

LIVE SYNC. 匈牙利现代摄影 匈牙利摄影家协会

今日的精灵之家 –
MAI Manó House
布达佩斯

匈牙利摄影家协会正在“上海现代艺术馆”（Museum of Contemporary Art）举办名为“LIVE SYNC”的摄影展，向其他国家介绍现代匈牙利的摄影作品。通过介绍十位年轻的摄影家，让我们如同走进万花筒般的艺术世界，缤纷得令人眩目。

参展的作品虽不全面，但具有代表性。通过切割匈牙利现今社会的不同侧面，来表达作者们对不同的角度的关注，尤其突出表现几代匈牙利人在现今社会中的生存状态及他们之间的关系。作品中的人物不是孤立的，摄影家用宽广的视野，将人物融入周围的环境中，采用委婉的方式述说故事，

鲍劳科尼 索博尔奇 | 德若 陶马什 | 埃莱克 尤迪特 卡塔琳 | 艾尔代 克里斯蒂娜 | 法布里齐斯 安娜

Szabolcs BARAKONYI | Tamás DEZSŐ | Judit Katalin ELEK | Krisztina ERDEI | Anna FABRICIUS

LIVE SYNC. Contemporary Photography from Hungary

Hungarian House of Photography –
MAI Manó House, Budapest

The exhibition entitled LIVE SYNC. allows the foreign public to become acquainted with a slice of contemporary Hungarian photography. Offering a kaleidoscopic image through the viewpoint of ten young artists, the show evokes the multiplicity of today's Hungary, in the variegated vocabulary of current photography and through their own devices.

The selection, without aspiring to be complete, and with a portrait-like approach, aims to present a sort of horizontal and vertical cross-section of Hungarian society, with special regard to the various generations, their connections and living space. Understood in the wider sense, this identity-portrait thus represents not only the individual, but together with her/him, her/his environment, and in this way, through accommodating narratives, speaks simultaneously of the individual and the family, the community, the everyday and celebration, work and leisure.

讲述着匈牙利的个人、家庭、社会、平日、节日、工作和休闲等。

摄影家们用不同的手法和角度，多方位地向我们展示今日的匈牙利社会。作品不仅采用常见的国际惯用的摄影手法，还有一些匈牙利特有的技巧。作品用零碎的人物、风景、城市、家庭...的片断，拼凑出一幅一千多万人口的今日的匈牙利肖像画。同时也想证明，摄影是现代社会表现空间、时间的最佳媒介。

这次参展的摄影家，都是2000年到2010年中获得匈牙利有近20年历史的 Pécsi József 摄影大奖的得主。这些作品不远万里从中东欧来到这里，每幅画面都在用各自的方式和观众对话。这些年轻的匈牙利摄影家想用他们的作品介绍他们眼中的故乡给观众，希望用这次“视觉”的“盘点”，来引起观众对匈牙利今日摄影的兴趣。

施滕泽 萨拉
理事

加尔迪 温科 安琪拉 | 库达斯 加伯 阿里昂 | 苏拉尼 米克洛什 | 绍博 绍罗尔陶 | 萨斯 莉拉

Andrea GÁLDI VINKÓ | Gábor Arion KUDÁSZ | Miklós SURÁNYI | Sarolta SZABÓ | Lilla SZÁSZ

The photographs produced in diverse styles build upon the context of the living situations of society and the individual, and through these are destined to map the Hungarian present. They apply visual symbols that are specifically local, in parallel with those that function and are comprehensible on an international level. We see portraits – of people and landscapes, of cities and homes – representing a fraction of the likeness of a country of ten million inhabitants. These pictures also bear witness to the fact that photography is a perfect medium for documenting contemporary time and space, for becoming acquainted with it, and introducing it to others.

All the authors of the works presented in the exhibition are among those awarded (between 2000 and 2010) one of the most significant recognitions of the Hungarian state: the József Pécsi Photography Scholarship, which will celebrate its twenty-year history in 2011. Organized several thousand kilometres from Central-Eastern Eu-

rope, the show presents, through the dialog between the highly diverse approaches of the various series, a synchronized visual world demonstrating exactly how young Hungarian artists see, and would like their homeland to be seen – what life is like in post-Socialist Hungary. With their photos, we endeavour to show here a kind of visual inventory, which places at the centre of interest our national identity and, in general, contemporary Hungarian visual culture.

Sári STENCZER
curator



www.maimano.hu



弥西，叠办亚，无矿井的矿区，2006-2007
Misi, from the series Té bá nya - Children of the spoil bank, 2006-2007

鲍劳科尼 索博尔奇 (1976, 布达佩斯) 叠办亚，无矿井的矿区，2006-2007

Barakonyi Szabolcs 这部影集中，主要为了表现在Té bá nya矿区里，一代迷茫、绝望青年人的生存状态。这群年轻人是东欧社会变革后，被废弃的东欧工业城市里的代表。这些画面向我们展示了他们虽然了解着今日的西方世界，却又无奈地被困在“五十年代的东欧”里。同时也表达了在物质和精神都极度贫乏的生活环境中。依旧旺盛的生命力。

Szabolcs BARAKONYI (1976, Budapest) Té bá nya – Children of the Spoil-bank, 2006-2007

Szabolcs BARAKONYI's series 'Té bá nya' confronts us with the snapshots of lives of the neglected youth of a mining town that was constructed during Communism in the place of villages, and today offers neither work nor entertainment. These teenagers are the archetypes of a new generation born after the political changes in the industrial cities of the Eastern European Bloc, cities which have lost their meaning. The hopelessness and nihilism of these individuals, who are familiar with Western culture but live in a scenography of the 1950s, permeate these pictures taken of their everyday lives, just as does the impression of their youth and living space.

www.barakonyi.com



从匈牙利马赛影集，2004
From the series Hungarian Horseracing, 2004

德若 陶马什 (1978, 布达佩斯) 匈牙利的马赛，2004

Dezső Tamás 在多年的专业摄影生涯里，多次获得国内外多项大奖。他常带我们走进被上流社会长久封闭的角落，他不仅善于抢拍瞬间的美感，也擅长表达连续的故事情节。他这组照片中，用拍摄2004年赛马场被炸掉、关闭最后几天里的瞬间，让我们去感叹布达佩斯的马赛在辉煌了180年后的消亡。揭示了二十一世纪里，上流社会过去的那些优雅、休闲的娱乐也难以保存了。

Tamás DEZSŐ (1978, Budapest) Hungarian Horseracing, 2004

Tamás DEZSŐ has worked for many years as a professional photojournalist, winning many awards and recognition with his works both in Hungary and abroad. His photographic series guide viewers through the closed spheres of society, allowing a glimpse into moments in lives in parallel to our own, just as into their lengthier stories. His photographs recording the final days of the Budapest Horseracing Course (Lóversenypálya), shut down and demolished in 2004, tell of the decline of a bourgeois form of entertainment that flourished for 180 years – or in a broader sense, exemplify a third-millennium rewriting of values and leisure activities, and the disappearance of a high society lifestyle.

www.tamasdezso.hu



从“反忌讳”影集未命名, 字排 2002-2010
Untitled, from the series ANTITABOO, Self-portraits from 2002-2010

埃莱克 尤迪特 卡塔琳 (1977, 布达佩斯)
从“反忌讳”影集未命名, 字排 2002-2010

现代的电子技术帮助人们更容易的暴露隐私。对于 Elek Judit, “自拍”已变成生活中绝不可缺的一部分, 如同每日需要吃饭一样。而且她还热衷抢拍和自己相似的人, 喜欢经常变换背景。她用时而主观时而客观的镜头, 让我们感受这些人的亲切, 让我们感到不断变换的生命瞬间如同宇宙的莫测。

Judit Katalin ELEK (1977, Budapest)
Antitaboo, Self-portraits from 2002-2010

With the aid of contemporary technologies, an increasing number of people make their private lives public and represent themselves, day in day out. This is a necessity for Judit ELEK too, a kind of daily ritual: but she additionally seeks her alter-egos and chooses the right set. Through the photographer's lens, the displayed image is distorted – sometimes more, sometimes less – and with the general intimate tone, through the fragments we gain a glimpse an insight into an unknown and constantly changing microcosm.

www.1day1photo.com | www.fotografus.hu/hu/fotografusok/elek-judit-katalin



2004年10月17日, 14点32分, Bordány, 匈牙利, 2004
2004. 10. 17. 14.32, Bordány, Hungary, 2004

艾尔代 克里斯蒂娜 (1976, 色格的)
单身贵族们, 2004-2009

ErdeiKrisztina的画面是记录她自己生活中的酸甜苦辣, 用点点滴滴的瞬间拼凑成她每日里的“地图”。她这次挑选作品, 用生活中的偶然的奇异, 去和日常平庸中的魅力产生强烈的对比。她用抢拍的手法, 人物纯自然的表情, 无奈着时光的飞逝, 感叹着生命的茫然。令观者自省。

Krisztina ERDEI (1976, Szeged)
Singles, 2004-2009

Krisztina ERDEI records the fragments of her environment in bittersweet pictures, or as she expresses it, she tries to draw the 'geography of the everyday' with them. It seems as if grotesque accident and unnoticed trifles were paraded out together in the images selected for the exhibition. Both the snapshot-like recording of scenes formed and given by life, and the composition that seems to be ad hoc bring us to a point where we can smile at the banality of the everyday, at others and thus, at ourselves.

www.fotografus.hu/hu/fotografusok/erdei-krisztina



屠夫们，从“匈牙利的标准”影集，2006
Butchers, from the series Hungarian Standard, 2006

法布里齐斯 安娜 (1980, 布达佩斯) 匈牙利的标准，2006

屠夫、邮递员、查票员、消防员等等，这些非常普通的人群，职业的标志连孩子们都能清晰地辨认，是作者主要的素材。Fabricius Anna 通过拍摄各个国家的相同的从业人员，让观众看到各国之间的相同以及它们的不同。作者用高超的摄影手法，通过这些经过安排的照片，让我们感到奇异、有趣，时而又有些尴尬。虽然作品中人物的服饰、背景、姿态都很相似，也很普通，但却能引发我们对这些普通人产生深刻的思考。

Anna FABRICIUS (1980, Budapest) Hungarian Standard, 2006

Butcher, postman, ticket inspector or fireman – even a child can recognize them in a foreign country. Anna FABRICIUS took the visual composition of the most banal professions as the subject of her series, based on the possibility of comparison, in which the viewer can discover the similarities and the differences. The staged photography here is strange, resulting in images that are playful, but at the same time perplexing: the uniform quality reinforced by the background and postures raises questions about the living personalities behind the professional uniforms.

www.fabriciusanna.com



从英雄的影集，2009
From the series Heroes, 2009

加尔迪 温科 安琪拉 (1982, 布达佩斯) 英雄，2009

孩子的世界里一切都是可能的。孩子的世界充满快乐、缤纷多彩，泛滥着英雄情结。在他们无限的想象力中，即使普通的衣服，也会让他们产生英雄情怀。这些作品让我们追忆起已逝去遥远的孩童时代。他的作品让我们感到心灵的自由，也揭示了生活残酷的一面。在这个物欲横流、缺少诚信的时代，所有的神话都存在于商业当中。让我们同时也难过地想到，作品中的“小鬼”会逐渐被“成人的世界”所吞没。

Andrea GÁLDI VINKÓ (1982, Budapest) Heroes, 2009

To a child, everything is possible. We can constantly live in a more colorful, cheerful, carefree world inhabited by superheroes and made-up stars, and we can also choose the clothing that is most suited to our mood at the moment. Andrea GÁLDI VINKÓ reminds us of this fairytale world that most of us have forgotten. We can find real freedom in her works, but also the cruel side of life, in her imitation of the myths of consumer culture. Can it be that behind the clown there lurks a grown-up of the future?

www.andigv.com



从游客，普拉日，Csopak的影集，2007
Beach, Csopak, from the series Tourists in Environment, 2007

库达斯 加伯 阿里昂 (1978, 布达佩斯) 景观中的游客们，2003–2008

Kudász Gábor Arion 用不同的素材，汇集正这部“游客”影集，用大量的题材揭示，人作为个体和群体同时存在时的差异。作者长期坚持拍摄一种主题：当人占领一个空间后，周围发生的改变。这部影集中，人同时扮演着主角和配角。作品中，自然界几乎消亡，所有的自然空间都让位给它的占领者了。

Gábor Arion KUDÁSZ (1978, Budapest) Tourist in Environment, 2003-2008

The subject of Gábor Arion KUDÁSZ's series, entitled Tourists in Environment, is made up of various groupings. The large-scale photographs that allow for observation of the details shed light on the ambivalence of the eternal struggle between the crowd and the individual. With the process of his long-consistent visual compositions, Kudász records the landscape that has been occupied and modified by us; in the current series, however, it is man who receives the leading and secondary role at the same time. In the locations that function as social spaces, nature practically ceases to exist, surrendering its place to its occupiers.

www.arionkudasz.com



从丢弃的玩具的影集，2005–2006
From the series Abandoned Toys, 2005-2006

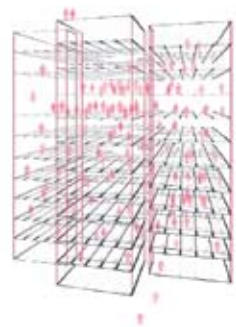
苏拉尼 米克洛什 (1976, 布达佩斯) 丢弃的玩具，2005–2006

Surányi Miklós 的这部作品让我们错觉：这是儿童绘画出来的。作品中有许多有趣的机器，它们有令人愉快的外形，强调颜色的搭配，告诉我们成人世界里没有消失的“童心”。作品中的“肖像”，让我们感到十分熟悉，好像我们的亲戚。通过作品的媒介，让我们想起那些已丢弃的玩具。

Miklós SURÁNYI (1976, Budapest) Abandoned Toys, 2005-2006

Miklós SURÁNYI's series is as if a child had drawn his favorite toys. The photographs are dominated by nicely formed machines, cheerful figures and bright colors – recalling the eternal truth of the expression homo ludens. We all know the protagonists in the portrait-like compositions – or at least they resemble our 'acquaintances'. The chosen inanimate subjects here are represented through the medium of photography, and perhaps they will awaken in the viewer the conviction that s/he, too, can still find her/his abandoned toys – if s/he is as observant as the photographer.

www.snap.hu



未命名1，从试验中的房地产的影集，2003
Untitled 1, from the series Experimental Housing Estate, 2003

绍博 绍罗尔陶 (1975, 布达佩斯)
试验中的房地产，2003

这个世界的大城市里挤满了房地产，也许因为空间上的拥挤，造成我们心灵上的完全隔离。在设计完全相同的大厦中，个体的空间却被压缩到极小。Szabó Sarolta 故意将大厦们简化成几何图形，透过影集表达他独特的思考。在大厦里长大的作者，关注着建筑的森林，和被它们隔绝的人。

Sarolta SZABÓ (1975, Budapest)
Experimental Housing Estate, 2003

The large cities of the world are full of housing estates, where people – perhaps precisely due to the exaggerated proximity – live in total isolation from one another. We see these planned, formally repetitive architectural monsters, with their cramped quarters, in their details and in the form of simplified diagrams or drawings, in Sarolta SZABÓ's conceptual series, which was preceded by much research. Alongside a partially descriptive presentation of the living spaces of individuals, the photographer (who also grew up on a housing estate) evokes the built environment in her works – reduced and alienated.

www.domesticinfelicity.com



从黄金时代的影集，2004
From the series Golden Age, 2004

萨斯 莉拉 (1977, 布达佩斯)
黄金时代，2004

作者用直视的镜头吸引我们去注意老年公寓里的老人们。作品中的老人表现笨拙。不仅老人们自己不希望让人看到衰老和笨拙，整个社会也不想直视它们。作者常故意拍摄和主人一样年老的物品，让这些物件对我们讲述着故事和爱。

Lilla SZÁSZ (1977, Budapest)
Golden Age, 2004

Lilla SZÁSZ produced a color series on the older generation, the residents of a senior citizens' home, that captures the essence of it, calling our attention to those who have remained alone. The subjects of her portraits awkwardly stand facing the lens, which shows not the image of themselves they would like to remember, but rather one that even the society surrounding them prefers not to confront. For this reason, the photographer turns her lens to the realm of objects and still lifes – which, even without a face, relate a past, numerous stories and even more about the love they have experienced.

www.szaszlilla.hu