



Fraktur, 2009 © Lajos Major



Beuu, 2009 © Lajos Major

ourselves. Nobody is taken to the top of the hill. Everybody must clamber up by himself.

Even a crowd is not necessarily company. Every participant has a perceptibly formative role. Furthermore, it's always built on another, larger-scale organization of the society. Populations begin to act as social systems. As Kudász states, "There is a shifting boundary, where the group still does not melt into the crowd, where in the foreground of the homogeneous mass, man seeking happiness is still identifiable."

According to the initial concept for green territories in the heart of the city, the parks were designed to evoke an imaginary view of the Garden of Eden. Kudász depicts them like this in the *Undergrowth from the Green Territory* series. Parks were created by people to symbolize the idea of Nature as it was originally conceived in the Bible.

As Áron Gábor Kudász finds, local symptoms describe the causes invisible on a global scale, like in his image of Acreage where we can be witness to the poetics of billboards.

Lajos Major is a freelance graphic designer and photographer engaged with the role of typography in photo-based art. He teaches at the Iceland Academy of the Arts and is the founder of the "s=ccc" group creating installations and video projects within the genres of typography and photography. In their "Letter-Fetish" project, Lajos Major, in cooperation with Dorottya Vékony, used Fraktur and Grotesque letters made of paper.

Has anybody ever counted how many words are spoken, gestures made or letters written superfluously on a daily basis? The symbolic actions depicted by Tibor Gyenis mirror our activities from a sociocritical approach. The importance given in the mind to actions, and the necessity of this judgment by our surroundings, appear at the same time in Gyenis's pictures, such as during the trainrail-cleaning of dead lines.

Gyenis's *Examples of Hobby Genetic Engineering* is also a fabulous complexity of criticism and irony—in this case

referring to scientific fields—a unique example of the connection between art and science, determined by the terminology created by the artist, giving new meaning to the term "science-fiction".

From the aspect of technique, Gyenis's thinking is also flexible enough to create unique genres. In his "BASIC project" from 2004, he created a psycho-tableau. Gyenis exhibited one large photographic print and a video—a working film shot during the creation of the exhibited picture. Both Tibor Gyenis and Endre Koronczai explore the private sphere beyond artistic activity, with the pure purpose of direct storytelling, interpretation, confrontation and solution. As artists of the "BASIC project", they found themselves in a period when both of their lives had reached a critical stage of unresolved personal problems, primarily in their relationships with their partners, and as a result the restructuring of the relationships with their children and friends. The dramatic reorganization of their daily lives continuously intruded into their daily work and occupied most of their time, thoughts and attention. This is when the idea came up: why couldn't they use as a theme what occupies them the most?

To the photo-tableau were invited several ex-girlfriends who had the biggest influence on Gyenis, the ex-wife, the parents, the child and friends who were in his confidence. Thus the image was given several time-layers. The characters not only play the roles assigned them by the artist, but confront their own versions of the story within the situation.

In his *Family* series, Dániel Halász examines the proposition that Udmurt, the family of Finno-Ugrian people, and Hungarian people belong to the same family. To begin with, no other nation in the whole world understands the Hungarian language; it is linguistically related to no other language on earth. What could be the signs in the roots of Hungarian that are common with other languages? In his research, Halász analyzed how the common facial features



Psychotableau, 2004 © Tibor Gyenis

of the Finno-Ugrian people appear visually. According to Halász, "During the summer of 2010 I visited Udmurt villages in the Republic of Udmurtia, Mari El, Bashkortostan and Tatarstan. Like the prodigal son in the Bible, I returned to the ancient land."

The visualization of the arguments in contemporary dialogue about the use of clichés can also be followed in the work of Halász. At the moment, he is working on a series of *Contemporary Clichés* and *Mutations*. To quote from this: "Blond girls are so beautiful. There is a certain notion in our contemporary society, that women with blond hair are more attractive and sexually appealing, therefore more successful than others. This false belief that is suggested by the media leads some to have their hair dyed. This photo series explores this cultural phenomenon by studying women at hairdressers. The neutral background and the identical shirts imply a feeling of mutation in the sense that only the subjects' faces change from picture to picture."

In other work Halász came across and studied the tiny village in the northeast of Scotland that was known to be the location of Camp 165 Watten. It was a prisoner of war camp during World War II, but all evidence of that had been lost over the years. Modern housing and a playing field occupy the same

place today. No fateful human games any more, no more fights. Only the deteriorated gate on the field.

The *Permanent Daylight* series by Gábor Ósz was awarded the 7th Edition of the BMW-Paris Photo Prize under the theme "Electric Vision". Ósz uses the camera obscura and the *stenope* as processes by which he records the surrounding space and the effects of light on photosensitive paper. Titled *Permanent Daylight*, the winning work is part of a series he made by turning a caravan into a *camera obscura* and parking it next to a cluster of agricultural greenhouses. The image was made over four successive nights during which the light emanating from these strange, almost unearthly structures slowly reacted with the photosensitive material. The theme of "Electric Vision" pays tribute to electricity as it shapes the technological future of our societies and transforms our vision of the world.

— Zsuzsanna Kemenesi Ph.D.