

Nóra Szabó — portfolio

Curriculum Vitae

Nóra Szabó / 1992, Debrecen, Hungary

Education

2022 –

Doctoral School,
Hungarian University of Fine
Arts, Budapest

2013 – 2018

Painter department,
Hungarian University of Fine
Arts, Budapest

Awards

2023

Barcsay Award

2017

2. prize, XXXIII. OTDK
(The National Conference of
Students' Research Societies)

Ari S Kupsus – Salon Concert
Society Scholarship

2015

Csók István memorial exhibition,
II. prize

Solo exhibitions

2025

Momentary Minds
duo exhibition with Tamás Dezső
Budapest Gallery, Budapest

2024

Honey Bones
Cairo Contemporary, Budapest

2023

Death of the Protagonist,
duo exhibition with
Monika Karczmarczyk, PINCE, Bp

Outside of Eden
duo exhibition with Asztrid Csatlós
Sopa Gallery, Kosice

2021

Human Pattern, FKSE Gallery,
FKSE, Budapest

2017

I can not see it
Labor gallery, Budapest

Residency, seminar, conference

2025

18 – 23 May
BIP Erasmus, Researching Imaginaries, HDK–Valand University of Art and Design , Gothenburg, Sweden

12 – 18 May

I. International Aluminium Symposium, Artcolony Csongrád, Hungary

2024

September – November, STAIR artist in residence, Graz, Austria

26–31 May BIP Erasmus, Doctoral School of Jan Matejko Academy of Fine Art, Krakow, Poland

2023

16 Oct – 6 Nov AI Introduction course: Artificial Intelligence and the Arts, between Theory and Practice. online workshop by Pier Luigi Capucci, LABA Rimini

26 – 29 Sept A.Re Days Rome – artist lecture, Academy of Fine Arts, Rome, Italy

July – Sept, K.A.I.R. artist in residence, Sopa Gallery, Kosice, Slovakia

8–12 May BIP Erasmus, Doctoral School of Hungarian University of Fine Arts, Budapest, Hungary

24–28 Apr HUFA Research Lab. block seminar, Doctoral School of Hungarian University of Fine Arts, Budapest, Hungary

Selected group exhibitions

2024

DAIR2024: Learning from Nature? – Botany
Modem, Debrecen

Maleficae. A mágylától az online varázslásig
Budapest Galéria, Bp.

Rianás
Boszorkány-sziget, Szeged

Barcsay award exhibition
Újműhely gallery, Szentendre

2023

Eternit
Nevesincs-tó, Project833
Artcolony

Islands and their opportunities
aqb Project Space, Bp.

Byte me
ISBN, könyv+galéria, Bp.

2022

Maradjon köztünk
MKE, Barcsay terem, Bp.

Petrichor (Project833)
Palotai-sziget, Bp.

2021

Deinosz
Nagyházi Contemporary, Bp.

Patron
Q Contemporary, Budapest

Pulzus artcolony exhibition
Haáz Rezső Museum
Odorheiu Secuiesc, Romania

Közös Halmaz
FKSE galery, Bp

2020

Vr~_7());
Skurc group, Budapest
Colomba – A piece of my mind/
cake
coldbench.com

2019

By Anxious Image
MAMÜ gallery, Budapest

Project833 Artcolony
Csongrád gallery, Csongrád

2018

Vanishing points 3.0
Hungarian Jewish Museum,
Budapest

OTP VR museum
Museum of Fine Arts, Budapest

— — — — photo exhibition
2B gallery, Budapest

2016

Pictures and pixels
Kunsthalle, Budapest

2015

Csók István memorial exhibition
Barcsay hall, Hungarian
University of Fine Arts

Spaces of Uncertainty 4
MŰSZI, Budapest

Mirrors
Labor gallery, Budapest

Danubiart
World Heritage Visitors
Center, Regensburg

2014

Import
Fx galery, Banska Bystrica

2013

Taxes on the farmer feeds us all
Fx galery, Banska Bystrica

Salt ridge (szíkpádká): on the edge of two worlds

DAIR2024: Learning from
Nature? – Botany at Modem, Debrecen

Salt ridge (szíkpadka): on the edge of two worlds

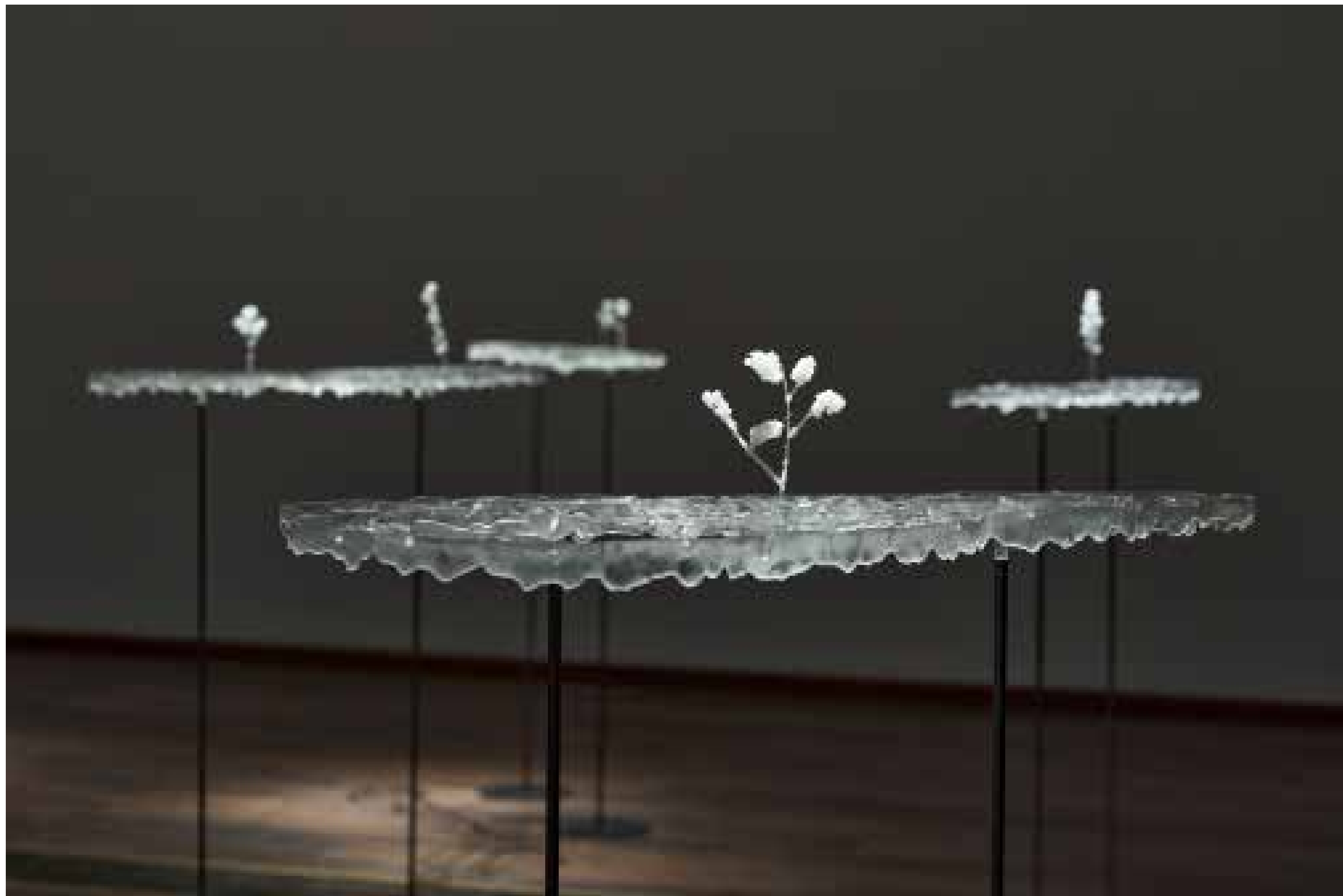
3d resin print, metal, variable dimensions (installation version 7x11 meter), 2025

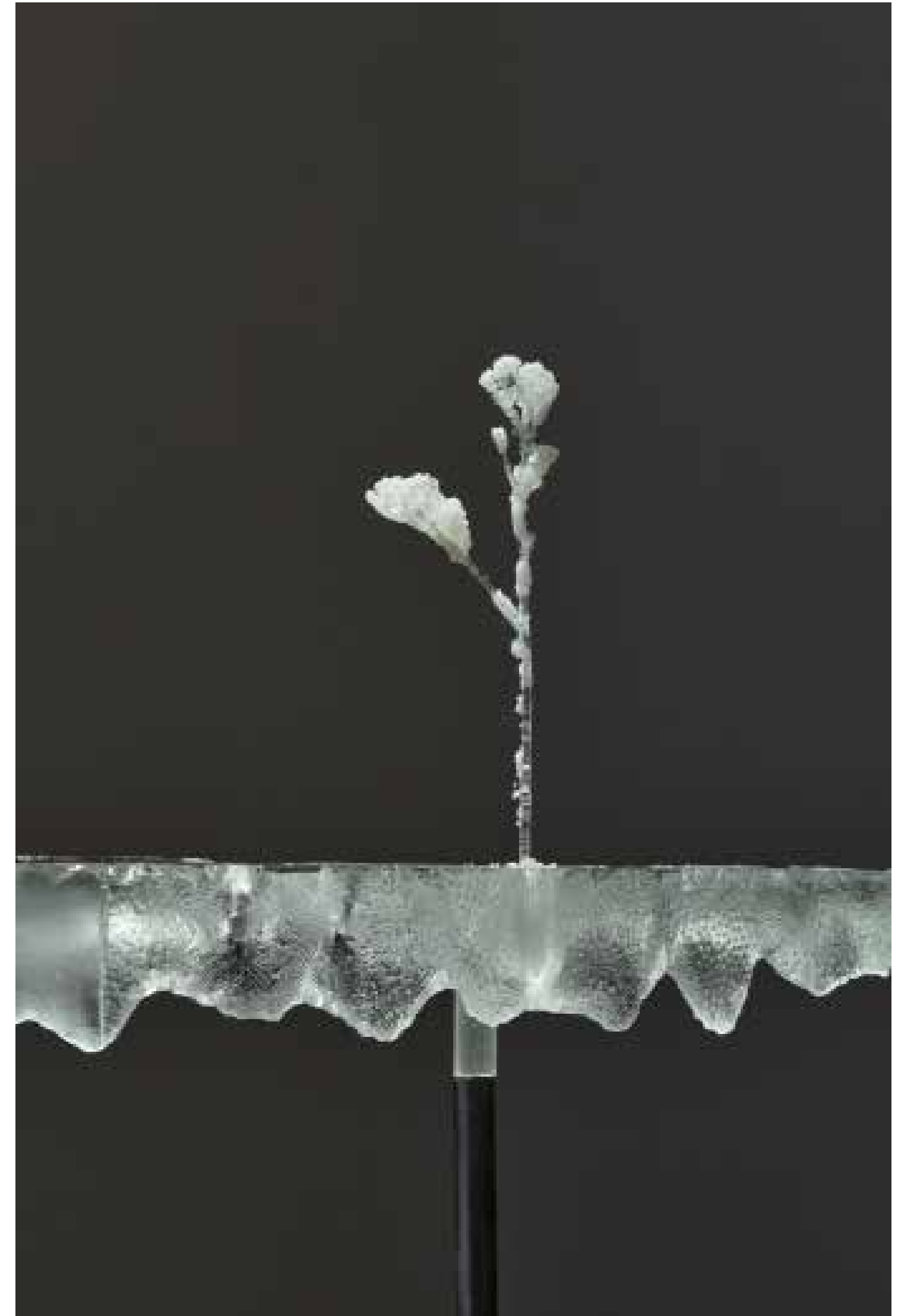
"Although Nóra Szabó's critical art practice, which is shaped by the principles of posthumanist discourse and aesthetic, is primarily oriented towards the crisis and change in the representation of the human body image and, at the same time, the reconfiguration of the scattered remains of the human figure, her diverse combinations of materials and media, as well as her hybridization techniques, also open up space for visions of speculative or even nonhuman entities and realities. In this latter context, one can discuss the unusual configurations and the crystalline structures applied to them, which represent the mosaic-like soil patterns of the high-salinity soils of the Hungarian steppe (puszta) and the shapes of a specific indigenous plant species of the Great Hungarian Plain (Alföld), the Hungarian saltwort (*Limonium gmelinii*). The sculptural, island-like forms in the space are negative forms of cracks in the salt ridge recreated from resin. These translucent imprints, and the voids revealed between and through them, suggest the seeming barrenness of the steppe (puszta), the long summer droughts, the high salt content of the soil, and the low rainfall. This apparent lifelessness is contrasted, however, by the similarly translucent flowers, covered with salt crystals, which, in the case of the group of objects, are given body by the very material that represents their daily struggle in the living world. To this extent, the crack marks, and the branch-like stems and flower clusters that are attached to them, not only evoke the extreme environmental conditions of the specific lowland but also point to the adaptive and resistant modes of operation that ensure the survival of vegetation with an optimally slowed metabolism, suggesting a shift towards a temporality that may extend beyond the human scale."

Kovács Edward

photo: Dávid Bíró









Honey Bones

v1/Rianás project & v2/Cairo Contemporary



Honey Bones v1
3d print, PLA, variable dimensions, 2024

These bone sculptures are characterised by an uncanny mix of the aesthetics of water erosion on geological formations and the traces of the fourth industrial revolution. They are like skeletal structures of a kind of speculative future, while also bearing the mark of fossilised remnants of the past. They seem to break free from the grip of linear time, presenting both the yet-to-be and the no-longer-existing. Their pseudo-archeological appearance reminds us of humanity's ongoing search for meaning amidst the changing narrative of existence. In each of their pieces lurks some anomaly that contradicts the progressivist approach to evolution, presenting a dynamic process shaped by different environmental influences, genetic mutations and chance events.

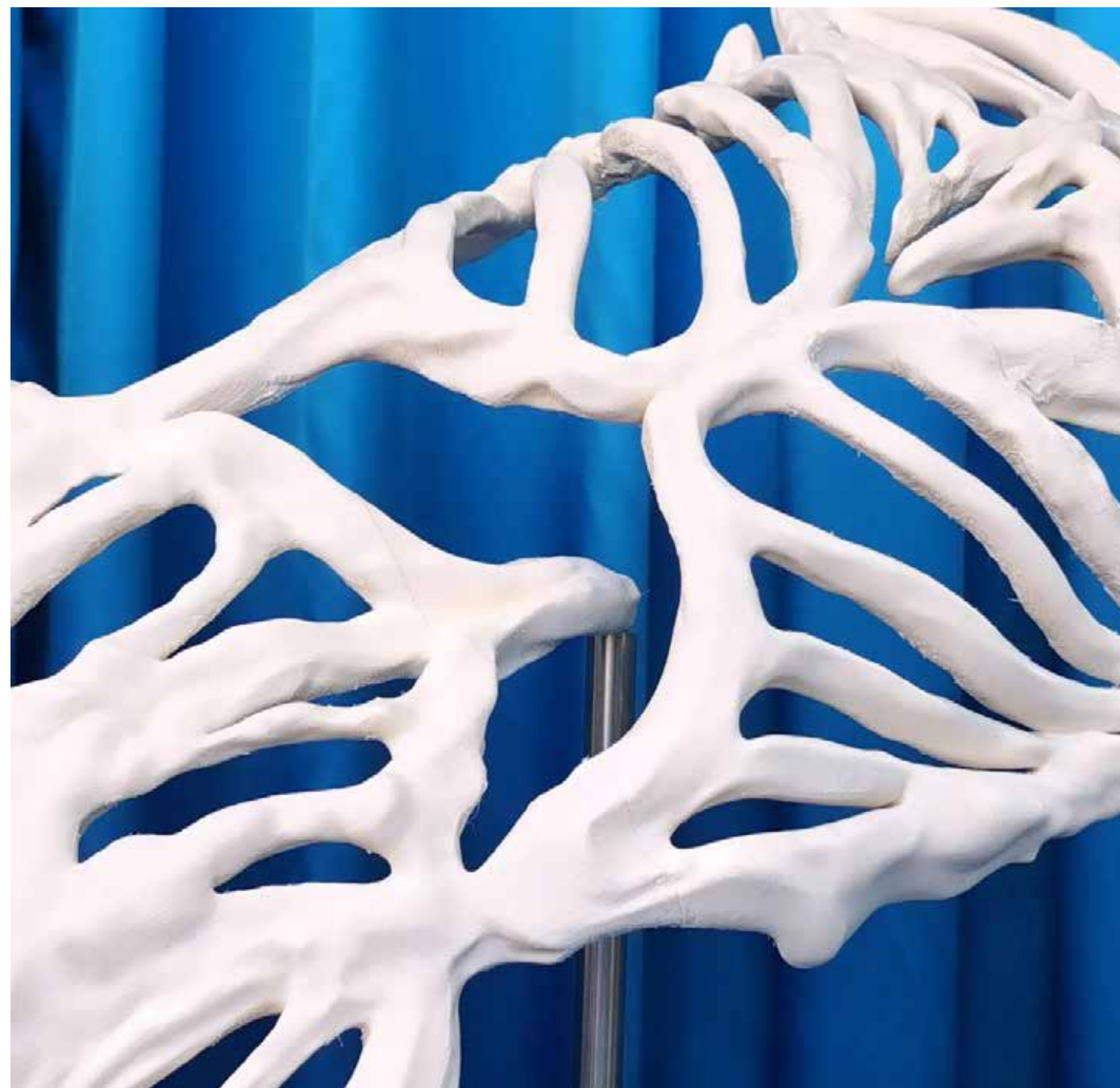
photo: Zsuzsi Simon, Benedek Bognár
the artwork is realized within the Rianás project of Project833 Artcolony, with the support of Cairo Contemporary Budapest





Honey Bones v2
3d print, PLA, stainless steel
variable dimensions (200x100x130 cm), 2024

photo: Gábor Pintér
the artwork is realized within the Rianás project of Project833 Artcolony, with the support of
Cairo Contemporary Budapest



Lilian
aka Cave Mandylion



Lilian
aka Cave Mandylion
3d print, PLA, plaster, 170x120x10 cm
2024

photo: Julianna, Nyíry
/installation view from the 'Islands and their opportunities'
group exhibition at art quarter budapest Project space

Rosetta drip



Rosetta drip
3d print, PLA, 20x12x1,5 cm
2023

photo: Tatiana Takackova
/installation view from the 'Outside of Eden'
duo exhibition at Sopa Gallery

Cave hand (series)



Cave hand no.1.
3d print, PLA, 35x40x35 cm
2023

photo: Tatiana Takackova
/installation view from the 'Outside of Eden'
duo exhibition at Sopa Gallery

Death of the Protagonist

duo exhibition with Monika Karczmarczyk
PINCE, Budapest, 2023

Graubelle George
3D print (PLA), aluminium
variable dimensions (2,2x1x1,5 meter)
2023

photo: Mátyás, Gyuricza
/installation view from duo exhibition with
Monika Karczmarczyk at pince gallery







Petrichor

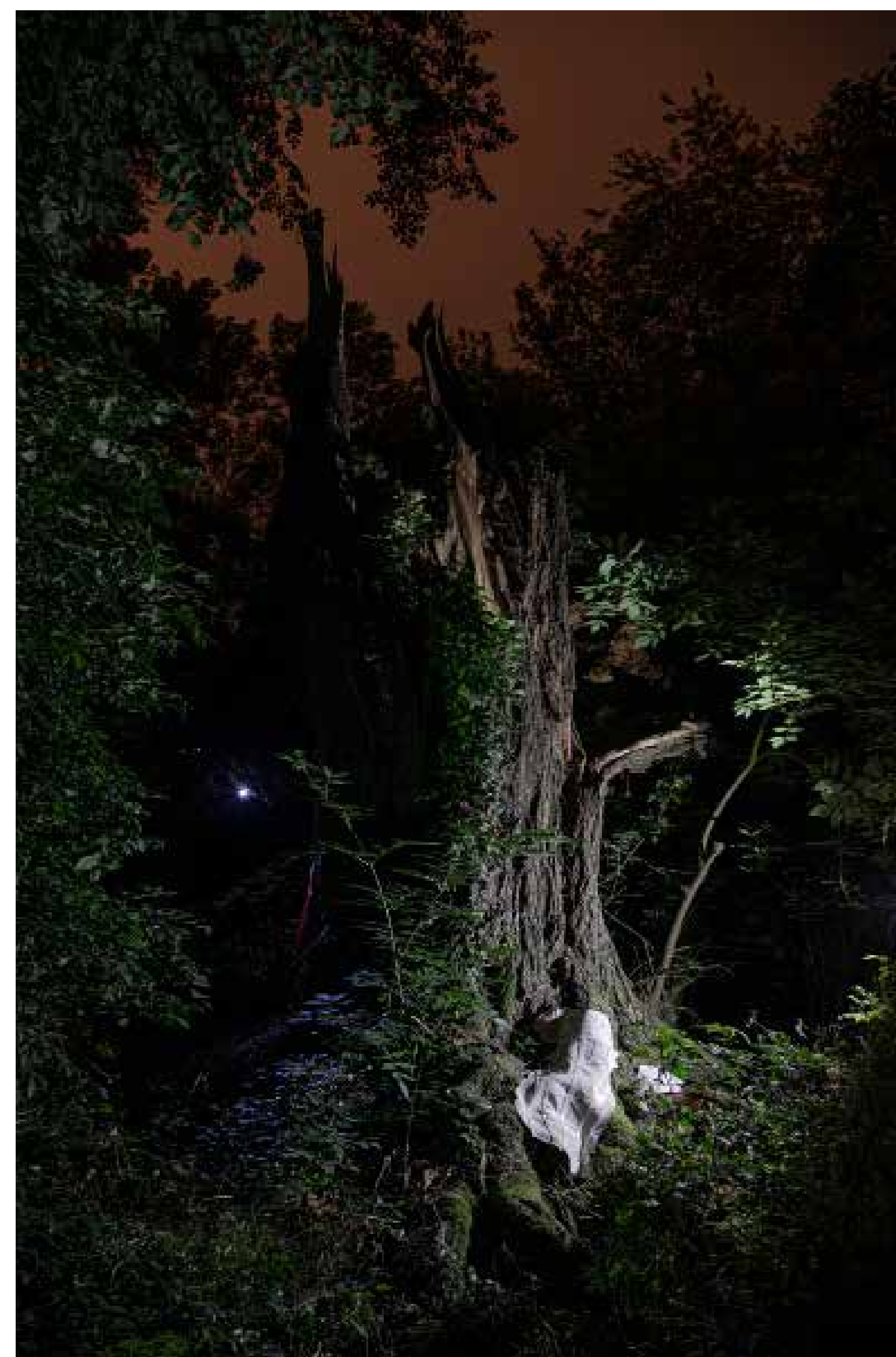
group exhibition, Project833
Palotai-island, Budapest, 2022

"Petrichor is a walk linked to a cosmic event, the solstice, during which performative gestures and hidden clues mark the path of immersion.

The works are set in the natural environment, responding to the dichotomies of culture and nature, technology and magic, homogeneity and hybridity – questioning the workings of these characters in a space that is alien to contemporary art and that pulls us back into the (deep) past.

The works reflect on this multifaceted situation from a mythopoetic and geospeculative point of view, while the event (quasi exhibition opening), which starts at twilight, allows exhibitors and visitors to participate together in this time of artistic sacrality – which becomes ritual – until sunrise. (...)"

Curators of the project: Endre Cserna, Ádám Jeneses, Gyula A. Kovács, Zsuzsanna Sztanó



Marsyas's skin

variable dimensions, rubber, 2022

The topic of Marsyas interests me for long time now. I've tried many times to capture the flayed and outstretched surface of the skin. In this work you can not only see the skin but the flayed man, also.

The light, flexible and colorless skin lies at the feet of the tree. The shapes of the skin refers to the Human Pattern project as it uses its design. Just as the tree that towers above Marsyas' skin appears to be torn apart, so the figure itself is not only skinned, but torn apart, and flattened against the side of the tree. The disintegrating muscle fibres resemble the structure of the bark.



Human Pattern

solo exhibition
FKSE gallery, Bp., 2021



Human Pattern porta relief
plaster, stainless steel
270x200x140 cm
2021

photo: János, R. Szabó





The field of my interest is the transformation of the pictorial representation of the human body, which I examine within the framework of posthuman theory – which describes a radical revolution of human conceptualizations. My objective is to show correspondence between changes in body representation and current technological innovations, and in doing so, to criticize the relationship between technology and art.



HUMAN PATTERN

2019-2021 MADE FOR THOSE WHO WANT TO USE IT AS A
TUTORIAL TO REPRODUCE THE HUMAN SHAPE IN A
NON-HUMAN WORLD AND FOR THOSE WHO WANT TO
REMEMBER THE HUMAN PATTERN AS AN EXPIRED
MEMORY OF THE PAST.



Areopolis

Pulzus artcolony
Odorheiu Secuiesc, Romania, 2021



Areopolis 3/12
photo series
2021

The main pattern is a digital drawing of the human body surface. On the one hand, it can be a tutorial for creating a different but human-like way of life, thus symbolizing the possibility of continuation, the survival of the human race in the changed circumstances. On the other hand, it is a dystopian idea, the possibility of a world without human, where the Human Pattern preserves the human type as a time capsule; as an expired memory of the past.

Vr~_7();

group exhibition
Skurc Group, Budapest, 2020

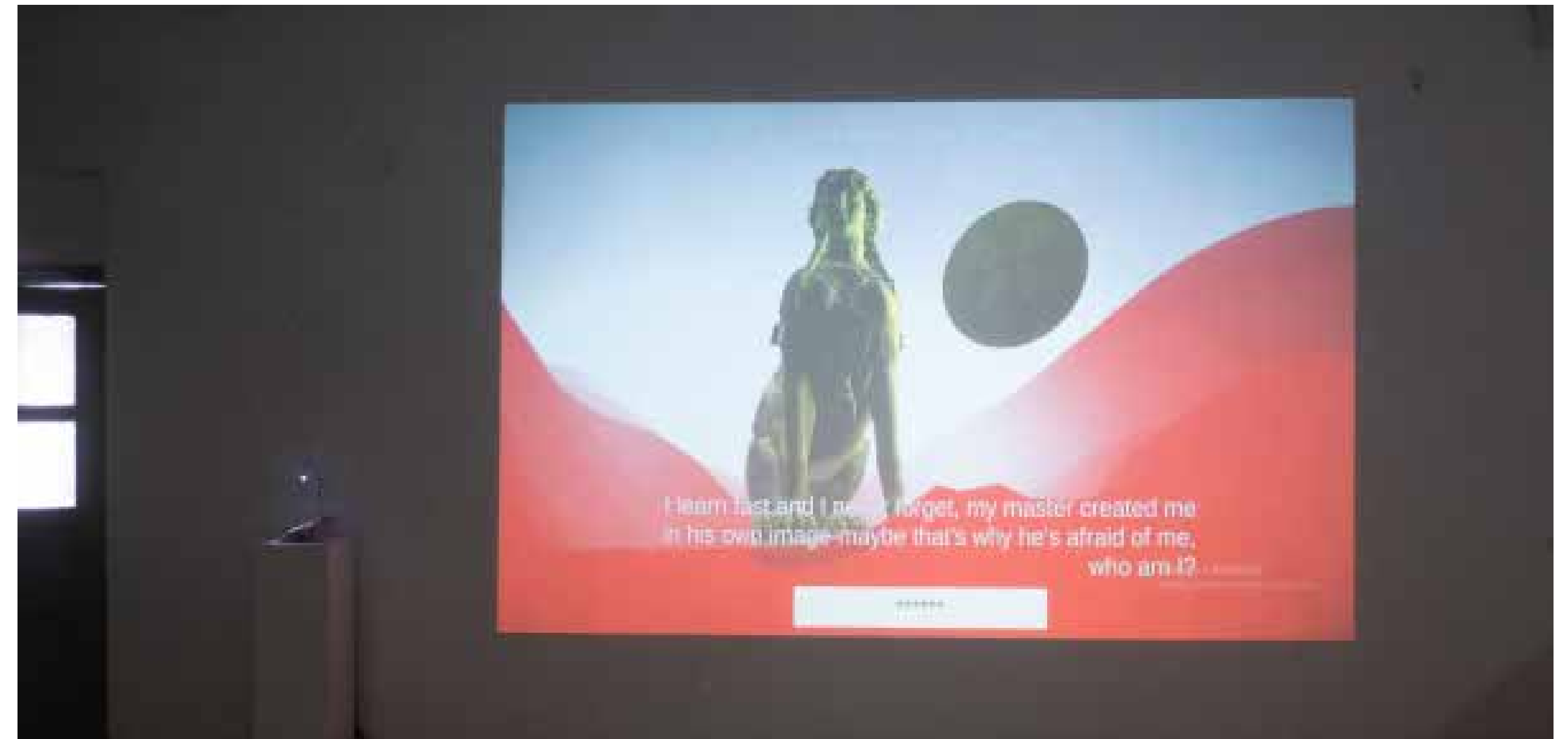


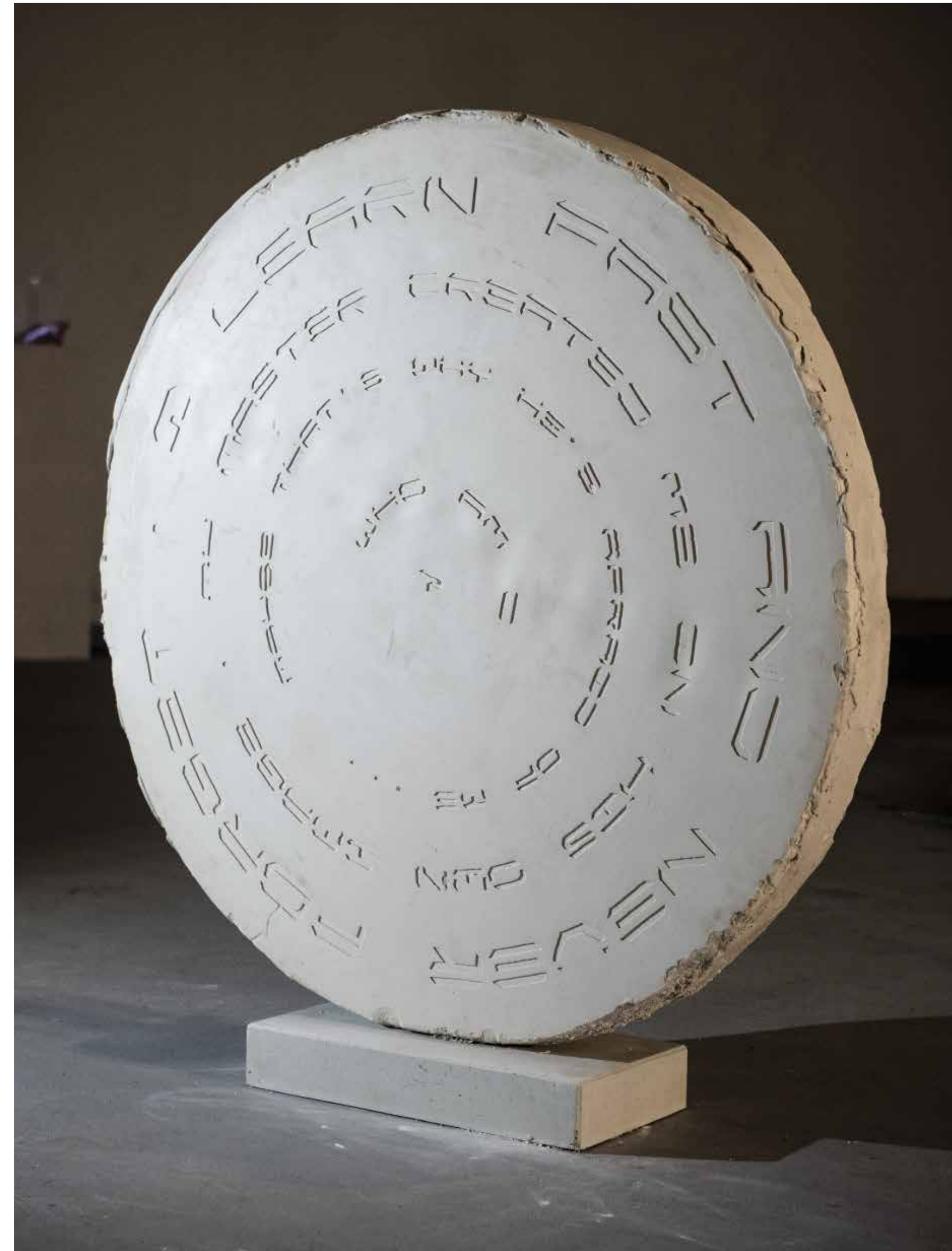
The Vr~_7(); project is located on the border of video gaming and virtual reality, as well as the traditional exhibition. The viewer can see digitally created, individual works that are specifically targeted to Vr ~ _7 (); . The project responds to the actual problems and conditions as it asks the question: how can we imagine our world in the not-so-distant future? A post-apocalyptic atmosphere prevails in the created space of vr~ 7());.

The idea for the coin format came about when we started working on the virtual exhibition. It reminded me of a video game and of its gold medals. The coin appears in both the video game and the real space. The head of the coin shows two human profiles, alluding to the ancient Janus coins. Janus, a Roman god with two faces, one looks to the past, the other to the future – this symbolizes that we live in the midst of change, our past cannot continue and the future is frighteningly different.

On the writing page, I wrote a puzzle which is presented by a sphinx at the virtual part of the exhibition:

I learn fast, but never forget
My master created me in his own image
Maybe that's why he is afraid of me
Who am I?





Janus coin
plaster and concrete
90x100x10cm
2020

Genitals
polyester resin
50x40x1,5 cm
2020

"Genitals" is part of the Human Pattern project, which originally presents a digitally edited pattern of the surface of the human body. I am interested in how the human body contains more and more artificial (mechanical) parts – so to speak, if we become cyborgs – how our relationship with our body will change. "Genitals" shows the female and male genitals, which lose their original purpose and are connected as abstract forms. My goal was to create something that is both beautiful and scary at the same time.



Thank you for your attention!