



TARR KALMAN

PORTFOLIO



STUDIES

2017- 2021. DOCTORAL SCHOOL, MULTIMEDIA ARTIST, MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN

2015-2017. MEDIA DESIGN MA, MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN

2012-2015. MEDIA DESIGN BA, MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN

2014. CREATIVE MEDIA STUDIES, CITY UNIVERSITY OF HONG KONG

2011. ANALOG PHOTOGRAPHY, VRAA HOJSKOLE, DENMARK

2007-2008. ANIMATION AND ANALOG PHOTOGRAPHY, ÓBUDA ART SCHOOL, BUDAPEST

EXHIBITIONS /SCREENINGS

2023. INTERACTIVE INSTALLATION WITH JÁNOS ÜRÖGI - SOUNDS OF THE EARTH, PERMANENT EXHIBITION OF THE MADÁCH CASTLE, DOLNÁ STREHOVÁ

2023. INTERACTIVE INSTALLATION WITH RENATA DEZSO - CO-ABILITY / ABERRANT BEHAVIOUR IN SYSTEM AESTHETIC, ALCHEMY OF KNOWLEDGE - TRANSDISCIPLINARY ENTANGLEMENTS OF ARTIFICIAL BIOLOGY, ROBOTICS, AND ART, AQB PROJECT SPACE

2022. VIDEO - STAGE OF IMPOSSIBILITIES, HUNGARY LIVE FESTIVAL, NEW YORK

2020. VIDEO - STAGE OF IMPOSSIBILITIES, BOTH WAYS GROUP EXHIBITION, TRIESTE CONTEMPORANEA

2019. INSTALLATION, SETUP GROUP EXHIBITION, MAMŮ GALLERY

2019. DOCUMENTARY VIDEO - YAU MA TEI, HONG KONG GROUP EXHIBITION, HYBRID ART SPACE

2018. INTERACTIVE PUPPET-CONTROL DEVICE, MESES BÁBOK – BÁBOS MESÉK, PETŐFI LITERARY MUSEUM

2018. INSTALLATION, NEW MEMBERS OF THE STUDIO OF YOUNG ARTISTS ASSOCIATION, STUDIO GALLERY

2015. INSTALLATION - RUDEBOT, INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART, VANCOUVER

2015. ARCHITECTURAL MAPPING, ICC TOWER, HONG KONG

2014. INTERACTIVE INSTALLATION, LIGHT, BODY, IMAGE EXHIBITION, A38 BUDAPEST

2013. PRINT, VERSUS, GROUP EXHIBITION STUDIO VAJDA LAJOS, SZENTENDRE

MEDIA APPEARANCES

[HTTPS://HYPEANDHYPER.COM/LEHETETLENSEGEK-SZINPADA/](https://hypeandhyper.com/lehetetlenseg-ek-szinpada/)

[HTTPS://HVG.HU/ELET/20170331_AHOL_EGY_BICCENTES_CSODARA KEPES_MOZGASSERULTEK_BABOZNAK](https://hvg.hu/elet/20170331_AHOL_EGY_BICCENTES_CSODARA KEPES_MOZGASSERULTEK_BABOZNAK)

[HTTPS://DESIGNISSO.COM/2018/05/29/THE-STAGE-OF-IMPOSSIBILITIES/](https://designisso.com/2018/05/29/the-stage-of-impossibilities/)

THE STAGE OF IMPOSSIBILITIES



Stage of Impossibilities

The Stage of Impossibilities is a project that expands the possibilities of puppetry beyond traditional hand movements. The concept behind this project is to involve individuals with physical disabilities, particularly those with limited mobility, in performing arts activities, especially puppetry. The primary goal was to enhance creative and expressive opportunities for those with paralysis from the neck down.

However, it was later discovered that the system also has developmental and therapeutic benefits for children with severe and multiple disabilities. Learning to control head movements is a crucial starting point in the rehabilitation program for these children. The controlled head movements directly parallel the manipulation of a marionette puppet, as the head rotates on three axes, similar to the hand movements of a puppeteer.

The puppet-controlling machine consists of sensors, a robotic arm frame, and a marionette puppet hanging from a guiding cross by strings. The frame and the puppet can be moved by even the smallest movements of any body part capable of motion, including the head. These movements are tracked by sensors, converted into computer data, and then transmitted wirelessly to the control mechanism, resulting in the desired movements of the puppet. This wireless transmission allows the puppeteer to choose their distance from the puppet, enabling complete separation between the puppet and the controlling individual.

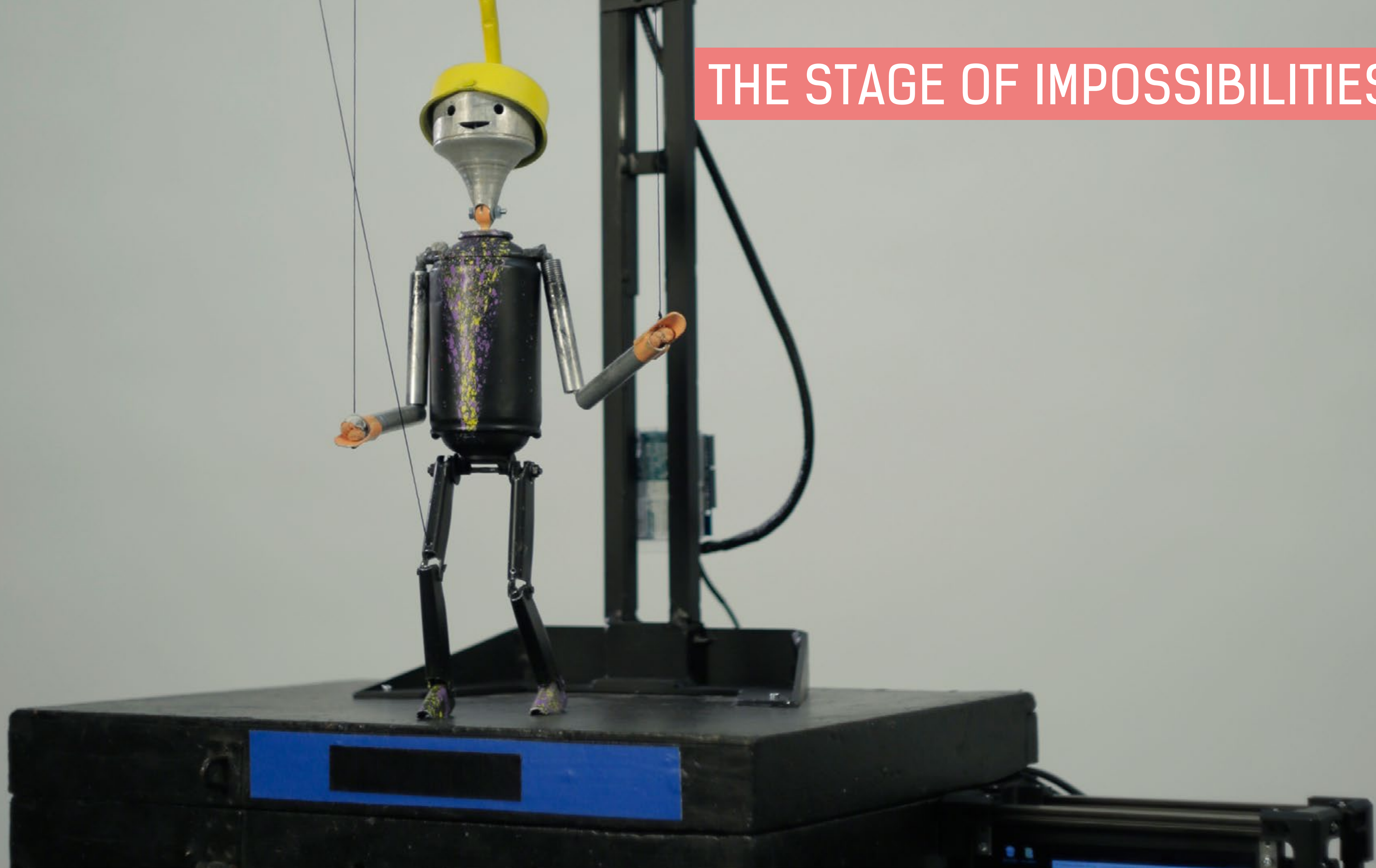
Using a puppet as a tool is an excellent choice because it enables the physical manipulation of an object, even for those who find moving their own bodies challenging. It opens a new communication channel that is much more visually impactful and effective than virtual movements on a screen.

2016-2024

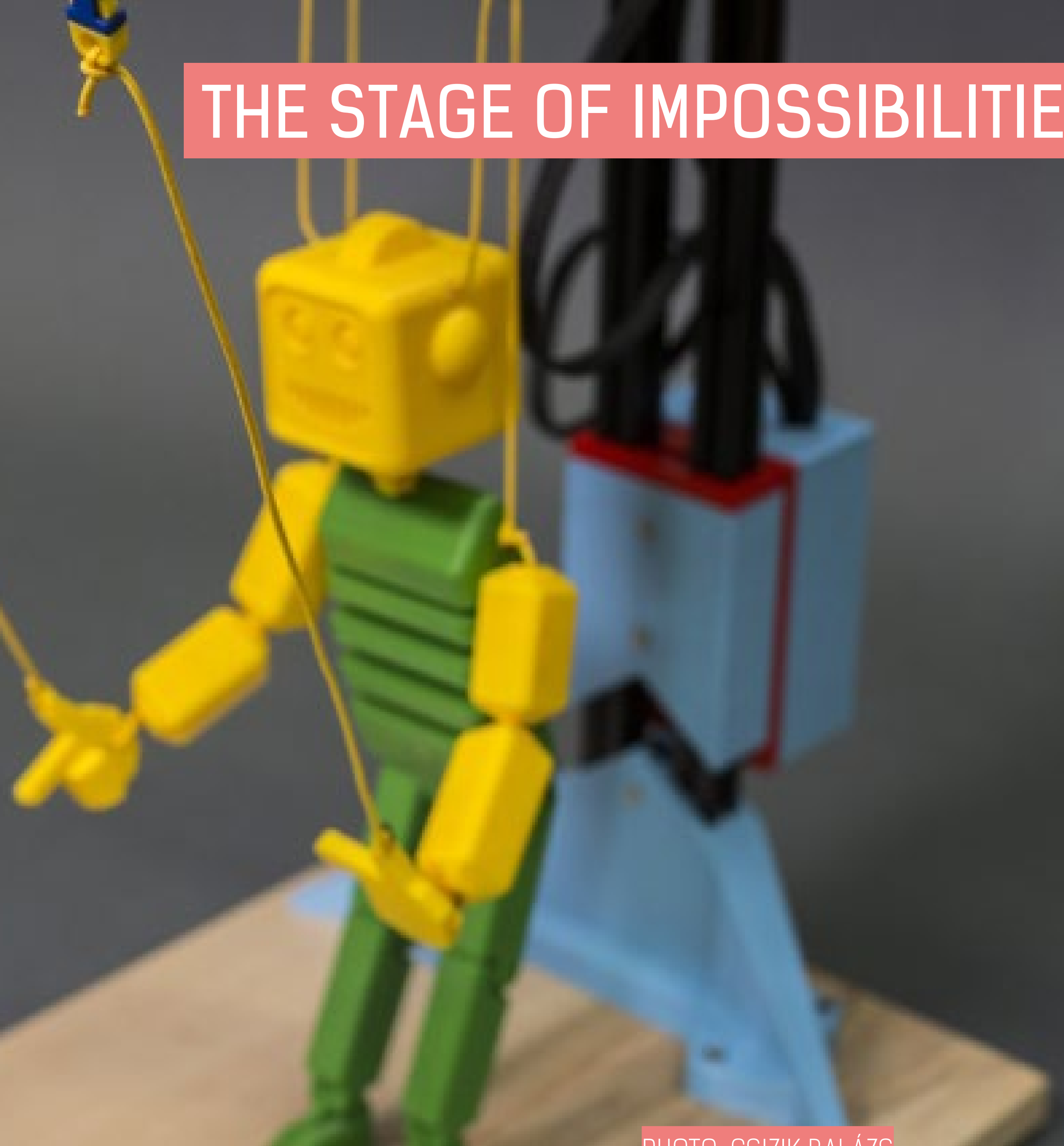


THE STAGE OF IMPOSSIBILITIES

THE STAGE OF IMPOSSIBILITIES



THE STAGE OF IMPOSSIBILITIES



RUDEbot



During my studies, I spent a semester abroad at the City University of Hong Kong. Our work RUDEbot, created with Yoki Lee Yung Ki and Leong Pui Yee on the Robotic Art course of Tomas Lorenzo, was selected for the International Symposium on Electronic Art in Vancouver.

RUDEbot is a robotic artwork designed to explore the dynamics of power in Human-Robot Interaction (HRI). RUDEbot consists of a robot that actively tracks spectators and, upon intrusion into its “private space,” attempts to hit them with a wooden stick. By incorporating controlled violence, RUDEbot intentionally disrupts conventional robotic behavior, thereby highlighting the inherent limitations and power structures within HRI.

RUDEbot possesses its own distinct character. In this project, we intentionally violate one of Asimov’s “Three Laws of Robotics.” When an audience member enters its programmed “private space,” RUDEbot’s face recognition system activates, causing the robot to interact with the viewer. As the audience moves closer, RUDEbot appears to retreat, as if shy or scared. Conversely, as the audience moves away, RUDEbot leans forward, maintaining a dynamic engagement.

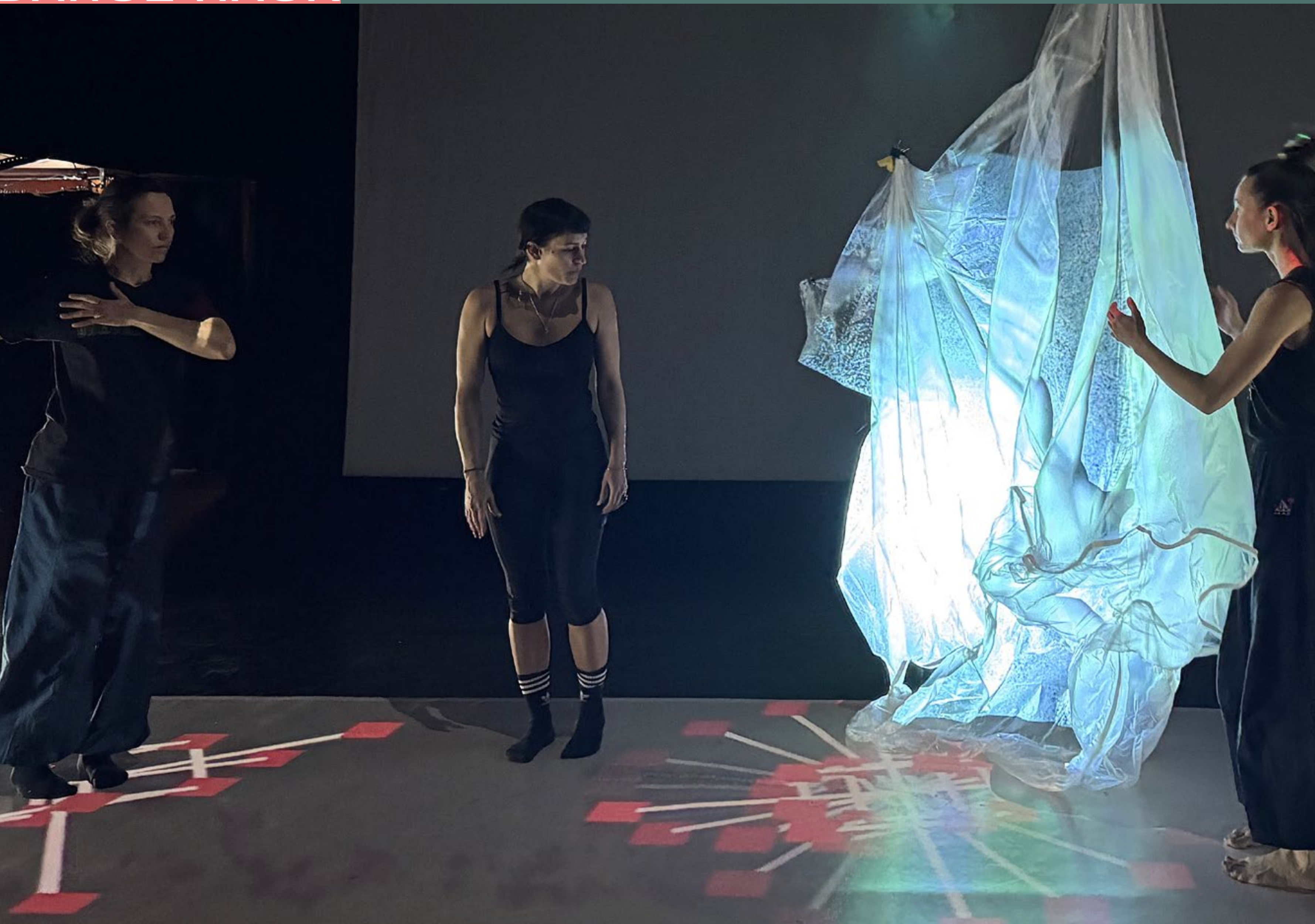
The robot’s arm rotates between 0 and 180 degrees to deliver a hit when someone gets too close, effectively merging art with a provocative commentary on personal space and control in human-robot relationships. This innovative approach challenges traditional expectations, providing a unique, interactive, and thought-provoking experience

2014



RUDEbot

DANCE HACK



In the fall of 2024, my Stage of Impossibilities project was adapted to a new context during the Budapest Dance Hack workshop and its concluding demonstration, held at Bethlen Téri Theater. During this event, I collaborated with choreographers, dancers, and fellow technologists. Dance Hack is an international initiative that explores the intersection of dance and technology, aiming to shape the future of performative arts. The Budapest edition was the result of a collaboration between Taikabox (Finland), Developing Art (Romania), and the Central European Dance Theatre (CEDT) (Hungary).

For this theatrical adaptation, it was essential to re-engineer the puppet control system into a fully wireless solution to allow it to operate while suspended from the ceiling, in accordance with the specific spatial and technical requirements of the venue.

Sensor data collected during movement was also used to generate both visual and sonic content, contributing to the immersive audiovisual environment of the performances. Unlike previous iterations of the project that focused on inclusive or therapeutic applications, the emphasis in this collaboration was on the conscious control of the body and the expressive potential of movement. This process allowed for a unique artistic reinterpretation of the dialogue between the dancers and the suspended objects, resulting in a distinct aesthetic experience.

2024

YAU MA TEI: PREMISES



Yau Ma Tei video projection

This project was created for the International Commerce Centre (ICC) building, the tallest skyscraper in Hong Kong. The entire facade of the building functions as a massive screen. I designed an animation where small houses fall from the sky and accumulate at the base of the building.

The falling houses symbolize the overwhelming demand for housing and the struggle to provide adequate accommodation within the limited urban space in Hong Kong. By filling the bottom of the screen with these houses, the animation underscores the urgent need for sustainable housing solutions in the city. This project aims to raise awareness and provoke thought about the impact of urbanization and the housing challenges.

2014

REFLECTIVE ROBOTICS WITH RENATA DEZSŐ



Interactive installation with Renata Dezso for “Alchemy of Knowledge - Transdisciplinary entanglements of Artificial Biology, Robotics, and Art” exhibition

Renáta Dezső's work at ABRA exhibition challenges binary thinking and advocate for concepts that embrace complexity. Through an exploration of the co-Ability phenomenon, she highlights how a complex network is more than the sum of its parts. Through a transdisciplinary design exploration, she uses 3D-printed tangible prototypes as a medium to engage with philosophical discussions that challenge Western thinking and therefore the concept of binary oppositions. Her work exemplifies a “Trans-Disciplinary” approach that integrates art, design, science, and technology as equal partners in a decentralised creative process. Rather than focusing solely on creating a final design product for problem solving in soft robotics, her intention is to employ a problem-seeking method.

As a continuation of our collaboration that began with the exhibition, we established the MOME Robotics Lab. The goal of this lab is to conduct research and prototype development in the fields of robotics and complex moving systems using the Research through Design (RtD) methodology. As a co-researcher, I develop the technological and media aspects of motion and interaction using visual programming tools. We work on developing robots that can adapt flexibly to real and complex environments, using non-humanoid robots to connect the tangible, experiential material world with digital technology. Our aim is to conduct practical and scientific research, supporting students and contributing to the creation of a sustainable future.

2023

EXHIBITION



EXHIBITION

PETŐFI LITERARY MUSEUM



For the “Mesés bábok - Bábos mesék” (Magical Puppets - Puppetry Tales) exhibition at the Petőfi Literary Museum (PIM), I created a unique puppet control mechanism. The key objective was to enable visitors to move the marionette puppets without touching them. This was designed to prevent potential damage to the valuable puppets from frequent handling. Visitors were separated from the puppets by a glass wall and could manipulate them by making hand gestures in the air. I used the same platform for transmitting movements that I had previously tested with children with disabilities. In this setup, the puppets could be controlled using the Leap Motion sensor mentioned earlier. Following the exhibition, we organized a museum educational program specifically for children with disabilities in collaboration with Csillagház Special Education School and the museum. Using the exhibited puppets and various sensors, we created thematic challenges and games for them.

2018

MIKSZÁTH MEMORIAL HOUSE IN SKLABINÁ



I regularly work with two creative groups. One is MNU Creative Solutions based in Budapest, and the other is Trikk Creative Studio in Dunaszerdahely (Slovakia). In 2021, we received a commission from the Slovak National Museum – Museum of Hungarian Culture in Slovakia to redesign the existing Mikszáth Memorial House in Sklabiná. This is the birthplace of Kálmán Mikszáth, where the writer lived for over twenty years from 1853, including ten years in the memorial house. In this project, I was involved from planning to execution, primarily focusing on conceptual development and the design and implementation of interactive elements. The project was very exciting as it allowed us to comprehensively address Mikszáth's entire body of work through the design process.

2021

MADÁCH 200 BRATISLAVA



For this project, in celebration of the 200th anniversary of Imre Madách's birth, his main work "The Tragedy of Man" was showcased in the Winter Garden hall of the Slovak National Museum in Bratislava. This hall has an enormous ceiling height, which posed a challenge due to its vast wall surfaces. To address this, we designed a shadow play controlled by a central computer for the exhibition materials.

2023

MADÁCH 200 DOLNÁ STREHOVÁ



Madách 200 interactive installation in Dolná Strehová

As part of the Madách 200 anniversary, we created an interactive audiovisual installation for the Madách Castle in Dolná Strehová (Alsósztregova) with sound designer János Ürögi. Prior to this, we performed a live show in the castle garden. The experimental music and its accompanying visual experience draw inspiration from the venue. The performance used sounds sourced from underground, the vibrations of stones and centuries-old trees, the sounds of millions of tiny creatures living among them, creating a bridge between different eras through their sounds. The visual for the performance is based on a scan of the castle garden, which, as a digital point cloud, organically connects with the sounds.

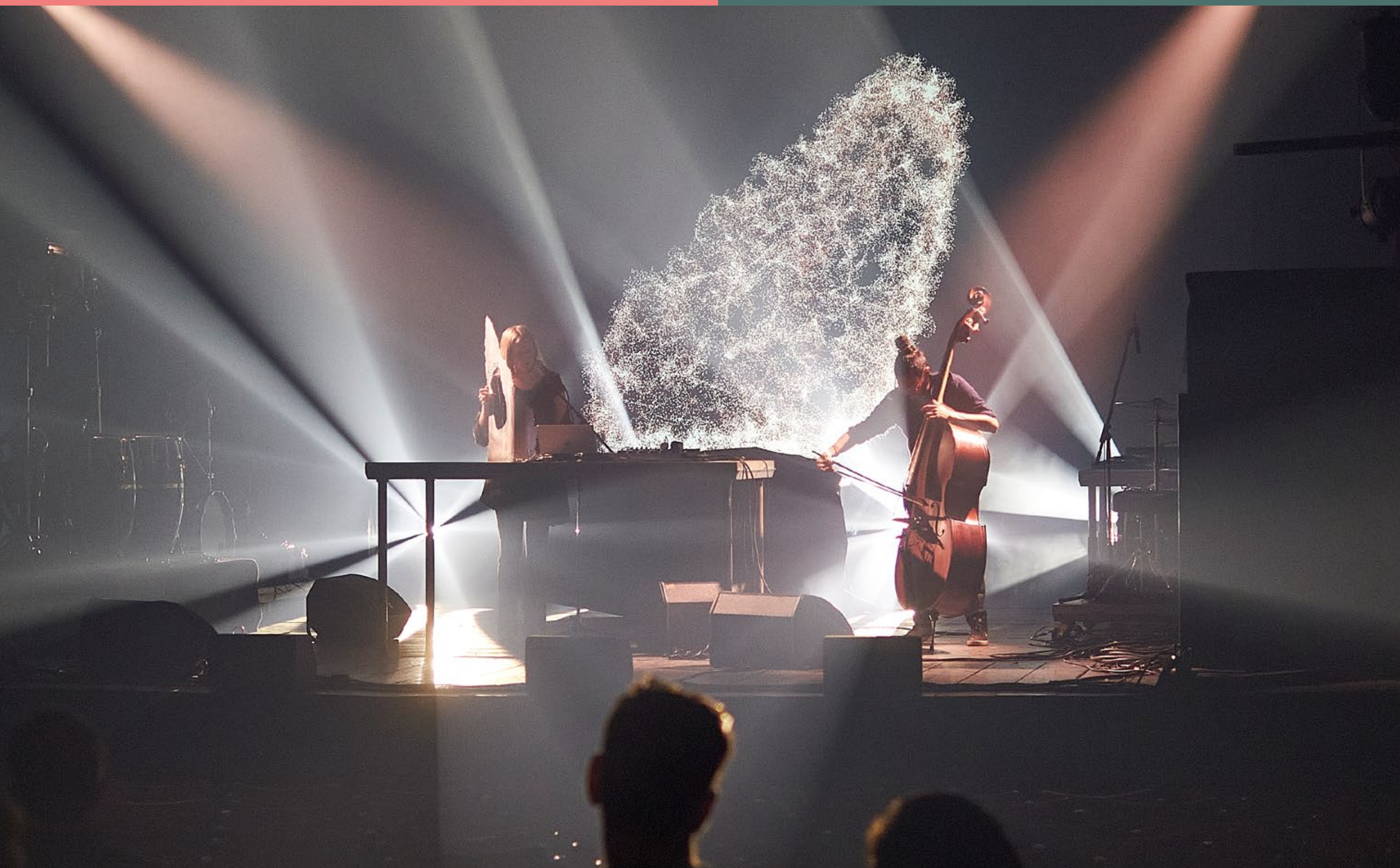
2023

VISUALS



VISUALS

MÁKÓ MÁRI PERFORMANCES

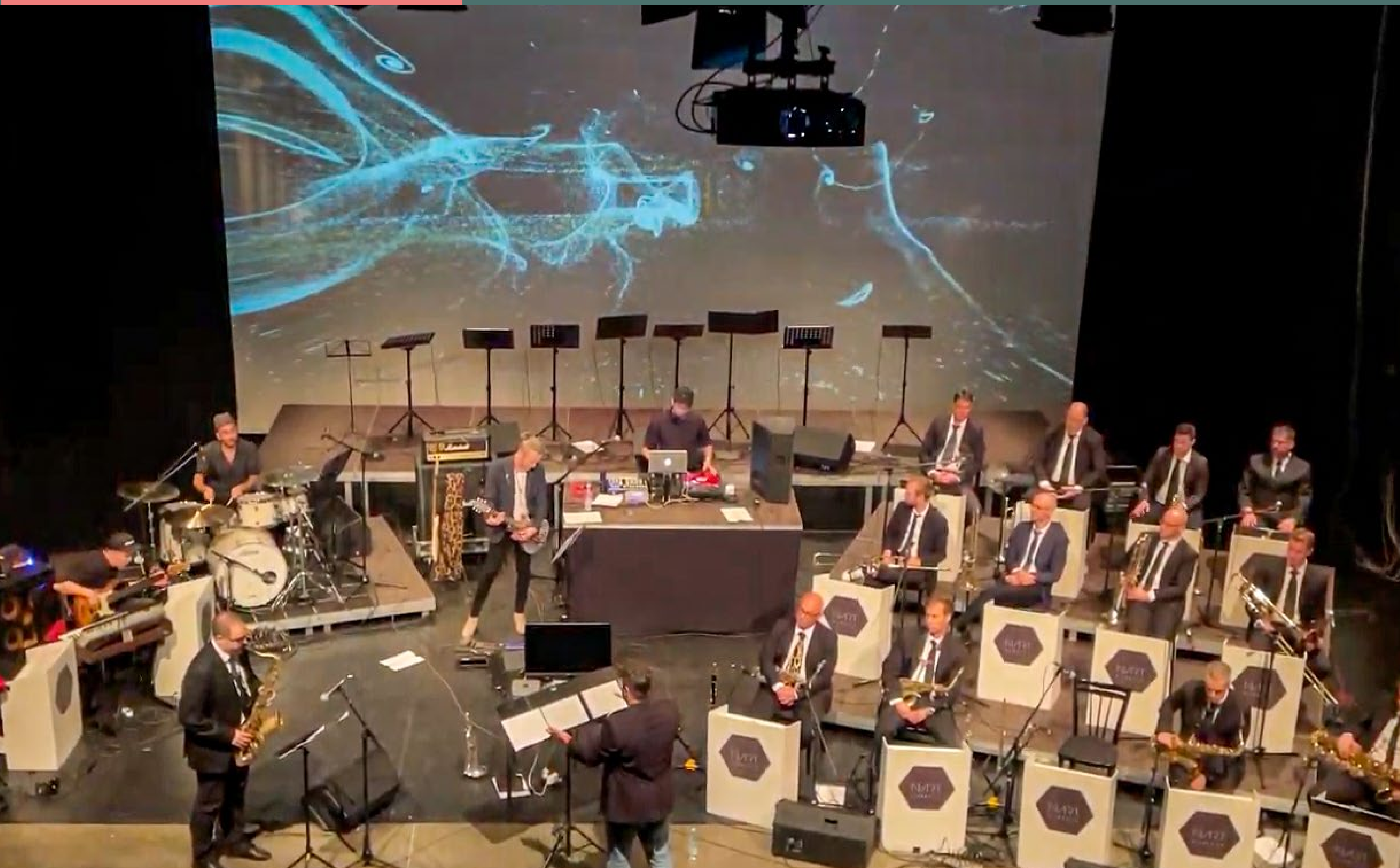


I created visuals for Mákó Mária's live music performance. Her work is often described as avant-garde electronic and post-club music. Her music is characterized by controlled, yet abstract complexity. Mária crafts her own instruments to produce unique and unconventional sounds in her compositions. In this performance, I used a 3D scan one of her instruments, creating an audio-reactive visual experience. This visual was distorted and magnified, with millions of points individually controlled to build its own universe. The performance was very minimal, with slow changes, and was visually centered around the instrument. We collaborated on two performances. The first was at the Telekom Electronic Beats x Inota Festival, where there was a two-channel projection, both on the background and the ceiling. The second performance took place at the Trafó House of Contemporary Arts. 2023

MÁKÓ MÁRI PERFORMANCES



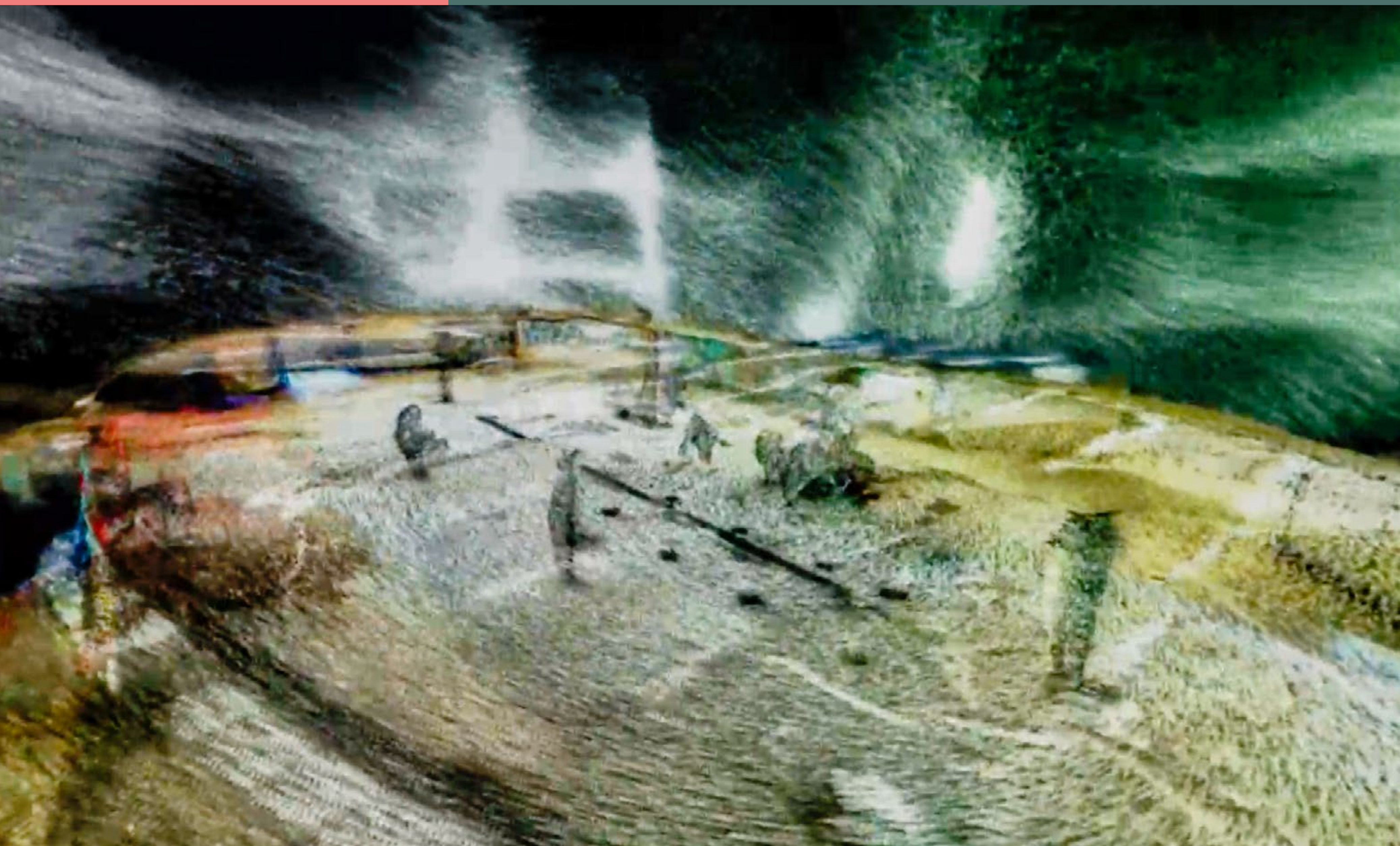
NART ORCHESTRA



At the Trafó House of Contemporary Arts, I was responsible for creating background visuals for the Nart Orchestra. They are a unique ensemble: a 19-member contemporary big band with a lot of brass instruments, playing eclectic music. Their music gives a very trippy, soaring feeling. For the visuals, I wanted to create a sense of flying and soaring through urban spaces. I decided to gather 3D scans of Budapest's yet-to-be-renovated metro underpasses and used these spaces for the visuals, matching each location with a different song. Since 3D scanning is a slow process, it couldn't capture the people in the underpasses, or if it did, they appeared in very distorted forms. This gave the performance a strong otherworldly atmosphere.

2023

NART ORCHESTRA



HOMAGE TO AKIRA



A 3-dimensional projected space in a unique, zeppelin-shaped installation, based on data visualization of my previously recorded brain activity.

The work is a homage to the 1988 Japanese animation, Akira. In this entirely hand-drawn anime, there was only one scene that used CGI which visualized brainwaves. At that time, the creators usually used Prisms software, the direct predecessor of TouchDesigner, for such effects. Since I created this current artwork using TouchDesigner, which is really popular among visual artists nowadays, I found the software evolution that connects the original and reflective works over time to be interesting.

2024

MOVING



MOVING

MA'AM – MATILDA



MA'AM: Matilda

Music video for Makay Anna (MA'AM)

Director/ Concept: Roland Korponovics

Camera/ Editing/ Post-production: Kálmán Tarr

MA'AM: Matilda

youtube.com/watch?v=c9mEK8rK6LY

music video

3min 18sec

2022

BUDAPEST BÁR FEAT. LOVASI ANDRÁS: HA MEGTEHETNÉD



Budapest Bár feat. Lovasi András: Ha megtehetnéd

Music video for Budapest Bár

Director: György Pálfi

vfx: Kálmán Tarr

Budapest Bár feat. Lovasi András: Ha megtehetnéd

youtube.com/watch?v=_Ojd8CMGvKI

music video

4min 28sec

2022

ANIMATION



This was a television advertisement
we made for Veselá Paradajka.

Made by our creative studio TRIKK.
SK

Animation by Soma Sebesvári and
Kalman Tarr

[youtu.be/ePkppQDN2mA?si
=LdsxYytBplHUHWd8](https://youtu.be/ePkppQDN2mA?si=LdsxYytBplHUHWd8)

video, 36sec,
2018

COMMERCIAL

UNIVERSITY RECRUITMENT CAMPAIGN

02 15

jelentkezési
határió

design
építészet
elmélet
média



felvételi

2016

This is a recruitment campaign for the Moholy Nagy University of Art and Design. We made 3 videos and a webpage. The campaign was based on totem animals. Made by: Zsófia Liter, Sofiya Urbán, Császár Adrienn, Nóra Kaszanyi, Adam Krasz, Andris Bán, Kristóf Kovács and Kálmán Tarr.

youtube.com/watch?v=hlaZDG_o4aM

video, 22sec,
2016

COMMERCIAL

PÉTERFY BORI & LOVE BAND –

SZÉDÜLÉS 4'20"

Music video for the band Péterfy Bori
& Love Band.
Directed together with Zsófia Liter

Péterfy Bori & Love Band : Szédülés
[youtu.be/s6M_v6K6dPk?si=
=aOK2tEwlltVyf9m0](https://youtu.be/s6M_v6K6dPk?si=aOK2tEwlltVyf9m0)

music video
4min 20sec
2015

MA ESTE MINDENKI
EGYEDÜL TÁNCOL

MUSIC VIDEO

TIHANY



This is a short documentary about Tihany Abbey.

It was a one week workshop held in the abbey. We lived inside the monastery and worked together with the members of the Benedictine.

vimeo.com/149248206

video, 2min 17sec

2015

DOCUMENTARY

KARCSAI STREET 38'53"



Karcsai Street is the name of the street in the suburbs, where gypsies were forced to move from their flats from the city of Dunajská Streda (Slovakia). Their new homes are containers.

I was a member of the crew who made a documentary about this situation.

youtu.be/F9oTN7Sus3o?si=G2qk-4LsLUTvob8a

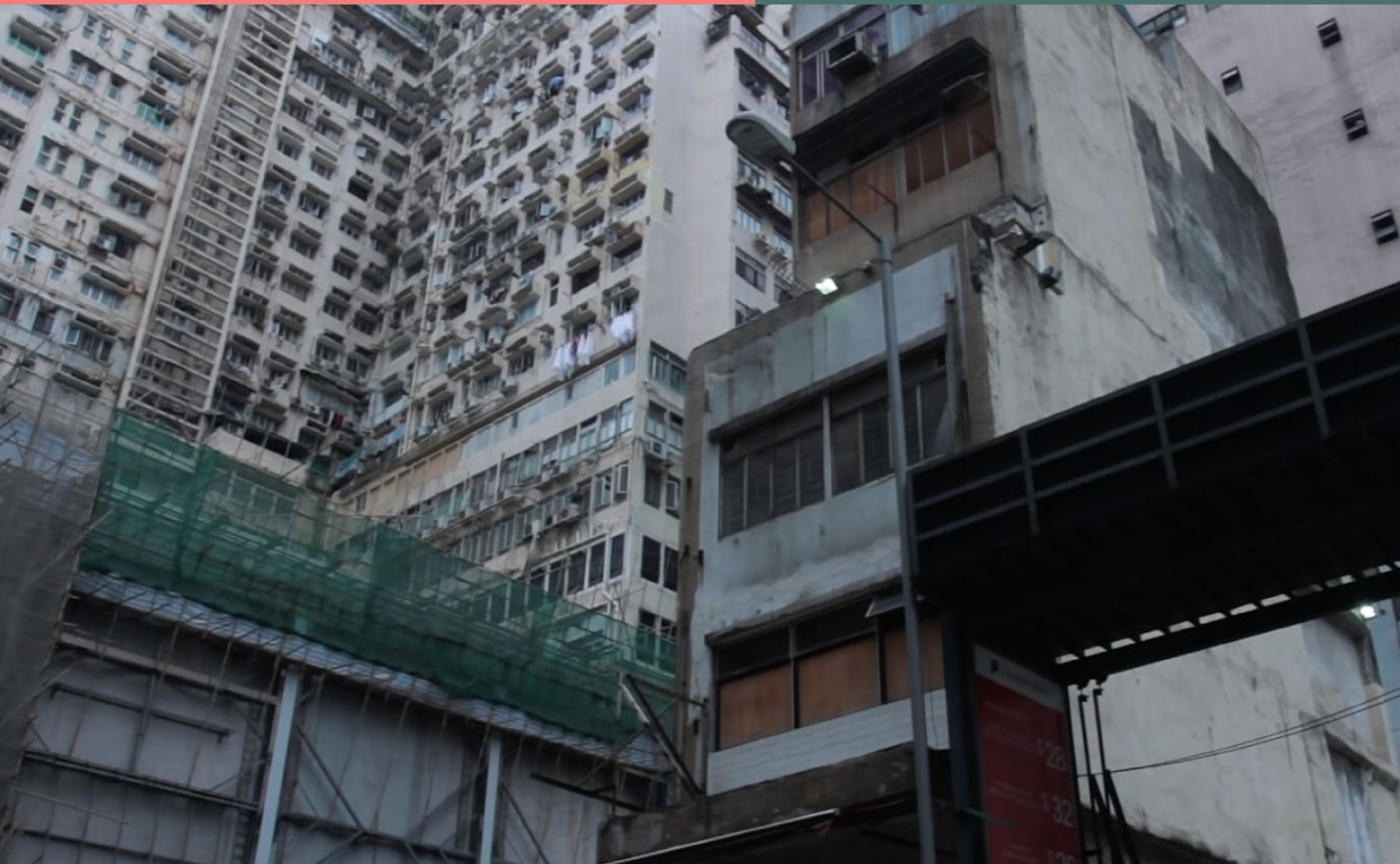
video, 38min 44sec
2012

DOCUMENTARY



KARCSAI STREET

YAU MA TEI: DOCUMENTARY



Yau Ma Tei is an old district in Hong Kong. Like all old neighbourhoods in Hong Kong Yau Ma Tei will be totally rebuilt. It means old buildings will be destroyed and locals will be moved to the suburbs. In this film I made a documentation of the actual state of this place.

Music: ill-Mornings (soundrecords)

vimeo.com/117295281

video, 6 min 24 sec

2014

SOCIAL



YAU MA TEI: DOCUMENTARY

