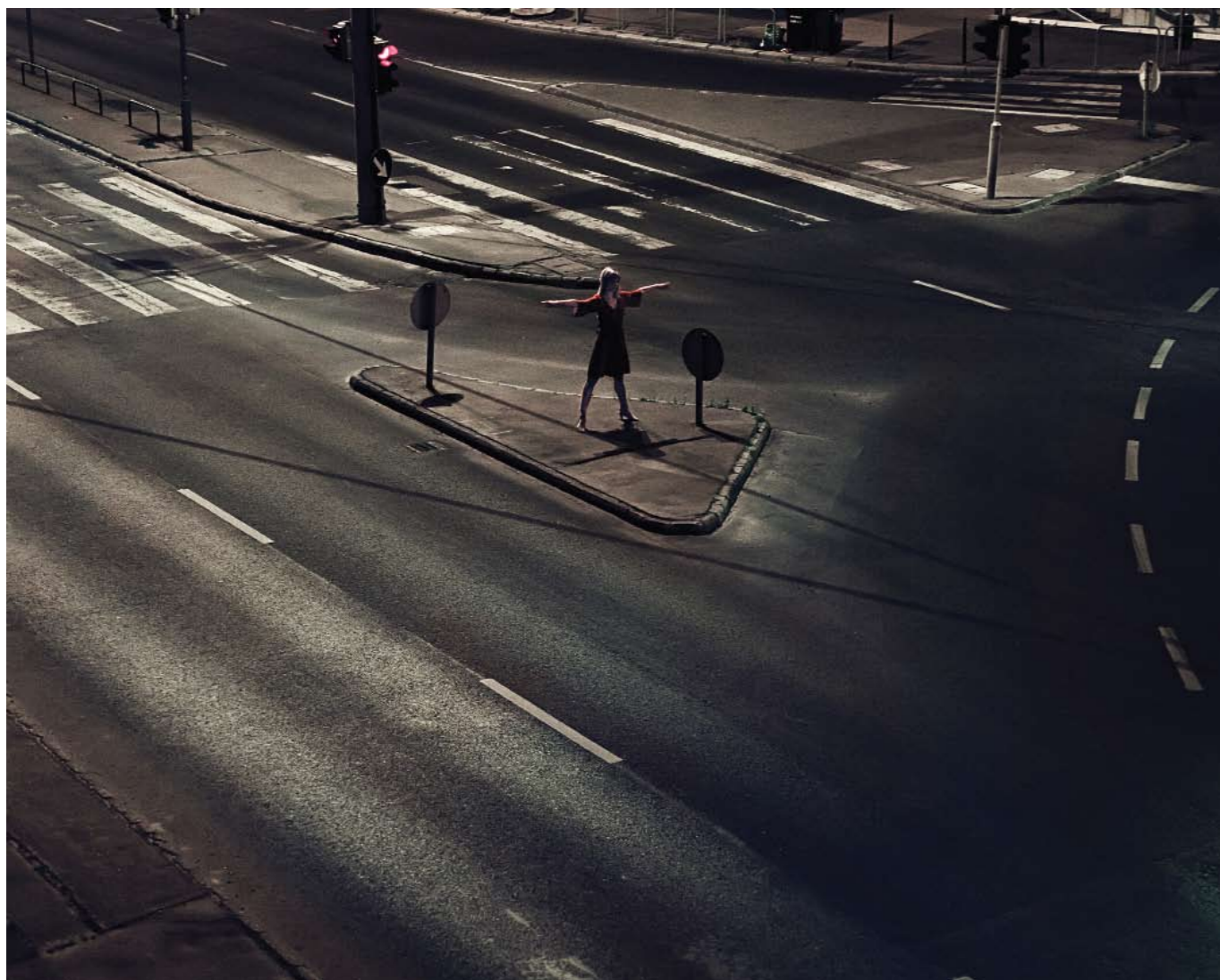


A CROWD IS NOT COMPANY

CONTEMPORARY HUNGARIAN PHOTOGRAPHY



Opposite: *Artificial Light no. 3, 2007* © Máttyás Missetics. Above: *Summit, Pietros, 2003* © Gábor Arion Kudász

Most of the emotions are learned in our given culture and are not congenital. What are those emotional patterns that are peculiarly Hungarian ones? The complexity of emotions that is quintessentially Hungarian can be found in the world famous Hungarian song, “The Gloomy Sunday”. Maximizing emotions and exaggerating reflexes are both features of our national character.

There might be a way to discover this by decoding photographs. Below is an opportunity to sketch nation-physiognomy, constructed by photographers, who at the same time must be not only photographers but also anthropologists, scientists and artists.

The works of Máttyás Missetics are somewhere in between poetry and photography. Maybe his photographs enable the viewer to experience these exaggerated emotional patterns. The images are visual storytelling, whereas the series says a lot about intimacy. For intimacy to be experienced, nobody needs to be there. Intimacy occurs even left alone in an empty room. Missetics is completing his doctoral studies at the Moholy-Nagy University of Art and Design. His research theme is about human spatial relations in photography. Geometrical

measurements and instruments are the tools of his work. The project *Artificial Light* started with location scouting, and then planning: “I made drawings and sometimes 3D graphics to simulate the image that I later realized with the tools of staged photography.” Missetics reconciles the poetry of the night scenes with the accuracy of geometry. Staring at the *Artificial Light* series could require lounging about for ages to discover how these images, prepared with meticulous care, are still romantic in this scale.

Artificial Light (2007–2011) was exhibited at the Prague Biennale and in May 2011 at the International Festival of Photography in Lodz. As it states in the catalogue, “Máttyás Missetics’s pictures depict bizarre night scenes, where the strangeness does not originate from the features of the events, but rather from the frozen state, the zero degree, the non-existence of the happenings.”

Arion Gábor Kudász deals with the illogical and the self-destructive in contemporary society. According to Kudász, the global processes can be better observed on a local level. In his series, *Tourists In Environment* (2003–2009), in the picture titled *Summit Pietros* he reflects on the challenges we find for