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A kiállítás azt a pillanatot célozza meg kimerevíteni, és ezáltal tapinthatóvá tenni, ami a 'Stop the music! / Állítsátok le a zenét!' felkiáltást szokta követni. Ilyenkor hirtelen sűrűbbé válik a figyelem és valami fontos következik.

Ennek a mechanizmusnak a demonstrálása annak az önkényességére hívja fel a figyelmet, hogy mi alapján válik valami lényegessé, mi az, amitől a hang, a szó már jelent valamit. A *háttérzaj* és *háttérzene* fogalmak ennek a dinamikának a származékai, az intencionáltól függően észlelünk valamit másodlagosnak vagy fókuszban lévőnek.

A bemutatott munkák olyan hanganyagokat - zenét, zajt és beszédet - tartalmaznak, melyeket általában háttérként értelmezünk, de a vizuális kompozícióvá transzformálásuk, s ezzel az idő leállításának, belassításának eredményeképpen a kiállításon előtérben állnak. Ez az előtérbe hozás és a pillanat kimerevítése lehetővé teszi az amúgy jelentéktelennek tűnő részletek elemzését és a figyelem váltásának, a jelentés tulajdonítás folyamatának megértését.

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The show tries to put our finger on the moment when the music is stopped and something is about to happen. The main questions the exhibited artworks address concern the arbitrariness of what is considered important and the difficulty of saying and really meaning something.

The concept of 'background music' or 'background noise' (often including words) pinpoints the essence of the mechanism: what we decide to matter, matters. In the exhibition music, noise and words are on display as visual compositions. By showing them as images or videos time is stopped or slowed down, and what we can usually perceive as 'background' are in focus now. The viewer finds themselves in the situation of analysing and observing otherwise insignificant details and find meaning in them.

RUBI Anna, , Eirini SOURGIADAKI: We Have All the Time in the World, 2015

Video titles: 1. As time goes by 2. Don't cry for me A 3. Now he's gone away

I am waiting for an arrival, a return, a promised sign. This can be futile, or immensely pathetic: in Erwartung (Waiting), a woman waits for her lover, at night, in the forest; I am waiting for no more than a telephone call, but the anxiety is the same. Everything is solemn: I have no sense of proportions.

-Roland Barthes („A lover's discourse“, 37)

Isabel VAL: Vibraciones 1-11, 2011

Vibraciones is music that becomes photography, and images that are actually songs. There are no cameras. There is no film nor sensors. Just light and vibration.

Vibraciones is the exploration of the border between music and photography, and aims to merge their most genuine elements. The images are generated by the vibration that music produces, and the light, an essential element in any photographic process, is in this case the last step instead of the first one. The compositions created in this process are unique and unrepeatably, because the conditions are constantly changing.

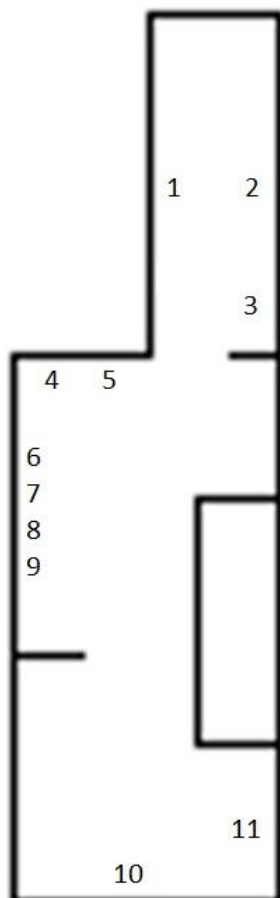
MARTINKÓ Márk: City Noise, 2012

The sound environment that surrounds us can be stored visually so it can be interpreted as images. The coding method provides a path between different medias, thus it enables a universal interpretation.

I prepared a prosthesis for an old digital camera, wherewith it is able to transform the data of an audio signal to visual information without any light. I used city noises for this project from different sources. I connected the audio stream to the circuit of the camera, furthermore I modified the controller signs of the image processor as well. As a result the camera took meditative photo objects from a basically annoying phenomenon.

RAJNAI Ákos: Restaurant, 2013

My contemplative works are primarily inspired by the experience of meditative observation, which in many cases uncovers unstable layers of meaning and which offers a pause for the mind existing in a permanent chaos of thoughts. I am highly influenced by the regularities of human existence and its quality, as well as its harmonic, yet contradictory relationship with nature. Instead of storytelling the videos are to present states which follow rules of an unknown system.



1 - 3. **RUBI Anna, Eirini SOURGIADAKI:** We Have All the Time in the World, 2015, video trilógia / video trilogy, ed. 3, 250.000 HUF, 850 EUR / 1 video, 650.000 HUF, 2.200 EUR/3 videos

4. **Isabel VAL:** Vibraciones 1-11, 2011, chemigrams on a digital frame / chemigramm digitális kereten, ed.2/100, 70.000 HUF / 220 EUR (1 piece / alkotás + 1 digitális keret / digital frame)

5. **Isabel VAL:** Vibraciones, 2011, chemigrams on the original photo paper / chemigrammok eredeti fotópapíron, 100.000 – 120.000 HUF / 325 – 360 EUR

6-9. **MARTINKÓ Márk:** City Noise, 2012, vegyes technika / mixed media: 4 gicleé prints (24x18 cm / each) in special boxes / speciális keretben, WAV audio, MP3 players, headphones, Ed 1 + ex.c., 850.000 HUF / 2.800 EUR

10. **Isabel VAL:** Vibraciones 1-11, 2011, chemigram, 60x60 cm, ed.3/100, keretezve / framed, 95.000 HUF / 310 EUR

11. **RAJNAI Ákos:** Restaurant, 2013, video, ed. 30, 80.000 HUF / 280 EUR