

Nelli Szabó PORTFOLIO





HALFWAY TO KYOTO

The "Halfway to Kyoto" risograph series is part of an experimental process. I've got an Artis Residency opportunity in Kyoto for spring 2023, where I will research the intersection of architecture, design and visual art within the theme of urbanism. Risograph printing originally is a Japanese printmaking technology which is a hybrid between digital and manual printmaking

processes. The series presented in the exhibition is related to the architecture of Kyoto, showing details of the city in an almost abstracted magnification. We can discover architectural elements of Kyoto's Kinkaku-ji, street scenes and other everyday objects from the city's life, all combined with the vibrant, vivid colours typical of the technique.

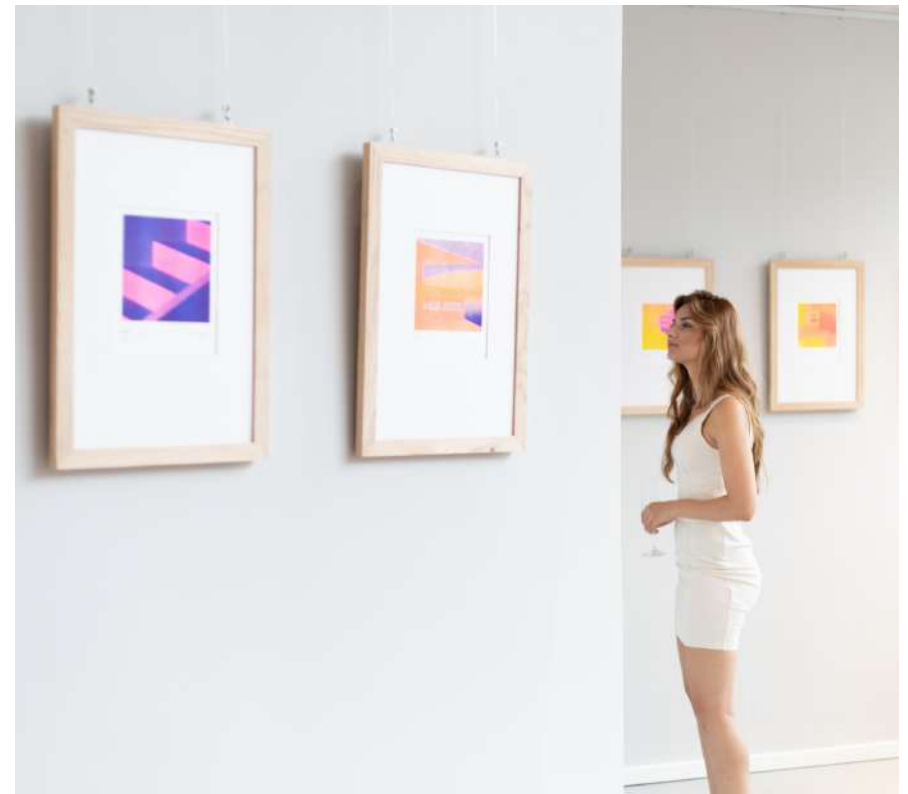


Photo credit: Aliz Török



ANA(M)PHORA/TIMEWAVE ORNAMENT

Our manias appear again and again in our habits and actions. Developed and cyclically repeated routine-like situations that, while they barely lead to a new outcome, become a peculiar ornamentation of our lives. In fact, our repeated mistakes, weaknesses and anxieties shape our boundaries, the effort to unite our own fragmented selves.

We are made of motifs, rhymes and repetitions, similar to a poem or a song, where each line begins the same way. This is how we constantly refer back to ourselves, drawing our outlines for the world to see and to remind ourselves of our fragmentation and the lack of our completeness.

Quite many times we are attached to our fragmentation, in which we have invested time through repetition. When we talk about time, we immediately find ourselves closer to philosophy, and when we talk about space, we are closer to physics.

Transforming repetition in time into space means repeating, splitting and rearranging a shape. In a visual sense this is ornamentation. Everything which is broken, missing or forgotten we try to reunite, revive and make it to a new unity through the act of repetition. Repetition is the emphasis of the deficit.







CLEPSYDRA

The time we spend with unnecessary waiting is stolen, wasted time. Unnecessary waiting is a torment, like the hourglass is clogged and we would wait in vain to start again, or as if water wouldn't flow through the clepsydra on a trial, only slowly evaporates while someone is waiting for judgement.

Some people are incapable of dialogue, they only exist in monologue. Such a person is constantly stealing. It deprives his/her partner of insights and steals his/her rights to say significant things outloud.

The stolen time can no longer pass and the thoughts which were not said at that

timeframe are not always valid later. The „wise one” who only lives through monologues steals from his/her partner and from himself, too. Sits at the coffee table alone and the time is not passing on his/her watch, which he/she might enjoy, alone, while everyone else is suffering.

Not only unspoken thoughts, but also unfulfilled promises and delays are stolen time. I believe the perpetrator should be sentenced to silence in proportion to the time he/she stole, to experience the futility of unspoken and later forgotten thoughts and the weight of the stolen time.

Photo credit: Aliz Török

Video: Bence Pribojszki

VIDEO

<https://vimeo.com/496440224>

(2021)



THE PASSAGE OF TIME

According to presentationism, the only real things are existing in the present. Everything what was in the past or what will be in the future is non-existing. I cannot change the past, I can change the present partially but I have only impact to the future.

My present is a very narrow window frame or rather a blind window, on which some memories and desires are arranged into a new shape from time to time. The past and the present are a by-product of the human

time perception, that helps our orientation.

To carry a form from the past into the present equals with the act of remembrance. A fragment of the past that is meant to remind us of the past in the present, so we can say that it's a romantic endeavor.

The old objects function as signs in the present. Signs of the passage of time, they are reminding us that the present soon will become the past and, if we are lucky, our present desires will become our future self.









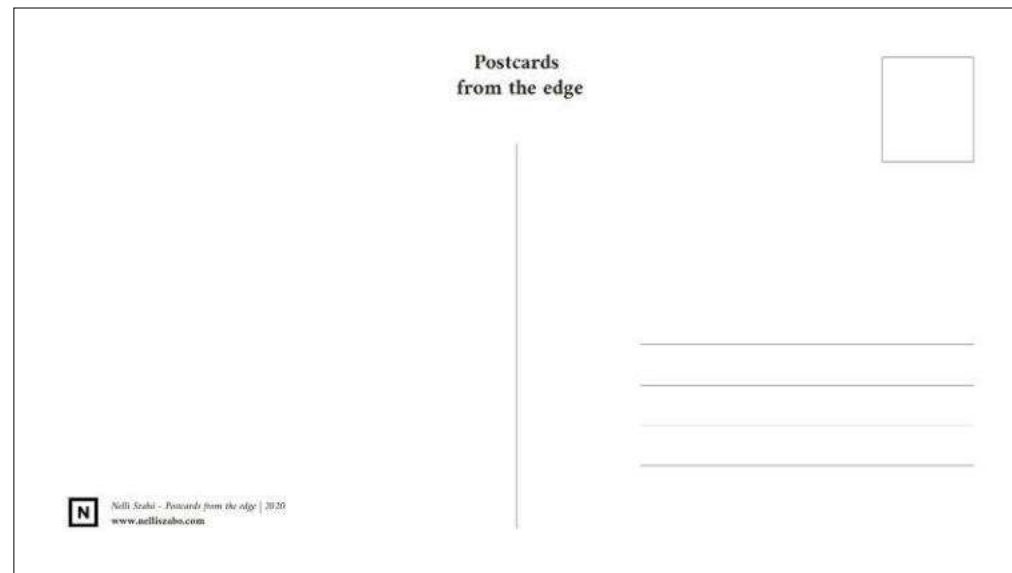




DUEL // Photo credit: Aliz Török (2020)



POSTCARDS FROM THE EDGE



Geumgang Nature Art Biennale - Nature Art Video Exhibition (2020)

POSTCARDS FROM THE EDGE // DESERT INN



<https://vimeo.com/386491178>

POSTCARDS FROM THE EDGE // DESERT TENT_1



<https://vimeo.com/386489745>

POSTCARDS FROM THE EDGE // DESERT TENT_2

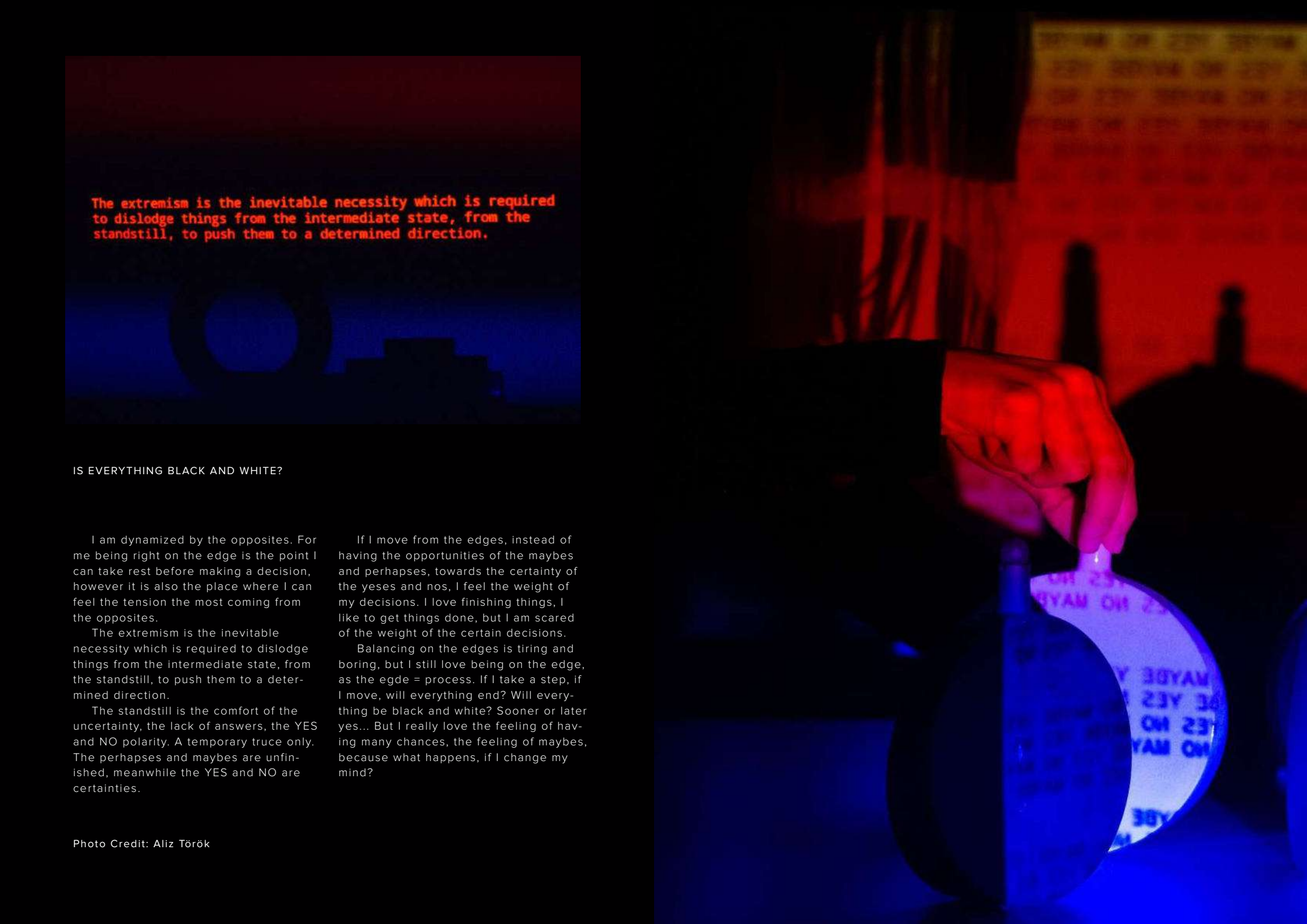


<https://vimeo.com/387303990>

POSTCARDS FROM THE EDGE // DESERT TENT_3



<https://vimeo.com/398512448>



The extremism is the inevitable necessity which is required to dislodge things from the intermediate state, from the standstill, to push them to a determined direction.

IS EVERYTHING BLACK AND WHITE?

I am dynamized by the opposites. For me being right on the edge is the point I can take rest before making a decision, however it is also the place where I can feel the tension the most coming from the opposites.

The extremism is the inevitable necessity which is required to dislodge things from the intermediate state, from the standstill, to push them to a determined direction.

The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapses and maybes are unfinished, meanwhile the YES and NO are certainties.

If I move from the edges, instead of having the opportunities of the maybes and perhapses, towards the certainty of the yeses and nos, I feel the weight of my decisions. I love finishing things, I like to get things done, but I am scared of the weight of the certain decisions.

Balancing on the edges is tiring and boring, but I still love being on the edge, as the edge = process. If I take a step, if I move, will everything end? Will everything be black and white? Sooner or later yes... But I really love the feeling of having many chances, the feeling of maybes, because what happens, if I change my mind?



The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



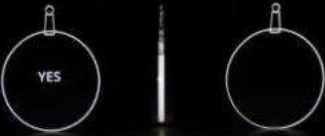
The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



extremism is the inevitable necessity which is required to dislodge things from the standstill, to push them from the intermediate state, to a determined direction.



The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



The extremism is the inevitable necessity which is required to dislodge things from the standstill, to push them from the intermediate state, to a determined direction.



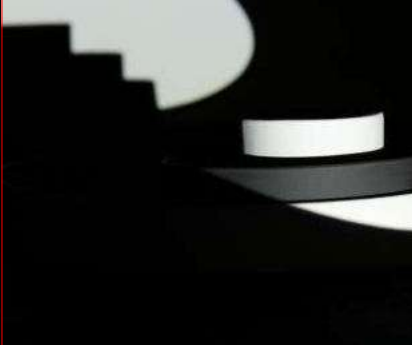
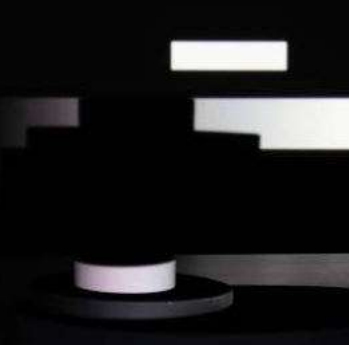
The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



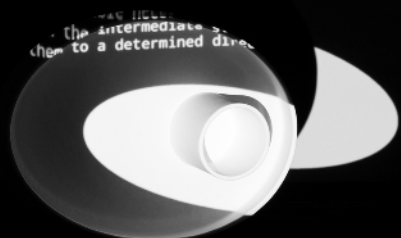
The extremism is the inevitable necessity which is required to dislodge things from the standstill, to push them from the intermediate state, to a determined direction.



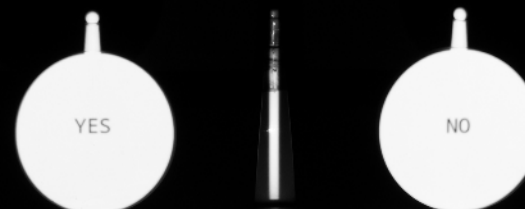
The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



The extremism is the inevitable necessity which is required to dislodge things from the state, from the standstill, to push them into action.



The standstill is the comfort of the uncertainty, the lack of answers, the YES and NO polarity. A temporary truce only. The perhapes and maybes are unfinished, meanwhile the YES and NO are certainties.



TRICKSTER

In cultural anthropology, the trickster is a knave character, a hybrid creature, who transgresses the norms. The concept can also mean boundary objects, inanimate systems, material taxa, which are created as hybrids between two species or concepts, and their essential status is to exist in this border state.

The pieces of the collection are built around the symbolic figure of the border areas, the character of the trickster. Trickster has a kind of shape shifter attribution. The natural materials (such as leather and bristle solutions) conjures up associations of animals and creatures. These solutions give the animosity character of the objects.

The collection consists of six basic shapes, three porcelain and three glass containers in different colors. The personality of objects also appears in their movement,

besides the materials. By removing their brush "legs", they can rotate around their own axis without falling over.

Theoretical background:

Liminality means a transitional period (a state between states) which can be interpreted in social, art and design contexts as well. Research explores the boundaries of design. The assumptions of thesis deal with such dualities as the artist-designer's figure and roles, the approaching and distancing of art and design, or the diversified conceptual categories and taxonomic classifications of objects. Research focuses on the significance of border crossing through cultural and aesthetic concepts such as liminality, „singularity” or the character of trickster.



Photo: Aliz Török



<http://www.graduationprojects.eu/en/2017/Nelli-Szabo-Szabo>



<https://cfileonline.org/spotted-drunken-cannonball-tricky-ceramics-spiral-vessels-and-more/>

EXHIBITIONS

Lodz Design Festival - Lodz (2018)

Graduation Projects 2017 - Zamek Cieszyn (2018)







BORDER TABLE

This ensemble of objects was created for a special situation, a reception after the opening of an exhibition.

My basic assumption was to show, unlike food design, how it is possible to communicate through the way of eating, and not the food itself, and create a new, unusual experience in dining with some objects.

The structure of the table can be disassembled in a mobile system, which can be set up quickly and easily, and it can be expanded in case of using it by several people. The table top is a thin sheet of laser-cut which is the tableware as well. Participants can break their own devices along the perforations, a tray or a spatula that are needed for consuming the food. Under the board sheets there are the food and drinks placed (bread and water).

I wanted the food to remain simple, because the process of consuming was important, the ritual, and not the expensive raw materials. The objects actually help the

dramaturgy of the event, the two additional objects also have some specific functions.

From the bag placed on the board the participants can assemble a package of tools used for eating, that they may take away, thus contributing to the solution of cleaning problems. If everyone takes their own tableware away or at least disposes it, there will be no need for cleaning it up.

The objects and the materials used can be recycled, for example, the tray can be used after the event as a cutting board, and the drink can be disposed into some lock bags, which will be used after the consumption of the liquid therein. On the second additional object napkins will be placed.

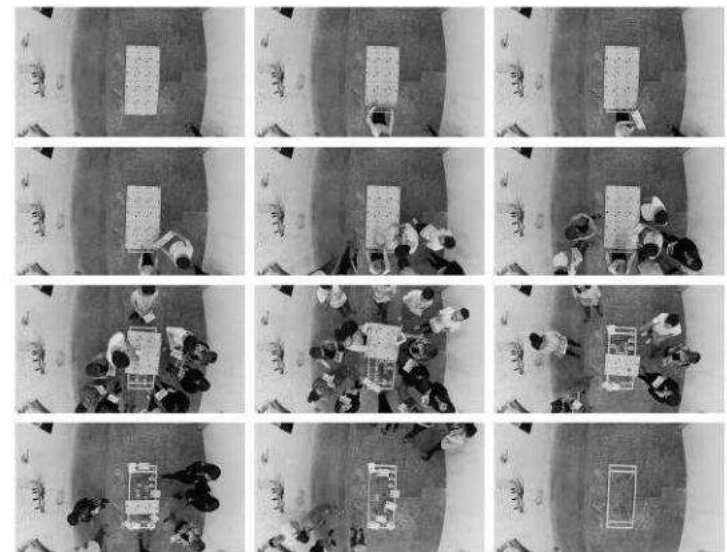
Following the system of the table, from the large material, reminding a flag, smaller squares can be torn off along the perforation. By the end of the event, together with the food a portion of the objects also runs out, which is both symbolic and practical.

domus

https://www.domusweb.it/en/news/2016/07/20/nelli_szabo_border_table.html







<https://www.youtube.com/watch?v=GOGaF4x3EzA>

Photo: Aliz Török

EXHIBITIONS

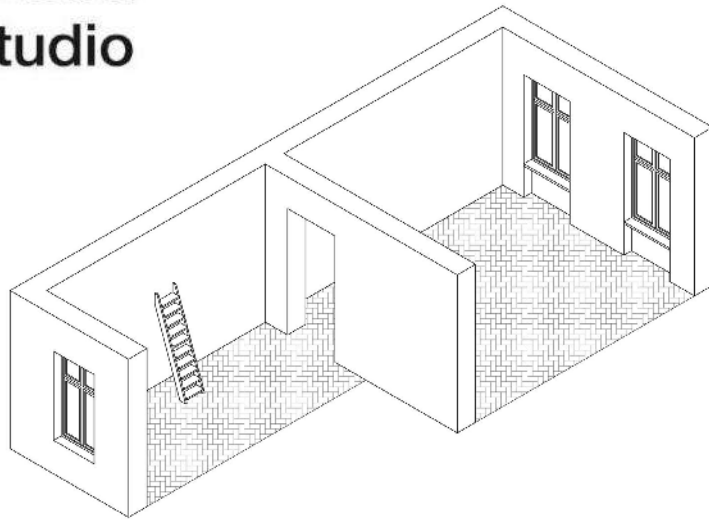
FUGA - Budapest Center of Architecture - Budapest (2016)



hidegszoba



_hideg szoba studio



Hidegszoba Studio is a project-based art gallery apartment, which also operates as a design and photo studio. The apartment is located in the centre of the “party district” of Budapest (at the corner of Dob utca and Kazinczy utca). A home, owned by one family since 1980, has been transformed this way: we chose to actively exploit it instead of selling it and “escape”. With Hidegszoba Studio we would like to contribute to the cultural life of the 7th district.

The concept of the project-based gallery is focusing on thoroughly exploring and introducing each work. Fine arts – in their classic

sense, as well as performances, or even an exhibition concentrating on one single book are displayed here.

There is an organic connection between the design studio and the gallery; thematic installations, pieces of furniture are built in cooperation with the exhibitors, thus creating harmony between the exhibition space and the exhibition itself.

Hence design and fine arts can inspire one another, Hidegszoba Studio aims to obliterate and to open the borders between design and fine arts and helping these to complement each other.

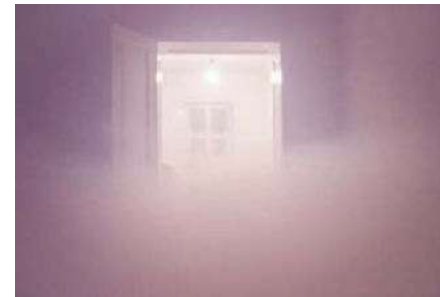


Photo: Aliz Török

f <https://www.facebook.com/hidegszobastudio/>

t <http://hidegszobastudio.tumblr.com/>



Photo: Aliz Török

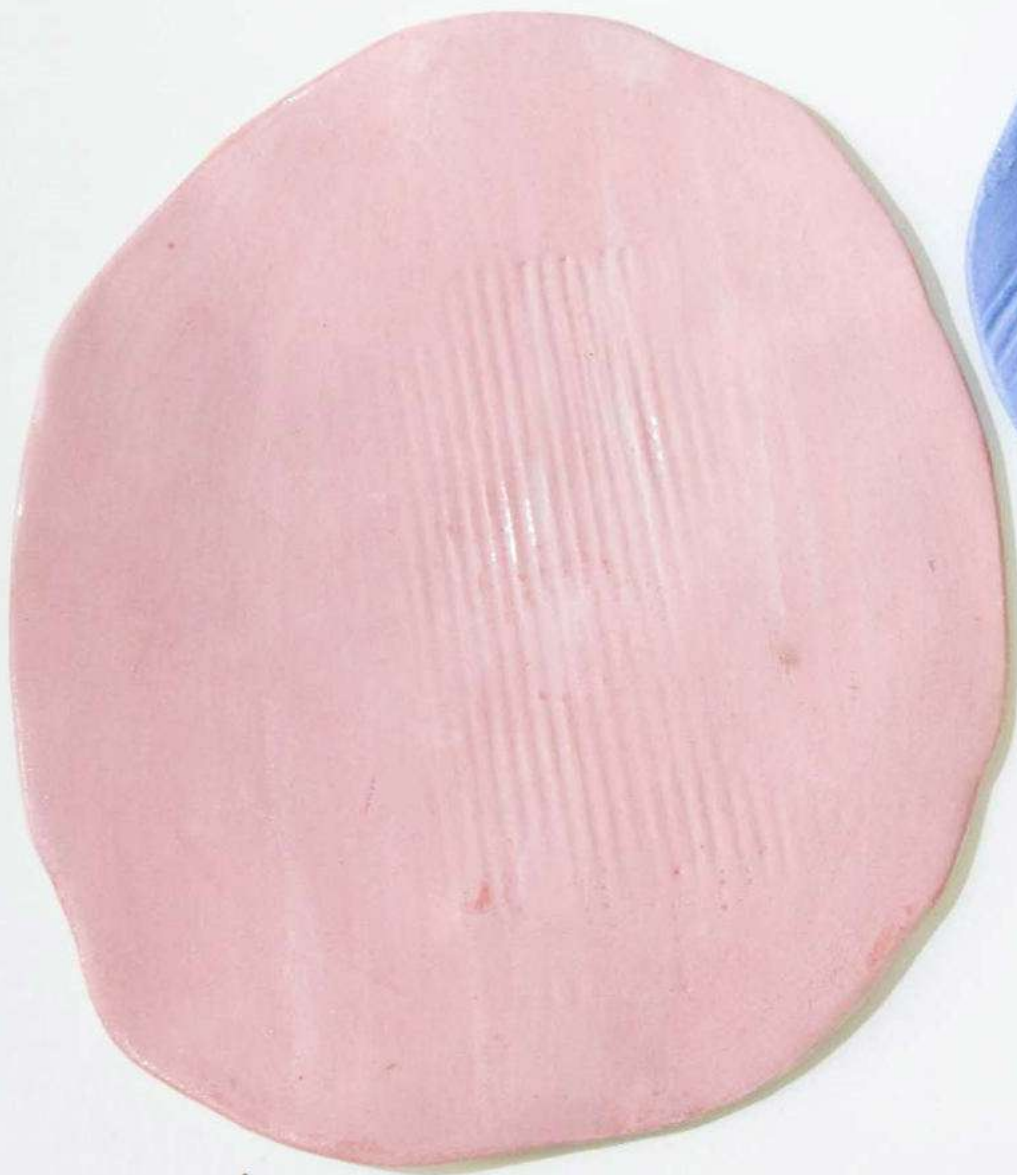
KOKEDAMA // HIDEGSZOBA + PETITE PLANET KOKEDAMA

Another series of our ceramics was a collaboration with Petit Planet Kokedama. The hungarian based studio needed plates for ball-shaped japanese style plants. We made them in different sizes, colors and textures





Photo: Aliz Török





KALÁKA // HIDEGSZOBA

Throughout the designing process, we have studied the definitive, visual and abstract meanings of ornament in order to understand its potential interpretations and transliterations to the Hungarian and other cultures.

Due to our doubts concerning the precarious and uncertain roots of visual shapes, we have found the most natural bond in the language and in its recurring patterns. Our approach was to find certain manifestations of the language, which are possible to be visualised or objectified. We have found this possibility in the trio of tales, superstitions and sayings. Similar to the elements of folktales, our objects are accustomed household pieces, which bare an extra, special skill.

The central symbol of grain-based dietary is bread; expressing the respect towards bread, we have placed it in the centre of the table.

Accompanying it, we made an experimental series of plates with a charred base, reminiscent of open-air grilling and cooking on fire. The tipping intersection of the mobile shelf along the brushy top of the upper part leaves a range of possibilities to the user as much as it is to inspire consideration and conscious utilization. The materials combined in the animorph seats with a two-stick end allowed us to experiment and also to put an emphasis on the alternations of cross-sections.

Photo: Aliz Török





<https://competition.adesignaward.com/design.php?ID=39106>



<https://cfileonline.org/design-hidegszoba-studio-and-the-ornamental-possibilities-of-bread/>



<http://designisso.tumblr.com/post/107590576247/kal%C3%A1ka-t%C3%A1rgyak-ba-form%C3%A1lt-folk%C3%B3r-ritk%C3%A1n-j%C3%B6n>



<https://www.hellodesign.org/project-blog/kalka-furniture-collection>

EXHIBITIONS

Cumulus - Design to feed the world - "Food and history" - Milan (2015)

A' Design Award - Milan (2015)

Messe Frankfurt - Talents / Ecostyle - Frankfurt (2015)

LUMI // HIDEGSZOBA

We held a workshop for students, studying architectural glass working. The theme was to control the way and amount of light with glass manipulations. We used fusing technic to melt the flat glass into a mold.

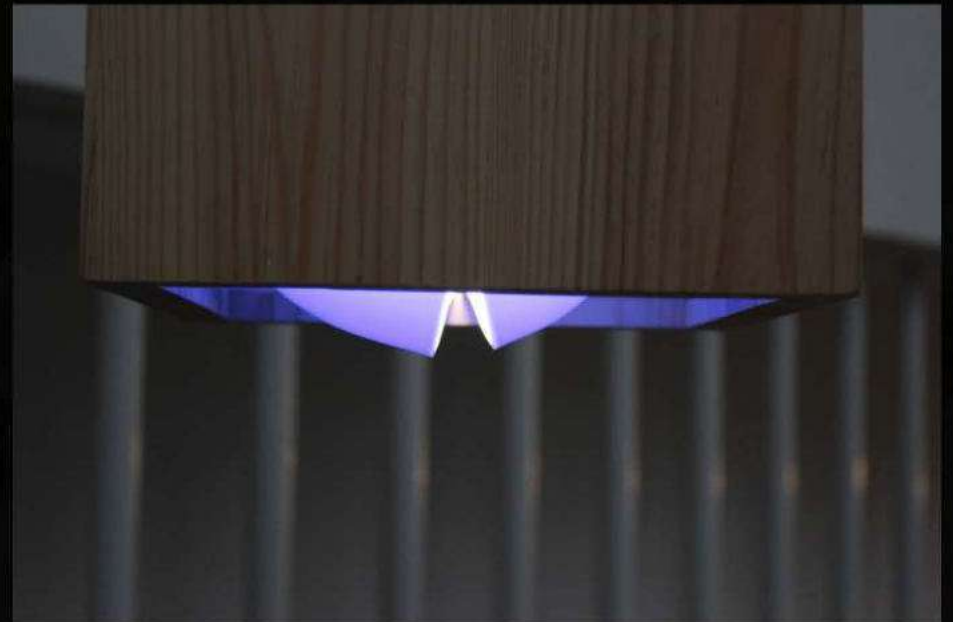


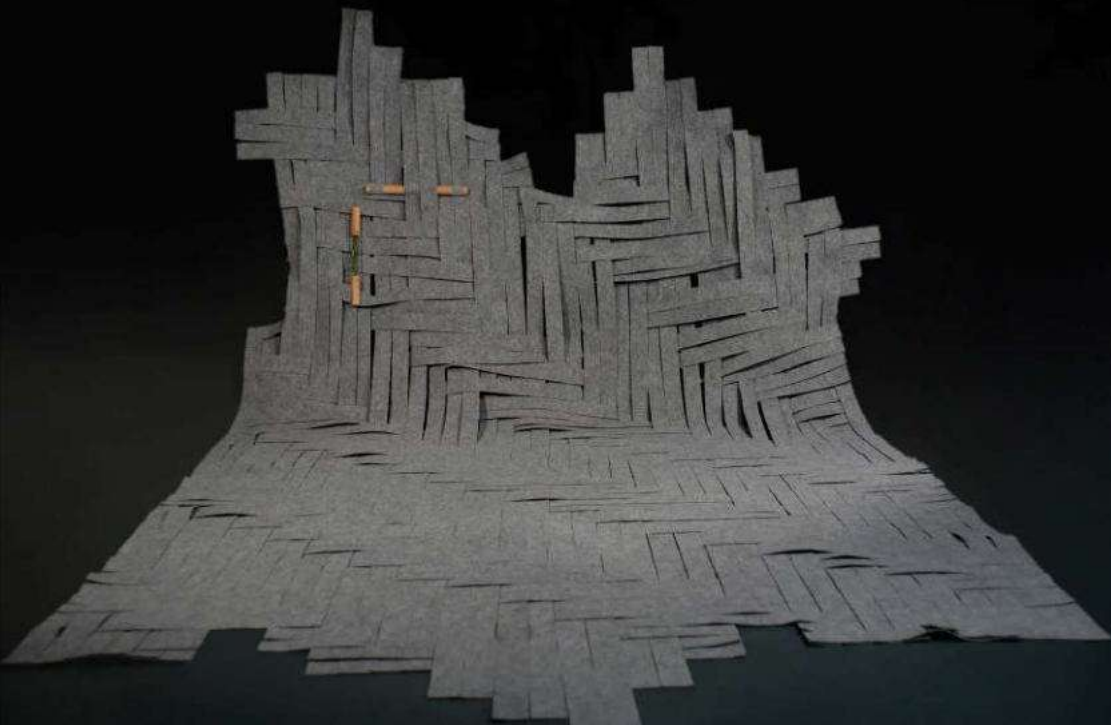
Photo: Aliz Török

WANDERER // HIDEGSZOBA

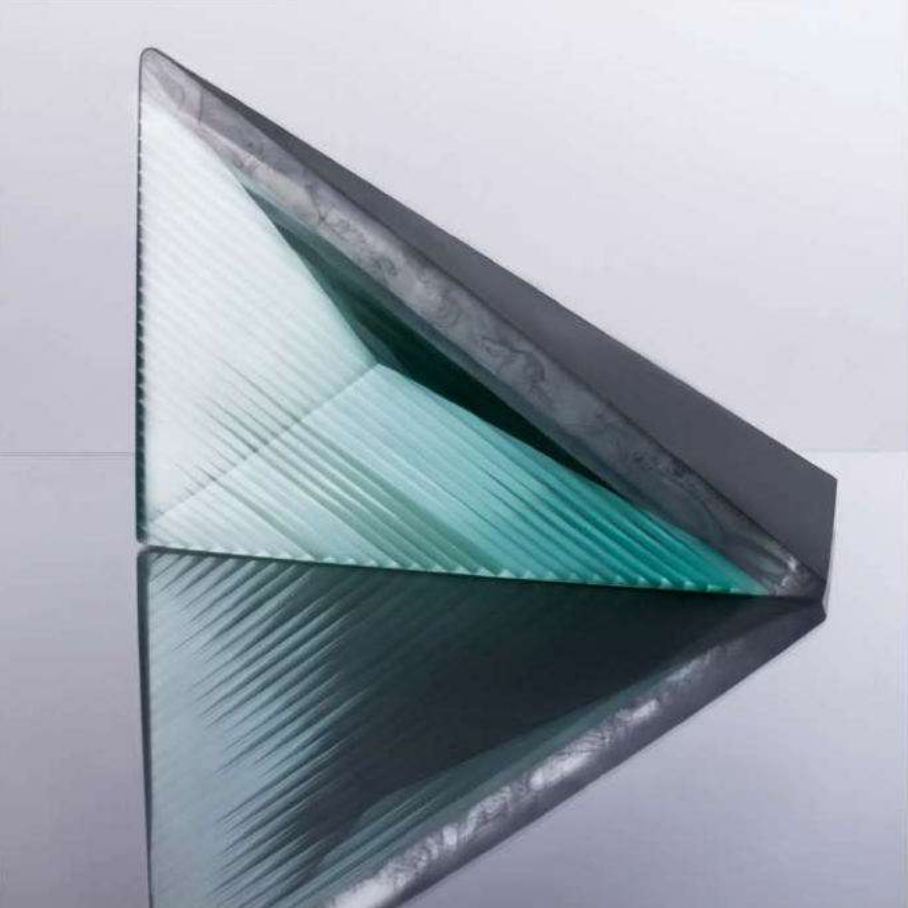
Our work is a group of concepts, which is based on the senses. These senses are the followings: vision (reception of a space), smelling (smell of home), touching (security of home) and the influence of a space's acoustics (to avoid echo). We would like to show the concept through a journey of a

rover, who makes his temporary 'shelters' homey with these objects by separating a personal space for himself. In practice it is a square textile, to which two other objects belong: a lightning one and another piece, which resembles the scent of home.

Photo: Zsolt Ficsor



www.hellodesign.org/project-blog/wanderer-project



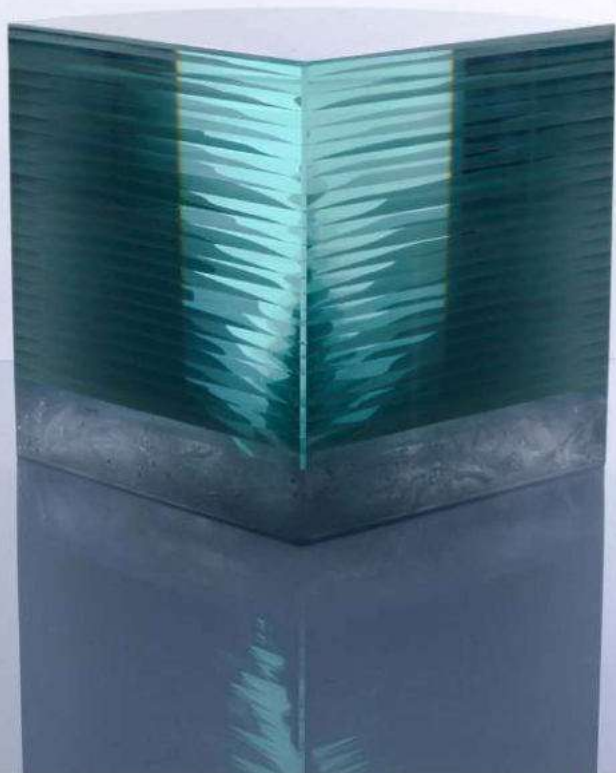
GLACIAL

32x24 cm
glued, polished glass
(2016)



GLACIAL

16x16 cm
glued, polished glass
(2016)





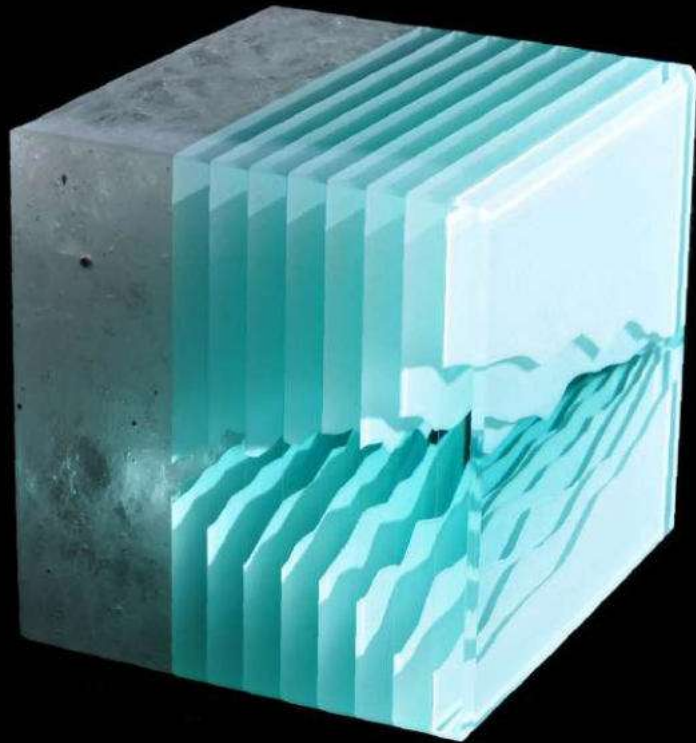
GLACIAL

11x28 cm
glued, polished glass
(2015)



GLACIAL

10x10 cm
glued, polished glass
(2014)





GLACIAL

10x10 cm
glued, polished glass
(2014)