

Promoting the creation and staging of contemporary photography exhibitions within the European Union



Presented by Claire Bresson

# Formalities

Krisztina Erdei



**Antal Jokesz**, Photographer and curator, 2005.

« If there exists some sort of “digital boom” in visual communications, which is manifested in the proliferation of digital images of everimproving resolution, then Erdei’s work can be traced to this. In the background of her pictures there is a vision of the present state of civilisation that is not based on the experience of development but rather on the feeling of stagnation and contingency.

The second dimension of the interpretation of her pictures – through the personalities of her models – entails a much more sensory approach to her environment. Her work points in the direction of a concept of freedom which is given a particular flavour by the sensitivity so characteristic of women’s identity, and which proves that by now we can hardly speak about a valid expression of the age without including women’s interpretation of the world. »

### **Plastic frosted culture.**

As the era of digital picture has changed our routines in perception and response in a couple of years, a distinctly new visual appearance has become characteristic both among earlier forms of using photo and representatives of various generations. It is by no means accidental that Krisztina Erdei’s photos have returned and escalated. They are harbingers of a transition that has taken place in the function of picture and the ways of using it. It might not be credited to her, but sure enough she is an indicator of these changes, and a conscious applier of an interesting, new approach.

Through her work, forms of private photo radiant from being primary and direct, are turning into surprising documents of relations that are invisible and mainly not reflected, still, inherent in the image or situation.

It seems that in modern culture we still need someone to express for us - in images or texts - the feeling that reinforces our existence in culture. These are the shared experience and situations in life that only exist in the frame of reference of here and now / this and that time, and are only validated by the fact that the patterns they feature we all are familiar with, we all have experienced them ourselves. They all work instead of us and for our benefit at the same time. What else are pop musicians, journalists, bloggers and stylists good for?

Do we desire to face such dreams, images or thoughts of wish fulfillment as the ones in Erdei Krisztina’s photos? Did we want them, did we desire exactly these? While the demand for oral and retinal prostheses of reality is growing in order to create a compound of our views about the world, our whole personality out of the fragments we are reflecting, we hardly question the pictures’ mechanisms constituting reality.

Krisztina’s photos on the other hand work with an approach directed towards our visual world. She is a manipulator who adds her vision to the particular scene. A visual designer of sights, she creates the narratives and relations she wants to show. There is no need to bother with the preliminary experience or the phenomena in the background: Krisztina Erdei says/states that the world starts with experiencing images, and the world is understood through and with help of images: what exists is perceived as an image in an incredible flux of images, where all objects and existents broadcast millions of images of themselves everywhere. And this is where the engineer of visuals comes into the picture. It is as if we were provided with familiar stories, but we are left waiting for the familiar characters and plots in vain. Krisztina Erdei is being naughty; she is a “bad girl” who creates confusion through changing the meaning of images. What the picture is about is not always easy to notice at first sight. She could be a documentarist who uses alternative technique or different exposure time, for instance, and, through this, captures a

number of meta-narratives otherwise invisible. There is a funny, rather weird character to almost all of her photos. As if receiving a different broadcast, or constantly getting spammed while looking at images in a normal mode. Her photos are funny, but beyond grotesque and not ironical, either - maybe we could call them pataphysical daydreaming avoiding normal perceptual experience. However, these pictures are deeply rooted in reality, and this is how she is able to draw the viewer's attention to interesting associations, structural analogies, or pendant thoughts. The fact thus becoming even more bewildering that frequently the creation of these photos is based on the investigation and capturing of unique and anomalous realities of the social, the cultural, or that of lifestyle.

Krisztina Erdei's work consists of very strong photos: troubling and exciting, like the collections of a fashion guru. We could say they present a new generation's visuals and their directives for reality, with a consoling vision that the culture of today, though it is clearly heading somewhere, remains full of unexpected relations, contingencies. The reality copied through Krisztina Erdei's camera is actual, not potential, and it forms a complex, heavily conditioned world employing both model realities and own experience.

Her greatest achievement is to feature not trippy, far-fetched images darting away from the world, but relations that are as inherent in the world as raisins in shortbread; reloaded again and again. It is not a personal ego trip, but a modal matrix: as if the world was viewed through a display helmet worn 24/7, projecting information on our retinas. This additional information rather helps, not so much hinders interpreting reality, and it is not even disturbing if the transmitted picture appears sensational, constructed, or remote - through them we believe that their creator "just happened to" come across and capture them. "

# Biography of Krisztina Erdei

Born in 1976 in Szeged, Hungary. Lives and works in Budapest.

## Personal exhibitions

**2004**

*Hungarocell*, Lumen Gallery, Budapest, Hungary.

**2003**

*After Budapest*, Grand Café, Szeged, Hungary.

**2002**

*Szelok*, Hungarian House of Photography, Budapest, Hungary.

**2000**

*Flying movements*, House of Photogrphay, Poprad, Slovakia

## Collective exhibitions

**2007**

*Unknown Capitals*, Seoul, Korea.

II, International Biennale of Contemporary Art, Moscou, Russia.

**2006**

*Unknown Capitals*, Paris, France.

József Pécsi, Grant of Art Photography Holders, Hungarian House of Photography, Budapest, Hungary.

*Hungary Today*, Berlin, Germany.

*Contemporary Hungarian Photography*, Podgorica, Montenegro.

**2005**

*Hungary Today*, Frankfurt am Main, Germany.

Phototonic Moment, Gallery Photon Ljubljana, Slovenia.

*NE(a)T - women on women*, Kogart House, Budapest, Hungary.

Fotofestiwal, Lodz, Pologne

**2004**

*After Budapest*, The Reality strikes back, Dokumentum 6, Hungarian House of Photography, Budapest, Hungary.

**2003**

*One day in Budapest*, Millenáris Center, Budapest, Hungary.

**2001**

Vojvodina, House of Art, Senta, Serbia.

**2000**

*Szelok*, Bárka Theatre, Budapest, Hungary.

**1999**

*Szelok*, Grand Café, Szeged, Hungary.

## Commissariat

**2005**

*NE(a)T – women on women*, “What is it like to be a woman today in Hungary and Central Europe?”

**2006**

József Pécsi, Grant of Art Photography

**2003**

*DOKK*, “Young Dokumentarist Photography in Hungary”

**2002**

Member of Studio of Young Photographes

Founder and curator of Lumen Photography Foundation

## **Bibliography**

### **Monography**

*Formalities*, Lumen Photography Foundation, 2007, texts of József Készman and Brigitta Iványi-Bitter

### **Collective Catalogs**

*Jozsef Pecsí Fine Art Photography Grant*, 2006, Hungary

*Photo Biennial Dunaujvaros*, 2007, Hungary

*Unknown Capitals*, 2007, Seoul, Corea

*Exceptional Photo Month in Krakow*, Poland

*Moxva Square*, Hungary

*Hungary Today*, Mai magyar életképek, EKB Photography Grant, 2005, Hungary

*Fotofestiwal 2005*, Lodz, Poland NECC – Women on women, Kogart House, Budapest, Hungary.

### **Publications**

*Imago*, été 2004, n° 18, Antal Jokesz, Dokumentum 6, Hungary

*VárUcca Muhely*, 2004, Dokumentum 6, Jokesz Antal, A valóság, visszavág, Hungary

*Fotóművészet*, 2004, szám, Jokesz Antal: Dokumentum és dokumentarizmus, Hungary

*Lumen Gallery* 2005, Hungarocell, Csatlós Judit. Hungary

*Fotóművészet*, 2008, Lehetséges világok, Böröczfy Virág, Hungary

*Új művészet*, 2008, A második nem eloretor, Jokesz Antal, Hungary

### **Workshop**

Photo Workshop, Patrick Le Bescont, Filigranes, Rencontres d'Arles, 2005

Summer Photoschool, Poprad, Slovaquie, 2001

Photo Workshop, Paivi Eronen, Finlande, 2001

Photographie, Szellemkép Szabadiskola, Budapest

# Technical specifications

## Technical description

48 C-prints framed under glass, including 18 prints 70 x 100 cm size and 30 prints 50 x 70 cm.

## Specific conditions for the production and staging of the exhibition

Contact Claire Bresson for further information on the financial conditions for the staging of the exhibition (key-in-hand exhibitions, works mounted and packed). Cession rights according to the exhibition nature.

Global insurance value: 38 800 € (Thirty eight thousand eight hundred euro)

Return transport costs and customs duties must be covered by the borrower, as well as the insurance costs with our insurance provider (certificate with the agreed value and from when it is first hung to it being taken down).

## Publishing

*Formalities / Formaságok*, Lumen Photography Foundation, 2007

Texts of József Készman and Brigitta Iványi-Bitter

100 photographs, 132 pages, 18 x 20 cm

ISBN 9789630633444

Public price : 20 €



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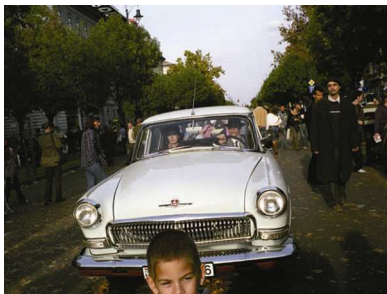
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**PHOTOEUROPA** is a private association (association law 1901) which promotes the creation and staging of contemporary photographic exhibitions within the European Union.

In collaboration with the places that stage the exhibitions, **PHOTOEUROPA** proposes artistic, logistical and financial support to the artists. It favours contemporary work by photographers residing within the European Union, without distinction of nationality.

Partners have rallied round the **PHOTOEUROPA** project and are working together to circulate the works and to organise round tables within the European Union.

Artists' photographic works living in **FRANCE, BELGIUM, SPAIN, GERMANY** and **HUNGARY** are represented by our structure today.

The structure is presided over by Dominique Marchès, exhibition curator and art centre director since 1972, and administered by Claire Bresson, from the outset of the project.

For all information contact:

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