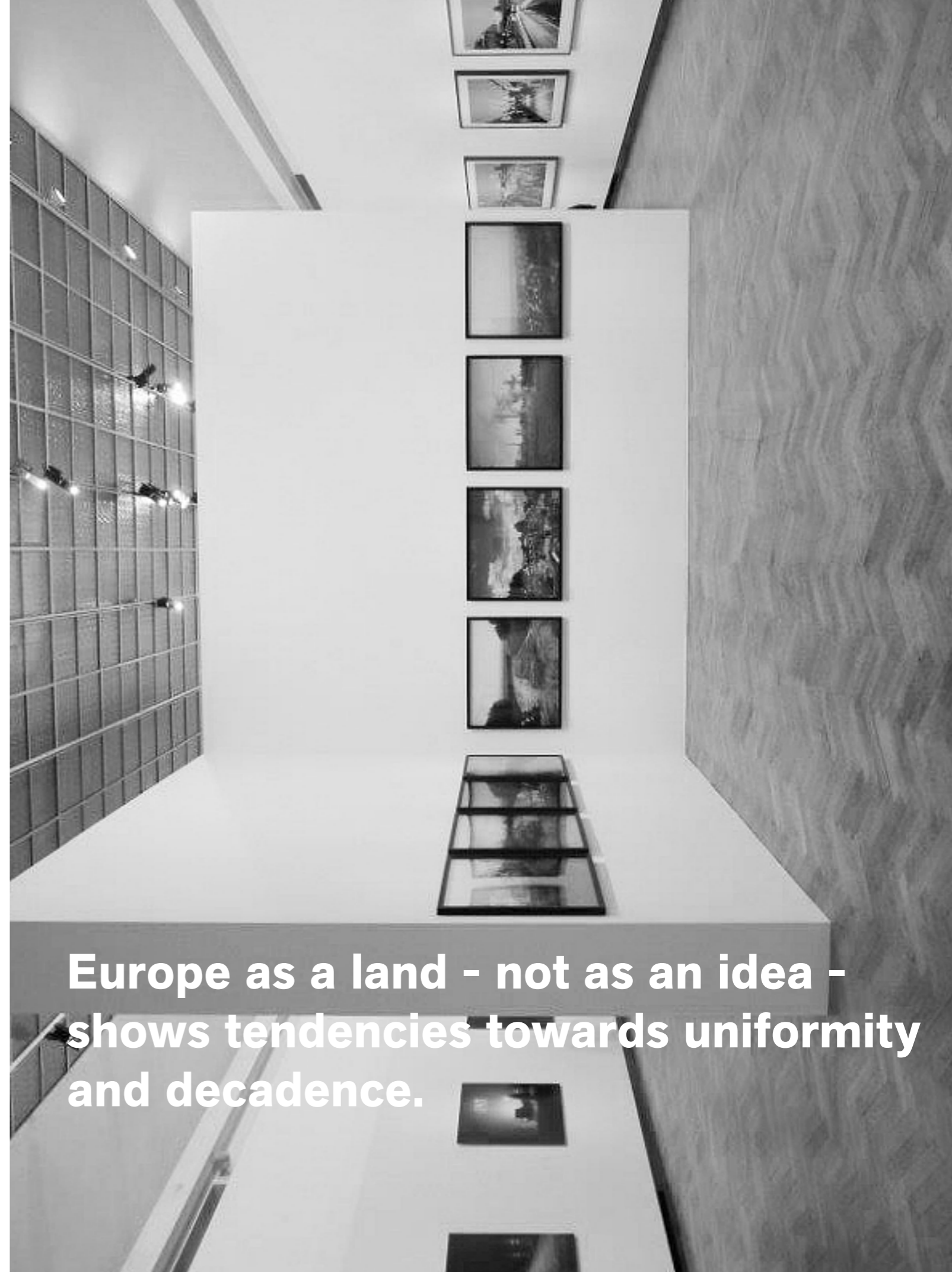


Waste Union

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.



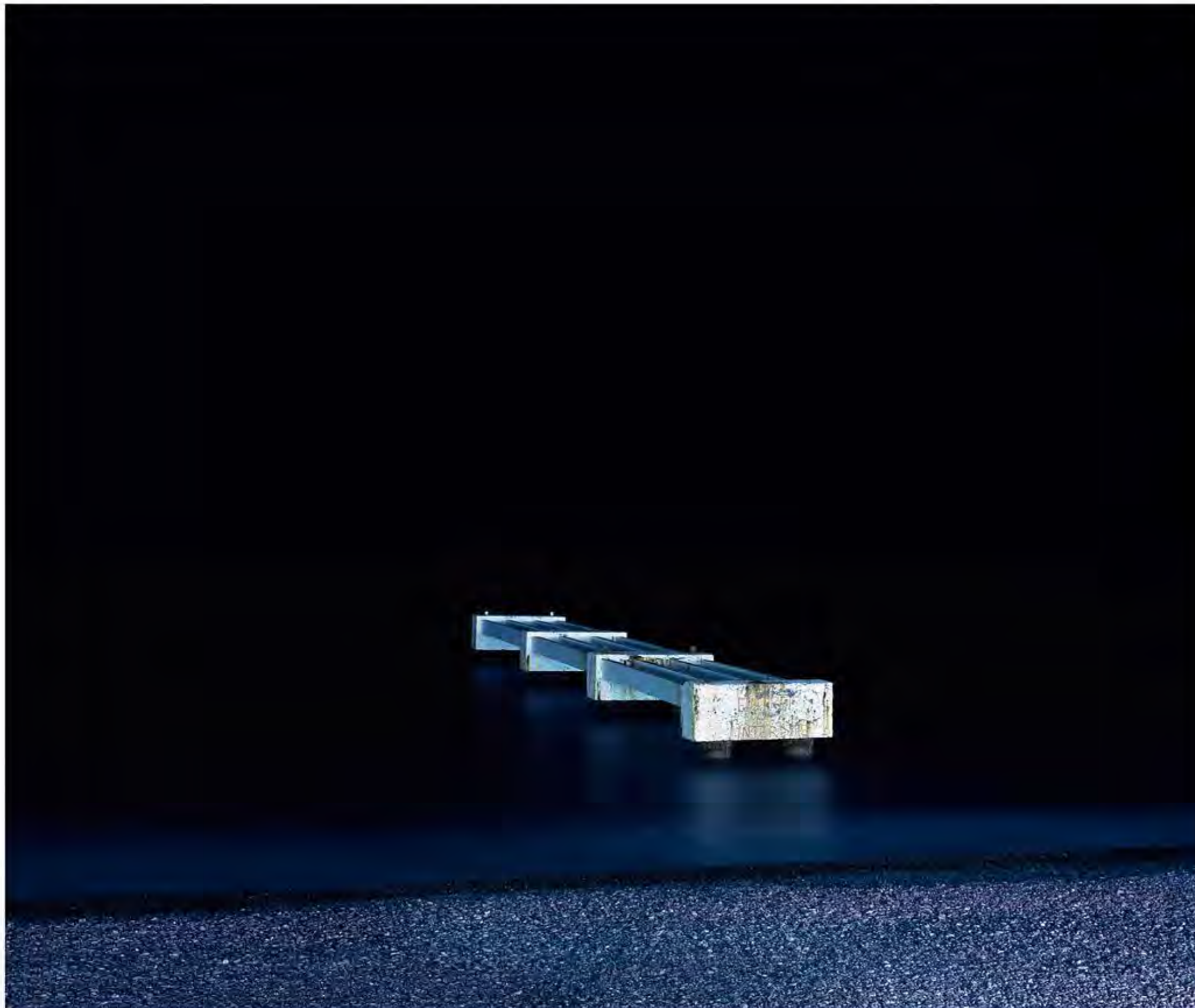
Cable burner, Hungary
Kábelégető, Magyarország

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 simbolize 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
Görkorsolyázó, 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, Szechenyi 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

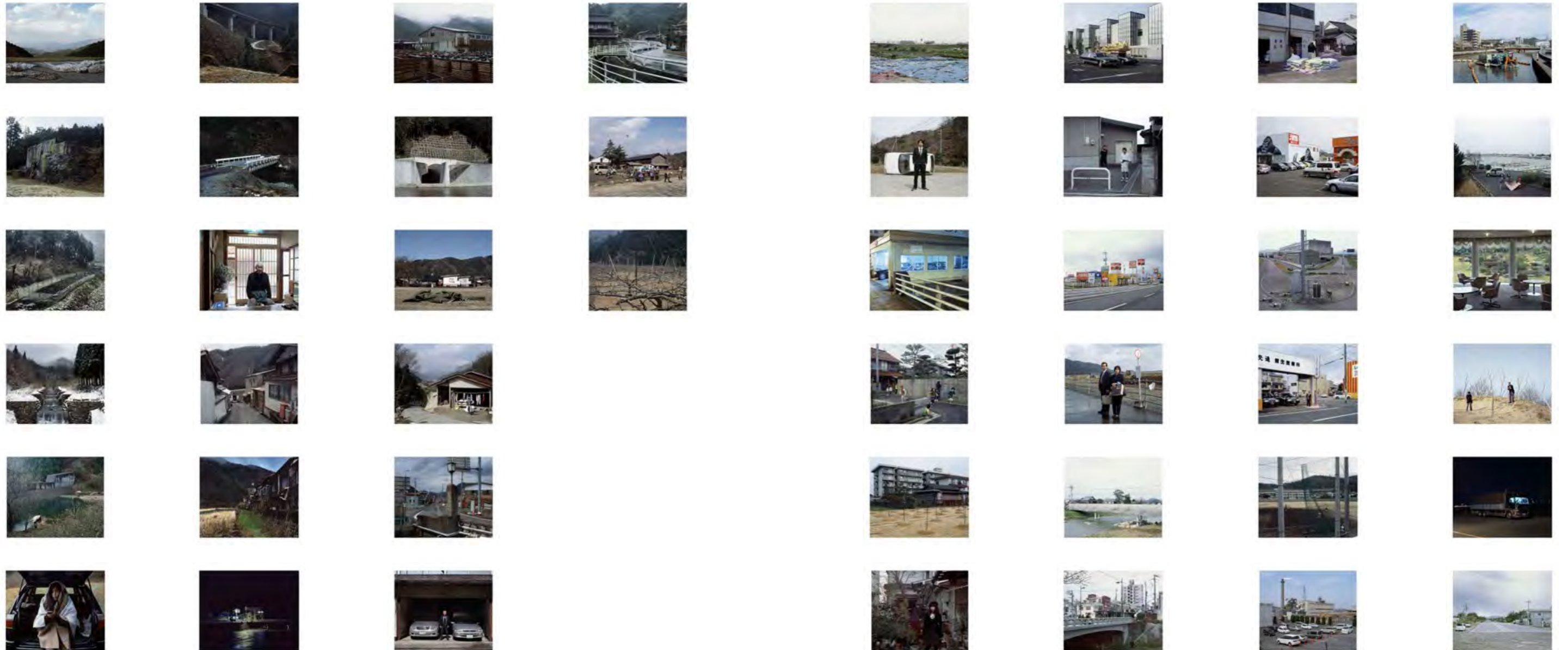


Downstream XXXIII
/ Onlooker /

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