



Even though many still complain about the flood of digital images and advertisements, the power of the once omnipotent Pictures Generation is declining, together with the period's typical approach towards art. This is a schizophrenic floating in the 'sea of images': 'the media culture of movies and television, popular music, and magazines' as Douglas Eklund, curator of the famous 'The Pictures Generation, 1974–1984' exhibition (The Metropolitan Museum of Art, 2009) puts it. The 2009 exhibition was the first formal labeling of a group of artists exhibited together based on their appropriation of images from a consumerist and media saturated age. Contrary to them, artistic activity of the young, mid-80s-born artists displayed in ART+TEXT BUDAPEST, is mainly based on online research, and they tend to think in the fashion of networks, not in single media pictures.

In the age of the internet there is no beginning or end of any kind of images, the mind has only a fluid, infinite vision of images connected to each other. New picture phenomenon has emerged replacing media pictures generated by consumerism. As this new weird episteme suggests, image is just an arbitrary section plane of a whirling, interconnected information stack—a phantom on any segment

cut off from the constantly pulsing Big Data. Artist practices based on this new experiment could be described as paradoxical iconoclasms, since pictures are manufactured as artworks (for sell), while their existences are denied, or at least accompanied by a commentary about the non-existence of the Image. The dys-prefix in the title—distorting the original term 'Pictures Generation'—refers to the pathological disintegration of the autonomous picture.

Meanwhile new artificial raw materials (polyurethane, silicone, 3D print, carbon fiber etc.) and/or hi-tech gadgets coming from various industries also play important role in these artworks. Usage of mixed media underlines the fact that online activity changed our life, the way we think and live, but it did not pull the rug out from under our feet. Forerunner French philosophers—Barthes, Foucault, etc.—contextualized the picture and the identity of the author, underlining the rule of the viewer/reader, clearing the way for the era of the Pictures Generation. Post-Internet Art and experience have dethroned the omnipotent viewer, focusing on the interpersonal or multi-personal data sets, generating ephemeral pictures in every second, focusing on artworks reflecting to this new experiment.

ART+TEXT BUDAPEST is situated in the famous Bedő House, a gem of Hungarian Art Nouveau architecture. The Renaissance and Baroque Halls on the first floor were once home of the unique private collection of the Bedő family: Italian Madonna reliefs, Baroque and Rococo portraits, modern Hungarian paintings, applied art works, etc. were displayed here. The four young artists of 'The Dys-Picture Generation'—representing the so-called Post-Internet Art generation in Hungary—fill the classical space with cutting edge contemporary art works, challenging the auras of the once stored collections and the preserved interiors. Through questioning the position of artworks, recent exhibitions also revealed a paradigm shift of installing and contextualizing fine art during the past few centuries. Each of the four exhibitors has different approaches to highlight the distances between past and present.

———by Gábor Rieder

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Gergő Szinyova (b. 1986) is recognized as one of the most emerging young abstract painters in Hungary. He had a solo show at LISTE (Basel) in 2014 (represented by Kisterem Gallery) and spent artist residencies at Stefan Simchowitz (LA) and at Carl Kostyal (Stockholm).

With his five brand new paintings he is questioning different positions of hanging pictures in the classical era, in the late modernism, and today. He erected a wooden structure to insult the bourgeois interior design and partly display the airbrush marks on the invisible back of a huge canvas through the injured card panels. Touching the industrial holding hooks, tasting the counterweighing mineral water packs, smelling the burning joss sticks, and watching the dynamic large smeared motives and hidden airbrush lines – four of five senses are activated. Szinyova makes small ironic gestures to give honor or to criticize the relevance of abstract modernism which has never been seen in the Bedő Collection before.

12



Gergő Szinyóva

AABSGOC2352015

2015

acrylic, airbrush, spray gun on canvas

195 × 120 cm

13

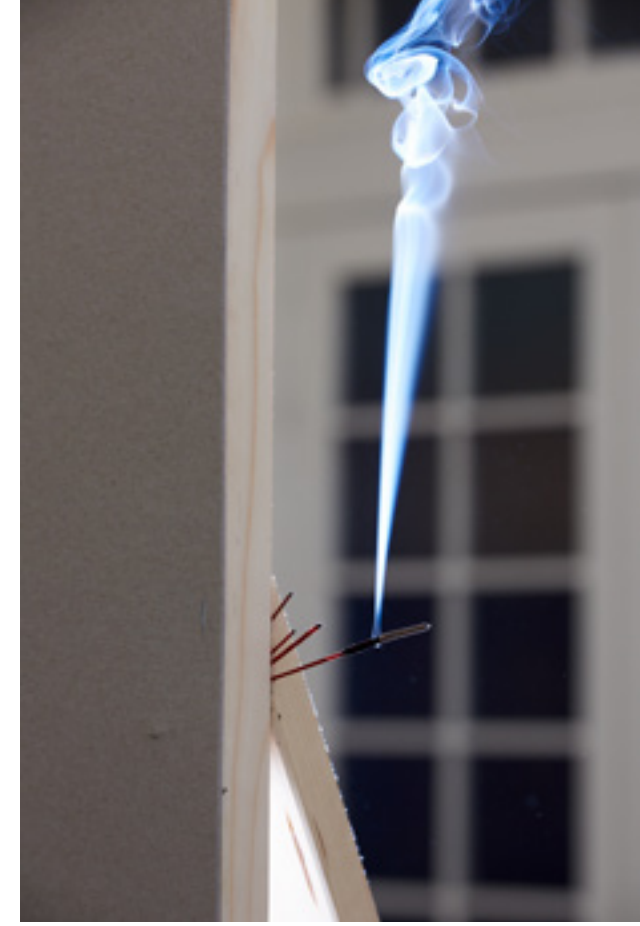


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Gerber Szinyova C2352015 AAB5G





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AABSGOC2352015  
AABSGOC2752015  
AABSGOC2852015

18



19 Gergő Szinyova / /// AAABSGOC2452015

2015 // acrylic, airbrush, spray gun on canvas /  
195 × 120 cm /

Gergő

Szinyova

AABSGOC2752015

AABSGOC2452015





24



Gergő

Szinyova

AABSGOC2652015

25



2015

acrylic, airbrush, spray gun on canvas

130 × 90 cm



Gergő  
Szinyova

AABSGOC2752015

2015

acrylic,  
airbrush,  
spray gun  
on canvas

130 × 90 cm

AABSGOC2452015





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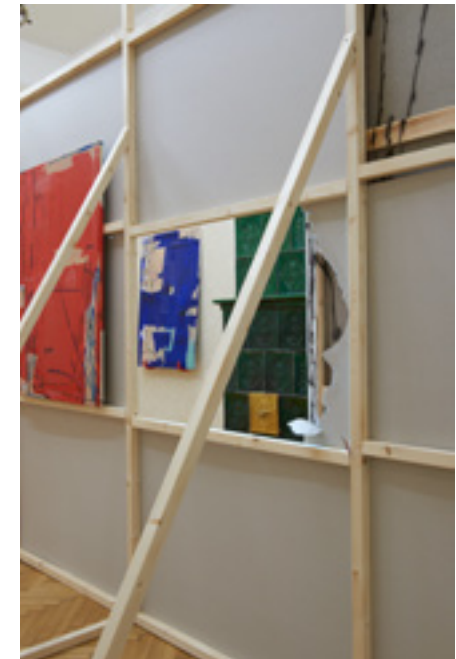
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2015 acrylic, airbrush, spray gun on canvas 100 × 70 cm

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Zsófia Keresztes (b. 1985) is known as the creator of various bizarre fragile objects, hanging textile statues, and paper bodies.

Her new site specific installation entitled Priggish Hunting for Stolen References contains seven mixed media parts: a silicone web, a polyurethane foam poodle, a silicone chain-link fence, a metal detector, a defused paper alarm, and card boxes for television and notebook with paper tumors and YouTube screen-shots. Keresztes uses confusing, weird, artificial materials like polyurethane expanding foam, imitation leather, silicone, adhesive paper, etc. All parts of the fragile series set up a multi layered allegory referring to the historical atmosphere of the Bedő House and the elegance of the bygone richness and obsessive art passion.



Zsófia Keresztes

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Looking for Underground  
but Only Find Mainstream

(from the series 'Priggish  
Hunting for Stolen References')

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2015  
paper, glue, cardboard, enamel  
paint, imitation leather, thread,  
silicone, adhesive paper  
113 x 123 x 53 cm

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Z S Ó F I A  
 K E R E S Z T E S  
 L O O K I N G  
 F O R  
 U N D E R G R O U N D  
 B U T O N L Y  
 F I N D  
 M A I N S T R E A M  
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 U N D E R G R O U N D  
 B U T O N L Y  
 F I N D  
 M A I N S T R E A M





44

45





(from the series  
Priggish Hunting for  
Stolen References)

2015

silicone

cc. 400 × 200 cm



Zsófia Keresztes Flexible Fence  
Zsófia Keresztes Flexible Fence



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(from the series Priggish  
Hunting for Stolen  
References)

2015

paper, wire, enamel paint,  
glue, polyurethane expanding  
foam, plastic, adhesive  
paper, plastic sheet

79 × 105 × 27 cm



A large grid of 20 rows and 20 columns of diagonal slashes, representing a 20x20 matrix.

P.O.O.D.L.E.





(from the series Priggish  
Hunting for Stolen  
References)

2015

led tv box, paper, glue,  
imitation leather, thread  
variable dimensions

(box: 92 × 127 × 23 cm)

56

57





60



(from the series  
Priggish Hunting for  
Stolen References)

2015

paper, glue,  
polyurethane  
expanding foam,  
enamel paint,  
plasticine, silicone

155 × 93 × 38 cm

61

Daily Routine

Keresztes

Zsófia



62

63

Zsófia

Keresztes



Daily

Routine

64



65

Zsófia Keresztes Useful Remains II





69



68

(from the series Priggish  
Hunting for Stolen  
References)

2015

adhesive paper, plastic  
sheet, glue, polyurethane  
expanding foam

37 × 30 × 15 cm



Adrian Kiss (b. 1990) studied in London, and he is one of the newest talents of the Hungarian art scene. His last show was held in Trafó Gallery, Budapest's famous independent art space.

In ART+TEXT BUDAPEST the Transylvania-born young artist exhibits his two large-scale installations: 'Sylvania' made of wood veneers, light tubes, and concrete profiles, and 'Y Gate' made of sewn synthetic fabrics. The diptych-like and triptych-like works echo the Italian altars of the Renaissance Salon, while the socialist modernist furniture elements and automotive shapes are challenging the classical interior by ruining the pure Renaissance proportions, highlighted by the 4000 Kelvin light tubes.

72

73

2015

two synthetic fabrics on  
wooden stretchers

126 × 202 × 8 cm (each)



74



75

Adrian Kiss



Y Gate  
Y Gate  
Y Gate  
Y Gate



Sylvania  
2013  
laminated wood,  
fluorescent lights  
and concrete  
blocks on metal  
structure  
400 cm  
x  
340 cm  
x  
260 cm

Sylvania



78

79

Sylvania



Adrian  
Kiss

80

Sylvania

Adrian Kiss

Sylvania



81



Ádám Ulbert (b. 1984), based in Amsterdam, is recognized as an emerging representative of the so-called Post-Internet Art in Budapest. He exhibited at Art Rotterdam and Art Bruxelles in 2015. His rhizomatic art approach combines elements of installations, digital footages, paintings, anthropology, art theory, alchemy, folklore, etc.

The works exhibited in ART+TEXT BUDAPEST—digital video, installations, and drawings covered by polyurethane rubber—are from the ongoing series entitled ‘Beautiful Perfume’, based on the story of an androgyn-like indigenous male, who appeared in Paul Gauguin’s ‘Noa Noa’. The large-scale but fragile installation contains new artificial materials like 3D-printed element, scale-model trunk, styrofoam panels and substandard sink grids, besides such organic materials as timbers, orange peels and coconutfibers. Industrial vs. natural, westernized vs. archaic – the invoked pre-modern desire for Eden meets today’s hi-tech gadgets and materials in Ulbert’s work, creating an unpredictable dyspictured dissonance with the interiors of the Bedő House.

Ádám  
Ulbert

Beautiful  
Parfume

2015

polyurethane rubber,  
silicon,  
aluminium,  
wood,  
paint,  
coconutfiber,  
3D print,  
pvc,  
paper,  
model railway tree,  
synchronous motor,  
stickers,  
styrofoam,  
plaster,  
plastic bag,  
orange peel,  
substandard sink grid

84

85



cc. 280 × 190 × 220 cm

86

87





Ádám Ulbert  
Beautiful  
Beautiful  
Beautiful

Beautiful	Parfume
	Parfume
	Parfume
	Parfume

90



91



92



93



Waterfall  
2015  
drawing on paper,  
water colour, pencil,  
polyurethane rubber  
217 × 302 mm

94



Ádám  
Ulbert  
The Crystal Bismuth #2

2015

drawing on paper, water  
colour, pencil, polyurethane  
rubber

214 × 298 mm

95

Ádám  
Ulbert  
Totem move

2015

drawing on paper,  
water colour, pencil,  
polyurethane rubber

269 × 420 mm



96



One Carnivorous  
2015  
drawing on paper,  
water colour, pencil,  
polyurethane rubber  
218 × 304 mm

97



Carnivorous 2  
2015  
drawing on paper,  
water colour, pencil,  
polyurethane rubber  
297 × 419 mm

98



99

Le  
Roi  
Sauvage  
2015  
8:55,  
HD



ADRIAN KISS

Sylvania 2013

laminated wood, fluorescent lights, concrete blocks, ropes and  
mash fabric on metal structure  
cc. 480 cm × 350 cm × 260 cm

Y Gate 2015

two synthetic fabrics on wooden stretchers  
126 × 202 × 8 cm (each)

ÁDÁM ULBERT

Beautiful Perfume 2015

polyurethane rubber, silicon, aluminium, wood, paint, coconutfiber,  
3D print, pvc, paper, model railway tree, synchronous motor,  
stickers, styrofoam, plaster, plastic bag, orange peel, substandard  
sink grid  
cc. 280 × 190 × 220 cm

Le Roi Sauvage 2015

8:55, HD

The Crystal Bismuth #2

2015  
drawing on paper, water colour, pencil, polyurethane rubber  
214 × 298 mm  
Waterfall 2015  
drawing on paper, water colour, pencil, polyurethane rubber  
217 × 302 mm

One Carnivorous

2015  
drawing on paper, water colour, pencil, polyurethane rubber  
218 × 304 mm

Totem move

2015  
drawing on paper, water colour, pencil, polyurethane rubber  
269 × 420 mm

Carnivorous 2

2015  
drawing on paper, water colour, pencil, polyurethane rubber  
297 × 419 mm

ZSÓFIA KERESZTES

Flexible Fence

(from the series Priggish Hunting for Stolen References)  
2015  
silicone  
cc. 400 × 200 cm

Dumb Alarm

(from the series Priggish Hunting for Stolen References)  
2015  
adhesive paper, plastic sheet, glue, polyurethane expanding foam  
37 × 30 × 15 cm

P.O.O.D.L.E.

(from the series Priggish Hunting for Stolen References)  
2015  
paper, wire, enamel paint, glue, polyurethane expanding foam,  
plastic, adhesive paper, plastic sheet  
79 × 105 × 27 cm

Looking for Underground but Only Find Mainstream

(from the series Priggish Hunting for Stolen References)  
2015  
paper, glue, cardboard, enamel paint, imitation leather, thread,  
silicone, adhesive paper  
113 × 123 × 53 cm

Useful Remains I

(from the series Priggish Hunting for Stolen References)  
2015  
led tv box, paper, glue, imitation leather, thread  
variable dimensions (box: 92 × 127 × 23 cm)

Useful Remains II

(from the series Priggish Hunting for Stolen References)  
2015  
laptop box, paper, glue, imitation leather, thread  
variable dimensions (box: 42 × 43 × 10 cm)

Daily Routine

(from the series Priggish Hunting for Stolen References)  
2015  
paper, glue, polyurethane expanding foam, enamel paint, plasticine,  
silicone  
155 × 93 × 38 cm

GERGŐ SZINYOVA

AABSGOC2352015

2015

acrylic, airbrush, spray gun on canvas

195 × 120 cm

AABSGOC2452015

2015

acrylic, airbrush, spray gun on canvas

195 × 120 cm

AABSGOC2652015

2015

acrylic, airbrush, spray gun on canvas

130 × 90 cm

AABSGOC2752015

2015

acrylic, airbrush, spray gun on canvas

130 × 90 cm

AABSGOC2852015

2015

acrylic, airbrush, spray gun on canvas

100 × 70 cm

Catalogue of ‘The Dys-Picture Generation’  
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